

JAMES JIRAT PATRADOON



JAN 29

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Centre for
Contemporary
Asian Art

The work of James Jirat Patradoon naturally exists between worlds. His illustrative abilities demonstrate a technical prowess and aesthetic that borrows equally from classical realism and contemporary comic books. The artist's practical methodology is an artistic investigation into creating work through analogue and digital means: rediscovering the hand in the act of re-painting something drawn on software with computer hardware. Patradoon imbues his work with a sense of narrative drawing upon the signs and symbols of diverse cultures and industries of tattooing, vogue and ballroom, pulp horror and, for *ULTRA*, the storytelling of *Xiqu* (Chinese opera).

ULTRA presents a suite of painstakingly hand-painted murals composed as vignettes of a fictional *Xiqu* centred on the Lunar New Year rituals of cleansing, rebirth, and celebration. Atmospherically bathed in unnatural pink and blue lighting, Patradoon's installation is intimidating: a neon-green King Yama armed with a scythe greets the audience as an alarming reminder of the global tragedies that marred 2020. Turning, we are met with a beast of cross-dimensional horror baring its teeth and flexing otherworldly purple-hued muscles, a nightmarish interpretation of the terrifying unknown that lies before us.

In March 2020, Patradoon travelled to Sydney with the intent of seeing friends and family before returning to Bangkok where he relocated the year before. In perfectly imperfect timing, James became stranded in the city he had just so recently left, reigniting a confluence of feelings he thought long gone. This unexpected and unwelcome challenge manifested itself in the hopeful and regenerative energy of *ULTRA*. Reading the exhibition as a celebration, *ULTRA* is Patradoon's post-apocalyptic disco. Under rave lights we are treated to a leather-clad femme ox vogue dancer guiding an entourage of neon demons into the new year. Stoic in the centre of the imaginary dancefloor is our beast of burden: a hulking 700cc chopper adorned with a chrome-plated ox skull beamed to us from the pulp pages of *Ghost Rider*. The piece calls to us; will you ride with it?

ULTRA relishes in beauty and horror and finds excitement in the space between. The colour palette Patradoon has employed for his works are both representative of his oeuvre and the result of research. Blue, green, and yellow are lucky colours for Chinese Zodiac oxen which are in abundance throughout the murals, with these shades paired alongside the artist's trademark striking pink. For the street-facing mural our beautiful opera protagonist wears pink face paint, symbolising sophistication. While Patradoon's previous works often contain their own internal narrative, *ULTRA* tells us a cohesive story across murals and installation. Visually linked through the swirling pink and yellow background we catch glimpses of the opera and are invited to fill in the gaps. *ULTRA* invites the viewer to be a character, play in the saga and, in turn, contemplate their own cleansing and rejuvenation at the time of Lunar New Year.

Curated by Con Gerakaris.

To find out more visit:

4a.com.au/james-jirat-patradoon-ultra/

List of Works:

James Jirat Patradoon, *ULTRA*, 2021, mural, commissioned by 4A Centre for Contemporary Asian Art.

James Jirat Patradoon, *ULTRA*, 2021, Hyosung Aquila GV700, ox skull, chrome paint, chains, commissioned by 4A Centre for Contemporary Asian Art.

Artist Biography:

James Jirat Patradoon (b. 1985, Thailand, lives and works in Bangkok, Thailand and Sydney, Australia) is a primarily illustrative artist working across installation, painting and graphic design. Patradoon's work is informed by a wealth of cultural references: from 80s aesthetics and 90s fashion, to comic books and tattoo design, he renders his ideas in flashes of neon and monochrome. Fusing Japanese anime with pop-horror and searing, luminous colours, his work is clean and graphic, exploring humanities depths and fractures and creating his own hyperreal infernal paradise.

Patradoon's recent solo exhibitions include *Inferno* (2019), Superchief Gallery, Los Angeles; *Death Metal Hands* (2018), Lamington Drive Gallery, Melbourne; *Fever* (2016) Superchief Gallery, New York City; and *Bodyache* (2016), Goodspace, Sydney. He has been included in several group exhibitions and festivals including Art Basel Miami (2019), Miami; *Violent By Design* (2017), Exhibit A Gallery, Los Angeles, MediaLive Festival (2017), Boulder Museum of Contemporary Art, Boulder, Colorado; *Pow Wow Hawaii* (2016), Honolulu; and *Hit The Bricks* (2014), Look Hear, Newcastle. His standalone style has led to work with high profile international clientele, including collaborations with the likes of Coca Cola, Facebook, HBO and Microsoft.

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