



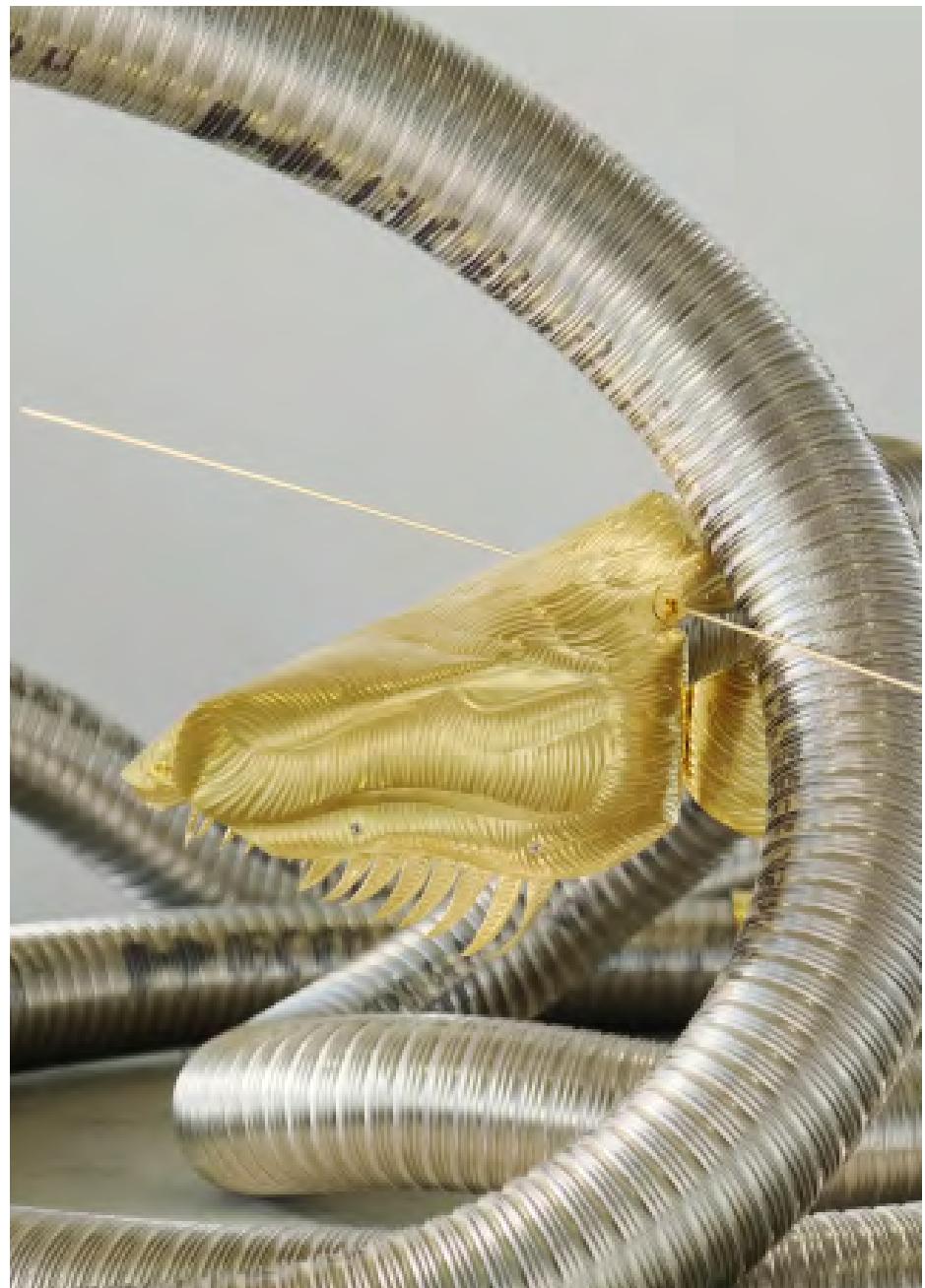
Bekhbaatar Enkhtur

Mainly interested in creating sculptures and site-specific installations, Bekhbaatar Enkhtur manipulates easily hand-molded materials, namely clay or beeswax, alongside with engravings on aluminum, assembling an iconographic repertoire taken from the myths and traditions of Mongolia and the wider range of Central and East Asia. Drawing inspiration from the ancient Central Asian sculpting method, his sculptures often represent proud and fragile images of zoomorphic figures in a delicate tension towards the ephemeral, crafted from mediums prone to deterioration. By testing the matter and its limits, while evidencing the gesture of creation, his practice portrays themes of transience, transformation and rebirth, challenging conventional notions and promoting a deeper understanding for distinct manifestations of life. Highlighting the relations between human and other abstract living forms induced with an essence, while evoking visions of a past life, Enkhtur expresses the interconnectedness that unites all kinds of vital forces, reminding us of our shared permeability to temporal processes of mutation within a space of coexistence.

Bekhbaatar Enkhtur (b. 1994, Ulaanbaatar, Mongolia) lives and works in Turin, Italy. He studied sculpture at the Academy of Fine Arts in Bologna and has participated in several artistic residencies, including KORA – Contemporary Arts Center (Lecce, Italy), MAMbo – Museum of Contemporary Art of Bologna (Bologna, Italy), and Manifattura Tabacchi (Florence, Italy). His work has recently been presented in solo and group exhibitions at the Bukhara Biennial (2025) (Bukhara, Uzbekistan); the Latvian Centre for Contemporary Art (2025) (Riga, Latvia); Haus der Kulturen der Welt (2025) (Berlin, Germany); Fondazione Sandretto Re Rebaudengo (2024) (Turin, Italy); PinchukArtCentre (2024) (Kyiv, Ukraine); Kunsthall KAdE (2024) (Amersfoort, the Netherlands); Palazzo Collicola (2023) (Spoleto, Italy); Fondazione Elpis (2023) (Milan, Italy); and KORA – Contemporary Arts Center (2022) (Castrignano De' Greci, Italy), among others. Enkhtur is the recipient of the 2023 illy Present Future Prize and the Special Prize of the 2023/2024 Future Generation Art Prize.

### **Untitled, 2025**

(detail)





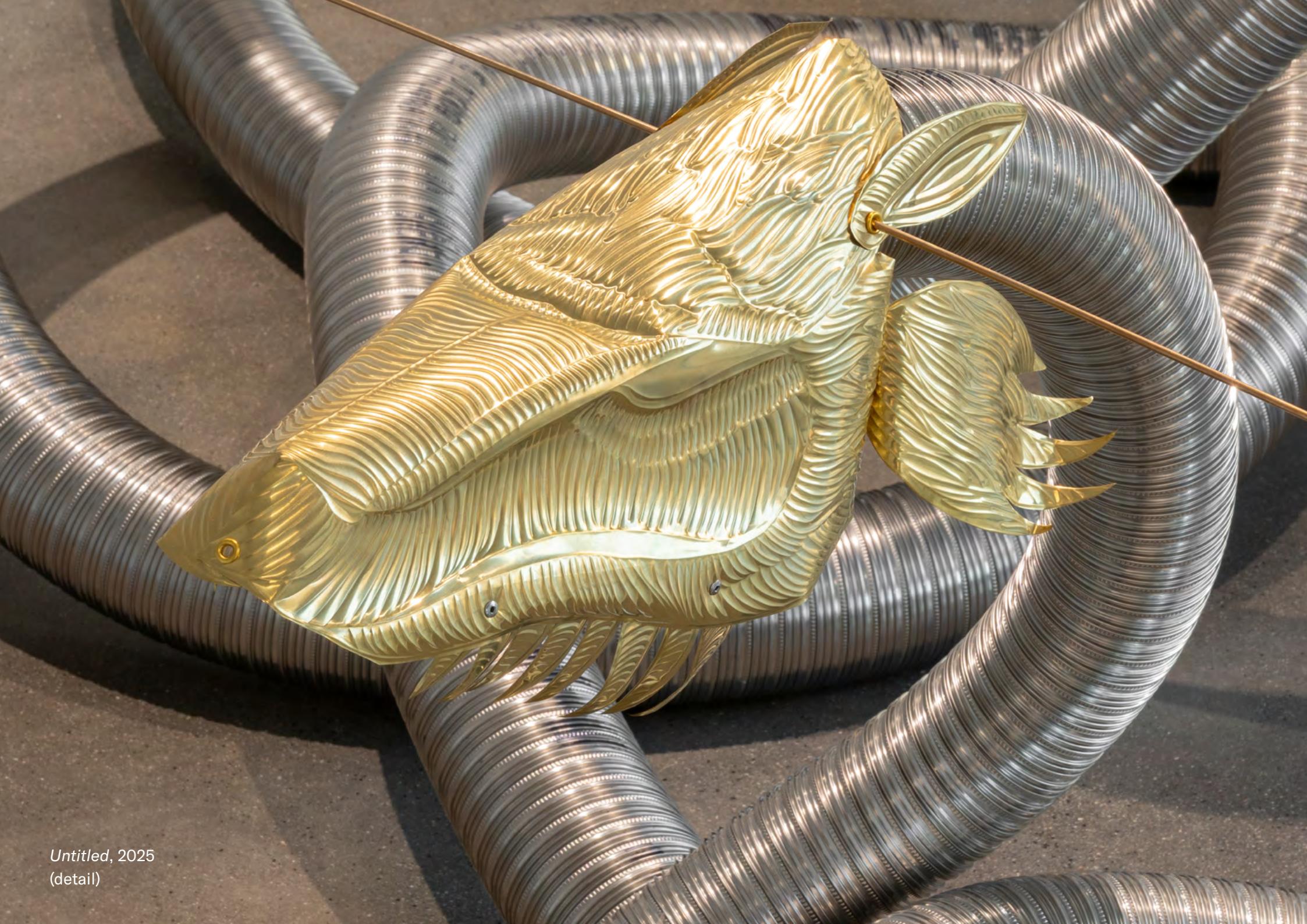
Exhibition view *Tinct* at Pedro Cera, Madrid, 2025  
Photo Roberto Ruiz



*Untitled*, 2025

brass, steel, and bronze

375 × 260 × 85 cm



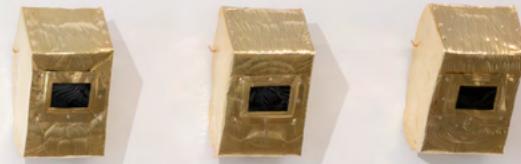
*Untitled, 2025*  
(detail)



Exhibition view *Tinct* at Pedro Cera, Madrid, 2025  
Photo Roberto Ruiz



*Lion I*, 2025  
bas-relief on copper  
(detail)

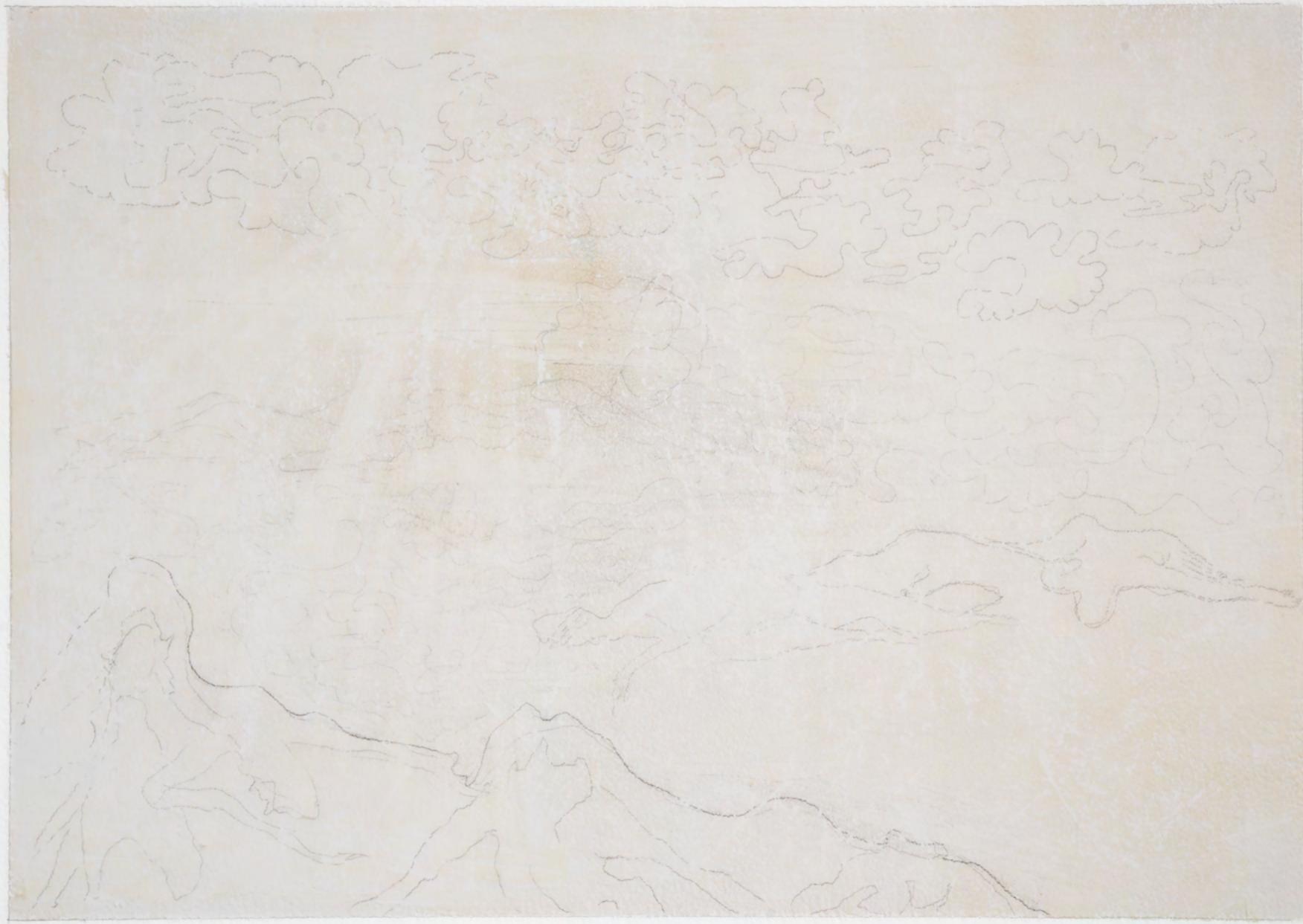


Exhibition view *Tinct* at Pedro Cera, Madrid, 2025

Photo Roberto Ruiz



Sumurgh, 2025  
brass and engraving on glass  
(detail)



*Untitled*, 2025

pencil and bee wax, 36 x 58 cm



*Coccodrilli*, 2025, (detail)

Image courtesy of the artist and P420



Image courtesy of the artist and P420, Bologna, Italy

**Coccodrilli, 2025**

beeswax, steel, golf ball  
96 x 205 x 100 cm

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*Invocations. Becoming Animal*, BIENALSUR - Fabbrica del Vapore, Milan, Italy, 2025

Photo Daniele Marzorati



Exhibition view *Recipes for Broken Hearts*, Bukhara Biennial 2025, Uzbekistan

Photo Andrey Arekelyan



Exhibition view *Recipes for Broken Hearts*, Bukhara Biennial 2025, Uzbekistan

Photo Andrey Arekelyan



Exhibition view *Recipes for Broken Hearts*, Bukhara Biennial 2025, Uzbekistan  
Photo Andrey Arekelyan



Exhibition view *Recipes for Broken Hearts*, Bukhara Biennial 2025, Uzbekistan

Photo Andrey Arekelyan

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Exhibition view *Hearsay* at Fondazione Sandretto Re Rebaudengo, Turin, Italy, 2024

Image courtesy Fondazione Sandretto Re Rebaudengo



Exhibition view *Hearsay* at Fondazione Sandretto Re Rebaudengo, Turin, Italy, 2024

Image courtesy Fondazione Sandretto Re Rebaudengo



Exhibition view *Future Generation Art Prize* at PinchukArtCentre, Kyiv, Ukraine, 2024  
Photo Photo Ela Bialkowska | Image courtesy PinchukArtCentre





Exhibition view *Future Generation Art Prize* at PinchukArtCentre, Kyiv, Ukraine, 2024  
Photo Photo Ela Bialkowska | Image courtesy PinchukArtCentre



**Wolf, 2023**

beeswax, steel

68 x 95 x 43 cm

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Exhibition view Flux at *Pedro Cera*, Lisbon, 2024



**Falco, 2023**

beeswax, steel, scissors  
50 × 35 × 15 cm

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Exhibition view Flux at *Pedro Cera*, Lisbon, 2024



Exhibition view Flux at *Pedro Cera*, Lisbon, 2024



Exhibition view Flux at *Pedro Cera*, Lisbon, 2024



**Untitled, 2024**

beeswax, pencil on wall

29,5 x 21 cm (each)

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**Tigre, 2023**

beeswax, steel, wood, rubber ball

variable dimensions

Installation view *La sostanza agitata* at Palazzo Collicola, Spoleto, Italy, 2023



Installation view *Enkhtur – Francesconi – Siedlecki* at  
Galleria de' Foscherari, Bologna, Italy, 2023



Installation view *Enkhtur – Francesconi – Siedlecki* at Galleria de' Foscherari, Bologna, Italy, 2023



**Lupo, 2023**

beeswax

variable dimensions

Installation view *Enkhtur – Francesconi – Siedlecki* at Galleria de' Foscherari, Bologna, Italy, 2023

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***Chi ghe pù Nissun!***  
**Fondazione Elpis, Milan, Italy**  
**April - July, 2023**

Bekhbaatar Enkhtur's reflection on territory can only begin with his country of origin, Mongolia, whose culture and iconography play a central role in the artist's work. During his residency in Castrignano de' Greci, he drew inspiration from the earliest western travellers, the explorers from the "known" world to the distant "Orient", to the edges of what was then unknown, recounting its wonders and traditions.

Enkhtur's work is therefore modulated according to the notes of travel and discovery. *Fountain* is a sculpture inspired by the stories of Flemish missionary William de Rubruck, who between 1253 and 1255 travelled as far as the Khan's palace in Karakorum. Here, according to de Rubruck's account, travellers were welcomed into a garden where at the centre there was a large fountain, described as "the silver tree", decorated with cherubs, trumpets, lions and snakes, from whose mouths flowed wine, milk, rice liquor and a drink based on honey. Such a device, much more than just an ornamental sculpture, was used to distribute intoxicating beverages, and to entertain guests at feasts or audiences. *Fountain* presents the same theatrical combination of forms and elements, distributed over two floors of the Fondazione. Just as the fountain in the courtyard of the Karakorum palace welcomed travellers, traders and diplomats, Enkhtur's work invites visitors to lose themselves in its sinuous forms and to help themselves to the wine flowing from its spouts. Enkhtur's work thus reveals another approach to space and territory, no longer physical, neither mystical nor biographical, but imaginative.

**Fountain, 2023**

detail

Installation view *Chi ghe pù Nissun!*  
at Fondazione Elpis, Milan, Italy, 2023 | Photo Fabrizio Vatieri

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**Fountain, 2023**

beeswax, steel, cooper, plastic  
variable dimensions

Installation view *Chi ghe pù Nissun!*  
at Fondazione Elpis, Milan, Italy, 2023 | Photo Fabrizio Vatieri



**Fountain, 2023**

beeswax, steel, cooper, plastic  
variable dimensions

Installation view *Chi ghe pù Nissun!*  
at Fondazione Elpis, Milan, Italy, 2023 | Photo Fabrizio Vatieri





**Bekhbaatar Enkhtur Resurrects the Past**

**Frieze Magazine: Issue 235, May 2023**

**Ana Vucadin**

A delicate whiff of honey hits visitors as they step inside *Matière*, leading them past several pencil drawings towards the exhibition's main piece: a larger than life, prone sculpture of Avalokiteśvara, the bodhisattva of infinite compassion and mercy – a key figure in Buddhism (*Untitled*, 2023). Measuring more than four metres in length, its head resting gently on a pillow, the sculpture is covered in beeswax and, as with the rest of the works in 'Imagining for Real', was made entirely in situ by Turin-based Mongolian artist Bekhbaatar Enkhtur over the course of five intense days leading up to the show's opening.

Manually kneaded, the figure's body appears at once divine and grotesque, as though ravaged by time: its jutting ribs, eerily thin limbs and peeling frame contrast with its exquisite diadem featuring delicately sculpted lotus flowers and lions, resting atop stylized rows of matted curls tied into a top knot. The core of the sculpture is made of straw bound together with rope, on top of which beeswax has been applied in copious quantities and moulded. Enkhtur's process is reminiscent of the ancient Central Asian sculpture method whereby the artists would build up forms with crude wooden armatures, covering them with layers of clay and leaving them to dry in the arid climate before adding colour. Despite the fragility of the pieces it produced, this technique was widely used for centuries and was practiced as far as Northern China and Japan.

Fragility and transience are key themes in Enkhtur's practice. His frequent use of organic materials like clay and beeswax – easy to shape but also mutable if

***Untitled*, 2023**

straw, rope, beeswax

variable dimensions

Exhibition view *Imagining for Real* at *Matière*, Roma, 2023 | Image courtesy of the artist | Photo Roberto Apa

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**Untitled, 2023**

detail

Exhibition view *Imagining for Real* at Matèria, Roma, 2023

Image courtesy of the artist | Photo Roberto Apa

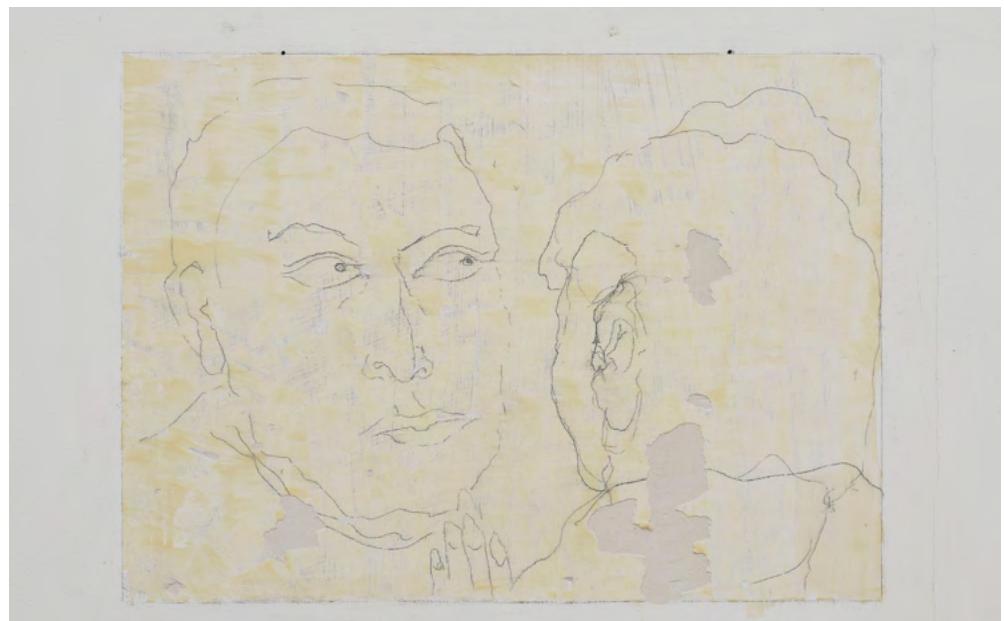
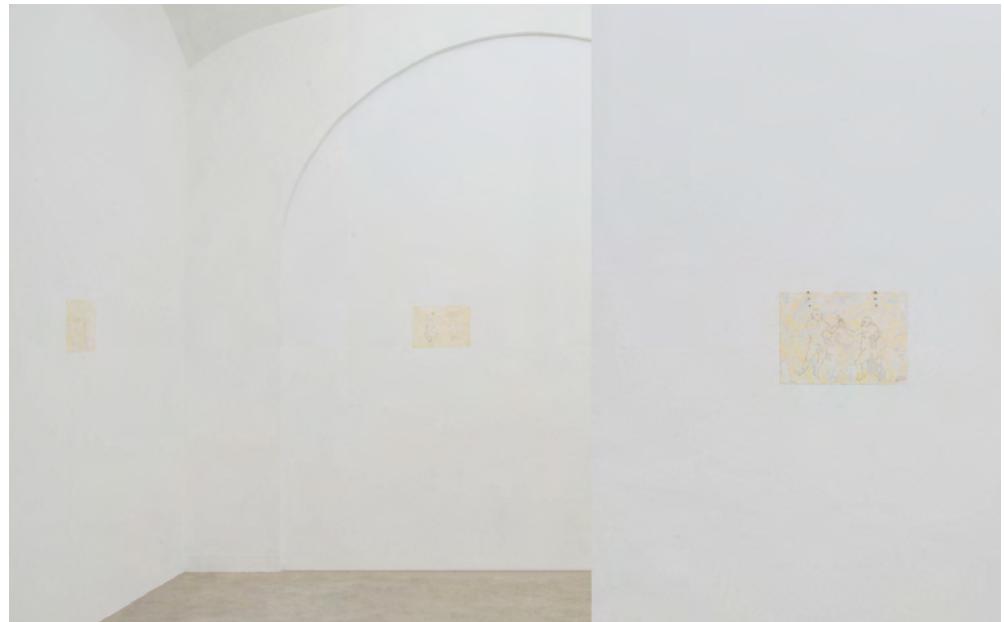
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left raw – questions the nature of sculpture, understood here, according to the exhibition literature, as the ‘representation of matter’. What remains once the artist’s works deteriorate, exposed to air, light and time? Is there an essence, a soul even, that endures when the piece eventually disappears, or is everything destined to be forgotten?

*Untitled* references a specific event in Mongolian history, when a 26-metre statue of Avalokiteśvara (known as Migjid Janraisig) – which had originally been erected in 1913 to commemorate the country’s political independence from China – was dismantled by Soviet troops in 1938 as part of broader, Stalinist purges of all things Buddhist. In 1996, the statue was rebuilt and the Gandantegchinlen Monastery complex housing it revitalized, rendering it a popular tourist destination in Ulaanbaatar. As with virtually every war or changing of the guard, the past is seemingly erased, only to be resurrected again once the tide shifts – perhaps in a different syncretic form but there, nonetheless.

The artist’s interest in temporality extends beyond *Untitled* to the exhibition’s curation, with each remaining piece purposely installed atop traces of the gallery’s previous show. The contours of a removed temporary wall, for instance, are placed along one of the arches and highlighted in beeswax (*Untitled*, 2023), creating a delicately scented entryway. Elsewhere, several wall drawings (*Sisma #1–9*, 2023) – depicting rapidly sketched, playful scenes of a popular Mongolian childhood game similar to Red Light, Green Light – are positioned over unsealed nail holes.

Enkhtur’s investigations into transience, his search for an energy which may no longer be self-evident, deftly woven into a historical and cultural context, strongly resonate with my own experience as a first-generation immigrant in Italy. I was reminded of a recent episode of the FT Weekend podcast, in which Daniel Kwan, co-director of the Oscar-winning *Everything Everywhere All at Once* (2022), compared the immigrant experience to living in a multiverse comprised of the country we moved to, the one we left behind and the hybrid world occupied by our second-generation children. While change may be inevitable, we can but hope some essential traces of where we’ve been and what we’ve lived through will remain.



Exhibition view *Imagining for Real* at Matèria, Roma, 2023  
Image courtesy of the artist | Photo Roberto Apa



Exhibition view *Imagining for Real* at Matèria, Roma, 2023  
Image courtesy of the artist | Photo Roberto Apa



Exhibition view *Oasis* curated by Ramdom in collaboration  
with Fondazione Elpis at KORA - Contemporary Arts  
Center, Castrignano De' Greci, Italy, 2022  
Photo Alice Caracciolo

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Exhibition view *Oasis* curated by Ramdom in collaboration with Fondazione Elpis  
at KORA - Contemporary Arts Center, Castrignano De' Greci, Italy, 2022 | Photo Alice Caracciolo

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**Wolves, 2022**

detail

Exhibition view *An Ocean Standing* at  
LC Queisser Gallery, Tblisi, Georgia, 2022

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### **Wolves, 2022**

clay, hemp rope, broomcorn, wooden box  
variable dimensions

Exhibition view *An Ocean Standing* at LC Queisser Gallery, Tblisi, Georgia, 2022

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**Bers, 2021**

clay, straw and pallet

160 × 500 × 140 cm (each)

Installation view *Il rituale del serpente: Animali, simboli e trasformazione* at  
Ex Convento di San Francesco, Bagnacavalio, Italy, 2021 | Photo Marco Parollo



Installation view *Il rituale del serpente: Animali, simboli e trasformazione* at  
Ex Convento di San Francesco, Bagnacavalio, Italy, 2021 | Photo Marco Parollo



Installation view *Il rituale del serpente: Animali, simboli e trasformazione* at  
Ex Convento di San Francesco, Bagnacavalio, Italy, 2021 | Photo Marco Parollo



**Lotus, 2021**

sculpture installation in clay

50 x 90 x 80 cm (approx.)

Image courtesy the Fonderia artistica de Carli of Torino | Photo by Gabriele Tosi

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**Vulture, 2021**

engraving wax panels

60 x 40 x 10 cm

Image courtesy the Fonderia artistica de Carli of Torino | Photo by Gabriele Tosi

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**Vulture, 2021** (detail)

Image courtesy the Fonderia artistica de Carli of Torino | Photo by Gabriele Tosi

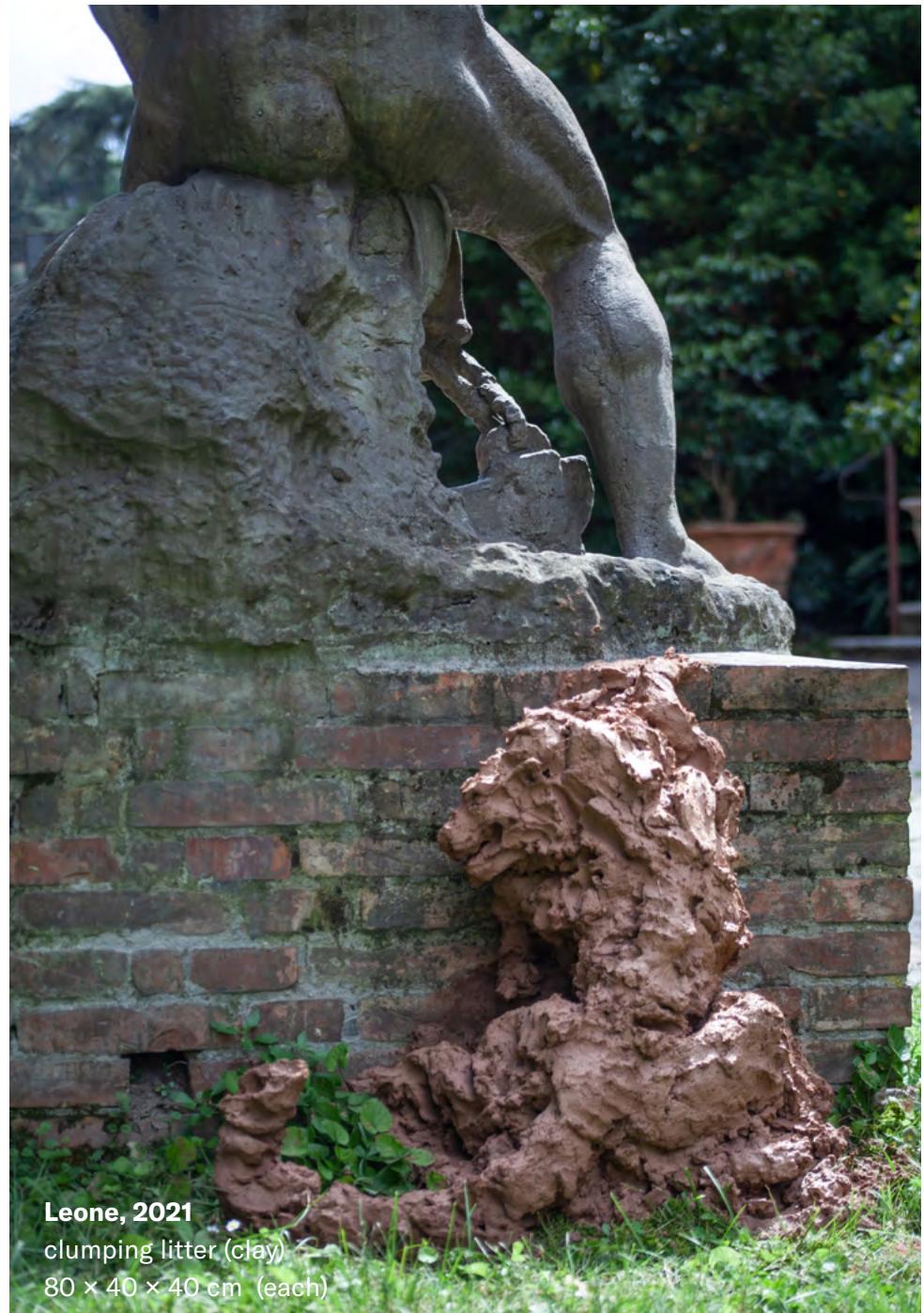
**Cambio della guardia | Bekhbaatar Enkhtur****Generazione Critica, 2021****Ana Vucadin**

Cambio della guardia (Changing of the guard) is an impermanent intervention that lived in the garden of Villa Giulia, a private residence in Bologna, in 2021. The artist Bekhbaatar Enkhtur, works with sculpture privileging the use of materials that can highlight their own fragility and transience, in search of an approach that guides the viewer's attention on a spiritual level of art.

With Cambio della guardia, the artist places a series of sculptures depicting lions in the garden of Villa Giulia, made by mixing uncooked clay with the material used for domestic animal bedding. The choice of this material and the title ironically winks at the role that is often entrusted to sculptures in villas and palaces. These small sculptures scattered in the garden of the private villa seem to make fun of the classic garden sculptures, replacing their strength and rigidity with the fragility of their essence. This uncooked clay, placed outdoors, without protections, is destined for progressive deterioration right from the initial stage of construction. The loss of the form given by the artist and the consequent disintegration on the ground coincides with a process of returning to the origins of the material itself and the fading of forms. This daily and no-noble material, ironically, takes away both form and function from the sacredness of art and its figures.

These new lions make possible this contemporary 'change of guard' of the classical sculptures: Bekhbaatar Enkhtur chooses these ephemeral forms in an attempt to replace the intrinsic historical memory in the monuments. A new memory is conceived in its becoming, which can be made by creating or destroying itself. History in the artist's work is no longer made through its stabilization, rather by seeking a dialogue between matter and forms, between human and natural.

The days pass and the lions lose their traits and connotations, abstracting themselves as if they shake off the illusion of the representation of reality: Enkhtur, showing the relativity of historical memory and its different images, elects the abstract and the mobile matter as a possible solution to create a spiritual link with the past of a place. The rigid commemorative sculptures can go to rest to make room for these shapeless mountains of clay, symbols of new representative canons.

**Leone, 2021**

clumping litter (clay)  
80 x 40 x 40 cm (each)



**Leone, 2021**

clumping litter (clay)

80 x 40 x 40 cm (each)

Installation view *Cambio della guardia* at the historical garden of Villa Giulia, Bologna, Italy, 2021

[www.pedrocera.com](http://www.pedrocera.com)



**Leone, 2021**

clumping litter (clay)

80 x 40 x 40 cm (each)

Installation view *Cambio della guardia* at the historical garden of Villa Giulia, Bologna, Italy, 2021

[www.pedrocera.com](http://www.pedrocera.com)



**Erlik, 2021**

bas-relief in pewter

20 x 30 cm (approx.)

Image courtesy Markt studio | Photo Carlo Favero



**Namsrai, 2021**

bas-relief in pewter

20 x 30 cm (approx.)

Image courtesy Markt studio | Photo Carlo Favero

[www.pedrocera.com](http://www.pedrocera.com)

Bekhbaatar Enkhtur  
Born in Ulaanbaatar, Mongolia, 1994  
Lives and works in Turin, Italy

2023 *Sleep!*, Kunsthall KAdE, Amersfoort, the Netherlands (upcoming)  
*La sostanza agitata*, curated by Saverio Verini, Palazzo Collicola, Spoleto, Italy  
*Anthropocene*, curated by Vladimir Sludskiy, Artbat Festival, Almaty, Kazakhstan

#### Education

2018 Academy of Fine Arts, Bologna Italy

#### Solo Exhibitions (selection)

2025 *Tinct*, Pedro Cera, Madrid  
*Tempra*, ie edificio57, San Gimignano, Italy

2024 *Hearsay*, Fondazione Sandretto Re Rebaudengo, Turin, Italy  
*Flux*, Pedro Cera, Lisbon

2023 *Imagining for Real*, curated by Enrico Camprini, Matèria, Roma  
2022 *Oasis*, curated by Ramdom in collaboration with Fondazione Elpis, KORA - Contemporary Arts Center, Castrignano De' Greci, Italy

2021 *Cambio della guardia*, curated by Gabriele Tosi and Flippo Tappi, historical garden of Villa Giulia, Bologna, Italy  
*Tsam*, curated by Marktstudio, text by Enrico Camprino, MARKT studio, Bologna, Italy

2020 *Zuult (Una boccata d'arte)*, Borgo Valbelluna, Italy

#### Group Exhibitions (selection)

2025 *Recipes for Broken Hearts*, Bukhara Biennial, Uzbekistan Art and Culture Development Foundation, Bukhara, Uzbekistan  
*Invocations. Becoming Animal*, BIENALSUR (Fabbrica del Vapore), Milan  
*Survival Kit 16*, The Latvian Centre for Contemporary Art, Riga  
*Musafiri: Of Travellers and Guests*, Haus der Kulturen der Welt, Berlin

2024 *10 on Paper*, Matèria, Roma  
Shortlisted artists of the Future Generation Art Prize 2024, PinchukArtCentre, Kyiv

2023 *Enkthur – Francesconi – Siedlecki*, curated by Enrico Camprini, Galleria de' Foscherari, Bologna, Italy

*Chi ghe pi Nisün! (Qui non c'è più Nessuno!)*, in collaboration with Ramdom, Fondazione Elpis, Milan, Italy

*Fiammiferai*, curated by Gabriele Tosi, Fuocherello, Volvera, Italy  
*Biscotto*, curated by Thomas Ba, spazio contemporanea, Brescia, Italy

2022 *An Ocean Standing*, LC Queisser Gallery, Tbilisi, Georgia  
2021 *Il rituale del serpente, Animali, simboli e trasformazioni*, Ex Convento di San Francesco, Bagnacavallo, Italy

2019 *Room 114 XY*, curated by Massimo Bartolini, CAR drde, Bologna, Italy  
*La pratica quotidiana*, Oratorio di San Sebastiano, Forlì, Italy

2018 *Un anno lungo un giorno*, Centro Pecci, Prato, Italy  
2018 *Tragitti divaganti, distrazioni da una meta*, curated by Davide Ferri and Francesca Bertazzoni, P420, Bologna, Italy

#### Residences

2025 The Ekard Residency, the Netherlands  
2021 KORA - Contemporary Arts Center, Castrignano De' Greci, Italy

2020 MAMbo - Museo d'Arte Moderna di Bologna, Italy

2019 Manifattura Tabacchi, Florence, Italy  
2018 Fondazione Lanfranco Baldi, Pelago, Italy  
Dolomiti Contemporanee, Borca di Cadore, ItalyAwards

#### Awards

2024 Special Prize: Future Generation Art Prize 2023/2024

2023 Recipient of the illy Present Future prize

2021 Art4Future UniCredit Award