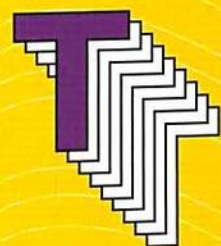


Thailand -
Indonesia

4TH



Rama IX Art Museum Foundation

ARCO LABS



2018
EXTENDED

“Story Never Dies”

Rama IX Art Museum Foundation

S P E K
T R U M

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Rama IX Art Museum Foundation

Congratulatory Message

One principle of the Office of Art and Culture Chulalongkorn University is to support and encourage activities and education in art and culture both in national and international levels so as to preserve and foster the art creativities in diverse disciplines.

The 4th Spektrum 2018 Extended "Story Never Dies" exhibited at Chamchuri Art Gallery, Chulalongkorn University, Bangkok, Thailand, 28 September - 10 October 2018 is one of the projects which the Office of Art and Culture, Chulalongkorn University aims to give support and raise the capabilities in creativity of members of faculty and collegians. The project is under the collaboration of the Printmaking section in the Visual Arts department, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand and Arcolabs-the Center for Art and Community Management, Indonesia.

This workshop conference and the art exhibition is a collaboration that continues from the 3rd Spektrum 2018: Student Art Exhibition "Story Never Dies" in which many collegians and teachers from Printmaking section in Visual Arts department, Faculty of Fine and Applied Arts, Chulalongkorn University took part in the exhibition at Universitas Multimedia Nusantara, Indonesia in March 2018.

The Office of Art and Culture, Chulalongkorn University would like to convey the warmest congratulations on the attempt and success of this academic collaboration and hope that this kind of association would make more synergy in order to develop visual arts industry in national and international consecutively.



Professor Dr. Pirongrong Ramasoota
Vice President
Chulalongkorn University

Foreword

Each year, numerous art and design students graduate then enter the creative industry. Some take a path of contemporary fine arts field, while others begin their career in numerous design agencies. As there is no significant difference in art education across Asian countries (due to its Western influence), a similar phenomenon occurs everywhere. Whichever path taken, the students often experience a baffling gap between what is learned in school and what is actually expected in the field. In order to meet the needs of times, ARCOLABS developed SPEKTRUM in 2016 as an annual incubation program where student-artists can acquire knowledge and experience needed in the field.

As one of the seminal programs of ARCOLABS, SPEKTRUM connects students from various higher education institutions, providing mentoring workshops by numerous professional artists and curators who are most active at the present time. Since its inception in 2016, we have worked with students from 12 Indonesian, 3 Australian and 1 Thai universities, who major in painting, printmaking, visual communication design, mass communication, and animation. Diverse backgrounds of the students from numerous institutions have shown the rich constellation of art and design education in each country.

The 4th SPEKTRUM 2018 is the extended version of the 3rd SPEKTRUM 2018 "Story Never Dies" that was held last March in partnership with Multimedia Nusantara University, Indonesia. I believe that this year's partnership with Chulalongkorn University would allow us to make a positive leap in further expanding our international network. Moreover, by having the program and exhibition at the gallery in Chulalongkorn University, we are able to build a mutual exchange between the two countries that will help both Indonesian and Thai students understand each other better through direct contact and communication.

I would like to express my sincere gratitude to Prof. Dr. Pirongrong Pamasoota, Vice President of Chulalongkorn University for his generous support on this special partnership, Ms. Hunsa Khamlion, Director of the Division of Museum and Art Galleries, Office of Art and Culture for organizing programs at the university's Chamchuri Art Gallery, and Prof. Surachai Ekaphalakorn of the Printmaking section, Department of Visual Arts, Faculty of Fine and Applied Arts for proposing this exchange program and also curating Thai student-artists' works for the show. I hope that our exchange will continue and ultimately create a good impact to all participating artists.

Jeong-ok Jeon

Director
ARCOLABS

Curatorial Notes

Storymaking for Storytelling

Nowadays there seems to be only a fine line between reality and virtual reality. Either consciously or unconsciously, we step in and out between cyberspace and physical space almost constantly.

Some of us depend on (or trapped in) the cyberspace almost all the time, be it at work or leisure, so much so that many times, being in the physical world becomes just a small break from the virtual world.

In some senses, the more modern science and technology enable us to be at ease at getting a lot of things done by only a press of a button, the more we need to come back to ourselves through practical approach or even handmade, so as to be able to effectively distinguish between the two and to fully live a life.

This is where visual arts practice comes into play. In the making of their art pieces, students are encouraged to express their ideas freely through the use or the combination of whatever technique they are interested in. Be it printmaking - a creative process that incorporates both art and science - within the four main categories plus one of its modern techniques: relief, intaglio, planography, stencil and nowadays giclée prints, printed on various surfaces and objects, or painting with various mediums, or 3D mixed medias, or et cetera.

In the end, technologies are empowering when used right. Therefore, the students are also encouraged to look deeper into how to make

use of those means and tools appropriately, humanely, humbly and eventually effectively with their own stories, creations and sense of 'self', through visual arts.

Chanikan Chavananand challenges our thoughts with our tool for thinking - the brain, whereas **Nicharee Dalopakarn** has a unique way of seeing a part of her inner self shaped by the surroundings. **Pitak Sinthudechakul** expresses his true feelings bluntly while **Siriporn Sang-in** shares her inner desire directly and comically in a cute way.

Tongthip Thamchanalert shows off her simplified femininity naturally through her mixed medias. **Kitnithi Katkaew** shares his story of companionship, love and respect towards his beloved pet through his laborious woodcut. **Laksika Kraiwong** creates a printmaking with mix techniques about the influence of those people around her, expressed clearly in the title of her work: It's more than love; it's a deep bond. **Malita Meier**, ever the true wanderer, wants to travel to the unseen even by means of imagination and Visual Arts.

Sretanan Eiamsirithanagorn, visualizes another true member of the universe looking for another alien civilization. **Kornchanok Suwanjaroen** draws her memory from her childhood pictures. **Krasin Inswang** shows his long time interest in conveying the intricate complexities of patterns and structures into his laborious water color. **Surachai Ekphalakorn** makes woodcut print from the idea about universes within lives, and lives within universes.

Surachai Ekphalakorn

Curator / Assistant Professor
Printmaking Section
Department of Visual Arts
Faculty of Fine and Applied Arts
Chulalongkorn University

Telling Stories Across Cultures, Across Time

Each culture has its own narrative tradition. Narratives that are spoken from time to time have also undergone changes in methods and strategies. But there are times when the method of storytelling from one culture crosses the road with another, such as found in many local folklores, for example the one about a man who steals a robe of a heavenly angel while she takes a bath, was traditionally spread by trading, missionaries, and cultural exchanges. On other occasions, the narrative presented by two cultures may have similar content or spirit as seen in contemporary art movement during 1970s. These crossing stories continue to remain in today's culture, and particularly engage with contemporary arts, which is precisely what artists of this exhibition are trying to initiate through their works on **SPEKTRUM EXTENDED**.

Indonesia and Thailand are geographically close as they are grouped in the Southeast Asian region. However, their cultural roots reflect distinctive national identities and historical narratives as they have been established way before national borders are determined by international institutions as they are now. As the new millennial generation, the artists of this exhibition explore cultural links between the two countries through their respective artistic strategies from the use of visual symbols to the regional spirit that strengthens ties between the nations.

Yopi Agung reinterprets **Kinnaree Manorah**, a Thai mythological demi-goddess depicted as a beautiful swan princess whose relief is also found in several Indonesian temples including Borobudur. This ancient story is reframed and told using 3D animation technique to create a unique visualization. Moving forward in timeline, **Nathanael Ivan** places his interest in textile and patterns from the Srivijaya Kingdom era, which stretched across Southeast Asian countries, including Indonesia and Thailand. His delicate design intertwines different patterns into fabrics suggesting the beauty blueprint embedded in both countries' cultural philosophy. Meanwhile **Ibrahim Soetomo** places his interest in contextual analysis of the 1970s art manifestos. He has found that the art movements from Indonesia and Thailand emerged within similar social, political, and cultural situation. Thus he also questions the relevance of the manifestos within the art scene today.

Through various themes including mythology, craft tradition, and avant-gardism in art, this exhibition essentially hopes to provide an opportunity to understand each other by unveiling and weaving stories together from different cultures and different times.

Evelyn Huang

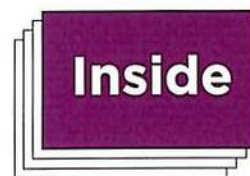
Curator
ARCOLABS

Thai Student Artists

Rama IX Art Museum Foundation



Chanikan Chavananand



2018
poster colour on
paper
70 x 100 cm

Kanva X Art Museum Foundation

The inside of one's mind is a very complicated place.
Our brain is like a maze and no one really knows what
other people might be thinking.

Pitak Sinthudechakul

Forced

2018
drypoint
60 x 80 cm

My work is about being forced to eat something I don't like. Whether it tastes good or not, just indifferent because eventually it makes me feel so bad anyway.

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