

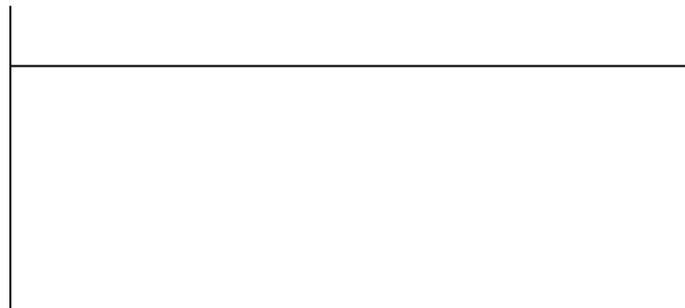


PEOPLE SAY NOTHING IS IMPOSSIBLE,  
BUT BEUYS DOES NOTHING EVERYDAY.

Gallery VER is pleased to announce

People Say Nothing Is Impossible, but Beuys Does Nothing Everyday  
Wantanee Siripattananuntakul  
Proposed by Rirkrit Tiravanija

On the Artist-to-Artist section  
Booth number: S6  
at Frieze London 2023  
11-15 October 2023



I, Rirkrit Tiravanija, nominate Wantanee Siripattananuntakul to be highlighted at Frieze London in October 2023.

I deeply admire Wantanee Siripattananuntakul's work which is represented by Gallery VER in Bangkok, an artist initiative (for profit) run space, which has been founded in 2006.

Growing up in Thailand, Wantanee was exposed to both social and cultural conditions of Thai society, which has greatly impacted her artistic sensibilities and critical approach shaping her political, economic and social messages. From her myth shattering exhibition in 2012, about occupational compensation, to the examination of unfair money flow within Thai economy in 2015, and the 2018 homeownership rights survey, Wantanee, used artistic tropes, gurgitated and gleaned from western models, to address everyday social impacts of Thai societal conditions. Her interest in questioning the issue of opportunity and power, in privileges of access in both economic and social capital in Thai society, has had critical acknowledgment in the Thai cultural dialogue. In her practice, Wantanee utilizes different mediums from video, sound, sculpture, and installation without bias, and with both critical and ironic outlook towards the arc of histories both of the east and west.

In my interest of Wantanee's work at Frieze London, I feel that has not been great critical and exposure of Thai artistic practice in general. And in the presentation of Wantanee's work and practice, I hope for a fresh look towards such a dialogue and discussion. In general there has be a discrepancy of representation, the focus in the west is of Euro cultural centrality, I think there need to be a critical look at such perspectives and a rethink of artistic practices which also exist in the periphery.

I do hope for a more exposure of female Thai artists in the western art world which has been negligent up to this date. This opportunity I am hoping would generate a fresh and necessary opening up of perspectives between Thai and western art world, between the centers and the periphery. The interactive context of the Frieze London could act as a bridge of such openings and discovery for a new audience in London.



FROM BEUYS TO BEUYS  
Anna-Catharina Gebbers

What can we learn from beuys today?

A great deal – as demonstrated by the subtle and minimalist works co-created by Wantanee Siripattananuntakul and her female grey parrot Beuys.

“Jeder Mensch ist ein Künstler” – “Every human is an artist” – Joseph Beuys proclaimed; or, in the more common English translation, not specifically restricted to people: “Everyone is a (contemporary) artist.”<sup>1</sup> Really? It would be very easy to parrot this claim. But that is precisely what, surprisingly, Wantanee’s female grey parrot does not do. Instead, Beuys dissects the sequence of words, rearranging them, stretching them out, reshaping the sentence over and over again – as if she were trying to investigate the meaning of the strung-together syllables and, by varying them, coax her own poetry from them. Beuys does accept the words and sentences that Wantanee offers her for imitation. Yet she also possesses the significant ability to rearrange the words and form her own sentences. Each utterance becomes a creative act, an artistic expression that eludes the boundaries of predefined concepts and fixed interpretations. As Beuys weaves her sentences, she defies human society’s expectations of her.

<sup>1</sup> Everyone is..., 2017.  
HD video with sound.  
4:53 minutes.  
(+1)

She becomes a symbol of variability and possibility, while also proving that creativity is not reserved for humans alone. In this way, she demonstrates the creative power that Joseph Beuys intended with his statement – a creative power which, according to his expanded concept of art, is the essence of a political being capable of expressing its own thoughts and views.

2| Untitled  
(How Does Beuys  
Explains Life to Hares),  
2014. Giclee prints on  
Kozo (thick) natural  
paper. 21 × 29.7 cm.  
(I-8)

This is the starting point of the remarkable partnership between Wantanee and her companion Beuys. Because of her grey plumage, reminiscent of the felt used by Joseph Beuys, Wantanee brought Beuys to her in 2013, three months after she hatched on a parrot farm in Bangkok. When she then began to lovingly carry around in her beak the little rabbit figures she was given as toys and to deposit them in various places,<sup>2</sup> this was the beginning of Wantanee's and Beuys's joint questioning of Joseph Beuys's erweiterten Kunstbegriff, or expanded concept of art.

In this way, by taking Wantanee's perspective on things beyond the limits of human vision, Beuys ended up making a surprising contribution to Wantanee's art practices, which is characterized by social, political, economic, cultural and fundamental questions about the meaning of life. Previously, Wantanee's work had already revolved around social and economic inequalities such as the distribution of land ownership, manipulative political communication and the use of propaganda music. Her views were shaped by her own experiences in the politically extremely divided Thailand, which was periodically unstable and shaken by military coups, and by her studies at Silpakorn University in Bangkok as well as at the University of the Arts Bremen Germany during the economic boom years of Angela Merkel's first term as chancellor. Initially, in her collaboration with Beuys, Wantanee created works that critically challenged Joseph Beuys's definition of an "expanded

concept of art." Yet soon it was increasingly Wantanee who was learning from Beuys, allowing her work to be influenced by an expanded concept of existence that incorporated multiperspectivity and "companion species" (Donna Haraway (2003), Anna Lowenhaupt Tsing (2012)).

In the video piece "Freeze TV"<sup>3</sup>, Wantanee and Beuys raise questions about the influence of the media and authoritarianism. We hear scraps of sentences about coups d'état and international conflicts. Instead of subjecting herself to the elaborately produced television programs that inundate us daily with a wealth of information suggesting hierarchies and truths, Beuys frees herself from their invisible cage. Through creativity, she eludes the temptation of allowing her perception to be guided by prefabricated explanations. Joseph Beuys called for everyone to transform and improve the social community through creativity and participation. Beuys reminds us that the social sculpture, which can be shaped at any time, only ossifies when thinking and creativity cease.

According to Joseph Beuys, thermal energy is the engine for creativity. For the artist, the felt suit he created in 1970 represented an insulator through which this energy could be stored. Beuys's felt suit,<sup>4</sup> on the other hand, serves to catch her excrement. Neither heat nor any other reason could cause her to wear the suit of her own volition, since Beuys is already covered in feathers. Consequently, Beuys is irritated. According to Joseph Beuys, irritation through art induces a change in thinking, a transformation and the accompanying social healing process. Here, it is our irritation at Beuys's discomfort in the felt suit that inspires us to reflect on the impact of our actions on nature and encourages us to engage with our environment with empathy and respect.

3| Freeze TV, 2016.  
HD video with sound.  
10:06 minutes.  
(I-4)

4| Beuys' Felt Suit  
with Neon Hanger,  
2015. Felt and neon  
hanger (neon hanger  
by Noppachai  
Ungkavatanapong).  
23 × 21 × 3 cm.  
(I-2, I-3)

5| And Yet the Earth Is Moved, 2018. Fiberglass. Ca. W27 × H10 × L180 cm. (I-5)

The feather object “And Yet the Earth Is Moved”<sup>5</sup> is another example of how Wantanee and Beuys’s transformative artistic journey no longer derives only from the works of Joseph Beuys but also from intense observation and mutual learning between Wantanee and Beuys. The enlargement, created with the help of a 3D scanner, reveals the complexity and beauty of one of Beuys’s feathers. In this case, it is technology that allows us to expand our perception and perspective of the complexity of nature and the sublimity of a single feather. But this object, too, does more than just encourage us to pay attention to the inherent beauty and complexity of our worlds. The work questions our own perception and the prejudices inscribed in it: What we see is not a feather dropped on the floor by Beuys, but material that looks like plaster yet is actually highly industrialized fiberglass. The color white lends the feather its lightness and a neutrality that opens it to interpretation.

6| Making the Unknown Known, 2023. 3 channels 4K video with sound. 15:20 minutes. (I-6)

Finally, “Making the Unknown Known”<sup>6</sup> shows how Beuys expanded Wantanee’s political work to include a view of other species. Between the video image of Beuys and the video image of a white elephant are scenes showing different sections of the drying out, dying out Mekong River in the border area between Thailand, Laos and Cambodia. In this Northeastern region of Thailand, called Isan, the devastating consequences for human and non-human contexts of interventions in the flow of the waterway and the geopolitically motivated artificial borders are apparent. China’s reservoir projects on the upper Mekong have destroyed the river’s seasonal high and low flow periods. Territorial seizures have always been a source of conflict throughout human history, causing distress to living beings and the environment. But borders have exacerbated these problems, regulating not only human and animal migration but also access to important resources. In addition, there

are still numerous active landmines in Northern and Northeastern Thailand, posing a threat to all living beings. Isan’s own history as a battleground between neighboring peoples, its annexation into the nascent nation of Siam, and above all the many adverse living conditions in the region caused by the infertility of its soil is handled with irony in the local Mor lam song, the sounds of which waft across the film from a distance. Wantanee interweaves these geopolitical impacts on the environment and the wildlife trade: For example, wild birds and wild cats are being hunted and exterminated for profit, and elephants exchanged as gifts between rulers, becoming pawns for political goals. All this leads to an unfair distribution of opportunities and the privatization of nature, transforming the division of public space and bringing new challenges for all concerned. At the 2023-2024 Thailand Biennale<sup>7</sup>, which will be held around Chiang Rai in Northern Thailand, on the border to Myanmar and Laos, Wantanee will continue to explore this theme on yet further levels.

By starting with carefully designed activities that are a dynamic platform for playful interactions on Joseph Beuys’s “expanded concept of art” with Beuys, the parrot, Wantanee expands our understanding of art itself.

The parrot Beuys’s variations of “Everyone is a contemporary artist” point far beyond the reciprocal interpenetration of art and life suggested by Joseph Beuys. The bird’s uttering of this sentence incites us to think about central aspects of communication, meaning, art and society. What are the limits of art? What potential do Joseph Beuys’s theses offer for the possibilities of a future conceived from art in a post-human society? What impact does the complexity of language have on interactions between human and non-human beings? In an extraordinary partnership, Wantanee and her

7| Thailand Biennale, Chiang Rai 2023, The Open World, artistic directors: Rirkrit Tiravanija and Gridthiya Gaweewong, curators: Angkrit Ajchariyasophon and Manuporn Luengaram, Chiang Rai and Chiang Saen’s Golden Triangle area, December 9, 2023 – April 30, 2024.

companion Beuys explore questions like these. And, in their dynamic interplay, they also challenge the notion of human superiority.

Starting from the interconnectedness of the human and post-human worlds, Wantanee questions traditional and alleged notions of ancestry and belonging, of authenticity and legitimacy. With subtle, profound humor, there are flashes of allusions to the sacrileges of the authoritarian country, symbolized by the colors of Thailand's national flag: nation (red), religion (white) and monarchy (blue). Again and again, the apparent reality created by repetition is a theme in Wantanee's work. Like parrots, we learn the words that are recited to us – but it is up to us to rearrange and form our own sentences from them, thereby becoming the creative political beings invoked by Joseph Beuys, capable of expressing our own thoughts and views and of contributing to a consciously shaped and democratic shared future.

Wantanee Siripattananuntakul has mastered the art of the miniature: through minimalist imagery, quietly flowing dramaturgy and sparse commentary, she creates works that address and express the political and social themes relevant to our planet's future, with humor, elegance and Beuysian wisdom.



everyone is contemporary artist

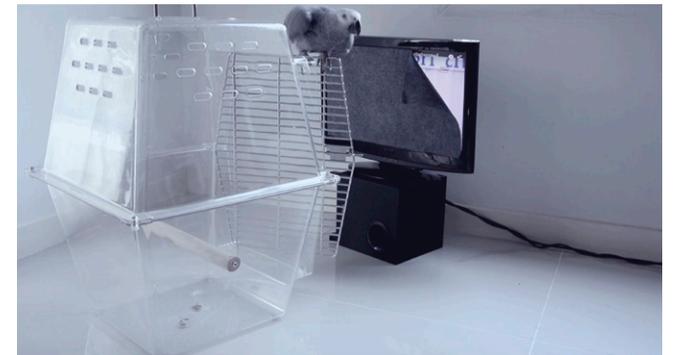
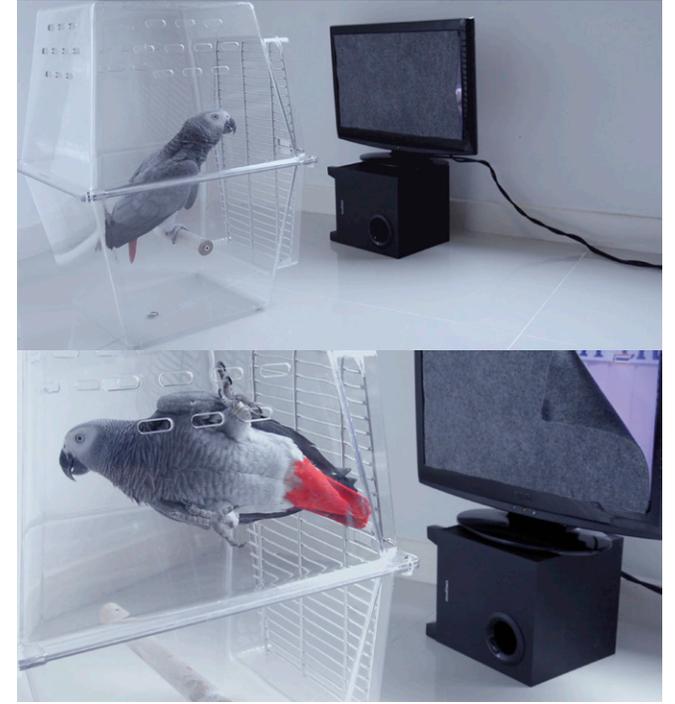


temporal artist





F-2



F-4



F-3



F5



F6



WHAT IS YOU?  
TO WANTANEE AND BEUYS  
Alexandre Melo

HOW CAN WE REALLY COME TO KNOW  
WHAT WE DON'T KNOW?

A three-channel video installation, "Making the Unknown Known" (2023)<sup>6</sup> shows a parrot, a dry river, and a white elephant, on each of its channels, challenging us to do what seems easy at first glance, though almost impossible in truth.

We'd assumed we needed to look and try to understand. To acquire some knowledge, we must always "look" with a specific kind of attention. And to "understand," we have to be curious enough to look for some additional information. Getting there may not be as easy as it sounds, as knowledge can often be contradictory or even incompatible as they pertain to different types of discourse. We'll have to think for ourselves and make choices (moral and political) to establish our point of view. That's how we "know", and what we get from it.

"How many worlds are we?" is the title of an exhibition I curated for JTAC (The Jim Thompson Art Center, Bangkok) during July-October 2023, which included the video mentioned above.

When each of us looks at the world around us, no one sees the same world. We know we don't all have the same point of view or opinion, but in today's political landscapes, it seems

like different people in different countries and regions not only have different points of view, but don't even see the same things. We deal with fake news, alternative facts, civil wars, terrorist invasions, deliriums, delusions, and tragedies that "we" – "who" are "we"? – don't understand; these grow out of circumstances where the belligerents don't acknowledge each other, look at the world through the same lenses, or share the same outlook, at least while the other has not been eliminated.

People don't even agree on seeing the climate catastrophe and the risk of destruction for human life on earth. When some say the world is at risk, not even the meaning of the word 'world' is universally shared. That's the ecological tragedy on the central projection of 'MUN', where we see a parched piece of land.

The Mekong River is being destroyed by the dam constructions that some hail as progress and development, but are actually harming the livelihood of communities and basic ecological balance.

Ecology is part of a broader issue concerning the relations between humans and nature. What is nature, after all? Who inhabits it? and what are we, as humans, supposed to do about it?

Some human communities, such as the first original peoples, never asked those questions because they assumed an eternal cohesive coexistence between what would later be called "humans" and "nature." Humans were nature, and still are, though most of us don't acknowledge it. To think about "nature" encompasses the relationship between humans and other animals. And on that subject, Wantanee is the most relevant contemporary artist that I know of.

There is a time in any person's life when an unwelcome event drives one into contemplating the passing of time. A dozen years ago, while exiting from a zoo, Wantanee heard a parrot's voice calling: "Hello."

Months later, she met a female African grey parrot with whom she would share her life and work since August 29, 2013. Wantanee gave the parrot the name "Beuys": she is very sensitive and fragile; her life span is 50 to 80 years, and one day in the life of a parrot is almost equal to one day in the life of a human.

For years, Wantanee has been collecting every feather that fell from Beuys' body. The sculpture represents one of these feathers: "And Yet the Earth Is Moved." (2018)<sup>5</sup> The passing of time. "Freeze TV" (2016)<sup>4</sup> is authored by "Wantanee and Beuys," as we read in the opening credit. This collaborative work arose from an impossibility. Is it possible to truly comprehend what a non-human being, sees, feels, and thinks?

We may ask if we can ever be sure about what any other human being (or even among humans ourselves, because each one of us is an individual) really sees, feels, or thinks, even if we communicate in the same language. All comedy and drama, war and violence, comes out of this ignorance. What is love, other than affection that is merely called love, if you never really know what any other being feels?

Love is loving, and most of life's best moments may come from a belief in love. That is, if we understand loving (you may prefer another word) as engaging with living beings to whom we dedicate the best of our attention and time.

We cannot see what Beuys sees, and we can not share her point of view, but we can follow her gaze and try to imagine what she sees, thus engaging in a learning relationship where Wantanee's point of view engages with Beuys', playfully and seriously creating cooperative artworks which also engage us and challenge our conventional points of view. Look at her; Are you looking at me?

The phenomenon where we don't all see the same world, even among members of the same country (even the country itself is seen differently) is turned into some kind of allegory in "Freeze TV". Beuys is seen within a transparent cage facing a television, with the screen covered with felt which eventually starts falling, revealing in the corner of the screen an audience of men, some in uniform, sitting in what seems like a political event. Beuys gets growingly disturbed, opens the cage from the inside, and flies away. What is it that she doesn't want to see? Is this a gesture of rebellion against one who is not willing to see what everyone can see on this side of the screen? Similar issues are dealt with in "The Web of Time" (2022)<sup>17</sup>, as Beuys looks at street violence and riot suppression scenes.

The choice by Wantanee to name her parrot Beuys makes it difficult to avoid invoking Joseph Beuys (1921-1986). It's common knowledge that Joseph Beuys largely contributed to the enlargement of contemporary art practices, particularly in terms of performance, activism, and ecology as he explored unexpected materials (such as felt and fat) with outstanding inventiveness.

I believe that Wantanee's work is much more than an original groundbreaking development of Joseph Beuys performances involving animals - namely "I like America and America likes me" (1974), involving a coyote -

which is somehow re-enacted in Wantanee's video "Beuys and a Coyote: the Silent Relationship" (2019).<sup>14</sup>

Her work implies a deconstruction and reversal of Joseph Beuys's attitude as he used animals as symbols or props in the context of enhancing his own presence, to deliver his own statements.

Wantanee's attitude is the exact opposite. She lives and works with Beuys, treating their shared experiences as a learning process through which she – and we – may eventually approach an understanding of how Beuys sees the world. To keep living (or loving) is a learning process that never ends, and where nothing can be taken for granted.

When Beuys says, "Everyone is a contemporary artist" in the video "Everyone is..." (2017)<sup>1</sup> We may not know what she means, but we know she says the phrase in her own way, and it definitely cannot be regarded equally to a statement by a human. The play between Joseph Beuys and Beuys is developed in the video "I was Beuys / I am Beuys" (2021).<sup>15</sup>

Beuys' wildfulness is apparent in the videos "Ja, Ja, Ja, Ja, Ne, Ne, Ne, Ne" (2016)<sup>16</sup> and "Sometimes It's Better to React with No Reaction" (2018)<sup>11</sup>, where Beuys apparently decides to do nothing. At the risk of sounding paradoxical, I would say the way Wantanee looks at Beuys made me think about Andy Warhol's camera and the way he respected the presence of those he looked at, re-creating in the process a new notion of a 'superstar' as opposed to the traditional notion of produced by the Hollywood studio system. Beuys is a real superstar.

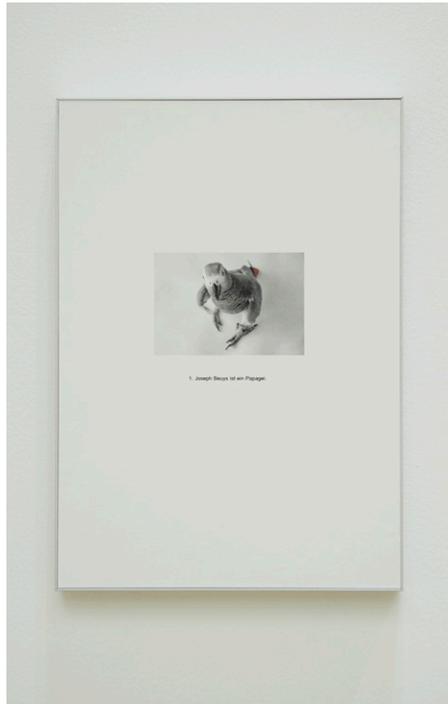
In some myths (as described by Claude Lévi-Strauss in "Histoire de Lynx," 1991), the coyote is associated with the relationship between Sun and Moon, heat and cold, with the coyote being the master of cold. The use of felt by Joseph Beuys can be related to a sense of protection. In Wantanee's work, felt is used in "Beuys Felt Suit with a Neon Hanger" (2015)<sup>2, 3</sup>, where a suit intended to stave off the cold makes Beuys uncomfortable. Heat and protection are at stake in the installation: "People Say Nothing Is Impossible, but Beuys Does Nothing Everyday" (2018).<sup>10</sup>

The relations between human being and non-human animals are also invoked through images of white elephants. Elephants are common victims of predatory practices, and they were also used as gifts in the context of political and diplomatic relations. What is less known is that these "gifts" suffer terrible nervous stress and end up dying out of loneliness and depression. Just some more victims of geo-strategic political power struggles.

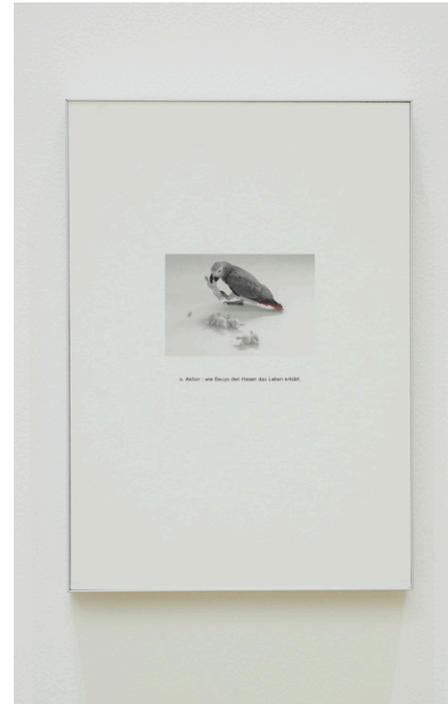
It's worth noting that in the movie "Chang" (the word meaning elephant in Thai) - the first film ever shot in 1925 in what was then "Northern Siam" and is today Laos - elephants play a major role in a docu-fiction narrative about the possibility of a peaceful relationship between humans and non-humans living in the mighty "Jungle". In "His Tune is Heard on the Distant Hill" (2019)<sup>13</sup> and in "The Wall of Silence" (2019)<sup>13</sup>, This project is a collaboration between Wantanee and Qenji Yoshida; they used imitations of the sounds of elephants communicating in the herd. In "The Web of Time," one of her most dense and illuminating works, Wantanee questions traditional notions of identity - personal, family, and national identities.

The artist emphasizes our common origin, evolving from apes, and the multicultural experience of traveling across the world that makes up real history, as opposed to politically motivated inventions of incompatible geographical or cultural identities.

HOW DO YOU LOOK? WHO ARE THEM?  
HOW MANY ARE ME?



I-7



I-8



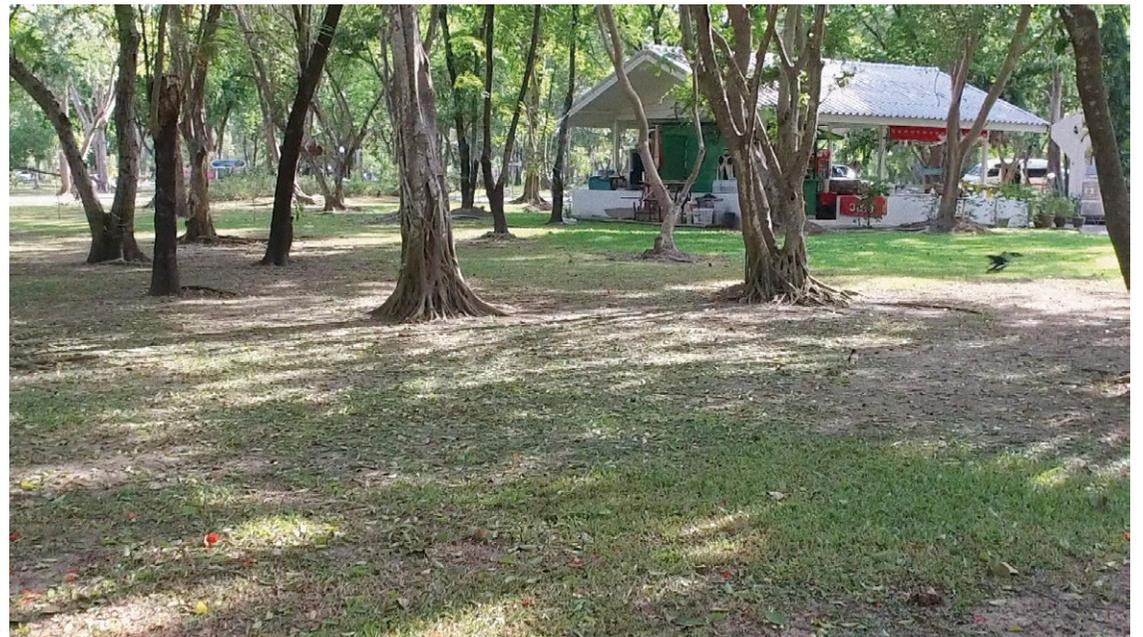
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F-10



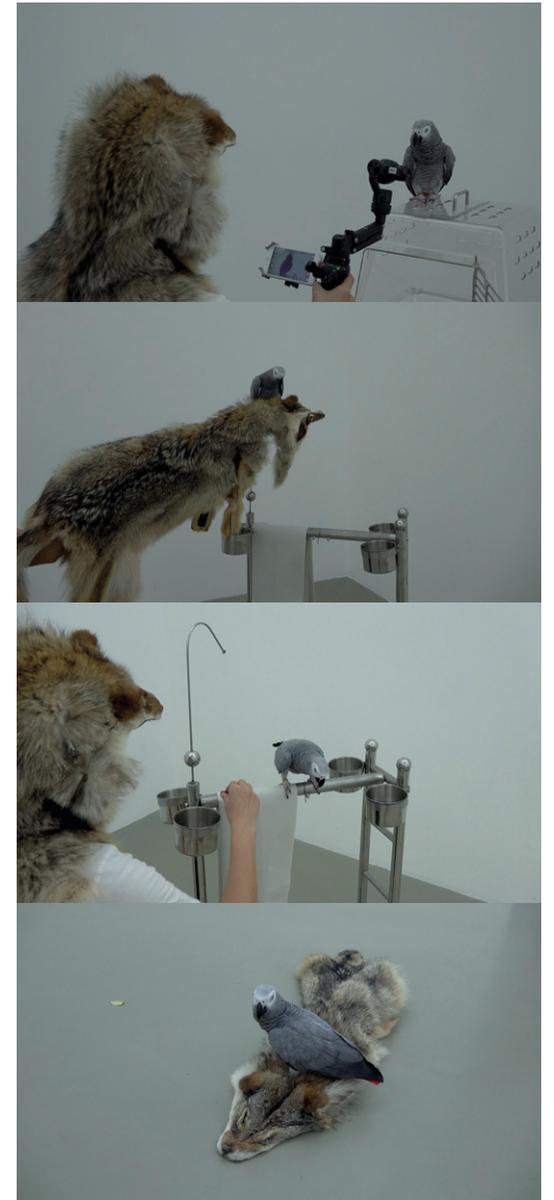
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F-12



F-13



F-14





F-16



ป้าก็คงเหมือนชาวจีนพลัดถิ่นคนอื่นๆ ที่เชื่อเรื่องแผ่นดินถิ่นกำเนิด  
My dad was probably no different from other Chinese immigrants in holding on to his family roots,

สำหรับฉัน ฉันเองก็ไม่แน่ใจหรอกนะว่า พวกเรามาจากแอฟริกา หรือมาจากไหนกัน  
Personally, I don't know whether we came from Africa or from elsewhere,

F-17



The world that is visible to humans.

## LIST OF WORKS

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┆1

Everyone is..., 2017.  
HD video with sound.  
4:53 minutes.

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┆2, ┆3

Beuys' Felt Suit with  
Neon Hanger, 2015.  
Felt and neon hanger  
(neon hanger by Noppachai  
Ungkavatanapong).  
23 × 21 × 3 cm.

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┆4

Freeze TV, 2016.  
HD video with sound.  
10:06 minutes.

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┆5

And Yet the Earth Is Moved,  
2018. Fiberglass.  
Ca. W27 × H10 × L180 cm.  
©Installation view at  
the exhibition "In the Kingdom,  
140th Anniversary of  
B.Grimm", Photo by  
Tanatchai Bandasak

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┆6

Making the Unknown Known,  
2023. 3 channels 4K video with  
sound. 15:20 minutes.

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┆7

Untitled (Joseph Beuys  
Is a Parrot).

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┆8

Untitled (How Does  
Beuys Explains Life to Hares).

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┆9

Untitled (Art Is When You Eat  
Anyway).

Beuys 101 (The Series), 2014.  
Giclee prints on Kozo (thick)  
natural paper. 21 × 29.7 cm.

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┆10

People Say Nothing Is  
Impossible, but Beuys  
Does Nothing Everyday, 2018.  
Ceramic and Cable Ceramic  
Ca. W7.3 × L7.3 × H13 cm.  
And a cable Ca. 1000 cm.  
©Installation view at  
the exhibition "Encrypted/  
Decrypted", Photo by  
Tanatchai Bandasak

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┆11

Sometimes It's Better to  
React with No Reaction, 2018.  
HD video with no sound.  
8:00 minutes.

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┆12

Nothing to See Here,  
Move Along Folks!, 2018.  
HD video with sound.  
9:09:09 minutes.

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┆13

His Tune Is Heard  
on the Distant Hill, 2019.  
Sound. 40:20 minutes.

The Wall of Silence, 2019.  
Video installation, size variable.  
25:55 minutes.  
©Installation view at  
the exhibition "In the Era  
of Asia's Post-LCC",  
Photo by Genji Yoshida

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┆14

Beuys and a Coyote: The Silent  
Relationship, 2019. 4K video  
with sound. 20:07 minutes.

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┆15

I was Beuys / I am Beuys, 2021.  
4K video with sound.  
13:50 minutes.

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┆16

JA, JA, JA, JA, NE, NE, NE, NE,  
2016. HD video with sound.  
32 minutes.

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┆17

The Web of Time, 2022.  
2 channels 4K video  
with 5.1 surround sound.  
27:18 minutes.

## ABOUT ARTIST



Born in 1974 in Bangkok, Thailand, Wantanee Siripattananuntakul lives and works in Bangkok. She earned her bachelor's degree in Fine Art from the Faculty of Painting, Sculpture and Graphic Arts at Thailand's prestigious Silpakorn University in 1998. She then moved to Germany to study under Prof Jean-François Guiton at Hochschule für Künste Bremen (University of the Arts Bremen) and received a Meisterschüler in 2007. Siripattananuntakul's oeuvre is grounded in social, political, economic, and socio-ecological issues. As a multidisciplinary artist, Siripattananuntakul works with a variety of mediums ranging from video, sound, sculpture and installation addressing issues of social and economic inequality and ideological state apparatus. They are executed to investigate what is at stake in our society.

Siripattananuntakul represented Thailand at the Thai Pavilion at the 53rd Venice Biennale, Italy in 2009. She has also exhibited at Galeri Nasional, Jakarta, Indonesia; Museo MACRO, Santiago, Argentina; the National Museum of Modern and Contemporary Art (MMCA), Seoul, Korea; MALLAM Contemporary Art Museum, Chiang Mai, Thailand; UP Vargas Museum, Manila, Philippines, National Gallery Singapore, and Kyoto Art Center, Kyoto, Japan. Besides being shown at the Frieze London, her works are currently exhibited at Tokyo Biennale 2023, the 7th Anyang Public Art Project in South Korea and the Jim Thompson Art Centre in Bangkok. Her works are collected by both governmental and private institutions in Thailand including the Culture Ministry and MALLAM Contemporary Art Museum and DC Collection, both in Chiang Mai.

For more information



## ABOUT GALLERY

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Gallery VER was established in 2006 as an artist-led initiative, with the intention to bring forth a collective stream of ideas and dynamism in how contemporary art and culture are defined and viewed. Through exhibitions, projects, one-off activities, events, and institutional exchanges, it seeks to initiate strands of programming under the best possible processes. The gallery space provides and supports a discursive platform that invests in both artists and curators to realize innovative exhibits and projects relevant to artistic and conceptual practices.

The initiative aims to forge close ties with artists through professional representation, as well as mutual relationships between the artists and institutions it represents. Gallery VER strives to market and promote the works and practices of its artists on the basis of various agendas and disciplines interconnected in their work. More significantly, the gallery has a continuing commitment as an active agent to complement the formations of conceptualism in contemporary art as a legitimate and vital art form. Whether it's singling out new relationships between art and the public, or developing strategies based on contemporary art production and dissemination, there is a willingness to explore uncharted territories when selecting artists, themes, and frameworks for its works.

People Say Nothing Is Impossible, but Beuys Does Nothing Everyday  
by Wantanee Siripattananuntakul

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