

ITHIPOL THANGCHALOK
อิทธิพล ตั้งชลไกร

CHAIYANANDHA CHA - UMNGARM
ชัยนนท์ ชะอุ่มงาม

LUXMI THANGCHALOK
ลักษมี ตั้งชลไกร

KANYA CHAREONSUPKUL
กัญญา เจริญศุภกุล
Rama IX Art Museum Foundation

PRINYA TANTISUK
ปริญญ์ ตันตีสู่ข

THAVORN KO - UDOMVIT
ถาวร โกอุดมวิทย์

YANAWIT KUNCHAETHONG
ยานวิทย์ กุญแจทอง

SURASI KUSOLWONG
สุรสีห์ กุศลวงศ์

THE 10th ASIAN INTERNATIONAL ART EXHIBITION
Rama IX Art Museum Foundation

A PREVIEW OF THAI CONTEMPORARY ART
INVITED FOR
10th INTERNATIONAL ART EXHIBITION IN SINGAPORE
N.M. Gallery, Bangkok May 2 - 31, 1995

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THE 10th ASIAN INTERNATIONAL ART EXHIBITION
THE NATIONAL MUSEUM ART GALLERY, SINGAPORE
August 4 - 31, 1995

FOREWORD

Asian Art Exhibition has been hold continually for ten years. This year the exhibition will take place at the National Museum art Gallery of Singapore from August 4 - 31, 1995 under the supervision of the Association of Modern Art of Singapore.

The event is aimed at promoting exchanges of contemporary art and cultural understandings among Asian countries. It also boosts close relationships among Asian artists and people as well as encourages public's interests in Asian contemporary art.

Eight Thai artists are invited to participate in this year's exhibition. They are Ithipol Thangchalok, Chaiyanandha Chamngarm, Luxmi Thangchalok, Kanya Charoensupkul, Prinya Tantisuk, Thavorn Ko-udomvit, Yanawit Kunchaethong and Surasi Kusolwong. The event will feature paintings, prints, and drawings by these artists.

However, before travel to Singapore, the Thai artists have agreed to put up an exhibition in Bangkok featuring the works to be shown at the Asian International Art Exhibition in Singapore. The exhibition will be held inaugural to the opening of N.M. Gallery on New Road, from May 2 - 31, 1995. This catalogue is published on the occasion of the exhibitions in Thailand and Singapore. The organizer and the artists would like to thank Toshiba (Thailand) for their support on the publication of this catalogue.

ITHI POL THANGCHALOK

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CATALOGUE

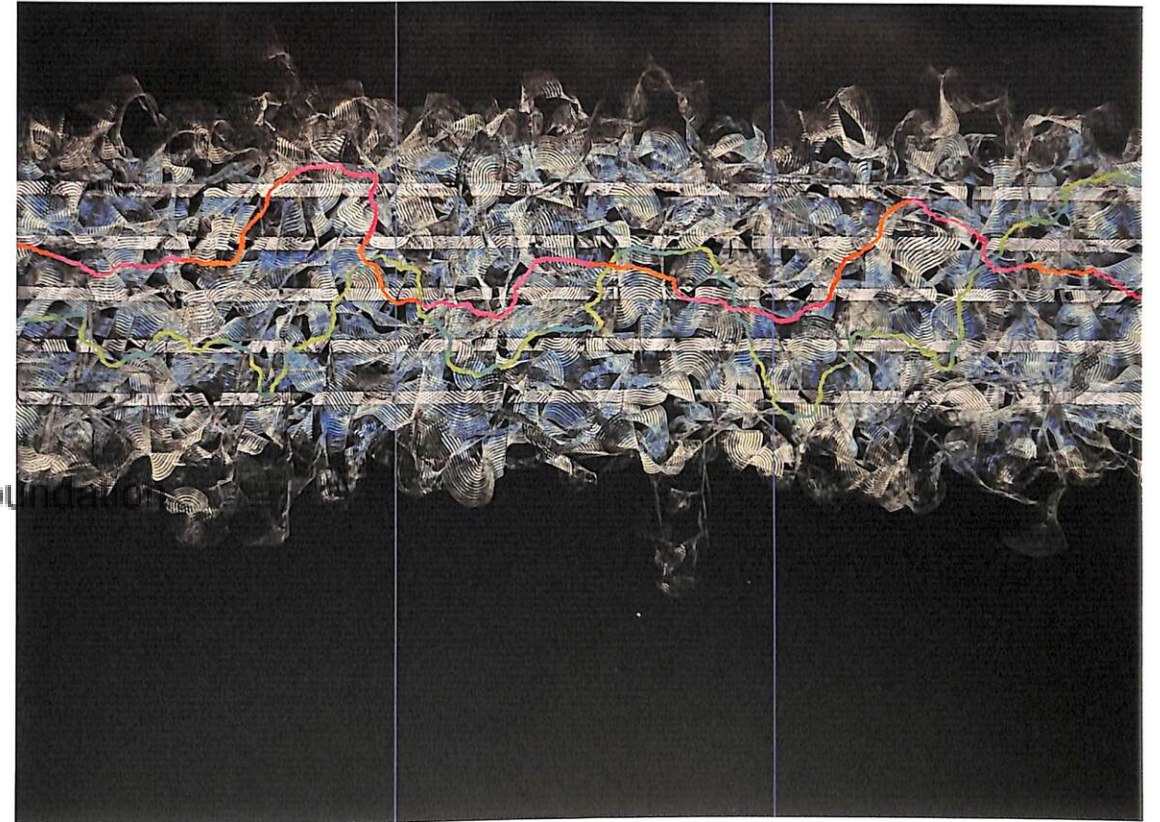
ITHIPOL THANGCHALOK

During the past four years, my works have evolved around the power of natural energy which is the cause of movements, fluidity, and changes in everything in this universe. Nothing ever ceases to remain unchanged. In this series of work, I use symbols of water, wind, fire, thunderbolts and lights to signify the sources of energy.

*I have combined the concept of natural energy with the theme of **contrast** that I have been continually working on for over twenty years. My previous works focused on the contrast between forms and voids, order and freedom as well as old and new. Therefore, I am now interested in exploring the conflict between mind and material, water and fire and also movements and silence.*

To communicate this idea, I choose to work on systematic designs and patterns, which are expressively articulated according to my inner feelings and emotions within that particular moment.

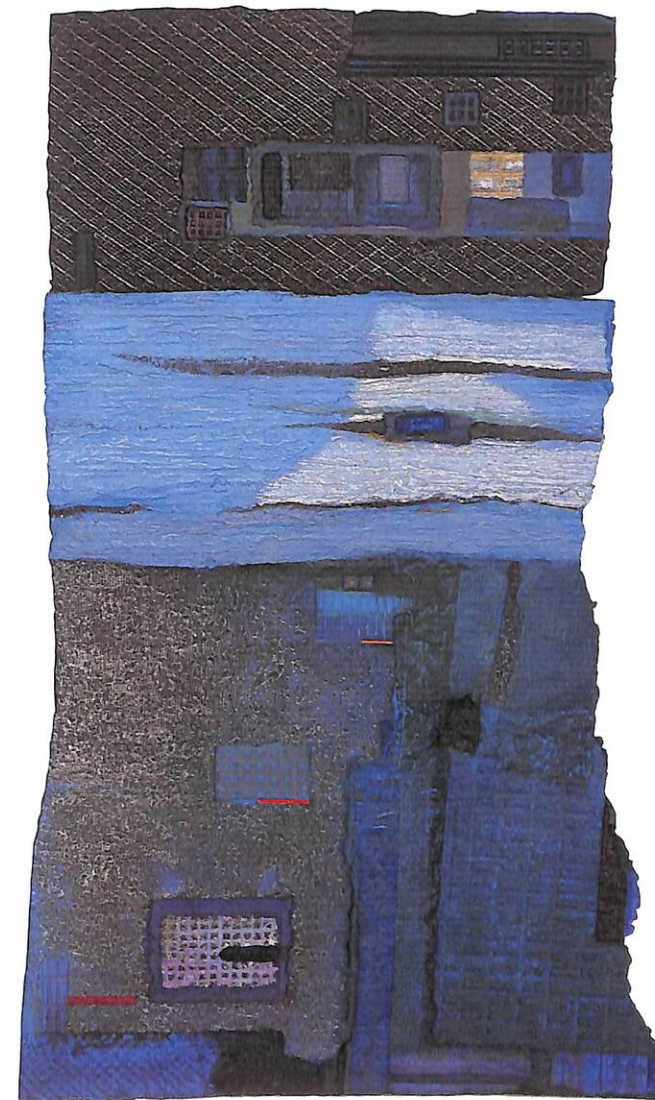
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QUIET MOVEMENT
1995
Oil, acrylic on paper
80 x 110 cm

The peace and serenity of natural surroundings where I was brought up, have been altered and put to an end as an expense of the country's development towards progress and advancement. If the bond to that particular settings has not decply rooted in my memory, my desire to create the peaceful atmosphere in my work of art would never be achieved.

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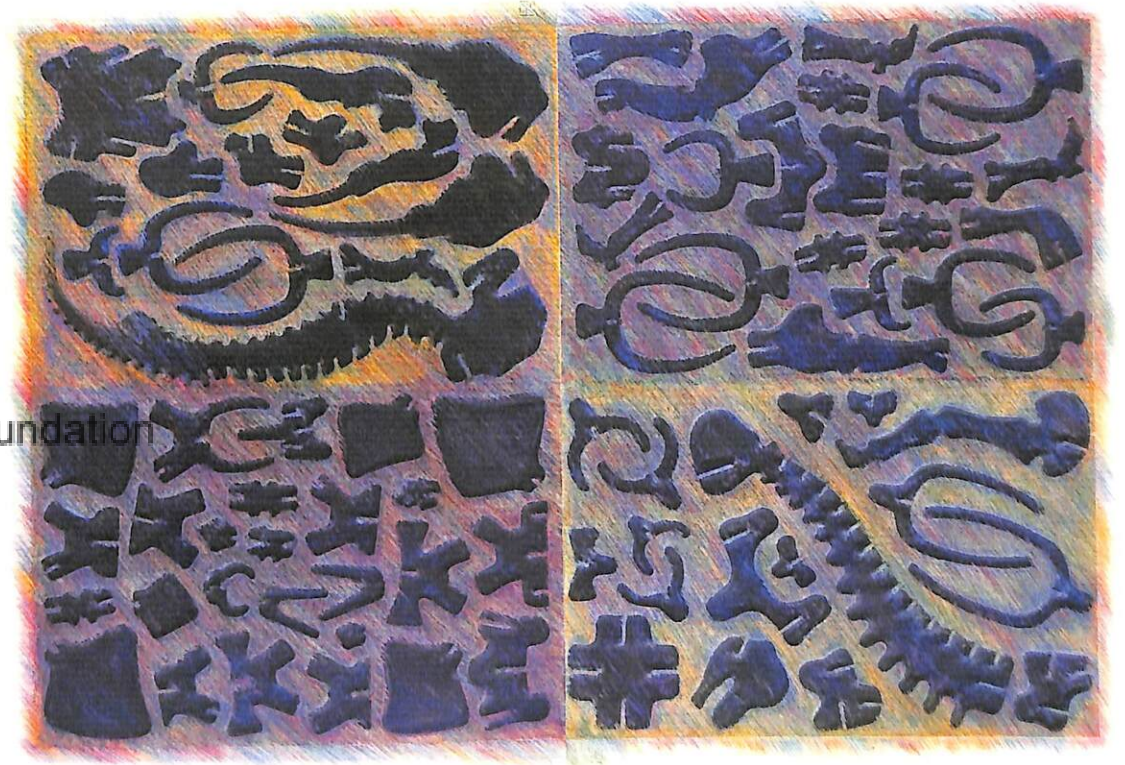
PEACEFUL LAND

1995

Cast paper with dyed pulp
on relief block, collage and acrylic painted
70 x 100 cm
(Photo : B. Jareonjittakum)

The Buddhist teaching on that all things constantly change, is actually identical to the scientific fact on Atomic Physics that everything keeps moving and changing. With this knowledge, I am inspired to explore the subject of **transformation**. During my working process, I have transformed the shapes and appearance of many materials through different techniques including die-cut, lamination dyeing, compression, and rubbing. Then those transformed materials - will be juxtaposed with other raw materials like fabrics, wood and paper, which altogether create an ambience, suggesting my thoughts and feelings towards a mysterious world. Therefore, my choice of materials and techniques must conform with the context of the work that they become a unity.

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FORMS OF THE HIDDLE WORLD
1995
Relief frottage on paper
86 x 116 cm

KANYA CHAREONSUPKUL

All forms must proceed their formation and deformation as well as declined states. Those circumstances are the duality truth according to general Buddhist understanding.

De - Form No.3 is one out of four paintings from my De - Form series, on deformation state.

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DE - FORM No. 3
1995
Mixed media
90 x 90 cm

PRINYA TANTISUK

Silence and serenity, change and movement, existence and non-existence are interrelated and coherently exist in all things in nature. My belief in the truthful cycle of life and observation of it have become inspirations for the creation of symbols and content in this series of paintings.

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THE WHEELSTAR
1995
Acrylic goldleaf on canvas
70 x 90 cm

Natural objects like stones, gravels, twigs and leaves carry the forms which are gradually shaped through the course of time and according to the law of nature. Meantime, amulets and charms are chiefly constructed upon unexplained beliefs. Whenever I look at these two different kinds of objects, I conceive that those stones and gravels, teach us the way of nature and profoundly illuminate our wisdom and knowledges while those amulets have become sources of beneficial exploitations that eventually lead people to ignore the essence of the Buddhist religion and the condition of mind.

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FETISH 1995/P1
1995
Screenprint woodblock and chine - collé
on Sa paper
70 x 90 cm