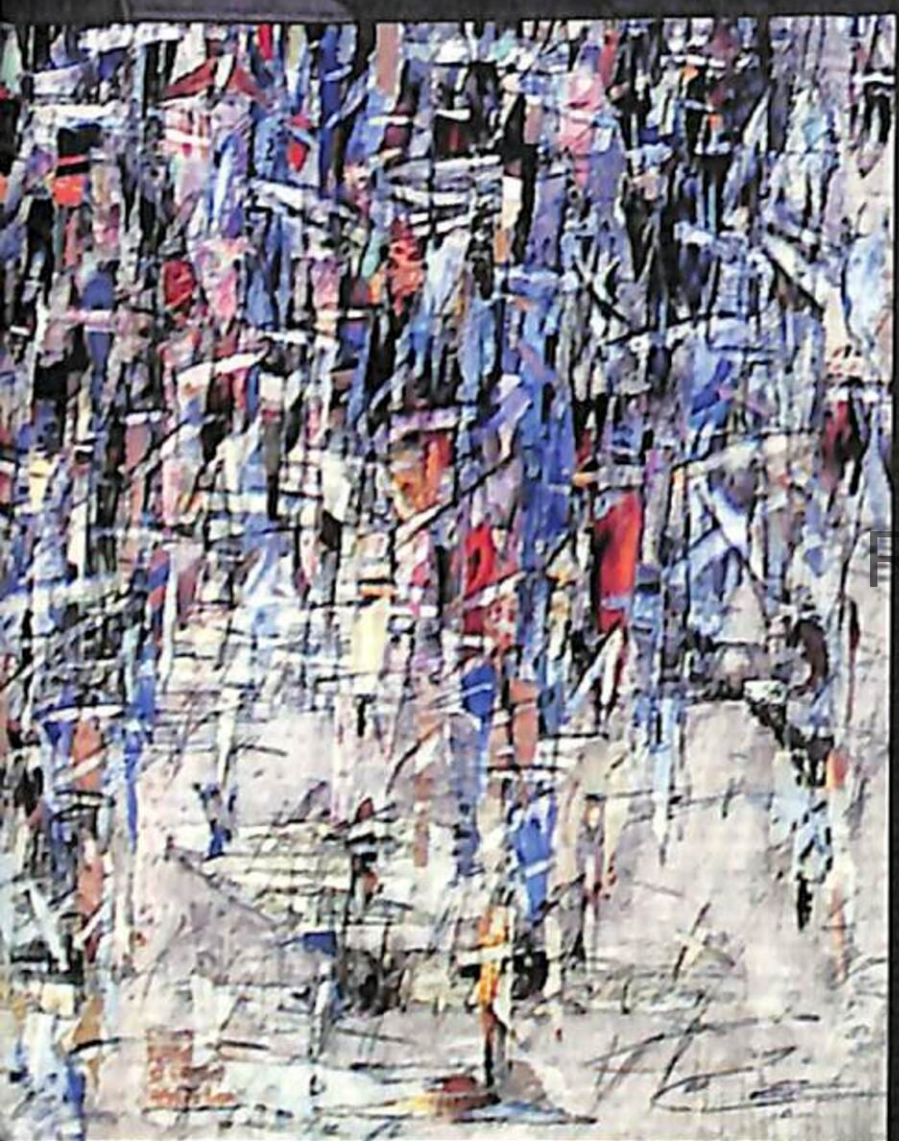




Rama IX Art Museum Foundation

The Way of 3

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บนเส้นทางทั้ง ๓

11 - 16 May 2009

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Gallery West
Tokyo

The Way of 3

"The Way of 3" begun by 3 artists who have a good relationship for more than 30 years. They are colleagues in Silpakorn University as lectures. Thai contemporary artists and close friends. Although these 3 artists are in the same career, in the same workplace, in the same time and have passed 60 years of age together, their experiences in art works are totally different, each of them are growing in their own way with their own characteristic.

"The Way of 3" is just like the way of similarity and difference, we hope our experiences will be the similarity and the difference that will be given to the audience who are totally in a different way of us.

Pishnu Supanimit

PISHNU SUPANIMIT

Associate Professor

Art Instructor/Lecturer, Artist, Writer and Art Critic

(penname "Pishnu Sup.")

Born : 17 January 1948.

Education :

1979 - M.F.A. (Graphic Arts), Graduate School, Silpakorn University.

Solo Exhibitions :

2004 - "Journey of Coloration", The Rose Garden Aprime Resort, Sampran, Nakhon Pathom.

2006 - "Back to the Origin", ARDEL Gallery of Modern Art, Taveewattana, Bangkok.

2007 - "Print in India : Buddhist Kingdom", ARDEL Gallery of Modern Art, Taveewattana, Bangkok.

Awards / Honors

1971 - 1st Prize : "Plabplamali Award" for "Maya" : University's Short Story Competition.

1972 - 1st Prize : "Plabplamali Award" for "Twentieth Century's Niravana" : University's Short Story Competition.

1976 - 3rd Prize, Bronze Medal (Graphic Arts), 21st National Exhibition of Art, Bangkok.

1976 - 1st Prize, Gold Medal (Painting) Srinakorn Contemporary Art, Bangkok.

1977 - 3rd Prize, Bronze Medal (Graphic Arts), 23rd National Exhibition of Art, Bangkok.

1977 - 1st Prize, Gold Medal (Graphic Arts), 24th National Exhibition of Art, Bangkok.

1977 - 3rd Prize, Bronze Medal (Painting), 24th National Exhibition of Art, Bangkok.

1977 - 2nd Prize, Silver Medal (Thai Contemporary Painting), 3rd Bua Luang Paintings Contest, Bangkok.

1977 - 1st Prize, Painting Competition on the Environment and Conservation.

1979 - 1st Prize, Gold Medal (Graphic Arts), 25th National Exhibition of Art, Bangkok.

1979 - Honorable Mention, 11th International Biennial Exhibition of Prints in Tokyo, Japan.

1979 - Award Winner, Contemporary Art Competition 1979, Kasikorn Thai Bank, Bangkok.

1979 - 2nd Prize, Silver Medal (Contemporary Thai Paintings), 4th Bua Luang Exhibition of Paintings, Bangkok.

1980 - 2nd Prize, Silver Medal (Graphic Arts), 26th National Exhibition of Art, Bangkok.

1980 - 2nd Prize, 6th International Biennial of Graphic Arts, Frechen, West Germany.

1980 - Award Winner, Contemporary Art Competition 1980, Kasikorn Thai Bank, Bangkok.

1981 - Award Winner, Contemporary Art Competition 1980, Kasikorn Thai Bank, Bangkok.

1982 - 3rd Prize, Bronze Medal (Graphic Arts), 28th National Exhibition of Art, Bangkok.

1982 - Award Winner, Contemporary Art Competition 1982, Kasikorn Thai Bank, Bangkok.

1983 - 1st Prize, Gold Medal (Painting), 29th National Exhibition of Art.

1983 - Grand Prize, Contemporary Art Competition 1983, Kasikorn Thai Bank, Bangkok.

1984 - 1st Prize, Designing of Monument "700 Years Origin of Thai Alphabetical Characters", the Association of Siamese Architects, Bangkok.

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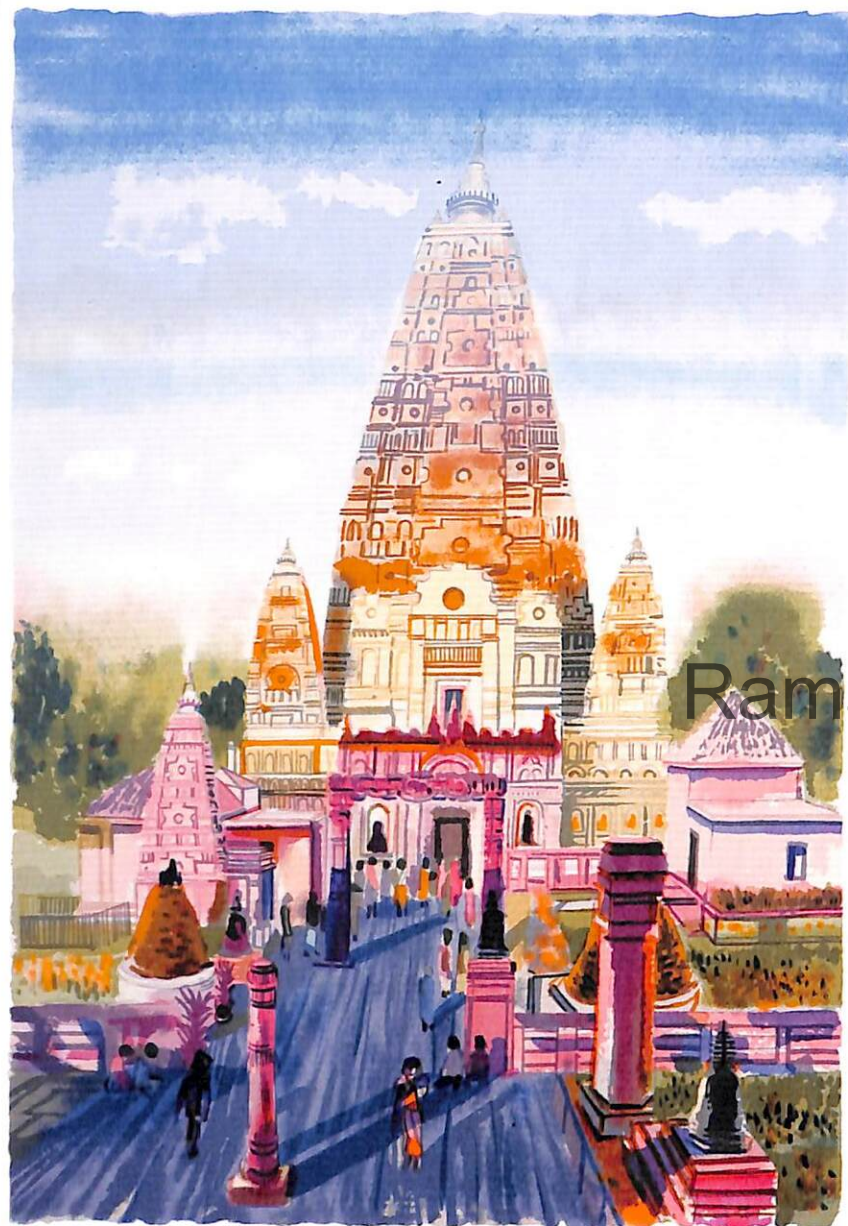
- 1986 - 2nd Prize, Designing of Mural Painting "Thai Alphabets", Thai Rath Publishing Office, Bangkok.
- 1987 - Honorable Mention (Contemporary Thai Paintings), 11st Bua Luang Exhibition of Painting, Bangkok.
- Invited to Club Med First Asian Arts Festival, Bali, Indonesia.
- 1991 - Invited to the Workshop and Exhibitions, Thai Art Council in Los Angeles, USA.
- 1992-1994 - Creative Design Mural Painting Panorama "History of Thailand" with Preecha Thaothong, Ittipol Thangchalok and Noppong Sajjawiso at Paritasana Building, the National Memorial, Bangkok.
- 1996 - Receiving Award from Her Royal Highness Princess Maha Chakri Sirindhorn at National Book Fair 1996, for the novel "the White House - บ้านสีขาว" (which was selected as the part-time reading book for students by Education Ministry), Bangkok.
- 1996-1998 - Appointed by His Majesty the King Bhumibol Adulyadej to be the head of the working group and to coordinate with 9 artists to create the illustrations of the publication "The Story of Mahajanaka" written by the King, along with the Mahajanaka's coin, included with designing the book-layout, in the occasion of His Majesty the King's Golden Jubilee.
- 1997 - Receiving Award from Her Royal Highness Princess Maha Chakri Sirindhorn at National Book Fair 1997, for the novel "A Tale from a Star - เรื่องเล่าจากดาวดวงหนึ่ง"
- 1999 - Receiving Award from Her Royal Highness Princess Maha Chakri Sirindhorn at National Book Fair 1999, for the travel feature "Depicted in Myanmar - วาดไว้ในเมียนมาร์"
- Appointed by his Majesty the King Bhumibol Adulyadej to be the head and coordinator of the working group to design the black & white version of "The Story of Mahajanaka" cartoon edition with Chai Rachawat and his team.
- 2000 - Appointed by His Majesty the King Bhumibol Adulyadej to be the head and coordinator of the working group to design the full colors version of "The Story of Mahajanaka" cartoon edition with Chai Rachawat and his team.
- "A Tale from a Star" (Novel) was selected by the Thailand Research Fund, to be one of 100 books that Thai children should read.
- 2001 - Appointed to be the head of the project to build 34 monuments of Her Royal Highness Princess Sri Nagarindra, The Princess Mother, for providing to Boromarajonani College of Nursing around country.
- 2002 - Selected to be the Outstanding Alumnus of the year 2002 (Professional Person), Silpakorn University Alumni Association.
- 2004 - Appointed by His Majesty the King Bhumibol Adulyadej to be the head of the working group, consultant, and lay-out artist for the book "Thong Daeng" written by His Majesty the King, with Chai Rajawat and his team.
- 2005 - Invited to give a lecture "Art Prints in Thailand and Relationship Thai-Japan" at Kyoto 2005 : International Print Exhibition, Japan and Thailand, Kyoto College of Art and Design, Japan.

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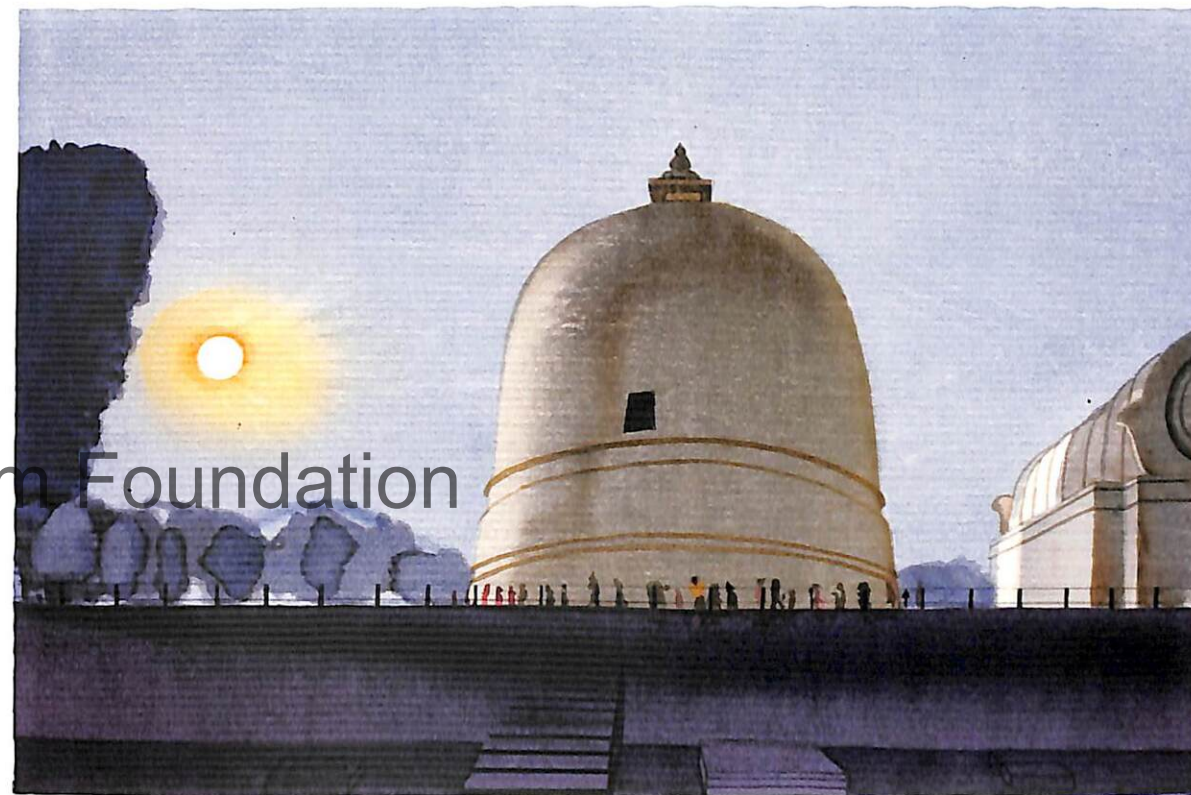


PISHNU SUPANIMIT

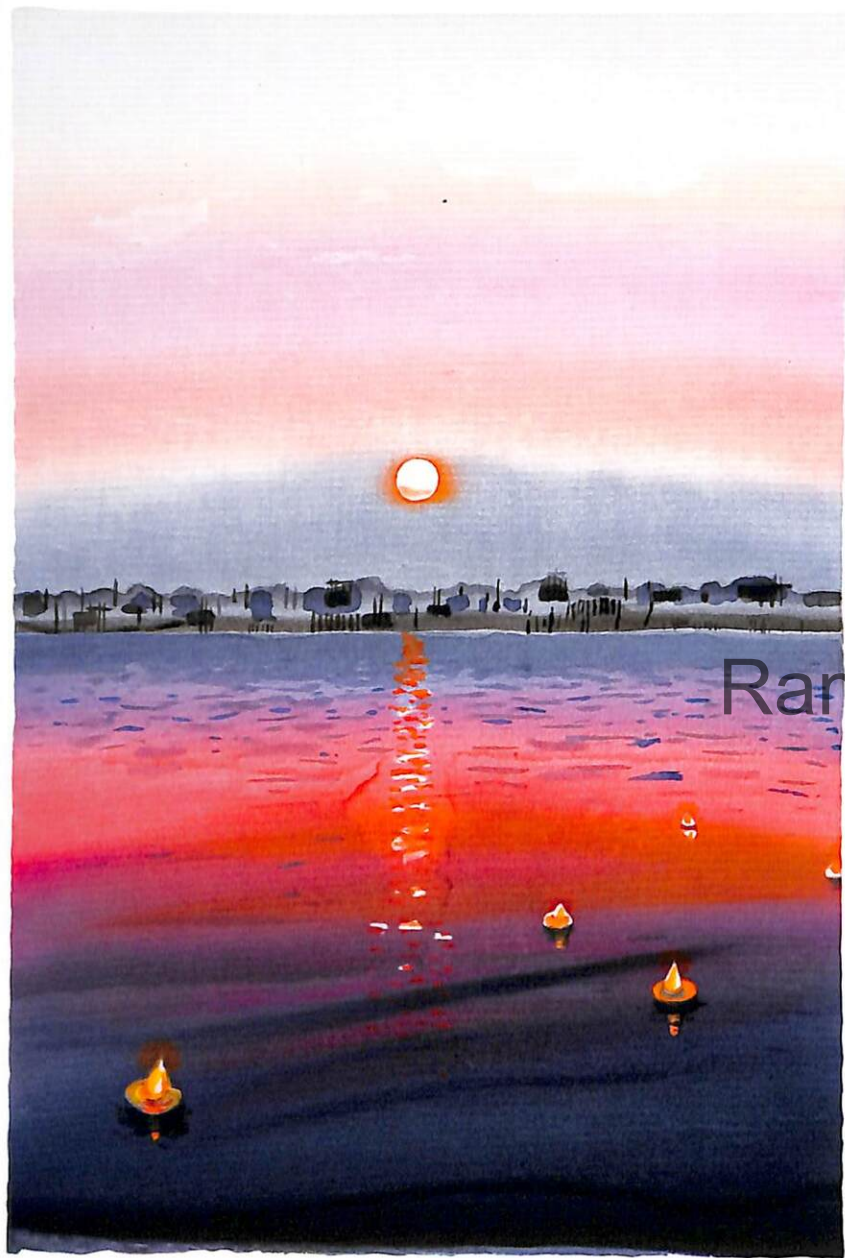
Concept ; Have been working art for more than 30 years, there have been so many styles and various concepts; various printmaking techniques, painting, mixed-media, and installations, to be mentioned. All of them are determined chosen paths. Up until last 5 years, the path of art has come to the point of simplicity where creator and admirers are both happy. The style and contents are simplified and perspicuous, with fine quality of printing technique. The contents about nature and impressive scenery are the simple proposition of making art. The water-colour printmaking technique is safe to environment, eco-friendly and the works themselves. All means are to let go, be at peace, and to acknowledge the state of nature.



"Stupa of Enlightenment at Dawn, Bodhgaya, India" Screenprint (Water-Based Color), 2008, 80 × 53.5 cm.

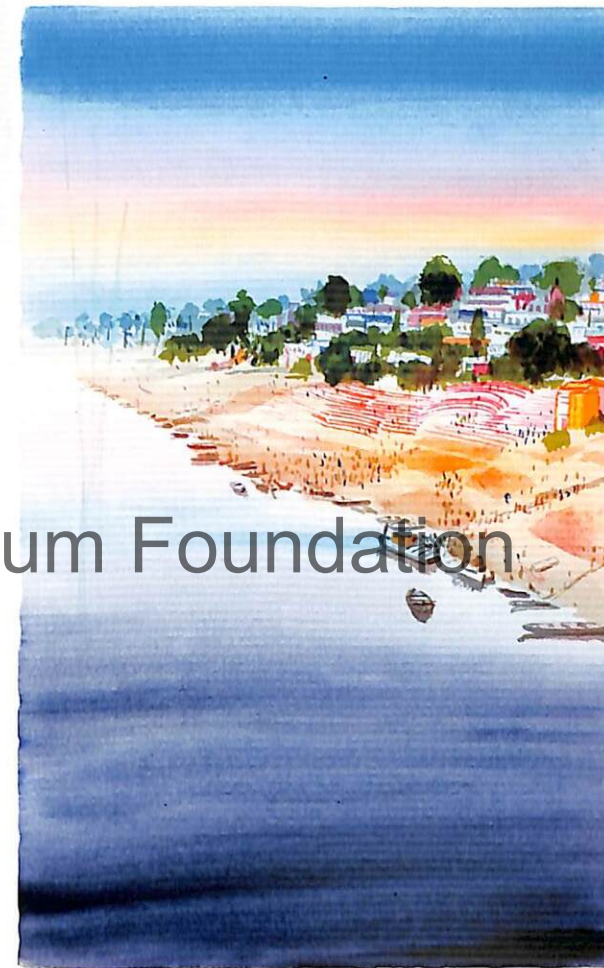


"Morning Mist at Parinivana Stupa, Kushinagar, India", Woodblock Print (Water-Based Color), 2008, 37 × 55 cm.

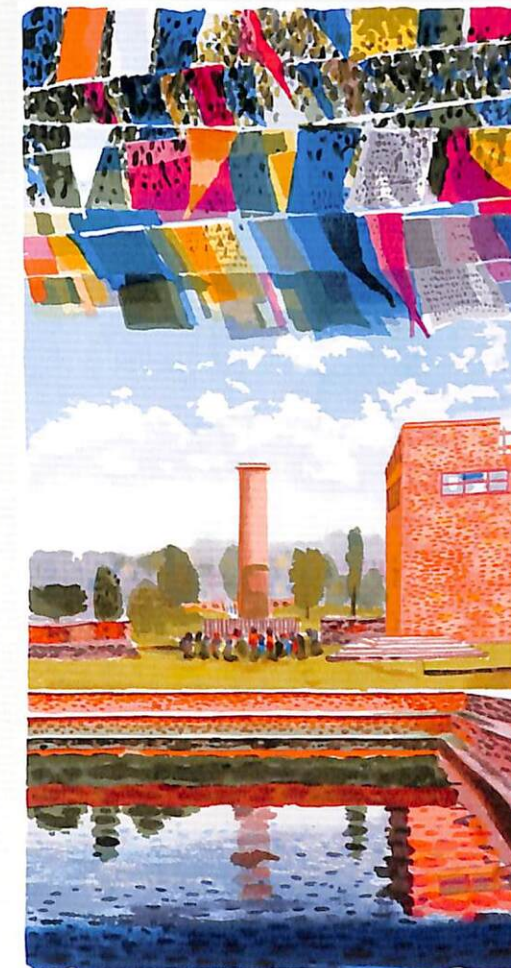


"Sun and Gange River Worship, Varanasi, India" Woodblock Print (Water-Based Color), 2008, 80 × 44 cm.

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"Mist River and Varanasi, Ganga River, India"
Screenprint & Woodblock Print (Water-Based Color), 2008,
56 × 33.5 cm.



"Breeze, Magic Flag and Stone Pillar, Lumbini,
Nepal"
Screenprint (Water-Based Color), 2008, 80 × 41 cm.



"San Marco Square of Venice in Rain, Venice, Italy"

Screenprint (Water-Based Color), 2006,
56.5 × 40.5 cm.



"Tower of London, London, England"

Screenprint (Water-Based Color), 2006, 77 × 56 cm.



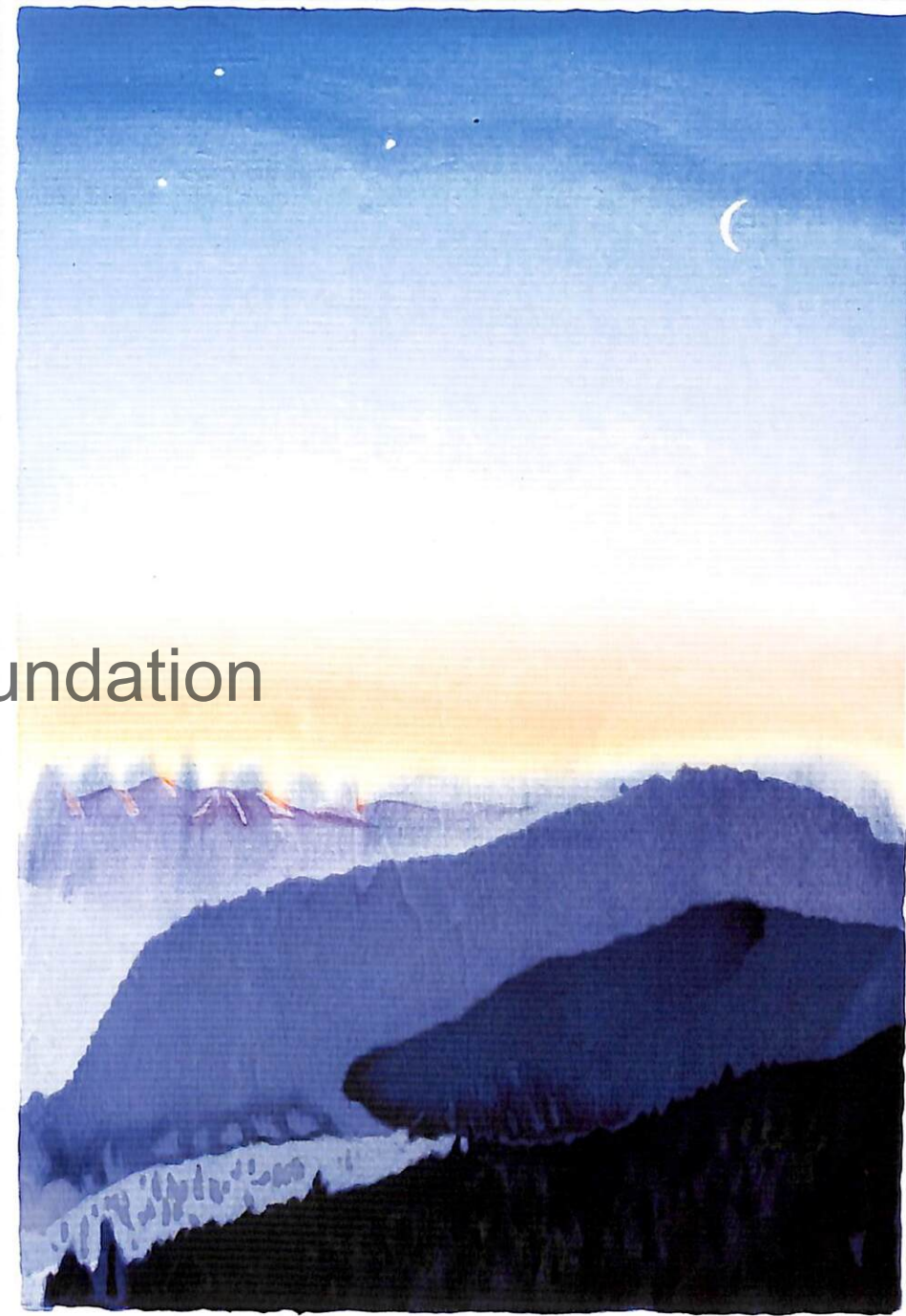
"Giotto's Bell Towering Florence, Florence, Italy"

Screenprint & Woodblock Paint (Water-Based Color), 2006, 57.5 × 44.5 cm.



"Rock, Beach and Sea at Phuket Island, Thailand" Woodblock Print (Water-Based Color), 2005, 64 × 43.3 cm.

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"The Moon and The Stars of Himalayas, Nepal" 2008 Woodblock Print (Water-Based Color), 2008, 54 × 37 cm.



PREECHA THAOTHONG

Derivation of concepts to light and shadow theory.

My artistic creativity has been developing continually since my college days to the present in form, style, concept, technique and process. They have developed under 4 principles which have been fundamental to my creative process. The 4 principles that are applied to the uniquely individual art making process consist of:

Principle derived from personal beliefs.

Belief in art as a visual communication for humanity.

Every philosopher, commentator and art historian accept that "art is a tool" which has been used as a means of communication from early Neolithic times before the use of language. For example, the red drawing picture of water animals, human, hand and so on at Phueng Pha Hin, Khong Chiam, Ubon Ratchathani, Thailand and arts in many other caves around the world they are about 3,000 - 4,000 years ahead the history age. It can be said that we can resource them as information about arts, culture and history instead of verbal and written languages. It is important that drawn language is the basic of the development of spoken and written languages and traceable to the source of the language, although language will not remain static but change and develop over time, i.e. old Thai, middle Thai and present day Thai.

Belief in art as a part of culture.

Art has an important duty to present the outcome of culture to a realization by having humans to express via his/her imagination, attitude and feeling. In the realistic art, the outcome of the expression of art is clear and concentrated. Art is the top of the culture. Art has the characteristic of people and lead to the development of attribute of the people. Art; Therefore, is a part of culture which reflects to be the real characteristic.

Belief in art as food for mind.

Human not only need food for eating in order to bring about the energy and growth, but also need food for psyche. As same as the external body, the aesthetics of arts shined to the man is food for the mind to build up the soul for healthy and thriving. There is a profound thought that the thriving on the body generally is to the rule of nature of life, but as the result that the man gets the aesthetics via arts, it will express the result of the development of psyche and behavior presentation. Thus, the rough psyche can be softened and the aggressive and cruel behavior can be released. It can be said that this is the growth of psyche which art gives to man.

Belief in art as the expression of the artists being and social comment.

According that human has the development in thinking, feeling and attitude continuously from born to dead, each period of life, human rely on arts as media to send the message from oneself and society to others. Each man has particular characteristic appear in arts or in the creativity by having aesthetics as goal of presentation.

Personal beliefs in art creativity.

Personal beliefs has inspired me to develop the creativity of art into light and shadow theory:

Belief in laws of nature and environment.

From the belief that nature and environment have been changed due to the natural laws, either day-night, tide, birth-death, good-evil and positive-negative. These are the natural law that support and relate to each other in every situation, by the belief that these phenomenon are the significant law of nature, comprise with the visual beauty that appear in them, inspired me in developing my concept of my artistic creativity, especially the phenomenon of sunset-sunrise, light-dark, light-shadow and day-night, these have been the significant inspiration for my art.

Belief from Buddhist dhammas and the doctrines of most religions.

Every principle of most religions preach about conducting oneself properly. The goal of most religions is to teach their followers to be good, for the sake of world peace. According to my faith and believing in Buddhism, the belief in dhammas from Buddha of the theories from Tripitaka, essentials of Buddhist preaching have become the substance of my inspiration to create individual art. They are part of my concept, along with the theoretical belief in laws of nature as I have said before.

Belief in ways of life.

The Thai lifestyle that consists of family and communal activities and cultural traditions, from my personal experiences and further study, I have found that Thai life from dawn until dusk, the culture and religion are important fundamentals. The reflection from contents in Thai lifestyle indicates generosity, mercifulness and bountifulness. Impressions derived from believing in this way of life are reflected in art and culture, filled with beauty, neatness and delicacy that have left their mark. Therefore, they have also become very much a part of my inspiration and artistic creation.

Belief in art aesthetics.

Theoretical beliefs that artistic creation in each period has always contributed something, for instance, theory in art is to record historical events, art serves religions, art serves society of people or art for art sake, may indicate something. Nevertheless, conclusion to all my reasoning in making art is aesthetics. Therefore, aesthetics is the first and foremost to express individual art.

Art aesthetics indicates everything that expresses the artists individuality. Art helps discovering the past through the present by reflecting emotions, feelings, impressions, experiences and thoughts of those artists compositions. The present concept, maxim, philosophy, goodness and aesthetic beauty are expressed so differently from common emotions or visuals.

Structure and visual art factors in artistic creation.

Light and shadow is a phenomenon with truthful law. Whether the statement of light and shadow in nature like sunlight and moonlight, starlight or even manufactured light like the electric lightbulb, the phenomenon of light will chase away darkness.

Because of light the phenomena of shadow comes. Shadow is part of the light phenomenon composition. Darkness disappears when light comes, although not entirely.

When something shades the light, behind it, is the long casting shadow no matter what is behind.

Therefore, the composition of light occurs and consists of 3 parts:

Light means source of lights, for example, natural light like sunlight, light from oxidation, gas or fuel like human invention lightbulb.

Middle object or medium means something overshadows the light which is in between light source and shadow.

Shadow on the screen panel means object that light and shadow cast over. The forms and directions of the shadow are varied due to the light-touched object, the middle objects and directions of light source.

3 main factors are equally important and logically interrelative, one cannot be missed from either light and shadow, form is the concept of light shape and on the shadow space, used as a main point to further research for personal painting creation. The shape of light on the monastery wall or mural painting in my personal concept, the shape of light and the shadow mean positive and negative value. The form of light which has less in quantity than the shadow sometimes resembles as if the light shape floats freely above dark indefinite emptiness. Although, the light and shadow occurring, in directions, space and quantity are the outcome of light source, opaque object and the screen panel. The 3 factors are part of light and shadow factor. The outcome from light and shadow will collaborate in the principle of aesthetics beauty balance, form into harmony in visual arts, reflecting the emotional substance in calming and meditative way which is the first of all purpose.

Conclusion in light and shadow meaning.

The form of light and shadow is the symbols used in creative expressing that can be analysed into 2 ways; the exterior concrete expression and the abstract expression, spiritual contents expressed into emotional contents.

Concrete expression (the exterior; the harmony of beauty imagery)

The meaning of forms and visual art beauty is to represent the factors of visual elements, form, light and shadow and volume, altogether in harmonious aesthetics.

Abstract expression (spiritual and emotional way)

The symbolic or abstract meaning is to reflect the content in dhamma preaching, calmness, contemplation and holiness.

From the study in origins of light and shadow by sketching landscape, makes the inspiration to create my unique and individual style of painting.

Objectives and concept in research for the creative process of this series is:

1. To express the contents about calming, respectful and faithful atmosphere in painting, which are reached by the harmonious relation between forms of light on the space of shadow in Thai architecture, paint, fine art, etc. which are the medium in expressing.
2. To express Thai identity.
3. To express creative ideas in national painting and contemporary painting.
4. To study about the relation between the light and shadow system mixing with the architecture, painting, etc. to represent the feelings of calmness, tranquility and faith as mentioned earlier, into paintings are the outcome.



"Sangsuwannaphum Wat Rakhang Kositaram"

Drawing on paper, 2009, 37.20 × 52 cm.



"Wae 08.00 น."

Watercolor, 2002, 37.80 × 55.10 cm.

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"Sangsuwannaphum Wat Phra Chetuphon" Painting on paper, 2009, 38.1 × 51.8 cm.

