

THAKOL  
KHAO SA-AD

Q : I would like you to tell us about some of the things that you are interested in, or fascinated by, including your thought process, ideas, or methods that resulted in the works presented in this exhibition.

^ : The works in this show were developed and created following my previous work entitled 'Multi Color' back in 2010 for the 'Imagine Peace' exhibition held at BACC. As part of the progression, I had wanted to do a site specific painting at Messy, an art space at Khok Wua junction, in which the dimensions of the painting would correspond with the walls of the room, but I couldn't complete the work as I had intended. Some of the works here have been shown in a solo exhibition, Ghost Track, at Cloud in 2015 and were left unfinished until now.

Multi Color came from the attempt to define and interact with the name of the exhibition itself 'Imagine Peace', combined with my interest in the method of censorship in television and other media; blurring the image with the mosaic effect, or cutting out the scene entirely. For me, this method of censorship is both absurd and exciting at the same time. While working on Multi Color, the images of the mosaic popped into my head, and so I decided to experiment with the idea of mosaic by using Photoshop. I tried changing with different grid sizes to see the result. I then selected one image from a photo series of events that I collected and changed into mosaic image to be used as a source image.

Q : Could you please tell us how the name of the work 'Multi color' and 'Untitled (distortion - possibility)', '6x6 Project' came about?

^ : The name 'Multi Color' came from the result of altering photos by adding a mosaic technique. 'Untitled (distortion - possibility)', '6x6 Project' initially came from the experiment of adjusting the proportions of grids, which were originally square grids in Photoshop, according to the proportion of the chosen frames that were prepared for other works. I had a fun experiment by modifying the proportions and changing the frame size. The name series, 6x6 Project, came from the work which has 36 mosaic grids (6 rows and 6 columns).

Q : You have been working on Multi Color since 2010 until now. As it has taken quite a long time, I would like to know how your work has changed over time.

^ : The obvious transition is the characteristic of the work. I begin to paint grids on one frame and later to use frames as grids to construct the one individual work.

Each frame became an enlargement of smaller sections in the original works. My process of creating the source image is by taking a photograph of a completed Photoshop image from the computer screen rather than printing out the original image. The source image that I used will have a distortion and many defects (weight of the colors and the light reflection from computer screen). Originally these defects were reduced to plain colors for each frame. When I separated each frame which is much bigger than the original source image, the reduction of details constantly become what I was trying to achieve with this distortion. I also tried to experiment with different techniques and process until I was satisfied with the result.

Q : How does your straight forward personality impact your thinking and working process?

^ : When I'm working, I choose to be straight forward with my feelings towards each work. In my process, I only ask myself if this is right or not. I often leave behind new interesting ideas that accidentally occur during work, and decide afterwards whether it is a yes or a no for me. If the answer is yes and match with my feeling, or it can give a better result, I will try to understand the technique that happened unintentionally and recreate that technique. When I finish working on it, I repeat that question again, whether it is a yes or a no, or if its close enough to my feelings. Often times I try to express in my art as close to what I see. For this kind of process, I have to strictly adhere to being honest with my feelings and my thoughts in order to get the work as close to my intention as possible.

Q : I would like you to tell us about some of the things that you are interested in, or fascinated by, including your thought process, ideas, or methods that resulted in the works presented in this exhibition.

^ : I'm interested in the 'simplicities' of everyday life that, when deeply examined, reveal certain complexities of life in a big city. They are little things that most people may not be aware of, or don't recognize even though they are important things in life. I try to do art that allows me to blend in with the natural and social environment as much as possible. From simple observation, to the study of geology, meteorology, science, and personal experience, I search for new ways of sensing my surroundings.

Nova Contemporary is situated in the center of a densely populated area with large structures all around, so I tried to select works that connect the gallery to its outside surroundings through my own personal experience of "looking outward through the inside" This reveals the microcosm of things, or objects that have been abandoned and grabs the viewer's attention, and challenges them to re-examine their macro environment.

Q : I would like you to talk about each of your works in the exhibition.

- ^ : 1. *Late Summer in Bangkok*, 2016 A video which was filmed on the same day as the meteorology department announcement regarding the hottest recorded temperature in Thailand at 44.6 degrees at the end of April 2016. On that same day, there was a great lightning storm throughout the Bangkok metropolitan area caused by the high temperatures that led to a series of unusual heat waves and heavy storms. I went out to document the storm by the Chao Phraya river, a place that links the view of the cityscape with the view of the natural landscape. What the video reveals is the raw, and uncontrollable power of nature. At the same time, there are groups of people struggling to make a living while the changing natural environment makes it even harder. Through the video installation, I invite viewers to reflect on the interrelationships and constraints between man and nature.
2. *Float*, 2016 A styrofoam box floating down a river portrays tranquility as it's simple form comfortably floats. At the same, being stopped (time in the picture) along its destinationless journey, the blurriness and brightness that has diminished as a result of experimenting with expired film, can represent the deterioration of, and lack of order in society.
3. *Remain#1(chair in garden)*, 2016 Work that resulted from my journey to document pieces and fragments of materials that are left in a big city. Searching for the abstract form that can be combined with the materials to create new experiences to the viewers, I selected an image with the notion to suspend a moment but doesn't stop the time. My aim is to create an empty space in the photograph for the viewers to use their own imagination. The black and white photographs create a nostalgic moment and imagery that recalls the viewers' past.

Q : As an artist, your thinking process is to blend in with the different surroundings, how does this affect the group exhibition?

^ : Put yourself in the viewer's shoes so to speak. Make yourself the viewer and pose the questions you want to know about the artist's work. With each exchange between you the artist, and you the viewer, it is like a brick being lifted from a brick wall until it is completely dismantled.

Q : How did you select each piece for this exhibition and to which series of work does each piece belong to?

^ : Each of the pieces in the series were chosen because they share similarities in the thought process, and experience and sense of observing something. Sometimes while I'm working, at present moments, I recall my past experiences. The time to create the works in each series varies. Some series were left unfinished for years, and then revisited. Some series are produced in a very short time.

In every show, I never consider one particular series, or piece as the basis of the exhibition because if that were the case, there wouldn't be enough space in the gallery to include everything. However, I try to find something that bridges the location's past with the present. Sometimes it comes to me by talking to the curator, or the participating artists, and sometimes from the charm of the location, which makes me want to use photographs that are not part of any series. Especially the works that have some subtle changes. I think these things can create the freedom for viewers to use their imagination, and take the time to look at the work. I don't like to force any thoughts on the viewers.

NOVA | CONTEMPORARY

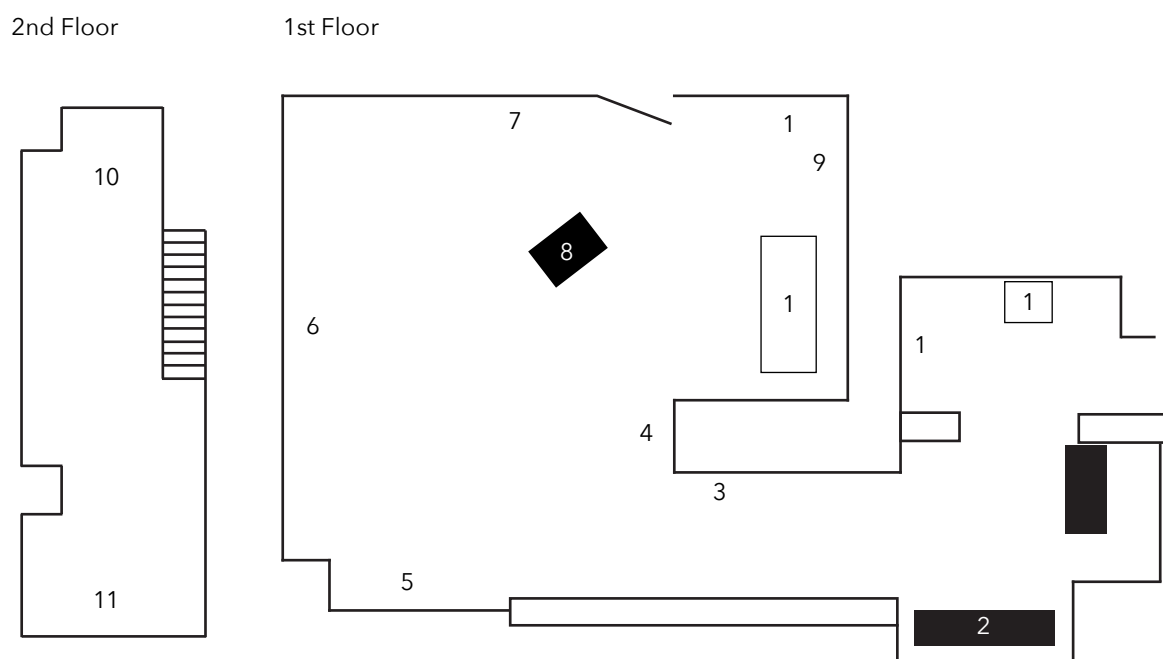
JAITIP JAIDEE

TANATCHAI BANDASAK

THAKOL KHAOSA-AD

VIRIYA CHOTPANYAVISUT

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LIST OF WORKS

1. #BASE(-MENT), 2017, Jaitip Jaidee
2. *Remain#1(chair in garden)*, 2016, Viriya Chotpanyavisut
3. *BLUE#04/Message for Understanding*, 2017, Jaitip Jaidee
4. *Monument*, 2017, Thakol Khao sa-ad
5. *Float*, 2016, Viriya Chotpanyavisut
6. *Untitled (distortion-possibility)*, 2015-2017, Thakol Khao sa-ad
7. *Bluestone*, 2017, Tanatchai Bandasak
8. *Tomorrow's Mountain*, 2017, Tanatchai Bandasak
9. *BLUE#06/Message for Understanding*, 2017, Jaitip Jaidee
10. *Late Summer in Bangkok*, 2016, Viriya Chotpanyavisut
11. *An Opening (from white to white)*, 2017, Tanatchai Bandasak

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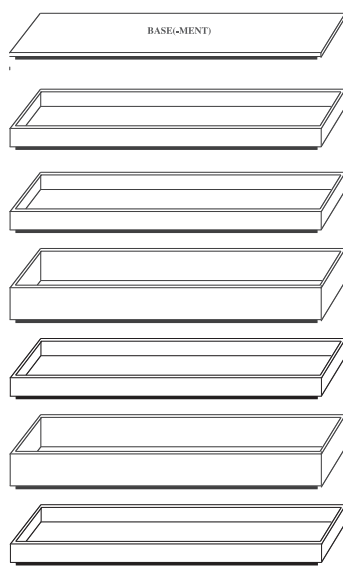
A : Truth be told, I'm not very good at answering these types of questions. In my process and method throughout my work, including the works presented here, I always try to indirectly address, or even avoid the point I'm trying to express because I'm interested in the notion of "leaving space," where something is left out. The lack of clarity, or "vagueness" allows thoughts and ideas to arise through my own observations, or the viewer's observations.

My interests arise from my points of view on different surroundings and situations. Sometimes the starting point of my work, or the first thing that is seen, or the thing that gives direction to the work, is the situation and place/space. Sometimes I view the way I work as being connected to other issues/stories. These "other issues/stories," are, of course, not about the state of the country, or society, but rather about "something" that isn't concrete, something that is intangible, or even abstract. If we talk about interests, I'm usually interested in the microcosm of things, or things that are a part of something larger.

Q : I would like you to talk about each of your works in the exhibition.

A : Both of my works in this exhibition represent two different types of works, or rather two different directions. The first series is called #BASE(-MENT). It is a series of work that deals with the idea of the 'foundation/base' of something - not only the foundation of art, but of other crafts and disciplines that is relevant to the physical aspects of everyday life. The series is comprised of 7 "parts" and each part relates to the "something" I've been searching for, or that I am interested in.

1. Aluminum frame used for printing photos and other photography work.
2. Wood frame that I have chosen in terms of size and the way it was put together, and that I use to present my own artwork.
- 3.& 4. Two wooden frames (panels) that I picked up while traveling in Japan to look for raw materials and objects to use in my various works
5. The text that explain the word 'Base(-ment)', for me, they are interesting because the word has a wide range of definitions. Regarding the text, my first intention was to describe the word from the dictionary which shows the meanings of the objects that I've selected. The meaning of the word Base(-ment) answered what I would like to present as artwork, which can be interpreted in many ways by the viewer.
6. Paper, or sheets of paper which I choose to exhibit for 3 possible reasons:
  - 6.1 I've always had an interest in paper and writing on paper.
  - 6.2 Paper is usually the starting point of something. It is the original work whether it is art, or not.
  - 6.3 One of the artists in this exhibition used paper, or a pile of papers with their message printed on it, so I thought that it would be fun to play with this point with the artist.



7. The final part is a wooden box to keep and collect all the other parts in one place, and is presented in the exhibition as part of my work.

The second series is called the Blue series. It is a part of an ongoing process of my other work entitled 'Messages for Understanding', and was created under the thinking and working process that does not mix with my personality and the work itself. Each work was made in a continuous act without any fixed ideas, intention, or a final outcome in mind. From the paper and tools in my hands, I let my instinct take over and scratch away until the "formless" takes on a form of its own in the most natural way. This process, however, is completely different from the process for #BASE(-MENT).

## TANATCHAI BANDASAK

Q : I would like you to tell us about some of the things that you are interested in, or fascinated by, including your thought process, ideas, or methods that resulted in the works presented in this exhibition.

A : Three works in this exhibition share similar ideas in the perception of objects, a change in something when an object has been moved from one place to another, or when they are perceived in "the interval". For me perceiving "the interval" is like the moment we recognize something that lies between two points. To better illustrate this, imagine watching a film. The main character slowly walks out of the scene, leaving behind this blurred image of the scene right before it cuts to the next scene. Perceiving 'the interval' is when you notice those blurred images.

Q : I would like you to talk about your works in the exhibition.

A : My three works are called 'Tomorrow's Mountain', 'Bluestone' and 'An Opening (from white to white)'. 'Tomorrow's Mountain' features a stack of silk screen prints that the viewers can take home. The prints are of a picture that I took of a cut stone I found in the forest. I suspect it was left there while stones were being transported up the hill to build a stone complex sometime in the 16th - 17th Buddhist Century. The stone castle, however, was never completed, and is known today as 'Prasat Phu Phek' located in Sakon Nakhon.

'Bluestone' is a video that I recorded of a limestone stone during the twilight hours. This work came to me when I started to notice that the surface of these stones seemed to illuminate, or glow at a time when everything else around it was getting darker. The image you see in the video is of a stone illuminating in a stone mine in Ratchaburi.

The work 'An Opening (from white to white)' has its reference from a film editing technique called 'wipe'. This transition technique is like opening and closing the door, used to bridge two scenes together. The image of new scene replaces another by moving from one side of the frame to another.

Q : I would like to know how these three works came about, and the thing that connects these three works.

A : I normally pick up things I encounter in my everyday life, things that are both tangible and intangible, even though I don't know how they will be used in my works. My work usually has a narrative form and my process includes finding things that can express or transmit feelings towards the events or objects I encounter. 'Bluestone' started when I accidentally saw the surface of a limestone stone glowing during the twilight hours, which made me interested in the perception of an object's weight. 'Tomorrow's mountain' was also developed from this similar perception but has different surrounding stories. 'An Opening (from white to white)' came from the idea of "film transition" and the work itself is used to connect one thing to another. These three works function as language which refer to the interval. This interval provides the gap that could possibly be filled and connected to other things. When these works are together, I believe that they create a wider narrative landscape.

## JAITIP JAIDEE

Q : What outcome does it lead to when you are not putting your inner-self into the work?

A : For me it is a way of working without limits, or without expecting the results. It may be a way of working in which I rely on the weight of the materials, or objects - meaning that if the pen runs out, I use a new pen; if the space is filled up, I look for new space. Therefore, what is shown in one particular space depends on the materials and space used. My inner-self has been rejected by the process.

Sometimes I'm over thinking and never quite satisfied while working on something new, so I often go back and re-examine my work to find some way to better and improve the context, format, or method. In my opinion, everything I do can always change and when something changes, its meaning and perception of it also certainly changes.

The four artists participating in this exhibition were not chosen based on the content or subject of their works which certainly go in the same direction. All four artists, Viriya Chotpanyavisut, Tanatchai Bandasak, Thakol Kao sa-ad, and Jaitip Jaidee have interests in different subjects and each artist's work is clearly influenced by their own unique character.

In this exhibition, Viriya selected photographs of objects that can be found in public areas, taken with a watchful eye and at the right moment, to reveal something that most people never notice, and to find a link to his notion of "looking outward through the inside". The photos quickly taken of the object and its surrounding have a special meaning that is meant to open up new emotional space for the viewers.

Tanatchai is interested in the relationship between space-time and our perception. His works usually arise from a series of coincidences he finds in his everyday life. Some events arouse his curiosity, making him question his experience and leads to "breaking down the event" to discover the relationship among the things that lead up to that moment. Through his experience and contemplation, he transforms and passes on these things through a variety of media, such as moving image, photography, and three-dimensional objects, as tools for his narrative.

Thakol's paintings come from his photos that have been modified in a systematic way in line with his thought process. His works are characteristically abstract as result of this creative process, and usually invite the viewers to interpret them in many ways.

From the constant and rhythmic stroke of her pen, meticulously filling up the space of the canvas to other works that have their special positions in the exhibition, many of Jaitip's works require a lot of concentration and patience to create.

The exhibition highlights how the identity of the artists can also be clearly presented and revealed through their methods and thought process, rather than through the "style", "form", or the physical works themselves.

## INTRO

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