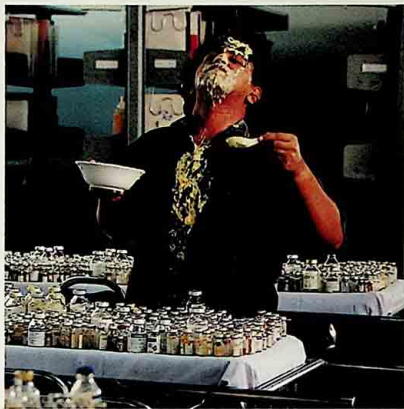




"LILY OVARY FEBRUARY 14, 1994", PERFORMANCE AT CHIANG MAI FIRST CHURCH, 1994.



"WHEN SILENCE CAME, I SWALLOWED REALITY", PERFORMANCE AT LIBRARY, CHIANG MAI, 1994.

Rama IX Art Museum Foundation

SUBSTANCEABOUTNONSUBSTANCE

VISUAL DOCUMENTARY 1993-1994 BY NAVIN RAWANCHAIKUL AND KOSIT JUNTARATIP

อินทนิล วัฒนวิทย์
ศิลปินแห่งชาติ



P-ETC-0-0138

"TAKE MY ART IN YOUR HAND."



NAVIN PRODUCTION CO., LTD., "TAKE MY ART IN YOUR HAND", ELECTRIC BILLBOARD, 30 x 40", 1994.



KOSIT JUNTARATIP "SCULPTURE OF FATHER AND MOTHER", PERFORMANCE AT CHIANG MAI UNIVERSITY, CHIANG MAI, 1993.

Für die bloße Ratio sieht die Welt immer zweidimensional aus. / For the mere ratio, the world always appears to be two-dimensional.
Herman Hesse (unpublished letters)

Déjà-vu supervision

Helen Michaelsen

The title of this essay, which accompanies Navin Rawanchaikul's and Kosit Juntaratip's a group exhibition "Substance about Non-Substance", is double-meaning.

The French term 'déjà-vu' implies something that has already been seen or to perceive something in the present as a past experience. 'Supervision', in a simple or basic way, connotes a survey, but can also mean control. In psychoanalysis supervision signifies the control, to which the therapist regularly submits himself in order to guarantee the objectivity of his own work.

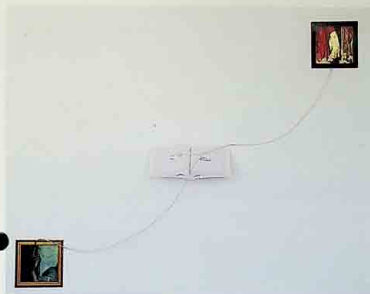
Applied to an art context, the artist-in this case Navin and Kosit-investigates in retrospective where he stands. The survey about the works of these two artists, consisting of a photo documentary as well as installation works, offers structures for reflection and opens the way for a critical discourse.



NAVIN RAWANCHAIKUL "PLEASE DONATE YOUR IDEAS FOR DISPIRIT ARTISTIC RESEARCH", 1993-1994 (TOP) ASKING FOR DONATION OF SOME ART OBJECT FROM A FEMALE MONGER AT THE MARKET-PLACE, CHIANG MAI, 1994. (BOTTOM) EXHIBITION BY NAVIN RAWANCHAIKUL IN COLLABORATION WITH 3,000 CHIANG MAI RESIDENTS AT ART FORUM GALLERY, BANGKOK, 1994.

Within the operation system 'Art', the exhibition holds the status of being a very essential media of representation. An exhibition is a structured compilation of specific objects at a specific place or space. Exhibitions are carriers of the operation system 'Art', since they convey subject matters, whether they are of a commercial, touristic or ideological nature.

However, exhibitions are also starting and ending points in terms of a transmission of a discursive practise that subsequently converts and develops the theory. Exhibitions, either as solo or group exhibitions, are elements of artist biographies. Similar to an art work that is being turned into an instrument through an exhibition, artists are transformed into instruments via exhibitions, simply because this process helps them to constitute and define their status.



NAVIN RAWANCHAIKUL "CAN'T REACH UP ABOVE, NOTHING DOWN BELOW", MIXED MEDIA, 94 x 112", 1993.

norms, the cross-over of art, advertisement and thematic presentation of current problems of society are pointed out. With the incorporation of the term



KOSIT JUNTARATIP IMAGE FROM "Copulate with LOVE", EJACULATION ON CANVAS (KOSIT'S SPERMATOGEOA, BIO MATERIAL), 1994.

'fiction'. Nietzsche's impressed on dualism of 'the original and the copy' and of 'the truth and the phantom' is intensified in Kosit's work, drawing the viewer's attention to the relation of the body to language as well as to the relation of a written symbol to an image.

Kosit reveals the manipulative quality of images, but without applying a moralistic criticism of culture. He is by no means a convenient artist, since his works inevitable provoke certain parts of the art public, basically because they are determined to inspire thoughts.

Since each paradigm is determined by a specific discursive practise, this practise can describe the paradigm and in this description of each paradigm thus transcend it.

Seen from this perspective, Navin and Kosit contribute to re-define and extend the understanding of the term 'art' within the Thai context.



NAVIN RAWANCHAIKUL "PLEASE DONATE YOUR IDEAS FOR DISPIRIT ARTISTIC RESEARCH", POST CARD, 4 x 6", 1993.



NAVIN RAWANCHAIKUL "NOTHING DOWN BELOW" LETTER ON WALL IN AUA LANGUAGE CENTER LIBRARY, BANGKOK, 15 x 245", 1994.



KOSIT JUNTARATIP "Alphabet of LOVE", PERFORMANCE BY SUPAPORN LAKEAW AT CHIANG MAI UNIVERSITY, CHIANG MAI, 1994.



KOSITI JUNTARATIP "Kosi's Blood in Alphabet of LOVE", PERFORMANCE AT IDEAL ART GALLERY, BANGKOK, 1994.

The exhibition "Substance about Non-Substance" presents Navin Rawanchaikul and Kositi Juntaratip and their works within the theme of the operation system 'Art'.



NAVIN RAWANCHAIKUL "WHEN I'M FALLING IN LOVE WITH A LIVING NURSE", MEDICINE BOTTLE AND STEEL, INSTALLATION AT CENTER LIBRARY, BANGKOK, 24 x 32 x 112", 1994.

For that, this exhibition operates on different levels, working with different means and media, ranging from documents, photos to installations. Hereby, the exhibition is divided into two parts that are supplementing each other. The first part encounters the theme with an historical approach by referring back to already existing art works. The second part presents works that are site-specific and that have been developed in regards of the concrete context of this exhibition. With this particular bipartition, the dichotomy of history and actuality is made evident.

Documents, as in this photo documentary, serve the reconstruction of the past. Assuming that history in itself and in its own right is memory, memory can always be just a fragment. Moreover, identity constitutes itself by means of what the memory offers the individual or the group as possibilities of continuities, meaning as memories. Nowadays, however, identity is a rather vague concept with a hardly fixed profile, for instance, in terms of gender, life style, ideology etc.



KOSITI JUNTARATIP "Heart", HUMAN HEART SPECIMEN, PAPER AND GLASS, 15 x 15 x 15", 1993.

Navin's and Kositi's critical attitude and their engagement in socio-cultural discourses are articulated in their works. They define particular structures of society, by dealing with specific



NAVIN RAWANCHAIKUL "SEVEN MATERIALS", IRON PLATE, EGG, NAIL, GLASS, FEATHER AND OIL COLOUR, 15 x 60 x 90", 1993.



NAVIN RAWANCHAIKUL "PRESERVATION OF THE VOICELESS CONDITION", PHOTOGRAPH, BOTTLE AND FRIDGE, INSTALLATION AT AUA LANGUAGE CENTER LIBRARY, BANGKOK, 48 x 63 x 70", 1994.



KOSITI JUNTARATIP DOCUMENTARY FROM "HAPPY BIRTHDAY July 24, 1994", PHOTOGRAPH AND SINGLE BLOOD BAG, 20 x 24", 1994.

socio-cultural and habitual correlations, which-in a way-are also presented as something that could be named 'extra-artistic'.

Navin's approach to art is quite similar to a social research about human existence. Working with 'valueless' materials in the sense of conventional art, he transforms any kind of object from daily life into an art work, which by the simple physical presence of these objects project and confront the cultural context they derive from.

The works drawn the viewer's attention to the status of art in society, as being present in terms of its economy and psychology and not only in terms of its physical presence.

Despite his critical approach in his art, which is inherent in all his art works, Navin also articulates his scepticism that the production of art can actually influence culture, economy and politics.

Kositi, who seems "obsessed" with the Theme 'LOVE' mediates in his works one of the most fundamental and elementary experience of human existence-and at the same time the unbelievable materialism that superimposes essential things in life, one being love. By using images from comics, socialities, fashionable icons or social



KOSITI JUNTARATIP "ROOM 4 MCCORMICK HOSPITAL", INSTALLATION AND PERFORMANCE AT ROOM 4 MAIBOO BUILDING, MCCORMICK HOSPITAL, CHIANG MAI, 1993.



KOSITI JUNTARATIP "LILY OVARY February 14, 1994", VIDEO TAPE, COLOUR, SOUND, 10 MIN. AND WEDDING RING'S BOX, 1994.



KOSITI JUNTARATIP IMAGE FROM "LILY OVARY February 14, 1994", VIDEO TAPE, COLOUR, SOUND, 10 MIN. AND WEDDING RING'S BOX, 1994.



NAVIN RAWANCHAIKUL "FON PAN-YA AND DEE U-RAPORN", INSTALLATION AND PERFORMANCE, DIMENSION VARIABLE, 1993.



NAVIN PRODUCTION CO., LTD., (NAVIN RAWANCHAIKUL: CHAIRMAN AND KOSIT JUNTARATIP: SALES MANAGER), "TREATED, OZONATED AND BOTTLED", PERFORMANCE NEAR THE CHIAO-PRA-YA RIVER, BANGKOK, 1994.



KOSIT JUNTARATIP "Flesh Blood LOVE", FLESH, BLOOD, STICKER AND GLASS, 4 x 15 x 22", 1993.



KOSIT JUNTARATIP DETAIL FROM "Copulate with LOVE", OIL ON CANVAS, 100 CM (PIECES), 1993.



(Helen Michaelsen is an art historian who has received her M.A. as well as her Ph.D. writing about Thai modern and contemporary art. After having recently taught at the Faculty of Fine Arts, Chiang Mai University, Helen currently works at the Media Museum of the ZKM (Zentrum für Kunst und Medientechnologie/Center for Art and Media Technology) in Karlsruhe, Germany.)

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AT GOETHE INSTITUT, BANGKOK.

NAVIN RAWANCHAIKUL

138 SRIDORNCHAI RD., A.MUANG CHIANG MAI
50100 THAILAND TEL. (053) 271873

KOSIT JUNTARATIP

208 MOO 5 THUMBOL MAE - HEA A.MUANG
CHIANG MAI 50100 THAILAND TEL. (053) 273838

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