

# Udomsak Krisanamis

## *Toi et moi*

March 15 — April 16, 2025



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*Toi et moi* is Udomsak Krisanamis' first solo exhibition in France. After living and exhibiting in the United States and Europe, the artist immersed himself in these cultures before returning to Thailand, where he now lives and works. Since the late 1990s, his aesthetic has been both abstract and infused with popular references, exploring a form of visual and emotional attraction.

Udomsak Krisanamis composes his paintings by layering materials without hierarchy: paper, newspapers, cardboard, plywood, noodles, acrylic, ink... In this exhibition, all these materials are recycled and transformed. They are valued not for their initial purpose or source, but for their shape and color. The works, executed with hypnotic precision, evoke networks or musical scores, highlighting round shapes reminiscent of musical notes, constellations, or ornamental motifs. These forms are mainly found in texts, letters, and numbers. From the beginning of his career, Udomsak Krisanamis has established a connection with languages by crossing out the words he understands. This technique gave rise to segmented drawings, which he later used as backgrounds in his compositions. Through this process, newspaper texts become lines and grids, rejecting linear narration in favor of an intuitive, meditative reading.

A music lover and admirer of figures such as Frank Zappa—famous for his improvisations—Udomsak Krisanamis also creates with spontaneity and emotion. He embraces a romantic sensibility, nurtured by emblematic songs from American rock and pop. Naturally, he produces his works without planning ahead, simply doing what he loves until they make sense to him, restoring the importance of formal beauty. By bringing his personal references and passions into the exhibition, the artist invites us to discover his personality and to share in the joys of his daily life. The titles of his works and exhibitions, as well as the selection of vinyl records present in the space, reference songs and films from popular culture, weaving a bridge between his Thai and Western influences. Through this approach, he reaffirms abstraction as a universal language.

The title *Toi et moi* [You and me] suggests a closeness with the visitor, a direct relationship that unfolds over the time spent in the exhibition. This approach also evokes the game of seduction, the challenge of dialogue, and the pleasure of taking the initiative to step into another's world. The exhibition invites visitors to immerse themselves in a space where the beauty of shapes and objects becomes a gateway to reflection—but above all, to the joy of a shared moment. The entrance is marked by a red carpet, as if each visitor were given an important role in participating in the exhibition. Visitors can play a piano piece, listen to a vinyl record, or refine their putting skills through an installation combining mini-golf, games, music, and painting. More than contemplation, *Toi et moi* is an invitation to interaction and conviviality. Through these simple and accessible gestures, Udomsak Krisanamis offers everyone an interactive experience, where art becomes a pretext for connection. Pre-stamped postcards, sent out by the gallery, are made available to the public so that each visitor can send a message, a thought, or their impressions to loved ones after experiencing the exhibition.

*Thought is the enemy of flow*, a musical quote printed on the exhibition's postcard, encapsulates the state of mind the artist wishes to immerse us in: to live fully, to surrender to spontaneity and the pleasure of the moment. In this way, Udomsak Krisanamis invites us on a journey where we can take the time to appreciate beauty in life's simplest moments.

GALERIE  
CHANTAL CROUSEL

Born in 1966 in Bangkok, Thailand.  
Lives and works in Chiang Mai, Thailand.

Upon his arrival in the United States in the 1990s, Udomsak Krisanamis immersed himself not only in American abstraction but also in learning English by reading newspapers and crossing out the words he understood.

From this method emerged segmented drawings, composed of letters and numbers, which formed a new visual language, reused as backgrounds in his compositions. This practice, which transforms textual fragments into lines and grids, offering frontal paintings, invites the viewer to an intuitive reading.

Through layers of materials without hierarchy, Krisanamis creates his works as visual scores where abstraction rejects linear narration in favor of open forms. By incorporating everyday objects and cultural references, his works subtly address themes such as consumerism, while offering a meditative experience.

Udomsak Krisanamis' work has been shown by numerous international institutions, among them: 100 Tonson Foundation, Bangkok (2023); Bangkok University Gallery, Bangkok (2019); The National Art Center, Tokyo (2017); Mori Art Museum, Tokyo (2017); CMU Art Center, Chiang Mai (2016); Haus der Kunst, Munich (2015); Singapore Art Museum, Singapore (2012); Kunstverein Freiburg, Freiburg (2011); Albright-Knox Art Gallery, Buffalo (2009); Kestner Gesellschaft, Hannover (2008); Kunstmuseum Wolfsburg, Wolfsburg (2003); Kunsthalle Basel, Basel (2003); Wexner Center for the Arts, Columbus (2000) and MoMA, New York (1998).

His works have joined the collections of the following institutions: SFMOMA, San Francisco; Walker Art Center, Minneapolis; Mora Art Foundation, New York; Asprey, London; Fondazione Sandretto Re Rebaudengo, Turin; Fondation Cartier, Paris; Albright-Knox Art Gallery, New York; Pérez Art Museum, Miami; DIB International Contemporary Art Museum, Bangkok.