

# โครงการแสดงศิลปกรรมร่วมสมัยนานาชาติแห่งเอเชีย ครั้งที่ 24

## หลักการและเหตุผล

การแสดงศิลปกรรมร่วมสมัยนานาชาติแห่งเอเชีย ครั้งที่ 24 เป็นโครงการที่เกิดจากความร่วมมือขององค์กรศิลปินอิสระจากประเทศต่างๆ ในเอเชีย มีการดำเนินงานโครงการแสดงศิลปกรรมอย่างต่อเนื่อง ในการแสดงศิลปกรรมร่วมสมัยนานาชาติแห่งเอเชีย ครั้งที่ 23 ที่ผ่านมา ที่ THE UNIVERSITY CITY ART MUSEUM OF GUANGZHOU ACADEMY OF FINE ARTS สาธารณรัฐประชาชนจีนนั้น สถาบันบัณฑิตพัฒนศิลป์ ในนามของประเทศไทยได้รับเชิญเข้าร่วมโครงการดังกล่าว หลังจากที่เคยมีศิลปินไทยได้รับเชิญหลายท่านเมื่อการแสดงศิลปกรรมฯ ครั้งที่ 5-8 ซึ่งประสบความสำเร็จอย่างยิ่งทุกครั้ง

สำหรับการแสดงศิลปกรรมร่วมสมัยนานาชาติแห่งเอเชีย ครั้งที่ 24 จะจัดที่ NATIONAL ART GALLERY กรุงกัวลาลัมเปอร์ ประเทศมาเลเซีย ประเทศไทยได้รับเชิญเข้าร่วมแสดงศิลปกรรมฯ ครั้งนี้ด้วย โดยกำหนดหัวข้อ ASIA@ASIA MANIFESTING DIVERSING (เอเชีย@เอเชีย : ความหลากหลายที่ถูกเปิดเผย) เพื่อเผยแพร่ศิลปะร่วมสมัยของเอเชียผ่านงานศิลปะ สนับสนุนการติดต่อสื่อสาร แลกเปลี่ยนความคิดเห็นเพื่อส่งเสริมความเข้าใจและสัมพันธ์ภาพอันดีระหว่างศิลปินเอเชีย

## วัตถุประสงค์

- เพื่อส่งเสริมความสัมพันธ์อันดีระหว่างประเทศไทยกับกลุ่มประเทศในเอเชีย
- เพื่อส่งเสริมการเรียนรู้และความซาบซึ้งในศิลปะของประชาชนของทุกประเทศในเอเชีย
- เพื่อเผยแพร่ศิลปะของศิลปินเอเชียให้แพร่หลายยิ่งขึ้น
- เพื่อส่งเสริมความสัมพันธ์อันดี และการเรียนรู้การสร้างสรรค์ศิลปะระหว่างศิลปินไทยกับศิลปินเอเชีย

## เป้าหมาย

- เชิงปริมาณ**  
ผลงานศิลปกรรมของศิลปินไทยและศิลปินจากอีก 12 ประเทศ จำนวน 250 ชิ้น ร่วมแสดงในนิทรรศการ ณ NATIONAL ART GALLERY กรุงกัวลาลัมเปอร์ประเทศมาเลเซีย
- เชิงคุณภาพ**  
ประชาชนของประเทศต่างๆ ในเอเชีย ได้เรียนรู้และซาบซึ้งในผลงานศิลปะ

## ระยะเวลาดำเนินการ

20 กรกฎาคม 2552 - 31 มีนาคม 2553

## สถานที่ดำเนินการ

NATIONAL ART GALLERY กรุงกัวลาลัมเปอร์ ประเทศมาเลเซีย

## งบประมาณดำเนินการ

งบประมาณ 451,000 บาท โดยเบิกจ่ายจากงบประมาณสถาบันบัณฑิตพัฒนศิลป์ กระทรวงวัฒนธรรม

## ผู้รับผิดชอบโครงการ

คณะศิลปวิจิตร สถาบันบัณฑิตพัฒนศิลป์ กระทรวงวัฒนธรรม

## ผลที่คาดว่าจะได้รับ

- ศิลปะของประเทศไทยได้เผยแพร่ชื่อเสียงสู่ประเทศในเอเชีย
- ศิลปินของประเทศในเอเชียมีความสัมพันธ์ที่ดีและทำกิจกรรมทางศิลปะร่วมกัน
- ประชาชนของทุกประเทศในเอเชียเรียนรู้และซาบซึ้งศิลปะมากขึ้น
- เป็นการพัฒนาความเข้าใจเพื่อเป็นพื้นฐานสำหรับต่อยอดสร้างความร่วมมือต่อไป

# The 24<sup>th</sup> Asian International Art Exhibition (AIAE)

at the National Art Gallery of Malaysia  
(20 November 2009 to 31 January 2010)



The 24th Asian International Art Exhibition (AIAE) is an enormous contribution in promoting Asian Contemporary art and giving the opportunity to exchange ideas across continents for more than 2 decades.

Bunditpatanasilpa Institute has a major responsibility to educate and train natural talent students in visual art, dance and music. Our mission is not only give a support for the understanding of many form of cultural expression in Thailand but also push for the potential future of the international collaboration.

In the name of the President of Bunditpatanasilpa Institute, I am honor to make this vital event to be a part of our agenda under the Ministry of culture and hope the 24th Asian International Art Exhibition (AIAE) will foster best friendship among us and encourage Asian art and culture successfully take place in the international art scene.

**Kamol Suwuttho**

President of Bunditpatanasilpa Institute



Art has mirrored and reflected social development, political events and economic change. The age of globalization which has the rapid development of materials, transportation and technology. People from all over the world are connecting and exchanging knowledge information and culture. Thai art scene inevitably gets the impact of connected world and the transition from an agricultural society into an industrial and commercial society. We believe that art would opens up a wide view of changing period that from time to time break the borders of conflict potential of globalization and its effects on our country as well as constantly employed to push for social and political reform in the future. The 24th AIAE allowed Asian artists to created richly diverse works, adopted a free and open attitude to artistic creation and exchange each concerned for social and cultural context. I am truly confident that art will bridge the gap between the long-term development of traditional art and culture and contemporary world then later on would give the direction for all of us to move into the international art world

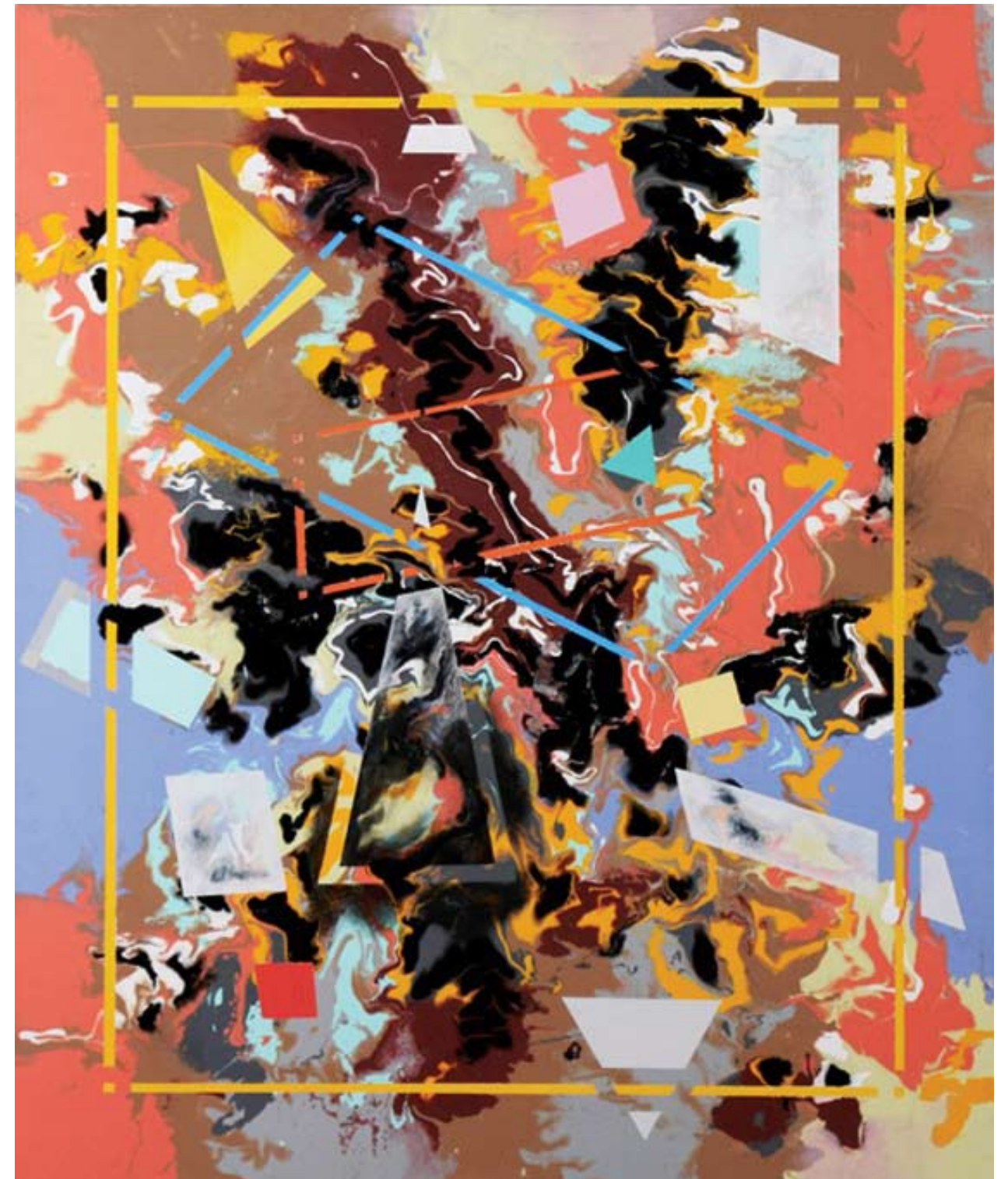
**Chalerm Sak Radanachan**

Dean, Faculty of Fine Arts  
Bunditpatanasilpa Institute

Chairman, Thailand Committee  
Federation of Asian Artist

## Asia@Asia: Manifesting Diversity

The process of globalization in the information age has inevitably brought changes to cultural practices, social structures and ways of life of Asian people. The influx of endless information application of advanced IT technology have also influenced and diversified our ways of thinking and value judgment. The chosen theme is meant to encourage our artists to take a closer look on these changes in their respective cultural/social contexts where they can draw inspirations/ideas for diversified yet unique visual expression.

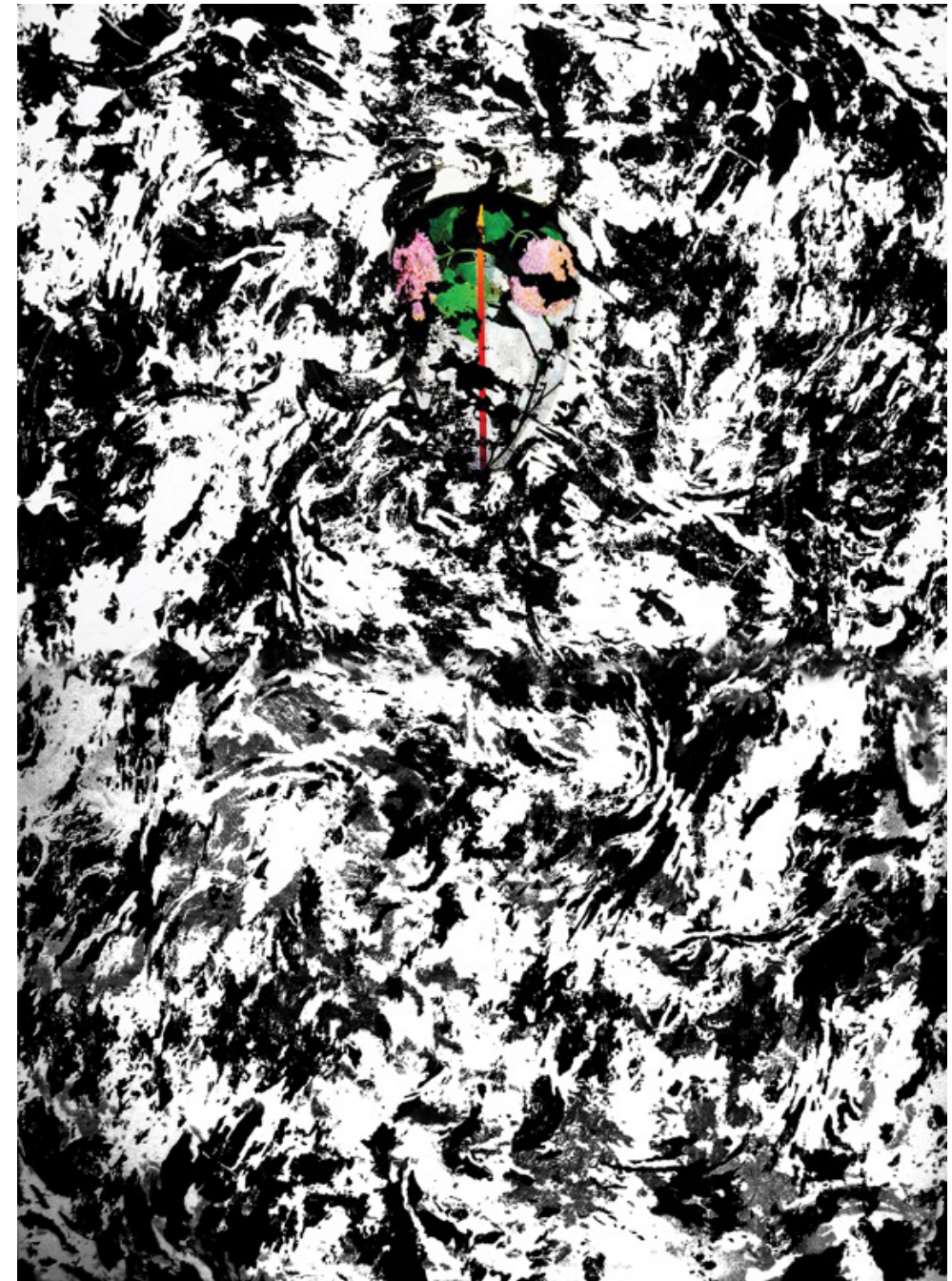


Mr. Thongchai Rakpathum  
Title: Aesthetic No.27  
Technique: Acrylic on Canvas  
Size: 100 x 120 cm.





Mr. Kamol Suwuttho  
 Title: -  
 Technique: Watercolor  
 Size: 41 x 52 cm.



Mr. Chalernsak Radanachan  
 Title: Celestial Black Wave 2009  
 Technique: Mixed Media  
 Size: 80 x 120 cm.





Ms. Sumalee Ekachoniyom  
 Title: Sin  
 Technique: Acrylic  
 Size: 100 x 150 cm.



Mr. Prathak Pragjivinitjpan  
 Title: The Conversation of Body and Mind  
 Technique: Bamboo and Rattan  
 Size: high 105.5 cm.



**Mr. Boonpard Cangkamano**  
 Title: Eternity  
 Technique: Fiberglass  
 Size: 27 x 42.5 cm.

**Mr. Opas Nuchniyom**  
 Title: The smile and laugh from the forest  
 Technique: Ragu  
 Size: high 60 cm.



**Ms. Wittamon Niwattichai**  
 Title: Dear Moon  
 Technique: Etching on Calico with  
 hand embroidered  
 Size: 12 x 14 cm. (8 pieces)  
 Installation wall size: 50 x 100 cm.



**Ms. Sutthasinee Suwuttho**  
 Title: Don't bully me  
 Technique: Mixed media  
 Size: 80 x 120 cm.





Mr. Phattaraporn Leanpanit

Title: The land of love

Technique: Oil on Canvas

Size: 110 x 140 cm.

### Mr. Thongchai Rakpathum

**Born** June 3, 1941.

**Education** • Bachelor of Fine Arts (Painting) Second-Class Honor, Silpakorn University.

• Diploma in Arts (Advanced Painting) The Academy of Fine Arts of Rome, Italy.

**Awards** 1967-1968 • 2nd Class Award in Silver for Painting in the 18th-19th National Art Exhibition. 1965-1966 • 3rd Class Award in Bronze for Painting in the 16th-17th National Art Exhibition.

**Exhibition** 2009 • Seacon Square Watercolors Art Exposition, Bangkok. 2008 • the 23rd Asian International Art Exhibition, China. 2005 • Thai Art Exhibition at Art Gallery of The Capital Library, Beijing. 1981-1984 • Asean Exhibition of Painting and Photography, Asean Countries : Malaysia, Singapore, Philippines, Indonesia, Brunei Darussalam and Thailand. 1965-1970 • Participation in the 16th-21th National Art Exhibition, Bangkok.

**Solo Exhibition** 2008 • A Retrospective Exhibition at The Nation Museum, Chaofa Road, Bangkok. • "The Model" Art Exhibition at The Queen's Gallery, Bangkok.

### Mr. Kamol Suwuttho

**Education** MFA (Graphic Art) Silpakorn University

**Awards** 1980 • 1st Prize, (Sculpture), contemporary Art Exhibition with supported by Thai Farmers Bank. 1976 • 2nd Prize, (Graphic Art), The 21st National Exhibition of Art. 1975 • 2nd Prize, Silver Medal (Graphic Art), and The 20th National Exhibition of Art. 1974 • 1st prize, Gold Medal (Graphic Art), The 19th National Exhibition of Art.

**Exhibition** 1984-2009 • Participated in Various Art Exhibition in Thailand and aboard.

### Mr. Chalernsak Radanachan

**Born** Semtember, 1958.

**Education** MFA (Printmaking) Silpakorn University.

**Scholarship** 1996 • Seameo Scholarship Award for participation in The SPAFA Training Course on Folk Arts, and Crafts Techniques, Republic of the Philippines. **Exhibition** 2009 • Seacon Square Watercolors Art Exposition, Bangkok. 2008 • the 23rd Asian International Art Exhibition, China. 1983-2003 • 20 International Graphic Art Exhibition in Europe & Asia. **National Exhibition** 1980-2004 • 28th, 37th, 49th-50th National Exhibition of Art, Bangkok

**Solo Exhibition** • "Counterbalance of Form" at Suan Pakkad Palace Museum, Bangkok and Suphan Buri, Thailand. **Awards** 1991 • Mert Certificate, 2nd Bharat Bhavan International Biennial of Print, India. 1990 • Silver Medal (Print Making), 36th National Exhibition of Art.

### Ms. Sumalee Ekachoniyom

**Born** 1956.

**Education** • MFA in Imagingart : Modern Art from Srinakarintarawiroth University

**Exhibition** 2009 • Seacon Square Watercolors Art Exposition, Bangkok. 2008 • the 23rd Asian International Art Exhibition, China.

• Participated in Various Art Exhibitions In Thailand and Abroad.

### Mr. Prathak Pragijvinijpan

**Born** in Thailand, 1954

**Education** • Post Diploma in Sculpture City and Guilds Art School, London, U.K.

2009 • Seacon Square Watercolors Art Exposition, Bangkok.

### Mr. Boonpard Cangkamano

**Born** February 23, 1966

**Education** 2000 • MFA (Sculpture) Silpakorn University

2002 • Diploma (Sculpture), Shinshu University, Nagano, Japan. **Honor** 2000-2002 • Received Scholarship from Ministry of Education, Japan (Monbusho) Studied at Shinshu University, Japan. 1998 • Received King's novel, Phra Maha Chanaka. 1991 • Royal reward from H.R.H. the Crown Prince Maha Vajiralongkorn Mahidol, the Certificate of Outstanding Youth in Art and Culture. 1986 • Certificate for the person who has decent behavior from Buddhism Association of Thailand. **Exhibition** 2009 • Seacon Square Watercolors Art Exposition, Bangkok.

2008 • the 23rd Asian International Art Exhibition, China. 2002 • 2nd Sculpture Exhibition "KATACHINO MAWARI" by Members of Sculpture Program, Arts Department, Faculty of Education, Shinshu University. 2001 • The 54th Nagano Prefecture Art Exhibition, Japan. 1990 • The 36th National Art Exhibition. **Solo Exhibition** 2003 • "TOGETHER" at Gallery HASEGAWA, Nagano, Japan. • Art Exhibition "Lights of Asia" by 3 Thailand Malaysian Artists, Bangkok.



**Mr. Opas Nuchniyom****Born** August 1, 1976**Education 2002** • MFA Academic for the Master's degree in decorative art Major Ceramic art Silpakorn University **1998** • BFA (Ceramic Art) Decorative Art Silpakorn University.**Award** • The winner prize "Throwing Pottery" of The Ceramic Art Exposition of Thailand the Art and Culture Center Commemorating the 6 Cycle Birthday Anniversary of His Majesty the king Bhumibol Adulyadej Sanamchandra Nakornpathom **Exhibition 2008** • Firewood kiln 4 institute coordination workshop Exhibition.• Art Exhibition by member of Bunditpatanasilpa Institute. **2006** • The 13 th National Ceramics Art Exhibition **2004** • The ceramic Art Exposition of Thailand the Art and Culture Center Commemorating the 6 cycle Birthday Anniversary of His Majesty the king Bhumibol Adulyadej Sanmchandra Nakornpathom  
• The 12 nd National Ceramics Art Exhibition**Ms. Wittamon Niwattichai****Education** • MFA (Printmaking), 2002 • Academy of Art College, San Francisco, USA. **1995** • BFA (Printmaking), Faculty of Fine Arts, Chiang Mai University, Thailand.**Awards & Grants 2008** • Visiting Artist Fellowship in the Printmedia & Drawing, The Canberra School of Art, Australian National University, Australia. **2003** • Printmaker in Residence Awards, Megalo Access Arts Inc., Australia.  
• Kala Fellowship winner, Artist-in-Residence, Berkeley, California, USA.**Solo Exhibition 2006** • Blue Door Books and Cafe', Akkamai. **2003** • Megalo Gallery, 49 Philipe Avenue, Watson, Canberra, Australia. **2002** • 'Blowing Bubbles' at 410 Bush Gallery San Francisco, USA.**Group Exhibition 2009** • Art Exhibition by members of Bunditpatanasilpa Institute • 'Vernacular Joy' Collaborative project by Warapong & Wittamon, Moddy Gallery and Restaurant, Aree soi 4, Bangkok. **2008** • "Outsider in the city" People's space gallery, Bangkok.**2002-2003** • Global Matrix international print Exhibition, The Robert L. Ringel Gellery, The Stewart Center Gallery at Purdue University (West Lafayette, Indiana), Wright State University Art Galleries, Dayton, Ohio, USA.**Ms. Sutthasinee Suwuttho****Born** April 30, 1977**Education 1999** • MFA (Painting) Silpakorn University, Bangkok. **2002** • BFA (Graphic Art) King Mongkut's Institute of Technology, Ladkrabang, Bangkok. **Honor 2008** • Select Award, China- Asean Youth Artwork Creativity Contest 2008, China **2008** • The National Fine Art Division Supported to Print "9 Activities in Fine Art Teaching Media Guide Books".**2006** • Gold Prize Award, Oshima International Handmade Picture Book Contest'06, Japan **Exhibition 2008** • the 23rd Asian International Art Exhibition, China. **2007** • Art Group Exhibition of Project "Line", Hof Art, Bangkok.**2006** • Art Exhibition of Project "In My Mind", The National Gallery, Bangkok. **2005** • Thai Art Exhibition at Art Gallery of the Capital Library, Beijing, China.**Mr. Phattaraporn Leanpanit****Born** April 19, 1979.**Education** • Studying in MFA (Visual Arts) Faculty of Architecture, King Mongkut's Institute of Technology Ladkrabang. • BFA (Painting) Bunditpatanasilpa Institute, Bangkok.**Exhibition 2009** • Seacon Square Watercolors Art Exposition, Bangkok. **2008** • the 23rd Asian International Art Exhibition, China. • Thai Art Exhibition at Art Gallery of the Capital Library, Beijing, China. • Seacon Square Art Expoaiton to Celebrate the 60th Aniversary His Majesty the King's Accession to the Throne. • The 1st Rural study Art Exhibition Way of life Thai Puen-Thai Yuen Sukhothai at On Art Gallery. • Art Exhibition by Members of Bunditpatanasilpa Institute at The Queen's Gallery, Bangkok.

# Creating Painting from Buddhism Dharma Principles

As humans through the ages share structures of body and brain, they are basically the same. Each organ functions in the same way. They perceive via the 5 senses and share common emotions, feelings and faiths. Only their patterns of expression differ depending on the social conditions and learning experiences. Contemporary drawings and the cave dweller's are the same in the sense that both artists would have wanted to communicate their ideas to the outside world. Only the styles, methods and thought processes are different as governed by context and time constrains. These drawings do not just communicate ideas, but would also tell us much of the ambience during their creations. The audiences must decode both the artists' commuqu and the social context therein.

Cave paintings are common in Suvarnabhumi. Most of them however are found in the region of E-san. These drawings communicate the artist's ideas to the outside world, be it a part of certain rituals or other themes yet to be identified. It was the origin of the using of drawing as a communication media. The developments of tools and techniques also began then.



There is no clear evidence showing the link between cave paintings and contemporary ones. However painting on cave wall seems to be a spiritual practice that continued long after the time of the Buddha. This could be because of the suitability of the caves in preserving the works and providing the proper and durable work surface.

Before Sukhothai period, people in Suvarnabhumi are pagans just like other groups of primitives. When Buddhism arrived from India, they perceived and kept alive believes and ideas of the new religion both aurally and through ritual practices. As such pagan and Buddhism believes became intertwine along the way. When Sukhothai Kingdom gained independent, its population was a mixed of pagans, Buddhists and Hindus – the latter religion came with the Khmers' influence. A notable point is that all religious faiths were tied tightly to the reverence, fear and expectation of the supernatural powers.

Buddhism was very popular during Sukhothai period as recorded in the stone inscriptions. The religious rituals recorded therein, the unique sculptural works, the emergence of the first Buddhist literature, 'Tribhum Phra Ruang', and the oral literature with Buddhism undertone, 'Su-pasit Phra Ruang', showed that Buddhism had deep-rooted and stable status even before the Kingdom of Sukhothai. Not only the common people but the all-powerful Kings during that period were also devout Buddhists. This helped to further strengthen and advanced the religion. The Buddhism concepts became part of the Thai way of life and were ingrained in the country's culture and customs. Thus Thai paintings before Westernization were almost all influenced by the Buddhism believes.



## Buddhism Concepts in Thai Society

The central concepts of Theravada school of Buddhism are to avoid bad deeds, do good deeds and clear the mind, or the principles of Tri Sikkha (the threefold training) of Sila, Smadhi and Panya (virtue, mindfulness and wisdom) and to concentrate on the Release (Nibbana). However Dharma principles contain both simple practice (Lokiya or Jariya Dharma) for the worldly mundane and the transcendental practice (Lokkuthara Dharma) aims at obtaining the ultimate Release. Thai life is influenced most by the Jariya Dharma concepts. Beside the central concepts, the other believes surrounding them such as the origin of the universe, the origin of life and the alternative realms also came attached with the discipline. These believes probably originated long before the 'Tribhum Phra Ruang'. However this organization of the doctrine by Phaya Li-tai popularized the concepts and had a long-lasting effect on Thai way of life, and the creation of Buddhist arts.

## Paintings base on Buddhist Concepts

Painting which were based on Buddhist thoughts and believes from Sukhothai period to early Rattanakosin, both royally and commonly commissioned, aimed to glorify and venerate the Buddha and his blessing, spread and teach the principles of Dharma, and decorated the Buddhist locales.

Typical paintings were connected to the Buddhist literatures, both written and aural, such as the drawing of the Jataka tales, the Buddha life-story and the images from the Tribhum. The people were already familiar with these stories from either Buddhist or traditional teachings. The Buddhist ideas and values would be drawn as interpreted by leant men such as the interpretive drawings of Pa-ya E-san proverb 'Harb-chang-sa-meaw'. These drawings were afterward regarded as traditional and carried on by both folk and royal artists. Folk artists however had more freedom to think and create than the royal ones. The ideas about the beauty of the works were shaped by both the pattern and tradition.

Buddhist paintings can take many forms, such as in Koi booklets, on Dharma cabinets, and draperies. However most of the yarns were found on the temple walls. The length was sufficient while painting there expressed the reverence for the special places. The temple was center to the community, embodies both political and supernatural powers. As such it was very important and special to the traditional lifestyle.

## Buddhist Painting in Royal Artists' Styles

The royal artist paintings are usually governed tightly by tradition and idealism. For example the story of the Buddha fighting Mara is usually painted facing the main Buddha image while the Daw-dung paradise from the Tribhum is depicted behind. Other popular stories are the Buddha life story, the ten incarnations stories especially the Vessantara chapters, and the Tribhum. The characters are depicted as court dancers. Coloring scheme differs from period to period and depends on the raw materials available. The mid-Ayutthaya to Rattanakosin period, whence there already was trading with western world, more colors became available. Both local and import pigments from China and France were used. Later gold-leafing became popular. There are little differences in techniques, especially the patterns and ideas. Works of the royal artists maintain the tradition of being neat, detailed and beautiful. There were many schools of royal artists such as Ayutthaya, Rattanakosin and the Lanna schools. Their works adorn the royal temples in the capitals and other main provinces.

## Buddhist Painting in Folk Artists' Style

Buddhist paintings by folk artists are found in local temples in the central, E-san, southern and northern provinces. Of these, E-san contains the most works. The main themes of folk arts are the same as the royals in that it is closely tied to the Buddhist literatures. There are, however, many variances that reflect the local tastes such as the stories of Sin-chi, Pra Luc & Pra Ram and Au-ra-pim-pa-chit of E-san, Tau-kum-ka-dum from the North and the South's Chaiya-sane & Chiaya-tut. Most others stories focus on revering and glorifying the Buddha on the same themes as the royal ones: the Buddha life story, Vessantara, heaven and hell from Tribhum or Pra-malai. There were also the paintings depicting the local teachings or proverb which are usually styled in caricatures.

These works from both schools reflect the traditional Thai's attitude toward Buddhism, namely to revere the Buddha as holy and to have fate in, and act according to, his teaching and Dharma principles. Good and bad deeds were controlled by believes in heaven and hell in accordance with the periods' social conditions.

## Contemporary Painting in Thailand

Indian culture that had been influencing ideas, traditions and cultures of the Thai and other Suvarnabhumi peoples since Sukhothai and Ayutthaya period started to diminish when the west wind blew in the new era of science and technology (circa AD 1700). Colonialism had arrived in Thailand. Missionaries arrived to survey and spread the Word. Merchants arrived to set up trading posts in

many spots in South East Asia. King Narai the Great (BE 2199- 2231), in the golden age of Thai-Western commerce, sent ambassadors to the courts of Europe which was then at the height of the Renaissance. No record exists whether Thai artists had been exposed to the western arts before that period. Western paintings then might look strange and not to Thai taste.

Thais might have been aware of the realism style of Western paintings or prints before then and might have use the western techniques before Kruw In-kong, but no record exists to confirm. It is Kruw In-kong who is credited with the introduction of western painting techniques in the reign of Rama IV. The court by then had started to accept the western ideas in order to understand and resist colonialism. The western technology however had not yet reached the common people. In the reign of Rama V the Western Reform began. Many western artists and architects had come to work on court buildings. Western style started to become popular among commoners. Full scale western education, including art appreciation, arrived during the reign of Rama VI. Thai arts started to deviate from the tradition. There existed western style paintings, traditional paintings and the combination of the two.

## Creating the Contemporary Buddhist Painting

Education has monumental effect on changes in Thai society. When education was westernized, some, if not all, Thai conception changed. Western concepts are now more powerful than ever before. This has changed the way Thais think about Buddhist principles. There are more logical thinking involved in trying to understand the doctrine. There is also the use of scientific methods to explain the principles. The increase in freedom to interpret the doctrine gave rise to many new sects and schools such as the Dharmagaya and Santi Asoka. These new concepts and theories are blended into the modern practice of Buddhism.

These rapid changes in the society combine with the move into the age of the media belie the traditional life style of Thai people. Even the monks' daily practices are affected. It results in the change in the old believes. Heaven and hell do not govern the good and bad deeds any more. The formal practices such as forbidding women from entering the Ubosot, or removal of shoes before giving alms to monks faded. Buddha images turn from being holy relics to collectibles and fine arts objects. Ornaments that used to adorn temples such as Cho-fa, Bai Ra-ka and Na-ban, become available for household. Contemporary and tradition Buddhist arts thus differ:

## Contemporary and Traditional Paintings from Buddhist Concepts

	Traditional Thai Paintings	Contemporary Paintings
Archetypal Concepts	<ul style="list-style-type: none"> <li>• Glorifying Buddha.</li> <li>• Teach Dharma principles.</li> <li>• Decorate temples.</li> </ul>	<ul style="list-style-type: none"> <li>• Exhibit artists' ideas and impressions.</li> <li>• Communicate artists' perceptions of the situations that involved or were affected by the particular principles.</li> <li>• Decorate temples and homes.</li> <li>• Wide variations in conception of Dharma.</li> </ul>
Substantial Concepts	<ul style="list-style-type: none"> <li>• Keep to tradition.</li> <li>• Direct story-telling depiction.</li> <li>• Pattern fixed.</li> </ul>	<ul style="list-style-type: none"> <li>• Creating new styles.</li> <li>• Use of images to communicate thoughts.</li> <li>• Variation in patterns and materials according to artist's concepts.</li> </ul>
Appearance	<ul style="list-style-type: none"> <li>• Characters depicted as dancers. Other components traditional.</li> <li>• Composition and coloring traditional.</li> <li>• Painted on walls.</li> </ul>	<ul style="list-style-type: none"> <li>• Variation in composition; traditional, westernized, or mixed.</li> <li>• Variations in media and methods.</li> </ul>

No matter how theological concepts have changed, the central Truth remains. People are left to manage themselves to reach the Truth. Arts from Buddhist concepts will be around as long as the religion remains. Style and techniques would change to reflect the changes in religious concepts. Arts, after all, is only a tool for conveying, reflecting and bequeathing.