

Mrs. Orawan Phochanatarn

Contact Email: than_ar@hotmail.com

Presentation Type: Live Performance

October 6th, 2022

Submission Title: Rueng-wattha Treadingling Style (Live Performance)

Dear Mrs. Orawan Phochanatarn

On behalf of the SSAMIC 2022 Organizing Committee, we are pleased to announce that your proposal has been accepted for oral presentation at The Social Sciences Art and Media International Conference (SSAMIC 2022). The conference will be held in Bangkok, Thailand at Srinakharinwirot University on November 10th-11th, 2022. For more detailed information about the conference, please visit the conference website ssamic.net.

Whether, this submission full paper will be included in the Conference Proceedings is based on peer-reviews conducted by conference committee and assigned reviewer. And the full paper must be submitted by October 30th, 2022. If you've already submitted the full paper. Please be prepared to present on the mentioned date. You can find more information on the website.

Please format your Conference Proceedings paper according to the guidelines template attached. Papers that do not follow these guidelines will be returned for editing.

We look forward to welcoming you to the conference.

Sincerely,



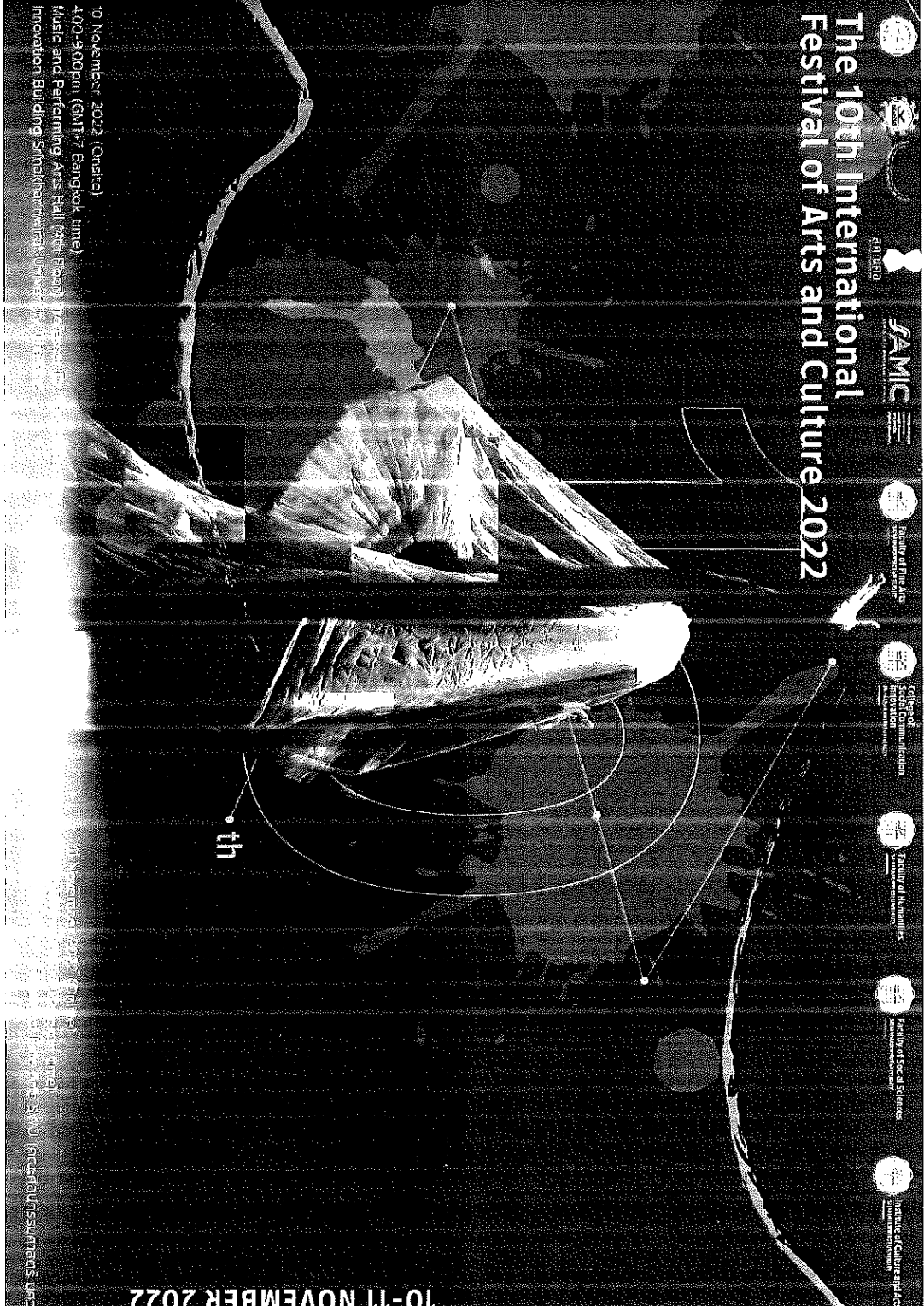
Associated Professor Prit Supasetsiri,
Social Sciences, Arts and Media International Conference 2022

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Questions? Please send to info@ssamic.net

Conference website: ssamic.net



The 10th International Festival of Arts and Culture 2022



10-11 NOVEMBER 2022

10 November 2022 (Oral)
 4:00-9:00pm (GMT+7 Bangkok time)
 Music and Performing Arts Hall (4th Floor)
 Innovation Building, Senekhatmalaya University (Senekhatmalaya University, Indonesia)

LEON RUBIN



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Department of Performing Arts
Lamont College of Arts and Sciences

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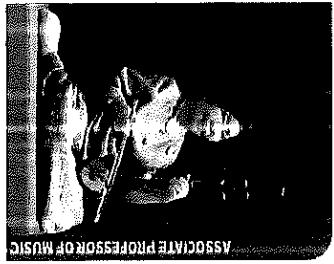
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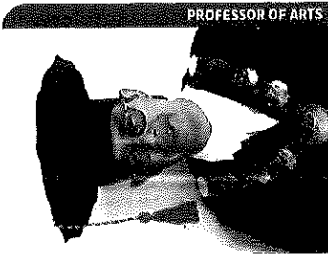
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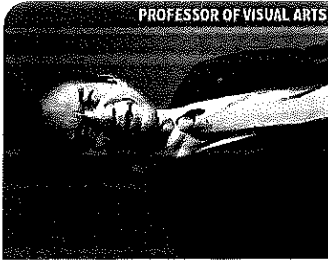
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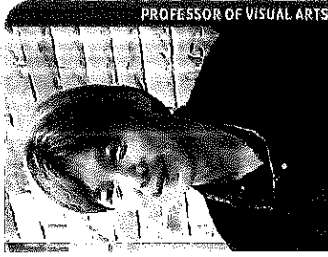
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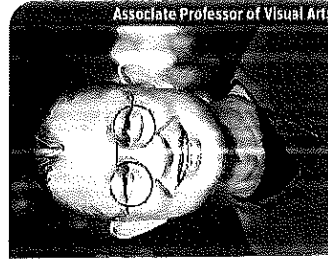
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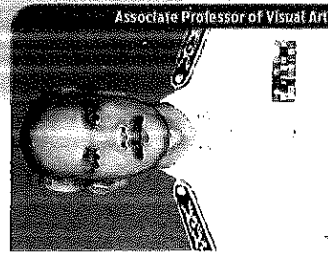
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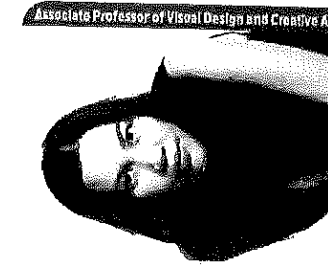
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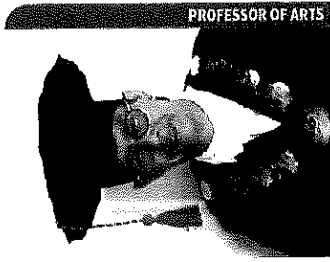
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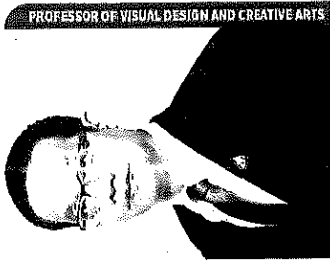
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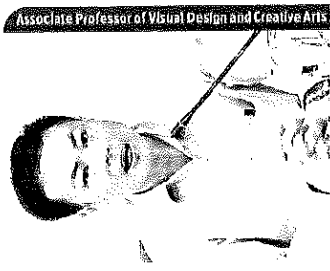
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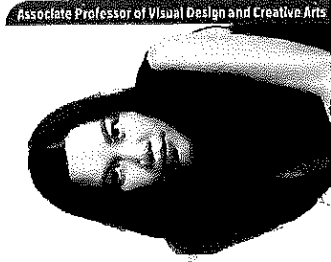
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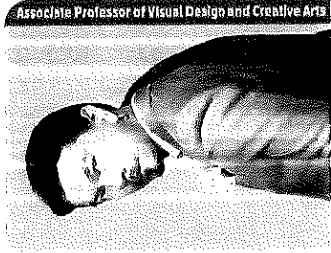
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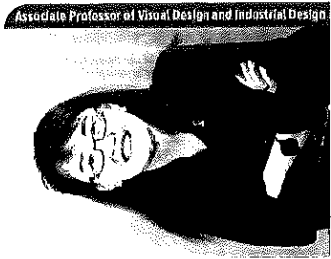
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Associate Professor of Visual Design and Industrial Design

Associate Professor of Visual Design and Industrial Design
Faculty of Architecture
Chulalongkorn University, Thailand



SCHEDULE OF PERFORMANCE

10-11 November 2022
 AT MUSIC AND PERFORMING ARTS HALL (MPA HALL), 4TH FLOOR
 PROFESSOR DR. SAROJ BUASRI SWU INNOVATION BUILDING
 SRINAKHARINWIROT UNIVERSITY, THAILAND (ONSITE)
 VIRTUAL PRESENTATION (ONLINE)
 G23 ART GALLERY AT SWU (EXHIBITION)

10 NOVEMBER 2022 (Onsite Performance)

03:30-04:00 PM Registration time

04:00-04:15 PM

Speech for Report by

- 1) President of Srinakharinwirot University
- 2) Centre Director of SEAMEO Regional Centre for Archaeology and Fine Arts (SEAMEO SPA)
 - 1) Minister of Culture

04:15-04:30 PM

Flag Parade Ceremony and Certificate Cerer

04:30-08:45 PM

Performance Show (Dance, Theatre, and Mus
 1) NEW GONG DANCE

by Srinakharinwirot University, Thailand

2) NATALELA LANNIA SAWAMIPAK

by Chiang Mai Rajabhat University, Thailand

3) KLANG MAKON PON LEE LAP

by Chandraseem Rajabhat University, Thailand

4) KHROM SRUANG PHRA RUANG JAO

by Sukhothai College of Dramatic Arts, Thailand

5) PALLAVA NAMO

by Rajamangala University of Technology Thany

6) LGBT

by Valaya Alongkorn Rajabhat University, Thailand

7) INDONESIA MENARI DANCE

by Nizamia Andalusi Middle School, Indonesia

8) THE CHARM OF HANDICRAFTS AND THE GOODS IN BAN

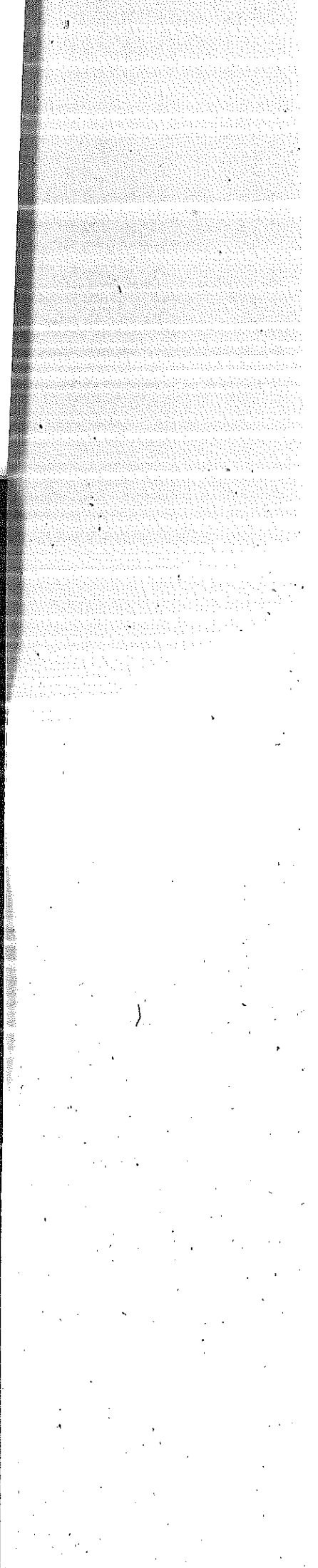
by Phetchaburi Rajabhat University, Thailand

9) ARUNOTHAI SUKHOTHAI THANI

by Sukhothai College of Dramatic Arts, Thailand

10) HUSSADEELINK

by Nakhon Ratchasima Rajabhat University, Thailand



10-11 November 2022
 AT MUSIC AND PERFORMING ARTS HALL (MPA HALL), 4TH FLOOR
 PROFESSOR DR. SAROJ BUASRI SWU INNOVATION BUILDING
 SRINAKHARINWIROT UNIVERSITY, THAILAND (ONSITE)
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- Speech for Opening Ceremony by
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04:15-04:30 PM Flag Parade Ceremony and Certificate Ceremony

04:30-08:45 PM Performance Show (Dance, Theatre, and Music)

- 1) NEW GONG DANCE
by Srinakharinwirot University, Thailand
- 2) NATALELA LANNA SAWAMIPAK
by Chiang Mai Rajabhat University, Thailand
- 3) KLANG MAKON PON LEE LAR
by Chandrasek Rajabhat University, Thailand
- 4) KHROM SRIANG PHRA RUANG JAO
by Sukhothai College of Dramatic Arts, Thailand
- 5) PALLAVA NAMO
by Rajamangala University of Technology Thanyaburi, Thailand
- 6) LGBT
by Vajaya Alongkorn Rajabhat University, Thailand
- 7) INDONESIA MENARI DANCE
by Nizamia Andalusia Middle School, Indonesia
- 8) THE CHARM OF HANDICRAFTS AND THE GOODS IN BAN BANG KEM
by Phetchaburi Rajabhat University, Thailand
- 9) ARUNOTHAI SUKHOHAI THANI
by Sukhothai College of Dramatic Arts, Thailand
- 10) HUSSADEELINK
by Nakhon Ratchasima Rajabhat University, Thailand

- 11) CHANGE
by Vajaya Alongkorn Rajabhat University, Thailand
- 12) TOH – SA – JRIIT
by Sripatum University, Thailand
- 13) TARI PIRING
by Komunitas Seni Indonesia, Indonesia
- 14) KHANOB WITHEE ISATREE CHAC WANG
by Rajamangala University of Technology Thanyaburi, Thailand
- 15) THE LOOP
by Thammasat University, Thailand
- 16) RUENG-WATTHA TREADING STY LE
by Takshin University, Thailand
- 17) LUAPOI KWAN MOHN SKAI
by Bansodejchaopraya Rajabhat University, Thailand
- 18) TA TAE KA RIANG POW
by Chandrasek Rajabhat University, Thailand
- 19) CONTEMPORARY JAZZ DANCE OF THE GARIFUNA PEOPLE
by Universidad Nacional Autónoma de Honduras, Honduras
- 20) TRIMURATI
by Thammasat University, Thailand
- 21) SAM LAI SASANASILP YAN KADEEJEEN
by Dhonburi Rajabhat University, Thailand
- 22) CHARUAT MON NAKHON PATHUM
by Rajamangala University of Technology Thanyaburi, Thailand
- 23) ZAPN DANCE
by Republic Polytechnic, Singapore
- 24) GHAREO
by Sekoiah Seni Malaysia Johor Bahru, Malaysia
- 25) LEELA SENG BOK FAI DANCE
by Uttaradit Rajabhat University, Thailand
- 26) TONAL LANGUAGE SONG OF THONBURI
by Dhonburi Rajabhat University, Thailand
- 27) TOVIL DANCE AND KANDYAN DANCE
by Rangsee Dance Company, Sri Lanka
- 28) ONCE UPON A TIME
by Srinakharinwirot University, Thailand

Performance Group Photography

08:45-09:00 PM

Type of Art Work : Creative Dance

Creator/Choreographer : Choticha Sariram
Piyaopong Polrit / Orawan Phochanatran

Affiliation : Faculty of Fine and Applied Arts, Thaksin University, Thailand

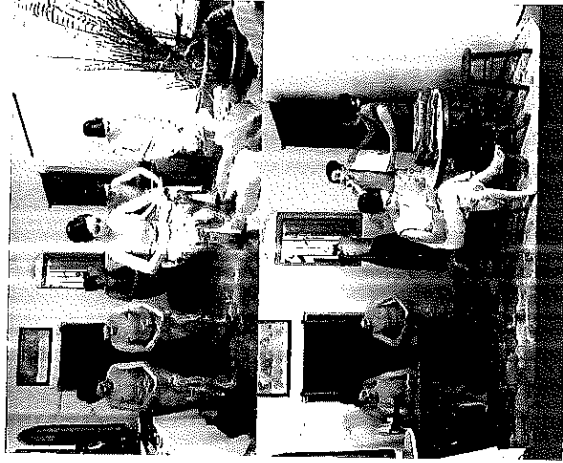
INTRODUCTION

Songkhla Old Town is known as "Songkhla Bo Yang", located in Bo Yang Subdistrict, Mueang District, Songkhla Province. During King Rama 3's reign, Songkhla relocated to this area from Laem Son. It used to be a thriving commercial area with shophouses and office buildings lining both sides of the street. Both Thai and foreign fishing boats that traveled to Songkhla for business would moor there. As a result, there are many different cultures in the Songkhla Old Town today. It is a city that has thrived in the cultural heritage that for many descendants, forebears have created and developed. These include antiques, archaeological sites, architecture, arts and crafts, local craftsmanship, language, literature, local games, food culture traditions, and unique occupations that reflect the identity of Songkhla people.

On Nang Ngam Road in the Songkhla Old Town, one of the more well-liked jobs for Songkhla people is running a clothes shop or a tailoring shop. Between 1957 and 1967, there were Singer sewing machine shops and a Miss Singer beauty Contest, indicating that the tailor shop business was expanding in popularity. Make the area of Nang Ngam Road become the center of tailor shops. There were up to 15 tailor shops. In the past, most of the clothes worn in daily life were made from tailors at Nang Ngam Road, especially during festivals and traditions. Songkhla people paid special attention to sewing new clothes, such as the Laem Festival, Chak Phra Festival, the tenth month merit ceremony, Buddhist Lent event, New Year festival, Chinese New Year festival, etc. The tailor shops on Nang Ngam Road had sophisticated and modern tailors. They had a lot of positive feedback by local people and from neighboring countries that came into contact with them. In addition to providing tailoring services, they were also a learning center for sewing lessons that parents send their children to study in large numbers. In the past, daughters were rarely given educational opportunities.

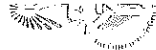
THAKSIN UNIVERSITY, THAILAND

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Therefore, learning about sewing was an option that helps women to find a career and make money for their families. Tailor shops have played an important role in the development of fashionable dress. The fashion dresses of Songkhla women during the years 1957-1967 were modeled after magazines, posters and other publications sold in the market at that time.

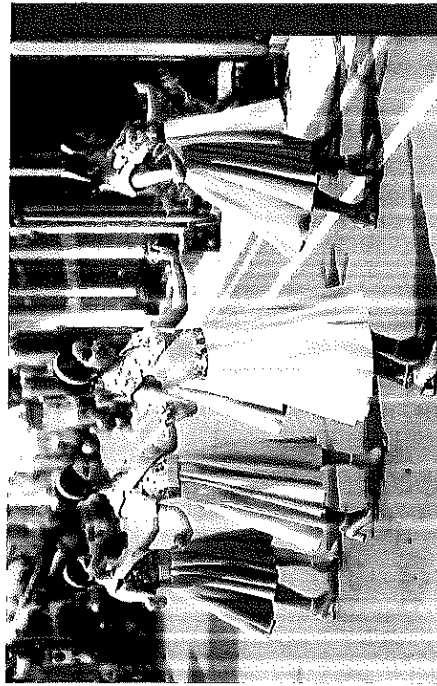


OBJECTIVE

1. To study the profession of a tailor shop, sewing methods and fashionable fashion of Songkhla women during the years 1957-1967 in the Songkhla Old Town.
2. To create art work in the form of contemporary performing arts and to support communication, public relations, tourism and help promote the wisdom of the Songkhla people in Songkhla Old Town.

BEVEFITS OR VALUE OF CREATIVE WORK

The creative performance of the Rueng-wattha Treading Style is a performance art presented in the form of a local dance for communicating about the community and can be a part of encouraging tourists to be interested in experiencing the atmosphere of the old town of Songkhla. It is a dissemination to promote and publicize tourism to communities in the old town of Songkhla and help promote the value of the wisdom of Songkhla people in the old city as well.



Nowadays, tailoring has evolved into the ready-to-wear industry, causing many tailor shops to close their businesses. But with the craftsmanship of sewing that is exquisite and modern, the tailoring shop business on Nang Ngam Road has been passed down from generation to generation, making the skilled tailor shops still open for the Songkhla people until now. The team has been inspired to present the sewing and dressing methods of Songkhla women with modern fashion in the years 1957-1967 in the form of contemporary Thai dance to tell the story and atmosphere of the tailor shop, the process of sewing clothes and women's fashion. during the years 1957-1967.

Type of Art Work : Creative Dance

Creator/Choreographer : Kodchakorn Chitthuum / Tananpach A: Khomchawat Phasurichandaeng / Ammarin Rangphet

Affiliation : Faculty of Humanities and Social Sciences, Bansomdejchaopraya Rajabhat University, Thailand

INTRODUCTION

Mon is an ancient nationality. It is one of the fourish civiliz alities. According to the Myanmar annuals, it's said, "Mon w nationality that settled in Myanmar for centuries before Chr was believed that they had moved from Central Asia and relic southern of Salween River and Sittang River. This place, Chinese and Indian histories, was called "Suvarnabhumi Lan the one of the first nationalities that had relocated into Thailar "Siamese Melting Pot: Koh Rang Pan Bangkok" has said about immigration that the 9 times of Mon's immigration (the number tion times depended on the resources) consisted of 6 times into Thailand, in Ayutthaya period which had been since (2040 - 2300 BE): 1 time in Thonburi Kingdom; and 2 times in (Mukdawjittra, Y., 2022, p. 133).

In the era of Thonburi Kingdom, Mon had escaped from t war because they were the rebel. There escaped into Tl several ways. The King of Thonburi had supported the Mon's. The leader of Mon, Chief Maha Yottha (Jeng), had been permit in Sam Khog, Nonthaburi City. In addition, Mon had settled along the river called "Mon River" (Office of Art and Culture, jcheopraya Rajabhat University, 2007, p. 22). Both sides of th the Habitat of Mon people whom The King of Thonburi alic since the beginning of Thonburi Era. Therefore, the river has "Klong Mon" since then.

Wat Pradirtharam Mon Community, or initially called "Bar located in front of Bansomdejchaopraya Rajabhat University. why it was called Ban Mon was because they were from five cities who had immigrated since the reign of King Rama II. Tt were skilled at sailing.



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