

Bookshelf

BY EMILIA OTTAVIO

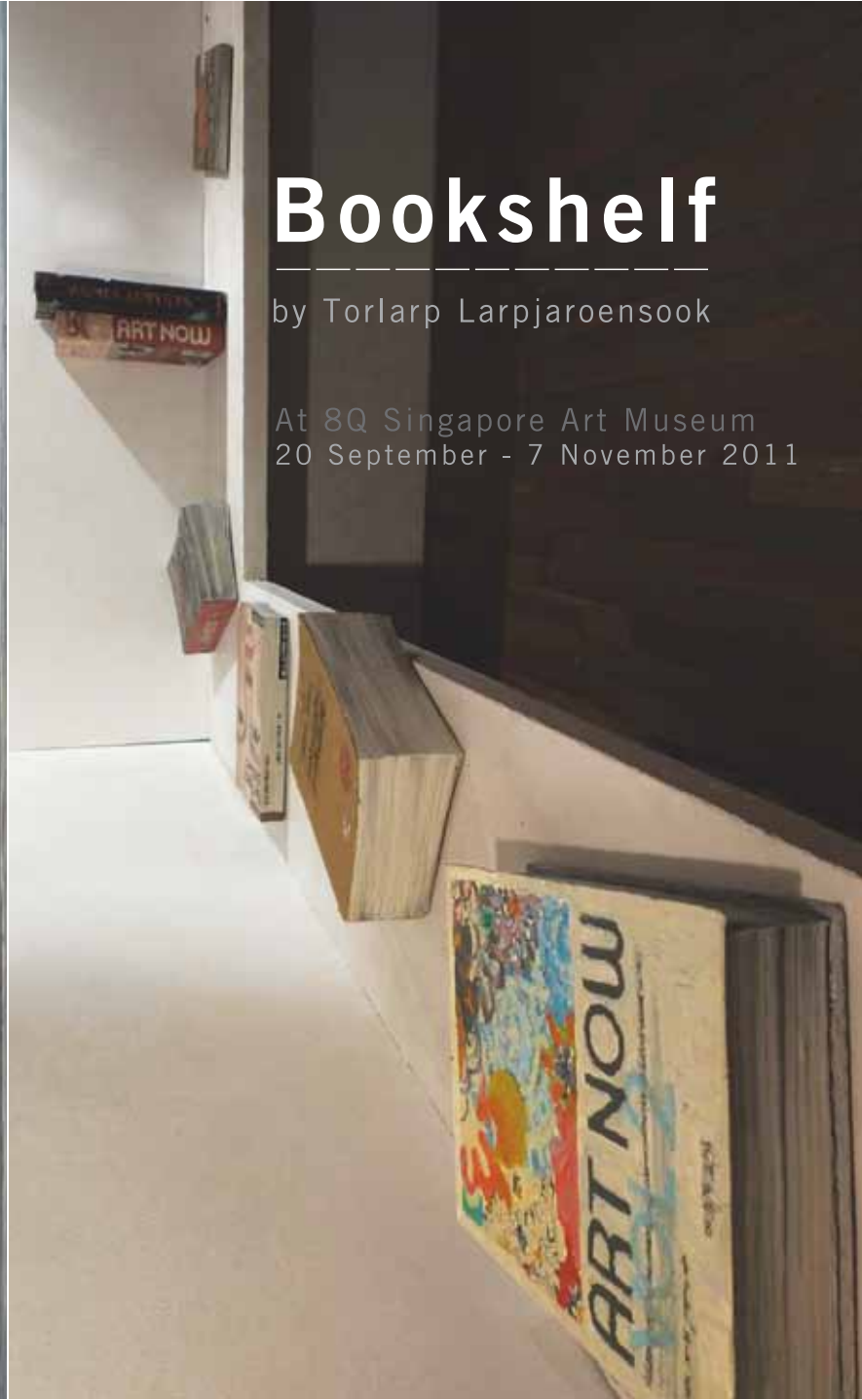
IN THE MUSEUM OF MODERN ART

1000 5TH AVENUE, NEW YORK, N.Y. 10028





What you see is not what you see.



Bookshelf

by Torlarp Larpjaroensook

At 8Q Singapore Art Museum
20 September - 7 November 2011



Interaction between people and artworks is very interesting. This is why I display my sculpture, which is made of artistic medium; acrylic and oil color on different sized canvases. I have been doubtfully observing "the truth" of the artwork that attracts audience's interaction; meanwhile, it also distracts people with the fact that it is called "Art".

Even if someone dares to read and understand it, yet they still cannot truly appreciate it. This vagueness between each and everything from the outside, inside, two-dimension, three-dimension of each different perspective, might trigger some feeling within you. However, I may explain this in the "300 pages of abstract" provided in this shelf.

Torlarp Larpjaroensook
Chiang Mai, Thailand
August 2011



Art Now: Volume 2 (front), 2010

size : 57 x 67 cm.

technique : Oil on Canvas



Art Now: Volume 2 (vertical), 2010

size : 57.2 x 77.7 cm.

technique : Oil on Canvas



Art Now: Volume 2 (back), 2010

size : 57 x 77.7 cm.

technique : Oil on Canvas



Art Now (back), 2010

size : 57 x 67 cm.

technique : Oil on Canvas



An open-ended fluidity informs Rirkrit Tiravanija's projects and installations, as well as a softly-spoken determination to dissolve the boundaries between the institution and its outside, artwork and daily life, audience and active participant. Over the past ten years he has taken a bicycle trip across Spain; converted galleries into free-for-all kitchens; built a full size model of his New York apartment in a German museum, complete with working kitchen and bathroom and open 24 hours a day; and opened a mini supermarket inside a Swiss museum. For Tiravanija the building process is as vital as the final structure itself, and in all cases the key ingredient is "lots of people" without whose involvement the work remains incomplete. An exhibition at Vienna's Secession in 2002 saw Tiravanija coordinating the construction of the full-size stainless steel replica of early modernist architect Rudolf M. Schindler's house inside the museum. The house was constructed throughout the duration of exhibition, as and when the parts arrived from Mexico, shifting the focus from the presentation of a finished object to the time-consuming communal task of construction, like the raising of the barn roof. The structures he builds are loose frameworks within which any number of unprescribed activities may take place, where success or failure are not at stake but rather breadth of experience and the opening up of possibilities for creativity, community and, above all, communication. He embraces the chaos this process, leaving almost everything to chance and welcoming the conclusiveness this brings with it., 2010

size : 57x 67 cm.
technique : Oil on Canvas



Women Artists (Icons), 2010

size : 57 x 67 cm.
technique : Oil on Canvas



Relational Aesthetics, Nicolas Bourriaud, 2010

size : 57 x 67 cm.
technique : Oil on Canvas



Marcel Duchamp: la vie à crédit, 2010

size : 57 x 67 cm.

technique : Oil on Canvas



Vocabulaire d'esthétique, 2010

size : 57 x 67 cm.

technique : Oil on Canvas



Warhol's World, 2010

size : 57 x 67 cm.

technique : Oil on Canvas



La Biennale di Venezia 50th:

Dreams and Conflicts, 2010

size : 67 x 72.5 cm. (distort frame)

technique : Oil on Canvas



Expedition proposal. the invention of a no-know ledge zone. The real means to discover it. six or seven persons. a radio boat navigating outside territorial waters. a radio ship's log in the shape of musical etude. discussions and seasons. at the bottom of the moutain without a name. A concert for penguins. a documentary that becomes a musical tale., 2010

size : 57.2 x 77.7 cm. (distort frame)

technique : Oil on Canvas



La Force de l'art, 2010

size : 57 x 67 cm.

technique : Oil on Canvas



Misère de l'art, 2010

size : 57 x 57 cm.

technique : Oil on Canvas

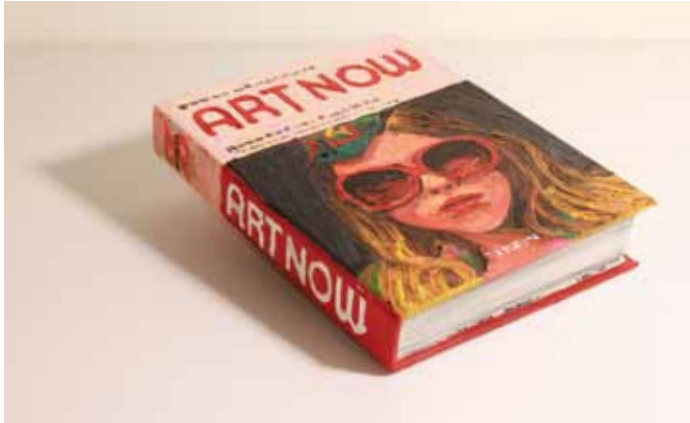


Du surréalisme considéré dans ses rapports au totalitarisme et aux tables tournantes, 2010

size : 57 x 57 cm.

technique : Oil on Canvas





Art Now, 2011
 size : 18.5 x 23.5 x 4.5 cm.
 technique : Acrylic on Canvas



Art Now: Volume 2, 2010
 size : 20 x 25.5 x 5 cm.
 technique : Oil on Canvas

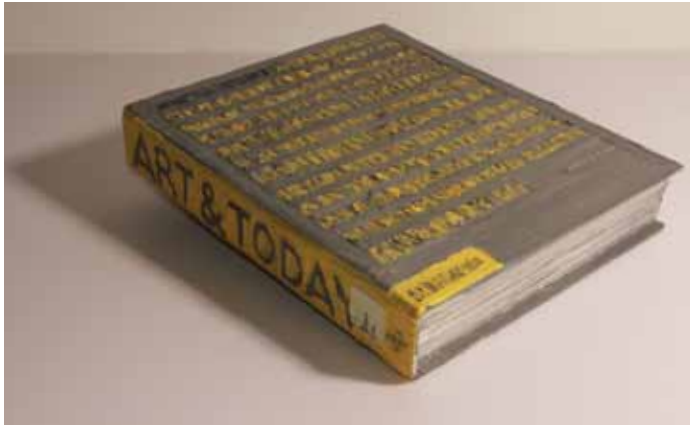
Art at the Turn of
the Millennium, 2011
size : 20 x 25.5 x 4.5 cm.
technique : Acrylic on Canvas



Art Now: Volume 3, 2011
size : 20 x 25.5 x 4 cm.
technique : Acrylic on Canvas



The Contemporary Art Book, 2011
size : 26 x 31.5 x 3 cm.
technique : Oil on Canvas



Art & Today, 2011
size : 26 x 30 x 5.5 cm.
technique : Oil on Canvas



Contemporary Art, 2011
size : 23.5 x 26 x 3 cm.
technique : Acrylic on Canvas



Art Now (TASCHEN Icons Series), 2010
 size : 14.5 x 21.5 x 1.5 cm.
 technique : Oil on Canvas



The Prestel Dictionary of Art and Artists in the 20th Century, 2011
 size : 20 x 27 x 5 cm.
 technique : Acrylic on Canvas



Freshcream, 2011
 size : 16 x 29.5 x 6.5 cm.
 technique : Acrylic on Canvas

La Force de l'art, 2011
size : 16 x 24 x 2.5 cm.
technique : Oil on Canvas



Relational Aesthetics,
Nicolas Bourriaud, 2010
size : 15 x 21 x 1.5 cm.
technique : Oil on Canvas



Art + Science Now, 2011
size : 23.5 x 28.5 x 5 cm.
technique : Acrylic on Canvas



A Minimal Future?: Art as Object 1958-1968, 2011
size : 22 x 28.5 x 5.5 cm.
technique : Acrylic on Canvas



La Biennale di Venezia 50th:
Dreams and Conflicts, 2011
size : 24 x 29 x 4.5 cm.
technique : Oil on Canvas



FLUXUS, 2011
size : 26 x 33 x 5 cm.
technique : Acrylic on Canvas



Conceptual Art, 2011
size : 18,5 x 23 x 1,5 cm.
technique : Acrylic on Canvas



DAMIEN HIRST
SUPERSTITION, 2011
size : 31 x 31 x 3,5 cm.
technique : Acrylic on Canvas

Russian Avant Garde Art, 2011

size : 25.5 x 30 x 6 cm.

technique : Acrylic on Canvas



Southeast Asian Art Today, 2011

size : 23.5 x 28 x 3 cm.

technique : Acrylic on Canvas



Marcel Duchamp: la vie à crédit, 2011

size : 15 x 24 x 5 cm.

technique : Oil on Canvas

Du surréalisme
considéré dans ses
rapports au totali-
tarisme et aux
tables tournantes

, 2011

size :

12.5 x 19 x 1 cm.

technique :

Acrylic on Canvas



Women Artists (Icon), 2010
size : 19.5 x 25 x 4 cm.
technique : Oil on Canvas



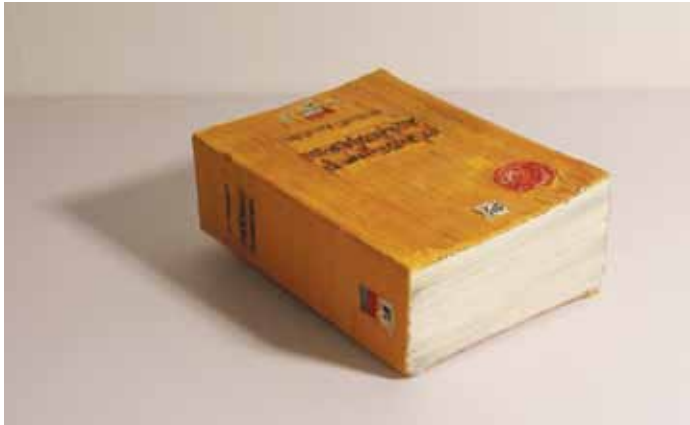
Contemporary Art in Print, 2011
size : 24.5 x 30 x 3.5 cm.
technique : Acrylic on Canvas



Ice Cream, 2011
 size : 25 x 29 x 5.5 cm.
 technique : Acrylic on Canvas



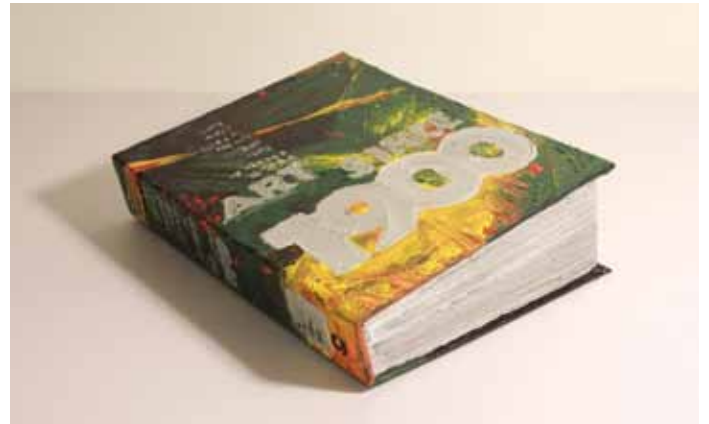
CREAM 3, 2011
 size : 26.5 x 30.5 x 6 cm.
 technique : Acrylic on Canvas



Art Since 1900, 2011
size : 22 x 28.5 x 9 cm.
technique : Acrylic on Canvas



Vocabulaire d'esthétique, 2011
size : 14.5 x 21 x 6.5 cm.
technique : Oil on Canvas



300 pages of abstract, 2011

size : 21 x 30 x 4.5 cm.

technique : Acrylic on Canvas



Art Now: Volume 2 (slightly opened book), 2011

size : 20.5 x 25.5 x 10 cm.

technique : Acrylic on Canvas



Bookshelf, 2011

size : 12 x 19 x 1.5 cm.

technique : Acrylic on Canvas





Torlarp Larpjaroensook's Bookshelf

In Bookshelf, Chiang Mai-based artist Torlarp Larpjaroensook exploits the familiar vocabulary of reference in order to explore its limitations when applied to the artistic realm. Larpjaroensook goes to the very seams that bind the contemporary canon: the art books proclaiming who is influential, collectible, and worthy of full-color reproduction. In a meticulous act of forgery, Larpjaroensook has crafted thirty wooden blocks that replicate the physical dimensions of the original anthologies, and then rendered their covers in high-detailed painting. Rather than the sleek plane of coffee table books, Larpjaroensook imposes the tangibly uneven, albeit untouchable, texture of oil paint. Reams of pages are reduced to grayscale brush strokes. Larpjaroensook's books forgo function in favor of contemplation. The same rigor apparent in the rendering is revealed in the underlying concept : he gives us the covers and asks us to judge.

Larpjaroensook forces the viewer to consider not what these books contain, but rather what they represent. By stripping them of their function, Larpjaroensook transforms others' inventories of art into artworks of inventory. Entire catalogues of contemporary art becomes his own creation. By reproducing, he approaches authorship.

Equally provocative is the notion of ownership. A bookshelf is an apparatus of accumulation. Larpjaroensook displays a particular industry of art consumption: art that is meant to be consumed through for-profit publishing. Consumers are brought quickly abreast of "art now" by acquiring these widely distributed catalogues—yet does accumulation guarantee appreciation? Larpjaroensook confronts this consumerism by objectifying the books that objectify the art. His forgeries are painstakingly handmade and singular, in diametric opposition to the mass production of the original art books. Unlike the models they depict, the books' position in Larpjaroensook's library both resists and complicates their distribution.

Conceptually, Larpjaroensook's work mimics the superficiality of his subject matter: both the books and the shelf provide a shallow survey of the art world, bolstered not by depth of content but by the illusion of comprehensiveness. What is the effect of substituting a two-dimensional representation of the art world in place of its chaotic, uncollected magnitude—its true contents? Despite their abundance, Larpjaroensook's books confess their functional and symbolic dearth. This deficiency challenges the public who gleans the

benefits—whether information or acknowledgement—of these tomes in the privacy of personal libraries.

By taking up the mechanism whose acquisition propagates legibility, credibility and a place in the contemporary canon, Larpjaroensook asks the books' readers and his work's viewers where—at the end of a shelf?—are the limits of art's objectification.

Ellen Adams

New York City, August 2011



ต่อลาก ลากเจริญสุข ศิลปินผู้วิวัฒนาการสร้าง

ความหมายของพุทธที่วิวัฒนาการตลอดมาแล้วซ้ำเล่าในการมีชีวิตต่อเนื่อง โดยลองผิดถูกผ่านมา 2500 กว่าปี.....คำตอบจริงแท้สูงสุดมิได้หมายถึงความยิ่งใหญ่ใดๆ แต่ทั้งหมดแล้วหมายถึง....ชีวิตที่แสนปรกติสุขทั้งภายนอก (สังคมการอยู่ร่วม) และภายใน (อาณาจักรจิตวิญญาณ)

เฉกเช่นการทดลองที่อยู่ในวิวัฒนาการของปัจจุบัน ต่อลาก ลากเจริญสุข ก็ทำเช่นนั้นเหมือนกัน

จากเด็กหนุ่มริมลำคลองอยุธยาสู่น่านฟ้าโพสโตโมเดิร์น

วิวัฒนาการนี้มิได้ทดลองเพียงแค่ผ่านรูปแบบประวัติศาสตร์ หรือแค่สมรู้ร่วมคิดกับมายาของศิลปะร่วมสมัยเพื่อแสวงหาเพียงแค่นั้นเอง

แต่ ต่อลาก ลากเจริญ สุขใช้ชีวิตอยู่ในกระบวนการวิวัฒนาการครั้งนี้ด้วย.....ชีวิต

ชีวิตของการต่อสู้เพื่อเรียนรู้อยู่ในโลกร่วมสมัยที่หน้าประวัติศาสตร์ยังคงวันแห่งมึนงง

การสังเคราะห์หาด้วยการรับแรงบันดาลใจจากการหยิบยืมวัฒนธรรมนำมาต่อยอด ซึ่งเป็นเรื่องปรกติของโลกใบนี้ และถือว่าการวิวัฒนาการอย่างเสถียรยิ่งกว่าการลอกเลียน โคตๆ อย่างแสนโง่เขลา

อาจไม่ใช่เรื่องที่ต้องคุยกันอีกแล้วกับศิลปะแต่อยากให้หลุดพ้นออกจากกรอบประวัติศาสตร์ เพื่อหาความหมายของการสร้างสรรค์ระดับแรงบันดาลใจ เพื่อให้เพื่อนร่วมโลกได้รับรสของ อีสราภาพทางความคิดที่ผ่านสื่อวิจิตรศิลปะ.....เพื่อคนรุ่นใหม่นี้จะได้หยิบยืมใช้และนำไปประยุกต์ใช้.... ถ้ามันเป็นแม่แบบทางแรงบันดาลใจได้

และนี่คือสิ่งที่ต่อลาก ลากเจริญสุข....กำลังทำอยู่

ปล. ข้าพเจ้าต้องการให้การพูดถึงผลงานของต่อลากถูกวางอยู่ใน ปล. เฉกเช่นผลงานของต่อลาก เพื่อจะได้ทำให้รู้สึกจริงๆ แล้วนิทรรศการนั้นเป็นหนึ่งในกลไกของวิวัฒนาการชีวิตเท่านั้น และผลงานชุดนี้ของต่อลาก ผมเดาได้เลยว่าต่อลากต้องการล้อเล่นกับอุปโลกในพื้นระนาบ..... และเหมือนแห่ยกออกไปอุปทานในศิลปินในอดีตกาลเกิดคำถามกับตัวเองในคำถามว่า..... สิ่งที่อยู่ในระนาบอาจดูเหมือนสามมิติโดยย้อนรอยคำถามเพียงแค่ว่าแล้วสามมิติทำให้ดูเป็นสองมิติได้อย่างไรโดยใช้หนังสือหน้าประวัติศาสตร์โพสโตโมเดิร์นผู้ล้มล้างสมมุติฐานเก่าๆ อย่างไม่เหลือคราบได้เกิดคำถามเช่นกัน....ข้อนี้ไปมาเหมือนกับว่า หนังสือประวัติศาสตร์ที่คุณเห็นนั้น ใช่ว่าความจริงสูงสุดหรือเพียงแค่อยู่นในกระบวนการวิวัฒนาการ.....หรือแค่สมบัติอารยธรรมที่เหมือนจับต้องได้.....

แต่แค่ด้วยดวงตา.....ของต่อลาก

ด้วยรักและวิวัฒนาการ

จากบริษัทย้อนแสงสุนทรีและสหราชอาณาจักร

กวางโจว เกาหลีใต้ สิงหาคม 2011

Torlarp Larpjaroensook - The artist that evolves and create.

The meaning of Buddhism that has been continually experimented through continuing living by trial and error method over the past 2,500 years. ... The ultimate answer does not refer to any greatness, but the normal peaceful life, both externally (society of coexistence) and internally (kingdom of spiritual being)

As the current experiment in evolving present, Torlarp Larpjaroensook acts likewise.

From a country boy of Ayutthaya canal to postmodern sphere.

This act of evolving does not experiment through the pattern of history nor conspire with the myth of Contemporary Art, but merely is the act of self-searching.

But Torlarp Larpjaroensook spends his life in this process of evolving with ... his own life

Life of struggle to learn to exist in the contemporary world where the page of history is ripped and incomplete.

The sacrifice of faith by being inspired by borrowing other cultures to build upon becomes a normal way of this world, and is seen to the the highest and most stable evolution than other mindlessly and foolishly direct imitation.

This might not be an issue to discuss further on art, but it aims to detach from historical framework in order to find the meaning at the level of inspiration. This is to offer fellow humans a taste of conceptual freedom through art form. This is for the new generation to borrow and put into practical use, only if this can be an inspirational model.

This is what Torlarp Larpjaroensook has been doing.

P.S. I wish to speak of Torlarp's work which is in Postscript in the same manner of Torlarp's work in order to feel genuinely that the exhibition is merely one of the evolving mechanisms of life. And I guess that this work of Torlarp is to tease the vertical presumption ... and as if it playfully asks the artists' old presumption the question that ... the objects in two dimensions might look like three dimensional objects by reversing question to 'whether object in three dimensions can look like one in two dimensions. This is by using the Postmodern page of history which has radically eradicated the old presumption. This in turn raises questions that the book of history that you see is truly ultimate truth or just an evolving one or virtually palpable civilization heritage ...

but only by looking by the eyes of ... Torlarp.



With Love and Evolving!
Yonyang - The Retracing Aesthetics and Friends
Gwangju, South Korea, August 2011

“สิ่งที่คุณเห็น ไม่ใช่สิ่งที่คุณเป็น”

เมื่อแรกเห็นผลงานของเขา...

ไม่... ผลงานนี้ไม่เป็นงานศิลปะ readymade ของ Marcel Duchamp หรือบรรณาการสำหรับงาน “Ballantine Ale” และ “Savarin Coffee” โดย Jasper Johns. ไม่ ผ้าใบ ภาพสีน้ำมันเหล่านี้แสดงทุกลักษณะของงานภาพวาดแบบคลาสสิก ประติมากรรมจิตรกรรมเหล่านี้อธิบายถึงความไม่แน่ใจและข้อสงสัยของต่อลากเมื่อต้องเผชิญหน้ากับสิ่งที่มิอยู่ในงานศิลปะร่วมสมัย. การมีรายละเอียดประวัติของ Marcel Duchamp ปรากฏอยู่ในงานชิ้นหนึ่งของเขา ก็เพียงพอต้องการแสดงให้ผู้ชมเห็นและพิจารณาไปสู่อีกสิ่งหนึ่ง ไซ...อิทธิพลของ Marcel Duchamp ยังคงปรากฏอยู่อย่างแพร่หลาย แต่อย่างไรก็ตาม เราก็ต้องหยุดเทิดทูนศิลปินและผลงานศิลปะ นับว่าเป็น “พระเจ้า” ขณะที่ Duchamp เองก็พยายามที่จะค้นหาวิธีทำให้งานศิลปะเหล่านี้ไม่ต้องมีความศักดิ์สิทธิ์อีกต่อไป ตัวเขเองก็กลับกลายเป็นที่ยกย่องดังที่เคยปฏิเสธมาก่อนหน้านั้น โดยทำให้ผู้ชมมีโอกาสสัมผัสผลงานศิลปะของเขา ไม่ว่าจะเกิดจากความต้องการหรือความบังเอิญก็ตาม. ต่อลาก ลากเจริณสุขทำให้เราสามารถทำลายรหัสที่กำหนดขอบเขตงานศิลปะลงได้ ราวกับว่างานศิลปะได้สูญเสียกลืนอายุของมัน และได้ถูกลบโทษให้กลายเป็นเพียงวัตถุที่ถูกตีราคาแค่นั้นหรือ.

นี่เป็นเพียงบทหนึ่งในการเข้าถึงงานศิลปะของต่อลาก เขายังมีความคิดต่าง ๆ อีกมากมายสำหรับการเสนอผลงานของเขา

ผลงานที่ตีพิมพ์เป็นภาษาอังกฤษเป็นสิ่งที่ยากที่จะเข้าถึงสำหรับต่อลาก เจกเช่นเดียวกับหนังสือ Art now ของ Taschen หรือผลงานอื่นๆ ที่เป็นภาษาฝรั่งเศสที่เกี่ยวกับงานศิลปะวิจารณ์ เขาพยายามพิจารณาว่าอะไรคือสิ่งที่ปรากฏอยู่จริงในหนังสือเหล่านั้น. นี่นับเป็นอีกครั้งหนึ่งที่มนุษย์ต้องได้รับการลงโทษจากพระเจ้า ในเรื่องการสร้างหอคอยบาเบล เพื่อทำลายอำนาจของพระเจ้าตามที่ไดกล่าวไว้ในพระคัมภีร์ไบเบิล.

ต่อลากไม่เชี่ยวชาญ ในการอ่านงานที่ตีพิมพ์เป็นภาษาต่างประเทศ และสภาวะการณ์แบบนี้เองที่ทำให้เขาเกิดความคับข้องใจที่ไม่สามารถเข้าถึงองค์ความรู้เหล่านี้ได้ ซึ่งต่อมาความคับข้องใจนี้ได้แปรเปลี่ยนให้เขาได้นำเสนอให้เรารู้ถึงทัศนะด้านเดียวของหนังสือเหล่านี้ในลักษณะงานที่เป็นสองมิติและสามมิติ. แต่คุณต้องไม่จำกัดอยู่เพียงแค่นี้ แม้ว่างานจิตรกรรมถูกทำขึ้นก่อนจนเสร็จสิ้น แต่นั่นก็ไม่ได้หมายความว่าต่อลากพึงพอใจกับภาพวาดเหล่านั้นอย่างแท้จริง ส่วนงานประติมากรรมจิตรกรรมนั้น ดูเหมือนจะสัมพันธ์กับความตั้งใจที่เขาหวังไว้มากกว่า และเขาก็ได้ให้ความสำคัญกับวิธีการนำเสนอสิ่งนี้เป็นอย่างอื่นซึ่งในภายหลังต่อมา ในทั้งสองกรณี นี่ถือเป็นจุดเริ่มต้นในคุณค่าของงานศิลปะของเขาที่มาจากแรงบันดาลใจในผลงานตีพิมพ์ของ Taschen แม้ว่าในช่วงเวลานั้น เขาจะไม่สามารถเข้าใจผลงานที่เป็นภาษาต่างประเทศได้ก็ตาม แต่เขากลับสนใจและพยายามทำความเข้าใจกับภาพผลงานต่างๆในหนังสือเหล่านั้น ซึ่งบางครั้ง

เขาก็อดประหลาดใจไม่ได้ หากเราพิจารณาตามคำกล่าวของ Joseph Beuys ที่ว่า “ทุกคนสามารถเป็นศิลปินได้” แต่นั่นก็ไม่ได้หมายความว่า ทุกคนสามารถเป็นศิลปินที่ “ดี” ยิ่งไปกว่านั้น ทำไมผลงานบางเรื่อง ซึ่งดูธรรมดามาก เป็นเรื่องพื้นๆมากจึงปรากฏอยู่ในหนังสือซึ่งเผยแพร่ไปทั่วโลก ใครเป็นผู้ตัดสินใจ? ระบบของศิลปะร่วมสมัยทำงานอย่างไร? ถ้าหากว่าไม่มีหนทางที่จะเข้าถึงแนวคิดหลัก ซึ่งถูกต้องตามขนบในตัวของมันเอง และหากไม่มีหนทางเข้าถึงวาทะกรรมที่ยากต่อการเข้าใจแล้ว ไขร้ความคิดของคนที่กำลังวิจารณ์ศิลปะร่วมสมัยจะเป็นเช่นไร ดังนั้น

เราจึงเข้าใจว่าการวิจารณ์เกี่ยวกับลักษณะต่างๆ ของโลกแห่งศิลปะ และไม่ใช่เป็นแต่ปฏิกิริยาง่าย ๆ ดังที่หลายคนพยายามจะให้เป็นอย่างนั้น ผู้ที่รู้จริงในงานศิลปะกำลังซ่อนตัวอยู่ไหน และทั้งหมดนี้คือสิ่งที่ต่อลากได้เปิดเวทีแห่งเสรีภาพ เพื่อที่จะตอบคำถามเหล่านี้

“What you see is not what you see”

A first look at his work...

No! It's not just another Duchampian readymade, or a tribute to “Ballantine Ale” and “Savarin Coffee” by Jasper Johns. Wood, canvas, oil painting, the artifacts keep all the attributes of classic paintings. These sculptures / paintings illustrate the uncertainties and doubts of Torlarp Larpjaroensook facing the current exegesis of contemporary art. If a biography of Duchamp appears in one of his works, it is just to show that we must now move on ... Yes

Duchamp's legacy remains pervasive, nevertheless ... we have to stop idolizing the man and his works as “divinity” ... even if he has always tried to take away the sacred aura of the work of art, he is now revered the same as what he denied... by allowing us to touch those works, by desire or inadvertently Torlarp Larpjaroensook allows us to break a code of a major field of art ... as if the work of art must lose its aura; should it be condemned to be only a speculative object?

Here's a first track played ... Torlarp Larpjaroensook has spread to others in his works...

Publications in English are not accessible to Torlarp Larpjaroensook as both Taschen volumes of Art Now and other books in French mainly criticizing contemporary art ... his ability to conceptualize what actually exists. Man pays his punishment again for the construction of the Tower of Babel. Not proficient in these languages, Torlarp cannot read them. This situation arises from a frustration with this inaccessible knowledge. The latter, Torlarp Larpjaroensook retransmits them to us only offering us a visual aspect of these books in two or three dimensions. But do not limit yourself to it. If the paintings were made first, they did not give complete satisfaction to Torlarp Larpjaroensook. The painted sculptures correspond better to his expectations, he will prefer following that way. In both cases, the origin of these artifacts comes from a reflection inspired by Taschen publications. Although at that time these readings are not possible, Torlarp Larpjaroensook is specifically interested in photographs of works ... sometimes arousing astonishment ... If Joseph Beuys used to say “everybody can be an artist”, this does not mean that everyone can be a “good” artist ... far from it ... why do some works so mundane, so common, appear in this book released worldwide? Who decides? How does this system of contemporary art

function? If it does not always have access to the dominant thinking of that coterie should it be clique- which legitimates itself, this abstruse discourse, what about the ideas of those who dare to criticize contemporary art. Understand that there is criticism from figures in the world of art and not mere reactionaries as it often tries to show. Where are the connoisseurs of yesterday? As many questions as Torlarp Larpjaroensook leaves everyone the freedom to respond by going to tap into other books...



Gallery Seescape

"We drive art"

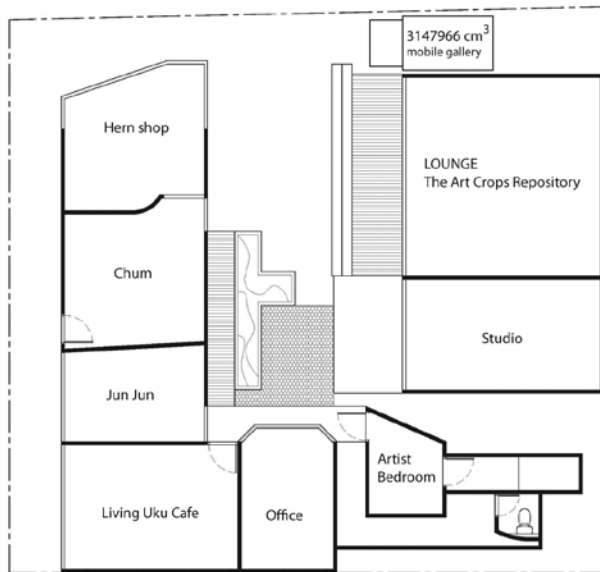
Considering Gallery Seescape as a one square centimetre of the Earth, this self-sustained community of Nimman Haeminda area, Chiang Mai, it is a tiny coordinates of the world. This might not be visible to naked eyes, nor recognisable from map of Thailand. But if comparing Gallery Seescape to the concept of 'Art Space', Seescape community has no fence or wall to obstruct any imagination. This is because the pleasure of the artists and art lovers would have diminished, if someone theorised that

"... Art must be list this! ... This is IT!"

Back in 2004, under the shade of lush green trees in among the Soi (lane) of Nimman Haeminda road, the tourist attractions of Chiang Mai, 'Seescape Bar' is a bar in the middle of Soi Nimman Haeminda 17. At that time the area was residential area without the currently existing hip and luxurious coffee houses and shops. Until one day in 2008, the merry and joyful cheers were toned down to silence as 'Hern Torlarp Larparoensook' one partner of the business decided to close down.

"Bar was closed..."

and the merry noises of the bar crowd faded to quietness...."



'Hern' spent this period on the new direction as he spent every hour of his life on the same path he once was and has been doing so. Art is the constant mixture of every meal he has, every decibel, every evening, and every bedtime of his. That is with or without his conscious, but his acquaintances and friends have well felt and experienced a living art person called 'Hern'

... For people around him, he is a design head, who designs virtually everything surrounding him"

... For international artists coming across him, many told him *"Please don't stop, please do not stop what you are doing"*

Each day, 'Hern' buried himself in his cement concrete house which he designed and decorated with his own designed furniture. He spent most time at the floor of the studio working, dismantled and re-assembled things. He could produce over 10 designs a day, and even he was surprised by himself. Immediately after the full sketch was finished, he would start his creation along with this close assistant.

It was simply a situation where one human was integrated or unified into a pile of unused materials in his studio. It was a life in the mix with dust and colour powder to the level one cannot distinguish man and materials. All his time and effort became a source of 'Functional Art'. Many items contains a nexus to that tiny cement house. Surface of Hern's design often gave 'cement concrete' texture feeling.

From the closed bar door ... re-opening the completely new art space.

Gallery Seescape

'Hern' converted the original space of Seescape Bar into a complete art space with the name of 'Gallery Seescape'. In the meantime, he opened 'Hern shop', a shop that sells art and design objects in a form of functional art from various artists with unique initiatives and Hern's own design.

Initially, the first opening phase (2008) Gallery Seescape, to local residences, might look like a simple 'shade' or 'shack' from its simple construction style. It is just cement, plank wood, and zinc sheets coming together with a touch of quirkiness of its round-shape windows. That makes Gallery Seescape *'The first quirk of Nimman'*. It is designed by Hern and re-thought and re-partitioned to fit the use of 'Art Space'.

"Low budget, high creativity, living economically with simplicity and practicality."

The locals and travellers alike curiously stop and ask question *"What is that?"* And the answer they got is that 'Gallery, it is'. Then more questions follow 'How could that be so? with this look?' Some even goes further *"What is the point, really?"* When it comes to real life, of the odd looking shack at the heart of Nimman, many are usually confident that this so-called 'Art Space' - which generates no income to the proprietor - will soon go out of business!

"Whoever's leaving, but We are here to stay"

In 2011, three years of welcoming Thai and international audiences through Gallery Seescape's door, often it gets new faces popping in and curiously asking *"What is this place?"* Eventually, those new visitors lefts with smiling faces and the 'newly established friendship'. Many Thai and international artists spending times and intimately involving have often shown warm relation and nexus, not only because they once exhibited their works, but also the charm of the place that aspires all to feel like 'home'.



We arrive as strangers, but leave with nexus and bonds.

Upon the development of Nimman Heaminda area in the past three year including the latest shops, café, hotels and guesthouses, galleries, restaurants, and more are opening up as well as going out of business. The new venues replacing the old ones are natural business cycle, but Gallery Seescape is still here to stay and meant to drive Art forward.

" We are walking casually, no rush, but will gradually grow like trees, like a art nursery (art nurturing sphere)"

... From seed to root and tree, springing to leaves, and growing with true care with special formula fertiliser name "Determination", Gallery Seescape is now a stronger art nursery which consist of

'Hern shop' - a shop selling design and art in for of Functional art - an design object which has practical use in everyday's life.

'Chum' - a small three-wall gallery. It is the first space of Gallery Seescape. It already help many exhibition for Thai and international artists with diverse concepts and in various formats.

'Lounge' - a reasonable size gallery with bigger space than 'Chum' and ideal for the exhibition which requires more space to 'play' with including live performance or installation or cinematic arts. This is the new experimental sphere at the heart of Nimman Haeminda area with the freedom of thought. At Seescape Community, all artists' imagination is to be well respected ... *'We believe that everything is possible.'*

Artist-in-Residence Program

This Artist-in-Residence program aims for Thai and international artists who will come live and practice art in this art space. The program offers a private residential room, working studio, consultation, information, required by the residential artists, and eventually the possible exhibition process.



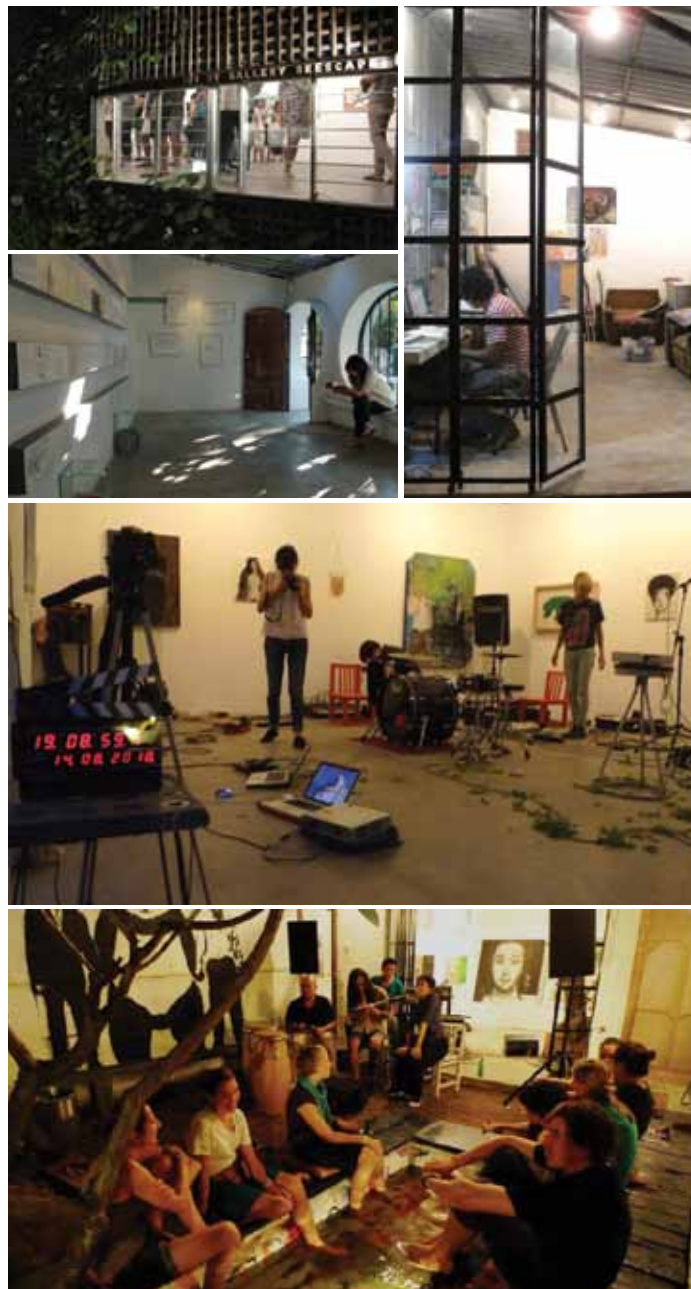
For more information and enquiry, please visit <http://seescapechiangmai.blogspot.com> and contact gallerysteescape@gmail.com

'studio'

During the stay of 'Artist-in-Residence', this studio will facilitate artist with its indoor private working space and outdoor shaded open space. The small pond in the open space is a home of two frogs which usually ribbit from evening to near dawn. It has been on the clear memory and a signature of the place for the Artist in Residence in the past as well as the space visitors. The studio is equipped with art materials, tool, and instruments with a number of art supply shops in the area to cater different needs of artists. (In case artist demands something - tools or materials - rather than currently provided in the studio)

JunJun + Living uku

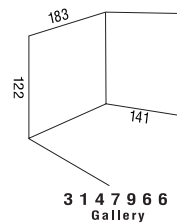
Gallery Seescape's neighbour in the same premise, they offer sweets, coffee and music which enhance visitors' experience of this art space.



Gallery Seescape Past Events

- | | |
|----------------|---|
| September 2011 | <ul style="list-style-type: none"> • Dissonant exhibition by May-T Noijinda (The first artist in Residency program) |
| August 2011 | <ul style="list-style-type: none"> • EWANs project SESSION01: (PHOTO+SOUND+PERFORMANCE) ARTSPACE = (VDO)ART? • IN ACT 2011 Talk by Linh Phuong Nguyen |
| July 2011 | <ul style="list-style-type: none"> • Latent Dream by Ploy Kasom • (LOUNGE) warming party Opening party (LOUNGE) The Art Crops Repository • Experimental Travel by Pattrica Lipatapanlop |
| February 2011 | <ul style="list-style-type: none"> • Trans Siberian Sketch book exhibition by Pharadon Phonamnui |
| October 2010 | <ul style="list-style-type: none"> • Seescape Art music and Onsen • Location for Doi Saket Film Festival screening |
| October 2009 | <ul style="list-style-type: none"> • Ride a Life in Chiang Mai |
| July 2009 | <ul style="list-style-type: none"> • Panda Mania! Street Art Exhibition |
| May 2009 | <ul style="list-style-type: none"> • Fix2 - the second definition of Fix by Torlarp Larpjaroensook • "Running Time" Chiang Mai Film Screening Program 2009 by 10 artists |
| December 2009 | <ul style="list-style-type: none"> • Printing Exploration workshop by Prawat Laucharoen |
| March 2008 | <ul style="list-style-type: none"> • Action Party #2 by Wunderspaze <ul style="list-style-type: none"> – Action 1 Chakkrit & Myth suck Group with Imagination Sound by Chakkrit Chimnok & Myth suck Group (Thailand) – Action 2 Soy... yo by Phanat Chaiwong & friends (Thailand) – Action 3 ISSUES by Mark Salvatus (Philippines) – Action 4 HELP the Artist by Salihah Mohd Omar (Singapore) – Action 5 THANKSGIVING by Vajira (Thailand) – Action on Bo(ar)d by Vichapon Diloksambandh & Chiang Mai University Drama Club (Thailand) |





3147966 cm³ Mobile gallery

*"When a community doesn't walk to arts,
we will bring arts towards a community"*

- Hern Torlarp Larpjaroensook

Do not be surprised if you walk around in 'Chiang Mai' and you get to see the odd looking green car. Her bust, her waist, her hip are all squared to the standard equally. Sometimes she parks, sometimes she runs, sometimes she is pushed and there are some cases when someone may be temporarily using a rectangular area in her room for an experimental work.

This is because 'E-Liam' or 'Madam Liam' is not only the first Ford Motor Company's car that Thailand had firstly manufactured and the production was discontinued long time ago due to a road holding's disequilibrium issue. 'E-Liam' has a very interesting biography before she has become '3147966 mobile gallery', the vehicle that brings arts to the local community as seen nowadays.

Back to her past, 'E-Liam' was posed as a goods in the centre of the very famous market of Chiang Mai called 'San Pa Khoi market'. Her condition was not different from a very crumpled and damaged dress. Or a second-hand furniture which buyers have to look through repeatedly whether it is accessible or not. Meanwhile, 'Hern' was also searching for something he can buy and as soon as he saw her, he said to himself right away, 'This square looking girl...She's definitely the one ...The first car of my life!'

He bought a small fan and attached to the car. He furbished her blemished paint out and then tenderly re-painted her. He carefully perforated the whole roof to give her an air passage and eventually it has become a sun-roof. He then converted her to a mobile garden. He started growing plants and tea, which can be picked and used for hot drinks. Especially in winter, there will be a lot of people, both locals and tourists, stopping by, making and sharing some hot drinks and tea is the highlight. This has already become a beautiful and memorable picture that made so many travellers seriously fall in love with 'E-Liam', together with 'Hern'.

From the moment 'Hern' has brought 'E-Liam' home until today, she is always unwell in the engine. He needs to repair her every now and then. He has been repairing her until, to a certain extent, he has almost become an expert in Engineering of Antique Cars. 'Expertise' in this extent is knowing a habit of this car so well, well enough that guessing her illness is apparently far from difficult. But to cure her by himself or not, it depends on a case. If she's in a coma, he may need to run to a mechanic from the garage he regularly visits.



In 2009, 'Hern' has transformed E-Liam's body, the size of 3,147,966 cubic centimeters , into a beautiful, contemporaneously antiquated, with a status 'Mobile gallery'. He officially re-named her following the size of her buttocks '3147966 ' a.k.a. 'E-Liam', with the intention that he wishes to bring all kinds of art that created by Thai and International artists, who have interesting and magnificent ideas, to the local community in a form of an installation of art works, both inside and outside the car for everyone to have a closer look. As well as creating art displays for seasonal or special events which have been successfully and well accepted in every year.

From past to presentFrom many doubtful sights of the people who have come across 'E-Liam' at the very early stage and had a question in mind, wondering...'what kind of car is that?'...Until today, the day this green squarish car seems to have already become another one local car. The local community and its people know her and have become completely familiar to her. Wherever she is seen, the locals become conspired that 'arts are coming to us now'...

3147966 cm³ Past Exhibition

- | | |
|----------------|--|
| August 2011 | • worry and love no.15 by Kornkrit Jianpinidnan |
| July 2011 | • Experimental Travel by Pattrica Lipatapanlop, The Thailand magazine editor and The Independent Traveller |
| April 2011 | • Chiang Mai Now! at Bangkok Art And Culture Center |
| March 2011 | • This by Jezlyn Tan feat. Happyband • For Japan at JJ market Chiang Mai (Singapore Artist) |
| October 2010 | • Come to join us (Free space for everyone) |
| September 2010 | • Mobile gallery tours the old city by Silwat Ramyananda, the founder of Yonyang The Retracing Aesthetics and friends |
| February 2010 | • The Kunst Face by Linh Phuong Nguyen (Vietnamese Artist) |
| January 2010 | • Lung Daeng San Kam Pang's Folk Painter by Lung Daeng |
| December 2009 | • Multi-function @ Think Park by Torlarp, Lady Keang and Malateh • Condiment Lures my Heart creative exhibition by Yonyang The Retracing Aesthetics and Friends feat. Lolay |
| November 2009 | • The journey of Switchhead by Torlarp Larparoensook |



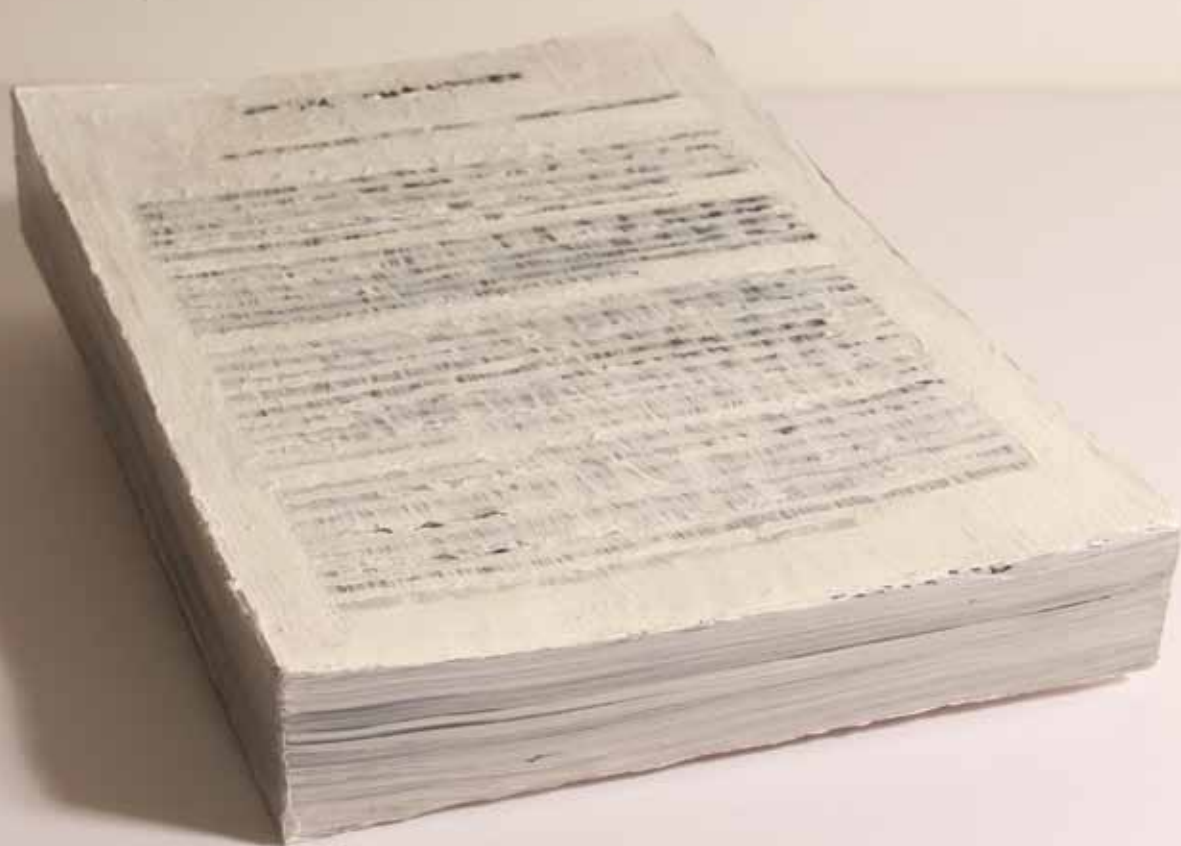


TORLARP LARPJAROENSOOK

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 Website : www.hern-art.blogspot.com
 www.seescapechiangmai.blogspot.com

- Founder**
- Gallery Seescape since 2008
 - Chum (2008)
 - 3147966 Mobile Gallery (2009)
 - (LOUNGE) The Art Crops Repository (2011)
 - Seescape Residency Artist (2011)
- Solo Exhibitions**
- 2011 “Bookshelf in Car”
 - 3147966 cm³ Mobile Gallery at Bangkok Art and Culture Center, Bangkok
 - 2010 “Place it there”,
 at Bo(ok)hemian art space, Phuket
 - 2009 “Fix2”, at Gallery Seescape, Chiang Mai
- Art Project**
- 2010 “Seescape music, art and onsen”
 at Gallery Seescape, Chiang Mai
 - 2009 “3147966 Mobile Gallery”,
 at Gallery Seescape Chiang Mai
- Group Exhibitions**
- 2011 “Chiang Mai Now! ” at Bangkok Art and Culture Center, Bangkok
 - 2009 “Music through Art, at Art Republic Gallery, Bangkok

- 2008 “Printing Exploration”, at Gallery Seescape, Chiang Mai
- 2007 “Hoopla Loop”, at Art Republic Gallery, Bangkok
 - Last life in the University”, at See Scape Art Gallery, Chiang Mai.
- 2006 “Wall to Ceiling” Muriel art, at See Scape Pub & Restaurant, Chiang Mai.
 - “Ink Up Project”, at Seescape Art Gallery, Chiang Mai.
 - “0.01 Richter”, at Panisa Gallery, Chiang Mai.
- 2003 “To See”, Duo Exhibition at Monkey Club Art Gallery, Chiang Mai.
- 2001 The 17th Exhibition of Contemporary Art by Young Artists, Bangkok.
 - “Thesis Exhibition”, at Chiang Mai University Art Museum, Chiang Mai.
- 2000 “Tam Nam Prik Lalai Mae Nam”,
 Kad Suan Keaw Art Space Chiang Mai
- 1999 The 1st “Art in Studio”, at Faculty of Fine Arts, CMU, Chiang Mai.
 - The 2nd “Art in Studio”, at Faculty of Fine Arts, CMU, Chiang Mai.
 - “Painting 4(14)”, at Faculty of Fine Arts, CMU, Chiang Mai.
 - “Let’s Print”, at Faculty of Fine Arts, CMU, Chiang Mai.
- 1996 - Art Exhibition by students of College of Fine Arts, Bangkok.



Hern thanks...

8Q at Singapore Art Museum, Khairuddin Hori, Ellen, Fay
Sébastien, Patrica, Bom, Namwaan, Vate, Jun Jun, Pare,
Nok, Art, Yonyang - The Retracing Aesthetics and Friends,
Ma-A, Nong Pee
and everybody who participated this art moving

IN THE YEAR 1649. THE
 PARLIAMENT OF GREAT BRITAIN
 HAS PASSED AN ACT FOR
 THE BETTER REGULING
 THE TRADING COMPANY
 OF THE EAST INDIES

AND FOR THE
 IMPROVING THE
 TRADES AND
 MANUFACTURES
 OF GREAT BRITAIN
 IN SUCH MANNER
 AS SHALL BE
 ORDERED BY
 PARLIAMENT

AND WHEREAS
 BY THE SAID ACT
 THE TRADING
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 THE EAST INDIES
 IS INCORPORATED
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