

萨卡琳·克鲁昂 (Sakarin Krue-on) 个展

当代唐人艺术中心荣幸地宣布，将于 2018 年 12 月 22 日在唐人北京第一空间推出泰国艺术家萨卡琳·克鲁昂 (Sakarin Krue-on) 同名个展。萨卡琳是一位享誉国际的泰国当代艺术家，他的艺术实践不惧挑战不同的创作媒介。泰国传统壁画，民俗、戏剧以及作品现场的历史，地理，社会和文化环境，都是其作品的灵感和材料。萨卡琳将传统文化带入当代语境，以此反思泰国在全球化进程中所经历的巨大变化，及整个人类社会所面临的危机与挑战。

本次个展最核心的作品《唤醒的遗迹》源于一段邂逅暹罗鹿的故事。多年前的一次旅行中，艺术家在巴黎国家历史博物馆第一次见到暹罗鹿的标本。由此得知暹罗鹿是世界上已灭绝的物种之一，并且是泰国独有的物种。巧合的是，一百多年前暹罗鹿的生活区域居然是泰国这几年严重洪灾的频发地。

从很久以前，泰国中央平原区每年都会遭受洪灾，当洪水蔓延，鹿群便向高地集中。猎人发现对于他们来说这样捕猎更加容易，便头戴鹿角伪装靠近鹿群。忙于寻找新鲜树叶的暹罗鹿并未感到危险将至，就这样他们的数量逐年减少。在这个装置中，萨卡琳将陶瓷做成的暹罗鹿鹿角放置在水面当中，既是对过往的再现，也是对当下与未来的警示。人类的无尽贪婪不仅会扼杀美丽之物，最终也将毁灭自己生存的家园。

在鹿角与水面之上悬挂着一条倒置的巨幅挂毯，上面描绘了起源于泰国南部地方戏剧中的猎虎者的故事，毯子背面绣着单词“Ethic”——道德。萨卡琳在自述中写道：“在某些方面，进步是我们脆弱灵魂的盔甲。我们需要它在这个快速发展的现代社会安然无恙地生活。但是如果我们缺乏道德约束，对提供我们生存所需的自然法则缺乏尊重，又对我们有什么好处呢？先进的现代世界可能是我们在通往真理、魅力和宁静之路的障碍。或者，我们应将所有这些理想作为唤醒时代的纪念碑。”

小展厅中的观音像以白砂糖熬制而成，这一方法是艺术家在泰国的潮州寺庙中习得。白糖有着甜蜜吉祥的寓意，因此被用来制作小佛像与吉祥物供人祭拜祈福，同时也吸引来大量的蚂蚁小虫。在艺术家看来，人类与蝼蚁的需求相通，在财富、权利、成功上索取无度。于是他在放大的糖观音像周围巧妙地用水隔绝蚂蚁的通路，亦隔开了我们的贪婪。

萨卡琳始终通过艺术作品来唤醒人们对于传统文化与价值的重新认识，曾经对真理、美与智慧的信仰都被他所珍视。他在作品中提出的问题，不仅是泰国社会所面临的，也是所有文明社会成员都需要共同思索的。

关于萨卡琳·克鲁昂

1965 年出生于泰国的湄洪宋; 现生活和工作于曼谷, 任泰国最高艺术学府 Silpakorn 大学艺术系系主任。

作为泰国最早从事观念艺术创作的艺术家之一, 萨卡琳·克鲁昂凭借多年来不断推陈出新的创造才能蜚声国际, 多次代表泰国参展国际性展览, 如 2003 年第 50 届威尼斯双年展、2009 年第 53 届威尼斯双年展泰国国家馆主题展、2012 釜山双年展和 2016 年新加坡双年展等。2007 年, 萨卡琳·克鲁昂作为第一位参加德国卡塞尔文献展 Documenta (2007) 的泰国艺术家, 展出其两件重要的大地艺术装置——“稻田计划”和“Nang Fa(天使)”, 皆集中体现了原始力量与现代文明的对冲。2015 年萨卡琳·克鲁昂与黄永砅共同在有泰国古根海姆之称的曼谷艺术文化中心 (BACC) 举办双人个展——“对话与互动”, 最终在两位艺术家通过巧妙的创作与布展方式带来对东西方关系、个人与国家、传统与现代等各个方面的讨论, 引起国内外艺术界重要人士的关注。2016 年, 第三届英国“保诚当代艺术终身成就奖”将奖项颁发给萨卡琳·克鲁昂, 以表彰他为亚洲艺术做出的杰出贡献。

Sakaran Krue-on

Tang Contemporary Art is proud to announce the opening of a self-titled solo exhibition for Thai artist Sakarin Krue-on in the gallery's first Beijing space on December 22, 2018. Krue-on is an internationally-respected Thai contemporary artist who has never shied away from different creative media in his artistic practice. Traditional Thai wall paintings, folk customs, dramas, and historical, geographical, social, and cultural environments have been both inspiration and source material for the work. Krue-on brings traditional culture into the contemporary context, reflecting on the immense changes that have taken place in Thailand in the course of globalization and the crises and challenges faced by all of human society.

The main work in this exhibition, entitled *Monument of an Awakening Era*, stems from a chance encounter with the Schomburgk's deer. On a trip many years ago, the artist first saw a Schomburgk's deer specimen at the National Museum of Natural History in Paris. He learned that the Schomburgk's deer was one of the world's extinct species that had been unique to Thailand. Coincidentally, more than one hundred years before, the area in Thailand in which the Schomburgk's deer lived was often subject to serious flooding.

Many years ago, flooding took place in the central plains of Thailand every year, and as the floodwaters spread, the deer gathered on high ground. Hunters discovered that it was far easier for them to hunt the deer during this time, and approached the herd wearing antlers. The deer were busy looking for fresh leaves and did not sense the imminent danger, so their numbers dwindled year by year. In this installation, Krue-on placed antlers from the Schomburgk's deer formed in ceramic on a pool of water, representing the past and warning of the present and future. Our endless greed has killed beautiful animals and will eventually destroy the home in which we live.

An upside-down tapestry hangs above the antlers and the water, depicting the story of a tiger-hunter from southern Thai dramas. The reverse of the tapestry is embroidered with the word "ethics." Krue-on wrote, "In a sense, progress is the fragile spiritual armor that we wear. We need it to live safe and sound in a rapidly-developing modern society. However, if we lack moral restraints and respect for the natural laws that provide what we need to survive, what good is it to us? An advanced modern world could be an obstacle on our path to truth, beauty, and peace, or all of these ideals become a monument to an era of awakening."

The image of Guan Yin in the small exhibition space is made of boiled white sugar, a technique that the artist learned in the Tio Chew Temple in Thailand. The sweetness of the sugar is associated with happiness and luck, so it is used to make small Buddha figures and good luck charms for offerings, but it also attracts swarms of ants and other insects. For the artist, humans and ants are alike, both engaged in a search for excessive wealth, power, and success. As a result, he has cleverly placed water around the statue to block the ants' path, but it also represents a barrier that stems our own greed.

Through his art, Krue-on has always encouraged people to reconsider traditional culture and values, even as he cherishes previous beliefs in truth, beauty, and wisdom. In his work, he raises issues that Thailand is currently confronting, but also that every member of society in civilizations around the world must collectively ponder.

About Sakarin Krue-on

Sakarin Krue-on was born in 1965 in Mae Huong Sorn, Thailand. He currently lives and works in Bangkok and he is the head of the Art Department at Silpakorn University, Thailand's top art university.

As one of Thailand's earliest artists to work in conceptual art, Sakarin Krue-on has become world-renowned for his innovative creations spanning decades. He has represented Thailand in international exhibitions such as the 50th Venice Biennale (2003), the Thai Pavilion at the 53th Venice Biennale(2009), the Busan Biennale(2012), and the Singapore Biennale (2016).The first Thai artist to participate in Documenta, Krue-on presented two of his important earth art installations, entitled *Terraced Rice Field Art Project* and *Nang Fa*, which presented the clash between primitive power and modern civilization. In 2015, Sakarin Krue-on and Huang Yongping held a dual solo exhibition entitled "Imply-Reply" at the Bangkok Art and Culture Center(BACC), often called the Guggenheim of Thailand. With ingenious works and installation methods, the two artists inspired discussions about the relationships between East and West, the individual and the nation, and the traditional and the modern, attracting attention from important figures in the international art world. In 2016, Krue-on received the Third Prudential Eye Lifetime Achievement Award, in recognition of his outstanding contribution to Asian art.