

Since the early 1990s Rirkrit Tiravanija has primarily been known for immaterial projects that combine daily life and creative practice. At galleries and museums around the world he has prepared meals, broadcast live radio programs, and set up apartments—all projects that encourage social interaction and viewer participation. He is not a maker of elaborate objects, and when he does make them they tend to be modest. Considering Tiravanija's relational art practice, it is not surprising that the Buenos Aires-born Thai artist turned to printmaking—a collaborative process—for one of the more complex objects of his career. For *Untitled (the map of the land of feeling)—I, II, III*, Tiravanija collaborated with over forty people—both master printers and graduate and undergraduate students—at Columbia University's LeRoy Neiman Center for Print Studies. Perhaps one of the most ambitious printmaking projects in the medium's recent history, the eighty-four-foot-long print took three years to complete.

The work chronicles twenty years of Tiravanija's peripatetic life. Reproductions of his passport pages with visas and entry and exit stamps run as a central band across the three scrolls underneath an assortment of images that include city maps, archeological and architectural sites, mazes, time zones, and recipes, all representing the artist's recurring themes and historical references. The maps record locations where Tiravanija has traveled and exhibited, and the recipes refer to his cooking practice. Interspersed throughout are silhouettes of iconic works by Marcel Duchamp and Marcel Broodthaers: While Duchamp's *Fountain* (1917) inspired Tiravanija to become an artist, Broodthaers's *Large Pot of Mussels* (1966) functions as a nod to the anticommercial aesthetics of the Fluxus movement. With Tiravanija's conceptual roots in the 1960s and '70s, his practice engages with similar themes and concerns that animated Cornell alumnus Gordon Matta-Clark's interventions of that time.

As a graduate student at Columbia University, Bangkok-born, New York-based Korakrit Arunanondchai not only studied under Tiravanija but was also one of the collaborators in his professor's monumental print project. In a 2013 interview, Arunanondchai credited a studio visit with Tiravanija for changing the focus of his work: "I decided that I wanted to become a Thai artist, not just an artist making art in the United States." This exhibition is a reflection of two artists' ongoing involvement and collaboration. For example, one of Arunanondchai's two denim-covered floor pieces—one a participatory stage and the other a platform for a collaborative sculpture—displays a sentence from an untitled 2012 painting by Tiravanija, paraphrasing lyrics by Kurt Cobain. Arunanondchai emblazoned the other denim piece with a slight variation in the same recognizable Tiravanija font, "The fire is gone but we have the light," coalescing the blue glow of Marshall McLuhan's electronic hearth with the color of the denim.

Arunanondchai's *Painting with history in a room filled with people with funny names 3* is the final work in a trilogy of videos that he created between 2012 and 2015 "documenting," according to the artist, his "experiences each year and creating this character of a Thai denim painter." Much of it filmed by drones, the video features footage of popular Thai tourist destinations and panoramic views of Bangkok interspersed with Thai youth in blue jeans, and the artist himself, bare chested and covered in paint. Relating the rise of denim in Thailand to the importation and appropriation of Western culture, Arunanondchai is not only engaged with the phenomenon of globalization but also with the history of art, Christian and Buddhist religion, popular culture, tourism, and

self-representation. The video is a collage of image sequences—generated and found—that merges art and life, fantasy and reality, science and spirituality, questioning what it means to be an artist today. In this way, Arunanondchai's digital account of a life lived across and between cultures serves as an evocative extension of Tiravanija's monumental print.

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