

มิติของวัฒนธรรมไทย - ออสเตรเลีย

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THAI - AUSTRALIAN CULTURAL SPACE

ณ พิพิธภัณฑ์สถานแห่งชาติ หอศิลป์ ถนนเจ้าฟ้า กรุงเทพฯ
6-30 พฤษภาคม 2536
เวลา 9.00 น. - 16.00 น. (เว้นวันจันทร์และวันอังคาร)

AT THE NATIONAL GALLERY, CHAO FA ROAD, BANGKOK

6-30 MAY 1993

9.00 A.M. - 4.00 P.M. (EXCEPT MONDAY AND TUESDAY)

ณ หอศิลป์ ศิรินครพิงค์ (ชั้น 4)
เขียงอินทร์พลาซ่า ถนนช้างคลาน จังหวัดเชียงใหม่
5-30 ตุลาคม 2536

AT CHIANG INN PLAZA ART PAVILION (4TH FLOOR)
CHIANG INN PLAZA, CHANGKLAN RD., CHIANG MAI PROVINCE

5-30 OCTOBER 1993

ณ หอศิลป์นิวเซาท์เวลส์
เมืองซิดนีย์ ประเทศออสเตรเลีย
18 มีนาคม - 8 พฤษภาคม 2537

AT THE ART GALLERY OF NEW SOUTH WALES
SYDNEY, AUSTRALIA

18 MARCH - 8 MAY 1994



MESSAGE FROM THE AUSTRALIAN AMBASSADOR

I am delighted with the initiative taken by the five artists from Thailand and Australia in organising the joint exhibition "Thai-Australian Cultural Space".

The Australian Government has made a commitment to develop a closer relationship with our South-East Asian neighbours. In pursuit of this goal, it is important to share our respective cultures. It is pleasing to see that in recent years, close contacts among artists and arts organisations within Australia and Thailand have been built, maintained and strengthened.

The "Thai-Australian Cultural Space" exhibition is a rewarding exchange of Thai and Australian artistic expression which will enhance artistic enrichment between Thailand and Australia. It provides a basis for a closer working relationship between artists of Australia and Thailand.

John McCarthy
Australian Ambassador

THAI-AUSTRALIAN CULTURAL SPACE

The Art Gallery of New South Wales in Sydney is proud to be involved in this unique exhibition which is an exciting product of the evolving cultural relationship between Thailand and Australia. The five installation artists in this show—Montien Boonma, Vichoke Mukdamaneek and Kamol Phaovasadi from Thailand, and Joan Grounds and Noelene Lucas from Australia—have each visited and exhibited in the reciprocal country. This further collaboration on the part of the artists attests to the creative stimulation and personal growth each has gained from their crosscultural experiences. By working within the space and context of a different culture and mixing with their artistic colleagues, these individual artists have initiated a dynamic exchange that is significant to their personal development as well as to the deepening cultural relationship between Thailand and Australia.

This Gallery is looking forward to hosting the reciprocal Australian exhibition in March 1994. The Australian event will be a further affirmation of cultural exchange and the mutual desire for appreciation of each other's cultures and values.

On the Australian side, we acknowledge with gratitude the Visual Arts/Crafts Board of the Australia Council, and the Department of Foreign Affairs for the financial contributions that have made this important exchange possible.

Edmund Capon
Director

This project has been funded by



กมล เผ่าสวัสดิ์
KAMOL PHAOVASADI

Education

- 1981 B.S. (Art Education)
Chulalongkorn University
- 1984 M.F.A. (Intermedia),
Otis/Parsons Art
Institute, Los Angeles,
California, U.S.A.

Profession

- Lecturer, Faculty of Fine Applied Arts, Chulalongkorn University.

Awards and Grants

- 1992 Artist in residency The School of Art & Design Edith Cowan University Perth, Australia.
- 1989 Granted Thailand Representative to The 6th Asian Square Sculpture Symposium, Philippines.
- 1982 Winner Prize of Contemporary Art Exhibition.
- 1981 Silver Medal of National Exhibition of Art.
- 1981 Bronze medal of National Exhibition of Art.
- 1980 Certificate of Young Art in Asia, Now, Hong Kong.

Solo Exhibitions

- 1984 "Not My Performance in 72 Steps" Otis/Parsons Art Institute, Los Angeles.
- 1985 "Song of The Dead Art Exhibition" Bhikass Institute of Modern Art, Bangkok.
- 1991 "Collaboration with Yesterday and The Day Before" National Art Gallery, Bangkok.

Selected Group Exhibitions

- 1980-1992 "The New Path", Bangkok.
- ARX 3 PICA Perth, Australia.
- "Mobile" Museum City 92 Tenjin, Fukuoka, Japan.

- "The Boundary Rider Ninth Biennale of Sydney", Australia.
- "Print Installation", National Art Gallery, Bangkok.
- "The 2nd Exhibition of Federation of Asian Art Association", Kuala Lumpur, Malaysia.
- Thai Reflections on American Experiences, Bangkok.
- "Contemporary Asian Art Show",
- "The Second Asian Show", Fukuoka Art Museum
- "National Exhibition of Art", Bangkok.
- The 1-3 Thai sculpture Association, Bangkok.
- "Graduate show", Otis/Parsons Art Institute, Los Angeles.
- "Young Art in Asia Now", Hong Kong.

ARTIST'S STATEMENT : "OUT OF BALANCE, TO TURN A BLIND EYE ON CHAO-PRAYA RIVER"

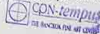
Water is the important natural resource which can be recycled for any life usage. Only if people are well-aware of how important water is, by their own perception of its nature, spirit and life, will it remain pure and profit all lives on earth.

For us, in Bangkok, the city of Thailand, our ancestors had been settled down happily for hundreds of years with their great appreciation of Chao-Praya, a huge water supply for their lives and their way of living. Time passed and with the rapid growth of industry and the selfishness of mankind, Chao-Praya was neglected, used as a trashbin for waste water and garbage, dumpings from industrial factory, hotel, condominium, household and from the ten million population in this city. Chao-Praya is now struggling against death by losing his capacity to heal himself naturally. His life is worse than ever and critically polluted.

Not only the water of Chao-Praya is destroyed, but also the degree of oxygen has decreased markedly. It affects fish and lives in the water which have vanished. And now, who will dare to answer the unbearable question of how could we live without the Chao-Praya which is the only great bloodline for Thais!

Stop destroying him, immediately and assist him any way you can. Set up and do the waste water treatment system effectively. And most of all, your worship and love of him will be a must to help us all from this oncoming despair.

To preserve Chao-Praya is to save our own lives.





โจน กราวด์ JOAN GROUNDS

Born : August 31, 1939,
Atlanta, Georgia,
U.S.A.

Education : B.F.A. Newcomb
College, New
Orleans, Louisiana
M.A. (Sculpture)
University of
California,
Berkeley, California

Recent Exhibitions:

- 1992 : *Manu et Mente*, Sydney, temporal sculpture Hybrid, Chang Mai, sculpture.
- 1990 : "Watermark", Bangkok, installation (solo)
- "Portraits, Phantoms, Fountains... and covers", Sydney, temporal sculpture (solo).
- "Bridge", Melbourne, installation (solo).
- 1989 : *Perspecta*, "Quiver", Sydney, site specific sculpture
- 1988 : "Pool", Sydney, installation (solo).
- 1987 : "Mons", Sydney, installation (solo).
- "Thicker", Sydney, installation (solo).
- "Arch", Sydney, installation (solo).
- 1986 : "Hourglass", Sydney, performance/installation (solo).
- "Breathwindow", Sydney, installation (solo).
- SPAN 15 "Untitled", with R.Five, Sydney, sound installation.
- 1985 : *Soundwaves*, "Untitled", Sydney, sound installation
- Perspecta*, "untitled", Sydney, installation.
- Makers Choice* "Pearl", Adelaide, video installation.
- 1984 : "Cleopatra With Roll Bars", New York, performance
- 1983 : "Women Work Sound", with M. Dodd, Sydney, sound installation.

Selected Residencies/Fellowships

- 1990 : Philip H. Smith Studio, France
- 1989 : Visual Arts Board, Crafts Board, Australia Council.
- Artist-in-residence, University of Western Sydney, Penrith.
- Artist-in-residence, Gertrude Street Gallery, 3rd Sculpture Triennale, Melbourne.
- 1989 : Artist-in-residence, Silpakorn University, Bangkok, Grant, Visual Arts and Crafts Board, Australia Council.
- 1988 : Development Grant, Theatre and Performing Arts Board, Australia Council, with J.Walton.

ARTIST'S STATEMENT :

This installation is located within my continuing concerns with the complex issues surrounding the environment in which we live and the living beings of this planet.

My hope is that my art work can, in some way, provoke thoughtful responses to the images presented within it. The images are the results of my dialogue with the subjects and materials investigated. There is no correct or right way to enter, view, or interpret this work. Insights or conclusions are left to each person's experience of the installation.

I would like to dedicate this work to the world's lost habitats and endangered places and to those women, men, and children who, in their daily life, live and work to preserve our fragile environment.

I would like to acknowledge the support of Thai Airways International for this project.

Rama IX Art Museum Foundation



Southern Night, 1992; aluminium, oil paint, Thai gold leaf, string.
Masking tape 5 m. x 3 m. x 1.5 cm.



โนเอเลน ลูคัส NOELEN LUCAS

Born : May 12, 1948,
Melbourne, Australia

Education : 1978 : Diploma of Art,
Phillip Institute of
Technology, Melbourne

Residencies

- 1991 : Artist-in-residence, Silpakorn University, Bangkok.
- 1988 : Visiting artist, Cité des Arts International, Paris; visiting artist, British School of Rome.
- 1987 : Visual Arts Board Studio, Tokyo.
- 1983 : Artist-in-residence, Darwin.

Solo Exhibitions

- 1992 : Silpakorn University, Bangkok.
- Street Gallery, Melbourne, Gore.
- 1991 : Garry Anderson Gallery, Sydney.
- 1990 : Gore Street Gallery, Melbourne.
- 1987 : Gallery Lunani, Tokyo.
- 1987 : Irving Sculpture Gallery, Sydney.

Selected Group Exhibitions

- 1992 : ARX (Artists Regional Exchange) - Perth, Art Gallery of Western Australia.
- 1992 : International Women's Exhibition, Bangkok.
- 1991 : "Three Installations", Art Gallery of N.S.W.
- 1990 : "Tokyo Connection",
Heineken Village Exhibition Centre, Tokyo.
- "South Lawn Exhibition", Melbourne University.
- 1986 : The 6th Biennale of Small Art,
Yamaguchi Museum of Art, Japan.
- 1985 : Australian Perspective, Sydney.
- 1985, 1982, 1978, 1975, 1973 : Midura Sculpture Triennial.
- 1983 : "Continuum '83"
- 1981 : Australian Sculpture Triennial, Latrobe University, Melbourne.
- 1980 : "15 Sculptors", National Gallery of Victoria, Melbourne.

Awards

- 1991 : Development Grant, V.A.C.B. - Australia Council.
- 1985 : Purchase Award Midura Art Centre.
- 1983 : Sir Ian Potter Foundation.

ARTIST'S STATEMENT : "PRESENCE OF THE CENTRE"

The work refers to the Paradox of the constancy of orientation in a constantly changing landscape.



Aboriginal Dancers : Bangkok

1992, mixed media

1990, from

Rama IX Art Museum Foundation

วิโชค มุกดามณี

VICHOKE MUKDAMANEI



Born : March 8 1953,
Bangkok

Education : B.F.A. in Painting
(Hons)
M.F.A. in Painting
Silpakorn University
Diploma, Tokyo
Gakugei, University,
Japan

Present : Art Instructor Silpakorn University

Exhibitions
1974-1991 : National Art Exhibition, Bangkok.
The 1-8 Contemporary Watercolours Painting Exhibition of White Group, Thailand.
The Exhibition Culture in Danger British Council.
Contemporary Art Exhibition, Taipei, Taiwan.
International Original Drawing Exhibition, Yugoslavia.
Thai German Contemporary Art Exhibition, Mannheim, Heidelberg, Bonn West Germany.

Solo Exhibitions
1986 : Solo Art Exhibition, Exhibition Hall, Tokyo, Gakugei University, Tokyo, Japan.
1992 : Solo Art Exhibition, MODERN EXISTENCE 1992, The National Gallery, Bangkok, Thailand.
CERAMIC ART, EXHIBITION by Vichoke Mukdamane Dialogue Gallery, Bangkok.

Awards
1979 : ACCU PRIZE, Tokyo, Japan, Organized by UNESCO.
1980 : GRANDPRIX, The First Yomuri International Cartoon Contest, Tokyo, Japan.
1984 : 1st PRIZE, Bualuang Art Exhibition, Bangkok.
2nd PRIZE, National Art Exhibition, Bangkok.
AWARD WINNER, Contemporary Art Competition.
1985 : 2nd PRIZE, National Art Exhibition, Bangkok.
AWARD WINNER, Contemporary Art Competition, Organized by Thai Farmer Bank, Bangkok.
1991 : 2nd PRIZE, 37th National Art Exhibition, Bangkok.
AWARD WINNER, 5th National Ceramics Exhibition.
1992 : 5th PRIZE, 38th National Art Exhibition.
AWARD WINNER, 5th National Ceramics Exhibition.

ARTIST'S STATEMENT ON CONCEPT OF THE WORK :
The natural environment and people in Thai society as I see, exist in two different styles. First in traditional opinions and beliefs, and second in the modern world with its constant development.
Life in both styles may contrast to each other and in some cases, may harmonize. I want people to accept the power of new technology and its impact on their lives. This is the concern of my work.



Drawing of the Mind Training and The Bowls of the Mind, 1992;
Crayon on papers, terra-cotta, wood-bases.



มอนเทีย บูนมา
MONTIEN BOONMA

1955, from

1955, from

1956-88 : Studied sculpture
at Ecole Nationale
Supérieure des
Beaux-Arts, Paris,
France.
Studied at Universi-
té de Paris VIII,
Faculté des Arts.
Plastiques, Saint-
Denis, France
(Maîtrise Nationale
en Arts Plastiques)

1988 : Present Instructor in mixed-media sculpture at Chiang
Mai University, the Faculty of Fine Arts, Chiang Mai.
1989 : Completed the Postgraduate Course in painting at
Silpakorn University, Bangkok (M.F.A.)

Solo Exhibitions
1989 : "Story from the Farm", National Gallery, Bangkok.
1990 : "THAIAHT (Thai-Thai)", National Gallery, Bangkok.
1991 : "Form and Matter", Visual Dharma Gallery.
1991 : "Montien Boonma: The Pagoda & Cosmos Drawn
with Earth", The Japan Foundation Asian Culture
Center Gallery, Tokyo.
1991 : "Mitsubishi - Jeho Anrum, Fukuyoku, Japan."
1991-1992 : "AJUM", Visual Dharma Gallery, Bangkok.
1992 : "ARTE AMAZONAS", Goethe Institute, Bangkok.

Selected Group Exhibitions
1988 : 43rd Salon de Mai, Grand Palais, Paris, France;
Olympiad of Art, Olympic Park, Seoul.
1989 : "Les Peintres Thaïlandais Traditionnels et Contemporains", L'Espace Pierre Cardin, Paris, France
1990 : 8th Biennale of Sydney "The Readymade Boomerang",

1991 : Art Gallery of New South Wales, Sydney, Australia
Wiener Festwochen "Von der Natur in der Kunst",
Messplatz, Vienna, Austria.
1992 : "The Integrative Art of Modern Thailand" Lowe
Museum, University of California, Berkeley U.S.A.
"Thai Spirit" - White Group, National Gallery, Bangkok.
"ARTE AMAZONAS" Museum de Arte Moderna, Rio
de Janeiro, Brazil "Heterodoxo Trans" Visual Dharma
France.
1992 : "The New Art from Southeast Asia 1992 Exhibition",
1993 : "PROSPECT 93 : the International Exhibition Actual
Art" At The Frankfurter Kunstverein, and the Schirn
Kunststalle Frankfurt, Germany.

ARTIST'S STATEMENT : THE STORY OF MAKING MY WORK

When I realized this work, I always read the talk of Laung
Poh-Chah Suphattho who was the monk master at Wat Nong-Phong,
Ubolrachathane, Thailand. His talk is about the practice of a calmed
mind. I read every morning before I started to work. So maybe this
work formed up unconsciously from the concept that I had read about
and from my idea of using simple things, simple ways to make some
works in Germany. I had no idea and no idea of doing work which
concerned my town, Worswede, at that time. Just found some things
to do, to hold, that did not have any aspect or concept outside. I
wanted to stay alone, and I felt good when I started to think about the
shape of a monk bowl. The idea of making a monk bowl came to me
when I asked myself what form did I want. The monk bowls are part
of my concept for this year (1992). I am fascinated by the shape of
the monk bowl. For me, its shape looks organic and geometric and
ambiguous. The bottom of the bowl is a curved shape, so that it can
stand by support from anything at the bottom. Monks always hold with
their arms. I think about the space in the bowl. I prefer to be in this
space which I separate from the outside-world. So I would like
to place my mind inside the bowl....

As the world contracts through the miracles of information technology, fast travel and extended stays in foreign countries, it is not the feared-for universal homogeneity that is emerging, but a jubilant appreciation of cultural differences.

As we negotiate the cultural space between ourselves and others, it is the artists who articulate, personalise and enliven our interactive experience, and lead the way in forging new cross-cultural relationships. No more clearly is this seen than in the work of installation artists for whom the very act of working in a different physical space impels an unavoidable confrontation with the culturally different. It is these artists who mesh the particularity of their own culture with that of their host culture who take us into unexplored realms.

This unique joint Thai/Australian exhibition works across cultural, physical and conceptual space. The three Thai artists will work first in Thailand in an exhibition with their two Australian counterparts; a year later all five will do installations in Australia, interacting with each other within a unique cultural milieu.

The artists in the show use natural and artificial materials, incorporating the culturally specific/non-specific, the rare/the ubiquitous, the ephemeral/the permanent, the brightly coloured/the muted. The elements are personalised, infused with individual perception and sensitivity and forged by an idiosyncratic language to create new environments and new expressions that articulate the unknown, expand our consciousness, and lead us into new experiences.

Through their successful negotiating of different spaces, both personal and cultural, the artists enrich all our lives. In an environment-conscious age their poetic transformations through time and space give us new insights into our own surroundings, and resonate with a universal relevance that is an affirmation of the creative potential of negotiating new cultural spaces.

Rama IX Art Museum Foundation

Jackie Menzies
Curator of Asian Art, Art Gallery of New South Wales

The arts have been, and continue to be, a vital means by which cultural values and traditions are expressed. One can gain an understanding of the history, development and values of a culture by experiencing the cultural traditions and artistic expressions of that culture.

"Thai-Australian Cultural Space" is a remarkable project that brings together five artists specializing in installation who have come to know and respect each other's work through institutional and personal contact in Australia and Thailand. Joan Grounds and Noelene Lucas had their exhibitions in Bangkok while being artists in residence at Silpakorn University in 1989 and 1991 respectively. Montien Boonma joined the 8th Biennale of Sydney in 1990. Vichoke Mukdamanee and Kamol Phaovavadi were invited to take part in the Artists' Regional Exchange (ARX 3) in Perth in 1992.

The Thai-Australian joint exhibition will significantly enhance cross-cultural dialogues not only between the participating artists but also extend the potential for interchanges of ideas and understanding for art students, other artists and the public. The integration of the cultural diversity through the artistic exchange between Australia and Thailand which has evolved over the last four years has been successfully realized in this exciting exhibition. Australians will have the opportunity to appreciate the richness of the cultural exchanges among the five artists when they work together once again in Sydney in March 1994.

Somporn Rodboon
Director, Silpakorn University Art Institute