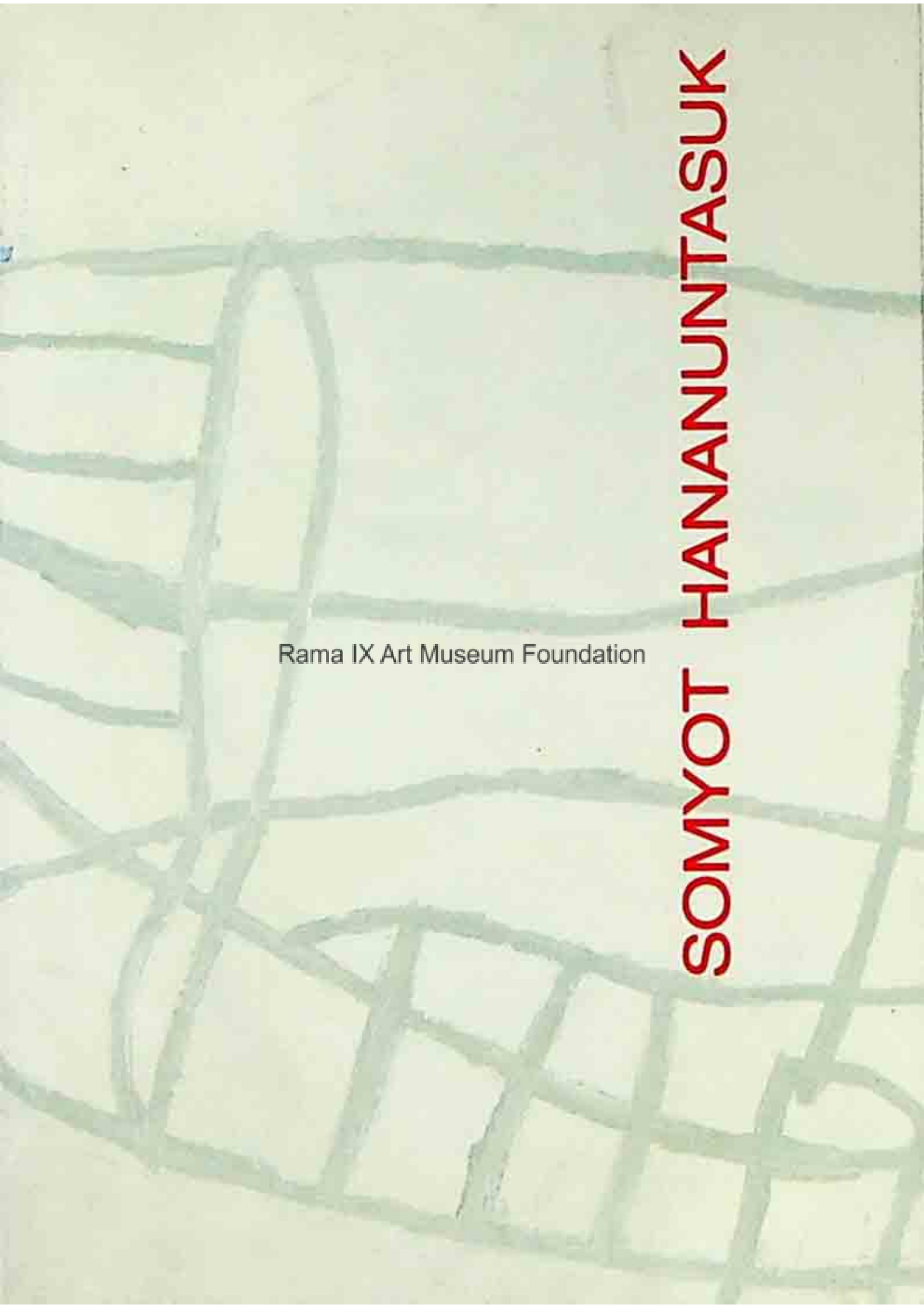


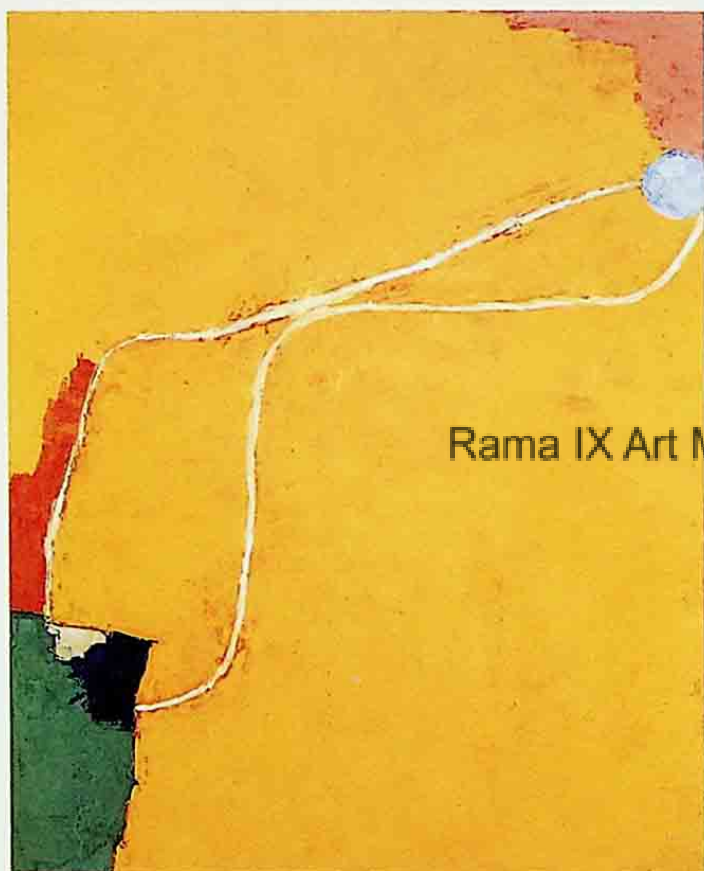


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SOMYOT HANANUNTASUK

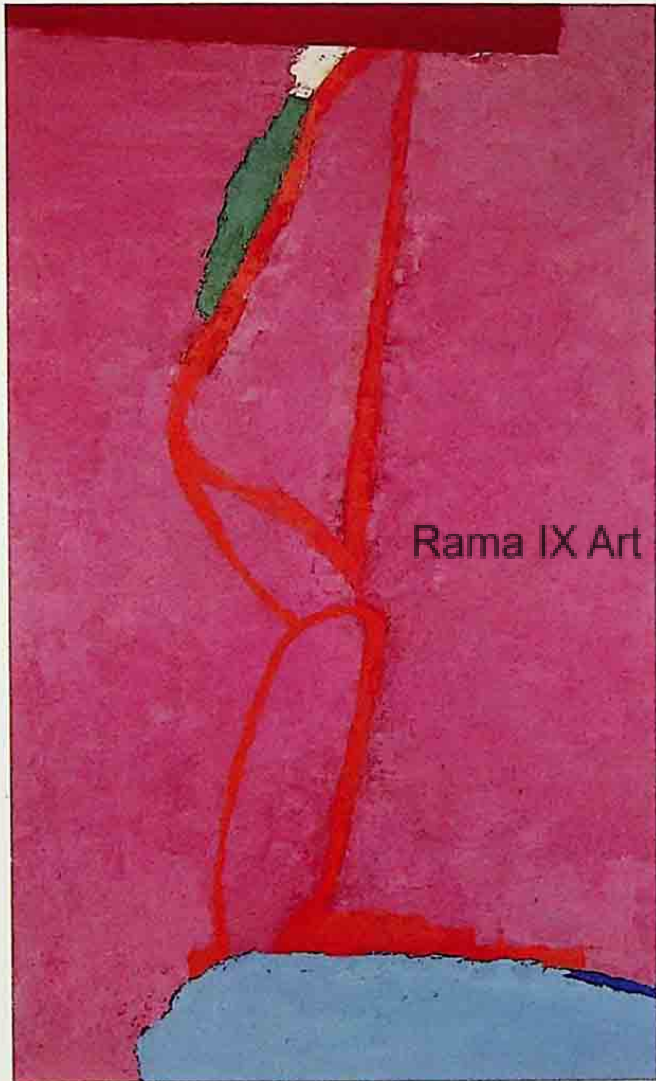
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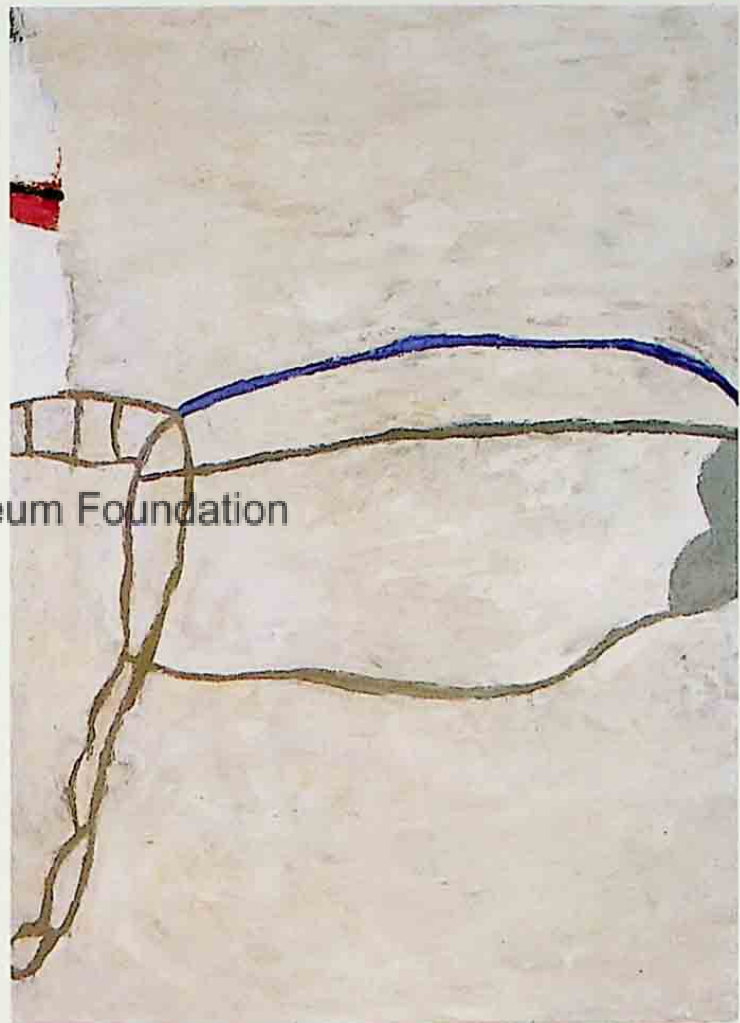


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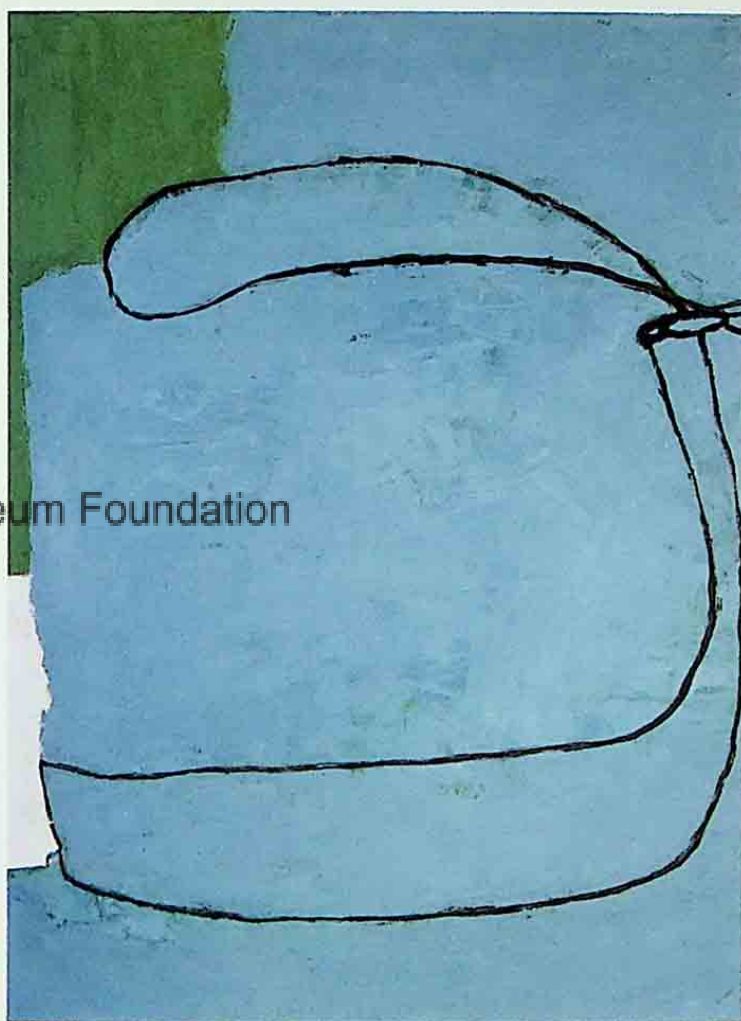


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ABOUT THE PAINTINGS OF SOMYOT

If you keep your eyes wide open, in nearly every moment you will find visual structures which can be formed into artwork. But then the work begins. A painting may be just the transformation of such visual inspiration into an autonomous thing - a piece of art.

Somyot Hananuntasuk gets the inspiration for his mostly colourful paintings by structures found in other medias, e.g. splendid Japanese textiles but also such simple things like old and damaged walls or grounds. A broken asphalt road surface can give a visual impulse, but not the road will be the motive of the later painting : it's the idea of irregular lines, fit to plain fields, that makes the final motive. The drawing of lines becomes one part of a painting, made in solid oil technique. Colour is the other part. Both have a dynamic, very individual structure, showing the process of painting. The colour is brought onto the painting by palette knives very often, giving an effect of a real object in front of you. Colour is important

2001-50

80x100 cm

oil on canvas

for the creation of atmosphere. Every painting should create its own atmosphere, should evoke certain feelings in its spectators.

After the first impulse was found, a phase of composition leads the artist to the result. There are strict orders, but they have to struggle with what happens by accident during the process of painting. One thing is experience, the result of a long time of very concentrated work with visual structures. A feeling for balance of forms, harmony or contrast of colours is essential. Another thing is the search for really convincing results. Somyot has to control step by step what happens on the canvas (or paper). He has to decide if something not being planned will fit or not. There are a lot of possibilities, and sometimes a painting has to be given up, when the process came to a dead end.

If the work succeeds, the result is a dialogue. Not only a dialogue with us, the spectators, being involved with our personal feelings by the visual atmosphere. But - and this seems to be major - a dialogue inside the picture. For an abstract work it is most important to create such a kind of communication between its parts. The search of

the artist described before means also to listen, to look what the possibilities of this dialogue are. Every picture forms its space. Every line, every field, every colour is a personality in this space. Here is the "chatroom", cut out of a never-ending visual structure. Like snapshots of microscopic views the paintings seem to be witnesses of eternal activities, which fill not only space but also time.

The paintings are inventions of the artist, but they live their own life. We have the possibility to take part : being inspired ourself by the atmosphere, in which Somyot's work gets its remarkable results.

Jochen Meister

2001-46

80x110 cm
oil on canvas

2001-35

44x56 cm
oil on canvas

2001-29

80x110 cm

oil on canvas

2000-10

110x180 cm

oil on canvas

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SOMYOT HANANUNTASUK

- 1949 born in Bangkok, Thailand
- 1967-68 Study at the Public School of Arts, Bangkok.
Begin of studying painting, philosophy and poetry with the painter and poet Tang Chang
- 1968-70 Study at the Silpakorn University, Bangkok
- 1970-72 Independent painter in Thonburi, Thailand
- 1972 DAAD scholarship in Germany
- 1972-78 Study at the Academy of Art, Munich, with professor Guenther Fruhtrunk
- 1979 Study at the Academy of Art at the University of Copenhagen, Denmark, with professor Robert Jacobsen

TEACHING EXPERIENCE

- 2001 Summer Academy, Neuburg/Donau

SOLO EXHIBITIONS (selection)

- 1976 Art Gallery B.O.A., Munich
- 1984 Studio Horemansstrasse, Munich
- 1994 Gallery Burgstrasse, Munich
- 1994 Exhibition "Meeting", Gallery of Lutherkirche, Large Paintings at Prinz Myshkin, Munich
- 1995 City Gallery at Cordonhaus, Cham
- 1996 National Gallery, Bangkok, Thailand
- 1996/97 University Art Hall, Chiangmai, Thailand
- 1999 Otto-Gallery, Munich
- 1999 Surapon Gallery Bangkok, Thailand
- 2001 Surapon Gallery Bangkok, Thailand
- 2001 Diehl & Partner, Silvaplana, Switzerland
- 2002 Otto-Gallery, Munich
- 2002 Chouinard Gallery, Hongkong

2000-08
110x180 cm
oil on canvas

GROUP EXHIBITIONS (selection)

- 1968-72 Participation in several exhibitions in Thailand
- 1973 Exhibition with the group "Art Cell" at BBK, Munich
- 1975 Art Gallery B.O.A., Munich
- 1977 "Great Art Exhibition Wasserburg"
- 1979 "Young Artists", Art Society Munich
- 1979 "Young Academy", Kunstverein Munich
- 1981 Studio Horemansstrasse, Munich
- 1984 "Motion", City Hall Graellelling
- 1986 "International Art from Munich Studios", Kuenstlerwerkstatt Lothringerstrasse 13, Munich
- 1997 "50 Years of Thai Art", Bangkok, Thailand
- 2000 "Outlooks" in Aufkirchen, Gallery Dr. M. Lurz, Gailing
- 2000 "Yellow", organisation and participation, Otto-Gallery, Munich
- 2000 Gallery Lerche, Weitzell/Koetzing
- 2000 "Happy Birthday Johannes", International Mail-Art Project, Gutenberg-Pavillon, Mainz
- 2001 Two-Men exhibition Kunstverein Weiden

1999-03
80x100 cm
oil on canvas

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"VISUAL INSPIRATION"

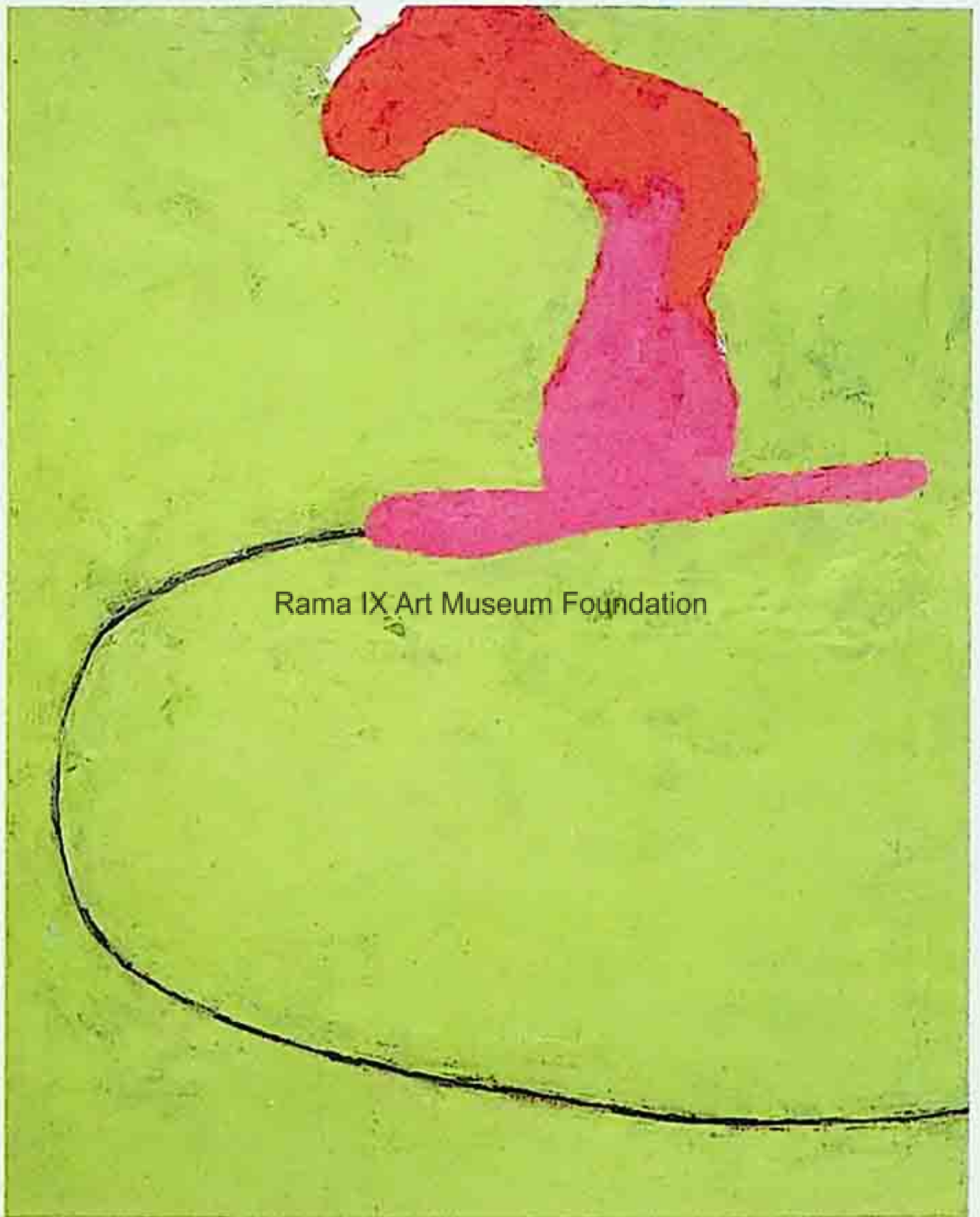
1 - 22 November 2001

1999-52
79x100 cm
oil on canvas

Rana I. Art Museum Foundation

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