

Blaming on the illuminated

Then the light reveals the world below,
All the lively souls are swallowed.

I find myself floating free in the air.
Looking around—
Nothing there more than the light shows
Till my sight focusing on the shadows;
Then there is a NO,
As a manifesto.
I die;

Still, the light,
Rushing and shining beyond land and sea.
(Me) As a carrier and a child.
From the sky, I am falling--waking me up frightened;
Since the falling wasn't fallen, and
The floating is a fantasy;
On the absurd land,
I am.

Where the lights are dim,
While they're living in things,
Here I am,
In the photic zone after-life land.
I look within.
In the dark, I perceive colors;
Those are new and unfamiliar,
Free from the secure spectrum,
Free from the rule by light.

Suddenly all the colors are minimized.
The light from the past reaches me;
The permanent fetter that stronger than any obligation,
Immuring me with the forever-still past.
Shining through time, gazing on the vague landscape,
Establishing the sacred truth by contrast.
As the light comes from my past—
My part,

The one to be destroyed is none other than me.

I die.
Once I'm reborn,

Far beyond just another wall,
Forgetting the form that I long for—
Or I've never recalled,
Yet what I resist is so clear.
Breathing in me like a child of mine,
Gleaming bright whenever it appears.
It's not me while it is I;
Hiding from awareness as it's always here.

SUPAWICH WEESAPEN

Liste Art Fair Basel
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Art

20 SEPTEMBER - 9 OCTOBER 2021

Nova Contemporary is pleased to present Supawich Weesapen's works presented in Liste Art Fair Basel, Switzerland. It is his first solo exhibition *SUPAWICH WEESAPEN*. To support the government's policy, the viewing will be by appointment.

Originally from northeast Thailand, Supawich Weesapen (b. 1997) lives and works in Nakornpathom province, adjacent to the capital, Bangkok. He graduated from Faculty of Painting Sculpture and Graphic Arts, Silpakorn University. Weesapen is interested in the connection between the human senses and that which creates visually subjective phenomena. His work explores the various realities of such phenomena through the medium of oil painting.

Since he can remember, Weesapen has continued a daily practice of painting and drawing, however, it was only once he had been exposed to the more formal artistic traditions at university in Bangkok, was he inspired to ask himself why he paints, what the meaning of painting is, and how—in transferring the three-dimensional to canvas—painting captures the invisible, the in-between? In his explorations, Weesapen is inspired by the ideology of Surrealism, the value it places on the unconscious, its disdain for the established artistic tradition, and its elements of non sequitur.

In trying to overturn human experience through his work, Weesapen—with photographic precision—recreates elusive hallucinations of ordinary objects in video-gamefific colours. His exaggerated forms and peculiar juxtapositions become the agency by which Weesapen can explore systems of nature, rather than the system that he currently lives in and deals with.

Nature's temporal and transient phenomena—such as, lightening, the energy of the electric field, and light's reflection through ice and crystal—all become catalysts of inspiration for Weesapen, who tries to suspend them in time and space. In doing so, he gives himself, and the viewer, time to become a part of these split-seconds acts of nature; to be uplifted, to be empowered, and to feel free. Weesapen's approach in painting reflects the anarchistic thoughts of younger people towards the existing sociocultural and sociopolitical structure and situation in Thailand. Weesapen's photographic and gamefific approach in his paintings vividly resonate the thoughts and feeling loss of young generations.