



GENTLE MATTER

22 JANUARY - 22 FEBRUARY 2013



**Curated by
Brian Curtin**

Sopheap Pich
Tiffany Chung
Be Takerng Pattanopas
Leang Seckon
Jakkai Siributr

GENTLE MATTER: AN INTRODUCTION

By Brian Curtin

Gentle Matter explores ideas of craft, in relation to fine art traditions, as a rich source of interest for contemporary art and critical thought. As a number of historians and critics have recently pointed out, the contexts which fixed traditional ideas about craft have shifted radically for our current era and therefore we need not think of craft (or 'craft') in essentialist terms: from Mike Kelley's expanded engagement with the coded terms of handicraft to Tracey Emin's refiguring of its economic status in regard to the art market: and from social changes in relationships between gender and labor to the contemporary difficulty of establishing boundaries as the matter of different types of objects. Craft, as Glenn Adamson wrote in *Thinking Through Craft*, cannot be distinguished in kind but is typically understood as a question of degrees of difference; and, we can note, as an issue of argumentation.

However, artists who employ certain methods - including an emphasis on manual skill or the labor-intensive, the use of decoration and materials associable with historical versions of craft - are not well served by a perception of craft as amorphous or practically indefinable. The nuances of history can persist and, further, contemporary art, in expansive terms, offers certain pressures on understanding. Moreover, prejudices remain in circulation, however variegated: be it the critical preeminence of concept over qualities or formal dexterity, or continuing disparities - economic and otherwise - between genres (e.g. art and design) and therefore questions of the autonomy or integrity of the artwork.

Gentle Matter considers some potent contemporary concerns and resonances of craft-based practices. Sopheap Pich creates grids from a signature use of bamboo, rattan, burlap and earth pigments. A departure from the use of iconic imagery in reference to his childhood in Cambodia, Sopheap currently embraces the paradoxes and contradictions of an icon of western modernism through explorations of slippages between formal autonomy, tactility and

the encoded, while retaining autobiographical interest. Be Takerng Pattanopas's disarmingly detailed, illusionistic landscapes suggest abstracted, metaphoric, versions of the interior of the human body and are influenced by Buddhist ideas of physical impermanence and change. Jakkai Siributr employs the materials and methods of textile design to disruptive effect. Engaging antagonisms between surface decoration, vernacular codes and political commentary, Jakkai weaves multiple references to debased local beliefs and the excesses of contemporary popular culture. Leang Seckon's stitched paintings are comparable to Jakkai's methods but his works are more resolutely tied to precedents in canonical painting, both as a form and as a means of excavating personal and collective memory. Tiffany Chung's obsessively rendered collages deliberate on ideas of artificial nature, demanding interest in spite of a decorative and seductive appeal.

The title of this exhibition, *Gentle Matter*, points to both the qualities of the materials and methods that the artists mostly employ and the theoretical position of 'craft' for the contemporary context which, as pointed to above, arguably eschews craft's typically subordinated but often radical histories. These histories are also skewed by the diverse interests, contexts and traditions that the artists here emerge from. *Gentle Matter* acknowledges and explores the terms of craft as it can, and continues to, register cultural and social shifts; and expand, change or retreat accordingly. These shifts include the reconceptualization of issues of process and material, such as Sopheap's concern with the symbolic affects of seemingly formalist structures. And a nuanced interest in the semiotic dimension of decoration (Jakkai); or relations between opticality and the experiential as a means of understanding traditional fine art/craft divisions (Be Takerng and Tiffany). These relations bring us to questions of tensions between physical or sensational engagement and intellectual understanding, ideas of 'authentic' expression and critical distance (Leang) and, at the heart of this exhibition, the limits of craft and the possibilities for renewal.

References

Alissa Auther (2010) *String, Felt, Thread: The Hierarchy of Craft and Art in American Art*, Minneapolis and London: University of Minnesota Press
Julia Bryan-Wilson (2011) 'Sewing Notions', *Artforum*, February, 73-74
Glenn Adamson (2007) *Thinking Through Craft*, Oxford and New York: BERG

Brian Curtin is an Irish-born art writer and curator based in Bangkok. He publishes internationally and teaches at Bangkok University.

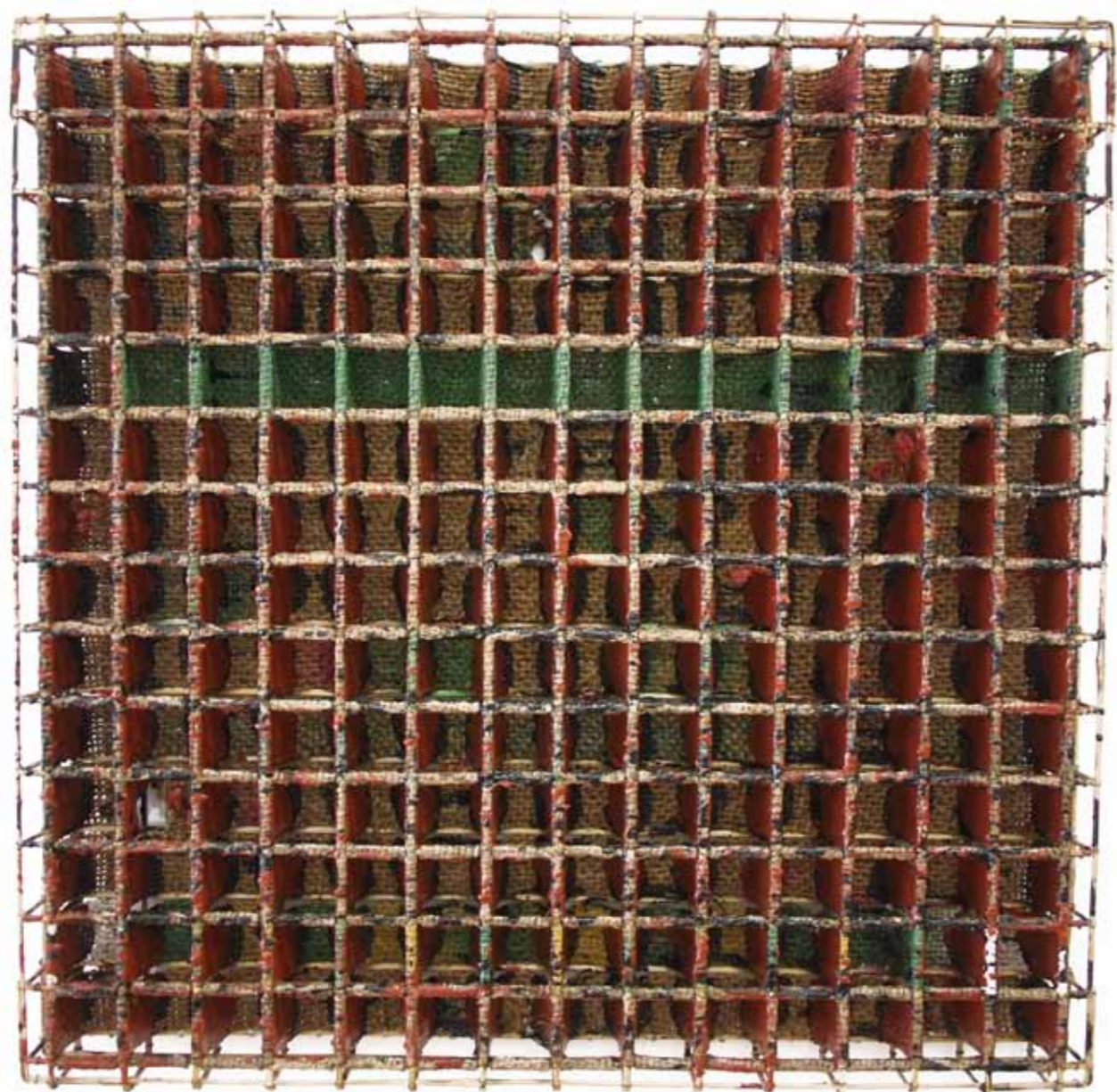


SOPHEAP PICH

Early last year I began this new series of works I called *Relief*. This series is a departure from my previous works insofar as I no longer rely on obvious references to memory and the human body.

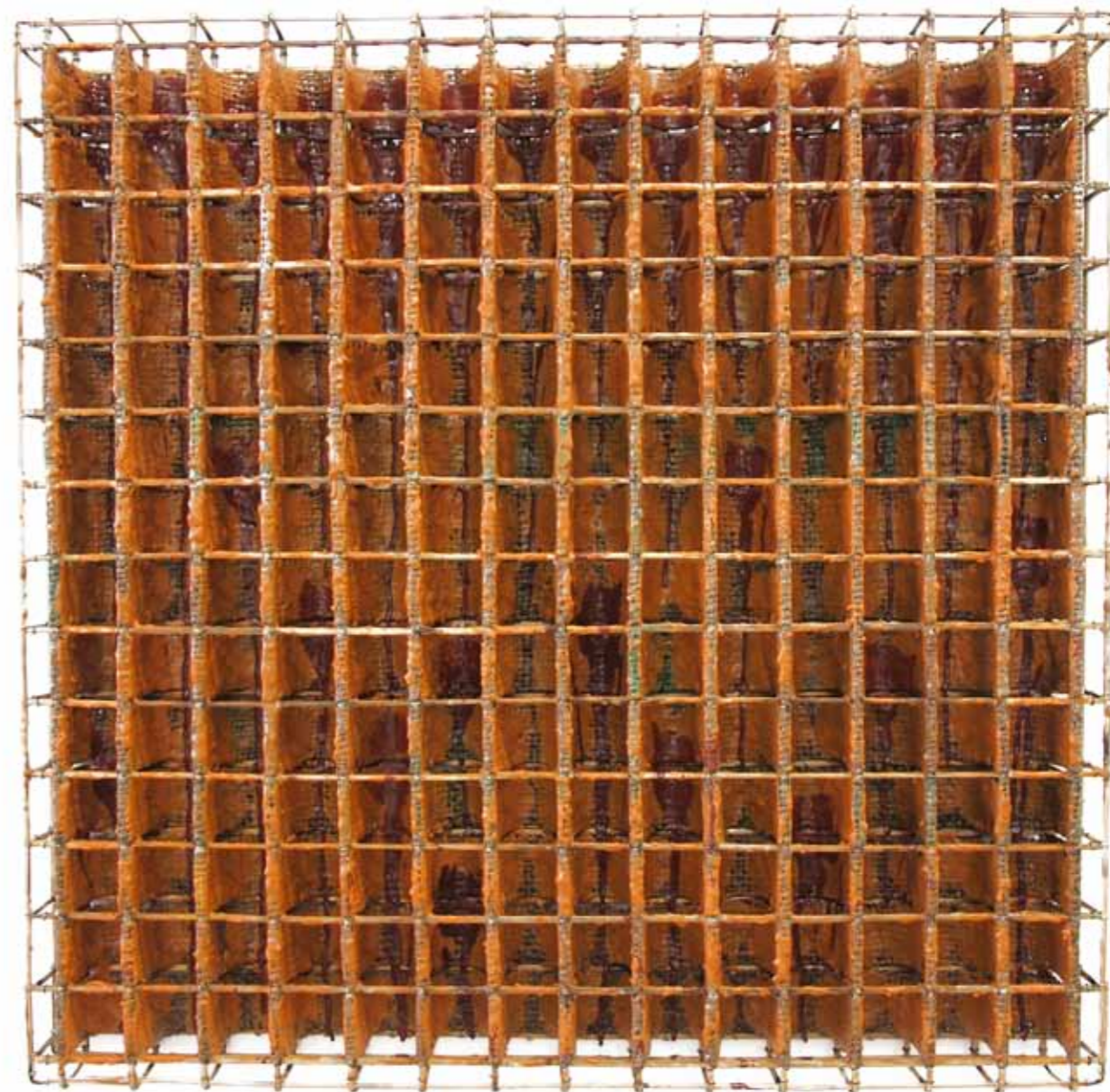
For the last few years I've collected, among other things, beeswax and differently colored dirt. I decided I needed a neutral support in order to use them so I created minimal forms of squares and rectangles that are hung like paintings. Using old burlap wrapped on bamboo, I applied a mix of charcoal and dirt that used beeswax and tree resin for binding.

These works aim to achieve a sense of resonance – an affect that doesn't have a name but feels true to me and what I know. I feel a sense of freedom and possibility within self-imposed restraint and I see each new work as a process of learning and discovery.



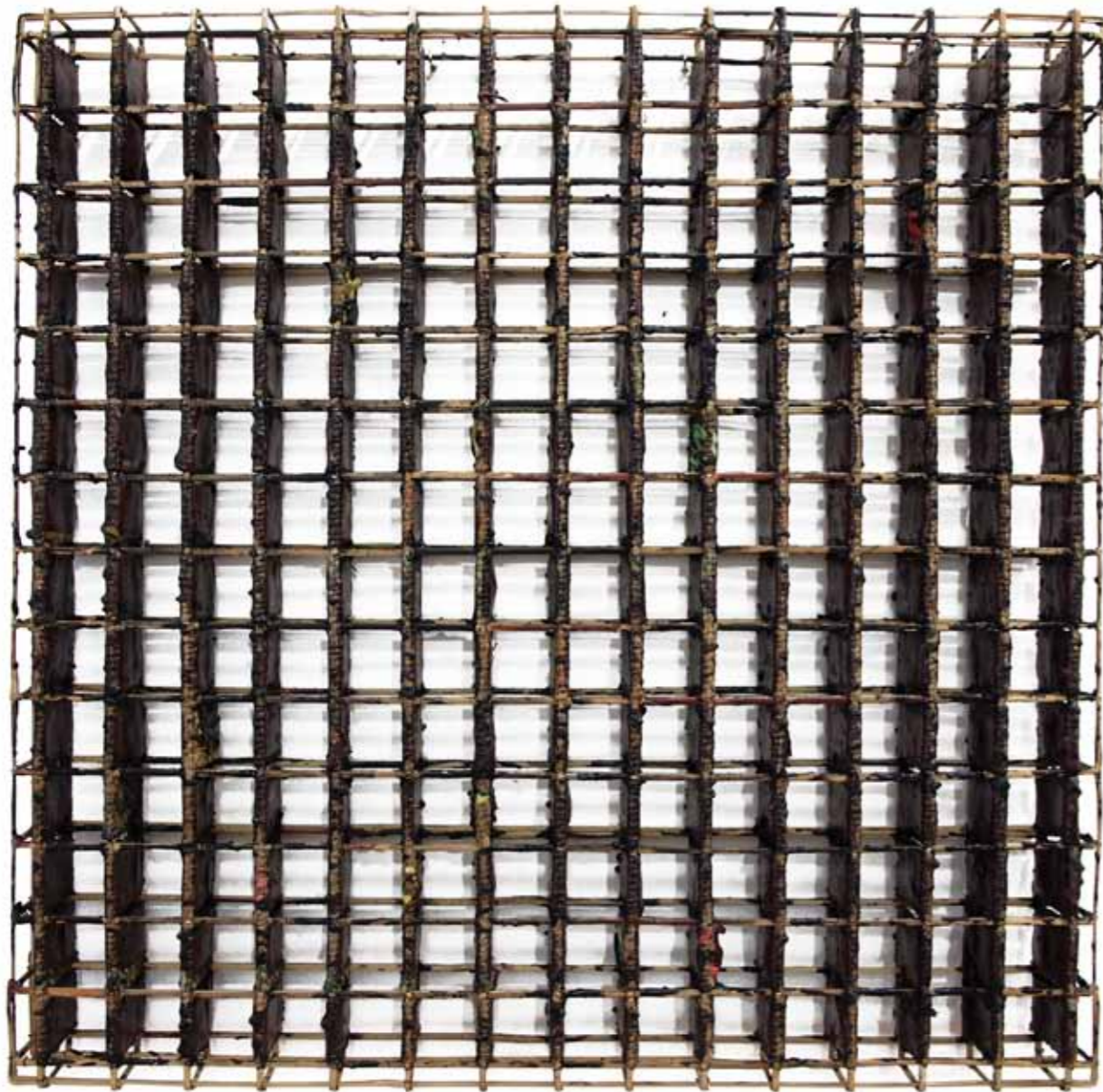
Untitled (Green Horizon)

Mixed media, 61 x 61 x 6 cm, 2012



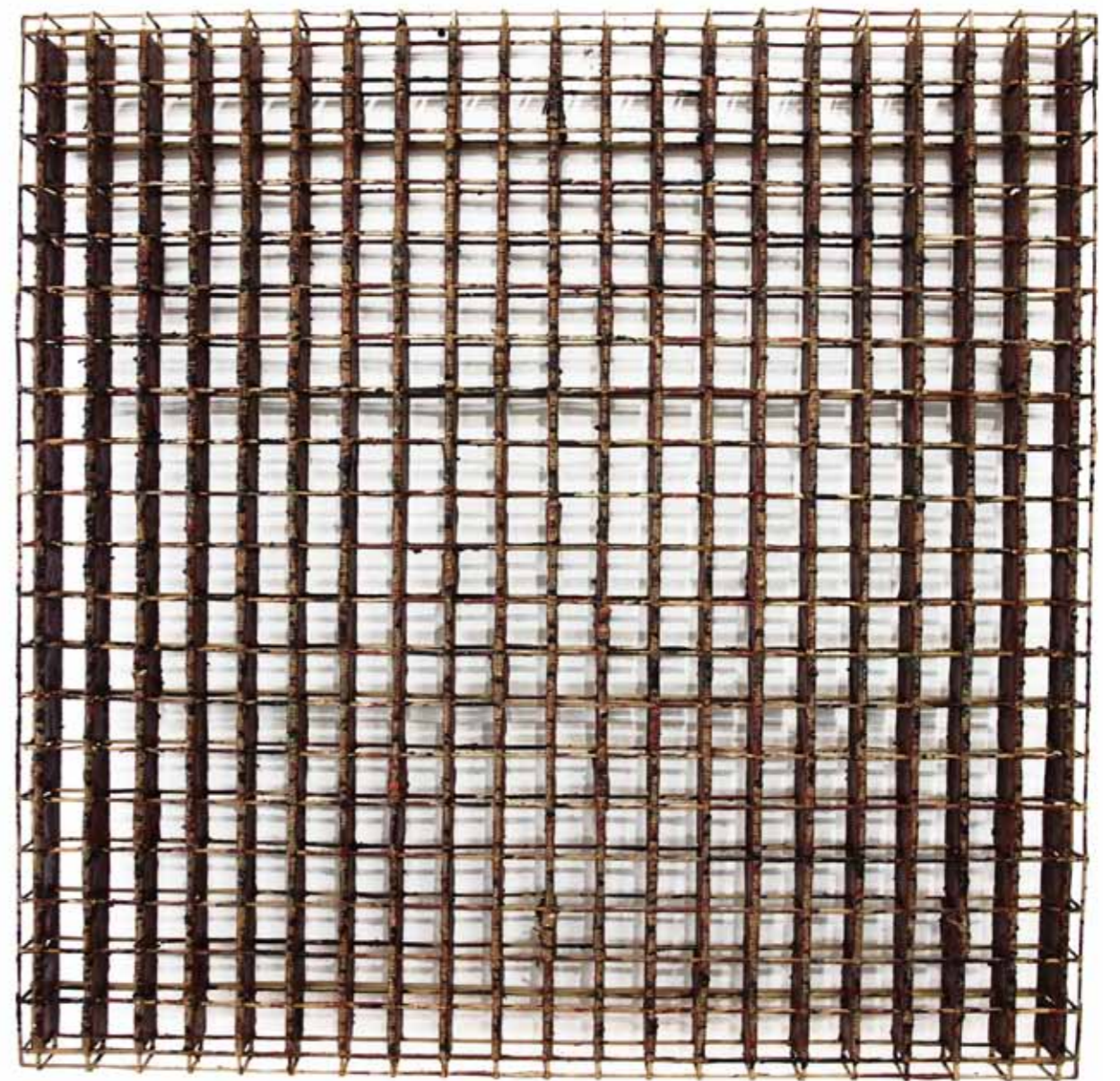
Untitled (Ochre Field with Flowers)

Mixed media, 61 x 61 x 6 cm, 2012



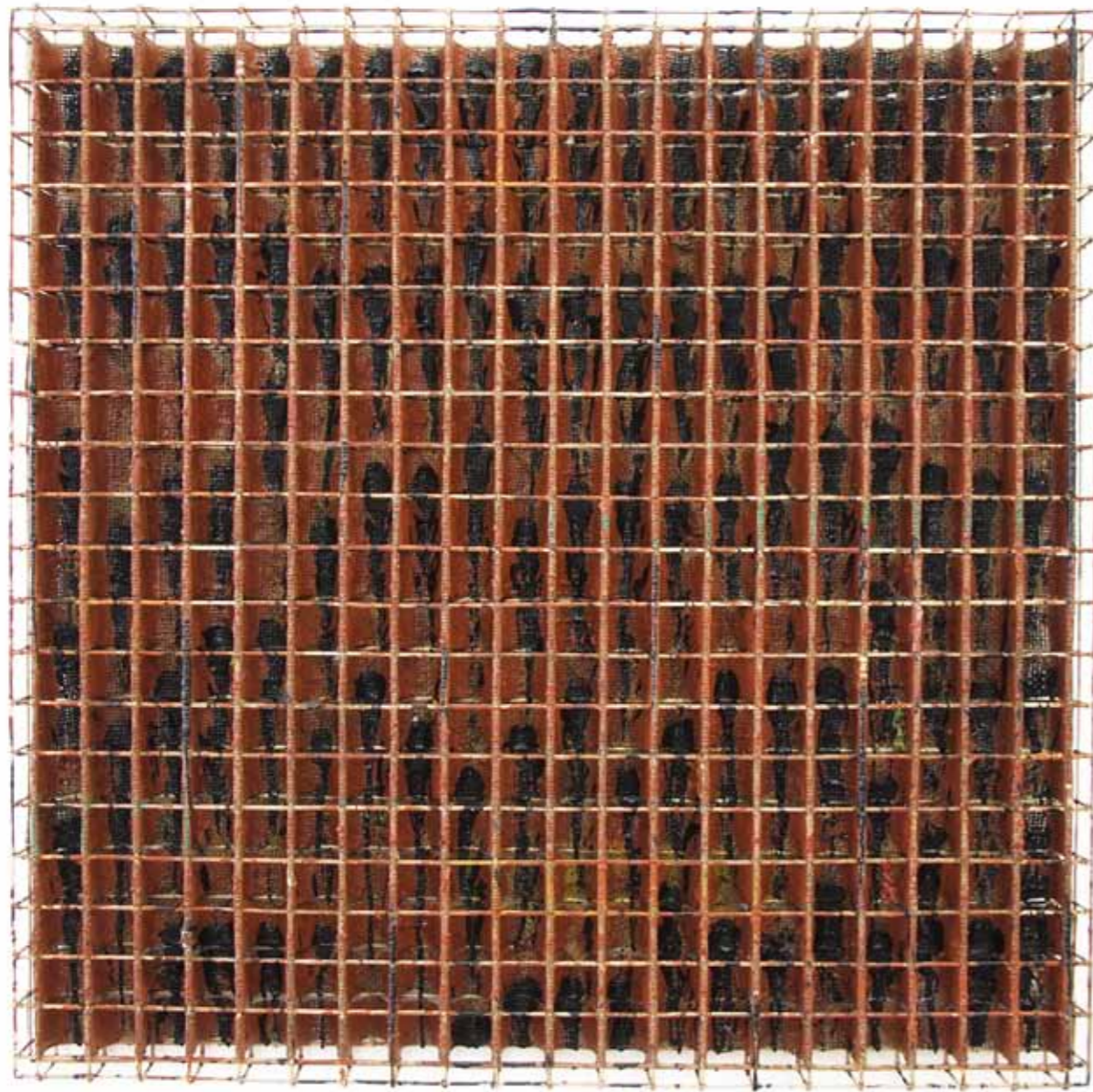
Untitled (Open Wall Relief with Red, Yellow and Green)

Mixed media, 61 x 61 x 6 cm, 2012

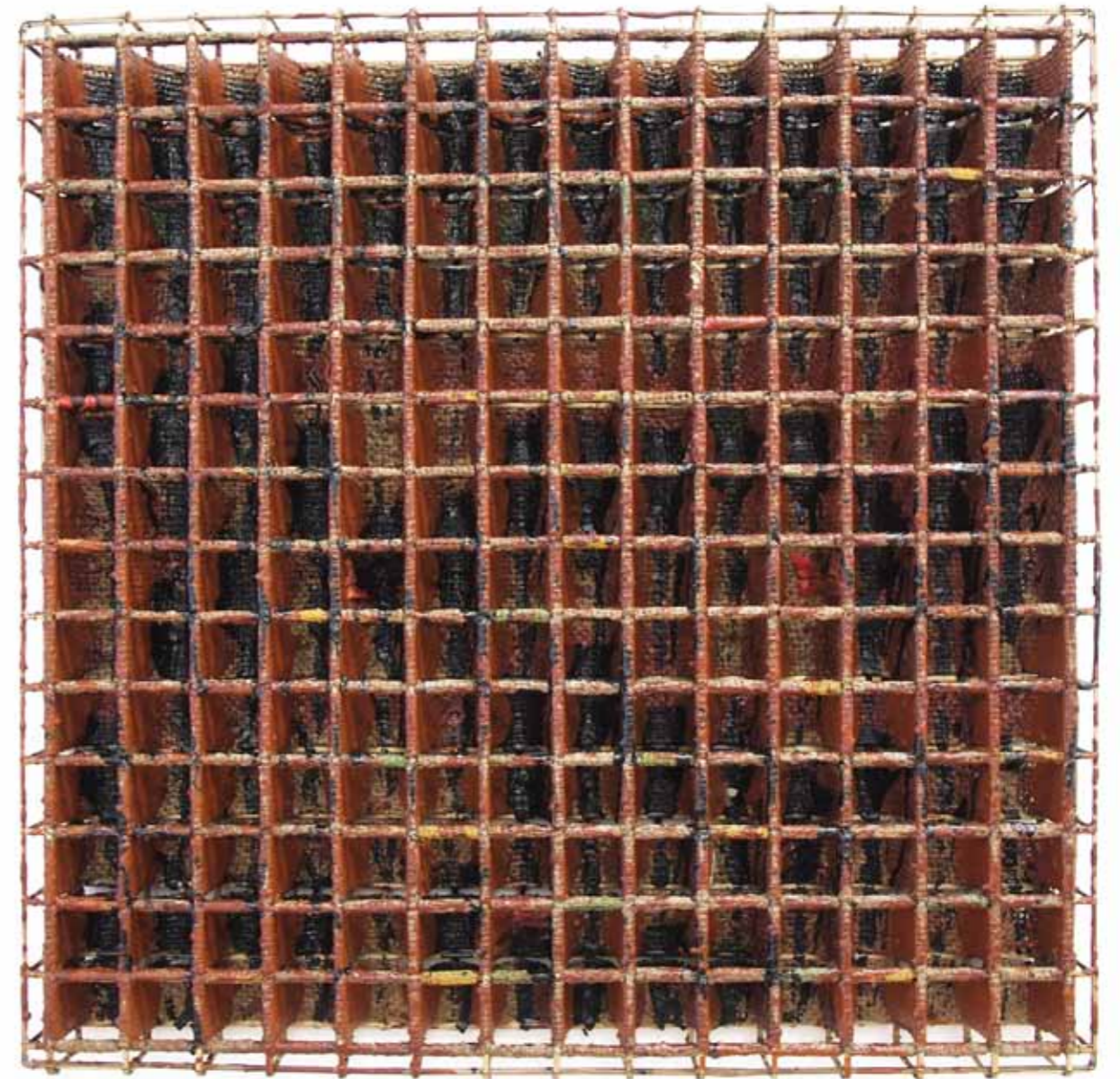


Untitled (Red Square Wall Relief)

Mixed media, 61 x 61 x 6 cm, 2012



Untitled (Undergrowth)
Mixed media, 61 x 61 x 6 cm, 2012



Untitled (Dark Field)
Mixed media, 61 x 61 x 6 cm, 2012



TIFFANY CHUNG

Tiffany Chung's cartographic and installation works examine urban development in relation to local environment, history and cultural memory, exploring the recovery and growth of specific cities that were traumatized by conflicts or heavily damaged by natural disasters.

Drawn to the process of transformation, not only in the physical destruction and reconstruction of the city but also the psychological realm of its inhabitants, Chung's early colorful paper collage series meditates on the anxiety and paranoia of urban living- with imported and stylized nature, the rapid changes in the urban landscape and culture, the bombardment of consumer products and our boundless desires. Her early photographic work fabricates multilayered narratives where the psychosis of contemporary culture is playfully provoked.

In contrast, Chung's recent theater performances take on a much darker tone in reflecting human loneliness, struggle, and endurance when society drastically transforms itself. Through the exploration of the porous contours of psycho-geographies, Chung's work interweaves specific historical events with spatial and sociopolitical changes to reflect the multi-layered relationship between site, map and memory. Her current study on the decline of towns and cities due to deindustrialization, demographic changes, global economic crises, extreme climate impact, and human destruction investigates the complexity of urban progress and population aging in post-industrial societies. Built upon this social anthropological research, Chung's most recent videos and large-scale installations create allegorical fantasies that imagine our world at the end of the human race and examine the aftermath of colonization and modernization.



Pink and Red No.5
Paper collage, 40 x 40 cm, 2005



Aqua Blue No.1
Paper collage, 40 x 40 cm, 2006



Pink and Red No.2
Paper collage, 40 x 40 cm, 2006



Pink and Red No.3
Paper collage, 40 x 40 cm, 2006



ESI AD

Oil-based marker, vellum and collage on paper, 71 x 51 cm, 2006



ESI Bubbles

Oil-based marker, vellum and collage on paper, 71 x 51 cm, 2006



BE TAKERNG PATTANOPAS

1.

We all have light within.

2.

My two extreme obsessions are space within and space without.

My gut instinct tells me that they are just both sides of the same coin.

3.

The very last second of my life will be my most exciting moment.

4.

Mysterious impenetrable Monoliths appear in Arthur C. Clarke's novel *Space Odyssey* and Stanley Kubrick's movies. My sculptural mission is to penetrate my own Monoliths.

5.

In *Mahabharata*, when the baby Lord Krishna opens his mouth in front of his foster-mother Yashoda she saw the Seven Oceans, the entire Universe with its vast expanse and also the Lord himself.

6.

Right before my tightly closed eyes the whole universe was devoured into my stomach. As I turned inside I felt myself being whirled into an unfathomable space, lost in time.

There it was, the whole universe of moving and unmoving creations: the earth, its mountains, oceans, moons, suns, planets, stars, billions of galaxies, pulsars, and supernovas. I was standing there within my wide-open mouth and, within that mouth, the infinity of other unknown universes.



HAL-O 4

Steel and artificial fur (exterior)
200 x 90 x 28 cm, 2012



HAL-O 4

Mixed media with LED light (interior)



Round 'n' Round 1

Steel (exterior)
120 cm (diameter) 23 cm (depth), 2012



Round 'n' Round 1

Mixed media with LED Light (interior)



LEANG SECKON

I have lived my whole life in Cambodia and I highly respect and like my own culture. When I was growing up it was war and we lost a lot during that time; we had to survive. Now I'm one of the leading contemporary artists in Cambodia, helping to rebuild and reorganize our cultural life.

Many people look to me, asking whether I, as a contemporary artist, forget my traditional culture. Some might suggest if I do not keep this traditional identity it means I am destroying our cultural identity. Of course I respect the rich cultural heritage of Cambodia, but I have to have my own life and make my own identity. If I am a contemporary artist I cannot live and work exactly like I live in Angkor-time. My life and work is now, in a time of globalization.

I must continue my path towards a new future and construct my own identity as an artist, as a Cambodian artist and as a person. This will be truly a unique and free identity in the universe.



Preah Vihear of Seavek
Mixed media, 40 x 30 cm, 2012



King Sihanouk's Funeral
Mixed media, 40 x 30 cm, 2012



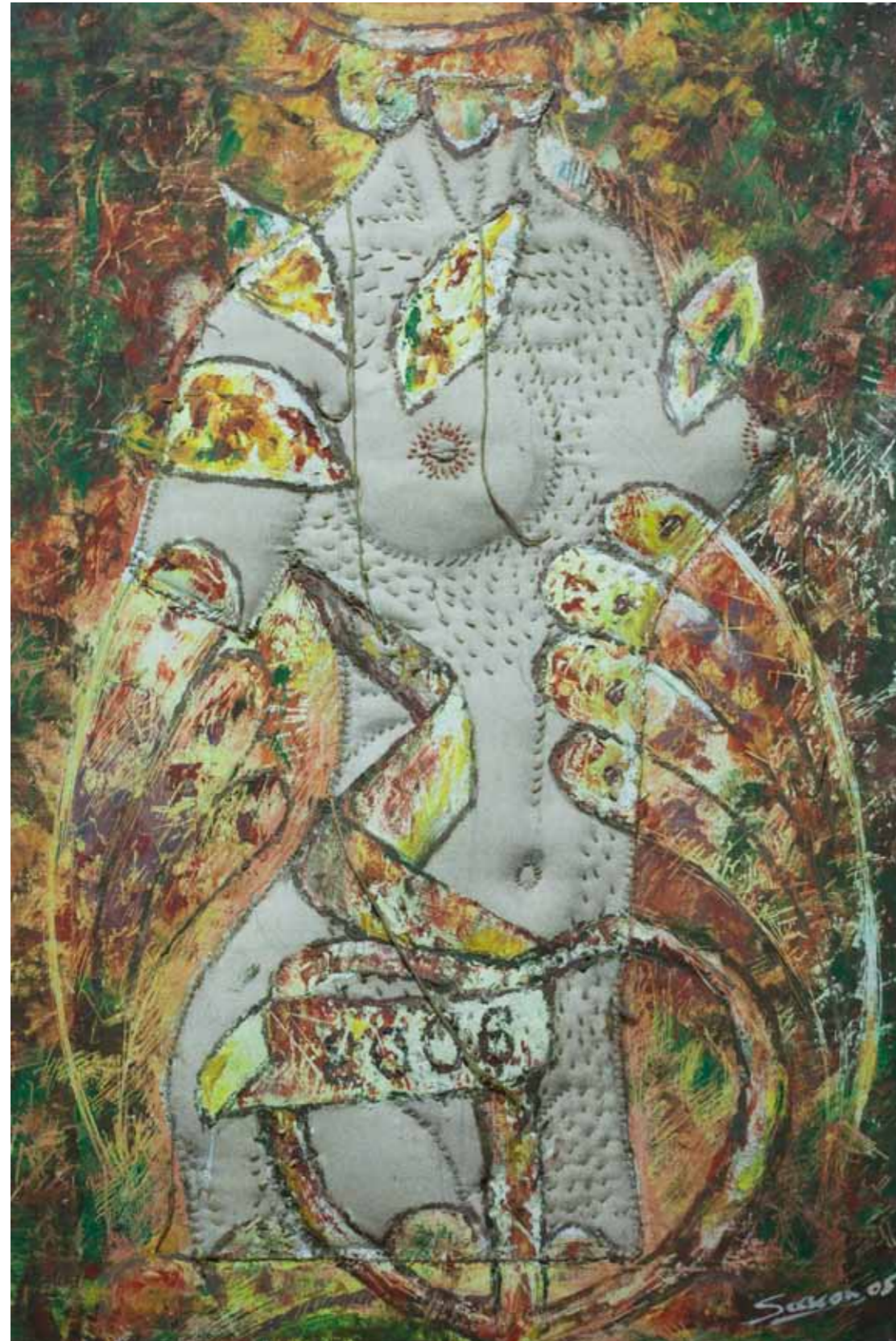
Spicy Crown

Mixed media, 40 x 30 cm, 2012



Travelling Sunflower

Mixed media, 40 x 30 cm, 2012



Female Body

Mixed media, 60 x 42 cm, 2005



Male Body

Mixed media, 67 x 42 cm, 2005



JAKKAI SIRIBUTR

My work continues to explore interconnected themes of animism, gender and politics. Beyond the gleaming facades of contemporary Southeast Asia lie archaic beliefs and practices rooted in animism. Relationships between man and the world of spirits can reveal the foibles of those whose desires are shaped excessively by the physical world.



Luang Porr

Found objects and crochet, 110 x 130 cm, 2012



Ruam Mitr

Mixed media, 130 x 215 cm, 2012

Sopheap Pich

Born in 1971

Lives and works in Phnom Penh, Cambodia

Sopheap Pich is currently Cambodia's most visible artist internationally. Based in Phnom Penh, he graduated from the University of Massachusetts at Amherst and the School of the Art Institute of Chicago. Solo exhibitions include *Morning Glory* (2011) at Tyler Rollins Fine Art in New York, *Compound* (2011) at the Henry Art Gallery, University of Washington in Seattle and *Tidal* (2007) at H Gallery Bangkok; recent group exhibitions include *dOCUMENTA (13)* (2012) in Kassel, *Singapore Biennale* (2011) and *Here / Not Here: Buddha Presence in Eight Recent Works* (2011) at the Asian Art Museum of San Francisco. He has a forthcoming exhibition at the Metropolitan Museum of Art in New York in 2013.

Education	2010	<i>Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection</i> , Singapore Art Museum, Singapore
1999	MFA, School of the Art Institute of Chicago	
1995	BFA, University of Massachusetts at Amherst	
1994	Ecole National d'Art at Cergy Pontoise	

Selected Solo Exhibitions

2013	Metropolitan Museum of Art, New York
2011	<i>Morning Glory</i> , Tyler Rollins Fine Art, New York <i>Compound</i> , The Henry Art Gallery, University of Washington, Seattle
2010	<i>Fragile</i> , French Cultural Center, Phnom Penh
2009	<i>The Pulse Within</i> , Tyler Rollins Fine Art, New York
2008	<i>Strands</i> , The Esplanade, Singapore
2007	<i>Recent Works From Kunming</i> , TCG/Nordica, Kunming <i>TIDAL</i> , H Gallery, Bangkok <i>Flow</i> , Sala Artspace, Phnom Penh
2006	<i>Moha Saen Anett</i> , Gallery Dong Xi, Vestfossen
2005	<i>Chomlak</i> , sculptures and drawings, The Arts Lounge of Hotel de la Paix, Siem Reap <i>Sculptures and Drawings</i> , Amansara Resort, Siem Reap
2004	<i>Pdao</i> , French Cultural Center Phnom Penh
2003	<i>Excavating the Vessels</i> , Java Café and Gallery, Phnom Penh
1997	<i>Empty Wooden Cigarette Boxes From Cambodia</i> , The Augusta Savage Gallery, Amherst

Selected Group Exhibitions

2013	<i>Gentle Matter</i> , curated by Brian Curtin, Richard Koh Fine Art, Singapore
2012	<i>dOCUMENTA (13)</i> , Kassel <i>Invisible Cities</i> , MASS MoCA, North Adams <i>In Spite of Order</i> , H Gallery Bangkok
2011	<i>Asian Art Biennial</i> , Taiwan <i>Singapore Biennale</i> , Singapore <i>Here / Not Here: Buddha Presence in Eight Recent Works</i> , Asian Art Museum of San Francisco, San Francisco

2010	<i>Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection</i> , Singapore Art Museum, Singapore
2009	<i>Asia-Pacific Triennial of Contemporary Art</i> , Brisbane <i>Fukuoka Asian Art Triennale</i> , Fukuoka <i>Truly Truthful, Art Asia</i> , Miami <i>Forever Until Now: Contemporary Art from Cambodia</i> , 10 Chancery Lane Gallery, Hong Kong
2008	<i>Sh Contemporary: Best of Discovery</i> , Shanghai <i>Strategies from Within</i> , Ke Center for the Contemporary Arts, Shanghai <i>The Mekong Project</i> , Thailand, Cambodia, Vietnam, Laos <i>The Drawing Room</i> , Rubies, Phnom Penh
2006	<i>Paint Around the Dog</i> , with Jack Bauer, Lake Studio, Phnom Penh <i>2+3+4 Cambodian/Vietnamese Exchange</i> , Java Cafe and Gallery, Phnom Penh
2005	<i>Visual Arts Open</i> , Elsewhere and New Art Gallery, Phnom Penh <i>Transit</i> , with Michèle Vanvlasselaer, Java Café & Gallery, Phnom Penh <i>Première Vue</i> , Passage de Retz, Paris <i>Je/Jeu</i> , French Cultural Center, Yangon

Selected Awards

2001	The Vermont Studio Center, Vermont
1999	The Ryerson Painting Award, The School of the Art Institute of Chicago, Chicago
1990-1994	The Wilbur Ward Scholarship, University of Massachusetts

Tiffany Chung

Born in 1969

Lives and works in Saigon, Vietnam

Tiffany Chung is an internationally renowned artist based in Saigon, Vietnam, and was educated in the US, where she graduated from the University of California at Santa Barbara. Solo exhibitions include *TOMORROW ISN'T HERE* (2012) at Tyler Rollins Fine Art in New York, *Finding Galápagos: Fish, Pigs, Youngsters, Old Folks, Men, Women and the Black Canals (Not In Any Particular Order)* (2009) at Galerie Christian Hosp in Berlin and *Wonderland* (2008) at Galerie Quynh in Saigon. Group exhibitions include *Six Lines of Flight* (2012) at the San Francisco Museum of Modern Art, *The Map as Art* (2012) at Kemper Museum of Contemporary Art in Kansas City, *Singapore Biennale* (2011) and *ATOPIA: Art and City in the 21st Century* (2010) at the Centre de Cultura Contemporània de Barcelona.

Education	2011	<i>Singapore Biennale</i> , Singapore
2000	MFA, University of California at Santa Barbara	<i>Roving Eye</i> , Sorlandets Kunstmuseum, Norway
1988	BFA, California State University at Long Beach	<i>Lucca Digital Photo Festival</i> , Lucca <i>Nepal International Indigenous Film Festival</i> , Indigenous Film Archive, Kathmandu <i>Lifescapes: Southeast Asian Film Festival</i> , Payap University, Chiang Mai

Selected Solo Exhibitions and Projects

2013	<i>Sharjah Biennale</i> , Sharjah, U.A.E.
2012	<i>PANORAMA</i> , Singapore Art Museum, Singapore
2012	<i>TOMORROW ISN'T HERE</i> , Tyler Rollins Fine Art, New York
2011	<i>Fukagawa Shokudo (Fukagawa Dining Room)</i> , exhibition/performance in collaboration with Off-Nibroll, Fukagawa Tokyo Modan Kan, Tokyo
2010	<i>scratching the walls of memory</i> , Tyler Rollins Fine Art, New York
2009	<i>Finding Galápagos: Fish, Pigs, Youngsters, Old Folks, Men, Women and the Black Canals (Not In Any Particular Order)</i> , Galerie Christian Hosp, Berlin
2008	<i>Play</i> , Tyler Rollins Fine Art, New York <i>Wonderland</i> , Galerie Quynh, Ho Chi Minh City <i>Enokiberry Tree in Wonderland, Episode 3: Another Day Another World</i> , public project as part of Intrude Art & Life 366, Zendai MOMA, Shanghai <i>Enokiberry Tree in Wonderland – Episode 3: Another Day Another World</i> , performance, Ke Center for Contemporary Arts, Shanghai <i>LamTruong TODAY</i> , performance, Galerie Quynh, Ho Chi Minh City
2006	<i>Beyond Soft Air and Cotton Candy</i> , LMan Gallery, Los Angeles
2005	<i>Famous for 15" at the Sugarless Factory</i> , Fukuoka Asian Art Museum, Fukuoka <i>Soft Air and Cotton Candy</i> , concert and performance, Fukuoka Triennale Opening Event and Asian Art Festival, Fukuoka
2003	<i>Momentum</i> , Mai's Gallery, Ho Chi Minh City

Selected Group Exhibitions

2013	<i>Gentle Matter</i> , curated by Brian Curtin, Richard Koh Fine Art, Singapore
2012	<i>Six Lines of Flight</i> , San Francisco Museum of Modern Art, San Francisco <i>The Map as Art</i> , Kemper Museum of Contemporary Art, Kansas City <i>Asia Pacific Triennial</i> , Queensland <i>Facing West/Looking East</i> , Oceanside Museum of Art, Oceanside <i>Venti d'Oriente</i> , mc2 Gallery, Milan <i>Kuandu Biennale</i> , Kuandu Museum of Fine Arts, Taipei <i>Encounter: Royal Academy in Asia</i> , Institute of Contemporary Arts Singapore <i>Art Stays</i> , 10th Festival of Contemporary Art, Ptuj <i>There Can Be No Better World</i> , Museum of Contemporary Art & Design at De La Salle College of Saint Benilde, Manila <i>Panorama: Recent Art from Contemporary Asia</i> , Singapore Art Museum, Singapore

2011	<i>Singapore Biennale</i> , Singapore
2010	<i>ATOPIA: Art and City in the 21st Century</i> , Centre de Cultura Contemporània de Barcelona, Barcelona <i>The River Project</i> , Campbelltown Arts Centre, Sydney <i>Ascending Dragon</i> , Armory Center for the Arts, Pasadena <i>Vietnam Mon Amour: Tiffany Chung, Loan Nguyen, Trong Gia Nguyen, Do Hoang Tuong</i> , mc2 gallery, Milan <i>So Close Yet So Far Away: 2009 Incheon International Women Artists' Biennale</i> , Incheon <i>A Starting Point: Intrude 36—Dynamics of Change and Growth</i> , Zendai MoMA, Shanghai <i>Time Ligaments</i> , 10 Chancery Lane Gallery, Hong Kong <i>Cartographical Lure</i> , Valentine Willie Fine Art, Kuala Lumpur
2009	<i>Vietnam Mon Amour: Tiffany Chung, Loan Nguyen, Trong Gia Nguyen, Do Hoang Tuong</i> , mc2 gallery, Milan <i>So Close Yet So Far Away: 2009 Incheon International Women Artists' Biennale</i> , Incheon <i>A Starting Point: Intrude 36—Dynamics of Change and Growth</i> , Zendai MoMA, Shanghai <i>Time Ligaments</i> , 10 Chancery Lane Gallery, Hong Kong <i>Cartographical Lure</i> , Valentine Willie Fine Art, Kuala Lumpur
2008	<i>Strategies from Within</i> , KE Center for Contemporary Arts, Shanghai <i>Showcase Singapore</i> , Singapore <i>transPOP: Korea Vietnam Remix</i> , traveling exhibition, University Art Gallery, University of California, Irvine; and Yerba Buena Center for the Arts, San Francisco <i>transPOP Vietnam: Korea Vietnam Remix</i> , Galerie Quynh, Ho Chi Minh City
2007	<i>transPOP: Korea Vietnam Remix</i> , Arko Museum, Seoul <i>Confectionaries/Conurbations</i> , 100 Tonson Gallery, Bangkok <i>Happy Hours</i> , Hatch Art/ZAIM, Yokohama
2006	<i>Facts and Figures</i> , Artwalk Amsterdam, Amsterdam <i>Open Studio</i> , Arcus Project, Ibaraki <i>Labor Exchange: How Much For A Buck?</i> , Santa Barbara Museum of Art, Santa Barbara <i>Parallel Realities FT3</i> , Blackburn Museum & Art Gallery, Blackburn
2005	<i>The 3rd Fukuoka Asian Art Triennale 2005</i> , Fukuoka
2004	<i>Identities Versus Globalization</i> , Chiang Mai Art Museum, Chiang Mai; National Gallery, Bangkok; Dahlem Museum, Berlin

Selected Awards

2011	Residence Research Fellowship, Akiyoshidai International Art Village, Yamaguchi
2010	Art Matters Grant, New York
2007	Arts Network Asia Travel Grant, Singapore
2005	ARC Grant, Durfee Foundation
2000	Arts Bridge Scholarship, University of California, Santa Barbara

Be Takerng Pattanopas

Born in 1965

Lives and works in Bangkok, Thailand

Be Takerng Pattanopas is one of Thailand's emerging artists, currently based in Bangkok. Educated in the UK, he graduated from University of Wales, Cardiff with a MA and later from Cheltenham & Gloucester CHE with a PhD in sculpture. He is currently an assistant professor and deputy director of the international programme in communication design of Chulalongkorn University, Bangkok. Recent solo exhibitions include *Compulsive Orders* (2011) at Tally Beck Contemporary in NYC, and *Permanent Flux* (2009) at GMT+7 in Brussels; his largest installation to date, *GAP the Mind* (2012) was commissioned for *i Light Marina Bay 2012* in Singapore; recent group exhibitions include *Unspeaking Engagements* (2010) at Lanchester Gallery, Coventry, England, *From Surface to Origin: JOURNEYS THROUGH RECENT ART FROM INDIA AND THAILAND* (2008) at Gallery Soulflower, Bangkok, *The Place & the Plate* (2007), at the Jim Thompson Art Center, Bangkok, and *Prana: Art, Light, Space* (2007) at ChulalongkornUniversity Art Center, Bangkok.

Education

1986 BID, Chulalongkorn University, Bangkok
1996 MA, University of Wales, Cardiff
2000 PhD, School of Fine Arts, Cheltenham & Gloucester, UK

Selected Solo Exhibitions

2011 *Compulsive Orders*, Tally Beck Contemporary, New York
2009 *Permanent Flux*, GMT+7 Gallery, Brussels
2008 *Interior Horizons*, Catherine Schubert Fine Art Gallery, Bangkok
2007 *Space of 10 Light Years*, Shanghai Studio, Shanghai
2005 *Mould Boy*, Industrial Design Gallery, Bangkok
2000 *Space Animated by Light*, Portcullis Gallery, Gloucestershire

Selected Group Exhibitions

2013 *Gentle Matter*, curated by Brian Curtin, Richard Koh Fine Art, Singapore
2012 Los Angeles Art Show, Tally Beck Contemporary
2011 Art Asia Miami, Tally Beck Contemporary
Texas Contemporary, Houston, Tally Beck Contemporary
artMRKT Hamptons, Tally Beck Contemporary
SCOPE New York, Tally Beck Contemporary
2010 *ASIAN ART 2010*, Tally Beck Contemporary, New York and Mobile
Buddha in the Tunnel, permanent installation in a Buddhist Meditation Hall, Ratchaburi
Maha-Chul: Dissecting the University as Agent of Knowledge Production, Chulalongkorn University, Bangkok
On the Edge, DOB Gallery, Bangkok
Another Side, La Lanta Gallery, Bangkok
Unspeaking Engagements, Lanchester Gallery, Coventry
Experimenting Industrial Materials, Bangkok Art and Culture Center

2009 *Unspeaking Engagements*, Chulalongkorn University Art Center, Bangkok
2008 *From Surface to Origin: Journeys through recent art from India and Thailand*, Gallery Soulflower, Bangkok
2007 *The Place & The Plate, in La Fête: The French Cultural Festival in Bangkok*, The Jim Thompson Art Center, Bangkok
Prana: Art, Light, Space, Chulalongkorn University Art Center, Bangkok
Chapter 75: Clay Overture, Playground Gallery, Bangkok
Ethnic, Its Abundance and Freedom, World Ceramic Biennale, Incheon
2006 *Inspired by the King: An Art Exhibition to Celebrate the King of Thailand's 60 Years on His Throne*, Playground Gallery, Bangkok
Pecha Kucha Night Bangkok, House Rama, Bangkok
2005 *Design ±∞: Approaches to Critical Projects*, University of Florence
2004 *Galileo Chini and Colors of the Orient*, Queen Sirikit's Gallery, Bangkok
1998 *Works in Progress*, The Park Gallery, Cheltenham
Matrix 4, Lethaby Gallery, London1996 *Research Fellow Show*, Pittville Gallery, Cheltenham
Seven, Howard Gardens Gallery, Cardiff

Selected Awards

2005 Honorable Mention for Ashwattha: The Tsunami Memorial design, Tsunami Memorial International Competition
2006 Invention Award, The Research Council of Thailand

Leang Seckon

Born in 1974

Lives and works in Phnom Penh, Cambodia

Leang Seckon is developing an international reputation. A graduate of Cambodia's Royal University of Fine Arts, his solo exhibitions include *Shadow of the Heavy Skirt* (2011) at the Centre Culturel Français in Phnom Penh, *Heavy Skirt* (2010) at Rossi & Rossi in London and *See You Later Pt. 1* (2009) at Galeria 346 in Phuket, Thailand. Group exhibitions include *Shanghai Biennale* (2012), *Victory! Triumph in Classical and Contemporary Asian Art* (2012) at Rossi & Rossi in London and the *Fukuoka Triennial* (2009) in Japan. He has twice been shortlisted for the Sovereign Asia Art Prize.

Education

2002 BA, Royal University of Fine Arts, Cambodia
1996 BA, Royal University of Fine Arts, Cambodia

Selected Solo Exhibitions

2011 *Shadow of the Heavy Skirt*, Centre Culturel Français, Phnom Penh
2010 *Heavy Skirt*, Rossi & Rossi, London
2009 *See You Later Pt. 1*, Galeria 346, Phuket
2008 *Char Joul*, Centre Culturel Français, Phnom Penh
Skin, Java Café and Gallery, Phnom Penh
My Feeling from the Buddha, Café Living Room, Phnom Penh
2007 *New Collages*, Amansara Hotel, Siem Reap
Huos Samay, Art Café, Phnom Penh
My Feeling from the Buddha, Amansara Hotel, Siem Reap
2006 *Tik Ey Kom Arl Ho*, Amansara Hotel, Siem Reap
Jonghan Hoi, Amansara Hotel, Siem Reap
Leang Seckon, Retrospective, Mutrak Gallery, Phnom Penh
2005 *Kuntrup UU*, Java Café & Gallery, Phnom Penh

Selected Group Exhibitions

2013 *Gentle Matter*, curated by Brian Curtin, Richard Koh Fine Art, Singapore
2012 *Shanghai Biennale*, Shanghai
Victory! Triumph in Classical and Contemporary Asian Art, Rossi & Rossi, London
2011 *What's So Funny About Peace, Love and Understanding?*, Rossi & Rossi, London

2009 *Fukuoka Triennial*, Fukuoka
Global Hybrid, Meta House, Phnom Penh
Teuk Khmean Charon or Still Water, Bophana Audiovisual Resource Centre, Phnom Penh
Geometries Virtuelles, Centre Culturel Français, Phnom Penh
Forever Until Now, 10 Chancery Lane Gallery, Hong Kong
The 5th International Art Festival 2009/The Greater Mekong Sub-Region Art Sans Frontiers/Queens Gallery Art Exchange Festival 2009, Chiang Rai, Luang Prabang and Bangkok
Mekong Organisation for Mankind, ASEAN Contemporary Art Exchange, New Zero Art Exchange, Yangon
2008 *Strategies from Within: an Exhibition of Vietnamese and Cambodian Contemporary Art Practices*, Ke Center for the Contemporary Arts, Shanghai
Naga installation, Siem Reap River
Underlying, TADU, Bangkok, Thailand
2006 *4 Cambodian Artists*, Art-2 Gallery, Singapore

Selected Awards

2009 Finalist, Sovereign Asia Art Prize
2005 Finalist, Sovereign Asia Art Prize
2004 King Norodom Sihanouk personally endorsed Seckon and his artwork
Second prize, painting contest, HIV/AIDS World AIDS Day, UNESCO

Jakkai Siributr

Born in 1969

Lives and works in Bangkok, Thailand

Jakkai Siributr is one of Thailand's leading artists and is based in Bangkok. Educated in the US, he graduated from Philadelphia University with a MSC in textile design and fine art. Recent solo exhibitions include *Shroud* (2011) at The Art Center of Chulalongkorn University in Bangkok and *Karma Cash & Carry* (2010) at Tyler Rollins Fine Art in New York City; recent group exhibitions include *Cosmology of the Stupa* (2012) at the Asian Civilizations Museum in Singapore, *Here / Not Here: Buddha Presence in Eight Recent Works* (2011) at the Asian Art Museum of San Francisco, the *Chongqing Youth Biennale* (2011) in Chongqing, China and *Dreaming in Public* (2009) at Gallery Soufflower in Bangkok.

Education

1996 MSC, Philadelphia University
1992 BA, Indiana University

Selected Solo Exhibitions

2011 *Shroud*, The Art Center, Chulalongkorn University, Bangkok
2010 *Karma Cash & Carry*, Tyler Rollins Fine Art, New York
2008 *Temple Fair*, Tyler Rollins Fine Art, New York
2005 ArtPosition, Murten, Switzerland
Strange Land, H Gallery, Bangkok
2004 *Indigen*, Intercontinental Hotel, Bangkok
2003 *Revel*, BMW Meets Arts III and H Gallery, Bangkok
2002 *Hounds Under Foot*, H Gallery and Eat Me, Bangkok
2001 *Hiatus*, Eat Me, Bangkok
Oia! Threads of a Greek Journal, 2 Oceans 23, Bangkok

Selected Group Exhibitions

2013 *Gentle Matter*, curated by Brian Curtin, Richard Koh Fine Art, Singapore
2012 *Radiation*, DAGC Gallery, Manila
Cosmology of the Stupa, Asian Civilizations Museum, Singapore

2011 */Bangkok/*, DOB Hualamphong Gallery, Bangkok
Here / Not Here: Buddha Presence in Eight Recent Works, Asian Art Museum of San Francisco, San Francisco
Chongqing Youth Biennale, Chongqing
2010 *Artists Scarecrow Rice Paddy*, Chiang Mai
2009 *Viewpoints and Viewing Points – The 2009 Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taipei
Truly Truthful, Art Asia, Miami
Asian Contemporary Art Week, Open Portfolio, Rubin Museum of Art, New York
Dreaming in Public, Gallery Soufflower, Bangkok
2007 *Perversion/Subversion*, Bangkok International Art Festival, Playground Gallery, Bangkok
1999 *Crossroads of Thailand*, 2 Oceans 23, Bangkok
1997 *Festival of Woven Arts*, Goethe Institute, Bangkok
1996 *Printed Fabric Show*, Golden Pailey Design Center, Philadelphia

Selected Awards

2001 Rockefeller Foundation Bellagio Grant



KUALA LUMPUR

Lot No. 2F-3, Level 2, Bangsar Village II, Jalan Telawi 1,
Bangsar Baru 59100 Kuala Lumpur, Malaysia
T +60 (03) 2283 3677 F +60 (03) 2283 4677

SINGAPORE

Artspace@Helutrans, 39 Keppel Road,
#01-05 Tanjong Pagar Distripark, Singapore 089065
T +65 6221 1209 F +65 6221 1249

info@rkfineart.com
www.rkfineart.com