



1. **ORIGIN STORY**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
2. **FREAKUM DRESS**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
3. **PALM SPRINGS**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
4. **UGLY CRY**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
5. **PICADILLY**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
6. **GLITTER**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
7. **MERMAIDCORE**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
8. **TECHNOLOGY**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
9. **POP DESIGNERS**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
10. **HOLY SPIRIT**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
11. **STUDIO 54**, 2023, UV print on laminated black mirror; Black aluminum frame, 30x30 cm.
12. **FLAX**, 2023, Archival pigment on ILFORD galerie metallic gloss photo paper, mounted on aluminum; Chrome aluminum set into black stained wood frame, 50x50 cm.
13. **REMNANT**, 2023, Archival pigment on matt paper, mounted on plaswood, 101.6x127 cm.
14. **FENRIS**, 2023, Archival pigment on matt paper, mounted on plaswood, 101.6x 127 cm.
15. **RAW**, 2023, Archival pigment on matt paper, mounted on plaswood, 101.6x127 cm.
16. **THE DARK FEMININE SPLIFF**, limited edition in collaboration with Naiad



**A Solo Exhibition by Kamolros Wonguthum ·  
15 July – 17 September 2023 ·  
Gallery VER ·**

A cute rhizome formulates structures of substance, shiny emaciated luxury compositions – sketchy and recognisable topographical forms – archipelagos of wealth straddle the walls with their shiny chromatic skeins... layered flotsam and jetsam... mirroring our social precariousness.

All that glitters is ontological precarity and dark potentiality. The dialectics of aesthetics in our global saturated commodification, is a realm of discourse of an unconscious realism. A stratified plethora of neural sights, psychic renderings and feelings; embodied knowledge of pathways that waver into the imagination for pleasurable escapism. Ones that are constantly and implausibly equidistant, never seeming to be fully reachable, just out of sight, just out of attainment.

In Julia Ducournau's film 'Titane' (2021), when Agathe Rousselle's character Alexia appears as an adult for the first time, sexually draped, caressing and popping her dark feminine energy on the fiery bonnet of a chromic luxury sports-and-muscle car. The camera, tracking her movements – tattooed and twerking flashes of film-flare and sparks of neon on a black infested mise-en-scène – slide through to a cool rock-&-pop muted narrational-monologue. What is not immediately obvious though. What is undeniably porous. Is where the wealthy have historically appropriated image and identity from the lower orders, that highlights and references a boringness of high-class pedestrian zinc-aesthetics. These colloquial and narrational tropes expose a knowledge of an underclass of streetwise cool. An observed reality: glimpses of shiny fetishism strewn throughout our cultural unconsciousness.

Franco 'Bifo' Berardi, discusses the unconscious of a society in his post-pandemic work 'The Third Unconscious' (2021), where our unconscious connectedness is what fundamentally underpins the whole of the social world. For Berardi, 'Freud, who conceived the Unconscious as the dark side of the well ordered framework of Rational Progress' (Berardi, 9, 2021) is critical of this contradictory perceived development. A plurality of profit and unrecognised provocation. The codified dialectics of capital, bounce and play in terms of alternatives of uncertainty to direct meaning; values of desire act as a substrate from this psycho-social world. Kamolros's new assembled work, pins down both poles of this dialectic: the aesthetic sales-ship of a sexy and glossy ambiguity, to an aware civil-comatose, wrapped up with ribbons and bows.

The floor of the gallery space hosts a glittering black carpet, where two differing series of photographic prints are hung throughout. Opposite the entrance, an opening leads to a back room, where you can purchase a limited edition spliff and casing (this work is in collaboration with Naiad). Dark feminine energy surrounds the space: the sultry TikTok phenomenon of witchy-spirituality, self-care and empowerment, resonates through the conceptually assembled connecting layers. A glitzy commodified anti-patriarchy.

The smaller set of 11 UV prints on black mirror, presents a set of ambiguous commodified objects of broach-like prestige, in a metallic pink and black. The work, ORIGIN STORY, signifies this ambivalence as a small planet, or, regal orb, with an inverted and splayed crown, set below a light of unknown origin. The larger set of archival prints reflect abstracted vapid feminine forms and tropes, adorned as bijou bows, hearts, flowers etc., adding a narrational expansion to the smaller prints with hidden motifs. In the work, REMNANT, a totemic bull or minotaur's head is visible through the digital static. Kamolros's work comprises a collaging of: drawing, painting, design and studio photography. The multitude of glittery inroads into this work amalgamate a spaghetti-junction of possible readings. A publication alongside this exhibition features New York based writer and journalist, from SSENSE, VICE and Rolling Stone, Gaby Wilson's cultural response.

The exhibition encapsulates a knowledge of brinkmanship. Where cellar doorways mooch into the dark side of the subtleness of the soul. Meanings... as in the meanings we hold to knowledge and values, act like the psycho-social babble of lucrative and desperate sales pitches, incoherence: but specific of a deeper social understanding – the dialectics of capitals unconscious.

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'Bifo' Berardi, Franco. The Third Unconscious, The Psycho-Sphere in the Viral Age. 2021. Verso

Ducournau, Julia. Titane. Diaphana Distribution / O'Brother Distribution. 2021.

**Kamolros Wonguthum ·  
(b.1992, Bangkok, Thailand) ·  
Lives and works in London, United Kingdom.**

Kamolros examines feminine forms and subjects, repositioning their cross-cultural and historical essences. She takes these pervasive structures and creates a dialogue around deeper power relations. Her work identifies the gap between ideological perception and the social unconscious of the wider usage of these conventional and pedestrian economic objects of aspiration. Her practice encompasses: installation, photography, video, writing, drawing, painting, poetry and collage on mixed media, the work often amalgamates together, sitting on the fringes of each discipline. Her choice in materiality, imagery and scale accentuates a starkly cute poetic of the social, teasing and daring us to indulge our imaginations.

Kamolros holds a masters degree in Fine Art from Goldsmiths University, London. She has participated in a class of Tobias Zielony at Salzburg International Academy of Fine Arts, Austria; and a class of Olaf Nicolai and Carsten Nicolai at Autocenter Academy, Berlin. She is the recipient of BU Creative Scholarship. Her first poetry book, 'Ros' Floweras', is published by LUMA Foundation.