



# **SOULSCAPE**

**A Moment in Constant Transformation**

**Tawatchai Somkong**





presents

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## A Moment in Constant Transformation

### Tawatchai Somkong

Curator **Jyotirmoy Bhattacharya**  
Co - curator **Dr. Roma Madan Soni**

22<sup>nd</sup> - 25<sup>th</sup> January, 2026

Sands Expo & Convention Centre, Marina Bay Sands, Singapore - 018956



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## From The Director's Desk

Born in Mae Hong Son, Thailand, in 1964, Tawatchai Somkong underwent a radical evolution of the self during his half-decade immersion in India. A 1995 graduate of Visva-Bharati University, Somkong did not merely study at Santiniketan; he absorbed its very essence. Under the guidance of master artists K.G. Subramanyan and Jogen Chowdhury, his perspective was fundamentally reshaped by the school's unique philosophy, where education is drawn from the earth and the surrounding wilderness.

This period marked a transition into a new visual language—an ascension into symbolic abstraction. In this elevated dimension, the rigid boundaries of architecture, nature, and humanity dissolve, replaced by a vision of tranquil, universal coexistence. This shift into symbolic abstraction is not merely a stylistic choice; it is a direct manifestation of Rabindranath Tagore's philosophy of "cultural regionalism." Tagore believed that for an artist to truly find their voice, they must first find their footing in the earth beneath them. He saw the "regional soil" not as a boundary that walls us in, but as a foundation that gives us the strength to reach out. To him, an artist is like a tree: the deeper the roots go into the local culture, the higher the branches can stretch toward the global sky.

At Kala Bhavana, Tagore invited a profound shift in the artist's gaze. He moved our eyes away from the distant, grand myths of the past and turned them toward the "lived reality" of the now—the quiet dignity of a neighbour, the rhythm of a local festival, or the simple beauty of the dust and the trees. Similarly Tawatchai's approach is not narrow or focused on a single region but instead combines local culture with global similarities and issues which functions as a bridge.

Just as Tagore integrated Eastern calligraphy with Western abstraction, Tawatchai uses the specific textures of the Santiniketan environment to address global environmental concerns and the human condition. Tawatchai's work transcends the physical boundaries of West Bengal by utilizing the structural language of geometry and volume. As a gallerist, one sees in his work that embracing one's roots does not have to be a confinement; instead, the local environment becomes a powerful foundation.

His series titled 'Soulscape' is deeply influenced by his stay at Kala Bhawan at Shantiniketan and produces powerful and visually striking landscapes of Santiniketan, capturing the sprawling horizons that define the Bengal landscape. By staying at Santiniketan, Tawatchai didn't just "paint India"; he used the Indian landscape as a mirror for his own Thai background. This creates a "Soulscape"—a landscape that belongs to no single map but represents a shared, global human sentiment rooted in a specific local experience.

While the inspiration may be a specific tree or a patch of earth in Santiniketan, the execution speaks to a global audience about balance, sustainability, and the intersection of man-made structures with the natural world. The series illustrates a Thai artist's perception of Indian space, creating a third space that belongs to neither nation exclusively but to the "Global South" at large.

"Santiniketan is a place where you don't just learn art; you feel it through the trees, the open air, and the community. It taught me that an artist must be a bridge between cultures," says Tawatchai. He proves that regionalism is not about staying in one place, but about having a firm place to stand while looking at the rest of the world.

To sum up the practice of Tawatchai Somkong, one is reminded of a famous quote by Rabindranath Tagore:

**"The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures."**

Saurabh Singhvi  
Director, Art Magnum





## **Soulscape** **A Moment in Constant Transformation** Tawatchai Somkong

Formed in Red Soil: The Artistic Becoming of Tawatchai Somkong

“Yatra viśvam bhavatyekaniḍam” (यत्र वऱि वऱि श्वं भ त्पेकनीडम्),  
“Where the whole world makes a home in a single nest.”

Delving into artist Tawatchai Somkong’s enigmatic series Soulscape will require us to go back more than a hundred years to when Rabindranath Tagore was walking the plains of Santiniketan, envisaging building an art school. In 1919, Kala Bhavana was founded, and with Tagore’s direction, it became a space where artistic learning unfolded in the open air, in close communion with nature, and free from rigid academic instruction. Situated amid the red laterite soil, scattered sonajhuri (Earleaf Acacia) forests, and expansive skies of Birbhum, the school grew organically out of the landscape itself. This environment would eventually shape one of the most distinctive traditions of Indian art, the Santiniketan approach to landscape painting.

Rabindranath Tagore imagined art as a dialogue between the human spirit and the natural world. He is widely recognised as a poet, novelist, and thinker; however, he also took up painting around 1928, when he was in his late sixties. During the last fourteen years of his life, he created nearly 2,500 paintings and drawings, with his landscapes standing out as a unique and deeply personal exploration of nature. Tagore’s landscapes do not simply replicate nature with photorealistic detail. Instead, they evoke a mood, memory, or dream-like atmosphere closer to an interior vision than an accurate external representation. Trees often appear as dark silhouettes set against expansive, luminous skies or water bodies, creating a sense of stillness or melancholy. The play of light and shadow, the serene horizon, and the sparse presence of humanity all contribute to an intimate and meditative connection with nature. From a technical perspective, Tagore preferred fast-drying, translucent media such as transparent inks, watercolours, pastels, and crayons, rather than traditional oils. This choice allowed him to express himself immediately, capturing fleeting moods and ephemeral impressions instead of fixed, polished scenes. His style is marked by rhythmic, spontaneous lines and simplified organic forms. Philosophically, these works reflect Tagore’s pantheistic nature as not a passive backdrop but a living, breathing presence in a realm where the external and internal converge. Tagore’s landscape paintings reveal a side of him rarely encountered by those who cherish his poetry, one where colour, line, light, and shadow serve as vehicles for spiritual, emotional, and aesthetic exploration, with nature reflecting memory, longing, and the inner self.

At Kala Bhavana, students were encouraged not simply to reproduce nature but to experience it, absorb it, and reinterpret it. Morning walks, outdoor classes, seasonal festivals, and quiet hours spent sketching beneath trees were all part of an education that blended life with art. This philosophy positioned landscape not as a genre but as a way of thinking, a method of learning to see. The responsibility of giving this philosophy a structured artistic language fell to Nandalal Bose, the first principal of Kala Bhavana and one of the pioneers of modern Indian art. Under his guidance, landscape painting became a discipline of careful observation, sensitivity, and humility. If Nandalal Bose shaped the outward gaze of Santiniketan, Benode Behari Mukherjee shaped its inward gaze. His contribution to the landscape tradition was philosophical. For him, landscape was not a static view but a living text, layered with memory, history, and inner emotion. Even after losing his eyesight, Benode Behari continued to “see” landscape internally, proving that for Santiniketan artists, vision extended far beyond the physical eye.

Then came Ramkinkar Baij, whose presence injected a modernist exuberance into the tradition. Though widely celebrated as a sculptor, he was also a remarkable painter of the landscape. His works captured the rugged vitality of the laterite terrain, the strength of local Santhal communities, and the dramatic moods as dynamic and muscular, a force full of movement. The landscape tradition further evolved with K.G. Subramanyan, who redefined “environment” to include the cultural and symbolic landscape of India. His murals, toys, writings, and paintings brought together craft traditions, urban life, folklore, and political consciousness. Subramanyan taught generations of artists to see landscapes not simply as scenery but as a network of human ideas and ecological relationships. In doing so, he broadened Kala Bhavana’s intellectual horizon and ensured its relevance in a changing world. Together, these artists transformed Santiniketan into an international

centre of artistic thought.

Kala Bhavana's impact on art, specifically in Asia, attracts young students to cross borders to realise their artistic potential. One such student from the many international students who came to study at Kala Bhavana was Tawatchai Somkong. His years at Visva-Bharati's Kala Bhavana in Santiniketan during the early 1990s formed the most decisive phase of his artistic life. During this period, he came into close contact with some of the most influential artists and teachers of Kala Bhavana. Figures such as Jogen Chowdhury, K.G. Subramanyan, Suhas Roy, Sanat Kar, and Somnath Hore not only guided his practice but also offered him a living experience of Santiniketan's artistic lineage. Subramanyan's visits to his studio left a lasting impression, later inspiring Tawatchai to dedicate a room in his Bangkok studio in homage to him, an act he describes as carrying forward the legacy of Rabindranath Tagore.

Although the dominant student practice around him leaned toward figurative work, Tawatchai's own artistic language evolved into a blend of abstraction, symbolism, and mythic suggestion. His diaries from the period reveal how Indian and Southeast Asian philosophical imagery began to merge lotus forms, flames, landscape motifs, and symbolic shapes reflecting both Santiniketan's environment and his own cultural memory. The Santiniketan Landscape series, which he first began in 1992, emerged directly from this milieu. It was not a literal depiction of the land but a symbolic re-imagining of Santiniketan as a spiritual and cultural space. Decades later, when invited to create work for the centenary of Kala Bhavana, he returned to these early sketches, revisiting the emotions and visual ideas of the 1990s and translating them into large canvases with new energy.

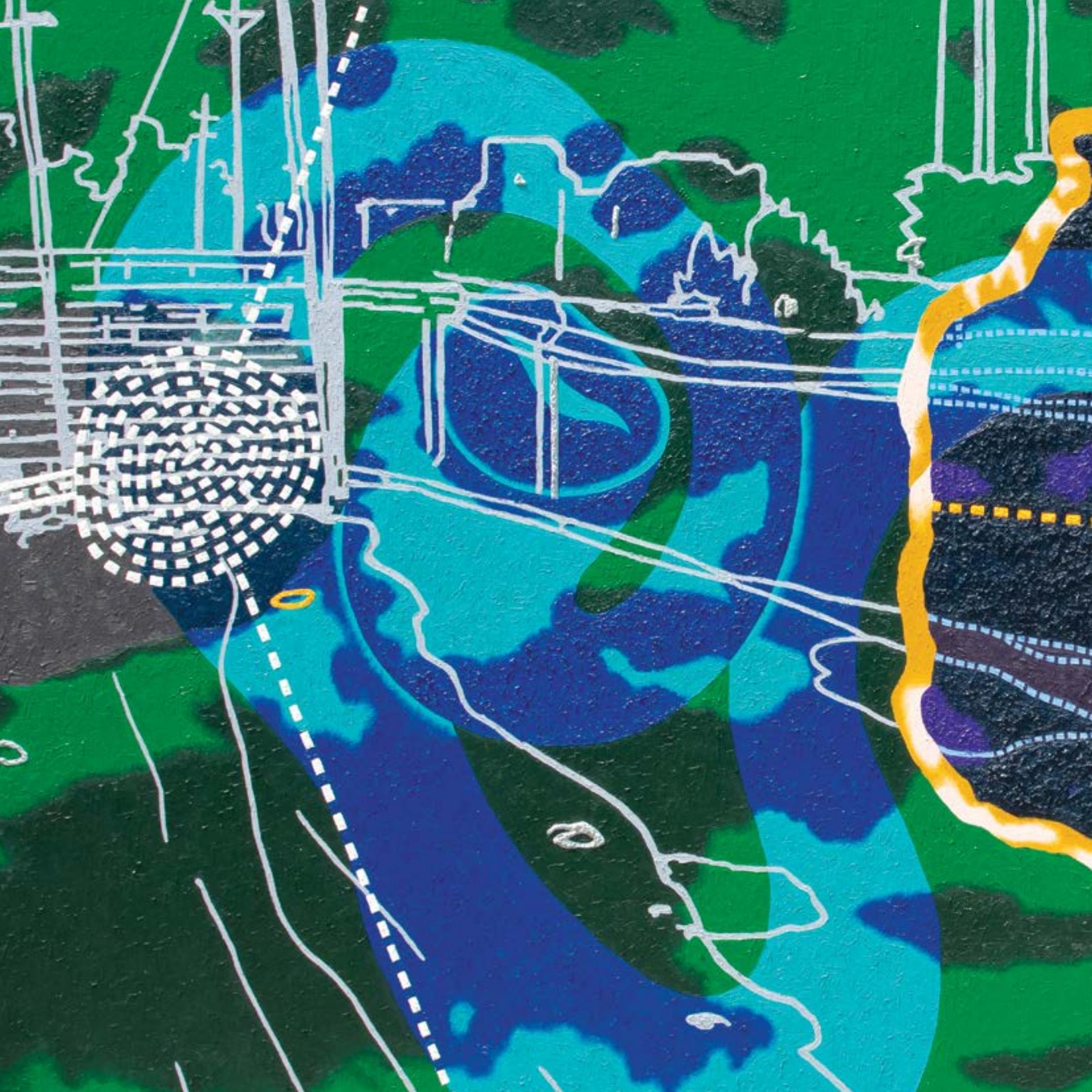
Leaving Santiniketan in 1996, Tawatchai carried with him not just a body of work but a worldview. He continued to return almost every year, drawn back by memories of teachers, friendships, and the atmosphere that had shaped him. Even as Santiniketan changed with time, he felt its essence remained intact, continuing to refresh his mind and artistic spirit. The influence of those formative years can be seen across his later series: the philosophical portrait-based Icon Series, the surreal and symbolic compositions, and the ambitious Time-Travelling / Master Series, all of which bear traces of the visual rhythms and ideological openness he absorbed there. Ultimately, Santiniketan gave him direction, discipline, and a sense of artistic purpose. It sharpened his sensitivity to materials, symbols, and textures, and instilled in him the belief echoing Tagore that art thrives where cultures meet. This philosophy later inspired him to create an art centre in Thailand, conceived as a space of exchange between Asian and international artists, a small echo of the Santiniketan spirit that first awakened the artist within him.

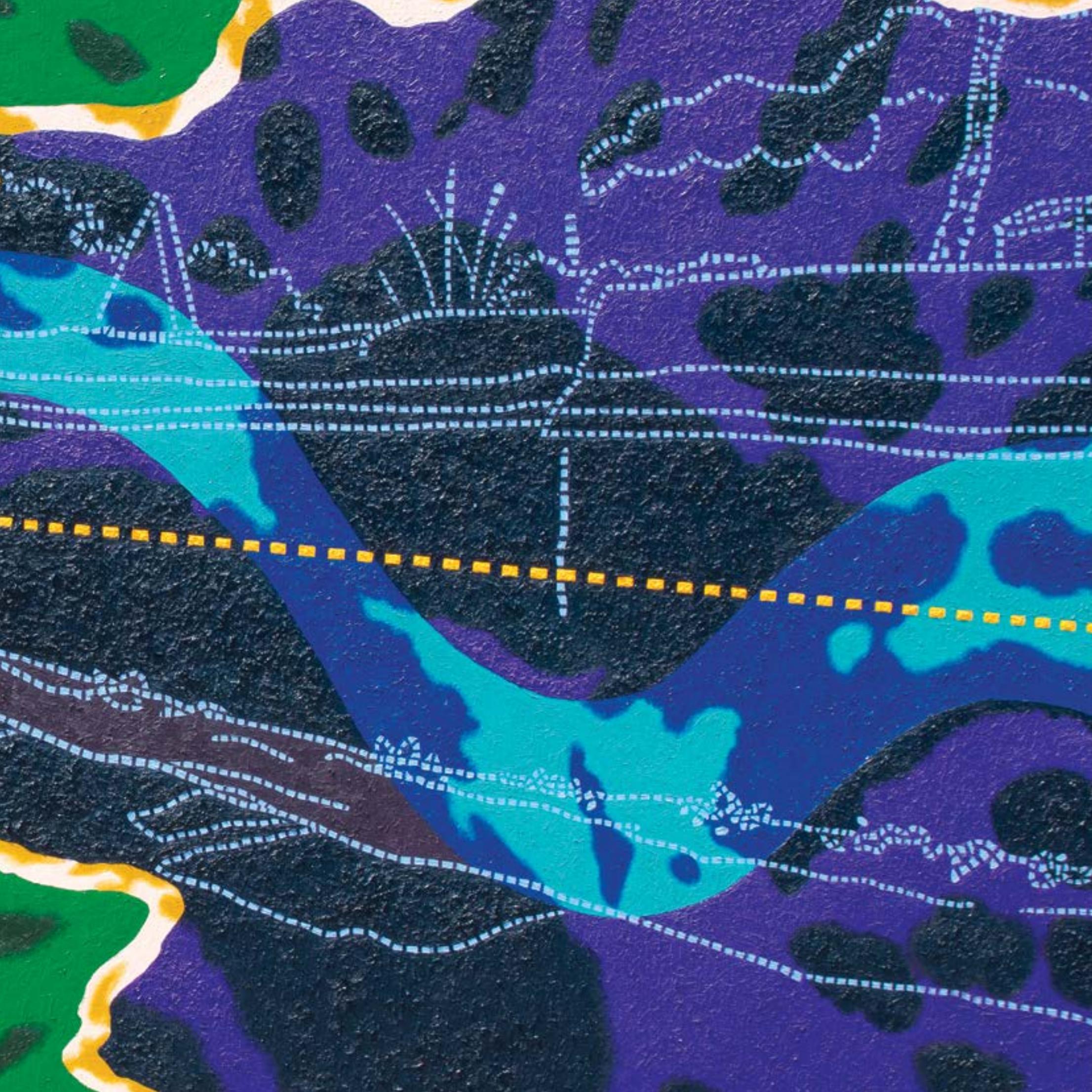
The term "soulscapes" evokes more than a physical setting; it suggests an interior terrain formed by emotion, memory, and spiritual experience. In Tawatchai Somkong's practice, this idea becomes especially resonant because his paintings do not treat Santiniketan simply as a geographical site. Instead, they transform it into a deeply personal, psychological topography where the world he encountered in India merges with the sensibilities he carries from his own culture. His soulscapes draw not only from the red earth, sal groves, and open skies of Santiniketan but also from the lyrical, spiritual aesthetics embedded in Thai visual culture. What emerges is not a record of observation but an evocation of essence fluid, selective, and tinged with nostalgia.

The Soulscapes series captures this philosophy with clarity. In these works, the external world becomes a mirror of his internal landscape. Forms appear to drift between abstraction and suggestion, echoing memories, sensations, and states of being rather than literal scenes. The textures and tonal shifts evoke something primordial, an inner trajectory shaped by feeling rather than thought. Each piece becomes a meditative space, inviting viewers to engage not with a depiction but with an experience. The series thus stands as a testament to Tawatchai's belief that genuine art is not manufactured; it is revealed. In essence, Tawatchai's artistic path is one of transcending influence to find the voice within. His practice honours Santiniketan not by replicating its legacy, but by carrying its spirit into new territory, one where expression flows unmediated from the soul, and art becomes a bridge between inner truth and outer form.

Tawatchai undertakes an inward pilgrimage, one that acknowledges Santiniketan's role in shaping him, yet also moves beyond it to embrace the broader horizons of his, Thai identity and evolving artistic potential. His soulscapes thus become acts of remembrance, synthesis, and renewal: landscapes where two cultures meet, and where the artist's growth unfolds across both memory and imagination.

- Jyotirmoy Bhattacharya







Fate in God's Hands: Rainbow, Fields, Village  
Oil on Canvas  
200 x 340 cm  
2023

USD 1,02,000/ SGD 1,32,000



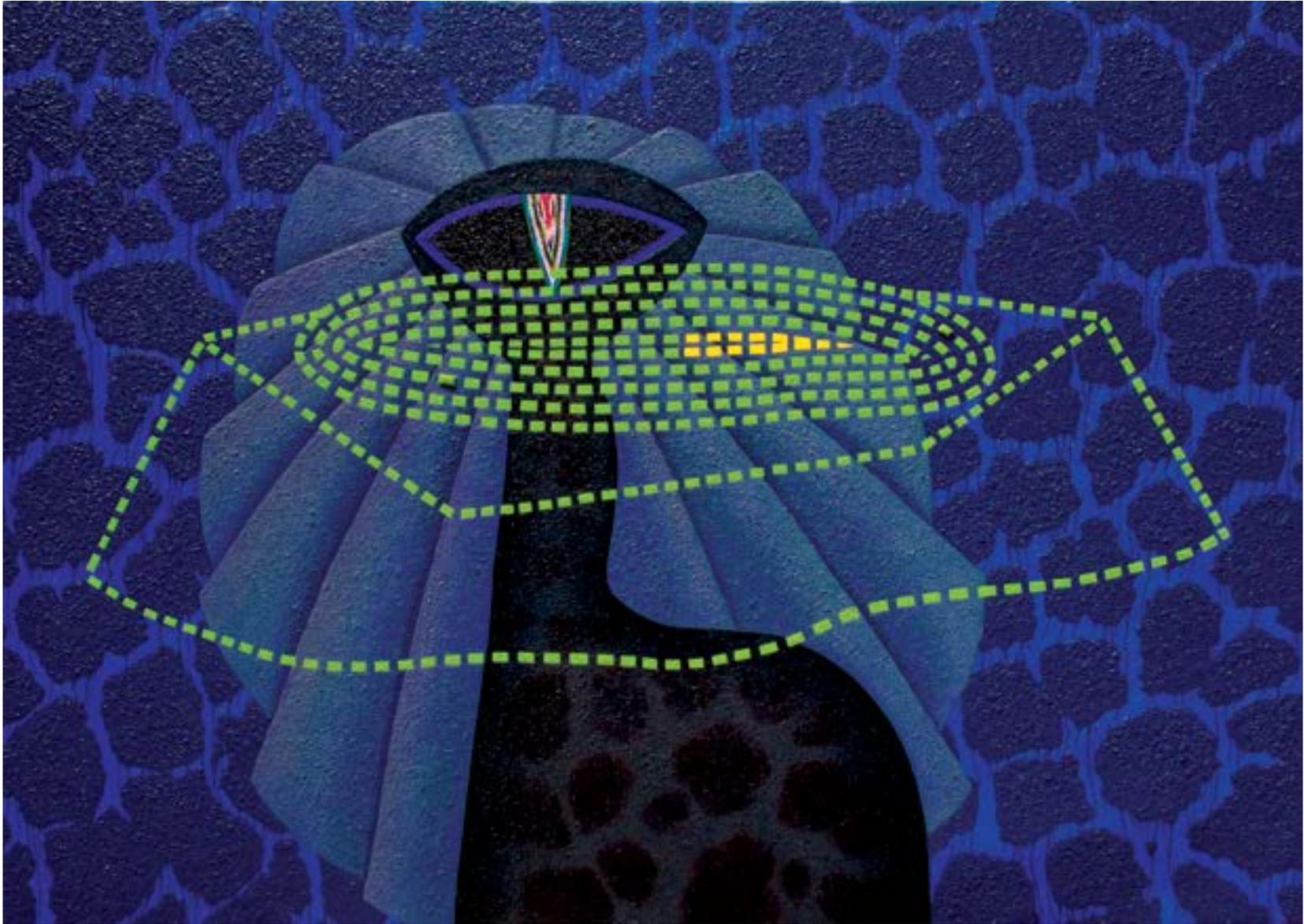
Under the Shade: Time, Unceasing  
Oil on Canvas  
200 x 340 cm  
2023

USD 1,02,000/SGD 1,32,000



Utopia: Yellow Scenery  
Oil on Canvas  
270 x 340 cm  
2024

USD 1,20,000/SGD 1,50,000



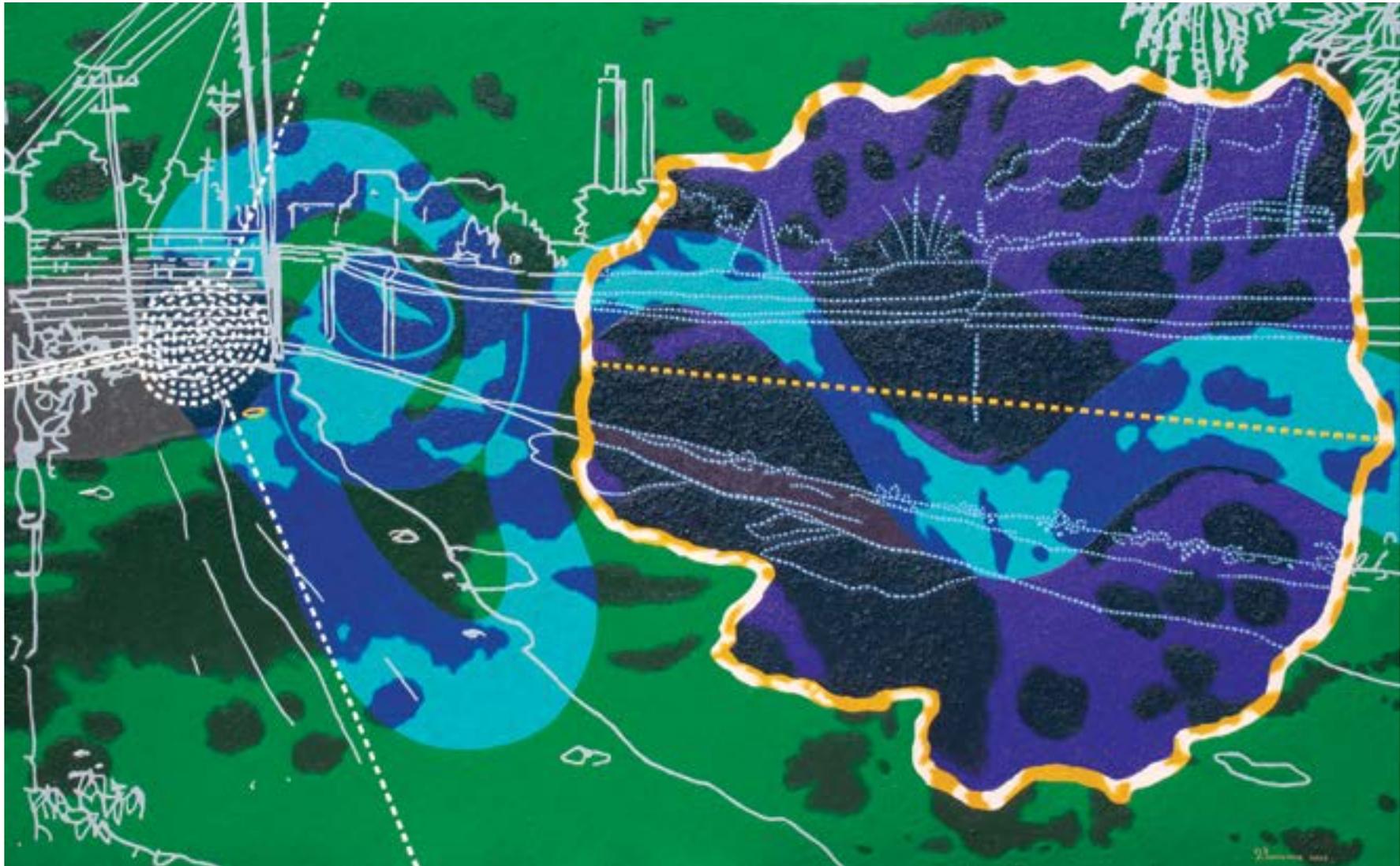
Through Unletting Eyes (Kali & Noah)  
Oil on Canvas  
270 x 380 cm  
2024

USD 1,20,000/SGD 1,50,000



Seed  
Oil on Canvas  
270 x 340 cm  
2024

USD 1,20,000/SGD 1,50,000



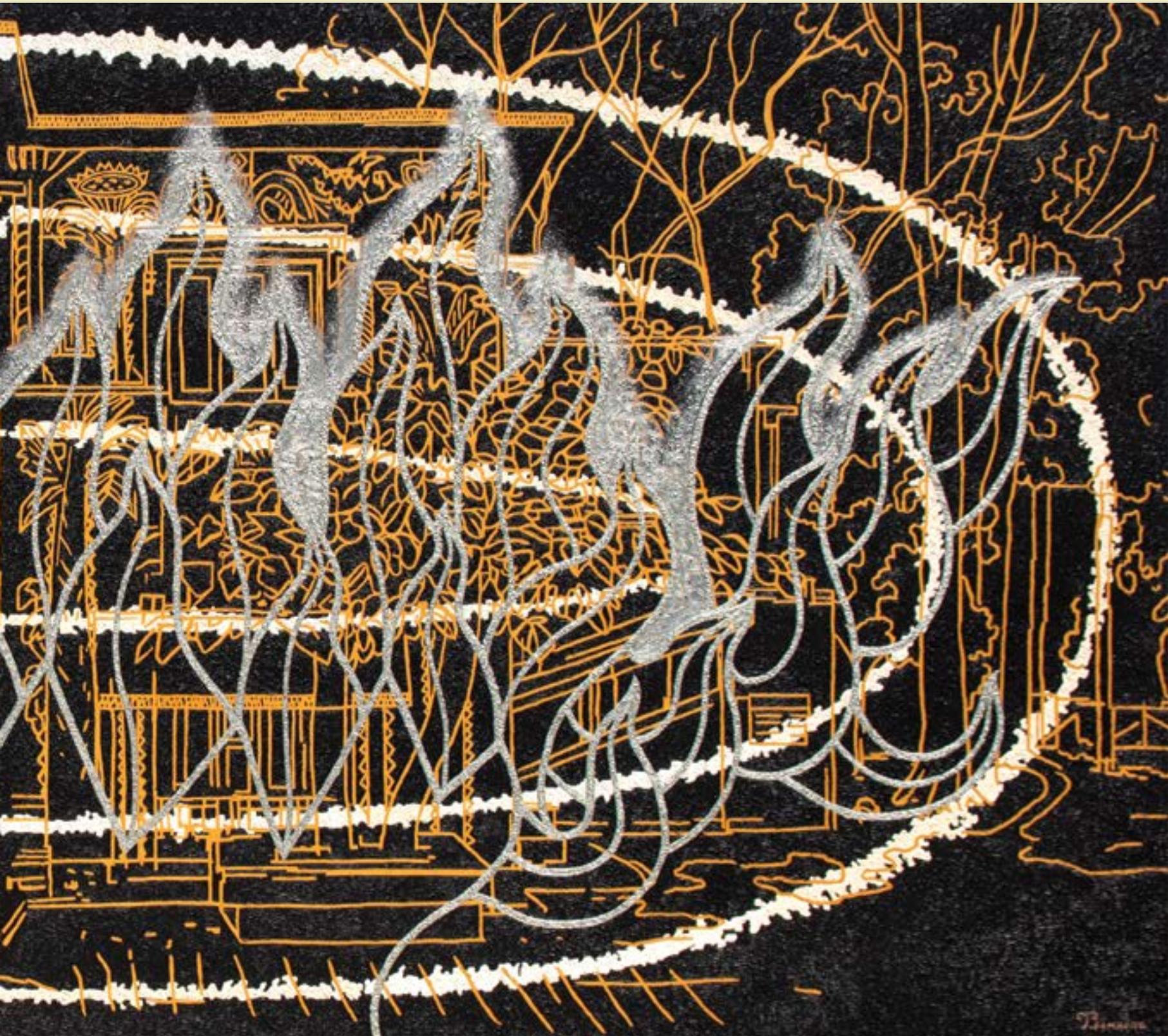
The Path One Must Walk Alone  
Oil on Canvas  
200 x 320 cm  
2022

USD 96,000/SGD 1,24,000



Awakened Before the Black Building  
Oil on Canvas  
200 x 450 cm  
2022

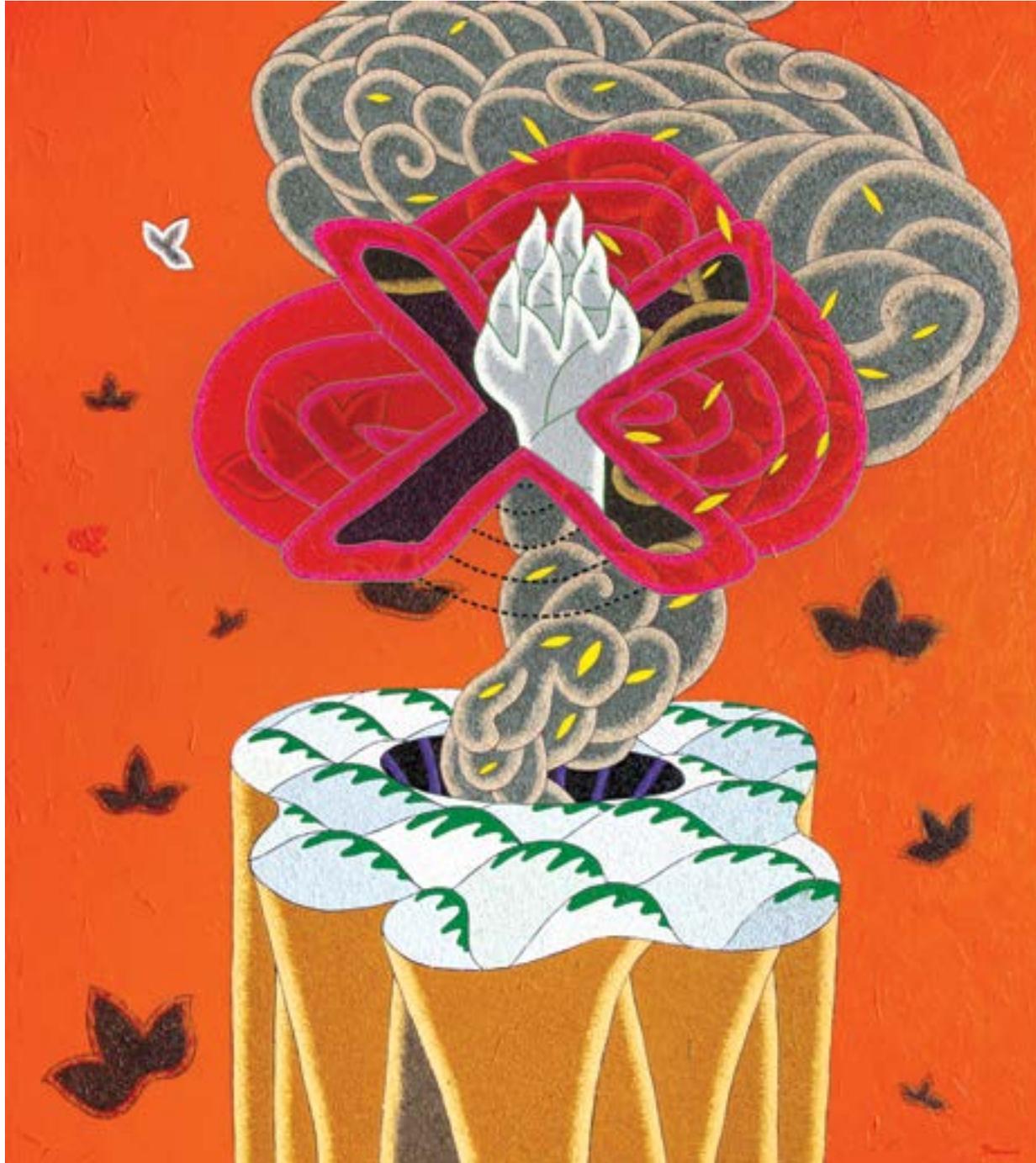
USD 1,45,000/SGD 1,90,000





An Altar in the Ocean of Contemplation  
Oil on Canvas  
270 x 240 cm  
2024

USD 96,000/SGD 1,24,000



A Continuous Phenomenon  
Oil on Canvas  
270 x 240 cm  
2024

USD 96,000/SGD 1,24,000



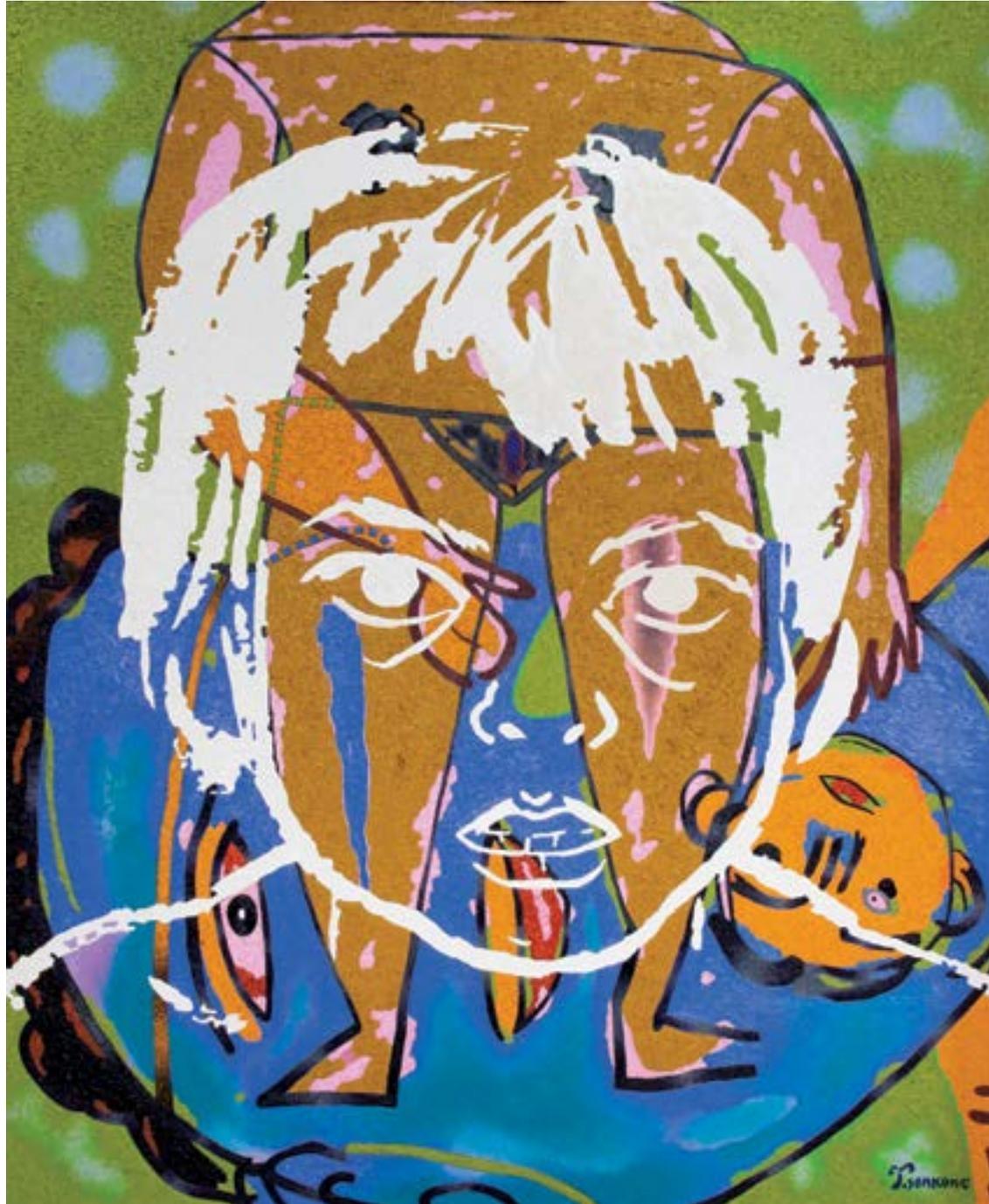
Studio at Kala Bhavana  
Oil on Canvas  
170 x 180 cm  
2023

USD 51,000/SGD 66,000



A Night at Deer Park  
Oil on Canvas  
170 x 230 cm  
2024

USD 51,000/ SGD 66,000



Jumma Halichandala  
Oil on Canvas  
170 x 140 cm  
2022

USD 29,000/SGD 37,000



Bengali Woman  
Oil on Canvas  
170 x 140 cm  
2022

USD 29,000/ SGD 37,000



Mud House and Puppy in a Santhal Village  
Oil on Canvas  
170 x 200 cm  
2023

USD 51,000/SGD 66,000



A Bengali Elder and a Young Japanese Woman  
Oil on Canvas  
170 x 140 cm  
2023

USD 29,000/SGD 37,000



The Day Butterflies Crossed a Sky of Rainbows  
Oil on Canvas  
180 x 200 cm  
2024

USD 51,000/SGD 66,000



Yellow Puppy  
Oil on Canvas  
170 x 140 cm  
2022

USD 29,000/SGD 37,000



Sitting Still as the World Turns  
Oil on Canvas  
170 x 140 cm  
2022

USD 29,000/ SGD 37,000



Sitting Still as the World Turns 2  
Oil on Canvas  
170 x 140 cm  
2022

USD 29,000/ SGD 37,000





Art Magnum's vision and mission is to showcase South Asian art in its austere authenticity and magnificence on a global platform. Since its inception in 1986, it has been nurturing both the emerging and noted artists to further the cause of championing and patronizing South Asian art.

Its founder Lt. Shri Prakash Chand Singhvi was a visionary whose passion and enthusiasm was the driving force behind the gallery. Presently, Art Magnum's enterprising director, Saurabh Singhvi, is skilfully taking his legacy forward. The gallery has been proudly presenting different mediums of artistic expression ranging from the traditional to the modern, and the contemporary and the experimental. Housed at a contemporary space with ultramodern infrastructure located in the heart of South Delhi, the gallery attempts to give voice to the novel and noteworthy talents through a roster of shows that present the news makers of contemporary genre and also the old masters and marvels of Indian art from the pre and post-independence era.

Art Magnum has innovatively kept striving towards new paradigms reroute to its journey, and has achieved multiple milestones and mammoth goals. The firm has successfully organised elite art events at art capitals across the globe including at New Delhi, Dubai, Singapore, etc. and has received critical and popular acclaim for the same. The collection of the gallery includes works of M.F. Husain, S.H. Raza, F.N. Souza, Somnath Hore, Suhas Roy, K.G. Subramanyan, Paresh Maity, T. Vaikuntam amongst the others. Going forward, Art Magnum shall act as a catalyst for the talented young artists striving for creative excellence and shall keep inspiring the art aficionado by showcasing the contemporary and the classic path breakers of South Asian art.

Saurabh Singhvi  
(Director, Art Magnum)



# TAWATCHAI SOMKONG

1964 Born in Mae Hong Son, Thailand

## Education

1994 Post-Diploma in Fine Art (Painting) Kala-Bhavana, Visva-Bharati, Santiniketan, W.B. India

## Honors and Awards

2020 Watanakunathorn Award for Distinguished Contribution to the Ministry of Culture, Individual Category  
2010 Outstanding Alumni Award, Faculty of Fine and Applied Arts, Burapha University, Thailand  
2006 Outstanding Alumni Award, Northern Technical Campus (Rajamangala University of Technology Lanna, Chiang Mai), Thailand  
1995 Award Winner, the 7th Toshiba "Brings Good Thing to Life" Art Competition, National Gallery Bangkok, Thailand  
Top Award Winner (Painting), the 2nd Thailand Art Awards (Philip Morris Group of Companies) National Gallery, Bangkok, Thailand  
First-Class Honors, Visva-Bharati University, Santiniketan, W.B. India  
1993 Outstanding Student Award, Srinakharinwirot University, Bangsaen Campus  
1986 Top Award Winner (Painting), the 3rd Youth's Art Exhibition of Thailand, Bangkok, Thailand  
Outstanding Student Award, Northern Technical Campus (Rajamangala University of Technology Lanna, Chiang Mai), Thailand  
1985 Top Award Winner (Painting), the 2nd Youth's Art Exhibition of Thailand, Bangkok, Thailand  
1984 Award Winner (Painting), the 1st Youth's Art Exhibition of Thailand, Bangkok, Thailand

## Founding & Institutional Leadership

2004 Founded Fine Art Magazine, Thailand  
2020 Founded MATDOT Art Center, Bangkok, Thailand

## Editorial Experience

2017 Editor, Thai edition of The Story of Art by G.H. Gombrich, Phaidon Press  
2015, 2017 Editor, Thai editions of 1001 Paintings You Must See Before You Die, Quintessence Editions  
2015 Editor, Thai edition series (10 volumes): Goya, Cézanne, Dalí, Michelangelo, Monet, Rubens, Rembrandt, Cubism, Romanticism, Dada & Surrealism, Phaidon Press  
2010 Editor, Thai edition series (12 volumes): Conceptual Art, New Media Art, Pop Art, Minimal Art, Rockwell, Land Art, Video Art, Van Gogh, Fantastic Art, Impressionism, Expressionism, TASCHEN  
2004–2020 Editor-in-Chief, Fine Art Magazine, Bangkok, Thailand

## Curatorial Experience

2020 Curator, Thailand Biennale Korat 2021, Nakhon Ratchasima, Thailand  
2019 Curator, Honorary Exhibition of Silpathorn Award 2019, Ratchadamnoen Contemporary Art Center, Bangkok, Thailand  
2019 Curator, The Revolving World, Thai Pavilion, 58th Venice Biennale, Venice, Italy  
2018 Director, Thailand Biennale Krabi 2018, Krabi, Thailand

- 2018 Curator, Faith, Museum of Contemporary Art (MOCA), Bangkok, Thailand  
 2017 Co-Curator with Dr. Apinan Poshyananda and Sakchai Guy, The King in Our Hearts, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand  
 2015 Guest Curator, Crossover: The Unveiled Collection, BACC, Bangkok, Thailand  
 2008 Co-Curator, Traces of Siamese Smile: Art + Faith + Politics + Love, Office of Contemporary Art and Culture, Bangkok, Thailand  
 2007 Curator, Religious Beliefs and Contemporary Social Phenomena of Southeast Asia, Guangdong Museum of Art (GDMOA), China  
 2006 Curator, Satellite Contemporary Exhibition, Creative Shanghai, Shanghai City, China

### **Selected Committees & Jury Roles**

- 2025 Tier Jury (Selection Jury), 3rd Print Biennale India 2025-26, Lalit Kala Akademi (National Academy of Art), An Autonomous Organisation of Government of India, Ministry of Culture, Delhi, Republic of India  
 2021–Present Committee Member, Establishment of the Parliament Museum, Parliament Building, Bangkok, Thailand  
 2021 Jury Member, Life in the Time of Covid-19 Photography Contest, Chiang Mai University, Thailand  
 2019 Jury Member, Silpathorn Award 2019, Office of Contemporary Art and Culture, Ministry of Culture, Bangkok, Thailand  
 2018 Selection Committee, Silpathorn Award 2018, Office of Contemporary Art and Culture, Ministry of Culture, Bangkok, Thailand  
 2017 Selection Committee, Silpathorn Award 2017, Office of Contemporary Art and Culture, Ministry of Culture, Bangkok, Thailand  
 2014–2017 Jury Member, Chang Fine Art International Photo Contest, Thailand  
 2014–2017 Jury Member, Amata Art Award, Thailand  
 2013–2022 Jury Member, International Photo Contest on Prince Naris Day, Silpakorn University, Bangkok, Thailand  
 2012–2015 Board Member, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand  
 2009 Selection Committee, Silpathorn Award 2009, Office of Contemporary Art and Culture, Ministry of Culture, Bangkok, Thailand  
 2008 Committee Member, LAB Space by OCAC, Office of Contemporary Art and Culture, Ministry of Culture, Bangkok, Thailand  
 2008 Jury Member, Thaicom Art Contest, Thailand  
 2007–2020 Jury Member, Thai Literature Illustration Contest by Intouch Holdings PLC, Bangkok, Thailand

### **Solo Exhibitions**

- 2025 Santi Library, Blacklist Gallery, MATDOT Art Center, Bangkok, Thailand  
 2022 Me and Them, Blacklist Gallery, MATDOT Art Center, Bangkok, Thailand  
 2021 Solid Sound, Blacklist Gallery, MATDOT Art Center, Bangkok, Thailand  
 2014 PLAY, Ardel Gallery of Modern Art, Bangkok, Thailand  
 2012 The Star's Discourse, Number 1 Gallery, Bangkok, Thailand  
 2011 For All Mankind, National Gallery, Bangkok, Thailand  
 2010 Core of Crisis, Galerie N, Bangkok, Thailand  
 2006 Retrospective, Number 1 Gallery, Bangkok, Thailand  
 2005 From Inside, Gallery 55, Bangkok, Thailand  
 2004 On the Path to Freedom, Open Arts Space, Bangkok, Thailand  
 2000 Kru, Spirit of the Orient, Surapon Gallery, Bangkok, Thailand  
 1998 Ecstasy Land, National Gallery, Bangkok, Thailand

## Selected Group Exhibitions

- 2012 Thai Trends: Thai Art in the 9th Reign, Bangkok Art and Culture Centre, Bangkok, Thailand
- 2010 The River of Silence, National Gallery, Bangkok, Thailand  
The River of Silence, Silpakorn University, Nakhon Pathom, Thailand
- 2010 Group Art Exhibition, Artist Association of Thailand and China, Xi'an, People's Republic of China
- 2009 Ohayo Thailand, Yoshi Gallery, Bangkok, Thailand
- 2009 Art Exhibition, International Visual Arts Association of Thailand, Bangkok, Thailand
- 2008 Beijing International Art Biennale, Beijing, People's Republic of China
- 2008 Selected Nude Exhibition 2008 "Bare", Number 1 Gallery, Bangkok, Thailand
- 2007 Religious Beliefs and Contemporary, Guangdong Museum of Art, People's Republic of China
- 2007 Exploring the Oriental Utopia, National Gallery, Bangkok, Thailand
- 2007 Satellite Contemporary Exhibition, Creative Shanghai, People's Republic of China
- 2007 2nd International Art Exhibition Thailand - USA, Thailand Cultural Center, Bangkok, Thailand
- 2005 The 14th Lantern of The East, International Art Festival 2005, Easter Center of Art, Thailand  
The 6th Contemporary Art Exhibition "Foot-Foot Print", Silpakorn University, Bangkok, Thailand
- 2004 The 5th Thai Contemporary Art New Vision of Thai Phra Bot, Silpakorn University, Bangkok, Thailand
- 2003 A Charity Art Exhibition From 17 Thai Contemporary Artists, 100 Tonson Gallery, Bangkok, Thailand
- 2002 Thai Spiritual Ties, Chiang Mai University Art Museum, Chiang Mai, Thailand  
Spirituality in Contemporary Thai Art, Silpakorn University, Bangkok, Thailand
- 2001 Root Art Exhibition, Open Art Space, Bangkok, Thailand  
Multiple Expression of Thai Artist (META), Vieng Tavern Gallery, Bangkok, Thailand  
The End of Growth?, organized by Heinrich-Boell Foundation, Chiang Mai University Art Museum, Chiang Mai, Thailand
- 2000 Consular Forum 2000 Houston Art Exhibitions Honoring The King of Thailand, The Alien Center Art Gallery, Houston, Texas, USA  
Time & Being, Chiang Mai Art Museum, Chiang Mai, Thailand
- 1999 AJAC 25th New Art in Tokyo, Tokyo Metropolitan Art Museum, Ueno Imperial Park Tokyo, Japan
- 1998 Contemporary Arts Exhibition, Chiang Mai University Art Museum, Chiang Mai, Thailand  
5 Northern Artists, Chiang Mai University Art Museum, Chiang Mai, Thailand
- 1997 5 Northern Artists, Musical Art Center, Bangkok Bank Gallery, Bangkok, Thailand
- 1997 Mini Art Contemporary by Northern Artists, Chiang Mai
- 1996 The 42nd National Exhibition of Art, National Gallery, Bangkok, Thailand
- 1995 The 2nd Thailand Art Awards (The Philip Morris Group of Companies), National Gallery, Bangkok, Thailand  
The 2nd Asian Art Awards, (The Philip Morris Group of Companies), Yayasan Seni Rupa Indonesia, Jakarta, Indonesia  
Dhamma and Ecstasy, Kruthep Art Gallery, Chiang Mai, Thailand
- 1994 8 Artists: An Art Exhibition, Kala Bhavana, Visva-Bharati University, Santiniketan, W.B. Republic of India  
The 1st Thailand Art Awards (The Philip Morris Group of Companies), National Gallery, Bangkok, Thailand
- 1993 Homage to Stella Kramrish, Nandan Gallery, Santiniketan, Republic of India
- 1992 4 Artists An Art Exhibition, Katayan Gallery, Kolkata, Republic of India  
The 1st Kojorn Group Art Exhibition, National Gallery, Chiang Mai, Thailand
- 1991 The 3rd Toshiba Art Competition, National Gallery, Bangkok, Thailand

1990 The 36th National Exhibition of Art, Bangkok, Thailand  
 The 10th Silpa Bangsaen Art Exhibition, Silpakorn University, Bangkok, Thailand  
 1989 Ajarn & Watercolours Exhibition, Srinakharinwirot University, Bangsaen, Thailand  
 The 2nd Burapa Group Art Exhibition, Bangkok, Thailand  
 The Sunthorn Phu Bicentennial Art Exhibition, Rayong, Thailand  
 1986 The 3rd Youth's Art Exhibition of Thailand, Silpakorn University, Bangkok, Thailand  
 The 3rd Contemporary Art by Young Artists, Silpakorn University, Bangkok, Thailand  
 The 1st Burapa Group Art Exhibition, Visual Dhamma Art Gallery, Bangkok, Thailand  
 1985 CThe 9th Bualuang Art Exhibition, Bangkok Bank, Bangkok, Thailand  
 The 2nd Youth's Art Exhibition of Thailand, Silpakorn University, Bangkok, Thailand  
 The 2nd Contemporary Art by Young Artists, Silpakorn University, Bangkok, Thailand  
 1984 The 1st Youth's Art Exhibition of Thailand, Silpakorn University, Bangkok, Thailand  
 2005 From Inside, Gallery 55, Bangkok, Thailand  
 2004 On the Path to Freedom, Open Arts Space, Bangkok, Thailand  
 2000 Kru, Spirit of the Orient, Surapon Gallery, Bangkok, Thailand  
 1998 Ecstasy Land, National Gallery, Bangkok, Thailand



## ACKNOWLEDGEMENTS

Co - curator's Jyotirmoy Bhattacharya and Dr. Roma Madan Soni  
Saurabh Singhvi, Director, Art Magnum, New Delhi

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