

Communiqué de Presse

THE GESTURE AND THE MATERIAL

LE GESTE ET LA MATIÈRE

KITIKONG TILOKWATTANOTAI – TANGUY KAN

From October 6 to 25, 2026.

Daily from 1 to 7pm and on appointment (closed on Mondays).

Sundays: from 3 to 6pm.

Preview with the presence of the artists:

October 8, from 3 to 6pm.

Opening reception with the presence of the artists:

October 8, from 6 to 9pm.

Night opening with the presence of the artists:

October 15, until 9pm.

galerie arnaud Lebecq

4, rue des Guillemites.

75004 Paris

métros : Hôtel de Ville (M1), Pont Marie (M7), Châtelet.



The Gesture and the Material

The exhibition « The Gesture and the Material » presents the creations of Kitikong Tilokwattanotai and Tanguy Kan, artists whose practices, though clearly distinct, center around a contemporary re-appropriation of ancestral techniques. Their paintings transform gestures into traces and materials into language. Rooted in deep cultural heritage, their works explore abstraction in a space where emotion, memory, and texture converge.

Kitikong and Tanguy do not reinvent materials; they re-interpret them. Their works, simultaneously tactile and visual, transform traditional craftsmanship into modern expressions, where every stroke and every layer tells a story, both intimate and universal.

Kitikong Tilokwattanotai: organic energy and calligraphic heritage

Thai artist Kitikong Tilokwattanotai brings traditional techniques from the past to create abstract works. His acrylic and lacquer on handmade paper, as well as his oil paintings on tamarind ground, both rely on ancestral techniques. Tamarind seed glue, used for centuries in the murals of Buddhist temples in northern Thailand, served as a natural binder to secure pigments and gold leaf. The lacquer, widely used in Asian crafts and art, transforms into a medium revealing the paper's organic texture and enhances the pigments' color intensity.



Kitikong Tilokwattanotai, Two suns in the Mist, 2026, Oil on Tamarind seed ground on wood, 64X44cm with frame



Kitikong Tilokwattanotai, The light burry, 2026, acrylic and lacquer on handmade paper, 37X37cm



Tanguy Kan, La Lanterne, 2026, cire saponifiée sur bois, 60x48cm

In his work, Kitikong does not simply perpetuate these techniques; he shapes them with an organic energy inspired by his emotions. His compositions, where bright colors overlap in dynamic layers, evoke nature in motion, between the vegetal and the mineral. The influence of calligraphy reveals itself in his gestures: each stroke, each flat area of color, seems to convey a kind of written rhythm, like a choreography between control and spontaneity. The tactile dimension of his works plays a central role: the uneven texture of the handmade paper combined with the brightness of the lacquer, and his brushstrokes on the tamarind flat surfaces invite the viewer to engage in a visual and sensory exploration.

Tanguy Kan: poetry of landscapes and memory of wax

Tanguy Kan, of Vietnamese origin and based in the Perche region, draws his inspiration from landscapes and poetry, while anchoring his work in deep emotion. His preferred technique - painting with saponified wax on wood - is part of a historical tradition: this medium, already used in Christian icons and miniatures of past centuries, was explored by artists such as M. Bachelier in the 18th century, as documented by Diderot in « The History and Secret of Wax Painting » (1755). Wax, malleable and durable, allows the contrasts of transparency, depth, and light, while preserving a rich and sensory texture.

For Tanguy, the artistic gesture takes the central role. His works, often minimalist, play on the contrasts between dynamic lines and flat areas of soft color, like a visual script where each stroke is a memory in motion. Saponified wax, with its ability to capture light and create blurry effects, becomes the ideal medium for expressing this poetry of inner landscapes. His work, on the boundary between imagination and materiality, abstraction and figuration, evokes horizons and memories of earth and sky, where emotion intertwines with the material offering a visual and tactile experience.

KITIKONG TILOKWATTANOTAI



[Kitikong Tilokwattanotai](#)

Kitikong Tilokwattanotai was born in 1978 in Lampang, Thailand. He lives and works in Chiang Mai in the north of the country.

He graduated from the Chiang Mai School of Fine Arts and obtained a Master's degree from the University of New South Wales in Australia.

Kitikong is a well-established abstract artist in Thailand. He works mainly in printmaking, painting and mixed media. Using graphic representations of color, his creations embody emotions and personal experiences. Inspired by calligraphic writing, Tilokwattanotai attempts to find beauty in visual language. He explores the mediums of color and gesture to express the memory of the experiences that have formed his life's journey. The emotions resulting from these experiences are the inspiration for his latest works. In expressing the fluidity of the narratives, Kitikong also contemplates the reasons behind the spontaneity of his expressions, and uses his creations as a medium for introspection.

His work has been shown in numerous solo and group exhibitions, including Passés Composés, galerie arnaud Lebecq, Paris (2023); Day Dreaming, Art Porters, Singapore, Distance and existence, SAC gallery, Bangkok (2022); Intentional Chances, SAC Gallery, Bangkok, Générations Abstraites, galerie arnaud Lebecq (2021); DDESSIN Paris, galerie arnaud Lebecq, Paris (2020); Color Playground, Art Porters, Singapore (2019), etc... Kitikong's work is displayed in several public and private collections, including the Tisco Museum in Bangkok, the Rachamankha Hotel, UNSW College of Fine Arts and Chiang-Mai University.

Kitikong also created and manages the Chiang-Mai Art on Paper (C.A.P) Studio, a printmaking studio that has grown from its early modest beginnings into a growing creative center. He is an accomplished printmaker and motivated entrepreneur who actively encourages and promotes both emerging and established artists.

KITIKONG TILOKWATTANOTAI



Kitikong Tilokwattanotai, Two suns in the Mist, 2026, Oil on Tamarind seed ground on wood, 64X44cm with frame



Kitikong Tilokwattanotai, Centering, 2026, Oil on Tamarind seed ground on wood, 64X44cm with frame



Kitikong Tilokwattanotai, The aura, 2026, acrylic and lacquer on handmade paper, 37X37cm



Kitikong Tilokwattanotai, Spirit of Winter, 2026, acrylic and lacquer on handmade paper, 37X37cm

TANGUY KAN



[Tanguy Kan](#)

Tanguy Kan is a painter born on April 23, 1970, in Paris. He draws his inspiration from a rich and diverse cultural heritage. From sino-vietnamese origin, he grew up in Africa, Brazil, and France - experiences that shaped an artistic sensibility both universal and intensely personal.

He first studied interior design, then fine arts in Paris. This solid background enabled him to explore a wide range of painting techniques before specializing in saponified wax painting, a method he enriches with pigments to create unique works.

His creation is characterized by layered textures, contrasting shapes and an intense color palette, revealing abstract and figurative elements - natural landscapes or silhouettes - symbolizing balance, serenity, and harmony.

With an approach both intuitive and controlled, Tanguy Kan invites the viewer into a dialogue between abstraction and figuration, mystery and revelation, each work becoming a trace of his endless exploration of material and spirit.

Based in Moutiers-au-Perche, he exhibits regularly in France, with notable solo exhibitions such as Galerie 3F (Paris, 2021 and 2023), Atelier Metal (Bellême, 2020 and 2022), and Atelier Lardeur (Paris 6th arrondissement, 2026). His artistic commitment also extends internationally, with an artist residency in Mae Rim, Thailand, in 2017.

TANGUY KAN



Tanguy Kan, La Lanterne, 2026,
cire saponifiée sur bois,
60x48cm



Tanguy Kan, Nuit blanche, 2026,
Cire saponifiée sur bois,
51x48cm



Tanguy Kan, Les colonnes
d'Hercule, 2025, Cire saponifiée
sur bois, 60x40cm



Tanguy Kan, Sortie de rêve, 2026,
Cire saponifiée sur bois, 50x41cm

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