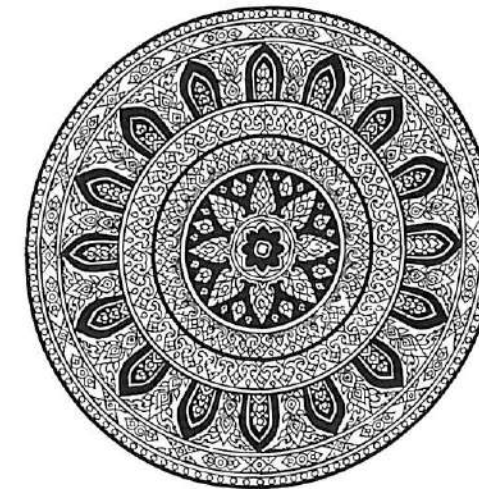


THAI FORM
THAI IMAGE
1969-1999
Rama IX Art Museum Foundation
Preecha Thaonthong

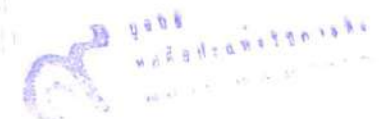
B-CAT-2-0021
SOL-0294-03-1999
ABR-0009-01-1999



Rama IX Art Museum Foundation

THAI FORM
THAI IMAGE
1969-1999
Preecha Thaotrong

J A N U A R Y 1 9 9 9
At The Gallery West, 1-3-3 Giza Nishi Bldg, B1E,
CHUO-KU, TOKYO 104, JAPAN
M A R C H 1 9 9 9
At The Suan Dusit Art Gallery
Faculty of Art and Design, Rajabhat Institute Suan Dusit
Rajabhat Rd, Dusit, BANGKOK 10301, THAILAND



Comments on Preecha Thaonthong's Works of Art During the Years of 1969 to 1999

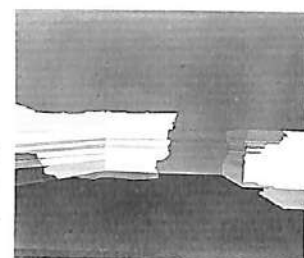
Series No. 1 from 1969 to 1972

The works were based on his studies of tone, color, light, shadows and atmosphere in the natural world. All figures and forms were taken from the artist's imagination of surroundings.



Series No. 2 from 1972 to 1974

For his new effects, he was determined to use light and shadows as means of expression for setting off figures and spatial arrangement. The shape direction and location of light and shadows were defined by three main elements, that is, the source of light, reflected objects, and the background. This resulted serenity of the pictures.



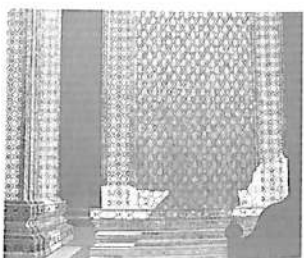
Series No. 3 from 1974 to 1975

In seeking to attain the unity of light and shadows, the artist devised a method of applying various shapes of light and shadows to represent the content and design found in Traditional Thai Art. The essence of idea Traditional Thai Art were conveyed to the viewer through the contemporary works.



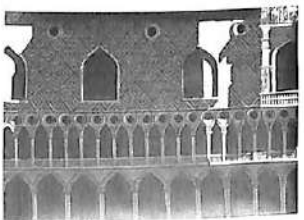
Series No. 4 from 1975 to 1976

The changes in scale of light and shadows were experimented in the sense that the scale of light was set much more smaller than that of shadows. The use of vivid color in light area and dark color in shadow area seemed to be effective in creating harmony in the pictures as well as in representing the concept of tranquillity and serenity.



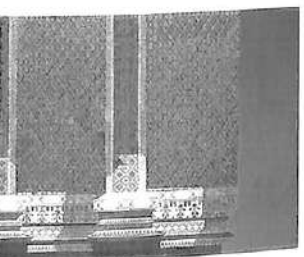
Series No. 5 from 1976 to 1977

The works revealed the artist's interests in architecture art of churches and buildings in Europe and his realization of limited space and tremendous skyscrapers in Italy. The image was demonstrated straight forward, for example. The shapes of light and shadow were put directly onto the structure without decoration. This made the entire pictures novel but tranquillity and serenity still remained.



Series No. 6 from 1977 to 1979

Following the previous series was the study of architecture of temples in Thailand. The paintings still showed the straight forward view in a repetitive style. The composition illustrated solidity and stillness, while the main concept of tranquillity and serenity were also emphasized.



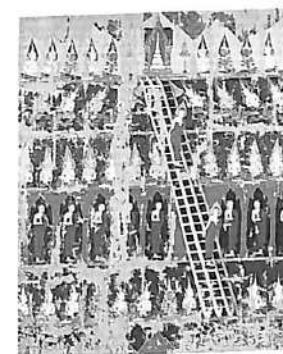
Series No. 7 from 1979 to 1981

The artist's view point shifted from the outer to the inner structure of Thai Architecture. There were shadings of light breaking through the structure of buildings, reflecting on the wall paintings which illustrated the stories of buddha's life breaks on the wall showed a variety of shapes and surface figures and colors were defined by light and tied with the shadows by means of dark coloring. His compositions reflected his fascination with the unifying and mystical aspects of light and shadows, which were composed to create serenity and holiness through the scenes from the life of buddha.



Series No. 8 from 1981 to 1982

The artist became increasingly interested in depicting scenes from buddha's life. Light, shadows and figures from bhuddism art were utilized. In this series, the compositions were combined with mixed media, for example, light from multi-vision slides, still life or movies, light reflecting on wall paintings created by the artist gave new visual experience which were contemporary, but serene in mood.



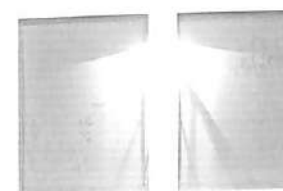
Series No. 9 from 1982 to 1983

On the occasion of bicentennial year of Bangkok, figures and symbols on wall paintings were taken from episodes of great men in Rattanakosin Period (1782-1982). The figures and symbols were presented by light and shadows and the pictures remained curiously still.



Series No. 10 from 1983 to 1984

Various techniques such as drawing, print, mixed media painting, and electric light were mixed in order to demonstrate new expression. The theme still focused on buddhism art which were represented by figures and symbols from Traditional Thai Art and Culture.



Series No. 11 from 1984 to 1986

In this series of works, the artist made a full use of figures and symbols from the life of buddha and jataka stories. The compositions of elements in the painting were superbly composed and united with light and shadows to depict the scenes effectively. Natural light and background were composed as minor elements, but full of imagination.



Series No. 12 from 1986 to 1987

The scenes from the life of buddha were emphasized, but the role of light and shadows were reduced, which made the paintings distinct from the previous works.



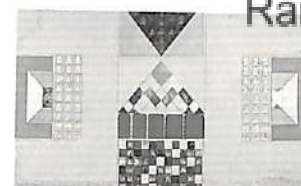
Series No. 13 from 1987 to 1991

Scenes from the life of buddha were repeated and integrated with Traditional Design. Light and shadows were simplified in geometric shapes but tranquillity and serenity still remained.



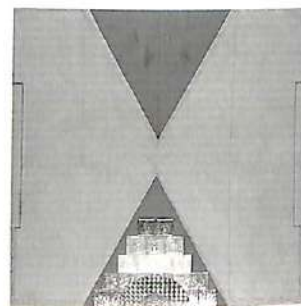
Series No. 14 from 1991 to 1993

There were more use of symbols from Traditional Art of Buddhism. The paintings were simplified with repetitive use of symbols various types of light, for example, artificially made light, light from slides, and the light from the electric light were integrated in geometric shapes. All forms were simplified but serene in mood.



Series No. 15 from 1993 to 1994

Imaginative symbols were created from Traditional Art of Buddhism. The compositions were composed of symmetrical elements. The mixed technique between painting, collage and scratches was experimentally utilized to demonstrate the scenes. The roles of light and shadows were reduced so as to put more emphasis on symbols tone, color, and traces on surface.



Series No. 16 from 1994 to 1995

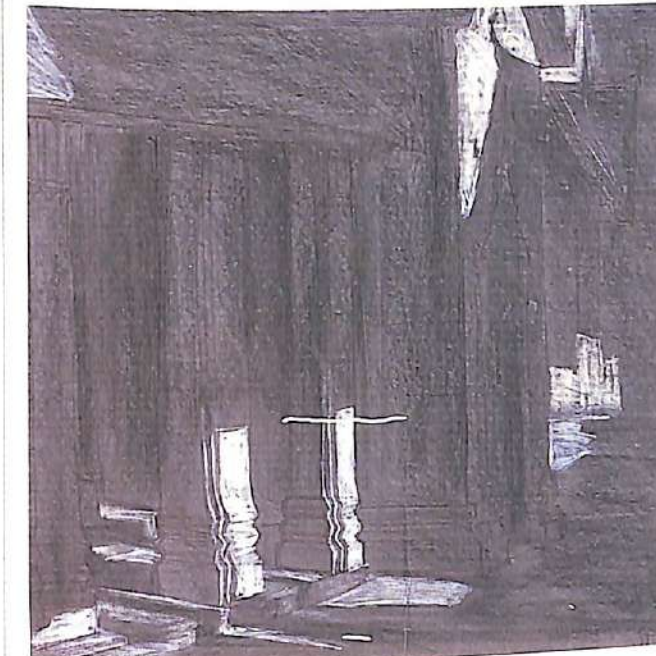
Simplified, symmetrical elements were created proportionately on shining material with different volume of texture. In seeking for the balance of figures, spatial coordinates, materials and surface to constitute a bridge between Traditional Thai Art and modern modes, the mixed technique between painting, drawing, collage and scratches was effectively selected.



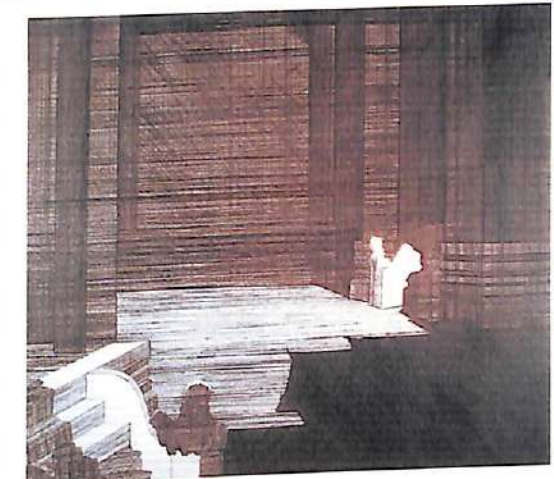
Series No. 17 from 1996 to Present

In the present works, the artist addressed the theme of Buddhism Art in Thai community. The work depicted the philosophy of buddhism which led to the development of the community.

Series No. 1 from 1969 to 1972



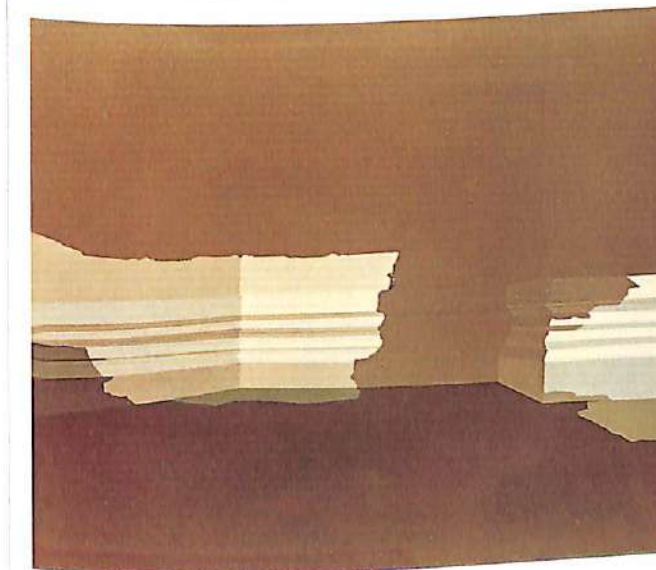
Wat Po 1969
50 x 70 cm



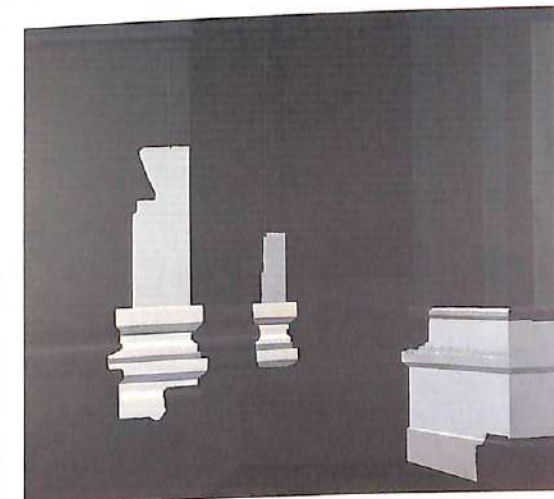
Dry point 1970
35 x 50 cm

Rama IX Art Museum Foundation

Series No. 2 from 1972 to 1974

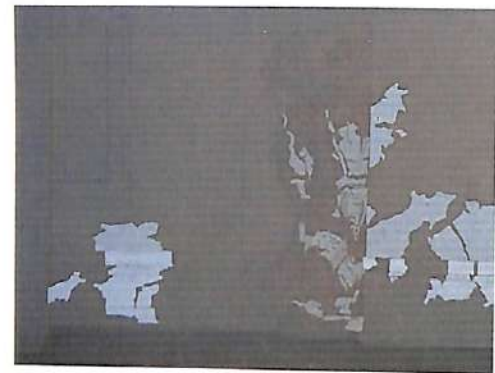
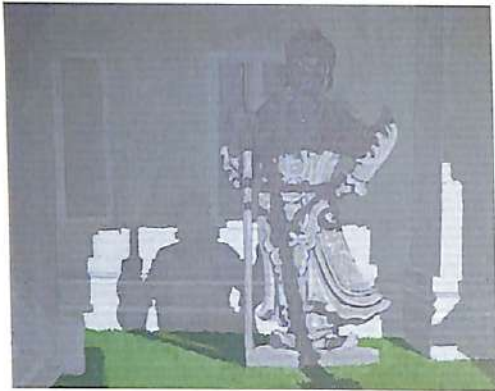


Light & Shadow 1972
100 x 120 cm



Light & Shadow No.4 1974
150 x 180 cm

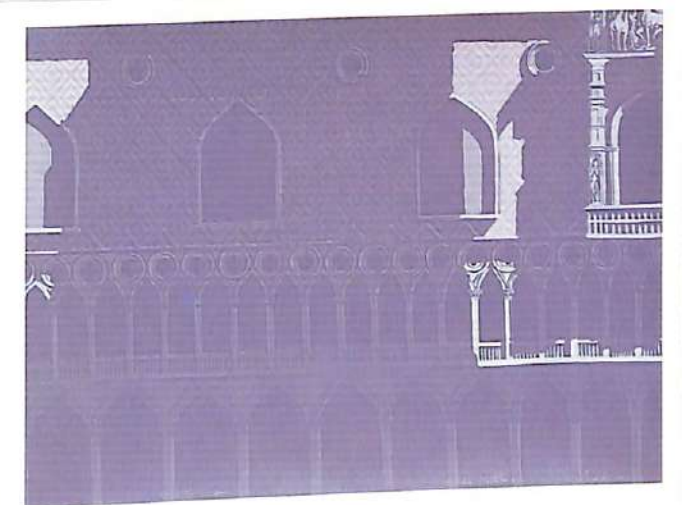
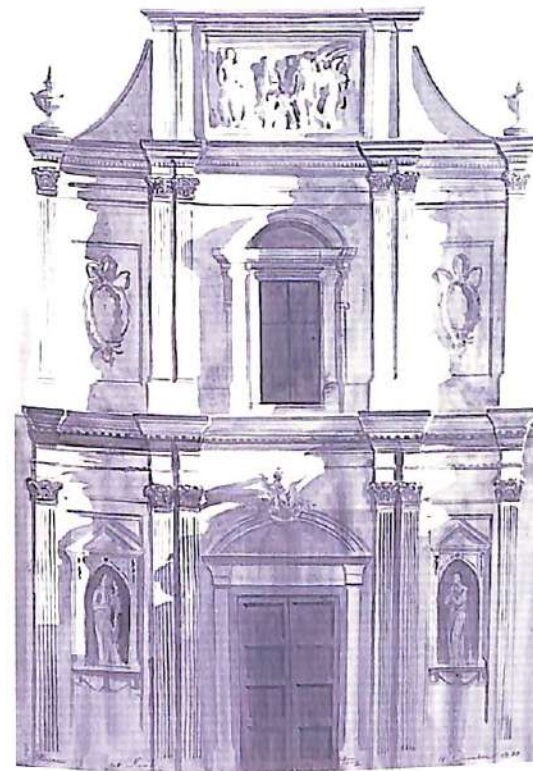
Series No. 3 from 1974 to 1975



Nude Light Shadow 1975
140 x 170 cm

Sketch 1974
25 x 35 cm

Series No. 5 from 1976 to 1977



Venice 1976
60 x 80 cm

Florence 1977
60 x 80 cm

Rama IX Art Museum Foundation

Series No. 4 from 1975 to 1976

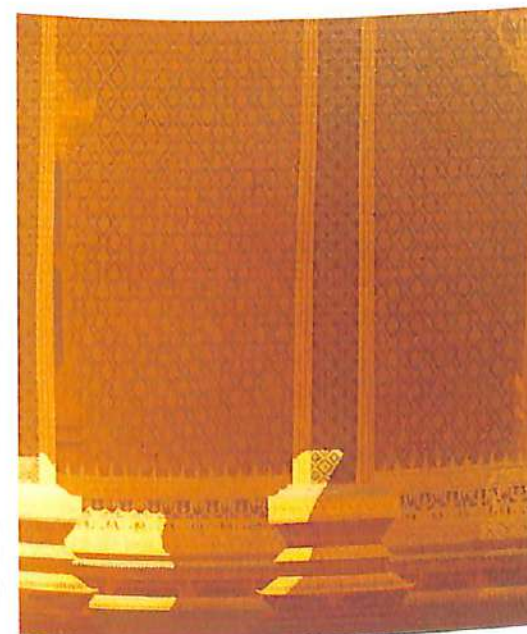


Wat 1976
140 x 170 cm



Light in Temple 1976
140 x 170 cm

Series No. 6 from 1977 to 1979



Rythm of Light on the Shadow Dred 1979
130 x 160 cm

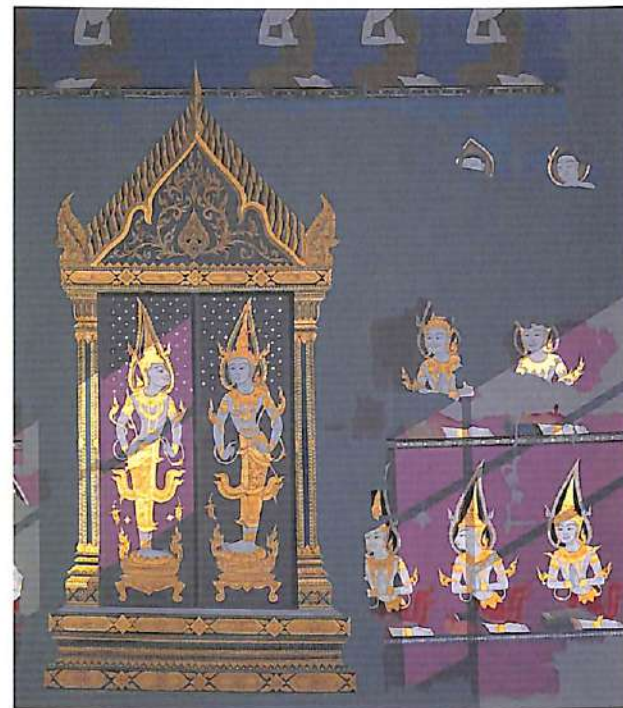


Rythm of Light on the Shadow Dred 1979
140 x 170 cm

Series No. 7 from 1979 to 1981



Light Interior 1979
200 x 250 cm



Light on the wall 1980
140 x 170 cm

Series No. 9 from 1982 to 1983



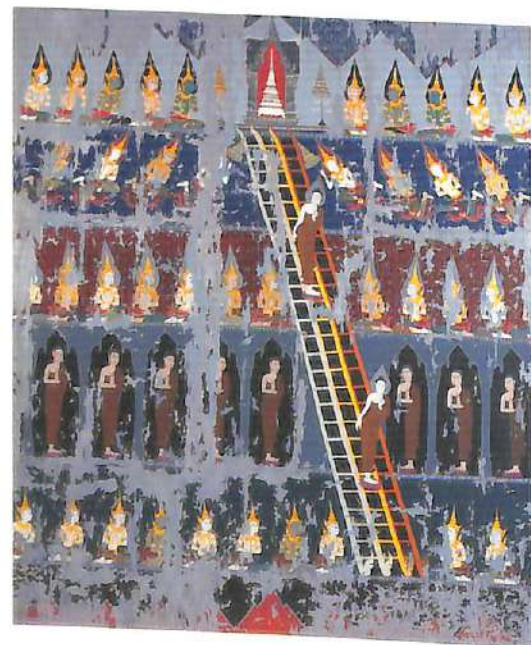
Print 1983
40 x 60 cm



Rathanakosin 200 year 1982
200 x 180 cm

Rama IX Art Museum Foundation

Series No. 8 from 1981 to 1982

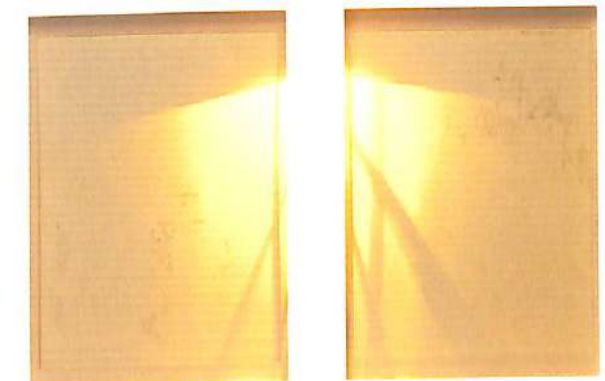


Yamokpha Tiban 1981
200 x 250 cm



Marn Phajorn 1982
100 x 130 cm

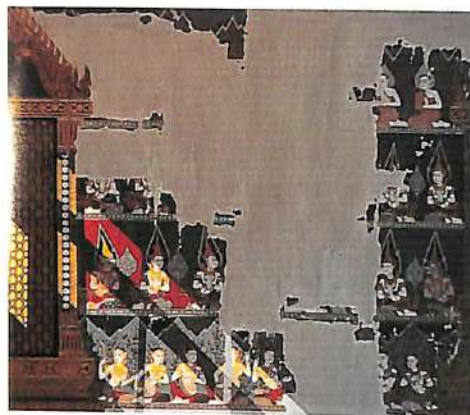
Series No. 10 from 1983 to 1984



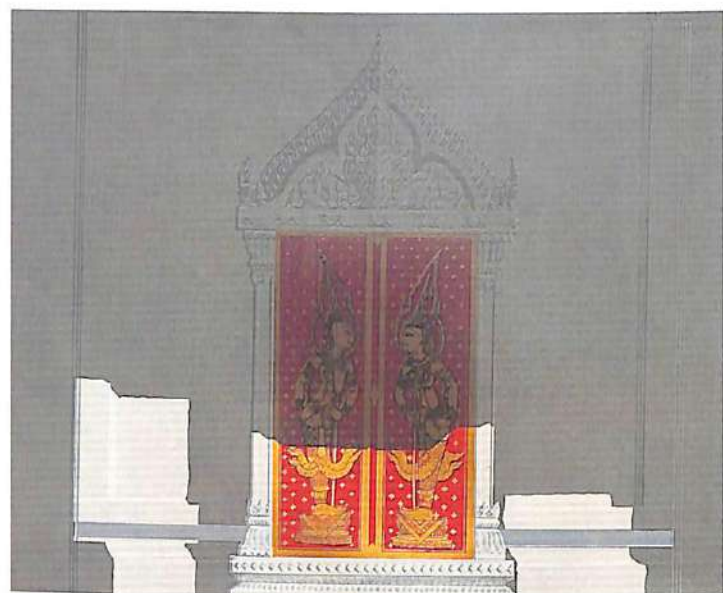
Yamokpha Tiban 1983
200 x 250 cm

Drawing 1984
40 x 70 cm

Series No. 11 from 1984 to 1986



Light on Mural Painting 1985
140 x 170 cm



Print 1985
40 x 75 cm

Series No. 13 from 1987 to 1991



Form and Realight 1987
200 x 150 cm



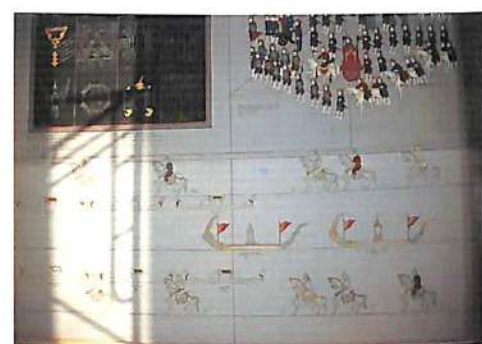
Sketch 1987
30 x 50 cm

Rama IX Art Museum Foundation

Series No. 12 from 1986 to 1987



Mural Painting in lobby housing bank Bangkok 1986
500 x 700 cm



Mural Painting in Chidlom Place, floor 20
Bangkok 1987
400 x 1,500 cm

Series No. 14 from 1991 to 1993

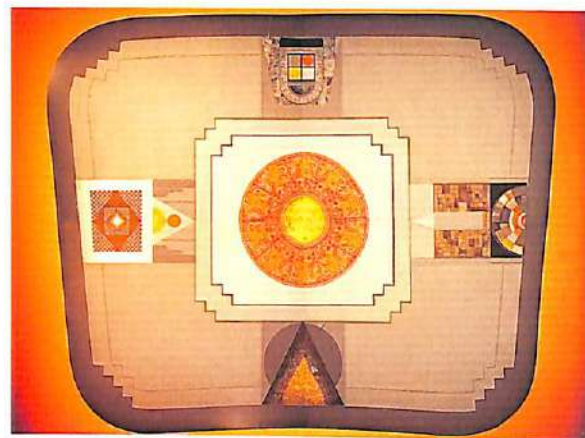


Sketch 1991
30 x 50 cm



Painting and Mix Media 1993
170 x 280 cm

Series No. 15 from 1993 to 1994

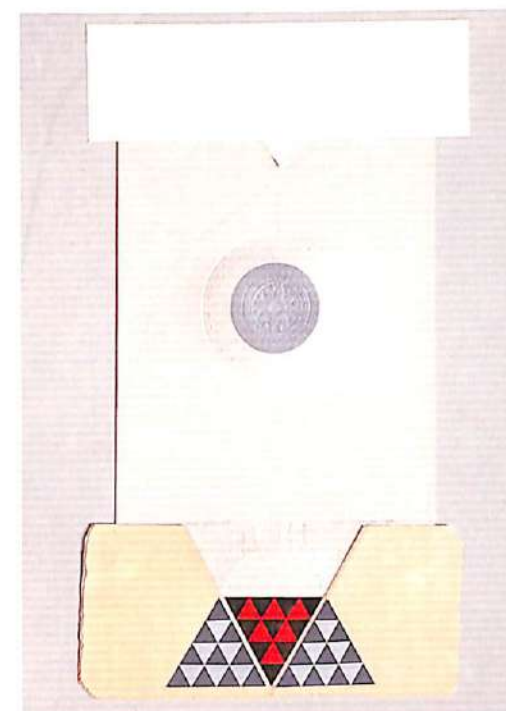


Art Environment U.N. Building 1993
1,000 x 1,000 cm

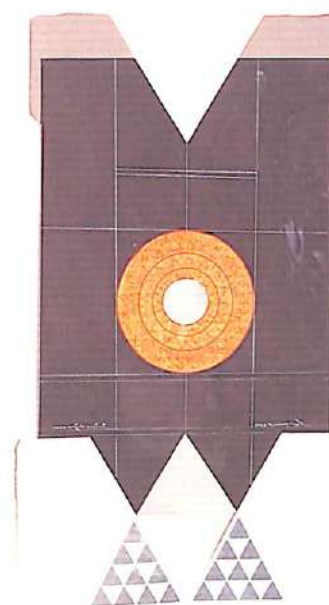


Form and Mix Technique 1994
150 x 200 cm

Series No. 17 from 1996 to 1999



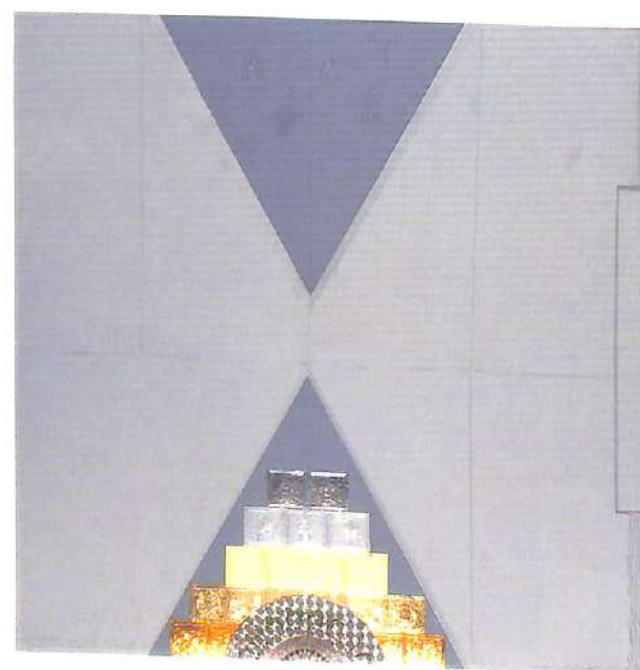
Thai Symbolism 1/1997
120 x 80 cm



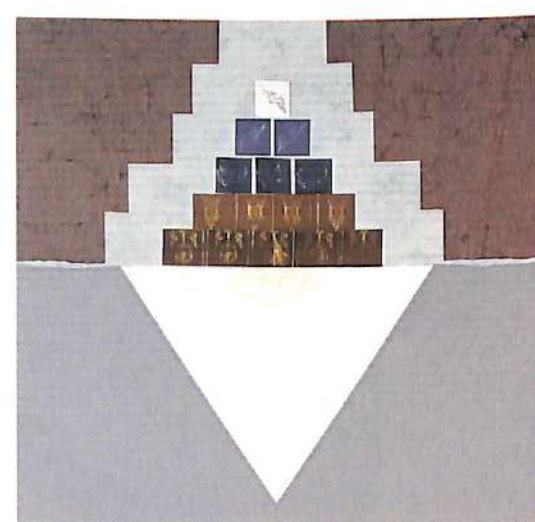
Thai Symbolism 2/1997
120 x 80 cm

Rama IX Art Museum Foundation

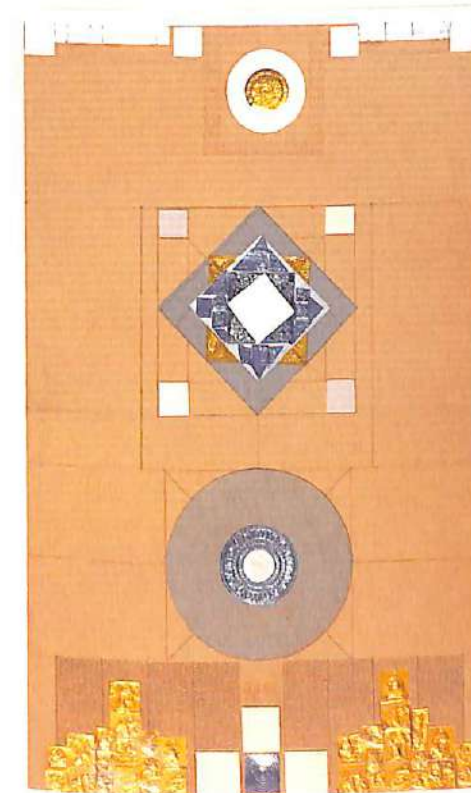
Series No. 16 from 1994 to 1995



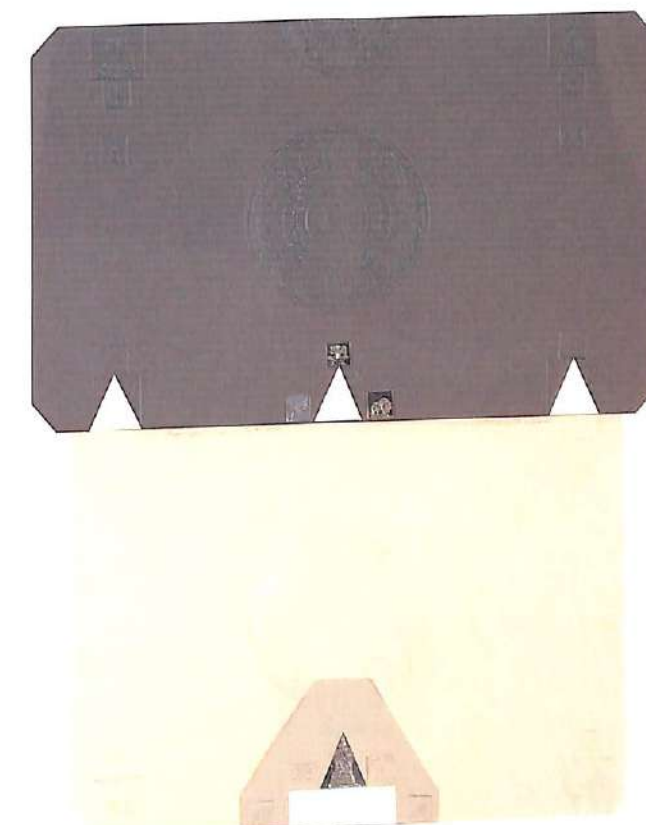
Painting 1994
160 x 170 cm



Paper Art 1995
25 x 35 cm



Night - Day 1997
90 x 120 cm

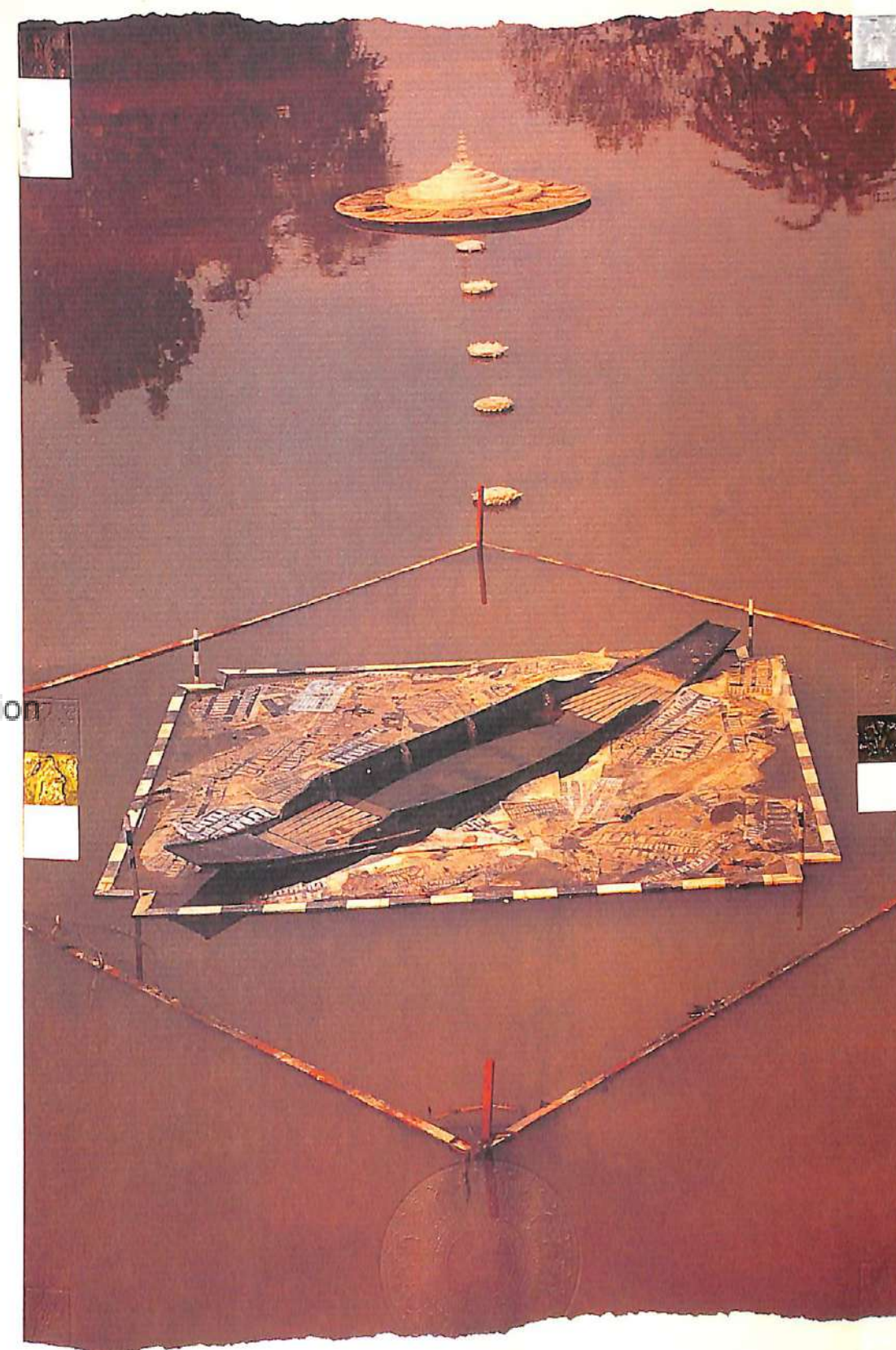


Thai Symbolism 3/1997
100 x 60 cm

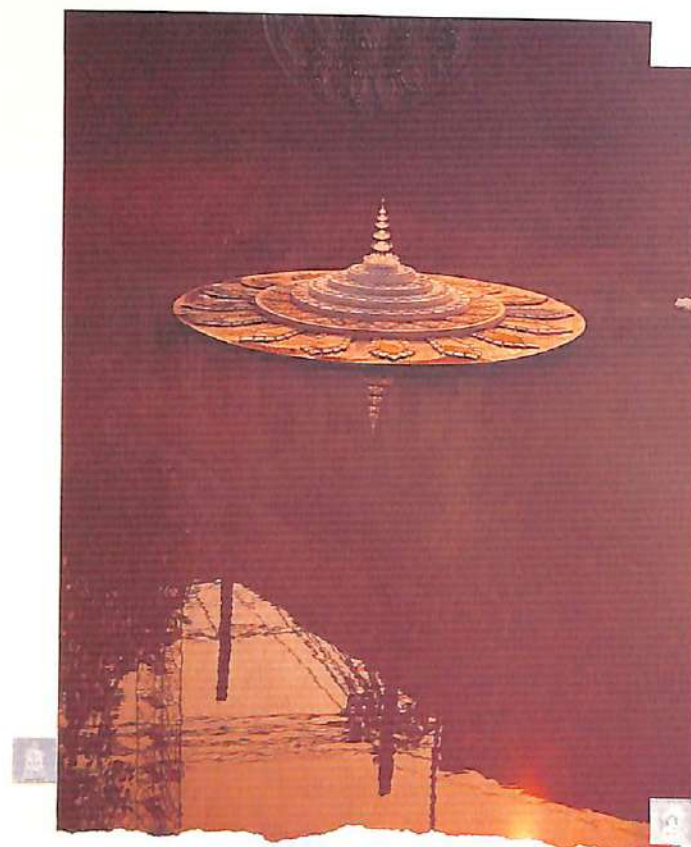


Art in Environment Bangkok Art Project 1998

Rama IX Art Museum Foundation



Ignorance 1999
65 x 80 cm

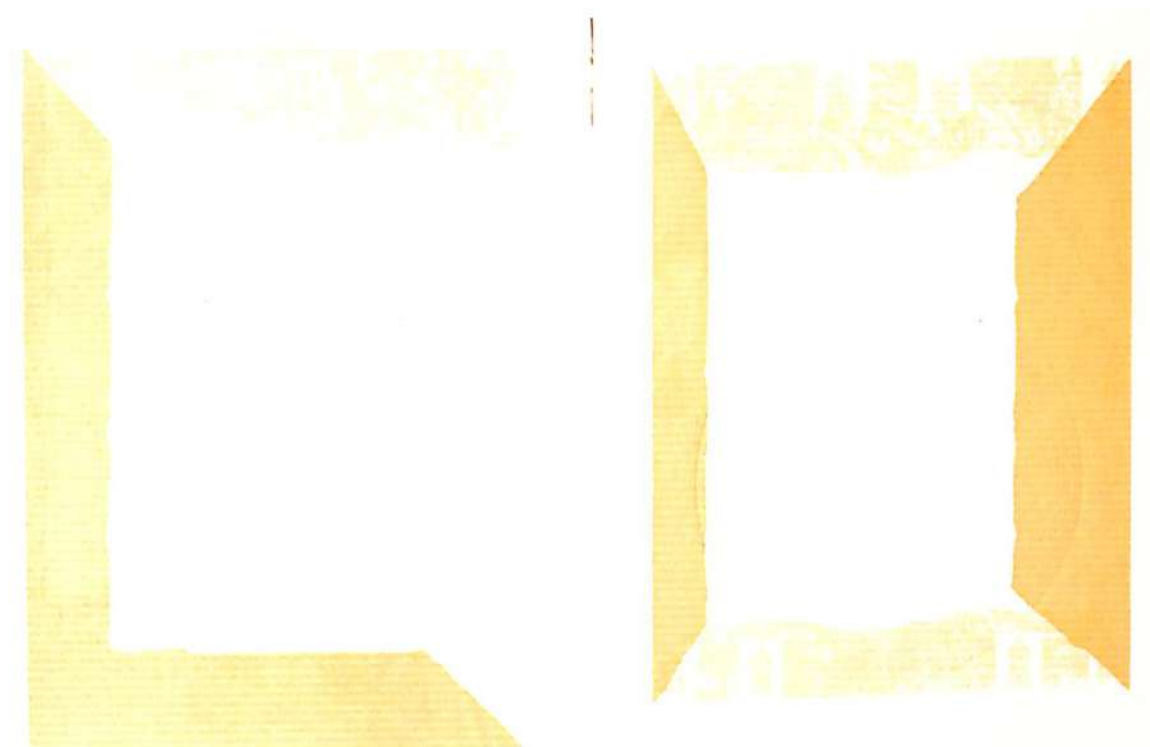


Intelligence 1999
55 x 70 cm

Intelligence 2/1999
40 x 180 cm



Rama IX Art Museum Foundation



Thai Form 1/2 1998
16 x 24 cm



Thai Form 1/2 1998
14 x 24 cm