

Saun Santipreecha

*Dandelye—or, Beneath this River's Tempo'd Time We Walk*

SAUN SANTIPREECHA

***Dandelye—or, Beneath this River’s Tempo’d Time We Walk***

Duration: July 1 – July 29, 2023.

Location: Reisig and Taylor Contemporary, Los Angeles

Type: Debut Solo Exhibition

Events: *Woven Histories* [Performance: July 8]; Poetry Reading [Performance: July 22]

Count: {8 mixed-media paintings (including a triptych); 1 sculpture; 1 sound-sculpture; 2 performances.}

Catalogue introduction by objet A.D; preface and statements by Saun Santipreecha.

REISIG AND TAYLOR CONTEMPORARY



"This exhibition brings together the various strands of my practices over the years and is the first body of work which for me best embodies and unifies these various threads, inquiries, and materials I've explored over the many years and numerous creative mediums I've worked in. The title itself, *Dandelye*, first began life as the title of an attempted novel (and later a book of narrative poetry) I worked on for five years which remains unfinished but, like the seeds of a dandelion, has carried on life as an album (released last year) and now has reached full bloom in this body of work which brings together the visual, the aural and the performative. The subtitle *Beneath this River's Tempo'd Time We Walk* began life within that same text, acknowledging the ultimate frame we cannot break out of—Time, or rather our perception of it—which was in many ways where the book had left off, now completed with a sense of forward momentum. To quote a phrase that has stayed with me for many years from one of the writers whose work has influenced me most, Samuel Beckett, from his novel *The Unnamable*: 'You must go on. I can't go on. I'll go on.' And on we walk." -Saun Santipreecha

A myth is made. A myth is broken. Endlessly and without origin. Set adrift along the waters of a mirage, a drunken boat finds the shore by the sight of a child's sandcastle.

....

Between July 1 and July 29, 2023, Reisig and Taylor Contemporary is presenting the debut solo exhibition of Saun Santipreecha (b. 1989 in Bangkok, Thailand): *Dandelye—or, Beneath this River's Tempo'd Time We Walk*. Originally from Thailand, the artist is currently based in Los Angeles. Emerging from an expansive multidisciplinary practice, the exhibited body of work includes mixed-media paintings and sculpture, as well as a sound installation (with a light/visual component), a collaborative performance piece, and a social practice played-out through a shared poetry reading.

Painted, burned, sculpted, threaded, shellacked, played, and composed... the technical process of each work is a virtuosic performance of how a body continues to become beyond any given limits, between any momentary state. Encountering a body as a repeatedly reoriented position where the visual, the sonic, and the performative are always already translating between realities and mythologies, the works collectively demonstrate how multiple channels of personal (childhood) memories, historical narratives, political regulations, and (an-)aesthetic—or propagandistic—regimes are incorporated and synthesized by an individual. Each material carries its own symbolism, every mode molds its own version of the truth. *Molded* by a discipline, assigned by reference to a precursor (another person, another citation), “the truth” of the works arrives cast in displacement. An original copy. Like the mythic image of the self-devouring serpent with which the artist is obsessed, truth chases its own tail. And history is what happens when someone cuts this circle, when someone turns infinite time into something that can be told. It is at this cut of historical interpretation where Santipreecha seems to situate the (often violent) relationship between identity, myth, truth, and reality. Surreptitiously, the exhibition asks: what is the relation between origin-stories, or collective representations of “the truth,” and history's role in the organization of political, social, or territorial power through forms of documentation (what is said to be true)? Further, how do the errant, looping, evolving cycles of a body's metamorphosis break—and rewrite—normalizing codes? Any pathway through the works displays the production of truth as a seam between reality and mythology—between what is (not) true, and how truth is made. But while Santipreecha constantly calls “the truth” into question, he also makes room for what remains true by presenting his works as simultaneous records of private trauma and public spectacle. Seemingly spewing from the core of the



earth at the same time as falling from some far celestial reach, Santipreecha's work takes-place in the ashen form of a secreted, or secreted, catastrophe blistering at the bottom of a smoke-rimmed crater. At the beginning of a pre-history, or at the end of a history on the verge of erasure. Arriving after the massacre has already been cleaned-up, but hemorrhaged stains of faded blood still mark the place where a body once was. Like the light of the stars, the spectacle arrives long after the violent inferno: what is encountered is made serene by a sense of distance from disaster. "I am safe now," and so the search for meaning begins: an interpretation of the whispers and thuds of ghosts.

But this search for meaning incites its own event. With each sound, site, cite, or sight marking a place we have already been without ever having gone there, the collected works perform a simultaneous movement into the past and the future by performing the act(s) of myth-making and myth-breaking in a single gesture: the cannibal cycle of the serpent devouring itself until there's nothing to do but to begin eating all over again. The works starve themselves in order to gorge on their meaning. Crucially, however, this movement is not only directional and orientational, nor only theoretical. This movement is deeply embodied; it is the act of being *moved* as a combination of thought and emotion that occurs as a kind of personal myth-making, a (temporary) place given to meaning in the position or relation of the viewer to an artwork or experience. Left gazing at the stars with an ear to the soil, the exhibition walks a sidereality of skies beneath our feet....

Gazing toward the largest work presented in the exhibition, a triptych titled *Three Elegies*, the archaeological layers of witnessing, uncovering, and interpreting catastrophe peel-off the work's igneous surface. The weaving of material and memory enacts a quest for meaning between the limits of personal experience and the histories of others—and the borders of other places. This quest often occurs through fragmented conversations with modern philosophical, theoretical, musical, and literary works and figures looming on high in the Western canon. However, he approaches the mythological status of such texts/authors with a raw intimacy he finds with the suffering of these icons as lived individuals who exist at the margins despite their eventual epistemic or cultural centrality. Describing this aspect of his process with regard to *Three Elegies*, Santipreecha writes,

*Three Elegies* is a tangential reference to the works of one of my favorite poets, Edith Sitwell and her "Three Rustic Elegies." I've been struck for a long time by those poems and had always wanted to engage in a kind of dialogue with them but always felt unable to directly. This triptych began as a contemplation on some similar themes as the poems as well as the stoicism many women including my mother maintain through harsh and abusive situations. It began too as a

way of contemplating the war in Ukraine and the questioning of borders, hence the use of fragmented dropcloth worked over with various inks and dyes, gessos and shellac with shredded paper and being walked over for days.

This framing of universal events—or events occurring elsewhere but nonetheless shared as a public spectacle—through personal and domestic experience is a constant mode of contextualization and communication across all of the works. But the singularities and specific dialogues between materials and concepts are always unique to each work. With *Three Elegies*, the juxtaposition of different textures and the terrestrial grounding of cement against the ethereality of the other materials used (shellac, paint, paper, ash...) compose a somber and nearly monumental sense of reflective time. Though, despite the large scale of the works, a viewer arrives at these surfaces as worn tomes demanding to be read in private. Publicly visible, marked, and shared—but personally and privately framed, communicated, and transformed.

Characteristic of much of his surface and sculptural works (and figurally resonant with his sonic and filmic works), the materials of *Three Elegies* form a kind of grammar for anyone to inhabit. However, like any language, what sustains this grammar is not the materials in isolation, but their relations to one another and their relations to their own self-difference. Specifically, Santipreecha refers to this doubly split relationality of materials as their “symbolic dualisms”: the tensions, or antagonisms, between different states, phases, or meanings associated with particular materials. With concrete, for example, there is a dualism between its symbolism as the hardened pedestal of civilization and its initially liquid form (and the ultimately burdensome and brittle result). With shellac, there is a tension between the natural beauty it captures and re-enacts, its unique origins as a South East Asian (and particularly Thai) resource, and the colonial extraction economies which now make it a “globally” available material. Writing and speaking these materials together, these tensions are presented without overdetermination—this historical context is not necessary to perceive the tension of the materials themselves: one stiff, one flowing; one grey and bleak, one shimmering and bright. Together, they form a minimal pairing of contrasts or contrapositions that allow a spectator to step into metaphors as material activities. Across all media—music, sound, light, surface—the ephemerality of the work rests in the limbo of the dualism of something recorded or mechanized but endlessly changing and evolving in relation to context and contingency.

The tension between an errant evolution and a mechanized organization is particularly forceful in the sound sculpture presented in the exhibition: *Let the Wind Speak, Let Water Turn to Grains of Sand, Into*

*Gusts of Wind*.... A title that calls for the tides of time to collect along the shores of some unfound place. A voice, a transformation, a sublimation. A message in a bottle drowning on the peak of a mountain. Part sound, part machine, and part sculpture, the work is seamlessly acted-out through a triangulated pairing of the aural and visual. Ventrally equipped with sound exciters at its base, the plinthed copper sculpture warbles in a differentially generated loop of recorded sounds that never sound the same again. The recordings form a memory; their reverberation, pulsation, and transformation form a body.

Staring up from its foreign but all-too-familiar body blinking life through the flicker of its digital gaze, the accompanying monitor cryptically displays the literal logic of the patch through which the sounds are looped. The inner workings of a machine, the external readout (but also the inputs) of the sounds. An aura of the aural. A ghost fizzing inside plastic flesh. Or a text: a phase of the dialogue carried-out between the digital, the sonic, and the visual components of the work. Conceptually, the work is engineered contextually and across various media. But it is also technically innovative within the discipline of sound: for the first time, this sculptural soundwork provides a material example of a conical dipole. This complex threading of the technological, the sonic, and the visual, through the experiential is a constant in his work.

Plucking at these threads: the exhibition's initial title, *Dandelye*, which is also the title of the artist's recent solo album (2022), signals the speculative and spectral processes at the kernel of his metamorphic work. As an English spelling of a Thai translation of an English word ('Dandelion'), "Dandelye" disarticulates the act of transmission that occurs between Santipreecha's alienated homeland and the English language (and new home) he inhabits. Although he was born in Thailand, English is his first-language. While English provides him with the opportunity to ravel himself in the far-reaching formations of an imperial lettered city, it also articulates a rift between the relations that form his personal identity and the originary placement that dictates his nationality. This slippery metamorphosis between languages and positions, between Thai and English, shapes an interstitial mother-tongue through the ventricular irregularity of an asymmetrical vernacular: *being* Thai and *speaking* English. This tension between 'what is' and 'who does' is extended and reiterated in the theatrically enunciated line "Beneath this River's Tempo'd Time We Walk," a last line from a novel never (or not yet) fully realized. Looping beginnings and ends, repeating the indistinction of a singular phrase or image, the title of this incomplete novel is also *Dandelye*. 'Dandelion': plentiful in the United States, but rare in Thailand.... The first line contains a complex process finely composed in a fragile form set adrift; the second line remembers the imperial tendency to map the Vitruvian proportions of the human meter onto the apparent formlessness of what is already. The errant—but channeled—movement of a river versus the arithmetic timekeeping of a tempo. Performing

this rift or cut with the mark of a dash (—), the title suggests a tension between the fragility of natural forms and the anthropomorphic pace imposed on the world by transforming matter into material or structure. Throughout Santipreecha's work, something lost becomes something gained, and some end becomes some new beginning. An infinity evolves from an endless oscillation of translations, transformations, and permutations.

Despite the constant work of locating or indicating his practice in relation to particular works from literature, film, music, sound, and visual art, in a first pass, it seems delirious to place Santipreecha's work directly on a specific timeline—or within a specific movement—of specifically *Thai* art. And despite having received mentorship from two notably achieved Thai artists—visual artist Chalermchai Kositpipat, and pianist/composer Nat Yontarak—his work differs radically in theory, technique, and practice. In practice, Santipreecha's focus on the relational (and extensively collaborative) context of his work, and his preoccupation with the mutual activation of the artwork by its encounter with a body embedded in multiple social dimensions and historical narratives, signal an underlying preoccupation with relational aesthetics and social engagement. Viewed from this angle, it is possible to see his work aligned with the relational practice of Thai artist Rirkrit Tiravanija. But Santipreecha's works suggest revisiting this place of the relational or the social as an ultimately internalized locality. In other words, his work rubs-up against the boundaries of relational aesthetics from the position of the individual, from the perspective of a secluded and surreptitious subject who winds their isolation around the spaces and times of the others that remind us that any separation is also a point of connection. The intersubjective places between bodies, narratives, sounds, and events are thrown back onto the canvas, and then torn back down, in a single gesture moving between distinct senses and disparate media. In any and all cases—aural, visual, and performative—his work appeals to the margins of society as the horizons of an avant-garde.

Beginning at the margins, the borders of a frame, Santipreecha's constant reflection on Thailand show a fixation on how this nation is formed and how it maintains this territorial and social structure. Initially, however, someone may question the need to categorize Santipreecha's based on his given identity. In fact, it seems as if his work begs the spectator to do exactly this: to see the work as its own origin, its own place to be inhabited (or even evacuated). In conversation with the artist, he often mentions the influence of the Italian Arte Povera movement on his work, which is echoed by his base choice of dualized materials that reflect antagonisms between the natural and the industrial (while also showing how these come to be intimately layered and intertwined). Perhaps even more obviously, Santipreecha is also deeply influenced by the deep historical questioning—and complex referentiality—of myth and truth-making monolithically carried out by Anselm Kiefer. But Santipreecha folds this meditation back into itself as his work suggests

that even the process of criticizing or reimagining hegemonic forms of history, identity, and truth will itself become its own act of myth-making. It is here, with this radical self-reflection—in this obsessive cycling between power and its reproduction—where there is still much in common between Santipreecha’s work and other contemporary Thai artists in terms of the critical questioning of facts, fictions, and political fixtures/fixations. Similar to Kritsana Chaikitwattana, Vasan Sitthiket, Rattana Salee, and Chatchawan Amsomkid, Santipreecha’s work examines the dualized positions imbued by authoritative power: fact/fiction, private/public, truth/corruption.

One work—or really, one tangle of works—in which someone might see all of these referential, historical, and political entities clearly entwined with one another is in the musical performance Santipreecha composed for the exhibition. *Woven Histories* is an experimental violin piece performed (in two movements) by Ukrainian violinist Anna Kostyuchek (electronics are performed and engineered by Chen Shen). An extension or mutation of his sound sculpture included in the exhibition, *Let the Wind Speak, Let Water Turn To Grains Of Sand, Into Gusts Of Wind*, this doubled performance is, in its most primal moment, a metamorphic and circular sequencing of time and place. Situated between the social and the material, it is also an examination of how historical narratives come to be articulated, responding to the limits of musical structure through political questions of borders and bodies’ positions in relation to ideological constructions of identity, place, and difference. Though this questioning is ultimately aimed towards the anywhere and anyone of a universal, the particular instance of this work is also intimately linked to current crises, such as Russia’s ongoing war on Ukraine.

Performed in front of the triptych *Three Elegies*, the layering of space and time through cycles of repetition, memory, repression, and interpretation is fractally present between the sonic and visual composition of the piece. The three panels coldly embrace the performer like the entrance of a cave or the cusp of a cliff, revealing a deep terrestrial ground that tries to contain the violin’s ghostly shiver, but only ever amplifies its howls....

Ultimately or initially, Santipreecha works with a body’s position within the frames, systems, and narratives it comes to inhabit (and, eventually, overturn or rewrite). Rhetorically and gesturally, this positionality is (temporarily) located by the form of questioning taken-up by any particular work or body.

Each work asks a personal question that can only be answered by everyone, everywhere, all at once.

Each work asks if we will go on.





*Tic-Tac-Toe*, 2023. Cement, Shredded Paper, Ash, and Gold Leaf, on Found Frame.  
(32 x 24 inches)

"*Tic-Tac-Toe* is one of my explorations playing with found frames and continues my exploration of juxtaposing multiple perspectives within a work; on the one hand it feels like an unfinished concrete ground with a child's game (miswritten) carved within the still wet concrete. On the other, being hung on a wall within a frame, there is a sense of display. This relates as well for me to an exploration of childhood trauma and the excavations and presentations, whether tangible or intangible, one makes with them later in life."



"An earlier piece that followed *Bound, Excavation* (or *The Vagaries of the Exposed*) was an early experiment in the creation and excavation of a palimpsest both as a literal archeological/art object but also in the sense of Thomas De Quincey's use of the palimpsest as a metaphor for memory. Following *Bound* and previously *Anchored*, I played a lot with breaking out of the frame, in these cases with rope being suspended outside the frame—also the suggestion of weaving the spect-actor into the work, or the work's inquiries reaching outwards—but it was the beginning of my exploration of the duality of materials I was working with (a continuing exploration of semiotics and how it permeates our perceptions); rope being both a material that binds and connects but also one that could harm and kill, gold being both a symbol of power and wealth but also the allure of such powers, concrete itself (here used for the first time and was to become a central material for me) begins malleable and then hardens over time which seemed very apt in my preoccupations with questioning of positioning, or coming from the position of questioning—how ideas begin malleable, how we as children begin from a malleable point of view, before being concretized through age and various influences and if one isn't careful to constantly question and reposition one's thoughts—and perhaps even in spite of it— things all too easily harden into ideology and dogma."







*Excavation (or The Vagaries of the Exposed)*, 2023. Oil, Shellac, Gravel, Cheesecloth, Rope, Clay, Coconut Shells, and Ash on Canvas.  
(42 x 78 inches)



"This was my first and only 'Los Angeles' painting and deals with one of my recurring preoccupations and inquiries, that of propaganda, the limits of propaganda and film as a unique and dangerous medium for it. This connected with my recent discovery several years ago about LA's dark history during the war and the numerous fascist and Nazi-sympathizing communities here—seeing images of downtown LA and parks in La Canada with swastika flags was quite shocking. This connected with later on, the incident of Kanye West's antisemitic remarks and the incident on the 405 freeway with antisemites throwing paper flyers. These and the often unquestioned notions of film's unique power to manipulate and be used as propaganda led me to embedding multiple layers within concrete including fragments of still images from Leni Reifenstahl's *Triumph of the Will* and chiseling it out—again here the notion of history's ghosts looking back at us and the need to confront these pasts."



*Façades*, 2023. Oil, Acrylic, Shellac, Cement, Hardware Cloth, Cheesecloth, Gold Leaf, and Printed Photographs on Paper on Wood.  
(42 x 35.5 inches)



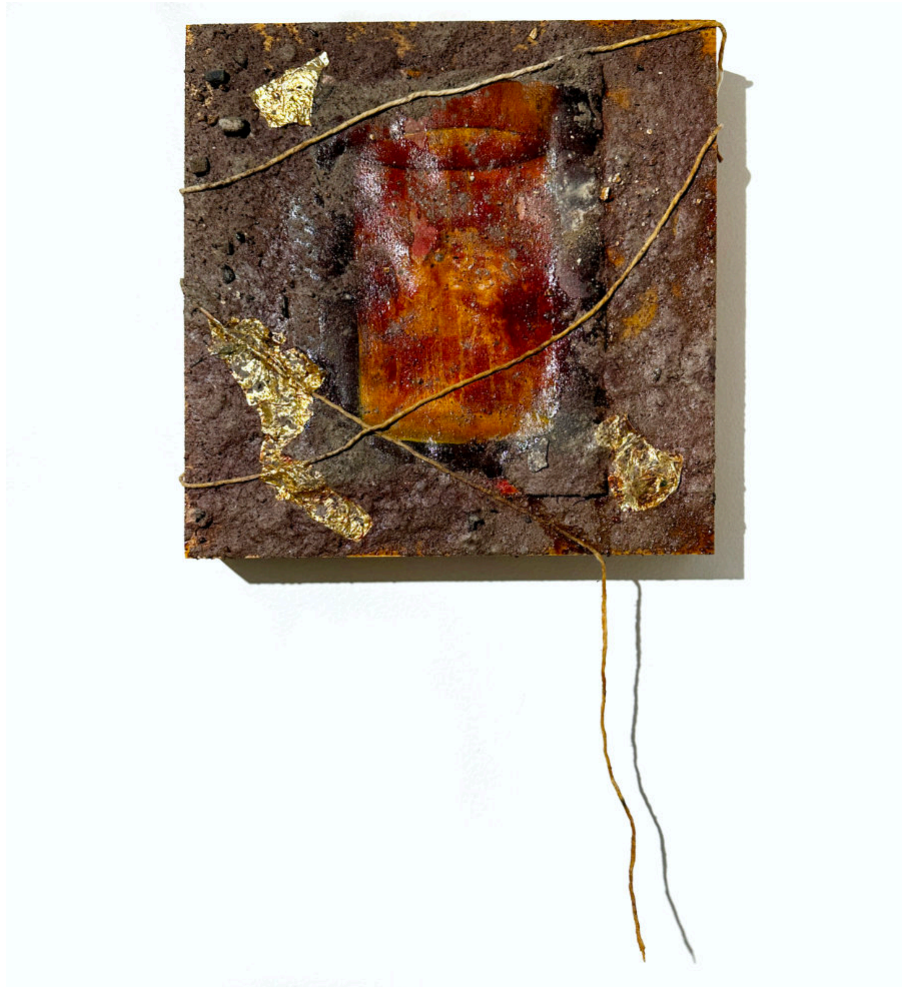






*Ghosts of 76*, 2023, Oil, Tape on Wood Panel, 17.5" X 28.5"

"Among one of my most personal pieces, this painting explores the nature of history's ghosts, the white layers showing through coming from the underpainting painted from a historical photograph, then obscured and obfuscated, yet the ghosts are still there, looking back at us from within. The photograph referenced beneath is from the 1976 student massacre in Thailand, an event which itself has cast a long shadow from my mother's generation into mine."



*Preserved*, 2022. Oil, Shellac, Ash, Gold Leaf, and Oil on Panel.  
(10 x 10 inches)

"*Preserved* is quite an early piece which evolved from the notion of the drowned boy (whose name I still do not know), here floating, embalmed in a beaker painted on a small piece of canvas, further encased in ash, shellac and rope and one of the earliest pieces in this exhibition where I began to utilize these different materials in my work. I also love the juxtaposition in the same piece of ash and wood, a kind of impossible juxtaposition of the stages of transformation."



"*Three Elegies* began as a contemplation on the war in Ukraine and the questioning of the arbitrariness of borders as well as the stoicism many women, including my mother, maintain through harsh and abusive situations. These were explored through a dialogue between two poetic works which are very close to my heart, Anna Akhmatova's *Requiem* and Edith Sitwell's *Three Rustic Elegies*, from which the triptych's title takes its reference. As such the works contain many layers of watercolor, acrylic, oil, ash, cheesecloth and cement, each veiled (and framed) by an/other layer, framed further by pieces of fragmented dropcloth worked over with various inks, dyes, gessos and shredded paper and being walked over for days before being arbitrarily segmented; finally framed by the three panels which make up the work."



*Three Elegies* (Triptych), 2023. Oil, Acrylic, Watercolor, Charcoal, Ash, Cement, Cheesecloth, Drop Cloth, and Shredded Paper on Canvas.  
(96 x 60 inches each)





"*There Once Was A Tree* continues my exploration of mythology and mythmaking, our inescapable human need for sense-making and meaning-making, exploring the process by which we create our own myths, how we distort nature into another form and imbue it with meaning and purpose; how we mold, break, bond and reshape our experiences into a new narrative, a new myth which continues its cycle of framing how we perceive the world. The materials and process reflect this: the gathering of branches from a dead tree, casting it in cement in a glass container, breaking the glass and using the shards within the piece itself, chiseling the concrete and pouring more concrete over—reshaping, remodeling, creating a new form from what was once a tree.

The installation of this piece at Reisig and Taylor Contemporary is exemplary of the incredible dialogue I've been fortunate enough to have had with Emily and Zach the curators and what they've brought out of the pieces. The crate itself that holds the sculpture, and under which rubble of what could have been once a riverbed (which worked perfectly with the in situ water stain in the space) was originally built for transportation and through Emily's suggestion, we all agreed it was better presented within the frame itself, returning to an early exploration of mine of bodies or energies framed, and as Zach puts it, the tension between the thought of the sculpture being held in place or the attempt of it being liberated."



Engineers of External Frame: **Ken Goerres; Carlos Sandoval**

*There Once Was a Tree*, 2023. Cement, Tree Branches, Glass Gold Leaf, and Shellac.  
(Approx. 35 x 11 x 30 inches)



Image Courtesy of the Artist.



"*Framing Devices* utilizes the same materials I used in the fragmented, floating shapes of the triptych *Three Elegies*. In fact, the material framed here is the 'negative space' of what was cut out for the triptych. The piece is a continuation of my exploration of framing, particularly borders being the geopolitical framing of lands shifted—arbitrarily—over time, and yet the imprints of peoples and cultures remain within the earth and across borders regardless of which lines are drawn, which lands divided. The material is Home Depot drop cloth splattered with various inks and dyes, shellac, gesso, as well as shredded paper (an important material for me particularly in its bureaucratic associations) which I then walked over and over for days before arbitrarily cutting the pieces up for the triptych and framing the remaining 'negative space' within a found frame.

To further the theme of the constant movement of borders and framing devices, I love the presentation of this piece outdoors at Reisig and Taylor Contemporary, allowing light and shadow to further frame and hold the piece in perpetual motion."



*Framing Devices*, 2023. Found Frame, Drop Cloth, Shredded Paper, Polyurethane, Wood Stains, Cement Gesso, and Shellac.

(50 x 43.5 x 14 inches)







"This audio-visual installation piece perhaps encapsulates best one of the directions I'm currently exploring and unifies my backgrounds both in visual and in aural artforms. I love working with both a physical material object and the ephemeral (sound and sight as in projection) leading to the questioning of where the art object is, or perhaps what is the Art itself.

Pursuing the question of breaking the frame visually, from a sound and particularly music perspective I realized that the frame is the start and end points of the piece. This sound piece is constructed as a piece that loops in on itself ad infinitum and yet will rarely, if ever, repeat its exact composition as there are twenty-one layers of randomness built in. The sound fragments primarily consist of field recordings that I've gathered or found (mostly of wind and water droplets) which I then morph/distort through electronics into almost ghostly voices (Let the Wind Speak) again returning to the idea of how we name, bend and shape narratives around nature to create a kind of frame or form so that we can better 'understand' and comprehend it. Nestled in the fragments as well are fragments of recordings of Thai and Chinese Bells (and Balls), both part of my own cultural heritage.

The piece also plays with the concept of cyclic time—mythical time as opposed to historical time—the entire piece remaining ever transformative, ever in flux—a paradoxical breaking of archetypal myth-making while still caught within it—ouroboros again. The work also is a continuation of my exploration of strata, layered and excavated, while remaining always transitory and is inspired as well by Italo Calvino's lecture *Cybernetics and Ghosts* as well as Petrarch's works and the essay *Two Modes of Time and Its Relation with Space* by Bili Zhong."

Max/MSP Patch Programmer: **Chen Shen**  
Audio Consultant, Plinth Design: **Ken Goerres**

For video and sound use QR Code:





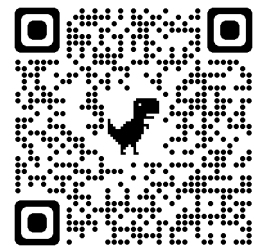
*Let the Wind Speak, Let Water Turn to Grains of Sand, Into Gusts of Wind, 2023.*  
Copper Plate, Acrylic, Vinegar, Salt, Bolts, Aural Exciters, Wood, Speaker Amplifier, with  
Computer running max application of sound installation (including audio files) and separate  
monitor for schematics display.  
(73.5 x 18 x 30.5 inches (including plinth; sculpture: 34 inches tall including bolts, width and  
depth variable))

"*Woven Histories* is a performance piece in two movements for violin and electronics performed by Ukrainian violinist Anna Kostyuchek and Chinese electronic musician Chen Shen, who performed a manipulated version of Anna's first performance earlier in the evening into ghosts and memories, here thrust into the present. The piece is a continuation of my explorations with cyclic time but also the cycles of violence and trauma, in particular that of war, which we repeat time and time again. The piece starts and ends with the same note, elongating into a shadow within, doubled here in this second movement, by the memories and traumas dissipated now into a form indistinguishable from its origin which forms a shroud that frames our experiences and through which we must strive to unravel—and yet we repeat the same cycles, the same written passages, though with renewed strength and resolve.

As part of the conception of the piece, I wrote the 'text' with no bar-lines, no express instructions, allowing the process of rehearsal and discussion with Anna and Chen to craft the piece and also forcing the engagement in Time's present: each note value then holds its own relation to the next without our imposed structures of divided time—an attempt too perhaps to escape from this river's tempo'd time—without the exact correlation of the timing of this phrase to that of the next. The performers then craft, and in this case dance, around each other's Time.

The entire piece (three printed pages, in a way its own triptych) is technically one bar and is written in a vaguely atonal musical language, again returning to the concept of constant questioning of position—here some notes may vaguely suggest a possible key but always shifts and turns, never being grounded or concretized in any certain key, blowing ever in the wind, like seeds of a dandelion—Dandelye (an English translation of a Thai translation of an English name with roots in French and Medieval Latin)."

For video recording of the performance use QR code:





*Woven Histories*, a duet of Present and Past, 2023. Live violin performance with performed pre-recording.  
Violin performed by **Anna Kostyuchek**  
Electronics performed by **Chen Shen**



**Saun Santipreecha** is a multidisciplinary artist from Thailand who works in both visual and sound/music art. His artistic route in both disciplines began simultaneously, studying privately with two Thai Silpathorn Award recipients for Thai contemporary artists, visual artist Chalermchai Kositpipat and classical pianist/composer Nat Yontarak amongst other tutors and mentors. In 2008 he moved to Los Angeles where he pursued a career working in music composition for film and collaborating with artists from multiple disciplines including fashion and video games while also creating solo music/sound projects including the recent *Dandelye*, before returning to visual art in 2022.

His compositional work in film, TV, and fashion has been screened in over thirty film festivals worldwide including the Cannes Film Festival as well as in New York, Paris and LA Fashion Weeks. He has also worked in numerous capacities in the music department for a number of composers including John Debney, Danny Elfman, The Newton Brothers and Abel Korzeniowski.

He is currently based in Los Angeles, CA.



{Biographical information courtesy of the artist.}

REISIG AND TAYLOR CONTEMPORARY