

Rama IX Art Museum Foundation

SOMYOT HANANUNTASUK

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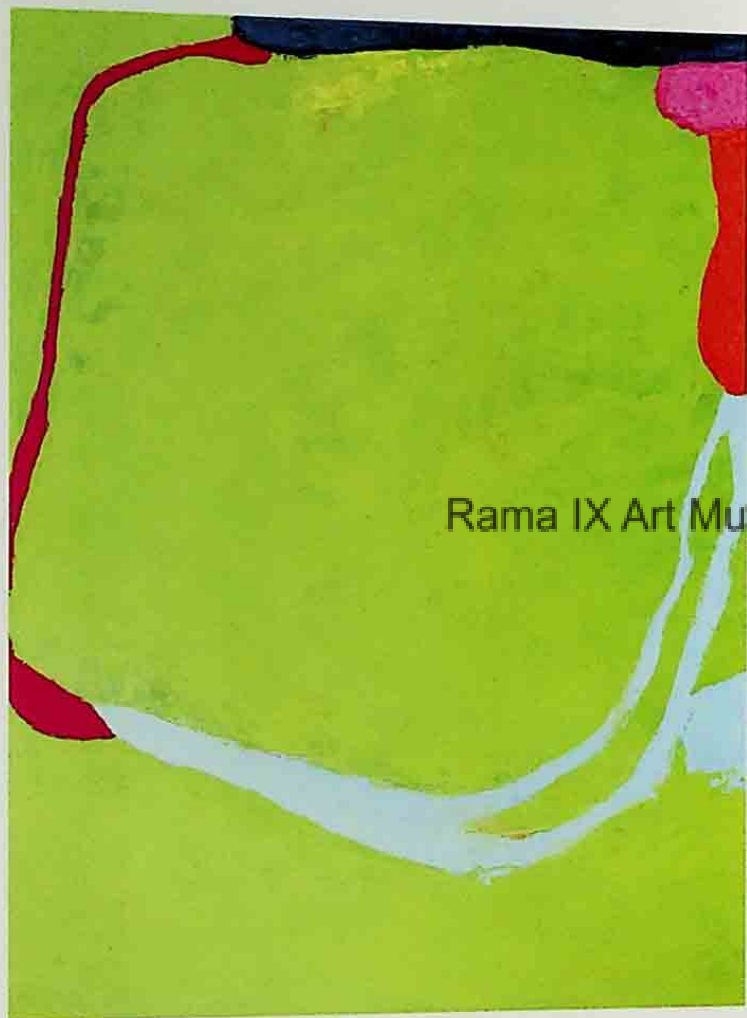


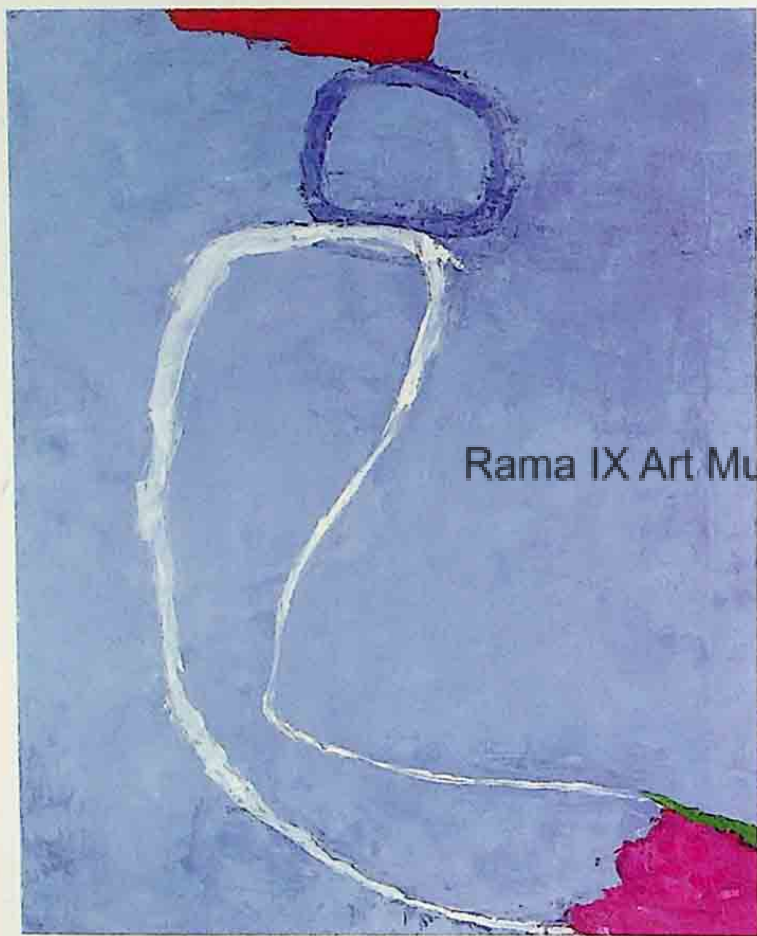


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ABOUT THE PAINTINGS OF SOMYOT

If you keep your eyes wide open, in nearly every moment you will find visual structures which can be formed into artwork. But then the work begins... A painting may be just the transformation of such visual inspiration into an autonomous thing - a piece of art.

Somyot Hananuntasuk gets the inspiration for his mostly colourfull paintings by structures found in other medias, e.g. splendid Japanese textiles but also such simple things like old and damaged walls or grounds. A broken asphalt road surface can give a visual impulse, but not the road will be the motive of the later painting : it's the idea of irregular lines, fit to plain fields, that makes the final motive. The drawing of lines becomes one part of a painting, made in solid oil technique. Colour is the other part. Both have a dynamic, very individual structure, showing the process of painting. The colour is brought onto the painting by palette knives very often, giving an effect of a real object in front of you. Colour is important

2001-49

80x100 cm

oil on canvas

for the creation of atmosphere. Every painting should create its own atmosphere, should evoke certain feelings in its spectators.

After the first impulse was found, a phase of composition leads the artist to the result. There are strict orders, but they have to struggle with what happens by accident during the process of painting. One thing is experience, the result of a long time of very concentrated work with visual structures. A feeling for balance of forms, harmony or contrast of colours is essential. Another thing is the search for really convincing results. Somyot has to control step by step what happens on the canvas (or paper). He has to decide if something not being planned will fit or not. There are a lot of possibilities, and sometimes a painting has to be given up, when the process came to a dead end.

If the work succeeds, the result is a dialogue. Not only a dialogue with us, the spectators, being involved with our personal feelings by the visual atmosphere. But - and this seems to be major - a dialogue inside the picture. For an abstract work it is most important to create such a kind of communication between its parts. The search of the artist described before means also to listen, to look what the possibilities of this dialogue are. Every picture forms its space. Every line, every field, every colour is a personality in this space. Here is the "chatroom", cut out of a never-ending visual structure. Like snapshots of microscopic views the paintings seem to be witnesses of eternal activities, which fill not only space but also time.

The paintings are inventions of the artist, but they live their own life. We have the possibility to take part : being inspired oneself by the atmosphere, in which Somyot's work gets its remarkable results.

Jochen Meister

2001-44

80x110 cm

oil on canvas

2000-12

57x70 cm

oil on canvas

1999-64

80x100 cm

oil on canvas

2001-27

80x110 cm

oil on canvas

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SOMYOT HANANUNTASUK

- 1949 born in Bangkok, Thailand
- 1967-68 Study at the Public School of Arts, Bangkok, Thailand
Begin of studying painting, philosophy and poetry with the painter and poet Tang Chang
- 1968-70 Study at the Silpakorn University, Bangkok, Thailand
- 1970-72 Independent painter in Thonburi, Thailand
- 1972 DAAD scholarship in Germany
- 1972-78 Study at the Academy of Art, Munich, Germany
with professor Guenther Fruhtrunk
- 1979 Study at the Academy of Art at the University
of Copenhagen, Denmark, with professor
Robert Jacobsen

TEACHING EXPERIENCE

- 2001 Summer Academy, Neuburg/Donau, Germany

SOLO EXHIBITIONS (selection)

1976	Art Gallery B.O.A., Munich, Germany	2001-31 80x110 cm oil on canvas
1984	Studio Horemansstrasse, Munich, Germany	
1984	Gallery Burgstrasse, Munich, Germany	
1984	Exhibition 'Meeting', Gallery of Lutherkirche, Germany	
1995	Large Paintings at Prinz Mysnikin, Munich, Germany	
1996	City Gallery at Cordorhaus, Cham, Germany	
1996	National Gallery, Bangkok, Thailand	
1996/97	University Art Hall, Chiangmai, Thailand	
1999	Otto-Gallery, Munich, Germany	
1999	Surapon Gallery Bangkok, Thailand	
2001	Surapon Gallery Bangkok, Thailand	2001-06 50x70 cm oil on hardboard
2001	Diehl & Partner, Silvaplana, Switzerland	
2002	Chouinard Gallery, Hong Kong	
2002	Otto-Gallery, Munich, Germany	

GROUP EXHIBITIONS (selection)

1968-72	Participation in several exhibitions in Thailand
1973	Exhibition with the group 'Art Cell' at BBK, Munich, Germany
1975	Art Gallery B.O.A., Munich, Germany
1977	'Great Art Exhibition Wasserburg', Germany
1979	'Young Artists', Art Society, Munich, Germany
1979	'Young Academy', Kunstverein, Munich, Germany
1981	Studio Horemansstrasse, Munich, Germany
1984	'Motion', City Hall Graefelling, Germany
1986	'International Art from Munich Studios', Kuenstlerwerkstatt Lothringerstrasse 13, Munich, Germany
1997	'50 Years of Thai Art', Bangkok, Thailand
2000	'Outlooks' in Aurkichen, Gallery Dr. M. Lurz, Gauting, Germany
2000	'Yellow', organisation and participation, Otto-Gallery, Munich, Germany
2000	Gallery Lerche, Wetzell/Koetzing, Germany
2000	'Happy Birthday Johannes', International Mail-Art Project, Gutenberg-Pavillon, Mainz, Germany
2001	Two-Men exhibition Kunstverein Weiden, Germany

Exhibition : January 10th to February 3rd, 2002

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THANKS TO

Manote Yoosukh, Thairijit Puengkasemsomboon
Surin Yingyong, Somsak Hananuntasuk
Beate Spiegel, Surawee Hananuntasuk

CHOUINARD GALLERY

No. 1 Prince's Terrace, GF, Mid-Levels, Hong Kong
Tel: 852-2868-5072, Fax: 852-2525-0290 Mobile: 852-9192-7137
Email: info@chouinardgallery.com

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