

ART BASEL HONG KONG 2024

JANTSANKHOROL ERDENEBAYAR

MIDDLE CHILD

28 MARCH - 30 MARCH



Vigousse, 2016, Cast bronze, 35.6 x 50.8 x 66 cm

Flowers Gallery is delighted to present a solo presentation of Mongolian artist Jantsankhorol Erdenebayar at Art Basel Hong Kong 2024.

Erdenebayar's practice prominently draws on an acute awareness of his lineage. Delving into his ancestral ties to and personal memories of Mongolian tales, proverbs, riddles, and beliefs, he seeks to distinguish the lived and the individual from the fabricated and the authoritative. With his biotic sculptures and assemblages, Erdenebayar examines the act of resistance and the notion of reincarnation at various states of being, ultimately yielding a nurtured sense of reconciliation and hope within and beyond Mongolia's sociocultural milieu.

Dotted throughout the booth, this body of works embodies intuitions of gradual yet irrepressible growth. Found materials across the Mongolian landscape - goat horn and discarded wood - foreground the challenging environment of the steppe as well as the limited resources and consumptions of the nomadic culture.

In *Hat-Trick* (2023), appendages of salvaged objects thrust yet also strive for balance, while the seemingly barren supporting structures accommodate and nourish. Recalling survival coping mechanisms, the sculptures adopt curious, anthropomorphic forms to evoke both bodily and spiritual perceptions of history and evolution. They serve as metaphors for the delicate positioning of a culture confronted with rapid globalisation and a socio-economic landscape in constant flux.



Pompous or Omnicompetent, 2023, Found wood and ox horns, 67 x 43 x 33 cm

Hat-Trick, 2023, Found wood, faux fur, goat horn, photographs and stone glue, 187 x 48 x 37cm

The amalgamation of materials exhibiting drastically different qualities is also evident in the work *Vigousse* (2017) the head of a death worm, a creature in Mongolian folklores, is replaced with an ear, a plaster sculpture the artist retrieved from Mongolian Academy of Fine Arts whose ideologies have been heavily influenced by the Soviet regime. Additionally, Erdenebayar's use of the goat horn differs - it is an intricate cast of the interior capillaries and veins, resulting in a protruding yet tender form. The natural and the superstitious are coupled with the manufactured and the institutional to investigate the circulation of living traditions and the intrusion of alien doctrines.

Here, the fabric of time is neither neutral nor static but manifests in a physical and ritualistic fashion. Rendering the land of Mongolia as both a witness and a living organism, Erdenebayar embarks on a persistent and meditative journey of tracing and negating socially constructed taboos, habits, and epistemologies - one that posits resistance as invigoration.

ABOUT THE ARTIST

Jantsankhorol Erdenebayar (b. Ulaanbaatar, Mongolia, 1992) completed his Bachelor in Arts (BA) at City University of New York, Hunter College in 2015 & his Master in Fine Arts (MFA) University of California, Los Angeles in 2019. His works have been shown in numerous locations globally including BLUM, Los Angeles (2020), Frieze, New York (2020), Half Gallery, New York (2021), Art Basel Miami Beach (2021) & Red Ger Creative Space, Arts Council of Mongolia (2022).

In 2019, Erdenebayar represented Mongolian at the 58th Venice Biennale, Italy.

ART BASEL FILM SECTOR



Tales of Chinatown, 2019
Single-channel HD video
18'55", Edition of 3

Luka Yuanyuan Yang's film *Tales of Chinatown* opens with a captivating walking tour of San Francisco's Chinatown. It traces the path of Orson Welles' 1940s film *The Lady from Shanghai*, starting from the last surviving theater in Chinatown. The journey then takes us from "Shanghai Low" to the "Forbidden City Nightclub". Along the way, the camera intimately follows Chinese dancer Cynthia Yee, historian Wylie Wong, and David Lei, weaving a narrative that transcends time and space. Since 2018, Yang has been delving into the stories of Chinese women in the 20th-century performing arts industry abroad. She skillfully illuminates the memories and scars left by the Chinese Exclusion Act (1882-1943), shedding light on the experiences of Chinese immigrants and their descendants throughout the 20th century.

ABOUT THE ARTIST

Luka Yuanyuan Yang (b.1989, Beijing) is a visual artist and filmmaker. She graduated from London College of Communications, University of the Arts London with a BA (hons) in photography. By creating narratives where facts and fiction coexist, Yang challenges the rigid and conventional interpretation of history and gives voices to subjects that have been forgotten, silenced, and misinterpreted.

Her work has been featured in the New Yorker, New Orleans Film Festival, Atlanta Film Festival and Camden International Film Festival. As a visual artist, her work has been exhibited at the Centre for Heritage Arts & Textile, Hong Kong; Rockbund Art Museum, Shanghai; Power Station of Art, Shanghai; Times Art Museum & Times Arts Center Berlin; Chinese American Arts Council, NYC; Art in General, NYC; Espacio de Arte Contemporáneo, Uruguay; Sifang Art Museum, Nanjing; OCAT, Beijing, Shanghai, Shenzhen. She received awards internationally from organizations such as Art Power 100 (2019); Huayu Youth Award (2016) and Rencontres d'Arles (2015).

Notes to Editors

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