

Alisa Chunchue

Wound



“I write in signs that are more a gesture than voice. All this is what I got used to painting, delving into the intimate nature of things. But now the time to stop painting has come in order to remake myself, I remake myself in these lines. I have a voice. As I throw myself into the line of my drawing, this is an exercise in life without planning. The world has no visible order and all I have is the order of my breath.”

– Clarice Lispector, *Água Viva*
(published 1973, translated 2012)

Alisa Chunchue's Wound

Text by Pojai Akratanakul

Alisa Chunchue's work may appear orderly and not personal at first glance. Yet it captures the most natural condition of being human: how aliveness is unavoidably measured and caged by time.

Wound is a series of methodical meditative drawings that are a record of the artist's time spent on the piece. Starting from 2020, the ongoing series emerged from the artist's search for a way to cope with grief. However, she does not intend to portray the grief, nor express her emotions. Rather, the art is her found method of distraction, and later became a testament of her survival.

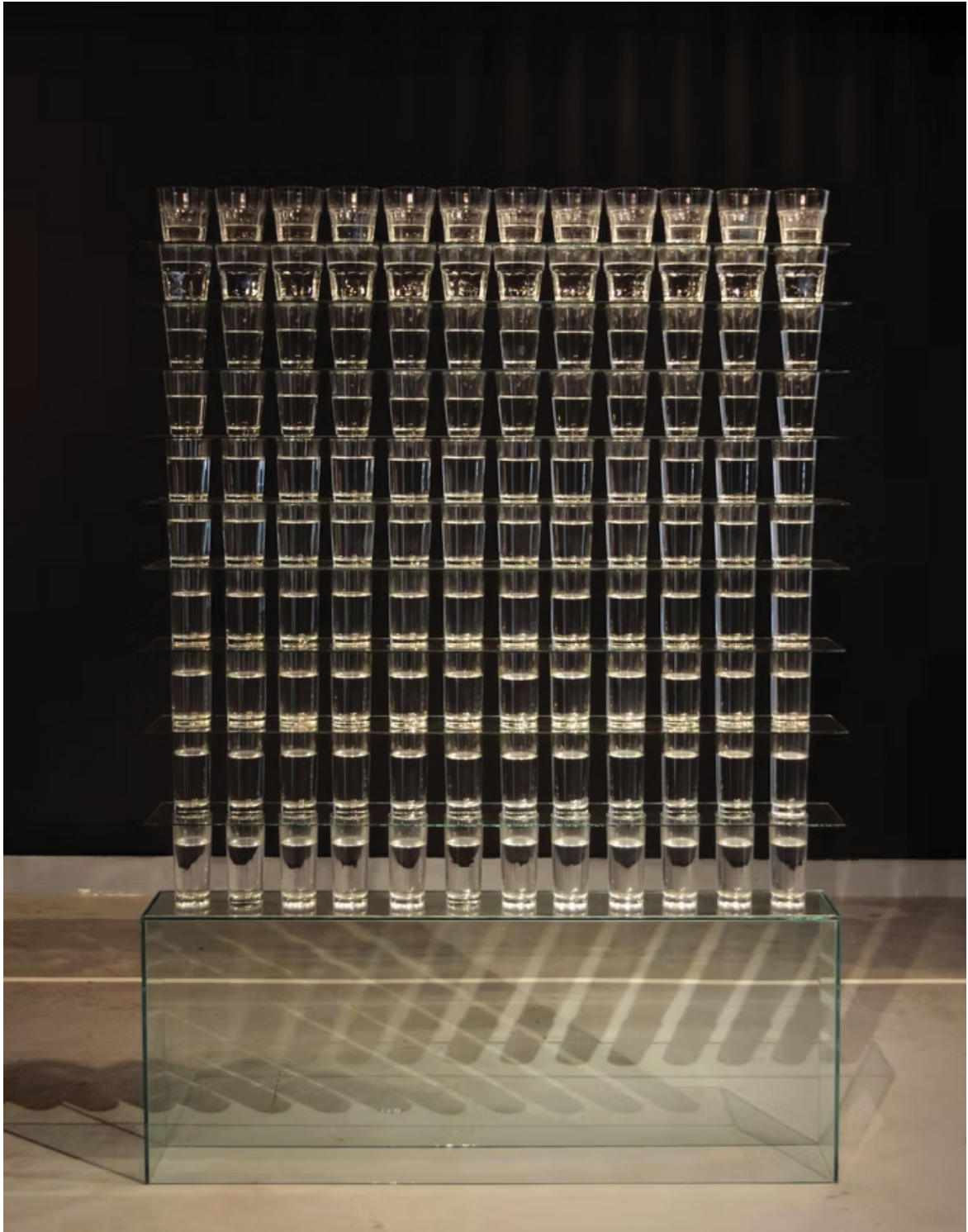
With her earlier background working in sculpture and performance, it comes naturally for the artist to first think of the body as a starting point. Bodies to her are not exactly medium, but more like materials to weld or mend, made of hard and soft textures, fluids, fats, tissues and bones. Her previous work *Bodyweight* (2017), an installation of 120 glasses filled with water that weighs exactly the same as the artist, was her portrait. In *Overdose* (2017) the artist staged a performance-activated installation where dulled bodies lie frozen in a blue-hued sterile room, which reflected a different perception of time when in hospital.

But the series *Wound* is a departure from the corporeal in a way that they are not flattened representations of bodies. The artist treats each piece as a process, and the finished product is a record of a meditation.

Alisa began from her interest in the conflicting nature of wounds. On breathing bodies, wounds have the ability to heal themselves. Open wounds close. The pain subsides. The scars fade. And what remains are only memories of the pain that one may remember where and how it happened. But on the dead, wounds last forever, and no wounds are remembered.

Fascinated in how wounds heal, the artist researched further on various surgical suture techniques. She traces the stitching steps using a pencil and creates endless loops of patterns – tender, swiveling, unwavering – until they fill the whole space. These light lines are steady, and their creations call for concentration and endurance.

Imagine each flick from the tip of the pencil scratches away tiniest particles of the paper, damaging it the same way stitches scrape our skin. The artist found that in order to perfect her work, she must not stop drawing the lines and strictly use the same weight and flow.



Alisa Chunchue, *Bodyweight* (2017)

Erasing a mistake is also impossible. Her obsession with perfectly closing the wounds to a point is straining, but the continual process of endlessly 'doing'—not just for the sake of 'finishing'—is also soothing, and in doing so a meditative gesture.

Invoking a sense of fragility, *Invisible Suture* (2022-24) and *Stitching* (2024), a series of glass sculptures suggest the same contemplation like the meditative drawings, only it floats in the air sharing the space with our bodies—glistening strong skeletons, organic flowing gentle curves, transparent and vulnerable. The artist is attracted to working with glass because of its breakability. How it requires handling with care, and the same precision as working with the body, its making cannot be reversed.

All of these light lines invisible from afar invite the viewers to come closer and inspect. Be intimate with the work. Its sensorial abstract shapes and tones slowly fill one's plane. Ultimately, it is not only in the artist's concentration during the making, but also the viewer's exercise of looking, of being absorbed, too, that elicits stillness and meditation.

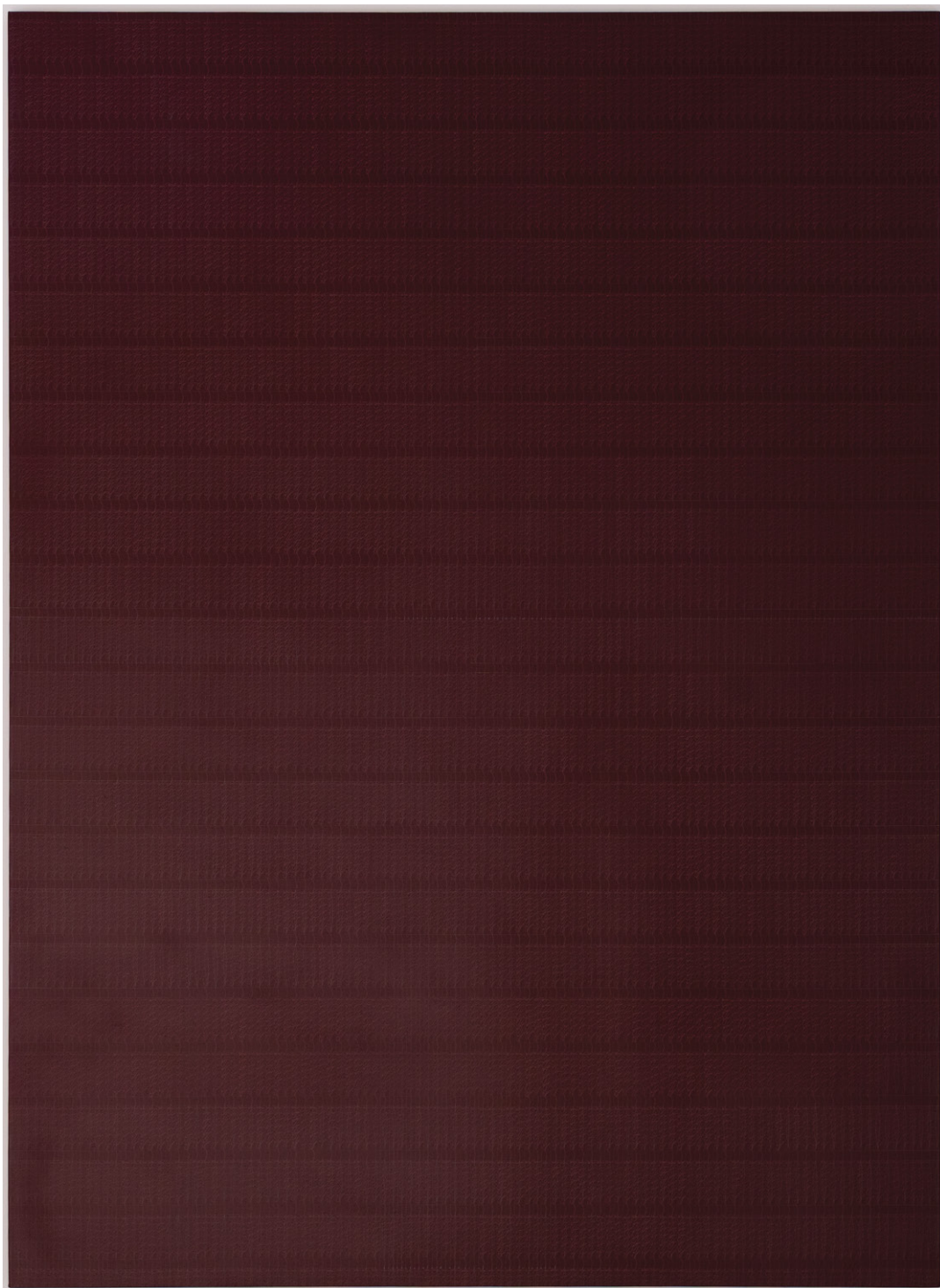
Wound is an artistic gesture. It is quiet and bare. To the artist, the series is a testament to how she has survived difficult moments. The lines are incisions of her existence, every breath held and released, grounding one to a present time.

About Pojai Akratanakul

Pojai Akratanakul is a curator based in Bangkok, Thailand, and appointed curator for Bangkok Art Biennale 2024: *Nurture Gaia*. She was the Assistant Curator for the 2020 and 2022 editions. Prior to joining Bangkok Art Biennale, Akratanakul had experience working in exhibitions, public programs, and publications, in Bangkok and New York, including at Bangkok Art and Culture Centre, Bangkok University Gallery, and Independent Curators International (ICI), as well as managing the Petch Osathanugrah Collection and his private museum project. Akratanakul holds an MA in Visual Arts Administration in Curatorial Concentration and Non-profit Management from New York University, with internships at the Solomon R. Guggenheim Museum and SculptureCenter.

Alisa Chunchue
Wound

ara
contemporary

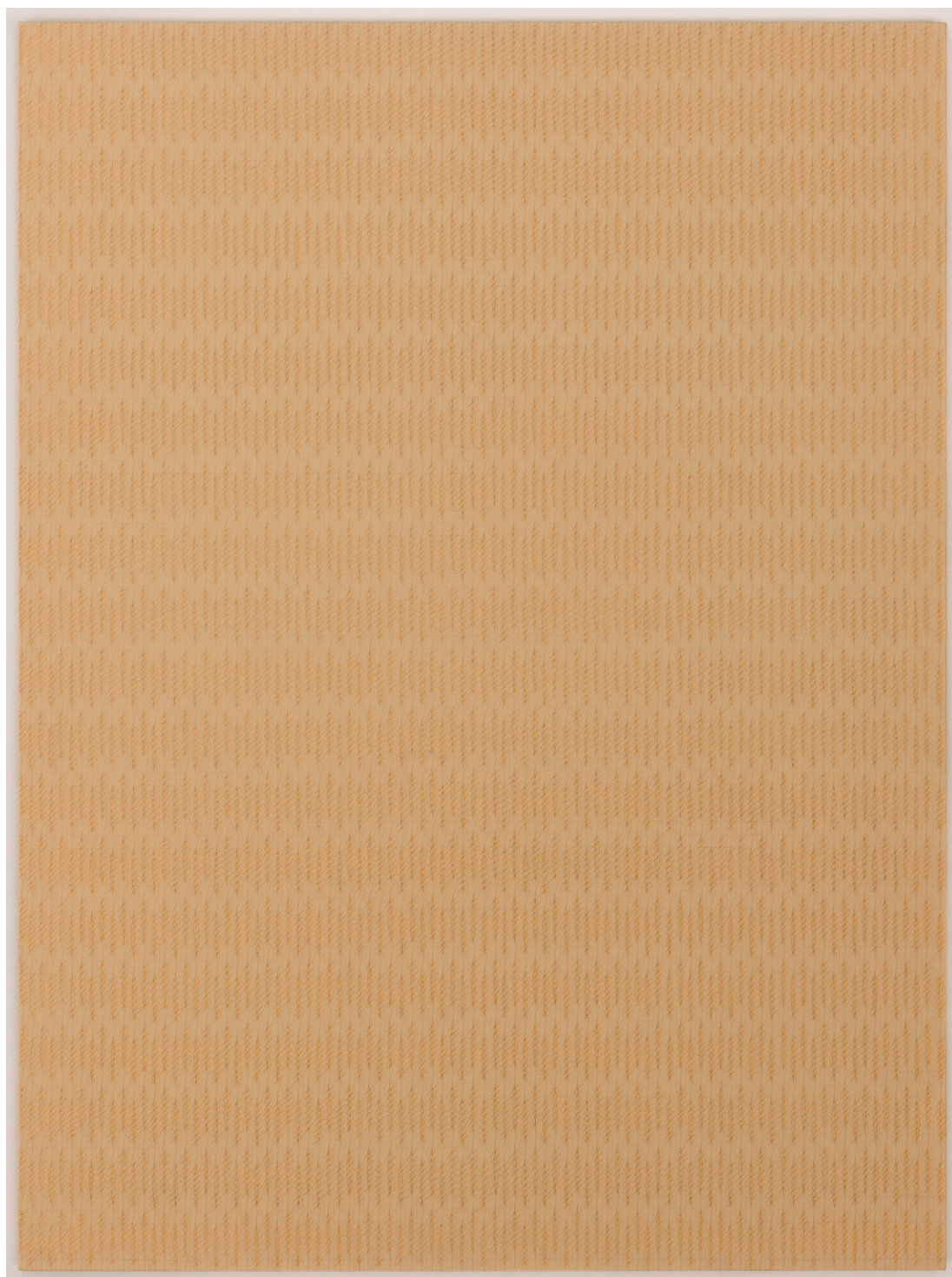


Garnet Threads, 2024
acrylic, graphite and color pencil on canvas
200 x 145.8 x 4 cm



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ara
contemporary

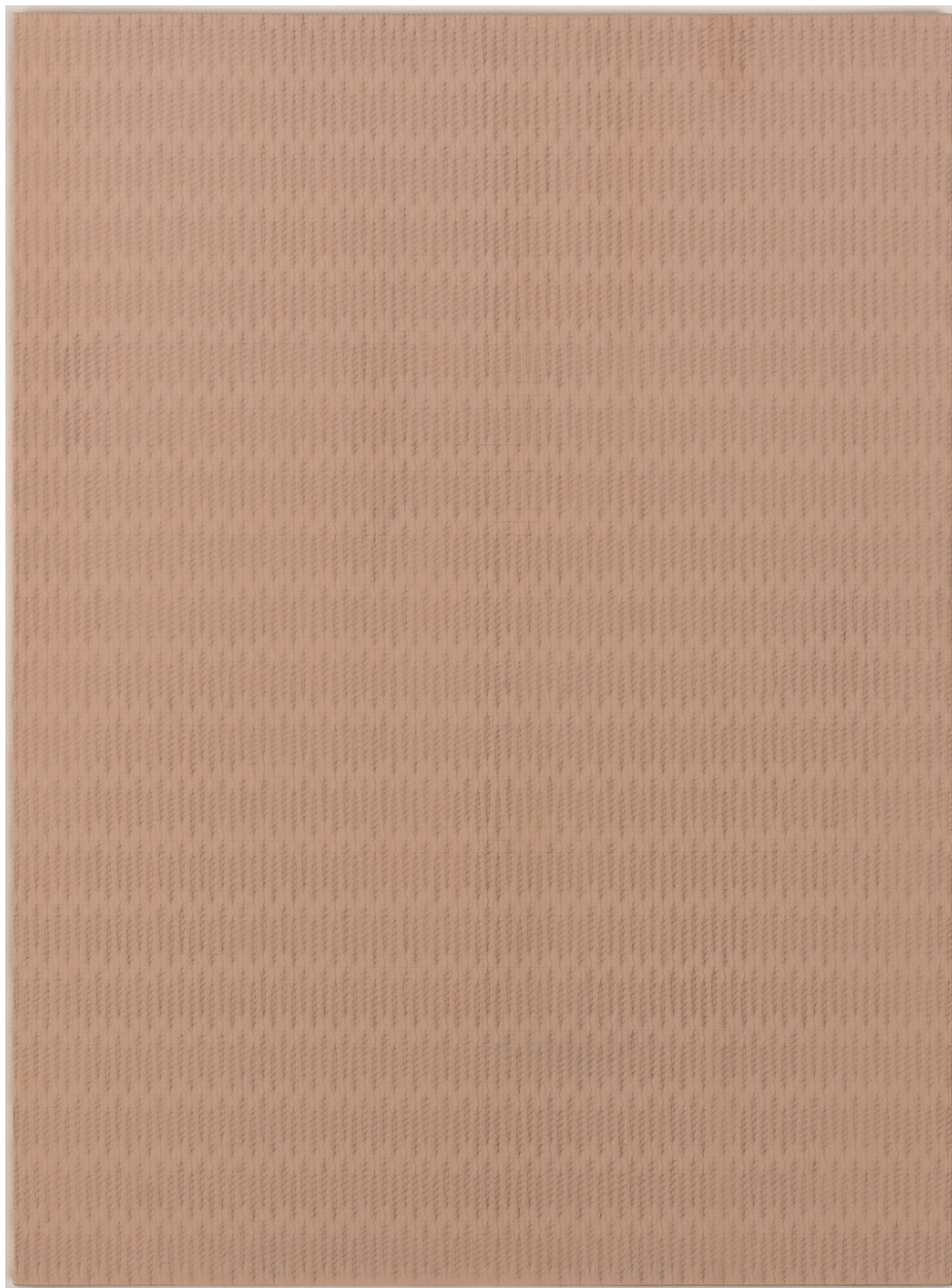


Wound 022024, 2024
acrylic, graphite and color pencil on canvas
150 x 110 x 4 cm

Handwritten musical notation on aged, yellowed paper. The notation consists of multiple staves, each with a vertical line and a series of small, repetitive symbols (possibly notes or rests) written in a cursive, brownish-gold ink. The symbols are arranged in a regular, rhythmic pattern across the staves, suggesting a musical score or a rhythmic exercise. The paper shows signs of wear, including creases and discoloration, particularly along the right edge.

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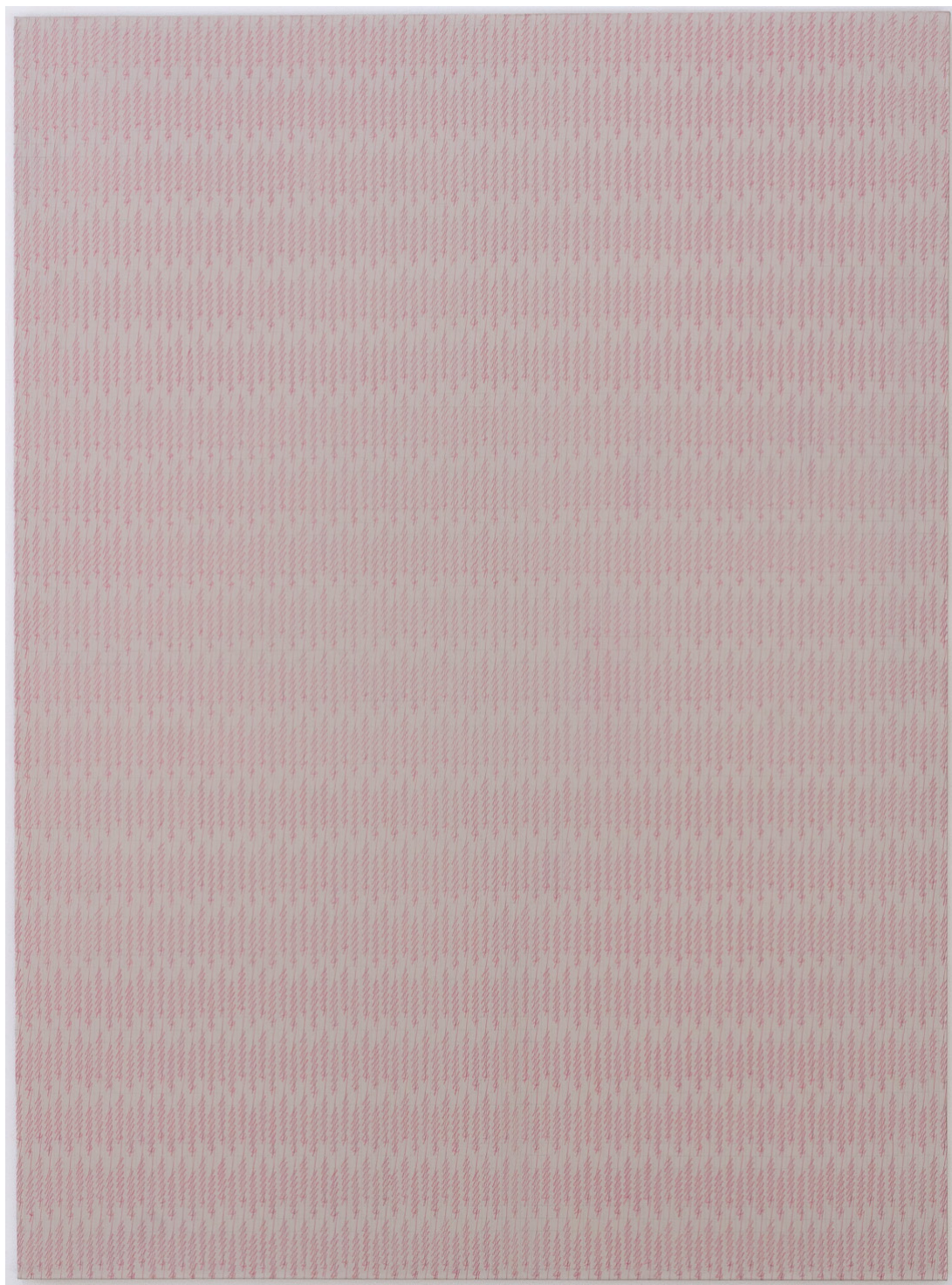


Wound 012024, 2024
acrylic, graphite and color pencil on canvas
150 x 110 x 4 cm



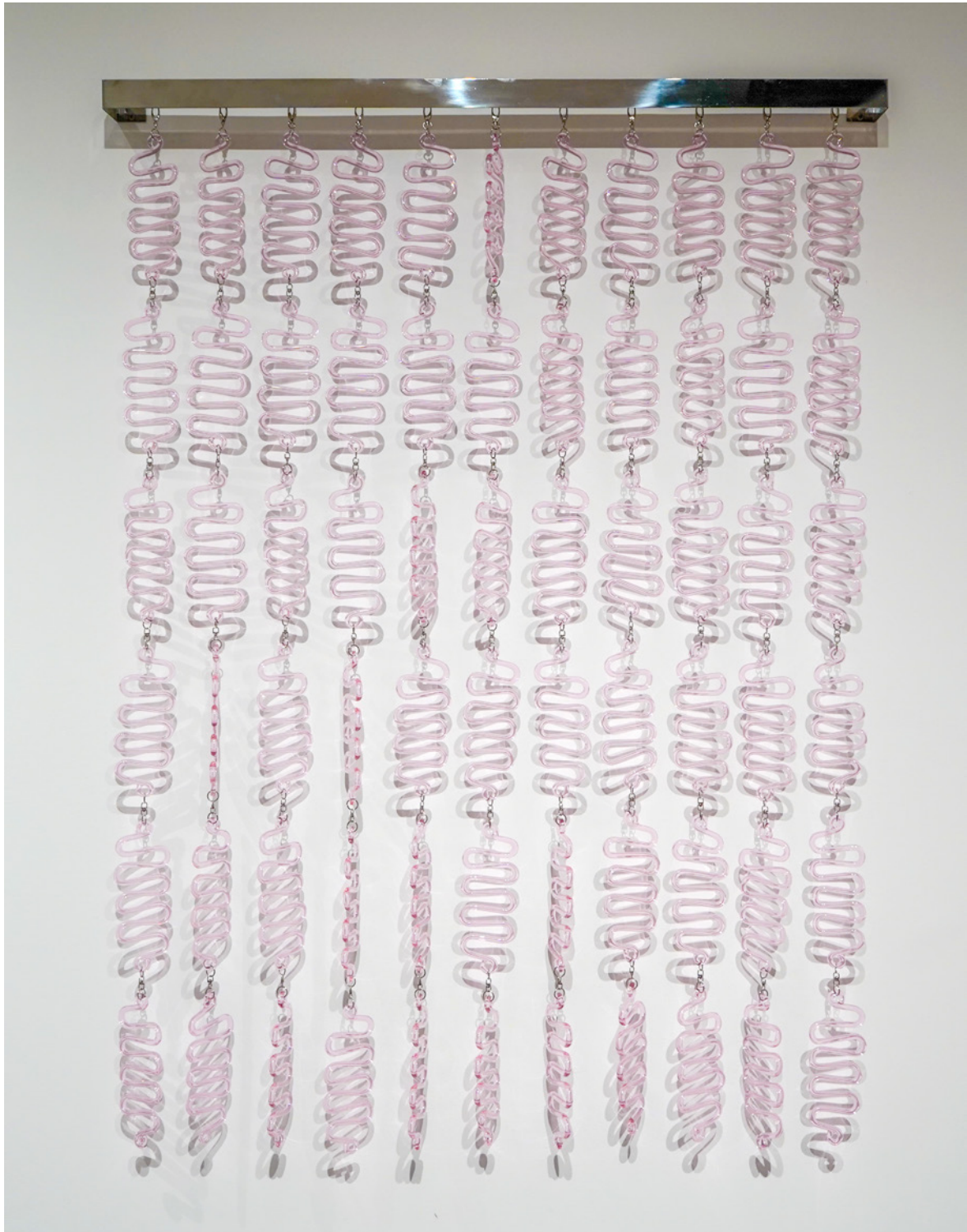
Alisa Chunchue
Wound

ara
contemporary



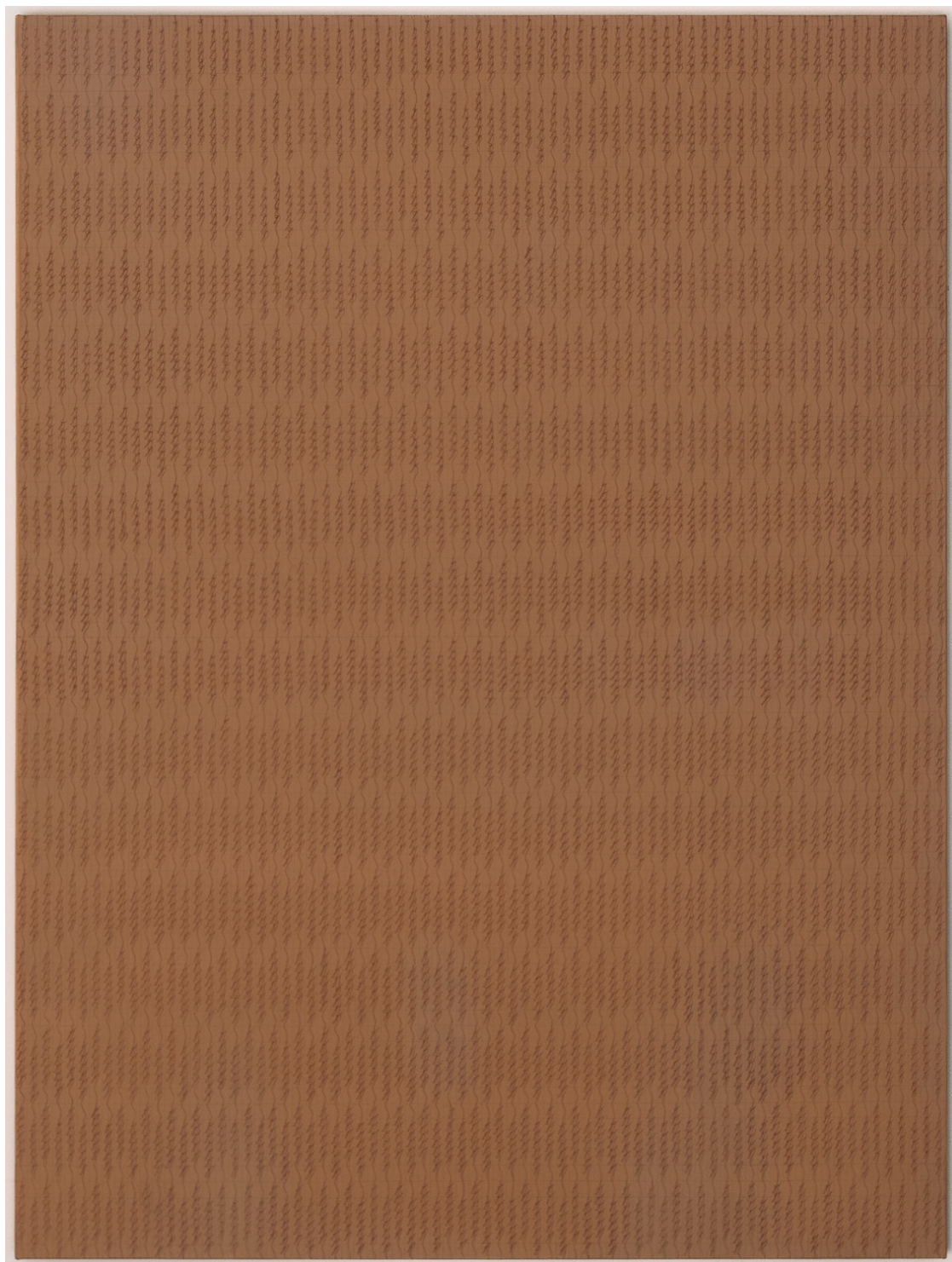
Wound 032024, 2024
acrylic, graphite and color pencil on canvas
150 x 110 x 4 cm





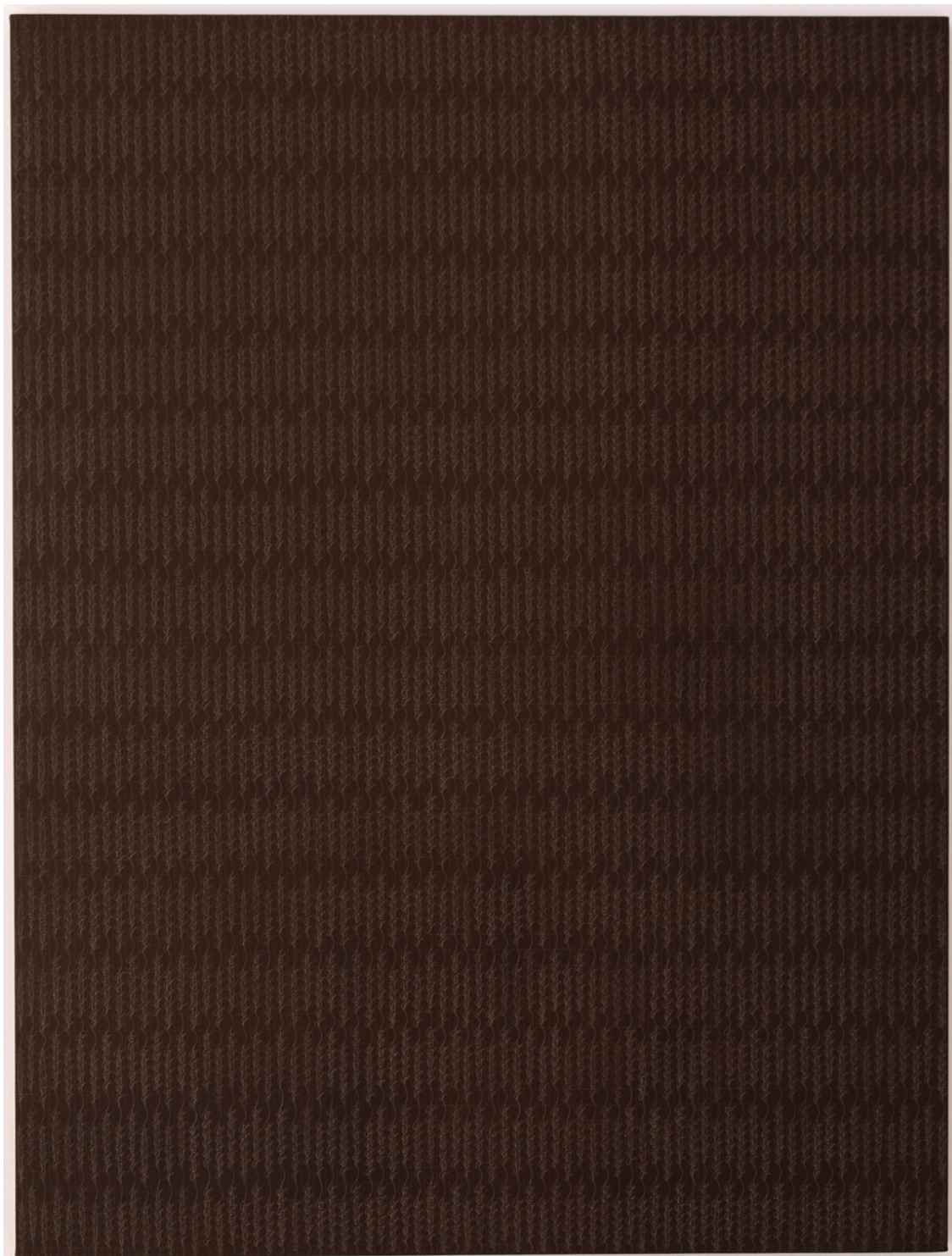
Invisible Suture (Pink), 2024
glass, metal fittings, and stainless steel
147 x 109 x 57cm





Wound 052024, 2024
acrylic, graphite and color pencil on canvas
120 x 90 x 3.5 cm

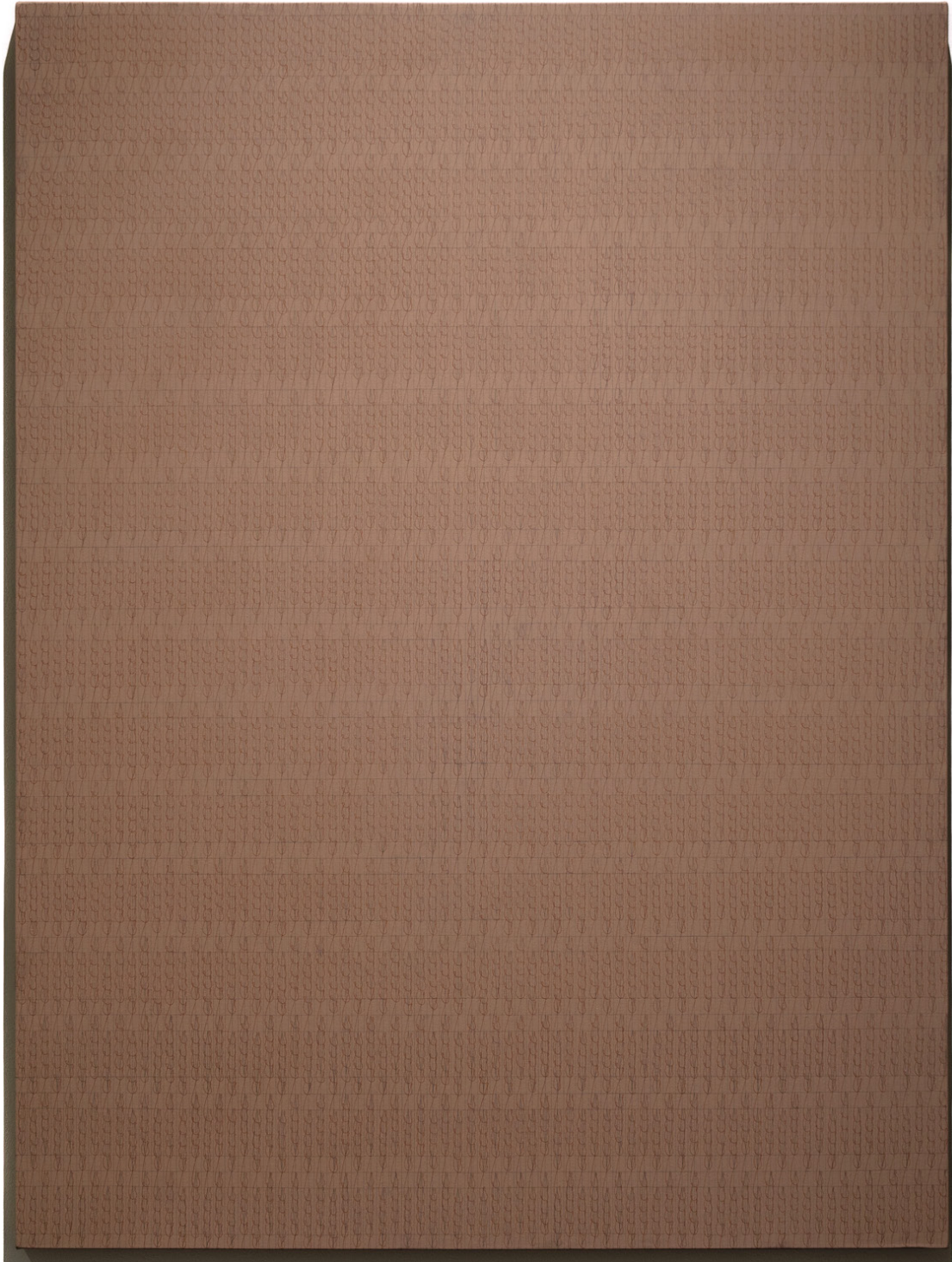
Handwritten text in a cursive script, likely a historical document or manuscript, written on aged, yellowed paper. The text is organized into approximately 12 vertical columns, with each column containing several lines of writing. The ink is dark brown or black, and the paper shows signs of wear, including creases and discoloration. The script is highly stylized and difficult to decipher without specialized knowledge of the language or dialect used.



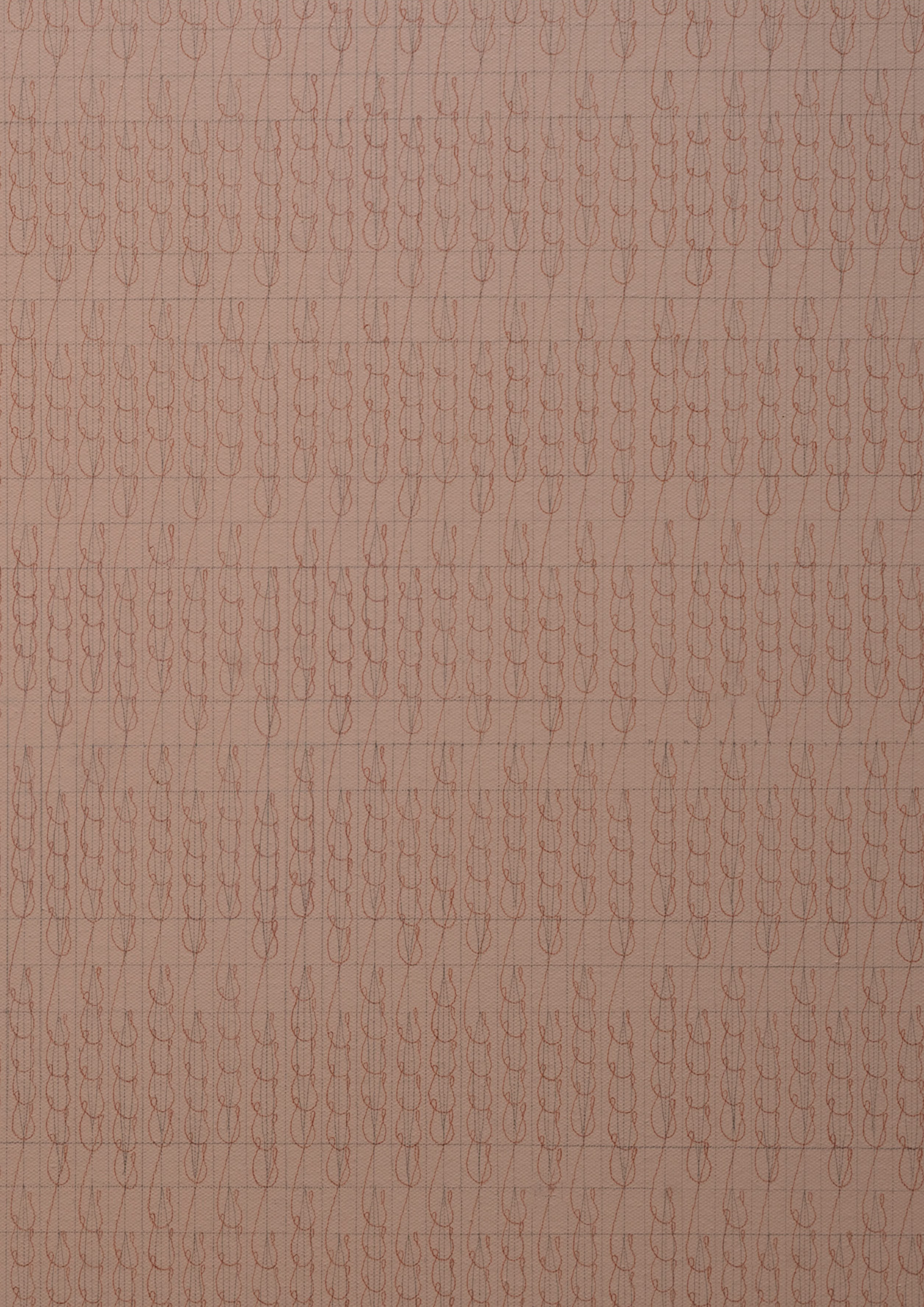
Wound 082024, 2024
acrylic, graphite and color pencil on canvas
120 x 90 x 3.5 cm

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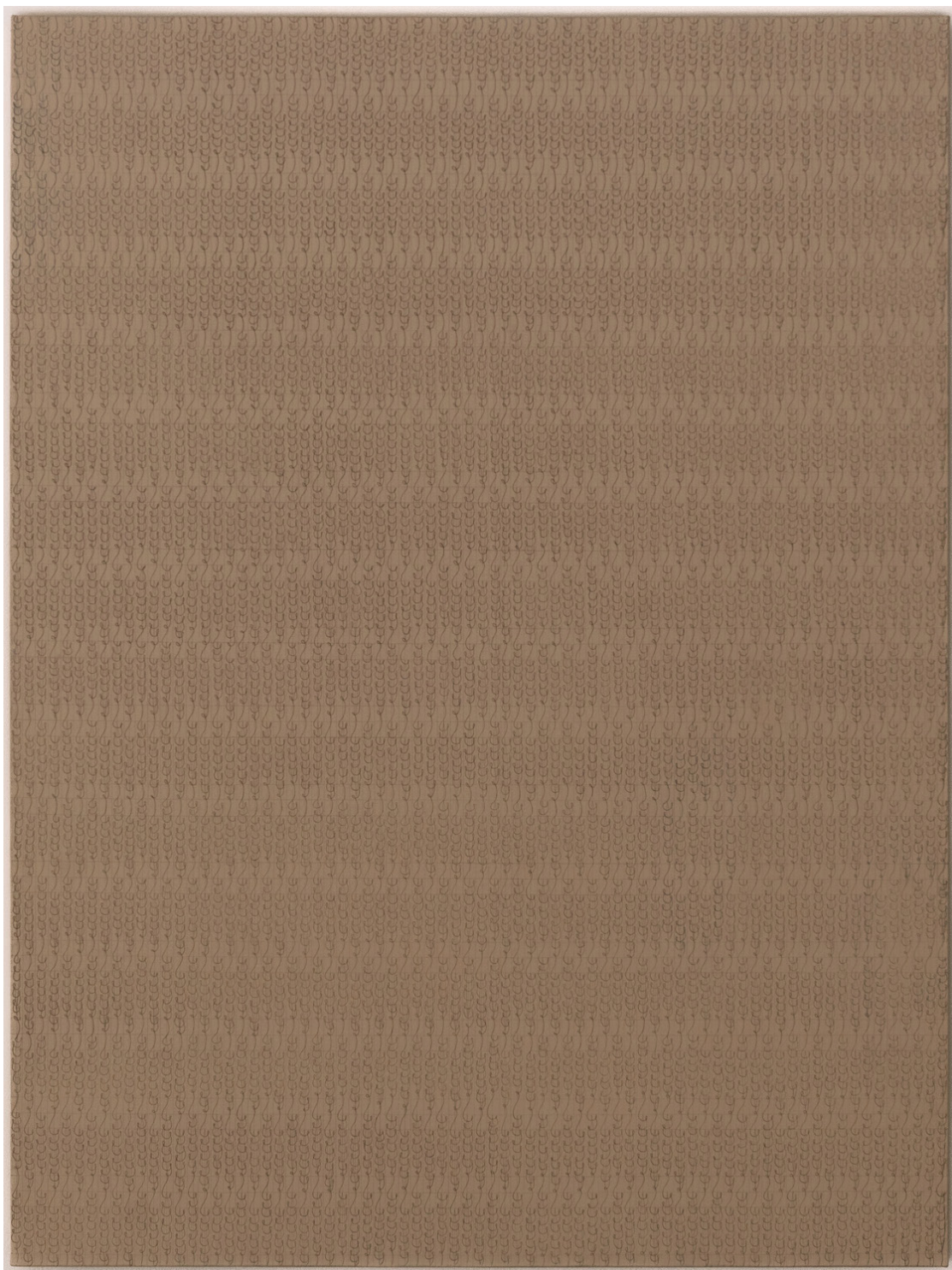
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contemporary



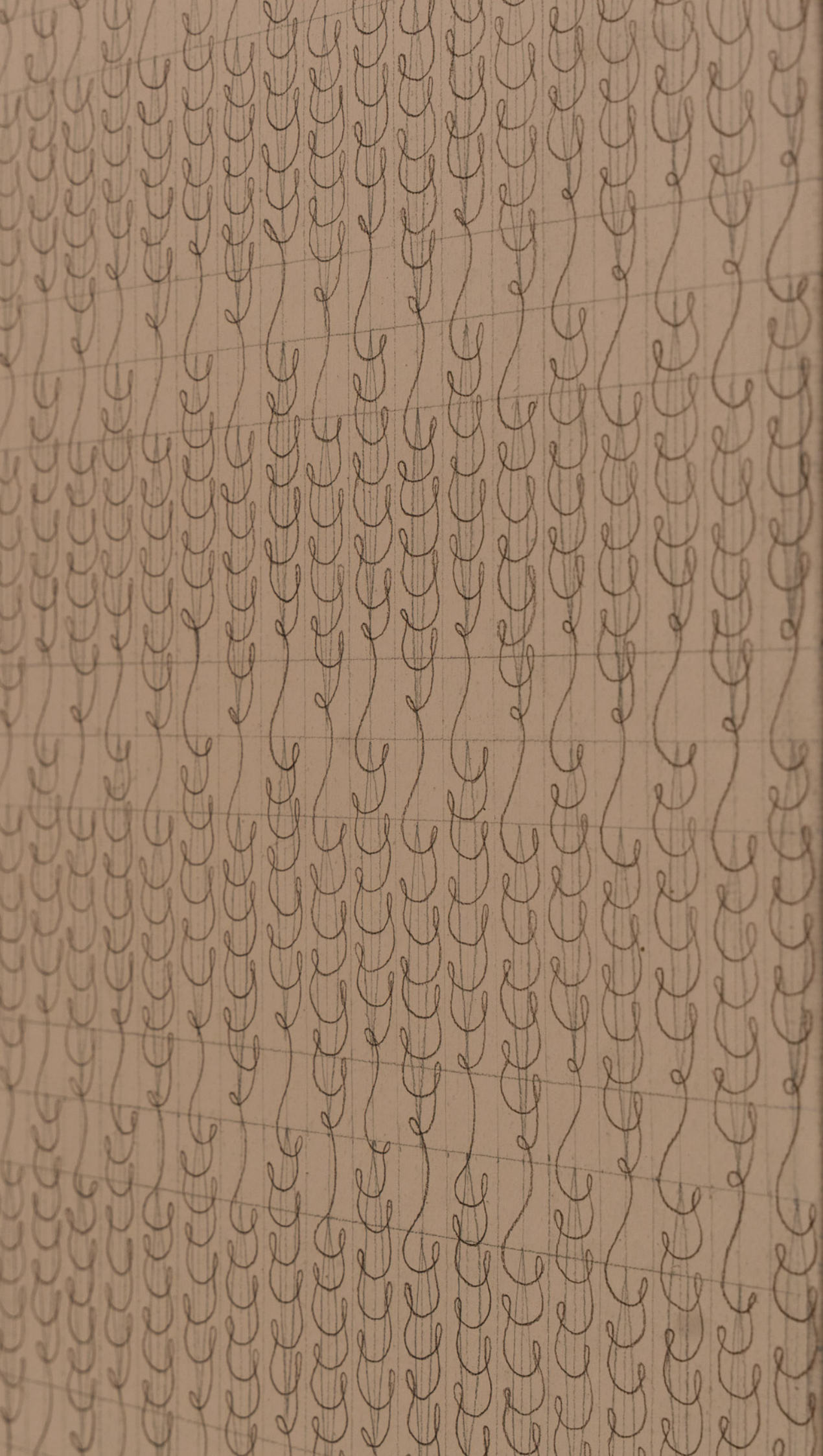
Wound 072024, 2024
acrylic, graphite and color pencil on canvas
120 x 90 x 3.5 cm

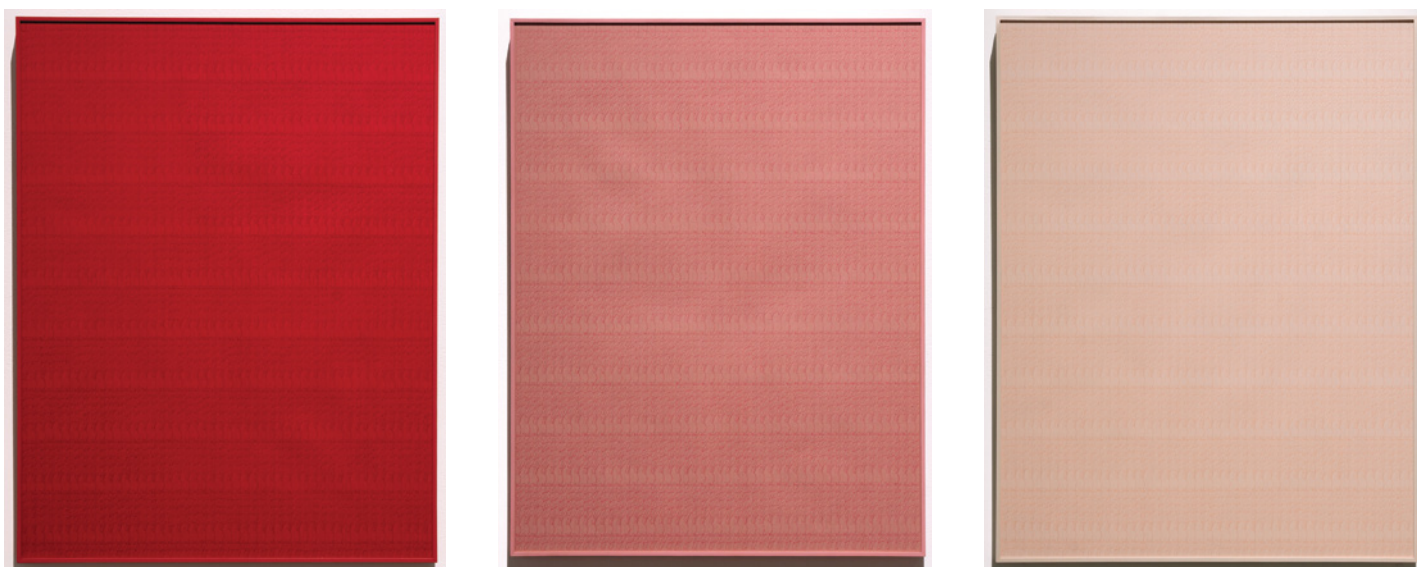






Wound 062024, 2024
acrylic, graphite and color pencil on canvas
120 x 90 x 3.5 cm





Left to Right

Scarlet Sutures 012024, 2024

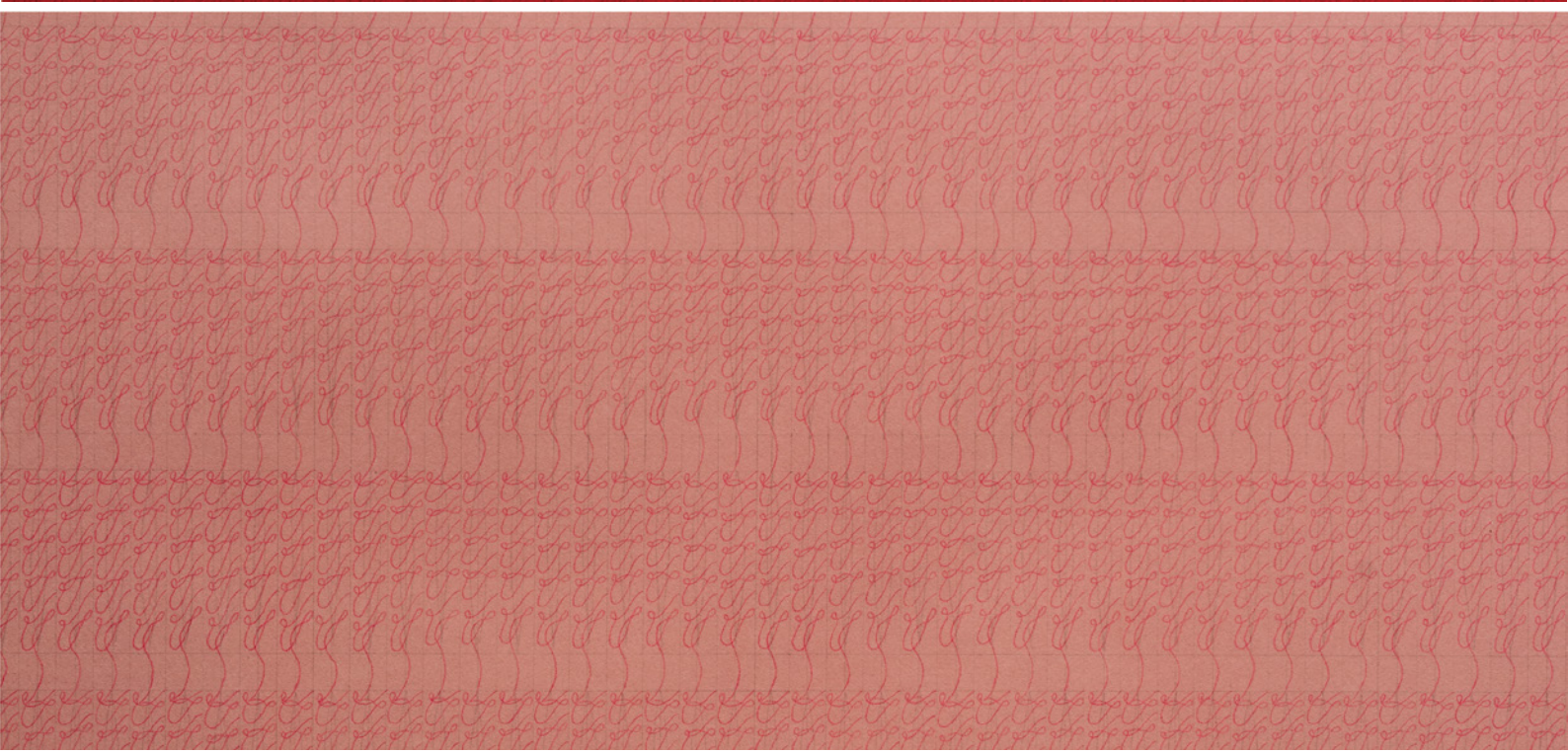
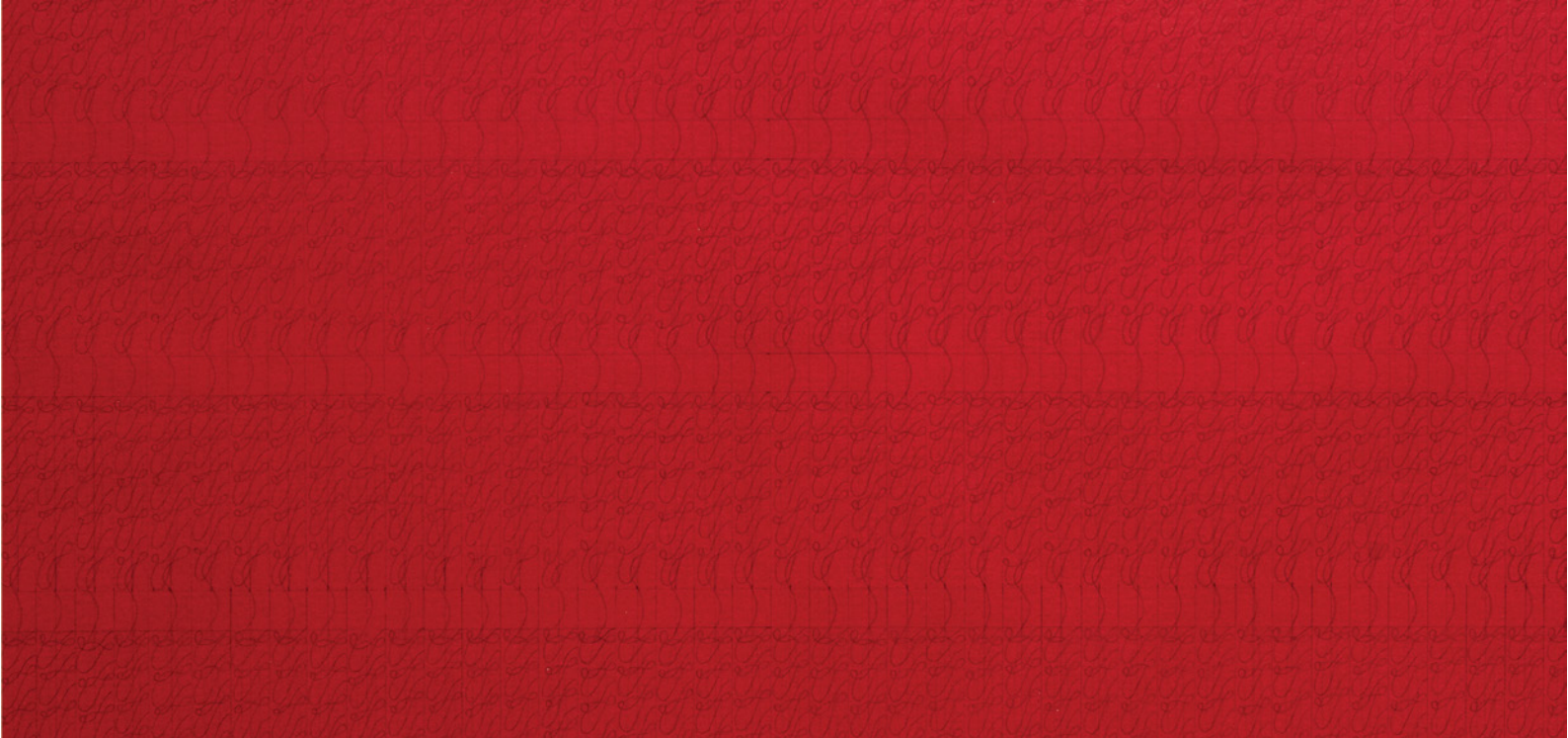
color pencil, graphite on colored paper, aluminum frame and non-reflective glass
64 x 49.3 x 2.5 cm

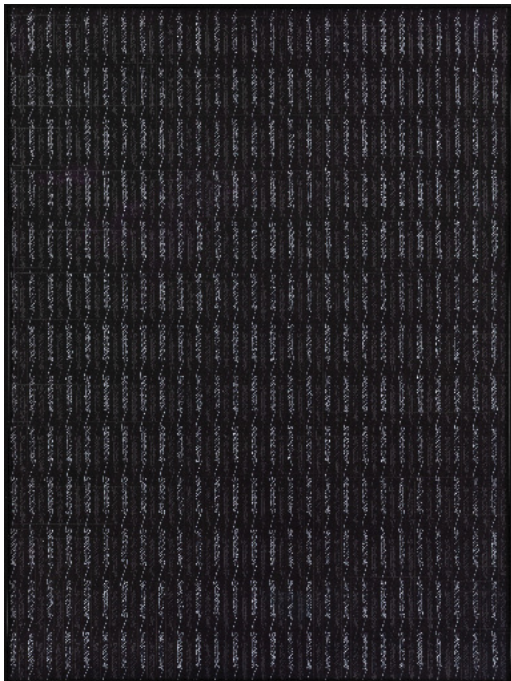
Scarlet Sutures 032024, 2024

color pencil, graphite on colored paper, aluminum frame and non-reflective glass
64 x 49.3 x 2.5 cm

Scarlet Sutures 042024, 2024

color pencil, graphite on colored paper, aluminum frame and non-reflective glass
64 x 49.3 x 2.5 cm





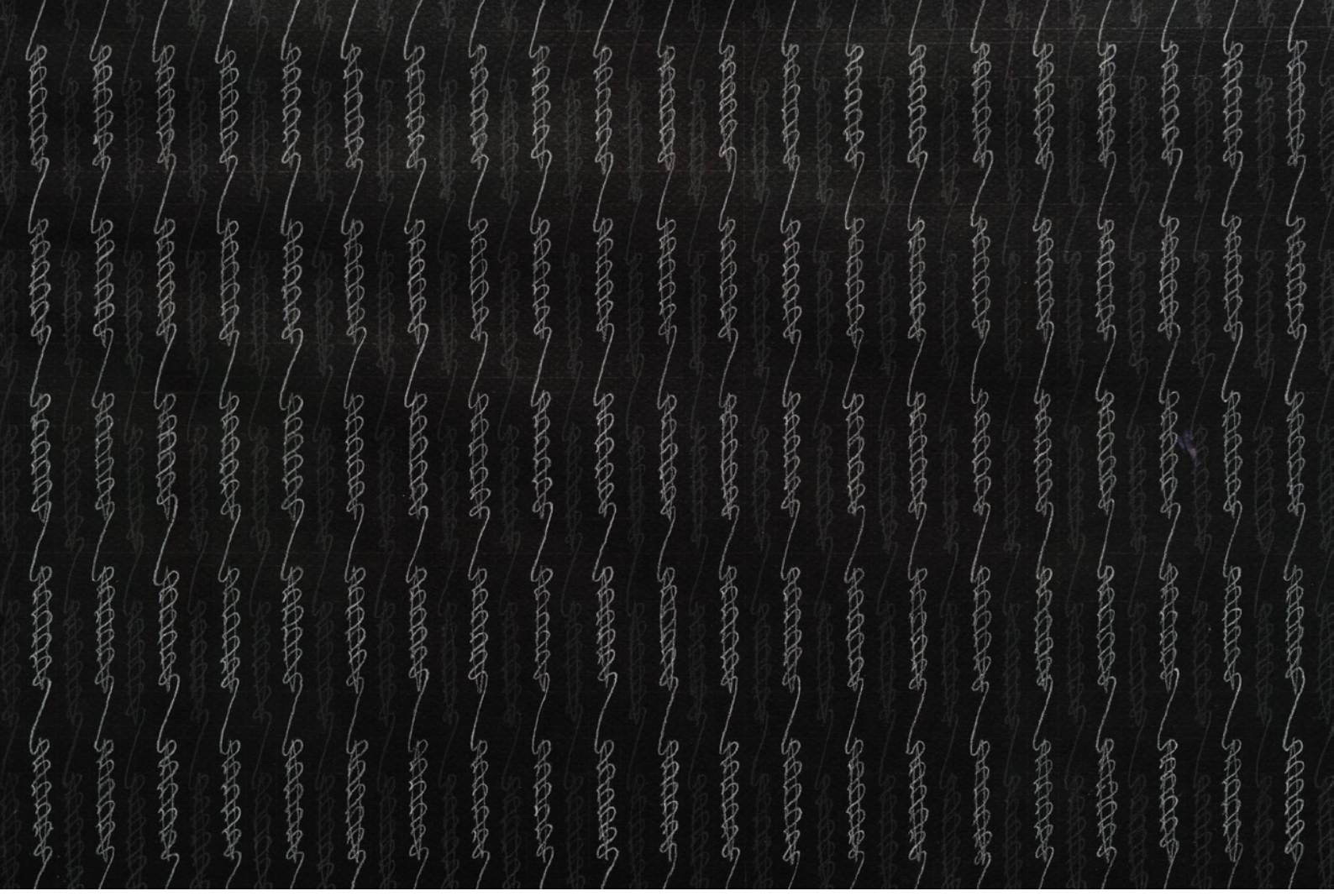
Left to Right

Wound 012022, 2022

color pencil, graphite on colored paper, aluminum frame and non-reflective glass
73 x 55 x 2.5 cm

Wound 022022, 2022

color pencil, graphite on colored paper, aluminum frame and non-reflective glass
70 x 49 x 2.5 cm

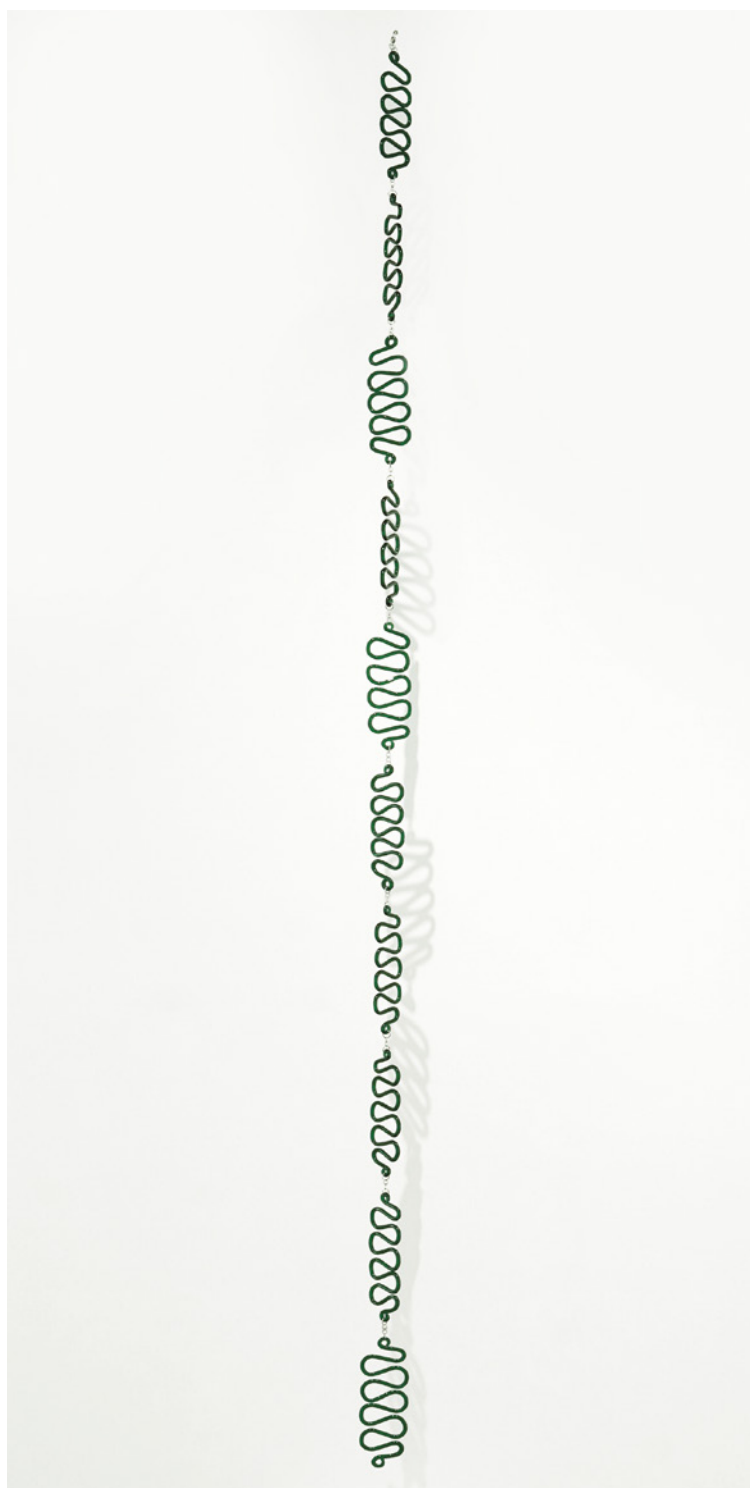


Invisible Sutures, 2022

glass, metal fittings,
stainless steel
136 x 45 x 8 cm
Edition of 1







Invisible Suture (Emerald) , 2024
frameworked glass and metal fittings
270 x 10 x 1.5 cm
Edition of 2

Invisible Suture (Blue) , 2024
framed glass and metal fittings
270 x 10 x 1.5 cm
Edition of 2





Invisible Suture (Yellow) , 2024
framed glass and metal fittings
270 x 10 x 1.5 cm
Edition of 2

Invisible Suture (Lilac) , 2024
framed glass and metal
fittings
270 x 10 x 1.5 cm
Edition of 2





Invisible Suture , 2022
frameworked glass and metal
fittings
270 x 10 x 1.5 cm
Edition 2 of 2

ABOUT THE ARTIST

Alisa Chunchue investigates the physical and mental states, questioning what it means to be human, and what drives us to perceive existence. She looks into how human bodies are intertwined in today's society, with multi-layered interconnectedness. Chunchue works across mediums and disciplines in a series of large-scale projects, comprising sculpture, installation, drawing, performance, and recently, videography. *Wound*, her latest series of meditative drawing procedures inspired by autopsy wounds on human cadavers at the Condon Anatomical Museum in Bangkok, has been awarded the ARTJOG Young Artist Awards (2024), The Vogue Hong Kong Women's Art Prize in The Sovereign Asian Art Prize (2023), and the Prince Claus Seed Awards (2022).

Chunchue has participated in group exhibitions such as *We Begin with Everything* at ara contemporary, Jakarta, Indonesia (2025); *ARTJOG : Ramalan*, Jogja National Museum, Yogyakarta, Indonesia (2024); *The 2023 Sovereign Asian Art Prize Finalists Exhibition*, H Queen, Hong Kong (2023); and *Illuminated Curiosities*, the Nguyen Art Foundation, Ho Chi Minh, Vietnam (2022).



CV

ALISA CHUNCHUE

b. 1991, Bangkok, Thailand

Lives and works in Cologne, Germany and Bangkok, Thailand

SELECTED GROUP EXHIBITIONS

2025

Rundgang, Kunsthochschule für Medien Köln, Cologne, Germany

We Begin with Everything, ara contemporary, Jakarta, Indonesia

Eintritt Frei, KHM Aula, Cologne, Germany

2024

ARTJOG 2024 - Motif: Ramalan, Jogja National Museum, Yogyakarta, Indonesia

2023

The 2023 Sovereign Asian Art Prize finalist exhibition, H Queen's, Hong Kong

Art For Air, Numthong Art Space, Bangkok, Thailand

2022

Mind and body: an abstract conversation, Artspace by MOCA Bangkok, Bangkok, Thailand

Illuminated Curiosities, curated by Ace Le, the Nguyen Art Foundation, Ho Chi Minh City, Vietnam

Sawang Sawai Siwilai, A Siwilai Art Project by SIWILAI, curated by Gallery VER, Bangkok City City Gallery & Artist+Run, Central Embassy, Bangkok, Thailand

2021

Routes, REA ART FAIR, Milan, Italy

2020

End is now, now is here, S.A.C Subhashok The Arts Centre, Bangkok, Thailand

In isolation together, Artcore, United Kingdom

In 24-Hours, exhibition curated by Ayshia Taskin, The Wall Space Gallery, Scotland, United Kingdom

2019

In search of times: reminiscence of things collected, JWD Art Space, Bangkok, Thailand

All animals are equal 2, Ho Chi Minh City, Vietnam

Solo Sans Solo, A.farm, Ho Chi Minh City, Vietnam

2018

The exhaustion project, Forecast Festival, Haus der Kulturen der Welt, Berlin, Germany

Time Less Held : Artists revisiting the overlooked, TADU contemporary art, Bangkok, Thailand

Absurdity in Paradise, Kasseler kunstverein, Museum Fridericianum, Kassel, Germany

Early Years Project #2: Anticipation, Bangkok Art And Culture Centre, Bangkok, Thailand

RESIDENCIES

2019 A.Farm, Ho Chi Minh City, Vietnam.

2018 Kasseler kunstverein, Kassel, Germany

2017 Ace House Collective, Yogyakarta, Indonesia

AWARDS AND PRIZES

2024 ARTJOG Young Artist Awards, Yogyakarta, Indonesia

2023 The Vogue Hong Kong Women's Art Prize, The Sovereign Asian Art Prize, Hong Kong

2022 Prince Claus Seed Awards, Amsterdam, the Netherlands

2020 REA ART PRIZE, Milan, Italy

Micro grant funding, AFA Masterclass

2018 Artist Residency funding award from Early Years project #2 by Bangkok Art and Culture Centre, Bangkok, Thailand

COLLECTIONS

Office of contemporary art and culture, Bangkok, Thailand

The Nguyen Art Foundation, Ho Chi Minh City, Vietnam



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