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### Spirituality of labor

Krisaya Luenganantakul

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**Rochester Institute of Technology**

A Thesis Submitted to the Faculty of  
The College of Imaging Arts and Sciences  
In Candidacy for the Degree of  
Master of Fine Arts

**Spirituality of Labor**

By Krisaya Luenganantakul

May 18, 2004

To. my grandmother, mother, and father

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## **I. INTRODUCTION**

The inspiration of the work that I have created for my thesis exhibition comes from my own life experience as a member of a traditional and conservative Thai family. My mother has always been the inspiring source throughout my project. In this project, I questioned myself about my family life. Especially, how two people have decided to start a family and spend their entire lives together as well as what roles, if any, gender plays in a Thai household. My work manifests the abstract uterus form representing a woman's body and mind, and the objects portraying women's behaviors. The banana leaves and tropical color decoration add Thai flavor to the work. The objects have undergone transformation, from a representation of physical labor to blissful and peaceful life in the shape of Thai architecture.

## **II. BACKGROUND**

As a Thai woman, I am interested in the roles of Thai women, their body, mind and behavior. In Thai culture, women are subservient; they have sensitive emotions, gentle behaviors, and traditional obligations. I am from a conservative family, which embraces a definite value system. I believe that women play different roles in each stage of their life within Thai society. These roles change their emotions and spirit. The roles of a wife are radically different from those of a daughter.

My sculpture has been inspired by my perception of my own culture. My grandmother and mother are my role models. The common duty of Thai women is to take care of her family and to serve her family members' needs. Even though they have been changed with the passage of time, Thai women still perform the same duties, sometimes with slight changes in how to carry out these responsibilities. At the early age Thai mothers tell their daughters to be aware of their duties in their life. I am the oldest daughter in my family. I have to help my mother to take care of my brother, sister and father. This is a practice of Thai women in my culture.

Sixty years ago when my grandmother got married, she had to take care of her husband and her children. She did not have to work outside of the house. Her jobs were only to prepare food and to clean the house as most Thai women did.

My grandfather did not have to do anything within the house; he only took care of his family's business and of the whole family financially. In the case of my mother, who started her family life thirty years ago, her life style was not much different from my grandmother's. My mother has to help her husband to take care of the family's business. She is responsible for chores and for taking care of the household. My father, on the other hand, plays the same role as my grandfather did 60 years ago. However, with social changes, Thai women have always had more responsibilities than men. They have to learn about a business, how to socialize, how to cook, how to sew a dress, how to prepare a bed, how to clean a house, how to serve her family members' needs and how to take care of themselves. These are the examples of different generations between my grandmother and mother.

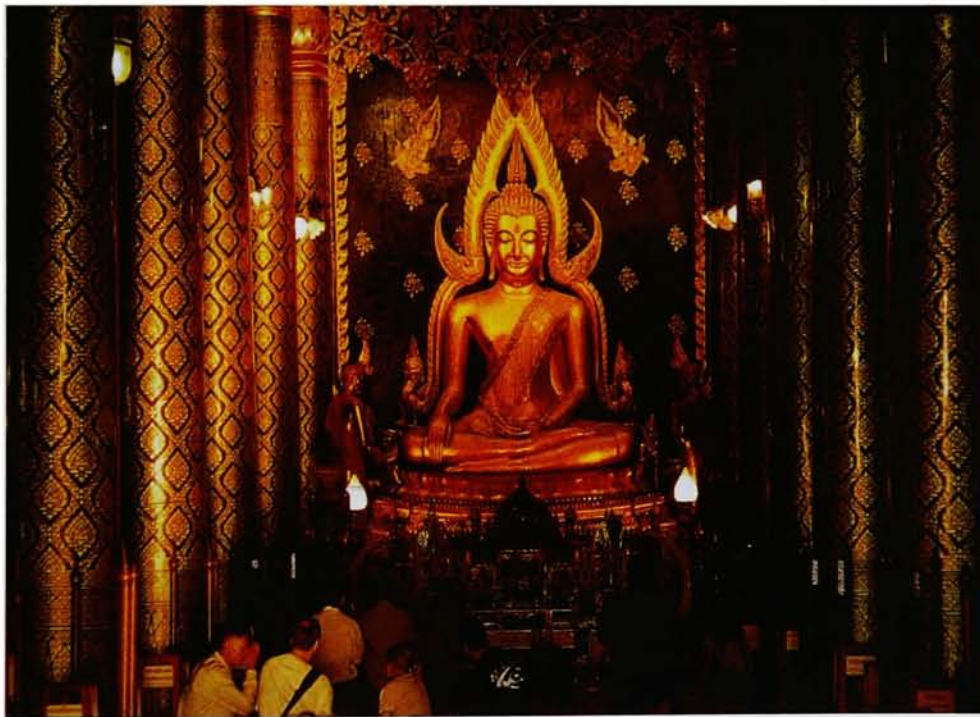
As I have been living in the United States of America for almost 5 years, I have witnessed vast dissimilarities of the familial responsibilities between Thai women and American women. My perception is that American women have more freedom than Thai women do. While I was living with an American host family, the father helped the mother cook food, and she could ask him to do some things for her. In my family, on the other hand, this doesn't happen. I have asked my mother about her life because I don't understand how she can endure this kind of value system. She replied, "It's sacrifice and love that make me able to live and learn to be happy with whatever I do for my family and my children who will grow up to be good persons."

In my generation, I will certainly fulfill the same responsibilities, but the person who will become my spouse has to help me take care of the family as well. In my opinion, Thai men should play different roles so that they are equally obligated to the family as are women. I want to see this role in the real change.

With all of the above in mind; I, in the body of this thesis work, attempted to honor my grandmother, my mother, and other women in my society. My aim for my prospective audience sees Thai women to change their roles. I hope that the work can make awareness of the value system of women in Thai society and elsewhere.

### III. HISTORICAL ARTISTS' REFERENCE

In our environment, we can see multiple objects everywhere such as windows, cars and buildings. I question myself what "Multiple Art" is. When I enter to the Thai temple, multiple objects are displayed on the decoration of Thai architecture. Multiple images and objects in repetitive features have been widely used for many decades for decoration. This did not happen only in Thai architecture but also in the European architecture. I believe that repetitive objects create the motif, pattern, motion and illusion to the viewers. I believe in the statement of the book, *Wall Work*, by Jorg Schellmann, which describes that "architecture is the mother, the synthesis of all the arts".<sup>i</sup>



**Fig.1: The Interior Phra Buddha Chinarat Temple, Pisanulok, Thailand.**

**Photo by Jatuporn Rutnin**

In the ancient times, people develop their skill of making artwork by building temples and churches for gods. Having faith in gods, people made an extraordinary artwork as they build Egypt, Pantheon, and Angkorwat. Today People learn basic art and architecture element from these histories.



**Fig. 2: Windows with Gilded Stucco Decoration on the Dusit Maha Prasat in the Grand Palace, Dating from the reign of King Rama I (1782-1809), Bangkok, Thailand**  
**Photo by Krisay Luenganantakul**

There are many multiple objects displayed in Thai temple such as columns. The images of angels on the murals are repetitive behind the Buddha-Image in a triangle shape. Exterior of the Thai architecture is decorated with a multiple feature such as gilded stucco windows on the Dusit Maha Prasat in the Grand Palace, Thailand.

For me, it is difficult to distinguish “Multiple Art”. There are many artists who are in between Pop Art and Multiple Art. Pop Art uses the ordinary objects that can be seen on an advertisement or in everyday life, such as the image of Campbell’s soup cans by Andy Warhol. However, this image is duplicated in multiple prints and displayed them in a pattern on the poster of the wall. Andy Warhol is best known as the King of the Pop Art. In my opinion, Warhol work also fits in Multiple Art. As we can see 100 Cans piece, the multiple images of Campbell’s Soup display in extraordinary way.



**Fig.3: 100 Cans 1962, Andy Warhol, Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox Jr., 1963.**

In addition, Multiple Art can be a “READYMADE” object which explains in the term of the object has been already made. Artists use a readymade object put in

the context as it is multiple artwork such as *Fountain Porcelain* by Marcel Duchamp. Viewers see his fountain work in the singular object on the pedestal. In his content, the fountain is already made in a mass product as a Multiple Art. Duchamp uses his concept to make the common object become the artwork. He is not interested in making the artwork by his hand. He wants the eyes and hands to count for nothing. In the case of Claes Oldenburg; however, he uses a variety of the ordinary object to duplicates and changes them in his own material choices into multiple pieces such as tea bags, baked potato, wedding cakes or ice cream. He argues that "I want my eye and hand to count for something".<sup>ii</sup> In his work, *Pastry Case: Baked Potato, Sundae, Banana*, Oldenburg uses multiple pieces of his common objects to represent the transformation from one piece to another by the eating action.



**Fig. 4: Pastry Case: Baked Potato, Sundae, Banana -Transformed by Eating, 1965, Claes Oldenburg, Plaster and Acrylic 36x30x14 in. Collection of Frederick R. Weisman, Los Angeles**

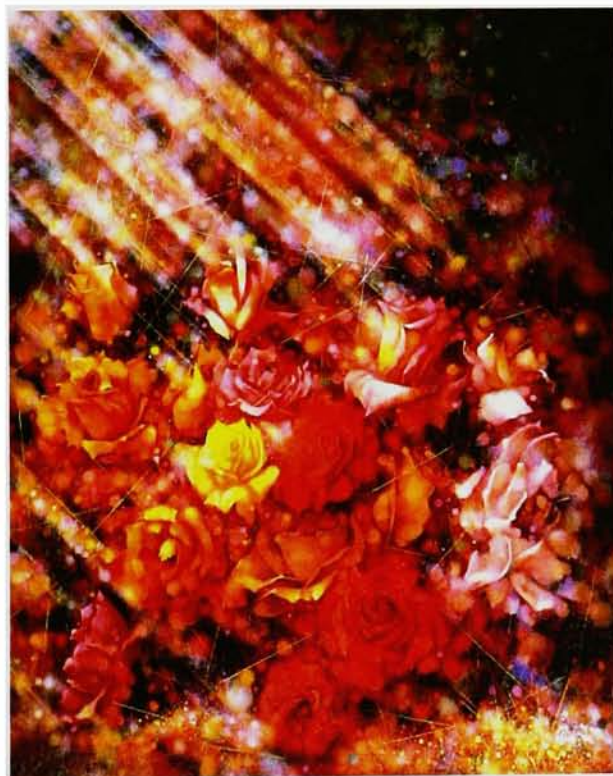
To define the “Multiple Art” is very difficult. In International Index of Multiples, Daniel Buchholz convincingly describes it best for me.

“When I think of a multiple I think of something industrially produced, and when I think of a painting, I think of something hand-made. This is an old distinction. In fact today many multiples are not industrially produced and painting are not necessarily hand-made by the artist, but I think it suggests two different relations with the idea of art making which are still true. If a work becomes more interesting because it is multiple or if the idea behind it requires it to use that format, then that is the most important distinction”.<sup>iii</sup>

Although I do not use common objects as does Warhol, Duchamp or Oldenburg, I use forty five uterus forms to represent my idea. My works are made of clay by hand. I use the multiple pieces as my tools for displaying my work to support my idea. My uterus pieces are installed in the representation of transformation that each piece changes as they are going to the top of the wall. This transformation represents the happy feelings of women. I believe that my artwork can fit in Multiple Art category although I do not concern what kind of art movement in the history that my work fit in while I was making my work.

Many artworks and lives of the artists that I admired influence the knowledge of my process of thinking and making my own artworks. Kamchorn Soonpongsri is one of the artists whose artworks I appreciate. The colorful paintings of

Kamchorn present the best tropical colors for me. He is a contemporary Thai painter. His work has been exhibited in many galleries in Thailand such as the National Gallery, Choafa Road, Bangkok. He was an associate professor at Art-Education, Chulalongkorn University in Bangkok. He has been teaching for many years as a professor. Six years ago I studied with him. I was fascinated by his use of colors and his technique of scratching colors. His subject matter is about life. He uses colors, flower, grass and women to represent life. The colors of his painting draw the viewers in order to examine more closely the reflection of the light and the shades of the colors. His painting is very delightful and elaborate. Each petal of roses is carefully painted with the fertile pigment. The color of his work brings the sense of tropical color within Thai atmosphere.



**Fig.5: Thai-Musical Orchestra of Colors, 1997, Kamchorn Soonpongsri  
Oil Paint on Canvas, 40x35 Inches**

When I see Kamchorn work, I feel each petal of the flowers are very fragile, but the color of the flowers are very rich. In my opinion, his flowers are represented women lives in both fragility and strong ways which I feel it is related to my work.

Besides Kamchorn, a French designer named Philippe Starck also inspires me. When I was fourteen years old, my aunt owned a bookstore, and I always borrowed magazines or books from her. At that age, most magazines that by which I was fascinated were about interior and industrial design. One of the design magazines introduced me to Philippe Starck's works. He is a designer, and an architect. The simple element of his work; architecture, furniture, interior design and industrial design shows pure line of force, crisp shape and elegant mass which is very playful. Starck integrates technology with mystery in order to provoke astonishment and perplexity. He also likes to amaze himself and to amaze others. There are two points that amuse Starck: the force of gravity and the play of appearances. "In Starck's case loss of gravity operates in both senses of them: Weightlessness, and Playfulness, two goals which alternate or else combine from project to project".<sup>iv</sup> Although Starck does not discuss much about the function of his work, I am fascinated by the appearance of his works. Starck's works have a playful and eccentric form, which I am enthralled by. The common idea of Starck is "Mutation," and he believes that people do not want a repetitious reality of everyday world and that people like illusions. The teddy bear by Starck is an unusual bear. The normal hands of the teddy bear are just hands. In Starck

the bear hands can be goat or sheep's heads as it shows on the images. When I look at Starck products, I believe that everything is possible.

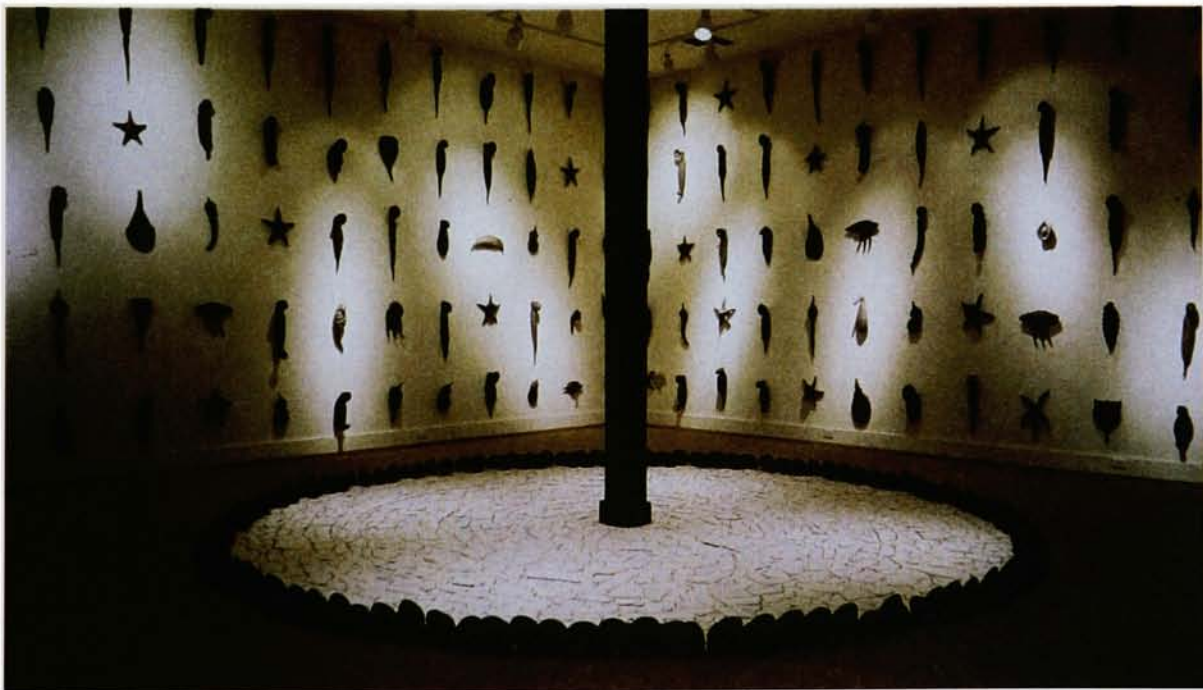


**Fig:6 TeddyBearBand, Philippe Starck, Children's Toy from Good Goods**

In my work, each piece of the uterus form is different, yet representative of my perceptions of Thai women. The abstract uterus form is interpreted as the subject matter of my work. Therefore, in the process of developing my uterus forms, Starck's works reminded me of the possibility that the ovaries part of my piece can be knives, mirrors, or flowers in order to portray the women behaviors.

Another artist who I admire in his artwork is Sadashi Inuzuka. He is one of my favorite contemporary ceramics artists. He was born in Japan in 1951 and studied at the International Institute of Art in Kyoto in the early 1970s. He immigrated to Canada in 1981. He uses multiple objects to create his installation. I am fascinated in his artwork because of his aesthetic of multiple units; it is

intrinsic to his repetitive and his obsessive working process. His work holds a high craftsmanship and purely thoughtful of installation art. In his work, *Exotic Species*, he shows the nature of material strongly by using raw clay and fired clay. He poured the slip of white clay to the gallery floor. When the slip dries, the clay cracks and pulls apart. It reminded me of the dried riverbed and land in northeast of Thailand. This poured slip is very effective in regards to his subject matters, which are about human and nature. He installs his multiple sea creature objects in a simple shape on the wall. He has a sense of scale and capability to transform space in a natural yet astonishing way. Noticing his work, I think of a Zen garden in Japan where people install rocks in a stone garden/Zen Garden in a simplicity and harmony.



**Fig.7: Sadashi Inuzuka, USA Exotic Species Installation at Davis Art Center, Davis California, Area 1000 sq. Fired& Unfired Earthenware**

For me, Inuzuka combines both western and eastern strategies into his artwork. He uses his heritage to create his artwork. Like Inuzuka, it is important to include both eastern and western experiences within my own work. High craftsmanship and elaborative detail in my work imply to the quality of both Thai and American crafts.

#### **IV. THE BODY OF THESIS WORK**

Clay, the material with which I am most familiar, is used to express my ideas. I have developed the body of my work at School of American Crafts, RIT since Spring 2003. I tried to portray Thai family lives. I used a mortar and pestle to represent women and men in Thai society. I strongly believe that Thai women have less freedom than Thai men do. Thai women are subservient in that wives have to follow husbands' rules. For some Thai families, this typical role stays, but for others such role engenders family problems. Furthermore, I used squares to represent the mortar as a woman, and organic forms to represent a pestle as a man. In developing of this work, I was struggling in different ways from techniques to aesthetics.



**The Game of Lives, 2003**  
**Stoneware, Black&WhiteGlaze**  
**Cone04-06**



**Are we Perfect?, 2003**  
**Stoneware, Black&WhiteGlaze**  
**Cone04-06**

At the end of the spring quarter 2003, I went back to Thailand and traveled to different places, such as to the woods and to the Grand Palace. I appreciated the aesthetic of what I saw. When I got back in Fall 2004, I brought back with me the feeling of delightfulness as I had more faith into my process of working. I aimed

to portray the roles of Thai women from my perception of their roles. From my perspective, Thai women have more responsibility than Thai men do. I appreciate Thai women's devotion. Therefore, in Fall 2004, I wanted to convey Thai women roles as the subject matter of my work. I coiled the terracotta basket to represent traditional Thai women who worked hard for their families. The inside and outside of the basket had abstract white forms to represent the labor which Thai women had to perform.



**What Do I Contain?, 2004**  
**Terracotta Cone1**  
**Stoneware Cone04**



**Is These Heavy?, 2004**  
**Terracotta Cone 1**  
**Stoneware, White Glaze Cone 04**

As the process of making the basket, I felt this process show the labor of making. However, the sculpture appearances did not contain my content strongly. I had a difficult time communicating my idea through my sculptures. However, I had a good experience to challenge myself making things with which I felt uncomfortable. I learned a great deal and thought critically about my content during the fall quarter break. When I came back for the winter quarter 2004, I

thought what the symbol can represent the labor of Thai women better than a basket.

The uterus form is my choice of expression of my ideas about women. It is to me the universal symbol of a female. It also symbolically represents pregnancy because the uterus is the first organ where a human being comes into existence. I also see this symbol as representing women's labor, her sacrificial responsibility of taking care of a baby at the first place without having seen it. Therefore, the body of my thesis work is made in the form of the uterus to represent a woman's body and mind.

My first response as I saw the diagram of the uterus was its relation of the human body with arms and hands. The uterus represented the torso. The fallopian tubes were arms, and two ovaries were hands. The diagram of the uterus parallels with a physical body of a human being. The domestic objects portrayed within the uterus form are the metaphors for women's behavior when they take care of their family and to serve their family members' needs. I often feel the kitchen tools such as mops, spoons, knives, and women's belongings such as mirrors, and combs as best describe women's gestures. I incorporate these significances and express them through my piece.

Each piece is of different yet related shape and color. Each has its own character suggested by the position of its arms, element of domestic objects and flowers in

both arms. The gestures of pieces in the two bottom lines with their arms down are portraying women who work hard. As their arms are moving up, the domestic objects turn into flowers, and their colors intend to be lighter along the top. I use a variety of flowers in the assemblage of my pieces because flowers represents the life cycle of human conditions. Joyce Tenneson, a photographer who produces *Flower Portraits* describes "in the myths of every culture we see that nothing remains constant. Aging, ripeness, and death are all part of life-different exhalation along the labyrinth of existence".<sup>v</sup> Flowers also represent the beauty of women who are delicate and yet graceful for me. In Thai culture, flowers play an important role in festivals, celebrations and worship. Flowers are interlaced in the daily life of people. At the highest piece on the wall, the piece has no arms to describe a woman who has less worried about the hard labors of the households. She thinks of all labors are the duty of love which she is celebrating happy and peaceful life at the sublime. I study characteristics of flowers from the photographs in order to understand the shape, volume, curve and rhythm. I sense a vulnerability of the forms by the thinness and fragility of petals, branches and stamens while I sculpt them.

On the decoration of my work, as a Thai, I bring Thai cultural images into my work to represent my ideas and feelings. The first thing that I thought of was a tree because human life is comparable to that of a tree. When I was little, my mother told me about herself that she was just a planter who waters a little tree to grow up, becoming a bigger and stronger tree that can stand by itself. The

branch of a tree expands and grows like a vein inside the human's body. Moreover, I want to be more specific with what kind of tree; one that can represent the meaning of Thai culture to me. My decision to communicate this idea grew from my experience in Thailand. Remembering everywhere I went, I always saw banana trees growing in a household and temple gardens. Even though in the big city like Bangkok where one is surrounded by many buildings and road; some people still eat fruits and some sell byproducts of banana trees. Some people use banana leaves to wrap up food and made into a container for a dessert or a main dish with meat. A banana's flower is used on a various dishes as well. The tough outer fibers are torn into small strips and dried so that it can be turned in to a durable type of string. The inside young stalk can be used as hog feed. I saw people use banana leaves mostly during the Thai festival "Loi-Kra-Thong", the full moon night on a twelfth lunar month, usually in November; people use trunks and leaves to make a small vessel flower in order to float in the rivers or canal. It is believed that ill fortunes will float away with Kra-Thong, and we can also ask for forgiveness from Khongkha or Ganga, the River Goddess. In Thai myths, Thai people believe that banana trees represent abundance and the giving nature of a woman. Thai people from an ancient time have owed their growth and well being to bananas fed them when they were a babies. A banana tree is one of the most useful plants of the tropical Thailand. It is available all year. Therefore, a banana tree is my perfect choice of decoration on the surface of my sculptures.

Thailand is a tropical land. The climate creates different plants and flowers and also affects on people lives. Tropical colors live in people surrounding such as flowers, fruits, food, people clothes and Thai architectures. Tropical colors are my choice of decoration on the background of my pieces which describe the Thai cultural atmosphere. On my installation piece, I intend to change the shade of the colors from dark to lighter as my pieces are transforming along to the top of the wall.

Considering my decision to make multiple objects of my work refers to my own experience in my home town. Today everyone lives in the world of production. We use the machine to produce mass products. Multiple objects are every where I go. My life, as I grew up in a factory town near Bangkok which is called Samutprakan province, my house was near a fresh market where there were many repetitive things happening at the same time. I saw them in everyday life such as three-wheeled bicycles, uniform people, factory buildings, vendors, and temples. Sometimes I sense chaotic atmosphere, whereas I can sense monotony some other time. My own house is a business building selling auto car parts. As other mass products, car parts have similarity in size, shape and color. I helped my father rearrange car parts in order to put them in the different boxes and organized them into the shelves. I noticed these arrangements created volume, pattern and unit of multiple products. I was fascinated in the beauty of these elements. These elements make me want to search on each piece of car parts if

they are not the same. This experience influenced me to look at things differently and appreciate the aesthetics of my surrounding.

One hundred years ago, Thai temples were schools and houses for people. Now People go to the Thai temple for a worship and festival. However, every time I went to the Thai temples. I felt relieved and calmed. I think these emotions appear because of the atmosphere of the temple. Most of the time, I went to the temples just for sitting inside and looked at their architecture, decoration and mural paintings. The lights from the candles made their atmospheres delightful. Sometimes I thought clearly on the issue of my life. My decision to install my work in the house/temple shape refers to Thai architecture. The Interiors and exteriors of Thai houses and temples are very similar in shape of triangle which represents the heaven for me. When I go inside of a Thai temple, the same diagonal line or triangle shape makes the atmosphere astonished, gratified, and peaceful. While I was sitting on the floor, I held both hands near the chest to pay respect to the Buddha-image. The design of *Spiritual of Labor* installation is derived from historical Thai religious and domestic architectures. In the Fascinating Aspects of the Thai Styles House, James H.W. Thompson emphasizes that “the traditional Thai architecture build steep roofs arching upwards toward the sky like temples and Thai house”<sup>vi</sup>. Both the walls are inclined towards the center creating the illusion of heights. The triangular structure constructs the illusion of the ceiling’s space to create a higher ceiling which depicts the part of heaven on earth as the structure of Thai temple

represents. The Daily Practice observes that “a Buddha image is always given the highest “Seat” in the room, that is, the Buddha-Image is displayed in the place of honor”.<sup>vii</sup> In my installation artwork, I imitate the Thai culture's beliefs. The uterus pieces on the wall install in the shape of the house/temple in order to represent honored women. While on the floor the terracotta house represents a complexity of a family unit which are combined a feminine as a softness of coils and a masculine as a hardness of slaps.

My thesis exhibition, *Spirituality of Labor*, is one body of work that consists of forty-five abstract uterus pieces installed on the wall in the shape of a house/temple, and one terracotta house is in front of the wall piece which sits on the Thai textile on the floor. The title “*Spirituality of Labor*” refer to these uterus forms that transform from representation of physical labor to the happiness and peaceful life as they are going to the top of a house or temple shape. Forty-five pieces on the wall are of different sizes, colors, and gestures from the bottom to the top.

Bearing in mind the fact that the real size of the uterus is not bigger than 4 inches, I set the scale of my work in accordance with this fact in order to imply a fragility and thinness of the form that also relates to the nature of women. The delicacy of the work is emphasized by the process of constructing each arm joined at the main body. The body of uterus form is thinly built with white stoneware clay into five different sizes of press molds. The uterus arms and hands were built delicately into a domestic objects and flowers form. I selected to

build this work on a small scale which implies the intimacy when people have to kneel to see my pieces closer at the bottom or to stand on their tiptoe to look at the top piece. The physical movement of viewers also suggests that the pieces have been transformed from the bottom to the top as the viewers' eyes search on different details of the pieces. My work manifests not only quantity but also quality of craftsmanship. I attached the nickel wire into my piece to help better describe domestic objects and flowers' element in a playful design. I convey my experience through my process of working and believe that working on a small scale, my soul is connected to the work. I can look closer and see it clearly. I feel intimate. The scale is small, so I can hold it in my hand. I feel my skin touches the truth of material. I feel secure as I concentrate on my work.

I use underglaze to apply the tropical colors, which I mix some colors such as yellow with orange in order to get the various shades. On the depictions of the banana trees, I also use underglaze to express my idea which I believe that I have a better control the intensity of the color from dark to light. My pieces have been fired for four times. As the delicate pieces, I have to apply underglaze after I bisque my pieces to cone 04. Then I fire underglaze to cone 04 again to make the underglaze vitreous. After the second fire is done, I am able to apply satin and glossy glaze and fire to cone 4. In the final firing process, I apply bright platinum and gold luster on my pieces and fire them to cone 018. The shininess of the luster is depended on the satin and glossy glaze. I chose tropical colors for my forms because they have always been in my experiences in Thailand, fruits,

flowers, Thai architectures and people. These colors create warm and delightful feeling into my work. The smooth surface creates the sensual attraction of these forms. A banana leaf decoration has a lovely translucent quality. On each piece, there is a different depiction of the banana tree, some pieces have fruits, and others have leaves and flowers. This factor makes each piece more fascinating. The silver luster that applied on the spoons and forks' form makes a real reference to the appearance. A gold luster suggests the brightness of Thai feature which people can see in Thai temples.

I used the house/ temple shape not only because of its meaning in my culture but also because of the fact that a diagonal line is more dynamic than a horizontal or vertical line. This diagonal line creates motion to the whole piece. Making multiple pieces to create the repetition of similar versus dissimilar of this work but changing the size, color and gestures can give variety and unity at the same time. These elements make my work more fascinating. Installing each piece on the wall I give the room for twenty inches to breathe. A horizontal row has six pieces persuades viewers find the fascinating individuals in these uterus portraits. The height of the wall piece is twelve feet which allows one person to be inside the house/ temple shape completely as she stands in front. This visual image implies how women are important to people's life as people live in the household.

Showing my work in the Davison Art Gallery at Roberts Wesleyan College gave me an opportunity to understand the issues of the installing artwork. The gallery

has a big white wall, nice light brown wood floor and high ceiling which create an ideal atmosphere for the art piece and better movement of the space between people and the work. For me, this installation would be better if I adjusted the light in a better direction. I felt the light on my piece was too bright and did not give the sense of Thai temple atmosphere as I intended to. However, with four showing in the gallery, the issue of light was difficult to control.

## **V. CONCLUSION**

In the beginning of producing my work, I did not consider that it would illustrate a western or eastern methodology. What I saw in my work is a contemporary art using multiple pieces. However, when I researched some artists, they used both eastern and western strategies. It was then that I realized the importance of my eastern and western experiences. Therefore, I used these experiences to create my sculpture. The tropical colors and banana trees are decorative symbols on the surface of my sculptures that imply Thai atmosphere. For the western methodology, I used underglaze and luster to create the pieces although each one is not the same such as spoons, mirrors and flowers. I also learn how to install multiple pieces to create a large sculpture. Some viewers see my pieces as sexual because of my interpretation of the female organs. However, this is up to a viewer to decide how he or she encounters the work and chooses to interpret or appreciate the work differently. I hope that my work can portray the value system of women in Thai society and elsewhere.

As Louise Bourgeois points out, "Art does not come from art, Art comes from life. Art comes from the problem you have".<sup>viii</sup> My work is from my life experience and the process of creating this work has introduced me to look at my life from different perspectives and with this comes a better understanding of myself as a Thai woman. The process of creating this thesis has been a labor of love for me.

## **VI. TECHNICAL INFORMATION**

### **Forty-five pieces abstract uterus forms**

- Hand-building, Five different size of pressing plaster molds.  
Stoneware clay
- High fire wire smallest gage

#### Firing

The surface are treated with commercial glaze

- Bisque green ware to Cone 04\*
- Different ten color shades of Amaco Underglaze firing to Cone 04
- Clear and Satin glaze firing to Cone 4-5
- Bright platinum and gold luster Cone 018

\*I painted the underglaze color when the piece already bisque to Cone 04 because of the fragility of the work.

### **A complex house on the floor**

- Coiling and Slap technique
- Terracotta clay Cone 04-02 by John Gill

Redart	50%
Goldart	20%
Ball Clay OM4	10%
Hawthorn	10%
Talc	10%
Barium Carbonate	0.5%
Fine Grog	10% and some fiber

### Firing

- Bisque Cone 2 for the intensity of color.

### **Installation**

- a shape of Thai architecture 12 feet by 12 feet on the white wall
- a Thai textile in lightly pink color on the floor width 13 by length 17 inches

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## VIII. FIGURES CITED

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- Fig.1**      **The Interior Phra Buddha Chinarat Temple**, Pisanulok, Thailand.  
by Rutnin, Jatuporn Pisanulok, Thailand.
- Fig.2**      **Windows with Gilded Stucco Decoration** on the Dusit Maha  
Prasat in the Grand Palace, 2003. Dating from the reign of King  
Rama 1 (1782-1809), Bangkok, Thailand by Luengnanantakul,  
Krisaya
- Fig.3**      **100 Cans** 1962, Albright-Knox Art Gallery, Buffalo, New York. Gift of  
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Foundation Beyler, Germany : Yale University, 2000  
p. 80, fig. 80.
- Fig.4**      **Pastry Case: Baked Potato, Sundae, Banana -Transformed by  
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Frederick R. Weisman, Los Angeles. Oldenburg, Claes  
Multiples in Retrospect, 1964-1990 New York: Rizzoli,  
1993. p. 37.
- Fig.5**      **Thai-Musical Orchestra of Colors**, 1997: Oil Paint on Canvas,  
40x35 Inches. Soonpongsri, Kamchorn, 9 May, 2004.  
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- Fig.6**      **Teddy Bear Band** children's toy from Good Goods. Starck, Philippe  
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- Fig.7**      **Exotic Species** Installation at Davis Art Center, Davis California,  
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