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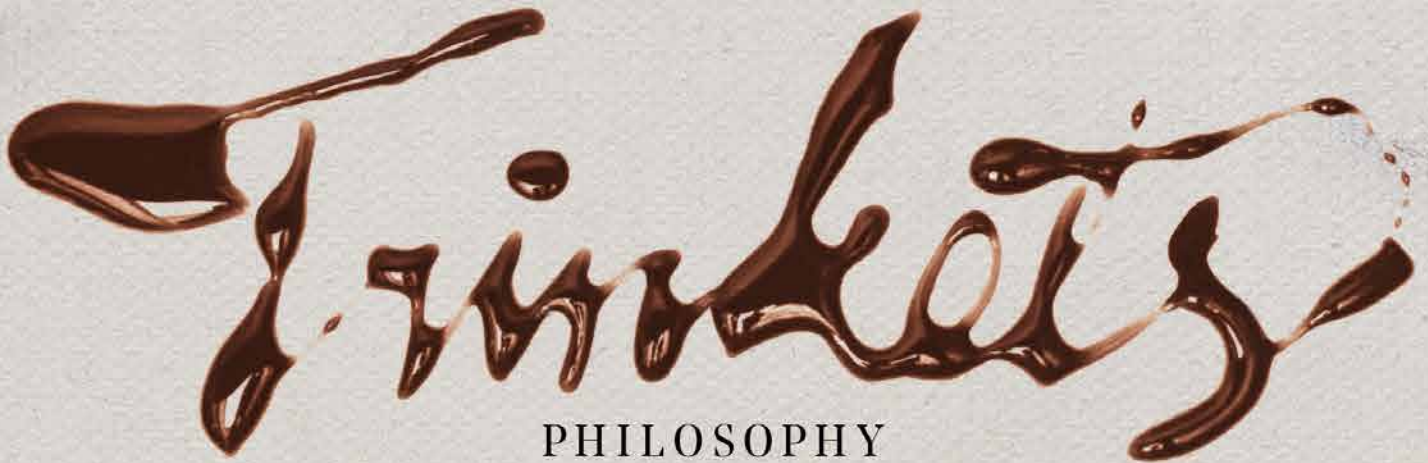


(I)

TUNA DUNN

(II)

MIRANDA
MAZUKI



PHILOSOPHY

curated by PEARAMON TULAVARDHANA



(III)

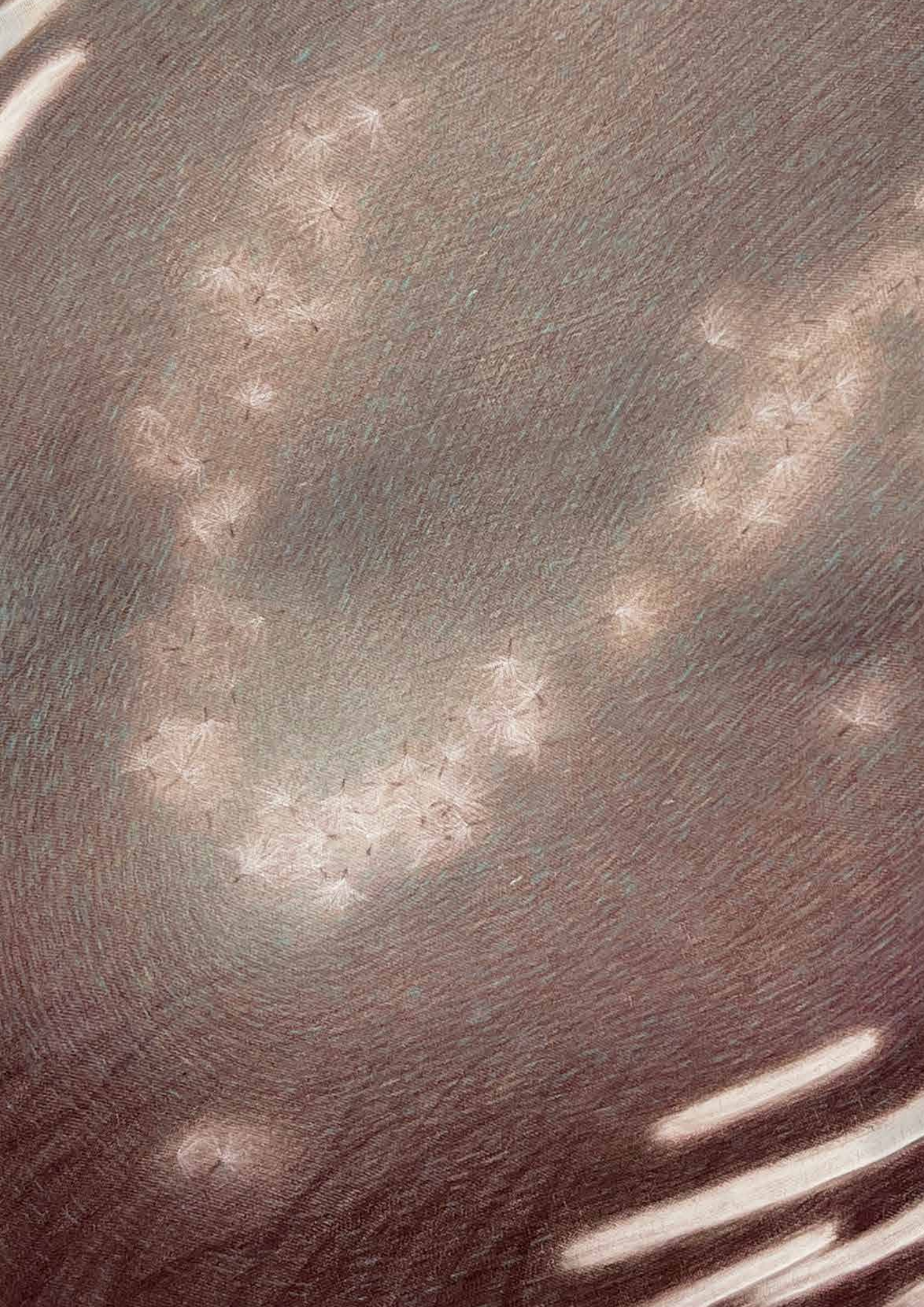
KANOKWAN
SUTTHANG

(IV)

MM. KOSUM



focus gallery, 15.08—13.09.2026





PHILOSOPHY

During the period of financial crisis after the September 11 incident and the US recession, Leonard Lauder noticed a spike in lipstick sales in 2001. The 'Lipstick Index' became an economic term used to describe signs of recession and impending economic crisis, as buyers turn to smaller, affordable luxuries. The 'Lipstick Index' has become more pertinent today as inflation has taken a worldwide effect in the face of globalization, with the younger generation's inability to afford the same investments as their parents' generation. The index has shifted from lipsticks to a variety of other items and goods, from fancy coffee and boba tea, collectibles from pop culture, games, bag charms, to small prints. As inflation has rendered major milestones like homeownership out of reach, small objects transcend impulse shopping to serve as accessible sources of comfort and escapism.

However, to frame these trinkets within a purely economic perspective would be an understatement to the lived experiences of this generation and the creativity of the makers behind them. Just as lipstick does not come in one color and texture, these trinkets exist as more than decorations, as taking a closer look reveals that they are not uniform, but rather born from diverse intentions, creative expressions, unique narratives, and shared causes. In this time of multifaceted backgrounds and cultural fragmentation, trinkets and small items also indicate individuality far beyond simple commercialism. As some trinkets signify support for a community, some are a statement for a cause, some are a keepsake for a fond memory, some celebrate the patience of handmade craft, and some symbolize bonds between friends and relationships. Despite the differences, trinkets are signifiers of the owner's unique identities and micro-narratives.

From this sentiment, *Trinket Philosophy* is an invitation to reconsider different forms of tiny things that matter. Small objects, moments, or thoughts that tell stories and cherished moments, things that could expand into their own lore and sustain the bigger picture in itself.

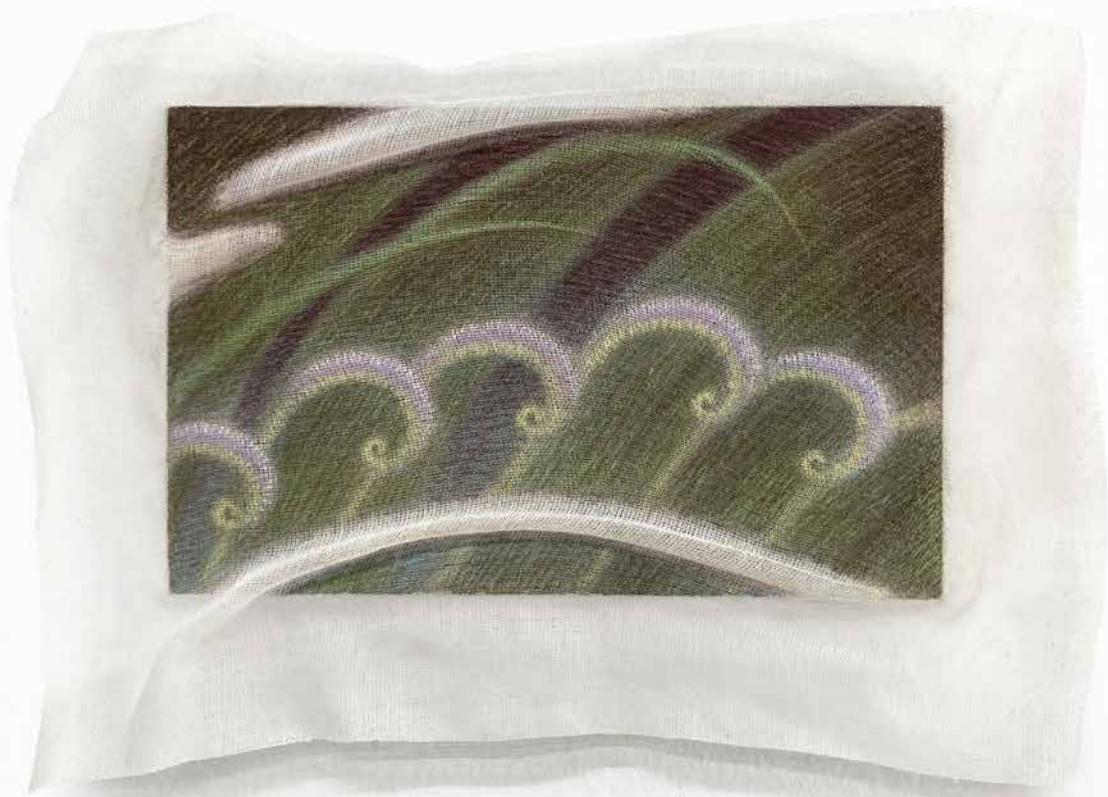
The selected art pieces may seem small in size, yet their works let us pry into the microcosm of knick-knacks that expand into a bigger story. Through a variety of forms, these selected artworks reveal how ordinary life events dissolve into memories before being meticulously translated into tangible expressions. From the small lives that sustain the ecosystem in a vast field in Kanokwan Sutthang's series of paintings, to *MM*, Natnaree Kosum's curiosity and reminiscent mapping one's growth, playing along with *Tuna Dunn*, Tunlaya Dunnavatanachit's tempo beating in connected moments, captured within a split second, and Miranda Mazuki's treasured keepsakes glimmering despite the shadowy veil of time. Despite existing as miniature details in a grand scheme of modern anxieties and the pressures of contemporary life, each artist offers a sight into each bauble and bead as a planet of its own, before seeing the entire bunch as a universe of one's own.

Pearamon Tulavardhana



Kanokwan Sutthang (b. 1997) lives and works in Bangkok, Thailand. Her practice draws from close observations of the natural world, particularly ephemeral plants such as rice and weeds, through which she explores cultural narratives and personal experiences. Working across painting, object installation, and site-specific research, she examines the impact of foreign elements that infiltrate the boundary between nature and human life, bringing attention to often overlooked forms of coexistence and transformation.

In 2024, she was selected as one of the recipients of the *Early Years Project 7* grant. She has held a solo exhibition, *Weevils in Rice*, at Warin Lab Contemporary, Bangkok, Thailand (2026). Selected group exhibitions include *Asaññakaya*, Art of Sacred Spaces in Contemporary Dimension Project, Suphanburi, Thailand (2025); *Visual Biography II: Daily Ordinary*, Bangkok Art and Culture Centre, Bangkok, Thailand (2025); Art Jakarta, Jakarta Contemporary, Jakarta, Indonesia (2025); and *The Circle of Space*, KICHgallery, Bangkok, Thailand (2024).



Kanokwan Sutthang

Toward the Sun, at the Rice Tips, 2026

colored pencil on muslin, mounted on wooden panel

13 x 20 x 2.5 cm



Kanokwan Sutthang

Under the Straw, 2026

colored pencil on muslin, mounted on wooden panel

13 x 20 x 2.5 cm



Kanokwan Sutthang

Arc of Fluff, 2026

colored pencil on muslin, mounted on wooden panel

30 x 60 x 4.8 cm



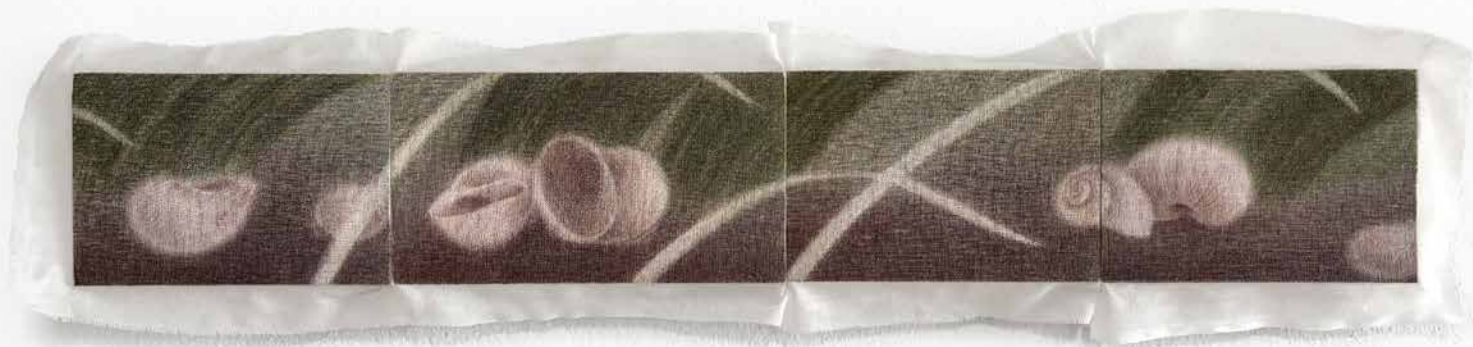
Kanokwan Sutthang

Wind-Laid Rice, 2026

colored pencil on muslin, mounted on wooden panel

35 x 110 x 5 cm





Kanokwan Sutthang

Beneath the rice, Khong Snails, 2026

colored pencil on muslin, mounted on wooden panels

69 x 11 x 2.5 cm



Miranda Mazuki (b. 1993) Born in Sumatra, Indonesia. She has been living and working in Paris since 2019. Her practice unfolds through drawing and painting as an introspective process, capturing fleeting states and transitional moments straddled between abstraction and figuration. Her works engage with notions of decline, unfamiliarity, and ephemerality, shaped indirectly by a history of migration and displacement.

These concerns materialize in fictional landscapes that oscillate between memory and construction, where romantic undertones coexist with restraint and ambiguity. Through layered marks and subdued tonalities, Mazuki explores the tension between presence and dissolution, allowing the image to emerge as a site of quiet instability.

Mazuki graduated with a degree in Fine Arts from Paris College of Art and studied Fashion Design at the Fashion Institute of Design & Merchandising in Los Angeles. Her earlier experience in fashion and creative direction informs her current visual language, contributing to a disciplined approach to composition, materiality, and gesture.



Miranda Mazuki
Premonition, 2026
oil on canvas, bronze
16.5 x 12.5 x 5 cm

Miranda Mazuki
Corpus, 2026
oil on brass, bronze, rubber, resin
23.5 x 7.5 x 5.5 cm





Miranda Mazuki

Thy Comb, 2026

oil on canvas, bronze, rubber,

resin, oxidised brass chain

object: 18 x 9.5 x 2 cm

chain: 206.5 x 1.5 x 0.8 cm







Miranda Mazuki

Opilione, 2026

oil on canvas, bronze,
brass chain dipped in rubber

object: 22 x 8 x 3 cm

chain: 104.5 x 1.5 x 1.5 cm



Miranda Mazuki

Tether, 2026

charcoal on paper, wood frame,

brass chain, mixed media

drawing: 26 x 72 x 2.5 cm

chain & object: 53.5 x 3.5 x 3 cm



Miranda Mazuki
Stasis, 2026
oil on canvas, bronze, paraffin wax
22.8 x 15 x 2.5 cm



MM. Kosum, also known as Natnaree Kosum (b. 1994) lives and works in Bangkok, Thailand. She spent time in the United Kingdom, where she began exploring new approaches to drawing and artistic expression. Since then, her multidisciplinary practice has expanded across painting, drawing, sculpture, illustration, and zine-making. Through simple characters, expressive brushstrokes, and mixed-media techniques, she reassembles emotions, dreams, conversations, memories, nature, relationships, and everyday objects into poetic visual narratives. In 2018, she co-founded Interesting Pictures Collective, an independent publishing initiative dedicated to printed matter on contemporary topics.

She has held solo exhibitions including *Maybe Come See Me in the Sunlight Again*, MMAD MASS Gallery, Bangkok, Thailand (2025); and *Soft-core*, OFFBEAT Bangkok, Bangkok, Thailand (2021). Selected group exhibitions include *LONGEVITY: An Abstract Conversation*, Four Seasons Hotel Bangkok ART Space by MOCA BANGKOK, Bangkok, Thailand (2024); *That's Cute*, A+ Works of Art, Kuala Lumpur, Malaysia (2024); and *Phace*, CLEAR Gallery, Tokyo, Japan (2019).



MM Kosum

Listen, 2024

acrylic, pastel, modeling paste on canvas

30 x 40 cm



MM Kosum

Picture of home, 2023

pastel, graphite, hot metal, photograph transferred on paper clay
14 x 14 x 1.5 cm (unframed), 23 x 23 x 3.5 cm (framed)





MM Kosum
Resort, 2026
ceramic, stone
12 x 24 x 5 cm



MM Kosum

Soft-core #2, 2026

ceramic

20.5 x 31 x 7 cm



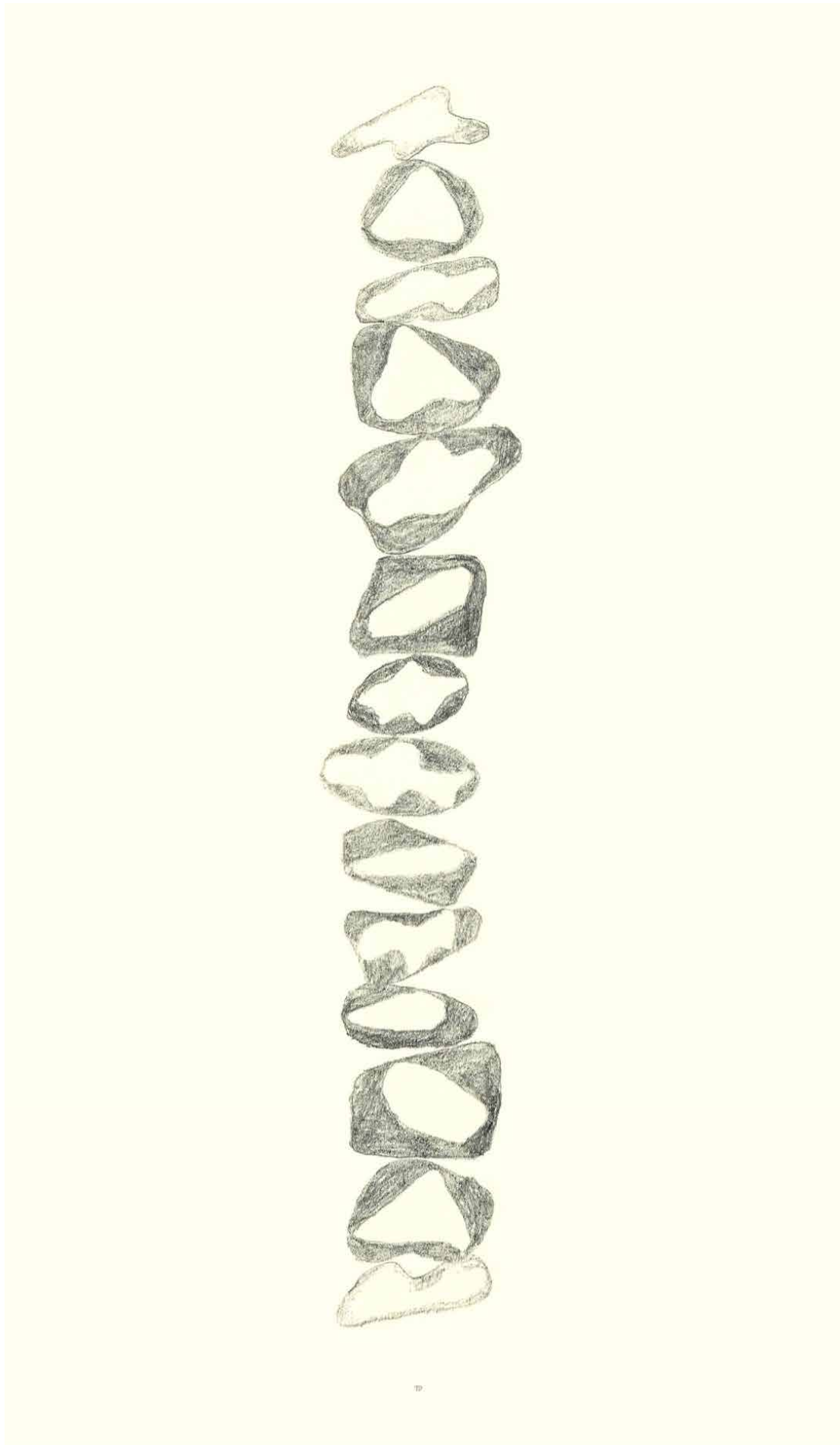


MM Kosum
Home, 2023
ceramic
20 x 8 x 8 cm

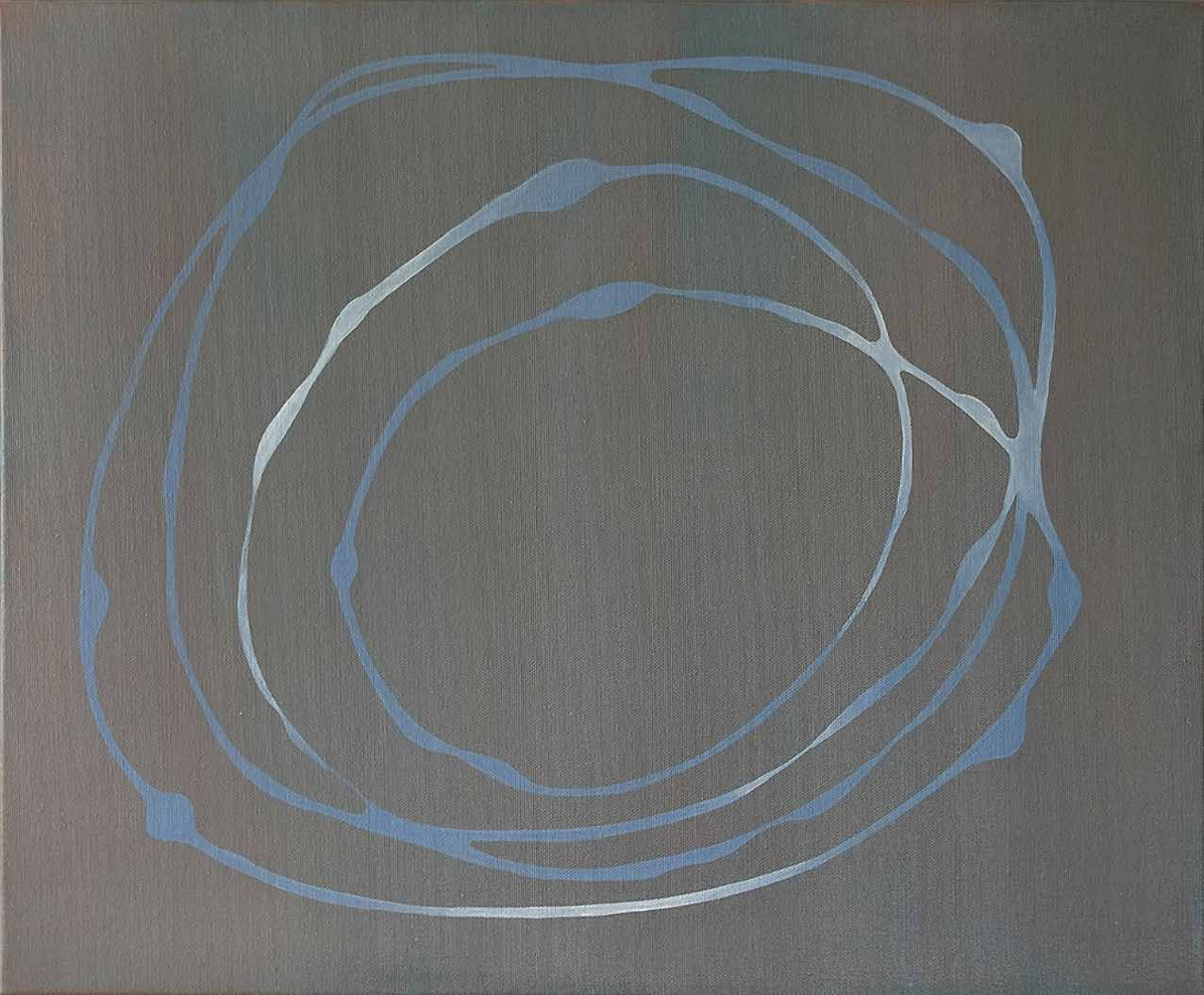


Tuna Dunn, also known as Tunlaya Dunnavatanachit, (b. 1994) lives and works in Bangkok, Thailand, is a visual designer and artist. Working across illustration, comics, animation, and visual design, her practice is characterized by a minimalist visual language and an interest in storytelling. In recent years, she has been exploring abstraction and geometric forms while maintaining a narrative approach that reflects everyday observations and personal experiences.

Her selected solo exhibitions include *Let It Wash Over*, Saratta Space, Bangkok, Thailand (2025); and *Intermission*, SOKO, Bangkok, Thailand (2022). Selected group exhibitions include *THAIPOGRAPHY*, Four Seasons Hotel Bangkok ART Space by MOCA BANGKOK, Bangkok, Thailand (2025–2026); *Come Rain or Shine*, RCB Galleria 1, River City Bangkok, Bangkok, Thailand (2023); and *Wrap*, SAC Gallery, Bangkok, Thailand (2022).



Tuna Dunn
Rock Talk, 2025
digital animation, infinite loop
Edition of 3 + 1 AP

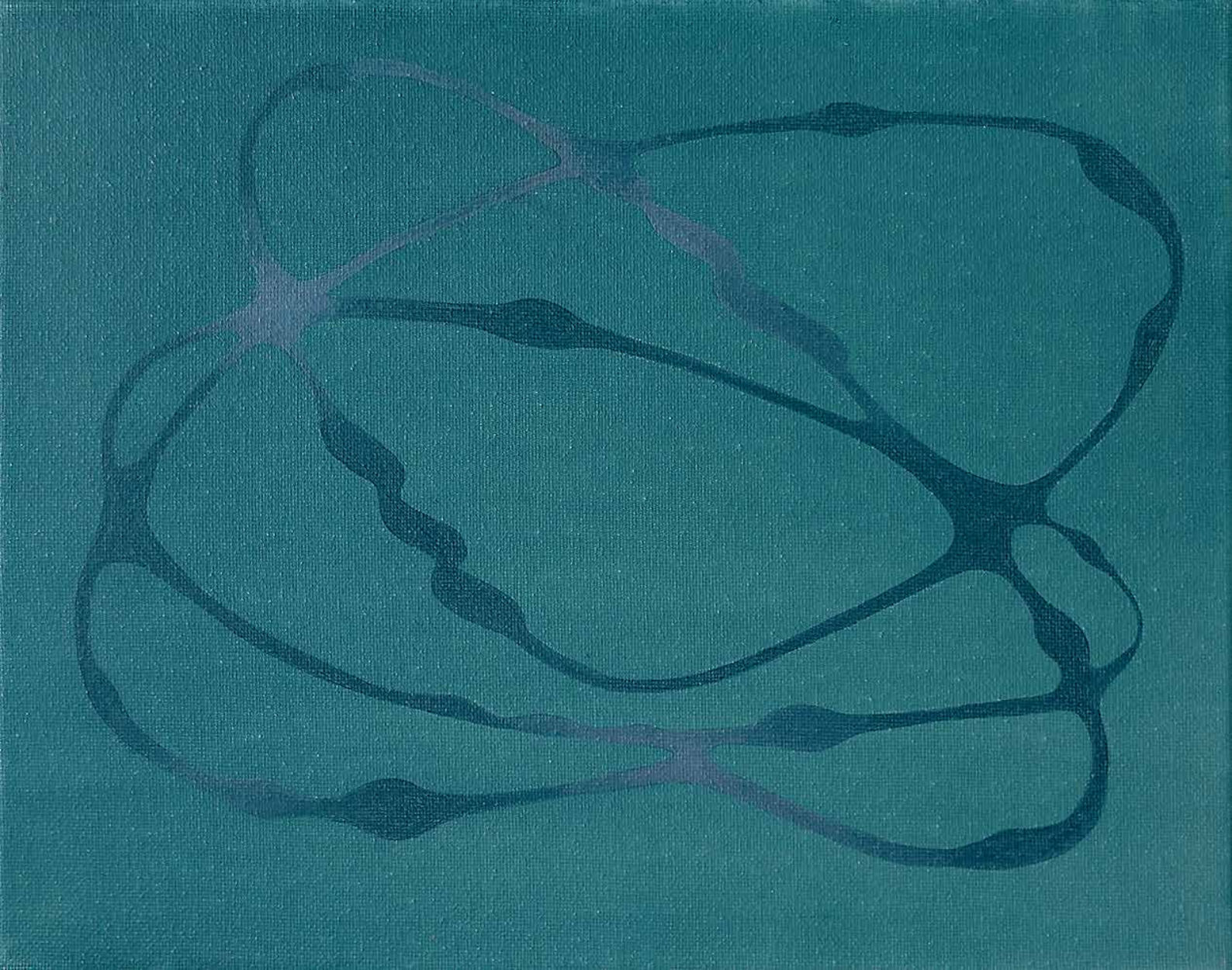


Tuna Dunn

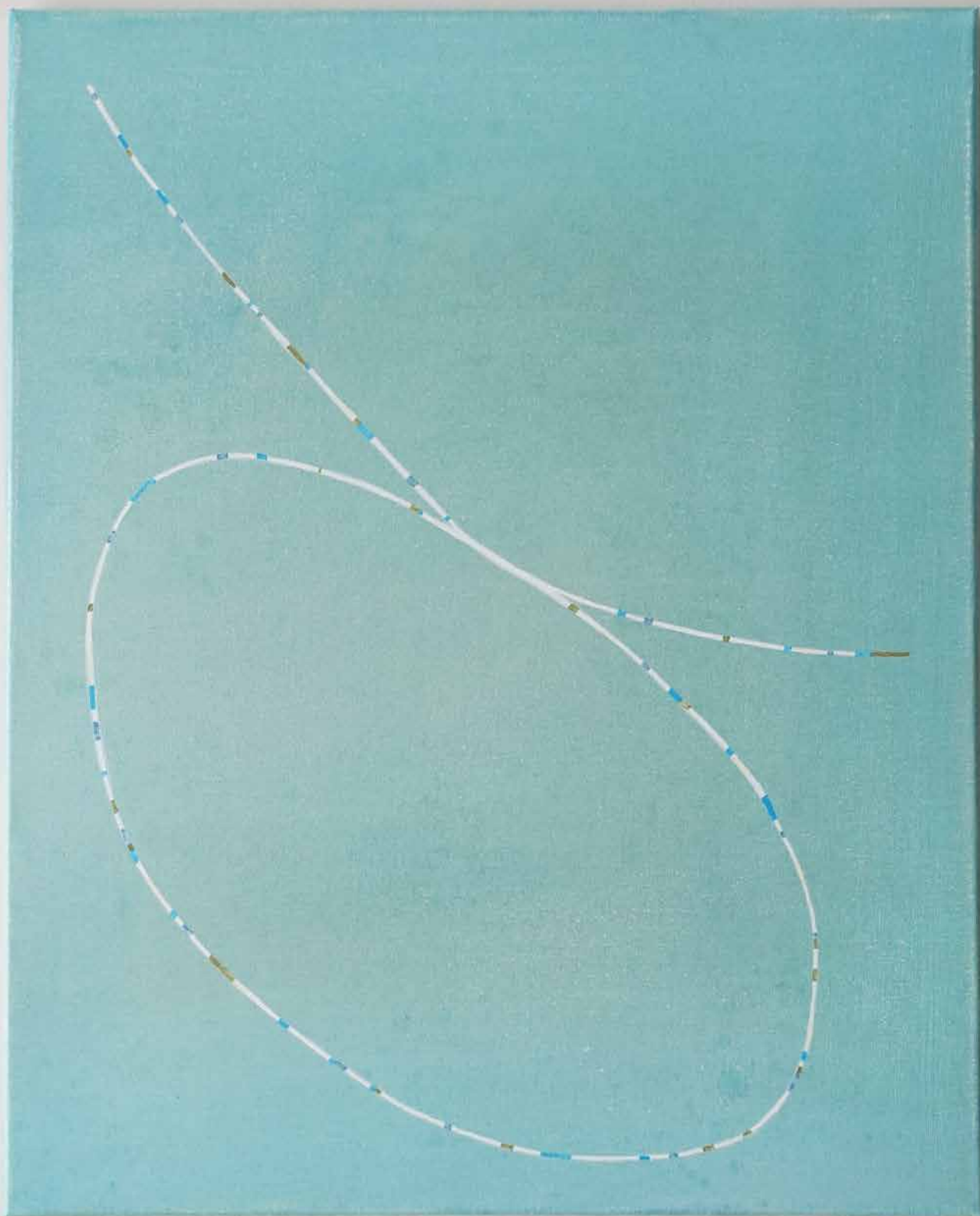
I'm here if you need to talk, 2025

acrylic on canvas

50 x 60 x 2 cm



Tuna Dunn
Orbit, 2025
acrylic on canvas
24 x 30 x 2 cm

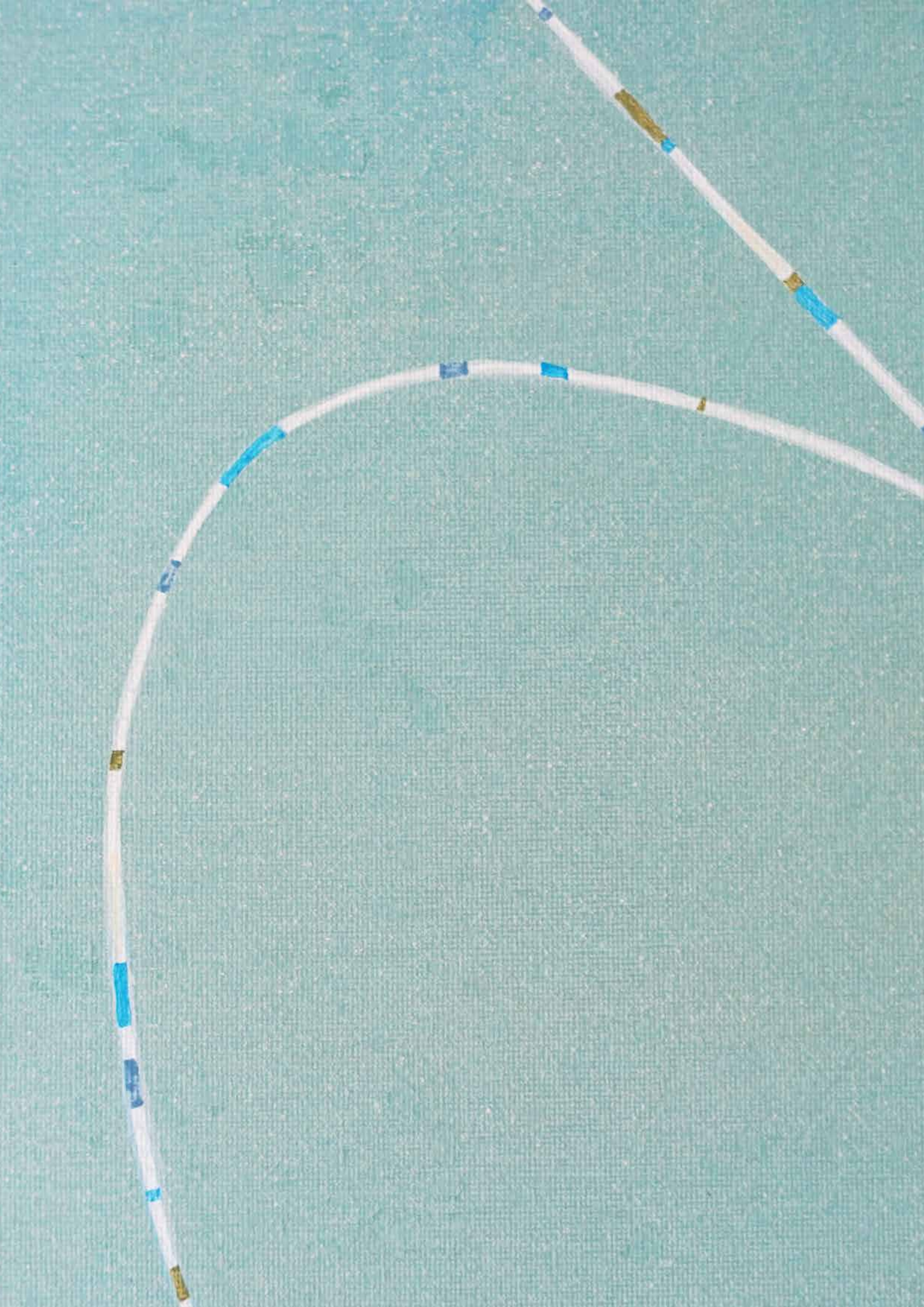


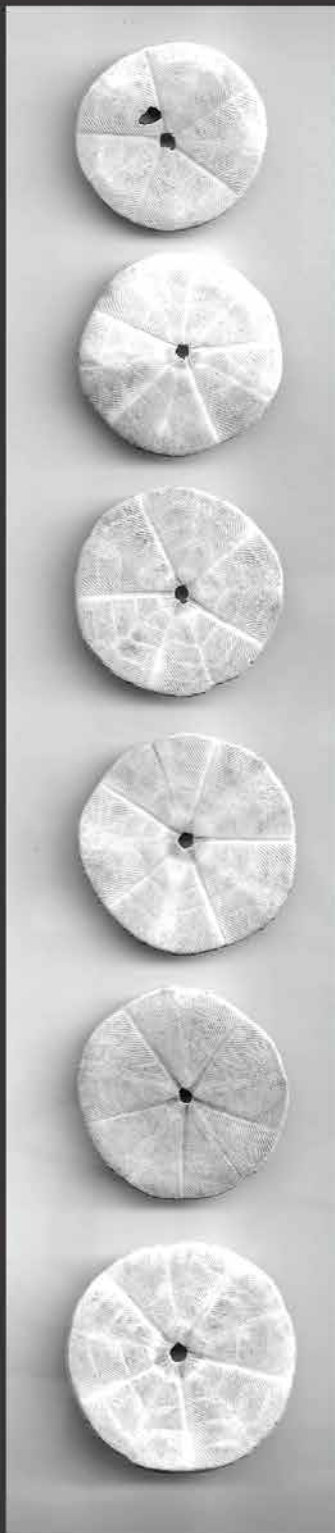
Tuna Dunn

Thank you for stopping by, 2025

acrylic on canvas

50 x 40 x 2 cm





Tuna Dunn

Sand Dollars, 2026

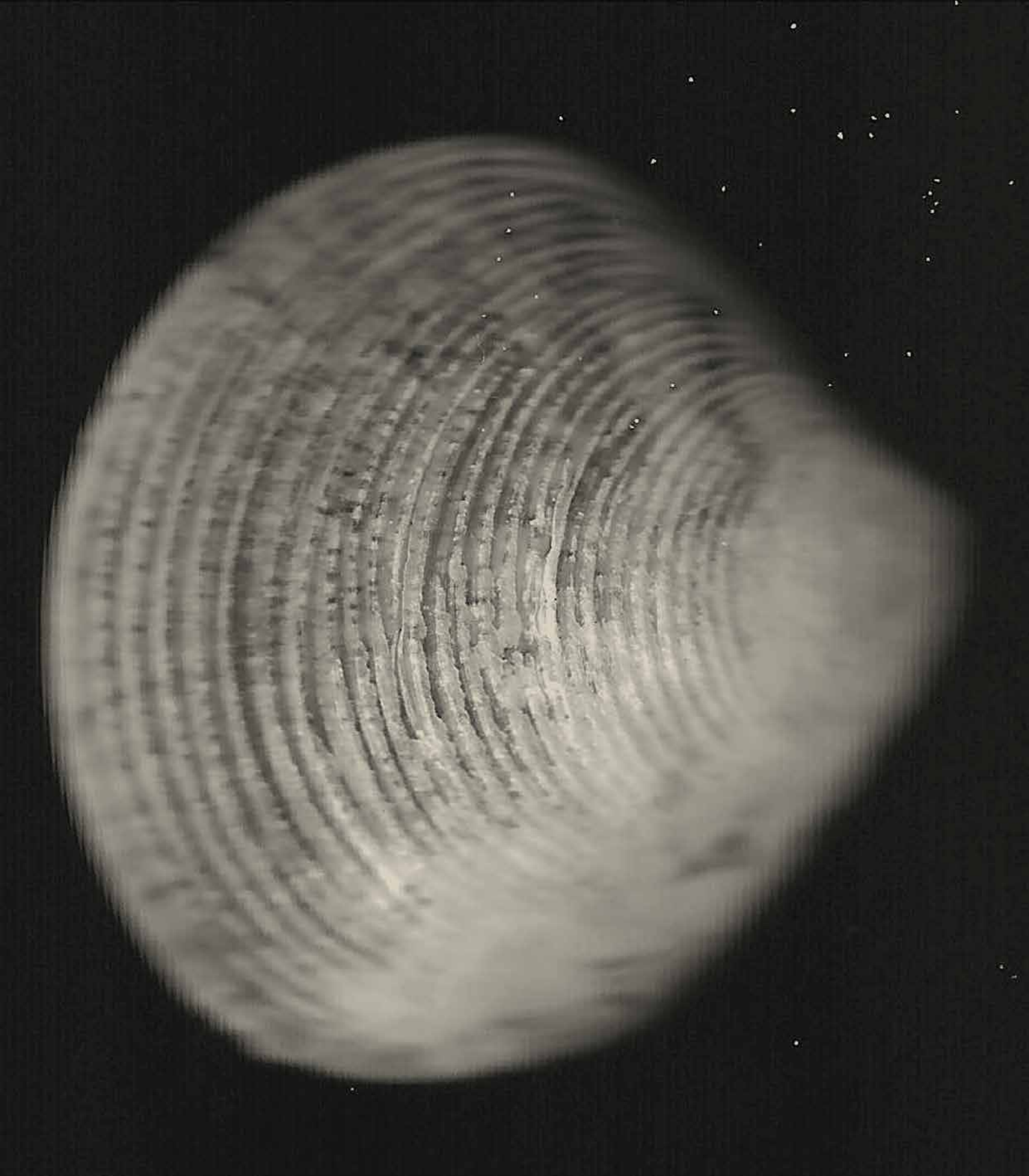
digital scan of collected seashells,

archival pigment ink printed on

ILFORD Galerie Smooth Cotton Rag 310 gsm

mounted on Gatorboard

29.7 x 21 cm



Tuna Dunn

High tide, low tide no. 2, 2026
digital scan of collected seashells,
archival pigment ink printed on
ILFORD Galerie Smooth Cotton Rag 310 gsm
mounted on Gatorboard
21 x 17.2 cm



Tuna Dunn

High tide, low tide no. 1, 2026

digital scan of collected seashells,

archival pigment ink printed on

ILFORD Galerie Smooth Cotton Rag 310 gsm

mounted on Gatorboards

21 x 17.2 cm

Curator

Pearamon Tulavardhana (b.1994) is a writer and independent curator based in Bangkok with a research interest in mythology, spirituality, and indigenous folklore as well as the relationship between technology and culture, mainly image-making and community-building. These interests are employed in her curatorial practice, as she merges the realm of mythology and folklore with the evidence found in the digital and online landscape. She graduated with a Master of Arts in Museum Studies and Curatorial Practice from Nanyang Technological University, Singapore. Her alias, *memeseumofcontemporaryartbkk*, is an internet meme account that criticizes the art world, especially in Thailand. Her writings are published in Thai and English, including in media such as Artreview Asia, the Momentum, Way Magazine, and Thairath Newspaper.



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