



DORJDEREM DAVAA



## DORJDEREM Davaa | 1981

*"I, Dorjderem, was born as the eldest son of Mr. Davaa, a powerlifter. While I can hardly recall much of my early childhood, one vivid memory stands out: when I was around 5 or 6 years old, I created a large horse using every scrap of clay I could find. It felt like my first attempt at self-expression. From that moment, I felt destined to become a painter, sculptor, or artist."*

Dorjderem.D is a contemporary multidisciplinary artist living and working in Ulaanbaatar, Mongolia. Since 2005, his artwork has continually explored themes of birth, death, and human existence. A pivotal inspiration came in 2001 when he stumbled upon multiple wild sheep horns at the National Nature Museum of Mongolia. The collection had been left behind by a deceased naturalist and was about to be discarded. He preserved the materials, which later became part of his first significant piece, *Voice in the Space*.

His unique practice is combines a wide range of materials, including goat skin, wild sheep and goat horns, wool, felt, acrylic, oil, and printmaking techniques. He holds a BA in Fine Arts from the School of Mongolian Arts and Culture and trained as an artificer at R. Gandhi Polytechnic College of Production and Art.

Dorjderem.D is a member of Blue Sun, the CACM, and the Union of Mongolian Artists. His work has been exhibited in prestigious biennials and exhibitions across Mongolia, Korea, Japan, Germany, China, Singapore, France and Italy.

Dorjderem.D has received both international and domestic recognition for his contributions to the arts: International Achievements such as People's Choice Award at the APB Foundation Signature Art Prize, Singapore, Artwork included in the collection of the Fukuoka Asian Art Museum, Japan, and domestic achievements such as Artwork selected for the collection of the National Modern Art Gallery, Ulaanbaatar, Grant from the Arts Council of Mongolia for his solo exhibition *Non-Existence* and Named Best Art of the Year by the Mongolian Modern Art Gallery, Mongolia

Dorjderem.D has held solo exhibitions at prominent venues, including Xanadu Art Gallery, Red Ger Art Gallery, the Union of Mongolian Artists' Art Gallery, and Blue Sun Art Gallery. His works are part of significant collections, such as: The National Modern Art Gallery, Mongolia, Khan Bank Collections, Mongolia, Singapore Art Museum (SAM), Singapore, Fukuoka Art Museum, Japan.

## EDUCATION

2000/2005 Bachelor Degree, School of Fine Arts at the Mongolian University of Arts and Culture

1996/1998 Artificer, R.GANDHI Polytechnic College of Production and Art

## EXPERIENCE

2018 - Member of Union of Mongolian artists

**2013 -** Founder and Member of HUMAN.NATURE.LOVE.FREEDOM Art Movement Member

2006 - Blue Sun Contemporary Art Center

## AWARDS

2024 Selected for collection of the National Modern Art gallery, Ulaanbaatar, Mongolia

2013 Grant from Arts Council of Mongolia to complete project "Non - Existence"

2010 Selected for the Best Art of a Year, Mongolian Modern Art Gallery, Ulaanbaatar, Mongolia

2009 Selected for collection of the Fukuoka Asian Art Museum, Fukuoka, Japan

2008 People's Choice Award, APB Foundation - Signature Art Prize (SAM), Singapore

## ART RESIDENCY & PROJECT

2017 Out of Khentii, Land Art Mongolia 360° Art Biennale Residency, Khentii province, Mongolia

2014 Time and Space, Arts Council of Mongolia and Korea, Umnugobi province

2011 Mongolian Contemporary Art, Brusells, Belgium

2006 Bird of Hidden Universe, Photo Art,, Khuvsgul province, Mongolia

## SOLO EXHIBITIONS

2023	<i>Datum</i> in the Space, Union of Mongolian Artists Art Gallery, Ulaanbaatar, Mongolia
2013	Non - Existence, Red Ger Art Gallery, Ulaanbaatar, Mongolia
2011	Refugees, Zanadu Art Gallery, Ulaanbaatar, Mongolia
2009	Portrait relationship, Zanadu Art Gallery, Ulaanbaatar, Mongolia
2007	The Voice in the Space, Zanadu Art Gallery, Ulaanbaatar, Mongolia
2007	Portrait and Conversation, Blue Sun Art Gallery, Ulaanbaatar, Mongolia
2006	Bird of Concealed Universe, Blue Sun Art Gallery, Ulaanbaatar, Mongolia

## SELECTED GROUP EXHIBITIONS

2023	TAMLAGA, The fine art Zanabazar Museum, Ulaanbaatar, Mongolia
2022	BLUE SUN BO-3, ICT Tower, Ulaanbaatar, Mongolia
2022	ZUUN ART International Art Residency, Zuunkharaa, Selenge province, Mongolia
2021	UB ART WEEK, Misheel Expo, Ulaanbaatar, Mongolia
2020   2021	Spirit of Gobi, Consilience, the National Art Gallery of Mongolia, Ulaanbaatar, Mongolia
2021	Spirit of Gobi, Art and Music Festival, Dundgobi, Baga Gazriin Chuluu, Mongolia
2021	UB Contemporary Art Pavilion, National Park, Ulaanbaatar, Mongolia
2019	Nomadic Democracy, Ulaanbaatar Public Art, MN17 Art Gallery, Ulaanbaatar, Mongolia
2014	Changwon Sculpture Biennale, Changwon, South Korea
2013	Contemporary Art of Mongolia, 976 Art Gallery, Ulaanbaatar, Mongolia
2012	Blue Sun 10 years, Fine Art Museum of Zanabazar, Ulaanbaatar, Mongolia
2011	Private, joint exhibition in Antwerp, Belgium
2011	Exhibition of Mongolian Artists at European Union, Brussels, Belgium
2011	Modern Mongolia, Hanart TZ Gallery, Hong Kong
2010	Blue Sun Best Art, ILOFT Function House, Ulaanbaatar, Mongolia
2009	The 4 <sup>th</sup> Fukuoka Asian Art Triennial, Japan
2008	Signature Art Prize-2008, Singapore

VOICE IN THE SPACE  
painting –2009





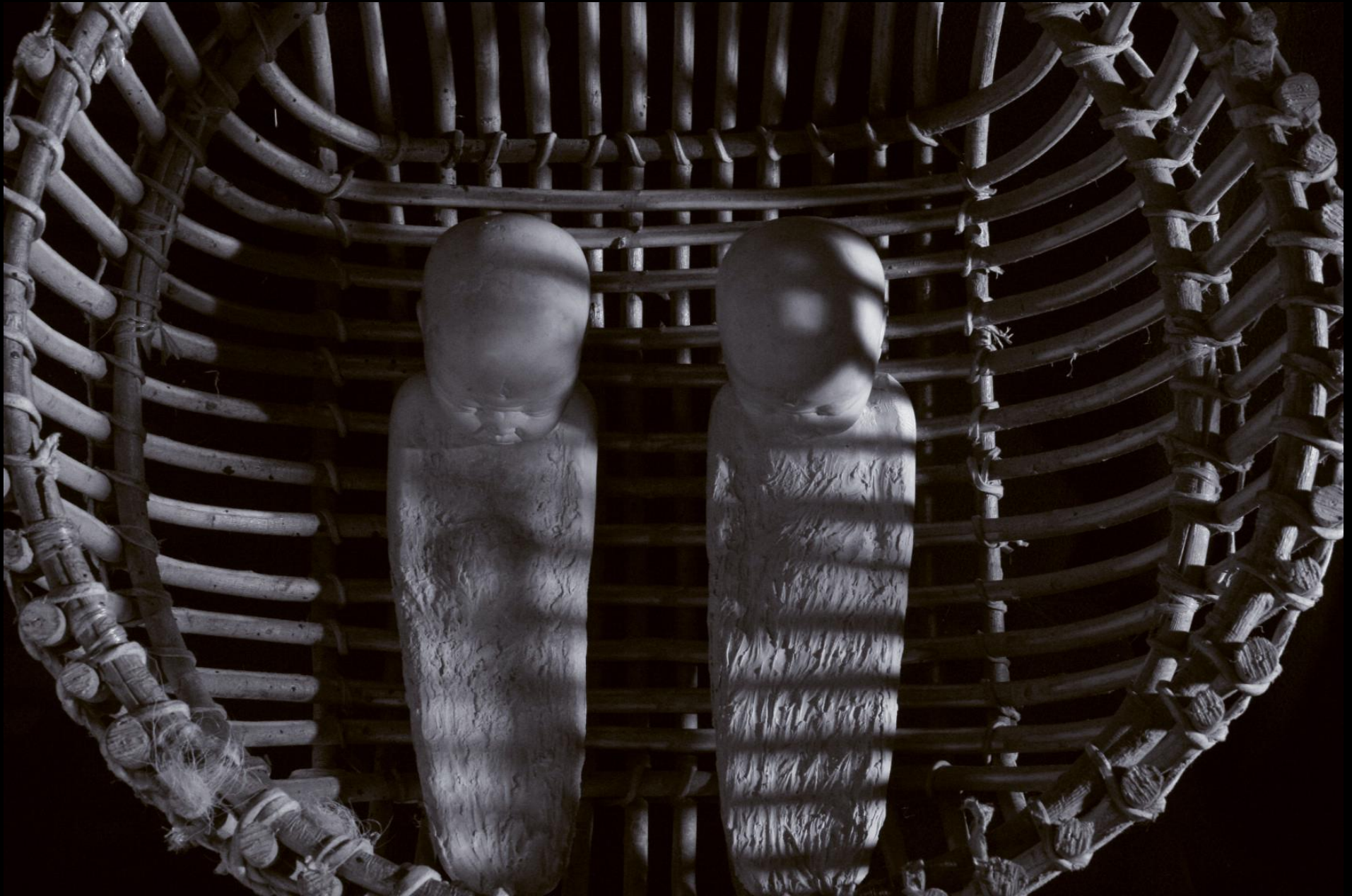
A TEN-YEAR-OLD FIANCEE  
120x85 cm, oil, print 2009



*An engagement at an early age is a far-rooted Mongolian tradition. It is something like a preparation for a girl to enter adulthood and become a fine wife. She has no choice to refuse once an engagement takes place. A now 21-year-old wife recalls her reflection in a mirror in her memory from her engagement day.*



BIRD OF HIDDEN UNIVERSE  
Photo art, 2006





BIRD OF HIDDEN UNIVERSE  
Photo art, 2007





BIRD OF HIDDEN UNIVERSE  
photo –2006



## VOICE IN THE SPACE

sculpture –2008

Singapore Art Prize 2008, People Choice Award  
Collection of Singapore Art Museum



*This work is about the life of the fetus in the womb, from the moment of its conception until it is given birth. Although the fetus is contained in the small space of the womb, I think that its consciousness exists in a larger space and the nine months spent in the mother's womb equals a lifetime. The baby about to be born thus exists in a peripheral space, preparing to leap from the life in the womb to life in our world. The layers of the horn symbolize the life stages of the fetus. They represent the various voices that the fetus hears and interacts with as it grows. The voices get louder and louder as the layers get bigger and bigger. Since the fetus is god-like, existing in its own universe in its natural state, it can hear internal voices that men cannot hear.*

*The baby in the box is the focal point of the work. The box is our universe, which the baby is about to enter. I've used a box to represent the external universe because I think that men are bound by space, we are restricted by space and we are dependent on space. Thus, the box is the door to our world. When the baby enters this door, it loses its god-like character.*

*I think that man's life in the mother's womb, the pre-birth life, is the freest, most tranquil existence man can ever achieve.*

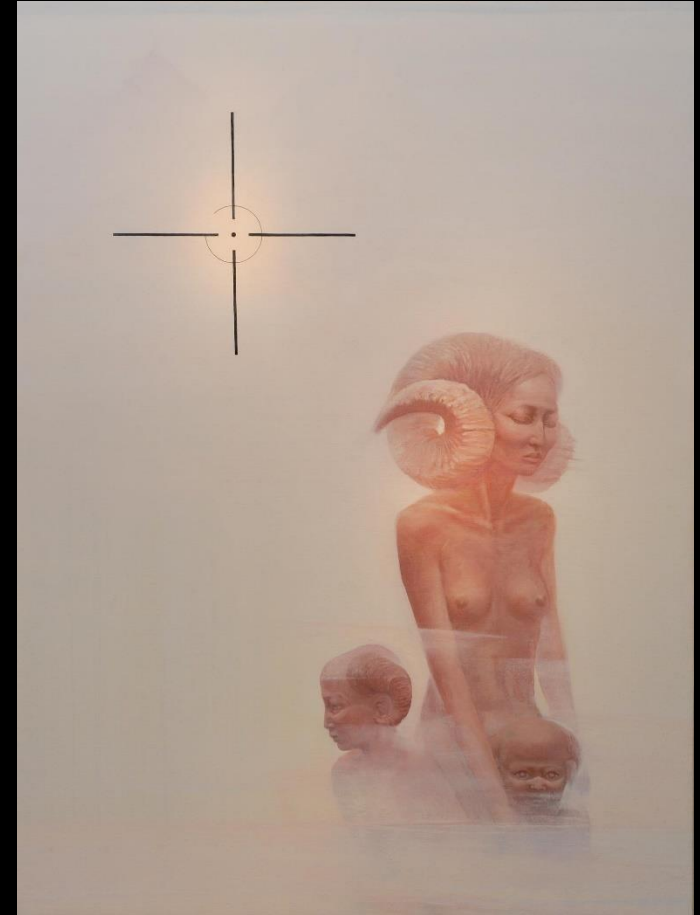
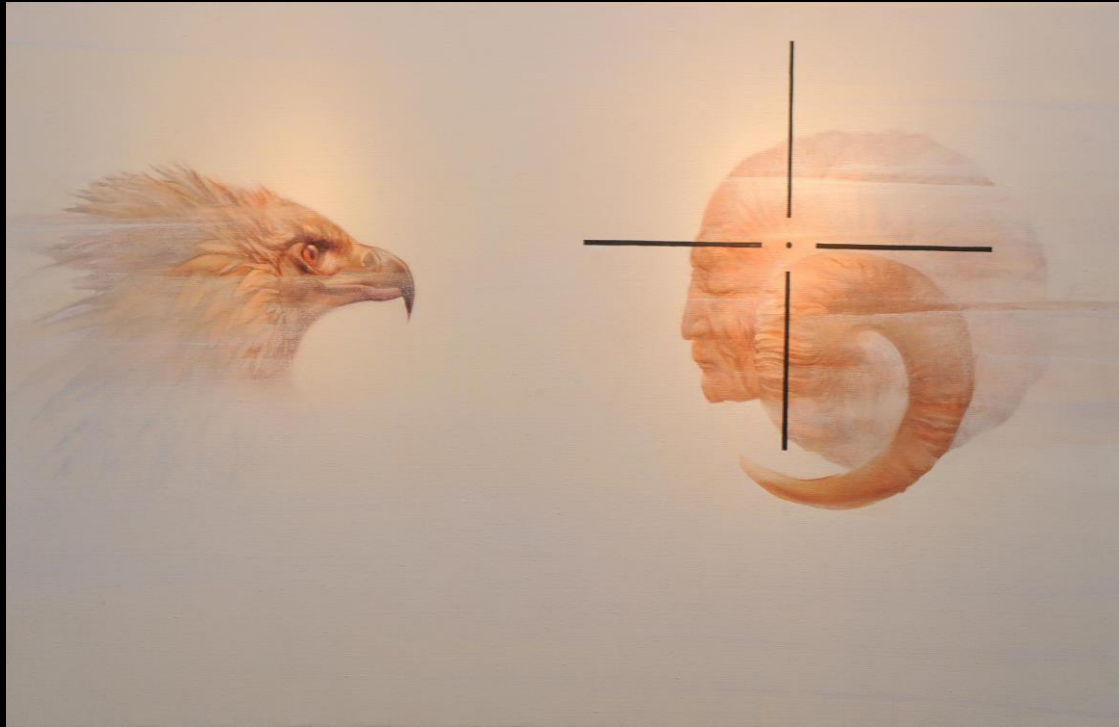
VOICE IN THE SPACE  
sculpture –2009

Fukuoka Asian Art Triennial  
Collection of Fukuoka Asian Art Museum





REFUGEES series  
painting –2011



Jumping (REFUGEES serial)  
150x200 /oil, canvas/ 2011



*The humans seek for refuge from their minds and current situations which have been built by their very own hands yet they have a love and hate relationship with them. So, people end up becoming refugees being constantly targeted.*

*Target – myself*

*Things take aim - a place, where you socially meant to be in.*

*Responsibilities and comforts; such causes and excuses related to you altogether hold you as the target or the mind refugee.*

*Horns – Rings of the horns resemble past, present and future in frequency of circles. The circles of the times create swirls in within and between them where memories of these three times and human minds kept.*

*This is the way how every single thing works on earth.*

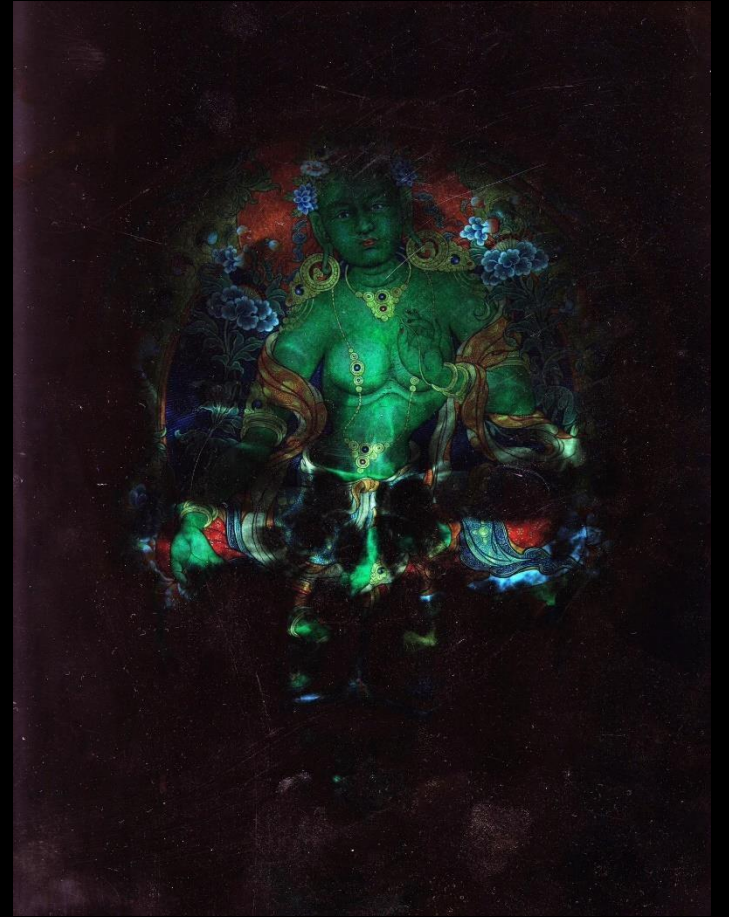
*Space & nature - an essential quality what you wanted to turn to be or a place where you want to take refuge since the human body, naturally, is a part of the earth while being a whole individual earth itself.*

# GREEN TARA

light box –2010

The best artwork 2010

Collection of National Modern Art Gallery





NON-EXISTENCE solo exhibition at RED GER Art Gallery



## WAITING FOR THE END sculpture –2013

### "OGT+ORGUI (SPACE=NOTRACE)" REVIEW

The root of the word **ogtorgui (space)** in Mongolian language is \*ogtorgui (no trace) Simply, it seems to imply negation, yet the word is chosen by the Artist, from his point of artistic thinking, as a form of an existential questioning Doriderem Davaa's art exhibition introduces a new level of artistic sensibility to art connoisseurs There are seven works chosen for the show three sculptures. three paintings and a video The artist portrays his great grandmother father and his 'pregnant@ wife in the sculptures The way I see these works. the artist gave himself the unapologetic right to look deeply into and share with the audience, his naked self The exploration is executed by expressing and exploring one's feelings for the people dearest to the artist. his relations with these people, who are of separate identity but convoluted irrevocably with the person Doriderem finds himself to be The humanistic and animalistic are present in these pieces, as carnal horns project at the viewer in organic assimilation with the human Nature herself is omnipresent Because it is omnipresent. it embodies extremities Extremes and contradictions are interdependent and interconnected in the natural world.



- CHANGWON SCULPTURE BIENNIAL 2014

## WAITING FOR THE END sculpture –2013



The artist's gentle and flexible depiction is revealed in its true essence and is shed of romanticism. The natural yet extreme, soft yet power full discreet yet audacious spiritual yet contemporary these creations announce the beginning of new wave in the Mongolian sculpture space based on a symbiosis of classical image, surrealist language, hyperrealism and symbolic content. HORNS. What does the Artist's depiction of horns narrate? Horns = Weapon = Our true nature. To defend, to preserve and to conquer are also our nature. These characteristic returns us to a natural state. The element of horn was introduced by "Voice in the Space" composition that had won the Grand Prize in the 2007 Singapore Biennale. The composition was widely acclaimed for it had won the viewers choice award. Dorjderem stated that spirals in the element of horn symbolize our spiral shaped life. A fetus is born from the spiral, and is eventually dissolved back in it. Related to these three sculptures, there are three spot paintings in the collection. At first glance, the paintings evoke sensations of pop art or works of Damien Hirst. Looking closer one recognizes originality and unique nature delivered by the felt that is used in the act. Along with fresh imagery contemporary art seeks new way of thinking and perceptual vernacular. The play of symbolism sharpens this language works to express an artist's views and satiric ideas. The seemingly random 'spots' in the paintings are not random in fact, they are aphorisms written in the Braille /tactile writing system used by the blind and the visually impaired that convey the artist's poetry on a canvas. This encryption flirts with the viewer's sense of imagination and arouses innate curiosity to decode and understand. Coloring the visually impaired people's system of writing forces open numerous doors, as if reaching to take new bearing upon the artist's friction of views and ideas behind the creative pieces. Or did he merely exercise his sense of humor? Either way beside the play of imagery there is clearly a strong play of imagination expressed in a unique vernacular. The desire to express these ideas is the creative concept at hand.

Munkhbolor.G | Artist  
2013



AN OPPOSITE FREEDOM  
sculpture –2013

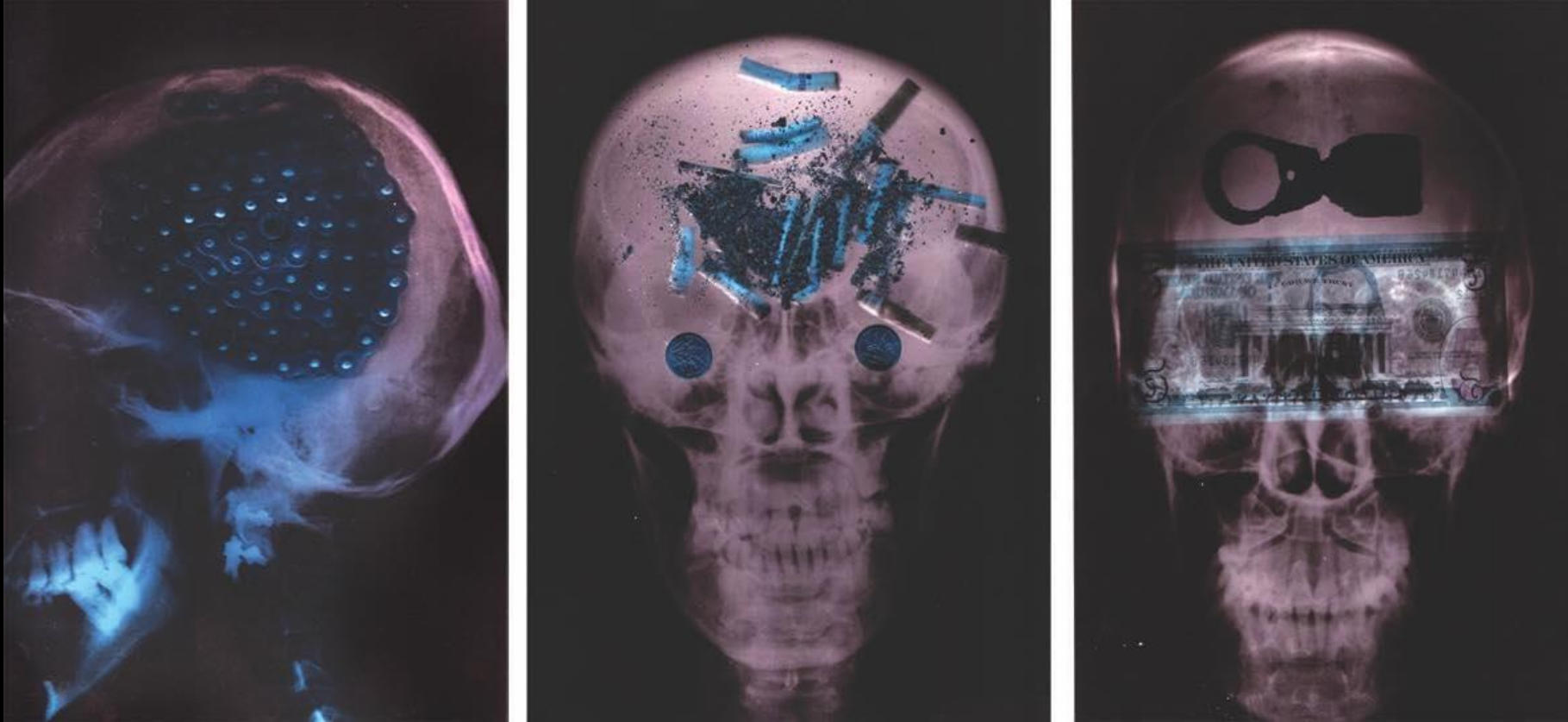


- NON - EXISTENCE solo exhibition at RED GER Art Gallery
- CHANGWON SCULPTURE BIENNIAL 2014

*The human race has been seeking for every kind of freedoms and eventually finds it. They can't realize that their freedom is dependent on the nature. - The more freedom and development the human enjoy, the lesser freedom is spared for the nature to be free from any kind of harm. Consequently, we end up lacking sources of water, air, foods and places to live.  
We protect our freedoms while abandon the nature's freedom.*

PORTRAIT  
light box –2009

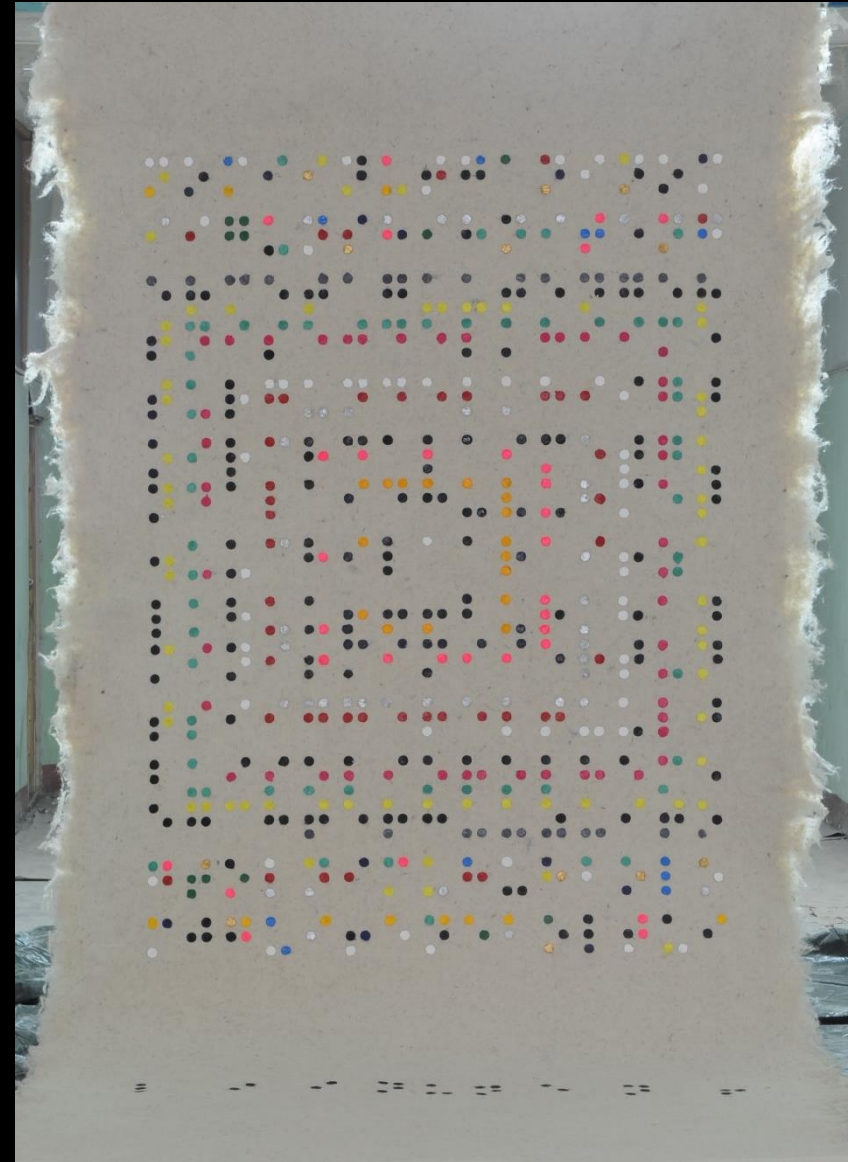
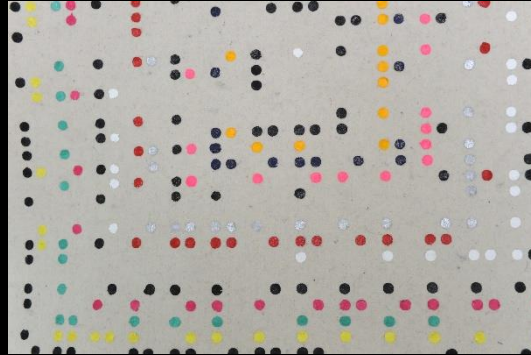
*The idea for "The portrait" came from my grandfather's brain x-ray scan. If we can see and scan human skeleton structures with help of modern technology, then we can see through the mind, human intellect and relationships. Based on this idea, I refuted the traditional portrait concept and created a new concept of the portrait. The form and meaning of this composition lies in using ordinary things that we use everyday in our lives. However, these ordinary things became an ironic key to express the individuals in my work.*



CODE

painting –2013

NON-EXISTENCE solo exhibition at RED GER Art Gallery





# LOVE AND NATURE

sculpture –2013

NON-EXISTENCE solo exhibition at RED GER Art Gallery



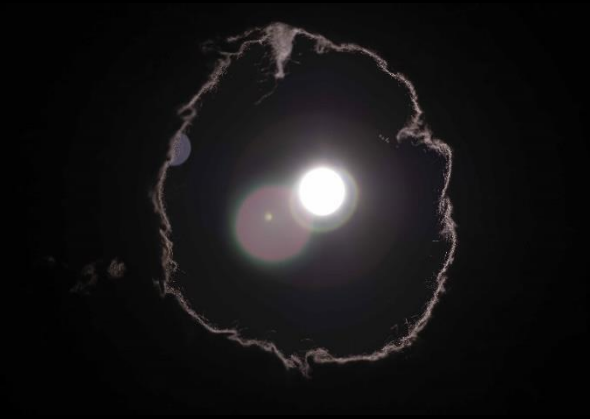
INNERSELF  
painting –2020

PARALEL group exhibition at MN Art Gallery



LIFE WITHOUT A KING  
installation –2021

PARALEL group exhibition at MN Art Gallery





DATUM  
painting –2023

Datum in the space solo exhibition at UMA`s Art Gallery



SPERM  
installation –2021

Datum in the space solo exhibition at UMA`s Art Gallery

