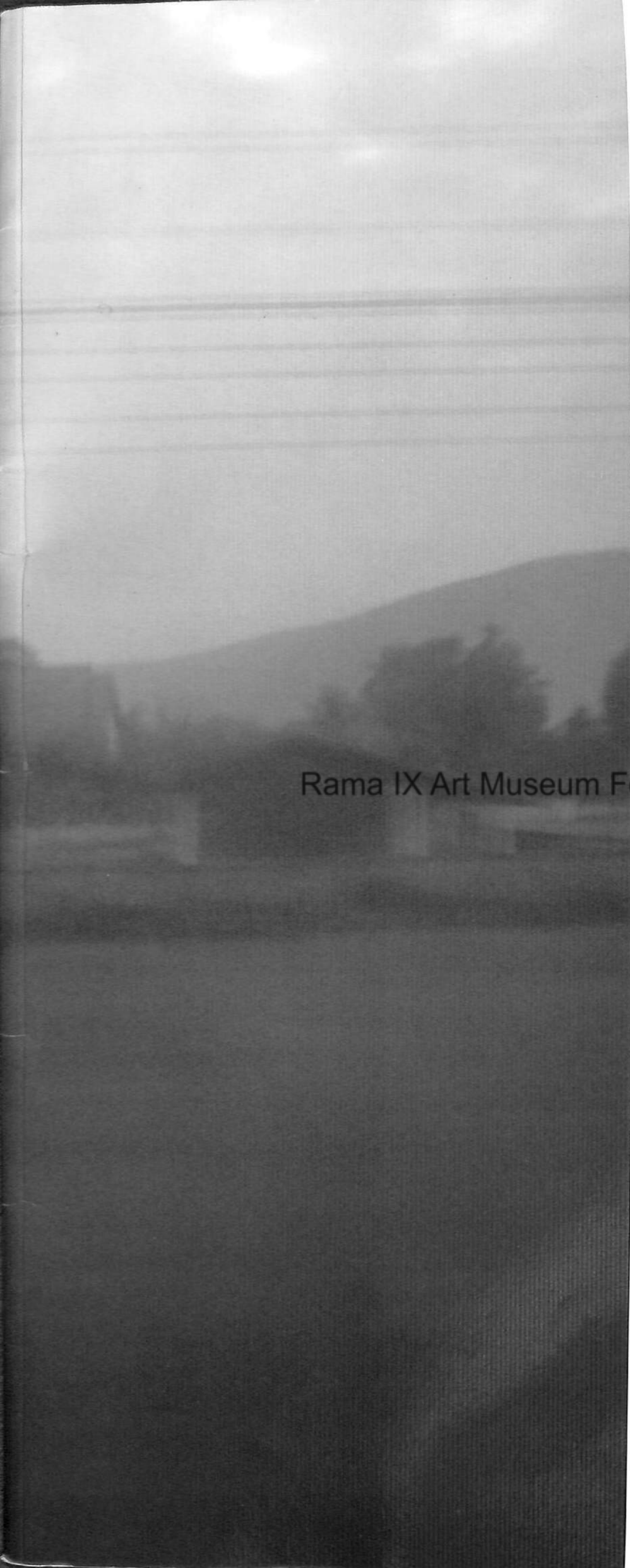




Rama IX Art Museum Foundation

ขอขอบคุณ

นิทรรศการจะเกิดขึ้นไม่ได้หากปราศจากความช่วยเหลือจาก

Tang Contemporary Art-Bangkok
Cindy Wang
Francine Méoule
Calvin Chen
Josef Ng
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อุทัย อติมานะ
สมโพธิ อึ้ง
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ศรพงษ์ ชื่นพจน์
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จิตรลดา บุรพรัตน์ (ผู้แปล)
สมพล สุกะว (ช่างแกะสลัก)
โกมล กองเจริญ (ช่างภาพ)
ชัชฎาภรณ์ ยามูน (ช่างภาพ)
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Chalitaporn Yamoon (Photographer)
Wonaek Juntaratip (Designer)

... ผิดที่ WRONG PLACE

Rama IX Art Museum Foundation

Kamin Lertchaiprasert

Invited Artist **Sompoch Aung**

Curator **Josef Ng**

18 April - 29 May 2010



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Uthit: Could you tell us the name and the concept of your exhibition?

Kamin: "Nung-phid-thee ving-phid-thoong" (Sitting in the wrong place & Running in the wrong field) is the name of this exhibition where I got inspired from one of Sompoch's paintings. It depicted a picture of a buffalo not running in its usual place (in a flower field rather than the rice field). However, I would like Sompoch to explain his own concept before I expand further on my ideas.

Sompoch: My series "ving-phid-thoong" is, as an outcome of what happened a couple of years ago when I, almost 50 years old, got inspired by new insights. Luckily or otherwise, I am not sure. I would say it was a blessing anyway since I have a chance to meet many old friends who have continuously broadened their interest in Western knowledge to achieve a thorough understanding. They genuinely shared their knowledge with me, in an academic yet sincere spirit. At the same time, I met a friend, I hold as comrade, who took me to meet a monk on a mountain. The incident on the mountain enlightened me about the Eastern wisdom which grew from these incidents. It was difficult to describe the wisdom of 25,000 years old of the "knowing, awakening, and enlightening". The wisdom grew from these incidents caused me to understand my own stupidity without wisdom. I turned back, looking at myself, I can see only a buffalo running in a flower field.

Uthit: I would like Kamin to continue on what inspired you to create this exhibition.

Kamin: When I saw Sompoch's "ving-phid-thoong" painting, I got inspired by his idea since the work translated a certain message on to me. I asked him about the meaning of this picture and he described that normally, the buffalo usually runs around in the rice field, but "damn," it was running in the flower field where the buffalo cannot eat anything. He might be thinking about himself, but I was thinking about the societal circumstances happening in the world today which was just like the buffalo running in the wrong place. All of us are trying to help develop society; our nation or the global world are practically using capitalism or consumerism. I do not say that capitalism is all bad, but I am talking about various management strategies used to solve present day societal problems such as economic, social, cultural and environmental problems. I would say we are too much into consumerism without realizing its effect on environment, on societies around us or other countries. Most of the time, we think about materialistic and personal advantages rather than being considerate or knowing how to share with others in using world resources. It is like when you have power, and you abuse your own power by stealing just like stealing petroleum, forests, and all kinds of natural resources through political, economical, or legal activities. We also take advantage of people with less opportunities without thinking about society at large. At the moment, natural disasters, wars, economic dilemmas derive from incorrect solutions to problems. These thoughts influence my work and exhibitions. And that is why I invited Sompoch, who has the same thinking process, to work together with me.

In this exhibition, we would like to simulate present day social circumstances using two buffalos facing some kind of situation as symbolic of society losing its way. There will be two main frameworks of artworks. The first is a skull painting facing the sculpture of a joyful-looking buffalo walking in positive mood, with "Hen Jung Whang" (Seeing-resulted-Emptiness) written at the back. And leaning against this painting is another painting stained with mould and dust, but if you look carefully there is an image of the Buddha in the middle. This picture is facing a sculpture of an irritable-looking buffalo, in a position seemingly ready to knock down the second painting. "Whang-Jung-Hen" (Emptiness-resulted-Seeing) was written at the back of this painting interpreted as someone unconsciously making decisions which blind them to see the solution to the problem clearly without freeing one's mind from all problems.

This exhibition posits a scenario where I am questioning myself whether I am sitting in the wrong place or not? Why am I engaged in making artworks? Actually, now, it is difficult to sell an artwork around the world due to economic slowdown, but I look at this situation in reverse because this exhibition might cause awareness and encourage people to look at their lives objectively, the true meaning of life and what is necessary for living and preserving the environment.

Uthit: How did your artworks in the past affect the development of your life?

Kamin: Actually, I am always learning about life through art. Art is a part of my life. When I grew up and understand more about contemporary art which opens up the horizon of my understanding that art is not just about drawing, painting, or sculpture, but it is all about understanding life, society, and environment. Personally I believe that art is a learning process. It is an attempt to understand our experiences internally including society and environment. I put emphasis on the process of learning rather than technical problems, methods, or the artworks. I realize that being open to a variety of knowledge provides diverse wisdom which is the heart of how I live my life and create my artworks.

As an artist, when anybody comes to this point, we should open our hearts for learning something new, and not just limit ourselves to our routine without opening ourselves to new experience, but with good reasons. I believe that everybody makes a selection to choose something usually based on certain facts. This is quite obscure, but we perceive it from our feeling and acting accordingly in relation to our basic needs based on different factors. (All these decode to aesthetic). I believe the "truth" has direction and it is the process of searching, creating new model of investigating that will give us more understanding of the truth of nature. This will then lead us to the production technique, form, style or becomes culturally intertwined with weather and geographical conditions. From this point, it will develop into arts and culture that have an identity varied from one place to another. What I mean is that what I gained from learning through working on my artworks all my life, my personal life and public life has given me life meaning, and now my life is worth living in today's world.

Uthit: What made both of you decide to work together?

Kamin: First of all, I was impressed by the content of Sompoch's painting and I saw the genuine and sincere attentiveness in his creation even though he just entered the art world. I discovered that Sompoch has attained pure ideas and freedom of creativity which is so valuable. Though we have not met for more than a decade and he has stopped working on art only until recently, his determination in exploration on the meaning of life, in art or otherwise, is still ongoing. If we analyze his works, I think it was not so different from that of Neo pop-art style such as the style of Jeff Koons and the styles of many others in similar fashion. They bring "Kitsch" into the art world but in Sompoch's case, I saw the genuine straightforward expression which makes his work so interesting. It showed the courage of a person who dares to say what he thinks, showing what is related to his life's experience, though he might never know Jeff Koons at all. The point is, I think his creativity shows freedom of expression, far from being a slave of historical frameworks.

Uthit: Sompoch, why did you decide to work on this exhibition with Kamin?

Sompoch: It is because I "ving-phid-thoong" for 40 years, if I am going to "ving-phid-thoong" again, it will not make any difference. The most important thing is that I already knew I was running in the wrong "thoong", but I did not know the right "thoong". So, when Kamin asked me to "ving", for exercise or competition, I did not know which one, but I am ready to "ving" again to find the right "thoong" for myself.

Uthit: What do you expect society will learn from this exhibition?

Sompoch: Hopefully, it's the result I expected after "ving-phid-thoong" for a long time. I have run in the wrong "thoong" for a long time, so, I hope to find the right "thoong", the right place where I can sit and rest. For those who come to see the exhibition, I just hope they dare to look at their standing ground to see whether there is any flower or not. It is just that.

Kamin: The characteristic of every exhibition is just to provide a conceptual idea or questions to the audience. We cannot directly change society. The society has to work out on its own. Like this exhibition, It can make us stop thinking about where are we sitting and running in the wrong place or wrong "thoong" or not. If we would like to make the learning process becomes more real, it would be better not to show art in exhibition halls, galleries, or museums, but make art a part of our lives.

Uthit: Can we say that the function of an artist is to provide "life-development process" through time when we have to participate with a human being, society, and nature; our meaning of life creates from our own judgment - "do" or "not do" - through the value of the truth, goodness and beauty?

Kamin: I do not want to use the word "development" because it seems like we "must develop" it better, but I would rather use "learning" instead.

Uthit: Learning to live and be conscious to the present, is that right?

Kamin: Yes, learning to find the truth though it can be a move forward or backward. For me, the decision for idealism, some time it seems like I go backwards and make you look real stupid. So, please do not use the word develop because development can make the graph rise steadily yet endlessly. But I am ready to go up, down or stay at the same spot if learning makes us understand the fact of life. Forget about the graph because no matter what, it will be okay. I might not rise steadily. It might be circling around and become a thicker circle till we can understand life better. And working on art, like Uthit asked me "what I expect" at the beginning of this conversation, I did not expect what others will gain, but I expect to learn. I think we cannot share a part of life with anybody else if we did not even understand ourselves. It might not be sharing, but hurting ourselves and the others, if we do not know how to share. So, my artworks are a learning process. If we understand this point, we will understand ourselves and the details in our living being hidden in different parts of life responsibilities. Though we might not say things directly but those following our work can learn together with us which might be a downward graph line.

Uthit: To conclude our conversation, I think Sompoch and Kamin have some similar concepts in relation to Buddhist ideas, which is the structure that ties both of

you together. Both Kamin and Sompoch are trying to reflect, for us all, that most of human and societal problems arrive from “believe without reasoning” and “ego” which prevent us from learning new knowledge floating around us. So what we need to do is to be conscious of the present and find the right balance for reasoning, adjusting and letting go. ...

"Is Buddhism really death?" This exhibition is a case study presenting different personal approaches. Kamin's work has shown the interconnectedness with contemporary society without specifying the concept in advance, or the continuation of story and style. Kamin uses every story in his life from personal life to society as "critical practice lesson" through ethical view of Buddhism. And to the question, "is this art of not?," is not a problem for Kamin. While Sompoch introduces the review of memory in the social artists' past experiences, childhood etc..... and his work highlights the critical view towards contemporary society where marginalize tastes in every dimension oppress the dignity of human. He proposes paintings about Buddhistic simple way of life - genuine, sincere in the culture of people in the local community and living together with nature.



อูทิศ : ขยายความความหมายเกี่ยวกับชื่อและแนวคิดนิทรรศการครั้งนี้ ?

สมโภชน์ : งานชุดวังผิตทุ่ง เขียนขึ้นเนื่องจาก 2-3 ปีที่ผ่านมาได้พบกับความรู้หนึ่งเข้าในวัยใกล้ 50 ปี จะโดยบังเอิญหรือจะเป็นโชคก็ไม่แนใจ โชคดีเพราะผมได้พบเพื่อนๆ กับรุ่นน้องคนหนึ่งที่เคยลายมีมานี้ พวกเขาทุ่มเท กับการอ่านความรู้ของอีกโลกตะวันตกจนนับได้ว่าอยู่ในขั้นแตกฉาน พวกเขาแบ่งปันความรู้ใหม่ด้วยจิตวิญญาณของครู บังเอิญที่เวลาเดียวกันนั้นผมพบเพื่อนคนหนึ่งที่สามารถนับได้ว่าเป็นกัลยาณมิตรได้นำพาผมไปพบกับ พระภิกษุสงฆ์องค์หนึ่งที่บนภูเขา บนภูเขานั้น ความจริงเชิงประจักษ์ได้บังเกิดขึ้น ศาสตร์ของโลกตะวันออกต่างปราณีตงดงามเหลือจะพรรณนาได้ 2500 กว่าปีก่อน ตรัสรู้โดย ผู้รู้ ผู้ตื่น ผู้เบิกบานนั้น ความรู้ที่เกิดจากบังเอิญ และโชคคี่นี้ เป็นความรู้ที่รู้ได้ถึงความจริง และไม่เป็นไปเพื่อความฉลาดด้วยผมหันหลังกลับไปมองตัวเอง เห็นแต่ควายตัวหนึ่งวิ่งอยู่ในทุ่งตกอับ

1962	Born in Bangkok, Thailand	2507	: เกิดที่จังหวัด กรุงเทพฯ ประเทศไทย
1963-1967	Attended school from Wuthaya, Ekamongkol, Lopburi	2511-2514	: เข้าศึกษาโรงเรียน ขวัญชัยมณีวิทยา จังหวัดลพบุรี
1967-1971	Attended Buddhist School of Sathook Chathan Wuthaya-Chonburi	2515-2517	: เข้าศึกษาโรงเรียนพระจำ สานมุก ขวัญชัยมณีวิทยา จังหวัดลพบุรี
1971-1973	Moved to Bangkok		: สนใจในพระเจ้า
1973-1975	Attended school at Silsilabot Robinson, Bangkok	2518	: ย้ายที่อยู่อาศัยมากรุงเทพมหานคร
1975	Interested in Art		: ปี พ.ศ. 2520 เข้าศึกษา โรงเรียนศิลปกรรมราชวิทยาลัย กรุงเทพฯ
1975-1981	Attended change at Fine Arts, Bangkok, Thailand	2520	: สนใจใน "ศิลปะ"
1981	Change name from "Muangnging Sae Lao" to "Kamin Lertchaiprasert"	2521-2524	: เข้าศึกษาวิทยาลัยช่างศิลป์ กรุงเทพฯ
1982-1987	Attended Silpakorn University, BFA in Printmaking	2524	: เปลี่ยนชื่อจากมั่งมั่ง แซ่เล้า มาเป็น คามิน เลิศชัยประเสริฐ
1987	Interested in photography	2525-2530	: เข้าศึกษามหาวิทยาลัยศิลปากร คณะจิตรกรรมฯ สาขามภาพพิมพ์ กรุงเทพฯ
1988	Lost my mother from an accident	2525	: สนใจในการถ่ายภาพ
1988	Traveled in Europe	2526	: อยู่คนเดียวในสตูดิโอ
1989	Interested in Photography and Prints Selected	2527	: ทำงานคนเดียวในยุโรป
	"Out Standing Young Artist of the Year"	2530	: แสดงภาพถ่ายและภาพพิมพ์ ณ หอศิลป์ มหาวิทยาลัยศิลปากร
	by the Japanese University Art Gallery		: ได้รับเลือกในฐานะศิลปินดีเด่นรุ่นเยาว์
	Moved to New York City, USA		: ย้ายที่อยู่ไปนิวยอร์ก ประเทศสหรัฐอเมริกา
	Worked at Photo-Shop		: ทำงานร้านถ่ายรูป
1988-1990	Worked as a butcher	2531-2533	: ทำงานหน้าร้านที่เสิร์ฟอาหาร
1989-1990	Attended "The Art Student League of New York"	2532-2535	: เข้าศึกษา "The Art Student League of New York"
	Worked as a printer for other artists		: ทำงานในหน้าที่ช่างพิมพ์โลหะให้กับศิลปินอื่นๆ
	Broken heart		: ตกหมอก
1990	Interested in eastern philosophy		: สนใจปรัชญาตะวันออก
	Desired to give up being an artist	2533	: คิดถึงใจที่จะเลิกเป็นศิลปิน
	First time came back to Thailand		: เดินทางกลับประเทศไทยครั้งแรก
	Became a monk		: นบวช
1991	Second time came back to Thailand	2534	: เดินทางกลับประเทศไทยครั้งที่ 2
	Solo Exhibition GAW ERY GAW GAI at Visual Dhamma Gallery		: แสดงผลงานเดี่ยวชุด "ก เอ๋ย ก ไก่" Visual Dhamma Gallery, Dialogue Gallery
	Bangkok and Dialogue Gallery, Bangkok		: สนใจพิศภัย
	Interested in physics	2535	: เดินทางกลับประเทศไทยครั้งที่ 3
1992	Third Time came back to Thailand		: สนใจในงาน ศิลปะเด็ก
	Solo Exhibition "Niras Thailand" at Dialogue Gallery, Bangkok and		: คิดค้นโซ่สายคล้องมาอยู่ประเทศไทย เป็นการถาวร
	Silom Art Space, Bangkok and The Art Gallery of Faculty of Painting		: แสดงเดี่ยวผลงานชุด "นิราศไทยแลนด์" CON-Tempus Dialogue Gallery
	and Graphic Art, Silpakorn University, Bangkok and CON tempus,		: หอศิลป์คณะจิตรกรรมฯ ม.ศิลปากร หอศิลป์ปารวาศ
	The Bangkok Fine Arts Center, Queen Sirikit National Convention	2536	: แสดงเดี่ยวผลงานชุด "มั่งมั่ง แซ่เล้า" Dialogue Gallery หอศิลป์แห่งชาติ
	Center, Bangkok		: หอศิลป์คณะจิตรกรรมฯ ม.เชียงใหม่
	Interested in Children Art		: หัดขับรถ
	Desired to move back from New York to Bangkok, Thailand for good		: มีความรักอีกครั้ง
1993	Solo Exhibition Muangnging Sae Lao at Dialogue Gallery, Bangkok,		: แต่งงานกับ "ภาวนา เลิศชัยประเสริฐ"
	The National Gallery, Bangkok, and Faculty of the Arts, Chiang Mai		: แสดงเดี่ยวผลงานชุด "อะไรในใจฉัน"
	University, Chiang Mai		: CON-Tempus ณ ศูนย์การประชุมแห่งชาติสิริกิติ์
	Learned how to drive	2537	: ประทับใจในการอ่านหนังสือ "อุปถัมภ์" ของหลวงพ่อยา ลู่วัดโศภ
	Learned how to love again		: สนใจในการนั่งสมาธิ
1994	Solo Exhibition "What's in My Mind" at CON-tempus, The Bangkok		: บอกรักกับภรรยาด้วย "ABC" ที่ บริษัท เกาต์นิต กรุงเทพฯ
	Fine Arts Center, Queen Sirikit National Convention Center, Bangkok		: ได้พบรัก
	Mained with "Pawana Lertkhampeesai"	2538	: ได้พบรักอีกครั้ง คามิน เลิศชัยประเสริฐ
1995	Impressed by "U-Palmanee" the Biographical Book about		: แสดงเดี่ยวผลงานชุด "ปัญญา ปัญญา" Visual Dhamma Gallery
	Luang Poh Cha Supattin		: ย้ายที่อยู่มาที่เชียงใหม่
	Interested in meditation		: สนใจต้นไม้
	Interested in YOGA		: เป็นครูสอนศิลปะ
	Solo Exhibition ABC at British Council, Bangkok,	2539	: ได้มีโอกาสไป Queensland ประเทศออสเตรเลีย
	Have got daughter named "Karin Lertchaiprasert"		: แสดงเดี่ยวผลงานชุด "ธรรมชาติ-ธรรมชาติ" หอศิลป์ คณะจิตรกรรมฯ ม.เชียงใหม่
	Solo Exhibition Problem-Wisdom at Visual Dhamma Gallery, Bangkok		: หอศิลป์ สาธุ กรุงเทพฯ
1996	Moved to Chiang Mai		: แสดงเดี่ยวผลงานภาพถ่ายย้อนหลัง About Photo Gallery
	Interested in trees		: ถอดตั้ง "โครงการดินนา" ร่วมกับฤกษ์ฤทัย ศิริวนิช
	Became an art teacher		: แสดงเดี่ยวผลงานชุด "อนิจจัง ทุกขัง อนัตตา" นำทองแถมเสถียร, กรุงเทพฯ
	Visited Queensland, Australia	2540	: แสดงเดี่ยวชุด "เวลา และประสบการณ์ชุด 2533" นำทองแถมเสถียร, กรุงเทพฯ
1997	Solo Exhibition Normal & Nature at Faculty of Fine Arts,		: ได้พบรักอีกครั้ง "คิม เลิศชัยประเสริฐ"
	Chiang Mai University, Chiang Mai, Thailand, And		: แสดงเดี่ยวผลงานชุด "คนสามัญธรรมดาคนหนึ่งที่เสกพระพุทธรูป" ที่เสกที่คีย์โพธิ์
	Tadu Contemporary Art, Bangkok	2541	: ถอดตั้งอุปมาภัสสรธรรม
1998	Retrospective Photo Photo Etching Exhibition, About Photo Gallery, Bangkok		: แสดงเดี่ยว "Inner/Outer Gaze" ที่แกลเลอรีอาร์ต ยู. โอซากา, ประเทศญี่ปุ่น
	"the land project" project of artist commune initiated with	2542	: ได้มีโอกาสไปเมืองเวนิส, ประเทศอิตาลี
	Rukrit Tiravanija, Chiang Mai, Thailand	2543	: ได้มีโอกาสไปเมืองลอสแอนเจลิส, ประเทศสหรัฐอเมริกา
1999	Solo Exhibition "Anipang Thukkhang Anata" at Numthong Gallery, Bangkok	2544	: แสดงเดี่ยวผลงานชุด "คามิน วาตะ ถัดตา อุปทาน" นำทองแถมเสถียร, กรุงเทพฯ
2000	Solo Exhibition "Time & Experience 1990" on Rama IX Art Museum		: อยู่เองที่ศิลปกรรม และโครงการดินนา ได้รวมเป็นมูลนิธิดินนา โดยมีผู้ร่วมก่อตั้งคือ
	Foundation Web-site and Numthong Gallery, Bangkok		: คุณฤกษ์ฤทัย ศิริวนิช และอาจารย์ศุภิสร์ ทินนานะ
2001	Solo Exhibition "The Ordinary man is a Buddha, Passion is bodhi,	2545	: "ใช้กันสาร" นิทรรศการย้อนหลัง โดย ฤกษ์ฤทัย ศิริวนิช
	the wisdom of enlightenment" at Numthong Gallery, Bangkok		: และคามิน เลิศชัยประเสริฐ ณ หอศิลปกรรมมหาวิทยาลัยเชียงใหม่
	Have a son, named "Thew Lertchaiprasert"	2546	: แสดงผลงานเดี่ยวนิทรรศการ "นั่ง" ณ หอศิลป์มหาวิทยาลัยกรุงเทพ, Valentine
2002	Found Among Sippadhamma, Chiang Mai, Thailand		: Willie Fine Art Gallery, กัวลาลัมเปอร์ มาเลเซีย, Art U-Room, โตเกียว, ญี่ปุ่น
	Solo Exhibition "Inner Outer Gaze at Gallery ART U, Osaka, Japan	2547	: โครงการความร่วมมือกับ Snnset/ the nord land project ร่วมกับ Sssa
2003	Visited Venice, Italy		: Jrgensen, Geir Tore Holm และคุณฤกษ์ฤทัย ศิริวนิช ภายใต้โครงการ
	Visited Lillehammer, Norway		: Artistic Interruptions-Art in Nordland, เมืองเกิลเดสกล, นอร์เวย์
2004	Gave Exhibition "Kamin Vata Atta Upatan" at Numthong Gallery Bangkok	2548	: พระศอกเจ้าพระเสด็จเสนา
	Among Sippadhamma and "The Land Project" became "the land		: ท่องเที่ยวการที่จักรยาน
	foundation", with co-founder Rukrit Tiravanija and Uthit Atumana	2549-2550	: แสดงผลงานเดี่ยวนิทรรศการ "นั่ง (เงิน)" ณ หอศิลป์ สาธุ กรุงเทพฯ
	"Nothing" A Retrospective by Rukrit Tiravanija and Kamin Lertchaip	2550	: ได้มีโอกาสไปเมืองปักกิ่ง, ประเทศจีน
	rasert at Chiang Mai University Art Museum, Chiang Mai, Thailand		: แสดงผลงานเดี่ยวนิทรรศการ "Lifeeveryday" ณ จัง แกลเลอรี กรุงเทพฯ
2004-2005	Solo Exhibition "Sitting" at Bangkok Art Gallery, Bangkok, Thailand,	2551	: ได้มีโอกาสไป เมืองปูซาน ประเทศเกาหลี
	Valentine Willie Fine Art Gallery, Kuala Lumpur, Malaysia, Art		: ได้มีโอกาสไป เมืองเซี่ยงไฮ้ ประเทศสาธารณรัฐประชาชนจีน
	U-Room, Tokyo, Japan		: แสดงผลงานเดี่ยวนิทรรศการ "Beyond" ณ 100 Tonson Gallery, กรุงเทพฯ, Thailand
2005	Collaboration with Snnset/ the nord land project with Sssa Jrgensen,	2552	: ถอดตั้ง พิพิธภัณฑ์ จักรวาลร่วมสมัย ชลบทธรรม ที่ 31 เมือง คามาซาว่า
	Geir Tore Holm and Rukrit Tiravanija, under the Artistic Interruptions		: ประเทศญี่ปุ่น
	Art in Nordland project, Gildeskl, Norway		: แสดงผลงานเดี่ยวนิทรรศการ Beyond...(Sculpture), ณ Art-U-Room
2006	Total lost		: กรุงเทพฯ ประเทศไทย และ นำทอง แถมเสถียร กรุงเทพฯ, ประเทศไทย
	Fall in love with riding a bicycle		: ได้มีโอกาสไป Snnset/ the nord land project ที่กรุง
2006-2007	Solo exhibition "Sitting (Money)2004-2006" at Tadu Contemporary		: เพื่อร่วมเปิดงานที่เชียงใหม่ บ้านไทย, ประเทศนอร์เวย์
	Art, Bangkok, Thailand		
2008	visited Beijing, China		
	Solo exhibition "Lifeeveryday" at Tang Contemporary Art, Bangkok		
2009	visited Pusan, Korea		
	visited Melbourne, Australia		
	Solo exhibition "Beyond" at 100 Tonson Gallery, Bangkok, Thailand		
	"31st Century Museum of Contemporary Spirit", Kanazawa, Japan		
2010	Solo exhibition "Beyond (Sculpture), Art U Room, Tokyo, Japan and		
	Numthong Gallery Bangkok, Thailand		
	Visited Snnset/ the nord land project for the opening of The Thai		
	House in Norway		

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two wrongs don't make a right

By Josef Ng

The heyday of relentless spending amidst the tidal wave of global consumer culture during the last decade has ground to a virtual halt. The pain of the recent recession has induced a decaying crisis of faith and confidence. Still reeling from the loss – huge unemployment, wage cuts, downsizing and mental stress – we are capsized in a consciousness where the present is wrought with disillusionment and the future is uncertain and unfathomable.

What we know and don't know, what we hide from or confront, what we will or won't do from this untenable experience makes one question who is right or wrong? We are, in effect, living in economic and social limbo.

...**WRONG PLACE**, the solo exhibition by Kamin Lertchaiprasert, effectually deals with the reasoning behind the current vicissitudes of the region's political, economic and cultural strife. An installation combining three-dimensional materials with two-dimensional illusionary effects, the artworks were created not just for an audience, but as an internal dialogue in the artist's attempt to comprehend the current global situation.

For more than a decade, Kamin Lertchaiprasert has devoted his energy to adopting and cultivating a protracted path of self-analysis and discovery that has become the foundation of his art practice. He is also renowned for his concern to the art process based upon "time-experience-opinion". It is the mindful consideration of time that initiated his regimented production of one art piece per day. The cycle of human existence, particularly his own living being, the ordinary/extraordinary in the everyday, and other concepts linked to the relationship between art and life, have become the bedrock of Lertchaiprasert's conceptual framework.

Since 1990, the artist has worked upon 12 installations involving time, history and daily narrations. Over the course of one or two calendar years, Lertchaiprasert documented his everyday phenomena and ideas through a variety of media such as drawing, painting, printmaking, and sculpture. This process reflects upon the past, which the artist visually reconstructs, reinterpreting and giving new meaning to perform in the present, while contributing a diaristic quality to the artist's self-analytical portrait.

Given the artist's abiding interest in calligraphy, it was logical that he would animate this methodology through the rendering of text, which has subsequently become a familiar distinction to most of his creations. Lertchaiprasert is interested in simultaneously decoding both written and visual language, challenging his audience to find new ways of "reading" his message – in this case, a deconstruction of the language of communication.

For the exhibition Lertchaiprasert has produced 24 monochrome paintings and wood sculptures. These artworks were selected and then re-created from his "Sitting series", a series of 366 charcoal drawings and small wood carved sculptures systematically produced daily over a year. One of the four habitual positions from our daily living, sitting amounts to a posture most essentially related to the artist's merging of his meditation practice into his self-reflexive art process. With an intense spirituality, the illustrated figures show meditative gestures corresponding to the artist's daily emotions and situations.

In the central area of the gallery, an installation appears in the form of two pink buffaloes, made of fiberglass, each facing off against a painting propped against a large double-sided mirror. The entire gallery floor is scattered with colourful flowers, adding an extra element of theatricality to the environment. The artwork was inspired by Lertchaiprasert's artist friend, Sompoch Aung, who composed a painting of a disoriented lolloping buffalo unable to feed amidst a field of flowers – a case of being in the wrong place. With global economies in turmoil and financial survival precarious, the painting gave birth to Lertchaiprasert's wry commentary in relation to the present circumstances of a society losing its way.

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Sculpted with a spirited poise, a contented buffalo faces a painting of a skull with the character "Hen-Jung-Whang" (Seeing-resulted-Emptiness) written on the back of the canvas. On the other side of the mirror an agitated buffalo looks in a posture seemingly ready to charge at its opposing frame. Composed with dust on a moldy canvas, if one peers carefully through the surface, an outline of a Buddha image is revealed. "Whang-Jung-Hen" (Emptiness-resulted-Seeing) is written on the back of this painting.

Symbolic to the shifting perspectives of contemporary life, the installation also functions on a poetic level, making inferences and references to something other. This transformation begins through the installation and arrangement of the objects together. The installation becomes a garden of complementary and contradictory meanings reverberating off one another. It is a space to dream, to mediate upon life's spiritual dimensions and the journey toward internal reckoning.

Lertchaiprasert approaches another strategy in this exhibition, spurred by the situation surrounding contemporary art production which can be undermined by the condition and trends of the art market. In a gallery culture where art is exposed, promoted and transacted, Lertchaiprasert uses the gallery's dealing system to manifest invisible power structures made tangible by subverting the parameters of how art should function, be 'displayed', or merchandised.

With the exception of the buffaloes and the two corresponding paintings, all of the other artworks will be neatly bubble wrapped as if taken out from storage or ready for shipment. The 24 monochrome paintings will be stacked against each other in a gallery corner while the 24 wooden sculptures will be equally positioned around the gallery.

Entering the gallery, visitors immediately set the space in motion. They become totally enraptured by the "there and not there" presence, where they will find themselves having to deal with what is familiar yet surprising. Emphasizing participation rather than mere spectating, visitors with a serious intent to purchase are encouraged to approach gallery staff to peel open the bubble wrapped paintings and sculpture. If no transaction transpires, the pieces will stay wrapped throughout the exhibition's duration. This genuine, yet rather curious displacement activity also points to the art object's shaky status as a commodity in the ubiquity of today's art market.

Structurally, the exhibition manages to be both involved and detached. It takes visitors on a journey, forming a picture of interplays and overlapping meanings, opening broader associations that begin an inner dialogue through the installation's ethereal experience. The display manner of the sculptures and paintings then become a responsive metaphor to the social systems surrounding the making of art and its economic function. A dialogue addresses the reason and determination to engage viewers viscerally and if possible actively, competing impulses that together shape much of Lertchaiprasert's contextual approach.

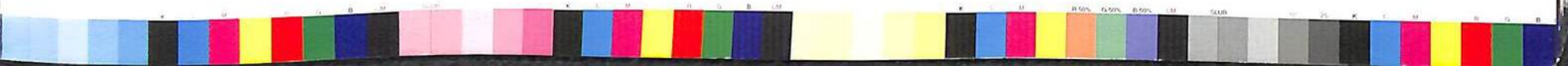
Ultimately, the artist asks how can one look and move in such spaces? Do we stop to think about where we stand or sit, in the right or wrong place? Philosophically, Lertchaiprasert answers such questions by subliminally taking us on a journey where the fanciful absolutes of the artworks dissolve into a melting pot of independent perspectives, and where earlier works are appropriated to engage new discourse.

The engineering of these diverse elements in the exhibition, particularly in the consolidation of materials and the unpredictability of his arresting wit, certainly provoke a discourse and, as the exhibition title suggests, questions about wrong art in a wrong place?



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Sitting (Drawing/Wood Sculpture Installation, 2004-2005, 366 Pieces, Wood Dimensions Variable, 366 Pieces Charcoal on handmade paper, 26 x 21 cm, At Tany Contemporary Art, Bangkok, 2007)





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"Sitting in the Wrong place & Running in the wrong field" Painting "Hen-Jung-Whang" (Seeing-resulted-Emptiness) fiberglass buffalo, Mirror and Plastic Flowers, Installation View At Tang Contemporary Art- Bangkok, 2010



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