



THE EXHIBITION :

For this singular new season, the arnaud Lebecq gallery is pleased to present NO FRONTIERS, an exhibition about a world without borders. The globalization and instantaneity where our planet is now installed have been major factors in the current pandemic that has already taken away hundreds of thousands of lives . It therefore remains promising for the future.

« What happens in Bangkok does not stay in Bangkok »

NO FRONTIERS invites us to explore the works of four Thai artists renowned on the international contemporary art scene. It transports us into a pictorial renewal presenting various viewpoints on our societies and the challenges of existence, especially during the lockdown period.

Matisse said: *"What I dream of is an art of balance, purity, tranquillity, without worrying or disturbing subjects, ... ».*

Far from these contemplative thoughts, the invited artists seek to generate strong reactions, even discomfort and deep feelings. The consciousness of the viewer is questioned in order to be transported in an introspective journey and make him open up to our 21st century society.

A large use of colour is one of the common points in the presented creations. Colours, by their power and intensity, express radicality. This profusion of colours interacts with our bodies thus giving to the raised subjects a sensual power, a spiritual force, an emotional energy.

The viewer is exposed to the adaptation of humans to their own survival in **Yuree Kensaku's** cartoon creations combining humour and gravity, with **Kawita Vatanajyankur's** asserted social commitment through her video performances where she stages herself, with **Tawan Wattuya's** passion for the symbolism of animals, painting humans in animal bodies, and finally with children's dreams related in **Top Changtrakul's** strikingly spontaneous drawings.

The visitor is naturally invited to reflexion and introspection, opening to questioning and inspiration, why not on the next world.

SANITARY PRECAUTIONS :

In the current context, the opening reception of the exhibition on October 9th will be planned in a reduced format in order to respect social distancing. Hand sanitizing gel will be provided. Sanitary masks should be worn.

NO FRONTIERS NO FRONTIERS

WHAT HAPPENS IN BANGKOK DOES NOT STAY IN BANGKOK

OCTOBER 9 TO 24, 2020

KAWITA VATANAJYANKUR
TAWAN WATTUYA
TOP CHANGTRAKUL
YUREE KENSAKU

 **ESPACE CALLOT**
5 RUE JACQUES CALLOT
75006 PARIS

PRACTICAL INFOS

Dates :

From october 9 to 24, 2020
Daily from 11am to 7:30pm

Press preview :

On friday october 9 from 3pm

Opening reception :

friday october 9 from 6pm

Venue :

Espace Callot
5 rue Jacques Callot
75006 Paris
M : Pont Neuf (L7) – Mabillon (L12)

Invited artists :

Kawita Vatanajyankur
Tawan Wattuya
Phathaiwat (Top) Changtrakul
Yuree Kensaku

Curator :

Arnaud Lebecq

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With the support of Union des Artistes
d'Asie en France. 

THE ARTISTS :

Yuree Kensaku.

Biography :

Born in 1979. She lives and works in Bangkok.

<https://www.instagram.com/yureekensaku/?hl=fr>

Yuree Kensaku is a pluridisciplinary artist with her work, renowned for its electrical colors, an asserted sense of humour and its caricatural candy coated characters with a dark twist.



In early 2020, she participates to the Intermondes Residency in La Rochelle in France where she creates « BLEU BLANC ROUGE », a new creation that will be exhibited in the Bangkok Art Biennale in October 2020 (BAB 2020 <https://www.bkkartbiennale.com/artist/yuree-kensaku>)

Yuree Kensaku's works have featured in numerous solo and group exhibitions both regionally and internationally including :

- « The Adventure of Momotaro Girl », Artist in Yokohama Museum of Art, Japan (2007)
- Kuandu Biennale « Memories and Beyond », Kuandu Museum of Fine Arts, Taipei, Taiwan (2010)
- The 4th Moscow International Biennale for Young Art « A Time for Dreams », Museum of Moscow, Russia (2014)
- « When the Elephants Fight, the Grass Gets Trampled », Art Basel Hong Kong (2015)
- « Imaginarium: Over the Ocean, Under the Sea », 8Q, Singapore Art Museum, Singapore (2016)
- 1st Thailand Biennale: « Edge of the Wonderland », Krabi (2018)
- « The Lady on a White Horse », Tang Contemporary Art, Bangkok, Thailand (2019)
- « BLEU BLANC ROUGE », Artist in Centre Intermondes, La Rochelle, France (2020)
- 2nd Bangkok Art Biennale: « Escape Routes », Thailand (October 2020 – February 2021)

Yuree's works are present in permanent collections of Mori Art Museum, Singapore Art Museum, Yokohama Museum of Art, and MAM Contemporary Art Museum, as well as many high profile private collections.

CONCEPT :

It is through highly graphic allegorical scenes, caricatural and full of symbols with multiple meanings that Yuree Kensaku translates the universality of the lockdown period. Her Thai inspiration and her French inspiration developed during her recent residency at the Centre Intermondes in La Rochelle cohabit in a sparkling and humorous way in her colourful creations inspired by the world of Japanese manga.

« Escaping, avoidance of confrontation, violence, fear, and frustration both personal and social, these are concealed under oversimplification of truth and cheerful colors, a sugar-coated shell hiding its bitterness underneath.

This is the way I transform the issues surrounding me into various types of art throughout my artistic career.

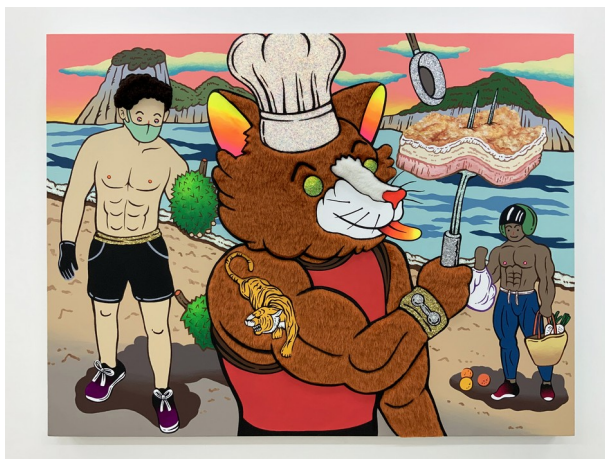
In the world where being far is being near.

We hear about each other across borders and without the slightest delay. In the midst of this pandemic where we find ourselves today, no one remains unaffected by the virus, no matter where you are on this planet.

I take stories from the news from various sources to mix them up with my personal experience and imagination, and turn them into paintings relating how people in the society adapt to survive ».

Yuree Kensaku.

Works:



Yuree Kensaku – Food vendors in need, Body builders indeed – acrylic, glitter and collage on canvas – 65X85 cm - 2020



Yuree Kensaku – Cosplay fever – acrylic, glitter and collage on canvas – 65X85 cm - 2020



Yuree Kensaku – To Sir with Love – acrylic, glitter and collage on canvas – 65X85 cm - 2020

THE ARTISTS :

Kawita Vatanajyankur.

Biography:

Born in 1987. She lives and works in Bangkok. <https://www.kawita-v.com/>
Kawita Vatanajyankur is a committed performing artist. Her work, where she stages herself, is based on the repetitiveness of movement, highlighting the vicious circle of contemporary addressed societal issues. She does not advocate violence or revolution but dialogue between the different actors in society.



Vatanajyankur has achieved significant recognition since graduating from RMIT University (BA, Fine Art) in 2011. In 2015 she was a Finalist in the Jaguar Asia Pacific Tech Art Prize and curated into the prestigious Thailand Eye exhibition at Saatchi Gallery, London. In 2017, her work has been curated into « Islands in the Stream » exhibition in Venice, Italy alongside the 57th Venice Biennale, Asia Triennale of Performing Arts at the Melbourne Arts Centre, as well as « Negotiating the Future », The Asian Art Biennale, Taiwan. In 2018, she showed her works as part of the Bangkok Art Biennale. In 2019, Vatanajyankur has held her largest museum show to date at Albright Knox Art Gallery in New York.

Vatanajyankur has exhibited widely across Australia, as well as Asia, USA and Europe. Vatanajyankur's work is held at the National Collection of Thailand and in Museum collections including Singapore Art Museum, Dunedin Public Art Gallery (Dunedin Art Museum), Maiiam Contemporary Art Museum, as well as university collections and private collections in Australia, New Zealand, Asia, Europe and America. She is currently **represented by Nova Contemporary, Bangkok and Antidote Organisation, Australia.**

Concept:

Kawita Vatanajyankur immerses the spectator into a highly contemporary and universal theme of our modern societies: the status of women in domestic life.

Drawing some inspiration from the advertising images created by our consumerist modern societies, the colouring and aesthetic brightness of her creations reinforce the impact and commitment of her work.

Submission, force, abjection, absurdity, personal involvement of the artist are present to generate tensions and ultimately disturb the viewer.

*« I created **Sponge**, a performative video work in addition to my previous series titled **Tools** in which my body was succumbed and pressured to work as an object within a domesticated environment. Housework, even though it is usually seen as an abstract work, it is never-ending and usually physically and psychologically exhausting. Often seen as female's unappreciated work, it, in fact requires strength, power and endurance.*

Within this particular work, I slowly turned my physical body into a cleaning sponge to clean the dish. The repetitive action and movement of the body as well as the squeezed face aim to transform myself into a complete cleaning sponge through a pattern of meditative stage. At times, the face is forced and suppressed to be soaked within the cleaning soap before coming back to be pushed against the dish continuously and sometimes, violently».

A second new creation, « The Toilet » will be presented at « NO FRONTIERS » from october 9 to 24.

Kawita Vatanajyankur.

Works:



*Kawita Vatanajyankur – Don't let yourself go -
Sponge -
UHD video Still – 5'21
2020*

THE ARTISTS :

Tawan Wattuya.

Biography:

Born in 1973. He lives and works in Bangkok.

<https://www.facebook.com/tawanyod>

Tawan Wattuya mainly paints watercolour. His works explore the social fabric and identities of his country. His paintings are often inspired by images gleaned from social networks. They represent current issues drawn from around the world. His works reflect his vision of a human race losing its ethics and aspirations.



He has participated in numerous solo exhibitions, group exhibitions and art fairs around the world. His paintings are part of many public and private collections.

Internationally, he has exhibited in New York at the Lodge Gallery in 2018 : « Rogues Gallery: Monsters, Villains and Hellbents Politicians », in 2016 : « A Peculiar Nature » and in 2017 at the Sundaram Tagore Gallery : « Head or Tails? »; in London in 2017 at the Saatchi Gallery : « Totem » and in a number of galleries in Japan, Singapore, Taiwan, Australia, Switzerland and France.

In Thailand, Wattuya has exhibited at Toot Yung Art Center, Chulalongkorn University Art Center, Bangkok Art & Cultural Center (BACC), HOF Art Gallery, WTF Gallery, Tang Contemporary Art, Gallery D-9, Ratchadamnoen Contemporary Art Center and Numthong Gallery.

He participates to the Bangkok Art Biennale in 2020 (BAB 2020 <https://www.bkkartbiennale.com/artist/tawan-wattuya>).

Concept:

« I paint humans in animal bodies ».

In his Animals Farms series, Wattuya explores the lowest behaviours and instincts of humanity through his bold depictions of dogs, pigs and wild animals. Wattuya's choice of watercolour is a deliberate attempt to convey the speed, dynamism and complexity of the contrasts of contemporary society in its universal dimension.

His creations are raw. They oscillate between detailing the individuality of a creature and capturing its universal essence. This universality, however, is not without critical comment from the artist.

Tawan Wattuya, through spectral studies of panthers, dogs and pigs, suggests an Orwellian vision of the hypocrisy that underlies human society.

Tawan began to paint animals by first focusing on those we prey upon, and then on predators. He reminds himself travelling in Eastern Europe during a Residence in Budapest, and meeting a taxidermy exhibition in front of the National Museum in Prague, which was closed on the day he wanted to visit it. On his return to Thailand, he began painting from the photos of stuffed animals he took there.

« Every country has its own national animal. Every zodiac has an animal sign », Tawan observes. « I wonder why so many countries have lions or tigers as national animals when they are not even local ».

He finds contradictions in the myths and stories that people and nations build around them. What is it about these animals that we want so badly to identify with? Through his iconic brushstrokes, both fluid and precise, the intestines emerge from inside the animals.

Seen axiomatically, dogs bark, tigers hunt, pigs have sex. It is as if one can only be free to behave according to one's true temperament when one is stripped of one's human skin.

Tawan Wattuya.

Works :



*Tawan Wattuya – Frankie – watercolor on paper -
56X76 cm - 2016*



*Tawan Wattuya – Bruno – watercolor on paper -
56X76 cm - 2016*



*Tawan Wattuya – Rocco – watercolor on paper -
56X76 cm - 2016*

THE ARTISTS :

Phathaiwat (Top) Changtrakul.

Biography :

Born in 1970 . He works and lives in Bangkok.

<https://www.facebook.com/topchangtrakulart>

Graduated from the San Francisco Institute of Arts, Top Changtrakul is a multimedia artist.

He is behind the first « hotel art fair » in Bangkok in 2013. He participated in 2004 in the « Snow Show » in Finnish Lapland and in the 50th Venice Biennale in 2003.

Top Changtrakul participated in many solo and group exhibitions in Thailand : « Other Wordly », WTF Gallery, Bangkok, 2020- « Dreaming Out Loud », WTF Gallery, Bangkok, 2015- « Deathbed Confession », White Space Gallery, Bangkok, 2011.

And in the USA- « New Invention 2 », Lance Lung Gallery, NYC, 2002 - « Recent Invention », Lance Lung Galley , NYC, 1999.



Concept :

All over the world, dreams intrigue, worry and fascinate... the dream of the sleeping child has no boundaries or limits. What happens in Bangkok does not stay in Bangkok.

In the « Heroes » series, Top Changtrakul explores the carefree nature of his child imagination, which he reflects in his drawings using crayon, drawings that are strikingly fresh and sometimes tinged with gravity.

« I love my childhood. I had a great time growing up and getting to know the world I lived in. My parents are very warm and carefree; most of the time they just let me be with my friends. My childhood memories are my sanctuary ; it's a place of good memories and good times. In this series, I want viewers to get to know some of the heroes I dreamed about when I was young. Some of my heroes come from movies I've seen or comic books I've read or records I've listened to. These drawings are me, in a different profession; each one has a unique personality and specialty. I hope that looking at my drawings will also take you back to your childhood, a place where imagination comes before perfection ».

Phathaiwat (Top) Changtrakul.

Works:



*Top Changtrakul – Scientist – crayon on paper -
120X84 cm - 2020*



*Top Changtrakul – Deepsea diver – crayon on
paper - 120X84 cm - 2020*



*Top Changtrakul – Musician – crayon on paper -
120X84 cm - 2020*

THE GALLERY

Founded in 2019, the arnaud Lebecq gallery aims to promote the contemporary art scenes of South-East Asian countries, art scenes still unknown in France and Europe.

Arnaud Lebecq, passionate since over 30 years by the artistic and cultural richness and diversity of these countries, is offering a selection of artists with whom he has established close relationships, artists capturing us by the contemporaneity of their statements resonating with our today's world.

By opting for temporary exhibition spaces and participation in art fairs, the gallery is operating under a nomad format.

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