



Jakkai Siributr, *Fast Fashion*, 2014. Embroidery on 12 garments, dimensions variable.

Shirts made in Cambodia for international fashion brands H&M and Gap are combined with Khmer *yantra* vests popular in Thailand, and imagery from news coverage of Cambodian garment workers protests in 2014. Jakkai Siributr's slow and meticulous process is the opposite of the disposable "fast fashion" trend popular in Thailand as elsewhere.



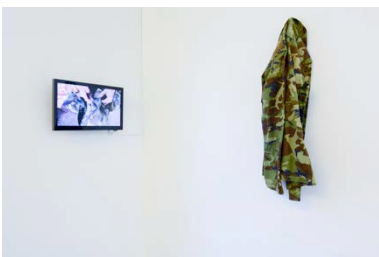
Makha Sanewong Na Ayuthaya, *Newspaper*, 2014. Newspaper and DC motor, dimensions variable.

The front page of one of Thailand's most popular newspapers announces the twelfth military coup in the last 82 years, which General Prayuth asserted was an attempt to bring happiness to the nation. On the back of the newspaper is an advertisement for a mobile telecommunications company, with the slogan "always happy." Newspapers are usually discarded when they are no longer current; newspapers are not usually attached to motors that make them move.



Khvay Samnang, *Preah Ream Thlaeng Sor*, 2012. Digital C Prints, 80cm x 120cm (also available in 120x180cm).

Professional Khmer boxers pose in various familiar poses in iconic locations around Phnom Penh. From the steps leading up to the National Stadium we can see the rapid construction of high-rise towers on the surrounding land; in the Veal Men gardens we can see the construction of the funeral grounds for the late King Norodom Sihanouk.



Orawan Arunrak, *She Preserves Dad's Dignity*, 2014. Single-channel video with sound, 4 minutes 22 seconds.

Orawan Arunrak, *My Godfather*, 2014-15. Hand-sewn gold thread on military jacket belonging to the artist's late father (1935-2013), dimensions variable.

The artist's godmother carefully removes the name and identification number from a soldier's jacket that had belonged to her late husband, the artist's godfather. In an accompanying text, Orawan Arunrak explains the history and meaning of this jacket. The jacket belonging to the artist's recently deceased godfather is embroidered in gold; for the artist, the resulting forms resemble countries as rendered on maps. The jacket was worn by Orawan's godfather while he was a soldier employed to protect Cambodian refugees along the Thai border during the 1980s.



Tith Kanitha, *Boding*, 2014. Single-channel video with sound, 9 minutes.

The hallways of Phnom Penh's White Building are the setting for Tith Kanitha's first video. The artist considers these spaces as "offering me a unique journey in the vertigo of time," and asks, "how can we be close and specific enough to see a piece of time?"



Pen Sereypagna, *Visions Station*, 2014-15. Mirror, digital print, and *Phnom Penh Visions Panels*, produced during *Our City Festival* 2014, with the “visions” of students, motorbike taxi drivers and others, assisted by students Thlang Chhairath, Tea Malin, Linh Somaly, Ith Sovannarith, Khem Darain, Ho Danich, Puy Vicheaveng, Sok Taotek, Roeun Virak, and Chhay Chanborey.

Pen Sereypagna invites visitors to write or draw on the map their “visions” for the future of the city of Phnom Penh.



Imhathai Suwatthanaslip, *Crown Flower*, 2014. Oil on canvas, 80cm x 100cm.
Imhathai Suwatthanaslip, *Orchid*, 2014. Oil on canvas, 80cm x 100cm.

For several years, Imhathai Suwatthanaslip’s work has engaged with the materiality and metaphorical meanings of human hair. The fine details in her paintings resemble woven hair; the forms hover between human sexual organs and delicate flowers.



Tada Hengsapkul, *Support Disruptions*, 2014. Single-channel digital video without sound, 8 minutes.

In this video, a photograph of a soldier’s uniform gradually melts away to nothing. The uniform belonged to an American soldier who was stationed in a US military base near Tada Hengsapkul’s hometown during the 1960s; this base was used to launch attacks on neighboring nations. Officially denied in Thai history texts and teachings, the existence of artifacts like this uniform is, for the artist, “proof” of this history, as it is remembered by local people.



Pinaree Sanpitak, documentary video of *Breast Stupa Cookery Prahok / Plaa Raa* at Psar Kap Ko, Phnom Penh, 2014. In collaboration with Seng Simouy and Sok Chanrado.

In July 2014, Pinaree Sanpitak presented a participatory gathering in Phnom Penh to launch *Rates of Exchange, Un-Compared: Contemporary Art in Bangkok and Phnom Penh*, a six-month series of exhibitions, residencies, symposia and gatherings that concludes with this exhibition at SA SA BASSAC. The event was one in an ongoing series of *Breast Stupa Cookery* events begun by the artist in 2005. She invited filmmakers Seng Simouy and Sok Chanrado, alumni of the AZIZA Film School and Sa Sa Art Projects, to document the event.