

July 20th 2020

Dear Chris,

Big thanks for inviting me to participate in this project and for your support. I don't know if it's a coincident that you happened to have a special interest in this work from the series *Breath*, which I made from 2015-2016, because of its interesting relevance to the pandemic and global situation now.

2015 could be one of the most difficult years for me. My dad had been previously diagnosed with cancer and I had just learned of his relapsed. My professor at Parsons, Jackie Brookner, passed away from cancer around May. In the back of my mind there was a hope that everything would turn ok. I made a plan to return to London and to stay with my boyfriend. While visiting London some friends back home also passed away. After a while my boyfriend and I realised it wouldn't work out for us as a couple. Then came a text from my brother saying that dad might have only months left to live. I knew I had to go back to Bangkok. In the last days visiting London I decided to make work dedicated to the places to which I wanted to connect.

September 16th 2015, I went to British Museum. I inhaled the air along the way, around the people, around those artefacts from ancient times across the world. Then I went home to rinse my nose, allowing the residue to be left on a paper, which I left to dry. This paper became a drawing. The next day I went to the Tate Modern to see the exhibition *The World Goes Pop* (my boyfriend had bought me the ticket) and engaged in the same process of deliberate inhaling. Later that day, as I did the day before, I rinsed my nose leaving the residue to dry on a paper. This became the second drawing. The next day, my last in London, was my travel day back to Bangkok. Once at home in Bangkok after a long journey, I again rinsed my nose, repeating the process I had done the two previous days, and made the third drawing.

In 2016 I had a chance to do a solo exhibition at TARS Gallery in Bangkok. So many people I knew passed away around that time. I proposed an exhibition around the idea of memory construction. I was thinking a lot: What if this exhibition is the last one. What kind of exhibition would I make? What had happened in those five years of becoming an artist? I decided to work with my own archive, objects, and old works as a way to think about those moments again. I thought to myself, 'what does memory look like?' I remember a friend at architectural school once told me that in Buddhism there's a believe that the moment before one dies, all of ones memories would replay very quickly like rewind on video player. 'Reverse' is also the name of the song from a Thai friend, who passed away during that London trip. I called the exhibition, 'Contemplation1:(Re)Verse'.

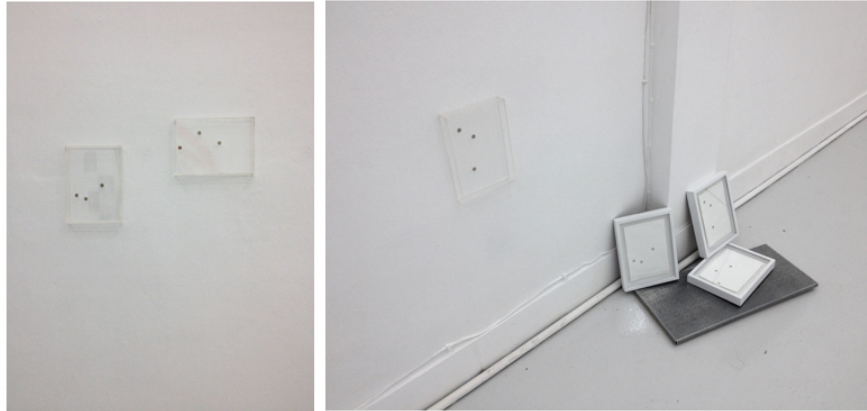
Later I knew what I wanted to do with those drawings I made in the last consecutive days from London to Bangkok. I found a lab that could make hyper magnified microscopic images from these drawings. The process was done with a scanning electron microscope (SEM). The samples were cut from each drawing and coated with gold. Then, each image was created by shooting electron on the sample and digitized into digital file. During the process of making each image the sample was damaged each time electron was shot. I had a realisation how the same thing could look so different; gold-coated mucus on paper became images and images turned into a digital file. I also wanted to overlap my mark making in digital form on those microscopic images, so I painted them with Photoshop. All of these different works from the drawing/SEM/Photoshop process were shown in the same exhibition space.



'Between British Museum on 16th Sep 2015'
2015
27 x 20.5 x 3.2 cm
dust: from a flat in London, British Museum and in between,
mucus, saline water on paper

'Between Tate Modern on 17th Sep 2015'
2015
27 x 20.5 x 3.2 cm
dust : from a flat in London, Tate Modern, Millennium Bridge, London Underground, Soho and in between,
mucus, saline water on paper

'Between London and Bangkok on 18th – 19th Sep 2015'
2015
27 x 20.5 x 3.2 cm
dust: from a flat in London, home in Bangkok and in between,
mucus, saline water on paper



'Extraction of Between British Museum on 16th Sep 2015'
 2016
 16 x 22 x 2.5 cm
 gold, a piece of 'Between British Museum on 16th Sep 2015' on acrylic clear sheet

'Extraction of Between Tate Modern on 17th Sep 2015'
 2016
 16 x 22 x 2.5 cm
 gold, a piece of 'Between Tate Modern on 17th Sep 2015' on acrylic clear sheet

'Extraction of Between London and Bangkok on 18th – 19th Sep 2015'
 2016
 16 x 22 x 2.5 cm
 gold, a piece of 'Between London and Bangkok on 18th – 19th Sep 2015' on acrylic clear sheet



'Soaking_B1-3000x'
 2016
 sublimation print on towel, hanger

'Saviours_T1-3000x'
 2016
 sublimation print on towel, hanger

'Wave_L3-6000x'
 2016
 sublimation print on towel, hanger

Now back to the work that you're asking me to submit for Townsend's first project in 2020—while most people in the world are in lockdown and not allowed to cross the borders. I decided to make these new prints from the Breath series, which accidentally is so relevant to this situation in the world now. I've been thinking a lot about what I was trying to do back then, and now understand it was perhaps a way to do mapping of me, my body, and the circumstances of my life. And perhaps the air I'm breathing now somehow becomes the air you will breath there on the other side of the world someday.

Best,
Parinot Kunakornwong

PS Today is dad's death anniversary. It's the forth one.