

BANGKOK
CITYCITY
GALLERY

FOUNTAIN FOUNDATION

N
AWIN
NUTHONG

11.01–
01.03.2025

Fountain Foundation, a groundbreaking exhibition by Bangkok-based artist Nawin Nuthong, delves into the shifting landscapes of cultural memory, speculative narratives, and the fragile intersections of history and perception. Through a suite of multimedia works—including animated GIFs, speculative fictions manifested as comics, and sculptural installations—*Fountain Foundation* interrogates the structures that shape our collective understanding of history. In doing so, Nuthong invites audiences into an intricate world where myth, materiality, and media conspire to challenge the linearity of time and the hierarchies of historical representation.

“I have been interested in ‘Time,’ but not in Marx’s concept of time or scientific time. The phrase ‘We have clocks; they have time,’ which I came across in a magazine, intrigued me. However, it is rooted in a colonial school of thought that I also find compelling to explore, though it is not quite what I am actually seeking.”

– Nawin Nuthong

The notion *They Have Clocks, We Have Time*—adopted from the title of issue 36 of *The Funambulist*—provided a conceptual stepping stone for the developments of *Fountain Foundation*, catalyzing Nuthong’s deeper explorations of time.

This evocative phrase critiques the colonial imposition of standardized timekeeping—

a system that

fragments, measures, and commodifies time while shaping historical narratives through linear constructs.

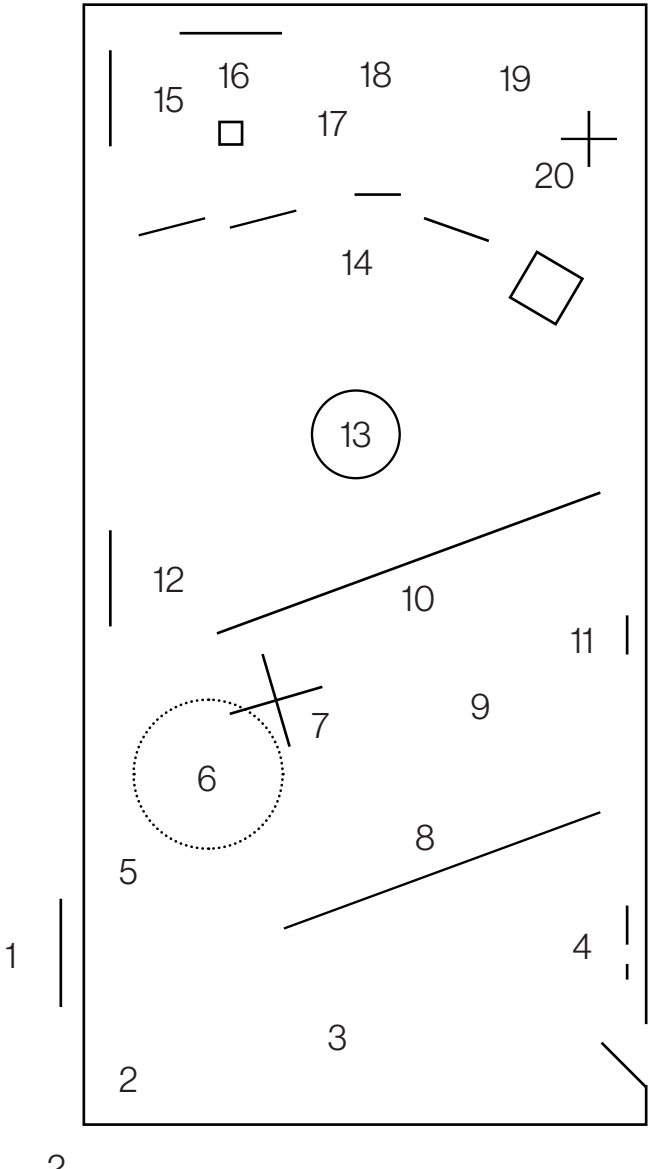
For Nuthong, however, the significance of this critique lies not in opposition but in its capacity to open pathways for understanding time as multifaceted and relational. By introducing the notions of chronocentricity—the human tendency to privilege the present as the ultimate point of reference—and chronosonder—the transitions between functional and nostalgic states of objects, memories, and practices—Nuthong expands the vocabulary of his practice. These concepts inform the narratives within *Fountain Foundation*, where time is presented not as a fixed or universal measure but as a layered and cyclical force that resists singular interpretations.

The fountain emerges in the exhibition as both a motif and a metaphor for continuity and change. Its cycles of cascading water reflect the interplay of hope and curiosity, proposing a view of culture as perpetually in flux. Within this framework, the fountain becomes a space for revisiting and rewriting history—an ongoing negotiation between permanence and transformation. Amidst the layered worlds and myths embedded in the exhibition, allegories driven by fictional characters and whimsical scenarios reveal metaphors for the ways cultures evolve, adapt, and resist.

The exhibition also reflects on two formative stages of his childhood—primary school and university—as pivotal in shaping his archeogaming methodology and its connection to stagecraft. The exhibition draws from his experiences of stage blocking and interaction. His sculptures, covered in textured surfaces and filled with metaphorical “literary dust,” evoke the interplay between theatricality and game design. The stage emerges as a ritualistic and world-building space, intertwining narratives, backstage dynamics, and pre-production processes. Early cinema aesthetics further inform the exhibition, with the stage functioning as a threshold for stories—compressing and flattening narratives into singular moments before re-expanding them in new forms.

By exploring the intersections of diverse cultural symbols and the tensions between tradition and modernity, *Fountain Foundation* highlights the complexities of cultural exchange and adaptation, challenging the linearity and perceived neutrality of historical narratives. Nuthong positions time and history as dynamic, contested spaces, disrupting the hierarchies inherent in colonial and post-colonial discourse, encouraging viewers to engage with history as a multiplicity of perspectives and temporalities rather than a singular, fixed account.

MAIN GALLERY



- 1

School Play Story (2025)
Digital print on satin
220 × 145 cm
- 2

Andaman Beach and Empty Tomb (2025)
Wood, fibergalss rock, book with leather case
185 × 115 × 115 cm, 50 × 100 × 70 cm
- 3

Cabinet Gathering (2024)
Fibergalss rock, colorpencil, miniature cabinet
62.5 × 73 × 71 cm
- 4

Smiling Map (2024)
Single channel video, silent, loop
1 min
Smiling Map (2024)
Hand-pull screenprint on paper, 8 colors; artist frame
59.5 × 59.5 cm; 64.5 × 64.5 × 4 cm
- 5

2, 4 (2025)
Marker on canvas
30 × 24 × 1.5 cm
- 6

1, 5 (2025)
Marker on canvas
30 × 24 × 1.5 cm
- 7

Thirsty Block (2024)
Metal, resin, and glass
242.6 × 242.6 × 46 cm, 36 × 32 × 8 cm
- 8

Hermit Watch, Try on a Shoe, Every House Thing, Give a Shoe, Champion, Backstage Thunder, Cabinet, World Tree Root, Satyr's Axe, Bed, Trespass, Under the Closet, Forest Maze, Sun Shade, Hungry Sun, Taped Golem (2024)
Oil, oil pastel and marker on canvas
180 × 66 × 3.4 cm (each)
- 9

Haunted Shoes (2025)
Aluminium tape, screen print color paint on pair of shoes
Size variable
- 10

Cover Agent R (2024)
Fabric
Size variable
- 11

Sunscreen Lotion for Kids (2025)
Inkjet on see through sticker
42.5 × 28 cm
- 12

Fountain Isle (2025)
Acrylic, oil, and oil stick on canvas
180 × 66 × 3.4 cm, 180 × 66 × 3.4 cm (Diptych), 50 × 70 × 2 cm
- 13

Cardboard Fountain (2025)
Arcrylic and marker on cardboard
200 (D) cm
- 14

Archway (2025)
2 second before revolution in a leaf (2023), *Flux* (2024), *Paper Wing* (2024), *Empty Tomb* (2024), *Seeker Accidentally Hungry* (2024), *Island Fountain* (2025), *Bazaar* (2025)
GIF file on LED panel, metal, sand bag
384 × 768 px, 200 × 100 × 57 cm, 576 × 960 px, 250 × 150 × 57 cm, 576 × 768 px, 200 × 150 × 65 cm, 384 × 384 px, 114 × 100 × 58.5 cm
- 15

Door with Trap Door (2025)
Oil stick and marker on cardboard
267.3 × 110 × 7 cm
- 16

Pa-ob (2024)
Single channel video, silent, loop
1 min
Wishing Sapling (2024)
Metal, overhead projector, plastic tree
70.5 × 104 × 42 cm; 79.5 × 39 × 35 cm; 2.5 × 6.5 × 9.5 cm
- 17

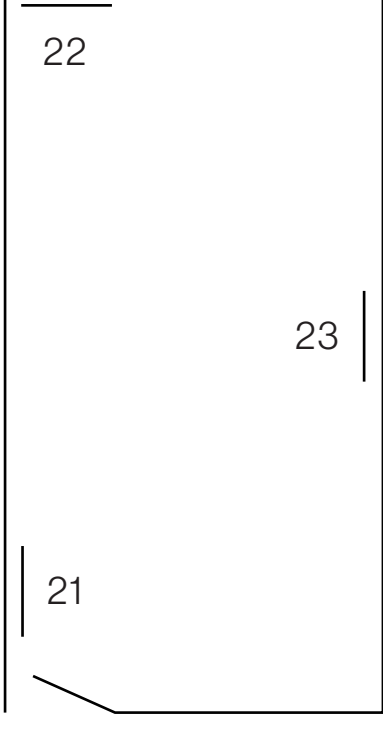
Wet Block (2025)
2 second before revolution in a leaf (2023), *Flux* (2024), *Paper Wing* (2024), *Seeker Accidentally Hungry*, (2024)
GIF file on LED panel; wood column, PVC balloon, found object
70 × 200 × 200 cm, 100 × 100 × 100 cm
- 18

Fresh Leaf Bookmark (2025)
Concrete block, artificial turf, and epoxy clay
131 × 30 × 30 cm
- 19

Sharp Guy (2022)
Resin, metal
148 × 99 × 162 cm
- 20

Tree Shadow Standy (2025)
4-channel video, silent, loop
5 min

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Mystic Cloak (2024)
Screenprint on cloak
245 × 160 cm
- 22

Heaven Crumbles: The Marvelous Misadventures of Sudsakorn EP 1 and EP 2 (2021)
Single channel video, sound, color
18 min 31 sec, 17 min 11 sec
- 23

Green and Blue (2024)
Acrylic, oil and oil stick on canvas
180 × 66 × 3.4 cm

NAWIN NUTHONG

Born in 1993, Bangkok, TH
Lives and works in Bangkok

Nawin Nuthong is a contemporary artist and curator exploring connections between history and cultural media through a diverse range of mediums. By blending myths and legends with pop-cultural references from video games, comics, and film, he examines how technology plays a pivotal role in reshaping the learning and understanding of history.

Nuthong graduated with a major in Film Studies and Digital Media from King Mongkut’s Institute of Technology Ladkrabang. Since 2024, his works have been exhibited in numerous venues, including *fffluid apparatus: At the Intersection of the Human, the Natural, and the Machine* (2024) at Rumah Tangsi in Kuala Lumpur and *Liquidscape: Southeast Asia Today* (2024) at Art Maebashi in Maebashi. Nuthong was also a participating artist in the Bangkok Art Biennale 2022, *CHAOS: CALM*. His video work, *2 sec before revolution in a leaf* (2023), was selected by the SAM S.E.A. Focus Art Fund 2024 to become part of the Singapore Art Museum collection. At BANGKOK CITYCITY GALLERY, his exhibitions include *THE IMMORTALS ARE QUITE BUSY THESE DAYS* (2020), *A Room, Where They Are COEVALs [Precise at a Dig Site Door]* (2021), *Heaven Crumbles: The Marvellous Misadventures of Sudsakorn* (2021), and his recent second solo exhibition, *Fountain Foundation*, opening in January 2025.



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PRODUCTION: Paraform Studio, Lucky Music, Likay Bindery;
Phantipa Thanchookiet, Hua Heng, KAFBO, Bloom Pro Lab,
Sujit Gallery Art & Frame, Grob Yok Glong, Patima Design,
TNT Screen, Wiin Canvas, Art Icon, Engreat International,
Colormaster International
INSTALLATION: Paraform Studio; Itsaret Sutthisiri,
Tonkao Kwannak, Narupon Piriypittaya, Charintus
Sangroengrith, Phurinad Sugtamna, Attapon Hanskul
INSTALLATION VIEW PHOTO: Soopakorn Srisakul
POSTER DESIGN: Win Shanokprasith
SCENOGRAPHER: Scenography Department Bangkok;
Prapatsorn Sukkaset, Kittipon Akarachat,
Cholnara Lapamart, Wiyada Sasawatphan
ARTIST ASSISTANT: Ratchawoot Kuruwongwattana,
Wattanasin Rungsang, Piti Boonsom,
Rachchapol Jareontananan
PRESS RELEASE TEXT: John Tung
TRANSLATION: Wassachol Sirichanthanun

PUBLIC PROGRAM *Kal-Pan-Puan (There is no perfect mystic past.)*
GUEST SPEAKER: Thongchai Winichakul,
Thanapol Virulhakul, May Adadol Ingawanij
VIDEO DOCUMENTATION: Suptawee Puthom

BANGKOK CITYCITY GALLERY: Op Sudasna, Supamas Phahu-
lo, Setapa Prom, Kantida Busaba, Kanteera Sanguantung,
Chollaphat Nuchthongmuang, Krittathat Taveetanathada,
Kornkanok Wongsuwan, Sirichart Jitrai, Wichai Ueaareevora-
kul, Chutipapha Chaloert

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