

THAI ART 2000

INTRODUCTION OF CONTEMPORARY THAI ART

Rama IX Art Museum Foundation

THAI ART FOUNDATION

AMSTERDAM
SEPTEMBER-OCTOBER 2000

THAI ART 2000

Nawin Biadklang

Sudjai Chaiyapan

Saravuth Chutiwongspeti

Museum Foundation Sutee Kunavichayanont

Vichoke Mukdamanee

Chatchai Puipia

Vasan Sitthiket

Vacharaporn Srisuk

15th September - 28th October 2000

Thai Art Foundation

Amsterdam The Netherlands

Thai Art 2000

Modern art was established in Thailand since fifty years ago. During this period, there were lots of development in styles and techniques. In other words, Thai artists are developing themselves to share more places in an international art world.

Thai Art foundation was established at the beginning of the year 2000 by art curator- - Amporn Arrunnapaporn Baggelaar. Located in Amsterdam, the Netherlands, one of the most interesting multicultural societies in the world.

The foundation aims to promote and present Thai art- - modern and contemporary- - to be more known in an international level. Also to establish the audience for Thai art in the Netherlands and Europe. To enhance opportunities for emerging artists as well as establishing a dialogue between generations both by introducing new Thai artists and affirming the vitality of established artists through its exhibitions programme. At the same time, the foundation plans to develop strategies to compliment a growing and revitalized art scene in Bangkok or Thailand and to articulate existing contemporary artistic expressions through a variety of multi-disciplinary artistic and communication activities, which will establish territories of cross-reference between the visual arts and other cultural forms.

Furthermore, the foundation aims with its objectives to contribute the ongoing worldwide debate on issues of multicultural identities and "Thai" or rather 'new international' contemporary art. In the global setting, the exchange and circulation of ideas and forms are becoming more complex and difficult to identify within cultural boundaries. Works of art bear testimony to the blending of cultures, but not unequivocally. Cultures of different historical origins interact, become diffuse or create the need for a dialogue. This predicament of culture confronts us with many possible perspectives on the world history of contemporary art. Or to put it differently, the world of art seems to have many capitals. If art develops, artistic expressions and the flow of information, are to be interpreted adequately, then the need for an experienced observer of an international stage of contemporary art cannot be denied.

The Foundation organises exhibitions of Thai artists and supported publications which aims to explore the relationship between Thai art and western art as well as contemporary art and contemporary culture. Beside exhibitions of the Thai artists, the exhibitions of the Dutch or western artists will be organised in Thailand by the foundation with co-ordination from other art and cultural institutions.

The Thai Art Foundation organises exhibitions, lectures, discussion, conference, and art related activities on a wide variety of subjects in the realm of Thai modern and contemporary art, Thai art in multicultural society and intercultural exchange. The foundation also aims to complement ongoing projects of similar nature in museums and art institutions.

The exhibition of "Thai Art 2000" is initiative to have the overview or introduction about contemporary Thai art. With the recognition that Thai art in the western's perception is still unclear and vague. All 8 artists in this exhibition are my own choices, after have been in the field of Thai art for ten years. Start from the vitalized artist to an emerging one with different in concepts, techniques and styles.

Hopefully this exhibition will reach the goals which to broaden western perspectives on contemporary Thai art as well as to establish itself to international art world.

amporn arrunnapaporn baggelaar

Nawin Biadklang



Sudjai Chaiyapan



Chatchai Puipia



Vasan Sitthiket



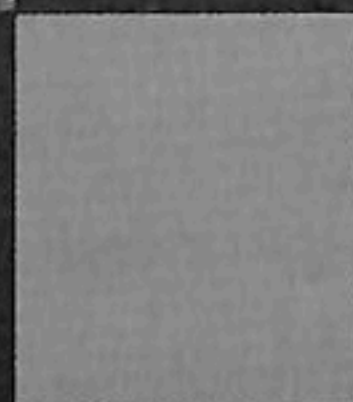
Vacharaporn Srisuk



Sutee Kunavichayanont



Saravuth Chutiwongspeti



Vichoke Mukdamanee



Nawin Biadklang

1973 born in Bangkok, lives and works in Bangkok.

Since 1995, Nawin Biadklang has been creating his painting connect to that idea; though there is a development. He is not only inspired by girls in prostitution, but he has more experiences with that surrounding, as well as other issues, like class and taste of people in society. His work in later period reflects on consumerism society, people care for a good out-looking, superficial and lack of soul and spirit in humanitarian. Instead of writing the poem, Biadklang uses his painting to tell us what he thinks and feels. He spends his time to talk and listen to prostitutes whom actually become his models. Most of paintings about prostitution are dark and sober, tear out a night-life, both sides; prostitutes and customers. The idea to present another side of society, the side which many people disgust, Biadklang could achieve it with his sympathetic heart. Perhaps we can use this dark side to look into ourselves, our souls.

He expresses his idea directly through the paintings, with a sober atmosphere, almost miserable, with a dark -figures on a dark background. In the work "Working Woman", 1996, he wanted to tell the viewers about his grief at the terrible situation; the sexual exploitation of the trade in human flesh (prostitution). It goes on by means of deceit, threats and forcing. Children and women are prostituted to satisfy the sexual needs of men. It is an illegal and immoral system which preys upon the vulnerable in order to get economic gain. He has tried to express his personal feelings and attitudes about the problem of prostitution through the painting process. The message he wants to present is a plea to society to consider carefully this problem.

Solo Exhibitions

2000 "Recent works 1997-1999", National Gallery, Bangkok.

1999 "Recent Works 1997-1999", Cite Internationale Des Arts, Paris.

Group Exhibitions

1999 "Artists in Time and Tide", Thailand Environment Institute, Bangkok.

"Thai-Vietnam", Silpakorn Art Gallery, Bangkok.

"15th Art Exhibition by Members of the Faculty of Painting, Sculpture and Graphic Arts", The Faculty Gallery of Painting, Silpakorn University, Bangkok.

1998 "Thai-Esan Group", Bangkok.

"Inspiration from Luang Prabang", Gallery of the Faculty of Painting, Silpakorn University, Bangkok.

1997 "Inspiration and Experiences from Italy and France", Bangkok.

"Thai Vision" art exhibition by Member of Silpakorn University, Bangkok.

1996 "Asian-Thai" International modern art exhibition, Bangkok.

"Golden Jubilee", art exhibition on occasion of the 50th Anniversary of HM King Bhumibol Adulyadej's Accession to the Throne by 50 artists, Bangkok.

"Golden Jubilee Art Exhibition 50 Years of Thai Art, Queen Sirikit National Convention Centre, Bangkok.



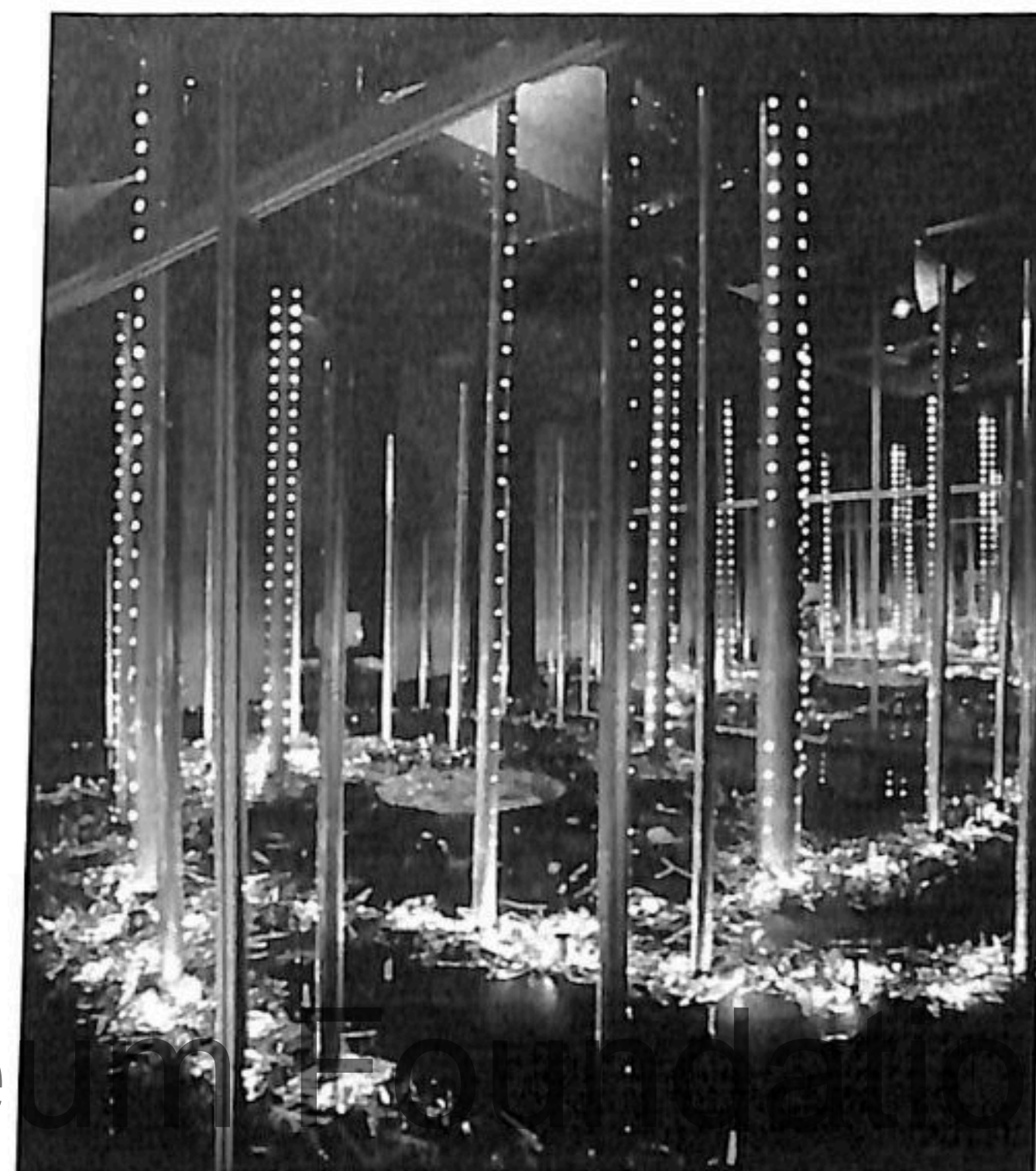
Sudjai Chaiyapan

1969 born in Bangkok, lives and works in Bangkok.

Chaiyapan is only one artist who really dedicates himself to his belief and style in Surrealist. He has been experimenting many manners to express what he thinks. His works are very detailed, need very much concentration and patience. In the rapid growth of technology in society which causes big change in human and natural sources. The graceful, pure nature, productive resources and natural balance has been disappearing compassionately and hopelessly before our sight. This crisis and variations effect enormously and hard to human livings in worldwide. His arts present the variations from degeneration of natural figure through his imagination, mood and feeling that has been lighting deeply in his heart and soul.

Group Exhibitions

- 2000 "Art Thesis", Graduated student in Master's degree, the Gallery of Faculty of Painting, Silpakorn University, Bangkok.
- 1999 "My Country in the Year 2000", Worldwide Painting Competition by Winsor & Newton, Bangkok.
- 1997 "Panasonic Contemporary Painting Exhibition, Bangkok.
- "Thailand Art Exhibition the Philip Morris Group of Companies", Bangkok.
- 1994 "Bua Luang" art exhibition, Bangkok.
- "Thailand Art Exhibition the Philip Morris Group of Companies", Bangkok.



Saravuth Chutiwongspeti

1970 born in Bangkok, lives and works in Bangkok.

Saravuth Chutiwongspeti is considered to be the young generation Thai artist who is most familiar in using computer and other hi-tech technology in his work. He breaks through the difficulty in using this techniques (which rarely found in Thai artists). On the contrary, he is aware of the materials an civilization. Especially, how media art enhance distribution of information, profound universality in the nature of man, cross cultural artistic and critical collaborations.

Selected Group Exhibitions

- 2000 "Serigraph 2000", Art Gallery, New Orleans.
- 1998 "Art Exhibition Group", Bell Villa Resort, Chiang Mai.
- "IGDC Internet Graphic Design 1998", The Committee International IGDC, Tokyo.
- "The 1998 International Graffiti Art", Los Angeles.
- 1997 "Utopia 1997", The Art Center of Academic Resources, Chulalongkorn University, Bangkok.
- "King Chulalongkorn's First Visit to Europe in 1897", The Art Center of Academic Resources, Chulalongkorn University.
- "Urban Phenomena", Theme concept by Zaha Hadid, Sirikit Convention Centre, Bangkok.



Sutee Kunavichayanont

1965 born in Bangkok, lives and works in Bangkok.

"1995-1998 Sutee, Tormentor of Elephants"(Paritas Hutangkul)

He feels attached to elephants, tormenting them in unusual ways. He cuts the body, the trunk, the tusk, chaining and beating them for what purpose? Especially the white elephant which is a national symbol. Other elephants were made to bare the weight of a heavy stupa with pride. Why this mythical animal, an embodiment of faith, the lifeline of the jungle?

This man-Sutee Kunavichayanont who is determined. Images lined a wooden platform where arms, legs, and heads of elephant lay scattered. Is he saying that we used to have elephants, their spiritual enormity, their glory. Look what happened? Is that it?

Kunavichayanont continued his torment of elephant tremely hard. At the same time, his presentation has blurred the stylistic demarcation of art even further. It is inevitable that our or his intention has been caught by whether the paintings, the sculptures, the prints, and the composition of scrap material and ready-made parts, can inspire thoughts or communicate. This kind of art seems western, but the subject of elephants marks Kunavichayanont's important journey. A committed attempt to blend in an image of Thainess.

His work further intensified its questioning nature. He had started to beat up his audience while balancing the issue of design. The simple arrangement of high and low positions, the use of few colours-gold, red, white, and shiny polish-once combined, might not have testified that he had hundred percent succeeded in his new treatment of elephants, but the attention to detail and an air of Thainess seemed to be molding slowly "Suteeness".

His works portrays himself in case of Kunavichayanont. Compared to his past works, "Rain Drops - Pig's Shit runs", is perhaps his least complex and most straightforward, revealing an older, wiser man. I dare not conclude that he is radical, an inter actor, ill or hurt, a hopeful or hopeless vulgar, but his "Rain Drops - Pig's Shit Runs", has conveyed many things.

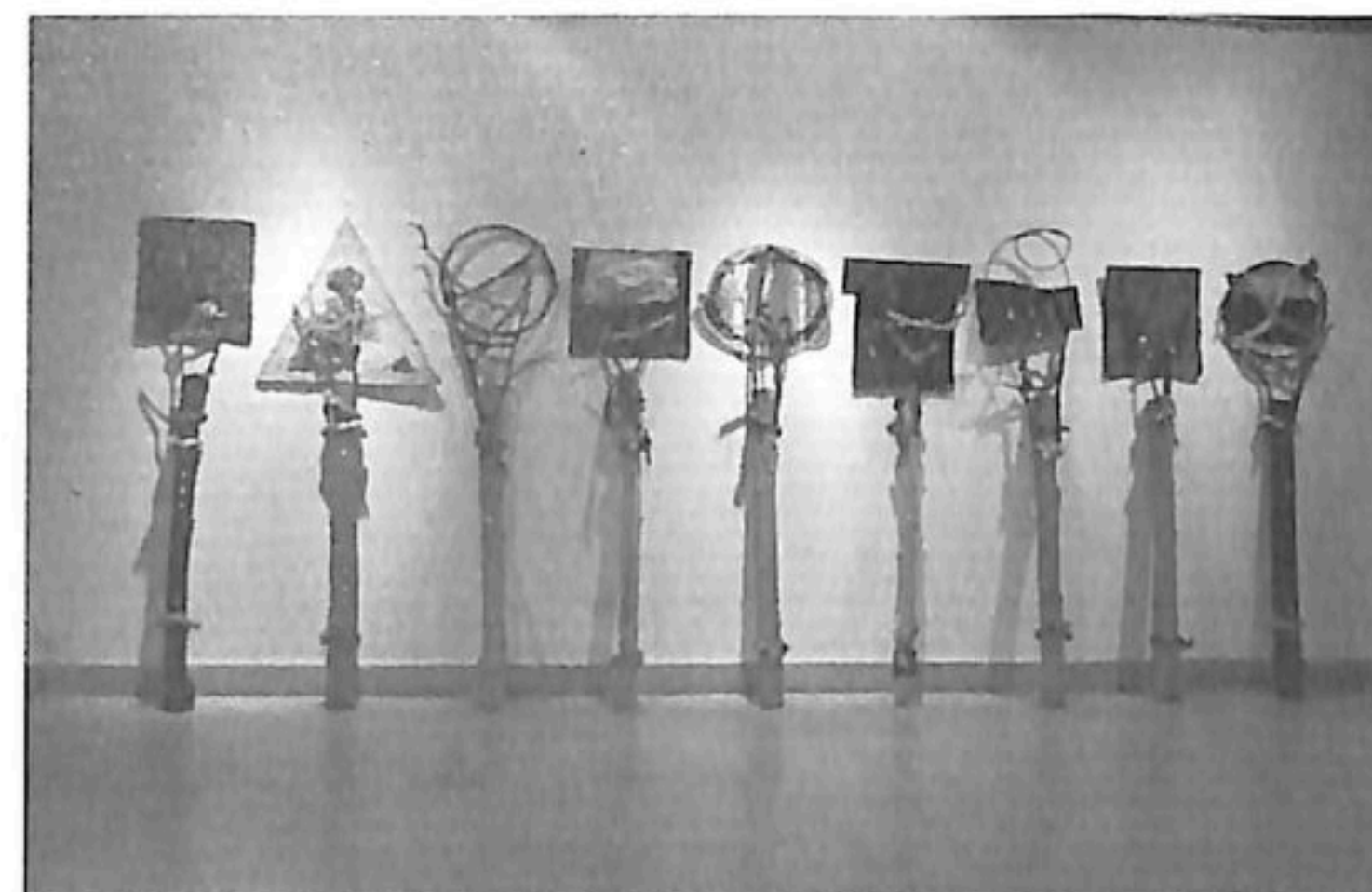
Kunavichayanont should actually be the saviour of elephants, releasing the buried elephants from our consciousness into livelihood. To restore its glory and brilliance is a difficult task requiring the help of others.

Selected Solo Exhibitions

- 1999 "Burden of Joy", Bangkok University Art Gallery, Bangkok.
- "Keep Your Distance", Public Installation, Bangkok.
- 1998 "Rain Drops - Pig's Shit Runs", Tadu Contemporary Art, Bangkok.
- 1997 "The Myth of an Asian Tiger", Galerie Gauche, Ecole nationale superiere des Beaux-Art, Paris.
- 1995 "The White Elephants of Siam", The Art Gallery of Faculty of Painting, Silpakorn University, Bangkok.

Group Exhibitions

- 1999 "After Ego", Thai-EU Collaborative Project, work with Danny Devos, Bangkok.
- 1998 "8 Artists Thais a Paris", a la Maison des Arts Europe-Asie, Paris.
- "Books", Kruru Sapa Publishing House, Bangkok.
- 1997 "Contemporary Fine Arts Exhibition", Hanoi Fine Arts Institute and Hue College of Arts, Vietnam.
- "Thai Vision I", California Polytechnic State University, California.
- "Artists Who Become Preservers of Western Tropical Forest", Marsl Gallery, Bangkok.
- 1996 "City", The 3rd Art Exhibition by the Cobalt Blue Group, National Art Gallery, Bangkok.
- "Golden Jubilee Art Exhibition: 50 Years of Thai Art", Queen Sirikit National Convention Center, Bangkok.
- "Into the Next Decade", Tadu Contemporary Art, Bangkok.



Vichoke Mukdamanee

1953 born in Songkla, lives and works in Bangkok.

Mukdamanee is the artist who is inspired by the drastic change of nature and environment in the city as well as the pastoral landscape in the rural areas which have developed with the growth of modern and technology. In 1993, the works "Signal in Environment" wanted to tell us about the severe environmental degradation resulting from over-industrialisation. Synthetic substances have certainly play and important role in people's lives. Many environmental problems have resulted from changed lifestyles; from traditional to modern way of life. The four pieces of wood leaning against the wall served to suggest weary people. These wooden poles gave an atmosphere of death and seemed like four monks with four talapons (monk fan) reciting prayers at the funeral ceremony. The symbol of talapons related to dead wood but this conflicts with artificial, oversized, metallic red leaves. Dwindling forests, death and human loss caused by marching towards a new status are the main points that he wanted to tell us.

Follow with "Community of People in the Forest", 1996 which affirmed what he feels about an environment. In this work he made the community of people in the forest by installed many pieces of wood and connected them together in circle. This community of people are united by the sincere love and concern for the condition of the environment.

The latest works series "The Worldview of Vichoke Mukdamanee", 1998 showed us the landscape, nature and space contained in the variety of new lifestyles which builds an imaginative representation of the movement of present-day life. Forms and symbols related to life, nature and modern technology are used in an abstract way to represent this image. The bright, glittering space signifies the atmosphere of the modern world which is a mixture of natural forms and products of industry and science. The two aspects, one natural and another from contemporary technology, meet and reflect new dimensions of today's Thai way.

Solo Exhibitions

- 1998 "The Worldview of Vichoke Mukdamanee", National Gallery, Bangkok.
- 1996 "Universe: Life: Science", National Gallery, Bangkok.
- 1995 "Ceramic Art'95", Silpakorn University Art Gallery, Bangkok.

Group Exhibitions

- 1998 "Luang Prabang", the Faculty of Painting Art Gallery, Silpakorn University, Bangkok.
- "15th Art Exhibition by the Members of the Faculty of Painting", The Faculty of Painting Art Gallery, Silpakorn University, Bangkok.
- 1997 "Vichoke - Saravudh", two man exhibition, Silpakorn University, Bangkok.
- "Thai Vision I", California Polytechnic State University, California.
- "14th Art Exhibition by the Members of the Faculty of Painting", The Faculty of Painting Art Gallery, Silpakorn University, Bangkok.
- 1995 "10th Asian Watercolour", National Gallery, Bangkok.



Chatchai Puipia

1964 born in Mahasarakam, lives and works in Bangkok.

Thai contemporary art made its way with the exhibition "Traditions/Tensions", at the Asia Society, New York in 1996. Chatchai Puipia was one of the participating artists, his work "Siamese Smile" was honoured to use as the eye-catcher for that exhibition.

Somporn Rodboon wrote about him that since 1993, Chatchai Puipia has been recognised as one of Thailand's most socially critical artists. His work is highly provocative, but not emotionally aggressive, it involves deep thinking and self-examination. He has tackled issues such as the role of art as a commodity, the relationship of humans with the environment, the relationship between Thai people and the society they live in, and consumerism and politics. The series of 'Siamese Smile' is the artist's interpretation of greed, consumerism and human behaviour. According to Puipia, his work deals with injustice and social problems. In particular, he comments sarcastically on how people the art world behave. For him the "Siamese Smile" is an ancient kind of smile from *mai pen rai* (never mind, it is O.K.) tradition. Its origin is not known, but it can be found running around the country, especially at social events such as art exhibition openings. It is a smile without meaning, an ugly and deceptive smile that ignores the poor, the rich and the ruined environment. The Siamese smile has a quality of flexibility. It is a way to fight and to win but is not aggressive. Actually in Thai society the smile brings people together and is a wonderful way to release tension and stress.

The "Siamese Smile" series comprises large-scale self-portraits of artist in different guises. Each portrait fills the entire canvas and is executed in a realistic manner. Most of the portraits look grotesque and full of humour. Puipia explained that he prefers to use his own face to express himself more freely. His facial expressions in the paintings of this series effectively reflect his way of thinking. Self-portraits are also used as symbol of artists who have always created problems for themselves. He would like problems to be expressed through self-portraits and to be shared with others. Confronting the artist's self-portraits may cause the viewer tension and prompt them to reflect on themselves. It is worth noting that Puipia always has questions in his work. Whether or not he expects the answer is unclear, but nevertheless the viewers could answer the questions themselves.

Solo Exhibitions

- 1999 "On Passage to Buddha, Encountered Gauguin passing by, I think twice.", the Art Centre of Academic Resources, Chulalongkorn University, Bangkok.
- 1994 " Take Me Somewhere Tell Me Something", Dialogue Gallery, Bangkok.

Group Exhibitions

- 2000 "Save Our Souls", Project 304, Bangkok.
- 2000 "Body and Face", Silpakorn University Art Gallery, Bangkok.
- 1996 "Traditions/Tensions", The Queens Museum of Art, New York, The Vancouver Art Gallery, Vancouver.
- 1994 "Visions of Happiness Asean Contemporary", Asian Culture Centre, Tokyo.



Vasan Sitthiket

1957 born in Nakhon Sawan, lives and works in Bangkok/ Nakhon Sawan.

"In the world of mad consumers, profits and wealth is the highest aim of every life. There is no precedent that in the 200 years of evolution (development and civilisation), humans would so totally and violently destroy nature. The interminable search for our own gratification is our very own suicide. Or is today too late ?"

Modernism has been penetrating everywhere in Thai society. The growing of social unrest has encourages the artist's awareness of their position in the society. They realise that social wrong and environment issues exert pressure on certain basic Thai values. Vasan Sitthiket is an independent artist who is interested in mirroring these problems of society through his painting. He fights a sort of one-man guerrilla campaign against everyone and everything with power. With his bold brush strokes, reflecting the deep feelings gleaned from a conscience of the problems of the environment around him. Sitthiket mixes poetry with some pieces of his art work, blending the letters of the poem sprung from his emotions into his brushwork and linking the essence with defined shapes. He tells us of the problems and destiny of people in a way of life wrought with injustice and greed.

Sitthiket's interest in art and literature was encouraged by his brother, a painter. Deeply disturbed by violence in Thai society, the corruption of officials and the moral depravity of Buddhist monks, Sitthiket's painting portray the deterioration of Thai society.

For the past fifteen years Sitthiket has stirred up tremendous amount of controversy with his art, denouncing and criticizing the ills he sees affecting contemporary society. As an activist and socio-political artist, he employs his art in a direct and confrontational manner to express his beliefs about the modern day of Thailand. His works are neither intended to be ornamental nor are they designed to please; rather they are passionate, bold, angry, and at the same time, shot with the dose of satirical humour. " Style is irrelevant. What count is your feeling. Painting expresses your head and your heart together in one" said Sitthiket.

His images are intended to rouse the largely political and morally apathetic viewer who is accustomed to art that merely mirrors the decorative element of Thai national identity. Such a hard-line stance has won both strident condemnation and winning accolades.

Confronted with the dilemma of commercial gain while at the same time denouncing the very structures that enable him to attain recognition as an artist, he reveals that he cannot stop painting. "Social and political events spur me on to paint more", he said.

Solo Exhibitions

- 2000 "What Are in Our Heads", the Art Centre of Academic Resources, Chulalongkorn University, Bangkok.
- 1999 "Chaos", Bangkok Gallery, Bangkok.
- "Waiting for Nothing", Gajah Gallery, Singapore.
- 1996 " No Future", Sunday Gallery, Bangkok.

Group Exhibitions

- 2000 "Art for Mulu River", Concrete House, Bangkok.
- 1993 January 31", performed " Let Pra Prajak Free or Cut All Trees in Thailand", at Victory Monument, Bangkok.
- April, "Gplf Player", performance with some friends in Bangkok Underground Festival at Jatujak Park, Bangkok.
- " 4 Negatives", National Gallery, Bangkok.
- " Asia-Pacific of Contemporary Art Triennial", Queensland Art Gallery, Brisbane.



Vacharaporn Srisuk

1970 born in Nakorn Phanom, lives and works in Bangkok.

She is a small girl from the province far from Bangkok, makes her way with a strong spirit. Today the career as artist of Vacharaporn Srisuk is not ready, she still has a long way to go as a young promising female artist. Not many female Thai artists can be successful, but she is considered to be in the successful one.

Srisuk has a strong interest in Traditional Thai contemporary art with background of Thai forms like triangle and flowers-forms for instance. In the work for her thesis "The Earth Goddess of Dharani III", the figure of the Goddess was beautiful and elegant by monochrome colours with the golden background. The goddess was turning her body in the position like in the Brahma story. At this point, she could be able to show her identity clearly. As a Thai girl who lives in Thailand, the country with the mixture of Buddhism, Brahminism (Hinduism) and Animism. Srisuk has a sense of intimate association with the feeling of women, especially those who are mothers. Using the technique of mixed painting, images of women, and linear designs from traditional Thai painting, she really has made some statement about this. She has tried to bring these mixed visual elements into harmony. The surface of the image is very important in showing how deeply she feels about being a woman. In the work "Atmosphere of Colour in the Seasons of Human Mind" 1999-2000, Srisuk wants to tell us that people, like other beings, are born and live within the cycle of nature. The change of colours through the seasons can represent beauty, benevolence, cruelty and bad traits. She deals with the human dynamic states of mind and the imagery of season change using painting and mixed media techniques, mainly working with dyed paper fibers. Aim to show the true visual elements, especially textures and colours, that best express the atmosphere of the human mind.

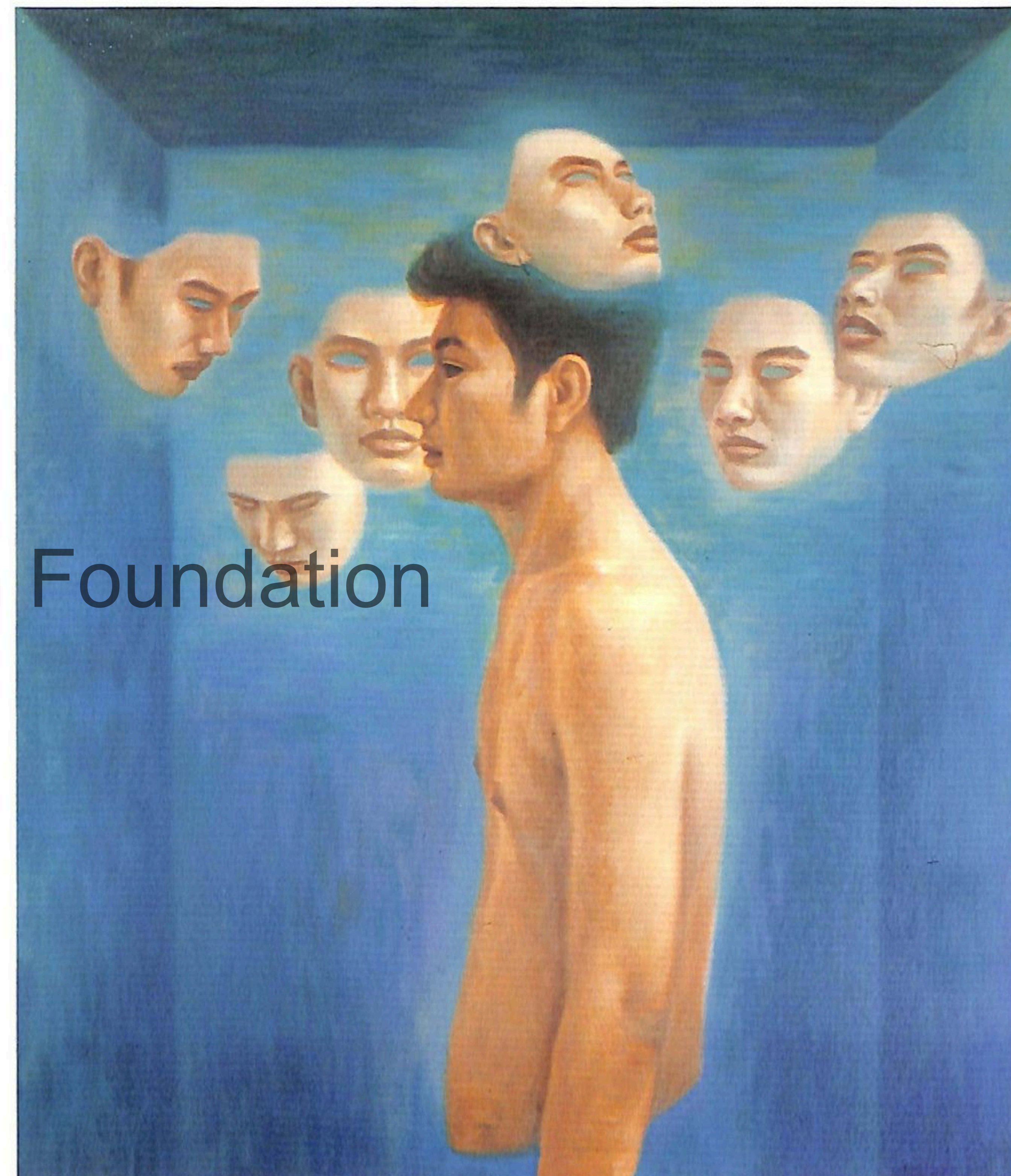
Selected Solo Exhibitions

- 1999 "Winterly Window", Bangkok Art Gallery, Bangkok.
- 1998 "Someone in Time", AD HOC Restaurant, Bangkok.
- 1995 "Recent Paper Works", Cho. Pratumton restaurant, Bangkok

Selected Group Exhibitions

- 2000 "Art Thesis", the exhibition of graduated student in Master's degree, Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok.
- 1996 "Art Thesis", the exhibition of graduated student, Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok.

Nawin Biadklang



"Conversation in The Room No. 1542", 2000
oil on canvas
100x120 c.m.



"Showgirl in The Night Room", 1997
oil on canvas
180x200 c.m.

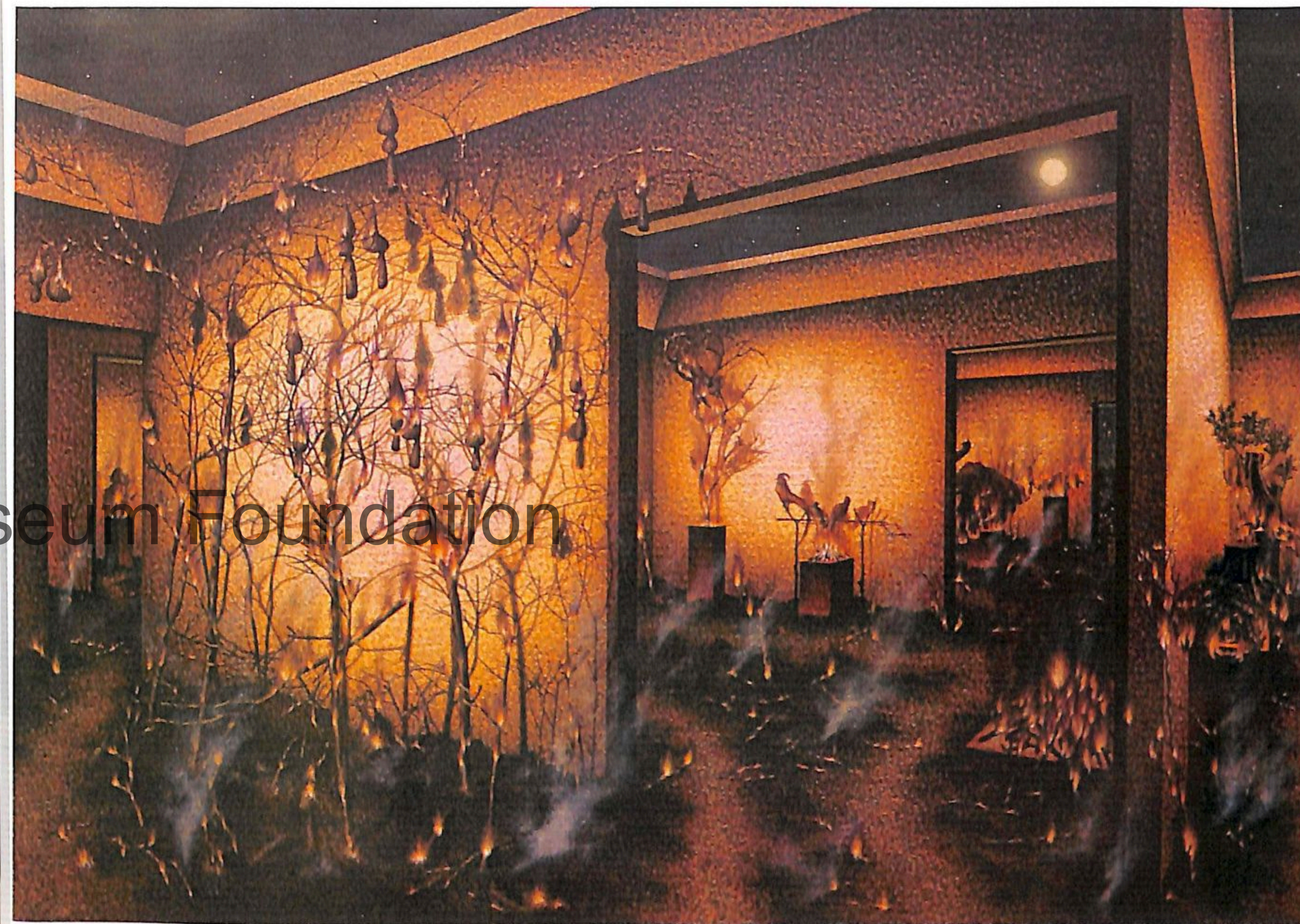


"Fire Dancing", 1998
oil on canvas
180x200 c.m.

Sudjai Chaiyapan



"Life and Imagination Nr.1", 1997
oil and acrylic on canvas
130x100 c.m.



"Life and Imagination Nr.5", 1998
oil and acrylic on canvas
93x125 c.m.