



west  
eden

# NO BOUNDARIES

CONCEPTUAL PHOTOGRAPHY

SUMMER 2023

A special thank you to:

The Royal Photographic Society of Thailand (RPST)

SAC Conservation Lab

Grob Yok Glong

Epson Thailand

RDX Lab



# ‘No Boundaries’

A Photographic Exhibition Curated by Dow Wasiksiri

‘No Boundaries’ showcases the multifaceted aspects of conceptual photography as expressed through the work of highly acclaimed artists, celebrated both locally and internationally.

The exhibition delves into the innermost recesses of the artists’ minds, unveiling their hidden life experiences. Within the depths of their subconscious minds lies a wealth of emotions, memories, and dreams that serve as the wellspring for their creative endeavors, resulting in captivating storytelling images that transcend conventional boundaries.

These multifaceted works challenge preconceived notions and beckon viewers to see beyond the surface, inspiring a deeper understanding of the human experience.

‘No Boundaries’ is a testament to the transformative power of conceptual photography. It reminds us that within the recesses of our minds lies an infinite reservoir of creativity waiting to be tapped. Through the lens of these extraordinary artists, we are invited to embrace the depths of our own imaginations and explore the limitless potential of visual storytelling.

“ไร้ขอบเขต” (No Boundaries) นิทรรศการที่นำเสนอแง่มุมต่างๆ และความหลากหลายในการถ่ายภาพเชิงแนวคิดของศิลปินที่มีชื่อเสียงทั้งระดับท้องถิ่นและระดับนานาชาติ ผลงานเหล่านี้เรียกได้ว่าเป็นการเจาะลึกเข้าไปสู่ความนึกคิดของตัวศิลปิน ผ่านการถ่ายทอดออกมาให้เราได้เห็นถึงประสบการณ์ชีวิตที่แฝงอยู่ในจิตใต้สำนึกของแต่ละคน ซึ่งเต็มไปด้วยความรู้สึก ความทรงจำ ความฝัน และจินตนาการที่เป็นแรงบันดาลใจให้สร้างสรรค์ผลงานขึ้นมาเพื่อเล่าเรื่องราวต่างๆ ด้วยภาพถ่ายแบบปราศจากขอบเขตของกฎกติกาใดๆ จนชวนให้เราต้องหันมาตั้งใจพิจารณากันอย่างลึกซึ้ง และยังเป็นการทำทลายความเข้าใจดั้งเดิมเกี่ยวกับการรับรู้เรื่องความสวยงามตามแบบฉบับที่คุณเคยกันทั่วไปมาโดยตลอด ซึ่งการมองลึกเข้าไปในเนื้อหาของงานเหล่านี้ก็สามารถที่จะทำให้เรามีความเข้าใจเกี่ยวกับเรื่องประสบการณ์ชีวิตของมนุษย์ได้มากยิ่งขึ้น

“ไร้ขอบเขต” คือหลักฐานยืนยันที่แสดงให้เห็นถึงพลังของการถ่ายภาพเชิงแนวคิดที่ส่งผลต่อการปรับเปลี่ยนทัศนคติในเรื่องของค่านิยมทางด้านความสุนทรีย์ และสามารถทำให้เราได้ตระหนักด้วยว่าภายในชอกเล็กชอกน้อยของจิตใต้สำนึกเรานั้น ยังมีแหล่งกำเนิดของจินตนาการสร้างสรรค์ให้เราได้ค้นพบอีกมากมายมหาศาล จึงถือได้ว่าผลงานเหล่านี้คือการเชิญชวนให้ผู้ชมได้เปิดใจและอ่านรับความนำพิศวงของจินตนาการที่แฝงอยู่ในตัวเรา อีกทั้งยังให้เห็นถึงศักยภาพของการเล่าเรื่องราวผ่านภาพถ่ายเชิงแนวคิดของบรรดาศิลปินที่มีความพิเศษเหนือชั้นอีกด้วย

ศิลปิน (เรียงตามลำดับอักษรภาษาอังกฤษ)

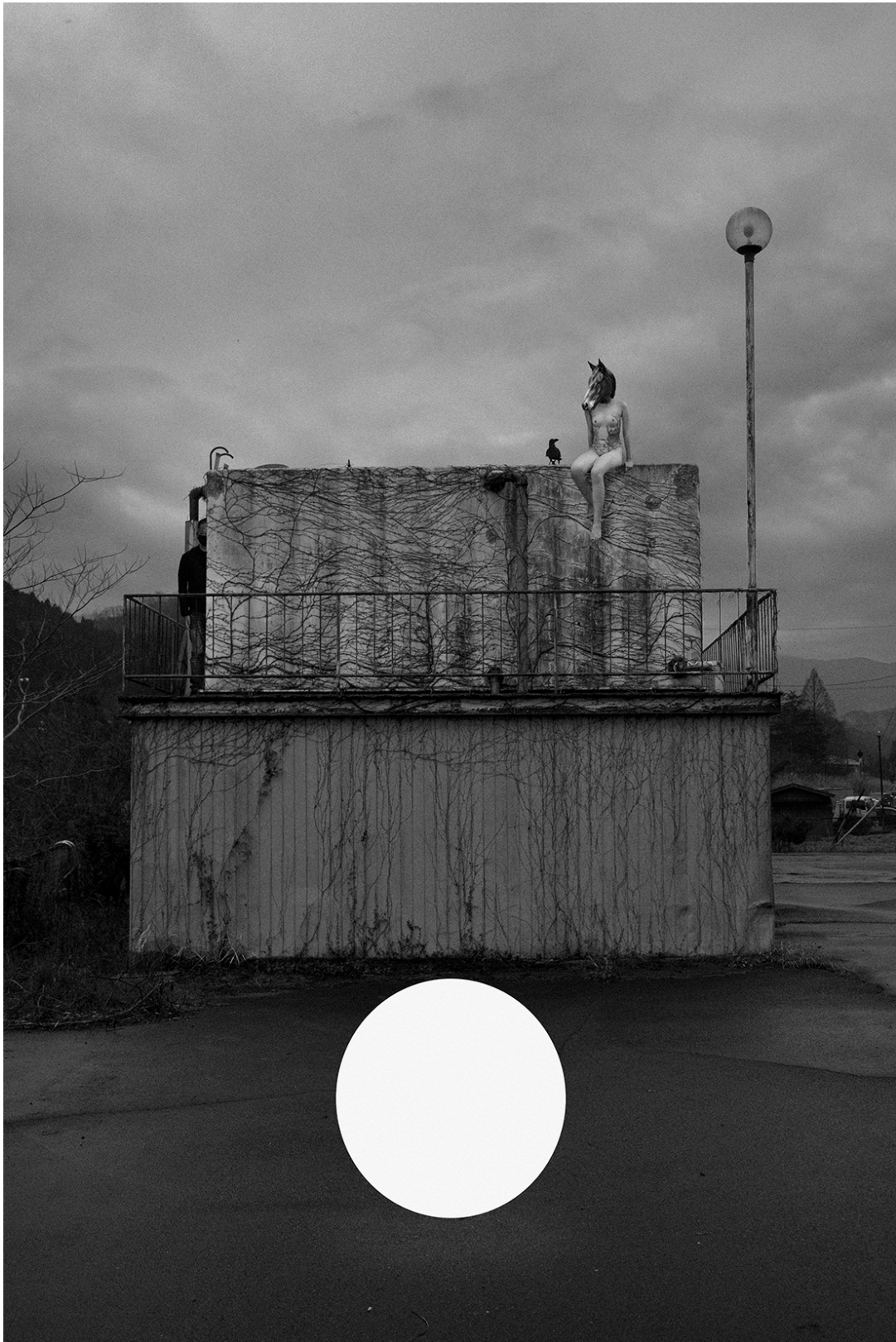
Sirima Chaipreechawit : สิริมา ไชยปรีชาวิทย์ / Jojakim Cortis & Adrian Sonderegger

Tul Hiranyalawan : ตุลย์ หิรัญญลาวัลย์ / Sophirat Muangkum : โศภิรัตน์ ม่วงคำ / Akkara Naktamna : อัครา นักท่านา

Pittaya Nontapaoraya : พิทยา นอนตะปาอะระ / Tom Potisit : ทอม โพธิสิทธิ์ / Charit Pusiri : ชฤต ภูศิริ

Ornin Ruangwattanasuk : อรอินทร์ เรืองวัฒนสุข / Naraphat Sakarthornsap : นรภัทร ศักดิ์อารทรทรัพย์

Chulawit Santipong : จุฬวิศว์ สานติพงษ์ / Kanok Suriyasat : กนก สุริยสัตย์ / Dow Wasiksiri : ดาว วาสิกศิริ



*Fantasy voyages #1, 2023 by Kanok Suriyasat*



## Foreword

We are pleased to present the highlight of our summer exhibition series: No Boundaries. I'm truly honoured to work with Dow Wasiksiri, who is not only one of Thailand's most celebrated photographers and curators but is also a mentor to many in the photographic community. I first got to know Dow when I came across his work many years ago as I was building a photography collection and I immediately knew that his work transcends art as aesthetic. The first piece I bought from him used to hang in front of my office door where everyone who came to meet with me would stop and study it for a few moments. I was thrilled when he proposed that we work together to put on this exhibition.

Our goal for this exhibition is to elevate photography as collectible art in the domestic market. As a relatively new medium compared to sculpture or paintings, photography has only been in existence for a few hundred years, much less if we only count what we recognise as photography today. It has also languished in the perception that photography was only meant for documentation and aesthetic purposes through means of a mechanical and chemical process. I think it's clear to us now that photography has transcended those interpretations and is now a highly sought after form of art with prices achieved at auction rivaling blue chip art.

This exhibition will bring together top conceptual artists from Thailand and Switzerland to present a series of pieces that will be unlike any other in Bangkok. We'll also be hosting weekly talks with experts and luminaries in the photography world ranging from curators, conservationists to market experts and more.

I would like to thank the The Royal Photographic Society of Thailand for their support of our exhibition and for their time as guest speakers. I'm also grateful to SAC Conservation Lab, Epson, Grob Yok Glong, RDX Lab and our other speakers and sponsors for this show.

I hope that everyone who visits will leave with a piece of new knowledge or insight.

Jeen Snidvongs  
Gallerist  
West Eden

### About Dow Wasiksiri

The work of Dow Wasiksiri, one of Thailand's most successful and celebrated photographers, has been recognised worldwide. His photographs have exhibited in many leading international museums and galleries, including The Musée du quai Branly in Paris, Saatchi Gallery London, The Field Museum Chicago USA, The Royal Ontario Museum Canada, Singapore Art Museum, Hangaram Art Museum in Seoul, GoEun Museum of Photography in Busan, The National Gallery in Bangkok, Museum of Imaging Technology in Bangkok and the Bangkok Art and Culture Center (BACC). Son of a Thai diplomat, Wasiksiri spent his childhood in different Western countries, according to where his father was posted. This multi-cultural experience has enabled Wasiksiri to view own country and people with a dual insider-outsider perspective.

## Speaker Series

### **Collecting Photographs: August 26th at 3pm**

Join us for an informative and engaging event where we'll be talking about collecting photography as art. Our guest speakers will discuss the evolution of photography as an art form and its significance in the art world.

Guest Speakers:

Tul Hirunyalawan - President of The Royal Photographic Society of Thailand

Chulawit Santipong - Committee Member of The Royal Photographic Society of Thailand

Tom Potisit - Committee Member of The Royal Photographic Society of Thailand

### **Nude Photography: September 2nd at 1:30pm**

Sophrat, one of Thailand's leading nude photographers, will be discussing her experiences and provide valuable insight on what she thinks can elevate nude photography.

Guest Speaker:

Sophrat Muangkum - Photographer

### **Conservation and Materials: September 9th at 1:30pm**

SAC Conservation Lab and the owners of Grob Yok Glong (Thailand's top framers) will feature in a panel to discuss the final steps of photography: framing and mounting. Issues such as UV glass, archival grade materials, mounting methods and more will be discussed. They will be sharing insights that will be useful for both artists and collectors in their pursuit of a photography collection that will last.

Guest Speakers:

Conservator - SAC Conservation Lab

Gib - Grob Yok Glong

### **Curating Photography: September 23rd at 1:30pm**

We will be hosting an informal discussion on curating photography exhibitions and where the art scene in Thailand stands.

Guest Speakers:

Nim Niyomsin - Curator

Atinuj (Atty) Tantivit - Gallerist, ATTA Gallery

Dow Wasiksiri - Curator, Bangkok Art Biennale

### **Artist Talk: October 8th at 2pm**

Join artist Charit Pusiri, Sirima Chaipreechawit and West Eden's gallerist Jeen Snidvongs for an artist talk about Charit's highly cinematic work, Sirima's haunting photographs and Cortis and Sonderegger's installations.

Guest Speakers:

Charit Pusiri - Photographer

Sirima Chaipreechawit - Photographer

Jeen Snidvongs - Gallerist



*Gentiana*, 2022 by Naraphat Sakarhonsap



*Night Time (ຍາມວັກກາ)*, 2020 by Charit Pusiri

# Sophirat Muangkum

b. 1983

Thai

Sophirat is a self-taught artist and currently one of Thailand's leading nude photographers. She had spent three years working as a photographer in Germany prior to moving back home in 2013 where she started to exhibit her works and established herself in the Thailand art scene.

Sophirat is interested in human thought. She is often inspired by stories of people, nature, animals, subculture and the situation of Thai society. She answers her questions through her works about what she was interested in at that time. Since 2019, she has been working on an 'artist-in-residence' program because she would like to have an opportunity to research and collaborate with local people about their thoughts about their own body and ask them to use their body to talk about contemporary events such as politics, nature, pollution, subculture, beauty standards and more. Besides this, she tries to empower people to start loving their body and respect diversity.

Her works have been exhibited, among the others, at Bangkok Art and Cultural Center (BACC), Photo Fair Thailand at BITEC (Bangkok), Toot Yung Art Center (Chiangmai), Museum of Contemporary Art - MOCA (Bangkok), Objectifs-Centre for Photography and Film (Singapore), Rebel Art Space (Bangkok), Innerspace (LA,USA).

Beside being an artist, she is a freelance curator who is interested in emerging artists. Sophirat was a curator for 'Phayao Photography Biennale 2021-2022' & 'Chiangmai Blooms City Gallery 2023'.

Her works are part of the collections of MAIIAM Contemporary Art Museum (Thailand) and Museum of Contemporary Art - MOCA (Bangkok).

"Not just simple nude; her work is a combination of artistic, idea, and art of pulling out of identity. Many works of Sophirat show us various identities of models; telling their hidden stories through skins, gestures, and complex lights and colors."

## Artist Statement

### Rhythm of nature

ในยุคที่ผู้คนต่างเร่งรีบ ไม่ตามความสำเร็จ ล้อมรอบไปด้วยการแข่งขัน ความต้องการจะสำเร็จนี้ช่างสวนทางกับเศรษฐกิจโลก และระบบโครงสร้างของทุนนิยม นอกจากผู้คนจะต้องเสียสุขภาพแล้ว สังคมรอบด้านยังอาจแปรเปลี่ยนให้เป็นคนแข็งกร้าวขึ้น โดยไม่รู้ตัว เพราะต่างคนต่างอยากได้และอยากมี

การเป็นคนเมืองที่ถูกล้อมด้วยตึกรามบ้านช่องและการต่อสู้ ทั้งที่เป็นนามธรรมและรูปธรรม จากวันเป็นเดือน จากเดือนเป็นปี เราอาจถูกตัดขาดจากความเป็นไปของธรรมชาติจนเกือบจะหมดสิ้น

ภาพถ่ายชุดนี้ สร้างขึ้นโดยให้อิสระศิลปินและแบบได้ปลดปล่อยความเป็นตัวเอง ได้วิ่งเล่นและกลับเข้าสู่อ้อมกอดของธรรมชาติ ขุนเขา โดยปราศจากขนบและการคิดไตร่ตรองไว้ก่อน เพราะศิลปินเชื่อว่าการปล่อยตัวปล่อยใจไปกับจังหวะธรรมชาติ เป็นการเยียวยาจิตวิญญาณอย่างหนึ่ง





*Rhythm of nature #1, 2019*  
Print on Ilford Lustre  
99 x 68.5 cm  
Edition : 1/3 AP: 1



*Rhythm of nature #2, 2019*  
Print on Ilford Lustre  
99 x 68.5 cm  
Edition : 1/3 AP: 1



*Rhythm of nature #3, 2019*  
Print on Ilford Lustre  
99 x 68.5 cm  
Edition : 1/3 AP: 1

# Naraphat Sakarthsap

b. 1991

Thai

In many of his works, Naraphat Sakarthsap presents stories of inequality in the society and gender discrimination through photography and installation art, in which flowers play the leading roles. Many kinds of flowers that Naraphat uses usually come with profound meanings. Those flowers have become the keys to finding the answers that are neatly hidden in the works of art. Sometimes the photographs of these delicate flowers of Naraphat may possibly come from the deepest part of his devastated heart.

Naraphat's early works presented the challenge against nature in trying to prolong the freshness of the flower before he develops the ideas to become the challenge against power and influence in the society through the pictures of these flowers. Therefore, do not believe in what the flowers in front of you appear to be. But look for the messages these flowers are hiding. Perhaps, what Naraphat is facing and trying to present is the same as the ones many others are inevitably struggling with, over the standards in the society, where inequalities are all around them.

Naraphat has exhibited nationally and internationally at prestigious art institutes in Thailand, the Philippines, Malaysia, South Korea, Taiwan and Singapore. He received the distinguished Young Thai Artist Award 2016 in Photography Category. His works are published in many publications including International Floral Art, Vogue Thailand and the Fine Art Magazine.

## Artist Statement

Iris dans un vase Benjarong

“Are the identity, ethnics, gender that we acquire at birth our permanent features?”

Through the observations in different areas including ones with Asian residents in France, the existence of these people shows that the ethnic identity one's had since birth can change through time with many different factors. This series is a way to find the answers to the permanency of our identities given at birth through the inspection of the objects in my own area of living—from the stuff packed into the luggage from Thailand. Some items were made in Asia and some were made in Europe. If this room were a down-sized simulation of the society, all these items can represent the people from different origins of birth and countries. This flower arrangements together with the objects is an attempt to emphasize the way I live in the society fused with the Asian-ness and the European-ness, though in a short period of time. This has become an important process that proves the idea that our ethnic identities can transform through all the different factors in our daily life. If all is proven true, with all the changes that life has taken us through, are we entitled to change our assigned sex at birth?





*Iris*, 2022  
Print on Satin Lustre  
80 x 120 cm  
Edition : 1/5



*Gentiana*, 2022  
Print on Satin Lustre  
40 x 60 cm  
Edition : 1/5



*Amarante*, 2022  
Print on Satin Lustre  
40 x 60 cm  
Edition : 1/5



*Physalis*, 2022  
Print on Satin Lustre  
40 x 60 cm  
Edition : 1/5



*Lys*, 2022  
Print on Satin Lustre  
40 x 60 cm  
Edition : 1/5



*Cyclamen*, 2022  
Print on Satin Lustre  
40 x 60 cm  
Edition : 1/5

# Akkara Naktamna

b. 1979

Thai

Born and raised in Bangkok in 1979. He began his photography career as a self-taught photographer in the year 2008. Akkara's photographic works have been exhibited at various photo festivals including the Miami Street Photography Festival 2013, Singapore International Photo Festival 2016, Photo Bangkok Festival 2015-2018, and Dali International Photo Festival 2019, among others. Furthermore, his photo zine titled 'Signs' was showcased in the NY Art Book Fair at MoMA PS1, and was collected by the Franklin Furnace Archive and MoMA Library as part of the Anamorphosis Prize in 2016.

In addition to his artistic pursuits, Akkara is the founder of CTypeMag, an e-magazine and independent photo gallery that seeks to promote contemporary photo works from around the world, particularly those of unknown and emerging photo artists. In 2022, Akkara was a curator for a large photo exhibition called 'Interpreters' at the Museum of Contemporary Art - MOCA (Bangkok). Currently, Akkara is a photo artist and curator of Kathmandu Photo Gallery based in Bangkok.

อัคราเกิดเมื่อปี ค.ศ. 1979 และเติบโตที่กรุงเทพฯ เริ่มต้นถ่ายภาพด้วยตัวเองตั้งแต่ปี ค.ศ. 2008 งานภาพถ่ายของอัคราเข้าร่วมแสดงในหลายๆ เทศกาลภาพถ่าย เช่น Miami Street Photography Festival 2013, Singapore International Photo Festival 2016, Photo Bangkok Festival 2015-2018, Dali International Photo Festival 2019, ฯลฯ หนังสือภาพถ่ายของเขาที่ชื่อ Signs ได้ถูกนำเสนอที่งาน NY Art Book Fair 2016 จัดขึ้นที่ MoMA PS1 และถูกจัดเก็บไว้ที่ Franklin Furnace Archive and MoMA Library ซึ่งเป็นส่วนหนึ่งของ Anamorphosis Prize 2016

อัคราก่อตั้ง CTypeMag ตั้งแต่ปี ค.ศ. 2016 และเปิดแกลลอรี่ภาพถ่ายในกรุงเทพฯ ในปี ค.ศ. 2021 มุ่งหวังที่จะสนับสนุนศิลปะภาพถ่ายร่วมสมัยจากทั่วโลกโดยเฉพาะศิลปินที่ยังไม่เป็นที่รู้จัก ปี ค.ศ. 2022 อัคราได้เป็นภัณฑารักษ์คัดเลือกผลงานภาพถ่ายไปจัดแสดงนิทรรศการกลุ่มชื่อว่า "นักตีความ" ที่พิพิธภัณฑ์ศิลปะไทยร่วมสมัย (MOCA) ปัจจุบันอัคราเป็นศิลปินภาพถ่าย และภัณฑารักษ์ให้กับทางคัดมันดูโฟโต้แกลลอรี่

## Artist Statement

### **Separation**

narrates the story of my family, which lacks many photographs of us together like other families. This is because my parents have not been together since my teenage years, but they are not divorced either. Additionally, my elder brother has lived with our maternal family in Ayutthaya since he was young, which has led to infrequent shared activities and a lack of closeness as much as one would expect in a typical family. It's as if we are a family that has drifted apart, each leading separate lives, only occasionally meeting. Thus, the term "Separation" and the technique of scanning to create distinct, twisted dimensions have emerged. It evokes memories of the past, the present, and the future, reminding us of the joy, sorrow, and everything that has transpired. This prompts both me and the audience to reflect on the journey of our own families as we navigate through the complexities of modern society.



*Family 0*, 2019  
Print on Ilford Galerie Fine Art Smooth Paper  
30 x 35 cm  
Edition : 1/9 AP: 1



*Father 1*, 2019  
Print on Ilford Galerie Fine Art Smooth Paper  
30 x 35 cm  
Edition : 1/9 AP: 1



*Mother 1*, 2019  
Print on Ilford Galerie Fine Art Smooth Paper  
30 x 35 cm  
Edition : 1/9 AP: 1



*Brother 1*, 2019  
Print on Ilford Galerie Fine Art Smooth Paper  
30 x 35 cm  
Edition : 1/9 AP: 1



# Tul Hirunyalawan

b. 1980

Thai

Tul is an acclaimed contemporary photography artist. He works as a special instructor in photography for many universities in Thailand. He also serves as board committee member of the Royal Photographic Society of Thailand under the Royal Patronage of His Majesty the King and a Leica Thailand ambassador. He values cameras as a timekeeper and a moment recorder to capture his minds, emotions and thoughts throughout 18 years of being a photography artist. The moment he is capturing photos, the artist naturally visualizes looking through a viewfinder. Although the surroundings are snapped from actual reality, another parallel world is created by his imagination, which penetrates into every single breath.

Tul is fascinated by the aesthetics of imperfection from what is missing or inordinate things around him to trace his own emotional layers deep down in his mind. He believes that there are numerous invisible spaces in each own world through the process of thinking through personal belief and faith. He believes that his world is artistic as it is, even if other people's worlds are said to be more splendid.

## Artist Statement

ภวังค์ของจิตบนความสงบเย็น



*The Wandering mind*, 2011  
Print on Canon Premium Matte Paper  
25 x 25 cm  
Edition : 3/4 AP: 1



*The Wandering mind*, 2011  
Print on Canon Premium Matte Paper  
25 x 25 cm  
Edition : 3/4 AP: 1

# Tom Potisit

b. 1980

Thai

Tom Potisit has made a name as a professional who stimulates conversations on relevant social and environmental issues through both his fashion and artistic photography. Tom's Bangkok Creative Studio supports outstanding Thai talents for international markets, while his HOP Hub Of Photography is a community that empowers Thai photographers to grow professionally, bringing their work to a wider audience.

In his role as a board member of the Royal Photographic Society of Thailand, he is responsible for international relations, with a mission to create more international exposure for Thai photography, using photography as a real tool to both bridge and build international relationships among countries, groups and individuals around the world.

In addition, he was recently appointed as the official liaison officer of the International Federation of Photographic Art (FIAP). His work has touched upon a range of important global issues from minority rights, endangered marine animals, organ donation and environmental issues. He has also appeared as a TEDx Speaker on the topic - Changing the World One Image at a Time.

## Artist Statement

SAMSARA

BIRTH, DEATH, REBIRTH

Where do we go after life?

We were born for what, and who are we for?

Three questions that we keep seeking answers to our existence and continue to search through faith in various ways.

Pangasius, a sacred aquatic animal of Buddhists that we often believe is an animal that brings money and wealth also not be able to escape the circle of Samsara.

They are used as a tool to escape human suffering through "giving".

Birth, death, and rebirth are the three main parts of Samsara that we cannot escape.

Tom recorded his feelings towards the samsara through these images using the Pangasius as a medium through his photography.

He feels that this ritual of merit is the liberating of human suffering through sacred animals is an endless tool.





*BIRTH, DEATH, REBIRTH, 2019*  
Archival Print Diptych, with Frame  
118 x 155 cm  
Edition : 1/3 AP: 1

*BIRTH, DEATH, REBIRTH, 2019*  
Archival Print Diptych, with Frame  
118 x 155 cm  
Edition : 1/3 AP: 1

# Sirima Chaipreechawit

b. 1988

Thai

Sirima Chaipreechawit was born in Bangkok, Thailand in 1988. Her photography was originally created from her passion in black and white. She has been fascinated by the path through the streets and alleys that allowed herself to be fully expressed. She always travels and tells stories of what she saw through the nature of her photography. In each of her expeditions, she would be lost among her emotional self, places and people she met along the way. In the midst of that moment, her profound creativity would be created and produced a powerful identity in her photography, in the way that has always been described by her faithful audience as darkness and loneliness. For Sirima, photography is a reflected explanation of her own self; her view and her thought, at the best she could possibly express.

## Artist Statement

Nocturnal: Unsettling Emotions of Anxiety

ยืนอยู่ท่ามกลางกระแสของข้อมูล  
ภาวะอารมณ์ขึ้นตรงและแปรปรวนจากสิ่งเร้า-กิเลสภายนอก  
ภายใต้พื้นที่สมมติของความคิดที่ก่อร่างด้วยโครงสร้างที่แข็งแกร่ง  
เมื่อสำรวจตัวตนภายในกลับพบความไม่สมประกอบที่กระจัดกระจายดำรงอยู่  
เราดำเนินชีวิตอยู่ในอดีตและก้าวข้ามไปอนาคต  
ปัจจุบันร่างเลื่อน ..ในหลุมมืดของความคิด



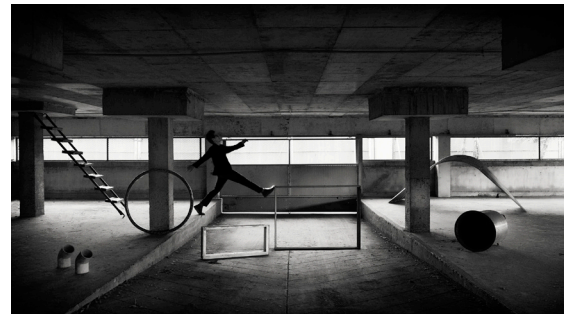
*Nocturnal Unsettling Emotional of Anxiety 01*, 2019  
Archival Pigment Ink on Ilford Paper  
50.56 x 90 cm  
Edition : 1/5 AP: 2



*Nocturnal Unsettling Emotional of Anxiety 02*, 2019  
Archival Pigment Ink on Ilford Paper  
50.56 x 90 cm  
Edition : 1/5 AP: 2



*Nocturnal Unsettling Emotional of Anxiety 03*, 2019  
Archival Pigment Ink on Ilford Paper  
50.56 x 90 cm  
Edition : 1/5 AP: 2



*Nocturnal Unsettling Emotional of Anxiety 04*, 2019  
Archival Pigment Ink on Ilford Paper  
50.56 x 90 cm  
Edition : 1/5 AP: 2



# Kanok Suriyasat

b. 1966

Thai

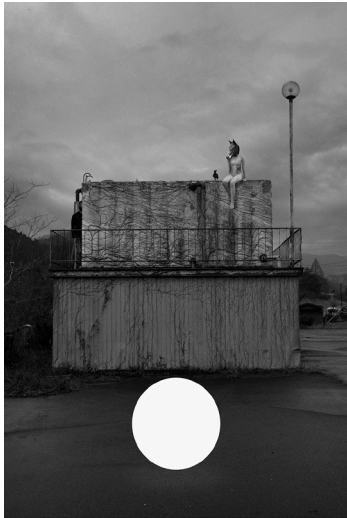
Kanok Suriyasat was born in 1966 and was primarily inspired by the 1980s. The generation of artists that grew up in, and were inspired by, the 1980s were influenced by a period of rapidly growing global capitalism, political upheaval, notable wealth discrepancy, global mass media and distinctive music and fashion, including electronic pop music and hip hop.

The 1980s was the era of African famine, the height of the Cold War and also the end of it, as marked by the fall of the Berlin Wall. Significant art movements of the era include Neo Geo, The Pictures Generation and the global trend of Neo-Expressionism which manifested in Germany, the USA and Italy (where it was known as Transavanguardia).

The decade was exemplified by artists like Anselm Kiefer, Jörg Immendorf, Enzo Cucchi, Francesco Clemente and Julian Schnabel. Street art and graffiti began to gain prominence, notable artists of which include Jean-Michel Basquiat, Keith Haring and Kenny Scharf.

## Artist Statement

In the aftermath of a rain, my imagination floats to a world between reality and fantasy. It's a place where belief and emotion come together and submerge into the vast ocean of feelings, because of the excessive pleasure and memories.



*Fantasy voyages #1, 2023*  
Print on Illford Gallery Smooth Pearl  
75 x 50 cm  
Edition : 1/29



*Fantasy voyages #2, 2023*  
Print on Illford Gallery Smooth Pearl  
66.58 x 50 cm  
Edition : 1/29



*Fantasy voyages #3, 2023*  
Print on Illford Gallery Smooth Pearl  
50 x 89 cm  
Edition : 1/29

# Chulawait Santipong

b. 1965

Thai

Chulawit Santipong graduated with a Bachelor's degree in Communication Arts from King Mongkut's Institute of Technology Ladkrabang. He is a professional photographer, Art Director of FarEast Advertising company, Editor of Voyage magazine and also serves as the Editor of Andaman 365 digital Magazine.

In addition, Chulawit has received awards such as the Pinnacle Awards of Merit 1992 from DDB Needham and the Thailand Tourism Awards (Golden Kinnaree) in 2009 from the Tourism Authority of Thailand.

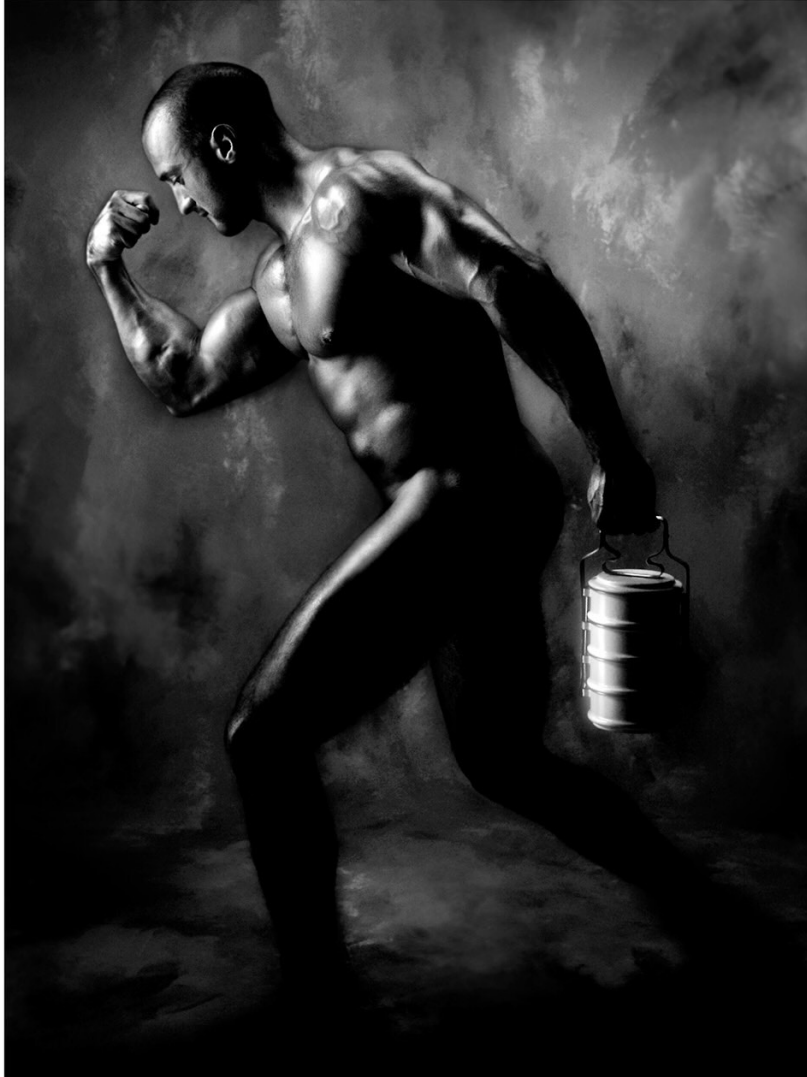
จุฬวิศว์ ศานติพงษ์ จบการศึกษาปริญญาตรีจากภาควิชานิเทศศิลป์ สถาบันเทคโนโลยีพระจอมเกล้าเจ้าคุณทหารลาดกระบัง เป็นศิลปินภาพถ่าย ผู้อำนวยการศิลป์ บริษัท FarEast Advertising, บรรณาธิการภาพนิตยสาร Voyage, บรรณาธิการบริหาร Andaman 365 digital Magazine on iPad นอกจากนี้จุฬวิศว์ยังได้รับรางวัลจาก Pinnacle Awards of Merit 1992 จาก DDB Needham และ Thailand Tourism Awards (กิ่นริททองคำ) จากการท่องเที่ยวแห่งประเทศไทย ปี พ.ศ. 2552 สำหรับ นิตยสาร Voyage และปี พ.ศ. 2556 สำหรับ Andaman 365

## Artist Statement

อาหารเป็นปัจจัยที่สำคัญที่สุดในปัจจัยหลักทั้งสี่ อาหารทำให้มนุษย์มีความสุข สุขภาพแข็งแรงและดำรงอารยธรรมต่อเนื่องยาวนาน



west  
eden



*Food*, 1999  
Archival Pigment Ink Print  
66 x 50.8 cm  
Edition: 1/1 AP: 1

# Dow Wasiksiri

b. 1956

Thai

The work of Dow Wasiksiri, one of Thailand's most successful and celebrated photographers, has been recognized worldwide. His photographs have exhibited in many leading international museums and galleries, including The Musée du quai Branly in Paris, Sattchi Gallery London, The Field Museum Chicago USA, The Royal Ontario Museum Canada, Singapore Art Museum, Hangaram Art Museum in Seoul, GoEun Museum of Photography in Busan, The National Gallery in Bangkok, Museum of Imaging Technology in Bangkok and the Bangkok Art and Culture Center. Son of a Thai diplomat, Wasiksiri spent his childhood in different Western countries, according to where his father was posted. This multi-cultural experience has enabled Wasiksiri to view own country and people with a dual insider-outsider perspective.

## Artist Statement

### Conversations with the Past

When presented with the colonial photographs in this project I felt an urge to communicate with the people in the pictures. I wanted to tell them how it turned out, what we achieved, what we lost. At first, I sought to make these composites a humorous take about the gulf between past and present. Then I noticed a pattern emerging: most of my props had a logo. But it wasn't product placement. Surrounded by branding, we lose track of how everyday objects have become proprietary commodities, and how technology transforms what we know.

One effect of putting myself in the pictures is a sense of mutual incomprehension over basic things we could have in common: a toy turns out to be a movie promotion, a shirt is actually part of an internet music meme, a plastic card somehow binds grocery shopping into multinational finance. I leave it to the viewer to decide whether this branded lifestyle is progress, a regression, or the latest wave of colonisation in a history of cycles. Could these bygone Javanese imagine that much of today's world knows Java™ as a tradename for software or slang for a cup of coffee?



*It's plastic but trust me*, 2012  
Archival Pigment Ink Print  
60 x 45 cm  
Edition : 2/9 AP: 3



# Charit Pusiri

b. 1986

Thai

Charit Pusiri is a Thai photographer best known for his highly staged cinematic photographs that often relate to everyday occurrences and social issues. Having graduated from the Savannah College of Art and Design with a Master of Art in Digital Photography, Pusiri sees photography not as a tool to capture moments or to create “beautiful” images but more of a storytelling media, a medium to express his ideas, imagination, and beliefs. Most of Pusiri’s photographs have a sense of storytelling, cinematic mood lighting, hidden meaningful little details, and also humour in some of them. Visually, Pusiri’s photographs are often described as stills from a film set with a painting-like aesthetics as they are mostly created from meticulously choreographed scenes, set design, and elaborate lighting. Pusiri’s works have been exhibited in many domestic and international galleries and art spaces and they also won multiple Gold Awards from international photography awards such as Px3, Graphis, One Eyeland, and Trierenberg Super Circuit.

## Artist Statement

To be nosy is one of human’s inborn traits because humans are social creatures so it is in their genes to want to know the livelihood of others. When people are curious about something that is hidden/kept secret or something they want to see but can’t be seen, their curiosity increases so much that they tend to start prying either by peeking or eavesdropping. In the past when we think of the word “peeking” people usually think of looking through a keyhole as keys are a symbol of security, locking away important things or secrets. Looking through a keyhole conveys seeing or ability to know others hidden secrets. Nowadays people have a more advanced and capable tool for prying other people’s lives which is social media. Social media enables us to easily and effortlessly see and learn about other people’s personal lives (both friends and strangers). When “peeking” through social media we usually see only a part or one side of the story which would eventually cause misinterpretation by relying only on fractures of story combined with pryer’s own imagination creating false information which can easily and instantly spread out to the public causing damage to other people (mostly strangers to the pryer and none of the pryer’s business). All of these troubles in the society are simply caused by the nosy nature of humans combined with misinterpretation, jumping to conclusions, and judging other people without caring for any facts at all.



*Night Time (ยามวิภา)*, 2020  
Archival Pigment Print on Ilford Omnijet  
70 x 105 cm  
Edition: 1/5



*Police Station (โรงพัก)*, 2020  
Archival Pigment Print on Ilford Omnijet  
70 x 105 cm  
Edition: 1/5



*Magazine (แผงหนังสือ)*, 2020  
Archival Pigment Print on Ilford Omnijet  
70 x 105 cm  
Edition: 1/5

# Ornin Ruangwattanasuk

Thai

Through the lens of her camera, she preserves the vibrant human stories that unfold before her. As a medical doctor turned photographer and entrepreneur, she's dedicated her life to capturing the raw and unposed moments that define our everyday existence.

Her works have been awarded nationally in World Photography Organization (WPO), Thailand National Award and internationally in Prix De la Photographie (PX3).

Furthermore, her works have been exhibited as solo exhibitions in Totem Pole Gallery in Japan, Stephen Bartels Gallery in London, Krystal Gallery in Czech Republic, Industrial Gallery in Czech Republic and group exhibitions in Somerset House in London, Espace Beaurepaire in Paris, Arles Photo Festival, Pacific NorthWest Art School in Seattle and Magasin de Jouets Galerie in France

## Artist Statement

Step into Ornin's evocative photographic narrative, where the enchantment of "Ondine" emerges as a timeless entity, unfettered by the constraints of time and location. Guided by the melodies of Maurice Ravel's "Gaspard de la nuit," Ornin deftly crafts a series of images that beckon viewers into a dimension where the boundaries of chronology and geography fade away. With a nuanced interplay of light, shadow, and composition, each photograph becomes a portal to an ethereal reality, inviting us to experience the ageless allure of "Ondine." Ornin's artistry transcends the mundane, weaving a tapestry that transports us beyond the realm of the familiar, into a space where the concept of time becomes malleable and the sense of place is but a fleeting notion. In this series, the enigmatic essence of "Ondine" finds its eternal home, resonating with those who seek to transcend temporal confines and explore the ever-enchanting world of the timeless.



*Ondine, Gaspard de la nuit, 2012*  
Archival Pigment Print on Ilford Galerie Cotton Artist Textured  
43.5 x 65 cm  
Edition : 3/30



*Ondine, Gaspard de la nuit, 2012*  
Archival Pigment Print on Ilford Galerie Cotton Artist Textured  
43.5 x 65 cm  
Edition : 3/30



*Ondine, Gaspard de la nuit, 2012*  
Archival Pigment Print on Ilford Galerie Cotton Artist Textured  
43.5 x 65 cm  
Edition : 3/30



*Ondine, Gaspard de la nuit, 2012*  
Archival Pigment Print on Ilford Galerie Cotton Artist Textured  
43.5 x 65 cm  
Edition : 3/30



# Pittaya Nontapaoraya

b. 1961

Thai

Widely praised as one of the best still photographers in Thailand. Pittaya has eyes wide open for unusual and unordinary aspects of the most usual and most ordinary objects. Pittaya and camera go a long way back. Grown up in a family of an eccentric semi-professional collector, young Pittaya was enchanted with his father's unique collection of cameras. It was then that he developed a habit of seeing the world through a camera's lens. With extensive 8-years experience in Portfolio Studio, one of the best studios mostly used by leading graphic designers at that time, Pittaya learned all the practical tricks of the art of photographing while sharpening his aesthetic sensibility for the unordinariness.

In 1991 Pittaya started his own studio, "Kakeehnung"—a Chinese expression meaning friendliness, the name that characterizes his studio's philosophy. Though the studio was small and little known, the combination of friendliness and unusual talent made Kakeehnung a talk of the town among advertising agencies. After only one year, Pittaya's works clinched 2 most-sought awards from the 1991-1992 Bangkok Art Directors Annual Award.

The award brought more work and enabled Kakeehnung to expand its studio to provide comprehensive service ranging from pack-shot, indoor and outdoor shooting to small and large set-up shots and computer retouching. What remains constant are Kakeehnung's trademark of friendliness and Pittaya's keen eyes for the best.

His works have been chosen for the 1991-1992 Bangkok Art Directors Annual Award and are also widely recognized by both domestic and international companies' photography competitions such as P.T.T and Nivea.

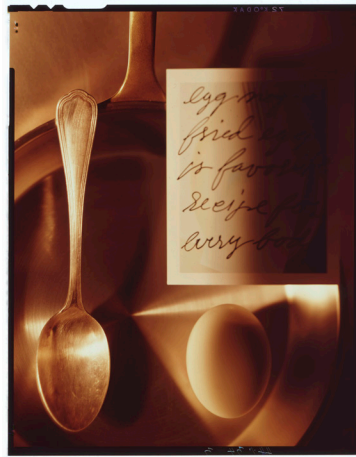
His works have been exhibited three times in 1996 at About Gallery, World Trade Center, and British Council.

## Artist Statement

I am the most comfortable when working with 4x5 view format, purely because this format facilitates the core and physical subject in photography - the size of the negative film. This way, if any post production work has to be done, it can be done on the actual chrome itself. The reproduction quality of a 4x5 is also much crisper than that of a 35mm negative.

I view my photography as a commercial art, as a mean of direct communication - unlike a fine art piece. Everyone who sees the ad has to understand the photo straight away or it won't sell. If it doesn't sell, it fails.

A painter friend of mine often says "The most important part of being creative is enthusiasm. There is certainly a dichotomy between satisfying the client's needs and satisfying your own creative instinct" Sometimes it is worth to take on a job that pays less money, but allows your total creative freedom.



Untitled No. 1, 1991  
Archival Pigment Ink Print  
10 x 8 inches  
Edition: 1/3 AP: 1

Untitled No. 2, 1991  
Archival Pigment Ink Print  
10 x 8 inches  
Edition: 1/3 AP: 1

Untitled No. 3, 1991  
Archival Pigment Ink Print  
10 x 8 inches  
Edition: 1/3 AP: 1

Untitled No. 1, 1993  
Archival Pigment Ink Print  
10 x 8 inches  
Edition: 1/3 AP: 1

Untitled No. 2, 1993  
Archival Pigment Ink Print  
10 x 8 inches  
Edition: 1/3 AP: 1

Untitled No. 3, 1993  
Archival Pigment Ink Print  
10 x 8 inches  
Edition: 1/3 AP: 1

# Cortis and Sonderegger

b. 1978, 1980

Swiss

Jojakim Cortis was born in Germany in 1978 and has lived in Zurich since 2001. He studied photography at the Zurich University of the Arts ZHDK and received his diploma in 2006. He gained experience through internships in the studio of photographer Ben Isselstein (DE), Torkil Gudanson (USA) and at the agency Walter Schupfer Management (USA).

Adrian Sonderegger was born in Switzerland in 1980 and has lived in Zurich since 2001. After the preliminary design course in 2001, he studied photography at the Zurich University of the Arts ZHDK and received his diploma in 2006. From 2007-2011 he worked as an assistant to the artist Jules Spinatsch and taught at the Zurich University of Art and Design SKDZ.

Their artistic collaboration began during their photography studies at the college and continues to this day. Since graduating in 2006, they have worked as artists, photographers and freelance lecturers for various art schools.

Their photographs have been shown in numerous exhibitions, including the Metropolitan Museum in New York (USA), Museum Folkwang in Essen (DE), Fotostiftung Schweiz (CH) and C/O Berlin (DE), as well as at festivals in Switzerland, France, Poland, Sweden and China.

Their works are held in the permanent collections of the Metropolitan Museum of Art (USA), Chicago Museum of Contemporary Photography (USA), Swiss Foundation of Photography (CH), Museum Folkwang (DE), Museum of Fine Arts Houston (USA) and The Battery (USA), among others.

Their book "Double Take" was published in 2018 in English by Thames & Hudson (GB/USA), in German by Lars Müller Publisher (CH) and in Japanese by Seigensha (JP).

## Artist Statement

Just because the iconic power of reference images is sacrosanct they suit for parody. Cortis & Sonderegger wide photographically resized venues again as spatial events. It is a mischievous design of deconstruction. Subsequently, the model is again reduced to the photographic surface, a reproduced second-order reality. While leading the visual track in a localizable past, at the same time battling this renewed (photographic) reality with her fading memory and becomes a claim without regard to the original artifact. World history degenerates into a playground, framed with the props from the studio, toolbox and archive. Just the cynical diminutive for short story points out that world history was as just not, even if we perceive it so from afar, mediated by icons.

By Fritz Franz Vogel

From the foreword of the book Double Take.



Making of "Tsunami " (by Unknown tourist, 2004), 2015  
Digital C-Print  
120 x 180 cm  
Edition : 1/3



Making of "Parade-Hoboken, New Jersey " (by Robert Frank, 1955), 2017  
Digital C-Print  
70 x 105 cm  
Edition : 1/6



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*Nocturnal Unsettling Emotional of Anxiety 02, 2019 by Sirima Chaipreechawit*



Cover photo: *Making of "Tsunami"* (by Unknown tourist, 2004), 2015 by Cortis and Sonderegger

*Untitled No. 1, Untitled No. 2, Untitled No. 3*, 1993 by Pittaya Nontapaoraya







west  
eden