

SHOCKING PINK STORY

A man with a mustache, wearing a bright, shiny pink suit, sits on a tiger-print sofa. He is surrounded by several women in traditional Thai attire, including green and purple dresses with intricate patterns and headpieces. One woman is holding a pink cup. In the background, there are colorful, ornate arches and pillars. On the floor in front of the sofa, there is a globe on a stand, a small model of a house on a stand, and a pink toy car.

MANIT SRIWANICHPOOM

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FOREWORD

TYLER ROLLINS

Manit Sriwanichpoom is the most prominent and internationally active photographic artist of his generation in Thailand, known for his unsparing socio-political critiques that combine formal elegance with ironic humor. *Shocking Pink Story*, his first solo exhibition in the United States, will take place at Tyler Rollins Fine Art from September 13 – October 27, 2018. The exhibition will feature a twenty-year survey of Manit's ongoing *Pink Man* series, which contains some of the most recognizable and visually arresting contemporary photographic images from Southeast Asia. The exhibited photographs will range from 1997, the first year of the series, to never before seen 2018 images, shown alongside video and installation works.

Born in 1961 in Bangkok, Thailand, where he continues to live and work, Manit received his BA in Visual Art from Bangkok's Srinakharinwirot University in 1984. His commitment to social activism developed while still a student, and during the 1980s he established himself as a photo-journalist, working for an international news service to document Thailand's volatile political scene and rapidly developing consumer culture. Always with an artist's sensitivity to the interplay between the sensuousness of surface aesthetics and the emotional and ideological contents they embody, he sought to develop a deeper critique that could convey what he calls "emotional truth" while giving free rein to his urge toward visual exuberance. These various currents coalesced in the mid-1990s with the *Pink Man* series in which a portly man, embodied by Thai poet Sompong Thawee, dressed in a hot pink suit and pushing a similarly colored shopping cart, inserts himself into various aspects of Thai life, mutely lampooning consumer culture. The catastrophic financial crisis that hit Thailand in 1998 brought greater urgency, and a more pointed critique, to the series, which has continued to the present day, chronicling an increasingly jarring sequence of social tensions, political unrest, and coups d'état. "I found that the character took on a life of its own – one of the reasons being the audience response to it," Manit explains. "And, as an art piece, it can continue because it is still making social commentary. It's like a cartoon character, like Batman or something. When some trouble crops up, he comes to the rescue. In the case of Pink Man, he has become a reflection of current events in our society. I see the character as reflecting an entire era."

Manit came onto the international art scene twenty years ago, with his participation in the 1998 Bienal Internacional de Sao Paulo, and he has shown regularly around the world ever since. In 2003, his work was featured in Thailand's first pavilion at the Venice Biennale, and a mid-career survey, *Phenomena & Prophecies*, was presented at the Singapore Art Museum in 2010. The scope of his work extends far beyond Pink Man, and he has produced diverse bodies of work ranging from intimate portraits of his neighbors, to eerie images of the effigies of revered Buddhist monks, to scenes of urban riots and street demonstrations – all conveyed with what has been called a unique "combination of technical virtuosity, ambivalence, and depth of feeling with a strange, childlike directness." He has a deep interest in the history of photography and its role in Thai culture, and, along with his wife, filmmaker Ing K, he established Kathmandu Gallery, Bangkok's leading photography gallery and bookshop, which presents rotating exhibitions of contemporary and historic photography.



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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PINK MAN BEGINS # 1

1997

Lambda print

20 x 23 ½ in. (50 x 60 cm)



PINK MAN BEGINS # 5

1997

Lambda print

20 x 23 ½ in. (50 x 60 cm)



PINK MAN BEGINS # 7

1997

Lambda print

20 x 23 ½ in. (50 x 60 cm)



PINK MAN & PINK BALLOONS

1997

Lambda print

23 ½ x 15 in. (60 x 40 cm)



PINK MAN ON TOUR #4 (AMAZING BILLBOARD "PEPSI HILLTRIBE CULTURE CONSERVATION VILLAGE," CHIANG MAI)

1998

Lambda print

15 x 23 ½ in. (40 x 60 cm)



PINK MAN ON TOUR #6 (AMAZING RICE FIELD, NORTHERN THAILAND)

1998

Lambda print

15 x 23 ½ in. (40 x 60 cm)



PINK MAN ON EUROPEAN TOUR #1 (GRAZ, AUSTRIA)

2000

Lambda print

31 ½ x 39 in. (80 x 100 cm)



PINK MAN ON EUROPEAN TOUR #3 (GRAZ, AUSTRIA)

2000

Lambda print

15 x 23 ½ in. (40 x 60 cm)



**HORROR IN PINK #1 (6 OCTOBER 1976 RIGHTWING FANATICS' MASSACRE OF
DEMOCRACY PROTESTERS)**

2001

Lambda print

47 x 65 in. (120 x 165 cm)

photograph of the incident by Neal Ulevich – AP



**HORROR IN PINK #2 [6 OCTOBER 1979 RIGHTWING FANATICS' MASSACRE OF
DEMOCRACY PROTESTERS]**

2001

Lambda print

47 x 68 ½ in. (120 x 174 cm)

photograph of the incident by Kraipit Panvuth



PINK MAN IN PARADISE #2

2003

Lambda print

31 ½ x 39 in. (80 x 100 cm)



PINK MAN IN PARADISE #7

2003

Lambda print

31 ½ x 39 in. (80 x 100 cm)

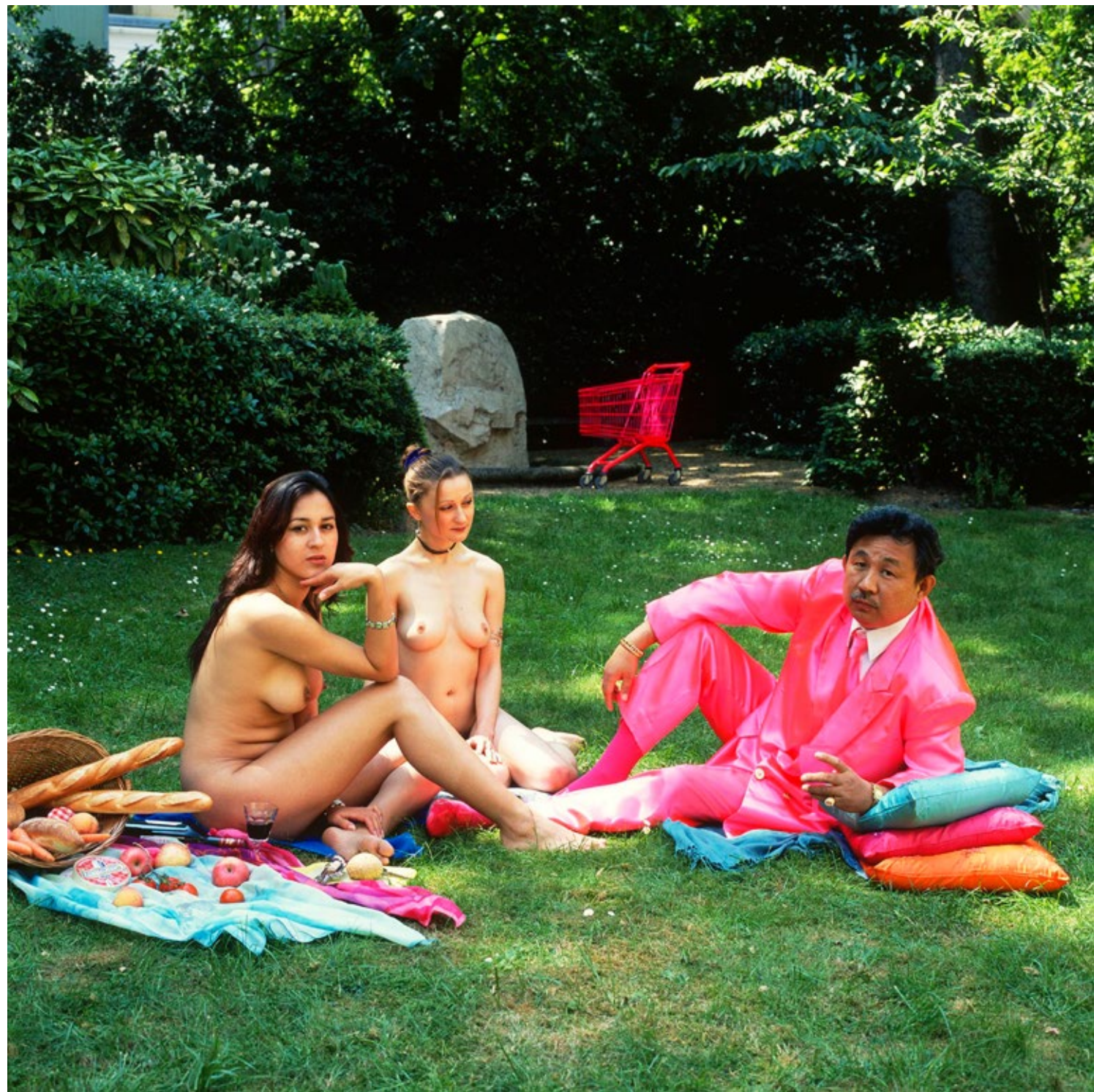


LA VIE IN PINK #1

2004

Lambda print

39 x 39 in. (100 x 100 cm)



LA VIE IN PINK #2

2004

Lambda print

39 x 39 in. (100 x 100 cm)



LA VIE IN PINK #3

2004

Lambda print

39 x 39 in. (100 x 100 cm)



PINK, WHITE & BLUE #2 [SENTIMENT]

2005

Lambda print

23 ½ x 20 in. (60 x 50 cm)



PINK, WHITE & BLUE # 3 [THE SCENT OF LOVE]

2005

Lambda print

23 ½ x 20 in. (60 x 50 cm)



PINK, WHITE & BLUE # 4 [THE FUTURE]

2005

Lambda print

23 ½ x 20 in. (60 x 50 cm)



PINK, WHITE & BLUE # 5 [REPEAT AFTER ME]

2005

Lambda print

20 x 23 ½ in (50 x 60 cm)



PINK, WHITE & BLUE # 6 [FOLLOW ME]

2005

Lambda print

20 x 23 ½ in (50 x 60 cm)



BEIJING PINK #1: POND

2006

Lambda print

47 x 59 in. (120 x 150 cm)



BEIJING PINK #12: VILLAGE

2006

Lambda print

47 x 59 in. (120 x 150 cm)



PINK MAN OPERA # 4 (A LOTUS LEAF CAN'T HIDE A WHOLE DEAD ELEPHANT)

2009

Lambda print

47 x 59 in. (120 x 150 cm)



PINK MAN OPERA # 8 (LOUNGING TIGER GETS TO EAT)

2009

Lambda print

47 x 58 in. (120 x 148 cm)



DROPPING THE PINK SELF

2018

Lambda print

diptych; each image 18 x 12 in. (45 x 30 cm)



PINK SAMSARA

2018

Lambda print

23 ½ x 17 in. (60 x 43 cm)



PINK MAN VS AYUDHAYA BUDDHA

2018

resin, metal, and bronze

Man: 16 x 12 x 5.5 in. (41 x 30.5 x 14 cm); Buddha: 22.5 x 21.5 x 6.5 in. (57 x 51.5 x 16.5 cm);
overall dimensions variable.



DROPPING THE PINK SELF
2018
single channel video



PINK MAN BEGINS: EPISODE 1-3

1997

single channel video



PINK MAN 9/11 (THE END OF HIS-STORY AND THE LAST MAN)

2018

installation with slideshow, shopping cart, and body bag

MANIT SRIWANICHPOOM

SELECTED BIOGRAPHY

Born 1961 in Bangkok, Thailand. Lives and works in Bangkok, Thailand.

EDUCATION

1984 BA Visual Art, Srinakharinwirot University, Bangkok. 1984

SOLO EXHIBITIONS

- 2018 *Shocking Pink Story*, Tyler Rollins Fine Art, New York, USA.
Lost, A+ Works of Art, Kuala Lumpur, Malaysia.
- 2016 *Fear*, Yavuz Gallery, Singapore.
Fear, Kathmandu Photo Gallery, Bangkok, Thailand.
Fear, H Gallery, Bangkok, Thailand.
Fear, Tang Contemporary Art, Bangkok, Thailand.
- 2014 *Bangkok in Technicolor*, Kathmandu Photo Gallery, Bangkok, Thailand.
Blue, Adler Subhashok Gallery, Bangkok, Thailand.
- 2013 *Obscene*, H Gallery, Chiang Mai, Thailand.
- 2012 *Obscene*, H Gallery, Bangkok, Thailand.
- 2010 *Phenomena & Prophecies*, Singapore Art Museum, Singapore.
- 2009 *Masters*, Chalk Horse, Sydney, Australia.
- 2008 *The Lambs of God*, Centre for Contemporary Photography, Melbourne, Australia.
Ordinary/Extraordinary, Place M, Shinjuku, Tokyo, Japan.
- 2007 *Ordinary/Extraordinary*, Tang Contemporary Art, Bangkok, Thailand.
Man in Pink, Galerie VU', Paris, France.
- 2006 *Beijing Pink*, Highland Gallery, Beijing, China.
- 2005 *Pink Man in Paradise*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- 2004 *Pink Man in Paradise*, Monash University, Melbourne, Australia and Cemeti Art House, Yogyakarta, Indonesia.
- 2002 *Bangkok in Pink*, the Gallery, Yokohama Museum of Art, Japan.

SELECTED GROUP EXHIBITIONS

- 2018 *Absurdity in Paradise*, Kasseler Kunstverein, Kassel, Germany.
- 2017 *Contemporary Ruins*, curated by Julia Höner and Ludwig Seyfarth, KAI 10 | Arthena Foundation and KINDL – Center for Contemporary Art, Düsseldorf, Germany.
Mon Art Du Style, MAIAM Contemporary Art Museum, Chiang Mai, Thailand.
Farewell: The Art Center's Acknowledgments 1995-2016, The Art Center, Chulalongkorn University, Bangkok, Thailand.
- 2016 *Concept Context Contestation: Art and the Collective in Southeast Asia*, Cemeti Art House, Yogyakarta, Indonesia.
Thailand Eye, Bangkok Art and Culture Centre, Bangkok, Thailand.
Shapeshifting: Contemporary Art from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong.
- 2015 *Thailand Eye*, Saatchi Gallery, London, UK.
To Seem and To Be, Guate Photo 2015, Guatemala.
Asia Contemporary Art Exhibition, Jeonbuk Museum of Art, Yeosu-gun, South Korea.
DongGang International Photo Festival, Yeonwol, South Korea.
- 2014 *The Roving Eye: Conceptual Art from Southeast Asia*, ARTER Space for Art, Istanbul, Turkey.
Struggles, Getxo Photo Festival, Getxo, Spain.

Utopian Days – Freedom, Total Museum of Contemporary Art, Seoul, South Korea.
Conflicted Visions, WTF Gallery, Bangkok, Thailand.
Opiom Gallery Settles in Miami, CU1 Gallery, Miami, USA.

- 2013 *Concept Context Contestation: Art and the Collective in Southeast Asia*, Bangkok Art and Culture Centre, Bangkok, Thailand.
Subjective Truth, Contemporary Art from Thailand, 10 Chancery Lane Gallery, Hong Kong.
Beast / Bloom for Thee, Galeri Canna, Jakarta, Indonesia.
Summer Group Exhibition, H Gallery, Bangkok, Thailand.
Inauguration, Opiom Gallery, Opio, France.
- 2012 *Making History*, RAY Fotografieprojekte, Frankfurt, Germany.
- 2011 *Cross-Scape*, ASEAN-Korea Contemporary Media Art Exhibition, Seoul, South Korea.
Idols and Icons: New Photography from Southeast Asia and the Middle East, Yavuz Fine Art, Singapore.
Negotiating Home, History, and Nation: Two Decades of Contemporary Art in Southeast Asia, 1991 – 2011, Singapore Art Museum, Singapore.
- 2010 *Dreamlands*, Centre Pompidou, Paris, France.
Classic Contemporary, Singapore Art Museum, Singapore.
Asia Spectrum, 3rd Daegu Photo Biennale, South Korea.
Thai Photography Now, The Month of Photography, Tokyo, Japan.
Rupture: A Photographic Exhibition Curated by Olivier Pin-Fat, Bangkok Art and Culture Centre, Thailand.
- 2009 The 6th Asia Pacific Triennial, Queensland Art Gallery, Brisbane, Australia.
Asia: Exchanging Looks, Galerie Zola / Cite du Livre, Aix-en-Provence, France.
1st Dali International Photography Exhibition, Kunming, Yunnan, China.
- 2008 Photo Phnom Penh Festival, Cambodia.
Coffee, Cigarettes and Pad Thai, Eslite Gallery, Taipei, Taiwan.
Headlights, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
Beasts, Breasts & Beauty, Contemporary Southeast Asian Art from a Private Collection, Alliance Française, Singapore.
Flashback '76: History & Memory of October 6 Massacre, Pridi Banomyong Institute, Bangkok, Thailand.
Traces of Siamese Smile: Art + Faith + Politics + Love, Bangkok Art and Culture Centre, Thailand.
- 2007 *Photoquai, the World Visual Arts Biennale*, Musée du Quai Branly, Paris, France.
Las Partes Y El Todo, Fundacio Foto Colectania, Barcelona, Spain.
Festival du Scoop, Angers, France.
Soft Power, Zendai MoMA, Shanghai, China.
Act of Faith, Noorderlicht Photofestival, Groningen, Netherlands.
Asia - Europe Mediations, Poznan National Museum, Poland.
Thermocline of Art - New Asian Waves, ZKM, Karlsruhe, Germany.
Show Me Thai, Museum of Contemporary Art, Tokyo, Japan.
So Close / So Far Away, CRAC ALSACE, Altkirch, France.
- 2006 *Fever Variations*, 6th Gwangju Biennale, Gwangju, South Korea.
- 2005 *The First Pocheon Asian Art Festival*, Pocheon, South Korea.
Neo-Nationalism, The Art Center, Chulalongkorn University, Bangkok, Thailand.
LAK-KA-PID-LAK-KA-PERD: The Bangkok Invisible Landscapes, The Art Centre, Chulalongkorn University, Bangkok, Thailand.
- 2004 *Resistance*, Chobi Mela III, Dhaka, Bangladesh.
Portraits, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- 2003 Thai Pavilion, Reverie and Phantasm in the Epoch of Global Trauma, curated by Apinan Poshyananda, 50th Venice Biennale, Venice, Italy.

Next Move, Contemporary Art from Thailand, Earl Lu Gallery,
LASALLE-SIA College of the Arts, Singapore.
Global Details, Noorderlicht Photofestival, Groningen, Netherlands.

- 2001 1st China Pingyao International Photography Festival, Shanxi,
China.
Quatre de Bangkok, PhotoEspana, Madrid, Spain.
- 2000 *Images of the World*, Station, Copenhagen, Denmark.
- 1999 *Cities on the Move*, Secession, Vienna, Austria.
International Photography Biennale, Centro de la Imagen, Mexico.
The First Fukuoka Asian Art Triennale, Japan.
- 1998 XXIV Bienal International de Sao Paulo, Brazil.
Asia City, The Photographers' Gallery, London, UK.

AWARDS

- 2014 Chevalier de l'Ordre des Arts et des Lettres, Ministry of Culture,
France.
- 2007 Higashikawa Prize, Photo Fiesta, Higashikawa, Hokkaidou, Japan.
- 2005 Shortlist, Paris Photo Prize.
- 1998 Second place, Leopold Godowsky, Jr. Color Photography Awards.

SELECTED COLLECTIONS

ABN-AMRO Bank, Netherlands.
Chulalongkorn University, Thailand.
DZ Bank, Germany.
Fukuoka Asian Art Museum, Japan.
Han Nefkens Foundation, Spain.
H&F Foundation, Netherlands.
LASALLE-SIA College of the Arts, Singapore.
MAIAM Contemporary Art Museum, Thailand.
Maison Européenne de la Photographie, France.
National Gallery of Australia, Australia.
National Gallery Singapore, Singapore.
Oslo Foto Kunst Skole, Norway.
Queensland Art Gallery, Australia.
Singapore Art Museum, Singapore.
Vehbi Koc Foundation, Turkey.

PUBLISHED ON THE OCCASION OF THE EXHIBITION

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SEPTEMBER 13 - OCTOBER 27, 2018

AT TYLER ROLLINS FINE ART

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