



Culture Mongolie

LETTRE D'INFORMATION

Venise 2019



Ci-dessus : Vue intérieure du pavillon mongol
Ci-dessous : Vue de la scène du Teatrino di Palazzo Grassi
(Source : publications de la page Facebook : Mongolia Pavilion - La Biennale di Venezia)

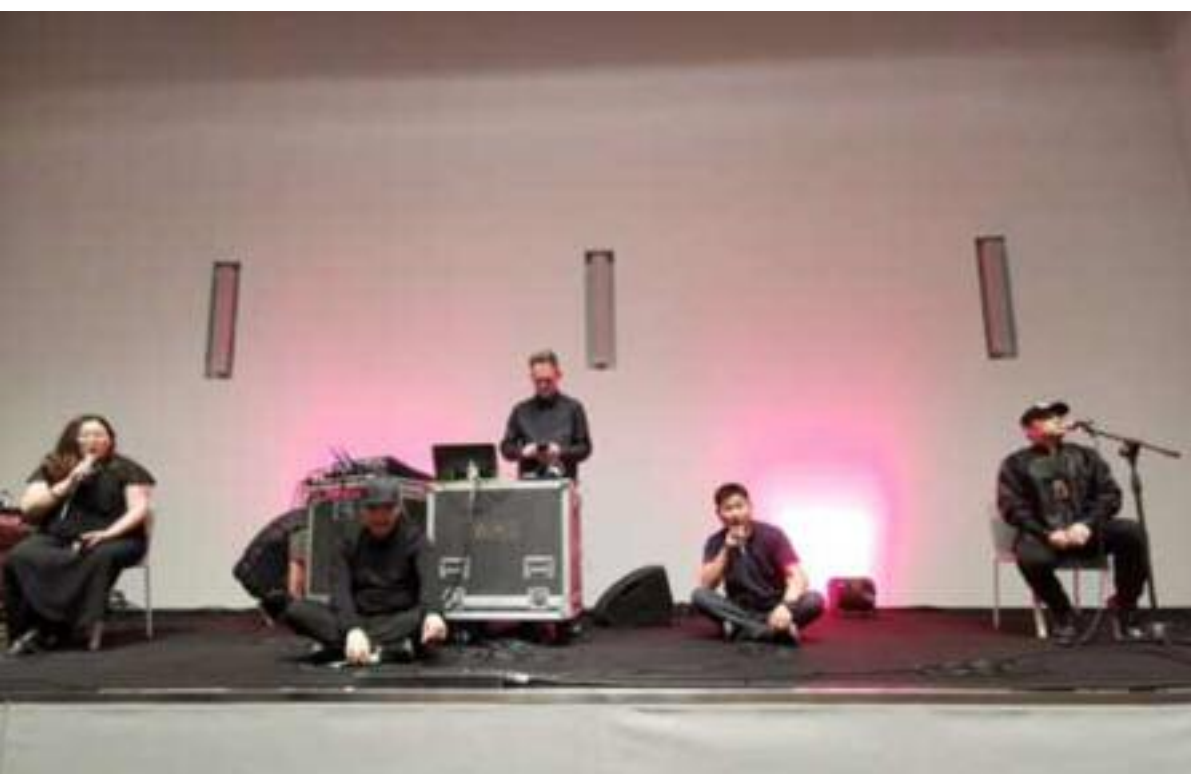
Art contemporain mongol à la 58^e Biennale

La 58^e Biennale internationale d'art contemporain de Venise, ayant pour thème « *May You Live In Interesting Times* » accueille « *A Temporality* », une installation de sculptures de Jantsankhorol Erdenebayar, artiste mongol qui vit à Los Angeles, à laquelle les chants traditionnels mongols s'associent mêlés / mixés dans la création de l'artiste allemand Carsten Nicolai / Alva Noto, invité.

L'exposition du pavillon mongol sis Calle del Forno, Castello 2093-2090 est présentée sous l'égide du Ministère de l'Éducation, de la Culture, de la Science et des Sports de Mongolie et de la MCASA (Mongolian Contemporary Art Support Association), avec l'appui

de nombreux sponsors et pour co-curateurs Madame Gantuya Badamgarav et l'artiste Nicolai Carsten.

Le célèbre « Teatrino di Palazzo Grassi » appartenant à la famille Pinault a accueilli le 10 mai,





Détail de l'œuvre de
Jantsanlhorol
Erdenebayar
(Source photo :
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Venezia)

une performance sonore interactive de Carsten Nicolai et de chanteurs mongols issus du National Philharmonic Orchestra. L'artiste allemand travaille sur les traductions électroniques des anciennes pratiques vocales mongoles. Le chant diphonique et le chant long appartenant au patrimoine culturel immatériel de l'humanité depuis 2010, la performance les inscrivaient résolument dans le champs de l'art contemporain.

D'autres performances eurent lieu au pavillon mongol. Là, les voix des artistes mongols Ashit Nergui, Damdin Khadkhuu, Davaasuren Damjin et Undarmaa Altangerel interagissaient avec l'œuvre du plasticien Jantsankhorol Erdenebayar, composée de béton, de verre et d'asphalte, présentée dans les murs de brique de la vieille maison vénitienne de la Calle del Forno.

L'installation est visible à Venise jusqu'au 24/11/2019. Les dates de sa présentation à Oulan-Bator et Berlin ne sont pas connues.





Création contemporaine

L'opéra-ballet « An inverted triangle » donné à Paris en l'automne 2019

Archéologie et danse moderne ethnique, un projet porté par l'Ecole de danse de l'Université Nationale Mongole des Arts et de la Culture, basé sur les recherches du célèbre Professeur Dulam S. sur les peintures rupestres de la montagne Del, Ulziit Sum, Dundgobi Aimag



Un opéra-ballet « An Inverted Triangle » sera donné à Paris, au siège de l'UNESCO, les 8 et 9 Octobres prochain par près de cinquante étudiants du MSUAC.

Les étudiants seront accompagnés de nombre de leurs professeurs qui aimeraient beaucoup, à l'occasion de leur venue à Paris, rencontrer quelques uns de leurs collègues des Écoles et Universités françaises. Merci d'avance à celles et ceux qui pourront d'une façon ou d'une autre favoriser de telles rencontres.



As regarding by historians and archeologists rock paintings at the mountain Del, located in Ulziit sum, Dundgobi province of Mongolia, refer to III-I centuries of before Christ, which means they were painted over 5000 years ago. The most interesting among them is the rectangular grave called as Seventeen figures which is located in the middle of West and East Biluu Mountains. Professor Dulam S explains that this painting draws the burial rites how united tribal members were burying the shaman-spitter obverting down his body who killed many innocent people using his cursing power and were dancing at the burial place. Modern

ethnic dance « An inverted triangle » was produced by this theme.

*Research and libretto by doctor (ScD), **professor DULAM S.** Researcher in Mongolian mythology, shamanism, symbolism and Mongolian culture.*

In recent years, his research focuses on translating and explaining of body language and dancing movements on rock drawings in Mongolia through symbolic codes of shapes and gestures, recovering of ancient customs and rituals, writing the libretto based on them, and producing the ethno-modern ballet. Ethno-modern ballet trilogy « Dances by children from the heaven » based on his historical research was supported by the Academic Council of MSUAC and produced by the professors' and students' team of School of Dance Arts in 2016 and 2017.



Choreographer ENKHGEREL D.

When I had an offer to choreograph this ballet, I received it in three reasons. First, I have an experience to work on this kind of project because I choreographed the ethno-modern ballet by I.Stravinski "Sacrifice of holy spring"; the second, it was the rare opportunity for me to listen to lectures by professor Dulam S, and to produce the ballet based on his research and libretto; the third, the professors' team of folk dance study of School of Dance Arts



had given me the permission to direct and choreograph ethno-modern ballet "An inverted triangle" as well as Ms Sh.Erdenetsetseg, former dean of School of Dance Arts had supported the initiative to produce the ethno-modern ballet trilogy. All of these reasons gave me belief, inspiration and courage. Explanation of rock painting by Doctor Dulam using his high knowledge and detailed research on symbolism and body language and his comprehensive answers for my question were the biggest support for me to express this ballet through dancing art and body movements. Students of all grades from the School of Dance Arts have been involved in this project without any selections, because they have full of energy, talent, youth, inspiration, and desire. It could become the driving force of the success in short time.

Melody and rhythm of dance as a heart of ballet, which help me to express movements developed in my thought, feeling and abstract ideas when doctor

Dulam S explained me his opinions to me, were written by composer D.Ariunbold who became the latest member of the project team. However, his music has become the newest one either in dancing art or in music art with newly developed musical instruments, voice, throat singing, natural sounds, which altogether reflect content, conflict, love, magic of shamanism, approach to the religious belief and abstract notion.

Composer ARIUNBOLD D

Music of this ballet became the brand-new composition which could combine asymmetric rhythms with numerous choreographic transcripts of dancing skills.

Music has an "archaic" characteristics sounded harmonically which bring musicians through borderless space while seeking for real source of eternal wise and beauty via changes of fantasies, miracles and beliefs before many centuries.





This idea has been revealed through rhythmic composition and organization of percussion as basic instruments because eternal relations have been based on melody, timbre and harmony as well as natural power, love, joy of living, and ancient rituals. Specific methods of music arrangement, instrumentalization and hearing to express melody played as a whole symphonic orchestra have been used herewith over 10 musical instruments made by natural wood, stone, and leather. Main element of ballet music has been the intensity of mysterious hypnotism through prism of modern music melody as an approach to eternal truth and ancient rituals. Sketch of shamanism and wild steppe have been drawn by hollow and cold sounding of wind instruments, flourishing of life at the wild steppe has been represented by pipe, bagpipe, and fiddle, rhythm of dancing blast movement has been expressed by percussion.



My aim was to actualize thematic nature which is dominated by dynamism based on lyrical melody, stormy echo of drum and tantara, thuds like the stroke of hummer, fire flame, and ancient hymn such as "Ancestors' sacrament"

General artist NYAMKHUU B.

Idea of this ethno-modern ballet based on the research by scholar and writer Dulam S which explored rock drawings referred to 10000-5000 years ago, could become the modern stage production used technological and artistic rational solutions, in which their content was imported into real situation from visible and touchable space feeling into applicable animation graphic descriptions as researchers and artists define ancient rock drawings that they have souls and humanized images. Life and being of ancient people described on the background of the stage with moveable figures and images could specialize artists' emotion, feeling and acts of ballets and create an impression like time traveling. This was a good solution and a unique teamwork by artists. That's why it could be evaluated as a great amount of creative work by artists whose performance required the amount of work of a full 2D animation film and the first full-time ballet used modern technological development and opportunity in Mongolian performing arts.





Les textes en italique et les photographies ci-dessus et ci-contre sont extraites du livre « An Inverted Triangle, Ethnic Modern Danse » édité par l'École de danse du MSUAC.



Costume designer BAYARTSETSEG B. *Costume design of ballet « An inverted triangle » was arranged to movements of dance and roles of ballet and its idea was originated from rock drawings, ornaments and images while using natural color and raw materials combined with modern ballet costume trend. Face masks and costume elements differ from each*

other in order to express action and movement of each role. Even though there have been rare of full researches on ancient costumes, people of that period wore only one copies of costumes which fit just for themselves and made by hand. Rock drawings have clarified that ancient people had tattoos on their face and body. Since it's not possible to make tattoos on body of ballet dancers, we found the solution to create facial masks for roles of cougar, bear, hunters and massive artists using wax end and cotton. All costumes have made by materials with natural colors instead of using loud and flash colors. Costume of reddish four year old deer with 24 branches of antler which was one of main description of ballet meaning was made in the color of white to clarify its role brighter than others. My aim was to bring ancient costume into modern ballet costume based on choreographer's idea enriched with its own imagination as costume designer.



Deux projets d'acteurs mongols de la culture

Calligraphie mongole, une initiative de l'artiste Tamir Samandbadraa

Pour un centre culturel international de la calligraphie à Karakorum.

Situé face au temple Erdene Zuu à Kharhorin, le centre artistique « *L'Ecrin* » veut être un lieu d'accueil pluridisciplinaire international dédié à l'art de la calligraphie. Ce projet est à l'initiative du calligraphe Tamir Samandbaadra, qui a fondé l'association mongole « *Erdenesiin Khuree* » afin de regrouper organismes et personnes qui souhaitent œuvrer au projet .

Tamir Samandbaadra expose en France et en Europe depuis de nombreuses années. On peut découvrir son travail à la [Maison des calligraphies du monde](#) en Provence. Prochainement, il sera présent à Maulévrier (49) au Jardin Asiatique du 25 au 27 Octobre, à Saint-Etienne (42) du 5 au 23 novembre sur le Mur, chez Phillippe Durand et à la Galerie L'Art De-meure.

L'idée est d'œuvrer à la promotion et la connaissance de la calligraphie mongole en développant

les échanges entre artistes de tous pays, en créant un fonds de sauvegarde et de valorisation de ce patrimoine culturel, en construisant un lieu d'exposition et de résidence d'artistes.

des investisseurs et des partenaires en prolongement de la campagne de financement participatif qu'a lancée l'association Les Champs de l'Homme. Une association qui bénéficie de plus de dix ans



En préfiguration de ce projet, trois grandes yourtes devaient être montées et dédiées aux expositions dès le printemps 2019.

Pour être mené à bien ce programme pour l'étude et la création en calligraphie traditionnelle et contemporaine ouvert aux artistes locaux ou internationaux, professionnels ou amateurs recherche des mécènes,

d'expériences dans la réalisation de projets franco-mongols (un film *Regards d'Ailleurs*, des rencontres musicales *Hos Ayas...*), elle a mis en vente sa collection de calligraphies de Tamir et collecte des fonds pour le projet. L'entreprise *Wind of Mongolia* est partenaire et met à disposition un terrain pour le projet, etc. [Pour plus d'infos et pour participer](#), suivez les liens...



Littérature et traditions populaires, un projet porté par l'écrivaine et traductrice Oyunchimeg Dash

Pour une "Anthology of Mongolian Heritage Folk Literature"

The goal of project « Anthology of Mongolian Heritage Folk Literature » is to create a collection of stories and legends of Mongolian heritage and process them so that they meet modern standards and finally introduce

them to the folk literature heritage of the world.

In fact there are many folklores that are from various parts of the world, such as "Little Red Riding Hood", "Sleeping Beauty", and "The Beauty and the Beast", finding it's life continued as contemporary literature, reaching a wider audience through interpretation into films, and ultimately becoming an intellectual property of the whole world. Moreover, tales and legends such as "Faust", "Don Juan", "Tristan and Isolde", and "King Arthur" have become to source for many plays, operas, and movies.

Mongolia is one of the oldest habitat for nomadic cultures and civilization who has created a rich literary culture with folklore, legends, tales, and songs. Unfortunately, we've yet to offer these literary work of art as a contribution to the intangible asset of the rest of the world. Thus, there raises the need to collect and unify the scattered Mongolian folk literature and renew them to meet the expectations of modern readers.

Since it was founded in 1921 under the name of "Institute of Scrolls and Text", the Mongolian National Academy of Science continues to conduct scientific

researches on folk literature and has amassed a great amount of intangible assets during this time. Unfortunately, with the exception of the two books "Folk Tales of Mongolia" and "Folk Legends of Mongolia", none 've been yet printed to the general public. The original copies of these books are now nowhere to be found. On the other hand, many smaller copies have been published and sold. These smaller versions are being published do not meet the expectation of readers.

Therefore, by evaluating, editing, and compiling the many stories and legends of Mongolian heritages, this project will be implemented to fulfill the existing needs to create a modern literary collection of folklore which will allow younger generations to learn more about their culture and traditions and develop their ability to creatively think and imagine.

This ambitious project is being carried by Oyunchimeg and the « Blue Book» publishing house, to know more about this project contact them [here](mailto:blue.book.od@gmail.com) (blue.book.od@gmail.com)

Toute aide et tous conseils pour la recherche de partenaires ou de fonds seront les bienvenus.

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