

**INDONESIA - THAILAND
PAINTING EXHIBITION**
NATIONAL GALLERY OF THAILAND, BANGKOK
4-30 OCTOBER 2024

BLENDING SOULS



Curators :

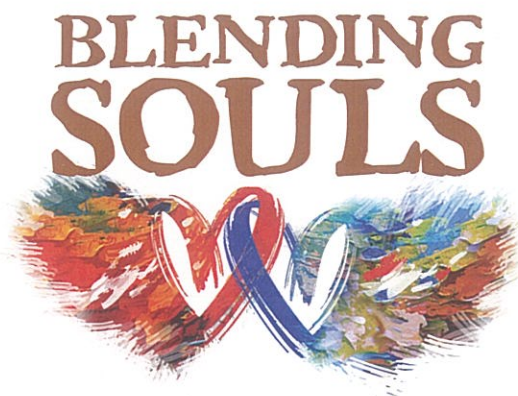
Agus Dermawan T, Mikke Susanto, Asst. Prof. Dr. Phadung Prommoon

Banlu Wiriyapornprapas
Camelia Mitasari Hasibuan
Chalernsak Radanachan
Edi Sunaryo
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Special Artist: H.E. Rachmat Budiman

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FOREWORD



H.E. Rachmat Budiman

*Ambassador of the Republic of Indonesia
to the Kingdom of Thailand/Permanent
Representative of the Republic of Indonesia
to the UNESCAP*

In the spirit of fostering deeper cultural connections and artistic collaboration, the Embassy of the Republic of Indonesia in Bangkok proudly presents the Indonesia-Thailand Painting Exhibition, *Blending Souls*. This year's theme builds upon our previous exhibitions, *Bridge of Colors* (October 5-31, 2022) and *Blossoming Curiosity* (October 4-29, 2023), both of which were held at the National Gallery of Thailand,

Bangkok.

The *Blending Souls* exhibition aims to celebrate the shared cultural heritage of Indonesia and Thailand, showcasing the rich artistic traditions of both nations. Through the universal language of art, we strive to deepen the cultural relationship between our countries—a relationship that has flourished for many years and serves as a bridge for greater mutual understanding. This exhibition reflects the enduring importance



of cultural diplomacy in strengthening the ties between our peoples.

The paintings featured in this year's exhibition span a diverse range of styles and movements—realist-naturalist, decorative, abstract, expressionist, naïve-decorative, and traditional—each representing the unique perspectives of the artists. We hope this exhibition serves as a space for creative and emotional exchange, where the hearts and minds of Indonesian and Thai artists and audiences can connect, fostering a true blend between our two communities.

This year's exhibition brings together some of the most prominent names in the art world, whose work continues to captivate both domestic and international audiences. We are honored to showcase the talents of Indonesian artists, namely Camelia Mitasari Hasibuan, Edi Sunaryo, Erica Hestu Wahyuni, Galuh Tajimalela, Heri Dono, I Made Ruta, Made Toris Mahendra, Ketut Muka Pendet, Ni Nyoman Sani, Prajna Dewantara Wirata, Putu Sutawijaya, Rendra Santana, Sugeng Pramuji Hidayat, and Wayan Kun Adnyana. They are joined by renowned Thai artists Banlu Wiryapornprapas, Chalernsak Radanachan, Kreingkrai Kulphun, Panupong Kongyen, Pannaphan Yodmanee, Phunsee Srisuphar, Pongpan Chantanamattha, Sompote Singthong, Somsak Chowtadapong, and Suchart Vongthong.

We invite you to immerse yourself in this vibrant cultural journey, where art becomes a bridge of understanding, and where the creative spirit of Indonesia and Thailand comes together as "*blending souls*".

Enjoy the exhibition!



MESSAGE

from the Minister of Culture of the Kingdom of Thailand
(H.E. Ms. Sudawan Wangsuphakijkosol)
on the occasion of the publication of the book on
"Blending Souls: Indonesia-Thailand Painting Exhibition"



The publication of a book on "Blending Souls: Indonesia-Thailand Painting Exhibition" is a part of the painting exhibition with the same title, organized by the Embassy of the Republic of Indonesia. The "Blending Souls" Painting Exhibition is held at the National Gallery of Thailand, Bangkok during 4-30 October 2024. Following the success of previous two painting exhibitions entitled "Bridge of Colors" in 2022, and "Blossoming Curiosity" in 2023 also held at the National Gallery of Thailand, this year's exhibition will showcase a collection of artworks, as presented in this book, by talented Thai and Indonesian artists delving into the rich tapestry of life in the societies of Indonesia and Thailand through the lens of painting. This collection is not merely an assembly of beautiful artworks but a vivid dialogue between two neighboring cultures, each with its unique yet intertwined history, traditions, and modern realities.

In 1950, Thailand and Indonesia embarked on a journey of diplomatic engagement, recognizing the



importance of mutual respect, understanding, and collaboration. Our relationship has since flourished, encompassing various sectors such as trade, education, tourism, and culture. Thailand and Indonesia, while geographically distinct, share a common thread of cultural vibrancy that is reflected in their art.

This book with the collection of works by Thai and Indonesian artists invites everyone to explore a fascinating blend of similarity and contrast, encouraging a deeper understanding of how these two societies view themselves and each other. It is an opportunity to appreciate the beauty and complexity of Indonesian and Thai cultures, seen through the eyes of their most talented artists. This collaborative project also serves as a beacon of the enduring friendship between our two nations as we approach the 75th Anniversary of Diplomatic Relations between our two countries in 2025.

Lastly, I would like to convey my gratitude and express my sincere appreciation to the Embassy of the Republic of Indonesia and those involved in organizing the painting exhibition and publishing this book and to all the artists who have participated in this exhibition, for their dedication and passion. I believe this exhibition will showcase the rich creativity and talent from both nations and stands as a testament to the enduring cultural cooperation and deep-rooted friendship between Thailand and Indonesia.



MESSAGE

from the Director of the National Gallery of Thailand



The National Gallery of Thailand is the national art institute, a sub-organization of the Fine Arts Department. Our main objectives have been focused on collecting, studying, and displaying significant pieces of art, diverse from traditional style till the post-modern era. Apart from encouraging talented Thai artists on making their way through the public eyes by providing art spaces, we also hand out for international scale of collaboration through art exhibitions, as part of soft power on strengthening global relationship between Thailand and other countries.

In 2022 - 2023, the National Gallery of Thailand collaborated the Embassy of



the Republic of Indonesia (Bangkok), to run a cooperative art exhibition entitled "Bridge of Colors" and "Blossoming Curiosity". As of recent year of 2024, we once again joined in coraborative art exhibition entitled "Blending Souls" which consists of 24 artists from both countries, to display their compelling pieces of art on various genres and techniques. This remarkable event is scheduled to exhibit in exhibition building no. 6, the National Gallery of Thailand during Oct 4th - 30th, 2024.

I would like to express my sincere gratitude to the Embassy of the Republic of Indonesia (Bangkok) and I also wish a great success toward an upcoming art exhibition "Blending Souls" which will surely be a crucial milestone of friendship between the two countries, and I strongly believe that this art event will bring us closer together especially on artistic aspect.

(Miss Darika Thanasaksiri)

The Director of the National Gallery of Thailand



SEPARATED FLESH BLENDING SOULS Indonesia - Thailand

Agus Dermawan T.



The *Blending Souls* Indonesia-Thailand Painting Exhibition showcases artworks by Indonesian artists namely Heri Dono, Edi Sunaryo, Galuh Tajimalela, Prajna Dewantara Wirata, Rendra Santana, Camelia Mitasari Hasibuan, Erica Hestu Wahyuni, Sugeng

Pramuji Hidayat, Rachmat Budiman, Putu Sutawijaya, Made Toris Mahendra, Ni Nyoman Sani, I Made Ruta, Wayan Kun Adnyana, and Ketut Muka Pendet.

The exhibition deliberately features a wide variety of styles and themes. These include the caricatural style found in Heri Dono's paintings, the comical decorative style of Erica Hestu Wahyuni, abstract works with traditional elements by Edi Sunaryo, and the expressive representational style of Galuh Tajimalela's realistic watercolor paintings. Also represented are the illustrative decorative style of Rachmat Budiman's lotus-themed paintings, abstract expressions by Made Toris Mahendra and Putu Sutawijaya, and symbolic representations by Wayan Kun Adnyana. Nyoman Sani presents a fashionably aesthetic style in her works.

Despite the contrasts in content and appearance, these Indonesian painters are born from a single source. They emerge from artistic thoughts that float and



swim in the same river estuary: the estuary of Indonesian painting history. In other words, they are the most recent products of a long-flowing river of Indonesian painting history

To understand this artistic heritage, it is important to look back at the history that has shaped it.

Indonesian Painting as a Historical Pinnacle

Modern Indonesian painting began with Raden Saleh Syarif Bustaman (1807-1880). Before his influence, and for several decades after, modern painting in Indonesia developed through the work of artists employed in the topography division of the Dutch East Indies government. During this period, Indonesian painting also encountered the works of European artists such as A.A.J. Payen and Jan Daniel Beynon.

After Raden Saleh's death, Indonesian painting saw a lull in prominent artists until the 1920s when Abdullah Suriosubroto, who had studied in the Netherlands, became a notable landscape painter in a naturalistic, realistic style. At the same time, Dutch and Dutch East Indies painters, such as Emil Rizek and Romualdo Locatelli, accentuated and contributed to the evolution of modern Indonesian painting.

In 1938, Sudjojono and Agus Djaya founded the Persagi (Association of Indonesian Painting Experts) to establish a place for Indonesian painters in a field dominated by foreign artists. However, Persagi was disbanded during the Japanese occupation in 1942 and replaced by the Keimin Bunka Shidoso cultural organization. During this period, Indonesian painting was largely representational, emphasizing on nationalist themes.

Following Indonesia's independence on 17 August 1945, a range of art associations and studios emerged, fostering a wide range of painting styles stemmed from the recently freed mind of the painters.

The establishment of formal art academies since 1947 like ITB in Bandung, the Indonesian Academy of Fine Arts in Yogyakarta, and other institutions such as Academy of Fine Arts Surabaya, and Jakarta Institute of Arts helps put the modernist style in the spotlight.

The evolution of these styles and genres continued side by side and often collided. Since 2000, contemporary painting has emerged as the latest novelty in Indonesian art, with many artists, including those featured in the *Blending Souls* exhibition, participating enthusiastically in contemporary movement.



Such an extraordinary reality that almost all Indonesian painters are enthusiastic to be part of this contemporary stream. Many talented painters have emerged from this contemporary stream, including those featured in the *Blending Souls* exhibition. Some of the artists showcased in the exhibition include Heri Dono, Edi Sunaryo, Galuh Tajimalela, Prajna Dewantara Wirata, Rendra Santana, Camelia Mitasari Hasibuan, Erica Hestu Wahyuni, and Sugeng Pramuji Hidayat, as well as Rachmat Budiman, a special guest artist, which is none other than the Indonesian Ambassador in Bangkok.

Also, Balinese painters-who actually possess a rich traditional art habit, in this *Blending Souls* exhibition, Putu Sutawijaya, Made Toris Mahendra, Ni Nyoman Sani, I Made Ruta, Wayan Kun Adnyana, and Ketut Muka Pendet present their dynamic and enchanting works.

Contemporaryism is the (temporary) estuary of river in Indonesian painting history. Indonesian painters-driven to always be evolutionary and revolutionary as well as quick to respond to new courses-seem to rejoice in being there.

Thai Painting as a Fragmented History

Perhaps, because the exhibition is organized by the Indonesian Embassy, and the theme of the exhibition is *Blending Souls*, the works of the Thai painters were naturally directed towards reflecting the "Indonesian world." This curatorial decision creates a cohesive theme: Indonesia in the lens of two nations.

Let's delve into some of the key pieces.

Banlu Wiriapornprapas, in his *Lotus and Indonesian Women* series, depicts various tropical flowers floating on the water's surface. The lotus flowers, which appear in both clear and subtle forms, are surrounded by folded and floating leaves. The work suggests a metaphorical connection between Indonesian and Thai women, with the lotus representing the latter.

Phunsee Srisuphar presents semi-abstract works titled *Together as One*, depicting sea creatures joyfully interacting in the depths of the ocean. The animals are rendered with geometric lines in soft, gradational pastel tones.

Similarly, Suchart Vongthong presents semi-abstract paintings in his *Song, Souls* series, where musical instruments, such as the Sundanese rebab, are surrounded by abstract forms representing notes and rhythms.

Pannaphan Yodmanee offers abstract symbolism in *The Universe in Blue Eyes*, where a vast blue field suddenly emerges in the sky, containing the gaze of an eye-an invitation for meditation, incorporating Hindu-Balinese iconography.

Panupong Kongyen's surrealist work *Aurora Polaris* features a pair of eyes



guarding an empty chair amidst a desert landscape illuminated by aurora-like green lights, reminiscent of the glow over Mount Ijen in East Java.

Charlermsak Radanachan's *Dance Bali* and *Manohra Shadow Play* capture the energy of stage performances, with vibrant colors and freely moving ornaments, evoking the dynamic atmosphere of Balinese and Thai visual traditions.

Kreingkrai Kulphun's *Afterlife* series combines detailed realism with the decorative motifs of Balinese art, exploring philosophical depths through magical and mystical elements.

Sompote Singthong's *Solidarity* brings together the magical elements of Balinese and Thai cultures, merging mythological figures such as Barong and Buddha's protective spirits in a grand procession.

Somsak Chowtadapong's works, *Makkaleephon* and *Himmaphan Forest*, are poetic depictions of serene landscapes and mythological scenes, executed with sensitive brushwork.

Pongpan Chantanamattha's expressionistic painting *Amicability of Sundaland* depicts a crowd of common folk engaged in ritualistic activities, welcoming a leader—a reflection of the goodness that emanates from the Sunda region.

These works of the Thai artists illustrate that Thai painting does not follow a linear historical progression. Unlike Indonesian artists, who converge at the confluence of their nation's artistic history, the Thai painters featured in this exhibition, choose distinct fragments of history to explore and express. They can adopt elements from both the past and present, creating a more fragmented yet equally rich narrative in their works.

*

Thailand—unlike Indonesia, Malaysia, Singapore, and Myanmar—is a country that has never been hegemonized by Western imperialism. This has allowed Thailand to remain firmly rooted in its traditions, which developed from ancient cultural encounters with China and India. The influence of modern Western culture, if present, is only taken as an enriching reference. The strength of tradition is evident in the ornamental and figurative elements found in their artworks. The paintings of Charlermsak Radanachan and Kreingkrai Kulphun in the exhibition reflect this cultural perspective.

During the 19th century, King Mongkut and King Chulalongkorn played significant roles in preserving traditional Thai culture while also embracing



Western art in Bangkok. King Mongkut permitted foreign artists to work and teach in Thailand under certain limitations. His successor, King Chulalongkorn, implemented extensive changes in education and the visual arts, advocating for the use of photography as a means of modernizing the country.

In 1897, King Chulalongkorn even visited Italy and had his portrait painted by artists Edouardo Gelli, Cesare Fantachiotti, and Michele Gordigiani. During the sittings, King Chulalongkorn wore a traditional uniform that symbolized the rich cultural heritage of Siam-Thailand. He also commissioned a statue from a French artist, which depicted him on horseback with traditional Thai accessories. This statue was later placed in front of the Ananta Samakhom Throne Hall in Bangkok. King Bhumibol Adulyadej later continued King Chulalongkorn's initiative by inviting Basoeki Abdullah to paint the royal family.

Since then, the Renaissance style of photographic realism emerged while still retaining traditional Thai elements. A selection of this school is represented in the current exhibition by the paintings of Sompote Singthong.

In 1932, Thailand abolished the absolute monarchy. From this point on, art was managed under the direction of the Silpakorn Art School. While modern art thrived, traditional art persisted. Despite teaching various modern painting styles, traditional thinking remained a significant influence in academic art. Artists such as Banlu Wiriapornprapas, Phunsee Srisuphar, and Pongpan Chantanamattha exemplify this blending of traditional and modern styles. Their paintings reflect elements of impressionism and expressionism, popular European art styles since ancient times.

In the 1970s, Thai painting experienced a surge in popularity following the art boom of the 1960s. This period was marked by the return of painters who had studied abroad, bringing with them a spirit that embraced themes ranging from surrealism to abstraction and formalism. Notable painters from this time include Damrong Wong-Uparaj and Sawasdi Tantisuk. Phunsee Srisuphar and Panupong Kongyen further solidified this artistic movement with their contributions to this exhibition.

Entering the 21st century, contemporary trends colored Thai paintings through various new media. While embracing modern methods, traditional content and visual characteristics remain prevalent in the paintings. Somsak Chowtadapong's painting in this exhibition is a perfect example of this blend of traditional and contemporary elements.

For Thai paintings, there are different art schools with distinct influences.



These include the traditional school with pseudo-Buddhist content, the school influenced by Western teachers, the modern art school from the West, and the contemporary art school with a post-modern spirit. It's important to note that these schools do not follow a strict historical sequence. Each school represents a particular period and should be respected accordingly. Thai painters can choose the influence that best fits their artistic vision from these periods.

That is why the reputation of Thai painters is not measured by their progressiveness in following the eras, but by how deeply they are loyal to the flow they have picked up from the times they have passed through.

As a result, the curator of the periodic ASEAN Selection 1980s, for example, chose the work of Ithipol Thangchalok, an academic ornamental decorative artist whose work reflects the legacy of post-absolute monarchy art in 1932. Thai art observer Somporn Rodboon highly valued the work of Sakchai Uttitho, who remained true to blending Thai art and Western photography concepts taught by King Chulalongkorn in the late 19th century. Sakchai's work also won the ASEAN UOB Art Awards 1996 competition. Curator Apinan Poshyananda placed Araya Rasdjarmrearnsook and Wijiit Apichatkriengkrai as the top avant-garde artists, believing that both would remain loyal to their chosen style.

In conclusion, the Thai painters featured in this exhibition, curated by Assistant Professor Dr. Phadung Prommoon, do not seek to initiate an evolution (let alone revolution) in art. They prefer to select what they personally enjoy and then delve into that choice with utmost seriousness. This distinct history of Thai painting is particularly fascinating for an Indonesian researcher.

Agus Dermawan T.

Critic and author of books on culture and art.

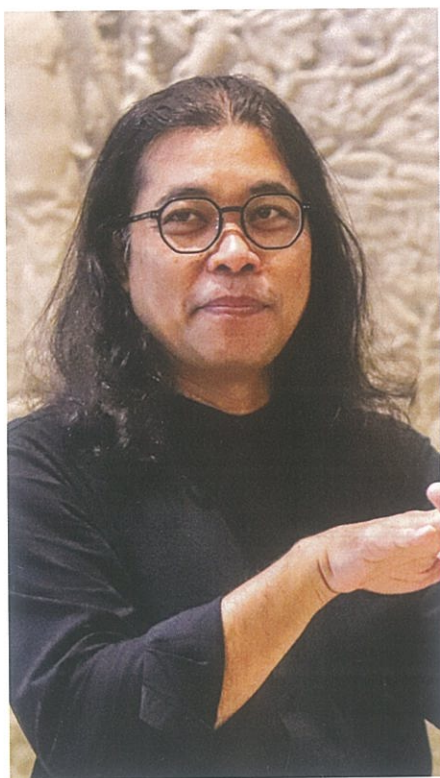
Expert resource person for the Art Objects Collection at the Presidential Palace of the Republic of Indonesia.



BLENDING SOULS

Expression and Diplomacy

Mikke Susanto



As how it usually is supposed to be, an exhibition is always filled with meanings. This time, I tried to test that concept through ChatGPT, an artificial intelligence (AI) application that is currently trending. I typed a light question, “What is the significance of an art exhibition between Indonesia and Thailand?”

It didn’t take long, around 3 seconds, for the application to generate several answers. There were 7 points presented by the AI: Educational and Art Appreciation Platform, A Medium for Artistic Expression and Creativity, Promotion of Artworks and Artists, Development of the Creative Industry, Cultural and Ideological Exchange, Boosting Tourism and Economy, and an Avenue for Social Reflection and Criticism.

These seven points are quite complex if explored more deeply. The conclusion of some of these points clearly shows that this exhibition is important. In fact, it’s very important. All seven points refer to two key words: *expression* and *diplomacy*.

In this context, *expression* refers to the production and aesthetic practice.



The creation of art generates thoughts with various discourses within them. Artists create, present, and communicate their ideas or feelings through their works of art to reflect experiences, ideologies, values, as well as social and cultural realities. Hence, the product of this aesthetic practice can serve as news, issues, information, or myths that respond to contemporary issues or local cultures surrounding the artists, which can be used as material for conversation or communication between individuals.

Art transforms into a representation, connotation, and sensory material useful to viewers. Therefore, we cannot limit expression to merely beautiful things (read: pleasant). Art also encompasses a wide range of expressions, including ambiguity in poetry, disorder in music rhythms, violence in paintings, and more.

Meanwhile, *diplomacy* today is articulated as the management of relationships between various entities and goals. In the world-particularly in the realm of global geopolitics-there are two known forms: hard diplomacy and soft diplomacy. Hard diplomacy is often conducted through military force, with a coercive nature due to circumstances and laws. Soft diplomacy or public diplomacy, on the other hand, is non-coercive, and one of its mediums uses culture or art as a "weapon."

In the past, soft diplomacy was often regarded as an "alternative." Yet, I believe today it has become a significant and primary choice. This exhibition, for instance, not only serves as a diplomatic bridge between nations but also as part of the implementation of the intellectual wealth of both nations, while also serving as a means of preventing conflict and war. The shift in international society's inclination towards optimizing public diplomacy to prevent the resolution of international conflicts has surfaced, producing an extraordinary positive impact.

The paintings from 24 artists (14 from Indonesia and 10 from Thailand) in this exhibition reveal a number of ideas related to these two key terms: *expression* and *diplomacy*. From October 4-30, 2024, they presented a variety of objects, news, issues, or myths through paintings at the National Gallery of Thailand. Most of their works incorporate symbols pertaining Indonesia, often through several types of cultural objects.

Through the diverse styles presented by the mostly semi-decorative figurative painters, we can feel the intimacy between the two nations. Heri Dono's work, *Elephant and Garuda in Harmony* (2024), Ketut Muka Pendet's *Life of Line* (2024), or Kreingkrai Kulphun's *Afterlife* (2024) demonstrate this closeness through the presence of the Garuda and the elephant as symbols of the brotherhood



between the two countries. In Chalerm Sak Radanachan's *Dance Bali* (2024), Suchart Vongthong's *Songs, Souls* (2024), Chalerm Sak Radanachan's *Manohra: Shadow Play* (2024), Sompote Singthong's *Solidarity No.2* (2024), and SP. Hidayat's *Lenggok Penari Jaipong* (2024), the cultural heritage of performing arts is used as an important medium for public diplomacy.

Meanwhile, other works present "expression and diplomacy" through still-life objects in their paintings. For example, Banlu Wiriapornprapas's *Lotus and Indonesian Women* (2024), Panupong Kongyen's *Aurora Polaris* (2024), Kreingkrai Kulphun's *Afterlife No. 2* (2024), Phunsee Srisuphar's *Together as One #2* (2024), and H.E. Rachmat Budiman's *There is Lotus in My Heart* (2024) utilize natural objects such as flowers, masks, and other items to describe cross-cultural solidarity with a different language from other painters.

Additionally, other works explore the female body and the universe as symbols. In Prajna Dewantara Wirata's *Janmashtami No. 1* (2024), Rendra Santana's *Historical Remains* (2024), or Somsak Chowtadapong's *Makkaleephon* (2024), Nyoman Sani's *The Legacy #1 to #3* (2024) explores the presence of women with various cultural characteristics as markers of relationships between the two countries. Meanwhile, Pannaphan Yodmanee's *The Universe in Blue Eyes* (2024), Made Toris's *True Colors* (2024) and *Ancient Legacy #01* (2024), and Putu Sutawijaya's *Di Titik Pencapaian* (2024) depict a consciousness about the universe that can be connected to Indonesia-Thailand diplomacy. The symbols of the relationship between cosmology and the human body are strongly embedded in their works.

Beyond that, there are several works based on individual awareness, such as Edi Sunaryo's *Blooming* (2023) and *Primitive Image* (2024), and I Made Ruta's *Misteri Asu* (2024). Wayan Kun Adnyana's *Sembrani Horse* (2024) articulates the mythology of animals believed in by ancient societies in the Nusantara. Pongpan Chantanamattha's *Amicability of Sundaland* (2024) specifically highlights the hospitality of Indonesians in welcoming guests from other countries, through the eyes of a Thai painter.

From the works of Indonesian and Thai artists, it can be derived that the discourse surrounding "expression" and "diplomacy" is rich with linguistic and interpretive creativity. Although diplomacy is often perceived as a complex network or condition, there is always a way for artists to express it in a simple and engaging manner. Through art, we can understand how soft diplomacy is not just a matter of outcome, but its process and range of ideas expand



immensely. In the context of public diplomacy like this, artists' ideas should not be dismissed, even if it's just drawing a flower.

We can all learn from Putu Sutawijaya's work, *Di Titik Pencapaian* (2024), which describes awareness of the path and effort towards peace, purity, and perfection in relationships and life. It's not easy, filled with competition and rivalry, but also togetherness. Crafting relationships with other parties or countries may be complicated and challenging, but rest assured, we will always find creative ways to resolve any matters.

Thus, if we revisit the 7 points highlighted by ChatGPT, the most important aspect-in terms of diplomacy-is showing good intentions, getting through the process honestly and correctly, and understanding each other's concerns. From there, we can articulate the complexity of a diplomatic relationship as "an opportunity to get to know each other." An art exhibition may seem like an easy opportunity or a "light" task compared to preparing for an armed conflict between nations. Precisely because it's easy and light, let's do it more often.

Mikke Susanto

Art Curator & Lecturer at the Indonesian Institute of the Arts (ISI)
Yogyakarta



BLENDING SOULS

"Integrating Thai and Indonesian Art through Cultural and Artistic Understanding"

Assist. Prof. Dr. Padhung Prommoon



The region of Southeast Asia, also known as "Suvarnabhumi," is home to ancient civilizations, particularly in Indonesia and Thailand. Archaeological evidence confirms that both countries are rich in natural resources, rivers, mountains, forests, seas, and oceans and possess invaluable cultural heritage. This is evident from

historical sites such as Borobudur in Yogyakarta, as well as the exquisite sculptures, carvings, and dances of the region. Similarly, Thailand has a foundation in fine arts known for its elegance, including arts, music, and performing arts.

One common aspect of both countries is their national artists, recognized for their vast contributions to architecture, sculpture, painting, music, and dance. Particularly, their painting works are globally acknowledged for their unique identity, deeply rooted in traditions passed down through generations. These paintings reflect traditional themes related to religion, beliefs, way of life, and cultural practices, fostering a sense of beauty, sensitivity, and global citizenship in the people of both nations.

When focusing on the realm of painting, it is evident that artists enjoy the freedom to create based on their life experiences, blended with profound imagination, resulting in a variety of narratives and techniques. These range from



depictions of tribal stories and rural life to urban settings and developments in contemporary international art. The artistic perspectives can be categorized into three aspects: "The Beauty of Nature, Philosophy, Beliefs and Mysticism, and Contemporary Art."

This foundation has inspired the current painting exhibition, which aims to use art as a medium to foster understanding and promote enduring friendship between Indonesia and Thailand. Both nations are united by a spirit of love and peace, and a deep respect for cultural differences, creating a harmonious unity a *Blending of Souls*.

The Beauty of Nature

Nature serves as a realm that reflects the interrelationship of all things-be it the sky, rivers, mountains, forests, animals, or insects. It can be said that nature is the source of spirit, philosophy, religion, science, and aesthetics, inspiring humans to create various works, including artistic creations. This is exemplified in the works of Mitasari Hasibuan, an Indonesian female artist who captures the richness and beauty of nature through her keen and sensitive perspective, perceiving the essence of beauty hidden in the living beings and the surrounding environment. Her paintings combine realistic techniques with dreamy imagination, where she vividly employs bright colors and compositions that emphasize the diversity of wildlife and flora. Her depictions of hornbills, parrots, cats, flowers, and butterflies reflect the harmonious relationship between the beauty of nature and the environment. Moreover, the inclusion of musical notes floating in the background adds a sense of aesthetics and uniqueness to her art.

In the artwork *Di Titik Pencapaian2* by Putu Sutawijaya, the artist portrays life and struggle, reflecting perseverance and resilience in the face of life's challenges. He uses brown and black tones, varying the intensity of light and dark according to the mood of the painting, creating an emotional impact that invites viewers to explore the deeper meanings being conveyed.

In the acrylic painting *Together As One1, Together As One 2, and Together As One3* by Phunsee Srisuphar, a Thai female artist, the semi-abstract style is used to express the longstanding harmonious relationship between Thailand and Indonesia. This is depicted through a group of fish swimming together in water, with the color schemes of the two nations' flags symbolically integrated. The painting *Together As One* consists of three pieces, each thoughtfully composed with playful lines, varying shades of color, and rhythmic forms and shapes,



resulting in a visually pleasing composition.

Meanwhile, in *Lotus and Thai Woman* and *Lotus and Indonesian Woman* by Banlu Wiriapornprapas, both paintings employ techniques, colors, and brushstrokes that are vibrant and lively, emphasizing the beauty and significance of the lotus flower. The lotus, a symbol with deep meaning in both Buddhism and Hinduism, represents purity, enlightenment, and spiritual awakening, embodying the connection between nature and faith. In this series, the artist cleverly hides the face of a woman within the lotus flower, maintaining a harmonious representation of natural beauty.

Additionally, there is a realistic depiction of a lotus flower from the perspective of Indonesian artist H.E. Rachmat Budiman. His artwork, *There is Lotus in My Heart* presents a beautifully blooming lotus that reflects the tranquility of the mind. This work offers a profound perspective on natural beauty and balance, connecting the way of life and spirit within Southeast Asia. The artist combines realistic painting techniques with the creative design of shapes, forms, and colors, along with varied textures within the artwork, enhancing the depth of his conceptual expression.

Philosophy, Belief, and Mysticism

Artworks that explore philosophy, beliefs, and the mystic spirit have sparked the human imagination since ancient times. Galuh Tajimalela presents such themes in his work *Ni Pollok*, which depicts a narrative intertwined with culture, religious traditions, beliefs, and mysteries that are integral to local life. This piece is a form of contemporary art that conveys traditional beauty and cultural interpretations of Balinese women from a fresh perspective. It combines realistic drawing techniques with the artist's imagination. The painting's highlight lies in its composition, which, despite its conflicting elements, achieves harmony through the balance of color, texture, and the intricate depiction of a story on a woman's back that invites curiosity.

Another thought-provoking and interpretive series is *True Colors* and *Ancient Legacy #01* by Made Toris Mahendra. These works reflect a blend of natural beauty and the grandeur of contemporary Indonesian art, expressing reverence and the deep relationship between humans and nature, and the spirit within Indonesian society. The artist presents symbolic imagery, such as an eye containing a map of Indonesia, with intricate lines depicting the islands and magnificent nature. The eyes in these paintings may represent a vision of the spirit or a deep perspective on nature and the universe. The artist emphasizes



movement, power, and mystery through well-balanced artistic compositions.

The work *Historical Remains* by Rendra Santana is a realistic painting that reflects history and religion through the portrayal of a woman dressed in traditional attire, seated amidst ancient ruins and carved stone patterns, symbolizing Indonesian art and culture. The artist deliberately blends nature with art related to history to express the spirit and beauty of the cultural heritage that persists today. This artistic expression demonstrates a deep respect for the past and a profound connection to the religion and culture embedded in Indonesian soil, reflecting the faith in art and history among the people of this region.

For the works of Thai artist Somsak Chowtadapong, titled *Himmaphan Forest* and *Makkaleephon*, the artist expresses his admiration and fascination with Thai paintings related to Buddhism and beliefs in mysticism. He conveys these themes through contemporary Thai paintings, depicting the landscapes and creatures of the Himmaphan Forest, a mythical realm rooted in Buddhist and Hindu beliefs. His imaginative interpretation employs acrylic techniques with fluid, flowing colors, creating an atmosphere of the Himmaphan Forest. The paintings feature mythical creatures from Thai literature, such as kinnaree, kinnara, Narasingha deities, swans, Naga serpents, kachasiha (mythical lions), birds, naga deities, and various mysterious beings, inviting viewers to explore and enjoy the stories crafted by the artist. Meanwhile, the painting *Makkaleephon* portrays a mythological tale of a beautiful maiden with flawless skin, hanging naked on a tree branch, enticing divine beings and humans alike to admire her and pick the makalee fruits to appreciate. The artist skillfully conveys the spiritual allegory in an impressively beautiful manner.

For the work *Afterlife1* and *Afterlife2* by Kreingkrai Kulphun, it reflects religious beliefs and imagery in Thai art, particularly expressing mysticism and the afterlife. This work integrates artistic elements and symbolic media that convey Buddhist legends and stories, including the use of intricate patterns to create dimensions related to spirituality and beliefs about the afterlife. The painting of a demon's mouth devouring humans and mythical creatures represents beliefs about the cycle of birth and rebirth. The artist intentionally uses colors to evoke emotions within the painting and arranges complex compositions in a circular space, providing a novel perception and challenging viewers to interpret its meaning. Additionally, the image of a Khon mask surrounded by flowers and other symbols reflects the relationship between humans and the supernatural.

The works *Manohra/Shadow Play* and *Dance Bali/Wayang* by Chalernsak Radanachan present stories about performing arts and contemporary cultural



exchanges between Thai and Indonesian art. The works draw from the Manohra dance, a Southern Thai folk performance that is closely related to local life, characterized by idealistic expressions that incorporate thought-provoking messages, fun, and humor. Meanwhile, Indonesian art showcases the graceful dances of Bali, enriched with aesthetic power, such as Wayang Kulit, a shadow puppet art form featuring intricate and enchanting costumes. The performing arts of both cultures inspire the artist to express them in modern idealistic paintings that embellish artistic imagination with lines, colors, weights, and compositions that invite exploration of stories reflecting the spiritual connection between Thailand and Indonesia.

Another intriguing piece, *Misteri Asu* by I Made Ruta, reflects mystery and invites viewers to seek deeper meanings. The artist creatively uses cool tones with a light, transparent quality, contrasted with geometric-like patterns. The painting depicts shapes resembling mythical beasts or certain symbols, suggesting folk beliefs about the spirit in the culture of the Southeast Asian region.

Contemporary Art

This group of artists embraces freedom of thought in creating contemporary art that challenges new ideas by drawing on life experiences, diverse techniques, and materials to fuel their imaginations. Edi Sunaryo's works, "*Blooming*" and *Primitive Image*, are prints that seek to communicate the connection between traditional art and modern concepts through the use of symbols and patterns unique to Indonesian folklore. The pieces emphasize geometric shapes that challenge the viewers' perceptions, utilizing intricate patterns and unconventional symbols with striking color weights such as black, white, and red, along with abstract compositions. These artworks not only reflect external beauty but also contain symbols that convey Indonesian culture and traditions from a contemporary perspective.

Another artist, Ni Nyoman Sani, creates works in the style of traditional fashion art. Her series *The Legacy#1*, *The Legacy#2* and *The Legacy#3* portrays women in traditional attire combined with modern elements from a new perspective. The clothing styles are exquisite and uniquely fashionable, with three styles of scarves and waist wraps featuring prominent patterns that convey movement and vitality. The lines and styles of dress represent an identity and traditions passed down through generations, highlighting the unique and charming cultural heritage of Indonesian traditional attire.



Sugeng Pramuji Hidayat's work, *Lenggok Penari Jaipong*, captures the graceful movements of the Jaipong dance, known for its combination of fast-paced, lively rhythms of traditional music. Inspired by the elegance of female dancers, the artist creates a painting using a blue monochrome palette with flowing brushstrokes, showcasing expertise in the Expressionist style. Another piece, *Sang Petarung (Fighter)*, features bold, warm red tones to convey dynamic movement and intense emotion, reflecting the story of a fierce, brave fighter's stance and spirit—much like someone facing life's challenges with unwavering determination. This piece represents contemporary art, reflecting the excitement and complexity of human emotions.

Creative expression is an artist's freedom to reflect their perceptions and imagination. Prajna Dewantara Wirata's work, *Janmashtami I*, and *Janmashtami II* consists of two pieces focusing on the graceful movements of women. The highlight is in the open composition between the blue monochrome and white background, intentionally creating a contrast. This painting depicts a ritualistic dance in devotion to Lord Krishna, a tradition long practiced in Hindu beliefs. The artist adopts a contemporary style by using dynamic shapes and colors to evoke feelings and imagination, challenging viewers to interpret the emotions and sentiments the artist wishes to convey.

Putu Sutawijaya's monochrome work titled *Di Titik Pencapaian* depicts a group of people in various postures, seemingly climbing, which may symbolize the struggles and battles of human life. Using simple line-drawing techniques and a black-and-white composition, the artwork conveys a complex range of emotions and ambitions. It is a contemporary piece that deeply reflects social issues and the challenges of daily human life.

Heri Dono's work, stimulates the imagination to think outside the box. This creative piece blends humor with social satire, portraying unusual and vividly colored creatures or constructs. The faces in the artwork express emotions with surreal characteristics. This work reflects the fusion of local symbols and Indonesian culture, presenting views on society, politics, and modern social life. The use of satirical art as a tool for communication provokes thought and engages viewers.

Song, Souls 1 and *Song, Souls 2* by Suchart Vongthong is created by an artist who loves and is passionate about music, believing that music fosters friendship and understanding among humanity, leading to a peaceful society. Suchart Vongthong expresses his attitude, emotions, and pure feelings through the story of melodious music, using techniques and vibrant colors in a semi-abstract style.



His works often feature simple yet dynamic lines and vibrant compositions that reflect movement and vitality. Additionally, the work blends traditional Thai art with contemporary art through the use of beautiful musical instrument symbols, symbolizing the strong relationship between Thailand and Indonesia, where people share a common love for music.

The piece *Amicability in Sundaland* by Pongpan Chantanamattha depicts groups of people in contexts that express friendliness and cultural diversity in Sundaland, a region rich in nature, environment, and idealistic culture. The artist uses quick, lively brushstrokes and vibrant colors to build the mood of the painting in a unique contemporary style, reflecting the relationships between people from diverse societies and cultural backgrounds in Southeast Asia. A notable feature of Sundaland is how the artist subtly includes the faces of prominent world figures, inviting curiosity and interpretation.

Solidarity No 1 and *Solidarity No 2* by Sompote Singthong focuses on expressing unity between Thailand and Indonesia. Although both countries have diverse cultures and beliefs-both similar and different-the paintings use vivid colors against a gray background with a modern composition. The contrasting colors convey the idea that differences can blend and coexist harmoniously. This work invites everyone to see the beauty in the fusion of cultures and the peaceful spirit that can coexist together harmoniously forever.

Another intriguing series by Panupong Kongyen, titled *Aurora Polaris 1* and *Aurora Polaris 2* showcases contemporary art that merges reality with imagination. The artist uses surrealistic depictions of aurora landscapes combined with colors that evoke mystery and convey complex emotions and thoughts. These paintings emphasize the beauty of nature connected to personal feelings and symbolic interpretation, inviting viewers to see the connection between the external world and the inner mind of humans. The work reflects an open perspective toward nature and the human spirit, using colors and compositions that convey a unique emotional journey, creating a powerful sense of adventure and challenging hidden meanings.

Life of Line by Ketut Muka Pendet presents the story of movement and the vitality of life through the use of lines and symbols of various animals. The use of light lines and colors creates an intriguing atmosphere, reflecting the fusion of reality and imagination and connecting spiritually with the complexities of contemporary life. This work demonstrates a new interpretation in contemporary Indonesian art by combining intricate lines with subtle coloring to depict movement and the journey of the spirit.



In the work *Sembrani Horse* by Wayan Kun Adnyana, the artist uses softly blended yet sharp colors to depict the horse's body against a gentle orange background, creating a balance between strength and serenity (Soft Power). This piece reflects symbolic expression indicating strength and the love of freedom and peace in Indonesian culture. The use of strong shapes and movements of the horse conveys vitality and combines an intriguing symbolic interpretation.

Another emotionally impactful piece is *Waiting for Godot* by H.E. Rachmat Budiman. This painting resonates strongly with its somber color palette and rugged, conflicting textures. Particularly notable is the depiction of a figure dressed in black, intentionally drawn in a sitting posture with a bowed head, positioned close to the edge of the canvas, holding a wilted flower. This symbolizes the long wait of this man, with the sun's light representing the passage of time from morning to evening. It is a contemporary painting that showcases advanced artistic skills and the artist's depth in conveying emotions. Yet, who knows whom this man is waiting for?

The piece *History of Nature and Harmony #2* by Camelia Mitasari explores the concept that the emergence of nature is synonymous with the lifespan of the earth, which has evolved over billions of years, giving birth to countless entities, from the smallest life forms to the largest beings. All these constitute the history of nature, akin to an endless book. This idea inspires the artist to create a surrealist painting that opens up vast imagination, with an elephant symbolizing the passage of time, roots entangling, and books as symbols recording the compelling narratives of nature. It is a thought-provoking concept that evokes emotions, urging humanity to protect and preserve nature sustainably, skillfully captured by the artist.

In a delightful narrative painting, Erica Hestu Wahyuni's *Legend of Friendship and Prosperity* tells the story of a peaceful and prosperous society under love and harmonious friendship, reflecting coexistence in Indonesia—a land of diverse ethnic groups, languages, religions. It is a portrayal of an ideal society where all lives coexist peacefully. The charm of this painting lies in the artist's meticulous Decorative Art style, depicting seas, mountains, rivers, land and aquatic animals, birds, houses, temples, churches, cultural traditions, and folk games. The composition and color scheme are beautifully arranged, creating a sense of joy and happiness, making it a work that brings delight to its viewers.

The presentation of Thai and Indonesian art through three main concepts "The Beauty of Nature," "Philosophy, Beliefs, and Mysticism," and "Contemporary Art" allows us to perceive the diversity and uniqueness that clearly reflect the



cultures and beliefs of both countries. Artists from Thailand and Indonesia use distinctive colors, patterns, and techniques to present works that connect with their way of life and spirit. This comparative perspective not only fosters a deeper understanding of shared cultures and ways of life but also offers us a glimpse into the beauty and profundity embedded in the art of both nations. Although artists may have different perspectives in reflecting their own cultures, what connects them is the expression of respect, understanding, and appreciation for the natural way of life and religious beliefs that are at the heart of their artworks.

It can be said that Thai and Indonesian art that presents the beauty of nature reflects the relationship between humans and their surrounding environment. Thai artists Banlu Wiriapornprapas and Phunsee Srisuphar express the beauty of nature through vibrant colors and patterns that emphasize balance and tranquility. Meanwhile, Indonesian artists such as Camelia Mitasari Hasibuan and Putu Sutawijaya use intense colors and compositions to depict the strength and power of nature. This difference reflects the philosophies, cultures, traditions, and ways of life of the two countries-where Thai artists focus on peace and harmony, while Indonesian artists emphasize the challenges and beauty of nature and the environment, shaped by their island geographically surrounded by the sea. Despite these differences, both countries strive for a peaceful society.

On the topic of philosophy, beliefs, and mysticism, Thai and Indonesian artists draw upon religious narratives and patterns related to traditional wisdom. Thai artists like Kreingkrui Kulphun use symbols and images that convey spiritual meaning and create a sense of sacredness. In contrast, artists such as Galuh Tajimalela and Edi Sunaryo reflect faith in religion and respect for the diverse cultures within Indonesian society.

The final aspect concerns contemporary thought and expression. Thai artists like Panupong Kongyen and Sompote Singthong employ artistic creations that blend reality with imagination to reflect different beliefs and experiences. On the other hand, Indonesian artists such as Made Toris Mahendra and Heri Dono use symbols and imagery to depict societal changes and the interaction between humans and traditional culture. These artworks highlight diversity and the effort to preserve cultural values and uniqueness amidst a changing society.

Thus, Thai and Indonesian art is not only a pure form of artistic expression but also a medium of cultural communication that reflects the beliefs, faiths, and ways of life of the people in each country. The comparison and connection of these various aspects provide a deeper understanding of the creative cultures of both nations. Studying and exchanging artistic ideas is an excellent way to foster understanding and respect for the differences between them. These



artworks also open perspectives on the commitment to bridging the cultures of both countries through study and artistic exchange. It not only deepens our appreciation of each culture's uniqueness but also acts as a bridge for building mutual understanding between the people of these two Southeast Asian nations. Both nations share a rich cultural heritage and a spiritual essence that seamlessly blends together, embodying the concept of "Blending Souls."



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SUCHART VONGTHONG

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INDONESIAN & THAI ARTISTS



KEDUTAAN BESAR
BAN







COLLABORATIVE ART WORK

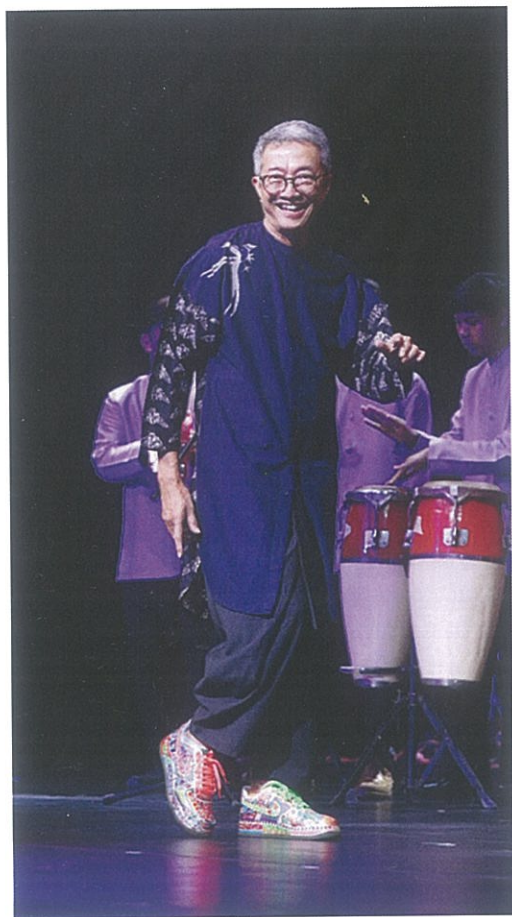




Blending Souls
Acrylic on Canvas 2 x 3 m

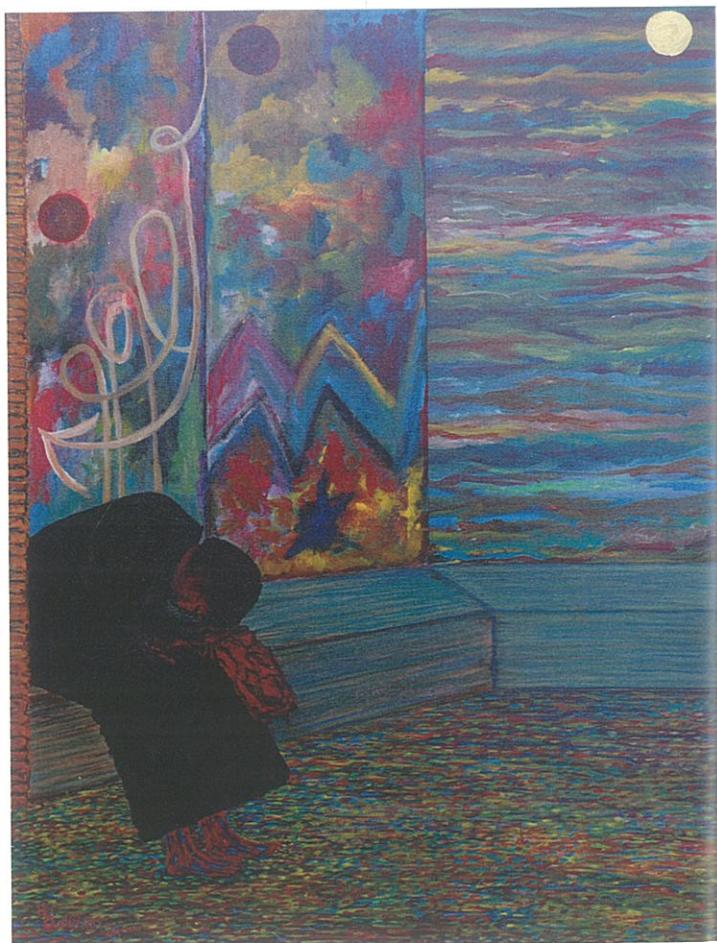


THE ARTISTS



H.E. RACHMAT BUDIMAN
"Just pretend to be an artist"

Waiting for Godot
Acrylic on canvas. 80x60 cm





There is Lotus in my heart
Acrylic on Canvas 60 x 80 cm



Assist. Prof. BANLU WIRIYAPORNPRAPAS



Place and Date of Birth	: Uthai Thani Province
Education	: Bachelor's degree: Rajamangala Institute of Technology (Painting) Master's degree: Srinakharinwirot University (Art Education)
Contact	: Poh-Chang Academy of Arts, Rajamangala University of Technology Rattanakosin, Bangkok.
Mobile	: +66 8 7987 8688
Email	: banlu_w@hotmail.com
Facebook	: banlu witiyapornprapas
IG	: banlu_w

Art Exhibition Experience:

Joined Thai and International Art Exhibitions and Workshops over 200 events

- 2024** : "The Nature Elegance Art Exhibition" at Ratchadamnoen Contemporary Art Center, Bangkok
 "The Lotus... best of the World Exhibition" at Js Art Space, Nonthaburi Province
 "The Colorful Expressionism" at Seri At Gallery, Lampang Province
 "The 17th Art Exhibition of International Visual Artists Association of Thailand"
 "The 2nd Nakhon Sawan International Art Workshop Exhibition" at Nakhon Sawan Province
 "The 1st Watercolor Art Exhibition" at Cen'za Art, Central Korat, Nakhon Ratchasima Province
- 2023** : "The Blossoming Curiosity" Indonesia-Thailand Collaborative Painting Exhibition at The National Gallery of Thailand, Bangkok
 "The Arts, Music and Poem for 555 years of Korat Establishment", Nakhon Ratchasima Province
 "The 1st Nakhon Sawan International Art Workshop Exhibition" at Nakhon Sawan Province
 "The Free Fresh Faith" Arts Exhibition at The National Gallery of Thailand, Bangkok



Awards:

2012 : An Outstanding Artist of the Art Contemporary with National Artists Project, No. 3 promoted by Department of Cultural Promotion, Ministry of Culture of Thailand.

Working Experience:

2014-2023: Director of Poh-Chang Academy of Arts, Rajamangala University of Technology Rattanakosin, Bangkok

2016: Watercolor Exhibition "The Different in Similarity" at Chamchuri Art Gallery, Bangkok

2013: Watercolor Exhibition "I, Me & Myself" at Chamchuri Art Gallery, Bangkok

2009: Watercolor Exhibition "Colorful Season 2" at Chamchuri Art Gallery, Bangkok

2007: Watercolor Exhibition "Colorful Season 1" at The Seven Art Gallery, Bangkok

Artist's Statement:

Lotus the flower of Life. In Hinduism and Buddhism, the Lotus flower is traditionally connected with purity, enlightenment, and spiritual awakening. And to promote soul blending, I'd like to express lotus and women as the Goddess: Laxami is the God of the lotus flower.

Lotus and Thai Women

Acrylic on Canvas 120X100cm



Lotus and Indonesian Women
Acrylic on Canvas 120 x 100 cm





CAMELIA MITASARI HASIBUAN

Place and Date of Birth : Gunungkidul, March 16th, 1993
Adressd : Brojogaten Timur Rt.15, Rw.09,
 DK III, Kalangan, Baturetno,
 Banguntapan,
 Bantul, Yogyakarta 55197.
 (Jl.Jogja- Wonosari Km.07)
Contact : 087845791998
Email : cameliमितasariH@gmail.com

ARTS EXHIBITION

- 2024** - Duo Exhibition with Ms. Bunga Jeruk "Mirror, Mirror on The Wall" at Artotel Suites Bianti, Yogyakarta
- Exhibition "Roaring into Prosperity (Embracing the Year of The Dragon)" at Art Xchange Gallery in Pacific Place, Jakarta
- 2023** - Exhibition "Art Jakarta 2023" with Art Xchange Gallery Singapore at JIEXPO Kemayoran, Jakarta
- 2022** - International Group Show "16 by Gallery Oz" at Oz Gallery, Sydney, Australia;
- 2021** - Exhibition of works by the winners of the Basoeki Abdullah Art Award 2013, 2016, and 2019 "Bayang-bayang Basoeki Abdullah" at Basoeki Abdullah Museum, Jakarta
- Exhibition "Oppo Art Jakarta Virtual Exhibition 2021 (Second Edition)" with Art Xchange Gallery Singapore
- 2020** - Exhibition "Oppo Art Jakarta Virtual Exhibition 2020 (First Edition)" with Art Xchange Gallery Singapore
- 2019** - "Art Expo Malaysia 2019" with Art XChange Gallery Singapore at Matrade Exhibition and Convention Center KL
- 2018** - "ART BUSAN KOREA 2018" with Art XChange Gallery Singapore at BEXCO Convention Center, Busan, Korea
- 2017** - "Affordable Art Fair Singapore 2017" with Art Xchange Gallery at F1 Pit Building, Singapore
- Beijing International Art Biennale #7"at National Art Museum of China
- "Art Expo Malaysia 2017" with Art Xchange Gallery at Matrade Exhibition and Convention Center KL

AWARDS

- 2022** - Nomination for the "Basoeki Abdullah Art Award 2022" painting competition
- 2017** - Selected artist participants for the "Beijing International Art Biennale #7."
- 2013** - Best work in the "Basoeki Abdullah Art Award 2013" painting competition
- "Gold Award Emerging Artist" UOB Painting of the Year 2013 Painting Competition
- 2012** - Included in 33 nominations for the "Pratisara Affand Adhikarya" Fine Arts Exhibition Yogyakarta

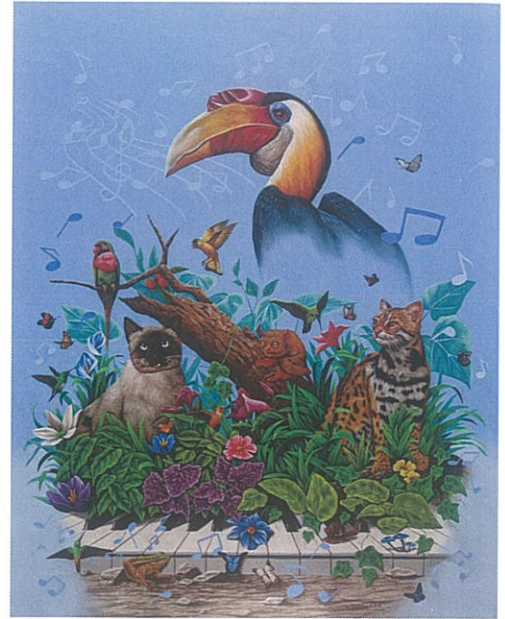


Harmony No. 2
Size : 100 cmx80 cm
Media : Oil on Canvas
Year : 2024

Artist's Statement:

Nature, inhabited by human being, and decorated by many other species including flora and fauna. Flora and fauna also bring forth more various species that are increasingly decorating this nature, and become important parts of the nature. Although each species brings their own uniqueness, they also have similarities which form interesting decoration to the nature.

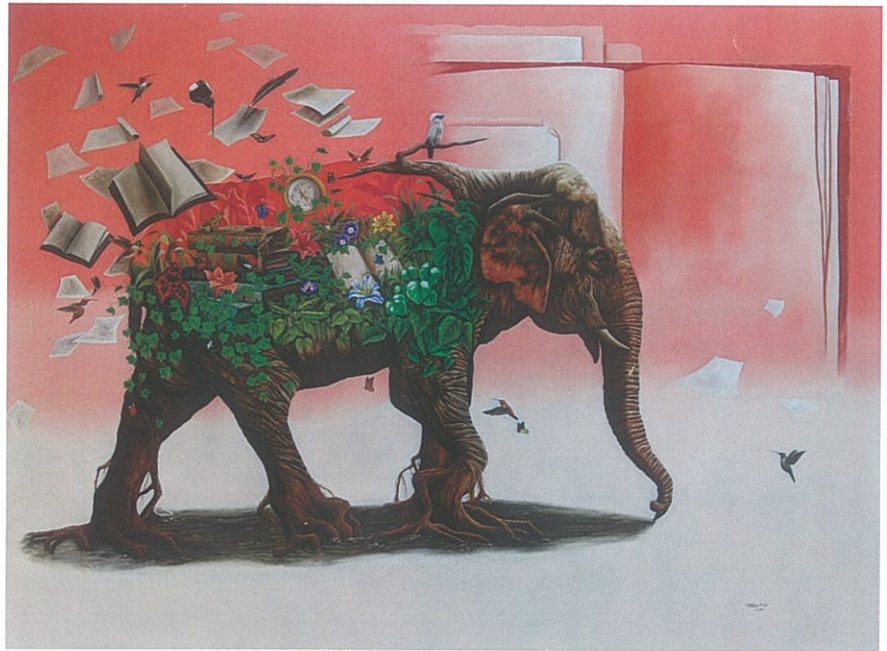
One of the similarities flora and fauna had in decorating this nature is 'Sound'. The sounds and voices of each species produce melodic sounds, which we often call the "Sound Nature". The voices of these nature inhabitants, flora and fauna, intertwined into a unique harmony. A harmony that is calming and pleasant although its tones are irregular. A harmony that decorates and becomes one soul in this nature.



History of Nature
Size : 135 cmx180 cm
Media : Oil on Canvas
Year : 2024

Artist's Statement:

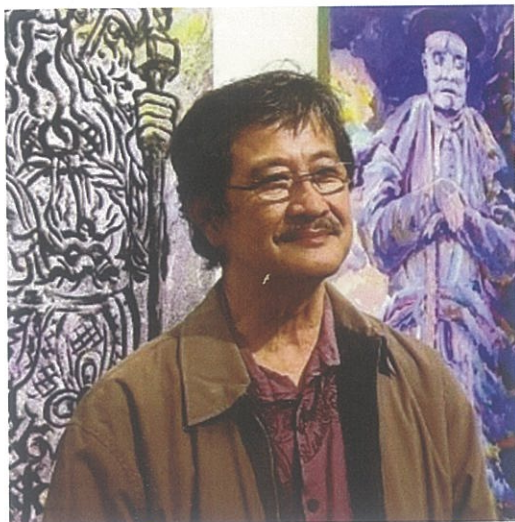
Every open, readable book and every page in it has stories, tales and important notes. As readers, we can find many things on every page of any book we read. Books also provide visual information in the minds of their readers. Books that discuss nature have important information recorded for their readers. The authors also record it and publish their writings to document the stories and history



of those flora and fauna's various species that exist in this nature. Some of the flora and fauna included in the pages of those books can still be found, but some have been extinct, so that they can only become documented history and memories. Nature, flora, and fauna cannot be separated; they are interrelated and are important parts of this nature. Flora and fauna are also part of the "SOUL" in nature; they bring life to nature. Don't let them become extinct, disappear, and only become memories and histories in the pages of the books.



Assist. Prof. CHALERMSAK RADANACHAN



Place and date of Birth: 1958 in Bangkok, Thailand

Education: 1976 Certificate of Fine Arts, The college of Fine Arts, Bangkok, Thailand

1981 B.F.A (Graphic Arts), Faculty of Fine Arts, Silpakorn University: 1990 M.F.A (Graphic Arts), Faculty of Fine Art, Silpakorn University

1990 M.F.A (Graphic Arts), Faculty of Fine Arts, Silpakorn University

1996 Seameo Scholarship Award of participation in the Spafa Training Courses on Folk Arts and Crafts techniques, Republic of Philippines

Contact: Tomradanachan@gmail.com

Solo Exhibition

2003 : "Counterbalance of Form" at Suan Pakkad Palace Museum Bangkok, Thailand

2015: Art Exhibition "Appreciation (Form) Research" (Representation of Image in Printing Art in Thailand), Wangna Art Gallery, Bangkok, Thailand

2018 : The Ultimate Recollection, Wangna Art Gallery, Bangkok, Thailand

2020 : Imaginary Dvarapalas of Royal Temples, Ratchadamnoen Contemporary Art Center, Bangkok

Working Experience:

2009 - 2012 Dean of Faculty of Fine Art, Bunditpatanasilpa Institute , Ministry of Culture

2013 - 2018 Vice-President of Bunditpatanasilpa Institute, Ministry of Culture

Awards:

Exhibition works of Art both domestically and abroad many times.

1990 : Silver Medal in Printmaking 36th National Exhibition of Art, Bangkok, Thailand

1991 : Merit Certificate, 2nd Bharat Bhavan International Biennial Print, India

2014 : Excellence International Artist, International Art Camp and Exhibition 2014, Malaysia

2018 : Excellence Award, 3RD Malaysia Art Biennale 2018 by Daiichi Modern Art, Gallery, Malaysia

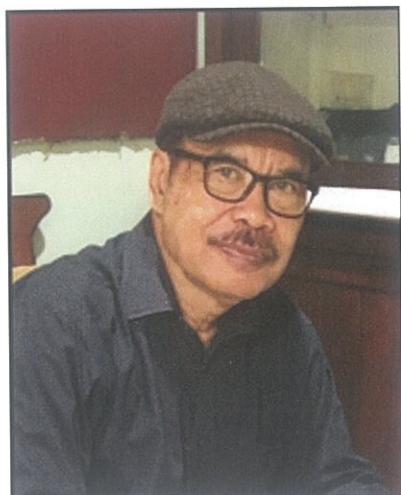
Dance Bali / Wayang
Acrylic on canvas: 200cm/120cm
2024

Artist's Statement:

The flow of art and culture of Indonesia and Thailand or in Asia has been connected and exchanged for a long time besides trade. It will always be about religion, art, and culture that follows. Therefore, the exchange of art and culture between countries is important to create prosperity everywhere. The art of Indonesia and Thailand are similar in many parts, especially in the Southern part of Thailand, art performances such as the drama Manohra, which used dance postures, arm, legs and torso with specific movements also play a part. It is similar to Indonesian Balinese dance as for shadow puppetry in Thailand, it is similar to Wayang [Indonesian shadow puppet show]. Art and culture are important and can promote the progress of the whole society. Connecting hearts and beautiful friendships that are strongly became my inspiration for creating this set of works. Hopefully the work will create an aesthetic pleasure for those who love art.



*Manohra /
Shadow Play*
Acrylic on canvas
150cm./200cm.
2024



EDI SUNARYO

Place/Date of birth : Banyuwangi, 4 September 1951

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Rajawali Road 53 Godean Sleman,
Yogyakarta 55564 INDONESIA

Contact : +628122604399

Email : edsunaryo51@gmail.com

Education:

2012 - Doctoral Degree in Art Creation, Indonesia
Institute of Arts (ISI), Yogyakarta

1997 - Master Degree in Fine Arts, Bandung Institute of
Technology (ITB), Bandung

1980 - Bachelor Degree in Painting, Academy of Arts,
STSRI "ASRI", Yogyakarta

EXHIBITION EXPERIENCES

He started to have solo and group painting exhibitions in Indonesia and abroad in 1987 until now, most recent exhibitions for instance are below

SOLO EXHIBITION

- 2024 Painting Exhibition at Sangkring Art Project, Yogyakarta
- 2012 Painting Exhibition at Jogja Gallery, Yogyakarta

GROUP EXHIBITION

- 2024 - Painting Exhibition UUK DIY, di Sonobudoyo Museum, Yogyakarta
- 2023 - Painting Exhibition Indonesian-Korean at Yun Artified, Jakarta
- Painting Exhibition ArtOs Nusantara at Banyuwangi, Jawa Timur
- 2022 - Graphic Arts Exhibition "Ratimaya" di Sangkring Art Space, Yogyakarta
- Post-Traditionalism Convergence Art Exhibition, di Katamsi Gallery ISI Yogyakarta
- Painting Exhibition Waskita Seni: the Teacher of Artists, di Indieart House, Yogyakarta

INTERNATIONAL EXHIBITION

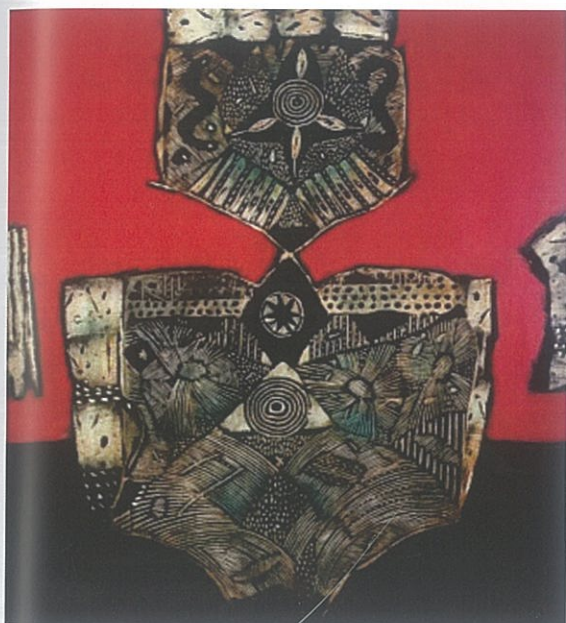
- 2019 - Painting Exhibition "Fine Artworks of Representative Asian Artists" di Hanoi, Vietnam
- 2018 - Graphic Art Exhibition of the Biennial of Szeklerland, Romania.
- 2014 - ASEAN Contemporary Painting Project, on the occasion of the 70th anniversary of Department of Painting Faculty of Painting Sculpture and the Graphic Arts Silpakorn University, at the National Gallery, Bangkok
- 2008 - Exhibition at Tainan National University of Art, Taiwan
- 2008 - Exhibition at Tainan National University of Art, Taiwan
- 2006 - Triennale Mondiale D'Estampes Petit Format at France
- 2006 - International Exhibition of Graphic Arts in Seoul, Korea Selatan



- 1996 - Graphic Arts Exhibition 6ÈME Triennale Mondiale D'Estampes Petit Format at France
- 1996 - The 3rd Kochi International Triennial Exhibition of Prints, Japan
- 1995 - Japan and the World – Steps in Post War-50 years, Kanagawa Kenmin Gallery
- 1990 - Premio Internazionale Biella Per L'Incisione, Torino, Italy

AWARDS

- 2008 Winner of Jakarta Art Award
- 1979 Winner of PRATISARA AFFANDI ADI KARYA Award
- 1975 Winner of PRATISARA AFFANDI ADI KARYA Award



Blooming

Size : 110 cm X 100 cm

Media : Oil on Canvas

Artist's Statement:

The painting entitled *Blooming* is inspired by blooming flowers. It represents the meaningful abstractions of our lives to others. The red, black, and white colors symbolize the dynamics of friendship.

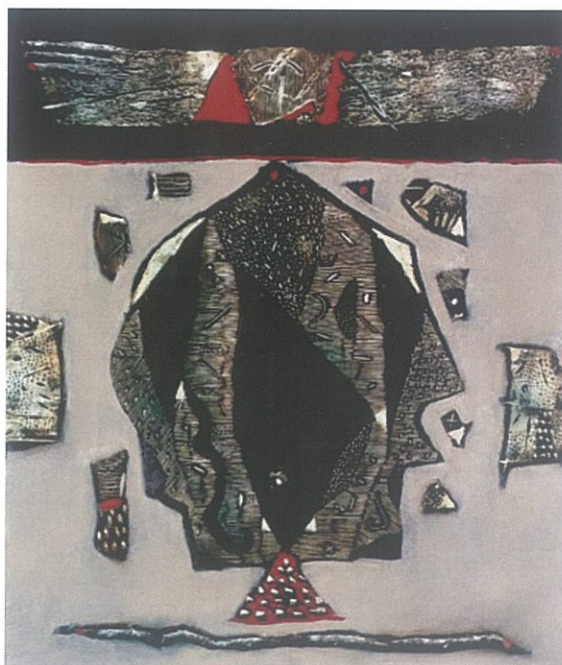
Primitive Image

Size : 120 cm X 100cm

Media : Oil on Canvas

Artist's Statement:

The painting entitled *Primitive Image* reflects my admiration for the art of primitive people and their respect for the universe. The chosen forms express the belief in the constant presence of divine power in life. Natural forms are symbolized, revered, and portrayed artistically.





ERICA HESTU WAHYUNI

Date of birth : 1st January 1971
Place of birth : Yogyakarta, Indonesia
Art Education : 1989 – 1998 FSRD – ISI (Indonesian Fine Art Institute) Yogyakarta.
 2001 – 2004 Moscow State Academic Institut of Arts VIsurikov, Rusia.

ART EXHIBITION EXPERIENCE

SOLO EXHIBITION

- 2024 Adventure of a Thousand Colors Solo Exhibition at Ritz-Carlton Bali Indonesia
- 2023 Solo Exhibition "THE ADVENTURES OF ERICA" at License Art Gallery, Tainan, Taiwan
 Bali in a Book of Memories Art Exhibition II at Rumata ArtSpace, Makassar, Sulawesi, Indonesia
- 2022 Welcome Year of the Tiger at Plaza Indonesia, Jakarta, Indonesia
 Universe of Colors SEA -JUNCTION At Bangkok & Culture Centre (BACC)
 Good Wishes in December at Plaza Indonesia, Jakarta, Indonesia
 Bali in A Book of Memories Art Exhibition I at Sika Gallery, Ubud, Bali, Indonesia
- 2019 " Solo Art Exhibition " at melia Purosani Hotel, Yogyakarta, Indonesia
- 2018 " Mandiri Private Solo Exhibition " at Mandiri Tower I, Jakarta, Indonesia
 " Art Jakarta 2018 " with Indo Seni as exhibitor, at The Ritz Carlton Pacific Place, Jakarta, Indonesia
- 2017 " Colour of soul " at Wina, Austria
- 2015 " The Colours of Feast " at Kemang 58 Gallery, Jakarta, Indonesia

NATIONAL & INTERNATIONAL GROUP EXHIBITIONS

From 1990 until now there have been around 100 joint exhibition and some of them are :

- 2024 VERSECAPADES – ERICA x MEL AHYAR Fashion Collaboration " Along Memories " at Arma Museum Bali Indonesia
 International Artists Art Exhibition " Art in Paradise " at Arma Museum Bali Indonesia
 Group Art Exhibition " Manifestasi " at Pendhapa Art space Yogyakarta Indonesia
 Asian Art Exhibition " DRAGON YEAR " Fairy Art Space Nakhon Sawan Thailand
- 2023 THE FOOTPRINTS WE CARRY HOME Group Exhibition at Sangkring Art Space Yogyakarta Indonesia
 International Art Summit & Expo BEYOND CONTEMPORARY ART PENANG at St Giles, The Wembley Hotel Penang, Malaysia
 Indonesian – Thailand Collaborative Painting Exhibition " BLOSSOMING CURIOSITY " at The National Gallery of Thailand



- Group Art Exhibition titled " MARWAH " with 78 Indonesian women artists at Pos Bloc Jakarta Indonesia
- ART & DINE Series Group Exhibition at The RITZ-CARLTON Jakarta Indonesia
- " HAMENGKU HAMANGKU HAMENGKONI " @ Jogja Gallery, Yogyakarta Indonesia
- AESTHETIC DEFENSE MECHANISM Group Exhibition at Gallery Teras, NuArt Sculpture Park Bandung Indonesia
- 2022 BRIDGE of COLORS Indonesian Painting Exhibition at National Gallery of Thailand Bangkok
- 2021 Yogya Annual Art (YAA) # 6 TRANSBOUNDARIES at Bale Banjar Sangkring Yogyakarta Indonesia
- The Art Without Borders 2021 International Artists Art Exhibition, at Tainan, Taiwan
- 2020 Borobudur Today 2020 " Art Exhibition NEW WORLD " at Limanjawi Art House Magelang, Indonesia
- Myanmar International Women Artist Exhibition The Yangon Gallery, Myanmar
- 2019 WENDT GALLERY 18 GUILDFORD CRESCENT, COLOMBO, SRI LANKA
- Joint Exhibition Indonesian Artist- Budapest Hungaria, Budapest
- "ART CONNECTION" GROUP ART EXHIBITION, (INDONESIA – SRI LANKA ART EXCHANGE PROJECT), AT LIONEL

Legend of Friendship and Prosperity

Size: @300x200cm (total size 300x400cm)

Media: acrylic on canvas/ 2024

Artist's Statement:

Indonesia and Thailand are two countries that have long been friends, in culture, art, politics, trade, etc. It can be said that they are true friends. There are many cultures that have similarities between the two countries. One that caught my attention is the socio-cultural life of its people which is actually very close to spirituality. The life of the people who have many



similarities in cultivating river life. During my visit to Thailand several times on an art and culture mission, of course, I recorded a lot of strong energy about the imagination of this beautiful country. In my painting this time, I realize a sense of gratitude to the universe that places the two countries, Indonesia and Thailand, in peace and prosperity.



GALUH TAJI MALELA

Place and Date of Birth : Bandung, 2 November 1970
Education: : Diploma: Jakarta Institute of Arts (1995)
Contact : (M) +62 812 809 0005

ART EXHIBITION EXPERIENCE:

- 1998 - 2024 A Series of Joint Exhibitions in Indonesia
- 2024 - Solo Exhibition at Art Sphere, Jakarta Indonesia
 - 2023 - Joint Exhibition "Blossoming Curiosity", in National Gallery of Thailand
 - 2022 - Joint Exhibition "Bridge of Colors", in National Gallery of Thailand
 - 2021 - A Series of Joint Exhibitions in Tirana, and Hongkong
 - 2020 - A Series of Joint Exhibitions in Italy, French, Malaysia, and Russia
 - 2019 - A Series of Joint Exhibitions in Vietnam, Mexico, Switzerland, and India
 - 2018 - A Series of Joint Exhibitions in Dubai (UAE), Bangladesh, and Pakistan.
 - 2015 - A Series of Joint Exhibitions in Izmir, Turkey 2017 A Series of Joint Exhibitions in Indonesia, Thailand, Hongkong, Bolivia, Mexico, Nepal, Bulgari, and Myanmar

AWARDS:

- 2017 - Second Place for Human Figure Category of IWS Contest in Bulgari
- 2018 - Second Place of IWS Contest in Dubai, UAE Third Place for Human Figure Category of IWS Contest in Bangladesh
- 2019 - Finalist for Portrait Category of IWS Contest in Bali First Place for Human Figure Category of IWS International Contest in Mexico
- 2020 - Appreciation from Central Java Governor at 'Melukis Figur Ibu' Kolcai event
- First Place of IWS International Contest in Moscow.
- 2021 - Appreciation Award from IWS Hongkong
- Juror for International Watercolor Society Competition at Nasional Gallery Jakarta



Ni Pollok,
Watercolor on Cold Pressed
Paper. 195 cm x 122 cm
2024

Artist's Statement:

This painting tells story about the ironic life of Ni Pollok, wife of a famous painter, Le Mayeur.

The desire of Ni Pollok to have children was bumped with the reality of Le Mayeur who did not want Ni Pollok to have child with the reason that her body as the object of his paintings would change.

This sadness continuously colored the life of Ni Pollok with the question of whether her husband really loved her or just simply treated her as an object of his paintings. Moreover, the fact that when Le Mayeur moved back to the Netherlands for good, he did not take Ni Pollok.



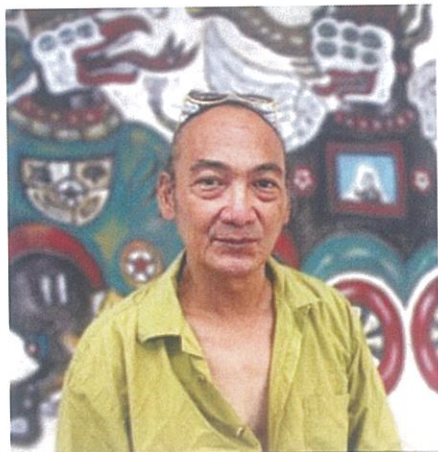
The Soul of a Neighborhood

Ink Sketch on Cold Pressed Paper. 300 cm x 80 cm, 2024



Artist's Statement:

The landscape sketch with ink media is about the soul power of two icons. If we have good relationship with another country, we will create visual beauty which will give energy of harmonization.



HERI DONO

Place/Date of Birth : Jakarta, 12 June 1960
 Contact : +62 816 138 1111
 Email : studiokalahan@gmail.com
 Education : Yogyakarta Institute of Arts (1980)
 Work Experience : Professional Painter, Sculptor, and Installation Artist

ART EXHIBITION EXPERIENCE:

He has participated in more than 300 exhibitions and 41 international biennales including:

SOLO EXHIBITION

- 2024 - Higeiki No Kigeki, Kyushu Geibunkan, Chikugo, Fukuoka, Japan
- 2023 - Art Jakarta, JIExpo Kemayoran, Jakarta, Indonesia
- 2022 - Art Jakarta, Jakarta Convention Center (JCC), Indonesia
- 2021 - Phantasmagoria of Science and Myth: The Art and Archive of Heri Dono, Srisasanti Syndicate, Yogyakarta, Indonesia
- 2020 - Kala Kali Incognito, Srisasanti Syndicate, Yogyakarta, Indonesia
- 2019 - Solo Presentation in ASIA NOW, organized by the Columns Gallery, Paris Asian Art Fair
 - Solo Show, The Columns Gallery, Seoul, Korea
 - Wheel of Truth, organized by Sri Sasanti Syndicate, Moto Moto, BSD, Indonesia
- 2018 - Theater of Anecdote, Sri Sasanti Syndicate Booth, Art Stage Singapore, Marina Bay Sands, Singapore
- 2017 - Land of Freedom, Tang Contemporary Art, Hong Kong
 - The Secret Code of Heri Dono, Studio Kalahan, Yogyakarta, Indonesia
 - The Parody of the Angry Power, Smith Gallery, Davidson College, North Carolina, USA

GROUP EXHIBITION

- 2024 - ArtMoments Jakarta 2024: "Renewal", Jakarta, Indonesia
 - Ebb and Flow, Art Gallery of Ballarat, Victoria, Australia
 - Kayu in Viaggio: ELSSA sails from Bali to Raja Ampat, Papua, Indonesia
 - Art SG, Srisasanti Syndicate Gallery, Sands Expo & Convention Centre, Marina Bay Sands Singapore
 - SEA Focus organized by the Columns Gallery, 39 Tanjong Pagar Distripark, Singapore
 - Dianchi Terroir Arts Festival, Kunming Dianchi National Tourism Resort, Yunnan Province, China
- 2023 - The Great Indonesia Exhibition, De Nieuwe Kerk, Amsterdam, Netherlands
 - See Me, See You: Early Video Installation of Southeast Asia, National Gallery Singapore, Singapore



- Blossoming Curiosity, The National Gallery of Thailand Bangkok, Thailand.
- Art Moments Jakarta, Sheraton Grand Jakarta Gandaria City, Indonesia
- 2022 - Spectre, The Columns Gallery, Gillman Barracks, Singapore
- Art Jakarta Gardens, Art Exhibition and Screening Film, Hutan Kota by Plataran, Jakarta, Indonesia
- 2021 - My Story, Mizuma Gallery, Singapore
- Flowing Refuses to Stop, Yeosu International Art Festival, Seoul, Korea
- Mango Art Festival, LHONG, Bangkok
- 2020 - Art on Postcard: 2020 Winter Auction "The Hepatitis C Trust", London

AWARDS:

- 2017 - Appreciation of 72 Achievement Icons, Indonesian Achievement Festival, Jakarta Convention Center, Indonesia
- 2014 - "Adhikarya Rupa" Award, Ministry of Tourism and Creative Economy, Republic of Indonesia
- 2003 - 2nd Annual Enku Grand Awards, Gifu Prefectural Government, Japan
- 2000 - UNESCO Prize for the International Art Biennial, Shanghai, China
- 1998 - Prince Claus Award, in Recognition of Exceptional Initiatives and Activities in the Field of Art and Development, Prince Claus Fund for Culture and Development, the Netherlands

Artist's Statement:

This painting depicts the harmony between Thai and Indonesian cultures. For centuries, the people of these two countries have shared cultural similarities reflected in various forms, such as artistic ornaments, language, dance, cuisine, morals, and many other intertwined values in everyday life. The elephant symbolizes the spiritual guardian of the earth, revered by the nations of Asia, while the Garuda is a spiritual bird that guards the sky. These two animals are important symbols representing the harmony of human life.



Elephant and Garuda in Harmony

Acrylic on Canvas 200 cm X 150cm, 2024

This painting expresses the idea of 'Wisdom' that exists in the Asian region. In cultures that own plurality values such as Indonesia and Thailand, the concept of life is not only oriented towards the single truth, but also towards the presence of diverse ethnic and local truths. This is reflected in the Indonesian motto *Bhinneka Tunggal Ika* or Unity in Diversity- which requires the concept of 'Wisdom' to create harmony in life with mutual tolerance.



SEMAR God of Wisdom

Acrylic on Canvas 200X150cm, 2024



I MADE RUTA

Place/Date of Birth : Gianyar, 31 Desember 1962
Education : 1988 Bachelor Degree of Fine Arts from Indonesia Institute of Arts, Yogyakarta
 2015 Master Degree of Culture Study from Udayana University, Denpasar
Works : Lecture at ISI Denpasar :
Email : maderuta44@gmsil.co
Contact : +62 813 386 25705
Address : Br. Tengah, Desa Kenderan, Tegallalang, Gianyar, Bali

Exhibition Activities:

- 2021 Joint Exhibition, "PRASIKALA" at Gedung Kriya Taman Budaya Bali (Art Center Bali)
- 2021 Joint Exhibition of 107 Artists, Lintas Rupa "WANA CITA KARANG AWAK, BALI MEGARUPA" at Neka Art Museum Ubud Gianyar Bali
- 2023 Joint Exhibition of 99 Artists, Lintas Rupa "WARA WASTU WARUNA, BALI MEGARUPA" at Nata-Citta Art Space ISI Denpasar Bali
- 2023 International Exhibition of Balinese Fine Arts and Design "Artmoment" at InterContinental Bali Resort Jimbaran
- 2023 Coordinator of the Indonesian Arts Festival (FKI) Exhibition of Art Colleges Throughout Indonesia
- 2023 Visual Arts Exhibition "RAKTA MAHARDIKA RUPA" at Building D of the Ministry of Education and Culture, Research, Technology and Higher Education, Central Jakarta
- 2024 Joint Exhibition of Group 7, Sanggar Dewata Indonesia (SDI Bali) "PINARA PITU" at Santrian Gallery Denpasar Bali
- 2024 Joint Exhibition of FSRD Lecturers, Indonesian Institute of the Arts Denpasar (ISI Denpasar) in Poland
- 2024 Joint Exhibition of FSRD Lecturers, Indonesian Institute of the Arts Denpasar (ISI Denpasar) in Kazakhstan



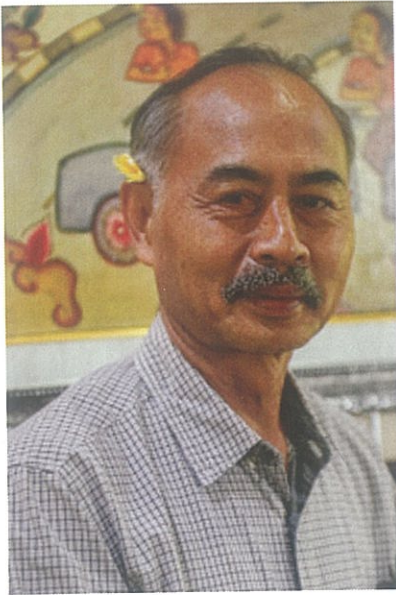
Misteri Asu

Acrylic on Canvas
130 x 120 cm

Artist's Statement:

Mystery of the Dog

The Mystery of the Dog consists of two words; mystery and dog. Mystery is something that is unfathomable, incomprehensible, and unreadable. Dogs, called Asu (Javanese-Balinese), are four-legged animals that attract all mankind's attention throughout the world. Dogs are nurtured, both as a hobby or as a pet to guard the house. Above all, dogs have abilities that other animals or even humans don't possess. Dogs are able to respond to any environmental situations and are sensitive to the things that humans couldn't do. It is not surprising that dogs are also utilized to handle criminal cases and other cases using their abilities. The visualization of "Mystery of the Dog" was intentionally deformed to depict the mystery attached to the dog itself. On the dog's body, there are forms of faces, hands with various color combinations to illustrate the dogs' abilities to see both visible and invisible things.



KETUT MUKA PENDET

Place/Date of Birth : Gianyar 31 December 1961
Education : - Bachelor's degree PSSRD Udayana University 1988
- Master's degree in Cultural Studies Udayana University 2011
- Doctoral degree in Cultural Studies Udayana University 2016
Works : Civil servant/Lecturer at ISI Denpasar
Email : ketutmuka@isi-dps.ac.id
Contact : +62 812 392 7571
Address : Jln Nyuh Bulan No 24 Br Nyuhkuning, Ubud, Gianyar Bali.

EXHIBITION

- 2021 Joint Exhibition of 107 Artists, Cross-Art "WANA CITA KARANG AWAK, BALI MEGARUPA" at ARMA Museum Ubud Gianyar Bali
- 2023 Joint Exhibition of 99 Artists, Cross-Art "WARA WASTU WARUNA, BALI MEGARUPA" at Nata-Citta Art Space ISI Denpasar Bali
- 2023 International Exhibition of Balinese Fine Arts and Design "Artmoment" at InterContinental Bali Resort Jimbaran
- 2023 International Craft Exhibition "RAKA-TIRTHA-SADHA" at Puri Lukisan Museum Ubud
- 2023 Indonesian Arts Festival (FKI) Exhibition of All Indonesian Art Colleges
- 2023 Visual Arts Exhibition "RAKTA MAHARDIKA RUPA" at Building D of the Ministry of Education and Culture, Research, Technology and Higher Education, Central Jakarta
- 2024 Joint Exhibition of FSRD Lecturers, Indonesian Institute of the Arts Denpasar (ISI Denpasar) in Kazakhstan

**Artist's Statement:**

The "Life of Line" refers to the events and challenges experienced by a community, including its flora and fauna. It depicts a harsh existence where living beings, including humans, animals, and plants, struggle and conflict with one another. However, through art and visualization, these conflicts can be transformed into harmonious unity, representing the dynamics of dreams and inspiring a real-life pursuit of peace between humans, nature, and the environment.

***Life of Line***

Acrylic on Canvas, 175 x 60 cm, 2024



KREINGKRAI KULPHUN



Date of Birth: 1981

Present: Painter, Instructor

Department of Fine Arts Faculty of
Architecture King Mongkut's Institute
of Technology Ladkrabang.

Education: Bachelor of Fine Arts
Program in Painting, Faculty of
Architecture, King Mongkut's Institute
of Technology Ladkrabang
: Master of Fine Arts Program in
Painting, Faculty of Painting Sculpture
and Graphic Arts, Silpakorn University

Contact: +66 6 2535 6222

Facebook Page: Neo Isan

Instagram: Kriengkrai_K

Email: e_san_ban_how@hotmail.com

Art Exhibition Experience:

Solo Exhibitions

2015 : "The Pulative Truth at the Gallery on the 36th Floor, Pullman Bangkok Hotel G

Group Exhibitions

2005 : 10-year Fine Arts : Art abreast of technology

2006 : Exhibition 21th Young Artist Contemporary

: Exhibition Young Artist Award 2004

: Young Artist Talent 2011

: 7th Panasonic Contemporart Painting Competition

: 19 th Toshiba Art Competition

2008 : 11th Panasonic Contemporart Painting Competition

: 31st Bua Luang Art Exhibition

2009 : 32nd Bua Luang Art Exhibition

: 25th PTT Art Exhibition

2016 : Thai contemporary 2 at Rivercity

2017 : Thai contemporary 3 at Rivercity

2018 : Khao-ta-looh Project at Buffalo Bridge Gallery

2018 : UOB Painting of The Year at BACC

2019 : RMUTL International Art Workshop at Rajamangala University of Technology
Isan, RMUTI

2019 : The International exhibition and workshop Hanoi Art Connecting at Hanoi
Industrial Fine Arts University in Vietnam

Awards:

2005 : 1st prize of Clay's Sculpture Competition, DG ART AND CRAFT COMPANY

: Certificate Good Student

: Certificate of 2nd Young Artist Talent at Tanyaburi

2006 : 2nd Prize silp Bhirasi, 23rd Juvenile Art Exhibition

2007 : Purchased Prize by Krungthai Bank, 53rd National Art Exhibition

2008 : Excellent Prize 12th Panasonic Contemporary Art Exhibition

2011 : Attend 2nd Young Artist Talenta t Baan Dam nang Lae House of Dr. Tawan Duchanee (National Artist) by Office of Contemporary Art and Culture,

: Ministry of Culture and attended art workshop at USA by Office of Contemporary Art and Culture, Ministry of Culture

2012 : Attend 13th Documenta at Kassel Germany

2015 : The project Art book, Thailand eye Contemporary Thailand

2017 : 108 Young Artist Thai Contemporary by Ministry of Culture

BLENDING SOULS



Artist's Statement:

I have a deep interest in studying the depiction of objects that appear in the art and culture of Thailand and Indonesia, regions where the belief in reincarnation is deeply embedded in the cultural foundation. This belief not only reflects faith in life after death but also conveys the idea of an endless cycle of life's transformation. My interest also extends to the concept of transformation after death, which is viewed as a process of elemental change, where the body takes on a new form. This reflects the integration of various religious beliefs, whether Brahmanism-Hinduism, Buddhism, or Islam. These beliefs have significantly influenced the perception and expression of art and culture in this region and remain relevant even in the post-colonial era. The idea of transformation into a new life form symbolizes the movement of the soul throughout the universe, transcending ethnic and caste divisions. We are all humans with the same soul. This concept not only deepens the understanding of life's changes after death but also forges a connection among all of humanity.



Afterlife

Oil on canvas 180x180 cm, 2024



Afterlife 2

Oil on canvas 180x180 cm, 2024



MADE TORIS MAHENDRA

Education : 1992-2000 Indonesian Arts Institute, Yogyakarta
2009-2011 Rabindra Bharati University Kolkata India
Contact: +62 812 270 2148
E-mail : made_toris@yahoo.com
Address : Perum Nogotirto I/40 Nogotirto Gamping Sleman,
Yogyakarta
Studio Address : Soboman Jln Kerawitan I Gg Gong No 299
Ngestiharjo Kasihan Bantul Yogyakarta 55182
Indonesia

SOLO EXHIBITION

- 2016 Eye of Civilization, Langit Art Space, Jogjakarta, Indonesia
- 2012 Hidden Passion, Apik Gallery, Jakarta
- 2011 Ode to Feminine Power, Citra Bhawan Rabindra Bharati University, Kolkata India
- 2001 MADETORIS, Bentara Budaya Yogyakarta Indonesia

GROUP EXHIBITIONS

- 2024 Kama Chitra Exhibition, YAA#9, Sangkring art Space Yogyakarta
- 2023 SDI x SDI Exhibition, YAA#8, Sangkring art Space Yogyakarta
- 2022 Flow Exhibition, YAA#7, Sangkring art Space Yogyakarta
- "TITIK BALIK" (Turning Point) Exhibition, Liman Jawi Art Gallery Borobudur Magelang
- 2021 "Bersama Dalam Beda, Berbeda dalam Sama" (Together in Dissimilarity, Different in Similarity) UIN Sunan Kalijaga, Yogyakarta
- Bhineka Tunggal Ika Exhibition, Bale Raos, Kraton Yogyakarta
- Ecosystem, Pranatamangsa, Nandur Srawung #8, Taman Budaya Yogyakarta
- 2020 Artist Fight Against Corona Solidarity (Solidaritas Perupa Indonesia Lawan Corona) Ministry of Education and Culture

AWARDS

- 2013 Finalist UOB Painting of The Year 2013
- 2011 Certificate of Merit for Painting at *Annual Exhibition Rabindra Bharati University*, Town Hall Kolkata India
- 2007 Finalist the Beppu Asia Biennale of Contemporary Art Beppu Oita Japan
- 2006 Finalist Jakarta Art Award
- 2005 *Excellence Prize* the Beppu Asia Biennale of Contemporary Art Beppu Oita, Japan
- 2003 Finalist Indofood Art Award
- 2000 Finalist Philip Morris Indonesia Art Award



Ancient Legacy

170 x 125 cm. Mixed media on canvas

Artist's Statement:

The past glory reflected in the long journey of Indonesian civilization, has laid the foundation of both implicit and explicit noble values in every cultural heritage artifact that is worthy of being studied and reinterpreted to face life challenges in the future.



True Colors

125 X 170 cm. Mixed media on canvas



Artist's Statement:

The diversity of tribes, customs, religions and cultures are interwoven in a colorful diversity of authenticity that radiates into universal truth. A civilization that was explored, formulated and inherited by the ancestors and founders of the nation is embraced in Pancasila or five basic pillars as Indonesian state philosophy, and become a shield for the soul, mind and spirituality of the Indonesian people.



NI NYOMAN SANI

Place and Date of Birth : Denpasar, 10 Agustus 1975.
Address : Jalan kutat lestari VIII,
No. 100, Sanur, Denpasar Selatan, Bali,
Indonesia 80228.
Education : Graduated of STSI / Institute
Seni Indonesia Denpasar 2001.
Contact : (M) +62 878 2457 8004
Email : sani_lover@yahoo.com
Instagram : shine_bright_sani

WORK

2012 – 2014
2014 – Now

Leader of Seniwati Art by Womens
Founder of MotherArt Space

SOLO EXHIBITION

2015 Beauty, Lestari Grill and Pasta, Seminyak, Bali
2013 Hero Art and Fashion at Gaya Fusion, Bali
2012 Enigma at Gaya Fusion, Ubud, Bali
2011 The Adventure of My Soul at Bentara Budaya Bali, Bali
2010 Women and Style at the Laguna Resort and Spa, Nusa Dua, Bali
2009 Reunion at Hans Jutte Residence Haarlem, Holland
2009 Osteria Delle Donne in Modena Italy
2008 Perempuan at Curiosity of NafaMe Fashion Gallery, Singapore
2007 When Art Meet Fashion, at O House Gallery Jakarta
2005 White Fashion and art at Griya Santrian Gallery Sanur Bali

GROUP EXHIBITION

2024 Trajectory of Perception at Tony Raka Gallery, Ubud, Bali
2024 Suara Suara Yogya Annual Art #9, Sangkring Bale Banjar Yogyakarta
2024 Karma Wong Kawya, Bali Megarupa Gedung Kriya Taman Budaya Art Centre
Denpasar, Bali
2024 Art in Paradise-International Artists Art Exhibition at ARMA Museum Ubud, Bali
2023 UOB Art Space, Art Jakarta Jiexpo Kemayoran, Jakarta
2023 New Hope, Galeri Nasional Jakarta
2023 Earth Nature & Human, Printmaking Exhibition, Devto, dia.logue, Jakarta
2023 #2 Matrajiva, Gedung Sarinah, Jakarta
2022 Pertiwi feat Nick Djatnika, Weaving the Colours of The Archipelago at Orbital
Gallery, Bandung
2022 No Boundaries by Duo Jegeg at Titik Dua, Mas Ubud Bali
2022 Meta Hasrat art exhibition at Art Serpong Gallery, BSD City Jakarta



AWARDS

2000 100 Finalist Philip Morris, Jakarta Indonesia

2023 1st Winner 13th UOB Painting of The Year Indonesia

The Legacy #1

Size 200 cm x 70 cm



The Legacy #2

Size 200 cm x 70 cm



The Legacy #3

Size 200 cm x 70 cm



Media: Dermatograph, liquin, acrylic on traditional canvas Kamasan

Artist's Statement:

The Legacy series showcases a specific era of Wastra fashion, highlighting the use of Bebali fabric to adorn women's attire. This fabric is renowned for its natural colors, mainly red, white, and black, with occasional golden yellow embellishments. It is intricately woven using a traditional wooden tool called gedogan. The Bebali cloth is traditionally worn during ceremonies such as "dewa yadnya," "manusia yadnya," or "pitra yadnya." Over time, it has evolved from its original striped cepuk cloth design to incorporate motifs inspired by flora, adapting to changes in fashion trends, and remains a significant part of contemporary fashion.



PANUPONG KONGYEN



Place and Date of Birth : 27/11/1991 Prachuap KhiriKhan, Thailand

Education : Master of Fine Arts (Visual Arts), Silpakorn University, Thailand

Bachelor's degree : B.F.A. (Visual Arts)

Master's degree : M.F.A. (Visual Arts)

Contact : Phone +66 9 2440 4917

E-mail: panupongkongyen@gmail.com

Instagram: Panupong_Kongyen

Art Exhibition Experience:

Exhibition "The object" at People's Gallery Bangkok Art and Culture Center (BACC)

Exhibition "Imperfection Beauty" at People's Gallery Bangkok Art and Culture Center (BACC)

Exhibition "Khum Sorn Pho" at Ratchadamnoen Contemporary Art Center (RCAC BKK), Bangkok

Exhibition "Imperfection Beauty" at BACC pop up People's Gallery, MMAD at MUnMun Srinakarin, Bangkok

Working Experience:

2018 - 2024 Art teacher At Sarasas Ektra school Bangkok / Thailand

2024 : Art teacher At Vajiravudh College Bangkok / Thailand

Awards:

1st Prize (Drawing) College Of Fine Arts / Thailand

Exhibition of contemporary art by young artists No.31

Exhibition of contemporary art by young artists No.33

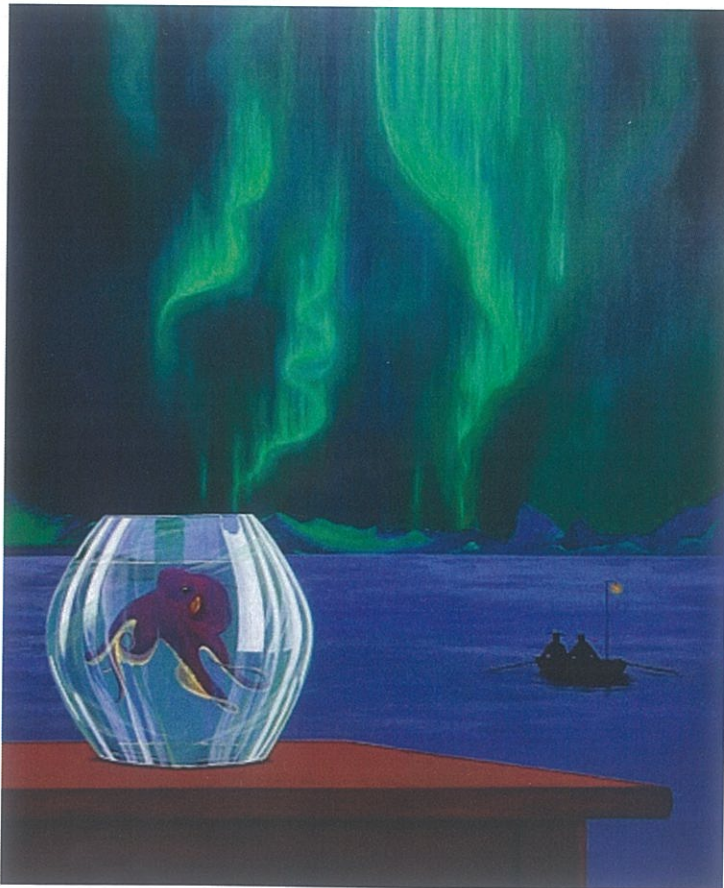
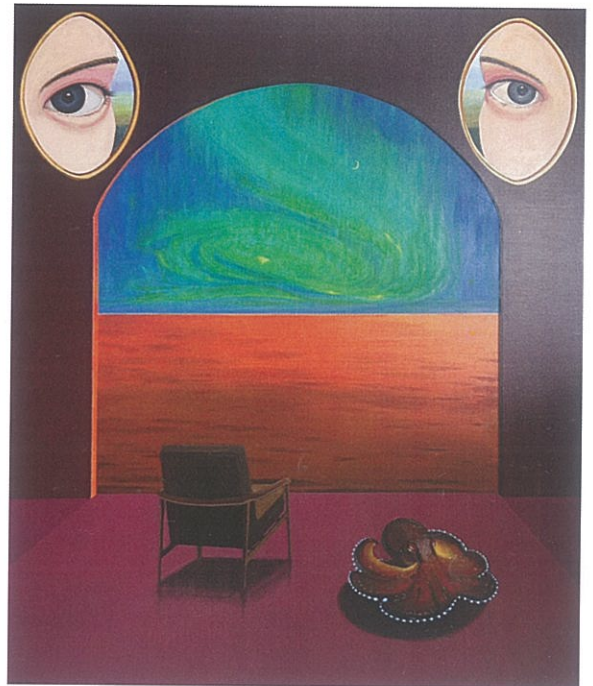
Exhibition of atrs by Krungthai No.1 At Krungthai Gallery



Artist's Statement:

The dimension of beauty that lies hidden does not serve a specific purpose. If beauty is brought from the invisible to the visible, it transforms into an experience. The term 'World of Painting' connects the past, personal experiences, and knowledge. However, beauty still appears everywhere and at any time.

"Aurora Polaris 1"
Acrylic on linen
100X120 cm, 2024



"Aurora Polaris 2"
Acrylic on linen 100x120 cm, 2024



PANNAPHAN YODMANEE

Place and Date of Birth : Nakhon Si Thammarat,
22 December 1988
Currently based in
Nakhon Pathom

Education : B.F.A.(Thai Arts), Faculty
of Painting, Sculpture and
Graphical Arts Silpakorn
University
: M.F.A.(Thai Arts), Faculty
of Painting Sculpture
and Graphical Arts
Silpakorn University

Art Exhibition Experience:

Solo Exhibitions

2024 - "Origin(s)" Sarto gallery, Paris, France
2018 - "Ruin", 1PROJECTS, Bangkok, Thailand
2016 - "#TIME", La Lanta Fine Art, Bangkok, Thailand

Group Exhibitions

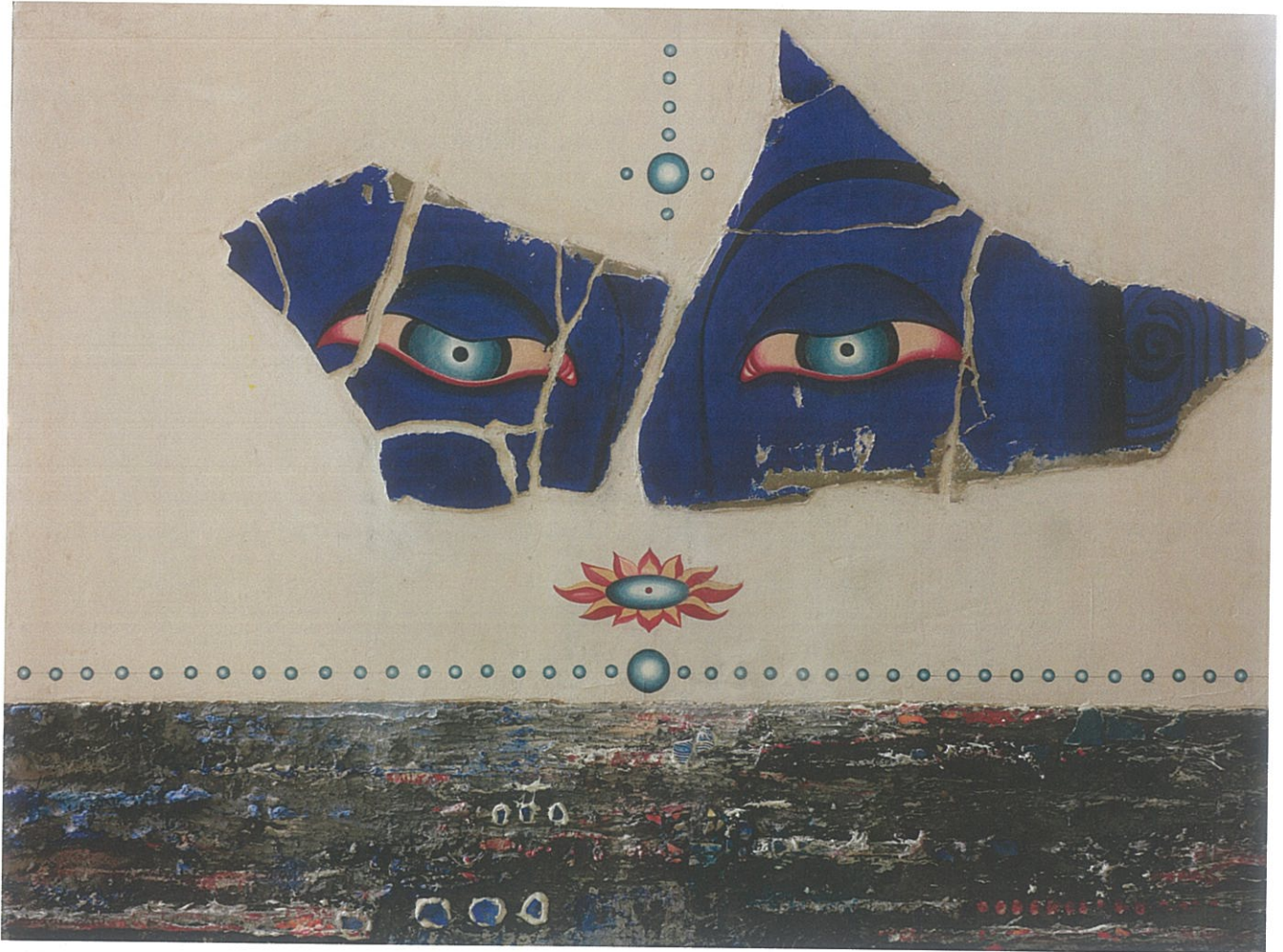
2019 - "The Link", Tang Contemporary Art, Bangkok, Thailand - "Quarterly Myth", 15th
Lyon Biennale, Lyon, France - "Visible Soul", Fukutake House, Benesse Art Site
Naoshima, Naoshima, Japan - "SEA - New Generation", Tang Contemporary Art,
Bangkok, Thailand
2021 - "Messages", Museum of Contemporary Art (MOCA), Bangkok, Thailand
"Time-Lapse Reflecting on Thai Art", 333 Gallery, Bangkok, Thailand
2022 - The She POSSIBLE International Women's Day, Art collection in Soho house
Bangkok, - PARADISE Lost Bacc Bangkok, Artbasel Hong Kong, Art Macau
2023 - Presentation of Works by Benesse Prize Artists in collaboration with Singapore
Art Museum and Benesse House Museum In Japan

Awards

2010 : Complimentary Award, The 2nd Imagination for Thai Literacy 3rd Prize, Bualuang
Bronze Medal, The 32nd
: Nominated student of the 6th Youth Contemporary Arts Camp to participate in
exhibition and field visit (La Biennale Di Venezia), Venice and Milan, Italy.
: Complimentary Award, The 6th Youth Arts Competition
: Second class honour, The 28th "Silpa Bhirasri" Exhibition
: Prize, Imagination for Thai Literacy by Intouch
: 3rd Prize, Bualuang Bronze Medal, The 34th Thai Traditional Painting, Bangkok
Bank Foundation 2nd Prize, The 58th National Arts Competition, Krungthai Bank



2011: Bangkok Bank Foundation Excellence Award, Young Thai Artist Award
 2013: 1st Prize, Bualuang Gold Medal, The 35th Thai Traditional Painting,
 2017: Winner of the 11th Benesse Prize, Singapore Biennale 2016, Singapore Art Museum



The Universe in Blue Eyes
 Mixed Media, 98 x 130cm, 2024

Artist's Statement:

Exploring historical and future possibilities in the indivisible union of the human mind and body through interconnected periods of history, I have translated the visual representation of femininity into paintings on canvas, inspired by the myths and legends of goddesses. Through forms, bodies, symbols, and the power of women in the context of beliefs, rituals, and cosmology.



PHUNSEE SRISUPHAR

Place and Date of Birth
Education

: Ayuttaya, Thailand 1 March 1950
: Bachelor Degree in Art Education at
Srinakharinwirot University

Email
Facebook
Tel

: suchartvongthong2017@gmail.com
: @377studio
: +66 8 1382 4437

ART EXHIBITION EXPRIENCE (198-2023)

IN THAILAND 227 events
OVERSEAS 41 events

Selected Exhibition

- 2010 "Art Exhibition Thai-Bhutan Artistic Connection" at Vast Bhutan, Thimpu, Bhutan
"Her Presence in Colours IX" International Women Artists Exhibition at Litman
Gallery, Portland, Oregon, U.S.A
"Power of Dhamma" at Buddhadasa Indapanno Archives Building, Bangkok,
Thailand
- 2011 "The 5th Exhibition of Asian Art" at The National Gallery, Bangkok, Thailand
- 2012 "Asian Watercolour 2012 at Jakarta, Yogyakarta, Solo, Bali, Indonesia
"Asian Art Exhibition at The Municipal Cultural Center, Taiwan
"Her Presence in Colours X" International Women Artists Exhibition at Art
Museum Ho Chi Min City, Vietnam
"The 24th Asia Watercolour Painting Alliance Exhibition", Kuala Lumpur, Malaysia
- 2014 "Her Presence in Colours XI" International Women Artists Exhibition at Mongolian
National Art Gallery, Ulaanbaatar, Mongolia, China
"Royal Thai Embassy's Project" to commemorate the 30th Anniversary of
Diplomatic Relations between Thailand and Brunei Darussalam
"Royal Thai Embassy's Project" to commemorate the 25th Anniversary of
Diplomatic Relations between Thailand and Bhutan
- 2015 "Royal Thai Embassy's Project" to commemorate the 50th Anniversary of
Diplomatic Relations between Thailand and Jordan
- 2019 International Woman Artists Federation Russia 2019 Art Exhibition
"Motherhood-Hope of the world" in Russia

Selected Awards

Received The insignia of the Thai crown in the reign of King Rama IX
Received International Buddhist Women Award Winner In The Field Of Aesthetic On



The Occasion Of The United Nations International Women's Day. [4 March 2011]

Working Experience:

A PROFESSIONAL WATER COLOUR ARTIST

Vice Chairperson of International Woman Artists

Artist's Statement:

The school of fish represents the combination of love, faith and harmony to the powerful unity.



Together as One 2

Mixed Media on Paper, 76 x 56 cm, 2024



Together as One 1

Mixed Media on Paper, 76 x 56 cm, 2024



Together as One 3

Mixed Media on Paper, 76 x 56 cm, 2024



Asst. Prof. Dr. PONGPAN CHANTANAMATTHA



Place and Date of Birth : Bangkok, 1974

Present : Art Instructor, PSG, Silpakorn University

Bachelor's degree : BFA. (Sculpture), Silpakorn University

Master's degree : MA. (Cultural Management),
Thammasart University

Doctoral degree : Ph.D. (Fine Arts), Silpakorn University

Contact : +66 9 7941 4194

Fb. Pongpan Chantanamattha

Art Exhibition Experience:

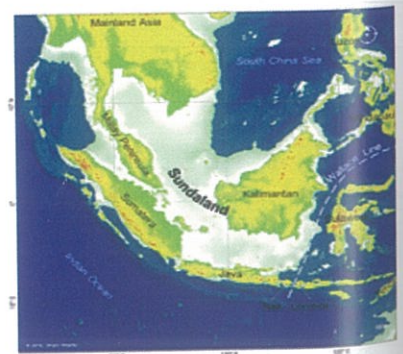
- 2024 - Artist in Residency and Art Exhibition, Studio Kalahan, Yogyakarta, Indonesia
 - "Bodyless Culture" Solo art exhibition at Makok Art Space, Chiang Mai
- 2023 - "PAPER" International Paper Art Workshop, Faculty of Decorative Arts, Silpakorn University, Bangkok
 - World Heritage Art Festival Kathmandu, Nepal
- 2022 - "The Duo Artists, Father and Child: The New Harmony in Visual Art", Research and Solo Art Exhibition, Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, Bangkok
 - "Virtual Existence" Exhibition by Members of the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, Bangkok
 - "Imagination Through Living Museum" Past Present Future Art Exhibition" by Aesthetics Art and Life Phase 3 Project, ICONSIAM, Bangkok
 - "Through the Crisis" International Art Symposium and Exhibition 2022, Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, Bangkok
- 2021 - "Digital Thchnology for Artistic Createtivity and Research" Exhibition by Members of the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, Bangkok

Awards: Scholarship

- 2006 - Academy of Fine Arts of Florence, Italy (Italy Governor's Scholarship 2005-2006)
- 2009 - Academy of Fine Arts of Carrara, Italy (Italy Governor's Scholarship 2009-2010)

Artist's Statement:

In prehistoric times, millions of years ago, Indonesia, Thailand, Myanmar, Vietnam, Laos, Cambodia, Malaysia, Singapore, Brunei, and the Philippines were all connected by a vast landmass, making it possible to travel by land between these regions. Historians refer to this area as "Sundaland," a region of Southeast Asia before the sea levels rose to their current heights, covering approximately 1,800,000 square kilometers. The most evident influence



Sundaland map by <https://atlantis-javasea.com/2015/09/29/sundaland/>



from the Sundaland region is the shared physical appearance, facial features, and smiles among the people in this area, especially among Thais, Indonesians, Malaysians, and Filipinos.

The artist had the opportunity to stay and create artwork at the Kalahan Studio of Mr. Heri Dono in Yogyakarta, Indonesia, for nearly a month. The hospitality was exceptional, and on several occasions, I was greeted by Indonesians in their native language.

One instance that stood out was when an Indonesian woman asked me, "Why are you speaking English to me? I am Indonesian." This warm greeting sparked the idea to explore why we share so many similarities, a question partially answered by the information above.

In this painting, I have portrayed important figures from this region, foreign dignitaries, prominent personalities from social media, as well as family members, the artist himself, and pets, all brought together in a shared space of happiness in the land we once shared in Sundaland.

Amicability of Sundaland

Acrylic on

Linen, 150 x 200 cm,
2024





PRAJNA DEWANTARA WIRATA

Place/Date of Birth : Jakarta, 14 August 1992
Education : Bachelor of Fine Arts from Bandung Institute of Technology
Email : prajnadewantara@gmail.com
Instagram : @prajna.dewantara
Studio Address : Bloom in Gloom Studio
 Cempaka III Road, No.14 A, Bintaro,
 Pesanggrahan, Jakarta Selatan, Indonesia

SOLO & GROUP EXHIBITION

- 2024 "Reimmoginare Renaissance", Grey Art Gallery: Bandung, Indonesia
- "Whapers of Wander Stones, Pravestaman, Togyakarta, Indonesia
- "THY KINGDOM COME" Unicorn Gallery, Jakarta, Indonesia
- "Unconditional Love" Creativite Art Space, Jakarta, Indonesia
- 2023 "Image and it's Legends", Medco Energy Buliding, Jakarta, Indonesia
- "Inner Beauty Exhibition" Amuya Gallery, Jakarta, Indonesia
- "SPEAK UP", Creative Artspace, Jakarta, Indonesia
- "Jogja Affordable Art", SaRang Building Block II, Yogyakarta, Indonesia
- 2022 "PENYINTAS On Women, Power, and Traditions #3", Biasa Artspace, Bali, Indonesia
- "Wonderful Indonesia" The 4th IWS International Wintercolour Exhibitions, National Gallery, Jakarta, Indonesia
- "Sunshine of Life", Mola Art Gallery, Cimahi Indonesia
- "NOBOX Art Exhibition, Alila Seminyak, Bali, Indonesia
- 2021 "SEUMEUCET" Akar Imaji, Tamansari 36, Banda Aceh, Indonesia
- "TULAK BALA" Exhibition of 16 Days of Anti-Violence Against Women, LBH Banda Aceh, Indonesia
- "SARIRA" by Srikandi Bali Community, Uma Artspace, Bali, Indonesia
- "HOPES Art Exhibition, Alila Seminyok, Bali, Indonesia
- "Sa Pu Kisah", Virtual Exhibition by Udeido Collective, West Papuan Artist Community, Indonesia
- "Tirana International Watercolour Biennale", Tirana, Albania
- 2020 "Artisan Karya: Edisi Ketiga", Museum MACAN Jakarta, Indonesia
- "Artisan Karya: Edisi Pertama", Work by Eidfel Fei First, Mus MADAN
- "Women's Universe Exhibition", Basoeki Abdullah Museum, Jakarta, Indonesia
- "UIArtX: Bloom in Diversity", Virtual Exhibition, Jakarta, Indonesia
- "Exposition Internationale D'Aquarelle, Albi, France
- "Exposion International D'Aquarelle, Hochiminh, Vietnam



- 2019 "1st International Watercolour Festival Myanmar 2019", Yangon, Myanmar
 "Urbino in Aquarello", Urbino, Italy
 "Fujifilm 100 Megapixels Exhibition" in collaboration with TOMPI,
 Grand Indonesia, Jakarta, Indonesia
 "Lalita Project Painting and Illustration Exhibition", Plaza Indonesia, Jakarta,
 Indonesia
 "ART JAKARTA 2019", invited Artist by BEKRAF, JCC Senayan, Jakarta Indonesia

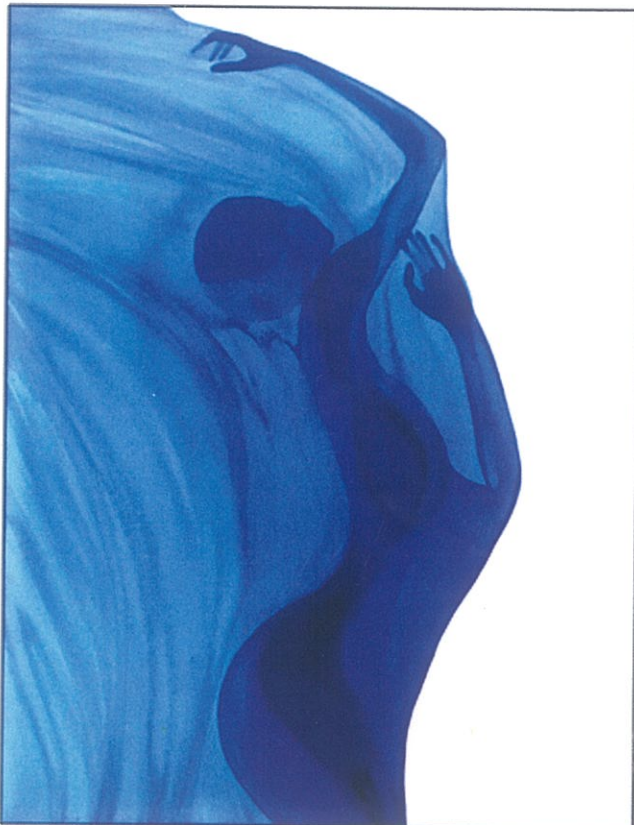
Artist's Statement:

On Janmashtami, the figures and fabrics in Prajna canvases reappear not just as objects, but as subjects carrying the narrative. In Hindu belief, Janmashtami celebrates the birth of Krishna, a moment when the world remembers divine intervention that restored the collapsed dharma.

Janmashtami I

Size : 130 cm x 100cm

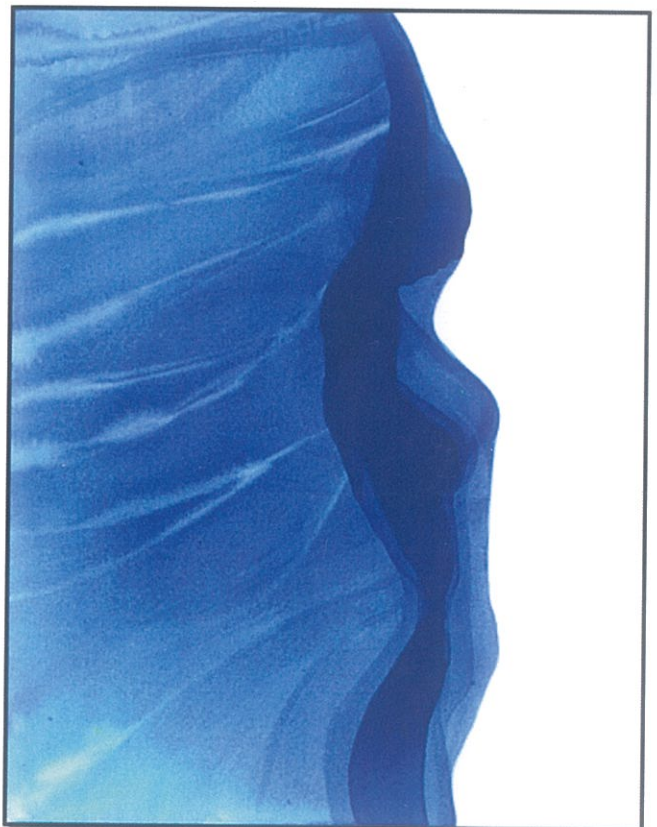
Media : Acrylic, Ink, Tirtha Water

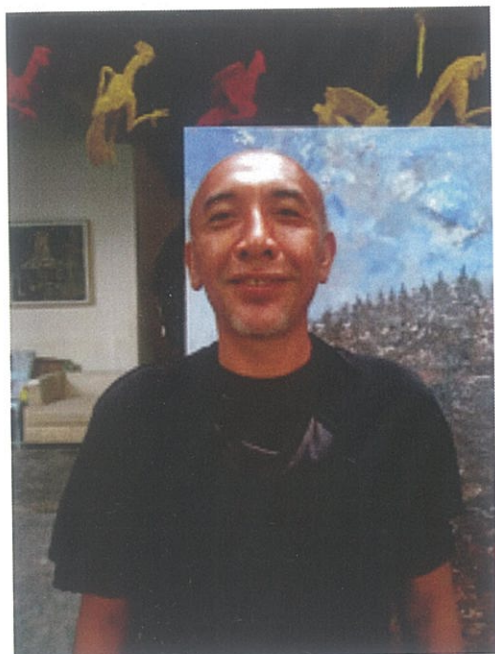


Janmashtami II

Size : 130 cm x 100 cm

Media : Acrylic, Ink, Tirtha Water





PUTU SUTAWIJAYA

Place and Date of Birth : Tabanan (Bali, Indonesia),
27 November 1970.
Education : Indonesian Institute of Art (ISI),
Yogyakarta
Contact : (M) +62 817 262 328

ART EXHIBITION EXPERIENCE:

- 2024 Trajectory of Perception, Tonyraka Art Gallery Bali
- 2024 Peace & Harmony-Jogya Asik, Jogya Bermusik, Aja diusik, Benteng Vredeburg Yogyakarta
- 2024 Palette of Perspectives, MayinArt Singapore
- 2024 Kama Chita SDI, Sangkring Art Space Yogyakarta
- 2023 YAA "Infin" #8, Sangkring Art Space, Yogyakarta
- 2023 Rethinking" Diaspora Kula Patra of SDI, Sangkring Art Space Yogyakarta
- 2023 Mata Air Persembahan untuk Bangsa Gus Dur dan Buya Syafii Maarif", Museum OHD, Magelang, Jawa Tengah
- 2023 Bridge of Colors" Gallery Nasional of Bangkok, Thailand
- 2023 Artina : wastu/loka/kala, Gedung Sarina, Jakarta
- 2023 Arak Beras" Tonyraka Art Gallery, Ubud Bali
- 2023 "Trans Locality & Trans Historicity" Biennale Watercolour, NW Art Space, Kalasan, Yogyakarta
- 2023 "Pameran Journey#2 2023 "Resolusi", Taman Budaya Yogyakarta, Yogyakarta
- 2023 "Kita Berteman Sudah Lama" Ekspresi 100 Seniman dan Perupa Yogyakarta mengenang 25th Reformasi, Bentara Budaya Yogyakarta
- 2023 "Indonesia-Korea" Art Exchange Exhibition, Yun Artified Community Art, Jakarta
- 2023 "Aesthetic Defence Mechanism" NurArt Bandung, Bandung
- 2022 "Rethinking" Diaspora Kula Patra of SDI, Sangkring Art Space Yogyakarta
- 2022 "JENGGELEK TINGGI MELEK" Gedung Jawa Pos Radar, Mojokerto, Jawa Timur
- 2021 Pameran 'Menawar Isyarat 60' Bale Banjar Sangkring, Yogyakarta
- 2021 "BERSAMA DALAM BERBEDA, BERBEDA DALAM SAMA", University Islam Negeri, Sunan Kalijaga, Yogyakarta
- 2021 YAA 6 'TRANSboundaries' Sangkring Art Space, Yogyakarta

- 2020 "Jogja International Creative Arts Festival", ISI Yogyakarta Art Jog
"Resilience" JNM, Yogyakarta.
- 2020 "Confusing Power Grid Artas Gallery",
Virtual Space, Japan.
- 2020 Joint Exhibition, 8th Anniversary
Abdurrahman Wahid Centre "Virtual Art
Exhibition UI ART
- 2019 "Tribut To Pak Cip, Selo Adji Mojokerto,
Jawa Timur

AWARDS:

- 2019 Learn with the Maestro Award,
BBM Program

WORK EXPERIENCE:

Professional in making art and painting projects
in a naive contemporary style.

Artist's Statement:

In life, growth to become a human being will
always go hand in hand with competition.
Becoming a human being will get many lessons
from the journey itself.

Sendiri

100 x 80cm - AOC - 2024



BLENDING SOULS



Di Titik Pencapaian 1

150 x 200cm - AOC - 2024

Di Titik Pencapaian 2

150 x 200cm - AOC - 2024





RENDRA SANTANA

Place of Birth : Tasikmalaya (Java-Indonesia), 11 August 1974.
Education : Residence at Barli Sastawinata Art Gallery, Padalarang, Bandung, 2003-2006
Contact : +62 818 0952 8108
Email : rendrasantana@yahoo.com

WORK EXPERIENCE:

- 2004 A painting teacher at Bale Seni Barli and basic drawing at the Barli Museum
- 2016 Invitation for art appreciation in Vienna by the Indonesian Ambassador for Austria, HE. Rachmat Budiman

ART EXHIBITION EXPERIENCE:

- 2019 - "Beyond Realistic Order" Yun Artified Community Art Center
- "ARTasik#5" Nyalse Cafe n Gallery, Tasikmalaya
- "Flash Mob Drawing", YPK, Bandung
- "Bragg in Watercolor" Griya Art, Popo Iskandar. Bandung
- 2020 - "Sabilulungan", Watercolor Exhibition, Tembi House of Culture, Yogyakarta
- 2021 - Indonesia Watercolor International, Online Competition and Exhibition, Bali Still Life
- Hegarmanah Community Gallery Bandung
- Image: Empathy from the Isolation Room, Bale Seni Barli, The New City of Parahyangan Bandung
- 2022 - Self Portrait Sanggar Olah Seni Bandung
- "NUANSA RUPA", International Contemporary Art Exhibition, Gastro, Bandung
- Marakayangan Drawing, Galeri Pusat Kebudayaan, Bandung
- Indonesia Watercolor Exhibition, Lombok International Airport Zainuddin Abdul Madzid
- "Bridge of Color" Indonesia Painting Exhibition, National Gallery Thailand
- 2023 - "Pemandangan Alam" Ruang A. Sanggar Olah Seni Gallery, Bandung
- "HITAM" Grey Art Gallery, Bandung
- "Jejak yang Dibawa Pulang " Sangkring Art Project, Yogyakarta
- " Silence Before the Storm" Cultural Centre Gallery, Bandung
- "Jogja History Watercolor" NW Art Space. Yogyakarta
- "Blossoming Curiosity" Indonesia – Thailand Collaborating Painting Exhibition, National Gallery of Thailand



AWARD

- 2021 - Nomination Selected Short Story Illustrator
- Best Artwork. Watercolor Plein Air. Art Land Bandung
- Nomination 15 Professional Artist UOB Indonesia Painting of The Year 2021

Historical Remains

Oil on Canvas, 90 x 120 cm,
2024

Artist's Statement:

Part of the historical heritage is depicted through reliefs combined into symbolic realism paintings, representing the rich biodiversity of Indonesia.



Light of the Soul

Oil on Canvas,
90 x 120 cm, 2024



Artist's Statement:

The Light of the Soul draws inspiration from various temple reliefs on the island of Java, combining natural and figurative paintings. The luminous human figure is a symbol of the power of imagination about the natural resources' richness from the past to the present.



SOMPOTE SINGTHONG

Place and Date of Birth : Pichit, Thailand
Education : B.ed. (Art Ed.) Srinakharinwirot University
Contact : 9/103 Noble Wana, Boromrajchonnane
Road, Thaweewathana, Bangkok 10170
Tel. +66 8 1620 3446
Email: ssompote@gmail.com

Art Exhibition Experience:

Solo Exhibition : 5 events

Group Exhibition : over 230 events

Working Experience:

An independent artist who dedicated his life for over 40 years to his passion for fine art painting and bringing impressionism into watercolor paintings, acrylic & oil paintings. As a teacher, he has been teaching/public speaking for numerous leading organizations such as: Bank of Thailand, THAI Airways International, Krungthai Bank, Amarin Printing And Publishing PCL, Stock Exchange of Thailand, Polo Club RBSC., etc.

Awards:

The finalist in The Artist Magazine's 2003 Contest Brand Ambassador of "Van Gogh" art material products by Royal Talens Co.,Ltd, one of leading company with 124-year in Netherland.



Artist's Statement:
Under the theme of "Blending Souls," the artist seeks to convey the profound unity between Thailand and Indonesia, despite their diverse cultures and beliefs. Through these paintings, the artist invites us all to embrace our differences and blend our souls in harmony.



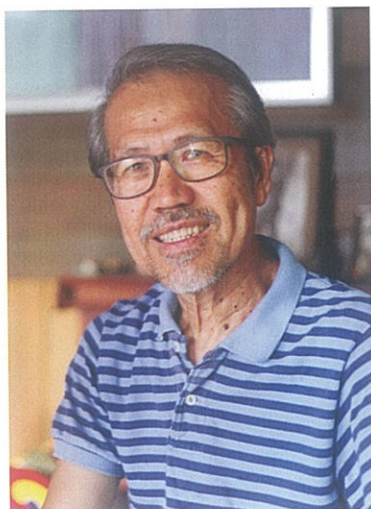
Solidarity No.1

Acrylic on Canvas, 100x120cm, 2024

Solidarity No.2

Acrylic on Canvas,
100x120cm, 2024





SOMSAK CHOWTADAPONG

Place and Date of Birth : Bangkok, 22 December 1949
Education : MFA (painting) Silpakorn University
Thailand.
Yokohama National University. Japan.
Contact : Email: s.chow1280@gmail.com,
Phone: +66 8 9815 1280

Art Exhibition Experience:

1991 : "The Integrative Art of Modern Thailand," 5 museums in the USA
2007: "Show Me Thai," Museum of Contemporary Art, Tokyo, Japan
2010: "25th Asian International Art Exhibition," Mongolia National Gallery, Ulaanbaatar
2017: "Pseudo: Par Avion- Air Mail," Andata-Ritorno Gallery, Geneva, Switzerland
2018: "Beyond the Ink Wash," 4th Kunming Biennale, Yunnan Art Museum, China
2019: "One of Three Thai Artists Represented in the 58th Venice Biennale at Thai Pavilion,
Venice
2021: "Nature Reigns Supreme in the World. Art Has Freedom in Itself," International
Pavilion Exhibition, Part of "Thailand Biennale," Korat

Working Experience:

1991-1992 : Secretary of Asian Watercolor Confederation
2008 : Deputy Director of Office of Contemporary Art and Culture Ministry of Culture
2010 : Inspector-General, Ministry of Culture
2014 : Curator "World Water media Exposition, Thailand"

Awards:

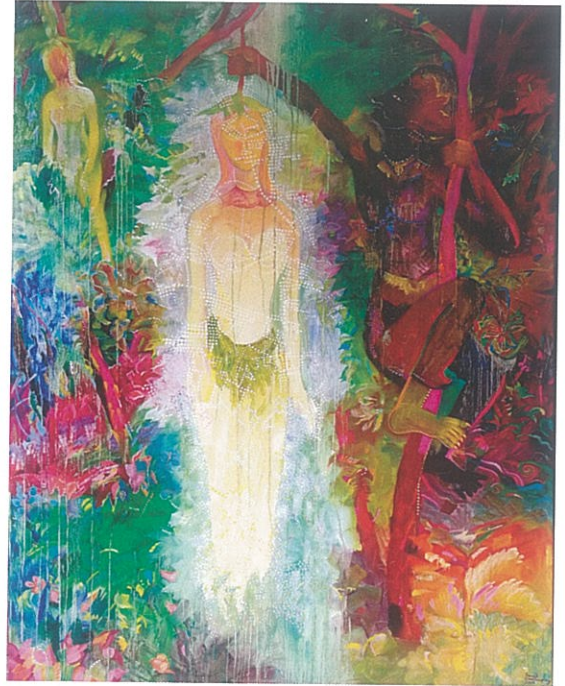
1972 : 2nd prize at 21st Thailand National Art Exhibition, Bangkok
1985 : Sairin Gallery's Grand Prix, Yokohama, Japan
1986 : Merit Award from "The Baghdad International Festival of Art 1986"
2017 : Thailand's National Artist



Artist's Statement:

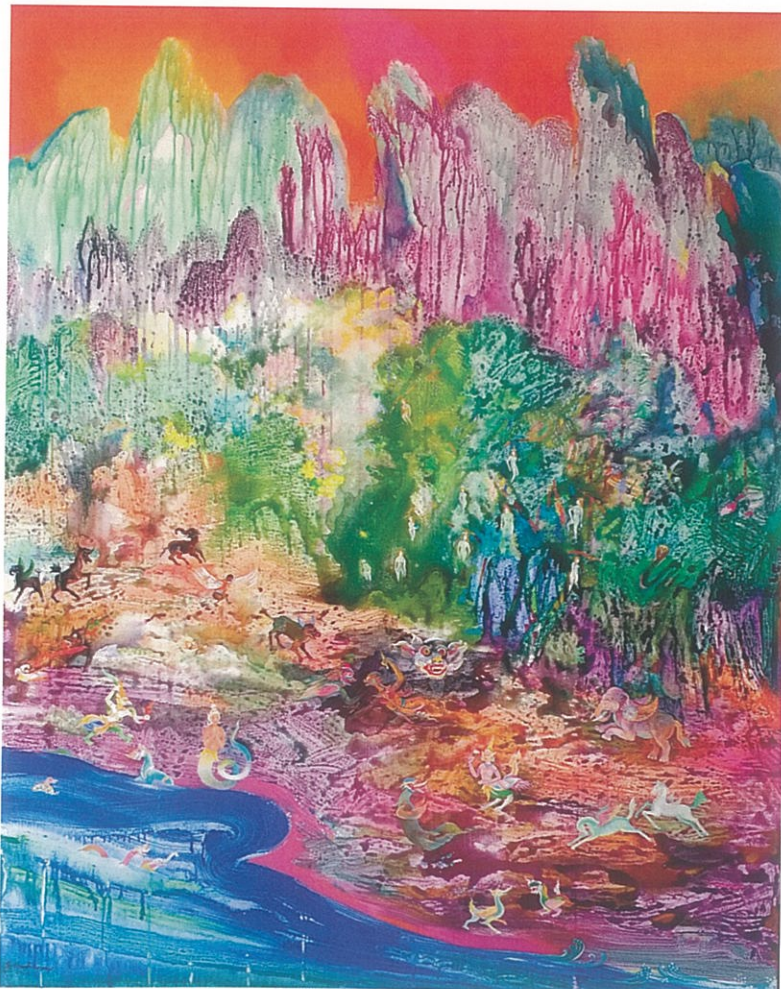
Himmaphan Forest is a mythical forest in literature and beliefs related to the Traiphum (Three Worlds) concept in Buddhist, Hindu, and Brahman traditions. It is believed that the Himmaphan Forest is located at the base of Mount Meru and is inhabited by various strange and mythical creatures, including the Makkaleephon which bears fruit in the form of 16-year-old maidens. These maidens tempt the ascetics, and if they cannot resist the allure (desire and lust) and succumb to the temptation, it prevents them from attaining enlightenment. The Traiphum teaches people to understand religious principles, the cycle of birth and rebirth, and the concept of Anatta (non-self).

The Himmaphan Forest has inspired works of art, showcasing the "Blending of Spirituality" between Thailand and Indonesia, which share similar deep-rooted cultural beliefs and ways of life.



Makkaleephon

OoL 150 x 120 cm, 2024



Himmaphan Forest

AoL 150 x 120 cm, 2024



DR. SUCHART VONGTHONG

International Artist and Art Teacher

Place and Date of Birth : Sing Buri, Thailand, 7 September 1950
Education : Doctoral Degree
Email : suchartvongthong2017@gmail.com
Facebook : @377studio
Tel : +66 8 1382 4437

Art Exhibition Experience(1983-2023)

In Thailand 399 Events
Overseas 67 Events

Selected Working Experience

- Be a qualified person and an expert in visual arts at various University and Institutes around Thailand and other countries
- Be an Honorary Advisor of International-Water Color Society (IWS Thailand)
- Be a special Lecturer in division of plastic surgery, Faculty of Medicine Siriraj Hospital, Mahidol University
- Be an expert in Bimstec Project, Foreign Affairs of Thailand.
- A professional Water Color Artist and Columnist
- President of Six-Point Artist Group.

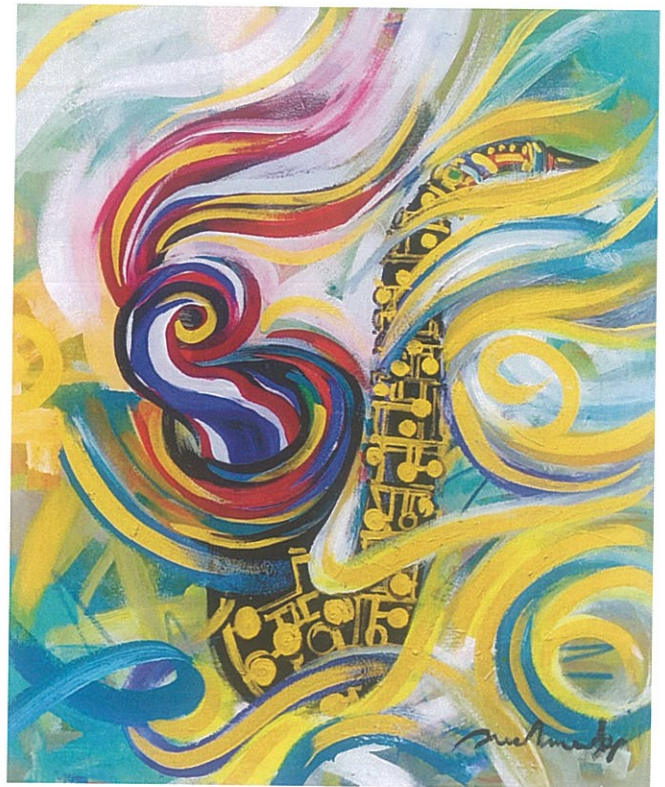
Selected Awards

- 2001 : Received a Royal Award from Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindar under Project "Auction Painting for the Hospital for Elephants"
- 2002 : Received a Royal Award from Her Royal Highness Princess Mahachakri Sirindron under Project, "Art for Prisoners"
- 2003 : Received an Honorary Doctorate of Philosophy in Fine Art, Dhonburi Rajabhat University
- 2005 : Received a Royal Award from Her Majesty the queen mother of Bhutan under project, "Art Therapy"
- 2020 : Received " CHT International Awards" Malaysia
- 2022 : Received a Royal Award from His Majesty King Maha Vajiralongkorn Bodindebeyavarangkun under project "Paintings for Navamindrapobitr 84th Building", Siriraj Hospital



Artist's Statement:

Songs from the souls are the unity from inner part to create the global society having the great success through a happiness of mankind at all.



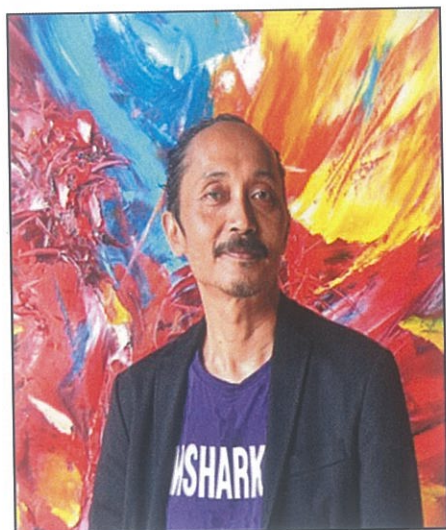
Song, Souls 1

Acrylic on Canvas 120x100cm, 2024



Song, Souls 2

Acrylic on Canvas 120x100cm, 2024



SUGENG PRAMUJI HIDAYAT

Place/Date of Birth : Indramayu, 17 May 1969
Mobile : +62 813 1910 9789
Email : artofsphidayat@gmail.com /
Instagram : @sphidayat
@haiyatgallery
Education : Bachelor's degree from Faculty of
Fine Art and Design, Indonesia
Institute of Arts (ISI) Yogyakarta (1989)

WORKING EXPERIENCE:

Now : Professional Expressionist Artist at *Linda Gallery, Dunia Art Gallery,*
and Haiyat Gallery

AWARDS:

- 1990 The best oil painting award fine art majoring subject *FSRD ISI Yogyakarta*
(1989,1990)
- 1991 The best painting award in Islamic painting exhibition in *Ajiyasa Building*
Yogyakarta
- 1998 *The Best National 100th Finalist of Philips Morris*

SOLO EXHIBITION

- 2008 Solo Exhibition "*Kerakyatan*" in Jakarta National Museum, Indonesia
- 2005 Solo Painting Exhibition & Book Launching "*The Best Collection of SP Hidayat*"
at Jakarta National Museum, Indonesia
- 2005 Solo exhibition in Linda Gallery Singapore (2001,2002,2005)

GROUP EXHIBITION

- 2024 Art Moments Sheraton Grand Gandaria City (2018,2024)
- 2019 Art Jakarta JCC Senayan (2018,2019)
- 2007 China International Gallery Exposition, World Trade Centre, Beijing,
China (2006,2007)
- 2007 Shanghai Art Fair Emerging Artists Exhibition (Asia) Shanghai, China
- 2007 ARTSingapore the Contemporary Asian Art Fair (2004,2005,2007)
- 2007 Art Beijing, Beijing, China (2006,2007)
- 1998 YSRI Painting (Yayasan Seni Rupa Indonesia) exhibition "*Philips Morris*"



Lenggok Penari Jaipong

Material on Canvas, 120 x 200 cm, 2024

Artist's Statement:

Jaipong Dance from West Java is a very popular form of entertainment. With its interesting, sensational, and dynamic movements, this dance captivates the attention of the audience. The swaying hip movements are one of its characteristics, giving an energetic and agile impression. Not only the movements, but also the upbeat rhythm of the music adds to the spirit and joy of the performance, making it even more entertaining. This dance depicts the richness of West Javanese culture that is full of color and expressions of joy.



Sang Petarung (Fighter)

Material on Canvas, 200 x 200 cm, 2024

Artist's Statement:

Cockfighting, or Fighting Cock, holds a deep significance as it not only serves as entertainment but also reflects the philosophy of life. It can be seen as a metaphor for the struggles encountered in daily life, where individuals are confronted with challenges that require resilience, determination, and the ability to emerge victorious. Like Fighting Cocks, humans must harness their strength and motivation to persevere and triumph in the "fight" of life. This value serves as an inspiration to never surrender, and to persist until the desired success is achieved.





Prof. Dr. WAYAN KUN ADNYANA

Place and Date of Birth	: Bangli, Bali, April 4 th , 1976
Education	: - Master of Art Studies (MSn), Indonesia Institute of the Arts, Yogyakarta - PhD in Art Studies Indonesia Institute of the Arts, Yogyakarta (2015)
Works	: Rector at Indonesia Institute of the Arts (ISI Denpasar)/Professor of art history at Faculty of Visual Art and Design of ISI Denpasar
Email	: kun_adnyana@yahoo.com and santir.jiwa@gmail.com

Collective Exhibitions (selected):

Series of collective exhibitions participated, among others are as follows:

- 2023** : Visual Art Exhibition "Cittarupa Raksata" at Nata-Citta Art Space (N-CAS) and Indonesia Art Gallery Assosiation's Booth, in Art Moment Bali, Jimbaran, Bali
- 2022** : International Visual Art Exhibition Bali-Bhuwana Rupa "Dharma-Tirtha-Prana" at Nata-Citta Art Space (N-CAS), Bali
- 2021** : National Virtual Art Exhibition Bali-Dwipantara Adirupa "Wana-Rupa-Nuswantara" on Festival of Bali Sangga Dwipantara. Painting workshop at Indonesia Pavilium, in World Expo Dubai
- 2020** : Exhibition ZENi Rupa at Galeri SENi, Kuta, Bali. Exhibition "Raja Cenik" at Pasifika Art Museum, Nusa Dua, Bali
- 2019** : Exhibition "Vault of Asia 2019" with Dapeng Liu, and Sung Hee Ahn, at Thienny Lee Gallery, Sydney, Australia
- 2018** : Exhibition Biennale Jawa Tengah, "The Future of History" at Semarang, Gallery, Semarang
- 2017** : Exhibition "Between Visual Beauty and Conceptual Strength" Grand Opening VIP Fine Art, Jakarta
- 2016** : Exhibition Indonesia-Taiwan Art Exchange at Licence Art Gallery and Mizuiro Workshop, Tainan, Taiwan

Solo Exhibition:

Series of solo exhibitions organized, among others are as follows:

- 2023** : "Charma Dharma" (An Enigmatic Portrait on Contemporary Painting), at Dolina Charlotty Resort, Slupsk, Poland
- 2022** : "Wastu Waktu" (Fifteen Years on Developing New Paintings of Explotion on Drawings), at Agung Rai Museum of Art (ARMA), Ubud, Bali
- 2021** : "Hulu Pulu: Five Years Exploration of Yeh Pulu Reliefs" at Agung Rai Museum of Art (ARMA), Ubud, Bali



- 2019 : "Santarupa: A Revival of Narrative in Contemporary Art", at Thienny Lee Gallery, Sydney, Australia
- 2018 : "Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu", at Mizuiro Workshop Contemporary, Tainan, Taiwan
- 2017 : "Citra Yuga: Iconography of Relief Yeh Pulu" at Bentara Budaya Jakarta
- 2013 : "Poems from Lake Michigan", at Gwen Frostic School of Fine Art Collage, Western Michigan University, USA

Awards:

- 2023 : Kerthi Bali Sewaka Nugraha from Governor of Bali Province, Dr. Wayan Koster
- 2016 : Finalist of UOB Painting of The Year Competition Awards, Jakarta
- 2014 : Finalist of UOB Painting of The Year Competition Awards, Jakarta
- 2013 : Visiting Art Scholar Awards from Faculty of Fine Art (Gwen Frostic School of Fine Art Collage), Western Michigan University, US
- 2011 : Finalist of The UOB Buana Art Awards, Jakarta
- 2007 : Widya Pataka Award (in the field of fine art critique) from Bali Province Government
- 1998 : Kamasra Price for Best Painting
- 1996 : First Prize Teenage Painting Competition by Parpostel IX Denpasar.

Sembrani Horse

Chinese Ink X Acrylic on Canvas, 200 x 60 cm, 2024

Artist's Statement:

The Sembrani horse has become a myth about power over a region; roaming power and flapping wings confirm the unity of the resident community. This work represents the energy of the Sembrani horse as a symbol of a holy and brave defender who is steadfast. A representational work based on line drawings, revealing the energy and devotion of the mythological winged horse animal in Balinese tradition.





There is a point to start with
a line to follow
The trembling heart passing day and night
through a very long and colorful journey
where hearts meet
where souls blend

(H.E. Rachmat Budiman)



The National Gallery



กรมศิลปากร