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PRESS RELEASE

~~Leave-it-and Break no-Hearts~~ | ปล่อยกั๊ว เตะกั๊แตก

Artists: Phaptawan Suwannakudt and Samak Kosem

Curator: Patrick Flores

7 May – 6 November 2022

At 100 Tonson Foundation

Public Events: Saturday May 7th, 2022

Artist and Curator Talk at 4–5 pm

Opening reception at 6–8 pm

100 Tonson Foundation is pleased to present a six-month collaboration project, ~~Leave-it-and Break no-Hearts~~, by two Thai artists, Phaptawan Suwannakudt and Samak Kosem, curated by Patrick Flores.

There are very few narratives and voices to restate the precariousness of sentiments in minoritarian contexts that intersect with gender, religion, and nationality. Undifferentiated fears are part of living in freedom, to access facts and truths and freedom of expression are fundamental to our existence. The project ~~Leave-it-and Break no-Hearts~~ investigates the notion of the minoritarian within religious agencies in Thailand.

In this project, Phaptawan's work echoes women's issues related to Buddhist belief in regional Thailand, while Samak focuses on queerness in Muslim culture. Each of their works and trajectories explores their identities with the narratives of non-human forms in the context of Islam and Buddhism in Thailand. Being non-human implies a void or illegitimacy of human expression, a barrier for humans' ability to voice, refuse, or deny.

~~Leave-it-and Break no-Hearts~~ will be on view from Saturday May 7th – Sunday November 6th, 2022. There will be paintings, video installation, research paper, and public programs with *Suranaree University of Technology* (Nakorn Ratchaseema, Thailand), *Communication Design-CommDe-* at Department of Industrial Design, Faculty of Architecture, Chulalongkorn University (Bangkok, Thailand), and *A.E.Y Space* (Songkhla, Thailand).

****Public Programs will be announced later.**

NOTE: As the COVID-19 situation in Thailand continues to unfold, we will be paying close attention to guidance and restrictions as we reopen our space to the public.



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About artists and curator

Phaptawan Suwannakudt (b. 1959, Thailand, lives and works in Sydney, Australia)

Born in 1959, **Phaptawan Suwannakudt** graduated from Silpakorn University, Thailand, with a degree in English and German. Her early childhood involved reading her father's manuscripts, the late master Paiboon Suwannakudt who was a writer, poet, dancer, and choreographer, and learning Thai mural painting drafting skills. She later led a team of painters that worked in Buddhist temples throughout Thailand during the 1980s-1990s. She was also involved in the women artists' group exhibition *Tradisexion* (1995) and biennial event *Womanifesto* (1997 – 2008). Phaptawan relocated to Australia in 1996 and completed an MVA at Sydney College of the Arts, Sydney University. She works in interdisciplinary forms that include painting, sculpture, and installation.

Her work is based on lived experience and informed by socio-political issues through telling stories and intersections between different human experiences. It has often dealt with issues of empathy and commensurability informed by Buddhism, women's issues, and cross-cultural dialogue. She has exhibited extensively in Australia, Thailand and internationally including the 18th Biennale of Sydney: *All Our Relations* (2012); *Traces of Words: Art and Calligraphy from Asia*, Museum of Anthropology, UBC, Vancouver, Canada (2017); the inaugural Bangkok Art Biennale, Thailand (2018); Asia TOPA, Art Centre Melbourne (2020); *The National* at the Art Gallery of New South Wales (2021), Sydney; a collaborative project with Sue Pedley *Line work: The River of the Basin* scheduled at the Lewers' House, Penrith Regional Gallery New South Wales (2021); and an installation work *Sleeping Deep Beauty* for ESOK in Jakarta Biennale 2021. Her works are in public collections including the Art Bank Sydney, the National Art Gallery of Thailand, Art Gallery of New South Wales, Australia, and the National Gallery of Singapore.

Samak Kosem (b. 1984, Bangkok, Thailand, lives and works in Chiang Mai, Thailand)

Born in 1984, **Samak Kosem** graduated from Chiang Mai University, Thailand with a BS in Anthropology in 2009 and an MA in Social Development in 2013. Currently, he is a PhD student in Social Sciences at Chiang Mai University and a research fellow at the Center of Excellence on Women and Social Security at Walailak University, Thailand. He investigates transnational sexuality frameworks that circulate and connect to sexual discourse, practice, and subjectivities on an individual migratory and religiosity. His works portray through moving image, photography, object and text. His project of '*Nonhuman Ethnography*' (2017-ongoing) in Southern Thailand is considering how queerness is embodied in Muslim culture through the contexts of nonhuman relations. In 2021-2022, he is an Erasmus+ exchange fellow at the School of Humanities, Tallinn University, Estonia and teaches on ethnicity in Southeast Asia at the International Studies (ASEAN-China) Program, Thammasat University. His artworks are shown at galleries and museums in Malaysia, Hong Kong, Taiwan, Singapore, Japan, and Philippines. Samak's writing has recently been published by the *Kyoto Review of Southeast Asia* (2020) and the *Taiwan Journal of Southeast Asia Studies* (2020).



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Patrick Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He is the Director of the Philippine Contemporary Art Network. He was one of the curators of *Under Construction: New Dimensions of Asian Art* in 2000 and the Gwangju Biennale (Position Papers) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). He convened in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines the conference “Histories of Art History in Southeast Asia” in Manila. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He curated an exhibition of contemporary art from Southeast Asia and Southeast Europe titled *South by Southeast* and the Philippine Pavilion at the Venice Biennale in 2015. He was the Artistic Director of Singapore Biennale 2019.

About 100 Tonson Foundation

Over the past 18 years, 100 Tonson has been a forefront contemporary art gallery in Thailand and Asia. The gallery has mounted over 100 exhibitions and programs of both local and international artists. Since 2015 we have supported artists and curators in their ambitious experimentations and through long-term programming, while generating greater cultural exposure to the public at large.

In 2020, 100 Tonson Gallery officially transitioned into a non-profit organization under the name 100 Tonson Foundation. All profits and donations directly support the production of exhibition and new commissions while allowing us to keep our diverse public programs free for visitors.

100 Tonson Foundation aims to further elevate the stature of Thai contemporary art internationally, as well as to support the progress of the local art community. The foundation provides opportunity for artists to exhibit across all art disciplines at its unique Christian Liaigre designed space in the heart of Bangkok. The scope of the foundation’s support stretches beyond these white-cube walls. The foundation establishes relationships and collaborations with renowned international museums and art institutions.