

A breeze in spring,  
a river at a distance,  
to see the lights.  
Sequinned

MOMENT VII:  
TO SEE THE LIGHTS  
WITH  
Kornkrit Jianpinidnan  
OPEN UNTIL  
10 August 2019

Dear friends,

Into Moment VI Shimmer faded an unbound book of photographs, or what artist Kornkrit Jianpinidnan calls a poem. One of twelve, Poem 12: Thinking of D contains 144 images photographed in the Chanthaburi Province of coastal Thailand. After the Paknam crisis in 1893, French troops occupied Chanthaburi, returning the land back to Thailand in 1905. Kornkrit scouted the location Poem 12 commissioned by the French luxury brand Dior. A poem, a travelogue, a slow unfolding over time. At Shimmer we are moving through the book, each day changing the images from The Cathedral of the Immaculate Conception, The Old Town Chanthaboon Waterfront, Chanthaburi Archives, Kasemsarn Hotel, The National Maritime Museum, Taksin Military Camp to name few.

As Moment VII begins to glow brighter and brighter we ask how does one disrupt the photographic capture, how can one move through the world without permanently altering it? Can one go against desires to capture and fix meaning and image? Opening on Saturday 1 June 2019, on two opposing walls of Shimmer a collection of Kornkrit's photographic archive will become part of Shimmer's surface. A wallpaper, a collection, a collage of past and present. We want to think of this layering as a space in which communities and voices move over and through surface.

Louder louder,  
softer softer,  
higher higher,  
lower lower.

#### Biography

Kornkrit Jianpinidnan (b. 1975, Thailand) is a Bangkok-based artist. In his artistic practice using the photographic techniques, his images are not taken for aesthetic significance, but rather, for the possibility of creating oppositions between reality and its indefinable and unanalysable substrates. His recent solo shows include Ballad Of A Thin Man, 338 OIDA Gallery, Bangkok; Project Sensibility, Bangkok City City Gallery, Bangkok; and, The passenger, 2015, Cloud, Bangkok. [www.kornkritwork.com](http://www.kornkritwork.com)

#### Thanks

Kornkrit Jianpinidnan, Mondriaan Fonds, City of Rotterdam, & Studio Oppa.

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A month before traveling, I think about where I will be, what will be happening, and what the people around me will be doing. I concentrate on that for a while, rolling it around in my head, all the while knowing that my present self will think back to the past self who is lying in bed thinking about the future self. Eventually, when the imagined turns into the real I say to myself: “one month ago I was thinking about this exact place. Flying.” As often as the ritual is, I still forget to leave a message that can be picked up in the future. In an interview on hope Massumi shows us that the present is uncertain, one does not know at the moment if one should succeed or fail. As such uncertainty can be empowering:

The way all the elements interrelate is so complex that it isn't necessarily comprehensible in one go. There's always a sort of vagueness surrounding the situation, an uncertainty about where you might be able to go, and what you might be able to do once you exit that particular context. This uncertainty can actually be empowering – once you realize that it gives you a margin of manoeuvrability and you focus on that, rather than on projecting success or failure. It provides you with the feeling that there is always an opening to experiment, to try and see. <sup>[1]</sup>

It is the maneuverability of this passage that brings me to think of Kornkrit and photography. His photography, in particular, is in constant movement as he travels through different spaces. The etymology of maneuver derives from *manuoperare*, which means ‘work, to work with one's hands; to carry out, prepare’.<sup>[2]</sup> To work with one's hands bring Kornkrit and the viewer together. His, while handling his camera taking a photograph, come together with the hand of the viewer as they pass over each image. Both hold within them the complexity of one frame linking to the past and future. As Massumi says the elements that make up one moment are so complex that they cannot be comprehensible until later. The interrelated elements making up the present is the body in motion, which requires the mobility of other forms to move from place to place. The human body in an airplane requires the movement of airway system, free Wi-Fi, and

the wind to remain connected outside of the seat where the body reclines. These forms of mobility are intertwined, and the space created by them are hard to pull apart, just like trying to peel apart the elements of the present. And still, the body is active at rest; the blood circulates, the electrical impulses in the brain and eyes and the thumb track downward on the Facebook page of a friend. The mind is moving backward in time, thinking about the childhood that these friends shared, while the eyes follow the friend's live video stream. And still, the multiplicity of mobility ‘[...] need to be examined in their fluid interdependence and not in their separation spheres (such as driving, traveling virtually, writing letters, flying and walking).<sup>[3]</sup> Releasing oneself from the chaos of one moment to focus on a single frame, on a single image, could this be the empowerment that Massumi speaks?

To think about photography as unconfigurable moments is to return to that present moment. Is it to reflect only to understand the image at the time of selection and editing of the photo? I wonder if this is, for a photographer, like standing outside of oneself, looking back in, the complexity of time slowed down and still ever moving. The exhibition, like the act of taking a photograph, loosely holds a moment, a series of moments that are in motion. It seems easy to forget that before, now, and after are not linear, Kornkrit shows us that as the images fall out of chronological order, one moment comes before another on the wall, the future enters into the past.

[1] Mary Zournazi & Brian Massumi, ‘Navigating movements – with Brian Massumi’ in *Hope: new philosophies for change* (Annandale: Pluto Press Australia, 2002), 211-212

[3] Douglas Harper, ‘maneuver’ in *Online Etymology Online* (2001-2017). Accessed on December 23, 2017: [http://www.etymonline.com/index.php?term=maneuver&allowed\\_in\\_frame=0](http://www.etymonline.com/index.php?term=maneuver&allowed_in_frame=0)