



**CHUMPON  
APISUK  
SINCE 1986**

**Objects to  
Body  
Concept &  
Context**





Though when I looked back to my earlier paintings when I was just began my art career in 1971-72 and throughout 70s, they were images of ideas, I painted ideas which represented people in socio-political interest.

**Fist series 1973-75**



In ARX'87, I tried to work with emerging ideas, responded to immediate perception of new surrounding and environment. At the time I was interested in relationship between consumerism industrialization, and people behaviors.



There Eats and there Eatsn't, ARX '87, Black Swan Gallery, Fremantle, W. Australia, 1987

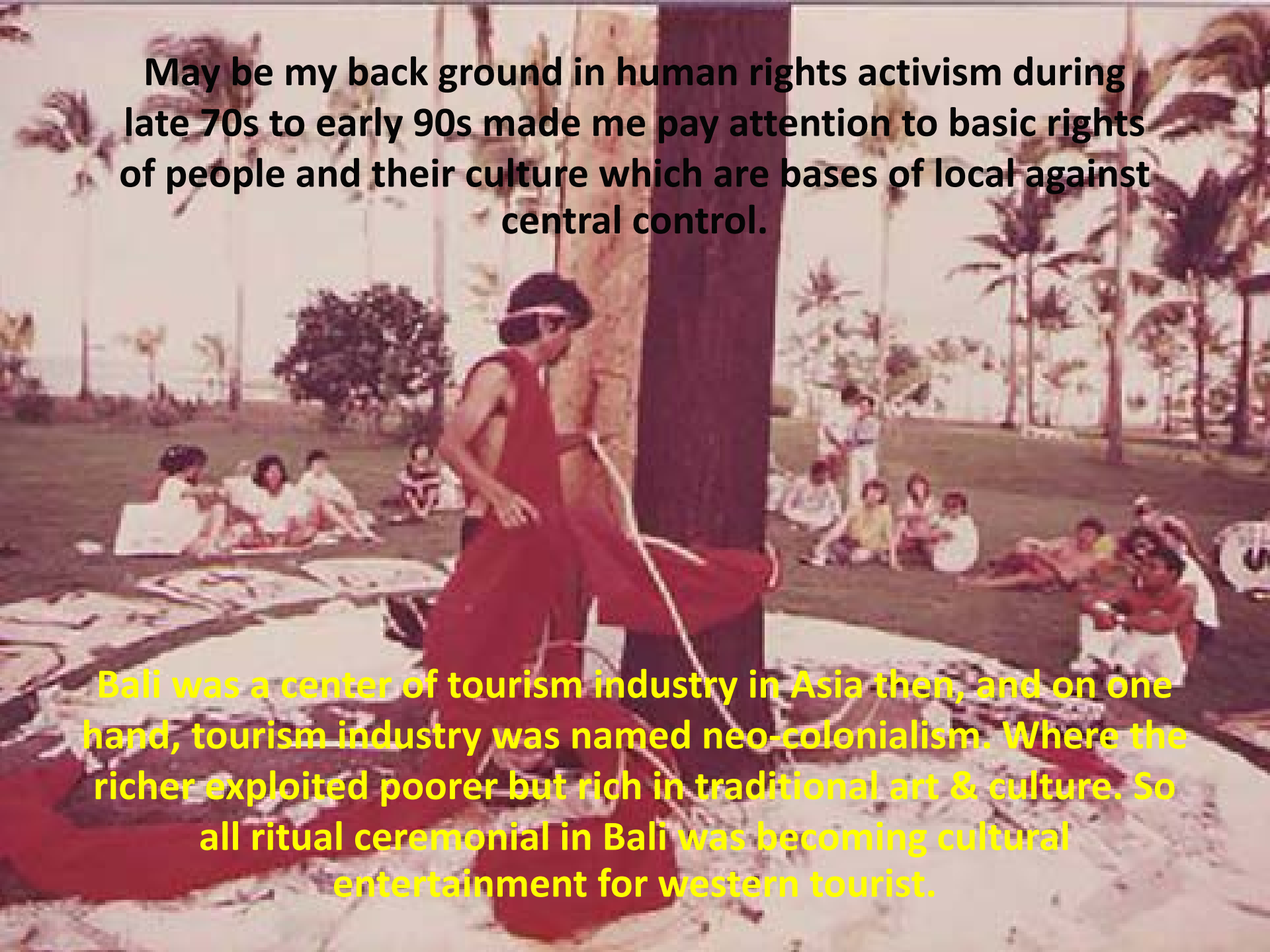
THERE EATS AND THERE EATS'N'T "

**In Bali/Indonesia 1988, many things similar to Thailand. Authoritarian government and local domination by central Java. Bali has its own language and culture, Hinduism is their believes while Java is Muslim. Bahasa teaching classes via radio broadcast, was a must everyday learning for all Balinese, then.**



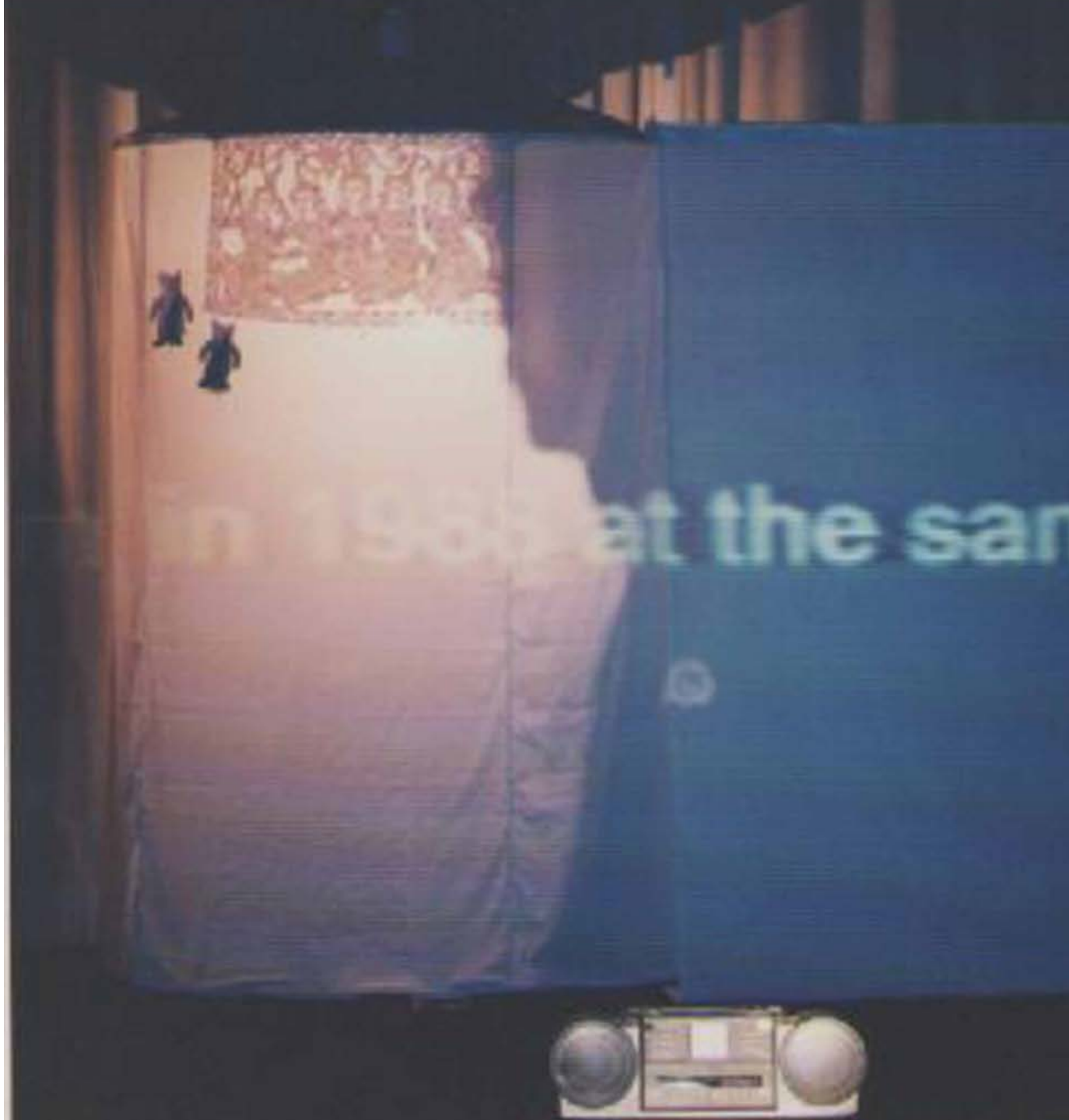
**May be my back ground in human rights activism during late 70s to early 90s made me pay attention to basic rights of people and their culture which are bases of local against central control.**

**Bali was a center of tourism industry in Asia then, and on one hand, tourism industry was named neo-colonialism. Where the richer exploited poorer but rich in traditional art & culture. So all ritual ceremonial in Bali was becoming cultural entertainment for western tourist.**





During 1987-89 with a few friends I found Tap Root Society, in Chiangmai, where artists and activists can come in exchange. We organized several important community meetings and mixed musical events, art exhibitions and live performances. One of my project here was exhibited at the center, after I spent several weeks traveling in circle from Bangkok to Chiangmai and back, during the trip I stopped every 100 km, to exchange 1 sq.ft of earth and objects. After the exhibition the center was flooded and all art works and everything we collected including refrigerator, for instants, were flown away with rapid flood.



Since 1990, I started  
“Name of Life: นาม-ชีวิต”  
news and research p  
HIV/AIDS, with the s  
together with HIV/AIDS  
Chewit was able to e  
facts and understand  
living together with H  
countering with main  
sentence scare tactic  
information and voic  
from conversations w  
living with HIV/AIDS  
performances and an  
work series “ALIVE”  
exhibited in Japan, S  
Germany, Chiangmai  
Installation and Sydn  
1998.





TAKE YOUR PHOTO  
**FREE**  
WITH  
AN IMAGINATION  
"I and a Traveling Baggage"  
**'en route'**  
A project investigating  
personal experiences  
about traveling life  
and in relationship with  
migration...

"en route" is part of a collective project initiated by Catalyst Art in Belfast, 1997. Which many international artists will participate with a cotton travel bag, and send back to Belfast for an exhibition at the Catalyst Art center. However, I made a logistical mistake my bag didn't arrive 1 year late, so I take the bag as my personal travel bag as well a material for my social performative piece, in which I ask people to take picture with the bag to manifest the idea of travelling as the world has enter "Industrial tourism"

The project "Traveling baggage in route" is a series of photo documentation of the cultural baggage exhibition, 1997, invented and organized by Catalyst Art in Belfast, as part of Normad territorial expression. However, the expression of this particular cultural baggage has been extended, and becomes its own cultural presentation, of our traveling lives.  
Cluj-Napoca, Romania, since 1997

The 'en route' project was very nice and very simple work, it did not look like art, did not feel like art, it is very human and people on streets accept it as it did not offend anyone, but serve any one imagination. I think this work is very much close to what I want to do, interactive with people and make people feel part of it without thinking of art or something complicated.





In 1992's people uprising against a military government, I joined the street protest. People with bare hands, thousands, hundred thousands, days and nights to weeks to nearly month we were on the street. The dream that I remember at the time was when I see my body scattered around, and I walked to collected parts of my body.



TELL MY DREAM, MAY 1992

**In the 90s, gender was becoming an issue of human rights. Men as we see, a dominant power over other genders, and now men have more enemy than women, but other genders are in consideration of opposition to men's power. "White performance", that seems to play around with the idea of white as supreme power, who like to control technologies, drive big 4 wheels car, serene and proper white...!?!**





Bangkok  
Discovery

# First Time in Thailand ! MYSTORY Site #21

Presented by Tadu Contemporary Space, RCA, Bangkok, March 2003.

I played around with ideas of tourism posters pasted on shop windows of ticket agencies. So, I created 'Mystory Site' instead of 'History Site'. The project worked with several community people, each of participants found their own location, installed their objects on the site and drew map, how to go there. It was an unreal poster, no one have ever go to see the site, and no one knows if the site was existed. I did this project in Nagano and exhibited at the post office a long with notice board, In Bangkok was at Tadu Contemporary Space.

This project, started on 19 February 2003 at Tadu Contemporary Space, Bangkok, who helped organize volunteers and workshop. Participants brought in materials representing their 'Mystory', to exchange with each other and with a doll representing artist's 'Mystory'. Materials then were re-created and installed in each participant selected sites, where viewers guided by travel instruction or map, to go and see them.



Thanawi Chotpradit

Artist: Chumpon Apisuk, Thailand; Project Participants: Noon Nijawaree, Tui Thidarat, Thavinee Laohapornsawan, Thanawi Chotpradit, Nualla-or Pungprom, Sirilak Kaewkor, Lek Rungjirawat, Andrew Hunter, Jariya Pinchai, Somsuda Piemsamrit

In 2003, collaboration with Noi Chantawipa Apisuk, working with migrant sex workers in Mae Sai district, northern border with Myanmar. We made paper-machet dolls about 80 cm high, as to represent each of the maker. They are migrant sex worker, and at the time was an issue that migrants took the work from Thai people, plus these non-documented migrants they do not allow to leave the town. So I drove the doll bring them to places they want to see, in my unusual designed truck, am I a trafficker, or a helper for those who want to see Thailand, their dreamt places. On the way we stop the truck pull out the walls, then the truck became Kumjing's Gallery. "The Journey of Kumjing, 2003-2009".





บพ 236  
นนทบุรี



# อยุธยา 1 AYUTTHAYA

ลงสถานีนี้ ไปรับท่าค่างทอง - สุพรรณบุรี ได้





The installation works "Chairs & Bricks" at Nan Art Café, a small café of a friend in Nan city, in 2018. Both materials consider permanent in people's mind, they served different purpose in live, and they both have political gester. I think they are good combination, for the power that be, in Thailand.



WELCOME TO NAN ART



Welcome to

Nan art



Durational works standing in public holding an umbrella over a chair, with peasant dressing clothes (uniform). Becoming my iconic performance.

The performance starting from an idea of calling for a public art space, the site I created with myself standing an umbrella, its shade, and a chair, is symbolic for “a space in public”.

Then many interpretations come after, some comments were a kind of reference to colonialism, or just simply a participatory action piece. The more people give context to the work, they would come and sit on the chair.



ศูนย์วัฒนธรรมเมือง  
BKK ART AND C...





Jollibee

Jollibee

Jollibee

COMMISSION FOR CULTURE AND THE ARTS - SANTIAGO CITY  
GOVERNMENT UNIT - SANTIAGO CITY BUNDESKANZLERAMT  
**DUGTUNGA**  
**New Media Performance**  
FEBRUARY 7-11, 2015 APO ARTSPACE, AMBALATUNGAN ALIBICA 1 ANAGAN  
LA SALETTE UNIVERSITY • PATRIA, SAGLE • CORPUS CHRISTI

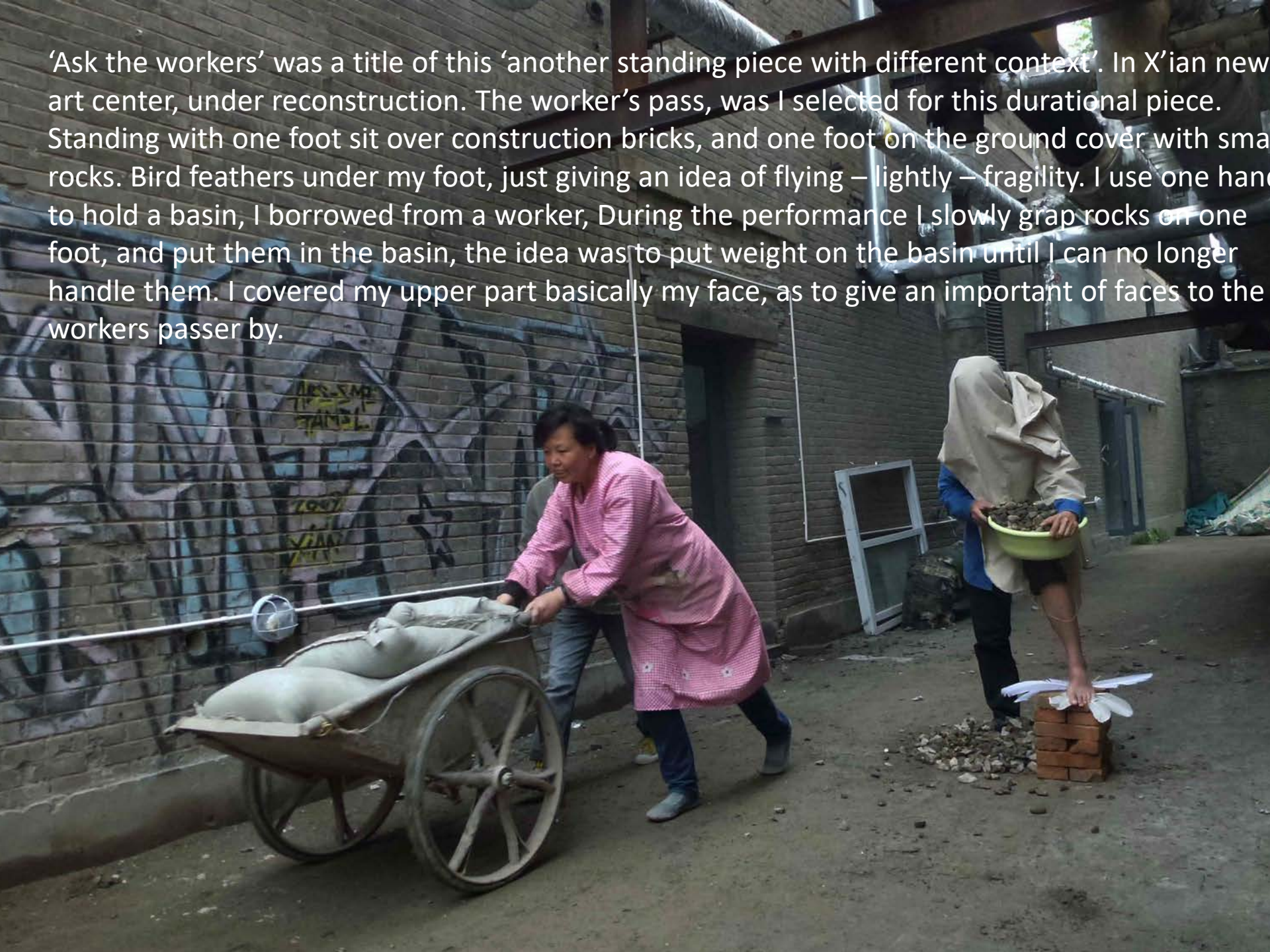
SANGLAN



פאנל דיסיון  
אודער דיסיון  
בין דיסיון  
19:00-23:00



'Ask the workers' was a title of this 'another standing piece with different context'. In X'ian new art center, under reconstruction. The worker's pass, was I selected for this durational piece. Standing with one foot sit over construction bricks, and one foot on the ground cover with small rocks. Bird feathers under my foot, just giving an idea of flying – lightly – fragility. I use one hand to hold a basin, I borrowed from a worker, During the performance I slowly grasp rocks on one foot, and put them in the basin, the idea was to put weight on the basin until I can no longer handle them. I covered my upper part basically my face, as to give an important of faces to the workers passer by.





Another standing in Nanjing Art Academy Museum, a 3 hours long standing from the beginning of the opening until the end. Dress in Thai farmer tradition costume as a piece of live work in the museum, Polyphony Southeast Asia Exhibition, 1 Nov 2019, Nanjing, China PR.

Walking with Mirror –  
Simply walking with bare  
mirror held up against my  
body, slowly walk on the  
street, in Dawei, South  
Myanmar 2020.

Then stood holding the  
mirror inside the door of  
Dawei Art Center, as to  
greet in coming people.







Hearts series  
2002-2009.