

ANUNARAN

JARGALSAIKHAN



ANUnaran.J is a contemporary multidisciplinary artist. Living and working in Ulaanbaatar, Mongolia. Since 2011, her artworks have continuously evolved as she has come to place a greater emphasis on the conventionally hidden, inconspicuous side of universal dualisms such as feminine and masculine, interior and exterior, subconscious and conscious, metaphysical and physical. She is inspired by Mongolian ancient perception of NAGA | NATURE-EARTH.

Anunaran.J has developed her unique mix of techniques such as embroidering, sewing, appliqued, and photo-based work combining various materials such as fabric, pens, thread, acrylic, oil, printing, felt, etc. She holds an MA in Art History from the School of Mongolian Language and Culture, as well as a BA in Institute Fine Arts from the Mongolian University of Arts and Culture. She has been inquiring about a Doctorate in Art Critic at the National University of Mongolia.

ANUnaran Jargalsaikhan is currently as Artistic Director at Blue Sun, CACM. Her work has been exhibited in Biennials in Mongolia, Taiwan, Korea, Spain, Peru, Poland and Chile. She has been recognized with International recognitions, such as Environmental Dance Prize at the International Eco Performance Film Festival in Sao Paulo, Brazil, Finalist at the International Print Biennial R.O.C in Taichung, Taiwan, Artist Prize at the Open Arts Merge Space International Residency in Busan, Korea and Winning the proposal for the SACO 1.2 Biennale, Antofagasta, Chile.

Her solo exhibitions at prestigious venues such as the National Gallery of Modern Art in Ulaanbaatar, The Fine Arts Zanabazar Museum in Ulaanbaatar, the V.Bronshtyen Art Gallery in Irkutsk, Russia, Open Arts Merge Space in Busan, Korea and 10 Chancery Lane Gallery in Hong Kong.

ANUNARAN Jargalsaikhan
MONGOLIA



EDUCATION
2013- Doctorate of Art Critic, Department of Mongolian Language and Culture, National University of Mongolia | NUM
2009/12 Master of Art History, Department of Mongolian Language and Culture, NUM
2005/09 Bachelor`s Degree, Institute of Fine Arts, Mongolian University Arts and Culture | MNUAC
2006/08 Dance class, School of Dance Arts, Mongolian University Arts and Culture | MNUAC

EXPERIENCE
2021- Art director at Blue Sun Contemporary Art Center of Mongolia | CACM
2014- Member of the Union of Mongolian Artist
2010/13 Member of Nomad Wave performance Art Group
2011- Member of Blue Sun CACM

SOLO EXHIBITIONS
2024 INNER NATURE-Return to Innocence, 10 Chancery Lane Gallery, HK
2024 INNER NATURE-Return to Innocence, Open Arts Merge Space, Busan, KR
2021 Child of God, The National Modern Art Gallery, Ulaanbaatar, MGL
2020 The Love- Хайр-II V.Bronshtyen Art Gallery, Irkutsk, RU
2019 The Love- Хайр, Khan Art Gallery, Ulaanbaatar, MGL
2017 Crescendo, UMA Art Gallery, Ulaanbaatar, MGL
2016 Metamorphosis-II, 976 Art Gallery, Ulaanbaatar, MGL
2015 Metamorphosis, Hyundai Art Gallery, Daejeon, KR
2015 FREE will, Red Ger Art Gallery, Ulaanbaatar, MGL
2011 Don`t be afraid, The Fine Arts Zanabazar Museum, Ulaanbaatar, MGL

BIENNALS
2025 The 14th Poznan Graphic Art Biennale, Poznan, Poland
2025 SACO 1.2 Biennale, Antofagasta, CL / UPC
2024 Peru Biennale, Aeronautical Museum, Lima, PE
2023 The Wrong Biennale, Alicanthe, SP
2024 Nature Art Cube Exhibition of Geumgang Nature Art Biennale, Korean Nature Artists` Association-YATOO, Gongju, KR
2022 International Print Biennial R.O.C, The National Taiwan Museum of Fine Art, Taichung, R.O.C
2012 360^0 Mongolian Land Art Biennale, The National Modern Art Gallery, Ulaanbaatar, MGL

AWARDS/ PRIZES/ NOMINATIONS
2025 Winner of SACO1.2 Biennale Dark Ecosystem` proposal, Antofagasta, CL
2023 Artist Award, Open Arts Merge, International Artist in Residency, Busan, KR
2023 Nominated, the 2024 Sovereign Asian 20th Art Prize, Hong Kong
2023 Environmental Dance Prize, 3rd International Eco Performance Film Festival, Sao Paulo, BR
2022 Burte-Chono Prize named Dalkh Ochir. Yo, Blue Sun CACM, Ulaanbaatar, MGL
2023 Finalist, International Print Biennial R.O.C, The National Taiwan Museum of Fine Art, Taichung, R.O.C
2018 1st place, Golden Brush International Art competition, UMA`s Art Gallery, Ulaanbaatar, MGL
2015 Grand Prix, 7th Grand Art - Mongolian young artists` competition, Daejeon Art Association, KR
2013 Special Prize, the 51st Japan Fashion Design Contest, Tokyo, JP
2012 1st place Grand Prix, Tiger Translate international festival, Dubai, UAE
2011 First Prize, 3rd Grand Art, Mongolian young artists` competition, Daejeon Art Association, KR
2010 First Prize, 2nd Grand Art, Mongolian young artists` competition, Daejeon Art Association, KR

SELECTED JOINT EXHIBITIONS

2025 New-Exit, Insa Art Center, Seoul, KR
2025 Healing the Nature, The East-West Center, Honolulu, USA
2024 Uroboros Film festival, Petrohradska Kolektiv, Prague, CZ
2024 Global Nomadic Art Project – IV, The National Modern Art Gallery, Umnugobi & Ulaanbaatar, MGL
2024 Silk Road, Daegu Arts Center, Daegu, KR
2024 Environmental Dance Project, Berlin, DE
2023 Urban Ecology project: Fluttering on the Oblique line, OpenArts Merge, Busan, KR
2023 1885 the beginning of extinction Documentary exhibition, OpenArts Merge, Busan, KR
2022 Ger, Ger Art gallery, Argalant Soum, Tuv Province, MGL
2019 INFINI, Space Zero Art Gallery, Tokyo, JP
2014 Passport Art Festival, MBC Art Gallery, Daejeon, KR
2014 Be Anda, Bongsan Art Centre exhibition hall, KR
2013 Performance, Healing Art, Cheong Do exhibition opening, KR
2013 Wind with no name, Edasoso Art Gallery, Daegu, KR
2012 Mongolia: Now and Then, Fotografica Art Gallery, Norrkoping, SE
2011 Contemporary art of Mongolia, European Union Palace, Brussels, BL

SELECTED GROUP EXHIBITIONS

2025 Blue Sun Exhibition, Maxi Kunst, Nuremberg, DE
2025 Transformers, Group Global 3000, Berlin, DE
2024 9th UBIMAF, The National Modern Art Gallery, Ulaanbaatar, MGL
2024 Mostra Eco Performance Film Festival, Sesc Pompeia Culture Center, Sao Paulo, BR
2024 4th Eco Performance Film Festival, Sao Paulo, BR
2024 Aqua Ardens Group Exhibition, NDSM FUSE, Amsterdam, NL
2023 Mongolian & Korean artists exhibition, The Fine Arts Zanabazar Museum, Ulaanbaatar, MGL
2023 FRIDA International Woman's Art Festival, Artit Tirane Art Gallery, Tirana, AL
2023 3rd Eco Performance Film Festival, Sao Paulo, BR
2023 Busan & Jeonju International Performance Art Festival, Busan & Jeonju, KR
2022 2nd Eco Performance Film Festival, Sao Paulo, BR
2022 International Performance Art Exhibition, SerformanceP, Sao Paulo, BR
2022 Blue Sun Best-3, 20th Anniversary exhibition, ICT Tower, Ulaanbaatar, Mongolia
2022 Selenge Art Camp, Altanbulag Soum, Selenge Province, Mongolia
2022 Nord Art, International Art Exhibition, Budelsdorf, DE
2022 7th Ulaanbaatar International Media Art Festival, Sain-shand, Dornogobi, MGL
2021 UB Contemporary Art Pavilion, National Park, Ulaanbaatar, MGL
2021 Bulag Art camp, Altanbulag soum, Tuv Province, MGL
2019 The 8th Northeast Asian Art Exchange and Cultural Industry Forum, Changchun, CHN
2016 Nord Art, International Art Exhibition, Budelsdorf, DE
2014 Passport Art Festival, MBC Art Gsllery8 Daejeon, KR
2012 Earth.Body.Mind, Kathmandu International Art Festival, Kathmandu, NP
2012 Blue Sun 10 years, The Fine Arts Zanabazar Museum, Ulaanbaatar, MGL
2011 Performance art, Shanghai Tang Luxury event, Hong Kong

CURATORIAL WORK

2024 Co-Organizer, 3rd Open Academy & German curator Sussane Jakob, Blue Sun CACM, Ulaanbaatar, MGL
2023 Co-Curator, ZUUN ART, Blue Sun CACM, Selenge, MGL
2023 Curator, Datum in the space solo exhibition by D.Dorjderem, UMA`s Art Gallery, Ulaanbaatar, MGL
2022 Co-Curator, the Best of Blue Sun 20 years, Ulaanbaatar, MGL
2022 Co-Curator, Spirit of Gobi, Contemporary and Electronic Music Festival, Umnugobi, MGL
2022 Curator, ZUUN ART, Blue Sun CACM, Selenge, MGL

ART BASEL & FAIRS

2025 Hong Kong Art Basel
2021-2023 Daejeon International Art Fair, Daejeon, KR
2018 Busan International Art Fair, KR
2016 Qing Zhou International Cultural Art Fair, Shandong, CHN

ART RESIDENCY

2023/2024 Open Arts Merge, International Artist in Residency, Busan, KR
2018 The East Asian Curators Visiting Program, Independent Art Venues Berlin & Hamburg, DE
2017 Out of Khentii, Land Art Mongolia Residency, Khentii province, MGL
2015 Grand Art- VII residency, Daejeon, KR
2013 Time and Space, Nomadic Art Residency, Arts Council of Mongolia and Korea, Umnugovi province, MGL

ART PROJECT

2019 Margad erdene my treasure charity exhibition & project, MN17 Art gallery, Ulaanbaatar, MGL
2011 “Little sun” project for children with cancer, Cancer center, Ulaanbaatar, MGL
2006 Bird of Hidden Universe, Photo art, Khuvsgul province, MGL
2011 Young Leader Program, Arts Council of Mongolia, Ulaanbaatar, Mongolia



LOVE | DREAM
300X300X350, FELT, IRON
2019

OUR and HER

Her artworks brings an unearthly sense. In other words, she depicts such a world splendent with love with no hatred and deceit, which seem to have become inseparable in our world. Yet, that love of hers is love-kindness in one side, and love-grief in the other side.

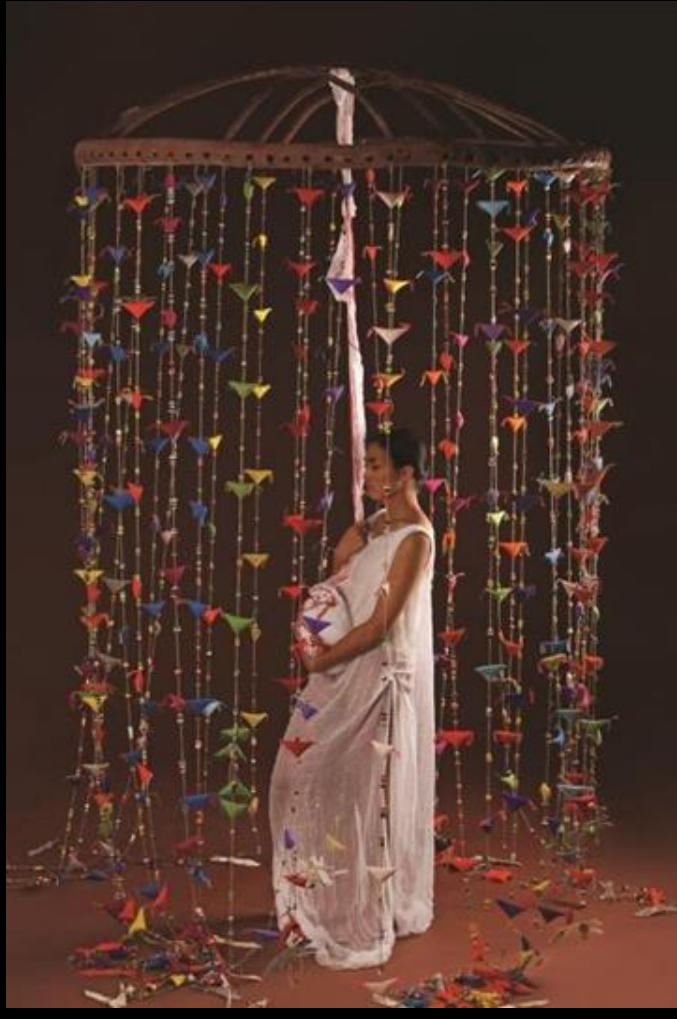
She herself brings an impression as if she doesn't belong here. Perhaps, she may have antlers as she once uttered. She may have pinions. Anyway, she has the same fairy-like imagination as her fairy-like artworks which has been long forgotten in our world. Her artworks illustrate fox and embryo, which are not accidental, indeed. In most cases, these depictions are portrayed within a circle, sometimes united, which represents immortality and the harmony of everything. It is indeed the discovery of the artist that the essence of life and existence occur as inevitability in accidentality and the individuality beyond accidentality.

An example is her contemporary artwork 'Toono' (roof opening of Mongolian ger). As an invention of artistic thinking, the *toono* and the objects suspended from it symbolize the infinite life and its continuity. All in this placid earth is correlated by causes. The abstract thinking and the reality are not opposing factors in dispute, but distinctive unity that generates each other in co-existence. It's evident from her artwork.

The statement by Aristotle that reads “Epic poetry and Tragedy, Comedy also and Dithyrambic poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation. They differ, however, from one another in three respects- the medium, the objects, the manner or mode of imitation, being in each case distinct” (Aristoteles. “Poetics'. Translated by M.Gaadamba. p.44), which relates accordingly to all genres of arts. However, the principle of imitation dictated by great Aristotle doesn't fully conform with the contemporary arts in accordance with the law of evolution. The contemporary artists focus more on searching for causes in this chaotic life and discovering through artistic thinking the dreams and intuitions, the matters unsolved yet from scientific points of view. In the other hand, the demand to find out and get aware of something from an artwork in addition to aesthetic enjoyment has become a necessity today. In this period of time, within such circumstances, and from this point of view, She strove to discover the life and the absolute gist through the realms of dreams and intuition in her artworks, which is not a mere accident. May it be that the life in dream is the real life or perhaps, we have got lost in our dreams, or we attain our dream after the death, or maybe our dreams are the memories from our previous lives, or... Anyway...

Her name is peculiar, debonair, inscrutable and inevitable.. and splendent. Her name is J.Anunaran.

Sh.Battur, Ph.D. in Language and Literacy
'Niislel Times' newspaper, #052, p.7, March, 2013
Ulaanbaatar, Mongolia



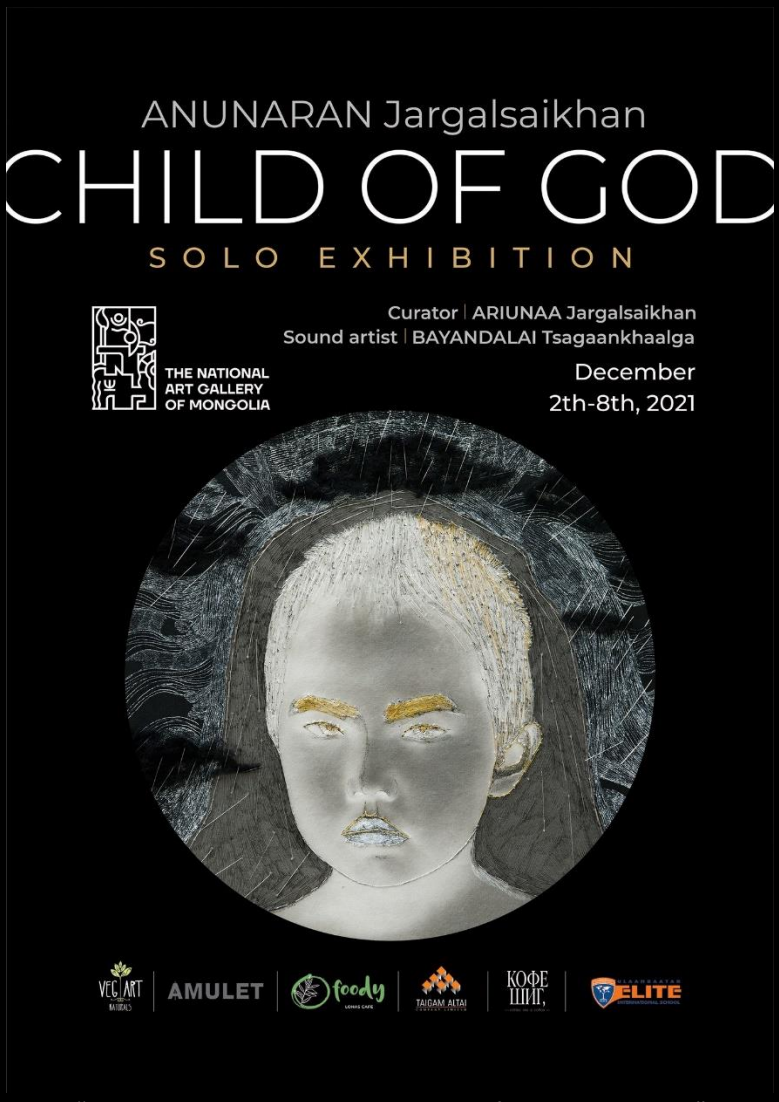
TOONO | DREAM 350X150X150, FELT,
TOONO
2011

J. ANUNARAN'S SOLO EXHIBITION: IN BETWEEN FANTASY AND REALITY

Child of God emanates ethereal tranquility. As birth and death demarcate the boundaries of earthly life, what happens before and after, or even in between, remains largely a mysterious phenomenon. In her tenth solo exhibition, artist J. Anunaran explores the vast topic through her innovative techniques and personally stylized approach to ancient Mongolian spiritual imagery in correlation with Tibetan Buddhist animal symbolism. Child of God represents hope, longing, rebirth, and the space of transition between material and non-material realms. It intimates the artist's concept of beingness at the crossroads of dreamlike reality and mythical fantasy.

Since the beginning of her career in 2011, Anunaran's artworks have continuously evolved as she has come to place greater emphasis on the conventionally hidden, inconspicuous side of universal dualisms such as feminine and masculine, interior and exterior, subconscious and conscious, metaphysical and physical. Thus, for instance, in exhibitions Freewill (2015) and Metamorphosis (2016), she created artworks on the wrong side of brocade silk and print textiles to bring attention to the fabric's inner beauty that is often left unnoticed in favor of the perfect exterior. In Crescendo (2017), a series of negative images with inverted colors printed on rice paper brought light to the dark parts of the image. This highlighted imperfections that make the totality unique. In Love (2019), she applied padded fabric onto the canvas creating soft, three-dimensional relief paintings that expressed loving kindness and tender care. Thereby, the artist emphasized the subtle and essential qualities of the feeling of love.

The female body has long been a pivotal vehicle for the exploration of important issues and universal questions by women artists. The womb as a reference to the origin of life and the feminine condition is one of the central themes in Anunaran's art.



"For me, the womb represents safety and repose," said the artist. "Maybe that is why one feels a sense of longing in my art because I often wonder what returning to the feeling of absolute protection would be like." The transcendental quality of peace and protection at this exhibition is not dissimilar to the gentle atmosphere one may experience in a meditation room or an infant's nursery. In Child of God, the artist bravely but gently ventures forth in her investigations of the relationship between the known and the unknown worlds by exploring the boundaries between the body and other living beings. Protected, peaceful, and rich with symbolism, Anunaran's view of the space between reality and beyond is a world of delicate, childlike enchantment with the mystical, dreamlike experiences of life.

Anunaran collaborates with sound artists to create an immersive experience for viewers. For this exhibition, she worked with Inner Mongolian sound artist Ts. Bayandalai. His piece has the same title as the exhibition and creates a soothing, meditative ambiance, like the gentle waves of a placid ocean. “Through the sounds of Tibetan Buddhist musical instruments and the guitar, I wanted to convey the idea that the soul is boundless and therefore not limited by the physical body,” said Bayandalai. By letting the guitar speak of life unfolding in reality, and the Tibetan instrumental elements expressing the spheres beyond this life, he layered the motifs to create a harmonious coexistence of the two concepts.

As the solo exhibition at the eminent National Gallery of Modern Art opened on December 2nd, it was enlivened by a serene modern dance performance. The improvisation by dancers D. Enkhgerel and B. Norovbanzad presented a symbolic gift of presence from the public to the talented young artist. Connected to ancient Mongolian shamanic traditions, the dance invited the spirits to imbue the occasion with goodwill and cheer as visitors’ presence breathed life into the newly created objects of art. In other words, the artworks were spiritually handed over to the public.



CHILD OF GOD-2
70X70, MIXED MEDIA
2021

CHILD OF GOD-1
55X55, MIXED MEDIA
2021



The exhibition attracts a great number of visitors. The secret of its success can be attributed to the unusual perspective of the artist on the image of the Mother – one of the key values in Mongolian culture and a figure of reverence in the eyes of the Mongolian viewership at large. Her exploration through ancient Mongolian and Tibetan spiritual imagery of the question of the continuation of life beyond the present also inspires contemplation. As Anunaran’s experimentations with various contemporary media continue to evolve, she will undoubtedly delight viewers with fresh alluring works of art, time and again. For the young and hard-working artist, this solo exhibition symbolizes the ending of one and the beginning of a new enchanting wave of creativity in the miraculous ocean of life.

Ariunaa Jargalsaikhan, Art Critic
Published in UB Post Newspaper on December 06, 2021
Ulaanbaatar, Mongolia

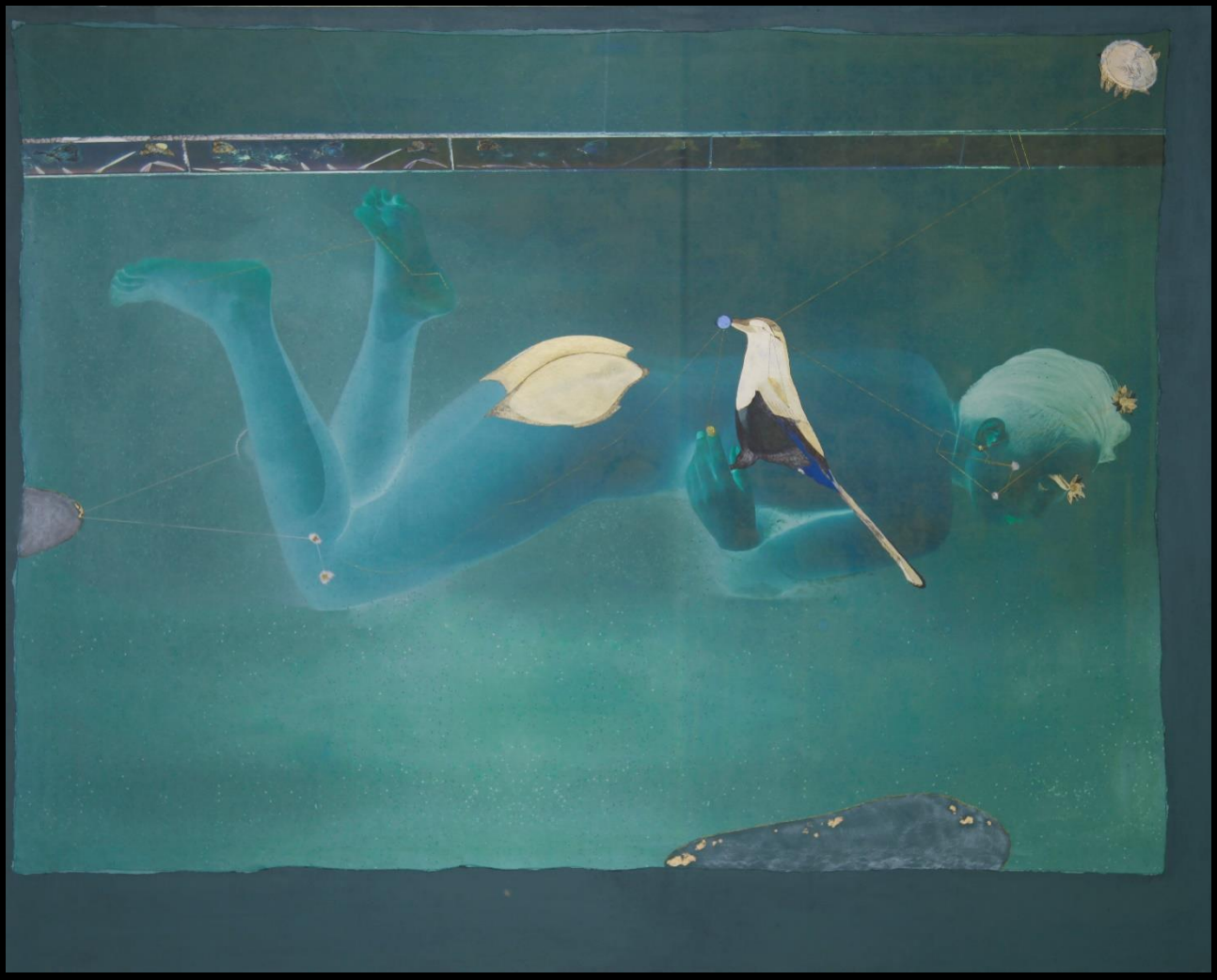
https://jargaldefacto.com/?p=13461&lang=en

OCEAN OF LIFE
219X160, MIXED MEDIA
2021



SILK THREAD CRESCENDO

"We see with our bodies, and any image we see carries the imprint of our bodies, that is to say, of our being..." - David MacDougall



CRESCENDO
150X120, MIXED MEDIA
2017

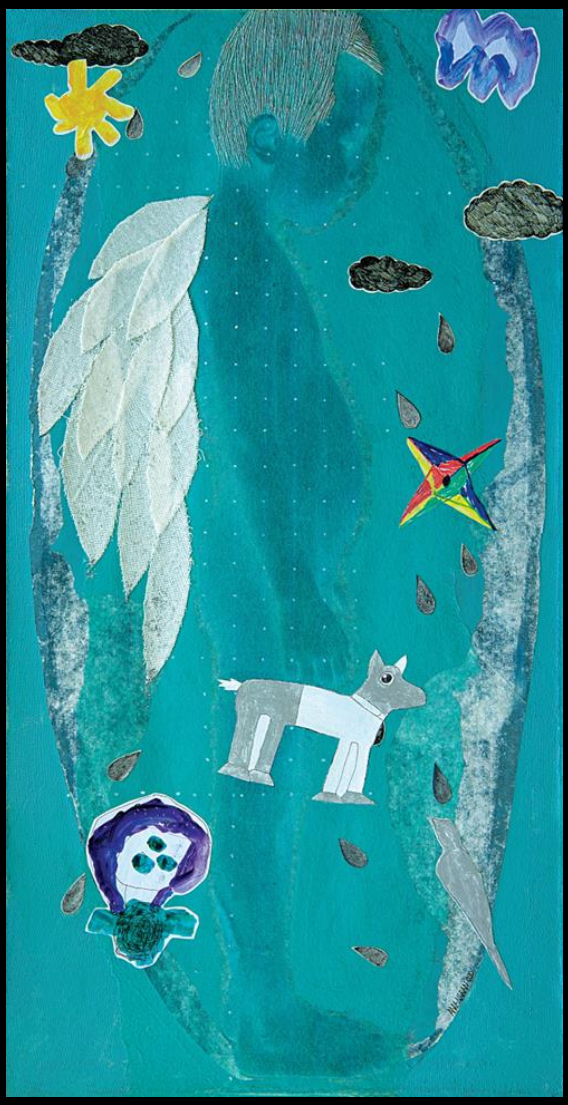


SPIRIT
70X70, MIXED MEDIA
2021

It's a common misconception that the art is 'unreal and overly abstract'. Indeed, the 'Crescendos' by J.Anunaran do demonstrate how 'stunningly realistic' and 'alive-existent' the art is. The Latin word of 'Crescendo' means the gradual ascension and descension in loudness in terms of music. Crescendo is not only progressing forward or blasting, but also abatement, simply all processes ongoing in life...", so explicated the artist about the last of her three solo exhibitions, which was named as 'Crescendo'. The life might be short, yet the scope of thinking has no boundary. How that boundlessness would host a life without melodies of crescendo, progression, ascension and descension?

The music by G.Onon that falls drop by drop sometimes clarifies the depth of the world of the artist lady in the color of emerald, and sometimes it flows gently following her body. A path of pursuit in search of creativity was that music specifically composed for the exhibition. And I'd call it an 'achievement'. Both for the artist and for the fine art lovers.

Another invention worth to mention is her distinct technique of mixed media. From distance, her works appear like painting, but observing in close-up, it's photo negatives printed on rice paper, embellished with fine intricate 'embroideries' made of gold thread, fabric, rice paper and gold flakes in a perfect ratio. In one hand, it awakens the light sense of silk painting, while, in the other hand, it seems to display her designer's proficiency. Her mother, S.Purevmaa, who is well-known for her role of Urlee in 'Bi Chamd Khairtai' (I Love You), a hit movie from 1980s is a designer as well. Several series under the same theme have numerous personae, each of whom employ deep connection, bond and perfect harmony, reminding me the lyrical lines from the poem 'My Faith' by Tsakhar poet Shi.Murun.



CRESCENDO
45X90, MIXED MEDIA,
2017

"In the harmony of everything
Of the Eternal Blue Tengri
I do believe"–Shi.Murun

THE PERSONAE FROM THE BLUISH EMERALD WORLD

A persona of a Mother... We are formed of water and we are beings enlivened in water. The imprints of Anunaran lie in peacefulness in embryo pose. They exist in water. As if motherly personae clinging to mother's womb. Nonsense? Yes, yet is it possible to get aware of the greatness of motherhood through rational thinking?

The body imprints of emerald color meet the celestial objects and infiniteness of space not through thin strokes of brush, but through the silk threads of gold color. Through a different material, to another world. These golden threads link the persona with the circumstances, while embellishing and enriching its concept and meaning.

A persona of a child... A 'winged' boy traveling to his imaginative world is of much interest. His pinions are not the wings grown from his body, but are birds spreading wings on his back. Beneath the two, the illustrations of the boy's imagination... The children draw their imagination, not the reality they see. That's why, it's a fantasy world... While far beneath, there's a man with his arms stretched... As if flying.

A persona of a man. The negative imprint of artist D.Dorjderem, husband of J.Anunaran appears floating in the air. He's depicted in front of his work of colored Braille script, where the gold threads wrapped around his body are connected to the tiny small circle seen in distance.

The personae of nature... A fawn, fox cub, birds, leaves and flowers... Sings and marks... Lotus flowers visible almost on every of her artworks.



Without speaking in detail, her artworks have brought an impression as if the images of Turfan frescos from 8th century CE has traveled through centuries and landed on these rice papers. In the other hand, is there any other symbol of purity except lotus? The universal intelligence encrypted in mother, child, man, nature and symbols... Isn't it our existence? What could be more realistic than this?

Music is heard to my ears. Listening to the metaphysic world full of metaphors... Far beyond the soul, the crescendo of silk thread that connect the human, nature and space tunes.

N.Orgilbold, Art critic
March 21, 2017
Ulaanbaatar, Mongolia



LOVE - PLANTS
215X155, MIXED MEDIA
2019



LOVE - WATER
290X160, MIXED MEDIA
2019

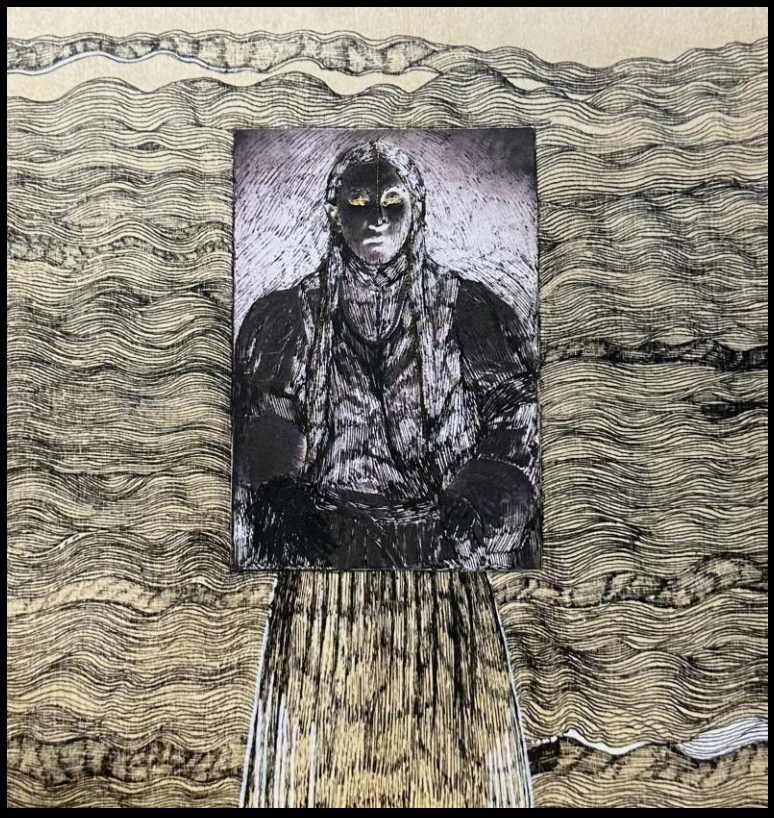
I AM NATURE AND NATURE IS ME

ANUnaran.J seems to believe in the existence of water spirits, spirits of things, and human souls . She believes in the power of nature and all things , and she seems to have a worldview that humans, as a part of nature, should live together with the breath of nature . She believes that we should live a life that flows ' naturally ' , adapting to the rhythm of nature like waves that come and go , breathing together with that rhythm , and mixing our bodies with the warm sunlight that nature bestows .

So, in the artist's flat paintings or installations, you can feel the breath of the spirits of the ancient humans who lived together in the great order of the earth and sky . It feels like the wind blowing in the great primordial fields , and you can feel the powerful pulse of life that has stood firm and continued tenaciously on the rough and sometimes soft river and land . This tenacity of life has become sharp lines that seem to be engraved in his paintings . Those lines have become waves and human figures . So, in his work, you can smell the scent of the leisurely flowing river and the smell of the earth of the great land .



IN THE SPACE BETWEEN
EARTH AND SKY
PERFORMANCE ART 2023



MOTHER EARTH
SERIES-1, 20X20, MIXED MEDIA, 2023

https://www.youtube.com/watch?v=Iu7DyprHZc8&t=60s

The performance work < Space between Heaven and Earth > is an act of sitting across from a person on the beach, pouring tea, and drinking tea together, and repeating this act with several people in turns . It is an experience of becoming one with the great nature while sitting in a neat posture and drinking a cup of tea . We are not alone . We exist together in the world / nature . It is a visualization of us breathing together with this nature and swaying together .

With this act, the sea , rivers, and mountains flow into and out of the body . They pass over each other . I become a river, a sea , and a mountain range rushing toward the sea . I am communing with nature . I am nature, and nature is me . Living naturally like that is the state of ' Tao . ‘

YI HYEOK BAL, Artist
December 11, 2023
Korea



SPIRIT OF WATER
SERIES-1, 2 | 60X100, MIXED MEDIA, 2023



ARTISTIC ACTION THAT CALLS FOR NEW LIFE
ANUNARAN.J SOLO EXHIBITION INNER NATURE - Return to Innocence
(2024.04.20-04.30 OPENARTS SPACE MERGE?)

1. ANUNARAN'S ARTISTIC HORIZON

As the artist herself has revealed, she is a contemporary artist who spans across various artistic disciplines. Rooted in the worldview of modern Mongolian shamanism—a blend of traditional Mongolian shamanism and Tibetan Buddhism—she aims to depict current social issues through her art. In terms of time, her work connects ancient times, the Middle Ages, and the modern era. Ideologically, it intertwines shamanism, Tibetan Buddhism, and ecology, forming an art that bridges diverse disciplines.

It is difficult to fully gauge the scope of the artist's vision from the limited space of her 2023 solo exhibition. To truly understand her message, we need to archive her work. The YouTube performance records left by the artist herself reveal many aspects of her art that are challenging to include in a typical artist's Curriculum Vitae or artist's notes. The performance records from 2013 to 2023 form an epic of Anunaran's artistic journey, with each performance offering insight into her creative world. Let us now explore these performances:



INNER NATURE - RETURN TO INNOCENCE, SOLO EXHIBITION, OPEN ARTS SPACE MERGE, BUSAN, KOREA, 2024



ME AND NOT ME performance art 2013
https://www.youtube.com/watch?v=vHVCAy5ND98&t=6s



TEA CEREMONY performance art 2014
https://www.youtube.com/watch?v=QLmbHrTqMmk



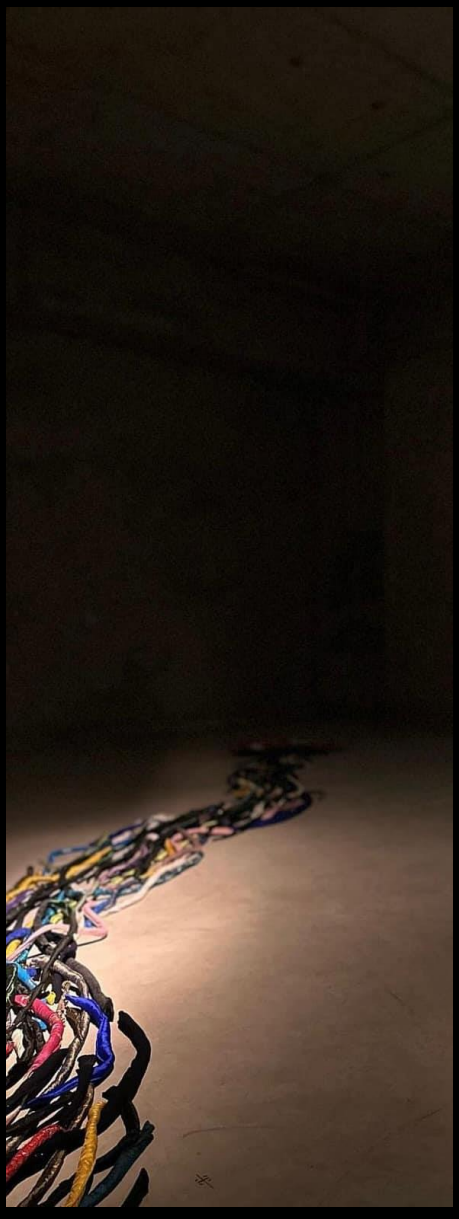
FAREWELL Performance 2022
https://www.youtube.com/watch?v=nhdAyDT-rRg

TRANGUILITY
150X150, INSTALLATION
2021

TRANGUILITY performance art 2022
https://www.youtube.com/watch?v=ZxDkCZKmtV4







RAINFALL PERFORMANCE ART 2022

The titles of these performances correspond to chapters in an epic: "I and Not Me," "Transcendental Connection," "Tea Ceremony," "Peace," "Farewell," "Gentle Breeze," "Rain Falls," "Child of God," "Blue Naga," and "Space Between Earth and Sky." The artist's body serves as a bridge connecting ancient, medieval, and modern times. It is a space where shamanism, Tibetan Buddhism, and ecology intersect, representing a fusion of diverse artistic forms.

RAIN FALL Performance 2022
https://www.youtube.com/watch?v=mKHM7QEf_4I



BLUE NAGA performance art, intro 2023
https://www.youtube.com/watch?v=aqt9rw1dhV4



GENTLE BREEZY WIND Performance 2022
https://www.youtube.com/watch?v=RipFN00GBhc



THE SPACE BETWEEN EARTH AND SKY performance art 2023
https://www.youtube.com/watch?v=Iu7DyprHZc8&t=7s



THE ROY DEER MOM performance art 2014
https://www.youtube.com/watch?v=b96UXKuPJvY

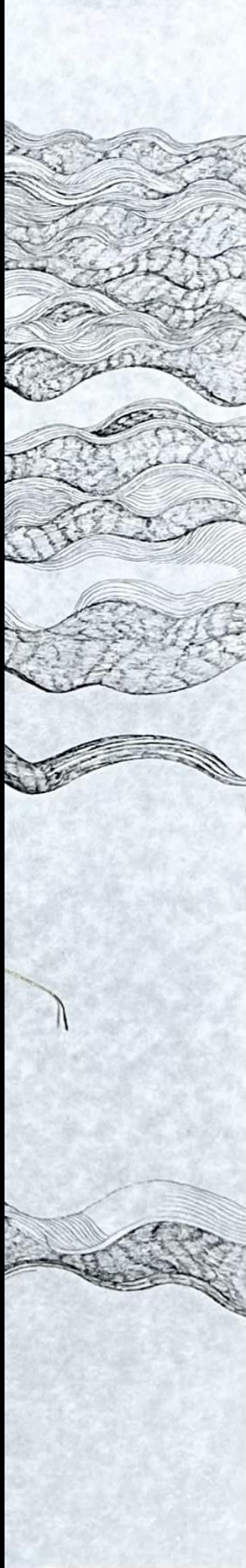
2. INNER NATURE - RETURN TO INNOCENCE

When opening her solo exhibition in 2024, the artist shared the following*: "We feel something both outside and inside. Our relationship with nature resides within us, and there is Mother Nature within us. However, when we become disconnected from nature, these feelings begin to fade. "Seeing and touching nature doesn't mean understanding the essence of absolute nature." In fact, everything we create can be orderly, clear, and refined. Yet this does not necessarily mean it is in harmony with Mother Nature and other beings. Mother Nature is unpredictable, wild, pure, and alive. The chaotic yet powerful force of nature establishes its absolute value. In fact, we have lost our understanding of how to relate to nature. The creations of humankind continue to cause unimaginable climate change. As artists, we often create for humanity, not for other creatures or nature. Perhaps we need a creative approach to rethink our relationship with Mother Nature. Are we suppressing our inner nature as we harm Mother Nature? The exhibition Inner Nature - Return to Purity tells the story of remembering our inner nature, realizing our interconnectedness, and reawakening our purity."*

The works in the exhibition are based on natural elements and historical photographs. The pieces are deliberately simple, using only a few colors, including black and white. The exhibition comprises five sections: screen prints on cloth, mixed-media works combining screen prints and historical photographs, video performances, felt installations, and an opening performance. - From the Artist's Note

It is difficult to gauge the content of this solo exhibition without considering the archiving of performances from 2013 to 2023. The various icons presented by the artist in the mixed-branch works are based on Mongolian mythological traditions. The artist presents wisdom derived from Mongolia's worldview and cosmology as an aesthetic alternative to solve problems in today's life. The ground on which the work stands is the region, but the field of vision from which the work is drawn is the world. The artist's thoughts are deep and profound. We must listen carefully. Our ears are too polluted. The pair of purity and pollution is a long-standing theme in mythology and anthropology.

The title of the exhibition, 'Nature in Me - Returning to Purity', encapsulates the artist's long-standing aesthetic thinking and persistent artistic work. 'Nature in Me' reveals the worldview that nature and humans do not divide into subject and object, but rather live as subject and subject, leaning on each other. 'Returning to Purity' is a knocking on the door of our society that is moving from purity to pollution. The exhibition is a ritual and an artistic ritual in which the artist himself becomes the main character.



3. NOMADISM, FAMILY SCHOOL, NATURAL RELIGION, AND THE UNIVERSE OF TRAVELERS



Nomadism is a condition of life that was originally given to Mongolians. People develop their own wisdom in the midst of little grass, little water, and fluctuating day and night temperatures. Nature and we must live leaning on each other. It is not a relationship where one takes care of the other. Since we must live leaning on each other, we must take care of each other. This is where beliefs, taboos, myths, and animism come from.

A person with wisdom is a teacher. An adult with wisdom is a teacher. The adults in my house are all teachers. Therefore, the family is a school. The wisdom of nomads is passed down within the family. For nomads, appropriate skills are passed down based on the family school.

Mongolian space has its own spatial system, different for those with a fixed life and those who live nomadically. Ovoo, a stone structure with a wooden pillar at its center, represents the cosmic center of the village. The ger, a mobile dwelling, functions as a microcosm of the universe. The hearth in the ger is the sacred space where Golomt, the eternal daughter of heaven, resides. Toono, the smoke hole in the roof, is the gateway to heaven, and the pillar surrounding the hearth symbolizes the tree of life. These symbols represent the sacred, ever-changing life of the nomad.

The sky is Tengri, and the earth is Etugen (Mother Earth). The place where we live is a sacred place where Tangri and Etugen meet, and a place of life where we make a living. Above the place where the sacred and the sacred live together, Los-Sabdak (God of Water and Land) lives together. Water and land are originally one. Land is life and water is blood. Do not treat life from water carelessly. Do not pollute water carelessly. When water becomes polluted, Naga (snake) appears. Naga is a guardian spirit born from taboo. Ungert is a spirit and a body. It is a spiritual creature that connects the dead and the living.



4. SHAMAN ANIMISM, SHAMAN ART, ART ACTION

In her solo exhibition, the artist incorporates various symbols inspired by Mongolian shamanism to make socio-aesthetic statements. She installs symbols such as Tengri, Etugen, Lus-Sabdak, Naga, and Ungert as part of her mixed-media works. These works are interconnected with live performances from 2013 to 2023. The thirteen works displayed in the exhibition hall serve as gateways into Anunaran's artistic world.

It is a world of animism, where life exists in all living things. Everything has its own language. A shaman is one who listens to the voices of life, notices them, and speaks their truth. A shaman lives and interacts with others, sometimes even ascending to a divine role to offer counsel, encouragement, and healing.

Anunaran seeking to place the artist in the position of a shaman. It is a place where the sacred and the secular meet, where ancient, medieval, and modern times converge, and where society, life, and art intersect. The exhibition created by Anunaran is akin to a ger, a space of hospitality where travelers welcome one another. Most humans are, by nature, travelers. We are all travelers, and anyone can become one. We must serve and worship, for Anunaran's art is an act of worship designed to give birth to new life. Therefore, Anunaran is not just an artist—she is an artistic shaman. We are all shamans.



INNER NATURE – RETURN TO INNOCENCE SERIES-7,
34X57, MIXED MEDIA, SILK SCREEN, 2024

THE INNER NATURE OF ANUNARAN J.

There is a khan's daughter
Who steps on in a swinging manner
And has the marks of twenty tigers,
Who steps on in a graceful manner
And has the marks of thirty tigers,
Who steps on in an elegant manner
And has the marks of forty tigers,
Who steps on in a delicate manner
And has the marks of fifty tigers.

MONGOL EPIC POEM,
"Tiger Queens of the Silk Route1206–1241"

The daughters of Genghis Khan (Chinggis Khan 1162-1227), are said to have played a major role in the leadership of his empire as per the book *The Secret History of the Mongol Queens* by Jack Weatherford. They were married off to the rulers of the lands that were taken and became the Queens of many nations. For centuries the Mongolian nomadic women have had equal rights to men and shared the heavy tasks as they tended the herds while the warriors were taking over the world, not to mention under below zero climate that lasts nine months of the year. **"Having rather more rights than in contemporary cultures to the east and west of Mongolia, women could own and inherit property, were involved in religious ceremonies and could be shamans, and the wives of senior tribal leaders could voice their opinions at tribal meetings. Several Mongol women, the widows or mothers of Great Khans, even reigned as regents in the period before a new khan was elected as ruler of the Mongol Empire, often a span of several years.[1]"** Before the 1920s, in the pre-soviet times, the artists of Mongolia were mostly those painting Buddhist imagery, Thangka paintings, and other traditional arts with a strong connection to the land and the Shamanistic mythologies and spirituality of nature. The strictly controlled art expression during the soviet era (1924-1992) blocked out much of religion, traditional culture and history including that of one of the world's greatest conquerors, the Genghis Khan, who created an empire that ruled from Asia to Europe for over 150 years. Thus, the evolution of the contemporary art scene in Mongolia only started to emerge in 1992 in the post-soviet democratic era, when ANUnaran was just five. Yet, she represents all the aspects of the poem above, the Khan's daughter, who steps on in a graceful manner and with such a strength that she takes on the world.

Born in 1987, ANUnaran Jargalsaikhan (also known as ANUnaran J.) was raised in the post-soviet era of Mongolia, when the art scene was just burgeoning with a new identity with little outside influence. She studied fine arts at the Mongolian University and received a Master's Degree in Art History and then pursued a Doctorate in Art Criticism from the National University of Mongolia. She has many accolades from international art's award. She has developed her unique practice mixing an array of techniques such as embroidery, sewing, appliqué, photo-based work and performance to create works that are deeply rooted in the Mongolian ancient perception of the **"naga" [2]** and earth nature.

[1]Women in the Mongol Empire by Mark Cartwright, World History Encyclopedia

[2]In various Asian religious traditions, the Nagas are a divine, or semi-divine, race of half-human, half-serpent beings that reside in the netherworld (Patala), and can occasionally take human or part-human form, or are so depicted in art. Furthermore, Nagas are also known as dragons and water spirits.



The striking presence of artist ANUnaran Jargalsaikhan is apparent on first meeting her. She was wearing a black cotton sheath that she fashioned with a few strokes of white paint forming the winged expanse of an eagle, simply tied at the waist, her dark mane of hair flowed softly over her arms. ANUnaran exudes a feeling of one who is connected with with nature and all its mysticism. She strides with a peaceful air and gentle manner of warmth and kindness. We sense her deep bond with her Mongolian culture but even more so, to the metaphysical aspects rooted within that culture which transpires into her art.

ANUnaran J.'s debut solo exhibition at 10 Chancery Lane Gallery is entitled, *INNER NATURE – Return to Innocence*. This exhibition extends the question of our relationship with nature. As we currently are witness to the impacts of extreme climatic events and ecological disasters, may we consider our relationship with our planet. ANUnaran wants to remind us that Mother Nature is not apart from us but is intricately a part of each of us. We are all Mother Nature. Her work ponders the duality between man's attachment to order and matter in a way of pushing against the natural flow and the chaos of nature's systems that are working to balance and restore us to harmony. The exhibition, *INNER NATURE-Return to Innocence,* tells the story of remembering our inner nature, realizing that we are one whole being, reawakening its purity.

ANUnaran has conceived the exhibition in five parts. The elements in these works are inspired by nature and real, historical photographs. The exhibition consists of several parts, including a series of mixed media works that combine screen printing and historical photography, a video performance, a felt installation, and an opening performance.

In the first part, *INNER NATURE – Return to Innocence*, ANUnaran J. creates a series of Thangka-like paintings using historical photographs of cherished Mongolian figures. The images are mirrored as if they are encountering themselves reflected as one. Like ancient scroll paintings the works hang as precious objects or Thangkas.

They are an interplay of contrasting shapes, highlights, and inverted tones. The images encourage us to explore Mother Nature as part of our own inner selves.

We then turn to part two, *CRESCENDO*, a series of paintings in blue. Soft fluid imagery of the human form. The color makes us feel as if we are floating in water, in a healing bath, a womb. The title Crescendo reminds us of a piece of music as it intensifies in energy until it reaches its highest moment and then collapses. Gold and silver threads tie together the images with constellations of patterns. They are quiet moments, those luscious intimate places that we go to when we go inside ourselves and let the world go, a dreamlike presence in a sea of blissfulness. ANUnaran takes on a journey of the incredible feeling of completely letting go. A place of safety and peace.

The third part is an installation entitled, RETURN TO INNOCENCE, that features triangular felt shapes and deer figures suspended in a circle, evoking forgotten memories. The work draws inspiration from the symbolic significance of the antelope and horol on top of Buddhist temples. In Buddhist Secret Tantra, the male antelope represents collective peace, while the female symbolizes emptiness, with the Dharma wheel uniting these concepts. The combination of triangular shapes (from the Mongolian ger roof) and the antelope represents the protective, womb-like essence of nature. This installation conveys peace and safety, much like a meditation room or nursery, inviting contemplation on the boundary between the body and the natural world. The work is crafted from hand-felt, a simple and organic material.

This timely exhibition of ANUnaran Jargalsaikhan is an important reminder for us all to take time to reconnect with our inner selves and all that is around us. May the substance of her message through her art be a beacon for us to make change in our lives and feel the responsibility of Mother Earth within each of us. To be present, conscious and care deeply looking towards the ancient messages and practices as the guardians of our existence.

Part four of the exhibition is a video work entitled TSAM. Mongolian tradition holds that all mountains, hills, and rivers are alive and have owners— like Naga, who rules water and nature. Savdag governs mountains, and main water sources. These beings exist to maintain harmony. Naga can cause harm when humans mistreat nature, according to Mongolian shamanism. Naga worship is one of the three main pillars of Mongolian shamanism, with Naga representing the lord of water and Savdag the lord of the earth, both residing at the boundary between heaven and earth.

In this performance, Mongolian beliefs about nature are interwoven with the Tsam dance, a Tibetan tantric ritual meant to eliminate evil and purify the mind. Incorporating sound art and ritualistic movements, the 11-minute performance was filmed near Amarbayasgalant Monastery, where religious sacrifices are made annually.

“Tsam” is a Tibetan word meaning "to defeat." Tsam (Tibetan: “Cham”) is a secret tantric vajra dance designed to spread Buddhism, appease the wrath of mountain and water deities, and eliminate the sufferings and misfortunes of people, as well as the negative mental qualities within the human mind. Each movement of the Tsam dance is an act of eliminating evil, physically representing mythical Buddhist characters through a combination of hand gestures and foot movements, sometimes with masks and sometimes without.

At the end of the Tsam dance, Zor is burned, symbolizing the highest offering to Yamaraja (Tibetan: “Dam Chen Chos Rgyal”). The Tibetan word “Zor” means "sickle," representing the eradication of all evil, leaving nothing behind. This performance raises questions about the relationship between humanity and nature, as conveyed through the Tsam dance. Furthermore, the dance’s movements and gestures symbolize rituals meant to eradicate evil and purify it through fire.

The concept behind the performance is to remind people to control themselves and eliminate the three poisons. According to Buddhist teachings, there are 84,000 negative mental qualities, all of which stem from three main sources: anger, ignorance, and desire. These negative qualities must be recognized and eradicated to allow individuals to focus inwardly, achieving harmony with nature, animals, and even the unseen creatures of the parallel world. Through rites of veneration and appeasement, this performance demonstrates how to live in harmony with all beings, free of greed, while recognizing that all things are inherently empty, and that birth, death, aging, and illness are inevitable truths of life.





TSAM PERFORMANCE ART 2023

Katie De Tilly, Director of 10 Chancery Lane Gallery
November 04, 2024
Hong Kong

https:// www.youtube.com/watch?v=ckdIoRaaH0s&t=14s