

CHRISTIE'S

THAILAND



FIRST ANNIVERSARY EXHIBITION

3-5 APRIL 2000

Christie's Thailand First Anniversary

Christie's takes great pleasure in inviting you to the exhibition of paintings by Professor Jitr Buabusaya, which coincides with his 90th birthday.

Thank you for the confidence you have placed in us

We will always do everything possible to continue to earn your special trust and goodwill.

Rama IX Art Museum Foundation

Date : 3-5 April 2000
Time : 10.00 a.m.-19.00 p.m.
Venue : The Peninsula Plaza



CHRISTIE'S

CHRISTIE'S THAILAND

Philip Ng, *Chairman*
Irene Lee
Yaovane Nirandara
Punchalee Phenjati
Dimitri Karukin
Ichaya Liengchayet
Soparpun Lauhapun

ACKNOWLEDGEMENTS

Adul Hongchintakul
Chitra Srisomwong
Dr. Pichai Buranasombati
Nithi Darbhatisha
Surachet Suwanmongkol
Vichai Thongvanit
The Peninsula Plaza

Rama IX Art Museum Foundation

At this stage in life, I feel that I have fulfilled my ambitions in serving my country by devoting my life to *Poh chang School of Arts and Crafts*. At the same time I have contributed to my religion by helping to preserve, design and build great religious monuments.

Today I am extremely pleased that my early works have been gathered and put on show on an unprecedented scale. I would like to sincerely thank all my friends, student and loved ones that have cooperated with me and Christie's Thailand in organizing one of the most memorable events of my life.



Jitr Buabusaya

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I was born on 5th April 1911. My father was *Luang Charnhatthakit*, an engineer attached to the Corrections Department, Ministry of Interior. I graduated from *Poh Chang School of Arts and Crafts* in 1930. Fua Haripitak was my younger classmate and we used to paint together in many locations. Upon graduation from *Poh Chang* I was sent to *Chiang Mai* to set up another *Poh Chang* campus. However, the project was terminated because of the economic recession of 1935. While I was in *Chiang Mai*, I made some pencil sketches. Some examples of my works executed in 1934 are as follows:



Women Washing Clothes
In the Stream
1934
Pencil on Paper



View of Chiang Mai
From Doi Suthep
1934
Pencil on Paper

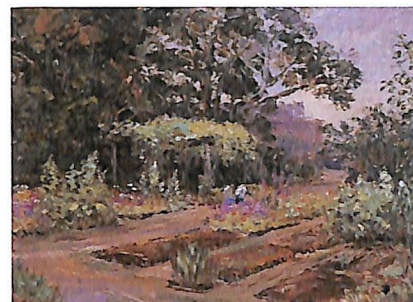
I went to study in Japan in 1941 on a scholarship and I earned my honour in a post graduate course in painting from Tokyo Fine Arts Academy in 1943. As I could not return to Thailand because of World War II, I obtained permission from the Royal Thai Embassy to further my studies and I was awarded an honour in sculpture from the same institution in 1945. These qualifications were equivalent to master degrees. Below is my treatise work which, in addition to my portfolio, earned my honours:



On the way to the Academy
Uveno Park, Tokyo

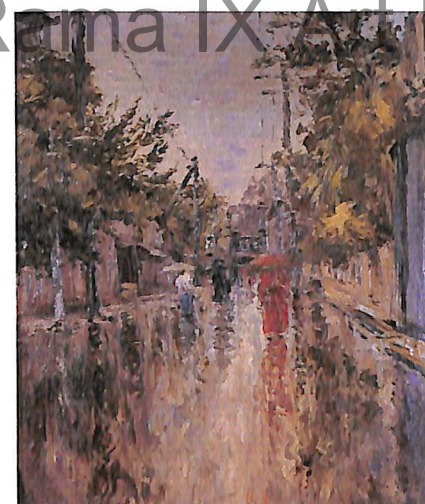
This painting was done during the early morning of May. I walked this route through *Uveno Park* on my way to the academy everyday. I knew every tree and had sat on most of the benches.

This is a scene within the academy behind the classroom buildings. The gardeners were clearing the flower beds as summer was approaching. I intended to paint this picture to take back to Thailand as a souvenir. In the background one can see the academy's museum. Evidently, I have developed my own distinctive impressionist style without knowing while I was studying in Japan.



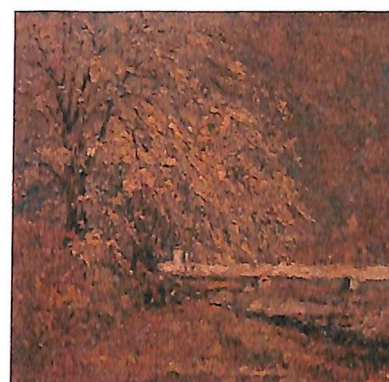
Tokyo Fine Arts Academy Garden

I stayed at the International Students Dormitory “*Goksai*” in *Shinjuku* for two years. I painted this picture near the entrance of the dormitory while it was raining. I had never tried to paint under such circumstances. This is one of my favourite paintings and it was the star item of my one man show in the art gallery near the *Ginza* in 1943.



Rainy Day in Shinjuku, Tokyo

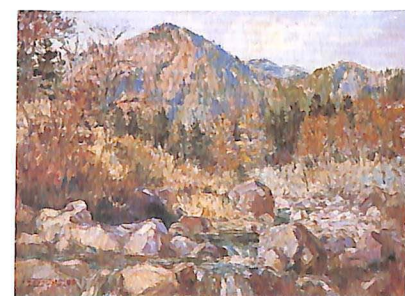
I painted this scene twice. I was very happy with this painting and have kept it for fifty seven years.



Asakawa

The Asakawa river flows through the suburbs of Tokyo and during weekends, both civilians and soldiers would go to have their picnics on the banks of the river under the sakura trees. The railway bridge seen in the picture above accommodated trains running from *Tokyo* going to *Yokohama*, *Kyoto* and *Osaka*.

Nikko was a well known tourist attraction in those days because of its golden facade temple. It was possible to make a return trip from Tokyo within one day by train. *Nikko* was also famous for its surrounding landscapes, which during the fall was covered by red maple trees leaves, and slow running streams with large boulder rocks.



Nikko

As a civil servant, I was able to convince the advisor of the Royal Thai Embassy to allow me to store my works of art at his residence. Unfortunately, most of my works were destroyed during an allied bombing raid when the residence was burned down. Luckily, some works were kept with me, as they were small and some have survived to the present day.

I started my sculpture studies in 1943 and created many works while I was in Japan. However, most of them were large and I had to keep them in the academy where they were neglected and eventually destroyed.

I painted this picture in one of the public parks on the outskirts of Tokyo accompanied by *Tsumiako*, a Japanese woman whom I had met. Her presence made my travels in Japan easier because previously I was regarded as a foreigner who should not be fully trusted.

This park had many winding lakes and was full of large trees. On the banks, there were large rocks and boulders. The *sakura* trees as well as the *fuji* vines (*Vestaria*) were always beautiful.



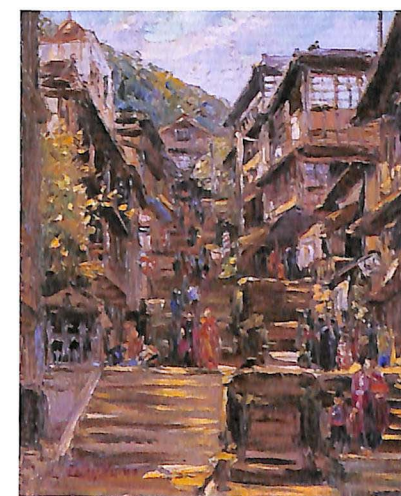
Fuji Vines Arbor

I usually go to this park when I was thinking of my home in Thailand. During the week days the park was not busy. This picture shows the creeping *sakura* variety

mixed with the *fuji* vines on the arbor with their flowers blossoming because of the approaching summer.

Tsumiako had taken me to *Ekaho onsen* twice. *Ekaho* was well known for its hot mineral water. Many spas and hotels were built on the hill slopes. As one walked through the lanes you can smell the sulfurs and see that all the brass works on doors and windows have been blackened.

I paint this scene in October 1942 after we had bathed. We had to travel four hours by train from Tokyo to *Ekaho* because there was not any mineral spa in Tokyo.

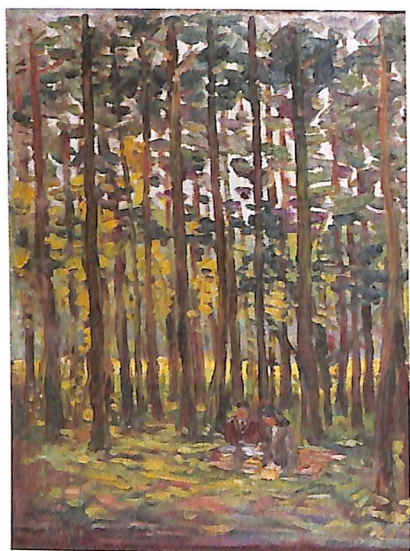


Ekaho Onsen

It was mid day, I wanted to paint this scene the first time we were there but it was extremely crowded. This time I set up the easel and worked vigorously for two and a half hours. People were looking at me, pushing and shoving. However, they admired my work. They thought that I was a Japanese artist and they were surprised by my western techniques. *Tsumiako* had to explain to the on lookers that I came from Thailand.

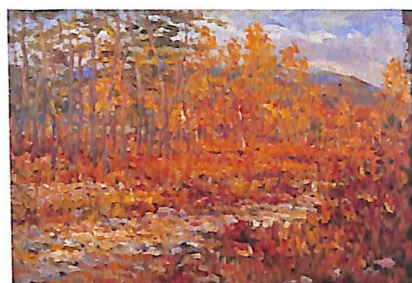
I was able to travel to the countryside through the assistance of my Japanese friend *Tsumiako*. The picnic painting captured my visualization of the happy times I had spent in Japan.

It was in the spring time and the weather was getting warmer. Many people went to the countryside because it was safer. *Tsumiako* made wonderful picnics. I had to save money for the oil paints. I have always used good paints; as you can all see the colours are still very fresh.



Picnic in Japan

On one occasion, *Tsumiako* took me to paint a small running stream with trees and mountains in the background after we had been shopping around for pickled ginger in the nearby town. This was because such goods were not available in Tokyo because of war time rationing, and if they were they would be extremely expensive.



Autumn in Japan

It was late autumn and winter was now approaching. Trees were shedding their red leaves. I painted two pictures that day from different angles. The above painting was done before lunch and the other one was executed after. I worked vigorously and did not feel the cold.

Sometime we were invited to a house in *Karuizawa* which was owned by a kind lady who was the principal of a kindergarten school. She enjoyed having Thai students at her summer home. I painted this painting in late spring of 1943 while the Thai students were preparing our lunch.



Karuizawa

I went out one morning, after being snowed in the dormitory for several days. I found this family of three just getting out of their house in the suburb of Tokyo after they had cleared the snow from the

road in front of their house. We smiled at each other momentarily, with full understanding of our identical desires to get out from our habitats. I did not hesitate to set up my easel and painted the scene while their figures were fresh in my mind.



Going Out After Clearing the Snow

I am very pleased that Christie's Thailand was able to borrow one of a few portraits that I have painted in my life.



A Japanese Girl

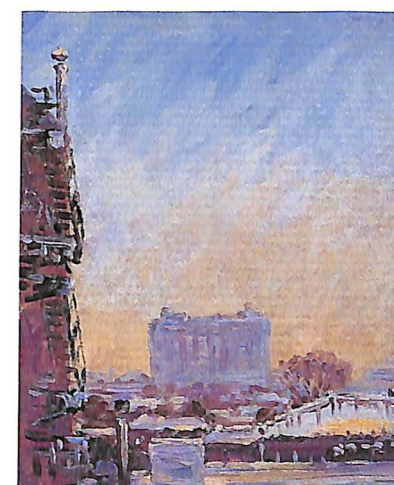
This is a painting of a young Japanese girl who lived near the dormitory. She was a primary school student. As I was painting her, I was thinking of my daughter at home in Thailand. I had kept this painting for a long time and gave it away when I had arrived back in Thailand.

The Atmospheric Studies

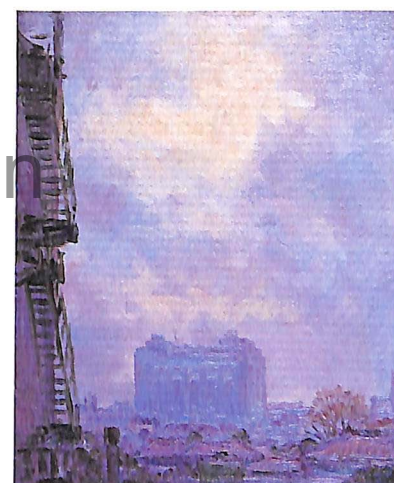
World War II was raging outside Japan and it brought considerable hardship to the residence of Tokyo because all types of rationing were being applied on all goods. Travelling was difficult and I spent much of my time in the dormitory. As a result, I began to be more conscious of the environment.

The changing atmospheric conditions fascinated me. The effects of changing lights within a few hours are delightful to observe. Therefore, I painted many works from the top of the dormitory roof. They were my studies where different lights reflected new moods for me.

Here, I have tried to capture the different atmospheric conditions at wider time intervals. There were more paintings to the series. However, I have not seen them for more than forty years and I am not sure whether they still exist or not.



Early winter



Winter's fog



After snowing



Clear Sky in Winter



Clear Sky in Summer



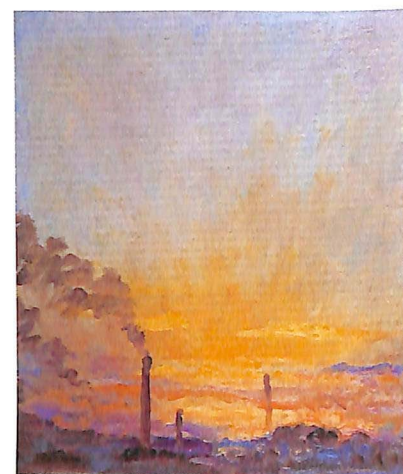
Snowing



Late Winter



Winter Sun



Spring Sunset

This is another view of Tokyo on the roof of the dormitory. The winter sun was an attempt to capture the effect of bright sun light which was glaring directly into my face. The spring sunset offered a contrasting effect of light and shadows with lazy wind blown smokes still coming out from one or two chimneys of the closing factories.

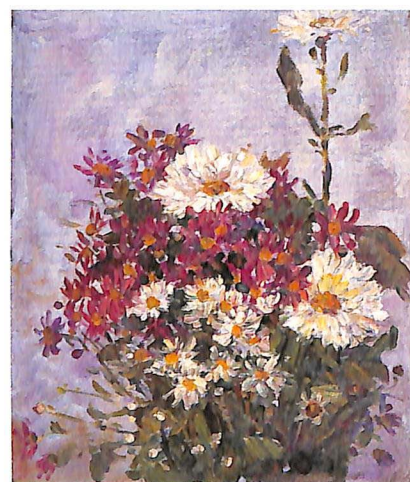
I am very happy to see some of my still life paintings, inspite of the fact that I painted only a few of them.



Flower painting I



Flower painting II



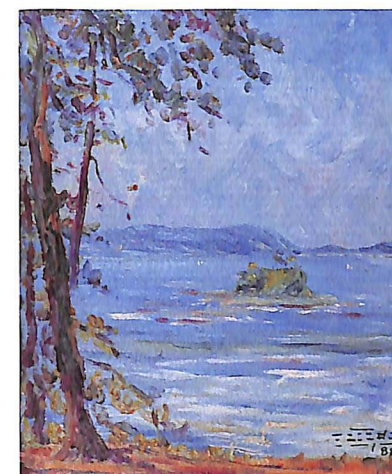
Flower painting III

I arranged the flowers myself and painted them when I could not afford to go out of the apartment because I did not have much money. Everything in Tokyo was extremely expensive. These paintings were done on separate occasions. It is good to see them again.

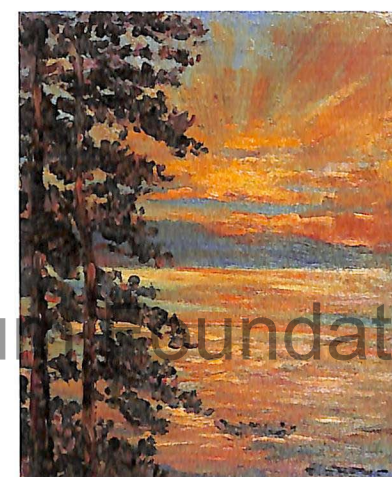
Scenes around Nagasaki

Finally, after waiting for one year I was able to come back to Thailand on a 18,000 ton Japanese passenger ship that was going to pick up the Japanese prisoners of war in Burma. The Royal Thai Embassy managed to secure low cost passages from the Japanese government for all Thai students and officials.

I was able to witness the disaster that *Nagasaki* had received from the atomic bomb. Steel fences were melted on the ground. However, the port was partly operational and I was able to board the ship after waiting for two days.



Ocean View



Sunset at the Bay



Nagasaki Port I



Nagasaki Port II

The sea voyage took three weeks. Once on board, I had to overcome sea sickness. When I became bored, I went on deck and painted on pieces of wood I brought from Tokyo. This was my farewell to Japan. I knew that I might not see *Tsumiako* again, and in spite of the fact that I had gone back to Japan for ten seminars, I could not find her.

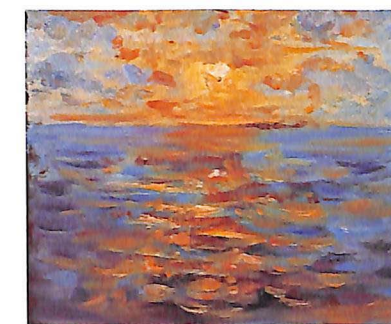


Sea of Japan

The South China Sea looked different to the Sea of Japan. I painted a sunset on the back of this picture and made the sun reflected on the sea water strongly.



South China Sea



Sunset (on back)

A few days later, the ship ran into a typhoon. I tried to capture the approaching phenomenon.



The Typhoon is Coming

The sea was turning angry and I tried to record it. The typhoon did not come near us because the captain had changed course. He did very well and we remained afloat. The sea was calm on the next day and I had to paint it.

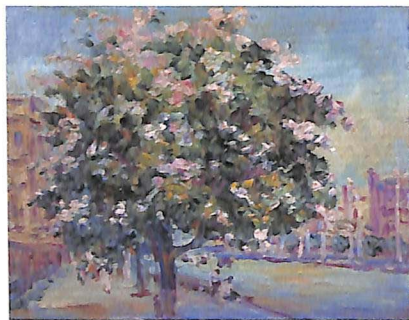
A few days later the ship sailed through the Philippines Sea, and another typhoon was expected. I noticed how calm the sea was I felt that I had to record it and keep it as a study.



The Calm Sea

I reported to my superiors upon arrival in Bangkok. I was glad to be home but will never forget Japan.

Not long after returning home, I painted the largest avenue in Bangkok called “*Rajdamnern Avenue*”, which was not far from my rented house. I have not seen it for five years. The trees had grown much taller in spite of the war. I was immediately attracted to the “*Chongko*” trees along the avenue and I decided to paint one in full blossom to mark my accomplishments and the return to Thailand.



The Blossoming Tree

After I had finished the tree painting, I had lunch and thought about the Democracy Monument, which I had helped to design the symbol. I have always wanted to paint the monument but never had the time. I painted the monument from the distance. I used light colours to bring out the effect of the colours of the building in contrast to the concrete road.



Rajdamnern Avenue

A few days later, I went to *Sanam Luang* one evening and painted people gathering, eating and relaxing on the grass with the sun-set behind the parting glow of the sun light to bring out the majestic temple of the Emerald Buddha in the background. I ran out of the wood I had brought back from Japan and I had to use the plywood that was available in Bangkok at that time. I painted this picture vigorously because the atmospheric conditions in the tropics changes much faster than that of Japan. I was very pleased with this painting because I had managed to capture the mood of that time of the day, as well as the way of life of the Bangkok people immediately after World War II.



Sanum Luang

In 1962, I represented Thailand in International Artists conference in Venice, and painted a few pictures there. This group of work was taken to adorn the walls of the Minister’s office in the Ministry of Education. However, they were never returned to me and I did not know their where abouts.

After the conference in Venice I went to study in England on a UNESCO Technical grant where I managed to paint few pictures. During the winter holiday in 1963, I went to Paris with a close friend and painted a picture of the Louvre and the Seine river. The weather was really cold and there was a light fog. The water in the Seine seemed to stand still and was nearly frozen.



Le Louvre en Hiver

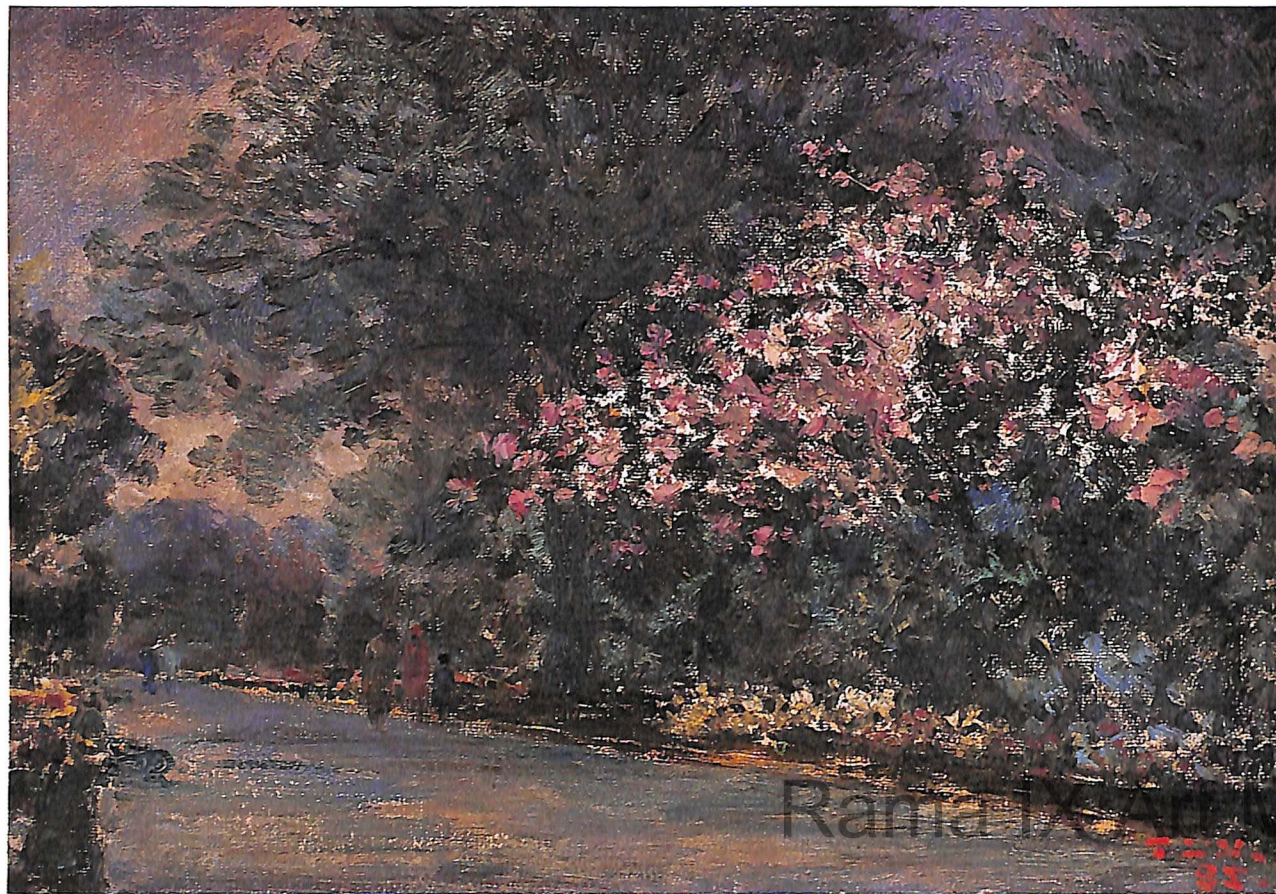
I did not have time to paint upon my return to Thailand because of deep involvement in teaching and administrative duties. Therefore between 1963 and 1995 I painted very few paintings. However, I always demonstrated my techniques to my students and kept in practice by teaching. I mainly concentrated on architectural and sculptural works and designed and built great religious monuments.

In 1995, I felt that I had fulfilled my “pledge” given during World War II in Japan that I would serve my country if I had survived the war. Therefore, I resumed painting.

MY EARLY WORKS

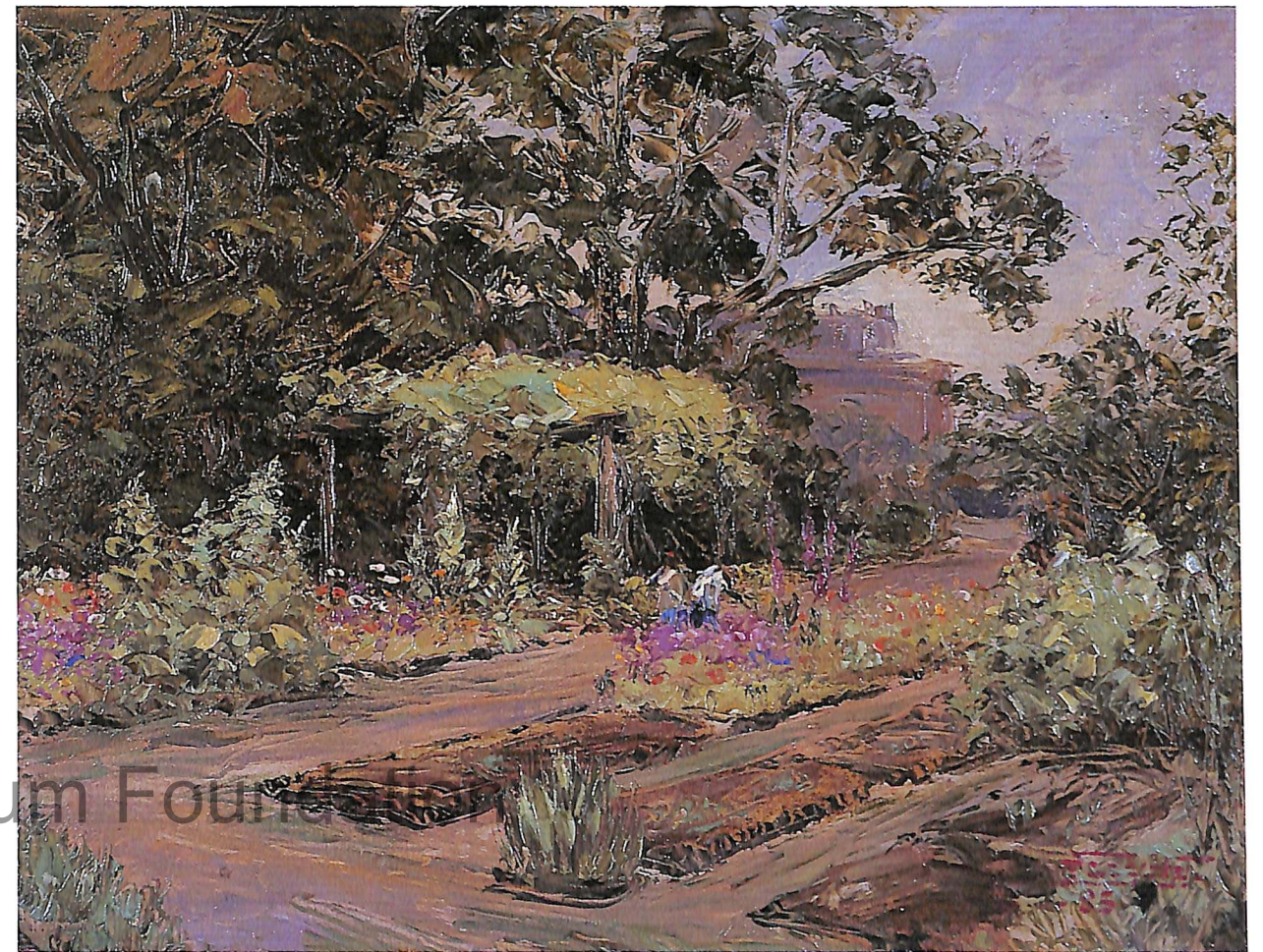
1934 -1963

Rama IX Art Museum Foundation



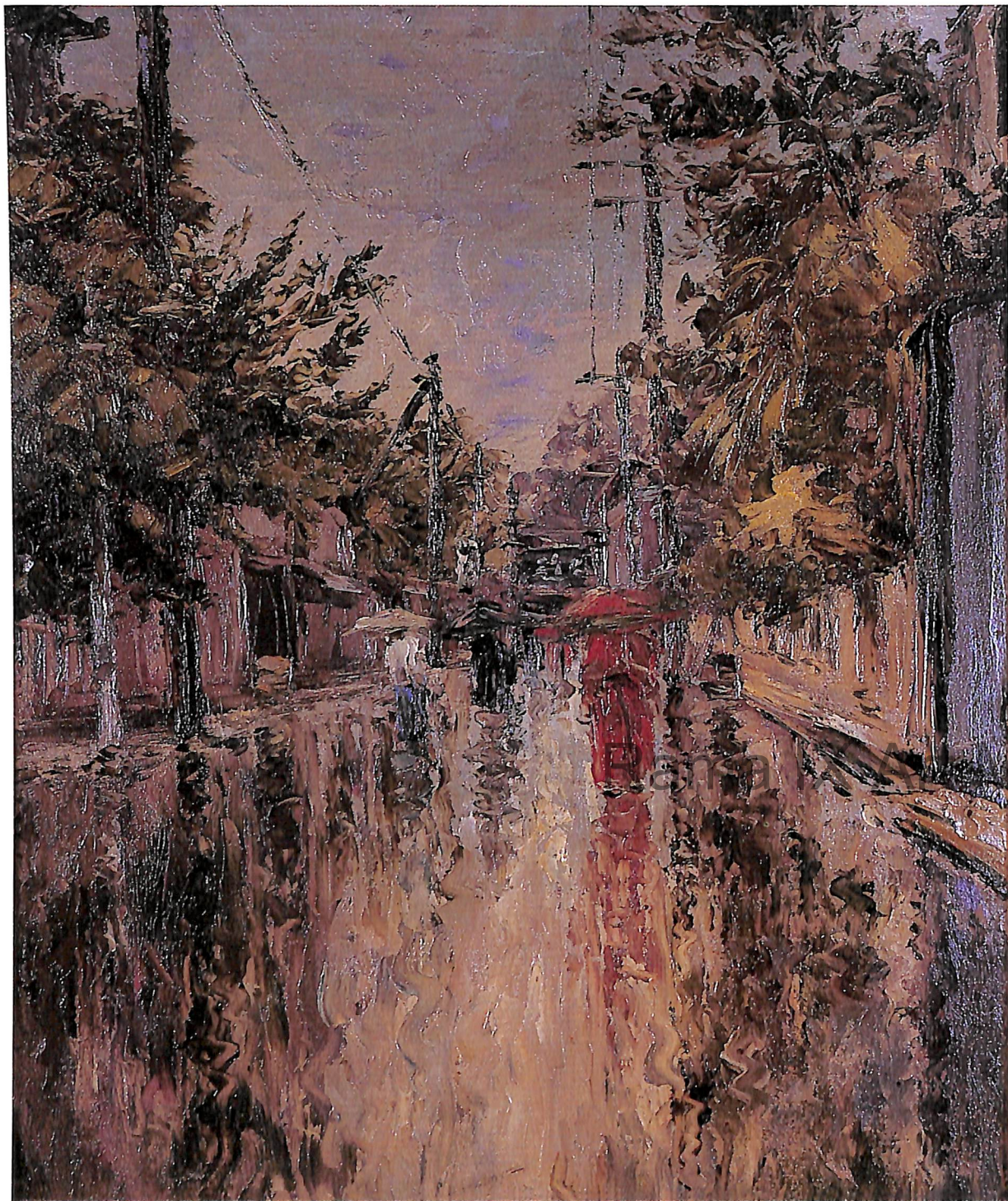
On the way to the Academy
Ueno Park, Tokyo

signed and dated (lower right)
oil on board
41x30 cm.
1942



Tokyo Fine Arts Academy Garden

signed and dated (lower right)
oil on wood
39x31 cm.
1942



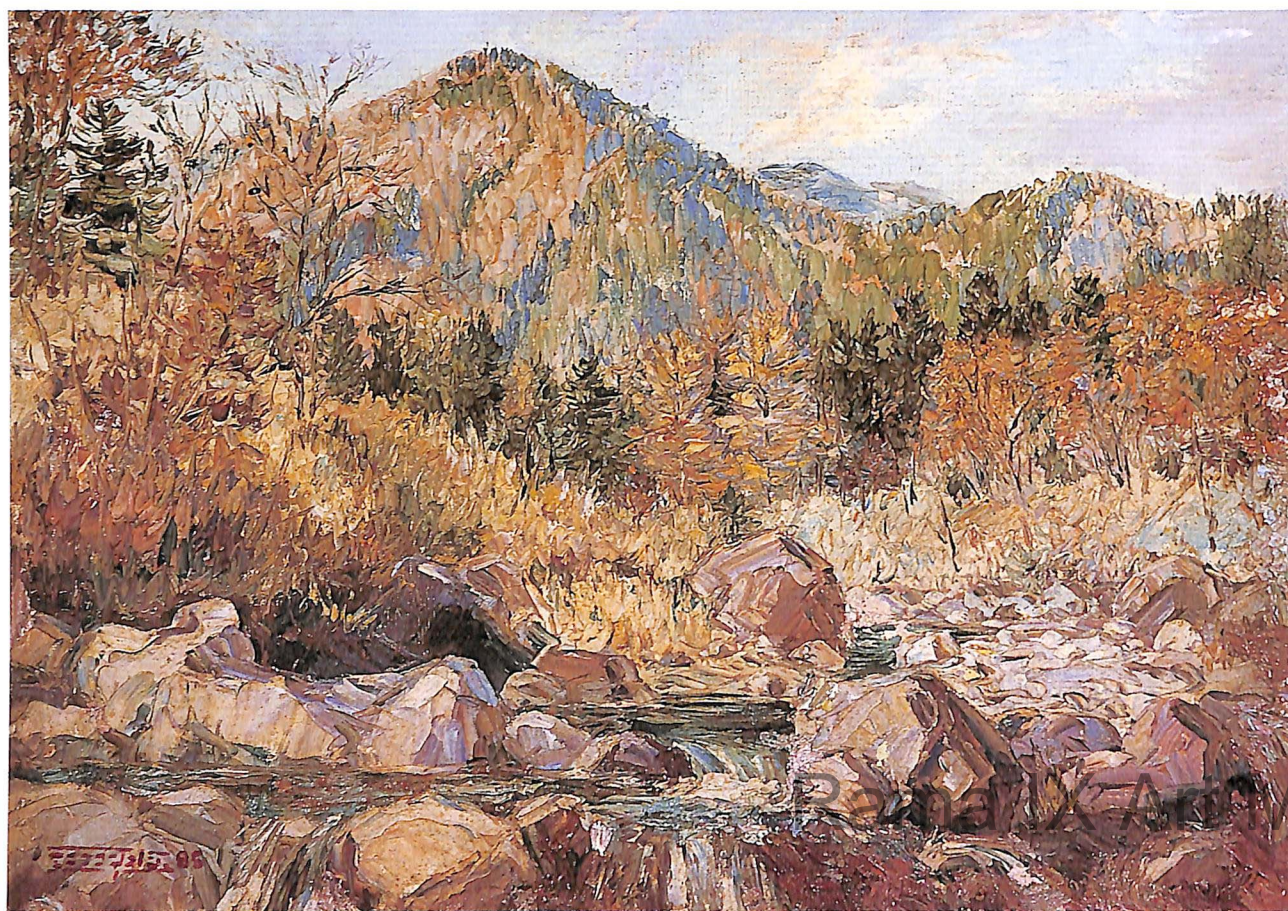
Rainy Day in Shinjuku, Tokyo

signed and dated (on back)
oil on wood
30x40 cm.
1942



Asakawa

signed and dated (upper right)
oil on canvas
40x40 cm.
1942



Nikko

signed and dated (lower left)
oil on canvas
52x41 cm.
1942



Fuji Vines Arbor

signed and dated (lower right)
oil on canvas
42x39 cm.
1942