

## **Victor Paul Brang Tun**

*Frame(works)* series, 2019

For this installation, titled *Frame(works)*, Burmese artist Victor Paul Brang Tun dismantled a rattan chair and created new artworks from its deconstructed parts.

It was first created for Brang Tun's LASALLE graduation show in 2019. As time passed, *Frame(works)* was revised and modified. This installation reflects its transition to the here and now, while retaining much of its earlier deconstructed state.

The English writer Charles Caleb Colton once said: "Time is the most undefinable yet paradoxical of things; the past is gone, the future is not come, and the present becomes the past, even while we attempt to define it."

But what we do know is that time is cyclical. While it brings about destruction, decay and death to mortal beings, it also generates new beginnings, growth, revival and renewal - a tabula rasa to start all over again.

*Frame(works)* #1, #5, #8, #9 is a composite of 4 new recreations from something that has been taken apart. The sum of its parts is greater than the whole.

The artist chose rattan as his medium which is strong yet flexible, recyclable and organic. He then added twine and wood to it, which are also organic.

*Frame(works)* reflects the artist's journey to mould his own identity. It is also a metaphor for the expression of contemporary art in Myanmar, which has transitioned from a British colony, to a free state, to the authoritarian regime of today.