

RITUALS / Ink, oil, cotton, and thread

Parinot Kunakornwong, Moe Satt and Ibadiou Piko

Curated by Loredana Pazzini – Paracciani

May 25- July 15 , 2018

Nova Contemporary is proud to present 'RITUALS / Ink, oil, cotton, and thread', a group exhibition curated by *Loredana Pazzini – Paracciani*. The exhibition features mixed media works that span from craft-based textile works, to painting , drawings and video installation by 3 Southeast Asian artists : **Parinot Kunakornwong, Moe Satt** and **Ibadiou Piko**.

Drawing its title from shamanistic practices of healing and repetition, and on the actual materials deployed by the artists to create their works – that is, amongst others, ink, oil, cotton, and thread – RITUALS / ink, oil, cotton, and thread investigates the notion of the ritual, or ceremony, as the recurrence of actions performed by a prescribed order. This repetition of actions, or rituals, informs the artworks in the exhibition through a variety of modes: from personal investigation in spirituality and alchemy to the collective investigation of society.

In his works on paper Kunakornwong investigates the subconscious relation between the thoughts and images that form in his head, and the gesture of transferring these images into paintings through a shamanistic repetitions of action until his thoughts, emerging through shapes and forms, materialize as spirits on paper. In Moe Satt 's real-size umbrellas the notion of the ritual is explored by the collective investigation of the cycle of rupture and reconciliation in society, with particular reference to his own unstable society in Myanmar. To do so Moe Satt transforms colorful umbrellas into unites, or entities, that can be broken or recomposed by the gesture of zipping and unzipping the zips, that, similarly to cuts, are featured in the texture of the umbrellas. The gesture of zipping and unzipping is as much personal as it is collective as the artist invites the audience to participate. Piko's graffiti-style collage works, on the other hand, explores environmental and personal themes that are drawn from the artist's daily observations of his surrounding reality. Ranging from simple written words to intricate compositions that combine doodles, shapes, colors and forms, his gestural works playfully deploy a variety of mediums - such as acrylic, oil, charcoal and pencil - that are molded and transformed on the canvas through systematic repetitions of actions.

The exhibition will showcase from May 25 – July 15, 2018 (free of charge). Gallery hours are Tuesday – Sunday 11:00 am to 7:00pm, at Nova contemporary, Rajdamri Rd. (near BTS Rajdamri station). For additional information, please call 090-910-6863

About the Artists

labadiou Piko (b. 1984, South Sumatra, Indonesia) is an abstract painter. Exploring the expressive capacity of abstraction, his vivid canvases are both allegorical and metaphorical, functioning as a visual diary for the artist to record and illustrate his emotions, experiences, and memories.

Piko has been invited to several artist-in-residence programs worldwide. The most recent was Warehouse421 with the Art Dubai residency program (2018), after which the artist held a solo exhibition. Previous residencies were at Luzhunan Historical House, Miaoli, Taiwan (2016), and Transit #3 residency at Selasar Sunaryo Art Space, Bandung (2013). Piko's international solo shows include Proporsi Biru at Galerie Michael Janssen, Berlin (2016) and KABAR ANGIN: Gambar-gambar labadiou Piko at LOTFLOFT, Bandung (2015). He lives and works in Yogyakarta, Indonesia.

Moe Satt (b. 1983, Yangon, Myanmar) is a conceptual and performance artist, and curator. In 2008, he founded and organized Beyond Pressure, an international festival of performance art in Myanmar. In his works, which span various mediums from photography, sculpture, to video and sound installations, Moe Satt addresses provocative social and politic issues in military-ruled Myanmar, such as the role of religion and that of the individual in society. He has been invited to several artist-in-residence programs, among others, ACC in New York (2017); IASPIS in Umeå, Sweden (2016); and International Residence at Recollets, Paris (2015). His work has been featured in several group exhibitions, including Political Acts: Pioneers of performance art in Southeast Asia in Melbourne (2017); CAFAM Biennale, Beijing (2013); and Busan Biennale (2012). Satt was a finalist for the Hugo Boss Asia Art Award 2015. He lives and works in Yangon, Myanmar.

Parinot Kunakornwong (b. 1983, Bangkok, Thailand) is a conceptual artist that works in a variety of mediums, whose artistic practice is influenced by his upbringing in the chaotic and complex central part of Bangkok. His work revisits everyday situations, objects, and memories through the ritual of creation and reappropriation based on the plurality of Thai belief systems such as Buddhism, superstition, spirituality, and animism. In Bloody Stones (2014), Parinot collects one piece of broken pavement every day in Bangkok as a form of 'ritual', dipping each fragment in specially prepared paint he mixes of different components such as acrylic emulsion paint, gesso, fluorescent pigments, Chinese ink, detergents, energy drinks, boxing liniment (herbal oil), and electrolytes. After submerging the stones he throws them against a wood panel placed in the exhibition space: the impact creates accidental 'figures' on the panel, seemingly appearing on their own. Parinot has exhibited at Tenderpixel, London (2018); Cartel Artspace, Bangkok (2017); TARS Gallery, Bangkok (2016); Speedy Grandma Gallery, Bangkok (2015); and The Invisible Dog Art Center, New York (2012). He lives and works in Bangkok and London.

About the Curator

Loredana Pazzini-Paracciani is an independent curator, writer, and lecturer of Southeast Asian contemporary art. Her research and fieldwork revolve around critical social and political issues, and complemented by continuous dialogue with artists and art professionals, have leveraged Southeast Asian contemporary art through collaborative exhibitions, among others, *Diaspora: Exit, Exile, Exodus of Southeast Asia* (2018) with MALLAM Contemporary Art Museum, Chiangmai, Thailand; *Heads or Tails? Uncertainties and Tensions in Contemporary Thailand* (2017) with Sundaram Tagore Gallery, New York; *The Game/Viet Nam* by LE Brothers (2016) with Jim Thompson Art Center, Bangkok; and *Architectural Landscapes: SEA in the Forefront* (2015) with Queens Museum, New York. Loredana is currently working on a debut anthology titled *Interlaced Journeys: Diaspora and the Contemporary in Southeast Asian Art*, which explores the connections between diasporic movements and contemporary art in Southeast Asia. She is based in London, United Kingdom, and Bangkok, Thailand.