

“Herein, Out of Range” presents a series of moving image and sound works that articulate an embedded mental topology beneath the perceptible operations of the machine. These works destabilize—if not eradicate—the drawn line between the internal and the external, the unknown and the known, the imaginable and the paralysis of imagination, the explicable and the unsayable. Through symbiotic perspectives and approaches, the program seeks to dwell within a space of intersubjective animatedness, one that aspires toward an amphibious experience.

全ての傷が癒えますように May All Your Wounds Heal, Eri Saito, 5’05”, 2021

The Cyan Garden, Peng Zuqiang, 8’04”, 2022

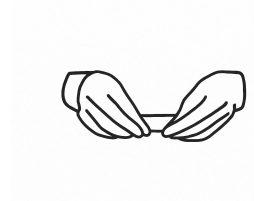
Morning and Other Times, Ernst Karel, 30’16”, 2014

日日 Days, Tanatchai Bandasak, 3’, 2025

Bearing Fruit of Fondness, Grounds of Coherence #2, Shen Xin, 5’39”, 2025

Emanations (Cinema Mix), Tulapop Saenjaroen, 28’25”, 2025

칠실 漆室 A Dark Room, Heehyun Choi, 9’50”, 2025



Herein, Out of Range

全ての傷が癒えますように **May All Your Wounds Heal, Eri Saito**
8mm transferred to Digital, Color, 5.1ch surround sound, 5'05", 2021

“This is a background not explicitly mentioned in the film and something no one could know. Last year, a family member diagnosed with cancer underwent surgery to remove part of her body. I created this film based on my experience of indirectly sensing her pain, even though I was an outsider. I believe it was a psychological pain I felt from the painful appearance of her post-surgery condition, but for me, it became an indescribable sadness.

In reality, we cannot truly feel the pain of others. However, if the nerves in our brains were physically connected, perhaps it would be possible. My simulated experience of her pain felt as if some complex neural transmission was taking place, impossible to fully interpret. While watching the white objects spin and fall in the film, I wished that time and wounds could dissolve away, and that someone's physical or emotional pain might be healed.”

ERI SAITO (b. Fukushima, Japan) is a Tokyo-based artist working primarily with the moving image. Her practice focuses on the invisible and elusive dynamics of memory and perception. By confronting the subtle ambiguities and fluctuations that cannot be fully captured by surface-level language or fixed categories, she seeks to gently trace and preserve the fleeting impressions and memories that emerge. Her recent exhibitions include Before the Haze Disperses (Yokohama Civic Art Gallery, Kanagawa, 2025), Yebisu International Festival for Art & Alternative Visions 2025 (Tokyo Photographic Art Museum, Tokyo, 2025), and Artists in FAS 2024 (Fujisawa City Art Space, Kanagawa, 2025). Her film works have been screened at the 50th Toronto International Film Festival (TIFF Lightbox, Toronto, 2025), EXiS (Korean Film Archive, Seoul, 2024), and Prismatic Ground (Anthology Film Archives, New York, 2024), among others. She received the Second Prize at the e-flux Film Award in January 2024.

The Cyan Garden, Peng Zuqiang
16mm transferred to Digital, Color & BW, Stereo, 8'04", 2022

“The Cyan Garden considers the limits of giving form to the past which cannot cohere into memory. In part filmed on ‘Lucky’, a discontinued b&w 16mm film reel stock intended for military aerial detection, the moving image revolves around a radio station that was not supposed to be detected and an Airbnb apartment ‘The Lover’, run by Peng’s friend in their hometown. Between 1969 and 1981, a Malaysian communist underground radio in exile Voice of the Malayan Revolution resided in what is now soon to be a resort. Projected on a holographic screen producing shadowy after-images, the work flickers between radio static, bursts of archival jingles, ruins of the radio station and choreographed scenes of the Airbnb apartment decorated in imagined ‘Southeast Asian’ style. Contemplating on a revolution’s fraught relation to emancipation, The Cyan Garden interweaves visual notes on revolutionary remains and stifled romance and inability to remember ‘rightly’ as pop songs lull in the background.”

PENG ZUQIANG (b.1992, Changsha) works with film, video and installations, with an attention to the affective resonances within histories, bodies, and language. Recent solo presentations include Rockbund Art Museum (2025) , The Common Guild (2025), Fondazione Sandretto (2023), Kevin Space (2023), Cell Project Space (2022), E-Flux screening room (2022). Group exhibitions and screenings include videobrasil, UCCA Beijing, Schirn Kunsthalle Frankfurt, Times Museum, Eye Film Museum, The Physics Room, IDFA, 25FPS, Alchemy Film and Moving Image Festival. He is a recipient of the Present Future prize at Artissima (2022), and the Dialog Award at EMAF (2023).



Morning and Other Times, Ernst Karel

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7.1 audio (5.1 mixdown), 30'16", 2014

"Morning and Other Times is a multichannel sound composition that was recorded in the city of Chiang Mai, Thailand, over a period of four weeks in early 2014 — a few months before the military coup which led to the dictatorship under General Prayuth. The piece attends to the multidimensional nature of the city, not just in terms of human multiplicity, but also in terms of the ways it's inhabited by beings of different species, and so the piece takes as its starting point the voices of nonhuman participants in the urban environment. In one recurring case, that of dogs, the voices are literally in dialog with audible religious and political aspects of life in the city: namely the ringing of bells in temples (which are places that shelter street dogs), and the bugle calls which emanate from a military training facility on the outskirts of the city. The piece also relies on overhearing, on listening through, in order to convey something of its setting by what is revealed in the background. For example, when I was going through my recordings some months after making them, I found that I had more than once inadvertently recorded the Thai national anthem being broadcast somewhere in the distance; including them in this piece contributes to the theme of a pervasive background of nationalism and militarism."

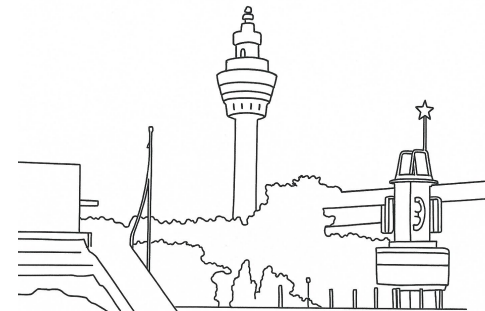
ERNST KAREL works with sound, including electroacoustic music, location recording, experimental nonfiction sound works for multichannel installation and performance, image-sound collaboration, and postproduction sound for nonfiction film and video. He has worked alongside Lucien Castaing-Taylor and Véréna Paravel and others at the Sensory Ethnography Lab at Harvard, and has also collaborated with artists and filmmakers such as Anocha Suwichakornpong, Hendl Helen Mirra, Luke Fowler, Rebecca Baron, Ben Rivers, Karthik Pandian, and Trương Minh Quỳ.

☐☐ Days, Tanatchai Bandasak

Standard Definition video, Stereo, 3', 2025

"Shot with a compact digital camera from a Japanese second-hand shop in Bangkok, the work drifts between the moment a passenger ferry's bollard is unmoored and the distant city tower across the river's mouth."

TANATCHAI BANDASAK, who lives and works in Bangkok, Thailand, engages primarily with objects, moving image and photography. His practice explores transitional states and shifting boundaries between materials, spaces and situations. Often beginning with found materials gathered through wandering and observation, they form the core of his spatial arrangements. Through subtle shifts and restrained placement, he proposes quiet ways of seeing and sensing, opening into states of flux, where materials become vessels for layered histories, temporal displacements and tensions beneath the surface. Recent exhibitions include *A NEW CAVE*, Bangkok CityCity Gallery (2024); *Shanshui: Echoes and Signals*, M+ (2024); and *Every Flower Seems to Burn by Itself*, Les Bains-Douches, Alençon (2025).





Bearing Fruit of Fondness, Grounds of Coherence #2, Shen Xin

16mm film hand processed with cotoneaster transferred to Digital, Stereo, 5'39", 2025

"Filmed in Northern Isle of Skye, bearing fruit of fondness is a 16mm black and white film hand processed with a type of invasive cotoneaster that is native to Eastern Asia, and was brought to the UK in the 19th century as an ornamental plant. Working with elemental kinship, the process is of fearlessly relating to pain where the understanding of belonging erodes through patterns of mother-child relationships that extends to nation and citizen, land and dweller. The film features a single-take voice recording of Shen Xin reading a script in Chinese interspersed with breath and stillness against the Southwest storms heard from their home."

SHEN XIN—Working with moving image, installation, sound, text, painting, and performance, Shen Xin is an artist and filmmaker who practices co-creating languages that speak the grammar of sense, volition, technique, and spaciousness, while abiding knowing in relation. Through epistemic relationships manifested from the land, they tell stories that reconstruct terms of innate belonging against territories of nation states. Nurturing the renunciation of reified boundaries, their practice is of habituation towards truth as kindred capacities. They were born in Chengdu, Sichuan, and finds home in Northern An t-eilean Sgitheanach (Isle of Skye) and Mni Sota Makoce. Recent solo presentations include Collective, Edinburgh (2025), TINA, London (2025), Richmond Art Gallery, BC (2024), M HKA, Antwerp (2023), KUNSTVEREIN GARTENHAUS, Vienna (2023), Swiss Institute, New York (2022), and Walker Art Center, Minneapolis (2021). Recent group exhibitions were held at Centre Pompidou, Paris (2024), 14th Shanghai Biennale (2023), 12th Seoul Mediacity Biennale (2023), MUMA, Melbourne (2021), 13th Gwangju Biennale (2021), Sigg Prize, M+ Museum, Hong Kong (2019), and 4th New Museum Triennial, New York (2018). Past residencies and awards include Rijksakademie, Amsterdam (2018-2019), ACC-Rijksakademie Dialogue and Exchange, Gwangju & Amsterdam (2016-2017), Jerome Hill Artist Fellowship, Minnesota (2023-2024), and BALTIC Artists' Award, Gateshead (2017).

Emanations (Cinema Mix), Tulapop Saenjaroen

5.1ch surround sound, 28'25", 2025

"Emanations (Cinema Mix) is a remix of a site-specific sound installation originally created for the exhibition at the 7th Bangkok Experimental Film Festival. During a silent film screening at the festival, sounds within the cinema were discreetly recorded using multiple devices—both fixed and roaming—to capture details across varying proximities and frequencies. In this version, the composition has been re-mixed into a 5.1 surround sound system for a return to the cinema space, this time inverting the original act of listening."

TULAPOPOP SAENJAROEN (Chon Buri, Thailand) is an artist and filmmaker whose practice encompasses performance, video and film. His recent works interrogate the correlations between image production and production of subjectivity as well as the paradoxes intertwining control and freedom in late capitalism. In combining narrative and the essay film genre, he investigates subjects such as tourism, self-care, mental illness, free labor, power relation in storytelling, and cinema itself through re-making and re-interpreting the produced images and their networks. Saenjaroen's works have been shown in film festivals, screenings, exhibitions, internationally including Locarno Film Festival; New York Film Festival; Berlinale Forum Expanded, International Film Festival Rotterdam; Cinéma du réel, Paris; DOK Leipzig; International Short Film Festival Oberhausen; Images Festival (Toronto); European Media Art Festival; Chicago Int' Film Festival; REDCAT; Museum of the Moving Image, NYC; CROSSROADS at SFMOMA, Ghost 2565: Live Without Dead Time, 100 Tonson Gallery, STORAGE (BKK), Abandon Normal Devices, UK; among many other venues. His work has been the subject of focus including at e-flux screening room, NYC; Conversations at the Edge at Gene Siskel Film Center, Chicago; M+ Museum After Image Hong Kong, Asian Film Archive Singapore, Korean National Film Archive, Doc Club Film Festival; and won awards from Germany, Switzerland, Indonesia, Singapore, Russia, and Thailand. Currently, Saenjaroen lives and works in Thailand.

칠실 漆室 A Dark Room, Heehyun Choi

16mm and Super 8 transferred to Digital, b&w, silent, 9' 51", 2025

“Tracing the faded time of those who once turned the pages of Chŏng Yagyong(1762-1836)’s *Chil Shil Gwan Hwa Seol (On Viewing Paintings from the Dark Chamber)*. In a dark room of their own, they steep tea, mend fragments with thread, and enfold them in bojagi cloth—crafting a cinema that was unseen.”

HEEHYUN CHOI is a moving image artist based in South Korea and the US. Her practice is grounded on the interest in the physicality and virtuality in projected images, the unseen beings outside the camera frame, and the subjectivity and variability of the act of seeing. Her films have been screened internationally including at Edinburgh International Film Festival, 25 FPS Festival, Images Festival, DMZ International Documentary Film Festival, Experimental Film and Video Festival in Seoul (EXiS), and Ann Arbor Film Festival where she received the Mariam Ghani Juror Award.



Herein, Out of Range

Works presented in “Herein, Out of Range” are gathered by Tulapop Saenjaroen

In lieu of the exhibition “Cinematic Involutions” at the Carpenter Center for the Visual Arts AUX: Intermedia Gallery (October 16–December 22, 2025) curated by Toby Wu, featuring the works of Simon Liu, Thuy-Han Nguyen-Chi, Tulapop Saenjaroen, Yuyan Wang.

November 20, 2025 | 6pm - 8pm

Location: Carpenter Center for the Visual Arts Theater (Level B-03)

Sponsors: Thai Studies Program, Harvard Asia Center Southeast Asia Initiative, Harvard Asia Center