

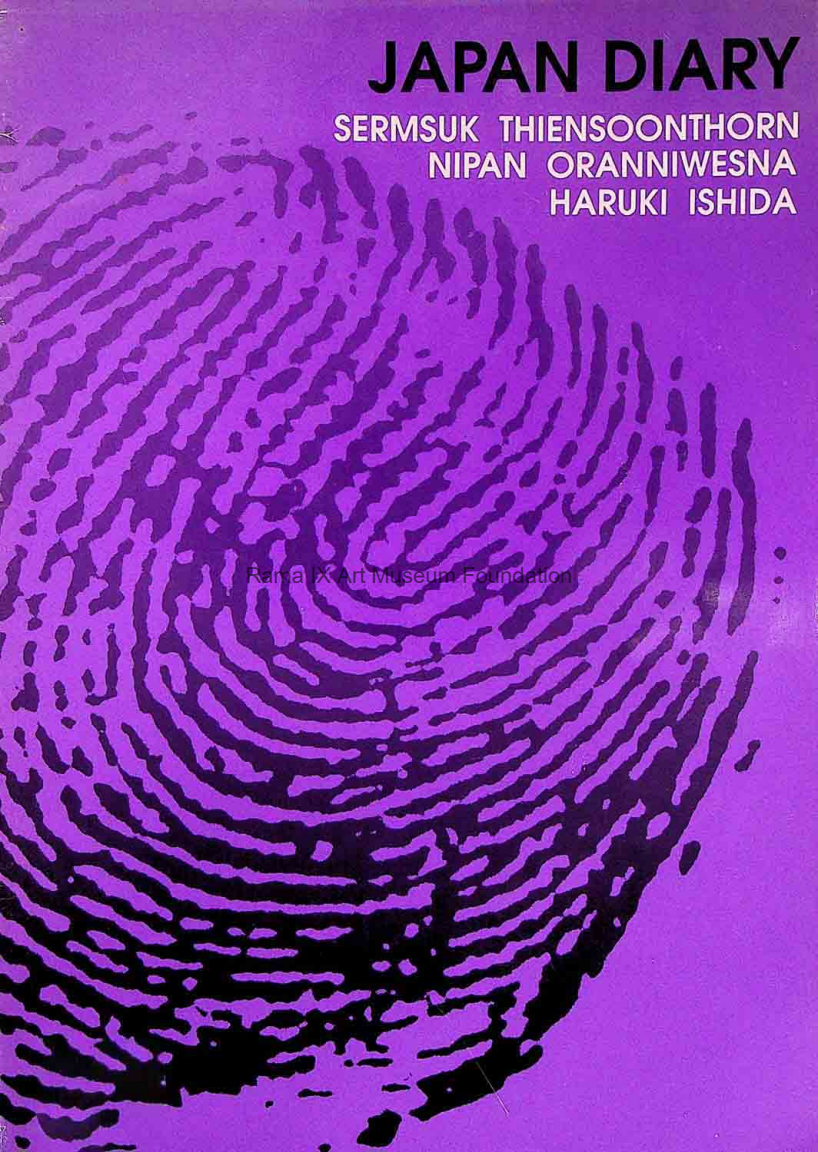
JAPAN DIARY

SERMSUK THIENSOONTHORN

NIPAN ORANNIWESNA

HARUKI ISHIDA

Rama IX Art Museum Foundation



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JAPAN DIARY

3 ARTISTS

SERMSUK THIENSOONTHORN

NIPAN ORANNIWESNA

HARUKI ISHIDA

NATIONAL ART GALLERY

CHAO - FA ROAD, BANGKOK

FEBRUARY 21 - MARCH 21, 1992

JAPAN DIARY

3 Contemporary Artists

SERMSUK THEINSOONTHORN

NIPAN ORANNIWESNA

HARUKI ISHIDA

The National Gallery Bangkok

February 21 - March 21, 1992

Articles

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Punsak Vongkasikorn

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JAPAN DIARY

Artists were met by chance in Japan, we spent our time together for 2 years. We are stranger and speak different languages. Although we have different style and idea of work, we had the same emotion and started our creation in Japan where we lived and traveled around together. Today we have decided to show our work together. In spite of the fact that our arts has different concept, we came out from the same inspiration, that is the Japanese nature, the environment and culture under the name of "Japan Diary" Exhibition.

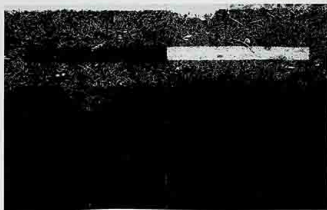
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作家の意見：銅版画家 中林忠良に聞く



中林忠良：

日本版画協会 委員、理事
日本美術家連盟 会員
大学版画学会 委員
東京芸術大学 教授
1937 東京に生まれる
1963 東京芸術大学美術学部
造形科版画専攻卒業
1965 東京芸術大学大学院
美術研究科版画専攻修了



観音堂一掃—1 中林忠良

【受賞歴】

第1回 中華民国国際版画ビエンナーレ（台北）国際大賞、第7回 東ドイツ国際版画トリエンナーレ（東ベルリン）
インターグラフィック賞、第4回 国際版画展（ポランド）名誉メダル賞、第11回 クラコフ国際版画ビエンナーレ（ポーランド）名誉賞、第5回 ソフコフ国際版画展（ポランド）国際大賞、第4回 ザルツブルグ国際版画展（オーストリア）
（ブルガリア）銀賞、第12回 クラコフ国際版画展（ポーランド）賞状賞 など

1975年、先生は文部省在外研究員として渡欧され、パリ国立美術学校と、ハンプルグ造形芸術大学で1年間、研究をされました。

1. 私にとって、日本の文化は大変興味深く、芸術を創造するための刺激が沢山あるように思われますが、先生はなぜ、海外で研究をしようと思われたのですか。動機をお聞かせください。

先生： まず第一に、版画、これは銅版画についてのことですが、その源流はヨーロッパにあります。銅版画がどのようにして生まれ、発展してきたのか、そこにはただ歴史を学ぶだけでは得られない、さまざまなことがあるだろうと思います。そうしたことが実際にヨーロッパで生活することで、いくらか理解できるだろうと考えたからです。

第二に、これは誰にとってもいえることですが、自分の国と、自分の国のこととは他人あるいは他国の中で見てくるということです。自分を他国の風土と社会の中に置いて、もう一度自分と自分の国のことを確認かよとしたのです。

2. 渡欧前と、在欧中、また帰国後と比較すると、芸術観（視点）にどのような変化がありましたか。

先生： これは芸術観というより思想に関したことですが、それまでの「生きていく」という考えから「生かされている」という考えに変わりました。視点ということだと思います、自己中心的な見方から、外界と関わりながら在る自分を見つめるという自己共生的な見方になったと思います。

8先生は、日本での定期的な個展で発表を続けながら、多くの国際的な版画のコンペティションにも出品され、また受賞されています。

3. 作家にとって、作品を発表する場について考えることは、大切であるように思われますが、それぞれの展覧会の必要性について、先生のお考えをお聞かせください。

先生： まず版画という芸術ジャンルの特性を考えています。版画はその誕生から今日まで、手のひらに乗せて鑑賞できる唯一の芸術です。このために多くの版画は思想や見方の伝達に役立てられてきました。もちろんこれには複数性という特性も利用されています。今日の情報化国際社会の中でも、オリジナル芸術が容易に一つの地域を飛び越えられるのも、版画であればこそです。作家として自分の作品（自分の思想や見方）が広い世界のあちこちで鑑賞され批判にさらされているということは、作家として立つ位置にグローバルな視野を獲得し得るという点で重要なものと考えています。

4. 先生作品を見るとき、私は日本的なものを感ずるのですが、芸術の、世界的視野のなかの地方性について、どのようにお考えですか。

先生： 創造の核は当然ですが、自己ということです。そして、この自己はそれぞれが生まれ育った地域の風土、社会、文化によって作られています。僕にとって創造とは自己確立のもっとも自分にあった手段と考えていますから、その行為は当然のことながら自己と自分の立つ位置を見つめる事であるといえます。そうした意味で、芸術に地方性があるのはむしろ自然だと思えますし、そうでなくてはまた国際的ということもいえないと思います。

8先生は、作家として活動されながら、大学において後進の指導にも携わっていられます。

5. 先生の、教師としての哲学はなんですか。

先生： 質問2に答えた事と深く関係していることですが、「生かされている」という意識は、単に現在の自分を取りまく環境、自然、社会、人々といった狭い範囲の中でだけで感じていることではありません。とうとうと流れる時間の中で生かされているという意識です。もう少し分かりやすい言い方をすれば、人類の歴史はさまざまな色合いや綾が織り込まれた一本の帯と仮定してみることが出来ます。現代はその帯の末端で我々はその端に新しい糸を差し、次代に織り続けてゆこうとしているのだと考えています。教育とは秀れたものの受け渡しだと考えています。これまでの人類が培ってきたものを次の世代がより発展させられるように、取捨選択して受け渡ししてゆく仕事だと考えています。この仕事は、僕にとっては創造の仕事と非常に似ているものだという意識があります。

どうもありがとうございました。

ARTIST'S COMMENT : INTERVIEW WITH PROFESSOR NAKABAYASHI TADAYOSHI

Prof. Nakabayashi Tadayoshi :

Member of Japan Association, Member of Japan Artist Association, Professor at Tokyo National University of Fine Arts and Music

- 1937 - Born in Tokyo
- 1963 - Graduate from Tokyo National University of Fine Arts and Music
- 1965 - Completed Printmaking Course at Tokyo National University of Fine Arts and Music

Professor has been receiving a number of prizes from several international art contests, for instance 7th Intergraphic '84, East Berlin (Intergraphic Prize); 11th, 12th International Print Biennial, Carcow, Poland (Excellent prize, purchase prize), 4th International Print Biennial, Bulgaria (Silver prize) etc

In 1975 professor, under the Ministry of Education departed for Europe, as a visiting research fellow in Paris National Art School and Humberg University of Sculpture Art for 1 year.

1. For me, my interest in Japanese culture runs deep and keeps inspiring unending artistic creation. Why professor chose to research outside Japan?

Please relate to us the motivations.

Professor : First, since copper plate print originated in Europe, and realizing that just the learning of how copper plate print got under way and develop through historical studies would get you nowhere, thus, with the thinking that there must be something more than those written in the history and that by living in Europe more insights might be gained, I decided to go to Europe.

Second, this may apply to everyone in common, we came to learn more about ourselves and our own country through seeing others or by looking back from other country. By putting ourselves in different style and society of other country, we are able to reconfirm the existence of ourselves and our own country.

2. Comparing the period before departing for Europe, during the stay there and after coming back to Japan, did you experience any change in your own artistic perspectives (viewpoint)?

Professor : Rather than the artistic perspectives, the thinking has somewhat changed, that is, from "LIVE" to "LET LIVE" thinking. Talking about the viewpoint, it has changed from the self-centered one to oneself as a part of the world with mutual presence instead.

Professor has been opening his one-man-show regularly and also receiving a number of prizes from several international art contests.

3. As an artist, the place chosen for display is important. What is your idea concerning the importance of displaying one's work in the exhibition?

Professor : First, let's consider the special characteristics of the print. Print, from its origination to today, is the one of its kind that can be appreciated laid on the palms of our hands, thus has been playing the role as thought and viewpoint transmitter since then. Of course, its special characteristic of multiple reproduction is also a merit.

In the informationalized international society nowadays, original arts, and of course print also, travel across the national border effortlessly. As an artist, my own work (my own thought and viewpoint), is appreciated, criticized all over here and there around the world. Through such comments is the global point of view concerning the position as an artist gained.

4. When I look at professor's work, I can feel the Japanese touch in it. Please share us your idea of localism of art in an international viewpoint.

Professor : The core of the creation, naturally, is self. This "self" is the product of the style, society and culture belonging to the place born and brought up. For me, because creation

is my most suitable way of self-fulfillment, naturally I keep track of myself and my stance. With this meaning, the localism of art comes out rather naturally and can not be said as international.

5. What is your philosophy as a teacher?

Professor : This is profoundly related to what I have answered in question # 2, that is, the notion of "LIVE AND LET LIVE." We cannot simply think narrowly about the nature, society, and people around us only. In other words, the history of mankind can be compared as a piece of obi (a sash pulled tight around the waist of a women's kimono) with various tint of color and woven design. The present time can be compared as the very end of the obi where we put in new thread and weave unfalteringly through generation. Education is the work of transferring the best thing cultivated and reaped with careful selection to the next generation for further development. This work, for me, is very much similar to the work of art creation.

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ABSTRACT OF LIFE AND ART

Living things on earth have been existed, lived, and died in its natural cycle from generation to generation from the past till the present period like and endless life. Similarly, arts are naturally performed, paralleled to the earth and clearly disappeared as times went by.

Human utilizes his natural gifted to create different things which are varied from period of times and their environments. Arts are developed by human's thoughts and pure hearts that express the positive sign of natural developments and environments, progressive and opposite from each past century to present.

An which is influentially developed by human's thoughts could be appeared in both tangible and/or intangible manners. The influences from each century are the most important factors that greatly effect the change in art's line.

Human - being has different well-power in thinking and influences. Although human's life and arts are changed by nature and time, human - being created arts generation after generation. The new generation is born and continued the art's work connected from the past. This people will develop the modern arts from their own thoughts and influences received and will then further the arts until the end of mankind.

Punsak Vongkasikorn
January 1992

AS HOST - FAMILY OF THAI STUDENTS

I had known nothing about Thailand before I met Thai through "The Host - Family Program" of Minoh - City, Osaka. After having the student, I found we have a lot to talk about studying in Japan. I become being interested in Thai, and I heard and read about Thai. But "Seeing is Believing", so I decided to visit there. It was about 4 months after I met Thai, and about 3 years ago.

When I visited, I was so surprised to see a lot of Japanese thing in Thailand, and I watched many TV commercials of Japanese products at hotel. And I found the relation of Thailand and Japan there. I do not know if it is because of the religion, Thai people is so kind and polite. And they have many beautiful character that we Japanese have already lost. For example, respecting elder people, smiling when people meet, polite behavior and etc. I have learned by knowing about foreign countries, people, culture, we can look back about our own. And if we have friends there, we would feel very familiar with that country. Such as whenever I find the news about Thai, I can never skip reading.

Unfortunately I did not meet Semsuk and Nipan as their Host - Family, however I believe we were tied up with strings which we could not see. We got along very well together as friends. I do thank Semsuk & Nipan since they have worked very hard to arrange this exhibition. It shows their friendship which we can see.

I have many wonderful experience with Thai students which is the special gift I was ever given. And now I enjoy having Thai student as her Host - Family. I do hope she would have good experience and nice memories during her stay in Japan. I appreciate Semsuk and Nipan that they give my husband a chance to have great experience in Bangkok, and I looking forward to having good relation not only between us, but also Thailand and Japan.

Midori Ishida
January 1992



"AUTUMN LEAVES" 1990
Acrylic on Canvas & Sa-paper
Air brush, size 70 x 90 cm.
by Semsuk Thiensoonthorn



"LONELY MOON" 1990
Acrylic on Canvas & So-paper
Air brush, size 70 x 90 cm.
by Semsuk Thiensoonthom



"LONELY MOON" 1990
Acrylic on Canvas & So-paper
Air brush, size 70 x 90 cm.
by Semsuk Thiensoonthom



"DAY & NIGHT IN WINTER" 1990
Acrylic on Canvas & So-paper
Air brush, size 70 x 90 cm.
by Sermsuk Thiensoonthorn

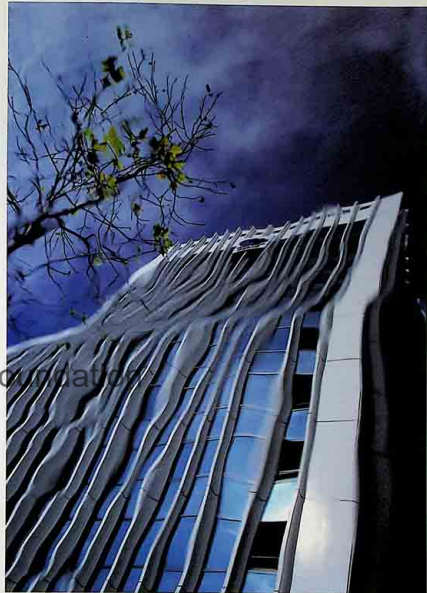


"AUTUMN LEAVES" 1990
Acrylic on Canvas
Air brush, size 100 x 120 cm.
by Sermsuk Thiensoonthorn

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"FUYU SABISHI" 1991 (LONELY WINTER)
Acrylic on Canvas
Air brush, size 100 x 120 cm.
by Semsuk Thiensoonthorn



"SHADOWS" 1991 - M 1
Photo
Size 67 x 77 cm.
by Haruki Ishida



"SHADOWS" 1991 - M 2
Photo
Size 67 x 77 cm.
by Haruki Ishida



"SHADOWS" 1991 - M 6
Photo
Size 67 x 77 cm.
by Haruki Ishida

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