

This  
**MOMENT**  
**NOW**  
is **PAST**  
and **FUTURE**  
**ALL AT ONCE**

Curated by **John Tung**

Anthony Chin  
Dusadee Huntrakul  
Ng Joon Kiat  
Dng Kian Peng  
Pratchaya Phinthong  
Miti Ruangkritva

Opening

**14 Oct 2023**  
**16:00**

14 Oct - 26 Nov 2023

ShanghART

ShanghART Singapore, 9 Lock Rd, #02-22, Gillman Barracks, S108937

手格律画

## This Moment Now is Past and Future All at Once

ShanghART Singapore is proud to present *This Moment Now is Past and Future All at Once*, a group exhibition presenting the works of Anthony Chin, Dusadee Huntrakul, Ong Kian Peng, Ng Joon Kiat, Pratchaya Phinthong, and Miti Ruangkritya. Curated by John Z. W. Tung, the exhibition that opens on the 14 October 2023 consolidates a spread of contemporary art-making concerns that intimate the present's indelible ties to that which has transpired and anxieties that are to come.

Inspired by the German notion of *Sehnsucht* – a yearning for the redress of imperfect moments in life – Tung writes of the exhibition:

The title of the exhibition, and its associations, is all that there is to it. It is an exhibition of art that is relevant in perpetuity, histories repeating themselves in our daily lives, technologies and the lack thereof, prophecies and regrets, but also unwavering hopes and optimism.

The title, functioning as both an intimate whisper and a declarative statement, encapsulates the fluid relationship between what has been, what is, and what is yet to come. It underlines the perennial relevance of this collection of artworks which simultaneously mirrors and questions the cyclical nature of history, technology, prophecy, regret, hope, and optimism.

In exploring the dichotomy of technologies and their conspicuous absence, the exhibition unveils the dialectics between advancement and tradition. The artworks presented bear witness to the innovative spirit of humanity and its relentless drive towards progress, while simultaneously heralding the loss of simplicity associated with a technologically naïve past. In such a light, the consequences of action and inaction are also brought to bear, set against the backdrop of the anthropogenic epoch.

With each work in dialogue with another, the exhibition urges a contemplative pause, engaging viewers in reflecting on the pluralities of existence. Visitors to the exhibition can look forward to new works created specially for the exhibition from Anthony Chin, Dusadee Huntrakul, Ong Kian Peng and Pratchaya Phinthong. At the same time, the exhibition also offers opportunities for a re-animation of pickings from Ng Joon Kiat's corpus of paintings, and the Singapore premiere of a selection of works from Miti Ruangkritya's recent photographic series *BLISS*.

The exhibition runs till the 26 November 2023. Members of the media and public are welcome to partake in the opening moment commencing at 4pm on the 14 October 2023.

It is in no uncertain terms that art bears the weight of history. But to what end can it bear the weight of the ahistorical too?

## 岁月迂回一瞬间

香格纳新加坡空间荣幸呈献群展“岁月迂回一瞬间”展出陈志伟（Anthony Chin），渡萨迪·韩达古（Dusadee Huntrakul），黄润杰（Ng Joon Kiat），王建斌（Ong Kian Peng），帕恰亚·菲因逢（Pratchaya Phinthong），以及米提·朗克里提亚（Miti Ruangkritya）的作品。由鄧智文（John Z.W. Tung）策展的群展将于 2023 年 10 月 14 日开幕，汇集一系列当代艺术焦点，呈现出当下、过去和未来的焦虑之间的紧密联系。

德语词汇“Sehnsucht”给鄧智文带来启发，它蕴含了人们对弥补生命中不完美时刻的渴望。他写道：

“岁月迂回一瞬间”这个标题和字面上意思就是这个展览的主导思想。参展的作品不仅关乎每日生活中重演的历史、科技与原始、预言与遗憾，也体现了坚定的希望与乐观的心态，而这些都是永不过时的话题。”

展览的标题既是一句呢喃，也是一条声明，概括了过去、现在和未来之间流动的关系。它强调了这一系列艺术作品跨越时代的适用性，同时也对历史、科技、预言、遗憾、希望和乐观的周期性做出审思。

展览在探索科技发达与不发达的过程中揭示了进步与传统之间的矛盾。展出的艺术作品见证了人类的创新精神以及对进步的不懈追求，同时也预示着过去科技不成熟所持有的朴实纯真的丧失。在如今的时代背景下，无论我们“行动”或是“不行动”，都必须承受人类世所带来的的后果。

作品之间的对话促使观众暂停片刻，从展览中反思存在的多样性。观众也能观赏陈志伟、渡萨迪·韩达古、王建斌、和帕恰亚·菲因逢为展览特别创作的新作品。此外，这也是米提·朗克里提亚近期摄影系列布利斯（BLISS）中的精选作品首次在新加坡展出，黄润杰的精选绘画作品也将再次展出。

展览将持续至 2023 年 11 月 26 日。欢迎各路媒体与来宾于 2023 年 10 月 14 日下午 4 时参与展览开幕招待会。

毫无疑问，艺术承载着历史的重量。但在非历史的语境下，艺术又将承载什么？



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Anthony Chin • Dusadee Huntrakul • Ong Kian Peng • Ng Joon Kiat • Pratchaya Phinthong • Mitl Ruangkritya



# Anthony Chin 陈志伟



Anthony Chin 陈志伟

## **Tokyo Trial – the American Cover-up**

东京审判 – 美国的掩盖

2023

Replicated Academy Award Statuettes, acrylic paint, aluminium, digital prints, acrylic & mirror

奥斯卡金像奖小金人复制品，丙烯，铝，数码冲印，丙烯和镜子

Installation dimensions variable | 装置尺寸可变

46 x 20 x 20cm

Edition of 3

**AC\_2843**

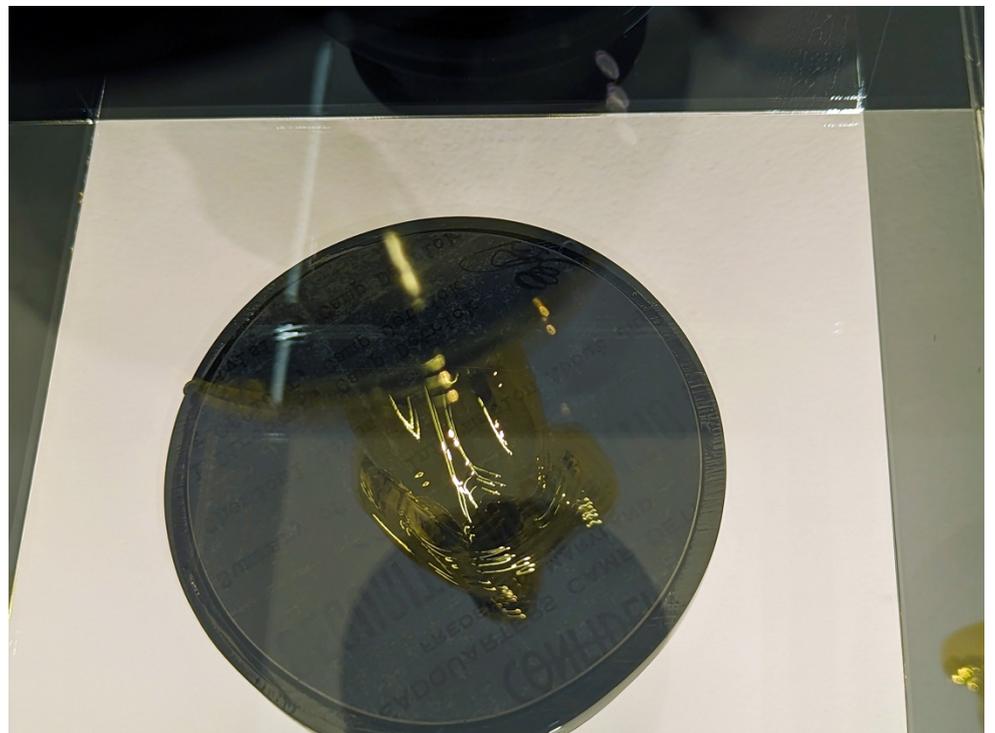


*“Always about the future. What happened then, will always rhyme.”*

The Tokyo Trial in 1946 prosecuted Japanese leaders for wartime crimes, resulting in varied sentences. Yet, key figures behind Unit 731, responsible for heinous biological and chemical warfare in areas like Singapore's OKA9240, remained unpunished. US motivations to shield these criminals emerged from strategic Cold War politics: wanting exclusive access to Japan's bioweapon expertise and benefiting from the unit's illicit human experimentation data, thereby gaining an edge over the USSR. For the delivery of a stunning show on the global stage, the artist confers awards on the key players involved.

*“鉴古知今。往后的事，必有雷同。”*

1946年的东京审判对日本帝国陆军进行了战时罪行的审判，根据个案批下各种判决。然而，负责在新加坡 OKA9240 等地进行令人发指的生物和化学战争的 731 部队的关键人物却没有受到应有的惩罚。美国之所以要保护这些罪犯，是出于冷战时期战略上的政治考虑：美方希望获取日本生物武器专业知识的独有权利，并从该部队的非法人体实验数据中受益，从而在与苏联的竞争中占据优势。艺术家为那些曾在全球瞩目下呈现精彩表演的历史人物们授予奖项，对他们当时所扮演的角色进行嘲讽。



Details of  
Tokyo Trial – the  
American Cover-up  
东京审判 – 美国的掩盖  
细节图

**Anthony Chin T W** (born 1969) is a designer turned visual artist who holds an MA in Industrial Design from the Royal College of Art in London. He creates site-specific and responsive artworks that poetically and conceptually respond to a given site's architectural presence and history. His works emerge from a process of extensive research, using common materials to invoke particular places with attention to their power structure and related implications. His interest lies in making visible inherent structures of power and hegemony that undergirds our daily existence, from the levels of individuals and nation states, so as to challenge prevailing narratives of life and social organisation under colonial and post-colonial eras.

His works have been showcased at Singapore Art Museum, Beijing's 798 art district (MoShang Experimental Space), Taipei International Artist Village and Metropolitan Museum of Manila, where he also undergone residencies at, Comma Space and was part of four editions of Singapore's OH! Open House. Anthony is also part of NTU CCA Singapore Residencies Programme (Sep '23 – Jan'24).

陈志伟 Anthony Chin (生于 1969 年) 是一名设计师，后转为视觉艺术家，拥有伦敦皇家艺术学院工业设计硕士学位。他针对特定地点进行艺术创作，在诗意和观念上回应特定地点的建筑存在和历史。他的作品源于广泛的研究过程，使用普通的材料来唤起特定场所的权力结构和相关影响。他的兴趣在于从个人和国家的层面中体现出在我们日常生活中潜伏的权力结构，从而挑战殖民和后殖民时代生活和社会组织的普遍叙事。

Dusadee Huntrakul 渡萨迪 · 韩达古



Dusadee Huntrakul 渡萨迪 · 韩达古

**From dreaming about nitrogen to 12 sea shells**

从梦到氮气到 12 个贝壳

2023

Stoneware and porcelain

炆器和瓷器

Dimensions variable 尺寸不一

DH\_4813



Installation views  
展览现场

*“Imagining life altogether through the representation of things.”*

A smorgasbord of sculptural pieces prompts a consideration of the interconnectedness of being. The individual objects, spanning the representational to the abstract, find rootedness and meaning in the plethora of associations we can conjure for them. Emerging from the fundamental impulse to create, and to make-sense-of through their making, they are simultaneously generous invitations from the artist to “dream together”.

*“通过事物的形态来一起想象生命。”*

韩达古的各种雕塑作品促使观众思考生命的相互关联性。一件件具象或抽象的微型陶瓷作品以本身的具体概念为触发点，让观众在联想之中感受到事物最根本的意义。它们诞生于对‘创造’的原始冲动，而这种通过制作过程来理解世界的实践则是艺术家向观众发起“一起编梦”的衷心邀请。



**Little Foot**

小足

2023

Stoneware

炆器

3.5 x 11 x 5cm

**DH\_9935**



**A Mountain Spirit**

山灵

2023

Stoneware

炆器

8.5 x 8 x 8cm

**DH\_2960**



**Superman**

超人

2023

Glazed Stoneware

炆器

5.5 x 5.5 x 2cm

**DH\_3183**



**12 Sea Shells**

12 个贝壳

2023

Porcelain

瓷器

1.5 x 3.5 x 3cm x 12 pieces

**DH\_8549**



**Dusadee Huntrakul 渡萨迪·韩达古**

**Spirit on Plate**

盘上精灵

2023

Glazed Stoneware

炆器

28 x 28 x 3cm

**DH\_2389**



DH\_2639



DH\_2695



DH\_4624



DH\_5936

**Dusadee Huntrakul** (b.1978) is a multi-disciplinary artist working across mediums of sculpture, ceramic, drawing, painting, and text. Seeking human connections that extend across time, his works span the topics of archaeology, anthropology, and basic urban ecological observation. Ever since seeing his late brother bring home funky fired ceramic pots made at a community college's pottery class, something profound moved within him. He started working with clay almost twenty years ago at his uncle's ceramic studio in Bangkok, and remains to this day, committed to using fired clay, language, and other materials to compose spaces that are familiar yet unknown.

Recent exhibitions include *The Commoner's House*, Bangkok City City Gallery, Bangkok, Thailand (2022); *Scoring the Words*, Seoul Museum of Art, Seoul, South Korea (2022); *Emotional Asia*, Fukuoka Asian Art Museum Fukuoka, Japan (2022); *The Trail at the End of the World*, Jim Thompson House Museum, Bangkok, Thailand (2020); *Singapore Biennale 2019: Every Step in the Right Direction*, Gillman Barracks, Singapore (2019); *Thailand Biennale 2018: The Edge of Wonderland*, Krabi, Thailand (2018); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, Mori Art Museum and The National Art Center, Tokyo, Japan (2017).

渡萨迪·韩达古 Dusadee Huntrakul (生于 1978 年) 是一位多学科艺术家, 作品涉及雕塑、陶瓷、素描、绘画和文字等媒介。他的作品跨越考古学、人类学和基本的城市生态观察等主题, 寻求人与人之间跨越时间的联系。自从看到他已故的哥哥把在社区大学陶艺课上制作的时髦的烧制陶罐带回家后, 他内心深处就被某种深刻的东西打动了。将近二十年前, 他在居住于曼谷的叔叔的陶瓷工作室开始接触陶土, 至今仍致力于使用烧制陶土、语言和其他材料来构成熟悉而又未知的空间。

## Ng Joon Kiat 黄润杰



Installation view 展览现场

*“But abstraction has a violent and cruel side. I have a deep desire to critique and decolonise the language I use in a way that can also open new painting directions in my practice.”*

Amidst recurrent interjections of the sentiment that “painting is dead”, Ng Joon Kiat reinvigorates abstraction, challenging its historical confines. The selection of largely monochromatic paintings diverts gazes towards edges or beneath surfaces. Physical alterations like cutting highlight their depth more than just literally – dissection runs parallel to discovery, and the autopsy is the forerunner to re-animation of a corpus of works. Can there be introspection without an intervention? Are exercises in historicization – to an extent – attempts at zombification?

*“但抽象也有粗暴和残酷的一面。我深切希望能够对我的实践语境做出批判，将其去殖民化，从而在绘画中开辟出新的道路。”*

在此起彼伏的“绘画已死”的呼声中，黄润杰重新激起抽象主义，挑战其传统限制。参展的画作大部分为单色系，纯色的平面将视线引向边缘或表层之下。物理上的切割突显了作品物体性与概念上的深度——在刀锋的解剖下，呈现在观众面前的是一场实践上的自我发掘，也是黄润杰对早期作品的反思。毫无介入性的自省是否存在？将事物历史化的行为是否有如一场徒劳的招魂仪式？



Ng Joon Kiat 黄润杰

**Comesticised Corpse Painting 3**

化妆尸体绘画 3

2015

Acrylic on linen

布上丙烯

35 x 40.5 x 3.5cm

**NJK\_1006**



**Ng Joon Kiat** 黄润杰

**Comesticised Corpse Painting 5**

化妆尸体绘画 5

2015

Acrylic on linen

布上丙烯

35 x 40 x 4cm

**NJK\_1864**



**Ng Joon Kiat** 黄润杰

**Autopsy Painting 3**

解剖绘画 3

2017

Acrylic on linen

布上丙烯

36 x 42 x 5.5cm

**NJK\_0757**



Ng Joon Kiat 黄润杰

**Autopsy Painting 4**

解剖绘画 4

2017

Acrylic on linen

布上丙烯

35.5 x 42.5 x 10cm

**NJK\_5145**



**Ng Joon Kiat** 黄润杰

**Autopsy Painting 6**

解剖绘画 6

2017

Acrylic on linen

布上丙烯

40 x 35 x 10cm

**NJK\_4029**



Detail of NJK\_4029  
NJK\_4029 细节图



Ng Joon Kiat 黄润杰

**Autopsy Painting 7**

解剖绘画 7

2017

Acrylic on linen

布上丙烯

35 x 40 x 11.5cm

**NJK\_3832**

**Ng Joon Kiat** (b.1976) is a painter who works with the material language of paint as thought and conceptual processes. He develops art researches from archives of disciplines such as geography, microscopic science, history, cartography, surgical history and city-planning to interrogate for a painting practice. He started practicing in the late 1990s.

Recent exhibitions include *Searching Operations: Bodies of Paintings* by Ng Joon Kiat, School of Art, Design and Media, Nanyang Technological University, Singapore (2019); Asian Curatorial Special Exhibition, Busan Biennale 2014, Busan, South Korea (2014); Singapore Biennale 2013, Singapore (2013); *Encounter: The Royal Academy in Asia*, The Institute of Contemporary Arts Singapore, Singapore (2012); *Island Allegories*, Art Stage Singapore, Singapore (2012).

In 2001, Joon Kiat received a Shell-NAC scholarship (presently known as NAC overseas scholarship), the most prestigious scholarship at the National Arts Council of Singapore to complete the Master in Fine Art program at the University of Kent in the U.K. Joon Kiat was also the recipient of other scholarships such as the Ericsson Scholarship that supported his first-degree study and the Georgette Chen Scholarship to support his diploma program. In 1997, he was given the SIA Excellence in the Arts award. After his National Service, he won the Nokia Art Award and represented Singapore to take part in the Asia-Pacific Nokia Art Competition in Seoul, Korea.

**黄润杰 Ng Joon Kiat** (生于 1976 年) 是一位画家，通过对绘画颜料的物质语言进行的深度思考来进行创作。他自 90 年代末开始绘画，多年来从地理学、微观科学、历史、地图学、外科学历史和城市规划等学科的发展艺术研究，为绘画实践进行审问。

Ong Kian Peng 王建斌



Ong Kian Peng 王建斌

**Sky River**

天河

2023

Single-channel video installation

单频录像装置

15m 30s

3 + 1AP

**OKP 9400**

*“Water is everywhere.”*

Between 1995 and 2003, China spent US\$266 million on weather modification. Amongst various other endeavours, the ambitious Sky River Project was proposed to divert water vapour northwards from the Yangtze River basin to the Yellow River basin, where it would become rainfall. Entailing the employment of drones, planes, and of thousands of fuel-burning chambers installed across the Tibetan mountains, the massive geoengineering project is viewed as a critical innovation to solving China's water shortage problem. In this respect, the moisture in the sky is reframed as yet another resource that can be controlled, harnessed, and exploited through technological means.

*“水无处不在。”*

在 1995 年到 2003 年之间，中国在天气改造中投入了 2.66 亿美元的资金。各种项目百家争鸣，而雄心勃勃的“天河计划”更是提议将水汽从长江流域向北引导到黄河流域，使其变成降水。这项需要动用无人机、飞机以及在西藏山脉上建造上千个燃料炉室的大规模地理工程项目被视为解决中国水资源短缺问题的重要创新。在这种科技思路下，连天空中的水分也变成了仅是另一种可以通过技术手段控制、利用的资源。



Installation view 展览现场



Screenshots of OKP\_9400  
OKP\_9400 截屏

**Ong Kian Peng** (b.1981) is an artist whose work is situated at the intersection of art, technology and ecology. His research focuses on the imperceptibility of Climate Change, exploring immersive and synaesthetic expressions that broaden our consciousness toward the impending ecological disaster.

Kian-Peng graduated from UCLA with an MFA in the Design Media Arts program with the support of the DesignSingapore Scholarship. He is currently a PhD student at the School of Art, Design and Media and NTU Research Scholarship recipient. His works have been exhibited in spaces such as the Tainan Museum of Fine Art, Singapore Art Museum, Arebyte Gallery London, ICA London, Total Museum Seoul, and ICA Singapore. He has also presented at festivals like the Singapore M1 Fringe Festival, International Computer Music Conference, Siggraph Art Gallery, FILE Festival Brazil, Currents New Media Art Festival, Japan Media Arts Festival, Singapore Open Media Art Festival, and the 2023 edition of the Singapore Biennale.

Kian-Peng was awarded the President's Young Talent Grand Prize in 2015. Since 2017, he has been running Supernormal, an independent art space focusing on emerging and experimental art practices.

**王建斌 Ong Kian Peng** (生于 1981 年) 的作品处于艺术、技术和生态学的交汇点。他的研究重点是气候变化的不可察觉性，探索身临其境和共感的表达方式，以扩大我们对即将到来的生态灾难的意识。

Pratchaya Phinthong 帕恰亚·菲因逢



Pratchaya Phinthong 帕恰亚·菲因逢

**The Apogee of Human Tolerance**

人类宽容的顶点

2023

Animated screen

动画屏幕

Duration variable

时长不定

**PP\_7194**

*"I guess, to find "Sehnsucht," one has to begin with "Hintergedanken"*

A desktop screensaver serves as an allegory that transcends traditional narratives, delving into the evolving paradigms of value and exchange in a world without manual labour. The animated banknotes, once symbols of tangible wealth, represent an economic flow increasingly overshadowed by the rise of digital currencies. Where hyperinflation once led to heaps of paper money, today it spawns endless voided digital codes. As the screen remains dormant without human interaction, it poignantly underscores the inexorable shift from tangible assets to ethereal digital worth.

*"我想，若要找到‘缺憾’（Sehnsucht），必须从‘别有用心’（Hintergedanken）开始。”*

菲因逢将电脑屏保比作一个超越于传统叙事的寓言，探讨了价值和交易在一个没有体力劳动的社会背景下的演变。这些动态的纸币曾经是财富的具体象征，代表着一个逐渐被数字货币所替代的经济流动模式。恶性通货膨胀曾经导致纸币堆积如山，而如今则生成了无尽的无效数字代码。当屏幕在没有人干预的情况下保持屏保状态时，它深刻地体现了有形资产向虚拟数字价值不可阻挡的转变。



Installation view 展览现场

**Pratchaya Phinthong** (b.1974) works in the transitory spaces between systems, and his practice is underscored by themes of displacement and translation. Premised on collaborative processes, modes of exchange and the transfer of artistic agency, Pratchaya's conceptually driven practice seeks to redefine the value and significance of art. Pratchaya's work translates his research—be they scientific discoveries, economic theories or even rumours—into experiential forms and gestures. He currently lives and works in Bangkok.

帕恰亚·菲因逢 Pratchaya Phinthong（生于 1974 年）在系统之间的过渡空间中进行创作，并以流离失所和翻译为主题。以合作过程、交流模式和艺术代理权的转移为前提，帕恰亚试图通过他以观念艺术为主的实践重新定义艺术的价值和意义。帕恰亚的作品将他的研究成果 - 无论是科学发现、经济理论甚至是谣言 - 转化为体验形式和姿态。他目前在曼谷生活和工作。

# Miti Ruangkritya 米提 · 朗克里提亚



Miti Ruangkritya 米提 · 朗克里提亚

**BLISS 02\_Landscape 05**

布利斯 02\_风景 05

2022

Ilford Smooth Pearl mounted on 3mm dilite

Ilford Smooth Pearl 裱于 3mm 铝塑板

34.3 x 40cm

**MR\_1350**



Installation view 展览现场

*“...the preoccupation of shooting, finding the 'decisive moment', the photograph in BLISS”*

Drawing inspiration from the ubiquitous Windows XP desktop wallpaper, Ruangkritya embarks on a profound exploration of the (im)mortality of images in an age where digital mediation and intervention is abound. Through the repetitive act of shooting the same landscape at different times in a day, Ruangkritya responds to Henri Cartier-Bresson's concept of the 'decisive moment'. In doing so, he challenges our perceptions of timelessness and transient beauty in the digital age. The work, in turn, becomes a bridge between the generation of iconic imageries and contemporary photographic philosophy.

*“.....对拍摄的过程的沉浸，对‘决定性时刻’的追寻，‘BLISS’背后的照片。”*

受到 Windows XP 经典桌面壁纸的启发，朗克里提亚对图像在数码处理大行其道的时代下的（不）永恒性进行了深入探讨。朗克里提亚通过在一天中的不同时间多次拍摄同一景观这一举动回应了布列松关于“决定性时刻”的理念。艺术家挑战了当下对数码时代的永恒或瞬逝的看法，在这个摄影系列中为标志性图像与当代摄影哲学之间架起桥梁。

MR\_7881



MR\_3783



MR\_5917



MR\_0626

**Miti Ruangkritya** (b.1981) is a visual artist whose photography practice expands into the realms of video, text, and publishing. A nobility of beauty can provoke a disturbing reality, Ruangkritya's work has proven its capacity when audiences are put in the middle of beautiful ordeal. Raised in the UK, and returned to Bangkok in 2010, the artist noticed the city's increasing urbanization and started documenting its rapid changes. He has produced immaculate photography focusing on the urban city, its development, and impact. A subtle sarcasm has also informed his commentary work on politics.

A graduate of the University of Westminster (2008), MA Documentary Photography, Miti is nominated for the Foam Pual Huf Award (2023), the recipient of the Open Call Winning Portfolio at the Singapore International Photo Festival (2021), Finalist for the Sovereign Art Prize (2016), Winner of the Portfolio Award at Format Photography Festival (2015) and shortlisted for the Kassel Book Award (2015). In addition to solo artist presentations in Australia, Bangkok, Singapore, and Venice, his works have been featured in numerous exhibitions and festivals domestically and internationally, including: The Noorderlicht Photography Festival (NL, 2012), FORMAT International Photography Festival (GB, 2015), as well as the Singapore Art Museum travelling exhibition After Utopia (AU, JP, 2017). In 2017, Miti was also part of The Backers Foundation and AIT Residence Programme. His practice is represented in the institutional collections of the Singapore Art Museum (SG) and MIIAM Contemporary Art Museum (TH), while his publications also reside in the libraries of the Tate (GB), Metropolitan Museum of Art (US), the Barcelona Museum of Contemporary Art (ES), as well as many others.

**米提·朗克里提亚 Miti Ruangkritya** (生于 1981 年) 是一位视觉艺术家，其摄影实践扩展到视频、文字和书籍领域。当观众置身于美丽的折磨之中时，米提的作品已经证实了优美的图像也能勾起令人不安的现实。米提在英国成长，在 2010 年回到曼谷的时候，他注意到这座城市日益增长的城市化进程，并开始记录其日新月异的变化。他以城市、城市的发展和其影响为主题，创作了大量的摄影作品。他对政治的评论作品也充满了微妙的讽刺意味。

# ShanghART

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