

BANGKOK
CITYCITY
GALLERY

PASS CODE, THE DARK DAY^R

CHANIDA
VORA
PHITAK

18.05–
29.06.2024

PASSCODE , THE DARK DAY a solo exhibition by the intrepid artist Chanida Voraphitak. Running from May 18 to June 29, 2024, the ambitious exhibition weaves a narrative of environmental redemption and reflection within a pseudo-scientific universe, piloted by the dualistic Ka-Fai angels. Visitors are beckoned to traverse a world rich with allegory, where healing the scars of urbanization and pollution is paramount. This presentation marks the artist's first exhibition with BANGKOK CITYCITY GALLERY.



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Courtesy the Artist and BANGKOK CITYCITY GALLERY

Over the course of a year, Voraphitak has meticulously blended illustration with painting to construct a series of works that transcend traditional media. The result is a constellation of painting, digital prints on fabric, sculpture, installation, and Virtual Reality (VR) pieces that offer a visceral adventure through a world bristling with technological excess.

At the heart of Voraphitak's exhibition is the concept of anthropocentrism, where the Ka-Fai characters—ethereal guides with forms inspired by an array of animal spirits—serve as a nexus between her art and her immediate everyday environments. Influenced by the creative synergy with her husband and the inquisitive spirit of her son, these relationships play an integral role in shaping her outlook of the world. Moreover, the exotic pets that share their domicile have served as muses for her; their movements and interactions provide numerous opportunities for the artist's exploration of their nature and its complex interspecies relationships. Through her eyes, her reptiles and dogs transcend their roles as mere creatures of Earth, becoming emissaries that carry a profound ecological message.

The narrative of the *PASSCODE , THE DARK DAY* extends beyond the ethereal, confronting the tangible crisis of technological waste. The exhibition casts a spotlight on the lifecycle of our digital existence—from the seemingly innocuous act of posting on social media to the grim reality of electronic waste dumps in impoverished countries around the world. In its exploration of the stark contrast between the digital artifacts we leave behind and their heavy toll on natural landscapes, the exhibition makes apparent a new kind of pollution that connects every smartphone to the hands that sift through discarded tech.

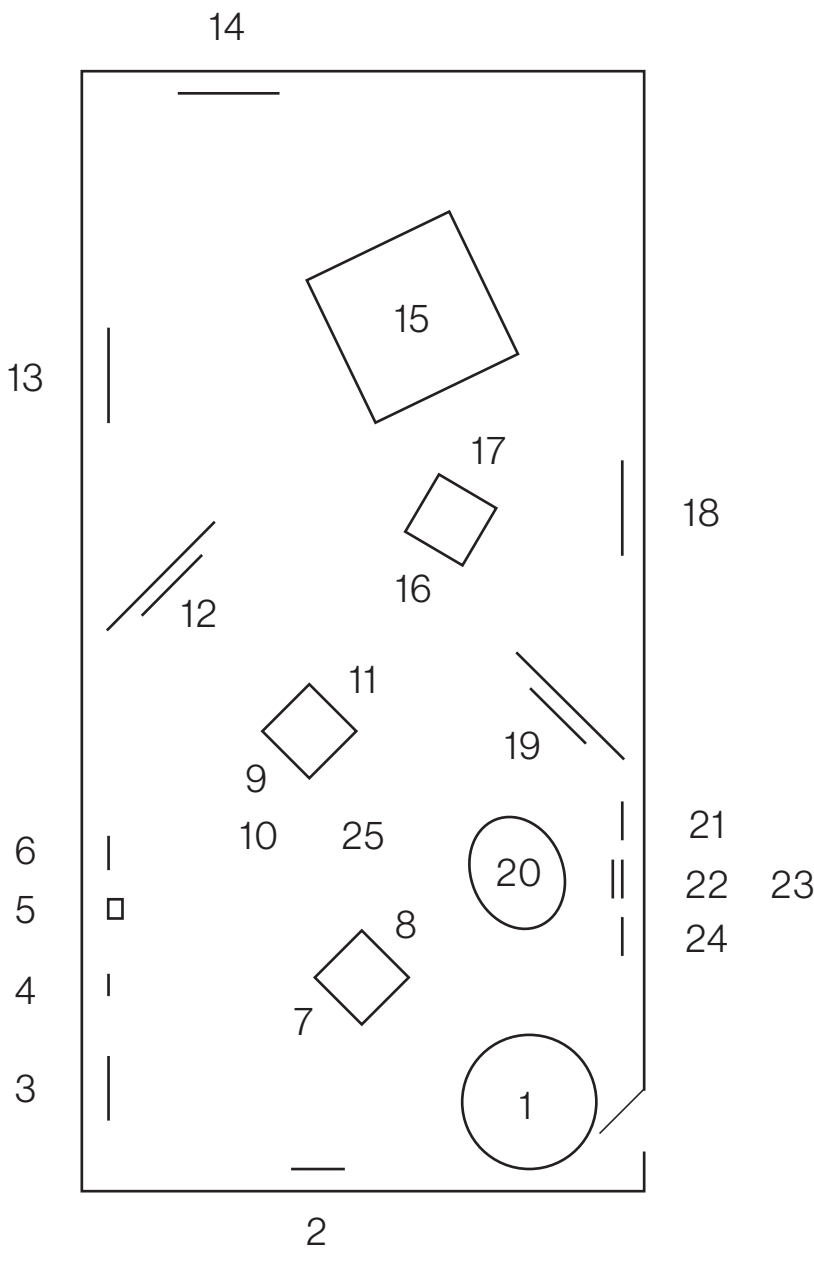
Interactive elements invite visitors to actively engage with the scenes, embodying a journey into a hollow Earth filled with secrets. The mystical number 23, revered by Voraphitak as her talisman, materializes as a warrior angel among four main Ka-Fai characters, beckoning the viewer into the heart of the narrative.

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Chanida Voraphitak. *Empty Recycle Bin*, 2024, Oil on linen; custom stainless steel frame, 150 x 180 x 3.5 cm; 152.4 x 182.3 x 20.3 cm. Courtesy the Artist and BANGKOK CITYCITY GALLERY (Photo: by Akkarawin Krairiksh)

MAIN GALLERY



- 1

The Revenge of Cable Boii (2024)

2 colors acrylic on polyester resin

220H × 300D cm
- 2

23 Corporation (2024)

Oil on linen; custom stainless steel frame

130 × 100 × 4 cm;
132 × 102 × 20 cm
- 3

The Tripper (2024)

Acylic on linen; custom stainless steel frame

100 × 100 × 3.5 cm;
102 × 102 × 20 cm
- 4

Digitarium (2024)

Oil on linen, custom stainless steel frame

30 × 40 × 1 cm;
32.5 × 42.5 × 20 cm
- 5

Cable Boii – Chrome (2024)

Acrylic on polyester resin

50H × 45.5D cm

12 Unique Edition
- 6

Dreamemulator (2024)

Oil on linen

100 × 70 × 3.7 cm
- 7

The Pleasure of KA-FAI (2024)

Oil on linen, custom stainless steel frame

70 × 50 × 30 cm;
72.4 × 52 × 39.8 cm
- 8

After Dark (2024)

Oil on linen, custom stainless steel frame

80 × 80 × 30 cm;
81.7 × 81.7 × 41 cm
- 9

Disconnect (2024)

Oil on linen, custom stainless steel frame

50 × 70 × 30 cm;
51.7 × 71.5 × 40 cm
- 10

Exploring the Internet (2024)

Oil on linen, custom stainless steel frame

80 × 80 × 30 cm;
82 × 82 × 40.2 cm
- 11

The DOG of Industrial Enterprise (2024)

Oil on linen, custom stainless steel frame

50 × 40 × 30 cm;
51.5 × 42.7 × 40.4 cm
- 12

Comets in the Waste Land (2024)

Oil on linen

180 × 150 × 3.5 cm
- 13

Empty Recycle Bin (2024)

Oil on linen; custom stainless steel frame

150 × 180 × 3.5 cm;
152.4 × 182.3 × 20.3 cm
- 14

Factory Glass (2024)

6 super slim LED panels, acrylic spray

120 × 60 cm (each)
- 15

PASSCODE, THE DARK DAY (2024)

Metal tube, H beam metal, fiber cement board, canvas, digital print on polyester

533H × 300W × 300D cm
- 16

PASSCODE, THE DARK DAY (VR) (2024)

Interactive virtual reality

12 min sound
- 17

Cocoon (2024)

Metal, epoxy resin, PVC leather upholstery, resin, 3D print resin

130H × 135D cm
- 18

The Mind's Eyes (2024)

Oil on linen, custom stainless steel frame

80 × 80 × 30 cm;
82 × 82 × 40.5 cm
- 19

We Will Get Through This Together (2024)

Oil on linen, custom stainless steel frame

40 × 50 × 30 cm;
42.3 × 52.2 × 40 cm
- 20

The Eternal Battle (2024)

Oil on linen, custom stainless steel frame

180 × 150 × 3.5 cm;
182.3 × 152 × 20 cm
- 21

The Seekers (2024)

Oil on linen

180 × 150 × 3.5 cm
- 22

Dark Property Set A (2024)

Digital print on polyester canvas

200 × 145 cm (2 pieces),
145 × 200 cm, 295 × 145 cm,
145 × 130 cm, 175 × 145 cm
- 23

Phone Charger (2024)

Polystyrene, kinetic sand, aluminum, magnet charger, electric fog machine, metal flexible conduit

55H × 186D cm
- 24

Study of The Pleasure of KA-FAI (2024)

Graphite on paper; custom wooden frame with stainless steel screw and plexiglass

200 × 145 cm (3 pieces),
350 × 145 cm (2 pieces),
145 × 120 cm
- 25

Study of Soak up my tears by your fears (2024)

Graphite on paper; custom wooden frame with stainless steel screw and plexiglass

145 × 120 cm
- 26

Study of Comets in the Waste land (2024)

Graphite on paper; custom wooden frame with stainless steel screw and plexiglass

58 × 38 cm; 58 × 38 × 7.5 cm
- 27

Study of Empty Recycle Bin (2023)

Graphite on paper; custom wooden frame with stainless steel screw and plexiglass

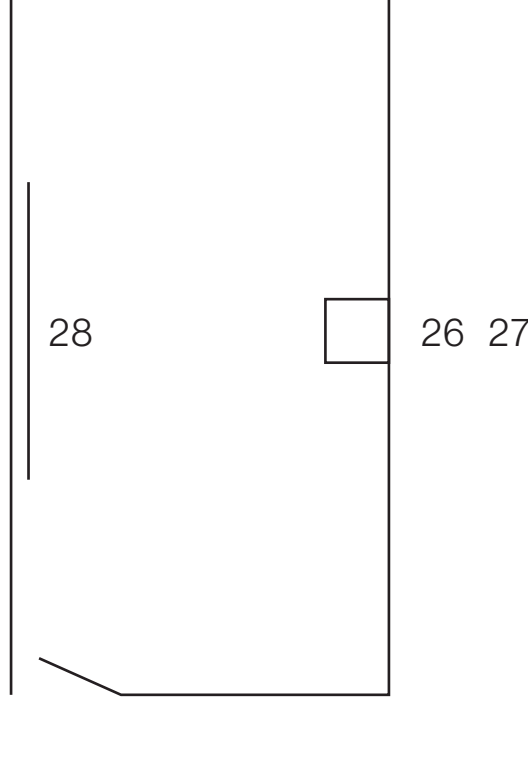
23 × 31 cm; 23 × 31 × 7.5 cm
- 28

Crying Mountain

Sound

40min, loop

BOOKSHOP LIBRARY



- 26

Cable Boii – OG (2024)

15 colors acrylic on polyester resin

50H × 45.5D cm
- 27

Cable Boy (2023)

Oil on canvas; custom stainless steel frame

100 × 100 cm; 101 × 101 × 7.5 cm
- 28

Grandma's House (2024)

Digital print on polyester chiffon

212 × 267 cm

CHANIDA VORAPHITAK

Born in 1982, Chanthaburi, TH
Lives and works in Bangkok

Chanida Voraphitak's practice ranges from intricate paintings, compositions of subjects in complex interlocking environments to bombastic moving images, wearables and surrealistic interactive worlds. Beginning with her childhood fascination with story books, tales of characters and journeys told from children's story books to mangas and series, her work expands on the attraction to the craft of a character's development and the illustrations which echoes the worlds in which they are created.

Anthropomorphize animals from the dawn of stories takes contemporary forms in worlds of her building. Not only does her characters embody the systems and sets of truths of their believes but so does Voraphitak, living out and play testing various truths of being in the world, from politics of terraforming, exploitative capitalism to conspiracy led pseudo-sciences. The believes are embraced and practiced drawn from news reel, online articles, chance encounters, and her experiences with her child. A deeply curious and whole heartedly earnest exploration of present circumstances, her practice is a lived manifestation of the cacophony of believe systems, causes and effects played out in a deceptively lighthearted and vivid lives of her characters and the world around them, a marriage of timeless tales and contemporary existence.

PASSCODE , THE DARK DAY

Chanida Voraphitak

18.05–29.06.2567

BANGKOK CITYCITY GALLERY

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Peerapat Boonsiriwattanakul, Napak Sanonoi

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LIGHTING: Duckunit; Pornpan Arayaveerasid, Rueangrith Suntisuk

MERCHANDISE PRODUCTION: Pridsada Sarikan

INSTALLATION: Paraform Studio; Itsaret Sutthisiri,
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Sangroengrith, Phurinad Sugtamna, Attapon Hanskul

OPENING RECEPTION: HIGHLAG; Romesilp Sookprasert,
Voratorn Peerapongpan, WRYNAILS; Nutthida Krutpong,
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POSTER DESIGN: Win Shanokprasith

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Kanteera Sanguantung, Chollaphat Nuchthongmuang,
Kritthathat Taveetanathada, Kornkanok Wongsuwan,
Sirichart Jitrai, Wichai Ueaareevoralkul,
Chutipapha Chaloert

Produced by BANGKOK CITYCITY GALLERY

Special thanks to Boobee for the love, my husband Urk,
King Cobra, and my supportive family, the BANGKOK CITYCITY
team for their assistance and good times drinking together,
Ton Yai and Chin for always supporting.

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