

艾爾登巴雅爾·蒙叩爾 Erdenebayar Munkhor (Bayar)

● 蒙古 Mongolia / b. 1968

艾爾登巴雅爾·蒙叩爾因其簡單、但卻雄偉且充滿精力的作品而聞名。創作生涯主要從事與「馬」相關的題材，並將其作為藝術家作品中的溝通語言。透過作品的顏色與形式等議題，艾爾登巴雅爾的作品將集體性及獨立性的認同交織在一起，連結到靈性與心智、處境及地域的冥想境界。在此觀點下，他的作品是更大視角下的濃縮凝結。

Known for his simple, yet majestic and energetic artworks, Bayar has been working close to the subject of 'horse' throughout his career, and made it his communicative language in his works. Through the colors and forms of his subject matter, his works intertwine with notions of identities that are collective or individual, interrelated with the spirituality and meditative states of a mind, situation, or a place. In that sense his works are like abbreviations of bigger scenarios.



艾爾登巴雅爾1996年畢業於蒙古文化藝術大學，其作品曾於國內外重要美術館及畫廊展出。Graduated from Mongolian State University of Culture and Arts in 1996, artist Bayar exhibited his works in numerous important museums and galleries in and outside his home country.

曾建穎 Tseng Chien Ying

● 臺灣 Taiwan / b. 1987

《本來無一物》系列是藝術家曾建穎在參訪絲路石窟的旅途中留下的手稿與延伸創作。藝術家使用剪貼 (cutouts) 的技法重新詮釋文化圖像：使用造型與色塊並使其極度平面化，正如歷史被當代人閱讀，也受限於框架與距離而相對平板化。圖像的傳播亦然，圖像在時空座標上飄移，在被閱讀的過程中受歷史風化而剩存輪廓。曾建穎嘗試透過去除視覺上的深度，進而強調歷史圖像文本多義的可讀性。

Genesis series are a series of sketching and derivative works produced by Tseng Chien Ying during his visit to grottoes in the Silk Road. The artist employs cutouts to reinterpret cultural images: shapes and color blocks are used and flattened to the extreme, just as history read by the contemporaries, which is relatively flat owing to frameworks and distances. The communication of images is no exception. Images drift amidst space-time coordinates, effloresced by history in the process of reading that only the contours survive. Tseng endeavor to emphasize the readability of polysemy in historical images via removal of visual depth.



曾建穎畢業於臺北藝術大學美術創作所，其作品長期以水墨及膠彩等媒材為主。With his M.F.A. obtained from the Department of Fine Art, TNUA, Tseng Chien Ying mainly produces works of ink and gouache.

阿瑪古兒·門利巴耶娃 Almagul Menlibayeva

● 哈薩克 Kazakhstan / b. 1969

阿瑪古兒·門利巴耶娃是哈薩克最重要的當代藝術家之一，其作品擅長透過影像呈現出當代中亞複雜且多元的面貌。不論是與知名時尚品牌合作的攝影作品《全球入口》，還是其近期的影像作品，皆可看到當代哈薩克文化如何搖擺、交融於游牧傳統與全球化之間。此次展出的錄像作品《烏魯柏格軌道·新絲路》，則是將古代中亞天文學家烏魯柏格與當代中亞扮演太空門戶的角色加以重疊，思索未來主義下邁向星際的太空絲路。

Almagul Menlibayeva is one of the most prominent contemporary artists from Kazakhstan. She excels at producing works of video to present the complex and diverse faces of the contemporary Central Asia. Either in *Global Entry 1*, her photographic work in collaboration with an eminent fashion house, or her image works recently, one can see how the contemporary Kazakhstan culture swings and blends betwixt the nomadic tradition and globalization. The video work in this exhibition, *Ulugh Beg Orbit. The New Silk Road in Space*, overlays Ulugh Beg, an ancient astronomer in the Central Asia, with the role of a space gateway that the contemporary Central Asia plays today in order to ponder over the Space Silk Road to the stars in futurism.



阿瑪古兒畢業於阿拉木圖藝術與劇場學院，多次參與國際重要展覽，並於2017年由法國文化部授勳藝術與文學騎士勳章。Almagul graduated from the Academy of Art and Theatre, Almaty. With her works seen in significant international exhibitions multiple times, she was awarded *Chevalier de l'Ordre des Arts et des Lettres* (Order of Arts and Letters) by the French Ministry of Culture in 2017.

南丁—艾爾丁寧·布札格德 Nandin-Erdene Budzagd

● 蒙古 Mongolia / b. 1981

南丁—艾爾丁寧·布札格德成長於1990年代的劇變期，並目睹包括失業、貧窮及暴力等社會問題，她也自青少年期起就養成了幫助受害婦孺的熱情。南丁自美術學院畢業後便於兒童保護中心擔任藝術教育志工，她在那裏聽到難以置信的痛苦故事，促使她展開拼貼作品創作並藉此描述虐童、人口販運及女性的複雜性。在本展展出的《嚴禁觸摸》系列描述年輕無助的女性，其身心健康已經被童年的創傷經驗影響。

Growing up during transition period of 1990s, witnessing various social problems such as unemployment, poverty, and domestic violence, Nandin-Erdene has developed a passion for helping vulnerable children and women since her teenage years. Later, after graduating from art school, she had been volunteering at Child Protection Center, teaching art, where she heard unbelievably painful stories, which motivated her to start her collage works addressing child abuse, human trafficking and women's complexity. *Prohibited Hands Series*, displayed in this exhibition, depict young helpless and insecure women, whose mental health has been affected by traumatic experiences of their childhoods.



藝術家南丁—艾爾丁寧畢業於蒙古文化藝術大學，於2006年取得碩士學位。Artist Nandin-Erdene studied at the School of Fine Arts of the Mongolian University of Culture and Arts and received master's degree in 2006.

Life in-between

複景

當代藝術視角中的蒙古及中亞
Mongolia and Central Asia, A Contemporary Art Perspective

生活

Шилжилтийн Үе Дэх Амьдрал
Монгол Улс Ба Төв Ази, Эрин Цагийн Урлагийн Төлөв

2022.2.19-7.23

文化部蒙藏文化館
MTCG, MOC

2021亞洲藝術雙年展 衛星展
Satellite Exhibition of AAB 2021



由蒙古國、俄羅斯遠東地區及中亞諸國所構成的內亞游牧文化地帶，自古以來一向是歐亞之間商品、文化及民族交流的十字路口。然而其融合了生活及產業的傳統游牧文化，卻在現代化的過程中遭遇了實質的轉變。在戰後的現代化體系之中，草原部落場景逐步被社會主義式的高樓大廈所取代；城市文明的出現也逐漸培養出新一代對於草原生活逐漸陌生的創作者。本展嘗試針對亞洲草原地帶新、舊世代之間的差異，透過當代藝術的表現，引領觀眾理解及體會草原文化在現代化、城市化的過程之中所面臨的挑戰及變遷。同時透過蒙古、中亞新生代創作者的視角，帶領台灣觀眾進入烏蘭巴托等朝氣蓬勃的大都會當代生活的地景之中。

The area of nomadic culture in Inner Asia formed by Mongolia, the far-east region of Russia, and countries in Central Asia has been the intersection for exchanges of goods, cultures, and ethnic groups between Europe and Asia. Nevertheless, the traditional nomadic culture with life and industry fused as one encountered a substantial change in the process of modernization. In the post-war modernized system, the scenes of prairie tribes are being replaced by skyscrapers of socialism. The emergence of urban civilizations is also cultivating the new generation of creators strange to the prairie life. Centering around the differences between the generations old and new in the prairie area in Asia, this exhibition seeks to guide audience to comprehend and appreciate the challenges and changes the prairie culture has faced in the processes of modernization and urbanization. Meanwhile, through the perspectives of the new-generation artists in Mongolia and Central Asia, it ushers the audience in Taiwan into the thriving landscapes of metropolises such as Ulaanbaatar.

策展團隊
Curatorial Team

甘圖雅·巴丹嘎拉夫
Gantuya Badamgarav

陳湘汶
Chen Hsiang Wen

Takamori Nobuo
(高森信男)

孟克杰杰格·賈卡賈維_Munkhtsetseg Jalkhaajav

● 蒙古 Mongolia / b. 1967

本次展出的裝置三部曲包括了錄像、軟雕塑及紙本拼貼。三個組件彼此互文，並連結至一則關於蒙古瞪羚之夢的虛構故事。本作品反映了正發生於蒙古草原上的真實悲劇，人類建造的圍籬阻擋了瞪羚的覓食地，金屬鐵絲網並造成了無法計數的死傷。本作品的主要概念依據故事的虛構面而來：描述了瞪羚在夢中無處可去的恐懼，並將其足部變形為人類的腳。

This trilogy of installations consists of video, soft sculpture and collage on paper, which complement each other and interconnected by a fictional story of a gazelle's dream. The work reflects real life tragedy that is taking place in Mongolian grasslands, where human built fences overtaking gazelle's pasture land and causing countless deaths in the metal wires of the fences. The main idea of work lies in the fictional side of the story, where the gazelle's fear of having no space to go, which is portrayed in the metamorphose of its legs turning into human feet, and all of this is happening in the gazelle's dream.



藝術家孟克杰杰格·賈卡賈維曾就讀於蒙古藝術學院，以及白俄羅斯明斯克藝術學院。她的作品曾參與56屆威尼斯雙年展（2015），由歐洲文化中心所策劃之主題展。Artist J. Munkhtsetseg studied in the Fine Art College, Mongolia and the Minsk Academy of Fine Arts, Belorussia. Her works have been exhibited extensively in an exhibition organized at European Culture Center, Venice, Italy on the occasion of the 56th Venice Biennale.

孟克波洛兒·干波爾德_Munkhbolor Ganbold (Munkkh)

● 蒙古 Mongolia / b. 1983

2019年7月，藝術家孟克波洛兒·干波爾德透過加入前往蒙古布爾干省的考古團隊，藉此探索他們研究的過程。該旅程激發其創作名為《時間之風》的實驗錄像：藝術家利用了他從未見過的家人的家族照片。正當藝術家嘗試在祖先臉上找到自己的特徵時，他透過單色調抽象錄像作品來模糊化過去的想像記憶。

In July 2019, artist Munkkh joined an archeological team to explore the process of their study, which was taking place in Bulgan province of Mongolia. The trip inspired him to create an experimental video entitled *The Wind of Time*, using photos of his past family members, whom he's never seen before. While attempting to find his own features from his ancestors faces, the artist exposes, far yet close, blurry imaginative memories on the past, through his monochromatic abstract video work.



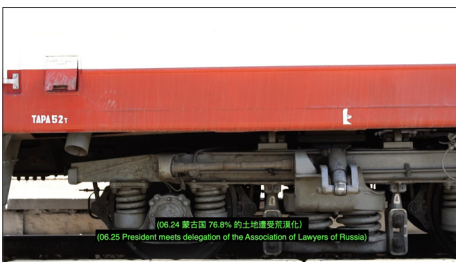
藝術家孟克波洛兒畢業自綠馬學院、蒙古文化藝術大學，以及德國基爾穆德希烏斯藝術大學。他曾代表蒙古參與57屆威尼斯雙年展（2017）。Artist Munkkh studied in Green Horse College, the University of Culture and Arts, Mongolia and The Muthesius Fine Art College, Kiel, Germany. Munkkh presented Mongolia at the 57th Venice Art Biennale in 2017.

林怡君_Lin Yi-Chun

● 臺灣 Taiwan / b. 1990

《水平是90°的垂直》以傳統蒙古羊骨遊戲為靈感，將Google衛星地圖中所看見的烏蘭巴托城市街頭物件製作成模型遊戲包。藝術家嘗試從遊戲中重新思考「烏蘭巴托該發展成什麼樣的現代化城市？」，對今日自然環境與城市發展間的衝突進行提問。《作為一種即興與準備的哲學》以蒙古傳統文化中常見的五色旗出發，尋找烏蘭巴托城市中相對應的色彩，藉此重新觀看現代蒙古。

Inspired by Shagai, the traditional Mongolian game, *Horizontal is the 90° Rotating Vertical* turns the objects on the streets of Ulaanbaatar viewed on Google Earth into a model game pack. The artist attempts to rethink on the question “what kind of modernized city should Ulaanbaatar develop into?” through the game, inquiring about the conflicts between natural environment and urban development nowadays. *As a Philosophy of Improvisation and Preparation* departs from the five-color flag commonly seen in the traditional Mongolian culture, searching for the corresponding colors in Ulaanbaatar so as to re-view the modern Mongolia.



藝術家林怡君畢業自臺灣師範大學美術系，以及倫敦大學金匠學院藝術創作研究所，曾於2019年參與烏蘭巴托國際媒體藝術節。Artist Lin Yi-Chun graduated from the Department of Fine Arts, NTNU and obtained her MFA in Fine Art from Goldsmiths, University of London. Lin partook in the *Ulaanbaatar International Media Art Festival* in 2019.

● 文化部蒙藏文化館

臺北市青田街8巷3號
週一至週六 9:00-17:00
(國定假日休館)

● MTCG, MOC

No.3, Lane 8, Ching-tien St.,
Da-An District, Taipei City
9:00-17:00 Mon-Sat
(closed on public holidays)



主辦單位 Organizer

文化青年 蒙藏文化中心
MONGOLIAN CULTURE CENTER

2021亞洲雙年展主辦單位
Organizer of 2021 AAB

國立台灣美術館
National Taiwan Museum of Fine Arts

協辦單位 Cooperators

MCA SA
青田社區發展協會
龍安里里辦公處
財團法人蒙藏基金會



蒙藏文化館