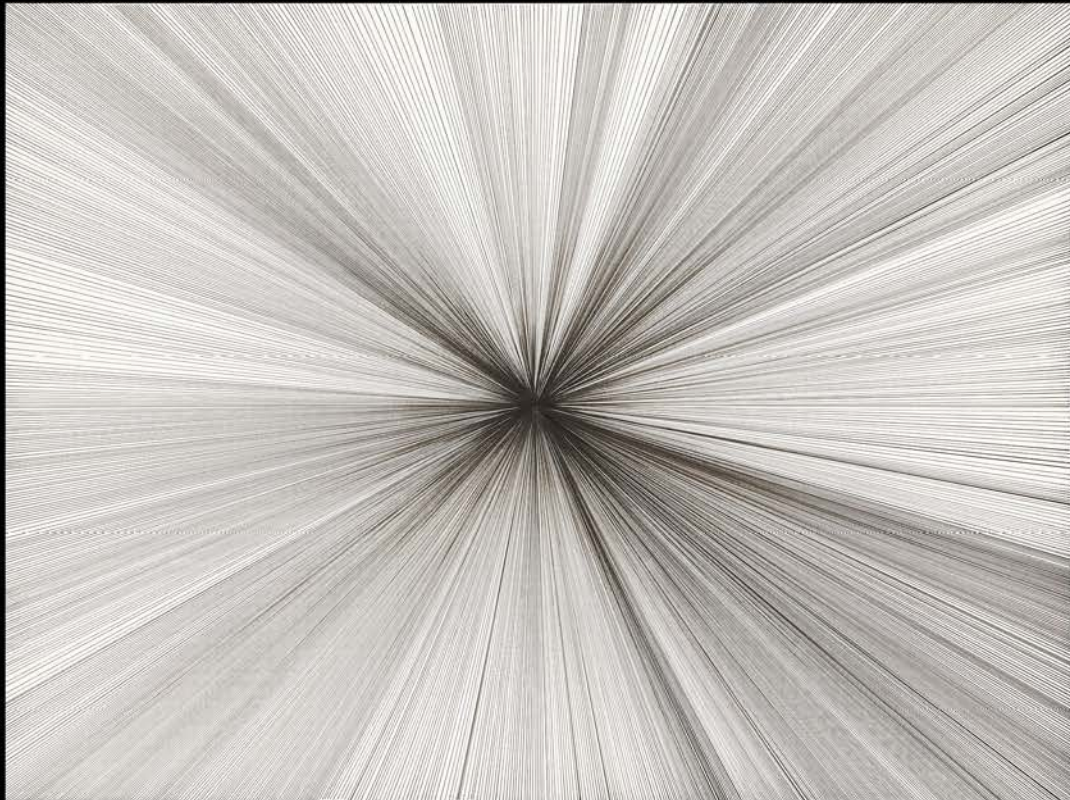


Visions of Light

Imhathai Suwatthanasilp

Jiratchaya Pripwai

Trinnapat Chiasitthisak



6 FEBRUARY — 6 MARCH 2021

Curated by Haisang Javanalikhikara (DFA) and John Cruthers

16 albermarle
project space



Jiratchaya Pripwai
Mindfulness no.4 2020
ink on paper, 118 x 88 cm

Visions of Light

Imhathai Suwatthanasilp

Jiratchaya Pripwai

Trinnapat Chiasitthisak

Visions of Light presents new work by three Thai artists with a commitment to exploratory forms of drawing. Imhathai Suwatthanasilp works in dense black graphite to produce works with a deep black patterned surface reminiscent of her finely wrought sculptures made from human hair. Jiratchaya Pripwai's fine linear approach suggests light, billowing forms that fold and collapse upon themselves. Trinnapat Chiasitthisak, trained as an architect, employs heavy ruled ink lines to define ambiguous architectural spaces. In seeking to create a larger space for reflection around drawing, the exhibition explores drawing as artistic expression, but also as innate language and potential in human beings. By the simple act of looking at a drawing one can see both inwards and outwards, immediately encountering the drawer's relation to the world.

Haisang Javanalikhikara, curator and academic

Curator Haisang Javanalikhikara is one of a new generation of young Thai curators. An artist's daughter, she studied media arts, contemporary art and curatorial practice for five years in the UK. Returning to Bangkok she worked at Bangkok Art and Culture Centre from 2012-2018, while studying for her DFA from Chulalongkorn University. In 2019 she was appointed a lecturer at Chulalongkorn University, where she's a director of her faculty's gallery and co-learning space CU Art4C, founder and editor-in-chief of the multimedia e-magazine Teleaesthetics (teleaesthetics.net) and currently developing the first Master of Arts in Curatorial Practice degree to be offered in Thailand.

John Cruthers, co-curator

John Cruthers is one of Australia's most respected art advisers. Working from 1974 with his mother Lady Sheila Cruthers, he assembled the Cruthers Collection of Women's Art. Gifted to the University of Western Australia in 2007, it is Australia's largest stand-alone collection of women's art. His enthusiasm for southeast Asian art was kindled in 2013, and since then he's travelled widely in the region learning about its art and artists. He has visited art fairs and biennales, public and private museums, private collectors, commercial galleries, artspaces, collectives and many artists' studios. In 2019 he presented *Termasuk: Contemporary art from Indonesia*, at the Darren Knight Gallery, Sydney. He opened 16albermarle to share his passion for southeast Asian art.

16albermarle Project Space

16albermarle is a gallery and project space that provides Australian audiences with the opportunity to see and learn about contemporary art from southeast Asia. It is directed by adviser, curator and collector John Cruthers and managed by Emily Isabel Taylor. In addition to exhibitions and public programs, 16albermarle will run tours to art events in the region. Once a year 16albermarle will also exhibit selected works of Australian art, usually made since 1970. Based in Newtown in inner city Sydney 16albermarle stages 4-6 exhibitions a year. It is open by appointment.

Curatorial Rationale

Haisang Javanalikhikara (D.F.A) and John Cruthers

Drawing is a universal language, a seemingly simple act that can convey the complicated human mind. It speaks directly to the viewer, yet interpretations are infinite. In a digital visual culture where physical encounters with artworks are increasingly replaced by exposure to screens or virtual realities, re-examining immediate experiences such as the touch of various materials on paper presents itself as imminent. The act of drawing is therefore emphasized as a primary form of human expression—both in a physical and mental sense. In seeking to create a larger space for reflection around drawing, *Visions of Light* attempts to understand drawing as artistic expression, but also as innate language and potential in human beings. By the simple act of looking at a drawing one can see both inwards and outwards, immediately encountering the drawer's relation to the world.

The title *Visions of Light* acknowledges light as a fundamental element in the practice of drawing. Artists need light to draw, to merge cast shadows into finished pieces. Light allows drawings to be seen but also to appear unlike every time presented; drawing is sometimes seen as the transformation of light into visual art. The exhibition also draws connections to prehistoric phenomena and drawing as a form of communication that predates writing. Light also often suggests a spiritual aspect to human belief; Christianity's "Let there be light" when God created the world, or Enlightenment in Buddhism meaning to be awakened. Nevertheless, this exhibition is not attempting to convey the wisdom of higher or unseeable beings, but to show drawing as an act of personal exchange within a universal language. It presents three contemporary artists from Thailand - Imhathai Suwatthanasilp, Jiratchaya Pripwai and Trinnapat Chiasitthisak: at first glance their works may appear similar, but their differences attest to the profound potential of drawing to convey each artists' individual subjectivity.

Suwatthanasilp's iconic style of artistic practice is turning human hair into sculptural artworks, but her drawings are equally compelling. While her early works engaged with herself and her family, gradually her practice has become more concerned with contemporary issues and situations. The drawings presented here were made after she moved back to Lamphoon in northern Thailand, the province where she was born and grew up. The natural world around her home embraced her practice; flowers, rice fields, plants, insects, small ponds and so on. But as beautiful as the natural world may seem, air pollution is a serious threat in the area and other parts of Thailand. In this series of drawings, Suwatthanasilp applies her touch to nature, good or bad. The contrast of black and white, together with lines and textures carefully rendered, suggest the delicacy and vulnerability of her surroundings.

Pripwai's art is often seen as a mash-up between the therapeutic and automatism. She lets her experiences, thoughts, feelings, everything mixing in her mind be expressed through her body movement in creating lines spontaneously. The works in *Visions of Light* comprise a triptych from 2014 and four new works. Produced six years apart, they demonstrate Pripwai's signature style but also include elements showing developments in her work. The weavings explore the complexity of human actualisation. Her works may evoke landscape, nature or erotica, yet deep down they carry whispers of the poetic and organic. Her lines are confident and pure, while the completed works have a therapeutic quality, allowing the viewer's mind to wander among the billowing spaces.

The architecture of Chiasitthisak's drawings is very detailed, as they are meant to be optical illusions. Having said that, his drawings are a combination of body, mind and the tools - pen, ruler, and paper - which he calls "the 33rd extension of his body parts". Chiasitthisak rarely works on paper but for *Visions of Light*, he deftly explores his new medium. His drawings appear to be structured but they are the outcome of improvisation. His drawing process does not include planning - rather improvisation and his talent in observing perspective within his pieces of paper. Along each line drawn onto the paper, the artist puts a lot of himself. His mind is not elsewhere, but with his body moving and finding himself more and more in the process.

Visions of Light combines abstraction and concentration. The artworks are embodiments of complicated surroundings in contemporaneity as well as the artists' personal spirit. They speak to everyone regardless of human difference. The drawings here are engaging and they move so that after just one blink or one shift of light, another perception appears.



Imhathai Suwatthanaslip
Imagination from Dry Papaya Leaf 2020
mixed technique acrylic and graphite on
paper, 139 x 88 cm

Imhathai Suwatthanasilp

About the artist

Imhathai Suwatthanasilp is a contemporary artist born in Bangkok in 1981. She received a Bachelor's degree in Thai Arts with 2nd Class Honours, and a Master's degree in Thai Arts from Silpakorn University, Bangkok. In 2006, she won a scholarship to the Exchange Program at Ecole Nationale Supérieure des Beaux Arts, Paris, France. She also received a scholarship from the Government of Italy to study the Marble Carving Program at Florence, Italy in 2009 and obtained a Certificate in Marble Carving from Accademia di Belle Arti di Firenze, Italy.

Since her first solo show in 2008, Imhathai has developed a signature mode of production using human hair, often her own, which she weaves, crochets, embroiders or laces into quiet, intimate two and three-dimensional works that reflect on the nature of familial ties, domestic life, the female body and feminine identity. Intimacy also characterizes Imhathai's works on paper, often referencing the landscape and natural world around her farm in Lamphoon, in the countryside in northern Thailand.

Her works have been exhibited at art events and venues including International Incheon Women Artists Biennale 2009, Incheon, Korea; Busan Biennale 2010, Busan, Korea; NCA Nichido Contemporary Art, 2010, Tokyo, Japan; Coreana Museum of Art, Space*C 2011, Seoul, Korea; Museum of Contemporary Art and Design 2011, Manila, Philippines; Singapore Art Museum 2012, Singapore; Jakarta Biennale 2017, Indonesia. She was selected for the Bangkok Art Biennale 2018. In 2019, her works were presented at the Songkhla Pavillion, Venice Biennale. Her work is in the permanent collections of the Singapore Art Museum, Maastricht Museum and The art of the city of Gothenburg, Sweden.

Artist Statement

This set of drawings was created after I moved from Bangkok to Lamphoon. My studio is located among the natural environment which really impressed me. I observed the changing of things around me, rice field, flowers, plants in everyday. I saw the process of growth, beauty, movement and life and tried to portray them with drawings using simple lines on paper.





Imhathai Suwatthanaslip
Reflection of Natural Rhythm no. 10 2019
graphite on paper, 42 x 29.7 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.1 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.2 2019
graphite on paper, 42 x 29.7 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.3 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.4 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.5 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.6 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.7 2019
graphite on paper, 42 x 29.7 cm

Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.8 2019
graphite on paper, 29.7 x 42 cm

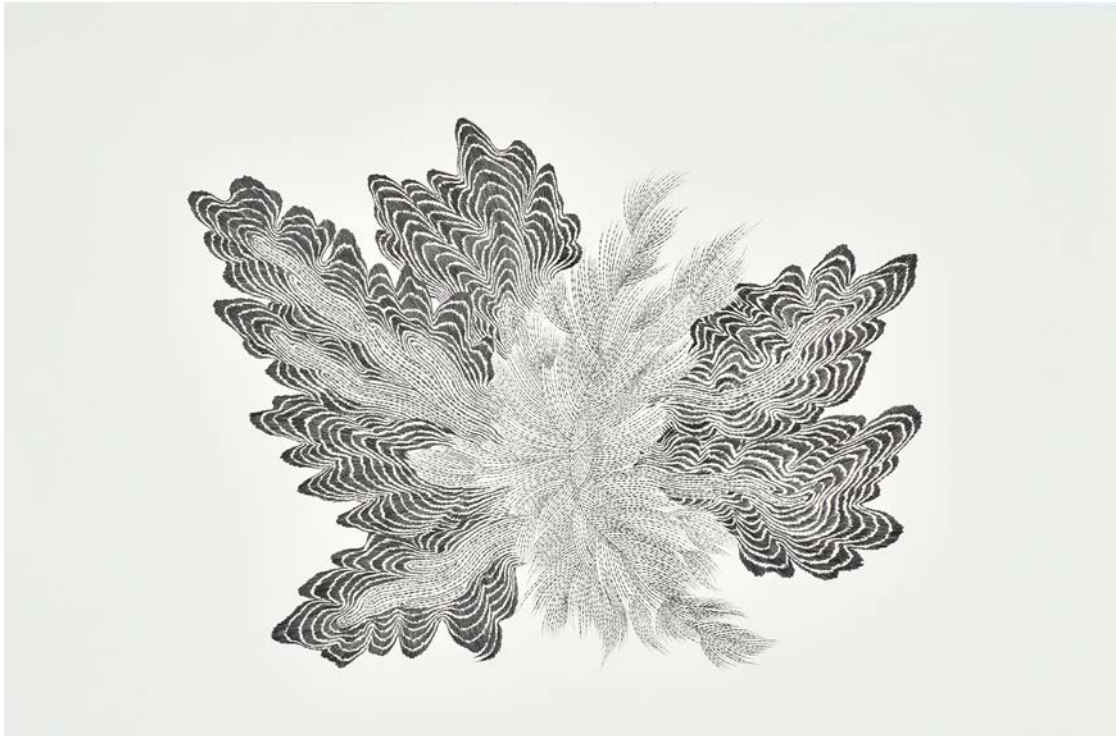




Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.9 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.11 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.12 2019
graphite on paper, 29.7 x 42 cm



Imhathai Suwatthanaslip
Reflection of Natural Rhythm no.13 2019
graphite on paper, 29.7 x 42 cm

Jiratchaya Pripwai

About the Artist

Jiratchaya Pripwai was born in 1983 in Kalasin, Thailand and moved to Chiang Mai when she was four. She received a Bachelor degree in Fine Art (Painting Major) from Chiang Mai University and a Master degree in painting from Silpakorn University, Thailand. She has received several awards in Thai national art competitions and exhibitions. She won the First Prize of the 10th Panasonic Contemporary Painting Exhibition, Thailand in 2008 and received the scholarship of General Tinsulanonda, Statesman of Thailand. She has been the recipient of a Third Honorary Prize, Bronze Medal of Painting of the 56th National Exhibition of Art, Thailand in 2010 and was selected to join a tour of museums in the USA by the Ministry of Culture of Thailand, 2014.

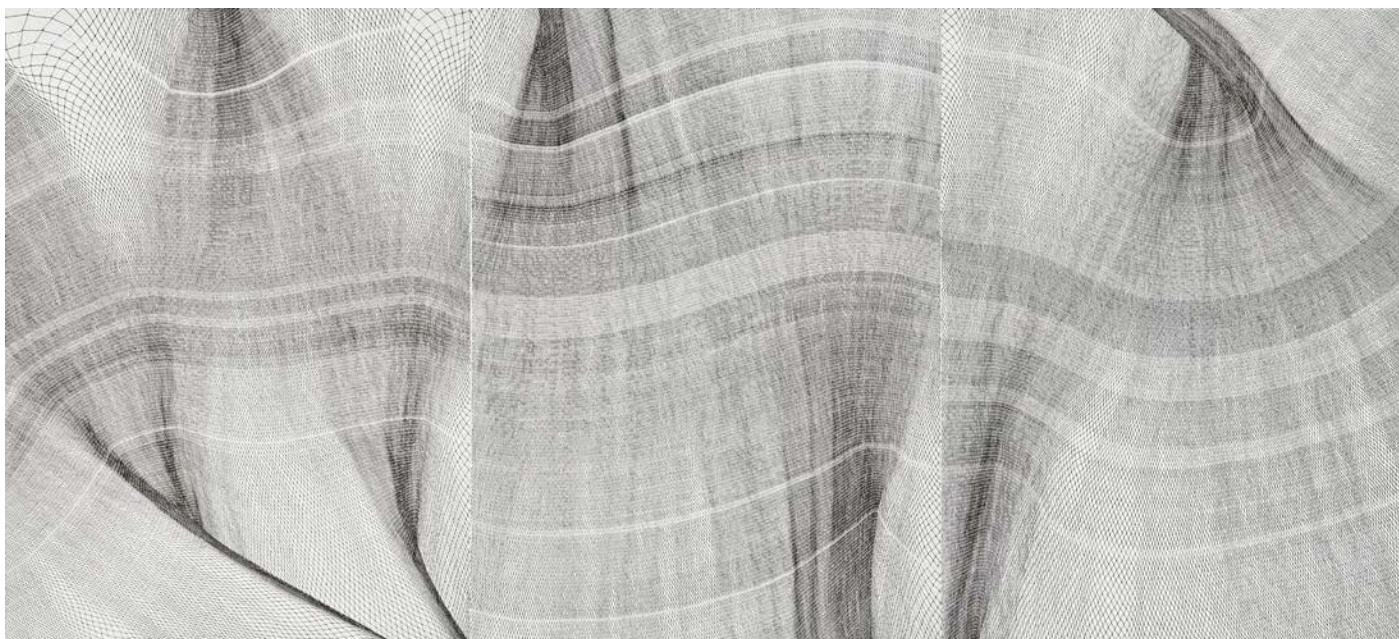
As an artist, Jiratchaya's remarkable artistic skills are displayed through series of monochromatic drawings of inter twining lines. Since her first solo show, *Between the Lines*, at Numthong Gallery, Bangkok in 2011 she has developed a drawing practice reflective of her personal diaries, which outline the experiences and emotions in her life. The modes of production have used simple techniques to create intricate line drawings, and also an "Automatic Writing" technique – both to explore the similarity between actions that are controlled by consciousness and sub-consciousness.

Jiratchaya's works have been shown at many art events both locally and internationally. She was included in the 2nd Bangkok Triennial international Print and Drawing Exhibition, Bangkok, 2009; ID-SaTEE, Teeoli Art Space, Bangkok, 2011; 10th Thai 2014 Art Exhibition, Royal Thai Consulate-General, Los Angeles, 2014; *Géodésie, l'impossible tracé*, Galerie Odile Ouizeman, Paris, 2015; *Light of the East*, Bourgogne Tribal show, Bonnay, France, 2018; *Dare you do this*, Sun-wood Warehouse, Kaohsiung, Taiwan 2019; *Transience and Transformation*, A+ WORKS of ART, Kuala Lumpur, Malaysia 2019.

Artist Statement

My work originates from the state of my mind. When I let my emotions rule over reason, I become tired and confused. I want to rest in order to think and return to a state of tranquillity. I begin with drawing some lines, very slowly, like weaving. The continuous and repetitious drawing of lines creates a gentle movement from one place towards another. During this process, my wandering mind becomes more calm and concentrated, peaceful and relaxed, as if the drawing process has a therapeutic benefit, curing and restoring the balance in my mind.

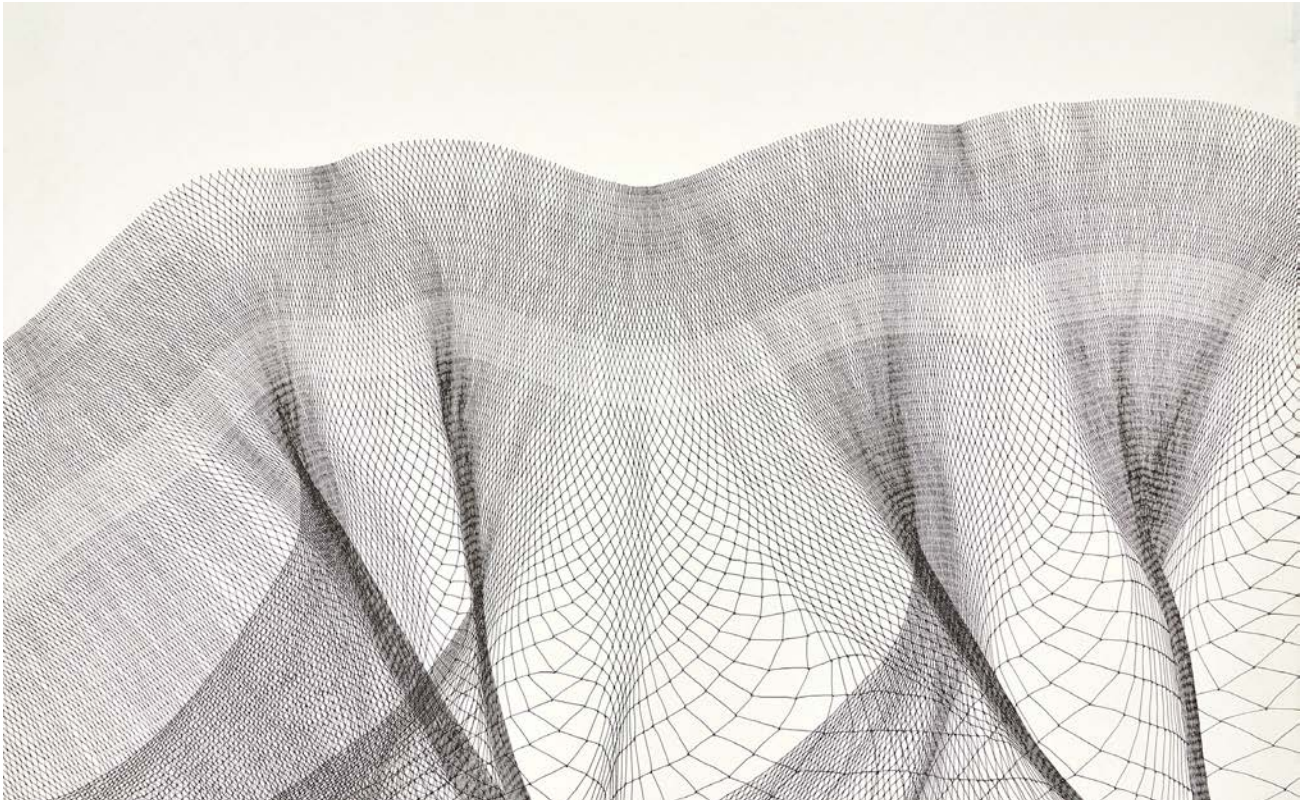




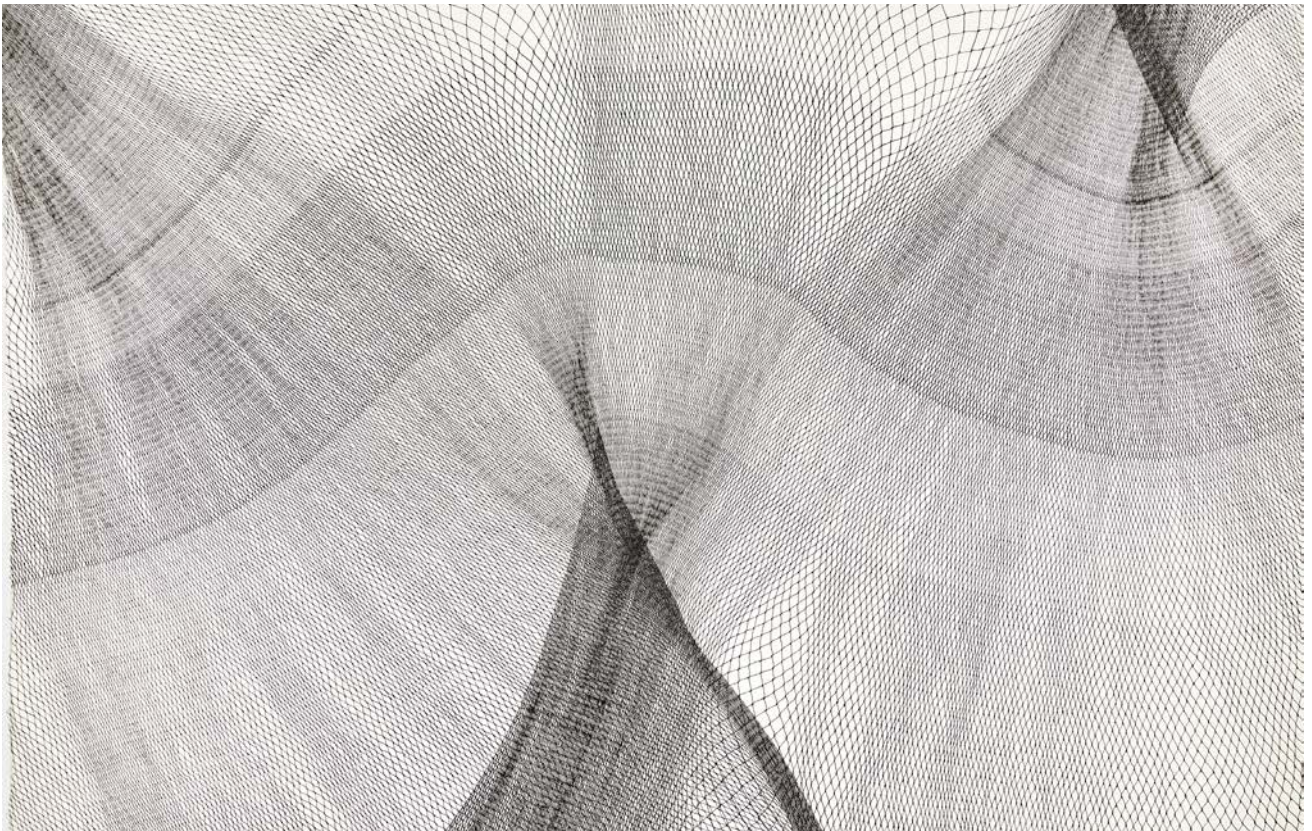
Jiratchaya Pripwai
Conversation of Breath 2014
ink on paper, triptych
76 x 56 cm

Jiratchaya Pripwai
Conversation of Breath (detail) 2014





Jiratchaya Pripwai
Mindfulness no.1 2020
ink on paper, 88 x 118 cm



Jiratchaya Pripwai
Mindfulness no.2 2020
ink on paper, 88 x 118 cm



Jiratchaya Pripwai
Mindfulness no.3 2020
ink on paper, 118 x 88 cm

Trinnapat Chiasitthisak

About the Artist

Based mainly in Bangkok, Trinnapat Chaisitthisak is a contemporary artist born in 1982. He developed his artistic practice at Silpakorn University's Painting, Sculpture and Graphic Arts faculty, from where he received both a Bachelor's and a Master's degree. He received a scholarship to continue to a Doctor of Fine and Applied Arts (D.F.A.) at Chulalongkorn University. He now works as a lecturer in the Department of Painting, Faculty of Painting, Sculpture and Graphic Art, Silpakorn University. In 2009, he received the 3rd Grand Prize Award of the 11th Panasonic Contemporary Art Exhibition and won the award of the 21st Art Competition by Toshiba Thailand. He received the 2nd Grand Prize Award of the 12th Pannasonic contemporary Art Exhibition and Special Prize 22nd Toshiba "Bring good Things to Life" Art competition, Bangkok 2010.

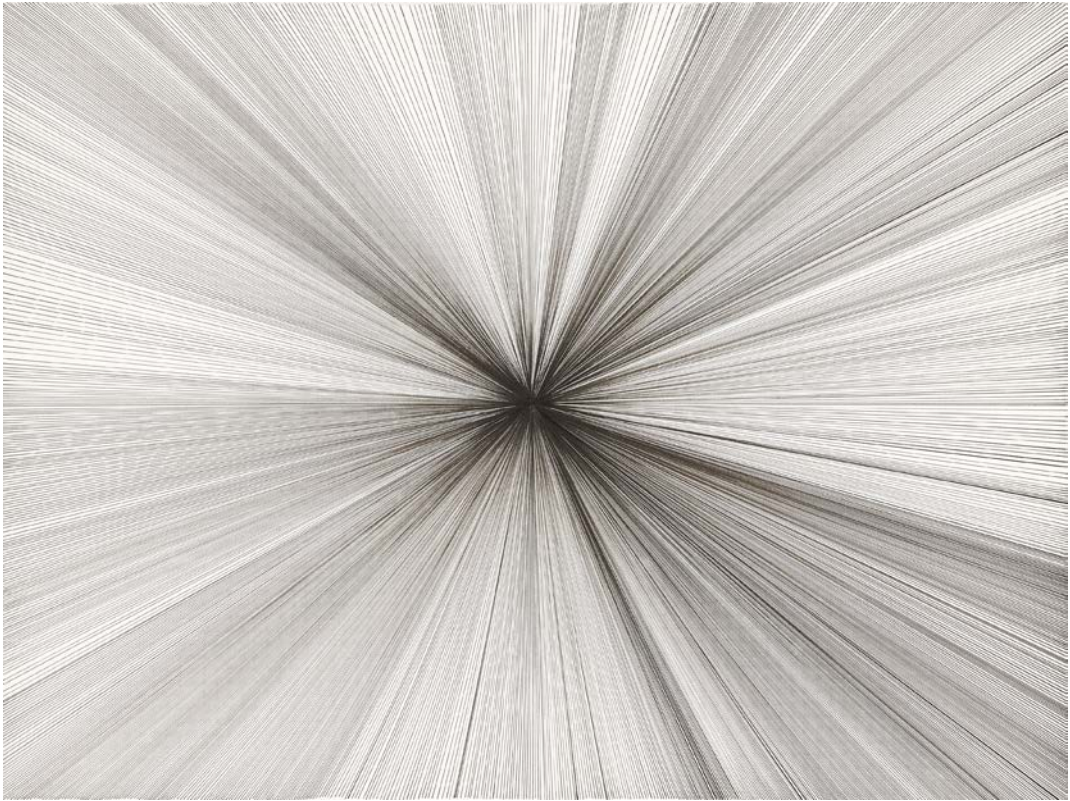
Trinnapat typically questions what he perceives and experiences in his surroundings, in which he has experimented in science, humanity and architecture by using different kinds of media and painting techniques on a two-dimensional surface. By filling lines on the empty canvas, the mode of drawing processes has become even more important as it allows him to understand and discover aspects of the concentrations, focus, balances and spaces.

His work has been included in several art exhibitions including the 4th Amata Award Exhibition 2008; The 2nd Bangkok Triennale International Print and Drawing Exhibition 2009; The 56th National Exhibition of Art, Bangkok 2010; Numthong Gallery, Bangkok 2012; Tama Art University, Japan 2012; BACC, Bangkok 2013; We pavilion, Bangkok Biennial, Bangkok 2018; What We Paint About When We Talk About Painting, Artist+Run Gallery, Bangkok, 2019; The Exploration of Drawing, SAC, Bangkok, 2020.

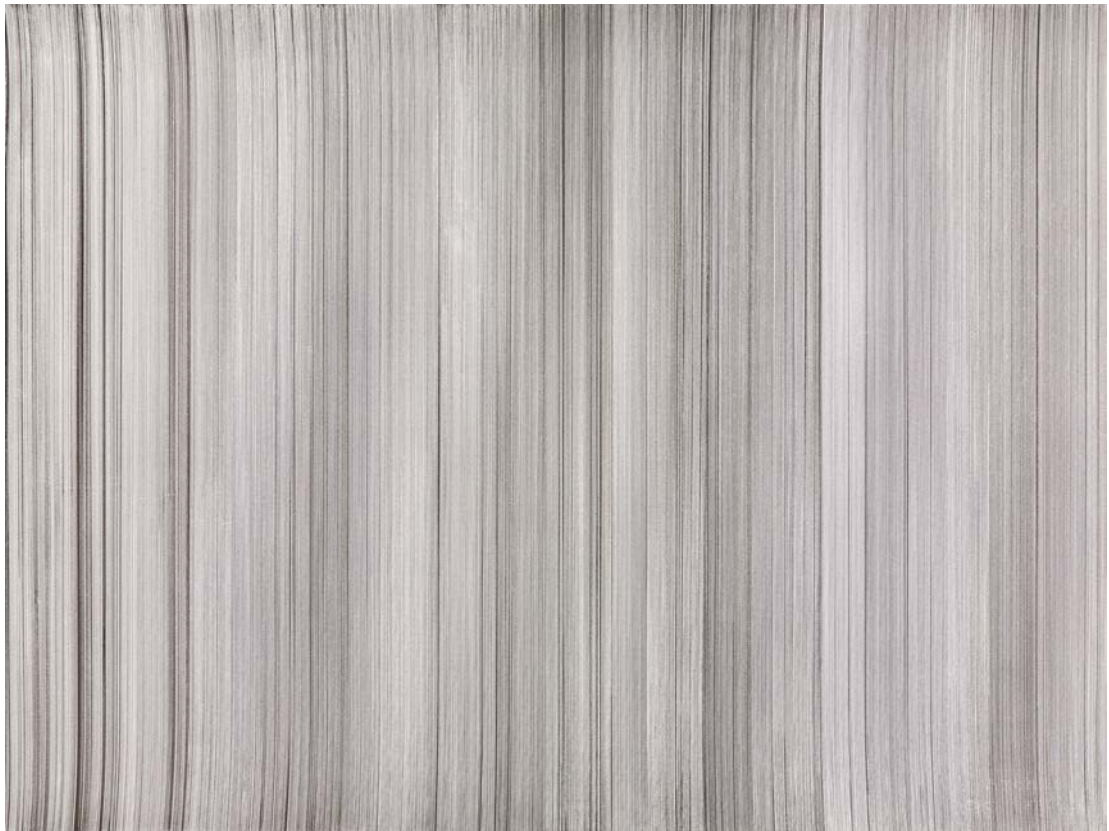
Artist Statement

My work portrays repeated lines that are drawn in the same direction, space and time which emerge in relation on the movement of the body. The body acts as a compass guiding itself in an orderly way to various positions from left to right, right to left, top to bottom, bottom to top and from one point to another in the line horizontally by using the mechanisms of hands, arms and eyes at their proper speeds. The weaving of the Mind-Body Relationship gradually appears with Space-Time perception. The square frame of the "picture" reveals the process, which leads to practice and improvement of oneself while using concentration as a motivation. In each journey of searching for one's true inner self, the result cannot be predicted. However, the frequent occurrences that are encountered include our own thoughts, exhaustion, awareness or even silence, which are all ephemeral. The senses perceiving through the physical body become a part of the drawing. Each line brings me into the conversation with my inner self, from hours to minutes, from minutes to seconds and from seconds to merely the mind and body working together on the surface. Although I repeatedly draw lines to fill a space, they create an empty space where I am left with endless contemplation.





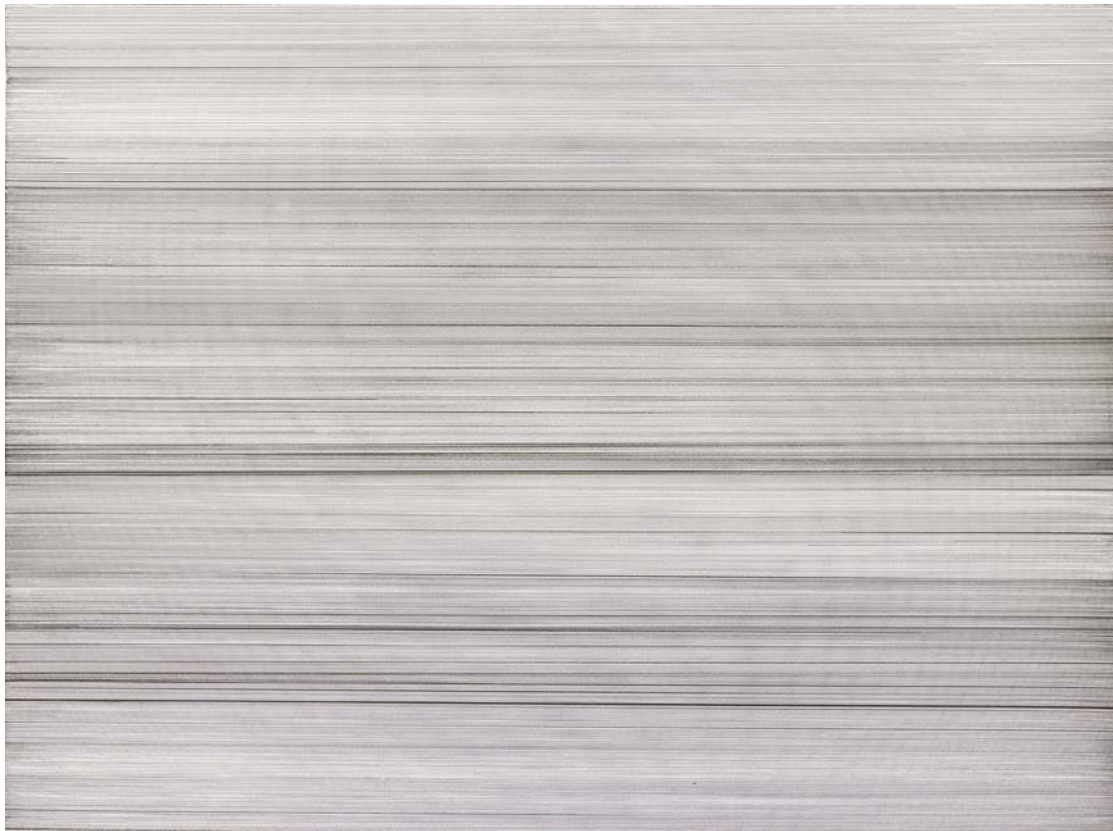
Trinnapat Chaisitthisak
1,094 lines 2020
pen on paper, 56 x 76 cm



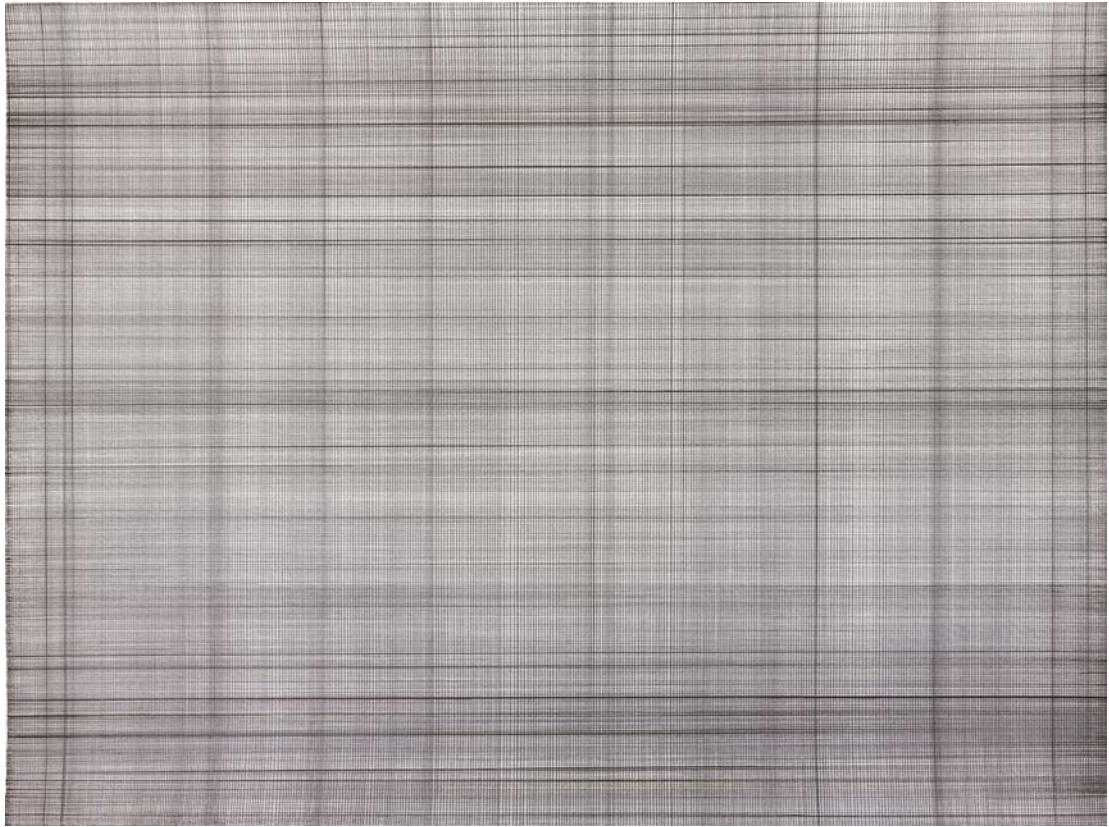
Trinnapat Chaisitthisak
1,123 lines 2020
pen on paper, 56 x 76 cm



Trinnapat Chaisitthisak
1,482 lines 2020
Pen on paper, 56 x 76 cm



Trinnapat Chaisitthisak
852 lines 2020
Pen on paper, 56 x 76 cm



Trinnapat Chaisitthisak
1,364 lines 2020
pen on paper, 56 x 76 cm



Acknowledgements

Conservation
Photography
Installation
Gallery Intern
Catalogue design

Rosemary Peel
Jenni Carter
Mary-Anne Cornford
Sineenart Meena
Emily Isabel Taylor