FOUR VISIONS IV
2002

SOMPOP BUDTRAD
NATTALERT SUPAT-AKANIT
SITTICHOKE KORNNARK
SENI CHAEMDET
MONCHAI KHOASAM-ANG

Rama IX Art Museum Foundation

B-CAT - 1-0029
BRO - 0030-01-2545

FOUR VISIONS IV

Art Exhibition

Rama IX Art Museum Foundation

สมภพ บุตราช

ณัฐเลิศ สุภัทร์อกนิษฐ์

สิทธิโชค ก้อนนาค

เสนีย์ แช่มเดช

มนต์ชัย ขาวสำอางค์

ATELIER ART GALLERY

June 10-July 31, 2002

The invention of photography has profoundly affected the mode of visualisation and artistic manner of expression. Photography portrays a mechanical means of authenticating the spectrum of values of light and shade and of achieving the utmost fidelity to appearances. It manifests a recognisable and reproducible character without a trace of sentimentality or meaning beyond optical objective representation of modern life. Observation of the modern environment, the optical world as appeared is rejected in favour of a world of free imagination, with or without reference to things as conventionally seen. Artist's interest in the distinction between what he sees and how he sees it. The artist no longer imitates nature but creates it by his free interpretation of it. Artist, consequently, confronts with a challenge in being able to translate the customs, ideas, and appearances of his time as he sees through them; in effect, a challenge in creating a living art. A realm of art is to reconstruct reality, which he comes to find it from within through his own private experience and a continuous search for what he perceives as "real". The way the world looks becomes subjective to the discretion of the artist, since it has become instrumental to his own invention.

Artist attains a complete freedom in both subject matter and technique through which realistic representation could be fostered within this perspective to preside over the proliferation of individual style within a broad realm of their variation. The artist's task is not to see things but to see through them a significance and reality far deeper than what is given in superficial appearances; a being of extraordinary insight-"a reality, from within himself." What the artist finds interesting is in his own environments, moved by the ordinary rhythms of modern life. Realistic recording of modern life is trivial and would be largely abandoned by wholly subjective, non-realistic style, capturing conflict between the seen and the seeable. Artist increasingly explores the space and dimensions on the surface of the painting, aligning congruence between the distance of his projected realm and the objects he is representing. A road toward realistic proposition, artist expands and diversifies his subject matter to embrace all classes and levels of society and all elements constituted it, embroidering realistic constituencies molded through selected medium, colours, forms and lines conjuring up a realm of art.

Buddhist faith and natural occurrences play an integral part in sustaining cosmic balance and the elements in nature transform and transfuse from one to the other harmoniously in endearing eternal rhythm pulsating through natural mediums as well as a spiritual one. To become one with nature is to become one with the spirit, is the essence of Four Vision's artistic strive. Each individual artist sets forth his search for the path toward a state of Buddha through experimentation with different mediums, techniques and approaches. The chosen subject and medium carry scientific significance while profess religious merit. Simplicity and purity of subject matter are drawn as symbols of cosmic and spiritual unity.

A narration through oratory tradition transcribes folk tradition as inseparable domain of religious devotion. Buddhism and local belief transpire their richness and wisdom through customary practices evolving into folk tradition. Khun Sompop Budtarad has explored the reflections upon local tradition within the light of Buddhism projecting inseparable bondage between the traditional way of life and religious devotion. The sanctity of tradition and its people has been represented with great dignity and with esteem respect. A solemnity of simple devoted folk and the invaluable philosophy passed down through oratory tradition are praised with grandeur. His subject is real and so is his view of it. Truth and reality of spiritual experience are contained in its media and inseparable from them. New forms must be discovered or created out of the possibilities of the physical medium itself in order that new and profound reality can be expressed. His task is to reconstruct reality from his private experience. He has done so profoundly through experimentation with various mediums, such as soot, clay and sand. Fact must be mentally and spiritually transformed into a symbol of the inner experience of that fact. Reality is revealed by representing the unseen by the visible.

A rhetorical manifestation of incongruent value conceived in modern mode of living and its realm seen through art has been captured and transpired by Khun Sittichoke Kornnark. He elaborates this scrupulous truth by synthesising poetic rhythm of lines and geometric formalism with neutral and restraining composure of colours, perspective and tone. Natural objects are reduced to geometrical abstraction. The familiar objects identified with modernity are seen by their intrinsic qualities and power of colours embedded within the direction and depth of lines and planes, while colour is the reality of space and solids merely fragments. The stillness and simplicity of the forms in geometric patterns resonated by their rhythmic contours, signifying their symbolic importance. The projected reality does not cling to the surface of the canvas but the capacity of plane to create the sensation of depth taking the viewer well behind the picture plane, ensuring a fixation of the elastic strength of the firmly drawn contours.

A relentless and inevitable evolution of any society in all its facets, one easily becomes alienated in his/her own environment. Khun Nattalert Supat-Akanit presents concurrent impacts this ever-changing process has upon various aspects of society and group behaviour, in general. His technique focuses on analysis and expression through medium, forms and colours. He regards the surface and colour simply as means for experiencing his emotional state. Sensibility represents reality in nature. Ceaseless change of society equates to ceaseless atmospheric change revealed through selective colours. Colour and the medium become means to communicate his emotional state in response to the natural surrounding and the respective changes. Expressive values of colour; the thickness, shape, direction of brushstrokes and forms molded upon the medium employed to be taken as a tactile counterpart to the intensity of his expression. There is no standard way of seeing. Impacts on the environment are simply the source of his sensations. What nature reveals to our sensation, virtually equates reality to sensation. Visual sensation and capturing the process of events and catching of nature utterly unawares, rendering a deliberate casualness in the arrangement of the figures with continuity of space spreading in all directions and only accidentally limited by the frame introduced. The subjects are, subsequently, quite unconscious of the presence of an observer.

In search for spiritual and natural truth, Khun Seni Chaemdet unifies modern scientific theories with Buddhism via an unceasing effort to compel the audience to face reality, which the realm of art defines for it. Artist becomes not an imitator of nature, but an arbitrary interpreter of it, trusting absolutely to his own vision. Seeing is certainly no longer a convincing ground for believing. New theories of physics, particularly the quantum theory and the theory of Relativity, where there is no absolute space or time, all motion is relative to an overall system in motion. In space-time of Einstein's Relativity assumes a continuous, unbroken space; one can say of this rigid, geometrical space that all the represented objects in it are simultaneous. The single scene constitutes a single event. Being no longer restricted to a single viewpoint, the artist might see any given object in the world not as fixed appearance or shape but as a universe of possible lines, planes and colours. He wants to express complexity of parts as a whole that is, in effect, more than the sum of its parts. The wholeness of the field disintegrates into a plurality of colour functions. Colour must fulfill the structural purposes in composing spiritual states continuously in transition with the corresponding change in natural states of existence maintaining the dynamism of the whole in equilibrium. The rhythm of colours, thus, defines the spiritual and natural boundary and perspective.

The absolute truth of all realm could only be discovered through spiritual discipline, while confronting with the visible world concealed immensely within enigmatic attire. Khun Monchai Khaosam-ang chooses conventional means to convey unconventional messages, like a prophet, through his own crafted signs and symbols. Manifestation of spiritual images being unfolded through rhythm of colours and overlapping forms demystify passages, which he has discovered encrypted truth. The image born of the dreaming and spiritual worlds intricately embraced in richly decorated coloured symbols and forms that only through imagination one could envision such ingenuity. The painting serves to project the images of the spiritual glory achieved through religious conviction. Self-encrypted symbols represented by objects of the mortal world emphasise esthetic sensation, becoming increasingly esoteric and exotic, mysterious and dream-like put audience in suspense in contemplation on the eternal journey.

Teradej Dejrangsi
June 2002

Rama IX Art Museum Foundation

SOMPOP BUDTARAD

Born : 1957 Mahasarakham, Thailand
Address : 7/504 Soi 12 Chaiyapruek Village Salathammasop Taweewattana, Bangkok 10170 Tel. 0-2889-3368
Education : B.f.a. (Painting) Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok Thailand

Selected Exhibitions and Important Contributions:

1982 : 3rd Prize Paintng National Exhibition of Art, Bangkok
: 3rd Prize Painting Bua Luang Art Exhibition, Bangkok
1985-1992 : Collaborative Work in Mural Painting Buddhapadipa Temple, London, England
: One Man Show And Participated in Group Exhibition in Thailand Touring Exhibition in U.S.A
1994 : Participated in Royal Academy of Arts Summer Exhibition, London, England
1995 : " 6th Month Visual Dharmma Gallery Bangkok
: " 4 Painters" Art Exhibition Bangkok Thailand
1996 : Royal Academy of Arts, "Summer Exhibition", London, England
1997 : "Artists Preserve Western Tropical Forest"., Bangkok
: "Thai Esarn", Bangkok, Thailand
: "Three Visions" Sunday Gallery, Bangkok, Thailand
1998 : Royal Academy of Arts "Summer Exhibition", London
: "1 ศีล หนึ่งเท้า" Solo Exhibition Bangkok, Thailand
1999 : "อนิจจัง " Solo Exhibition Bangkok, Thailand
: "Artists Preserve Western Tropical Forest" Bangkok
: "East Meet West" Thai Painters Art Exhibition at The City Gallery, Siam City Hotel Bangkok
2000 : "East & Spirit " Thai Painters Art Exhibition at The City Gallery, Siam Gity Hotel Bangkok
: "Four Visions" Bangkok, Thailand
: Thai Expressions in The City "Exhibition at Two Allen Center and The Houston Art Institute, U.S.A
2001 : "Ladder to Heaven" at Art Culture University Museum Khonkhan, Thailand
: "Los Angeles" Art of Pacific Asia Show, Los Angeles, U.S.A.
: "Root" Art Exhibition at Open Arts Space, Bangkok, Thailand
: "East..?" Thai Painters Art Exhibition at The City Gallery, Siam City Hotel, Bangkok, Thailand
2002 : "Ladder to Heaven" Atelier Art Gallery, Bangkok, Thailand

NATTALET SUPAT-AKANIT

BORN : 1954 in Nakorn-Srithummarat Province, THAILAND
EDUCATION : 1976 Fac. of Painting, Sculpture and Graphic Design
1978 B.F.A. (Sculpture) Fac. of Decoration, Silpakorn Unversity

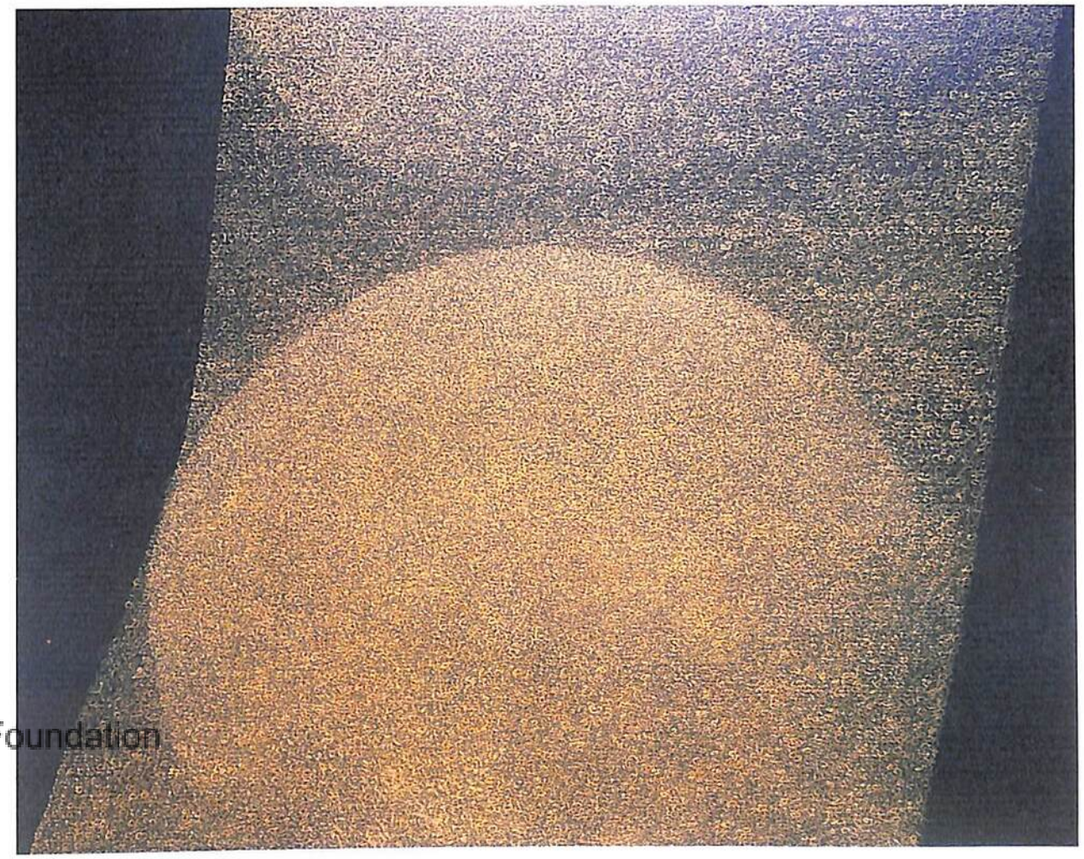
Solo Exhibitions

1987 : Painting Exhibition at the Alliance Francaise of Bangkok
1998 : Painting Exhibition at Happy Music Room, Bkk
1999 : Painting Exhibition at The Perfect Place, Soi Ruam Rue Dee
: Painting Exhibition "The Harmonized World" at Rotunda Gallery, Neilson Hays Library
2000 : Painting Exhibition "The Harmonized World II" at The National Gallery, Bangkok

Selected Group Exhibitions

1978-1988 : National Exhibition of Art
1984 : Contemporary Art Exhibition at Thai Farmer Bank
1986 : 10th Bualuang Painting Competition, Bangkok Bank
1987 : Sculpture Exhibition at King's Park
: Sculpture Exhibition at Mun Kong Kae Ha Karn Building
: 11th Bualuang Painting Competition, Bangkok Bank
1992 : Special Instructor at Faculty of Decoration, Silpakorn Unv.
1997 : 55th Year Anniversary of Fac. of Painting Sculpture and Graphic Arts, Silpakorn Unv.
: "Three Visions" at Sunday Galley, Bangkok, Thailand
1998 : "Four Visions" at National Gallery, Bangkok
1999 : Arts Exhibition 3rd Artist Preserve Western Tropical Forest, at National Gallery, Bangkok
: "Intelligence of Nature" at Place of Art, Bangkok
: "Artist and The River" at Imperial Queen's Park, Bangkok
: "The River of the Kings" at Art Gallery of Silpakorn University
: Painting Exhibition at Hurstien Callerty, Germany
2000 : "Four Impression" at Chiangmai University
: Painting Exhibition at Palais Harach museum, Australia
: Art Exhibition 4th Artist Preserve Western Tropical Forest, at the National Gallery, Bangkok
: Sculpture Exhibition "The Colour and Subject from Sculpture" at River City Shopping Complex, Bangkok
: "Four Visions III" at Center of Academic Resource, Chulalongkorn Unv. Bangkok
: Painting Exhibition at Artann Kunstbemiddeling, Netherland
: Art Exhibition at Songklanakarin Unv. Songkla
: Thai - Japanese Art & Cultural Exchange at Art Gallery of Silpakorn University
: Art Exhibition Hall of Painting at Forbiden City Beiling, China
: Art for Silpa Bhirasri 2000, Silpakorn University
2001 : "Artist Portrait", Silpakorn University, Bkk
: 12 Artists Thailand, Malaysia, Singapore at the National Gallery, Bangkok Thailand
: Central Academy of Art, Kuala Lampur, Malaysia
: Eagle's Eye Art Gallery, Singapore Great Art by 9 Artists at the Silorn Gallery, Bkk
2002 : Landscape Painting . Silpakorn Unv.,Bkk

Rama IX Art Museum Foundation



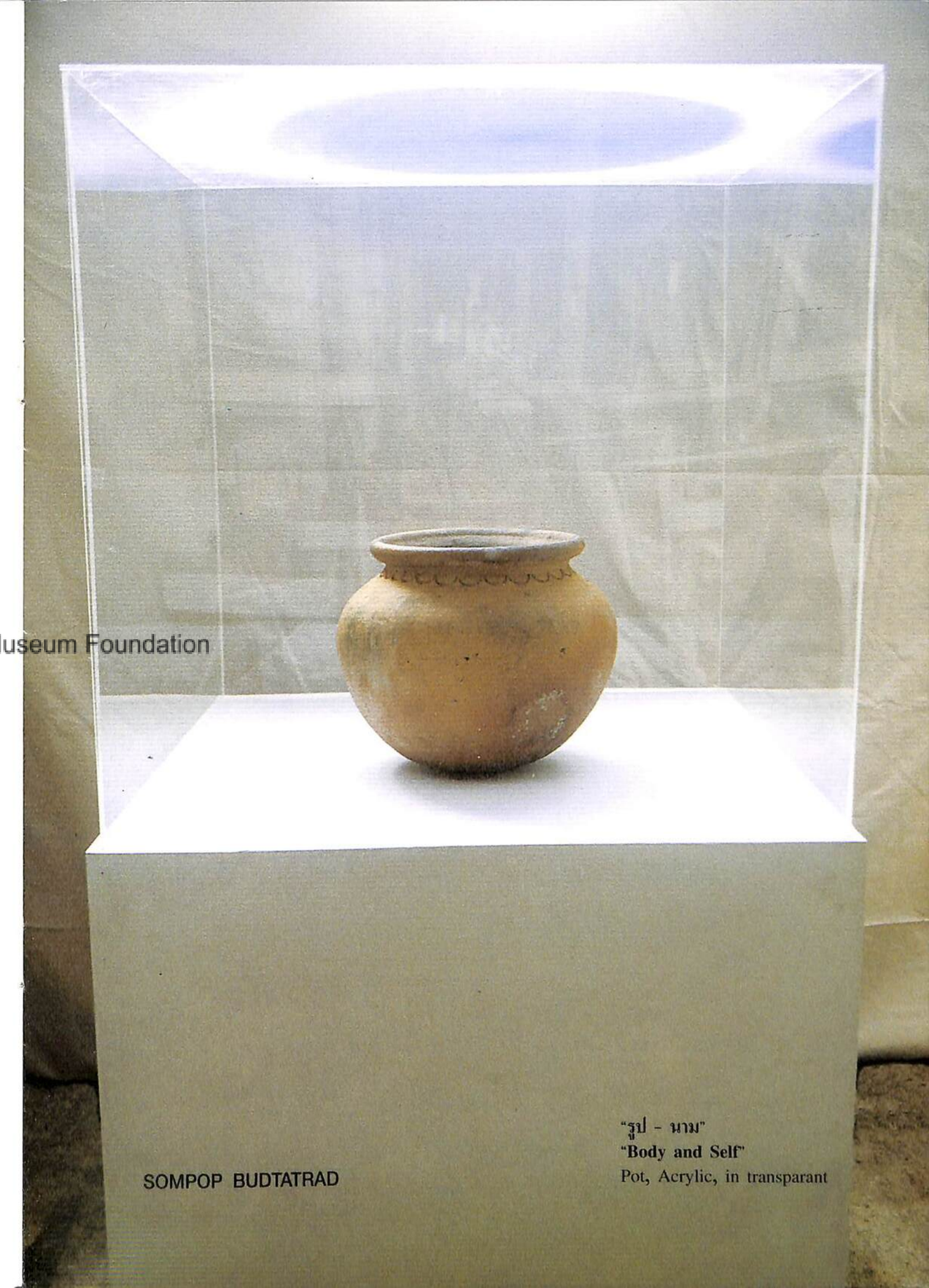
SOMPOP BUDTATRAD

"นะโม"
"**Namo**"
Acrylic Gold-Pencil on canvas
200 x 240 cm.

Rama IX Art Museum Foundation

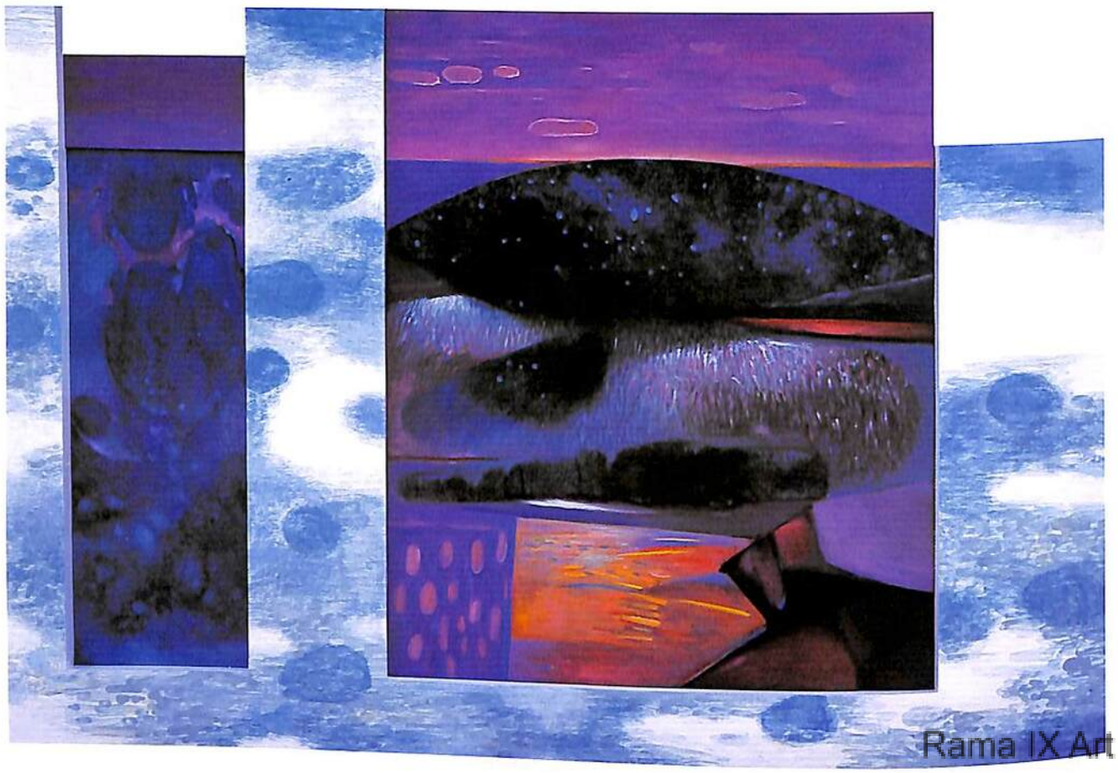
SOMPOP BUDTATRAD

"ศาธุ"
"Satu"
Pigment on Canvas
200 x 200 cm.



SOMPOP BUDTATRAD

"รูป - นาม"
"Body and Self"
Pot, Acrylic, in transparant



Rama IX Art Museum Foundation

NATTALERT SUPAT-AKANIT

ดุลยภาพ - ชีวิต 1/12
Harmonize - life 1/12
Mixed media

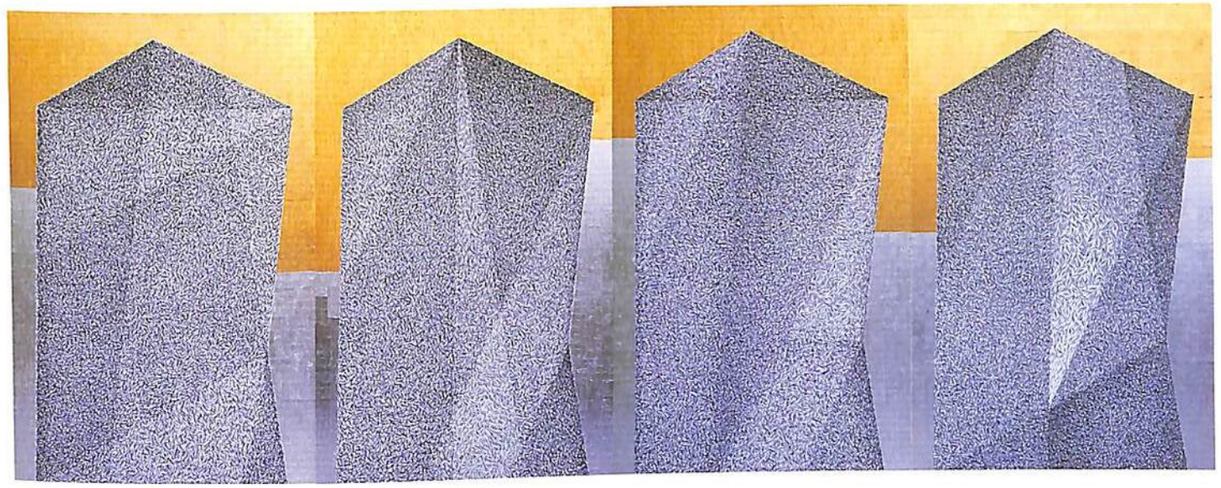
NATTALERT SUPAT-AKANIT

ดุลยภาพ - ชีวิต 2/12
Harmonize - life 2/12
Mixed media
139 x 156 cm.

Rama IX Art Museum Foundation

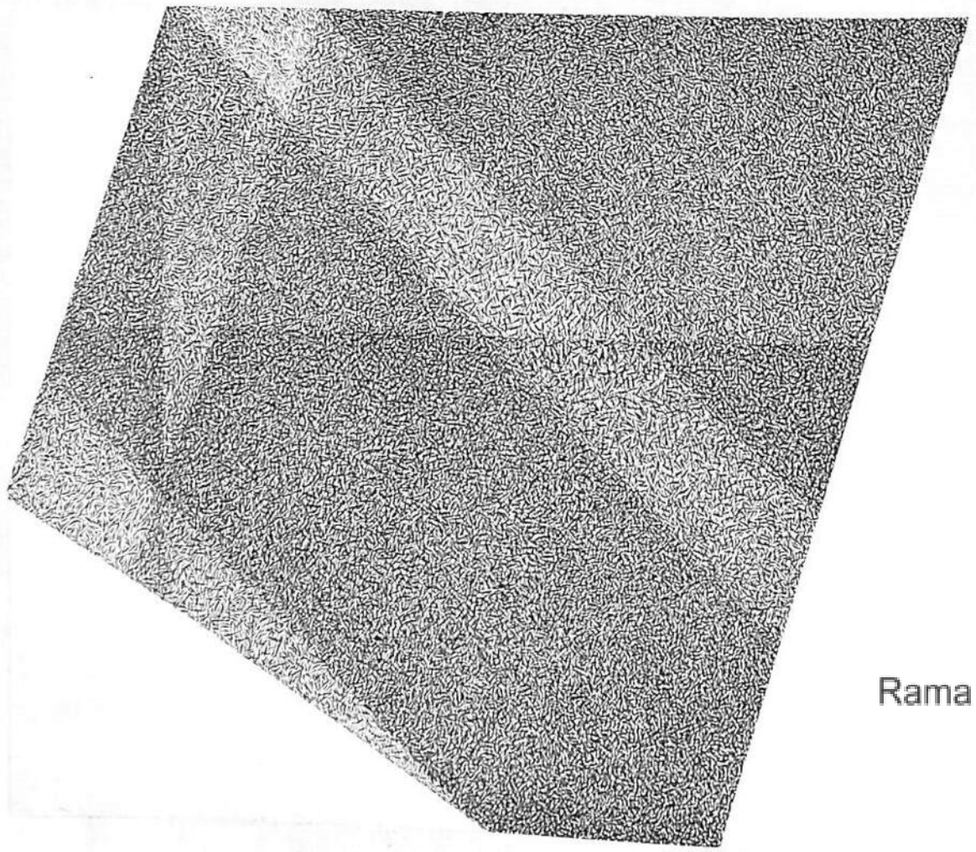
NATTALERT SUPAT-AKANIT

ดุลยภาพ - ชีวิต 3/12
Harmonize - life 3/12
Mixed media
86 x 102 cm.



SITTICHOKE KORNNARK

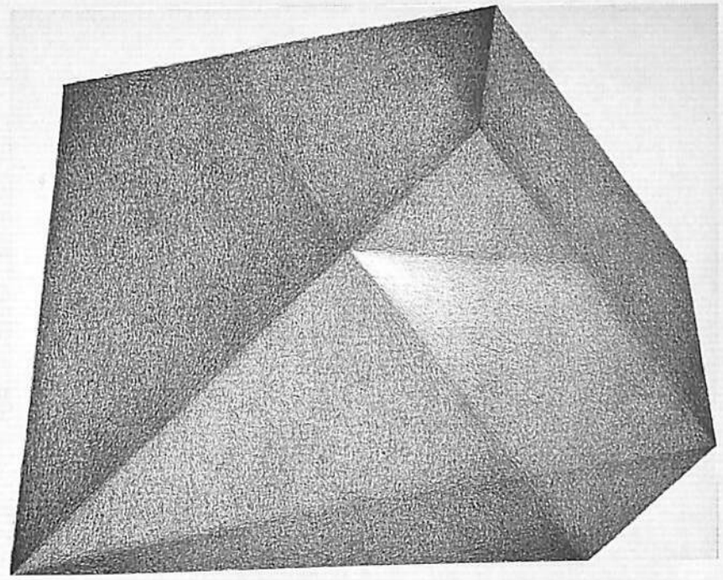
Untitled A-B-C-D
Acrylic Gold-Silver leaf on Canvas
144 x 364 cm.



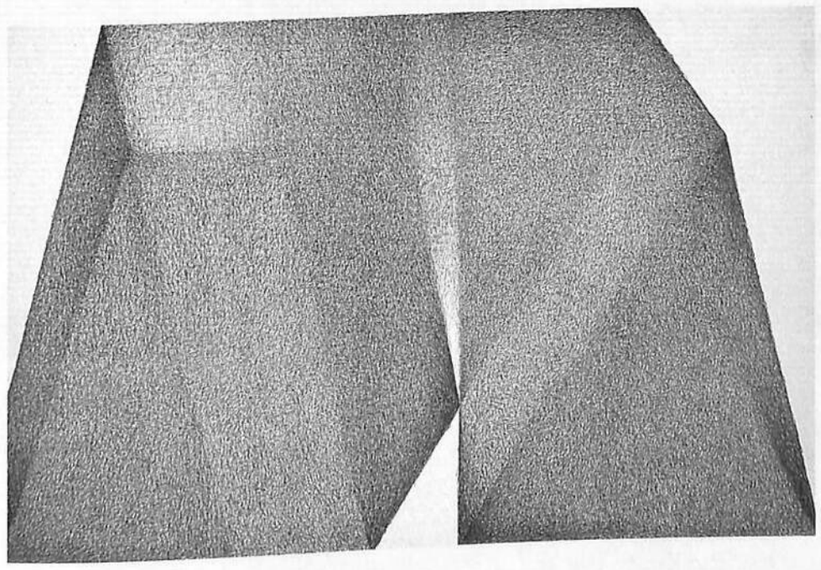
Rama IX Art Museum Foundation

Untitled A-B
Acrylic on canvas
139 x 168 cm.

SITTICHOKE KORNNARK

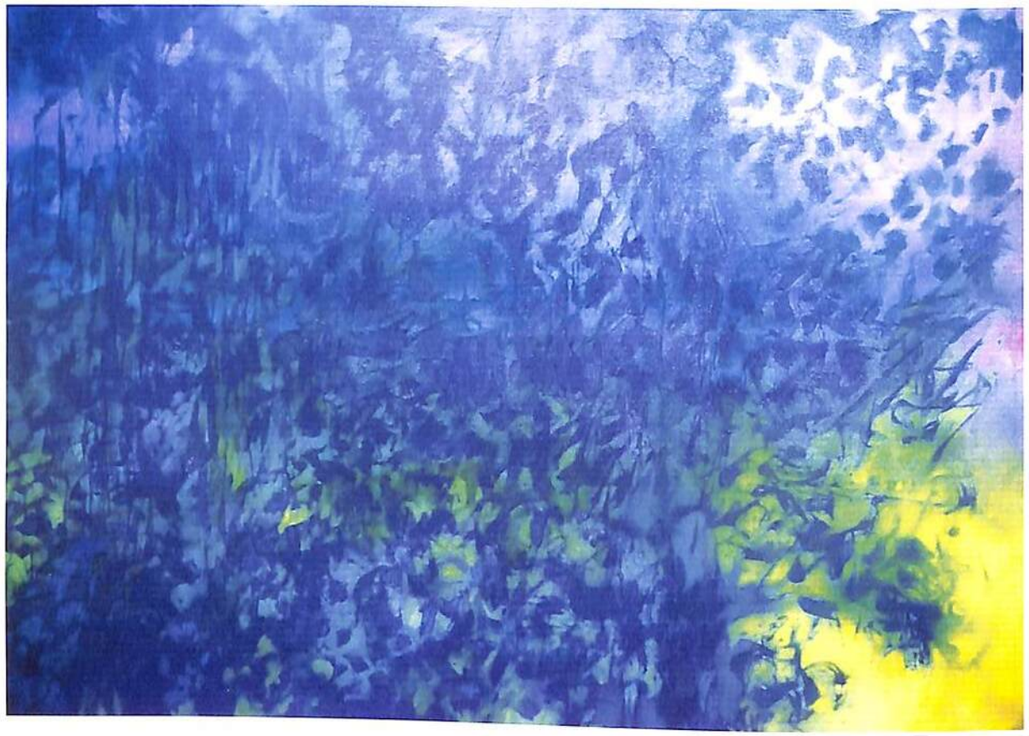


Untitled 1
Pencil on canvas
123 x 157 cm.



Untitled 2
Pencil on canvas
109 x 165 cm.

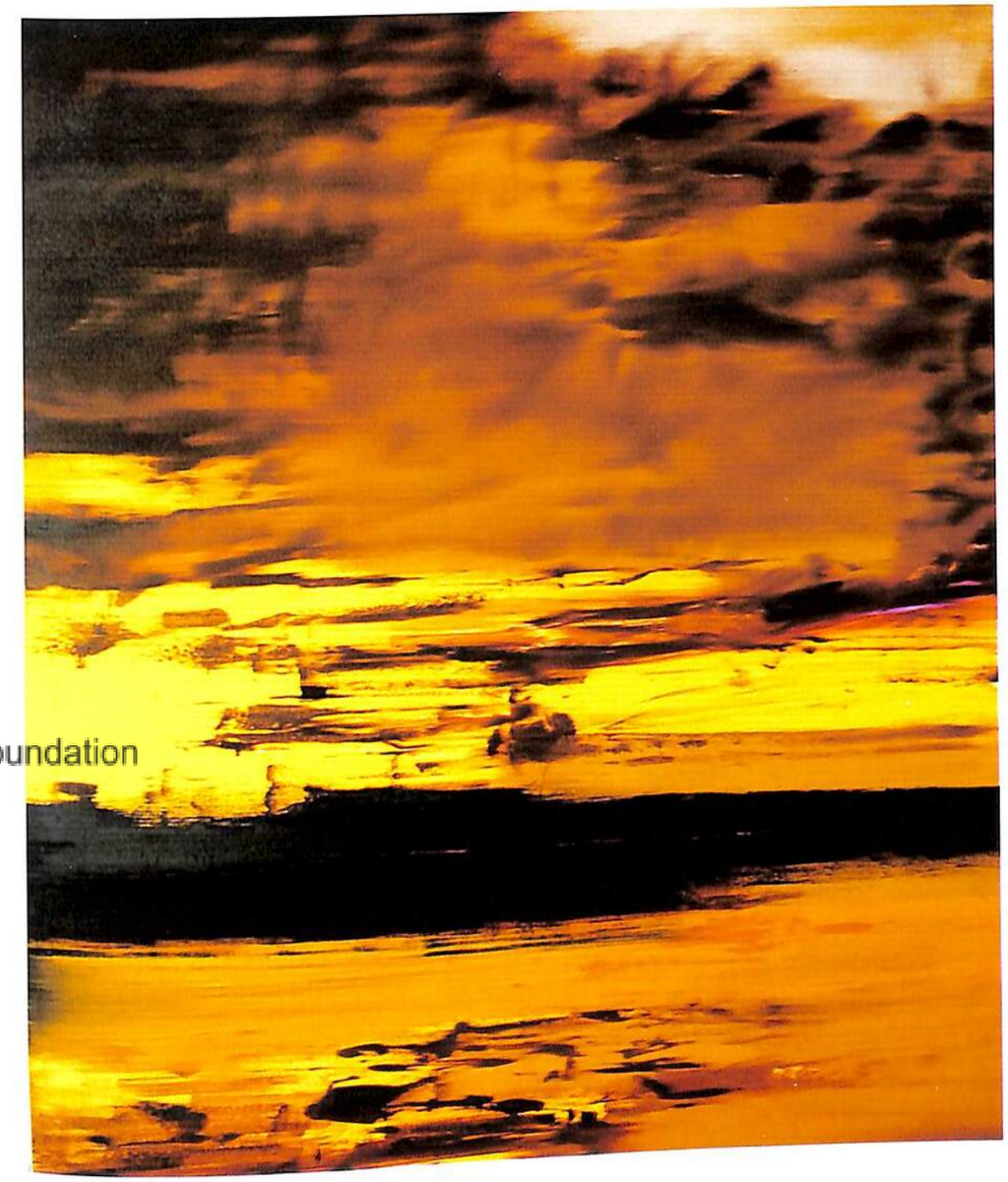
SITTICHOKE KORNNARK



Rama IX Art Museum Foundation

SENI CHAEMDET
"สุนทรียะ คือ ความถึงพร้อมด้วยผัสสะที่ละเอียด"

เวลาที่ความจริงปรากฏในธรรมชาติ 001/2545
MOMENT OF TRUTH IN NATURE 001/2002
oil on canvas
180 x 240 cm.



SENI CHAEMDET
"ความแตกต่างเป็นเอกภาพในการอยู่ร่วมกันของชีวิต"

เวลาที่ความจริงปรากฏในธรรมชาติ 004/2545
MOMENT OF TRUTH IN NATURE 004/2002
oil on canvas
120 x 140 cm.

SENI CHAEMDET

"รู้จักความร้อน จึงเห็นค่าในความเย็น
เข้าใจคุณค่าความเย็น ความอบอุ่นจึงเกิดขึ้น"

เวลาที่ความจริงปรากฏในธรรมชาติ 005/2545
MOMENT OF TRUTH IN NATURE 005/2002
Oil on canvas
120 x 120 cm.

Rama IX Art Museum Foundation

MONCHAI KHAOSAM-ANG

พระธาตุ ฯ
Pratad
Water colour on paper
33 x 46 cm.