

Part I; 2009-2012

"Untitled: Something Happen" is the set of minimalist-installation which are concrete objects of the concept I played around with

VISIBILITY and INVISIBILITY...
EXISTENCE and NON-EXISTENCE...
REVEALED and HIDDEN...

Most of the art-pieces are illustrated with either pen or pencil on a various kind of materials such as paper, wooden box, acrylic, etc.

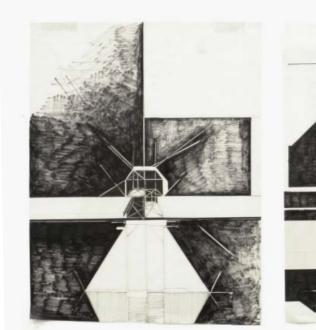
Despite creating little things that needs a deliberate consideration, I would rather you freely perceived them on your way. This is because I believe imagination is an appreciation of pleasure for humanity.

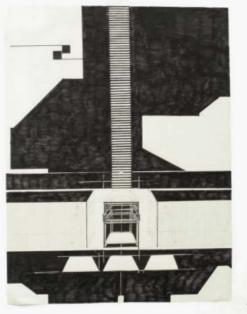
Therefore, only a single part of thing or even invisible thing is more than enough to infer that it is exist.

**The following art works are under the same concept

3-1

"UntitleD" Something Happen





Jaitip Jaidee



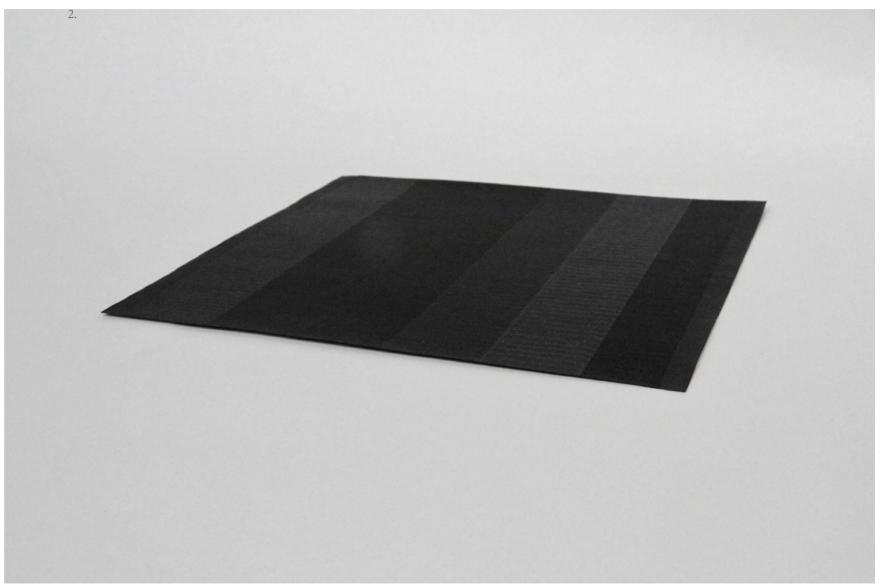
From the beginning of whatever we came trough or even what we currently undertaking, all of such happening around us preaches us to suppose it as one kind. Living among plenty of things, we inevitably consider such things deliberately throughout their profundities.

There are many little things we are facing in our routine; such as growing of trees, strolling in a park and even loving or caring someone. On one hand, these are merely perceived as frivolous things passing by in our daily life. On the other hand, the things can be considered more deliberately by linking them with our individual thoughts.

(3-1)
"Untitled"
2009,
Sketch: Ink and pencil on paper,
33.5 x 23.5 cm.

(3-2)
"Untitled"
2009,
Drawing ink and pencil on paper,
37 x 49 cm.



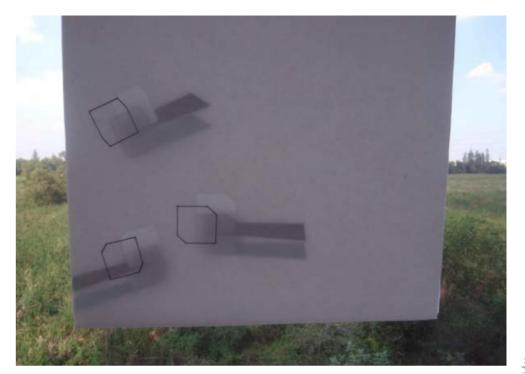


"Untitled/Something Happen"
2011,
Drawing Installation (Various Ink and Pencil on black paper),
25x25 cm.





"Untitled" (Photograph: Paper on site,2012), 2010, Black pen on paper and cut paper layer, 22 x 19 cm.,



As a consequence, such simple things could perhaps reveal hidden stories or unexpected aspects. Also, they could be associated with tangible objects or even the actions. To put this into context, the existence of the sun shining on surface of a chair creates a shadow on a floor that is either a similar shape of the chair or an illusive one and a new shape on the floor is a semi-otic relating back to a chair. Similarly, two dissimilar things could sometimes coincide with each other.

Hoarding advertisements may be deemed as consumer persuasion, yet if consider it the same way we perceives arts, they would be a figure of components composing in such particular space. It is, therefore; lead to our working process comprehension. Another consequence is a comprehensive of the space. This probably because all of these rely on and very much depend on spacing.

> "Untitled" (Photograph: Paper on site,2009), Black pen and cut paper on tempura paper layer,

(6-2)
"Untitled"
(Photograph: Paper on site,2012),
2010,
Ink on paper,
18 x 22.5 cm.







(7-2)
"Untitled"
(Photograph: Paper on site,2012), Detail,
2011,
Pen and pastel on paper,
19 x 29 cm.



T T





When something happens and exists in visualness...

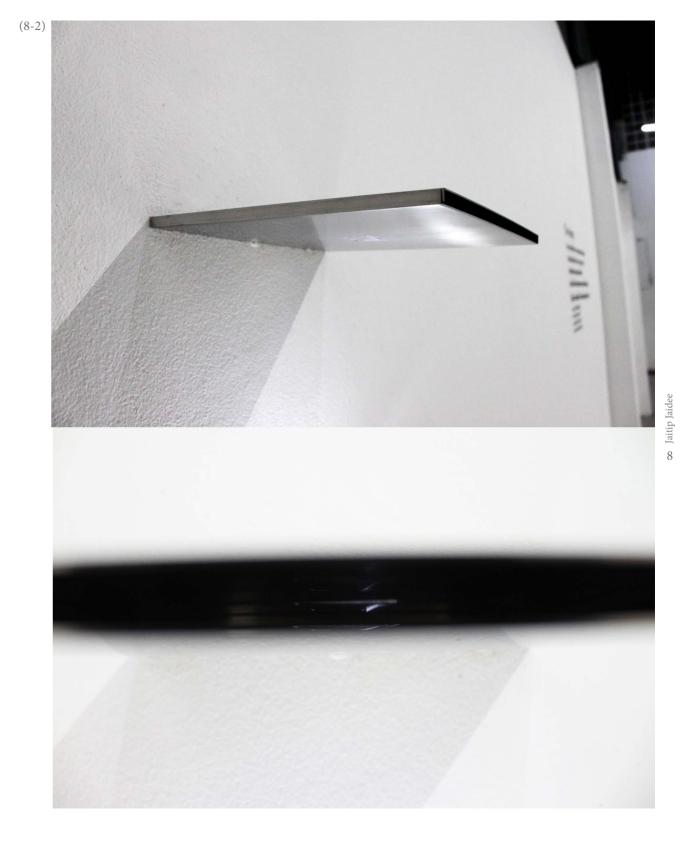
When something reflects the profoundness that is hidden in which we saw...

When something exist and endure with the existence of others or on its own...

Despite the fact that perception comes from 5 senses, beyond the other senses, sight probably takes us by far further to the deepness. This is because individuals' imagination is compared as an appreciated pleasure regarding the reason behind its existence. Perhaps it is just a part showing that even something is invisible but it does exist and we simply substitute them by words or symbolic.

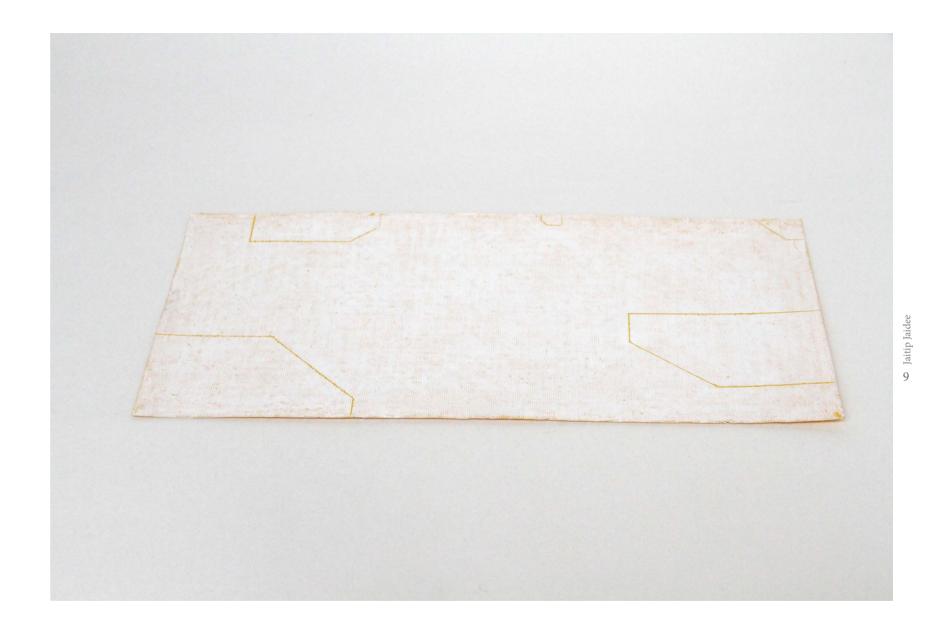
(8-2)
"Untitled"
2011, Installation Detail,
Laser cut and ink on Acrylic box,
5.3 x 5.3 x 2.5 cm.,
Sakid think Exhibition, Super Product, Co.Ltd, Bangkok,
Thailand

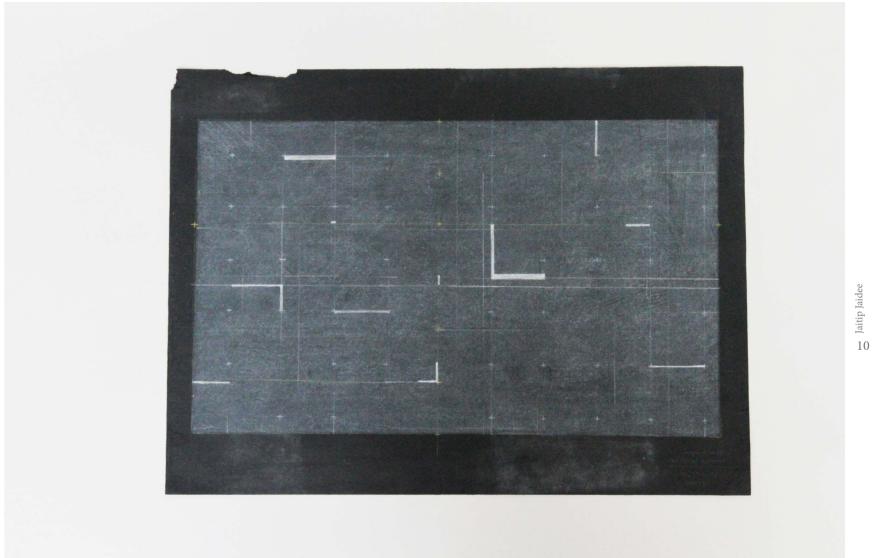
(8-2)
"Untitled",
2011, Installation Detail,
Laser cut on sheet steel,
20.2 x 20.3 x 7 cm.,
Sakid think Exhibition ,Super Product,Co.Ltd, Bangkok,
Thailand



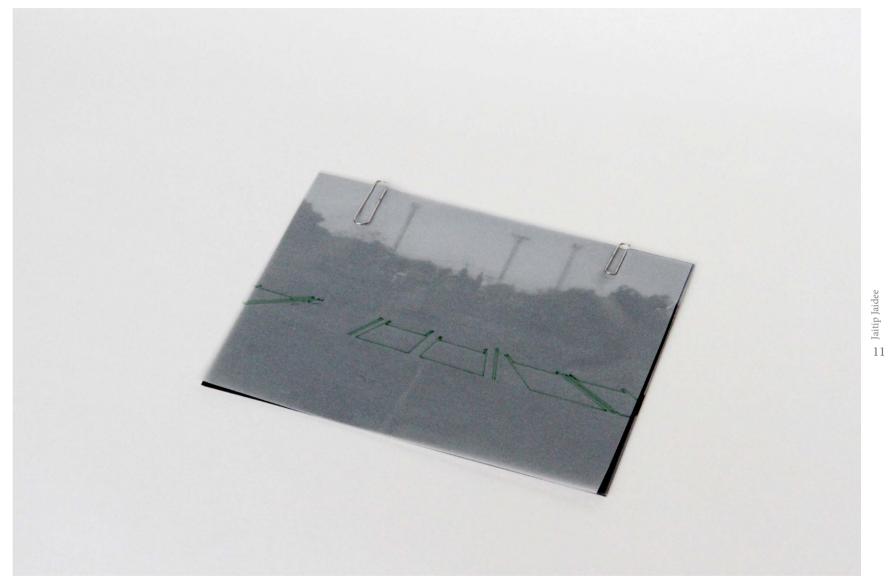
If someone walking along the street...
If someone live in a small house...
If someone crave for love...
If someone fancy being shining star in the sky...
If someone wants to be a flower...

"Untitled"
2010,
Drawing on Paper(White Pastel on Yellow Inkjet Paper),
21.3 x 9.9 cm.



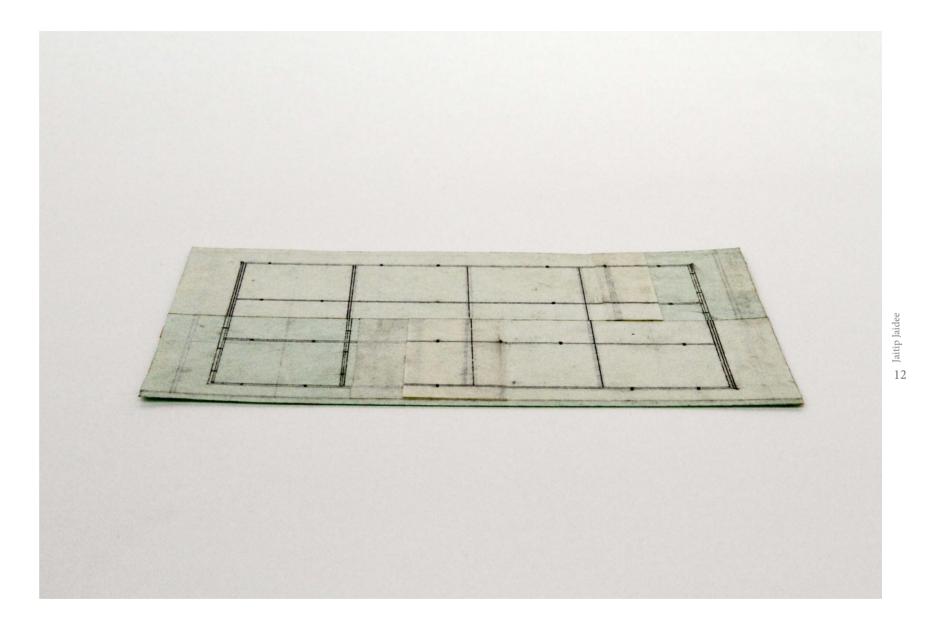


"Composition No.3"
2010,
Drawing on paper (White powder color, White and Yellow pastel),
32.9x24.4cm.



"Untitled" 2010, Drawing Installation(Photo print on paper,Drawing on waxed paper and cut paper), 19.6x14.6 cm.

These things and individual themselves must exist, since they need to rely on each other to be perceived as such. Thus, it can be easily said that, if the street is the space where we can walk, love from the others, likewise, is a space to fulfill our desire. In other words, it is a space where isn't solidified by use of concrete like street or house.



[&]quot;Open and Head your mind/Touching you, Touching Me" Drawing Installation (Black pen, Collage with Masking Tape on Plastic sheet), 20x15.1 cm.

Moreover, when concrete object and abstract were defined as visible and invisible respectively, it is reluctant to justify the ambiguity due to an overlapping between the visibility and the invisibility. As a result, a debatable question has been raised, leaving a doubt of which indicate real or unreal. Therefore, it is intended to expose the ambiguity which relating to existing and non-existing within context of spacing.

"Untitled" Drawing Installation (Drawing Charcoal and Ripped with Bond paper) 17.5x17.1 cm.



Part II; 2012-2015

Project/Exhibition	Page
 - Project/Work: Untitled/Facing Pages, 2012 - Project: Untitled/Something Happen, 2012 - Project: Untitled, 2012 - Project: Message to Understanding, 2013 - Project: Touching You, Touching Me, 2013 - Project: Things or Another things, 2013-2014 	15-16 pig ditie 17-20 ditie 23-26 14 27-32 33-39

Project/Work: Untitled/Facing Pages 2012, Installation (Drawing on Floor(Space-site) and on part of old table, Text on paper) Dimension Variable

Photography Exhibition by Nopadon Kaosam-ang, A.E.Y. Space , Songkla

When we look at ourself as a centerpoint, Surrounded by substances around. Undeniable to look deep inside underneath of those

Feeling is a keyword.

Reply and response to get thinking. Voices inside are too many to explain out lound but recognize with something inside there.

Installation View "Untitled/Facing Pages" 2011-2012, Titanium White Pastel into a Serface of Thing(Part of old Table) and text on paper Dimension Variable,



12 Jaitip Jaidee

jaitip Jaidee

"UNTITLED" Facing Pages ..

FEELING IS A KEYWORD.

ความรู้สึก คือหัวใจสำคัญ .

รู้สึกถึงบางสึงบางอย่างภายในนั้น)

– 1/46 Zenith Place, Soi pra-cha-rat-barn-pen 14, pra-cha-rat-barn-pen Road, Huai Khwang, Huai Khwang, Bangkok 10330

WHEN WE LOOK AT OURSELF AS A CENTERPOINT, SURROUNDED BY SUBSTANCES AROUND. UNDENIABLE TO LOOK DEEP INSIDE UNDERNEATH OF THOSE

REPLY AND RESPONSE TO GET THINKING. VOICES INSIDE ARE TOO MANY TO EXPLAIN OUT LOUND BUT RECOGNIZE WITH SOMETHING INSIDE THERE

(เมื่อเรามองตัวตนของตนเองเป็นดังจุดศูนย์กลาง รายล้อมด้วยองค์ประกอบรอบข้าง ปฏิเสธไม่ได้ทีจะมองลึกลงไปภายใต้องค์ประกอบต่างๆ เหล่านั้น

ตอบโด้และตอบสนองเข้าสู่การคิด เสียงภายในด้วมากมายเกินจะอธิบายออกมา แต่

- 2010: BFA, School of Fine and Applied, Bangkok University, Pathumthan

(15-2)

(15-1)



INTRODUCTION :





Jaitip Jaidee Sketch Idea & Introduction "Untitled" ,2011-2012 ,Titanlum white pastel into serface of thing

Helping let see : http://www.facebook. com/jaitipj

(15-1)"Untitled/Facing Pages" 2011-2012, Process of work

(15-2)"Untitled/Facing Pages" 2011-2012, Text on paper

Project: Untitled/Something Happen 2012(2009-2012), Object Installation (12 Artworks with various material, Install on white table and wall, Relate with Photograph in Catalog book) Dimension variable

Brand New Art Project2012 , Numthong Gallery at Aree ,Bangkok

When we look at ourself as a centerpoint, Surrounded by substances around. Undeniable to look deep inside underneath of those

Feeling is a keyword.

Reply and response to get thinking. Voices inside are too many to explain out lound but recognize with something inside there.

Installation View, "Untitled/Something Happen" 2012, (12 Artworks with various material, Install on white table and wall, Relate with Photograph in Catalog book)

Photo Cradit: Nattapas Jirasatitwarakul



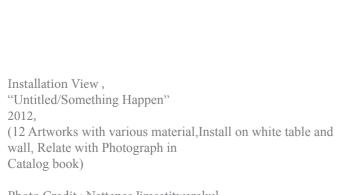
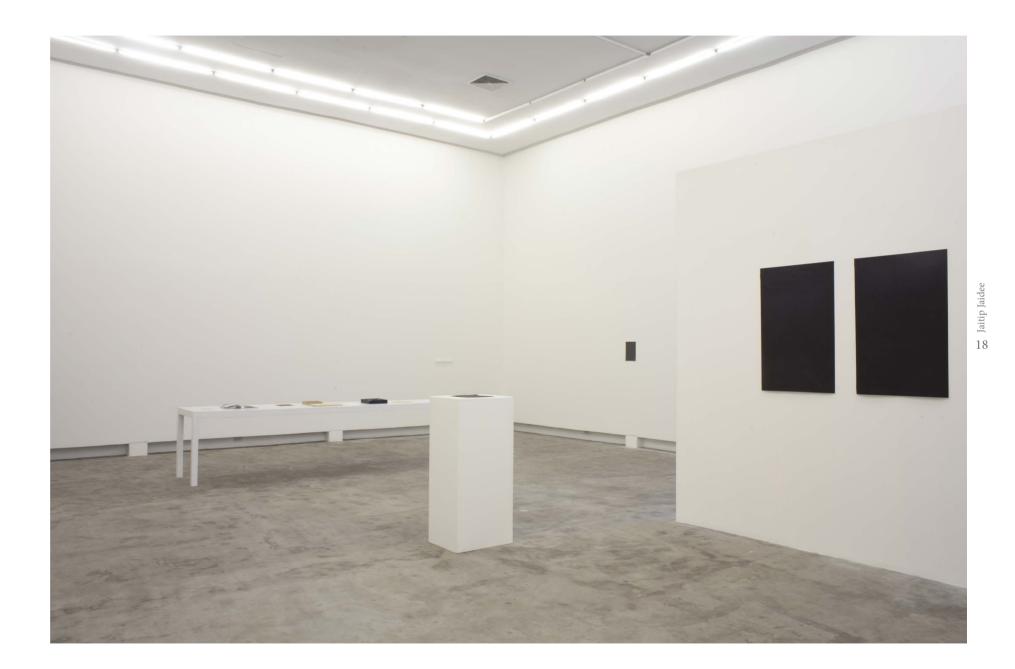
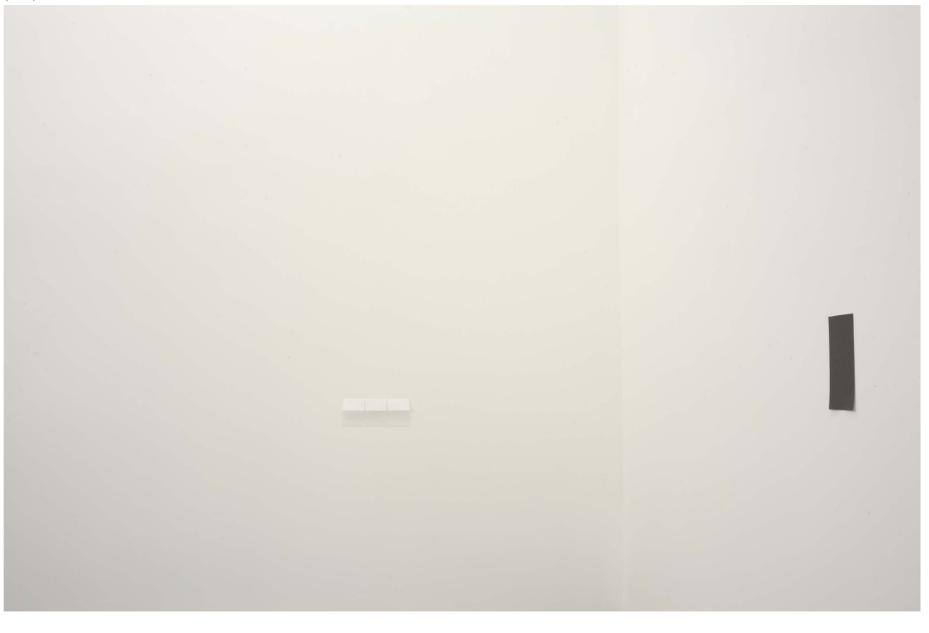


Photo Cradit: Nattapas Jirasatitwarakul





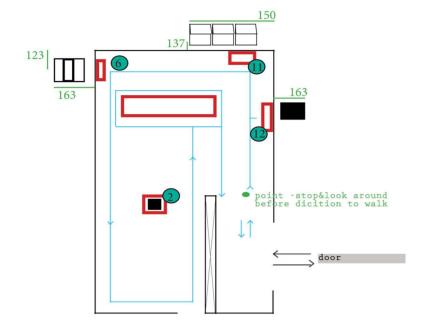


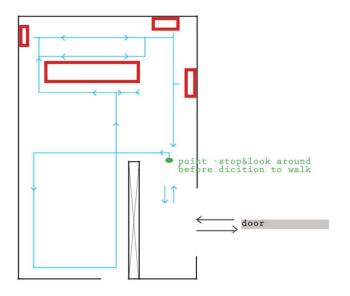
(18-1)
Installation View,
"Untitled/Something Happen"
2012,
(12 Artworks with various material,Install on white table and wall, Relate with Photograph in
Catalog book)
Photo Cradit: Nattapas Jirasatitwarakul

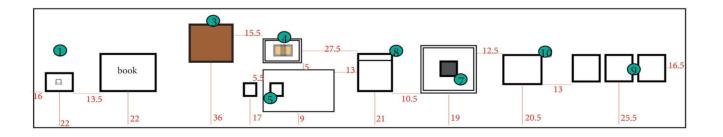
(18-2) Detail Shot , "Untitled/Something Happen"

-(Left) "Untitled",2010, Fold paper(3 piece), 36x14 .8cm. -(Right) "Untitled",2011, Black pen on paper, 29.3x21 cm.

6 Jaitip Jaidee







"UntitleD" Something Happen

Rubbing a site into paper, Scratching-Terminating and Stressing on the text, Dimension variable

Thaitai Fever-Stage Two: The Politics (Drama) of a Certain Site, Open-Contemporary Art Center, Bangkok

(20-1)



a. It is about transforming and transferring the space through rubbing process

b. The text involving in my work is related to the context of both speaking and writing words/sentences that may not directly interrelate with the (OCAC) space but rather an artistically approach toward the void, poetry, humanity of the space.

4. The traces that will be created by scratching-terminating and stressing are new representation from my own interest to interpret the work itself with disconnected texts and overlapping processes.

5. As a result, they are a reproduction of the history of the space by the overlapped texts and traces.

(20-1), (20-1)Installation View, "Unitiled" 2012, Rubbing on paper, Scratching-Terminating and Stressing on the text, Dimension variable,

(20-2)



21

2012, Scratching-Terminating and Stressing on the text,

"Unitiled"

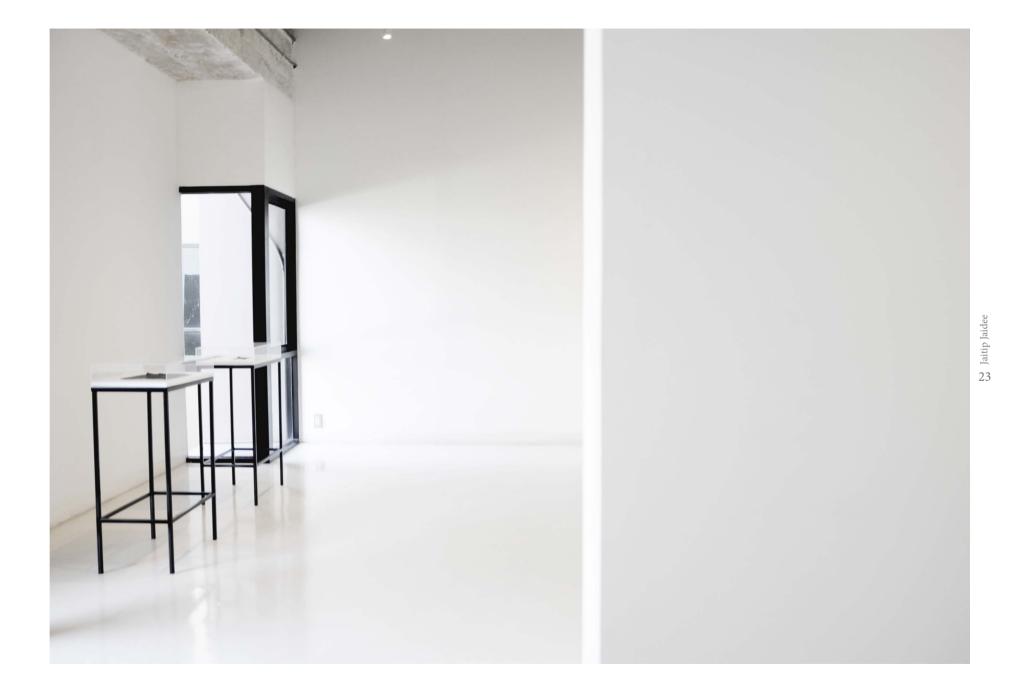
21x29.5 cm.,

22/10/5

Project : Message to Understanding, 2013,

Object Installation (5 Artworks with various material, Install on black steel table, Marble sheet, Mirror and glass sheet)

Things, 3380ida Gallery, Bangkok



Installation View;
"Message to Understanding"
2013,
Things, 338OIDA Gallery Bangkok,
Bangkok, Thailand

(23-1)

"Reflection of your(self) / Message to Understanding,"

Drawing Installation (Oil blotting paper, Ink. Black Steel Table, Marble Sheet, Acrylic), 55 x 35 x 98 cm.

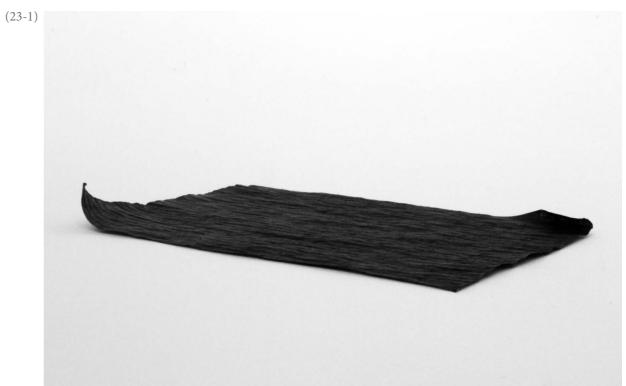
(Dimension of paper work 10.5x8.5 cm., Dimension of marble sheet 55 x 35 x 2 cm., Dimension of acrylic 55 x 35 x 8 cm.)

(23-2)

"Layer of things / Message to Understanding",

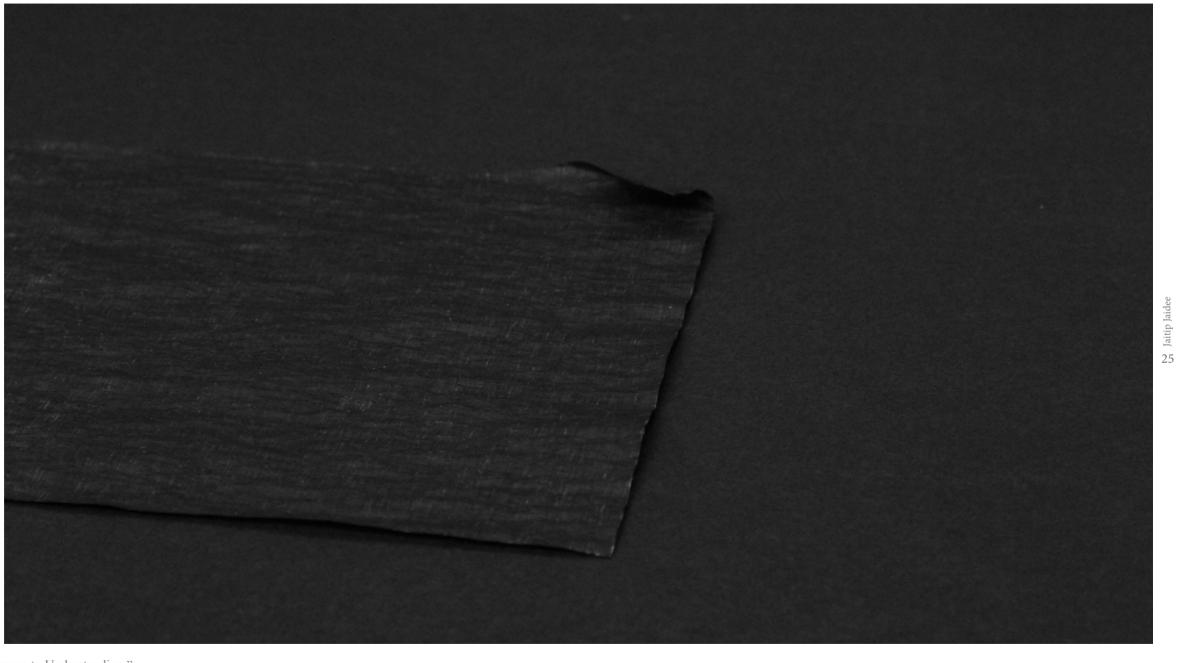
Drawing Installation (Tracing Paper,Ink,Black Steel Table,Marble Sheet, Acrylic) 55 x 35 x 98 cm.

(Dimension of paper work 28 x23 cm., Dimension of marble sheet 55 x 35 x 2 cm., Dimension of acrylic 55 x 35 x 8 cm.)



57 Jaitip Jaidee





Detail Shot,
"Reflection of your(self) / Message to Understanding,"
2013,
Drawing Installation (Oil blotting paper, Ink. Black Steel
Table, Marble Sheet, Acrylic),
Dimension of paper 10.5x8.5 cm.

THINGS EXHIBITION - 3380IDA GALLERY BANGKOK

SERIES: MESSAGE FOR UNDERSTANDING

Technique: Object Installation (4 Artworks with various material, Install on black steel table, Marble sheet, Mirror and Glass sheet)

Dimension Variable

LIST OF WORKS. (IN "THINGS" EXHIBITION) Price of Series :



(1) "Reflection of your(self) / Message for Understanding"

2013,
Drawing Installation (Oil blotting Paper, Ink, Black Steel Table, Marble Sheet, Acrylic), 55 x 35 x 98 cm. (Dimension of paper work 10.5 x 8.5 cm., Dimension of marble sheet 55 x 35 x 2 cm.
Dimension of Acrylic 55 x 35 x 8 cm.)



(2) "Layer of things / Message for Understanding" , 2013, Drawing Installation (Tracing Paper, Ink, Black Steel Table, Marble Sheet, Acrylic) , 55 x 35 x 98 cm. (Dimension of paper work 28 x 23 cm., Dimension of marble sheet 55 x 35 x 2 cm.

Dimension of Acrylic 55 x 35 x 8 cm.)



(3) Detail"While looking to other things / Message for Understanding",
2013,
Object Installation (Paper,Ink, Glass Plate, Marble Sheet, Acrylic), Dimension Variable

(Dimension of paper work 33.5 x 24.5 cm., Dimension of Glass Plate 40 x 55 cm., Dimension of Marble sheet 55 x 35 x 2 cm. Dimension of Acrylic 55 x 35 x 8 cm.)



JAITIP JAIDEE - THAILAND

(4) Detail-"Itself and Your / Message for Understanding", 2013,

Object Installation (White Paper, Mirror Plate, Marble Sheet, Acrylic),

Dimension Variable

(Dimension of paper work 33.5 x 24.5 cm., Dimension of Mirror Plate 60 x 90 cm., Dimension of Marble sheet 55 x 35 x2 cm.

Dimension of Acrylic 55 x 35 x 8 cm.)



(5) "? / Message for Understanding",

Drawing Installation (Buff sketching Paper, Ink, Marble Sheet, Acrylic), 80 x 80 x 12 cm. (Dimension of paper work 45 x 33 cm., Dimension of marble sheet 80 x 80 x 2 cm. Dimension of Acrylic 80 x 80 x 10 cm.)

List of works;

Project: Message to Understanding, 2013,

Object Installation (5 Artworks with various material, Install on black steel table, Marble sheet, Mirror and glass sheet)



Project: Touching You, Touching Me, 2013(2010-2013), Object Installation (6 Artworks with various material, Chair, Install on wooden

table, Carpet and wall)

Sweet Nightmare, Bangkok University Gallery

Touching You, Touching Me" 2013; this piece of art, may literally sounds like a story of two things that are meaningful and related to each other. This is due to the fact that human perceives things on the basis of comprehension which obviously occurs through language. However, language could not completely define and explain

"the actual cognition" Thus, an elaborate metaphor was adopted.

(The gap between you and me was then used to reflect a connection and existence between each other at all time.... I don't get what she wanna express) Hopefully, the relationship between the art pieces created with dissimilarity and simplicity will lead you to an in depth of the work pieces in your own way of interpretation.

Installation View; "Touching You, Touching Me" 2013(2010-2013), Object Installation (6 Artworks with various material, Chair , Install on wooden table, Caper and wall, Dimension Variable,





Installation View;
"Touching You, Touching Me"
2013(2010-2013),
Object Installation (6 Artworks with various material, Chair, Install on wooden table, Caper and wall,
Dimension Variable,

(28-1)

(28-2)



(28-1)

Installation Detail;

- "Part of Thing/Touching You, Touching Me",

Drawing Installation (Print), 21x28.6 cm.

(28-2)

Installation Detail;

- "Open and Read your mind/Touching You/Touching Me",

Drawing Installation (Note book, Post-it Note), 22.4x26 cm.

JAITIP JAIDEE

SWEET NIGHTMARE EXHIBITION - BUG

SERIES: TOUCHING YOU, TOUCHING ME..

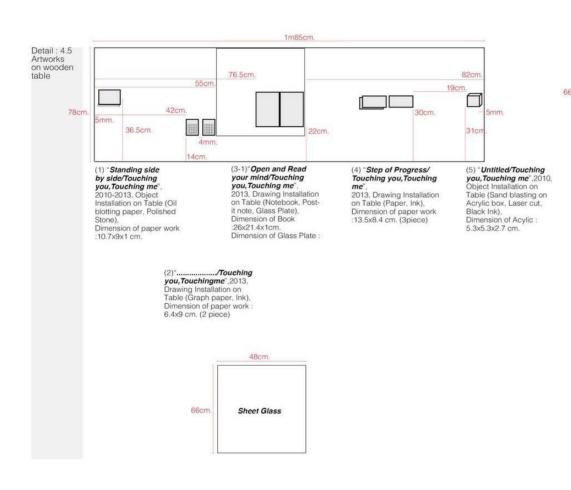
Year: 2013 (2010-2013)

Technique: Object Installation (6 Artworks with various material, Chair, Install on wooden table, chair ,carpet and wall)

Size: Dimension Variable

PRE - INSTALLATION GUIDELINES :

- ON WALL
- ON TABLE (+chair)
- IN STRUCTIONS (Floor)



48cm. Detail : On Wall Sheet mirror

Detail : on structure (Floor-Carpet)

(3-2)" Open and Read your mind/Touching

you, Touching me", 2013, Drawing Installation on wall (Notebooksheet, Post-it note), Dimension of Paper 26x21.1 cm. Dimension of Frame 35xx25 cm.

(6)" Apart of thing/Touching you, Touching me" Drawing Installation on wall (Inkjet Print),

21x28.6 cm. * Use Pin

Dimension of Paper

30

Installation Guideline;

Project: Touching You, Touching Me, 2013(2010-2013),

Object Installation (6 Artworks with various material, Chair, Install on wooden table, Carpet and wall)



JAITIP JAIDEE

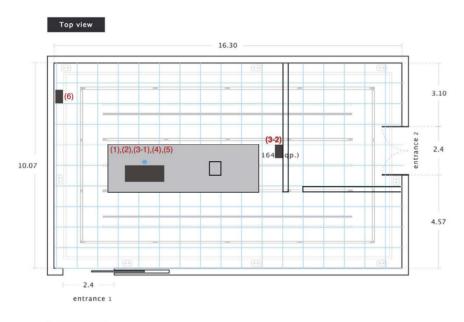
SWEET NIGHTMARE EXHIBITION - BUG SERIES: TOUCHING YOU, TOUCHING ME..

Year: 2013 (2010-2013)

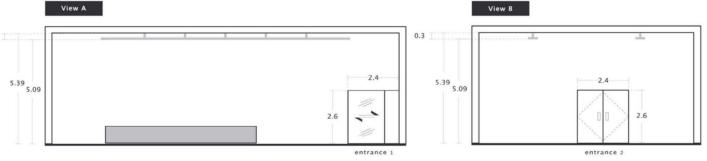
Technique: Object Installation (6 Artworks with various material, Chair, Install on wooden table, carpet and wall)

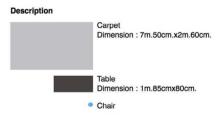
Size: Dimension Variable

INSTALLATION GUIDELINES: Floor Plan and Contour









*Credit(Floor Plan) : Bangkok University Gallery

Jaitip Jaidee Sweet Nightmare, BUG

Installation Guideline;

Project: Touching You, Touching Me,

2013(2010-2013),

Object Installation (6 Artworks with various material, Chair, Install on wooden table, Carpet and wall)

SWEET NIGHTMARE EXHIBITION - BUG SERIES: TOUCHING YOU, TOUCHING ME..

Year: 2013 (2010-2013)

Technique: Object Installation (6 Artworks with various material, Chair, Install on wooden table, carpet and wall)

Size: Dimension Variable

- LIST OF WORKS.



(1) "Standing side by side/Touching you, Touching me", 2010-2013, Object Installation on Table (Oil blotting paper, Polished

Dimension of paper work :10.7x9x1 cm.



(2)"...... 2013, .../Touching you, Touching me",

Drawing Installation on Table (Graph paper, Ink), Dimension of paper work: 6.4x9 cm. (2 piece)

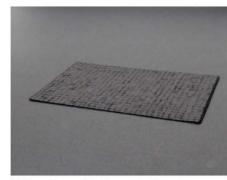


(3-1)* Open and Read your mind/Touching you,Touching me*, 2013,
Drawing Installation on Table (Notebook, Post-it note, Glass Plate),

Dimension of Book :26x21.4x1cm. Dimension of Glass Plate: 48x66x6cm.



(3-2)**Open and Read your mind/Touching you, Touching me*, 2013, Drawing Installation on wall (Notebook sheet, Post-it note), Dimension of Paper: 26x21.1 cm. Dimension of Frame: 35xx25 cm.



(4) "Step of Progress/Touching you, Touching me", 2013,

Drawing Installation on Table (Paper, Ink), Dimension of paper work:13.5x8.4 cm. (3piece)



(5) "Untitled/Touching you, Touching me",

2010,
Object Installation on Table (Sand blasting on Acrylic box, Laser cut,

Dimension of Acylic : 5.3x5.3x2.7 cm.



(6)" Apart of thing/Touching you, Touching me", 2013, Drawing Installation on wall (Inkjet Print), Dimension of Paper: 21x28.6 cm.
* Use Pin

List of works;

Project: Touching You, Touching Me,

Install on wooden table, Carpet and wall)

2013(2010-2013), Object Installation (6 Artworks with various material, Chair, **Project:** Things or Another things, 2013-2014, 3 Artworks with ink on Veneer wood, Difference type of wood), 71.1x51.1x3.5 cm. each:

A Drawing Show, Yeo Workshop, Singapore

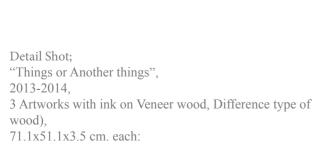


Photo Cradit: Yeo workshop



Jaitip Jaidee

Q 1 Not to begin with unfairly broad questions, but why do you draw (as opposed, perhaps, to painting, sculpting, performing etc.)? If your practice encompasses other mediums in addition to drawing, is there a relationship between those varied aspects of your practice? - e.g. if you paint as well, do you draw as a preliminary means to painting, or does the pencillerayon possess its own aesthetic authority for you? If you also engage in performance art, is there a performative element to your acts of drawing?

I often combine drawing with other techniques, or material objects. The reason for using drawing as a primary medium is that I am fascinated with how the tools of drawing are used in everyday life - paper, pencil and pen. These are things we are familiar with, and we have utilized since child-hood. We use paper to write and make notes and record details of our lives, it becomes a space to create meaning. Though I use humble materials like colour pencils, crayon or pen, these signal the beginnings of art, which derive from my everyday life.

At the moment, I am often integrating my drawing with other objects because I'm interested in reality, in three-dimensionality. For instance, I integrate drawing with woodworking in order to create a dialogue and relationship between two- and three-dimensional mediums. The multi-dimensional object, so to speak, then becomes a part of the physical space in which it is displayed (I assume the latter to be part of my work as well). Ideas and art develop from how we see and learn things from other practices – from pointing, sculpture, installation, performance – and from other pursuits like design, music, architecture or even cooking, Ideas come from consuming and understanding the world around us.

Q: What does drawing mean to you, personally! A lot of the theoretical discourse around the medium is premised on the fact of the line (as the hosic unit), but do you conceive of it differently, in your own way? For instance, to return to the idea of performance — is drawing about the gessure rather than the visual object for you? Or, to raise another example, do you see the ephemerality of the medium as being fundamental to its practice, discourse etc.?

If I look at my mind, I reckort I am not just drawing on any material but also looking into it, looking at things around myself. Then, I realise that I see and am interested in something different from other.

I started drawing in an abstract sense — non-narrative, non-figural. I don't draw in a functional way, or to represent concrete objects, physical reality. The way I see it, my works are akin to objects that have drawing as a complement. Over time, I collected various objects in my working area; I often use pencil or pen on paper, which might well fade with time. I reckon this is the strength of using pen and pencil, since everything fades, even feelings ... John Berger said that "Seeing comes before

words. The child looks and recognizes before it can speak." I'm interested in the gap between words and things, in the abstract. These invisible things? – feelings are our primary guide to them, and I let myself be guided by them. I let myself be controlled by the pen-I am only the intermediary, there to execute lines till no more space is left.

Q: Is the fact that art history has consistently relegated drawing to a subordinate position — with regards to other mediums — a factor in your practice of it? Does it impact how you view yourself as an artist, or what your practice it?

Drawing is a fundamental thing; it's probably the reason that the medium is viewed as subordinate. Art history defines and promotes hierarchies, due to various factors – culture, the economy, value creation etc. But each medium, each work of art, has its own value and mode of beauty.

Q: How would you define drawing (if one would like to engage in such an exercise)? - Not simply with regards to your own practice of it, but in general.

Anything created with pencil, pen, coloured pencil or whatever drawing or writing tool, may be labelled a drawing because a definition of drawing depends on the views of the artist, the audience, the art world.

Q : In terms of deaving, who are some of the artists who have influenced your own practice? Which aspects of their work have been important for you?

Chitti Kasemkitvatana is someone who has had a lot of influence on my work. When I was in school at university, I had an opportunity to meet him, and he later became my advisor. He posed a series of fundamental questions to me, and taught me to think hard about what I enjoyed doing, and why. Even when I took a photo, he told me to really think about the message being conveyed by this simple image, because it's a basic form of expression.

I love Walter Bishop's remark that "What we perceive as solid matter is mostly empty space. Just as we may perceive that a life is full that is actually a series of empty encounters." [From the TV show, Fringe.] Indeed, everything is possible, everything may be created from nothing. We assign value and meaning, and fill the emptiness with our ambitions.

interview; Jaitip Jaidee and Louis Ho (Curator), Yeo workshop, Singspore







25 Jaitip Jaidee

"(SILENCE) #01-Black/Things or Another Things", 2013-2014, Ink on Veneer, Ebony wood, 71.1x51.1x3.5 cm. (Dimension of veneer; 71x51 cm.
Dimension of wood; 71.1x51.1x3 cm.
Dimension of Framed+Acrylic; 71.1x51.1x6.5 cm.)





"(SILENCE) #02-White/Things or Another Things", 2014, Ink on Veneer, Ebony wood, 71.1x51.1x3.5 cm. (Dimension of veneer; 71x51 cm.
Dimension of wood; 71.1x51.1x3 cm.
Dimension of Framed+Acrylic; 71.1x51.1x6.5 cm.)





"(SILENCE) #03-Black+white/Things or Another Things", 2014, Ink on Veneer, Ebony wood, 71.1x51.1x3.5 cm.

(Dimension of veneer; 71x51 cm.
Dimension of wood; 71.1x51.1x3 cm.
Dimension of Framed+Acrylic; 71.1x51.1x6.5 cm.)

DETAIL-INSTALLATION GUIDELINES

JAITIP JAIDEE,

For Yeo workshop-Singapore - A Drawing Show ; 1 August - 14 September 2014

: Things or Another things

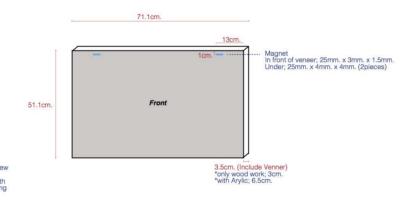
: 2013-2014 (Ongoing project)
: 3 Artworks with ink on Veneer wood , difference type of wood)

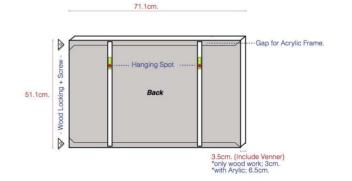
: 71.1 x 51.1 x 3.5 cm. each;

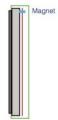












Gray Area; wood work
Red line; Venner
Green line; Acrylic Frame

Description; This work consist of drawing on veneer and wooden work.

Veneer wood put on top of wooden flat-frame (difference type of wood; Ebony, Cher-ry and Yellow poplar wood) with small magnet.

Detail and Install work;

Project: Things or Another things,

2013-2014,

3 Artworks with ink on Veneer wood, Difference type of wood),

71.1x51.1x3.5 cm. each:

JAITIP JAIDEE, THAILAND



Detail Shot; "(SILENCE) #01-Black/Things or Another Things", 2013-2014, Ink on Veneer, Ebony wood, 71.1x51.1x3.5 cm. (Dimension of veneer; 71x51 cm. Dimension of wood; 71.1x51.1x3 cm. Dimension of Framed+Acrylic; 71.1x51.1x6.5 cm.) (As at Aug, 2014)

Q: What does drawing mean to you, personally? A lot of the theoretical discourse around the medium is premised on the fact of the line (as the basic unit), but do you conceive of it differently, in your own way? For instance, to return to the idea of performance – is drawing about the gesture rather than the visual object for you? Or, to raise another example, do you see the ephemerality of the medium – the fact that pencil marks can be erased, but paint and marble etc. are far more permanent – as being fundamental to its practice, discourse etc? Those are just examples, however, feel free to respond with your own ideas)

A: If I look at my mind, I reckon I am not just drawing which mean I am not only drawing on any material but also looking into it, looking things around myself. Then, I realise that I see and interested in something different from other.

Accordingly, I started drawing something which is not a form of narrative, virtual drawing or even figurative drawing. Once, I have to draw a figure, it is not directly drew to meet a function or represent concrete of object, for example, I do not draw person or house for represent the physical person or the physical house. From my point of view, my works are something like object that has drawing as a complement. Over the time, I have been collected object around me into my working area. Once, I notice something in an object, which might be a sense of myself that want to do something or a term of attractive object. I often use paper with pencil or pen that are likely to fade from elapsed time or distance. I reckon this is the strength of using pen and pencil even if it could gradually disappear since, indeed, everything will fade away even feeling of people.

"Feeling" is an difficult abstract to understand. We do not see what is it like. We can only define it with words or sometimes words have to be there to explain it but it could not be a tangible thing as well. Berger said that "Seeing comes before word.

The child looks and recoqnizes before it can speak" (1972: p.7) This show that there has a gap between words and visible and invisible things. I am quite often interested in abstract story of hard to explain like the above sentence that I do not draw visible things or clearly notice (in physical) around me. I do not use drawing picture for that object, e.g. table, chair, dog, scenery or people. I interested in story under the guise of words and imagery. The feeling that we recognise from anything, love that we have to people, the meaning of a lonely feel. Then it is linked to be aware that there has the existences of invisible thing.

All I said before is the preliminary feeling that I use to start working on each art work. It is integrated into the any logic I used like this work series (At "A Drawing Show" Exhibition). I choose a series that base on empty feeling and silence. I let the feeling still exist, whereas, notion and logic of artist are not put in the series. It can be said that I did not imagine of the finished series, composition of the series. I let creativity happen by things that I used. In other word, I let ink pen control a quality while I was only intermediary to draw lines until there was no ink and no veneer space.

Q: (Not to begin with unfairly broad questions, but why do you draw (as opposed, perhaps, to painting, sculpting, performing etc.)? If your practice encompasses other mediums in addition to drawing, is there a relationship between those varied aspects of your practice? - e.g. if you paint as well, do you draw as a preliminary means to painting, or does the pencil/crayon possess its own aesthetic authority for you? If you also engage in performance art, is there a performative element to your acts of drawing?)

A: From the first question that I mentioned about the meaning of my drawing work, I do not only specific use of drawing. I often combine drawing with other technique or material objects. Therefore, the reason of using drawing as a main technique is that I am impressed with materials used in everyday life paper, pencil and pen.

It is something we are familiar with and we continuously used it since childhood. We use paper to write and note our way of life,so paper could be something like a space to create a meaning more than just a plain paper. Our writing create a meaning, characteristic and definition etc. In my opinion, everything has its own unique beauty, not only in term of the meaning or the appearance of thing. Though, I use pencil, crayon, pen, coloured pencil or wherever, it will lead to the express of object's visualisation all the time. This might be beginning of art work, which comes from my lifestyle.

At the present, I think I usually use drawing technique, which is seen as a two dimension art work, and we see it in one plane. Therefore, I often integrate my drawing with other objects because I want to create an increase awareness in the reality plane (three dimension). For example, I integrated drawing work, which is created on paper dimension or dimension object with woodworking or wooden platform in order to create a dialogue and relationship between the works. The created dimension gradually leads the art work to a linking of necessity and overview of art work installation at the showing area or the gallery space (I assume it as a part of my art work as well). However, I reckon thought and relationship are existed due to the fact that we see and learn things around from other artistic disciplines (painting, sculpture ,installation art, performance art), designed work, song, architecture or even cooking. All of these lead to perception and our thought directly in some way since, at the end, I think nobody could grow their thought without consuming and understanding the world around them..

Q: (Is the fact that art history has consistently relegated drawing to a subordinate position – with regards to other mediums – a factor in your practice of it? Does it impact how you view yourself as an artist, or what your practice is? An example: if you are a woman, do you see drawing as a reflection of the continued male domination of the art world? (esp. in Southeast Asia, as well as Asia as a whole).

Do you use drawing as a means to making statements, however indirect, on broader themes, e.g. power structures in the social field, in art discourse etc.?)

A : I would say that It might be only half true. In other words, artwork is like and expression to what we consume and what we like. That is the way of life. We choose a path and an action in preferably way. This point can be used with all moments of life so it is hard to judge whether it is good or bad.

However, if I say about it is a subordinate position in the history of art or not, I would say that the reason of art has so many ways and each way of art has its meaning and interestedness. Drawing might be a subordinate point on an issue that drawing is look alike sketching before using other ways in creative. Drawing could be a fundamental thing before going to the next step so this might be the reason that drawing is being pushed to the subordinate position. Although, the history defines and pushes an existing of hierarchy, which may be because of the period, popularity, social, culture, economy, continuity in the art collection, value creation and many other factors. Each way of art has its own value and beauty, which lead to an acceptance in society. Consequently, this may bring the expression of society, artworks and created a variety.

Q: How would you define drawing (if one would like to engage in such an exercise)? - Not simply with regards to your own practice of it, but in general. Is it simply the act of putting pencil to surface? What about mediums like ink, or conte crayon etc.? Do those count as drawing? Or is anything that renders a line on a surface admissible within this category? Does this mark have to be materially erasable? Is there a difference between drawing and sketching?

A: For this question, it depends on a point of view that which direction of drawing you want to be. If we seek for the differentiation between drawing and sketching, it would be a slight disparity to distinguish it apart. Finally, if you want to create something with pencil, pen, coloured pencil or whatever that can write, you can do it and it may be called as a drawing too because a definition of drawing depends on a perception of drawer and viewer. One thing to keep in mind, how much you see and assess what you have done and I see it as the most important thing to do in my daily life not only in artwork.

Q: In terms of drawing, who are some of the artists who have influenced your own practice? Which aspects of their work have been important for you?

A: The artist that has a lot of influence on my artwork and my aspect. I would like mention an artist who taught me to think, have a vision, and be aware of work processing. This has greatly influenced me in term of learning and respect for my artwork. When I was studying at the University, I had an opportunity to meet him and he became my advisor later on. He started to teach me with fundamental questions, such as what I like to do, what kind of song you listen to, what movie you like, what your everyday life is and etc. Then he taught me to consider deeply in what I fancy and seeking for the core of liking. Even when I took a photo, he told me to think what is the message from photograph because it is a basic of the expression. This is the major influence that make me more understand myself and, of cause, my artwork as well. He is Chitti Kasemkitvatana and, certainly, I love Chitti's artwork as well.

Q: Any last thoughts?

Lastly, it may not totally related to all I mention above but I love one sentence that "what we perceived as a solid, most of them is an empty space as same as we perceive life as a saturated life but, in fact, it found nothing" (Bishop, 2011). Although, It is only one sentence that was spoken by the fictional director. In some aspect, it sparked an interesting on what we see and understanding the world. Indeed, everything is possible and everything could be created from nothing. We give a value, meaning and fulfil the nothingness with our ambitions.

References

Berger, John (1972) Ways of Seeing. London: Penguin Bishop, Walter (2011) [Fringe series video]

> *Interview: Part of Exhibition at Yeo workshop,Singapore

Born in February 1989, Female

Lives and works in Bangkok, Thailand

- jaitipj@gmail.com
- 1/46 Zenith Place, Soi Pracharatbumpen 14, Pracharatbampen Road, Huai Khwang, Bangkok, 10310, Thailand

Education

- 2007 - 2010: B.F.A., School of Fine and Applied Art, Bangkok University,

Pathumthani, Thailand (CUM.GPA.3.10)

Related Subjects: Art Management, Graphic and Communication Design

Selected Group Exhibitions

- 2017: The Echo of	Footsteps, NOVA Contemp	porary, Bangkok
---------------------	-------------------------	-----------------

A Drawing Show, Yeo Workshop, Singapore - 2014 :

- 2013 : Sweet Nightmare, Bangkok University Art Gallery, Bangkok

Things, 3380ida Gallery, Bangkok - 2013 :

- 2013 : Spot Art 2013, Artium@MICA, Singapore

Thaitai Fever-Stage Two: The Politics (Drama) of a Certain Site - 2012 :

,Open-Contemporary Art Center, Bangkok

Brand New Art Project2012, Numthong Gallery at Aree, Bangkok - 2012 :

- 2012 : Photography Exhibition by Nopadon Kaosam-ang, A.E.Y. Space, Songkla

Sakid Think, Degree Project Exhibitions, Super Product CO.,LTD, - 2011 :

Bangkok

Show-Fun-num-nom, Bangkok University Gallery, Rungsit Campus - 2010 :

Bualung 101 Outstanding Artist, The Bangkok Bank Foundation and - 2008 :

Queen Sirikit and Gallery, Bangkok

Pird jook Printmaking, Bangkok University Gallery, Rungsit Campus - 2009 :

Award

- 2010 : Art Educational Grant, The Praem Rawat Foundation, Bangkok

Others

- 2012 - 2014 : Project Manager and Project Coordinator, Misiem's Sculpture Garden,

Assistance of Klaomard Yipintsoi, Bangkok

Volunteer of "Temporary Storage #01", as part of BACC - 2012 :

Experimental Project 2012, Bangkok Art and Culture Centre,

Bangkok,

Assistance of Pinaree Sanpitak, "Body Borders: Anything Can Break" - 2011 :

Exhibition, Bangkok