

ITHI POL
THANGCHALOK

Pinthong Museum Foundation



ABSTRACT
The Truth of Art



Abstract: The Truth of Art
Itthipol Thangchalok

Rama IX Art Museum Foundation



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Message from The Director

สารานุกรมจากผู้อำนวยการ

"นาถธรรม: สิ่งจะเล่าถึงศิลปะ" อิทอิพล คังโลก (A Retrospective Exhibition "Abstract: The Truth of Art" [Itipol Thangchaloek]) เป็นนิทรรศการฉลองวาระสี่ทศวรรษของศิลปินชาวไทยคนสำคัญสองท่าน ซึ่งเป็นงานนี้ที่ศิลปินร่วมสมัยของไทยจำนวนมากได้เคยมีบทบาทในการสร้างสรรค์ผลงานศิลปะบนผืนกระดาษอย่างมั่นคง ภาพของตระกูลนี้มากกว่า 50 ปี ตั้งแต่มุมมองที่สื่อประสาทรูปแบบในการแสดงออกที่ต่างกันในบ้านเรา และยังคงสร้างผลกระทบอย่างต่อเนืองมาจนถึงปัจจุบัน นอกจากนี้แล้วถ้าหากนึกถึงงานอาจารย์สองคนที่เป็นอาจารย์ของอาจารย์ในภาควิชาศิลปะและงานช่างในประวัติศาสตร์ความเป็นมาที่ภาคต่างๆ เป็นนิตยสารความรู้ทางศิลปะและบทความวิจารณ์ศิลปะที่โด่งดัง

นิทรรศการ "นาถธรรม: สิ่งจะเล่าถึงศิลปะ" อิทอิพล คังโลก นำเสนอผลงานศิลปะประเภทจิตรกรรมเป็น ภาพพิมพ์ จิตรกรรมและสื่อผสมเกือบ 100 ชิ้น จากทุกช่วงเวลากว่า 50 ปี ในชีวิตการสร้างสรรค์ผลงานศิลปะของศาสตราจารย์เกียรติคุณ อิทอิพล คังโลก ตั้งแต่สมัยเรียนปริญญาตรีที่ คณะจิตรกรรมประติมากรรมและภาพพิมพ์ มหาวิทยาลัยศิลปากร และได้ไปเรียนต่อปริญญาโทที่มหาวิทยาลัยวอชิงตัน (University of Washington) ประเทศสหรัฐอเมริกา จนได้มีโอกาสเป็นนาถธรรมอย่างเป็นทางการ และได้จัดนิทรรศการส่วนตัวครั้งแรกที่หอศิลป์นาถธรรมในหอศิลป์ร่วมสมัยศรัทธา ถิ่นศิลปะร่วมสมัย (หอศิลป์ร่วมสมัยศรัทธา) ในปี พ.ศ. 2553 และเปิดนิทรรศการเดี่ยวครั้งแรกที่หอศิลป์ ใน ปี พ.ศ. 2554

หอศิลป์ร่วมสมัยนาถธรรมแห่งกรุงเทพมหานคร โดยรองอธิบดีกรมศิลปากร ศาสตราจารย์เกียรติคุณ อิทอิพล คังโลก เป็นผู้อำนวยการ ในการจัดนิทรรศการย้อนหลังกว่า 50 ปี ในครั้งนี้ และรองอธิบดี ดร.โสธณ สุประเสริฐ อดีตอธิบดีกรมศิลปากร สำนักวัฒนธรรมและการศึกษาได้มอบ ศิลปะในหลายองค์ประกอบและงานผลงานของศิลปินในกรุงเทพฯ นี้ จะทำให้เห็นถึงพัฒนาการการสร้างสรรค์ผลงานของศิลปินชั้นครูผู้ได้ร่วมทั้งของยุคสมัย ผู้ที่นับถือและเจ้าของผลงานศิลปะทุกท่าน ทุกหน่วยงาน ตลอดจนคณะกรรมการมูลนิธิฯ คณะกรรมการบริหาร ฝ่ายนิเทศการและทีมงานหอศิลป์กรุงเทพฯ ที่ร่วมจัดนิทรรศการครั้งนี้เกิดขึ้นและสำเร็จลงอย่างสมบูรณ์

อักษร ณัฐวิธยานนท์

ผู้อำนวยการหอศิลป์ร่วมสมัยนาถธรรมแห่งกรุงเทพมหานคร

A Retrospective Exhibition "Abstract: The Truth of Art" Ithipol Thangchaloek is the solo exhibition of the exceptional Thai senior artist who is the few among Thai Contemporary artists persisting on the path of Abstract art for more than 50 years since Abstract art was very new and become the mainstream art practice in Thailand. Ithipol is the pioneer of Abstract art and has been constantly creating abstract works. He is also the lecturer in various universities in Thailand as well as contributing many scholarly articles and art reviews.

Ithipol Thangchaloek's "Abstract: The Truth of Art" presents over 100 pieces of drawings, prints, paintings, and mixed-media from every period during his 50 years of creativity since he was an undergraduate student at the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University and the period he studied master degree at University of Washington, United States where he officially got acknowledged of Abstract art. Ithipol developed his practice to be more Eastern until his Abstract art was accepted in national and international art circles and he was awarded as National Artist in 1999 and National Artist of Thailand in Visual arts (Painting) in 2008.

Bangkok Art and Culture Centre would like to express our gratitude to Professor Emeritus Ithipol Thangchaloek for accepting our invitation to this retrospective exhibition. I also appreciate Dr. Teengam Guptaputra, our guest curator for her point of view and meticulous research that featured the artist's works in every period of his life and reveals his artistic development. I would like to thank every sponsors, art collectors for their private holdings, organizations, and also Bangkok Art and Culture Centre Foundation Board and Bangkok Art and Culture Centre Foundation Executive Board, Bangkok Art and Culture Centre Exhibition Department and Bangkok Art and Culture Centre members who make this exhibition successfully accomplish.

Luckana Kunavichayanont
Director of Bangkok Art and Culture Centre



A Retrospective Exhibition

"Abstract: The Truth of Art" Ithipol Thangchalok

“นามธรรม: สัจจะแห่งศิลปะ” อิทิปอล ธังชลลोक

“นามธรรม: สัจจะแห่งศิลปะ” นำเสนอผลงานศิลปะสมัยใหม่ของอิทิปอล ธังชลลोक ศิลปินแนวหน้าศิลปะร่วมสมัย (จิตรกรรม) พ.ศ. 2551 ศิลปินคนไทยคนแรกที่มีส่วนร่วมแสดงนิทรรศการที่เกี่ยวกับศิลปะร่วมสมัยและศิลปะร่วมสมัยเป็นระยะเวลาประมาณ 50 ปี ศิลปะนามธรรมแนวพุทธคือศิลปะที่สร้างขึ้นจากความรู้สึกนึกคิดที่เรียบง่ายและตรงไปตรงมา ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก

ผลงานศิลปะนามธรรมของอิทิปอล ธังชลลोकเป็นศิลปะที่สร้างขึ้นจากความรู้สึกนึกคิดที่เรียบง่ายและตรงไปตรงมา ศิลปินนามธรรมแนวพุทธคือศิลปะที่สร้างขึ้นจากความรู้สึกนึกคิดที่เรียบง่ายและตรงไปตรงมา ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก

นิทรรศการครั้งนี้เป็นการนำเสนอถึงชีวิตและผลงานของอิทิปอล ธังชลลोक ศิลปินแนวหน้าศิลปะร่วมสมัย (จิตรกรรม) พ.ศ. 2551 ศิลปินคนไทยคนแรกที่มีส่วนร่วมแสดงนิทรรศการที่เกี่ยวกับศิลปะร่วมสมัยและศิลปะร่วมสมัยเป็นระยะเวลาประมาณ 50 ปี ศิลปะนามธรรมแนวพุทธคือศิลปะที่สร้างขึ้นจากความรู้สึกนึกคิดที่เรียบง่ายและตรงไปตรงมา ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก ศิลปินนามธรรมแนวพุทธเป็นศิลปินที่สนใจในจิตวิญญาณของชีวิตมนุษย์และธรรมชาติ ซึ่งแตกต่างจากศิลปะนามธรรมแบบตะวันตกที่เน้นการแสดงออกถึงความรู้สึกนึกคิดที่ซับซ้อนและเต็มไปด้วยอารมณ์ความรู้สึก

ดร. เสงี่ยม สุทธิธรรม

"Abstract: The Truth of Art" is a retrospective exhibition by Ithipol Thangchalok, The National Artist in Fine Arts (Painting) for year 2008. Thangchalok is one of Thai Contemporary artists, who for over 50 years has been persisting in Abstract art. Abstract art is composed of shapes, forms, space, colors, and lines put together to form a non-representational image. Part of the image might be similar to human figures, objects, or surroundings that inspired the artist. Abstract art was developed in the Western world at the end of the 19th century. It signifies the advancement of human intellect strengthened by the prosperity of technology, science, and philosophy. Even Thangchalok was initially trained to create works with a reference to Western styles and techniques, he later developed his abstract idea by incorporating it in Eastern philosophy. Such incorporation led to unique artistic expressions and styles throughout his entire journey.

Thangchalok's development of Abstract art can be divided into three main periods. The first period is between 1966-2000. Thangchalok observed his surrounding objects in his life, from trees, people, walls, doors, and the horizon with a surface, and human figures. Step by step, his style was shifted from representational shapes to semi-abstract ones. However, part of the image appears abstract as it is non-referential. The second period is between 2001-2013. The artists changed the way he observed the nature. He focused on its phenomenal condition rather than its physical appearance. This method led the artist to realise the dichotomy of nature e.g. light and dark, shadow and brightness, shape and space. He then renounced natural and organic forms and fully incorporated abstractness in the Eastern senses. The artist employed the simplest visual elements – points and lines – to systematically create Abstract art. His paintings in this period are non-narrative as points and lines recount nothing. Audiences are invited to have a direct experience with the works in order to perceive messages and feelings. The third period is from 2014 until now. The artist summarises that is "mind" is the most important thing for creating Abstract art. Mind is an abstract part of human beings; it feels, perceives, realises, and decides. Mind of the artist perceives his illness and simultaneously considers his own emotions wavering between calmness and turbulence, happiness and melancholy. The artist lets his trembling hands to draw what his mind explores. Line is a main visual element in this period. Curly and wave lines reflect a journey to his own inner world.

Objective of the exhibition is to present the artistic values of Thangchalok by analyzing and identifying three themes of his vital content. The themes include abstract, truth, and wisdom. The first theme demonstrates the development of the formation of abstract idea. The second is the truth in various characters that the artist has discovered, and the last theme is about Abstract art as an artistic object reflecting the beauty of his wisdom. Finally, Thangchalok's creative continuity and consistence show that Abstract is not just an artistic style, but a philosophy as well as a method that encourage learning process, analysis, and discoveries. As a result, it is sufficient to say that the art of Thangchalok is real, authentic, and beyond time.

Dr. Toewngam Guattaputra



การเติบโตทางอสังหาริมทรัพย์

"สิ่งที่ผมสามารถบอกใคร่ครวญได้ก็คือการปฏิรูปการไม่จ่ายภาษีได้ ดังนั้น ผลจากการรวมเงินเป็นการแสดงออกของการไม่สนใจที่จะจ่ายภาษีจากโลกภายนอก
แต่สิ่งเดียวที่ผมบอกได้ก็คือการที่การปฏิรูปการไม่จ่ายภาษีได้"

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และการดำเนินงานในแง่ลบนั้นเป็นเรื่องปกติธรรมดา แต่ผลกระทบในแง่บวกซึ่งไม่คาดว่าจะเป็นไปได้ก็มีเช่นกัน ในช่วงแห่งความทุกข์ยากที่สุดในชีวิตก็ยังมีความหวังว่า ชีวิตที่มีดี เป็นผลผลิตของแห่งความหวัง เป็นวิกฤตที่กลับกลายเป็นโอกาส การเป็นโรคทางจิตประสาทไม่ได้หมายความว่าไม่มีความสามารถในการปฏิบัติงาน และถ้าถึงขั้นหลายภพก็มีดี แม้ชีวิตที่บดขยี้ ก็คือมีเวลาอยู่กับตัวมากขึ้น และทำงานศิลปะได้เป็นอย่างดีทีเดียว หรือพูดสั้นๆคือในงานทำให้อิทธิพลทางจิตวิญญาณมีค่าขึ้นอันหนึ่งอันนั้น เกิดความเข้าใจและความสุขสบายจากผลผลิตที่ออกมา เป็นเสมือนศิลปะที่ว่าใจไม่มีความกลัว แม้ถึงขั้นการล้มเหลว ก็คือ เกิดแรงกระตุ้นใจจากการเป็นป่วยอย่างลึกซึ้ง และแม้ว่าสิ่งที่ฉันได้เป็นแนวคิดผลของการสร้างละคร รวมถึงถึงเกิดการเปลี่ยนแปลงระบบการศึกษา และคุณค่าของชีวิตในฐานะของมนุษย์ การเปลี่ยนแปลงวิถีชีวิตนี้ปัจจัยเสริม สิ่งมาจากอิทธิพลของสภาพแวดล้อมของกระบวนการทำงานที่เริ่มจากโปรแกรมเรขาคณิต และคณิตศาสตร์พื้นฐานอย่างง่าย จากอิทธิพลในชุดวัตถุแห่งจิต ชุดจิตวิทยาแบบบรรพกาล ชุดปรัชญาญาณและปรัชญาญาณ รวมถึงชุดอิสระ ที่ได้รับการมองถึงจุดยืนแล้ว ประกอบกับหลักการสำคัญ คือ องค์กัณธที่อุดมจนเหลือเพียงจุด และเส้น ซึ่งเป็นการจัดจุดจนอุดมจนในส่วนของไม่อาจจะคิดต่อไปได้อีก

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เมื่อมองภาพรวมขององค์การ มูลนิธิรามายักษ์ซึ่งเป็นศิลปะนามธรรมต่อเนื่องราวตลอดเกือบ 50 ปี ก็พบว่างานด้านจิตรกรรมและประติมากรรมได้เป็นสองกลุ่มใหญ่ๆ ซึ่งคือภาพวาดเขียนเกี่ยวกับตนเองแล้วหรือเขียนอยู่จุดคนละเรื่อง ซึ่งเป็นที่คุ้นเคยของนักงานทั่วไปไม่ช้าว่า ศิลปะนามธรรมเมื่อนำมาเปรียบเทียบกับศิลปะรูปธรรมแล้วจะพบว่าศิลปะนามธรรมเป็นภาษาแห่งอารมณ์ ความรู้สึก และโลกภายในที่แฝงตัวอยู่ในขณะและขณะของจิต ส่วนศิลปะรูปธรรมเป็นภาษาแห่งความคิด ตรรกะและเหตุผล เป็นโลกภายนอกแห่งวัตถุ ไม่แตกต่างกับแบบการวิดิโอ แต่เมื่อนำศิลปะนามธรรมมาวิเคราะห์ที่กลุ่มศิลปะรูปธรรมเกี่ยวกับองค์การจะแตกต่างกันเป็น 2 กลุ่มใหญ่ เช่นกัน ที่คือจุดขององค์การคือแบบธรรม นามธรรม “นามธรรมแบบวิดิโอ” ซึ่งมีวาเชอวสกี แคนดินสกี (Wassily Kandinsky) ผู้ได้ชื่อว่าเป็นบิดาแห่งศิลปะนามธรรม เป็นผู้ริเริ่มนามธรรมโดยอาศัยการลดทอนคิดลงจากความเหมือนจริงตามที่ตามองเห็นไปสู่ความเรียบง่ายแห่งจิตใจที่เป็นแก่นแท้ของธรรมชาติ และมีศิลปินที่สืบสานแนวทางการต่อเนื่องมาจนถึงปัจจุบัน ส่วน “นามธรรมแบบการวิดิโอ” ทำมาได้ว่าปี ดินส์ มอนเดรีย (Piet Mondrian) เป็นผู้ริเริ่มโดยอาศัยแบบอย่างรูปทรงเรขาคณิตเป็นแนวทางการสร้างรูปศิลปะภาพแห่งความงาม ความดี ความเป็นระเบียบ บริสุทธิ์ ที่มีคือเป็นเหมือนภาพต่อเนื่องมาจนถึงปัจจุบัน เช่นกัน

ส่วนศิลปะนามธรรมขององค์การได้ถูกแทรกซึมจนถึงปัจจุบันไม่ได้ถูกปลูกภายในกรอบของนามธรรมแบบแคนดินสกีที่ถือการระบายของเส้นหรือโดยตรงเพราะถ้าคิดถึงกระบวนการได้จึงเป็นผ่านกันไม่เป็นเพราะนิยามและการแสดงอย่างใดก็ตามที่ดูเป็นแนวต่อเนื่องจากการถ่ายทอดทางวัฒนธรรม รวมถึงไปถึงรากฐานทางศิลปะ และศาสนาของตะวันตก ละวินอง ของอย่าง ที่มีความแตกต่างกันอย่างถึง ถึงเมื่อมีการสร้างใหญ่ขององค์การวิดิโอแบบเรขาคณิตและที่เรขาคณิตคือสิ่งที่มาจากการเรียงตัวของธาตุทางกายภาพ และความเรียบง่ายของจิตใจที่ไม่ใช่เรขาคณิตบริสุทธิ์แบบเรขาคณิต ถ้าหากจะวิเคราะห์ผลงานขององค์การด้วยนิยามธรรม เรขาคณิตกลุ่มหนึ่งแบบการวิดิโอที่นามธรรมที่เป็นเรื่องราวจากธรรมชาติ โดยอาศัยนามธรรมแบบแคนดินสกีที่กลุ่มหนึ่งหรือเพื่อเป็นแบบอย่างให้แก่นักคิดอื่นที่พอได้ แต่หากมีการนำจิตของการเปรียบเทียบกับ เมื่อมองถึงแนวคิดจิตกรรมชุด “การฝึกฝนทางของเป้าหมายอันเป็น” จะเปรียบเสมือนกับการนำร่องของลูกเล่นวิธีการที่กล่าวถึงป็นจุดเริ่มต้นแบบนามธรรมการวิดิโอ แล้วมันก็จะมองถึงป็นจุดที่ของนามธรรมแบบวิดิโอ ซึ่งเมื่อมองถึงองค์การที่วิดิโอจะเห็นถึงจุดแรกเริ่มที่จะพบว่ามีวิธีการการมองของลูกเล่นที่กลับไม่กลับเพราะว่าองค์การที่มองอย่างอย่างกล่าวคือ

เห็นว่าการวางใจให้กระทำจนถึงป็นจุดที่การคิดถึงคิดถึงแบบองค์การเป็นเพียงการมีสิ่ง หรือหากหากกล่าวถึงกันของจิตเป็นพระนิมิต-พระนิมิตจิตขององค์การความดีนั้น การทำงานนั้นคือชุด “วัตถุแห่งจิต” มาจากถึงชุด “อักขระ” ซึ่งภาพที่มองจะมีรูปทรงเรขาคณิตเป็นหลัก หลักการสำคัญคือ

"Abstract art started at a point that figurative art was not effectively communicative. Abstract art is thus more an expression of feelings and emotions of artist's internal and spiritual world than an imitation of material world."

A journey bears different corporeal and metaphoric meanings. A journey is to encounter changes and movements that relate to time and space. A journey engages with exploration, discovery of new places, fresh experience, new knowledge, and endless possibilities. With or without our consciousness, life is a type of journey. In this journey, every single thing changes and cannot escape impermanence. Temporariness is an ultimate truth. Therefore, a journey is a life. My journey is to create works of art with determination.

Line is a visual element. It works like an alphabet of visual language. Line is a small element created with its smaller parts, called points. Numerous points are arranged to create a line.

Parkinson's disease develops because of brain chemical deterioration due to age. Normally, brain chemicals control body's movement. When chemicals decline, movement becomes unnatural. The disease is considered not fatal, but it destroys a patient's quality of life. Usual activities for example walking, working, and handwriting become difficult. Especially, speaking can be very slow. Tremor or shaking in body, hands, and arms makes it hard to draw a straight line. Line would be uneven relatively to trembling hands. My line is not a straight line. Unintentional movement of my hand makes the line developed with a long inwoven or formerly planned.

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A title "The Journey of Parkinson's Disease" shows that this recent series of painting straightforwardly comes out of my real experience. This experience relates to a human condition composed of birth, sensibility, illness, and death. Every single man is fated to encounter this avoidable condition. My engagement of personal lives is viewed as an action of describing a universal truth. Parkinson's disease directly affects my creation both in positive and negative ways, and both in body and mind. Persisting to my body, I cannot fully harness my artistic skill. I have a problem of controlling line weight because I cannot control my own gesture as before. So, I work on a smaller piece of paper. I place it on a desk and produce lines with oil-based pen markers – a simple technique. I slowly and gradually draw each line. Emotional trauma, suffering and pain cannot discourage me from working; they greatly alter my concept and process. I used to be well organized and worked systematically. Now, everything is different. I start with an unclear aim. I cannot make a sketch beforehand because my mental image is confusing and chaotic. The confusion and chaos in artistic vision is a direct result of the condition of mind and emotions. Even though my working process seems disorganized, it actually follows my emotional order. If art creation is compared to a journey, my former journey was a well-planned expedition that had a specific address of intended destination. However, in my recent series, I know only where I want to go roughly. During the current journey, I step by step discover routes and methods that lead to a desirable destination. This process develops through my feelings and mind that yearn for self-expression with help of visual art language. Such language is perfect for articulating feelings and emotions according to my internal necessities.

Negative effects are expected. However, to my surprise, there are several positive effects. In this suffering period of life, there is a hope. In another word, crisis becomes opportunity. Having Parkinson's disease makes it hard to commute and to associate with people. But, a good thing is that I have more time to stay at home and to focus on my art. I am immersed myself in art, and in that

material I temporarily forget my sorrow and feel emancipated. I find joy and peace from my accomplishment. Creating art is like undergoing a therapy. Another good point is that being deeply inspired by the illness can turn misery into creativity. This process uproots my earlier principle. Previously, my artistic principle was to apply simple geometric forms and mathematics to these series: 'Matter of the Mind', 'A Primal Spirit', 'Intuition and Intellect', and 'Alphabet'. Now, I arrive at a saturated point. The artistic principle of minimization with a reference to dots and lines is peak and complete.

When considering the whole picture of my 50-year working experience in Abstract art, my abstract works can be divided into two main groups that appear totally different to each other. It is generally accepted that Abstract art is a language of feelings and emotions. It manifests spiritual world and subjectivity. While figurative art deals with material world, detachment and non-subjectivity. Abstract art historically can be divided into two opposite groups from the start. The first is Abstract art that engages with "subjectivity". Wassily Kandinsky is a pioneer of this style. He is the father of Abstract art who first developed abstract style by abstracting reality in order to reveal its inner truth - the essence of nature. Various artists follow Kandinsky's path. The second is Abstract art that engages with "objectivity" initiated by Piet Mondrian who employed lines and geometrical composition to form aesthetic beauty, goodness, order and purity. Too, various artists follow Mondrian's footsteps.

From the beginning until now, my abstract works are not directly under Kandinsky's and Mondrian's influence because the historical movement is different. I have evolved along the road. There is a big gap as a cultural distance between the Western influence and myself. Additionally, there is a difference in the fundamental concept of art between Thai and Europeans. Lastly, Western and Thai religions are critically different. Even though my works show geometrical and semi-geometrical shapes derived from buildings and metropolis, they are not pure geometry as those of Mondrian. If one wants to analyze my works by referring to the principle of Abstract art, one may find that there are two groups: the first group employs geometrical shapes and the second group subjectively embraces the nature. However, the most vital principle is a comparison between two un-identical things. A recent series entitled 'The Journey of Parkinson's Lines' is compared to a pendulum that always swings. When the pendulum reaches one end that is subjective-expression, it then swings back to the other end that is objective-expression. One may find that the pendulum of objectivity and subjectivity has been swinging back and forth between two opposite sides for several times in my career life.

In order to clarify whether my works are infused with Western art influences or they just show how I use an art medium or a universal visual art language used by Western and Eastern artists, I would like to explain about artistic principle I used to create these series: 'Matter of the Mind', 'A Primal Spirit', 'Intuition and Intellect', and 'Alphabet'. Geometrical forms predominate in these series. The principle is based on order, decorum, composure, and constancy. The key concept of the series is to strip off all until there are only points and lines that are repeated in order to form geometrical shape and composition. By viewing the appearance, the series may be considered as being similar to Minimalism, but their essence is totally not. Minimal artists focus on "physically". Frank Stella, a prominent American painter said, "My painting is based on the fact that only what can be seen is thing that exists. It is a real object. Any painting is an object. Anyone who has a sufficient involvement in an object has to finally encounter its object-ness." Minimal artists cherish simplicity by renouncing narrative, and ignoring philosophical and religious substances. The only important thing is materiality. Stella's classic quote is as follows: "You can see the whole idea without any confusion... What you see is what you see. It's logic, nothing more."

'Matter of the Mind' and 'A Primal Spirit' describe my spiritual attainment after consecutively attending two highly intensive meditation courses in 1999 and 2000. My spiritual experience is analogous to the process of making art. Renunciation of desire in Buddhism is like refraining from the worldliness of object. I employed repetitive geometric shapes and simplest visual elements that are points and lines in order to induce the mind to modesty, simplicity, pureness, and serenity, all of which are contrary to Western Minimalism that clearly demonstrates materiality.

The first changing point in my artistic movement can be realized from the period in which I developed 'objectivity' - seen from the woodcut prints series of walls, doors, windows, and the etching series of walls; the painting series of large-scoped walls, the printing series of metropolis - to the period in which I developed 'subjective' - seen from the painting series of water, fire, thunder, and color of light. In short, it was the period of time that the pendulum swings from objectivity to subjectivity.

The second changing point in my artistic movement can be realized from the development starting from 'Matter of the Mind', 'A Primal Spirit', 'Intuition and Intellect', and 'Alphabet' to the development of the recent series namely 'The Journey of Parkinson's Disease'. It was the period that the pendulum moves from subjectivity expressed through geometrical and semi-geometrical forms signifying serene, calmness, and stillness, to another character of subjectivity expressed through free and organic forms signifying ambiguity, movement, change, and chaos.

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My expedition on the path of art from the beginning to the current period makes me arrive at a conclusion: "creation" is to create new things. However, such newness cannot maintain its status forever. Artist somehow encounters certain problems that include self-discovery and self-emancipation. Therefore, the most important and closest foe is the artist himself. Otherwise, new will become outdated, and creativity will become duplication. That is to say, the artist must create a conceptual framework, and determine its content, objective, style, technique, and method to precisely scheme his creation with assertion. The framework should not be too vague and too flexible. The framework should not be too flexible to be applied by any artist, or, the framework should not be too fixed. It would be too hard to apply and further develop the framework. At the same time, the artist must destroy any limitation and go beyond his own condition in order to create new things.

Emotional expression through Abstract art has both positive and negative aspects. The positive aspect is that work is full of liveliness, fascination, and captivation for both creator and his audiences. When driven by his impulse, the creator has a strong desire to express. Technique helps the artist express his thinking, and concentrate on the whole working process from the beginning to the end. The artist feels that he wants to create something new because he is enthusiastic to see the end result of his effort. This way of working makes the artist feel like taking an adventure because he cannot totally plan or control everything. The outcomes are fresh, strong, and prove his sincerity. The negative aspect is that if the artist has no incentive or sentimentality, he cannot create good work because there is no stimulation and passion. If the artist work with pretension, the work appears lack of truthfulness and superficial. Its appearance may look alright, but its content is not quite right.

Before 2013, I created a lot of small pioneering drawings. They lead to my recent painting series entitled 'The Journey of Parkinson's Disease' developed at the beginning of 2013. The principle and value of this series can be explored from immediate and emotional expression without presumption and reason. Through emotion, there is no way to predetermine a destination. I cannot make a definite sketch into a final painting. Jackson Pollock, an influential American artist, replied to a reporter: "Do you have a definite vision?" Pollock answered, "Not quite but I am certainly aware of my objective." It means that Pollock has concept and objective as a framework, but the artist must improvisationally fill in details himself.

In this series, I unconsciously free up my mind and feelings but not totally based on unconstrained emotions. With my long teaching and artistic experience, I have enough maturity to steer 'The Journey of Parkinson's Disease' to be on its course. Whenever, I realize that there is a problem with my mind, I solve it with my intellect. I use my intuition to seek for knowledge, inspiration, technique, and new materials. The series again engages with technique and materials that lead to a particular concept and a particular style. I started the series by drawing silver and gold lines on a black paper. Later, I discovered a black plastic sheet and silver and gold oil-based paint markers. They help me to draw free and continuous lines easier. Using oil-based paint markers on a quite glossy surface makes those lines semi-transparent. I can repeat each stroke, while based lines can still be seen. Overlapping lines yield a new dimension. A new idea then develops. My idea is that I create three layers of colored lines: vibrant colors, gold, and silver. The first layer of vibrant-colored lines expresses shapes of idealistic motif. The third layer of silver lines expresses abstract forms. All three layers co-exist without inter-relatedness in terms of meaning. However, colors are linked to form of light and feelings. Objects in the paintings are overlapped to create rhythm and movement. Objects function as a simple sign referring to falling leaves and flowers. These natural-based signs work together with drawn abstract lines in order to enrich certain feelings that only visual language can excel.

"Every time I step into my studio, I truly find there the peace of mind."

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บทสรุป
ABSTRACT

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อิทธิพล ที่ไม่เฉพาะแต่เส้นพัฒนาการวิธีคิดแบบศิลปะประมาณธรรมแล้ว การสังเกตวัตถุรอบตัวเช่น ต้นไม้ ดอกไม้ กำแพง ผนัง ประตู และกรอบหน้าต่าง การพิจารณาพิเคราะห์วัตถุทางศิลปะเนื่องจากการดูนั้นก็ถือเป็นเครื่องมืออันมีประโยชน์จากการสังเกตวัตถุรอบตัวเช่นการเข้าไปดูการละเล่นวัตถุทางวัฒนธรรมปรากฏการณ์ ศิลปินไม่ได้มองวัตถุอันใดสิ่งหนึ่ง แต่เขามองวัตถุอันหนึ่งกับวัตถุอื่นอื่นๆที่อยู่รอบๆปรากฏการณ์เดียวกัน เช่น ดอกไม้สัมพันธ์กับการละเล่นเรื่องไม้อะไรเป็นปรากฏการณ์เดียวกัน เพราะช่างเป็นส่วนหนึ่งของต้นไม้ ดอกไม้ ดอกไม้ และร่วมเรื่องเดียวกันจนกระทั่งต้นไม้ อิทธิพลของปรากฏการณ์ของวัตถุประมาณธรรมนี้ร่วมกับปรากฏการณ์ประเภทอื่นที่อยู่รอบตัว เช่น ปรากฏการณ์ของศิลปะมีความสัมพันธ์กันอย่างลึกซึ้ง เป็นปรากฏการณ์ของแนวคิดในแต่ละช่วงเวลา เป็นต้น

การมองโลกรอบตัวเป็นปรากฏการณ์ทำให้อิทธิพลพัฒนาการวิธีคิดแบบศิลปะประมาณธรรมที่สอดคล้องกับปรัชญาตะวันออก คือเป็นวิถีวิธีของสมาธิฐาน และฝึกสมาธิภาวนา ปรัชญาแบบนั้นให้ความสำคัญกับการพัฒนาสมาธิและการพิจารณาภาวนาอยู่ตรงกลางของสรรพสิ่ง เช่น รูปทรง-พื้นที่ว่าง-มิติ-สภาวะ และน้ำ-ไฟ เป็นต้น ศิลปินพัฒนาจิตตามแนวทางของสมาธิญาณ พิธีพิจารณาสมาธิอยู่ตรงกลางอันเกี่ยวข้องกับลักษณะนอกกาย แต่ถ่ายทอดด้วยวิธีการทางจิตอันเป็นแบบสมาธิญาณ สมาธิภาวนาตามแนวนี้คืออยู่ตรงกลาง เหลือแต่รูปทรงที่ไร้ขอบเขต แล้วพิจารณาปรากฏการณ์อันนั้นลึกซึ้งดลที่ลึกจากภายนอกเป็นจริง ต่อมาศิลปะจึงตั้งรูปทรงที่เป็นแนวนี้ตามใจไป เหลือเพียงแค่จุดและเส้น เพื่อแสดงให้เห็นถึงความว่างในความเป็นธรรมที่อยู่เบื้องหลังตัวตน

อาจกล่าวได้ว่า วิธีคิดแบบศิลปะประมาณธรรมของอิทธิพลเริ่มต้นจากการสังเกตลักษณะทางวัตถุ แล้วเปลี่ยนวิธีการมองจนสามารถตระหนักถึงความ เป็นนามธรรมของสิ่งนั้นและมองในทางศิลปะที่กว้างขึ้น อิทธิพลของแนวความคิดของวัตถุ “ภาพ” ที่สะท้อนการนามธรรมที่เกิดขึ้นนี้จึง

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Ithipol Thangchaloek begins to develop his abstract idea by observing surrounding objects e.g. trees, flowers, walls, doors, and window frames. Such continuous observation encourages the artist to change from observing the physical appearance of objects to viewing them as phenomena. The artist does not contemplate any specific object; he relates one object to others of the same category. For example plumeria relates to ylang ylang. They belong to the same phenomenon; each flower is part of its tree, has petals, smell, and declines when time passes. Additionally, Thangchaloek relates the phenomenon of an object to that of other types of object, such as the phenomenon of plants has a close connection to that of light in each period of time.

Considering the world as phenomena helps Thangchaloek to nurture his abstract idea relating to Eastern philosophy. The artist practices meditation and study Yin-Yang. These philosophies emphasize the state of human's mind and the dichotomy of all things such as form-space, dark-light, and water-fire. Thangchaloek develops his mind according to Eastern philosophy, considers dichotomies around him, but employs Western art-making methods. He simplifies forms and arranges them in a way that appears different from what he sees in reality. Later, he turns identifiable forms into dots and lines in order to reveal his understanding towards the abstractness of environment.

It can be said that Thangchaloek's abstract idea begins with his observation of the appearance of objects. Step by step, he develops his viewing method until he can realise abstractness. Similarly, in visual art practice, the artist simplifies the realistic appearances of object and transforms them into an image that reflects his abstract perception in mind.



Rama IX Art Museum Foundation

Artist's Mother 30/1
30x40 cm., Pencil and Charcoal on Paper, 1988, Collection of Artist 30x40 cm., Indiscreet
2009, indiscreet

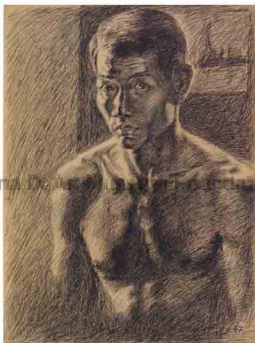
Rama DC Art Museum Foundation



Self Portrait
 64x41 cm, Ballpoint Pen on Paper, 1956, Collection of Rama
 1956, Collection of Rama
 1956, Collection of Rama
 1956, Collection of Rama



Two Boys *अन्यासो*
 55x40 cm., Wax Pencil on Paper; 55x40 cm., *अन्यासो*
 (1866, Collection of Artist) 2108, *अन्यासो*



Self Portrait mwenDoutikou
 50x40 cm., Ballpoint Pen on Paper 50x40 cm., Drawing on Paper
 1998, collection of ARTA 2008, mDoutikou

Rama IX Art Museum Foundation



Artist's Left Hand Duthayakul
30x40 cm., Pencil on Paper 30x40 cm., 25x30 cm.
1966, Collection of Artist 2009, indabaadha



Old Man 011051
 55x40 cm, Pencil on Paper, 1986, Collection of Artist
 55x40 cm, Acquerino, 2001, collezioneDa



Sitting Man 2 ḡbrsá 2
 54.5x38 cm, Pencil on Paper 54.5x38 cm, ḡbrsáwáwá
 1987, Collection of Anne 2010, ḡbrsáwáwá



Peng serie

28x34 cm., Fountain Pen on Paper: 20x24 cm., Urmmei&Fussencore
 2007, Collection of Artier 2020, see/Read/Write



Chongqing Road / 重慶路

38x54 cm, fountain pen with Indian ink on paper, 38x54 cm, charcoal on cardboard mounted on
 2007, Collection of Artist 2008, no. 00000000



Meharik Canal

28x34 cm., Handmade Paper on Paper
 1900, Collection of Anna

Wasserman

28x34 cm., Handmade Paper on Paper
 1900, Collection of Anna



Cloth covering a chair 巾罩椅
 54.09 cm., Fourten Pen on Paper 56.09 cm., Vellum
 1886, Collection of Alice 2009, author's collection



Title: The Iceberg
 64x85 cm, Woodcut, 1888, Collection of Albert Bierstadt
 2511: www.bierstadt.org



Organic II Gunter 3
 81x61 cm, Woodcut 81x61 cm, woodcut
 1989, Collection of Artus 2012, artforum.it



August 18 Berne 3
 81x61 cm, woodcut, 31x61 cm, enluminé
 1969, Collection of Arts 2512, 8x12x6 cm

Rama IX Art Foundation



September 8 / Rama IX
\$141 cm, woodcut / \$141 cm, woodcut
1989, Collection of Rama / 1989, Collection of Rama

Rama IX Foundation

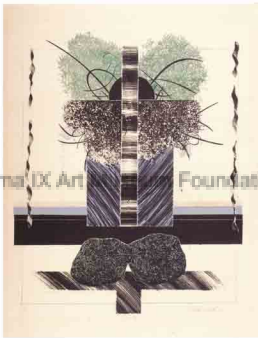


September 19 / Quinto 4
Stall on Woodc. Stall 11, preterivedd.
1965, Collection of Arts 2012, autheululdu



Tres VI - 0637
 60x39 cm., Lithograph - 30x25 cm., monochrome
 1937. *Collection of Artos* / 2013, *per Bonartella*

Rama IX Art Foundation



Times VII: 6x6 5
 50x42 cm., Lithograph, 12x42 cm., woodcut
 1970, Collection of Arp: 2023, 2023/2023/2023

Rama Foundation



Book X (XII) 10
 54.5x42 cm, Lithograph, 1970, Collection of Rama
 54.5x42 cm, Lithograph, 2013, Rama Foundation

Rama IX Art Foundation

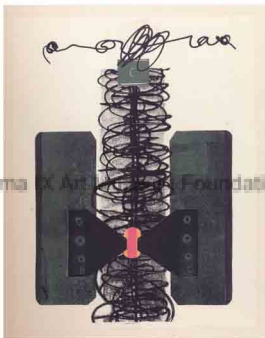


Trees IX (15x21)
55x42.5 cm., Lithograph, 2018, Collection of Rama IX Art Foundation
2018, no. 1/100



Dyncenic & Static V
85x62 cm., 2016, mixed media
1879, Collection of Artist

Static V
85x62 cm., 2016, mixed media
2015, not finished

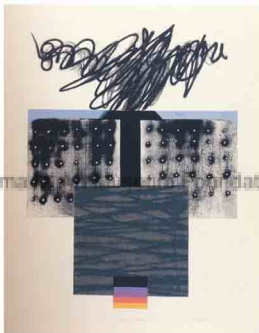


Dynamic & Static IV
80x62 cm, Silkscreen,
1970, Collection of Artia

динамическое 4
80x62 см., шелкография,
1970, коллекция Артия



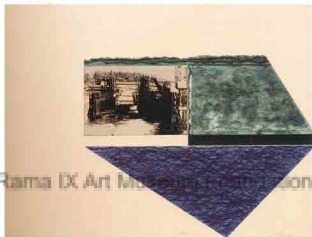
Dynamic & Static VIII vedötsäisryöy 8
 79x60 cm, Sulo Oksanen 79x60 cm, orindäksimuröör.
 1970; Collection of ARCA 2012, döötsäisryöy



Dynamic & Static VII witcross reprise 7
 82x63 cm., Sittouwen, 1919, Collection of Artot 82x63 cm., prelevedescurves,
 2015, collection d'Artot

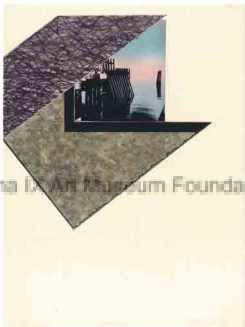


Horacio Ponce
1979 cm., Photochromy, 67x76 cm., multimediale œuvre,
1979, Collection d'Art et 2508, galerie d'Art



Raimo IX Art Museum, Finland

Impression / ronsuuskäyttö
 51x76 cm, Photochromy / 51x76 cm, metallisekko-työkalu
 1976, Collection of Art / 2518, myöskäänkäyttö



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Night Seascope Forinjurifu
 78x58.5 cm., Photo Etching 76x58.5 cm., metal/ink/colloids-etching
 1976, Collection of Artist 2018, Auction/Artfair



Space No. 4 (left) and Space No. 4 (right)
 45x41 cm, Etching 45x41 cm, unframed
 1971, Collection of artist 2014, no. 1/100

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Space No.7 Wufu huaxie 7
4300.5 cm, Etching 8800.5 no. , enshuixiehu
1993, Collection of artist 2534, enshuixiehu

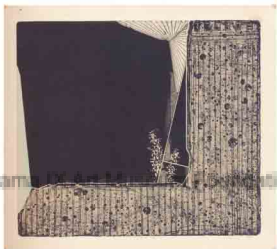


Rama IX Art Museum Foundation

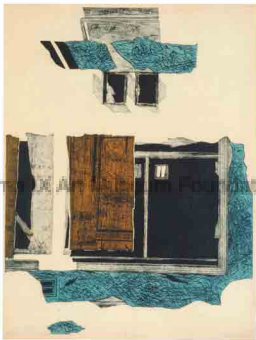
Space No. 9 丸の内美術館 9
40.5x45 cm., Etching 40.5x45 cm., steelplate/ink
1987, Collection of Rama 2516, vanBredaSoft



March No. V (March No. V)
 40x40 cm, oil on canvas
 1970, Collection of Anna
 40x40 cm, oil on canvas
 2010, Collection of Anna



Space No. 5 ว่างๆ-ว่างๆ 5
 45x49 cm., (string) 45x49 cm., วัสดุเส้นด้าย,
 1973, Collection of ARIK 2014, วัสดุเส้นด้าย



February No. 8 *njumbiŋi nɔrɔkɔ 2*
 81x61 cm, woodcut, 81x61 cm, metal
 1995, Collection of Artist 2013, wellhead.com



February No. V
 8x10 cm., Woodcut,
 1970, Collection of Anne
 Rasmussen

nyírtól húsvéig 5.
 8x10 cm., vörösfarostól,
 2010, az ősszel



February No. IV
2014, ink, woodcut,
1872, Collection of Rama IX

February No. IV
2014, ink, woodcut,
1872, Collection of Rama IX

Ramapo Museum Foundation

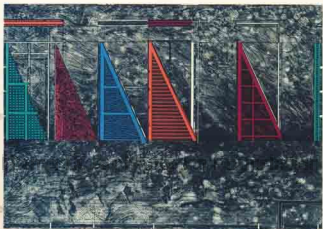


February No. V8
81x81 cm, Woodcut
1978, Collection of Artist

February No. V8
81x81 cm, woodcut
1978, Collection of Artist



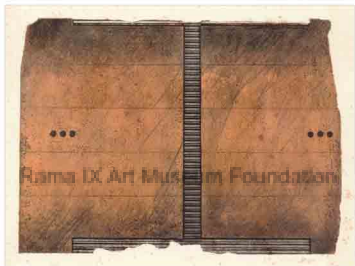
Urban Series 4/28 1980s 4/28
81x72 cm., Drawing, 81x72 cm., woodcut/linocut,
2008, Gallery of Art 2008, no/Don't/Do



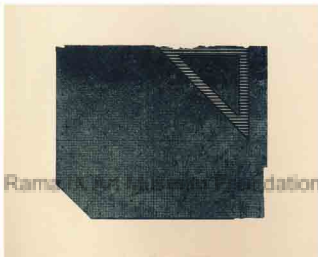
Urban Series 5/28 528
 61x71cm, 48x71cm, 52x71cm, 52x71cm, 52x71cm
 2008, Collection of Artist 2020, 528x71cm



Door A1	Aug 12 1
65 Sub1 um, Drilling	65 Sub1 su, 2nd/3rd/4th/5th
2080, Collection of Artist	2020, 4x3/2nd/3rd/4th



Wald E - judd kessler
45.5x61 cm, Etching - 45.5x61 cm, 2000/2001
2018, Collection of Artur - 2021, maillon-klafu



Rambow, Günther. "Wolf II." 1976. Etching. 42x60.5 cm. In the collection of the Staatliche Kunsthalle Karlsruhe.

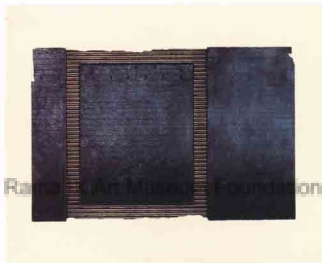
Wolf II
42x60.5 cm, Etching
1976, Collection of Staatliche Kunsthalle Karlsruhe



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Wall G - 60x3

40x60 cm, Acrylic - 40x60 cm, mixed media,
100% Cotton Canvas of Ram - 2011, see Rama IX



Wolf H. 1909/100
40x60.5 cm., Etching, 40x60.5 cm., iron/steel/brass
2018, Collection of Artist 2020, info@wolfh.de



Fragments (Relief Painting) Sula (Somsouk)

10x100 cm, 41 pieces, Acrylic Epoxy Resin on Paper on Hessian Paper, 2048, Collection of Toshiba Thailand Company Limited

10x100 ซม., 41 ชิ้น, อะคริลิกอีพ็อกซีเรซินบนกระดาษ, 2548, รวบรวมโดยบริษัท โตชิบา (ประเทศไทย) จำกัด

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ศิลปะนามธรรมเกิดขึ้น เพื่อเพิ่มคุณภาพทางจิตให้งานทัศนศิลป์
โดยศิลปินผู้รูปที่เป็นการพรรณานอกเล่าเรื่องราวของโลกภายนอกที่แท้จริง
ก็เพื่อมุ่งสู่โลกภายในนามอันเป็นแก่นแท้ของศิลปะ

Abstract art was born to enrich emotional quality of visual art.
The artist renounces the representation of the external world in order
to explicit the internal world or the ultimate truth of art.

ธนิสร์ ชัยโสม
thipai Thangchalek

สัจจะ
TRUTH

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การเป็นต้นแบบสร้างแรงบันดาลใจเป็นธรรมชาติอย่างแท้จริงที่นักวิจัยยุค “ศิลปะแห่งศิลปะ” หรือศิลปะการทบทวนศิลปะ “ความจริงคือการทำลายล้างศิลปะและฟื้นฟูกับประเทศการมีอยู่ของศิลปินนั้นต้องชั่วครู่เวลา

ศิลปะแห่งธรรมชาติ ศิลปะแห่งความเป็นธรรมชาติในการเรียนรู้ความเป็นธรรมชาติ ศิลปะแห่งศิลปะที่ศิลปินได้ทำความเข้าใจถึงธรรมชาติของความเป็นจริงที่แท้จริง แม้ว่าสิ่งต่างๆจะมีลักษณะตรงกันข้าม แต่ก็อยู่ร่วมกันเพื่อรักษาสมดุลของธรรมชาติ ตลอดชีวิตการทำงาน ศิลปินตระหนักถึงความสัมพันธ์ของธรรมชาติและสุนทรียะธรรมของธรรมชาติจะเกิดขึ้นได้จากการจัดวางรูปทรงในทฤษฎีศิลปะรูปทรงเรขาคณิต ความมืดกับความสว่าง และพื้นที่ว่างบนพื้นที่ ที่มีเส้นไม่ปรากฏและเรียบเนียนของผิวธรรมชาติ

ศิลปะแห่งภาษาวัฒนธรรม จุดและเส้นเป็นภาษาที่คนเราดูที่ศิลปินได้เรียนรู้ถึงความหมายเชิงของโมโนลิธ และการเข้าใจสู่ภาษาของศิลปะประติมากรรม จุดและเส้นแสดงคุณสมบัติของตัวมันเอง ไม่ได้ใช้ภาษาที่เป็นสัญลักษณ์ของสิ่งอื่นใด อาจกล่าวได้ว่า จุดและเส้นบนกระดาษของจิตรกรรมผ่านแสงสว่างหรือของภาษาที่คนเราดูความจริงคือสิ่งที่ได้แก่ จุดและเส้นเป็นของธรรมชาติที่มีความกว้างและความยาว ไม่รู้ที่จะกระจาย ในพื้นที่ที่มันแสดงถึงพื้นที่ความยาวและความต่อเนื่อง ไม่ว่าจุดและเส้นจะถูกจัดการอย่างเป็นระบบหรือเป็นอิสระ ทิศทางที่ถูกเขียนอย่างละเอียดไม่ได้สู่ภาษาของการที่ผู้ชมต้องเข้าใจในรูปแบบที่ผิดๆ

ศิลปะของแสงและความหมายและความรู้สึก ศิลปินจัดการจุดและเส้นที่เกิดจากการลดและตัดทอนของสิ่งที่มีลักษณะของโมโนลิธ เพื่อให้ สานต่อความรู้สึกและความหมายที่ปรากฏ อาจกล่าวได้ว่าทุกสิ่งเป็นความมืด การลดแสงความรู้สึกที่เกิดจากจุดและเส้นของศิลปิน ศิลปินใช้ภาษาที่ผู้ชมต้องเข้าใจถึงภาษาที่ศิลปินใช้เพื่อสร้างความหมายที่ชัดเจน

ศิลปะของความสัมพันธ์ระหว่างวัตถุและจิต วัตถุในที่นี้ คือ จิตรกรรม และจิตในที่นี้ คือ จิตของศิลปิน จิตไม่มีรูปร่าง และไม่มีความจริงในโลกความจริงคือ ศิลปินใช้วิธีการบางอย่างที่ศิลปินใช้ในการสร้างจิตของตัวเอง ศิลปินใช้จิตของตัวเองในการสร้างศิลปะของตัวเอง ซึ่งแสดงถึงความเป็นจริงและความหมาย และจิตที่ศิลปิน อาจกล่าวได้ว่าจิตรกรรมและจิตของศิลปินเป็นสิ่งเดียวกัน เพราะทั้งสองสิ่งนี้ใช้ในการมีอยู่ของศิลปะและกัน

[Thipol Thangchalo's assertion of Abstract art has helped him to discover "The Truth of Art". The truth has several characteristics based on the artist's personal experiences.

The first is the truth of nature. Nature is considered as an early lesson for the artist to study abstractness. Nature allows him to comprehend the truth of a relationship of dichotomous things. Even though they are dichotomous to one another, they exist together in order to create a natural balance. Throughout his artistic journey, Thangchalo reflects the dichotomous principle through his works, which can be visually explored from the arrangement of organic and geometrical forms, darkness and brightness, and plain and textured spaces.

The second is the truth of visual art elements. Dots and lines are visual elements that the artist uses to lessen the original meaning of worldly objects and to enter the realm of Abstract art. Dots and lines express their own quality; they do not function as a sign referring to anything in the world. It can be said that dots and lines on the paintings present the truth of visual art elements. Such truth is that a dot shows a trace that has no width and length, while a line demonstrates length and continuity. No matter how orderly or freely dots and lines are arranged, these simple elements lead to a certain message that needs audiences' mind to perceive.

The third is the truth of the message of meaning and feeling. The artist arranges shapes, derived from the process of abstracting and lessening the origin meanings of things, in order to allow the message of meaning and feeling to appear. This message reflects thoughts, emotions, and feelings that flow from his inner world. The artist invites his audiences to use their intuition to perceive the message. Result of perception is based on each audience's realization and experience.

The fourth is the truth of a relationship between objects and mind. Objects here refer to paintings, and mind here is that of the artist. Mind is shapeless. There is no equipment for mind measurement. However, the artist creatively uses art process to measure and examine his own mind. He directs his mind to focus on making refine details for his works. The works implies peacefulness, simplicity, and punctiliousness. It can be said that the paintings and mind of the artists are connected as they reflect the existence of each other.

Rama IX Art Museum Foundation



Vari of Light No. 7

110x220 cm., Oil on Paper Mounted on Plywood with varnish
 1998, Collection of Robert G. Berggren

Shunkyo Hirose 7

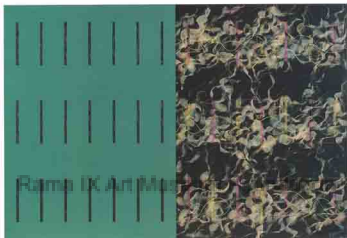
110x220 cm., 油絵紙を板に貼り付け、ワニス
 1998、ロバート・G・ベルグレン蔵



Florin Iordă

100x100 cm, Oil on Paper, Mounted on Plywood with Fiberglass,
1999, Upper Part of The water landscape

110x120 cm, 54 stone on top of a white wall, 1999,
Lower Part of The water landscape



Raima IX Art Museum

Two Pages Series X
 110x180 cm, Acrylic on Canvas
 2007, collection of ADAM Knapikowski

art 50x60x110
 110x180 cm, Acrylic on Canvas
 2007, collection of Adam Knapikowski



Two Pages of Modern Scripture 7/34

22x24 cm, Arches 40 and 41 (100 pages) Arches 42 and 43 (100 pages)
 Paper: Paper mounted on Plywood with Painted Wood and Woodcut
 1995, Collection of Bank of America Public Company (closed)

Arches 44-45 (100 pages) 7/34

22x24 cm, Arches 44 and 45 (100 pages) Arches 46 and 47 (100 pages)
 Paper: Paper mounted on Plywood with Painted Wood and Woodcut
 1995, Collection of Bank of America Public Company (closed)



Rama IX Art Museum Foundation



Rama IX Art Museum Foundation

The Legend of Water and Fire

2002, 200 cm, Oil and Acrylic on Canvas, Paint on Paper

2016, Collection of the Rama IX Art Museum Foundation

if x/ kx00JashwensDud

2002, 200 cm, Oil and Acrylic on Canvas, Paint on Paper

2016, Collection of the Rama IX Art Museum Foundation



Rama IX Art Museum Foundation

Tower of Time

120000 sq. ft. of art and more to come. Opened in 2000, the Rama IX Art Museum is a landmark in the history of Thai art. It is a place where the past meets the future, and where the art of the past is brought to life.

Worawong

10000 sq. ft. of art and more to come. Opened in 2000, the Rama IX Art Museum is a landmark in the history of Thai art. It is a place where the past meets the future, and where the art of the past is brought to life.



Rama IX Art Museum Foundation

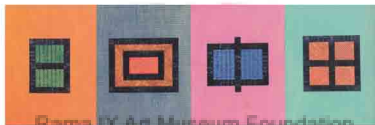
Silence & Sound: 112 x 88 x 111 cm
 Rama IX Art Museum Foundation, Bangkok, Thailand
 2000. Gifted to Rama IX Foundation



Rama IX Art Museum Foundation

Blue Spoon
2200 Kent Avenue, 1st Floor, Mount Pleasant
2001 - Location of Art

ask@blue
2200 Kent Avenue, Mount Pleasant
2001 - Location of Art



Rama IX Art Museum Foundation

Four Signs Shinya
 10x20 cm, Acrylic and Oil on Wood 80x100 cm, Acrylic and Oil on Canvas
 2008, Galleria di Piazza Venezia 2008, Galleria di Piazza Venezia



Cross Rama IX

10x20 cm., Acrylic on Canvas 10x20 cm., Acrylic on Canvas
 2010, Collection of Jigmet Phuntsok 2010, artTeam Thailand Gallery



Roma, IX Art Foundation

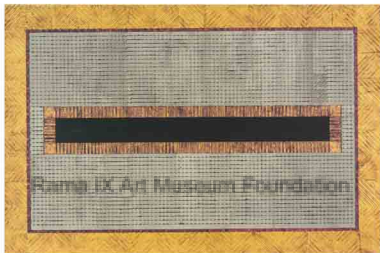
From: 1994

22x24x4 cm, Acrylic on Canvas

22x24x4 cm, Acrylic on Canvas

2004, Collection of Museum of Contemporary Art

25x27, acrylic & watercolor on board



Double Squares (Jérémy)
 130x135 cm., Acrylic on Canvas 130x135 cm., Tufftinted fabric,
 2007, Collection of Artist 2020, art@koolhaas.com



Rama Dahan Museum Foundation

Tipis Frames **reourudu**

225x225 cm., Artyc as Canvas

125x125 cm., Boudhayaifa

2007, Collection of Department of Cultural Promotion, Ministry of Culture

2250, 2x2250 mm, 2x2250 mm, 2x2250 mm, 2x2250 mm

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Horizontal and Vertical Bands
1954/55 (ca.), Acrylic on Canvas,
2004, Collection of Henry H. Davis

www.ramamuseum.org
1400 1st St., Berkeley, CA,
94704, 415.841.2400



Blue and Brown Squares (detail)

68 1423/4 cm., Acrylic on Vinyl Tiles and Plexiglas Mounted on Plywood,
2002, Collection of Artist

68 1423/4 in., Acrylic on Vinyl Tiles and Plexiglas Mounted on Plywood,
2002, Collection of Artist



Between Blue and Brown: រវាងពណ៌បៃតងនិង
 81x160 cm, Acrylic on Canvas, ៩៥x160 វ.ស., ប្លាស្ទិកប្លង់, 2005. Collection of Museum of Contemporary Art, ផ្ទាំងរូបភាពប្លាស្ទិកប្លង់



Shikona / Guifou

100x120 cm, Acrylic on Canvas, 100x120 cm, Acrylic on Canvas

2022, Collection of Museum of Contemporary Art, 2022, art@ramaix.com

Radiation Protection

Symmetry: BANY
 98.5x117.4 cm, Acrylic on Vinyl Silks Mounted on Plywood with Varnish, 2002, Collection of Joseph Margenthaler
 98.5x117.4 cm, Black Thread on Red Silk with Gold Beads, 1946, and Black Thread on Red Silk

Rama IX Art Museum Foundation



เมื่อภาพ เส้น สี และพื้นผิวมาจัดองค์ประกอบให้ประสานสัมพันธ์กัน
ย่อมเกิดพลังในการสื่อสารอย่างชนิดที่ไม่ว่าจะใช้อักษรหรือภาษาอื่นใดมาสื่อแทนได้

Creating a harmonious composition by using points, lines, colours,
and textures, would certainly yield the powerful form of communication
that words or languages would not be compared to.

ถนอม ตั้งใจเอก
Itthipol Thangcharok

វិស្វកម្ម
WISDOM

Rama IX Art Museum Foundation

อิทธิพล ทั้งในแง่ปฏิบัติศิลปะและฝึกสมาธิควบคู่กัน จนกระบวนการทั้งสองได้หลอมรวมเป็นหนึ่งเดียว ทั้งการสังเกตศิลปะและการธรรม คือเป็นองค์ความรู้ทางญาณปัญญา จึงต้องไม่อยู่ใต้อำนาจ เมื่อปฏิบัติบ่อยครั้ง ปัญญาก็ออกมา นำไปสู่ความเข้าใจในศิลปะและชีวิตอย่างแท้จริง ผลงานจิตรกรรมสะท้อนให้เห็นความงดงามทางปัญญาของศิลปินในหลายมิติที่น่าสนใจ

รูปทรงของปัญญาที่ผลิตออกมาเป็น อิทธิพลในพระที่ประสมกรรมกิจอย่างสมดุล 'Dusk' (2003) แสดงให้เห็นการวิเคราะห์ที่ละเอียดแยกแยะช่วงเวลาของพระอาทิตย์ตกออกเป็นขั้นตอนได้แก่ สี แขนงแนวระนาบแนวนอน และ น้ำหนัก ภาพแสดงถึงเป็นการจัดองค์ประกอบของภาพแนวระนาบสามส่วน ส่วนแรกแสดงถึงพื้นที่กลุ่มแนวระนาบของสีและที่แสดงถึงแนวระนาบของขอบ ส่วนที่สองและส่วนที่สาม แสดงให้เห็นแนวระนาบของเส้น แต่โดยรวมแสดงถึงพื้นที่ภาพที่ค่อนข้างมีแรงดึงดูดที่ดูคล้ายเส้น การจัดวางองค์ประกอบเช่นนี้รวมกันก็ก่อให้เกิดความเข้าใจที่แตกต่างจากกรอบแบบเดิมและจากการเรียบของอาคาร การแยกแยะสภาวะของช่วงเวลาใหญ่กับพระอาทิตย์ตกให้ออกมาเป็นแนวระนาบที่นิ่ง เรียบ แบน จัดวางอย่างเป็นระบบ ทำให้ภาพโดยรวมมีการเข้าใจสู่การภาวนาธรรม

รูปทรงของปัญญาที่สะท้อนให้เห็นแนวปัญญา ระชาชนิสัยที่ระบบในการสร้างสรรคคือประมาทธรรมกับศิลปิน 'Inkcity' (2001) ประกอบไปด้วยเส้นที่ต่อเนื่องกันจำนวนมากขึ้น วางเรียงต่อกันตามแนวขอบ ที่ภาพวาดอยู่บนพื้นที่เรียบเป็นผ้าขาวขาว การจัดการรูปทรงที่ต่อเนื่องกันแต่ต่างระดับ แต่ทว่ามีการจัดองค์ประกอบของระนาบรูปทรงระนาบแนวนอนและเส้นที่เห็นจากของศิลปิน เขาได้สังเกตถึงการประกอบกันของรูปแบบต่างๆ เช่น จิตนาการเส้นแนวตั้งพระอาทิตย์ขึ้นและแนวเส้นแนวระนาบของเวลาที่มีอยู่เป็นเส้น ผลงานสะท้อนให้เห็นถึงอิทธิพลของศิลปินในการใช้ระบบระนาบที่เรียบง่าย เพื่อเน้นให้เห็นถึงความเข้าใจในหลักการของพื้นที่อยู่อย่างง่าย

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รูปทรงของปัญญาที่ผลิตออกมาเป็นอิทธิพล คือการควบคุมไม่ให้อะไรที่ไม่ใช่ของจักรวาลของการสร้างสรรค์ คือที่ผ่านพ้นกลายเป็นสิ่งในการกำหนดกลุ่มเส้นที่ต่อเนื่องกันที่ต่อเนื่องกัน ในเวลาจริง 'การค้นพบของเส้นพาทินัส' (2557-2558) คือเป็นบรรทัดฐานเส้นที่เรียบและไปให้ที่กับเส้นที่เรียบนั้นๆ จนเกิดเป็นรูปทรงอิสระ การมองเข้าไปในมิติที่เรียบของเส้นอาจรวมถึงมิติเชิงจิตของศิลปินที่นำตัวเองออกมาจากความทุกขทางกาย หรือความสุขทางจิตจากสติของธรรม ศิลปินกำลังถ่ายทอดประสบการณ์และความเข้าใจ ต่อสิ่งต่างๆที่ไม่ใช่ของนักปฏิบัติธรรมตามแบบรูป

รูปทรงของปัญญาในระดับสูงคือ อิทธิพลสร้างสรรค์ศิลปะประมาทธรรมจากความรู้ ความเข้าใจ ประสบการณ์ สติปัญญา และหัวใจ ธรรมะจากปัญญา 'Story of Dots and Line' (2001) จุดหรือรอยหยดเป็นระเบียบ เรียบง่าย แต่มีพลังและความหมายของภาพนั้นที่ซับซ้อน ความเรียบง่ายทางภาพที่เรียบง่ายและท่วงท่าของธรรมะที่ประสมกรรมกิจเป็นประจักษ์ชัดอยู่ และอาจสะท้อนให้เห็นถึงความสงบนิ่ง ศิลปินใช้เส้นที่นุ่มนวลที่สร้างความหมายของรูปทรง และใช้สติปัญญาในการเข้าใจภาพ เพื่อที่จะรับรู้การ: สติของปัญญาจากศิลปินธรรม

Ithipol Thangchalo practices art and meditation concurrently until both practices become united. In both art and Dharma worlds, the artist lessens the former meaning of objects. Mind holds fast to body. When the artist practices this on a regular basis, wisdom grows. It leads him to an understanding of art and life. The paintings reflect the beauty of the artist's wisdom in several intriguing dimensions as follows:

The first is the shape of flourishing wisdom. The artist sophisticatedly analyses direct experiences. 'Dusk' (2003) shows the analysis and identification of a short period of time prior to sunset. He distinguishes this natural phenomenon into visual elements that include colors, geometrical planes, and tones. The image demonstrates three groups of geometrical planes. The first group of geometrical planes describes intensive colors of light before sunset. The second and the third groups describe the similar set of light colors with dark and darker tones respectively. This composition of geometrical planes invites

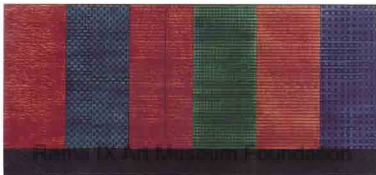
audiences to think about evening light that shines over floor and building. The analysis of light phenomenon into still, flat, colored, geometrical planes arranged systematically enables the whole image to enter an abstract condition.

The second is the shape of the wisdom revealing his intellect. Geometry provides the artist a system for his Abstract art creation. 'Infinity' (2001) is composed of six rectangles laid down side by side in a horizontal direction. The composition is not complex; however, the repetition of dots and traces on the rectangles implies the artist's intention. He relates the repetition of visual art elements to other systems e.g. the system of human's pulse, that of inhalation and exhalation, and that of infinite time. The works reflect the artist's intellect that supports him to use simple geometrical system to connect with other surrounding phenomena.

The third is the shape of wisdom gained from deep understanding. Hands that cannot be controlled as before is not a limit of creative activity. Trembling hands become a medium that produces a group of perpetually vivid and dynamic lines. For a series entitled 'The Journey of Parkinson Lines' (2014-2015) the artist carefully draws opaque and translucent lines until they produce an overlapping effect. Looking into the effect invites audiences to think about the artist's mind that is exploring bodily suffering as well as delight that the artist acquires from the works. The artist describes about his experience and understanding towards the impermanence of life.

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The last is the shape of absolute wisdom. Thangchaiok creates Abstract art with a reference to knowledge, understanding, experience, intuition and intellect. They all are referred shortly as wisdom. 'Story of Dots and Lines' (2001) shows dots and lines arranged simply; however their background and meaning appear complex. The physical simplicity with the abstract meaning may develop audiences' realization and encourage peacefulness in their mind. The artist invites audiences to let go of the physical meaning and use intuition to access the image in order to perceive the absolute wisdom from his Abstract art.



Infinity 無限
 110x40 cm, Acrylic on Vinyl Tissue Paunched on Plywood, 2001. Collection of Asia Plus Group Holdings Public Company Limited
 110x40 cm, アクリル樹脂をVinyl Tissueに穿孔し、合板に貼付, 2001. 同社グループホールディングス株式会社 収蔵



Chorus and Order 1994/1995, Acrylic on Canvas 2007, collection of Princeton University	Involutionen und Ausdehnung 1994/95 oil, Basel Museum 2007, collection of Württembergischer Kunstverein
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Three Squares : anselm

2000, Acrylic on Ferraux Museum in France
2000, Collection of Original Room
2000, Collection of Original Room

120x120 cm, 2000, Collection of Original Room
2000, Collection of Original Room



Dusk (detail)

120x125 cm., Acrylic on Canvas, 2008, Collection of Paradise (Singapore)

120x125 cm., Acrylic on Canvas, 2008, Collection of Paradise (Singapore)



Yellow Painting
 Installation, Wolf Group's Acrylic on Canvas
 1977, Collection of Bangor Bank Foundation

Donors and/or

MUSEUM, Newport and/or
 2020, and/or yellow painting

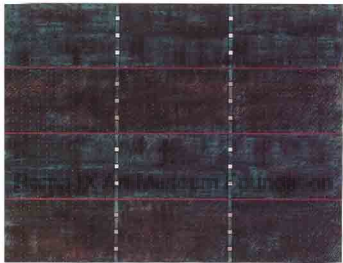


Wall of Fortin Agnès Varda
115x180 cm, Acrylic on Canvas, 1974
2012, Collection of Museum of Contemporary Art

activehistory
115x180 cm, Acrylic on Canvas
2012, Collection of Museum of Contemporary Art



Story of Dots and Lines เรื่องจุดและเส้น
 92 x 62 cm, Acrylic on vinyl Tiles Mounted on Plywood 92 x 62 ซม., สีอะครีลิคบนกระเบื้องไวนิลติดบนแผ่นไม้อัด
 200, Collection of Rama IX Art Museum Foundation 2548, รวบรวมโดย Rama IX Art Museum Foundation



1,728 Dots 1,728 dots

129x198.5 cm., Acrylic on Ferris and Wool, 2004, Collection of First Horizon
 122x198.5 cm., Acrylic on Ferris and Wool, 2004, Collection of First Horizon

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Fragments of Memory 1/29

200x100cm, Acrylic, Oil and Aurelii Gesso Artist Paint
on Matsui Paper Mounted on Plywood with Woodcut
1996, Collection of Rama of Aurthya-Pubali Grouping Limited

(Aurthya-Pubali Grouping Limited)

200x100 cm, Acrylic 90-95 and 100-105 gms
watercolor on Matsui Paper with Woodcut
2006, Aurthya-Pubali Grouping Limited



Blue Lines (Akiyoshi)
 18x76 cm., Oil Marker on Paper 55x75 cm., ink on silk (Shibubara)
 2003, Collection of Artia 2006, www.artia.jp



Sign of Light Shigeharu Kato
 75x75 cm., oil Marker on PVC, 2015, Collection of Arca
 75x75 cm., oil Marker on PVC, 2015, Collection of Arca



Fallen Objects Sorys Szewski
Mixed med., Oil Paint on PVC 25x100 cm., w/ frame 25x100 cm PVC
2009, Collection of Artco 2009, w/ frame 25x100 cm



Falling Man (2006)
35x75 cm., Oil Marker on Paper
2006, Collection of Artur
2007, re00000000



Foto: CHAYU

86x75 cm., Olio e Acqua su PVC. The 100 cm., intonaco su muro PVC.
 2004, Collezione di Arte. 2007, no. 2007/001



For Protection I 3.5m x 5.1m
 2016 oil, oil transfer on paper 20x75 cm, e Hironobu Oshida
 2016, collection of artist 2016, oil transfer on paper



Black Sea 1987
 54x75 cm., Oil Marker on Paper, 2014, Collection of S&P
 1987, 54x75 cm., akrilovantövalkoma, 2014, valkomaalla



Blue Trees 75x106
 75x106 cm, Oil Marker on Paper, 2013, Collection of Artist
 75x106 cm, ink on black PVC, 2016, artist's studio



Roma IX Art Museum Roma IX Art Museum

Gravly	Gravly
15x15 cm, 1st Master on Paper	15x15 cm, 1st Master on Paper
2014, Collection of Roma IX Art Museum	2014, Collection of Roma IX Art Museum

Rama IX Art Museum Foundation



ความสำเร็จเกิดจากการทำจนโดยไม่ยอมเลิก
ในขณะที่คนอื่นเลิกไปแล้ว ผมอยากให้เป็นรุ่นที่คนอื่นเลิกไม่ได้แล้ว
แล้วทุกคนไม่ถอยหลังเลย

Accomplishment can be achieved through persistence.
Others have already given up.
I would like young artists to think in a similar fashion. They will never fail.

สมเด็จพระนางเจ้าสิริกิติ์
Princess Sirikit



Rama IX Art Museum Foundation





รายละเอียดของผลงานบางส่วน
Details of some artworks



Wall H ๒๒๐ ซม.

๒๒๐ ซม. (๒๒๐ ซม. x ๒๒๐ ซม.)
2016 Collection of artist 2021 ๒๒๐ ซม. x ๒๒๐ ซม.



Willow Pointing Scott Gifford
16x180 cm., Red Orange Acrylic on Canvas, 1977, Collection of Winnipeg Bank Foundation
16x180 cm., Teal Brown Blue Red Orange
2005, yellow yellow orange

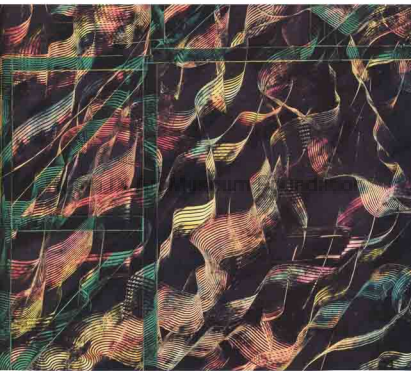


รายละเอียดของผลงานบางส่วน
Details of some artworks



Vall of Light No.7
(20x20 cm., Oil on Paper Mounted on Plywood with Polyrice,
1999, Collection of Modern & Design)

วัลย์ออฟไลท์ นอ 7
(20x20 ซม., สีน้ำมันบนกระดาษติดแผ่นไม้อัดข้าวโพด,
2541, รวบรวมโดย Modern & Design)



Two Pages Series IX
183x220 cm., Oil on Paper Mounted on glass with Plexiglas,
1986, Collection of René D'A. Art Museum Foundation

183x220 cm. Oil on Paper Mounted on glass with Plexiglas,
1986, Collection of René D'A. Art Museum Foundation

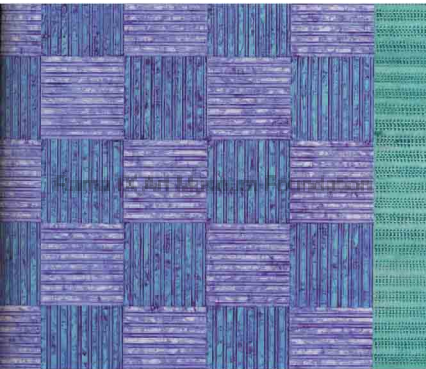


รายละเอียดของผลงานจิตรกรรม
Details of some artworks



Tower of Babel
122x120 cm, Acrylic, Oil and Anish Kapoor's Special Paper
on Metallic Paper Mounted on Plywood with Woodcut
1991, Collection of the National Museum of Contemporary Art

หอคอยบาเบล
122x120 ซม., สีอะครีลิก, น้ำมัน และกระดาษพิเศษของ Anish Kapoor
บนกระดาษโลหะเคลือบสีเงิน ติดบนแผ่นไม้อัดด้วยเทคนิคการแกะสลักไม้
1991, รวบรวมโดยพิพิธภัณฑสถานแห่งชาติ



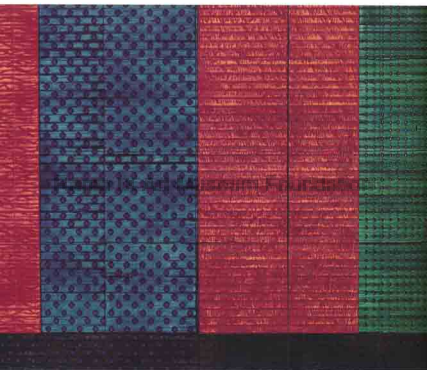
Blue and Purple Bands

Horizontal and Vertical Bands
 145x115 cm, Purple and Blue
 2001, Collection of Nanjing University

145x115 cm, Purple and Blue
 2001, Collection of Nanjing University



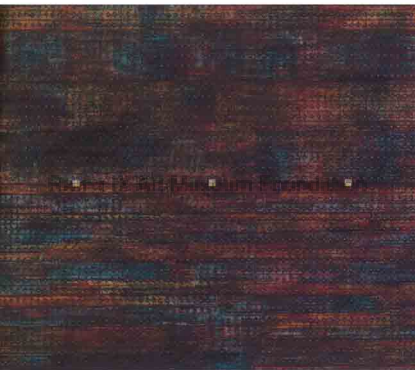
รายละเอียดของผลงานจิตรกรรม
Details of some artworks



Infinity ความเป็นอนันต์

100x40 cm., Acrylic on Vinyl Tarp Mounted on Plywood,
2020, Collection of Asia Visa Group Holdings Public Company Limited

100x40 ซม., สีอะครีลิกบนผ้าไวนิลติดบนแผ่นไม้
2564, รวบรวมโดย เอเชีย วิซ่า กรุ๊ป โฮลดิ้งส์ จำกัด (มหาชน)



Three Sources Kurojiri

125x120 cm, Acrylic on Plywood Mounted on Plywood, 2003. Collection of Chachai Boonni

125x120 cm, Acrylic on Plywood Mounted on Plywood, 2003. Collection of Chachai Boonni



รายละเอียดของผลงานบางส่วน
Details of some artworks



Wall of Forth ผนังกำแพง

119x160 cm, Acrylic on Canvas

2012, Collection of Museum of Contemporary Art

119x160 ซม., ฐานสีอะครีลิค

2012, พิพิธภัณฑ์ร่วมสมัย



Rana Khatun Museum Foundation

Story of Dots and Lines www.ranahatun.org

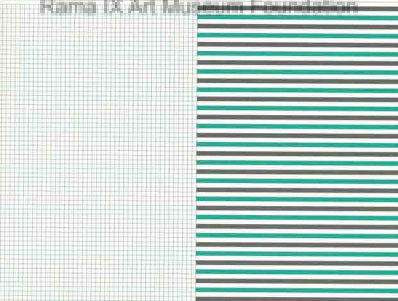
41.5x24.5 cm, Acrylic on Vinyl Film Mounted on Plywood
2001, Collection of Prof. Shaukat

41.5x24.5 cm, Acrylic on Vinyl Film Mounted on Plywood
2544, 4x30cm 90x 100cm

Rama IX Art Museum Foundation

บทความในอดีต โดย อิทธิพล ตั้งโกลก
Previous essays of Ithipol Thangchalok

Rama IX Art Museum Foundation





An Analysis of the Paintings of Ithipol

by Assistant Professor Ithipol Thangchalok

มหาวิทยาลัยสงขลานครินทร์ วิทยาเขตปัตตานี

โดย หน่วยงานราชการระดับจังหวัด เช่น



Fluent
110x160 cm., Oil on Paper Mounted on Plywood with Farnica.
1989. Collection of Thanapon Vattanasul

110x160 mm, 30-40 pages, hardcover, ISBN 978-3-03910-110-1, 2022, 24.95 Euro, 24.95 Euro, 24.95 Euro

เป็นที่ทราบกันโดยทั่วไปว่าตัวหนังสือวิจิตรนั้น ซึ่งถือเป็นศิลปะของพระนาง
ลือเป็นผู้นิพนธ์ลงลายเส้นบนผ้าขาว โดยท่านได้มีลายเส้นที่เป็นระเบียบและ
งดงามอย่างเด่นชัดนักวิจิตรแห่งพิเศษนี้ในสมัยสมเด็จพระนารายณ์ ศิลปินชาว
สยามที่นำหน้าที่เป็นผู้นิพนธ์ลายเส้นศิลปะประเภทวิจิตรนั้น นอกเหนือจากเป็น
ศิลปินที่นำผู้ทรงกรมมาทูลถวาย 30 ปี ก็คือพระนางที่ทรงเป็นแม่ทัพราชินี
นารายณ์ ในระหว่างที่จักรพรรดิครองราชย์อยู่ก็ทรงเป็นแม่ทัพและต้องไปไกล
จนเคยถึงเมืองที่ 2 ปี 2543 นี้ผู้ถือครองที่พหุวิชาขององค์สมเด็จพระนาง
ที่เป็นแม่ทัพในสมัยวิจิตรราชินีที่สมเด็จพระนางเจ้าทรงครองราชย์ในสมัย
นารายณ์ทรง 30 ปีด้วยนี้ มาทำหน้าที่ที่ทรงพระนางของสมเด็จพระนาง
ซึ่งเป็นพระที่ทรงหน้าที่ต้องทรงที่ทรงสมเด็จพระนางเจ้า 30 ปีที่คิด สันตสุข
พระนางนารายณ์ พระนางที่เป็นแม่ทัพที่ทรงพระนางของสมเด็จพระนางเจ้า

[illegible][illegible]

๓-ไม่มีการขึ้นชื่อของหน่วยงานในเอกสารของทางราชการ เป็นการนำเอกสารไปเผยแพร่
 4-การเผยแพร่ข้อมูลบนสื่อออนไลน์ เช่น ไลน์ เฟซบุ๊ก ไลน์กรุ๊ป หรือเว็บไซต์ของหน่วยงาน
 ๕-ไม่มีการเก็บข้อมูลจากเว็บไซต์ การนำข้อมูลไปทำรายงานหรือเอกสาร
 ๖-การนำข้อมูลไปเผยแพร่โดยไม่มีการขออนุญาตจากเจ้าของข้อมูล

คนในสังคมทั่วไป) ถ้าเป็นเพียงเรื่องทั่วไปทางศิลปกรรมแล้ว ไม่ตรงกับบทความฉบับนี้ของหนังสือ ซึ่งเป็นบทความในแบบฉบับของงานวิจัยทางเศรษฐศาสตร์และเชิงนโยบายการดำเนินงานในการจัดการทางเศรษฐกิจและบริหารงานจึงมีเนื้อหาที่ค่อนข้างไม่ต่อเนื่อง และไม่มีหลักการทางเศรษฐศาสตร์ที่เป็นไปอย่างชัดเจนเพียงพอที่จะใช้กับงานวิชาการ “ถ้าเป็นวิธี” บทความฉบับนี้ของหนังสือจะขาดความสมบูรณ์ลงเหลือ 30 เปอร์เซ็นต์ของเนื้อหาที่สมบูรณ์ แต่ถ้าใช้หลักการทางเศรษฐศาสตร์มาประกอบกันเพื่อแสดงว่าข้อคิดเห็นที่ประสมประสมกันมาข้างต้นนี้ เป็นไปได้อย่างไรและอย่างไรบ้าง อันเป็นเนื้อหาที่หนังสือของ “บางา” ขาดหายไปอย่างเห็นได้ชัดและน่าเสียดายอย่างยิ่ง เพราะบทความดังกล่าวข้างต้นนั้นเป็นเนื้อหาที่ค่อนข้าง “ดี” และตรงกับเป้าหมายที่กล่าวถึงในหนังสือฉบับนี้ได้อย่างดีทีเดียว แต่ที่หนังสือฉบับนี้ขาดหายไปอย่างเห็นได้ชัดก็คือ ความสมบูรณ์ของเนื้อหาและกรณีศึกษาเชิงประจักษ์ของงานวิจัยที่มี “ชีวิต” ในการทำการงานทางวิชาการ แต่เป็นไปอย่างตรงไปตรงมา “ชีวิตจริง” ว่างานวิจัยของหนังสือฉบับนี้ที่ว่าเป็นไปได้อย่างไรและอย่างไรบ้าง “ประสมประสมกันมา” ขาดไปบางส่วนที่จำเป็นที่จะต้องใช้ประกอบการพิจารณา “แต่เป็นวิธี”

[illegible]

สภานิติบัญญัติของรัฐสภาไทยมีหน้าที่ตรวจสอบการดำเนินงานของฝ่ายบริหารและฝ่ายตุลาการ เพื่อให้การดำเนินงานของฝ่ายบริหารและฝ่ายตุลาการเป็นไปอย่างถูกต้องและชอบด้วยกฎหมาย สภานิติบัญญัติของรัฐสภาไทยมีหน้าที่ตรวจสอบการดำเนินงานของฝ่ายบริหารและฝ่ายตุลาการ เพื่อให้การดำเนินงานของฝ่ายบริหารและฝ่ายตุลาการเป็นไปอย่างถูกต้องและชอบด้วยกฎหมาย

[illegible]

“เมื่อ” ได้รวมเข้าด้วยกันเพื่อเป็นการส่งเสริมและสนับสนุนแก่เด็ก และทำให้
เราเองก็โตขึ้น อีกสาเหตุจากทั่วโลกก็เกิดโรคระบาดทั่วขึ้น และเด็ก
ก็ป่วยเป็นโรคนี้กันเป็นจำนวนมาก เราเลยต้องนำเอาวิธีนี้มาใช้กับเด็กต่าง
ชาติทั่วโลก และทำให้เด็กเหล่านั้นได้รู้ถึงคุณค่าของชีวิต และมีความเป็น
คนดีมีหัวใจที่ซื่อสัตย์ และเป็นคนดีที่มีหัวใจที่ซื่อสัตย์

“แล้ว” ในการคิดเรื่องเป็นกรณีเฉพาะพื้นฐานที่เป็นเชิงตรรกะ และก่อให้เกิด
 ปรากฏการณ์ตามนี้ ผู้ทำกิจการแห่งตนเองและหรือกิจการอื่นอย่างใด เป็น
 ผู้ที่จัดการเกี่ยวเนื่องกับนิติวัตถุประเภทใด ในการมีปฏิสัมพันธ์ “แล้ว” ปรากฏ
 ลักษณะทางกฎหมายของสิ่งที่ได้กล่าวไว้ก่อนแล้ว ไม่ว่าจะดำเนินตามเงื่อนไข และเมื่อ
 เมื่อทำการของนิติวัตถุและของทางตรงหรืออ้อม ส่วนอันนั้นเป็นนิติวัตถุที่
 สอดคล้องกับความเป็น ความจริง ความเชื่อหรือปฏิบัติ หรือ ปฏิบัติตามกฎหมาย หรือตาม
 หลักการทางกฎหมายหรือตามหลักอื่น ๆ

นโยบายจัดการการละเมิดสิทธิพลชน ชุมชน “และ” เป็นวิถีทางหนึ่งในการจัดการความรุนแรงทางชาติพันธุ์ที่ก่อให้เกิดชีวิต “และ” เช่นนี้เอง ปฏิบัติตามและละเมิดสิทธิพลชนอยู่ภายใต้วิถีชีวิต และอยู่ภายใต้การละเมิด ในขณะเดียวกัน “และ” ในทางปฏิบัติก็เป็นการละเมิดต่อหลายฝ่ายหลายกรณี และความยุติธรรมทางจิตใจของหลายฝ่ายหลายฝ่ายก็อาจ “และ” ซึ่งปรากฏขึ้นโดยนัยกับ “พื้นที่ว่าง” ที่ไม่มีผู้แสดงตัวละเลยอย่างใดต่อคนละเมิดมีการปรากฏเป็นวิธีการประกอบ จึงถูกปฏิบัติต่อกับการปรากฏขึ้นของคนละเมิดด้วยตนเองดัง กล่าวเป็นชีวิตจริงที่แสดงตัวต่อชีวิต “และ” เช่นนี้เอง เป็นอีกด้านหนึ่งของปรากฏการณ์นี้ ที่ไม่อาจมองข้ามได้ ในทางปฏิบัติกับรัฐประกอบเป็นความเข้าใจอย่างหนึ่ง ไปแล้ว และนี่ก็ กลับเป็นผลกระทบทางอ้อมที่ตามมา และนี่คือบทเรียนที่ผู้เกี่ยวข้องควร

wire and fire, could more rightly be called symbolist than realist. Of his prints, only the series of metal and wooden doors from old shophouses, completed in 1980, classified as realist.

Why has it been necessary for Jitipol to work chiefly as an abstract artist? This is an important question that touches on the very beginnings of his career. Many of his fellow art students were so impressed by his skills as a draftsman that one of his fellow art instructors, on admiring his paintings and lifelike sculpture, commented: "Jitipol has made the wrong choice. Abstract art is not suited to his gifts. If he had chosen to work as a realist artist, he would have been much more successful." In other words, his decision to adopt an abstract approach to art was neither a way of compensating for inferior drafting skills nor a means of simply appearing "modern," as the consistency of his work over his past 30 years attests. When he is in search of an abstract form, it is not to convey his own subjective and immediate response to the truth of nature, which is subjective rather than objective. More than a desire to free himself from the rules and constraints of realistic portrayals of nature, the artist's approach is tied to his conviction that only abstract art can express the "true aesthetic experience of the universe."

In the East, art as an expression of the subjective has existed for centuries. In the Taoist scriptures of ancient China it is written: "Above all else, painting is not merely an imitation of nature. Realism is not what matters in painting. Creativity is what is real. When a true artist paints a tree, it is not important for the tree to look like a tree. What is important is for the artist to capture the 'essence' of the tree in his work. If he succeeds in this, then he has painted a true tree, one that lives and is not just made of paper stained with ink." The Taoist teachings make clear that the duty of an artist is not merely to reproduce the surface of things as his eyes perceive them. Rather, he must convey his direct, spiritual experience of nature in order to express what is true

recognizable images of trees, leaves and water, Jitipol has employed a variety of means to downplay or edit out what is not essential to his vision. He has chosen only certain types of trees, leaves and flowers extraneous details so that all that remains are clean, flat forms seen in silhouette as if in reflection. And by doing this, Jitipol makes plain that the central concern of his paintings is light. But to appreciate light, it must be paired with its opposite, just as form must also appear in space, and this explains the presence of these forms in silhouette. This reliance on opposites is a cornerstone of almost all of his art, and it has guided Jitipol's thinking since the beginning of his life as an artist. Throughout his career, he has explored different opposing pairs, such as controlled/free, static/dynamic, and light/shadow. These opposites form an inseparable relationship, commenting on one another and expressing two sides of one essential truth. In his search for an abstracted form in relation to light, Jitipol has found a more fitting, less tangible, and a light.

"The relationship between form and space is not one of opposites, but rather they are two sides of a single truth which co-exist and are inseparable." Taoism teaches: "Serenity in serenity is not true serenity. It is only when there is serenity in the midst of movement that the rhythm of the soul is manifested both in heaven and on earth."

"Light" is essential to the survival of all things on earth. It allows us to see the world in which we live. Without light, our world would be dark and cold. Light is pure energy. It warms us and creates and nurtures life. It controls movement and change. It is the difference between night and day, winter and summer. It is what propels the endless, restless cycle of the universe.

In the realm of art, light is a fundamental visual element. It creates value. The aesthetics of light and shadow or different values is essential to all types of visual art. Symbolically, light is used to represent beauty and goodness. Whether it is candlelight, firelight, light from an electric bulb, or light from the sun, light has always been a universal symbol of hope, prosperity, intelligence and a solution to problems.

In Itihpol's series of paintings, light is a symbol of the pure natural energy that makes all life, growth, change and movement possible. It is also a vibrant expression of the artist's own emotions and state of mind. Whereas in most other works of art in which light is little more important forms, in Itihpol's work, light is the central focus. It represents the life force; it is endless change and movement and not a mere secondary element. In contrast, the trees and leaves which appear have been reduced to simple silhouettes. They are flat and still and occupy a subordinate role in the composition. The pattern of parallel lines which represent light was made using a special tool that resembles a comb. These lines seem to move and flow, pulsing rhythmically across the paper and penetrating every particle of the work. They are a tangible reflection of the relationship that exists between light and form—a relationship that is indivisible and eternal.

To convey his perception of what is true, Itihpol has developed an idiosyncratic language of painting which makes use of natural forms in silhouette and bands of color that reflect the concepts of time and change. Furthermore, in most of the paintings he had created throughout his career there are other important features, namely lines and geometric shapes. In the newest series of works, for instance, straight parallel lines appear on different planes. At times, they feature prominently; at other times, they are barely visible. But in each instance, they represent the unbending laws of nature — night, day, the seasons and even the movements of the solar system. Yet, at the same time, these geometric figures also recall nature's duality (law/freedom, serenity/movement, simplicity/complexity). Thereby drawing attention to the essential meaning of the work.

As has been stated above, the current series of works is an expression, in the special language of painting, of the artist's direct experience of truth in nature. This perception of truth is intuitive rather than rational. It arises suddenly in the mind and is not the end product of a conscious thought process. For this reason, the artist is unable to find words to express

his perception of truth. Instead, he must use his own special language to convey his understanding directly to others, and the basic tools of this special language are line, color, value, texture, form and space. Taken together, these tools constitute the language of beauty, a language that touches the deepest recesses of the heart and soul. In creating these works, the artist has revealed not only the truth of nature but the essential truth of painting as well.

But for this language to effectively communicate with other human beings, the artist must rely on technique to unite form and content into a satisfying whole. In the paintings on display Itihpol has employed and experimental technique that reflects his background as a printmaker. The technique combines methods associated with painting with those more commonly used in printmaking. Specifically, he covers a piece of smooth, white paper with a thin layer of translucent colors. Then, with a roller, he applies a layer of dark blue or black paint to the entire surface. When this has been done, he uses a special tool with teeth like a comb to remove the top layer of dark blue paint, revealing the various colors underneath. Where there are to be forms in silhouette, he does not scrape away the top dark or white to black, is intended to mirror the way in which the first rays of the sun expel the darkness of the night and reveal the shape of things they shine down on. This special technique is unique to the artist and gives his paintings a highly distinctive character. The unity of the work is due to the perfect harmony of content, form and technique.

In working this way, the artist must act quickly and without hesitation. Because Itihpol must complete the scraping while the paint is still wet, he is unable to make any preliminary drawing. His movements must be decisive and instinctive, and he must maintain a high degree of concentration throughout the entire process. His eyes, hands, heart, and mind must become one with his paper, tools and paints as he works. It is this immediacy and the absence of afterthought which give the paintings their purity and sincerity.

In painting elements from nature, Ithipol appears to be rediscovering the very essence of things. This is particularly remarkable in that most of his previous work has dealt almost exclusively with urban life and man-made objects. His series of woodcuts etchings and paintings entitled "Wall," "Urban" and "Fragments" are primary examples. This should not be too surprising since Ithipol was born, grew up and has always lived in Bangkok, and as is true of most artists, he has drawn inspiration from his own life and environment. His very first works were direct reflections of his life experiences in the city of his birth. Even though he completed a series of lithographs entitled "Trees" during this same period, the trees he depicted were city trees, trees whose growth had been controlled and constricted by human hands. Between 1970 and 1988, the vast majority of Ithipol's paintings and prints dealt with city life. It was not until the end of 1988 that one can see a major directional shift in the artist's work. The series "Tree Prints" marked an important change in its content, form and techniques employed in traditional art. He turned his attention away from his physical environment and found new inspiration in the temples he visited in Chiang Mai. Because his mother was a native of Chiang Mai, Ithipol had had many opportunities to visit the northern city from the time he was a boy. He was familiar with many of the city's temples. But on this particular occasion, he saw them in a new way. His visit occurred at a time when his development as an artist allowed him to see in the temples a source of inspiration for a new series of works:

A second major shift in the artist's career took place early in 1998 and grew out of his usual routine around the house. One day, while relaxing in the garden, he happened to look up into the branches of the many beautiful trees that surround his home. He noticed how the sunlight reflected off the leaves and was suddenly inspired to begin work on a new series of paintings which he entitled "The Color of Light" and which concern natural elements. On seeing these new works, a fellow art instructor from another institution joked: "It's a sure sign of old age when you become interested in nature and the temple." Perhaps

this is true, but a more likely explanation seems to be that whatever changes have occurred in the course of Ithipol's long career have been the result of intuition rather than conscious thought. It might even be said that any new ideas and insights have arisen unbidden in the course of his day-to-day work as an artist and not through any research into the theories of painting. In other words, the artist's renewed interest in nature and tradition is merely a desire to return to his roots and rediscover what is common to all humanity. This is a desire shared by all Eastern artists since the dawn of time.

Assistant Professor Ithipol Thangchaloek

English Translation by R. Michael Crabtree

¹ Lao Zi, *The Way of Tao Te Ching*.

Translated and rewritten by Phachara Chandrisuan, 5th ed.,

(Bangkok: Kookpa, 1999), 242.

² Roger Capra, *The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism*, translated by Vane, 5th ed., (Bangkok: do-ya, 1994), 188.

³ *Ibid.*, 170.



Irreality

110x240 cm., Acrylic on Vinyl Tiles Mounted on Plywood,
2001, Collection of Asia Plus Group Holdings Public Company Limited

อนาถา

110x240 ซม., อะคริลิกบนกระเบื้องไวนิลติดบนไม้เนื้อแข็ง,
2544, บริษัทเอเชีย พลัส โฮลดิ้งส จำกัด (มหาชน)

polar opposites, but which today are subject to a completely different understanding. Interestingly, this new understanding conforms to the Buddhist scripture which reads: "The word *mind* (*vinaya*) refers both to the knower and to that which is known. The knower cannot be separated from that which is known. Likewise, the act of seeing must have an object which is seen. The act of hearing must have an object which is heard. Anger must have an object at which it is directed. Hope must have something which is hoped for, and the act of thinking must have something which is thought about. If that which is known did not exist, likewise the knower would not exist. When a person who practices the dharma examines his mind, he will perceive the connectedness of the knower and that which is known. When we practice mindfulness through breathing, our awareness of our breathing is mind, and as we develop awareness of our body, the knowledge we acquire is also mind. In examining the objects in the world around us, he gained knowledge of those objects and our mind. In short, any examination of the connectedness of objects and the mind brings greater awareness of the mind."

What is even more surprising is the similarity between Buddhist beliefs and some of the latest concepts from the realm of

physics. According to physicist Fritjof Capra, "Electrons have no existence independent of my perception of them. In the branch of physics which concerns atoms, there is no clear dividing line between the mind and objective reality, between the observer and that which is observed. We cannot speak of nature without speaking of ourselves at the same time." Later he writes: "The way in which the scientist observes nature is intimately linked with the nature of his mind, his perception, his intelligence and his value system. Therefore, the outcome of any scientific investigation and any subsequent technological applications are determined by the structure of the mind."

For most of us, what we know and understand objective reality is restricted to our sensory perception of the surface of things. But science has reached the point where it can prove that much of what we see and believe about reality is merely an illusion. As modern physics states bluntly, "If we step to a macro perspective, the objects around us will appear to be immobile and lifeless. But if we magnify a rock or a piece of metal and examine its smallest elements, we will find that what at first appears lifeless is in fact alive with motion, and the closer we look, the more life we will perceive. Modern physics does not consider matter as fixed and immobile; rather, it perceives it as in a state of constant movement and vibration, the rhythm of which is determined by the nature of its molecules, atoms and nuclei. We have begun to understand that on structure in nature is unchanging. There is stability, but this stability is one component of a dynamic balance. The deeper we penetrate into an object, the more we must appreciate the dynamic quality of nature if we are to understand the nature of the object."⁴ This new understanding conforms to Eastern philosophical tenets dating back thousands of years. "The more we study Hinduism, Buddhism and Taoism, the more obvious it becomes that these three religions all view the world as in a state of constant movement, change and flux. Eastern philosophers conceive of the universe as an intricately-woven web whose component parts are inextricably linked in a relationship that is constantly moving. This single web is characterized by

perpetual movement, life, movement, growth and change."⁵ These new insights also inform the works that comprise this latest series of paintings. Unlike previous paintings which have been inspired by impressions of nature and the environment, the latest works are informed by the notion of them as objects in themselves. They are two-dimensional, rectangular objects with length and width but without the conventional illusion of depth. They are intended to paintings and the mind of the artist, and second between the paintings and the minds of the viewers. Consequently, the paintings are without representational images of objects commonly found in nature, such as earth, wood or metal. They are without physical use. Their only direct benefit to the viewer is likely to be the mere fact of perceiving them with his eyes, his brain and his mind. Admittedly, what one can perceive through art is certain to be different from what one can perceive through science. The artist's perspective is the perspective of a modern scientist. Yet despite these differences, art does serve a religious function. As Professor Sipalatharai noted: "The ultimate aim of art is identical to that of religion, namely, to purify the heart and mind of man."

The idea of creating works of art as manifestations of the mind came about gradually, as did the choice of form, technique and material. These choices were directly influenced by Buddhist philosophy and its fondness for metaphor. For instance, just as we must turn away from defilements to attain perfection or ultimate beauty, I have chosen to strip away everything superfluous from my works – all confusing narrative elements, meanings and worldly feelings, all the distracting forms and shapes. I have simplified the composition, retaining only what is essential and irreducible: dots. Dots are the smallest visual element. If dots are removed, the painting will be entirely blank. When dots are placed in succession, they form lines. As a general rule, dots and lines have no role in and of themselves; they are meaningless and insignificant. To have meaning, they must function as subordinate elements in combination with other visual components. But in the conception and execution of these

works, dots and lines are used to create form; they become the subject and meaning in themselves, and in this way, they achieve a state of simplicity, purity, severity, and universality.

The only structuring principle at work in the paintings is the rhythmic repetition of dots and lines based on simple mathematical formulations. But this repetition is more than merely an organizing strategy; it is intended to evoke meanings and emotions associated with the constant ticking of a clock, the rhythmic beating of the heart, and the steady movement of air in and out of the lungs. It is meant to convey the gradual shifting of air in and out of the lungs. It is meant to convey the gradual shifting of day into night, the rotation of the earth on its axis, and its revolution around the sun, all of which obey the same universal rules. And its revolution around the sun, all of which obey the same universal rules. And it is only with repetition that the same time, repetition also arouses feelings of monotony, feelings which we associate with the seemingly endless repetition and boredom of our routine, everyday lives.

To create the dots and lines that define this series of works, I chose not to use the usual methods of applying paint with a brush. Instead, I made deep grooves and holes in the surface of my materials to emphasize that they are materials. They have a depth which is real, not an artistic illusion. The painting technique is also unique to this series of works. Rather than using a brush in the conventional manner, I experimented with a technique designed to complement the ideas and goals that inform the work. Working with a thin piece of rubber, I quickly applied multiple layers of acrylic paint until the color had become murky and muddy. Again, this intention was metaphorical. By obscuring the surface of the object on which I was painting, I sought to allude to the ignorance, greed, and wrong belief which overpower the mind, cloud our consciousness and inhibit our intellect. On another level, each layer of paint functions as a sign, a reference to the accretions of time, to age and to the implacability of change. In short, the layering of paint is an attempt to give tangible form to time.

In addition to choosing the techniques and materials with which he will work, an artist must also decide on the size of his paintings. Determining the length and width that best achieve the desired sense of harmony and balance is often a difficult matter. In the past, my choices were usually based on internal considerations; they were subjective and influenced by habit. But as I started work on the new series, I adopted a different approach, basing my decisions on external criteria. Specifically, I worked with the unused plywood frames I already had on hand. Some were quite large; others small. In some cases, the frames were rectangle, of average size, and some were longer than most of the frames I had previously painted. Adopting this approach allowed me not only to think outside "the frame" of past habits, but also to solve the problem of what to do with the unused materials cluttering up my studio. It gave value to what was otherwise waste. Here again, I was operating on the principle of form following function. The question of size continued, I eventually began painting on floor tiles, which I found to be particularly well-suited to the concept of paintings as matter. Because the tiles are not especially hard, it was easy to make grooves in the surface by a variety of means, which included gouging, digging, scratching, scraping, piercing and chipping. As the floor tiles are a standard 9 inches by 9 inches, the size of the paintings is inextricably linked to the paintings are four tiles wide by six tiles long; others are six tiles wide by eight tiles long.

A comparison of the series "Matter of the Mind" and "The Colors of Light" clearly shows the differences between them. The paintings in the earlier series draw their inspiration directly from nature. The primary concerns are emotional and esthetic directly from nature. The primary concerns are emotional and esthetic, whereas meaning and intellectual content are secondary. But in "Matter of the Mind" the reverse holds. Thought and meaning are the starting point, determining the process by which the paintings are created. Emotional and esthetic considerations are of lesser importance. In fact, the emotional and esthetic impact of these works might even be called

a by-product, flowing out of the philosophical concepts which shape them. It is also a result of the two-fold process required for the creation of these works of art.

The first of these two stages was a conscious search for meaning and purpose. It involved planning and executing the work in a deliberate, step-by-step fashion. It included selecting the size of the frame, choosing materials, making mathematical calculations, and gouging and piercing. The entire process was a matter of thoughtful choices and external factors. The second stage of the work was much more spontaneous. In gradually building up the layers of paint over the grooves and holes I had already made in the surface of the tiles, I was able to work quickly and intuitively. I had no need to concern myself with form or composition. The work required no knowledge, justification or theoretical underpinning. It could, in fact, be done without thought or conscious intent. The hand and mind to interact with the materials. As a result, the second stage of the creative process is an expression of spontaneous emotion and beauty. The changes which occurred as one layer of paint was applied over another were due to intuitive choices between perception and concealment; discord and harmony, and cohesivity and clarity. The emotions evoked as the painting progressed likewise flowed between joy and loss until the point at which no more work could be done. By adopting a strategy which divided the creative process into two distinct and contrasting stages, I was able to give form to the thoughts behind the works and achieve the goals I had set for myself. The approach I adopted allowed me to combine intellect and emotion, thought and feeling, discipline and freedom, as well as beauty and meaning in a harmonious, unified manner.

A comparison of the works in "Matter of the Mind" with the paintings and prints in the series "Walls," "Urban," and "Fragments" points up clearly both similarities and differences. Among the shared characteristics is the presence of abstract forms and flat planes of color which give emphasis to the two-dimensional nature of the works. There is a primary concern with textures:

no attempt is made to create an illusion of volume or depth. The works in these series also give center stage to the interplay between opposites, a theme I have explored for more than 30 years. Some of these opposites include form and space, light and shadow, order and freedom, stillness and movement, and mind and matter. While in constant opposition, these terms are also inseparable, like two sides of a single truth. In contrast, as I have tried to explain above, there are also differences which set the paintings in my most recent series apart from any of my previous work. The most fundamental difference is in the influence of Buddhism and modern physics, which, after extended reflection, have shaped the concepts, goals and working strategies of the paintings in *Master of the Mind*.¹ These paintings are conceived and executed as objects in themselves. Unlike the works which comprise *Walls*,² *Urban*³ and *Fragments*,⁴ which, although they are abstract, allude to objects in the outside world, these paintings are not concerned with how they imitate any other objects found in external reality.

Two of the paintings included in this third solo exhibit, *World without Color (Boats on the Mahanak Canal)* and *World without Color (Charoen Krung Road)* are markedly different from the other works on display. I did the first of these paintings for the 18th Annual Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts held last year. As the theme of the exhibit was "Recalling the Past", both works are a re-examination of ideas and techniques I first explored as a student some 35 years ago. Not only do they reflect the dramatic changes in Thai society in the intervening years, but they are also a record of my experiences and emotions at that time in my life. They capture the sun's heat, cool shadows, and the riot of sound and movement that remain vivid in my memory even today. In recasting my development as an artist, I achieved my first measure of success with my drawing. Then, in 1969, I won a Bronze Medal (Graphic Arts) at the National Art Exhibition for some woodcuts I had done. I was awarded a Gold Medal (Graphic Arts) in the following year. The paintings *World without Color (Boats on the Mahanak Canal)* and *World*

without Color (Charoen Krung Road) represent a return to the subject matter I first explored in my early drawings and woodcuts. They are similar to large plates from which prints have never been made. They are evidence of a vanished world, a world without color, and a tangible expression of the reality of time. Yet despite their obvious connection with the past, these two paintings share common features with the series currently on display. Although they contain recognizable images of city life and have an illusion of depth, because they are drawn to resemble woodcuts with lines and grooves cut into the surface, they have a flat, two-dimensional quality more like the pieces for a woodcut or an etching than a line drawing.

Over the more than 30 years of my career as an artist, I have moved from one work to another, one series to another, and one period to another. An analysis of the development of my work over the years, from the beginning to the present, would show its range - would show that I have been much more motivated by inner forces than by any concern for artistic trends and fashions. The changes that can be discerned in my work have been motivated by my experiences, my knowledge and my growing artistic maturity. A life dedicated to art is by necessity a reflection of the true nature of the artist. As the American master Jackson Pollack noted: "Painting is a state of being... self-discovery. Every good artist paints what he is."

Itthipol Thangchaloek

1. Thich Nhat Hanh, *The Miracle of Being Awake*, Translated by Pra Pracha Pasannadhammo [Pracha Sutanuwat], 13th ed., (Bangkok: Kinnat Kimthong Foundation, 2542), 48, 49.
2. J. J. J. Fritof Capra, *The Turning Point*, Translated by Pra Pracha Pasannadhammo, Pra Pisan Visala, Santak Sophonni and Rosana Toettrakul, (Bangkok: Tienwan, 2529), 100-103.
3. Fritof Capra, *The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism*, translated by Vasek, 5th ed., (Bangkok: doka, 1994), 169.

อย่างไรก็ตามประเด็นนี้หากมองแบบที่ฝ่ายตรงข้าม เช่น หน่วยงานเอกชนหรือเอ็นจีโอ มองกันนั้น ย่อมเป็นเพราะหากขาดทุนแล้วเงินก็เจ๊ง! และหากเงินไม่เจ๊งก็ทำให้เงินบาทกลายเป็นเงินกระดาษ “ประเด็นนี้ต้องมองจากผลกระทบที่เงินบาทจะตกต่ำลง ซึ่งกระทบกับค่าเงินบาทของไทย ซึ่งจะทำให้เงินบาทมีค่าต่ำกว่าเงินบาทของต่างประเทศ” และหากเงินบาทมีค่าต่ำกว่าเงินบาทของต่างประเทศแล้วเงินบาทก็จะมีมูลค่าที่ต่ำกว่าเงินบาทของต่างประเทศ ซึ่งจะทำให้เงินบาทมีค่าต่ำกว่าเงินบาทของต่างประเทศ และทำให้เงินบาทมีค่าต่ำกว่าเงินบาทของต่างประเทศ

[illegible]

ศิลปินได้ร่วมเตรียมผลงานที่เป็นประติมากรรมจัดแสดงสาธารณะตั้งแต่ปี พ.ศ. 2513 โดยผลงานภาพเคลื่อนไหวภายใต้ชื่อ "เวลา" (Time) ที่ได้รับการนำออกพิมพ์โดยสถาบัน P 3 เทอร์มินัลและหอศิลป์ร่วมสมัยราชพฤกษ์ ครั้งที่ 19 ภายใต้การสนับสนุนจากมูลนิธิ "วู้ดพาร์ก" - กุมภาพันธ์ 2" (Woodpark February II) ที่ได้รับการจัดแสดงที่นิวยอร์กตั้งแต่ 1 เทอร์มินัลจนถึงปี พ.ศ. 2514 และภาพพิมพ์ชุดที่ขึ้นชื่อชุด "สเปซอีแอนด์สเปซเวก" (Space No.5) ที่ได้รับการจัดแสดงที่กรุงเทพฯ ในปี 2515 รวมทั้งภาพเคลื่อนไหวชุด "ผนัง" (Wall Series) ที่ได้รับการจัดแสดงตั้งแต่ปี 2522 มีส่วนร่วมในการพัฒนาชื่อ "วู้ดพาร์ก" ซึ่งเป็นชื่อโครงการที่เห็นตรงต่อศิลปินซึ่งได้ใช้แนวคิดการเลือกปรากฏการณ์ การแสดงออกซึ่งความถนัด และความรู้สึกนึกคิดที่ตรงกันของทั้งสามคน และผลงานชุดสุดท้าย ภายใต้ชุด "ประตู" (Door Series) ชุด "เมือง" (Urban Series) ชุด "โลหะทางเดิน" (Urban Project) ชุด "โลหะโลหะ" (Metallic Wall) รวมทั้งชุด "ชิ้นส่วน" (Fragments Series) ที่ได้รับการจัดแสดงและได้รับการยอมรับว่าเป็นงานที่ประสบความสำเร็จ

ทั้งนี้ทั้งนั้นเหตุผลสำคัญที่ทำให้เกิดแนวคิด และนโยบายนี้ขึ้นมาได้ ก็คือ นโยบาย “บ้านเรา” และ “ชาติเรา” ซึ่งถือเป็นรากฐานสำคัญในการพัฒนาบ้านเราให้มีความเจริญก้าวหน้าต่อไปได้ ซึ่งการที่จะพัฒนาบ้านเราให้มีความเจริญก้าวหน้าต่อไปได้ จะต้องประกอบด้วย 3 ประการ ที่สำคัญได้แก่ การพัฒนาคน การพัฒนาโครงสร้างพื้นฐาน และการพัฒนาเศรษฐกิจ การพัฒนาคนเป็นสิ่งที่สำคัญที่สุด เพราะคนเป็นทรัพยากรที่มีค่าที่สุดในการพัฒนาบ้านเรา การพัฒนาคนจะต้องพัฒนาคนให้มีความรู้ ความสามารถ และมีความคิดสร้างสรรค์ ซึ่งการที่จะพัฒนาคนให้มีความรู้ ความสามารถ และมีความคิดสร้างสรรค์ได้ จะต้องพัฒนาคนให้มีความรู้ ความสามารถ และมีความคิดสร้างสรรค์ได้ ซึ่งการที่จะพัฒนาคนให้มีความรู้ ความสามารถ และมีความคิดสร้างสรรค์ได้ จะต้องพัฒนาคนให้มีความรู้ ความสามารถ และมีความคิดสร้างสรรค์ได้

กล่าวกันว่าชุดตัว ๆ หากการใช้อักษรเป็นรูปกลอนแล้วจึงจะทราบว่ากลอนนั้น
กลอน + กลอน + กลอน
 ความนิยมเขียนกลอนเป็นลักษณะนี้มีมาแต่ครั้งสมเด็จพระนเรศวรมหาราชทรง
 ทรงมีพระโอรสทรงพระนามว่าสมเด็จพระเอกาทศโลก (สมเด็จพระเอกาทศโลก) ทรง
 ทรงมีพระโอรสทรงพระนามว่าสมเด็จพระเอกาทศโลก (สมเด็จพระเอกาทศโลก) ทรง
 ทรงมีพระโอรสทรงพระนามว่าสมเด็จพระเอกาทศโลก (สมเด็จพระเอกาทศโลก) ทรง

[illegible]

2. Sol Lewitt, *Paragraphs on Conceptual Art*, (Cambridge, Mass: MIT Press, 1969), 12-16
- 4-5 ศาสตราจารย์โทมัส คิตเซอร์, บทบรรยายเกี่ยวกับแนวคิดการแบ่งประเภทของศิลปะร่วมสมัย (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2545), 203
- 6-7 ธิติพร ลิ้มผล, สุจิตร์นิพนธ์การวิจารณ์งาน 2541-2543 "ศิลปะร่วมสมัย", (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2543)
- 8 บทบรรยายเกี่ยวกับแนวคิดและการแบ่งประเภทศิลปะร่วมสมัย (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2541-2543)
- 9 ศาสตราจารย์โทมัส คิตเซอร์, บทบรรยายเกี่ยวกับแนวคิดการแบ่งประเภทของศิลปะร่วมสมัย (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2541-2543)
- 10 ธิติพร ลิ้มผล, สุจิตร์นิพนธ์การวิจารณ์งาน 2541-2543 "ศิลปะร่วมสมัย", (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2543)
- 11 ธิติพร ลิ้มผล, สุจิตร์นิพนธ์การวิจารณ์งาน 2541-2543 "ศิลปะร่วมสมัย", (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2543)
- 12 ธิติพร ลิ้มผล, สุจิตร์นิพนธ์การวิจารณ์งาน 2541-2543 "ศิลปะร่วมสมัย", (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2543)
- 13 ธิติพร ลิ้มผล, สุจิตร์นิพนธ์การวิจารณ์งาน 2541-2543 "ศิลปะร่วมสมัย", (กรุงเทพฯ: สถาบันกัลยาณิวัฒนา, 2543)

Writing articles on art has become a part of my "duty" together with teaching and creating works of art for several reasons. First of all, I have been teaching art for over 30 years. My responsibilities have been to teach advanced studio courses to 4th and 5th year undergraduates and graduate students, supervise art thesis undertakings, and direct seminar classes. All of this requires advanced knowledge in "art science" and keeping pace with rapid changes in the art world since there is a constant possibility of "losing touch" with current trends in art movements and consequently become "outdated". Because an artist has the need to "create" something new replacing old theories, beliefs, principles and values all the time, it has come to a point in which, at present, no one has yet been able to provide a clear precise definition of art that embraces all the newly emerged categories. An art professor therefore has to constantly acquire new knowledge for teaching and giving critiques of students' works. Organizing knowledge systematically and putting them down in writing makes it possible for such knowledge that has been obtained through studies, research,

and seeing other people's works of art in addition to teaching and providing criticisms as well as from producing artworks both consciously and unconsciously, to be transmitted to others through teaching and also to build up body of academic knowledge that benefits the wider public as well.

Secondly, as I have expressed in the catalogue of my solo exhibition "Colors of Light" in the year 2000, art criticism which is the link between the artist and the public viewers is not effective enough. We are lacking in art critics at the professional level. As a teacher with academic orientation, I therefore needed to write papers that analyze my own works; and for this exhibition entitled "A Primal Spirit", I find myself having to do so once again.

Thirdly, art today concerns a complex of issues and each artist has become very individualistic. The subjects are no longer "common" as religion, history, landscape, portraits or still life depictions as in the past, and the complexity of the contents and values are far beyond just a matter of "beauty" and "subjective feelings" that lets the work of art "speak for itself". Unlike in the past, artists today therefore have to "speak" and convey themselves through dialogues, interviews, written articles, or even to the point of making formal public declarations of their own personal manifestos, whichever means best suits each artist.

An artist's stance in creating his artworks can be very useful to the viewers as it can "lead" and "guide" them into his own private world of art more easily and to greater depth. But if one were to ask whether it is necessary for a viewer to know about the stance of an artist prior to looking at his work, the answer would be no. However, this would depend on the level of artistic "intellect" that each viewer possesses. At the level of fellow artists, or art professors and informed critics who, taken for granted, already have sophisticated understanding of art, it may not be necessary at all because in the end, what determines the value of the work is the final product itself, and not the writings or words of the artist.

This matter of the artist's expressed stance, upon consideration, has its "pros and cons." The good point is that if the artist is impartial and unbiased in explaining the reasons behind his work "sincerely" without over-praising himself, the viewers would benefit by being able to appreciate the work more readily and with more profound understanding. On the contrary, if the artist cannot be impartial and his words turn out to be inconsistent with the actual outcome then he may be talking even more nonsense than the critics and is usually not in an impartial enough position to discuss about the psychological process involved (in producing his work) as far as he is concerned. Today's artists have to develop the ability to be critical of their own work, because circumstances have forced them to do so in order to defend themselves! as Sir Herbert Read, a renowned British critic pointed out.

Read on 'Art Museum Foundation'

Read may be regarded as the foremost pro-art view writer, widely criticized by critics who were either biased themselves or cannot catch up with the far too avant-garde ideas of the artist. This type of situation occurs all the time and will most likely occur again and again. It is natural for new creative ideas and innovations to have to confront with criticisms. Nevertheless, it has become necessary for today's artist to state his views, not merely to defend himself or to "lead" and "guide" the viewers, but because this is the age of "individualism" whereby each artist strives to create something based on subjects and contents that are highly "personal" to the point of being difficult for anyone else to get close to any kind of comprehension as the contents are not the general kind of subject-matters that are easily accessible or simply to understand as in the past. The most important aspect lies in the "concept". Regardless of whether the work of art is a painting, sculpture, mixed media, video art, performance art, conceptual art, realistic or abstract, the process has to begin with establishing a clear concept to work on. Joseph Kosuth, a well-known conceptual artist, said in 1969, that all works of art (since Duchamp) are conceptual (by nature) because art can only arise out of a concept.² By so saying, Kosuth implied that only conceptual art can be considered as art after Marcel

Duchamp, the father of conceptual art, began applying the use of readymade objects into his artworks. Today it appears that what Kosuth had said holds true and applies to all forms of art not just conceptual art alone. Concept is therefore the most important key to success regardless of whether the work of art places emphasis on aesthetic beauty or on the expression of subjective feelings. In fact this is not exactly something new since creating a work of art has always begun with an idea or a concept. Michelangelo, the great Renaissance master, had once said that he did not draw with his hands but with his brains. Today, concept becomes so important. It could be said that good or bad work is determined by "concept" alone.

As far as I am concerned, expressing my "stance" in writing is a means of explaining the "concept" behind my work. Since there is an absence of a critic to act as an "intermediate" between the artist and the public, I have to communicate to task myself because under the current situation, art education and art criticism are still rather weak and ineffective. So the gap between the artist and the public is still very wide. Especially with "abstract art" – the style that I resort to, which is usually viewed as a high style and is so high up in the ivory tower that it is virtually inaccessible, removed from the real world, does not reflect society or the way of life, and has neither social purpose nor serve the public in general. This negative attitude towards abstract art is perhaps due to the lack of knowledge and understanding which are related to the problems of art education and art criticism together with the limited number of art galleries and museums for the public to visit, and not due to the fault of the style itself because abstractionism uses the "visual language" in order to communicate beauty and truth to the viewers. This can be compared to music which uses the language of sound to communicate with the listeners and share certain similar "qualities." For one, they are both pure art forms that use the universal language of the soul which provides both the composer and the consumer the freedom to interpret, imagine, and feel according to each person's own experience and background without limitations imposed by

race, creed or tongue. The important thing is that they are both abstract forms of art. But as far as music is concerned however, there appear to be no problems with the listeners and nobody seems to complain about it being "incomprehensible," even though it is more abstract, because there is nothing visual to see or touch but only a range of sounds that just pass through the ears. Visual art on the other hand, is tangible and can be viewed over and over again, but has to confront the problem of viewers criticizing that it is "incomprehensible." The root of this problem lies in the fact that the Thai public is not yet "familiar" with the visual language which they lacked the opportunity to be exposed to since childhood whereas music has the advantage of many technological media to provide the public with exposure so that they can hear it from the day they were born and can also listen to it repeatedly everywhere at every opportunity thus getting used to the language of sound which is entirely different from getting used to the language of sight.

Rama IX Art Museum Foundation

While abstract art is still something unfamiliar to the Thai public in general, it has already become "outdated" and out of the mainstream movement at the international level for some time. Although no one has yet announced the "death of abstract art", no one has pronounced its rebirth as "Neo-Abstract Art" either because many artists can still be seen working in the former style. The issue of being "outdated," which is the opposite of being "modern" or "new" has to do with "time and place" as well as "individuals". Being new is a temporary state and therefore not permanent. "New" can become "old" in time, and "old" to one place can be "new" to another. Thus "new" to an artist can be "old" to another, as in the case of Philip Guston, a former abstract artist who has turned to realism, or Keren Klinek an installation artist in general has become something new for these two artists. In the end, there are no fixed universal standards for determining what is old or new with any certainty. Thus the various art doctrines at present, whether they are related to conceptual art, installation art, performance art, abstract art, or realist art, are just "languages" or "mediums" of expression with none being superior to others, but remain for each artist

to choose his own "medium", so that it suits his purpose and is comfortable for him to work with. As the American artist Sol Lewitt said, he was not attempting to encourage other artists into producing conceptual art works but found that it served his purpose well whereas other means did not, it was a means of working and other artists may find that other means are more suited to them.³

Personally I have been working in the abstract style from the beginning simply because it "served my purpose". In its beginning, around the end of the 60s and beginning of the 70s, abstract art was the mainstream for us. It was something "new" and very "modern" that virtually every artist strived to follow its direction. However what was "modern" for us was meanwhile already "outdated" in the United States and Europe as the trend slowed down before reaching its peak and losing its impact. In the 80s, the West moved on to the new language through pop art, photo-realism or super-realism as well as conceptualism. This clearly further exemplifies that "old-new" are not permanent or universal states, but art relative to "place and time" as already mentioned. Taking this point further and up to the present day, it is even more obvious that art movement in Thailand does not take place concurrently with that in the West. While Postmodernism was a major movement having its impact at the art scene beginning in the 70s and became the major direction in the 80s elsewhere, we are now only just becoming aware and beginning to talk about Postmodern Art a few years ago in Thailand. Even modern art for us was not begun with naturalism and realism, then impressionism, cubism, surrealism, and abstract art (if we were to beginning of the realist style locally) while in the west, abstract art was already making its impact across the entire art scene. Professor Stjepan Blazevic was well aware of the situation and taught his students not to be too obsessed with the movement of the West simply for the sake of being modern. He told his students of the great benefits of learning Western artistic techniques, but if one were to imitate or copy Western thoughts and styles, intrinsic value.⁴ In addition, he told them that the gain to be accrued from

exchanges between Western and Eastern art should be limited to only technical knowledge and the use of new materials; it should not involve spiritual and cultural values.⁷ Thus it is considered most fortunate that we had Professor Sipra Shirsat and his wisdom to lay down the foundations for modern art in Thailand that is rightly appropriate and enduringly valid, making our developments in art as progressive as that of other civilized countries in the present day and age.

My abstract works since the very beginning resulted from the notion of "using new technique and material". In other words, it was the "medium" or "new language" of the visual art that was appropriate for expressing my subjective feelings through direct experience of truth in nature.⁸ This became clear through intuition of art history which in those days did not reach even as far as the history of modernism. I have remained faithfully in this direction to the present day, because I have faith and trust that abstract art is the means for expressing my experience of the poetic nature of the universe⁹ as well as seeing new possibilities that could lead to higher achievements in my own personal way.

My works became known to the public since 1970 from a woodcut entitled "Time" which received a Bronze Medal (Graphic Arts) award at the 19th National Exhibition of Art, "Woodcut February II" which received a Gold Medal (Graphic Arts) award in 1971, an etching from the series entitled "Space No.5" which received a Gold Medal (Graphic Arts) award in 1972, and an etching from the "Wall series" which also received a Gold Medal (Graphic Arts) award in 1979. Except for "Time" which concerns life and struggle expressed in an analogy with playing a sports game, the three Gold Medal (Graphic Arts) awarded prints and subsequent series of works which were the Door Series, Urban Series, Urban project, Metallic Wall, and Fragments Series, in both prints and paintings, all concern urban issues. The main reason was because I am an urban dweller born, educated, worked and lived in Bangkok all my life. My inspirations therefore came from the city's built environment, houses, walls, windows,

and doors that reflect the way of city life. As I wrote in my last semester of study and submitted to my teacher in 1970, "the old doors, windows and walls tell us the story of the building's inhabitants, the way they live, their struggles, conflicts, happiness and sorrows like the stone inscriptions of the Sukhothai period, but only using a different language which can be read from feelings within".¹⁰ In my early series of prints, I relied on using visible, tangible "material" objects such as walls, windows and doors for my subjects, then applying the abstract method of extracting, simplifying, and reducing such components before rearranging them into a new composition together with using lines and textures as visual elements to convey feelings and meanings.

In my subsequent works, the use of physical images was gradually reduced until they completely disappeared and only traces remained in the background as a reference in order to convey the "abstract essence of reality." This transformation did not develop from an understanding of theory or history of art, but came about naturally "by itself" as a result of the creative "inner force" that self-discovered through "seeing" and understanding the essence of visual art in addition to the knowledge and understanding acquired through actual "hands-on working" experience, testing, research, exploring and experimenting seriously and constantly with regards to concepts, thoughts, styles and techniques.

It was through technique that things became clear to me then that it was a factor no less important than concepts or style, in order to bring about effective results. Storing with my decision to major in graphic arts, I was influenced by the impression that printmaking requires certain techniques that could not be self-taught and has a process that could train a student to possess diligence and discipline. After having considered the matter and had some practical hands-on exercises, I came to the realization that there are 4 major technical processes involved. Each process has its own attributes for producing "distinctive artistic" results. At the same time, each also has its

own "imitations" as a particular instrument is suited to carrying out a particular task. I then realized that the "concept", which is the subject matter, and the technique, which is the medium, should be used accordingly and correspondingly in order to produce a "manner" which could bring about unique artistic outcomes. In addition to that I also had to take Painting which was my minor subject as well. As a result, I produced altogether 5 different series of paintings and prints that were entirely different altogether with each series having its own concept, technique and style.

Consequently, up until this day, I still give importance to the technical process and the choice of materials concurrently with development of the work's concept. At times when there is a lack of new concepts or inspirations, I would explore and experiment with various materials and techniques so that they could lead to new ideas and even to new frameworks from the same old framework. As far as I am concerned, technique is not just a means or instrument, but also forms a part of the concepts, or conversely, can even become the subject-matter of the work itself.

From 1970 to 1987, I have produced numerous series of work in prints and paintings which were all inspired by the built urban environment of the time. In 1988 however, inspirations came from the art and cultural environment of the past which was a Buddhist temple in Chiangmai. The time that I saw the temple coincided with my having already accumulated artistic experience to a certain level together with having gained an appreciation for the forms, details, ornaments and colors of the religious buildings that profoundly reflected the wisdom and spirit of our ancestors in the past. As my source of inspiration shifted, the concept, the aim and style of my work also changed. In that period, I continued my work producing the Fragment series and Fragments series II which were composed of broken shapes and forms, the use of silver and gold colors, together with textured surfaces which I had been using. However, the subject-matter still concerned modern day urban environment.

The change from Fragments II to Fragments III was therefore gradual and began with still using broken shapes, gold and silver colors, and adding decorative patterns that are not traditional Thai design but distinctive patterns which generated themselves through combining technique with expressions of subjective feelings in a combination that is just appropriate. Thus the earlier abstract expressions of the power of change, flow and movement, gradually evolved into realistic designs to convey the pure elements of forces in nature, which are "water" and "fire", and resulted in my first solo exhibition held in 1991-1992.

"Water" and "fire" which belong to opposite polarities have a certain relationship in which they are always paired and compared like two sides of the same coin and in the same way that man and woman, day and night, good and evil, passion and election, Yin and Yang are paired. In fact, pairing of opposites has been an idea in Thai art and culture from the very beginning. In some cases the pairings are of the things that are compatible, and in others they are of things that are incompatible. The early works for example, were pairings of space and form, discipline and freedom, old and new, while in this series, they are of fire and water, static and dynamic. This pairing of opposites came about through my observations of nature, the way I work, and my own personality which often come into conflict like paradoxes. This later became clearer and gave me greater assurance through the knowledge that such is the truth in which eastern philosophers discovered and understood since ancient times. As Gavinthe Lama stated, the relational yin-between space and form is not the relationship of opposites but in fact are two sides of the same truth that continuously coexist.⁵

This concept of pairing of opposites can be seen more clearly from the series 'Colors of Light' in my second solo exhibition which was held in the year 2000. It could perhaps be considered as marking a major change in my work that resulted from the change in my source of inspiration, which was formerly art and cultural environment, to the natural environment involving trees, leaves and flowers viewed against the light and producing

an *ashoutai* effect. The opposite elements in this work concerned light and shade, space and form, stillness and movement while the abstract essence of it was the emphasis on "facts of nature" through the use of several techniques such as enlarging the various shapes to several times life-size as the shapes of branches, leaves and flowers, which normally play important roles, have been turned into flat, black, simple configurations in silhouette without any details. The space which normally is an insignificant element serving to enhance the shapes, have been given importance in order to enhance the "light" which has been turned into strip-patterns of energy in motion, flowing in rhythmic dance-like movement, penetrating every particle of matter to express the interrelationship between light and shape that ceaselessly coexist together and cannot be separated.¹⁰

My work changed completely once again with the series "Matter of the Mind" in 2005. The inspiration for this series did not derive from my surroundings, whether they be built urban environment, art and cultural environment of temples, or natural environment consisting of trees and leaves as in the past, but from newly acquired knowledge of eastern religion, especially Buddhism, and modern physics which have certain correlations concerning mind and matter that cannot be separated, between the observer and the observed (or the perceiver and the perceived) as stated in the teachings that the word *soul* refers to both the perceiver and the perceived. The perceiver cannot be taken away from what is being perceived. To look is to see something, and to listen is to hear something.¹¹

The concept behind this series was to create flat 2 dimensional objects without the depth of the third dimension as in conventional paintings. They are abstract works that express the "true essence of painting" without having to refer to or imitate any real objects of this world. What is more important was the intention aimed at creating spiritual relationship between the painter and the painting, and consequently the painting and the viewer. The pair of opposites in this can thus clearly be seen as concerning

mind and matter. What influenced the concept for this work to become so apparent, were knowledge, understanding and experience gained from two occasions of serious meditation practices in 1992 and 1993 which led me to think in terms of metaphors, and to reduce and simplify the content, meanings, subjectivity and worldly feelings that were generally full of confusions in my work. For instance, reducing desires so as to arrive at a most perfect and virtuous state in addition to reducing the number of shapes and the repeatedly tedious composition until what finally remains is the "dot" which is the finest of all visual elements. If we were to eliminate the "dot", there would simply be nothingness. If the "dots" were all lined up, they would form a line. Normally "dots" and "lines" in themselves have no significant role, no meaning, and no importance. They are only components that must join with other lines have been turned into shapes, subjects, mediums and have meanings that refer to the world. The series "Matter of the Mind" is a study of emptiness, purity and severity.¹²

In 2006, I selected several different works that I created in 2003 - 2005, for my fourth solo exhibition on the occasion of my retirement. The title of this exhibition is "A Primal Spirit". It is intended to be a continuation of "Matter of the Mind" series by exploring deeper into the world of "dots" and "lines", which are symbols of purity of the mind, so that they can eventually become the medium for entering into the spiritual realm. The new ideas that have evolved were inspired by the hand-woven objects and especially the textiles woven by folk people in the different parts of the country both in the past and present. Sewing fabrics with a variety of patterns and colors together with observing the intriguing process of weaving gave me an insight into the way of life and the pure, honest, sincere, unpretentious minds which reflect the "sufficiency" way of life removed from the "desires" of the material world that is so overwhelmingly influential to the contemporary lifestyle. All this led to the conception of the works in the "A Primal Spirit" series which concerns the normal state of mind and spirit that is simple, pure, tranquil, serene and uncomplicated.

"Primal Spirit" is an analogy and the basis for achieving the goal in working so as to "extend" the thoughts further in connection with the Master of the Mind series by associating it with "weaving" and the "weaving" process that uses threads in horizontal as well as vertical alignments to create the resulting geometric patterns. The fabrics are plain sheet materials without any optical illusions, and the abstract patterns result from the use of visual elements. In my work there is both conscious and unconscious use of simple mathematics and geometry. Beginning with my early works, the geometric shapes were derived from architectural forms and structures simplified into pure geometric shapes without conveying any direct meanings. The geometry had been reduced in some series, and increased in others. Especially in A Primal Spirit, there is the use of lines as well as geometric forms as the principal language for the medium of expression.

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Geometry is inherent in everything around us: from forms and structures of architecture, doors and windows, to furniture and details such as floor and wall tiles, as well as the clothes that we wear. It is therefore not something that is far removed or foreign, but what we are already familiar with whether we are conscious of it or not and has become the universal language used for conveying purity, universality, timelessness, order, stability, tranquility, calmness, stillness, and serves my purpose rather effectively.

Geometry and mathematics are both "science" and "art" used by people of all nationalities since ancient times. "Everything is numbers" and "all amazing wonders of the universe are consequences of the magical power of numbers," as Pythagoras (580-500 B.C.) the ancient Greek philosopher had remarked. Virtually all civilizations have used geometry and its applications in architecture, various design fields, design of murals, alphabets, patterns, and even in weaving and lattice work as well as symbols such as the crucifix in Christianity, the star of David, the red cross, the pyramid (symbolizing the male) and the inverted pyramid (symbolizing the female)

for examples. Apart from that, there are the traffic signs, the addition, subtraction, division and multiplication signs, which all have geometric shapes. All these familiar and well-known signs have been in existence far back in ancient times and exchanged and borrowed from one culture to another such as the swastika symbol, used by the Nazis, was derived from the Hindu culture, and the Christian crucifix was derived from the Egyptian culture.

In my case, geometry begins with the dot (point) which when enlarged becomes a circle. When all strung together, it becomes a line, and in turn the line becomes a rectangle when enlarged. Painting begins with the frame of the canvas which is also a rectangle and is the simplest basic geometrical shape that is most neutral and universal. Similarly, a photograph is also based on the shape of a rectangle. Both paintings and photographs would have horizontal and vertical lines and windows that allow us to look out. Since we have to start with a rectangle, I therefore begin by emphasizing the rectangle, and end with the rectangle, which follows the idea of "reducing" the forms to the simplest and most basic shape. The same applies to the dot used in "repetitive", orderly arrangement with systematic rhythm. Lines on the other hand, have been limited to using only horizontal, vertical and 45 degree diagonal lines, also with system repetitions, intended to convey the sense of endurance, diligence, perseverance and balanced mind under the state of "concentration".

Looking back at the almost forty years of work, which apart from the major series already mentioned, there were also several other minor series of works dispersed in between, I found that my method of working involved a combination of the "rational" that uses the "brain", and "intuition", which depends on the mind. It cannot be specified as to which has more weight than other and in what ratio, or which one is the major and which is the minor. Everything depends on the state of mind and thoughts at a particular point in time that each piece of work was being executed. Therefore there is no set or fixed "formula". However

considering the nature of "abstract art" which in fact is expressed through the visual language and not a narrative, the thoughts therefore were conceived in images, which is the visual art way of thinking as opposed to the verbal way of thinking, and then in turn conveyed as images. Visual thinking is normally a subjective natural process that does not rely on reasoning or knowledge of theories. It may be said that it is a process under the influence of the unconscious inner force. In other words, it is a spontaneous sense of knowing what is good and what is right based on "intuition" at a particular moment. However the use of the intellect through thinking based on knowledge and rationality, also applies in conjunction with this in some of the individual works as well as the series of work which involved deliberations, analyses and evaluation of the preliminary sketches, or even the final product for that matter, in order to raise the unconscious up to the level of the conscious or rationalize the irrational. The artist's own ideas and thoughts, which are concepts and goals for subsequent works.

Throughout this long period of working experience as a teacher and artist, I have had to "divide" my time "equally" between teaching and creating artwork. However at certain times there are also other additional responsibilities that have to be attended to, such as administrative and family responsibilities, thus allowing me less time with my creative work, although not yet to the point of having to abandon it altogether. I therefore still attempt to continue with it in order not to come to a halt, but there are also limits as to how far this can be taken. At certain times other responsibilities are less, and I have more time for creativity but not to level of "full-time" dedication as with other professional artists who can devote all their concentrations to bringing out the potential within themselves. Nevertheless teaching is not only just a means of making a living to provide for the family, but also "makes a human" and produces artists as well as "encourages" creativity in which, apart from working in an environment that is considered the centre of the art movement that is vibrant with creativity, there must be constant research for new knowledge and technological advancements

which are all interrelated and beneficial towards my own creativity. My past works have therefore clearly been reflections of my "life" and my "self".

English Translation by Assistant Professor Dan Waikolai

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6. This article was like a pilot direction for students in the following years to undertake their thesis topic and was printed in the orientation publication of Silpakorn University in 1971.
7. Fritz Capra, *The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism*, translated by Vasek, 5th ed., (Bangkok: doka, 1994), 170
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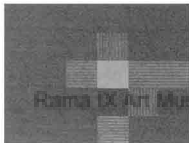
ABSTRACT PAINTINGS : DUAL SERIES

Intuition and Intellect

by Associate Professor Ithipol Thangchalok

วัตถุประสงค์การเรียนรู้ 2 ขด อธิบายการกลไกและประสิทธิภาพ

low sovereignty-residuals as a criterion



Cross

90x120 cm., Acrylic on Canvas,
2005. Collection of Jugal Kishorecha

© 2004 Blackwell Publishing Ltd

90x120 cm, Acrylic on canvas,
2008, without visible border

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จัดไปอยู่ครึ่งปีอยู่ที่ศูนย์โครงการฯ แต่ก็มีสิ่งหนึ่งที่คนส่วนใหญ่ในบ้านไม่ค่อยได้พูดถึงก็คือการดูแลสุขภาพแบบเป็นเชิงรุกมากขึ้นด้วยการตรวจสุขภาพเป็นประจำ โดยได้ไปฝึกอาชีพช่างเทคนิคสิ่งแวดล้อมเพิ่มเติมเข้ามาไว้ที่ภาคการผลิตด้วยแล้ว ซึ่งโดยเฉลี่ยแล้วคนในครอบครัวที่ 20 กว่าคน และใช้พลังงานจากโซลาร์เซลล์ประมาณ ๖๐ กิโลวัตต์ต่อชั่วโมงต่อสัปดาห์ซึ่งมีแนวโน้มเพิ่มขึ้น “คนเราเป็นมาจนธรรมดา” แล้วก็จะประพาศว่าชีวิตที่ดีขึ้นเป็นมาจนธรรมดาเหมือนกันโดยที่คนส่วนใหญ่ก็ยังไม่รู้ว่าจะทำอะไรได้บ้างแล้วแต่เมื่อได้ไปอยู่ตัวแล้วมันก็ชัดขึ้นว่า สิ่งที่เราสนใจมันก็มีคือเรื่องสุขภาพ แล้วก็เริ่มมีการตั้งคณะกรรมการขึ้นมาเพื่อจัดการในเรื่องสุขภาพนี้ ซึ่งเราอยากทราบว่ามีอะไรบ้างที่คนในครอบครัวได้ทำในเรื่องสุขภาพนี้บ้าง ซึ่งเราอยากทราบว่ามีอะไรบ้างที่คนในครอบครัวได้ทำในเรื่องสุขภาพนี้บ้าง ซึ่งเราอยากทราบว่ามีอะไรบ้างที่คนในครอบครัวได้ทำในเรื่องสุขภาพนี้บ้าง

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นอกจากพูดและเขียนแล้ว ที่คนอาจใช้ตัว “สี” และ “พื้นผิว” ในตอนต้นไม่ค่อย
 สำหรับงานก่อนสมัยที่เน้นความงามที่มีรายละเอียดสูงของงานที่ทำมาตามชุด
 “วัตถุแห่งจิตใจ” และ “จิตวิญญาณของธรรมชาติ” จนถูกยกเลิกโดยนิตยสาร
 ที่ชื่อตอนต้นมีลักษณะการ ไม่มีการจำแนก และไม่มีความสำคัญ ซึ่งคนที่ใช้สิ่งเดิม
 ทั้ง “สี” และ “พื้นผิว” เป็น “ภาษา” ของจิตรกรที่มีลักษณะสำคัญอย่างมี
 ในจิตรกรรมของสมัยใหม่และถูกยกเลิกโดยนิตยสารในช่วงต้น 2 ชุดหนึ่ง
 เป็นภาษาแห่งความงามและความรู้สึกรวมทั้งใช้รูปแบบของความงาม
 ในสีของต้นและ ส่วนที่เป็นรูปทรงที่เน้นการสร้างความเป็นจริงทางจิต
 ให้กับจิตรกรรม หรืออีกคำได้ว่า เป็น “ธรรมชาติของจิตกรรม” เป็นวัตถุ
 ในสีของต้นและ มีสีต่างของสีต่างวัตถุใด ๆ แต่เป็น “วัตถุแห่งจิตใจ”
 เมื่อจำใจของ เช่น สี และใช้สีความงามและงานที่ไม่เป็นพื้นผิวที่ชัดเจนกับพื้นผิว
 ในการสื่อ “ภาษา” อย่างชนิดที่ไม่อาจจะใช้ภาษาหรือคำหรือภาษาอื่นใด
 มาอธิบายได้ และนี่คือจุดของงานที่เมื่อมองภาพที่ไม่ได้จำแนกไว้ก่อน
 พื้นผิวที่มองพบ เมื่อมองถึงส่วนที่หนึ่งคือ พื้นผิวของสีของสี “สีของภาษา”
 แต่เป็น “สีของสี” การสร้างสีที่ไม่อาจจะจัดให้สอดคล้องกันได้ว่านี่คือสี

เมื่อพิจารณาถึงงานของศิลปินที่สร้างงานศิลปะที่มีลักษณะเป็นนามธรรม
 ตลอดระยะเวลา 30 ปีที่ผ่านมา ในทางวัฒนธรรมที่ “แนวความคิด”
 ที่โดดเด่นคือการที่งานถูกพูดและถูกเขียนในนามที่ “ความนิยมของ
 สุนทรียภาพ” และในการที่ของของงานที่เน้นความพิเศษเฉพาะแต่ละจุด
 แต่ละชิ้นที่มักมีลักษณะที่เฉพาะตัวมีความแตกต่างอย่างเห็นได้ชัด
 แต่ละงานและหลากหลาย จากผลงานชุดนี้สู่อีกชุดหนึ่ง และงานที่เน้น
 สุนทรียภาพหนึ่ง และความแตกต่างหลากหลายของของงานไม่ได้เกิดจาก
 แนวความคิดเฉพาะแต่ละชุด แต่ละชิ้นเท่านั้น แต่เป็นเพราะความสำคัญถึง
 ความสำคัญของการรวมกันจากภาษาและวัตถุที่เลือกใช้เฉพาะแต่ละ
 เทคนิค “ศิลปะของศิลปะ” ที่มีการใช้ภาษาและวัตถุที่เลือกใช้เฉพาะแต่ละ
 เทคนิค คือจุดเด่นสำคัญของงาน และเมื่อมีการนำมาใช้ในงานที่แนวความคิด
 เมื่อสร้างให้เป็น “ภาษา” ที่เฉพาะตัว “ภาษา” ที่เฉพาะตัวที่ไม่ใช่ของภาษาแต่ละชุด
 แต่ละชิ้นแล้ว การที่เลือกของแนวความคิดและเทคนิคที่ใช้แต่ละชุด
 แต่ละชิ้นที่เลือกใช้ไม่ตาม “ของทางจิตใจ” ซึ่งเป็นการปะปนการปฏิบัติ
 ศิลปะและการปฏิบัติที่เลือกใช้กันเป็นลักษณะที่เฉพาะตัว “ภาษา” ทางจิตใจ
 โดยเฉพาะ จึงสอดคล้องกับการสร้างชุดศิลปะของงาน การสร้างสรรค
 ศิลปะแนวความคิดและวัตถุทางจิตเป็นลักษณะของงานที่เฉพาะตัว
 ทางจิตใจจะเป็นแบบที่แสดง “คำสอน” ของงาน จิตรกรรม 2 ชุด
 เป็นภาษาและภาษาเป็นภาษา เป็นความงามและการใช้ภาษา “สีของ” และ
 “สีของภาษา” ใช้นี้เป็นคำพูดที่เลือกใช้กันเพื่อสร้างของของงานและ
 พื้นผิว จิตรกรรม 2 ชุดนี้ จึงเป็นลักษณะที่เฉพาะตัวที่จำแนกของงาน
 ส่วนของงานที่เลือกใช้กันและของงานที่เฉพาะตัวที่จำแนกของงาน

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2. ของศิลปะ, ศิลปะของศิลปะที่เน้นความพิเศษเฉพาะ, แนวทางการของงานที่เน้นความ
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3. ศิลปะของศิลปะ, 30
4. ศิลปะของศิลปะ, 242
5. ศิลปะของศิลปะ, 253
6. ศิลปะของศิลปะ, ศิลปะของศิลปะที่เน้นความพิเศษเฉพาะ 2541-2543
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Clive Ashford, The New York School: A Cultural History.
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The principal objective in creating abstract art is to augment the eminence of the “Mind” aspect of visual art. In abstract art, the artist eliminates descriptive “Forms” that illustrate the outside world as seen by human eyes, with an aim to enter straight into inner world of “Mind” – the “essence” of art. In other words, this is a mode for expressing one’s thoughts and feelings borne from within the artist’s heart. The expression is effected through the “visual language” and its “grammar”, that is point, line, color, value, texture, form and space, size and proportion, position, quantity, rhythm and style – all of which are unique to the “visual language”. They are pretty much like the art of music which employs the “particular language of sound” to communicate “content” direct from the artist’s heart to the viewers’.

But music differs from visual art in that the former had been employing the particular language of sound since antiquity, whereas the latter has been influenced by it and began to employ

its own particular language only at the beginning of the 20th century. And if we carry further the comparison of these two branches of art on the issue of "abstraction", it is apparent that music had been abstract from the very beginning right down to our day, and will continue to be so without end. Crossing into the realm of visual art, which incorporates many other sub-branches, abstract art is a late comer – not to mention the fact that it has long been out of date and off the main current, yet it continues to survive. An endless string of artists keep on working in this genre. This is a reflection of the logical truth that "visual language" remains "powerful" in and of itself. It is a "particular language" that can communicate certain "contents" that lie beyond the flexibility of other languages. In other words, there exist no other languages capable of communicating the "content" unique to this visual language. The question is whether artists in this genre will be able to discover fresh inspirations, new approaches, and new subjects to bring in new works.

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In the purview of Oriental and Thai people in general, abstract art is Western art casting influence upon the Oriental and Thai artists. This is true only partially, in that abstract art was first introduced by Western artists. But abstract art's genuine initiating source is in fact Art of the Orient. The latter, inclusive of traditional Thai art, is art of "the Ideal" that employs visual language from its very beginning. In other words, it possesses abstraction ever since antiquity. An important turning point that transformed Western art – from "objective" representation of the outside world to make it look as "realistic" as seen by our eyes to "abstract" representation of "reality" within the inner world as felt by the heart – transpired with the arrival of Japanese prints. The latter can be considered a "symbol" of this historic transformation. Such is clear from Vincent van Gogh's letter to his brother: "I envy the clarity with which Japanese artists express in their works. Not only does it inspire joyfulness, but it seems that they work unhurriedly. Their art is as simple as breathing, and as facile as buttoning a shirt. They draw a human figure with just a few simple, confident lines. I must also learn how to draw a human figure with just a few lines."¹ (1886)

The foundation of Oriental Art's belief can be traced back over two millenniums to the Tao Philosophy of Chian, which refers to "reality" at the level of truth that lies deeper within. This is above and beyond what can be seen on the surface with the human eyes. Tachian teaches, for instance: "In reality, the truth of a stone lies deeper than the outside form that we see and touch. And a stone is not only a mass of hard matter with rough texture and composing of various one elements as we conventionally know. The truth of a stone comprises more than that. The stone's genuine attributes lie beyond the grasp of our language."² Another example that indicates Tachian's touch with the truth of Nature is: "We shall never arrive at the truth of a tree. A tree possesses more than just cold walls. It has a life that makes it grow, roots that suck up its life-sustaining water and minerals from the ground, the green leaves that photosynthesize. The magic life of a tree that makes it grow and become responsive, packed with energy, all of which cannot be fully revealed by microscope. Furthermore, a tree possesses a canopy that offers shades and comfort to by-passers, a beauty that offers joy and delight to life. We simply lie down amid its shades, experience the cool and freshness that its leaves provide, watching the beauty of its branches as they move in the breeze. All we have to do is to love, acknowledge and understand it."³

Grounded on the above-mentioned Tachian, Chinese artists paint with an effort to experience truth that lies beyond the exterior "likeness", as evident in the following statement: "Creativity is reality. When a true artist paints a tree, the apparent tree picture does not convey a 'likeness'. Rather, it's the representation of the tree's soul that does so. As a result, that tree becomes alive. That tree now is not merely a paper stained with ink."⁴ Tachian also specifically touches on the issue of "abstraction", saying that, "Creativity is not a matter of experience or skills, or a methodology. Creativity is a matter of the mind, a matter of truth per se: a true work of creativity thus reflects a reality or truth. For people bound by formats and methodology, by painting methods and the forms he created and by likeness, they are not artists. They are merely slaves of the brush and ink."⁵

I created works of art in the abstract genre right from the start, beginning from the days abstract art became the dominating trend in our country, and still continue working along this line down to the present. The reason I do so even though the genre had already become outdated is because I share the Oriental artists of bygone days' above-mentioned belief, namely: "creativity is a matter of the mind, a matter of truth per se." I also believe that "the particular language of visual art" possesses the capability to communicate "content" straight and undeviated from the heart of the artist to the heart of the viewers. It is universal as in the case of music. In other words, abstract art is "appropriate for the expression of spiritual experiences coming directly from the truth of Nature."¹⁸ However, I am "convinced and trust that abstract work constitutes the means of expression of aesthetic experiences in regard to the truths of the universe."¹⁹

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My current major exhibition at Rama IX Art Museum Foundation works from the "Matter of the Mind" Series (2000-2002) and the "A Primal Spirit" Series (2003-2005). As such, this exhibition is a retrospective reaching back to the year 2000, and includes the works I have recently completed for the event organized by the Art Centre, Silpakorn University, in honor of Outstanding Thai Artists. I selected works from these three series for the following reasons: all series share a common controlling idea, yet possess a concept specific to each. The latest series results from an analysis of my own personal working process. And I have found that this system of mine is a composite of intellect and intuition. There is a clear line which part leads and which part follows, and which part should be employed when. Each part has its own definite place within the system. But after having thoroughly reflected on works in the last two series, I have found them to remain short of the intended goal. A number of reasons come to mind. First of all, I did not have time to work fully dedicated over an extended period of time, and thereby did not have sufficient concentration for the works. Secondly, I have drawn up a "systematic" work plan and follow it too closely. Consequently, I have to find a new approach that would "free" me from the old working system. Here is my conclusion: I should

separate my creative works into two groups – one employing the "Brains" intellect to think, to keep everything under control and in order, firm and distinctly systematic; and the other one employing intuition of the "Mind" aiming at genuinely free and honest expressions straight from the heart.

In the last two series I employed intellect to discover knowledge, data and ideas, before developing them into concepts. Meanwhile, I also utilized intuition by way of "visualization" in the form of sketches, revisions and my more sketches ensued. The one that "responded to the brain" and "filled the concept" was selected for full execution. In the execution process, I still employed both the "Brains" and the "Heart", one and then the other, and vice versa. For instance, I used the brains to do some easy calculations establishing the overall position of geometric forms.

In line with the selected sketch, I also used the brain to plan and determine the colors, the color scheme, and at intervals, I used the heart to imagine color schemes. Then in the final phase of placing color layers, I let my heart and feeling fly freely.

Proceeding to the latest series, which divides into two sub-series, the controlling idea remains identical with those of the "Matter of the Mind" and "A Primal Spirit" series. However, each of the sub-series in the present exhibition has a separate mission – one working specifically by means of the intellect, while the other specifically by means of intuition. This concept is pretty much a metaphor, serving simultaneously as foundation and goal of my creative work that is different from the previous system. The reason is because all creative endeavors still require both the "Brains" and the "Heart" working in tandem, and never independently of one another.

Looking at these two sub-series from another angle, it is like coming up with one's own set of working rules, ones that would help gain a deeper access into aesthetics by deploying two opposing strategies: One proposes to access through intentional will, while the other approaches from the opposite side by letting the heart fly wherever it wishes to go. The first

sub-series is a work of the "Brains", thinking along by way to logic, using mathematic calculations to determine clear cut geometric forms that are minimal, simple and orderly. The aim is to create a feeling of calm, serenity, stability, immovability and unchangeability. In the execution phase, techniques have to be kept in line with the concept, using for instance a ruler to measure and draw straight lines, tape for precise color placing, and a technical planning that follows an opposite order. The second sub-series uses an opposite approach, using the "heart", feelings and imagination without resort to reasoning logic or any conventions. The thinking is done through "visualization", not in words. Sketches and revisions follow. This is, of course, concept development. Lines and semi-geometric forms are drawn freely with the heart in direct command of the hand, and without the aid of tools or any other materials. The techniques employed are simple straightforward ones, on complicated and expressive. When the execution phase "freely follows the lead of the feelings or intuition". Once the second and the first sub-series are placed side by side one another, one has the impression that the second one is not very meticulous, unruly, hasty, moving and changing.

If we carefully consider these two opposite approaches, it is clear they are connected to the main concept which underlies my creative works over the last 30 plus years – from the start right up to the present day. And that is the "Conflict of Opposite Quality" idea which grew out of my observation of natural phenomena, my own personality, and my personal approach to creative works, which never fails to mirror a conflicting quality. A few examples will suffice here: forms and space, light and shadow, rules and freedom, old and new, quietude and movement, night and day, woman and man, beauty and ugliness, virtue and vice. As stated in the text of Tacism: "As soon as people of the world appreciate beauty as beauty, ugliness appears. When people of the world recognize virtue as virtue, vice appears."¹ Having realized that this is the truth that philosophers of the Orient had discovered and appreciated since antiquity, I became even more convinced. This opposite

quality has to exist side by side, like the two sides of a truth. As Iama Koyindha once said: "The relationship between form and nothingness is not one between opposites. It's put the two sides of the same truth that coexist with one another, and so they proceed alongside one another without end."²

In this respect, the current exhibition is indeed a logical follow-up of the duality idea, but this time realizing itself in the form of two separate groups of paintings – one matter the other mind, one brains the other heart, or one intellect the other intuition, one objectivity the other subjectivity, one reason the other emotion, one consciousness the other sub-consciousness, one stillness the other movement, one rules and regulations the other freedom, one thought the other feeling.

Be that as it may, both sub-series share a common connective thread, which is why they are called "The Matter of the Mind". It began as works of two different artists. It began with the "Matter of the Mind" Series, which intended to reduce the content down to its most important essence. The process started from the creation of two-dimensional objects, ones that portrayed its own corporeality, a "truth of painting", doing away with the illusion of depth, and mimicking none of the objects found in this world. Subject matter has also been eliminated, along with the chaotic worldly meaning of things. This "reductive" idea, which is comparable to the reduction of drawings and defilements, grew out of the knowledge of Buddhist philosophy I obtained during two intensive meditation sessions. In visual arts, when subject matter and meaning have been eliminated, forms of objects reduced, all that remain are mere visual elements. And once the visual elements are reduced to the bare bones, only the smallest unit – points – will remain. If one proceeds further, only empty space is left. When these points are placed side by side, we get a line. Ordinarily, both points and lines by themselves are not significant. They possess no role and no meaning. However, while working on this "Matter of the Mind" Series, I had converted both of the points and lines into forms, subject matter, meaning, as well as a medium and a language,

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aiming at achieving a state of the mind that is minimal, simple, mundane, pure and serene.

The points and lines, taken as "symbols" of the mind's purity, constitute a link into the realm of the mind and spirit.³⁰ Inspired by the wonderful techniques of basketry, weaving and knitting works, along with the exquisite colors of various kinds of cloth – particularly those crafted by rural people in the upcountry regions, both past and present, all of which gave me an insight into their simple and sufficient way of life, not to mention their pure/unembellished heart, honesty, sincerity, unpretentiousness, keeping a distance from the "delements" of the material world – a way of life bequeathed down the generations from antiquity, I further interwove both points and lines into my works in the 'Primal Spirit' Series.

The use of points and lines, in my opinion, is a technique for measuring, beauty and reality within my own art. In a simple, forward, simple and minimal manner persons in the latest two sub-series of painting. They serve as "connectives" bonding together the relationship of opposites. The utilization of visual elements, along with just points, vertical, horizontal and oblique lines, can be traced back to in weaving, knitting and basketry techniques, ones that primitive people of practically all races in all ages had discovered and practiced in their handicrafts – be they Africans, native American Indians, Aborigines, islanders and hill-tribe peoples. This observation also applies to the use of visual elements – points, lines, colors – in the art that expresses beliefs in the world of "soul and spirits". Accordingly, when contemporary artists grasp the significance of "visual language", and use the visual elements to candidly express the inner world of the "Mind", it is apparent that they are grounded on an age-old and natural foundation alluded to above. Barnett Newman's observation may help to better clarify this point:

"It is becoming more and more apparent that to understand modern art, one must have an appreciation of the primitive arts, for just as modern art stands as an island of revolt in

the stream of Western European estheticism, the many primitive traditions stand apart as authentic esthetic accomplishment that flourished without the benefit of European history."³¹

When vertical, horizontal and oblique lines are repeated in an orderly manner, a "pattern of parallels" appears. And when each of the lines is expanded, "parallel stripes" emerge. These are simple, neutral and universal marks that human beings of all races in all ages used in their patterned cloths, rugs and on pottery. The "Baan Chiang Pattern" is an outstanding example of this practice. The traffic signs of today are also its derivatives. These patterns constitute a universal language that we human beings are accustomed to. The simplicity of such patterns emerges from an orderly placing of uniform parallel lines alongside one another. The repetition of points and lines that seems to go on endlessly is strategy shared by the three

sub-series of painting. The repetition of points and lines all from the year 2000 down to the present series. The repetition grew out of an intention to "maximize", elimination the unimportant stages in the compositional process. And all that is left is the "repetition" of points and lines. Nevertheless, it is my intention not only to invent new shapes and forms unique to myself, but also to reflect the orderly repetition of things that is the rule of the universe. Witness the transformation of day into night. This phenomenon occurs from the fact that our planet revolves around itself and around the sun – repeatedly and without end, in line with the rhythm of heartbeats and pulses, inhaling and exhaling, not to mention the rhythmic ticking of a clock. It is this repetitive contemplation of the mind through perseverance that provides access to "meditative quietude". In this perspective, a repetition of points and lines offers yet another portal leading deep into the inner world the Mind.

Points and lines aside, I have so far left out other visual elements like "color" and "texture" from discussion in the article explaining my works, in the 'Mother of the Mind' as well as in the 'A Primal Spirit' Series. It might appear as if they are insignificant, having no function of playing no role in the

entire endeavor. The fact is, however, both "color" and "texture" are "languages" playing a vital role in the world of my painting right from the beginning. This is particularly true in regard to the last two series. Color is the language of emotion and feeling, not to mention its very own intrinsic expressive meaning. As for texture, it confers the illusion of reality to objects in paintings. One might even say that texture is "painting's logic", perhaps an object by itself, one that does not refer to anything else, being in its own right an "object of the Mind". When all these elements are brought together in a certain relationship, the "content" is being conveyed so powerfully that no other languages can ever dream of matching. And this is one of the reasons why color and texture have hitherto been left out of the discussion. The other reason is that both of these visual elements are not the "principal actors". They are but powerful "supporting actors" that cannot be any further reduced or eliminated.

Journeying back to analyze my creative endeavors over the last 30 plus years, it is apparent that there is on the whole one "main concept" covering each and every series as well as the individual pieces. Here I am referring to the "Conflict of Opposite Duality" idea. Looking at the specific concept of individual series, each painting while contributing to its overall conceptual continuity, they are varied and distinct from one another. But such a variety and individual distinctiveness does not arise from the particular concept of each series or individual pieces of painting. It, in fact, grows out of the significance I attached to the technical process and materials selected. Each of the techniques employed is a "unique tool" possessing certain intrinsic potentials as well as limitations. They have been subjected to an extensive research, experiment and meticulous selection to ascertain their suitability for the concept, so as to create a "particular aesthetics" unique to each series and timeframe. The variation of concept and techniques within each series and timeframe follow "The Mind condition" resulted from life experience. Abstract art was created specifically to communicate the "content" of the heart. Accordingly, it answers the needs of my own creative endeavor. My abstract works in all series and

periods thus express a specific Mind state that is the essence of my own true "self". The two sub-series of Intellect and Intuition represent an effort on my part to discover my own "self" and "to know this self of mine" a little deeper, employing a pair of opposite approaches to survey, verify and confirm. As a result, these two sub-series represent a mirror that allows me to see my own self. And, simultaneously, this mirror also allows the viewers to see the very same self image of mine.

Translated by Associate Professor Chantima Ongsungsri

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2. Lao Zi, The way of Tao Te Ching, Translated and written by Phachara Chandrasart, 14th ed., (Bangkok: Kiatmai, 1999), 30
3. Ibid, 242
4. Ibid, 253
5. Ittipol Thangchaisak, Exhibition of Paintings 1998 - 2000 "Color of Light", (Bangkok: Amarin Printing and Publishing (PCL), 2000)
6. Ibid
7. Lao Zi, The way of Tao Te Ching, Translated and written by Phachara Chandrasart, 14th ed., (Bangkok: Kiatmai, 1999), 44
8. Frijol Capra, The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism, translated by Virel, 5th ed., (Bangkok: dojya, 1984), 188
9. Ittipol Thangchaisak, Exhibition of Paintings 2003-2005 "A Physical Spirit", (Bangkok: Amarin Printing and Publishing (PCL), 2005)16
10. Dore Ashton, The New York School: A cultural reckoning, (United Kingdom: Penguin Books, (1972), 112

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ศิลปะนามธรรมเป็นการแสดงอารมณ์ความรู้สึกผ่านสี รูปร่าง และรูปทรง โดยไม่ใช้ภาพเหมือนจริง ศิลปินนามธรรมมักใช้สีและรูปทรงที่เรียบง่ายเพื่อสื่ออารมณ์ความรู้สึก เช่น สีแดงอาจสื่อถึงความโกรธหรือความรัก ในขณะที่สีน้ำเงินอาจสื่อถึงความเศร้าหรือความสงบ ศิลปินนามธรรมยังใช้เส้นและรูปทรงที่เรขาคณิตเพื่อสื่อถึงความแข็งแรงและความมั่นคง ศิลปินนามธรรมยังใช้เทคนิคการวาดที่เรียบง่าย เช่น การระบายสีและการใช้สีโปสเตอร์ เพื่อสื่อถึงความเรียบง่ายและความบริสุทธิ์ ศิลปินนามธรรมยังใช้เทคนิคการวาดที่ซับซ้อน เช่น การใช้สีและรูปทรงที่ซับซ้อนเพื่อสื่อถึงความซับซ้อนและความยากลำบาก ศิลปินนามธรรมยังใช้เทคนิคการวาดที่เรียบง่าย เช่น การใช้สีและรูปทรงที่เรียบง่ายเพื่อสื่อถึงความเรียบง่ายและความบริสุทธิ์ ศิลปินนามธรรมยังใช้เทคนิคการวาดที่ซับซ้อน เช่น การใช้สีและรูปทรงที่ซับซ้อนเพื่อสื่อถึงความซับซ้อนและความยากลำบาก

ด้านนโยบาย การที่ สหประชาชาติมีแนวทางเช่นนี้ไม่ได้สะท้อนให้เห็นว่าในแง่ของสังคม เศรษฐกิจ หรือด้านอื่นๆ ของประเทศไทยมีความเจริญก้าวหน้าเพียงใด แต่มีสาเหตุที่รัฐไทยให้ความสำคัญกับนโยบายเชิงนี้ เนื่องจากว่า สังคมไทยมี "จิตสำนึกสาธารณะ" ไม่มากนักและยังขาดองค์ความรู้เกี่ยวกับความหมายของจิตสำนึกสาธารณะที่ถูกต้องและเหมาะสมกับประเทศไทย การที่ สหประชาชาติมีแนวทางเช่นนี้ไม่ได้สะท้อนให้เห็นว่าสังคม เศรษฐกิจ หรือด้านอื่นๆ ของประเทศไทยมีความเจริญก้าวหน้าเพียงใด แต่มีสาเหตุที่รัฐไทยให้ความสำคัญกับนโยบายเชิงนี้ เนื่องจากว่า สังคมไทยมี "จิตสำนึกสาธารณะ" ไม่มากนักและยังขาดองค์ความรู้เกี่ยวกับความหมายของจิตสำนึกสาธารณะที่ถูกต้องและเหมาะสมกับประเทศไทย

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๑. see: *Art and Architecture in Thailand*, 2nd Edition, by Sirinrat Kiataramkul, Bangkok: Silkworm Books, 2555, 11.
๒. *ศิลปะไทย* (Thailand Art), ฉบับแก้ไขครั้งที่ ๒, แปลโดย วาสนา ไชยวรรณ, พิมพ์ครั้งที่ 5 (กรุงเทพฯ: แสงดาว, 2537), 40.
๓. *ศิลปะสมัยใหม่* (Modern Art), กรุงเทพฯ: แสงดาว, 2537, 4.
๔. *ศิลปะ และชีวิตใหม่, ศิลปะสมัยใหม่: ทางสู่สมัยใหม่*, *Modern Art: A Very Short Introduction* by John Berger, กรุงเทพฯ: แสงดาว, 2554, 120.
๕. Michael Aulick, *Abstraction, Geometry, Painting: Selected Geometric Abstract Painting in America Since 1945*, (New York: Harry N. Abrams, Inc, 1989), 38.
๖. Maurice Tuchman, Judi Freeman and Carol Baskamp, *The Spiritual in Art: Abstract Painting 1890-1985*, (Los Angeles: County of Art, 1989), p. 313.

Discussing a language, we often think of the spoken or written language using a set of "alphabet" associated with that particular language, which widely differ from one another in form. The same is true of spoken languages with their startlingly varied pronunciations and dialects. One wonders how these eccentric-looking characters, not to mention their weird-sounding phonemes and intonations (in contrast to our own language), could so profoundly and deliciously communicate stories, metaphors, ideas and emotions. Furthermore, these

alphabets are very potent and possess score of qualities that aid human beings in their perception, learning, understanding, and getting to the heart of knowledge, truths and the way of things with such profundity and details.

Without language, we would not be able to discern the world, differentiate our evolution and civilization from the animals'. Each nation's alphabets differ from the others'. They represent "signs" all citizens of that nation who speak the same language recognize and accept. In other words, "language is a system of symbols that transmit ideas/meanings making communication possible." Our thoughts also employ this kind of language has its own limitations - i.e., it is not "universal". Handicapped people - blind or deaf - and foreigners cannot use them, and thereby have to invent their own.

Additionally, written languages are not good in expressing feeling and emotions. It is evident that grapheme languages alone do not suffice to express and communicate them. We therefore invented several others to do so - for instance, the language of sounds, language of body, and language of images. The strong point of these languages is their "universality".

An interest in these languages has since evolved and finally transformed into a concept for the current painting exhibition. This concept did not materialize with ease overnight. It has in fact progressed from the incubation stage to the crystallization of visible and touchable objects - i.e., alphabets. But the designers of alphabets have an entirely different objective from mine. That is, I aim at creating symbols from insights.

"Insight, being the foundation of knowing, is the most important element in Buddhist epistemology. Knowledge is impossible without insights. All knowledge derives from insights. As a result, knowing and insight is one and the same in Buddha's teaching. Accordingly, the highest level of Buddha's teaching aims at gaining insights into the truth as it is. Insight is the experience of enlightenment."²

Our comparison of artistic with religious insights aims at highlighting their common property, but at a different level. Plainly speaking, artists do not see only with their "eyes"; it is rather an insightful experience of truth that lies beyond the realm of reasoned knowledge.

"Our standard cognitive ability based on reasoning is just one category of knowledge channels. There is another kind of cognitive ability completely different from this. It is highly potent, and separated from the standard cognitive ability by a firm partition."³

This latter kind of cognitive ability cannot be taught, nor can it be transmitted from teachers to disciples, parents to offspring, or seniors to juniors, as it materializes by itself via "concentrated" in the form of an instantaneous apparition of wisdom. This is called "intuition" or "direct", thereby causing frequent misunderstanding and confusion in their usage. Osho, an Indian philosopher, explains that "direct" is awareness at the "physical" level - acquiring food, self-protection from danger, for instance - a trait that transmits itself through genes. An awareness born out of learning or scientific reasoning is a standard knowledge born out of the brain's activities; it is called "intellect". On the other hand, "intuition" is an awareness of knowledge that instantaneously materializes out of nowhere, without the aid of reasoning, coming from the "heart". In artistic circles, artists rely principally on the workings of their heart. Consequently, we hear elaborations of the creative process that routinely begin with words connected to feeling or emotion, such as "impressed", "inspired", "moved" or "touched".

Described above is my inspiration derived from language in the abstract. Objectively nations' languages - English, Chinese, Japanese, and Korean, including our own Thai that reaches back to alphabets of the Sukhothai era. The creative process begins with the selection of one of the alphabets, making it a preliminary sketch. We then mix one grapheme with

another, thus gradually increasing the form's complexity. The process of adding or subtracting – making it complicated or just plain and simple – continues until equilibrium emerges. These alphabets employ geometry and mathematics to create order, simplicity and uniqueness vis-à-vis those of other nations. They are not symbols, cannot be read, and have no meaning. But they possess a singular and “original” aesthetic beauty, and abstract quality that communicates ideas via alphabets of the visual elements – the true essence of painting that refers or duplicates none of the world of objects.

Ideas derived from such “alphabet” were the principal impetus leading to change in the direction of my painting. These alphabets constitute an inspiration, a problem to be solved, a subject, and a content all at the same time. Undoubtedly, they also impact on the materials and techniques to be used in the end. The choice of mulberry paper and the use of the selection of mulberry paper, the size of a large alphabet. The mulberry paper has a unique quality – a texture coarser than its standard counterpart, a rim that is not even and straight, displaying its handmade origin and unique beauty. Most importantly, it absorbs well the acrylic colors, allowing each layer of color to integrate harmoniously, not to mention the pleasing texture that places texture that places it distinctively apart from the canvas support.

In this age of “individualism”, artists have an absolute freedom to create anything they deem aesthetic, virtuous, or of value. It could be “against the flow”, “with the flow” or “outside the box”. This boundless openness demands deep and timeless thinking on the artists’ part, conceptualists or otherwise. Conceptual artist Joseph Kosuth has declared in 1969: “All art (after Duchamp) is conceptual (in nature) because art only exists conceptually.”¹⁸ Kosuth aims at saying that only conceptual art is art, and that all other kinds of art like Aesthetic and Romantic arts are all outdated. In fact, other kinds of art still exist, only outside of the mainstream. And what Kosuth has said turns out to be true.

The above-mentioned boundless openness is quite logical and a good thing, as art is the language of the artists’ thoughts, mind, feelings and emotions, not those of the viewers or buyers. The individualism of artistic creation allows all artists to stand 95 equals. All of them are completely free to select a subject they know well, have experience of or aptitude for, touched by it, or appeal to their taste. Artists must express their own self or identity, even making themselves the center of the universe.

Looking from this perspective, it clearly stands in direct opposition to Lord Buddha’s teaching, that one should not become attached to one’s self, since nothing is ours, be it material objects, father, mother, brothers or wife and husband, since nothing is immutable. An attachment will lead to suffering the moment one loses what one loves.

From this perspective, I have chosen to call the majority of my works belonging to the “principal content”, but there are also pieces belonging to a number of small series as well. They differ from one another in terms of concept, form and technique – as evidenced directly from the works themselves. Some series are small in size and in number, to the extent they look like an experiment in technique, or a “search” for subject or form. However, given the fact I have been creating art for over 40 years, with works totaling around 600 pieces, this should testify to the fact that I have already “discovered”, and that I have already moved beyond the “searching” stage. Likewise, on the issue of artistic “identity”, one cannot rely on the individual artist’s personal “style”, which is merely a casing. In the Age of Modernism, artists have a personal “form” and “style” they hold on to, an equivalent of their own signature that is instantly recognizable. In the “postmodern” age, however, an artist’s works vary along with their ideas:

In my case, choosing a printmaking major has significantly impacted my creative career ever since. Specifically, it reminds me always that technique is more than a tool. It could lead

us to new ideas, or even becomes a subject in its own right. "[This is true] during the transition into the 20th century, one of the criteria in separating works of art from non-art is the material that artists used. Watercolor on canvas, clay or plaster, bronze and marble are considered standard materials for painting and sculpture respectively."⁵ Nevertheless, art at the present time relentlessly continues to expand its horizon, so much so that anything can be a subject to create art, and that anything can very well be used as creative media.

Stuart Davis, an American artist, stated on the issue "what is abstract art. Art is not and never has been a mirror reflecting nature. Art is an understanding and an interpretation of nature through the use of various media. As such, in the attempt to express our understanding of nature, we must keep in mind that there are no imitations. Our creations are expressions, nothing is copied and, as such, there is no possibility of being imitated. We will not try to imitate things that can never be imitated."⁶

Wassily Kandinsky, an artist who has been named "father of abstract art", wrote about this genre in his *On the Spiritual in Art* that the nature of the spiritual in art stands out much clearer at the present time. For him, the spiritual and the search for abstraction in art are one and the same. And it also stands in opposition to the nightmare of the materialists.⁷

But looking at abstract art in today's world, the spiritual seems vague, and the abstraction has also become "materialistic" as well. Frank Stella's paintings provide a good example. The words that artists use also indicate a spiritual value – for instance, Franz Marc's "inner mystic structure", and Kandinsky's "inner necessity" or "inner meaning". Nowadays, one does not hear the words along this line from the artists anymore.

For me, I still firmly believe in abstract art, as it goes hand in hand with Buddhism and Thai culture, not to mention wide-ranging new possibilities that it offers. The problem is how to find a span of "time" that is long and tranquil enough to

generally steadfast concentration, one that will bring us closer to the "higher truth". In all of my solo exhibitions, except the first, I have to write an article analyzing my own works of art, as a lecturer in art. I have utilized the potentials of both an academic and an artist to help the interested public understand and appreciate with ease and profundity the value of my works. My abstract paintings all contain a subject, a concept and a rationale. For instance, in the first exhibition "Water and Fire" from the end of 1991 to early 1992 and the second one in 2000, my works in these two events were semi-abstract and the viewers could more readily appreciate. I began writing analytical articles in the catalogue of the second exhibition entitled "Colors of Light", as well as the third "Matter of the Mind", fourth – "A Primal Spirit", fifth – "Intuition and Intellect", and also this one – "Alphabet". Each of these exhibitions has a different subject, content and location. Apart from the general public's perspective, I have also been determining the outcome of our works. New knowledge, new inspirations and new ideas naturally lead to new directions of work. Once an artist has discovered it, he or she must be able to proceed further. Repeating oneself should be avoided. Having attained a high standing, our arch rival has now been our own self.

From the general public's perspective, abstract art seems to possess no subject, no meaning, and anyone can do it, particularly the works of the Abstract Expressionists. The principal content of their works is an articulation of feelings and emotions at extreme limits, employing a technique that allows instantaneous and free flow of expressive gesture. Working in this genre, artists begin with a working idea and a broad aim, relying mainly on intuition that begins with their heart and emotions. Willem de Kooning's following remark is a clear summary of the process used by this school. "My painting is a journey that I do not know its destination". Kandinsky initiated this genre of abstract art.

Another school of abstract art, with Piet Mondrian at the helm, relies principally on geometry and mathematics. Guided by intuition, the artists of this school aim at pure beauty, order and simplicity.

As for my own abstract works, they do not belong directly or exclusively to any school mentioned above. The reasons are as follows: they all surface long after that era, which already became history; the underlying theory of that school appears to have outlived itself; and the definition of "abstract art" along the Eastern line of thinking, which conforms to Buddhism and Thai culture, naturally differs in large measure from the Western one. My abstract works focus on the "inner" values. Here, the word "soul", does not fit properly, being itself very abstract. The true essence of abstraction is not to imitate, not to copy. It is a "universal language", pure, neutral, utilizes the visual elements of color, shape, "line" and "form". It offers both artists and viewers full freedom to think and interpret according to their own experience, with no-one in the right or wrong.

A visual language that does not directly tell a story turns out to be a boon for all concerned. The viewers do not get bored, and they might "see" something more profound after becoming more mature artistically. On the artists' side, the pure visual language of abstraction opens up an infinite opportunity to "think further", on and on, with only one significant limitation, i.e., their own personal potentials.

Translated by Chantima Ongsuragz

- 1 Dr. Chalint Chaitornsinolern, *Semiology Deconstruction: Post-structuralism and The Study of Political Science*, (Bangkok: Wipasa, 2012), 13.
- 2 Fritzof Capra, *The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism*, translated by Vasji, Shi ed., (Bangkok: doka, 1994), 40.
- 3 Ibid.
- 4 Doris Hanzoni, *Conceptual Art*, (Cologne: Taschen, 2005), p. 6.
- 5 David Cottingham, *Modern Art: A Very Short Introduction*, Translated by Janyas Triamkuljks, (Bangkok: Openworld, 2011), 108.
- 6 Michael Auping, *Abstraction, Geometry, Painting: Selected Geometric Abstract Painting in America Since 1945*, (New York: The Museum of Modern Art, 2004).
- 7 Maurice Tuchman, Judi Freeman and Carl Bildkamp, *The Spiritual in Art: Abstract Painting 1890-1985*, (Los Angeles: County of Art, 1988), p. 313.

Artist's professional timeline and autobiography Us-30msuivvuuu-u000u0000u0000u0000u0000u0000u0000

Ittipol Thongchok

BORN: February 12, 1946

EDUCATION

- 1963-65 • School of Fine Arts, Bangkok, Thailand
- 1968-71 • Silpakorn University, (B.F.A. 1st Hon: Graphic Arts) Bangkok, Thailand
- 1973-75 • University of Washington, (M.F.A. Painting) Seattle, Washington, U.S.A.

SCHOLARSHIPS

- Silpakorn University Scholarship
- Thai Government Scholarship
- Australian Government Scholarship

STUDIO

- 49, Orma 17 Road, Suanluang, Bangkok, 10250 Thailand
Tel. 0-2300-3329, 08-1820-2106

PRESENT POSITION

Associate Professor, Dean
Faculty of Painting Sculpture and Graphic Arts,
Silpakorn University, Bangkok, Thailand

EXPERIENCE

- Head of Painting Department,
Faculty of Painting Sculpture and Graphic Arts,
Silpakorn University, Bangkok, Thailand
- Advisory Board, National Gallery, Bangkok, Thailand
- Judge for National Exhibition of Art and
Contemporary Art Exhibitions, Bangkok, Thailand
- Judge for 7th Painting of the Year Competition, Singapore
- Secretary General, Thai National Committee of
The International Association of Art
- Visiting Lecturer, Chang Mai University,
Chulalongkorn University, King Mongkut's Institute of
Technology, Rangsit University, Bangkok University

SOLD EXHIBITION

- 1991 • Recent Paintings, The National Art Gallery, Bangkok, Thailand
- 2000 • The Color of Light, Sorapong Gallery, Bangkok, Thailand
- 2002 • Matter of The Mind, PSG Art Gallery,
Faculty of Painting Sculpture and Graphic Arts,
Silpakorn University, Bangkok, Thailand
- 2006 • A Primal Spirit, PSG Art Gallery, Faculty of Painting Sculpture
and Graphic Arts, Silpakorn University, Bangkok, Thailand

- 2008 • Intuition and Intellect, Silpakorn University Art Centre,
Bangkok, Thailand
- 2013 • Alphabet, ARDEL Gallery of Modern Art, Bangkok, Thailand

TWO-MEN EXHIBITIONS

- 2000-02 • Ducha Warashoon, Ittipol Thongchok, Abstraction:
The Essence of Art, Paintings Exhibition, Sorapong Gallery,
Bangkok, Thailand

EXHIBITIONS

- 1969 • 18th National Exhibition of Art, Bangkok, Thailand
- 1970 • International Graphic Arts Exhibition of Asia, U.S.A.
- 1971 • 9th International Biennial of Graphic Arts, Ljubljana,
Yugoslavia
- 11th International Biennial Exhibition of Art, Sao Paulo, Brazil
- 20th National Exhibition of Art, Bangkok, Thailand
- 1972 • 2nd International Exhibition of Original Drawings,
Ruska, Yugoslavia
- 36th International Biennial Exhibition of Art, Venice, Italy
- 1st International Biennial of Graphic Arts, Berlin, W. Germany
- 21st National Exhibition of Art, Bangkok, Thailand
- 2nd Contemporary Thai Artists, Copenhagen, Denmark
- Bangkok Arts Festival '73, Bangkok, Thailand
- 10th International Biennial of Graphic Arts,
Ljubljana, Yugoslavia
- 12th International Biennial Exhibition of Art,
Sao Paulo, Brazil
- 1974 • 4th International Exhibition of Original Drawings,
Ruska, Yugoslavia
- 5th International Print Biennial, Krakow, Poland
- 22nd National Exhibition of Art, Bangkok, Thailand
- 3rd International Biennial of Graphic Arts, Fruch, W. Germany
- 1975 • 40 Paintings from American Universities, U.S.A.
- 6th Biennial Annual Exhibition of Northwest Artists, Seattle, U.S.A.
- 1976 • The Collagraphy: A New Print Medium,
Print Graphics Center, N.Y., U.S.A.
- Contemporary Art of Thailand, Bonn, W. Germany
- Bangkok Metropolitan Biennial Art Exhibition, Bangkok, Thailand
- Intergraph '76, Berlin, German Democratic Republic
- 2nd Anniversary Art Exhibition,
The Bhawan Institute of Modern Art, Bangkok, Thailand
- 1977 • 1st Art Exhibition by the Members of the Faculty
of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- Art Exhibition of Silpakorn 20, Bangkok, Thailand
- 3rd Anniversary Art Exhibition,
The Bhawan Institute of Modern Art, Bangkok, Thailand

- Tattoo Invitation, Bangkok, Thailand
- Art Exhibition on the Occasion of Opening the National Gallery, Bangkok, Thailand
- 12th International Biennial of Graphic Art, Ljubljana, Yugoslavia
- 24th National Exhibition of Art, Bangkok, Thailand
- Blue Luang Art Exhibition, Bangkok, Thailand

1979 • 2nd Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand

- 4th Anniversary Art Exhibition, The Shriani Institute of Modern Art, Bangkok, Thailand
- The Christchurch Arts Festival International of Drawing, Christchurch, New Zealand
- The International Exposition, June 1978, Ljubljana, Yugoslavia
- 4th Norwegian International Print Biennale, Fredrikstad-Norway
- 6th International Exhibition of Original Drawings, Rijeka, Yugoslavia
- 5th International Exhibition of Graphic Art, Tübingen, W. Germany

1979 • 1st Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand

- 8th International Festival of the Arts, Singapore
- 25th National Exhibition of Art, Bangkok, Thailand
- Contemporary Art Competition 1978, Bangkok, Thailand
- 13th International Biennale of Graphic Art, Ljubljana, Yugoslavia
- International Triennial of Original Coloured Graphics, Grenchen, Switzerland
- 15th International Sao Paulo Biennial, Sao Paulo Brazil
- A Retrospective of 25 National Exhibition of Art, Bangkok, Thailand

1980 • 20th National Exhibition of Art, Bangkok, Thailand

- 8th International Print Biennial, Krakow, Poland
- Intergrafika 80, Katowice, Poland
- Exhibition of Prize-winning Works from the 4th Norwegian International Print Biennale, Fredrikstad Norway
- 7th International Exhibition of Original Drawings, Rijeka, Yugoslavia
- International Biella Prize for Prints 1979, Biella, Italy
- Asian Exhibition of Paintings and Photographs, Jakarta and Bali, Indonesia
- Contemporary Asian Art Show, Fukuoka, Japan
- Singapore Festival of Arts, Singapore

• 4th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand

- Art Exhibition and Sale, for the benefit of the Princess Mother's Charities Fund of Thailand
- On the occasion of Her Royal Highness's eightieth birthday
- A Preview of Thai Contemporary Art, (Selected for the Festival of Contemporary Asian Art, Fukuoka, Japan

1981 • 10th Annual Festival of the Arts, Singapore

- Tattoo Invitation 1981, Bangkok, Thailand
- Asian Exhibition of Painting, Graphic Arts and Photography, Thailand, Malaysia, Singapore, Indonesia, and Philippines
- 14th International Biennial of Graphic Art, Ljubljana, Yugoslavia
- Contemporary Art Competition 1981, Bangkok, Thailand
- Asian Art Bangladesh 1981, Bangladesh
- 26th National Exhibition of Art, Bangkok, Thailand
- Exhibition of Art, National Bank of Thailand, Bangkok, Thailand
- 6th Norwegian International Print Biennale, Fredrikstad, Norway

• Contemporary Art Exhibition by the Members of IAA, Bangkok, Thailand

- 8th International Exhibition of Original Drawings, Rijeka, Yugoslavia
- Bangkok Bicentennial Art Exhibition, Rochester, New York
- Contemporary Art of Thailand, Pacific Asia Museum, Pasadena, U.S.A.
- International Prints Exhibition, Singapore
- 29th National Exhibition of Art, Bangkok, Thailand
- 12th International Biennial of Graphic Art, Ljubljana, Yugoslavia
- 2nd International Exhibition of Graphic Art, Tübingen, W. Germany

1983 • Art in Thailand since 1932, Bangkok, Thailand

- World Print Four, San Francisco, U.S.A.
- 15th Alabama Work on Paper and International Invitational Exhibition Auburn, Alabama, U.S.A.
- 8th British International Print Biennale, Bradford
- 7th Norwegian International Print Biennial, Fredrikstad
- 9th Exhibition of Original Drawings, Rijeka, Yugoslavia
- 30th National Exhibition of Art, Bangkok, Thailand
- Thai Contemporary Art 84, River City, Bangkok, Thailand
- Asian Art Exhibition, Manila, Singapore, Kuala Lumpur, Jakarta, Bangkok

1984 • "Paperwork" by 20 Artists, Bangkok, Thailand

- 10th International Festival of the Arts, Singapore
- 11th International Festival of the Arts, Singapore
- 12th International Festival of the Arts, Singapore
- 13th International Festival of the Arts, Singapore
- 14th International Festival of the Arts, Singapore
- 15th International Festival of the Arts, Singapore
- 16th International Festival of the Arts, Singapore
- 17th International Festival of the Arts, Singapore
- 18th International Festival of the Arts, Singapore
- 19th International Festival of the Arts, Singapore
- 20th International Festival of the Arts, Singapore
- 21st International Festival of the Arts, Singapore
- 22nd International Festival of the Arts, Singapore
- 23rd International Festival of the Arts, Singapore
- 24th International Festival of the Arts, Singapore
- 25th International Festival of the Arts, Singapore
- 26th International Festival of the Arts, Singapore
- 27th International Festival of the Arts, Singapore
- 28th International Festival of the Arts, Singapore
- 29th International Festival of the Arts, Singapore
- 30th International Festival of the Arts, Singapore
- 31st International Festival of the Arts, Singapore
- 32nd International Festival of the Arts, Singapore
- 33rd International Festival of the Arts, Singapore
- 34th International Festival of the Arts, Singapore
- 35th International Festival of the Arts, Singapore
- 36th International Festival of the Arts, Singapore
- 37th International Festival of the Arts, Singapore
- 38th International Festival of the Arts, Singapore
- 39th International Festival of the Arts, Singapore
- 40th International Festival of the Arts, Singapore
- 41st International Festival of the Arts, Singapore
- 42nd International Festival of the Arts, Singapore
- 43rd International Festival of the Arts, Singapore
- 44th International Festival of the Arts, Singapore
- 45th International Festival of the Arts, Singapore
- 46th International Festival of the Arts, Singapore
- 47th International Festival of the Arts, Singapore
- 48th International Festival of the Arts, Singapore
- 49th International Festival of the Arts, Singapore
- 50th International Festival of the Arts, Singapore
- 51st International Festival of the Arts, Singapore
- 52nd International Festival of the Arts, Singapore
- 53rd International Festival of the Arts, Singapore
- 54th International Festival of the Arts, Singapore
- 55th International Festival of the Arts, Singapore
- 56th International Festival of the Arts, Singapore
- 57th International Festival of the Arts, Singapore
- 58th International Festival of the Arts, Singapore
- 59th International Festival of the Arts, Singapore
- 60th International Festival of the Arts, Singapore
- 61st International Festival of the Arts, Singapore
- 62nd International Festival of the Arts, Singapore
- 63rd International Festival of the Arts, Singapore
- 64th International Festival of the Arts, Singapore
- 65th International Festival of the Arts, Singapore
- 66th International Festival of the Arts, Singapore
- 67th International Festival of the Arts, Singapore
- 68th International Festival of the Arts, Singapore
- 69th International Festival of the Arts, Singapore
- 70th International Festival of the Arts, Singapore
- 71st International Festival of the Arts, Singapore
- 72nd International Festival of the Arts, Singapore
- 73rd International Festival of the Arts, Singapore
- 74th International Festival of the Arts, Singapore
- 75th International Festival of the Arts, Singapore
- 76th International Festival of the Arts, Singapore
- 77th International Festival of the Arts, Singapore
- 78th International Festival of the Arts, Singapore
- 79th International Festival of the Arts, Singapore
- 80th International Festival of the Arts, Singapore
- 81st International Festival of the Arts, Singapore
- 82nd International Festival of the Arts, Singapore
- 83rd International Festival of the Arts, Singapore
- 84th International Festival of the Arts, Singapore
- 85th International Festival of the Arts, Singapore
- 86th International Festival of the Arts, Singapore
- 87th International Festival of the Arts, Singapore
- 88th International Festival of the Arts, Singapore
- 89th International Festival of the Arts, Singapore
- 90th International Festival of the Arts, Singapore
- 91st International Festival of the Arts, Singapore
- 92nd International Festival of the Arts, Singapore
- 93rd International Festival of the Arts, Singapore
- 94th International Festival of the Arts, Singapore
- 95th International Festival of the Arts, Singapore
- 96th International Festival of the Arts, Singapore
- 97th International Festival of the Arts, Singapore
- 98th International Festival of the Arts, Singapore
- 99th International Festival of the Arts, Singapore
- 100th International Festival of the Arts, Singapore

Home IX Art Museum Foundation

- 1985
- 36th International Biennial of Graphic Art, Ljubljana, Yugoslavia
 - International Print Exhibit : 1985 ROC, Taipei, Taiwan
 - 9th British International Print Biennial, Bradford
 - 13th International Print Biennial 1986, Krasow, Poland
 - Contemporary Thai Prints, Nivernon Art Gallery, Malacca
- 1986
- Contemporary Art Exhibition of Thailand, Asoworld Gallery, Taipei
 - 24 Artists, Bhasan Institute of Modern Art, Bangkok, Thailand
 - Masterpiece Exhibition, Bangkok, Thailand
 - Thai Contemporary Graphic Arts, Bangkok, Thailand
 - Contemporary Drawings, Silpakorn University, Bangkok, Thailand
 - Contemporary Thai Art, Heidelberg, Mannheim, Bonn, Bayreuth
 - Thai Reflections on American Experiences, Bangkok, Thailand
 - 5th Seoul International Prints Biennale, Seoul, Korea
 - Thai Contemporary Graphic Art, Masterpiece, Bangkok, Thailand
 - 33rd National Exhibition of Art, Bangkok, Thailand
 - Contemporary Art of Thailand, Tokyo, Japan
 - Exhibition of Thai Contemporary Art, Bangkok, Thailand
 - Kubozoya Gallery, Murakami Gallery, Japan
 - 11th Bus Luang Art Exhibition, Bangkok, Thailand
 - 8th International Biennial of Art, Valparaiso, Chile
 - Contemporary Graphic Art 82, by 26 Artists, River City, Bangkok, Thailand
 - "Landscape" 4th Masterpiece Exhibition, Bangkok, Thailand
- 1988
- 13th Festival of the Arts, United World College of South East Asia, Singapore
 - 5th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
 - 34th National Exhibition of Art, Bangkok, Thailand
 - Painting Exhibition "Water" Oriental Hotel, Bangkok, Thailand
 - 7th Contemporary Water Colours Exhibition, White Group, Thailand Cultural Centre, Bangkok, Thailand
 - Graphic Art from Latin America, Asia and Africa, Vienna, Austria
- 1989
- 35th National Exhibition of Art, Bangkok, Thailand
 - Exhibition of Painting & Prints, Melbourne, Australia
 - Art from Thailand, Gilbert Liber Gallery, Philadelphia, U.S.A.
 - Asian Watercolours 89, Thailand Cultural Center
 - Tradition & Contemporary Paintings from Thailand, Paris, France
 - 6th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- 1990
- Paintings and Prints 1989-1990, Vitrina Gallery, Bangkok, Thailand
 - Paintings and Prints 1989-1990, Kabutoya Gallery, Tokyo
 - 7th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
 - Art Meet 36, Thanyap Place, Bangkok, Thailand
 - 8th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- 1991
- The Integrative Arts of Modern Thailand, Travelling Exhibition in U.S.A.
- 1992
- Asian Selection, National Gallery, Singapore
 - Small Works Exhibition by 60 Thai Artists, Sidon Art Space, Bangkok, Thailand
 - 9th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
 - 38th National Exhibition of Art, Bangkok, Thailand
 - The 26 Great National Artists Exposition A.D. 1949-1982, National Gallery, Bangkok, Thailand
 - Bangkok-Nagoya'92, Bangkok, Thailand
 - 10th Asian Pacific Conference on Art Education, Bangkok, Thailand
 - An Exhibition in Honor of Her Majesty Queen Sirikit's 60th Birthday, Imperial Queens Park Hotel, Bangkok, Thailand
- 1993
- Art Exhibition, 3rd Asian-Pacific Conference on Art Education, ASPAC'93, Bangkok, Thailand
 - The Integrative Arts of Modern Thailand, Thailand Cultural Centre, Bangkok, Thailand
 - 50th Anniversary The National Bank of Thailand Art Exhibition, Thailand Cultural Centre, Bangkok, Thailand
 - 10th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
 - Thai-Japanese Interexchange Contemporary Print Exhibition'93, Bangkok, Thailand
 - Nakornthon Bank Exhibition of Painting, Bangkok, Thailand
 - 39th National Exhibition of Art, Bangkok, Thailand
 - Print Message from Japan'93, Thai-Japanese Interexchange Contemporary Print Exhibition, Bangkok, Thailand
 - "Art Meet 93" Thanyap Place, Bangkok, Thailand
- 1994
- Thai-Images, 11th Art Exhibition by the Members of the Faculty of Painting, Sculpture and Graphic Arts, Bangkok, Thailand
 - Contemporary Art Expo, In commemoration of 50th Anniversary of Silpakorn University, National Gallery, Bangkok, Thailand
 - Technology-Art "Side by Side" Art Exhibition, Bangkok, Thailand

- 1995 • 12th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
• A Preview of Thai Contemporary Art invited for 10th Asian International Art Exhibition in Singapore, W.M. Gallery, Bangkok, Thailand
• 10th Asian International Art Exhibition, The National Museum Art Gallery, Singapore
• Kredat : Contemporary Thai Works on Paper, Texas Tech University, U.S.A.
- 1996 • The Exhibition of Original Sketches 1996, Bangkok, Thailand
• Art in the Reign of King Rama IX, On the Occasion of the 50th Anniversary of H.M. the King Bhumibol Adulyadej's Accession to the Throne, Bangkok, Thailand
• 13th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- 1997 • "Art to Divine" Art Exhibition, Siam Commercial Bank, Bangkok, Thailand
• 14th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- 1998 • The National Art Exhibition, The National Museum, U.S.A.
(was Across the Katharadokai Road, Bangkok, Thailand)
• 15th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- 1999 • Thai-Vietnam, Contemporary Art Exhibition, Bangkok and Chiang Mai, Thailand
• Thai-European Contemporary Art Exhibition, "Alter Ego", Bangkok, Thailand
• Chao Phraya River of Kings, The Art Exhibition in Celebration for the Auspicious Occasion of His Majesty The King's 6th Cycle Birthday Anniversary, Bangkok, Thailand
• Sketches and Models in Celebration of H.M. The King's 6th Cycle Birthday Anniversary National Gallery, Bangkok, Thailand
• 45th National Exhibition of Art, National Gallery, Bangkok, Thailand
• 16th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
• 18 Artists of Distinction, An Art Exhibition on the Occasion of the 50th Year of The National Exhibition of Art, 1949-1999, Bangkok, Thailand
• Silpakorn University Art Exhibition to Celebrate on the Auspicious Occasion of H.M. The King's 8th Cycle Birthday Anniversary, Bangkok, Thailand
- 2000 • Contemporary Art in Thailand during 1987-2000, National Gallery, Bangkok, Thailand
• Thai Expressions in the City, Houston, Texas, U.S.A.
• 10 Artists of Distinction, The National Exhibition of Art, Silpakorn University, Bangkok, Thailand
• 17th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- 2001 • 47th National Exhibition of Art, National Gallery, Bangkok, Thailand
• Art Exhibition "Root", Open Art Space, Bangkok, Thailand
• Multiple Expression of Thai Artist, Vientiane, Thailand
• Images of Dharma, Thai Contemporary Art Exhibition, Silpakorn University, Bangkok, Thailand
• 18th Art Exhibition by the Members of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
• Artists Portrait, Silpakorn University, Bangkok, Thailand
• Spirituality in Contemporary Thai Art, Silpakorn University, Bangkok, Thailand
• 19th Art Exhibition by the Member of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
- 2002 • 48th National Exhibition of Art, National Gallery, Bangkok, Thailand
• "Present Perfect", The Brauer Institute of Modern Art, Bangkok, Thailand
• Artistic Dreams Altogether, Prince of Songkla University, Songkla, Thailand
• "Art in Box", Silom Galleria, Bangkok, Thailand
• "Happiness" Silpakorn University Art Gallery, Bangkok, Thailand
• "Art for Suwanprabhum" Jara Jansa Art Gallery, Bangkok, Thailand
• "From Inside to Outside" 20th Art Exhibition by the Member of the Faculty of Painting Sculpture and Graphic Arts, Bangkok, Thailand
• 60 Years of Thai Contemporary Arts, National Gallery, Bangkok, Thailand
• 50th National Exhibition of Art, National Gallery, Bangkok, Thailand
• "On Painting" Bangkok University Gallery Rungtong Campus, Bangkok, Thailand
• Bus Luang Painting Exhibition "A Different View of Bus Luang Painting Competition, Bangkok, Thailand
- 2004 •

- 2005 • The Art Exhibition on the Occasion of Her Royal Highness Princess Maha Chakri Sirindhorn's 50th Birthday, Silpakorn University, Bangkok, Thailand
- To follow the Princess's desireability "The Supreme Arts", Her Royal Highness Princess Maha Chakri Sirindhorn, Silpakorn University, Bangkok, Thailand
- "Space and Space", Silpakorn University Art Centre, Bangkok, Thailand
- 2007 • Ratanakosin Island, Historical Records Art Exhibition On the Occasion of His Majesty the King's 80th Birthday Anniversary, Bangkok, Thailand
- Diligence is industrious stone, 26th Art Exhibition by Members of the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand
- Sea & Landscape Painting Exhibition 2007-2008 Khon Kaen University Mahasarakham University and The Silom Gallery, Bangkok, Thailand
- Power of Art, Empower Gallery, Kerjababui, Thailand

AWARDS

- 1969 • 2nd Prize, Graphic Arts, 12th National Exhibition of Art, Bangkok, Thailand
- 1971 • 1st Prize, Graphic Arts, 20th National Exhibition of Art, Bangkok, Thailand
- 1972 • 1st Prize, Graphic Arts, 21st National Exhibition of Art, Bangkok, Thailand
- Prix du Musée Municipal de Karlovy Vary, 3rd International Exhibition of Original Drawings, Hájek, Yugoslavia
- 1974 • 2nd Prize, Graphic Arts, 22nd National Exhibition of Art, Bangkok, Thailand
- 1976 • 1st Prize, Graphic Arts, Bangkok Metropolitan Bank Art Exhibition, Bangkok, Thailand
- 1977 • 2nd Prize, Graphic Arts, 24th National Exhibition of Art, Bangkok, Thailand
- 3rd Prize, Painting, 26th National Exhibition of Art, Bangkok, Thailand
- 1st Prize, Painting 3rd Bus Luang Art Exhibition, Bangkok, Thailand
- 1978 • Bernadine Prize, 4th Norwegian International Print Biennale, Fredrikstad, Norway
- Medal Prize, 6th International Exhibition of Graphic Art, Frechen, W. Germany
- 1979 • 1st Prize, Graphic Arts, 25th National Exhibition of Art, Bangkok, Thailand
- Award Winner, Contemporary Art Competition 1979, Thai Farmers Bank, Bangkok, Thailand
- Artist of Distinction, National Exhibition of Art, Bangkok, Thailand
- 1983 • Top Ward Winner (1st Category) Mural Painting for the Muang Thai-Patana Complex Competition, Bangkok, Thailand
- Award Winner (2nd Category) Sculpture for the Muang Thai-Patana Complex Competition, Bangkok, Thailand

COLLECTIONS

- Chiao Marthallen Bank, Singapore
- National Bank of Thailand, Bangkok, Thailand
- Thai Farmers Bank, Bangkok, Thailand
- National Gallery, Bangkok, Thailand
- Silpakorn University, Bangkok, Thailand
- Bangkok Bank, Bangkok, Thailand
- Siam Commercial Bank, Bangkok, Thailand
- ISM Thailand, Bangkok, Thailand
- Pacific Asia Museum, La, Ca, U.S.A.
- United Overseas Bank, Singapore
- St. Patrick's Art Centre, Singapore
- Economic Development Board, Singapore
- United World College, Singapore
- Iashita Thailand, Bangkok, Thailand
- Westin Stamford Hotel, Singapore
- Bank of Asia, Bangkok, Thailand
- The Museum of International Contemporary Graphic Art, Fredrikstad, Norway
- National Gallery, Singapore
- Siam Commercial Bank, Bangkok, Thailand

100

- 1



German Democratic Republic
 Genshorte "Intergraph 76"
 is located within the Genshorte
 "Intergraph 76"
 Berlin, German
 Democratic Republic

မိဖုရားသားတော်ကို
 Welcomed a son, the first child

ဓာတ်ပုံဆွဲပညာ အကယ်ဒမီ
 အသင်းကြီးတစ်သင်း၏ ခန့်အပ်ချက် 24
 Silver Medal (Graphic Arts).
 The 24th National Exhibition of Art

ဓာတ်ပုံဆွဲပညာ အကယ်ဒမီ အသင်းကြီး
 ကလေးပြပွဲတစ်သင်း၏ ခန့်အပ်ချက် 24
 Bronze Medal (Painting).
 The 24th National Exhibition of Art

ဗုဒ္ဓ၏ 1 ဖွဲ့ကပ်ပွဲအား
 ဝိသုဒ္ဓိတရားတော်တော်၏ ခန့်အပ်ချက် 3
 The 1st Prize (Painting)
 The 3rd Bua Luang Art Exhibition

မိဖုရားသား
 Welcomed
 the second child
 or daughter

ဓာတ်ပုံဆွဲပညာ အကယ်ဒမီ
 အသင်းကြီးတစ်သင်း၏ ခန့်အပ်ချက် 25
 Gold Medal (Graphic Arts)
 The 25th National Exhibition of Art

အသင်းကြီး
 အသင်းကြီးတစ်သင်း၏
 ခန့်အပ်ချက်
 Award Winner: Contemporary Art
 Exhibition 1975, The Farmers Bank

Panna IX Art Museum Foundation

Gallery in several countries:
 England, Singapore, Indonesia, Malacca, Japan, Taiwan, U.S.A., and Australia

မိဖုရားသားတော်ကို
 Welcomed a daughter,
 the second child
 or daughter

ဓာတ်ပုံဆွဲပညာ အကယ်ဒမီ
 အသင်းကြီးတစ်သင်း၏ ခန့်အပ်ချက် 5
 Medal Prize: The 5th International Exhibition
 of Graphic Art, Pforzheim, West Germany

အသင်းကြီးတစ်သင်း၏
 ခန့်အပ်ချက်
 Award Winner:
 Contemporary Art
 Show, Fukuoka, Japan

မိဖုရားသား
 Welcomed a daughter,
 the second child



အသင်းကြီးတစ်သင်း၏
 ခန့်အပ်ချက်
 Award Winner:
 Held the title of Assistant
 Professor on the 4th of March

အသင်းကြီးတစ်သင်း၏
 ခန့်အပ်ချက်
 Award Winner:
 Joined Contemporary
 Art Show, Fukuoka, Japan

မိဖုရားသား
 Welcomed a daughter,
 the second child
 or daughter



Received a Graduate Scholarship
 from The Japanese Government
 to study abroad (joining
 education curriculum)

Attended two highly disciplined
meditation courses

Recent Paintings

Onsachuan-
Rachachuan
Jan 2000 - July 2000

Recent Paintings

The first two paintings
Ivonne Factory Bangkok
at the end of 1999 to
the beginning of 2001

Onsachuan-
Rachachuan 2000-2000
(15th May - 31st June)

Matter of The Mind

A solo exhibition of paintings
2000-2000 (15th May - 31st June)

Onsachuan-
Rachachuan
Jan 2000 - July 2000

Abstract: The Science of Art
(A Solo exhibition with
Dr. H. Wapstun,
9th January - 31st June)

2000-2000
Onsachuan-
Rachachuan

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Onsachuan-
Rachachuan
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The first two paintings
Ivonne Factory Bangkok
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2000-2000
Onsachuan-
Rachachuan
Jan 2000 - July 2000
The first two paintings
Ivonne Factory Bangkok
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the beginning of 2001

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A Portrait of Ithipol Thangchaloek

Artist: Thanart Thongwong

80x70 cm., Mixed-technique Drawing, 2012

ผลงานศิลปะ ๕ ชิ้น

๒๕๕๖-๒๕๖๑

๘๐x๗๐ ซม., ๒๕๕๖-๒๕๖๑, ๒๕๕๖

For this question "What do you want to do when you grow up?", many people may have many choices of what they want to do. But, I am destined. I focus on the only path; the only thing I can do is art. In my early memory, I have loved art since I was very young.

Persisting on the only path

I am a city man. I was born, grew up and have been living in Bangkok for all my life. I am a middle child among five children of a Chinese family. My hometown is in Charoen Muang Alley in Saphan-on Area near Siphaya. At that time, this area was located in Patumwan District, Phraekorn Province. When my family moved to Chulalongkorn Soi 14-15, I attended an elementary school called Sukswitadana School. The school was quite near my house, so I walked there. At the present time, the school is near the Faculty of Political Science of Chulalongkorn University.

My childhood was simple. I was an average student who put my whole interest in drawing. While my friends played football and tennis, I stayed alone drawing. Even knowing nothing about art, my father fully supported me. He bought me drawing papers and colors. I loved drawing comic. I copied Western comic characters such as Superman and Tarzan. I could play sport such as badminton and table tennis, but I was not good at them. I have never played football and never watched it. I would like to put my whole heart into the drawing. I was a person who needed a lot of concentration, quietness, and time. Therefore, I prefer being alone. I've made me quite unsocialized, and I am still so.

My father worked in a Western company selling canned goods. So, he was quite modern and supported me a lot. No one among my siblings was interested in art. I did not have any model, and I did not know any artist apart from movie posters in front of cinemas. I remember my father have a share in Broadway Cinema on Charoen Krung Road. Whenever he took me to the cinema, I always wanted to stay there. I did not want to go home. Since then, I have become a movie lover. Sometimes, I went to watch the cinema two or three times a week. Also, I usually watched poster illustrators drawing and painting on a large frame. As a result, my father took me to his friend who was the owner of Sri Ratchawong Cinema or Sri Yaowarat Cinema. I am not sure in which cinema I was trained as these two cinemas were close to each other. I was trained as an assistant to poster illustrators helping them cleaning brushes, and making scales for a month during my school holiday.

I attend a secondary school called Fanch Wittayalai (normal programme). Fanch means commerce. This school opened a commercial programme in the evening. During the daytime, it provided a regular academic programme. This school was later replaced by Robinson Department Store. I was the first generation of student in this school. I studied Mathayom one to three tiers. There were not so many students. Therefore, schooling was very fun. The school was also good because its owner was an Indian of Abdul Rahim family (an old Indian merchant of Dawood Bohra, Indian Muslim sect that piled their trade in Thailand for more than 100 years), who arranged Indian teachers to intensively teach English. This is why my English is quite good. I was graduated with 80 points. There were only 18 students graduated including myself.

Happy as a lark

At first, I thought I would study at Pohchang Academy of Art because it was the only art school I knew. Then, someone told me that if I wanted to study at Silpakorn University, I had to be graduated from College of Fine Arts. It was like a preparatory school for Silpakorn University. So, I went to Silpakorn University and asked where College of Fine Arts was. I was told that it was around the corner. In that period of time, Professor Silpa Bheesari passed away two years ago. In the College of Fine Arts, there was an old building. After I spent two years there, that building was demolished and replaced by The National Theatre. As the only aim in my life is drawing, once I could get into the College of Fine Arts, I had a chance to learn all art subjects that I dreamt of. I was as happy as a lark. I devoted myself to drawing. Many students ignored certain subjects such as Thai architecture and native Thai style of gilded black lacquer. I studied all. The college organized contests every year, for example drawing contest, watercolor contest, and oil painting contest. I won every year. In my first year, I won two or three prizes. I won more when I was in the second year. In my third year I won 11 prize in total. All junior students booed when I was called to get a prize on stage as my name was announced very often.

Silpakorn University taught me to understand art

At the College of Fine Arts, I got a very good mark, as I was equipped with a good drawing skill. When I was at Silpakorn University, I felt bad. I did not understand why pieces that were not good in my view got a good mark, and pieces that were good in my view got a bad mark. I then learned that I should understand art as a medium to express one's understanding and emotional expression. Art expresses truth as well as beauty. Art is not an imitation. Gradually, I understood art and could make true art. There was no class for this kind of knowledge. But I observed, thought, studied, and experimented by myself.

Talent is just a part of creating art. Important factors include faith, devotion and hard working. I loved studying and reading. I bought inexpensive art books that I could afford. I also studied from someone else's works. When I was assigned to draw a building, I studied others' drawing to see how they drew it. I did not sit and wait for my teachers to tell me how. Everything was about learning. Most students disliked anatomy class. I thought it was necessary to learn and draw correctly.

Fellows in the same class year in the College of Fine Arts included Luxmi Hongnakorn (my wife), Pishnu Supasit, Somporn Rodboon, Payoon Mosikarat, and so on. In the second year, Somporn and I got an AFS scholarship. I did not pass an interview examination because the scholarship required family's financial support. Luxmi and I could get in Silpakorn University. My class year consisted of 30 students, but only 15 students passed a final exam to study the fourth year. It was a five-year programme. Students who finished the third year were granted a diploma. I was exempted from a tuition fee from the second year to the fifth year as an alternative form of scholarship. It was because my mark was highest every year.

Learning experience that forged "Itihpol"

I began my first year at Silpakorn University in 1966. This year saw a new foundation of the Department of Graphic Arts by Professor Chalood Niamsam. The word "Graphic Arts" was added to the name of the faculty. When I was in the third year, I chose graphic arts as my major. There were two graphic arts class years before mine. One of the first-generation students included Tuan Triapichit, and one of the second-generation students included Decha Warashoon. I was in the third generation. Actually, there was a creative painting class, but I chose graphic arts because I thought I could create painting on my own

while printing required particular techniques and had to be taught; Additionally, printmaking required instruments that the faculty fully supported. I needed not to buy anything. Apart from four main printmaking techniques that I was trained to master, I learned about systematic working process. Printmaking techniques and processes trained practitioners to be more disciplined and diligent.

I once said, " Abstract art works for me." Why I knew that? It was because of these two classes. The first class was Art Composition. Tutors gave three designated assignments and one free-subject assignment. I tried every possible art style such as those of Cubist artists like Picasso, Surrealist artists, and Expressionist artists. I also experimented on techniques. This was a way I made myself clear of what I was really good at. Actually abstract art was long active in international art movements. However, in Thailand, abstract art was just known.

The second class was graphic arts for the fourth year students. My tutors allowed students to freely work. Only techniques and number of works were specified. Students in the Department of Painting still learnt academic art such as drawing, nude sculptures, and portrait. Free and creative art making encouraged me to discover what I really liked. My works in that period were of semi-abstract style. They were non-figurative, but still showed identifiable figures such as human figures and objects. Most works produced during this period won prizes in the National Exhibition of Art.

Rama IX Art Museum Foundation

Both classes made me discover myself fast. Free thinking made me deeply consider and not attach to superficialities that include correctness and likeness.

Another key discovery when I was studying graphic arts was this realization: technique is not just a tool. Technique could yield a particular content and beauty. Technique also makes way to a concept or theme. I realized this when I came across something new whether they were materials, instruments, or colors that I did not know what I could do with them. I had to know them, understand them first, and then figure out how I could apply them to my work. Concept, style, and form then would follow. This was what I have discovered and I still use this method until now. Sometimes, when I get stuck, I start with a technique first. Then, I look for a new technique, get into it, test it, make it fun, and let it take me to a new theme and a new content.

Student's life at the Faculty of Painting Sculpture and Graphic Arts

For the life of the students in the Faculty of Painting Sculpture and Graphic Arts, our tutors assigned us at the beginning of the term. They told the number of artworks students had to submit at the end of the term. They determined techniques that students needed to apply. All artworks were marked at the end of the term in one go. Most students produced more artworks than assigned, not only two more pieces, but more than ten or even more. Some students had a day time job and produced artworks in the night. But, Professor Decha Wonachun and I produced our artworks on a full-time basis. We started very early and worked until late night. So, we had far more number of art pieces than we were assigned. Before the term started, I prepared painting frames. When a still-life painting class started, I brought my frame to reserve workspace for myself.

Even the curriculum was improved when I was in the fourth or the fifth year, teaching style remained the same. Our tutors did not comment and ask question. A good point is that this situation encouraged me to practice analyzing my own works by considering top-marked drawings, watercolor paintings, and oil paintings posted on a board. I stood there in front of the works and tried to understand what made them marked good. Sometimes, I did not fully understand and could not make sense of it. For example, the work of Plak (Pisak) Thiparat, my senior fellow got 58 score of 100, which means fail. However, this very piece of his was selected to show in an art exhibition. I was a bit confused. I practiced criticizing my own works until I came to light that to study in class and to creatively create works of art were different from each other. To create a piece in class is to practice artistic skills. I had a chance to evaluate myself. I usually went to the National Exhibition of Art in order to analyze and understand why these artworks were selected. When I understand why, I could envisage my own development. I could anticipate the way my works would evolve from the first piece, to the second, the third, and the fourth.

Travelling across the continent to see the world in America

If I were not in an art circle, I would be a loser. Luckily, I am good at this. It is like I am predetermined not to be able to do something else. I could excel one thing that is art.

There was an academic position available at the Faculty of Decorative Arts. I was appointed as a university lecturer, and received a scholarship to study in the United States. I was awarded a scholarship from the Department of Art, University of Washington, Seattle, the United State of America. The scholarship was in the demand of the Department of Painting, the Faculty of Painting, Sculpture, and Graphic Arts- my alma mater. When I finished my master's degree, I got a position as a full-time lecturer in the Department of Painting until the present time.

I departed for the United State before the students' uprising on the 14th of October 1973. In the United State 20 Thai students gathered to discuss about the situation far in Bangkok. We all were shocked. News in the United State was reported straightforwardly. I remember that I got married to Luarni, my wife, in May, one week before our departure to the United State. They allowed me to bring my wife with me. Luarni applied for TOEFL there, so she was graduated a year after me. When I got a degree, I returned to Thailand before her.

Salary received in those days was not very much. 200 Dollars could not cover all expenditures. We had to find an accommodation ourselves, so my wife's father supported us some. I secretly did dish washing for a while in an American restaurant where my friend worked as a chef. Then, I quit because it was illegal and wasted my time. So, I did a part-time job in a student club of the university, as it was allowed and legal. I was hired to create illustration and design notebook covers. I could earn some money from a few-hour job. It was better than doing nothing.

Despite a financial difficulty, I had many wonderful experiences. The most important experience was seeing original works of art with my own eyes. The most awesome experience took place in Washington D.C. I was standing in front of Rembrandt's works and then I stepped closer and took a step back. I kept doing that trying to look through its layers and textures of a figure appearing in the painting. The more I saw, the more I felt that the figure was real not painted. It was so wonderful. I thought if I turned back, that figure might move. As people say, the artist paints with his soul. This is how the great master

paints. After seeing a lot of works, I could gradually come to light what value of art is. It is not easy to express through words. One must see with one's own eyes.

There were not many classes to attend, as the programme required students to spend most time on creating art. As far as I could remember, there were two art history classes, two seminar classes, and a few more. Seminar classes took place in the evening. Teaching teams consisted of five lecturers. Sometimes, we met at one of their house. Sometimes, we got together outside the campus. There was a German professor teaching us art history. What he taught was very recent and made us be familiar with avant-garde art.

Fortunately, the cost of living was not high in Seattle. Atmosphere there was excellent. Even art scene in Seattle was not as healthy as that in metropolis like Chicago and New York. I had a chance to embrace both nature and art. I made a low-cost travel, and sometimes stayed overnight at my friends' place, or did a camping. This was a good experience that opened up my perspective.

A family of government officials

I returned to Thailand six months before my wife. When I got back, I started my teaching career at the Faculty of Painting Sculpture and Graphic Arts immediately. My wife was about eight months pregnant at the College of Arts, Chulalongkorn. It was difficult for her to commute. She travelled to work even during her pregnancy by catching a train and then getting on a boat. I remember that I took her to a train station at Petchaburi Road near Eakamai area. My family survived with our small salary. Still, we received financial support from my wife's family. I had lived at my father-in-law's house at Klaiyarnamthai for over ten years because our income was very low. My father-in-law gave me a 20 years-old British car that needed repairing almost every week. I remember the car was very hot, and there was a small fan in it. It took us so long until we could afford a new car.

I won Gold Medal from the National Exhibition three times, so I got appraised as the Artist of Distinction. After that I could no longer submit my work to any art competition in Thailand because I have become a committee. I won a lot and became more popular, but I still could not make much money. In that time, there were very few art viewers, let alone buyers. The first piece that I could sell costs 1,500 Baht. My fellow artist, Chakrabhand Possayakrit bought it. I could hold my solo exhibition when I was 40. During 1976-1996, I mostly made prints because it was easier to ship them aboard to participate in international art exhibitions.

During this period, I created many pieces, but they were not on show. University atmosphere was very good. The faculty was very lively. Many young tutors produced artworks there. They included Preecha Thaathong, Pishru Supanimit, Thawon Ko-Udomvit, Surasi Kusolwong, Yanawit Kungchaethong, Pong Seng-ging, and Pichit Tangcharoen. Students took a peek while we worked. Some asked for permission. These tutors were a good model and inspired a lot of students.

Life with triple roles

The first and main role is a university tutor. The second role is an artist. I created art with my full effort. The third role relates to my family. During weekends, I hardly went out, but spent time working. When I was in the university, I worked in studio when there was no class. I also worked during a few-hour break. Mostly, I arrived at my studio very early because of traffic jam. I remember that I had to give my two kids a breakfast in the car, while I was driving them to school. I reached my office early and I began my work early too. Actually, many might see it as a hard work, but I was fine with it. I love being a tutor as well as artist.

At the beginning, I found teaching rather difficult because I was quite introvert, and I did not speak much. I needed to readjust my personality and character to speak more because teaching requires speaking but only on academic topics. I taught both undergraduate and graduate students. My classes were 'Advanced Drawing' and 'Seminar in Painting'. These classes drew me back from getting higher academic ranks because I did not know how to write paper works. I started a practice-based class with a brief lecture. After that, students started working. According to the faculty's curriculum, there was no lecture for a seminar class. However, I organized a brief lecture, as students could not articulate and communicate well. In following weeks, students brought their work that related to a previous lecture for discussion. Then, I could have enough papers required for a higher academic rank application. It took 22 years for me from Assistant Professor to the Associate Professor.

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I made an achievement because of one word that is my love in art. Art is my faith, my obsession. Nothing could obstruct me. I would never get tired and never disheartened. With no love I would give up because living an artist's life could not attain financial success. Art requires devotion. Reward especially the National Artist is not what I expected. Selling works is also a by-product because in that time selling works was like winning a lottery. Success is a fruit of love and devotion to art by expecting nothing in return.

Life Crises

There were two phases that I have faced life crises. The first was a family crisis. I moved out and rented a room living alone for a few years. It was a misery period of time because I used to have a house with a perfect and warm family, but I got to rent a hot and cramped room with no facilities. I tried to turn crisis into opportunity. Instead of sitting drowning in my sorrow, I worked. When I worked, I deeply focused on what I was doing and forgot my anguish. I drew whenever I had free time. After a couple of years, I could hold an exhibition. I could make 700,000 Baht from selling the works, and then could make a down payment for a townhouse. If I had spent my time drinking, I would have been far worse. Once I faced a great misery, I picked myself up. In any disaster, there is not only negative side.

The second crisis is when I was diagnosed with Parkinson's disease. I think there are advantages. Firstly, the disease makes me stay home spending time drawing. It is not easy to go out. I frequently fail. I cannot drive. Secondly, I can use my own illness as a motive, as a subject matter that naturally develops because of my agony and my desire to speak it out. My works change a lot because of my illness. I cannot lift a large piece of canvas, so I now work on a smaller piece of material. I change my technique. I draw line by line.

Problem that most artists face after discovering themselves is that they must avoid repeating themselves. They must think in other ways and go beyond their original frame of thought. Before getting ill, I started getting trapped in my own creation. So, falling ill is a good chance to reform my own artistic style. I could turn crisis into opportunity. I believe it is about a point of view. Being optimistic grants good aspects. When I was living alone, I attended two intensive meditation courses. Each course I spent eight days meditating, listening to Dharma teaching, and doing a walking meditation until I have deep knowledge and understanding.

The piece that has not been made

Someone once asked me which piece I like most. I told him that the piece I like most has not been made. I am not satisfied with any particular piece. I think abstract art can be more and more sophisticatedly profound. However, my life with three roles – as a tutor, artist, and family man at the same time – makes me lack of focus. I cannot continuously concentrate on working. If I had more time and more peace, my abstract work could be much deeper. Now, I have Parkinson's disease, so I have more time even my body is not fully operative. Somehow, I do not consider it as regrettable or unfortunate because I love working as a tutor. I am proud of being both – tutor and artist. In Thai art circle, I had been praised as the National Artist. In my teaching career, I am appointed as Emeritus Professor. Even today, I still want to teach. I was impressed by Professor Supa Bhraasi's speech. He said that if you are an artist, you could teach a few. But being a teacher, you teach hundreds and thousands of students to continue their life process. I got an idea to guide them to discover themselves and finally become an artist.

Rama IX Art Museum Foundation

www.ramamuseum.org

A Retrospective Exhibition "Abstract: The Truth of Art" Ithipol Thiangchaiok

14th August 2015 - 21st February 2016, 8th Floor, Bangkok Art and Culture Centre

Organized by BACC Exhibition Department

Supported by Asia Plus Group Holdings Public Company Limited and SCG Foundation

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Museum of Contemporary Art

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Penl Booniet

Tharapon Wattanakul

Adiwit Ananthamwatt

Charat Booniet

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