

VALENTINE  
WILLIE  
*fine* ART  
KUALA LUMPUR • BALI

thai contemporary

Kamin Lertchaiprasert Natee Utarit Niti Wattuya Pinaree Sanpitak Surojana Sethabuttra Vasan Siththiket



cover:

Niti Wattuya

Buddha Image No.4

2000

Acrylic on canvas

140 x 120 cm

Six of Thailand's most exciting and respected artists - Kamin Lertchaiprasert, Natee Utarit, Niti Wattuya, Pinaree Sanpitak, Surojana Sethabutra and Vasan Sitthiket make up *Thai Contemporary*. The selected works represent an aspect of the nation's social and political zeitgeist. Like many ASEAN countries, Thailand is fighting to stay afloat in the face of overpowering currents of rapid urbanization, the ailing economy and ongoing socio-political scandals and upheavals. As such, the contemporary art of Thailand has facets that may be baffling and intriguing from an outsider's viewpoint.

In translating foreign languages, what matters is for the essence of the message to be conveyed although its precise cultural significance and structure may seem ambiguous. Similarly, Thai art resonates with silent strength while its social and cultural context may not seem immediately clear. The traditional values and contemporary realities which we share in Southeast Asia are a key to a further, heightened sensitivity we feel in each other's work.

What makes Thai art distinctive is its poise. As Thai culture and tradition are deeply rooted in the Buddhist religion, the manner in which its artists balance underlying anguish and turmoil with control and elusion sets them apart. One of Thailand's most beloved artists, the late Montien Boonma's work is the personification of Buddhist teaching of endurance and strength through restraint. His sculptures and installations, quietly elegant and beautiful while appearing withdrawn and evasive, belie an intense emotional turbulence and suffering brought about by the loss of his wife.

In different ways, this ethos can be seen practiced by **Niti Wattuya** and **Natee Utarit**. The beautifully stained gold of Niti Wattuya's arresting *Buddha Image series* (2001) forms a loaded message as he combines the sacred image and colour with its modern day signifier for greed and materialism. The beauty of the tranquil faces seduces, while criticizing the erosion of values and moral corruption in Thai society in its obsessive quest for material wealth and success.

Meanwhile, in Natee Utarit's reinterpretation of Goya's *The Sleep of Reason Produces Monsters* as a series of the same name (2001), the artist furthers his exploration into the idea of "paintings as objects." By treating his work as a "conduit between seen and unseen realities", the works, seemingly distant and devoid of personal emotion, are

glimpses into

# thai contemporary

Kamin Lertchaiprasert Natee Utarit Niti Wattuya Pinaree Sanpitak Surojana Sethabutra Vasan Sitthiket



deeply evocative and powerful, compelling us to form an intimate narrative or "mental image of reality"<sup>i</sup>. Having examined the changing realities and ideals in the history of European landscape painting, this series begins a dialogue with classical and Romantic allegory. Natee is one of Thailand's most challenging painters from her emerging contemporary generation, and certainly one of her most enigmatic.

The key role **Kamin Lertchaiprasert** and **Vasan Sitthiket** have played in redefining the development of Thai contemporary art has earned them numerous accolades and international recognition. Noted for the controversial themes they have boldly addressed at a time when most artists were concerned with 'bank art'<sup>ii</sup>, these artists have been applauded for providing Thai art with an alternative voice, one that closely reflects the reality of their times.

Notorious for his outspoken comments on political discontent and the degeneration of traditional values in Thai society, Vasan is an active artist-poet as well as a social and political activist. A crusader for the agrarian cause, *Comes from earth, Lives on earth and Returns to earth* from his *Farmers are Farmers* (1998) series, brings to our attention the plight of the farmers, where urban migration and rapid technological development have almost rendered their existence obsolete. The seven portraits, representing the days of the week, made with acrylic and clay from Nonsawang village in Khon Kaen - once a thriving rice village - pay homage to the "backbone of the Thai nation", a reminder to all of the significance of the farmers and rice in their life and history.

Kamin's *Thai Painting* (1991) refers to the Thai alphabet and motifs relating to cultural roots. The letters of the alphabet are reinterpreted in such a way that speech sounds and images form chains of association in the viewer's mind<sup>iii</sup>. Working in a wide range of media such as etching, painting, photography and with installation arts; his art is closely related to his lived experience. Drawing on personal history, ideas and beliefs, his identity as a Thai of Chinese parentage adds further complexity to his work. His latest series *The Ordinary Man Is A Buddha. Passion Is Bodhi (The Wisdom Of Enlightenment)* (2001) is inspired by the teachings of Voi Lang. The photo silk screened series depicts the artist seeking a dialogue with Buddha at four different stages of his life using mural paintings in the Grand Palace. So profoundly affected by the philosophy of Buddhism, this series aptly reflects the artist's ongoing search for answers and solace through religion in the contemporary world.

Prominent Thai female artist **Pinaree Sanpitak** explores the identity and subject of a woman's body. In *Womanly Bodies* (1999), a series of geometrical prints where breasts, the womb, and the female torso have been reduced and minimalised to their basic primeval geometrical outline. They resemble and allude to the metaphor of a vessel. By appearing abstract and hollow, these minimal female forms question the symbol of fertility and maternity.

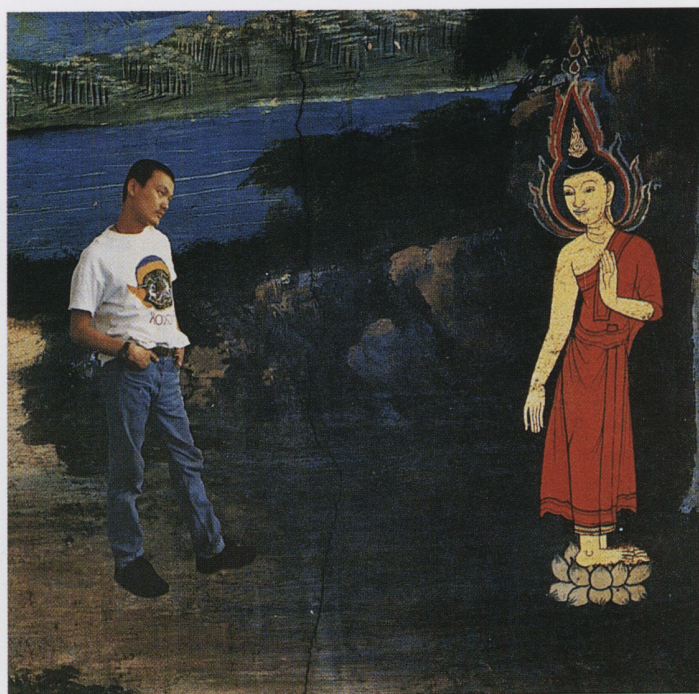
The existence of craft has maintained a strong presence in the Thai cultural landscape. An unique ability to bridge the gap between contemporary art and craft is beautifully epitomized in **Surojana Sethabutra's** vessels. As Thailand's only active female ceramicist, her Thai and American training sees marriage between fine traditional craftsmanship and current artistic concepts. Through her innovative use of materials and forms, her work highlights two prevailing elements in Thai art making - gentleness and resilience.

<sup>i</sup> Natee Utarit, Artist Statement, 2001.

<sup>ii</sup> Apinan Poshyananda, *Behind Thai Smiles*, Art and Asia Pacific, sample issue 1993, pg 40. It is a term coined by the author to describe the decorative and propaganda works to promote cultural homogeneity which dominated commercial galleries and national art competitions organised by local banking corporation during the economic boom.

<sup>iii</sup> Thai alphabets are phonetic symbols distinguished from those that are ideographic or pictorial. In Thai children's books, precise images and rhymes are fixed for each letter. By relating those speech sounds and images, Kamin has reinterpreted forty-four Thai letters so that they refer to the primordial experience of children when they begin to read and write.



[illegible]

**The subjugation of Angkor**

There was a young student at Takenshi named Arima. He was as tall as twelve of his mid-nature, but nevertheless he fell victim to the passions of his fellow students who perceived the mildness of their teacher against him. In a fit of irrational prejudice the Angkor sent Arima to grow up with a group of 1,000 human frogs, as it is known. He was to kill people in order to get the frogs (people feared him and started to call him Angkor) meeting gerald of frogs. When he had 800 frogs, he decided to kill his teacher for the 1,000th frog. On the way, he met the Buddha and after listening to the

The Ordinary Man is a Buddha. Passion is Bodhi  
(The Wisdom of Enlightenment)  
2001  
Photo silkscreen on paper (2nd in edition of 10)  
100 x 70 cm (series of 5)

*The ordinary man is a Buddha. Passion is bodhi (the wisdom of enlightenment). The foolish thought flowing through one's mind makes people ordinary men. When thought becomes free of foolishness, followed by vividness, one becomes a Buddha. The thought that flows through the mind, which attaches it to emotion, is passion. The thought which comes afterwards, to release one's mind from attachment, is bodhi.*





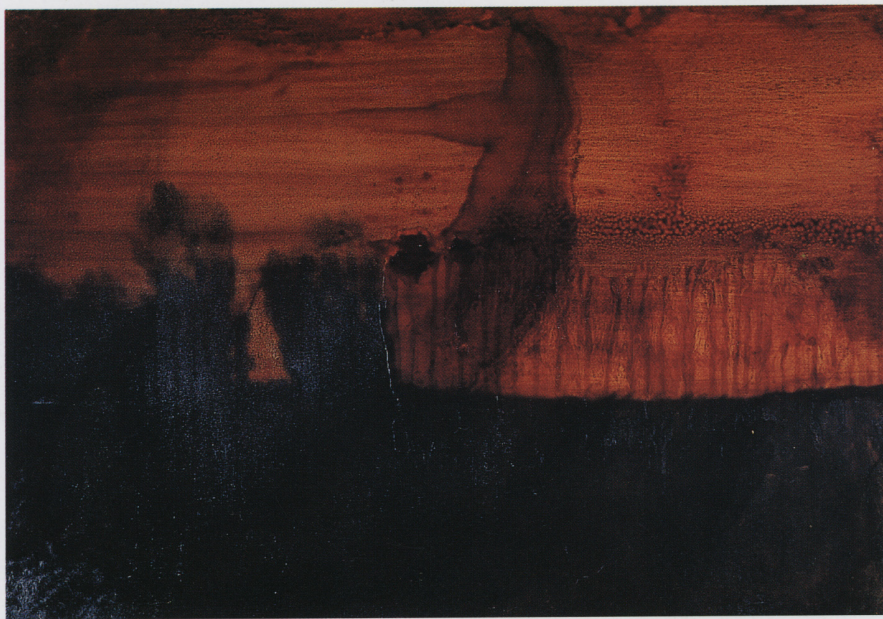
Glory of Love  
1986  
Acrylic and oil on board  
180 x 366 cm (triptych)





Celebrate to Truth and Nothing  
2001  
Oil on canvas  
200 x 220 cm





The Sleep of Reason Produces Monsters Series No. 1  
2001  
Oil and enamel on canvas  
44 x 63 cm





The Sleep of Reason Produces Monsters Series No. 3  
2001  
Oil and enamel on canvas  
64 x 64 cm



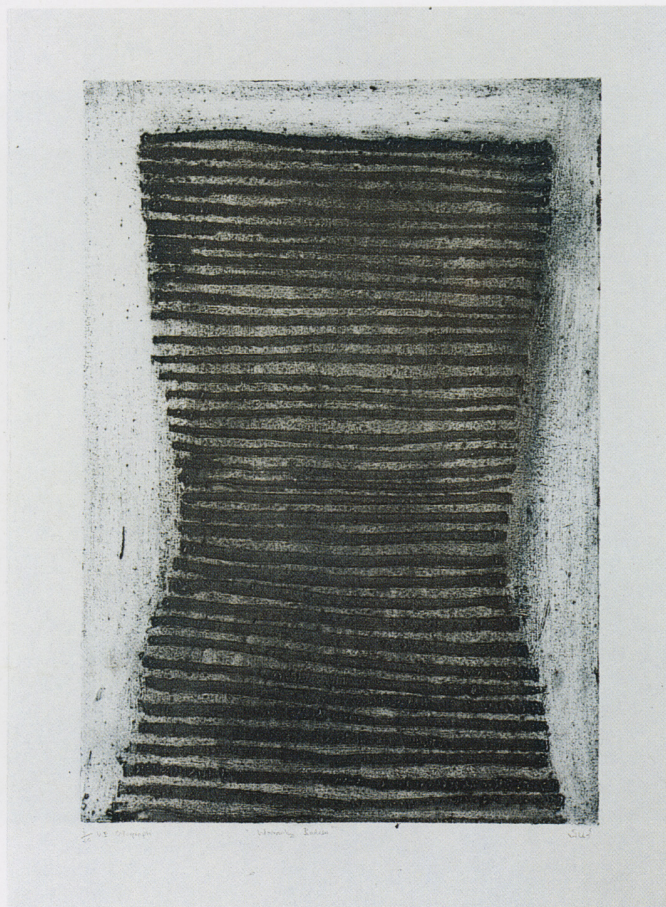


### **Mask**

*I profess no religion  
 So, my artwork will never relate to religion.  
 I choose a face of Buddha like a musician chooses a guitar.  
 I look at his image in an artistic way.  
 I am interested in the shape of his perfectly created face  
 In an artistic theme which is calm and peaceful  
 It is calm and peaceful life that human wants, isn't it?  
 Contemporary economical science imprints that to take advantage of ...  
 is correct and fair  
 It urges people not to share love  
 It urges people to be selfish and never to be content  
 It promotes the belief of materialism  
 Competition is its main fool, which will have advantage on the opposition  
 to create conflicts,  
 which will further cause war and destruction  
 This is not what people want at all, is it?  
 This sad situation forces me to put a metal mask on such a peaceful face.*

Buddha Image No. 5  
 2001  
 Acrylic on canvas  
 140 x 120 cm





Womanly Bodies  
1999  
Collograph  
83.5 x 58.5 cm





Sermsuk Thiensoonthorn- Golden Leaf Perfume  
1995  
Earthenware  
30 x 30 x 25 cm





Pinaree Sanpitak- The Egg  
1995  
Earthenware  
60 x 60 x 20 cm





Untitled  
2000  
Acrylic on paper  
79 x 49.5 cm



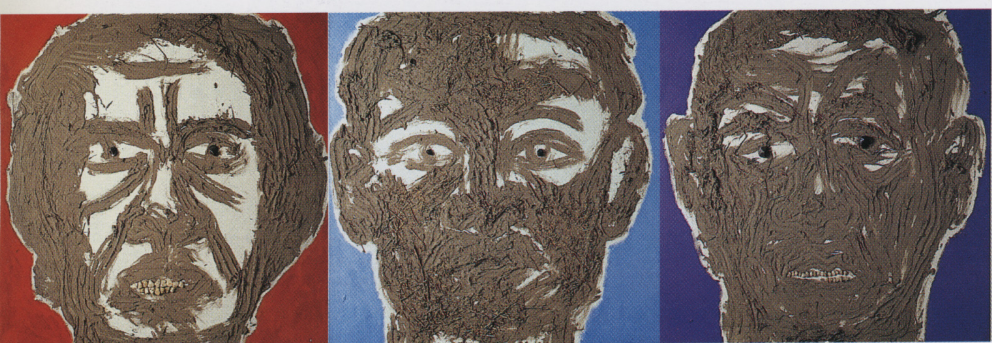


Untitled  
2000  
Acrylic on paper  
79 x 49.5 cm









Comes from Earth, Lives on Earth and Returns to Earth  
1998  
Acrylic and clay on canvas  
100 x 100 cm (series of 7)



## Kamin Lertchaiprasert

**1964** Born in Lopburi, Thailand.

### Education

**1981- 87** B.F.A. (Print Making), Silpakorn University, Bangkok

### Selected Solo Exhibitions

- 2000** *Medium Rare Creation Artist project*, About Studio/About Cafe, Bangkok  
*Medium Rare Creation Artist project* on Present Exhibitions in Rama IX Art Museum Foundation Website  
*Time & Experience* on Present Exhibitions in Rama IX Art Museum Foundation Website and Numthong Gallery, Bangkok
- 1999** *Anitjang Thukkhang Anata*, Numthong Gallery, Bangkok
- 1997** *Normal & Nature*, Faculty of Fine Arts, Chiang Mai University, Chiang Mai, Thailand and Tadu Contemporary Art, Bangkok  
*Retrospective Photo/Photo Etching Exhibition*, About Photo Gallery, Bangkok
- 1995** *ABC*, British Council, Bangkok  
*Problem-Wisdom*, Visual Dhamma Gallery, Bangkok
- 1994** *What's in My Mind*, CON-tempus, The Bangkok Fine Arts Center, Queen Sirikit National Convention Center, Bangkok
- 1993** *Muangnging Sae Lao*, Dialogue Gallery, Bangkok; The National Gallery, Bangkok and Faculty of Fine Arts, Chiang Mai University, Chiang Mai
- 1992** *Niras Thailand*, Dialogue Gallery, Bangkok; Silom Art Space, Bangkok; The Art Gallery of Faculty of Painting and Graphic Arts, Silpakorn University, Bangkok; and CON-tempus, The Bangkok Fine Arts Center, Queen Sirikit National Convention Center, Bangkok
- 1991** *Gaw Ery Gaw Gai*, Visual Dhamma Gallery, Bangkok; and Dialogue Gallery, Bangkok
- 1987** *Photographs and Prints* Selected "Outstanding Young Artist of the Year" by the Silpakorn University Art Gallery, Bangkok

### Selected Group Exhibitions

- 1998** *Portrait*, Numthong Gallery, Bangkok
- 1996** *Conversing Contemporary*, Numthong Gallery, Bangkok  
*The Second Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia  
*Retrospective Photo/Photo Etching Exhibition*, About Photo Gallery, Bangkok
- 1994** *Spiritual & The Social*, Nine Artists from Thailand, Indonesia and The Philippines Represented in the Collection of the Queensland Art Gallery, Brisbane, Australia
- 1992** *9th Biennale of Sydney*, Sydney, Australia

## Natee Utarit

**1970** Born in Bangkok, Thailand

### Education

**1987** B.F.A. (Graphic Art), Silpakorn University, Bangkok

### Selected Solo Exhibitions

- 2001** *Views and Transference*, Numthong Gallery, Bangkok
- 2000** *Pictorial Statement*, Bangkok University Art Gallery, Bangkok
- 1999** *Homage to Landscape Painting*, Numthong Gallery, Bangkok  
*Internal Landscape*, Art Forum, Singapore  
*Appearance and Reality*, Numthong Gallery, Bangkok
- 1998** *Internal Landscape*, Numthong Gallery, Bangkok
- 1997** *Mother Figure*, Numthong Gallery, Bangkok
- 1995** *Drawing and Water colors*, British Council Gallery, Bangkok
- 1994** *Anthropology*, The Bangkok Playhouse, Bangkok

### Selected Group Exhibitions

- 2001** *Root*, Open Art Space, Bangkok
- 2000** *Snapshot*, Plum Blossoms Gallery, Singapore
- 1999** *Beyond The Future: The Third Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia  
*Alter Ego, The 1st Thai - EU Art Project*, The Art Gallery of The Faculty Of Painting, Sculpture and Graphic Arts, Silpakorn University Bangkok
- 1998** *Portrait*, Numthong Gallery, Bangkok  
*The Art Exhibition of Vietnamese - Thai Artist*, Fine Art Museum of Ho Chi Minh City, Hanoi Fine Art University, Hanoi, Vietnam  
*Book*, Kurusapa Building, Bangkok  
*Bangkok Art Project 1998*, Public Art in Community lives across the Rattanakosin Island, Bangkok  
*The 3rd International Mini Print Triennial 1998*, Lahti, Poland
- 1997** *Conversing Contemporary*, Numthong Gallery, Bangkok
- 1996** *Hidden Agenda*, Project 304, Bangkok
- 1995** *Man and The Forest*, fundraising exhibition for The Northern Development, The Art Center, The Center of Academic Resources, Chulalongkorn University, Bangkok
- 1993** *Life Now, 3 Artists Exhibition*, Dialogue Gallery, Bangkok  
*Premio internazionle Biella Per l'Incisione 1993*, Biella, Italy
- 1992** *Small Work, An Art Exhibition by 56 Thai Artists*, Silom Art Space, Bangkok  
*The Exhibition of Prints*, Canberra, Australia  
*The Contemporary Graphic Arts by New Artists*, The National Gallery, Bangkok
- 1991** *The 19th International Biennial of Graphic Art 1991*, Ljubijana, Yugoslavia  
*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



## Niti Wattuya

1944 Born in Chainat, Thailand

### Education

Self - taught

### Selected Solo Exhibitions

- 2000 *Self - Portrait*, Numthong Gallery, Bangkok  
*Intervened Nature*, Galleriasia, Hong Kong
- 1999 *Golden Conquest*, Galleriasia, Hong Kong
- 1998 *Dark Age*, Centers for Academic Resources,  
Chulalongkorn University, Bangkok
- 1997 *Prototype of the Dark Age*, Numthong Gallery,  
Bangkok
- 1995 *Chao Praya*, Silom Art Space, Bangkok
- 1993 *Golden Worms*, Silom Art Space, Bangkok
- 1992 *Return of the Golden Era*, Dialogue Gallery, Bangkok
- 1987 *Ocean Symphony*, British Council, Bangkok,  
Chiangmai
- 1986 *Existing of Splendour*, Gourmet Gallery, Bangkok
- 1983 *Watercolor and Drawing*, Vishual Dhamma Gallery,  
Bangkok
- 1981 *Chao Praya*, Bhirasri Institute of Modern Art, Bangkok
- 1979 Pacific Design Center, Los Angeles, USA

### Selected Group Exhibitions

- 2000 *Kwangju Biennale 2000 Man + Space*, Kwangju,  
South Korea  
*Exhibition of Invisible Boundary Metamorphosed*  
*Asian Art*, Utsunomiya Museum of Art, Japan
- 1999 *Love*, Tachikawa, Tokyo, Japan
- 1998 *Self - Portrait*, Numthong Gallery, Bangkok  
*Plastic (Other) Waste Project*, Centers for Academic  
Resources, Chulalongkorn University Art Gallery  
*World Artists for Tibet*, Project 304, Bangkok
- 1997 *Conversing Contemporary*, Numthong Gallery,  
Bangkok  
*Corners*, Project 304, Bangkok  
*12th Asian International Art Exhibition*, Macau
- 1996 *Golden Jubilee Art Exhibition: 50 years of Thai Art*,  
Queen Sirikit National Convention Center, Bangkok
- 1992 *Drawing Exhibition*, Dialogue Gallery, Bangkok
- 1991 *Change and Modernism in Thai Art*, curated by  
Peera Ditbanjong  
*Canberra Contemporary Art Space*, ACT, Australia
- 1990-92 *Asian Watercolor*, Hong Kong, Korea,  
Indonesia, Taiwan
- 1989 *Contemporary Thai Artists Exhibition*, Espace Pierre  
Cardin, Paris, France
- 1988 *7th White Group Exhibition*, Thailand Cultural Center,  
Bangkok

### Selected Group Exhibitions (continued)

- 1987 *Aesthetics in Honor to His Majesty the King Exhibition*,  
Bangkok Bank Gallery, Bangkok  
*ASEAN Watercolor Exhibition*, Kuala Lumpur, Malaysia
- 1984 *The Asian Arts Exhibition, 1984 Guest Artists*, British  
Institute of Modern, Bangkok
- 1983 *Contemporary Printmaking & Drawing from Thailand*,  
Nurnberg, Federal Republic of Germany  
*2nd White Group Exhibition*, Bhirasri Institute of Modern  
Art, Bangkok
- 1982 *Pacific Asia Museum*, Pasadena, USA  
*Art After 1932*, Thammasat University, Bangkok  
*1st White Group Exhibition*, Bhirasri Institute of Modern  
Art, Bangkok
- 1980 *Contemporary Thai Artists Exhibition*, M.M. Shinno  
Gallery, Los Angeles, USA  
*Thai Artists in the US*, College of Arts and Crafts,  
Bangkok
- 1979 Participated in Los Angeles Institute of Contemporary  
Art, Los Angeles, USA
- 1978 *Two Artists Exhibition*, British Council, Bangkok

### Publications

- 1994 *Loom Chaopraya*
- 1990 *Song of Starlight*
- 1989 *The Oriental Soul*
- 1985 *Sparks in an Era*



## Pinaree Sanpitak

**1961** Born in Bangkok, Thailand

### Education

**1982- 86** BFA Visual Arts and Communication Design  
School of Fine Arts and Design, University of  
Tsukuba, Ibaraki, Japan

### Selected Solo Exhibitions

- 2001** *Vessels and Mounds* at The National Gallery, Bangkok
- 2000** *Womanly Bodies in Print* at Numthong Gallery, Bangkok
- 1999** *Womanly Abstract* at About Studio / About Café, Bangkok
- 1997** *eggs, breasts, bodies, I, etcetera* at The Art Center, Centers of Academic Resources, Chulalongkorn University
- 1994** *Breast Works*, at Silom Art Space, Bangkok
- 1993** *Mother & Child: A Dialogue*, Silom Art Space, Bangkok
- 1991** *The Cross the Egg the Cow & the Squash*, Silom Art Space, Bangkok

### Selected Group Exhibitions

- 2001** *A Shriek from an Invisible Box*, The Meguro Museum, Tokyo, Japan  
*Diobok-Obok: Continuities and Contingencies: Southeast Asian Art Today*, Singapore Art Museum, Singapore
- 2000** *Global scents of Thailand*, Edsvik Konst & Kultur, Solentuna, Sweden
- 1999** *Beyond The Future: The Third Asia-Pacific Triennial Of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia  
*Women Imaging Women: Home, Body, Memory*, Main Gallery, Cultural Centre of the Philippines, Manila, The Philippines
- 1997** *Womanifesto*, Baan Chao Phraya & Concrete House, Bangkok  
*Glimpses into the Future Art in South East Asia 1997*, Museum of Contemporary Art, Tokyo; and Hiroshima City Museum of Contemporary Art, Japan
- 1996** *The Spiritual and the Social*, Queensland Art Gallery Touring Exhibition  
*Doris Hinzen-Roehrig Pinaree Sanpitak Judy Watso*,
- 1995** *Kradaad: Contemporary Thai Works on Paper*, Texas Tech University, Dept. of Art Touring Exhibition  
*N: Paintings*, The National Gallery, Bangkok
- 1993- 94** *Confess and Conceal: 11 insights from Contemporary Australia and Southeast Asia* at Art Gallery of Western Australia, Perth and toured in Southeast Asia
- 1992** *Through her Eyes: An Exhibition by 6 Women Artists*, Dialogue Gallery, Bangkok
- 1991** *Recent Works by Chatchai Puipia & Pinaree Sanpitak*, The National Gallery, Bangkok

## Surojana Sethabuttra

**1956** Born in Bangkok, Thailand

### Education

- 1983- 84** Studied Chinese Painting with Prof. Lim Eow, Bangkok
- 1985- 86** BA, Ceramics Dept, University of Kansas, Lawrence, Kansas, USA
- 1987- 89** MFA, Ceramics, Kansas State University, Manhattan, Kansas, USA

### Selected Solo Exhibitions

- 2000** *Changes: The Ceramics Portfolio*, Numthong Gallery, Bangkok
- 1998** *Israel*, The Art Centre, Chulalongkorn University, Bangkok
- 1996** *4 Elements*, The National Gallery, Bangkok
- 1995** *Homage to Her Stories*, No Name Designer's Gallery, Bangkok
- 1993** *Tea of Equilibrium*, Silom Art Space, Bangkok
- 1989** *Kansas State Art Dept MFA Exhibition*, Union Gallery, KSU, Manhattan, Kansas, USA

### Selected Group Exhibitions

- 2000** *Euro-visions, Thai-European Contemporary Art Exhibition*, Silpakorn University, Bangkok  
*The Beauty of Democracy*, Public art exhibition organized by Banomyong Institutem Bangkok
- 1999** *Womanifesto II*, Saranrom Park, Bangkok  
*Exhibit and Conference of Women Artists in Selected Southeast Asian Countries*, The Cultural Centre of the Philippines, Manila, The Philippines
- 1998** *Israel Through Thai Lens*, The National Gallery, Bangkok
- 1997** *Womanifesto, Ban Chao Phaya*, The Concrete House, Bangkok
- 1996** *Golden Jubilee Art Exhibition: 50 Years of Thai Art*, Queen Sirikit National Convention Centre, Bangkok
- 1994** *3rd Ceramic Exhibition*, Rangsit University, Bangkok  
*3 Studios*, No Name Designer's Gallery, Bangkok
- 1992** *An Exhibition by 21 Thai Women Artists*, Siam City Hotel, Bangkok  
*Through Her Eyes*, Dialogue Gallery, Bangkok  
*Creative Femininity*, CON-tempus, Queen Sirikit National Convention Centre, Bangkok  
*The New Path*, CON-tempus, Queen Sirikit National Convention Centre, Bangkok

### Selected Awards

- 2000** Pollock-Krasner Foundation Inc, New York, USA
- 1990** Outstanding Prize Award in Ceramic Category, The 4th National Ceramic Exhibition, Bangkok



## Vasan Sitthiket

**1957** Born in Nokorn Sawan, Thailand

### Education

**1976- 81** Diploma College of Fine Arts, Bangkok.  
Department of Fine Arts.

### Selected Solo Exhibitions

- 2001** *What is in our Heads (Withness)*, installation and performance at Siam art Space, Bangkok
- 2000** *Waiting for Nothing*, Gajah Gallery, Singapore.  
*Hang 49 thieves: Sentence the Cabinet to Death*, installation and performance at Academic Research Art Gallery, Chulalongkorn University, Bangkok
- 1999** *Chaos*, Bangkok Gallery, Bangkok
- 1998** *Farmers are Farmers*, Tadu Contemporary Art, Bangkok
- 1997** *Back to the Sea*, Bangkok Gallery and AKKO Gallery, Bangkok  
*Black Lists*, Aim Jun Cafe, Thonburi, Thailand  
*Dhosachattra, (TenLife of Bhudda)*, Numthong Gallery, Bangkok  
*Germany Exotic*, Sunday Gallery, Bangkok
- 1996** *With Love and Hate*, Art Forum Gallery, Bangkok  
*Blue October*, Sunday Gallery, Bangkok
- 1995** *I Love Thai Culture*, Bangkok Gallery, Bangkok
- 1994** *Nature is Dying*, Bangkok Art Gallery, Bangkok
- 1993** *I am You*, Silom Art Space, Bangkok
- 1991** *Inferno*, The National Gallery, Bangkok  
*Unbalance*, Visual Dhamma Gallery, Bangkok
- 1990** *Sketch Book from Japan*, Book & Beer, Bangkok  
*Beauty Nightmare*, Alliance Francaise, Bangkok
- 1989** *Alienation & Melancholy*, British Council, Bangkok and Nagoya, Japan  
*Living in Thai Style*, Book & Beer, Bangkok
- 1988** *Man Bird Fish Leaf*, Pitsanulok Teacher's College, Pitsanulok
- 1987** *Erotica*, Prince of Songkla University, Patani Campus, Thailand  
*Woodcut*, Suan Dusit Teachers College, Bangkok  
*Woodcut*, Haad Yai Book Community, Songkla, Thailand
- 1986** *Erotica*, Gra Club, Bangkok
- 1984** *Time: Fate of Urbanite*, Ruag Pung Art Community Centre, Bangkok

### Selected Group Exhibitions

- 1993** *4 Negative*, The National Gallery Bangkok  
*The First Asia-Pacific Triennial of Contemporary Arts*, Queensland Art Gallery, Brisbane, Australia
- 1991** *Print installation*, The National Gallery Bangkok
- 1990** *Eneogram Nine-9*, Visual Dhamma Gallery, Bangkok
- 1986** *Something Happens*, British Council, Bangkok
- 1985** *Trio Exhibition*, Visual Dhamma Gallery, Bangkok

### Performances

- 1998** *Fake Truth I*, Stade Gallery, Bern, Switzerland  
*Fake Truth II*, Werknitz Biennale 3, Tornitz, Calby, Germany  
*Fake Truth III*, Offenbach, Frankfurt, Germany
- 1997** Performance Tour, invited By Jay Koh, Arting Gallery Köln, Munich,  
Ottenbach, Kassel, Germany  
*To Kill the Eclipse*, Sanam Laung, Bangkok  
*Let America Be Our Leader*, Sunday Gallery, Bangkok

### Selected Awards

- 1986** *First Prize Award for Drawing*, Art Students Exhibition  
Award "Eminent Poet" from International Poet Academy of India



## List of Works

Kamin Lertchaiprasert  
*Glory of Love*  
 1989  
 Acrylic and oil on board  
 180 x 366 cm (triptych)

Kamin Lertchaiprasert  
*Thai Painting (Gaw Ery Gaw Gai)*  
 1991  
 Acrylic on canvas  
 70 x 70 cm (series of 10)

Kamin Lertchaiprasert  
*The Ordinary Man is A Buddha.  
 Passion is Bodhi (Wisdom of  
 Enlightenment)*  
 2001  
 Photosilkscreen on paper  
 (2nd in edition of 10)  
 100 x 70 cm (series of 5)

Natee Utarit  
*Celebrate To Truth and Nothing*  
 2001  
 Oil on canvas  
 200 x 220 cm

Natee Utarit  
*The Sleep of Reason Produces  
 Monsters Series No. 1*  
 2001  
 Oil and enamel on canvas  
 44 x 63 cm

Natee Utarit  
*The Sleep of Reason Produces  
 Monsters Series No. 3*  
 2001  
 Oil and enamel on canvas  
 64 x 64 cm

Niti Wattuya  
*Buddha Image No. 3*  
 2001  
 Acrylic on canvas  
 65 x 50 cm

Niti Wattuya  
*Buddha Image No. 4*  
 2001  
 Acrylic on canvas  
 140 x 120 cm

Niti Wattuya  
*Buddha Image No. 5*  
 2001  
 Acrylic on canvas  
 140 x 120 cm

Niti Wattuya  
*Buddha Image No. 6*  
 2001  
 Acrylic on canvas  
 140 x 120 cm

Pinaree Sanpitak  
*Womanly Bodies*  
 1999  
 Lithograph  
 56.5 x 48.5 cm

Pinaree Sanpitak  
*Womanly Bodies*  
 1999  
 Collograph  
 83.5 x 58.5 cm

Pinaree Sanpitak  
*Womanly Bodies*  
 1999  
 Collograph  
 83.5 x 58.5 cm

Pinaree Sanpitak  
*Womanly Bodies*  
 1999  
 Collograph  
 83.5 x 58.5 cm

Pinaree Sanpitak  
*Womanly Bodies*  
 1999  
 Collograph  
 83.5 x 46 cm

Pinaree Sanpitak  
*Smiling Body*  
 1999  
 Collograph  
 56.5 x 48.5 cm

Surojana Sethabuttra  
*Araya Rasdjarmreansook  
 (Quiet Thunder)*  
 1995  
 Ceramic  
 60 x 60 x 10cm

Surojana Sethabuttra  
*Sermasuk Thiensoonthorn  
 (Day & Night In Winter)*  
 1995  
 Earthenware  
 45 x 45 x 20cm

Surojana Sethabuttra  
*Pinaree Sanpitak (The Egg)*  
 1995  
 Earthenware  
 60 x 60 x 20 cm

Surojana Sethabuttra  
*Pinaree Sanpitak (The Cross)*  
 1995  
 Earthenware  
 60 x 60 x 15 cm

Surojana Sethabuttra  
*Sermasuk Thiensoonthorn  
 (Golden Leaf Perfume)*  
 1995  
 Earthenware  
 30 x 30 x 25 cm

Surojana Sethabuttra  
*A Fine Specimen Of Wind,  
 Water, Earth, Fire*  
 1996  
 Clay and metal frame  
 58 x 58 x 8 cm (series of 8)

Vasan Sitthiket  
*Comes From Earth, Lives On Earth,  
 Returns To Earth*  
 1998  
 Acrylic and clay on canvas  
 100 x 100 cm ( series of 7)

Vasan Sitthiket  
*Untitled*  
 2000  
 Acrylic on paper  
 79 x 49.5 cm

Vasan Sitthiket  
*Untitled*  
 2000  
 Acrylic on paper  
 79 x 49.5 cm

Vasan Sitthiket  
*Untitled*  
 2000  
 Acrylic on paper  
 79 x 51 cm



VALENTINE  
WILLIE  
*fine* ART

KUALA LUMPUR • BALI

*Southeast Asian Paintings & Works of Art*

Valentine Willie Fine Art  
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