A Contemporary Art Exhibition
of Thai and British artists

Andrew Stahl
Atsuko Nakamura
Be Takerng Pattanopas
Eric Bainbridge
Jedsada Tangtrakuwong
Miranda Housden
Nathaniel Rackowe
Neil Jeffries
Nipan Oranniwesna
Panya Vijinthanasarn
Tintin Cooper
Tuksina Pipitkul

An exhibition curated
by Andrew Stahl
ศักยภาพต่อไป
ซึ่งความสามารถในการสร้างสรรค์ผลงานใหม่ๆร่วมสมัยมุ่งหวังว้นิทรรศการดังกล่าวจะช่วยส่งเสริมการแลกเปลี่ยนทางวัฒนธรรมสนับสนุนการเปิดพื้นที่ทางความคิด
ของสังคมและของประเทศนั้นๆ

ในปัจจุบัน การสร้างสรรค์ผลงานศิลปะเป็นหนึ่งในกิจกรรมสำคัญของการสร้างสรรค์ผลงานที่มุ่งหวังว้นิทรรศการดังกล่าวจะช่วยส่งเสริมการแลกเปลี่ยน
ความคิดสร้างสรรค์ของศิลปินและนักวิจัย สร้างสรรค์ผลงานที่มีความร่วมสมัย ประเมินงาน จัดงานแสดง จริงจิตจริงใจศิลปิน โดยการเรียนรู้จากนิทรรศการ
จะมุ่งไปสู่การเป็นศิลปินที่มีความสามารถในการสร้างสรรค์ผลงานที่มีความร่วมสมัย

นิทรรศการ Monologue Dialogue 3 เป็นหนึ่งในกิจกรรมที่มีความสำคัญในกำลังการเรียนรู้การเตรียมการเตรียมผู้ที่มีความสามารถในการแสดงผลงานศิลปะที่มีความร่วมสมัย
การเรียนรู้จากการพบต่างๆที่มีความร่วมสมัย แค่จะเห็นได้จากนิทรรศการนี้ การเรียนรู้นี้จะช่วยให้ศิลปินได้ให้ศิลปินที่มีความร่วมสมัย
ในนิทรรศการนี้เป็นศิลปินที่มีความสามารถในการแสดงผลงานที่มีความร่วมสมัย

สำนักงานศิลปวัฒนธรรมร่วมสมัย กระทรวงวัฒนธรรม นั้นในกำลังการสนับสนุนและส่งเสริมศิลปะร่วมสมัยอยู่ในเรื่องการสร้างสรรค์ผลงานที่มีความร่วมสมัยเป็นส่วนหนึ่งของภารกิจที่ต้องการหรือเป็น
กิจกรรมที่มีความสำคัญที่ไม่ได้เป็นส่วนหนึ่งของภารกิจที่ต้องการหรือเป็นกิจกรรมที่มีความสำคัญที่ไม่ได้เป็นส่วนหนึ่ง
ของภารกิจที่ต้องการหรือเป็นกิจกรรมที่มีความสำคัญที่ไม่ได้เป็นส่วนหนึ่ง


Khemchat Thepchai
Director - General
Office of Contemporary Art and Culture
Ministry of Culture
Monologue / Dialogue 3: Fragility and Monumentality

This exhibition, Monologue Dialogue 3, continues an important conversation initiated 8 years ago in Thailand by a group of British and Thai artists. It resulted from a residency and exhibition at Bangkok University and two years later in London supported by the British Council. The group of artists participating in this third exhibition has evolved organically from the original group to include new artists that are interested in this kind of diverse, international and unpredictable dialogue.

The BACC as a venue in the heart of Bangkok seeks to engage with a wide public emphasising the importance of public engagement. It offers a beautiful and very large space ideal for a variety of types of work. During the installation of the show the artists had the opportunity to interact and discuss each other’s work and its placement. With the help of many volunteers and a professional team, some of the artists fabricated their work during this time, assembling, drawing, painting, sewing and constructing their installations and sculpture – we believe this show and its method of installation and ensuing transcultural dialogue unlocked an electric conversation between the artists.

The interaction and placement of the work in the show attempts to encourage both a physical and visual dialogue and poses a number of open-ended questions for contemporary art. The key words here are fragility and monumentality. This show is not an illustration of a theory or concept; it embraces the poetic, and uncertainty will sometimes be on show for the first time. This show does not ask for simple conclusions but places the work on a platform for discussion. Much of the work reveals itself slowly; it does not contain an overriding manifesto but a rich multilayered complexity or soup of possibilities. Failure and ‘nothingness’ are key words in art and ones that can be embraced resulting in fragile and unexpected visions. Monumentality however is about presence, and can be about the awkwardness of being.

For MD3 Tukinsa Pipitkul has made a sculpture 100,000 Lines consisting of a 100,000 plastic ties in the image of a dog, emphasizing the transformation of material and the meditative intensity of a concentrated process. This work also discusses notions of density and how much time and effort can be imbued into a small area. Similarly focused on process, Miranda Housden has created a collapsed giant chandelier that soon grew into the Thai plant called Monkey’s Cooking Pot (Mor Kaow Mor Kaeng Ling,) displaying soft beautiful chains linked to the grotesque lips/orifices of the pitcher plant to entice and revolt. Its production at the BACC was an intensive collaborative process in its detailed construction with both a gross and decorative outcome that even suggests body parts. Tintin Cooper’s large boxes titled Looking Out For Grinding Stones provide a rich questioning proposal of light and images of male heroes with dialectical meanings asking questions about the significance of male heroism and fame. At the same time they provide a spectacular installation of coloured snake lights. Nipan Oranniwesna’s works are often inspired by memories and personal experiences and are similarly dialectical by nature in that he presents evidence without judgement. He employs a wide variety of media and makes site-specific installations. For MD3 he makes a three-part sophisticated installation The Space Left No Memories Without Its Creator that touches on the history of the BACC. Neil Jeffries has made a series of small metal relief works that touch on themes such as happiness, death and sadness that play on pictorial illusion and materiality. He makes sculptures out of painted and riveted aluminum. His subject matter is a potent mix of suggested narrative and formal invention, in which psychological, emotional and dream-like states are made in three dimensions. Nathaniel Rackowe’s sculptural neon installations – one called Platonic Spin - have a strong sense of the urban the geometry of architecture and celebrate the beauty of light. Pathfinding Bkk creates a line across the exhibiting space, partly real and partly imaginary, casting a glowing yellow light on the surrounding walls. Panya Vijnathanasam has made a very large and spectacular circular painting called Human Life Cycle of a serene Buddha next to a lotus flower, but a close inspection a new darker world emerges, a writing underworld of detail - snakes, limbs and other images intertwine. Jedsada Tangtrakwong has created a monumental large steel two-sided staircase called Hill that creates a summit, which can be climbed providing either a view of Bangkok or of the exhibition itself. The steps are uneven and suggest perhaps that every step in life should be carefully considered to avoid a fall. Eric Bainbridge has stretched his washing line sculpture The Ghost of Jimmy the Nail across the circular void at the centre of the 9th floor at the BACC and has made two sculptures in situ playing with humour and surprise, the location suggesting a cartoon-like awkwardness and an ambiguous function. Be Tekerng Pattanapong has installed a miraculous complex installation gas-p 2, which is a sequel of gas-p exhibited at The Art Center, Chulalongkorn University in 2007 including strong sound elements and two tapered tunnels with sculptures, one bathed in blue light, the other in red light, suggesting luminous human figures and magical dimensions. Atsuko Nakamura presents a large sculptural installation called Inside Out Of The Spirit made from found wood and Thai monks’ orange fabric that reflects her interest in animism and old spirits, the preservation of ancient ways and Buddhism. Andrew Stahl includes a large painting, The Death of Trotsky, which draws on multilayered symbolic meanings and parallels. A drawing around the circular void called Black Sun, Hot Rain was made in situ reflecting his fascination with the time-based elements of Chinese scrolls. Both are flowing thoughts; small images floating across the surfaces.

Monologue Dialogue 3 celebrates the beautiful circular space that is the 9th floor of the BACC. It reflects the growing and international diversity of the conversation and is a glowing and visionary collection of possibilities reflecting the joy of the contemporary context. Often monumental and sometimes fragile, these works reflect contemporary life itself.

Andrew Stahl 2014
หอศิลปวัฒนธรรมแห่งกรุงเทพมหานครอย่างขะมักเขม้นทั้งโครงสร้างหลักและส่วนของการตกแต่งผลงาน ซึ่งชวนให้นึกถึงส่วนสวยงามเชื่อมโยงติดกับวงล้อรูปทรงประหลาดของพืชกินแมลงที่ดูเย้ายวนและน่าขยะแขยงไปพร้อมๆ กัน ผลงานชิ้นนี้ถูกผลิตขึ้นที่นิปัน ซึ่งนั้นสีเหลืองสะท้อนทอดลงบนกำแพงนิทรรศการ สร้างผลงานประกอบไปด้วยส่วนที่ต่ำลงรูปทรงทางที่ต้องหางานศิลปะแสดงศิลปะที่มีการเชื่อมโยงได้ถึงแม้กับการดำริใน激烈的สมรรถนะของศิลปิน ขนำ้ผู้เชี่ยวชาญ ศิลปินบางท่านจึงสามารถรวบรวม ตกแต่งหรือใช้เทคนิคต่างๆในการสร้างผลงานหรือประติมาอย่างเต็มที่ ซึึ่งสิ่งเหล่านี้ไม่เกิดอันตราย แต่ความล้มเหลวและความว่างเปล่าก็เป็นคำขอที่จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาและอธิบายถึงทฤษฎีหรือแนวความคิดไหน แต่ทว่าเป็นการรวบรวมบทกวีเพื่อความไม่แน่นอนจะปรากฏตัวขึ้นในบางครั้ง ศิลปินกลุ่ม ‘ความเปราะบางและยิ่งใหญ่’ คือคำจำกัดความของศิลปินผลงานชิ้นนี้จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาและอธิบายถึงทฤษฎีหรือแนวความคิดไหน แต่ทว่าเป็นการรวบรวมบทกวีเพื่อความไม่แน่นอนจะปรากฏตัวขึ้นในบางครั้ง ศิลปินกลุ่ม ‘ความเปราะบางและยิ่งใหญ่’ คือคำจำกัดความของศิลปินผลงานชิ้นนี้จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาและอธิบายถึงทฤษฎีหรือแนวความคิดไหน แต่ทว่าเป็นการรวบรวมบทกวีเพื่อความไม่แน่นอนจะปรากฏตัวขึ้นในบางครั้ง ศิลปินกลุ่ม ‘ความเปราะบางและยิ่งใหญ่’ คือคำจำกัดความของศิลปินผลงานชิ้นนี้จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาและอธิบายถึงทฤษฎีหรือแนวความคิดไหน แต่ทว่าเป็นการรวบรวมบทกวีเพื่อความไม่แน่นอนจะปรากฏตัวขึ้นในบางครั้ง ศิลปินกลุ่ม ‘ความเปราะบางและยิ่งใหญ่’ คือคำจำกัดความของศิลปินผลงานชิ้นนี้จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาและอธิบายถึงทฤษฎีหรือแนวความคิดไหน แต่ทว่าเป็นการรวบรวมบทกวีเพื่อความไม่แน่นอนจะปรากฏตัวขึ้นในบางครั้ง ศิลปินกลุ่ม ‘ความเปราะบางและยิ่งใหญ่’ คือคำจำกัดความของศิลปินผลงานชิ้นนี้จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาและอธิบายถึงทฤษฎีหรือแนวความคิดไหน แต่ทว่าเป็นการรวบรวมบทกวีเพื่อความไม่แน่นอนจะปรากฏตัวขึ้นในบางครั้ง ศิลปินกลุ่ม ‘ความเปราะบางและยิ่งใหญ่’ คือคำจำกัดความของศิลปินผลงานชิ้นนี้จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาและอธิบายถึงทฤษฎีหรือแนวความคิดไหน แต่ทว่าเป็นการรวบรวมบทกวีเพื่อความไม่แน่นอนจะปรากฏตัวขึ้นในบางครั้ง ศิลปินกลุ่ม ‘ความเปราะบางและยิ่งใหญ่’ คือคำจำกัดความของศิลปินผลงานชิ้นนี้จะมีปฏิสัมพันธ์กับงานแสดงครั้งนี้ โดยคิดค้นประกอบระบายสีและสร้างมันขึ้นมาซึ่งเราคาดหวังได้ถึงการพูดคุยที่มีชีวิตชีวาม์
Andrew Stahl

The Death of Trotsky draws on multi-layered symbolic meanings. It is a self-portrait (although I do not see myself as Trotsky). Trotsky was killed from behind as he sat at his typewriter with a pickaxe wielded by Stalin’s agent in Mexico. In this painting the snake is the assassin and both death and desire. Desire, the physical and the intellect are often in a kind of dance and struggle. Though the painting provides this image from a distance, as you move closer to the painting small images are revealed. These little items do not add up to a story, they are mind wanderings, a collection of flowing thoughts floating across the surfaces, perhaps influenced by Chinese scrolls. I collect things such as green trees from Japanese noodle packets, items of decoration, images and body parts. The overall image includes the surprise that accompanies death and moments of realisation among many other things referring perhaps to too much time spent at my computer.

Andrew Stahl is a British artist and he has curated this exhibition. He studied Fine Art at the Slade School of Fine Art, UCL, England at both graduate and undergraduate level. Andrew Stahl has exhibited worldwide in solo and group exhibitions including: New Paintings at Robert Steele Gallery, New York (May 2010 and 2007); Parosol, Matthew Bown Gallery, London (2007); Painting of the Eighties Matthew Bown Galerie, Berlin (2009); New Painting, COFA with Ivan Docherty Gallery, University of New South Wales, Sydney, Australia (2004); Bangkok Mosaic at 100 Tonson Gallery Bangkok (2003); New Paintings Chiang Mai Museum; Neue Arbeiten act.art, Zirndorf, Germany (2000); Andrew Stahl Fenderesky Gallery Belfast,(1999); New Paintings Flowers East, London (1998); Cries and Whispers, New British Painting, British Council Exhibition touring Australia, Spain and South America (1988-96). Many awards include the Abbey Rome Scholarship and the Wingate Scholarship. Andrew Stahl has participated in residencies in China, Thailand, Australia and Sri Lanka. His works are in many private and public collections including, the Metropolitan Museum of Art, New York, Arts Council England, the British Council, Government Art Collection and British Museum. He has forthcoming shows with Panya Vijnthanaaram at Thavibu Gallery, Bangkok (July 2014) and with Vanessa Jackson at 2 Hopetown Street, Brick Lane, London (Oct 2014). Currently showing in detail, H-Project Space Bangkok.
Atsuko Nakamura

This sculpture shows my admiration for Thai animism, the worship of the spirits of the natural environment, ผี (Phii). I am fascinated by old customs that are carefully protected and fostered, even though urbanisation has accelerated the shift towards a modern lifestyle. This intrigues me as it seems an important part of understanding Thai identity. I picked up the dead tree branches that were in the process of decay and of returning to nature, and brought them into the museum to transform them into a life-like abstract sculpture that aims to draw the unidentified spirit that people both venerate and fear. I have also used the orange fabric that monks wear to connection to the spirit inspired by the ritual in a temple in Ayutthaya in which people duck under the orange fabric that hangs over the shoulder of the huge Buddha statue.

Atsuko Nakamura is a Japanese artist. She graduated with a Bachelor’s degree from Musashino Art University in Japan, and an MFA from the Slade School of Fine Art, University College London, England. She has exhibited in many countries, such as Delve at Leyden Gallery, London (2013); 100 Stories at Arzone, Tokyo (2013); The Pulsating Earth at Gallery La Caja Blanca, Palma de Mallorca, Spain (2011); Young Gods at Charlie Smith London, England (2011); 8th Concours International D’art floral de Doue La Fontaine, France (2007), etc. She participated in residencies in Education Studio at Chisenhale Art Place, London, England from 2012-2013; The International Artist Residency Program in Palma, Mallorca in Spain, 2011 and in an artist residency in Merzbaum, the Lake District, in England, 2010.
gas - p 2 comprises two concave sculptures animated by colored light and binaural soundtracks, and framed by two large-scale tunnel structures separated in a sharp blade-like manner. Dominating the exhibition space, visitors initially experience a perceptual fog in which two ambiguous forms that appear to resemble the human body float at the end of the tunnels. Playing on the metaphoric implications of illusion, heightened by a multi-sensorial spatial experience, Be Takerng aims to provoke a profound sense of our own bodies as existing in a state of flux beyond the artificial sureties of culture and society.

Be Takerng Pattanopas

Be Takerng Pattanopas is a Thai artist. He graduated with a Bachelor’s degree from Chulalongkorn University, a Master’s degree from University of Wales Institute in England, and a doctoral degree from Cheltenham and Gloucester College Higher Education in England. He is a lecturer of the Industrial Design Department, Faculty of Architecture at Chulalongkorn University. He has exhibited his works in several countries, such as What I Don’t Know That I Know at H Gallery, Bangkok (2013); Gentle Matter at Richard Koh Fine Arts, Singapore (2013); GAP the Mind at Marina Bay Financial Center, Singapore (2012); Compulsive Orders at Tally Beck Contemporary, New York, The U.S. (2011); Dialogues at Bangkok Art & Culture Center (BACC), Bangkok (2011); Unspeaking Engagements at Lancaster Gallery, Coventry School of Art and Design, England (2010); Permanent Flux at GMT+7, Brussels, Belgium (2009); Interior Horizons at Catherine Schubert Fine Art, Bangkok (2008), etc. His work concentrates on diversity in the human body, showing invariable meaning as well as flowing appearance.
Eric Bainbridge

Eric Bainbridge's sculpture "Untitled (Bangkok 2)" is an object that is ordinary in its familiarity and also extraordinary because of it. A steel structure fresh from its manufacture, with no dressing beyond the cartoon features of its linear form; it could live happily in any urban landscape, implying both function and a wider social domain. A towel with enduring floral design drapes positively over the steel form. In material contrast, and intimate in its provenance it proffers a quotidian and incidental narrative.

"Untitled (Bangkok 2)" is object as much as sculpture, a fiction as much as it is actual. The clarity of its formal presence, sits enticingly at odds with its equivocal message.

Eric Bainbridge is a British artist. He studied his BA at Newcastle Polytechnic and his MA at the Royal College of Art, London. Currently, he is Professor of Fine Art at the University of Sunderland, England. He has exhibited worldwide in both solo and group exhibitions, such as Modern British Sculpture (a highly significant exhibition on British sculpture) at The Royal Academy, London (2011); Material Culture at Hayward Gallery, England (1997); Eric Bainbridge at The ICA, The U.S. (1987); Style, Space, Elegance at The Stedelijk Museum, Netherlands (1989); View Points at Walker Art Centre, The U.S. (1986). He had solo show of his sculptures Steel Sculptures at the Camden Arts Centre, London, (2012).
Jedsada Tangtrakuwong

The work is inspired by hiking experiences in Thailand’s national parks. Rock steps are a part of a walking trail that leads to a mountain top. To step from rock to rock on the rock steps raise one’s consciousness to balance oneself, not to fall off and to determine the next steps. This participatory artwork focuses on producing a dialogue between artist and viewer. Viewers are invited to climb up the sculpture; the downtown view and exhibition view can be seen at the top. Each step had different width, height and depth; therefore, viewers must walk consciously.

Jedsada Tangtrakuwong is a Thai artist. He graduated with a Bachelor’s degree from San Francisco Art Institute in The U.S. and a Master’s degree from the Slade School of Fine Art, University College London, England. He started with a site-specific installation. Since 2005, most of his works have consisted of an architectural structure in a space in order to make an audience question his use of materials, techniques and structures. Since 2011, he has combined the culture of the north eastern region of Thailand, his current workplace and house, with his works exhibited in several countries, such as Nave 13 at Espacio de Creación Contemporánea, Spain (2013); The Hua Krathi Project at School of Art Gallery, RMIT University, Australia (2013); Downfall at Bangkok University Gallery (2013); Mobility and Identity: RE--culture 1/Art in Progress at Argyri Market, Greece (2012); Sounds of Dust at 943 Studio, China (2011); Salon Für Kunstbuch. An Artwork as Enterprise at Museum of Contemporary Art, Germany (2010); Stand and Fall at Kunst Doc Project Space, Kunst Doc Gallery, South Korea (2009).
Monkey’s Cooking Pot
The monkey’s opulent cooking pot crashes to the ground having tempted one too many victims. This oversized chandelier appears to crash to the floor from the weight of the pitcher plant arms. Its grandiose monumentality, testing the frailty of its constituent materials and the construction methods, reflects a desire to live life to its full whilst acknowledging mental, physical and spiritual vulnerabilities. The Thai pitcher plant’s colloquial name MOR KAOW MOR KAENG LING – monkey’s cooking pot - gives a deeper resonance. The concept of a baroque chandelier swinging precariously from the ceiling soon grows into a hairy monkey-like pot, twice the height of the gallery’s ceiling, displaying soft beautiful chains linked to the grotesque lips/orifices of the pitcher plant to entice and revolt. This transformation was created by the collective effort of 25 Thai assistants who took the construction to a new level through the fabrication of the structure and intense wrapping of ribbon around 1000 chinks of metal. All this was unpredicted and a delight.

Miranda Housden studied undergraduate sculpture at Falmouth University followed by an MA in fine art at Chelsea School of Art and Design before becoming a Rome Scholar in sculpture at the British School at Rome in 1990. This was followed by an artist in residency at the Academy of Arts Architecture and Design (UMPRUM) in Prague, the Czech Republic in 1992/3. During the last 10 years her practice has been informed by a number of research and related positions she has held, including being London Director for the Royal Institute of British Architects followed by her position at the Institution of Civil Engineers. Her on-going and related studio practice based at Chisenhale Arts Place, Bow has led to both exhibitions in the UK and internationally and her curatorial practice has included a number of cross-disciplinary exhibitions and the production of a series of short films. Recently she has both been the lead curator and participant in a major Arts Council funded exhibition Compulsion at St Clements Hospital, Bow, London.
Nathaniel Rackowe

Artificial light and structure combine in works that animate architectural spaces, and transform viewers into active participants in Rackowe’s sculpture and installations. These works explore the boundaries of physical space and movement, often casting light about their perimeters like a search beacon. Made of low-tech ‘functional’ materials, coxmbined with light and sometimes movement, the works expose otherwise unseen dimensions, visual and temporal, activating and giving physical form to the ‘in-between’ space that they inhabit. Platonic Spin has a strong sense of the urban and the geometry of architecture and its accoutrements and celebrates the beauty and surprise of light; Pathfinding Bkk creates a line across the exhibiting space, partly real and partly imaginary, casting a glowing yellow light on the surrounding walls.

Nathaniel Rackowe is a British artist. He completed his BA at Sheffield Hallam University and his MFA at the Slade School of Fine Art, University College London, England. He has exhibited his works in many countries, such as Reflections on Space at BISCHOFF/WEISS, England (2013); 21x29.7 at Galerie De Roussan, France (2012); Come le Lucciole at Nicolletta Rusconi, Italy (2011); Black Shed Expanded at Art Basel Miami Beach, Positions with BISCHOFF/WEISS, The U.S. (2009); Divisions at Centro Colombo Americano, Columbia (2009); Kaleidoscopic Revolver, British Art at Hanijyun Contemporary Space, China; Natural Wonders: New Art from London at Babakov Art Projects, Russia; Superposition at Duve Gallery, Germany; London Calling at Total Museum of Contemporary Art, South Korea, etc. He has also participated in residencies in several countries, such as DEN FRIE Center of Contemporary Art/CPH Air Residency, Copenhagen, Denmark (2012); Artist residency with the Delfina Foundation, Beirut, Lebanon (2009); British Council / Bangkok University residency, Bangkok, Thailand.
Neil Jeffries

Because these nine sculptures were made recently, with the intent of showing them in Bangkok, they perhaps capture a more intensely connected set of feelings than I usually admit to. I make relief wall-hung sculpture because I want to fuse pictorial promise (the suspension of disbelief) coupled with the real "coming at you" reality of three dimensions. In this work the subject matter is the clocking of emotional states. Abstract/figurative, happy/sad, high/low… it all features.

Neil Jeffries is a British artist. He graduated with a BA from St. Martin’s School of Art and an MA from Slade School of Fine Art, University College London. He has exhibited widely including with Blond Fine Art and Angela Flowers Gallery in both London and Los Angeles. More recent shows include: Camp and Company, Art Space Gallery, London, curated by Jeffery Camp, (2013) Stew Art Space Gallery, London (2008); Flowers Central, London (2003); Carnivalesque Brighton Museum and Art Gallery, Brighton (2000); British Figurative Art, Part Two: Sculpture, Oldham Art Gallery (1998). His work is in many private and public collections, including the Arts Council and British Council collections. He was a winner of both the prestigious Wollaston Award in the Royal Academy’s Summer Exhibition as well as the Bryan Robertson Award and the Arts Foundation Award. He was made a Royal Academician in 2013.
Nipan Oranniwesna

The installation entitled The space left no memories without its creator consists of three main elements: a carved wooden text of the lyrics of Thin Thai Song; interviews and VTR of 34 cleaners and security guards of Bangkok Arts & Culture Centre and photographs of objects within the storage room of Bangkok Arts & Culture Centre.

The Bangkok Arts & Culture Centre is situated at the heart of the city and has often been used as a political stage for drawing the attention of the public.

Thin Thai Song was composed by Luang Wichitwathakarn in 1938 and was part of a historical play called Maha Thewi, aimed at arousing a sense of nationalism, telling listeners to protect the kingdom like the protective fence of a house and to fight and never surrender to the enemies who try to take over the nation.

Nipan Oranniwesna is a Thai artist. He graduated with a Bachelor’s degree from Silpakorn University in Thailand and a Master’s degree from Tokyo National University of Fine Art & Music in Japan. Currently, he is a lecturer of the School of Fine and Applied Arts at Bangkok University. He has presented his works in both solo and group exhibitions in different countries, such as Speechless at 100 Tonson Gallery (2012); Artist in Wonderland at Kuandu Biennale 2012; Artist in Wonderlan d at Kuandu Museum of Fine Arts, Taiwan (2012); 18th Biennale of Sydney: all our relations at The Gallery of New South Wales, Australia (2012); Subject Shall Remain Anonymous at Give Art Space, Singapore (2012); City-Net Asia 2011 at Seoul Museum of Art, South Korea (2011); Wonderland at The Art Center g23 (2011); We Who Saw Signs at ICAS Gallery1, Singapore (2011); This is not a Fairy Tale at The Art Center g23 (2011); Paper Matters at Bangkok Art & Culture Center (BACC) (2010); Thai Yo: Thai Japanese Contemporary Art at Bangkok Art & Culture Center (BACC) (2010); Being … at home at Osage Kwuan Tong, Hong Kong, China (2009); Nipan Oranniwesna at Osage Singapore, Singapore (2009).
The doctrines of impermanence and karma teach acknowledgement of the truth; they do not teach acceptance of the status quo.

The teaching of impermanence enables humans to comprehend the truth that nothing is permanent so whatever comes into being will pass away and this is natural. A person who can fully grasp this concept will not be weighed down by suffering, he will be relaxed, happy and unperturbed.

However, we also have to realize further that things do not arise and pass away haphazardly. They are constrained by causes and conditions. They prosper because there are factors that make them prosper, and they decline because there are factors that cause them to decline. If we don’t want them to decline, we have to avoid and get rid of factors causing their decline. If we want prosperity, we must develop factors that bring about prosperity.

I would like to cite verses of saying in the Pali Canon as an example that teaches the right attitude and practice while confronting impermanence (A.III.62):

The Three Planes : Phra Brahmagunabhorn (P.A. Payutto) Translated by Prof.Dr.Pongsri Lekawatana

Panya Vijinthanasarn studied in 1982 at the Slade School of Fine Art, UCL on a British Council scholarship. In 1986 -1987, Acharn Panya led a team to decorate the Buddha Padipa Temple in Wimbledon, London, with neo-traditional murals that dealt with the conventional subjects of the Three Worlds. The success of that project led to further commissions to create the mural paintings for the Thai Pavilion at Expo’88 in Brisbane and Expo’92 in Seville. In 1995-1996 he was commissioned by the Siam Commercial Bank to paint murals for the new Head Office and he also collaborated in illustrating His Majesty The King of Thailand’s book, “Mahajanaka” Panya has shown internationally in galleries and museums in many countries and widely in Thailand.Panya was a former Dean of the Faculty of Painting, Sculpture and Graphic Arts of Silapakorn University in Bangkok. He is presently a lecturer in the Thai Art Department, Faculty of Painting, Sculpture and Graphic Arts of Silapakorn University.
Tintin Cooper

People often ask me why I only appropriate particular images, and especially why images of powerful men, such as footballers. There is such a long history to these types of martial/royal images, whether they are Roman emperors, athletes, soldiers, politicians or religious figures - the gestures and graces continue to be the same across the ages. These images were often made to be preserved eternally, but in them I see a paradoxical and inevitable fall from the pinnacles of the ideal, which is why I find them interesting and choose them as a starting point and manipulate them in my work. My interest lies in the moment the heroic pose cracks: the split-second between greatness and insignificance, the perception of the gladiator as hero and the gladiator as a thug, the politician as a great leader and a laughing stock - a fragile hinge.

Tintin Cooper is a Thai-British artist. She studied BA painting and MFA sculpture at the Slade School of Fine Art, University College of London. She is based in Thailand and England. Her works have appeared in several exhibitions, such as Props at Yinka Shonibare’s Guest Projects space, England (2011); 4th International Video Art Biennale, Israel (2010); Lifeboat 2008 at Asia Australia Art Center, Australia (2009); Panasonic Arts Festival at Tokyo Wonder Site, Japan (2008). Wowow! at Tate Britain, England (2008). Wowow! Collection in Transmediale Festival, Germany (2008), etc. She also participated in residencies in Kurt Schwitters's Studio, England (2011); Tokyo Wonder Site, Japan (2008); Silpakorn University (2007); and About Café (2006). Tintin Cooper is an artist who performs diverse artworks, such as paintings, photographs, videos, installations, etc.
Tuksina Pipitkul

Responsibility is a common conscience in society but it must be combined with strong will, commitment, regularity and sacrifice. The piece 100,000 lines is an artistic process to reflect this responsibility and commitment. The process requires tying, fastening and pulling small pieces of cable ties to make the large defined structure. The plastic cable strap used is made by mechanical reproduction and placed in plastic bags in bulk. Cable straps echo modern urban life, giving a sense of the contemporary city and the mass-produced industrial society we live in. When the small material comes together by this process of hand knitting of each line, it becomes a reflection of the perseverance, commitment and consistency that is required as key elements for being responsible.

100,000 lines has the shape of a type of stray dog that is often seen in the streets of Thailand. With this piece I hope to persuade people to feel responsibility for the stray animals found in Thai society.

Tuksina Pipitkul is a Thai artist. She graduated with a Bachelor’s degree from Silpakorn University in Thailand and a Master’s degree from California State University Northridge U.S.A. She is a lecturer of the School of Fine and Applied Arts at Bangkok University. Tuksina Pipitkul was artist in residence at The Slade School of Fine Art, UCL on a ASEM/DUO fellowship(2010). She has participated in many exhibitions, such as 1st Bangkok Creative Exhibition at Bangkok University Gallery (2012); Prop at Yinka Shonibare’s Guest Projects space, England (2011); Sounding out Creativity at Bangkok University Gallery (2010); Under the Same Sky at Bangkok University Gallery (2010); Pig’s Eye at Conference of Birds Gallery, Thailand (2008); School of Bangkok Tadu Contemporary Art Gallery (2005); Don’t hurt us “Haru and Manggapone” at The Oddyssee, Bangkok (2005).
acknowledgements

Special thanks to:

Office of Contemporary Art and Culture
BACC
British Council
UCL, Slade School of Fine Art
UCL Development and Alumni Relations Office
Bangkok University
Chulalongkorn University
Ark Fongsmut

All the wonderful volunteers and helpers from the BACC and Supernormal for their great help in constructing the exhibition.