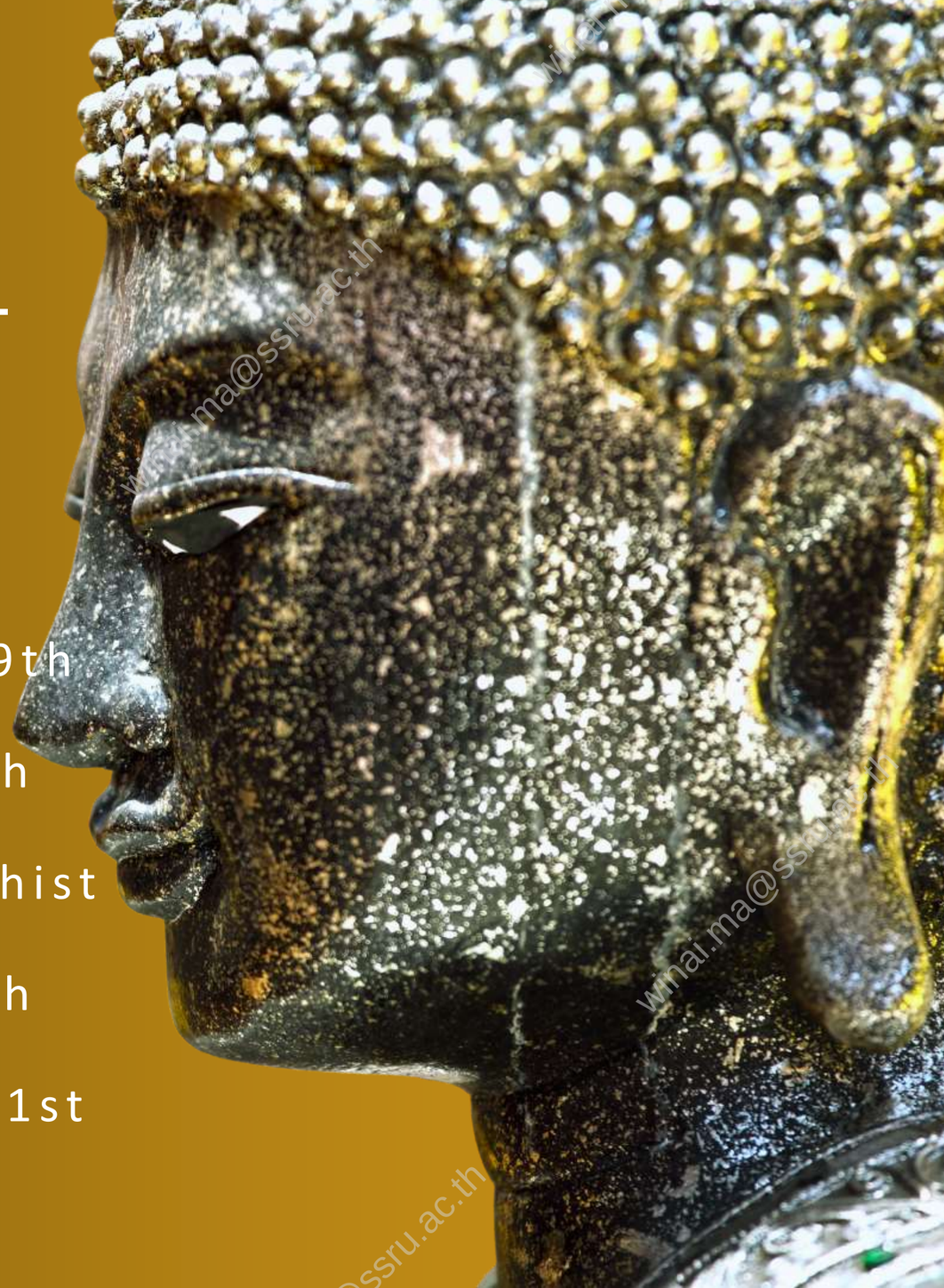
THAI ART

1. Dvaravati art, 12th-16th centuries (7th-11th centuries)
2. Srivijaya art 13th-18th centuries (8th-13th centuries)
3. Khmer art in Thailand or Lopburi art, 17th-19th centuries (12th-14th centuries)
4. Sukhothai art, 18th-20th centuries (13th-15th centuries)
5. Lanna art or Chiang Saen art 19th-23rd Buddhist Century (14th-18th Century)
6. Ayutthaya art, 20th-23rd centuries (15th-18th centuries)
7. Rattanakosin art 24th-26th centuries (19th-21st centuries)



winai.ma@ssru.ac.th

Dvaravati art, 12th-16th centuries

(7th-11th centuries)

From archaeological evidence, it is found that the Mon and Lawa people in the Dvaravati Kingdom had extensive trade by sea. When the prosperity of the Dvaravati Kingdom gradually declined, the Khmers took the opportunity to attack the city. The Dvaravati Kingdom collapsed and fell completely under the control of the Khmers around the 16th century.

Art works discovered include:

1. Sculpture
2. Architecture



LOCATION



SI THEP ANCIENT TOWN

KHAO KHLANG NOK

winai.ma@ssru.ac.th

Dvaravati art, 12th-16th centuries

(7th-11th centuries)

- Sculpture

Sculpture in the Dvaravati period was mostly about Buddhist sculpture and the creation of Buddha images. The appearance of the Buddha statue was inspired by Indian art, namely Amaravati art, Gupta art, post-Gupta art, and Pala art. The most influential is Gupta art, such as wearing a robe and covering it. The robes are smooth and have no streaks. Buddha images from the Dvaravati period may generally be divided into 3 types:

1. The first type, around the 12th century, has characteristics of the influence of Indian art in the Gupta and post-Gupta styles still very much present.
2. Type 2, around the 13th-15th Buddhist century, the nature of the native influence was even greater.
3. Type 3, around the 16th Buddhist century, is the last Buddha image of the Dvaravati kingdom. There is an influence of Khmer art from the Bapuan or early Lopburi period mixed in.



TYPE 1



TYPE 2



TYPE 3

winai.ma@ssru.ac.th

Dvaravati art, 12th-16th centuries

(7th-11th centuries)

- Sculpture

Dharmachakra and Crouching Deer It is an important symbol in Buddhism, meaning the first sermon or preaching of the Lord Buddha's teachings by turning the wheel of Dhamma in motion. The deer, on the other hand, represents a sermon being given at Isipatana Maruekhathayawan Forest. (Deer Park Forest) Varanasi India



DHARMACHAKRA

winai.ma@ssru.ac.th

Dvaravati art, 12th-16th centuries

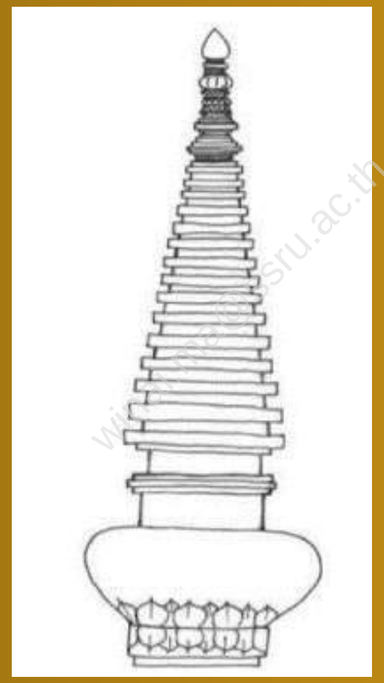
(7th-11th centuries)

- Architecture

Dvaravati period chedi can be divided into 2 main groups:1. Chedi does not have a relic. Important components of this type of pagoda Located at the center or bell body, which has 2 types:

1.1 Pagoda in the shape of a water pot

1.2 Bell-shaped pagoda



Type 1.1



Type 1.2



Model from the Sanchi Pagoda, Gupta Pala era.

winai.ma@ssru.ac.th

Dvaravati art, 12th-16th centuries

(7th-11th centuries)

- Architecture

2. The chedi has a chedi with a raised rectangular base, mostly a lotus base, followed by a rectangular chedi. There is an arch and then a top that is bell-shaped or radiator-shaped like the first group. Just add the element of the house to support the bell.



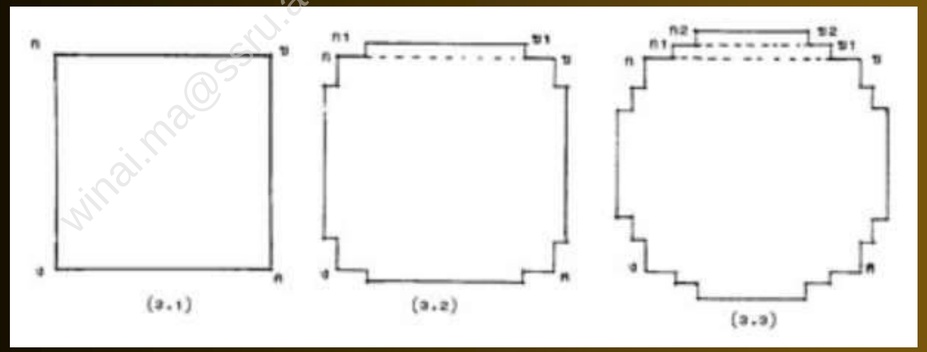
raised rectangular base

winai.ma@ssru.ac.th

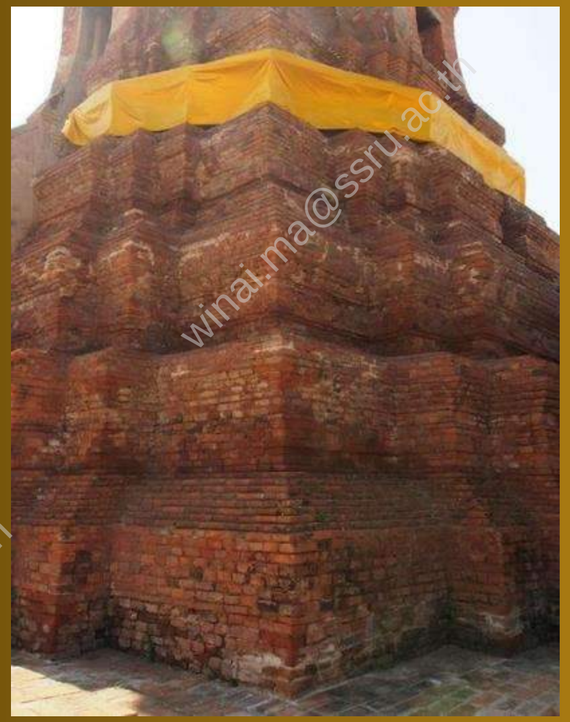
Dvaravati art, 12th-16th centuries

(7th-11th centuries)

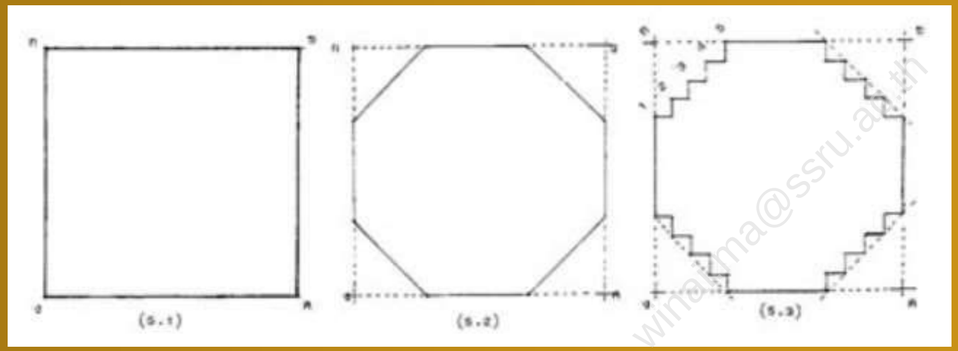
- Architect
  Important identity
  1. The layout of the building is "reduced" on each side, which is believed to be influenced by the Pala art of India.



Building plan with gauges reduced on all 4 sides.,







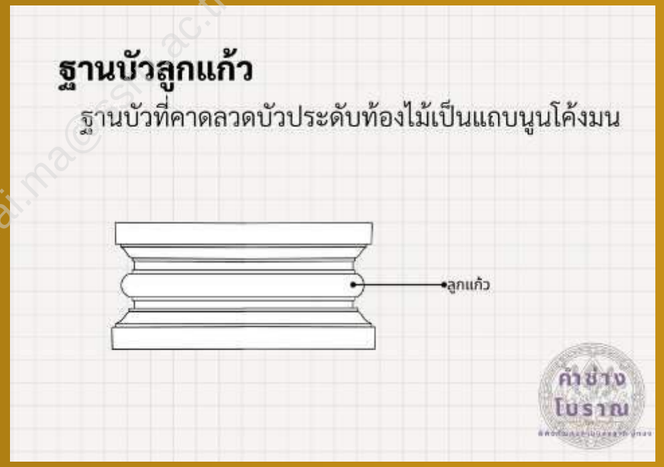
Building plan with recesses on all 4 sides,

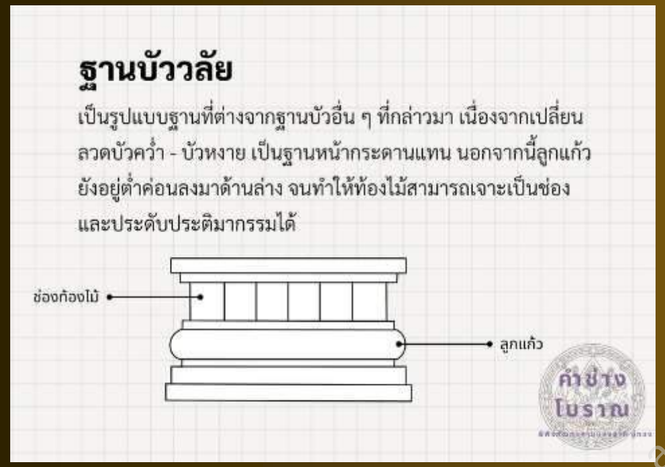
winai.ma@ssru.ac.th

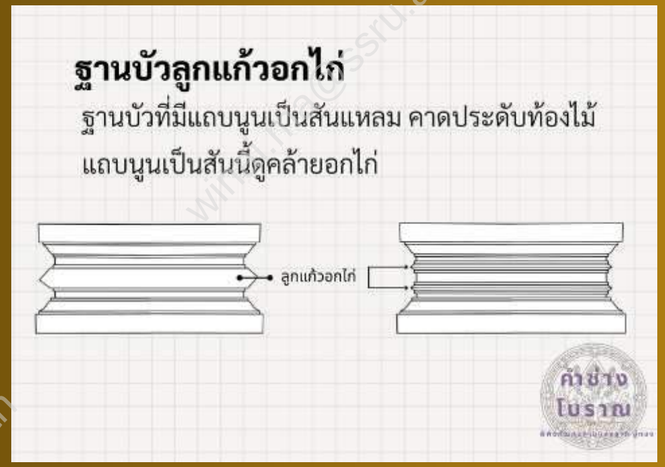
Dvaravati art, 12th-16th centuries

(7th-11th centuries)

- Architect
  Important identity
  2. Chedi base “Lotus base” looks like a cutting board base supporting a large glass lotus. It looks similar to a bracelet, so it is called a lotus.









Lotus Base

winai.ma@ssru.ac.th

Srivijaya art 13th-18th centuries

(8th-13th centuries)

The southern region of Thailand in the 12th-16th centuries may have been under the influence of (political or cultural) of the Srivijaya kingdom which covers Sumatra and the Malay Peninsula, which is now Malaysia and southern Thailand

For this reason, "Sriwichai art" in southern Thailand is closely related to central Javanese art in Indonesia.

Srivijaya style art is therefore an art style influenced by Central Java. Mixed with Gupta and Pala from India until it is unique.

Therefore, it was a kingdom that was mixed with local cultures based on ancient Buddhist culture mixed with Brahmanism.



LOCATION

Srivijaya art 13th-18th centuries

(8th-13th centuries)

Characteristics of Southern Karma art or Srivijaya art are mostly art related to Buddhism-religion, Mahayana religion, so images of Bodhisattvas are often found, such as Bodhisattva Avalokitesvara Phra Sri Ariyamentriya Bodhisattva Bodhisattva Vairojana And it is popular to create the Bodhisattva's female counterpart, also known as "Sakti", such as Nangtra, Prajnaparamita. or Miss Panyabarami



AVALOKITESHVARA OF CHAIYA

winai.ma@ssru.ac.th

Srivijaya art 13th-18th centuries

(8th-13th centuries)

- Sculpture

  Most of them were built in the Mahayana Buddhism tradition. Made of bronze and stone. The sculptures discovered were influenced by Indian art, Gupta style, Pala-Sena style, and Central Javanese art. It is popular to make images of the Bodhisattva Avalokitesvara. Bodhisattva Padmapani Bodhisattva Vajrapani etc.







LORD SHIVA



BODHISATTVA PRAJÑAPARAMITA.

winai.ma@ssru.ac.th

Srivijaya art 13th-18th centuries

(8th-13th centuries)

- Architecture

  Srivijaya-style buildings and the arts are all connected with Central Java as an influence on Javanese art in the same period. The most durable and still evidenced today are the many Srivijaya religious sites in Surat Thani Province.



PHRA BOROMMATHAT CHAIYA,

winai.ma@ssru.ac.th

Khmer art in Thailand or Lopburi art, 17th-19th centuries (12th-14th centuries)

Lopburi art is art from the 17th-19th centuries in the central, eastern, and northeastern regions of Thailand. There is a type of art, sculpture, and architecture that is similar to Khmer art and architecture.

Lopburi artisan art is an art related to religion Buddhism, Brahmanism, especially Mahayana Buddhism Most of today's art is carved with stone and Bronze, especially bronze casting, is very prosperous. The movements in sculpting the figures are skillful, making the gestures less harsh like Khmer art in Cambodia.



LOCATION

winai.ma@ssru.ac.th

Khmer art in Thailand or Lopburi art, 17th-19th centuries (12th-14th centuries)

- Sculpture

Most of the Buddha statues are Nagas in a meditative pose, seated above three layers of Naga hair. The Phra Chong has a slight ridge. His head also displays a tall crown made of layers, each layer decorated with lotus petals. His eyes closed and he glanced south. His mouth was open wide. The edges of his lips are thick. He smiled with a Bayan-like smile on his lips. But it has characteristics different from Bayon art, including the long face being more oval. His body stretched higher.



NAGAPROK BUDDHA STATUE



VALOKITESHVARA OF LOPBUREE,

winai.ma@ssru.ac.th

Khmer art in Thailand or Lopburi art, 17th-19th centuries (12th-14th centuries)

- Architecture

The architecture is made of brick and stone. There are both those built in the Brahmin religion and Buddhism. The architecture is a rectangular building with tiered peaks stacked up until it is sharp and rounded. The corners of this building are recessed. Made with reduced angles, such a form is called a prang, which was influenced by Indian architecture called Sikhon.

Architectural decoration does not favor empty space, often decorated with floral patterns. Artificial leaves and patterns in various parts of the building. The building's layout is simple, with a criss-cross pattern, often with a winding balcony built around it. This architecture is used to house Buddha and Bodhisattva images. Buddha statues are commonly made in three, which represent Dhammakaya. These include Dhamma, Sambhogakaya, and Nirmanakaya.



PRASAT PHI MAI



CHOLA ART



PHRA PRANG SAM YOD

winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

(13th-15th centuries)

Sukhothai art is an art that occurred in the 18th–20th Buddhist centuries in the Yom River, Nan River, Sukhothai, Uttaradit, Phrae, Phitsanulok, and Ping River basins. Southern part of Kamphaeng Phet Province It was born from the inspiration of Buddhism, especially Theravada Buddhism, which was influenced by Lanka, as shown in many ancient sites that have concepts and styles similar to Lankan architecture In addition, it was mixed with other arts, including Burmese, Khmer, and Chinese.



LOCATION

winai.ma@ssru.ac.th

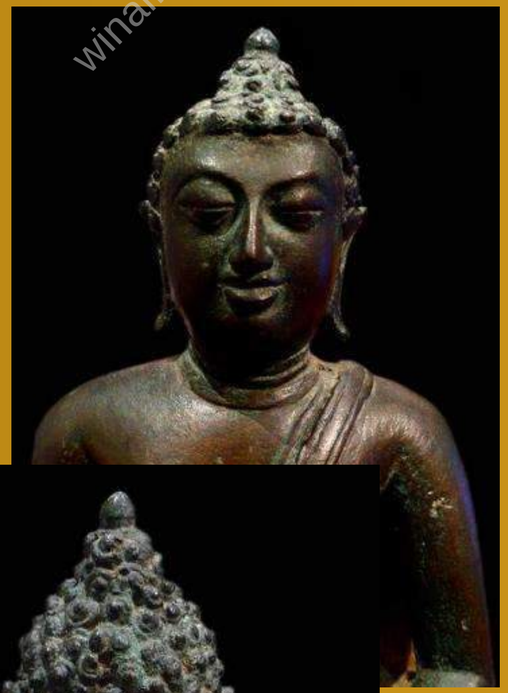
Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Sculpture

Buddha images in Sukhothai art follow the pattern of Theravada Buddhism. Divided into three period

The 1st period also shows the influence of Lopburi art. The creation of Buddha statues in this era had its own unique style called the Wat Takuan style. It was a Chiang Saen, Lanka-style Buddha with a round face. The radius is of the Lankan style, and the body and the short Sangkhati are of the Chiang Saen style.





BUDDHA STATUE, 1ST PERIOD

winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Sculpture

The 2nd period developed the style of creating Buddha statues. Until he formed a beautiful Buddha image of the Sukhothai artisan family. His face was oval, his hair bent, his nose bent, his mouth smiling slightly. The head is proportional to the neck and chest, and the hair is small. His glory is a flame. His chest was elegant, his chest was large and wide, his breasts were bulging, and his hips were small. Wearing a robe and covering it diagonally The man's long robe reached to his navel. The tip has a centipede fang pattern. His arms were slender like ivory. His fingers and toes were made in a natural style, like living life. The base was a smooth board. The most popular posture is the Maravichai posture.







BUDDHA STATUE, 2ND PERIOD,



VISHNU



SHIVA,

winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

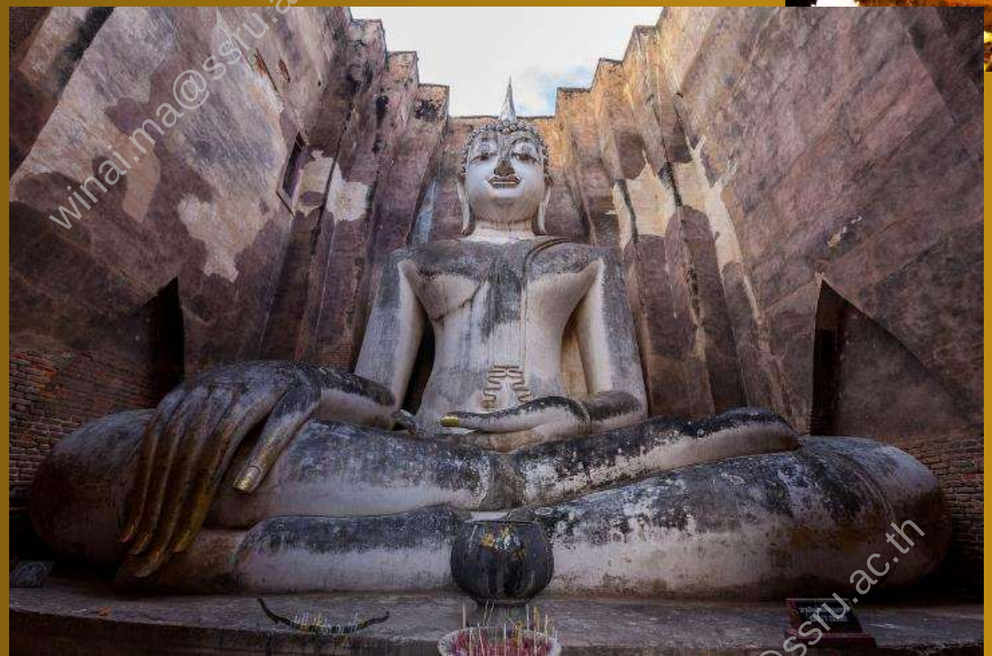
(13th-15th centuries)

- Sculpture

The 3rd period was more refined and seemed to have more order and rules. His radius became larger. His face is short oval. Phra Unalom is an upturned figure between the head and the back of the Buddha. His body became less sensitive. His Majesty's appearance was calm and calm. His arms were long. His four fingers were even. His soles were short and smooth. His feet were long.



PHRA BUDDHA CHINNARAT



BUDDHA STATUE, 3RD PERIOD

PHRA ACHANA

winai.ma@ssru.ac.th

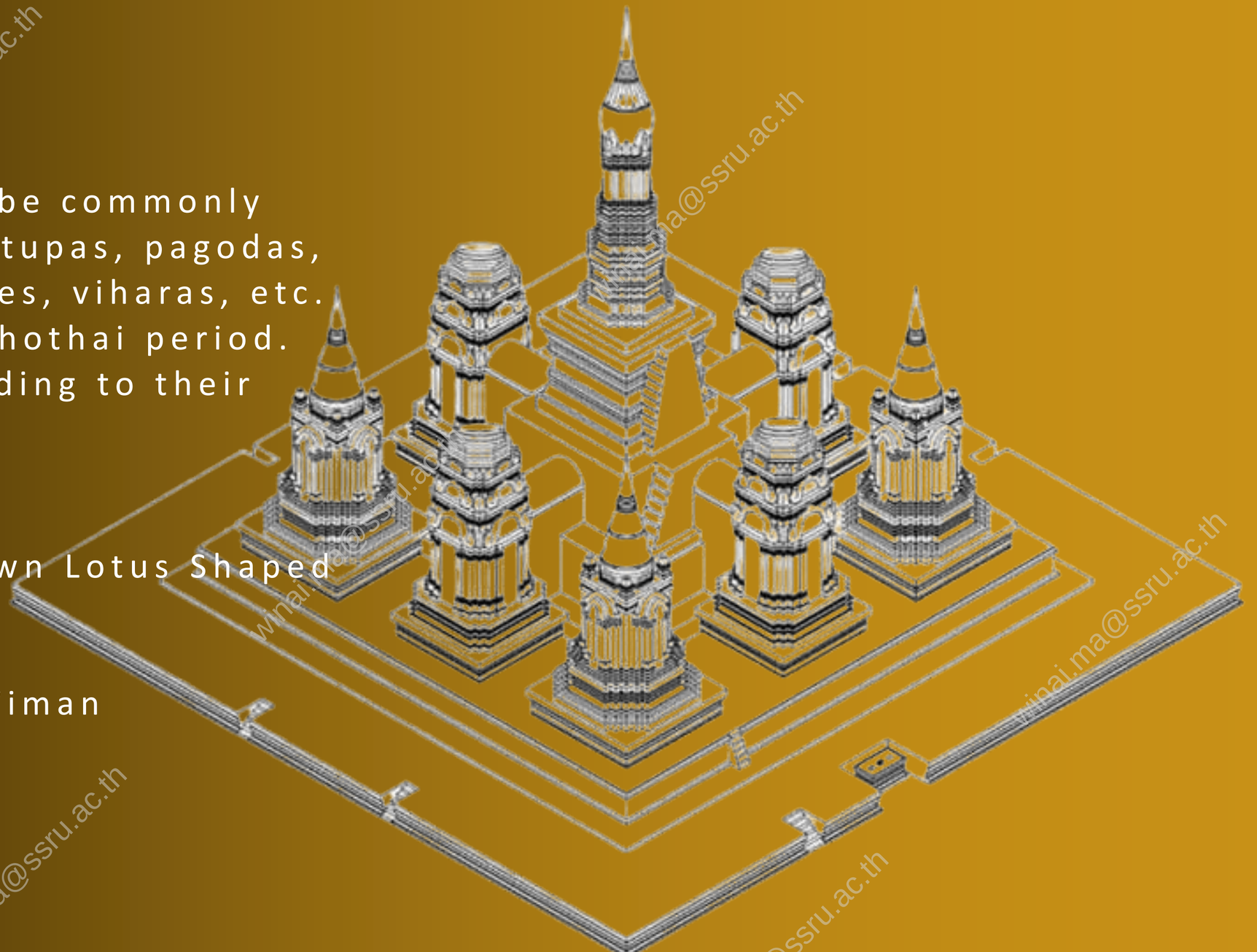
Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Architecture

Historical sites that can be commonly seen in this region such as stupas, pagodas, prangs, and temples, churches, viharas, etc. Buddhist chedi from the Sukhothai period. They can be classified according to their shape as follows.

1. Lotus Bud Pagoda
2. Bell-shaped or Upside-Down Lotus Shaped pagoda.
3. Phra Chedi Song Prang
4. Chedi Busabok or Chedi Wiman
5. Chedi Chom Hae
6. Castle-Shaped Pagoda



winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Architecture

1. Lotus Bud Pagoda



WAT TRAPHANG NGOEN ,



WAT CHEDI CHET TAEW

winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries 3

(13th-15th centuries)

- Architecture

2. Bell-shaped or Upside-Down Lotus Shaped pagoda.



WAT KHAO SUWANKHIRI



WAT NANG PHAYA

winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Architecture

3. Phra Chedi Song Prang





WAT PHRA SI MAHATHAT

winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Architecture

4. Chedi Busabok or Chedi Wiman



WAT CHANA SONGKHRAM

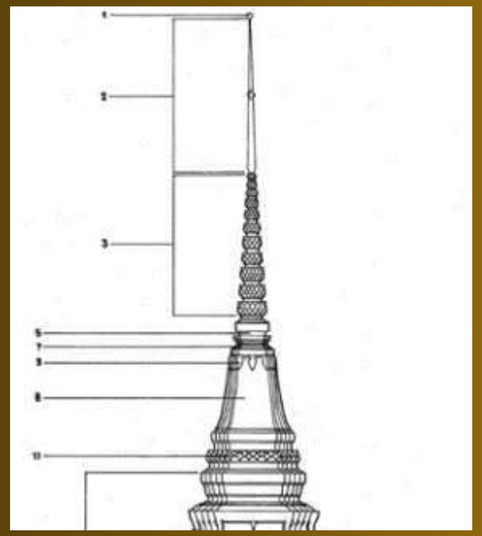
winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Architecture

5. Chedi Chom Hae





WAT PHRA BAT NOI

winai.ma@ssru.ac.th

Sukhothai art, 18th-20th centuries

(13th-15th centuries)

- Architecture

6. Castle-Shaped Pagoda



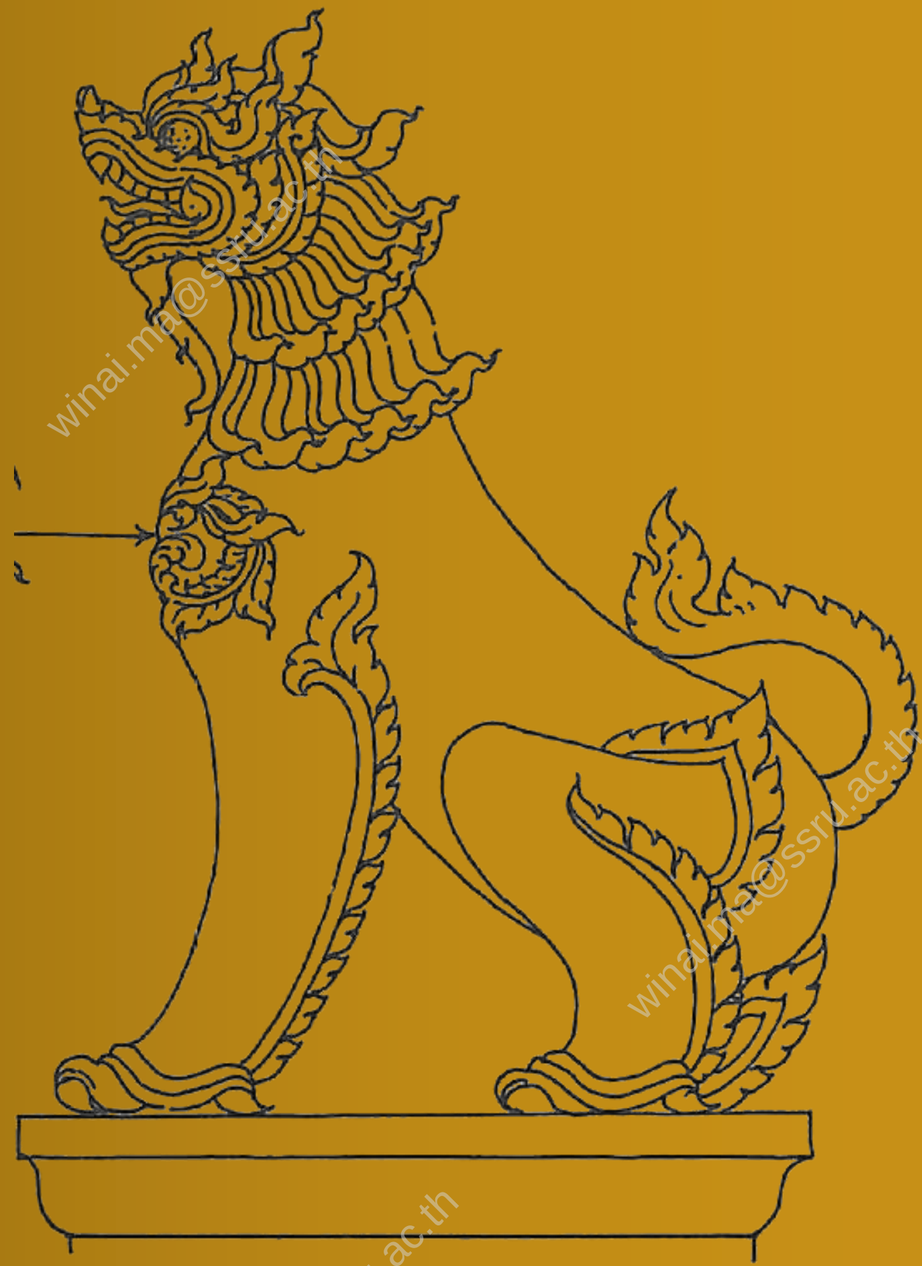
Pagoda rai
WAT Chedi Chet Taew

winai.ma@ssru.ac.th

Lanna art or Chiang Saen art 19th-23rd Buddhist Century (14th-18th Century)

Lanna art or Chiang Saen art Refers to art in the area The upper northern region or Lanna region of Thailand in the early 19th - 24th centuries is thought to have continued succession from Dvaravati art and Lopburi art since the Hariphunchai period.

The center of Lanna art was originally in Chiang Saen, called the Yonok Kingdom, and later moved to build the city of Chiang Mai. The center of the Lanna Kingdom was Chiang Mai, and Lanna's art is closely related to Buddhism, especially the Theravada sect.



winai.ma@ssru.ac.th

Lanna art or Chiang Saen art 19th-23rd Buddhist Century (14th-18th Century)

- Painting

Lanna murals The work can be divided into 3 phases:

Phase 1: 20th - 21st Buddhist centuries, such as at Wat Umong Chiang Mai Province only one place

Phase 2, 22nd–24th Buddhist Century, found only in Lampang Province. The style of murals in both phases is influenced by Burmese art.

Phase 3, the 25th Buddhist Century, is a work from the late period. There is popularity in the form of pictures telling stories as the main stories written are the specific maxims of the Lanna people. The color scheme used is mostly red and blue, popular for painting inside temples, which is different from central region paintings that are popular for paintings in chapels.



TAI YAI PAINTING

winai.ma@ssru.ac.th

Lanna art or Chiang Saen art 19th-23rd Buddhist Century (14th-18th Century)

- Sculpture

Important characteristics of the Buddha statue Lanna art, which is often called the Chiang Saen Buddha Singha style, is divided into

Phra Buddha Sing 1 has the appearance of sitting cross-legged in meditation. His feet were on both sides, his face was round and he was smiling, his large hair was furrowed. lotus bud halo His body was plump. Short male monk above the breast

Phra Buddha Sing 2 has the appearance of sitting cross-legged. Oval face Twisted small hair Radiant flame His body is delicate, his chest is large, his waist is small, and his Sangkhati hair has a thin line extending all the way to his nape, influenced by Sukhothai.



SINGHA 1



SINGHA 2

winai.ma@ssru.ac.th

Lanna art or Chiang Saen art 19th-23rd Buddhist Century (14th-18th Century)

- Architecture

Architecture during the Golden Age is closely related to the spread of Lankan Buddhism or the Raman sect. It was inspired both by the architecture of earlier periods. Influences from external architecture such as Sukhothai, Burmese during the Bagan period, etc.

The style of the castle-shaped pagoda is the Ku Kut and Ku Kham pagodas. In addition, there is also a group of bell-shaped pagodas that have begun to adjust from a circular plan to a polygonal plan, as in the example of the pagoda at Wat Phra That Doi Suthep, etc.



KUKUT PAGODA



WAT PHRA THAT DOI SUTHEP

winai.ma@ssru.ac.th

Lanna art or Chiang Saen art 19th-23rd Buddhist Century (14th-18th Century)

- Architecture

The form of the temple during the Golden Age shows evidence of a covered roof building. An important form of the Lanna temple is the raising of the gauge, which is related to the overlapping roof layers. The main structures of the temple are the open temple, also known as the Puay temple, and the closed temple.



WAT LOK MOLI



WAT PHRA SINGH

winai.ma@ssru.ac.th

Ayutthaya art, 20th-23rd centuries

(15th-18th centuries)

- Painting

Paintings reflecting Buddhist beliefs are painted on the walls of chapels, temples, and picture books, using tempera mixed with glue, smooth painting, and cutting lines. The overall characteristic of paintings in the early Ayutthaya period is that there is still not much use of color. Techniques for painting on white foundation paint the background of the image with red. The image has been painted white. Flesh color and covered with gold leaf. Cut the lines with black or red.

In the middle Ayutthaya period, Painting techniques have been developed. A variety of colors began to be used, including gold leaf and red trim. Painting in the later period is different from the first era where it was popular to paint the Ruean Kaew arch as a storytelling picture with more colors.





WAT KO KAEO SUTTHARAM

winai.ma@ssru.ac.th

Ayutthaya art, 20th-23rd centuries

(15th-18th centuries)

- Sculpture

Early Ayutthaya art Sculptures include images of gods and Buddhas. Most of their characteristics are strong, hardy, and have a mixture of Lopburi characteristics. U Thong and Sukhothai Buddha statues have both thick and thin bodies. The base cornice is made into a curved base.

Medieval Buddha statues were influenced by Sukhothai art. The face and halo are often made according to the Sukhothai style, but there are some small lines. Most people like to make Buddha images in the posture of Maravichai.

Late-period Buddha images were made in the form of a Buddha in the royal uniform. There are two types: a large Buddha in the uniform and a small Buddha image. The art of wood carving and stucco sculpture of the late Ayutthaya period has the highest beauty.





1ST-2ND PERIOD





3RD PERIOD

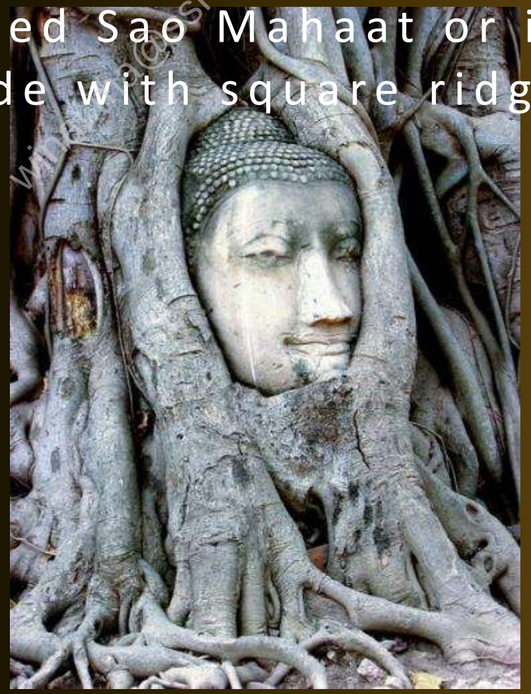
winai.ma@ssru.ac.th

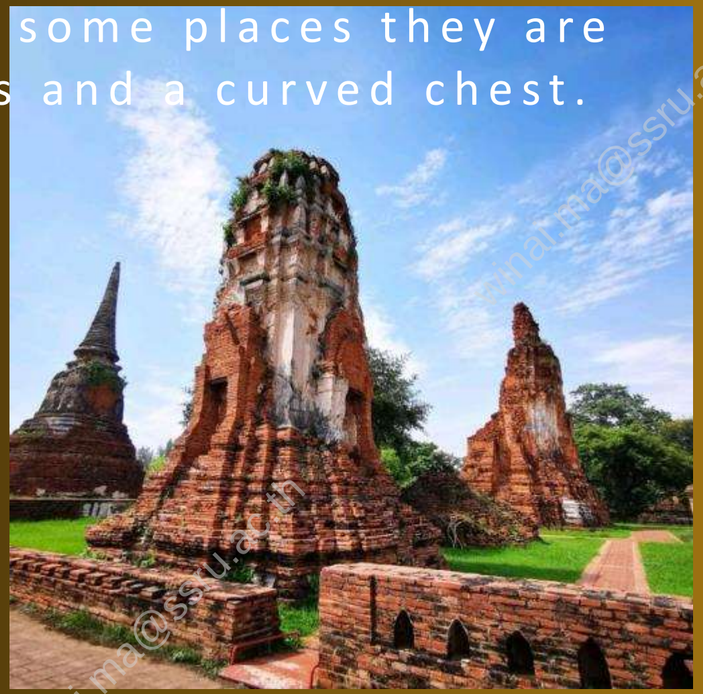
Ayutthaya art, 20th-23rd centuries

(15th-18th centuries)

- Architecture

In the first era, since King U Thong built Ayutthaya, it was popular to builded a Prangs as the main hall of the temple. There is a temple in front of the Prang. There is a winding balcony surrounding the Prang. The architecture of this era had no windows but there are grilled vents called Sao Mahaat or in some places they are made with square ridges and a curved chest.







WAT MAHATHAT (AYUTTHAYA)

winai.ma@ssru.ac.th

Ayutthaya art, 20th-23rd centuries

(15th-18th centuries)

- Architecture







WAT RATCHABURANA, AYUTTHAYA

winai.ma@ssru.ac.th

Ayutthaya art, 20th-23rd centuries

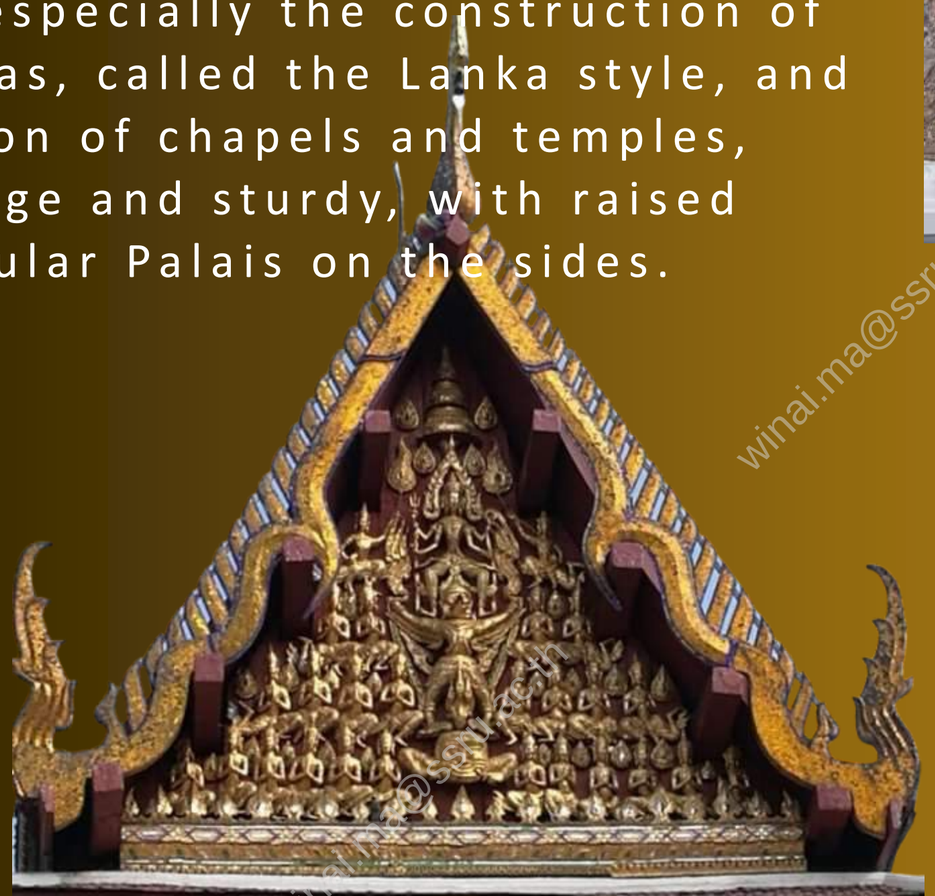
(15th-18th centuries)

- Architecture

The second period popularized the construction of Sukhothai-style architecture, especially the construction of circular pagodas, called the Lanka style, and the construction of chapels and temples, which were large and sturdy, with raised bases and popular Palais on the sides.



WAT NA PHRA MEN





winai.ma@ssru.ac.th

Ayutthaya art, 20th-23rd centuries

(15th-18th centuries)

- Architecture





3D



WAT MAHEYONG

winai.ma@ssru.ac.th

Ayutthaya art, 20th-23rd centuries

(15th-18th centuries)

- Architecture

Third period: King Prasat Thong favored Khmer art. Art in this era began to have windows that could be opened and closed. Later in the reign of King Narai the Great, European architecture was influenced. Gothic pointed arched windows were built.



WAT KUDI DAO



winai.ma@ssru.ac.th

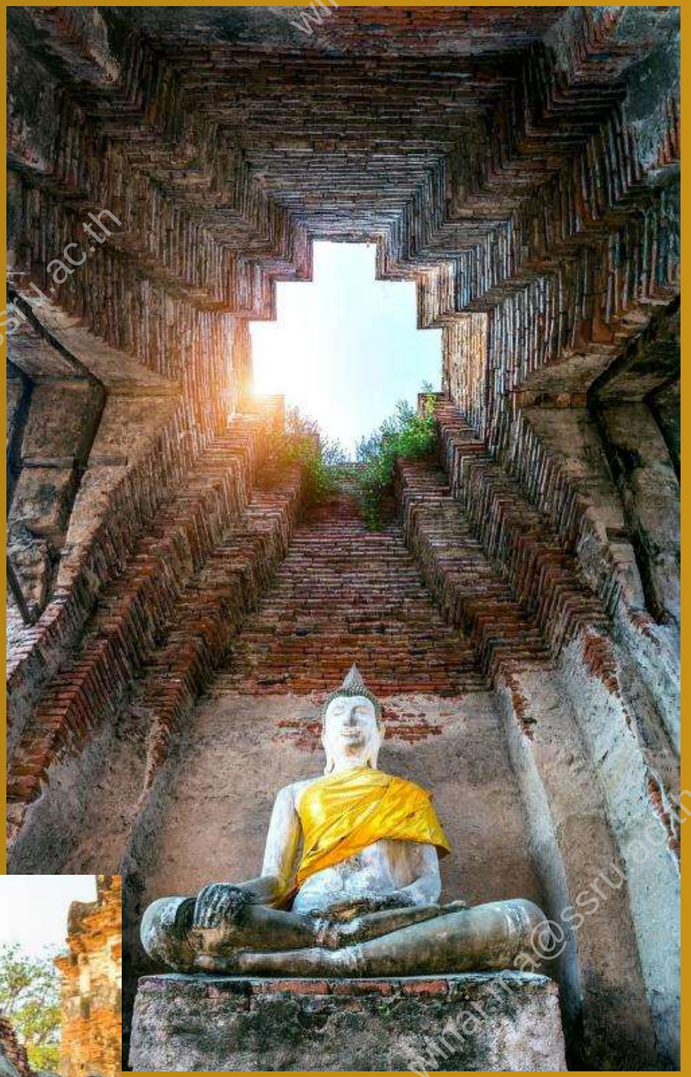
Ayutthaya art, 20th-23rd centuries

(15th-18th centuries)

- Architecture



WAT CHAIWATTHANARAM





winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Painting

Most of the murals from the Rattanakosin period were painted in chapels, temples, and royal halls. Murals from the reigns of King Rama I and II remain few. The remaining evidence is traditional Thai work inherited from late Ayutthaya art. It is a 2-dimensional image. Giving only the feeling of width and length, without knowledge and without the use of light and shadow.





WALL PAINTING IN KING RAMA I

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Painting

Visual elements in Thai painting are used for expression and convey the following meaning:

1. Using lines, paying attention to the importance of outside lines and detail lines inside to create a mood and Complete feeling
2. Use of color

2.1 Use colors to differentiate between high and low levels of honor according to the importance of the image.

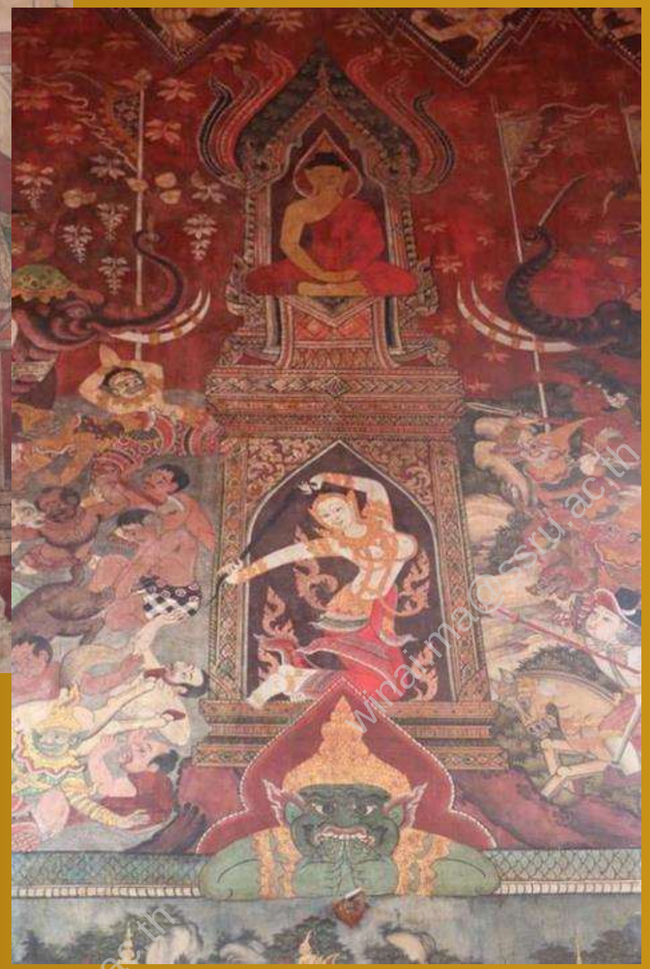
2.2 Use colors to divide according to ethnicity and to create unique differences, because there are many characters.

2.3 Use color for emphasis or to make it stand out and attract the eye, it is popular to use red.

2.4 Use color to convey symbolic emotion.

3. Using gold leaf Gold is a highly valuable





COLOUR IN PAINTING

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Painting

Murals from the reign of King Rama III have influences from Chinese art.





PAINTING OF THE 3 KINGDOMS
IN THE REIGN OF KING RAMA III

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Painting

Since the reign of King Rama IV, there has been more contact with foreign countries in the west. The influence of foreign paintings in the West has also been mixed in with Thai murals.





PAINTING FROM THE REIGN OF KING RAMA IV-KING RAMA X

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Sculpture

Sculpture in the Rattanakosin period can be divided into 3 phases: traditional sculpture Adaptation phase sculpture and contemporary sculpture

1. Traditional sculpture dates from the period between the reigns of King Rama I - III. The work follows the traditional style.
2. The reign of King Rama IV-V was a period of adjustment and opening up of the country. His Majesty King Mongkut. His Majesty had the idea to create a Western-style statue.
3. During the reign of King Rama VI until the present reign. It is an art that is a result of Western civilization as a form of contemporary art



SCULPTURE IN KING RAMA I



winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Sculpture





SCULPTURE IN KING RAMA 4-KING RAMA 5

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Sculpture







CONTEMPORARY SCULPTURE

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Architecture

Architecture of the early Rattanakosin period Pagoda in the Rattanakosin period was found in only four styles: Prang Pagoda, Song Khrueng Pagoda, Bell Shaped Pagoda, and the twelve wooden recessed Pagoda



ARCHITECTURE IN KING RAMA I-III

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Architecture

The architecture of the reign of King Rama III is outstanding in being influenced by Chinese art. The main feature of the chapel and temple is the large building. Part of the gable is made of brick and cement and the decorative pattern is stucco with a flora pattern.



ARCHITECTURE IN KING RAMA III

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Architecture

During the reign of King Rama V, there was Western influence, causing many government buildings to use European architectural styles.



ARCHITECTURE IN KING RAMA V

winai.ma@ssru.ac.th

Rattanakosin art 24th-26th centuries

(19th-21st centuries)

- Architecture

From the reign of King Rama VI onwards, Thai architecture has changed more according to the modern era. The style of work will be in the style of contemporary architecture.





ARCHITECTURE IN KING RAMA 6-KING RAMAV

winai.ma@ssru.ac.th