

A Study of Folk Art E -sarn for Applied to Contemporary Painting Khon Kaen and Mahasarakham Province

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### Abstract

The painting which appears on mural Buddhist monasteries and temples is created to serve religion and the painting story is concerned to Buddhism. In I-sarn (north eastern part of Thailand), the certain painting story is called "Hoop Tam", and the Buddhist monastery is called "Sim" (Temple) which is probably derived from "Si-Ma" or "Se-Ma". There are many types of Sim, and in I-sarn the mural paintings were often painted in the external of Sim or Buddhist monastery.

In The E-sarn mural painting or Hoop Tam is generally painted on the wall both inside and outside. The reasons that Hoop Tam painters create the paint on the outside wall are; first, E-sarn Sim is used for Buddhism ceremony which contains the monks no more than 10 participating in the ceremony. Therefore, Sim is small, limits the paint view, and has less internal lighting. Second, Sim is considered to be the religious area for monkhood so only monks can enter into Sim area and it is strictly not allowed women to enter into the area. Obviously, if the painting was created only inside Sim, normal people would not have a chance to see the painting. Consequently, some were painted on the 4 aspects of the wall outside Sim, especially, the story of Dtra Poom (Three World) paint which makes people realize and be conscious in karma. Painters mostly paint Dtra Poom in front of Sim which is the featured wall. Sim Kor-Pha-Nung (Wall Sim) is the Sim which contains Hoop Tam and it is the most suitable wall for painting. The E-sarn painters often create the paint both inside and outside on every 4 aspects of the wall and the outside walls are the particular identity of E-sarn districts.

The form of Hoop Tam in the middle of E-sarn is unique: composition technique, color together with Buddhism story. It is the pure folk art which has its own uniqueness, created by the causes of direct usage's benefit. Buddhism literature is the main story that the painters always paint on the wall. However, I-san painters had more freedom to express the art more than the painters in the middle part of Thailand as well as the E-sarn Hoop Tam on the wall is pure and unique created by the cause of direct usage's benefit. The reflections of I-san lives and relationship with Hoop Tam is able to notice by the main character of the paint not only the Buddhism history but also the folklore literature which clearly reflect the lively E-sarn people contemporary with the paint of the wall. It is considered by the appearance of personality, shape, face, and dressing. Furthermore, it is performed the I-san way of living, precious culture and tradition that inherited through the present time.

There is no patterns and composition process of I-san Hoop-Tam. The painters had extremely freedom to express their art, to choose the impressive part of Buddhism literature or

folklore literature to describe by line, color, and composition that continued and related each paint to one another. It conveys and communicates the mind as well as inspires people the imagination to see through the hidden beauty of aesthetics and moral value of the visual art's primary element. The story of each painting chapter is end on its own and it is regarded as one of the obvious sources of the ancient knowledge and evidences. The creation of Thai paints originates from the genius and holy faith of the ancient artists. Nowadays, the knowledge of technology and development is growing up and this brings about the new way of living and different environment that the artists in this era are not able to create the work of art like the ancient guru artists. Therefore, it can be said that I-san Hoop-Tam is the best evidences of the past which appear in the form of painting.

