

OiR

M A G A Z I N E

JAVAR

EXTREME NATURE AS ARTISTIC CONDITION

art / nature / winter / endurance / landscape





Nº1.

Across winter's edge in Khuvsgul, where the land becomes threshold and silence takes form, JAVAR International Winter Art Residency unfolds as both encounter and condition. Here, extreme nature is not backdrop but medium; an active force shaping perception, gesture, and time.

In this frozen terrain, artistic practice is redefined through exposure: to cold, to distance, to the slow intensity of endurance. Works emerge not in opposition to the environment, but in its presence, where landscape, material, and body enter a shared state of becoming.

This publication gathers traces of that passage. It is less a record than an afterimage: of thought formed in cold air, of creation tested by isolation, of art that listens to the world as it resists and reveals itself.

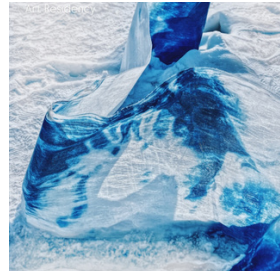
Within these pages, nature is not observed; it participates.

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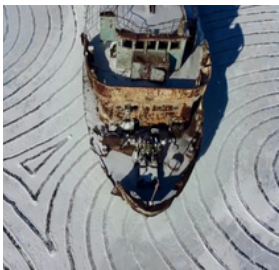
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O i R ART HUB

Organized by: OiR Art Hub

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Mongolian University of Art and Culture – Media Department

Documentary

The JAVAR International Art Residency film is available on the OiR Art Hub YouTube channel, documenting the process, works, and landscape-based practice of the residency.

<https://www.youtube.com/@OirArtHub>



RESIDENCY

ART AT THE EDGE OF COLD



In Mongolia's far north, along the frozen shores of Lake Khuvsgul, the "JAVAR" International Winter Art Residency brought together Mongolian and international artists for a rare encounter with extreme winter. Initiated by OiR Art Hub Mongolia, the program unfolded as both a physical and conceptual exploration of JAVAR – a word that describes piercing cold, but also an inner state of emotional frost.

This emotional frost, shaped by extreme cold, can sometimes form astonishing, wordless beauty—like the delicate crystallization seen on windowpanes or the quiet architecture of ice on trees. Thus, what is consciously endured can become something luminous, revealing unexpected forms of clarity and presence.

Working within severe conditions, artists engaged the landscape not as a backdrop but as a collaborator. Ice, snow, wind, and isolation shaped each gesture, slowing time and shifting attention. Materials were gathered on site; works emerged through direct contact with the environment, often remaining temporary, vulnerable to change. In this setting, artistic practice became an act of endurance and heightened awareness. A quiet community also formed—rooted in shared exposure, dialogue, and reflection. JAVAR exists less as a fixed outcome than as a series of traces: of works shaped by nature, and of artists encountering both the limits and quiet revelations of creation in the cold.

ABOUT

OiR
ART
HUB



CONTEMPORARY ART NETWORK

OiR Art Hub is an independent art collective founded by young artists and art enthusiasts to support contemporary art and foster dialogue between artists and society.

Operating as a flexible, volunteer-driven platform, OiR focuses on artist representation, curatorial projects, and creative programming. Through exhibitions, collaborations, and research-based initiatives, the collective connects Mongolian and international artists while supporting emerging talent through mentorship and exchange.

OiR Art Hub was founded by a group of twenty members and continues to evolve as a collaborative network.

RESIDENCY STRUCTURE



PROJECT INITIATOR & CURATOR *ULZIIBAT ENKHTUR*

Ulziibat Enkhtur is a Mongolian curator, performance artist, storyteller, and writer based in Switzerland. Raised in the Altai Mountains, her practice draws on nomadic philosophy and indigenous wisdom, engaging art as a way of being and sensing the world. Through the JAVAR residency, she explores inner ecology, ancestral memory, and the relationship between land, expression, and storytelling.

CURATORIAL & PROJECT DIRECTOR *ENKHSUREN ERDENEBAT*

Enkhsuren Erdenebat is the curatorial and project director of the JAVAR International Art Residency, where she oversees the program's vision, coordination, and execution. She leads the organizing team, shaping the residency's structure to support artists, collaboration, and creative exchange. Beyond JAVAR, she is the founder of Шувуун Мөр – Bird Path, a platform exploring social, cultural, and environmental themes through artistic practice. Her work bridges curatorial thinking, writing, and cultural programming, fostering spaces for dialogue and interdisciplinary exchange.



TEAM

Project Initiator, Artistic Director & Curator

Ulziibat Enkhtur

Curatorial & Project Director

Enkhsuren Erdenebat

Media, Marketing & Documentation

Khuslen Otgonbaatar

Photography, Video & Documentation

Munkhjargal Jargalsaikhan

Finance, Food, Accommodation & First Aid

Unurbat Enkhtur

Logistics Support, Food & Accommodation

Batchimeg Bayaraa

Transportation & Equipment

Munkh-Erdene Munkhzorig

Munkhdorj Batdelger

Baatarsuren Gantulga

Dulguun Sarantuya

Artists

Ariuntuya Jambaldorj

Narandulam Altantsetseg

Onongua Enkhtur

Munkh-Erdene Munkhzorig

Munkhdorj Batdelger

Baatarsuren Gantulga

Mark Antony Haden Ford

Rebecca Ford

Peter Pal

Traveler / Volunteer

Duurenjargal Sukhbat



Those who walk through winter with open hearts will hear the earth remembering how to awaken again



ARTISTS

*Mark Antony Haden Ford &
Rebecca Ford
Enviromental Artists*

The Sussex-based duo Two Circles Design create site-specific installations and sculptures from natural materials, combining traditional willow craft, woodland conservation, and contemporary environmental art. Their work is inspired by archaeology, geography, and natural rhythms, evolving slowly in response to place and material.

Mark and Rebecca have represented the UK at international land art events and contributed to projects at the Venice Biennale, South Downs National Park, Glastonbury Festival, Chichester Cathedral, and other public commissions. They also lead workshops with schools, universities, and communities, sharing collaborative approaches to weaving and environmental art.

Great Britain (UK)

Artworks



FROZEN IMPERMANENCE PRACTICE



Frozen Geometries of Flux

For our geometric work on the frozen lake during the “JAVAR” residency, we engage ice, snow, and light as co-creating forces. Simple geometric forms, informed by Celtic symbolism, geometric archetypes, and nomadic cosmologies, are drawn into the frozen surface, where geometry becomes less representation and more a system of energy, flow, memory, and temporal rhythm.

These works exist only in transition—shaped by wind, temperature, and time; appearing, shifting, and erasing. In this way, geometry functions as a mediating structure between materiality, perception, and symbolism, grounded in impermanence and continual transformation.

Frozen surface, living depth; geometry of water in stillness.

FROZEN VESSEL OF MEMORY

WHERE MOTION BECOMES
MEMORY IN ICE.





In the frozen expanses of Mongolia, British environmental artists **Mark Antony Haden Ford** and **Rebecca Ford** created site-responsive works during the “JAVAR” residency, exploring impermanence, material transition, and the fleeting nature of presence. For the artists, nature is not a passive object to be represented, but a co-creative force, a condition through which meaning emerges. Their work engages with the ephemeral states of frost, ice, and snow, responding to the landscape in dialogue with its transient forms.

Amid temperatures plunging to -30°C , frozen surfaces, crystalline textures, and shifting light became not merely environmental conditions, but the material and formal logic of their work, shaping rhythm, pattern, and internal coherence. Ice, snow, and light act as language, structure, and process rather than inert matter.

On the first day, the artists attuned to the lake’s edge, observing spatial rhythms and tracing subtle patterns on stones—a humble gesture of temporary alignment, a symbolic initiation into the logic of the frozen landscape. In the following days, they worked directly with ice, snow, and gravel, exploring opposing processes: melting and freezing, consolidation and fracture; transforming impermanence and continual change into a visual language.

Their attention was drawn to an abandoned freight ship frozen into the ice, a powerful relic of movement arrested. From this presence emerged sweeping, wave-like, radiating forms across the frozen surface, embodying memory, migration, pause, and the transience of human, cultural, and natural life.

These undulating forms resonate as a visual echo of history, impermanence, and continuity.

Formally, their work intersects Celtic symbolism, geometric archetypes, and nomadic cosmologies, transforming geometry from a formal representation into a system of energy, flow, memory, and temporal rhythm. This intersection acts as a mediating structure, bridging knowledge, spatial perception, materiality, and symbolism.

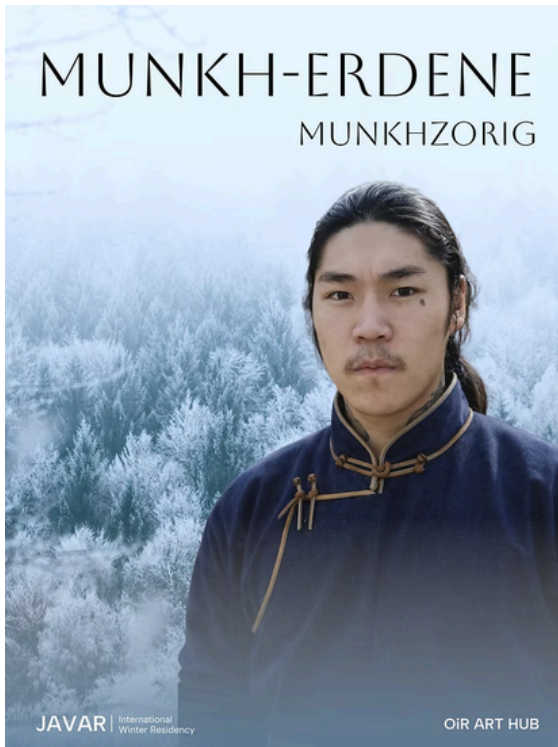
The installations balance monumental scale and delicate ephemerality, inviting viewers to step away from stable forms and engage with liminal spaces of disappearance, movement, trace, and erasure. No form is ever fixed; under natural forces, the work continues to shift, fragment, vanish, and endure, embodying an open process of memory and presence.

Beyond ecological reflection, the residency illuminates the interdependence of humans and nature, the fragile logic of time, and the aesthetics of impermanence.

Through ice, snow, light, and traces of erasure, their work channels the immensity of the Mongolian steppe, the warmth of the land, and the enduring pulse of the Taiga into a luminous dialogue between past and present, human and environment, transience and continuity.

British environmental artists Mark Antony Haden Ford and Rebecca Ford

ARTISTS



Munkh-Erdene Munkhzorig
Multimedia Artist & Sculptor

Born and raised in the vast steppe of Dornod Province, Mongolia, Munkh-Erdene Munkhzorig's practice is shaped by the openness of the horizon and a deep sense of freedom.

Working in sculpture and installation, he explores the relationship between humans and nature, focusing on balance, coexistence, and transformation. His works reflect natural cycles of energy, renewal, and change. Using materials such as metal, wood, and clay, he responds to their inherent qualities to express rhythm and organic form, drawing from his lived experience on the steppes.

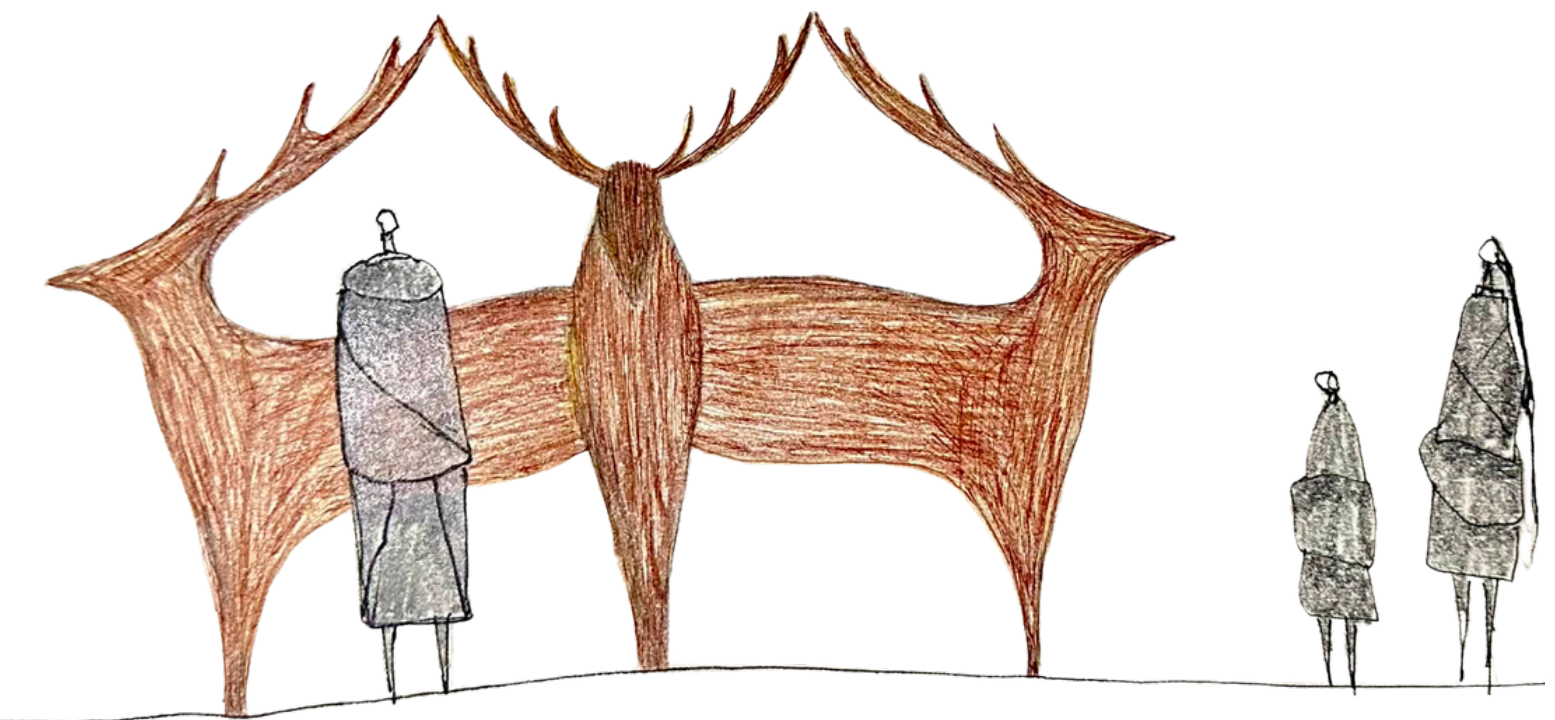
Mongolia (MN)

Artworks



SAVDAG / TOTEM

*WHEN THE BALANCE BETWEEN
HUMANITY AND NATURE IS LOST,
SAVDAG EMERGES TO RESTORE
NATURAL ORDER.*



I understand Savdag not as a distant spirit, but also as something that lives within how we see and move through nature. When I work, I follow that inner awareness through patience, discipline, and respect for the land. Winter is not empty for me; it sharpens the senses and reveals the quiet strength of life.

The deer, the forest, and the water are living presences which carry their own savdag/totem or spirits. Through them, I am reminded that humans are not above nature, but part of its balance. When we lose that balance, Savdag returns us to it through awareness, humility, and attention.

The work asks the viewer to slow down, be quiet, and pay attention. Through this awareness, even a small shift - respect, presence, humility becomes a way to reconnect with balance.



TAIGA TOTEM



At the JAVAR Winter Art Residency, artist **Munkh-Erdene Munkhзориг** presents a work that evokes the inner fire of human perception; a fleeting yet luminous spark that can ignite consciousness, mirrored in the Savdag (Totem), a primal force of the Siberian and Mongolian taiga.

Winter is not merely cold; it carries its own radiance, rigor, and vitality. The harsh, austere environment becomes a lens through which viewers can sense warmth, light, and the subtle intensity of life, reminding us that even the most frigid landscapes are imbued with energy. In this sense, the frost itself manifests as a Savdag, a presence that shelters, challenges, and awakens.

In Munkh-Erdene's work, the Savdag is not a mere external symbol of folklore or myth. Rather, it embodies the inner faculties of consciousness, the flame of intention, and the ethical and emotional energies that inform artistic creation. The processes of making, care, dedication, discipline, thoughtful reflection, and heartfelt perception are envisioned as the biological and spiritual tissue of the Savdag, both internal and external.

Human connection with local nature – the mountains, waters, forests, and lakes- is mediated through the inner Savdag. Only when one seeks this internal spark can external forces truly be felt and experienced. This connection may manifest as a simple smile, a quiet moment of understanding, or a profound dialogue of insight.

Within the work, a deer surveys the lake and surrounding forest: it watches, anticipates, moves, and reveals itself like a majestic, legendary creature, simultaneously guardian, mythic presence, and observer. This deer is not merely an animal; it is the embodiment of the Savdag, the living memory of the forest, and a messenger reminding humans of their connection to natural consciousness.

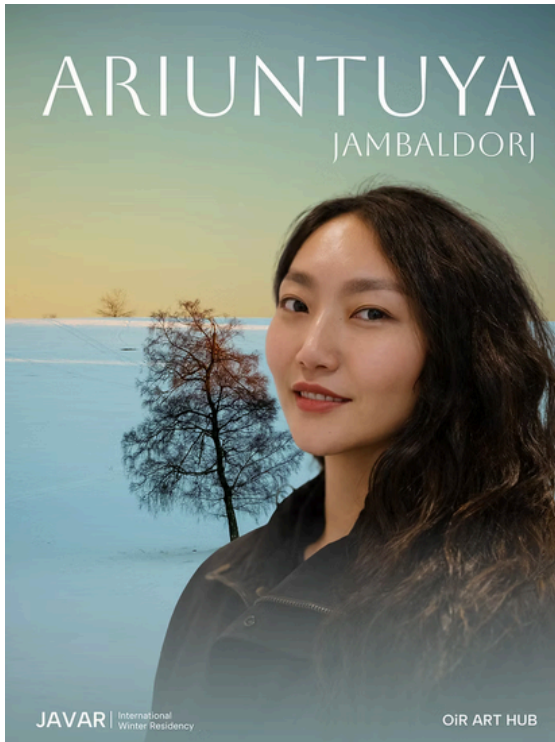
The artist evokes an ancient truth: when the balance between humanity and nature is lost, the Savdag emerges to restore order, reminding us of the inherent force, intelligence, and presence of the natural world. Before this primordial energy, humans are but grains of sand, yet each grain holds a spark of light, a potential for reconnection.

Through this work, Munkh-Erdene invites viewers to acknowledge the power and awareness of the Savdag, to recognize the agency of nature, and to rekindle our inner flame, the spark through which we may truly encounter the living world.

O Savdag, warm your child,
and through your JAVAR,
let your chill awaken and enlighten



ARTISTS



Ariuntuya Jambaldorj
Multimedia Artist & Painter

She is a neo-nomadic Mongolian artist based in Ulaanbaatar. Her practice encompasses drawing, sculpture, collage, land art, site-specific installations, and video. Through her work, she explores self-reflection, existential themes such as life and death, and the evolving relationship between humans and the natural world. Words, language, and natural materials often play a central role in her artistic process.

She has curated numerous exhibitions and actively participates in cultural and creative projects that support, inspire, and nurture young Mongolian artists. Today, she stands out as one of Mongolia's most inspiring and accomplished contemporary artists.

Mongolia (MN)

Artworks



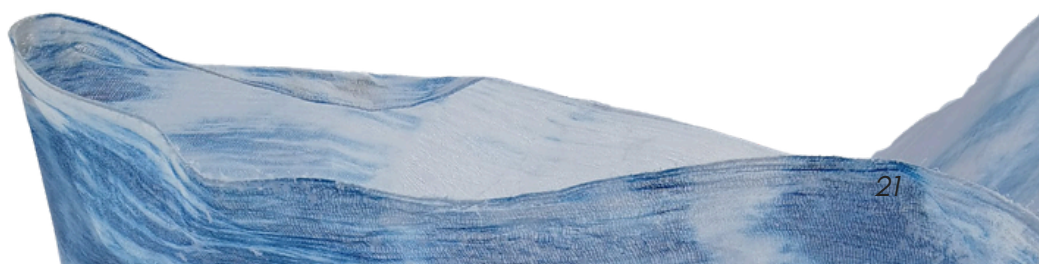
EDGE OF FROST

WHITE SILENCE, SLOW BECOMING



Egg-like forms—round and enclosed—hold a quiet tension between protection and emergence. Two forms lean into each other, suggesting that no single flame can endure alone; life continues through coexistence.

At the edge, opposing forces meet clarity and confusion, stillness and movement. This threshold trembles, sometimes frozen, sometimes demanding choice. Like ice suspending a moment, it tests balance, where continuation depends on sensing when to endure and when to release.





Held at Edge - Instability - Forgiveness- Transformation



The Moment Teetering on the Edge

In the moment when the world is veiled in absolute whiteness, a pause emerges.

From that pause, movement resumes; slow, deliberate.

Life itself unfolds with the extended rhythm of mountains.

Ariuntuya Jambaldorj's works inhabit a state of precarious balance, evoking the sensation of teetering on a knife's edge.

She adopts the egg form, constructing and reinforcing it with fallen branches gathered from the forest.

These structures are solid and grounded on the frozen lake, standing at differing scales: Both rising above the human body.

Positioned in proximity yet never touching, they lean toward one another as if in quiet dependence.

Between them unfolds an invisible field of tension of reaching, attraction, and resistance.

These forms, at once monumental and fragile, resemble hearts sustained through relation.

As a single flame cannot exist in isolation, neither can a single heart endure alone.

All forms of existence breathe in reciprocity, continuously drawing us toward moments of decision; toward the edge.

At this threshold,
joy and pain,
forgiveness and refusal,
love and sacrifice
coexist.

This interval, "perhaps," is where life most truthfully resides.

She further intensifies this dialogue with cold by placing ice taken directly from the frozen lake behind her egg-shaped installation.

This gesture resonates with the Mongolian proverb "gold huit oroh," the entering of a profound cold.

It speaks not only of a physical condition, where frost penetrates deeply into the body and lingers beneath the surface, but also of a psychological state: a deep interior coldness born of confusion and disorientation.

This inner frost unsettles clarity.

It disperses focus.

It places the human condition once again on the edge; fragile, uncertain, suspended. Yet this frost is a threshold that must be endured, like a season that arrives by nature's own rhythm.

Her second work extends this notion of the "edge" into another register.

A frozen lake wave: the instant when a swelling surge is seized by cold, its motion suspended and held in time.

Nature alone holds knowledge of this precise moment.

It does not require explanation.

Nature defines all.

Ariuntuya translates the deep blues of the lake and the pale tones of snow onto fabric, layering light, reflection, and pigment through a synographic process.

The material is then frozen and shaped along the contours of the wave, allowing movement and stillness, duration and instant, to converge in sculptural form.

This is existence at the edge:
a suspended state; neither here nor there; yet one that demands a decision.

Such moments open thresholds, marking the beginning of transformation and self-renewal.

The frost that gathers within the human psyche finds its meaning here.
like a single grain among countless particles scattered across the cosmos,
coming to rest upon the tip of a needle,
held in a state of improbable balance.
Within this unstable equilibrium,
one locates ground,
comes to understand others,
learns to care for life,
and to honor the order of the world.

Ariuntuya's works articulate this condition, one that is at once profoundly fragile and enduringly powerful.



Multimedia Artist & Painter Ariuntuya Jambaldorj

ARTISTS



Peter Pal
Environmental Artist

Peter Pal is an environmental artist whose practice spans numerous international projects. He graduated from the University of Fine Arts in Bucharest in 1989 and, in 2012, was awarded the prestigious Munkácsy Prize by the Hungarian government in recognition of his artistic achievements.

In addition to his studio work, Peter Pal has extensive experience in art education and conservation. He taught at the High School of Arts in Târgu Mureș, Romania, from 1998 to 2002 and later served as a collaborating lecturer at Sapientia University, Târgu Mureș, between 2003 and 2006. Since 2001, he has been actively involved in mural restoration, contributing to the preservation of architectural and cultural heritage.

Romania / Hungarian (RO)

Artworks





PYRAMID

*ONE WORLD, MANY
DIMENSIONS IN MOTION.*

The world is spherical, moving continuously across interconnected dimensions—underwater, surface, air, and cosmos—each reflecting and sustaining the others in a unified circulation of existence.

Through pyramids, stone structures, and elemental interventions, the work becomes a passage where matter meets light and transforms. At the apex, light gathers and disperses again, suggesting every form as both arrival and departure. Rather than objects, these works align with natural order—listening to the intelligence of material, gravity, and light, and revealing life as a continuous movement across one shared whole.

The Intuitive Architecture of Stone, Light, and Space

The indigenous ways of understanding the world, both Eastern and Western, are not linear but rooted in circular motion. The laws of the universe are expressed through cycles of rotation, repetition, and renewal. The round ger is a microcosm of this circular world, where life gathers within, and where the same underlying order unfolds equally in the depths of the ocean and across the vastness of the cosmos.

Within this circular space, the three hearth stones support the living flame, holding warmth and the source of life. This triadic structure appears in many forms across cultures, often embodied in the shape of the pyramid.

Peter Pal reinterprets this primordial symbol in an open 360-degree space, under extreme climatic conditions. His works rely solely on natural materials found within their specific environment, minimizing human intervention and allowing nature to express itself. In doing so, the work transcends mere visual form and turns toward a simple yet profound underlying order.

Peter's life and artistic practice are inseparable.

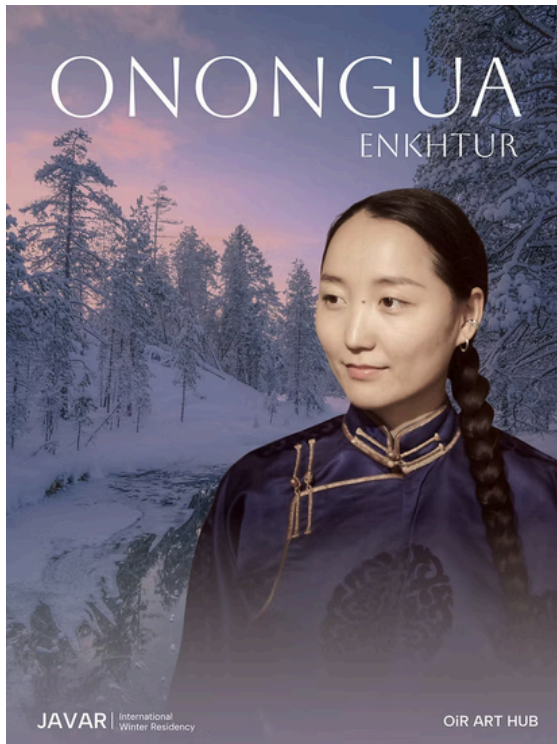
Living in the countryside, far from urban centers, stepping into nature is, for him, as simple as opening a door. He perceives himself as a continuation of Mother Earth and creates without the need to present his work to the public. Yet he deeply values collaboration, traveling the world to live among different cultures and environments, creating his works in direct dialogue with them.

His stone pyramid expresses multiple layers of earthly dimensions: the underground, the underwater, the surface, and the atmosphere. Though distinct, these realms sustain one another, forming a unified whole. The choice of the pyramid is intentional: beginning from the ground with a solid and stable foundation, rising upward in balanced proportion, and culminating at a point where light converges. At this apex, light gathers and radiates outward again in all directions, symbolizing renewal and illumination.

At the top, Peter Pal places a triangular prism made of ice, intensifying the qualities of light. This idea recurs in his earlier works—for instance, a hand-built wooden boat carrying a glass sphere, where water, sunlight, and a prism interact, refracting light and dispersing it across multiple dimensions and surroundings. The stone pyramid follows the same principle: while the form differs, its essence remains the reception, transformation, and diffusion of light.

Observing his work reveals a precise geometric order and careful composition. Yet each stone forming this perfect structure is unique and unrepeatable. Within this diversity, they support one another, creating a strong unity; expressing a profound aesthetic of coexistence, humility, and mutual respect.

Peter Pal's work is not merely an object to be seen; it is a quiet dialogue between space, light, material, and the philosophy of life.



ARTISTS

Onongua Enkhtur
Multimedia, Textile Artist & Painter

Onongua Enkhtur is a Mongolian visual artist working in Land Art, Installation, Site-specific works, Performance, and Textile Art. She has initiated the Mongolian Trio Performance Art Group, "Neg-Uudel". Growing up close to pastoral nomadic life in the vast Mongolian steppe has deeply influenced her artistic vision. Her work reflects the nomads' harmonious way of living – a simple yet profound relationship with the natural world. Through her practice, she contemplates and expresses how nomads have long coexisted with their environment in a respectful and interconnected way. She prefers to use natural, biodegradable, and reusable materials that are environmentally friendly and return gently to the earth.

Mongolia (MN)

Artworks





ARTISTS

Narandulam Altantsetseg
Folk Song Singer & Performance Artist

Narandulam Altantsetseg is a Mongolian folk singer and graduate of the Mongolian State University of Arts and Culture. Her practice views singing as a spiritual and artistic connection to nature, shaped by her upbringing in the Mongolian steppe.

Through her voice, she reflects natural forms and energies, drawing from nomadic traditions and intangible cultural heritage. Her work explores the relationship between humans, nature, and spirituality, using sound as a medium of expression and connection.

Recently, she has expanded her practice through collaborations with contemporary artists, engaging in land art, public art, performance, and installation.

Mongolia (MN)

Artworks



JAVAR IN WINTER

A FULL EMBRACE OF TEARS.

A distant cloud drifts nearer, like a son
bearing a quiet, full embrace of tears.

A far-off mountain leans in with a
silent blessing, like a mother's full
embrace of tears.





Javar

2026

EACH ONE'S TEAR



“A Full Embrace of Tears”, a collaborative performance work by **Onongua Enkhtur** and **Narandulam Altantsetseg**, explores emotion, emotional memory, and their crystalline, translucent embodiment. Through voice, sound, and ice, the artists construct a sensory language that gives form to the tears one carries, the tonal register of feeling, and the passage through which inner essence becomes perceptible.

The artists take the tear, one of the most fragile and transparent of forms, as the central image of the work. Yet here, the tear does not function solely as an expression of grief. Rather, it emerges as a distilled emotional residue: something preserved over time, clarified through duration, frozen by frost, and shaped by endurance. In this sense, the tear becomes not merely the trace of feeling, but a crystallized witness to what one has borne, withstood, and held within.

Everyone carries tears.

Some are shed.

Some remain internal.

Some are so transparent, so luminous, that they appear less sorrowful than radiant.

Some freeze.

Within this work, understanding, silence, and endurance are imagined as forces that harden emotion into form; into something ice-like, crystal-like, almost tangible.

Here, tears are not presented as emotional rupture or catharsis, but as a language of interior transformation. The work does not seek to explain them, but rather to attend to them: to honor their transparency and to sense the hidden transitions they contain.

Narandulam sings the phrase “A Full Embrace of Tears.”

Her voice, carried through the elongated breath, resonance, and suspended temporality of *urtiin duu* (long song), moves through silence and vibration as though stirring the still water held deep within the human psyche. It is as if the voice calls the tears into presence, or lends sound to that which has long existed, quietly and translucently, within the body.

In response, Onongua carries tear-shaped forms of ice into the space, placing them around the singer. These frozen forms appear like shadows of the voice, or like emotional fragments that have been carried for a long time and are now, at last, released into visibility. Voice gives them breath, the body gives them weight, and human presence renders them real.

A further significant gesture within the performance occurs when Onongua holds the frozen tears in her bare hands, cradling them in her palms over time. The hand, the warmest and most human part of the body, comes into direct contact with frost. What has hardened does not break; instead, it gradually softens, melts, and begins to flow. This action proposes an ethics of emotional holding: to remain with what has long been preserved internally, to meet it with understanding, to allow it duration, and to accompany it toward another state of being.

Narandulam then receives the melted water in her hands. In this moment, tears pass from song into ice, from ice into water, and from water back into the body. They do not disappear; they transform. Their form changes, yet their essence remains.

Multimedia & Textile Artist Onongua Enkhtur / Folksong Singer Narandulam Altantsetseg

They remain transparent. They remain beautiful. They remain luminous through what they have endured.

Through gestures of melting, holding, and carrying, the work also articulates an undercurrent of warmth, care, and compassion. To understand is to love; to remain with something difficult is also a form of endurance. Frost, in this sense, is not approached as something to resist or reject, but as a condition to be recognized, accepted, and respected. It becomes a metaphor for patience, for endurance, and for the silent labor of emotional survival.

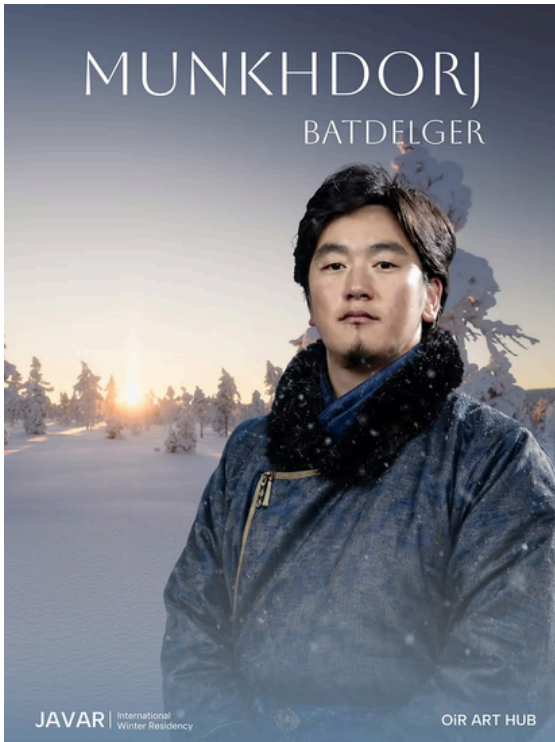
Frost here signifies the cold that settles within the heart, the hardening of unspoken words, and the quiet state of what has been carried inward for too long. Yet winter is not an ending. Without cold, there can be no thaw. Without frost, no movement toward spring can begin. Only that which has frozen holds within it the possibility of becoming fluid once more.

For this reason, tears in this work are not merely signs of suffering. They become a passage toward inner clarification: a moment in which one encounters the most vulnerable, radiant, and enduring part of the self.

Within JAVAR, this collaborative work by Onongua and Narandulam invites viewers to acknowledge the tears they have carried, and to reconsider their crystal-like transparency, their sorrow-like depth, and their water-like vitality.

Toward another spring...

ARTISTS



Munkhdorj Batdelger
Graphic Designer and Media Artist

Munkhdorj Batdelger is a graphic designer and media artist whose practice engages with the historical and contemporary trajectories of Mongolian screen animation. He holds a BA in Graphic Design and Media Animation (2017) and an MA in Media Production (2020) from the School of Fine Arts, Culture and Design (SUIS), where he currently serves as Head of the Department of Graphic Design and Media Animation.

For the JAVAR Winter Residency, he proposes an installation informed by nomadic storytelling and geometric figures, using wool, bones, and everyday nomadic materials as carriers of memory, narrative, and cultural continuity within a contemporary artistic framework.

Mongolia (MN)

Artworks





WITH ONESELF

Solitude or Self: Solitude is not absence, but a force that strips away the external to reveal what remains. Use bones, gathered from the taiga and the Mongolian countryside, where nomadic life is rooted. Beyond their material presence, bones carry deeper meaning for me; they represent the true structure of being, the foundation that holds and embodies the self when everything else is removed.

Within this body of work, other elements point toward what we seek beyond the cold: a quiet warmth of belonging and a sense of stability. These contrasts reveal that confrontation with the self is not only about endurance, but also about the search for connection and grounding.

Through this work, facing the cold becomes a passage through hardship toward the possibility of encountering a truer self; fragile, exposed, yet essential.

What is endurance?

What lies hidden behind patience?

Is bitter cold a form of solitude, or a threshold to encountering one's inner self?

This work of **Munkhdorj Batdelger** unfolds as a journey of self-searching; an inward gaze, a call directed toward the interior. Unconscious endurance and disembodied memories evaporate into nothingness, leaving behind a truth as clear and crystalline as glass.

In the spatial installation "Let's Face Ourselves," the artist deliberately employs materials rooted in nomadic life: bone and skin. Bone embodies the naked, foundational truth of existence. These bones are arranged within what appears to be a "protected" space; yet this space is not defined by rigid fences or solid boundaries, but by a lightweight cotton structure that shifts, sways, and yields to the wind.

This tension reveals a delicate balance between protection and vulnerability, stability and movement. Though the structure trembles with the wind, it remains anchored within its four supporting pillars, holding its center and its limits.

As the material surface peels away and becomes transparent, the true essence, the skeletal framework, is revealed. It mirrors the human condition: an inner truth concealed beneath layers. These bones are raw, shaped, but shapeless.

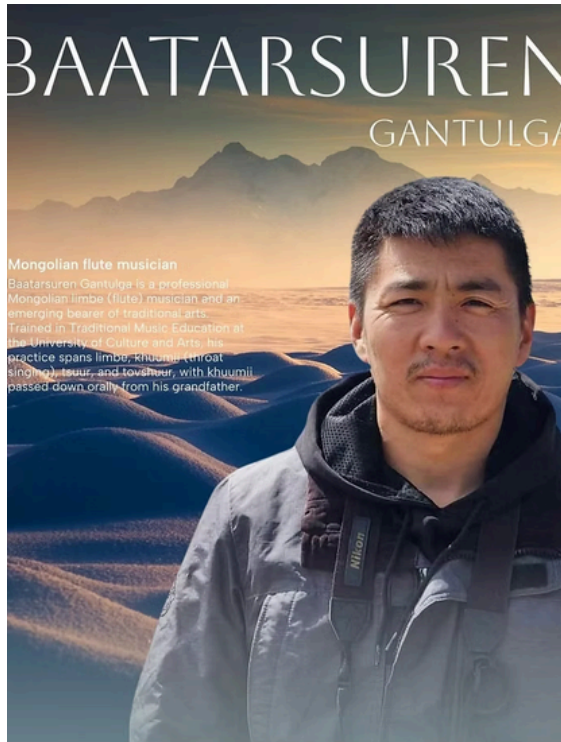
The "face" that shelters and conceals is represented by an animal skin, placed beneath the bones. It signifies an outer image, a protective layer, a hidden self; intensifying the relationship between inner essence (bone) and outward expression (skin).

White and blue colors are present in the work. I leave the reflection on this aspect open, allowing you the freedom to interpret and reveal it in your own way.

Amid the trials of harsh cold, the artist confronts their own "naked" inner being. It appears wild, cold, even unsettling. Yet within this existence, the artist continues to stand upright, holding onto the four inner pillars: the essential values that sustain their strength.

This work is not about endurance itself, but about what lies beyond it: the moment of encountering oneself.

Graphic Designer and Media Artist Munkhdorj Batdelger



ARTISTS

Baatarsuren Gantulga
Mongolian Flute (Limbe) Musician

Baatarsuren Gantulga is a professional Mongolian limbe (flute) musician and an emerging bearer of traditional arts.

Trained in Traditional Music Education at the University of Culture and Arts, his practice spans limbe, khuumii (throat singing), tsuur, and tovshuur, with khuumii passed down orally from his grandfather.

Deeply rooted in nomadic ways of life, he performs in direct dialogue with nature—on horseback, in mountains, and by rivers—exploring the relationship between breath, sound, landscape, and cultural memory.

Mongolia (MN)

Artworks



Baatarsuren Gantulga, Mongolian flute musician, was invited to the JAVAR Winter Residency by OiR Art Hub. He grew up within the rich living traditions of Mongolian folk culture, *khöömei* (throat singing), folk instruments, nomadic melodies, and oral musical heritage. As a bearer of these traditions, many of which are now endangered, his practice is deeply rooted in an intuitive and spiritual relationship with nature.

For Baatarsuren, music is not composed in separation from the world but within it. He composes directly in nature, improvising sound and melody in response to the presence of landscapes, winds, and unseen forces. This relationship reflects a nomadic understanding of existence, where nature is not a backdrop, but an active participant in life and sound.

During the JAVAR, he chose to work with a narrative rooted in the memory of an ancient Mongolian tribal caravan moving toward the lands of Kyrgyzstan.

In earlier times, Central Asia was an open landscape without borders, where nomadic tribes moved freely across vast territories in search of warmer land. One such caravan journeyed westward from the Mongolian mountains, carrying with it families, children, elders, livestock, and the continuity of life itself.

This migration was not only physical, but existential; a collective movement toward survival. In the face of harsh winter, storms, wind, and predatory wildlife, including wolves, the journey became a confrontation with the raw conditions of existence.

Life advanced toward grasslands and warmth to endure, carrying forward the future of those within it.

Baatarsuren begins his composition with the voice of the wolf; an invocation of wild nature and the laws that govern life beyond human morality. It is a reminder of the natural order: the cycle of survival where the strong persist and the vulnerable return to the earth. From this point, the melody unfolds.

Mountain ranges drift like moving clouds. Storms circle in spirals, their sound traced like needles in frost, piercing the body of the listener. Within the journey, lives are lost; elders, children, and those unable to withstand the severity of the cold. Yet the caravan continues.

Through the flute, Baatarsuren translates this passage not as a moral narrative, but as a condition of existence. It is not about questioning who or why, but about moving through what is. The music carries storms, memory, loss, and continuation in a single breath. In this landscape, survival is not explained; it is lived.

Mongolian Flute (Limbe) Musician Baatarsuren Gantulga

PUBLIC PROGRAMS AND CULTURAL EXCHANGE

JAVAR

JAVAR International Winter Residency 2026

Art in relation to nature / environment

Following the residency, a series of public programs and educational activities were organized in Ulaanbaatar to extend its impact and foster dialogue on contemporary art and environmental practices.



- February 25 – March 1, 2026: Artists resided and created works in Khatgal – Lake Khuvsgul.
- March 3, 2026: Residency artists conducted a collaborative visual arts workshop for elementary school students at Elite International School in Ulaanbaatar.
- March 3, 2026: Participants visited the exhibition Everything in Flow by Mongolian artist N. Zultsetseg at Lkham Gallery, Zanabazar Fine Arts Museum, and several artist ateliers, engaging in dialogue with the artist and local art community.
- March 4, 2026: A two-hour public lecture on Land Art and environmental artistic practice was presented by Mark Antony Haden Ford, Rebecca Ford, and Peter Pal at the School of Film, Television, and Media Arts of the Mongolian National University of Arts and Culture, attended by approximately 60–70 students and art enthusiasts.
- March 4, 2026: The residency officially concluded with a closing gathering, during which commemorative certificates were presented to all participants.
- March 9, 2026: Documentary filming and an interview with Peter Pal.
- March 18, 2026: During the public Artists’ Talk event, all participating JAVAR artists presented the concepts behind their works and shared their insights, experiences, and artistic processes developed throughout the residency with the public. On the same day, we also screened our documentary for the audience.

Additionally, participating artists appeared on the Mongolian television morning program Өнөө Өглөө on Mongol TV on March 5, 2026, sharing insights and experiences from the residency.

A documentary video capturing the process and outcomes of the “JAVAR” Winter Art Residency has now been released on the official OiR Art Hub YouTube channel.

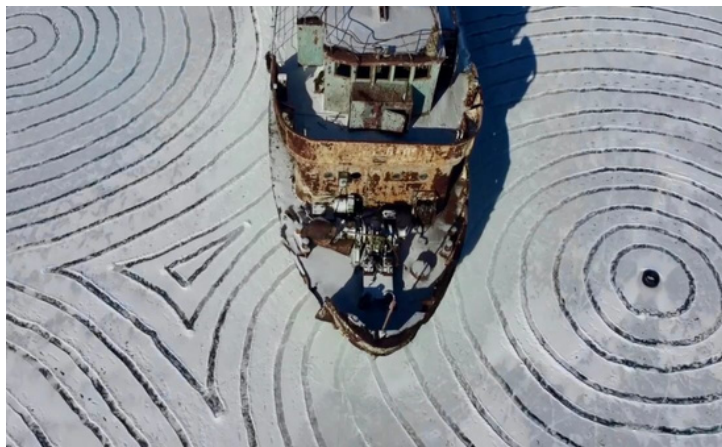
JAVAR 2026



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JAVAR

Art Residency