

Fufu in Paradise press release  
Vijchika Udomsrianan  
at KICHgallery  
Supported by Speedy Grandma  
Curated by Pongsakorn Yananissorn

Vijchika Udomsrianan's first solo exhibition expands on her moving image practice by looking into the vocabulary used in children's media. Inviting color palettes and friendly forms of characters underlie currents of Thailand's political concerns regarding access and spaces, both imaginary and physical.

A visit to a city park in a commercial district unfolds into an investigation into the rights of spaces, the definition of publicity, and the genealogical existence and implications of a garden. Of whose permission is a garden or a sanctioned park erected, on whose grounds are lines demarcated, and on which lives from humans to plants are allowed to exist within them. The term paradise originates from Old Iranian "*paridaiza*", "around" and "wall" come to mean a utopian haven and simultaneously a garden. That is a space of biblical perfection explicitly requires a wall, nothing is natural in a paradise. Chaos is isolated, contained and replicated in the eyes of the creator. What then is lost in the razing and laying of a garden? What is to make way in the creation of a paradise?

The exhibition features a hand drawn and animated tale of desire, needs and the burden of dreams. Following a dog's journey in the afterlife, a paradise of contested creation inhabited by canine companions. Filled with flora and fauna of lore, the dog meets friends, encounters the mythical and seeks to return home, an arc of one's struggle against inherited structures. A mural of the mythical creation of said paradise is accompanied by two woven carpets, a tension of the public and the private, an etching of the logic of a garden, compositions of to unearth the picture perfect landscape.

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Vijchika Udomsrianan (1989) is a visual artist and film director based in Bangkok, Thailand. With her background working in advertising and fashion media industry, she works around her fascination with media culture, the shifting and manipulation of consumed content and the cinematography of the vernacular. Delving into aesthetics of idolization she is fascinated with how one understands is in turn understood by everyday moving images and by extension how we structure our lives and society

according to them. Vijchika holds BA in Fashion Design and Textiles at Chulalongkorn University, and a MPS at School of Visual Arts New York on fashion photography. Her commissioned films have been exhibited at Maiiam Contemporary Art Museum, Great Jones Studio and About Photography.

Pongsakorn Yananissorn (1994) is an artist and independent curator working around instigating and creating different modes of living and working together through employing shared fictions, stringing forgotten pasts to unrealized futures. He curated projects such as Crypto for Cryptids, JWD Artspace, Bangkok (2021) and Talk-Talk Vilion Pavilion, BangkokBiennial, Bangkok, (2021) and PostScripts, Bangkok Biennial, Bangkok (2018) as well as being an assistant curator and educational program director for Ghost 2565: Live Without Dead Time (2022) among others. He co-founded Plaza Projects, Vancouver (2016) as well as starting a new phase of Speedy Grandma Gallery, Bangkok (2020). Currently, he is a member of collectives, Charoen Contemporaries, Bangkok (2018) as well as This Useful Time Machine (2020). He is currently based in Bangkok, Thailand.

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The exhibition will be accompanied with a talk elaborating on the logic of the garden and the origins of the exhibition announced at a later date.