



ST ANDREWS
INTERNATIONAL SCHOOL
BANGKOK

A NORD ANGLIA EDUCATION SCHOOL



INTROSPECTIVE

ib visual arts exhibition 2022

the artists

Bell Zhang
Bill Bamber
Candy Enright
Dario Konofsky
Derek Cooper
Diya Nararidh
Famous Kempetch
Fifi Londal
Hana Kishimoto
Keigo Sugahara
Mos Patrathiranond
Pauline Schön
Priya Sachdev
Rose Sarootsikan
Sanya Dersingh
Shaleena Khorana
Thank Iamnirath
Tialf Schoettle
Yanisa Chaiturdkiet
Yuna Yamamoto

'introspective'

15 - 17 march 2022 ▶ 7th floor blue building ▶ high school
official opening ▶ tuesday 15th march 2022 ▶ 3:00 pm - 5:00 pm

St Andrews International School Bangkok Art Department proudly presents the 7th International Baccalaureate Visual Arts Exhibition held at our High School. This year's annual exhibition celebrates the work of 20 young artists who have curated a diverse show of traditional and contemporary media, including painting, sculpture, video and digital art.

Diploma students have risen to the unique challenges of working through periods of extended home learning, developing work in response to and in resistance to the pandemic, culminating in this highly individual yet homogeneous set of creative experiences. The exhibition journeys into a range of challenging and personal thematic responses from the concept of modernization to confinement. Welcome to INTROSPECTIVE.

St Andrews Bangkok High School Art Department

Our philosophy and direction in St Andrews Bangkok High School Art Department is led by the wish to promote three key areas: breadth of study, understanding of context and inclusivity.

Our curriculum at IB level and across the other key stages is designed to provide students with a growing range of positive experiences of art making processes, technique, materials and media. Photography and digital lens-based media have been a key area of development this year and form a large part of the work we do. We also embrace the idea of teaching traditional and tactile media, processes and techniques, such as ceramics, sculpture, printing and textiles.

We aim to support students' understanding of their own work through the study of art, craft and design from a range of cultures and times. We would like to emphasise the study of art forms from non-western societies as being equal in value and encourage student research skills to include ideas and philosophies from a variety of sources, including feminist and post-colonialist theory. As the study of the history of art is being marginalised in some societies, we would like to emphasise its importance as a key to understanding context and cultural diversity. With this in mind our curriculum contains discreet and interwoven contextual studies, creating a foundation that supports the study of the 'Theory of Knowledge' at IB level.

We are an inclusive school and central to our approach is the understanding that every individual studying art has different strengths. We encourage students to feel that there is no wrong answer to creative issues, but only a variety of possible solutions. We believe that drawing is an essential and important part of our students' learning, but that high-level observational drawing is not necessarily a pre-requisite of success. Underpinning our philosophy is the idea the aesthetics of different art forms has equal significance and value.

Our focus in Visual Art is to provide a range of experience across the art disciplines within which media and techniques are explored. By the final year students set their own targets and are encouraged to aim high. The course of study is devised to enable students in studio work and investigation workbooks to develop their knowledge about visual arts, and allows for individual exploration. Visual Arts provides opportunities for students to develop different approaches to the practices of visual arts and are encouraged to develop their own perspectives and approaches. Students' interests and aesthetic preferences play a prominent role in determining individual courses of study. Contextual and critical study of past, present-day and emerging practice should be integrated into studio work.

The main content of Year 12 is made up of thematic units that are adapted to suit the needs of individual learners. The broad nature of the IB curriculum requires students to gain experience of a range of media and processes. With this in mind, specific media and processes are taught across different units during Year 12. These may then be developed through independent studies in Year 13.



Bell Zhang



My body of work depicts the traditions of Asian countries, particularly ethnic groups in Chinese culture. Each culture has its own set of customs, such as clothing, food, and the festivals it celebrates. The reason I chose this topic is that I believe traditions are extremely important for foreigners as they may be accustomed to certain customs. Therefore, it will be beneficial to learn and understand the customs of different cultures so that we do not do anything that they consider to be impolite. George Bracue's, Pablo Picasso's, Aliza Nisenbaun's, and WuShuang Tong's work have all influenced and motivated me in the topic I have chosen.

During my research, I discovered that China has 56 ethnic groups, and they feature very different elements. We can see that by looking at the jewellery and clothing they wear on a daily basis. The artworks I've chosen for this exhibition depict diverse parts of Chinese and Thai traditions. 'The Decorate' is the main piece in the exhibition. It is a character drawing, however in the intricacies of the art piece I've inserted numerous Chinese traditional aspects. The peony (the pink blossoms on the hat) is a sign of prosperity and grandeur. The dragon in the centre, represents the ability to be both visible and unseen, and dwells in the heavens, seas, rivers, mist, and rain. The cloud in the drawing's background depicts five colours and five layers of good fortune and pleasure. It is referred to as a 'suspicious cloud' sign and is a prominent motif in architecture, textile patterns, and everyday objects, symbolising never-ending prosperity when repeated in a pattern.

By incorporating elements of tradition into my art pieces, I will be able to successfully educate the public about traditional habits, simply by gazing at the details and descriptions of the art works. My overarching idea for the traditional display is to provide a 'journey' for the audience to learn more about ethnic groups and cultural differences between countries.



Bill Bamber

My theme is nature and landscape in many locations. Since I am half Thai and half Australian, I have experienced living in both countries, which has shown me what they both have to offer. In Thailand we can see a lot of temples and are usually associated with the sunsets and calm colours. Many beaches and islands are to be seen which makes it a holiday retreat. On the other hand we have Australia where it is usually cooler and more urban. The sky is clearer and there's less pollution, laws are stricter and is usually known for their animals. As well as in Australia since there is less pollution in the sky we can observe stars and see clearer colours of the ocean around which inspired me.

Throughout the experience I used a range of techniques. My main approach is usually to sketch and outline what I would like to do and then follow up with experimenting of what colours would fit or not fit with it. I follow the style of experimentation as a cover for my lack of artistic skills which allows me to not copy a photograph exactly. I then had an interest in Japanese culture which was inspired by reading folktales and witnessing the wonderful culture they hold. From this I explored designer artists such as Kaws and tried following up on pop art and eventually I managed to pull together an artwork that was simple but I felt was effective.

I had avoided using canvas for the majority of the IB course because I never used it in the past but towards the end of 2021 I had managed to grasp using canvas, although my first piece on canvas wasn't the best, it has made me more confident in using different materials to work with. In addition my artwork also focuses around nature and animals which can be seen in a few of my works. It is a soft spot I have because animals are just like humans but in a different form which makes me want to address the importance of saving them. I want the observer to feel that art to me is messy and feel how different animals have unique qualities about them as well as the joy one has by painting and using colour to express their emotions.

Candy Enright



My exhibition revolves around the idea of childhood. I chose the topic of childhood because it is a universal experience that makes it easier to relate to the audience, however I believe that as we get older, we are likely to forget about our childhood. I wished to explore this so that my audience can revisit their childhood and learn from it. I want to create an emotional connection between my audience and myself through our shared experiences.

The artworks I have chosen signify different feelings and stages of childhood. By showing different views of childhood, I hope to have the audience identify with the feelings and reimagine their own childhood that is not as idyllic as first thought of, I imagine the viewer to first find a sense of calm however, after closer inspection and more time in the exhibition to realise the subtle eerie nature that urges deeper exploration. The piece that most accurately reflects the overarching theme of my exhibition is A Child's Sweet Deception. This piece shows a girl playing with her stuffed animals who are slowly falling apart. I placed this piece of work on the main back wall alongside one of my other pieces, Happy Birthday. The smaller of the two pieces, Happy Birthday, is positioned slightly lower than the other piece. This creates the sense of curiosity and unease which reflects the feeling I want my exhibition to evoke. I paired the pieces together as I think they contrast against each other nicely, the smaller one shows the imagined version of childhood whereas the larger one shows the scarier reality.

Overall, I wanted to create a space where the viewer can relate to the feelings of the artwork and use them to reflect on their own experiences and childhood. I hope the viewers feel comfortable yet a little spooked by my exhibition. I wish that the exhibition will help the viewer to learn more about themselves and stem self improvement. The curation process helped me target specific feelings that I wanted to showcase in my exhibition.



Dario Konofsky

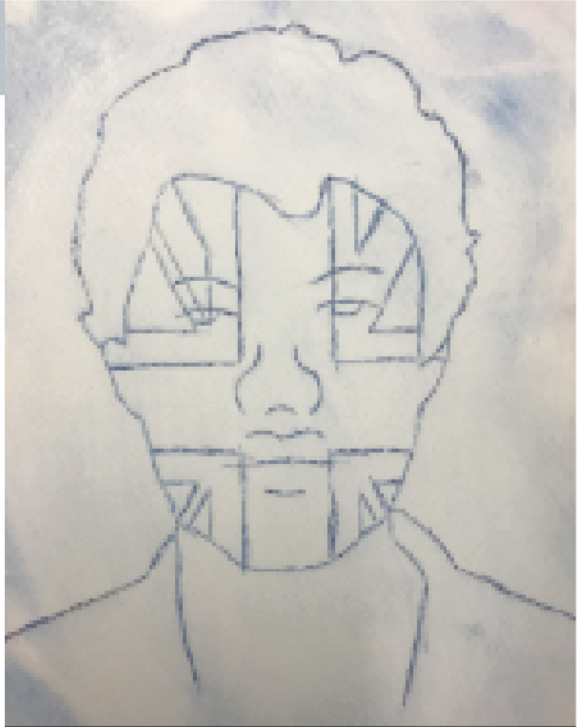


My work in this exhibition centers around graffiti, street art, abstract art and my identity. I have always been interested and inspired by graffiti and street art. I have collected a high amount of real life experiences in the past few years and have also spent a lot of time researching and watching videos and documentaries on graffiti and street art to expand my knowledge. Due to more and more street art and graffiti getting accepted in society it keeps me motivated and interested.

Because my passion for graffiti is, and was really high at the beginning of last school year, I chose to create work in this topic area. The most fascinating area of research was researching Banksy, street art and modern street art. Banksy inspired me with his work whilst researching about him. My fourth project was strongly inspired by him, although my artwork doesn't have a meaningful message or story.

By drafting, experimenting and thinking before each project, I selected my work and planned it out step by step. All of my artworks communicate as graffiti, street art and abstract art as a whole. For my exhibition I chose a square space with insignificant wall and floor structures, as the focus of the exhibition is/should be the artwork and in order to make it stand out. I imagine the viewer to experience an interesting, but simple exhibition.

The piece of art that completely encapsulates my main themes is my first project (project 1) It portrays my identity because the landscape in the letters is Croatia, my home country, my heritage. Additionally, graffiti is a big part of my life which you can see; the word Roots. The word Roots refers to my heritage and identity and passion. I placed this piece of art in one of the four corners of my virtual exhibition room. My other work in the exhibition also refers to street art and Graffiti. My second project was pure graffiti. I sprayed on two canvases with quality spray cans. My second project strongly communicates with my first project. As well as my fourth project, which covers the topic of street art. Project 3 stands out because it doesn't really communicate with my other artworks. It (project 3) covers the topic abstract art and not Graffiti or street art. All of my pieces of work are two dimensional.



Derek Cooper

My artwork all have the recurring theme of self introduction and portraiture. They are presented in distinctive artforms and by using different forms of media. The forms of media that have been used consist of an iPad, tracing paper and sketching or etching on acrylic. The different forms of artforms consist of digital photography, press printing and etching and lastly tracing and sketching.

The specific reasoning that went into making each and every art piece, the first one, Metaverse Me, was a piece of artwork that was inspired by the popular Japanese artforms of Anime and Manga, it was a direct relation and copy of Anime art styles that went into creating this piece, this was meant as a way of showing my appreciation towards the medium and what it has done for my life throughout the past 4 years, and it has also given me many ideas as to what i would look like in the form of an Anime/Manga character, i may only be a colourless portrait of me, but it still shows the major differences and enjoyment that Anime has on the everyday enjoyer.

The second piece entitled Pop art portrait, this piece was a straight relation to the relatively well known pop artist Julian Opie, it may not put Opie's artwork to shame, but nonetheless it is a pretty nice representation of what Opie's artworks mean to me and what they can showcase even with little to no facial features.

The last and final piece is an artwork style that I have PERSONALLY found an interesting and enjoyable artform since my time starting St Andrews and the 2-5 years of me studying visual arts, the technique of print pressing, it's the process of etching the outline of your pictures outlines into a blank, transparent piece of acrylic plastic, then after doing so you take the end product and have a small tray of paint and a paint roller and start rolling the paint into the small crevices that were left behind from the etching process, after the rolling process make sure to wipe off excess paint and use a cloth roller press machine to press the plastic onto paper and voila, you will have a finished product. These are the following pieces that I have chosen through everyday interest and experience.



Diya Nararidh

I decided the theme of 'feminism and stereotypes', the pieces that are presented in the exhibition exaggerate and show the idea of the truth about the society that we live in as there are stereotypes and people that do not view women as their equal. However, having the theme in mind, I am interested in portraits and the human body, so I decided to work with different aspects of the human body and portraits to portray the theme through my art pieces. Growing up in Thailand that has different viewpoints and some has not modernised their thinking into an equal rights world. My vision for this exhibition is to have an art world that portrays the stereotypes created by society and show society that women should also have equal rights.

'Mixture' symbolises me the audience will be able to understand that the whole exhibition has to do with society and me. The dress shows off how the two of my cultures combines. The next piece, 'SHHH!', explores the restriction of being a woman, while also encouraging women to speak their minds as they are able to see the truth that they might not have seen before. The hand sculpture that is placed in front of the mouth painting is a hand of a male as it shows how the men dictate women as they do not have the right to do and say things they want. On the next painting it is a painting of a women that has duct tape covering her mouth as the duct tape is used for the same reason as in the movement of the act of women who reduced to be silenced. While the bright light blue outline on the women shows the boldness of the women that everyone has. In addition, using the natural and bright colours only on the face is that everyone has their own identity and not be behind or lead by others. The next piece, 'What the Future Holds', the painting portrays that people are not able to know what is going to happening in the future as the painting links with what is happening now. This links with femisms and stereotypes by as were are not able to predict what is to come there could many possibility of changing the feminism and stereotypes. The piece 'Bloom' using dull colours on the painting which are white, blue and brown. The dull colours that can be seen on the painting poetry what people want to show others of who they are or have not discovered who they are yet. On the other hand, the flowers and the colours and shapes show the uniqueness of each individual person or flower. The different flowers convey that no one is the same but people are not bale change that that is what makes them, them.



Famous Kempetch



The overall theme of my work revolves around the global issues in modern society. The research mainly focuses not on the issues itself but the conflict between opposite points of view. Therefore, I decided to analyse both sides and let the art play out within itself by maintaining a neutral stance. The area of investigation is very broad and relatable to many aspects of society and reaches many different audiences as it purposefully reflects our modern society.

The fascinating part of the research was finding the opposing views of the issue or story. It was amazing to see how a story needs opposition to become a good story. In creating the artworks, the artists who influenced me varied by different periods, nationalities, and cultures. This includes artists such as Michelangelo, William Edward Frost, Kelly Goeller, Chalermchai Kositpipat, and many more. The painting called 'Palette girl' summarises the exhibition's central theme by presenting the global issue of women being used for nudity and being sexually displayed in the art industry. The arrangement of the artworks is placed according to the size and the content and balances the colour tone of the whole body of work. The exhibition arrangement was tested on 'art steps' and came up with the final arrangement as shown in the exhibition. Making the background have opposite colours to maintain the artwork's theme was one of the first decisions throughout this process.

By visiting the exhibition, I imagine the audience will experience both the feeling of comfort as well as disturbance - the reason for this was to allow the audience to be a part of my artwork theme of the "opposites combined." The overall intention of the exhibition is for the audience to reflect and allow them to relate to the ongoing issues in society that remain to this day.



Fifi Londal



My body of work explores the 7 stages of grief. They are 1) shock and denial 2) pain and guilt 3) anger and bargaining 4) depression 5) upward turn 6) reconstruction and working through and 7) acceptance and hope. I feel that this is a very touching and powerful theme.

Each of my exhibited pieces are linked to a specific stage of grief. My idea is that I want my pieces to be open for the audience to have their own perspective. I look forward to having people see the way I interpret these emotions through images.

I feel that emotions are very hard to convey through pictures, so the use of colours and the use of abstraction were used throughout this process. One of the exhibited photographs consists of a model acting out her emotions through a rough time in life, which I rendered using photoshop to create effects to further symbolise my meaning. After learning about the photography world and the important use of colours, I was compelled to make a piece dedicated to a vibrant colour that would attract the audience.

I was inspired by a lot of things, my surroundings of my everyday life activity, my inner feelings, and the mystery of this world as a whole. I used photoshop to mainly create the effects and colours. I am really happy with the outcome.

I feel that I was able to represent the overwhelming feelings in a human body of pain and guilt. My body of artwork relates deeply to my past experiences, so I am really happy I was able to express it through art because I think it is really unique and appealing to the eyes.



Hana Kishimoto

Through the IB Standard Level Visual Arts course, I have explored the theme of 'Multi-cultures' because I have lived in different countries, hence I have a multicultural background. Painting these art pieces gave me an opportunity to perceive Japanese traditional culture, symbols and objects. I arrived at this theme by researching about traditional dances and events of Japan and I was most attracted to kabuki which is a dance performance with their face painted with a unique design. I was also influenced by face painting artworks and Japanese famous cherry blossoms and koi fish traditional paintings.

All of my art pieces are linked to my hobbies, places I have been to or family which leads to my theme of identity. I imagined the viewers to feel as they are travelling to places and to its main cultural attractions.

My overall vision for presenting this work is to recognize the cultures and symbols of all these places. I hope that viewers enjoy discovering with admiration the multi-cultures through my art pieces.



Keigo Sugahara



My theme for this exhibition is 'The Technological Evolution of Societies' and is inspired from surrealism, which is influenced by Salvador Dali. I researched various artists, surrealism, to photoshop. I learned techniques and took inspiration from Salvador Dali, Rene Magritte, Edvard Munch, Takashi Murakami, and Nam June Paik. Growing up in two different cultures, one being far more technologically advanced, and the other being less technologically advanced. Hence, my vision for this exhibition is to depict the differences in technological evolution between two societies. I attempted several different media, including acrylic paint, oil painting, graphite, watercolour, ink, and photography. I wish to explore and express my theme through this variety of mediums and expressions.

In this exhibition, I attempted several different media, including acrylic paint, oil painting, graphite, watercolour, ink, and photography. I wish to explore and express my theme through this variety of mediums and expressions. For instance, I created an artwork made entirely of ink which was inspired by an ink brush painting. As well as digital drawing, photography and many more. Although ink drawing lacked the colours of the overall piece, I liked the different look compared to other coloured pieces. As I believe that art in monochrome has a dramatic effect to convey simplicity, peacefulness as well as darkness which can be linked to the theme of my work. Drawing in pen also gave me more confidence and speed up the learning process, and I thought that if I practise this media, I will eventually become the best ink artist. Through the study of surrealism, I researched various surreal artists' artworks and borrowed the technique and idea which was used by the artists. The first artist I researched was Salvador Dali's most known artwork, "The persistence of memory" heavily inspired me as the piece focuses on the theme of surrealism in an abstract way. His extremely detailed and precise painting, a very talented and creative artist who likes using oil and canvas in a variety of his works, thus, I planned to experiment with oil in conjunction with objects to create texture and pattern for a future project. He is unquestionably an influential artist I've seen in my life, which caught my attention and inspired me to focus on surrealism.



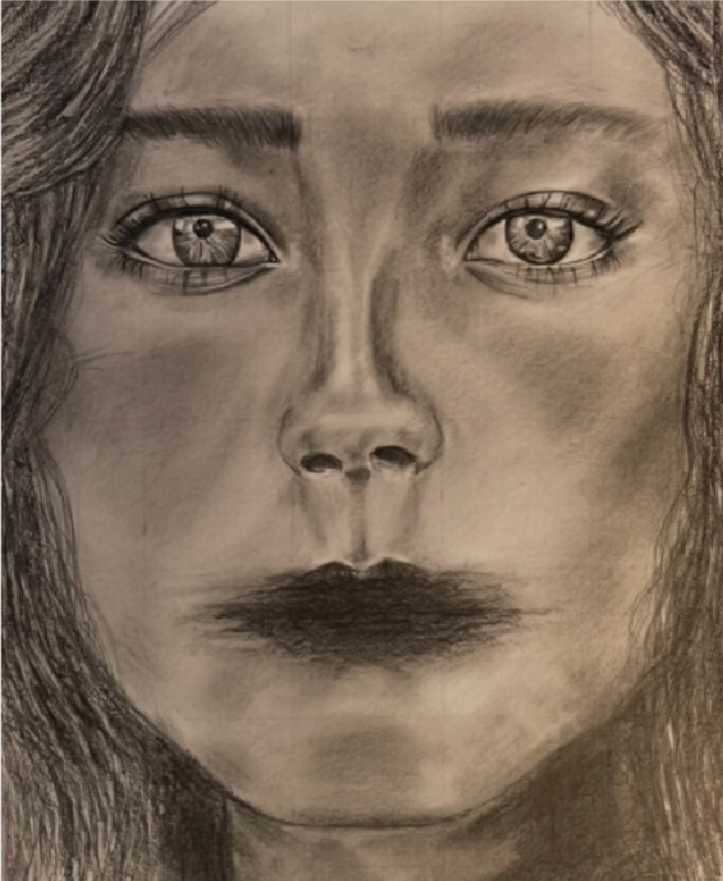
Mos Pattrathiranond



The whole concept of my work is to explore aspects and elements towards the situation of the pandemic. Covid-19 is one of the incidents that had significant impact on: individuals, economics, growth and more. Focusing on the topic of individuals, the pandemic has affected a lot in human beings through physical, but also their mental health. I chose this topic because, since the situation has dramatically impacted the whole world, I wanted to express and create this body of work to represent my thoughts and keep it as a lesson and experience.

My initial strike was during the first lockdown, where I was in my own room: doing nothing but thinking about what is going to happen next. The fascinating factor from this situation was the entire changes such as: transportations, new protocol, social distance, and living styles. By the fact that these changes were caused by a virus, it really put me into anxiety towards the lack of solutions. Hence, this was my first thought. I also researched and got inspiration from many artists including: Nam June Park, Helena Almeida, Kasia Strek, and many more.

All my artworks vary in media, whether it's: collage, painting, digital painting, and photography. In addition, there is a video that presents inner emotions through the dance of the ink in the water. Since my intention was to explore different aspects from the unexpected pandemic, I chose this media to emphasise the way emotions wander around in the head. It was very unusual and interesting to work on this piece, because the performance of the ink dropping and dancing through a glass of water can never be predicted. It is as if, I am linking it to the way how these negative emotions flow thoroughly in our head without even noticing it. I hope that the viewer senses: the truthful emotions in oneself, a solution to overcome, and also a reflection to themselves.

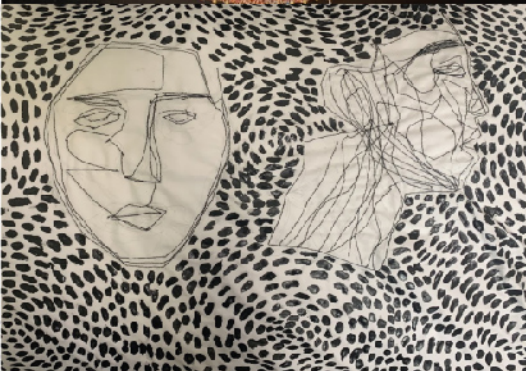
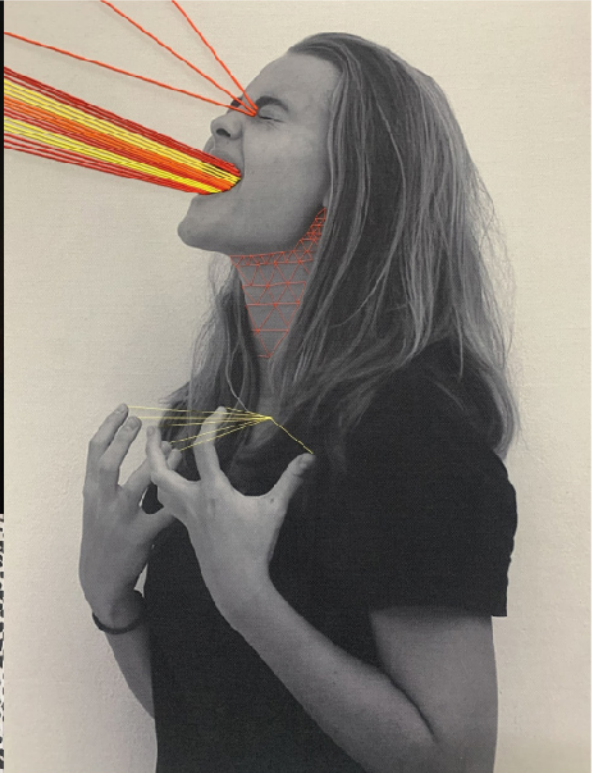
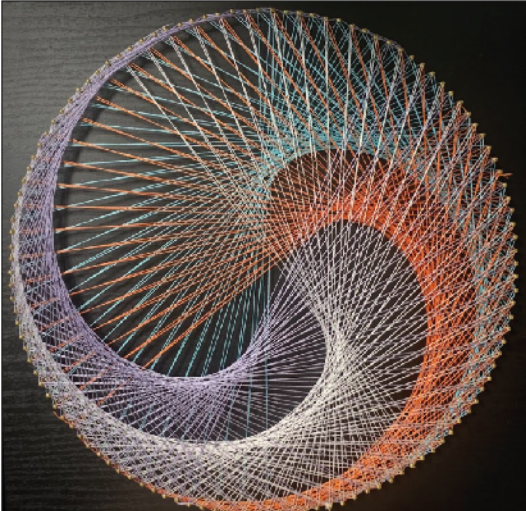


Pauline Schön



My general theme of the exhibition revolves around the topic of 'feminism'. Most of my pieces depict this topic, while individually focusing on society's perception on how women should or shouldn't behave, look or act. In many aspects there are still inequalities between gender. Men are often portrayed as tough, masculine and are given power. Women however are supposed to be innocent, feminine and behave. The inspiration for covering these issues came from personal experiences and my surroundings, where I realised that a lot of girls and women get catcalled, which is mostly done by men. This is only one of many things women have to face daily. Through social media many girls and women are much more open when it comes to their experiences on how they've been treated. With my artworks I want to raise further awareness and speak up about these issues.

Overall looking at my art pieces, I've addressed various issues. One being society's opinion on how women should act, which is shown through a pink dress covered with flowers. This shows the innocence and the behaviour expected from women. Another piece covers the issue of many women staying quiet and not speaking up for their own rights, which is presented through a pencil drawing. A different artwork covers body positivity, specifically for women, presented as a sculpture. Using different media in my art pieces, including acrylic paint, pencil, fabric, clay and photography, helped me portray a variety of different ideas surrounding feminism. Each issue addressed has been done in a different medium, making it clear for the viewer to differentiate between them. Mixing 2D and 3D artworks in the exhibition helped emphasise the differences. The materials, as well as the colours used, reflect each mood very well and allow the viewer to interpret each piece better. The arrangement of the exhibition has been done in a dark room, using black walls. The reason being that it creates a serious mood and atmosphere, which matches the issues I'm covering. I've displayed most of my art pieces on the wall, except for the sculpture which was placed in the middle of the room, creating balance. The pencil drawing called 'silence' is the first piece the viewer sees when entering the exhibition, creating the mood for the rest of the exhibition, allowing the viewer to interpret other pieces better.



Priya Sachdev

My exhibition revolves around the concept of the subconscious mind. Subconscious thoughts influence our daily behaviour, and they frequently reveal themselves through dreams and nightmares. The subconscious mind is often lurking with anxiety, a source of creativity and often the root behind our own most mysterious behaviour. My interest for the subconscious mind has grown over the years: it's an astonishingly fascinating region of our mind, yet is commonly overlooked in our pre-occupied capitalist world of short-term pleasures. The subconscious is a small portion of the mind that acts without any active awareness or control. Modern psychological literature suggests that 95% of human brain activity is dormant, meaning we remain unaware of most of our actions, impulses and emotions.

My compositions are inspired by artists like: Janaina Mello Landini, Maryan Ashkanian, San Pierre and Victoria Villasana. The black walls of my exhibition space direct the viewer to my artwork as soon as they enter the room. This immediate confrontation with my subconscious artwork encourages the viewer to immediately explore the meanings and messages underlying my individual art pieces. My exhibition utilised threading for most pieces, such as Time-lapse of the Mind and Hallucinations, as it involves my childhood passion of stitching with my artistic motivations beyond a canvas. My most encapsulating art piece, 'Time-lapse of the Mind' displays the main themes and ideas of my exhibition and it is placed in the centre of my exhibition because it is aesthetically geometric, and requires the most attention.

I hope the viewers are willing to open their minds and entertain the irony of consciously exploring the subconscious. Different messages, scattered throughout my body of work, enable key reflection through a subjective experience. I want them to feel like they are part of this artwork as they interact and give thought to their own subconscious.

Rose Sarootsikan



The central themes of 'Dokmai' are feminism, identity and expressionism. Dokmai means flower in Thai, which reflects my Thai identity and symbolises how women are often viewed as flowers, being valued for beauty. Although, the norms and socio-cultural history suggests that women are to be passive and obedient, today's fourth wave of feminism are shaping the way women think and encouraging women to act boldly and confidently beyond the historical norms. Women are not just house decoration, but can add more value and contribute to social changes. Witnessing these enthralling changes, I want to represent both sides of femininity – the daring, wild and energetic, and the passive, quiet and submissive sides. I found both sides very intriguing and relatable to me. Hence, through my own lenses of society, I will be expressing femininity in terms of the Yin and the Yang. Yin embodies feminine energy: dark, soft, cold and passive. The energy of earth and moon. Through the idea of 'Yin', I will portray oppression and entrapment. Yang, on the other hand, embodies the masculine energy: bold, loud and wild. The energy of sun and fire. Through 'Yang', I will portray the breaking free of social barriers and gaining self acceptance. Despite these striking differences, I believe every woman carries both traits in herself. Hence, my exhibition will be a combination of both traits collectively.

Throughout the project, I use a diverse range of mediums in my exhibition including digital painting, photography, gouache and charcoal. However, the majority of my work is digital as I recently discovered digital arts and found it fun to experiment. Since using digital media like procreate, lightroom and photoshop, I found a new passion for art and was able to move out of my comfort zone. Although I still enjoy traditional media, digital art brought and developed my creative ideas to life, pushing them outside the box. I used to trap myself into striving for hyperrealism, however, digital art allows me to go beyond what I used to.



Sanya Dersingh



The artworks I exhibited all explore the theme of modernization in several ways. Modernization has become an integral part of today's world. It is frequently perceived that modernization is a positive advancement to the world. However, my artworks intend to evocatively convey how modernization negatively impacts changes in cityscape architecture, strength of cultural value, societal behaviours and lifestyles, and severity of technology usage weaved into our daily lives.

I selected artworks based on narrowing the strongest concepts linked to the broad theme of modernization, from personal encounters and displaying variety in media. This includes media that successfully relate to modern technologies such as mobile photography and video, with a strong linkage to the artwork's purpose. Entering the exhibition, the limited colour palette of black, white and grey mimic the monotony of a modern atmosphere. A video installation showcasing a train interior with passengers' glaring onto their devices immediately encapsulates the viewer's interest with the glitch effect conveying a disappearance of surroundings as the people in the artwork are not interacting with one another. As the artworks are continually placed at the same eye level to uncover the unfavourable aspects of a modernized society, this alignment is concluded by a separate space dedicated to alert the viewer of their actions.

My curatorial intention was to communicate a reveal of the unawareness viewers have of the negative side effects of modernization, and a shockful confrontation to the viewer of their contributions in accepting a deceived modern environment. I hope this will create an epiphany towards the viewer to reflect on their lives and desire to make a change in the consequences of modernization that are controllable.



My general interest revolves around the theme of identity as reflected in the exhibition's title and 'The insights' for the viewers to get a glimpse into unique aspects of different cultures or individuals. Having a multicultural background, I was interested in investigating the characteristics of different cultures from beauty standards to everlasting historical figures and architectural features that form the uniqueness and individuality of each enriched culture. Correspondingly, I also created pieces based on shared common grounds such as the global pandemic.

Entering the space, my comprehensive intention is for the viewers to connect with the artworks featured. The exhibition space is sectioned into 3 parts. Firstly, cultural section features artworks based on Thai and Indian cultures as part of my own heritage, the contemporary section that touches upon the issues faced by individuals in the society including illusions of identity from the global pandemic or gender inequality which is contrasted through the female empowering content of 'Athena of Athens'. In the far corner, a subsection is created from the photographs that face one other to create a small space. Viewers are invited to step into the claustrophobic space and view the photographs in chronological order to get a glimpse into the 'life of an overthinker'. As they stand in the centre, they will be surrounded by eyes from all sides, similar to how an overthinker may feel like they are constantly being watched.

The theme of identity was chosen because it is an overarching topic that allows the viewers to connect with my artworks, not only the ones that they may have experienced or relate to but also the ones that they may find particularly interesting. Since most of the artworks are based on content about our modern day society, it makes them increasingly relatable.



Thank Iamnirath



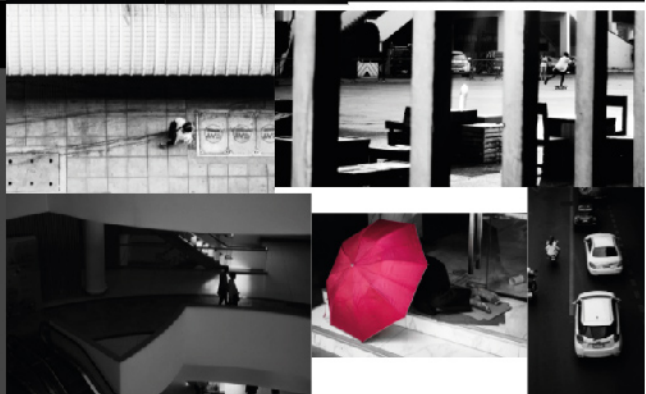
When developing the concept behind my exhibition, I had decided to orient it around photography. I had already been familiar with using photography as a medium and it was the main tool to present my concept. When I had started the IB art program, the covid 19 pandemic had given me an appreciation for simply being able to go around and explore the city. I wanted to focus on a similar theme that I would be able to link with the current situation and atmosphere of life at that time.

I had arrived at the concept of loneliness in an urban city after experimenting with the form and structure of architecture. The idea had occurred to me after the effects of the pandemic had become a large part of my and everyone's daily life. The lockdown and restrictions had given me the inspiration to explore the contrast between the busy streets of the past and the empty ones during the lockdown. The empty and melancholy mood of the city was an idea that I wanted to explore in my work and the exhibition. Whilst doing research for the comparative study, I was inspired by artists such as Edward Hopper and Saul Leiter for their emphasis on the urban loneliness of everyday life, especially in the big city.

The overall concept is the mood of living in a big city, namely, Bangkok. I wanted to have a range of different styles that would represent the idea well and in a variety of ways. I have pieces that explicitly portray a feeling of isolation such as Asleep or Weave. Although they portray a slightly different message, they still centre around the main concept of isolation in the city. I want the exhibition to invoke the feeling or mood with the audience without it needing to be written down.



Tialf Schoettle



The concept of deception is negatively viewed as it undermines the beliefs we as humans deem true. That being said, what is 'truth'? I attempted to investigate this theme in several manners - such as by approaching it analytically. Meaning that I tried to understand 'the self' as I encompass my past and future experiences and with the belief that everyone and everything evokes some form of deception. The elements my media possess come in various forms, given that the concept of deception can be incorporated in various situations, but the realisation of that usually deepens after a photoshoot as I question its story, untainted by colour. Yet, what significance does it present when investigated? As a photographer, I have always perceived myself and the entire concept of living in a negative manner. But, as every day goes by, I've begun to lose myself, drowning myself in negative emotions. The moment I realised that, I had begun to question everything, trying to understand why one would deceive the self and accept such pain. Therefore, I went out to seek the truth of everything that is coated with a happy lie. My initial inspiration behind my way of thinking was brought out by past traumatic experiences which inevitably made me become more of a pessimistic loner. Due to this, I manifested a habit to observe people with an attempt to understand them. Given my curiosity, I fancied taking candid shots of people when they show their true self. The most fascinating part of this investigation is interpreting the philosophy behind these pieces. The meaning I wanted to communicate behind these pieces is supposed to be interpreted with several perspectives as my work in itself was not supposed to portray a fixed concept. My aim is to have the viewer subconsciously experience the contents of these photographs themselves. Just like our emotions, negative emotions are usually way heavier and thus, we tend to prolong them when experienced. I attempted to achieve this by influencing the viewer with monochromatic photographs as they are attracted by the presumed emotional subject, encompassed by the dark. Overall, the exhibition is supposed to evoke a rather dark atmosphere, attempting to confine their emotions, but not to the point that it seems sinister. The majority of these pieces are related to my own self development as a person as I try to communicate these problems that I myself might not understand. This exhibition can be perceived as a form of reflection to the artist, but possibly to the viewer as well. This is because I have taken these photographs with the intention of it being relatable as they do not deceive the viewer with exaggeration. I believe that we humans yearn for understanding, which is why I believe this is an exhibition not solely there to communicate with the viewer, but for them to communicate as well.



Yanisa Chaiturdkiet



I have explored the theme of 'Surrounding' which represents all aspects of my life. As surroundings means all things that happen around myself. I got inspired from things that happen around me such as family and culture. Thinking over and over again how I relate to my surroundings. While doing all the research and brain-storm I have found that many artist's work has inspired me as well as human anatomy, botanicals and natural curiosities. The inspiration for my art bloomed after I heard this Neil deGrasse Tyson quote: "I would request that my body in death be buried not cremated, so that the energy content contained within it gets returned to the earth, so that flora and fauna can dine upon it, just as I have dined upon flora and fauna during my lifetime."

The transformation of the 'Chinese gender issue' into an artwork, Chinese character design, is the central focus of this work. The primary goal of this artwork is to demonstrate how the Chinese family has been in command of things based on their gender, particularly siblings. This issue has been with the Chinese family for more than a century and it has turned into one of the criteria to judge a child. Some of my art pieces represent the level of importance within the Chinese family.

I decided to hang all of my art pieces on the wall based on the proportion of the size and colour of the art piece. I decided to make the entrance starting from the left side of the room with a narrow start. This is to lead the audience to start looking at the artwork from the left to right instead of entering the room with no direction. My overall intention in this exhibition is to express and create my own memory that talks about my surroundings.



Yuna Yamamoto



My body of work follows my central theme of a multicultural community. As I have lived in three different countries: Japan, Indonesia, and Thailand, it has widened my worldview and given me the opportunity to interact with people from different nations and cultures, which most of my pieces reflect on. While having the theme of culture in mind, I also had an interest in the concept of feminism and beauty standards in women. Consequently, all my pieces portray the woman living in the social expectation regards to their beauty and associated with various cultures around the world. A Splendid Moon, is an introduction to the explosion of my perspectives in feminism along with Japanese ancient culture - geisha and koi fish. This piece is the one that I began to reflect on my own identity, culture and the theme from specifically, a historical point of view. Throughout the process of constructing structure and researching, as a woman, it was firmly inspirational to see how women are viewed differently as era alters and the unrealistic social expectation that we, women tend to experience. To highlight female strength and independence, portraying the figure of a woman with horns that is a symbol of strength that women possess, with velvet-coloured background with gold sparkles is the metaphor of night sky, and the woman is the 'moon' shines almost as much as men or "the sun". Elaborate ornamentation, asymmetrical values, the use of pastel colours and curved lines were fascinating to me and motivated me to create a piece inspired by them. Not only the exuberant use of elegance was the attraction but also, I noticed the change in dresses with a very tight corset to maintain their figure "attractive" which meets the social expectations and beauty standards in the 18th century, in France. How stereotypes and standards of beauty changed by comparing the 18th century and the modern society we live in today is my other perspective.

After the strong historical connection between the two pieces, 美蘭(Miran), My Roots and Daun emerge. Those three are mainly about myself or life. Growing up in the multicultural community indeed opened my eyes to everything but I personally think what I learned the most was that pieces of culture that I have interacted with build-up who I am now, and without them, I can't define myself. 美蘭 is the photography piece to demonstrate the high standard of beauty in Thailand, diverse enough to experience various cultures, My Roots is almost my reflection of myself as a person who has a Japanese foundation, and Lastly, Daun - refers to a leaf that is often used to describe Indonesia's rich nature, where my childhood is.

Why Art Education Matters

There is a growing trend in schools towards reducing the time available for creative subjects. But if we want our children to do better academically and socially, art education clearly plays a vital role. Indeed, the World Economic Forum has named critical thinking, emotional intelligence and creativity as qualities required for success in the 21st century.

Recent research highlights the link between performing arts learning, strong academic performance, and cognitive development. Students are more likely to do better in academic and social spheres where they are actively engaged with the arts as makers and doers, rather than pure consumers.

The performing arts teach children a range of personal skills that will help them thrive in the modern world and workplace. Creativity, critical thinking, and the ability to collaborate grow, along with self-esteem, discipline and self-confidence. Moreover, creative processes and products allow students to explore and exhibit their unique identities. Even if they do not pursue the arts as a career, students will apply these key attributes throughout their lives.

The arts encourage students to make independent decisions and to be self-critical as they create. This is at the heart of all innovation as we shape the future.

Art education at St Andrews International School Bangkok offers students the benefit of unique collaborations with world-leading performing arts conservatory The Juilliard School in New York, and one of the world's top universities, the Massachusetts Institute of Technology (MIT). These partnerships contribute to an educational experience second to none.

Workshops, master classes and performances in school allow our students to interact with Juilliard's worldwide network of performers and teaching artists. Students follow an innovative embedded arts curriculum designed by Juilliard that enriches learning and inspires students to succeed on the world stage.

Our collaboration with the Massachusetts Institute of Technology (MIT) brings a new approach to learning the interdisciplinary subjects of STEAM (Science-Technology-Engineering-Arts-Mathematics). Through in-school challenges, an annual visit to MIT, and specialised training for our STEAM teachers, we put your child at the vanguard of developing skills for the 21st century.