



SERENITY THROUGH DRAWING

A COMPILATION OF PENCIL DRAWINGS

TONGCHAI SAVASDISARA

SERENITY THROUGH DRAWING:

A COMPILATION OF PENCIL SKETCHES AND DRAWINGS IS AN ASSEMBLING OF SOME OF MY SKETCHES AND DRAWINGS DRAWN BY USING GRAPHITE PENCILS DURING SEPTEMBER 2018 - OCTOBER 2019 AFTER HAVING WITHDRAWN FROM MY ACTIVE WORKING LIFE AND RETURNED TO DRAWING REGULARLY. WHILE I WAS DRAWING, IN THE SOLITUDE OF MY ROOM WITH ITS LARGE BAY WINDOWS OVERLOOKING THE PARK NEXT TO IT THROUGH BRANCHES, TWIGS, AND LEAVES OF BIG TREES NEARBY, I OBSERVED THAT MY MIND THAT FOCUSED ONLY ON THE DRAWING HAD GRADUALLY BECOME QUIET AND MYSELF FINALLY WAS ABSORBED INTO SERENITY.

AFTER GIVING UP WORK IN 2016, I HAD A CHANCE TO REFLECT UPON WHAT I HAD DONE PREVIOUSLY. THE CHILDHOOD MEMORIES FLASHED INTO MY MIND AND I CAME TO THE REALIZATION THAT DRAWING WAS ONE OF THE MOST GRATIFYING ACTIVITIES IN WHICH I HAD ENGAGED AND ENJOYED. MY INTEREST IN DRAWING WENT BACK TO THE TIME WHEN I WAS A CHILD. I HAD LEARNT ABOUT ART AND BEGAN TO LIKE IT WHEN I STUDIED AT "BHUMIPOL KING'S COLLEGE", A BOARDING SCHOOL IN THAILAND, FROM GRADE 5-10 FROM 1964-1970.

I GREATLY ADMIRERD MY ART TEACHERS FOR THEIR LOVE OF ART AND WAS IMPRESSED WITH THE WAY IN WHICH THEY USED THEIR ARTISTIC SKILLS TO CREATE WORKS OF ART. AT THE SCHOOL, STUDENTS LEARNED TO DEVELOP BASIC ART SKILLS IN DRAWING, PAINTING, AND SCULPTURING BOTH THROUGH STUDYING ART THEORY IN THE CLASSROOM AND DOING INDIVIDUAL ART HOMEWORK DURING STUDENTS' FREE TIME OUTSIDE THE CLASSROOM. AS THE ENTRANCE DOORS TO THE STAIRCASE AT THE FAR END OF THE DORMITORY WHERE I LIVED WERE LOCKED DURING LONG WEEKENDS AND STAIR LANDINGS OF THE STAIRCASE WITH THEIR BIG ENOUGH SPACE COULD BE TURNED INTO QUIET AND COMFORTABLE AREAS FOR ME TO WORK ON MY ART HOMEWORK, I COULD EASILY BE FOUND ON ONE OF THOSE STAIR LANDINGS DURING LONG WEEKENDS AT THE SCHOOL. IT WAS NOT LONG BEFORE I WAS COMMITTED TO LEARNING HOW TO DRAW AND DEVELOP THOSE ARTISTIC SKILLS TAUGHT AT THE VERY SCHOOL.

THE PICTURES AND MEMORIES OF MYSELF BEING ALONE ENJOYING THE DRAWING ON THE SCHOOL STAIR LANDING ARE VIVIDLY STILL ON MY MIND. I RECOGNIZED THAT IT WAS THE TIME WHEN I COULD FOCUS ON THE DRAWING FOR JUST THE FUN OF DRAWING, AWAY FROM ALL CONSTANT TROUBLES THAT USUALLY BOTHERED MY MIND. HAVING FINISHED HIGH SCHOOL, I CONTINUED MY FURTHER STUDIES AND GRADUATED IN ARCHITECTURE WITH A DOCTORATE DEGREE. DURING MY STUDIES IN ARCHITECTURE IN WHICH DRAWING WAS AN INTEGRAL PART OF IT, I HAD NOT BEEN AWARE OF THE SAME GOOD OLD FEELINGS THAT I RECEIVED FROM DRAWING AS WHEN I WAS A CHILD.

FOR MORE THAN 30 YEARS OF WORKING AFTER MY GRADUATION IN 1983, IN BOTH EDUCATIONAL INSTITUTIONS AND THE ACCOMMODATION SECTOR IN HOSPITALITY INDUSTRY, I REALIZED THAT I HAD NOT SPENT MUCH TIME DRAWING AT ALL, EXCEPT FOR THE ONE OCCASION WHEN I MADE SOME DRAWINGS IN LIJIANG, CHINA WHILE ATTENDING THE 5TH ANNUAL MEETING OF UNESCO IN OCTOBER 2001.

WHILE I WAS VISITING LIJIANG, I HAD A CHANCE TO MAKE A MEMORABLE TRIP ALONE, TO ONE OF THE CHINESE VILLAGES IN THE FOOTHILL OF THE JADE DRAGON MOUNTAIN OUTSIDE THE CITY. STUNNING VIEW OF THE VILLAGE AT FIRST SIGHT COMPLETELY MADE ME STAND STILL. THE VILLAGE WITH ITS SIMPLE, TRADITIONAL CHINESE TILED ROOF WOODEN HOUSES NESTED PEACEFULLY AMONGST NATURAL ENVIRONMENT WAS UNDENIABLY BEAUTIFUL. ITS MAJESTIC BEAUTY WAS VERY POWERFUL AND I WAS APPEASED. THE COOL BREEZE WAS BLOWING GENTLY WHILE I WAS BEING THERE, FLOWERS IN A MEADOW ON A HILL IN FRONT OF THE VILLAGE WERE RIPPLING, AND I COULD HEAR THE SOUND OF THE LEAVES SOFTLY SWAYING AT THE VERY BEAT OF THE WIND. THE PLACE WAS SO FULL OF LIVES AND MESMERIZING THAT I FELT I WAS QUICKLY ABSORBED INTO ITS GRANDEUR AND FINALLY BECAME PART OF IT. THAT EVENING, WHEN I CAME BACK TO THE HOTEL ROOM WHERE I STAYED, I COULD NOT HELP THINKING OF THE BEAUTY I SAW AND THE EXPERIENCE I HAD DURING THE DAY. I HAD A STRONG DESIRE TO GO BACK IN ORDER TO CAPTURE THE SPLENDORS OF THE CHINESE VILLAGE THROUGH DRAWING. THUS, ON THE FOLLOWING DAY, I MADE ANOTHER TRIP BACK TO THE VILLAGE, WITH A SKETCH BOOK AND A FEW DRAWING PENCILS, SPENDING HALF A DAY IN THE AFTERNOON ALONE DRAWING. IT WAS AN ENJOYABLE AND PEACEFUL OUTDOOR DRAWING EXPERIENCE.

BOTH MEMORIES OF DRAWING EXPERIENCES DURING MY CHILDHOOD AT THE BOARDING SCHOOL AND THOSE IN LIJIANG HAVE INSPIRED ME TO ONCE AGAIN MAKE DRAWING A MORE REGULAR HABIT AFTER RETIREMENT. I STARTED TO DRAW AGAIN IN SEPTEMBER 2018. THOUGH I HAVE NOT DRAWN EVERY DAY SINCE, I COULD SAY THAT I HAVE DRAWN ALMOST EVERY DAY.

FROM SEPTEMBER 2018 TO SEPTEMBER 2019, I HAD MADE ALMOST 400 DRAWINGS, OF WHICH 350 WERE SELECTED AND INCLUDED IN THIS COMPILATION. OUT OF THE INCLUDED 350 DRAWINGS, 10 WERE DRAWN BY USING WATER-SOLUBLE GRAPHITE PENCILS, WHICH ARE EXPERIMENTAL IN THEIR NATURE, AND THE REMAINING 340 WERE DRAWN BY USING GRAPHITE PENCILS.

MOST OF THE ORIGINAL DRAWINGS WERE MADE ON THE A4 (210X297MM) 230 GRAMS DRAWING PAPERS WITH A RATHER SMOOTH TOOTH EXCEPT FOR THOSE DRAWINGS DRAWN BY USING WATER-SOLUBLE GRAPHITE PENCILS WHERE DRAWING PAPERS WITH ROUGH TOOTH WERE USED TO ACHIEVE MORE VISIBILITY.





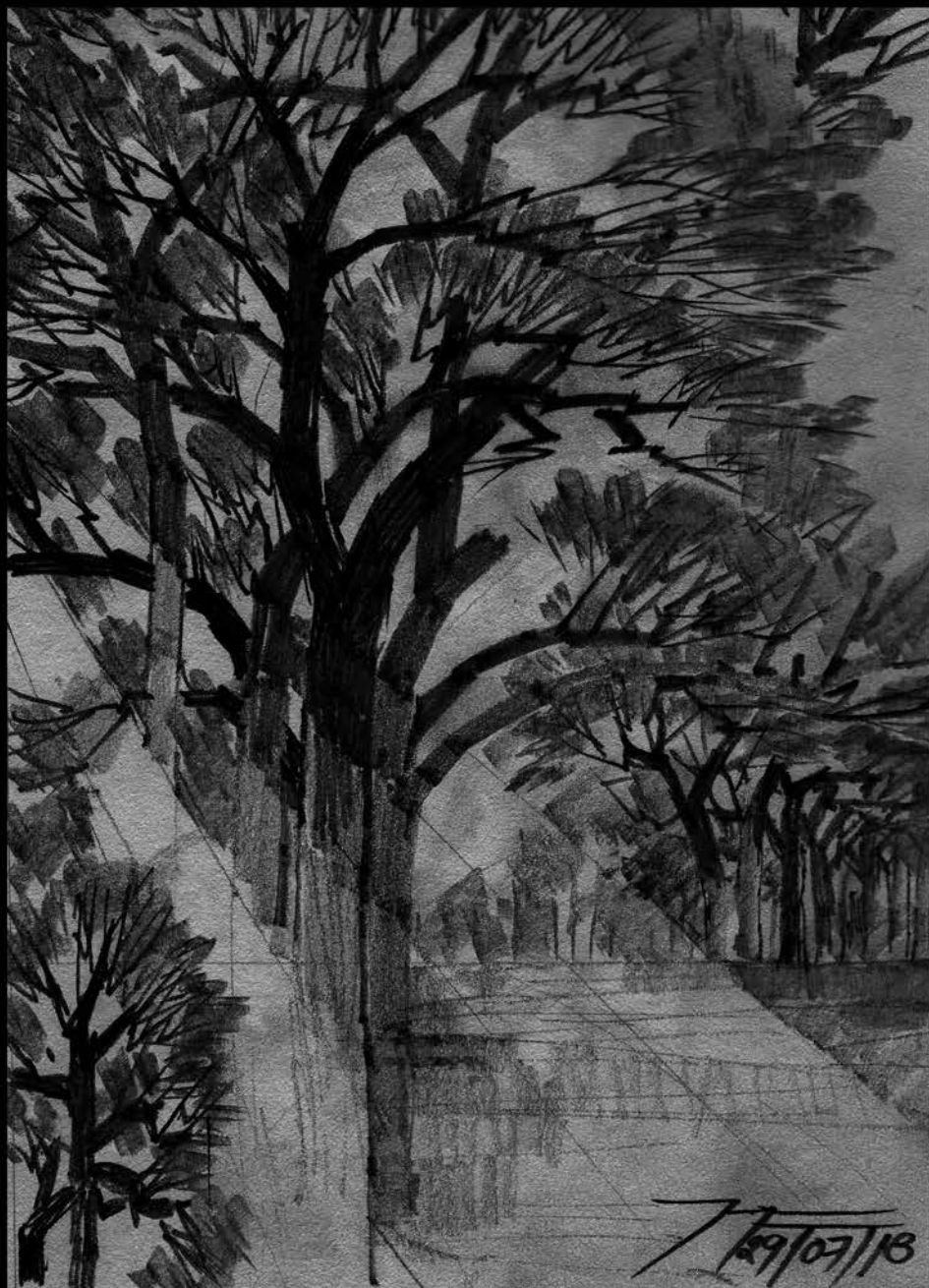
















ABOUT THE ARTIST

TONGCHAI
SAVASDISARA

TONGCHAI HAS HAD A PASSION FOR ART AND DRAWING SINCE HE WAS A CHILD AND HAS DEVELOPED BASIC SKILLS IN DRAWING SINCE HE WAS A SCHOOL BOY. HE CONSIDERED DRAWING ONE OF THE MOST GRATIFYING ACTIVITIES IN WHICH HE HAD ENGAGED AND OFTEN ENJOYED. HOWEVER, THERE WERE TIMES WHEN HE FELT THAT HE HAS NOT SPENT ENOUGH TIME FOR THE DRAWING OVER THE PASSING YEARS.

ALTHOUGH TONGCHAI HAS STUDIED ARCHITECTURE UNTIL COMPLETING HIS DOCTORATE DEGREE, WHICH DRAWING IS REGARDED AS AN INTEGRAL PART OF STUDYING IN THIS FIELD, THE PLEASURE OF DRAWING THAT HE USED TO EXPERIENCE DURING HIS CHILDHOOD NEVER HAPPENED AT ALL.

AFTER HAVING WITHDRAWN FROM THE 34 YEARS OF AN ACTIVE WORKING LIFE SINCE EARLY 2016, HE HAS LIVED A QUIET LIFE IN SOLITUDE RESUMING DRAWING IN SEPTEMBER 2018 AND HAS BEEN DRAWING REGULARLY SINCE.

DRAWING, FOR TONGCHAI, IS A PASSAGE THAT LEADS TO PEACE OF MIND. IT IS A PROCESS THAT CAN LEAD THE INDIVIDUAL TO SERENITY IN THE MIDST OF THE HUSTLE AND BUSTLE OF CITY LIFE.

ARTIST BIOGRAPHY:

TONGCHAI, A THAI NATIONAL, WAS BORN IN 1954 IN THE SOUTHERN PART OF THAILAND. HE WAS RAISED DURING EARLY CHILDHOOD AND ENROLLED IN AN AMERICAN SCHOOL FOR BOYS FROM GRADE 1-4 IN NAKHON SRI THAMMARAT.

HE CONTINUED HIS EDUCATION FROM GRADE 5-10 AT THE BHUMIPOLKING'S COLLEGE, A BOARDING SCHOOL IN NAKHON PATHOM. IT WAS WHERE HE BEGAN TO DEVELOP DEEP INTEREST IN ART AND DRAWING.

IN 1972 HE COMPLETED HIGH SCHOOL EDUCATION IN THE SCIENCE PROGRAM FROM TRIAM UDOM SUKSA SCHOOL AND PASSED THE ENTRANCE EXAMINATION TO STUDY IN THE FACULTY OF ARCHITECTURE, CHULALONGKORN UNIVERSITY. IN 1977, HE GRADUATED WITH A BACHELOR'S DEGREE IN ARCHITECTURE AND RECEIVED A MEDAL FROM CHULALONGKORN UNIVERSITY AS THE FIRST STUDENT TO GRADUATE FROM THE FACULTY OF ARCHITECTURE THAT YEAR.

TONGCHAI CONTINUED TO STUDY ARCHITECTURE BOTH AT THE MASTER'S AND DOCTORATE LEVELS AND GRADUATED WITH A MASTER'S DEGREE IN ARCHITECTURE FROM THE UNIVERSITY OF ILLINOIS, USA IN 1979, AND A DOCTORATE DEGREE IN ARCHITECTURE FROM THE UNIVERSITY OF MICHIGAN, USA IN 1983.

THOUGH HE GRADUATED IN ARCHITECTURE, MOST OF HIS CAREER AFTER HE GRADUATED, WAS IN THE TOURISM AND HOSPITALITY BUSINESS AND EDUCATION.

OVER THE 34 YEARS OF HIS ACTIVE WORKING LIFE, HE HAD SPENT 12 YEARS AND 7 MONTHS WORKING FOR 9 HOSPITALITY COMPANIES PLUS 21 YEARS AND 6 MONTHS FOR 3 UNIVERSITIES AND 2 HOTEL SCHOOLS THAT OFFER COURSES IN TOURISM AND HOSPITALITY.