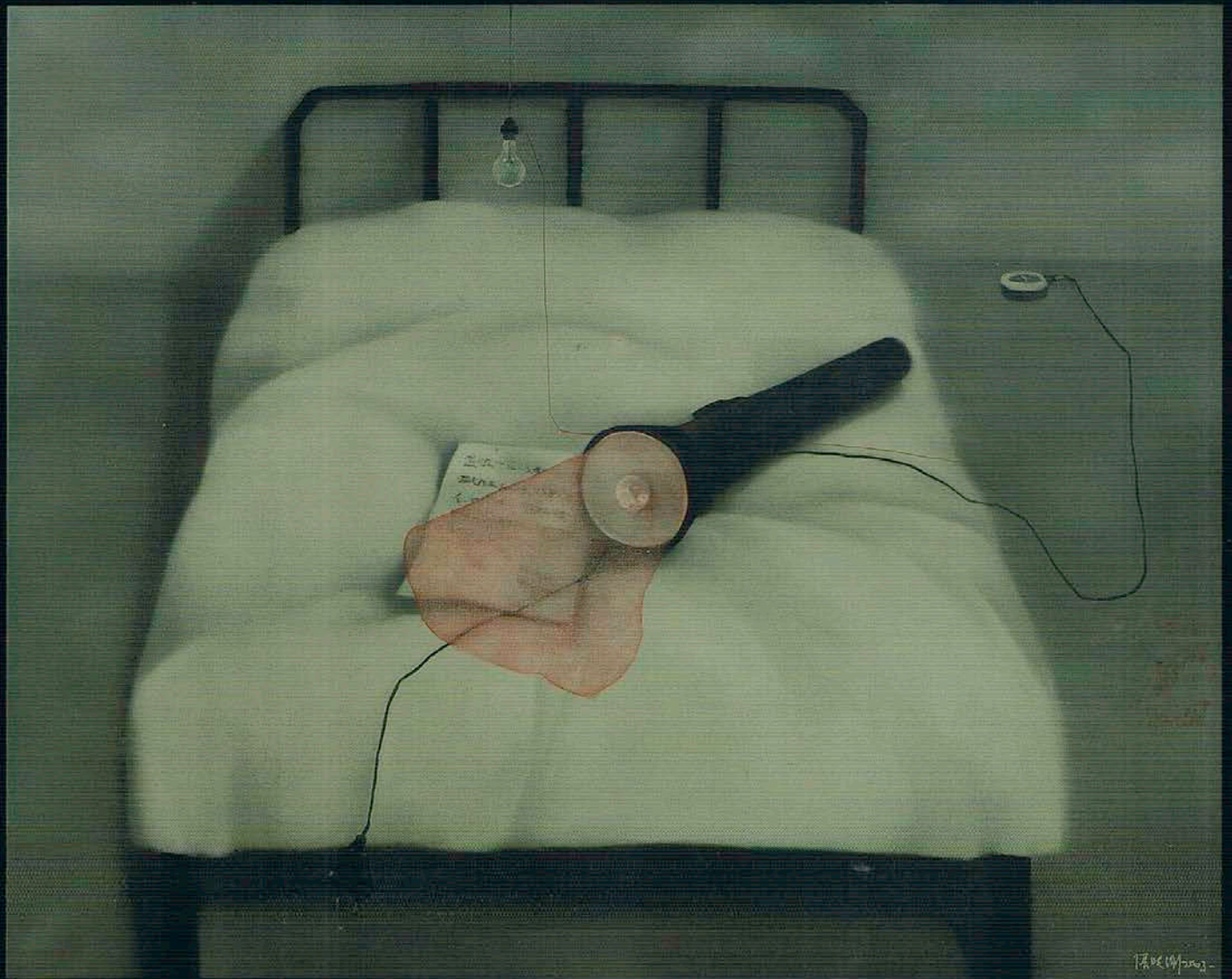


ASIAN ART NEWS

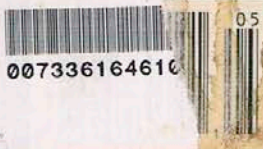
HK\$50/US\$6/
CAN\$7.95/€6/UK£4

VOLUME 14 NUMBER 3 MAY/JUNE 2004

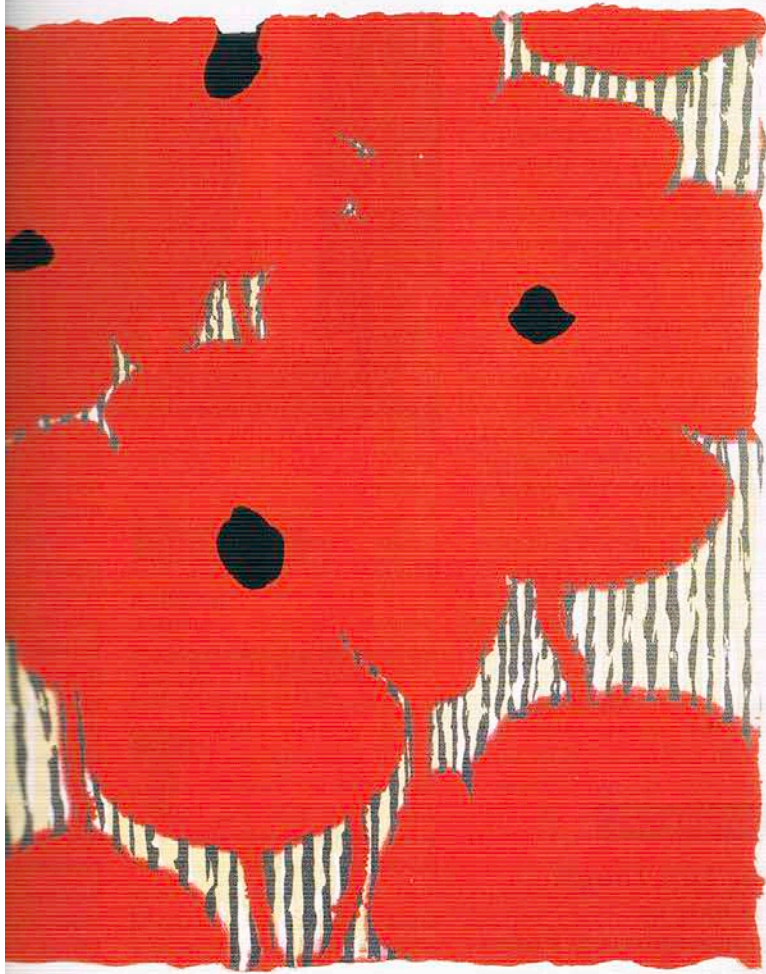


Zhang Xiaogang

ASIAN ART N



**Australian Contemporary Prints * Pencil, Pen,
Ink: Indonesian Drawings * Yuree Kensaku * Ramon
Diaz * Yang Shu * Larasati Auction Report**



Red Poppies with Flocked Centers March 18 2002, 2003, sprayed colored paper woodcut, flocking on shaped STPI handmade white paper (irregularly shaped), 128.3 x 127 of 12. Photograph: Courtesy of Singapore Tyler Print Institute.

is and the images. ast to the e-and-gray inches, re-ide cream ree differ-an edition (make up es' began ir transla-s another s ideas on ages are er, he has el of the pect of his confident as if the and the in a light the works ch colors t with or-ives and viewer is them.

Accompanying the two series of prints was a wide range of photographs and drawings which highlighted Sultan's career with works on paper. This was an important educational aspect of the STPI show that brought the viewers closer to the process of making works on paper.

Ian Findlay

...

THAILAND

Sutthirat Supaparinya at Bangkok University Art Gallery

Bangkok University lecturer and curator Ark Fongsmut has consolidated last year's inaugural ex-

hibition series *Brand New*, again giving young art graduates a rare opportunity to hang solo shows within three galleries in a similar neighborhood of the capital. One of this year's 12 participating artists, Sutthirat Supaparinya, recently presented her engaging interactive installation *Invisible Lines* at Bangkok University Art Gallery.

Using the vast unfathomable cosmos as an entry point, Chiang Mai University graduate Supaparinya continues to explore her fascination with hidden sensory experiences and how the unseen stimulates the imagination, creating suggestive illusionary connections with specific environments. Flirting with notions of visibility and tangibility, her previous works *Sound in one minute/one person/one instrument/ one room* (1997) involved musicians in unidentified rooms of an hotel

playing brief bursts of song, while guests ponder over the original source, and in *Som Imbiss* (1999) pungent Thai food is left on the boil in a darkened room for visitors to sniff at.

For *Invisible Lines*, Supaparinya uses the entire wall space to reinterpret her own compact galaxy. Using a galactic projection for the exact date of the exhibition opening as seen from the compass points in Bangkok, the artist stuck corresponding luminescent dots or stars within the darkened space. Visitors were invited to strap on head torches that are suspended from the ceiling, focusing their light beam to try to identify particular glowing constellations. Projected onto one of the Gallery's smaller walls, a revolving computer-generated galactic map lends clarity to the spotted skyscape.

Supaparinya pushes the participatory element further by encouraging viewers to invent and name their own constellations using stickers on print-outs, displaying them on the wall when complete. The resulting examples are dominated by childish images of love hearts and teddy bear faces, revealing more about the maturity level of local university students than providing any real philosophical stimulation.

Invisible Lines is a bold artistic endeavor exploring thematic crossovers on several levels, though the disparate practical fragmentation presents a rather disjointed work in the space. This is compounded by

the somewhat restrictive of the gallery, which im notions of humanity tha against the vastness of n. Although it wasn't withi artist's original exhibitio rameters, *Invisible Lines* to upon man's fascination and belief in, astrological p and the desire to supple the limitations of our bound existence with an igible abstract power.

Steven Pe

...

Mitree Parahom at Eat Me

Since migrating from rural home Thailand's North ern province of Si Sak metropolitan Bangkok in e to attend art school, M Parahom has always been settled by the unfamiliar u world. After almost a dec during which he has achi certain domestic success a artist extolling the virtues c agrarian existence he seer pine for, Parahom finally cated to his family farm w he continues his artistic pra contentedly. His recent sho his 13th career exhibition 10 oils, under the title *Upco* at Bangkok's restaurant-ga space Eat Me confirms this 30s artist's affinity for his cultural heritage.

During the years Bangkok developing his a



Sutthirat Supaparinya, Invisible Lines, 2004, mixed media installation dimensions variable.