



ULAANBAATAR INTERNATIONAL MEDIA ART FESTIVAL

2018.06.28-07.13

Organizer:



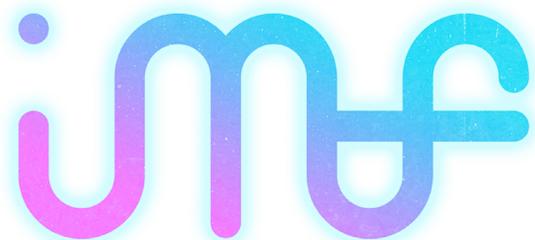
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ULAANBAATAR INTERNATIONAL  
MEDIA ART FESTIVAL

## With

- Munkhzul Bum-Erdene (Mongolia)
- Tuguldur Yondonjamts (Mongolia)
- Robert Seidel (Germany)
- Nikolai von Sallwitz (Germany)
- Ulrike Schöchler (Germany)
- Kurt Bigenho (USA)
- Albert-Alexandru Damboianu (Romania)
- Huan Huang (China)
- Daniel Gaymer (U.K)
- Nan Su (China)
- Mei-Ya Cheng (Taiwan)

## Schedule

- 2018.06.27 15:00 ArtSee Talk #1 with Nikolai von Sallwitz (Germany)  
MN17 Art Gallery
- 2018.06.28 14:00 ArtSee Talk #2 Albert-Alexandru Damboianu (Romania) & Huan Huang (China)  
MN17 Art Gallery
- 2018.06.28 19:00 UBIMAF 2018 Opening  
The Central Museum of Mongolian Dinosaurs  
- Audiovisual performance Robert Seidel & Nikolai von Sallwitz  
- Sound art performance by Albert-Alexandru Damboianu & Huan Huang
- 2018.07.01 13:00 ArtSee #3 Kurt Bigenho (U.S)  
The Central Museum of Mongolian Dinosaurs
- 2018.07.6-8 15:00-23:00 No Boundaries Tent  
Play Time Live Music Festival
- 2018.07.08 20:00 “Tomorrow” - GUIGUISUISUI on Nagliikhaas stage  
Play Time Live Music Festival
- 2018.07.09 15:00 ArtSee #5 Munkhzul Bum-Erdene (Mongolia) & Tuguldur Yondonjamts (Mongolia)  
The Central Museum of Mongolian Dinosaurs
- 2018.07.09 16:00 ArtSee #4 GUIGUISUISUI Daniel Gaymer (U.K) & Nan Su (China)  
The Central Museum of Mongolian Dinosaurs
- 2018.07.09 17:00 ArtSee #6 Mei-ya Cheng (Taiwan)  
The Central Museum of Mongolian Dinosaurs

## ULAANBAATAR INTERNATIONAL MEDIA ART FESTIVAL

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 of arts is underdeveloped. The Arts Council of Mongolia, in partnership with the Asia Euro Foundation, U.S Embassy, Goethe Institute organized the 1st the Ulaanbaatar International Media Arts Festival (UBIMAF) in June-July of 2016. The first edition of the festival was the first of its kind to held in Mongolia under the theme of “Tradition and Modernity” featured 18 artists from 9 different nations in a celebration of the diversity and innovation integral to media art. One of the festival’s main goals is to bring international experts to enhance visual art and media arts education in Mongolia. Christian Faubel from the Academy of Media Arts, Cologne held a series of workshops for more than 30 media students at Radio, Television and Media Arts School. Over the course of month, more than 3000 visitors were introduced to media arts and interacted with the art works personally. Based on the success of 1st edition, ACM is organized the 2nd edition of UBIMAF under the theme of “Trace” from

June 9th to July 9th, 2017. Last year the festival featured 12 artists from 9 different countries including Australia, Germany, Korea, Mongolia, Netherlands, Israel, Czech Republic, USA and Philippines in a celebration of the diversity and innovation in form of media art. Further assist the development of media arts education in Mongolia, Robert Seidel (Germany) well-known international artist and entrepreneurs conducted workshops for the local students. In addition, UBIMAF entered a long term partnership with TodaysArt Festival and as part of the partnership, artistic exchange between the Netherlands and Mongolia will enhanced. The festival aims to continue to nourish development of media and digital arts through international exchange and youth engagement by sustaining the festival for the 3rd edition under the theme of "No Boundaries" from June 28-July 13, 2018.

UBIMAF is committed to facilitating innovation, collaboration, strategic growth and cultural impact for the media arts field in Mongolia and around the world. Through platform of forward-

thinking and inclusive programs, UBIMAF 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 3rd edition of the UBIMAF is going to take place from June 28-July 12, 2018 and it will focus on the theme of bounderless and presenting 15-20 artists from 10-15 international. The festival will have two different sections including indoor exhibition at the Red Ger Gallery and outdoor electronic music, sound art public arts at the National Amusement Park of Mongolia. The festival will focus on contextual programs by curators, artists and researcher and series of workshop and ArtSee talk series by ACM will be organized by the participating artists in the course of the festival.



## “NO BOUNDARIES”

to not be limited by physical or imaginary boundaries of art, technology and us a human

The desire to blur the boundaries between art, technology and us as human is shared by a great number of artists and producers working across the world. One of the most radical forms to emerge from this shared vision is a type of art that emphasized the movement across the boundaries that somewhat separate from each other and requiring the audience to adopt new forms of active participation.

Unlike conventional art works displayed in museums, the art works that we present live upon the stages of the audiences' actions, thoughts and feelings and encourages the audience not to be limited by physical or imaginary boundaries of our own existence. it encourages mobility, flexibility, acceptance and curiosity, and the taking of responsibility for one's own experience with the art work.

Notions of lived experience, change, movement, and spontaneity is what brings us together for “No Boundaries” exhibition presented as part of the 3rd edition of Ulaanbaatar International Media Art Festival. Join us for a journey to find a self-freedom and make self-discovery with no boundaries set us apart.

**Pale Green Dot  
VR film 2018**

If seen from space, earth is a pale blue dot. But if we do good deeds for the nature, earth could be a pale green dot, at least symbolically. Abstract symbols indicate the people who are unwilling to change so they live in a slow motion apocalypse. This work tries to emulate the concept of there should be no boundaries in saving the earth



**Munkhzul Bum-Erdene**

Munkhzul Bum-Erdene was born in Ulaanbaatar in 1991. Her artistic name is Zulaa Urchuud. She graduated from Ataturk 5th high school in 2009. In 2016, she graduated from Fine Art Institute of Mongolia with the major in graphic arts and designer. Since 2016, she's been making video arts and media art installations.

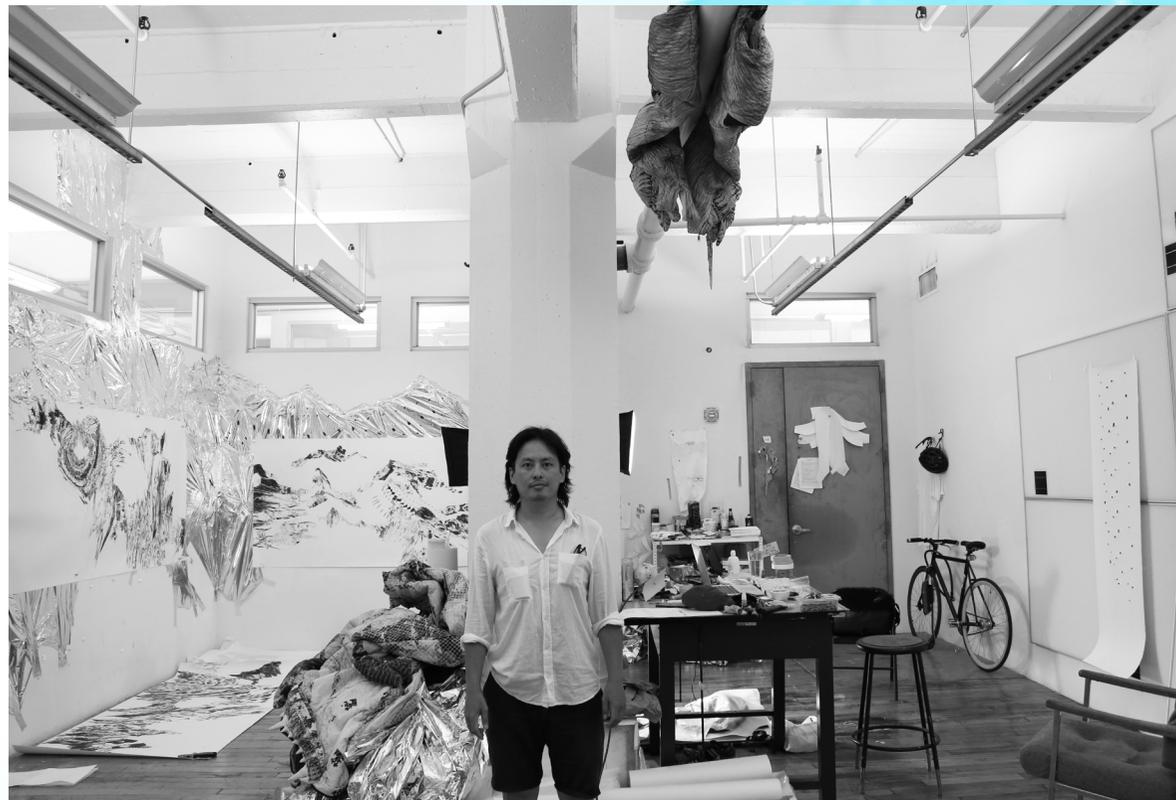
In 2017, she exhibited her work media art installation "Yellow Box" in a joint exhibition called "Mother, I want to go outside!" at the Contemporary Art Gallery of Mongolia.

Also in 2017, she exhibited her video arts "Ulaanbaatarization" and "Urgoo" in a joint exhibition under the name of "Ulaanbaatarization" in Sierra dei Giardini, Venice.

Starting 2017, she's been working as a main designer of Altan Khalis Independent Film Festival of Mongolia.

**An Artificial Nest Captures A King, 2016**  
**Single channel video installation, 25:20 min**

Research in the countryside, rituals finding ancient fossils, discover spiritual stories in the countryside, these exploration activities have been done by diverse scientists in Mongolia, but also by scouts with economical interests. Mongolian terrain is a mysterious invitation for many, the land occupied by herders with their ancient knowledge. The land or the vast territory makes people's time perception different, it is able to change individual's intention or priority. An Artificial Nest Captures A King investigates sites from artificial falcon's nest to the Gobi, where the artist discovers a crocodile that exist in Mongolia only in the minds of people but not physically. A Mongolian and Russian paleontology expedition found actually a Tzaganosuchus fossil in Gobi in 80's. Artist's interest to communicate through rituals is related to country's people mentality, to trust more nature force. The competition of diverse interests in the Mongolian countryside seems already has been started and all of them gather facts. The facts will occur cultural, economical promises, sometimes the promises are fictitious. The fictitious part is always welcoming area for artists.



**Tuguldur Yondonjamts**

Tuguldur Yondonjamts is an artist from Mongolia living in New York City. He received a Fulbright Scholarship to attend the MFA program in Visual Art at Columbia University. He completed his undergraduate in Mongolian Traditional painting (Thanka) in Ulaanbaatar, Mongolia in 1997 and graduated in 2004 in Visual Art at University of the Arts Berlin, Germany. Since 2010, he has attended different Artist-in-residency programs including Art Omi, Ghent, NY; ResidencyUnlimited, Brooklyn, NY; Djerassi Resident Artist program, CA; Citř International des Arts in Paris, France and Tropical Lab 8, Singapore. He is the recipient of awards including the Fulbright Scholarship (2013); the Arts Council of Mongolia/ Open Society Foundations (2012); Helen L.Bing Fellowship (2012) and the Karin-Abt-Straubinger Foundation (2009, 2011) and others. His work was a part of "2nd LAND ART BIENNIAL – Mongolia 360". His works have been exhibited at the Fisher Landau Center for Art, Long Island City; NY, LeRoy Neiman Gallery, Columbia University, New York; Miriam and Ira D. Wallach Art Gallery, Columbia University, New York; The Institute of Contemporary Arts Singapore (ICAS); Mongolian National Modern Art Gallery Ulaanbaatar, Mongolia; Haus der Kunst in Munich, Germany; Werkraum Godula Buchholz in Denklingen, Germany; KunstvereinGraz, Regensburg, Germany.

**IRIDIUM an AV performance by  
Robert Seidel + Nikolai von Sallwitz**

"Iridium" is a collaborative performance between visual artist Robert Seidel and composer Nikolai von Sallwitz as the opening event of UBIMAF 2018. The projection on the Bataar dinosaur re-stages the dramatic atmosphere of the ending days of these prehistoric creatures. The performance's name „Iridium“ comes from the rare metal that came with the meteorites that hit the earth about 70 million years ago - the catastrophic event from outer space that made the dinosaurs to go extinct...

**Robert Seidel**

Robert Seidel (1977) began his studies in biology before transferring to the Bauhaus University Weimar to complete his degree in media design. His projections, installations and experimental films have been shown in numerous international festivals, as well as at galleries and museums such as the Palais des Beaux-Arts Lille, ZKM Karlsruhe, Art Center Nabi Seoul, Young Projects Los Angeles, Museum of Image and Sound Sro Paulo, Royal Museum of Fine Arts Antwerp and MOCA Taipei. His works have been honoured with various prizes, including the KunstFilmBiennale Honorary Award and the Visual Music Award.

In his work Seidel is interested in pushing the boundaries of abstracted beauty through cinematographic approaches, as well as ones drawn from science. By the organic interplay of various structural, spatial and temporal concepts, he creates a continuously evolving complexity. Out of this multifaceted perspective emerges a narrative skeleton, through which viewers connects to the artwork on an evolutionary-derived and phylogenetic-fixated symbolic level. Seidel lives and works in Berlin and Jena as artist as well as curator.



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## **Nikolai von Sallwitz**

Nikolai von Sallwitz born in Berlin lives and works in Hamburg as a composer, sound designer, singer, and producer. He has worked on Projects and under many names like Taprikk Sweezee, Gizmog, Fussel and more with many musicians such as Mouse on Mars, Towa Tei, Gebrüder Teichmann, Karachi Files, Kidkanevil, Funkstörung and many more. His bandwidth of work and collaborations reaches from electronic music to orchestral pieces, from Installations, live performance and projects with Goethe Institute to film and commercial work. He recently released two Albums under the name Esmark on Bureau and collaborated with Robert Seidel on a abstract music video for one of the tracks. Nikolai and Robert Seidel have been working together on several audiovisual projects so far such as Vitreous (2015) an experimental film that has been honoured with the Visual Music Award Frankfurt 2016 and has been shown at Target City Lights, Minneapolis and Filmmuseum, Frankfurt. Tempest 2017 environmental video installation commissioned for the 10th anniversary of Digital Graffiti Festival Alys Beach, Florida. 2017 Husky Kit Bk. music video. 2018 MUE Palais des Beaux-Arts (Lille, France), which was commissioned by the European Video Mapping Center.

## **Soundscapes - audio improvisation performance by Huang Huan and Alexei Damboianu**

The audition is invited to experience a journey for which we provide an abstract sound environment. We are not concerned with aesthetic beauty but with the overwhelming and frightening phenomenon of sublime. There is no ordered rhythm or melody, no recognizable instruments sound, only long drones, cinematic sounds, noise elements and field recordings.

### **A DREAM by Alexei Damboianu (2018)**

A dream is an involuntary construction of images, events and feelings, sometimes resulted by repressed conscious life aspects. "The American Dream" is another kind of dream. Humans organized in societies, religions and nations, are looking for a dream. A dream to survive and flourish. But our survival and flourishing is based on environment transformation and exploitation. Our dream is something's or someone's else nightmare and if our transformation and exploitation is extreme, it will become our own nightmare. This audio/video piece is a metaphorical representation of our relationship with the natural environment gradually transformed to the point of generating repression and existential anxiety instead of comfort and prosperity. From a far point of view, our cities look like parasitic bacteria colonies about to overwhelm, kill the host and die together with it.



## **Art directions and interests of Huang Huan and Alexei Damboianu**

We 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 us. 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 our works.

We are hoping that our works will arouse personal reactions in the viewer's mind and heart while the intellectual effort of precisely understanding the author's intentions is far less important.

## Wasserschupferin 2011 Single channel video installation

Arcane myths and legends which water plays an important part exist completely independent from each other. The purifying power of water is emphasised in many rituals: submergency in the Mikweh within Jewish-Christian traditions - Wudhu, the ritual cleaning of Islam - the importance of the Chhat festival and the Kumbh Mela Festes celebrated every twelve years, in Hinduism - baptism in Christianity - the ritual bathing for puberty and initiation rites in Africa - the shubatsu cleaning before entering the main area of a shrine in Japan.

To approach the subject of water, the artist has as part of free-diving experiences, she practised the specific breathing and relaxation techniques used in Apnea (deep diving without devices) for several months. She followed the methods of the legendary Ama, the Japanese mermaids of the Shima peninsula who dive to gather Awabi.



## Ulrike Schöchler

### Education

Bachelor of arts, fh kiel

Art therapy, hgw hamburg

Diversity-conscious cultural education, federal academy remscheid

### Teaching

Lecturer in graphic motion at ingd / hamburg

### Graphics

Corporate design, screen design, artistic direction

### Free art

Participation in national and international exhibitions of contemporary art

### Exhibitions selection

Ostrale dresden / nordart rensburg / women's museum bonn / blue night

Nuremberg / hühlerbiennale gera / dresden biennale / stuttgart filmwinter /

Anafora cairo, egypt / poznan caf poland / eupen belgium / katowice poland

Awards: jury award of the ostrale 2011 / 2nd proprium art award 2012 / german

Installation art award 2017

## Clusterings

installation, participatory, performance, social  
2007-

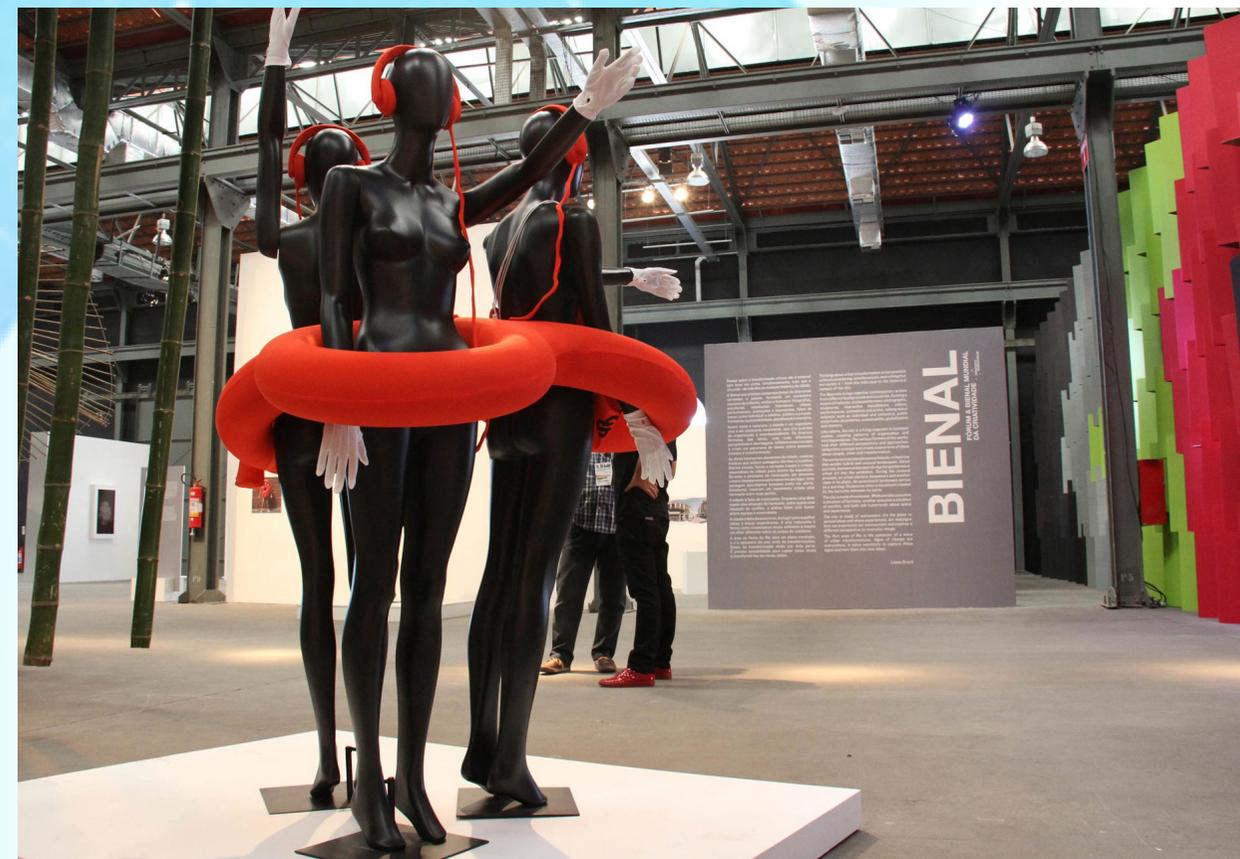
Under the guise of a fictional company, I have created inflatable devices called Clusterings, “the latest in connectational technology”, which literally connect people, in groups of 2, 3, 4, 5 or 6. Clusterings is absurd, utopian, slightly off — an invention that solves no immediate need. I was inspired, to some extent, by the Japanese tradition of Chindogu, the art of the “un-useless object”. The product line also includes optional accessories such as water bottle holders, ashtrays, iPod docks—extending the utility of the devices. Typically, the project is presented in a tradeshow format, with cheerful representatives of the Clusterings organization on-hand to demonstrate the product and allow potential “customers” to try out a demonstration model.

A deadpan instructional video functions as a “how-to” for the Clusterings, belaboring the very simple process of using the devices. A second phase in the video shows

the devices being used in a variety of everyday situations: playing soccer, running around a track, trying to get on a bus, ordering ice cream, reading newspapers, drinking from a water fountain, etc.

In one interpretation, Clusterings is about connection, communication, negotiation, relationships, the individual in relation to the group. By bringing people together for shared experiences, new possibilities unfold. The project forces a collaborative navigation of local conditions.

More sardonically, Clusterings is also a spoof of commercial offerings—inviting us to reflect on the notion, peddled by consumerist society, that we can achieve happiness and fulfillment through buying the latest, greatest consumer gadgets.





## **KURT Bigenho**

Unfinished is the art and idea studio of KURT, a NY and LA based conceptual artist whose ideas have inspired audiences around the world.

He has created a body of social and participatory projects, informed by larger cultural trends. From inflatable devices that literally connect people (Clusterings), to the world's first mobile phone photography show (MPPS), to fake social networks (NOSO), to mobs of cloned art-world personalities (The Sams), Kurt engages a wide range of media to create meaningful, memorable and provocative experiences. In each project he develops a system and schema for interacting with the public, through various guises and proxies, typically employing commercial strategies, metaphors, and always, a splash of humor.

His art and design projects have received coverage in many national and international publications, including ABC News, NPR, CBC Radio, El Universal, Tech Crunch, Communication Arts, Wired News, New York Times Syndicate, Slashdot, PC Magazine, Flavorpill, Mother Jones, Miami Herald, Metroactive, Artweek, Artnet, NME, Iconoculture, SF Chronicle, SF Examiner, among others.

He has a degree in architecture from UC Berkeley, and has exhibited his personal artwork across the world in Tokyo, Rio de Janeiro, Mexico City, Toronto, San Francisco, Brooklyn and elsewhere.



**"Tomorrow" (from the upcoming EP 'Tourists in Time')**

**Release date: Jan 2019**

**Label: Nasty Wizard Recordings**

GUIGUISUISUI is a two-piece journey into sound and performance. Man and woman, East and West, past and future. By blending electronic sounds and samples the duo explores genres such as goth rock, blues, death punk, minimal wave, industrial, and ambient, while performing an avant-garde opera featuring a number of time travelling characters: the tourists from the future Guigui and Susu; trailed by King Necro and Pumpkin Queen, leaders of the death kult of the slums of the hive city; and from high up in the glittering spires of tomorrow preacher and minister for the Chruch of Data, Lord Kamemameha and Lady Chakra. Meanwhile a journey through time and space plays out in the background through painstakingly detailed animations that explore the themes of life and death and rebirth. Simply put, GUIGUISUISUI is an experience.



### **Guisui guisui**

To date there have been numerous releases under the GUIGUISUISUI name, including vinyl, tapes, CDs, and zines. The show has toured relentlessly since it's beginnings in 2012, with gigs in China, Taiwan, Thailand, South Korea, Japan, Indonesia, Singapore, Malaysia, Australia, New Zealand, and Europe (UK, France, Belgium, The Netherlands, Germany, Austria, Poland). In 2016 they were presented with the 'Band of the Year' award at City Weekend Beijing's annual awards show as well as being featured on the cover of 通俗歌曲 ('tong su ge qu') magazine, China's longest running rock and roll magazine.



**Meiya Cheng**  
Festival's visiting curator

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, 6th Queens International (cocurated with Hitomi Iwasaki, Queens Museum, NYC, 2013), *The Great Ephemeral* (co-curated with New Museum team, New Museum, NYC, 2015), *Public Spirits* (Centre for Contemporary Art Ujazdów Castle, Warsaw). Cheng focuses on the exchange mechanism of labor and value, and the structural issues in art production. She intends to discuss the possibilities of creating an open structure in institutions, and if such models could serve as a mechanism to create changes in the system. CHENG participated in the founding and operation of Taipei Contemporary Art Center since 2009, and worked as the chair from 2012-2014. With teamwork as the working model, she tries to build up an alternative model that constantly examines and self/examines institutional the conditions in art production.

