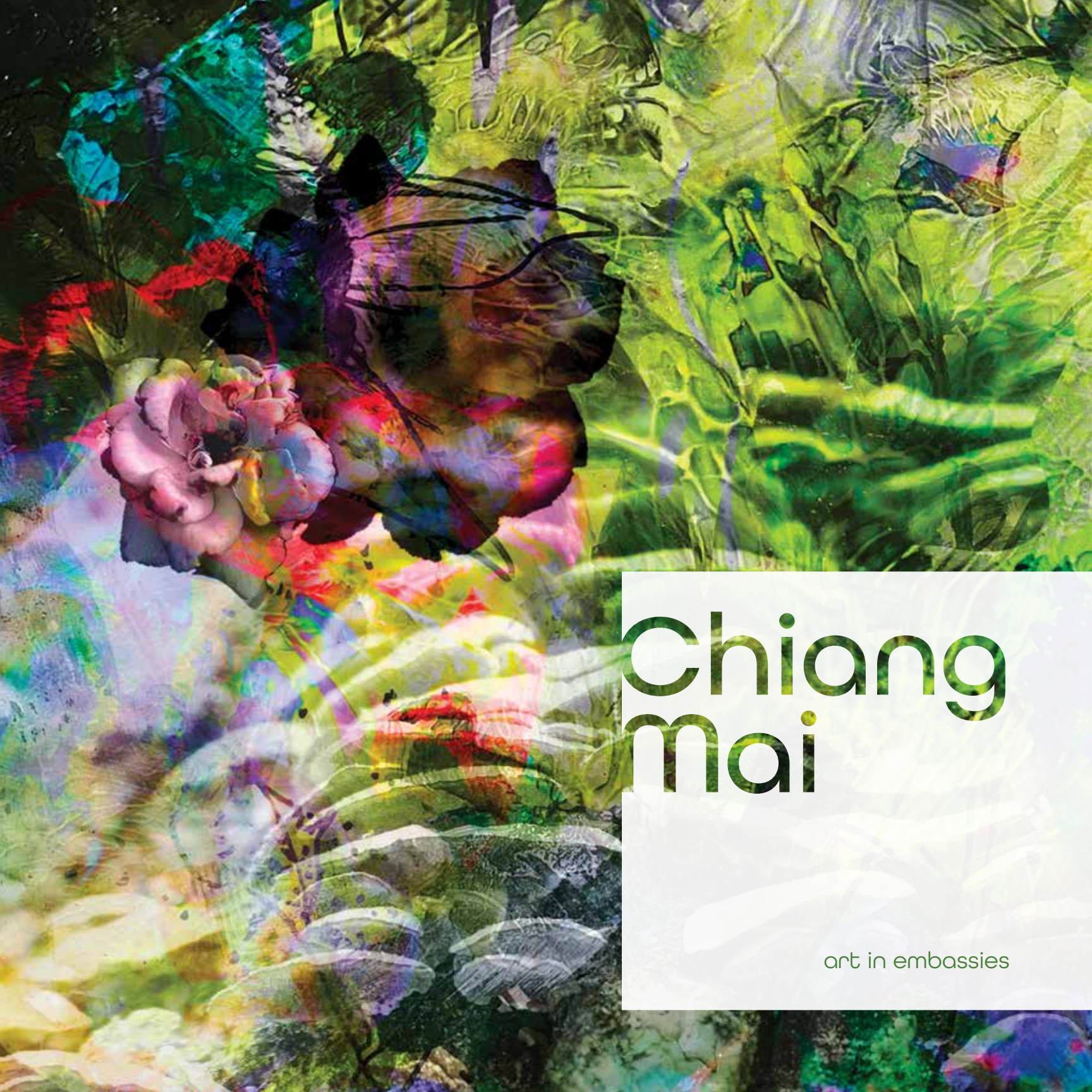




Chiang mai

art in embassies



Front cover: Cicely Carew,
***The breeze at dawn has secrets
to tell*** (detail), 2020

This page: Chatcha Thavee,
Into the rainbow (detail), 2021



Bryan Graf,
Hallucinations #7 (detail), 2020–2021



Preface

The United States and Thailand share one of Southeast Asia's longest-standing diplomatic relationships. Grounded in diplomacy and mutual respect, it continues to evolve and thrive. The permanent art collection at the U.S. Consulate in Chiang Mai honors this bond through works by contemporary American and Thai artists. Inspired by geography and a sense of belonging, the paintings, photographs, mixed-media works, sculptures, and installations feature poetic interpretations of the earth and sky. Color, material, and pattern become vehicles for reflecting on place, as each artist draws on personal memory, social traditions, and shifting landscapes to interpret the natural world.

The immersive splendor of nature unfolds in distinct ways in the works of Shara Mays, Cicely Carew, and Bryan Graf, each exploring variations of figuration and abstraction. Drawing on familial and topographic memories of her ancestral North Carolina, Mays creates exuberant paintings of cascading colors, gestures, and drips. Carew intersperses floral and photographic fragments into her dense, richly hued tableaux—expressions of unyielding joy that connect heart and mind. In his *Endless Summer* series, Graf envelops images of plant life in a pastel haze, each photograph an experimental record of the wisteria his father planted in the family garden the year of his birth.

Natural forms and systems of language converge in the works of Natasha Bowdoin, Kitikong Tilokwattanotai, and Aaron Swindle. Drawing from flora of both countries as well as literary, scientific, and textile sources, Bowdoin constructs monumental murals that evoke the outdoors. Tilokwattanotai's graphic renditions of text and alphabet move across the surface, stretching calligraphic tradition into rhythmic abstraction. Swindle's colorful cutouts, repeated at different scales and punctuated by black lines and passages, suggest interior landscapes shaped by memory and imagination.

Kachama Perez, Aliana Grace Bailey, and Jerawit "Eak" Surtsit translate the sights and sensations of travel taken into ambient colors, sounds, and textures. Working off field photographs and music, Bailey creates large-scale textiles whose vibrant and tactile harmonies unfold with the cadence of an abstract landscape. Perez's geometric weavings of similar size honor and update the traditional fiber techniques encountered while she and her father toured rural Thailand and nearby countries. Surtsit, inspired by the lush, forested mountains of the hill tribes in the Fang District he saw on road trips with his father, renders in vivid realism what he describes as the lasting imprint of the "Memory Forest."

Arcing webs and graded passages become pictorial equivalents for natural phenomena and interconnection for Jiratchaya Pripwai, Chatcha Thavee, and Rebecca Rutstein. A keen observer of minute details and fleeting moments, Pripwai essentializes the cycle of nature into a timeless present through ethereal monochromes of repeated lines. Drawing from a rainbow palette, Thavee meticulously composes nuanced, shifting planes into paintings that yield quiet joy and stillness. The intersection of art and science drives Rutstein's spacious fields of colorful, overlapping marks, which delve into the complex processes and fractal geometry observed across nature, from macro to micro levels.

Tawatchai Puntusawasdi, Kenn Kotara, and Torlarp Larpjaroensook consider how our sense of place changes with context. Inspired by the rural landscapes around Chiang Mai, Puntusawasdi uses mathematics to forge sinuous shapeshifters in wood and steel, some evoking Leonardo da Vinci's *Vitruvian Man*. Kotara and Larpjaroensook adapt the visual tools of cartography and an aerial perspective. Kotara's diagrammatic landscapes stratify abstraction and figuration, syncing personal history with the likes of architecture, information systems, and the environment. Meanwhile, the layered surfaces of Larpjaroensook's spatial panoramas register the effects of history, weather, and climate over time.

Engaging the land in all its breadth and beauty, Morakot Ketklao, Ruben Olguin, and the Bennington Silpakorn Collective treat materials as participants in and shaped by cultural practice and technique. In Ketklao's lyrical abstractions, embroidery and threadwork coexist with landscape elements and structured geometric passages. Drawing on Indigenous knowledge, Olguin combines 3D printing and plant-based, synthetic materials to create biomorphic resonators that promote the growth and health of specific crops. *Vibrant Voices, Flowing Scapes*—a multi-year commission by the Bennington Silpakorn Collective, a collaboration between faculty and students at Bennington College (Vermont) and Silpakorn University International College (Bangkok)—translates the human voice into a visual and diplomatic form. The cross-disciplinary project encompasses a glass-and-steel sculpture, mosaic wall, mixed-media work, and sonic score, blending traditional and digital media into a shared field.

Deriving from the Greek words for 'earth' and 'writing,' geography integrates places and people through a dynamic study of nature and the impact our activities have on our planet. In this spirit, the collection commingles a multitude of seeming opposites—past and present, near and far, tradition and innovation, analog and digital, literal and figurative, and text and image into a complex nexus of memories, cultures, and experiences. At its core, the collection celebrates the enduring friendship between the United States and Thailand, highlighting traditions of craftsmanship and innovation, while honoring stewardship and connectivity, both with the natural world and with each other.

—Curator, Sarah Tanguy

Shara Mays,
York (detail), 2023





aliana grace BAILEY

In *a thailand color story*, Aliana Grace Bailey translates photographs from her travels in Thailand into a large-scale, wall-mounted textile of hand-dyed fibers arranged in bands of color and pattern. The work developed after Bailey traveled with friends through Bangkok and Phuket in 2019, where she approached her surroundings as an immersive color study, documenting details of movement, texture, and everyday exchange.

Once home, Bailey organized these images by color, discovering unexpected relationships and harmonies among them. While listening to Thai music, she translated three of these photographs into fiber, transforming their palette into a tactile composition of gold, burnt orange, deep green, and magenta that recalls the atmosphere of the journey.

"Through fiber, I weave layers of interconnection, comfort, and storytelling. My artwork juxtaposes beauty and a sense of optimism against traumatic realities—creating spaces where joy and healing can coexist with acknowledgment of ongoing struggles."

Bailey is an interdisciplinary fiber artist, designer, care worker, and founder of Vibrant Grace Studio. Working with hand-spun and hand-dyed materials, her practice draws on memory, care, and lived experience. She has completed residencies in Ghana; Maryland; Washington, D.C.; Virginia; and at MASS MoCA in Massachusetts; as well as an apprenticeship at The Fabric Workshop and Museum in Philadelphia, Pennsylvania.

Bailey earned a Bachelor of Social Work degree and a Bachelor of Arts degree from North Carolina A&T State University, Greensboro, and later earned a Master of Fine Arts in Community Arts from the Maryland Institute College of Art, Baltimore. She lives and works in Baltimore, Maryland.

***a thailand color story*, 2024**

Yarn, spinning fiber, and hand-dyed cotton
35 x 108 in. (88,9 x 274,3 cm)





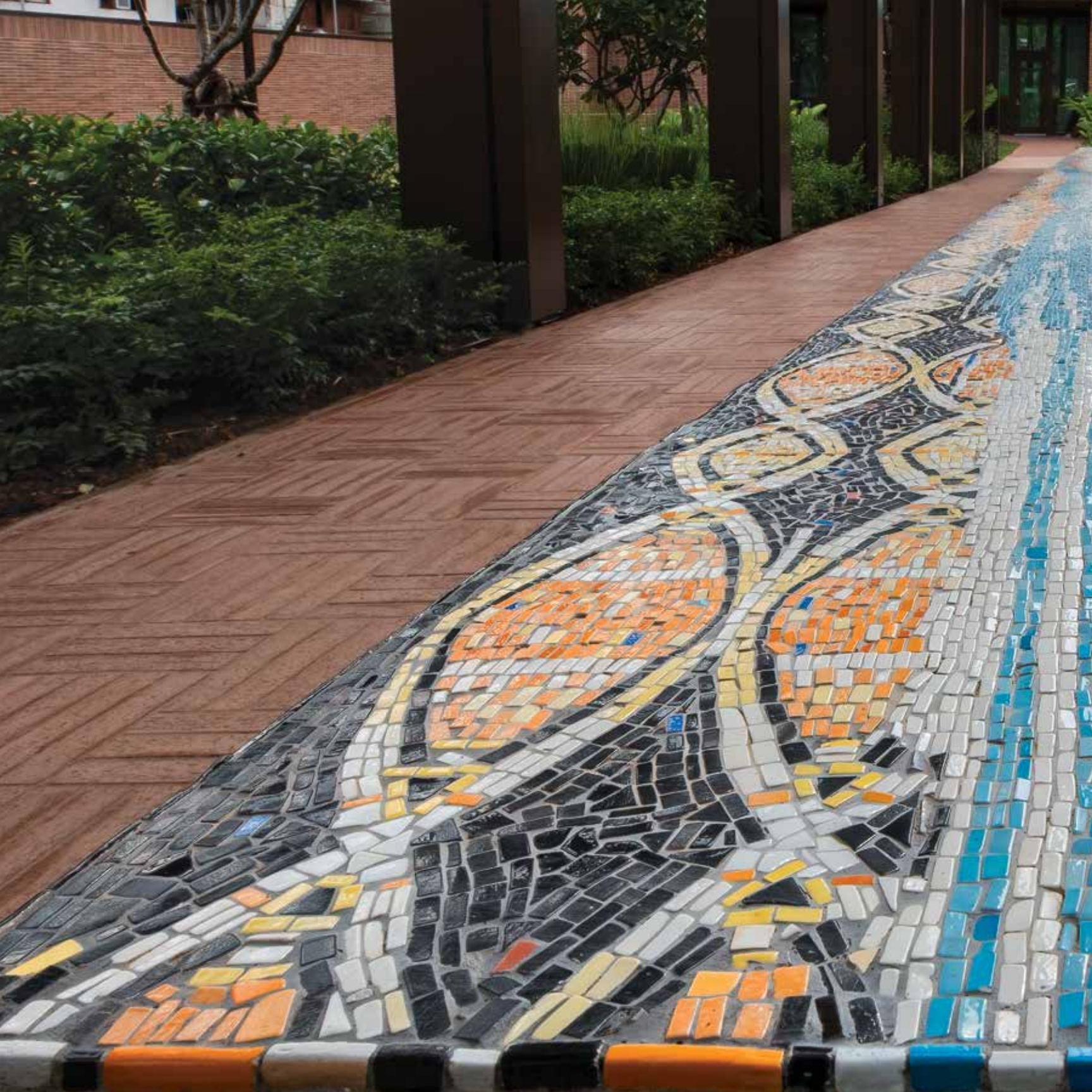
Voice Scapes, from ***Vibrant Voices***,
Flowing Scapes, 2020/25
 Mosaic tile
 783 1/2 x 19 1/2 in. (1990,1 x 49,5 cm)

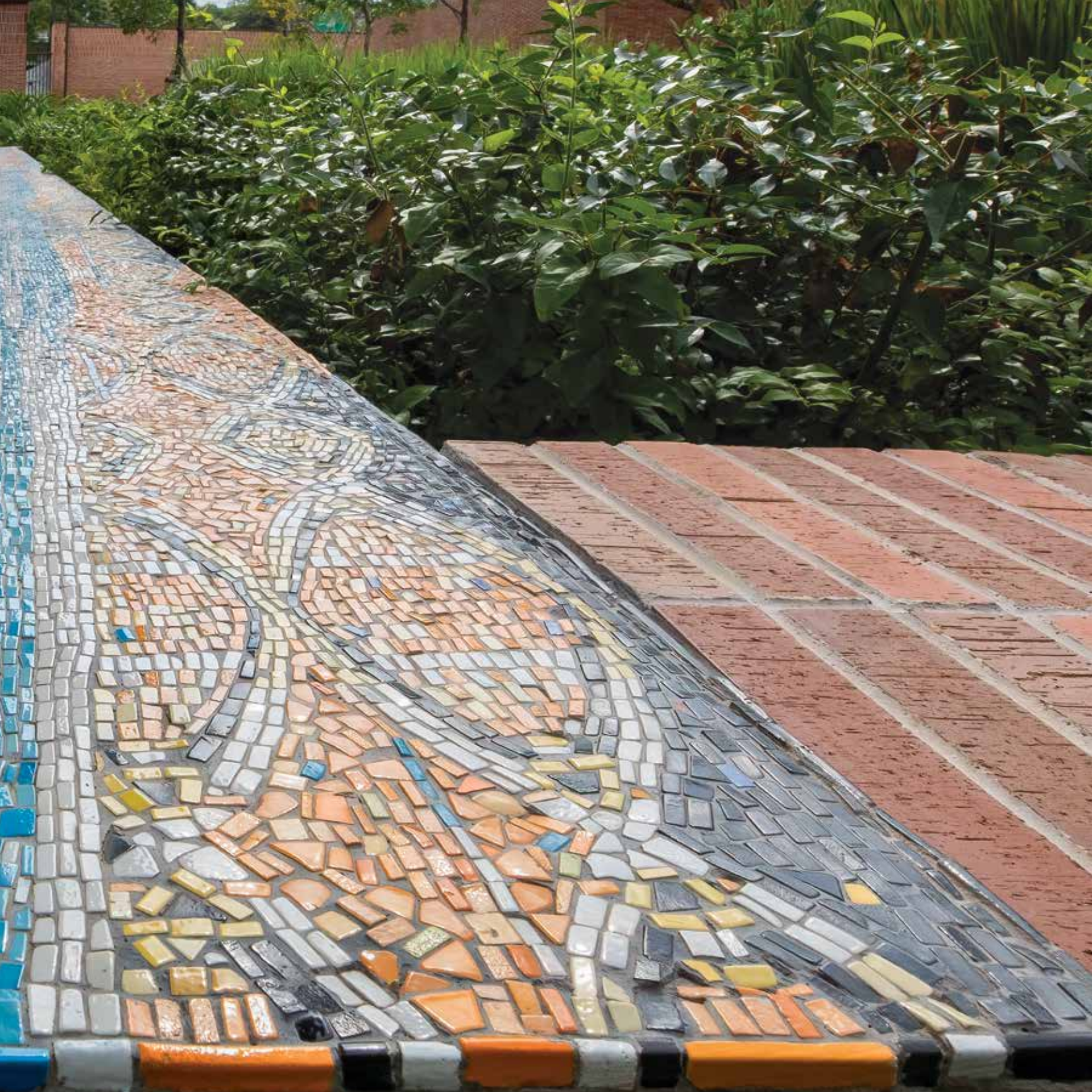
Voice Circles, from ***Vibrant Voices***,
Flowing Scapes, 2020/25
 Glass and stainless steel
 Each of 6: 66 15/16 x 66 15/16 x 3 5/8 in.
 (170 x 170 x 9,2 cm)

Faculty and students from Bennington College, Bennington, Vermont,
and Silpakorn University International College, Bangkok, Thailand

Bennington Silpakorn COLLECTIVE













Voice Circles, from ***Vibrant Voices***,
Flowing Scapes (detail), 2020/25

Vibrant Voices, Flowing Scapes is a multi-year collaboration led by U.S. artist and faculty member Jon Isherwood and Susan Sgorbati, director of Bennington College's Center for the Advancement of Public Action, in partnership with Silpakorn University International College in Bangkok. The project began with an interdisciplinary curriculum that guided Bennington students in researching Thai history, geography, and culture.

The Bennington team later joined students from Silpakorn University International College and faculty artist Karma Sirikogar for a series of voice and poetry exercises. The students' digitized voice recordings were interpreted through complexity-graphic methods to create an outdoor mosaic installation, a series of glass circles, and a print work by Sirikogar.

"Voices are important. It is how we all express ourselves and communicate. It is how we tell our stories and how we understand each other. It is how we exchange our views and engage in diplomacy. Our group is weaving together a new idea of art—one that positions art as a medium for renewal—social, environmental, and creative."

Many individuals contributed to the project, including twenty participants from Bennington College and fifty participants from Silpakorn University International College, as well as several artists, public art professionals, architects, landscape designers, Studio Ya, Wiset Silp, Chiang Mai Parts and Tools, Chiang Mai Tempe, and staff at the U.S. Consulate in Chiang Mai and the Bureau of Overseas Buildings Operations at the U.S. Department of State.

Voice Scapes, from *Vibrant Voices*,
Flowing Scapes (detail), 2020/25



“My work explores the interconnectedness of all things and the harmonies within contrasts. The macrocosmic and the microcosmic mirror each other—cells to the body, humans to the earth, planets to the universe. Organisms within organisms, part of a vast, living system. I’m drawn to shape, rhythm, and the tension between chaos and control. I love the challenge of creating new forms that feel familiar and mysterious at once.”

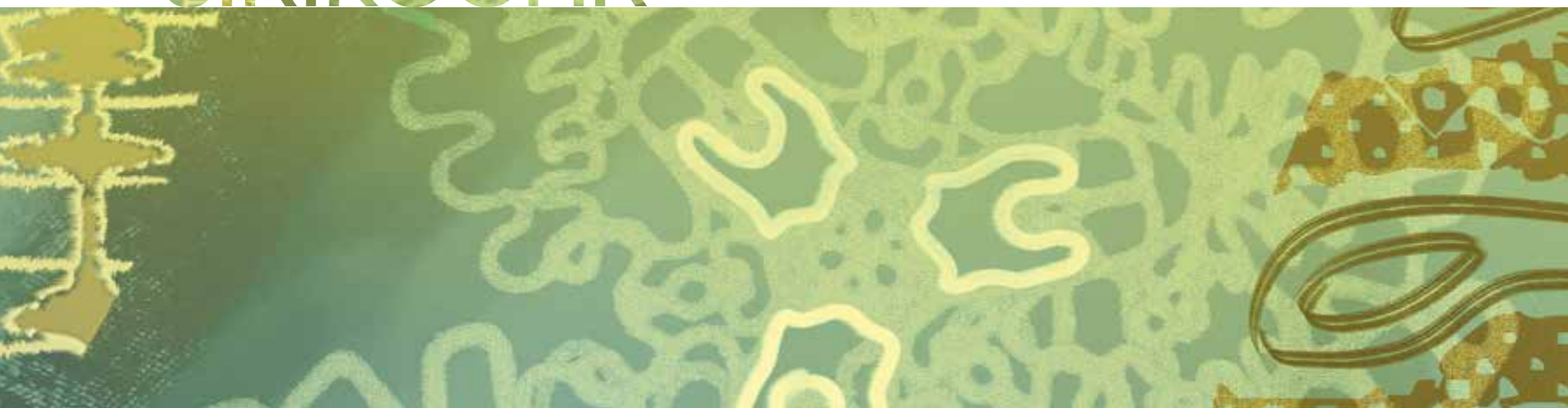
In *Voice Shapes*, graphic designer and educator Karma Sirikogar works with circular forms that suggest sound waves, ripples, and root systems, evoking connections between the natural and human worlds. Blending analog techniques with digital processes, she moves between intuition and control, drawing on influences from the environment, migration, memory, and emotional experience.

Her palette draws from the visual language of the city, with references to tropical foliage, murals, and blue skies, while overlapping forms create connections across the surface. Working in painting, printmaking, and digital media, Sirikogar makes visible what is often felt but unseen, reflecting on community and the experience of living in a complex world.

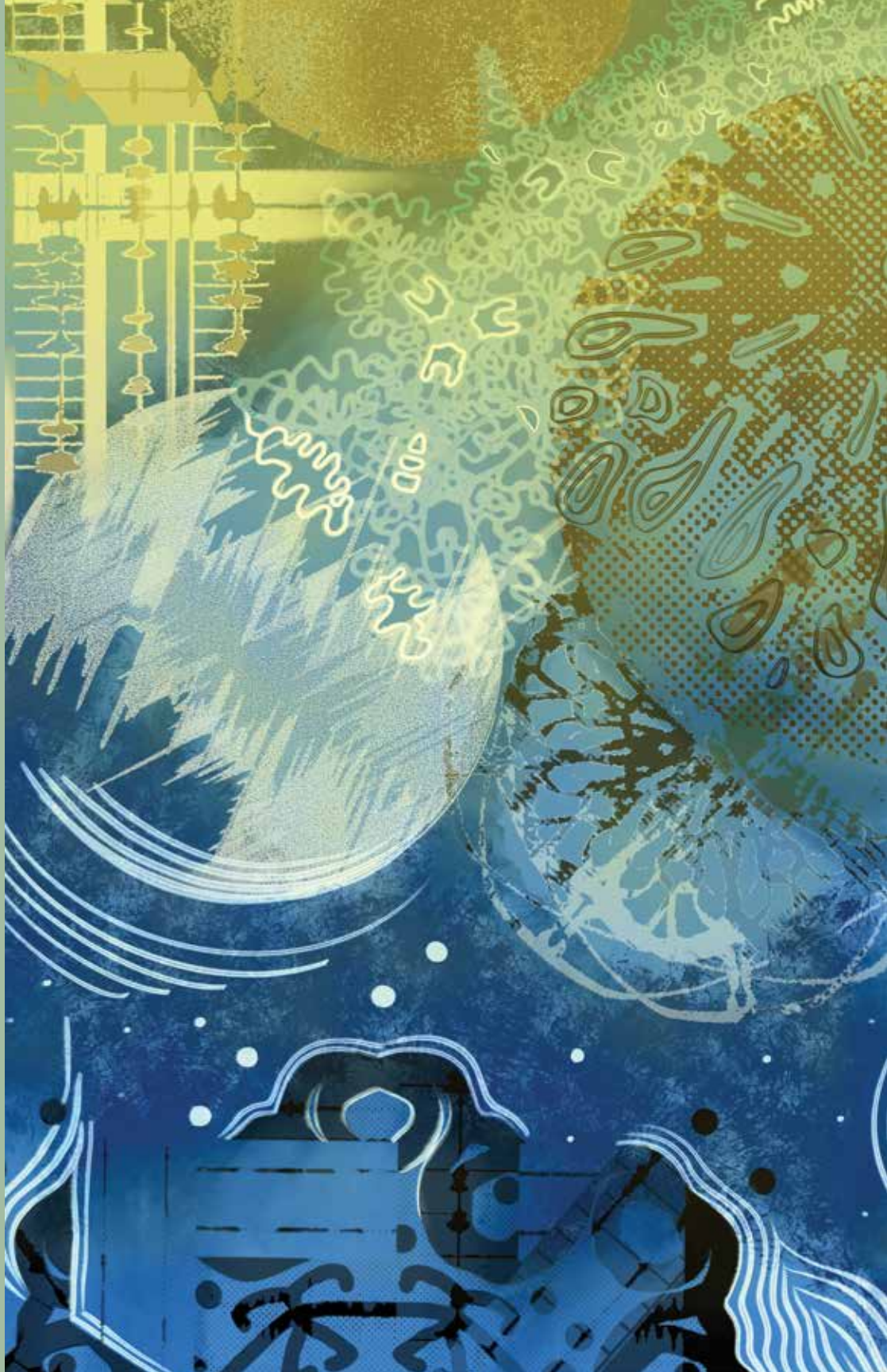
Sirikogar is a Singapore-born artist based in Thailand whose multicultural background informs her exploration of identity, perception, and the relationship between inner and outer worlds. Her interdisciplinary practice integrates abstraction and surrealist elements to examine these tensions.

She studied art direction and copywriting at Royal Melbourne Institute of Technology University in Australia and traditional printmaking at Kala Bhavan in India. With more than forty international exhibitions and multiple artist residencies, she has collaborated with global brands including Vodafone, Freitag, and New Balance. Sirikogar also lectures in the digital communication design program at Silpakorn University International College.

karma
SIRIKOGAR



Voice Shapes, from *Vibrant
Voices, Flowing Scapes*, 2020/25
UV ink print on Dibond aluminum
74 × 48 in. (188 × 121,9 cm)





natasha BOWDOIN

Over the past decade, Natasha Bowdoin has explored the natural world through visual, experiential, and literary lenses, treating nature as both subject and process. She combines methodical labor with spontaneity, painting, cutting, composing, and collaging materials by hand while leaving room for chance and allowing the work to shift in response to its environment.

The monumental interior commission *Seed* presents a dense, vividly colored landscape that brings the outside in. Its imagery draws on flora and fauna native to the Chiang Mai region alongside references to botanical illustration, textile design, children's book imagery, and early cartoon aesthetics. These elements interweave across the surface, creating a layered environment that invites viewing from multiple vantage points. Bowdoin has described the work as "a kind of artificial greenhouse," a space that merges observation and invention.

"I'm interested in visualizing a nature that breaks down boundaries between humans and their surroundings, manifesting a nature that mixes both science and myth. Intuition, improvisation, fluidity, and play are paramount to my way of working."

Bowdoin earned a Bachelor of Arts degree from Brandeis University in Waltham, Massachusetts, and a Master of Fine Arts degree from the Tyler School of Art in Philadelphia, Pennsylvania. She has participated in solo exhibitions at the Amon Carter Museum of American Art, Fort Worth; MASS MoCA, North Adams; and the Visual Arts Center of Richmond, Virginia, among others. She lives in Houston, Texas.

Seed, 2024

Painting and vinyl on Dibond panel
43 1/4 x 936 in. (109,9 x 2377,4 cm)







"At its core, my practice is about radical joy and liberation. Each piece reveals a process record as a roadmap to bridging the heart and mind."

Cicely Carew is a Boston-based artist, educator, and wellness practitioner whose multimedia works combine painting, photography, and digital collage. Working through abstraction, she explores shared human experience across scale, using layered materials, biomorphic forms, and gestural mark-making to consider space, perception, and belonging. Her process balances structure and improvisation, allowing each work to evolve through experimentation and sustained engagement with materials emphasizing attentiveness, connection, and openness to the unknown.

Titled after the Rumi poem, *A Great Wagon*, the photographic digital collage *The breeze at dawn has secrets to tell* is derived from images of flowers in Carew's surrounding environment, woven into an original painting.

Carew earned a Master of Fine Arts degree from Lesley Art + Design in Cambridge and a Bachelor of Fine Arts degree from the Massachusetts College of Art and Design in Boston. She has participated in solo exhibitions at the Fuller Craft Museum, Institute of Contemporary Art Boston, and the Fitchburg Art Museum, all in Massachusetts. Her work is held in public and private collections including the Massachusetts Institute of Technology, the Harvard Art Museums, Cambridge, and the Federal Reserve Bank of Boston, and extends to public art projects such as *Rooted* at Northeastern University in Boston.

cicely
CAREW





The breeze at dawn has secrets to tell, 2020
Mixed-media painting and digital composite
archival print on museum rag paper
22 x 18 in. (55,9 x 45,7 cm)



bryan
GRAF

"The *Endless Summer* photographs, including *Hallucinations*, are made with a 4 x 5 large format camera, with multiple exposures on each sheet of film. They record the canopy of the wisteria that was planted by my father in the summer I was born. The wisteria has been there throughout my entire life; it's almost like we're twins."

In this series, photographer Bryan Graf creates images that blend intention and chance, using multiple exposures to explore how memory and place converge over the course of a summer day. By placing color filters in front of the lens, he shapes tone and atmosphere, compressing shifts in light and time into a single image. Rather than documenting a single moment, the photographs register as both observed and remembered, capturing the emotional and sensory traces of memory, experience, and time.

Graf earned his Bachelor of Fine Arts degree from the Art Institute of Boston in Massachusetts and his Master of Fine Arts degree from Yale University in Connecticut. A recipient of a Pollock-Krasner Foundation Grant, he has exhibited nationally and internationally, including Atlanta Contemporary; the George Eastman Museum, Rochester; and the Institute of Contemporary Art, Portland, Maine. His photographs and books are held in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Victoria and Albert Museum, and the Tokyo Institute of Photography, among others.

Hallucinations #7, 2020–2021
C-print
40 x 50 in. (101,6 x 127 cm)



"I follow cues from the natural world,
enjoying and observing its anomalies and curiosities."

morakot KETKLAO





Detail

***Creep On*, 2020**

Acrylic on linen with thread

39 3/8 x 59 1/16 in. (100 x 150 cm)

Morakot Ketkloao combines painting and embroidery, juxtaposing organic and synthetic elements through structured lines and fields of color and texture. Drawing on skills learned from her mother in childhood, she incorporates embroidery into her paintings, where its origins in mending carry through as a gesture of repair and care.

The paintings *Crawl* and *Creep On* were inspired by Erik Pevernagie's poem *Steps in the Unknown*, with the latter also referencing *Creep* by Radiohead and a Billie Eilish cover. Rather than illustrating these sources, the works trace moments of movement and hesitation, considering how natural and constructed forms coexist—and sometimes conflict—as environments change. Within these shifting landscapes, a sense of fragile beauty emerges.

Ketkloao holds a Master of Arts from Silpakorn University in Bangkok, Thailand, as well as a Bachelor of Arts in painting and a PhD in educational technology and communication from Chiang Mai University. She later studied visual arts at the Academy for Fine Arts Leipzig in Germany. A current lecturer at Chiang Mai University, she has exhibited her work locally and internationally.

***Crawl*, 2020**

Acrylic on linen with thread

39 3/8 x 59 1/16 in. (100 x 150 cm)



kenn
KOTARA

***bang green*, 2020**

Mixed media on canvas and wood
38 x 50 in. (96,5 x 127 cm)

In *bang green*, Kenn Kotara constructs a landscape seen from above, building a layered surface of shifting marks, textures, and patterns. Cartographic and diagrammatic elements structure the composition, which moves between abstraction and representation. Accumulated marks suggest systems shaped by both natural processes and human intervention, guiding the eye across the surface without settling into a fixed image.

Working across drawing, painting, and sculpture, Kotara's mixed-media practice engages mapping, memory, and visual perception while synthesizing elements of graphic communication and architecture. This process-driven approach investigates systems of language, information, and environment, which he frames as landscape.

Kotara is an artist and educator who earned his Bachelor of Fine Arts degree and Master of Fine Arts degree from Louisiana Tech University, Ruston. He has exhibited widely, including at North Carolina Museum of Art, Raleigh, and the Painting Center, New York, and his work is held in public and private collections such as the Asheville Art Museum; Louisiana State Museum; and Yale New Haven Hospital. He lives and works in Asheville, North Carolina.





torlarp LARPJAROENSOOK

In his *Air Border* series, Torlarp Larpjaroensook works from climatic patterns shared across tropical regions, situating human activity within broader environmental systems. *L509* incorporates a 1955 map of the upper Chao Phraya River Basin from a U.S. Army survey, overlaid with swirling wrought brass lines that form intricate, shifting patterns across the surface. The map originates from a period of agricultural transition in northern Thailand, when new crops were introduced to replace opium cultivation.

"Nature always creates a way for humans to connect with each other. As we all breathe the same air, the connection we have through it became a significant inspiration for *Air Border*."

In addition to paint, Larpjaroensook uses soy from Ban Nong Lom in Chom Thong District—one of the replacement crops introduced during this agricultural transition. After assembling the work, he exposes it to sun, air, dust, and rain. The brass elements oxidize over time, producing evolving tones and textures that register the conditions of the surrounding environment. Rather than sealing the image in a fixed state, he allows natural forces to act directly on the surface, so that the work becomes a record of atmosphere and time.

In his broader practice, Larpjaroensook works with found materials and environmental processes to create sculptures, installations, and spatial constructions that connect physical matter with lived experience.

Raised in Ayutthaya, Larpjaroensook studied at the College of Fine Arts in Bangkok and earned a Bachelor of Fine Arts in painting from Chiang Mai University. His work has been exhibited internationally, including in Australia, China, Japan, Singapore, Taiwan, and Thailand, and is held in collections such as the Singapore Art Museum and M+ Contemporary Art Museum. He is the founding director of Gallery Seescape in Chiang Mai, where he lives and works.

L509 from *Air Border* series, 2023
Mixed media, brass wire, acrylic paint,
car paint, color powder, soil, and
epoxy resin on canvas
75 9/16 x 126 in. (192 x 320 cm)



Shara Mays creates visual histories through gestural, intimate painting, where color carries generational and cultural memory shaped by personal history. Her work reflects a renewed sense of presence and access to the natural environment, emphasizing its capacity for transformation. Working at a large scale, her paintings move between landscape and intuitive figuration, where forms emerge and recede within fields of color. Rather than depicting a specific place, her paintings construct environments through movement, accumulation, and erasure.

Her practice reflects an evolution of narrative, from southern landscapes and family life toward a looser, abstract language shaped by gesture.

York is from a series of paintings inspired by a 1950s family photograph of Mays's father as a young child in North Carolina, held by family members amid dense vegetation. The surrounding foliage gathers closely around them, partially obscuring them and creating a sense of enclosure that suggests safety and sanctuary—an effect Mays likens to the Japanese concept of “forest bathing,” an immersive and meditative experience of being surrounded by flora.

Mays earned her Bachelor of Fine Arts degree from The Corcoran College of Art at George Washington University in Washington, D.C., and her Master of Fine Arts degree from San Francisco Art Institute in California. The recipient of several residencies, she has participated in group and solo shows throughout the United States, including San Francisco; Washington, D.C.; New York; and Dallas. Her work is held in both public and private collections.

shara
MAYS



York, 2023
Acrylic on canvas
84 x 36 in. (213,4 x 91,4 cm)



"From corn being sung to by Indigenous farmers to the humming of well motors, the ecosystem is adapting to our noise. The plants are listening."

ruben
OLGUIN





In *Harmonic Resonance*, Ruben Olguin creates sculptural vessels that blur the line between digital and traditional forms, exploring how human-generated sound shapes plant life. Produced using 3D-printed forms made from plant-based plastics infused with wood pulp or terracotta powder, the vessels have the look and feel of ceramic while being digitally produced. Each form functions as a resonator, tuned to a single frequency associated with stimulation for plant growth, echoing long-held ideas found in farming practices around the world.

Based in the American Southwest, Olguin works across ceramics, adobe, sound, video, and electronic media. His practice, shaped in part by his mixed Indigenous American and Spanish (mestizo) heritage, balances time in the desert with work in the computer lab, working through how materials, technology, and environment shape one another. He earned a Master of Fine Arts degree in electronic arts and a Bachelor of Arts degree in media art from the University of New Mexico, Albuquerque. He has exhibited in the United States, Spain, and Germany.

Harmonic Resonance series, 2022
Wood-filled PLA filament, linseed oil,
terracotta
Dimensions vary







kachama PEREZ

Textile artist Kachama Perez draws on centuries-old weaving traditions to create contemporary works that honor the skill and cultural knowledge embedded in handcrafted textiles and regional weaving practices. Her mother's sewing and her studies at Tokyo Mode Gakuen in Japan, followed by several years in the design industry, expanded her approach to material and technique and led her to weaving as her primary medium.

Glimpses of a Journey draws on Perez's 1998 travels through rural Thailand and neighboring regions, where she learned the approaches and techniques of traditional weavers. The work incorporates ikat, embroidery, and batik alongside materials such as Pakistani beads, millet seeds from Thai hill tribe communities, and bamboo. Natural dyes are used to achieve a measured color harmony, while recycled teak and multi-strand rope lend structure and stability to a work completed on the loom and layered into a unified composition shaped by tradition and experimentation.

"Weaving is one of the oldest surviving crafts. In civilizations throughout the world, people have woven using materials they could find in their environment since the Stone Age. As an artist living in the twenty-first century, I might use industrial materials, but what I do is the same as the ancestors; I create decorative textiles for homes and public spaces and evoke positive emotions in viewers' hearts. When I see traditional textiles, I feel the weavers' hands and hearts, and I want to master all their techniques. They are an inexhaustible source of inspiration to my work."

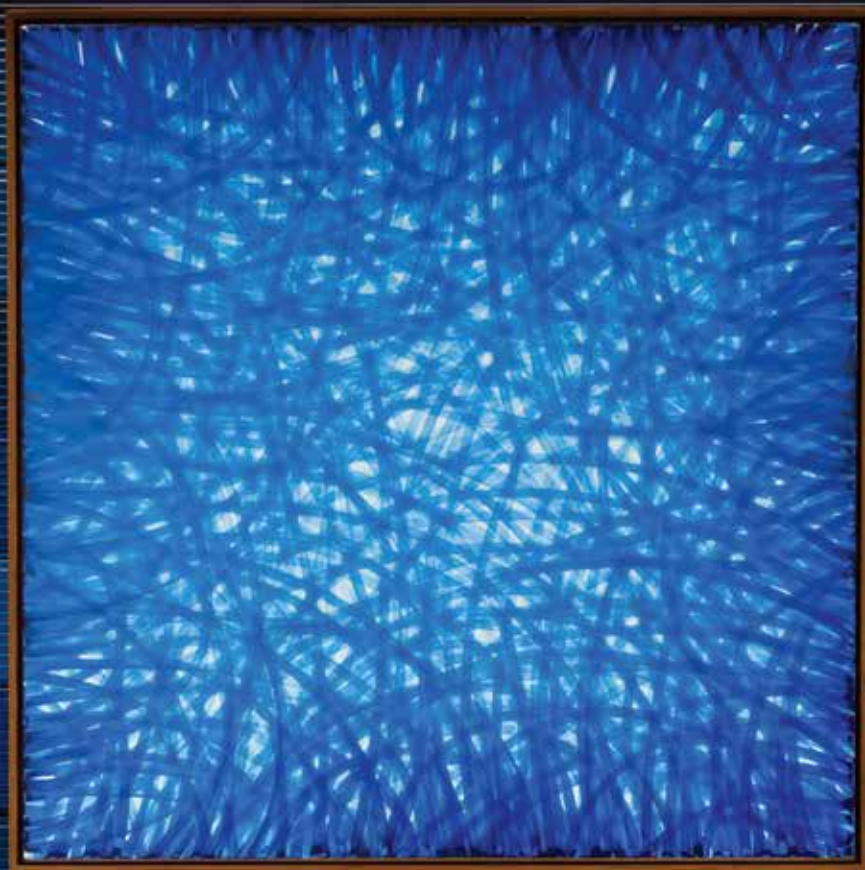
Glimpses of a Journey, 2024
Mixed-media textile
47 x 83 in. (119,4 x 210,8 cm)

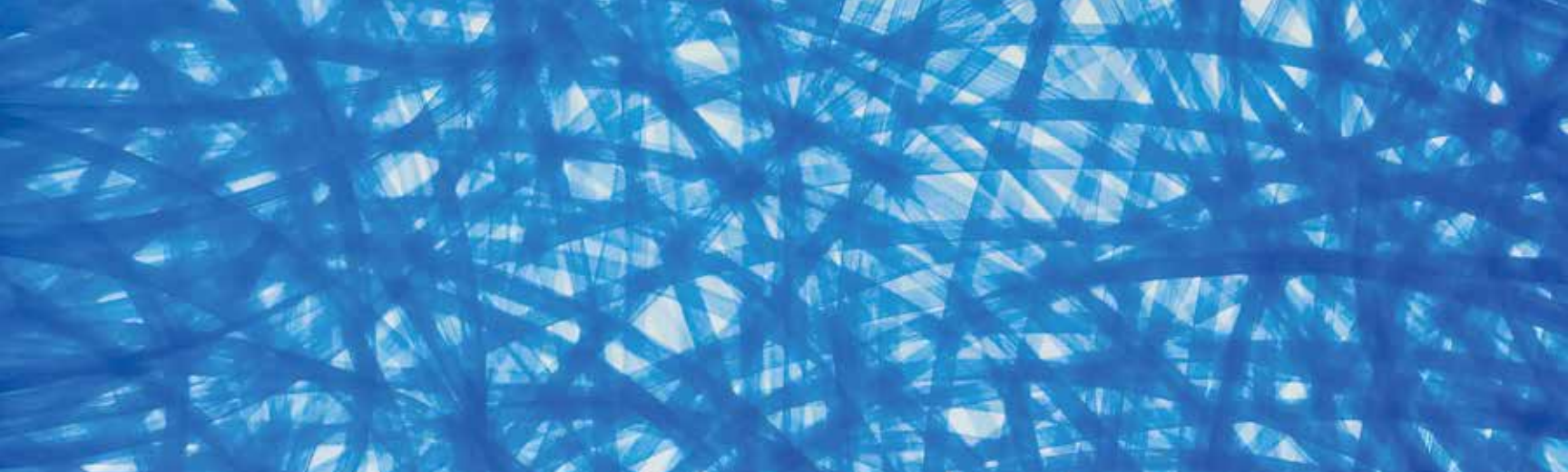


"As days and nights pass slowly, my backyard has become my sanctuary."

jiratchaya

PRIPWAI





Jiratchaya Pripwai creates abstract works shaped by close observation of the natural world. Her *Blue Lines* series originated from time spent in her backyard garden, where small daily changes—flowers budding and fading, branches being trimmed, and light moving across leaves—became a source of calm and reflection. Observing butterflies trace gentle paths through the air, she began to understand these movements as “lines of the present moment,” subtle markers of change and continuity.

In *Blue Lines*, Pripwai translates these impressions into delicate monochrome marks that inhabit the threshold between drawing and painting. Lines gather and disperse across the surface, tracing shifting rhythms of movement and stillness. The composition remains open, allowing form to shift and settle over time.

Pripwai earned a Bachelor of Arts degree from Chiang Mai University and a Master of Fine Arts degree from Silpakorn University in Bangkok. She currently lives and works in Chiang Mai.

Blue Lines, 2022
Acrylic on canvas
47 1/4 x 47 1/4 in. (120 x 120 cm)

Working predominantly with hardwood and metal, Tawatchai Puntusawasdi creates refined sculptures that subtly alter familiar forms, shifting how they are perceived in space. In *Body Contour*, he considers how sensory experience changes over time, as sensations that were once immediate begin to feel more distant. The work translates these intangible experiences into a physical form, suggesting distance and proportion while tracing how perception shifts in relation to position and circumstance.

Puntusawasdi earned a Bachelor of Fine Arts degree from Chiang Mai University and a Master of Fine Arts degree from Silpakorn University in Bangkok. He has exhibited widely in Thailand and internationally, including in Germany, France, Japan, Sweden, and Taiwan, as well as in several biennales. A two-time recipient of the Pollock-Krasner Foundation Grant, he lived and worked in the United States in 2001, when he also received a fellowship from the Asian Cultural Council. He lives and works in Chiang Mai, Thailand.

"Our senses in our youth may be sharper; we can quickly and clearly feel each sensation and each experience. But as time passes, each sensation may become blurry as if there is greater distance between our body and our senses. The sculpture reminds us of the beauties of all senses and the distance relative to our bodies."

tawatchai PUNTUSAWASDI



Body Contour, 2024
Galvanized metal and lead welding
102 3/8 × 23 5/8 × 35 7/16 in.
(260 × 60 × 90 cm)



"I am fascinated by the invisible worlds that exist alongside our own. From the intricate networks of meteorites to matrices of microbes in the deep ocean and the hidden architecture of sea ice, I am interested in the fractal geometry of nature, where similar patterns can be found at differing scales in seemingly disparate spaces."

Multidisciplinary artist Rebecca Rutstein traces connections between micro- and macro-scale imagery, combining graphic precision with atmospheric depth to examine the complexity of natural systems. Her practice, informed by research, collaboration with scientists, and fieldwork that includes sea expeditions and deep-sea dives aboard the *Alvin* submersible, explores environments that are often difficult to observe directly. Drawing on structures found in meteorites, microbial networks, ocean terrains, and ice formations, she examines how similar patterns reappear across vastly different conditions, translating these relationships into visual form.

Infinitely Visible reflects this approach through layered marks, shifting fields of color, and rhythmic patterning. Organic and geometric elements interact across the surface, suggesting systems that extend beyond a single scale or point of view.

After studying at Cornell University in Rome, Rutstein earned a Bachelor of Fine Arts degree from Cornell University in Ithaca, New York, and a Master of Fine Arts degree from the University of Pennsylvania in Philadelphia. Rutstein has presented over forty solo exhibitions and has shown widely in museums and institutions in the United States and internationally. Her work is held in more than fifty public collections.

rebecca
RUTSTEIN





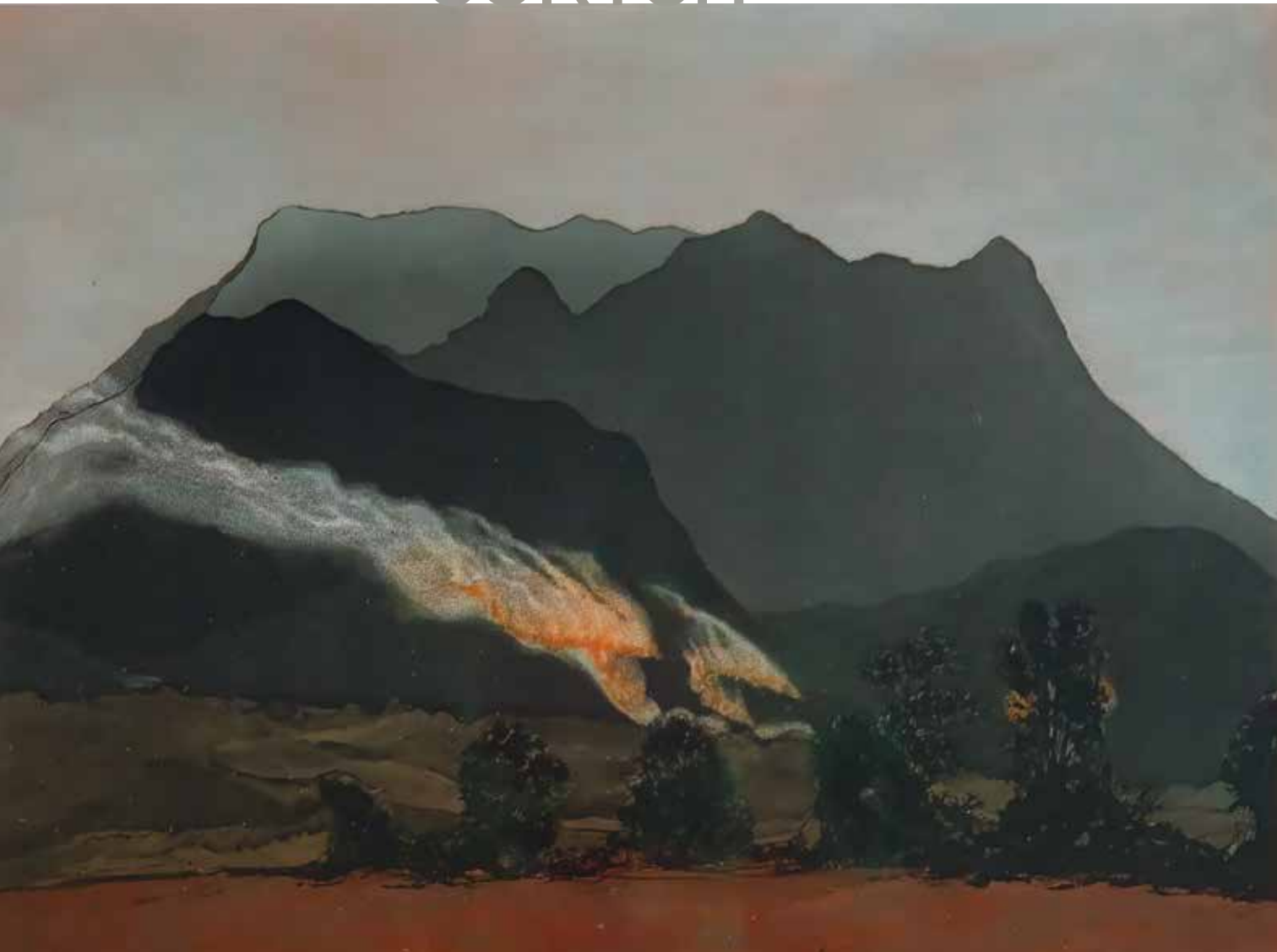
Infinitely Visible, 2022

Acrylic and spray paint on round wood panel
48 x 48 in. (121,9 x 121,9 cm)

"The suite *Northern Land* commemorates the trip I took with my father on a pickup truck through the forested mountains in the Fang District to sell goods to Indigenous Hill Tribes like Hmong, Maew, Karen, and Yao. I tried to portray not only the lush landscape and the trees but also the warm shades of the trees' canopies where we rested, happily absorbing nature. And if you could listen carefully, you would hear our conversation as the light slowly fades.

The 'Memory Forest' in all of us will never change. It is we who grow and transform."

jerawit "eak" SURTSIT





***Khun wang*, 2018**
Etching
14 15/16 x 9 13/16 in. (38 x 25 cm)



***Untitled*, 2022**
Etching
9 13/16 x 9 7/16 in. (25 x 24 cm)

***Chiang Dao*, 2019**
Etching
9 5/8 x 12 13/16 in. (24,4 x 32,5 cm)

Jerawit “Eak” Surtsit is a printmaker whose work engages memory, landscape, and the passage of time. Drawing from personal experience, he revisits scenes from northern Thailand, translating recollection into layered compositions shaped by tone and atmosphere. In *Northern Land*, forms emerge through shifts in tone and texture, suggesting both the physical landscape and its persistence in memory.

Surtsit earned a Bachelor of Fine Arts degree from Rajamangala University of Technology Lanna in Chiang Mai and developed his printmaking practice while working for over a decade at C.A.P. Studio (Chiang Mai Art on Paper). There, he collaborated with artists from across Asia, Europe, and the United States, expanding his technical range and approach to the medium. His work has been exhibited in Chiang Mai, Bangkok, and Lampang, as well as internationally, including in Chicago. He lives and works in Chiang Mai, Thailand.



aaron
SWINDLE

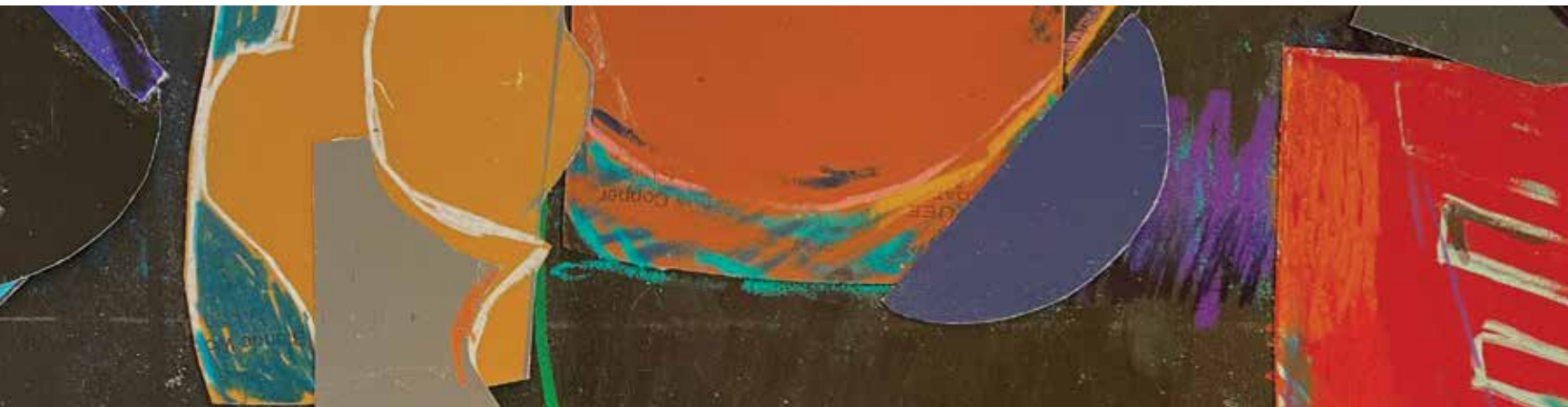
***Crosswalk Dream*, 2022**
Collage on paper
18 × 24 in. (45,7 × 61 cm)

Crosswalk Dream began with a single shape that Aaron Swindle developed into a series of variations. Differing in scale and design, he outlined these forms with bold neon color while lightly drawn pencil marks trace directional pathways across the matte black background. The contrast between sharp edges and softer contours gives the composition a lively, animated presence. The title suggests how these forms guide the viewer through an interior landscape energized by color, rhythm, and motion.

In his practice, Swindle builds compositions through an instinctive process of recalling and recombining forms from what he describes as a “rolodex-like memory.” Working between impulse and structure, he reuses motifs from earlier works, allowing familiar shapes to take on new identities through repetition, variation, and scale—a process that has shaped his visual language for more than a decade.

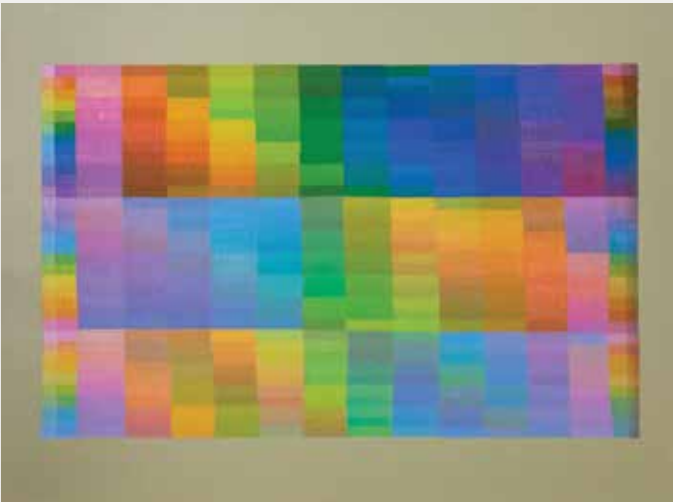
“My work zigzags between intuition and pictorial intellect, often in tension with one another. I reuse motifs from one work in another to shed their familiarity and give them new life.”

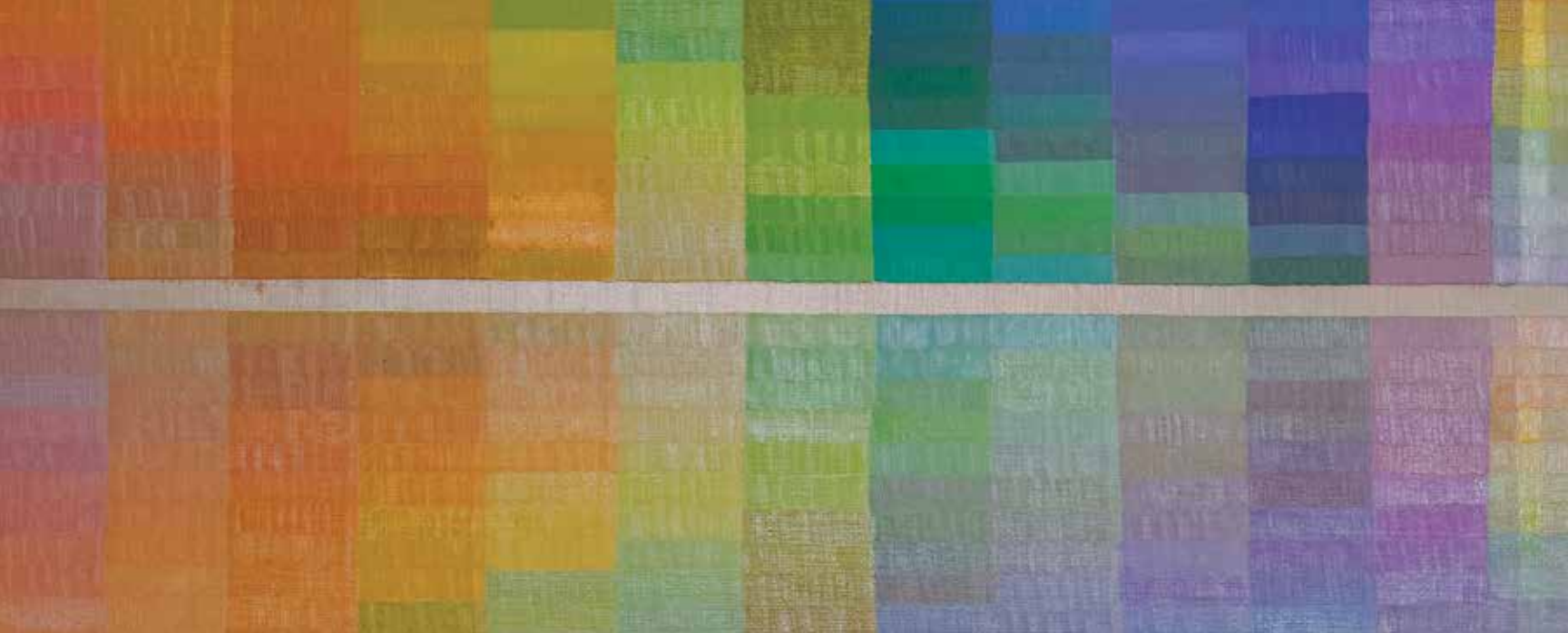
Swindle earned a Bachelor of Fine Arts degree from the School of the Art Institute of Chicago and a Master of Fine Arts degree from the New York Studio School. His work has been featured in the *Washington Post* and is held in public and private collections, including in California, Texas, Pennsylvania, and Toronto, Canada. He lives and works in Rochester, New York.



"After the dark storm, we found our rainbow."

chatcha
THAVEE





Chatcha Thavee's practice is defined by a vibrant, rainbow-hued palette and a highly disciplined, repetitive process through which color and pattern unfold gradually across the surface. For her, each painting is rooted in a search for stillness, where repetition and structure create space for reflection. Working through patterns of dots, lines, and shifting color, her compositions build depth and movement through subtle variation.

This series originated from an unexpected interruption—when her dog, Puai Noi, a constant studio companion, tracked paw prints across the studio during a storm—an event that became a turning point. What initially appeared as damage prompted Thavee to reconsider mark-making as both gesture and presence. Her paintings carry this shift forward, balancing discipline with moments of chance and transformation.

Thavee earned a Bachelor of Fine Arts degree from Parsons School of Design, New York, and pursued further studies at the Maryland Institute College of Art, Baltimore; the School of the Art Institute of Chicago, Illinois; and Chiang Mai University, Thailand. Recent solo exhibitions include VS Gallery, Bangkok, The Meeting Room Art Gallery, Suvannabhumi Gallery, and Vichit Studio Gallery, all in Chiang Mai. She lives and maintains a studio in Chiang Mai.

My dog, Puai Noi, 2021
Oil on linen
12 × 16 in. (30,5 × 40,6 cm)

Into the rainbow, 2021
Oil on linen
12 × 16 in. (30,5 × 40,6 cm)

Visual Dialogue draws on the vibrant spirit of Lanna cultural festivities in northern Thailand, where *tung*—traditional ceremonial flags—appear at temples, village gateways, and processions. Their movement, color, and layered patterns create a visual rhythm that Kitikong Tilokwattanotai translates into contemporary abstraction. Working with collage and lacquer—a traditional Southeast Asian technique—on handmade Saa paper, a longstanding regional craft, he situates these forms within an ongoing cultural continuum, where material practice and visual language remain closely tied to ritual and communal life.

kitikong TILOKWATTANOTAI





In his broader practice, Tilokwattanotai explores the graphic possibilities of text and calligraphy, abstracting written marks to reveal both their structural clarity and lyrical qualities.

Tilokwattanotai earned a Bachelor of Fine Arts degree from Chiang Mai University and a Master of Fine Arts degree from the University of New South Wales Arts, Design & Architecture in Sydney, Australia. He has exhibited throughout Thailand and internationally, including in Australia, Germany, Japan, and the United States. A former printmaking lecturer, he is the founding director of C.A.P. Studio (Chiang Mai Art on Paper), a collaborative printmaking workshop. He lives and works in Chiang Mai, Thailand.

Visual Dialogue series, 2019–2023
Acrylic, collage, and lacquer on Saa paper
Each of the 18:
11 13/16 × 8 11/16 in. (30 × 22 cm)



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6 Aliana Grace Bailey

a thailand color story, 2024

Yarn, spinning fiber, and hand-dyed cotton

35 x 108 in. (88,9 x 274,3 cm)

8 Bennington Silpakorn Collective

Faculty and students from Bennington College, Bennington, Vermont, and Silpakorn University International College, Bangkok, Thailand

Voice Scapes, from *Vibrant Voices*, *Flowing Scapes*, 2020/25

Mosaic tile

783 1/2 x 19 1/2 in. (1990,1 x 49,5 cm)

Voice Circles, from *Vibrant Voices*, *Flowing Scapes*, 2020/25

Glass and stainless steel

Each of 6: 66 15/16 x 66 15/16 x 3 5/8 in. (170 x 170 x 9,2 cm)

16 Karma Sirikogar

Voice Shapes, from *Vibrant Voices*, *Flowing Scapes*, 2020/25

UV ink print on Dibond aluminum

74 x 48 in. (188 x 121,9 cm)

18 Natasha Bowdoin

Seed, 2024

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22 Cicely Carew

The breeze at dawn has secrets to tell, 2020

Mixed-media painting and digital composite archival print on museum rag paper

22 x 18 in. (55,9 x 45,7 cm)

24 Bryan Graf

Hallucinations #7, 2020–2021

C-print

40 x 50 in. (101,6 x 127 cm)

26 Morakot Ketklao

Crawl, 2020

Acrylic on linen with thread

39 3/8 x 59 1/16 in. (100 x 150 cm)

Creep On, 2020

Acrylic on linen with thread

39 3/8 x 59 1/16 in. (100 x 150 cm)

28 Kenn Kotara

bang green, 2020

Mixed media on canvas and wood

38 x 50 in. (96,5 x 127 cm)

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L509 from *Air Border* series, 2023

Mixed media, brass wire, acrylic paint, car paint, color powder, soil, and epoxy resin on canvas

75 9/16 x 126 in. (192 x 320 cm)

Aliana Grace Bailey
a thailand color story, (detail)
2024

32 Shara Mays

York, 2023

Acrylic on canvas

84 × 36 in. (213,4 × 91,4 cm)

34 Ruben Olguin

Harmonic Resonance series, 2022

Wood-filled PLA filament, linseed

oil, terracotta

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38 Kachama Perez

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Mixed-media textile

47 × 83 in. (119,4 × 210,8 cm)

40 Jiratchaya Pripwai

Blue Lines, 2022

Acrylic on canvas

47 1/4 × 47 1/4 in. (120 × 120 cm)

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Body Contour, 2024

Galvanized metal and lead welding

102 3/8 × 23 5/8 × 35 7/16 in.

(260 × 60 × 90 cm)

44 Rebecca Rutstein

Infinitely Visible, 2022

Acrylic and spray paint on round
wood panel

48 × 48 in. (121,9 × 121,9 cm)

46 Jerawit “Eak” Surtsit

Chiang Dao, 2019

Etching

9 5/8 × 12 13/16 in. (24,5 × 32,5 cm)

Khun wang, 2018

Etching

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Untitled, 2022

Etching

9 13/16 × 9 7/16 in. (25 × 24 cm)

48 Aaron Swindle

Crosswalk Dream, 2022

Collage on paper

18 × 24 in. (45,7 × 61 cm)

50 Chatcha Thavee

My dog, Puai Noi, 2021

Oil on linen

12 × 16 in. (30,5 × 40,6 cm)

Into the rainbow, 2021

Oil on linen

12 × 16 in. (30,5 × 40,6 cm)

52 Kitikong Tilokwattanotai

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Acrylic, collage, and lacquer

on Saa paper

Each of 18: 11 13/16 × 8 11/16 in.

(30 × 22 cm)

Bennington Silpakorn Collective,
Voice Scapes, from ***Vibrant
Voices, Flowing Scapes*** (detail)
2020/25



Acknowledgements

Curator of U.S. Consulate Chiang Mai Collection - **Sarah Tanguy**

Assistant Curator - **Tori See**

Registrar - **Jonathan Arbolino**

Senior Editor - **Tabitha Brackens**

Imaging Specialist/Photographer - **Amanda Brooks**

Writer - **Sarah Tanguy**

Graphic Design - **Schaefer Design Studio**

Art Installer - **Studio Ya**

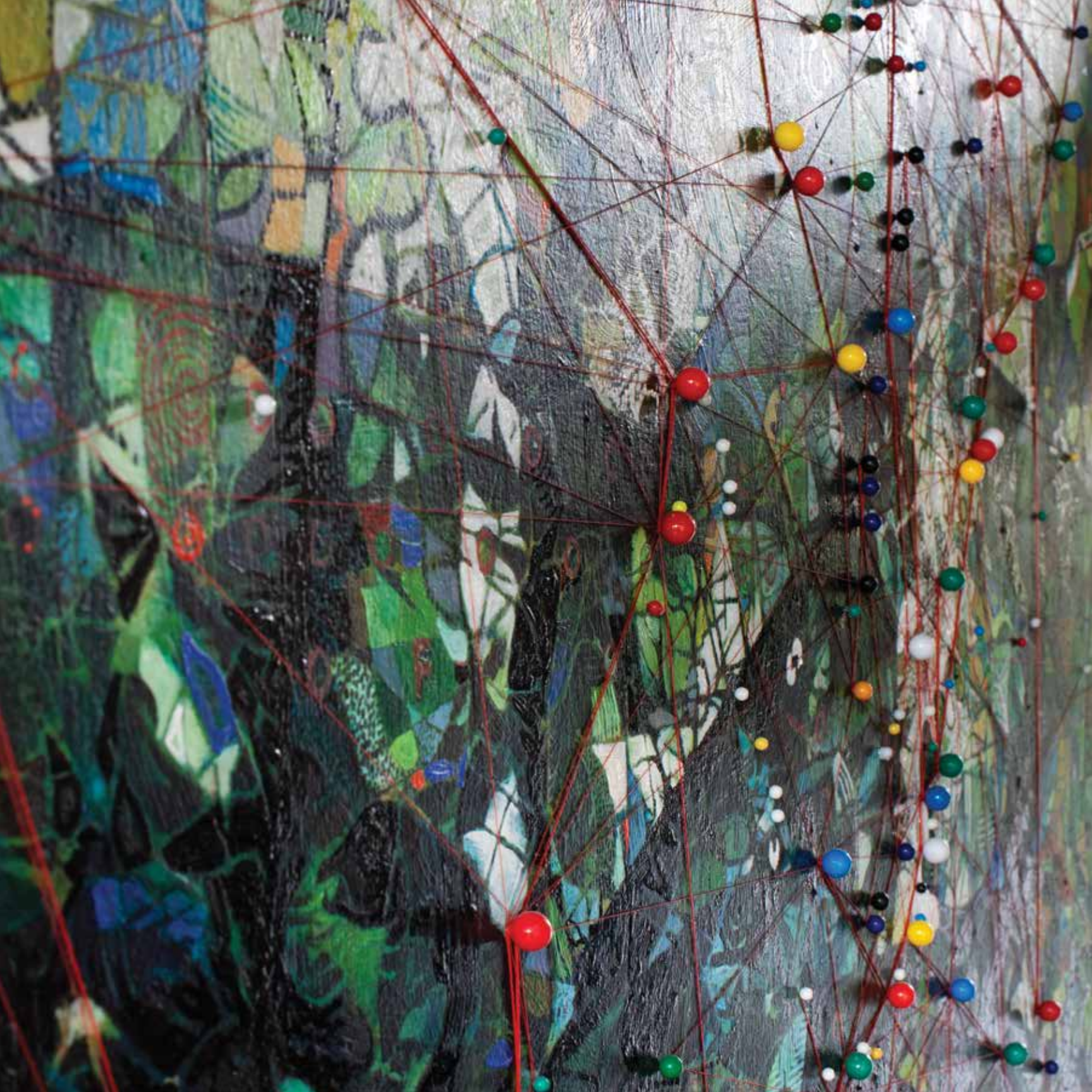
Special thanks to **Ennead** and the **U.S. Department of State's Bureau of Overseas Buildings Operations design and construction teams** for their technical support, expertise, and guidance.

Printed by **The Chambers Group**, Malvern, Pennsylvania

Published by **Art in Embassies, Bureau of Overseas Buildings Operations, U.S. Department of State**



Kenn Kotara, *bang green*, (detail)
2020



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Established in 1963, the U.S. Department of State's Office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality and scope of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

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Bennington Silpakorn Collective,
Voice Circles, from ***Vibrant
Voices, Flowing Scapes*** (detail)
2020/25



