

THAIWIJIT





Rama IX Art Museum Foundation



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RAPPORT

August 28 - October 26, 2003
100 Tonson Gallery

100 Soi Tonson, Ploenchit Rd.,
Lumpini, Pathumwan
Bangkok, Thailand 10330

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N O B L E
DEVELOPMENT

100
TonsonGallery

Thaiwijiit Puengkasemsomboon
Cultivate, 2002
210x450 cm, oil on jute

Edition 1500 copies

All profit will go to Friends for All Children Foundation and other selected charitable events/organizations.

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Moods and Swings of Thaiwijit Puengkasemsomboon

"I'm a person who really doesn't have a specific story.
I don't know why I love to paint. Perhaps I like to see myself react to paint.
Do something about satisfaction." April 23, 2003

In Jazz music, the phrasing of musical ideas in rhythms and melodies is always likened to stomp into infinite possibilities of elaborate arrangements. The density and harmonic sophistication of good Jazz is filled with a precise linear improvisation of exceptional musical content - the rhythm, the chords, the jamming. It not only shows how much complexity musicians can incorporate into a composed piece, but also how they can economise the improvisation without being too overbearing.

Thaiwijit Puengkasemsomboon is a great fan of Jazz music. He even named one of his earliest solo exhibitions after the genre. Simply titled, "Jazz Up", the art was very much what its title indicated. It was a dizzying array of scrawly, geometric shapes and lines juxtaposed with recurring spirals against a body of deep reds, yellows, blues and more. In the words of Professor Apinan Poshyananda, "With spontaneity, randomness and dynamism, he livened up the surface with overlapping strokes, and staccato dabs conveying the feeling of contrapuntal rhythms."¹

Rama IX Art Museum Foundation

Similar to how Jazz musicians respond or 'swing' to their musical notes, Thaiwijit deals with colours as a rhythm of order and disorder in his life. Art critics have, in the past, acknowledged the presence of the painter's body by way of "touch", a term that refers to both the application of paint to canvas and to the artist's attitude in applying it. Drawing freely from the musical analogies of Jazz, there is also a sense of complete bodily involvement in Thaiwijit's approach towards his paintings. This is not achieved through an arm-waving, gestural free-for-all but a painstaking meticulousness of layering, stripping away and over-painting.

References aside, Thaiwijit's art is also about the straightforward pleasures of seeing, in the way the artist understands aesthetics. Revealing a garden of gestural brushwork in varied colours, the artist's luscious canvases acknowledge the swirling sea of pure abstraction, all displayed through a painterly virtuosity for which Thaiwijit is well-known.

"It's a matter of how one can follow up. In any movement of Art, there's always artistic resistance. There're still a lot of creative enthusiasm in abstraction, however, the reality is that it's just not in the era of being revolutionary anymore, that's all." May 19, 2003

Born in Pattani 44 years ago, Thaiwijit stamped his presence upon the Thai art scene during the mid-1980s and has never looked back. Versatile in the variety and potential that abstract art offers, he is not only famous for his extensive work but also for exuding an approachable and relaxed personality. A debonair person at heart, one rarely sees Thaiwijit without a generous smile and his unassuming friendliness not only sits well with his fellow peers in the visual art community, he is almost as popular in other creative scenes as well. His life is truly a reflection of his art. The colourful clothes he adorns, the music he listens to and the self-designed home for his family. Even his working studio is akin to one large capacious playground replete with walls and barriers of exposed materials that is waiting to be transformed into works of art.

"I think the process of art is your need to have a strong self, a self-esteem. To get to understand something, either from others or from what you see and experience, and what is suitable for one's self." June 17, 2003

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Refusal to settle into a given style or medium, Thaiwijit shifted part of his creativity to sculptural assemblages at the end of 1989. They were a series of painted wood that the artist juxtaposed together with other natural elements such as leather, cloth and handmade paper etc.² Like his paintings, these assemblages were reinforced by the configurations of painterly marks in sectioned shapes of bright hues. During this period, he also started to frequent second hand markets and junkyards to look and shop for items for inspiration. Finding ways to support the pure pleasure of thought in learning about the value of nature and aesthetics in life experience, Thaiwijit never disregarded the possibilities of finding beauty in something even as ordinary as a piece of log or metal pipes.

It was only after a break of almost 10 years that he could patiently work on sculptural assemblages again, using the copious amount of junks he has collected. Like discovering a new jazz sound, Thaiwijit felt a fresh excitement in the anticipation to construct the random items into a whole new look and some were even re-invented into functional objects. This process strive in an interchangeable component in his conjuring mechanism; re-arranged and re-mixed to slyly draw viewers into a humourous, yet sophisticated, dialogue with each assemblage. There were aluminium sieves reborn as lampshades, metallic pipes welded together as a vase and different kinds of lamp stands and light supports. A pile of junk that was being resurrected from a seabed of 'discarded histories.'

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"Sometimes, you feel certain possibilities are resolving and you are ready to just go and explore more.

It's to feel what you want to do, to find out what to do. I think that I would do better if I continue doing it." May 10, 2003.

Thaiwijit returned to concentrating on flat surfaces last year, and once again, there's a skilled exploration into the use of vivid colours and seemingly chaotic but calculated brushstrokes that boldly evoked movements and the dialectic of change. Though he has used the style of diptychs in previous exhibitions before, there is a feeling of weightiness that Thaiwijit pursues in this new series. With a range of senses and personal meanings, it was as if the artist threw all onto them. Thaiwijit explained that setting his canvases into diptychs this time is all about comparing different emotional moods and swings after all these years of being an artist. The works are, for him, sensations akin to trying to understand the intricate details in them as well as his own life. A vigour that pushes the artist to remind himself to improve on what he has probably explored before. For the artist, he is just trying to develop further from what he knows and have achieved, that's all.

Swimming in the depths of encrusted textures and velvety surfaces, the canvases erupt in a wild proliferation of imageries, fragmentation of colours coming together as one elusive whole. Working at the level of both imagery and paint surface, the spatial dynamics that occurs in these diptychs could almost go on forever - sensory metaphors, perhaps, for the artist's own changing way of vision. Still, Thaiwijit takes a resolutely cheerful approach to life. Everything is beautiful - be it a thick glob of paint, a swooping gesture, a cemented vessel wrapped in broken tiles. In any creative situation, he can still pack a mighty visual punch.

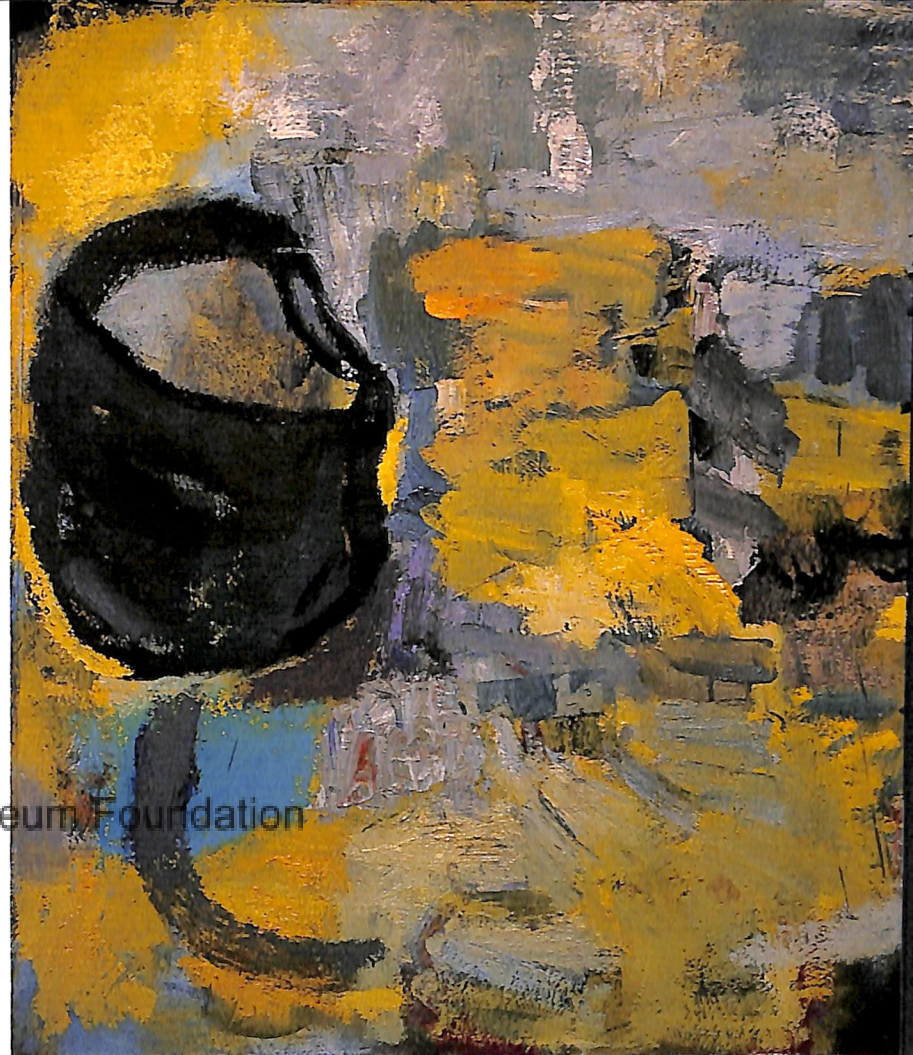
"The older you get, the more you experience. I would want to live among the experience that's suitable for me. In my case, the relationship from painting reflects something about myself with something else." June 17 2003.

Josef Ng, July 2003

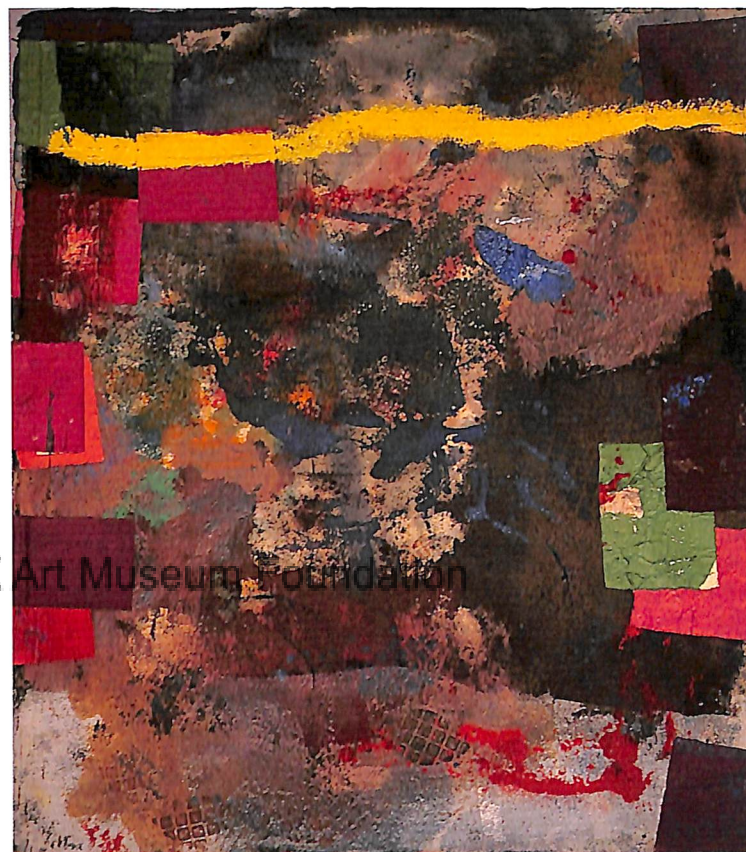
1 *Modern Art of Thailand, Nineteenth and twentieth centuries* by Prof. Apinan Poshyananda, pg. 133, 1992.

2 "Unknown Creatures talk", solo exhibition at The Artist Gallery, June 1989.

Thaiwijit Puengkasemsomboon
Untitled, 2002
120x106 cm, oil on paper



Thaiwijit Puengkasemsomboon
Untitled, 2002
120x106 cm, oil on paper



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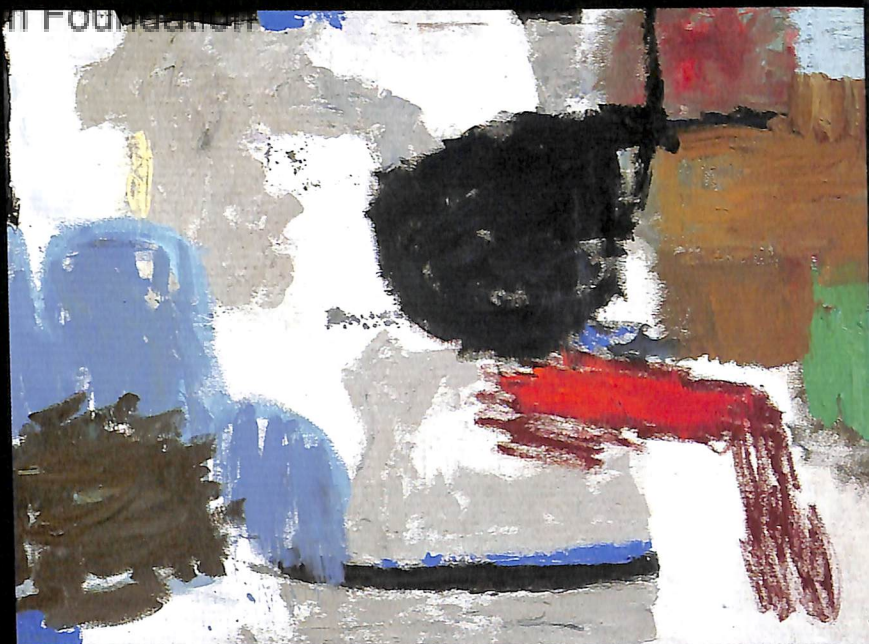
Thaiwijit Puengkasemsomboon
Untitled, 2002
150x180 cm, oil, collage on paper



Thaiwijit Somyot
 Untitled, 2002
 150x200 cm, oil on canvas

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Somyot Thaiwijit
 Untitled, 2002
 150x200 cm, oil on canvas



An abstract painting featuring large, textured blocks of color. A prominent orange border frames a central white and light blue area. To the right, there is a large, vibrant red section. The bottom right corner is dominated by a bright blue area. The overall composition is dynamic and expressive, with visible brushstrokes and a sense of depth.

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