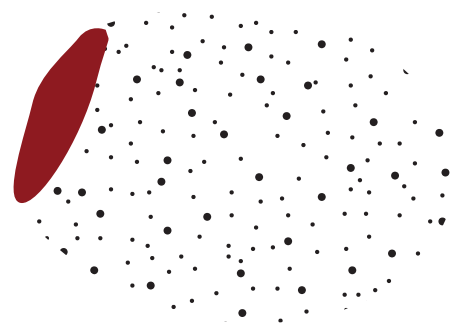




CORPUSCLES AND WAVES

NIM KRUASAENG

CURATED BY
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CORPUSCLES AND WAVES

For almost two and a half centuries, since the second half of the 17th century of the Christian Era, two opposing concepts have existed in western science, and in particular in the attempt to develop a theory of light: a corpuscular theory advanced by the Englishman Isaac Newton (Woolsthorpe-by-Colsterworth 1642 – London 1727), according to which matter, including the nature of light, is composed of corpuscles, little particles of energy that move; and a wave theory proposed by the Dutchman Christiaan Huygens (Den Haag 1629 -1695), less familiar to the layman, according to which everything is the result of the movement of electromagnetic waves. Throughout this period Huygens' wave theory met with wider acclaim within the scientific community. Until the Frenchman Louis de Broglie (Dieppe 1892 – Louveciennes 1987), in his doctoral thesis of 1924, *Recherches sur la théorie des Quanta*, where quanta are seen as indivisible and discrete packets of energy, on the basis of the Quantum Theory initiated by Max Planck (Kiel 1858 – Göttingen 1947) at the turn of the century, and subsequently developed, among others, by Niels Bohr (København 1885 – 1962) and Werner Heisenberg (Würzburg 1901 – München 1976), asserted that light has both corpuscular and wave-like properties: a body having a quantity of movement p is associated with a wavelength λ . Quantum mechanics, on which Broglie based his analysis, interprets the wave/particle dualism by associating the corpuscular nature of matter with the nature of electromagnetic radiation. This implies the probabilistic nature of the physical phenomenon, where probability has a periodic character in space/time analogous to the phenomenon of waves. Albert Einstein (Ulm 1879 – Princeton NJ 1955) was against the probabilism of quantum theory and therefore against that dualistic vision of physical reality.

The work of Nim Kruasaeng (province of Sisaket 1974 – lives in Pattaya) has to do with corpuscles and waves: the corpuscles that find configuration, taking on form, from her drawing on the blank page, the inscription table without boundaries other than the material and insubstantial limits of its physical surface, be it paper or canvas; and waves, inner movements, between sense and spirit alike, without any opposition between them, which are the foundation, the impulse, the substance of the act of drawing.

I have been familiar with Nim's work for over 14 years, ever since I came across some of her drawings in an exhibition at the Umong Sippadhamma of Kamin Lertchaiprasert at Chiang Mai. I met her in person four years later in Bangkok. I have written about her, and included her work in some of my projects in Italy and Bangkok. We see each other frequently when I am in Thailand. In short, we know each other, but not too much.

During the weeks prior to the exhibition I had a conversation via e-mail with Emanuele Becheri (Prato 1973 – lives in Vaiano), an Italian artist Nim met on the occasion of an exhibition at Gallery VER in Bangkok which I curated, containing works by both. Shortly thereafter, I organized a double solo show for them at Fabio Tiboni Arte Contemporanea in Bologna. They are two totally different artists, with a subterranean current, a wave I thought might bring them together with striking effects. The title of that show – not quite correct in Thai, which in any case is not the mother tongue of either of the two – was Făn kô, which in English could be translated as Double Dream.

What follows is the transcription of my conversation with Emanuele, with a bit of editing, of course.

PLT : [...] Yesterday evening there was a storm I watched from the balcony of
Nim and Reinhart, full of echoes in time and space [...]

EB : It takes thunder and lightning to forget certain stories [...]
Greetings to Nim and Reinhart

PLT : I'll be seeing Reinhart the day after tomorrow in Bangkok. I don't know if I
will have a chance to see Nim before my departure for Europe next week.
I'm doing another show of hers in the second half of August.

EB : Thanks. And I am curious about the Nim's steps, which I haven't seen for
years. Who knows in what direction her work has evolved...

PLT : Not so much. She made some large canvases several years ago and showed
them at the opening of Oida, very diaphanous, which went well with the
table/coffin Rirkrit showed on that occasion. The next show in mid-August
features the drawings that were published in the book with Rirkrit, which I
think you've seen, with the addition of two more recent works, large canvases,
and last week I thought about including some small sculptures in papier-mâché.
I tried them out today, they didn't really work. The drawings generate a light,
colorful environment of concrete things more than representations. The
monochrome sculptures, in a plastery white leaning towards gray, take us
back into a very widespread "artistic" sphere – from Pistoia to Bangkok –
that I would like to avoid. I prefer to stay in the village, with its market, its
spirits and ghosts, its objects made of forms that change their meaning
while always remaining the same, its free, endless and aimless creations.

EB : [...] The uniformity you speak of, Pistoia-Bangkok... to say boredom would be a euphemism. Let's stay in the Village, not the global one, not in that clevergraymouse village that enlightens us less than ever, and maybe doesn't even enlighten itself. Proclaimed destiny of the death of the work. Here it has finally cooled off a bit, after a long rainstorm, Canaletto clouds edged with gold, up there.

PLT : That village, which we agree on, may no longer exist. Ball, who believed in it, went back seven years ago, but it doesn't seem to be working, and he has resigned himself to just living in his own drift. So the one of Nim at Nova will perhaps be just a suggestion of that one, not nostalgic but "timely," "ongoing." Let's try. What weight it will have remains to be seen.

EB : That Village is just narrower, though those who practice it run the risk of the catacombs, the more it shrinks... but it does exist. You, Nim and Reinhart are a village.

PLT : [...]

EB : [...]

PLT : We ate early at a fish restaurant at Jomtien, there were too many people and they gave us a table inside. Afterwards, though, we went out and drove a good stretch of the Jomtien coast, with the big waves. People were gathered in groups, anyway, small, discreet groups, mostly Thai, small families with one or two kids, three or four male or female friends, or more if they were of both sexes, couples of all kinds and ages, each group far from the next - the beach runs for over 7km - to celebrate, as if in private, the holiday by the sea at night. Between Seurat and Gauguin, in a nocturnal version...

EB : Seurat the scientist, Gauguin the savage, a constant wavering between these two natures... Thailand, a timeless dream...

PLT : Seurat also *Le charme discret de la bourgeoisie*, Gauguin also *La Maison du Jouis* on whose entrance the artist placed two sculpted sequoia beams, one with the inscription "Soyez mystérieuses" and the other with "Soyez amoureuses et vous serez heureuses."

EB : [...] Nim Gauguin... and all that it implies, and all that follows...

PLT : [...]

EB : [...] to have reached all the way to Gauguin and with those specific works, inside that discussion on the Village, or perhaps Nim, her physiognomic figure, her body, her color, I mean, with her full silence [...] maybe I'm seeing a summer mirage, bedazzled...

PLT : [...]

EB : [...] Nim's figure against the light, indescribable in its essence, so present yet so absent in my memory, an artist who takes part in nature and seems to pursue no destiny. Nim, a pure splash on the vandal beach of Pattaya.