



**NIGEL POWER**  
RECENT WORK  
2012/14

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**NIGEL POWER**

BRITISH-BORN, BANGKOK-BASED  
ARTIST, DESIGNER AND PROFESSOR

HOLY FATHERS 5  
TWELVE MEN LAUGHING 13  
THE MEETING 21  
UNCLE WHO? 27  
THE HOUSE PROJECT 35  
ABOUT THE ARTIST 46  
RECENT EXHIBITIONS 47

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## HOLY FATHERS

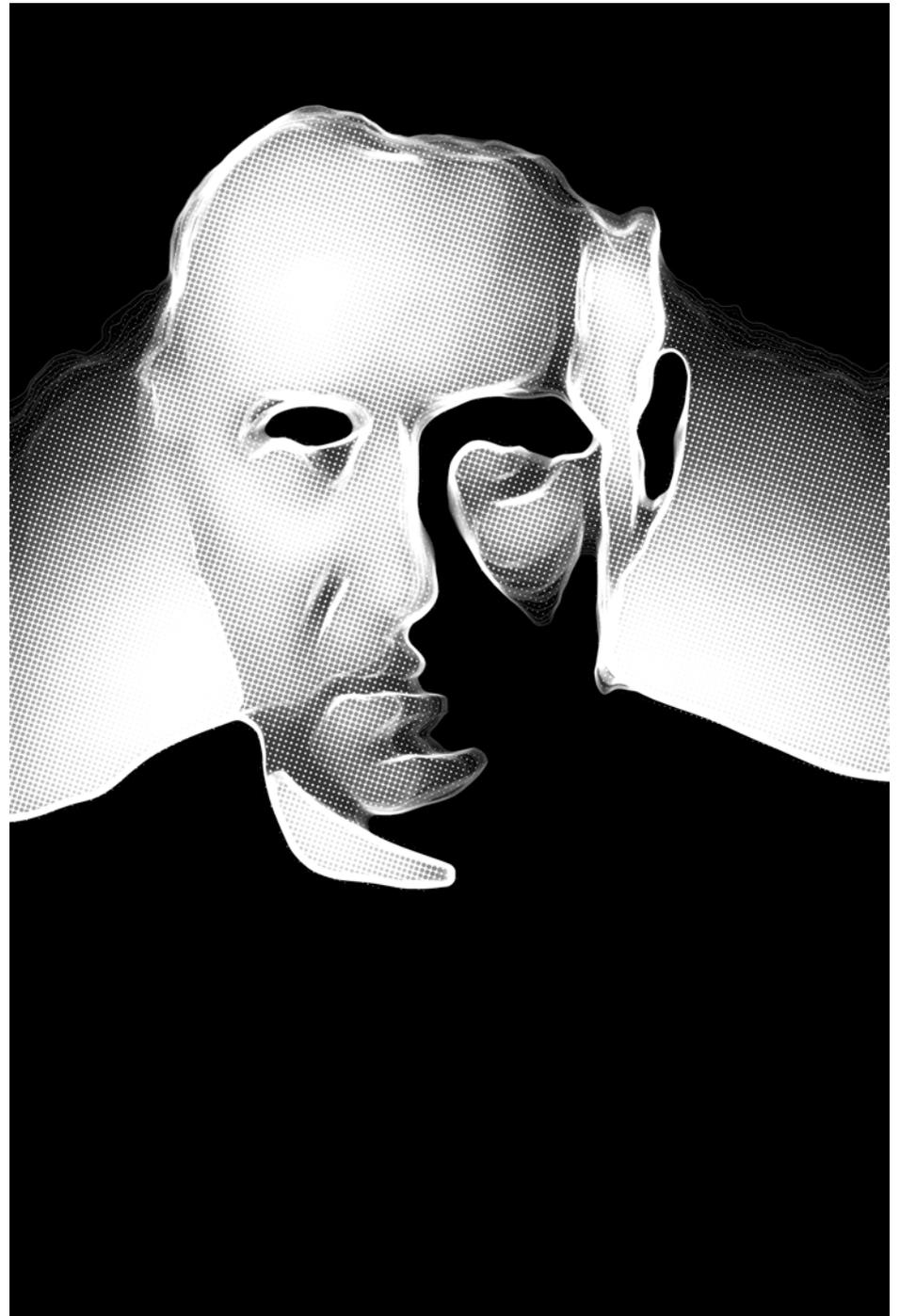
TWELVE MIXED-MEDIA PORTRAITS  
OF FASCIST CATHOLIC CLERICS

**MEDIUM/ SIZE & DATE FOR ALL IMAGES**

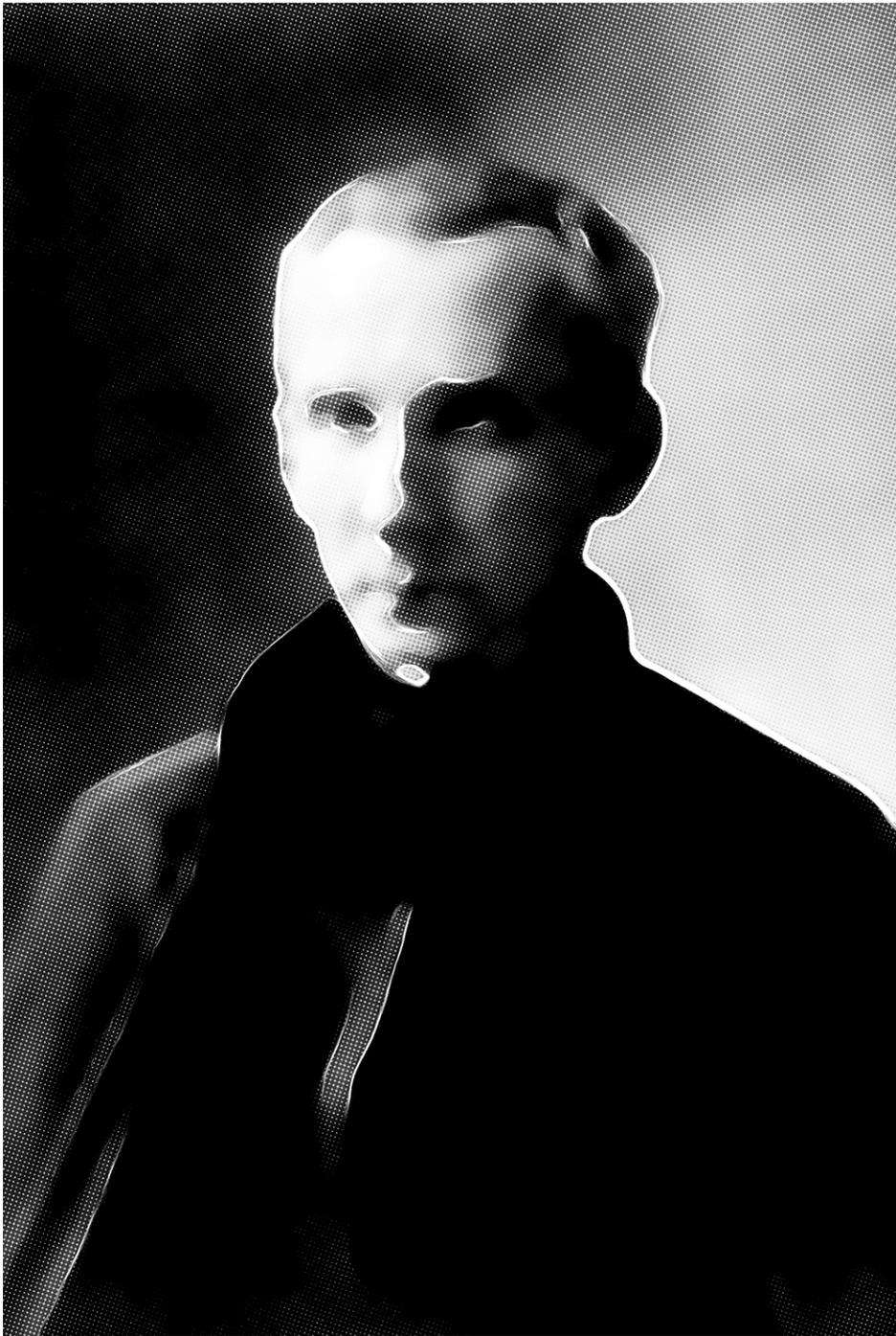
Hand-painted found photograph, digitally processed using algorithms  
designed by the artist, 66\*102 cm, 2013



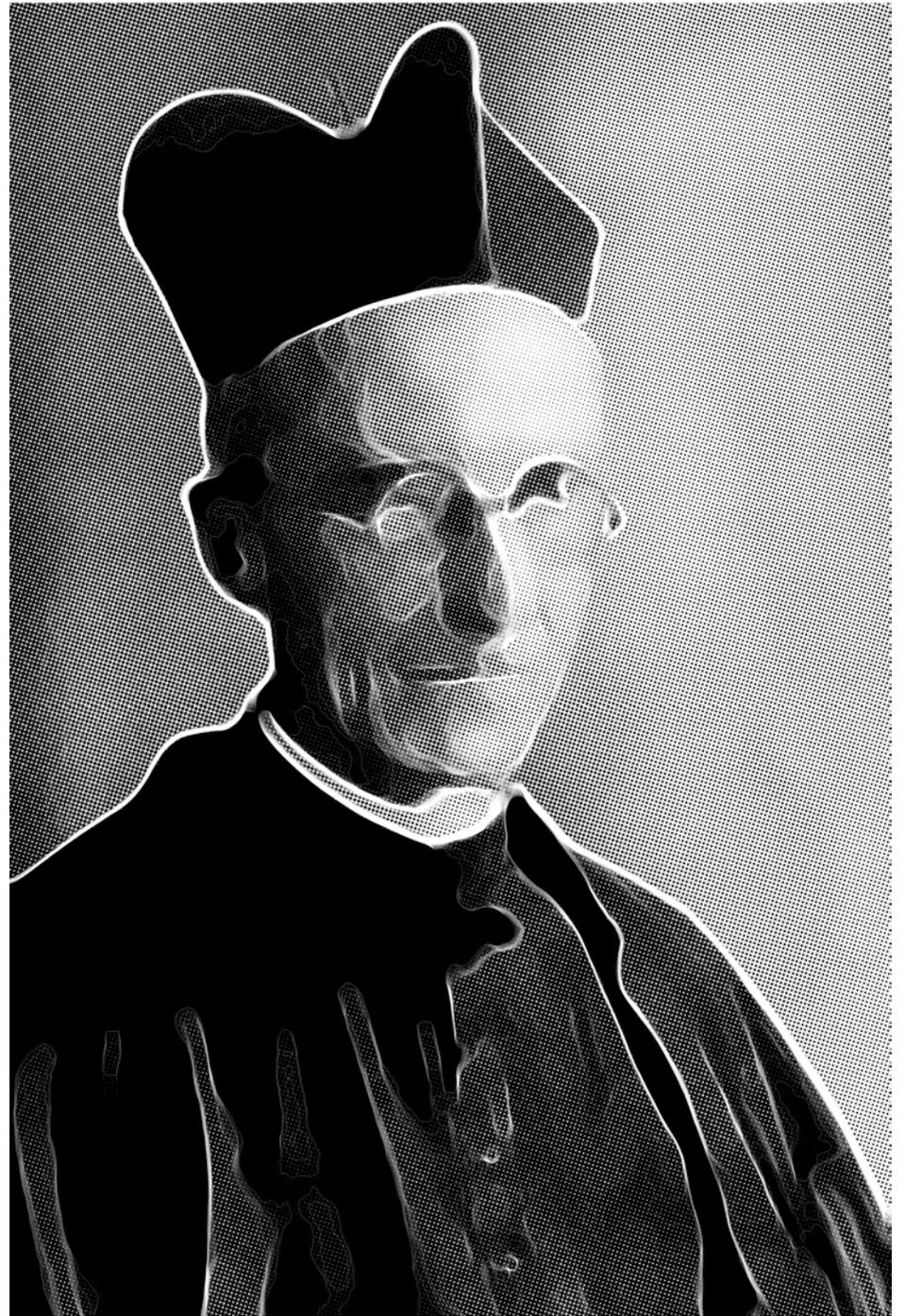
HOLY FATHER ONE



HOLY FATHER THREE



**HOLY FATHER SEVEN**



**HOLY FATHER NINE**



## EXHIBITIONS

**RADIATION**, CHULALONGKORN  
UNIVERSITY ART CENTER, BANGKOK,  
THAILAND 13.02.14-11.04.14

“Nigel Power’s portraits of Catholic clerics are ghostly and ominous, encouraging the viewer to repudiate their institutional significance while retaining a dreadful sense of power and authority. Nigel’s work highlights the darker aspects of codes of masculinity.”

Dr. Brian Curtin  
Curator of Radiation

12 | 13



## **TWELVE MEN LAUGHING**

TWELVE MIXED-MEDIA PORTRAITS  
OF UNKNOWN MEN

**MEDIUM/ SIZE & DATE FOR ALL IMAGES**

Hand-painted stills taken from found film footage, digitally processed using algorithms designed by the artist, 76\*78 cm, 2012



**MAN ONE**



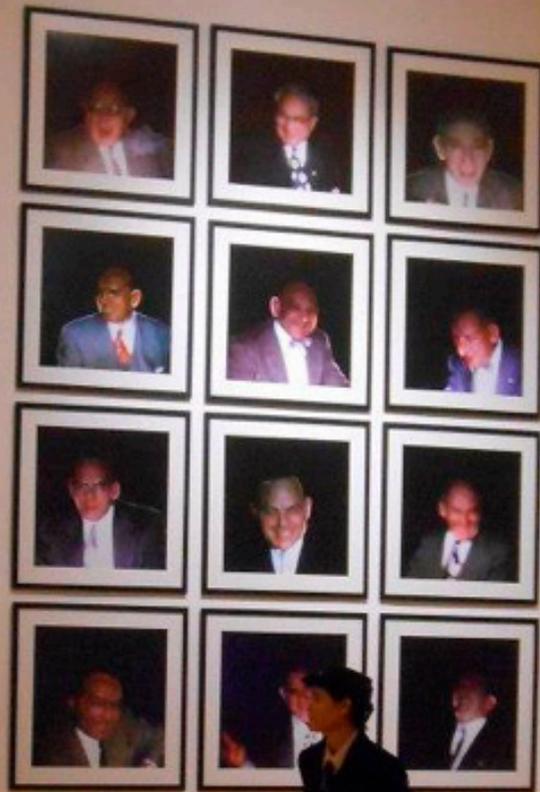
**MAN EIGHT**



**MAN SIX**



**MAN TWELVE**



## EXHIBITIONS

**POSSESSION**, BANGKOK ART AND CULTURE CENTRE, 14.03.13-05.05.13

**RADIATE**, DEPARTMENT OF AVANT GARDE CLICHÉS, MANILA, PHILIPPINES 01.11.12-30.11.12

**TWELVE MEN LAUGHING**, SHANGHAI STUDIO, SHANGHAI, PRC 01.10.12-30.10.12 (SOLO SHOW)

“This extended series of mixed-media portraits raises significant questions about masculinity and power. Through this intriguing panorama of extensively reworked stills harvested from found film footage, Nigel Power re-presents a group of long-dead and unknown men as vital, archetypal and ultimately ambiguous characters.”

Hanspeter Ammann  
Curator at Shanghai Studio



# THE MEETING

MANIPULATED FOUND FILM  
FOOTAGE: LOOPED DIGITAL  
VIDEO INSTALLATION

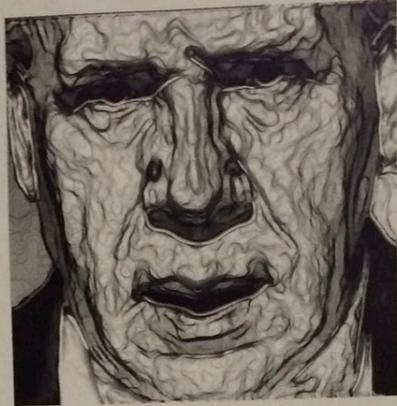




## **EXHIBITIONS**

**POSSESSION**, BANGKOK ART AND  
CULTURE CENTRE, 14.03.13-05.05.13

**TWELVE MEN LAUGHING**,  
SHANGHAI STUDIO, SHANGHAI, PRC  
01.10.12-30.10.12 (SOLO SHOW)



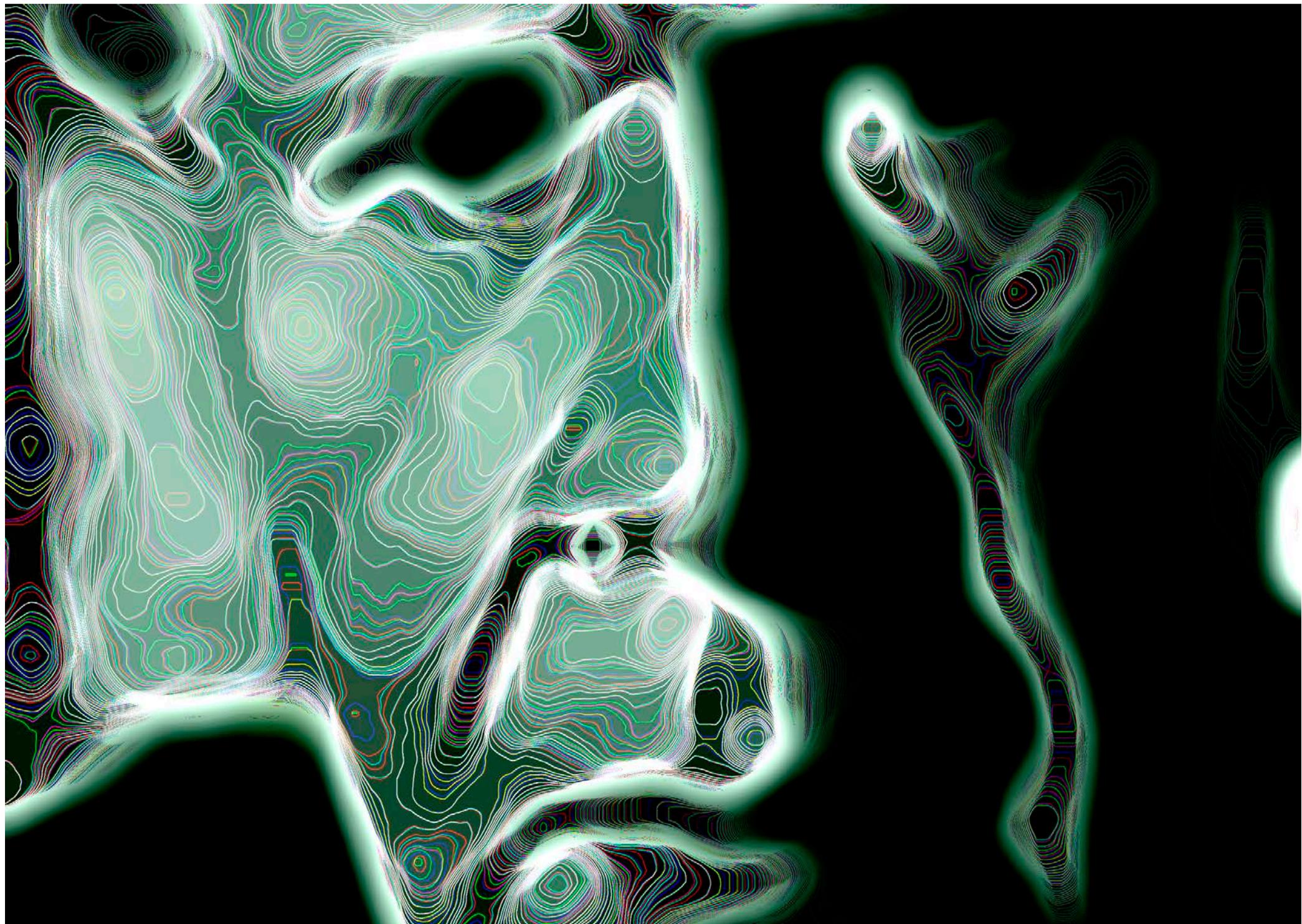
## UNCLE WHO?

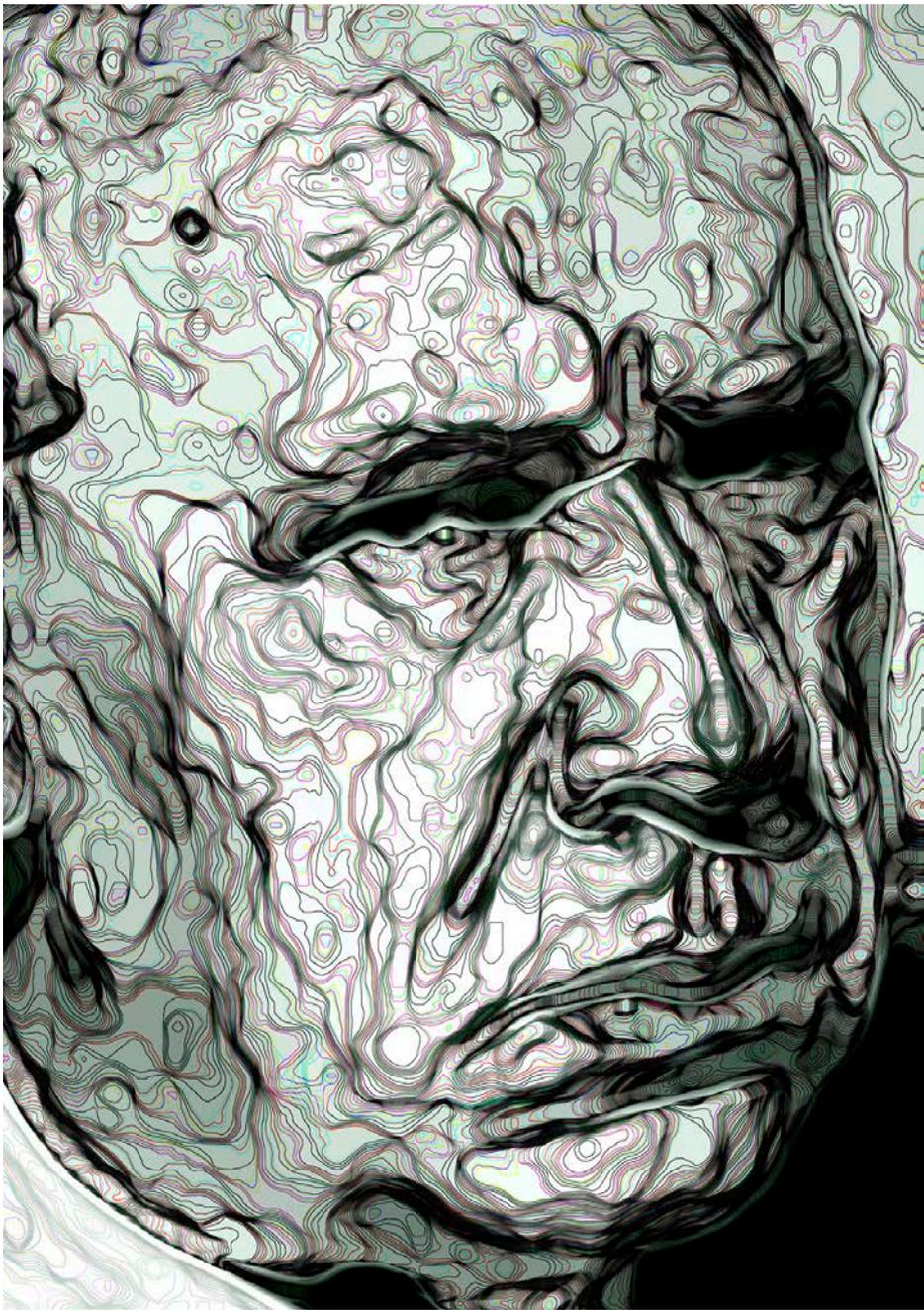
TWELVE MIXED-MEDIA PORTRAITS  
OF AN UNKNOWN MAN  
(WORK IN PROGRESS)

### MEDIUM/ SIZE & DATE FOR ALL IMAGES

Hand-painted stills taken from found film footage, digitally processed using algorithms designed by the artist, 76\*76 cm, / 2014









## **THE HOUSE PROJECT**

COLLABORATIVE & INDIVIDUAL  
CREATIVE ENGAGEMENTS WITH  
A REMARKABLE RAMSHACKLE  
BANGKOK HOUSE AND ITS BUILDER

### **THE WORKS**

- 1 THE HOUSE PROJECT: gallery installation; reclaimed timber, photography, drawing, video projection, writing and found objects (with Gerard Mermoz, David Mrugula, Michael Croft, Cheksant Gangakate and Simon Larbalestier)
- 2 NOTE ON A LEFT-HANDED HOUSE: A3 print publication; creative writing, quotation and field-drawing
- 3 CONVERSATIONS ABOUT A RAMSHACKLE *HOUSE*: postcard series; photography and fragments of interviews with children



1 THE HOUSE PROJECT GALLERY INSTALLATION



1 THE HOUSE PROJECT GALLERY INTSALLATION

## NOTE ON A LEFT-HANDED HOUSE

“There are days when no one should rely unduly on his competence. Strength lies in improvisation. All the decisive blows are struck left-handed.”

Walter Benjamin

1

THE ‘HOUSE’ IS DIFFICULT TO PERCEIVE. No, that will not do. The house *eludes* perception. Better, but how?

2

IN MY EARLY ENCOUNTERS IT WAS GEOMETRY that struck me. It was this that to some extent also misled me. What was *apparent* was an eccentric and at first sight illogical configuration of lines and planes: a superimposition of discordant forms that chimed with and excited aesthetic concerns. It reanimated interest in early modernist ideas and brought to mind numerous excursions in post-Euclidian geometries. Bizarrely, so it now seems, despite years spent squeezing more or less partial views of it from the window of a more or less speeding van, it didn’t cross my mind that what I was looking at was, to borrow the words of Henri Lefebvre, “a work as much as it was a product”.

3

THE RAMSHACKLE HOUSE is an unfolding achievement of *concrete* human labour. In *Capital*, Karl Marx describes how the qualitative differences between various productive activities—welding and weaving, bricklaying and baking—are reduced to a quantity through the general equivalent of money and the mediation of the commodity form. The result? The concrete and qualitative becomes ever more subservient to the abstract and quantitative. Sensuous activity that meets human needs becomes increasingly dominated by economic imperatives because *exchange value*—congealed and abstracted human labour—always negates and veils

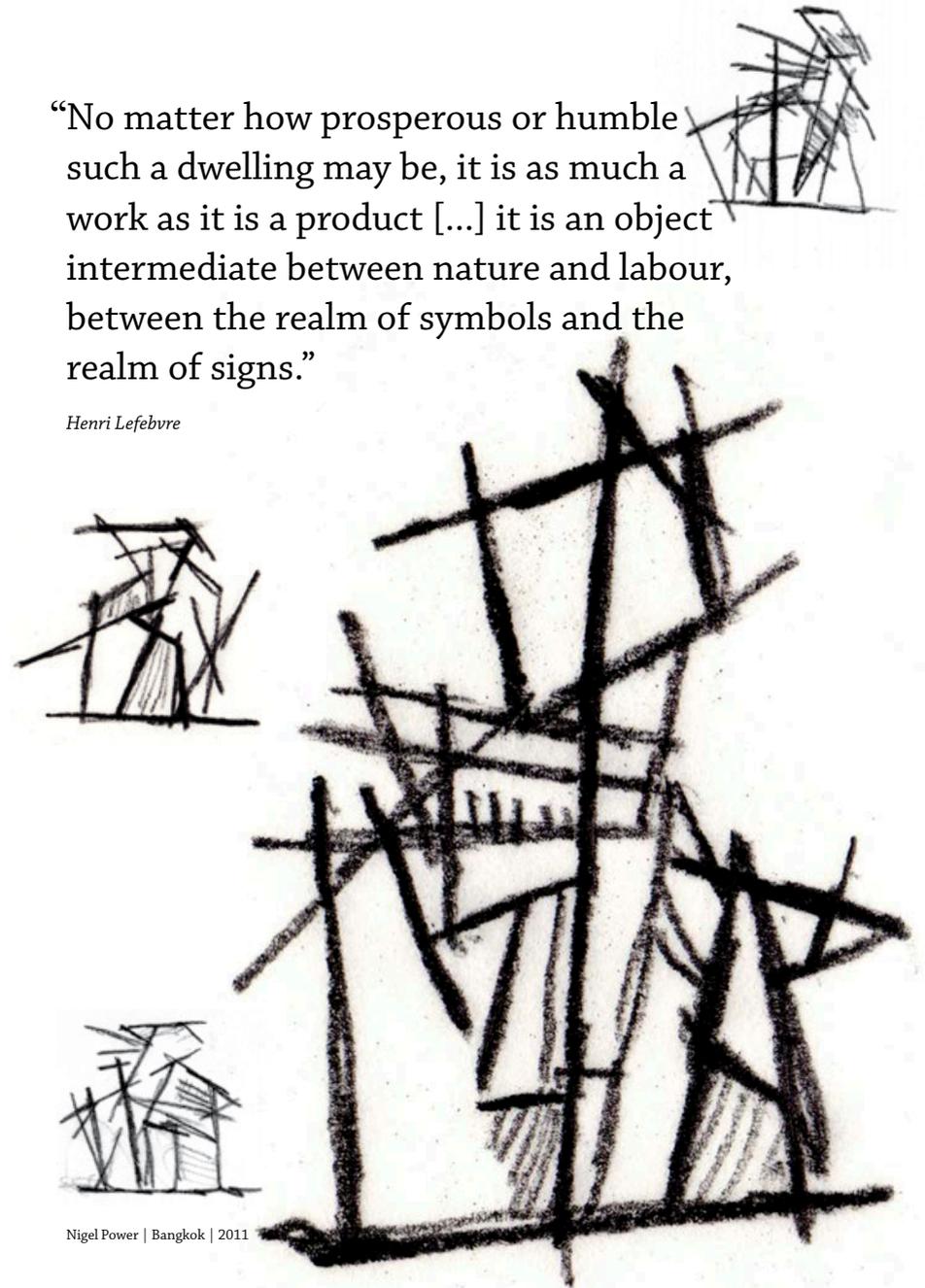
he has left a job—a scuff, a stain, a scratch—then there, “*will be merry hell to pay*”. In a world condemned to a perpetual present, this or that wall must appear to build and smooth itself, must never, ever, give away the truth of its construction. Not so in the ramshackle house, where every attempt to make a joint or joist, to cleave or connect, prop up or wedge, is evident in exposed nails, visible lashings and precarious positionings. Here, nothing seems permanent enough to merit a skimming of plaster or a coat of paint. Yet as provisional and precarious as it appears, the house persists as it changes. Parts are modified, extended, replaced: new functions introduced—here to manufacture shade, there to capture water. To circle the house, then, is to apprehend not so much its form as its history. It is to grasp a rational agglomeration of architectural improvisations, to encounter a living diagram of forces, to experience in a moment, the incremental expression of a constellation of needs.

5

IN MY FAVOURITE PASSAGE in *Critique of Everyday Life (Volume II)*, Henri Lefebvre describes how—lost in admiration—he considers an empty seashell he has picked up on a beach, “*I find it beautiful, fragile, perfect in its way*” he says, “*like a materialized idea*”. Briefly, he revels in its nested symmetries, elaborate forms and intricate rhythms. Then, abruptly, he breaks off to ask what is to be gained and lost by considering this empty *structure* in isolation from or, even, constitutive of the creature that once

“No matter how prosperous or humble such a dwelling may be, it is as much a work as it is a product [...] it is an object intermediate between nature and labour, between the realm of symbols and the realm of signs.”

Henri Lefebvre



Nigel Power | Bangkok | 2011



*A simple method:* show a photograph of the ramshackle house to various people and invite them to tell you what they see. Some will see nothing at all or problems at best. Ignore them. Some will see through the house and grasp physical or conceptual structures that resonate with it. Put them to one side for a moment. Others—most usually children—will give you what you desire: insights into what we mean when we say that something is *a house* in the first place.

THE HOUSE PROJECT  
H Project Space  
[www.hgallerybkk.com](http://www.hgallerybkk.com)

## CONVERSATIONS ABOUT A RAMSHACKLE *HOUSE*

**I'M NOT SURE WHAT IT IS. IT LOOKS LIKE A *HOUSE*. WHAT IF I TOLD YOU IT WAS A HOUSE? IT CAN'T BE A *REAL HOUSE* THOUGH *CAN* IT. THAT MIGHT DEPEND ON WHAT YOU MEAN BY A *REAL HOUSE*? YOU KNOW, *REAL*: ONE THAT PEOPLE CAN LIVE IN. NO ONE COULD LIVE IN THIS ONE SHE LAUGHS. WHY NOT? BECAUSE IT'S ALL FALLING DOWN SHE STOPS TO THINK FOR A MOMENT I KNOW, MAYBE IT USED TO BE A HOUSE BUT THEY LEFT IT ALONE A LONG TIME AGO, YEARS AGO. IT MUST BE A VERY LONG TIME BECAUSE IT'S VERY BROKEN NOW. WHAT IF I TOLD YOU IT WASN'T FALLING DOWN BUT BEING BUILT? WHAT DO YOU MEAN? WELL, WHAT IF I TOLD YOU SOMEONE HAD DECIDED TO BUILD THEIR OWN HOUSE AND THIS IS IT? I'D SAY HE WAS A VERY BAD BUILDER. WHO? THE MAN THAT'S BUILDING IT. WHY? BECAUSE HE'S DOING IT ALL WRONG *ISN'T* HE. REALLY? WHAT DO YOU THINK IS WRONG ABOUT IT? LOOK AT IT! IT'S ALL FULL OF HOLES AND ALL THE WOOD IS POINTING IN THE WRONG DIRECTION SHE PAUSES AND TOUCHES THE PHOTOGRAPH I THINK IT'S A STRANGE HOUSE—IT'S ALL *WRONG*, IT'S LIKE THE OUTSIDE IS ON THE INSIDE, AND YOU SHOULDN'T DO THAT, SHOULD YOU?**

FEBRUARY 2012, GIRL, EIGHT YEARS OLD

CONVERSATIONS ABOUT A RAMSHACKLE *HOUSE*

WHAT IS *THAT* THE BOY POINTS AT A PHOTOGRAPH OF THE RAMSHACKLE HOUSE? IT'S A I PAUSE WELL, WHAT DO YOU THINK IT IS? I DON'T KNOW THE BOY THINKS FOR A MOMENT I THINK IT LOOKS LIKE A HOUSE, BUT IT *ISN'T* THOUGH. WHY NOT? HOUSES HAVE TO HAVE WALLS, THIS ONE'S JUST GOT HOLES. WHY DO HOUSES NEED TO HAVE WALLS? SO THAT PEOPLE CAN'T SEE WHAT YOU ARE DOING INSIDE. WHICH PEOPLE? THE PEOPLE OUTSIDE. BUT YOUR OWN HOUSE HAS WINDOWS DOESN'T IT. YES BUT THIS ONE IS ALL WINDOWS: BROKEN WINDOWS WE LAUGH.

OCTOBER 2011, BOY, SEVEN YEARS OLD

CONVERSATIONS ABOUT A RAMSHACKLE *HOUSE*

***THIS IS NOT A HOUSE.***  
WHAT IS IT THEN? ***SHE***  
***THINKS I DON'T KNOW***  
***WHAT TO CALL IT.***

MARCH 2012, GIRL, EIGHT YEARS OLD

## ABOUT THE ARTIST

I was born in the North of England and educated at Lancaster (Edge Hill) and Middlesex Universities. My current creative practice currently explores questions of representation, masculinity and power, particularly through portraiture. This work begins in the archive with found materials—photographs and movie stills. These are extensively reworked using painting and bespoke algorithms. My work has been internationally exhibited. I am currently Associate Professor at King Mongkut's University's School of Architecture and Design where I lead the MfA in Visual Communication.

Please contact me for further information about my work.



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## EXHIBITIONS 2011-14

- 2014 *Holy Fathers* (three of a set of twelve mixed-media prints)  
Selected for international group exhibition, 'Radiation'  
Chulalongkorn University Arts Centre, Bangkok, Thailand
- 2013 *The Meeting* (looped video installation)  
Selected for international group exhibition, 'Possession'  
Bangkok Arts and Cultural Centre (BACC), Bangkok, Thailand
- 2013 *Twelve Men Laughing* (a set of twelve mixed-media prints)  
Selected for international group exhibition, 'Possession'  
Bangkok Arts and Cultural Centre (BACC), Bangkok, Thailand
- 2012 *Twelve Men Laughing* (a set of twelve mixed-media prints)  
Invited international solo exhibition  
Shanghai Studio Gallery, Shanghai, PRC
- 2012 *The Meeting* (looped video installation)  
Invited international solo exhibition  
Shanghai Studio Gallery, Shanghai, PRC
- 2012 *Men Laughing* (four of a set of twelve mixed-media prints)  
Selected for international group exhibition, 'Radiate'  
Department of Avant Garde Clichés, Manila, Philippines
- 2012 *The House Project* (gallery installation)  
Collaborative gallery installation with Gérard Mermoz et al,  
H Gallery, Bangkok
- 2012 *Conversations About a Ramshackle House* (writing/ interviews/ photography: postcard set) Selected for international group exhibition, 'The House Project' H Gallery, Bangkok
- 2012 *Notes on a Left-handed House* (writing/ drawing: print publication)  
Selected for international group exhibition, 'The House Project'  
H Gallery, Bangkok
- 2011 *Plenitude* (video 03.40 minutes)  
Selected for international festival, 'Punto y Raya'  
Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain