

In LIVE THERE, LIFE HERE, Chiang-Mai-based artist Torlarp Larjaroensook shifts the focus in our usual perception of art and space through physical, spatial and social exchange. This installation is composed of two locations: the artist's own Gallery Seescape in Chiang Mai and the parking garage of Yokohama, Japan's Koganecho Bazaar's artist community, where Torlarp was an invited artist for a residency. Torlarp flip-flopped the spaces by re-creating their contents through wood, canvas and acrylic as a kind of painting-sculpture. The Chiang Mai gallery replicated in Yokohoma contains Torlarp's acrylic forgeries of the recent Seescape exhibition he curated: *Triangle Circular*, which consisted of the original works of three Thai female artists (Morakot Ketkiao, Sudsiri Pui-Ock and Jiratchaya Pripwai). The reproduction of the artworks, objects and appearance of the exhibition is comprehensive, detailing even of the light and view from the gallery's window. In turn, Gallery Seescape now exhibits the mundanities of Koganecho Bazaar's garage, a space chosen by Torlarp because its dimensions mirror the gallery's own floor plan measurements. The result is a confusion and/or conflation of space: a viewer in Yokohama enters a painted copy of a Chiang Mai exhibition, and a visitor to Gallery Seescape suddenly stands among the ad hoc items of a parking garage, each re-built as painting-sculptures.

LIVE THERE, LIFE HERE plays with the connotations of both "art" and "art space." Artworks usually depend on three ingredients: people, art objects, and space. Many contemporary artists create art by pointing at an object--framing it, so to speak, within the space of a gallery--and thereby redefining an everyday object as art. This act of re-framing creates a new meaning. In Torlarp's installation, however, the meaning is revealed through redefining space, not object. Furthermore, rather than giving pre-existing objects a new function as art, here Torlarp strips everyday objects of their functionality by turning them into paintings. The viewer is surrounded by non-working objects, rendered useless in this painted form: a ladder, a chair, an entire van. Rather than the well-known formula of "object becomes art," in this installation "art becomes object."

In addition to the international exchange of space, the installation also provides the opportunity for cross-cultural communication. A Skype video call runs continuously between the Yokohama garage and Seescape Gallery, allowing visitors in one space to see and speak with visitors in the other, thereby virtually linking in real-time the distant sources of their current physical reality. Since the opening day of LIVE THERE, LIFE HERE, a common thread has emerged: whether in the "garage" or the "gallery," visitors are more interested in the space than in the art. The focus diverts from the physical materials and meanings of the artwork objects to the very space itself: what is happening over there, in that other space? Through this connection that the installation enables, Hern brings the visitors out of isolated reflection into cross-spatial relation as they simultaneously inhabit and discover two spaces that are as physically real as they are inherently fabricated.

(Text by Ellen Adams)