

NaKeD

94-99

Rama IX Art Museum Foundation

Nitaya Ueareeworakul

May 8 - June 27, 1999

Sunday Gallery, Bangkok, Thailand

B-CAT-2-0169

SOL-0277-05-2542

A DIARIST'S JOURNEY

Is Ueareeworakul a woman who plays between the visible and invisible in the tradition of the women artists who doubting their abilities remain hidden between folders. Or is this the work of a diarist who should remain of the internalized mind? A diarist by definition is somebody who make a mark everyday, whether it is the daily humdrum of existence. Or it is registered as text or images on canvas, recycled pa-sets about re-selecting her many images. Once more in sheets of paper into portfolios. Historically, mark humans were desirous to freeze a moment, on cave Ueareeworakul's wiry lines takes us on a complex Her work with children manifests itself in the im-make marks, to return without any memory to make like an adult they acquire the skills to observe and the ability to reproduce a playful, fresh and honest mits her to catalogue her history which, she cannot Yet diametrically, opposed to that gesture, insistently a single gaze, turn or reflection, of though which is disturbing images of headless, androgynous appar-herself she realizes the poetics of the internalized tive, rather than the body of the narrative. Periodi-world and that of the dark cavities of her mind stretch out to one another. But, it isn't without its moments of humor. An apparition transforms itself into a table. Childhood's are far from idyllic. It shouldn't surprise us if the extension between that and adult world commences to inform us of games of reality.



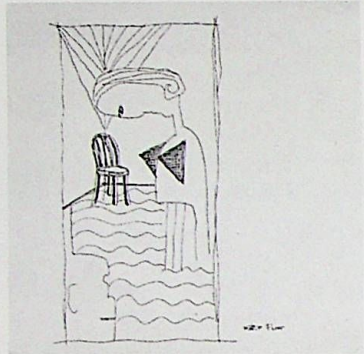
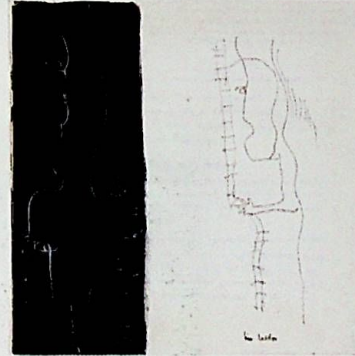
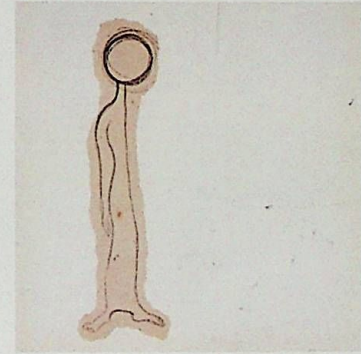
per, layered with paint in sketch books. She then to file then into plastic folders or she wraps them making refers to the first magical moment when walls the forces of the natural world. journey through moments of human predicament. mediacy of her own child like marks. Children another set of marks. The cycle repeating itself till posses. Artists working with children seldom have mark. Ueareeworakul posses that skill which per-dismiss unlike a child. appears a private moment a dream, the gesture of repeated again and again. Existentialist, solitary, tions confront our senses. Inverting her gaze on mind. This is a search for the heart of the narra-cally, but rarely a crossover occurs when her child's

ข้าพเจ้าเลือกการทำงานศิลปะเพราะหนึ่งรู้สึกเป็นสุขกับการได้ใช้สีรักของตน สองเพื่อศึกษาสัจยตามคติขงสุภ ขงตนเอง และสามเพื่อพยายามเข้าใจตนเองและเพื่อนมนุษย์

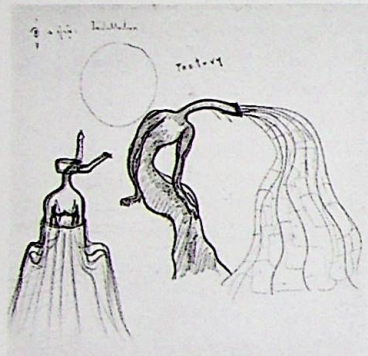
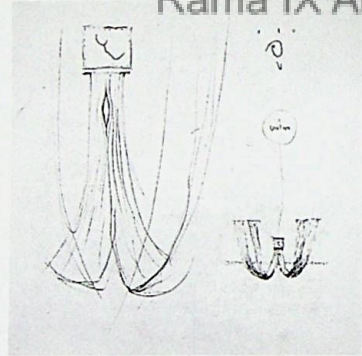
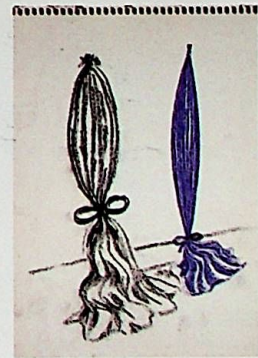
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Nitaya Ueareeworakul

NaKeD



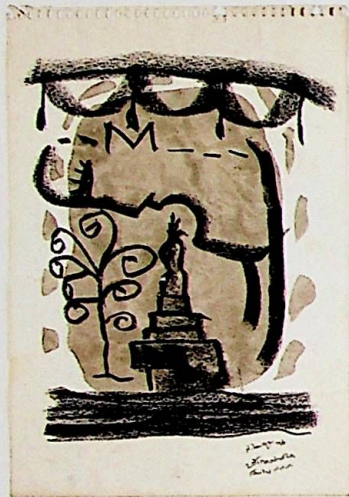
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Sketch drawing 1996-1998

Sketch drawing 1994-1998

Nitaya Ueareeworakul



กรีด
Greed, 1996
Black ink + charcoal on paper
28 x 20 cm.

MT



หน้ากาก
Mask, 1994
Oil on paper
28 x 20 cm.

PA



สัมผัสที่ 6
Six sense, 1996
Black ink + charcoal on paper
28 x 20 cm.

MT



คู่รักสนทนา
Lover, 1996
Black ink + charcoal on paper
28 x 20 cm

MT



ขอให้เธอจงเป็นเธอ
Having your own spirit, 1996
Black ink + charcoal on paper
28 x 20 cm.

MT



หล่อ
She VI, 1998
Acrylic + pastel on paper
28 x 20 cm.

PA



คนเดียว
Alone, 1996
Pastel + collage + black ink on paper
28 x 20 cm.

MT



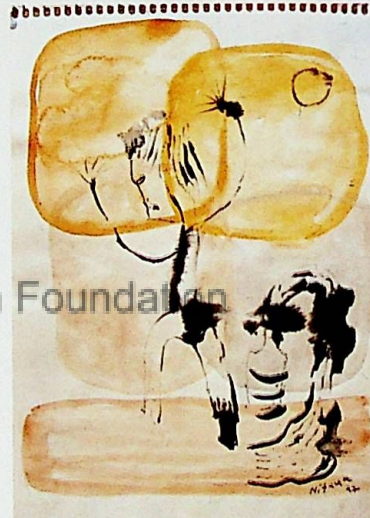
ยืดหยุ่น
Flexible, 1997
Pastel on paper
28 x 20 cm.

PT



สรีระ
Body, 1996
Black ink + acrylic on paper
28 x 20 cm.

MT



เด็กหญิง
A girl I, 1997
Black ink + water color on paper
28 x 20 cm.

MT



หล่อนและเขา
He and She, 1998
Black ink + acrylic + pastel on paper
28 x 20 cm.

MT



เด็กหญิง
A girl II, 1997
Black ink + water on paper
28 x 20 cm.

MT



เขียนว่ายในคำคืน
Swimming in the dark, 1997
Black ink + pastel on paper
35 x 25 cm.

MT



หมู่ดาวร่วงหล่น
Falling stars, 1998
Tempera + pastel on paper
35 x 25 cm.

PT



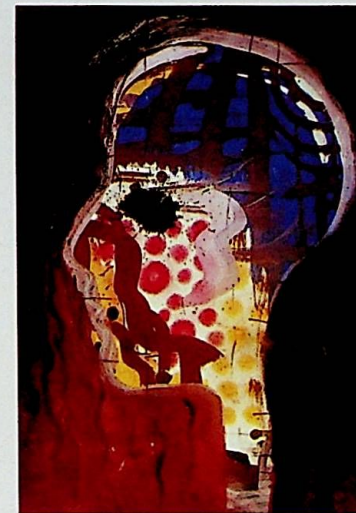
หล่อน
She IV, 1998
Tempera + black charcoal on paper
28 x 20 cm.

MT



ฉัน - แม่
I and Mom, 1998
Black ink + tempera + charcoal on paper
50 x 35 cm.

MT



โฉมหน้ามนุษย์ยุคใหม่
Electronic portrait, 1997
Black ink + tempera + acrylic on paper
50 x 35 cm.



สง่างาม
Elegance, 1997
Black ink + acrylic + tempera on paper
60 x 35 cm.

MT



ผ้าห่ม
Blanket I, 1998
Water color + pastel on paper
35 x 25 cm.



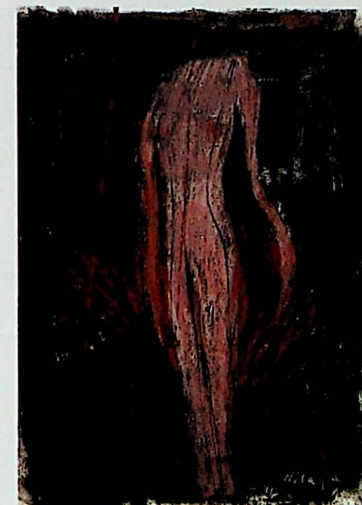
วันสิ้นน้ำเงิน
Blue period I, 1998
Tempera + pastel + acrylic on paper
35 x 25 cm.



ผ้าห่ม
Blanket II, 1998
Water color + pastel on paper
35 x 25 cm.



หนทางกลับบ้าน
The way back home, 1998
Charcoal + pastel on paper
28 x 20 cm.



ฉัน
Born to be, 1998
Tempera + pastel on paper
28 x 20 cm.



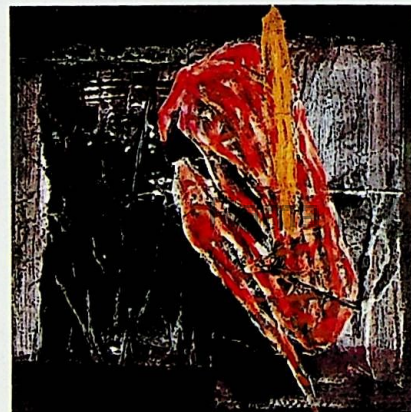
ปล่อยฉัน
Let me free, 1998
Tempera + pastel on paper
28 x 20 cm.



หญิงไม่มีชื่อ
Untitled woman, 1998
Acrylic + recycled paper on canvas
40 x 40 cm.



หญิงไม่มีชื่อ
Untitled woman, 1998
Acrylic + recycled paper on canvas
40 x 40 cm.



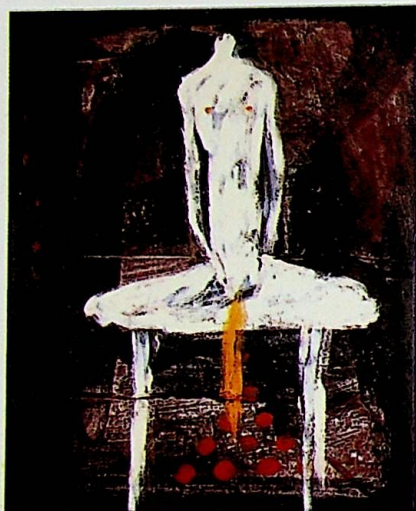
หญิงไม่มีชื่อ
Untitled woman, 1998
Acrylic + recycled paper on canvas
40 x 40 cm.



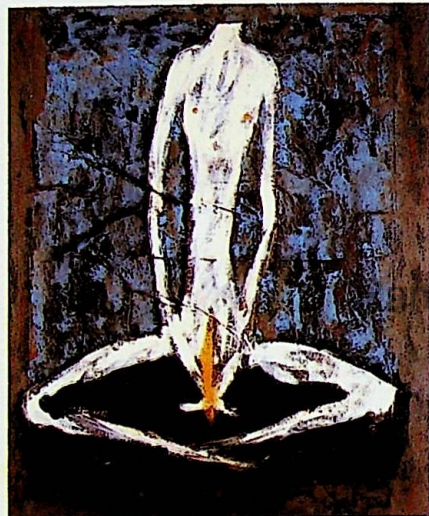
หญิงไม่มีชื่อ
Untitled woman, 1998
Acrylic + recycled paper on canvas
40 x 40 cm.



หญิงไม่มีชื่อ
Untitled woman, 1998
Acrylic + recycled paper on canvas
31 x 40 cm.

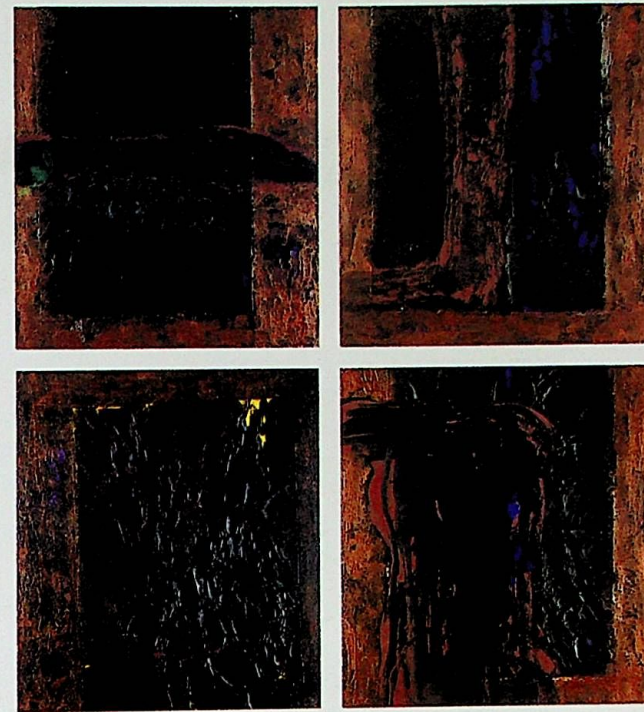


หญิงไม่มีชื่อ
Untitled woman, 1998
Acrylic + recycled paper on canvas
35 x 42 cm.



หญิงไม่มีชื่อ
Untitled woman, 1998
Acrylic + recycled paper on canvas
35 x 42 cm.

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ตำนาน
The legend, 1998
Acrylic + recycled paper on canvas
33 x 120 cm.