

Brushstroke from Nature 2008

Watcharin Rodnit

Rama IX Art Museum

แสงสว่าง / Shining Light 2008
150 x 150 cm, Oil on Canvas

Rama IX Art Museum Foundation

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24 April – 17 May 2008

at The Silom Galleria Art Space, Bangkok

พลังไฟแรงจากธรรมชาติ ๒๐๐๘

“มนุษย์ไม่เคยโตใหญ่โต ธรรมชาติจะอยู่คู่โลกเสมอ”

ดูผลงานของธรรมชาติที่ สวมกรกัฏฐะพรรณาได้ด้วยบทกวี-
 เองจนทุกวันนี้ผู้รักบทกวีก็รัก ปรารถนาที่จะได้ชมภาพอันสวยงาม-
 วิจารณ์อย่าง ทั่วทุกวันนี้ก็ไม่มีใครเปรียบเทียบได้เท่าของของงาม
 ที่เกิดขึ้นในสมัยนี้นั้น ได้เห็น... สัมผัส... แห่งพิศ... กับธรรมชาติอันแท้จริง

ผลงานชุดนี้ แสดงออกถึงความงามที่เป็นลักษณะของธรรมชาติ
 ที่มีพลัง อันงดงามล้ำมหากษัตริย์ โดยอาศัยรูปทรงธรรมชาติที่ซ่อน-
 ทัพเป็นมิติที่ขัดแย้ง แต่ขณะเดียวกันก็ประสมผสานกันอย่างเป็นเอกภาพ

ภาพของชุดนี้ยังเน้นการแสดงออกของพลังแห่งที่กระชากลูกโลกอันใหญ่-
 อย่างจับปล้นรื้อแรง แต่ทว่าแฝงไว้ซึ่งความนุ่มนวล ละโยยอ่อน
 งามใจได้ดูความสมดุลระหว่างอารมณ์ และความรู้สึกแห่ง
 นามธรรม เมื่อได้สร้างงานจิตรกรรมชุด “พลังไฟแรงจากธรรมชาติ ๒๐๐๘”

บันทึก ณ วันที่ ๒๖ มี.ค. ๒๕๕๑
 จิตรกร อภิรักษ์ วชิรวิทย์

Watcharin ๒๐๐๘

The Change that Doesn't Change, the Unchanging that Changes

Stepping into the 21st century is like stepping into a man-made structure of time that was created in order to mark a new beginning and to mark the long past, which is filled with positive highlights and perhaps, negative points and deficiencies that we may continue to face or choose to eliminate.

This is what we call history because it consists of realities we cannot change. Thus, it is important for human beings to be cognizant of it to make use of and to learn about history, for future purposes.

The vast and extensive history of human beings has always been marked by changes. Often times, these changes happen economically, politically, socially, culturally, and within the lives of individuals. They may be big or small, plenty or few, happening according to circumstances and situations.

If we consider and analyze the path Thai cultural arts has traveled in, we will come to discover that since the past, when Thailand was teeming with arts and culture or when it was an independent society after having borrowed and integrated qualities from India's cultural arts, there have been very few changes.

At the end of the 25th Century (Buddhist era) or the year 2492, the instabilities of Thai art began appearing when a contest and display of national art was held for the first time. Professor Silpa Pirasri initiated these activities, making announcements regarding the type of artists desired. From this event, new dimensions of art were created.

This was considered to be a very critical path set for Thai arts; it is one that rarely changed before.

Simultaneously, it corresponds with the changes occurring in other countries, which perhaps was something close to an unstoppable revolution or a limitless land, whether happening out of willingness or not.

The results of the change which took place in 2492 and can still be felt today, is the state of Thai cultural arts that had been staying its ground for quite some time. However, now, it is gently descending and turning into an experimental field, searching for and finding all these different things. The stories and subject matters from religion are being expanded upon, with barriers challenged and brought forth into stories of the world. Beauty that was once highlighted within fine lines have no made their way into shadows, colors, capacity and forms, including that of techniques and the array of materials at one's disposal.

It is obvious that two paths of change have been carved out.

Under the first path that still respects, honors, and sees the value of the past, there are two sub-paths. The first sub-path gravitates towards strict conservation, which we've come to call the traditional model. The later path introduces old things of the past and develops upon them, which we refer to as the traditional trend.

Meanwhile, the second path is one that charges towards the liberty that comes with the right to individuality, which usually is attached with activities of discovery, creativity, learning and personal interests are important options as well.

This is the overall picture that appears in the Thai cultural arts industry today.

Watcharin Rodrit is one of the artists who has impacted this change. Yet, this painter's fame might not be of familiarity to the uninterested who have little time to keep up with Thai cultural arts. However, his name is well known throughout the industry and is undoubtedly familiar to those who are informed of the happenings in this industry.

He isn't a stranger or new to me at all because I've seen his works and have been interested in them for quite some time. I still remember that many years ago, he held a solo exhibition at the Chao Fah Art Gallery. The highlight of his works is their large dimensions, while their content and subject matters are inspired by nature, with new, creative syntheses, hinting qualities of abstraction. The colors are powerful and daring, with the majority of space filled with shades and alternating with reds and greens. Thorn-like lines fill the entirety of the paintings, producing a frightening image. To add to the effect, almost every image is coated with vanishing oil to produce a gloss. Each piece displays violent emotion, enveloped with rage, and the canvas is there to take in without limits, all of the hot anger.

It's exceptionally strange because these works are total opposites of the artist himself. He's a small person with a big heart. Or perhaps, his face is painted with a smile, but inside, he might be sad and repressed to the point where one can never tell when he'll explode.

Currently, Watcharin's new collection is under preparation for the exhibition titled, "Power of the Brush from Nature 2008". Its concept is one where human beings are never alone, as nature is always by their side. His intentions are to express the natural truth of Dharma, which has immense and mysterious powers to produce beauty.

This beauty is an ever-complicated form wrapped in multiple dimensions that manage to maintain a great sense of unity and connectedness, despite the obvious differences. He does so with inspiration.

And this inspiration from nature is synthesized again, opening up a beauty that he has magically created. Thus, this beauty comes from a source of nature he discovered and is in turn, offering to his audience through new forms and images.

I've considered and analyzed this, and see that this is Watcharin's unchanging quality that changes. His works do not change at all if we go back and compare them with past works. They still maintain this violent characteristic when expressing powerful emotions. The attitude and style of his brushstrokes are still hot, tempered and aggressive, whilst the dimensions of his works are still humungous as were his previous works.

Yet, there are many things that have indeed changed.

The once flashy and dark colors have ever so gradually been tamed down into more tender and lighter colors. His brushstrokes have cleverly changed into smoother lines, whereas before, his paintings were filled with loud, reverberating shrilly roars, which have now softened. Eye-pricking thorns have now released their tension, liberating and allowing beauty to emanate all around.

I presume that the time period of an individual's life is also a factor in creating change and is often made quite obvious when that person has gone through the highest of highs and the lowest of lows for an extended period of time.

Time has cultivated the heat and temper of those adolescent years, which were fueled by firewood that burns pulsate and quickly die down. With age, he has become a flame born from coal burning slowly yet fiercely, with longevity.

Yet he is different from many contemporary artists who are constantly changing, whether on their own, by others' influences or stealing from others. Thus, it is a change from the former that hasn't changed. That is, he is a person that needs external things to stimulate him; if there is none, then he will not change.

In other words, nothing is yours and you are bound to possess nothing.

Watcharin's work can be categorized under naturalism, whereby nature is superior, held above all other areas. He regards this as the standard and the source of inspiration that allows him to consistently create art. This notion can be seen in many Thai contemporary artworks and is now considered to be a major and important direction of which Watcharin is an example.

If we choose to be more critical and take naturalism into account, then we can probably say that it matters what type of path one takes about creating art. If the artist creates with love, faith and sincerity, then that work is undoubtedly Thai.

Advanced art is usually international; it seems as though Watcharin thinks this way.

Abstract art is probably a new and unique form of art that is still an unfamiliar territory to the majority of the public in our country. Even within the current trend of international contemporary art, the time of abstractionism, which is an old form of art, has passed. This is due to the similar and differing situations and circumstances of art in each country. Take abstract art for instance. Unfamiliarity towards this form of art and its foreignness is born from a variety of factors such as the lack of appropriate and correct teachings at all levels. Additionally, there is a lack of art galleries and art museums with international standards that hold permanent art exhibitions presenting to the public, the evolution of Thai contemporary art. The only exhibitions that occur are temporary and based on short rotational periods. Moreover, the majority of these events are in Bangkok. If there were art museums scattered in all regions of the country, especially that of abstract art, then perhaps art wouldn't seem like such a far removed subject from life and Thai society.

Although abstract art has ceased to flourish as it once did, this form of art still remains, since there are artists from around the world who've continued producing abstract works of art. That is, with a clear and direct reason, it is said that abstract uses a "specific language" of visual arts that communicates directly from painter to audience. There is no dependence upon any subject or any particular telling of a story. It can be said that this specific jargon, which is a "visual language", has the power to convey what's in an artist's heart, that which is from the producer to the hearts and minds of the public, who are in direct contact. It is innocent and universal, similar to the work by "artists", who use the language of "sound", that doesn't replicate, copy or refer to any other sound from nature. Both "visual language" and "audio language" are specific languages that extend beyond linguistics or verbal language. One can say that human beings have created these two languages in order to communicate the finer and more complex details that arise from within and can't be conveyed through verbal or written language. These unique characteristics are fresh, sincere, direct and universal, thus visual and audio languages will undoubtedly remain with us. And therefore, abstract artists who use visuals to communicate have yet to disappear from the arts industry.

Thai abstract artists still must face the aforementioned issue of the public not being familiar with an artistic language of such. This is truly reflected in a common phrase we often hear, which is "I can't tell what it is." However, if we compare this to the work of "artists", especially songs without lyrics, we never seem to encounter the problem of, "I don't know what I'm listening to." That's because everyone and anyone can relate to these works of art and with new forms of media, human beings can listen to music at any time and any place. The familiarity of sound is thus different from visual language. Certain groups of Thai people, from birth into their very final years of life, do not have the opportunity to admire even one piece of artwork. And for groups who do get the chance to view and acknowledge the value of art, they're able to easily understand the language of visuals. When they view abstract art, they're able to "feel", with emotions, thoughts and imagination running wild, breaking through and past the issue of "not knowing what one is looking at." Moreover, at times, they might even like the artworks so much to the point of purchasing and collecting them. Then again, there are uncertainties that remain because the issue of explaining what the "content" is about, the value of the artwork and why one decides to buy these artworks still remain. Therefore, artists who work with this form of art often face an array of problems at varying levels.

Watcharin Rodhit is a Thai artist who has been very involved and lost in creating abstract art. He isn't concerned with the problems the public and art patrons face. Watcharin's budding years as an artist began like most individuals in other branch. He first started with concrete art, producing clear and definable works; he then began experimenting with new paths of creativity, suitable to his preferences, personality and capabilities. In doing so, Watcharin was searching for "himself", delving deeper into his soul and consciousness. He began with drawing sceneries that possessed very distinct modes of thinking and perspectives, a contrast to other landscape works. That is, he looked from a narrow corner within a shrubbery out towards the world, similar to an animal hiding from its prey or vice versa. However, his works during this time were concrete and realistic, and one is able to see and understand all the fine details of nature.

Following that time period, Watcharin's work began changing from concrete to increasingly abstract. This change was due in part to his realization that the meaning of creativity is the expression of impressions one has towards nature and one particular moment more so than depicting what the eyes see. From another aspect, one can also say that at this point, Watcharin had come to consider the importance of the "language of painting" and how it has a greater role in communicating matters of the heart than merely telling a story. Thus, at this point, he begins to understand the significance of lines, colors, shadows, textures, forms, settings and most importantly, "brushstrokes" of which he discovers as a great tool in expressing states of emotion and powerfully conveying feelings deep within our core, with utmost rawness, directness and sincerity. From this comes the emergence of images with decreased concreteness, giving way to a direct, clear and incredibly violent language of visuals.

Watcharin's latest painting collection titled "Brushstroke from Nature 2008" is a continuance of ideas and intentions of a concept including examples and techniques that are "characteristic" of him. The changes that occur are the freshness, richness of color, shadows and the power of his brushstroke that have become more wild, violent and bold. As viewers, when we see with greater depth into his paintings and open our hearts to appreciate the art in front of us, the things within nature that do not decide themselves to be animals, bugs, trees, leaves or flowers, seem to come to life and move and everything is in motion without stopping. The imageries are complex and chaotic. Everything seems to be alive, forming relationships as well as conflicts. The value of beauty and the power of emotions that viewers receive can't really be expressed with words as the works fully speak for themselves. This is especially true for this particular collection in looking at Watcharin's paintings, the viewer can't just picture and think and "feel" but must "understand". Open your eyes to "see" and open your heart to "feel". Adjust and tune into the message of Watcharin's work and language and along with the frequencies that the artist has expressed, upon doing so, you will then understand the "value" of the art and "beauty" and what art is, what abstract art is and what value they hold.

Ittiphol Tangchalok

๑ กุณยสิทธิ์ไม่มีอันหนึ่งจะดู
แสงสว่างประจักษ์โคมัยของทวย
มนะเรผู้ขบถในดวงตัยที่องทวย
ทุกสิ่งไม่ถูกจับเป็นประวิฬ

๑ กรรมบัตินิยมโดยอัญญ์ ตันน
จิตรกรรมที่สร้างออกมา นอกใจ
ดีแปร่งปากอวดทวยทวย ทัญนต
จินตนาการที่พิศมัย ตวยบดิน ติณตัย
๑.อวิชิตร์ สอติตัย



เมื่อครั้ง... แสตในทรรศการเดี่ยว "พลักรรมทวย 2008" ณ.หอศิลป์กรุงเทพ กทม. ชื่อภาพ "อนิพิ" ขนาด 5x 15 เมตร



Rongma Art Museum Foundation

Subconscious of Southern Forest 2007
150 x 150 cm Oil on Canvas



ป่าไผ่ในฤดูร้อน / Bamboo Forest 2008
150 x 150 cm Oil on Canvas



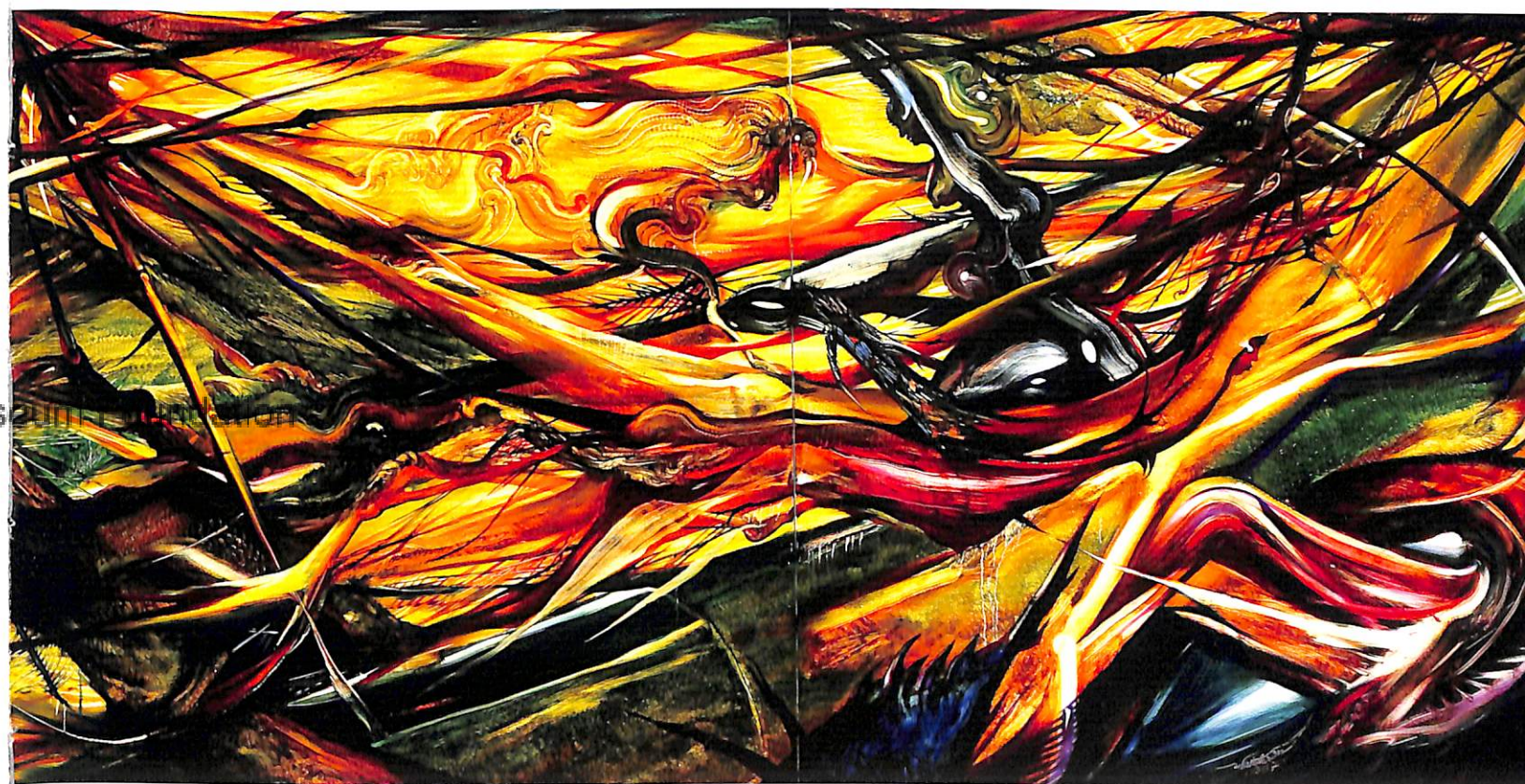
ปลาในป่า / Fishes in The Forest 2008
150 x 150 cm Oil on Canvas



ไผ่ไหว / Wavering Bamboo 2008
150 x 150 cm Oil on Canvas

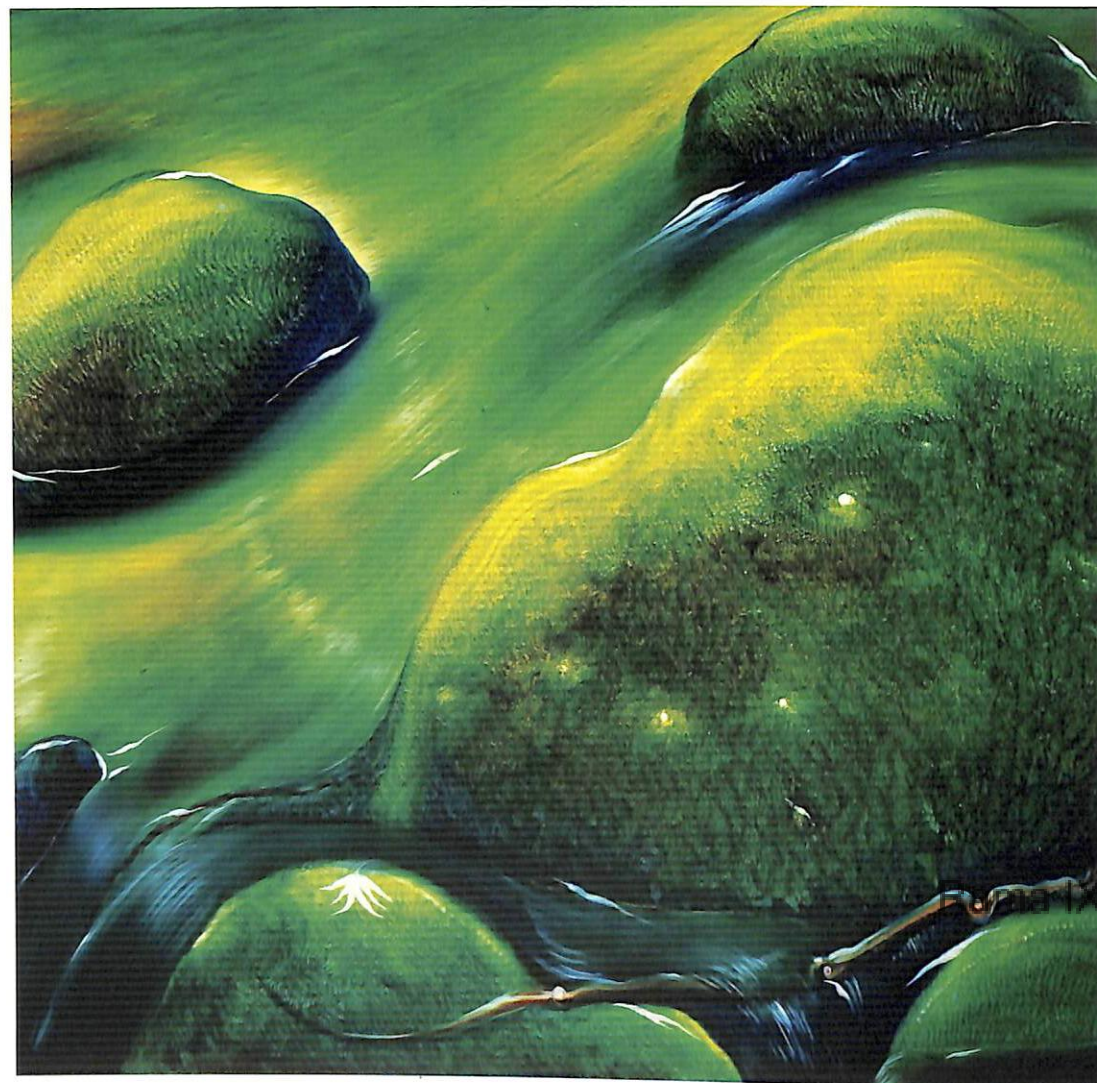


ชายหาด ป่า และ ปาล์ม / Beautiful Beach, Forest & Palm 2008
150 x 150 cm Oil on Canvas



Imagne 2007 (2 pieces)
150 x 300 cm Oil on Canvas

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Cerdiaacusnsi / Green Emerald 2008
150 x 150 cm Oil on Canvas



Cerdiaacusnsi / The Green Emerald 2008
150 x 150 cm Oil on Canvas



Cerdiaacusnsi / The Green Emerald 2008
150 x 150 cm Oil on Canvas



Judd / Retirement 2008
150 x 150 cm Oil on Canvas



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หากพวกคุณไม่รักฉัน ฉันก็จะหายไป /
If You Don't Love Me, I'll Go Away
150 x 150 cm. Oil on Canvas (2008)



Stand Still At Riverside 2008
150 x 150 cm. Oil on Canvas



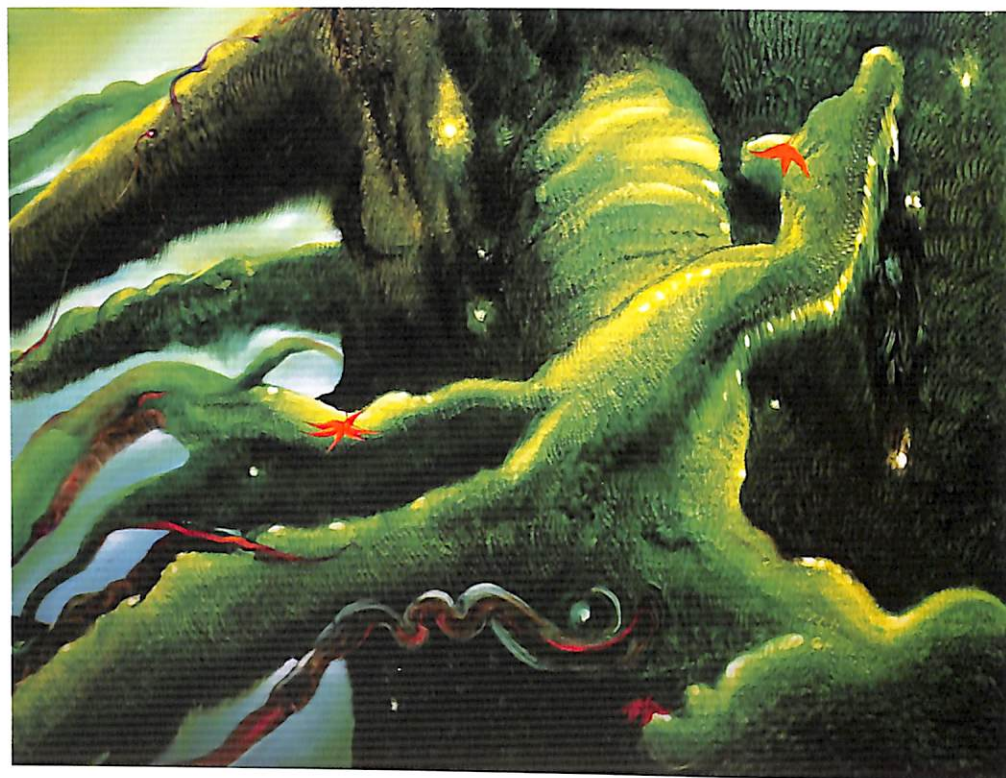
Like a Boat that Crossed the Great River
150 x 150 cm. Oil on Canvas



ป่าชื้น / The Moist Forest 2007
105 x 150 cm. Oil on Canvas



น้ำตกเขียว / Green Waterfall 2008
150 x 150 cm. Oil on Canvas



Shānggābānūnī 2/ Intanon Mountain Recall No.2, 2008
90 x 120 cm Oil on Canvas

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Shānggābānūnī 3/ Intanon Mountain Recall No.3, 2008
90 x 120 cm Oil on Canvas



Shānggābānūnī 3/ Intanon Mountain Recall No.3, 2008
90 x 120 cm Oil on Canvas



Shānggābānūnī / The Forest of Imagine 2008 (2 pieces)
150 x 210 cm Oil on Canvas



Shānggābānūnī / Abstract in Blue-Purple 2008
105 x 150 cm Oil on Canvas