

綻放即凋零：
切提·卡塞齊瓦塔納

訪談錄

To Blossom Out and Die:

an interview with

Chitti Kasemkitvatana

物非物 訪談系列
綻放即凋零：切提·卡塞齊瓦塔納訪談錄

物非物展覽製作出品
呂岱如策劃

Never odd or eveN Interview Series
To Blossom Out and Die:
an interview with Chitti Kasemkitvatana

Conceived in the making of the exhibition Never odd or eveN
Curated by Esther Lu

EDOUARD MALINGUE GALLERY

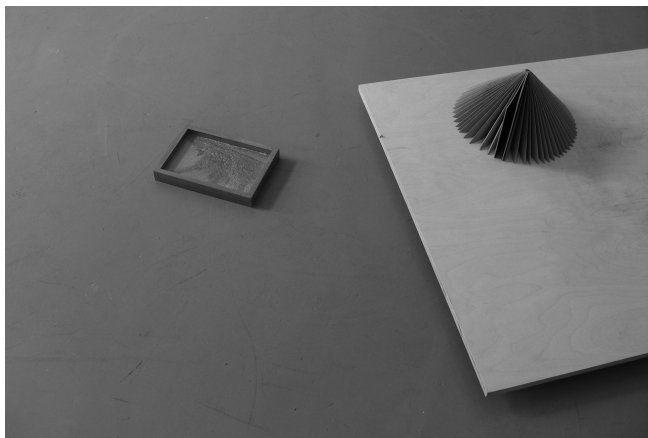
除了顏色、形狀、光線，天空還為你帶來什麼？

呂 你個人的生命經驗與藝術實踐方式的特殊性對我深具啟發，尤其你在個人新進藝術家的職業生涯已獲肯定後，突然搬到深山裡的寺廟去當和尚，修行長達八年之久的這則經歷。當你在探討問題、展開一種理解或是一種議題時，其背後有種陳年醞釀出來的、對於藝術、宗教、哲學上融會貫通的省思，和一種跨越文化知識的熱情。可以請你談談為何決定回返藝術圈來進行創作實踐呢？如果說，這是你目前生活的「形式」，那麼這個形式帶給你什麼樣特殊的可能性與協調空間來超越你原本宗教實踐的方式呢？

卡塞齊瓦塔納 我相信我們在生活裡所做的一切都是一種精神建設上的嘗試。在森林寺廟裡生活的第三年，我領悟到我之前在藝術實踐上所有學習到與探索過的事物從未消失。而藝術與修行的過程或模式甚至有許多共通性。我從一開始就認為我的創作建立在一種前提上，相信一切事物皆有其意義與脈絡，而需要獨立的空間去被閱讀和理解。這涉及到詮釋與解答的過程，也把我們帶到與自身和他者的討論狀態裡。藝術平台同時是一個內向與外向的討論場域。回到你的問題，對我來說並沒有離開或回返藝術「實踐」的問題。目前我除了創作與策展以外，我依舊參與寺廟社群的其他活動，往來頻繁於兩者間。

呂 在你個人的藝術創作上，你相當熱衷於以別具特殊造型形式意義或歷史引據的語言來創造物件。可以請你談談你創

作上的系譜關係嗎？同時，「在場性」往往是你所強調的部分——不論這在場性是屬於物件、觀眾或是藝術家，藉此去描繪出一種生命或是物質軌跡。你如何看待自己作為藝術物件的生產者角色，他們在知識上、經濟上或是在地球上生命的循環與流通？



Mo(nu)ment/[...]/memor(y)ial, 2011

再傳送

裝置現場：Level One · 巴黎 · 2012

Mo(nu)ment/[...]/memor(y)ial, 2011

Another transmission

Installation view: Level One, Paris, 2012

卡 我的藝術過程涉及翻譯、詮釋與傳送。詮釋，作為一種比閱讀更用力的狀態，包含了挪用、具體化和保存（海德格）。空間上，是一種與環境、時間、地點關係上的相對偶然。當

作品被納入詮釋的行動時，它才真正存在。當前我們都被歷史與知識的混雜性所包圍，反而使這些過程顯得更為重要。對創作者和觀眾來說，像是一個追尋喚起回憶並與當下共振的旅程。

呂 在此次參展的新製作《亙古不過瞬間》裡，時間是關鍵的討論主題，並有許多延伸、多樣的參考索引和敘事。你當初是如何展開對時間這個主題的研究呢？在所有想法的並置與組織上，你又如何回頭拿捏時間這個元素在作品裡的位置與關係？它像是一個新的隱喻或神話，還是一種心態呢？

卡 這項研究事實上是我在寺廟生活裡開始的。在我每日修行與群體工作以外的時間，不論我身在何處我都會大量地讀書，多半是些我從來沒有讀過的書目。這讓我重返我學生時代在偌大的大學圖書館裡的青春求知心境。我開始回憶起以前學習過的事物，探索其與新的閱讀與寺廟修行間的關係。我作品裡提到的時間觀念，雷同近來科學研究所指出的有限宇宙觀。儘管如此，我的研究追溯到古老知識，那裡一切都有限度，卻是流動而永恆的。明顯地，時間是一種比喻性的度量系統，拿梵文裡的劫之流轉（kalpa）來看拉丁文的亙古萬世（aeon）作為比方，這是用來形容宇宙或一種廣大無限存在的時期或壽命，遠超越數字可敘述的範疇。所以，這其實不算是一個新的隱喻或是神話，而是在世上某些地方依舊鮮活存在的傳統與文化。甚至，這樣的觀念也塑造了心態，正如

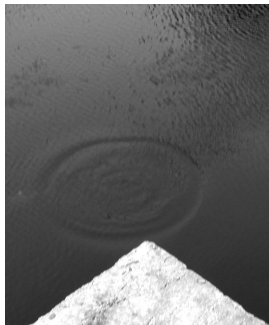
同目前世界主流的科學研究也同樣掌握大部份人類的思考。

呂 既然如此，我可以說，你這件作品試圖想為這個觀念化過程給出一個形狀，而時間在此，比較像是一種客體，而非主體對象嗎？

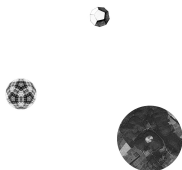
另外，你如何看待這樣的巧合，古老知識與最新科學研究皆稱道宇宙是一個有限體，且為五角十二面體的形狀。距離彼此數千年與數萬哩，不同文化與背景的人竟然可以指出同樣的論點是相當神秘的。

卡 在我的研究中，時間觀既是主體也是客體，並且時間與空間觀是結合的概念。空間/宇宙是菩薩修煉成佛陀的壽命，比喻佛乘在漫長探索過程回頭成為一個廣大結構，一個宇宙。這是一個相當複雜深奧的課題，然而和時間觀連結起來閱讀，卻十分迷人，似乎成為一種永恆不滅卻有限的狀態。大乘佛教的宇宙結構可以在菩薩和佛陀的神話故事，以及西藏與某些喜馬拉雅山區，包括尼泊爾、北印度的達拉克、喜馬偕爾邦等地所傳的佛典和經書中找到。

至於五角十二面體，遠古時在西方便已經有這樣對於宇宙形狀的看法了。近年有許多不同的宇宙理論出現，如宇宙是扁平的，或幾乎是扁平而無限的，甚至有建 3D 模型來詮釋模擬宇宙四維時空內的空間範疇等。最近有一則科學理論指出宇宙或許是有其一定形狀並且有限的，這又將我們帶回到遠古的知識體系上。



《亙古不過瞬間》· 2014
藝術家草稿



Aeon Is Just a Second, 2014
Artist's sketch

呂 我覺得你採用佛家思想而非藝術語言的方式來回應十分有趣，特別是那些關於你藝術實踐的系譜背景。從藝術史的脈絡觀察，你的作品與觀念藝術與表演藝術似乎都有非常強烈的關係，甚至，可以說其帶有一種前衛藝術所未竟的使命去探索連結藝術與生活的可能。在你的觀察與經驗裡，你是否相較於其他僅有藝術教育訓練的藝術家容易和大眾溝通呢？特別是在泰國的脈絡裡，大部份民眾都信仰佛教，或許能夠較西方觀眾或非佛教徒還容易親近理解你作品的語言。在與不同屬性觀眾的溝通上，你有因此發展出不同的修辭嗎？

卡 何謂藝術語言？
何為佛家思想？

我從未將藝術視為宗教，或具有宗教性。我將藝術視為一種社會文化平台，讓我們追尋我們的興趣。這是一個開放的平台，能夠促成展開研究與詮釋的可能，有時候能夠示範或體現某些想法。我以詩意而非宗教性的方式，來對藝術進行哲學性的觀念化工作。

「宗教性」從來沒有出現在任何解讀我作品的討論中，所以這是第一次從妳口中聽到的聯繫……

我對目前在歐洲以及少數亞洲當代藝術家中的詩性與非物質創作方式深感興趣。泰國的當代藝術對於普羅大眾還是相當疏離的，所以與我分享同樣語言的觀眾可說極其少數，我的展覽變成一種對於藝術社群和觀眾的提案，我發展某些開放的形式讓我的作品處於一種動態之中，讓策展人、觀眾、展場人員可以介入。這是我與其他人溝通的方式。「作品」在討論啟動時展開。有時候，「作品」在展期中會因為工作人員或觀眾的介入而轉向……

呂 或許可以請你具體舉例介紹自己作品裡的「非物質性」操作方式。你如何展開討論方式與介入，與觀眾溝通，或是在過程間翻譯其訊息。你常常運用現場表演、儀式、舞台等設計去與觀眾面對面地展開對話嗎？

卡 我我剛提到的非物質性操作其實是許多當代藝術家採用的一種藝術實踐形式，透過非物質性媒介的形式，例如表演，或是具有表演性的面向等，其主題往往與戰後藝術家的精神

性探索有所聯繫。我有時創造事件或介入，以讓作品得以開展，然而我從未把我的行動或事件視為表演或是儀式，即使，它們帶有表演或儀式氣質的。它是關於想法的傳送，讓另一種情勢或條件可以出現，來對作品進行閱讀與詮釋，讓作品流動起來。

呂 對你而言，什麼是形式？

卡 建築藍圖。物質構造。行動。介入。翻譯。閱讀。詮釋。

呂 什麼是物？

卡 一種裝置。一個發動器。一個綻放生命又隨即凋零的工具。

呂 綻放生命又隨即凋零的工具是一個多美的表情。幾個月前我參加一場研討會，中間有一段討論談起藝術維護保存的工作或許應該備受質疑，因為或許藝術品必須死亡。這對許多藝術工作者、美術館、收藏家等，或許還是一種很難以接受的說法……

在你的作品裡，虛空的概念也常被強調，但又有一些轉折暗藏其中。它不是關於無，而是無的轉換。例如，你在巴黎所進行的計畫《序號 No. 00》發生在當初伊夫·克萊因於塞納河畔將黃金擲入的水中同一地點，在原事件發生的五十年後，

你把一個特殊鑄造的黃銅銅板投向克萊因的《非物質圖像感性區》中。在一個看似重複性的動作之中，你所做的是在時間之流裡創造一個回音，一個歷史性想法的再度現身。縱使你的銅板已經埋在塞納河中而我們也完全無緣相見，你的行動中，確實帶有一種生命綻放的意味，尋求另一個生命的存在。這與克萊因以黃金交換虛無空間，而在藝術經濟循環裡試圖買空賣空是不一樣的。某方面來說，你的作品在交換的是時間，甚至不能說上是一種交換，而是以想法或是回憶之波紋來輕觸時間的感覺。

《非物質圖像感性區》以大膽的作風來討論並挑戰物質性與藝術市場的問題，而其儀式也是在收藏家付錢收藏後，才發生的。那是一個自我供養而完整無缺的循環。另一方面，你的作品則有一個向外拓展延伸的姿態與開口。我很好奇你如何在藝術市場與物質循環裡定位你的作品。若有人要收藏你的《序號 No. 00》，你將會同意以什麼來交換它？或是你對它的下一次轉換與綻放已經有了其他的想法？



《綿延不絕—序號 No. 00》· 2012

事件一：將一枚黃銅銅板投入伊夫·克萊因的非物質圖像感性區

行動現場：巴黎雙倍橋，2012

One thing after another - Series 00, 2012

Event #1: Transfer a brass coin to Yves Klein's *Zone of Immaterial Pictorial Sensibility*

Action site: Pont au Double, Paris, 2012

Online blog: table-a-tapisser.tumblr.com

卡 《序號 No. 00》在巴黎雙倍橋畔的行動已經完成了。行動以前，我用米紙沾上顏料在黃銅板上抹了幾下，留下關於這片銅板的一絲回憶。在我回到曼谷以後，我將它們展示在我的工作室，作為一種分享的行動。另外，我也給一位巴黎的朋友其中一張米紙，我希望有部分關於此作的回憶/足跡不要離原處太遙遠。這件作品有許多的生命，與許多人不同的回憶連結，那些出席在雙倍橋行動的人，在 Le Plateau 展場看展的人，以及後來間接認識到這件作品的人。

下一次的傳送將發生在《物非物》的展覽中。作品將伴隨此事件的一些文件，以說故事的形式再度傳送。口述傳統是最古老的一種傳送方式，我也常將此結合在我作品的研究、製作與傳送。更重要的是，這是一個將《序號 No. 00》放在另外一個脈絡下的機會，作為新作品探討時間觀主題的其中一個部分。伊夫·克萊因的作品系列只是一個參考原點，一個出發地，而《序號 No. 00》可視為一種詮釋，一個躍入《非物質圖像感性區》的動作，尤其當我們把它放在與時間觀的相對討論脈絡與《互古不過瞬間》的不同歷史狀態下來看。

《序號 No. 00》的收藏，應該已經完成了，在塞納河底，像是躺在虛空的肚子裡。

呂 你很早便參與 About Café 這個早期曼谷另類藝術空間的經營，和當代藝術的初期發展，也見證了當地藝術場景這些年的成長。你可以與我們分享近年來在泰國，藝術家的角色在公民社會、公共領域上的變化嗎？你也從事策展工作，我不

知道這是否出自於你認為有必須從不同文化生產角色出發來回應社會的迫切性嗎？你如何發展出平行的策展與藝術創作實踐呢？

卡 依我看，當代藝術的發展像是心跳，它不是在 90 年代才發生的。在 80 年代我還是青少年時，已經參觀過許多展覽、表演藝術，閱讀藝術相關的文章。我還記得我曾在曼谷藝術期刊 Feelin 上讀到傑爾瑪諾·塞朗所著貧窮藝術的泰文翻譯。在國立法政大學的多媒體表演，一群藝術家以詩歌朗讀、達達主義偶發事件、幻燈片投影呈現海邊現場的作品等。

藝術家的角色無法一網打盡做所有事情。有一個專注的焦點，不代表其他的焦點要犧牲。什麼是迫切性？由誰定義？

我 1997 年開始策展，回應彼時當代藝術社群的狀態，那時並沒有太多結構性的東西，我就開始做一些我認為應該要有的事情。這是一種當代藝術格式/結構上的實驗，也是建立觀眾的嘗試。

呂 你如何開始 Messy Project Space？這個組織又從事什麼？

卡 Messy Project Space 是一個 2010 年以後，和藝術同儕持續討論的結果。一開始是 2011 年 10 月份的 Messy Sky Magazine 首刊發行，然後隔年四月有了 Messy Shop / Messy Project Space，現在則是 Messy Sky。它們是有機的討論平台結構與發展。在 Messy Sky 雜誌上，我們創造一種流動的結構，一個可

被下載的線上期刊。同時，它也是一項藝術計畫，一份作為藝術空間的出版品。而 Messy Shop / Messy Project Space 是一個我們聚會、交換、討論、展覽的實體空間，但只維持了一年。最近我們發展另外一個 Messy Sky 的形式，一個像是空白支票的建築，目前被一位年輕的策展人 Mary Pansagna 的 Cloud 計畫佔領，她關注於動態影像和擴充範疇的電影。

呂 我無法忍住自己的好奇心了：究竟誰是你最喜歡的詩人？

卡 我最愛的詩人阿……崔斯坦·查拉、瑪耶可夫斯基、馬勒維奇、尚·谷克多、巴哈、泰戈爾、文殊菩薩……不止一位。

**What does the sky bring you,
apart from colors, shapes, forms and lights?**

EL I am amazed and inspired by your artistic practice and life stories, especially the religious practice—being a monk, living in the mountain for eight years after your emerging artistic career was recognized. The way you approach a question, an understanding or an issue, seems to be based on a beautifully aged mixture of ideas regards art, religion, philosophy and a passion for knowledge across cultures. Can you tell us why and how you decided to return to artistic practice? If this is the ‘form’ of your living, what kind of specific possibilities does it initiate and negotiate for you beyond your previous religious practice?

CK I believe that what we have done in life are our own approaches to spiritual construction. I realized, during my third year in forest monastery, that what I learnt and explored early in my artistic practice never disappeared. The process or mode of practice in both art and monkhood shared similarities. My practice in art, from the very beginning, has been based on the premise that everything has its meaning/context in which it requires space of its own to be read and understandable. It involves interpreting and deciphering process, which has led us to a state of discussion with ourselves and others. The artistic platform is a site for discussion inwardly and outwardly. Regarding your questions, there is neither a departure nor a return concerning artistic “practice”. In addition to doing art projects and exhibitions, I have still been involved in other activities in the monastic community... constantly shifting back and forth.

EL In your artistic practice, you are quite keen on creating objects with specific figural forms or language with historical references. Can you share the genealogy of your practice? At the same time, the sense of “presence” is much accented—whether it refers to the presence of objects, audience or artist, to depict a trajectory of life or materiality. How do you conceive your role as a producer for artistic objects and see their circulation and distribution in the realm of knowledge and economy, or their being on earth?

CK My artistic process involves translation, interpretation and transmission. Interpretation, a more emphatic term of reading, consists of the process of appropriation, solidation and preservation (Heidegger). Spatially, it is contingent on circumstances, time and relation to its location. The work comes to being only when it is taken into the act of interpretation. Presently, we are surrounded by hybridity of history and knowledge, which makes these processes even more relevant. It is a constant searching that evokes journey through memories and resonances of presence for both the producer and the viewer/reader.

EL In this new project *Aeon is just a second*, time is a much-elaborated theme with multiple references and narratives. How did you start with this research in the first place? How would you describe your own take of time amongst the juxtaposition and organizations of ideas? Is it a new metaphor or a myth, or a state of mind?



Mo(nu)ment/[...]/memor(y)ial, 2011

裝置現場：展覽《明已是昨》·
威廉華倫圖書館·曼谷·2011
攝影 © Punsiri Siriwetchapan

Mo(nu)ment/[...]/memor(y)ial, 2011

Installation view: Exhibition *Tomorrow Was Yesterday*,
William Warren Library, Bangkok, 2011
Photo © Punsiri Siriwetchapan

CK The research had started actually during my time in monastery. During my spare time outside my daily practice and communal duties, I would read from a vast selection of books available wherever I was. Mostly books that I never came across before. It put me back in a similar state to where I was a young art student in an enormous university library. I started to recollect things I had learned in relation to new discoveries through books and monastic practice. The concept/perception of time mentioned in my work is similar to recent scientific discovery—the universe is actually finite. Notwithstanding, my research went back to ancient knowledge where everything seems finite, yet fluid and seemingly eternal. Time has apparently a metaphoric measuring system, referring to the Sanskrit word “kulpa” as “aeon”, for example. It is the duration or life span of a universe or a cosmic being, which is beyond numerical description. So it is not a new metaphor or a myth, it is alive in some tradition/culture in some parts of the world. Moreover, this conception shapes state of mind, which is equivalent to how scientific discovery dominates the world and its habitants.

EL Can I understand it in this way that time is the object but not the subject of the work here, since you are trying to give a shape for the process of conception?

On the other hand, I would like to know how you see the coincidence that some ancient knowledge matches with recent scientific discovery

showing that the universe is finite and in the shape of a dodecahedron. It is mysterious that people from completely different cultures and disciplines could point to the same theory with thousands of years and miles apart.

CK It is both at once subject and object regarding my investigation of the conception of time. My investigation lies in an area where the conception of time and space are united. Space/universe based on the longevity of Boddhisattva's progressive path towards full Buddhahood, metaphorically a great vehicle in the odyssey that in turn becomes a cosmic structure, a universe. It is a very complicated subject, yet it is fascinating to see in relation to the conception of time, seemingly perpetual yet finite. The Mahayana cosmic structure can be found in the mythology of Buddhas and Bodhisattvas, Buddhist doctrine and institutions characteristic of Tibet and certain regions in the Himalayas, including Nepal and northern India, such as Ladakh and Himachal Pradesh.

Regarding the dodecahedron, it has been proposed as the shape of the universe since Antiquity in the west. In the recent past, there have been many theories such as the universe being flat or nearly flat and infinite, also 3D-manifold models corresponding to the spatial sections of the 4-dimensional space-time of the universe. Until recently, it was found in the scientific realm that the universe might have a shape and be finite, which turns into the one proposed by Antiquity knowledge.

EL I feel it is interesting that your response is with Buddhist philosophy instead of artistic language, especially regarding the analysis on the genealogy of your art practice. From an art history perspective, there is quite a strong connection between your practice and conceptual art and performance art, and furthermore, maybe it carries on the unfinished task of the avant-garde that aimed to reconnect art and life. In your observation and experience, does your art speak to more publics with such an approach than other artists who only have an art education, especially in the context of Thailand where the majority of people are Buddhists and maybe share more of a vocabulary of your work than Western people or people from other religious backgrounds? Will you adapt different rhetorics when communicating with different audience?

CK What is artistic language?

What is Buddhist philosophy?

I have neither considered art as religion nor art as being religious. I see art as a social/cultural platform that allows us to pursue whatever we are interested in. It is an open platform that enables possibilities for investigation, interpretation and sometimes demonstration or manifestation of certain ideas or thoughts. It is rather a philosophical conception of art with poetic rendering than a religious one.

“Religious” has never arisen whenever I have a discussion with

anyone when it comes to the reading of my work. So, here it is from you, it's the first time....

I pretty much share an interest in the poetic and immaterial approach of contemporary art, which can be seen in Europe at the moment, and from a few artists in Asia. Contemporary art in Thailand is still quite alien to the public at large, so my audience who shares the same language is quite small. My exhibition becomes a proposal to both art community and audience. I have developed some sort of open form to put my work in motion, involving inputs from curators, the audience and people who work in the exhibiting space. It is my way to communicate with others. The "work" starts as of when discussion arises. Sometimes, the "work" shifts during the exhibition period via intervention by gallery minders, sometimes audience...

EL Perhaps it would be nice if you could give some examples about the "immaterial approach" in your personal artistic practice, and how you usually initiate discussions and interventions to communicate with your audience or translate your messages with it. Do you often employ live performances, rituals or stages to open dialogues with the audience?

CK The immaterial approach to which I earlier referred to is a form of art practice employed by many contemporary artists, in forms of an immaterial medium such as performance or with performative aspects and those whose subjects are particularly associated with the spiritual

approach of those post-war artists. I sometimes create events or interventions in order to put the work in motion, actually, I have never viewed my action/event as a performance nor a ritual, even though there is performative or ritualistic feel. It has to do with transmission ideas, delivering another circumstance or condition for further reading/interpreting of a single work, making the work fluid.

EL What is form to you?

CK Architectural plan. Diagram of matter. Action. Intervention. Translation. Reading. Interpretation.

EL What is object to you?

CK A device. A triggering apparatus. A utensil that blossoms out and dies.

EL A utensil that blossoms and dies is such a beautiful expression. I was in a conference a few months ago, and there was a discussion that the act of preservation of art is questionable because maybe artwork should also die. This perhaps is still a challenging idea to many art practitioners, museums and collectors...

In your practice, though the idea of a void is much pronounced, it seems to come with a little twist. It is not about nothingness but its transformation. For example, the project *Series No. 00* you did in

Paris was an event to transfer a brass coin to Yves Klein's *Zone of Immaterial Pictorial Sensibility* fifty years after Klein's gold was dropped into the Seine. In a seemingly repetitive act, what you did is create another echo in the stream of time, an incarnation of a historical idea. Although your brass coin is buried under the Seine and leaves no physical existence to our sight, there is a lively sense of blossoming in your act, as your work seeks to permit another life. It is quite different from Klein's exchange for an empty space with gold in the economic circulation of art. In a way, your work is an exchange of time—not exactly an exchange, but more of a touch of time with only ideas, or the waves of memories.

Zone of Immaterial Pictorial Sensibility discusses and challenges materiality and the art market in an out-front attitude, as that ritual only took place after its collector paid. Its circulation was self-sustained and completed. On the other hand, yours seems to have an open outreach. I am curious about how you position your work within the art market and the material circulation, if anyone wants to collect your *Series No. 00*, with what you will exchange it, or if you have some other ideas for its further transformation and the next blossoming.

CK *Series No. 00* was completed with the action at Pont au Double. Before that action I made a few rubbings of the coin with pigment on rice paper, a trace or a memory of the coin were kept. After returning to Bangkok, I exhibited them at my home studio, an act of sharing.

Besides, I have given a copy to a friend in Paris, which was my intention to have an imprint/memory of it somewhere not far away from the original one. The work has many lives and various memories in connection to many people, to those who attended the event at Pont



《連續不斷一序號 No. 01》· 2012
物件：文字、粉紅色版
25 x 25 cm
展覽於巴黎 Frac Ile-de-France / Le Plateau ·
帶到秀蒙丘公園並將物件留在原地

One thing after another - Series 01, 2012
Object: Text engraving on pink perspex
25 x 25 cm
Exhibited at Frac Ile-de-France / Le Plateau, then
transferred to Parc du Buttes Chaumont and left there.

Online blog: table-a-tapisser.tumblr.com

au Double, viewers at Le Plateau where the work was exhibited and those who have learnt about the piece after.

The next transmission will be at the *Never odd or eveN* exhibition. The work will be transmitted in the form of story telling with a few documents at the event. Oral tradition is the oldest form of transmission, which I often engage in my research, production and the transmission of my work. More importantly, it is an opportunity to position *Series No. 00* in another context, as part of a new piece, which touches on the subject of conception of time. Yves Klien's the *Zone* series was a reference point, a departure, whereas *Series No. 00* was an interpretation, a leap into the *Zone of immaterial sensibilities*. Particularly, we will look at it in relation to the conception of time and different histories in *Aeon is just a second*.

Regarding acquisition of *Series No. 00*, it was already taken. Deep in the seine, lets say, it lies within the belly of the void.

EL You have been involved in art since the very early stage of contemporary art's development in Bangkok with About Café, and witnessed the growth of the local art scene. Can you share with us what changes to the artist's role within the civil society/public realm there has been in recent years in Thailand? Since you also work as a curator, I wonder if you feel there are different urgencies you need to respond to and engage with in a different role as a cultural producer, and how you began to have both curatorial and artistic practice in parallel.

CK The development of contemporary art, as far as I know, is like heartbeats. It didn't start in the 90's. Even in my teens, the early 80's, I visited many exhibitions, performance art events and accessed art-related articles. I recall a Thai translation of Germano Celant's *Arte Povera* text, which I read in a Bangkok-based art journal "Feelin". Even a multi-media performance event in the hall at Thammasart University, a group of artists presented their works in forms of poetry reading, Dadaist happening, slide-projection presentation of in-situ works by the sea, etc.

One size doesn't fit all, so is the artist's role. One is in focus, the others haven't died. What is urgency? Who defines it?

I started my role as a curator in 1997. It's my response to what happened in the contemporary art community at that time. There isn't much structure at all. I did what I thought we should have. It's an experiment with formats/structures for contemporary art as well as building up audiences.

EL How did you start Messy Project Space? What does Messy do?

CK Messy Project Space arose from on-going discussions amongst art colleagues from 2010 onward. It was Messy Sky Magazine that came first in October 2011, then Messy Shop/Messy project Space in April 2012 and now Messy Sky. These are our discussion platforms with organic structures/development. With Messy Sky magazine, we created a fluid/shifted structure, in the form of a downloadable online-

magazine. At the same time, it was presented as an art project, a publication as an art space. For Messy Shop/Messy Project Space it is actually a physical one where meetings, exchanges, discussions and exhibition take place which last for one year. Recently, we developed another form and called it Messy Sky, a building as carte blanche, which is now occupied by the Cloud project, initiated by Mary Pansagna, an emerging curator who focuses on moving image work and cinema in an expanded field.

EL I can't hold my curiosity any more: who is your favorite poet?

CK My favorite poets.... Tristan Tzara, Mayakovsky, Malevich, Jean Cocteau, Bach, Rabindranath Thakur, Manjusri not just one.

物非物 訪談系列

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To Blossom Out and Die: an interview with Chitti Kasemkitvatana

Exhibition

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切提·卡塞齊瓦塔納，1969年出生曼谷，身兼藝術家、獨立策展人，成立藝術組織 Messy Sky / Cloud。他是2014年柏林 DAAD 中心的駐村藝術家。Chitti Kasemkitvatana, born in Bangkok, 1969, is an artist, independent curator and founding member of Messy Sky / Cloud. He is a recipient of the 2014 Berliner Künstlerprogramm des DAAD (Artists-in-Berlin Program of the German Academic Exchange Service).

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