

PRATCHAYA PHINTHONG



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PRATCHAYA PHINTHONG

Pratchaya Phinthong's world is a play of equivalences and flux, an organised ensemble of tensions between two positions; his art becomes a prolongation of this complex system beyond the habitual boundaries of art. Pratchaya Phinthong translates elements of the real world (a rumour, a scientific discovery, a trip) into a form or a gesture. His micro-situations often take the form of excursions, linking one point to another or traversing the two sides of the same thing. His projects are often a pretext for creating a new human exchange and for growing a dense, social network. Phinthong accepts the perpetual transformation of forms and politics, of existence and daily life, poetically transferring the metaphor of fluctuation in currency values to various areas of human action.

Recent solo exhibitions include *Extended Release*, Art Center University, Wang Thapra, Bangkok (2021); *Pratchaya Phinthong*, gb agency, Paris (2018, 2015, 2012, 2009, 2007); *Who will guard the guards themselves?*, Art and Culture Centre, Bangkok; *A proposal to set CH4 5.75H20 on fire*, Kiosk, Ghent; *A piece that nobody needs*, Lothringer13_halle, Munich; *Broken Hill*, Chisenhale Gallery, London (2013); *Sleeping Sickness*, Centre d'Art Contemporain, Rennes (2012); *Give More Than You Take*, GAMeC, Bergamo (2011) and Centre d'Art Contemporain, Brétigny (2010).

Selected Group exhibitions include *Global Resistance*, Musée National d'Art Moderne, Paris; *Chine Afrique*, Musée National d'Art Moderne, Paris; *My body hold its shape*, Tai Kwun Contemporary, Hong Kong; *Moderna Museet Collection*, Stockholm; *A Brave New World*, Pinchuk Art Centre, Kiev; *Seismic Movements*, Dhaka Art Summit, Dhaka (2020). *Hysterical Mining*, Vienna Biennal, Kunsthalle Wien; *Soft Power*, SF MOMA, San Francisco; *In situ from outside*, National Museum, Bangkok; *Currency*, Nome gallery, Berlin (2019); *In Search of Southeast Asia through the M+ Collection*, M+ Pavilion, Hong Kong; *Art Summit*, Dhaka; *Kedem Kodem Kadima*, Center for Contemporary, Tel Aviv (2018); *Floating Worlds*, 14th Biennale, Lyon; *Etre pierre*, Musée Zadkine, Paris; *Sunshower*, National Art Center and Mori Art Museum, Tokyo; *Art Encounters*, Biennale of Contemporary Art, Timisoara; *Manipulating The World*, Moderna Museet, Stockholm; *Soil and Stones, Souls and Songs*, Jim Thompson Art Center, Bangkok & Para Site, Hong Kong (2017); *40th Anniversary*, Ludwig Museum, Köln; *11th Gwangju Biennale*, Gwangju; *Roll Your Pain Away*, New Museum of Contemporary Art, Chiang Mai (2016); *Under the Clouds*, Serralves Museum, Porto; *Time of Others*, Museum of Contemporary Art, Tokyo; *Gallery of Modern Art*, National Museum of Art, Osaka; Singapore Art Museum; Queensland Art Gallery, Queensland (2015); *Soleil Politique*, Museion, Bolzano; *Invisible Hand: Curating as Gesture*, CAFAM Biennale, Central Academy of Fine Arts Museum, Beijing; *Forms of Distancing Representative*, Steirischer Herbst Festival, Graz (2014); *Materials, Money and Crisis*, MUMOK, Vienna; *I Know You*, Irish Museum of Modern Art, Dublin (2013); *dOCUMENTA 13*, Kassel; *The Ungovernables*, New Museum Triennial, New York; *Death & Life of Fiction*, Taipei Biennial (2012); *Until it Makes Sense*, Kadist Art Foundation, Paris; *How to Work (More for) Less*, Kunsthalle Basel (2011).

PRATCHAYA PHINTHONG

Pratchaya Phinthong (Thailand, 1974) is an alchemist of economic value and social functions. In his work, financial fluctuations, media alarmism, and the world labor market are transferred into matter as it transforms from solid to liquid to gaseous states, and then back again. Perhaps, we can describe Phinthong as a trader who operates according to a logic opposite to that of profit, and who deals in cultural and value systems, trafficking in everyday meanings, hopes, and troubles. Phinthong accepts the perpetual transformation of forms and politics, of existence and daily life, poetically transferring the metaphor of fluctuation in currency values to various areas of human action. Phintong's works often arise from the confrontation between different social, economic or geographical systems. They are the result of a dialogue, and bring all their poetic forces from an almost invisible artistic gesture.

Recent solo exhibitions include *Extended Release*, Art Center University, Wang Thapra, Bangkok (2020); *This page is intentionally left blank*, Bangkok Citycity Gallery, Bangkok (2019); *Pratchaya Phinthong*, gb agency, Paris (2018, 2015, 2012, 2009, 2007); *Who will guard the guards themselves?*, Art and Culture Centre, Bangkok; *A proposal to set CH4 5.75H2O on fire*, Kiosk, Ghent; *A piece that nobody needs*, Lothringer13_halle, Munich; *Broken Hill*, Chisenhale Gallery, London (2013); *Sleeping Sickness*, Centre d'Art Contemporain, Rennes (2012); *Give More Than You Take*, GAMeC, Bergamo (2011) and Centre d'Art Contemporain, Brétigny (2010).

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Exhibition view - *Pratchaya Phinthong, Social Sculpture Project*, gb agency, Paris, 2019



Exhibition view - *Pratchaya Phinthong, A Whole From a Different Half*, gb agency, Paris, 2018



Exhibition view - *Pratchaya Phinthong, A Whole From a Different Half*, gb agency, Paris, 2018



Exhibition view - *Pratchaya Phinthong, Who will guard the guards themselves?*, gb agency, Paris, 2015



Installation view - *and Materials, and Money, and Crisis*, mumok, Vienna, 2013



Exhibition view - *Pratchaya Phinthong*, gb agency, Paris, 2012



Installation detail - *Pratchaya Phinthong*, gb agency, Paris, 2012



Exhibition view - *Pratchaya Phinthong*, gb agency, Paris, 2012



View of the renovation of the Silpakorn University Art Center, Bangkok

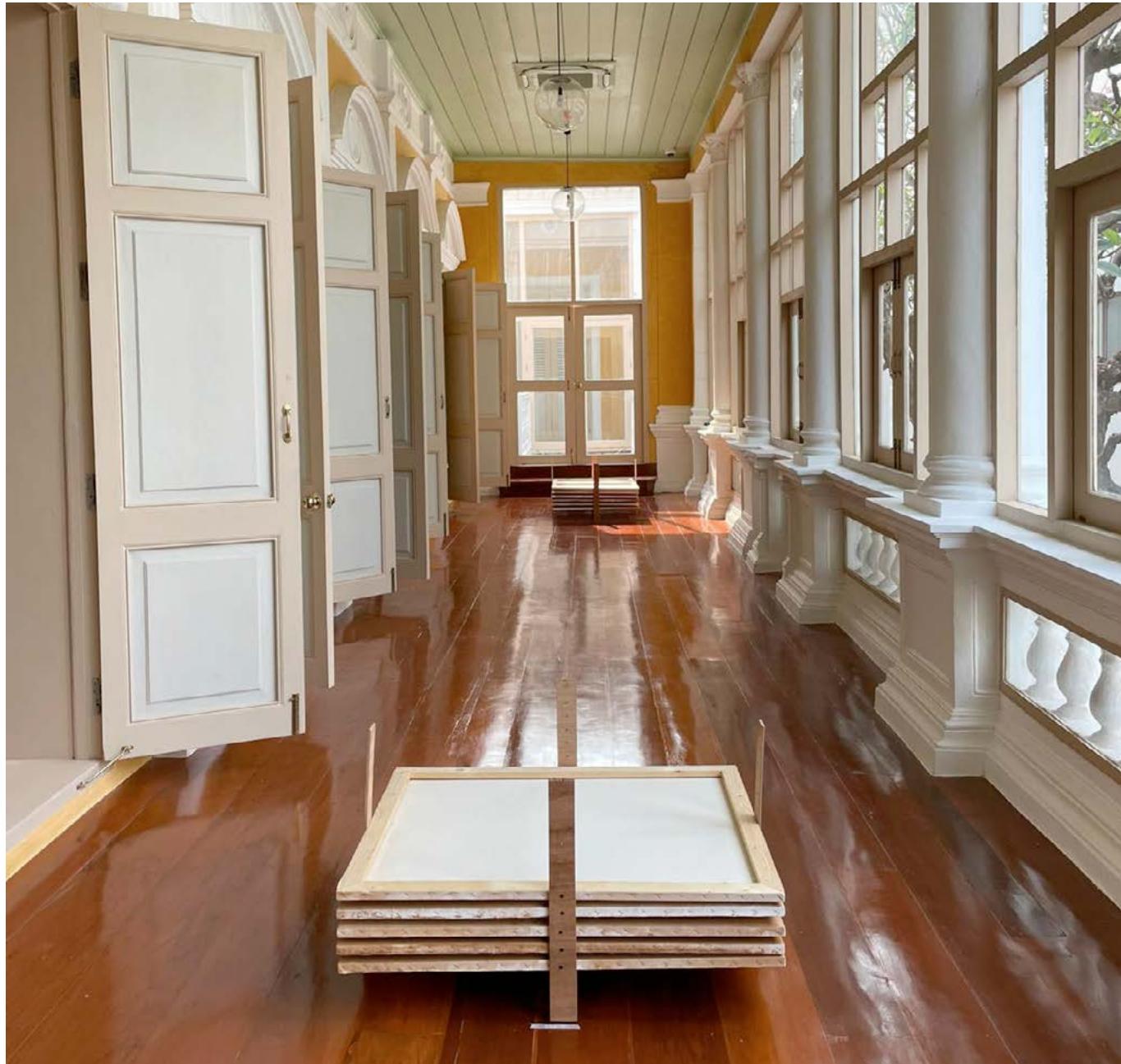
EXTENDED RELEASE

Extended Release is an installation made of 31 canvases upon which the dust of a construction site has settled; a film made on a smartphone and transferred to 35 mm; and a set of small spheres made of dust and marihuana seeds.

Upon the invitation of the Silpakorn University Art Center to do an exhibition after its renovation, Pratchaya Phinthong responded by entering in dialogue with the place, its history and its symbols, using the process of renovation itself. The building being a protected monument, no hanging or piercing can be done on its walls. In response to this constraint, the artist was present during construction works in order to film the artisans throughout their process. From this experience, Phinthong produced a video later transferred to film, and captured the dust from the sanding of wood by placing blank canvases in different places in the exhibition halls throughout the renovations. About fifty small spheres, a mixture of dust and marihuana seeds, punctuate the general composition.

The film shows men working inside the vibrating space. The dust gives shape to abstract canvases that act like imprints of an ethereal presence, acting as a double to the architecture, or as a decor turned inside out. Through the artist's intervention, memory comes alive and can play its role in the present. The building and the exhibition become one. The history of the building is inside the exhibit. The elements of the exhibition are the building. And so the visitor becomes part of an immersive experience at the heart of which is a chain of transformations of materials, contexts and consciousness.

The artist offers an initiatory journey made of back and forth movements between the past and the present. The gesture of excavation, both literally and figuratively, turns into a freeze frame, becoming a space that the visitor can browse in a perceptual and sensitive way. As a backdrop, monarchical power, opium trafficking and the sacred image of the Buddha loom, introducing layers that complexify the reading of the space.



Exhibition view, *Pratchaya Phinthong: Extended Release*, Silpakorn University Art Center, Bangkok, 2021

Extended Release is a process of temporal and spatial liberation in regard to a site loaded with meaning and stories, both collective and individual, official or hidden. A past which sublimates an entire nation and an era, but one which prevents future generations from thinking freely.

***Extended Release*, 2020**

Installation

31 canvases covered with orbital dust, film (shot with iPhone, transferred to 35 mm, color, silence, and seed bombs made of dust and marihuana seeds,

70 x 90 cm (eleven canvases)

80 x 100 cm (ten canvases)

90 x 120 cm (ten canvases)

Film 9 min, projected on a screen 2 x 3

Installation dimensions are variable

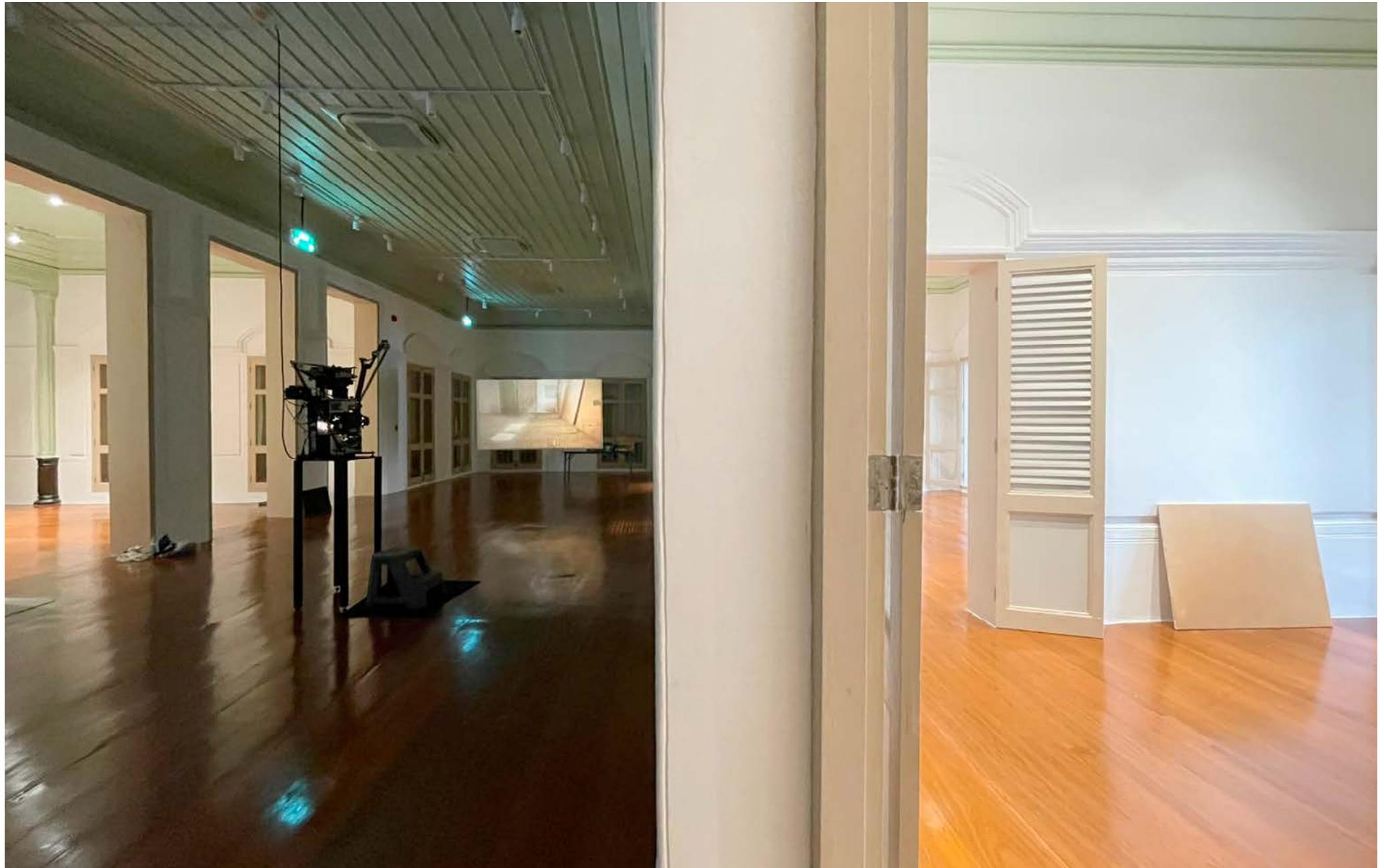
Unique



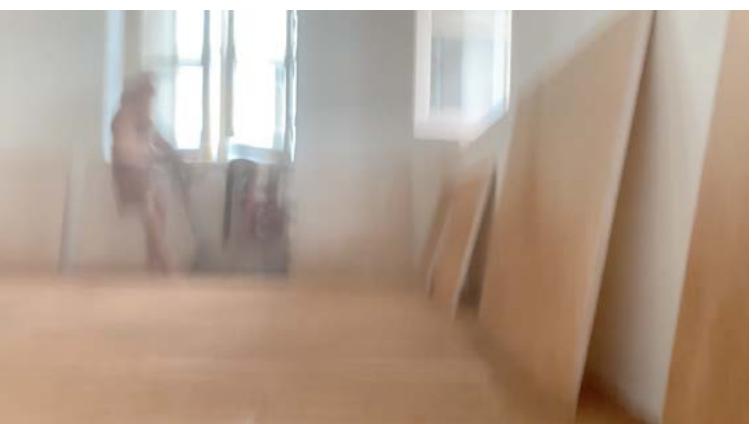
Exhibition detail with canvases, *Pratchaya Phinthong: Extended Release*, Silpakorn University Art Center, Bangkok, 2021



Exhibition detail with canvases, *Pratchaya Phinthong: Extended Release*, Silpakorn University Art Center, Bangkok, 2021



Exhibition view with film and canvases, *Pratchaya Phinthong: Extended Release*, Silpakorn University Art Center, Bangkok, 2021



Extended Release, 2020

Installation

31 canvases covered with orbital dust, film (shot with iPhone, transferred to 35 mm, color, silence, and seed bombs made of dust and marihuana seeds,

70 x 90 cm (eleven canvases)

80 x 100 cm (ten canvases)

90 x 120 cm (ten canvases)

Film 9 min, projected on a screen 2 x 3

Installation dimensions are variable

Unique



Detail of bomb seeds, *Pratchaya Phinthong: Extended Release*, Silpakorn University Art Center, Bangkok, 2021



Exhibition detail with canvases, *Pratchaya Phinthong: Extended Release*, Silpakorn University Art Center, Bangkok, 2021



Detail of canvases



Detail of canvases



Exhibition detail, *Pratchaya Phinthong: Extended Release*, Silpakorn University Art Center, Bangkok, 2021



you are part of everything you are not, was produced for the exhibition *Extended Release* in which Pratchaya Phinthong responds to the invitation of the Art Center of the University of Silpakorn for its reopening after the renovation of its building. The artist entered into a dialogue with the place, its history and its symbols. The sculpture takes the dimensions of a building door and reproduces its presence on the lower floor.

you are part of everything you are not is the continuation of a project started in 2019 around the transformation of unexploded ordnance of war dropped by the United States in the 70s in Laos. Through this shift in forms and functions, Pratchaya Phinthong creates equivalences between artistic and economic values, between the exhibition space and that of everyday life. Everything is transformed. Memory thus becomes alive and can play its role in the present.

In the words of the artist, “the project is an organic system in which products are made within the context of place, content, and resources. I think this is a place where ideas can contribute to productivity by reevaluating what can be recovered from the past to improve contemporary lives.”

***you are part of everything you are not*, 2020**
Polished lead and tin melted from unexploded ordnance of war
82 x 202.5 x 2 cm, 50 kg
Unique



Documentation of the artist's journey in Laos, working with the villagers to develop the Spoon project

THE SPOON PROJECT

Laos is one of the most heavily bombed areas in the world. Today, a quarter of the Xieng Khouang Province, where Napia Village is located, is contaminated with thousands of unexploded bombs dropped by US forces during the Secret War in Laos, something that represents a constant threat to the safety of local citizens.

Between 1964 and 1973, over 250 million cluster bombs landed in Laos, thirty percent of which never detonated. Hearing that locals were collecting and melting down these bombs to make spoons to sell to tourists, Pratchaya Phinthong visited Napia.

Moved by the villagers' transformation of deadly weapons into a tool of nourishment, the artist asked them to collaborate on new products for international trade. For Spoon, he asked one of the men to pour a freeform circle that accentuates its once liquid state. This is paired with a postcard from the inaugural cotton crop of land recently cleared of bombs, which he posted to a curator from Laos.

In the words of the artist, "I visited Ban Napia (Napia Village) and spoke with families that live alongside an area in which landmines and cluster bombs are recovered by the Mines Advisory Group (MAG) and local villagers melt down the munitions to produce spoons and other trinkets to sell. It is mostly women who coordinate and extract UXOs (Unexploded Ordnances), trying to clear the bombs from under the earth's surface before the children accidentally come across them. During my walk around the Plain of Jars area, I met a MAG team who has just come back from work. They told me they were able to remove and disarm 400 kg (880 pounds) of munitions that day. I was walking up a hill where I found a bomb crater, but was told not to go further because MAG had not yet marked the zone and the area was still unsafe."

The Spoon project is an organic system in which products are made within the context of place, content, and resources.

I think this is a place where ideas can contribute to productivity by reevaluating what can be recovered from the past to improve contemporary lives. There are two components to the project.



Installation view, *My Body Holds Its Shape*, Tai Kwun Contemporary, Hong Kong, 2020

Commission: Tai Kwun Contemporary, Hong Kong



Detail

Fork, 2020
40,5 kg
Polished lead and tin
170 x 60 x 1,5 cm
Unique



Detail

Fork, 2020
Polished lead and tin,, 40,5 kg
170 x 60 x 1,5 cm
Unique



Above: Exhibition view, SOFT POWER, SF MoMA, San Francisco, 2019-2020. Right: Exhibition detail

On the one hand, I began to work with the villagers to create multiple productions that will transform bomb scraps into saleable items to support the local community. This income supplements limits to agricultural production, due to UXOs, which continue to threaten people's lives and limit their access to cultivatable land. On the other hand, the project challenges my practice as an artist and cultural producer by asking to what extent an art production can communicate to an audience just how a collision unfolds between different worlds, what lay in this reflection and its reality".

Pratchaya Phinthong

Spoon (1,64Kg), 2019

Lead and tin

35,5 x 31,4 cm Weight: 1,64 kg

Unique

Collection SF MoMA, San Francisco



Spoon (1.226 kg), 2019
Lead and tin, 1,226 kg
32 x 32 cm
Unique



Spoon (1.465 kg), 2019

Lead and tin, 1,465 kg

33 x 33 cm

Unique

Exhibited:

-FIAC, gb agency, Grand Palais, Paris, 2019



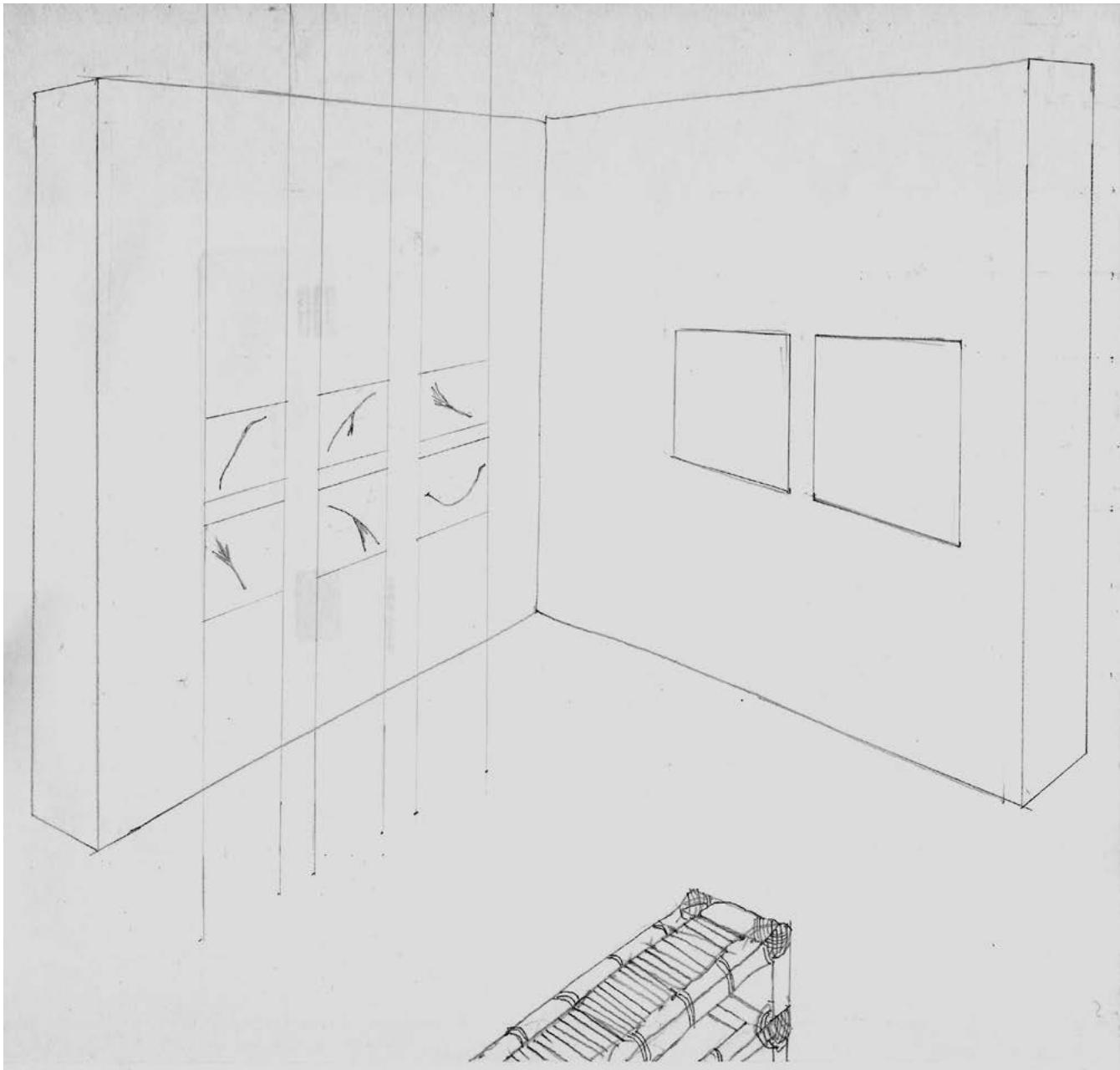
Detail of presentation



As part of the Spoon project, Pratchaya Phinthong created an open edition of mirrors made with the melted metal from the dismantled bombs.

The surfaces have been polished by the local villagers with cotton sourced from the newly rehabilitated lands. The earnings of the sale of this edition will return to the village, where they will continue helping the locals in the rehabilitation of their lands and lives.

Spoon, 2019
Metal, paper box, color postcard



THE HILSA PROJECT

Stories of the **Hilsa fish** and its migration across salty and sweet waters have been inscribed in South Asian culture for centuries as they historically swam from the Bay of Bengal up the Padma river and into the Ganges. In 1975 the Farakka Barrage was completed on the Indian side of the Bangladesh -India border, disrupting this migration.

The Hilsa project is an installation that recounts the Hilsa fish paths in the Ganga river since the Farakka barrage has been opened in 1975 by India just before flowing at the borders of Bangladesh.

Through geopolitic, scientific, spiritual and human relationships disgressions, Pratchaya Phinthong draws a new mental map of this conflictual reality combining photo on site and reconstructed photo, books and objects. Metaphorically, with correspondances and exchanges, the artist analyses the ratios of power in the region in a poetical way focusing on the very particular fish, symbol of the nation, but also on the water as a source of life.

*A commission produced by the Samdani Art Foundation
Presented at the Dhaka Art Summit: Seismic Movements, 2020*

Waiting for Hilsa, 2020

Installation

Composed of a set of six photographs installed suspended,

One diptych, one book and one local wooden bench

Edition 1 of 1 (+1 A.P.)



Exhibition view, Dhaka Art Summit 2020, Seismic Movements

Waiting for Hilsa was commissioned by the Samdani Art Foundation and presented at the Dhaka Art Summit 2020

Waiting for Hilsa, 2020

Installation

Composed of a set of six photographs installed suspended,
One diptych, one book and one local wooden bench
Edition 1 of 1 (+1 A.P.)



Waiting for Hilsa, 2020
Installation

Book binded with Gill Net



Exhibition view, Dhaka Art Summit 2020, Seismic Movements, 2020



Bone Float are six photographs extracted from the book of the Dr Arnab Biswas, who Pratchaya Phithong met by chance in a book shop in Calcutta during his research trip for the Hilsa Project.

The doctor was highly knowledgeable about the mythology around the fish, its market value and representation, as well as how it affects us in relation to climate change and ecology. That was a starting point of a collaboration.

Using Bangladesh's National Dish, this discussion metaphorically examines nation-state powers and the ability of sensations such as taste to transcend ideas relating to national identity.

***Bone Float*, 2019**

Installation

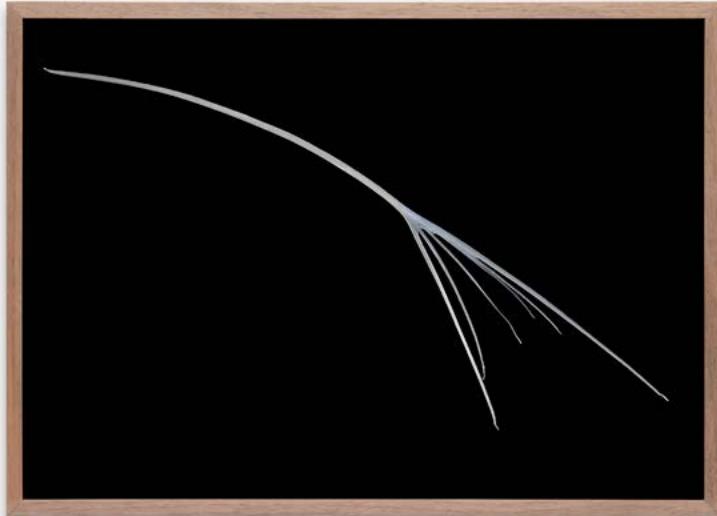
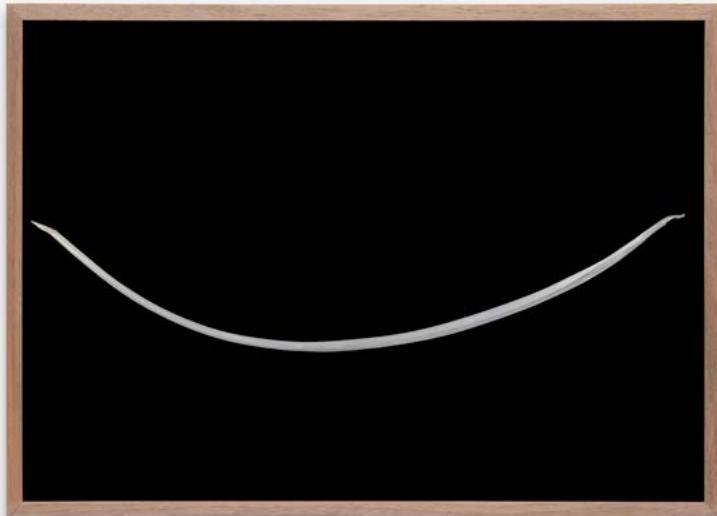
Set of 6 Photographs presented suspended
Inkjet prints on ILFORD Omniajet Gloss Papers, magnets
42 x 30 cm each
Edition of 3



Bone Float, 2019

Installation

Set of 6 Photographs presented suspended
Inkjet prints on ILFORD Omniajet Gloss Papers, magnets
42 x 30 cm each
Edition of 3



Bone Float 1

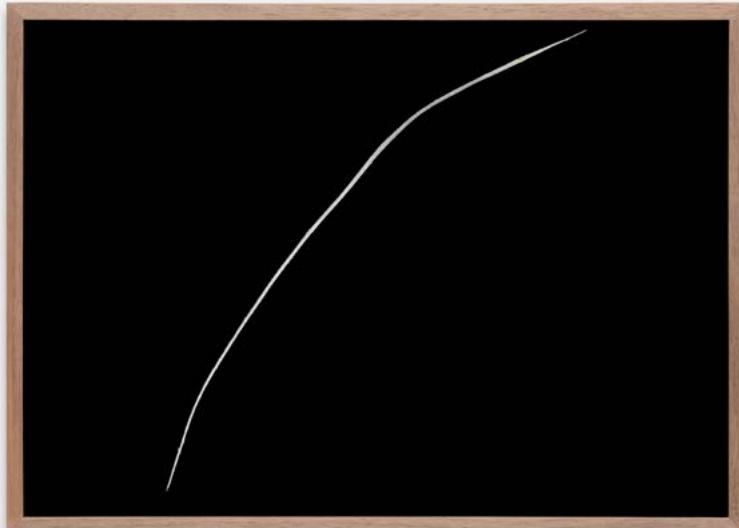
Bone Float 3

Bone Float, 2019
Individual photography framed
Inkjet prints on ILFORD Omnidet Gloss Papers
42 x 30 cm, framed 31,4 x 43,2 x 3 cm
Edition of 3

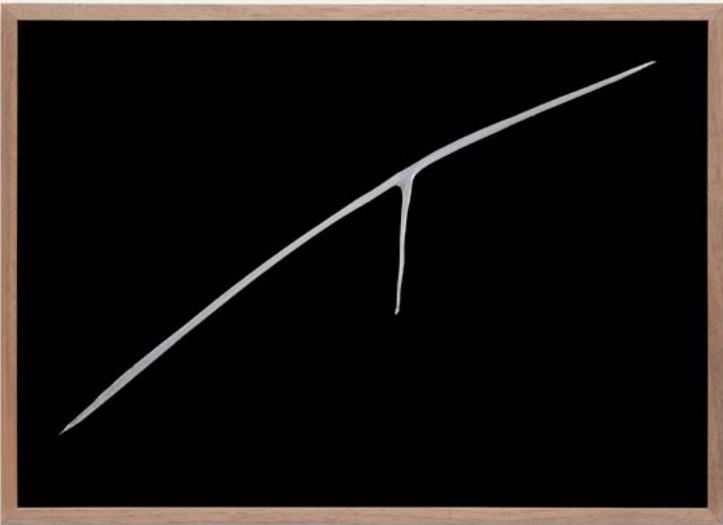
Bone Float 2



Bone Float 4



Bone Float 6



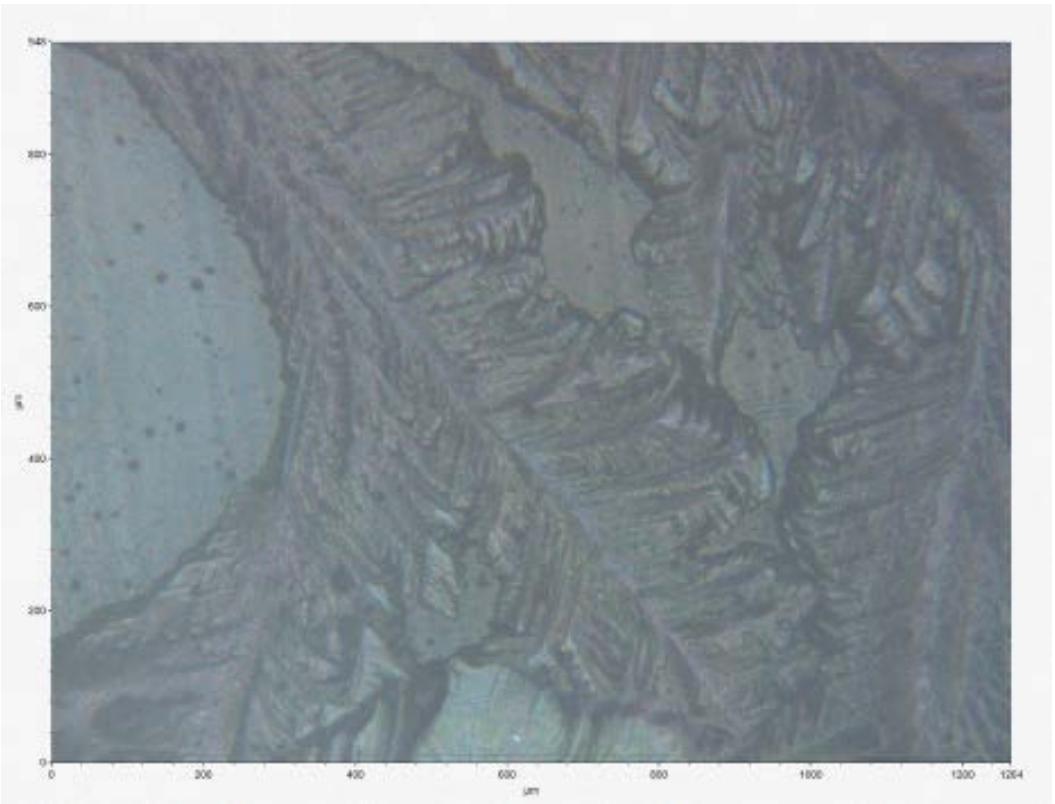
Bone Float 5

Bone Float, 2019
Individual photography framed
Inkjet prints on ILFORD Omnidet Gloss Papers
42 x 30 cm, framed 31,4 x 43,2 x 3 cm
Edition of 3



Bone Float_4, 2019

Individual photography framed
Inkjet prints on ILFORD Omniajet Gloss Papers
42 x 30 cm, framed 31,4 x 43,2 x 3 cm
Edition of 3



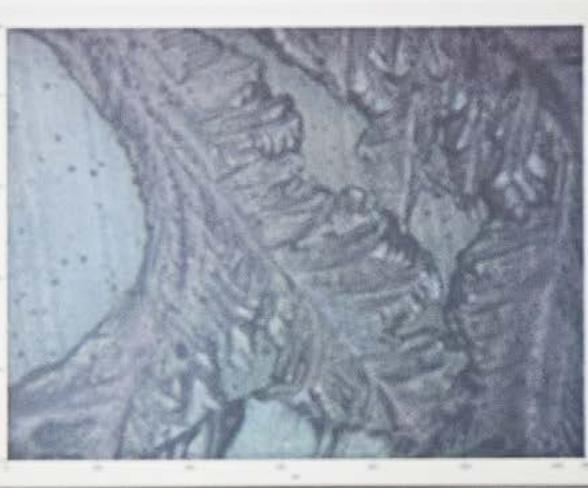
The diptych consists of a color photography of the Ganger river near by the barrage during the night and a micro scan photography of election ink used by Indian authority during election process to avoid electoral fraud.

Ganga River, 2019

Diptych of works

Giclée print on Ilford Smooth cotton rag 310 g paper,
50 x 61.5 cm

Micro Scan Photography of indelible Election ink, giclée print
on Ilford Smooth cotton rag 310 g paper, 50 x 61.5 cm
Edition 1 of 1 (+ 1 A.P.)



Ganga River, 2019
Diptych
50 x 61.5 cm (x2)
Edition 1 of 1 (+ 1 A.P.)



Untitled is part of an endless series (only the dates and sizes change) considered by the artist as a parallel production. *Untitled* reproduces the original canvases made by the brand 'Renaissance' still covered by its plastic film. This series comes from the artist's questioning on the status of the artwork as a unique, original piece or as a multiple. In this on-going project, each painting is unique even if the pattern is reproduced indefinitely.

Untitled (Artist quality), 2020
Acrylic Painting on canvas with Plastic Film
70 x 50 cm
Unique



Exhibition view: *In situ from outside: reconfiguring the past in between the present*, Bangkok National Museum, Bangkok, 2019



UNCLOCK

Unclock is a performative act in the form of a code of behaviour. Every day a key word is created and used as a free pass to the museum whenever the visitor conveys the key word to the ticket office.

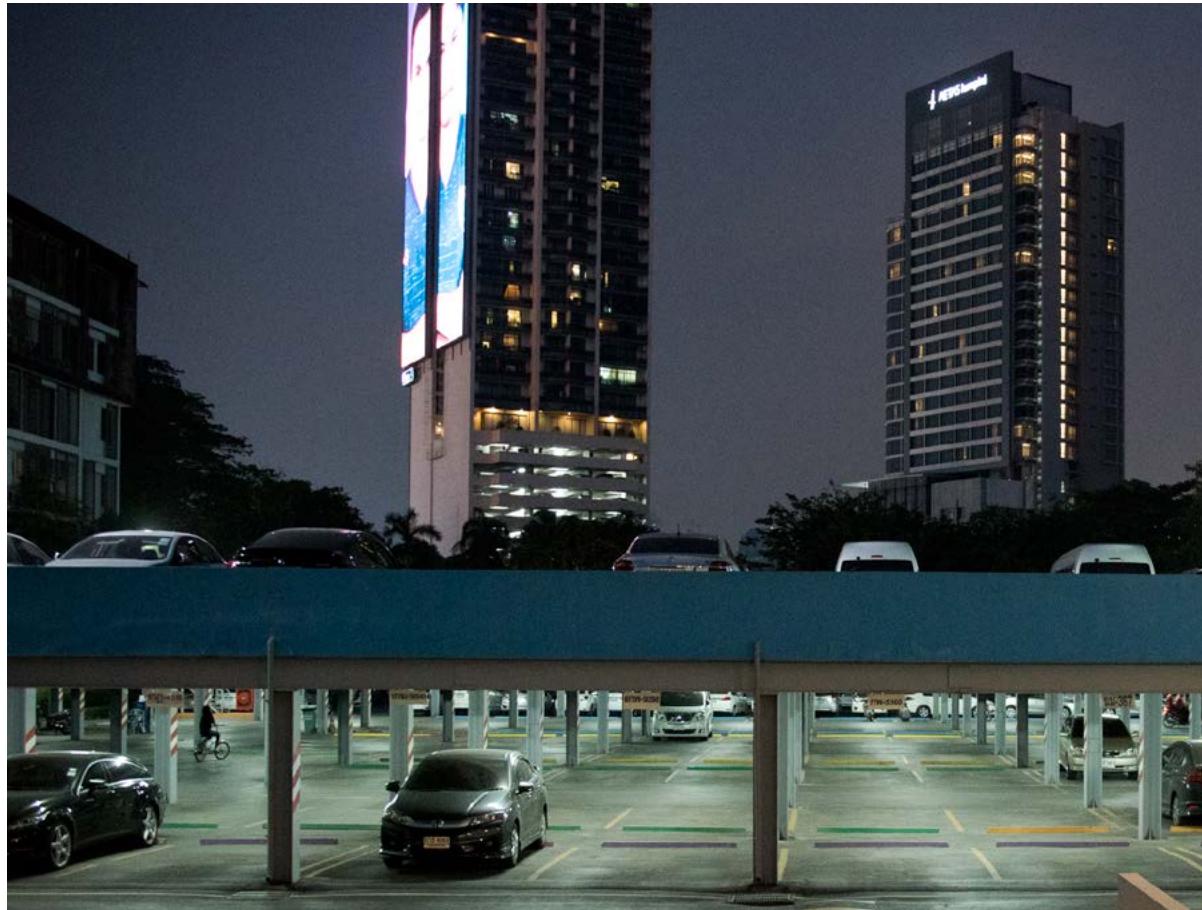
In the exhibition space, the happen transmitted languages or dialogues will be recorded in a form of a trace of time that constantly moves throughout the exhibition period. This trace of time appears in the exhibition reflecting both the visibility and the unperceived of the past event and the future. Pratchaya's work connects and creates the shifting between individuals, time and languages that lays the various prospects of history accessible and generating different ways to memorise these stories.

***Unclock*, 2019**

Watchman clock paper roll

1 cm x uncertain length

Recorded date, hour, minute and indication number who received a free pass to the museum



Exhibition view *Pratchaya Phinthong, This pages is intentionally left blank,*
Bangkok citycity gallery, Bangkok, 2018

The exhibition reveals an Institutional critique.



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Precast concrete parking curb, cement sand, rocks steel, paint, 245 x 7 x 7 cm (29 kg)



Detail

***Untitled (Ring)*, 2018**

Golden ring, CM type meteorite, carbonaceous chondrite, plexiglas sphere, purified water, resin base and wooden white plinth

Diameter of the sphere of 52 cm

Sphere and its base 55,5 x 52 x 52 cm

Plinth 110 x 44,5 cm

Unique

Kadist Art Foundation Collection



Exhibition view - *Pratchaya Phinthong, A Whole From a Different Half*, gb agency, Paris, 2018



A WHOLE FROM A DIFFERENT HALF

The idea of journey resonates and remains relevant in Pratchaya Phinthong's oeuvre. It is the mean by which experiences/materials are accumulated, measured, formulated and transmitted into the realm of art. Each journey defines sequences of his artistic operation, which can be interpreted as correspondences between diverse entities. The algorithm of his operation bases on movement and tension between divergent realities, processing an ensemble of narrative devices.

A whole from a different half starts with inquiry to regenerate his past works, notably *One of Them* (2012), which has led him on a journey to Tövkhön Monastery, one of the oldest Buddhist pilgrimage site in Mongolia, on the sacred hill of Shireet Ulaan in Övörkhangai Province. Within the monastery, there is Ekhiin Agui, translated as "Mother's Womb Cave", a sacred place used as a support for meditation leading to spiritual rebirth. By crawling in narrow cavity, once reaching the inner chamber, one has to sit in the cavity, then turns over clockwise and crawls out. These movements symbolise gestation and birth. It is believed that anyone who performs will have a great fecundity.

Phinthong appointed the Mother's Womb Cave as the site for his regenerating operation. Inside the chamber, he deposited Yttrium sphere, the object from the piece *One of Them*. Yttrium, a rare earth mineral necessary for manufacturing hi-tech gadgets such as flat screen TVs, smartphones and hybrid cars, was destined to return to its origin where it was sourced. Despite of its previous form that aimed at interaction between economic and politic realities, the deposit of *One of Them* inside the Mother's Womb Cave can be regarded as symbolic gesture of resurrection. By placing it at a mystic site, he integrated his work with another realm that rooted in the pilgrimage, if not spiritual, tradition.

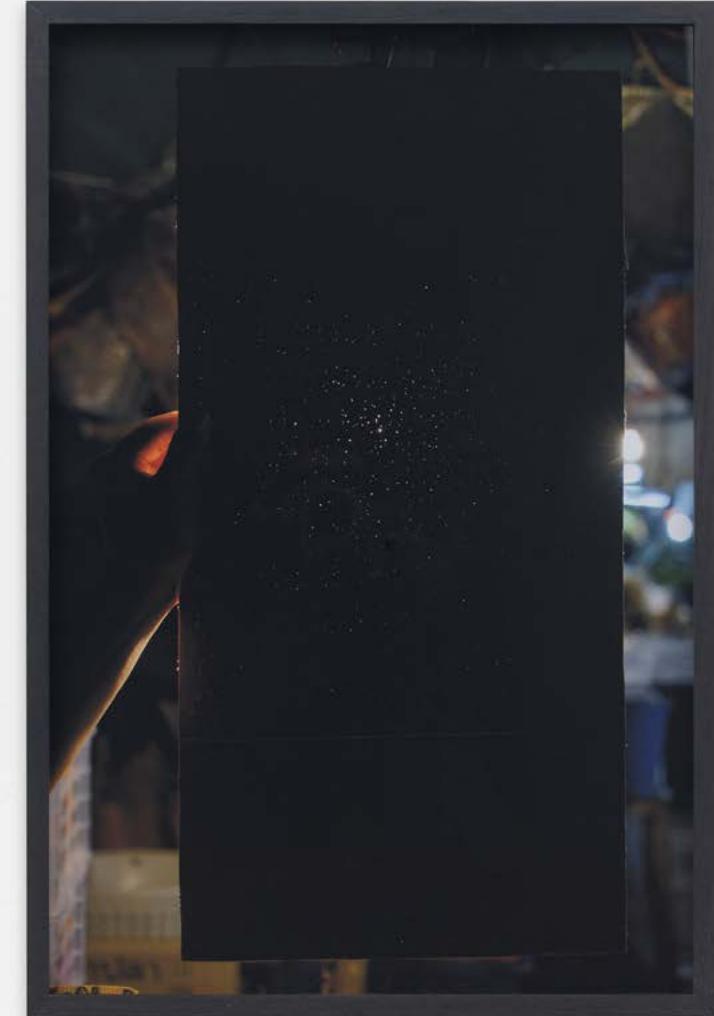
A whole from a different half is a wall drawing depicting an image of the entrance to Mother's Womb Cave at Tövkhön Monastery. Coal and charcoal Phinthong brought back from Mongolian capital - Ulaanbaatar were used as mediums. Whilst being there during his transits, he encountered the extreme air pollution, thousands of households had to burn low-quality coal to cope with the winter temperature. Phinthong thoughtfully transmitted experiences of his recent journey by gathering each encounter into a whole, a mise-en-scène. It narrates the tension between the image of sacred place, where his artistic creation was left behind, and the substances that polluted Ulaanbaatar.

A whole from a different half, 2018
Drawing installation
Charcoal, coal, Medium silver gel
283 x 577 cm
Unique

Collection Adrastus, Collegium, Arevalo



Exhibition view - *Pratchaya Phinthong, A Whole From a Different Half*, gb agency, Paris, 2018



...

Hundreds of small luminous dots stand out on each of the dark cliches scattered here and there in space. Is this the photograph of a starry night? The reality is more prosaic. It is actually punched cards, on which were pinned lottery tickets.

The artist recovered these worthless boards and asked street vendors -a tuk-tuk driver, a ravioli vendor -to direct the light from their stall or vehicle towards the boards so the perforations can stand out in contrast. Each perforation thus refers to a sold ticket and its ghost buyer.

Together they make this economy of chance tangible, producing both wealth and hope. Together, they draw an abstract cartography of hopes, a constellation of individuals linked by the same faith in chance, an invisible community of believers that Pratchaya Phinthong reveals with urban light, a light almost divine which, here, bridges a social reality with a night sky glittering with stars, like a fantasy life sparkled by consumers of games of chance, and on which this industry is founded.

“.”, 2018

Pigmentary print, framed

64,7 x 43,2 cm, framed 66,5 x 45 x 2,5 cm

Edition of 3 (+ 1 A.P.)



“..”, 2018
Pigmentary print, framed
30,5 x 45,7 cm, framed 32,5 x 47,5 x 2,5 cm
Edition of 3 (+ 1 A.P.)



“...”, 2018

Pigmentary print, framed

30,5 x 59,5 cm, framed 32,5 x 61 x 2,5 cm

Edition of 3 (+ 1 A.P.)



“....”, 2018
Pigmentary print, framed
30,5 x 59,5, framed 32,5 x 61,5 x 2,5 cm
Edition of 3 (+ 1 A.P.)



“.....”, 2018
Pigmentary print, framed
32,7 x 49 cm, framed 34,5 x 51 x 2,5 cm
Edition of 3 (+ 1 A.P.)

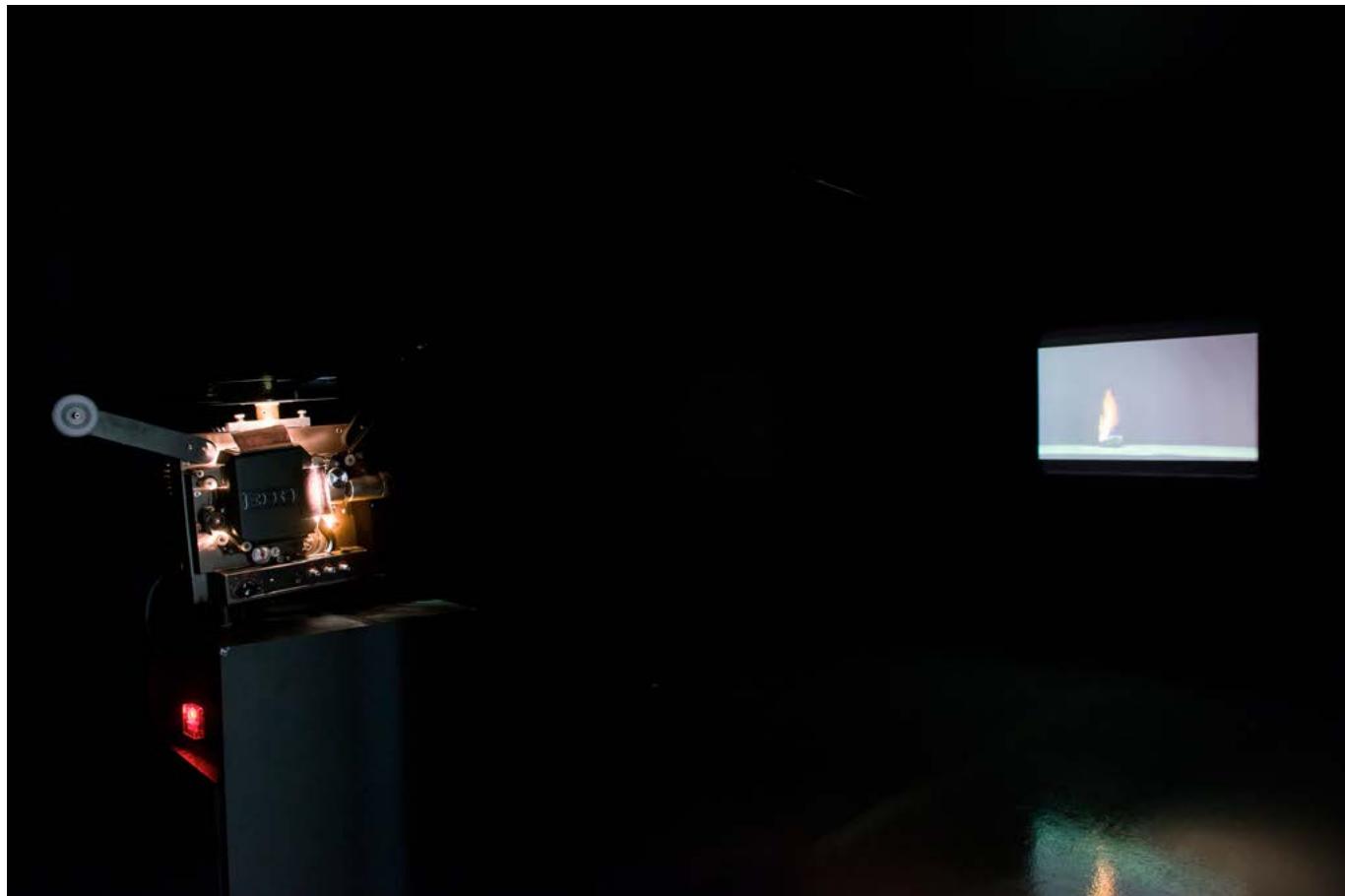


“.....”, 2018
Pigmentary print
36,5 x 54,5 cm
Framed 38,5 x 56,5 x 2,5 cm
Edition of 3 (+ 1 A.P.)



Exhibition view 'Peindre la nuit / Painting the night', Centre Pompidou, Metz, 2018/2019

«..», «..», «...», «....», «.....» and “.....”, 2018
Set of 6 Pigmentary prints as a whole
Pigmentary prints, framed
Edition 3 of 3 (+ 1 A.P.)



**A proposal to set CH₄*5.75H₂O on fire
(work in progress), 2016**
16 mm film projection, color, silent, 16:9
Duration 3'38" (looped 5 times, with a 1 minute interval)
Dimensions variable
Edition of 3 (+ 1 A.P.)

password: gbagency

A PROPOSAL TO SET CH₄* 5.75H₂O ON FIRE

A proposal to set CH₄*5.75H₂O on fire (work in progress) is an ongoing project that explores methane hydrate, an ice compound that has been identified by scientists as an alternative fuel of future energy. Found in large quantities beneath Arctic permafrost, Antarctic ice and sedimentary deposits, methane hydrate releases natural gas when exposed to increases in temperature or decreases in pressure.

Gas released by methane hydrates can be lit, which produces a semi-transparent orange and blue flame. This 16 mm film shows samples of methane hydrates.

Through the mobilisation and connection of individuals working across geology, science and art, the project generates awareness of methane hydrate, its chemically volatile nature and implications for energy industries. The film itself performs a kind of material transfer, capturing light emitted by the burning samples and projecting it into the gallery space.

For Phinthong, each iteration of the project is a form of extraction that makes its subject more widely visible.

Filmed by Phuttipong Aroonpheng
Made with the support of Oleg Blouson, Andrey Khabuev and Oleg Khlystov at the Limnological Institute, Irkutsk, Russia

Exhibited:

- The world precedes the eye, Institute of Contemporary Arts Singapore, Lasalle College of the Arts, Singapore, 2016
- Art Basel Hong Kong, gb agency, Hong Kong, 2017



*A proposal to set CH₄*5.75H₂O on fire (work in progress), 2016*



THE BLIND THREAT (01)

The Blind Threat (01) is a work linked to the project A proposal to set *CH4*5.75H2O* on fire, as the 16mm film stock that constitutes it on a lightbox shows methane hydrate as it burns. Exposing film stock to light underlines its fragility and establishes a parallel with the very subject of the film: a volatile ice compound that may change the balance between the industries of energy. The title is inspired from a chapter of a book about the 'clean revolution' and a metaphor for what we are unable to see.

The Blind Threat (01), 2017
Light Box, 16 mm film stock
105 x 66 x 6.5 cm
Edition of 1 (+ 1 A.P.)



Detail

***The Blind Threat (01)*, 2017**
Light Box, 16 mm film stock
105 x 66 x 6.5 cm
Edition of 1 (+ 1 A.P.)



UNTITLED (JEANS)

In his work, Pratchaya Phinthong primarily focuses on cultural, economic, and sociopolitical value systems.

Untitled (Jeans) addresses the current refugee situation in Cologne. For its 40th Birthday, the Ludwig Museum invited different artists to question the meaning of the museal institution. Pratchaya Phinthong prompted an exchange between employees of the Museum Ludwig and asylum seekers from Guinea, Afghanistan, Morocco and Kosovo. He distributed counterfeit Levi's Jeans from the weekend market in Bangkok in the sizes of the museum staff to the refugees, who wore them until shortly before the start of the exhibition. During the exhibition, the museum staff will use the worn pants, which afterwards will be returned to the refugees.

The artist asks to what extent the sharing and use of a piece of clothing determines and changes its value. Jeans serve here as a symbol not only of the global market for goods, but also of processes of adjustment to unfamiliar social structures and systems.

Aside from a text by Pratchaya Phinthong, the exhibition includes only two plates that the artist was given at a meal with asylum seekers at their home. The objects serve as placeholders for events that took place in the course of the clothing exchange and point to possible developments in the future.



Untitled (Jeans), 2016

Two plates and a text placed on the wall

Exhibited:

-We Call It Ludwig: The Museum Is Turning 40!, Ludwig Museum Cologne, 2016-2017



INTERNAL RHYME

Phinthong produced *Internal rhyme* (2015), a series of drawings, of the inside of his mouth while outside of the house in a Parisian suburb where the political exile Pridi Banomyong (1900-1983) (known for having worked to overthrow the Thai absolute monarchy in the 1930s after studying in France) spent his final days. In front of the house, the artist tried to draw his teeth by guiding his fingers with his tongue, subjecting himself to a form of silence in reference to the threats facing democracy in his country. An homage to those we don't hear, the drawings also refer to the difficulty, if not the impossibility to express oneself distinctly while searching for the right tools, as true according to the artist about the fate of Pridi Banomyong as it is about the current situation in Thailand.

Internal rhyme, 2015

Graphite on paper

Set of 9 unique drawings, Plexiglas frame

Each 28 x 20,5 cm / Framed 60,5 x 80 cm



Detail, *Internal rhyme*, 2015. Exhibited at *Who will guard the guards themselves?*, gb agency, Paris, 2015



SUASANA

Suasana is a counter-relief story of a journey in the deep south of Thailand, of a meeting between the artist and a group of women. Pratchaya Phinthong heard an interview of Anauma Tane who lost her husband and created in the south of Thailand an association with other widows, also victims of terrorism. The region confronts Thailand's ethnic Malay Muslims against the Buddhist-majority state. 9,965 people (from both sides) have been killed from 8.540 blasts since 2004.

Pratchaya Phinthong went to meet these women; their association 'Nam Prik Zauquna' produces several kinds of chilli paste. In Arabic, "Zauquna" means "our taste". What interest the artist is the shift from feeling of loss to the production of something positive that you can share and that awakens you to life.

Suasana (atmosphere, life in Malay) is the result of this experience, the immersion in a far and deep context, a state

Suasana, 2015

Set of 16 exposed films to the light between two plates of plexiglass, framed
116 x 9 x 4,5 cm, each film 6,1 x 83 cm
Unique

Private collection, Paris



of tension with fears and silences, a forbidden journey that the artist took across Thailand. The feeling of uncertainty was such prior to the meetings that upon arriving, Pratchaya Phinthong asked the women to unroll the photo films with undeveloped photos from the travel up to that point, and also to unroll the cirgin photo rolls he had taken there to photograph the women.

After talking with them, the artist ordered chilli paste to be used in his future exhibitions as a vehicle to the informations in order to enlarge the women's social network, helping them achieve economic independence despite their drama.



The emotion of this experience has been translated to an abstract and mute monochrome. Through the process of transmitting an erased memory, the artist attempts to tell the story of the indescribable.

Exhibitions:

- Pratchaya Phinthong, *Who will guard the guards themselves?*, gb agency, Paris, 2015
- The Way Things Go: A Special Curatorial Project with Rirkrit Tiravanija*, Yerba Buena Center for the Arts, San Francisco, 2015



Exhibition view - Pratchaya Phinthong, *Who will guard the guards themselves?*, gb agency, Paris, 2015

WHO WILL GUARD THE GUARDS THEMSELVES?

Who will guard the guards themselves? targets the distance that separates an exhibition in Paris by the artist from his home back in Bangkok as a kind of filter in order to energize the space and time which separates reality from its representation.

Who will guard the guards themselves? is a photograph taken at night by the artist after a military coup on 22 May 2014 and three weeks of army imposed curfew in the Bangkok.

The image is of the storefront of a 7-Eleven-an indicator of global commerce doing business 24/7- which here is seen deserted and, though lit up, closed for business, becoming a symbol of the devastation of daily life brought on by repression.

Who will guard the guards themselves?, 2015

Light box, duratrans and steel frame

Edition of 1 (+ 1 A.P.)

161 x 200 x 9 cm

Collection Pompidou, Musée National d'Art Moderne, Paris



External view, outside Bangkok Cultural Art Center



Internal view, replicating the space of gb agency in Paris

By replicating the exhibition space of a private Parisian gallery in the public arena in Bangkok, and through the use of copying to emphasize the separation between a situation, its interpretation and its transmission, the artist has created a temporary monument which is under surveillance and that explores the capacity of art to play a role in public debate.



Exhibition view - Pratchaya Phinthong, *Who will guard the guards themselves?*, gb agency, Paris, 2015

When the piece was originally shown for the first time as a large lightbox presented in the gallery, the first impression of the work came via images from a surveillance camera shown on an iPad attached to the wall at the entrance of the room.

This mechanism for control also turned out to be ambiguous. The live images were in fact not those of the gallery, but of its 8:10 scale replica that the artist constructed and placed in the very heart of Bangkok, almost exactly a year after the 2014 coup and the imposition of martial law.

Positioned in front of the Bangkok Art and Culture Centre on a square that has become a place for protests and rallies, and an area that is also prone to confrontations and arrests, the replica, sealed from the public offers passersby a glimpse through a glass partition of the light box containing the photograph shown in Paris. While at first inaccessible, this half-real, half-fictional display installed where official institution and public space come together, will subsequently become a mobile exhibition space for university students in Bangkok.

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A proposal to set $CH_4 \cdot 5.75H_2O$ on fire (work in progress), 2013

Pigmentary print on paper framed, set of prints

36 x 44 cm, 40 x 48 x 2,5 cm framed each

Edition of 3 (+ 2 A.P.)



A proposal to set CH₄*5.75H₂O on fire (work in progress)
is the title of nine photographies documenting the burning
of gas hydrate obtained in the expedition on Lake Baikal of
project MHPII-13 by scientists LIN SB RAS (Irkutsk, Russia)
and KIT (Kitami, Japan) on 26 November 2013.

The artist is interested in this potential source of fossile fuel that could eventually replace oil and in the political and ecological questionings that it raises in matter of redefinition of powers. This ice-core compound, unstable when its temperature pass a certain threshold is inflammable when it melts in the presence of oxygen. This is this fragility that the artist wanted to reproduce for his exhibition by recreating a scientific dialogue with geologists.

Various attempts, sometimes unsuccessful, created the different strati of the project. In a system of correspondances, the attempts realized by a scientist in Moscow echoes an artistic form in the exhibition: the quantity of liquid that had been produced during the combustion of methane was poured every morning on the floor and the conversations between the artist and the scientist are diffused in the space through loudspeakers.

A proposal to set CH₄*5.75H₂O on fire (work in progress),
2013
Pigmentary print on paper
36 x 44 cm, 40 x 48 x 2,5 cm framed
Edition of 3 (+ 2 A.P.)



A proposal to set CH₄*5.75H₂O on fire (work in progress),
2013
Pigmentary print on paper
36 x 44 cm, 40 x 48 x 2,5 cm framed
Edition of 3 (+ 2 A.P.)



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A proposal to set CH4*5.75H2O on fire (work in progress),
2013
Pigmentary print on paper
36 x 44 cm, 40 x 48 x 2,5 cm framed
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A proposal to set CH₄*5.75H₂O on fire (work in progress),
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*A proposal to set CH₄*5.75H₂O on fire (work in progress)*,
2013
Pigmentary print on paper
36 x 44 cm, 40 x 48 x 2,5 cm framed
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2013
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*A proposal to set CH₄*5.75H₂O on fire (work in progress)*,
2013
Pigmentary print on paper
36 x 44 cm, 40 x 48 x 2,5 cm framed
Edition of 3 (+ 2 A.P.)



The sculpture as originally found in the streets of Bangkok

SOCIAL SCULPTURE PROJECT

Exploring these exchanges between the collective and the individual, and the intimate and the public, **Social Sculpture Project** is a series of found objects used in Bangkok's streets to guard parking spots. Unwitting, ephemeral sculptures from repurposed items of everyday life, the pieces from **Social Sculptures Project** (2015) reveal a creativity at once spontaneous and under constant rejuvenation in the occupation of the public space.

Social Sculpture project 01, 2015
Rubber tires
60 x 32 x 48 cm
Unique



Social Sculpture Project 05, 2017

Two color polaroids of 8,5 x 11 cm each framed

33,5 x 57,5 x 2,4 cm

Unique



Pratchaya Phinthong

Social Sculpture Project, an ongoing and open-ended series, emerged from the artist's journeys throughout Bangkok and are evidence of the importance Pratchaya Phinthong attributes to modest objects, details of everyday life, and especially to the people.

Social Sculpture Project is a collection of found objects used in streets to save parking spots. 'Unwitting' ephemeral sculptures from repurposed items of everyday life, the pieces from *Social Sculpture Project* reveal a creativity at once spontaneous and under constant rejuvenation in the occupation of the public space. Through equivalence and flux, Pratchaya Phinthong creates an ensemble of tensions between two positions and explores these exchanges between the collective and the individual, the intimate and the public, the functional and not functional. *Social Sculpture Project* questions the status of the artwork as a unique original piece in the representational space of art and as a multiple in real life. The series also reveals the role of the author, as the 'maker' of human exchanges and transgressor of limits between life and art through an almost invisible gesture.



Exhibition view - *Pratchaya Phinthong, Social Sculpture Project*, gb agency, Paris, 2019



Installation detail, *Pratchaya Phinthong, Broken Hill*, Chisenhale Gallery, London, 2013

BROKEN HILL

The *Broken Hill* skull was the first early human fossil found in Africa and provided the primary evidence to support Darwin's theory of evolution, proposing humans as the natural descendants of primates. Discovered by Australian miners in 1921, the skull was taken to London by the British colonial authorities.

Phinthong's interest lies in the replica skull, whose status as a fake is revealed to visitors to the Lusaka National Museum by one of the museum's guides, who, as part of his tour of the collection, narrates the story of the original skull's discovery and its subsequent removal. At Chisenhale Gallery, Phinthong has loaned the replica skull, replacing it with an identical model purchased online. He has additionally invited the museum guide, Kamfwa Chishala, to travel to London for the duration of the exhibition in order to relay the complex history of the skull to visitors, as he does in Lusaka.

The installation also gathered some photo albums of Kamfwa Chishala's experience in London during his journey. The replica of the showcase from the Natural History Museum in London sets the scene of the daily performance of the guide. The transformation of the skull and its display to the status of sculpture, last element behind the scenes, testify and transmit the whole story through its different shifts of actors and places.

Phinthong's often open-ended projects intervene in global social and economic structures and engage directly with geographical and social contexts. He uses established systems of exchange and equivalence – including the conceptual language of art – to highlight the materialisation and dematerialisation of value. Although *Broken Hill* engages with discussion around the provenance of objects, Pratchaya Phinthong is primarily concerned with questions of human agency. The loan of the replica skull is the product of a fragile network of personal relationships across three continents, between individuals in Lusaka, Bangkok and London. By inviting the participation of Kamfwa Chishala, the Zambian museum guide, Phinthong opens the work up to the influence



Exhibition view, Pratchaya Phinthong, Broken Hill, Chisenhale Gallery, London, 2013

of Chishala's own biography and personal subjectivity. The implications of his intervention into the multiple narratives surrounding the 'Broken Hill' skull play out into the future, extending the project beyond its existence as an artwork.

Exhibited:

- Qué es Collegium, Collegium, Arevalo, 2020
- Soleil Politique, Museion, Bolzano, 2014-2015
- Art 45 Basel, gb agency, Basel, 2014
- Pratchaya Phinthong, A piece that nobody needs, lothringer13-halle, München, 2013-2014
- Pratchaya Phinthong, Broken Hill, Chisenhalle Gallery, London, 2013

Press 2013:

- Independent, Out of Africa, the skull and the museum guide, by Simon Hardeman, July Art Monthly, Pratchaya Phinthong, by Eliza Williams, Sept
- African Country, Zambian skull found in London art gallery, by orlando Reade,August 27th
- Time Out, Pratchaya Phinthong, Broken Hill, by Gabriel Coxhead,August
- Le Cool London, Pratchaya Phinthong, Broken Hill by Yvette Greslé,August
- The Guardian Guide, Pratchaya Phinthong, Jeremy Deller, Learn To Read Differently: this week's arts shows in pictures, by Skye Sherwin and Robert Clark,August 9th
- Port Magazine, Broken Hill : Pratchaya Phinthong, by William Kherbek,August 12th
- This is Tomorrow, Pratchaya Phinthong, Broken Hill, by Yvette Greslé,August
- Broken Hill Skull by Regine, We make money not art,August 15th
- Zambia Daily Mail, Broken Hill at Chisenhale Gallery, by Kelvin Kachingwe,August
- Africain words,The 'Broken Hill' skull (Lusaka National Museum collection), Pratchaya Phinthong at Chisenhale Gallery, London, By Katie Reid,August 14th
- LUX; Pratchaya Phinthong, July/August
- Blouin ArtInfo,Top 3 Exhibitions, Pratchaya Phinthong, July Art Lickes, Broken Hill, July
- Wallstreet International Travel, Pratchaya Phinthong. Broken Hill, July



Installation detail, Pratchaya Phinthong, *Broken Hill*, Chisenhale Gallery, London, 2013

Broken Hill explores the status of the replica *Broken Hill* skull in the collection of the Lusaka National Museum, Zambia and the displacement of the original to the Natural History Museum in London, examining how historical narratives are performed through objects.

Broken Hill, 2013

Installation

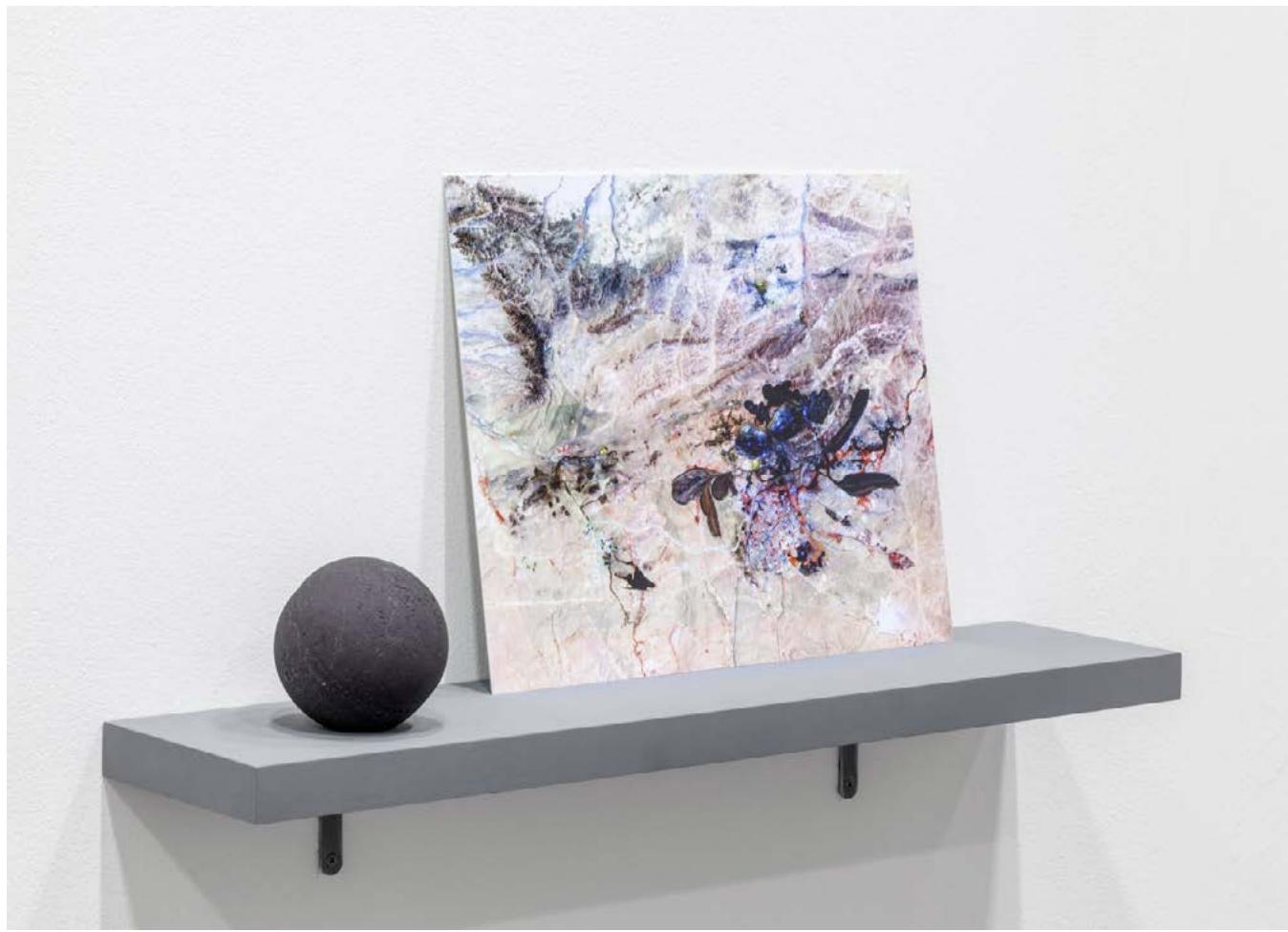
Skull, plinth and case, wooden box, loan form and set of photographies presented in albums.

Wood, metal, glass and lighting system

Plinth : 91 x 46 x 49 cm / Metal stand : 40 cm (h) / Acrylic case: 98 (h) x 46 x 49 cm / Wooden box: 35 x 35 x 48 cm / 1 sheet of A4 loan form on paper / Three photo albums

Unique

Adrastus Collection, Collegium, Arevalo



Installation view

One of Them, 2012

Installation

Shelf, 10 cm diameter ball of Yttrium, inkjet print on A3 paper
mounted on aluminium

Unique

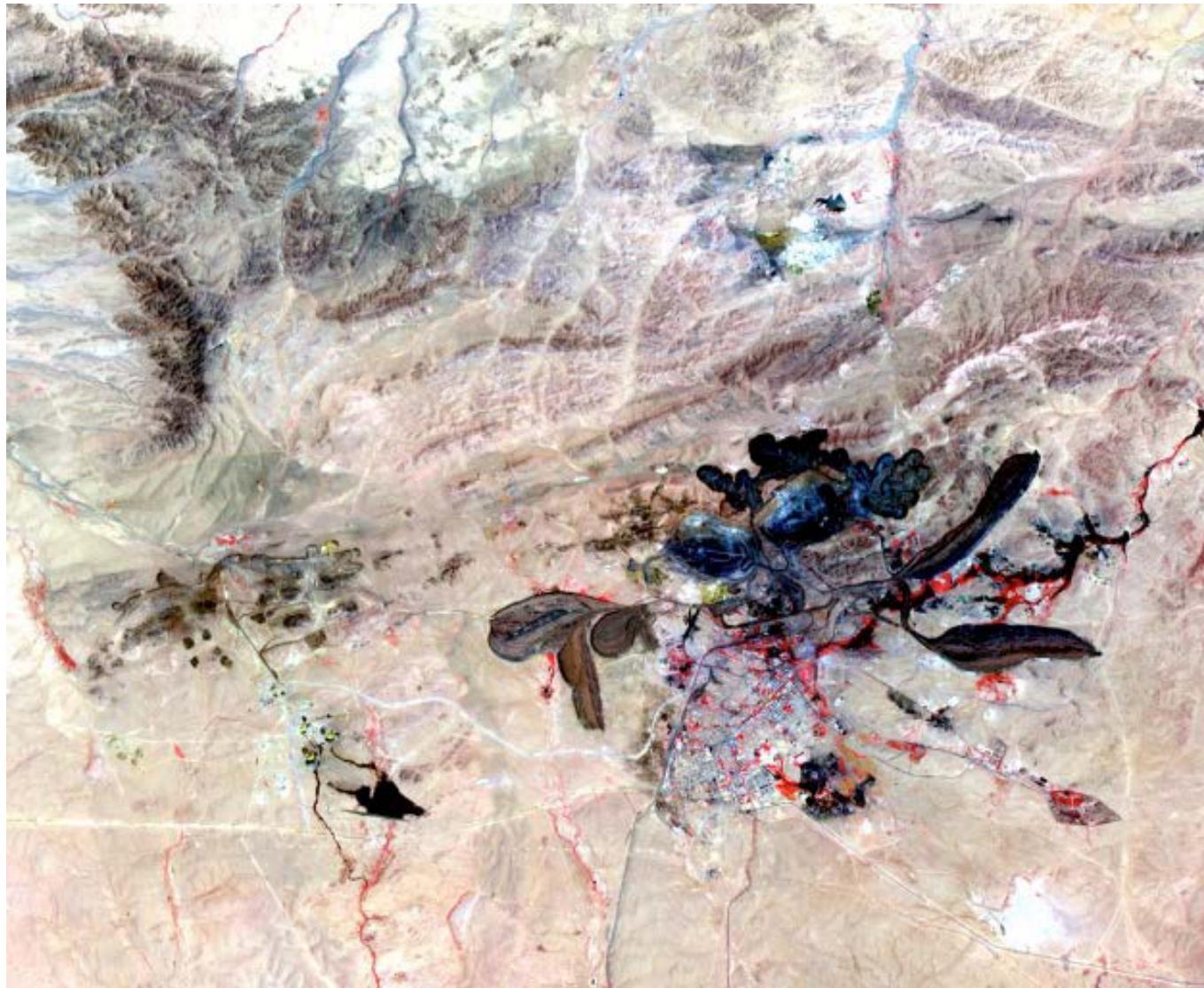
ONE OF THEM

The story of **One of them**, 2012, begins in China, 132 AD, as Zhang Heng presents his mysterious invention, the first known seismometer, to the Han court. Recognised by sources as remarkably precise, Zhang's machine (the exact mechanics of which are no longer known) consisted of a dish on which eight dragon-shaped tubes corresponding to the eight points of a compass had been fixed. Each dragon held a metal ball in its mouth. An earthquake occurring at a distance would cause one of these balls to fall into the mouth of an object in the shape of a toad, thus showing the direction of the coming disaster. Pratchaya Phinthong has recreated one of these balls here but rather than bronze, he has made it with Yttrium, a rare earth element in a group of minerals used in manufacturing high-tech objects: flat screens, batteries, etc.

The People's Republic of China owns more than 90% of the mondial market in rare earth elements and uses this economic power to political ends. Linking an ancient scientific object to a modern technology, the artist gives current economic reality to the work. The sculpture is accompanied by a photograph taken by the global imaging satellite ASTER, run by Japan and the USA. It is an image of the largest rare earth mine in Chinese Mongolia, the Bayan Obo mine. Pratchaya Phinthong plays on correspondences, causing the geopolitical sphere to slide towards the more sensual one of an installation.

Exhibited:

- *Pratchaya Phinthong, gb agency, Paris, 2012*
- *The Monster that is History, Taipei Biennial, Taipei, 2012*
- *Art Basel, gb agency, Convention & Exhibition Centre, Hong Kong, 2017*
- *Soil and Stones, Souls and Songs, Para Site, Hong Kong, 2017*
- *Soil and Stones, Souls and Songs, Jim Thompson Art Center, Bangkok, 2017*



Detail of image taken on November, 2019

***One of Them*, 2012**

Installation

Shelf, 10 cm diameter ball of Yttrium, inkjet print on A3 paper
mounted on aluminium

Unique



Exhibition view - Pratchaya Phinthong, Who will guard the guards themselves?, gb agency, Paris, 2015

In **Untitled (rice)**, Pratchaya Phinthong investigates the political entanglements within Thai society that have brought about the current unstable situation in the country. The world's largest rice exporter, Thailand is in the midst of a political and economic crisis. Two opposing factions - one side dressed in red shirts and the other donning yellow shirts in public manifestations - epitomise this predicament. The "yellow shirts" are an expression of the nationalistic Bangkok bourgeoisie, which supports the monarchy and the military; the "red shirts" represent the peasantry and the rural society of the country, which supports the different populist regimes that have recently alternated in power.

Swept to power in 2011 with the support of millions of rural voters, the populist Prime Minister Yingluck Shinawatra established in early 2013 the so-called 'Rice Pledging Scheme', in which farmers were invited to consign their rice to government stockpiles in exchange of a mortgage paper ensuring them full repayment within three months. Aimed at gaining the political support of the farmers, the scheme injected the agricultural economy with a consistent flow of cash. However, the recent steep decline in Thai rice prices due to the pressure of competitors on the global market, together with corruption within Shinawatra's party, led to the government's failure to raise enough funds for the continuation of the pledging scheme. The suspension of repayment to millions of farmers caused them to miss repayment on their own debts and brought them out onto the streets in protest during late 2013 and early 2014.

In response to these escalating events, Phinthong asked the steirischer herbst festival to use its production budget to buy a rice mortgage from a farmer who was a participant in the pledging program, and who agreed that the mortgage would become an art piece exhibited during the 2014 festival in Graz. Presented as a two-sided framed object, the mortgage document is exhibited at a height precisely corresponding to the amount of rice represented by the loan if it was piled onto the gallery floor. With the barest of means, **Untitled (rice)** thus evokes the complex political and economic processes affecting the lives of millions of people in contemporary Thailand.



Untitled (rice), 2014
Installation

One A4 document in Thai under plexiglass sheet to be translated in the language used while exhibited
Overall dimensions vary with size of room
Unique



Exhibition view - Lothringer13 Halle, Munich, 2013

Year Without a Summer, 2013

Installation
Variable dimensions
Unique piece

YEAR WITHOUT A SUMMER

Pratchaya Phinthong adopts a recurrent method for developing his projects: starting from two distant points, in space or time, his work tries to fill the interval in between. From a tropical region where men produces artificial ice, to the far North Pole where a volcanic eruption had an impact on the now degrading climate. His very intimate connection, usually developed as a physical journey, will create an artistic form. Those measurements will be replayed inside the white cube then, and the memory of a place or a moment will become a piece.

On the internet, Pratchaya Phinthong was alerted about a controversial city project: the Chiang Mai Zoo in Thailand is trying to build a «Polar World». The artist went there pretending to be a tourist. He asked the contractor to get into the troubled building site and took some images from the construction's detail.

The double slide show retales the itinerary of the artist, catching failure and ambiguity of such project, showing the gap between economic reasons for boosting tourism and the reality of the polar animals welfare.

In 2012, we learned that polar bears would not be on show inside the building after all. It was rumored that the building would simply allow visitors to experience similar temperatures to those of the Arctic and the Antarctic; the artist went again to see how it had been re-shaped. This time, he pretended to be an architect wanting to get good shots of the city for a project.

Exhibited:

- The Ultimate Capital is the Sun. Metabolism in contemporary art, politics, philosophy and science*, neue Gesellschaft für bildende Kunst, Berlin, 2014
- Pratchaya Phinthong, A piece that nobody needs*, lothringer13_halle, München, 2013
- 9a Bienal do Mercosul, Porto Alegre, 2013



Above: Exhibition view - Lothringer13 Halle, Munich, 2013

Right: Detail of installation

Year Without a Summer, 2013

Installation
Variable dimensions
Unique

The installation comprises:

- One slide projection (gathering two sets of 35 mm color slide films) with timer control, synchronized in half-second intervals from one to the other. The slides follow the artist's visits to the construction site of the zoo in Chiang Mai, North of Thailand.
- 8 color prints of year signage along the route to Exit Glacier, in Alaska, which documents distance of its recession, from its maximum extent in 1815, to the present. They are mounted as a constellation on the wall.
- Fishing ropes placed on the floor, used on-site for measuring the distance between the signs in Alaska and later used for installing the photographs of the signs at their exact actual distance.





Above: Exhibition detail - Lothringer13 Halle, Munich, 2013

At the other side of the planet, Pratchaya Phinthong went to measure with a fishing line the signs of receding ice in Alaska.

The signs date back to 1815, 1889, 1894, 1899, 1917, 1926, 1951 and 1961 respectively. The receding of ice allows trees to grow year after year. Scientists simply use Dendrochronology, known as «tree rings» dating back to ice-receding periods. But the only recorded instance of a missing ring in oak trees occurred in the year 1816, also known as the «Year Without a Summer».

The Scientists began with the year 1815 because it was the year of major volcanic eruptions of Mount Tambora, in Indonesia that later resulted in worldwide cooling temperature and harvest failure over Alaska and the Northern hemisphere.

Pratchaya Phinthong marked the measurements between signs with lead fishing weights and photograph. Then, he rolled the fishing line, creating a spherical shape.

Wherever the work will be installed, the artist will unroll the fishing line anticlockwise, the line will be looped within the room and each time the mark of each year appears, the photo will be placed up on the wall, until the sphere is finished. The artist will then roll the sphere back to shape again then leave it on the floor.



Installation detail, *Zero Performance, the fragile Beauty of Crisis*, Moscow Biennial, Moscow, 2013

Untitled (wires)

Untitled (wires) consists of collecting pieces of electric wires and peeling off their insulated covers in order to keep the copper conductors to be melted and transformed.

The work happens in two moments:

- The insulating plastic covers of the electric wires become an installation in the exhibition room, with an accompanying caption.
- Copper extracted from the wires is melted to become screws in various sizes. These screws are used for installing the works of other artists who participate in the same show or used as hanging pegs or any other way needed to attach, unite or fasten materials employed in the exhibition depending on the decision made by the team who does the installation.

Untitled (wires) has an open and free form; the piece is not fixed to a specific event or attached to one particular subject but can be reactivated in other contexts.

Exhibited:

- And I laid traps for troubadours who get killed before they reached Bombay, Clark House Initiative, Bombay 2014
- Zero Performance, the fragile Beauty of Crisis, Moscow Biennial, Moscow, 2013
- Art Basel, gb agency, Basel, 2012
- ArtAids, You are not Alone, BACC, Bangkok, 2012

Untitled (wires), 2012/2013

Installation

Variable dimensions

Series of unique pieces



Untitled (wires), 2012/2013, process details and installation view at ArtAids, You are not Alone, BACC, Bangkok, 2012



Exhibition view, Pratchaya Phinthong, gb agency, Paris, 2012

Untitled (no work), 2012 is a pile of paper laid on the ground, made up of forms stolen by the artist from the French Embassy in Bangkok. The form, to be filled out by all Thais entering France, contains a declaration of honour not to carry out any professional activities while in the country. If in other artworks, Phinthong places a linear story in perspective, in **Untitled (no work)** time suddenly becomes more immediate and immediately autobiographical. The act of placing the form inside a Parisian gallery reminds us of current social crisis and reveals the fragile position in which the artist finds himself in the face of fear and state bureaucracy.

Untitled (no work), 2012
Stack of copies of A4 paper
Unique



A piece that nobody needs gives symbolically, its sense and scale to exhibition's time. A white sheet of paper attached to the wall, it is a marker, a mould in which the time of the exhibition will leave its trace: impeccable at the exhibition's opening, the paper (specifically chosen by the artist for its reactivity) is destined to be transformed with exhibition's time. Like a time capsule, the work will reveal itself.

A piece that nobody needs, 2012

Blank A3 paper which has been attached on the wall during a whole show and encapsulated in a museum box system
29,7 x 42 cm, framed 50 x 39 x 5,8 cm
Unique



Views of trials of one model of the Phinthong traps

SLEEPING SICKNESS

Trap designs under the test in the field - Epsilon Trap and preliminary results of performance assessment of a new tsetse trap.

The new tsetse trap reported here will better be named after the designer and be referred to as the “Phinthong trap”. However, for now before permission is sought from him to refer to it as such, it will be referred to as “new trap”. The trap is a modification of the Epsilon trap (commonly used in Zambia) designed mainly to reduce deployment time. It quickly unfolds itself to a two dimensional shape immediately upon removal from the bag. Stretching the corners outwards, it unfolds into a three dimensional design only requiring pegging down to use it.

The following are the main differences noted with the Epsilon trap:

- a) The general shape of the trap is higher vertically with rectangular and curved edges.
- b) Unlike the Epsilon trap, the top is covered with a centrally zipped black netting which forms a chamber with the cone netting attached to the main body, in which, presumably, tsetse is trapped after entering through the mouth on the top of the cone.
- c) Also, unlike the Epsilon trap, the horizontal stage at the roof of the mouth is attached at the back of the trap.
- d) The height of the mouth is higher from the ground than the Epsilon trap.
- e) The Phinthong trap does not require guy ropes when pegging it down.



Installation detail and view, 2012 dOCUMENTA (13), Kassel, 2012

Sleeping Sickness (2012) consists of two tsetse flies on a simple white plinth. Apparently sleeping, the two insects seem identical, but in fact, they are a fertile female and her sterile consort. Phinthong's project continues beyond the visible work originally developed for the Documenta 13 in Kassel and delves into the field of Africa's deadly epidemic disease and possible ways to control it. The artist studied this subject on an extensive research trip in Ethiopia, Tanzania, and Zambia, the central areas of the experimental quest for ecological and sustainable measures against tsetse flies, which every year infect and kill thousands of people with sleeping sickness.

Together with local experts, Phinthong invests in simple, inexpensive traps with which tsetse populations can be monitored and effectively controlled as a possible alternative to the method of sterilizing male flies by irradiation. Gathering together an artistical institution in Europe, its topic and financial founding, with a public health reality in Africa, the artist plays with the notion of correspondence between reality and its representation, shifting from one economy to the other.

Sleeping sickness, 2012

Installation composed of a couple of tsetse flies presented on a marble block under glass, over a plinth
170 x 50 x 50 cm
(marble block 48 x 48 x 4 cm and glass 50 x 50 x 50 cm)
Unique

Private collection, Italy



Installation View, *Sleeping Sickness*, 3eme édition des Ateliers de Rennes, Biennale d'art contemporain, La Criée, Centre d'Art Contemporain, Rennes, 2012

password: **gbagency**

To create this work, Pratchaya Phinthong worked from a promotional film about the eradication of tse-tse flies by means of nuclear technology. Having the original time-code of the film, the artist chose to erase the images and to replace them by the script retranscribed in subtitles. The images having disappeared, only the words and the sounds offer the possibility of representing the epidemic and its consequences. This movie of campaign brings to mind images from the history of the fight against insomnia.

Tsetse Eradication Campaign, 2012
Video (PAL)
Duration 24'50
Edition 3 (+ 1 A.P.)



Installation View, *Sleeping Sickness*, 3eme édition des Ateliers de Rennes, Biennale d'art contemporain, La Criée, Centre d'Art Contemporain, Rennes, 2012



***Lines of the hand*, 2012**
C-print on paper, framed
21,3 x 29 cm, framed 23,2 x 31,8 x 2,7 cm
Edition 5 (+ 1 A.P.)



Pratchaya Phinthong asked to Vichai Malikul, a scientific illustrator, to participate to his project on sleeping sickness.

His contribution was an original drawing representing a sterilized fly. The drawing details with big precision the fly's head endowed with a trunk stinging, called a proboscis, and through which the animal transmits pathogenic agents.

This processual artwork around the sleeping sickness spreaded in sub-saharan Africa through the installation of 500 traps for tsetse flies.

The sale of this edition will be used to fund the continuation of the project sleeping sickness.
Coproduction: La Criée, Rennes

Untitled, 2012

Framed pigmentary print on Arches paper
25,4 x 29,2 cm, framed 53 x 50 x 3 cm
Edition of 35

ALGAHEST



Installation detail - Pratchaya Phinthong, gb agency, Paris, 2012

The installation **Algahest**, 2012 represents the planet Kepler 22B through a movable window. The image of the planet is drawn by an illustrator employed by NASA and reproduced here by the artist Pattara Chanruechachai. As one turns the window frame, a landscape of sand, air and water (elements necessary for all forms of life) slowly slides down, reconstituting itself.

We know little about K-22B, other than the possible presence on its surface of water in a liquid state, which could mean a chance of finding lifeforms. NASA, having recently published a illustrator's view of the planet (not far from the image of our Earth), has decided to communicate its scientific advances through someone's subjective imagination. For Pratchaya Phinthong, this image of a future world recalls our prehistoric past. **Algahest** represents the way memory is constituted through different cultural, collective and personal filters. The title of the installation alludes to a universal solvent capable of reducing every body to its base matter. This process, consisting in passing from one form to another, is close to the artist's train of thought.

Exhibited:

- Pratchaya Phinthong, *A piece that nobody needs*, lothringer13-halle, München, 2013
- Pratchaya Phinthong, *Algahest*, gb agency, Paris, 2012.

Press:

Pratchaya Phinthong at gb agency, Julie Crenn, Art Press 394
Sinnsucher, Die theoretisch überfrachteten Installationen des thailändischen Konzeptkünstlers Pratchaya Phinthong in der Lothringer 13, Süddeutsche Zeitung; Evelyn Vogel, 10. December 2013

Algahest, 2012

Movable window reset in a wall, containing sand, water and air inside, to perceive a large acrylic on canvas through it.
Overall dimensions vary with installation
Unique

Collection SAM, Singapore Art Museum, Singapore



Installation detail - Pratchaya Phinthong, gb agency, Paris, 2012

GIVE MORE THAN YOU TAKE



Exhibition view, *Donne plus que tu ne prends*, C.A.C, Centre d'Art Contemporain, Bretigny, 2011

Tod tee sweden mend thung mor-chit: the title of this work uses a phonetic translation from Thai, a formula used for karaoke to allow even those who do not speak the language to pronounce the verses. Pratchaya Phinthong spent the summer of 2010 in Swedish Lapland, a province in northernmost part of the nordic country, where he was hired as a seasonal wild berry picker, sharing the living and working conditions of other labourers brought in from Thailand.

At the end of each labouring day, Phinthong would send a text message to Pierre Bal-Blanc, director of the CAC Bretigny who had invited him for a project, indicating how many kilos of berries he had picked that day and asking him to accumulate the same weight in various objects. The result is a sculpture that changes according to the formal choices made by the curator responsible for the exhibition, who has to decide which materials to use as well as their arrangement in space.

In Bretigny, Pierre Bal-Blanc chose objects destined to be thrown out. In the case of an exhibition in Bergamo, the curator Alessandro Rabottini translated the 549 kg of berries picked by the artist into the equivalent amount of earth excavated for the foundation of the extension of the new Museum of the Carrara Academy, which is currently closed to the public for restoration. Aside from the symbolism of regeneration implicit in the decision to use earth, the work constitutes a reflection to the fact that no part of reality, from the natural environment to the exhibition space, can be considered 'neutral' with respect to the implications of economics and power.

Give More Than You Take, 2010

Installation with a wooden tower and variable elements
Unique
Private Collection

-Tod tee sweden mend thung mor-chit, 2010

Diverse objects arranged by Pierre Bal-Blanc, 506 kg,
Variables dimensions
Unique



Exhibition view, *Donne plus que tu ne prends*, C.A.C, Centre d'Art Contemporain, Bretigny,



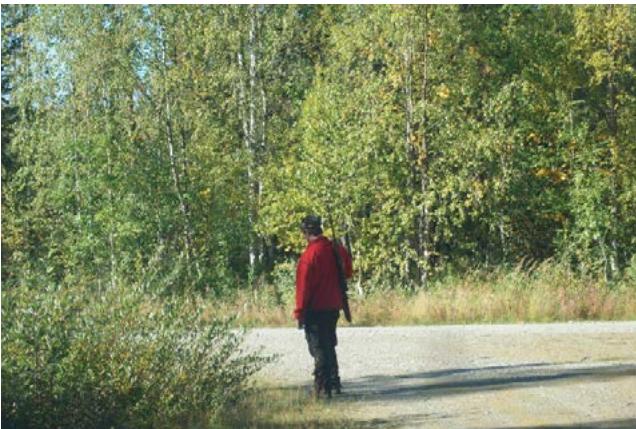
Detail of armed guard in Lapland, Sweden, in charge of 'protecting' the lands and preventing the workers from leaving

The title of the work **Allemansträtten** refers to the 'right of public access' that is part of swedish law, guaranteeing that everyone can cross public and private natural spaces to pick wild flowers and fruits.

During his time as a berry-picker in Lapland, Phinthong witnessed the way in which zones are patrolled and controled by armed civilians acting as guards to plantations, actively menacing people under the excuse that they protect a land that is, by law, of public access.

The artist stated: 'when I dismantled that tower the only thing I had in mind was to get it out of there before we encountered any problems. There is an infinite availability of lumber in the world to construct thousands of towers, but my only thought was that of feeling a little safer from the shooting for which it could no longer be used'.

Allemansträtten, 2010



The exhibition **Give More Than You Take** takes nature as a symbolic space of economic and political tensions, and as the terrain in which global changes are made visible in everyone's daily life. Rather than being a metaphor for the ideal and uncontaminated, nature reveals itself to be the space of eco-nomic and political division, of the flow of goods and people, of transit and transformation. The exhibition is also an invitation and tribute to the sentiment of sharing, which the artist lived throughout his experience as a berry picker.

Images taken by Pratchaya Phinthong during his work in Swedish Lapland in 2010.

Pratchaya Phinthong 'gives more than you take'

Pratchaya Phinthong

Bonjour pierre, i hope u are fine, i am sorry i have not been contacting u recently because i've been settled up myself to society here at the camp which i already been here a week, been picking berries from early morning till late everyday. It's really hard job but amazingly fun. I am in a group of ten people in a small box, starts 4am till 7pm and have to sell picked berries everyday. Anyways i feel really good and been working out some ideas which i can later tell u, but there is no internet here at the camp, i could have chance to ask at the camp owner's office once a week or so. But if u do need me email please also notice me by sms. Please kindly contact me via mobile phone. And i will send a numbers of me for everyday kilo of berries i pick. I am sorry again to leave u this early message. Hwy. Pratchaya

Hi pierre, how are u? Have ever receive q previous sms from? Hope u find. Pratchaya

Pierre Bal-Blanc

Bonjour !!! I am reassured to hear from you and happy that you enjoy your new job. It sounds quite hard but the early morning light in the north should be nice.

What are your plan tell me what I can do for you and how much I have to pay attention for each kilo of berries ;D) hierez Pierres

Pratchaya Phinthong

Bonjour! I am considering the kilos transfise to a piece which corresponding to what my everyday practice (each with the workers toward the idea of what it so-called 'allmärsrötter' about common right of access in sweden that allow to walk through others property, land, forest pick mushrooms berries etc...Also camping as long as u don't harm people and nature. I want to invite u to take part of dialogue. I'd like to ask u to organize a collection of useless Swalexx objects, waste,recycle or leftover items, condiments packages from supermarket if u wish, etc in respectively corresponding to great amount of kilos i've picked at the end. You are freely to (re)arrange them during the period of the exhibition. Another piece i am thinking is to steel a shooting hidden tower in a deep forest, as it will be taken out pieces and u are free to organize them as well. Please kindly let me know how u feel..
Pratchaya

12.82.(8kg) 13-18kg 14-16kg 15-14kg 16-8kg 17-31kg 18-18kg 19-11kg 20-13kg
21-2kg. Pratchaya

Pierre Bal-Blanc

Well received your message and strongly interested to start the dialogue. Ready to collab with the team the amount of useless objects soon as we received from you the daily quantity. We start with the first list.

We will first store the material in a corner of the exhibition space even if there is a show. Then I understand that we have to display for the show and re arrange but in following with parameter?

Concerning the tower do we have to provide a transport from the lead to us?

I have got a msg from joathan do you need the address?

Take care and good work Pierres

thank you for your collaboration, i am happy you interest in the project, regarding the tower i will need them to inspire and then would be arranged with you to paris later. I don't need camera just more that time i thought they might have good one tomorrow. And today is 11kg. Xpratchaya

Brant theo so much you work so much we have to :)

Pratchaya Phinthong

Hi p. I do need inspire to buy me a harddisk for every day archive. Could u please manage payment with joathan?Xpratchaya

I contact joathan on tuesday and let you know p

News: a bear killed a thai worker , he was found several parts of body yesterday. It happened 50km away from my camp. Kg: 15 today. Pratchaya

20kg

Detail of communications between Pratchaya Phinthong and curator Pierre Bal-Blanc as Phinthong was working as a berry-picker and reporting back to the Centre d'Art Contemporain, Bretigny the weight of the berries he picked. Phinthong also describes aspects of his life with the workers.



Installation view, *Pratchaya Phinthong: Give more than you take*, GAMEC, Bergamo, 2011



The words on the wall are the transcription of the text messages that Pratchaya Phinthong and Pierre Bal-Blanc exchanged while the artist was working in Lapland. The sequence of text messages was transcribed on the wall by Alessandro Rabottini.

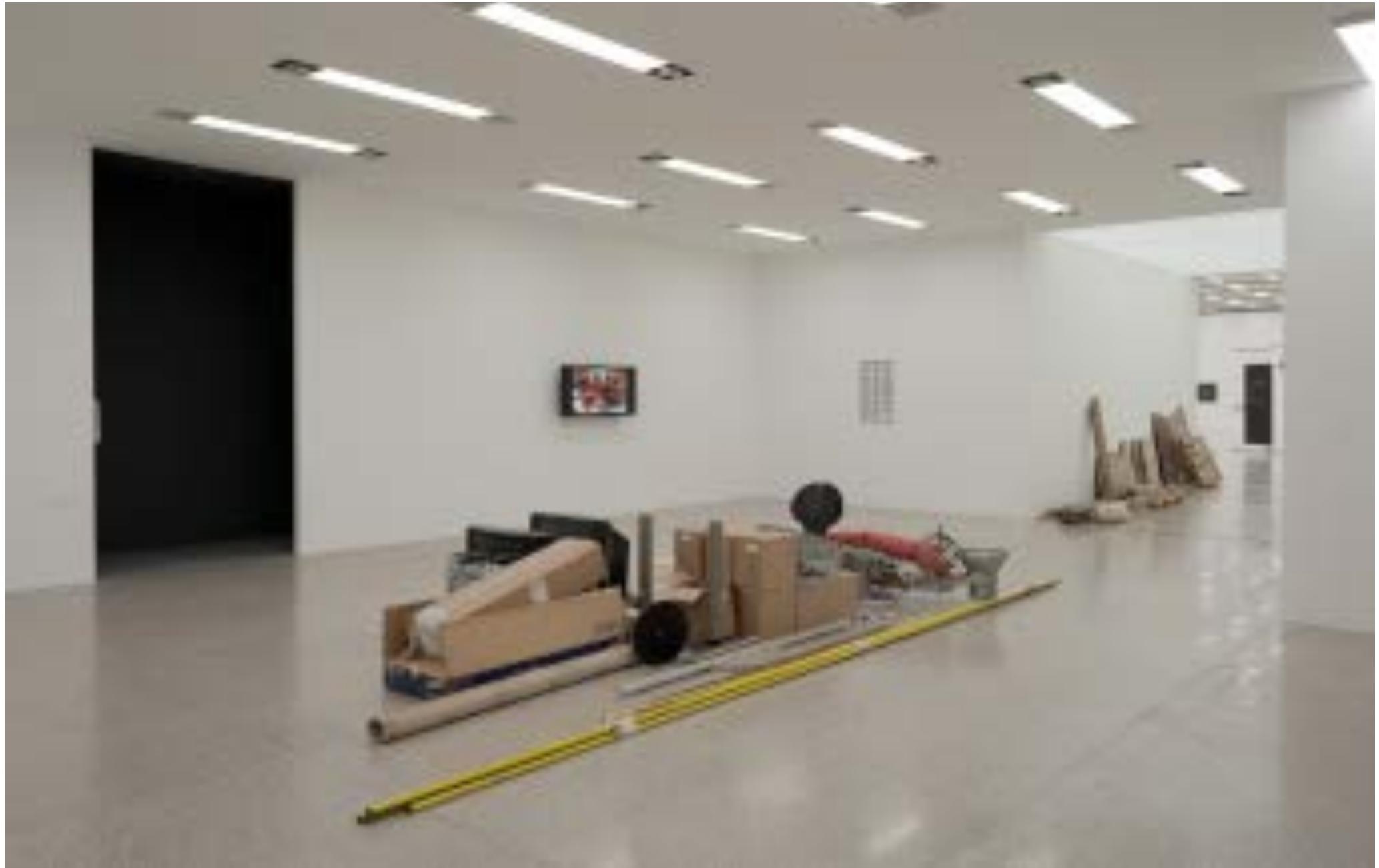
Installation detail, 'Pratchaya Phinthong: Give more than you take', GAMeC, Bergamo, 2011

Exhibited:

- Time of Others*, Museum of Contemporary Art, Tokyo, Gallery of Modern Art, National Museum of Art, Osaka, Singapore Art Museum, 2015
- and Materials, and Money, and Crisis*, MUMOK, Museum Moderner Kunst Stiftung Ludwig, Wien, 2013
- Rethinking of Protocols-Us and/ As Institutions*, Times Museum, Guangzhou
- APT7, 7th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Gallery of Modern Art, Brisbane, 2012
- Pratchaya Phinthong, Give More Than You Take*, GAMeC, Galleria d'Arte Moderna e Contemporanea, Bergamo, 2011
- Pratchaya Phinthong, Give More Than You Take*, CAC, Centre d'Art Contemporain, Brétigny, 2010

Press:

- 2014, Artforum 'and Materials and Money and Crisis', by Nuit Banai
- 2013, Art Monthly, Pratchaya Phinthong, by Eliza Williams, Sept
- Kaleidoscope, The Asia Conversation Pratchaya Phinthong with Nick Warner
- 2012, 'APT7, 7th Asia Pacific Triennial of Contemporary Art', Queensland Art Gallery, Gallery of Modern Art, Brisbane
- 2011, Art-Domus, An art report from Bergamo, Eldorado: Pratchaya Phinthong, by Vincenzo Latronico, July
- Flash Art, Pratchaya Phinthong, Mi fido di te!, by Gabriele Francesco Sassone, Issue # 295, Luglio-Agosto-Settembre
- Frieze, Luxury consumption and low-cost production; labour, exchange, weight and money by Barbara Casavecchia, Issue # 143, Nov-Dec
- Mag#3, Piu di quel che prendi, Eva Fabris talks to Pratchaya Phinthong, Magazine d'Arte Della GAM, Galleria Civica d'Arte Moderna Contemporanea Di Torino, Issue # 3, November-April
- 2010, Kaleidoscope, When Everything Flows, by Alessandro Rabottini, Issue # 9, Winter



Installation view, *and Materials, and Money, and Crisis*, mumok, Vienna, 2013



'APT7', 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Gallery of Modern Art, Brisban, 2012



'Rethinking of Protocols-Us and/ As Institutions', Times Museum, Guangzhou, 2013



Installation view, *Time of Others*, Museum of Contemporary Art, Tokyo, 2015



Installation view, 'Time of Others', National Museum of Art, Osaka, 2015



Installation view, 'Time of Others', Singapore Art Museum, 2015



DON'T KUBEBA (DON'T TELL THEM)

Don't Kubeba (don't tell them) started in 2011 in Zambia. "I heard a story from a Thai filmmaker Jakrawal Nilthamrong, who went to Zambia. He remembered about the story of 'an antique object' displayed at Lusaka Museum from a museum guide; the crucial part in the story was that the object was an imitation and he believed the original was in a museum in London long time ago. I kept thinking about the story ever since. One year after I asked Jakrawal for his zambian local filmmakers who had been working for his film to do another film about this 'unknown object', I was interested in making a work from scraps and construct it with others, but also it was an excuse for traveling".

It is the occasion to question a delicate present when Pratchaya Phinthong decides, on a rumour, to make an investigation in Zambia: a guide of the Lusaka Museum is apparently telling visitors that the most prestigious object on display is a copy, the original being in the London Natural History Museum. The artist takes this to develop his project. He asks a director in Lusaka to tell the story of the «Broken Hill skull», or «Kabwe Skull» (dated between 300,000 and 125,000 years old) a relic from an ancestor of Homo Sapiens discovered in a mine in Rhodesia in 1921 and sent to London ever since. Zambia having been dispossessed of this treasure of humanity, the artist has preferred to remain outside such a memory and delegate its telling to the chief cameraman, Musola Catherine Kasekati. The video installation **Don't kubeba (don't tell them)**, 2012, is made up of two films: one made by the chief cameraman and the other one by the artist himself. In the first, Pratchaya Phinthong has nothing but a walk-on part; in the second, he realizes the filming. Appropriating the artist's idea, the chief cameraman reappropriates her own history. The artist orchestrates a double vision of the same thing. This video installation is a kind of introduction for a project the artist did later that year at the Chisenhale Gallery in London.

password: gbagency

Don't kubeba (don't tell them), 2012
Video installation with two color digital films
Durations: 12 min 40 and 2 min 34
Edition 3 (+ 1 A.P.)



Above: The finalized work
Left: Progression of the stack of banknotes as the exhibition developed

WHAT I LEARNED I NO LONGER KNOW; THE LITTLE I STILL KNOW, I GUESSED

A sculpture made of Zimbabwean Dollars (ZWD) banknotes, at the time the world's most devalued currency, with a single banknote reaching the value of 50 trillion ZWD.

To do this piece, the artist exchanged 5 000 euros he earned from recent years to ZWD, setting up a system of recollection and exchange with people in Zimbabwe. Banknotes were sent in Paris in different badges and displayed as a growing stack of banknotes on the floor, materializing the process of completion of the work. The form/appearance of this sculpture evolved during the time of the show.

Exhibited:

- The Generational, New Museum Triennial, New York, 2012
- How to Work, Kunsthalle, Basel, 2011
- Until it Makes Sense, Kadist Art Foundation, Paris, 2011
- Permanent Mimesis, an Exhibition on Realism and Simulation, GAM, Torino, 2010
- Pratchaya Phinthong, What I learned I no longer know; the little I still know, I guessed, gb agency, Paris, 2009

Press:

- Flash Art, Oct, Pratchaya Phinthong at gb agency, 2009
- Mousse Magazine, Issue # 26, 'Pratchaya Phinthong' by Raimundas Malasauskas, 2010
- Exhibition Catalogue 'Permanent Minesis, an Exhibition on Realism and Simulation', GAM, Torino, 2010
- Flash Art, review online # 295, 2011
- Exhibition catalogue, 'The News of the Day, The Problems of the Hours', Bangkok University Gallery, Bangkok, 2011

What I learned I no longer know; the little I still know, I guessed, 2009

Stack of Zimbabwean Dollars banknotes

100 x 100 cm

Unique

Kadist Art Foundation Collection, Paris



THE COUNTING PIECE

Intrigued by the notion of value and exchange, Pratchaya Phinthong invested 5,000 Euros he had earned from the sale of some previous works, into the creation of a new piece, ***What I learned, I know longer know; the little I still know, I guessed***, 2009, based on his research about the world's most inflated currency - at the time, the Zimbabwean dollar. Phinthong's research led him to a man who sells Zimbabwean banknotes on eBay and through their exchanges of money, the 5,000 Euros transformed into a work, taking the form of a stack of a billion and a trillion ZWD dollars.

Two years later, Pratchaya Phinthong wanted to include the piece, which was acquired by a private foundation, in a recent exhibition at the Bangkok University. However the work could not be brought to Thailand due to the country's customs regulations that prohibit the importation of money, even if the bills compose a work of art. This unusual bureaucratic circumstance, layered further by the work's current location in a art storage facility in Geneva –a well-known tax haven–, compelled the artist to think of an alternative way to present the concept of the piece: Phinthong asked that the bills be counted from Geneva by a professional money counter working in a bank, the result of the laborious counting is printed onto the sheet of paper that resembles the size of the original stack, forming the the work ***The Counting Piece (What I learned, I no longer know, the little I still know, I guessed, 2009)***, 2011.

Exhibited:

- Independent, gb agency, New York, 2011
- Pratchaya Phinthong *The News of the Day, the Problem of the Hours*, Bangkok University Gallery, Bangkok, 2011.

The Counting Piece (What I learned, I no longer know, the little I still know, I guessed, 2009) 2011 Press:

Ink on paper, plexiglas sheet -Flash Art online, n°295, 2011

100 x 100 cm

Edition 5 (+ 1 A.P.)



Port Franc Genève 17.01.2011

Coupures	nombre 1/8 effectivement calculé	Nombre total	
1	23	184	184
5	20	160	800
10	25	200	2,000
20	472	3776	75,520
50	14	112	5,600
100	73	584	58,400
500	675	5400	2,700,000
1000	943	7544	7,544,000
5000	41	328	1,640,000
10000	171	1368	13,680,000
20000	44	352	7,040,000
50000	91	728	36,400,000
100000	938	7504	750,400,000
200000	955	7640	1,528,000,000
250000	40	320	80,000,000
500000	873	6984	3,477,000,000
750000	150	1200	900,000,000
1 million	26	208	208,000,000
5 millions	2	16	80,000,000
10 millions	2985	23880	238,800,000,000
25 millions	79	632	15,800,000,000
50 millions	1062	8496	424,800,000,000
100 millions	149	1192	119,200,000,000
200 millions	7	56	11,200,000,000
250 millions	124	992	248,000,000,000
500 millions	59	472	236,000,000,000
1 milliard	8	64	64,000,000,000
5 milliards	65	520	2,600,000,000,000
10 milliards	22	176	1,760,000,000,000
20 milliards	6	48	960,000,000,000
25 milliards	2	16	400,000,000,000
50 milliards	67	536	26,800,000,000,000
100 milliards	9	72	7,260,000,000,000
10 billions	104	832	832,000,000,000
50 billions	104	832	4,160,000,000,000
100 billions	20	160	1,600,000,000,000

Exhibition View and detail of *The Counting Piece (What I learned, I no longer know, the little I still know, I guessed, 2009)* 2011 part of Pratchaya Phinthong *The News of the Day, the Problem of the Hours*, Bangkok University Gallery, Bangkok, 2011.



ALL IS DUST

All is dust is composed of two handmade gold leaf forms made according to the traditional Thaï technique of hammering more than 4,000 times many pieces of 99.6 karat of gold in order to create the finest, thin gold leaves.

The leaves were collected and patched again into two concentric forms of gold with a 45 cm diameter.

All is dust was the artist's proposal for an exhibition of works that contained potential changes. After asking Thaï artisans to envision a size in gold that could retain the finest thickness, but that could also allow for someone to remove the form from the paper that encloses it, they decided upon a diameter of 45 cm.

The artist subsequently sent the two gold leaf forms to the curator and invited the curator to "reveal" the piece in the exhibition space, by opening up the folded paper which enclosed it. The curator or the collector is free to decide how to install / show the piece. For Pratchaya Phinthong two different gestures of delegation create an endless reformulating dialogue which is the aim of his, and this work.

Exhibited:

- Papier avec lune*, Le Quartier, Quimper, 2011
- Art Basel, gb agency, Basel, 2012
- FIAC, gb agency, Paris, 2016
- Corner, in between and beyond*, Norma Mangione Gallery, Torino, 2017

All is dust, 2011

Two gold leaf forms encased in paper 45 cm diameter
Series of unique pieces



Four color photographs of meteorites sliced and polished as
mirrors, reflecting the sky where they came from

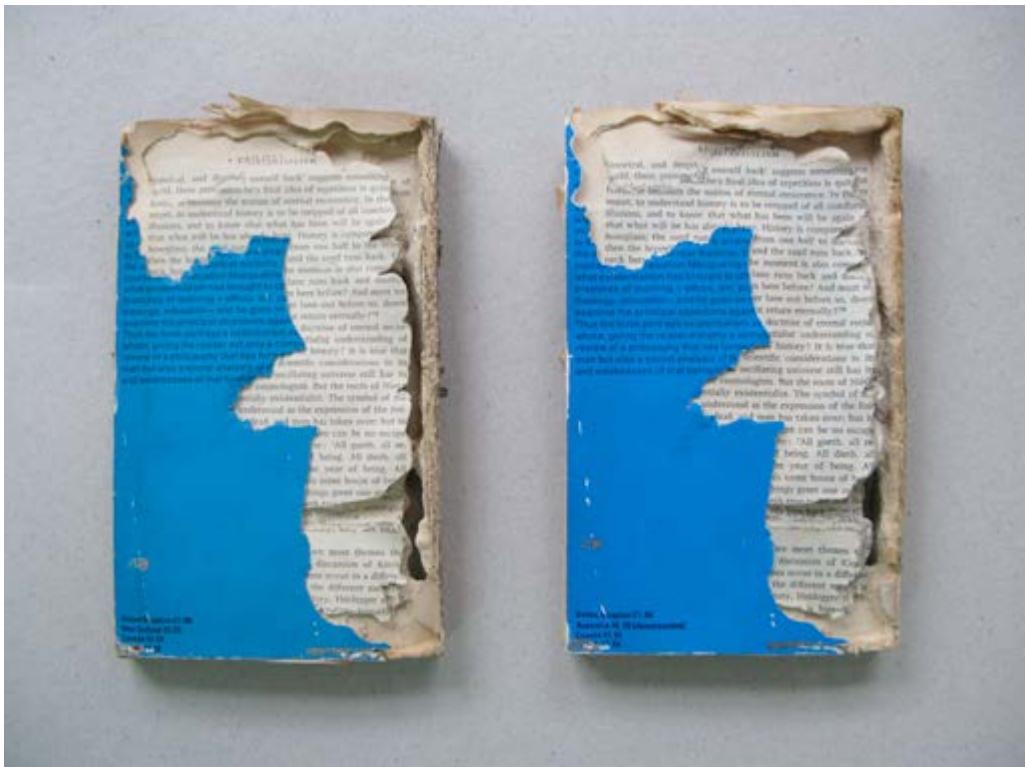
Untitled, 2009

Four color photographs, Lambda print
25 x 37,5 cm / with frame: 42,5 x 55,5 cm
Edition of 3

Private Collections
FNAC, Fonds National d'Art Contemporain, Paris



Exhibition view, '*My body hold its shape*', Tai Kwun Contemporary, Hong Kong, 2020

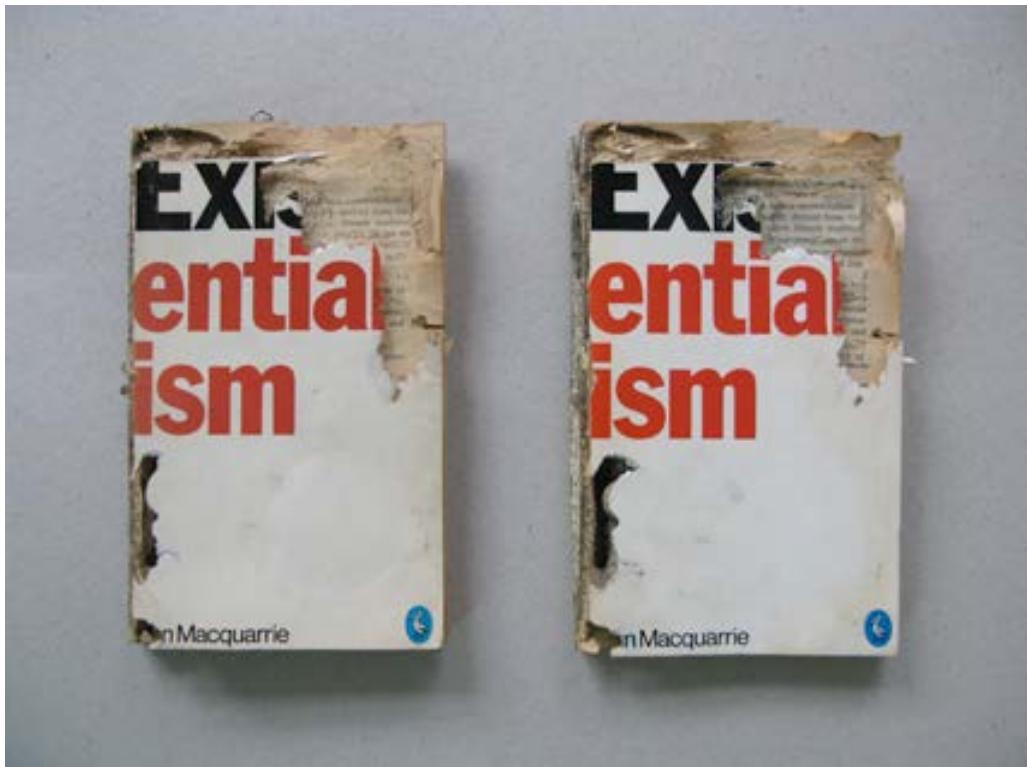


My brain or my stomach, 2008

Two copies of the book "Existentialism" by John Macquarrie, 1976, two panels of Plexiglas 21 x 24,5 x 1 cm
Unique

Private Collection, Paris

The first book was destroyed by termites and the second was made by the artist as a replica of the first one.



"My work is seen sometimes as being about memory and the uses of repetition, and transformation in various forms. A book damaged by termites is a persistent form of representation of what it means to be invisible, in the copy and the original."

Exhibited:

FIAC, gb agency, Cour Carrée du Louvre, Paris, 2008

Press:

Frieze, Issue #143, Luxury consuption and low cost production, labour, exchange, weight and money by Barbara Casavecchia, 2011

Mousse Magazine, Issue # 26, Don't Tell his Mother About This, By Raimundas Malasauskas, 2010



My brain or my stomach, 2008

Two copies of the book "Existentialism" by John Macquarrie,
1976, two panes of Plexiglas 21 x 24,5 x 1 cm
Unique

Private collection, Paris



Above: a gallery assistant shows a group of visitors the fake banknote
Left: Detail of the fake banknote



DEMONSTRATIONS

Demonstrations is a performance that deals with the circulation of value and objects. The artist used the production budget he had for an exhibition to buy a couple of counterfeit 1,000 Thai baht notes from farmers, who were in turn cheated by politicians when they were hired for several recent demonstrations in Bangkok and paid with fake bills.

In the exhibition room, there is a caption note explaining that one can view the work after requesting it from the gallery or museum attendant. The note is in his/her wallet and will be exhibited upon request. The money demonstrates a chain of distribution in reverse, exposing how the illusion of value motivates politics and transplanting this logic to the exhibition space. As Thailand lives an age of turmoil and conflict, the artist also reflects on the media's capacity to manipulate the notion of value and indeed the reality of value exchange.

Exhibited:

- United We, Stroom den Haag, The Hague, 2013
- It is what it is. Or is it?, Contemporary Arts Museum, Houston, 2012
- Pratchaya Phinthong and Ryan Gander, Art Nova, gb agency, Art Basel Miami Beach, 2011
- How to Work (More for) Less, Kunsthalle, Basel, 2011
- Room, Osage Gallery, Hong Kong, 2008
- Live, Frieze Art Fair, London, 2018

Press:

- Mousse # 26, Pratchaya Phinthong, Don't Tell His Mother About This by Raimundas Malasauskas, 2010, page 222
- A Ready made Remade, Even, Again, Dean Daderko, Mousse 36, 2012

Demonstrations, 2008

Performance

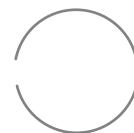
Caption and fake Thai baht bill shown upon request
Unique



View from Frieze 2018, Live section

During Frieze 2018 for Live section, Pratchaya Phinthong developed a piece initiated in 2008. The work started from a rumor on the ex-prime minister in Thailand who was paying poor people to protest in the streets with fake bahts.

Demonstrations is dealing with the circulation of value and object. The artist used the production money he had for an exhibition to buy a couple of counterfeit 1,000 Thai baht notes from farmers, cheated by politicians when they were hired for several recent demonstrations in Bangkok and paid by fake bills. The money will be demonstrated reverse chain its circulation of how it has been valued and used, exposing how politic has been motivated certain value on people.



***Demonstrations*, 2008**

Performance

Caption and fake Thai baht bill shown upon request
Unique



Exhibition view, *Pratchaya Phinthong, If I dig a very deep hole*, gb agency, Paris, 2007

SELF PORTRAIT

Self Portrait is a wall text composed of the sentence “PLEASE DON’T TELL MY MOM, I SMOKE.” to be realized each time in situ by the means of a vinyl.

Pratchaya Phinthong asks the collector/the curator to choose the appearance (with his own choice of typography, of dimensions and scale) of ‘Self Portrait’.

With the delegation of the work’s formal presence, Pratchaya Phinthong also transfers his secret, and his pledge, to its new owner.

Exhibited:

-*Pratchaya Phinthong, If I dig a very deep hole*, gb agency, Paris, 2007

-*Hypotheses for the Self-portrait*, Art Basel 42, gb agency, Basel, 2011

-*Painting Expanded*, Espacio 1414, Santurce, Puerto Rico, 2011

Press:

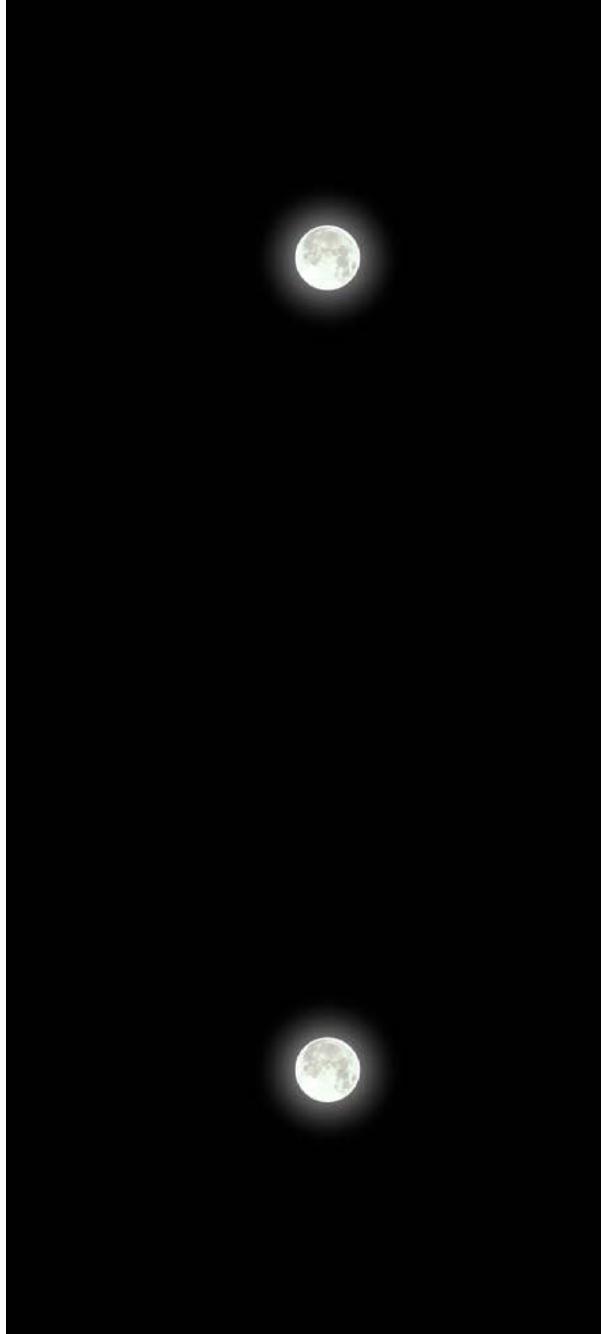
Mousse, Issue #26, Don’t Tell his Mother About This By Raimundas Malasauskas, 2010

***Self portrait*, 2007**

Wall text rendered in black letters

Variable dimensions

Edition 5 (+ 1 A.P.)



IF I DIG A VERY DEEP HOLE

If I dig a very deep hole portrays two moons on an ektachrome print integrated on the wall. The artist found the place he would encounter if he dug a very deep hole across planet Earth from Paris. The result was the Chatham Islands in New Zealand.

In advance of his solo exhibition in gb agency in 2007, Phinthong went to these Islands during a whole moon night to take a single photo, after which he went to Paris to take a single photo, the following photo on his film roll, of the same full moon.

The same motive, the same thing, two places diametrically opposite from one another, two individual experiences, two different moments are reunited in this work of both cosmic and intimate scales. The resolution of this long trip appears almost imperceptible.

Exhibited:

- Le papier avec lune*, le Quartier, Quimper, 2011
- L'exposition lunatique*, Kadist Art Foundation, Paris, 2010
- Pratchaya Phinthong, If I dig a very deep hole*, gb agency, Paris, 2007

Press:

Mousse Issue # 26, Don't Tell his Mother About This, By Raimundas Malasauskas, 2010

***If I dig a very deep hole*, 2007**

Installation

2 ektachromes, walls, fluos

Unique

Collection Kadist Art Foundation, Paris



Installation view, *Pratchaya Phinthong, If I dig a very deep hole*, gb agency, Paris, 2007

***If I dig a very deep hole*, 2007**
Installation
2 ektachromes, walls, fluos
Unique

Collection Kadist Art Foundation, Paris



Exhibition views of two different installations of the work in private collections

Self portrait, 2007

Wall text rendered in black letters

Variable dimensions

Edition 5 (+ 1 A.P.)



Screening in public space, rue Louise Weiss Cinematic Panorama
gb agency, Paris, 2008



EPHEMERAL CINEMA

Ephemeral Cinema is a performative project which used the form of an electric car conceived in 2004 for the exhibition ‘Here & Now’ in Bangkok, which asks the function of the art world against the real world. The car remains inside the exhibition space, plugged during the day to recharge his batteries, taken the energy of the art place and then expending his freedom is used as a mobile cinema at night, projecting films free of charge in the streets of the city and finding another audience in public space.

Exhibited:

- Here and Now*, Foundation AARA, About Café, Bangkok, 2004
- Do you Believe in Reality*, Taipei Biennial, Taipei Fine Arts Museum, Taiwan, 2004
- Out door project*, Douches du Louvre, gb agency, Fiac, Paris, 2007
- Cinematic Panorama*, gb agency, Paris, 2008

Ephemeral Cinema, 2004

Electric car transformed for including a system of video-projection
Unique

Collection Pompidou, Musée National d'Art Moderne, Paris



This work is part of a set of three paintings on paper realized for the presentation of Ephemeral Cinema, 2004 as an outdoor project in Louvre moats, organized by gb agency during Fiac 2007.

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Each time this performative project with screenings is activated, Pratchaya Phinthong realizes paintings or drawings on paper showing the different contexts where it took place. Each of them are unique and reflect the precise location, time and itinerary of the transformed electrical car.

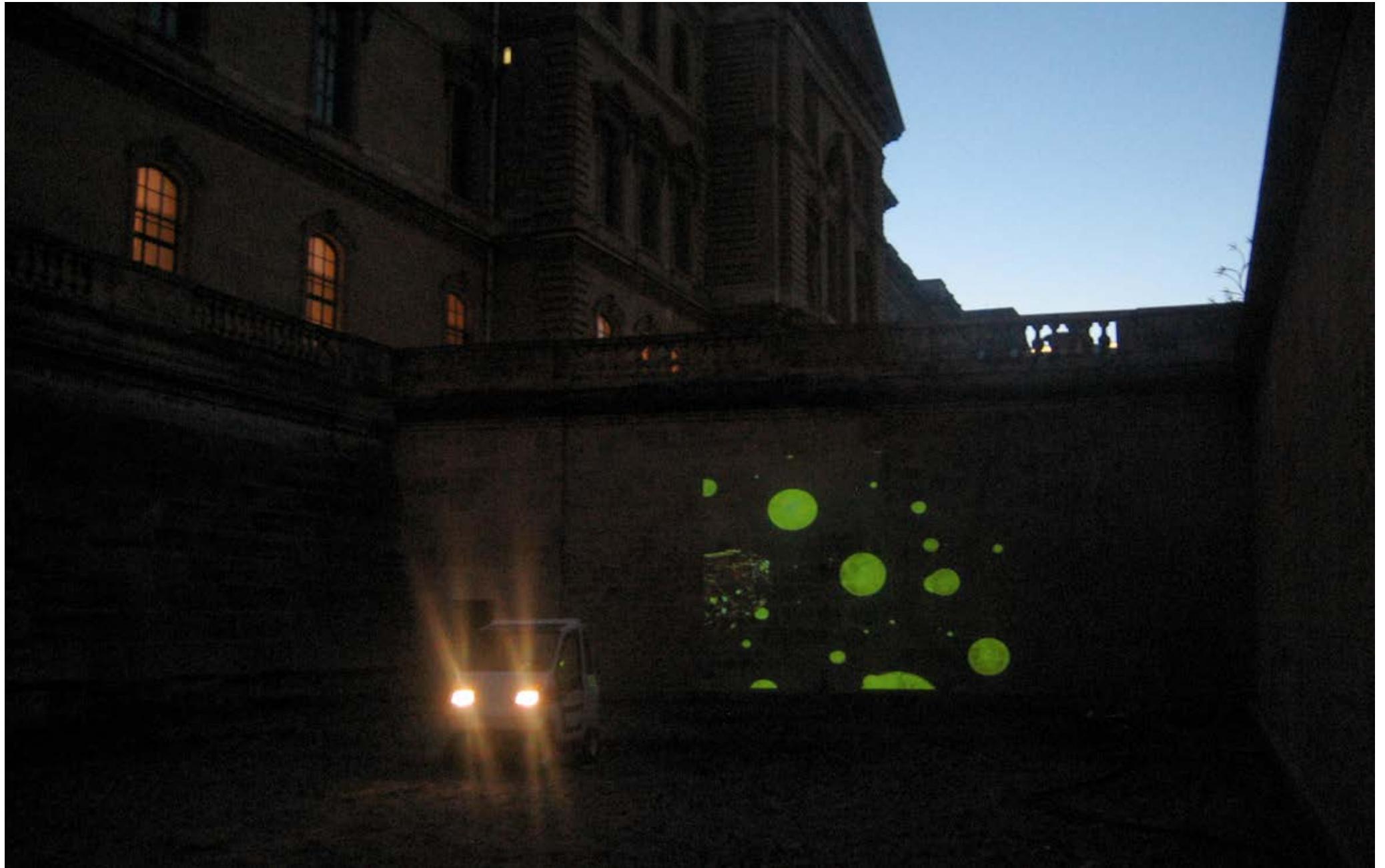
Untitled, Screening Canal Louvre Museum, Paris, October 16th 2007, 8pm, 2007
Acrylic on Arches Paper
76 x 57 cm, framed
Unique



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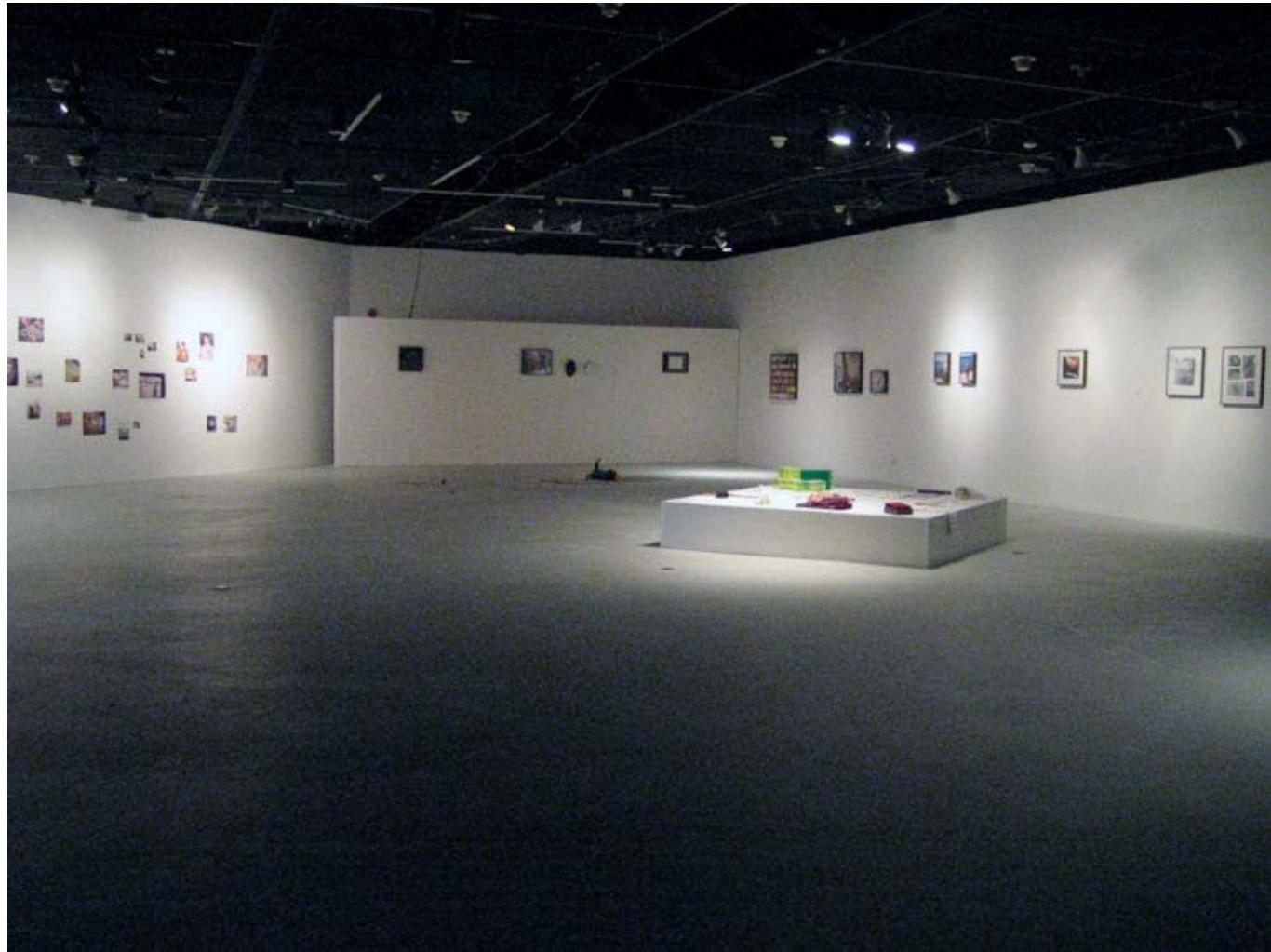
Screening in moats Louvre, gb agency, Out door project for Fiac, Paris, 2007



***No Patents on Ideas*, 2005**

Blue print poster
118,9 x 84,1 cm
Edition 5 (+ 1 A.P.)

No Patents on Ideas refers to a letter written by Thomas Jefferson in the XVIII century on the question of the intellectual property and the marketing of ideas. The blue print process makes the colors on the poster vanish when exposed to daylight.



Exhibition views *Missing Objects* and poster, Chula Art University, Bangkok, 2005



***Missing Objects*, 2004**

In 2004, Pratchaya Phinthong traveled for several months, from Frankfort where he studied, to Bangkok, his native city. By foot or by train, using buses, this trip was made through accidents and the various constraints of the journey, creating its own rhythm. The found or specifically created objects are personal memories: testimonies of the reality of this journey, which in turn allow us to piece together its different stages and to fill in the gaps that are missing. The act of the journey remains a central notion in all of Pratchaya Phinthong's work.

Exhibited:

- Missing Objects*, Chula Art University, Bangkok, 2005
- Petites compositions entre amis*, Séquence 3, gb agency, Paris, 2005
- Art Basel Miami*, gb agency, 2008



Zhen-Leong and I (Missing Objects), 2005
Oil on canvas
60,8 x 40 cm
Unique

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