



Made by Thai



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ARTIST

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PLACES, LANDSCAPES, AND ROUTES Contemplation and inspiration often come from traveling to unfamiliar places. Though it is not always comfortable, it imprints itself in my memory. I love vast areas of nature. When nature gets altered radically, it urges me to take action. A study of roads in the region became a point of obsession. I have learned why the roads were built, which gave me a better understanding of places and landscapes. **BOOKS** Reading books encourages me to travel to certain places, meet people, and practice something in order to verify it, or have a direct experience of it, which in turn provides me with hints when I encounter something unknown. When a book is banned, I'm curious to know whether the mere title of the book can convey its contents. When I use a title of a book as the title for an artwork, it is also a way of bringing what has been suppressed to light once more. Banned books present a chance to investigate why books are banned in the first place, and how influential a particular collection of pages can be. I found myself exploring the complexity of a hidden human world through a process of listing banned books. I have never in my life heard of a group of soldiers and police officers attending an art exhibition... until my exhibition in Thailand in May 2016. They came a day before the opening and then on the opening day. The organizers and I were frightened, but we couldn't see any reason why the authorities might have stopped our show. During the opening, they politely observed and questioned us, while we politely observed and answered them. The tension was palpable. However, the month-long exhibition was never canceled or shut down. **ARTISTIC PROCESSES** I find my personal technique through research and practice. As much as possible, I try to do the whole process by myself in order to understand and experience multiple perspectives of my subjects, and to find unique techniques for the work at hand. A skill you have perfected can sometimes lose all meaning, especially when it is overused and becomes the norm. A creation befitting the idea is what I prefer. In most cases, balancing the content and technical parts of the process are essential. Having studied printmaking, sculpture, painting, and then media arts has given me a vast array of basic tools with which to experiment. Lately, I have been recording moving images in documentary form. There are many reasons for this, including the desire to be a witness of a statement or a history, to have footage of a memory—especially of landscapes—and lastly, it has become an immediate tool for expressing myself. **SOUND** Sound influences me as a living environment. It also plays an important role in my work. I often record sound for my work, or seek an unconventional way to create it. **LIGHTING** Like sound, I am sensitive to lighting in my living environment. I use some reflective materials, filters, and natural and artificial lighting in my work. This has led me to explore the impact of the invisible light of electricity on our environment.

Born in Chiang Mai, Thailand.
Lives and works in Chiang Mai.

2018 12th Gwangju Biennale, Gwangju, South Korea. 2018 Yebisu International Festival for Art & Alternative Visions, Tokyo Photographic Art Museum, Tokyo, Japan. 2017 *Sunshower: Contemporary Art from Southeast Asia, 1980s to Now*, Mori Art Museum, Tokyo, Japan. 2016 *Paradise of the Blind*, The Reading Room, Bangkok, Thailand. 2016 Prudential Eye Awards exhibition, ArtScience Museum, Singapore. 2014 *Unseen Existence: Dialogues with Environment at the Contemporary Art*, Hong Kong Art Center, China.

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