Dialogue with the Master

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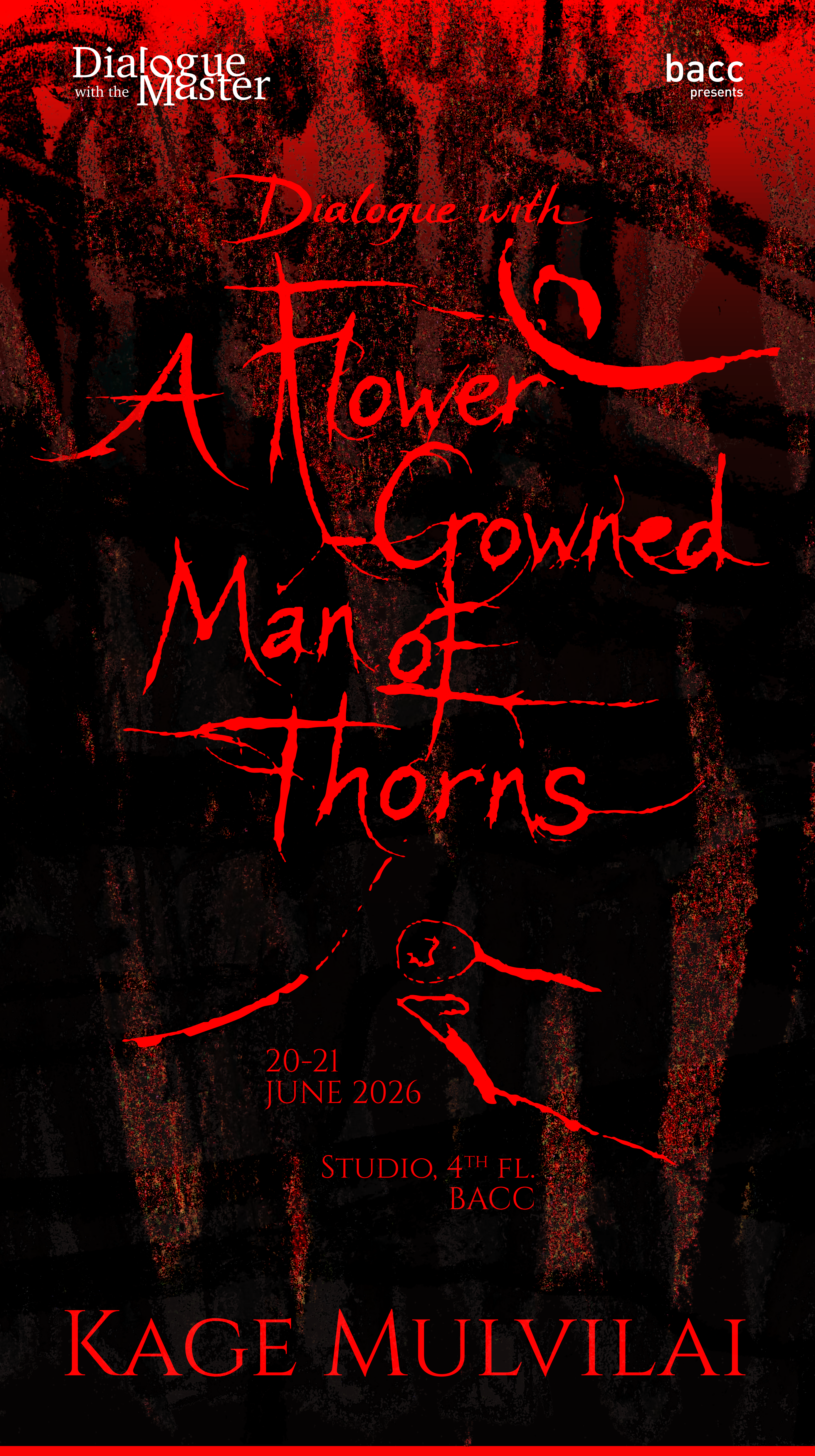

Dialogue with A Flower-Crowned Man of Thorns

20-21 JUNE 2026

STUDIO, 4TH FL. BACC

KAGE MULVILAI

The Bangkok Art and Culture Centre invites you to a dialogue with an artist who harnesses anger as a force to create and reflect on Thai social structural issues. This project invites you to re-examine the artist's life path and body of work, not as a solo retrospective, but as a collaborative process of "reading" and discovery alongside six co-creators.and discovery alongside six co-creators.

When an AI was tasked with researching Teerawat Mulvilai's performing arts through the lens of theatre and art theory, it coined the term "Post-dramatic Political Physical Theatre." While this term was an AI synthesis, it is undeniable that Teerawat's work intersects these three pillars (Post-Dramatic, Political, and Physical Theatre), while inhabiting other unmentioned categories.

However, looking back at audience feedback, the notions which emerge and reflect on emotional impact are disjointed from theory: "biting," "heavy," "tragicomic," "bitterly funny," "sublime," "exhausting for the performers," "provocative," "bold," and "I didn't understand it, but I felt something."

Some theatre practitioners and observers have "stopped" watching Teerawat's work, citing reasons such as it being too furious, too demanding of the audience, excessive confrontation with the audience, or leaving them feeling too overwhelmed.

What kind of person creates performances that tackle social issues through beautiful mise-en-scène, yet leave the audience in a state of simultaneous amusement and tension? How did they grow up? What are they "on"? These questions serve as the birth of "Dialogue with a Flower-Crowned Man of Thorns," a collaboration between Teerawat and a group of artists including Nicha Puranasamriddhi, Kamonpat Pimsarn, Nontawat Numbenchapol, Dujdao Vadhanapakorn, Sarut Komalittipong, and Kawin Bhichitkul.

The process evolved through a series of dialogues, both collective and individual, incorporating interviews and recreational activities. This foundational research then transitioned into the rehearsal room, where the ensemble activated Teerawat's archives. They began by reading and recreating the script of "Goda Gardener." This piece was originally written and staged by Teerawat in 2006 during his residency at Taipei Artist Village, born from stories of his personal family loss and interviews with Thai laborers in Kaohsiung, Taiwan. The process also involved re-examining materials used in previous performances, such as oil drums, aluminum wire, plastic sheets, road barriers, and plates under new hypotheses.

"Usually, when I work, there's a specific topic or story I want to tell. So, I work with materials for finding ways to use them to drive that narrative. But for this project, I wanted to start with the body in relation to the material; to react, to respond, and let the story emerge from the dialogue between the body and the object." Teerawat explains regarding his approach on retrospection, which is in dialogue with the ensemble&#39;s experiments in sound, sculpture, movement, and moving images within a performing arts laboratory.

Dialogue with a Flower-Crowned Man of Thorns is a performance built on artistic dialogue. It strives to maintain a space of radical equality throughout the creative process to convey four core concepts: The Oppressed, The One Nurtured by Art, Counter-Reaction, and a hypothetical conclusion reached at this stage: I will always laugh at you, The Oppressors.

Collaboration Artists :

Dramaturg: Jaa Panthachat
Performer: Dujdao Vadhanapakorn, Sarut Komalittipong, and Kawin Bhichitkul.
Sound Designer: Kamonpat Pimsarn
Multimedia Designer: Nontawat Numbenchapol
Scenography &amp; Costume Designer: Nicha Puranasamriddhi

Team Members :

Producer : Peangdao Jariyapun
Assistant Producer : Sarunporn Charoenraj
Technical Director : Kronchai Meevong
Lighting Designer : Palita Sakulchaivanich
Sound Technician : Sarayut Phetsamrit
Stage Manager : Sarunpat Iamsuro
Assistant Stage Manager : Pimdao Inthawong Pudit Meeploy

Information

Performance Period : 20-21 June 2026
Performance Hours : 14.00 hrs.
Venue : Studio (4th Floor) Bangkok Art and Culture Centre

ARTIST STATEMENT

Kage Mulvilai

Raised in a landscape of domestic violence, I have seldom spoken of it directly as my own story, for I believe that everything is a reflection. Domestic violence and structural violence are mirror images. They are all repetitions of patronage and oppressive power at every level; from the family to the state itself.

Consequently, almost all of my works speak on structural violence. I use the body and performance as tools, not to preach, not to dictate, But to offer something that people might never have seen or felt existed, and make it clearly visible on the stage. My work offers neither conclusions nor answers; It works with the internal state of the audience, positioning us on equal ground.

My artistic approach is rooted in Devising Theatre. I start with a concept, realize it into images, and weave them into chapters for the audience to process it themselves. It is like viewing abstract art; There is no explanation, yet it makes you feel something.

The things that can't be spoken are the things that must be said, because if we remain silent, it is as if we are accepting them. This, I believe, is the duty of art. And though it is exhausting, though I grow weary of repeating the same old things again and again, as long as the structure remains unchanged, I still have a reason to be on the stage. For me, to make art is both to release and to hope; to hope that society will change. At the risk of sounding overstated, if a single audience leaves the theatre feeling something, questioning something, then the art has done its duty. But after all this time, I have always spoken for others, rarely for myself.

"Dialogue with a Flower-Crowned Man of Thorns" is the first time I have turned the question inward; How did a person raised in violence, who survived through art, become an artist who works like this? Through dialogues with a group of artists, through materials that once were in my past works; oil drums, aluminum wire, plastic sheets, road barriers, plates, and through a body that remembers everything, even as the mind tries to move on. This piece is not a vent, nor is it a confession. It is the opening of a dialogue with myself, with my collaborators, and with the audience sitting before me.

The creative process originated from establishing a space of equality between myself and the ensemble, through interviews, experiments in the rehearsal room, the recreation of past scripts, and allowing stories to emerge from the dialogue between the body and the materials, rather than from a predetermined topic.

This project is a pause, a pause to think, to wait, and to prepare to go on. It is a crossroad of in-betweenness where unknowing meets the threshold of clarity. It is another journey, one I seek to anchor here.

COLLABORATORS STATEMENT

Jaa Panthachat
- Dramaturg

If I remember correctly, the first question I posed to Kage was whether he wanted this piece to reinforce his recurring statement or to break into a new territory. This question might be too demanding for an artist in the state of stillness. Hence, I received no answer in the beginning.

As the dialogues between the artists set into motion, the answer that emerged is simply "I don't know". Because the creation of this piece is different from his other works; it does notset out to ultimately deliver a specific message, but it is rather a phenomenon waiting to take place.

Through the directorial lens, my work inhabits a completely different aesthetic and process than Kage's. For this project, I am here in the role of "Dramaturg", which is a function I have always performed in the process of creation with Kage, before we ever had a word for it. Other than interrogating the work, my duty in Kage's process is to create a structural hypothesis for the artists to defy and counter, thereby creating the work they truly desire.

Regardless, this project provides us the opportunity to excavate notes, journals, andsketches. It is akin to going back and re-examining oneself again. While the destinationremains unknown, working with Kage always yields unexpected results. I hope this time proves no different.

Personally, having collaborated with Teerawat numerous times as a designer, what I always receive from him are "space" and "freedom" in our collaboration. We connect through core ideas we want to express in the work like an ongoing, open-ended conversation. This then became the main inspiration for "Dialogue with a Flower-Crowned Man of Thorns". This project is an invitation to investigate the "Teerawat Mulvilai's persona", the overlapping of the artist's identity and his work. It explores the inseparable relationship between the body, objects, space, and narrative. All of this will be installed directly before us, to open a free, unrestricted dialogue between the artist and the audience.

Nicha Puranasamriddhi
– Scenography and Costume Designer

Kamonpat Pimsarn
– Sound Designer

There's note = There's no note
There's that sound = So there's this sound
There's loudness = So there's silence
There's past = There's present
There's present = There's future?

For the sound design of this project, there are no extravagant techniques; spoken words, singing and sounds generated from objects; both intentional and accidental, are composed into an abstract sound design. The performers are both agents and subjects; they are the driving force which propels the work through the past, the present, and the future. The entirety of my work in this project is to create a sound of the immediate moment from the beginning to the end of the performance.
"Every time I work with Kage, I don't know if he actually likes my idea or not (But who cares?). Because we both know that we are creating art which speaks through freedom, mutual acceptance, and an openness to raw emotion that ultimately reflects the realities of our society."

Nontawat Numbenchapol – Multimedia Designer

As a documentary filmmaker who had never directed a live performance before, I unexpectedly found myself needing those directing skills to develop a film. Right then, fate handed me the chance to collaborate with Kage for the very first time on Professor Charnvit's performance "An Imperial Sake Cup and I". Later, we crossed paths again in the film "Doi Boy".

I can state with absolute certainty that my way of thinking, learning, and my approach on performance directing began in the school of "Kage and B-Floor."

When Kage invited me to collaborate in this new project with the initial concept of "a Dialogue", it felt like an entirely new lesson in performance directing for me. Yet, strangely, it gives me the answer to my past lessons that I had learned back then.

What were those lessons?

Kage creates a "Playground" for everyone to "play" and evolve together. It's just that this playground resembles a swimming pool, or rather, a raging sea. Because suddenly Kage just flings everyone into the deep end to bring out their raw, primal instinct, much like human beings struggling for oxygen above the raging waters. Like a desperate scramble to the surface for air, the oxygen retrieved is the absolute truth—fresh and unfeigned.

On many occasions when Kage shoves the entire team into the water at once, oxygen becomes a collective lifeline. It's an energy-vibe-atmosphere we co-create and connect through, until it magically transforms into a shared breathing ground for artistic creation.

I believe from its inception, no one could have predicted the outcome of this work; neither how it would unfold, nor which form it would take.
The final outcome will be the fresh air that we created together from pure instinct; , rather than driven by control.

Kage is "The master" to many. One of them is me, through twenty-four years of training as an actor, producer, designer, and director, eventually becoming a second-generation artist in the B-Floor theatre company established by Kage.

More than half of my skills that complete me as a performer were received from Kage; from being in the body, applying forces, to composing and trusting in the process. Beyond the tremendous amount of skills which I have learned, Kage is an artist lavished with intricate techniques, he possesses a strong presence and an innate "magic". Everything he touches turns into something wondrous. These are traits we can see but can never copy or take from him. No one embodies that 'state of being' quite like Kage. Yet, despite our deep similarities, we are composed and structured differently in many dimensions. Therefore, throughout our two decades of collaboration, my own ordinariness can counter and challenge Kage in both thought process and working process. We have been in conversation for a long time, and most of the time it escalates beyond what could simply be called a "dialogue."

Dujdao Vadhanapakorn – Performer

Kage's creation process is "wizardry". He has vast spaces for everyone, with an oceanic heart and an absolute, surrendered trust in humans.
There's probably only one "Master" that is capable of being this way while creating his art.

Within B-Floor, we inhabit an ecosystem where everyone can fluidly transition into oneanother's roles. It has been over a decade since I last performed in his work. The act of having a "dialogue" through collaborating with Kage ,my master, this time, is a profound honor. It is a rare opportunity to re-examine and exalt an artist whom I respect and love from the very bottom of my heart.

Sarut Komalittipong – Performer

"I might not be suited to be a performer" was the voice that constantly recurred in my head before I met Kage for the first time in 2008.

I recall going to see a showcase by B-fest (a performance and creation workshop by B-Floor). I was deeply impressed; It opened up a whole new world of live performances for me (before that I hadn't watched a lot of performances). After the showcase, I had a chance to talk to Kage.
I mentioned that I did a bit of acting here and there, and that I loved working with my body (At the time I was spending a lot of time at the gym).
Kage then invited me to observe his rehearsals and train with him, which eventually led to my first performance in "The other land" (แผ่นดินอื่น)
in October 2008.

Today, I have been trained, challenged, and had every skill I possessed (and didn't possess) squeezed out of me. Over the past eighteen years, I have become a performer and his assistant in almost all of his productions, to the point where many have begun to say that I might be one of the people who understands him best.

Upon receiving the invitation to join this project I accepted almost instantly. No elaborate explanations were needed beyond the phrase "Let's go have a 'dialogue' with Kage in his work."
Right now, even though we have been rehearsing for some time, I am still searching for how to fuse 18 years of ongoing dialogue with Kage into this very performance.

"Archetypal Artist" is the clearest word I can use to describe Kage.

Kage's artistry doesn't live only in his work; it overflows into his way of life. It lives in his relationship with the society and people around him. For me, him being an influential artistic figure, an inspiration and a mentor who trained a youth to eventually thrive as an artist, is just as crucial as his art.
If I hadn't had the chance to work so closely with him since my incubation stage, I might not have possessed the drive to continue creating performing art to this day.

In this work, I am using my own identity with what he has passed down to me; the lines, the application of force, the release, the awareness, the instinct and the experimentation with materials. Through these elements,
I aim to narrate "the journey" of Kage as faithfully as I can through this very perspective.

Kwin Bhichitkul – Performer

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