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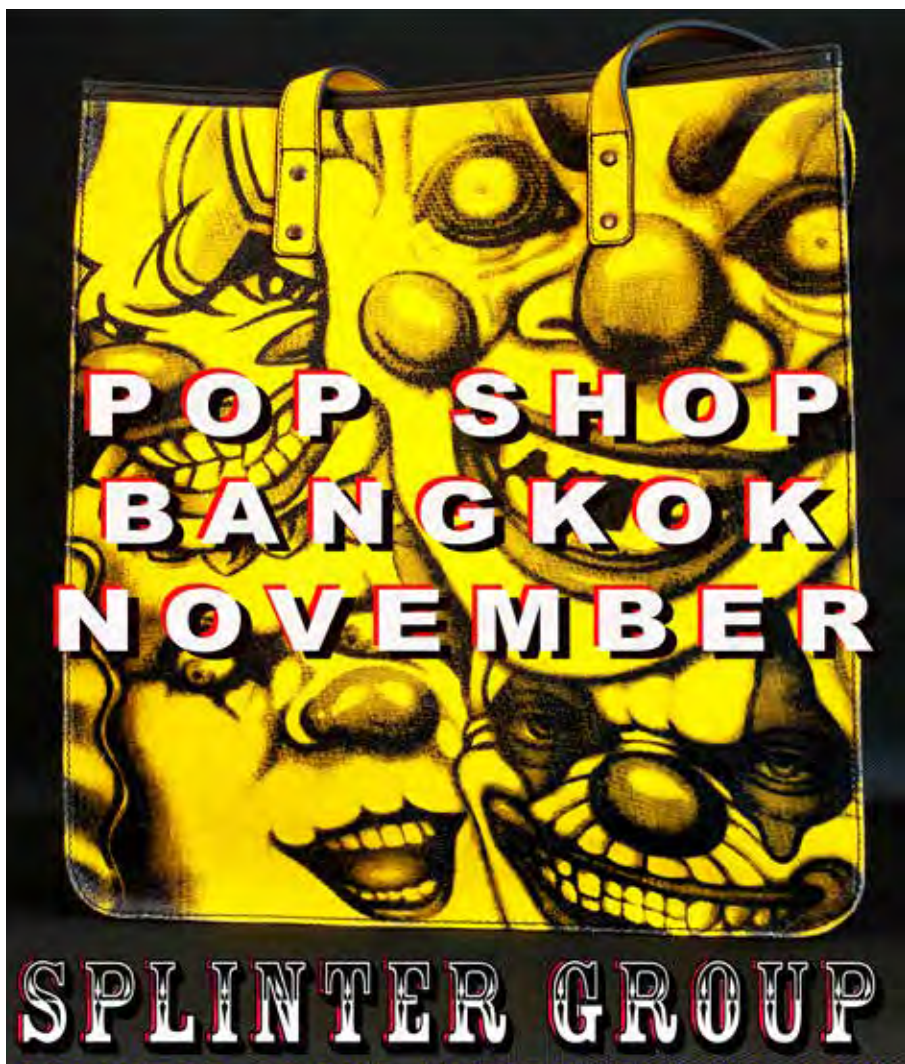
COLLECTIONS:

| | |
|---|-------------|
| RAW + COOKD | 2009 - 2011 |
| HURLY BURLY a play by David Rabe, Bangkok | 2010 - 2012 |
| SLINGS | 2013 |
| SATURDAY NIGHT | 2012 - 2013 |
| HURLY BURLY 2020 | 2020 |
| RETRO VINTAGE BLACK AND WHITE | 2020 |
| STUDIO SLOGANS | 2020 |
| GRASS CANVAS | 2020 |



SPLINTER GROUP

BAGS



**POP SHOP
BANGKOK
NOVEMBER**

SPLINTER GROUP



**THE COLLECTIONS INCLUDED IN THIS
ARCHIVE PORTFOLIO COMPRISE THE
ENTIRE GROUP OF BAGS PRODUCED
UNDER THE SPLINTER GROUP LABEL.
THE MAJORITY OF THE COLLECTIONS
WERE DESIGNED AND PRODUCED IN
DEVELOP STUDIO IN BANGKOK AND THEY
WERE CRAFTED IN BANGKOK AS WELL.
DEVELOP STUDIO WAS THE MAIN STUDIO
FOR THE ENTIRE
SPLINTER GROUP
PRODUCTION.
2009 - 2018**

**THE COLLECTIONS PRODUCED IN
RICHMOND, VIRGINIA ARE SMALLER
EDITIONS OR EACH BAG UNIQUE.**

**WHEN YOU GIVE IN TO IT,
THE INFLUENTIAL HISTORIES OF DESIGN
CAN BE OVERCOME MORE SUCCESSFULLY
THAN THE INFLUENTIAL HISTORIES OF
ART CAN BE OVERCOME. THIS IS WHAT
MAKES SWIMMING IN THE WATERS OF
DESIGN A MUCH MORE PLEASURABLE
AND REWARDING EXPERIENCE,
AT LEAST FOR THE
DESIGNER.**



BLACK & WHITE

So, the janitor comes in at 6:00 am. He sweeps the floor, there's a tremendous amount of trash scattered about the floor of the club. Last night's headliners pulled in a raucous crowd. Leather, feathers, suede fringe, straps, chains, buttons, god knows what, shreds of bleached and dyed fabric torn off every part of any piece of clothing or whatever. Piled up by the janitor it's an impressive collection of shredded whatnot. The Whiskey A Go Go was in true form.



RETRO VINTAGE



RETRO VINTAGE BLACK AND WHITE COLLECTION, *FABRIC WEAVE*, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, *DOUBLE CHAIN*, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, *BLACK BUTTONS*, each unique, 2020



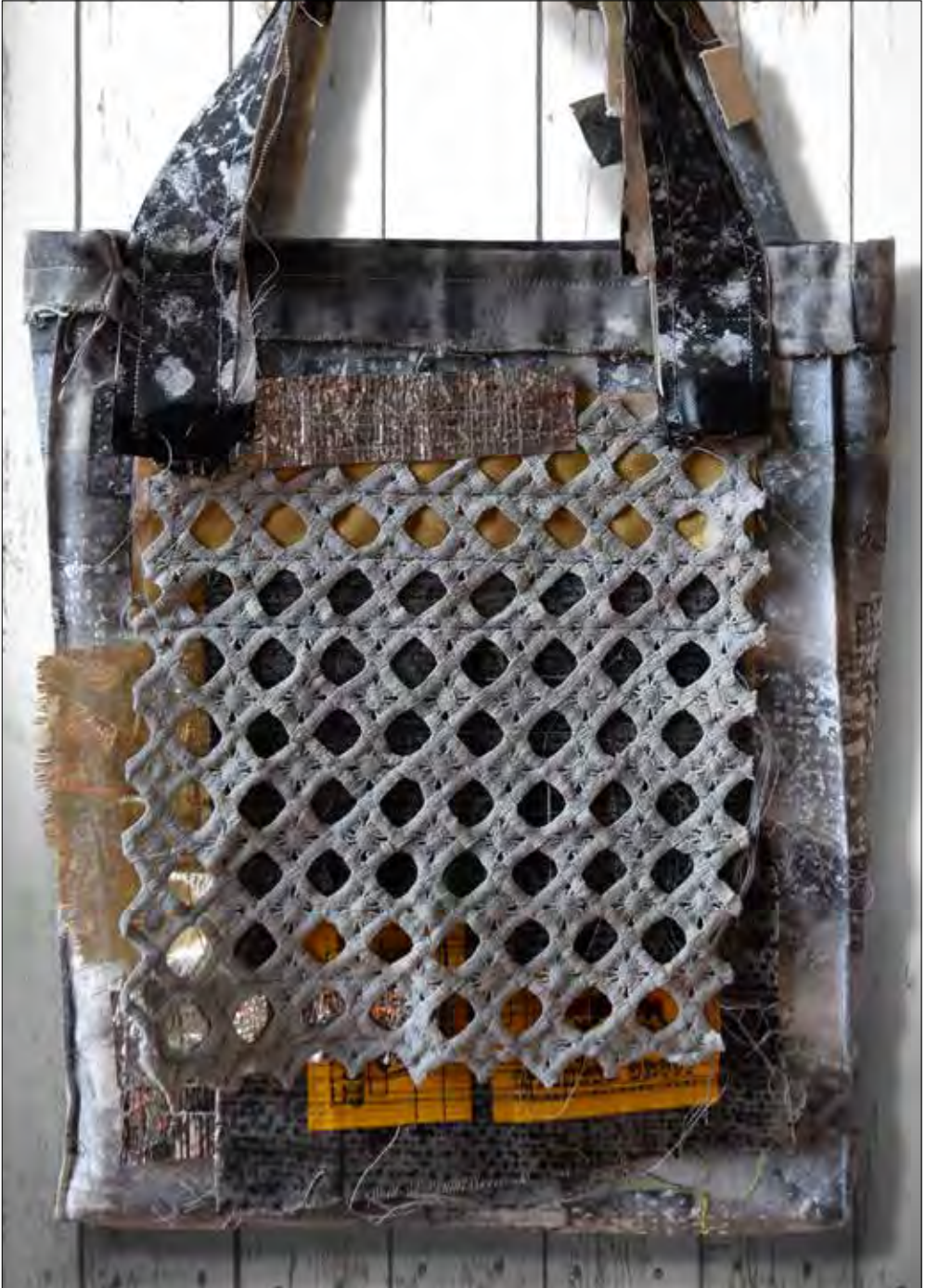


RETRO VINTAGE BLACK AND WHITE COLLECTION, *BLACK WEAVE*, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, 2 NETS, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, *HORIZONTALS*, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, *FLOWER BUTTON*, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, *SUPREME NET*, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, *SHIP*, each unique, 2020





RETRO VINTAGE BLACK AND WHITE COLLECTION, *BLACK LACE*, each unique, 2020











RAW + COOKED

The work of the painter, the poet or the musician, like the myths and symbols of the savage, ought to be seen by us, if not as a superior form of knowledge, at least as the most fundamental and the only one really common to us all; scientific thought is merely the sharp point more penetrating because it has been whetted on the stone of fact, but at the cost of some loss of substance and its effectiveness is to be explained by its power to pierce sufficiently deeply for the main body of the tool to follow the head.

THE RAW AND THE
COOKED, Claude
Levi-Strauss





make noise

TELL A STORY

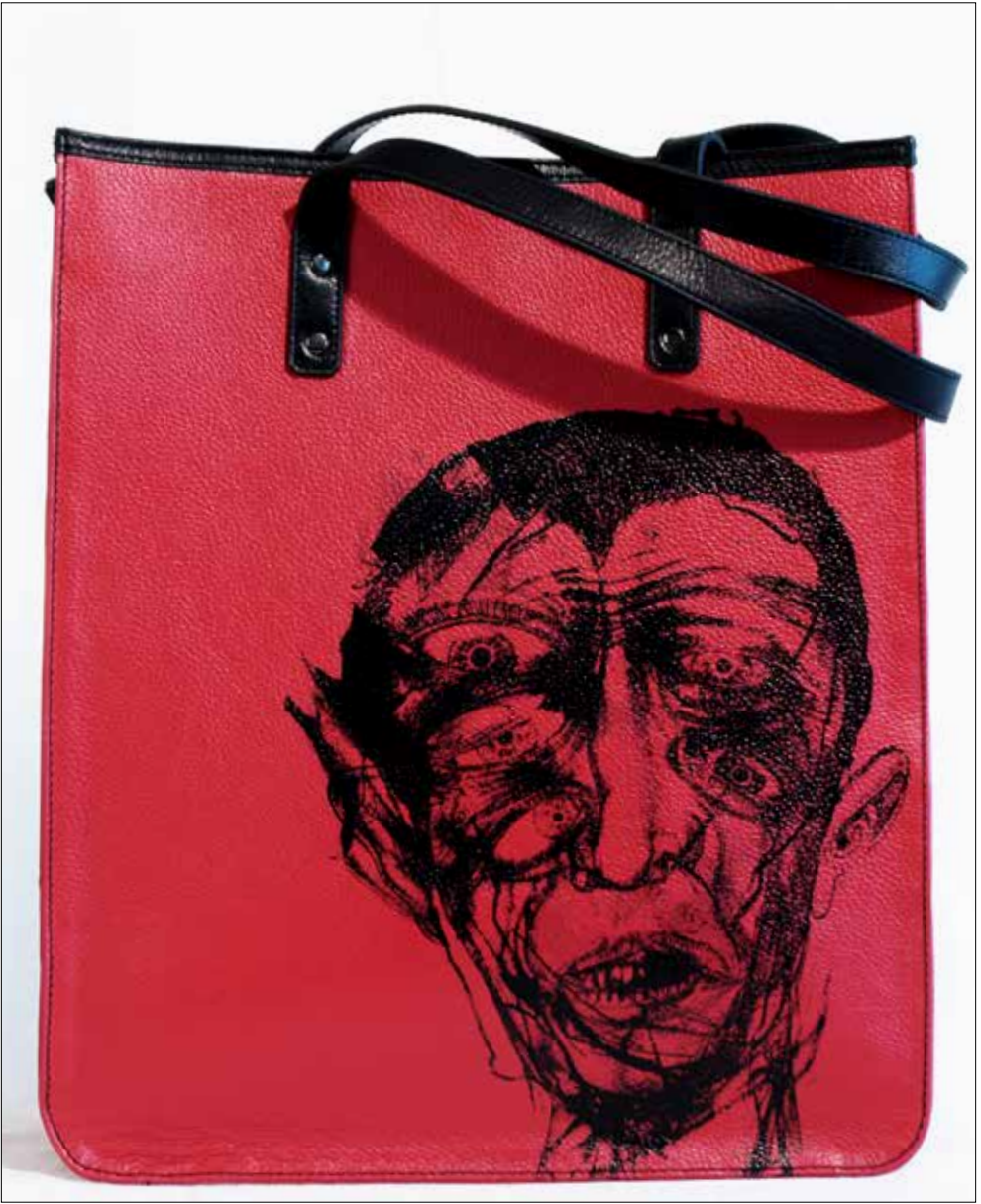




RAW + COOKD COLLECTION, *BROWN FACES*, ed. 10, 2011









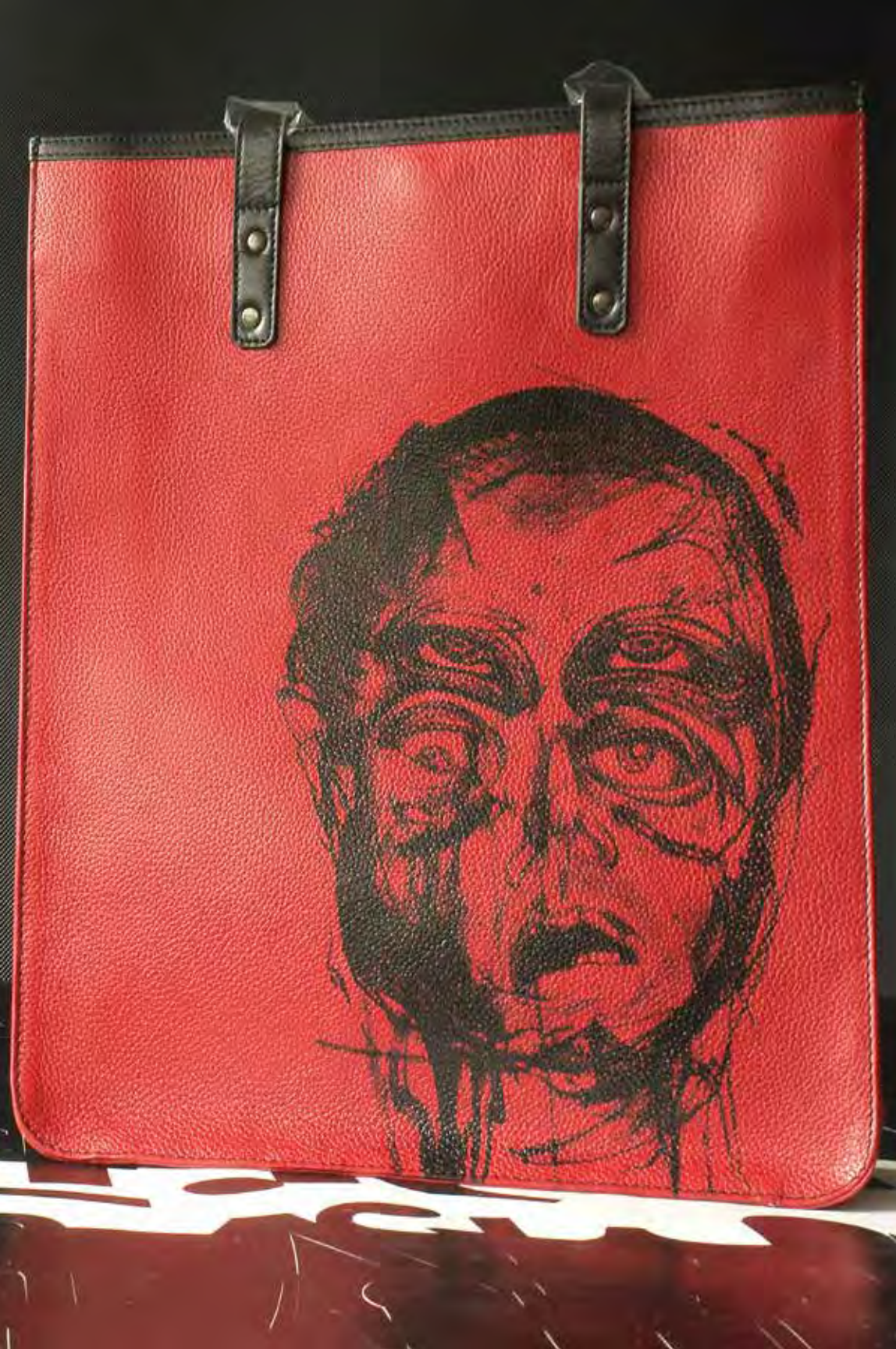
RAW + COOKD COLLECTION, *LOS ANGELES FACE ON OLIVE / TAN*, each ed. 10, 2011





L A M E L
O C W H D A E
E B A R E E
H W A T











SPARE
CHANGE

HURLY BURLY

Implicit within the characters' motivations that the visual motifs and painted canvases of Hurly Burly would be insufficient as a final stage in their performance, because paintings on a gallery wall would be too isolated and privileged.

Naturally those images belong on T-shirts and bags and hard-core merchandise - preferably sold online - at a discount.

Cowboys on a handbag does to a certain extent conclude their possibility as a critique of Western culture and the best of their ideals perpetrated throughout. In any regard the broken down and dusty circus side show is perhaps the most obvious of metaphors for the ideals of contemporary culture.

"My privacy has been demolished. You think a person wants that kind of thing to happen in their heads. They are trying to give their problems some serious thought, the next thing they know there's nothing in their brains as far as they can see but your tits and ass? You think a person likes that?" Hurly Burly, David Rabe, 1984



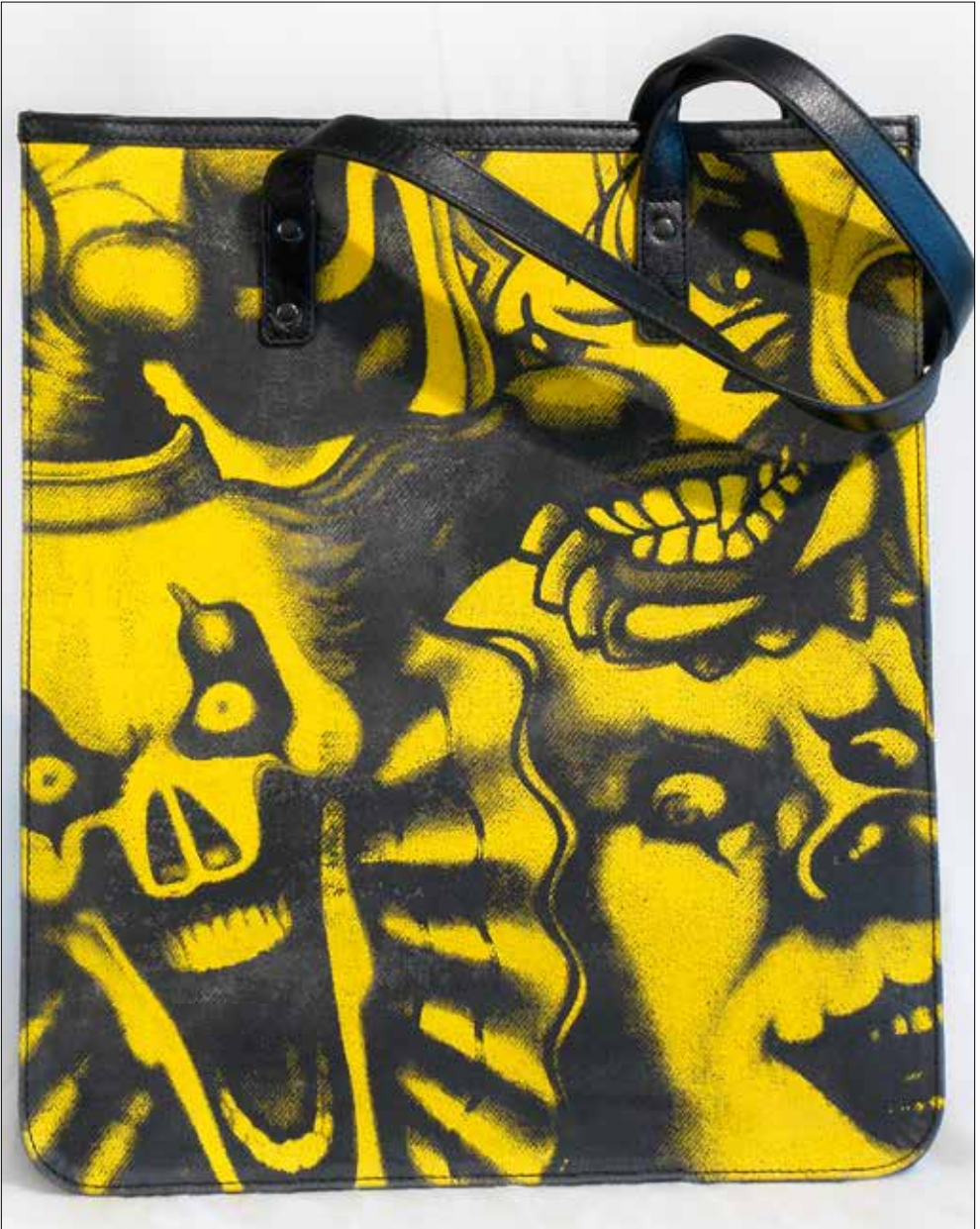
HURLY BURLY A PLAY BY DAVID RABE
VARIOUS PROJECTS
2013

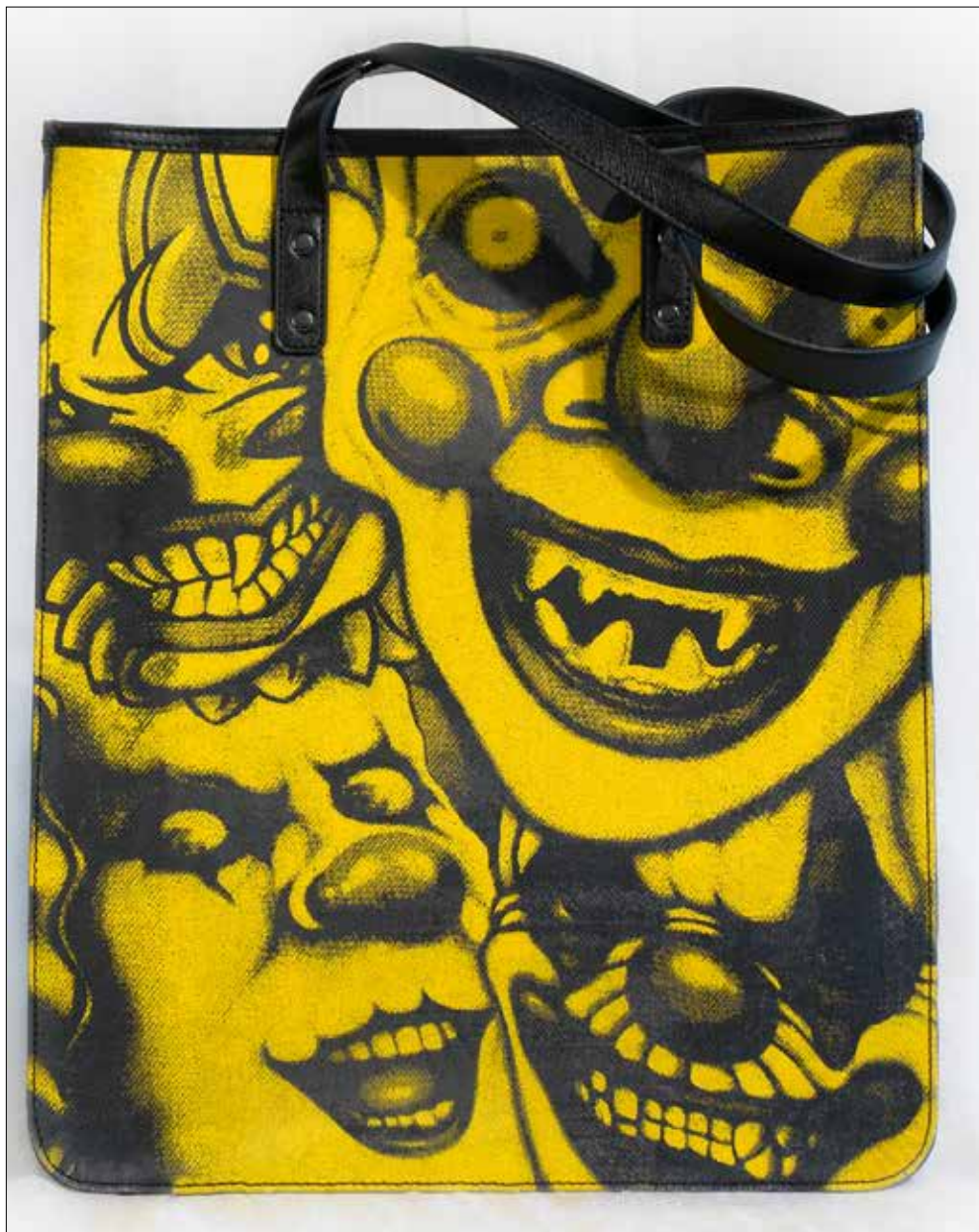
Once again the critical audience and regular gallery viewers will have the opportunity to attempt to decipher the seemingly contradictory and borderline irresponsible graphic work of Dennis Balk. The exhibition at Gallery VER is comprised of a dozen or more large-scale pictures and painted canvases, theatrically installed, which appear to have been left behind when somewhere, for some unknown reason, a traveling circus has abandoned them upon leaving town. For now, these pictures and leave-behinds are warehoused until some future time when they regain a purpose. Other references are engaged in the work, some from within the canons of contemporary art, but taken as a whole; the viewer is presented with an array of references that give even the skilled gallery goers a run for their money.

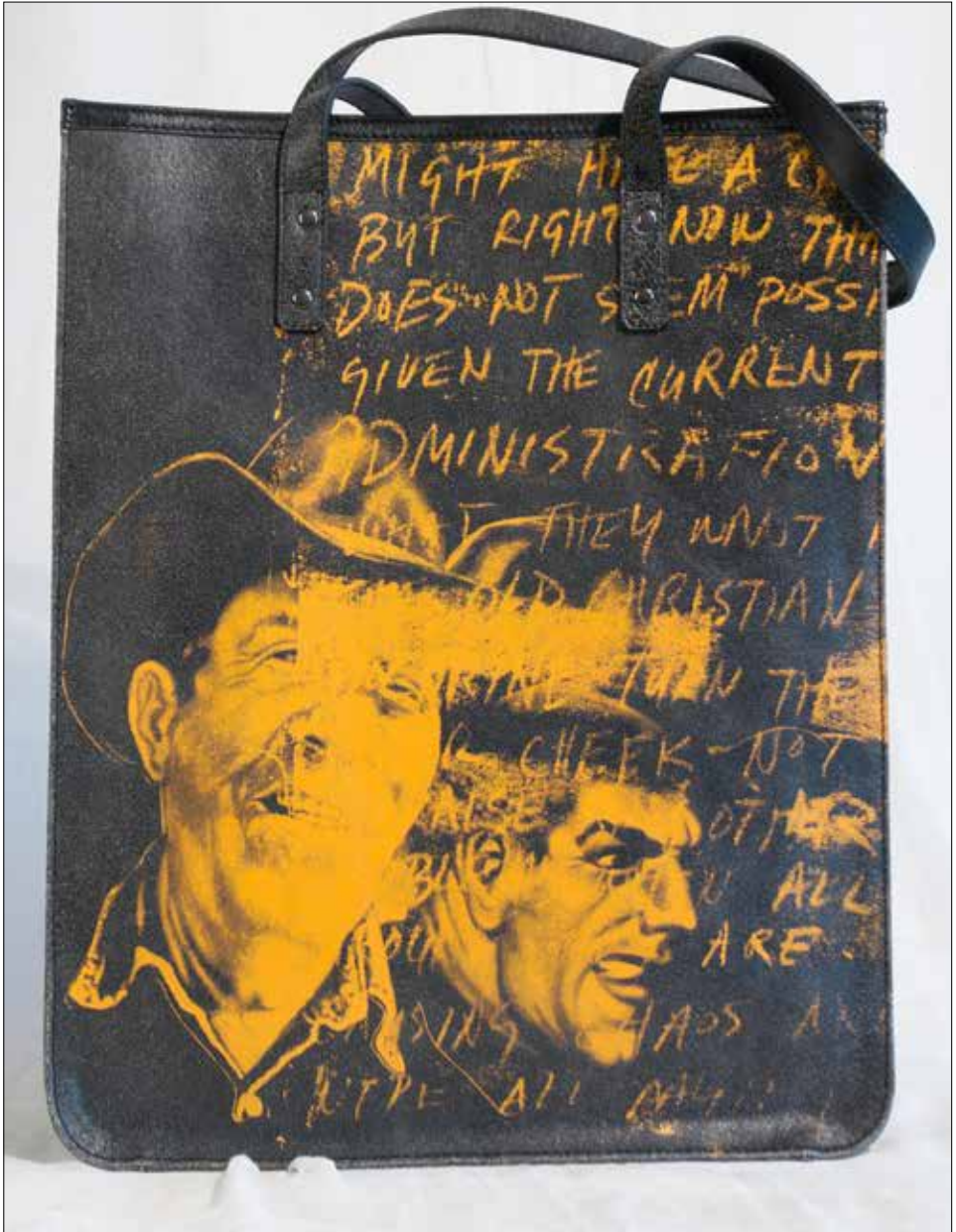
For this exhibition, as with previous work, Balk engages issues of narrative and the potential for static work to bring a piece of story, however fragmented, into a particular focus. For sure leaving most of the work for the audience. And also, like previous installations the work is in service of animating a particular ideological perspective that appears to have nothing in common with the gallery material. Here we find paintings masquerading as pictures posing as circus props and other detritus of a bygone era.

Balk's work is often concerned with narrative tendencies as a historicizing process of the present. In the past he has written and produced theater pieces, (performed in New York), that were sometimes meant to be considered in relation to his gallery installations, often pitting contemporary characters as antagonists attempting to decipher significant historical moments. The work for this exhibition is a component of a larger project produced in Bangkok titled: Dennis Balk, Hurlyburly, a play by David Rabe. Rabe's play, produced in the eighties, was a scathing immersion into a contemporary reality where none of the characters had any discernable handle on their present situation.

HURLY BURLY COLLECTION, *YELLOW CLOWNS*, ed. 10, 2012









HURLY BURLY COLLECTION, *YELLOW X BAG*, ed. 10, 2012







SATURDAY NIGHT

I would hope for a Lyotard connection between pop culture and the dissonance of our contemporary political disfunctionality. Something like that.. A soft word with a hard word.. two cultural knowns but difficult, or not usual... a rift. a little hard to swallow... but not too confusing or off putting enough to make you want to go no further... it should be intriguing,, beg to enter.. unusual..

4-Color Digital printing on heavy cotton canvas with acrylic varnish and coating. Black, faux crocodile with black leather adjustable straps and handles.

THE SATURDAY NIGHT GROUP

This collection within the collection uses printed panels, front and reverse, which came originally from a group of collage pictures titled "Exhausted and Ideographic." These pictures were exhibited in New York and were the very first digitally printed canvases to be shown in the gallery circuit, nowadays, very common. Pop burnout is everywhere in the collaged mess, Arafat, Travolta, Rick James, blurred with Aliens and Reptiles. Nothing goes together and nothing works.

SATURDAY NIGHT WITH RED SMEAR BAG

SATURDAY NIGHT WITH COWBOYS AT SUNSET BAG

SATURDAY NIGHT WITH ARAFAT AND ALIENS BAG

SATURDAY NIGHT WITH RICK JAMES, BITCH BAG

SATURDAY NIGHT WITH SAD LINDSEY LOHAN BAG

SATURDAY NIGHT WITH BROWN EYES BAG

SATURDAY NIGHT WITH SERPENT SKIN BAG

SATURDAY NIGHT WITH RED PARTICLE BAG

SATURDAY NIGHT WITH TRAVOLTA BAG



SATURDAY NIGHT COLLECTION, ALIEN WITH ARAFAT, ed. 10, 2013

FRONT / BACK in detail





SATURDAY NIGHT COLLECTION, COWBOYS, ed. 10, 2013

FRONT / BACK in detail

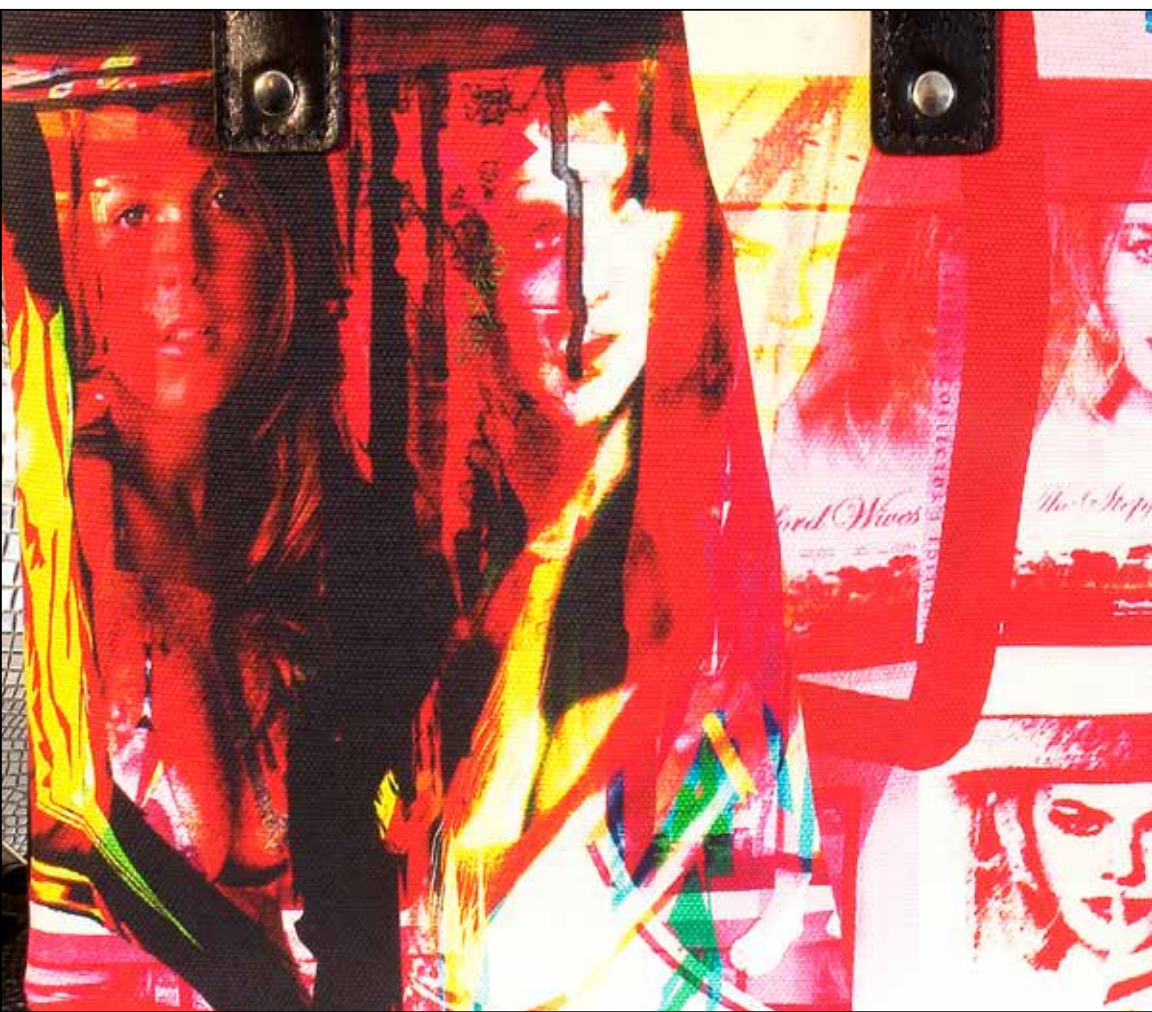




SATURDAY NIGHT COLLECTION, LINDSAY LOHAN, ed. 10, 2013

FRONT / BACK in detail





SATURDAY NIGHT COLLECTION, *RED PARTICLE*, ed. 10, 2013

FRONT / BACK in detail

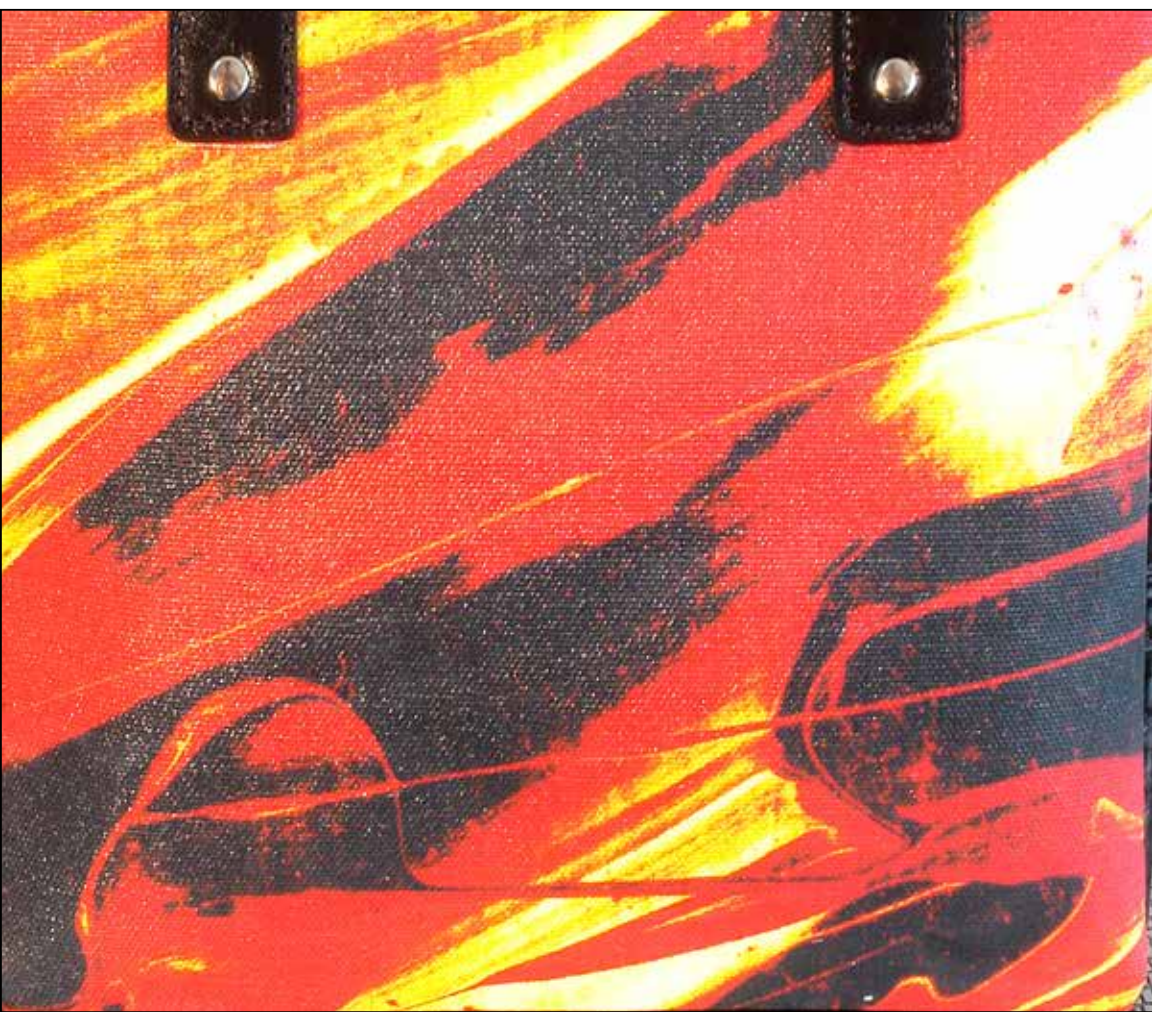




SATURDAY NIGHT COLLECTION, *RED SMEAR*, ed. 10, 2013

FRONT / BACK in detail

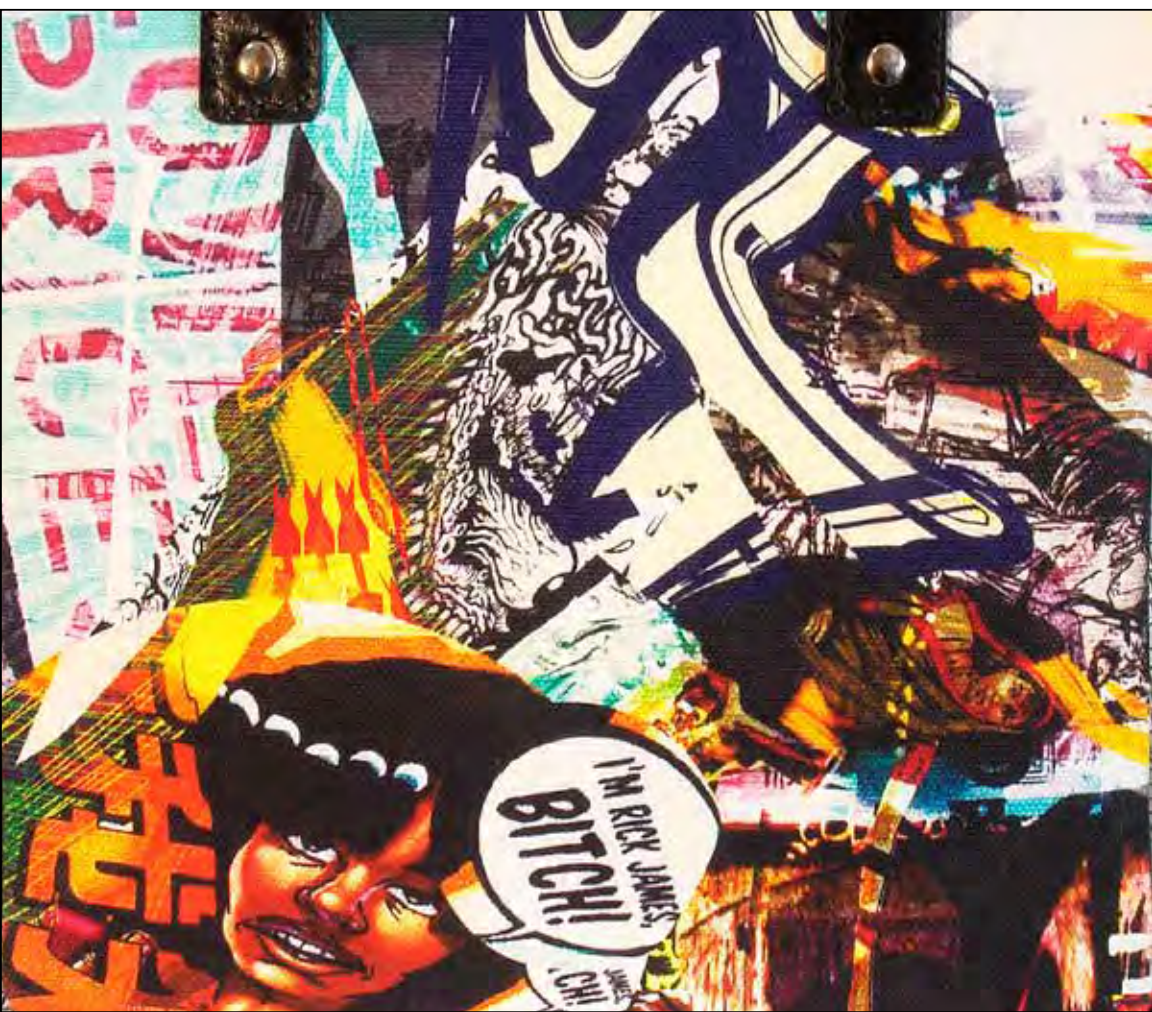




SATURDAY NIGHT COLLECTION, *RICK JAMES BITCH*, ed. 10, 2013

FRONT / BACK in detail





SATURDAY NIGHT COLLECTION, SNAKE SKIN, ed. 10, 2013

FRONT / BACK in detail

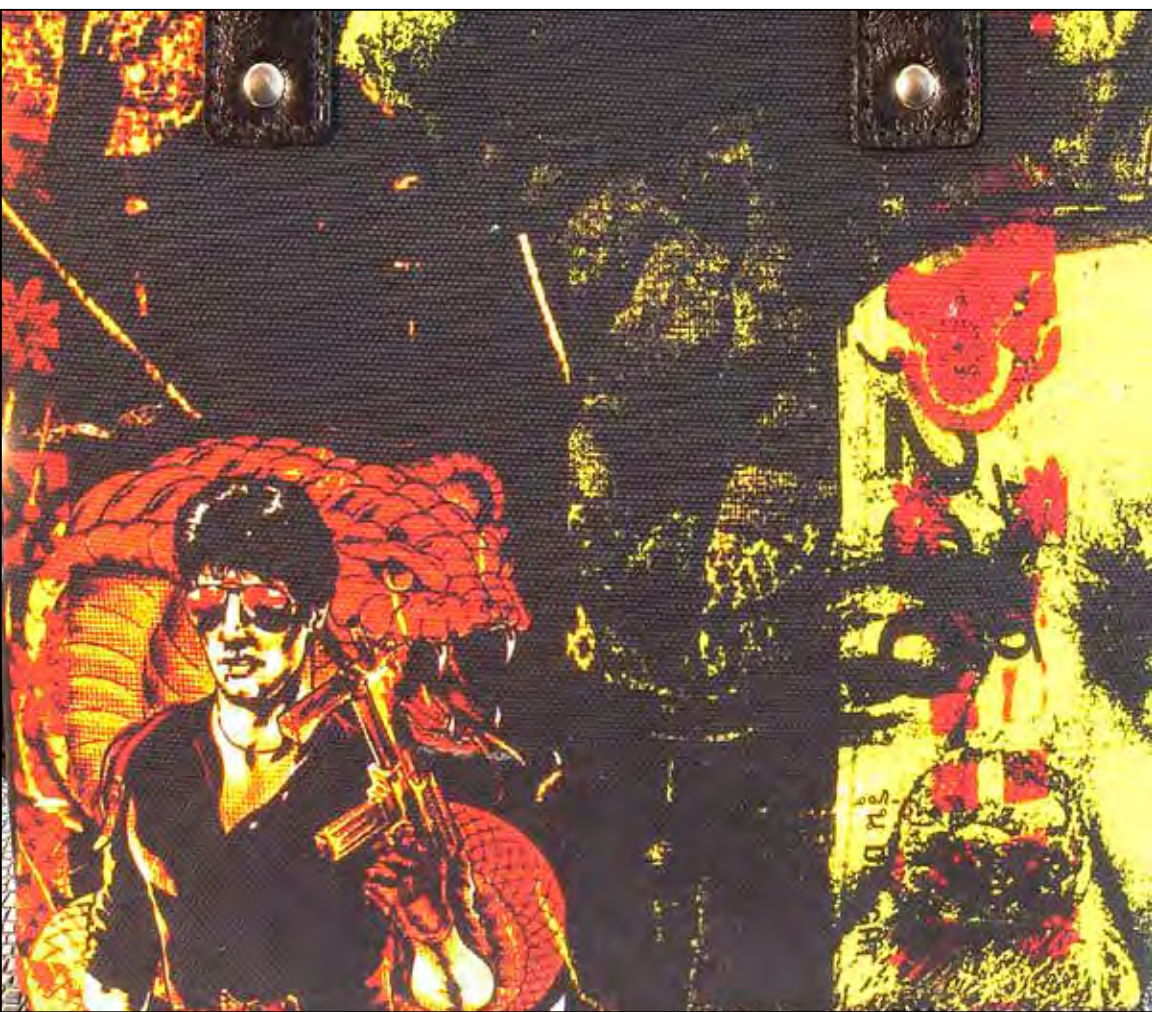




SATURDAY NIGHT COLLECTION, TRAVOLTA, ed. 10, 2013

FRONT / BACK in detail







HURLY BURLY 2020

In Richmond,
after a few collections were completed
I wanted to return to the Hurl Burly work from
years earlier. I thought it still had something to
offer. The litter along the roadside was still fresh.
I poked back into the archive but really it was played
out. So, I worked through some newer representations of
the same idea; the washed up bankrupt circus, on its way
out. The representation of the confused time, a polluted
ideology and a context in misery.

The Richmond version was more material and collaged and
patched together. I thought the process of composing
the front and back panels then attaching to the body
of the bag was a great way to work. Very Studio.

HURLY BURLY 2020 COLLECTION, *CIRCUS ZEBRA*, each unique, 2020





HURLY BURLY 2020 COLLECTION, *BLACK NET*, each unique, 2020





HURLY BURLY 2020 COLLECTION, *COLOR DOTS WITH CORN TIGER*, each unique, 2020



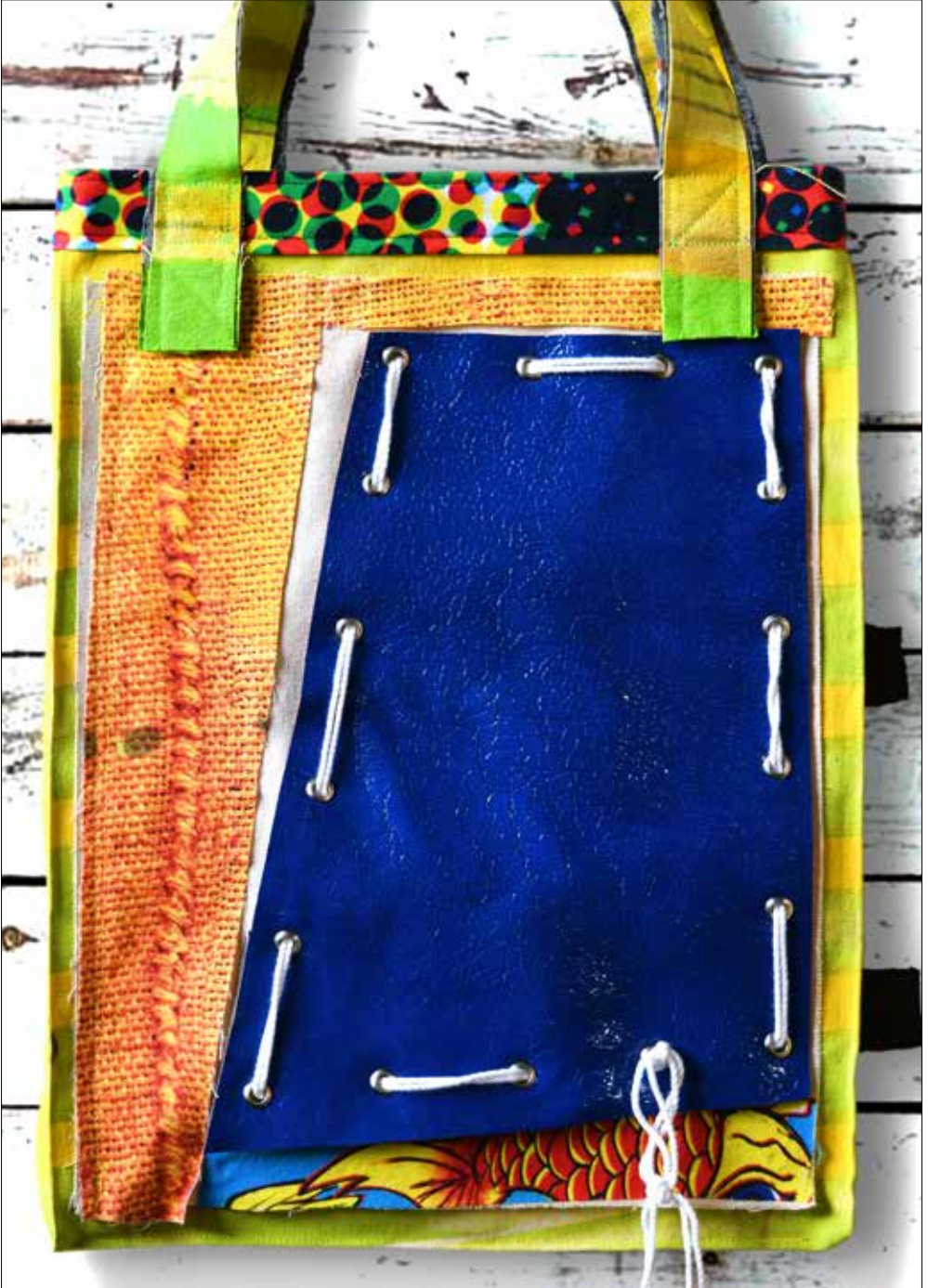


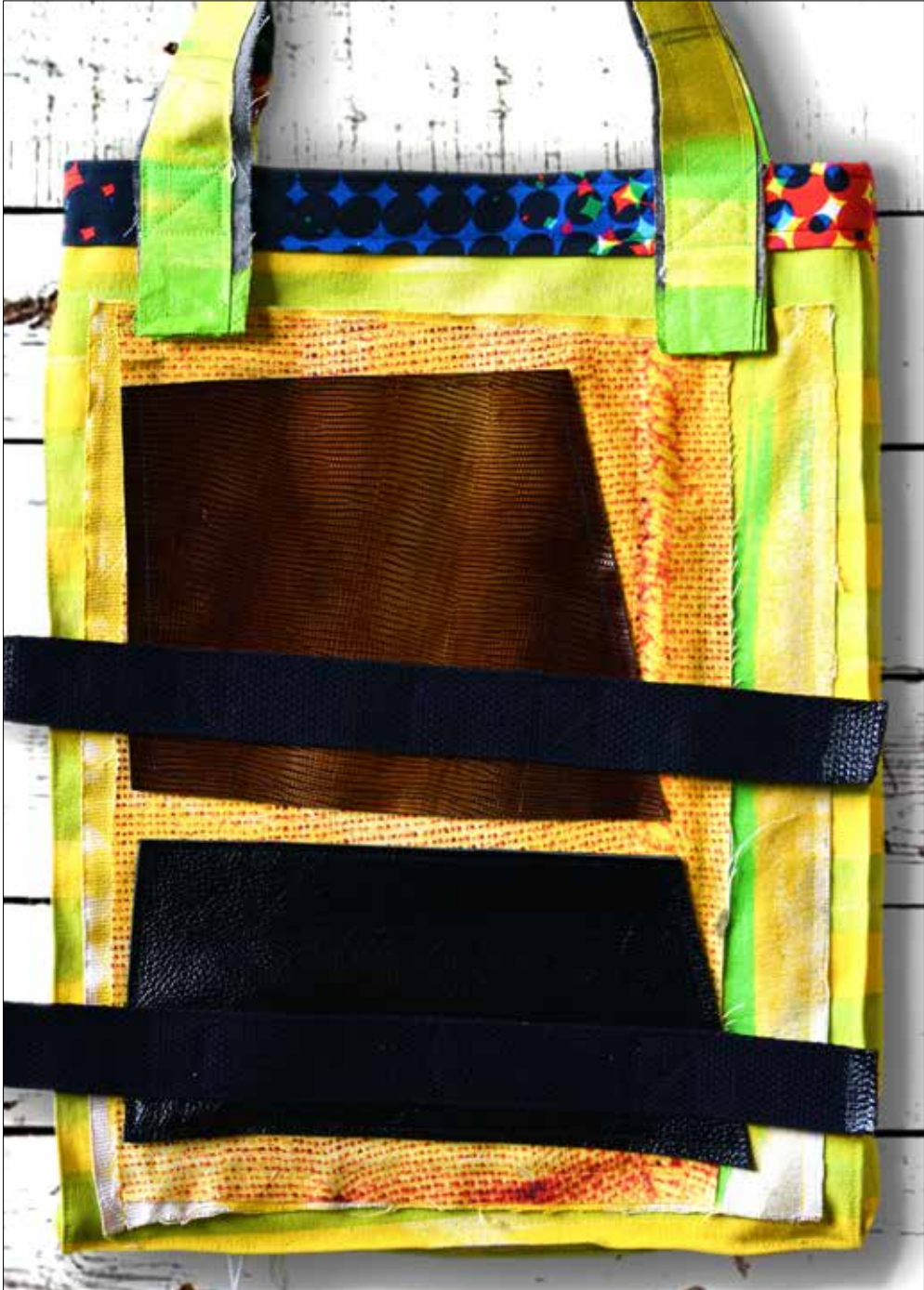
HURLY BURLY 2020 COLLECTION, *CLOWN WITH FLOWERS*, each unique, 2020





HURLY BURLY 2020 COLLECTION, *BLUE*, each unique, 2020





HURLY BURLY 2020 COLLECTION, *CLOWN HAIR WITH FISH*, each unique, 2020





HURLY BURLY 2020 COLLECTION, *CIRCUS POP CORN*, each unique, 2020





HURLY BURLY 2020 COLLECTION, *FARSI CIRCUS*, each unique, 2020





HURLY BURLY2020 COLLECTION, *FLOWER BANNER*, each unique, 2020





HURLY BURLY 2020 COLLECTION, *LETTER N*, each unique, 2020







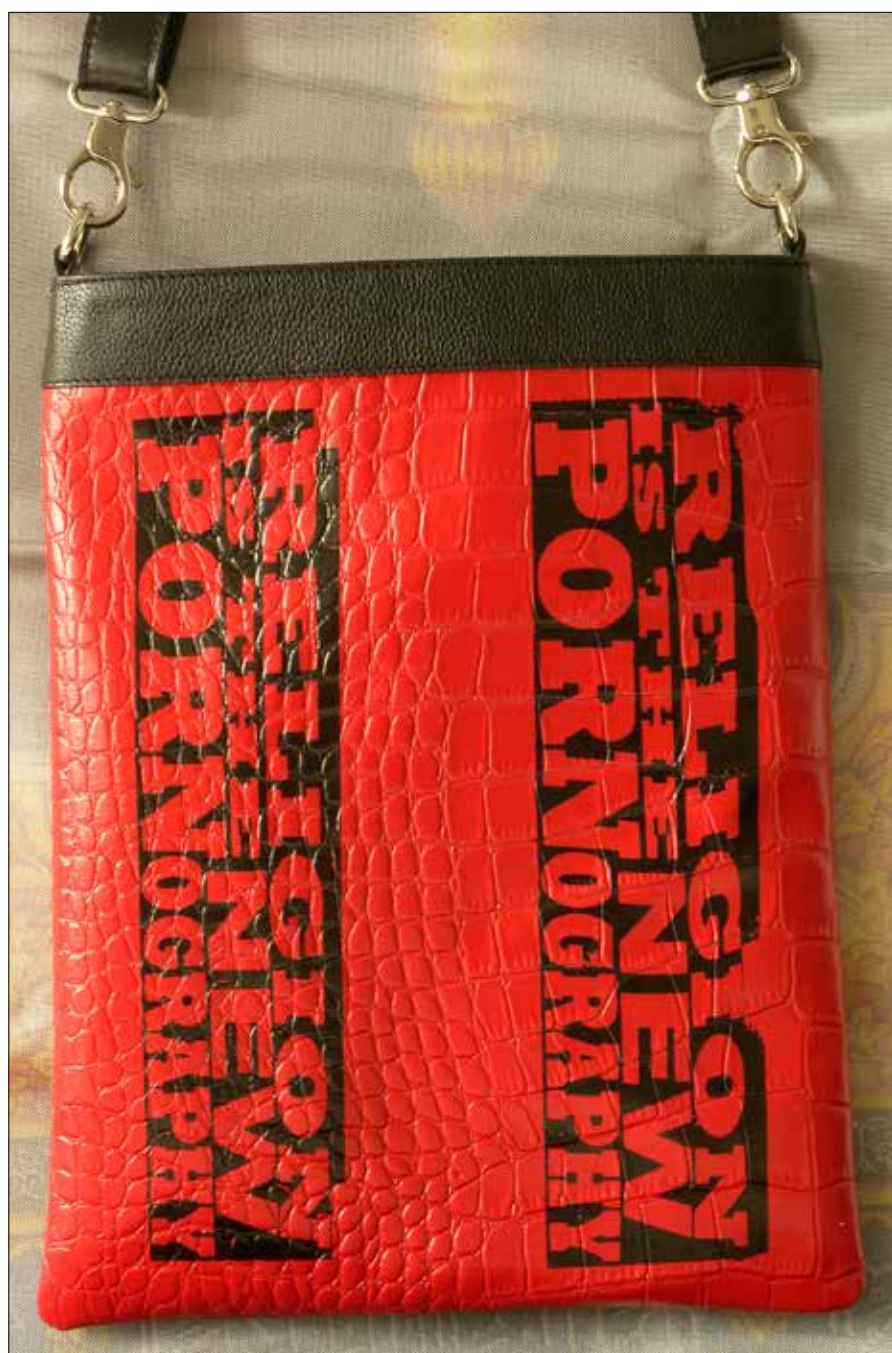






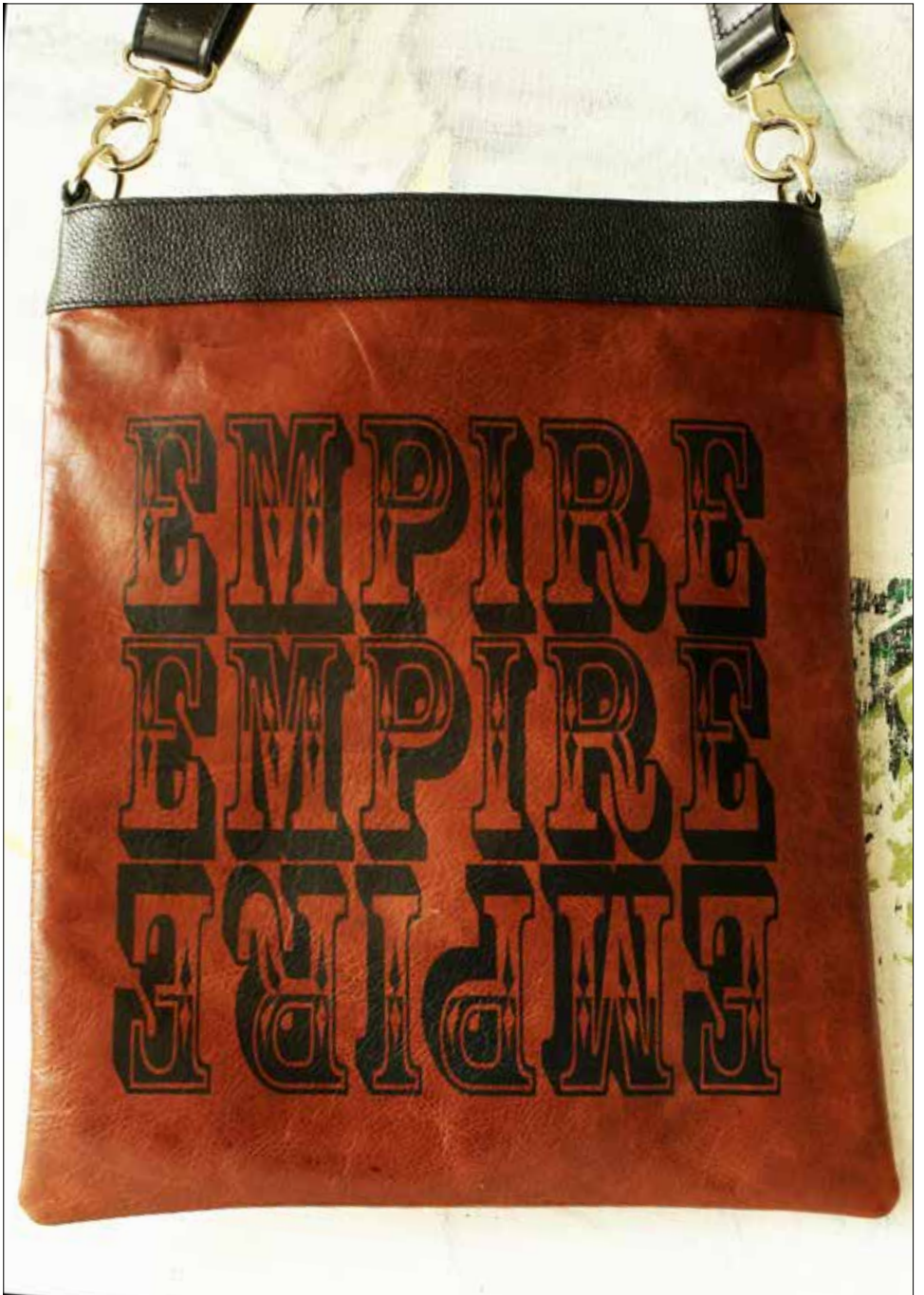
RELIGION PORNOGRAPHY





SLING GROUP, *EMPIRE BAG*, ed. 10, 2013

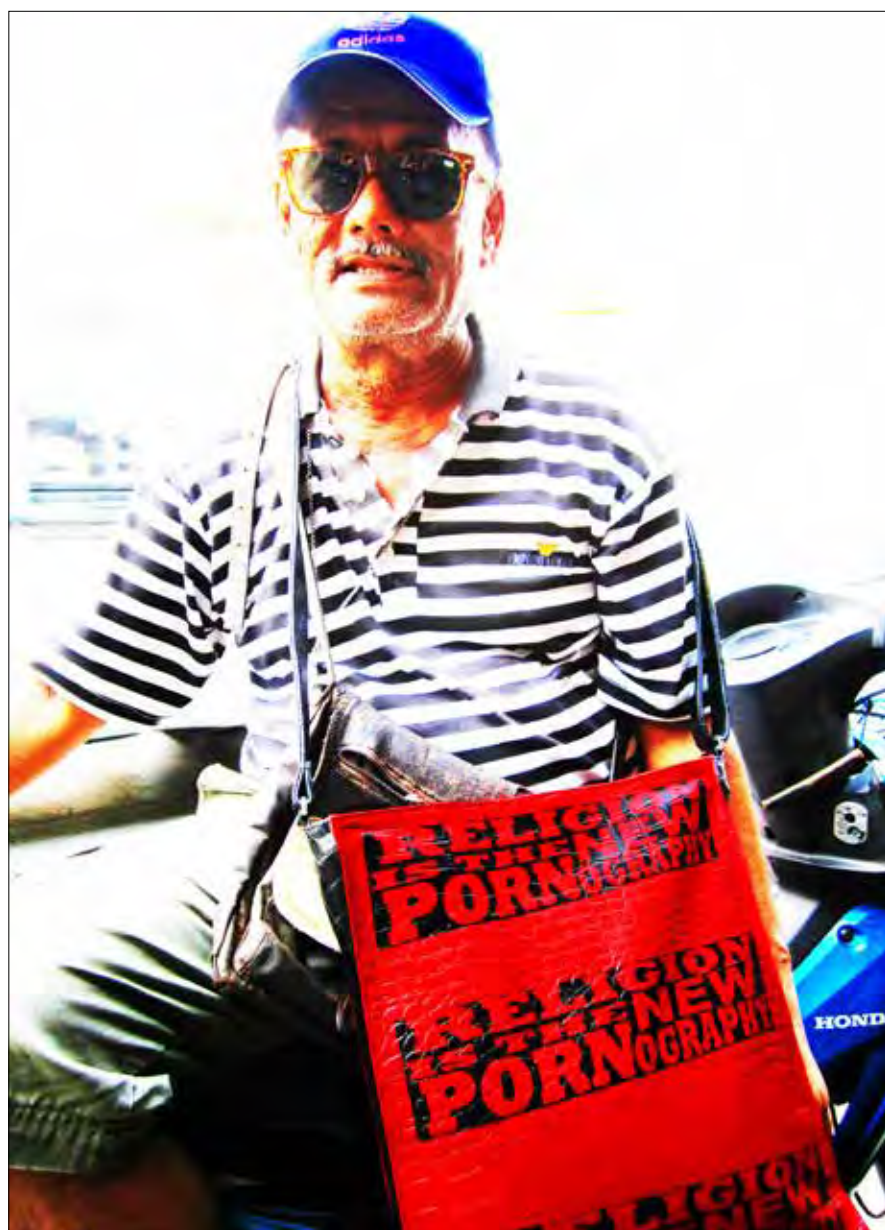




SLING GROUP, *FAKE ELEPHANT*, ed. 5, 2013











STUDIO BAGS

T h e
S t u d i o
Collection was
cobbled together
from a variety of
archive projects. The
vinyls and the splinter
groups of pictures.
Mostly from a series called
Goldfinger. The imagery was
modified and attacked as per
normal. The requirement was the
size of a small-carry bag. The
sides of the bags were dyed canvas
to represent an exotic type of crappy
abstraction that you might see in a
suburban gallery situation. The image
panels were printed on a rough synthetic,
similar in touch to vinyl. The prose Studio
bags were meant to partner with slogan
t-shirts. Those files were picked up from the
archives as well, much older slogan research. Corn
was an abstraction I had used in several projects.

STUDIO BAGS COLLECTION, YELLOW SLOGANS, each unique, 2020





CALL ME

FOAM
AND DIVE
B-STRING

FACE

SPLINTER GROUP

NEW YORK ROME

MONEY

SENSE
SUBWAY
BEACH
B-TRAIN

BOOTS
TAKE IT
EASY
FORGET

PRESENT

HAIR DO

SPLINTER GROUP

NEW YORK BANGKOK ROME

BONE
DRILLS
PARASITE

MEMORY





SWAY
Respect the
CHARITY
human rights of
GLOSSOM
those affected
SATIN
by their invest-
ment activities

COCAINE

GIVENCHY

SPLINTER GROUP

NEW YORK BANGKOK ROME

TIBED
Maintain strict
DRAA
policies that
CLOUDY
prohibit bribery
and other
SUFFERING
improper
payments to
public officials

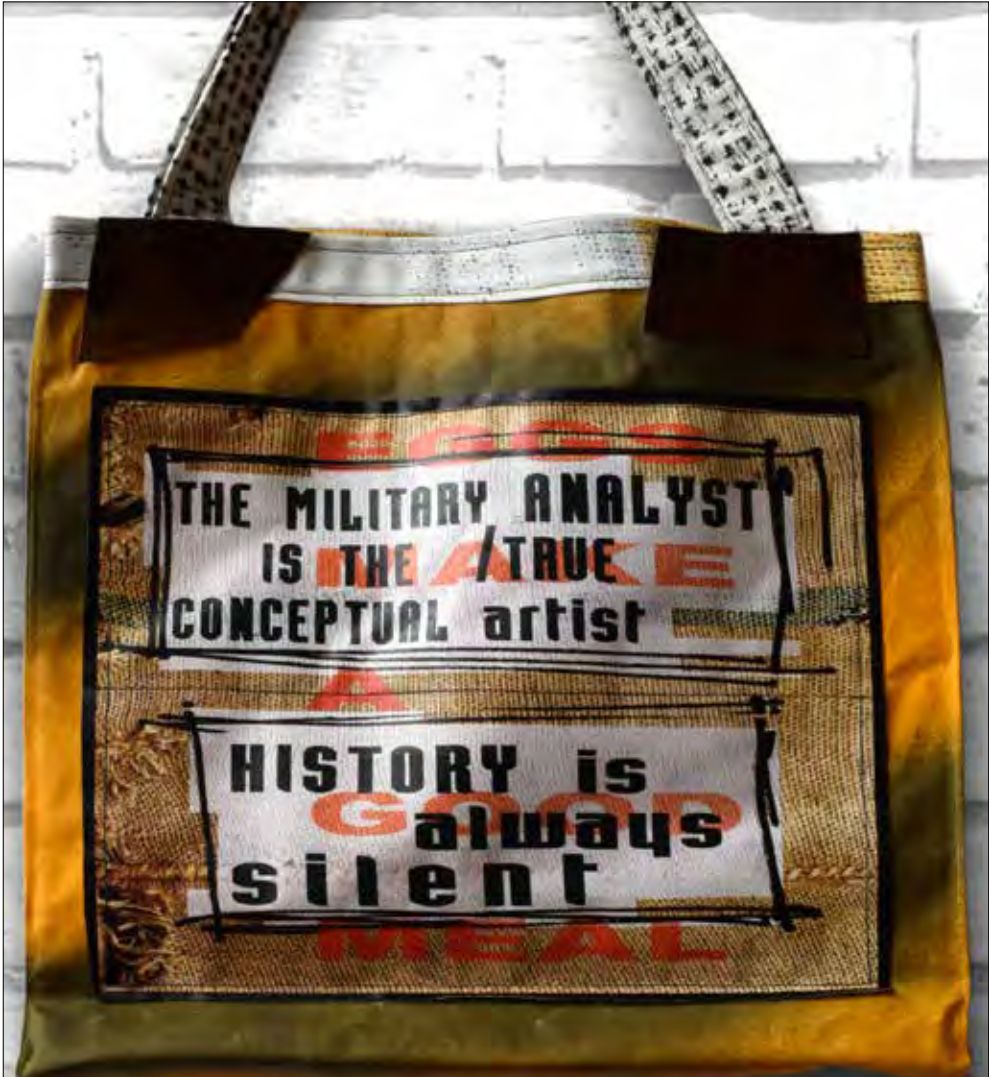
HORSES

PAIN

SPLINTER GROUP

NEW YORK BANGKOK ROME

STUDIO BAGS COLLECTION, *DOUBLE SLOGANS*, each unique, 2020





EVEN decent
People make
horrible DECISIONS/

G E WEAPONS as
resistance is
SENTIMENTAL

CUSTOMERS

STUDIO BAGS COLLECTION, *GOLDFINGER 1*, each unique, 2020





STUDIO BAGS COLLECTION, *GOLDFINGER 2*, each unique, 2020





STUDIO BAGS COLLECTION, *BLACK LACE*, each unique, 2020





STUDIO BAGS COLLECTION, LARGE SATCHEL BAG WITH SLOGANS, each unique, 2020





an EMPIRE OF
DUST

BUY THE TICKET
TAKE THE RIDE

STUDIO BAGS COLLECTION, *ORANGE SHARD NET BAG*, each unique, 2020







GRASS CANVAS

Grass Bags are painted canvas, one hundred percent.

I was considering an abstraction that would be so generic it could disappear without any contextual relationship to anything. Also, I was interested in playing with simple straps and ropes. The folded texture leather is from some back alley in Chinatown, Bangkok.

GRASS BAGS COLLECTION, GRASS BAG SMALL, each unique, 2020





GRASS BAGS COLLECTION, GRASS BAG MEDIUM, each unique, 2020





GRASS BAGS COLLECTION, *BLACK GRASS*, each unique, 2020





Publication Interview.

July 2021

I'm going to assume most of those interested in this record are already familiar with your gallery work, Mr. Balk. So, I would like to skip over the typical questions about how you first imagined your gallery work would function within the larger art world of that time in the early 90s. The work was demonstrably focused on issues and processes of constructing the occasion of the work of art, it's reception and expectation.

How would you describe your move to fashion accessories from gallery work.

DB. When I first started the Splinter Group brand I had no interest in any type of creative cross over between the two disciplines. There was no relationship to fashion concepts in the gallery work. I kept them separate as I thought that would be the most efficient way to do it. I was definitely not taken with fashion popping up in galleries or artists turned fashion makers. I thought those efforts by those artists were misplaced, an embarrassing direction. I have a limited tolerance for some of the shenanigans of clever art making. For me, an old fashion conceptualist, I still believe the object must come from a procedural investigation of a discourse waiting to be integrated into the broader conversation. I have no interest with painting and objects that spring forth out off the so-called imagination.

The first S.G. studio was in Bangkok. The beginning work was purely marketing visuals for merchandise that didn't exist. It wasn't so much a retooling of the already completed consumer critique. That was a finished archive as far as I was concerned. I thought marketing could be an interesting set of visuals as being tethered to a context which had yet to be divulged. I like the idea that you see one part of the story and never really know if you'll see the rest of it. The 'leave you hanging' idea. But as it developed

I started to make clothes and accessories to be in the photos and the graphics, I needed the merchandise to complete the fictitious marketing. So, quite honestly my main interest was marketing graphics as a brand work within the fashion context, but I didn't want the merchandise, I didn't know yet how wonderful that process could be.

I work fast so quickly I need more visuals for the marketing. I turned to my archive which is very full of visuals from a lot of different countries, I started with the martyr graphics, the street posters from the Middle East, primarily Jordan. I thought they looked great and if I were to integrate them into this new work I would need a piece of something to put the graphic on. A bag was the solution. The first serious bag I designed is the Yellow/ Green Double Martyr Bag.

As it turns out Bangkok is a terrific hub for S.E. Asia fashion production. There are many crafts people hidden away in the back alleys in little shops and these craftsmen do incredible quality work. Generations of experience. So right away the process was established and I could make the designs and the bags would be produced and it all became very fluid. The merchandise visuals became the visuals on the bags and then the bags became visuals in the merchandise panels and ads. Of course I put everything through my blender and almost all of it was unrecognizable from its source in the archive. Anyway it was all too much fun and I was hooked by the whole process.

My art work was far less interesting and to be honest I was hoping at some point in my future to surrender my diligence and throw myself at the play of creativity without the hinderence of an audience. That was the truth of the work. If I believed there would be an audience for the work it really killed the process. I decided to not want to be successful. So of course I wasn't. But the creative drive of the brand went on for many years, at a very high level. The process took its own direction and I was taken along for the ride all over the place. Things I would never have thought of were developing and going in all sorts of material directions. Of course that's what creativity is but you never really know it until you're in it.







SPLINTER GROUP

STAND AND FIGHT

ALL YEAR 2013



SPLINTER GROUP

RUN FOR COVER

BANGKOK

NEW YORK

ROME



SPLINTER GROUP

NEW YORK BANGKOK ROME

