

Untitled, 2002, Crayon on paper, 107 x 84 cm
 Untitled, 2002, Crayon on paper, 107 x 85 cm
 Untitled (Red), 2006, Crayon on paper, 91.5 x 80 cm
 Untitled, 2002, Crayon on paper, 107 x 93.5 cm
 Untitled, 2002, Crayon on paper, 101 x 86 cm



TAWATCHAI PUNTUSAWASDI
 Born January, 1971 Bangkok, Thailand

Education
 2001 M.F.A. Sculpture, Silpakorn University, Bangkok, Thailand
 1993 B.F.A. Sculpture, Faculty of Fine Arts, Chiangmai University, Thailand

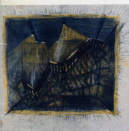
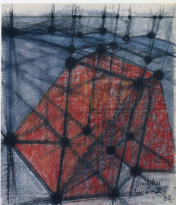
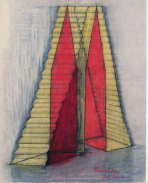
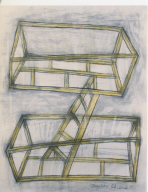
Solo Exhibitions
 2007 Southeast Wind, Morist Foundation, France
 2005 Flat Perception, Numhong Gallery, Bangkok, Thailand
 2003 DIM, Chulalongkorn Art Gallery, Chulalongkorn University, Bangkok, Thailand
 2001 A Village Among Mountains, Chiangmai Art Museum, Chiangmai, Thailand
 1998 Realistic Image, Bangkok University Art Gallery, Bangkok, Thailand
 1996 Form-Shape-Form, Japan Cultural Council, Bangkok, Thailand

Group Exhibitions
 2007 Non Absolute Ideal, National Art Gallery, Bangkok, Thailand
 2006 Zones of Contact, Biennale of Sydney, Australia
 2004 International Drift Wood Sculpture, Shihmen Reservoir, Taipei, Taiwan
 Art For Andaman, Phuket Island, Phuket, Thailand
 Arcus Program, Artwork in Moriya train station, Ibaraki, Japan
 Luggage Project, Colorado International Airport, U.S.A.
 2002 Thai Pavilion, 50th Venice Biennale, Venice, Italy
 Abstract Art, Nan Art Museum, Nan, Thailand
 2001 Bangkok Meets Köln Artwatcher, Kunstwerks, Köln, Germany
 1999 Global Scents of Thailand, Edsvik konst och kultur, Sollentuna, Sweden

Awards
 2001 Asian Cultural Council, U.S.A.
 Headland Center for the Art, U.S.A.
 2000 Pollock Krasner Foundation U.S.A.
 1996 Asia Arcus Program, Japan
 1995 Grand Prize, Sculpture, Osaka Triennale Competition, Japan
 1994 3rd Prize Sculpture, 40th National Art Exhibition, Bangkok, Thailand
 1993 2nd Prize Sculpture, 39th National Art Exhibition, Bangkok, Thailand

Cover
 Untitled (Sketch for Dream), 2007, Crayon on paper, 89 x 61 cm
 Dream, 2007, Wood & Mosquito Net, Approx. 190 x 100 x 220 cm
 Be In Good Health, 2007, Wood & Glass, Approx. 50 x 90 x 20 cm

Untitled, 2003, Crayon on paper, 100 x 112 cm
 Untitled, 2002, Crayon on paper, 107 x 93 cm
 Untitled, 2002, Crayon on paper, 105 x 82 cm



Exhibition dates: 26th September - 20th October 2007

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Southeast Asian Paintings & Works of Art



TAWATCHAI PUNTUSAWASDI

The Beauty of Distance

Knowledge, 2006, Wood, Approx. 90 x 100 x 90 cm
 Unified (Sketch for Knowledge), 2006, Crayon on paper, 101 x 84 cm



Tawatthai Puntusawasdi: The Beauty of Distance

In the construction of things, most equipment and tools are calibrated to construct objects at a 90 degree angle—houses, drawing tables, converted timber, architectural models, water levels, or even plummets. These are all things we are familiar with for their functionality in our lives.

When we look at such an object from a long distance, we notice that it contains angles and sides that can change according to our perspective, even coming together as one angle in the human eye-line.

A picture drawn by a small child may seem to be made up of the combination of visible sides, but in fact it is built from his understanding of what he sees and how he wishes to communicate it, rather than on the seen reality. Similarly, in our experience of music, the combination of different key notes drifts to touch our auditory nerve, so that we can hear various chords at once. However, distance can affect this experience, making us hear only faintly. When we listen to the undertone of music from a long distance, I believe this is the combination of notes and space.

We live in houses, prepare food in kitchens, take medicines to heal ourselves and employ tools to learn about things. These are basic factors in our lives; and humans seek a completeness in them. With this in mind, I distort the angles and degrees on the basic, functional objects I create in my work, to reveal different views of the object-top, front and side at the same time.

Take, for example, the construction of a right angle (as seen from the top) which looks distorted from a distance, or the way a picture is usually created distorted (because it does not use right angles). The curious taste and interesting effect of form on the perceptive faculties have led me to explore alternative ways of perceiving, and the idea that we can learn from other geometrical angles than 90 degrees, and use this to solve other problems also.

Tawatthai Puntusawasdi

Translated from the original text in Thai by Miss Achara Pimsukul and Miss Wittaman Niwattichai, edited by Beverly Yong.

Mother's Kitchen, 2007, Wood & Glass, Approx. 170 x 180 x 40 cm
 Unified (Sketch for Mother's Kitchen #1), 2007, Crayon on paper, 88 x 64 cm
 Unified (Sketch for Mother's Kitchen #2), 2007, Crayon on paper, 88 x 61 cm



Unified (Sketch for House #1), 2007, Crayon on paper, 88 x 64 cm
 Unified (Sketch for House #2), 2007, Crayon on paper, 88 x 66 cm

