



UNTITLED  
2006  
Bronze  
58 x 50 x 50 cm

VENUS  
2006  
Bronze  
55 x 45 x 43 cm

DAVID  
2006  
Bronze  
55 x 60 x 63 cm

THE FRAGMENT AND THE SUBLIME NO. 13  
2006  
Oil on canvas  
100 x 70 cm

Canoe  
THE FRAGMENT AND THE SUBLIME NO. 7  
2006  
Oil on canvas  
120 x 110 cm

Exhibition dates: 26th July – 12th August 2006

VALENTINE  
WILLIE  
FINE ART  
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Southeast Asian Paintings & Works of Art



NATEE UTARIT  
Born in Bangkok, Thailand, 1970. Lives and works in Bangkok.  
SOLO EXHIBITIONS  
2005 *The Last Description of the Old Romantic*, Namthong Gallery, Bangkok.  
*Ballad for Alina Jongsak*, Chiang Mai University Art Museum, Chiang Mai.  
*New Works*, The Art Gallery of the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok.  
2003 *Recent Paintings*, Namthong Gallery, Bangkok.  
*Recent Paintings*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.  
*Self Portraits*, Plum Blossoms Gallery, Singapore.  
2002 *Reasons and Moments Project*, Silpakorn University, Bangkok.  
*Painting with pure reason*, Namthong Gallery, Bangkok.  
*Silent laughing of women / Large scale*, The Gallery of Art and Design, Silpakorn University, Bangkok.  
2001 *Painting with pure reason*, Namthong Gallery, Bangkok.  
*Equilibrium second distance*, Plum Blossoms Gallery, Singapore.  
*Views and Transferences*, Namthong Gallery, Bangkok.  
2000 *Pictorial Statement*, Bangkok University Art Gallery, Bangkok.  
1999 *Homage to Landscape Painting*, Namthong Gallery, Bangkok.  
*Internal Landscape*, Art Forum, Singapore.  
*Appearance and Reality*, Namthong Gallery, Bangkok.  
1998 *Internal Landscape*, Namthong Gallery, Bangkok.  
1997 *Another Figure*, Namthong Gallery, Bangkok.  
1995 *Drawing and Watercolor*, British Council Gallery, Bangkok.  
1994 *Anthropology*, The Bangkok Playhouse, Bangkok.

SELECTED EXHIBITIONS  
2004 *On Painting*, Bangkok University Art Gallery (Bangkok), Bangkok.  
*Portrait*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.  
2003 *Oceanic*, The Gallery of Art and Design, Silpakorn University, Bangkok.  
*Near Me*, East Lu Gallery, Lausanne, College of the Arts, Singapore.  
2002 *Fusion Vision*, Thai Australian Artistic Connection, The Gallery of Art and Design, Silpakorn University, Bangkok.  
*Developing Time*, Tada Gallery, Bangkok.  
2001 *Portrait*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.  
*ARS 01*, Museum of Contemporary Art, Helsinki, Finland.  
*Scaphot*, Plum Blossoms Gallery, Singapore.  
*Thai Contemporary Exhibition*, Valentine Fine Art, Kuala Lumpur.  
*Root*, Open Art Space, Bangkok.  
2000 *Scaphot*, Plum Blossoms Gallery, Singapore.  
1999 *The Third Axis – Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia.  
*Alter Ego*, The Lu Thai – EU Art Project, The Art Gallery of The Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok.  
1998 *Portrait*, Namthong Gallery, Bangkok.  
*The Art Exhibition of Vietnamese – Thai Artist*, Fine Art Museum of Ho Chi Minh City, Hanoi Fine Art University, Hanoi, Vietnam.  
*Book*, Kongsu Building, Bangkok.  
*Bangkok Art Project 1998*, Public Art in Community – Lives Across the Rattanakosin Island, Bangkok.  
*The 3rd International Mini Print Triennial 1998*, Lublin, Poland.  
1997 *Converging Contemporary*, Namthong Gallery, Bangkok.  
1996 *Hidden Agenda*, Projea 304, Bangkok.  
1995 *Men and The Trees*, A Fundraising Exhibition Benefit The Northern Development, The Art Center, The Center of Academic Resources, Chulalongkorn University, Bangkok.  
1993 *LIFE Asia 3 artists exhibition*, Dialogue Gallery, Bangkok.  
*Premio internazionale Biella Per l'Iniziazione* 1993, Biella, Italy.  
1992 *Small Work*, An Art Exhibition by 56 Thai Artists, Silom Art Space, Bangkok.  
*The Exhibition of Prints*, Dialogue Gallery, Bangkok.  
*Art Thesis Exhibition by the Graduating Class of the Faculty of Painting Sculpture and Graphic Arts*, Silpakorn University, Bangkok.  
*The Exhibition of Prints*, Canberra, Australia.  
1991 *The Contemporary Graphic Arts by New Artists*, The National Gallery, Bangkok.  
*The 15th International Biennial of Graphic Art 1991*, Ljubljana, Yugoslavia.  
*The Contemporary Art Competition 1991*, The National Gallery, Bangkok.  
*Small Work*, Group Show by 3 Artists, The Seven Seas Gallery, Bangkok.  
*Sprinkle Seed*, 2 Artists Exhibition of Prints, British Council Gallery, Bangkok.  
*The Small Prints by 10 artists*, River City Gallery, Bangkok.  
*The 3rd Toshiaki Art Competition*, Silpakorn University Art Gallery, Bangkok.  
*The 8th Exhibition of Contemporary Art by Young Artists*, Silpakorn University Art Gallery, Bangkok.  
*The 5th International Biennial Print Exhibition 1991*, ROC Taipei Fine Art Museum, Taiwan.  
1990-85 *The Contemporary Art Competition 1990*, The National Gallery, Bangkok.  
*The 3rd 5th Exhibition of Contemporary Art by PTT*, Silpakorn University Art Gallery, Bangkok.  
*The 3rd 7th Exhibition of Contemporary Art by Young Artists*, Silpakorn University Art Gallery, Bangkok.  
*The 1st 2nd Toshiaki Art Competition*, Silpakorn University Art Gallery, Bangkok.  
*The Male Formy Graffiti*, Polska-Lodz 89, Poland.  
*The 2nd 3rd Youth Art Exhibition of Thailand*.

COLLECTIONS  
Queensland Art Gallery, Brisbane, Australia  
Singapore Art Museum, Singapore  
Lausanne College of the Arts, Singapore  
Fine Art Museum of Ho Chi Minh City, Vietnam  
Carova Foundation, Amsterdam, Netherlands  
The Metropolitan Hotel, Bangkok  
Park Nai Lert Hord, Bangkok  
Silpakorn University, Bangkok  
Bangkok University, Bangkok  
British Council, Bangkok  
Private Collections in Thailand, Singapore, Hongkong, Malaysia, China, Japan, Australia, France



The Fragment and the Sublime  
NATEE UTARIT

VALENTINE  
WILLIE  
FINE ART

THE FRAGMENT AND THE SUBLIME NO. 10  
2006  
Oil on canvas  
158 x 170 cm



THE FRAGMENT AND THE SUBLIME NO. 3  
2006  
Oil on canvas  
120 x 110 cm



THE FRAGMENT AND THE SUBLIME NO. 2  
2006  
Oil on canvas  
120 x 110 cm

#### SUPPOSITIONS AND THE GRAMMAR OF PAINTING

Much of my work deals with various aspects of truth and illusion and their complex interplay with the nature of beauty, dreams, hopes and perfection. One explanation for this may be my attitude toward the nature of painting and what it means to be a painter. It seems to me that the role of painting and painters has always been to distill the truth from the things we see and to portray it from different angles. But because of the complexities and contradictions of modern life, painting alone may no longer be able to fulfill this role.

Any attempt to portray and posit suppositions about the nature of reality, given the complexities of the world around us, is a matter of trial and error and requires a search for a new kind of grammar in the language of painting.

Near the end of 2005, I made some sketches for a series of paintings. I was inspired by the impact of current tastes and lifestyles as well as ancient Greek and Roman forms found in Asian societies, and by some earlier paintings I had done in 2002-2003.

In preparation for starting work on the paintings, I collected newspaper clippings and brochures for real estate projects and a number of major commercial projects under construction in Bangkok. The clippings gave me a fairly clear sense of contemporary values and what for many people today constitutes good taste and happiness.

Then I worked out a number of suppositions and a pictorial grammar to express the observations I had made. I assembled and classified odd fragments of images, taken from different sources and made for different purposes, in order to create something meant to be beautiful and exceptional. In this way, the resulting paintings are a reflection of a certain abstract quality that hovers over our society and the environment in which we live our lives. The world today is a place of conflict and agreement, faith and defiance, fantasy and idealism. We live in an environment of many contrasting forces all mixed together, and out of this complexity, we can get a glimpse of a certain truth about modern life – that living with any kind of awareness or understanding of everything that surrounds us is no easy task, because it is all covered over by illusions of perfection, dreams and beauty.

#### ILLUSION AND REALITY

What interests me about illusion is that it has no inherent reality yet under its influence, certain things can take on a concrete form. Things that exist in reality and things that are true are transformed into layers of overlapping shadows that cannot be distinguished one from the other.

Illusion is something concealed, secret and distorted, yet from another perspective it assumes an aspect of reality (on a tangible level).

Illusion is everywhere, and it is certainly in painting. And although, on a fundamental level, painting is one type of illusion, the complex context in which painting exists can, in fact, give rise to layer upon layer of different types of illusion.

Sometimes we find that both the viewer and the painter himself are deceived by the illusion created by a painting. This, to me, is what is important "within the work" and what the painter must be attentive to, and not just the interesting subject matter that is "external" to the work.

Natee Utarit  
Bangkok  
July 2006

THE FRAGMENT AND THE SUBLIME NO. 9  
2006  
Oil on canvas  
120 x 110 cm



THE FRAGMENT AND THE SUBLIME NO. 6  
2006  
Oil on canvas  
120 x 110 cm

