เจ้า-ของ possession (1)

นิทรรศการผลงานทัศนศิลป์ระดับนานาชาติ
an international exhibition of contemporary art

หอศิลปวัฒนธรรมแห่งกรุงเทพมหานคร
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กิจกรรมนี้ โปรดติดต่อกับ บริษัท ดัทตัน ได้ทาง :
curated by Brian Curtin & Steve Dutton
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นิทรรศการผลงานทัศนศิลป์ร่วมสมัยระดับนานาชาติ
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Published by:
Brian Curtin and Steve Dutton
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**possession (1): an introduction**

**possession (1)**—in its first venue as an on-going project—is an international exhibition of visual art that explores the potential for artists to work with questions of authorship and subjectivity, whilst engaging with the pervasive influence of internet culture and contemporary visual reproduction. The artists here respond to high and low technology and its affects in terms of the capacity for infinite reproduction, the social predominance of virtuality and the non-hierarchical character of how we currently consume images and representation.

A sense of immersion in visual culture generally, the use of new and old technologies, a revisiting of earlier critical issues around authorship and originality, the varying significance of codes within a global context, and a disturbance or disruption of images characterizes all the artworks in **possession (1)**. These issues challenge the very possibility of a singular or distinct context for understanding the artwork, and the presence of the artist all but dissipates. The artists in this exhibition grapple with this perception, or assumption. **possession (1)** points to the paradox of a claim for specificities and subjectivities in much contemporary practice whilst acknowledging the greater forces and agencies which affect it; or, who is in the process of possessing who? And how do we decide?

Andrew Bracey remakes canonical western masterpieces with the juxtaposition of abstraction and figuration and the hand-made and commercially printed. Andrew Spackman explores how value and meaning can be attributed to the possibilities of cheap and infinite reproduction. Chan Dany pays homage to traditional Khmer motifs through a painstaking and unusual process of copying their forms. Chris Shaw-Hughes conflates drawing and photography for a deceptively ‘epic’ view of historical tragedy. Dennis Balk and Olivia Notaro move us into a spatial and phenomenological engagement with images, and out of our virtual worlds. Inversely, Susan Collins’s ambitious digital ‘writing’ of the natural landscape captures minutiae that our experience can overlook. Julia Schwadron and Rene Smith inquire into the temporal nature of subjectivity and desire as they highlight older methods of communication, and not necessarily quaint. Nigel Power also looks to the past, to archetypes of masculinity now rendered strange. Kornkrit Jianpinidnan seamlessly manipulates his photographs of rural views to ghostly affect. Lesley Guy transforms the quotidian and crassly commercial to something altogether more enigmatic and engaging. Viêt Lê draws on international codes of popular culture as they can be filtered by local contexts and consequently he offers a dynamic of the familiar yet foreign. Tintin Cooper foregrounds what it means to look at and interpret images by utilizing the expressive possibilities of paint in order to capture the typically unnoticed details of popular and iconic representations. Michael Day occupies an ambivalent position between imagistic nostalgia and critical distance. Steve Dutton and Neil Webb play with an appropriation of the notion of an ‘end’ to things. Doug Fishbone and Maud Haya-Baviera self-consciously inhabit their filmic and digital realms while Steve Hawley explores the opposite with the creation of a virtual actor who speaks the words of a seminal novel.

As our second essay in this catalogue explores, practices of appropriating or copying, exploding cultural distinctions, challenging viewers’ traditional understandings of artistic authorship or crossing boundaries per se may have far less radical currency in contemporary art practice than they once did. Taking this on board, instead, **possession (1)** begins to examine how artists nevertheless continue to re-make the contemporary world of images, responding to its near-blinding rhetorical force and endlessly disseminated forms in ways that suggest they resist or refuse, reduce or re-direct, and critically re-possess.

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**Brian Curtin** is an art critic and curator based in Bangkok. Brian lectures at Bangkok University.

**Steve Dutton** is a UK-based artist. Steve is Professor of Contemporary Art Practice at the University of Lincoln.
The discursive lineage of possession (1) is in the legendary exhibition Pictures, curated by Douglas Crimp at Artists Space in New York City in 1977. As has been widely discussed, Crimp’s choice of artists marked a decisive and highly influential claim for the interest of images and image-making further to the predominance of Minimalism and Conceptualism. Amongst the many issues and questions that Pictures generated, Crimp offered a theorized understanding of representation itself, now unfixed from realism through a critical focus on matters of interpretation, ideology and context.

The legacy of Pictures continues to be felt in spite of the fact that internet culture and the technologies of contemporary visual reproduction persistently affirm what were once radical claims: the originality of authorship is a fiction; meaning is fluid; and divisions of cultural value between genres or types of imagery are arbitrary and essentially untenable. Exhibitions such as Dispersion (ICA London, 2008-09) and Still Life (Lismore Castle Arts Ireland, 2011), for example, explored how artists’ commonplace engagements with visual culture more generally can be informed by personal and idiosyncratic narratives, fascination rather than critical distance, and impulses to order, re-order and re-represent the infinite possibilities for image production and circulation in our current period. Central to this is the interest of how artists continue to grapple with questions of representation is, and does, and can.

(1) possession emerges from a conversation about art and appropriation – the re-use of existing and all manner of images and forms – in the early stages of the 21st century, as a process of accumulations and absorptions, but also around the process of exploration examined via the dual potential of the image: its emptiness and its concrete actuality. possession’s first public manifestation began here but we have yet to see where it will end and what it may become (if indeed it does end or ‘become’ at all).

It is useful to think of possession ‘as’ a conversation and like many conversations it is more likely to veer wildly from point to point. Matters which may be aligned upon in such a conversation might include the matter of subjective agency, a desire to reinvent the visual world with personal meanings, or to produce new meanings or what we can call myths (a form of re-possession). This conversation may also orientate itself around the inhabitation of an image or images, and the insinuation of the subject into the image, and vice versa. Or not. Because, as we all know, good conversations tend to develop a life of their own and of course this may be precisely the point. If the conversation begins by talking on or around appropriation, isn’t it to be expected that it too begins to appropriate itself, as conversations typically do? Conversations do, rather than merely say.

A defining characteristic of possession (1) is in the fact that it signals its own appropriation and assimilation; this exhibition will be taken up by possession (2) which, in turn, may be consumed by possession (3) ad infinitum in much the same way as the artists within absorb and/or become absorbed by the materials, images and sounds they employ or attempt to inhabit.
บทนิทรรศการที่สำคัญที่เราคงจะไม่เคย
กลับมาถึงอีก หรืออาจจะยุติได้ในอนาคต.

เกร็ดที่นิทรรศการ Pictures (1977) จากนั้นบางว่าในนิทรรศการที่สำคัญ.
นิทรรศการ นั้นซึ่งรวมถึงเรื่องราวทางศิลปะ
และศิลปินส่วนตัว (artist space) ซึ่งนายโครส คริมพ์ ผู้รักษา
และจัดแสดงที่นิวยอร์ก ในปี ค.ศ.1977.

นิทรรศการ Pictures สะท้อนถึงว่าศิลปะในทาง
ศิลปะได้ถูกครอบงำาโดยศิลปะในแนวทาง
ดังกล่าวมี ดักลาส คริมพ์ เป็นภัณฑารักษ์ และจัดขึ้นที่
ในนครนิวยอร์ก เมื่อปี คศ.1977.

เข้าใจเป็นการยืนยันแนวคิด
ไม่อาจให้เหตุผลได้
ตีความ

นิทรรศการนั้นสูญหายไปไม่สามารถตีความ
ไปได้แก่เจ้า-ของ มาจาก

ภาพแทน (representation),
โดยไม่นำาไปโยงกับแนวคิดของ


และ การผลิตภาพ
นิทรรศการสำคัญๆ เช่น
ซึ่งถือกันว่าเป็นตำานานทางศิลปะ.

นิทรรศการนั้นที่ว่า

เจ้า-ของ มาจาก

ผู้สร้างงานสามารถสร้างความ

เพียงเรื่องแต่ง

และ การผลิตภาพ
นิทรรศการสำคัญๆ เช่น
ซึ่งถือกันว่าเป็นตำานานทางศิลปะ.

นิทรรศการนั้นที่ว่า

เจ้า-ของ มาจาก

ผู้สร้างงานสามารถสร้างความ

เพียงเรื่องแต่ง

และ การผลิตภาพ
นิทรรศการสำคัญๆ เช่น
ซึ่งถือกันว่าเป็นตำานานทางศิลปะ.


ศิลปิน
artists
Dennis Balk is an educator, visual artist and writer based in Bangkok. He is currently the Chairperson of Design Media Arts at Bangkok University International, as well as the Director of the BUI Media Lab. Since the late 80s his gallery and museum work has addressed the conditions of narrative and the narrative aspects of historicizing the present. Media for his gallery work has been broad, including: early digital printing; painting and sculpture; theatre; and audience participation installation. His work has been exhibited and reviewed internationally.

What about CHEESE AND CORN??
That should work/
what do you think??

Dennis Balk 2013 from La Metafora Inizale
Installation printed and sewn vinyl
Dimensions variable

Chan Dany 2012 *Khmer Tile 1*
Colored pencil shavings glue wood
100 x 100 x 3 cm
Steve Dutton is based in Sheffield and London. A graduate of the Royal College of Art in London, his individual and collaborative projects have been exhibited widely throughout the England and internationally, including The Institute of Beasts (2009) at Kuando Museum of Fine Art in Taipei and The Stag and Hound (2011) at PSL in Leeds which was nominated for the prestigious Northern Art Prize. His most recent commission was End of Ends (2012), an Arts Council of England-funded project for Bend in the River in the East Midlands of the England, where he collaborated with the sound artist Neil Webb. Steve’s solo work has recently been included in Modern Times which was shown at numerous sites across the Netherlands including the Stedelijk Museum Amsterdam and the Centraal Museum Utrecht. He has published in the Journal of Writing in Creative Practice and the Journal of Visual Arts Practice along with many contributions to various magazines, publications and conferences on contemporary art. He also has curated a number of exhibitions, including Unspeaking Engagements with Brian Curtin. Steve is a Professor in Contemporary Art Practice at the University of Lincoln in the UK where he is currently co-developing LADRH (The Lincoln Art and Design Research Hub). He is a founder member of S1 Artspace in Sheffield and a former Director of Sheffield Contemporary Art Forum and the ArtSheffield Biennial Programme.

Neil Webb works extensively with sound and his practice reinterprets narrative elements from film and literature, such as Far Beneath in the Abysmal Sea (2009) which was inspired by Tennyson’s sonnet and John Wyndham’s book The Kraken Wakes. Neil also created a work based on the imagery of the film 2001 A Space Odyssey and titled The Stars In Us All (2007), which was shown at Bloc Projects in Sheffield. His work has been exhibited internationally and he has undertaken residencies in the UK and abroad. Neil has performed new live surround sound collaborations with Ron Wright, A Colony Provides a Safe Haven (2010) at Tate Britain and Wired Above (2011) with David Morin at Jeune Creation in Paris. Neil is a Senior Lecturer in Sound Design at Sheffield Hallam University in England.

Doug Fishbone 2009 Untitled – Hypno Project
Digital video installation
Lesley Guy is based in Sheffield, England. She is a member of the curatorial platform Furlough and co-director of Bloc Projects, an artist-led contemporary art space. Lesley graduated with an MA in Contemporary Fine Art from Sheffield Hallam University in 2010 and has exhibited widely across Europe and the UK. Group shows include *Portmanteau*, curated by g39 for Halle 14 in Leipzig, *Jeune Creation* at Centquatre, Paris and *Appropriate Response* at Vulpes Vulpes in London. She is represented by Conway Gallery, Leeds and Galerie May, Paris. Her work was recently published in Drawing Paper #6, co-curated by Gavin Delahunty from Tate Liverpool.
Steve Hawley has worked with film and video since 1981, exhibiting and broadcasting worldwide. His original preoccupation was with language and image, and in 1995 his experimental documentary on artificial languages was broadcast on Channel 4 TV. More recently his work has looked at new forms of narrative, such as *Love Under Mercury*, his first film for cinema which won a prize at the Ann Arbor Film Festival; and *Amen ICA Cinema* (2002), a palindromic video which won the prize for most original video at the Vancouver Videopoem Festival. His current work explores issues around the impact of new technologies on narrative. *Yarn* (2011) uses the DVD medium to create a never ending story, and *Actor* (2013) makes film without a camera by putting the performer in a motion capture suit. *Manchester Time Machine* (2012), made with the North West Film Archive, is the first ever iPhone app to combine archive film footage and GPS. Steve is a Professor and Head of Media at the Manchester School of Art, Manchester Metropolitan University.

Kornkrit Jianpinidnan 2012 *Worry and Love* (erasing process no.3/06)
photomontage, lambda print on plaswood
120 x 180 cm
Olivia Notaro is based between Bern and London. Olivia graduated with an MA from Central Saint Martin’s College of Art and Design in 2012 and in the same year won the first prizes of the Aeschlimann-Corti Art Stipend and Prize for Women Artists, Bern. Her works were included in Kunsférence (2012) at the Centre PasquArt, Biel, and This Is A Women’s World (2012) at the Museum of Art, Thun. She has also shown at the Museum of Art in Moutier and the Museum of Art in Interlaken, Switzerland.
Nigel Power is based in Bangkok. A graduate of the universities of Lancaster and Middlesex in the UK, his recent solo exhibitions include Twelve Men Laughing (2012) at Shanghai Studio, Shanghai; and group exhibitions include Radiation (2012) at Department of Avant Garde Clichés, Manila, The House Project at H Gallery, Bangkok, Punto y Raya (2011) at the Museo Nacional Centro de Arte Reina Sofia, Madrid, Surface Depth (2010) at H Gallery, Bangkok and FILE 2009 – Electronic Language International Festival at SESI Cultural Centre, São Paulo. Nigel is a designer, artist, researcher and academic. He currently leads the MFA in Visual Communication and is the Associate Dean for Research at King Mongkut’s University of Technology Thonburi in Bangkok.
Julia Schwadron is currently based in California. A graduate of the Tyler School of Art in Philadelphia, her recent solo exhibitions include EVERYTHING (2012) at H Project Space, Bangkok, and Julia Schwadron - New Paintings (2012) at The Farnham Galleries at Simpson College, Indiana. Recent group exhibitions include Your Face Is A Landscape (2013) at Field Projects, New York City, Brooklyn Visits Heath (2013) at Heath Ceramics, San Francisco, and Temporary Storage #01 (2012), curated by Chitti Kasemkitvatana, at the Bangkok Art and Culture Centre, in collaboration with the artist Sathit Sattarasart. Julia was a Visiting Professor and Resident Artist at Chiang Mai University from 2010 - 2011, and a Visiting Assistant Professor of Painting at the University of Iowa from 2007-2009. She is a founding member of the Matzo Files, an artist flat file project inside Streit’s Matzo store on the Lower East Side of Manhattan. As a Jacob Javits Fellow from 2002-2004, she facilitated an artist exchange in conjunction with the Transmedia Postgraduate Program in Art and Design in Brussels.

Julia Schwadron 2013 Games_People_Play
Acrylic on paper
30 x 38 cm
Rene Smith is based in Brooklyn, New York. She received her MFA from Tyler School of Art in Philadelphia and was a visiting lecturer in painting at Chiang Mai University during 2008-09. Recent exhibitions include a solo show at Chiang Mai University, a two person show at Koi Gallery in Bangkok, and group exhibitions at Angrit Gallery, Chiang Rai, NoSpace, Bangkok, and Aljira, New Jersey. Rene has attended residencies at the Gil-Society in Iceland and Vermont Studio Center and is the recipient of a grant from the George Sugarman Foundation. She has lectured on her work at Flux Factory, New York, Burapha University, Bangsaen, King Mongkut's Institute of Technology, Bangkok, Myndlistaskólinn á Akureyri, Iceland, Eastern Oregon University, USA, and Rhode Island School of Design in Rome, Italy.

Rene Smith 2012 Figure Undressing
Collage on paper
56 x 41 cm

As The Zoom Quartet, Andrew has released several CD’s including Oh No (2012), Capture (1999), with Mark Springer, and Blinger Suc – Remix of the High Llamas (1998)
Brian Curtin and Steve Dutton would like to extend great thanks to Luckana Kunavichayanont, Promadhattavedi Chatvichai and Pichaya Aime Suhthawan, of the BACC, for their support with this exhibition. Kate Buckley provided great administrative support, Be Takerng Pattanopas, of Chulalongkorn University, provided all the translations and Valerie McCubbin, of the New International School of Thailand (NIST), organized the accompanying education program. Nigel Power, of King Mongkut’s University of Technology Thonburi, did an exceptional job with the design work. Special thank you to all the artists and our sponsors, including the College of Arts of The University of Lincoln, the School of Art of Manchester Metropolitan University, Lanchester Gallery Projects and Coventry University, and The Arts Council of England. Steve Hawley would like to thank Andrew Brownridge, David Salter, Charles Swift and Dr. Peter Tiggy. Maud Haya-Baviera would like to thank Site Gallery, Sheffield, UK, Dr. Amanda Crawley Jackson, Eleanor Mason and Isla Tyrrell.
“Can visual art assume specificity when seemingly embedded in visual and material culture more generally? Is ‘criticality’ a potent means of distinguishing practices if, amongst other aspects, form and rhetoric appear as co-extensive with the object[s] under critique?”