전남광주통합특별시

광주비엔날레
GWANGJU BIENNALE

GWANGJU BIENNALE PAVILION

The 16th Gwangju Biennale Mongolia Pavilion



THE INFINITE AND THE DISTANT

9.5 - 11.12, 2026

GWANGJU MUSEUM OF ART _ GWANGJU, REPUBLIC OF KOREA

Artists
Baatarzorig Batjargal
Bat-Erdene Batchuluun
Narbayasgalan Ulambayar
Tuvshinjargal Tsend-Ayush

Curators
ANUnaran Jargalsaikhan
Munguchimeg Bat-Erdene

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Curatorial Introduction

curator **ANUNARAN Jargalsaikhan** and
co-curator **MUNGUNCHIMEG Bat-Erdene**

The Mongolia Pavilion, titled “The Infinite And The Distant: Collective Memory and Contemporary Challenges”, explores the intersection of collective memory, cultural heritage, and the pressing challenges of the contemporary world. Curated by Anunaran Jargalsaikhan and Mungunchimeg Bat-Erdene, the exhibition draws upon Mongolian nomadic thought, ancestral knowledge, and spiritual heritage to examine how these inherited values continue to shape the present and may guide the future.

Through contemporary artistic practices, the Pavilion engages with themes of migration, identity, the relationship between humans and nature, spirituality, power, interdependence, and human vulnerability. Rather than treating the past solely as something to be remembered, it reinterprets cultural memory as a living source of knowledge, inviting audiences to reflect on what we have inherited, what we should preserve, and how these legacies might be carried forward into the future.

About the Artists

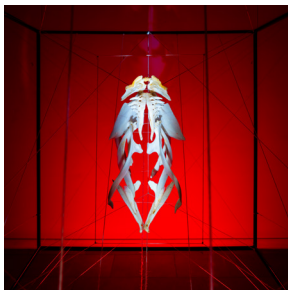


WHERE IS HUMANITY GOING? — HUMAN, GODS, BEASTS, 2026

artist **BAATARZORIG Batjargal**

Baatarzorig Batjargal (b. 1983, Ulaanbaatar) is a contemporary artist working across painting, installation, and interdisciplinary art, exploring cultural identity, memory, and transformation. His internationally exhibited practice includes participation in major biennales such as the Bangkok Art Biennale, Asia Pacific Triennial, and Mediations Biennale.

Through warrior helmets and traditional Mongolian painting, the artist reflects on humanity’s search for meaning through religion and belief. Despite their differences, spiritual traditions share a common aspiration: awakening compassion, wisdom, and responsibility. The work asks where humanity is heading - and whether our future depends on learning to live beyond ourselves.



SPIRIT OF THE LAND (SAVDAG) 2026

artist **BAT-ERDENE Batchuluun**

Bat-Erdene Batchuluun (b. 1983) is a Mongolian contemporary and media artist working across installation, performance, and interdisciplinary practices, while also actively contributing as a curator. His work has been exhibited internationally, with projects spanning Mongolia and Germany, and he has received recognition in contemporary art, film, and music.

Through steel, fish bones, thread, and projection, the artist evokes a primordial world of endless water and the Lord Spirit of Water, guardian of life. Positioned beyond any single belief system, the work explores the intersection of Mongolian shamanic and Buddhist traditions, inviting viewers to experience the work through imagination, thought, and perception.

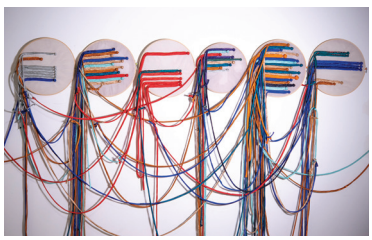


RESTART + COMPARTITION AND CHARISMA 2026

artist **NARBAYASGALAN Ulambayar**

Narbayasgalan Ulambayar is a Mongolian contemporary artist and curator whose practice explores nomadic experience, media art, and cross-cultural collaboration. Since 2021, he has served as Board Chairman and Art Director of Bluesun CACM, leading major international exhibitions, residencies, and contemporary art projects.

Through two opposing video performances, the artist explores the tensions between human and beast, instinct and civilization, isolation and power. Using raw meat as a metaphor for lost senses during COVID-19, the work reflects on the pandemic, geopolitical divisions, dominance, and the primal nature of humanity.



IF ONE BUTTON FALLS — FRAGILE CONNECTION, 2026

artist **TUVSHINJARGAL Tsend-Ayush**

Tuvshinjargal Tsend-Ayush (b. 1982) is a contemporary artist exploring nomadic identity, memory, dreams, and cultural homogeneity through painting, installation, and interdisciplinary practices. Her internationally exhibited work spans Asia and Europe, and she received Mongolia’s Best Contemporary Artwork of the Year Award in 2018.

Through a traditional Mongolian ger and hand-crafted deel buttons, the artist explores the fragile connections that hold individuals, families, cultures, and nations together. A single undone knot can disturb an entire structure, reflecting our interconnected world and reminding us that every connection carries memory, care, and history.

THE INTERNATIONAL VISUAL CULTURE AND ARTS ASSOCIATION
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2026