

CURATORIAL PRACTICE PROJECT FOR ART EXHIBITION:
FROM THE ISLAND TO THE WOODS



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This paper presents the artistic research and creation centered on using art to support individuals dealing with personal health issues. The initiative seeks to remind them of a shared journey, offering a platform for self-expression through diverse art forms and workshops. Inspired by the curator's personal experiences, the exhibition aims to transcend superficial trends in addressing personal struggles authentically. Exploring the etymology of "curate" from "curare," meaning "to take care of," the curator sees their role as nurturing and assisting others. Through art, the exhibition strives to foster an environment fostering solace, understanding, and peace for individuals facing challenges.

The chosen artists for the exhibition, Wasinburee Supanichvoraparch and Navin Tantanadaecha, will showcase their artistic research and creations at the Woodland venue in January. The exhibition will also feature workshops involving two therapists. These workshops serve as the initial step for individuals in need to connect with the therapists, with the option to continue sessions after the exhibition concludes.

Overall, this exhibition not only addresses the problems faced by individuals battling personal issues but also offers a solution by providing a listening ear and a supportive friend with whom they can share their burdens. The curatorial concept emphasizes the importance of caring for others and using art as a tool for healing and personal growth.

Field of Study: Curatorial Practice

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Lastly, I am grateful to zerojectspace for reaching out and partnering with me for this upcoming exhibition, helping to bring it to fruition. Their engagement and contributions have been crucial in making this project successful. It is my hope that the audience and participants will find inner peace and harmony through this exhibition.

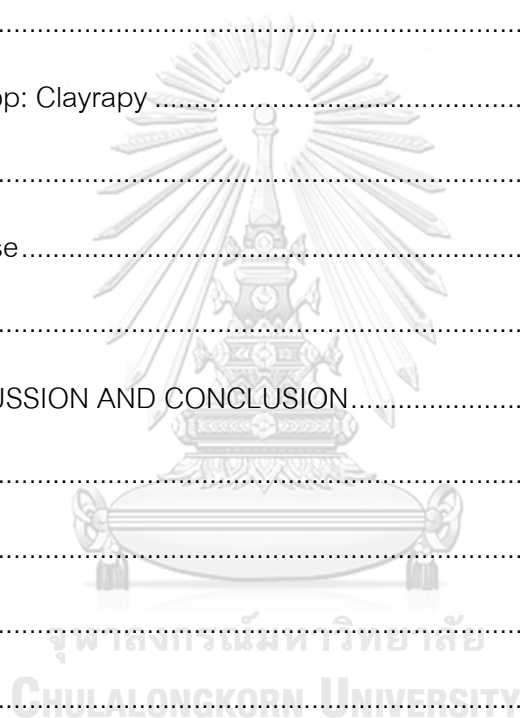
In summary, I thank everyone for their support and faith in this endeavor. This project has been made possible because of you. I am grateful for your participation in my first steps as a curator, aiming to curate an exhibition that enhances the well-being of others through "From the Island to the Woods."

Suphavinee Srisopon

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CHAPTER I

INTRODUCTION

1.1 Concept

The intention and goal of this project is to reach out to those who are currently or battling with personal health issues or those who has difficulties in coping with negative thoughts.

This curatorial project's solemnly aim is to offer a supportive guidance, through forms of art and self-healing workshops to help them overcome the challenging times they are or have been facing, to remind them that they are not alone and that they are understood, and most importantly to prompt them that seeking help from professionals or assistance are readily available here and now.

Hans Ulrich Obrist (2014) sees curators as facilitators connecting artists, ideas, and audiences. He promotes a more dynamic and interactive role for curators, considering them agents not only organizing exhibitions but also engaging in ongoing dialogues with artists. This approach encourages a continual and evolving exchange of ideas within the artistic community.

Therefore, it is crucial to emphasize that the intention behind this project is not that of a curator aiming to construct a comprehensive narrative through exhibitions. Instead, the motivation for these reflections arises from a deep and personal encounter that the curator continues to grapple with. While the term "self-healing" might be commonplace or even overused in the art domain, in this context, it is invoked not as a curated thematic device but as an authentic expression derived from lived experience that the curator aim

to address this issue through the exhibition and hopefully evolve the exhibition into a community of knowledge exchange for individuals seeking for help.

It's fairly obvious that 'curating' is being used in a greater variety of contexts than ever before - stated by Hans Ulrich Obrist (2014)

"A recent article in the food section of New York's main newspaper contained this passage: A museum: Chinatown feels that way at times, if you are ducking under the lintel of a basement entrance like Wo Hop's or Hop Kee's to find Cantonese crab or lobster. Sometimes the museum gets an energetic new curator like Wilson Tang, who has made the dim sum standards like char siu bao and cheong fun noodles at his family's Nom Wah Tea Parlor dance again." Hans Ulrich Obrist (2014)

In the diverse landscape of contemporary culture and commerce, the term "curate" takes on various forms and meanings. A clothing retailer markets vibrantly hued trousers as the 'curator pant,' and the brand 'CURATED' promises a novel retail design experience. Museums encourage members to 'curate their own membership,' while musicians, DJs, and even celebrity chefs are tasked with curating music festivals, playlists, and culinary offerings. Hotels proudly display decor schemes and book collections curated by stylists. Social media strategists prioritize 'curated and aggregated content,' framing the ongoing debate between humans and algorithms as a 'war' manifesting in the battlefield of online video curation. Business owners receive guidance on community building through content curation in a blog post, and sociologist Mike Davis criticizes Barack Obama as the chief curator of the Bush legacy. The president of a housewares chain positions their role as curators, scouring the world for the 'best-on-planet products.' Author Colson Whitehead, reflecting on poker experiences, uniquely expresses, 'I wasn't depressed, I was curating despair.' This diverse array of applications

showcases the versatility and ubiquity of the term in our contemporary lexicon. Hans Ulrich Obrist (2014)

In reference to everything from an exhibition of prints by Old Masters to the contents of a boutique wine shop. Even the verb form so commonly used today, to curate, and its variants (curating, curated) are coinages of the twentieth century. This records a shift in understanding from a person (a curator) to an enterprise (curating) which is now understood as an activity unto itself. There is, currently, a certain resonance between the idea of curating and the contemporary idea of the creative self, floating freely through the world making aesthetic choices of where to go and what to eat, wear and do.” Hans Ulrich Obrist (2014)

Hans Ulrich Obrist was known to have a mind in which he practices as a curator to combined observations, theories and opinions into an infinite web “I believe in embracing chance in the process - serendipitous moments happen every day” said Hans Ulrich Obrist (2014)

Therefore, in this exhibition "From the Island to the Woods," the intention is to highlight ordinary moments of life. This curatorial project aims to turn them into signs that might help people notice and understand this personal health issues and difficulties coping with negative thoughts caused by societal, family issues and economic differences. This is a symbolic signal encouraging acknowledgment and serious thought about this issue. The goal is to support the development of a strong system that makes it easier for individuals dealing with this disorder to connect with skilled professionals for help and treatment.

As observing and studying for the project, it has been noticeable that in our Thai society, going to rehabs center or even medical clinics for psychiatric treatment are often looked at as something, in simple terms, only a crazy psychotic person would go to. But

if one would compare this system to the ones available in Europe, then, one would realize that these psychiatry treatments and meetings with a psychiatrist is a norm and it should be, with the rapid rise in the cost of living in Thailand, parents have to work to provide for the child, this turns out as a long term caused, that the child may not be able to feel close to their parents. The child can only keep these traumas or any incident that happened to themselves or to their friends (which they as well are not eligible enough to give advices). Therefore, meetings with therapist or a psychiatrist becomes a norm in most Europe countries. (Wichita Khaensin and Suphakit Phitakbanchot, 2021)

Hans Ulrich Obrist is not limited to any particular type of artistic movement, expression, or creative group. His vision for twenty-first-century art involves the creation of a kind of factory that produces ideas and projects and brings together all forms of artistic expression, science, and modern thought. Hans Ulrich Obrist (2014)

Science and art belong to each other, and with a modern thought that gives a message, almost all artists with this approach succeeded. Doris Salcedo, a Colombian artist was known for her work that depicts the unforgotten refugees as her main criteria and has put out an extraordinary exhibition with modern techniques for the installation to send these messages (Foundation Beyeler 2023) she uses scientific studies from medical nurses to interpret most of her works being stitch together by thin threads that are so fragile as a synonym to mankind's or specifically refugee's fragility.

Montien Boonma has changed the idea of art for art sakes to art as a temple, a spiritual journey develops within ourselves when we are surrounded by his art that was believed that he himself, during the last period of his lifetime has used it as a form of self-healing, to convert his longing for the loss of his wife to artworks that we relate to as well as our feeling for his lost.

Pierre Huyge art piece called the Mind's Eyes was a creation built from an AI generic of a human's brain that forms into different shapes. These shapes from our minds were captured and turn into a piece made with raisins and sugar. Showing how powerful and endless our imagination can be.

All these artists mentioned has combined science and art together and has interpreted them in a modern way.

1.2 Curatorial objectives, values and role

1.2.1 Objectives of Independent Study:

1) Develop an exhibition focused on self-healing and recovery, using interactive displays to educate visitors about personal growth and mental wellness in an inclusive contemporary setting.

2) Integrate art-based workshops, such as clay workshops, into the exhibition to highlight arts for self-recovery potential and encourage visitors to deepen their self-understanding and emotional expression.

3) Create a holistic experience by ensuring the exhibition and workshops complement each other, illustrating the interconnectedness of art and self-healing and enabling visitors to explore the themes of the exhibition through workshop activities, thus fostering a comprehensive view of art as a tool for personal and emotional development.

1.2.2 Exploration with the mind and the body:

Objective: To curate an exhibition within the concept requires active self-inclusion as the subject of study. In-depth comprehension of each artistic production involves direct participation in the artist's creative process, including workshops, regular meetings, studio visits, and collaboration with specialists for insights into self-healing aspects. The curation aims to emphasize the intersection of mental and physical experiences, organization of artworks and workshops crafted to foster profound emotional responses from the audience.

Rationale: This exhibition seeks to provide guidance to those in needs while give out an important message of the current issue that underlays in our generation today. Therefore, by using the themes of art and self-healing will invite viewers to think, reflect and engage in a more meaningful way with the workshop, which is a connection between the principles of both movements.

1.2.3 Audience Participation and Interactivity with the Workshop:

Objective: To design an exhibition that actively involves the audience, encouraging them to participate in the workshop, aligning with principles of healing and embracing the contemplative qualities of art as a form self-healing.

Rationale: This objective aims to absorbed the negativity and display the developments of the healing process. To provide hope for the visitors through the artists' work and the workshops, enabling visitors to co-create, interact with and find their own inner peace within the context of the exhibition From the Island to the Woods, all while staying true to the participatory of guidance and healing process.

1.3 Scope of Work

1.3.1 Curator role:

The curatorial project for the art exhibition "From the Island to the Woods" is systematically laid out, detailing the comprehensive process behind its creation. This involves planning and overseeing the exhibition as the list below:

1) Plan and oversee the exhibition

Research and conceptualization of the project's themes From the Island to Woods and the organized workshop. Oversee the curatorial project as a whole inspired under the concept "From the Island to the Woods" and organize them into a creative vision. Next, narrative and proposed the project into real life exhibition.

2) Artist and Artwork Selections and Productions

Undergo the process of the new art pieces together with the artists inspired by the theme From the Island to the Wood. Integrate the art pieces from the photography production with the prints production to bind two artists together and create an experience that takes the audiences along the journey throughout the exhibition walk-through.

3) Conceptualise the manner in which it will be presented to the public

Developed a strategy to reach a wide audience with partnership. Regular meetings and feedback with the Partnership team, the artists and the workshop team to align the project under one same direction and purpose that gradually improves and increase the project's impact. Select the venue that is the main part of the exhibition as it should allow visitors to feel like they are in the "Woods"

4) Budget and Resources

Development of a detailed budget, allocation of funds and resource planning for the project with partnership. Addressing resources needed for the artists, artworks and workshops related to the exhibition.

5) Marketing Strategy and Execution

Promoting the exhibition online through social-media platform, newsletter and art related news reporter with partners to reach the wide and the right audience to participate in the workshop and visit the exhibition. Arrange catering for opening day and talks by the specialists during the exhibition that invites other specialist or curious minds to join.

CHAPTER II

LITERATURE REVIEW

Building on the exploration of curatorial practices and concepts in Chapter I, this study delves into a comprehensive literature review. It investigates the nuanced relationships between art and the mind, examining historical perspectives, contemporary understandings, and the intersections of artistic expression with mental and emotional states. This chapter aims to provide a deeper theoretical foundation for the curatorial project 'From the Island to the Woods,' enriching the project's conceptual underpinnings with scholarly insights and empirical studies.

2.1 The relationship between Art and Minds

In exploring the evolution of the perception of artistic talent and its origins, Cody (2023) presents a fascinating journey through history and psychology. He begins by examining the ancient belief that artistic expression stemmed from divine inspiration, where being talented meant a connection with the gods. Cody then transitions to the Renaissance era, highlighting the emergence of the 'tortured artist' stereotype, where artistic mastery often coincided with personal despair and mental instability. Moving into modern times, he delves into psychological studies that link creative minds with traits of high sensitivity and unconventional thinking, shedding light on the complex relationship between mental illness and artistic genius. This journey from divine inspiration to psychological exploration underscores the enduring mystery and allure of the creative mind, as Cody articulately presents in his insightful analysis.

The ancient civilizations who believed that artistic expression was a result of a divine inspiration. Therefore, if an artist or a painter at the time were famous or called talented it meant that they were connected with gods and given the gifts by gods.

However, in the renaissance time where the tortured stereo artist type has suddenly emerged. Because being an artist also means that you have to sacrifice your wellness for your craft. It was to choose between being mentally stable or being a master of art while living in despair.

There was more to it than just divine inspiration or emotional unstable. Psychologists began to question and started studying the connection between mental stability and artistic expression and discovered something truly unbelievable. They found that creative people with mental health conditions are linked with traits of a mind that is highly sensitive or the minds that tends to think outside the box. This study has provided new information of the relationship between individuals with mental illness and artistic genius.

So, whether the divine inspiration is out there or not, the tortured artist stereotype or the scientific exploration of the mind. It is undeniable that these minds of the creatives are still a mystery and a realm of captivation. (Cody, 2023)

2.1.1 Exploring the Creative Minds of the Artists:

In his insightful exploration of the artistic temperament, Cody (2023) also delves into the intriguing characteristics that often define artists and their creative processes. He begins by addressing the common perception of artists as introverted, probing into the reasons behind this tendency. Cody suggests that artists possess unique traits that distinguish them from others, such as their ability to think outside the box and their intense curiosity. He then ventures into the neurobiology of creativity, likening the creative mind to dynamic fireworks display of neural activity, leading to moments of artistic revelation. Furthermore, Cody explores the complex and often profound relationship between mental illness and artistic expression, noting how many renowned artists, like Vincent Van Gogh and Sylvia Plath, have navigated challenging lives marked by mental struggles. This comprehensive examination by Cody provides a deep understanding of the intricate link between the artist's mind, their creative output, and the psychological dimensions that influence their work.

We all know that artists have the characteristics of being in their own world or in easier terms, artists tend to be the introverted ones. But have you even wondered why that is the case? What makes most of this artist falls into the same category of being an introvert?

It is because these creative individuals obtain a set of traits that set them apart from an average person. These gifted artists are admired for their way of thinking that are outside the box, they see links between objects and things while a normal person couldn't. They are the ones that are curious and thrives for cognition that drives them to explore beyond their knowledge.

But what actually goes on within the brain of these creatives? This is a complex subject because we are going to be talking about the science behind the neurobiology of

creativity. However, to simplify it, the creative minds work like fireworks, with bursting of activities in all regions within the brain cells. It's like a dazzling light show displaying neural connections lightening up in synchrony resulting in the "That's it!" moment of the artists.

But what's more interesting is that, mental illness and artistic expression do have a strange and intricate relationship. As some of the greatest artists known in history have also battled a really hard life. For example, Vincent Van Gogh's life living in torture and Sylvia's Plath enigmatic struggles, it does seem that mental illness and creative often goes in pair.

One theory suggests that mental illness is the fuel to artistic expression. It gives artists a different and objective perspective of the world. The chaos in their minds became a sanctuary where they pick and use to interpret and transport their emotions.

The creative mind is undoubtedly a complicated and captivating subject to unravel. From the traits often found in artists to the neurobiological of creativity and the role of mental illness in artistic in artistic expression, it's a journey into the depths of human imagination. (Cody, 2023)

2.1.2 Famous Artists and Coping problems:

These are the lists of legends in the art world who while creating a masterpiece is fighting with demons and teetering on the edge on sanity.

1. Vincent van Gogh, the man who sliced off his own ear while living in an asylum, and he once wrote, "I put my heart and my soul into my work, and lost my mind in the process."

2. Sylvia Plath, the poet who penned haunting verses as she battled her inner darkness.

3. Frida Kahlo, whose vibrant art mirrored her excruciating physical and emotional pain from her personal life.

4. Pablo Picasso, who used his ingenious brush strokes to capture both joy and torment.

5. Edgar Degas who suffered from depression and lack of vision. "I'm blocked, impotent. I've lost the thread," he wrote in a letter in 1884. Degas spent the last years of his life almost completely blind, wandering restlessly on the streets of Paris.

6. Edvard Munch suffered from anxiety and hallucinations. The painter created his most famous image, *The Scream*, after it came to him when he was out for a walk at sunset in Oslo. He wrote that as the sun began to set, it suddenly turned the sky a blood red. "I stood there trembling with anxiety and I sensed an endless scream passing through nature." The painting is thought to represent human anxiety in the modern world, which Munch experienced throughout his life.

7. Michelangelo Buonarroti rank among the best in the world with his paintings and sculptures. From his correspondence we know that he lived like a poor man, was limited to food and drink, and often sleeps in his clothes and boots. The earliest biography

of Michelangelo, by Paolo Giovio (circa 1527), says Michelangelo's nature "was so rough and uncouth that his domestic habits were incredibly squalid, and deprived posterity for any pupils who might have followed him."

These all are great artists who struggles during their life time, yet produces artworks that's spoke to us and sometimes allows us to experience their suffer through their art. This is truly the most beautiful blurred lines between mad and a master. (Cody, 2023)

2.1.3 Find beauty in the Dark:

Back then, or sometimes now, when life gets hard, people in the creative field such as artists or musicians often turns to art or music to express or release their inner thoughts and emotions to go through those tough moments. It could be in a form of painting, writing, playing the musical instruments or sometimes even dancing is a form of art. Because the act of creating or to be creative is therapeutic for these creative individuals. It allows them to let go of the burden and turn it into something meaningful and beautiful. (Cody, 2023)

2.1.4 The Unconventional Allure:

One of the most powerful aspects about art is its ability to push through the boundaries set within the box in a way that challenges what society has normalized. Artists have the talent of embracing the uncommon and celebrate the unique distinctiveness. They aren't afraid to explore the untouched boundaries that will block their creative process of creating, these skills allow them to be free, and let their imagination leads to

the wildest direction as it can. By doing so, they create art that captivates and intrigues us. Showing us their perspective of life, a different point of view on life.

1) Breaking what society normalized through art

The expression of art has a fascinating ability to break free from the constraints of society's presumption. Artists can use their art to challenge religion, politics and address the real important issues. By doing so they have indirectly connected with audiences and shape ways of thinking to be more open-minded while also aware of the past and current issues.

Art has the power to change our minds and our soul. It was once a very influential tool for society's development, as it is about turning pain into purpose, darkness into light. That is the true spirit of artistic expression. (Cody, 2023)

2.1.5 Wrapping it up:

In concluding the discussion on "The Relationship between Art and Minds," the following points encapsulate the essence of this intricate and multifaceted topic:

1) The intricate bond between mental illness and creativity forms the core of understanding the depth of artistic expression. This connection is not just about acknowledging the struggles artists face but also about appreciating the profound impact their work has on our souls. It's a reminder that art is more than an aesthetic experience; it's a deep, human interaction that can resonate on multiple levels.

2) Mental illness, often seen as a source of struggle, can also act as a wellspring of inspiration for artists. This paradoxical role of mental challenges fuels the creation of artworks that push societal boundaries and norms. The creative process, in this context, becomes a means of transcending personal turmoil and contributing to societal dialogue.

3) Recognizing and valuing the relationship between the artist's mental state and their artistic output is essential. It allows us to see beyond their mental illness, understanding the broader purpose of their work. By doing so, we can appreciate how artists use their creative platforms to foster awareness and empathy, turning personal struggles into universal messages of understanding and connection.

2.2 Case study of relative exhibition: Homecoming

2.2.1 Literature Review of 'Homecoming':

Tipapa Chandarasrivongs (2023) critically examines the 'Homecoming' exhibition at River City Bangkok, a unique convergence of art, mindfulness, and psychology aimed at enhancing well-being. She explores its thematic depth, curatorial strategy, and audience impact, emphasizing its blend of mindfulness with artistic expression. Chandarasrivongs highlights the collaboration between cultural and health organizations in shaping this multidisciplinary approach, showcasing how it broadens the appeal and accessibility of mindfulness practices.

The 'Homecoming' exhibition at River City Bangkok presents a distinctive experience of mindfulness practices, art, and psychology, fostering an environment dedicated to improve individual well-being. This project systematically examined various facets of the exhibition, shedding light on its thematic richness, curatorial decisions, and the potential impact it holds for its audience.

The exhibition strategically addresses the connection between mindfulness practices and mental, physical, and emotional well-being. Drawing upon established literature on mindfulness, the 'Homecoming' exhibition incorporates activities such as self-reflection and journaling into an artistic context, creating a space that intertwines self-expression with mental wellness by making mindfulness accessible and enjoyable, 'Homecoming' broadens its appeal, potentially reaching a wider and more diverse audience.

The collaborative nature of 'Homecoming,' involving River City Bangkok, the Thai Health Promotion Foundation, and Eyedropper Fill, epitomizes a multidisciplinary approach to well-being. This collaborative initiative resonates with literature advocating for partnerships between art institutions and health organizations to promote comprehensive health through cultural endeavors. (Tipapa Chandarasrivongs, 2023)

Therefore, the potential impact of 'Homecoming,' has become evident that visitor experiences within the exhibition may lead to improved emotional regulation, self-reflection, and a sense of connectedness. The exhibition is intended to leave a lasting imprint on individuals, transcending the confines of self-development.

In conclusion, the 'Homecoming' exhibition at River City Bangkok emerges as a pioneering initiative that successfully weaves together mindfulness practices, art, and psychology. This project not only highlights the exhibition's significant contribution to the discourse on holistic well-being but also provides valuable insights for the conceptualization and execution of the curatorial project 'From the Island to the Woods'. Considering the evident success of 'Homecoming,' its principles and approaches could inform and enrich the development of 'From the Island to the Woods' exhibition, infusing it with the transformative potential inherent in the intersection of art and self-healing practices.

1) Exhibition information

Homecoming is an exhibition that invites visitor to heal their mind and soul and bring the healed soul back home. In this particular exhibition held at the River City has grasp a lot of attention from mostly younger groups.



Figure 1 Homecoming Exhibition: Image (1)

Source: Suphavinee Srisopon

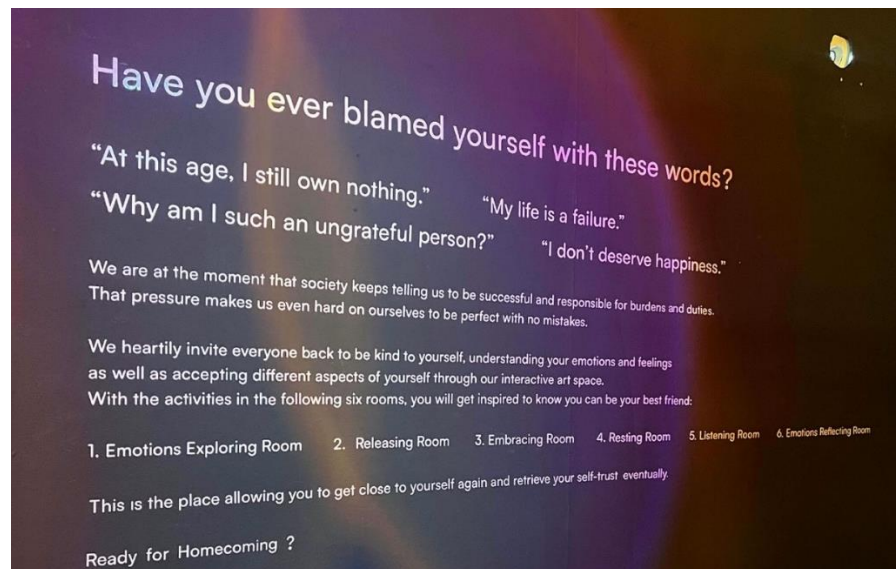


Figure 2 Homecoming Exhibition: Image (2)

Source: Suphavinee Srisopon

The image and Text in Figure 1-2 complement the objectives of the "Homecoming" exhibition by setting the stage for a personal and emotive experience that aims to foster a sense of acceptance, understanding, and kindness towards oneself, challenging the negative self-perceptions and societal judgments that individuals often face.

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2) Exhibition rooms

The "Homecoming" exhibition at River City Bangkok is an immersive journey through six thematic rooms, each designed to engage visitors in a personal exploration of emotions and self-awareness:

Mood Survey Room: Visitors enter a dimly lit room where they are invited to fill out a questionnaire that prompts introspection and self-assessment, illuminating aspects of their personalities.



Figure 3 Homecoming Exhibition: Mood Survey Room

Source: Suphavinee Srisopon

Releasing Room: An interactive space where LED screens display vibrant "auras" reflecting individuals' movements. The colors and motions on the screen create a sense of presence and empowerment, and the concept of "hope" is emphasized as a healing force.

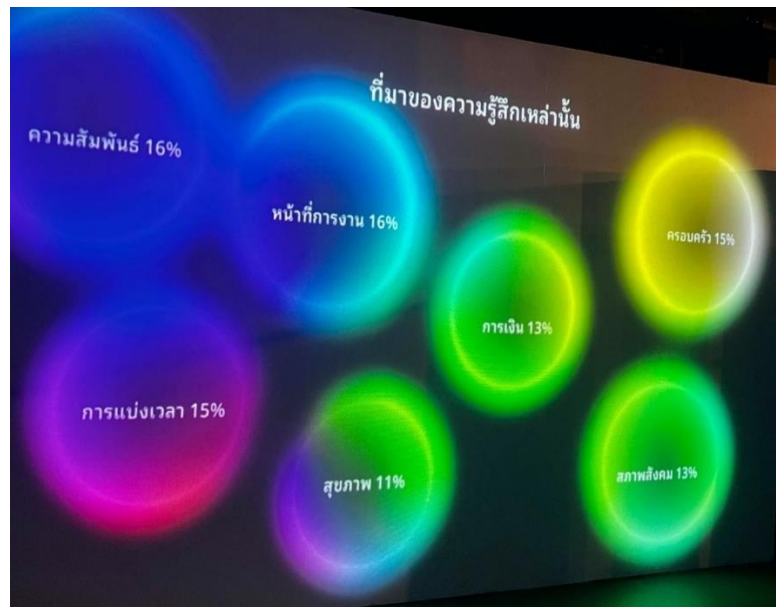


Figure 4 Homecoming Exhibition: Releasing Room (1)

Source: Suphavinee Srisopon



Figure 5 Homecoming Exhibition: Releasing Room (2)

Source: Suphavinee Srisopon

Embrace Room: A darker room bathed in vertical rays of light that reveal messages written on a chalkboard—words that participants wish to hear or say, serving as unspoken emotional desires or affirmations.



Figure 6-7 Homecoming Exhibition: Embrace Room

Source: Suphavinee Srisopon

Bedroom: After shedding negativity, visitors enter a serene space with a "pool" of white soft balls, simulating a comforting environment for rest and reflection under a simulated aurora.



Figure 8 Homecoming Exhibition: Bedroom

Source: Suphavinee Srisopon

จุฬาลงกรณ์มหาวิทยาลัย
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Listening Room: This area features hanging clothes and large cushions, with a central pillar playing audio recordings. The spoken words address societal burdens and the concept of forgiveness, offering a space for visitors to listen and contemplate.

The pillars contain speakers playing sounds of the victims that have been facing with societal issues, the lines said were:

“Why must we suffer from the fault that others did wrong to us, why do we punish ourselves by carrying all these pains and the burden? We should not forget that it is the ones that harmed us that should be living in sorrow, not us. It is okay to blame them, it is okay to not forgive them. We do not need to forgive them, but we do not need to remember them... and live on”.

We all know that it is true that nobody is perfect. Across these chalk boards are things that confirms the truth of that. So, “Homecoming” has pointed out to their audience to know is that “it is okay to think that way” and that “you’re not alone feeling that way”.

The Last Room: The final space of the exhibition, which provides a concluding experience, invites further reflection and consolidation of the journey's insights.

Each room in the exhibition offers a unique sensory and emotional experience, guiding visitors through self-reflection, release of emotional burdens, empowerment, rest, and listening to deepen their understanding of self and embrace their personal narratives within a supportive and contemplative environment.

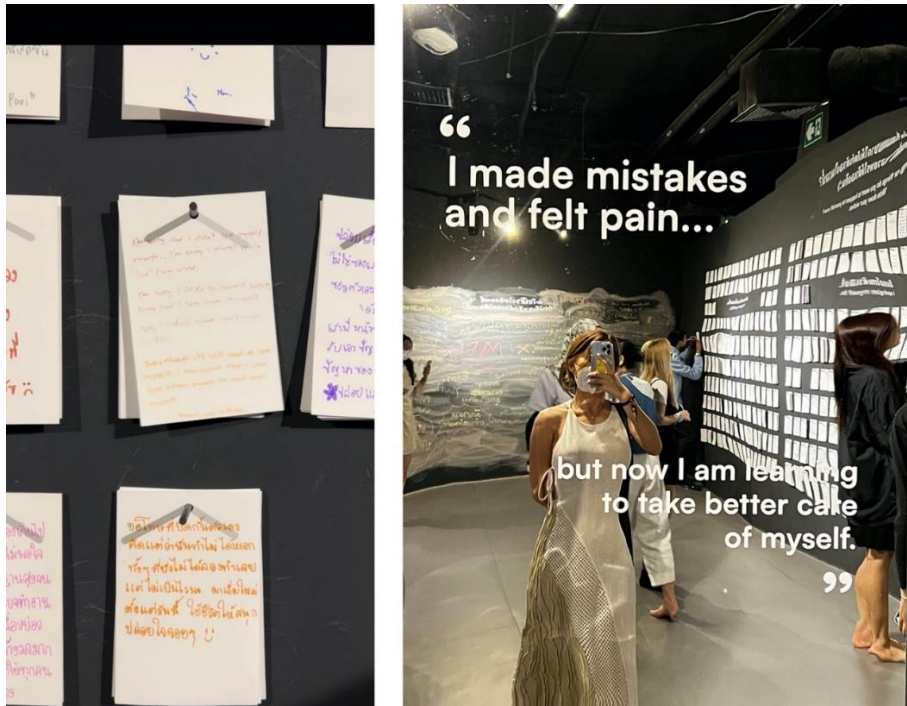


Figure 9-10 Homecoming Exhibition: The Last Room

Source: Suphavinee Srisopon



2.3 Study of Dujdao Vadhanapakorn

2.3.1 Artist Background

Dujdao Vadhanapakorn a psychotherapist in dance movement believes that the world would become a better place if we all live on the term “empathy”. She is also the founder of “Empathy Sauce” a small community that helps people communicate in an empathetic manner and a place that can be a safe room for many people.

She learnt in depth how the mind and the body was connected, she had practiced and used them to work with real patients and has finally become a licensed therapist in dance movement. (Wattanapume Laisuwanchai, Nuntawat Jarusruangnil and Wisarut Sriputsomboon, 2023)



Figure 11 Dujdao Vadhanapakorn

Source: Wichita Khaensin and Suphakit Phitakbanchot (2021)

2.3.2 Empathy Sauce

Dujdao has proved that she that she has formed together was a success. Therefore, she began to look at a wider picture, of what this world would be like if everyone has empathy, what would this world be like if we can hold communications that are meaningful and understanding. So, from that ideal, Dujdao had started an organization called 'Empathy Sauce' with an ambition and a vision to see all people and all organizations of all roles be able know how to communicate with one another with empathy.

Some people seek for empathy from their parents, some seeks from the bosses so we feel the motivation to work. Of course, during a self-healing session with her, patients would get their full doses of empathized. But Dujdao still thrive to see what it would be like if everyone has empathy towards each other in every kind of situation.

Indeed, it may not be the answer for it all, but it is the core in which of all if human beings would act towards one another with empathy, just imagine how much better this world would be like. How nice would it be if we get to work with a team with empathic communication, a team that everyone pushes one another and supports each other on days or time that we need. With the only aim to reach the organization's highest productivity, not just for personal's growth.

Empathy Sauce includes workshops and self-healing session to improve empathic communication in both big and small organizations or even for an individual that is seeking a safe zone or a place where they are heard. Dujdao said for the one-on-one session has received the most interest amongst the people that visited Empathy Sauce Centre. During the pandemic of the COVID-19 when people were feeling distressed and exhausted, they just merely want to look for a place that can support them emotionally. Although there wasn't an in-depth therapy session towards the healing phase, but this was a safe space

for them to feel to not feel alone, for them to know that here, there are friends or a friend that will be by their side and willing to listen to whatever they want to share. In which this will be evaluate further to the solutions that meets the client's needs. (Wichita Khaensin and Suphakit Phitakbanchot, 2021)

1) Why is it important to have a "Safe Zone"

In her insightful exploration of personal discovery and the societal stigma of mental health support, Dujdao highlights the human need for safe spaces that foster self-understanding, often absent due to unsupportive familial or social structures. She identifies psychiatric centers as potential sanctuaries for transparent self-expression, despite the historical taboos that unfortunately deter many from seeking assistance there. Advocating for a redefined perspective on psychiatric services, Dujdao contends that such treatment isn't exclusively for the mentally ill but is a therapeutic opportunity for anyone wishing to engage in self-reflection and growth. Her perspective invites a rethinking of therapy as a beneficial and normal part of personal care.

"Human beings were given the ability to understand themselves well, but only with the right environment that is their safe space"

It is hard to find that Safe Zone, especially when one wasn't born with a family that is understanding, without a friend group that is ready to listen and understand. So where else can be a place where a solemn human being can be themselves totally and spill out every thoughts, they have been holding in without holding back.

Dujdao explained further that the only place that gave us chances to speak out about ourselves transparently with a specialist that can give us advice is the Psychiatrist Center. But it is a shame that in the old days when talking about our thoughts or feelings was a taboo, therefore these Psychiatrist Center turned to be a place that most don't

choose to visit, or even if they do, they'll be looked at as someone with mental issues or are mentally disorder which can make that person looked really bad. However, Dujdao and I have the same opinion that we see this point differently.

Going through a psychiatric treatment has many levels, sometimes people don't even have to be sick, but they need to once in a while to reflect on themselves, to understand themselves is already a type of therapy. When Dujdao talks about the therapy treatments to others, 9 out of 10 people said they want to go and experience it. So, she said that they can go directly to these Psychiatric Center and book an appointment, but then people got scared because they did not want to be a "patient" at a Psychiatric Center – Dujdao (Wichita Khaensin and Suphakit Phitakbanchot, 2021)

2) Literature Review of Empathy Sauce by Dujdao

Dujdao's underscores empathy's vital role in strengthening social ties and fostering emotional well-being, a theme central to the impactful curatorial project 'From the Island to the Woods'

A comprehensive literature review on the importance of empathy reveals its profound significance in fostering understanding, compassion, and positive interpersonal connections. Empathy, often considered a cornerstone of emotional intelligence, has been extensively explored in various academic disciplines, shedding light on its multifaceted implications for personal, social, and professional domains.

Dujdao's studies consistently emphasize the role of empathy in enhancing social relationships. Understanding others' perspectives and emotions contributes to stronger

interpersonal bonds and a more harmonious social environment. Additionally, Dujdao also highlights the benefits of empathy, suggesting that it can mitigate stress, improve mental well-being, and promote overall emotional resilience (Wichita Khaensin and Suphakit Phitakbanchot, 2021)

In the context of a curatorial project, empathy emerges as a crucial element for effective communication and connection. The ability to empathize with artists, collaborators, and the intended audience can significantly influence the success and impact on the curatorial project 'From the Island to the Woods'. Empathy in curatorial practices involves acknowledging that the visitors will be able to gain the ability in self-reflection and self-healing through creating a space that resonates emotionally with them.

The curatorial project 'From the Island to the Woods' an exploration of empathy becomes integral to its development into a self-healing exhibition. By infusing the curatorial process with empathy, the project can transcend being merely a display of art to become a transformative experience for visitors. Understanding the curator's narratives, motivations, and emotions allows for the creation of a more immersive and emotionally resonant exhibition.

Therefore, the importance of empathy underscores its crucial role in enhancing social relationships, promoting individuals' well-being, and contributing to the success of self-healing. 'From the Island to the Woods' curatorial project will integrate empathy into the decision-making process that can elevate it into a self-healing exhibition. By fostering understanding, connection, and emotional resonance, the project has the potential to provide visitors with a transformative and healing experience, transcending the traditional boundaries of art curation.

2.5 Empathy

We're all surrounded by people that are not formally taught to have empathy for others. Empathy is not taught in school, empathy most of the time wasn't taught at home. But like Dujdao said. If we all have empathy towards one another, how better off would the world be?

The Arts in Medicine project seeks to address this issue differently, by transforming health centers in to a space of creativity. Juxtaposing arts and medicine may seem like they don't go hand in hand but this approach is directly connecting the complex human system to stay healthy with an interplay of physical and psychological process. The popular devotion of health by the World Health Organization trusts these factors because it looks at health from a holistic point of view that includes the wellbeing that is beyond the illnesses, disease and other forms of sickness. The concept of using Art in Medicine is unusual, but were established between the 1930s and 1960s in the United States that gradually began to emerge as disciplinary in the 1980s.

According to "Psychology Today", using arts as therapy includes the state where the minds get to use creativity to express themselves using simple techniques such as painting or drawing. There is growing evidence of positive outcome from these practices from the application of Arts in Medicine and in 2017, there was systematic review of the progress of creative arts therapy and arts medicine from woman going through treatments with breast cancer that art-based interventions and practices has effectively improve them psychologically. (Alagboso, 2018)

2.5.1 Art Therapy for Healthcare: Successes

One of the most fascinating stories on how effective arts in medicine method was improving patients was shared by Ogochukwu Anochie, an art instructor and a fellow of the Arts in Medicine project.

She said, “I joined the Arts in Medicine fellowship because I had an experience with art therapy last year. I was diagnosed with an illness and part of the treatment was depressing to me and I lost a lot of weight. I started thinking of what could uplift my spirit,” (Oguchukwu Anochie, 2018)

“I remembered my drawing board and went back to it. It relaxed me. I forgot about the stress, the treatment, the pain and the changes in my body. My nerves were just relaxed. When I went for further processes, I was calm because I always looked forward to going back to my drawing board after the treatment. So, I joined the fellowship because I wanted to share that experience with others.” (Oguchukwu Anochie, 2018)

“All in all, I would like to go back to the beginning of this context that the easiest way is to make this world a better place is to have empathy, practice empathy. Whether in hospitals, offices, schools, or even at the gym. Make the facilities you work at less intimidating and more welcoming... so that they truly become a place where people come to not work only work but feel safe, or sometimes with the right amount of empathy they can get healed, in body, mind and spirit.” (Wichita Khaensin and Suphakit Phitakbanchot, 2021)

2.6 Understanding Yourself for Inner Peace

Janine (2023) delves into the complexities of overthinking and its ties to anxiety, exploring how the multitude of thoughts we produce daily can affect our self-perception and interactions. She advocates for the power of self-reflection in discerning the nature of

our thoughts and the importance of embracing how others view us, be it our strengths or weaknesses, as part of our journey toward inner peace.

Many people struggle with overthinking, especially those dealing with long-term anxiety. This can lead to a web of self-limiting thoughts, something I've experienced from my teens through my twenties. To navigate this mental maze, it's essential to recognize that the human mind generates around 50,000 thoughts daily. While controlling the quantity is challenging, we can influence their quality. A crucial insight is separating interpretations from representations. Deliberate self-reflection reveals that individuals interpret things differently, not as reflections of who we truly are but as influenced by their unique perspectives.

Now, the question arises: Do we let our thoughts control us, or do we acknowledge that external factors shape how others see us, beyond our control? In essence, it's vital to appreciate those who see our strengths and accept those who notice our flaws. This dual perception is a fundamental aspect of human interaction. Janine (2023)

Finally, this chapter concludes with an exploration of self-perception and the role of empathy in nurturing social cohesion. The insights from references highlight a nuanced equilibrium between the influence of internal self-regulation and the recognition of external viewpoints. Advocacy for introspection concerning individual characteristics, as perceived by others, leads to a nuanced comprehension of how diverse interpretations of one's actions can contribute to self-development and tranquility.

CHAPTER III

METHODOLOGY FOR CURATING FROM THE ISLAND TO THE WOODS

In the following chapter, will delve into the methodologies employed in the curation of 'From the Island to the Woods,' leveraging the understanding of the human psyche gleaned from the previous discussions to refine the curatorial approach. The ensuing chapter is set to synthesize theoretical knowledge with pragmatic execution, presenting an integrative perspective on the synergy between artistic expression, cognitive processes, and the curatorial endeavor.

3.1 Story and Methodology of From the Island to the Woods

In the woods from an island - It is often known that when people are in misery, the term “being stuck on an island” would be use as a metaphor for it. It is a story that begun from being abandoned, disowned, and deserted, to finding a way back to home.

The story is about girl, that is on her way home, so she's walking through these woods surrounded by the ambience of warmth and nature, though confused and unsure of the path, but she know that she's on the right track.

Bringing together two artist that will present two different kind of art pieces to represent two different moment in time of the girl's journey.

The first is in a form of photography by the artist Wasinburee Supanichvorapach, which represents the moment of the girl's thought in her toughest time. In a photography form, the image is clear as it had captured a moment that had happened in reality and that mimicks the melancholic truth for her. As those visions are clear just like when she was stuck on the island, deserted and alone. It is in denial that tragedy is something us human often remember clearer than any other moments. It is when the surroundings, the words heard and the feeling in your gut is utterly sharper than other memories.

In the photographs, the girl's only friend was the water from the sea foam and water from the sand.

The second form is in a form of painting, by the artist called Navin Tantanadaecha will represents the present moment of her journey, through these woods she now finds hope and only depicts that moment in the passed on the island as a "moment" that she could only feel and remembered, but the visions aren't clear anymore because she now looks forward to the journey of going home. Her perception of those reality has changed and has soften now as time has passed. Those images for her has turn into a painted memory that she chose to remember differently, in order to go on back to herself, back to home.

3.2 Curatorial Statement for From the Island to the Woods

The introduction to the upcoming exhibition, titled "From the Island to the Woods," presents combination of three major mediums that engage the senses of sight, touch, and sound. The exhibition aims to invite visitors to explore a sense of warmth and tranquility amidst the fast-paced nature of contemporary society. The metaphorical journey from the island to the woods symbolizes the experience of being trapped in misery and the subsequent search for solace and a way back home.

Throughout this journey, visitors will encounter the stories of a girl who has recently left the metaphorical island and is navigating her way through the woods. These narratives provide insight into her experiences while trapped on the island, gradually revealing how those memories are fading into vague images. The exhibition seeks to facilitate a deeper understanding of the girl's journey towards liberation from the island.

To further comprehend the girl's path to freedom, visitors will have the opportunity to participate in workshops designed to facilitate the release and letting go of burdens.

The choice of a site-specific location within the woods adds to the overall thematic coherence of the exhibition. It serves as a symbolic bridge connecting those in need of guidance with the guiding presence of the girl.

As the curator of this exhibition, my aspiration is for "From the Island to the Woods" to illuminate visitors and enable them to rediscover self-love and a sense of purpose in our complex world. I encourage visitors to embrace the journey alongside the girl and allow her to guide them towards everlasting peace.

3.3 Timeline

Phase 1- Research for Independent Study Proposal: 2023/8/1-8/31

Phase 2- Project Contents preparing: 2023/9/1-10/31

Phase 3 - Oral Presentation on: 2023/9/4

Phase 3- Artist Studio Visits and Meetings with Artists and Partners: 2023/7/1-
/31/8

Phase 4- Feedbacks and Conclusion for Project: 2023/11/10-/11/17

Phase 5- Final submission: 2023/11/18-12/15

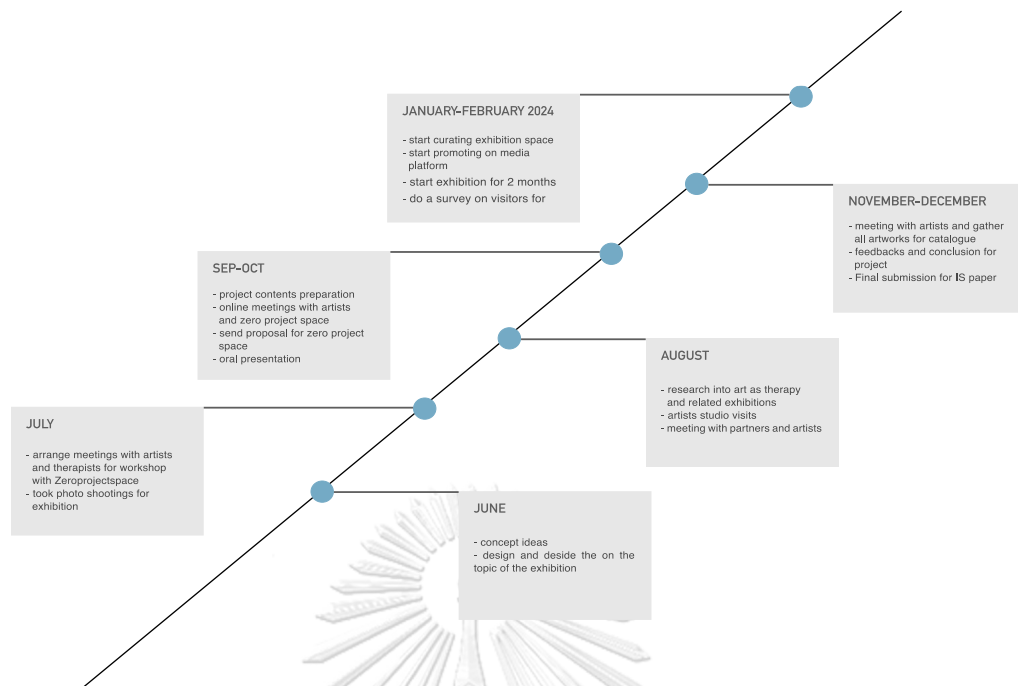


Figure 12 Research Timeline

Source: Suphavinee Srisopon

Target Audience:

People whom are incapable of coping with negative thoughts, visitors who seeks to nurture their body and mind, including participants of the workshop of mind healing and those who admire arts in forms of paintings and photographs. Fans (art) of Wasinburee and Navin. People who have a passion for art, especially in form the exhibition that takes place outside of gallery, visitor who wants to explores the intersection of art self-healing.

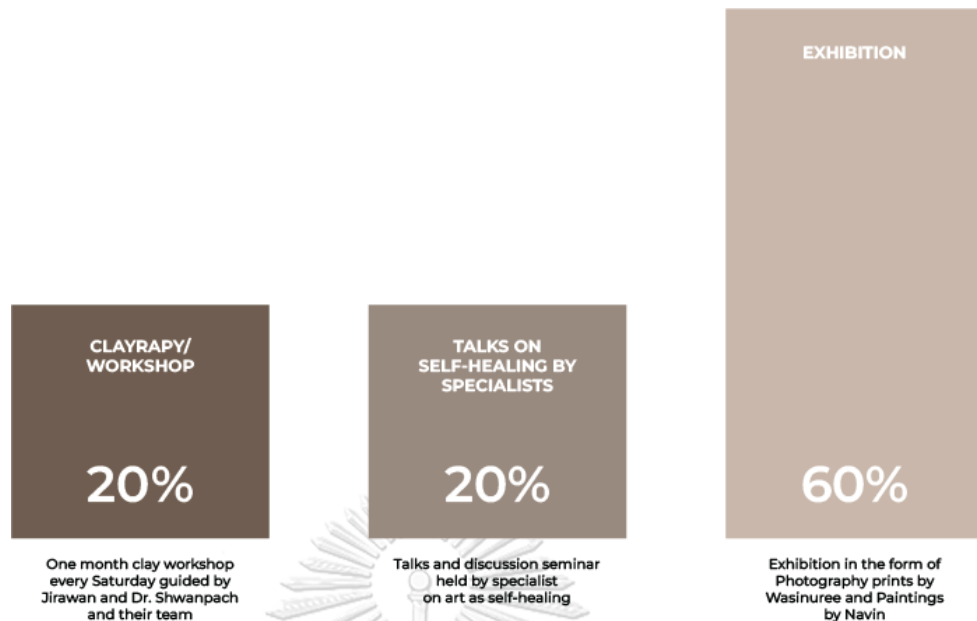


Figure 13 The Exhibition and Services

Source: Suphavinee Srisopon

3.4 Curatorial Process of the exhibition "From the Island to the Woods"

The exhibition will feature the works of two artists, Wasinburee Supanichvorapach and Navin Tantanadaecha. Wasinburee's photography work from the "MUD" project will be showcased, with the subject of the photographs being myself, the curator. Through these photographs, I aim to explore my personal journey of healing as an individual battling personal health problem. During the process, I received guidance from self-healing specialist, Jirawan Patchkunha, who assisted me in navigating the stages of pain, relief, letting go, and coming back. The decision to include Wasinburee's work in the exhibition was a result of being inspired by his photographs of me. As a curator, I believe there is no right or wrong way to approach art, and I aim to create exhibitions that are personal yet relatable. This exhibition serves as a platform for addressing societal issues and offering potential solutions. The collaboration with Wasinburee and the MUD

photoshoot was a coincidental occurrence that happened at a crucial time in my life, and the introduction to Jirawan, who combines art workshops with self-healing using clay as a medium, was a significant turning point. Jirawan's presence during the MUD photoshoot not only ensured the alignment of my facial expressions and body language with the intended emotions but also provided a sense of safety and protection.

3.4.1 How did Navin Tantanadaecha get involved

I have chosen Navin to be the middle man, the interpreter of each captured photograph. I regard Navin as a person that specializes in paintings that speaks to us, like a dialogue that was not written but felt by just looking and just simply being one with the painting. I wanted the audience to spend more time with the artwork, and through Navin's paintings I want the viewers to be able to feel the moment, either through the use of colors or the techniques of painting gradient or it could even be splashes of colors on paper.

In terms of curation, the aim of this artistic project is to evoke the artist's close connection to various phases of the self-healing journey. Wasinburee's photographs, acting as a lens, capture crucial moments, each subsequently interpreted uniquely by the Navin. The goal is to encapsulate memories of "the girl," once sharply defined in photos, now portrayed as a blurred representation of past events. Recognizing that memories from the island of perceiving them as lucid images, not in perfect clarity that prompts a shift in perception. Rather than viewing them as clear images, "the girl" now considers them as fleeting "moments" in her story, fostering a gaze towards the future, a journey homeward through the woods.

3.5 Curatorial Statement of MUD project

Wasinburee's photographic project "MUD" intricately navigates the intricate theme of uncertainty, symbolically conveyed through the symbolic gesture of throwing mud. This concept intricately explores the profound importance of trust and faith when confronted with an ambiguous future. Originally a potter, Wasinburee's journey evolves as he discovers a newfound passion for photography, weaving both art forms into reflections of his personal odyssey. While the project may present itself initially as visually surreal, devoid of effects and editing, it conceals beneath the surface a representation of life's inherent truths, threading through its unpredictable course.

At first glance, "MUD" appears to offer a visually enhanced and surreal experience, seemingly untouched by effects or editing. However, beneath this façade lies a deeper representation of life's unpredictable journey. Viewers are guided through a contemplative space, encountering pivotal moments, both favorable and unfavorable, echoing the transient nature of experiences. The metaphorical act of closing our eyes becomes emblematic of life's unpredictable essence, where positive and negative encounters retreat and flow. Through "MUD," Wasinburee captures these unpredictable elements, compelling us to confront uncertainty with heightened awareness. In essence, Wasinburee's profound exploration unfolds, portraying life's unpredictable nature through the dual lenses of his camera and the medium of pottery.



Figure 14 Mud Photography (1)

Source: Suphavinee Srisopon



Figure 15-16 Mud Photography (2-3)

Source: Suphavinee Srisopon



Figure 17-18 Mud Photography (4-5)

Source: Suphavinee Srisopon



Figure 19-20 Mud Photography (6-7)

Source: Suphavinee Srisopon



Figure 21-22 Mud Photography (8-9)

Source: Suphavinee Srisopon



Figure 23 Mud Photography (10)

Source: Suphavinee Srisopon

3.5 Curatorial Statement in Navin's Practice in Water Color

Navin's works delve into the profound interplay between tangible truths found in nature and the abstract realm of human emotions. Nature, as a tangible canvas of truths, invites viewers to explore and interpret them through the lens of their abstract feelings. As viewers engage with these artworks, they are encouraged to reflect upon the emotional depths within themselves, acknowledging the unique amalgamation that forms their individual "selves."

The simplicity of natural environments, depicted in the artworks, creates a serene backdrop for self-exploration. These depictions peel away pretenses, allowing for a blissful encounter with the purity of the mind. Navin emphasizes the aesthetic of silence, serving as the genesis of self-reflection, initiating a journey that transcends the tangible and embraces the intangible aspects of our senses and minds.

Each piece presented by Navin stands as a testament to the artist's recognition of the significance of silence and its role as a catalyst for the contemplation of one's inner self. The progression of these artworks unfolds as a thoughtful exploration into the interconnectedness of tangible and abstract elements, providing viewers with a contemplative space to engage with nature's truths and the intricacies of human emotions.



Figure 24 Navin Tantanadaecha

Source: Suphavinee Srisopon



Figure 25 N Navin Tantanadaecha's Studio (1)

Source: Suphavinee Srisopon



Figure 26 Navin Tantanadaecha's Studio (2)

Source: Suphavinee Srisopon



Figure 27 Navin Tantanadaecha's Studio (3)

Source: Suphavinee Srisopon



Figure 28 Navin Tantanadaecha's Color Palletes

Source: Navin Tantanadaecha



Figure 29 Navin Tantanadaecha's Interpretation from Photography Work (1)

Source: Navin Tantanadaecha

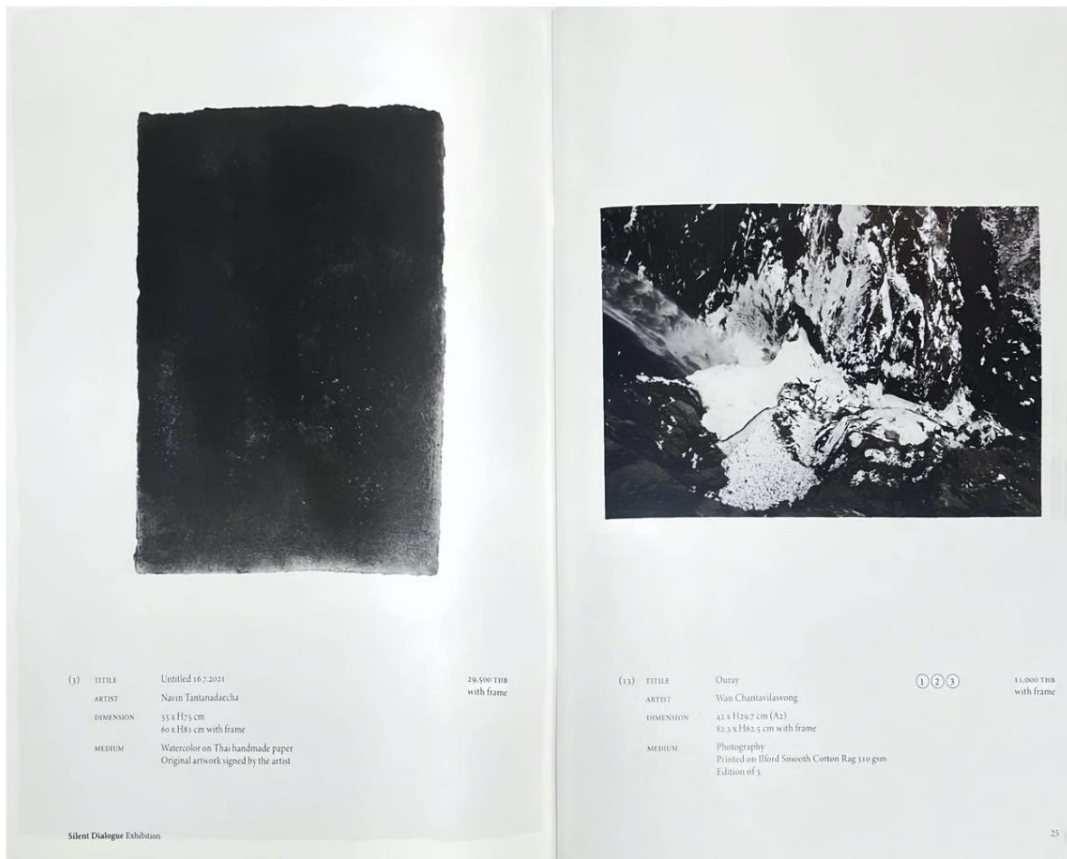


Figure 30 Navin Tantanadaecha's Interpretation from Photography Work (2)

Source: Navin Tantanadaecha

3.6 The inclusion of Wasinburee and Navin as artists in the exhibition

The collaboration between Navin and Wasinburee was motivated by the difference of medium they used of clay and watercolor in their respective artistic practices. Wasinburee incorporates clay in his photography work, while also utilized clay in his pottery creations. However, Navin primarily works with watercolor, which serves as his prior and main medium of study and experimentation for the past decade. By combining these distinct mediums, a sense of pressure is created, encapsulating both the memories of the island and the memories within the island from a different time in the woods.

These memories carry their own weight. The presentation of clay on the island symbolizes its characteristic heaviness and ability to transform from a thick liquid into a solid form. Consequently, clay represents the burdens that the girl carried while stranded on the island. On the other hand, watercolor, being Navin's preferred medium, has provided him with lessons in experiencing the essence of human existence, which he has deeply explored from various perspectives.

These experiences have become the foundation for his artistic practice and self-reflection. Watercolor transcends mere feelings and becomes a means of expression. As the lightest medium available for artistic creation, Navin's choice to connect watercolor with Wasinburee's photographs in a series of paintings signifies the girl's liberation from her heavy burdens. The burdens represented by clay have now been lifted and replaced with the lighter weight of watercolor. This allows the girl's emotions to be conveyed through the very medium of the artwork itself.

3.7 Public Program of Art as Self-Healing accompany by Jirawan and Dr. Schwanpach

Embark on a journey into the realm of transformative art therapy workshops led by specialists Jirawan and Dr. Shwanpach. The exhibition begins by introducing the theoretical foundations of art therapy, emphasizing its role in self-healing and self-discovery, the workshop engages participants in a non-verbal dialogue with their subconscious. Jirawan and Dr. Shwanpach's expertise shapes this foundational understanding, setting the stage for an exploration of their unique contributions.

3.7.1 Effectiveness and Specialists' Methodologies:

Navigate the experiential landscape of art therapy's effectiveness in promoting emotional well-being. The workshop showcases the effectiveness of Jirawan and Dr. Shwanpach's programs in providing a safe and supportive space for participants to express themselves. The specialists' distinct methodologies come to the forefront, with Jirawan, rooted in visual arts, guiding structured exercises for self-reflection through artistic creation. Dr. Shwanpach, drawing from clinical psychology, seamlessly integrates self-healing techniques, creating a dynamic fusion of art and verbal processing within the workshop environment.

3.7.2 Broader Implications and Conclusion:

Delve into the broader implications of art for self-healing and its complementary role in the well-being. Jirawan and Dr. Shwanpach's workshops extend beyond individual health, contributing to building resilience, improving interpersonal skills, and fostering a sense of community among participants. The workshop concludes by highlighting the transformative potential of creative expression in addressing personal challenges. Through a nuanced exploration of theoretical foundations, effectiveness, and methodologies, the showcase positions art for self-healing as an integral aspect of holistic

mental health care, inviting participants to recognize the profound impact it can have on individuals and communities alike.

3.7.3 Art as Self-Healing Specialists Statement:

The insights of Specialists; Jirawan Patchkunha, and Dr. Shwanpach Ratanapinyopong on the significance of mental health for the elderly beautifully complement the ethos of the 'From the Island to the Woods' exhibition, which celebrates art as a medium for self-healing and community connection. Their expertise underscores the exhibition's dedication to fostering spaces that support social, emotional, and psychological growth, illustrating how such environments can catalyze personal strength and communal well-being.

With a background in business and environmental studies, the concept of robust mental health and its ability to generate physical strength has piqued my interest. This has led me to consider the importance of promoting optimal well-being for individuals in the later stages of life. A comprehensive quality of life encompasses four key dimensions: social, physical, psychological, and environmental. However, the social and psychological aspects are often neglected when it comes to elderly individuals. It is crucial to provide support in navigating life within a structured framework. The wellness model aims to equip older individuals with the internal resources necessary to meet their needs. Consequently, our program places emphasis on offering social, emotional, and psychological assistance. I firmly believe in the potency of mental health and its capacity to foster inner strength in individuals. - Jirawan Patchkunha

The importance of mental and emotional well-being is widely recognized and considered to be on par with physical well-being. For older individuals, maintaining emotional and mental well-being can be achieved through active engagement in enjoyable and meaningful activities. During my time in New York, I had the opportunity to

work in a highly regarded retirement community where I was involved in the development of a research-based community program. This program was designed to cater to the unique interests, needs, and limitations of each individual. Our primary objective was to ensure that all members felt valued, listened to, and connected. I consider it a privilege to have contributed to this endeavor and now seek to extend this knowledge to other communities. I would be delighted to discuss your vision and explore how I can be of assistance in your facility. –Shwanpach Ratanapinyopong

The connection between the art of the 'From the Island to the Woods' exhibition and the specialists' statements on mental well-being is deeply rooted in the concept of self-healing and the creation of supportive environments. Jirawan Patchkunha's emphasis on social and psychological support for the elderly aligns with the exhibition's goal of offering a space for reflection and emotional release. Similarly, Dr. Shwanpach Ratanapinyopong's experiences with community programs that value individual needs echo the exhibition's personalized approach to visitor engagement. Both perspectives underscore the exhibition's overarching theme: the importance of understanding and nurturing mental health through empathetic, creative, and communal experiences. By acknowledging the profound impact of such spaces, 'From the Island to the Woods' serves as a testament to the power of art in facilitating personal well-being and the journey towards self-discovery and inner peace.

CHAPTER IV

EXHIBITION

4.1 Where the idea From the Island to the Woods begins

After the process where I participate as a model in Wasinburee's "MUD" project. The collaborative endeavor during the "MUD" photoshoot was perceived by Jirawan and myself as an opportunity for my personal healing intervention aimed at mitigating the challenges I confronted, notably concerning coping with negativity problems.

Upon review of the images captured by Wasinburee post-photoshoot, a distinctive interpretation emerged, deviating from the artist's original conception for the "MUD" project. The resultant photos evoked, from my perspective as a curator, an imagery of a displaced girl stranded on an island surrounded by sand and sea foam. This newfound perspective served as the impetus for the conceptualization of the curatorial project and the concept for the art exhibition, a realization that crystallized post the photoshoot intended as a healing session facilitated by Jirawan.

4.2 Object and Objectives Discussion

I am aware of the ethical dilemma of using myself in a self-indulgence object for this exhibition, However, from a curator perspective, I tried to combine the art exhibition in a form of journaling that mimics a self-healing journey that involves the thoughtful selection of art works in series that gradually informs the visitors of a process of self-recovery through presentations of photography work and paintings to convey the narrative of the girl's journey or in other words, the journey of healing. I as a curator act as a intermediary between the artists and the audience, sculpting the viewer's experience by guiding them through a curated journey.

Although the exhibition provides a workshop session that targets individuals with coping with negativity issues. The aspects on the workshop still aims to provide individuals that have never experienced a self-reflection and healing session or any kind of mindfulness practice to gained from this workshop provided as their first step of self-healing and self-recovery.

4.2.1 The key objectives as a curator includes:

According to the objectives of Independent Study, the "From the Island to the Woods" curatorial project are threefold and deeply interwoven with the exhibition's various elements:

1) The exhibition is designed to be both informative and engaging, employing interactive displays to educate visitors about self-healing and recovery. This initiative aligns with the concept of promoting wellness and personal growth within an accessible and contemporary framework.

2) Workshops, particularly those involving tactile mediums like clay, are integrated into the exhibition to underscore the personal benefits of artistic involvement. These workshops serve to deepen visitors' self-awareness and emotional expression, fostering a direct connection between the art on display and the visitors' personal narratives of healing.

3) The overall experience is meticulously crafted to be holistic, ensuring that the exhibition and workshops operate synergistically. The aim is to demonstrate the synergy between art and self-healing, enabling visitors to perceive the thematic resonance of the exhibition within the workshop activities, thus enhancing their appreciation of art as a profound instrument for personal and self-healing evolution.

4.3 Exhibition Design and Location

The selection of The Woodland situated in Sukhumvit 52 Alley serves as a deliberate choice for the exhibition due to its integral role in the thematic narrative. The site is considered an extension of the exhibition, mirroring the woods contemporaneously experienced by visitors and aligning with the girl's journey homeward. Beyond its symbolic significance, The Woodland offers versatile spaces suitable for the diverse activities planned. Workshops will unfold outdoors, utilizing wooden tables, while the indoor areas will accommodate paintings by Navin and Wasinburee.



Figure 31 The Wood Land (1)

Source: Suphavinee Srisopon

To ensure the success of the exhibition, strategic considerations were made to shape the audience's experience in alignment with the overarching theme of self-healing and purification. Simultaneously, a pragmatic approach was adopted to secure financial viability. A designated area near the entrance, utilizing an existing long table, was designed for a small gift shop or merchandise zone. This section, featuring Woodlands snacks, menus, and desserts, will also host merchandise such as mini versions of Wasinburee's I-Jud and postcard prints from both artists. These affordable keepsakes, proven to be popular in exhibitions, offer visitors tangible mementos of their experience.

The Woodland, characterized by expansive greenery and large trees providing ample shade, lends itself to outdoor activities. Winter, coinciding with the exhibition period, creates an ideal atmosphere for self-healing workshops conducted by specialists. Concurrently, the indoor café space will be reconfigured by partnering with Lyada from Zeroprojectspace to connect tables into a long, narrow arrangement. This adjustment not only encourages café visitors to partake in the exhibition's ethos of connection and sharing but also facilitates a more spacious layout for the exhibition walkways.

In organizing the exhibition layout, attention is given to maintaining a minimum 50cm space between the artwork and walkways. Tapes on the floor will delineate this boundary, ensuring proper viewing distances and contributing to a seamless visitor experience. Additionally, designated art security personnel or liaison will be present to provide information, guide the audience, and safeguard the artworks, fostering a tranquil environment for the esteemed artists involved.

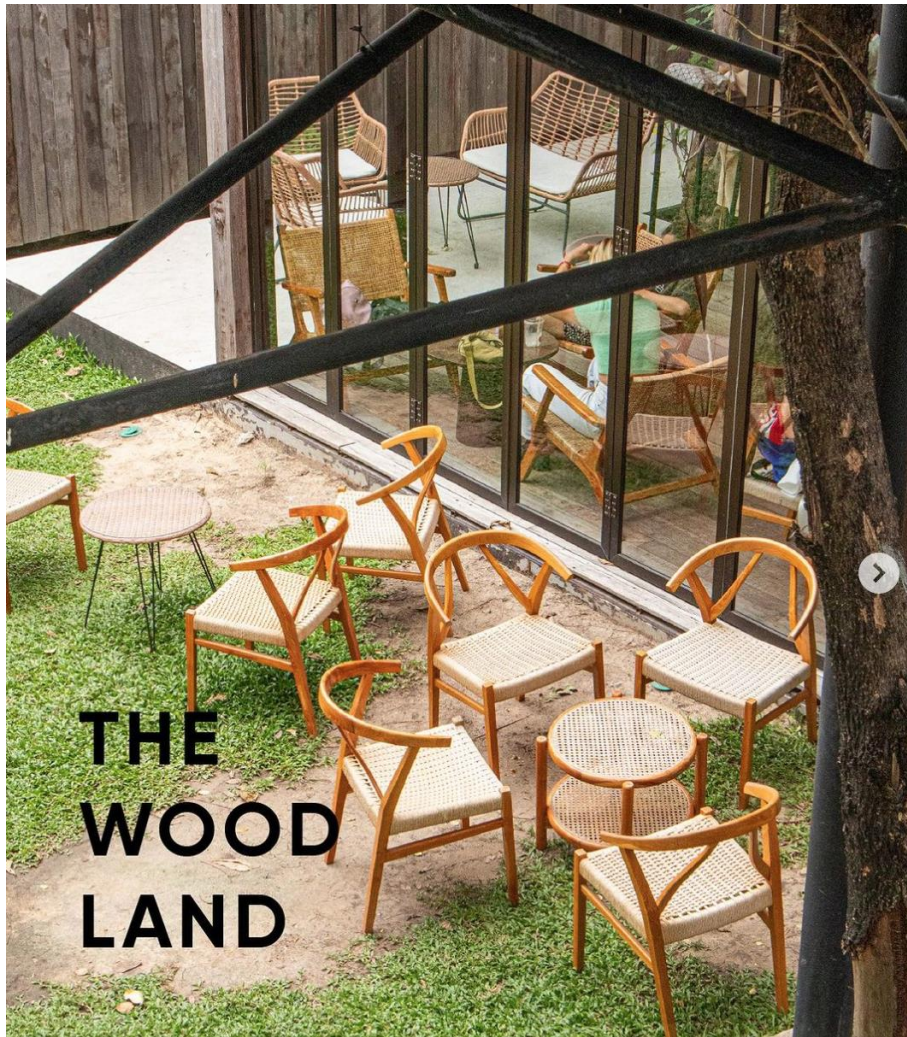


Figure 32 The Wood Land (2)

Source: Suphavinee Srisopon



Figure 33 Indoor Area of Exhibition

Source: Suphavinee Srisopon



Figure 34 Souvenir Area

Source: Suphavinee Srisopon



4.4 Floor Plan



Figure 35 Exhibition Floor Plan

Source: Suphavinee Srisopon

Keyplan:

- | | |
|-----------------------------------------------------|-------------------------------------------------|
| 1. Entrance | 2. Coffee shop |
| 3. Serving area | 4. Workshop “Clayrapy” and Navin |
| 5. Wasinburee I-Jud Sculpture
and Releasing Area | 6. Outdoor dining |
| 7. Exhibition Poster | 8. Are Exhibition by Wasinburee |
| 9. Long dining area /Connecting zone | 10. Souvenir shop |
| 11. Catering are | 12. Larger Paintings and Prints Exhibition area |
| 13. WC | |

4.5 The Workshop: Clayrapy

The workshop led by Jirawan and Shwanpach and their team will take place every Saturday for the duration of 4 weeks.

The concept of the workshop that uses clay as a main medium in the first 2 weeks and incorporate watercolor in the 2 weeks. This allows the participants to use the same that both artists had use for the exhibition and this way, the workshop and the art exhibition would go under the same theme. However, the concept for each week's workshop would be different.

4.5.1 First week: Release your negative emotions

This is when participants will be guided by how to release what burdens them and cleanse them from all the negativity by using clay as the main medium. Jirawan and Shwanpach will guide the participants through the process of releasing their emotions through using just their touch and express it out on the chunk of clay given to them.

4.5.2 Second week: Embrace

After the first week session, if participants would like to continue to the second session they can as well as it will be a different method of creation under a different concept in order for new participants to be able and welcome to join as well. Now for this session, students will be given the task to create what they depict from the word "Embrace" will look like. Amongst the wind flowing through the trees and surrounded by nature with scents of green grass and a pinch of grounded coffee. What makes them feel appreciated and what do they embrace in life.

4.5.3 Third week: Reflect

During this week our specialists will start to incorporate the use of water color that will be painted on an air-dry clay. Participants will be allowed to shape themselves in whatever their minds like, it does not have to be a figured body but it could be an animal, a shape or even a half full circle, it could be anything that most suits the word self-reflect.

Afterwards, when the clay has dried up. The participants will have to choose a memory that made them realize who they are as a person through the use of water colors. This allows them to clearly think and when they think about who they are as a person, it will make them understand themselves more. This can cause them to cherish themselves or it can cause them to improve themselves. Either way, when a person has slowed down and look at themselves once in a while, they will learn how to pat themselves on the back or know when they were being mean to someone out of anger or stress, they will learn from reflecting from themselves on how to have empathy towards others.

4.5.4 Fourth week: Adjust

The word adjust may seem confusing but it is the main character that plays a role in a person that is battling with coping with negative thoughts, person that get irritated easily, a person that over stress or over work. The solution of all these problems all comes down to adjusting.

For this last session the participants will be given two set of clay chunk where they have to express themselves onto this clay again within 20 minutes but this time the students have to make two identical clays that represent themselves as a person they are today. And the process of healing starts right after the 20 minutes that they have finished making these two identical clays. Jirawan and Shwanpach will ask the participants to pick one of the two clay and start pinching out holes that are holes caused by everything that make them stress. These participants are allowed to pinch as much holes as they want until the stress, they could think off are gone. And what's left is a figure with holes punched through them looking like I-Jud from Wasinburee. But once the participants weight these two figures that used to be identical. They will realize how much lighter one of them is once all the stress is taken out. During the previous process they will also get to address what their stress is and release them in the process of taking it out.

Ending this session, the participants will be allowed to color their figures with holes with whatever color they want to choose to fill in each void of the whole. However, they will be asked to paint the body without holes that still carries all the burden in black to

represent that this person now no longer exists. What exist now is this new colorful person that is so light weighted and so care-free.

4.5.5 Objectives and Expected Outcomes from the Workshops:

In an Art for Self-Healing workshop, the goal is to offer individuals a platform to express their emotions through creative means, such as art-making. This can act as a session of self-recovery and deal with emotions that may be challenging to articulate verbally. By engaging in the artistic process, participants often embark on a journey of self-discovery, gaining insights into their feelings and thoughts.

The workshop aims to contribute to overall well-being by providing a constructive and positive channel for emotional expression. Through creative exploration, individuals may experience stress reduction as the act of creating art can be inherently calming and meditative. This process can enhance emotional resilience by fostering coping mechanisms and offering a tangible way to navigate and process difficult emotions.

Ultimately, participants may achieve a deeper connection with their emotions, gaining a better understanding of themselves and their inner experiences. This heightened self-awareness, combined with the benefits of artistic expression, contributes to the holistic objectives of the workshop in promoting emotional well-being and personal growth.

WORKSHOP PLANNER

CLAYRAPHY WORKSHOP

<p style="text-align: center;">1st Week</p> <p style="text-align: center;">27th January Saturday</p> <p>In the first week, participants use clay to physically express and release their negative emotions</p>	<p style="text-align: center;">2nd Week</p> <p style="text-align: center;">3rd February Saturday</p> <p>In the second week, they create artwork representing what they embrace in life.</p>
<p style="text-align: center;">3rd Week</p> <p style="text-align: center;">10th February Saturday</p> <p>The third week involves reflecting on oneself through shaping clay and painting with watercolors.</p>	<p style="text-align: center;">4th Week</p> <p style="text-align: center;">17th February Saturday</p> <p>The fourth week, participants create two identical clay figures and remove stress by pinching holes in one of them, symbolizing the process of adjusting and letting go of negative thoughts.</p>

PRIORITIES

Ending this clayrapy session, participants is enable to connectw ith the therapists and continue their session as they wish w ith the therapists directly for consultation or one-on-one art therapy workshop.

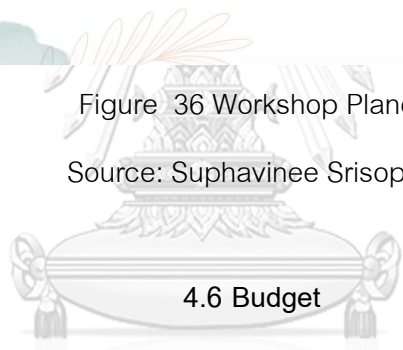
NOTES

T e workshop will be lead by Jirawan and Shwanpach and their team will take place every Saturday for the during of 4 weeks.

T e concept of the workshop that uses clay as a man medium in the first 2 weeks and incorporate watercolor in the 2 weeks. T is allows the participants to use the same that both artists had use for the exhibition and this way, the workshop and the art exhibition would go under the same theme.

Figure 36 Workshop Planer

Source: Suphavinee Srisopon



4.6 Budget

BUDGET

	Qty.	Price	Amount	Remark
Artists fee	2 artists	60,000-80,000	60,000-80,000	sponsored by zero project space. If a work is purchased, zero project space would get 35% commission
Curator Fee		10,000	10,000	
Venue Renting Fee	2 months	unknown	unknown	sponsored by zero project space
Installation Fee	3	10,000	10,000	team of 3 art handler/ sponsored by zero project space
Installation Materials Fee		20,000	20,000	
Framing and Printing art fee	5 painting and 10 photos	85,000-150,000		35,000/ 5 painting for Navin's framing (exclude glass)
Media Photographer Fee	1 day	5,000	5,000	sponsored by zero project space
Insurance Fee		unknown	unknown	sponsored by zero project space
Art Transportation Fee		unknown	unknown	shipping within Bangkok
PR (Online marketing)		unknown	unknown	sponsored by zero project space
Security Costs	2 months	30,000	30,000	members/volunteers to watch artwork
Contingency			20,000	

Figure 37 The Budget Planning

Source: Suphavinee Srisopon

To ensure a successful art exhibition, careful budget planning is crucial.

Key considerations include:

Table 1 Budget categories of expenses

Category	Details
Venue Costs	Rental fees and insurance for artwork protection.
Promotion and Marketing	Printing, distribution, and online/offline advertisement costs.
Artwork Logistics	Transportation, handling, installation, and deinstallation costs.
Documentation and Cataloging	Photography or videography services, Printing and design costs for catalogs.
Opening Reception	Catering expenses
Administration and Security	Staff wages, honorariums, and office expenses, Costs for ensuring artwork and space security.
Contingency	Allocate for unforeseen expenses.
Artist Fees	Budget for participating artists' fees or stipends.
Post-Exhibition	Costs for artwork return, storage, and participant acknowledgments.

Research and accurate estimation in each category, along with flexibility and contingency planning, are vital. Regularly reviewing and adjusting the budget ensures financial control and the exhibition's overall success.

4.7 Press Release

Bangkok, 20th January - The Woodland is thrilled to announce its upcoming exhibition, "From the Island to the Woods," collaborating with two artists, Wasinburee Supanichvoraparch and Navin Tantanadaecha to create a captivating exploration of self-discovery and liberation through a unique combination of arts visual, tactile, and auditory mediums. This immersive exhibition aims to provide visitors with a sense of warmth and tranquility, offering a respite from the fast-paced nature of contemporary society.

The metaphorical journey from the island to the woods serves as the central theme of this exhibition, symbolizing the experience of being trapped in misery and the subsequent search for solace and a way back home. "From the Island to the Woods" seeks to facilitate a deeper understanding of a journey towards liberation from the island. Through a series of captivating art pieces, visitors will encounter the stories of a girl who has recently left the metaphorical island and is navigating her way through the woods. These narratives gradually unveil her experiences while trapped on the island, revealing how those memories are fading into vague images.

To enhance visitors' comprehension of the girl's path to freedom, the exhibition offers interactive workshops designed to facilitate the release and letting go of burdens. By choosing a site-specific location within the woods, the exhibition creates a symbolic bridge connecting those in need of guidance we will offer workshops that engage with self-healing. These workshops provide a unique opportunity for participants to actively connect with the exhibition's themes and embark on their own personal journeys of self-discovery.

As the curator of this thought-provoking exhibition, I aspire for "From the Island to the Woods" to illuminate visitors and enable them to rediscover self-love and a sense of purpose in our complex world. Join us at the Woodlands, Sukhumvit 52 from January 20th to March 20th to experience the transformative power of "From the Island to the Woods." Immerse yourself in the captivating narratives, engage with the interactive workshops, and embark on a journey of self-discovery and liberation.

For more information, please visit Zero Project Space Instagram or contact 090-9452629

4.7.1 About The Woodland

The Woodland is a renowned coffee and brunch spot surrounded by nature and for the very first time they will hold exhibition showcasing innovative and thought-provoking art. With a commitment to fostering creativity and engaging the community, The Woodland and our Partner Zero Project Space strives to provide a platform for artists to express their unique perspectives and inspire meaningful conversations.

4.8 Poster



From the Island to the Woods

ART EXHIBITION

20.01.2024

The Woodland Sukhumvit 52



The Woodland is thrilled to announce its upcoming exhibition, "From the Island to the Woods," collaborating with two artists, **Wasinburee Supanichvoraparch and Navin Tantanadaecha** to create a captivating exploration of self-discovery and liberation through a unique combination of photography work, paintings, and workshops. This immersive exhibition aims to provide visitors with a sense of warmth and tranquility, offering a respite from the fast-paced nature of contemporary society.

Curated by: Pai Suphavinee Srisopon

Register for the workshop now at:
www.zeroprojectspace.com

For more information please visit: Zeroprojectspace




Figure 38 The Exhibition Poster

Source: Suphavinee Srisopon

CHAPTER V


DISCUSSION AND CONCLUSION

The curation of 'From the Island to the Woods,' aims to be a voice in the discourse surrounding personal health challenges and the difficulty of coping with negativity. It seeks to go beyond superficial solutions, delving into understanding and empathy. The exhibition provides a safe space for individual exploration and recovery, promoting comprehensive knowledge and education. It also offers a platform for artists to express their experiences, fostering empathy and understanding among viewers. This holistic approach contributes to a society that values mental well-being, making this exhibition a significant step in addressing these complex issues.



5.1 Discussion

The curator's objectives are aligned with this through the Independent Study objectives:

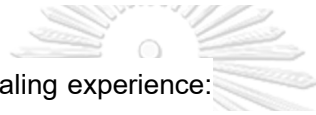


5.1.1 Interactive exhibition on self-healing and recovery

The exhibition "From the Island to the Woods," emphasizes the impact of individuals' struggles with negativity on personal and societal health. The exhibition's curator aligns this with the first objective of developing an interactive exhibition focused on self-healing and recovery. The chosen artworks and spatial arrangement aim to highlight the global and local implications of these personal health challenges. Through a combination of art, context, and audience engagement, the exhibition seeks to foster a deeper understanding and empathy among viewers, ultimately contributing to a society that values mental well-being and supports individuals in their journey of healing and recovery.

5.1.2 Art-based personal workshop:

The integration of art-based personal workshop is crucial in achieving the exhibition's objective to enhance self-recovery and encourage deeper self-understanding and emotional expression among visitors. The use of art forms like clay in these workshops complements the exhibition's focus on self-healing. These workshops not only serve as a practical application of the exhibition's themes but also create an immersive environment that resonates emotionally with the audience, thereby elevating the overall experience of the exhibition. This approach aligns with the exhibition's aim to provide a holistic and transformative journey for visitors through artistic engagement.



5.1.3 Holistic art and self-healing experience:

The "From the Island to the Woods" exhibition aims to create a holistic art and self-healing experience, aligning with the objectives set out in the Independent Study. This approach involves ensuring that the exhibition and workshops complement each other, illustrating the interconnectedness of art and self-healing. The exhibition enables visitors to explore themes through workshop activities, fostering a comprehensive view of art as a tool for personal and emotional development. The exhibition succeeds in achieving a transformative through art and self-healing experience for visitors.

Additionally, the curator's objectives for the exhibition are meticulously aligned with these concerns:

1) Formulation of Concept:

The information underscores the urgency of addressing personal health issues, especially individuals unable to cope with negativity. The curator can use this data to formulate a concept that highlights the pervasive impact of this issue globally and in the local context.

2) Artworks:

The curator collaborated with artists to create artworks that visually represent the emotional and physical toll of self-healing and hope. Photography pieces and other artworks can be selected or created to resonate with the curated theme, fostering a cohesive narrative about the gravity of the issue.

3) Spatial Organization:

The statistics presented could influence the spatial organization of the exhibition. Placing impactful pieces strategically to create a visual journey reflecting the prevalence and consequences of self-recovery could enhance the audience's perception and engagement.

4) Providing Context:

To deepen the audience's understanding, the curator has provide contextual information alongside the artworks. This include insights into the artists' motivations, and talks by Art for self-healing professionals to elucidate the gravity of the situation.

5) Audience Engagement:

Engaging the audience intellectually and emotionally can be achieved by incorporating interactive elements that allow visitors to empathize with the experiences depicted. Workshops and events centered around self-healing, self-recovery and coping mechanisms could further enrich the audience's experience.

6) Effective Communication:

Clear communication about the purpose and significance of the exhibition becomes crucial. Wall labels, catalog essays, and guided tours should highlight the global and local impact of the particular issue, encouraging visitors to contemplate its broader societal context.

The curator utilized this information to create an impactful exhibition that not only raises awareness about self-healing but also fosters empathy and understanding among the audience. The statistics presented can serve as a catalyst for a meaningful exploration through art.

5.2 Conclusion

The aim for this curatorial project is to contribute as an additional voice to the discourse surrounding individuals who are facing personal health issues or unable to cope with negativities and guide them towards seeking help. To truly combat the challenges faced by individuals suffering from self-healing, and to go beyond surface-level solutions and delve into the depths of understanding and empathy. It is crucial to create a space that fosters a multitude of perspectives and promotes comprehensive knowledge and education on how to effectively support and assist those in need.

The inclusion of initiatives such as "Homecoming" and "Empathy sauce" is a good start, but it falls short in addressing the complex issue at hand. Through this exhibition, the rise of awareness should be present about the gravity of this issue and advocate for the implementation of more robust solutions.

This exhibition has been deeply rooted in the understanding that art is not just a visual experience, but a conduit for emotional and psychological exploration. From the selection of artworks to the design of the space, every detail has been meticulously planned to create an atmosphere that invites introspection and personal growth. The artworks, chosen for their emotive power and relevance, offer a mirror to the soul, allowing viewers to see reflections of their own experiences and emotions. The arrangement of the exhibition space has been carefully considered to facilitate a journey that is both physically and metaphorically transformative, leading visitors through a narrative of self-discovery and healing.

The incorporation of interactive elements and workshops has been crucial in this endeavor. These aspects of the exhibition are designed to engage and empower visitors, providing them with tools and techniques for self-reflection and emotional management. The workshops, particularly, serve as a bridge, connecting the theoretical aspects of the exhibition with practical applications, thereby enhancing the overall impact and relevance of the experience.

In closing, the curation of “From the Island to the Woods,” is more than a combination of arts and workshop; it is a carefully harmonious combination of visual, emotional, and intellectual stimuli that aims to touch the hearts and minds of its audience. It is a testament to the power of art as a medium for communication, connection, and healing. As leaving the exhibition and step into the world, audiences will carry with them the knowledge that art is a powerful ally in the journey toward understanding, acceptance, and well-being. May this exhibition serve as a light, guiding us towards a deeper appreciation of the beauty and complexity of the human experience, and reinforcing the belief that through art, we find the keys to unlocking the doors to our inner selves.



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