

**Poklong Anading
Pik Chaichit
Francis Commeyne
Kanokpon Somchua
MM Yu
Imhathai Suwatthanasilp
Thanatcha Chairin
Jonathan Ching**

Curated by James Luigi Tana

Coalescing cadence

31 July - 29 August 2026

Peterson Building, 712/1,
9th Floor, Sukhumvit Rd,
Khlong Tan, Khlong Toei,
Bangkok 10110, Thailand

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Coalescing Cadence

by
James Luigi Tana

Coalescing Cadence looks at points of intersection across artistic practices and methods of visual construction within the complex entanglements of the socio-cultural and historical ties between Thailand and the Philippines. The exhibition reflects on collective emergence through an important gathering of artists from the region, proposing that certain facets of everyday experience materialize as images and objects characterized by a shared sense of cadence. While cadence evokes rhythm, movement, and flow, the works in the exhibition are equally shaped by grit and tension, negotiated through the relation between tradition and contemporary life in

Southeast Asia.

The last decade has seen remarkable efforts to bring together artists from across the region, exploring cross-cultural connections through institutional collaborations. Dr. Patrick Flores's landmark multi-site exhibition, *Ties of History: Art in Southeast Asia in 2018*, proposed the diverse textures of everyday life as a basis for fostering solidarity among Southeast Asian nations. The premise of the exhibition is most clearly reflected in the main installation at the Vargas Museum through Thai artist Jedsada Tangtrakulwong's *Border*, a series of cut-outs in orange carpet that form the shapes of the provinces

of Indochina. The work blurs regional boundaries by departing from established cartographic conventions and from territorial configurations inscribed on maps. The Museum of Contemporary Art and Design (MCAD) in Manila hosted the traveling exhibition *The Serenity of Madness* (2017) by acclaimed filmmaker Apichatpong Weerasethakul. This was followed by a collaboration that emerged during the pandemic between MCAD in Manila, M+ in Kowloon in Hongkong, National Museum of Modern and Contemporary Art (MMCA) in Seoul, Korea, and MAIIAM Contemporary Art Museum in Thailand. For the drive-in theater presentation at MCAD for Watch

and Chill (2021), the program featured video works by Thai artists Kawita Vatanajyankur, Wantanee Siripattananuntakul, Chai Siris, and Tada Hengsapkul. Although these works are presented in video format, they contemplate various aspects of the human condition through material objects and our relationships with other beings.

Coalescing Cadence at Richard Koh Fine Art Gallery in Bangkok is another important exhibition that continues to foster such invigorating connections through art. Taking the form of paintings, sculptures, collages, mixed media, and videos, the exhibition takes cue from Flores's theses on the contemporary and its complex

relation to modernity and art history in the region. He cites the practices of Thai muralists Paiboon Suwannakud and his daughter, Phaptawan Suwannakudt, as exemplifying how 'the contemporary reinvents tradition'¹ evident in artistic practices passed down from one generation to the next while continuing to evolve, particularly following Phaptawan's move to Australia. Flores, on one hand, references Filipino artists and couple Isabel and Alfredo Aquilizan, who in their 2007 installation reconfigure what is known as Mabini art, a genre often regarded as conservative in both its themes and aesthetics following the emergence of the new modernists. Flores states that the

Aquilizans, through Mabini art, 'confronts the market' and 'redistribute the modern'² through art history and the contemporary.

In another essay Flores cites *phrabas phiphitaphan* (translated as "a tour of various materials")³, established by King Chulalongkorn of the Chakri dynasty, and the mapping of the Philippine ethnographic landscape by American administrator and ethnologist Dean Worcester as early examples of how objects were collected, accumulated, and catalogued. Flores writes, "this act of rendering the world picturesque and therefore collectible may be coincidental with the act of

representation of both the self and the state."⁴ It is from this premise that the exhibition locates the forces shaping contemporary realities through the specificity of found objects in relation to land and their underlying tensions the Philippines as a former colony and Thailand as a nation widely perceived to be independent despite colonial pressures.

Curator Joselina Cruz observes the strong presence of found objects in artistic production in Manila, noting the evident processes of artists "to parse objects and see how they can be put together in a system of symbols and metaphors."⁵ *Coalescing Cadence* examines these systems of representation and

1 Flores, Patrick. "Art History and the Contemporary in Southeast Asia," Museum of Contemporary Art Tokyo 20th Anniversary Public Symposium titled *To Unravel Our Readings of History*, 1 November 2014, Museum of Contemporary Art Tokyo, Japan. Conference presentation.

2 Ibid.

3 Flores, Patrick. "Curatorial Circulations in Southeast Asia," *Yishu: Journal of Contemporary Chinese Art*, 2012.

4 Ibid.

5. Cruz, Joselina, et al. *Haegue Yang: The Cone of Concern*. De La Salle-College of Saint Benilde, 2024.

meaning-making through objects and their relationships with people and the world around us.

Poklong Anading, who completed an artist residency at Bangkok University in 2013, is interested in lifecycles and uses of everyday objects, and in how their transformation over time reveal the social conditions of our time. In his video work, an iteration of his ongoing photo series titled - - - - - (2010-ongoing), Anading contemplates the enduring quality of the single-use plastic bag and its connection to our own cycle of existence. From its production to its consumption, the material's resistance to degradation speaks to the persistent

presence of plastic throughout our lives, shaping and blurring our identities, as depicted in images of individuals with their heads covered by an assortment of plastic bags. This contemplation on the relationship of mundane objects is also found in Pik Chaichit's new series of paintings. He combines unrelated objects and elements into a single picture plane, resulting in absurd images that remain open to multiple meanings and interpretation: a bird perched on a disembodied hand, a pair of glasses with blood stains, a pair of conjoined fruits peeled at the center, a human torso bearing bite wounds and exposed flesh, among others. His paintings create a distinct atmosphere, mostly one that is

eerie, by evoking a range of emotions such as, in his own words, "pain, alienation, humor, instability, stillness, or discomfort." Chaichit's odd combinations of objects investigate the act of perception itself, resisting the need to generate new meanings.

The show also expands its premise by examining the translation of our physical environments into abstraction. MM Yu's paint drippings (*Measures* and *Measures II*) are elements drawn from her surroundings, registering as an amalgamation of bright colors that produce new hues and shades. Her abstraction emerges through her process of allowing paint to move toward the

edges of the canvas, following its natural course under the pull of gravity. While her process involves controlled chance, it also reveals her deep familiarity with paint as a material and her technical skill as a trained painter. In her video *untitled landscape*, which she also refers to as a slideshow of photographs, Yu presents landscapes from various places in the Philippines characterized by disarray, chaos, destruction, and the unexpected presence of peculiar objects. While these landscapes are marked by disarray, Yu scores the video with the sound of birds chirping, creating an ironic sense of tranquility and stillness. The natural world serves as the inspiration for Imhathai

Suwatthanasilp's mixed-media drawings, which incorporate monoprint, graphite, acrylic, and human hair. The artist draws from her observations of her surroundings in Lamphun Province during the transition from the hot season to the rainy season when termites begin to swarm. In another set of work, which she refers to as collages, Suwatthanasilp arranges termite wings to resemble patterns of flowers in bloom, placed inside Petri dishes as if specimens under microscopic examination. Her keen observation of natural phenomena leads to a reflection on the Earth's traces manifested through patterns, rhythms, and repetitions found in nature.

For the artist, the anticipation of rain, a cleansing force that washes away the accumulated dirt and remnants of the past season, signals hope and restoration of ecological balance.

Kanokpon Somchua views his landscapes as impressions gathered from different places and provinces across Thailand. Through small details, he constructs landscapes that are almost abstracted, moving away from grand depictions and presenting fragments of a whole, as seen in his paintings of tree branches and twigs. From hillsides to grasslands, from seashores to mountains, Somchua directs our attention to overlooked aspects of nature while revealing what is recorded and

preserved in our memory through these minute encounters. Born and raised in the rural side of Baan Ton Riang in Southern Thailand, the artist evokes rhythm, movement, and his close connection to his immediate environment. Recording the rhythm of a place, such as the urban landscape, anchors Francis Commeyne's practice of painting the vernacular culture. His triptych of striped tarpaulins, a variation of a body of work he has been developing for over 15 years now, confronts the ways we assign value to things, whether as objects of practical use or as works of art. Widely used in the Philippines and recognizable through their distinctive bands of color, these tarpaulins are

a common sight, especially on the streets of Metro Manila functioning as cheap covering and roofing. Commeyne renders his paintings closely replicating the aesthetic and visual qualities of these tarpaulins, exploring the tensions between the handmade and the machine-produced, between the singularity of art and the reproducibility of mass-produced objects. By removing these objects from their everyday context and placing them within the realm of painting, he questions the values attached to originality, labor, and production.

Throughout history, artists have used ephemeral materials such as cardboard to explore themes of modernity, migration,

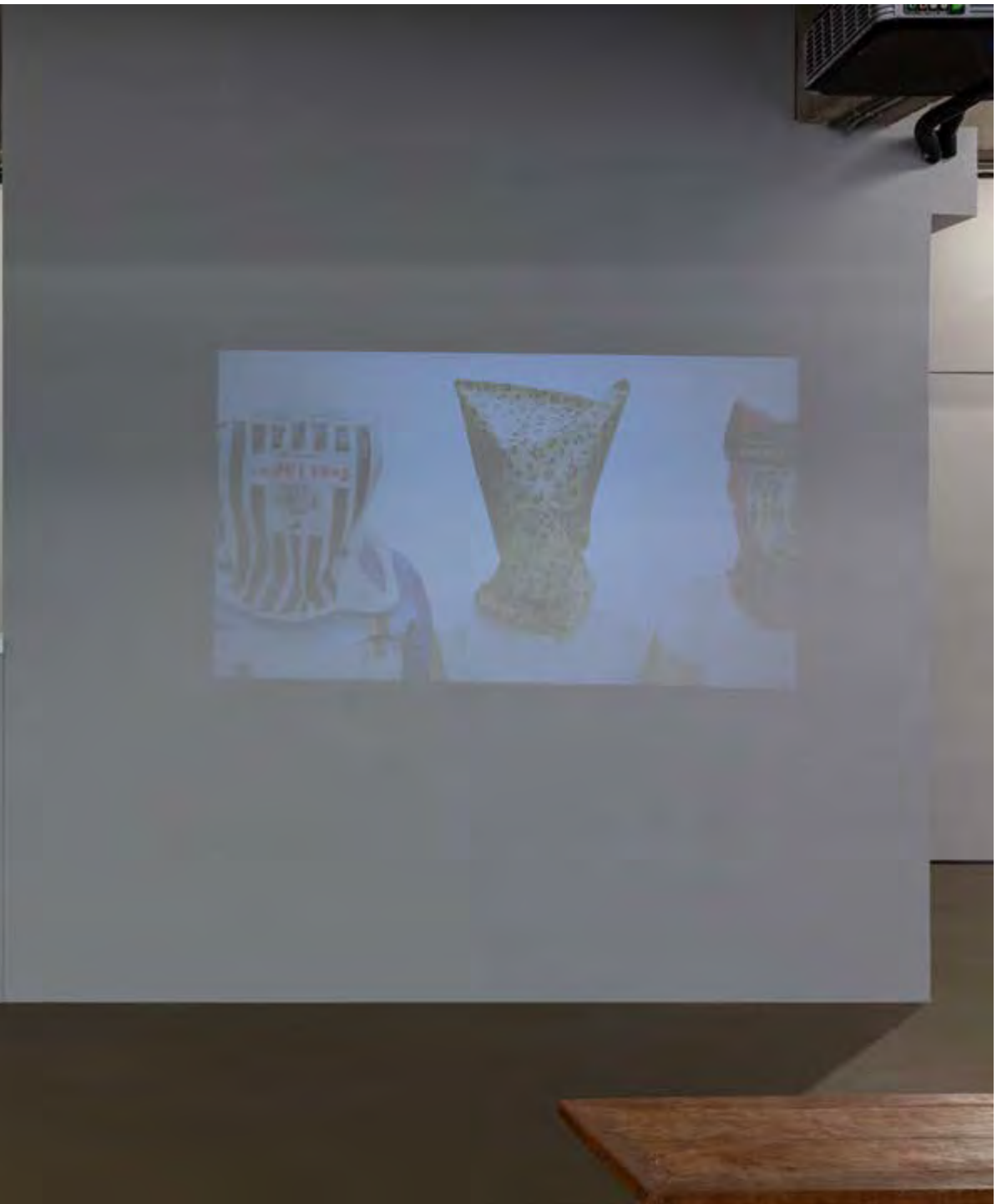
and identity. Thanatcha Chairin applies gold leaf and copper powder to the surface of cardboard and other shipping packages to render everyday scenes in iconic architectural structures in Thailand. Both gold and copper are considered to be among the abundant mineral resources found in the region. In her new series, she references *Le Tour du Monde*, a publication in 1863 that showed Western visitors viewed Siam (the historical name of Thailand) in the past. Her works depicted traditional Thai houses, The Temple of the Reclining Buddha, The Prang at Wat Arun, and the scenic Chao Phraya River. She finds tension in using ordinary materials such as cardboard, a

material that is tied to consumerism, and adorning them with gold leaf—a material traditionally used in Thai craftsmanship and applied to religious objects. Chairin reveals the impact of tourism and advertising as mechanisms within the capitalist system through her symbolic use of materials. Artists find personal and spiritual connections with their subjects. Born to Chinese-Filipino parents, Jonathan Ching takes notice of the small facets of everyday life and the urban landscape of Manila, particularly in Binondo, one of the oldest Chinatowns in the world and a center of commerce. From painting the gritty, peculiar but vibrant pockets of the city, Ching gravitates toward subjects in their weathered

and withered states rather than their pristine forms such as flowers. These flowers, which are offerings of Ching's mother, a practicing Buddhist, are paired with sculptures of oranges and presented as an altar installation. In his impasto and textured paintings of wilted offertory flowers like carnations, he captures not only the passage of time but also the qualities that come to light through their gradual decay.

Coalescing Cadence evidences the artists' capacity to reimagine their contemporary realities and the landscapes in which their artistic practices circulate. A shared thread among these artistic practices is that they extend beyond the process of translation. Through image- and

object-making, the artists transform their relationships with their ever-changing environments, reflecting on how land, belief, ecology, technology, and advancement inform their lived experiences, while producing artistic utterances rooted in local traditions, craft practices, and conceptualism.





----- (v.1)

2023
Single-channel video
8 minutes 13 seconds
Editions of 8



The Room

2026
Oil on canvas
49 x 59 cm



Surveillance

2026
Oil on canvas
43 x 40 cm



Forbidden Sight

2026
Oil on canvas
35 x 40 cm



Untied

2026
Oil on canvas
39 x 59 cm



Clown

2026
Oil on canvas
68 x 50 cm

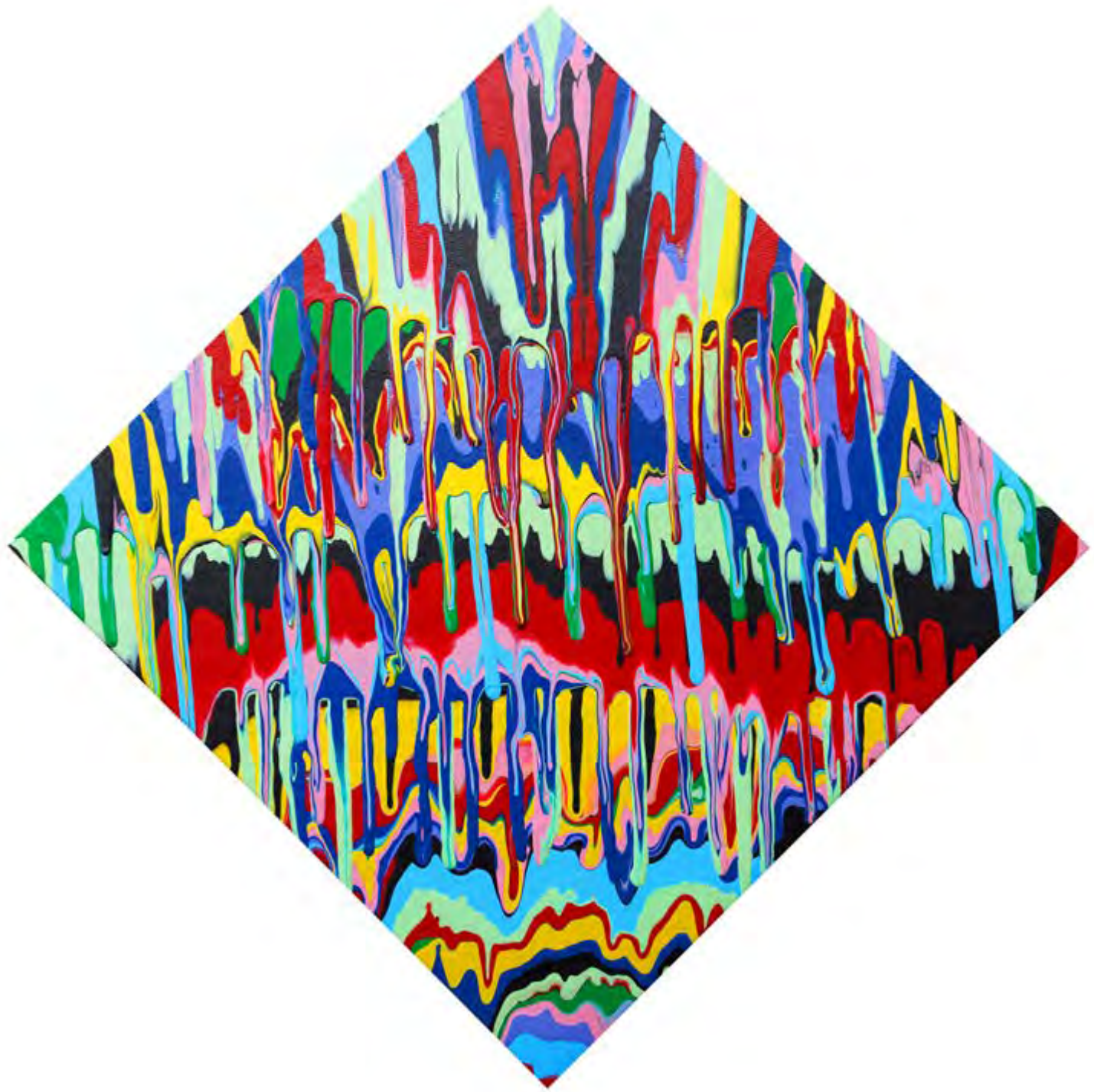






Measures

2026
Acrylic on canvas
30.5 x 30.5 cm



Measures II

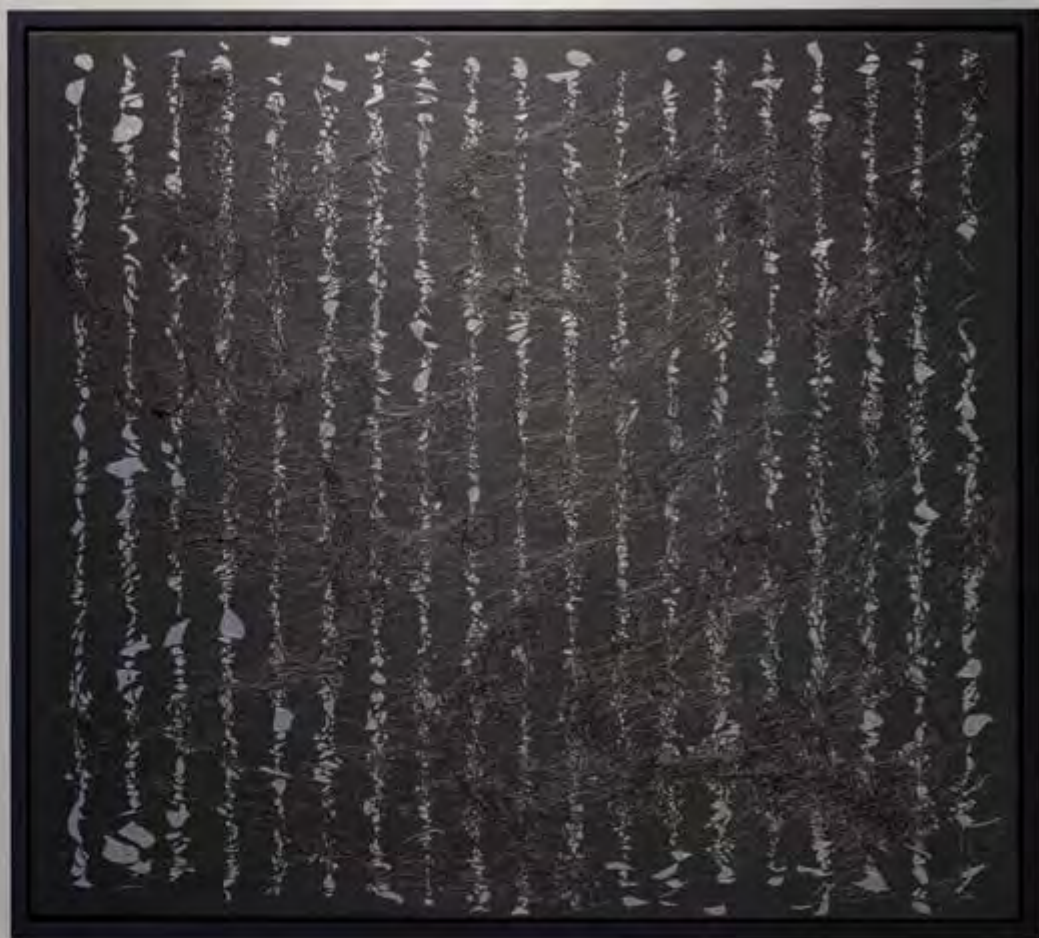
2026
Acrylic on canvas
30.5 x 30.5 cm



Untitled landscape



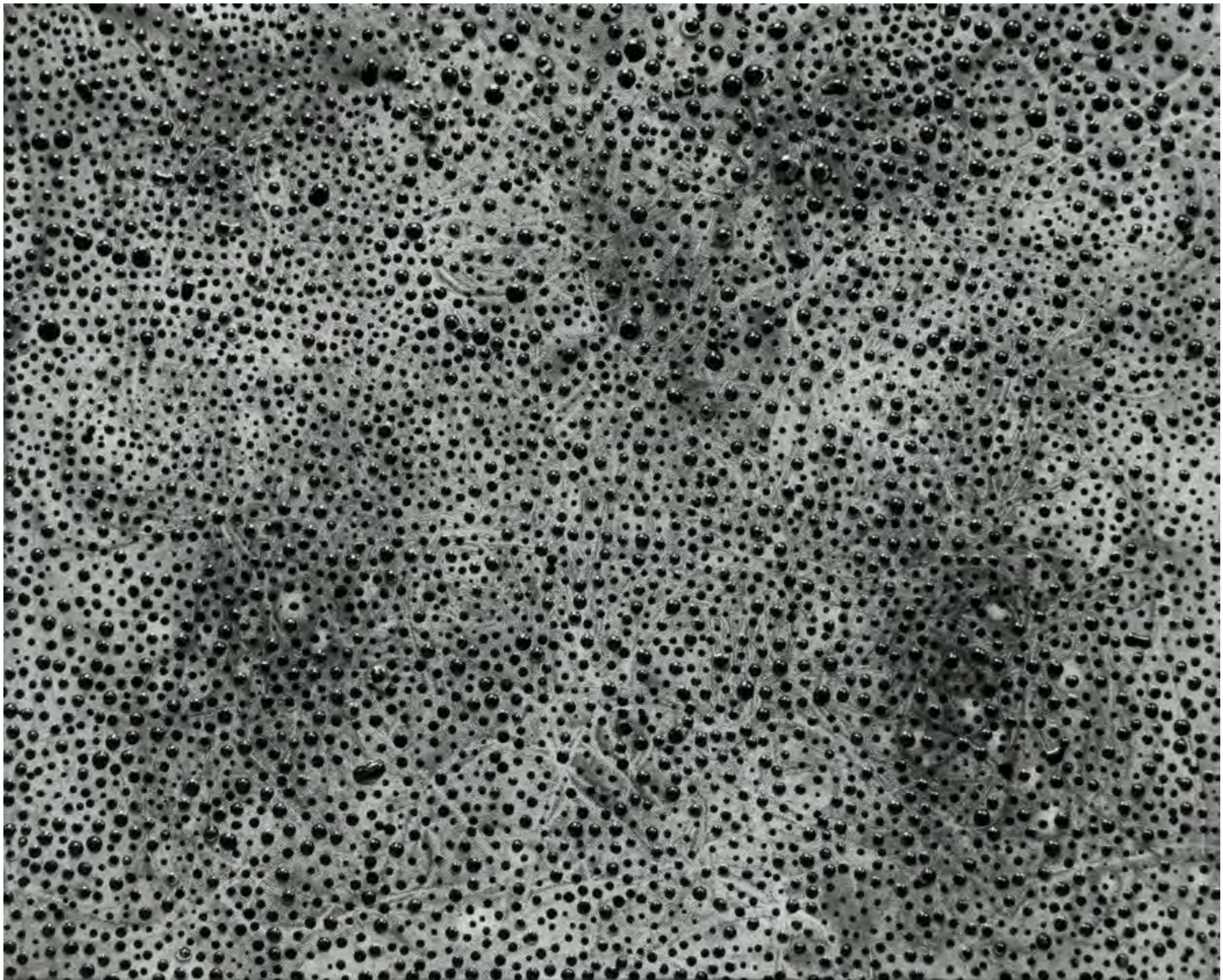
2001 - 2026
Single-channel video
4 min 15 sec
Edition 2 of 10





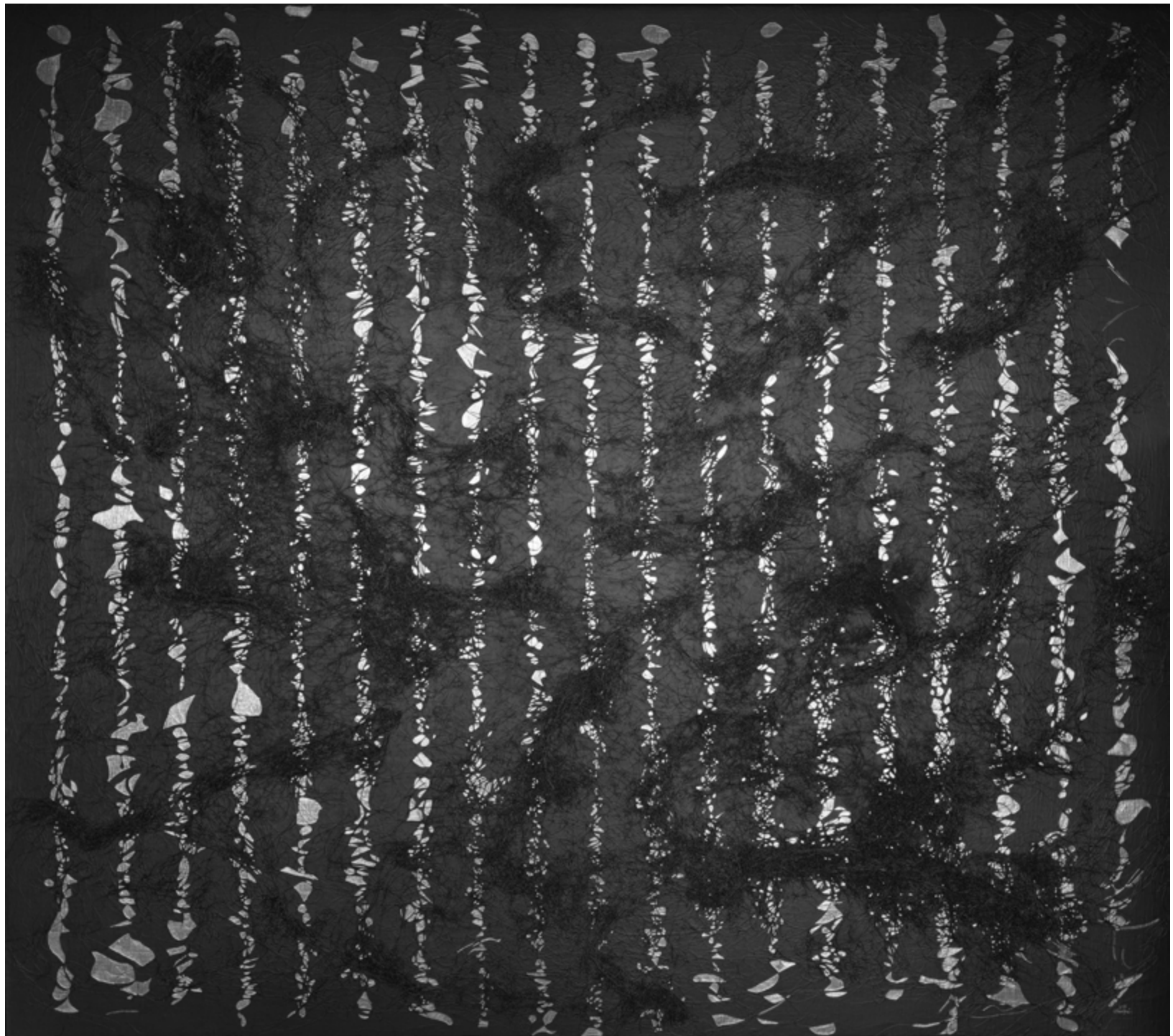
The Raindrop's Symphony
No.3

2026
Human hair monoprint,
acrylic, and UV resin on
Italian cotton
30 x 24 cm



The Raindrop's Symphony
No.2

2026
Human hair, acrylic, and
graphite on linen
90 x 100 cm



The Raindrop's Symphony
No.1

2026
Human hair, acrylic, and
graphite on canvas
60 x 75 cm



Bloom Metamorphosis

2026
Collage of termite wings in
Petri dishes
10 x 10 x 1.5 cm each
Set of 4 pieces





Under the Eaves

2026
Oil on linen
40 x 50 cm



Passing Light

2026
Oil on linen
40 x 50 cm



Grassy Hills

2026
Oil on linen
50 x 40 cm



Edge of the Sea

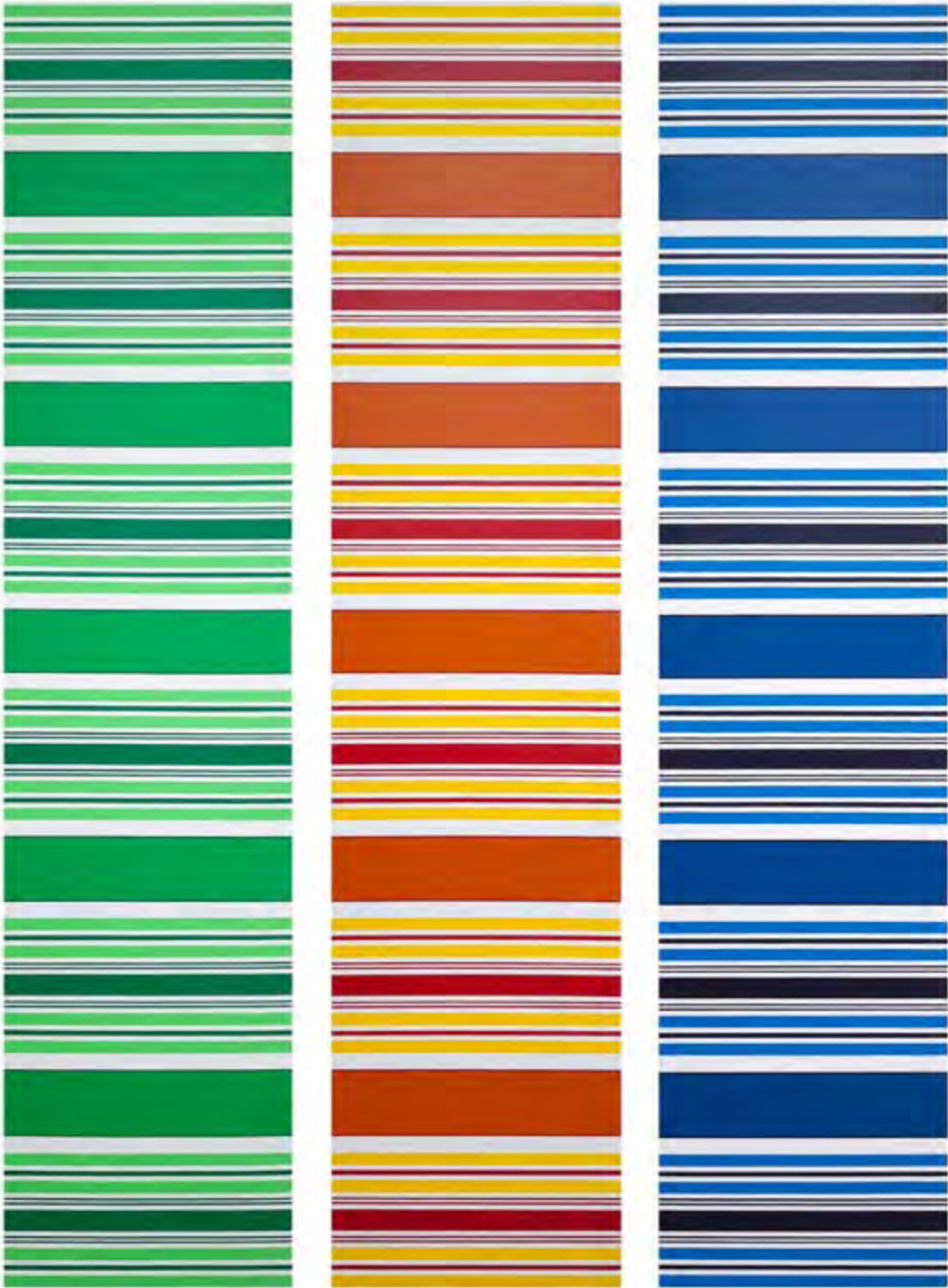
2026
Oil on linen
40 x 50 cm





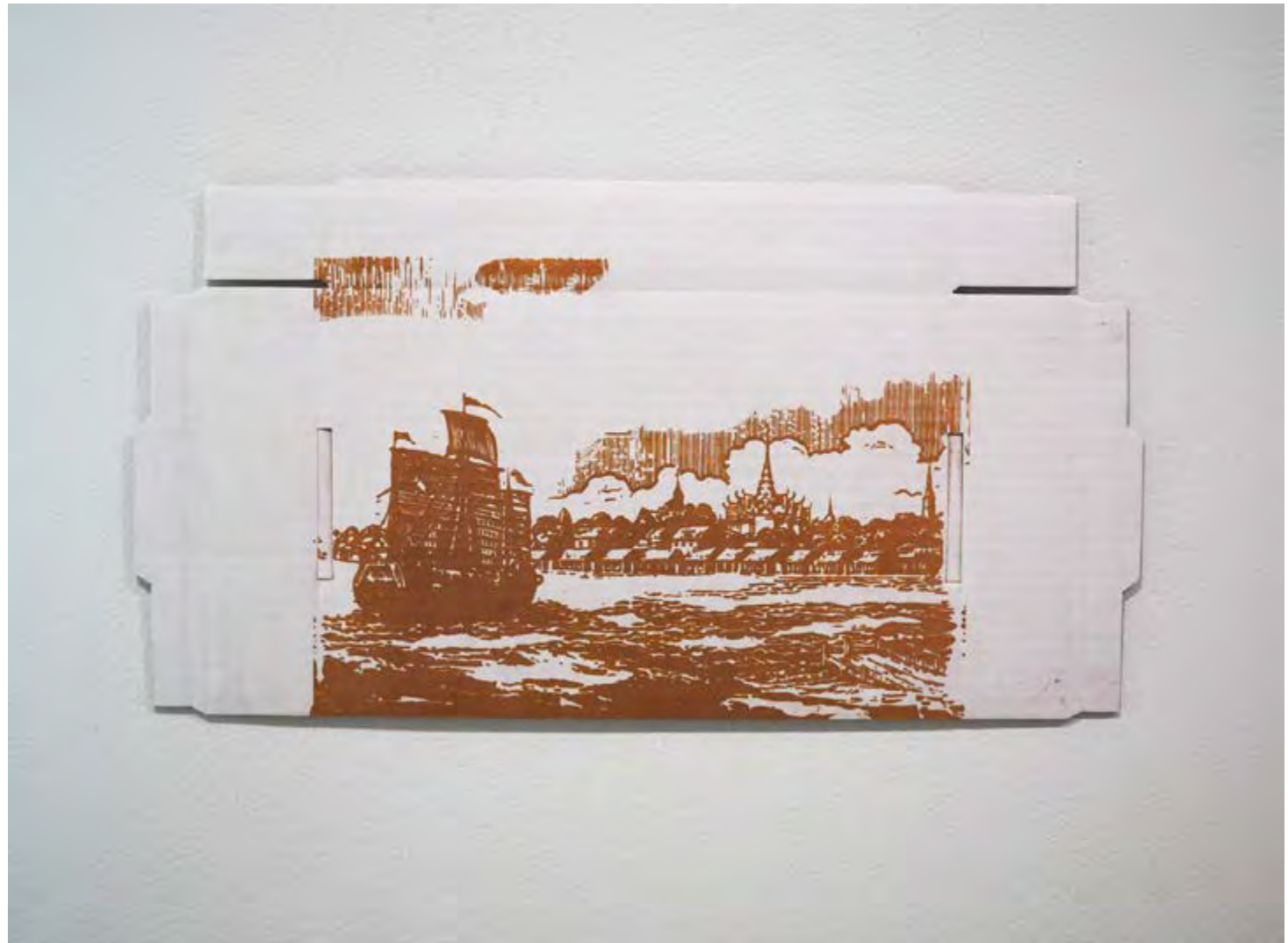
*Tarpaulin Painting
(from Pillar to Post)*

2026
Acrylic on canvas
182.9 x 40.6 cm
Set of 3 panels





*View of the city of Bangkok
(Chao Phraya River)*



2026
Copper powder on
cardboard
38.5 x 57 cm

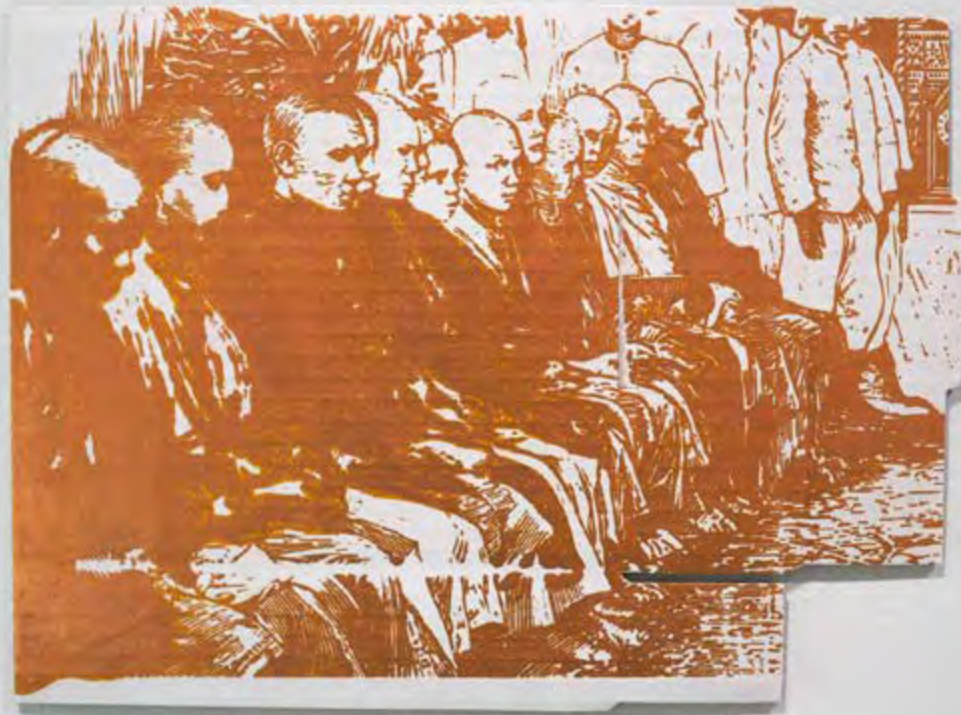
The Reclining Buddha



2026
Gold leaf on cardboard
40 x 50 cm

The Monks

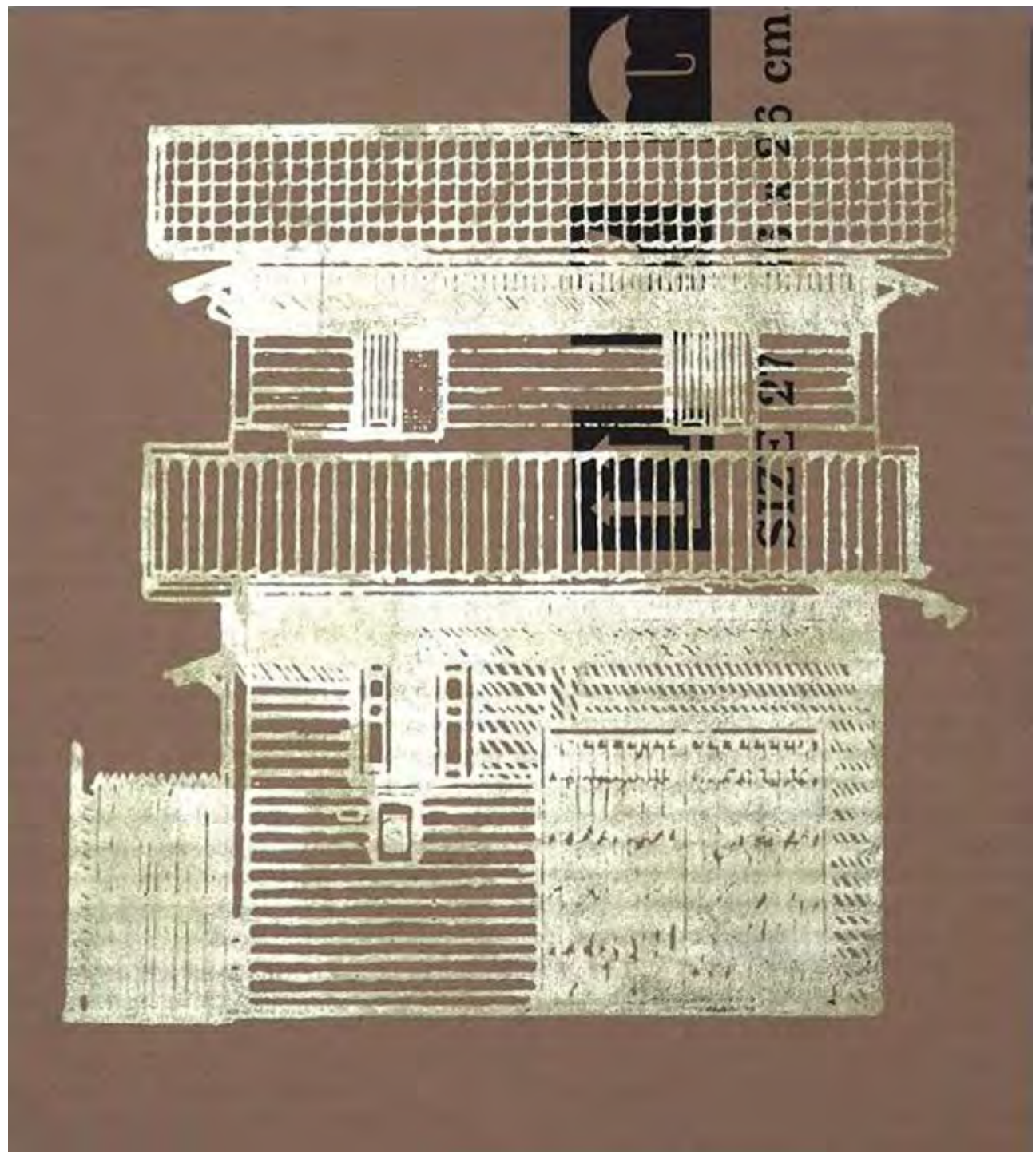
2026
Copper powder on
cardboard
40 x 50 cm



Thanatcha Chairin

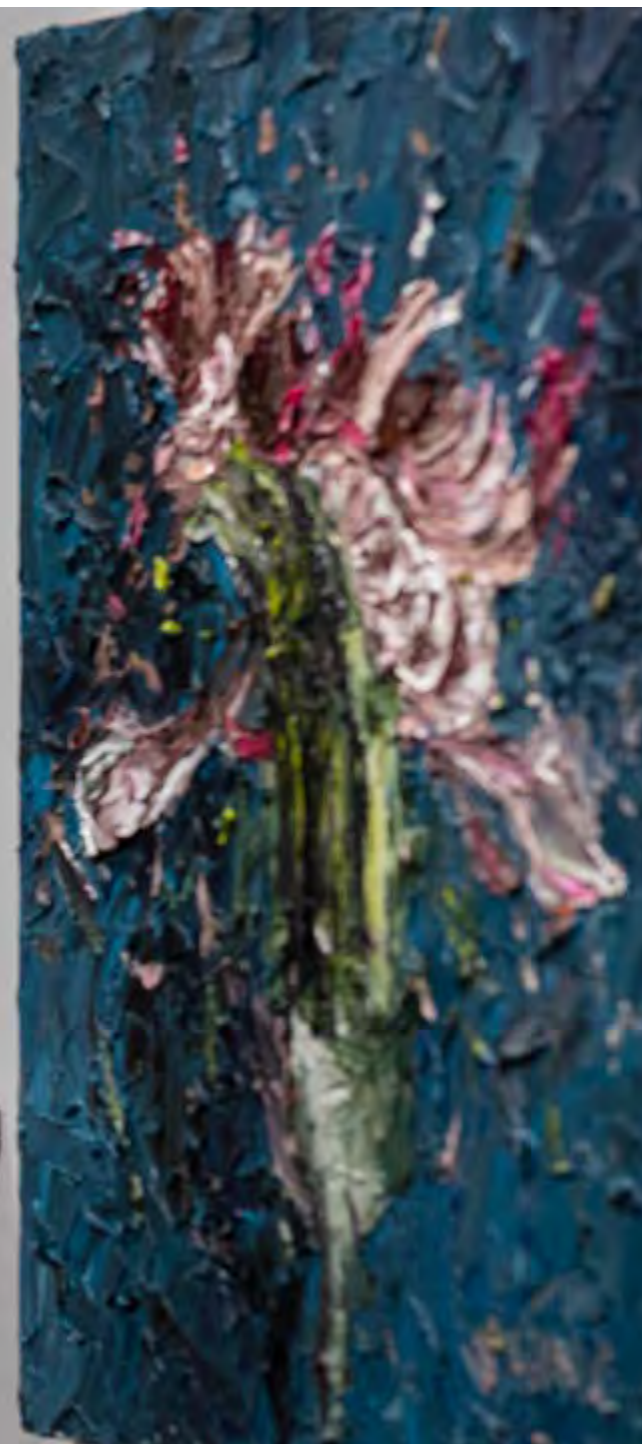
Local house

2026
Gold leaf on cardboard
55 x 48.5 cm



It is a very subtle, almost invisible, quality of the work that is so powerful. It is a quality that is not easily defined, but it is a quality that is so powerful that it is the only quality that I can think of that is so powerful. It is a quality that is so powerful that it is the only quality that I can think of that is so powerful.

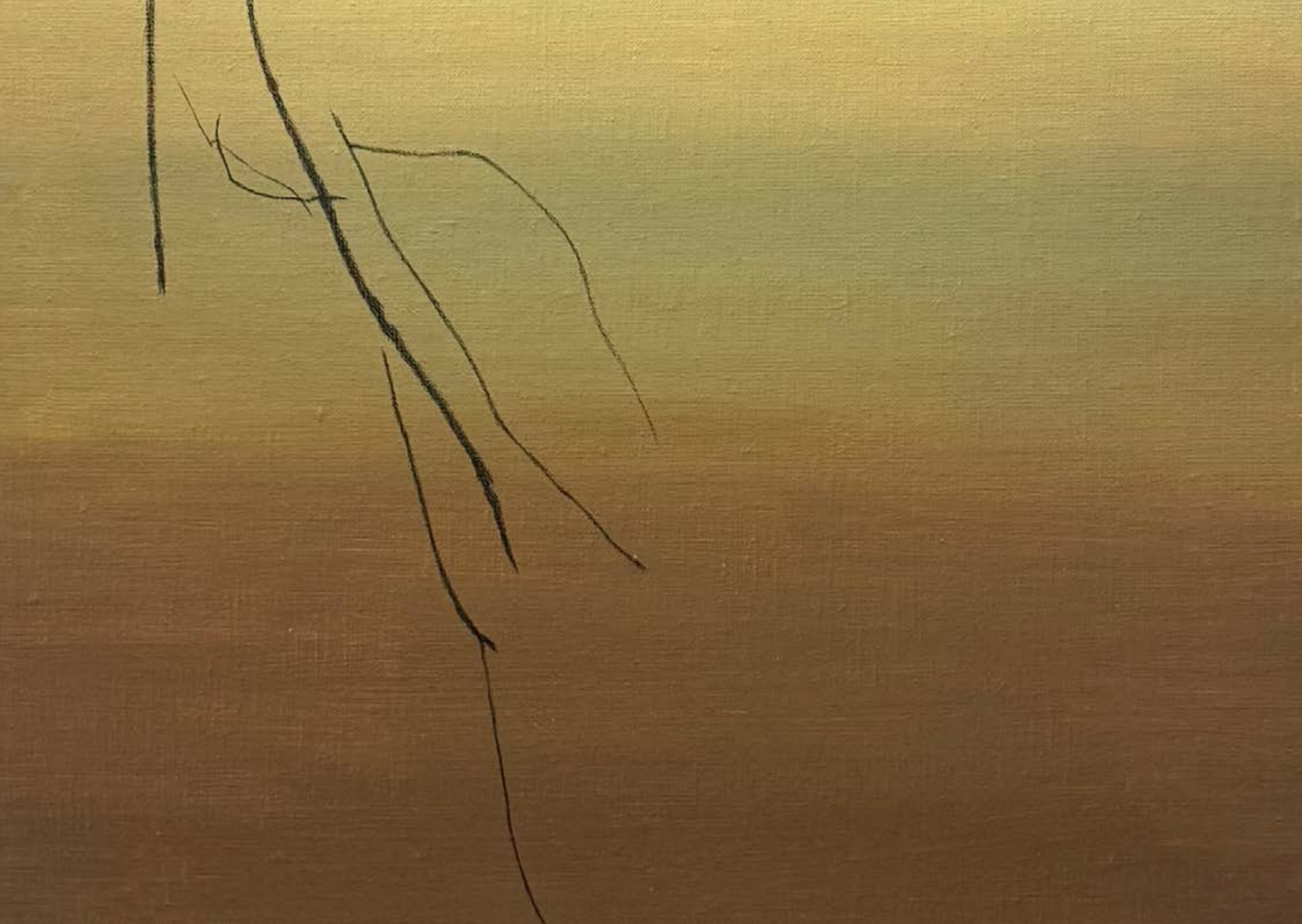
Artistic Style
2000



*Food for the Gods I,
Food for the Gods III,
and
Food for the Gods II*



2026
Oil on canvas, and wax
Variable dimensions
Set of 3



Poklong Anading (b. 1975, Manila, Philippines; lives and works in Manila) is a multidisciplinary artist known for his explorations of photography, travel, and material transformation. Originally trained as a painter, Anading works with found objects and discarded materials to examine ideas of value, worth, and the relationship between art and capitalist systems. His practice engages with sociopolitical and environmental concerns through processes of creation and experimentation. He has completed international residencies in Thailand, Indonesia, France, and Austria, and presented solo exhibitions across Asia and Europe. His works have been featured in major exhibitions including the Gwangju Biennale, Guggenheim UBS Map Global Art Initiative, SFMOMA, and National Gallery Singapore.

Pik Chaichit (b. 2002, Thailand), also known by his nickname Prig, is a young artist who recently graduated from the Faculty of Painting, Sculpture, and Graphic Arts, majoring in Painting at Silpakorn University, Bangkok, Thailand. Driven by a passion for painting, he continues to develop his artistic practice and pursue his aspiration of becoming a dedicated and accomplished artist.

MM Yu (b. 1978, Philippines) is an artist working across photography and painting since earning her BFA in Fine Arts from the University of the Philippines in 2001. Her practice explores composition, colour, and the cultural textures of everyday life, particularly through street photography documenting Manila's inhabitants, infrastructure, and urban remnants. By capturing fleeting moments within ordinary surroundings, Yu examines the relationships between objects, signs, and larger social systems. Her works invite viewers to reconsider familiar landscapes and discover new meanings within overlooked details. Yu received the Cultural Center of the Philippines 13 Artists Award (2009), Ateneo Art Awards (Winner, 2007), and was a Sovereign Asian Art Prize finalist (2010). She has completed international residencies in Manila, Bandung, and Paris.

Imhathai Suwatthanasilp (b. 1981, Thailand) is a mixed-media artist best known for incorporating human hair into works that explore identity, family, memory, morality, and cultural beliefs. She earned her Bachelor's and Master's degrees from Silpakorn University, with exchange studies at École Nationale Supérieure des Beaux-Arts, Paris, and marble carving training in Florence, Italy. Hair became her primary medium after inheriting her late father's hair as a keepsake, later expanded through donations from others. Suwatthanasilp has presented solo exhibitions across Thailand and participated in major international exhibitions, including the Biennale of Sydney (2022), Bangkok Art Biennale (2018), and Jakarta Biennale (2017). Her works are held in collections including Singapore Art Museum, M+ Museum, and Gothenburg Art Collection, Sweden.

Kanokpon Somchua (b.1996, Nakhon Si Thammarat, Thailand) graduated with a master's degree from the Faculty of Painting, Sculpture, and Graphic Arts, Silpakorn University. Raised in Baan Ton Rieng, Sichon District, the artist's practice is deeply connected to the relationship between humans and nature. The forests, mountains, sky, and sunlight surrounding his birthplace have shaped his understanding of life, consciousness, and existence. Through observation and mindfulness, Somchua reflects on the connection between external environments and inner emotions. His works translate the rhythms, forms, and stories of trees and forests into visual expressions that explore harmony between the self and the natural world.

Francis Commeyne (b.1988, Philippines) unerringly captures the erratic but no less interesting rhythm of city life in his paintings and mix media works. He casts scenes, places and objects under new light when he represents images imbued with a singular awareness of how it is to travel places and yet not exactly belong anywhere. Commeyne reimagines mundane objects through his artistic renditions of the ordinary, sharply interrogating the transference of value in everyday life situations to art world contexts. Commeyne has a degree in painting, and was college valedictorian at the University of the Philippines College of Fine Arts. Business as Usual, his third solo exhibition in 2016 was at Tin-aw Art Gallery. He participated in several group exhibitions in local galleries and abroad

Thanatcha Chairin (b.1990, Thailand) lives and works in Chiang Mai, where she is a lecturer at the Sculpture Department, Faculty of Fine Arts, Chiang Mai University. She holds a Master's degree in Sculpture from Silpakorn University. Her practice explores social identity and the transformation of Thai society through modernisation, particularly the impact of industrial development on traditional craftsmanship and cultural practices. Working across sculpture, installation, and mixed media, Thanatcha's works are developed through extensive research processes that examine historical, social, and cultural contexts. Her artistic investigations reflect on the evolving relationship between tradition, identity, and contemporary life.

Jonathan Ching (b. 1969, Dagupan, Philippines) obtained his Bachelor of Science in Civil Engineering in 1991 before becoming a visual artist. He pursued his artistic interests in 1993 and took up the University of the Philippines' College of Fine Arts in Visual Communication program. He is one of the founding members of the arts collective Surrounded By Water, which successfully established an artist-run space from 1998 to 2004. Ching has exhibited extensively since his first solo exhibition in 2008 at West Gallery. His works were shown in several solo and group exhibitions in the Philippines, Malaysia, Singapore, and Indonesia.

James Luigi Tana is an independent curator and writer focusing on contemporary art. In 2024, he was awarded a competitive travel grant by CiMAM, an international association of museum experts, where he is an active member. He was selected by the Liverpool Biennial and British Council to attend a curator's networking and development week at the 13th edition of the Liverpool Biennial, the UK's largest festival of contemporary visual art. In 2026, he undertook self-led research at the 11th edition of Glasgow International, Scotland's world-renowned biennial festival of contemporary art.

He co-curated *Moments of Delay* (2025) and *Adaptation: A Reconnected Earth* (2023), and was the project manager for various exhibitions from 2019 to 2024 at the Museum of Contemporary Art and Design (MCAD) in Manila, including solo presentations by artists Haegue Yang and Maria Taniguchi.

He served as a scout expert for Han Nefkens Foundation's Fundació Antoni Tàpies Video Art Production Grant 2022, and LOOP Barcelona Video Art Production Grant 2022. In 2024, he co-curated the inaugural presentation of Benilde Open Design and Art: Curious.

He was a curator-mentor for MCAD's curatorial incubator workshop Practices and Potentials, and served as a juror for the prestigious 43rd National Book Awards in the Best Book on Art Category. He is completing an MA in Art Studies-Curatorial Studies at the University of the Philippines.



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curated by James Luigi Tana
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