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INSIDE

Special Issue: World Biennial Forum No. 1
Shifting Gravity



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Case Studies: Emergent-Alternative, Land Art Mongolia, LAM 360°



Questions of sustainability, the perspective of ecology, and a new vision of diversity require a creative understanding outside the common white cube art spaces where the arts become more and more condensed by economic forces.

Han Sungpil, *Dual Landscape*, 2012, photograph on fabric, wood, rope. Courtesy of the artist and Land Art Mongolia.

In order to develop a new chapter in the tradition of Land Art since its beginning in the US in the late 1960s and following the nomadic idea of the Walking Museum—Land Art Mongolia was founded in 2006 and has been located in various sites within the region. The Biennial is a forum in search of contemporary definitions of what Land Art can reveal about today's questions. In order to open a free space of artistic interaction the curatorial decision was not to restrict the definition of land art by any preset ideas.

Land Art Mongolia 360° aims to continuously enhance awareness of sensitive issues of local policies by generating Land Art exhibition sites all across Mongolia that attempt to address and physically materialize vulnerable subjects within society in the form of Land Art as spatial metaphors of the regional impact of these policies. These Land Art sites draw on broad public participation in the discussion of regional policies thus strengthening democratization in Mongolia. At the same time LAM 360° connects the art community in Mongolia to an advanced international cultural exchange program engaged in art and politics.

The vast scenery of Mongolia and its unique history is well matched in its contribution to the debate about contemporary Land Art as an artistic



Maro Avrabou and Dimitri Xenakis, *Kitchen Garden*, 2012, site-specific installation. Courtesy of the artists and Land Art Mongolia.

medium that revolts against spatial restrictions but does not limit itself to the conceptual conventions of Western traditions. In using the land, artists claim territory, which is never just a clean slate in both a spatial or conceptual sense. Land use intrinsically unfolds as a form of practicing expansionist politics, and to fully grasp the subject matter of so-called spatial politics in contemporary art, a broadly interdisciplinary approach to the investigation of land use is necessary.

In August 2010, with Land Art Mongolia 360° the 1st international Mongolian Land Art Biennial took place in the very special location of Baga Gazrin Chuluu, Gobi. There were about thirty artists from sixteen nations participated with single artistic projects at site in the Gobi.

Wang Haiyuan, *Wind From the Plateau*, site-specific installation. Courtesy of the artist and Land Art Mongolia.



The second Biennial, 2012, took place in Ikh Gazrin Chuluu, Dundgobi, about three hundred kilometres south of Ulaanbaatar. The theme for 2012 was Art and Politics. It is our intention to carry out the festival every two years at

different places and different regions of Mongolia. This is not only due to the highly diverse landscapes; it also respects the nomadic tradition of Mongolia. The artworks will remain permanently in situ, and therefore consistently create permanent exhibits throughout the country.

A final exhibition presented documentation of realized art works in the National Mongolian Modern Art Gallery in Ulaanbaatar, with additional programming that included a symposium at the Academy of Science in Ulaanbaatar and a book presentation. At the conclusion of the Biennial there was a reception held at the German Embassy attended by ambassadors of participating countries and local renowned representatives. The 2014 Biennial will focus the issue of animals and the environment.