**Hong Kong Arts Centre Flagship Exhibition/Catalogue Texts**

1.      Biography (200-300 words)

2.      Portrait

3.      CV

4.      Exact description/caption of the work, i.e. title (please provide English and Chinese if available), medium, year, dimensions, etc.

5.      Images of work and if any, their copyright/credit line

6.      Answers of of interview questions

7. Work’s credits

**1. Biography**

Sutthirat Supaparinya is a visual artist. By means of her works, she questions the interpretation of images in the media, showing an impact and a relationship of personal or every life experience to a rare scene of a larger structure.

Since 2013, she have been a co-founder and director of an artist-run initiative “CAC- Chiangmai Art Conversation”. CAC aims to promote contemporary art of Chiang Mai via online platform. Earned a BFA in painting from the Faculty of Fine Arts at Chiang Mai University and a postgraduate in Media Arts from Hochschule Fuer Grafik und Buchkunst in Leipzig, Germany. Received a 2005 Imaging Our Mekong fellowship via Rockefeller Foundation and a 2010 Asian Cultural Council fellowship at International Studio & Curatorial Program-ISCP in New York City. Was selected to participate in the International Creator Residency Program at the Tokyo Wonder Site Aoyama in the year 2012.

Since the 2000s her works have appeared in group and solo exhibitions, as in Art Center, Museum and in galleries in Thailand as well as Australia, Cambodia, China, Germany, Indonesia, Italy, Japan, Korea, The Philippines, Myanmar, Romania, Taiwan, Singapore, South Korea, Taiwan, Vietnam, and the United States. They have appeared in international art exhibitions like the Yebisu International Festival for Arts and Alternative Visions 2012 and at the Koganecho Bazaar 2011, Japan. Appeared in important museums and galleries such as Hiroshima City Museum of Contemporary Art and Tokyo Metropolitan Museum of Photography, Japan, [Jim Thompson Art Center](http://www.jimthompsonhouse.com/), Thailand, [Queensland Art Gallery](http://qag.qld.gov.au/) and Sherman Contemporary Art Foundation, Australia, the Solomon R. Guggenheim Museum, USA, Singapore Art Museum, Singapore and Kaundu Museum of Fine Arts, Taiwan

<http://www.atelierorange.info/>

**2.      Portrait**

Please file an attached portrait file

Image credit: Monruadchanan Laphatphakkhanut

**3.      CV**

|  |  |
| --- | --- |
| **Education** |  |
| 2001 | **Postgraduate /Meisterschulerin in Media Arts**, Hochschule für Grafik und Buchkunst, Leipzig, Germany |
| 1997 | **B.F.A.** **Bachelor of Fine Arts in Painting**, Chiang Mai University, Thailand |
| **Art Exhibitions** |  |
| **Selected Solo and Dual Exhibitions** |  |
| 2012 | - **The 28th** [**Video Art Programs**](http://www.hiroshima-moca.jp/main_e/video.html) **(A Window to the World)**, [Hiroshima City Museum of Contemporary Art](http://www.hiroshima-moca.jp/main_e/index.html), Japan |
| 2011 | - **Hypothetical**, [Medianoche](http://www.medianoche.us/), Park Avenue, Manhattan, New York City, USA **-Disc is Dead, Disco is Alive!,** [WTF](http://wtfbangkok.com) Gallery, Bangkok, Thailand |
| 2009 | **-Sutthirat Supaparinya, Dotscape**, [24HRArt](http://www.24hrart.org.au/archives/200902.html), Northern territory Centre for Contemporary Art, Australia |
| 2004 | **-Invisible lines**, under the project **Brand New** **II**, Bangkok University Art Gallery, Bangkok, Thailand |
| **Selected group exhibitions** |  |
| 2014 | *- Unearth*, Singapore Art Museum, Singapore  - Anarchy Artist Alliance (AAA), Kaundu Museum of Fine Arts, Taipei, Taiwan  - South East Asia Topology, Project Fulfill art Space, Taipei, Taiwan |
| 2013 | **- *THAITAI: A measure of Understanding***, an exchange and collaboration exhibition of Thai and Taiwanese artists, URS21 Chung Shan Creative Hub, Taipei, Taiwan  - **After Tsunami, Embracing Japan-Thailand Tsunami Experience**, Mitaka City Cultural Center, Japan, 2013  -**Tokyo Story 2013 part 3-**IDENTITIES IN THE WORLD, [Tokyo Wonder Site Shibuya](http://www.tokyo-ws.org/english/shibuya/index.html), Tokyo, Japan  - **Riverscape In Flux,** [Langgeng Art Foundation](http://langgengfoundation.org/)**, Yogyakarta, Indonesia**  -[Film Program](http://www.guggenheim.org/new-york/education/adult-and-academic-programs/film) In conjunction with the exhibition "[No Country: Contemporary Art for South and Southeast Asia](http://www.guggenheim.org/new-york/press-room/releases/5162-mediareleasenocountry)" at the Solomon R. Guggenheim Museum, New York, USA  **- Gliding, Scrub and Squeeze** at [RMIT University School of Art Gallery](http://schoolofartgalleries.dsc.rmit.edu.au/SOAG/index.html) and [Screen Space](http://www.screenspace.com/screenspace.html), Melbourne, Australia  -**Riverscape In Flux**, [Metropolitan Museum of Manila](http://www.metmuseum.ph/index.php), Manila, Philippines  **-Can You Hear Me?; Video works by six artists from Thailand** at Namthong Gallery, Bangkok, Thailand |
| 2012 | **-Can You Hear Me?; Video works by six artists from Thailand** at [Objecitfs](http://www.objectifs.com.sg/) Center for Photography and Film, Singapore  **-THAITAI: A measure of Understanding at BACC ,** Bangkok (2012)  **-**[**Art in the Ninth Reign: Thai Trends from Localism to Internationalism**](http://www.bacc.or.th/exhibition/detail/guid/622e389f5065981a785d3f8b9fcb38cc), Bangkok Art And Culture Centre,Bangkok, Thailand -[Riverscapes IN FLUX](http://blog.goethe.de/riverscapes), a Goethe Institut in South east Asia Project, Hanoi, Ho Chi Minh City, Bangkok, Phnom Penh, Jakarta, Manila. -[**Yebisu International Festival for Arts and Alternative Visions**](http://www.yebizo.com/), Tokyo, Japan  **-Art On Farm**, [Jim Thompson Art Center](http://www.jimthompsonhouse.com/), Bangkok, Thailand |
| 2011 | **-** [**Koganecho Bazaar 2011**](http://koganecho.net/koganecho-bazaar-2011/), Koganecho, Yokohama, Japan **-** [**Siamese Connection 2011**](http://www.thaiartistsnyc.org/artists/artists-2011)**: Rediscover**, Invisible Dog, New York, USA  **-Print Installation**, Horace Mann School, New York, USA |
| 2010 | **-Art On Farm**, Jim Thompson Art Farm, Pakthongchai, Nakorn Rachasrima province, Thailand **- Return Ticket Thailand-Germany**, BACC- Bangkok Art and Culture Center, Bangkok  **-Con+ent: Conten+**, SMU (Singapore Management University)**,** Singapore |
| 2009 | -[**The View From Elsewhere**](http://www.sherman-scaf.org.au/exhibitions/#/exhibitions/)**,** [Queensland Art Gallery](http://qag.qld.gov.au/) | Gallery of Modern Art, Brisbane, Australia **-**[**The View From Elsewhere**](http://www.sherman-scaf.org.au/exhibitions/#/exhibitions/)**,** Sherman Contemporary Art Foundation, Sydney, Australia |
| **Artist-in-residence programs** |  |
| 2014 | **-** Kaundu Museum of Fine Arts, Taipei National University of Fine Arts, Taipei, Tawan |
| 2013 | -[Foundation Künstlerdorf Schöppingen](http://www.stiftung-kuenstlerdorf.de), NRW, Germany  **- Artist in Residence at an ceramic studio in Sagamiko, Kanasawa Prefecture** to prepare an exhibition After Tsunami, *Embracing Japan-Thailand Tsunami Experience at* Mitaka City Cultural Center, Tokyo, Japan December, 2013  **-** [Treasure Hill Artist Village](http://www.artistvillage.org/?lang=en), Taipei, Taiwan |
| 2012 | **-**[**Tokyo Wonder Site**](http://www.tokyo-ws.org) **- Aoyama.** Selected by Juries to participate an artist in residence in [International Creator Residency program](http://www.tokyo-ws.org/english/aoyama/international-residency.html) 2012, Japan -[EOS Visiting Artist Program](http://eosvap.com/). Selected by Juries to stay and discuss with scientists at Earth Observatory of Singapore, An institute of Nanyang Technological University, Singapore |
| 2011 | **-temporary residency 2 MANHATTAN**, Horace Mann School and a home of Prawat Laocharoen on Great Jones Street, Noho Studio, New York, USA **-ISCP**, International studio & curatorial program, Brooklyn, New York |
| 2010 | **-Art On Farm**, Jim Thompson Art Farm, Pakthongchai, Nakorn Rachasrima province, Thailand |
| 2009 | **-Artist in Residence**/ artist talk and workshop at **Singapore Management University**, Singapore -**Video Art workshop**/ artist in residence of **Theatre of the Disturbed** at **Alliance Francaise**, Yangon, Myanmar |
| 2007 | - **9. Th International Symposium of Modern Art d. fleiss & east – west artists**, Carei, Romania - **Meta House**, Phnom Penh, Cambodia |
| 2006 | **-** [Lijiang Studio](http://www.lijiangstudio.org), Kunming and Lijiang, Yunnan, China. |
| 2005 | **-CONVERGENCE**-International workshop, Blue world resort, Mui Ne Beach, Phan Thiet, Vietnam |
| 2002 | **-Alliance Françoise**, Bangkok, Thailand |
| **Grants/ fellowships/ Awards/support** |  |
| 2013 | **Foundation Künstlerdorf Schöppingen**, Artist -in-Residence grantee for a research on renewable electricity generation, NRW, Germany |
| 2012 | **Earth Observatory of Singapore**, an institute of Nanyang Technological University for Visiting Artist Program and grant to support new artwork,Singapore  **Tokyo Wonder Site-Aoyama for Creator In Residence**, Tokyo, Japan |
| 2011 | **Asian Cultural Council fellow**, cultural exchange program in USA and based in New York, USA. |
| 2007 | **Heinrich Böll Foundation**, Travel Grant to Hungary and Romania **ANA-Art Network Asia**, Travel Grant to Phnom Phen, Cambodia |
| 2006 | **Princess Maha Chakri Sirindhorn Anthropology Centre**, Ethnographic Film Production Grant, Bangkok, Thailand |
| 2005-2006 | **Imaging Our Mekong Fellowship 2005-2006**  The grant provided by The Rockefeller Foundation (Southeast Asia) and organized by Probe Media Foundation, Inc./ Inter Press Service Asia-Pacific/ The Japan Foundation. |
| 2005 | “**Omkoi District, Pa-An Village**” **Second Prize**: 2nd Ethnographic Film Competition 2005 from Princess Maha Chakri Sirindhorn Anthropology Centre, Bangkok, Thailand |
| 2000-2001 | **Free State Sachsen Funds** (Fördermittel des Freistaates Sachsen), Germany |
| 1999-2001 | **Catholic Academic Exchange Service-Scholarships** (**KAAD**-Katholicher Akademischer Auslaender Dienst-Stipendium), Germany |

**4.      Exact description/caption of the work**, i.e. title (please provide English and Chinese if available), medium, year, dimensions, etc.

Title: **When Need Moves the Earth**

Medium: 3-channel video- Audio, Colour, Thai language with English subtitle

Duration: 20 min 25 sec, 25 fps (loop)

Dimensions: Variable

Year: 2014

**5.      Images of work** and if any, their copyright/credit line

Please find attached image of work files.

Caption: still from video “When Need Move the Earth”

**6. Answers of interview questions**:

**A. Please describe the artwork in your own words. If possible, please offer us some details on processes of construction, fabrication or even conceptualization.**

When Need Moves the Earth is an artwork that reflects the causes of two major man-made earthquakes namely mining and artificial water reservoir impoundment, derived from the research of Christian D. Klose. Most man-made quakes are small, but they can trigger much larger quakes along natural fault lines. I am interested in the impact of the electricity generation, which we hardly experience because it is usually far away from where we live and too large until we cannot see an entire body of it. Yet it exists. In Klose’s research, possibilities of crashes to the ground caused by large-scale electricity generation are explained.

The 2 large-scale dam and mine sites in this artwork are electricity generators that sit along active natural fault lines in Thailand. They are good examples for me to investigate this theory. I have seen that humans have massively changed the stress load on the earth’s form by digging out and filling up earth. The work encourages the public to examine how we harness electricity and what the possible consequences are. It calls on the pubic to be aware of the danger by increasing scientific, legal, and public attention, including urban planning adaptation and hazard-mapping to reduce risk.

**B. It is not a gross generalization to say all art comes from life and all life is set within our environment, our surroundings or our habitat. How heavily do ecological concerns or ideas related to the environment factor into the conception of your art?**

During and after the work process, I have often found a connection between many elements. Dead bodies of humans, animals, trees and other natural elements are altered by time and created into another form of energy. When fossil fuels such as coal are changed to electricity, they transform and try to conform organic life with mechanical life.

Time is the only factor that changes the form of the past, but things have never actually left us. We live in the same planet as the past and will continue to do so in the future. Everything on earth recycles its form within the universe. The problem with time is that we currently seem to consume our past so quickly for the benefit of our future. However, it could be the other way around. We extract vast amounts of energy from the past, which makes the life cycle shorter. As we live in the same world as those materials, the question is how fast we can adapt to the environmental change. All of this is part of an unending process. As much as we find a new solution for our future, we will somehow face another problem we have never experienced before. Whatever happens, we won’t be able to part them from each other.

**C. To what extent do environmental issues shape the way you live your life on a daily basis? Or what are some of your thoughts on our planet’s environmental crises?**

I supportelectronic devices that are designed to be energy efficient. In other words, device that uses less energy to provide the same service. Also if it is possible, I turn off electric devices when I don’t need them. I always unplug electric devices before I leave my home for long period. Because, electrical current flows while device is plugged.

When I collaborated with a sound artist who designed the sound for this video, I asked him to create a tool to catch the sound of electromagnetic interference from the electronic device. We walked around in a city with headphones on and followed the source of electromagnetic interference sounds on the street. We felt like we were walking in a parallel word, since what we saw and what we heard was not what we imagined. We could hear where electricity was leaking and where the intensity of electricity in the air was. It made me aware of the invisible electronic field around my daily life.

**D. If a young art student were to act as a docent and offer a verbal explanation to exhibition goers (assume laymen), in order to assist them to better enter and understand your work, what should s/he say?**

The title of the work “When Need Moves the Earth” reveals the need for us, human, to move the earth. Human activities in this work are at lignite mines and a water dam, both of which are used to generate electricity. The scariest part is not the activities you’re watching in the work, but the invisible part that does not appears. These two places sit on active fault lines. The large-scale activities, mining and artificial water reservoir impoundment, can trigger a man-made earthquake, in other words, it could shorten an earthquake circle to happen sooner.

This artwork also encourages viewers to consider our high consumption of electrical power, and proposes that communities and societies improve their sustainability planning and hazard reduction efforts.

**7. Work’s credits**

Direction: Sutthirat Supaparinya  
Director of Photography: Chatchai Suban  
Editor: Sutthirat Supaparinya  
Assistant Director: Monruadchanan Laphatphakkhanut  
Sound Editor and Designer: Nakarin Rodput  
Main Camera: Chatchai Suban  
Second Camera: Sutthirat Supaparinya  
Camera Assistant: Thanayos Roopkhajorn  
Sound recordist: Sutthirat Supaparinya  
Recording assistant: Monruadchanan Laphatphakkhanut  
Color Correction: Sutthirat Supaparinya  
Stock media credits:  
Photograph archives from Public Relation Department Electricity Generating Authority of Thailand (EGAT) Srinagarind Dam  
Google Map: ©2013 DigitalGlobe, TerraMetrics, Map dta ©2013 Google, Tele Atlas  
English Correction: Jessica Loh

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-Electricity Generating Authority of Thailand (EGAT) Mae Moh Power Plant and Mae Moh Lignite Mine  
-Electricity Generating Authority of Thailand (EGAT) Srinagarind Dam

-Staffs and researchers at the Earth Observatory of Singapore  
-Dr. Sarawute Chantraprasert, Department of Geological Sciences, Chiang Mai University

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