

นิทรรศการศิลปะร่วมสมัย

CHINA: THREE VISIONS

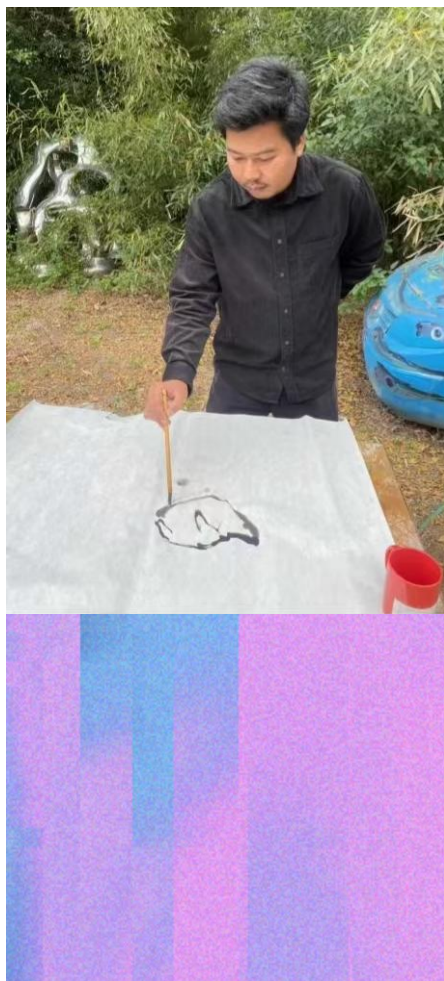
จีน: สามวิสัยทัศน์

สามศิลปิน • สามมุมมอง • หนึ่งภาพสะท้อนของจีนร่วมสมัย

三位艺术家 • 三种视角 • 一个当代中国

龙说

สื่อบัตรนิทรรศการ
EXHIBITION CATALOGUE



Message from the Dean

The exhibition “China: THREE VISIONS” presents the creative works of master’s degree students in Fine and Applied Arts Management at Bangkokthonburi University. It reflects an educational approach in which artistic creation and arts management are understood as interconnected processes, encompassing research, experimentation, creative development, exhibition management, and public presentation.

At the heart of the exhibition is Artist Practice-Based Research, which regards artistic practice as a means of inquiry and knowledge production. Through observation, contextual study, experimentation with materials and media, and continuous reflection, each artist transforms personal experience and cultural heritage into a distinctive artistic language.

In “Impressions of Thailand,” Sheng Kai draws upon his experiences of living and studying in Thailand, using watercolor to explore people, everyday life, religious spaces, and cultural landscapes. His practice becomes a form of cross-cultural inquiry connecting personal experience with Thai society.

Chen Yanzhen reinterprets China’s traditional Twenty-Eight Constellations through three-dimensional Art Dolls. By transforming astral symbols, mythical creatures, and ancient Chinese aesthetics through mixed media, the works explore how traditional cultural knowledge can be reinterpreted and communicated within contemporary artistic contexts.

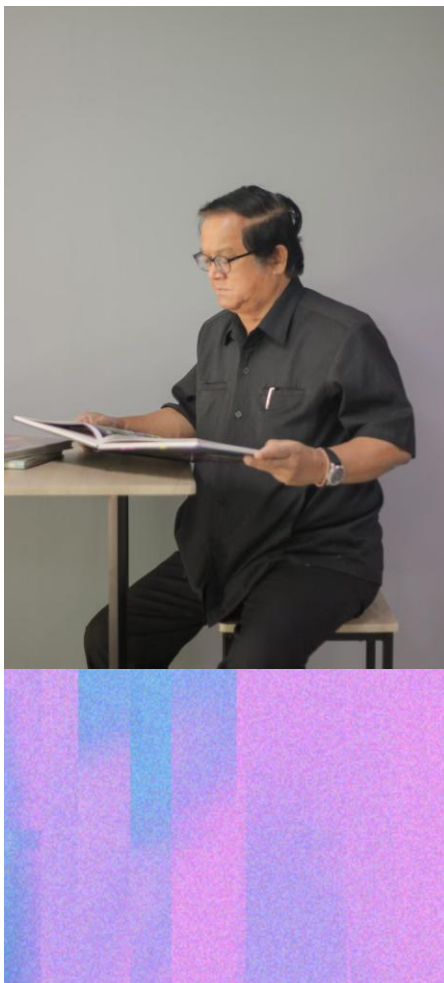
In “Tales of the Dragon,” Meng Xiaxuan draws upon legends from Heilongjiang Province to construct a new narrative from the perspective of the Black Dragon. Through this reinterpretation of folklore, the work opens contemporary questions concerning cultural change, technological development, human progress, and ecological balance.

Bringing these three practices together, “China: THREE VISIONS” becomes more than an exhibition of individual artworks. It represents a process of Artistic Knowledge Management, connecting three perspectives, three research processes, and three artistic languages within a shared exhibition context. Rooted in Chinese culture while engaging with broader contemporary concerns, the exhibition creates a space for dialogue between Chinese and Thai cultures, tradition and contemporaneity, and artistic practice and society.

From the perspective of Fine and Applied Arts Management, the creative process extends beyond the production of artworks to include curatorial thinking, artwork selection, spatial organization, audience communication, and the construction of a coherent exhibition identity. The exhibition therefore serves as both an educational outcome and a laboratory of ideas, demonstrating the integration of the roles of Artist – Researcher – Art Manager.

I sincerely appreciate the dedication of the three students and hope that “China: THREE VISIONS” will serve as a meaningful platform for artistic and cultural exchange, while encouraging them to further develop their experiences in Artist Practice-Based Research toward future creative practice, research, and professional arts management at an international level.

Dr. Mathasit Addok
Dean, Faculty of Fine and Applied Arts
Bangkokthonburi University



Message from the Program Director

The exhibition “China: THREE VISIONS” represents an outcome of graduate-level learning in Fine and Applied Arts Management, where students are encouraged to integrate artistic creation, research, and arts management through Artist Practice-Based Research. This approach regards artistic practice not merely as the production of finished works, but as a process of knowledge inquiry involving questioning, investigation, experimentation, analysis, interpretation, and critical reflection throughout the creative process.

The works of the three students demonstrate this approach through distinct perspectives and artistic languages. Sheng Kaidraws upon his experiences of studying and living in Thailand, observing Thai society, people, everyday life, religious spaces, and cultural landscapes, which he translates into the watercolor series “Impressions of Thailand.” Chen Yanzhen investigates the Chinese cultural tradition of the “Twenty-Eight Constellations,” reinterpreting its symbols, mythical creatures, and traditional aesthetics through Art Dolls and mixed media. Meng Xiaxuan, in “Tales of the Dragon,” draws upon legends from Heilongjiang Province to construct a new narrative that raises questions about social transformation, human progress, and the balance between humanity and nature.

The diversity of these three bodies of work gives particular meaning to the title “THREE VISIONS”—three perspectives, three processes of inquiry, and three approaches to artistic creation. Although rooted in Chinese culture, each vision has been developed and reinterpreted through contemporary experience. When these works are selected, organized, and brought into dialogue within the exhibition space, knowledge generated through artistic practice is transformed into knowledge that can be communicated to the public—an essential dimension of Fine and Applied Arts Management.

Graduate education in Fine and Applied Arts Management therefore extends beyond the development of artistic skills or exhibition organization. It seeks to cultivate an integrated relationship among the roles of Artist – Researcher – Art Manager, enabling students to create knowledge through practice, critically analyze and manage that knowledge, and design meaningful ways of connecting artworks, exhibition spaces, audiences, and socio-cultural contexts.

In this sense, “China: THREE VISIONS” is not simply the culmination of a creative process, but also a laboratory for artistic inquiry and arts management, demonstrating the students’ development from individual research and creative practice toward the creation of a shared platform for artistic knowledge and cultural exchange between China and Thailand.

I would like to commend the dedication of all three students in developing their artistic practices through continuous study, research, experimentation, and reflection. I hope that this exhibition will mark an important step in extending their experience of Artist Practice-Based Research into future creative practice, research, and systematic arts management, while strengthening their capacity to engage professionally within both national and international art contexts.

Professor Emeritus Suchat Thaothong
Director, Graduate Program in Fine and Applied Arts Management
Faculty of Fine and Applied Arts, Bangkokthonburi University

ART EXHIBITION

CHINA: THREE VISIONS

CHINA: THREE VISIONS

EXHIBITION CONCEPT

"China: Three Visions" is a contemporary art exhibition that creates a platform for cultural and artistic dialogue between China and Thailand.

Through the perspectives of three artists from diverse backgrounds and artistic fields—watercolor painting, digital media art and dolls, and manga—the exhibition explores the connections between cultural roots, collective memories, legends, and the contemporary imagination of Chinese society.

The three visions present different generations, mediums, and narratives, yet they share a common intention: to reinterpret tradition, embrace transformation, and create new possibilities for cultural exchange in a rapidly changing world.

龙说



1

ROOTS AND MEMORIES

Artworks that reflect cultural roots, legends, and memories of China, reinterpreted through contemporary perspectives.

2

TRANSFORMATION AND IMAGINATION

The reinterpretation of ancient symbols through contemporary materials, techniques, and artistic media, connecting the past with the future.

3

CROSS-CULTURAL DIALOGUE

Art as a universal language that creates a space for the exchange of ideas, experiences, and perspectives between China and Thailand.



นิทรรศการศิลปะร่วมสมัย

CHINA: THREE VISIONS

จีน: สามวิสัยทัศน์

แนะนำศิลปิน ARTISTS

สามศิลปิน · สามมุมมอง · หนึ่งภาพสะท้อนของจีนร่วมสมัย

三位艺术家 · 三种视角 · 一个当代中国



Sheng Kai

Sheng Kai graduated from Hainan Normal University. He received the highest honor of the Fifth Nanhai Literature and Arts Award. His work was exhibited at the 20th China (Shenzhen) International Cultural Industries Fair, and his watercolor paintings have been published in Chinese Watercolor. His works have been selected for six national exhibitions, received the highest provincial award three times and provincial silver awards four times, and have been exhibited in Japan, Hong Kong (China), Thailand, and Bulgaria. His works are held in the collections of the Hainan Museum, Jiangxi Provincial Archives, Poyang Lake Museum of Jiangxi, the College of Fine Arts of Hainan Normal University, and private collectors.



Chen Yanzhen

Digital Media Art, School of Design,
Zhujiang College of South China Agricultural University

Concept

Inspired by the culture and legends of China's traditional Twenty-Eight Constellations, this work develops three-dimensional art dolls based on mythical beast prototypes. It integrates astral symbols and features of ancient mythical creatures with handcraft techniques. Using art dolls as a medium, the creation revitalizes traditional Chinese astronomical and folk culture, and explores the modern expression of ancient Chinese aesthetics in contemporary art toy practice.



Xing Huo

From Heilongjiang Province, China. Graduated from the Department of Manga, Kyoto Seika University in Japan. Currently studying at the Faculty of Fine Arts, Thonburi University in Bangkok. Proficient in creating black-and-white manga with Clip Studio Paint. Narrative is driven by character monologues. I assign sound logic and distinct standpoints to each character to rationalize their behaviours. I believe there is no absolute good or evil for characters in a story. My creation prioritises well-rounded inner cores of characters over plot-driven thrills.

Artist Statement

This creation takes Heilongjiang legends as its theme. It tells a story beyond the original folklore from the perspective of the Black Dragon, a figure from local legends. It is a tale gradually forgotten by time. In this work, I seek to re-examine the White Dragon, the antagonist of the legend. Through the Black Dragon's viewpoint, reasonable motivations are given to the White Dragon's actions against humans, so as to establish narrative coherence. Each of them embodies distinct eras and cultures. Rather than framing the story as a clash between good and evil, it explores the tension between human progress and ecological balance.



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Impressions of Thailand Concept

I came to Thailand to pursue a Master's degree in Fine Arts, during which I created the Impressions of Thailand series. This body of work grew out of my long-term observation of Thai society and its cultural environment throughout my studies and daily life in Thailand.

Created in watercolor, the series focuses on people, streets, religious spaces, and cultural landscapes found in everyday Thai life. Through expressive visual documentation, it explores the relationship between people and their surroundings within a different cultural context.

Rather than simply depicting the exotic charm of a foreign country, I seek to explore the human warmth of Thai society through the everyday lives, emotional expressions, and traces of time reflected in ordinary people.

The transparency, fluidity, spontaneity, and portability of watercolor make it an ideal medium for this creative process. I strive to preserve a sense of immediacy and the passage of time in each painting, allowing my personal experience to connect with the culture of the place where these works were created.



泰国印象之郑皇节
 Impressions of Thailand: Taksin Festival
 78 × 54 cm 2026



泰国印象之三宝佛节
Impressions of Thailand: Makha Bucha Day
78 × 54 cm 2026



泰国印象之华侨阿叔
Impressions of Thailand: Overseas Chinese
Uncle
26 × 18 cm 2025



泰国印象之小胖
Impressions of Thailand: Little Fatty
26 × 18 cm 2025



泰国印象之洋人一家三口
Impressions of Thailand: A Foreign Family of Three
26 × 18 cm 2025



泰国印象之青年
Impressions of Thailand: Young Man
26 × 18 cm 2025



泰国印象之唐人街01
Impressions of Thailand: Chinatown 01
26 × 18 cm 2025



泰国印象之唐人街02
Impressions of Thailand: Chinatown 02
26 × 18 cm 2025



泰国印象之三宝佛节2
Impressions of Thailand: Makha Bucha Day 02
26 × 18 cm 2025



泰国印象之民族服饰
Impressions of Thailand: Traditional Costumes
26 × 18 cm 2025



泰国印象之园艺工人
Impressions of Thailand:
Gardener
26 × 18 cm 2025



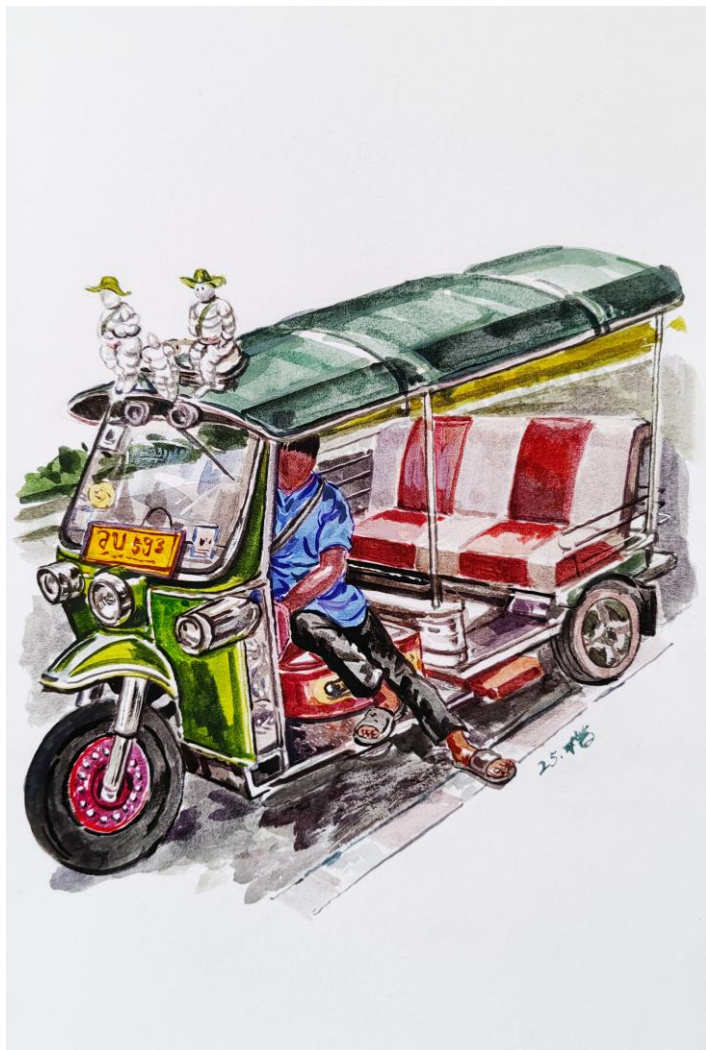
泰国印象之厨师
Impressions of Thailand: Chef
26 × 18 cm 2025



泰国印象之中东一家人
Impressions of Thailand: A Middle
Eastern Family
26 × 18 cm 2025



泰国印象之码头夜市
Impressions of Thailand: Pier
Night Market
26 × 18 cm 2025



泰国印象之突突车
Impressions of Thailand: Tuk-
Tuk
26 × 18 cm 2025



泰国印象之唐人街04
Impressions of Thailand: Chinatown
04
26 × 18 cm 2025



泰国印象之背包客
Impressions of Thailand: Backpacker
26 × 18 cm 2025



泰国印象之街景
Impressions of Thailand: Street Scene
26 × 18 cm 2025



泰国印象之水灯节
Impressions of Thailand: Loy
Krathong Festival
26 × 18 cm 2025



泰国印象之到站了
Impressions of Thailand:
Arrived at the Station
26 × 18 cm 2025



泰国印象之轮船度假
Impressions of Thailand: Boat Vacation
26 × 18 cm 2025



泰国印象之民工
Impressions of Thailand: Laborer
26 × 18 cm 2025



泰国印象之拍摄现场
Impressions of Thailand: Film Set
26 × 18 cm 2025



泰国印象之安保队长
Impressions of Thailand: Security Team
Leader
26 × 18 cm 2025



泰国印象之健硕黑人
 Impressions of Thailand: Strong Black Man
 26 × 18 cm 2025



泰国印象之黑人
 Impressions of Thailand: Black Man
 26 × 18 cm 2025



泰国印象之唐人街市场
Impressions of Thailand: Chinatown Market
26 × 18 cm 2025



泰国印象之胖夫妻
Impressions of Thailand: A Couple
26 × 18 cm 2025



泰国印象之佛统府火车上的爷孙俩
 Impressions of Thailand: Grandparent and
 Grandchild on a Train in Nakhon Pathom
 26 × 18 cm 2026



泰国印象之碧武里快乐村歌手
 Impressions of Thailand: Singer of Baan
 Khlong Khon, Phetchaburi
 26 × 18 cm 2026



泰国印象之老夫老妻
 Impressions of Thailand: Elderly Couple
 26 × 18 cm 2025



泰国印象之一家人
 Impressions of Thailand: A Family
 26 × 18 cm 2025



泰国印象之泰式舞蹈
 Impressions of Thailand: Traditional Thai
 Dance
 26 × 18 cm 2024



泰国印象之小学生
 Impressions of Thailand: Primary School Student
 26 × 18 cm 2024



泰国印象之三宝佛节3
 Impressions of Thailand: Makha Bucha Day 03
 26 × 18 cm 2025



泰国印象之建筑工
 Impressions of Thailand: Construction Worker
 26 × 18 cm 2025



泰国印象之乡村聚会
 Impressions of Thailand: Rural Gathering
 26 × 18 cm 2026



泰国印象之聚餐
 Impressions of Thailand: Shared Meal
 26 × 18 cm 2024



泰国印象之青年教师
Impressions of Thailand: Young Teacher
26 × 18 cm 2025



泰国印象之唐人街03
Impressions of Thailand: Chinatown 03
26 × 18 cm 2025



泰国印象之佛教僧人
 Impressions of Thailand: Buddhist Monk
 26 × 18 cm 2025



泰国印象之教师们
 Impressions of Thailand: Teachers
 26 × 18 cm 2025



泰国印象之老者
 Impressions of Thailand: Elderly Man
 26 × 18 cm 2025



泰国印象之校门口保安
 Impressions of Thailand: School Security
 Guard
 26 × 18 cm 2025



泰国印象之兄弟
 Impressions of Thailand: Brothers
 26 × 18 cm 2026



泰国印象之泰式服饰
 Impressions of Thailand: Traditional Thai
 Costume
 26 × 18 cm 2024



泰国印象之鼓手
Impressions of Thailand: Drummer
26 × 18 cm 2025



泰国印象之洋人夫妻
Impressions of Thailand: Western Couple
26 × 18 cm 2025



泰国印象之清迈1

Impressions of Thailand: Chiang Mai 01

26 × 18 cm 2026



泰国印象之清迈2

Impressions of Thailand: Chiang Mai 02

26 × 18 cm 2026



泰国印象之闲适艺术家（三联组）
Impressions of Thailand: Leisurely Artist (Triptych)
26 × 54 cm 2026



Chen Yanzhen

Digital Media Art, School of Design, Zhujiang
College of South China Agricultural University

Concept

Inspired by the culture and legends of China's traditional Twenty-Eight Constellations, this work develops three-dimensional art dolls based on mythical beast prototypes. It integrates astral symbols and features of ancient mythical creatures with handcraft techniques. Using art dolls as a medium, the creation revitalizes traditional Chinese astronomical and folk culture, and explores the modern expression of ancient Chinese aesthetics in contemporary art toy practice.



Title: Fangri Rabbit
Medium: Mixed-media, long-pile plush,
polymer clay, vintage metal accessories
Dimensions: __20__ cm



Title: Zhang-yue Deer
Medium: Mixed-media, long-pile plush,
polymer clay, transparent beads, pearl tassel
chainsDimensions: __20__ cm



Title: Shen-shui Ape
Medium: Mixed-media, long-pile plush, polymer clay, beaded-stone collarDimensions: __20__ cm



Title: Bi-shui Yu
Medium: Mixed-media, long-pile plush, polymer clay, coral-shaped ornaments, pearl necklaceDimensions: __20__ cm



Button Spirit
Medium: long pile plush,
polymer clay, vintage
buttons
Dimensions: 20 cm



Title: Crimson Skull
Medium: Mixed-media, long-pile plush,
polymer clay, iridescent
rhinestones
Dimensions: __20__ cm



Title: Violet Flower SpiritMedium:
Mixed-media, long-pile plush, polymer
clayDimensions: __20__ cm



Title: Hallucinogenic Mushroom SpiritMedium:
Mixed-media, long-pile plush, polymer
clayDimensions: __10__ cm



Title: Lichen-Spirit
Medium: Mixed-media, long-pile plush, polymer clay
Dimensions: __10__ cm



Title: Wandering Fish Soul
Medium: Mixed-media, long-pile plush, polymer clay
Dimensions: __10__ cm



Name: Xing Huo

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It is a tale gradually forgotten by time.

In this work, I seek to re-examine the White Dragon, the antagonist of the legend. Through the Black Dragon's viewpoint, reasonable motivations are given to the White Dragon's actions against humans, so as to establish narrative coherence.

The Black Dragon has his own flaws and immaturity. Shaped by his upbringing and experiences across eras of shifting cultures, he gains a deeper understanding of the passage of time and the vastness of the world. As a guardian dwelling within unchanging mountains and waters, the White Dragon witnesses the natural laws she protects being overtaken by human technology. Realizing she cannot keep pace with the times, she voluntarily chooses to be superseded.

Each of them embodies distinct eras and cultures. Rather than framing the story as a clash between good and evil, it explores the tension between human progress and ecological balance.

龙说





Tales of the Dragon
125 × 176 mm



Tales of the Dragon P1
125 × 176 mm



Tales of the Dragon P2
125 × 176 mm



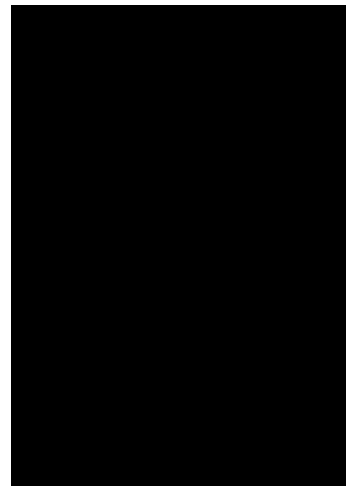
Tales of the Dragon P3
125 × 176 mm



Tales of the Dragon P4
125 × 176 mm



Tales of the Dragon
125 × 176 mm



Tales of the Dragon P5
125 × 176 mm



Tales of the Dragon P6
125 × 176 mm



Tales of the Dragon P7
125 × 176 mm



Tales of the Dragon P8
125 × 176 mm



Tales of the Dragon
125 × 176 mm



Tales of the Dragon P9
125 × 176 mm



Tales of the Dragon P10
125 × 176 mm



Tales of the Dragon P11
125 × 176 mm



Tales of the Dragon P12
125 × 176 mm



Tales of the Dragon
125 × 176 mm



Tales of the Dragon P13
125 × 176 mm



Tales of the Dragon P14
125 × 176 mm



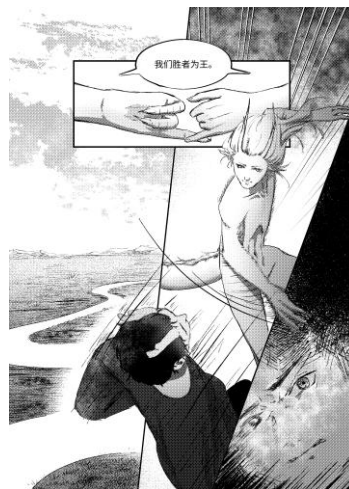
Tales of the Dragon P15
125 × 176 mm



Tales of the Dragon P16
125 × 176 mm



Tales of the Dragon
125 × 176 mm



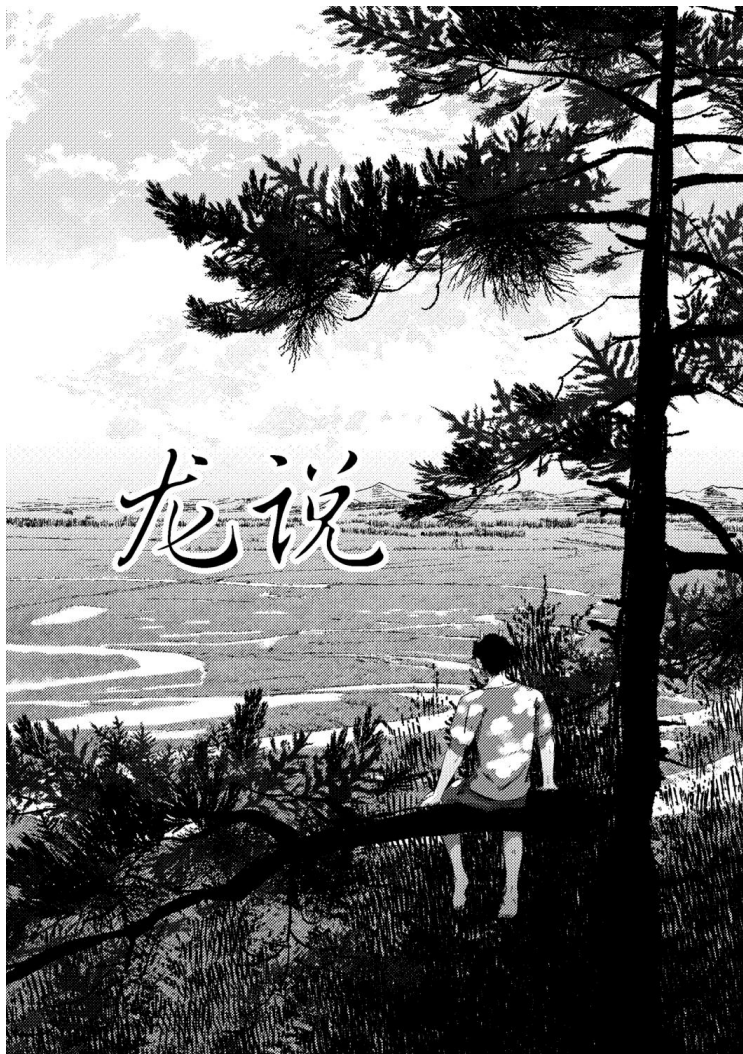
Tales of the Dragon P17
125 × 176 mm



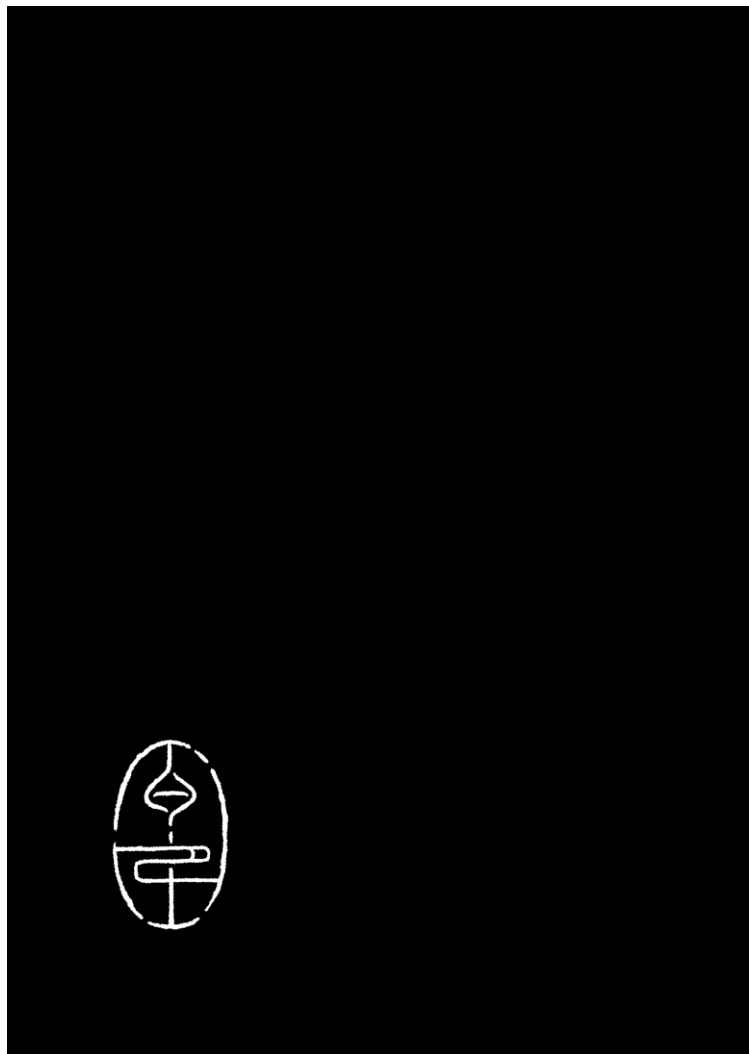
Tales of the Dragon P18
125 × 176 mm



Tales of the Dragon P19
125 × 176 mm



Tales of the Dragon
125 × 176 mm



Tales of the Dragon Bottom page
125 × 176 mm



THANKS



Bohemian
A R T S P A C E

นิทรรศการศิลปะร่วมสมัย

CHINA: THREE VISIONS

จีน: สามวิสัยทัศน์

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ศิลปะและวัฒนธรรมระหว่างจีนและไทย
หนึ่งพื้นที่ของการแลกเปลี่ยน สู่บทสนทนาที่ไม่สิ้นสุด

EXHIBITION CATALOGUE