



PRESENT PAST
OTGONTUVDEN BADAM

LKHAM
GALLERY

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About Lkham Gallery

LKHAM Gallery is a contemporary art gallery located in Ulaanbaatar. It specializes in the promotion of artists from Mongolia and Central Asia. Founded in 2022 by entrepreneur Natsagsuren Mangalam, the gallery bears the name of her grandmother, which means “goddess” in Mongolian. LKHAM Gallery represents both emerging and mid-career artists working in a wide range of media. It supports the sharing of these works throughout Europe, East Asia, and Middle East, and brings art from these global locations to Mongolia, thus creating a unique, modern day “silk road” for exchange and collaboration between these regions.

As the first gallery of its kind in Mongolia—located beyond the familiar comforts of established art world hubs but at the heart of Eurasia—LKHAM’s mission revolves around artist promotion and preservation. It approaches its activities as an open door, through which the gallery welcomes art from around the world and shares creative work from Central Asia. By facilitating an ongoing dialogue between local artists and the public, LKHAM Gallery works to galvanize patronage of local artists throughout its community, the region, and beyond. The gallery space will regularly host talks by experts in the field and provide residency opportunities for local and international artists.

Gallery founder Natsagsuren Mangalam has worked previously for the DFA Hong Kong Investment Fund, Benchmark Mineral Intelligence UK, and Mongolian Mineral Commodity Market. She studied at Kings College London and completed postgraduate studies at Said Business School, University of Oxford.

Dr. Christianna Bonin is LKHAM’s creative director. She is an art critic and scholar with expertise in modern and contemporary art of Eurasia. She completed postgraduate work in the Williams College History of Art Program and received her Ph.D. from Massachusetts Institute of Technology. She is currently Assistant Professor of Art History and Theory at American University of Sharjah, UAE. She is also a contributing critic at Artforum Magazine.

Introduction

LKHAM Gallery is a unique and creative center for all lovers of art and artists. We promote and exhibit not only paintings and sculptures, but also serve as a platform for exchanging ideas about Mongolian culture and its global interconnectivity. I named the gallery after my grandmother Lkham, who demonstrated to me from an early age what it means to be a person of integrity. Wisely, she understood and respected heritage without being mired in it, and thus looked forward to the future. I hope to share my passion for art with all of LKHAM's visitors, transforming it into a bridge through which Mongolian art can move beyond our borders and into the wider world.

Natsagsuren Mangalam

Founder
University of Oxford

Curatorial Statement

There is something mesmerizing about Otgontuvden Badam's art that can make it difficult for any viewer not to feel like they are embarking on a journey of time and place. In this exhibition of recent works, entitled *Present Past*, he offers a vision of today's Mongolia positioned between history and the present, and in the process, encourages each of us to orient ourselves within these temporal moments.

Trained in the European style of academic painting, Badam brings an emphasis on color, narrative, and gesture to themes and myths from Mongolian history. Paintings such as *The Past is Never Really Past*, is particularly effective, as he blends identifiable images of naturalistic warriors who are kneeling in prayer, but raises the question of to whom or what these historical figures bend in supplication. Both literally and figuratively, the painting also asks its viewers to reflect on their own relationship to their backgrounds and values.

Over the past year, Badam has also shifted his practice, leading him to experiment with portraying movements from everyday life. In his paintings *Esui and Gunchmaa and Esunerdene*, we see photograph-like snapshots of the artist's personal circle, lost in thought or in moments of reflection and intimacy. Though the portraits are individual, the scenes are common to us all. They demonstrate the human abilities to touch, to feel, and to think—sensations that transcend the past and present.

Christianna Bonin, PhD

Creative Director/ Curator
Massachusetts Institute of Technology

Otgontuvden Badam

“When I start any painting, the first thing I do is observe carefully: to think, to make conclusions about what I’m going to draw. Based on this, each of my paintings takes on its own “task” or “mission”. Then I proceed to create according to the “task”. And if you understand your “task” correctly, your drawing and composition will appear on its own.

I tend to focus more on the composition of the painting. For me good composition equates to about fifty percent of the entire painting. I try to use different techniques, in particular brushstrokes, to make my works more interesting for myself and for viewers as well.”

Born in 1984, Otgontuvden Badam became the only Mongolian artist to teach at the Ilya Repin St Petersburg State Academic Institute of Painting, Sculpture and Architecture. The institute is the largest and one of the most historically significant in Russia.

Otgontuvden studied at the Radjiv Gandhi Production Vocational School from 1999 to 2002 and obtained a diploma in the tannery profession. From 2002 to 2004, he studied at the Mongolian Institute of Fine Art, majoring in decorative applied arts, and at the Voronezh State Academy of Art in the Faculty of Easel Painting from 2004 to 2008. From 2008 to 2012, he studied at the St. Petersburg's State Academy of Painting, Sculpture and Architecture in the studio of Professor V.S Pesikov.

Otgontuvden's artworks are held in several notable collections in Mongolia, including that of President of Mongolia Elbegdorj, as well as in France, Russia and China.

Awards:

- 2019 Artwork of the Year, National Art Gallery of Mongolia
- 2016 Outstanding World Youth Award, JCI Mongolia
- 2012 Best Artist, Diploma from the Russian Academy of Arts Council.
- 2012 Award from Production Vocational School named after Radjiv Gandhi



The Past is Never Really Past

Oil on canvas, 300 x 160 cm
2022



National Mask

Oil on canvas ,130 x 75 cm
2022



Women and Bird

Oil on canvas, 120 x 120 cm
2016



Still Life in Blue

Oil on canvas, 120 x 120 cm
2022



Departure

Oil on canvas, 330 x 140 cm
2015



End of the Earth

Oil on canvas, 200 x 140 cm
2015



Ariunaa and Esui

Oil on canvas, 160 x 80 cm
2022



The Letter

Oil on canvas, 175 x 250 cm
2018



In the Steppe

Oil on canvas, 200 x 200 cm
2016



Gunchmaa and Eusunerdene

Oil on canvas, 160 x 100 cm
2022



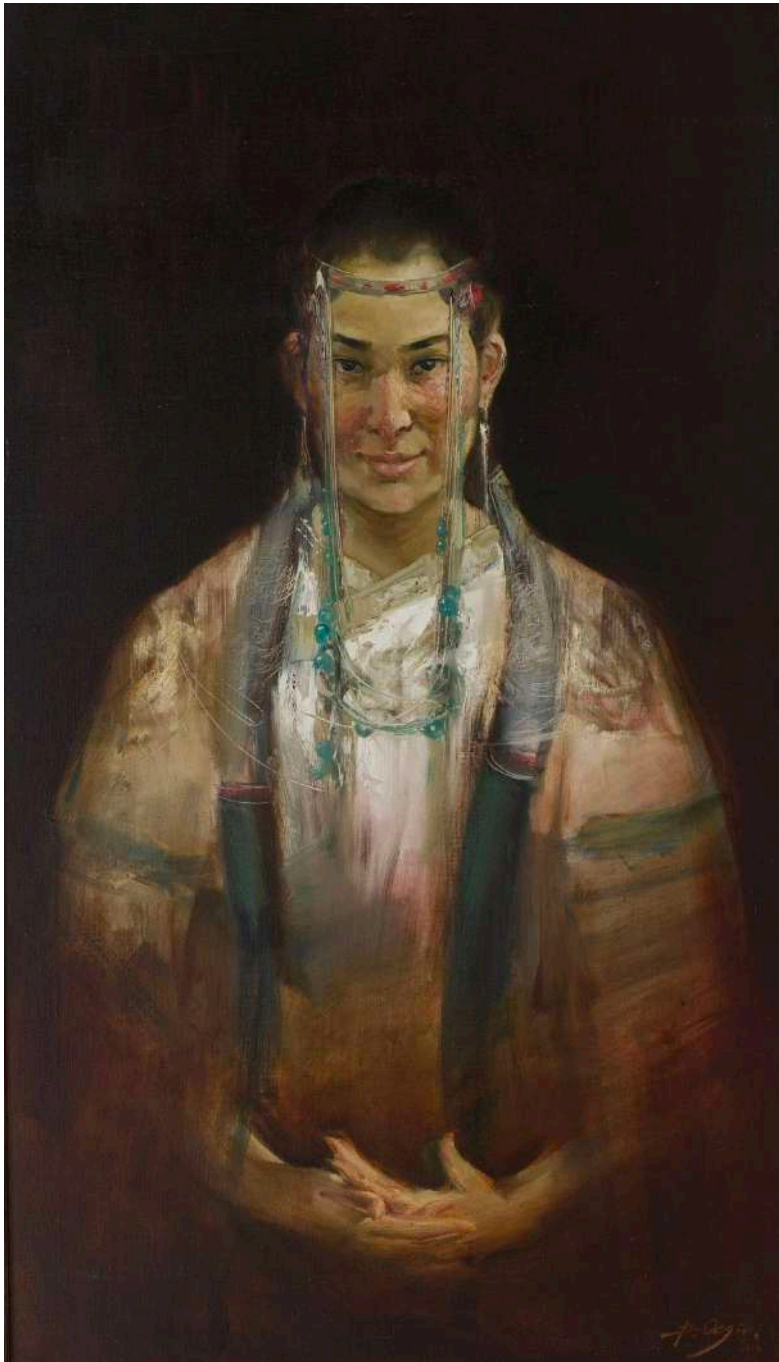
Ariunaa

Oil on canvas, 120 x 120 cm
2022



Tseggii

Oil on canvas, 80 x 110 cm
2018



Young Bride

Oil on canvas, 120 x 80 cm
2018



Study (Male)

Materials on paper, 25 x 35 cm
2022



Study (Nude Female Verso)

Ink and charcoal on sheet music paper, 25 x 35 cm
2022



Study (Nude Female Frontal)

Ink and charcoal on sheet music paper, 25 x 35 cm
2022



Morning

Oil on canvas, 120 x 120 cm
2022



Esui

Oil on canvas, 130 x 75 cm
2022

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