

Pasut Kranrattanasuit

ma IX Art Museum Foundati

"Just... But not as usual"

Rama IX Art Museum Foundation

Pasut Kranrattanasult

Archetypal Form

The first I knew of Pasut Kranrattanasult's work was through photographs, very ambitious and superbly executed sculptural works, when he contacted me at the Slade School of Fine Art. It was obvious that he had a very strong command of sculptural language. That he had a strong command of traditional techniques and of non traditional techniques. It was also clear that he had experience of working in a broad cultural context.

Pasut Kranrattanasult has spent this year as a part of the Slade's Research Development Programme. The R.D.P., as its known, was set up nearly five years ago as a Post Post Graduate programme to further the concept of artistic research, to look at new ways that artists can develop their research and their work in an international context. One of the programmes aims is to work towards a position which does not depend upon the Western hegemonic model for contemporary art. It has been incredibly valuable to have a third artist of Pasut Kranrattanasult's ability and stature as part of our research programme.

In sculpture we have little choice but to depend upon photographic evidence most of the time, but in the end it is the work itself, physically there in front of us which matters, and when we look at it we share something of its making, yet much is still concealed. The seven artists on the programme initiated an exhibition called: 'Spacelab' in the Slade's Research Centre to conclude the year, it was very successful.

Pasut Kranrattanasult presented a series of drawings of bowl like objects, Vessels some like split gourds or seeds, some with handles and one of them of them showing the negative mould of a figure, one of his favorite symbols. On the floor a sculpture in the form of a basket woven from newspaper. The drawings were in earth colours, blacks and browns and the basket sculpture like a useful work of recycling. The bowl or basket form must be one of the most universal and archetypal forms known to

human kind, it is a humble form which we naturally associate with everyday life; eating, drinking and washing. It is a form which we naturally associate with our hands, bowls and baskets are made to be picked up, carried and used. Could one have used the newspaper basket, probably, but its real interest was that it too recycled the everyday: the news, which is consumed avidly each day and then discarded. It was an object made to carry things yet literally made of stories. The drawings too had their stories, but something more hidden and private to the artist.

In the Western tradition these drawings would be equated with still life, the genre which studies the everyday world of routine, of repetition: "the small scale, trivial, forgettable acts of bodily survival and self maintenance." As Norman Bryson puts in his seminal book *Looking at the Overlooked*. Yet repetition and routine are also at the core of most religious practices. It seems we are reassured by such acts not only physically but also spiritually. These works by Pasut Kranrattanasuit were the product of an artist steeped in Thai culture who had spent a year working in London, they were works which to me seemed to bridge those cultures and speak to us all. By looking at humble objects we were also being asked to look at the beauty of small things and their profound importance.

Professor Edward Allington

Head of Post Graduate Sculpture and Director of the Research Development Programme.

Slade school of Fine Art

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Artist: Pasul Kranrattansult
Title: Non Absolute Reality (Edition 1/9)
Size: 89 x 139 x 79 cm.
Technique: Bronze, Water
Year: 2002

Just.. But not as usual" Pasul Kranrattansult



Smithsonian Institution Museum Foundation



Artist: Pasut Kramrattansult
Title: Non Absolute Reality (Drawing)
Size: 41 x 51 cm.
Technique: Tea, coffee on canvas
Year: 2007

"Just...But not as usual" Pasut Kramrattansult

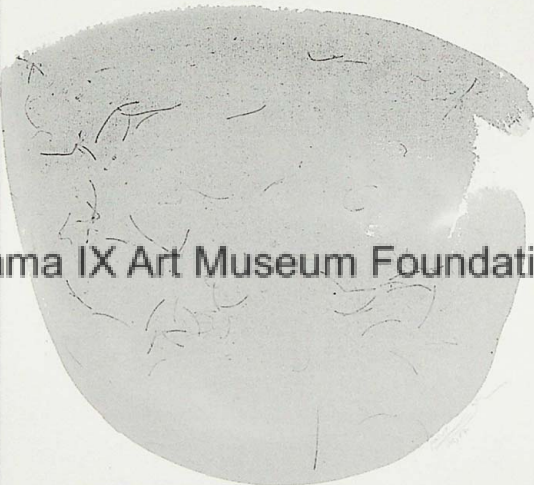


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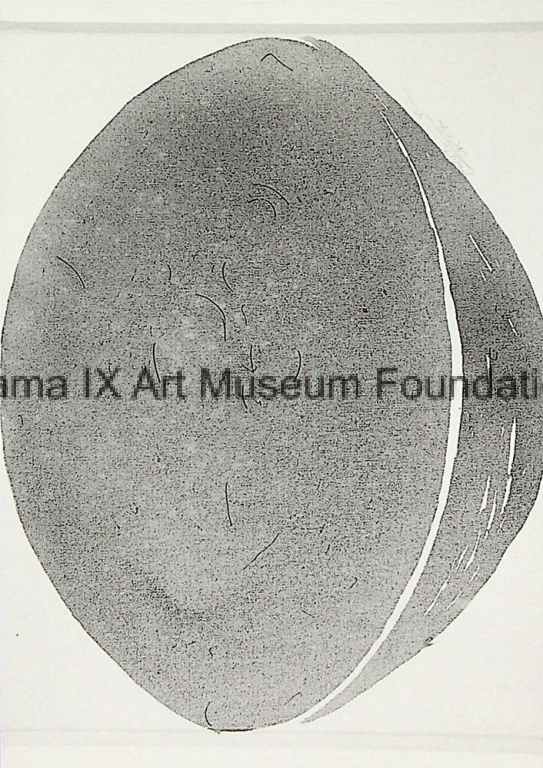
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