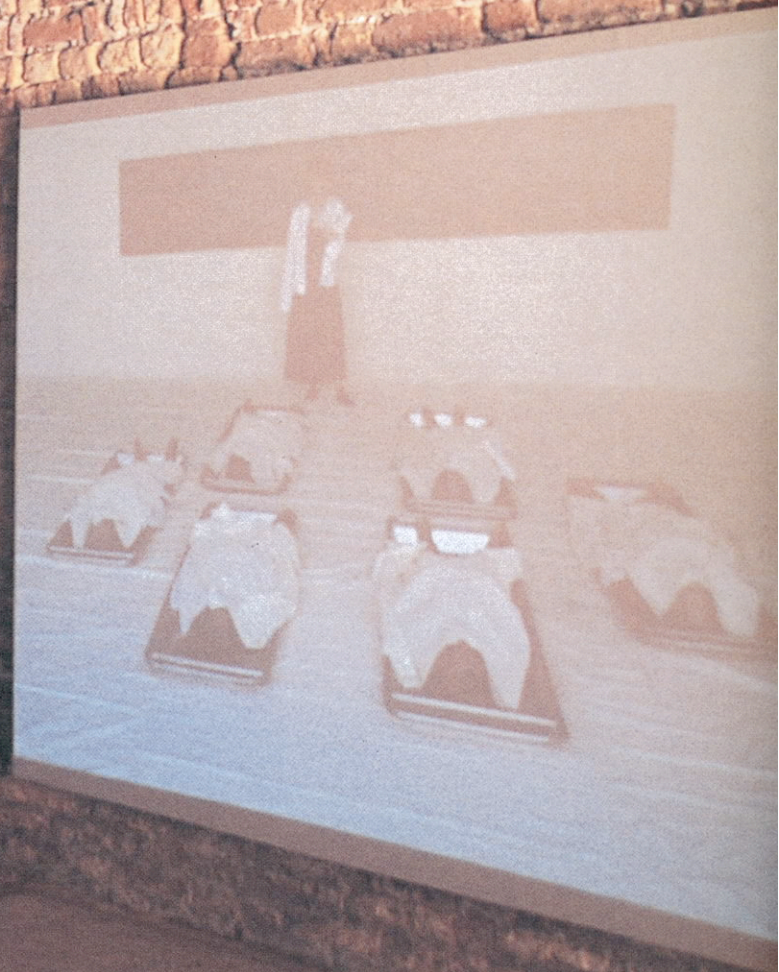
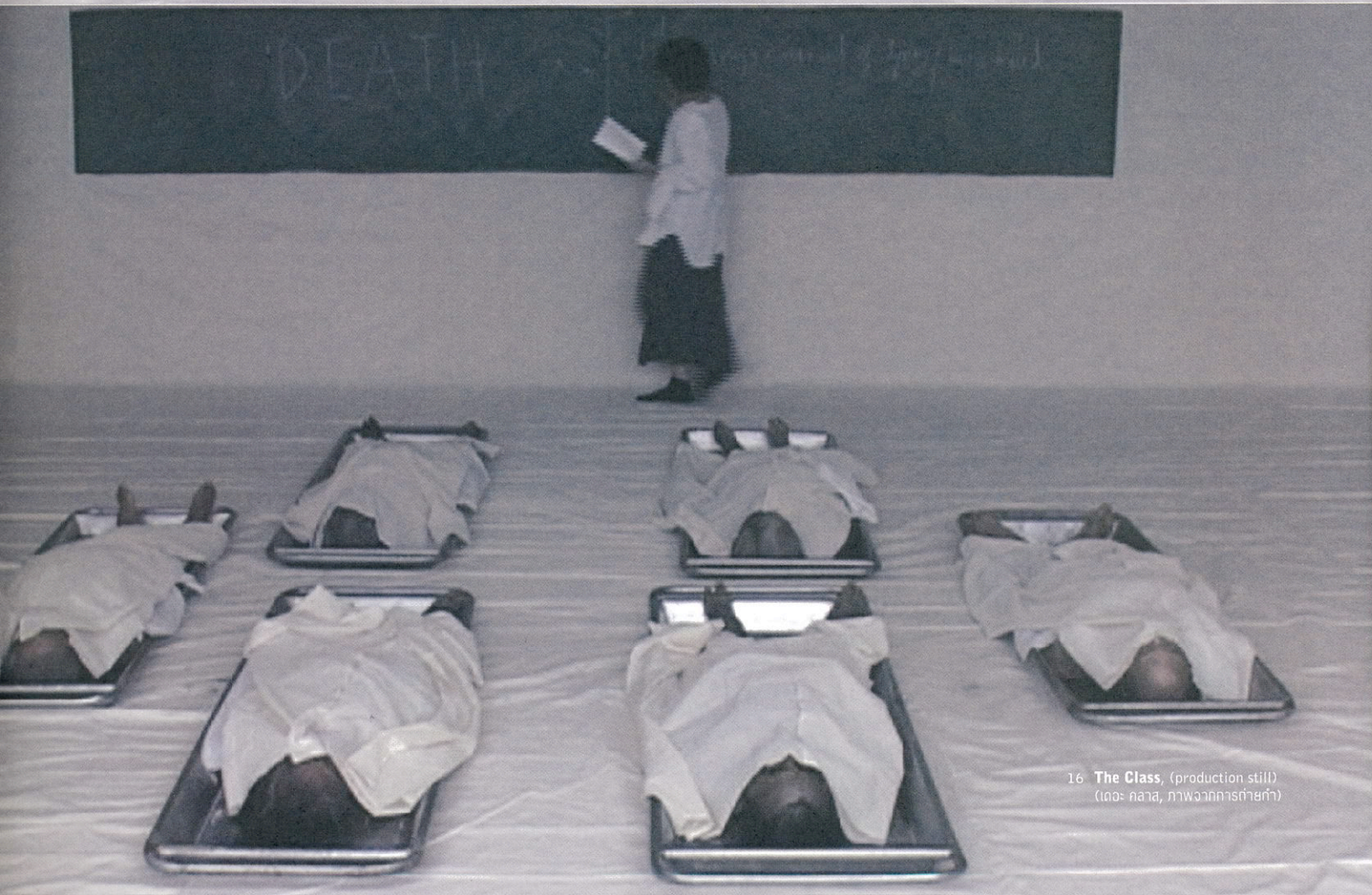
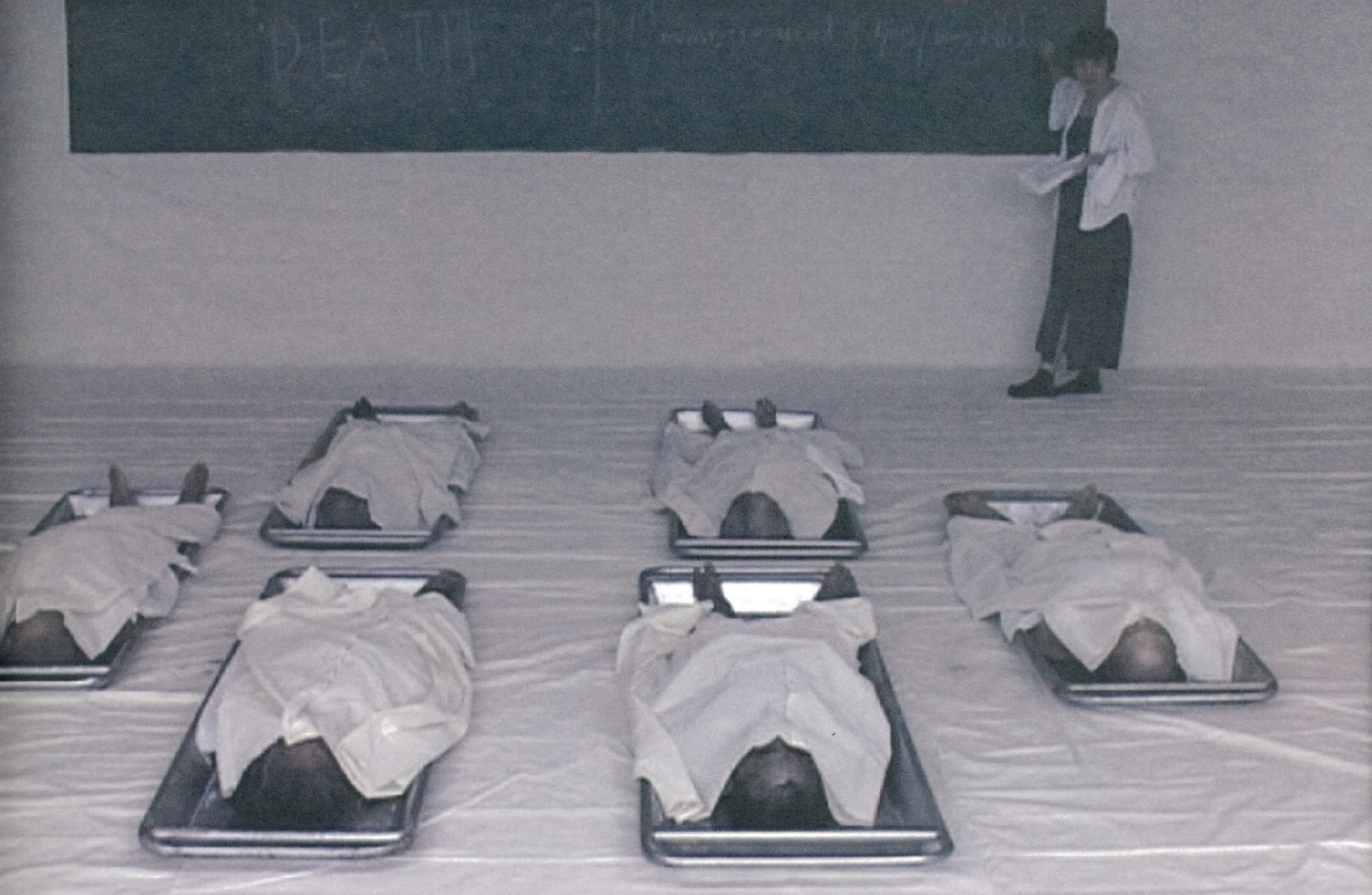


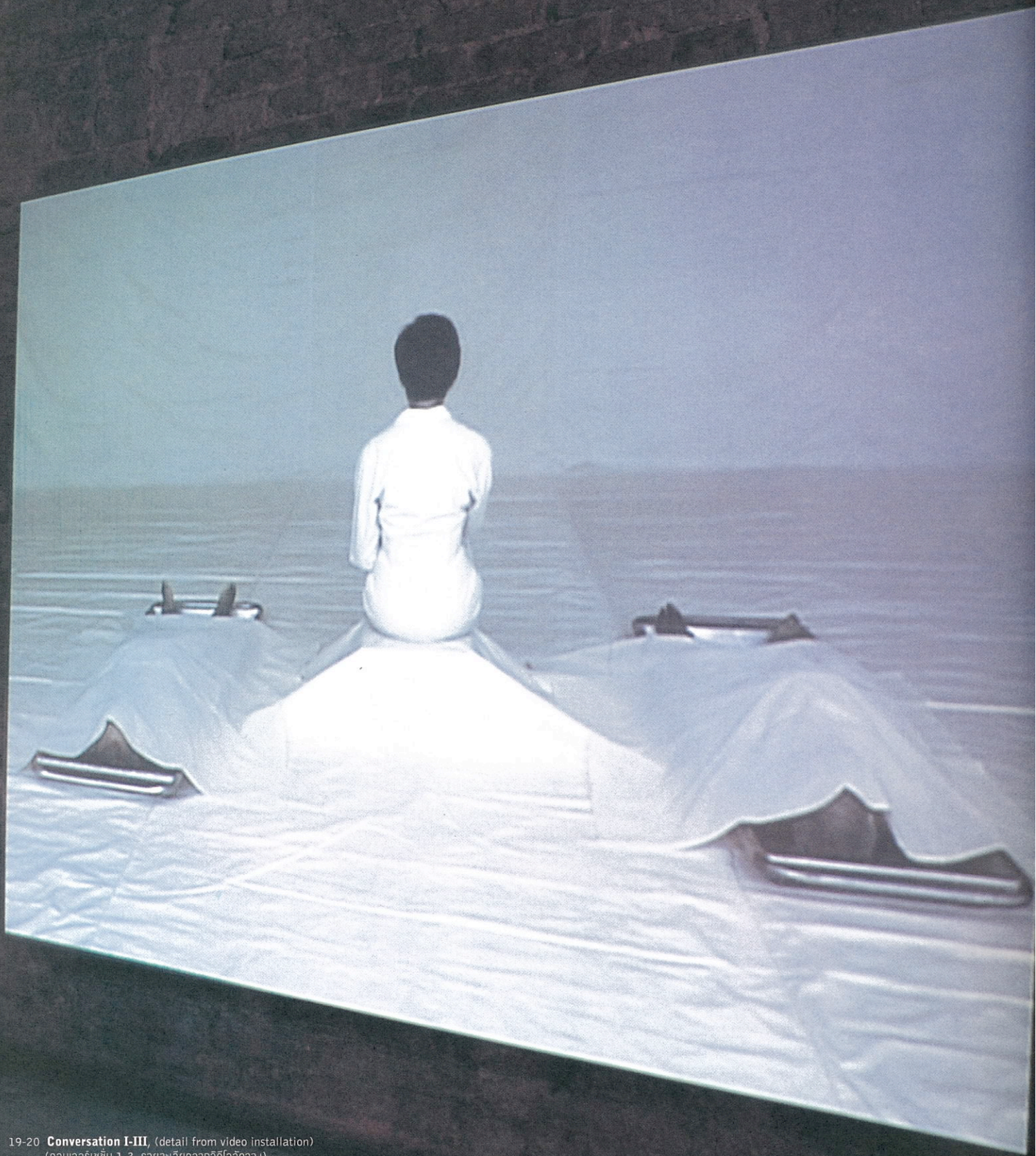
Araya Rasdjarmrearnsook
อารยา ราษฏร์จำริญสุข



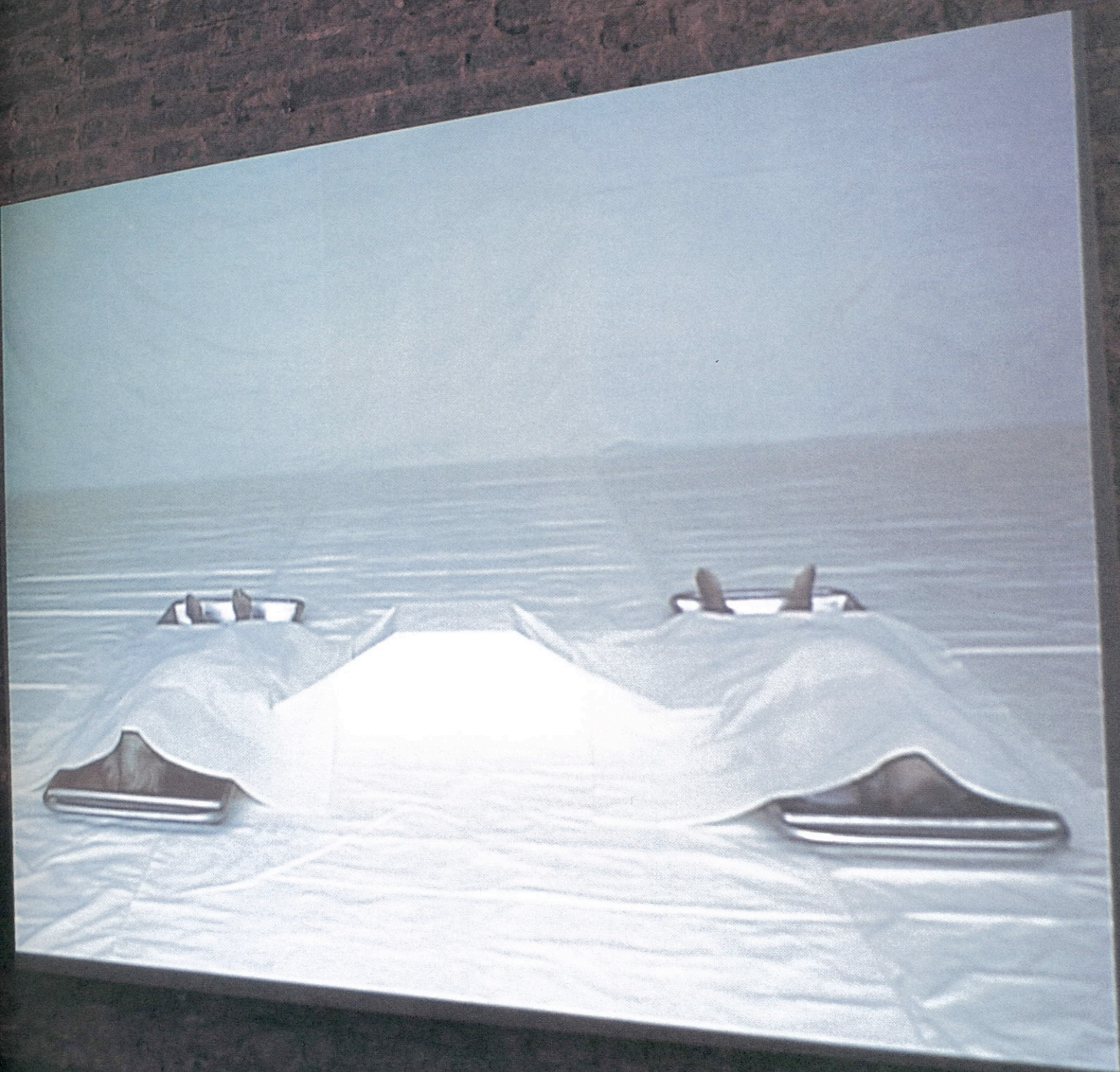




17 **Conversation I-III**, 2005
(ຄວບເວລາຮີບ 1-3, 2548)
video installation, 5 videos, 12 min.
(ວິດີໂອຈັດວາງ, ວິດີໂອ 5 ອຸດ, ເວລາ 12 ມາດ, ຜະລິດລະສະໝັດທຳລຸ້ນ)



19-20 **Conversation I-III**, (detail from video installation)
(ตอนเวอร์ชัน 1-3, รายละเอียดจากวิดีโอจิตกรรม)





21 **Conversation I-III**, (installation view)
(คอนเวอร์เซชัน 1-3, บรรณารักษ์ในภัตตาคาร)

THOSE DYING WISHING TO STAY, THOSE LIVING PREPARING TO LEAVE:

the art of healing the living and relieving souls of the dead

Sutee and Luckana Kunavichayanont

The Vulnerable World

The cycle of birth, living and dying is anything but mundane. Loss and tragedy are an integral part of human history. Advanced technological communication enables a shared destiny in this global age - the threat of local and international terrorism, environmental destruction, shortages of food and water supplies, unequal access to modern medicines and vaccinations.

In some manner, we all saw and were affected by the unprecedented natural disaster, the Tsunami December 26, 2004, on Andaman Sea's shores of Thailand and other Asian countries claiming over 200,000 lives.¹

The beginning of the 21st century marks an unsure period when the Thai populace and the world at large feel highly vulnerable and discouraged. We are all desperately searching to validate the meaning of happiness, to secure our mental and physical well-being, and by doing so to uncover alternative paths towards future survival. Religion, art and cultural activity have become the mode and

solution to a meaningful existence. Some contemporary art works have helped in the treatment and healing of the creators' mental and physical ailments as experienced in the works of both Montien Boonma and Araya Rasdjamrearnsook.

Art for Mental Strength

Montien Boonma (1953–2000) is known for works that successfully blend local and international contemporary art that reflects his exploration of Buddhist philosophy and indigenous cultural knowledge. Boonma is among pioneering artists who explore the spirit and Thai identity unnoticed by court and official art. He had used cheap materials commonly found in the countryside of Thailand, disclosing the non-centralized Thainess rarely presented in contemporary Thai art.

During 1980s, Boonma's sculptural works are mostly composed of clay from rice farms, rice sacks, hays, buffaloes' horn, chicken-bamboo cage and feathers. Although, they were assembled and given different new shapes, each material represents its

own substance, meaning and ordinary functions (fig.1).

From the beginning of 1990s, Boonma started to become profoundly interested in Buddhism after learning about his wife's breast cancer. They simultaneously sought after modern medical care and mental support. During the treatment and after his wife's death, Boonma had extensively produced sculptures and installations that served as a bridge between his own meditation as well as physical and mental balance.

Sala of Mind: Questioning the Self

Sala of Mind (cat.1-2) was created in 1995 after his wife passed away. It resulted from Boonma's continuous study of Buddhist philosophy since early 1994 and his quest for mental peace. They have apparently become essential motives of his later works. Boonma remarked on the use of exclamation marks in the work where,

*"The Question mark is the symbol of the unknown realization through meditation. The spiral shape of the question mark represents the movement from the outer to the inner (and vice versa) achieved by concentration. When we grasp the unknown, we feel it, but cannot express it. The exclamation mark is a symbol of this feeling of realisation."*²

The shape of *Sala of Mind*, is a combination of an architectural feature, "sala" a type of Thai pavilion or house and "shada", a traditional-theatrical headdress. *Sala of Mind* has cylindrical shape receding in

three steps as its reach the top, like the shapes of "shada" and "stupa". Made of sheets of steel, it was orderly carved with exclamation marks throughout the surfaces. This shada-like structure rests on three-long-pointed steel legs. It reminds us of old Thai-house pillars, which help to elevate the house so that dwellers can walk underneath. With the reduced size of "sala", viewers who walk in it would appear to be wearing a big "shada".

In view of the artist, it has a metaphor of a "hat", which explains individual beliefs. In every religion, faith is similar to each different hat. *Sala of Mind* is therefore a space where viewers examine their own beliefs by entering into the realm of thoughts.³ Once inside the work, viewers do not only have chances to examine the work closely, they will also hear sound of prayers giving both calmness and desolation.

Between Two Acts: Grasp and Eat

Three set of Boonma's works relating to the problems and culture of human consumption produced during 1996-97 exhibited in this Venice Biennale, could be traced back to its roots in the 1993 work entitled, *A Pleasure of Being, Crying, Dying, Eating* (1993) (fig.2-3). The work is an installation piece composed of dining bowls stacked up high in circular wall. The outer surfaces of each bowl is printed with images of human finger bones, jaws and teeth. These features are apparently used to refer to the problem of our consumption for



fig.1

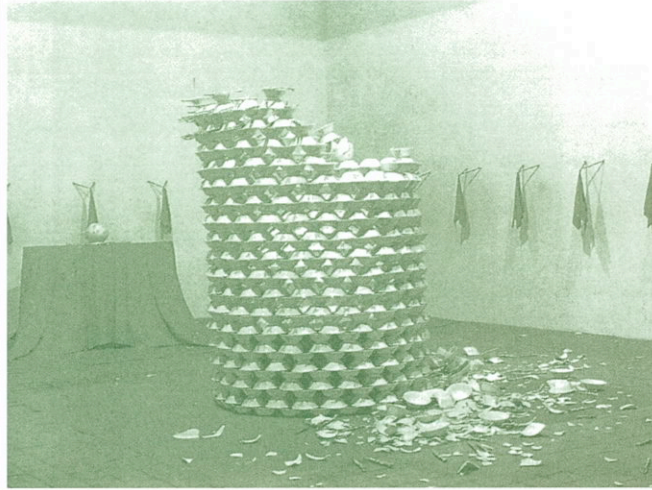


fig.2



fig.3

survival, the fragility of life, decadence and death. The state of men as subject of consumption by death.

Boonma refers to the fragility of life represented by the bowls in this work that;

*"The Bowl Series was developed from a saying by Buddha that I wrote in the back of the catalogue. "The nature of a clay bowl, like that of an animal's life, is impermanent". The pot or bowl is like the human body. I think of the clay bowl as a metaphor for the human body...the bowl that symbolizes the eating habits of humans."*⁴

Coming back to the three works mentioned, they are *Untitled* (1996), *Untitled: Between Two Acts* (1996-1997) and *Untitled* (1997). *Untitled* (1996) (cat.3-6) is composed of a glass jar containing fermented rice whisky mixed with herbs. It is tightly pressed floating at a corner of a wall by a black-metal stick that has a shape of an arm bone. The stick has

different end shapes, one side look like an open-hand palm, while the other features a fist and an open human jaw with barred teeth.

Untitled: Between Two Acts (1996-97) (cat.13-14) is a big brass bowl with casted-human teeth orderly embedded in on the interior of a ring. There are numbers of clay-prints of hands grasping the edge of the bowl. While *Untitled* (1997) (cat.13) is also a brass bowl of the same shape and embeded feature but coated with cinnabar. Boonma explained his use of "hands" and "teeth" that,

"Hands are the action between hands and teeth. Hands hang on the edge like they hang on the mouth to feed the human".⁵

In *Untitled* (1996), the fermented herb in rice whisky known for being Thai house medicine is contained in a jar frozen in the air, which provoke uneasy feelings among viewers towards its stability. The installation arrangement could be a metaphor

fig 1
A Pair of Water-Buffaloes
(๑๘๗๘), 1988 unhusked rice,
sack, straw, horn, stools
80 x 180 x 160
Collection of Petch
Osathanugrah

fig 2
**A Pleasure of Being,
Crying, Dying and Eating,**
(1993)
porcelain bowls, brass, lead,
fabric
installed at the National
Gallery, Bangkok.

fig 3
**A Pleasure of Being,
Crying, Dying and Eating,**
(detail)

of the hope for medical cure that becomes vulnerable and unstable. Prior to the making of the two pieces of brass bowls, Boonma previously put fermented rice whisky and herbs into other pieces of a similar type of bowl, that produce an overwhelming smell. The rounded base of the bowls also signifies the instability of life. The bowls have led us to the consumption that has death as its end.

The Fragility of Hope: Raining Herbs

Those who have followed the works of Montien Boonma will notice the aspects of hope and fragility uniquely and acutely expressed, especially in the works of his later years. In 1997, Boonma developed a site-specific installation titled, *House of Hope* (cat.11-12). From a distance, it certainly looks like a house. But at a closer approach, viewers will notice that the house, set in the middle of a gallery space is rather light and actually formed by thousand hanging columns of string beads. It offers no sense of stability and firmness.

The surrounding wall of the gallery is painted with various herbal pigments of different colours. These pigments are applied, as tempera is used in Thai traditional mural paintings. The painting looks like mist and fogs in earth and mineral tonal colours. Besides its mystical abstract beauty, it also offers soothing smell for the entering viewers.

On the floor underneath the hanging beads is a wood base composed of stacks of stools coated with cinnabar. The artist's original plan was to

encourage viewers to step on these stools and walk through the rain of herbal beads for meditation as well as physical and mental healing.

Molds for the Mind: Seeing the Buddha

Melting Void: Molds for the Mind (1999) (cat.9-10) is among the works produced in the final years of Boonma's life before he found out about his own cancer. It is this time when Boonma started to enjoy his international fame with busy travel schedules for participation in world major art events and gallery shows. He worked hard in developing several art projects simultaneously. Big and sophisticated art projects had become possible through the helps of his assistants and technicians who were formerly his university students. Running parallel to this glory period of success is his fatigue and poor health. He had blacked out several times during his attendance of some international projects overseas.

Prior to this set of work, Boonma had created *Melting Void: Molds for the Mind* (1998) from molds of Buddha image found at the foundry of his key assistant's family, Apisit Nongbua. He set them in a gallery space and invited viewers to stand inside the mold as if they were inside the Buddha images. Once the viewers go inside and their eyes are accustomed to darkness, they will gradually see the face of the Buddha. They will also see the light shining from outside through little spots at the head of the Buddha seeming to be like stars.

The viewing experience inside the Buddha head is certainly different from that of outer views. The outer surfaces of each Buddha head and torso are rough and composed of cast tubes normally seen in most casting molds. The clear and emptiness of the interior space coated with herbal pigments provide the visitors with calm and serenity. Boonma once noted that

*"I want the space inside the Buddha image to be a place of refuge for mindfulness of viewers who wish to be in condition of calmness and contentment."*⁶

It is clear that through his art. Boonma had attempted a level of self-detachment from life, in other words, to feel "death before dying", yet his art also stands as a testimony to the desire to preserve life, of himself and those he loved. Unfortunately, Montien Boonma passed away untimely at the age of 47 when his artistic creativity was fully mature and widely recognized internationally. Boonma has also greatly contributed to the Thai art circle by putting Thailand in the map of the contemporary art world.⁷

Araya Rasdjarmrearnsook

Few Thai women make a living as an artist and the number is becoming fewer when it comes to those who can claim an international reputation. Certainly Araya Rasdjarmrearnsook's work features feminine elements; but her reputation comes purely from the quality of her work—not merely because she is one of the few Thai female artists.

Rasdjarmrearnsook has a background in printing and has won several awards from various national art competitions. When she started to work in three-dimensional and installation art, the local art competitions seems to be too small for her. After 1994, her printing works have been absent from art exhibitions and competitions, since she has gradually focused more on three-dimensional works with positive response from international art exhibitions and festivals.

Poetic Nostalgia: the Beauty of Death

The content of her work (from printing to three dimension) are mainly related to her experience as a woman (especially a woman in an oriental society)⁸ being a passive gender. Her works feature a tone of hurt, solitude and nostalgia. It is the pain from loss which embodies the status of life and death (Rasdjarmrearnsook has often mentioned the loss of her parents and grandmother in articles about her works)⁹ which she does so poetically. (She is also well known in Thai literary circle for her short stories)

During 1994-1997, she frequently produced her works by using natural materials like human hair, corn husks, wood-carved body parts and parts of old furniture. Sometimes she made collages of prefabricated materials like mirrors, x-ray film and old pictures in her installation art. Other times she used beds and fabric. From 1998, Rasdjarmrearnsook started to work extensively on video projecting. Her



fig.4



fig.5



fig.6

video works cannot be considered complicated ones yet they have greatly challenged the ethics and tolerance of the viewers.

Reading for the Dead: Comfort the Deceased

In an exhibition room, a video projector is showing pictures on a blank wall (the numbers of pictures are varied from exhibition to exhibition). Sometimes it can be a picture of Rasdjarmrearnsook solemnly reading, standing or walking next to corpses. Some of the corpses are alone on the bed in the hospitals' morgue, some are in pairs or in a group of three. Others in a big tub filled with formaldehyde (fig.4-6).

Taken as a whole, the artist can be clearly seen to be reading to the corpses. In one, Rasdjarmrearnsook has selected a story from Thai classical literature, *Inao*. She reads to the three corpses of women in a mild and comforting tone, especially the scene describing the king and his three consorts in the garden.¹⁰

Rasdjarmrearnsook's video has showed an attempt to contact the

dead. It is like a conversation between her and the dead women. The reading over can be interpreted as giving and deliberately reading out loud to let other people hear the story representing intimate giving, much like the intimate care of sick and old people.¹¹ As Rasdjarmrearnsook writes,

*"because desperate longing cannot find solution in other forms, art is the only way out to it."*¹²

The artist has taken the viewers to a point they have never been to before (in the context of contemporary art) and it is a precarious and perilous point morally speaking because taking picture of those corpses raises questions of the meaning of art and the artist's limits. However, this video is full of sorrow, fear and unease and at the same time a feeling of mildness, peace and strength are strangely touched everywhere in her work.

Catholic Church and Thai Pavilion: "Farang"¹³ & Thai Christianity & Buddhism

Late February of 2005, overlapping the beginning of March, the weather

fig 4
Reading for Female Corpse
in Refrigerator, 1998

fig 5
Reading for Male and
Female Corpses, 1998

fig 6
Thai Medley I, 2002



fig.7



fig.8

was still very cold; hours before snow fell draping Venice in white. Rasdjarmrearnsook was exploring the corridor of San Francesco della Vigna, a Catholic Church which was becoming a Thai pavilion¹⁴ in the 51st International Art Exhibition, Venice Biennale.

The name della Vigna is derived from a winery inherited to Franciscans in 1253. This church was firstly built in the 13th century, then was rebuilt by Jacopo Sansovino in 1534 and expanded in 1562-1572 by Palladino.¹⁵

From her exploration on that cold day inspired by the Thai pavilion and its Catholic location, Rasdjarmrearnsook decided to go back to work on "Reading for Corpses" once again. After finishing this work in 2002, she stopped working on this collection as new issues can no longer be discovered. Rasdjarmrearnsook reveals about the origin of the new works series, entitled *Conversation I-III* that,

"The reason for returning to this work again is not the content which I

*cannot find new aspects but it is the characteristics of the place. I can see differences in the origin which gives me hope of finding new things which are yet unknown."*¹⁶

The corridor which is transformed into a Thai pavilion is built under the building. Its shape is square and in the middle there is a lawn right at the centre with a stone carving of Saint Francesco (fig.7), while the other half of the corridor is the old grave. The cover of the grave is made from stone carving forming square boxes, which serve both as graves and a footpath (fig.8, cat 18, 23).

Conversation with Death: Among Containers

The length of the corridor is over 28 meters. The old brick wall which runs parallel to the corridor and then curves off are the source of Rasdjarmrearnsook's inspiration. Then the installation video, *Conversation I-III* (cat.17, 19-22) which uses five video projectors running parallel with the length of the wall.

fig 7-8
The convento San Francesco della Vigna, Venice.
A site for Thai Pavilion,
51st International Art Exhibition,
La Biennale Di Venezia.

The artist describes the relationship of space and her work:

*"The path leads to the balcony where video is projected on the wall, both corpses and the projected images cannot be touched by the living. The former is buried with soil and time. The latter is bodiless, just a light on the wall. The most concrete existence in this sense is the viewer, and the self can be anything. It can be positive if one loves and appreciate one's life, it can be negative if you are a mundane container among uncontainable containers."*¹⁷

Conversation I-III is the video projecting the artist, surrounded by whiteness. Everything around her is white, be it the floor, wall, shrouds, the dress the artist is wearing or the dead bodies on a stretcher and drawer. What the viewer sees is Rasdjarmrearnsook walking from one frame to another, in and out between the frame and the screen. The only sound heard is a meaningless hum.

*"The new issue found is on the third day of shooting which consisted of three scenes. While sitting still between the two corpses with the white sheet of fabric as a background and the combination of the room's atmosphere and smell helped rather hurt my ability to play the part. The silent conversation while sitting side by side is something more than what it was in the previous works"*¹⁸

The artist told us about what she found while working on this one.

Another new work produced for this show is, *This is Our Creation* (cat.24) which also reflects the artist's attempt to communicate with the dead silently heart to heart. The video image displays a row of six lying corpses with the artist lying among them. While lying, the artist makes conversation with the dead. Among the words saying,

"I came here to know you, lying here motionless. Once my father sent me a postcard from very far away. Its sentence: only a still pond can reflect the stars."

Seminar with Death: Talk to The Dead

*Death Seminar*¹⁹ portrays the artist sitting in the middle of a circle of six corpses like the one in the real seminar. Rasdjarmrearnsook leads the seminar by raising some issues concerning death. For example, asking (in English) the corpse if he wants to go to heaven? Think about the funeral? What is your opinion about the funeral, which is held by the living? What are your perspectives of death?

In *The class* (cat.15-16), six dead bodies lie side by side while Rasdjarmrearnsook plays the role of teacher, standing in front of the class. She is lecturing and writing on the blackboard on the lesson about death. She writes the word "DEATH" on the black board and explains its meaning (sometimes referring to the definition in the dictionary) to the breathless bodies.

Both works, *Death Seminar* and *The Class*, are seemingly a sick joke satirizing the academics who teach about what they really don't understand (or think they know), stupidly challenging things they do not fully realize. What Rasdjarmrearnsook has done not only stir the viewers' feelings of humor and shame, its idea of living men teaching the dead about death also reminds us of the old saying "Don't teach your grandmother to suck eggs". It is a work created by an artist who wants to painfully satirize and tease herself.²⁰

Those Dying Wishing to Stay

Although Boonma has passed away, taking a careful look at his works one finds the vulnerability of life and an attempt to control that vulnerability. This is the way humans express the wish to live in this beautiful world even if for only another few hours. In this exhibition, the selection of Boonma's works subtly reflect art as a process for mental and physical treatment; the healing of body and mind of those who are still breathing.

Those Living Preparing to Leave

Although Rasdjarmrearnsook is still alive, her works are full of the feeling of loss, sorrow and death. It seems that with every breath she is constantly aware of the dead²¹. In this exhibition, Rasdjarmrearnsook's work seeks to soothe to the soul of the dead²² and painfully satirize the living about death. Her encounters with the living and dead are part of a journey of the artist's self-understanding on

the relationship of the survival and mortality.

Leaving and Staying

Boonma has compared life to pottery such as bowls and dishes which are breakable, living evidence that nothing lasts forever. Now he is a broken vessel or to use Rasdjarmrearnsook's word, he is "an uncontainable vessel", while the latter is "a containable vessel". As Rasdjarmrearnsook refers to the self or living men in her video works in the Thai Pavilion, the corpses in the grave around the corridor and the corpses and the artist in the video are merely images. They do not have their physical self (except the brute corpses in the grave) in the premise of exhibition.

To go beyond Rasdjarmrearnsook's remark, Boonma's self as a container or a broken container no longer takes things, he is not there physically.

When the artist (Rasdjarmrearnsook and the installation crew in Boonma's case) have completely installed her works and left (for Thailand), the viewers entering the Thai pavilion are the concrete self or the containers amidst the clues of what has been there.

Hopefully when visitors come and go, they will find some reasons to live. Perhaps it is "a pleasure of being, crying and eating"

Endnote

- 1 Araya Rasdjarmrearnsook replied after being asked by writers if the massive death after the recent Tsunami hit in the South has any relation to the production of her new works for the Thai Pavilion of this 51st International Art Exhibition at the Venice Biennale. She answered, "Tsunami disregards the beauty of death in me. It has shifted the bond of lovers in one's private corner to the limelight of the world. With this Tsunami's incident, deadness loses its charming secret. It has possibly loosen my profound attraction to death, since the confrontation with death has becomes very extensive and general". (An email interview with the artist in April 2005).
- 2 Montien Boonma, *Thai-Australian Cultural Space* (Bangkok: The Trustees of the Art Gallery of New South Wales, Sydney, 1994), p. 34.
- 3 Gridtiya Gawee Wong interview with Montien Boonma, *Montien Boonma* (Paris: Beurdeley & Cie, 1997), pp. 10-14.
- 4 *ibid.*, p. 13.
- 5 *ibid.*
- 6 Montien Boonma, artist's talk, *Seminar "Asian Art-Towards the 21st Century, the 1st Fukuoka Asian Art Triennial 1999"* (Fukuoka: Fukuoka Asian Art Museum, 1999), pp. 67-69; Numthong Gallery, *Melting Void/Mold for the Mind: Montien Boonma* (Bangkok: Numthong Gallery, 1998), n.p.
- 7 Montien Boonma was invited to attend several major international contemporary art events including the Venice Biennale, this participation in the 51st International Art Exhibition is his second attendance after *INBETWEEN*, Nationaler Internationalisms order internationaler Nationalisms, Venice Biennale in 1993-1994.
- 8 Araya Rasdjarmrearnsook, ("Araya Rasdjarmrearnsook: her perspectives") *Art Record in Thailand* (Bangkok: Thai Form Studio, Volume 1/3 March 1995), p. 10.
- 9 Araya Rasdjarmrearnsook, ("Araya Rasdjarmrearnsook: her perspectives"), *Lament, past-1999* (Bangkok, Amarin Printing and Publishing, 1999) pp 4-20.
- 10 *ibid.*, pp.34-36
- 11 *ibid.*, p. 42.
- 12 *ibid.*, p. 44.
- 13 "Farang" is the term Thai people use to call Westerners.
- 14 Sungket Atthagong, a Thai project coordinator, was searching for a rental place for Thailand in Venice Biennale until he found the Catholic Church of San Francesco della Vigna. Coincidentally, the works of both artists feature elements of death and religions. Rasdjarmrearnsook's work which is about the dead perfectly matches with the grave in the corridor used as an exhibition ground, while Montien's work which is related to Buddhism interestingly exhibits in a Christian Church. Besides, the Thai pavilion, contrary to other pavilions in a general international expo which are usually in an authentically traditional Thai style, was built in the premise of a Catholic church. It is truly a creative cultural exchange in space, meaning and identity.
- 15 *Venice & the Veneto, Eyewitness Travel Guide* (London: Dorling Kindersley Limited, 1997), p. 115.
- 16 An email interview with Araya Rasdjarmrearnsook in April 2005.
- 17 *ibid.*
- 18 *ibid.*
- 19 Due to the limited space, *Death Seminar* was not included in this exhibition.
- 20 Rasdjarmrearnsook said about her previous works, *I'm living and Sudsiri & Araya* (2002) "*Not only does dressing the corpses represent feminine elements, but also to satirize the vanity of this human activity. (I didn't mean it at first, but found this point later)*". (An email interview with the artist in April 2005).
- 21 Araya Rasdjarmrearnsook answers the writers' question, of how much she suffers for living a life, "*Perhaps because I'm impressed with the teachings that life is suffering, to be born is suffering, therefore, in my opinion, death is the end of sufferings*" (An email interview with the artist in April 2005).

"Comforting the souls of the dead" was first used in describing her work, but after taking long consideration, the question arose "*Is it in fact a comfort to the soul of an artist or living people?*" She replied, "*comforting the dead is a fictional idea to lessen the artist's feelings of guilt. To read romance literature, fairy tales, to sing lullabies to or dress the corpses as if they were dolls are all modes to lessen those feelings of guilt.*" (An email interview with the artist in April 2005).

photo credit

Courtesy of the Estate of Montien Boonma : fig.1-2
 Courtesy of Araya Rasdjarmrearnsook : fig.4-6
 Opas Chotiphantavanont : fig.3, cat.9, 12, 14
 Sutee Kunavichayanont : fig.7-8, cat.1-8, 10-11, 13



ARAYA RASDJARMREARNSOOK

อารยา ราศจุรรมเรารณสุข

Lives and works in Chiang Mai, Thailand.

Born in Trad, Thailand.

Education

B.F.A. in Graphic Art, Silpakorn University, Thailand.

M.F.A. in Graphic Art, Silpakorn University, Thailand.

1990

Diplom Fuer Bildende Kuenste, Hochschule Fuer Bildende Kuenste Braunschweig, Germany (DAAD Scholar).

1994

Meisterschuelerin, Hochschule Fuer Bildende Kuenste Braunschweig, Germany (Konrad Adenauer Stiftung Scholar).

Selected Solo exhibitions

2002

- Lament, Tensta Konsthall, Stockholm.
- Why Is It Poetry Rather than Awareness?, The National Gallery, Bangkok.
- At Nightfall Candles Are Lighted, Contemporary Art Museum, Chiang Mai and Chulalongkorn University Art Gallery, Bangkok.
- Lament of Desire, ArtPace, San Antonio, Texas, USA, and the Faculty of Fine Art Gallery, Chiang Mai, Thailand.
- Lustful Attachment, The National Gallery, Bangkok.
- Water Is Never Still, The National Gallery, Bangkok.

1992

- Stories in Room, The National Gallery, Bangkok.
- Printmaking and Drawing, Atelier Forsthaus, Gifhorn, Germany.

1990

- Printmaking, Vereins und Westbank, Hannover, Germany.
- Small Graphic, Goethe Institute, Bangkok.
- Graphic Notes, The National Gallery, Bangkok.

Selected Group Exhibitions

2005

- Insomnia, Institute of Contemporary Arts, London, UK.

2004

- Seni-Insomnia48, The Art House, Singapore.

2004-5

- 54th Carnegie International, Pittsburgh, U.S.A.
- Living Art, The Queen's Gallery, Bangkok, Thailand.
- Poetic Justice, 8th International Istanbul Biennial, Turkey.
- Istanbul Biennial's Videos Works, Diyarbakir and Batman, Turkey.
- Parallel Time, Hangzhou, China.
- Time after Time, Yerba Buena Center for the Arts, San Francisco.
- Subverted Boundary, Sculpture Square, Singapore.
- EV+A 2002, Limerick, Ireland.
- Small World, Silpakorn University Art Gallery, Bangkok.
- Unfolding Perspectives, ARS 01, KIASMA Museum of Contemporary Art, Helsinki.
- Glocal Scents of Thailand, Edsvik Museum, Sweden.
- Lament of Desire (collaboration with Elison) Perth, Australia.
- Deserted and Embraced, Railway Hotel, Chiang Mai and the Goethe Institute, Bangkok.
- Jurassic Technologies Revenant, 10th Sydney Biennial, Sydney, Australia.
- Traditions & Tensions, Queen 's Gallery, New York, USA.
- 1st Johannesburg Biennial, South Africa.
- Vision of Happiness, Tokyo, Japan.
- 1st Asia-Pacific Triennial, Brisbane, Australia.
- 20th International Biennial Exhibition of Graphic Art, Ljubljana (now Slovenia).