

## Mural Painting of Southern Thailand: the Multi-cultural Integration for contemporary image \*

Somporn Turee \*\*

### Abstract

The purposes of this creative research were to study and analyze the model in using techniques of fine arts to create mural painting. All of these mural painting were the work which related to the cultures, beliefs in Buddhism, the contents of uniqueness of them, etc.; and to analyze, synthesize of multi- cultural models which expressed the foundation bases reflected specific values principles, methods of multi-techniques, multi-cultures, in those southern mural painting of Rattanakosin Period: form King Rama 1 to King Rama 6.

From this study, the study will help public earn Knowledge and understanding of integration multi-Cultural characters which reveal the specific values of these fine arts works. The study using multi-methods, the public could imagine of the uniqueness of creation in each mural painting appeared distinctively.

The method of this research was to study and collect data and then analyze and synthesize of all specific foundations, principles, and emphasized on the uniqueness of each work : the work of Central Part Artists (Chang long paklang), Chinese style, Western style, King Rama IV style, Hindu-chawa style, Muslims style and local southern Style. All these Fine arts mural painting were integrated with Multi- cultures, multi-work styles, multi-method creating to be the uniqueness of arts work as interesting pieces of painting in the south.

The result of creative research indicated and related to the contemporary Fine art of mural paintings reflected to the beliefs, cultures and the way of life which were different of the people who lived in the same society as brotherhood which shown in the shapes, postures, techniques and methods of the work- the mural paintings in the southern of Thailand and the perception of the taste and touch of local identity in southern new imagery.

**Key Words:** Mural Painting of Southern, Multi – cultural, contemporary, image.

\* Ph.D. Candidate Doctor of Philosophy Program in Visual Arts and Design Faculty of Fine of Applied Arts, Burapha University.

\*\* Assistant Professor, Faculty of Fine and Applied Arts Rajamangala University of Techudogy Thanyaburi.

## Introduction

On the south eastern coast of the Gulf of Thailand. Considered as the origin and fine arts science successor Thailand inside the temple so long. Which is a valuable art of aesthetics. The study is projected to reflect the history of the people. Social life, culture, traditions, there appears to diverse fields such as architecture Thailand, Thailand sculpture, Thailand and Painting Which these works is Buddhist Art valuable for conservation heritage and inheritance are extremely( Thaksin institution, 2529: 1593) since the South was a land connection across the state Male borders and open societies are people of mixed races to interact and. live together like Siamese Malay , Chinese , Indian, Arabian Champa west Java , which is why the culture of that elite group . To the mix and the introduction of various religious deities, such as Brahmanism , Hinduism, Buddhism, and Islam (Suttiwong Pongpiboon and community, 2543: 3) with multiple races, both commercial, residential, making culture and frescoes. The South has a wide variety of formats. Job oriented techniques influence substantive participation of individual religious beliefs. That resulted in the creation of a unique blend of local South. From the period – present.

These Arts Thailand, particular murals. Appears to reflect different aspects of local culture. In those days, be it lifestyle, beliefs, culture and traditions. Combining legendary folklore beliefs about beliefs southern dialects. Expression with the creation of abstraction to appear as mural painting with a complete concrete aesthetics. This is due to the power of perseverance and inspiration of the Elephant. Must have minds gawk creativity to achieve concentration and imagination (Wannipa Na Songkhla, 2533: 1) valuable frescoes appear indicative of history, art, culture, traditions, beliefs, lifestyle wisdom of technicians to create an ancient And to my way of thinking, a local technician south. But these frescoes, valuable days are lost and damaged with time rapidly. Enables the viewing audience, lack of awareness and understanding of the essence of the frescoes were damaged already. This is official recognition that (Suchat thowtong, 2553 : 16) are important to contribute to the understanding. Researchers have studied the synthesis, analysis , interpretation , leading to an Appreciation. Appreciation of aesthetic value in the information content and murals in southern period. To achieve knowledge and inspiration . An interesting perspective was to lead to the integration of contemporary imagery. Caused by pattern analysis. Job oriented techniques story content Composition and identity motifs in each form with the specifications of the fundamental principles and methods in the art forms technicians capital region, the work of Central Part Artists (Chang long paklang), Chinese style, Western style, King Rama IV style, Hindu-chawa style, Muslims style and local southern Style. Forms the style of experts of the Middle and patterns of local southern by pattern appears to reflect a combination of multiple methods

mechanic United Ways correlation cultural beliefs and shows the progress of the United ethnic clear murals of the sector. under Showing both a primary and a secondary that appeared more or less based on Purchasing.

Bringing knowledge from the study to analyze the synthetic form pluralistic landscape of the South. Be integrated into contemporary imagery. The multilayered structure with a variety of new elements. To achieve unity in diversity. The views and personal opinions. For example, create a unified theory of art (Chalood Nimsamer, 2534: 101-125) to cause the knowledge in the creation of a research study and the realization of the value of the frescoes of the South.

### Materials and Method

This innovative research focuses on the analysis and synthesis murals Painting southern. The knowledge to be integrated into contemporary image 3 sets of 5 pieces to determine the appropriate forms that match the creativity and innovation. (Chart 1)

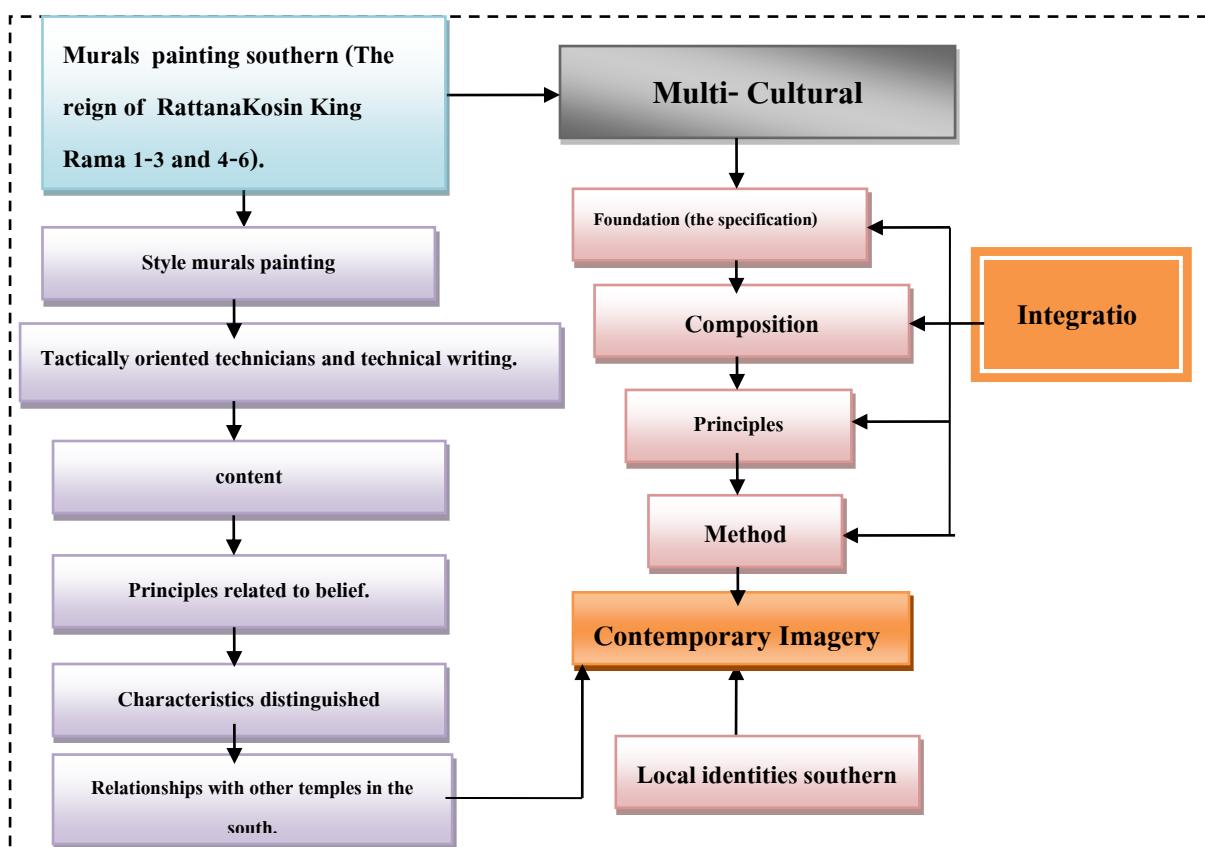


Chart 1 The conceptual framework in research and creative.

The research comes from the application of the creative process creative art works of Professor Preecha Thaothong.

### 1. Concepts

1.1 **Inspiration** by the study analyzed data mural Painting Southern. Which are important motivational issues and the latter two are very different. A variety of forms with multiple United Way cultural links beliefs of Buddhism. History and Culture was born during the reign of the cognitive model. Tactically oriented technicians and technical writing, story content techniques of drawing in relation of beliefs. Characteristics distinguished and its relationship to other temples in the south.

1.2 **Concept** These creative arts come from analysis and synthesis of multi – cultural southern mural arts, Multi- methods of characteristic, techniques, contents, patterns, composition, and identity which were unique as shown: Central Part Artists (Chang long paklang), Chinese style, Western style, King Rama IV's Arts Style, Hindu-chawa style, Muslims style and Local Southern style to contribute to the integration for contemporary image. (Chart 2)

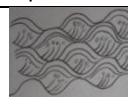
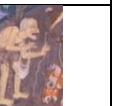
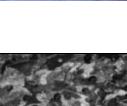
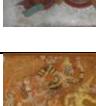
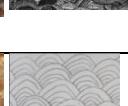
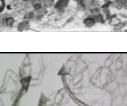
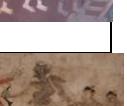
| Multi- Cultural                              | characteristic  | techniques  | content   | pattern  | Composition   | identity  |
|--|---|---|---|--|---|---|
| 1. Central Part Artists (Chang long paklang) |   |   |   |   |   |   |
| 2. Chinese style                             |  |  |  |  |  |  |
| 3. Western style                             |  |  |  |  |  |  |
| 4. King Rama IV's Arts Style                 |  |  |  |  |  |  |
| 5. Muslims style                             |  |  |  |  |  |  |
| 6. Hindu-Chawa Style                         |  |  |  |  |  |  |
| 7. Local southern Style                      |  |  |  |  |  |  |

Chart 2 compilation concepts.

Chart 3 Analysis of the specificity and the fundamental links between elements. The specificity and artistic content

Source: Suchat thoatong. Interdisciplinary analysis study linking integrated arts, 2556.

| Composition | The specificity | Features / content                                  |               |               |                                 |                 |                          |                            |
|-------------|-----------------|---|---------------|---------------|---------------------------------|-----------------|--------------------------|----------------------------|
|             |                 | Central Part<br>Artists<br>(Chang long<br>pakglang) | Chinese style | Western style | King Rama<br>IV's Arts<br>Style | Muslim<br>style | Hindu-<br>Chawa<br>Style | local<br>southern<br>Style |
| element     | Line            |   |               |               |                                 |                 |                          |                            |
|             | Color           |   |               |               |                                 |                 |                          |                            |
|             | shape           |   |               |               |                                 |                 |                          |                            |
|             | form            |   |               |               |                                 |                 |                          |                            |
|             | Spatial         |   |               |               |                                 |                 |                          |                            |
|             | surface         |   |               |               |                                 |                 |                          |                            |
|             | weight          |   |               |               |                                 |                 |                          |                            |
|             | shadow          |   |               |               |                                 |                 |                          |                            |

1.3 **Interpretation** interpreted creatively interpreted from the synthetic form pluralistic murals painting south. Interdisciplinary way to analyze the connection between the elements. And artistic content Focused on determining the specificity of the fundamental (line, color, shape, shapes, etc.), principles (emphasis, balance, and movement. etc.) and methods, that appear in each form to lead the Contemporary Image. (Chart 3)

## 2. Beauty

2.1 **Form and Shape** as a contemporary 2D imagery are characterized by their specific comments.

2.2 **Theme** From of Knowledge model of multi methods, Interdisciplinary and Multi- cultural in local of Southern contemporary art period during the reign of RattanaKosin Arts (King Rama 1-6) be integrated into contemporary image. By creative elements of the new composition of contemporary image consists of the union of form, expressions thought to be one of the works, both concrete and abstract.

2.3 **Method** There are a variety of creativity to bring about a variety of works.

- **Painting techniques** such as painting with Tempera colors, acrylics and more.

- **Mix techniques** such as batik and techniques arrogantly computer or other measures as appropriate, work independent of the material.

2.4 **Expression** an expression of the feeling firsthand. By allocating new element With a mix of colors and form to unity. To attract attention to emotions and people. This is a theory that has a relationship with the contemporary image.

## 3. Meanings

3.1 **content** pluralistic contemporary theme murals south. The fraternity and coexistence. With the integration of contemporary imagery to achieve unity in the works, both concrete and abstract. The irony of the works which reflect the culture. Historical belief contents and reduce conflict with religious beliefs as a Buddhist, Islamic, Chinese and unique local Southern achieve unity in diversity.

3.2 **Local Identities south** The content and features of cultural identity . To recognize the subtle flavors and local identities in southern new imagery. With the expression of the components are free and with movement. Techniques used to measure the color leaving the white writing blue on yellow background.

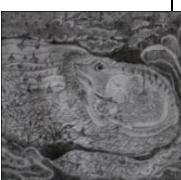
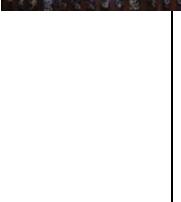
### Creative Contemporary Image

**Creative Series 1 “Unity in Diversity”** Creating unity in diversity of integration the contemporary image from Chart 4 and Chart 5 refers to the thoughtful contents and shapes underlying the specificity of each model selected to achieve the substantive and identity uniqueness of mural painting of Southern.

Chart 4 Contemporary Approaches to Creative Image Series 1.

| Creative Approaches   |  |  |  |   |  |
|---|--|--|--|---|--|
| The specific (visual elements)  | Combination  | Multi- Cultural  | content  | The Southern techniques   | Contemporary Image   |
| <ul style="list-style-type: none"> <li>- Line</li> <li>- Color</li> <li>- Shape and form</li> <li>- Surface</li> <li>- Weight</li> <li>- Shadow</li> <li>- Spatial</li> </ul> | <ul style="list-style-type: none"> <li>- Juxtaposing form</li> <li>- overlapping form</li> <li>- Interlocking form</li> <li>- Interpenetration form</li> </ul> | <ul style="list-style-type: none"> <li>- Western style</li> <li>- Chinese style</li> <li>- Muslim style</li> <li>- Central Part Artists (Chang long paklang)</li> <li>- Local Southern Style</li> <li>- King Rama IV's Arts Style</li> </ul> | <p>Wat PhoPatamavas. Creating unity by giving importance to all religions. To reduce social conflicts (Buddhism, Muslim, Chinese beliefs).</p> | <ul style="list-style-type: none"> <li>- Writing a technical point shadow.</li> <li>- Use of the images painted in white, yellow and blue.</li> <li>- Flat coloring</li> <li>- Simple shapes</li> </ul> | <ul style="list-style-type: none"> <li>- Represents the unity of both concrete and abstract.</li> <li>- Symbolizes the unity of faith bringing about unity.</li> </ul> |

Chart 5 Conditions for Contemporary Imagery Series 1.

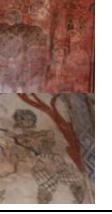
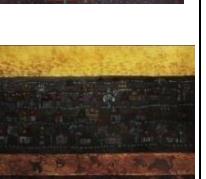
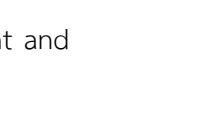
| Compositi on      | The specifici ty    | Features / content  |   |   |   |  |   | Contemporary Image  |
|-------------------|---------------------|---|---|---|---|--|---|---|
|                   |                     | Central Part Artists (Chang long pakglang)  | Chinese style   | Western style   | King Rama IV's Arts Style   | Muslim style   | Local Southern Style  |   |
| Ele ment          | lines               |    |    |    |    |    |    |    |
|                   |                     | Gold leaf   | Red   | Multi-chromatic colors  | Multi-chromatic colors  | Red-brown  | Yellow, brown, yellow, blue.  |    |
|                   | Shape and form      |   |   |   |   |   |   |   |
|                   |                     | Mix all shapes - shapes   | Traditional Chinese home  | Western Home  | Mix all shapes - shapes   | Mosque - Thai  | domestic homes  |  |
|                   | Spatial and surface |  |  |  |  |  |  |  |
|                   |                     | Juxtaposing form  | Pattern Chinese crockery  | Overlapping form  | Juxtaposing form and overlapping form   | Create a unity of Islam and Buddhism   | Juxtaposing form and overlapping form   |  |
| Weight of shadows | The ideal lighting  |  |  |  |  |  |  |  |
|                   |                     | Lighting by imagination and ideals.   | Natural lighting  | The ideal and natural lighting.   | Shadow imagination  | Imagination and natural lighting.  |   |   |

**Creative Series 2 “Integration in a variety”** Creating unity in diversity of integration by means of Chart 6 and Chart 7, creating to be the uniqueness of arts work as the affiliation and unity the concept getting of conflict in the Rattanakosin period of the cultural diversity.

Chart 6 Creative Approaches Contemporary Image Series 2.

| Creative Approaches   |   |  |  |   |  |
|---|---|--|--|---|--|
| The specific (visual elements)  | Combination   | Multi- Cultural  | content  | The Southern techniques   | Contemporary Image   |
| <ul style="list-style-type: none"> <li>- Line</li> <li>- Color</li> <li>- Shape and form</li> <li>- Surface</li> <li>- Weight</li> <li>- Shadow</li> <li>- Spatial</li> </ul> | <ul style="list-style-type: none"> <li>- Juxtaposing form</li> <li>- overlapping form</li> <li>- Interlocking form</li> <li>-</li> <li>Interpenetration form</li> </ul> | <ul style="list-style-type: none"> <li>- Western style</li> <li>- Chinese style</li> <li>- Muslim style</li> <li>- Local southern Style</li> </ul> | <p>Wat PhoPatamavas. Creating unity by giving importance to all religions. To reduce social conflicts (Buddhism, Muslim, Chinese beliefs).</p> | <ul style="list-style-type: none"> <li>- Writing a technical point shadow.</li> <li>- Use of the images painted in white, yellow and blue.</li> <li>- Flat coloring</li> <li>- Simple shapes</li> </ul> | <ul style="list-style-type: none"> <li>- Represents the unity of both concrete and abstract.</li> <li>- Symbolizes the unity of faith bringing about unity.</li> </ul> |

Chart 7 Conditions for Contemporary Image Series 2.

| Composition         | The specificity     | Features / content  |   |  |   |   |
|---------------------|---------------------|---|---|--|---|---|
|                     |                     | Chinese style   | Western style   | Muslim style   | Local Southern Style  | Contemporary Image  |
| Element             | lines               |    |    |    |    |    |
|                     |                     | Red   | Multi-chromatic colors  | Red-brown  | Yellow, blue, brown   |    |
|                     | Shape and form      |    |    |    |    |  |
|                     |                     | Chinese Homes   | Mix all shapes – form   | Mosque Pattern.  | shadow play   |  |
| Spatial and surface | Spatial and surface |  |  |  |  |  |
|                     |                     | Juxtaposing form and overlapping form   | Overlapping form  | Juxtaposing form and overlapping form  | Juxtaposing form and overlapping form   |  |
|                     | Weight of shadows   |  |  |  |  |  |
|                     |                     | Lighting by imagination and ideals.   | Natural lighting  | Imagination and natural lighting.  | Imagination and natural lighting.   |  |

Creative Series 3 “Unity in Diversity” Creating unity in diversity of integration to contemporary image, from Chart 8 and Chart 9 in the assembly of the concept, content and shape to achieve the substantive and identity uniqueness of mural painting of Southern.

Chart 8 Creative Approaches Contemporary Imagery Series 3.

| Creative Approaches   |   |   |  |  |  |
|---|---|---|--|--|--|
| The specific (visual elements)  | Combination   | Multi- Cultural   | content  | The Southern technique   | Contemporary Image   |
| <ul style="list-style-type: none"> <li>- Line</li> <li>- Color</li> <li>- Shape and form</li> <li>- Surface</li> <li>- Weight</li> <li>- Shadow</li> <li>- Spatial</li> </ul> | <ul style="list-style-type: none"> <li>- Juxtaposing form</li> <li>- overlapping form</li> <li>- Interlocking form</li> <li>-</li> <li>Interpenetration form</li> </ul> | <ul style="list-style-type: none"> <li>- Western style</li> <li>- Chinese style</li> <li>- Muslim style</li> <li>- Central Part Artists (Chang long paklang)</li> <li>- Local southern Style</li> <li>- King Rama IV's Arts Style.</li> </ul> | <p>Wat PhoPatamavas. Creating unity by giving importance to all religions. To reduce social conflicts (Buddhism, Muslim, Chinese beliefs).</p> | <ul style="list-style-type: none"> <li>- Writing a technical point shadow.</li> <li>- Use of the images painted in white, yellow and blue.</li> <li>- Flat coloring</li> <li>- Simple shapes independently.</li> </ul> | <p><b>- Represents is the creative of ideas and unity of varieties in Fine art works – Mural paintings of patterns in unity of shape and form, expression, contents, brotherhood, varieties of Multi – cultural form abstract to concreteness.</b></p> |

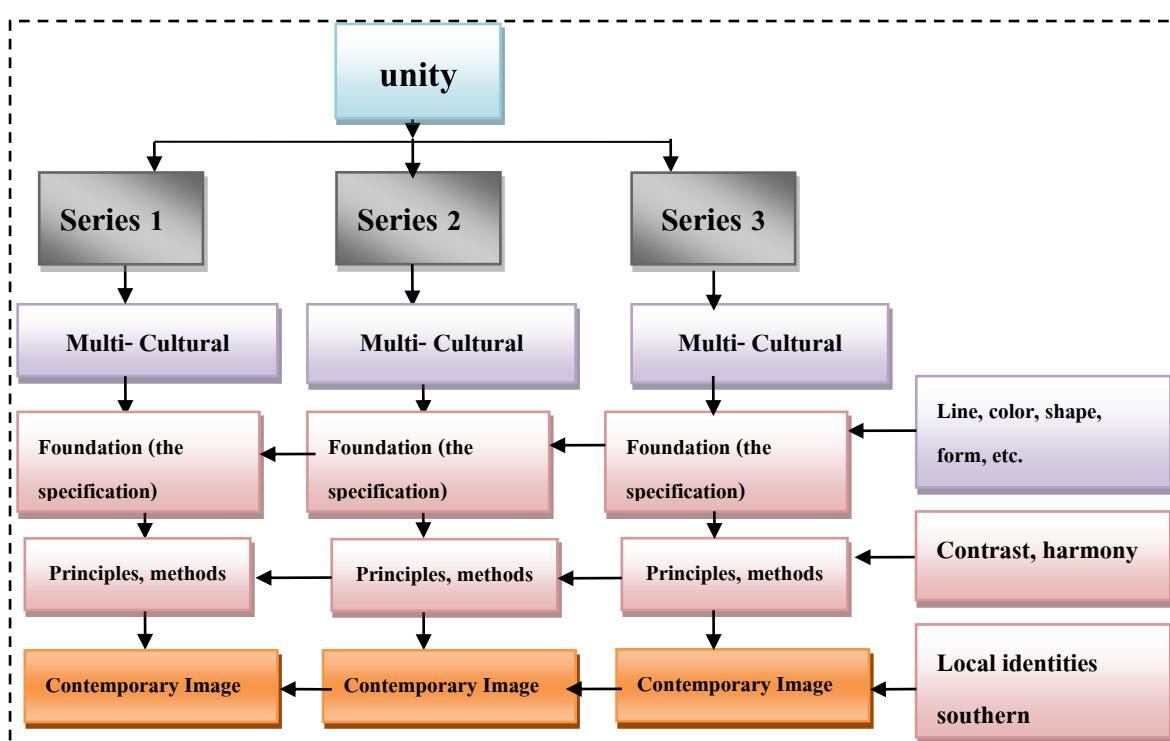
Chart 9 Conditions for Contemporary Imagery Series 3.

| Compositi on        | The specifi city      | Features / content                         |                                  |                        |   |                                      |                                       | Contempor ary Image |
|---------------------|-----------------------|--|----------------------------------|------------------------|---|--------------------------------------|---------------------------------------|---------------------|
|                     |                       | Central Part Artists (Chang long pakglang) | Chinese style                    | Western style          | King Rama IV's Arts style               | Muslim style                         | Local Southern style                  |                     |
| Ele ment            | Lines                 |  |                                  |                        |   |                                      |                                       |                     |
|                     |                       | Gold leaf                                  | Red                              | Multi-chromatic colors | Multi-chromatic colors                  | Red, brown                           | Yellow, brown, yellow, blue           |                     |
|                     | Shape and form        |  |                                  |                        |   |                                      |                                       |                     |
|                     |                       | Mix all shapes - forms                     | Traditional Chinese home         | Western Home           | Mix all shapes - form                   | Mosque - Thai                        | Domestic homes                        |                     |
|                     | Spatia l and surfac e |  |                                  |                        |   |                                      |                                       |                     |
|                     |                       | Juxtaposing form                           | Pattern Chinese crockery         | Overlapping form       | Juxtaposin g form and overlappin g form | Create a unity of Islam and Buddhism | Juxtaposing form and overlapping form |                     |
| Weigh t of shado ws | The ideal lighting    |  |                                  |                        |   |                                      |                                       |                     |
|                     |                       | The ideal lighting                         | Lighting imagination and ideals. | Natural lighting       | The ideal and natural lighting.         | Shadow imagination                   | Imagination and natural lighting.     |                     |

## Results

The creative arts works of Series 1, 2 and 3 comes from analysis and synthesis study of multi – cultural of Mural paintings in the southern of Thailand. It is the creative of ideas and unity of varieties in Fine art works – Mural paintings of patterns in unity of shape and form, expression, contents, brotherhood, varieties of Multi – cultural form abstract to concreteness. (Chart 10)

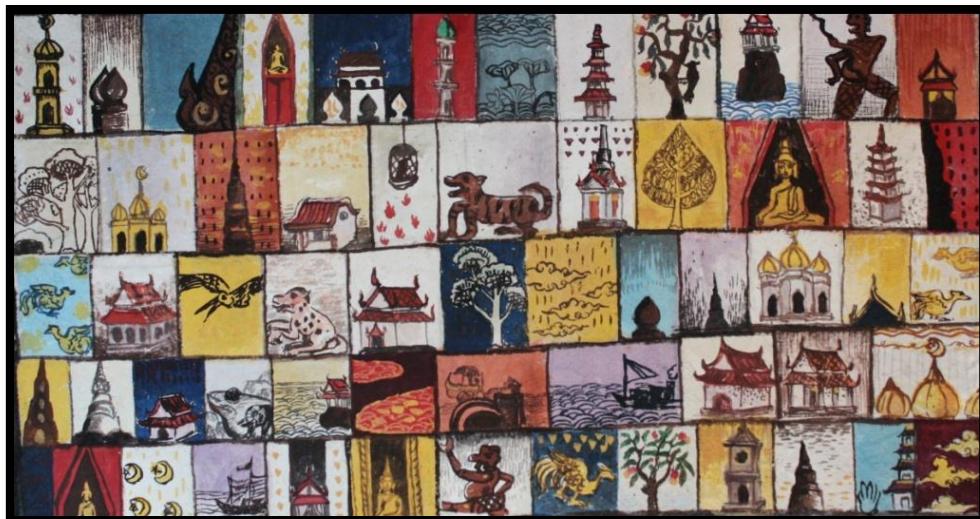
Chart 10 Creation unities in the works of contemporary image.



This Creative research made up of 3 parts database and knowledge of the objectives in the research. **past 1** is analyzed murals painting Southern Rattanakosin Arts (King Rama 1-3 and King Rama 4-6) in the second period, so that the structure of each group. To find the difference formed a variety of multi -cultural by linking beliefs of Buddhism, History, Art and Culture to the cognitive and the issues. Inspiration in the creation of arts work. **past 2** was a knowledge of the characteristics of the analysis. Arts work oriented techniques Story content, design composition and identity by focusing on the fundamental analysis of the specification (line, color, shape, form, etc.), principles (emphasis, balance, and movement etc.) and methods (how many, many views, etc.) of each work: the work of Central Part Artists (Chang long paklang), Chinese style, Western style, King Rama IV's Arts Style, Hindu-chawa style, Muslims style and Local Southern style. **part 3** as knowledge resulting from analyzed,

synthesis and integration of creative art research (Practice - based) is contemporary image three series are expression of the unity of form. Contents and techniques in a variety. The excellent works that reflects culture, historical beliefs of peace full life. As shown in murals painting of Southern part and recognize the subtle flavors of local identities in new imagery.

**A contribution to the Contemporary image Series 1 “Unity in Diversity”**



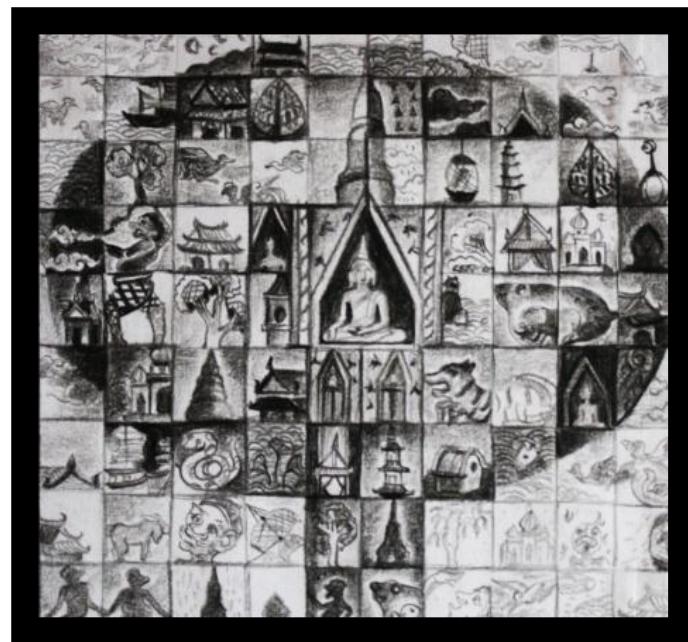
**Image in hypothetically 1 "Unity in Diversity 1"**



**Image in hypothetically 2 "Unity in diversity 2"**  
**in diversity 3"**



**Image in hypothetically 3 "Unity**



"Unity in Diversity 4" mixed techniques size 80 X 80 cm



"Unity in diversity 5" mixed techniques size 70 X 75cm

A contribution to the contemporary image Series 2 “Integration in a variety”



Image in hypothetically 1 "Unity in Diversity 6"    Image in hypothetically 2 "Peace 1"



Image in hypothetically 3 "Peace 2"



" Peace3" mixing techniques. size 80 X 80 cm



"Peace 4" mixing techniques. size 70 X 90 cm

A contribution to the contemporary image Series 3 "Unity in Diversity"



Image in hypothetically 1 "Peace 5"



Image in hypothetically 2 "Unity in Diversity 7"



Image in hypothetically 3 " Peace 6"



"Peace 7" mixing techniques size 90 X 160 cm



"Unity in Diversity 8" mixed techniques size 120 X 140 cm

## Bibliography

ชลุด นิมเสmo. องค์ประกอบของศิลปะ. กรุงเทพฯ: ไทยวัฒนาพานิช, 2534.

รุ่งโรจน์ ธรรมรุ่งเรือง. ประมวลผลงานด้านประวัติศาสตร์ศิลปะของศาสตราจารย์สันติ เล็กสุขุม. กรุงเทพฯ : เอราวัณการพิมพ์, 2554.

วรรณีกา ณ สงขลา. จิตกรรมไทยประเพณี ชุดที่ 001 เล่ม 1. กรุงเทพฯ: ชุมนุมสหกรณ์การเกษตรแห่งประเทศไทย, 2533.

วรรณีกา ณ สงขลา. จิตกรรมฝาผนังในประเทศไทยชุดที่ 002 เล่มที่ 3 วัดชลาราสิงห์. กรุงเทพฯ: อมรินทร์พรินติ้งกรุ๊ป, 2535.

สถาบันทักษิณคดีศึกษา. สารานุกรมวัฒนธรรมภาคใต้ เล่ม 4. สงขลา: มูลนิธิทักษิณคดีศึกษา, 2529.

สันติ เล็กสุขุม. ข้อมูลกับมุมมอง: ศิลปะรัตนโกสินทร์. กรุงเทพฯ: เมืองโบราณ, 2548.

สุชาติ เกาทอง. การวิจัยสร้างสรรค์ทัศนศิลป์. ชลบุรี: คณะศิลปกรรมศาสตร์ มหาวิทยาลัยบูรพา, 2553.

สุชาติ เกาทอง. แนวทางการคิดหัวข้อและโจทย์การวิจัยสร้างสรรค์ศิลปะการออกแบบแบบดับบล์ทิศศึกษาใน มิติมุมมองปัจจุบัน. ชลบุรี: คณะศิลปกรรมศาสตร์ มหาวิทยาลัยบูรพา, 2555.

สุชาติ เกาทอง. สาขาวิชาการ: การวิเคราะห์หาความเชื่อมโยงแบบบูรณาการทางศิลปะ. ชลบุรี: คณะศิลปกรรมศาสตร์ มหาวิทยาลัยบูรพา, 2556.

Josephine Cutts. *History of Art*. Indonesia: Parrogon, 2000-2001.

Richard Mason. *Foundations of Art and Design*. China: Lorence king Publishing, 2003.

Sam Hanter and John Jacobus. *Modern Art*. New York: Harry N Abrams, 1992.