

Tang Contemporary Art presents:

Intersection of Existence : Group Exhibition

Artists: Gongkan, Kamin Lertchaiprasert, Kitti Narod, Navin Rawanchaikul, Pannaphan Yodmanee, Sakarin Krue-On, Sriwan Janehuttakarnkit, Suntur

Curator: Mai Wongsawasdi

Exhibition Dates: 20 April - 11 June 2024

Venue: Tang Contemporary Art Bangkok

Opening Reception: Saturday, 20 April at 4:00 PM

Tang Contemporary Art is pleased to announce the exhibition, *Intersection of Existence*, in the Bangkok Space, running from 20 April - 11 June, 2024. Curated by Mai Wongsawasdi, the exhibition presents the works of eight important Thai contemporary artists: Gongkan, Kamin Lertchaiprasert, Kitti Narod, Navin Rawanchaikul, Pannaphan Yodmanee, Sakarin Krue-On, Sriwan Janehuttakarnkit, and Suntur.

This group exhibition explores the artistic creations of eight artists, many of whom Tang Contemporary Art Bangkok has worked with since its establishment in 1997; each artist influenced by their individual perspectives and life encounters since, will present a selection of historical and new creations in this show. The artistic expressions of each artist are the result of their diverse upbringings, backgrounds, and influences. However, regardless of the variations in visual aesthetics, conceptual approach, and artistic medium, all artworks exhibited shared themes centered around the human experience and existence. Consequently, these diverse pieces find ways to establish connections with one another.

Certain inevitabilities mark our shared journeys. According to the first noble truth of Buddhism, the cycles of birth, aging, sickness, and death, which are inevitable experiences of life. Alongside these significant life experiences, we come across a variety of emotions—such as love, joy, pain, anger, and contentment—together, these influence and define our sense of self. By engaging in these experiences, we acquire knowledge, we develop, and we ultimately shape and solidify our identities. Our journey is defined by the process, the interpersonal interactions and self-reflection, as we navigate the complexities of existence, seeking meaning amidst life's uncertainties.

In Kamin Lertchaiprasert's pair of paintings from his series and project 'Pure Perception?', we encounter a profound reflection of essential human experiences, which resonate with all of us during the pandemic. Each painting captures the essence of being present and recognizes the ordinary or mundane aspects of daily life - one painting depicting the artist's backyard, while the other portraying a video clip found on the YouTube platform. The linen canvases are not fully coated with paint in order to accurately display the original colors of the painting, as intended by the series.

The ten sculptures are part of the "....." (Emptiness) series by Kamin Lertchaiprasert. Upon careful examination, it becomes apparent that each sculpture embodies characteristics that imply 'emptiness' and 'nothingness', including the void itself. Lertchaiprasert's perception of emptiness represents the fundamental essence of life.

In the work of Sriwan Janehuttakarnkit, which pays homage to Edouard Manet's monumental, "Luncheon on the Grass," she employs the symbolism of skeletons to express the idea of life's uncertainties and unforeseeable future. It is visible that all four skeleton figures are depicted as enjoying the simple pleasures of life. Set in a scene inspired by the artist's own backyard, the four figures are seen gathering to share food and spending quality time with loved ones - a vital part of Thai culture and values - while another figure in the background is collecting lotus flowers, also a common yet reminiscent scene when visiting Thai local parks. The painting reflects current events we live and observe. Nevertheless, the future of what is to come remains uncertain and unpredictable.

Similarly, Pannaphan Yodmanee's works also employ skeletons and human figures to contrast the cycles of life and death. However, she integrates the ideologies and beliefs of various cultures, with a particular emphasis on the perception of women within these cultures. She incorporates imagery of lotus flowers and the use of the color blue to create a sense of familiarity with Asian cultures. With technical finesse, the artist creates the appearance of a concrete temple wall on the canvas, representing the inherent unpredictability and constant changeability in our lives.

Sakarin Krue-On's artworks explore the subject matter of faith and belief. On display is an artwork, recreated from his original work from the year 2000, which propelled him to international recognition. The striking color of red is used as a representation of heaven, or *Nirvana*, as believed in Buddhism. We are encouraged to carefully analyze the paintings in order to perceive the form of the red temple meticulously embedded within this bold color, prompting our reflection on the nature of reality and existence.

Additionally, Krue-On drew inspiration from this painting and the original exhibition for his new work created in 2024, titled Temple, which utilizes a connected screen system to transport the audience back to his original installation and exhibition back in the year 2000.

Navin Rawanchaikul's works consist of three paintings that depict the basic and profound concept of life: the journey. He fully embraces the fundamental nature of existence, engaging with others, establishing meaningful relationships, and treasuring moments that endure. Navin's three paintings, while sharing the theme of the 'journey,' each have their own unique narrative, which is subtly suggested in their titles. Collectively, they embody the universal human experiences that deeply resonate with each and every one of us.

Relationships are a fundamental aspect of human existence. How would emotions be perceived in the absence of any form of connection? Suntur's new painting portrays a melancholic yet serene atmosphere, with two human figures positioned at a distance, facing each other. Suntur's painting effectively portrays human emotions, which can be subject to various interpretations, along with the intimate relationship between the two individuals.

Similarly in Gongkan's artwork, the artist explores the dynamics of relationships, whether they are between individuals or within one's own self. It provides us with an intimate understanding of the dynamics within the relationship. The painting's symbolism, featuring birds imprisoned in an open cage against the backdrop of the sky, conveys the concepts of liberation and new beginnings.

Kitti Narod, an expert in embedding layers of meaning and symbolism underneath his colorful and vibrant works, also emphasizes the relationship in its most basic and ordinary form in everyday life. In his two new paintings, the artist intentionally portrays the relationship between cats and personal space while also depicting a sense of security and contentment in his daily routine. The cat sculptures represent a contrasting range of emotions, from feelings of love and safety to ones of threat and insecurity, which reflect the everyday experiences of life.

Intersection of Existence demonstrates the interconnection of artworks, emphasizing the points where individual narratives and universal truths meet to stimulate reflection on our shared experience of existence. The exhibition provides viewers with the opportunity to gain an awareness and an understanding of the lives of all eight artists from different backgrounds and generations through their unique perspectives, introspective reflections, emotions, and even their daily lives.

About the Artists

GONGKAN (Kantapon Metheekul)

b. 1989, Thailand

Lives and works in Bangkok, Thailand

Graduated from Kasetsart University Laboratory School in 2007 and from Silpakorn University, Faculty of Decorative Arts, in 2011, Kantapon Metheekul, better known as Gongkan, currently works and resides in Bangkok, Thailand. After graduating from Silpakorn University, the artist moved to New York City to start a fine arts continuing education at SVA, where he spent 3 years working in creative departments of advertising agencies. In his spare time, he created street art and illustrations centered on the idea of him being transported through time and space to his homeland. His work, which he named "Teleport Art", gained notoriety in the New York street art scene and later in Bangkok. The element of time is a predominant concept in Gongkan's paintings: surrealistic canvas, populated by human figures, realized with graphic flat strokes. Through presenting different visions of the present times or rewriting the past, the artist creates alternate realities in the process.

His selected and recent solo exhibitions include "Private but Public" Tang Contemporary Art, Seoul (Seoul, South Korea); "Inner Place" Tang Contemporary Art, Beijing (China, 2022); "Gongkan: For someone who hate the Rainbow", Over the Influence, Paris (France, 2022); "Introspection", Tang Contemporary Art, Bangkok (Thailand, 2021); "Tip of the Iceberg", Over the Influence, Los Angeles (US, 2021); "Yesterteddaytomorrow", River City Bangkok, Bangkok (Thailand, 2019), etc. Selected group exhibitions include: "Inquiry to the wall: International Young Artist Invitational Exhibition", Soul Art Center, Beijing (China, 2023); "Post-me Generation: How to write about young artists", Tang Contemporary Art, Beijing (China, 2022); "Group show: Falling", Tang Contemporary Art, Beijing (China, 2022); "Art Macao: Macao International Art Biennale 2021", Macao Museum of Art (Macao, 2021); "Retrospective Utopia", Tang Contemporary Art, Bangkok (Thailand, 2020), etc.

KAMIN LERTCHAIPRASERT

b. 1964, Lopburi, Thailand

Lives and works in Chiang Mai, Thailand

Kamin Lertchaiprasert is a well-established Thai artist who has worked in a variety of media including painting, installation, printmaking, and sculpture. His works have been collected by private and public collections, most notably, "Sitting (Money)" (2004–2006) was acquired by the Guggenheim, New York, in 2012. Lertchaiprasert has held solo exhibitions at Numthong Gallery, Bangkok, Thailand (2000, 2001, 2003, 2009, 2012, 2014, 2017, 2020 and 2021); Art U-Room, Japan (2002, 2005, 2009 and 2014); MAIIAM Contemporary Art Museum, Chiang Mai, Thailand (2016); ATTA Gallery (2019); Ratchadamnoen Contemporary Art Center (2021); ATTA Gallery, Bangkok, Thailand (2021).

Notable group exhibitions include: Sydney Biennial (1993 and 2012); Utopia Station, Venice Biennale (2003); Busan Biennial, South Korea (2008); Meta-question: Back to the Museum Per Se, Guangzhou Triennial, China (2011); Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991–2011, Singapore Art Museum, Singapore (2011); Secret Archipelago, Palais de Tokyo, France (2015); Edge of The Wonderland, Thailand Biennale Krabi, Thailand (2018); Leaving the Echo Chamber, Sharjah Biennial 14, UAE (2019); Art for Air Exhibition, Chiang Mai, Thailand (2021) and Bangkok Art Biennale, Bangkok, Thailand (2022).

Lertchaiprasert's interest in collaborative art led him to co-found the Land Foundation with Rirkrit Tiravanija (1998)—which involved the conversion of rice fields into a place for artistic engagement. He founded the 31st Century Museum of Contemporary Spirit (2008)—which involved the conversion of body and mind into a place for artistic engagement (our body is our museum and spirit is art).

Since 2022 Lertchaiprasert has been working on a 5-year project, Self-Enquiry, to reexamine his past practice while creating new works in collaborations with people from various disciplines.

Lertchaiprasert now lives and works in Chiangmai, where he also exhibits his Self-Enquiry exhibitions at the 31st Century Museum of Contemporary Spirit (Office).

KITTI NAROD

b. 1976, Thailand

Lives and works in Pathum Thani, Thailand

Born 1976, Kitti Narod trained at Wittayalai Pohchang Art College, Bangkok, from 1996 - 1998, and later obtained his Bachelor of Arts degree from the Rajamonkong Institute of Technology in 2000. He has exhibited extensively both domestically and internationally, including in Singapore, London, Bath, Edinburgh, Manchester, Dublin, Cork, Montreal, and Melbourne.

Kitti Narod creates paintings that convey a sense of joy and optimism through gentle and warm portrayals of daily life and human relationships. In his paintings, everyone and everything exist together in a utopia. This notion may seem unrealistic to some, especially during an era of social division, but the artist's work tries to remind us to appreciate the simple pleasures and raise attention to everyday mundane matters. In which, euphoric feelings will not seem so unattainable. The artist considers his works to be an intersection for diversity, where all the physical and spiritual are equal.

Kitti Narod's recent solo exhibitions include "Simplicity Serenade", Tang Contemporary Art (Beijing China, 2023); "Summer Wind", Tang Contemporary Art (Hong Kong, China, 2022); "Fragrant City: Kitti Narod Solo Exhibition", Tang Contemporary Art, Bangkok (Thailand, 2021); "Roles in Life", We Gallery, Shenzhen (China, 2020); "Joy Land", Tang Contemporary Art, Bangkok (Thailand, 2020); "Kitti Narod Exhibition by O'logy", PPP, Taipei, Taiwan (China, 2019). Recent group exhibitions include "Intersection of Existence", Tang Contemporary Art (Bangkok, 2024); "Symphony of Coexistence: Chinese and Southeast Asian Art Invitational Exhibition", Sichuan Fine Arts Institute (SCFAI), Chongqing (China, 2024); "Nothing is yours, Everything is you" Tang Contemporary Art, Seoul (South Korea, 2024); "Falling", Tang Contemporary Art, Beijing (China, 2022); "The Space Between Us II" at ICONSIAM, Tang Contemporary Art, Bangkok (Thailand, 2021); "The Space Between Us I" at ICONSIAM, Tang Contemporary Art, Bangkok (Thailand, 2020); "A Silent Voice", Tang Contemporary Art, Bangkok (Thailand, 2020); "Spectrosynthesis II - Exposure of Tolerance: LGBTQ in Southeast Asia", Bangkok Art and Culture Centre (BACC), Bangkok (Thailand, 2019).

NAVIN RAWANCHAIKUL

b. 1971, Chiang Mai, Thailand

Lives and works between Fukuoka, Japan and Chiang Mai, Thailand

Navin Rawanchaikul is a Thai artist whose ancestral roots are from the Hindu-Punjabi communities of present day Pakistan. Questioning systems of artistic creation and presentation, Rawanchaikul has developed a vast body of work that utilises the spirit of collaboration. His socially-engaged multiples are often presented under the banner of Navin Production, and were first introduced in 1994 when the artist marketed undrinkable bottles of water from a polluted canal in his hometown. Seeking more visible ways to introduce art into the lives of everyday people, in 1995 he initiated his landmark project Navin Gallery Bangkok, in which an ordinary Bangkok taxicab was transformed into a mobile art gallery. Its great success prompted several versions of the Taxi Gallery to be created around the world, including in Sydney, London, Bonn and New York.

With his international profile raised, Rawanchaikul began to engage in a process of exploring the ongoing negotiation between local circumstances and unavoidable globalisation. The artist is best known for direct public interventions, social commentary, and an innovative style of integrating community or individual experiences into eccentric fictional tales that feature recurring characters. Over time his oeuvre has grown to encompass a broad array of media, including performances, billboards, films, comics, games, merchandise and cocktails. More recently his practice has focused on personal history and memory in relation to temporal cognisance.

In addition to a series of community-engaged projects that he has continually initiated and presented internationally, Rawanchaikul has held solo shows at prestigious galleries and museums including New York's P.S.1 Contemporary Art Centre (2001), Palais de Tokyo in Paris (2002), Jim Thompson Art Centre in Bangkok (2006), Ullens Centre for Contemporary Art in Beijing (2009), Sakshi Gallery in Mumbai (2009, 2011) and recently at MAXXI in Rome (2021). His works are housed in the collections of world class art institutions including the Guggenheim Museum in New York, Queensland Art Gallery in Australia, Pinchuk Art Centre in Ukraine, Moderna Museet in Sweden, Inhotim in Brazil, National Art Gallery Singapore, M+ Hong Kong, Fukuoka Asia Art Museum and Mori Art Museum in Japan.

In 2010, Rawanchaikul was awarded the national Silpathorn citation from the Thai Ministry of Culture in the field of Visual Arts. He also represented Thailand at the 54th International Art Exhibition at Venice Biennale in 2011. Most recently, the artist's work is represented by Swatch as the main artist for the 59th Venice Biennale. The artist divides his time between his family in Fukuoka, Japan, and his hometown of Chiang Mai where his team and their studio OK are based.

PANNAPHAN YODMANEE

b. 1988, Pattani, Thailand

Lives and works in Nakhon Si Thammarat, Thailand

Pannaphan Yodmanee combines found objects, natural elements such as rocks and minerals, and painted elements that recall traditional Thai art and architecture. The artist examines the relevance of Buddhist philosophy to our lives. Through her works, she explores Buddhist philosophy and cosmology. Utilising a combination of raw, natural materials with found objects of contemporary origin, her works imbue the painted designs and motifs endemic to traditional Thai art with the universal and persistent themes of loss, suffering, devastation, and the karmic cycles of death and rebirth.

Pannaphan Yodmanee has widely exhibited her work and attend international art events including the She POSSIBLE International Women's Day (2023), Art collection in Soho house Bangkok (2023), PARADISE Lost BACC Bangkok(2023), Art Basel Hong Kong (2022), Art Macao (2021), 15th Lyon Contemporary Art Biennale (2019-2020), 11th Biennale Prize, Southeast Asian, Shodoshima Island, Japan (2019), The 9th Asia Pacific Triennial of Contemporary Art (APT9), Gagoma, Australia (2018), The 1st Bangkok Art Biennale (2018), TIME LAPSE, Tang Contemporary Art Gallery, Beijing, China (2018), An Atlas of Mirrors, Singapore Biennale 2016, Singapore Art Museum, Singapore (2016), Thailand Eye, Saatchi Gallery, London, UK (2015), Myth/History II: Shanghai Galaxy, Yuz Museum, Shanghai, China (2015) and Thai Charisma: Heritage + Creative Power, Bangkok Art and Culture Centre, Bangkok (2014) Her received numerous awards such as 1st Prize, Bualuang Gold Medal, The 35th Thai Traditional Painting Awards (2013), as well as the 1st Prize of the 1st and the 2nd Young Thai Artist Awards (2006, 2007). In 2016, Pannaphan Yodmanee also won the prestigious 11th Benesse Prize.

SAKARIN KRUE-ON

b. 1965, Mae Hong Sorn, Thailand
Lives and works in Bangkok, Thailand

Sakarín Krue-On, one of Thailand's prominent artists to work in conceptual art, is currently based in Bangkok. Since 1992, he has worked as an Artist and Art Instructor at The Faculty of Painting, Sculpture, and Graphic Art at Silpakorn University, Thailand's top art university.

Sakarín Krue-On has become world-renowned for his innovative creations spanning decades. Often site-specific installations with Thai cultural influences, his works highlight virtues of traditional Thai culture from rice farming practices, to temple paintings and Buddhist imagery, while blending Western and local techniques of drawing, sculpting, painting, video making, and other forms of creation.

He was invited to participate in international exhibitions such as the 50th Venice Biennale (2003), the Nanjing Triennial in China (2008), the Thai Pavilion at the 53rd Venice Biennale (2009), the Busan Biennale (2012), the Singapore Biennale (2016), the Bangkok Art Biennale (2018), Guang'an First Field Biennale in China (2018), Gwangju Media Art Festival (2020), and Kathmandu Triennale 2077 (2022) in Nepal. Krue-On was the first Thai artist to be officially invited to participate in Documenta in Kassel Germany, in 2007, presenting his important earth art installation entitled 'Terraced Rice Field Art Project' and the mural installation 'Nang Fa', which showcased the clash between primitive power and modern civilization. In 2010, Krue-On was also invited to show his work 'Temple' in the exhibition Murals at the Museum of the Foundation Joan Miró, Barcelona, Spain.

In 2015, Sakarín Krue-On and Huang Yong Ping 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.

Krue-On has occasionally been invited to be a visiting artist, guest lecturer, and conductor of many international workshops, most notably as Visiting Artist and Conductor of the workshop Traditional Thai Painting at the Institute of Contemporary Art (ICA), London, United Kingdom in 2005, and Invited Artist and Guest lecturer for Post Academic International Theatre School of Das Arts/De Amsterdam School Advanced Research in Theatre and Dance Studies, The Netherlands, in 2004.

He is the Founder and Curator of the Art and Community Project 'Metro-Sapiens: Dialogue in the Cave' in 2013, a Partner of Baan Noork Collaborative Arts and Culture (non-profit) since 2011, and Invited advisor for the Project Taoyuan Land Art Festival, Taoyuan, Taiwan in 2015.

Krue-On has received numerous awards, including the Bronze Medal Prize from the 12th Bua Luang Art Competition by Bangkok Bangkok in 1988, the Silpathorn Award by Thailand Ministry of Culture in 2009, and honored with the Lifetime Achievement Award by The Prudential Eye Awards in 2015.

SRIWAN JANEHUTTAKARNKIT

b. 1953, Bangkok, Thailand
Lives and works in Chiang Rai, Thailand

Born 1953, Bangkok, Thailand, Sriwan Janehuttakarnkit is a leading female artist in Thailand. She received her Bachelor's degree in Fine Arts (Graphic) Silpakorn University in 1979 and her Master's degree in Fine Arts (Graphic) in 1976. She received SPAFA Scholarship for a Training Art Teacher to study further in the Philippines in 1996. She was an Associate Professor, Faculty of Fine Arts, Faculty of Architecture King Mongkut's Institute of Technology Ladkrabang, Bangkok from 1996-2009.

The artist received numerous awards such as, Silpha Bhirasri Creativity Grant and best alumna award at the Poh Chang Academy of Arts and Silpakorn University, as well as silver medal and bronze medal for print works at the 23rd and 24th National Exhibition of Art. Sriwan spends most of her life teaching art in many universities in Thailand, especially in Bangkok, counting up to 30 years. After retirement, she left the city to reside in Chiang Rai and founded Sri Don Moon Art Space close to where her home and studio.

Sriwan has created paintings, print art, sculptures, and ceramic works out of natural inspiration and personality. Like breathing, she goes through her own pace with no frustration, enabling depiction of story and content from the feelings of those very moments. She tries to understand bodily and emotional changes as related to Buddhist philosophy.

During her early years as an artist, Sriwan made herself known through her painting of lush urban night life filled with people overlaid in bright colors. The people in the painting continued to recur in her later works, but in different colors and changed to overlaid skeletons instead. This is shown in her latest solo exhibition Dharma, Nature, and Normality. Sriwan's long established career had opted her to travel and exhibit around the world including, Espace Pierre Cardin in Paris, Pacific Asia Museum in California and The German Contemporary Graphic Arts in West Germany. The artist received numerous awards such as, Silpha Bhirasri Creativity Grant 2002, The Rockefeller Foundation in 1997, and Training Art Teacher, University of Philippine in 1984.

SUNTUR (Yozanun Wutigonsombutkul)

b. 1989, Thailand

Lives and works in Bangkok, Thailand

Yozanun Wutigonsombutkul, better known as Suntur, graduated from the Faculty of Decorative Arts at Silpakorn University in 2011. He currently lives and works in Bangkok, Thailand. Suntur began his career in the creative departments of advertising agencies, in which he also created a number of art pieces and illustrations. To seek more aspirations, Suntur had decided to be a full-time artist afterwards. Suntur style is simplistic but resonant, with intricate feelings of each character set against a scenic view from a wide angle. Each canvas is delineated by an imaginative scene in his mind. Suntur's works always leave some spaces around which also means a room for viewers to fill in.

His selected and recent solo exhibitions include: "Take Your Time", Trendy Gallery, River City Bangkok, 2023; "A little letter from somewhere someone", JWD arts space , Bangkok, 2020; "Zero Decibel ", Yelo house, Bangkok, 2018; "Picnic with Suntur" ,Times square , Hong Kong, 2014; Selected group exhibitions include: "Intersection of Existence", Tang Contemporary Art, Bangkok, 2024; "Echoes of Beauty" , Iconsiam, Tang Contemporary Art, Bangkok, 2021; "Asian illustration Fair" , Powerlong Museum, Shanghai, 2019.

About Tang Contemporary Art

Since its founding in Bangkok in 1997, Tang Contemporary Art has opened 7 spaces in Beijing, Hong Kong, Bangkok and Seoul to promote the development of experimental art in different regions. In the past 20 years, Tang Contemporary Art has organized groundbreaking exhibitions in its gallery spaces, and also cooperated with important art institutions in China and abroad to accomplish outstanding art projects. The gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned Tang Contemporary Art internationally renowned recognition, establishing its status as a pioneer of the contemporary art scene in Asia.

As one of China's most influential contemporary art platforms, Tang Contemporary Art maintains a high standard of exhibition programming. Tang Contemporary Art represents or collaborates with leading figures in international contemporary art, including Ai Weiwei, Huang Yongping, Shen Yuan, Zhu Jinshi, Chen Danqing, Liu Qinghe, Liu Xiaodong, Chen Shaoxiang, Wang Yuping, Shen Ling, Shen Liang, Wu Yi, Xia Xiaowan, He Duoling, Mao Xuhui, Wang Huangsheng, Yang Jiechang, Tan Ping, Wang Du, Yan Lei, Yue Minjun, Wang Jianwei, Yangjiang Group, Zheng Guogu, Lin Yilin, Sun Yuan&Peng Yu, Qin Ga, Wang Qingsong, Yin Zhaoyang, Feng Yan, Guo Wei, Chen Wenbo, Ling Jian, Qin Qi, Yang Yong, Peng Wei, He An, Zhao Zhao, Xu Qu, Chen Yujun, Chen Yufan, Xue Feng, Cai Lei, Li Qing, Wang Sishun, Xu Xiaoguo, Li Wei, Liu Yujia, Wu Wei, Yang Bodu, You Yong, Li Erpeng, Jade Ching-yuk Ng, Michelangelo Pistoletto, Adel Abdessemed, Niki de Saint Phalle, AES+F, Michael Zelehosk, Jonas Burgert, Christian Lemmerz, Michael Kvium, Sakarin Krue-On, Rirkrit Tiravanija, Natee Utarit, Kitti Narod, Gongkan, Entang Wiharso, Heri Dono, Nam June Paik, Park Seungmo, Jae Yong Kim, Diren Lee, Dinh Q. Lê, Rodel Tapaya, Jigger Cruz, Ayka Go, Raffy Napay, H.H.Lim, Etsu Egami, etc.

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