



Cultura - Bruno Tanquerel and his personal understanding of Art

Dal nostro corrispondente a Bangkok - 19 ago 2024 (Prima Pagina News) Living halfway between Thailand and France, artist of great expressiveness has never wanted to fall prey to art dealers and art understood as mere business. Eclectic, colorful, sensitive, the world of this French artist transplanted to Bangkok is multifaceted, interesting and romantically

attractive.

Bruno Tanquerel is a special person. In his 69 beautifully worn years, he counts a daughter and three sons from three long and different relationships, more than 40 exhibitions and displays, and yet he has never become a star of international pictorial art, as, moreover, his works deserve. In fact, in the world of art production Bruno Tanquerel is well known and respected but here “popularity” is perhaps confused with the mercantile valuation of his works, which is quite another matter. We meet him in Bangkok, in his beautiful Thai house, with teak wood gazebo, a marsh pond, a house that contains an art studio. Or an art studio containing a house, depending on your point of view. Works of various kinds, painting and sculpture, of various kinds, camp everywhere, a kind of art gallery. Bruno Tanquerel's approach to art reflects a deeply personal and non-commercial philosophy. He rejects the conventional art market's emphasis on monetary value, preferring to focus on the intrinsic qualities of the work itself. His art is eclectic, colorful, and sensitive, drawing inspiration from his life experiences and a wide range of cultures, particularly through his connection with both Thailand and France. Tanquerel's choice to remain independent of art dealers underscores his desire to protect the freedom of his creative expression, which he feels transcends mere business. What made you decide to live in Thailand? Thailand is a very good spot as far as the whole Asian context is concerned. However, I have traveled and live in India, New York, Pittsburgh, Hanoi, Japan, Pondicherry, but for the last 18 years I have settled for a good part of my time in Bangkok. Here in my personal opinion, an artist can find the fervid humus full of life, of stimulation, that he needs. In 18 years, from your personal observatory, how much do you think Thailand has changed? Everything changes very quickly here. The speed of change between present-day Europe and Southeast Asia is really very different. Thailand expresses, in its own way, a mixture of local traditions and speed of change in the sense of acquiring contemporary language that has characteristics all its own. There is also to consider the role of the web and social platforms that have brought more knowledge about the “outside world” to Thailand; the young and very young generations of contemporary Thailand have a very different and better level of knowledge about the world than the generations before them. The Web and social media have also changed many things in art understood in its various forms. Not only in terms of accessibility or the possibility of using graphic forms and stylistic features



that today's computers and software allow unlike what was possible in previous decades, but also in terms of the commercial apparatus of artworks. Today the world of the web creates much faster, more intense and direct connections. Of course, there remains the problem of defending copyright and the identity of the artist, whether in painting, music or other forms of artistic expression. We could consider all this the other side of the coin of freedom of expression and access to Art in the present age. His personal understanding of art is deeply influenced by figures like Marcel Duchamp, emphasizing freedom from societal constraints. For Tanquerel, art is an exploration of transformation, movement, and energy. Currently his installation "Let It Bleed" at Sathorn 11 Art Space in Bangkok, for example, transforms everyday objects like punching bags into tools for spontaneous creation, engaging viewers to become participants in the artistic process. This highlights his belief in the participatory nature of art and its ability to invite introspection and collaboration. This may suggest the theme of transformation or re-appropriation of everyday objects. A habit for Bruno Tanquerel. The canvas on the ground is marked by splashes of paint of different colors. Bags are used to be struck, projecting the paint onto the canvas. The work could thus explore themes related to energy, violence, spontaneous artistic creation and movement. The black walls of the room highlight the bright colors of the canvas and bags. It also creates an intense and perhaps introspective atmosphere, inviting viewers to focus on the colorful elements and their meaning. Potential interaction, viewers are invited to interact with the bags, which adds a participatory dimension to the work, in which the audience becomes an integral part of the artistic creation. This symbolizes collaboration or participation in art and life. This installation explores the interactions between movement, energy and artistic creation, while transforming ordinary objects into elements of reflection and artistic expression. Also Tanquerel's work often contains a strong conceptual layer, as seen in his piece featuring colorful toy soldiers arranged to form a national flag. This work critiques militarization and patriotism, inviting viewers to reflect on the complexities of national identity, unity, and diversity. His art, therefore, is not just an aesthetic experience but a deeper reflection on contemporary life and the human condition. It seems to evoke the complexities and contradictions of national identity. Using military figurines, the work suggests a reflection on militarization and the role of the military in nation building and defense. The colors red, white, and blue are emblematic of many national flags and reinforce the idea of universal representation. The choice of these materials reminds us that behind every national symbol lie stories of conflict, sacrifice, and struggle for independence or sovereignty. The contrast between the rigidity of the flag form and the multiplicity of soldiers perhaps illustrates the tension between national unity and the diversity of individuals that make up a nation. This work thus invites reflection on patriotism, war, and national values.

di Francesco Tortora Lunedì 19 Agosto 2024

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