

# RE: LOOK

20.10.2023 - 22.01.2024

3rd FL. BACC pop•up  
Munx2, Seacon Square Srinakarin

"The characteristic of "space" affects the daily lives of people, reflecting the relationships that flow in that space. Thus, questioning the existence of space in different ways leads to a better understanding of relationships that exist within different spaces. Within urban spaces, we see the ties that connect and overlap into a network where those people who occupy urban spaces are like active body parts - all important parts, reflecting a network of relationships which are constantly on the move. The process of social interaction and these cultural constructs all contribute to a certain ambience of lifestyles, thoughts, and perspectives. These relationships define the culture of a community which is fluid, not rigid and become an intersecting point of diverse social and cultural exchanges, inspiring a collision, followed by harmonization and integration."

The attempt to understand the various spaces of a city through the experience of the people who relocate reflects a relational power that flows within that space. We are provoked with questions that bring us back to the definition of a city in the context of the spaces that cater to the movement of our society, with its variety of dimensions, which cannot be defined by any one single definition. Re: Look is an exhibition that selects the works of the artists who have participated in the People's Gallery project, to follow up on promoting and expanding the work of these artists, choosing, compiling, and presenting them through a concept of area study. This helps us to understand the diversity that overlaps in the spaces of the city through the perspective of the artists as individuals who reflect this social phenomenon, using their artworks to link to public issues. The invitation is to "Relook" at the many definitions and meanings of the city in these different dimensions.

## Chayasit Orisoan

b. 1993, Phetchaburi, Thailand

Orisoan is a Tai Dam or Lao Song ethnic artist, who migrated and settled in Thailand's Phetchaburi Province. He presents the story of his proud ethnicity in his arts so we can learn about and understand the Tai Dam people. His art is built upon the lifestyle and memories from the past of families who live in their tradition and customs and cultural tradition of Tai Dam, which reflects the livelihood, culture and clothing culture. The painting of the elders of the Lao Song Ethnic group, combined with the changing atmosphere and environment is portrayed through semi-realistic arts, is presented with woodcut images that are intricate in their weight and in a myriad of colours that depict the imprinting of memories that will never fade away.

Organized by A collaboration between People's Gallery @bacc  
and BACC pop•up Special Project

20 October 2023 - 22 January 2024

Exhibition on the 3rd Floor, MMAD Project, Munx2 Zone,  
Seacon Square Srinakarin

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Organized by



Media Partner



**Kameelah I-lala**

b. 1990, Yala, Thailand

I-lala's art reflects a highlighting of the role of women among the faith and life of a Muslim community, in which the wedding, successful marriage and perfect motherhood all comprise an integral part of life. I-lala has created a three dimensional visual feast, from a wedding dress, whereby she questions marriage in the present Thai social context. This depicts not only the social ritual, but also examines the appropriateness of the timing and the readiness of the individual. Most women therefore enter later into marriage and prefer to preserve themselves as single individuals much longer. Meanwhile, the wedding is still a sign of the changes in the role and status of women in Muslim society.

**Noppanan Thannaree**

b. 1988, Chaing Rai, Thailand

The majority of Thannaree's works were inspired by the philosophy of Buddhism and Zen. His paintings often relate to nature, by creating a balance that helps him to discover the ontology that connects human beings with the world around him through work. With this philosophy behind his work, it has become an important part of the creation of the artist's characteristics and an essential part of himself as an artist. Currently, Thannaree has developed and expand his thought processes in creating his work beyond the boundary of religion to the exploration of the law of nature that is behind the universal organization of creation. The artist still uses paintings of nature as the theme of his creation and experiment a lot of techniques to present his new ideas.

**Nordiana Beehing**

b. 1992, Yala, Thailand

Beehing implement a unique presentation and technique by using embroidery techniques featuring an overlaying of fabrics with painting, revealing the traces of the way of life. Through conveying nostalgic sentiments, Beehing's artworks resemble a memoir that the artist used as means to understand her environment which is interwoven into the wholeness of the social structure. She used various media techniques to add to and take from the visible textures in her works. By applying a process of creating and destroying, she created a replica of memories through both hands by managing the materials in front of her before sewing the various parts of those memories together.

**Pratchaya Charernsook**

b. 1997, Chumphon, Thailand

Charernsook uses plastic waste from the ocean as her raw material in art-making since her college years. It is a the continuing project from the interest of the Sairee Beach - one of her hometown Chumphon's renowned tourist destinations. She discovered recently that her acquainted beach has been covered with an increasing volume of plastic waste in many shapes & sizes, washed up by the waves onto the shore. Charernsook started to explore by collecting and using the waste from Sairee Beach in her work and further expanding to the waste she encountered and collected from different places in Bangkok. When plastic waste becomes more than an environmental problem and is related to people at all levels and has the effect to human beings as the source of problem, this becomes a variable for the world's rapid change.

**Punyisa Sinraparatsamee**

b. 1991, Bangkok, Thailand

Sinraparatsamee has many experiences exhibiting and participating in a vast variety of art activities. Her artwork focuses on Sculpture and Installation art that result from her own personal exploration and from a dialogue between the artist with time, space, history and memories through everyday objects that are generally found in her life. Her works are epresentations of many valuable memories that are worth remembering in many different aspects.

**Rungruang Sittirek**

b. 1988, Chaing Mai, Thailand

Sittirek explores the ever-changing fluidity, expansion, change and movement of the city, the transformation of metropolitan Bangkok that has burst forth in every developmental direction. The centerless expansion is unimaginable. From beginning to end, the city has swallowed, infused and transformed into new spaces and landscapes, leading and building a wide variation of interactions. The artist explores, in collaboration with Uncle Chien, the owner of a migrated restaurant (a Northeastern Thai restaurant located in the Prawet-Ladkrabang area for more than 40 years) which has co-existed with the physical transformation of the city. The works incorporate the stories of the people, workers, laborers, addressing business, capitalism, government policy and the dreams of the people. It is not a space of stories, but in the intense ambience, there are invisible memories that eyes cannot see, but are full of energy, pulling forces, pressure, weight, time, decay, traces of things that have drowned in the air which is invisible. Changing the objects that relate to the restaurant into memorabilia of creative intensity, creating a mutual perception, through videos on three screens, drawings and installation.

**Surasit Mankong**

b. 1989, Udon Thani, Thailand

The works in the exhibition entitled UN-EARTH PROVENIENCE UNFOLD has been realized when Mankong went back to his hometown and worked in Udon Thani Province. It took him three years (2019-2022) to explore the area through the questions relating to the urgent policies of the government in land management during COVID-19. For example, the development of water resources and increasing number of irrigation projects, the “one tambon, one new agricultural theory” group and many other projects. Through the eyes of a local people, these projects may not help solve the problem in a sustainable way yet raise many questions regarding the loopholes for corruption. The artist gathers soil from project areas that were deserted and designed an activity for community members to participate in, from the collection of the materials to the creation of the work. These processes not only present the work process in terms of craftsmanship, but also leads to the principle of soil and ceramic use, to express his work in a conceptual way. When meanings change according to their provenance and origin, the deeper content of stories are revealed, especially relating to politics in the daily lives of people at different levels.

**Sittisak Tongdeenok**

b. 1992, Nakhon Ratchasima, Thailand

Tongdeenok presents his art in a form of semi-abstract way, which comprises the contrast of overlaying light and shadows on the canvas. His works communicate and tell different stories that intertwine with one another and cannot be separated completely, whether it is personal, public, faith, politics, history or memories. All these issues are being used interchangeably to the extent that the original context is difficult to find. The city scenery, of houses and buildings becomes the structure of the place that not only holds the evidence and traces of change but also the conflict, under the light and shadows that reflect those things behind, things that are obscure, covered over and all those relationships that cannot be seen.

**Sitthipol Khanthong**

b. 1997, Samut Prakan, Thailand

Khanthong created his works with painting techniques by using smooth writing, combined with textured creations and leaves traces of brush strokes harmoniously through his work. In accordance with the perception of reality, motions and feelings in the work, the physical characteristics of his work are in realistic form through the perspective of the landscape of urban society. His work reflects the traces of life that are hidden in simplicity, including social issues and various stories in society through the view of city buildings in different perspectives, symbolically based on the interpretations from the audience's shared experience.

**Suttipan Sittichai**

b. 1989, Surat Thani, Thailand

Sittichai uses the environment of the big city as the starting point in creating his paintings. When first considering the overall work of the artist, the audience discovers that the artist is interested in the landscape of the city in the dimension of “depth” which tells the story through the lines of perspective. It explains the cause and effect of seeing the depth of humanity and the principle of creating works in architecture, design and visual arts. It reflects the growth of human beings amidst an environment filled with buildings and houses. It is a familiar sight and feelings especially in developing countries like Thailand. We will discover the city's development in terms of materials of the city over a long period of time. The complex structure of massive city buildings emerging from public and private projects, has created a transformation of space, modernising the city to cater to the needs of the people in urban areas, contributing to an expansion of the economy. The physical appearance of the city allows us to see the emergence of “structures” in terms of architecture that has geometric forms, transforming into a “landscape” that has a role in human visualization and perception. These familiar environments influence the human being in one way or another.

**Thamonwan Sangnak**

b. 1992, Phitsanulok, Thailand

Sangnak records the story of life energy through the pure gentleness that is hidden with the balance of beauty. Happiness in life is a part of nature and the changing wave of globalization that affects the memories of youth. Many things still exist continuously and are woven into the stories that still exist. However, many things have faded away and were erased from the images of the past and yesterday. The issue of the connotative senses also present the way of life of family relationships that were founded in love, warmth and connection between one another, alongside the stories of memories that were handed down one generation to the next.

**Thanabodee Wattanarak**

b. 1997, Nakhon Sawan, Thailand

Wattanarak is interested in “lines” that create boundaries to separate things from one another in the physical aspect, and in perspective toward each issue. In “Borderline” the artist raises a question about the conflicts that happen at the border areas. Through the process of exploring historical records, opinions as well as current news, lead to being discussed are those about the necessity of the “lines” both subjectively and objectively, that divide and create differences among people. In this series, the artist focuses on the issue of the provinces in the ancient Melayu that relate to the current conflicts in the three Southern Thai provinces where various problems have been in dispute and have not been resolved yet.

**Thanapon Dathumma**

b. 1998, Roi Et, Thailand

Dathumma conveyed his work in mixed-media painting that portrays a unique expression through embroidery, threads, fabrics and mixed materials from the common staples of people with gender diversity, from cabaret shows and mor-lam dancers. These were sewn together to tell stories in the “The Comedy on Fabric and Gender” with the intention of showing the way of life of those people with gender diversity in Thai society, connecting the artist’s personal experience and questioning the genders that depict the memories and role of people in the society.

**Waret Khunacharoensap**

b. 1992, Lamphun, Thailand

Khunacharoensap is interested in the “relationships” of people in society, be it relationships between person to person, person to place, person to stories or person to things. These different relationships are manifested in the reaction and gestures of people to the things in their surroundings, with particular reference to the relationship with power as part of its composition. The work titled “See Geobody” was developed from the work with the same name that was exhibited together with the work of the INVISIBLE group (People’s Gallery, Bangkok 2022) which presented space and relationships between groups of people who were transfixed to a particular location or group that was intended to be. This reflected the confinement visible through the geographic and bodily boundaries that lead us back to the question about the identity or the group in each space.

**Witthaya Kakham**

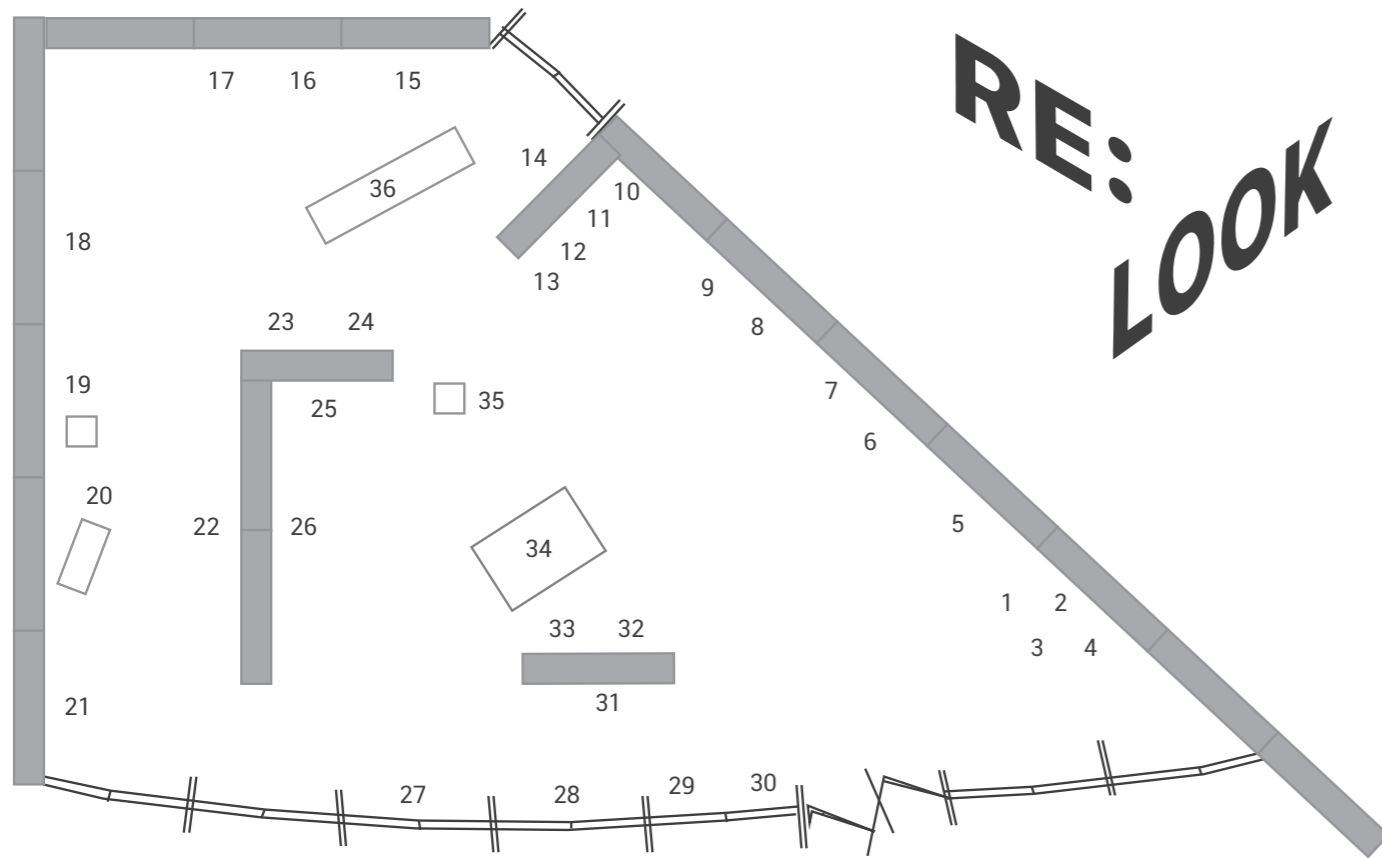
b. 1984, Phayao, Thailand

Kakham explores the obligation that binds the feelings of the artist and the world together and his work questions both human existence and non-existence of the self. While the world resembles a gigantic moving picture, with a constant overlaying of images on top of one another, the artist’s focus is on simplicity and in the ordinary in nature. Kakham believes that the composition of life begins from stories of observation of the surrounding world through traversing into an inner world of their own. Through journaling, writing and reading, Kakham finds the specific composition that connects or fills up the space in his memory, as a “lighthouse” that communicates with all the feelings. The artist was born and grew up in a small province in the North of Thailand, and when looking out of the window, he could see the vast fields and a complex mountain range. These images in his memory influences his feelings and thoughts. This beautiful silence is like a “lighthouse” that the artist always searches for in real life.

**Yutt Puektasajatum**

b. 1981, Ratchaburi, Thailand

Puektasajatum has been watching and observing the changing of the city over time – a city that has expanded, invaded and overlapped with nature. The natural beauty of the trees that were cut down, has changed into the beauty of a man-made architecture, which has inspired the creation of a collection of artworks entitled “Overlapping”. This series presents etching and woodcut prints using the “Chine-collé” technique, layering many thin wood-cut prints on top of the surface of the artwork, forming patterns of various weights which create both dark and bright compositions of light as the artists wishes. The pattern resembles annual rings in a square frame, becoming geometric forms that are semi-abstract, representing an overlapping between the acts of human beings against a natural environment that changes over time.



**1 Yutt Puektasajatum**  
 b. 1981, Ratchaburi, Thailand  
**Overlapping 2**  
 100 x 120 cm.  
 Woodcut Chine - Collé  
 2019

**2 Yutt Puektasajatum**  
 b. 1981, Ratchaburi, Thailand  
**Overlapping 3**  
 100 x 120 cm.  
 Woodcut Chine - Collé  
 2019

**3 Yutt Puektasajatum**  
 b. 1981, Ratchaburi, Thailand  
**Overlapping 4**  
 100 x 120 cm.  
 Woodcut Chine - Collé  
 2019

**4 Yutt Puektasajatum**  
 b. 1981, Ratchaburi, Thailand  
**Overlapping 6**  
 100 x 120 cm.  
 Woodcut Chine - Collé  
 2019

**5 Sitthipol Khanthong**  
 b. 1997, Samut Prakan, Thailand  
**Struggling to grow**  
 80 x 120 cm.  
 Oil on canvas  
 2023

**6 Sitthipol Khanthong**  
 b. 1997, Samut Prakan, Thailand  
**Still be**  
 100 x 85 cm.  
 Oil on canvas  
 2023

**7 Sitthipol Khanthong**  
 b. 1997, Samut Prakan, Thailand  
**Discharge**  
 80 x 120 cm.  
 Oil on canvas  
 2023

**8 Sittisak Tongdeenok**  
 b. 1992, Nakhon Ratchasima, Thailand  
**White light /2**  
 45 x 45 cm.  
 Oil on canvas  
 2017

**9 Sittisak Tongdeenok**  
 b. 1992, Nakhon Ratchasima, Thailand  
**White light /1**  
 45 x 45 cm.  
 Oil on canvas  
 2017

**10 Pratchaya Charernsook**  
 b. 1997, Chumphon, Thailand  
**bacc**  
 34 x 43 cm.  
 Plastic and Sticker from BACC,  
 Print on stencil paper  
 2023

**11 Pratchaya Charernsook**  
 b. 1997, Chumphon, Thailand  
**Sampeng - Phahurat**  
 43 x 34 cm.  
 Plastic papaer pieces  
 from Sampeng - Phahurat,  
 Print on stencil paper  
 2023

**12 Pratchaya Charernsook**  
 b. 1997, Chumphon, Thailand  
**Sairee Beach**  
 34 x 43 cm.  
 Plastic pieces from Sairee Beach,  
 Print on stencil paper  
 2023

**13 Pratchaya Charernsook**  
 b. 1997, Chumphon, Thailand  
**Yaowarat (Chinatown)**  
 43 x 34 cm.  
 Plastic, Sticker and Rubber band from  
 Yaowarat, Print on stencil paper  
 2023

**14 Thanapon Dathumma**  
 b. 1998, Roi Et, Thailand  
**Filial Monasticism**  
 150 x 200 cm.  
 Fabric from Cabaret Show,  
 Thread, Sequin, Crystal  
 2022

**15 Nordiana Beehing**  
 b. 1992, Yala, Thailand  
**Vestige Home 3**  
 120 x 130 cm.  
 Drawing, Embroidery, Fabric overlapping  
 2016

**16 Nordiana Beehing**  
 b. 1992, Yala, Thailand  
**Traces of Life**  
 130 x 180 cm.  
 Drawing, Embroidery, Fabric overlapping  
 2016

**17 Nordiana Beehing**  
 b. 1992, Yala, Thailand  
**Overlapping image from Traces  
 of Memories number 4**  
 180 x 130 cm.  
 Drawing, Embroidery, Fabric overlapping  
 2017

**18 Chayasit Orisoorn**  
 b. 1993, Phetchaburi, Thailand  
**Stream of Passing Time**  
 120 x 180 cm.  
 Woodcut, Mixed media  
 2021

**19 Surasit Mankong**  
 b. 1989, Udon Thani, Thailand  
**OVERLAPPING OF THE EARTH**  
 28 x 20 x 0.3 cm.  
 Earthenware firing at 1,200 degrees Celsius  
 2022

**20 Surasit Mankong**  
 b. 1989, Udon Thani, Thailand  
**The beginning of the epic**  
 28 x 20 x 0.3 cm.  
 Earthenware firing at 1,260 degrees Celsius  
 2022

**21 Surasit Mankong**  
 b. 1989, Udon Thani, Thailand  
**Subunit of Enkidu #2**  
 Dimension variable  
 Earthenware firing at 1,200 degrees Celsius  
 2023

**22 Rungruang Sittirerk**  
 b. 1988, Chaing Mai, Thailand  
**Tension, Balance And Desire**  
 Dimension variable  
 Video, Drawing, Cinders sculpture  
 on metal table  
 2023

**23 Kameelah I-lala**  
 b. 1990, Yala, Thailand  
**Feminine 1**  
 60 x 80 cm.  
 Muslim fabric wedding dress pattern,  
 Lace fabric, Pearl bead  
 2020

**24 Kameelah I-lala**  
 b. 1990, Yala, Thailand  
 90 x 70 cm.  
**Feminine 2**  
 Muslim fabric wedding dress pattern,  
 Lace fabric, Pearl bead  
 2020

**25 Witthaya Kakham**  
 b. 1984, Phayao, Thailand  
**Dear Life**  
 100 x 120 cm.  
 Oil on canvas  
 2022

**26 Noppanan Thannaree**  
 b. 1988, Chaing Rai, Thailand  
**Under the sky**  
 185 x 260 cm.  
 Oil on canvas  
 2023

**27 Sittisak Tongdeenok**  
 b. 1992, Nakhon Ratchasima, Thailand  
**Songwat 1**  
 120 x 200 cm.  
 Oil on canvas  
 2023

**28 Suttipan Sittichai**  
 b. 1997, Samut Prakan, Thailand  
**Mahanakhon Skyscraper**  
 148 x 140 cm.  
 Acrylic on canvas  
 2021

**29 Suttipan Sittichai**  
 b. 1997, Samut Prakan, Thailand  
**Prince Mahidol Hall**  
 80 x 100 cm.  
 Acrylic on canvas  
 2023

**30 Suttipan Sittichai**  
 b. 1997, Samut Prakan, Thailand  
**Scala Cinema**  
 80 x 100 cm.  
 Acrylic on linin canvas  
 2023

**31 Thamonwan Sangnak**  
 b. 1992, Phitsanulok, Thailand  
**The Magic of Perseverance**  
 178 x 185 cm.  
 Silkscreen printing, Mixed media  
 2022

**32 Witthaya Kakham**  
 b. 1984, Phayao, Thailand  
**Tender is The Night**  
 100 x 120 cm.  
 Oil on canvas  
 2022

**33 Witthaya Kakham**  
 b. 1984, Phayao, Thailand  
**To the Lighthouse**  
 100 x 100 cm.  
 Oil on canvas  
 2022

**34 Waret Khunacharoensap**  
 b. 1992, Lamphun, Thailand  
**See Geobody**  
 Dimension variable  
 Paper Maché, Resin, Video projector  
 2023

**35 Punyisa Sinraparatsamee**  
 b. 1991, Bangkok, Thailand  
**Eggs**  
 30 x 30 x 8 cm.  
 Baked clay, Shattered earthenware,  
 Paper  
 2023

**36 Thanabodee Wattanarak**  
 b. 1997, Nakhon Sawan, Thailand  
**Borderline**  
 Dimension variable  
 Nichrome wire, Ceramic pedestal  
 2023