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4th ULAANBAATAR INTERNATIONAL MEDIA ART FESTIVAL

MIGRATION
2019.06.27-07.07

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MIGRATION



Energy center, Dornogobi

2019.06.21-23



MN 17 Art gallery

2019.06.27-07.07



**Centrel Museum of
Mongolian Dinosaurus**

2019.06.27



Playtime music festival

2019.07.05-07

Organizer:



Co-Organizer:



Sponsors:



Official partners:



Supporters:



Media partners:





GREETING FROM ARTS COUNCIL OF MONGOLIA



With high smartphone and internet users reaching 2.6 million in 2016 (Media Atlas. Mongolia. 2016), Mongolia is considerably a country with high technology consumers. However, advancement of technology and its use in the arts is underdeveloped. Responding to this challenge, ACM initiated Ulaanbaatar International Media Arts Festival in 2016 with commitment to facilitating innovation, collaboration, strategic growth and cultural impact for the media arts in Mongolia and around the world and through platform of forward-thinking and inclusive programs that hold space for a dynamic network of artists and organizations committed to powerful creative storytelling as an engine for transformation and the collective imagination. The festival aims to preserve and celebrate diverse expression as the common language of a democratic society.

The 4th edition of UBIMAF reflects on the theme of migration. Global events over the last decade make this an apt topic for artistic and scholarly engagement. The 4th

edition expands the festival's scope with four different occasions being held over the course of the festival. The festival will open with "Train Migration to Gobi" a mobile installation, performance and interactive talks with 36 people on the train trip to Gobi within the framework of Нүүдэл-movement aspect of migration. The idea is to focus on the movement part of migration and invite young artist, curators, and scholars to share their work and practice related to mobility. Food migration will also be the main highlight of the journey and chef Kumar Bansal will share his story on food migration from India to Mongolia along with each participants story food migration.

At the destination a site in Gobi-the energy-"Fireline" installation and performance by Chinese artist Huang Huan, on two-piece journey of man and woman, East and West, past and future and unknown and the known and the resistance and acceptance of migration will take place. In addition, Sound migration performance by long singers will continue the artistic

migration in Gobi. On the journey Mongolian artist and illustrator Naidandorj Enkhbaatar and a young filmmaker Ikhbayar Shagdarsuren will document Train migration into illustration installation and video installation.

Co-organized with Goethe Institut Mongolia and Seoul, Migration Narratives joint exhibition will take place from June 27-July 7, 2019 at MN 17 Art Gallery. The main goal of the exhibition is representing untold story of migration from each participating country including U.S, Thailand, Indonesia, China, Taiwan, Honk Kong, Korea, and Sri Lanka and Mongolia. The exhibition is curated 9 young Asian curators with contribution by Joseph Henry Bristley UK scholar who has developed a timeline that looks at the migration practice and related timeline of Mongolia in relation to all the participating curators' countries including the U.S. The participating curators and artist will be part of the Curator's symposium on June 28, 2019 as well. The festival opening will take

place at the Central Museum of Dinosaurs on June 27, 2019 with experimental performance "Arrival" a joint work by Mongolian, Dutch and German artists. The festival will organize contextual programs and series of workshop by curators, artists and researcher and ArtSee talk series throughout the festival. For this edition of the festival, a young a Brooklyn-based film and virtual reality director, producer and creative technologist Winslow Porter will conduct a workshop for your young filmmakers and young artists on virtual reality filmmaking during his visit from June 24, 2019-July 2, 2019.

The festival will migrate to Playtime a live music festival one of the largest youth music event from July 5-7 presenting DJs and audio-visual artist from the Netherlands in partnership with Today's Art Festival and Taiwan in partnership with Taiwanese curator Meiya Cheng.

Odgerel Odonchimed
Executive director, Arts Council of Mongolia



GREETING FROM THE GOETHE-INSTITUT

MIGRATION NARRATIVES IN EAST AND SOUTHEAST ASIA

In an open, multilateral curatorial process, the Goethe-Institutes from 9 countries in East and Southeast Asia brought together curators from Mongolia, China, Hong Kong, Taiwan, Korea, Japan, Thailand, Indonesia, and Singapore to examine the relationship between art and migration.

Who is talking about migration and when? What is being negotiated? What is the relationship between art and migration? Are these works of art about migration, about migrants, or by migrants? Is art one of the sites of migration, as a topic, a structure, or an attitude?

In 2018, the curators attended a number of seminars and workshops in Germany and Korea where they exchanged ideas on these questions and discussed how the topic was relevant for their countries, the curatorial approach, and the role of art in this subject area.

This international process resulted in exhibitionsthat are presented in Ulaanbaatar, Beijing, Hong Kong and Gwangju in 2019.

Several artistic works were commissioned und will be seen for the first time during the exhibitions.

The first of these exhibitions is the Ulaanbaatar International Media Art Festival. Besides the group exhibition on the topic of migration with contributions from all curators of the project, a train ride to the Gobi is part of the project – designed by the participating artists and curators as a mobile performance and installation.

I would like to thank the Arts Council of Mongolia for the successful cooperation, especially Nomintuya Baasankhuu who curated the Mongolian contribution to the project “Migration Narratives in East and Southeast Asia”.

The Goethe-Institut Mongolia has been a partner of the Ulaanbaatar International Media Art Festival since it started four years ago. I hope that this new, innovative festival will continue to thrive in the years to come.

I wish all visitors an inspiring visit to the exhibition!

Michael Heinst
Director, Goethe-Institut Mongolia

MIGRATION IN MONGOLIA

UBIMAF reflects on the theme of migration. Global events over the last decade make this an apt topic for artistic and scholarly engagement. In 2019 the Office of the United Nations High Commissioner for Refugees estimated that there are 68.5 million forcibly displaced people worldwide. These figures – a statistical gloss of the human tragedies of war, famines and revolution - are large indeed. But large though they are, they do not include numbers of migrants who ‘voluntarily’ move from their homes to other areas: in many cases in search of work that is precarious, dangerous or illegal.

Given the themes of UBMAF, it is appropriate that this festival is held in Ulaanbaatar: a city whose population has rapidly increased over the last thirty years under the influence of significant internal migration. When Mongolia became the world’s second socialist state in 1921, its capital was essentially a Buddhist monastic community of some sixty thousand inhabitants. Only after 1945 did Ulaanbaatar undergo urbanization to become a modern socialist city adorned with a University, Parliament House and Palace of Trade Unions. After 1990 and the end of state socialism in Mongolia, the population of Ulaanbaatar increased again. The

abolition of internal passports for Mongolian citizens, combined with worsening conditions for herders in the countryside, have seen the capital’s population rise to 1,500,000. Approximately one in two Mongolians now lives in the sprawling metropolis, which is haphazardly expanding outwards from its traditional centre and up the flanks of the four mountains surrounding it.

If sustained rural-urban migration in Mongolia is relatively recent, other forms of movement in Mongol lands have much deeper temporal roots. Nomadic animal husbandry, established over three thousand years ago in Inner Asia, is based on human herders moving with their livestock between seasonal pastures. The foundation of the Mongol Empire in the early thirteenth century involved a widespread movement of peoples across Eurasia as Mongol armies conquered as far West as Poland and Hungary. Moving from war to peace, the establishment of Mahayana Buddhism in Mongolia in the late sixteenth century saw the establishment of a caste of lamas with significant personal mobility. Pilgrimage routes, along which Mongols travelled to sacred Buddhist sites in China and Tibet, were well established before their disruption by war

and revolution during the middle of the twentieth century.

Over the last century two patterns of international mobility involving Mongolians stand out as particularly significant. During the heyday of Mongolian socialism in the second half of the twentieth century, international migration by Mongolians was firmly fixed within the communist world. A whole generation of Mongolian leaders was trained in Soviet universities or universities in other communist countries including Poland, Czechoslovakia and the German Democratic Republic. A sense of 'internationalism' within this political bloc was forged not only through the circulation of ideas, but the circulation of people between these regions. Nearly thirty years after the end of socialism in Mongolia, Mongolians continue to live in Eastern European countries. Today, Mongolian migration primarily happens within a very different

context: that of labour migration. In the decades after 1990, Mongolia has completely reframed its relations to the wider world. Economically, its close association with the former Soviet Union (as major trading partner, provider of technical assistance and funder of infrastructure projects) has been largely replaced with dependence on China. Politically, Mongolia has developed relations with countries outside the former Soviet bloc, and forged diplomatic ties with a large number of countries it did not recognise before 1990. Within Mongolia, the state is no longer able to provide full employment as it did before 1990. Whole sectors of the economy have a precarious, short-term and informal quality to them. Unemployment is a serious social problem. Major gaps have appeared between wages on one hand, and the costs of accommodation and goods on the other. In this context, large numbers of Mongolians move overseas (either temporarily or permanently) to make a living.

MONGOLIAN MIGRATION

If social scientific generalisations are made through reflection on empirical material, what would an understanding of migration based on Mongolian patterns of international mobility look like? This

is a pertinent question to ask for two reasons. First, a major body of social scientific literature on international migration is written about population movements between Latin American and the

USA. Relatively little attention has been paid to present-day Mongolian international movements. Attending to Mongolian practices of mobility can provide a new window onto underexplored forms of migration in this region. Second, Mongolian society has traditionally been highly mobile. As we have seen, Mongol herders, lamas and soldiers have lived their lives travelling over great distances. Today, rural-urban migration and nomadic pastoralism provide opportunities for Mongolians to travel great distances even inside their own country. I suggest it is instructive to pause and reflect on how Mongolian international migration is not experienced as a completely distinct form of social experience. Although it exposes migrants to very different forms of life in new countries, and can be highly alienating in its effects, it nevertheless shares many of the same dynamics of other forms of spatial mobility in Mongolia. Three aspects of migration are important to consider.

Today's international migration involves practices of sustained personal mobility that involve a measure of separation between kin. Separation between kin is a recurring feature in ethnographic accounts of rural Mongolian life. Mongolian society is traditionally virilocal, meaning women leave their households at marriage to live in their husband's home area: wherever that may be. Pastoral life today

often involves household members living separately from each other for periods of time. Children are sent from their rural homes to boarding schools in settled areas. University-aged students from rural areas divide their time between the metropolis (during term time) and countryside homes (during holidays). Men may spend long periods of time separated from their families herding livestock in remote locations. These pastoral practices all involve movement across potentially vast distances and, as a result, separation between people. They also involve a gender-based division of labour. International labour-migration shares some of these dynamics. It may involve couples being temporally separated as one partner goes abroad to work and the other remains at home in Mongolia. Often the person working abroad is a man, which gives international migration a distinctly gendered feel. In other circumstances, two parents working abroad may be separated for long periods of time from their children in Mongolia. In all these cases, whether they involve movement to distant pastures in Mongolia, or from Mongolia to another country, mobility is generative of separation between kin for varying periods of time.

A second feature of Mongolian migration worthy of reflection is migrants' maintenance of family relations and connections with their homeland,

even across large distances. The nurturing of these connections ameliorates the effects of living far apart from loved ones. This can involve remitting income earned overseas, saving money to buy property in Mongolia, or sending home goods or other valuables. Well-developed systems for the transfer of money, goods and other objects exist between Mongolia and some destination countries. In some respects, transferring goods across transnational boundaries to maintain social relations at a distance echoes the movement of meat and dairy products from countryside areas of rural Mongolia to friends and kin in Ulaanbaatar. Mongolians abroad also nurture social networks in the same way as at home, typically establishing Mongolian associations. These are not dissimilar from the Nutgyn Zövlöl found in major cities, designed as clubs for people born in the same parts of the country. It is also common to find Mongolian restaurants in countries with large Mongolian populations. Mongolians who move abroad often seek out kin and friends in their destination country in order to benefit from their social networks.

Finally, it is important to dwell on the time-scales in which international migration occurs. In some circumstances international migration is seasonal. This is the case with migration to South Korea, for example, which many Mongolians visit during summer holidays for short spells of work, or for small-scale trade. To some extent the timing of such movements aligns with the time of the pastoral cycle, since Mongolian summer holidays (for schools, universities and other institutions) coincide with a time of year when many urban people relocate to the countryside to help kin with summer work. In other cases, however, migration occurs over longer time scales (five or ten years), or is even permanent. This is often the case in North America, where whole families move together to build new lives. If migration to Korea can be broadly typified as recursively positioned in relation to a date of final return to Mongolia, migration to North America is open-ended but punctuated by return visits.

Dr. Joseph Bristley

“MIGRATION NARRATIVES” JOIN EXHIBITION

The 4th Ulaanbaatar International Media Art Festival (UBIMAF) features nine curations on the theme of Migration Narratives in East and Southeast Asia, a project developed by the Goethe Institute and presented by Arts Council of Mongolia. Such narratives provide accounts and descriptions of transnational migration that, in many instances, go unrecorded in official accounts of population movement.

The exhibition brings together the work of nine curators from East and Southeast Asia working on the relationship between art and migration. It provides an exciting opportunity to consider migration in Southeast Asia and Mongolia from a local perspective. It provides creative, imaginative and untold story of each country for thinking about migration and mobility on a global scale. It also affords an understanding of how such global changes are imagined, reflected on and lived through a diversity of local cultures.

Enoch Cheng (Hong Kong) and **Xia Yanguo** (Beijing, China)

Featuring artist: Ming Wong

Haeju Kim (Seoul, Korea)

Featuring artist: Ahyoung Kim

Julia Sarisetiati (Jakarta, Indonesia)

Featuring artist: Indo-K

Meiya Cheng (Taipei, Taiwan)

Featuring artists: Fujui Wang, Lin Yi Chun and Tsai Charwei

Nomintuya Baasankhuu (Ulaanbaatar, Mongolia)

Featuring artists: Ikhbayar Shagdarsuren, Bayart-Od Byambarenchin, Byambanyam Urtnasan, Munkhbaatar B., and Narandulam A., Huang Huag (China) Milica Zec and Winslow Porter (U.S)

Featuring scholar: Joseph Bristley

Penwadee Nophaket Manont (Bangkok, Thailand)

Featuring artists: Pius Sigit Kuncoro and Pathompon Mont Tesprateep

Shabbir Hussain Mustafa (Singapore/Sri Lanka)

Featuring artists: SHIMURAbros

Soyean Goak (Gwangju, Korea)

Featuring artist: Mixrice



Curator's Bio

Nomintuya Baasankhuu is a graduate of Columbia University and the National University of Mongolia, and a Fulbright Scholar. She is a former professional contortionist, in which capacity she toured 22 countries around the world. She is currently the Deputy Executive Director of Arts Council of Mongolia; through her curatorial practice she focuses on nourishing multi-stakeholder partnership for sustainable development and promotes cultural diversity for positive social impact. Nomintuya is currently leading the Ulaanbaatar International Media Arts Festival, which promotes collaboration at the intersection of arts, science and technology.



“НҮҮДЭЛ-MOVE” & “СУУДАЛ-SEAT”

Nomintuya Baasankhuu proposes *Нүүдэл-move*, a train trip to Gobi with mobile installations, performances, and talks. *Нүүдэл-move* will invite contributors including scholars, artists, curators, and chefs for shared experiences via talks, documentations, performances, and installations throughout the journey and at its destination in Gobi.

Нүүдэл ('nuudel') and *Суудал* ('suudal') are the words Mongolians use for migration. *Нүүдэл* refers to any movement of peoples, animal, nature; often, to the seasonal movement of a nomadic family from a land suited for one season to that suited for another. *Суудал*, on the other hand, is a word that can refer to both a literal, physical seat and (as in the English 'seat of power') of the authority one gains through position. Together they define the practice of movement and settlement which we know as migration.

The documentation of the train trip will be presented in *Суудал-seat* at the Ulaanbaatar International Media Arts Festival 2019, as well as at the project exhibition in Asia Culture Center, Gwangju, Korea. As the director of the Ulaanbaatar International Media Arts Festival, Nomintuya Baasankhuu, together with the participating curators of the 'migration' project, will present the untold stories of migration in the contributing countries, mainly through video works, alongside a timeline of migration practices in Mongolia. The festival will be accompanied by talks by curators and artists.



МЭГ

MIGRATION
НҮҮДЭЛ СУУДАЛ

Ulaanbaatar →
Energy center, Dornogobi
2019.06.21-23

4TH ULAANBAATAR INTERNATIONAL MEDIA ART FESTIVAL
TRAIN MIGRATION TO ENERGY CENTER, DORNOGOBI

“Train Migration to Gobi”

The festival will open with “Train Migration to Gobi” a mobile installation, performance and interactive talks with 36 people on the train trip to Gobi within the framework of Нүүдэл-movement aspect of migration. The idea is to focus on the movement part of migration and invite young artist, curators, and scholars to share their work and practice related to mobility. Food migration will also be the main highlight of the journey and chef Kumar Bansal will share his story on food migration from India to Mongolia along with each participants story food migration. At the destination a site in Gobi-the energy-”Fireline” installation and performance by Chinese artist Huang Huan, on two-piece journey of man and woman, East and West, past and future and unknown and the known and the resistance and acceptance of migration will take place. In addition, Sound migration performance by long singers will continue the artistic migration in Gobi. On the journey Mongolian artist and illustrator Naidandorj Enkhbaatar and a young filmmaker Ikhbayar Shagdarsuren will document Train migration into illustration installation and video installation.



Scholar's Bio

Dr Joseph Bristley is Research Fellow in Anthropology at University College London (UCL).

Bristley received his PhD in Social Anthropology (UCL) in 2017, for a thesis researching economic dimensions of Mongolian pastoralism (funded by the UK Economic and Social Research Council).

Bristley is interested in trans-national migration from Mongolia to the Republic of Korea. In comparison to studies of transnational migration and remittances in neighbouring China and the ex-USSR, surprisingly little attention is paid to present-day Mongolian migration. This is despite the fact Mongolian migrants make huge contributions to the Mongolian economy in remittances. Bristley's work examines migration to Korea from three perspectives. Taken together, they reflect on how migration experiences are strategized to form connections across spatial, temporal and cultural differences. The first is financial, exploring economic connections between Korea and Mongolia. The second is affective, analyzing how migrants and those left behind reflect on periods of long-term separation from kin and loved ones. The third is temporal, focusing on how migrants construct timeframes in which to work before returning home.



Artist: Surendra Kumar Bansal

Dr



Artist: Huang Huan, Alexei Damboianu

Huang Huan and Alexei Damboianu are interested in addressing the paradox of being out of the nature and at the same time hopelessly in it. The tragedy of being aware of the paradigm of life and not being able to overcome it has generated interesting fabrications like cultures, societies, beliefs, values, philosophies and lifestyles ranging from outrageous to ridiculous throughout the history. The artistic approach to the existential investigations on time, space, contingency, nothingness, biological life, decay and death, is a legit and seductive approach from our position of condemned conscious beings. The things that are most of the time distorted, wrapped in futile illusions and tossed away in order for us to go on with our daily lives intrigue them. The things that are ambiguous, that cannot be totally grasped in a scientific and rational way because they are painfully inconvenient (like death) or because of our intellectual limitations, are the subjects of their works.

For the “Ulaanbaatar” International Media Art Festival, Alexei Damboianu will be the exhibition designer of “Migration Narratives” joint exhibition and Huang Huan will present her artworks at “Train Migration” to Sainshand.



A FIRING LINE - HUANG HUAN

Fire artist & consultant Enkhbayar Ayur

Location: Energy center, Dornogobi, Mongolia. Long: 200meters

The “Fireline” installation and performance by Chinese artist Huang Huan, which is focussed on twofold journeys of man and woman, East and West, past and future, unknown and the known, and the resistance to and acceptance of migration. In addition, Sound migration performance by long singers will continue the artistic migration in Gobi. On the journey Mongolian artist and illustrator Naidandorj Enkhbaatar and a young filmmaker Ikhbayar Shagdarsuren will document Train migration into illustration installation and video installation.



Artist: Turbold Saran

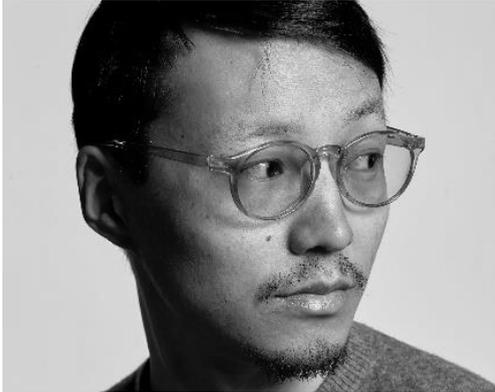
Zun Production was established in June 1st 2018 in Ulanbator, Mongolia with organized with general producer Erdenebat Baatar (known as Erka from Altan Urag), senior manager Odbayar Oyunbaatar and manager Otgonbat Ganbat. At this time 5 artists including: Altan-Urag band, Tvist band, Uul-Uus band, singer Narandulam, Sarantuya and DJ Huhjim belonging to Zun production.

Current Artists:

Uul-Uus, T-Vist, Narandulam Altantsetseg, Sarantuya Myagmar, DJ Huhjim



Artist: Narandulam Altantsetseg



Artist: Ikhbayar Urchuud

Filmmaker and media artist, Ikhbayar founded Altan Khalis Association in 2011 and developed artfilm.mn, a Mongolian language online film encyclopedia. Since 2013, he has been working as director and programmer of Altan Khalis Independent Film Festival in Mongolia. He teaches at the School of Broadcasting and Media Arts, at the Mongolian State University of Culture and Arts.

Ikhbayar graduated from the National University of Mongolia in 2009 with a bachelor's degree in Genetic Engineering. He enrolled in international residency programs in film industry such as EurasiaDoc's "Documentaryscriptwriting" workshop (2012), La Rochelle International Film Festival workshop (2012), Busan IFF Asian Film Academy training (2012), Berlinale Talents program (2015), CEC Artslink residency (2016), Asia Culture Center residency (2017), among others. His interactive video installation "Self Core" was produced during the ACT Center Visiting Creators in Lab residency in Gwangju, Korea and was presented at Ulaanbaatar International Media Arts Festival in 2017 as well as in a joint exhibition of international artists at the Asia Culture Center.

Ikhbayar's short film "Appendix, Ear Drum and Adam's Apple" (2011) won best film and best director award at 48 Hour Film Project Mongolia, and his short films "Subaudition" (2011), "The Fourth Part" (2013), "Eryx Tataricus" (2016) got selected in 11 film festivals from 8 different countries. In 2014, he made his first feature documentary "The Will to Art" which went on to be selected in the FID Marseille 2015, the 26th Singapore International Film Festival 2015, the Mediawave International Film Festival 2015 and others.



Artist: Naidandorj Enkhbaatar

Naidandorj Enkhbaatar (Naigaa) was born in 1984 in Ulaanbaatar. In 2006, he graduated in Mongolian traditional painting from the School of Fine Arts of the Mongolian University of Arts and Culture.

His solid knowledges of drawing and painting allow him to explore new painting techniques to develop his art and personal style. Often taking the best of “Zurag”, the traditional Mongolian painting style, and venturing into modern design and painting using acrylic, Naigaa distinguishes himself from the stream of Mongolian contemporary artists.

He purposely lets paint drop on canvas as his own signature.

His paintings are generally profound and can also betray his renegade attitude towards the current political deviations that Mongolia presently suffers from. His calligraphy style is equally powerful and very meaningful.



Artist: Byambanyam Urtnasan

Byambanyam Urtnasan's multimedia installations and reading follows 9 years transnational trail of renowned Mongolian poet and founder of Mongolian modern literature Natsagdorj Dashdorj and his wife Pagmadulam. D a women's rights activist to the west from Ulaanbaatar to Ulan-Ude (formerly known as Deed Ude) – Irkutsk - Krasnoyarsk – Novosibirsk – Omsk – Sverdlovsk – Kirov - Moscow (Train) The Third Phase (Russia), Moscow (Leningrad Station) – Saint Petersburg (Moskovsky) Station (Train), The Fourth Phase (Russia-Poland-Germany), Saint Petersburg – Szczecin, Poland – Berlin – Leipzig (Ship). Byambanyam Urtnasan is Editor and the author of Silence (2013), Ceremonial of Blessing (2014), and Time Will Tell (2018). In addition, he is two-time finalist of Baldorj Prizes in Excellence of Journalism. Byambanyam.U earned M.A. in Anthropology and B.A. in Journalism and Literature Studies at the National University of Mongolia.



Migration of memories

Where are the memories stored? This question weaved my brain during the 30 days while covering 20 000 km of road to trace the routes of the first students from Asia to study in Europe. The land, ruins, people, buildings even the nature itself all turn into the keepers of memories. Those we stir when we see, hold, smell, listen to and walk through them. But some memories due to the length of time memories fade away, as buildings break, humans age and pass away. This was the challenging part of our quest. Where and from whom to revive those faded memories?

For us nomads we perceive the universe through listening, rather than reading. Nomadic way of live doesn't allow storing scripts and texts, so oral history, mouth to mouth transfer of knowledge has been practiced. Listening is a basic instinct and an essential tool for a nomad. Weather changes, sounds of the night, noises from the herd, approaching of visitors all are perceived from inside the round top yurt. Barking of the dog updates how far and from which direction a danger is approaching. For nomads sound is time and space.

Therefore “By the footsteps of a poet” project turned into a long term quest to revive the memories from sounds. Buildings, cities, roads, people may change but the sounds of the city, speaking of people, sounds of traffic, waving leaves on the trees remain the same. We might live between the sounds. For our story is an assortment of laughter, grief, pain and inspiration.

Mongolia is a land locked country. Since conquering terrains of Eurasia and series of internal conflicts we have been moving around the vast lands of our country and dwelling in peace. International migrations and exchange of knowledge were limited for an extensive period of time. Only during the beginning of 1920 the first lot of young Mongolians were sent to former Soviet Russia to study. Later on April 25 of 1926 39 children from secondary schools of Ulaanbaatar were sent to Germany and France to study languages and literature. Those children left Ulaanbaatar in May and traveled for two months on trucks, trains and ships to get to Berlin in Germany. The youngest in the group was 13 and the oldest was 25. Amongst that group of young people was also our protagonist poet D.Natsagdorj. prior to this trip our writer D.Natsagdorj studied at the Military Polit School in former Leningrad (current Sant

Petersburg) . He was aiming to study psychology in Germany. He took the language training and Berlin and moved to Leipzig and under the supervision of professor Erich Heinisch and assisted the translation of the Secret History of Mongols to German. The written documentations of this collaboration and also of his work on German-Mongolian dictionary remained preserved.

In 1929 upon his return to Mongolia from Germany he wrote his stories “Tears of a monk”, “Dark Rock”, “Old Boy” and series of poems in which he points out uneducated, unsanitary and religiousness with satire. His works from the 30’s gave a big intellectual stir in the brains of Mongolians. There are memories that reveal he used to sing traditional songs during his travels. When he returned to Mongolia he wrote the very first Mongolian opera. This is a classic example how memories are stored in sound and music. This genius piece still thrills the audiences and lets them travel in time and space. This is sound chain link between a Mongolian student who traveled to Europe one hundred years ago and the researcher who followed his steps.



Artist: Milica Zec

Milica Zec is a film and VR director, editor, producer, and screenwriter. Her debut VR film, “Giant,” has been a highlight of film and new media festivals including Sundance New Frontier and Cannes’ NEXT Programme. Based on real events, “Giant” has been critically lauded as an example of VR’s incredible potential to encapsulate the human experience. Prior to creating “Giant,” Milica collaborated with the performance artist Marina Abramovic for nine years, including on her seminal show, “The Artist is Present” at the Museum of Modern Art in New York City. Since 2015, she has been a member of NEW INC, the New Museum’s art, technology, and design incubator in New York City. Her latest project “Tree” is an official selection of Sundance Film Festival New Frontier 2017.



Artist: Winslow Porter

Winslow is a Brooklyn-based film and virtual reality director, producer and creative technologist. Winslow has always been fascinated with the possibilities of how the intersection of art and technology can elevate storytelling. After beginning his career as a film editor and modern-dance composer, Winslow attended NYU Tisch Interactive Telecommunications Program and delved into the world of creative technology soon thereafter. Winslow’s previous work includes interactive experiences for Google, Delta, Diesel, TED, Merrel and Wired. While at Carbon Pictures in 2014, Winslow produced the Tribeca Film Festival Transmedia Award-winning documentary CLOUDS. Since 2015, he has also sustained a membership at NEW INC. He now has six years of experiential work under his belt, and Tree is his sixth VR project.



This virtual-reality project transforms you into a rainforest tree. With your arms as branches and your body as the trunk, you'll experience the tree's growth from a seedling into its fullest form and witness its fate firsthand.



Artist: Maarten van der Glas (aka VJ Individuals)

Sara Orfali aka Alphawhale, is an Amsterdam based visual artist. She studied Image and Media Technology at Utrecht University of the Arts in the Netherlands. Blending her fascination for movement, texture and rhythm, her live performances convey intricate visuals where aesthetic and the essence of sound meet. When it comes to switching to distinct work environments, from electronic music events to art festivals, Orfali's motion graphics, film and realtime processed graphics evoke the senses, using different techniques of video mapping or installations. Her immersive video experiences are changing your context of vision, taking you on a journey through space and hyperspace.



Artist: Maarten van der Glas (aka VJ Individuals)

Maarten van der Glas works as a VJ, filmmaker and maker of interactive video installations. Mainly self thought, he also studied Philosophy at the University of Utrecht and did a minor in Visual Arts. Maarten van der Glas loves surrealism, magic realism and eclecticism as art forms. Maarten van der Glas likes to engage with the audience in experiments, and he likes to collaborate with other artists and art forms. Since 2011 he is increasingly involved in dance and dance cinema. He has performed on various international festivals with his live installations.



Artist: Nomgonmaa Jargalsaikhan

Nomgonmaa Jargalsaikhan is a member of Ulaanbaatar City Ensemble and dance choreographer and dance teacher. Her passion for dance comes from various dance styles including traditional Mongolian Bii biyelgee and contemporary dance. She has choreographed several modern and ethno dances such as 'That feel', 'First day', 'A letter from there', and 'Heart beat'; and 'Beauty', 'Uriankhai Bii', and 'Jaakhan sharga'.

Nomgonmaa graduated from Mongolian State University of Arts and Culture with a BA in Dance/dance instructor, and later pursued her MA in choreography at the Korea National University of Arts.

As an active student of Korea National University of Arts in 2015-2018, she successfully participated in many festivals and contests including Amazing Festival Korea, K'ARTS Platform Festival, 39th K'ARTS Dance Performance, 34th K'ARTS Creative and Experimental Dance in 2017; EURO-ASIAN Festival, K'ARTS Dance project "Re Move", 41th K'ARTS Dance Performance, 11th Seoul Word Together Day in 2018.

Nomgonmaa was a member of 'Star' sport dance team from 2008 to 2012, and since 2011, she has been dancing with 'Ulaanbaatar city' ensemble.



Artist: Gabey

Gabey Tjon a Tham is an installation artist working and living in the Hague, The Netherlands.

Gabey transforms spaces into sensory and immersive environments through kinetic machines, light, and sound. By analyzing intrinsic structures that occur both in nature and our digital systems she compiles a common structural core. She has found a common ground between nature and the digital in how they both command our lives through uninterrupted cycles.

Technology is a natural occurrence for Tjon a Tham: “While what we have traditionally called nature is increasingly being influenced by human action, our technological environment is becoming increasingly complex and untameable, we almost have to relate to it as a new nature.

In her works the technology has a logic on its own, it conflicts and harmonizes. The artist develops techniques and invents mechanical sculptures that embed different materials and perform at different poetic levels. Hereby natural-mechanical choreographies arise. The works invite us to wonder at, contemplate, and investigate.



Territory: Worldwide

If you took a trip to the dense forests surrounding Amsterdam, there's a fair chance that you might bump into Thessa Torsing, better known as upsammy, one of the most talked-about young DJ/producers on the Dutch electronic music underground.

While the gentle hum of nature might not seem the greatest fit with the futurist electronics, body-jacking rhythms and clandestine aural textures that surge from upsammy tracks, it's often where Torsing looks for inspiration. Head out to those woods at night and you might spot her gaping in wonder at the way car headlights dance across the branches.

Torsing first rose to prominence as a DJ in Utrecht, where she was renowned for playing sets that giddily sidestepped musical conventions. After cracking her home city, she began to pick up regular bookings at such renowned underground hotspots as Amsterdam's De School, BAR in Rotterdam, Robert Johnson and Panorama Bar.

Check out an upsammy DJ set and you'll be treated to a surprising and dynamic blend of experimental electronic dreaminess, spatial soundscapes, sci-fi inspired techno, raging body music and intense, electro-fired workouts. If you listen closely enough, you may hear subtle nods towards some of Torsing's musical inspirations.

The first upsammy productions began to appear in the autumn of 2017, though Torsing has been making music – first as a guitar player and bassist in bands, and later as a solo producer – for the best part of five years.

She rightly received praise for two superb contributions to Nous'klaer Audio's sell-out Paerels compilation, leading to a debut solo EP for the same label, containing a mixture of robust electro jack-tracks, crystalline electronica and otherworldly ambience.

Further releases on Die Orakel and Whities manifested her status as one of dance music's most exciting new producers. But for now, upsammy is concentrating on doing what she does best: channeling natural inspirations into mind-altering music and unique, otherworldly DJ sets.



Artist: Stellar OM Source

Stellar OM Source is the solo music project of Christelle Gualdi, a French-Italian music producer and DJ born in Paris. Active for more than a decade, Christelle's acclaimed 2013 album *Joy One Mile* and *Nite Glo* (2015), both on the boundary-pushing New-York label RVNG Intl firmly established her as an artist to watch out for. Both releases settled her musical direction. They bring elements of techno, house and disco in a unique musical palette, marking out her signature of emotive uplifting melodies and contagious, bassline-centered grooves. Christelle's famed all-analog live sets create electrifying and energizing dance parties. Her DJ sets also have that distinct energetic style which can range from dark heaviness to anthemic cuts. Not surprisingly, she has toured and performed in most of Europe's forward-thinking clubs and music festivals, on dance-floors across the world from Rio to Bangalore.



Curator's Bio

Enoch Cheng is an independent artist and curator. His practice spans moving image, installation, curating, dance, events, theatre, writing, and performance. Concerned with the everyday subtleties of contemporary urban lives, his works explore recurrent themes of place, travel, fiction, memory, time, migration and extinction. He received an MA in Creative Writing from Goldsmiths, University of London, and a BA in English Literature and Art History from the University of Hong Kong; he has also lectured at Hong Kong Art School. He is the recipient of a Hong Kong Arts Development Award for Young Artist. He worked as program manager for the Asia Art Archive in Hong Kong from 2008 to 2013, was an artist fellow at Akademie Schloss Solitude in Stuttgart, Germany (2015–2018), and was artist-in-residence at POGON – Zagreb Centre for Independent Culture and Youth (2018) and Cite des internationale arts Paris (2018-2019). His recent exhibitions and performances include: *Influenzers* (in *Contagious Cities*, Tai Kwun, Hong Kong); *HOMESICK* (Goethe Institut, Hong Kong; Akademie Schloss Solitude, Stuttgart, Germany); *Shuffle* (Dance Centre, City Contemporary Dance Company, Hong Kong); and *Bon Voyage* (Hong Kong Arts Centre).



“MIGRATION CONTINUNG”

Enoch Cheng's contribution, Migration Continung, invites artists to find different approaches to understand migration through the lens of the changing conditions of human labor. His project will be presented as an exhibition and a forum in Hong Kong, as well as in the exhibitions at the Ulaanbaatar International Media Art Festival and the Asia Culture Center in Gwangju. Migration Continung will feature new works from the Singaporean-born Berlin-based artist Ming Wong; from the Indonesian artist Julia Sarisetiati, one of the curators participating in the Migration Continung project; and from Enoch Cheng himself.

Ming Wong's new video work for Migration Continung appropriates cinematic references to look at the shift of labour opportunities between Africa and China. Enoch Cheng's new video work explores the new trend of working models, asking how migrant workers need to alter themselves to meet the new demands of the labour market. Julia Sarisetiati maps out the story of migrant workers returning to Indonesia, concentrating on the challenges they have to face when they return home.

The three artists will present their artistic approaches to the topic of migration at the forum, which will also feature the Nigerian artist Emeka Ogboh, who will present on his experience using the politics of food and beer to depict the issues of the Nigerian migrant community in Europe.



Curator's Bio

Xia Yanguo is an independent curator and the founder of de Art Center, a Beijing non-profit art space. He studied Art History at Beijing's Central Academy of Fine Arts, and has worked as an editor and columnist for art magazines and fashion media. Previously, he worked as an art director at the Red Brick Art Museum, Beijing. In addition, he was a visiting curator at Pro Helvetia, Switzerland, and has been a visiting researcher at the National Museum of Modern and Contemporary Art, Korea, as well as having been invited to give academic lectures and take part in dialogues at a number of universities in China and abroad. His curatorial practice centres on the interaction between contemporary art and its social context while emphasising research on local artists. In recent years, he has expanded his activities to include the presentation of historical documents in Asia, and the promotion of artistic communication and exchange between Asia and the international art world. He has also taken an interest in the role of non-profit organisations in China.



“ASSEMBLAGE”

—A RESEARCH PROJECT ON MIGRATION IN RELATIONS TO CHINA

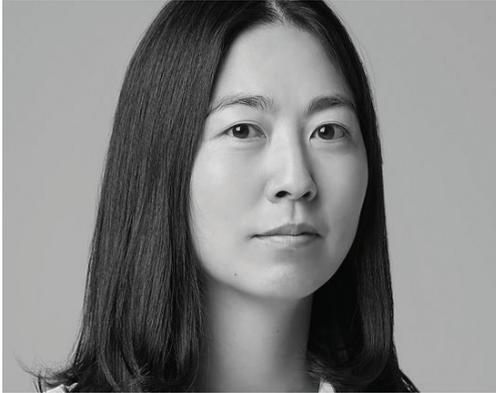
The migration phenomenon is reflected in two aspects in China: urban and rural population movement within the country, and flow between its immigrant and its Chinese populations. In *Assemblage*, Xia Yanguo invites five artists—Enoch Cheng, Hao Jingban, Ming Wong, Tao Hui, and Wang Chong—to think about these two aspects separately. Their works address the 'new collective' phenomenon of immigration: that is, how immigrants are affected at various levels in their local life; how they play the role of 'influencers'; how their identity with neighbors has, quietly, changed. The structural status of immigrants is an important topic in this exhibition, as is the relationship between new identity cognition and the local environment.

Assemblage will be first presented, in June 2019, in de Art Center Beijing and Goethe-Institut Beijing, before coming to the project exhibition in Asia Culture Center, Gwangju. Ming Wong and Enoch Cheng's new film works will also be presented in the Ulaanbaatar International Media Art Festival 2019.

Artist: Ming Wong

Ming Wong (b.1971, Singapore) Hand In Hand 2019 Single channel video with audio 14'36" Co-commissioned by Goethe Institut Korea, China, Hong Kong

This new work by artist Ming Wong is a video-poem resulting from his observations during two weeks stay earlier this year in Dakar, the capital city of Senegal. Senegal was the first West African country to join the One Belt One Road initiative and was the first stop for President Xi Jinping's tour of Africa in 2018. The Chinese government has recently sponsored the building of iconic cultural infrastructures such as the Museum of Black Civilisations - a powerful symbol of decoloniality which was first proposed 53 years ago as a vision for a post-colonial Africa by Senegal's first president, the poet Leopold Sedar Senghor. As an ethnic Chinese artist filmmaker capturing a collage of moving images and sounds in the Senegalese capital, the artist presents himself as a cultural ambassador, playing on the legacy and the role of the ethnographic filmmaker as well as questioning the future of Chinese soft power on the African continent.



Curator's Bio

Haeju Kim is a curator based in Seoul, currently working as the deputy director of Art Sonje Center. The exhibitions and performance programmes she has organized have demonstrated her interests in the body, movement, and in memory and the recording of memory. Kim curated *The Island of the Colorblind* (Art Sonje Center, 2019); *Resonance of a sad smile: Lee Kit* (Art Sonje Center, 2019); *Pinch-to-zoom: Julien Previoux* (Art Sonje Center, 2018); *Point Counter Point* (Art Sonje Center, 2019); *Moving / Image* (Seoul Art Space Mullaee 2016; Arko Art Center 2017); *The Society of choreography* (Nam June Paik Art Center 2015); *Once is not enough* (AVP 2014); *Memorial Park* (Palais de Tokyo as part of *Nouvelles Vagues*, 2013); and *Theater of Sand* (Culture Station 284, as part of *Play Time*, 2012), among others. She has worked as a researcher at the National Theater Company of Korea (2011-2012) and as an assistant curator at the Nam June Paik Art Center (2008).



“TELL ME A STORY, DANCE ME A MOVE”

Haeju Kim invites three artists—Ayoung Kim, Jee-Ae Lim, and Genevieve Quick—and introduces their different approaches to the issue of migration. Tell me a story, Dance me a move looks to use the practice of constructing narratives to express the complex emotions and situations intrinsic to the experience of migration. The three artists of Tell me a story, Dance me a move are individually involved in historical research, interviews, on-site investigations, and other examinations of fact, while at the same time introducing stories, rooted in the issue of migration, created through their artistic interpretations and imagination.

Ayoung Kim’s new work, Porosity Vallery: Portable Hole 2, is mainly based on her research in Mongolia and among refugees living in South Korea. With this project, Kim attempts an allegorical, symbolic shift in the concepts of geopolitics, folktales, of minerals and other materials, taking into account migrations in East Asia (including North and South Korea and Mongolia), to present a microcosm in which real-world agents and elements are transported and reconstructed in unrealistic ways. With Mountain, Tree, Cloud and Tiger, Jee-Ae Lim addresses the discourse of post-exoticism in transmigrant society by means of traditional and contemporary dance languages. The performance version will be presented at Sophiensaele in Berlin; the video documentation, along with the photographs and documents collected, will be presented for the project exhibition in Gwangju. In the video installation and dance performance Planet Celadon: Our Receiver Is Operating, Genevieve Quick imagines Asian American identity through a science fiction narrative that explores the challenges of communicating with a distant place and culture. Embracing her own hybridity and displacement, Quick imagines the Asian American experience as not just a global immigration phenomenon, but an interplanetary migration.



Artist: Ayoungh Kim

Ayoungh Kim (b.1979, Seoul, Korea) lives and works in Seoul.

Ayoungh Kim adopts the devices of speculative storytelling, narrativity and rhetoric to evoke alternative forms of reading, listening and thinking of the present condition of the world. Her works seek possible integrations, articulations and collisions of things in between time, space, structure and syntax.

Ayoungh Kim's works have been shown in Gwangju Biennale – Imagined Borders (2018, Gwangju - Forthcoming) and Venice Biennale – All the World's Futures (2015, Venice). She had solo shows at Melbourne Festival (2017, Melbourne); Palais de Tokyo (2016, France); Ilmin Museum of Art (2018, Seoul). She had a performance at Palais Garnier - National Opera House, France (2016, Paris). Her works have been shown in group exhibitions at Maraya Art Centre (2015, Dubai); Leeum Samsung Museum of Art, (2012, Seoul); Museum of Arts and Design (MAD) (2011, New York); Museum of Modern Art of Rio de Janeiro(MAM) (2011, Rio de Janeiro); 176/Zabludowicz Collection, UK (2011, London); Royal Academy of Arts, UK (2010, London) among others. She had a residency at Pavillon Neuflyze OBC Research Lab, Palais de Tokyo (2015-2016, Paris), and Künstlerhaus Bethanien (2011, Berlin). She was awarded The British Institution Award from the Royal Academy of Arts (2010, UK) and Young Artist of the Year Award from the Ministry of Culture (2015, Korea).



Curator's Bio

Julia Sarisetiati (b. 1981, Jakarta) graduated from the photography major of Arts and Design Faculty, Trisakti University. She is a part of ruangrupa (e. 2000, in Jakarta), an artist collective that now co-runs Gudskul—an informal educational platform for art practitioners. The subject that Sari teaches in this new school is titled “Collective Sustainability”. A big part of her artistic practice indeed focuses on Indonesian migrant workforces sustainability and ecosystem. Some of her recent exhibitions includes “TACTICS” Jakarta Biennale, Indonesia (2013); “Hacking Urban Reality Series”, Copenhagen (2016); 11th Gwangju Biennale, Korea (2016); “We’re in this, together”, The Factory Contemporary Art Space, Saigon (2018), “Choreographed Knowledges”, Cemeti Institute for Art and Society, Yogyakarta (2019). In 2017, she became a curator for the media art festival OK.Video, where she exhibited works on the theme of “pangan” (food), developing ideas into laboratory-based research projects to demonstrate and explore economic and social sustainability. Currently, as a curator, she is working towards “RETURNS: Migration Narratives in Southeast and East Asia” with the Goethe Institute.



OLD PROJECT TO BE PRESENTED IN ULAANBAATAR 2019

Indo K-Work

Developed in 2016: Indo K-Work is the result of collaboration between the fellows of Indonesia Community Center in Ansan, South Korea namely Diko, Hanum Putra Martono, Muhammad Abduh, Sujianto and Raden Mas Ulung—together with several artists from Indonesia, namely Julia Sarisetiati, Ary Sendy, Liemena Sapriya Putra, Yoppie Adhijaya and Muhammad Fatchurofi.

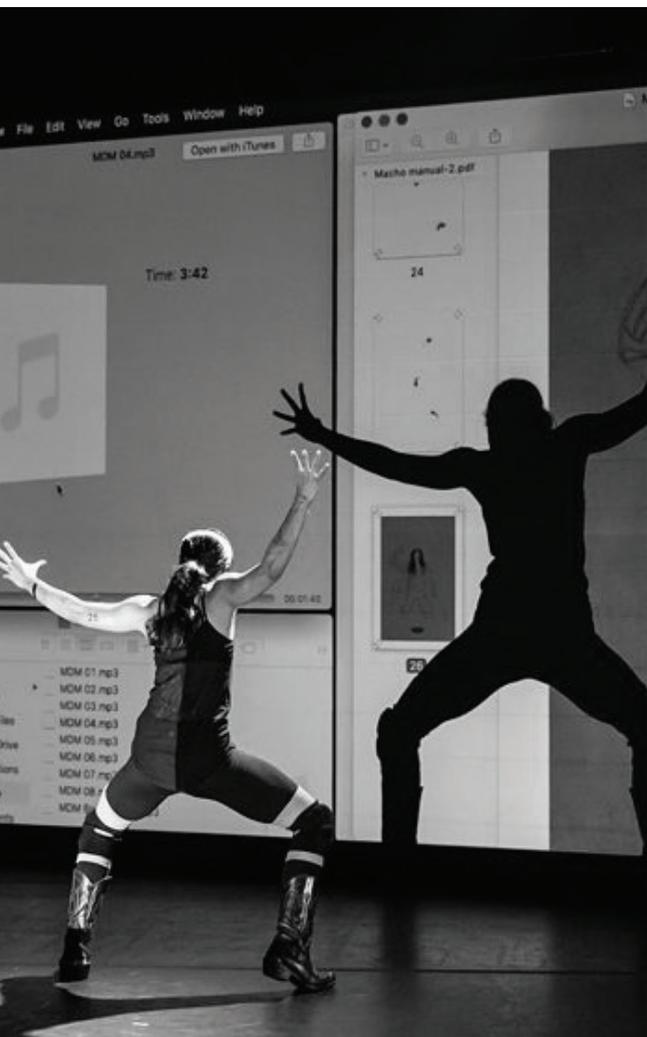
Through Indo K-Work, we would like to invite the Indonesian Workers to collectively accumulate/produce knowledge from work and migration activities, and at the same time can also play an active part as an agent who distribute the knowledge to others.

Inspired by this, in 2019 some artists who have joined the project decided to start developing PULANG-PERGI (ROUND TRIP) an online platform for knowledge sharing amongst Indonesian migrant workers who are currently still abroad and with those who have returned home.



Curator's Bio

Meiya Cheng is a freelance curator who lives and works in Taipei. Her selected curated exhibitions include: *Augmenting the World* (The 6th Taipei Digital Art Festival, international section, 2011); *Trading Futures* (co-curated with Pauline Yao, TCAC, 2012); *The 6th Queens International* (co-curated with Hitomi Iwasaki, Queens Museum, NYC, 2013); *The Great Ephemeral* (co-curated with New Museum team, New Museum, NYC, 2015); and *Public Spirits* (Ujazdowski Castle Centre for Contemporary Art, Warsaw, 2016). Cheng focuses on the exchange mechanism of labor and value, and the structural issues in art production. In her curation practice, she addresses the possibilities of creating an open structure in institutions, and of such models serving as a mechanism to create changes in the system. Cheng participated in the founding Taipei Contemporary Art Center in 2009, and has been involved in its operation for ten years, acting as chair from 2012-2014. With teamwork as the working model, she tries to build an alternative mode of practice that constantly examines and self/examines institutional conditions in art production.



Meiya Cheng invites Tsai Charwei, Fujui Wang, Lin Yi Chun, and Hsu Che Yu to produce new site-specific projects in the Ulaanbaatar International Media Art Festival. The four artists' new works will be produced and presented in different venues and events within the festival; later, video works will be presented in the screening event in Taipei, alongside those of Mongolian filmmakers.

For the project exhibition in Gwangju, Meiya Cheng has delved into the female perspective on the migration issue. Statistically, the majority of the female migrant population constitutes married dependents, domestic servants, and sex workers. The regulation and immigration policies of nation-states reinforce the gender division of labour in addition to market demands. The services that migrant women and women in floating populations provide is usually related to reproduction, domestic caring, and sexual fantasy. All these services require 'femininity': caring, love, patience. A migrant status demands psychological labour of women over and above their physical labour. Cheng investigates this perspective with works of Chen Jen Pei, Jen Liu, and Eisa Jocson.



Artist: Fujui Wang

Fujui Wang is a sound artist and curator specialized in sound art whose work has played a key role in establishing sound as a new artistic genre in Taiwan. He is currently an assistant professor of the Taipei National University of the Arts, Department of New Media Arts, TNUA. His work has been widely exhibited in museums and festivals in Taiwan and abroad. He is a pioneer of sound art in Taiwan, he founded “NOISE” in 1993, the country’s first experimental sound label. In 2000 he joined the media art collective “Etat” and launched the “BIAS” International Sound Art Exhibition and Sound Art Prize for the Digital Art Awards Taipei. He worked for the Taipei Digital Arts Center and the Center for Art and Technology, TNUA, he has curated numerous exhibitions and festivals, including 2008, 2009, 2010 and 2012 editions of the “TranSonic” Sound Art Festival and the 2007 to 2009 editions of the “Digital Art Festival Taipei”. In 2011 Fujui Wang and Lu Yi have co-founded the Soundwatch Studio to promote the creation, exhibition, performance and workshop of renovating and experimental audio art both locally and internationally.



Artist: Lin Yi Chun

LIN YI-CHUN is a contemporary artist living and working in Taipei, Taiwan. In 2016, she completed her MFA degree in Fine Art at Goldsmiths, University of London. Lin received the Judge's Award in Taipei Awards in 2015, grants from NCAF and Ministry of Culture in Taiwan in 2018, and has participated in several national and international group exhibitions and AIR programs, such as Sisyphus Version 20.18 at National Taiwan Museum of Fine Arts in Taiwan (2018), Mabuni Peace Project at CAMP Talganie Artistic farm in Okinawa (2018), Sumida Studio Network AIR program in Tokyo (2017) On the Poetic of Islands at Pingtung Art Museum in Taiwan (2016) and Boundaries in Archipelago Magazine III in London (2015).

Good at telling stories by complexing different media especially objects, texts and images, her practice tries to capture phases of transition within the modern daily system and explores the psychological transformation and fluidity of the identity and value. Her research and interests include the production of materials in relation to the spatiality of time, duration and process in space, and the relationship between object and documentation. She believes that art practice should always synchronize with real life and therefore explores the boundaries of reality and imagination. Her current practice focus on connecting experimental narratives between text research and mix-media installation and their organic interaction with narratives of a grander scale.



Artist: Tsai Charwei



Curator's Bio

Penwadee Nophaket Manont was born in 1973 in California, and lives and works in Bangkok. She received an Associate's Degree in Graphic Design from Mount San Antonio College; graduated from Assumption University with a Bachelor's Degree in Visual Communication Arts; and took a Master's Degree in Social and Environmental Management at the National Institute of Development Administration, Bangkok.

She commenced her curatorial practice in 2001 as an Assistant Curator at the alternative art space Project 304, later joining the curatorial team at The Jim Thompson Art Center, from 2007-2012. Her curatorial achievements include Mekong Art & Culture Project: Curatorial and Traveling Exhibition (2007-2008); the exhibition Poperomia/Golden Teardrop at the 55th Venice Biennale (2013); [R]Ejecting Mantra, a research & archive-based exhibition series reflecting on the consequences of the compulsions of nationalist ideology, myth and discourse currently impacting Thailand (2016-present); and becoming one of three curators of Biennale Jogja XV EQUATOR#5, (Yogyakarta, Indonesia, 2019).

Penwadee currently works as an Independent Art & Cultural Curator, Researcher, Activist, and Film Producer; she is Managing Director at Southeast Asia Fiction Film Lab (SEAFIC).



“ALTERED-IN-BETWEEN”

Altered-in-Between is a Research and Art Exhibition Project, undertaken in parallel with Minority Voicing Festival in the Deep South of Thailand (PATANI). PATANI was an independent Muslim city-state, until its defeat by Siam in 1785, and later became a vassal state. Following a tradition of resistance and a series of rebellions in response to this shift, PATANI fractured into 7 separate regions in the early 1800s. These regions would exist until the Bangkok Treaty of 1909, when the British acknowledged Thailand's sovereignty over the 7 regions of PATANI. By 1933, Thailand had consolidated the regions and renamed them Pattani, Yala, and Narathiwat.

Today, the Malay-speaking, ethnic Malay Muslim majority in PATANI are divided from the Thais by religion and culture. The Deep South has become a failed community due to political insurgency, religious intolerance, and social and economic inequality. While the locals feel frustrated over ongoing political unrest, and the uneasiness of everyday socio-cultural conflict and suppression, they strive for humanity and human rights via both psychological and physical forces.

This project focuses on a collaborative platform between selected contemporary artists, musicians, and performers, working together with the local art and socio-cultural practitioners in PATANI. Throughout the collaboration process, this challenging initiative is expected to transmit how common people attempt to 'voice out' under similar oppression, and their frustrated strivings among liminality, inequality and inter-migration issues.



Artist: Pius Sigit Kuncoro

Pius Sigit Kuncoro (b.1974) Lives and works in the city of Yogyakarta, Indonesia. Aside from being an artist, he has worked in diverse career paths, include designing the Pre-Historic Museum's Exhibition Projects and the Yogyakarta City Archive Exhibition in Indonesia, as well as curating the Biennale Jogja XIV Equator # 4. He is currently running the Wayang Ukur Sukasman Foundation, and also one of the Board Members of Jogja Biennale Foundation (Yayasan Biennale Yogyakarta).

For the past seven years, Pius Sigit Kuncoro's works have raised issues over daily life of ordinary people, using Watercolor on Paper technic. For this piece of work, he uses Photograph and Video as medium.



Artist: Pathompon Mont Tesprateep

Pathompon 'Mont' Tesprateep was born in Bangkok but raised in Isan (the northeastern region of Thailand). He graduated with a Master degree in Fine Art from Chelsea College of Arts in London. Mont's body of works embrace the cinematic poetry to scrutinize the complex stratification of human mind and memory in relation to the crisis boundary of representative memory and politic of subjectivity. Constructed from layers of sound and filmic materials - from celluloid to digital - and photography, his works conjure trance-like and immersive experience while emerging the playground of conscious and the dream structure that associates singular memory to the fragments and uncertainty. Since 2014, Mont has been working on a series of hand-processed 16mm and S-8 films: *Endless, Nameless* (2014) and *Song X* (2017) and *Confusion Is Next* (2018). His works have been shown at film festivals and exhibitions; including Locarno Film Festival, International Film Festival Rotterdam, Berwick Film and Media Arts Festival, Les Rencontres Internationales (Paris/Berlin), Curtas Vila do Conde (Portugal), Media/Art Kitchen at BACC (Bangkok), Asian Film & Video Art Forum (S. Korea), M+ Southeast Asia Moving Image Mixtape (HK), Crossroads 2018 at San Francisco Museum of Modern Art, Hamburg International Short Film Festival, Media City Film Festival (Canada).



Curator's Bio

Shabbir Hussain Mustafa is Senior Curator at the National Gallery Singapore, where he currently heads the curatorial team overseeing *Between Declarations and Dreams*, a long-term exhibition that surveys art about Southeast Asia from the 19th century to the present day. From 2013-2015, he was lead curator of *Siapa Nama Kamu?* (Malay: 'What is Your Name?'), the Gallery's other long-term exhibition, focusing on art in Singapore from the late 19th century onwards. In 2015, he curated *SEA STATE*, the artist Charles Lim Yi Yong's commission for the Singapore Pavilion at the 56th Venice Biennale.

Mustafa was formerly Curator (South-Southeast Asia) at the National University of Singapore Museum, from 2007-2013. Here, his approach centred on deploying archival texts as ploys to engage different modes of thinking and writing. In 2017, Mustafa was awarded the DAAD Scholarship in Berlin for his curatorial work. Most recently, he was co-curator of the Dhaka Art Summit 2018, where he presented *The Sunwise Turn*, an interdisciplinary project platform on the philosopher-curator Ananda Kentish Coomaraswamy. In the same year, he co-curated with Catherine David, *Latiff Mohidin: Pago Pago (1960-1969)*, an exhibition held at the Centre Pompidou that traced the painter-poet Latiff Mohidin's movements across Europe and Southeast Asia as he sought to challenge the dominance of Western modernism in the 1960s.



SHIMURABROS' "EVACUATION" AND "CHASING THE LIGHT"

Shabbir Hussain Mustafa invites SHIMURAbros to present Chasing the Light (2017) in the Ulaanbaatar International Media Art Festival and to produce a new work Evacuation to be presented in the project exhibition in Gwangju. SHIMURAbros are a brother/sister artist duo composed of Yuka and Kentaro Shimura. While film is the catalyst of all their creations, SHIMURAbros' exploration of the moving image extends beyond the two-dimensional limit of film to investigate the shifting balance between light and matter. They incorporate elements of sculpture and avant-garde filmmaking in installations that articulate an intricate and playful re-interpretation of cinematic language. In 2014, SHIMURAbros relocated to Berlin where they are currently resident researchers at the Studio Olafur Eliasson.

Chasing the Light continues SHIMURAbros' investigations into the ontology and language of film. A series of events are woven together through a focus on light as protagonist and power source in the cinematic process. The layering of events is translated into film through the simultaneous blending of three sources of light: an ancient coconut lamp, an amalgam of city lights, and the lighting setup of the recording. Playing with perception, the work commences as an abstract image, eventually dissolving into a still-life of the post-industrial landscape of the port of Singapore.

Evacuation is an archaeological re-remembering enacted through film. It traces the story of Chiune Sugihara and his wife Yukiko, who, while Sugihara was serving as vice consul for the Japanese Empire in Lithuania during the Second World War, hand-wrote over 6000 Japanese transit visas to assist Polish and Lithuanian Jews in fleeing Europe. It is said that they worked for 18-20 hours a day, writing as many visas as they were physically capable. This unusual act of disobedience to the Japanese Empire put the Sugiharas' family at risk. Juxtaposing interviews with survivors from the Jewish community alongside archival fragments, Evacuation asks how one may expand the space for to discuss what constitutes an act of humanity in this time (our time).



Artist: SHIMURAbros

SHIMURAbros are a brother/sister artist duo composed of Yuka and Kentaro Shimura. While film is the catalyst of all their creations, the SHIMURAbros' exploration of the moving image extends beyond the two-dimensional limit of film and investigates the shifting balance between light and matter. They incorporate elements of sculpture and avant-garde filmmaking in installations that articulate an intricate and playful re-interpretation of the cinematic language. In addition to screenings at Festival de Cannes and the Berlinale Festival, their works have been exhibited worldwide at the National Arts Center in Tokyo, the NUS Museum, NTU Centre for Contemporary Art (Singapore), the Museum of Contemporary Art (Taipei), Hessel Museum of Art and CCS Bard Galleries in New York, and the Perth Institute of Contemporary Arts Australia. SHIMURAbros relocated to Berlin in 2014 where they are currently resident researchers at the Studio Olafur Eliasson.



Curator's Bio

Soyean Goak has been a curator in the curatorial team of Asia Culture Center/ Asia Culture Institute in Gwangju, South Korea since 2016, and was a researcher in the ACC Creation Team of the same institution from 2012 to 2015. In 2011 she worked as director of a non-profit art space, Community Space Litmus, and from 2009 to 2010 as program manager of the non-profit art space Stone&Water. She has studied History of Art, European Cultural Anthropology, and German Language and Literature in both South Korea and Germany. Her interests lie in the function of the exhibition from the perspective of knowledge production, and as a medium of communicating cultural knowledge and information, as well as in multi-disciplinary projects and cultural politics. She has carried out several exhibitions, public projects and residency programs, and most recently participated in the exhibitions ACC in FLUX. Archive Exhibition for the 1st Anniversary of Asia Culture Center (2016); Tomás Saraceno's solo exhibition Our Interplanetary Bodies (2017); PARKing CHANce 2010-2018 (2018); and FOOD TODAY: Indonesian Food, Society, and Media Art (2018).



**“NARRATIVE OF MODERN ASIAN MIGRATION:
MODERN MIGRATION, THE TROPICS, AND LANDSCAPES” (WORKING
TITLE)**

Mixrice, an artsit duo (Ji Eun Cho, Chul Mo Yang)

Soyean Goak invites Mixrice, the artist duo of Ji Eun Cho and Chul Mo Yang, for the new project Narrative of Modern Asian Migration: Modern Migration, the Tropics, and Landscapes (working title). This project aims to create a narrative of modern Asian migrations by following the traces and stories of modern Asian migrants who traveled from Korea to Japan, from Japan to Southeast Asia, or through Korea and Japan to Southeast Asia, for different reasons, during the Pacific War and the period of colonial occupation by Imperial Japan. Among these modern migrants are Zainichi Koreans who traveled to Osaka from Jeju Island; Koreans who relocated to Southeast Asia after being enlisted as POW guards during the Pacific War; an ethnically Korean film director who migrated to Indonesia by way of Korea and Japan; and a Japanese cartoonist who fought in the Pacific War. As individuals, these modern Asian migrants—people who left behind their homes amid conflict, colonization, and the chaotic historical situations surrounding the Second World War—are forgotten figures in official historical narratives. This project seeks to approach and invoke the traces and stories of modern Asian migrants, their positions of foreignness and their conflicts of identity, amid the contradictory states of affairs created by ideologies of nationality, state, colonization, empire, and war, in order to shed new light on a previously unexamined part of modern Asian history.



Artist: Mixrice

mixrice (Ji Eun Cho and Chul Mo Yang) are an artist duo who have explored the diverse traces, processes, routes, results, and memories created by situations of 'migration'. Currently, they are working on unexpected situations and contexts that arise around migration, along with the relocation and evolution of plants and traces of colonialization, through photographs, videos, and cartoons. Selected exhibitions include Cosmopolis-Collective Intelligence (Pompidu Center, Paris, 2017), the 12th Sharjah Biennale The Past, the Present, the Possible (Sharjah, 2015), nnncl & mixrice (Atelier Hermès, Seoul, 2013), and the 7th Asia Pacific Triennial (Gallery of Modern Art, Brisbane, 2012).

ARTISTIC MIGRATION Curators' Symposium

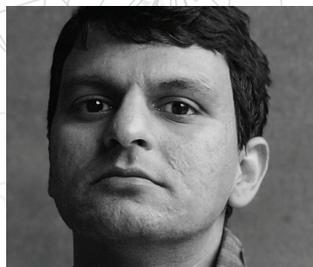
"Artistic migration global north vs. global south and its challenges?" panel discussion

imf

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