

Chapter 2

The Art Works of Fua Hariphitak

Fua Hariphitak loved painting picture which began from his young. When he studied at Poh Chang Academic of Art, his ability began to speak of till Mrs. Hairap who school principal was asking him to meet her. Said that he obtained his base of arts from here, and starting point of on the modern painting of him, he got it from Prathiphakpimlikhit. How about the characteristics of his work in that period? Couldn't confirm because there were damaged during the Second World War II

His works divided into 3 periods of development, and there were as follows:-

The First Period: When he studied with Prof. Silpa Bhirasri (1933 to 1941)

The Second Period: When he went to continuing his education in India (1941 to 1954)

The Third Period: When he went to continuing his education in Italy (1954 to 1973)

The First Period

Prof. Silpa Bhirasri recorded that Fua Hariphitak studied with him in the period of Impressionism. And he emphasized on a word of "Impressionism" which shouldn't understand that imitated from the European Impressionism craftsman family.¹

The art works in this period, there were damaged during the Second World War II. In that amount of the art works, it had the important set of the Impressionism art works.² He painted in the Northern which was rumored and had plentiful till had to build cases to packing his pictures and sent them to Prof. Silpa Bhirasri to criticize.³ Some pictures were left, such as picture of "Prof. C. Feroci"⁴ (color picture no. 1), and picture of "Parents" or "My Grandmother"⁵ (color picture no. 4) only.

Picture "Prof. C. Feroci" painted in 1935. In that time, age of Fua Hariphitak was around 24 years old.⁶ He painted this picture together with picture of son of Prof. Silpa Bhirasri. Presently, this picture placed in Italy. This picture was colorful and cleaned. Also, it painted by chalk color as joyful, suddenly, and properly which made paper lively which became an example of portrait painting by chalk color.

Picture of "Parents" or "My Grandmother" painted in 1938 which away from the first picture around 5 years. Joint to compete in the National Art Works Exhibition No. 1 in 1949 If he didn't send picture of view which namely "Petchburi" (color picture no. 5) to join in the competition⁷, then, the picture of "Parents" might be received Gold Medal of the first honor in that time

Prof. Silpa Bhirasri criticized on this picture that "head of picture was structure design and painted as stable and perfectly. And could be used colors as skin as completely because it was the same as skin color which was very few to seeing like this in the ordinary painting pictures..."⁸ He transmitted on loving to Grandmother Thapthim who was the only closed relative by speed of brush gently and lively.

Sawat Tanthisuk used to praising this piece of work that the works which had valued, it was naturally giving impression and praise. Such as he impressed on a picture of Grandmother held cat⁹ of Fua Hariphitak. When he saw an old servant who held cat, he will think about that oil picture every time. Because of impression in that time when he saw the values of that picture that it was lively and showed on the abilities of the artists."¹⁰

1. Silpa Bhirasri, "Fua Hariphitak", Fua Hariphitak... Not appear on the number of page

2. Fua Hariphitak, Individually interview. 24 November 1982

3. Sawat Tanthisuk, Individually interview. 27 January 1983

4. This art work looked at the illustrations section

5. This art work looked at the illustrations section

6. Fua Hariphitak, Individually interview. 6 December 1982

7. Fua Hariphitak, Individually interview. 24 November 1983

8. Silpa Bhirasri, Art Criticize of Lang Chin" Silpakorn Jomal, Year 3, Issue No. 1, 1949, page 33

9. Picture of "Grandmother held cat that Sawat Tanthisuk taking about. Mostly, Fua Hariphitak liked to taking a photograph, and he emphasized on head of Grandmother only.

10. Sawat Tanthisuk, "Arts for Arts, and Arts for People, those of them might be gone together" Pathee, Year 1, Issue No. 10, February 1978, haven't got page number.

The Second Period

The 3 example pictures in this period were "Japanese detention camp in an ancient fortress"¹¹ "Petchaburi"¹² and "Prakaipetch" or "Madam Chid Rianpracha"¹³

"Japanese Detention Camp in an Ancient Fortress" painted in 1946 while he confined together with Thai and Japanese captives in an ancient fortress which named "Puranakira" in India. It was period that he was suffering in both his physical and his mind as much from pass away news of Grandmother Thapthim and the news of his wife who named Mom Ratchawong Ying Thanomsak Krisadakorn, she was neurosis. Also, he was ill too.

He showed his works as the remember records which had to this bad situations by coordinated group of Japanese women and children together which were an important of picture by using the method of cut down to change on proportion of form to be harmonious and graceful. "Effectiveness of color was brightened which born from the bright color of Kimono, it looked attractive"¹⁴

"Japanese Detention Camp in an Ancient Fortress" and picture of "Garden of Flowers" which joint to competing in the Arts Exhibition which organized by the artist group in the detention camp. And those of his pictures received the first and the second prize. And those two pictures exhibited again in the Natural Art Works Exhibition No. 10 in 1959 because those 2 pictures painted by chalk color and had small size. Afterwards, he enlarged those two pictures to be the components pictures which had large size and revealed to be picture which named "Destruction of the World", he painted it around 10 years, but it wasn't complete yet.

"Petchaburi" painted in 1949 by chalk color on newsprint paper because it had high quality than the other papers. Because he had inspiration as severely and promptly till he transmitted his feeling out. At that time, he couldn't find the other materials in time that he wanted to painting.

This art work received Gold Medal of the first honor in Painting from the National Art Works Exhibition No. 1 in 1949 and received criticizing from Prof. Silpa Bhirasri that it was picture which made it apparent as easily by accurate and completely by arts. Said that "... It was color picture which called Monochrome; it used the values or dark and bright colors to painting which looked like using just a single color. This picture that we mentioned, it had people who didn't understand on the values in the art asking that where the values of the arts were because it was picture which made it apparent them to see as easily as real. In this place, word of "Easily" should understand that it was the abilities of the artists who used green color as the caste of color, but for the simple, they should be used two to three colors only to painting by accurate and skilful which born to be view of the broad fields and the mountain in Petchaburi which succeeded to be Spatial Perspective as completely by the arts..."¹⁵ and presently, it was regrettable that we couldn't find this picture

"Prakaipetch" or "Madame Chid Rianpracha" painted in 1949 and it received Gold Medal of the first honor in Painting from the National Art Works Exhibition No. 2 in 1950

Prof. Silpa Bhirasri criticized this art work that "...The characteristics of color in the picture were Prismatic and the atmospheres made us having feeling and entertaining by amazing reflect of lights which hit to surface of diamond. When talked about painting picture and the obvious components. Picture of this person was one of the best pictures in this exhibition..."¹⁶ and praised him that in all Thai artists, Fua Hariphitak was artist who had the abilities which was pundit in his example as special strange¹⁷

The Third Period

In this period had many art works, and there were having high qualities. Changed in his works beginning from he went to continuing his art education in Italy in 1954. He told that

"... In the first year, it hadn't got anything; it was recovered because he gave up for the several years. For the second year, he had new ideas when he painted Nude. Started by blood and flesh, he used trowel knocking and adding the colors in that, but didn't blend the colors.

Subsequently, wanted to be strength, then used the method to make them shaking and diverting into the points which were very bright and

11. Presently, this picture was disappeared.

12. This art work looked at the illustrations section

13. This art work looked at the illustrations section

14. Silpa Bhirasri, "Fua Hariphitak", Fua Hariphitak., haven't got page number.

16. Silpa Bhirasri, Art Criticize of Lang Chin" Silpakorn Journal, Year 3, Issue No. 1, 1949, page 33

16. Silpa Bhirasri, "The National Art Works Exhibition No. 2", Silpakorn Journal 5, Issue 1, 1951, page 50

17. Silpa Bhirasri, "The National Art Works Exhibition No. 2", Silpakorn Journal 4, Issue 6, and Silpakorn Journal 5, Issue 1-3 (1951)

very shadow which gave up the old things. Picture of person only that picture which wouldn't be look that it was person. Person just looked at the lines. Which color of Red, and it was red? What Yellow, it was yellow? What curve, and it was curved? Assigned on the lights which were brightened or darkness which might be organized the pictures separated from the picture once again..."¹⁸

From that directions originated form of art which similar to Cubism¹⁹

The works which had the characteristics as mentioned, there were "Undressed Woman" or "Blue and Green"²⁰ (1956) (Color Picture N. 26) which had the characteristics of analyzing form of structure which shrewder. It was one picture which had high values. Picture of "The Components" or "Model"²¹ (1955) (Color Picture No. 22) which received Gold Medal of the first honor in Painting from the National Art Works Exhibition No. 8 in 1957, and picture of "Sunlight"²² (1956) (Color Picture No. 32), and etc.

The other art works which were interesting such as "Marine Fish at Seechang"²³ (1957) (Color Picture No. 33) It painted as graceful, its color sparkled, brightened, and sparking which looked like the three fish just going up at a moment.

Picture of "Fisherman Village at Sriracha"²⁴ (1957) it was lively and speed of brush were joyful which made us smelling of sea, strong sunshine, and breezing till the straw bended with the wind.

Picture of "Pop Polo Square"²⁵ (1956) (Color Picture No. 10), it could transmitted on feeling as well by form which had external line which weren't sharp. Body which bended with the wind. The atmospheres which gloomy and fully with snow, and scratch paint of trowel which absolutely.

Picture of "Prof. Silpa Bhirasri"²⁶ (1962) (Color Picture No. 43) The distinguish points of this picture were that, it could transmitted on his feeling and his personalities as well. Color of Green which used, it had high effectiveness and special strange when compared this picture with picture of "Prof. C. Feroci"²⁷ (1935) (Color Picture No. 1). It showed that Prof. Silpa Bhirasri in the past 27 years, he was fully enthusiastic and strong resolution. For this picture, it presented us to seeing person who passed many things in life. He was gentle and peaceful. Eyesight which looked far away, it told us on something which couldn't foresight. It was one of the best proportion pictures in Thailand.

Unless the painting, his lined pattern was amazed and graceful, such as "Principal House of Fahtensikkaree"²⁸ (1960) (Color Picture No. 40), "Symbol of Venice"²⁹ (1956) (Color Picture No. 28), "San Laurenso Square"³⁰ (1956) (Color Picture No. 30), and etc.

Said that the art works of Fau Hariphitak had the large structures, and there were as followed:-

Base of Philosophy: Modified forms, colors, and the other things which depended on believes and the feelings.

Emphasize Points: Personal feeling of artists which had in his life and his world.

Forms: Proportioned, Impressionism, and Cubism

Impression in Forms: Person and views

18. Fua Hariphitak, Individually Interview, 06th December 1982

19. This was one form of the arts which had characteristics of the form structures which was squared as cubic or geometric figure to emphasizing on seeing in the 3 dimensions. By Analytical Cubism and Synthetic Cubism, it had Pablo Picasso and George Braque were the leader.

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