

BANGKOK
CITYCITY
GALLERY

IMAGO

HARIT
SRI
KHAO

12.10–
30.11.2024

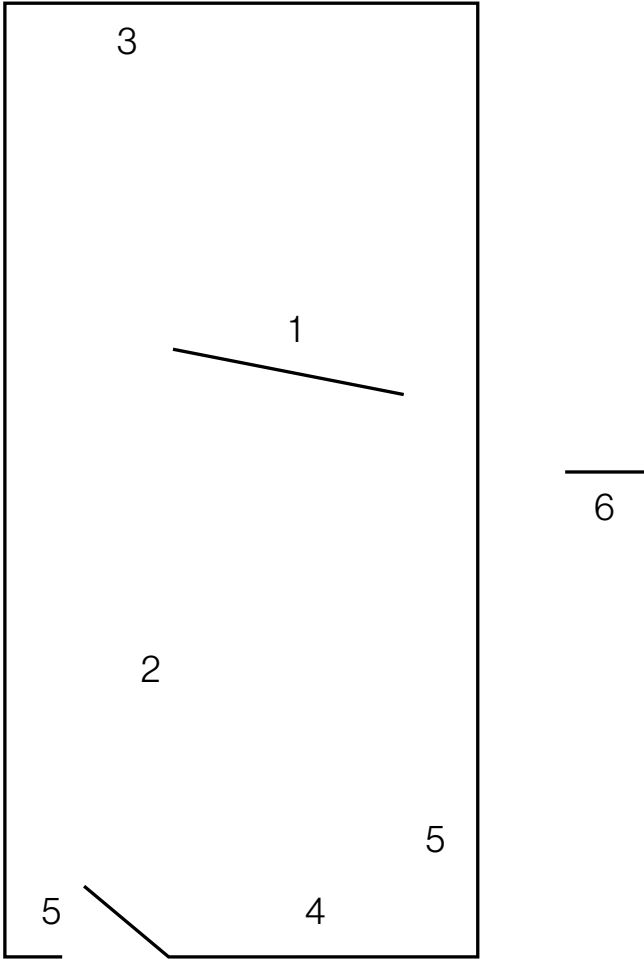
Imago came as an anticipated surprise. I perhaps begin to understand for the first time the intentions of Harit's practice as a whole. In captured images of boys playing soccer and statuesque forms of bodies, we see that this is him. Yet somehow the threads between them seem hidden somewhere. A flash of nostalgic adolescence long lost comes from time to time, and in a later work an obsession with intricate power relations, they all arrive in different shades of opacity.

The photographic image is potent here, it carries in their medium the ability to understand through visible light. But often, the subjects in which their light is casted upon is conflicted. They bounce from being objects to subjects then back to being objects again once they are viewed. After talking to Harit, it is even more conflicted, the relationship of the lens and the light and the subject is reflected back into himself. They are in a sense all self-portraits. A self-portrait that produces another self, an involuntary act of distancing. This image of the self is divorced from the living and breathing one, it is an excess yet it arrives in all of his other works, as glimpses and shadows. All images are representations, in that they 're-present' an elusive subject that has its context and autonomy left out of the frame. It is to relinquish the subject to the past. Although this newly created image also escapes its creator, it could be used and appropriated, and have a life of its own or become the life of another.

This is all taken as his journey, one that wouldn't have been possible without working with an art therapist, Natchanat Krasachol. I decided that I couldn't approach it without her so we had a chat. Through our conversation it happens that the work isn't a straight product of an artist going through the process and producing work, it is not as simple as the goal is not therapy. Rather Harit went at it with the intention of learning the tools of art therapy, to understand the methods so that he could make them his own. It began as a simple process of drawing oneself, to render visible much like the photographic process, the different dimensions of you. And in this case the ones that you dare not confront in its whole. It came to mean the manifesting forms of the self so you can come to live with it, make it digestible, make it portable, for you to carry forwards. The distancing act of the photograph then can reverse its relationship with him, from a relinquishing of the self from subject to object understood anew as a will of reclaiming them not as his present selves but different bodies that he must bear. Unsightly images of the past are to be embraced not eliminated, it is making tangible the selves we choose to shun. She called it the rearranging of compositions of the self.

It all seemed a daunting task to someone who just heard and talked about it rather than experience it himself, but the overwhelming labour is not lost on anyone. It is the determination of the origin to approach its representation gone astray, a person attempting to talk to his past self. Ceaselessly confronting and transforming scarred images stripped of all its agency into one he could comprehend. There is nothing more honest than when he said that this work is for that boy in the past. It was long overdue.

MAIN GALLERY



1 *Imago* (2024)
Single channel HD video, color, 5.1 sound
22 min
Edition of 3 + 2 AP

2 *Paper Mache* (2024)
Single channel HD video, color, silent; acrylic
9 min; 52 x 83 x 5 cm
Edition of 3 + 2 AP

3 *Can a Moth Remember Its Caterpillar Days?* (2024)
UV print on glass mirror
200 x 100 cm, 200 x 100 cm, 200 x 100 cm (Triptych)
Edition of 2 + 2 AP

4 *Window 2024–2014* (2024)
Giclée print on ILFORD Galerie Textured Cotton Rag 310 gsm,
aluminum composite
20.3 x 30.5 x 0.3 cm
Edition of 2 + 1 AP

5 *Chrysalis* (2024)
Hand-assembled Moon Stone 350 gsm paper, glue
Site specific

6 *Histogenesis* (2024)
Dye sublimation transfer on aluminum sheet
101.5 x 152.4 x 4 cm
Exhibition copy

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1 *Mellow Window* (2024)
Giclée print on Awagami Kozo Thick White 110 gsm, aluminum
composite; wooden frame with museum glass
55.3 x 83 cm, 62.8 x 90.4 x 6 cm
Edition of 5 + 1AP

2 *Aether* (2024)
Giclée print on ILFORD Galerie Gold Fiber Gloss 310 gsm,
aluminum composite
42 x 63 x 0.3 cm
Edition of 5 + 1AP

HARIT SRIKHAO

Born in 1995, Bangkok, TH
Lives and works in Bangkok

Harit Srikhao is a visual artist looking at inherent relations in the composition of image making. His practice focuses on the dilemma of photography, of being a subject and of being the subject performing the act of capturing - the dichotomy in front and behind the lens. Working through interconnected themes from political traditions to aesthetics of power, all struck through with an intense effort to come to understand his personal experience of being a subject and object, of surrendering the autonomy of one's image and the struggle in reclaiming it, and giving it a body.

Photography functions as a device to address the delay in understanding, in coming to terms and examining the conditions of his position within the world. His practice spans from photographic diaries of moments to staged setups where fictions are interwoven with facts. They dissect immortalized bodies of myths in delicate relations of those in differing classes, all to make way for an interpersonal look of intimate relations of bodies deemed deviating by society. Recently expanding his practice into moving images, Imago is a confrontation with the medium of photography and its attempt at encapsulating the being of a person, one's complicated relation with the image of oneself and the grasps of the tangible body.



Imago
Harit Srikhao
12.10 – 30.11.2024
BANGKOK CITYCITY GALLERY

COLLABORATOR: Natchanat Krasachol, Tinnawat Chankloi
PRODUCTION: Dim Grey; Pharavee Boonthanapat,
Bloom Pro Lab, Paraform Studio, Lucky Music, Likay Bindery;
Phantipa Thanchookiet, Manasanit Thatphithakkul, Wasinee Cherklintaste, Pakpa Tiyasophonjit, Pitchapa Emamornrat, Tiplada Benjapattranon
INSTALLATION: Paraform Studio; Itsaret Sutthisiri, Tonkao Kwannak, Narupon Piriypittaya, Phurinad Sugtamna, Attapon Hanskul
EXHIBITION DESIGN: Harit Srikhao, Scenography Department Bangkok; Prapatsorn Sukkaset, Pongpat Srisumran, Daral Tiranarata, Kittipon Akarachat, Nutnicha Jaidee, Chohnara Lapamart, Supakan Meekum, Kamonchanok Samseeneam, Wiyada Sasawatphan
SOUND DESIGN AND MIX: Chalermrat Kaweewattana, Atsanee Sangkaew
VIDEO TECHNIQUE: Piti Boonsom
INSTALLATION VIEW PHOTO: Soopakorn Srisakul
PORTRAIT PHOTO: Harit Srikhao
VIDEO DOCUMENTATION: Jiramate Ngowsiri
TEXT: Pongsakorn Yananissorn
TRANSLATION: Wassachol Sirichantanon
POSTER DESIGN: Win Shanokprasith

PUBLIC PROGRAM, BOOKSHOP LIBRARY
WORKSHOP FACILITATOR: Natchanat Krasachol
GUEST SPEAKER: Pojanut Suthipinittarm
VIDEO DOCUMENTATION: Suptawee Puthom

BANGKOK CITYCITY GALLERY: Op Sudasna, Supamas Phahulo, Setapa Prom, Kantida Busaba, Kanteera Sanguantung, Chollaphat Nuchthongmuang, Krittathat Taveetanathada, Kornkanok Wongsuwan, Sirichart Jitrai, Wichai Ueaareevoralkul, Chutipapha Chaloert

Produced by BANGKOK CITYCITY GALLERY

Imago, 2024
Single channel HD video, color, 5.1 sound, 22 min

DIRECTOR: Harit Srikhao
ASSISTANT DIRECTOR: Chanasorn Chaikitiporn
EXECUTIVE PRODUCER: Op Sudasna, Supamas Phahulo
PRODUCER: Komtouch Napattaloong
CINEMATOGRAPHER: Pasit Tandaechanurat
EDITOR: Aekaphong Saransate
PRODUCTION DESIGN: Juthamas Aintharasuwan
ART TEAM: Chatcharin Manomun, Chanthakarn Panmek, Ibromhim Mani, Abdulloh Mani, Mareesung Avare, Alfrend Binmat, Sarayut Kraithap, Chavapol Petkanpoom, Montree pangnoi
DRIVER: Hasun Suksaman, Wootipat Suksaman

CAMERA AND LIGHTING DEPARTMENT: Baan Film
RUNNER: Asia Thongchana
HEAD OF ELECTRICIAN: Subandit Tonglert
ELECTRICIAN: Patiwat Seelaphat, Worawat Charoensuk, Chatchay Sapvilir, Chaiwiwat Prasertsang, Kittisak Seepundon

3D STOP MOTION PRODUCTION
CONSULT AND ANIMATE: Pattama Homrod, Thanyaluck Limkasemsathaporn
PHOTOGRAPHER ASSISTANT: Patcharapol Ketsuwanvatana
STOP MOTION CONSULT: Keawalee Warutkomain

SOUND
SOUND DESIGN AND MIX: Chalermrat Kaweewattana
ORIGINAL SOUNDTRACK: Tinnawat Chankloi, Atsanee Sangkaew

POST-PRODUCTION
POST PRODUCER: Chalermchai Nuanonk
COLORIST: Sorawich Khunpinij
ASSISTANT COLORIST: Yossakorn Boonkaew
ONLINE EDITOR: Nattakan Noksoun
VFX PRODUCER: Chanutcha Sonsrichon
VFX ARTIST: Theeranon Kaewsatitwongse, Davis Pittayapipatkul, Sirawat Punyarit
ADDITIONAL CG SUPPORT: Arunvidh Mansinghani

With support from Baan Film and White Light Studios

Window (Demo Version), 2024
CD Single, 03:09 min

COMPOSER: Tinnawat Chankloi
RECORD, MIX AND MASTER: Atsanee Sangkaew
COVER ARTWORK: Harit Srikhao
DESIGN: Setapa Prom

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