

## ARAYA RASDJARMREARNSOOK



Araya Rasdjarmrearnsook is one of Southeast Asia's most respected and internationally active contemporary artists, and for the past 30 years, her video, installation, and graphic works have been regularly shown in institutions in her native Thailand and throughout the world. She presented work at the Singapore Biennale (October 2016 - February 2017), and the first major survey of her work in the United States was organized at the SculptureCenter in New York (2015), featuring an overview of her videos of the past 15 years alongside new sculptural works. In February 2020 she will be presenting a solo exhibition of new work at Tyler Rollins Fine Art, which follows her exhibition *Jaonua: The Nothingness & Sanook Dee Museum* at the gallery in 2017, which included a wide range of new works, encompassing video, installation, and photography.

Born in Trad, Thailand, in 1957, Araya received fine art degrees from Silpakorn University in Bangkok in 1986 and from Hochschule für Bildende Künste Braunschweig in 1990 and 1994. Her etchings and aquatints of the late 1980s and early 1990s, with their ghost-like female figures in shadowy environments, set up themes – death, the body, and women's experience – that would endure throughout her career. Feelings of loss and isolation, informed by the early death of her mother, and a heightened sensitivity to the strictures traditionally placed on women within Thai society, would increasingly find their expression in her work through the physicality of the body and the concreteness of sculptural installations, which by the early 1990s had become the primary focus of her work. Often incorporating semi-abstract, totemic female forms, natural materials, and haunting photographic imagery, all marked by a patina of age and wear, these installations confront us with the raw physicality of both life and death, charged with an almost animistic power that seems to channel powerful psychological states. These works were widely shown in such seminal exhibitions as the first Asia-Pacific Triennial in Brisbane, Australia (1993), and *Traditions / Tensions: Contemporary Art in Asia*, at Asia Society in New York (1996). Living with these often fragile, ephemeral sculptural works in her home, Araya began to examine more closely her relationship with "otherness," with entities that were radically distinct from her, yet intimately linked by a commonality of experience, a participation in the basic cycles of nature, of life and death. By the late 1990s, this led her to bring rituals of the dead into her artistic practice, and to a shift to video work, which has remained one of the primary media of her artistic practice to the present day. Still deeply informed by her earlier sculptural installation work, her videos are imbued with a strong physicality, with a close focus on bodies, often positioned in semi-abstract environments, their aura extending outward into the viewer's own space. These videos typically imply the presence of an audience that is both observing the action and ceremonially participating in it. They reference traditions of village storytelling, which create continuities between the present and the past, the everyday world and the world of spirits and of legend. Her videos have a meditative, ritualistic quality, and, like many of humanity's important rituals, they are often centered on the idea of communication between different realms: between the living and the dead, the insane and "normal" people, humans and animals, the worlds of art and "real life."

Our booth at Art Basel Miami Beach focuses on one of Araya's most well-known video series, *Two Planets* (2008), last seen in Miami in her solo exhibition at the Bass Museum in 2012. In each video, she places a framed reproduction of an iconic Western painting in rural locations near her home in Chiang Mai, and invites a group of local farmers to discuss it. The scenes are shot from the perspective of a member of the crowd, thereby incorporating the viewer into the flow of conversation. These videos show the meeting of two different worlds: "high art" and everyday life; the personal and private spheres; elite vs. mass culture; art and commerce; East and West. While issues of class and cultural differences, exoticization of the "other," etc., are invoked, these videos also convey a sense of curiosity, humor, and joy that emphasize a common humanity. We will also present works from her related *Village and Elsewhere* series, in which Buddhist monks attempt to give sermons based on Western artworks.

**Art Basel Miami Beach: Booth G27**

## ARAYA RASDJARMREARNSOOK

Born 1957 in Trad, Thailand. Lives and works in Chiang Mai, Thailand.

### EDUCATION

1994 Meisterschuelerin, Hochschule Fuer Bildende Kuenste Braunschweig, Germany.  
1990 Diplom Fuer Bildende Kuenste, Hochschule Fuer Bildende Kuenste Braunschweig, Germany.  
1986 MFA, Silpakorn University, Bangkok, Thailand.

### SELECTED SOLO EXHIBITIONS

2017 *Jaonua: The Nothingness & Sanook Dee Museum*, Tyler Rollins Fine Art, New York, NY, USA.  
2015 *Araya Rasdjarmrearnsook*, Sculpture Center, New York, NY, USA.  
*Niranam*, Tyler Rollins Fine Art, New York, NY, USA.  
2014 *Araya Rasdjarmrearnsook – The Village and Elsewhere*, University of Sydney, Australia.  
*Storytellers of the Town*, 4A Centre for Contemporary Asian Art, Sydney, Australia.  
2013 *Araya Rasdjarmrearnsook: Recent Video Works*, Denver Art Museum, Denver, CO, USA.  
2012 *The Endless Renaissance: Six Solo Artist Projects*, Bass Museum of Art, Miami Beach, FL, USA.  
*Two Planets*, Walters Museum, Baltimore, MD, USA.  
*Two Planets/Village and Elsewhere*, Tyler Rollins Fine Art, New York, NY, USA.  
2003 *Lament, Tensta Konsthall*, Stockholm, Sweden.  
2002 *Why Is It Poetry Rather than Awareness?*, National Gallery, Bangkok, Thailand.  
1998-1999 *Lament of Desire*, Artpace, San Antonio, Texas, USA, and the Faculty of Fine Art Gallery, Chiang Mai, Thailand.  
1995 *Lustful Attachment*, National Gallery, Bangkok, Thailand.  
1994 *Water Is Never Still*, National Gallery, Bangkok, Thailand.  
1992 *Stories in Room*, National Gallery, Bangkok, Thailand.  
1990-1991 *Printmaking and Drawing*, Atelier Forsthaus, Gifhorn, Germany.  
1990 *Printmaking, Vereins und Westbank*, Hanover, Germany.  
1987 *Graphic Notes*, National Gallery, Bangkok, Thailand.

### SELECTED GROUP EXHIBITIONS

2017 PyeongChang Biennale, *The Five Moons: Return of the Nameless and Unknown*, Gangneung Green City Experience Center, South Korea.  
*SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, Mori Art Museum, Tokyo, Japan.  
2016 *In & Out of Context*, Asia Society Museum, New York, NY, USA.  
Singapore Biennale, *An Atlas of Mirrors*, Singapore.  
2015 *East Asia Feminism: FANTasia*, Seoul Museum of Art, Seoul, Korea.  
2014 *Inside*, Palais de Tokyo, Paris, France.  
*The Roving Eye*, ARTER Space for Art, Istanbul, Turkey.  
*Past Traditions/New Voices in Asian Art*, Hofstra University Museum, Hemstead, NY, USA.  
*No Country: Contemporary Art for South and Southeast Asia*, Asia Society Hong Kong Center, Hong Kong.  
*DIRGE: Reflections on (Life and) Death*, Museum of Contemporary Art Cleveland, Cleveland, OH, USA.  
2013 *No Country: Contemporary Art for South and Southeast Asia*, Solomon R. Guggenheim Museum, New York, NY, USA.  
California Pacific Triennial, Orange County Museum of Art, Newport Beach, CA, USA.  
Dojima River Biennial, Dojima River Forum, Osaka, Japan.  
Asian Art Biennial, National Taiwan Museum of Fine Arts, Taiwan.  
*The Floating Eternity Project*, Para Site, Hong Kong.  
*Lunch with Olympia*, Yale University School of Art, New Haven, CT, USA.  
2012 dOCUMENTA [13], Kassel, Germany.  
*Thai Transience*, Singapore Art Museum, Singapore.  
*Phantoms of Asia: Contemporary Awakens the Past*, Asian Art Museum of San Francisco, San Francisco, CA, USA.  
2011 *The Global Contemporary. Art Worlds After 1989*, Zentrum fuer Kunst und Medientechnologie, Karlsruhe, Germany.  
*MDE11: Teaching and learning: Places of knowledge in art*, Medellin, Colombia.  
*Video: An Art: A History 1965 – 2010*, Singapore Art Museum, Singapore.  
*Kaza Ana/ Air Hole: Another Form of Conceptualism from Asia*, National Museum of Art, Osaka, Japan.  
Changwon Asian Art Festival, Gyeongnam, South Korea.  
*Roving Eye*, SKMU Sørlandets Kunstmuseum, Kristiansand, Norway.  
2010 5th International Video Art Biennial in Israel, Center for Contemporary Art, Tel Aviv, Israel.  
1st Ural Industrial Biennale of Contemporary Art, National Center for Contemporary Arts, Ekaterinburg, Russia.  
*AND Writers*, 1st Nanjing Biennial, Jiangsu Provincial Art Museum, Nanjing, China.  
*Realism in Asian Art*, The National Art Gallery, Singapore.  
17th Biennale of Sydney, Australia.  
2009 *Unreal Asia*, the 55th International Short Film Festival Oberhausen, Germany.  
Incheon Women Artists Biennale, South Korea.  
2008 *Dreaming/Sleeping*, Passage de Retz gallery, Paris, France and The Petach Tikva Museum of Art, Israel.  
2007 *Six Feet Under: Autopsy of our relation to the dead*, Deutsches Hygiene-Museum Dresden, Germany.  
*Thermocline of Art*, Zentrum fuer Kunst und Medientechnologie, Karlsruhe, Germany.  
*Thresholds of Tolerance*, ANU The Australian National University, Canberra, Australia.  
*Wind from the East: Perspectives on Asian Contemporary Art*, Kiasma Museum of Contemporary Art, Helsinki, Finland.  
2006 *Dirty Yoga*, The 2006 Taipei Biennial, Taipei, Taiwan.  
*Six Feet Under*, Fine Arts Museum Berne, Berne, Switzerland.  
*Trace Root: Unfolding Asian Stories*, 6th Gwangju Biennale, Gwangju, South Korea.  
2005 51st Venice Biennale, Thai Pavilion, Venice, Italy.  
*The Pantagruel Syndrome*, Castello di Rivoli, Turin, Italy.  
*Spaces and Shadows*, Haus der Kulturen der Welt, Berlin, Germany.  
*54th Carnegie International*, Pittsburgh, PA, USA.  
*Insomnia*, Institute of Contemporary Arts, London, UK.  
2003 *Poetic Justice*, 8th International Istanbul Biennial, Istanbul, Turkey.  
*Time after Time*, Yerba Buena Center for the Arts, San Francisco, CA, USA.  
2002 *EV+A 2002*, Limerick, Ireland.  
2001 *ARS 01: Unfolding Perspectives*, Kiasma Museum of Contemporary Art, Helsinki, Finland.  
2000 *Global Scents of Thailand*, Edsvik Museum, Sweden.  
1996 *Jurassic Technologies Revenant*, 10th Biennial of Sydney, Sydney, Australia.  
*Traditions/Tensions: Contemporary Art in Asia*, Asia Society and Queens Museum, New York, NY, USA.  
1995 1st Johannesburg Biennial, South Africa.  
1993 1st Asia-Pacific Triennial, Brisbane, Australia.

### SELECTED PUBLIC COLLECTIONS

Singapore Art Museum, Singapore. Asia Society, New York, NY, USA.  
Solomon R. Guggenheim Museum, New York, NY, USA. H+F Collection, the Netherlands. M+, Hong Kong.  
Smith College Museum of Art, Northampton, MA, USA. Thai Farmers Bank PCL, Thailand. Mori Art Museum, Japan.  
Orange County Museum of Art, Newport Beach, CA, USA. Museum Arnhem, Arnhem, Netherlands.  
Kiasma Museum of Contemporary Art, Helsinki, Finland.