



**OTGO art (E.Otgonbayar)**  
1981 born in Ulaanbaatar, Mongolia

**Studies:**

2007-2010 "Art in Context" Master of Arts, Institute for Art in Context, Faculty of Fine Arts, University of Arts, Berlin, Germany

1999-2005 Self-study "Mongolian miniature painting," Mongolia

1996-1998 "Traditional Mongolian Painting" painting diploma, Ulaanbaatar

**Website:**

[www.zurag.de](http://www.zurag.de)

[www.mongolian-art.de](http://www.mongolian-art.de)

**New Exhibition:**

10.08.2012 - 31.08.2012 "OTGO art"

Tsagaandarium Art Gallery & Museum, Ulaanbaatar

**Exhibitions (Selection):**

2012 "KAMA SUTRA in Miniature" - Gallery ZURAG Berlin

2012 "HUN" - Gallery ZURAG Berlin

2011 "TEMPORARY ASIA - MONGOLIA & CHINA" - Castle Seeheim, Constance

2011 "MONGOL AYAN - 4" - Studio Fischer-Art Leipzig

2011 "MONGOL AYAN - 1" - Factory Hégenheim, Alsace, France

2011 "GODS" - Gallery ZURAG Berlin

2011 "ROARING HOOF" - Mongoleizentrum Bonn

2011 "ROARING HOOF" - Gallery ZURAG Berlin

2009 "OTGO IN CASTLE SEEHEIM" - Constance

2009 "OTGO IN THE CASTLE" - Örebro, Sweden

2007 "OTGO IN ÖREBRO" - Gallery Konstfrämjandet Örebro, Sweden

2007 "THE PARADISE CONCEIVED OF IN MY HEART" – Munich

2007 "MINIATURE PAINTING" - Deutsche Bank Berlin

2007 "MONGOLIAN MINIATURE PAINTING" – Mongolia Center Freiburg - Breisgau, Germany

2007 "GODS " – Adelhauser Museum Freiburg

1996 "HOS YUS" – Culture Palace of the Mongolian Children, Ulaanbaatar

**Participation in Exhibitions (Selection):**

Tokyo (Aug. 2001, 2002, 2004), Wittenberge (Okt. 2005), Neu-Delhi (Jan. 2006) Ensisheim (April 2008), Prague (May 2008), Amsterdam (June 2008), Stockholm (Aug. 2008), Zurich (Aug. 2008), Paris (Okt. 2008), Berlin (Dec. 2008) Berlin (Dec. 2009), Weilrod-Mauloff (June 2010), Berlin (July 2010), Berlin (Aug. 2010), Eschborn (Nov. 2010) Potsdam (Nov. 2012)

OTGO was born in Mongolia in 1981. He started painting from when he was a little boy. He depicted his most common subject of horses in child-like drawings and paintings. In Mongolia, small children learn how to ride horses before they even know how to walk. Thereby, a natural familiarity with these animals is established. Until now, this is clearly felt in OTGO's paintings.

His passion for painting followed OTGO throughout his school time. At the age of 15 he already started exhibiting his work in Ulaanbaatar. Every day school life, however, was difficult for the young artist, and there were long periods of absence during intense stages of work. Even before passing his A-levels, the School of Arts in Ulaanbaatar assured him a place to study. The reason for this exceptional decision were his artistic skills.

From 1996 to 1998 OTGO studied "Traditional Mongolian Painting" and received his diploma as a painter. His emotional attachment to his Mongolian homeland enticed him to study traditional miniature painting after receiving his diploma. However, there being no such major in this genre, the young artist resorted to a six year long self-study.

In the years from 1998 to 2004 OTGO travelled to all Mongolian historical sites and participated in numerous cultural and social programs. As employee of the "Mongolian Association in the War Against Poverty" he held workshops for children and fought against the decay of the Mongolian cultural assets as conservator. In his disciplined self-study he learned the traditional techniques and iconographies of Mongolian miniature painting.

His self-study produced an impressive result of more than 600 pictorial studies, which display formidably, just how familiar the young Mongolian painter is with traditional Thangka painting. This Buddhist, meditative style of painting requires a supreme ability to concentrate, endurance and distinct artistic capabilities.

One of OTGO's peculiar features regarding his Thangkas is that he applies his drawings to canvas directly, thereby omitting the stage of sketching on paper. Considering the fact that his Thangkas are only slightly bigger than a diapositive, it quickly becomes clear just how detailed, exact and perfect the painter has to work to create a painting. The majority of OTGO's Thangkas were created in an individual operation. Every stroke may only be placed once and it is almost impossible to correct mistakes. The condition of supreme concentration has to be kept for hours, irrespective of natural human needs or unpredictable distractions.

OTGO himself says: „*Thangka painting means that the spirit paints, not the hands, like meditation it bestows new strength and energy.*“



Thangka painting, Tempera on cotton, 6 x 7 cm, Year 1999



Thangka painting, Tempera on cotton, 20 x 27,5 cm, Year 2003



Thangka painting, Tempera on cotton, 6 x 7 cm, Year 1999



OTGO lives in Berlin as free-lancing artist since 2005. From 2007 to 2010 he studied „Art in Context” at the University of Arts Berlin and received his degree of Master of Arts. His master’s thesis comprised a project, on which OTGO had worked continuously over a time period of ten years.

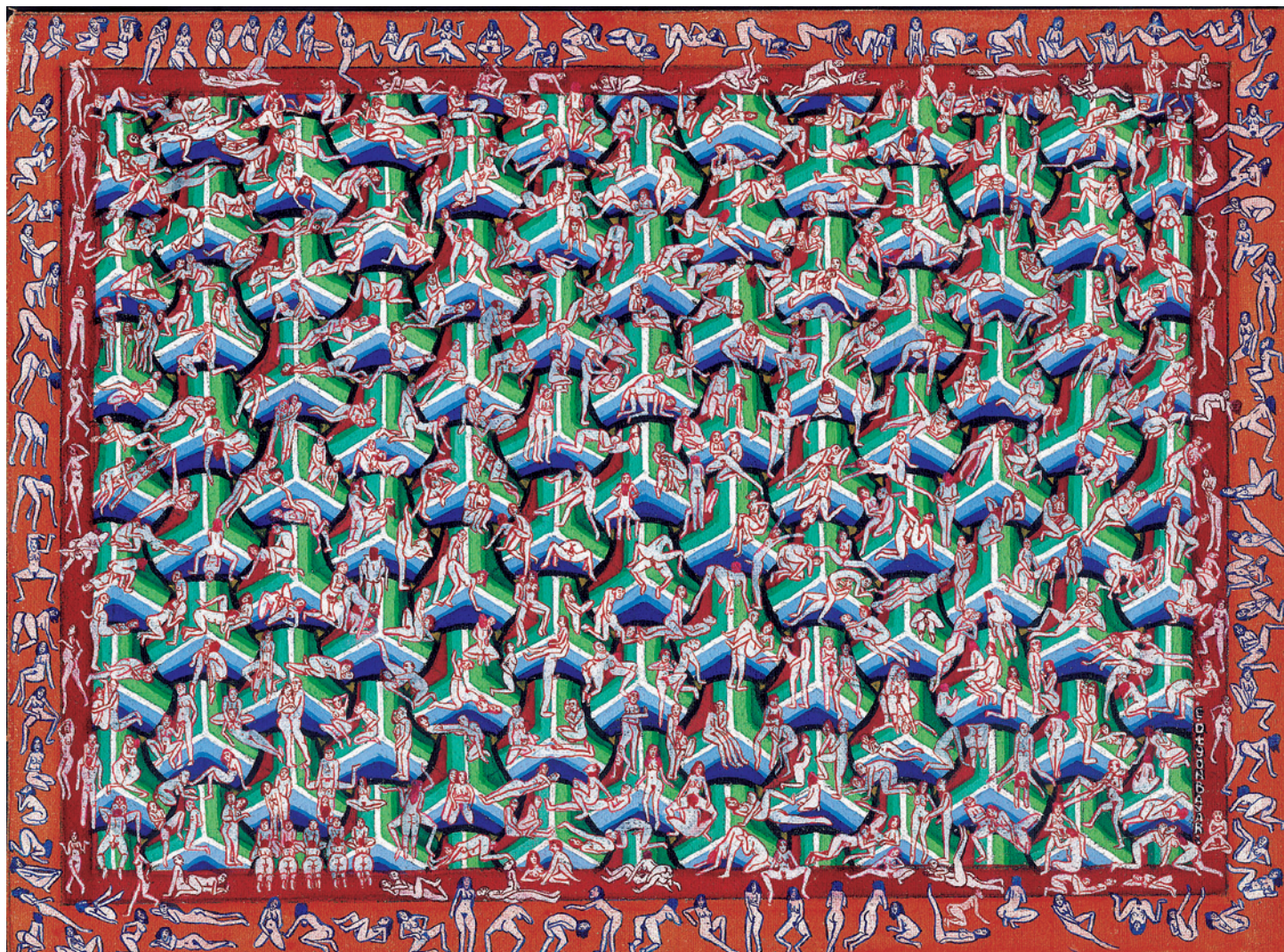
Moreover, “The Secret History of the Mongols,” an extensive collection of myths and heroic legends, is the most famous piece of literature on the country’s history. OTGO developed a comic on the basis of this historical treasure. He shortened text passages and interpreted the content of the writings in his depictions. He endowed the heroes with a face and illustrated their adventures in numerous small drawings (around 3000). “The Secret History of the Mongols” will no longer remain concealed within the confines of Mongolia, but become accessible and comprehensive for other countries and cultures.

OTGO’s comics have been partially translated into German. Most of all these detailed illustrations convey the content, inspire our fantasy, render the story accessible and awaken our interest. Paralleling his studies and researches on his master’s thesis, OTGO nevertheless consequently pursued his great passion of painting in every free minute.

The artist developed his own unique style of modern miniature painting from the traditional Mongolian techniques he had studied.

*„The most important foundation for miniature painting is natural light. In Mongolia the sun shines 300 days a year. In this respect, Germany poses a challenge – The sky is almost always dark” (OTGO)*

In Mongolia, OTGO often used to work outdoors or with his window wide opened. The single elements of his miniature paintings are so small that the light and viewing conditions play a crucial role in the process of making. Moreover, according to OTGO, nothing can inspire an artist more than nature and the plays of the sun. In Germany his source of inspiration is his memory of his Mongolian homeland.



1000 People -01, Tempera on cotton, 17,5 x 24cm, Years 1999-2002



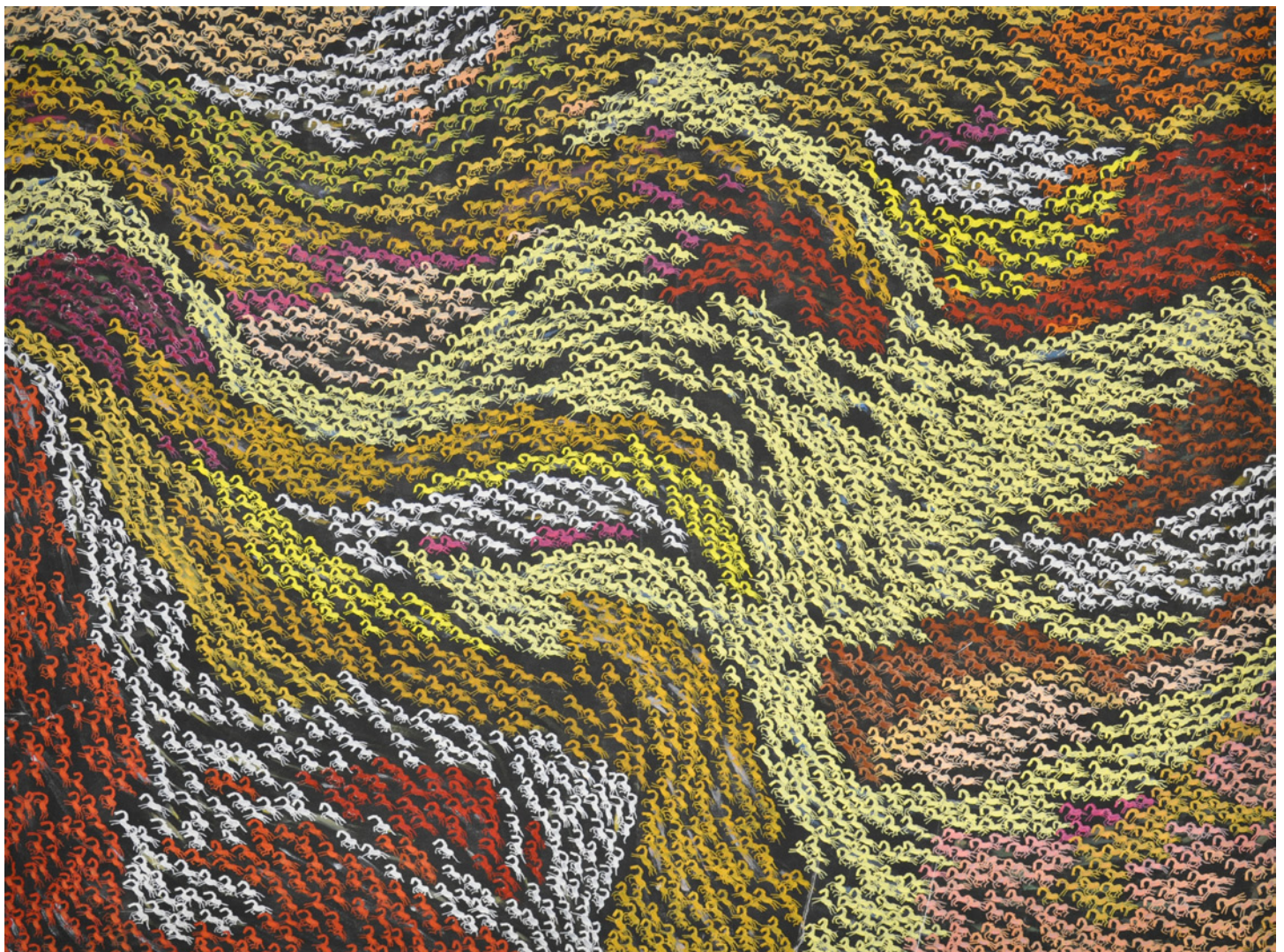
A self-confident, vivid blend of tradition and individualism has become discernible in his artistic development increasingly influenced by the young artist's every-day-life in Berlin. OTGO doesn't use optical facilities for his paintings. Special training, a high ability of concentration and good memory enable him to paint with his sole eyes despite the difficult lighting conditions in Germany. Precision and love for detail fill his canvasses. Vivid, colorful pictures of paradise, erotica and hordes of horses mesmerize surfaces into dream worlds, which invite the observer to linger, discover and enjoy. OTGO's paintings are not occlusive; they tell the story of an artist, his Mongolian homeland and culture.

At the same time they reflect the fate of every observer, produce answers and encourage changing visual angles once in a while in order to experience new perspectives. OTGO's motives have been his companions throughout his life: horses, man and nature.

OTGO's motives are his companions: the horses, man and nature.

*„Thousands of horses may gallop along a plain and nevertheless always know which animals belong to their respective herd.“* (OTGO)

The horses gallop loudly, wildly and fast over the plains of Mongolian sceneries. They disperse, converge and dance across the canvas in breathtaking speed. Single elements melt and dissolve into an ocean of colors. Colorful waves define themselves into clear shapes. Hundreds, thousands of horses fervently dash out of them and carry the observer further. Right up to the point where heaven touches the earth.



Roaring Hoofs -12, Tempera on cotton, 120 x 160 cm, Year 2008



*„Even when I was a child I used to dream in colors. Of flowers, scrambling people, of easiness and light-heartedness“ (OTGO)*

The imageries of a paradisiac world. Colorful, vivid and almost weightless. Lovers between colorful flowers. Nature and man in harmony, illustrations of a dreamt apollonian world let reality fade for a moment.

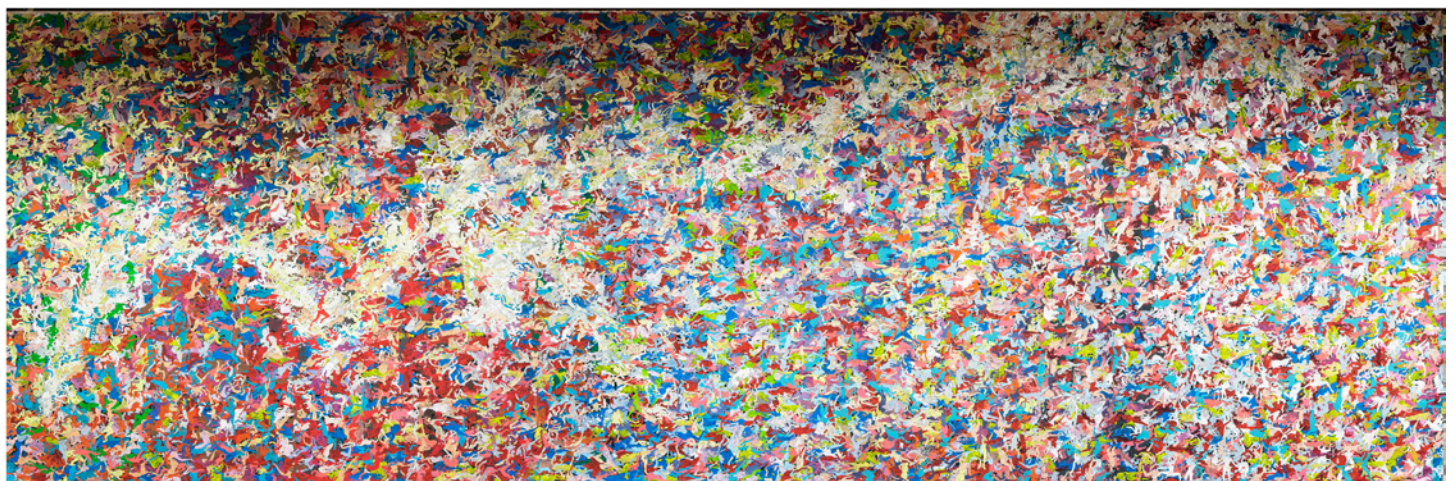
*„The physical relation between man and woman is the union of two bodies and the source of new life“ (OTGO)*

Thousands of people, intertwined, loving. A colorful bunch of body parts above, beneath each other, jumbled. Nudity, unencumberedness and interpersonal intimacy in the concomitance of two people – and in the masses, endow the physical relations of two persons with the freedom and easiness of the natural.

OTGO's development is swift. His earlier paintings were made in tempera on cotton. He created compositions of innumerable pictorial elements delicately and of breathtaking precision, each of them small works of art in themselves, overwhelming in their entirety.

The young artist currently works with acrylic colors. His style is becoming more courageous, extroverted. A tension-filled juxtaposition of detailed miniature painting and moving abstraction of pictorial elements. OTGO is opening himself - feelings and moods seem to be flowing directly onto canvas merging with the elements of his miniature painting into a harmonic, controversially moving composition of a whole.

In September 2010, together with his wife Gereltuya Doyoddoj, OTGO opened the ZURAG studio, gallery and Mongolia-Culture-Art center in Berlin. In addition to painting, as art director of ZURAG, OTGO organized numerous exhibitions, readings and events on the topic of young art and culture in Mongolia, Germany and the whole world in the past months.



HUN painting 660 x 217 cm, acryl on canvas, 2010 - 2012 OTGO in Berlin



HUN "A Picture" Exhibition by OTGO art "from Tradition to the Present"



HUN painting 660 x 217 cm, acryl on canvas, 2010 - 2012 OTGO in Berlin

The picture "HUN=human" features more than 11.000 figural depictions, from humans to animals



A section of the picture

Detailed informations on the exhibition in Berlin: [www.zurag.de/ausstellung/hun.html](http://www.zurag.de/ausstellung/hun.html)  
On the picture itself: [www.mongolian-art.de/gallery\\_hun/HUN-OTGO\\_art/index.html](http://www.mongolian-art.de/gallery_hun/HUN-OTGO_art/index.html)



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Art Performance "HUN" Gallery ZURAG Berlin 17.03.2012





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