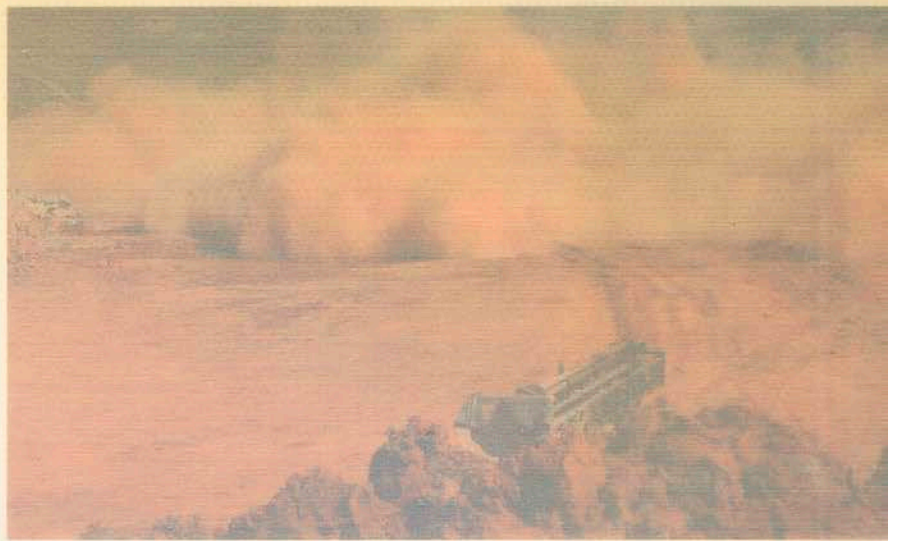


Dialogues with
the Environment in
Contemporary Art

unseen existence



Presenter 主辦
Hong Kong Arts Centre
香港藝術中心

Artists

藝術家

Nadim Abbas

Allora & Calzadilla

Ang Song Ming

Nobuyoshi Araki

Masaya Chiba

Jiang Zhi

Maya Kramer

Boris Mikhailov

Yuko Mohri

Sutthirat Supaparinya

Wang Fu-jui

Yao Jui-chung

唐納天

阿洛拉與卡爾薩迪利亞

洪松明

荒木經惟

千葉正也

蔣志

馬雅·柯拉瑪

波利斯·米凱洛夫

毛利悠子

蘇圖西亞·蘇芭芭恩雅

王福瑞

姚瑞中

Born in Chiang Mai, Thailand, in 1973, Sutthirat Supaparinya (SOM) is a visual artist. By means of her works, she questions the interpretation of images in the media, showing an impact and a relationship of personal or every life experience to a rare scene of a larger structure. Since 2013, she has been a co-founder and director of an artist-run initiative called Chiangmai Art Conversation (CAC), which aims to promote the contemporary art of her hometown via an online platform. Supaparinya earned a BFA in painting from the Faculty of Fine Arts at Chiang Mai University and a postgraduate degree in Media Arts from Hochschule fuer Grafik und Buchkunst in Leipzig, Germany. In 2005, she received the Imaging Our Mekong Fellowship from the Rockefeller Foundation. She also received a curatorial fellowship from the International Studio & Curatorial Program (ISCP) in New York. The artist was also selected to participate in the International Creator Residency Program at the Tokyo Wonder Site Aoyama in 2012. Since then, she has had numerous solo and group exhibitions mounted in art centres, museums and galleries throughout Thailand as well as Australia, China, Germany, Indonesia, Italy, Japan, Romania, Taiwan, Singapore, South Korea, Taiwan and the United States. Some of the institutions in which she has exhibited include the Hiroshima City Museum of Contemporary Art and the Tokyo Metropolitan Museum of Photography, Japan; Jim Thompson Art Center, Thailand; Queensland Art Gallery and Sherman Contemporary Art Foundation, Australia; the Solomon R. Guggenheim Museum, USA; Singapore Art Museum, Singapore and the Kuandu Museum of Fine Arts, Taiwan.

蘇圖西亞·蘇芭芭恩雅

Sutthirat Supaparinya

蘇圖西亞·蘇芭芭恩雅，一九七三年出生於泰國清邁，是一位視覺藝術家。她善於透過作品質疑媒體對圖像的解讀，表現出個人與日常經驗難得一見的龐大場景結構之間的影響和關係。自二零一三年起，她肩負CAC - Chiangmai Art Conversation 藝術家空間的總監及創始人之一。CAC旨在通過網上平台推廣清邁的當代藝術。蘇芭芭恩雅於清邁大學美術學院取得藝術學士學位，及後於德國萊比錫視覺藝術學院主修媒體藝術並取得碩士學位。她於二零零五年獲洛克斐勒基金會的Imaging Our Mekong Fellowship，並於二零一零年獲亞洲文化協會獎助金資助前往紐約國際藝術家及策展人駐村計畫作研究交流；二零一二年，獲選參加青山Tokyo Wonder Site的International Creator Residency Program。自二零零零年起，她的作品經已於泰國、澳洲、中國、德國、印度尼西亞、意大利、日本、羅馬尼亞、台灣、新加坡、韓國和美國的藝術中心、博物館和畫廊展出，展出的機構包括廣島市現代美術館、東京攝影美術館、泰國湯普森故居，澳洲昆士蘭美術館、Sherman Contemporary Art Foundation、美國古根海姆博物館、新加坡美術館，以及台灣關渡美術館。

Thailand
泰國



Photo by Minnawatharan Laphaiphakharat

When Need Moves the Earth is an artwork that reflects the causes of two major man-made earthquakes—namely, mining and artificial water reservoir impoundment—derived from the research of Christian D. Klose, an expert on natural hazards. Most man-made quakes are small, but they can trigger much larger quakes along natural fault lines. Sutthirat Supaparinya (SOM) is interested in the impact of electricity generation, which we hardly experience because it is usually far away from where we live and so large that we cannot see an entire body of it. Yet it exists. In Klose's research, possibilities of crashes to the ground caused by large-scale electricity generation are explained. The two large-scale dam and mine sites in this artwork are electricity generators that sit along active natural fault lines in Thailand. They provide good examples for her to investigate this theory.

When SOM collaborated with a sound artist who designed the sound for this video, she asked him to create a tool to catch the sound of electromagnetic interference from an electronic device. They walked around in a city wearing headphones and followed the source of electromagnetic interference sounds on the street. They felt like they were walking in a parallel world, since what they saw and what they heard not what they had imagined. They could hear where electricity was leaking and where the intensity of electricity in the air was. It made them aware of the invisible electronic field around their daily lives.

SOM has seen that humans have massively changed the stress load on the Earth's form by digging out and filling up earth. This work encourages the public to examine how people harness electricity and what the possible consequences are. It calls on the public to be aware of the danger by increasing scientific, legal and public attention, including urban planning adaptation and hazard-mapping to reduce risk.

作品《當需求移動地球》反映了 Christian D. Klose 的研究心得：人為地震的兩個主要成因——採礦和建造人工儲水庫。雖然大多數因人為而引發的地震威力都較小，卻可以觸發天然斷層線發生更大的地震。蘇圖西亞·蘇芭芭恩雅感興趣的是發電所帶來的影響，這是我們難以體會的，因為發電設施通常設在遠離我們生活的地方，而且十分龐大，以致我們難以看到它整個建築架構，然而它是確實存在的。在 Klose 的研究中，說明了大規模發電造成崩塌的可能性。這件作品中的兩座大型水壩和礦場正是坐落於泰國天然活性斷層線的發電設施。它們正是她探索這個理論的好例子。

當蘇芭芭恩雅跟一位聲音藝術家合作設計這個視頻的聲音時，她請他創建一個工具，用以收集電子設備產生的電磁干擾的聲音。他們戴著耳機，循著電磁干擾的聲源在街道走了一圈。他們感覺就像走在平行空間，因為他們所看到的和所聽到的，並非他們所想像的。他們可以聽到有電力傾瀉的地方，也可以聽得出空氣中電力的強度。這讓她意識到日常生活中無形的電子場域。

她看到人類已經透過開採及填海大規模地改變了地球表面的負荷。這件作品鼓勵公眾檢視獲取電能的方法及其可能帶來的後果。它呼籲公眾透過提高科學、法律和公眾意識，包括從城市規劃調整和危險地區測繪著手，來減低風險。



When Need Moves the Earth 《當需求移動地球》，2014 (P. 073-076)