Chat
CMU FACULTY OF FINE ART & ANU SCHOOL OF ART
Chat
CMU FACULTY OF FINE ART | ANU SCHOOL OF ART

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ANU SCHOOL OF ART GALLERY
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**Text contributions**

- Text contributions on the Australian artists written by Dr Chaitanya Sambrani, Senior Lecturer in the Centre of Art History and Art Theory, ANU School of Art.
- Text contributions on the Thai artists written by Nikan Bow Wasinondh, freelance curator and writer in Bangkok.
CHAT: CMU FACULTY OF FINE ARTS AND ANU SCHOOL OF ART EXHIBITION

This exhibition celebrates the Australian National University, School of Art - Chiang Mai University, Faculty of Fine Arts exchange arrangements initiated more than twenty years ago.

In 1991, an agreement for Academic Co-operation and Exchange between Chiang Mai and Canberra was signed by myself, then Dean of the Canberra Institute of the Arts and Professor Chawalit Putthawongs, CMU Vice-President. The arrangement involved a general agreement to foster international co-operation in visual arts education and research. It was ratified in March 2002 and signed by Annuay Gunta-in, Dean, CMU Faculty of Fine Arts and myself then Director, ANU National Institute of the Arts, School of Art.

In 2005, the Agreement was renewed and signed by the ANU Vice-Chancellor and President, Professor Ian Chubb and CMU President, Professor Pongsak Angkasith.

The current Agreement focusses on visits and exchange of academic staff and students and the development of opportunities for collaboration. Over the years it has involved staff and students on both sides from various disciplines including sculpture, drawing and printmaking, painting, photography, ceramics and textiles.

This exhibition Chat: CMU Faculty of Fine Art/ANU School of Art includes sculpture, installation, prints and paintings. It is an impressive example of current collaboration between ANU School of Art and CMU Faculty of Fine Arts. Experienced artists Wendy Teakel, Head of Sculpture at ANU and Pongdej Chaiyakul, Dean of the Faculty of Fine Art at CMU, have encouraged their colleagues and students to make regular exchange visits to create work and contribute to the teaching and research programs and cultural activities in both Chiang Mai and Canberra.

For the ANU School of Art staff and students, the Thai experience has also included occasional less formal links with Khon Kaen University and Silpakorn University in Bangkok.

The visual arts learning environment has been greatly enriched by the opportunity for residencies, exhibitions and studio visits and the experience of the culture, society and life-style enjoyed by colleagues and friends during exchange visits. Reciprocal arrangements in Chiang Mai and Canberra have ensured visitors are welcomed with the hand of friendship and warm hospitality extended by the Faculty of Fine Arts or the School of Art.

The ANU/CMU connection represents a special institutional dimension complementing other kinds of international exchange which are regularly pursued by individual artists. The international cultural experience of our students, graduates and staff adds impetus to continuing friendship and co-operation between visual artists world-wide.

We warmly welcome our Thai visitors who are here for the exhibition and extend congratulations to all the artists who have contributed to the exhibition, the exhibition catalogue and to the success of the ANU/CMU visual arts exchange since the early 1990s.

Many thanks to the ANU Sculpture Workshop and School of Art Gallery staff who have managed the project and special thanks to Dr Chaitanya Sambrani and Nikan Bow Wasinondh for their written contributions to this catalogue. I highly commend the ANU/CMU: Australia/Thailand Exchange and wish the exhibition Chat: CMU Faculty of Fine Arts and ANU School of Art every success.

Emeritus Professor David Williams AM
Director, ANU School of Art 1986-2006
Adjunct Professor Humanities Research Centre
Research School of Humanities and the Arts

March 2014
THE IMPORTANCE OF BEING CHATTY

This exhibition marks a two-decade history of artistic and academic exchanges between the ANU School of Art and Chiang Mai University’s Faculty of Fine Art. The six Australian artist-academics represented here have undertaken a number of residencies and visits to Thailand, and have participated in exhibitions alongside their Thai counterparts. This process of exchange, inaugurated between the then Canberra School of Art and Chiang Mai University in the early 1990s, has continued to underline the importance of collegial links between Australian and Asian art communities.

For Australia, the investment in a greater understanding of Asia has been imperative, and the work of Australian scholars, artists and curators has been of great significance in exploring the Asia-Pacific region as a locus for contemporary cultural production. The Artists Regional Exchange project was initiated in Perth, Western Australia in 1987 and ran until 1999, inaugurating exchanges between Australian, South-East Asian and New Zealand artists. In 1990, the Asian Arts program at the University of Melbourne was established with Alison Carroll as founding director. In 1991, John Clark then at ANU convened a conference on modernity in Asian art, a world first to my knowledge, and resulting in one of the world’s first academic publications on modern art in Asia. In the same year, David Williams, then Director of the Canberra School of Art formalised an agreement for academic cooperation and exchange with Chiang Mai University. Soon thereafter, in 1993, subscribers of the Australian art magazine Art and Australia were supplied with a small supplement called Art and Asia Pacific, which has since become a major international art journal, Art Asia Pacific. Also in 1993, the Queensland Art Gallery in Brisbane launched the first of its Asia-Pacific Triennials of Contemporary Art, an ongoing series of influential exhibitions and publications on the area. The import of these developments—more than two decades ago now—has been vital to Australia’s sense of location as it set about redefining its place in a post-colonial, post-Cold War international arena. Communicating with our regional neighbours and sustaining a series of ongoing chats remains a major concern as we move further into this “Asian century.”

Together, the work of these six colleagues points to an ongoing set of interests being pursued at the ANU School of Art. Material manipulations and combinations of technical processes are evidently important for these artists. However, the work cannot be understood merely in terms of technical wizardry. Rather, as I have sought to show through a reading of their works, these artists are intent on constructing a language of materials. There are very distinctive approaches to materials on display here, and no sense of a particular “school” aesthetic being projected. A strong sense of “making” is also visible with persistent references to combined elements, found objects, readymades and industrial processes. As a whole, the exhibition serves to reinforce the ability of these artists to extend their practice across media boundaries, with elements of sculpture, drawing, printing and painting coming together in several of the works.

Material Language

The only unifying element that I can discern in the work of my Australian colleagues is that of a commitment to material exploration. An inventory of their exhibition labels tells the story more fully: wood, different kinds of steel, found objects, sand, canvas, plastic pipes, tyre tubes, compressed air, charcoal, paint, rust, Thai and Japanese paper, cable ties, leather, glass, silicone, rubber, bronze, wax, nylon, grout—there is a prodigious amount of materials and methods involved in the work. It is this diversity in materials and techniques that allows for a complex set of linguistic manoeuvres that address aspects of embodiment, belonging, memory, absurdity, spatial extension and the ethics of work.

Dr Chaitanya Sambrani
Embodied experience and cultural dislocation is highlighted in Patsy Payne’s (b. 1955) work in this exhibition. Until recently Head of Printmedia and Drawing at ANU, Payne has undertaken a number of residencies and exhibitions in Asia, with particularly fruitful engagements with art cultures in Thailand, Japan and Sri Lanka. Her work in the exhibition foregrounds embodiment in its most basic and vital form: that of inhabiting a body that has been variously analysed, classified and represented in different traditions. A series of processes have been employed in the production of the work, from initial drawing on paper to industrial laser cutting with mild steel and corten steel, and imprinting onto sheets of Japanese Kozo and Thai Sa papers either via rust transfers or ink and water rubbings. In these works, Payne goes back to the very fundamentals of the printing process, the act of taking an impression on paper from a solid object by virtue of rubbing and wetting, with no chemical processes of etching involved. She also returns to systems of medicine in Asia, using Chinese and Indian diagrammatic representations of energy points and conduits to interpret lived bodily experience. Mortality presents a necessary accompaniment to these representations for Payne, since to inhabit a body is necessarily to confront its ageing, deterioration and eventual demise.
Entirely another sense of embodiment can be glimpsed in Nick Stranks’ (b. 1965) work, as he sets about to catalogue his life as a journeyman-artist-fixer. Stranks is well known for his casting and making skills, and has executed major projects for several prominent artists. In his own practice, Stranks has been interested in tools and in the way things get “done.” Being a doer and fixer—in other words a journeyman—he essays in this exhibition something approaching an autobiography. His pieces speak of an engagement with tools, his own as well as those of others, and what this intimate interaction with inanimate objects might do to illuminate aspects of personality. Stranks works with a mix of materials to deliver not only evidence of the labour and skill maker, but also its erasure. As a journeyman-artist, Stranks travels in the tradition of the Bauhaus that the Canberra School of Art was founded on. Using imprints of another worker’s tools transferred to concrete and secured with softer flow fill grout, Stranks articulates a series of partial erasures onto permanent slabs much in the manner of an archaeologist preserving fossilised markings.
Paul Hay (b. 1952) has long been interested in the absurd as part of the everyday. Dysfunctional stuff and the futile remnants of human invention are eternally interesting in his world. His whimsical sculpture in this exhibition features a canoe on a wooden trestle, covered in glued-on sand and accompanied by a fool’s hat/buoy. As though to further blur the distinction between this mechanical device and a taxidermy specimen, Hay has added a series of blowholes/vents highlighted in purple, a sign of the creature’s respiratory apparatus. Using a combination of found and manufactured objects, Hay produces here an assisted readymade that is clearly unsuited to any purpose. The canoe is anchored, it is secure, but without reason. There is nowhere to progress to, and no apparent means of resolving the conundrum. There stands only a fool’s cap or a buoy securing an object that is already stranded. And even if it were to be floated, there is no guarantee that the beast would actually serve to carry a person. Hay’s work is rather more like a preserved relic of fanciful folly, a quasi-scientific specimen from a museum of unnatural history.
Al Munro (b. 1964) is interested in languages of pattern, colour and scale in her work that spans printmaking, drawing and textiles. Her series Molecular Measures speaks about an enduring interest in scientific representation, where the internal and underlying structures of things such as crystals and salts are revealed as dazzlingly complex three-dimensional geometries at the molecular level. These works recall her earlier series Thinking About Science and Drawing (2012) which featured “drawings” on the wall made of yarn anchored on dressmaking pins. Munro is interested in deciphering the code that underpins real as well as virtual objects. Her works seek to prise apart and reassemble mathematical formulae that could yield a system of colour bands, geometrical relationships and spatial distribution. It is as though this hypothetical system then would allow for another interpretation of physical reality, and that this interpretation would be as valid as any other. Her attraction to fluoro colours and glitter is on display in this series, though she has at other times worked with a palette of industrial matte tones. In either case, the emphasis is on constructed realities and on making evident the artifice that is involved in all acts of abstracting and essentialising from natural forms and phenomena.
Though his work is vastly different in scale and materials, David Jensz (b. 1957) is also interested in structures and spatial extensions. Making use of industrial materials such as plastic pipes, pneumatic tubes and engineered steel components, his In Space comes across as part-diagram, part-arachnid and part-machine. Perched on its sharp steel claws, the sculpture seems set to move off on a haphazard trajectory across the gallery floor, perhaps to commence dialogue with Hay’s stranded canoe-creature or Stranks’ Rolling Workplace. It is only on closer observation that the viewer realises the relative absence of securing devices in Jensz’s construction. It is by a careful modulation of opposing forces: compressed air, woven pipes and counterbalanced steel pins that the structure remains in place. In Vortex 2 Jensz essays a combination of drawn and fabricated elements to create a sense of pulsating centrifugal and centripetal forces held in tension. The work seems to be precariously balanced between exploding outwards and being sucked in to another dimension. Again, on closer inspection, the work reveals itself to have been consciously fabricated with an alternation of soft, pliable, inflated pneumatic tubing and unyielding, welded steel pipes.
WENDY TEAKEL

Wendy Teakel (b. 1957) has been deeply interested in the nature of settler colonisation in Australia, and representations of landscape. What belongs, and what is out of place are central concerns in her work as she consistently engages with the natural and the artificial, the indigenous and the introduced. An entire ecosystem of native and invasive is implicit in her work Grove. Combining a number of salvaged shovels with “escaped” invasive woody weeds, Teakel has constructed a garden planting on the gallery floor, highlighting the disjuncture between place and object. Her materials bear the marks of time, both shovels and branches displaying their prior histories. Found objects from paddocks and farms ranging from corrugated iron, fencing wire, fleece, tin cans, grasses and seeds are regularly included in her work. Aspects of the Australian landscape with its dramatic colours, sere, sun-baked vegetation and the marks of bushfire are recurring motifs in Teakel’s oeuvre. She continues to emphasize the uneasy relationship between settler attempts to domesticate the landscape and render it productive, and the inevitability of ecological degradation and natural catastrophe, fire as well as flood. An ingenious device, the cable tie that forms such an integral part of Australian backyards and farms, holds Grove together gesturing to a DIY aesthetic. This links Teakel’s work to Jensz’s, but also more obliquely, to Hay’s (in terms of an interest in the absurd).
Pongdej Chaiyakul speaks of it all through his artworks. Fiercely direct, his acute portrayals of the world around challenge the audience to see and rethink life realities. Images of street life, city inhabitants, and illustrations of social systems are delivered through expressive drawings and intaglio prints.

Equipped with Western training and art history references, Pongdej satirically comments on contemporary social issues through modifications of iconic imageries from the Renaissance through to 20th century art works, adding popular elements and contextualised messages. His 2010 print series includes witty transformations of Grant Wood’s 1930s American Gothic into local Thai content, Isan Gothic, where the farmer is adorned with Thai pa kao ma folk textile and carrying local findings of field mice, bouquet of rice, and fruits, coupled by a questionable topless blond female figure who adds a bunch of geckos to their gatherings.

Pongdej’s solo exhibition in 2012, To be or not to be, confronts the audience with a large compilation of black and white etchings illustrating social and historical occurrences in Thailand. Each image seemingly mundane, however are cropped into its essence of social struggle and suppression of all living things under transitions of technological, economical and educational advancements, despite enduring political, environmental and spiritual deteriorations. Several prints depict various people absent mindedly fixated to their mobile phones, oblivious to life around. More are of malformed individuals sketched against stark background. Experience with the works is like flicking through snapshots of reality, without apparent commentary by the image creator: scenes and characters are utterly familiar and ordinary, yet through the artist’s portrayals imposes high impact for the viewers to reflect on the conditions of our very society. They powerfully ask questions by making us relook and rethink, tackling global issues through eastern spirituality and sensibility. Although the images are drawn from local contexts, they speak of universal facts of the human civilization that continuously exploits and destructs our own lives and others’.
Art exercises ideas genuinely underlines Peerapong Duangkaew’s artistic practice. His carved wooden and stone sculptures have constantly examined the language of form and narrative of action. Growing up familiarised with a woodworking father, he learnt to realise that the production process of carving is ultimately self-completing and self-sustainable, where the artist has immediate contact with the transformation of material and space. Having lived through Thailand’s modernisation granted him a sharpened view reflecting on the social and economic transformations of the country: with themes varying from family to global capitalism to ecology. In his early creation years, Peerapong explored different styles, namely semi-abstractionism, constructivism and cubism, in order to study relationships between space and figurative forms and materials, and balance of proportion. Finally he arrived at a near primitive aesthetic where sincere folk renditions are able to connect his work to the artifacts of world history. Nestled in the forests distant from Chiang Mai city, Peerapong’s studio is where he presently harvests his inspirations and arduously crafts his sculptures.

Peerapong’s sculptures convey a narrative or representation of a grand concept that are directly experienced by the artist himself. Pieces depicting themes of “family” are developed based on his family life and from observations on the importance of this elemental structure in Asian societies. Art making became self-analytical, healing and socially critical. Sculpture installation series titled “running out of time” saw him experimented on various materials, commenting on the monumental scheme of global capitalism against issues of local resource exploitations.

More recently, Peerapong’s sculptural creations are on “botanics”. Carving and burning of wooden forms depict growth of seedlings and plants. The intrinsic beauty of sprouting grain or plush coral is occasionally merged with expressive figures to evoke a sense of human emotions while the organic vegetal structures translate nature’s cycle and fundamentally as the transience of life itself.

**Spirit of Nature**, 2014

carved wood

280 x 60 x 50 cm
The work of Richard Garst is situated between graphics, printmaking and painting. His concepts are brewed from cultures and extensive work experiences in New York, Los Angeles, Detroit and Chiang Mai. A master printer, artist and lecturer, he tactfully balances components of collaboration, appropriation and technique in his creative productions. First impression of a work by Richard reads like Pop poster or street art print: a vibrant collage of renowned world masterpieces or historical monuments, boldly covered with signs, graffiti, and texts. Longing for public expressions and urban landscapes of cities like New York, he incorporates into his work layers of images of graffiti, spaces and objects he has photographed throughout the years. Furthermore, he is fascinated with traditional Chinese and Japanese ink paintings where below the art work, in addition to the artist’s mark, a collection of calligraphy and stamps by patrons and inspired poets appear. This idea of adding various elements of different meanings increases layers of perspectives to an otherwise singular context. New narratives and aesthetics emerge from this process of mixing and matching visuals of different locations, cultures and times together. Richard’s creative journey explores and experiments with these possibilities.

In Collaboration with Old Masters series which he began in 1994, Richard presents a compilation of unique prints, each a combination of an image of a Renaissance masterpiece layered with marks of symbols and writings that he photographed, digitally sourced and drawn. These are then scanned to produce printing screens. Images of globally celebrated art works communicate cultural history; on the computer, they are divided up with a grid, as in grid painting/drawing, then distorted and folded. Finally, printing screens containing each visual element are used to manually build new configurations of Old Masters works and superimpose marks on them, completing a new pictures: original expressions and visual situations. Each piece becomes a conversation of time and stories of worlds we have known and yet to discover.
Rossalin Garst combines mixed media techniques, such as sculpture, printmaking and photography into installation configurations. Her renowned series of work portrays her high-spirited relationship with Skyler, her canine companion. Metal wire mesh is meticulously hand formed into animated life-sized hound sculptures, many as three-dimensional body sections seamlessly extending out from photographic, etching, or drawing portraits. Referencing personal connections with other living creatures and natural surroundings, animal subjects in her work represent her own experience with life. Each series of work is a form of diary: telling of kinship, empathy, healing, and celebration.

Rossalin’s playful employment of contrasting mediums searches for a harmony of material expressions and emotive languages. In 2009, she spent one month as a visiting artist at the Australian National University, where she produced the series Skyler & I in Australia. One particular work was of a wire sculpture of her beloved Skyler attached to the front pouch of a body suit. Reminiscent of the dog who could not travel abroad with her, the artist has constructed a portable representative who freely joined her in travel adventures. Another piece, Wearable Album, is a translucent shirt with compartments holding wired shapes of Skyler. These works extend past sculpture into performative body pieces. As she wore the Wearable Album, Rossalin was able to communicate and present her dearly missed companion to others, similarly to carrying a small photograph of a loved one in one’s wallet or wearing a necklace locket close to the heart.

Line to Skyler is a combined textile and metal sculpture in tribute to the absence of Garst’s life companion and muse. The dedicated piece captures her longing communications to the canine character, whether in forms of greetings through the online media Line application or literary diary entries. The art work is not only a testimony of her multidisciplinary craftsmanship, and intuitive sense of material and symbolic representations, but moreover a piercing endeavor to integrate life sensibilities into the media of art.
Born in Leoy, Thatchai Hongpaeng grew up amidst the agricultural setting of northern Thailand. His artistic vocabulary is derived from his natural and cultural surroundings. Locally sourced ready-made materials form a visual language of the scenery of past livelihood and natural abundance, in juxtaposition to the current culture of technological and mass production. His installations relook at contemporary economics and social environment through assemblages of bygone rural life where the lives of human, animals and crops exist dependently with one another. In each installation, viewers are able to interpret meanings through carefully assembled materials and objects. In an exhibit, Thatchai had woven a net of rope around a gallery column, extending down to blanket over a pile of grain. The composition suggests the relationship between a farm animal and its consumer: its feeding, capture and consumption. A group exhibition in Bangkok saw him produce an interactive opening event where a whole cooked beef was posed hovering over a pile of grain lowly fenced by wooden planks. The interpretation of his work here is directly in the interaction of the audience and the animal: carving and tasting.

Thatchai exhibited and conducted a workshop at ANU School of Art in 2011. For the exhibition, he employed Australian cowhide, gum trees and eucalyptus chips to construct an agronomical landscape. In 2013, the artist joined a group exhibition titled Spiritual Ties: A Tribute to Montien Boonma where he produced works referencing his passed professor and highly respected artist Montien. One installation conveying farming life, Way of Sacrifice, is a setting of bamboo rice baskets attached with raw cowhides. Soil spills out of some of the toppled vessels relating to the harvest of life and death. Another piece, Existence… Nonexistence, is an empty cement mould of a spirit house. The absence of his teacher is reflected in the absence of this Thai faith structure. Thatchai is currently exploring the cultural belief and physical structure of the spirit house under themes of death, memory and absence.

**Spirit of the Past, 2014**
wood, steel
203 x 220 x 70 cm
Kade opens himself to tour into dimensions that are beyond his life and work as a teacher. The eyes behind those thick eyeglasses see deception and truth drifting through every molecule in the air. He inhales these molecules and refines them, not trying to separate the opponents but trying his utmost to make us aware of the illusion that looks like reality and the reality that looks like illusion. - Thaiwijit Puengkasemsomboon, artist, spoke of his friend, Kade Javanalikikorn

Kade expresses transient realities through abstract paintings. He creates art much like how he lives his life: liberated and contemplative. He does not make work to tell a story or send a message, but rather produces paintings in reaction to mental images from deep within his own psyche and surroundings. The freedom of expression on his canvases translates into freedom of interpretation for the viewers. With minimal title descriptions, his paintings are highly emotive and stimulate vivid imaginations. His painting methods are both controlled and spontaneous; paints are mixed to different consistencies producing varying effects, and in many occasions fresh canvas surfaces are placed onto each other, resulting in unexpected layered imageries.

With a home and studio located in an open valley outside of Chiang Mai city, Kade is able to immediately project his reaction of nature into art work. Each painting is an honest confession to the surrounding environment: fear, loneliness, respect, peace, etc. In 2009, a solo exhibition of the artist, No Valid Matters, speaks of no valid matters in the perception of abstract art, or life for that matter; that it is merely about emotive associations and feelings. The next solo exhibition, After Afterall in 2011, presents works about time and nature, the changing earth.

At times, Kade combines texts into his paintings, the writings running merged into layers upon layers of melting and splashes of colors until near non-recognition. His recent series of work comprises multiple canvas panels that have been painted and scribbled on simultaneously as a whole piece, only to be randomly reconfigured to conjure new perceptions and experience.

**Blame the Weather, 2014**
acrylic on linen
90 x 90 cm each (9 pieces)
ARTIST BIOGRAPHIES

PONGDEJ CHAIYAKUT

Pongdej Chaiyakut was born in Bangkok, Thailand (1954). He was awarded a Bachelor of Fine Art (Printmaking) (1978) and a Master of Fine Art (Printmaking) (1983) from Silpakorn University, Bangkok. After graduating he further studied printmaking at the Academy of Fine Art, Krakow, Poland, under Professor Stanislaw Wejman (1987–88). Pongdej has a significant exhibition profile holding 14 solo exhibitions in Thailand and internationally including at the Vermont Studio Centre Art Gallery, Vermont, USA (1998, 1996), Royal College of Fine Art, Konsthogskolan, Stockholm, Sweden (2006), Rim Suan Gallery, Grand Mercure Fortune Hotel, Bangkok (2009) and Jamjuree Art Gallery, Chulalongkorn University, Bangkok (2010). Pongdej has exhibited nationally and internationally since 1983 having works selected into over 60 significant exhibitions including more recently, Contemporary Prints Form Thailand by Pongdej and Bannarak,Bathurst Regional Art Gallery, New South Wales, Australia (1996), Exhibition of Art by Thai – Cambodian Artists, Royal Academy of Fine Art, Phnom Penh, Cambodia (2006), Thai – Okinawa International Art Exhibition, Okinawa Prefecture College of Art, Okinawa Japan (2011), 4th International Exchange Show Thailand and United States, LA Artcore, Los Angeles, USA and Thai – Vietnam Contemporary Art Exhibition, Chiang Mai (2010), Confluence of 9, National Gallery of Thailand, Bangkok, Studio Art Exhibition International, SACI Gallery, Florence, Italy and Okinawa – Thai International Art Exhibition, Chiang Mai University Art Centre (2012). Pongdej has been the recipient of awards including 3rd Prize for Print, 29th National Art Exhibition, Bangkok, Thailand (1984), Freedman Fellowship, USA (1998), selected artist for the King’s 50th Birthday Anniversary Exhibition (1996) and a Silpa Bhirasri Grant (2003) to honour artists of distinction. Pongdej is an Associate Professor at Chiang Mai University, Faculty of Fine Art and he currently holds the position of Dean of the Faculty for the second time (1993-2001 and 2010 -).

PEERAPONG DUANGKAEW

Peerapong Duangkaew was born in Ubon Ratchithani Province, Thailand (1950). He was awarded a Master of Fine Art (Sculpture) from Silpakorn University, Bangkok (1988). Peerapong works primarily as a sculptor carving in timber and stone. Since 2002 Peerapong has exhibited consistently both in Thailand and internationally. He has been involved in many residencies and symposiums about sculpture including Saisampan-soul ties, Arts Centre, Chiang Mai University, (2002), International Sculpture Symposium, Hue, Vietnam (2002, 2003, 2008), International Sculpture Symposium, Gwalior, India (2006), 16th International Sculpture Symposium, Tultepec, Mexico (2007), International Sculpture Symposium, Alberta, Canada (2006, 2010), Thai-Japan Sculpture Symposium, Chiang Mai, Thailand (2009, 2012), Haiku Sculpture Symposium, Okinawa, Japan (2009) and Taiwan (2010), International Art Exchange Thailand – USA, LA Artcore, USA (2010). He has also participated in many CMU Faculty exhibitions (2003, 2004, 2008, 2009, 2010, 2012, 2013) and had work selected into group exhibitions including Two Excavating, Saib Gallery, Tokyo, So Many Ideas, 14th International Sculpture Exhibition, CMU Art Centre, Chiang Mai (2010) and Confluence of 9, National Gallery, Bangkok (2012). Peerapong has held solo exhibitions of his work at the Canberra Institute of Art (1992), Faculty of Fine Art Gallery, Chiang Mai (2009), Foyer Gallery, Australian National University, Canberra (2010) and the Prawa Studio, Chiang Mai (2011). He was awarded a Bronze Medal for Sculpture at the 32nd National Exhibition of Art (1986) and has been the winner of sculpture prizes including the Kung Thai Bank sculpture competition for architecture (2003) and Pongkrai Lodge commission, Chiang Mai (2011). He was awarded the Australian National University Visiting Artist Residency in Sculpture (1992, 2010). Peerapong is now an Emeritus Lecturer, recently retiring from teaching in the Sculpture Department at the Faculty of Fine Art, Chiang Mai University where he taught for over 20 years and held the position of Lecturer and Head of Department.
Rossalin Garst was born in Phang Nga, Thailand (1956). She holds a Bachelor of Fine Art (Graphic Art) from Silpakorn University, California, USA (1983). Rossalin works with mixed media often combining, print, sculpture and more recently textiles in her pieces. She has exhibited consistently nationally and internationally since the late ’70s and highlights of her career include selection for Chiang Mai – Tokyo, Talk, Gallery West, Tokyo, Japan and 30th Anniversary Exhibition CMU Faculty, Chiang Mai (2012), Thai – Okinawa International Art Exhibition, Okinawa Prefecture College of Art, Okinawa Japan (2011), 4th International Exchange Show Thailand and United States, LA Artcore, Los Angeles, USA and Thai – Vietnam Contemporary Art Exhibition, Chiang Mai (2010), The Dog Show, Australian National University, Foyer Gallery, Canberra, ACT (2009), Confluence of 9, The National Gallery of Thailand, Bangkok and Traces of Siamese Smile, Bangkok Art and Culture Centre, Thailand (2008), Religious Beliefs and Contemporary Social Phenomena of South East Asia, Guangdong Museum of Art, China and Reveal 2 Vision, (2007), Ginza Towa Gallery, Tokyo, Japan, Memoirs to the King "The 7", Silpakorn University Art Gallery, Bangkok (2006), Thai – German Contemporary Art Exchange, Galerie Rachal Haferkamp, Cologne, Germany (2005), Different Wall, Different Way, Different Work exhibition, The National Gallery of Thailand, Bangkok (2003). Rossalin has participated in numerous CMU Faculty of Fine Art Staff exhibitions and has been acknowledged with creative awards including the 9th Silpa Bhirasri Creative Grants to honour artists of distinction and the Australian National University Visiting Artist Residency (2009). She is a regularly contributes articles on international contemporary art for the Thai publication Fine Art Magazine. Rossalin holds the position of Professor in the Faculty of Fine Arts at Chiang Mai University.

Richard Garst was born in Bartlesville, Oklahoma, USA (1948). He graduated with a Bachelor of Fine Art (Painting) from Kansas City Art Institute, Kansas City, Missouri, USA (1974) and was awarded a Masters of Fine Art (Printmaking) from Cranbrook Academy of Art, Bloomfields, Michigan, USA (1979). Richard further developed his printing experience as a print collaborator printing for artists including Jasper Johns, Robert Rauschenberg, David Hockney, Jean-Michel Basquiat, Francesco Clemente and Richard Serra at Gemini G.E.L. and Cirrus Editions Ltd., Los Angeles, California and Petersburg Press Inc. New York City (1980 – 87). After moving to Thailand in 1987 Richard set up the Artist Proof Limited Editions Press, Bangkok and taught Printmaking at Silpakorn University, Chulalongkorn University and King Mongkut’s Institute of Technology, in Bangkok. In 1999 he moved to Chiang Mai and taught at Chiang Mai University, Faculty of Fine Arts in Printmaking. Richard was invited to exhibit in international group exhibitions including Confluence of 9, National Gallery of Thailand, Bangkok and Gallery Uesuto Ginza, Tokyo, The 3rd Bangkok Triennial International Print and Drawing Exhibition, Bangkok Art and Culture Centre and Thai – Okinawa International Art Exhibition, Okinawa Prefectural College of Art (2012), International Art Exchange, Thailand/USA, Chiang Mai University Art Centre, and 6th International Art Festival Workshop in Thailand, Pho-Chung Academy of Arts, Rajamangala University of Technology, Rattanakosin, Bangkok (2010), 2nd Bangkok Triennial International Print and Drawing Exhibition, Bangkok Art and Culture Centre, and Art is Life/Life is Art, Look At This Gallery, Chiang Mai, Thailand, The Dog Show, Australian National University, Foyer Gallery, Canberra (2009), Confluence of 9, National Gallery of Thailand, Bangkok (2008), Reveal 2 Vision, Ginza Towa Gallery, Tokyo, Japan and Faculty of Fine Arts, Chiang Mai University, (2007). He has also participated in Faculty Exhibitions in Chiang Mai (1999 – 2013). He retired from teaching in 2013 and he is now an Emeritus Fellow of the Faculty of Fine Arts.

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Thatchai Hongpaeng was born in Loey province, Thailand (1968). His practice focuses on sculpture and installation art. He graduated from Chiang Mai University with a Bachelor of Fine Art (1986) and a Masters of Fine Art from Silpakorn University (1992). Thatchai has exhibited in national competitions including the National Art Exhibition (1990, 1991, 1992, 1996). He has participated in sculpture symposiums including Haku Sculpture Symposium, Okinawa, Japan (2013, 2009), Thai – Japan Sculpture Symposium, Chiang Mai University, Thailand (2009, 2011) and International Symposium, Phitsanulok, Thailand (2013). Thatchai’s work has been selected in group exhibitions including Thai – Japan Contemporary Art Exhibition, Chiang Mai University Faculty Gallery, (2005, 2008), The King’s 60th Anniversary Exhibition, Mahasarakarm University, Thailand (2006), Thai – Vietnam Contemporary Art Exhibition, Chiang Mai University Art Centre (2010), Overtone II, Karagawa Prefecture Hall, Yokohama, Japan (2010), The Same Rain the Same Wind, International Art Exhibition, Chiang Mai University Art Centre (2012), and So Many Minds 2, Chiang Mai University Art Centre (2013). Thatchai has been the recipient of awards including the Australian National University, Sculpture Workshop Visiting Artist and Exhibition (2012), the Silver Medal for Sculpture at the 42nd and 37th National Art Exhibition, Bangkok (1996, 1991), the Ministry of Public Health Small Sculpture Competition, Nonthaburi, Thailand (1996), Sculpture Research Scholarship, Silpakorn University, Bangkok (1994) and the King’s Birthday Anniversary Award for Sculpture (1994). Thatchai holds the position of Assistant Professor and currently works as an Assistant Dean to the Faculty of Fine Arts, Chiang Mai University.

Paul Hay was born in Mt Gambier South Australia (1952) and studied at the South Australian School of Art and Australian National University. He has 18 solo exhibitions since 1979. His practice includes public art, assemblage, photography and installation and his work has been curated and exhibited in Australia and overseas. He has exhibited widely in Australia including The Mildura Sculpture Triennia, Victoria (1975), Post Object Art in Australia and New Zealand, Experimental Art Foundation, Adelaide (1976), The Table, Art Gallery of South Australia (1985), Central Spacious Location (1991) and Big Place (1990), Perth Institute of Contemporary Arts, Perth, Four Point Bearing, Tasmanian Museum and Art Gallery, Tasmania (1994), Circumference, 24 Hr Art, Darwin (2013) and Box of Tricks, Canberra Contemporary Art Space, Canberra (2011). He was selected for the McClelland Sculpture Prize and Helen Lempriere National Sculpture Award, Victoria (2008), Sculpture by the Sea, Sydney (2002, 2003) and Australian Perspecta, Art Gallery of New South Wales, Sydney (1991). He has been commissioned to make public sculptures in Perth in (1992, 1993) and has curated national exhibitions including Against the Grain in 1992. He was invited to participate in the international exhibitions, So Many Minds, Chiang Mai University Art Centre, 2011, 2013 and held a solo exhibition, Mirror World Analogues at the Chiang Mai University Art Centre, Thailand (2011). Paul’s work has been cited in various publications and catalogues including Australian Perspecta 91, Art Gallery of New South Wales (1991), Installation Art, Thames and Hudson, London (1994), World Sculpture News, Hong Kong (2003) and McCullough Encyclopaedia of Australian Art, Melbourne, 2007. Since 1978 Paul has spent extended periods living abroad. He is currently a Lecturer in Sculpture at the Australian National University, School of Art (2004 -)

Kade Javanalikikorn was born in Bangkok (1961). He graduated with a Bachelor of Fine Art from the University of North Texas, USA (1985). Since graduation Kade’s practice has focused on painting and printmaking. He has exhibited nationally and internationally, including solo exhibitions After Afterall, (2011), Colours Next to Black, (2005) Art Republic, Bangkok, No Valid Matters, Chulalongkorn University, Bangkok, (2009), Without A Word, COLAspace, University of New South Wales, Sydney (2007) Yes and No (back against the wall), Faculty of Fine Art Gallery, Chiang Mai and the National Gallery, Bangkok (1997). His work has been included in selected international exhibitions and significant national exhibitions including Reclaim, Tokyo Metropolitan Art Museum (2013), Two Thai Artists, SACK Gallery Florence, Italy (2012), Vietnam, Thailand, Japan; Contemporary Art Exchange, Funabashi, Tokyo, Japan (2003), Golden Jubilee Art Exhibition: 50 Years of Thai Art, Queen Sirikit National Convention Centre, Bangkok (1998), The 4th Asian Art Show Fukuoka and Tokyo, Japan (1994) and From The Outside Looking In, National Gallery, Bangkok (1991). Kade’s work is held in international collections including The National Gallery of Australia, Bangalore University Collection, Fukuoka Art Museum and the Ram 9 Museum Foundation. He held the position of Associate Dean at Chiang Mai University, Faculty of Fine arts (1992 – 1997) and was Head of Department for Printmaking, Painting and Sculpture (1999-2001). Currently Kade is the Head of the Graduate Program at the Faculty of Fine Arts, Chiang Mai University where he teaches Painting and holds the position of Associate Professor (2000 - ).

Al Munro was born in Canberra (1964) and her practice spans textile, print and drawing-based media. She was awarded a Bachelor of Arts (Visual Art) with honours 1st class (1997), a Master of Philosophy (2001) and a Doctor of Philosophy (2013) from the Australian National University, Canberra. She has held 13 solo exhibitions nationally and internationally including at Brenda May Gallery, Sydney (2013, 2011, 2009, 2007) and Art + Science, Chiang Mai University Art Centre, Thailand (2013). Al’s work has been included in major curated exhibitions such as Wangaratta Contemporary Textile Award, Victoria (2013), *Imitation of Life*, Canberra Museum and Gallery, ACT (2012) and *Needlework/Needleplay: embroidery now*, Brunswick Street Gallery, Melbourne, Natural Disgression, University of Technology Gallery, Sydney (2011), *Super Natural (with Erica Seccombe)* Manchester Metropolitan University, UK (2006) and 2JK International Print Exhibition, National Taiwan Arts Institute, Taiwan and Tokyo Fine Arts University, Japan (2000). Al has received awards including an Australian Postgraduate Award Scholarship (2010–2013), the Lyle Cullen Memorial Prize (2002) and the Canberra Contemporary Art Space, Emerging Artists Award (1997). She has been selected for international residencies at the Australian Council’s London (2003) and Tokyo (2015) studios, London Printworks Trust (2012) and Chiang Mai University, Thailand (2013). Her work is held in significant National collections including Art Bank, Australian National Gallery, National Library of Australia and Megalo Studio Print Archive. Al teaches in the Textiles Workshop at the Australian National University, School of Art, and is currently the acting Higher Degree Research Convenor at the School of Art.
Nick Stranks was born in Melbourne (1965). He obtained a Bachelor in Visual Arts from the Canberra School of Art (1988) and is currently a candidate for PhD at the Australian National University. Nick’s sculpture practice is twofold: producing studio pieces from cast and constructed form and working as a master of foundry in collaboration with other artists to produce their commissioned work. Nick has exhibited in selected group exhibitions since 1996 including 100% Books, Watson Art Centre (2013), Assisted Reproduction: Out in the Light, ANU School of Art Gallery, Canberra (2012), Imitation of Life, Canberra Museum and Gallery (2011), Sculpture By The Sea, Bondi, Sydney (2010, 2009), Thinking For The World, International Sculpture, Chiang Mai University Art Centre, Thailand (2009), Dimensions Variable, CraftACT, Canberra (2005). His work has been collected by the Balderson Collection, Canberra Museum and Gallery and the Ted Knock Collection. Since 1994 Nick has managed the ANU Sculpture Workshop Foundry. He regularly casts works for artists, national institutions, and private collections. These commissioned works cast by Nick are held in collections including the National Gallery of Australia, Australian War Memorial, ACT Public Art Collection and the Canberra International Airport. Artists Nick collaborates with in the development of their commissions include GW Bott, Ante Dabro, Seneden Blackwood, Ayako Satou, Steven Holland, Amanda Smith and Randall Sinnamon. Nick is currently employed at the Australian National University, School of Art in a hybrid position as a Senior Technical Officer and Lecturer in the Sculpture Workshop.

Wendy Teakel was born in Wagga Wagga, NSW (1957) her practice spans sculpture, installation, drawing and painting. She was awarded a Diploma of Applied Art from the Riverina College of Advanced Education, Wagga Wagga, (1980), a Graduate Diploma in Sculpture from Canberra School of Art, Canberra (1986), and a Masters of Art by Research Project from RMIT University, Melbourne (2004). Wendy has held over 35 solo exhibitions since 1988. Her work has been selected and curated into over 80 exhibitions nationally and internationally including But Mostly Air: Alumni Exhibition, School of Art Gallery, ANU, Canberra (2013), Weaving Art and Change, Siddhartha Gallery, Kathmandu, Nepal (2012), Marking Place; a survey with A McIntyre and GW Bot, (2012), Something in the Air, (2010), Something About Farming And The Lake, (2006), Cultural Spaces: a survey exhibition (2002), Canberra Museum and Gallery, Canberra, Paunched with M Buchanan, Wagga Wagga City Gallery, New South Wales (2009), Saisampan, Chiang Mai University Art Centre (2002), KOHU International Artists Workshop Exhibition, The Queen’s Gallery, British Consulate, New Delhi, India (1997), Connections, Faculty of Fine Arts Gallery, Chiang Mai University, Thailand (1997), Origins and Departures, Albury Regional Art Gallery (1997) and Lismore Regional Gallery, New South Wales, (1996) Surface Tensions; 24 HR Art, Darwin (1995), Ratio with H Geer and J Holding, Ambassade d’ Australie, Paris, France (1995). Wendy’s work is held in major national and regional collections including the National Gallery of Australia, The National Glass Gallery Wagga Wagga, Canberra Museum and Gallery, The Australian Embassy Bangkok and numerous other public and private collections. Wendy has been the recipient of major grants and prizes including the CAPO Singapore Airlines Travel Scholarship and an artsACT Project Grant (2011), she was the winner of the Countryscapes Painting Prize (2010), The Calleen Prize (2008), The Outback Art Prize, Broken Hill, New South Wales (1999), 26th Alice Prize (jointly with Pam Lotta), Alice Springs, Northern Territory, (1996), Asia Link residencies to Thailand (2001, 1996). She received a Canberra Critic’s Circle award (2013, 2001). She has taught at the Australian National University, School of Art (1990 - ) and is currently Head of Sculpture.
ABOUT THE SCHOOL

The ANU School of Art has a reputation as one of Australia’s premier visual art and design teaching institutions. This reputation has been developed and maintained through a hands-on teaching program that emphasises excellence in studio practice in combination with a critically informed approach to the field of art and design. The School has an excellent success rate in graduating highly skilled professionals who make a significant contribution as exhibiting artists, curators, writers, scholars and arts administrators. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

Undergraduate, combined degree, Honours and an extensive postgraduate program are offered, all taught in the School’s specialised facilities by highly skilled staff. A highlight of all of our programs is the access provided to visiting artists and scholars both within the School of Art and through the University’s broader teaching and research areas. A special feature of the School of Art is the International Student Exchange Program. Through this program students have the opportunity to study at university schools of art and design in Asia, Europe and North America.

Programs are enhanced by the School’s proximity to national cultural institutions, and a strong network of local and regional arts organisations. Close by are the National Gallery of Australia, the National Film and Sound Archives, the National Library of Australia, the National Museum of Australia, the National Portrait Gallery, Canberra Museum and Art Gallery, and Drill Hall Gallery; in addition the School has close bonds to Canberra’s well established not for profit art and community organisations.

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