

Sutthirat Supaparinya (* 1973 in Chiang Mai, Thailand, lives and works in Chiang Mai, Thailand) works with a variety of media such as installation, sculpture, photography and video. Her works, which are preceded by intensive research and considerations about their meaning beyond the respective context, address various aspects of human activities, encounters and situations and often raise awareness of political structures, changes in [socio-political] landscapes, individual interpretations of mass media, the effects of technology on society and investigate ecosystems affected by the destruction of natural habitats through industrialization and government control. In addition to her work in her home country, she has conducted extensive research in Laos, Vietnam, Cambodia, Myanmar and Japan. She is currently working on issues relating to border expansion in the Greater Mekong sub-region.

“A Separation of Sand and Islands”, 2018

Supaparinya's interest in the ecosystem was sparked by the riverine trade route of the teakwood business in the North of Thailand. She takes her research of the Mekong area a step further in her work, “A Separation of Sand and Islands”. For this, she was inspired by the Chiang Rai environmental activists who won their protest against China's economic expansion through a trade route on the Mekong. The artist ponders whether a country can expand its borders driven by economics and raises questions about the balance of economy, ecology, and politics in border expansion in relation to forced migration. Supaparinya reexamines the history and the contemporary issues related to river exploration and takes another look at two rocky obstacles along the Mekong river. The first is China's shipping expansion plan, which involves blasting islets and reefs on the Mekong (2015-2025) between Northern Thailand and Laos and is part of its plans to invent a new Silk Route to Europe through Singapore. The second is Khone Islands (aka Si Phan Don or Four Thousand Islands) in Southern Laos, whose cascades prevented the river from being navigable by ship to China, a situation the French attempted to circumnavigate by building a bridge and a railway, giving rise to the French colonization of Indochina. ~In her two-channel video installation, Supaparinya follows the French explorers in the 19th century by using ‘A Pictorial Journey on the Mekong: Cambodia, Laos and Yunnan’, by Louis Delaporte and Francis Garnier as a reference. Supaparinya traveled to Champasak to film on location and imagined how the exploration and colonization took shape in the past. She swiftly juxtaposes that with today's context, a new form of colonization resulting from China's economic expansion over Southeast Asia, reminding us to consider the current border conflicts and their influence over the third countries, as well as the destruction of the eco-system.

Florian Goldmann is a Berlin-based visual artist and researcher. He studied sculpture and media art at ECA Edinburgh, ASFA Athens and UdK Berlin. From 2014 to 2018 he was a fellow at the research training centre 'Visibility and Visualisation – Hybrid Forms of Pictorial Knowledge' and the Brandenburg Centre for Media Studies at Potsdam University with a project on the utilization of models as means of representing, commemorating and predicting catastrophic events. As member the collective STRATAGRIDS he co-authored contributions to publications and exhibitions, e.g. at House of the Cultures of the World Berlin's Anthropocene Project (2014) or at 'How the Bauhaus Came to Weimar. An Archive of Heat and Cold', at the Thuringian State Archaeological Museum, Weimar (2018). In his artistic work, Florian Goldmann examines, among other things, popular risk indices, in particular the combination of natural and financial disasters in order to tell stories about the seismic fault line between the insurable and the uninsurable.

"Main Control Panel", 2021

This work based on found footage material about the control room of the nuclear power plant in Fukushima. Historical recordings from documentaries on the construction of the nuclear power plant, from the simulation of an accident there and from reconstructions of the events after the earthquake in 2011, from news reports such as film adaptations, are related in the two channels.

"Mt. Prometheus", 2021

Here, with the help of animated historical satellite images and graphics, the emergence of the artificial land area on which Tokyo Disneyland is located today is reconstructed. It's also about how Tokyo Disneyland insures itself against earthquakes and other potentially financial failure events.