

Făn kôo
Emanuele Becheri – Nim Kruasaeng
curated by Pier Luigi Tazzi

Opening Monday 25th May at 6 p.m.
25 May – 18 July 2009

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Wednesday - Friday, 2 p.m. > 8 p.m.
Saturday 10.30 a.m. > 8 p.m.
Sunday by appointment

Făn kôo is a two artist exhibition. More than a sonata for four hands it is a blind date, not so much between the artists as between their respective works.

Nim Kruasaeng and Emanuele Becheri first got to know each other last year whilst participating in the same exhibition in Bangkok. On that occasion their works, which shared the same spaces alongwith other artists, seemed to converge as a kind of almost indistinguishable – though nevertheless unequivocal – background noise in the general concert. This was something that was beyond the visible and dwelt in an underlying tension between the surface of the objects and of the space which their very presence helped to define.

Nim Kruasaeng comes from Isan, a vast area of Thailand's north-east where Lao is spoken and whose traditions and historical and actual socio-economic conditions constitute perhaps the most macroscopic of the ethno-cultural differences which characterise Thailand's complex society. Based in a constant, almost daily, practice, her work is effectively the transcription onto the blank page or canvas of the entirety of the perceptive and fantastical experiences which plot her existence, and are the sense and substance of her life. Rather than speaking of this as a kind of research, as the canons of art throughout the world would now have it, which is both aesthetic and speculative, we can speak of these as a sort of writing *in figuris*, in which she establishes a vast range of relations which extend from the perception of the world or of occasional and immediate circumstances – in their most partial, minor, apparently secondary and dismissed forms, those which manifest in daily experience – to the interior vision of a composite magical universe, underneath and parallel to the one of conscious life.

Emanuele Becheri bases his work on a culture of art, which is both sceptical, from the scepticism of History, and sophisticated, in the sense of a continual excavation, of a *mise en question* of the reasons for making and of its methods, both in the history of their change and evolution, as well as in the fragrance of their present state. His work can be considered as an uninterrupted search in which the single work is the result – more or less by chance and meaningful – of a syncopation, in a musical sense, internal to the work in process. It is as if each time he offers a test of the state of the work in progress. The test doesn't give reasons for the complexity of the research, nor does it verify, time after time, its validity: it limits itself to being, to taking place.

So, reuniting the works of Nim and Emanuele within the same space means giving an occasion to those assonances from the concert in Bangkok, to that background noise. The two different subterranean rivers which flow through the works of both artists – the sense of staying within time and going beyond time that runs through the works of the artist from Isan, the sense of producing a relationship between the practice of a specific and rigorous search for the reasons of art, on the one hand, and, on the other, the world of the western artist in this historical phase in which this practice takes place – flow together in obscure sympathy in the cavern of the art space. Each of them then follows its own path, enters its own depths, each to its own invisible destiny. For a moment we have seen them blossom on the surface. Like a double dream dreamt by two distinct persons who cross for a moment (momentum) of sudden suggestion.