

merely in terms of memory and the capacity to criticize generated by time, where memory is accumulated, but there is more to his work than that.

### III. Forms Shaped While Fusing with Materials

Montien is fond of using soil. It will be observed that this material is a key element sustaining, indeed, lying at the foundations of, art works that tend to be generated by means of the critical function of time. For Montien, soil clearly represents memory; at the same time, it is endowed with a capacity to criticize in the sense that it represents an existence that has been pushed into the background by modernization. In Montien's eyes, however, this material undergoes a transformation, representing a more fundamental existence that transcends the above-mentioned one. The following works in the present exhibition are a case in point; 'Earth Pagoda' (1989, cat. no.1), 'Soil Pagoda in Ten Panels' (1989, cat. no.2), 'Soil Pagoda in Two Panels' (1990, cat. no.3), 'Trio' (1991, cat. no.7), 'Inside-Outside' (1991, cat. no.8), and 'Water' (1991, cat. no.9). Works using lime, ash, and other materials have a similar texture.

When used on flat surfaces, the soil is energetically applied as though on paper. These works fall under two categories: those such as 'Earth Pagoda' in which images are relatively dominant, and those such as 'Soil Pagoda in Two Panels,' where more emphasis is placed on the existence of the soil as material than on the image of the pagoda. In other words, soil manifests a dual nature as image and material. The treatment of soil as material is consistent with three-dimensional terracotta objects and installations that are decorated on the surface. Indeed, this aspect of soil has a nature and existence that should be actively enhanced.

In every instance, however, Montien's handling of material tries to avoid a Western-type of context consisting of existence, or objects, and the self. The material coexists with the object that is represented or tries to become one with the material which is represented — so much so that it dwells inside that material. In Montien's words, it is "in existence." Through the act of assimilation, the material for the first time acquires form, displays its nature as material, and even attains life. For Montien, soil applied to a flat surface and terracotta that acquires form as a result of being held in the hand are alike in that they dwell inside the same sort of object, namely material, and come into being as a result of the intimate relationship between their own action and the reaction of the material.

The term "preexistence" is similar in meaning to "in existence," which is used alongside of it. As amorphous substances, soil and water do not yet possess form. Preexistence attaches great value to their interaction with materials prior to becoming a medium. The close connection with Buddhism is unmistakable.

### IV. A Free Perspective Linking Interiors and Exteriors

All the same, Montien's work is scarcely religious. The reason is that his pagodas clearly exist as art no matter how they are depicted. His works do not represent religious iconology even when pagodas are used as a motif. One could even go so far as to say that the pagodas represent Montien's inner being.

The mode of expression used by Montien employs an unusual perspective, whereby interiors and exteriors exist simultaneously. In his work titled 'Inside-Outside' the disk-like form made of soil is depicted so that it is seen from the interior, exterior, and side, resembling a disk rotating on an axis. Several works depicting pots also consciously convey a sense of the interior and exterior.

What these works clearly manifest is a methodology that avoids a single focal point by employing unlimited points of view. The idea of being in existence comes into play here. Inasmuch as a two-dimensional, visual form of expression is used, the sort of action that goes with physical forms is in fact impossible. But that sort of illusion is at

work in Montien's approach. Occasionally it resides in an object, and an expression of it can be perceived once more on the outside. Moving freely between the interior and exterior realms at times produces a charming mode of expression unhindered by forms.

Another distinctive characteristic of Montien's work concerns "the unusual developments that occur when three-dimensional forms are rendered as two-dimensional ones." The innumerable curves or wave patterns which form the background of 'Water' may derive from a pot whose interior is being locked into or from the curves perceived while gazing up at a certain type of pagoda. But once they are densely arranged on a wall, they possess a transcendence completely divorced from the sort of perspective that depicts concrete objects.

This kind of transcendence, which is directly in league with folk traditions and the legacy of folkcrafts, already goes beyond the factor of visually refined representation, drawing us toward more macrocosmic time and space. The strange symbolism conveyed by 'Candles Painting: Full Moon' (1991, cat. no.11, fig.2) is an obvious example. Created by means of innumerable marks from a candle flame on a wooden panel, this work employs a motif from the world beyond — the full moon. At the same time, it symbolizes Montien's inner self. The world depicted in 'Candles Painting: Full Moon' could also be said to confront the most existential issues in the traditional Thai psyche. In a symbolic work such as this, the problem of expression posed in terms of interiors and exteriors displays a mythical plane, that of life and death. 'Black Candles Curtain' (1991, cat. no.10) conveys a similar idea.

### V. Contemporary Thai Art in Transition

After attending Silpakorn University, an art institution in Bangkok, Montien studied at the Ecole Nationale Supérieure des Beaux-Arts and the art department at the Université de Paris VIII from 1986 to 1988. This foreign study provided a springboard for Montien's subsequent interaction in the European art world. In Asia, his work was shown at the Olympiad of Art held in Seoul in conjunction with the 1988 Summer Olympics. Last year, his work was displayed at the Biennale of Sydney, Australia. Although his work has been exhibited extensively abroad in the past few years, the present exhibition marks the first time that Montien's work has been shown in Japan.

At a time when Thailand is enjoying tremendous economic growth, the Thai art world is also expanding its international ties. So far, there are only a handful of galleries, but a glimpse at them shows that it is now possible to find Western-style contemporary art that is now intermingled with works of a neo-traditional bent that interpret traditional Thai culture and religious views in a contemporary way. Some artistic forms of expression that display no trace of traditional Thai culture can be discovered in the generation of artists after Montien. This trend is likely to accelerate in the future.

Montien's mode of expression owes much to traditional culture, yet his work can be said to abound with a free, fertile imagination untainted by the baneful influences of that culture. To be sure, it may not have been able to bloom inside Thailand. Montien's use of pre-modern materials and motifs that evoke the traditional religious and cultural setting have progressed more deeply and rapidly as a result of his encounter with other cultures, especially in this case Western concepts and modeling techniques.

During his study abroad, Montien must have learned all too well the weakness of inner neo-traditionalism and superficial internationalism. His strength as an individual lies in this realization, which he has reworked in the context of his own artistic output. From the perspective of the West and Japan, we can expect it to be manifested in terms of a unique world abounding in originality.

(Translated by Janet GOFF)



## 作家のことば

### モンティエン・ブンマー

#### I. 靈感源

私は、自分の周囲にあって利用することのできる素材や対象に関心がある。それらを利用して私は独自のやり方で作品を創り出してきた。こうした素材のそれぞれが持つ具体的な、また抽象的な特徴が、私に作品を創る際のアイデアや手段を思いつかせる。作品の内容や形態は、素材それぞれ自身を持っている物質的な特性や抽象的な象徴性から引き出されるのだ。私はただ、素材の「内在的な現象」(対象となる存在に固有の現象)を作品の中に移し変え、作品を通してそれを表現するだけなのである。

あらゆる素材や対象は社会と密接な関わりを持ち、ある特定の資質を有し、ある特定の事柄を意味する、というのは周知のことだ。しかしながら、人はこうした素材や対象をそれぞれの異なったやり方で経験する。経験においてこのような差異があるということは、具体的な、また抽象的なパラメーター(特徴となる要素)が、全て素材や対象に起因しているということの意味している。

パラメーターは、合理的思考と想像力との双方を刺激し、私を前者から後者へと導く。これらパラメーターどうしの関係は、私の作品の形態や内容を決定する最も大切な要素である。ある特定の素材のパラメーターを扱うのに用いられる思考や方法論は、それゆえ、素材そのものの「内在的な現象」にしたがって変化することになる。

自然環境、文化、そしてタイの生活様式などは、私を取り巻く素材の「内在的な」パラメーターを構成している基本的な要因である。さらに、こうした要因は象徴となり、素材に地方的な特徴を与える。私は、広がりや形態とが予め決められているような種類の経験や創造には興味が無い。実際のところ私は、素材が持つ「内在的な」パラメーターをうまく「出現」させることにずっと大きな関心を抱いているのだ。

芸術家は、彼の周りの宗教的、文化的、社会的、そして経済的な状況との関連の中で、自分自身の立場を理解しなければならぬ、と私は信じている。これらの状況は、芸術作品を創るとき、私の内に美学と方法論とを生ぜしめる基本的な要素となる。

タイにおいては、現代美術はまだ広範には受け入れられていない。芸術作品を創るためには、普通は高価な輸入された画材が必要であるが、残念なことには全てのアーティストがそれらを利用できるというわけではない。つまり、彼らの全てが定期的に、継続して作品を創り続けることができるわけではないということであり、そのことは彼らの進歩や芸術上の創造的表出を阻害し、またその作品の形態をも制限しているのである。こうした限界を打ち破るために私は、自分の作品において、油彩、アクリル、キャンバスといった、高価で、伝統的に使われてきた画材を利用することを放棄したのである。

その代わりに私は自分の住む地域にある素材や対象を探し求める。それは、土、砂、炭、焼き粘土、灰、蠟といったようなものだ。こうした素材は、私の行動範囲内で見つけることができる。これらの素材は、単に私が作品を創り続けることを可能にしてくれるだけではない。その特徴が、田舎での生活様式と調和してもいるのだ。

#### II. 素材における「真の現象」

私は、田舎で見つけたその地方特有の素材や対象を使って、そうした素材や対象が持つ本来の「真の現象」を「明示」する。こうした現象はタイの社会と関連しており、また、タイ社会の物質的、象徴的の局面に深く組み込まれている。

これらの素材は、それ自身の内的な品質や意味を超えて、ほかのものの「代用をする」ために利用されるのではない。タイの社会では周知のその物質的特徴や抽象的象徴は、以下にあげるいくつかの私の作品に見られるように、社会的に知られたパラメーターや、対象の各部分の内的関係と調和を保ちつつ、芸術作品へと移しかえられる。

《パゴダ》は、仏教の概念におけるパゴダ建築の物質的特徴、建築のプロセス、その目的の「真の現象」を明示する。

チェーティア(チェディー)やストゥーパという名でも知られるパゴダは、敬慕された僧侶の遺物や信徒たちの遺骨を安置するために建設されるものだ。その起源は、仏陀が荼毘に付された後に残った灰と土の堆積にまで遡る。チェーティアとストゥーパは、輪廻、すなわち「生一死一再生」の果てしない繰り返しの解脱に関する仏教の教えを思い起こし、崇拜する場所なのである。

私は土と炭と灰を用いて、チェーティアの三次元の建築的構造の内に表現されている「内在的な現象」を、二次元の芸術作品に変換する。土、炭、灰を塗り付けられた縦長と横長の紙片は、チェーティア建築のブロック積みと同じパターンで縦横交互に壁の上に貼り付けて配置される。第1層では紙片は床面に接して置かれ、壁に密着させられる。第2層、またその次の層に続けて貼られる紙片は、チェーティアの構造がそうであるのと同じように少しずつ少なくなっていく。各々の紙片は蠟で固められるか額に入れられていて、厚みと重さがあり、床面から上部に向かって水平の層を作っていくのに都合がいい。この作品はまさにチェーティアの「真の」物質的特徴を具現している。展覧会場では、この作品は観る人たちが立っているのと同じ床面に置かれることになる。作品の正面に立てば、観る人はチェーティアの「真の現象」をたちどころに感じとるだろう。

作品の大半で、私は、観る人の想像力の中に「真の現象」を再び創りあげるために、方向性に留意し、紙片を縦と横に配置していくのである。

《キャンドル》を構成しているのは、タイの社会で暮らす人々の信念や信仰、行為などに起因する現象である。《キャンドル》は、2枚の板に貼り付けられた素材に上塗りを施すという制限の下で創られた。蠟燭の燃えさが、2枚の板の半円形の中に現れている。展覧会のために設置する場合には、板の1枚は床に、いま1枚は天井に接するように展示される。私の意図は、ローイ・クラトン(川の神に捧げる儀式で、バナナの葉で作った籠を川に流す)の現象と経験を提示すること、そしてタイの人々が持っている宗教と時間に対する信念と信仰とを表現することにある。

《手形&ベルト》では、焼いた粘土の塊で握りこぶしを創った。この握りこぶしは、作物を作るためにその力を一所懸命使う人々を表している。この粘土の塊は、引き伸ばされて壁面に釘で打ち付けられたゴムのベルトに取り付けられている。この作品は、提示された素材の象徴的なストレスや抑圧を明示する。

素材と対象は暗示的な刺激物として作用する。それらは、芸術作品を創るための方法やアイデアを私に吹き込んでくれるのだ。さらに、観る人の過去の体験が想像力を活気づけ、各個人はそれぞれ独自の方法で作品を知覚する。そしてそれこそ私の意図するところなのである。

チェンマイ、タイ  
1991年8月

(翻訳: 富田 章)



## Artist's Message

Montien BOONMA

### I. The Source of Inspiration

I am interested in materials and objects available in my surroundings and have been using them to create works of art in a style of my own. The concrete and the abstract characteristics of each piece of material inspire me with ideas and means for this creation. The content and the form of the work are derived from the physical properties and the abstract symbolism of the material itself; I merely transfer the "in existence phenomenon" of the material and express it through my work.

All materials and objects are closely related to society and are known to "have" certain qualifications and to "denote" certain things. However, each individual experiences these materials and objects differently. Such differences in experience attribute to all materials and objects certain concrete and abstract parameters.

The parameters stimulate both my rational thought and my imagination, leading me from one to the other. The relationships between these parameters are the most important factors determining the form and content of my work. The thought and the methodology employed to deal with a particular material's parameter will thus vary according to the "in existence phenomenon" of the material itself.

Natural surroundings, culture, and the Thai way of life are basic factors that constitute the "in existence" parameters of the materials around me. Moreover, these factors become symbols and give localized characteristics to the materials. I am not interested in the kind of expression or creation in which scope and form are predetermined. Actually, I am more interested in the successful "emergence" of the inherent "in existence" parameters of the materials.

I believe that an artist must understand his own status in relation to the religious, cultural, social, and economic conditions in his surroundings. These are the basic elements that form in me an aesthetic and methodology for creating art work.

In Thailand, contemporary art has not yet been accepted on a wide scale. Expensive imported materials are usually needed to create art work, and, unfortunately, not all artists can afford them. Thus, not all of them are able to work regularly and continuously, which hinders their development and their artistic creative output and also restricts the form of their work. To overcome this limitation, I avoid using the expensive and traditionally used art media such as oil paints, acrylic paints, and canvas in my work.

Instead, I look for materials and objects in my rural surroundings; materials such as earth, sand, charcoal, baked clay, ash, and wax. These materials are in my affordable range. Not only do they help me carry on with my work; their characteristics are also in harmony with the way of life in the countryside.

### II. "Real phenomenon" in Materials

I use local materials and objects from the countryside to "manifest" their "real in existence phenomena." Such phenomena are related to, and are an embedded physical and symbolic aspect of, Thai society.

These materials are not used to "substitute" for other things beyond their own inner qualifications and meanings. The physical features and the abstract symbols known to Thai society are translated into art work in accordance with the socially known parameters and the inner-relationship of all parts of an object as one can see in the following examples of my work.

The 'Pagoda' manifests the "real phenomenon" of the physical features, the construction process, and the objects of constructing a pagoda in the Buddhist concept.

*Chetiya*s and *stupas*, or pagodas, are constructed to house the relics of venerated monks and the ashes of laymen. The idea originated from the pile of ash and dirt remaining where the Lord Buddha was cremated. *Chetiya*s and *stupas* are places of worship and reminders of the Buddhist philosophy concerning the escape from *samsaravatta*—the cycle of birth-death-rebirth.

I used dirt, charcoal, and ash to transform the "in existence phenomenon" as expressed in the three-dimensional architectural structure of a *chetiya* to a two-dimensional work of art. Short and long rectangular pieces of paper coated with dirt, charcoal, and ash are alternatively laid out in the same pattern as brick-laying in the *chetiya* construction, each piece being attached to the wall. On the first layer, the pieces of paper were placed on the floor and then attached to the wall. The number of pieces of paper on the second and the subsequent layers is reduced so that the structure of the *chetiya* is formed. Each piece of paper was sealed or framed to create thickness and weight and to facilitate horizontal layers from the ground to the top. The work embodies a "real" physical feature of a *chetiya*. In the exhibition hall, it is placed on the same level as the viewers. Standing in front of the work, the viewers will instantly sense the "real phenomenon" of the *chetiya*.

In most of my work, I employ direction and the laying of pieces of paper by width and by length to recreate the "real phenomenon" in the imagination of the viewers.

The content of 'Candle' is the phenomenon arising from the belief, faith, and behavior of people in Thai society. 'Candle' is created naturally with the restriction of coated materials affixed to two pieces of board. The candle-burned piece appears in the form of a semi-circle on the two pieces of board. When installed for exhibition, one piece of board is placed on the floor and the other is attached to the ceiling. My intention is to present a phenomenon and an experience from the *Loy Krathong* (banana-leaf basket-floating ceremony) and to express the belief and faith in time and religion among the Thai people.

In 'Hand Prints and a Belt,' a fist was created from baked lumps of clay. The fist represents the people who laboriously use their strength to produce crops. The lumps of clay were fixed onto a rubber belt that was then stretched and nailed to the wall. The work manifests the symbolic stress and oppression of the material presented.

As implied, materials and objects act as stimulants. They inspire me with means and ideas to create works of art. In addition, the previous experiences of the viewers help to enliven the imagination and thus create a perception of the work specific to each person. This is my intention.

Chiang Mai, Thailand  
August 1991



## 図版 Plates

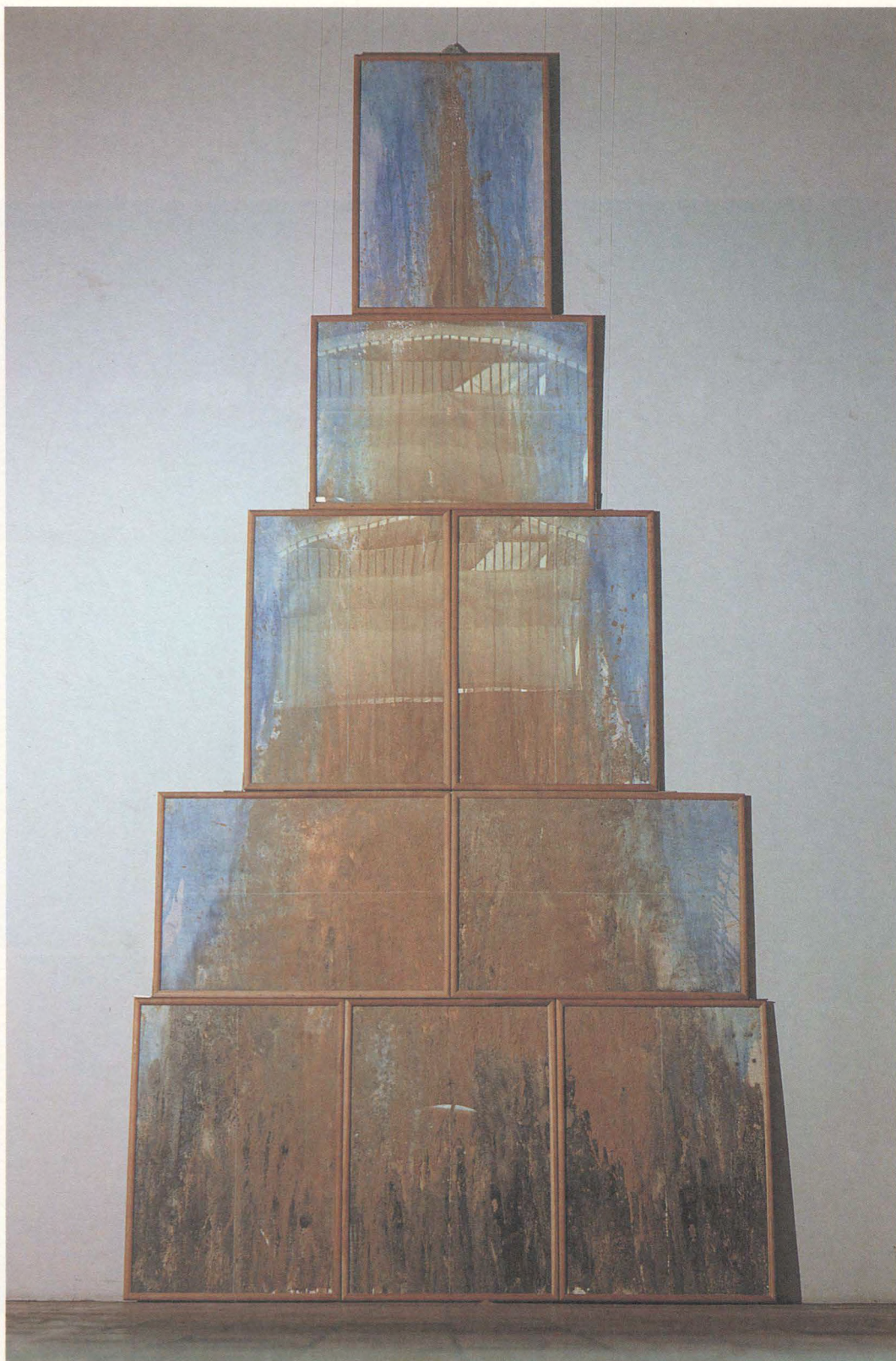
### 凡例

作品データはカタログ番号、作品名、制作年、寸法(高さ×幅×奥行cm)、材質・技法の順で記載。  
本展出品作品はカタログ番号1~11、それ以外は参考図版として掲載した。  
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### Notes:

Information on the works is given in the following order:  
catalogue number, title, year of production, measurements (height × width × depth cm), materials and technique.  
Catalogue no.1-11 are displayed in this exhibition. All other works in this catalogue appear as reference.  
With the exception of catalogue no.1, all works belong to the artist.





1 大地のパゴダ 1989年 H320cm×W180cm×D2.5cm 土、木炭、洗剤、インジゴ、紙  
Earth Pagoda 1989 H320cm×W180cm×D2.5cm soil pigment, charcoal, detergent-powder and indigo on paper





2 土のバゴダ(10パネル) 1989年 H260cm×W220cm×D15cm 土、紙、レンガ  
Soil Pagoda in Ten Panels 1989 H260cm×W220cm×D15cm soil pigment on paper, bricks





3

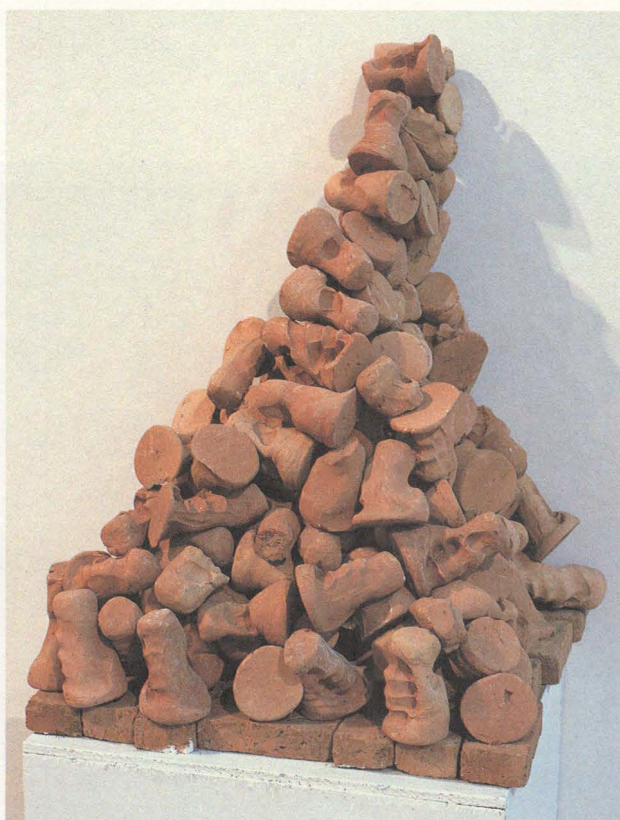


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3 土のパゴダ(2パネル) .1990年 H135cm×W55cm×D15cm 土、ライス・ペーパー、レンガ  
 Soil Pagoda in Two Panels 1990 H135cm×W55cm×D15cm soil pigment on rice paper, bricks

4 白のパゴダ(2パネル) 1990年 H120cm×W80cm×D5cm 木炭、灰、石灰石、アクリル、紙  
 White Pagoda in Two Panels 1990 H120cm×W80cm×D5cm charcoal, ashes, lime stones and acrylic on paper





5



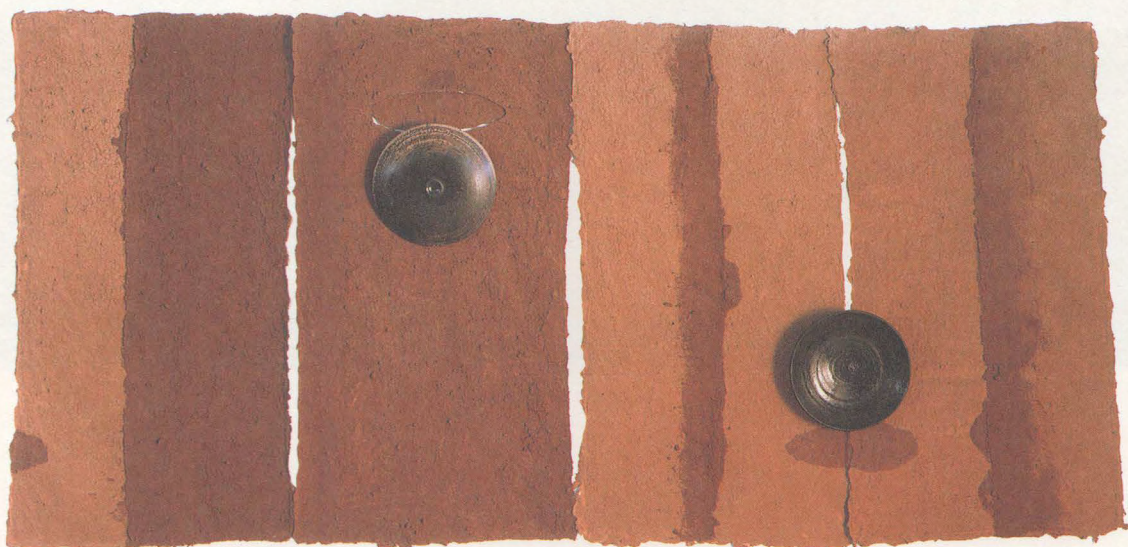
6

- 5 赤い手形の構築物 1990年 H75cm×W50cm×D50cm テラコッタ、くま手、採掘具  
 Manual Acts in Red Handprints Construction 1990 H75cm×W50cm×D50cm terra-cotta, rake, digging tools
- 6 手形&ベルト 1991年 サイズ可変 テラコッタ、ベルト、車輪  
 Handprints and a Belt 1991 dimensions variable terra-cotta, belt, steel wheel





7



8

- 7 トリオ 1991年 H100cm×W210cm×D3.5cm 木炭、土、灰、紙  
 Trio 1991 H100cm×W210cm×D3.5cm charcoal, soil pigment and ashes on paper
- 8 内側-外側 1991年 H120cm×W240cm×D20cm 土、ライス・ペーパー、テラコッタ  
 Inside-Outside 1991 H120cm×W240cm×D20cm soil pigment on rice paper, terra-cotta