

# **THE ABYSS IS CALLING**

**CURATED BY RIRKRIT TIRAVANIJA**

**21.11.25 – 31.01.26**



## ARTISTS:

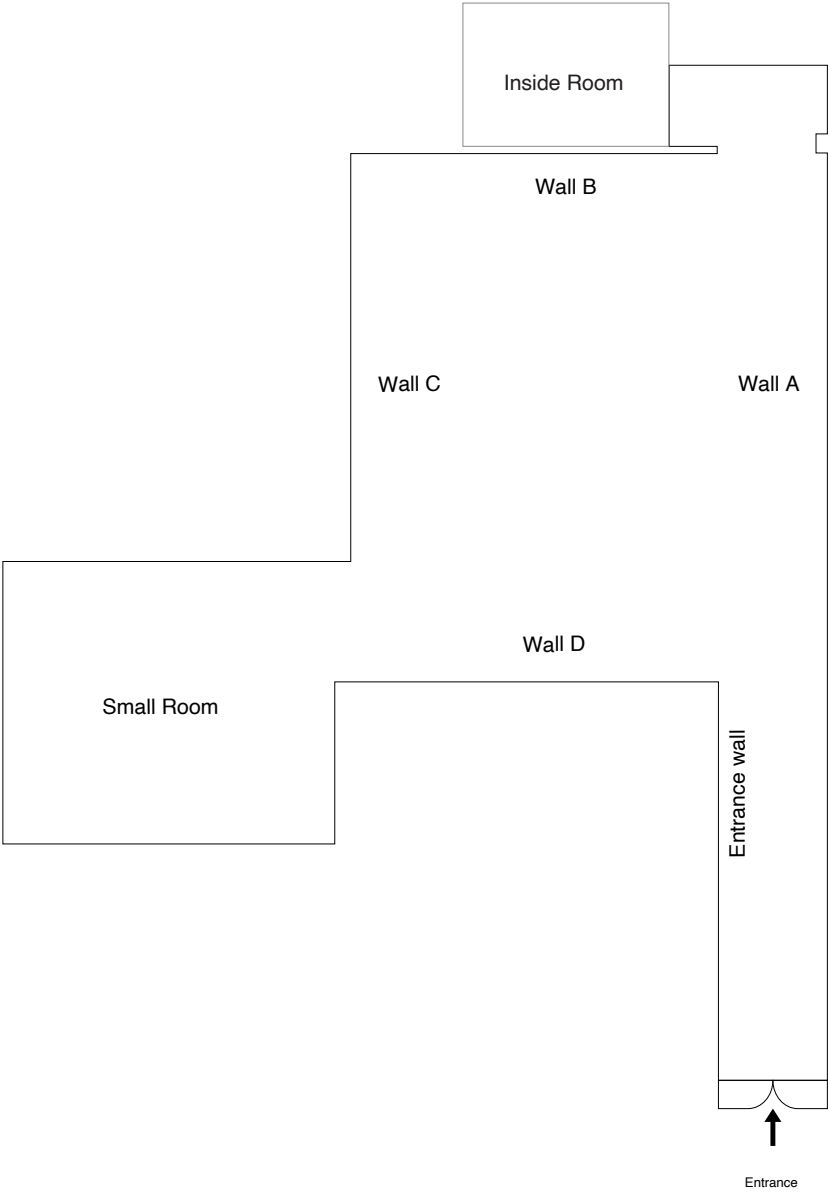
1. Achim Kubinski
2. Angkrit Ajchariyasophon
3. Arin Rungjang
4. Atit Sornsongkram
5. Be Takerng Pattanopas
6. Chaisiri Jiwarangsarn
7. Chitti Kasemkitvatana
- 8.1 Christoph Riemer
- 8.2 Panu Boonpipattanapong
9. Disorn Duangdao
10. Eiji Sumi
11. Jedsada Tangtrakulwong
12. Kamol Phaosavasdi

13. Karl Holmqvist
14. Kata Sangkhae
15. Kornkrit Jianpinidnan
16. Latthapon Korkiatarkul
17. Mit Jai Inn
18. Natthapon Sawasdee
19. Nico Dockx
20. Nim Krauseang
21. Niwat Manatpiyalert
22. Nutdanai Jitbunjong
23. Paphonsak La-or
24. Pathompon Tesprateep
25. Pattara Chanruechachai

26. Pitchapa Wangprasertkul
27. Piyarat Piyapongwiwat
28. Phanjapon Nanuam
29. Philippe Parreno
30. Rirkrit Tiravanija
31. Ruangsak Anuwatwimon
32. Sathit Sattarasart, SP/N
33. Som Supaparinaya
34. Sudaporn Teja
35. Supapong Laodheerasiri
36. Tanaphon Nam Inthong
37. Thakol Kaosaad
38. Thaiwijiit puengkasemsomboon

39. Thanet Awsinsiri
40. Thasnai Sethaseree
41. Thavika Savangwongsakul
42. Ubatsat
43. Udomsak Krisanamis
44. Viriya Chotpanyavisut
45. Wantanee Siripattananuntakul
46. Yingyod Yenarkarn
47. Yujin Lee
48. Yuree Kensaku

# FLOOR PLAN





## CHITTI KASEMKITVATANA

*Untitled (Time doesn't move forward but folds onto itself), 2025*

Wooden construction (ebony and sandalwood) and vinyl on gallery wall

150 x 80 30 cm

5 + 1 AP



## PATHOMPON TESPRATEEP

*Psychic Residue, 2025*

Digital image on flatscreen, with Spotify playlist (QR code)

Dimension variable

A small coloured object documented near the gallery years ago, its origin and purpose unknown. The image is enlarged and displayed vertically on a flatscreen.

*Psychic Residue* reflects an ongoing interest in traces and discarded fragments whose meanings have faded over time. The recollection attached to the object remains more vivid than the object's own function, perhaps a used eraser, layered with colour and gesture. What endures is its psychic residue, a faint vibration between memory and matter.

The accompanying playlist is an attempt to extend perception through music. It's a personal response to how memory and perception loop and reverberate around the image.





## ARIN RUNGJANG

*Mother's Bathroom Frosted Glass, 2024*

Oil painting  
100 x 56 cm



*Mother's Journey to Mr. Kailash, 2024*

Oil painting  
56 x 100 cm

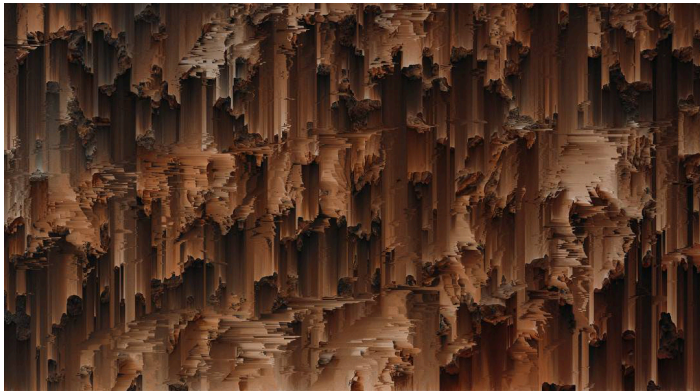
These paintings do not aim to depict truth, but rather to reflect my consciousness and the epiphenomenon of my emotions. Russamee Rungjang (my mother) passed away on the 9th of September 2024, I have been working on preserving her memory in the past with my art work and It seems that my soul has been lost in my own consciousness. The act of searching for old memories and creating new imaginations has become a tool in the search for lost memories. Things around the house have triggered memories embedded from the past, and they seem to never end. The frosted glass panel in my mom's bedroom, the stains of her body on her bed sheet, the smell of her room, and more. And to imagine her ashes returning to nature and becoming one.



## PIYARAT PIYAPONGWIWAT

*Untitled, 2024*

Giclee print on matte fine art paper,  
mounted on gator board, aluminum frame  
110 x 62 cm  
5+1 AP



*Untitled, 2024*

Giclee print on matte fine art paper,  
mounted on gator board, aluminum frame  
110 x 62 cm  
5+1 AP

This project represents one of Piyarat's early attempts at using programming as a tool. In this work, she experiments with manipulating a grid by reordering pixels in a found stock image. She chose a series of bird's-eye view images depicting various geologies, such as mountains, tropical forests, cityscapes, and industrial areas.

The piece incorporates Perlin noise and interactive elements to reorder pixels, aiming to create a dynamic effect. Her goal was to transform static images into glitch art, which she sees as reflecting post-digital aesthetics by embracing flaws and imperfections in seemingly perfect systems. The project, originally consisting of print works completed in May 2024, has now transitioned to a video format.



## PATTARA CHANRUECHACHAI

*Repartition is the opposite of renewal*, 2025

4 Pieces

Oil color on resin (23 layers)

30 x 25 cm



## THAVIKA SAVANGWONGSAKUL

*Second bite* 🍒, 2025

Mixed media

33.5 x 43.5 cm



## BE THAKERNG PATTANOPAS

*Not A Pretty Mandala*, 2018

AI-generated paint resist, acrylic, and watercolor on strengthened wooden Board, oil paint in mixed media sculptural elements, and augmented reality (AR) (animation and music)

160 x 160 cm



The mandala is an abstract visualization of the entire universe according to Buddhist cosmology. It usually appears beautiful with order and the decorative, symbolizing the cosmos's structure. Be Takerng Pattanopas's *Not A Pretty Mandala* reveals the truth hidden in plain sight throughout the mandala, where countless beings chaotically live and die endlessly in the system called samsara. The AR animation further reveals the spiritual practice the artist and his life partner have been striving for their eventual liberation from this vicious cycle. The AR music resonates the melancholy of lives within this invisible spiritual prison.



**UDOMSAK KRISANAMIS**

*Mind Drifting*, 2006  
Coffee and silkscreen on Fabriano paper  
70 x 100 cm



**THAVIKA SAVANGWONGSAKUL**

*Cherry*, 2025  
Mixed media on linen  
60 x 80 cm

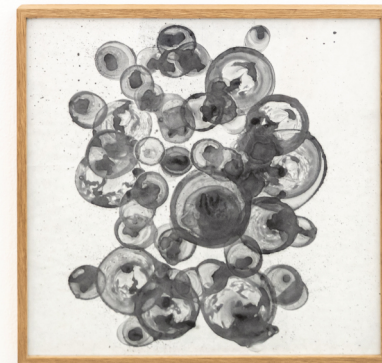
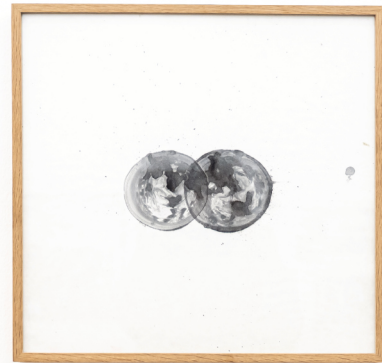


*EXCESSIVE*, 2024  
Mixed media on canvas  
90 x 90 cm



## EJI SUMI

*Mindfulness Diagram*, 2024  
Ink on Japanese washi paper  
47.5 x 47.5 x 3 cm (each)



(Top) Interwoven Internally, Externally Related whole  
(Bottom) Interrelated Relation of Detachment and Expansion

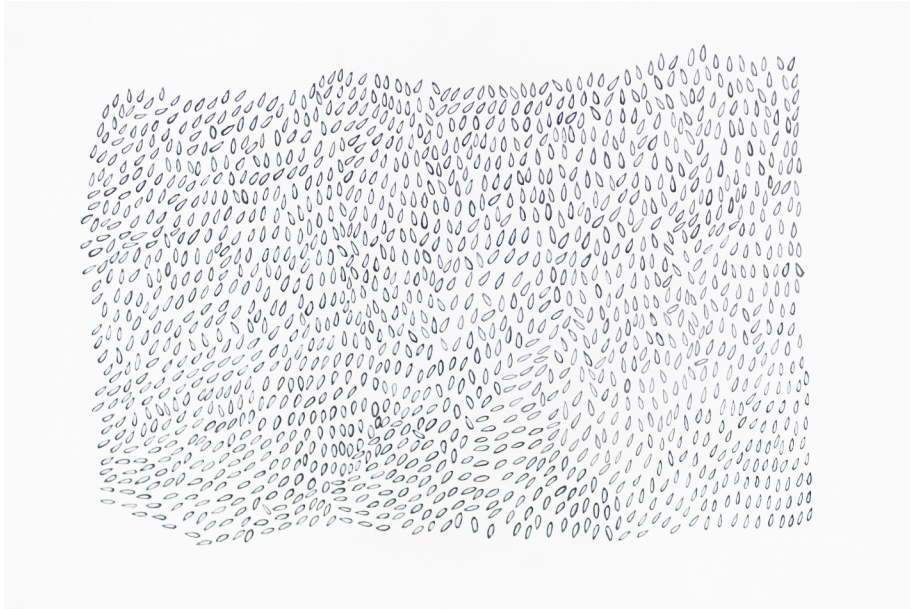


## RUANGSAK ANUWATWIMON

*MONSTROUS PHENOMENON*, 2015  
Monstrous Phenomenon No. 1, White Clover 3&5 leaved (*Trifolium repens*)  
from Minamisoma Fukushima Prefecture, Japan  
42 X 73 cm

## NIM KRUASAENG

*Untitled*, 2012  
Acrylic on canvas  
125.4 x 160 cm



## DISORN DUANGDAO

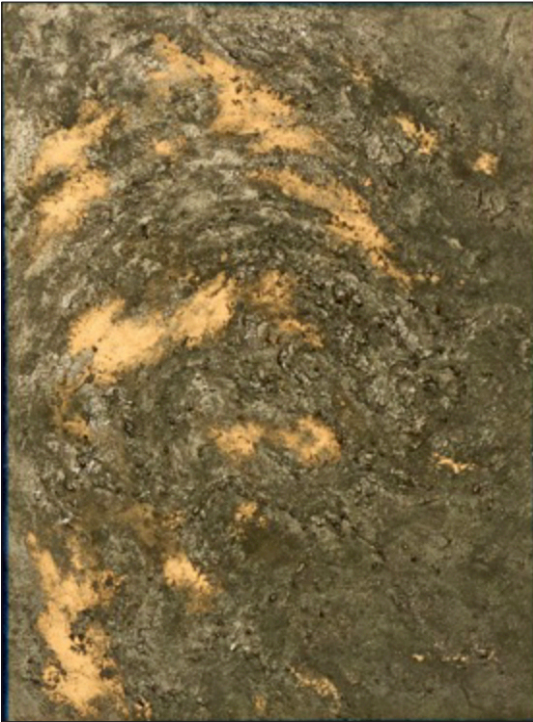
*The celebration of farmers*, 2021  
Fine art archival pigment ink print on Ilford  
galerie fine art  
30 x 40 cm



In January 2021, I returned to my hometown and encountered a scene of light and billowing smoke. I took a photo, thinking it was a festival celebration. However, I discovered it was actually the burning of sugarcane fields (a common practice in farming areas on the outskirts). This raised questions about what was happening, covering various issues such as lack of knowledge, perceiving pollution as a distant problem, labor shortages, the rush to harvest, the high cost of sugarcane harvesters for low-income farmers, and the lack of concrete support from the government



*Sparkles in light*, 2021  
Welded sickle  
30 x 40 cm



## SUDAPORN TEJA

*Guardian Angel N° 01, 02, 2023*  
Golden teak sawdust on canvas  
80 x 60 cm (each)

LANNA ANNAL ANNEX further explores the connection between Lanna Kingdom and its descendants in the contemporary world. In this continuation of its previous show in 'LANNAANNAL' in Chiang Mai, Sudaporn Teja delves into two stories, entangled by their homeland, of King Inthawichayanon and a hairdresser with Lanna lineage. This work was exhibited together with the video which focus on the act of hair extensions, which contrasted the act of cutting one's own hair in her previous show, Sudaporn bridges the past of her heritage to the present. While cutting hair signifies equivocal symbolisms of either protesting or surrendering, all the while, unknowingly assimilating into the paramounted influence, the process of haircare and hair extensions untangles the overlooked consequences leading to today. LANNA ANNAL ANNEX let us ponder the omitted history, swallowed by the centralization of Siam state





## PHILLIPPE PARRENO

*Mont Analogue*, 2001  
Computer program Duration 62 minute  
Dimension variable



## THANAPHON NAM INTHONG

*"Do we dream under the same sky"* t- short from  
*Uniqlo*, 2020-2025  
T - short from Uniqlo  
42 x 76 cm

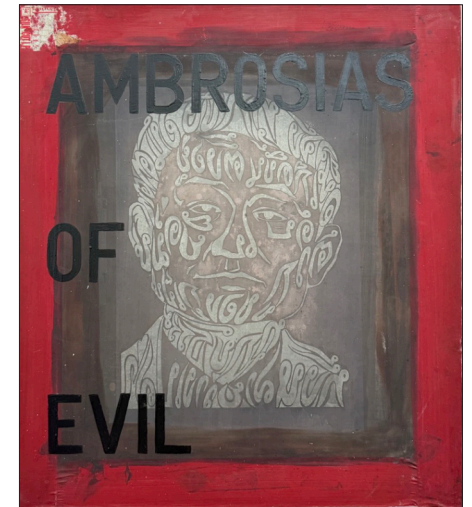
## PHANJAPON NANUAM

*I*, 2025  
Gold, Installation  
Dimension variable



**PAPHONSAK LA-OR**

*Ambrosias of Evil*, 2025  
Oil on silk screen block  
43.2 x 38.3 x 2..1 cm



**THANET AWSINSIRI**

*Rouge Grenade*, 2015  
Acrylic on canvas  
200 x 200 cm



**ATIT SORNSONGKRAM**

*A Table*, 2023  
Inkjet print mounted on Gator board in colored wooden frame  
60 x 120 cm





## THAIWIJIT PUENGKASEMSOMBOON

*Network (rework), 2025*  
Metal, spray, paint, wire mesh  
121 x 99 cm

The structure of relationships will develop into friendships over time, shaped by the factors that support and reinforce



## THAKOL KAOSAARD

*Untitled, 2008*  
Oil on canvas  
31.5 x 46.5 cm



## NONTHAWAT NUMBENCHAPOL

*Mr. Shadow 3, 2016-2018*  
C-print, mount on aluminium 3 mm  
102 x 167.5 cm

I often travel to Thailand's borders and often I discover the inspiration to create in those places. I believe it's the seeing and feeling a sort of blend in culture that exists in between countries. I've

always been mesmerized by the way of life there because it is vastly different from my own in Bangkok. The life that I've seen and felt helps me reflect on my own and furthers my understanding of the diversity of life and what it means to be human.

As one of the most complicated and unstable wars in the world unfold in Myanmar, the story of Shan refugees-turned-soldiers gives insight into the perpetual state of conflict and its suffocating effect on the lives of the innocence. It seems that the future of their people and other minorities in the region will continue to face violence and displacement without any prospects of relief. This becomes an opportunity to document people's lives through the life of a young stateless boy coming into adulthood. It reflects Myanmar's social context in the transitioning from military state to democratic state, along with Thailand's own transition from democratic state to military state

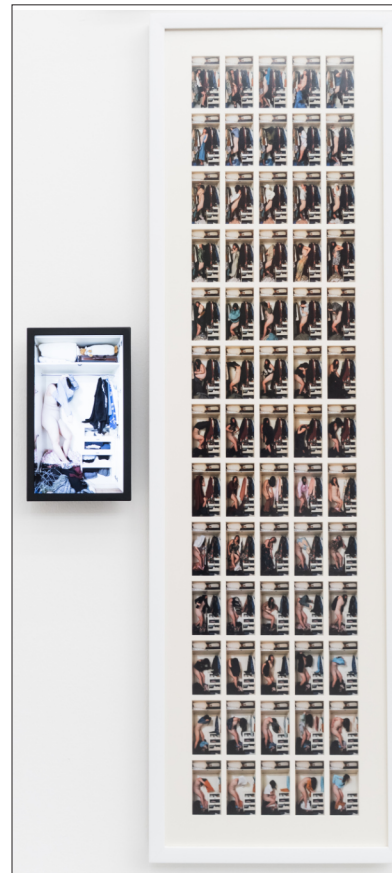
## PATTARA CHANRUECHACHAI

*Mr. Clean*, 2004  
Ink and charcoal on paper  
193.5 x 109.5 cm



## PITCHAPA WANGPRASERTKUL

*If the Shoes Fit*, 2025  
Recorded Performance  
136.5 x 40.5 cm



My most vivid memory of Gallery Ver is presenting my first solo exhibition there in 2024. At the time, I was working full-time while preparing the show, moving daily between the roles of artist and employee. The physical proximity of the gallery to my workplace made this transition almost seamless, and during the exhibition I even incorporated my work attire into the display.

This dual existence underscored the blurred yet distinct divide between artistic labour and full-time employment. As a freelance practitioner without benefits or stable income, I relied on my salaried job to sustain my artistic practice. The continual switching of roles mirrors the act of changing clothes—an attempt to make each “outfit” fit within the demands of neoliberal capitalism, which places structural burdens onto individuals and requires constant self-adjustment.

The photograph from *If the Shoes Fit* records the artist’s effort to slip into various garments—those worn daily, those that once fit, and those hoped to fit. The strain and restricted movement of the body become a metaphor for navigating between two forms of labour, prompting the ongoing question of which role can, or should, be sustained



## NUTDANAI JITBUNJONG

*The Watchers*, 2025  
Installation  
Dimension variable

## VIRIYA CHOTPNYAVISUT

*Ground Flooding*, 2019  
C-print photography on aluminium  
145.5 x 222.5 cm



## KORNKRIT JIANPINIDNAN

*Too many stories in so little time*, 2025  
2 Layout of texts and images, cohesive resin photo frame  
41 x 61.7 cm (each)





## KATA SANGKHAE

*WE ARE ALL BUFFALOS*, 2025

Acrylic on canvas Painted by Phongnarin Siri  
80 x 100 cm

This painting is based on a photograph taken by artist Kata Sangkhæ in the Northern Territory, Australia. The image of a solitary water buffalo standing amidst the wild landscape becomes a symbolic reflection on migration, adaptation, and belonging. Though the buffalo appears to belong to the land, it is in fact an introduced species — a reminder of how history, ecology, and human movement are deeply intertwined.

By transforming the photograph into a painting, the collaboration between Kata Sangkhæ and Phongnarin Siri extends the conversation beyond documentation into a reinterpretation of identity and coexistence. The title “WE ARE ALL BUFFALOS” reframes the earlier phrase “WE ARE ALL IMMIGRANTS”, suggesting empathy and shared experience across species. It speaks about resilience, survival, and the universal condition of being displaced, reminding us that — in one way or another — we all share the same instinct to adapt and endure.



## THASNAI SETHASEREE

*Afterlife*, 2025  
Photography with copper frame  
90 x 120 cm

This series interrogates *the life of images after the disappearance of their original objects*. Thasnai Sethaseree revisits artworks he created over the past three decades—works that no longer exist in their material form. What remains are documentary photographs that have deteriorated over time. When enlarged to the point of pixelation, the original details dissolve while the temporal structure and traces of decay become visible. Each image enters a new state, oscillating between disappearance and reappearance.

Blurring the image is not an error but a critical gesture. It challenges the aesthetic hierarchy that equates visual clarity with artistic value. The fractured, imperfect images reveal an *aesthetics of imperfection*, opening a space to reconsider the meaning of the image beyond technical standards and the dominant *structures of visibility* that dictate what should be remembered and what should be forgotten.

Copper frames operate as physical indices of time. The metal continuously changes color and texture through exposure to air, humidity, and touch. Its transformation becomes a material record of temporality, unfolding in parallel with the gradual fading of the photograph. Both copper and image exist as unstable bodies that move within the same rhythm of decay and renewal.

Conceptually, copper *is used as a framework to explore the relationship between memory and material transformation*. Drawing from the notion of alchemical change, the process embodies a passage from matter to spirit, from deterioration to reformation. Working with copper, therefore, is not an act of *fixity* but an attempt to translate memory into a renewed material state.

*Afterlife of the Image* raises ontological and political questions about the persistence of art. When the object disappears, to what extent can the image sustain its presence? And when the medium of memory—photography—undergoes its own disintegration, who holds the power to define what remains visible and what is allowed to fade?

This project does not seek to restore the past but to engage with its transformations. It considers how art can persist in imperfection—as trace, process, and continual metamorphosis—where the afterlife of the image is not a final stage, but a living condition that reanimates meaning in the present.





## WANTANEE SIRIPATTANANUNTAKUL

*The Pins*, 2018  
18 Gold casting  
2.5 cm diameter  
3 + 1 AP



## CHIRSTOPH RIEMER WITH PANU BOONPIPATTANAPONG

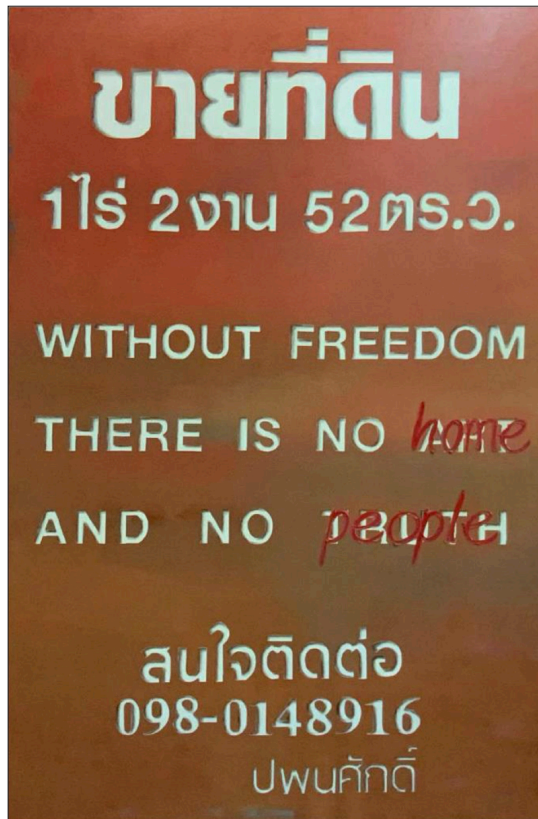
*Playing Words (ควนผ้า)*, 2010  
Pillow, pillow case embroider



## CH AISIRI JIWARANGSAN

*A Real Bangkok Art Biennale*, 2020  
Spray paint on canvas  
60 x 80 cm (each)

This work reminds me of Rirkrit's earlier pieces that incorporated text, and since he has always been something of a hero to me, I wanted to pay homage to him. When I think of Gallery VER, I think of the people — the artists and members of the art community who were around the area. In the past years, many of them have taken part in intense political expression. This work was also part of being out on the streets together with other art practitioners; for example, Ajarn Thanom even used it during protests. So I wanted this piece to pay homage to the people, the place, the time, and those events.



## PAPHONSAK LA-OR

*Land for sale (Thailand, May 16nd 2013), 2025*  
Charcoal and Oil color on canvas  
145.5 x 222.5 cm



## NUTTHAPON SAWASDEE

*We are all we have..?, 2025*  
Acrylic and spray paint on found cardboard box  
100 x 76 cm



## SOM SUPAPARINYA

*Ten Places in Tokyo: Missing Pieces, No. 1, 2016*  
Black and white puzzle, white reflective sheet on plywood, 2 pieces of glass wooden frame  
58.4 x 83.8 cm



*Ten Places in Tokyo: Missing Pieces, No. 2, 2016*  
Black and white puzzle, white reflective sheet on plywood, 2 pieces of glass wooden frame  
58.4 x 83.8 cm



## SATHIT SATTARASART, SP/N

*What is and what provides, tomorrow is  
Not promised, 2025*

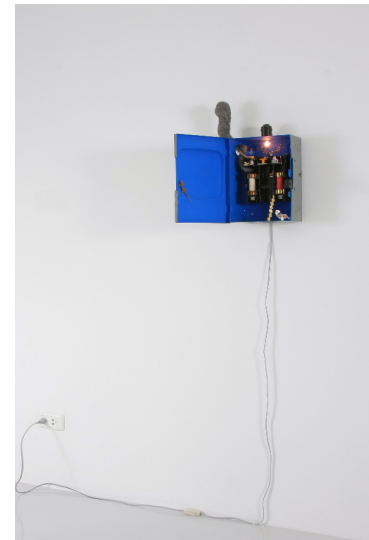
Digital print on Ilford 310gsm smooth pear  
acrylic marker, sanded glass, wooden frame  
39 x 49 cm (including frame)

The work is a collaboration between Sathit Sattarasart and SP/N, who previously collaborated on Sattarasart's latest solo exhibition. This photographic piece revisits the earlier work *Today Will Be a Quiet Day* (2009), originally shown at Gallery VER. The original piece was presented as a public artwork through a newspaper publication. In this revisited version, the newspaper featuring the work has been photographed and layered with a transparent glass pane, creating a subtle dialogue between the original work, memory, and the framing and context of its presentation.

## YUREE KENSAKU

*Land of Milk and Honey, 2008*

Acrylic, pencil, pen, t-bar structure,  
screws and gypsum board  
26 x 36 x3 cm



*A Tiny Home in My Little House, 2008*

Acrylic, collage, safety switch, fuse mosaic,  
painted models, aluminium sheet, brass  
sheet, epoxy putty, metal fiber, imitated  
house lizard, lamp and wire  
26 x 36 x3 cm





### JEDSADA TANGTRAKULWONG

*Thunder rumbles, I Should Get Going Soon, 2025*

LED scrolling sign

21 x 73 x 10 cm

The vague memories from the last twenty years upon gallery sitters, a director, sites and neighborhood of Gallery VER become more clear over twenty days. Each 20-word stories is written/displayed in Thai.

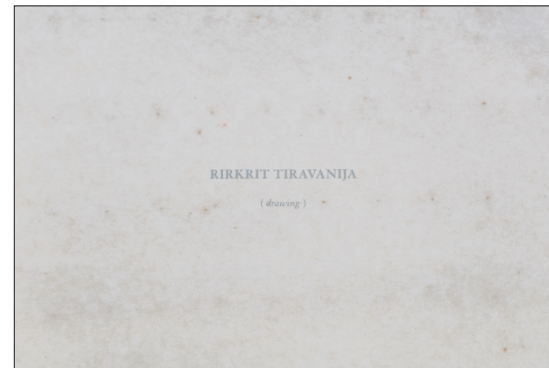


### ANGKRIT AJCHARIYASOPHON

*Hand of Rirkrit Tiravanija, 2025*

Digital print on paper

Dimension Variable



### NICO DOCKX & RIRKRIT TIRAVANIJA

*Erasing 22'09"(Unfinished), 2010*

LP Record

30 cm diameter

## RIRKRIT TIRAVANIJA

*Untitled (Freedom Can Not Be Simulated, Thairath), 2016*

Oil on newspaper on linen  
144 x 219.5 cm



## ACHIM KUBINSKI

*Hot Legs, 2007*  
Foam, aluminium, wood  
Dimension variable



## NIWAT MANATPIYALERT

*This is not a sugar, 2025*  
Refined sugar sculptures  
40 x 13 x 6.5 cm



## UBATSAT

*80 years 2475, 2012*  
Paper mache  
30 x 60 cm



## LATTHAPON KORKIATRAKUL

*Gallery VER, 2025*  
Reproducing fragments of gravel from the  
site that once housed Gallery VER, using  
Delicate and fragile materials  
Dimension variable



## YINGYOD YENAKARN

*The Burden, 2025*  
Ceramic, Plywood  
40 x 80 cm (size of plinth)

## YUJIN LEE

*The Center Lies on the Outside: Rirkrit Tiravanija, and the Art of Noji*, 2025

Publication (Published by Croma Editions)

13.75 x 21 x 1.5 cm

*Created as part of untitled 2022 (submit to the black compost) commissioned by the 3<sup>rd</sup> Jeju Biennale, 2022*

Ceramics made by Rirkrit, fired in traditional Jeju klin by Seung-chul with kinsugi by Yujin

Dimension variable



## SUPAPONG LAODHEERASIRI

*Untitled (Khlongsan Plaza 2025)*, 2025

Coat hangers, cable ties, wall clock, and a lot of things

50 diameter, 65 cm height



## MIT JAI INN

*Ladder, shelf and boards, 2025*

Mixed media

Dimension variable

A shell-white three-step ladder before a vertical shelf of wooden boards holds the slow sediment of twenty years, mixed pigments. Spare and literal, its elements are tool and testimony. The work is not a decoration but evidence: paint flecks, tool-marks and layered detritus of making form the ground from which the object speaks. These remnants are archive, practical residues of art and craft that record decision, correction and repetition. Movement is integral by stepping on the ladder and handling the boards. The work comes into being through use; fruition is enacted by motion rather than pictorial illusion. Accumulated pigments serve as cumulative memory, allowing the viewer to move mentally through past practice. Ultimately the work recognises itself: it names its materials and its procedures, offering presence rather than explanation. In that recognition it becomes both object and witness — a compact, honest record of practice that asks the viewer to register process, to acknowledge history and to accept the work on its own terms.

## KAMOL PHAOSAVASDI

*VER VER, 2025*

Photography inkjet print on canvas

with yellow light

60 x 84 cm

