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A duo exhibition by MIYABI and Mookmintra Jariyavidyanont
Curated by Wutigorn Kongka

"I was sitting by the ocean one late summer afternoon, watching the waves rolling in and feeling the rhythm of my breathing, when I suddenly became aware of my whole environment as being engaged in a gigantic cosmic dance."

Excerpt from the Preface to *The Tao of Physics* by Fritjof Capra. Thai translation by Vanej.

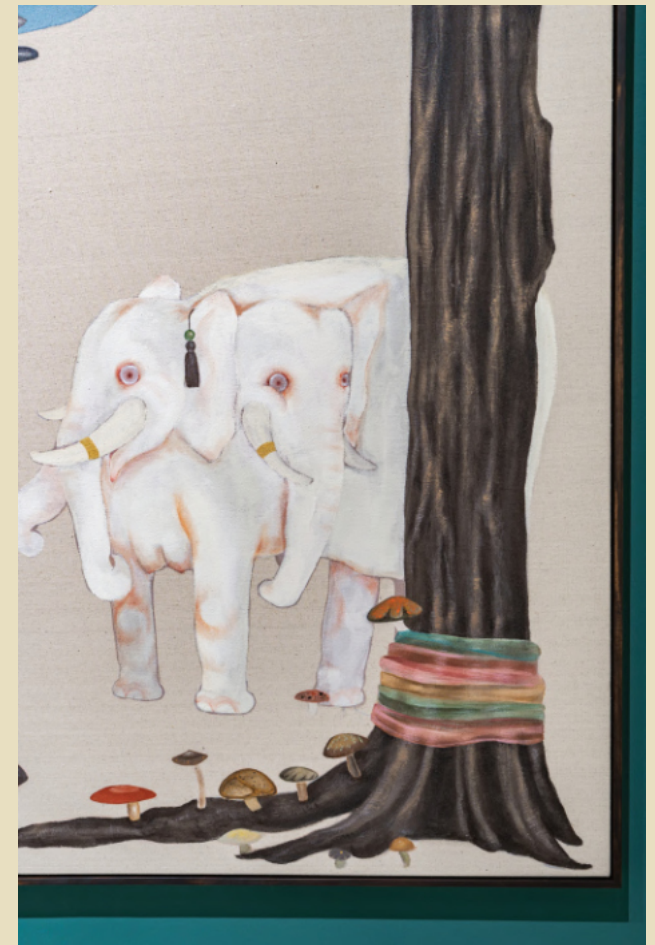
The passage above reflects an "idea" that envisions the "relationship" between the observation of one's own breath in an ordinary state, a practice rooted in Eastern spiritual traditions, and the laws of physics at the most fundamental scale, which have been formulated through observation, inference, and hypothesis to describe phenomena beyond the reach of direct human sensory experience, within the framework of Western science.



If we were to approach this relationship metaphorically, bringing together these two worldviews through the language of poetry, guided by imagination and allowing thought to travel as far as it can, we might arrive at the following reflection

“We are part of everything in the universe, and everything in the universe is part of us.”

Accordingly, the concept of *Unus Mundus*, proposed by the psychologist Carl Jung, posits a “unified world”—a state in which nothing can be understood as truly separate. Everything exists in a condition of mutual interrelation, from the conscious and unconscious dimensions of the individual psyche to other human beings, nature, matter in all its forms, and ultimately all things throughout the world and the universe. Such a mode of interconnectedness lies beyond the scope of ordinary human sensory experience.





From one perspective, among the phenomena that arise within human consciousness, “belief and faith” are enduring structures that have persisted throughout history. They remain firmly rooted in rational, everyday consciousness, accessible through ordinary perception, comprehension, and direct sensory experience. From another perspective, however, belief and faith emerge within the unconscious through instinct, shaped by social and religious conditioning, beliefs that have been instilled and reinforced over time until they become deeply embedded in the unconscious, often without rational examination. It is precisely this unconscious instinct, despite resisting rational explanation, that may give rise to “insight” or “intuition”. Such understanding is cultivated through disciplined practice or Vipassanā meditation, enabling one to encounter the essence of belief and faith through direct personal experience.

The exhibition *Unus Mundus* by MIYABI and Mookmintra Jariyavidyanont draws upon this concept as a poetic metaphor, creating subtle resonances that invite viewers to engage in their own interpretations.

Both artists draw upon their personal perspectives, memories, and experiences of encountering symbols and meanings of “belief and faith” embodied in traditions, society, culture, and in some cases, religion. Through the act of embracing and questioning, they create images of both the visible and invisible, revealing new relationships between the self and all things around it. Using painting and sculpture as mediums to bridge the boundaries between reality and imagination, they bring together diverse symbols of belief from different origins, contexts, and meanings, transforming them into “a world of unity”.

MIYABI's personal world explores the relationship between humans and nature through various animal species, using imagination to merge animal forms with representations of the human spirit. Her practice questions beliefs inherited from ancient times to the present, as transmitted through folktales, myths, narratives, and rituals. These ancient stories are retold in her own distinctive manner, unfolding like poetry that portrays dreams of tenderness, ambiguity, softness, and fragility. The fusion of innocent young girls with the strange mutations of birds, tigers, pigs, and fish becomes a form of dreamlike poetry, unfolding within a world divided between humans as observers and animals as objects of observation, transformed into something beyond their own nature. The animals referenced in these works often reflect human conditions, from being consumed without restraint, resulting in an imbalance in nature, to becoming symbols of belief and faith through magic and meditation, invoked in the pursuit of transformation, wishes, and fortune. Conversely, certain animals may also become symbols of misfortune and curses.







Therefore, Mookmintra is assembling lifeless matter, as if awakening spirits to give rise to new forms of life that reveal unseen roles and functions. Through acts of imagination, she creates new narratives for things that may hold existing meanings or no meaning at all, allowing them to acquire new significance within the realm of personal belief.

In the work *Unus Mundus*, which shares the same title as the exhibition, the two worlds of MIYABI and Mookmintra are brought together to form a new kind of relationship. It becomes a wave of resonance, creating subtle exchanges and reactions between the two. Within an imagined landscape, two spirits engage in dialogue across a space where they cannot be separated from one another. Through this, the spirits of humans and animals, objects, time, and place become one, forming a single world that exists within the same moment and remains still for eternity.



At its core, *Unus Mundus* represents the creation of a single world by two female artists, seeking unity within a vast universe beyond the reach of ordinary human perception. It reflects both scientific attempts to understand the interconnectedness of all things and the philosophical search for truth through what lies beyond sensory experience—belief and faith. Together, these ideas expand the imagination of how humans might coexist peacefully with all forms of existence through mutual respect and reverence, while also questioning the nature of belief and faith themselves, and whether our own spirits are capable of bringing them into being.

Sometimes, contemplating the rhythm of one's breath while watching the waves at dusk, drawing on the sand, or placing the remains of a dead fish alongside shells and stones can reveal the value of the existence of all things within the world and the universe. Humans may not be the sole center of the world and the universe, but all forms of existence are engaged in their own free dance, connected by one or perhaps many forces that bind them together as an inseparable network. Among these connections is the human mind and consciousness itself.

Wutigorn Kongka



UNUS MUNDUS

A DUO EXHIBITION BY MIYABI AND MOONMINTRA JARITHAUDIANONT
CURATED BY WUTIGORN KONGKA

Stars, the sky, seasons, the Earth, minerals, trees, rivers, seas, sandy shores, mountains, animals, stones, shells, humanity, spirits, thoughts, beliefs, faith, religions, rituals, communities, cities, societies, and cultures – all converge into a single world: Unus Mundus.

The exhibition Unus Mundus by Miyabi and Moonmintra Jaritthaditont draws upon the meaning of this term as a poetic metaphor, setting sights upon thought into motion and inviting viewers to arrive at their own interpretations.

Drawing upon their personal perspectives, memories, and encounters with the symbols and meanings of belief and faith as they manifest in traditions, social culture, and at times, religion, the two artists embark on a journey of both embracing and questioning these inherited systems with curiosity. They question to both the visible and the invisible, revealing new relationships between the self and the world around it. Through painting and sculpture, they use their work as vehicles to traverse the boundaries between reality and imagination, using symbols of belief drawn from different origins, contexts, and meanings into Unus Mundus – a single, unified world.

Ultimately, Unus Mundus represents the creation of a single world by two human artists, seeking unity within a vast universe beyond the reach of ordinary human perception. It reflects both scientific attempts to understand the interconnectedness of all things and the philosophical search for truth through what lies beyond sensory experience—belief and faith. Together, these ideas expand the imagination of how humans might coexist peacefully with all forms of existence through mutual respect and reverence, while also questioning the nature of belief and faith themselves, and whether our own spirits are capable of bringing them into being.

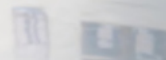
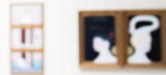
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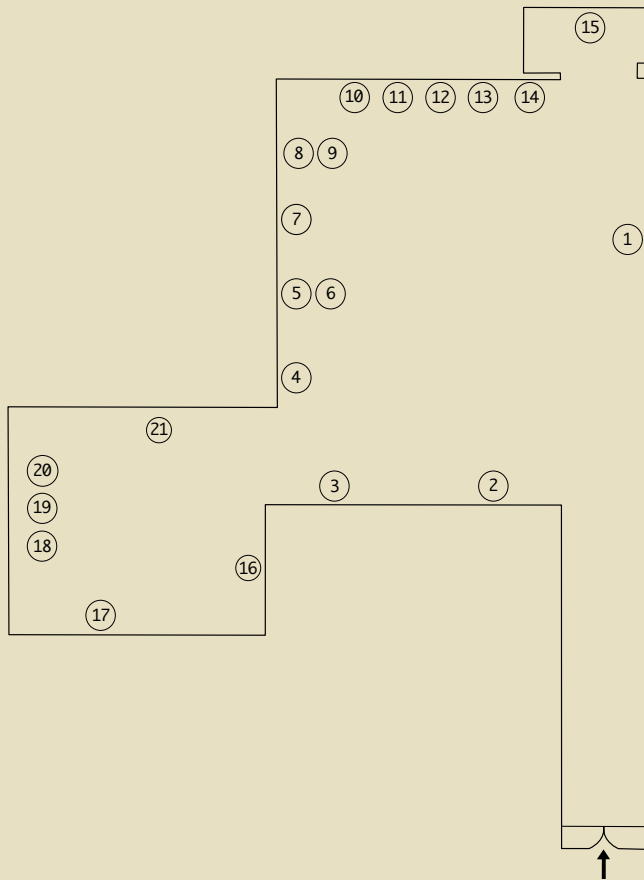
การนำภาพจากสื่อต่าง ๆ ที่ศิลปินทั้งสองคนได้เก็บรวบรวมมาประกอบกันเป็นภาพเดียว ซึ่งสื่อถึงความเป็นหนึ่งเดียวของสรรพสิ่งในโลกนี้

ศิลปินทั้งสองคนได้ใช้จินตนาการและประสบการณ์ส่วนตัวในการสร้างสรรค์ผลงานศิลปะที่สะท้อนถึงความเป็นหนึ่งเดียวของสรรพสิ่งในโลกนี้

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Unus Mundus เป็นคำที่หมายถึง "โลกเดียว" ซึ่งศิลปินทั้งสองคนได้ใช้จินตนาการและประสบการณ์ส่วนตัวในการสร้างสรรค์ผลงานศิลปะที่สะท้อนถึงความเป็นหนึ่งเดียวของสรรพสิ่งในโลกนี้





1. MIYABI and MookmintraJariyavidyanont
Unus Mundus, 2026
Acrylic, oil, modeling paste on linen
204 x 411 cm (triptych)

2. MookmintraJariyavidyanont
Transmission, 2026
Acrylic, silver leaf on canvas
Each 60 x 120, D. 40 cm (triptych)

3. MookmintraJariyavidyanont
Ritual Altar, 2026
Acrylic, modeling paste on canvas
Each 90 x 90 cm (diptych)

4. MookmintraJariyavidyanont
Elsewhere, 2026
Acrylic, modeling paste, sand,
silver leaf on canvas
50 x 100 cm (diptych)

5. MIYABI
divided grace, 2026
Oil, acrylic on linen
60 x 68 cm (with frame)

6. MIYABI
born twice, 2026
Oil, acrylic, Iwa-enogu on linen
72 x 56.5 cm (with frame)

7. MookmintraJariyavidyanont
The World Carrier, 2026
Acrylic, modeling paste, sand,
silver leaf on canvas
94.5 x 64 cm (diptych)

8. MIYABI
tethered, 2026
Oil, acrylic, Iwa-enogu on linen
67.5 x 56.5 cm (with frame)

9. MookmintraJariyavidyanont
Between Two Lights, 2026
Acrylic, modeling paste, sand,
paper pulp on canvas
Each 60 x 40 cm (triptych)

10. MIYABI
the messengers, 2026
Oil, acrylic, Iwa-enogu on linen
68 x 60 cm (with frame)

11. MIYABI
exposé, 2026
Oil, acrylic on linen
72 x 56.5 cm (with frame)

12. MIYABI
girlhood, 2026
Oil, acrylic, Iwa-enogu on linen
115 x 89 cm (with frame)

13. MIYABI
The Mothers of Pearls, 2026
Oil, acrylic, lwa-enogu on linen
Each 27.5 x 39 cm (with frame)

14. MIYABI
orbiting, 2026
Oil, acrylic, lwa-enogu on linen
Each canvas 65 x 46 cm (with frame)

15. MookmintraJariyavidyanont
Patina, 2026
Acrylic, paper pulp on canvas,
wooden frame, wooden plinth
18.5 x 18.5 cm (with frame), 32 x 25 x 14 cm

16. MIYABI
the observing sentinel, 2026
Oil, acrylic, lwa-enogu on linen
140.5 x 101 cm (with frame)

17. MIYABI
in the shadow of fear, 2026
Oil, acrylic, lwa-enogu on linen
65 x 76 cm (with frame)

18. MookmintraJariyavidyanont
Evidence of Belief no.2, 2026
Epoxy, acrylic, acrylic, candle
106 x 42 x 70 cm (with plinth)

19. MookmintraJariyavidyanont
Evidence of Belief no.3, 2026
Epoxy, acrylic, tassel
122 x 52 x 80 cm (with plinth)

20. MookmintraJariyavidyanont
Evidence of Belief no.1, 2026
Epoxy, acrylic, silver leaf
100 x 42 x 70 cm (with plinth)

21. MIYABI
vigil of innocence, 2026
Oil, acrylic, lwa-enogu on linen
140.5 x 111 cm (with frame)



This work explore collective unconscious human nature: our desire to make sense of both the worlds around us and the worlds hold within. In moments of uncertainty, transformation, or encounter with the unknown, we often reach for something that helps us feel anchored whether through belief, religion, science, ritual, or personal systems of meaning that offer comfort, clarity, and a sense of steadiness.

Framed through the lenses of Nature and Belief, the exhibition unfolds through three interconnected approaches: Matter, Psyche, Spirit

Together, our works consider how humans construct meaning, what we turn to in times of uncertainty, and how these systems reveal our deepest anxieties, desires, and aspirations. Rather than offering definitive conclusions, the exhibition creates space for contemplation, inviting viewers to reflect on the relationship between reason and faith, the tangible and intangible, and the ongoing dialogue between our external realities and internal worlds.

Unus Mundus, 2026

Acrylic, oil, modeling paste on linen
204 x 411 cm (triptych)

The souls know before the conscious mind does. Some relationships are written in the stars. Its only a matter of time till the body finds each other. The soul has known since the start.

orbiting, 2026

Oil, acrylic, Iwa-enogu on linen
Each 65 x 46 cm (with frame)





The exposé of a woman's heart, a woman's truth.

exposé, 2026

Oil, acrylic on linen
72 x 56.5 cm (with frame)



Before there was a daughter, there was a mother; before her, another. The Mothers of Pearls reflects on the quiet inheritance passed from mother to daughter. Like pearls formed over time, generations gather in layers of tenderness, endurance, devotion, and memory until they become something luminous.

Swan (Cygnus)

The Mothers of Pearls, 2026

Oil, acrylic, Iwa-enogu on linen
Each 27.5 x 39 cm (with frame)

Across cultures, birds have carried the language of the divine. Inspired by the Yogen-no-Tori(!), a prophetic messenger in Japanese folklore, the messengers is an homage to these emissaries, and to a time when humanity looked to the natural world not only for survival, but for wisdom and guidance.

the messengers, 2026

Oil, acrylic, Iwa-enogu on linen
68 x 60 cm (with frame)

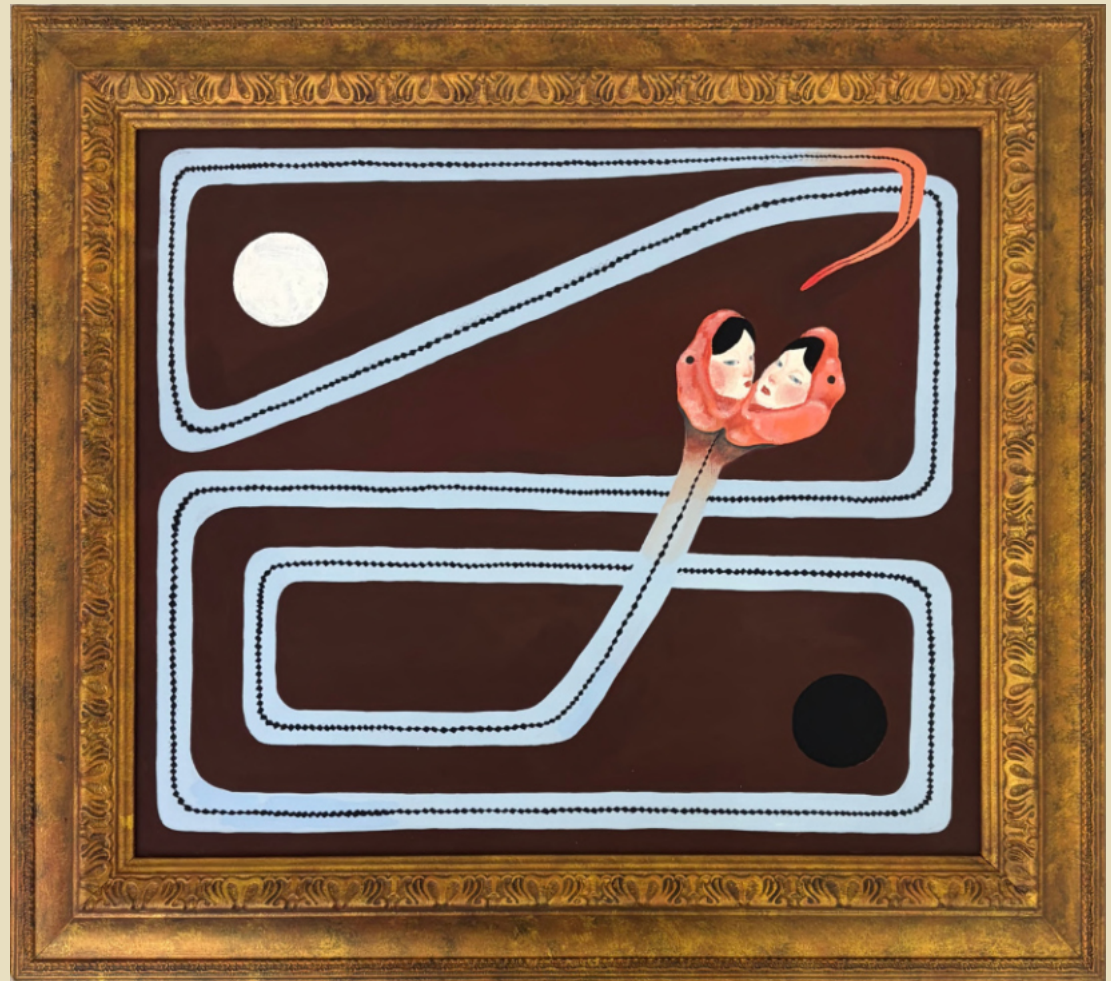


divided grace reimagines the Malayan blue coral snake through the rare phenomenon of bicephaly. In many traditions, such impossible births were received not as imperfections, but as moments when the natural world briefly touched the divine.

Malayan Blue Coral Snake (*Calliophis bivirgatus*)

divided grace, 2026

Oil, acrylic on linen
60 x 68 cm (with frame)



tethered explores the paradox of resilience. Removed from its natural habitat and restrained by creeping vines, the fish exists in a state of displacement, where failure appears all but inevitable. Yet it continues to turn towards the light, as if drawn by a quiet certainty beyond reason. Hope is not born from favourable circumstances, but from the quiet refusal to surrender to them.

The giant trevally (*Caranx ignobilis*) symbolizes power, resilience, raw strength

tethered, 2026

Oil, acrylic, Iwa-enogu on linen
67.5 x 56.5 cm (with frame)



born twice lingers in the space where the unusual becomes the sacred. A six-legged piglet is neither miracle nor mistake, but a quiet reminder that humanity has long searched for meaning in nature's mysteries.

born twice, 2026

Oil, acrylic, Iwa-enogu on linen
60 x 67.5 cm (with frame)





Not to judge.

Not to intervene.

Only to witness.

the observing sentinel, 2026

Oil, acrylic, Iwa-enogu on linen
140.5 x 101 cm(with frame)

when fear takes form,
even light begins to resemble a shadow.

in the shadow of fear, 2026

Oil, acrylic, Iwa-enogu on linen
65 x 76 cm (with frame)



She keeps vigil,
not over fear,
but over innocence.

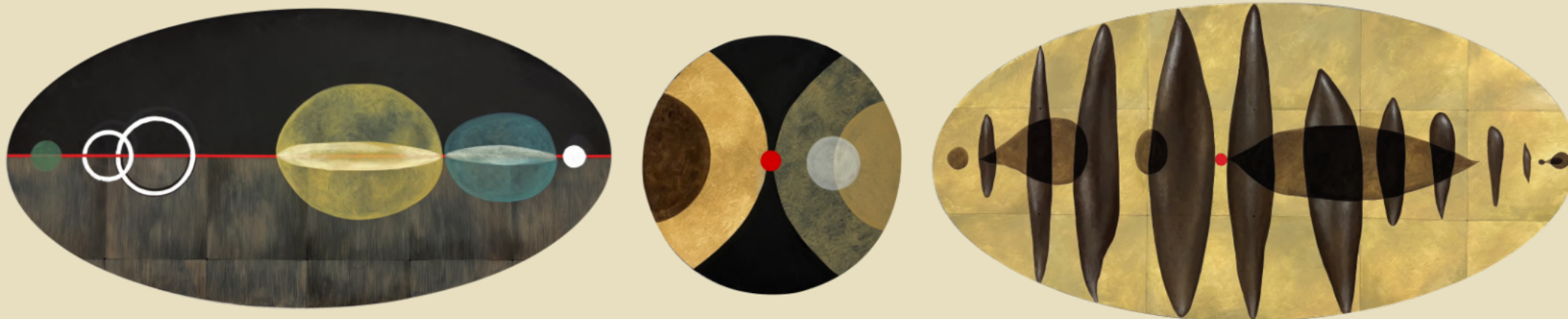
vigil of innocence, 2026

Oil, acrylic, Iwa-enogu on linen
140.5 x 111 cm (with frame)



MOOKMINTRA JARIYAVIDYANONT

VER



Transmission, 2026

Acrylic, silver leaf on canvas
Each 60 x 120, D. 40 cm (triptych)

A wave is a form of energy that cannot be seen or touched, yet its presence is made visible through its effects on the physical world. Like belief, faith, and spirituality, it remains intangible while exerting an invisible force over time. Objects gradually shift, collapse, or settle under the pull of gravity, allowing time to reveal itself through the slow transformation of matter. This process may be understood through the metaphor of a wave propagating from its source until it becomes perceptible in the material world.

When objects from everyday life are placed upon a pedestal, their original meanings gradually shift. What once served a practical function is transformed into something imbued with symbolic significance. Through this simple act of relocation, the pedestal reveals that sacredness does not reside within the object itself, but emerges through human actions, the ways objects are arranged, and the meanings we choose to invest in them.

The work thus invites reflection on the process through which a “site of belief” is constructed from ordinary surroundings. The pedestal no longer functions merely as a platform for ritual, but becomes a metaphor for the relationship between everyday life and faith—a space where the ordinary and the sacred can coexist through repeated acts and lived experience.

Ritual Altar, 2026

Acrylic, modeling paste on canvas
Each 90 x 90 cm (diptych)





Growing up in a family rooted in northeastern Thailand before later moving to Bangkok, I was exposed to a wide range of languages, rituals, and systems of belief. These differences led me to question why each culture develops its own forms of belief, and how certain symbols and objects can come to assume similar roles across different contexts.

This work explores symbols as mediators that connect seemingly separate worlds—between humanity and nature, the visible and the invisible, and the past and the present. Rather than functioning solely as representations of belief, these symbols become tools that help us navigate moments of transition and change.

This work also examines the roles of these symbols beyond their associations with any single religion or cultural tradition. Instead, they are understood as spaces where the human experience of change unfolds, connecting memories, lived experiences, and the ways people perceive and understand one another.

Elsewhere, 2026

Acrylic, modeling paste, sand,
silver leaf on canvas
50 x 100 cm (diptych)

In this work, the turtle serves as a metaphor for inherited identity and migration. Carrying its home upon its back, it reflects the idea that belief, memory, and tradition are not bound to a single place, but are transmitted and carried across generations through people. As families move across places and cultures, "home" is no longer defined by geography, but by the rituals, stories, and values they carry with them.

Across many cultures, the turtle symbolizes longevity, wisdom, and the foundation of the world. Its ability to inhabit both land and water places it in a liminal state, continually crossing the boundary between two worlds without ever fully belonging to either.

The World Carrier, 2026

Acrylic, modeling paste, sand,
silver leaf on canvas
94.5 x 64 cm (diptych)





This work presents dawn and dusk as liminal moments in time, where beginnings and endings coexist. Neither fully day nor night, these transitional states are spaces in which established meanings gradually dissolve as new ones begin to emerge. Through the use of symbolic forms as mediators, the work connects these two states, reflecting a moment when the world has yet to be fully defined and everything is passing from one state of being to another.

Between Two Lights, 2026

Acrylic, modeling paste, sand,
paper pulp on canvas
Each 60 x 40 cm (triptych)



This work considers everyday life as a space of transition, where time, memory, and belief converge through ordinary objects. Crushed and reconstructed calendars transform time from a measure of passing days into a surface of memory, while short-handled spoons serve as mediators between belief and practice, making intangible values such as sharing, generosity, and coexistence visible through everyday actions. The work suggests that belief does not reside solely in ritual, but gradually takes shape through repeated acts of daily life, allowing ordinary objects to become sites where time, relationships, and meaning are continually reimagined.

Patina, 2026

Acrylic, paper pulp on canvas,
wooden frame, wooden plinth
18.5 x 18.5 cm (with frame), 32 x 25 x 14 cm



Evidence of Belief no.2, 2026
(Left)

Epoxy, acrylic, tassel
106 x 42 x 70 cm (with plinth)



Evidence of Belief no.3, 2026
(Middle)

Epoxy, acrylic, silver leaf, candle
122 x 52 x 80 cm (with plinth)



Evidence of Belief no.1, 2026
(Right)

Epoxy, acrylic, silver leaf
100 x 42 x 70 cm (with plinth)



ABOUT ARTIST

Miyabi
Lives and works in Thailand and Japan



Miyabi is a Thai-Japanese artist whose works explore the intersection of nature, spirituality, tradition, and philosophy, often through elements of surrealism and visual sublimity. Working primarily in oil painting, her practice extends across multiple creative disciplines.

Her time studying for her BA (Hons) in Europe played a formative role in shaping her creative direction and visual identity, resulting in a body of work that reflects a subtle blend of European influences alongside those drawn from Japan and across Asia.

Through her practice, she reflects on the relationship between humanity and the natural world, addressing environmental degradation, endangered species, and the ongoing exploitation of life and land. This same attention extends to disappearing crafts, traditions, and belief systems. The work also turns toward the nuanced facets of the human experience, examining how it is shaped and carried within lived realities.

In another sense, Miyabi's work turns to the subtle dimensions of human experience, exploring memory, identity, emotion, and the cultural heritage embedded in everyday life. Through richly symbolic imagery and metaphorical narratives, she creates contemplative spaces where nature and spirituality coexist, inviting viewers to reflect on the fragile connections between humans, animals, landscapes, and cultural history, while questioning humanity's role and responsibility toward the world and the values that shape our shared understanding of it.

Miyabi has exhibited her work in numerous solo and group exhibitions, including Liste Art Fair Basel (2026) at Basel, Switzerland, Hotel Art Fair (2026) at Kromo Bangkok, Curio Collection by Hilton, Bangkok, Humane Agency, S.E.A. Focus (2026) at Marina Bay Sands, Singapore, La Forêt de l'Âme (2025) at Ground Bangkok, and RED (2024) in Paris, France.

ABOUT ARTIST



MookmintraJariyavidyanont
Lives and works in Bangkok, Thailand

MookmintraJariyavidyanont is a visual artist based in Bangkok, Thailand. Her practice spans painting, sculpture, and installation, with a strong engagement in contemporary art and craftsmanship.

Painting from themes of animism, materiality, and human belief systems in Asian cultures, she often weaves elements of traditional craft into contemporary visual languages. Her recent work focuses on the ways faith, talismans, and ritual practices shape everyday life and collective identities. Approaching these subjects as an observer, she examines how objects, gestures, and symbolic actions become vessels of meaning, reflecting the enduring relationship between material culture and spiritual experience.

Through this ongoing inquiry, her work explores how cultural rituals, beliefs, and artifacts continue to transform and adapt within contemporary society, bridging traditions with present realities. Mookmintra explores the role of belief, amulets, and ritual practices in shaping everyday life and collective identity. She approaches these subjects as an observer, examining how objects, gestures, and symbolic acts become vessels of meaning while reflecting the enduring relationship between material culture and spiritual experience.

Through sustained research and exploration, she questions how rituals, systems of belief, and cultural artifacts persist, transform, and adapt within contemporary society, revealing that traditions are not simply lost over time but continually reinterpreted in relation to the present.

Mookmintra's work explores how people invest objects and their surroundings with meaning. By bringing together craftsmanship, vernacular belief, and the language of contemporary art, she creates a space for reflection on faith, memory, and how culture endures and evolves in the contemporary world.

Mookmintra has exhibited her work in numerous group exhibitions, including Liste Art Fair Basel (2026) at Basel, Switzerland, Hotel Art Fair (2026) at Kromo Bangkok, Curio Collection by Hilton, Bangkok, Attaros by Jūn Collective (2026) at Charmkrung, Bangkok, Resonance: China-Thailand Art Exchange Exhibition (2025) at Habei, China, and Bangkok, The 41st Exhibition of Contemporary Art by Young Artists (2025) at Silpakorn University, The Best Art Thesis Exhibition 2025 (2025) at The Queen's Gallery, Bangkok, Obj: OBJECTS AS ART (2025) at The Salil Riverside, Bangkok, and other group exhibitions.

ABOUT CURATOR

Wutigorn Kongka



Wutigorn Kongka is an artist, lecturer, and curator. He received both his Bachelor's and Master's degrees from the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University. He is currently a lecturer in the Department of Fine Arts at the Faculty of Architecture, Art and Design, King Mongkut's Institute of Technology Ladkrabang.

Throughout his career, Wutigorn has received numerous awards, including the Second Prize (Silver Medal) and Third Prize (Bronze Medal) in the Painting category at the National Exhibition of Art, the Bualuang Painting Award on three occasions, and the Silpa Bhirasri Creativity Grant.

He has held five solo exhibitions: Wallpaper (2546) at Bangkok University Art Gallery, Bangkok, Reverie (2008) at Gallery N, Bangkok, Naked (2010) at Number One Gallery, Bangkok, No Miracles (2021) at Number One Gallery, Bangkok, and The Monument (2023) at Number One Gallery, Bangkok.

He has also served as curator for several major exhibitions, including Bangkok Art Biennale 2020 (2020), A Retrospective Exhibition: Tawee Ratchaneekorn (2022), From Orbit to Conversation: 90 Years Inson Wongsam and Tawee Ratchaneekorn (2024), and co-curated Catch the Moon | Chatchai Puipia | The Caught Years (2025).

Gallery VER

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Natthanat Taweepanyawong
Palyn Paknamaskarn
Thunyakorn Wangnitsuk

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