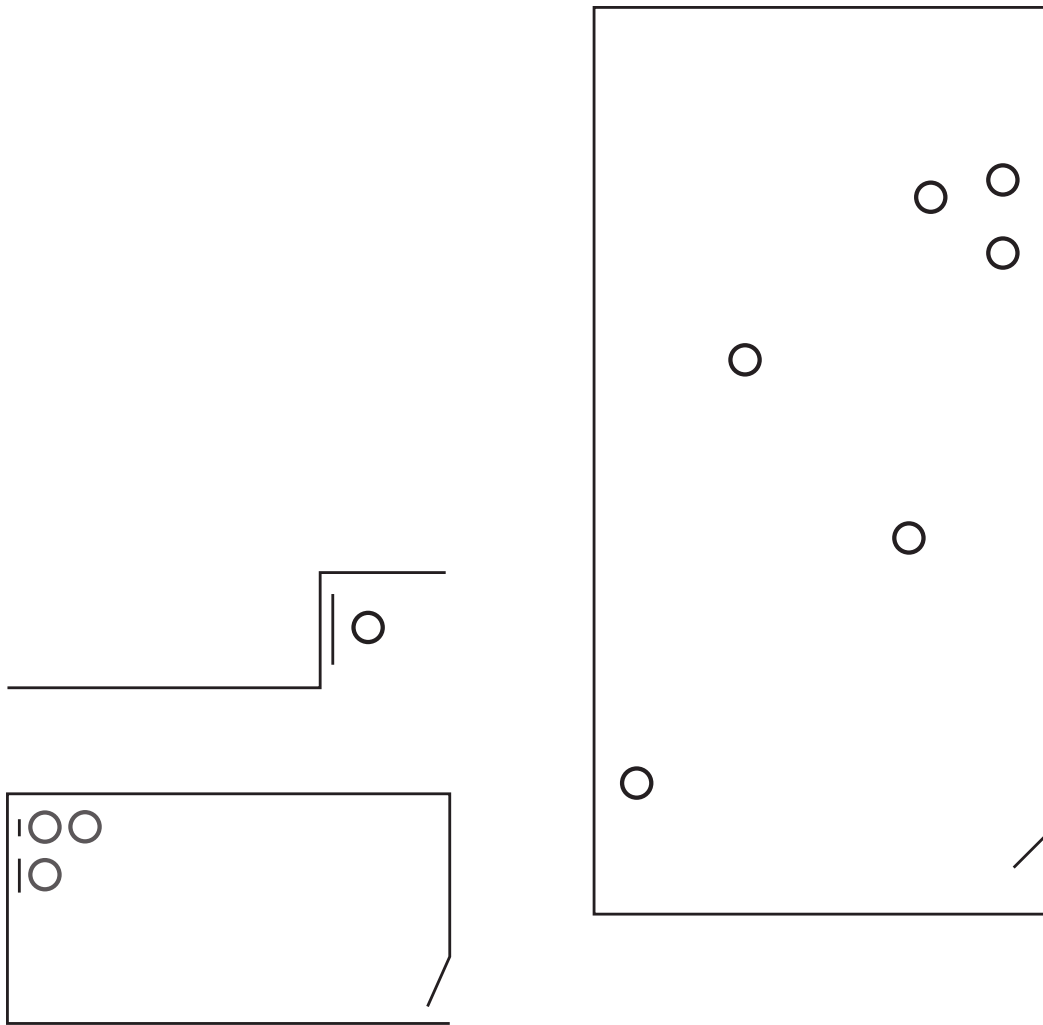


BANGKOK
CITYCITY
GALLERY

A
NEW
CAVE

TANATCHAI
BANDASAK

10.02–
23.03.2024



MAIN GALLERY

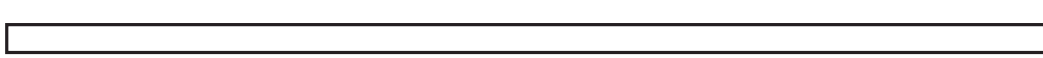
- - (2024)
Wall engraving of a discarded sole cutting rubber sheet, used as cushioning material in a stone factory
- *Gaunggang* (2024)
Fragment of a dug-out boat found in Sibuan Island, Sabah Borneo
- *Pillar* (2024)
Stalactite from the closed Rare Stone Museum, borrowed plastic chair (Wat Ruak)
- *Untitled (non-dormant)* (2024)
Metal cleaning tube from a closed swimming pool, wire rope
- *Coastal* (2024)
A used pillow made of coconut
- *SsSsSsSsSsSs* (2024)
Spouts from an earthenware vessel

BOOKSHOP LIBRARY

- *Sa* (2024)
4k video, silent
13 min 35 sec
- *Core* (2024)
River cobble, postcard rack
- *Untitled (smoke rises vertically)* (2024)
'Calcite extraLapis English, No. 4: The Mineral With the Most Forms' book, 'Tropical Cyclones: Climatology and Impacts in the South Pacific' book by James P. Terry

RESTING AREA

- *Beats* (2024)
Giclée print on Textured Cotton Rag 310gsm paper in the gallery's poster frame



Tanatchai Bandasak forages. He journeys to sites bearing archaic traces and he roams anonymous urban, suburban and industrial spaces. Sometimes he searches online for strange object types. His foraging in physical and online spaces is at once purposive and random. In his artistic process, the objects he gathers become things suspended between states of dysfunction, discard, trace and transition. The objects originating this exhibition range from a spout from an earthenware vessel to the hull of a dugout boat.

For his solo exhibition, Bandasak disorientates the white cube of BANGKOK CITYCITY GALLERY and proceeds as if to make a cave-installation of art-things. The space becomes an enclosure, yet is exposed, exposing, perhaps an opening. *A NEW CAVE* invites us to consider how the artist works with things and space to gestate another life, an other life, an afterlife.

TANATCHAI BANDASAK

Born in 1984, Bangkok, TH
Lives and works in Bangkok

Tanatchai Bandasak explores transitional states, the blurred perimeter of events, and the shifting boundaries between things. His practice involves processes of wandering, seeking, and gathering, and is often inspired by researching archaeological works and wide-ranging objects. He is interested in temporal experiences and scales, ranging from coincidences in everyday life to ecological or geological temporality to the archaic.

From his initial process of gathering objects, Bandasak often creates oblique artistic methods, structures and narratives, hinting at tensions and transformative possibilities. This process creates multimedia artistic forms, which include photography, moving image and installation, and gestures towards the desire to expand sensory perception and embrace fluidity of meaning.

A NEW CAVE

Tanatchai Bandasak

10.02–23.03.2024

BANGKOK CITYCITY GALLERY

PRODUCTION: 1827 photography, Antique Stone,
Sujit Gallery Art & Frame, Bloom Pro Lab

INSTALLATION: Paraform Studio; Itsaret Sutthisiri,
Tonkao Kwannak, Mathus Wattuya, Narupon Piriypittaya,
Charintus Sangroengrith, Phurinad Sugtamna,
Attapon Hanskul

POSTER DESIGN: Win Shanokprasith

BANGKOK CITYCITY GALLERY: Op Sudasna, Supamas
Phahulo, Setapa Prommolmard, Kantida Busaba,
Kamolkarn Kosolkarn, Kanteera Sanguantung,
Chollaphat Nuchthongmuang, Kritthathat Taveetanathada,
Sirichart Jitrai, Wichai Ueaareevoralkul, Chutipapha Chaloert

Produced by BANGKOK CITYCITY GALLERY

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Travel, Atit Sornsongkram, Prae Pupityastaporn,
Sathit Sattarasart, Pathompon Tesprateep,
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