

T U R C H I N C E N T E R F O R T H E V I S U A L A R T S

ร้อยเรียง

ศิลปะร่วมสมัยไทย

THREADING

CONTEMPORARY ART OF THAILAND

HODGES & COMMUNITY GALLERIES

JUL 3 - DEC 6, 2025

Appalachian
STATE UNIVERSITY

TCVA.ORG



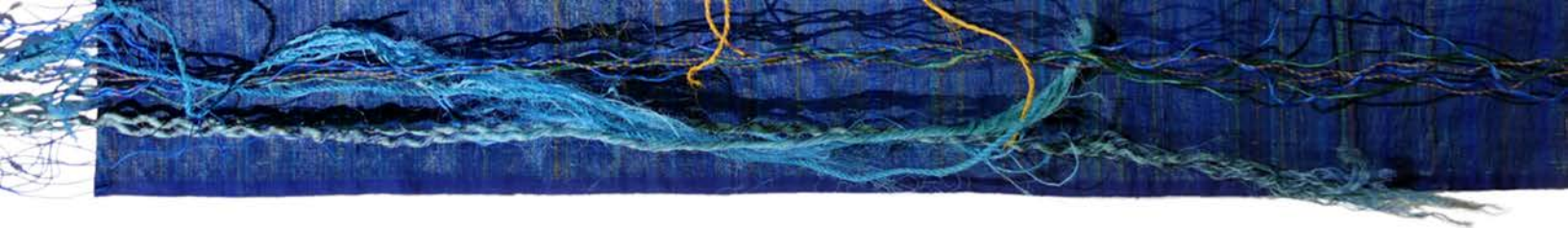


CONTENTS

| | |
|----|---------------------------|
| 01 | CURATORIAL STATEMENT |
| 03 | ARTISTS IN THE EXHIBITION |
| 04 | ARTIST BIOGRAPHIES |
| 26 | INVITATION TO ENGAGE |
| 27 | ARTTALK |
| 28 | BEHIND THE SCENES |
| 33 | ADDITIONAL RESOURCES |
| 34 | THANK YOU |

Front:
Ari Bayuaji
The Red Sunset on The Blue Ocean

Left:
Ploenchana Vinyaratn
Emergent Sea (detail)

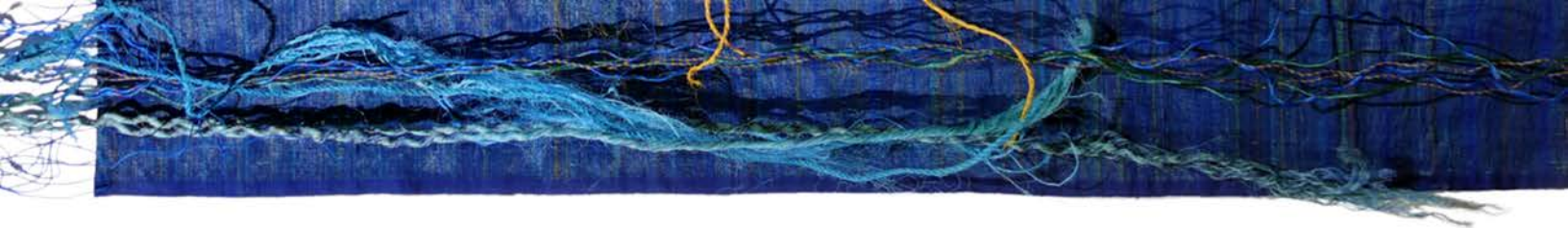


CURATORIAL STATEMENT

Central to the mission of the Turchin Center for the Visual Arts at Appalachian State University is a long-standing commitment to showcasing international artists. Past transnational exhibitions in our galleries have included artwork from Australia and New Zealand (2018), Brazil (2016), South Africa (2014), Poland (2012), Mexico (2010), and China (2008). The international exhibition program was suspended during the global coronavirus (COVID-19) pandemic. The Turchin Center is pleased to reinstate this important installation with the seventh international series: *Threading: Contemporary Art of Thailand*, showcasing the artwork of 21 dynamic contemporary artists.

It is a formidable undertaking to chart the immense diversity of artists working in a single country while doing justice to our goal of reflecting their unique cultural experiences through the visual arts. In every country, the artists living and working there may not have been born there and yet they call their adopted cities and countries home. The artists represented in *Threading: Contemporary Art of Thailand*, are primarily based in Bangkok and Saen Suk, Chon Buri, Thailand.

In international exhibitions such as this one, the art gallery becomes the conduit for global learning and awareness, as well as the setting for the genesis of conversation between cultures as ideas are exchanged in an ever-changing and shrinking global economy. What unites all peoples is the fundamental instinct to tell stories. It can be argued that storytelling is what makes us uniquely human. The arts create narrative in many ways and from many perspectives—providing individual aesthetic expression that begins with each artist in what we hope will be an ongoing conversation about ideas, aesthetics, materials, and the power of creative expression to change lives and bring communities closer together.



CURATORIAL STATEMENT (CONT.)

Many thanks to the Office of International Programs for their ongoing support and assistance in bringing contemporary international artwork to the Appalachian State University campus. Their global engagement mission is to develop awareness, knowledge, appreciation, and respect for cultural differences in both domestic and international contexts in its students, faculty, staff, and the surrounding communities.

Textile artist, anthropologist, and activist, Kelsey Merreck Wagner has been an invaluable curatorial consultant for this exhibition. She spent the last eight years living and working in Thailand while finishing her PhD in anthropology at Michigan State University. Not only is she an exhibiting artist in *Threading: Contemporary Art of Thailand*, having done a residency at the Jim Thompson Farm in Takhop, Pak Thong Chai District, Nakhon Ratchasima, Thailand, she was also instrumental in the final selection of artists in the exhibition. She has exhibited her fiber work internationally in Cambodia, Thailand, Canada, and Italy, as well as across the United States, and has done curatorial work with and for art, culture, and educational institutions around the world.

MARY ANNE REDDING, SENIOR CURATOR

ARTISTS IN THE EXHIBITION

Jarupatcha Achavasmit

Ruangsak Anuwatwimon

Ari Bayuaji

Pratchaya Charernsook

Federico D'Orazio

Teetuch Hongkhongka

Eri Imamura

Suparat Khampeera

Kriangsak Khiaomang

Nakrob Moonmanas

Kusofiyah Nibuesa

Prach Pimarnman

Sitvut Prabripoo

Naraphat Sakarthornsap

Miyoung Seo

Prateep Suthathongthai

Noppanan Thannaree

Waraporn Theerasak

Kawita Vatanajyankur

Ploenchan Vinyaratn

Kelsey Merreck Wagner

ARTIST BIOGRAPHIES



JARUPATCHA ACHAVASMIT

Jarupatcha Achavasmit is a textile artist and designer. She is the founder and Art Director of Ausara, a full-time instructor in the Department of Architecture, Art and Design, King Mongkut Institute of Technology, Ladkrabang, Thailand, and on the board of directors at Patpat Project for the Chaipattana Foundation.

Achavasmit's love for textiles came at an early age when she would spend time knitting, sewing, and doing needlework with her grandmother, a seamstress educator in the Royal Palace. She continued the family tradition by studying textiles at KTMIL, Thailand, at the University of Michigan, Ann Arbor, and at Central Saint Martins in the United Kingdom.

As an academic, Jarupatcha Achavasmit's focus is on sustainable textiles. She has worked on sustainable design projects with the International Trade Centre, United Nations Conference on Trade and Development (UNCTAD) and collaborated on art and design projects with Jim Thompson, Alexander Lamont, Tai Ping, Doi Tung, and the Chaipattana Foundation.

During the COVID pandemic, Achavasmit felt the world had stopped and given her the time and courage to shift her paradigm to do what she always longed for - art making. She partnered with Ake Atthasumpunna to combine painting and weaving and started exhibiting works in galleries and art festivals such as Atta Gallery, Warin Lab, Miland Design Weeks and at the Mango Art Festival.

Bio courtesy of [Warin Lab Contemporary](#).



Ruangsak Anuwatwimon, *Explaining his artwork.*

RUANGSAK ANUWATWIMON

Ruangsak Anuwatwimon is a Thai contemporary artist based in Bangkok, Thailand. He is passionate about art and nature and is interested in the future evolution of the human species—often the topic of his research. Based on the “Regenerate Sculpture” concept, he wonders how human beings can resolve the problem of extinction and evolution. One of his seminal works, the *Ash Heart Project* (2010), encompasses a total of 270 heart-shaped artworks made from the ashes of 270 different flora and fauna species. Most of dead or decayed specimens were found in the local areas throughout Thailand. As part of the project, the artist burned the specimens to ashes and re-shaped them into heart-shaped sculptures. Another remarkable work is the *GOLEM* project exhibited at BKK Art House, Bangkok (2011) and at Palais de Tokyo, Paris (2015). The concept behind *GOLEM* is the construction of a utopian human being, whose parts are made from ashes of animals and plants.

Across all his ashes-based projects, Anuwatwimon reflects on the protagonist relationship that humans have with nature. He employs diverse mediums to express his ideas and challenges the perimeters of what constitutes an artwork. His conceptual projects explore social, cultural, and moral grounds of human societies.

Bio courtesy of [Warin Lab Contemporary](#).

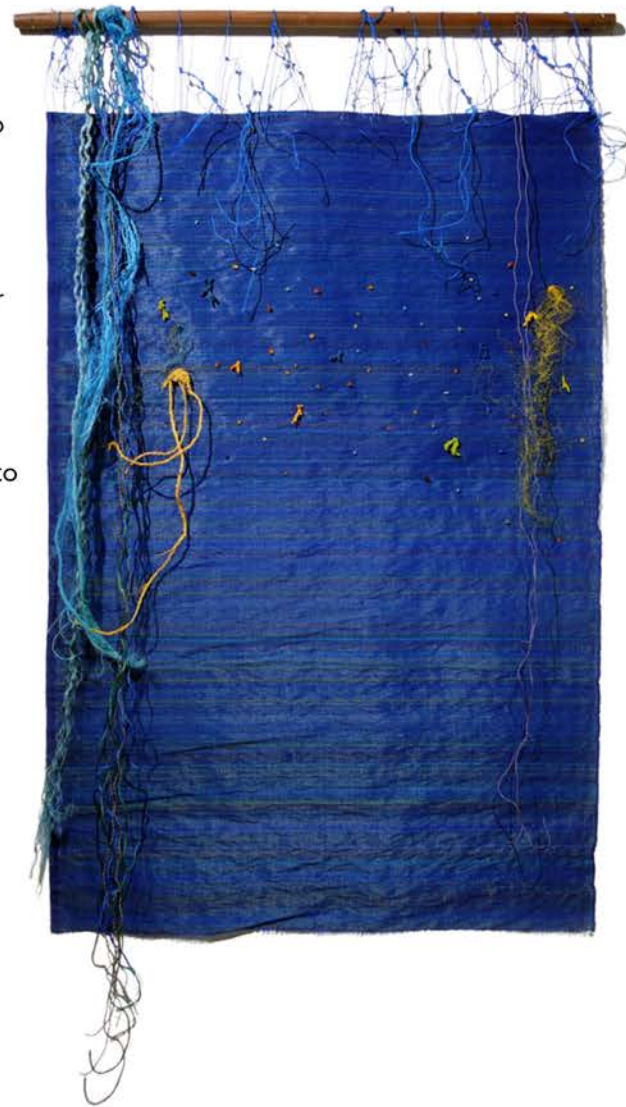
ARI BAYUAJI

Ari Bayuaji was born in Indonesia in 1975. Moving permanently to Canada in 2005, he studied fine art at Concordia University (2005-2010). Dividing his time between Montreal and Bali, the artist is known mainly for his art installations, which incorporate the use of found and ready-made objects that he finds in different parts of the world, thereby exposing himself also to the different mechanisms of the cultures.

Bayuaji is an expert in conveying aspects of daily life; his works usually try to show the overlooked artistic value in everyday life through objects and places and their roles within society. He has been consistent in using found/old objects from all over the world as the material and subject matter in almost all his artworks. These objects, as his creative material, might be old, but the "content" as a work of art is completely new as he injects his work with emotion that is also influenced by contemporary issues he seeks to address.

Bayuaji's work has been exhibited in major international solo exhibitions including The Esplanade Theatre on The Bay, Singapore (2014 and 2019), Nunu Fine Art, Taipei, Taiwan (2018, 2021), Parkhaus in Malkasten, Düsseldorf (2018), through a collaboration with the Agnes B. Foundation Paris at Ste-Alvere, France (2017), the Redbase Foundation, Jogjakarta, Indonesia (2016), and Kunsthal Rotterdam in the Netherlands (2016).

Bio courtesy of [Warin Lab Contemporary](#)



Ari Bayuaji, *The Beach at Gunung Api*



Pratchaya Charernsook, Toy

PRATCHAYA CHARERNSOOK

Pratchaya Charernsook holds a master's degree in fine arts (2021) from Silpakorn University, Thailand. She is an award-winning emerging artist highlighting the complex issues of microplastic pollution in her artworks which she hopes will inspire viewers to reflect on their environmental impact.

FEDERICO D'ORAZIO

Federico D'Orazio is a specialist in visual art and design at Burapha University, Chon Buri, Thailand. He has a master's degree in multi-media as well as a master's in art history. He studied at the Accademia di Belle Arti, Bologna (Italy), the Academy for Fine Art and Design, Hertogenbosch (the Netherlands) and Post Academy Ateliers Arnhem (the Netherlands).

Federico D'Orazio, *Classic in Thailand*, 2567





Teetuch Hongkhongkha, *Lesion of Blue*

TEETUCH HONGKHONGKHA

Teetuch Hongkhongkha was born in 1998 in Nakhon Phanom, Thailand.

Hongkhongkha is a Thai artist who creates works in painting, mixed media, experimental art, and installation. He explores a variety of dimensions and perspectives on discarded or luxurious materials from everyday life, including plastic, through unique techniques. He transforms and layers these materials, creating abstract images that interweave dimensions of color and material properties through light and shadow, as well as the unique textures of plastic. This results in a beautiful new environment, imbued with the meaning of the materials, reflecting the current situation where our world is transforming into a new, irreversible state.

Bio courtesy of [La Lanta Fine Art](#)



Eri Imamura
JP Girl B "I'm Going to be Happy."

ERI IMAMURA

Born in 1977 in Tokyo, Eri Imamura lives and works between Tokyo and Bangkok. In 2001, she received a BA majoring in textile arts from the Tokyo University of the Arts, the most prestigious art school in Japan. Specialized in weaving and dyeing, Imamura has kept the Kimono at the core of her artistic practice but has transformed the traditional garment into three-dimensional soft sculptures.

Between 2003 and 2007, Imamura had a life-changing experience in New Mexico; her long residency among Indigenous Americans led her to full training in Amerindian beading artistry under the supervision of Teri Greeves, a renowned beadwork artist. This later materialized with her Associate Arts (AA) degree in Indigenous Studies from the Institute of American Indian Arts, Santa Fe, New Mexico; awarded with highest honors in 2007.

In the wake of these seminal achievements, Imamura's torsos, bas-reliefs, and installations employ cross-cultural and multidisciplinary expertise, from Manga and tattoo art to animist beliefs and rituals. Ultimately, the art of Eri Imamura mirrors the fate of modern urban societies entrapped in materialism and the deep aspiration of her contemporaries to reconnect spiritually with nature.

Her work is collected from America to Asia. Public and corporate collections include UBS, San Juan, Puerto Rico; the Mint Museum, Charlotte, North Carolina; 21C Museum, Louisville, Kentucky; Alturas Foundation, San Antonio, Texas; and Fidelity Investments Collection, Boston, Massachusetts. Her work is included in private collections in Singapore, the Netherlands, Switzerland, the United States, and Canada.

Bio courtesy of [Warin Lab Contemporary](#)



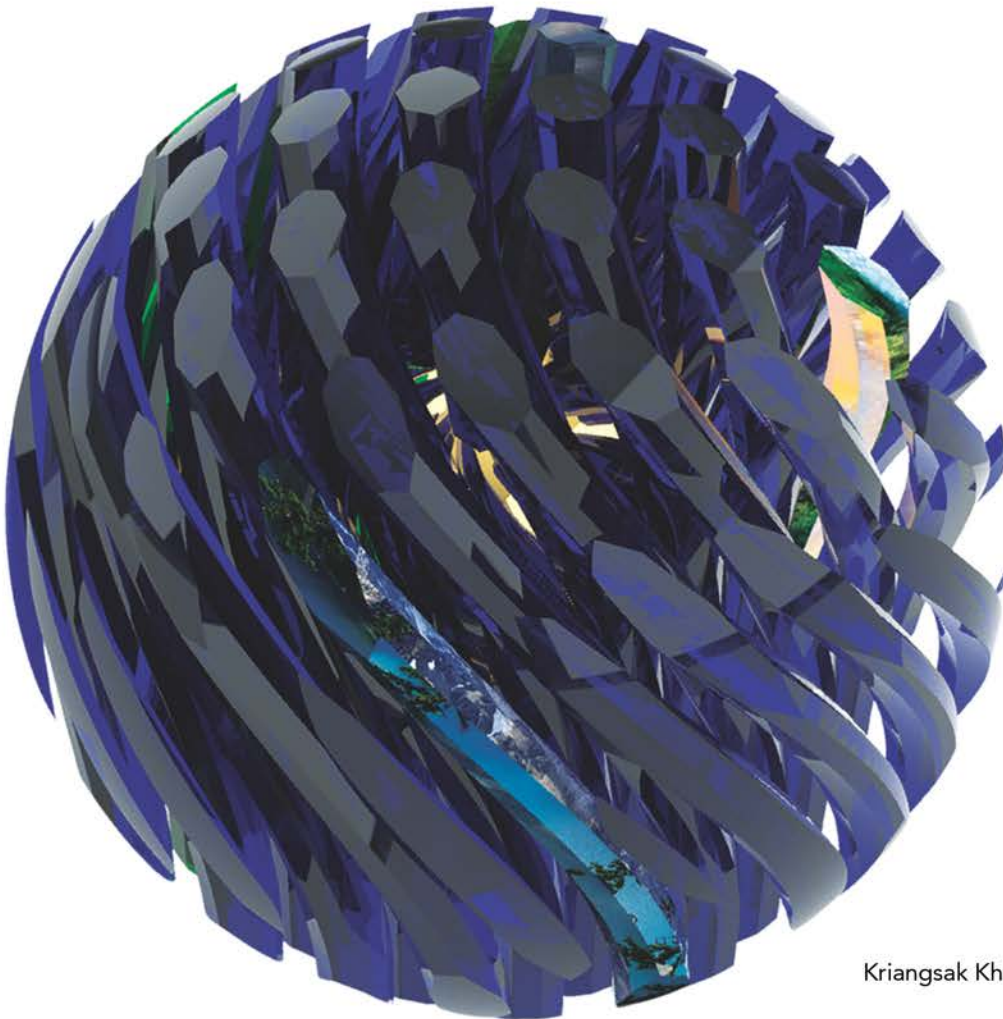
Suparat Khampeera, Ayutthaya Temple

SUPARAT KHAMPEERA

Suparat Khampeera is an instructor of communications and design, specializing in film and television at Burapha University International College, Chon Buri, Thailand. He has an M.A. in digital special effects, Bournemouth and a B.F.A. in product design, Rangsit University.

KRIANGSAK KHIOMANG

Kriangsak Khiomang is part of the Faculty of Fine and Applied Arts at Burapha University, Chon Buri, Thailand. His interests include product design, material development for design, environmentally friendly design packaging, and designing for the community. Khiaomand established a Participatory Learning Center for the Creative Cultural Management of Ceramics in Chenlu, Ancient Town, Thailand.



Kriangsak Khiomang, *Integration*

NAKROB MOONMANAS

Nakrob Moonmanas completed his degree in Thai literature from Chulalongkorn University. The foundation of his artistic practice is making collages based on research into the visual production of Thai arts and culture—through illustration, publications, photographs, and advertisements. The artist has had solo exhibitions including *Sacrifice* at People's Gallery in Bangkok Arts and Cultural Centre in 2017, and *Coronet* at Thonglor Art Space in 2018. He participated in group exhibitions including *In-betweenness* at The Prelude One Bangkok in 2019, and *The Immeasurable and World's End* at JWD Art Space in 2022. In 2020-2021, Moonmanas was a laureate of Cité Internationale des Arts Paris. His artist residency in Paris was supported by the Institute Français and the French Embassy in Bangkok, Thailand.

Bio courtesy of [Warin Lab Contemporary](#).



Nakrob Moonmanas
A Unicorn in the room

KUSOFIYAH NIBUESA

Born 1992, Kusofiyah Nibuesa lives in Pattani, one of Thailand's three southernmost provinces often referred to as the red zone. Her childhood memories revolve around local market visits with her mother. She witnessed the beauty of human connections and unity within diversity, but came to realize that outsiders may perceive things differently. A painful experience during a trip to Bangkok eight years ago where she encountered stereotypes ignited her passion to showcase genuine harmony among people of various races and beliefs through vibrant marketplaces. As an insider, she utilizes paper-cutting, printmaking, and stenciling techniques to celebrate overlooked lives and challenge prevailing narratives with the marketplace as her primary canvas.

Bio courtesy of [La Lanta Fine Art](#)



Kusofiyah Nibuesa, *Deep Talk*

PRACH PIMARNMAN

Prach Pimarnman explores the intersection of stories and historical narratives of the Malay people residing in the provinces of Narathiwat, Pattani, and Yala, as well as in historic regions such as Patani, Kelantan, and Kedah, where connections to Bangkok can be found. He delves deeper into the diverse peoples of Narathiwat, where terms like “mountain people” and “sea people” are often used to describe minority groups. With the exhibition *From Nomad to Nowhere*, Pimarnman particularly focuses on the sea people, with whom he is familiar, having grown up within the community.

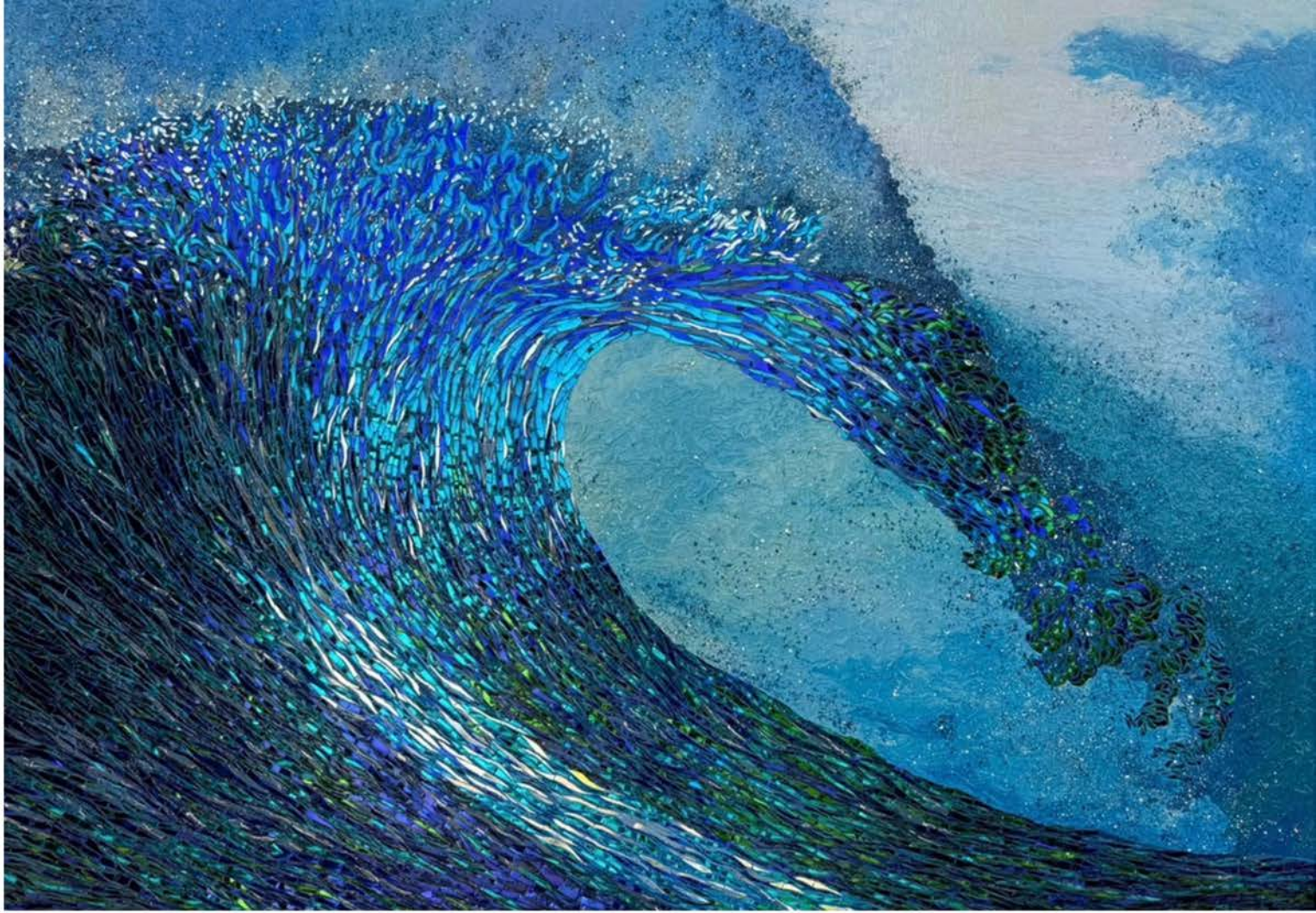
Pimarnman earned his bachelor’s degree in visual arts from the Faculty of Fine and Applied Arts at Prince of Songkla University, Pattani Campus, in 2009, followed by a master’s degree in Thai visual arts from the Faculty of Painting, Sculpture, and Graphic Arts at Silpakorn University in 2011. He later went on to study wood sculpture and exhibited his works at the Art Students League of New York during a short-term program in 2012. Pimarnman holds a PhD in visual arts from the Faculty of Painting, Sculpture, and Graphic Arts at Silpakorn University and works as a full-time lecturer in Applied Arts at the Faculty of Fine and Applied Arts, Prince of Songkla University, Pattani Campus. He founded “De’ Lapae Art Space,” in Narathiwat in 2015 and the group “Satu ≠ Padu Collaborative” in 2021.

Pimarnman’s artworks have been exhibited in both solo and group exhibitions in various galleries and museums, including the MAIAM Contemporary Art Museum in Thailand, Ilham Gallery in Malaysia, Art4C Gallery and Creative Learning Space, and SAC Gallery. He has also participated in art festivals, including the 2022 Bangkok Art Biennale and the 2023 Thailand Biennale in Chiang Rai. His works have been featured in art books and magazines, both domestically and internationally, and have been collected by the Office of Contemporary Art and Culture as part of the National Collection of Thailand.

Bio courtesy of [Warin Lab Contemporary](#).

Prach Pimarnman, *Kampong Rumhapee Village Light House*





Sitvut Prabripoo, *A Big Hug*

SITVUT PRABRIPOO

Sitvut Prabripoo is a Thai artist born in 1989 who lives and work in Nan Province in the northern region of Thailand. He specializes in creating artwork using a colored glass technique with an Impressionism painting style, telling the stories of the scenery, living things, and nature.

Prabripoo graduated with an emphasis in colored glass from the Department of Thai Arts, Faculty of Painting, Silpakorn University. He has participated in many exhibitions and won many awards, including a solo exhibition *Reflection of the Spirits* at the Iconsiam, Mango Art Festival 2021, the Affordable Art Fair Hong Kong, and more. He also received a First Place Award in an art competition project by Boon Rawd Brewery.

Bio courtesy of [La Lanta Fine Art](#)



Naraphat Sakarthornsap, *Bloody Brain*

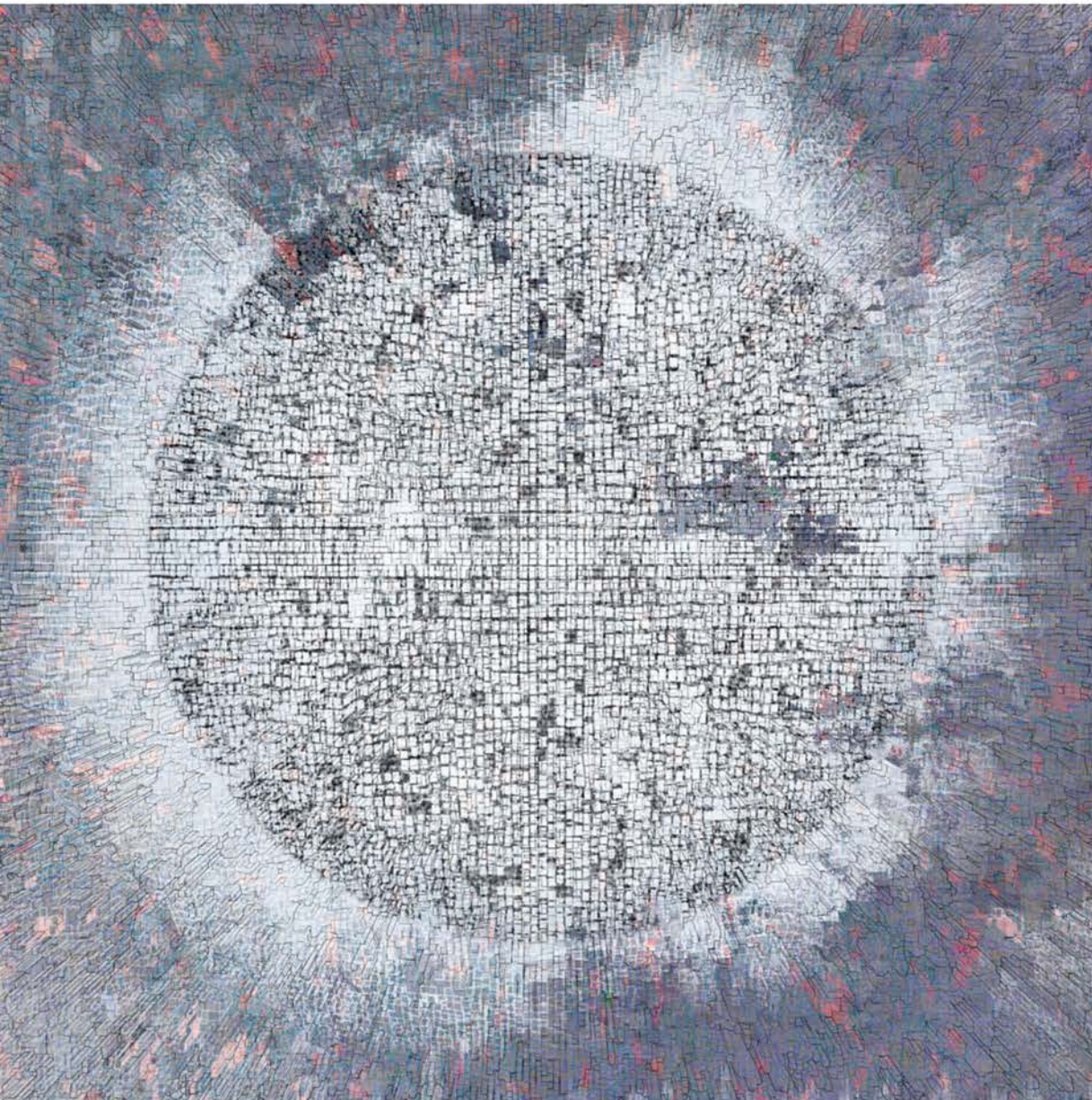
NARAPHAT SAKARTHORNSAP

Naraphat Sakarthornsap lives and works in Bangkok, Thailand. In many of his works, Sakarthornsap presents stories of inequality in society as well as gender discrimination through photography and installation art, in which flowers play the leading roles. The many kinds of flowers Sakarthornsap uses are imbued with profound meanings. Those flowers become the keys to finding the answers that are neatly hidden in the works of art. Sometimes the photographs of these delicate flowers come from the deepest part of his devastated heart.

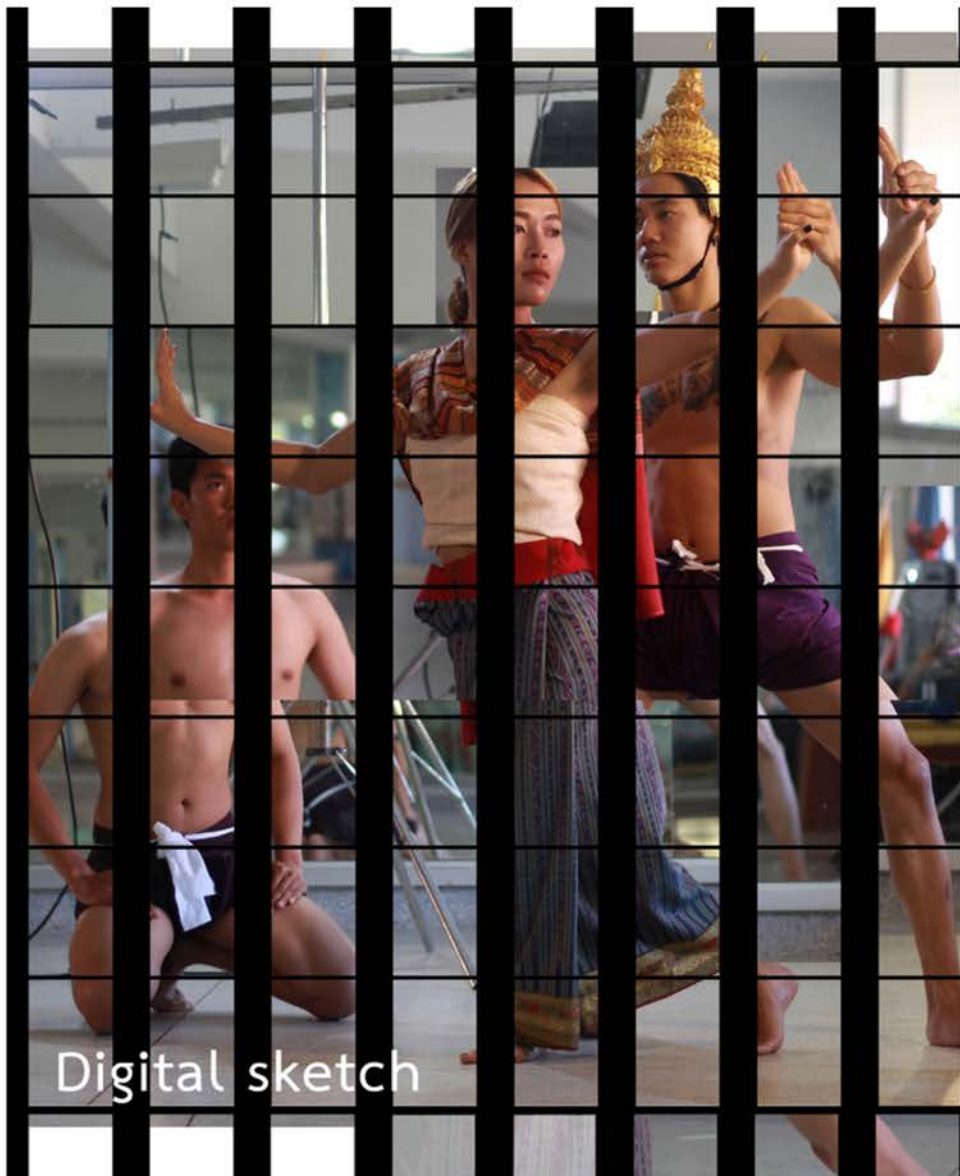
Sakarthornsap's early works presented the challenge of trying to prolong the freshness of the flowers before he developed the idea to embody the challenge against power and influence in society through his pictures of flowers. Therefore, do not believe in what the flowers in front of you appear to be; rather look for the messages these flowers are hiding. Perhaps what Sakarthornsap is facing and trying to present are the same things that many others are inevitably struggling with—overcoming the biased standards in society, where inequalities abound.

MIYOUNG SEO

Miyoung Seo is part of the Faculty of Fine and Applied Arts, Burapha University, Chon Buri, Thailand, where she teaches industrial and product design. Her research is focused on improving material development, product design, and cultural content collaboration with the area-based community design.



Miyoung Seo, *Unconscious Expansion*



Prateep Suthathongthai,
Pra Lak - Pra Lam, 2017 (detail)

PRATEEP SUTHATHONGTHAI

Based in Mahasarakham, Thailand, Prateep Suthathongthai received a Master of Fine Arts (painting) from Silpakorn University. Selected exhibitions include: *Khonkaen Manifesto 2018*, Khon Kaen, Thailand; *InToAsia: Time-Based Art Festival 2015*; *Architectural Landscapes: SEA in the Forefront*, Queens Museum, New York, USA (2015); *Fourth Moscow International Biennale for Young Art*, Moscow, Russia (2014); *Singapore Biennale 2013*, Singapore Art Museum, Singapore; *Holy Production*, 100 Tonson Gallery, Bangkok, Thailand (2013); *Ghost of the Coast*, 4A Centre for Contemporary Asian Art, Sydney, Australia (2006).

Bio courtesy of [100 Tonson Foundation](#)

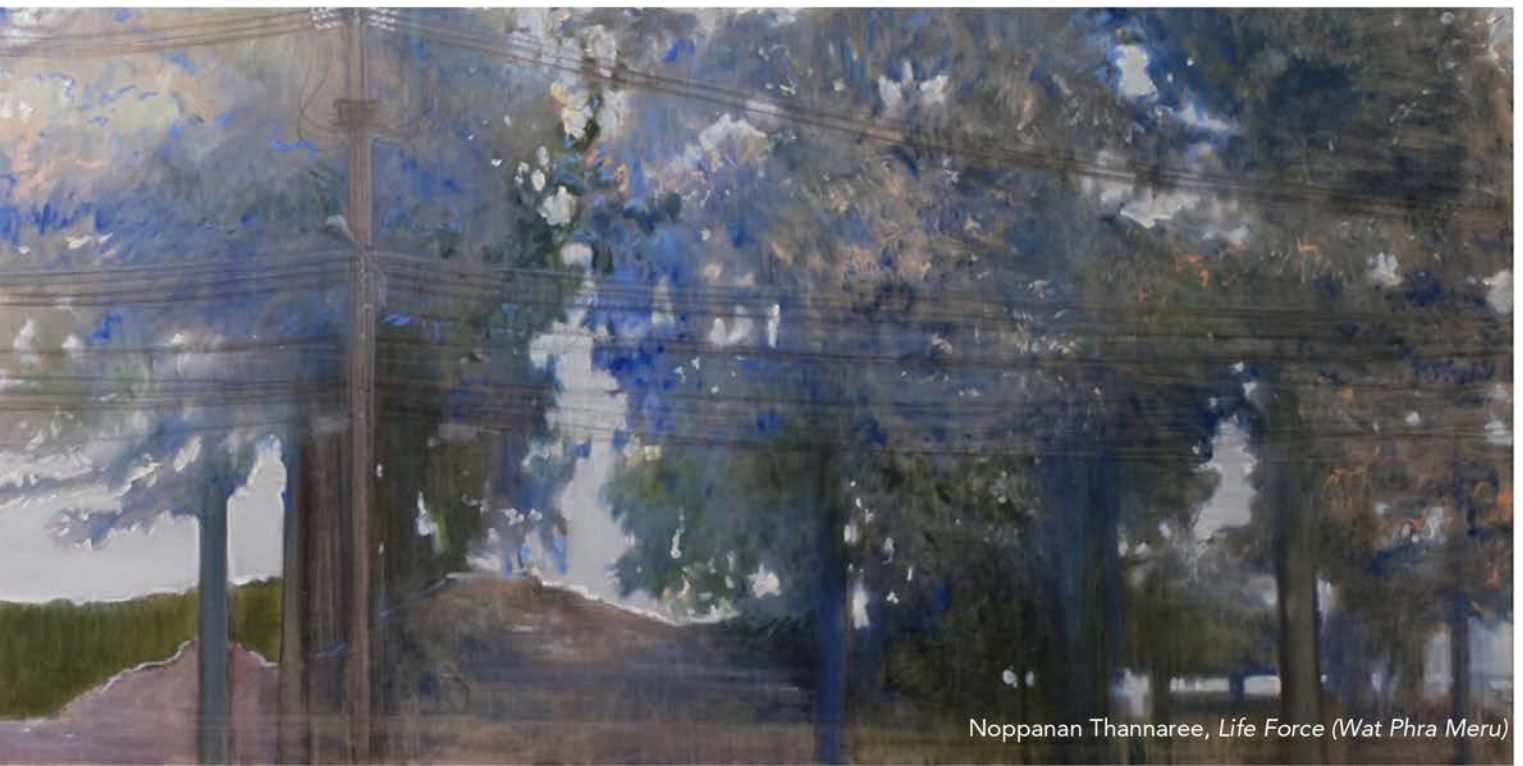
NOPPANAN THANNAREE

Noppanan Thannaree was born in 1988, in Chiang Rai Province. He completed his studies at the undergraduate and master's degree levels in Thai Arts at the Faculty of Fine Arts, Silpakorn University. He currently works as a full-time artist.

After completing his initial education, Thannaree began presenting his Chinese landscape paintings, ink on paper, that had gone through a repeated line-drawing process using a self-made bamboo brush technique. By drawing inspiration from the shapes of trees, leaves, and the basic structure of natural landscapes which are simple and fundamental, Thannaree's artistic philosophy mainly comes from Buddhist and Eastern philosophies. He aims to establish a connection and maintain a balance between individuality and nature, which influences his identity and thoughts.

Thannaree attempts to study and expand the boundaries of his thoughts, making them free from formats and modes of thinking that were influenced not only by religious beliefs but also by focusing on the significance of linking his artistry to international spirituality and consciousness, along with the social context and contemporary culture. He utilizes a variety of diverse artistic techniques as a means of presentation. Currently, Thannaree consistently creates pieces of fine art. He has resided in Nakhon Pathom and his hometown of Chiang Rai since 2013.

Bio courtesy of [La Lanta Fine Art](#)



Noppanan Thannaree, *Life Force (Wat Phra Meru)*

WARAPORN THEERASAK

Waraporn Theerasak is an instructor of Human Resources and Communication at Burapha University International College, Chon Buri, Thailand. She has a Bachelor of Arts in English from King Mongkut's Institute of Technology Ladkrabang, Thailand and a Master of Arts in English as an International Language with a concentration in English Language Instruction, from the Graduate School of Chulalongkorn University, Thailand. She is a specialist in English Language Instruction and Multicultural Communication with interests in marketing and public relations. As part of her work in the International College, Theerasak has traveled to Appalachian State University to meet with her colleagues in the Office of International Programs.



KAWITA VATANAJYANKUR

Waraporn Theerasak has achieved significant recognition since graduating from RMIT University (BA, Fine Art) in 2011. In 2015, she was a finalist in the Jaguar Asia Pacific Tech Art Prize and curated into the prestigious *Thailand Eye* exhibition at Saatchi Gallery in London. Her work was curated into the *Islands in the Stream* exhibition in Venice, alongside the 57th Venice Biennale in 2017. Vatanajyankur was selected to present her works at the Asia Triennale of Performing Arts at Melbourne Arts Centre, as well as the Asian Art Biennial Taiwan in that year. Vatanajyankur joined the first Bangkok Art Biennale in 2018 and exhibited her work as part of the *Absurdity in Paradise* at the Fridericianum Museum in Kassel, Germany. In 2019, Vatanajyankur held her largest museum show titled *Foul Play* at the Albright Knox Art Gallery in New York.

Vatanajyankur participated in the *Collecting Entanglements and Embodied Histories* exhibition at the Maaiam Museum of Contemporary Art in Chiang Mai, Thailand and Hamburger Bahnhof in Berlin, Germany in 2021. In that same year, her work was chosen for the *Balance* exhibition at Hamburger Bahnhof. Vatanajyankur joined the third edition of the Bangkok Art Biennale, *Chaos and Calm* while also displaying her work as part of *Fun Feminism* at Kunst Museum Basel in Basel, Switzerland and *The Uncanny World* at the Museum of Contemporary Art in Busan, Korea. In 2023, Vatanajyankur had a solo booth through Nova Contemporary Gallery at the Encounter section at Art Basel Hong Kong. In 2024, Vatanajyankur presented her works as part of *The Spirits of Maritime Crossing*, an official collateral exhibition of the Venice Biennale and was one of the selected artists at the Asia Pacific Triennale (APT11) in Brisbane, Australia.

Vatanajyankur has exhibited widely across Australia, as well as in Asia, the US and Europe. Her work is held at the National Collection of Thailand and in numerous museum collections including the Queensland Gallery of Modern Art (QAGOMA), the Singapore Art Museum (Singapore), JUT Art Museum (Taiwan), M Woods Museum (China), Dunedin Public Art Gallery (New Zealand), Maaiam Contemporary Art Museum (Thailand), DIB Contemporary Art Museum (Thailand), MOCA Museum of Contemporary Art (Thailand), as well as university and private collections in Australia, New Zealand, Asia, Europe and America. She is currently represented by Nova Contemporary, Bangkok, Thailand.

Bio and image courtesy of [artist's website](#)

Kawita Vatanajyankur, *Air Series* (detail)



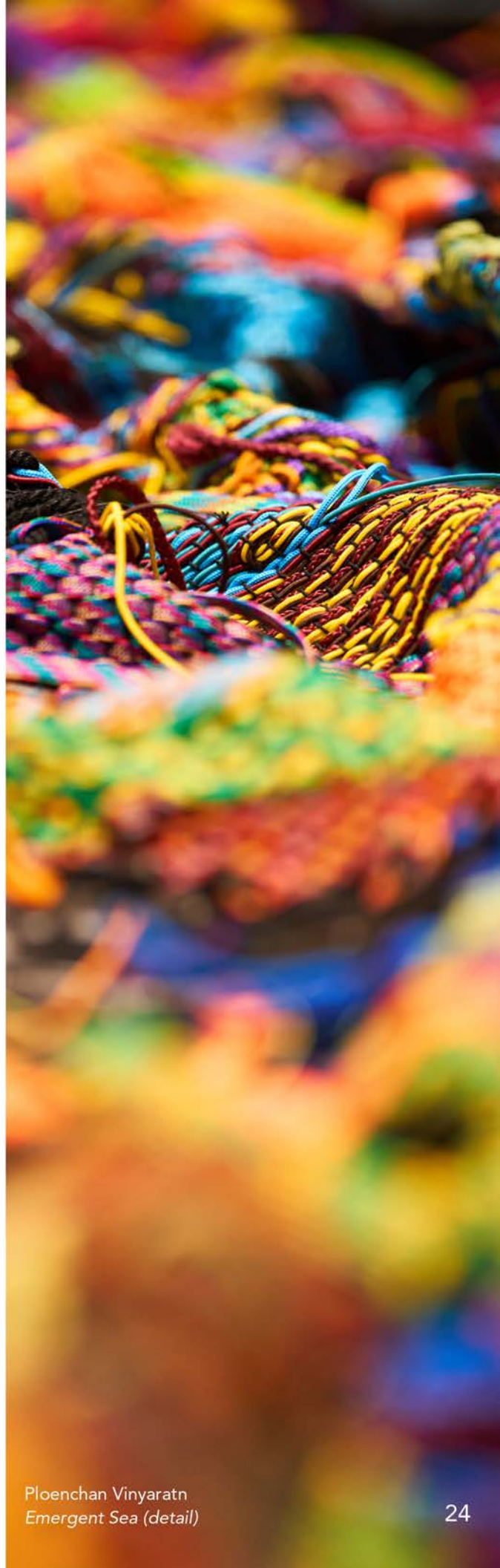
PLOENCHAN VINYARATN

Ploenchan Vinyaratn, known as Mook, is a leading Thai textile artist celebrated for her innovative use of discarded, upcycled, and surplus materials. A graduate of Central Saint Martins in London where she studied Woven Textiles, Mook has developed a unique style that merges sustainability with artistic craftsmanship, resulting in works that are both visually striking and environmentally conscious. Mook's remarkable ability to transform everyday discarded materials into remarkable art pieces underlies her commitment to sustainability, craftsmanship, and artistic innovation, making her a key figure in international contemporary textile art.

Mook's debut solo exhibition at Serindia Gallery, WOMB (2015), introduced her exploration of organic forms and textures through tactile interpretations of sonograms taken during her pregnancy with triplet boys. Her second major exhibition, *The Sea Ghost and Beyond* (2020) at Nova Contemporary, expanded upon themes of climate change and incorporated additional up-cycled materials, including discarded nets and ropes, used stockings and sea waste. Her latest solo exhibition, *Misfit* (2024), an autobiographical collection showcasing and expanding on her signature techniques, was featured at the Museum of Contemporary Art (MOCA).

Mook's distinctive textile art pieces are sought after for private collections and displayed in hotels and public spaces across Thailand and the Asia-Pacific region. Two of her enormous masterpiece artworks, *Woven Symphony* and *Adam's Bridge*, inspired by the Ramakien epic, are on permanent display at the Queen Sirikit National Convention Centre (QSNCC) in Bangkok.

Bio courtesy of [333 Gallery](#).



Ploenchan Vinyaratn
Emergent Sea (detail)

KELSEY MERRECK WAGNER

As an eco-artist (textiles), anthropologist, and activist, Kelsey Merreck Wagner focuses on human-environment relationships, conservation, and plastic consumption/waste infrastructure in her research-based art practice. Since 2017, her art practice focuses solely on these topics, using recycled and found objects collected both locally and globally, and working both independently and collaboratively.

Wagner's ongoing body of work is a series of textile wall hangings made entirely from recycled plastic bags. While her eco-art began in the United States of America, over the past eight years she has extensively lived, traveled, worked, and completed arts-based research about environmental issues across Southeast Asia.

She has exhibited work internationally in Cambodia, Thailand, Canada, Italy, as well as across the United States including Illinois, Texas, New York, North Carolina, and Michigan. She has led curatorial work with and for art, culture, and educational institutions around the world. She values community art making as a liminal space for advocacy and activities and provides eco-art workshops to university and community groups alongside her exhibited work.

Wagner's research and art practice are at the nexus of aesthetics, anthropological inquiry of environmental ruin at human hands, and fervent hope for socio-environmental justice. She is especially interested in using art in science communication to raise awareness, initiate conversation, and spark change towards coexistence among all species on the planet.

Bio courtesy of [Warin Lab Contemporary](#).

Kelsey Merreck Wagner, *pink lemonade*



Nakrob Moonmanas, *The Temple of Time*

The artist Nakrob Moonmanas uses repetition and visual imagery that typically defines Thai visual art and culture. In his collages, he plays with these elements to create playful new stories.

What imagery would you use to tell a story about your life or culture?

Can you find all of the:

monkeys
flowers
clouds
fruit
dancers
shooting stars

ARTTALK

“THREADING COMMUNITIES,” KELSEY MERRECK WAGNER



JULY 3, 2025

5-6PM

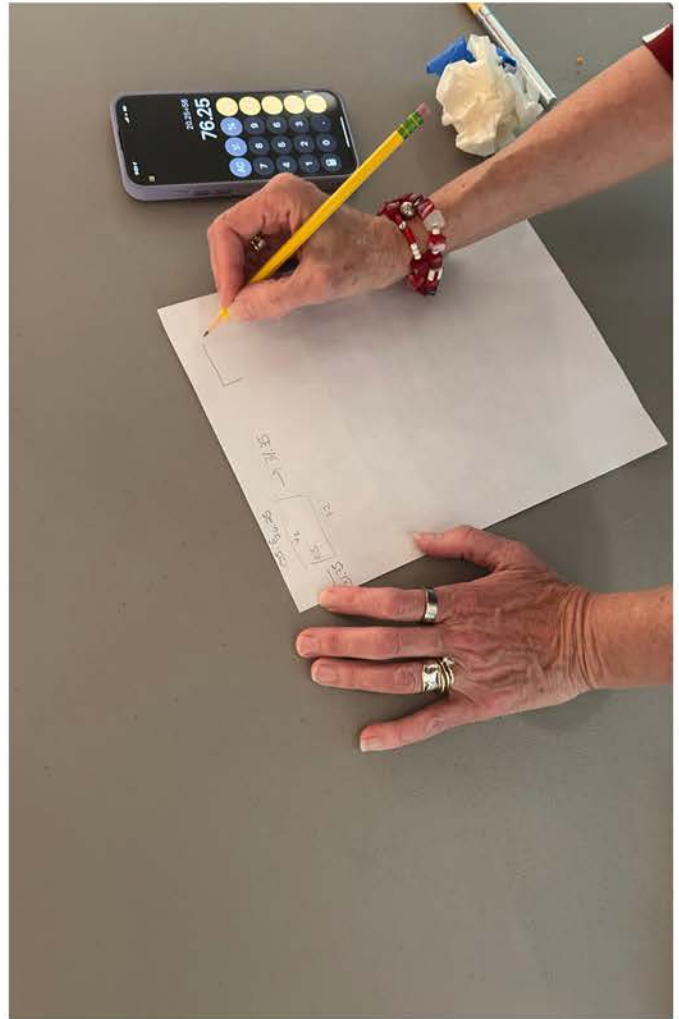
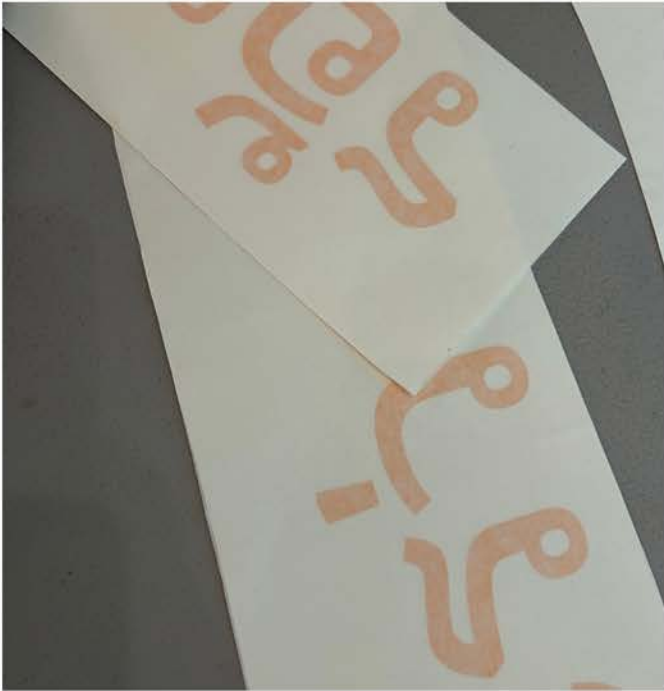
TCVA LECTURE HALL

The “Threading Communities” ARTtalk will introduce Kelsey Merreck Wagner’s artist’s residency at the Jim Thompson Farm in the Pak Thong Chai District, Nakhon Ratchasima Province, Thailand in 2024. Wagner will also discuss a selection of the exhibiting artists in *Threading: Contemporary Art of Thailand*.

BEHIND THE SCENES



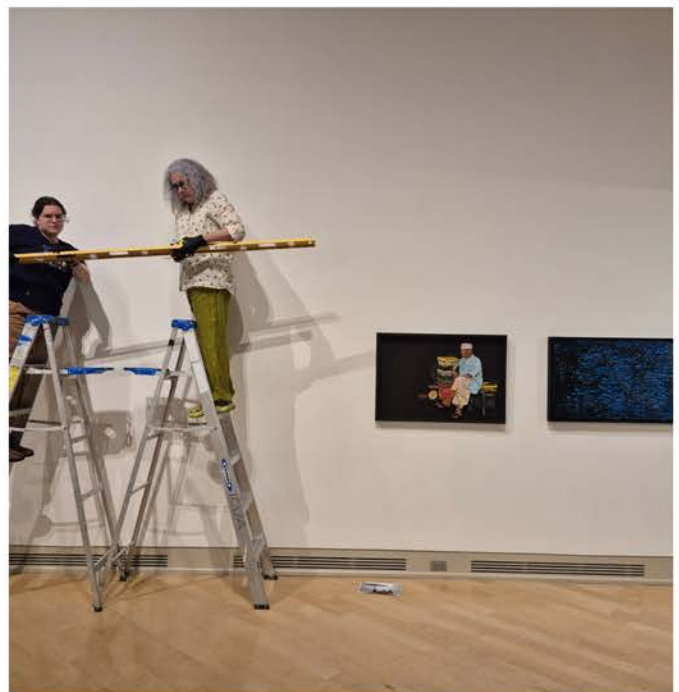
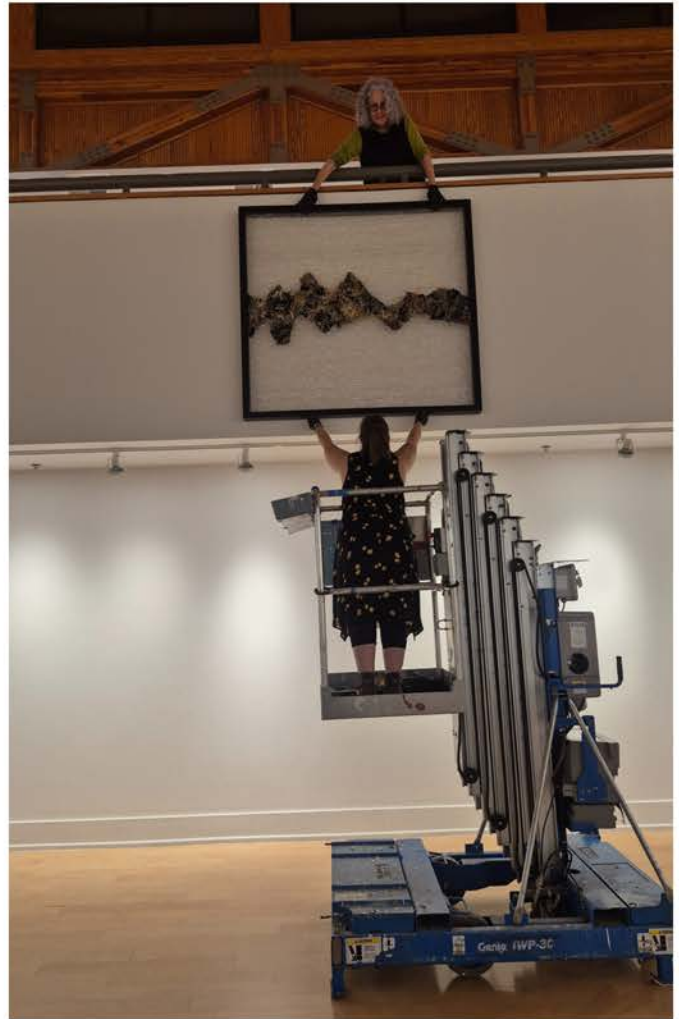
BEHIND THE SCENES



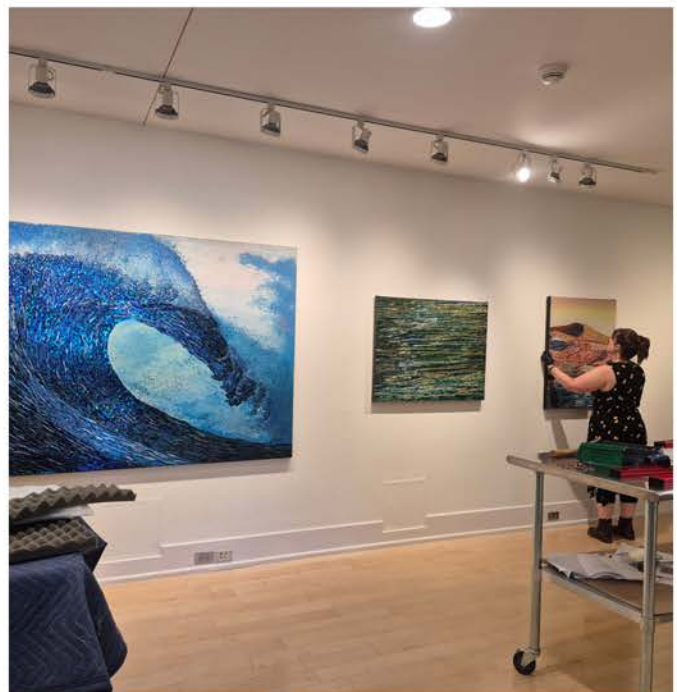
BEHIND THE SCENES



BEHIND THE SCENES



BEHIND THE SCENES



ADDITIONAL RESOURCES

CLICK THE LINKS BELOW TO LEARN MORE

[App State Office of International Programs](#)

[Burapha University International College](#)

[Warin Lab Contemporary](#)

[La Lanta Fine Art](#)

[333 Gallery](#)

[100 Tonson Foundation](#)

[Kawita Vatanajyankur](#)

[Naraphat Sakarthornsap](#)

[Pratchaya Charernsook](#)

[Kelsey Merreck Wagner](#)

[Bangkok Post - Pratchaya Charernsook, "Artist raises awareness of microplastic pollution through art"](#)

[Bangkok Post - Pratchaya Charernsook, "Plastic arts"](#)

[Jim Thompson House](#)

[Jim Thompson Farm, Kelsey Merreck Wagner](#)

[Bangkok Post, Kelsey Merreck Wagner - Jim Thompson Farm](#)



THANK YOU

FROM THE TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts at Appalachian State University engages visitors from the university, community, nation and beyond in creating unique experiences through dynamic and accessible exhibition, education, outreach and collection programs. These programs inspire and support a lifelong engagement with the visual arts and create opportunities for participants to learn more about themselves and the world around them.

Appalachian
STATE UNIVERSITY