



# THE WORLD WITHOUT POLITICS SUITER KUNAVICHAYANONT

CURATED BY IOLA LENZI | 12 MAY - 3 JUNE 2012

VALENTINE WILLIE FINE ART SINGAPORE



# the world without politics: sutee kunavichayanont's thailand from beyond her borders

IOLA LENZI

A hundred years on from the great twentieth century revolutions in Russia and China, it is either disingenuous or utopian to conjure a world without politics. Those events would shape a new reality in mid-century Asia as Mao Zedong came to power and forged the PRC, Britain was forced out of India, Ho Chi Minh transformed Vietnam, evicting France and later defeating America in the South, and beyond Vietnam, colonial Southeast Asia progressively came to an end(1). Pol Pot's Cambodian genocide of the 1970s would embody one of the most appalling consequences of twentieth century totalitarianism in our region. At the other end of the spectrum, imagining a world without politics from the city-state Singapore where this new body of visual art is presented, is provocative too: Singaporeans, governed by a single-party since independence, after the May 2011 elections(2), are only now rediscovering politics.

In the context of Sutee Kunavichayanont's 2012 Thailand, to suggest non-politics is teasingly absurd, so polarized has been political life in the Kingdom in recent years. The country has had more than a dozen constitutions since the 1932 transition from absolute to constitutional monarchy, chronic instability undermining the development of civil society. Imagined as a three-pillar construction of nation, Buddhism, and monarchy, Thailand's state mantra, accepted without question by most citizens, rings hollow in complex, non-consensual twenty-first century Thailand. Since Pridi Banomyong drafted Siam's first constitution in 1932(3), the country's reformers' aspirations have been subverted, the practice of Buddhism distorted in today's consumer society(4), and the monarchy's future challenged as King Bhumibol's succession looms. The Red Shirt/Yellow Shirt tensions of post-2006-coup Thailand, though perhaps not surprising in the lineage of the country's ill-digested political modernisation under King Chulalongkorn (r. 1868-1910)(5), nonetheless show profound political malaise, and are symptomatic of citizens' lack of consensus, the much bantered about national reconciliation thus far of questionable effect.

Sutee Kunavichayanont has explored Thai-centric issues for most of his two-decade career, his multi-media, often interactive œuvre keenly observed pictorial and text-based(6) essays revolving around local culture, society and politics. The interrogations inherent to his own origins as a second generation Sino-Thai are doubtless part of Sutee's mapping of contemporary Thailand. But it is less the specificity of Sutee's Chinese diasporic history, than his combined insider/outsider status that colours his practice's layered, critical slant. In this he is not alone in either Thailand, or Southeast Asia, the mixing and moving of populations characteristic of the region visibly impinging on contemporary art in ways not apparent elsewhere(7).

However, artists of less hybrid genealogy, who have not changed cultural context in recent generations, also make nuanced art pondering contemporary regional complexities. Thus it can be argued that if crossed origins and/or diasporic history have laid favorable ground for this questioning outlook, in Thailand –and at different times elsewhere too-, the influence of the country's unprecedented 1960s-1970s socio-political transformation(8) has been at least equally strong.

In cycles such as The Eternal Banality of 1997-1998, Depletion-Inflation 1997-1998 and History Class beginning in 2000, Sutee proposes a narrative of possibility and empowerment through individual responsibility. Co-opting form as an ally in these projects -respectively about cultural conformity and rigid social codes, Thailand's image of herself in various spheres, and the institutional erasing and distortions of modern history compounded by



popular amnesia(9)-, through action-demanding-components the artist involves viewers forcefully in civil-society issues. Via the inclusion of familiar signs, the works trigger a sense of ownership that provokes individual critical thinking.

With politics such an overarching theme in Sutee's production, how then to read a body of work ostensibly denying politics? Paradoxically, Sutee tells of growing up in a home devoid of politics(10). Mostly economic migrants, many of Thailand's Chinese half a century ago knew no nation and aspired only to a safe and stable climate in which they could make a living and provide for family. The World Without Politics, in its very negation, thus incarnates not only a tongue-in-cheek distillate of Thailand's fraught political scene over decades, but can also be read as a snapshot echoing the artist's personal trajectory from an apolitical environment, to a contemporary Thailand where politics can or should engender social change. The World Without Politics is the artist's plea for his own Thailand, the idea of nation reduced to its essence. In its re-ordering, re-contextualising, and defacing of the emblems of nation—flags and maps-, its seven graphic and installation works offer a view that Sutee and his generation, taking up Pridi Banomyong's idealistic mantle, are failing to find in today's convoluted arena.

Thus this tightly conceptualised group of pieces, through negation, aims for a re-thinking of the Thai political forum, seeking to reinforce eighty years of civil-society gains, however patchy, while querying the rogue elements that have thwarted Thai democracy's evolution. Though the work appears, through its very title, to flirt with nihilism, in the context of Thailand's modern political history, and Sutee's own positive engagement with his birth-country's complexities, such a single-track thrust is impossible. Sutee, at his best discussing many ideas at once, in providing a whiff of the potentiality of end-game, with The World Without Politics, presents the Thai story's relevance beyond Thailand as a means of normalisation. He suggests the country's ugly nationalisms and communitarianisms are not unique, and in framing Thailand's ills within a wider global context, provides the option of catharsis.

This tack should not surprise since Sutee's past work has not always been monolithically Thai, its conceptual power often achieved through the multiplication of the gaze, Thai questions seen through a multi-prismic lens. History Class (The White Man's Burden) of 2000 is about Thailand's view of herself both from home-terrain and outside her own history. Siamese Breath comments Thailand's place in the world, uncomfortable, shifting, aspiring, both fighting and courting dependencies. Elephant(Breath Collecting) of 1998, and The White elephant (1999) from Depletion-Inflation diverge from the more parochial inflatable 1998 water buffalo The Myth from Rice Field(Breath Donation)(11) made at the height of the Asian Crisis, the first two asking questions about the nation's view of herself, from home-base, but also from beyond.

Here then, with Purified Flags, United Flags (line), The New World Order, United Flags (Colours) and (Clamps), Countries Without Names, and Around the World in 5 Seconds, Sutee appears to leave Thailand altogether, global geography, maps of the world, and flags of nations, all emblems of choice. Gone are the elephants, rural oxen, monks, and newspaper images of student massacre at Bangkok's Thammasat University. Materials cuing the local such as latex and engraved wooden school desks have disappeared in favour of a global code. Yet the works of



The World Without Politics are still about Thailand, revealing how Thai issues in the 21<sup>st</sup> century, though undoubtedly stemming from local causes, relate to concerns pervasive everywhere, Thailand's power-struggles resonating the world over in essence, if not in detail. It is not that Thailand has necessarily grown-up politically, but perhaps that Thai-style sectarianisms and inequalities lurk everywhere under the veneer of developed-world democracy, the emotions encapsulated in national symbols shared by all, millions sacrificed for the higher ideals represented by flags, maps and anthems. The World Without Politics casts a quizzical eye on this construction, obliquely asking what has been obtained in the bargain.

In Purified Flags, language and universal iconography are enlisted to hone concept. Radical in its dissolving of nation through the blanking out of each flag's emblem, the wall installation's title suggests cleansing. Is this the healing-cleansing of societal wounds, following Thai factional violence? Or the would-be purity/innocence that is assumed to have preceded today's factional bitterness? Or a purging, in the unhappy communitarian sense, 'purified' hardly a neutral word in the context of twentieth and twenty-first century political history? The installation puts forward extreme possibilities, its significance-laden totems of nation in arresting contrast with the work's monochrome, uniform, and discrete formal elegance. Its questioning a cryptic warning regarding the seriousness of the situation at home and beyond, Purified Flags builds tension through the contradiction of its violent message erasing human political structure and world history, and its cool, ordered delivery. Further circumscribing meaning, the installation's combined literalism and allusiveness tantalise, the sureness of its flag symbols in opposition with its ambiguity of reading. On one hand, the crisp, hand-painted whited-out flags give credence to the idea of equality of nations, the man wielding the paint-brush standing in for all men in control of their construct of nation, exercising power for the good of all. Less benignly, they also suggest the homogenisation of peoples and cultures, advocating the suppression of difference as the only means of government. What is nation for, whom does it serve, who decides politics? Slyly combative, Purified Flags offers a meditation on today's world through contemporary Thailand, its formal neatness, through contrast, underlining the messiness of contemporary politics everywhere. As with History Class, Sutee Kunavichayanont has found the mode best suited to communicate difficult concepts, he himself, not his audience, taking action to transform the appropriated flags through brush and paint.

Whether its reading pessimistic or optimistic, the work must be contextualized within the Thai cultural framework where its Buddhist connotations are difficult to ignore, Buddhism's focus on impermanence, the cyclical, and conceptions of nothingness discernible in the installation's presentation and subsequent voiding of nation. Through this contiguous appeal to philosophical tenets, Sutee takes Thai reality into a broader temporal, geographic and intellectual arena, so lessening through relativism the malignancy of Thailand's current strife. Also on a local note, it is worth mentioning here Sutee's belief in the absence of a racial dimension in current Thai tensions, the artist highlighting the mixed racial nature of opposing camps(12). In view of Sutee's personal history, this positing of assimilation(13) is not innocuous and reveals his sense of the country's shift, old exclusions on the wane, now secondary to larger and perhaps more universally-shared hurdles.

Approaching the mining of essence of nation and politics in more optimistic spirit is Around the World in 5 Seconds, the second of three flag-themed installations in this new body. More than interactive, the cloth piece ambushes

viewers as they penetrate the exhibition space, its ordered hanging of the 240-odd national flags brushing audience heads and shoulders, inescapable as it blocks the gallery doorway(14). Its rambunctious physicality underpinning concept, Around the World in 5 Seconds dispenses entirely with the usual maudlin sentimentality attached to flags and instead, through its forceful tactile language, demands our pondering of human political organisation and nation, so bringing home to every citizen that big, abstract Southeast Asian topic of the past century. Flag-toting Singaporeans will not fail to see the work's subversion of the flag's propagandistic sub-text, Around the World in 5 Seconds as disturbing in the gallery as in the mind, reminding viewers of the nation-state's often unfulfilled promise.

United Flags (Clamps), (line), (Colours), respectively installation, video, and video, show the artist confidently manipulating form, his playfulness in selecting media and genre lending additional nuance to concept: the videos, fast-faced silent juxtapositions of one-over-the-other line-drawn or colour flag frames, ending as dark scribbles of lines, or dense blotches of muddy colour, convey the excitement and untidiness of the club of nations and its contests. The floor piece, both aesthetic and dynamic in its composition of flag-printed-plexiglass-sheets compressed together by clamps, communicates nations' aspirations, the industrial clamps speaking of both efficiency and violence, the work an effective metaphor for ever-shifting world balance.

The two graphic works Countries Without Names and The New World Order are acutely subversive. Both, belying their more contemplative form, champion entirely new worlds. The first, through reduction/increase of country size and deletion of name, equalizes all nations, Singapore and China, both nameless, conserving their outline, but now of same size. In the second case, Sutee compresses geography, squashing all countries into a single continent so harking back to pre-history and canceling geopolitical competition. Both works look ahead idealistically while also referencing Siam's complicated relationship with her own territorial borders over centuries(15).

As ever questioning and bravely thought-provoking, this new body of work takes Sutee Kunavichayanont in a novel direction. Not leaving Thailand behind, The World Without Politics instead frames the Kingdom and her current socio-political malaise in a wider geopolitical context, bringing fresh perspectives to Thailand as she stakes her place in a no less tumultuous globalised world.

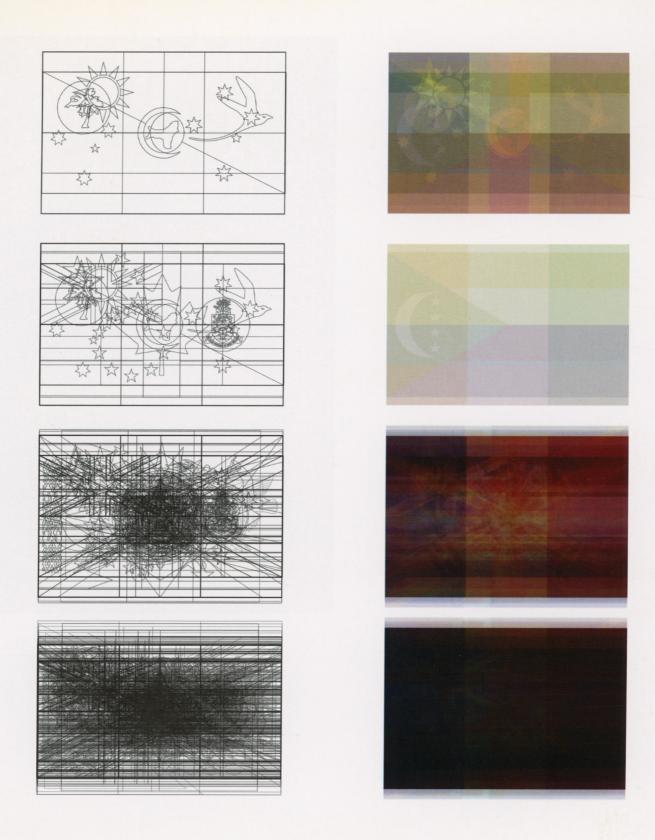
IOLA LENZI is a Singapore curator, critic and lecturer of contemporary Southeast Asian art, her exhibitions in Bangkok, Singapore, Hanoi, Jakarta and Kuala Lumpur examining Southeast Asia's cultural and political landscape of recent decades. A major project was the 2011 Singapore Art Museum survey Negotiating Home, History and Nation: two decades of contemporary art in Southeast Asia 1991-2011. She is a frequent contributor to anthologies on regional art and amongst other publications, the Southeast Asian correspondent for Asian Art, London.

### NOTES:

- Thailand was the only Southeast Asian country never colonised. Other regional countries recovered independence between 1946 and 1984. Ken'ichi Goto, Tensions of Empire- Japan and Southeast Asia in the Colonial and Postcolonial World, Ohio University Press/NUS Press, 2003, pp. 246-253 on regional decolonization.
- www.economist.com.hk/blogs/banyan/2011/05/singapores\_ election 'Singapore's Election: a win-win election?', 8 May 2011
- 3 Daniel Lynch, Rising China and Asian Democratization: socialization to 'global culture' in the political transformations of Thailand, China and Taiwan, Stanford University Press, Stanford, 2006, pp. 57-58 on Pridi Banomyong's Enlightenment political thinking.
- 4 Masters (2009) by Manit Sriwanichpoom, and Michael Shaowanasai's Buddha, Dharma, Sangha of 2007, are two examples of art works critical of this distortion of Buddhist practice.
- 5 David Steinberg, ed., In Search of Southeast Asia- A Modern History, University of Hawaii Press, 1987, pp. 324-327 on Siam's modernisation under Chulalongkorn and the social divides this created.
- 6 Seminal works have been included in self-curated shows about history and politics, the first (with Manit Sriwanichpoom and Ing K) History & Memory, August 2001, the Art Center, Chulalongkorn University; the second, adding Vasan Sitthiket to the former three, was Flashback '76: History & Memory of the October 6 Massacre, August 2008, Pridi Banomyong Institute, Bangkok

- 7 Such as regional artists Pinaree Sanpitak, Manit Sriwanichpoom, Lee Wen, Suzann Victor, Navin Rawanchaikul, Yee I-Lann, Michael Shaowanasai, Wong Hoy Cheong, Mella Jaarsma, Nindityo Adipurnomo, Krisna Murti, Arahmaiani, Vu Dan Tan, Bui Cong Khanh, and others. Iola Lenzi, 'Negotiating Home, History and Nation', Negotiating Home, History and Nation', Negotiating Home, History and Nation: two decades of contemporary art in Southeast Asia 1991-2011, Singapore Art Museum, Singapore, 2011, pp. 23-24 on Southeast Asian artists' insider/outsider viewpoint.
- 8 Benedict Anderson, The Spectre of Comparisons Nationalism, Southeast Asia and the World, Verso, London, 2002, p.181 on the rise of aThai politicised bourgeoisie from the 1970s. And Iola Lenzi, 'After History and Memory: generation shift in contemporary Thai art' in Cut Thru, exhibition catalogue, Institute of Contemporary Arts/Lasalle, Singapore, December 2011, p.9 on the influence of 1960s and 1970s social change on Thailand's first generation contemporary artists.
- 9 Repeatedly mentioned by Prof. Apinan Poshyananda in the context of his discussions of Thai contemporary art and culture.
- 10 interviews with the author, Bangkok, February 2012.
- 11 Iola Lenzi 'Formal Cues and Historical Clues in the Art of Sutee Kunavichayanont', Next Move Contemporary Art from Thailand, exhibition catalogue, Earl Lu Gallery-Lasalle SIA College of the Arts, 2003, pp. 122-125 for a full discussion of these works.
- 12 interviews with the author, Bangkok, February 2012.
- 13 Ibid Anderson, p.180 on early Sino-Thai assimilation from the 1960s-1970s
- 14 In the course of the project, the number of country flags changed as new countries were declared.
- 15 Thongchai Winichakul, Siam Mapped a History of the Geo-body of a Nation, Silkworm Books, Chiangmai, 1994, pp. 135-138 on the map as symbol of changing Siamese nationhood and p. 150 on the relationship between the Siamese/Thai map, lost territories, and ethnic-Thaicentric nationalism.





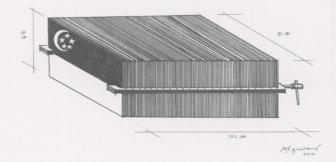
UNITED FLAGS (LINE)
2012, stop motion video (DVD)
1:34 mins,

UNITED FLAGS (COLOURS)
2012, stop motion video (DVD)
1:34 mins,

# UNITED FLAGS (CLAMPS)

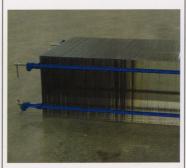
2012, inkjet sticker on acrylic sheets with clamps,  $60 \times 80 \times 122$  cm (comprises of 242 acrylic sheets, each  $60 \times 80 \times 0.5$  cm)

# UNITED FLAGS







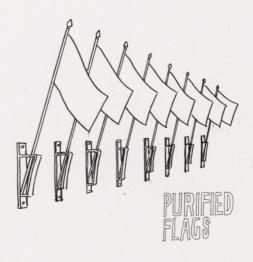






# PURIFIED FLAGS

2012, acrylic paint on international flags, 75.5  $\times$  30 cm each (  $\times$  242 flags with poles)



Af gramm















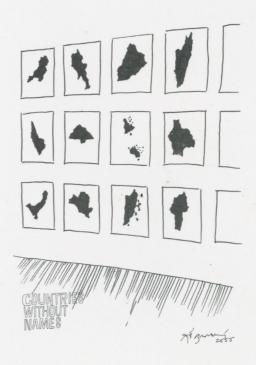
AROUND THE WORLD IN 5 SECONDS 2012, cloth, 80 × 120 cm each ( × 242 pieces)





## COUNTRIES WITHOUT NAMES

2012, ink on paper, 55 × 39.5 cm each ( × 242 sheets)













THE NEW WORLD ORDER 2012, acrylic on canvas, 180 × 130 cm





# sutee kunavichayanont

1985-1989 BFA (Graphic Arts), Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand

1992-1993 Master of Visual Arts, Sydney College of the Arts, University of Sydney, Sydney, Australia

Currently Associate Professor at the Department of Art Theory, the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand.

### SOLO EXHIBITION

- 1991 From the Outside Looking In, New England Regional Art Museum, Armidale, Australia
- 1993 Void and Emptiness, First Draft (West), New South Wales, Australia
  Time and Mind, Tin Sheds Gallery, New South Wales, Australia
- 1994 Flowing Tide, Silom Art Space, Bangkok, Thailand 1995 The White Elephants of Siam, The Art Gallery of the Faculty of Painting, Sculpture and Graphic Arts,
- Silpakorn University, Bangkok, Thailand
  1997 The Myth of an Asian Tiger, Galerie Gauche, Ecole
  nationale superieure des Beaux-Arts, Paris, France
- 1998 Rain Drops-Pig's Shit Running, TADU Contemporary
  Art, Bangkok, Thailand
- 1999 Burden of Joy, Bangkok University Art Gallery, Bangkok, Thailand
- 2000 4 Days, Elephant Breath Donation and History Class, Silpakorn University Art Gallery, Bangkok, Thailand
- 2001 Inflated Nostalgia, Atelier Frank & Lee, Singapore Siamese Twins, Thai Art Foundation, Amsterdam, The Netherlands Elephant, Optica, Montreal, Canada Baby Elephant, Musashino Art University, Tokyo, Japan
- 2005 Stereotyped Thailand, 100 Tonson Gallery, Bangkok, Thailand
- Half Truth, Phuket 346, Phuket, Thailand.
   Longing for Siam, Inventing Thailand, Number 1
   Gallery, Bangkok, Thailand
- 2011 Floating, WTF, Bangkok, Thailand
- 2012 Crazily Good!, Number 1 Gallery, Bangkok,
  Thailand
  The World Without Politics, Valentine Willie Fine Art,
  Singapore

### ELECTED CROUD EVALUATIONS

- 1990 International Exhibition of Graphic Art, Freshen, Germany The 5th Busan Biennale, Busan, South Korea
- 1991 The 6th International Print Biennale, Varna'91, Bulgaria
- 1992 Art Works Four, Melbourne, Australia
- 1994 2537, Thailand Cultural Centre, Bangkok, Thailand
- 1996 Golden Jubilee Art Exhibition: 50 Years of Thai Art,
  Queen Sirikit National Convention Center,
  Bangkok, Thailand
  Into the Next Decade, Tadu Contemporary Art,
  Bangkok, Thailand
- 1997 Contemporary Fine Arts Exhibition, Hanoi Fine Arts
  Institute and Hue College of Arts, Hanoi, Vietnam
  Thai Vision I, California Polytechnic State
  University, California, USA
- 1998. 8 Artistes Thais a Paris, a la Maison des Arts Europe-Asie, Paris, France Report from the Forest 1998, National Gallery, Bangkok, Thailand
- Alter Ego, Thai-EU Collaborative Project, work with Danny Devos, Bangkok, Thailand
  Jardins Secrets, Art dans la Ville, Saint-Etienne,
  France
  No Guarantee, Sydney College of the Arts Gallery,
  Sydney, Australia
  Trace, Liverpool Biennial of Contemporary Arts,
  Liverpool, UK
  10 Asian Artists in Residence, Mattress Factory,
- Pittsburgh, USA
  2000 Thai Contemporary Art 2000, Art Centre, Silpakorn
  University, Bangkok, Thailand
  While You Were Sleeping, Alliance Francaise
  International Art School's Students and Teachers,
  - Space Contemporary Art, Bangkok, Thailand
    The Beauty of Democracy, Public Art Exhibition,
    100 Years of Pridi Banomyong and Thai Society,
    Rachadamnoen Klang, Bangkok, Thailand
    Your Distance, Tadu Contemporary Arts, Bangkok,
    Thailand, and Plastique Kinetic Worms, Singapore
  - Glocal Scents of Thailand, Edsvik konst och kultur, Sweden
  - Thai Art 2000, Thai Art Foundation, Amsterdam, The Netherlands

2001 Writing Thai: a Learning Reform, Baby Elephants,
Galerie des arts visuels, Quebec, Canada
Keep Your Distance, National Art Gallery, Kuala
Lumpur, Malaysia; Biz Art, Shanghai, China; Moris
Gallery, Tokyo, Japan; le credac, centre d'art
d'ivry, France
History & Memory, The Art Center, Chulalongkorn
University; Art Museum, Chiang Mai University,
Chiang Mai, Thailand
Cologne Meets Bangkok, Bangkok Meets Cologne,
Kunstwerk, Cologne, Germany
2002 Bangkok Meets Cologne, Cologne Meets Bangkok,

2002 Bangkok Meets Cologne, Cologne Meets Bangkok, Silpakorn University Art Gallery, Bangkok, Thailand

> Thin Skin: The Fickle Nature of Bubbles, Spheres, and Inflatable Structure, AXA Gallery, New York, Scottsdale Museum of Contemporary Art, Arizona, USA

Workshop, the 2nd Fukuoka Asian Art Triennale 2002, Fukuoka Asian Art Museum, Fukuoka, Japan La Sagesse, Grand Arch, Paris, France.
Site+Sight, Translating Cultures, BA Fine Art, LASALLE-SIA College of the Arts, Singapore No Worries! Mai Pen Rai, Art from Australia and Thailand, Monash University Museum of Art, Victoria, Australia

Art, Religion, Faith, Vision, The Art Center, Chulalongkorn University, Bangkok, Thailand Within, Art in General, New York, USA

2003 La Sagesse, The Atelier, Bangkok, Thailand
Next Move, Contemporary Art from Thailand, Earl
Lu Gallery, LASALLE-SIA College of the Arts,
Singapore

Silpa Bhirasri Creativity Grants 2002, Silpakorn University Art Centre, Bangkok, Thailand 14 October, View from Artists, Jamjuree Art Gallery, Chulalongkorn University, Bangkok, Thailand Asian Contemporary Art Exhibition: Parallel Time, Art Museum of China Academy of Arts, Hangzhou, China

Tiger's Eye: Assorted Asian Tigers, Proud Camden, London, UK

Identities Versus Globalisation, Chiang Mai Art
Museum, Chiang Mai, Thailand; The National Art
Gallery, Bangkok, Thailand; Dahlem Museum,
2004-2005, Berlin, Germany to Soi Sabai, graf
media gm, Osaka, Japan
Art Summit Indonesia IV, 2004: Performance and Visual
Arts, Jakarta, Indonesia

Les Panoramiques, Optica, Montreal, Canada Thai Festival, Auditorium Parco della Musica, Rome, Italy Neo-Nationalism, The Art Center, Chulalongkorn University, Bangkok, Thailand

2006 A-Z, Hirosaki, Japan Tout a Fait Thai, Place Saint-Sulpice, Paris, France Red Art Award 2, Pridi Banomyong Institute, Bangkok, Thailand The 5th Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of Modern Art, Brisbane, Australia, 2006-2007

Show Me Thai, on the 120th Anniversary of Japan-Thailand Diplomatic Relations, Museum of Contemporary Art, Tokyo, Japan So Close | So Far Away, Crac Alsace, 2007-2008, Altkirch, France, Be-Part, Waregem, Belgium, Het Domein, The Netherlands Religious Beliefs and Contemporary, Social Phenomena of Southern East Asia, Guangdong Museum of Art, Guangzhou, China.

Art of Corruption, OCAC Art Gallery,

2008 Beasts, Breasts & Beauty, Contemporary Southeast
Asian Art from Private Collection, SG Private
Banking Gallery, Alliance Française de Singapour,
Singapore
Flashback '76, Pridi Banomyong Institute,
Bangkok, Thailand

Bangkok, 2007-2008

2009 Asean Contemporary Art Exchange, Myanmar Silpakorn-Guangzhou Art Exhibition & Seminar 2009, the Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China

2010 Imagine Peace, Bangkok Art and Culture Centre, Bangkok, Thailand

2011 Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011, Singapore Art Museum, Singapore

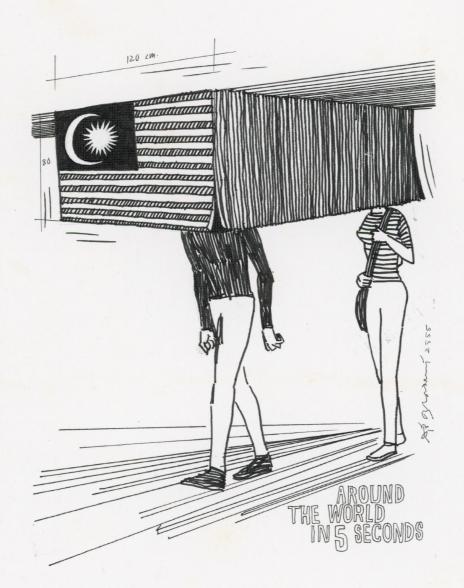
### CURATORSHIP

2005 Those Dying Wishing to Stay, Those Living Preparing to Leave, Thai Pavilion, 51st International Art Exhibition La Biennale di Venezia, Venice, Italy. Works by Montien Boonma and Araya Rasdjarmrearnsook, co-curated with Panya Vijinthanasarn and Luckana Kunavichayanont.

2008 The Best of Discovery, ShContemporary Art (Thai section), Shanghai, China.
Traces of Siamese Smile: Art+Faith+Politics+Love,
(co-curated), Bangkok Art Culture Centre,
Bangkok, Thailand

### COLLECTIONS

Thai Farmers Bank PCL., Bangkok, Thailand
Thai Investment and Securities PCL.(TISCO),
Bangkok, Thailand
LASALLE College of the Arts, Singapore
Singapore Art Museum, Singapore
Fukuoka Asian Art Museum, Fukuoka, Japan
H&F Collection, Amsterdam, The Netherlands
Queensland Art Gallery, Brisbane, Australia
Mori Art Museum, Tokyo, Japan



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SPECIAL THANKS TO

Bangkok Art and Culture Centre Dong Co., Ltd studioMilou Singapore

DOCUMENTARY SUPPORT SYSTEM BY studioMilou SINGAPORE

jean-francois milou: concept developer &

valentin milou: video editing & production magian (melbourne): interactive applications

project direction

PHOTOGRAPHY opas chotiphantawanon

**DESIGN** azrullah razak

**PRINTING** gmw creative prints

**PUBLISHER** valentine willie fine art, singapore

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ISBN 978-983-9389-43-2

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