

Research Article

New Dimension of Lacquered Work

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Abstract

Thai artwork Kammalor patterns (Lacquered Work) are the national art of Thailand that indicate the prosperity of culture that shows Thai identity. Handicrafts in Thai art, therefore, represent a skill that is exquisite, delicate, and tactful. In the midst of the contemporary social trend, social changes in art are diverse in commercial art. There are modifications and developments of works of art. Making the art market, the addiction to commercial art has an alternative channel for people to consume art in a variety of ways and more freely.

The result of this creative research, researchers study and collect data. The knowledge from theory and practice in fine arts, surreal art creation, contemporary Thai painting style, analysis of techniques and creative processes from Thai techniques, a black and gold lacquered pattern technique and ancient lacquered patterns, including materials to create works that are even more difficult to find nowadays. The process combines techniques, processes and styles from Vietnamese lacquered works, such as techniques for inlaying materials onto works, using materials from fishbones, crab shells and shells together with mixing techniques on ceramic works from technique Raku firing (The Art of Raku Firing) using the Kintsugi fusion technique in the form of mixed media creations. The result of creating this work will show emotional aesthetics, a feeling that reflects imagination in creating works from inspiration in the fishery profession and the concept that the researcher does not rely on surreal art, which emphasizes the transfer of stories through creativity, symbolic shape display, and artistic visual elements that modified new attitudes through conservative Thai art forms to reflect the image of Thai art in the "New Dimension of Kammalor" series for society in the 21st century to remain sustainable in the future.

Keywords: Kammalor patterns, Vietnamese lacquer works, A black and gold lacquered pattern technique, Mixed media techniques, ceramic techniques (Raku)

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Introduction

Thai art is unique in its fineness and delicacy and the mystery of the wisdom of the ancestors of Thai craftsmen that have been handed down from the past until the present. The skilled technicians in each branch have created works for the royal government to maintain religion as well as creating works of art and local handicrafts used in daily life. It is important to show that it is a national institution to know the people of a nation with culture, civilization, level of living, and beautiful values in art, which Thai arts are still witnesses showing the knowledge, skills and skills of Thai craftsmen from the past to current. It can be said that artworks are important as the cultural and artistic heritage of the nation. It can be demonstrated that the people who owned the cultural and cultural heritage in the past are those who have been continuously creating exquisite things. It is an indication that Siam country is a Siamese people, not a race that has recently progressed to civilization. But it is a nation that has a long history of culture. This should be known by relying on the process of creative development and the evolution of Thai arts as a pointer against the current time. (International Center for the Promotion of Arts and Crafts (Public Organization), 2007), as well as a Thai Technician in the creation of Thai lacquer art.

With social trends, including foreign cultures that flowed into Thailand, which is an independent country that is open to receiving various values of other countries, Thai people see those novelties as wonderful, interesting, fascinating things that make the Thai nation progressively equal to civilized nations thus giving importance and accepting to replace the unique knowledge, thoughts and wisdom of the older generation and the heritage of ancestors that are worth preserving and inheriting such as Thai art, the technique of lacquered patterns, which has been left forgotten until unable to investigate the truth of the past in order to communicate in the present.

The Kammalor art pattern is an example of many branches that have been intervened by other cultures and obscured until the continuation period was interrupted, causing this branch of traditional Thai art to lack academic principles and further development, making it difficult for Thai people in today's society to access and develop it to progress and prosper like neighboring countries that have inherited, promoted and developed until nowadays. The Kammalor art pattern began to be made at the end of the Ayutthaya period when it was the capital and was influenced by the painting activities of Chinese craftsmen, which used writing instruments decorated with various utensils of the Chinese rich. Thai people saw that there were more strange colors and beauty than decorative writing using the lacquer technique, which had only gold on a black or red background. In the early period, it was assumed that it might have been written by a Chinese craftsman before, and Thai technicians imitated and followed the example by bringing the image that is the ideal Thai posture and Thai Kranok pattern in the Ayutthaya period combined with the image and artificial pattern in the Chinese style (Rattana, 2006, p.19)

The word "Kammalor" is a Thai fine art that follows the pattern of China, combined with Thai techniques with the lacquered work patterns writing methods which is a unique field of Thai craftsmanship (in the ten categories of art technician) is a combination of two techniques of art technician work together is to write a picture or a line pattern with the lacquered patterns technique with the technique of coloring powder mixed with Yang Rak (lacquer resin) according to the Chinese process, write down pictures which gives the picture a different feeling than lacquer painting with gold and black only and then write the outer line with the gold color of the painted color in order to provide details with gold lines which may interpret the meaning of the word. This "Kammalor" may not be true. That is, the finished product image that appears when it is complete cannot be clearly defined in any one technique but a combination of lacquer and Thai painting techniques.

Importance and origin of creative work

The way of life of Thai people in the south has a simple living style of living in the midst of the natural environment. It is also full of interest in terms of culture, civilization, customs and traditions that are unique, including fishing, which is a profession that has been inherited from the past that is very important for people in the southern coastal region. Because when talking about the most outstanding thing in the south, it is inevitable that it is the nature of the sea, which has both beauty and abundance that nature has created for southern people. For this reason, I have brought up the aspect of fishery occupation in the southern region to be inspired to create through surreal works of art. It is a contemporary Thai painting. In the sense that there is

still a unique creative process and style become the main framework for creating works of mixed media art technique, which is a modern artwork that combines various branches of art to create a new form. The media used is a variety of media and can be mixed according to the artist's needs, which is the nature of mixed media works. It is a combination of one technique combined with another until the success is a work that cannot be identified. It is a branch of art in particular (Chongchitphotha, 2011, p.15). The techniques that are interesting and used in my creative work are "Lai Rod Nam, lacquered technique"; the painting of the Lai Rod Nam. There is no clear evidence that it was first built in any period, but it is possible that it has been done since the Sukhothai period because there was evidence that there were lacquer and gilded Buddha images, including gold leaf gilding, wood carving and architectural decorations including various tools. But lacquer art prospered during the Ayutthaya period and was inherited until the Thonburi and Rattanakosin periods. Lacquer art is classified as fine art and is regarded as one of Thailand's high-class arts that are exquisite and exquisite. It is regarded as the invaluable heritage of Thai national fine arts. Originally, the writing would be written in a pattern such as Lai Kranok rather than writing as a picture. It is the origin of the name, called Lai. The lacquered pattern is written with a special liquid (orpiment) that has been mixed by experts in lacquer work, then wiped with Rak (lacquer resin) and gilded. The final step is watering or rinsing the orpiment to create a pattern. All of the above is the origin of the painting called Lai Rod Nam (Somprasong, 2001, p.9). Apiwan Adulyaphichet (2012, p.15) mentioned Professor Silpa Bhirasri, who has analyzed the style of lacquer painting, stated that:-

...there must be an appropriate weight between the weak and the old, born from the blackness of Rak (lacquer resin) and the brightness of gold leaf. If the weak and old of either party are too oppressive there will be conflicts and incoordination. The finished work must not be too opaque... ”

"Kammalor pattern technique" has been practiced since Ayutthaya, which was influenced by Chinese painting combined with Thai lacquer techniques. The word, Kammalor, in the sense that is generally understood, means counterfeit, while the real meaning is not the real thing. Kammalor painting has a creative process of lacquering, mixed with writing with tempera paint mixed with Rak (lacquer resin) to make the images of the works that come out have an atmosphere and dimensions within the image that are more interesting than just lacquer work, including the cutting of gold lines and painting the details of the picture as well. The completed work can also be concluded that it is a lacquer work or Thai painting. As mentioned above, it is the origin of the Kammalor pattern technique (Rattana, 2006. P.18).

"Vietnamese lacquered techniques" is a painting that has a complex technical process and is difficult and time-consuming. The aforementioned technique must use Rak (lacquer resin) as the main raw material, similar to the ancient Thai Lai Rod Nam and Kammalor techniques. But the Vietnamese lacquered work does not have Rak (lacquer resin) and is covered with silver leaf or gold leaf only. But other materials are used as well, such as shells, eggshells, etc., by embedding various materials overlapping and then applying lacquer and rubbing and polishing until smooth and glossy, resulting in a dimensional work. It is very interesting and unique.

"Ceramic Raku Technique" is a technique of firing pottery in Japan. It was invented in the 16th century as a 'ware' for tea ceremonies after the Japanese became 'satisfied' with the flawless appearance of Chinese tea cups. Raku, there is no fixed formula, but it depends on the burner and expertise and how you want the work to come out, such as drying the clay before entering the kiln. When the glaze is finished, it is put into the furnace at a temperature of 1100 degrees Celsius. It may be concentrated in the rice husk, smoked with dry leaves, smoked with paper, or cooled down quickly. These things affect the workpiece, such as new colors, soot, cracks, cracks, partially cracked soil texture or the flow of coating paint along the cracks on the workpiece. Nimsamer (1998, p.433) has written the steps in the art creation process as follows:-

1. Thought forms are formed from exposure to external or internal stimuli.
2. A concept is formed from the collection of ideas from many aspects of that thing until the point of expression.
3. Elementary shapes or symbols appear vaguely in the mind.
4. Enlightenment mixed with symbols creates imagery.
5. Find materials and methods to represent the imagery and completely unravel that imagery.

I work creatively on the foundation of ancient Thai art, especially painting, Rod Nam painting and Kammalor. It is a high-class craftsmanship and is like a national art of Thailand that is about to disappear over

time. This may be due to the fact that the creative process is complex and the materials are readily available nowadays, so I invented to creative work "The new dimension of Kammalor" by unraveling the techniques of the creative process of Lai Rod Nam and Kammalor pattern, adapting the method and modifying materials to create works combined with interest in other techniques as well to express personal attitudes through the stories of the fishermen's way of life and in order to inherit some important techniques of ancient Thai craftsmen to remain until the present and to continue in the future.

Objective

1. To present aesthetic emotions, feelings, and imagination inspired by ideas from the fishing profession without being based on reality but conveying the story as well as artistic visual elements.
2. To present the beauty born from traces. The surface of the ceramic work (Raku) is combined with Thai artistic motifs and the water-washing process. Lai Rod Nam pattern and Kammalor and surface with some material inlaid on the surface of Vietnamese lacquered work and the creation of Kintsugi techniques through the creation of contemporary Thai paintings in the form of mixed media techniques.
3. To develop skills in creating contemporary Thai paintings in new styles that are interesting and contemporary equivalent to modern art, which is an extension of ancient Thai arts to create a new body of knowledge.

Method

1. Study and gather information

Art as Expression: Many philosophers, such as Eugene Veron, John Dewey, Leo Tolstoy, Roger Fry, and Rudolf Arnheim, emphasized the meaning that art is not merely a representation of the outward parts of nature, and art must show what's inside. The part that is inside is the emotion, feeling, which is the artist himself or society, such as feelings towards race, nation, or the emotions of humanity as a whole. Some philosophers also commented on the expression of thought and ideas as well (Nimsamer, 1998, p.14).

Patterns of Mixed Media Techniques: Sompop Chongjitham (2011, p.15) described the patterns of mixed media techniques as follows: Create works of mixed media, which is a modern artwork that combines various branches of art to create a new form. The media used is a variety of media and can be combined according to the artist's needs, which is the nature of mixed media work. It is a combination of one technique combined with another until the success is a work that cannot be identified. It is a branch of art in particular.

Fisherman's way of life: I was born in the south of Thailand. This profession must be very important as a fisherman is part of the nature of the sea. Therefore, I capture the essence of emotions and impressions on the fishing occupation, both the living conditions and culture of the fishermen in the southern region, and various materials that can convey emotions and inner imagination to create my works. Art under the concept of the fishing career.

Lacquer art: The phrase Lai Rod Nam pattern comes from the last step of creating this type of art; that is, the first step of making Rod Nam must be poured with Rak (lacquer resin) on the container or material and left until Rak pierces to write a pattern or image on the workpiece by orpiment fluid. Leave the area to be patterned, cover the whole area with gold leaf, and then pour water to wash off the yellow liquid. The gold covered on the potion will fall off, leaving only patterns or images covered with gold leaf on the Rak area (Accession to the Throne, 2006, pp. 13-14).

Kammalor pattern: Kammalor artwork, which has been done since Ayutthaya, was influenced by Chinese painting combined with Thai lacquer techniques. The word, Kammalor, in the sense that is generally understood, means counterfeit, or the real meaning is not the real thing. Kammalor traditional painting has a creative process of lacquering mixed with writing with tempera paint mixed with Rak rubber that makes the images of the works that come out have an atmosphere dimension within the image and are more interesting than just lacquer work, including the cutting of gold lines and painting the details of the picture as well. The completed work can also be concluded that it is a lacquer work or Thai painting. As mentioned above, it is the origin of the Kammalor pattern technique (Rattana, 2006, p. 18). The word Kammalor, in a meaning that is easy to understand, is "fake things, imitations" (using techniques for writing gold patterns instead of Lai Rod Nam, and the color of the background is just black); it is an unreal creation. But in the artistic sense, it is a combination of two techniques, namely the Lai Rod Nam technique with paint techniques by mixing the dust

color with lacquer or pure lacquer to add more beauty and interest to a piece of art. From the evidence of the Kammalor artwork pattern that has been seen and is important historical evidence tells the story of life Thai culture and uniqueness as well. For example, a picture of the artistic pattern on the Phra Tripitaka wall of Wat Saket Ratchawihan, the door of Phra Tripitaka at Wat Phra Ngam, including writings decorating the cabinets of Buddhist scriptures, teachings, and tools of many noble people, etc., with exquisite beauty. The interesting and unique characteristics of this technique. As a result, later generations of artists have been inspired to create works with this technique continuously. But there has been a development in the creative process and style that has changed according to the era. Ancient lacquer art to contemporary Thai painting: a creative analysis case study of contemporary Thai lacquer painting. (Phahukan, 2019, p.4).

Raku Ceramic: The name Raku first appeared in Japan. In the 16th century, it was a name given by Emperor Hideyoshi as a gift to Jokei, the son of a potter named Shojiro. Shojiro was the son of a porcelain emigrant from Korea, living in Kyoto. The word "raku" originally came from Chinese and was inscribed on a golden seal. It is a sign of satisfaction, fun, and admiration, including the best in the world, and to pay homage to the work of Shojiro, Sen no Rikyo master of the tea ceremony, to produce simple and exquisite wares for use in the tea ceremony of Zen Buddhism more than 400 years ago. Raku wares were produced continually by family members or disciples who adhered to the tradition until being accepted and able to use the name Raku. These people will be highly respected in that century. Raku wares are generally classified as low-fire earthenware pottery, with the use of a combination of 3-color glazed pottery (san cai) in the Tang Dynasty of China, early Persian pottery, and Italian Majolica pottery. It is assumed that it developed from techniques for producing three-quarters of glazed pottery in the Tang Dynasty. That still prospered in the Fujian kingdom in the 12th and 13th centuries, in which later, the shape and burning of raku continued to develop production techniques and have been supported from the past to the present. There is a way to make a container shape that has never been done before and cannot be seen in every area in Japan. Most technical features are hand molded and burned in a furnace with a special design (Tansripaphasiri, 2005). Because the firing of pottery 'Raku' does not have a fixed formula, it depends on the burner and expertise, how they want the work to come out, such as drying the clay before entering the kiln, when the glaze is finished, it is put into the furnace at a temperature of 1100 degrees Celsius and may be concentrated in the rice husk, smoked with dry leaves, smoked with paper, or cooled down quickly. These things affect the workpiece, such as new colors, soot, cracks, cracks, partially cracked soil texture or the flow of coating paint along the cracks on the workpiece. Sometimes, intended to make the work look like this but got another form of work (Supakorn, 2018).

Vietnamese painting (LACQUER WORK): In Vietnam, lacquer painting was discovered for the first time in the Li Dynasty (1009-1225 AD) and continued to develop this technique until the Le Dynasty (1428-1776 AD). There were so many skilled artists that he is regarded as the father of lacquer painting. Later, during the Hue dynasty, there was a teaching of painting with lacquer resin, after which the center of teaching this technique was established in Hue City. It further expanded to Hanoi and was born as a school in the golden age of Vietnam in the year 1938-1941, where the image appears as a deep grooving technique.

At present, the art of painting with Rak resin in Vietnam has been inherited and created continuously until it is unique. It has developed techniques, methods and styles as contemporary art until it is famous all over the world. In terms of materials, various equipment can be easily purchased in every province, and the quality remains the same all along (Rattana, 2006, p.21).

Another type of Vietnamese painting. The distinctive feature of the national art is the Vietnamese "Colored Rak" painting, which can be commonly seen in galleries, art galleries, art markets and museums in major cities of Vietnam.

Rak or Rak resin has the characteristics of sticky rubber that can cling to the floor of something wishing to paint or fill over or coat the surface well. It has properties that make the surface that is applied or coated into a glossy surface after drying completely. It has durable quality, heat, humidity, acid or mild alkali, and is also a material used to combine Rak Samook resin or colors together, connect between the surface and decorative materials, such as stained glass and seashells, and also mix colors together since ancient times. Rak artworks of or any one of the aforementioned characteristics are called "Krueang Rak" or "Rak artwork".

Vietnam Rak painting: There is a technique to do it, not different from painting a silk painting; that is, it takes a very long time. Starting by preparing the surface on the wooden planks. Then sketch the image, create a layer by painting layer by layer, covered with the silver foil (when interacting with Rak lacquer, it

turns golden and looks like it is covered with gold leaf) and doing the "eggshell" technique, both turning and turning the eggshell to achieve the desired effect. Then incubated in a Rak incubator until dry. Then take it out and scrub it with water sandpaper, scrub to affect the layer that we have created. This process is very important; if it is too little or too much, it can result in another effect (OKnation, 2007). From the fact that I had the opportunity to go on a field trip to see art in Vietnam and learn the process and method of creating Vietnamese paintings directly from Vietnamese artists, I experienced and absorbed the feelings and impressions of Vietnamese lacquer painting work profoundly. I think that Vietnamese painting, compared to Lai Rod Nam, Kammalor lacquer art, which is the national art of Thailand, Vietnamese lacquer painting work can be regarded as the traditional national art of Vietnam that has it all.

Kintsugi Techniques: The history of this Kintsugi. Beginning in the 15th century, Shogun Ashikaga Yoshimasa sent broken teacups to China to be repaired. Then China sent the teacups back to Japan again. It was repaired to look less beautiful by applying staples to the cracks in the teacup. Japanese craftsmen then brought it back to make it better, like a new tea cup, by using the Kintsugi technique. In the past, ceramic bowls were very expensive, whether it was Bone china or Porcelain. In the past, Japanese people had the idea of fixing broken dishes with Rak lacquer resin and gold, which allows us to reuse those broken dishes, which will get a plate with more beautiful color patterns as well. But nowadays, the value of gold is much higher than the value of ceramic dishes, so the Kintsugi technique is not popular nowadays. But we can apply the Kintsugi technique or decorate ceramic dishes to be more beautiful and also increase the value of ceramic dishes (Sangsana, 2021).

Nothing is perfect in this world. Kintsugi is a Japanese art that shows the beauty of Japan's imperfections. Kintsugi, the Japanese art of beauty of imperfections, is a Japanese technique for repairing broken pottery with gold since the 15th century. Kintsugi also represents human life that has all experienced mistakes and failures. Lessons that allow people to learn and correct their own mistakes, as well as understanding breakage and repairing damaged pottery to be usable again (WeXpats, 2021), the Kintsugi technique is used in Japan. Kintsugi is to seal the pottery broken with gold, also known as Kintsukoroi, which is a gold repair that can be applied to life and free people from sorrow and loneliness easily. Kintsugi is commonly used to repair broken objects, such as plates, bowls, cups, and vases that are made of ceramic, and the owner wants to keep them working as before. Therefore, gold lac is used to fill the chipped cracks of that vessel. Parichart Chokkerd (2019: Online) mentioned Kintsugi technique is the art of repairing pottery with gold lac. It is the use of shellac mixed with gold powder, silver powder, or platinum powder to join the cracks of the pottery. Kintsugi comes from the word Kin (gold) and Tsugi (seal) to repair pottery with lac, resin, and gold powder.



Figure 1 Materials and equipment used in fishing
source: Pahukan, 2019



Figure 2 Materials and equipment used in fishing occupations
source: Pahukan, 2019



Figure 3 Image of Thao Thewarat destroying the sacrificial ceremony Mahachanok was in chaos. Execution of the Brahmin Kanthala: jataka story of the Buddha from the water-patterned cabinet, source: Accession to the Throne, 2006



Figure 4 picture of the war of battle between King Ariththachanok and Phra Anuchapolchanok: Buddhist Jataka history from the lacquer cabinet
source: Accession to the Throne, 2006



Figure 5 The picture of the secret scene and the lacquered wood, gilded with the pattern, the style of Adonis
source: Sarakadee Lite, 2022



Figure 6 The bodies of Alana's vessels are made from paper clay
source: Creswell Bell, 2017



Figure 7 Most of Maria's recent work is smoke fired in metal barrels
source: Creswell Bell, 2017



Figure 8 Vietnam lacquer work paintings
source: Pahukan, 2019



Figure 9 Figure 9 Kintsugi, Image by Guggger, Wikimedia
source: Chokkerd, 2019

2. The process of processing ideas

- Study information about the ways of fishing in order to absorb the feeling of fishing, including the study of shapes. Shapes and important features of the equipment used in the fishing profession as much as possible, then bring inspiration and further imagination for further creation.
- Study the processes and techniques of Lai Nam Lai, Lai Nam Lai, and Vietnamese painting (LACQUER WORK) with ancient methods, and then solve and modify by finding some materials to replace but still maintain the same process as the ancient times to express respect for the beauty of traditional works of art.
- Study the styles and techniques of creating Raku ceramic works until fully understood. Then think analytically to find ways to modify the technique to be consistent with other techniques that you want to present.
- Study the art of the Kintsugi technique. Kintsugi is a Japanese technique that repairs broken pottery.
- Study information about the elements of art and aesthetics, which is an important part of creating art to create beauty and unity.

3. Creation process

3.1 Creating a sketch. The first step of starting the practice of creating works of art after gathering information through the analysis process is to create a sketch to determine the structure from the analysis of the cognitive process, then conveying it out as a total structure first by creating line drawings to arrange parent elements, highlights and minor points in the work in a nutshell. In making my sketches, many sketches are created to find the perfect balance in the works for easy creation into real works. The advantages of processing data analysis with sketching are that it helps in solving various problems that will occur before the actual operation to minimize errors.

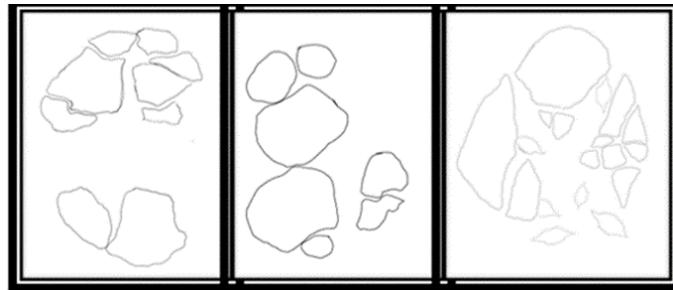


Figure 10 Create a sketch with Adobe Photoshop to determine the structure of ceramic clay molding. Through independent shapes, amount 3 pieces
source: Pahukan, 2022

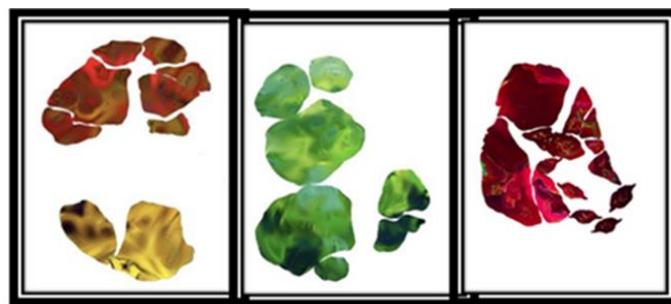


Figure 11 Sketching with Adobe Photoshop to set the color tone that is a piece of ceramic work
source: Pahukan, 2022

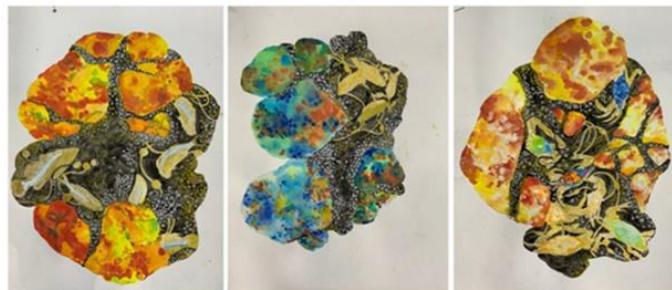


Figure 12 Total detailing by taking a sketch by writing and coloring the area that will be golden and patterned with shells, fishbones, and crab shells using the Vietnamese lacquer painting technique, including connecting parts of ceramic works. (Raku) with the Kintsugi technique and cut the line to create the overall weight to complete as much as possible in order to reduce problems in the practice of creating real works in the future
source: Pahukan, 2022

3.2 Materials for creating works



Figure 13 Materials for creating ceramic works (Raku)
source: Pahukan, 2022



Figure 14 Materials for creating Vietnamese painting techniques and Kintsugi techniques
source: Pahukan, 2022

3.3 Creation process and steps

- Creative process of Raku ceramic technique Creation of ceramic works



Figure 15 The process of creating parts of the work Ceramic (raku) by molding and forming clay according to the sketch
source: Pahukan, 2022



Figure 16 Bisques firing process at a low temperature of 500 degrees before glaze application
source: Pahukan, 2022



Figure 17 Glaze painting process Stain by the color used is the stain color powder used with the glaze (Glaze Stain) with water in the amount of 25 grams per 1000 milliliters of water
source: Pahukan, 2022



Figure 18 The raku firing process uses a temperature of 1100 degrees for about 4 hours, and then the work is mixed or baked in an iron box with natural materials such as leaves, crackers, etc.
source: Pahukan, 2022

- The process of assembling the workpiece with the sealing process part of the Raku ceramic works with Kintsugi techniques and Vietnamese lacquer painting techniques



Figure 19 Start mixing epoxy glue. (Epoxy) and oil paint in a ratio of 1-1-1 as a connector for Raku ceramic parts and embedded scrap materials such as shells, fish bones, and crab shells
source: Pahukan, 2022



Figure 20 The smoothing process
source: Pahukan, 2022



Figure 21 Coating the works with epoxy glue (Epoxy) in the ratio of 1-1
source: Pahukan, 2022

- Steps in Lai Rod Nam technique, Kammalor



Figure 22 Mixing realgar orpiment liquor, will use poster paint, glue acacia juice, and Som Poi pod juice in a ratio of 1-1-1 and search to match
source: Pahukan, 2022



Figure 23 Surface cleaning process with chalk and write strokes or shapes. Then fill in the area that does not want to be the background. Follow the steps in the Lai Rod Nam pattern technique
source: Pahukan, 2022



Figure 24 The process of wiping paint Flex and then gilding in the Lai Rod Nam technique. Then the water is washed with water to clean and remove the realgar solution and patterns and shapes in gold. This is the end of the process of the lacquer technique
source: Pahukan, 2022



Figure 25 The process of collecting details with gold acrylic paints according to the Kammalor pattern process
source: Pahukan, 2022

**Title** New dimension imitation No.1**Size** 150 x 180 cm.**Technique** Water pattern,
Kamala pattern**Title** New dimension imitation No.2**Size** 150 x 180 cm.**Technique** Water pattern,
Kamala pattern**Title** New dimension imitation No.3**Size** 150 x 180 cm.**Technique** Water pattern,
Kamala pattern**Figure 26** Creative Works

source: Pahukan, 2022

3.4 Process of Portfolio Analysis

1. Analysis of story content: Being inspired by stories from the fisherman's way of life with the surrounding environment and overall physical characteristics that are very distinctive and interesting, such as the posture of aquatic animals such as fish, and crabs attached to the net, including the characteristics of the nets, nets, ropes during use, fishing, catching crabs, and traces of traces, the moss that clings to the hull and buoy or other aquatic equipment. It is something that can be seen in communities along the southern coast of Thailand, where the majority of the population are fishermen. But sometimes, these things may be overlooked. I have been observing things. From the selection of shapes, lines, and textures in the overall context of fishery occupations. By collecting data from the field, visiting the actual area in order to reach the mood feelings to convey more stories, including finding information from the website, both document information and image information which has been creative. It is a creative work, a new dimension of Kammalor this time.

2. Art Composition Analysis: The composition of art in creative works on the subject of a new dimension of Kammalor. The part that has been analyzed consists of visual elements and principles of placement with an emphasis on the beauty of the shape, figure, line, weight, and surface of the physical image relating to the actual occupation of fishing in the above content has been cut to maintain only the shape, line, texture and weight in order to create an inner feeling of the story that needs to be presented.

Shape Forms arise from content, whether it is a tool or with verbs of sea creatures attached to nets which were tied up by nets, pulled, modified and shortened to create new shapes symbolically to present the beauty and movement of visual elements in the story representing the shapes that exist in the nature of reality.

Lines arise from the content of the story of lines that exist in the natural fishing environment, equipment such as nets, nets, ropes, etc., including the style of the fish caught in the net. The researcher has cut down and placed together with the principles, re-arranging, taking into account the strengths, minor points and the overall picture of all three works. The color is caused by the Raku ceramic technique using the principle of using analogous colors that are similar; if they are arranged together, there will be harmony. The color tone used is derived from the perception of freshness and vitality that indicates the environment of the natural atmosphere, such as the color of the Manora dress and the color of the KoLae boat pattern, including the use of black background in the Vietnamese lacquer painting technique and the Kintsugi technique to promote various gold motifs. As a result, the gold color that appears in the work has an outstanding color weight.

Texture obtained by technical processing of the Raku ceramic technique, the surface will be smooth and uneven from squeezing the carvings on the surface of the soil, including traces of soil cracking and paint, obtained from the Raku firing technique and with the smooth, shiny surface of the Vietnamese lacquer painting techniques and Kintsugi techniques, which I conveyed the feeling of various textures in nature with both rough and slippery textures that are harmoniously combined.

Empty space is caused by the use of lines to separate the shapes of Lai Rod Nam lacquer writing techniques and Kammalor patterns. Until there is some empty space and some strokes to convey the emotion, giving the work a feeling of movement and life, leading the eye to follow the shape in various directions as desired. Using the reaction between weight, color and shape that affects the optic nerve attracts more interest in the work. The layout principle emphasizes the placement of elements that are prominent in the fishermen's way of life, such as the shape of fishing tools (nets, nets, ropes of various sizes), the shape of fish, crabs attached to the net, etc. Then bring the line as a secondary point, create a surface, and add imagination through composition to be more interesting than showing a natural perspective to convey the profound meaning of the aura of the sea that fishermen use in their occupations as well.

Result/Finding

From the analysis of various parts of the data in the creation of the work, a new dimension of Kammalor has gone through the process of putting together a systematic plan. Determining the concept of creativity and collecting data for analysis for the synthesis of information leading to the creation of works in sequence until it becomes a complete work of three pieces. Data can be analyzed according to various objectives, namely, to analyze the way of creating works that start from the concept of creating inspiration that has been touched and interested in story content, then set the style of creating works in a semi-abstract style by using mixed media techniques, according to the steps of creating Raku ceramic parts, the process of joining ceramic parts (raku) by Kintsugi technique. The process of creating empty spaces of ceramic parts with the Vietnamese lacquer painting technique work, the process of writing patterns or shapes with the Lai Rod Nam lacquer technique, as well as the process of collecting details in the work until the results are achieved according to the objectives and goals set. After that, all three works were analyzed, analyzing the content of the story, composition and how to create works. Finally, analyze the beauty and value of the work that is valuable to the mind of the person who perceives it and enhance the aesthetics within the mind.

Discussion

The creative work set "A new dimension of Kammalor" with planning and analysis of creativity step by step, which has been influenced by the way of life of fishermen, in which I am interested in various materials for catching fish and other aquatic animals in fisheries, such as nets, and characteristics of aquatic animals attached to the nets, etc. Presented through creative techniques in the form of mixed media techniques, which consists of techniques that have been adapted from ancient Thai techniques such as Lain Rod Nam and Kammalor techniques, combined with pieces of ceramic works using the ceramic technique (raku), joined together with the Kintsugi technique, which decorated or embedded the material in a form adapted from the Vietnamese lacquer painting technique resulting in a creative work that shows a unique identity and meets the concepts and expressions of inner feelings have sentimental value. There is value in conservative Thai art. There is beauty in the elements.

As a scholar in teaching art, therefore, I have studied, practiced, and experimented with creativity and continuous improvement, causing the drive of concepts as well as inventing and developing techniques for working and the creation of works of art continuously. It can also bring results from that development to support teaching and learning. Making students productive and motivated by seeing the creative development journey and further dissemination of works in the art circle.

Suggestions for the use of research results and suggestions for further research

1. Suggestions for applying the research results

1.1) The result of the creation of the work on the subject of "New Dimension of Kammalor" can be applied to other types of artwork, whether in terms of content, stories related to feelings towards the way of life of fishermen or technical processes but must be modified to suit that type of work.

1.2) All creative works in the research are only the beginning of the study of concepts and techniques in the creation of works of art, which can be further developed in the next series of works.

1.3) Aesthetics of the work on the new dimension of Kammalor wants to show the beauty that lies in the inner dimension of the mind by creating works of art that understand the aesthetics of each person's works are not equal. It depends on each person's experience.

2. Suggestions for further research

2.1) Data analysis systems should be organized and synthesize data on time because the information is subject to change over time.

2.2) The materials and equipment for creation should be selected appropriately.

That can be easily found today, taking into account the aspects of usefulness, and strength, the work will be complete, durable and beautiful.

2.3) The use of many techniques to create works of art requires a good study of the composition of art. Different people come together to have that unity. It is quite difficult to reduce the shape so that it remains a semi-abstract form that must preserve the essence of beauty and the meaning of the shape.

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