

PRINCESS PANTIP PARIBATRA CHUMBHOT AND THE DEVELOPMENT OF CONTEMPORARY ART IN THAILAND, 1960S–1980S¹

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Abstract

This research studies the developments of contemporary art in Thailand through Princess Pantip Paribatra Chumbhot's patronage of young avant-garde Thai artists from the 1960s to the 1980s. Her establishment of the Suan Pakkard Palace Art Gallery and the Mekpayab Art Centre provided vital platforms for works rejected by the National Art Exhibition and avant-garde artistic expressions beyond the biases and constraints of state-organised exhibitions. The diversity of works presented in these alternative art exhibitions contributed in marked ways to the growth of contemporary expressions in Thai art. She also made significant contributions to the establishment of the Bhirasri Institute of Modern Art, which provided many opportunities for avant-garde artists to exhibit without being affiliated to any educational institution. The Institute allowed artists to explore ideas and to apply the principles of postmodernism, which was popular in the Western world, to art in Thailand

Keywords Princess Pantip Paribatra Chumbhot – Contemporary Art – Art Patronage – Modern Art Gallery

INTRODUCTION

Since the Siamese revolution of 1932, the realm of arts, once exclusively patronized by the royal court, underwent a transformative shift under the oversight of the government entity known as the Department of Fine Arts, encompassing both public and private sectors. A diverse array of individuals from varied backgrounds and social status engaged with the realms of artistic education, creativity, appreciation, and patronage, particularly during the evolution of academic and modern art of Thailand under the guidance of Silpa Bhirasri (Corrado Feroci, 1892–1962). Looking back to February 27, 1923, when Corrado Feroci, an Italian sculptor affiliated with the Department of Fine Arts, assumed Thai nationality and adopted the name Silpa Bhirasri, he became known as “Ajahn Farang”, playing a pivotal role in educational and artistic development within Thailand's modern art circles. Bhirasri envisioned the establishment of an advanced art school. By 1934, with the support of key figures such as Phra Sarot Rattanimman, Luang Wichitwathakan, and Phraya Anumanrajadhon, the School of Fine Arts was successfully founded. Emphasizing the fusion of Western artistic techniques with Thai art, the school aimed to cultivate students capable of expertly crafting drawings and sculptures in diverse forms and sizes. Notably, Bhirasri's impact extended beyond having assistants who merely executed government's order; the school nurtured students to develop artistic skills so adept that they could meet the government's requirements for sculpting and decorating monuments – roles previously reserved for skilled foreign artisans.² Young artists, both men and women, eager to hone their artisanal skills, studied at the institute, showcasing their prowess through exhibitions during art competitions organized by the Department of Fine Arts at the celebration of the Constitution between 1937 and 1939.

Bhirasri's teachings at the “Praneed Silpa Kam School” (or School of Fine Arts) not only shaped his students into valuable collaborators for government projects but also led to the public recognition of their artistic competence. Their works were exhibited at the art competition during the Constitution celebration, and their presence at the Department of Fine Arts booth underscored their alignment with the nationalism policy of the People's Party government. This alignment prompted Field Marshal Plaek Phibunsongkhram to visit Bhirasri's teaching at this school, eventually leading to his endorsement and elevation of the school to Silpakorn University in 1943³

In the aftermath, Thailand's contemporary artistic circles flourished, with Bhirasri spearheading the inaugural “National Art Exhibition” in 1949.

This national event, hosting an annual art contest, allowed artists to showcase their works to the public. Notably, various groups, including the high society figures, actively supported, participated in, and judged the exhibition's contests during its formative years, contributing their own creative works to the showcase.

Mom Rajawongse Pantip Paribatra Chumbhot (1909–1987), known hereinafter as Princess Chumbhot, played significant roles within artistic circles as an art collector and patron. In 1961, she transformed the space at her Suan Pakkard Palace on Phyathai Road into a private art gallery, contributing to the early development of the Thai art. Following the passing of Silpa Bhirasri on May 14, 1962, she took a leading role in realizing Bhirasri's vision of establishing a modern art gallery in Thailand. This endeavour came to fruition with the inauguration of the “Bhirasri Institute of Modern Art” on May 14, 1974.

Princess Chumbhot's contributions to the art circles, particularly in expanding art spaces for alternative exhibitions and activities, significantly influenced the development of the Thai contemporary art scene. The

“Bhirasri Institute of Modern Art” became a hub for the exchange of ideas among Thai and foreign art enthusiasts, including young students with a keen interest in art and culture. It provided an alternative choice for art lovers beyond government art galleries, private art galleries or contemporary art contests at that time. The gallery hosted diverse activities, such as Performance Art, Installation Art, Happening Art, etc., reflecting artists’ interests in pushing the boundaries of their experimental works and introducing contemporary art to Thai society. During a crucial period when Thai art transitioned from traditional and modern exhibitions to contemporary art, the Bhirasri Institute of Modern Art played a pivotal role by supporting creative thinking and providing a platform for artists to exhibit or perform activities aligned with evolving social, political, economic and culture contexts.

Previous studies⁴ of modern art history and Thai contemporary art predominantly focused on the roles of male artists, such as Bhirasri and his male students, overlooking the contributions of female figures. Notably, Princess Chumbhot, along with Princess Pilailekha Diskul and Mrs. Misiem Yipintsoi, played crucial roles as both artists and art patrons, influencing and advancing Thai modern art. As the contribution of Princess Chumbhot to contemporary artistic circles in Thailand remains underexplored, this research aims to broaden the scope of Thai art history, emphasizing her impact on contemporary Thai art. The study draws from primary sources such as art catalogues from Patumwan Gallery, Mekpayab Art Centre, and Bhirasri Institute of Modern Art, as well as documents from Thammasat Archives. Secondary sources, including art textbooks, art journals, author interviews, and critiques, complement the primary data. The researcher analyses this information alongside the study of social and political contexts related to Princess Pantip Paribatra Chumbhot’s role in the art scene, providing a historical explanation for the objectives of the research.

In this context, the research asserts that Princess Chumbhot played a crucial role in supporting young artists during the early years of 1960s. These emerging artists, drawn to a new forms of art influenced by Western modern art, particularly abstract art, found a benefactor in Princess Chumbhot. Recognizing the value of artworks overlooked by the National Art Exhibition, they endeavoured to establish private art galleries, providing a platform for a diverse range of artistic expressions beyond what was showcased in the National Art Exhibition. This initiative contributed to a distinct evolution of Thai art toward contemporary art expressions.

Princess Chumbhot passion for art and her commitment to fostering young artists positioned her as a notable patron within this artistic community. Beyond collecting artworks, she founded an art gallery and a personal art center, where this group of artists operated. Additionally, she acted as an advisor to the art gallery founded by this group. Collaborating significantly, Princess Chumbhot and the young avant-garde artists played a key role in the establishment of the “Bhirasri Institute of Modern Art”, realizing Professor Silpa Bhirasri’s vision successfully. The research endeavors to expand the documentation and archival records of Princess Chumbhot life, ideas, and motivations, emphasizing her significant contributions to the artistic landscape.

The scope of this research is defined to explore Princess Chumbhot impact on the contemporary art in Thailand through three main facets: (1) Biography, (2) Roles and contributions to the contemporary art in Thailand, (3) Outcomes and developments influencing the contemporary art in Thailand resulting from Princess Chumbhot involvement.

The researcher argues that Princess Chumbhot patronage during the 1960s and 1970s played a pivotal role in providing spaces for avant-garde artists, such as private art galleries or art centres. These spaces enabled the creation and expression of the modern art, breaking away from the constraints of the National Art Exhibition’s judging committee. Consequently, numerous artworks, initially overlooked, found a platform in private art galleries, transforming the landscape of Thai modern art, previously in 1930s-1950s dominated by government support.

Princess Chumbhot support not only revolutionized the art scene during the transitional period but also paved the way for the establishment of the “Bhirasri Institute of Modern Art.” Her influence extended to supporting various art activities at the institute, turning it into a hub for new forms of art exhibitions for both Thai and foreign artists. This artistic space became instrumental in showcasing avant-garde creations influenced by Western modern art, marking a significant shift from traditional to contemporary art forms. Undoubtedly, Princess Chumbhot patronage played a pivotal role in shaping the art circle during this transitional period.

Threshold of Princess Chumbhot’s Life

Princess Chumbhot the first daughter of His Highness Prince Devawongse Varodaya and Lady Pian Devakula na Ayudhya (maiden name “Bunnag”), was born Mom Rajawongse Pantip Devakula. Her birth took place on March 8, 1909, at the residence of her grandfather, Phinthepechaleram Bunnag, located along the Bangkok-yai canal in Thonburi. Most of her adolescent years were spent aboard. Princess Chumbhot⁵ returned to Thailand at the age of 14, where she pursued her education at Rajini School and Assumption Convent School. Subsequently, she entered the royal court as a lady-in-waiting for Queen Rambai Barni, the Queen Consort of King Prajadhipok of Siam. Later, on a scholarship, she studied the French language in Switzerland for a year before returning to Thailand. She was then granted a royal wedding with Prince Chumbhotbongs Paribatra.⁶



Image 1: Princess Pantip Paribatra Chumbhot

Image Retrieved from <http://www.chumbhot-pantip.org/web/index.php>

Following their marriage, Princess Chumbhot gave birth to her only daughter, Princess Marsi Sukhumbhand Paribatra, on August 25, 1931. Princess Marsi Paribatra would go on to specialize in arts and art history, creating numerous contemporary paintings. After the death of Prince Chumbhot in 1959, Princess Chumbhot established “The Chumbhot-Pantip Foundation” in his commemoration. She dedicated herself to public charity in accordance with his intentions, supporting various causes such as the Royal Cross Society, agricultural development and the arts and culture. Her efforts earned her the royal decoration the Knight Grand Cross (First Class) of the Most Noble Order of the Crown of Thailand. Additionally, she received an Honorary Doctorate Degree in Architecture from King Mongkut’s Institute of Technology in 1981, and an Honorary Doctorate Degree in Interior Design from Silpakorn University in 1983⁷ Princess Chumbhot passed away at the age of 78 on May 29, 1987, and the anniversary of her birth is celebrated as the “Chumbhot-Paribatra Day” by The Chumbhot-Pantip Foundation.

While often briefly mentioned as an art patron, or art collector in studies of modern art history and Thai contemporary art, Princess Chumbhot significantly contributions are highlighted in the book “Art since 1932” (1982) by Piriya Krairiksh and Paothong Thongchua. The authors described her as a leading patron of the arts during the sixties, actively involved in establishing the “Bhirasri Institute of Modern Art” and contributing her personal land for the creation of the “Suan Pakkard Palace Art Gallery.”⁸

Notably, Michael Smithies, a distinguished writer of the 1960s and Education Officer at the British Council, provided valuable insights in his article “The Bangkok Art Scene in the Early 1960s: A Personal Souvenir (1975).” Although more of memoir than an academic piece, Smithies’ article reflects on the dynamic era of modern art in Thailand during the 1960s. He highlighted Princess Chumbhot as a key figure in the art circle, along with other influential individuals like Professor Silpa Bhirasri, and Darrel Berrigan, an American Editor of the Bangkok World newspaper.⁹ Smithies recognized Princess Chumbhot role as an art patron, emphasizing her support both established and emerging artists, as well as her contribution to the establishment of private art galleries. Princess Chumbhot significance in the early 1960s art scene marked a departure from the previous decade, characterized by government sector support alone. Smithies’ article shed light on the flourishing art spaces founded by artists and the private sector during this transformative period.

The young avant-garde artists endeavoured to establish art gallery organized by the artists themselves. In contrast to the National Art Exhibitions organized by the government unit, or those orchestrated by the Tourism Organization of Thailand (TOT), which hosted various art exhibitions, including the Student Christian Centre, the initiative of the artist group that founded the Bangkok Art Centre led to a continuous opening of private art galleries. This article sheds light on the evolution of modern art in Thailand during the early 1960s, highlighting the flourishing art scenes established by artists and the private sector. This was a departure from the previous decade, which heavily relied on government sector support. Regarding patronage, Smithies’s article also points out that in the early 1960s, at patrons were not confined to well-known artists and artworks exhibited at the national event. Patronage extended to the new generation of artists exhibiting at private art galleries. Furthermore, private art galleries played a crucial role in supporting artists and the art community, as exemplified by Princess Chumbhot case. Smithies was trailblazer in acknowledging Princess Chumbhot contribution to the art circle, focussing on her role as art patron in various parts of his article as follows.

Mom Rajawongse Pantip Chumbhot, Usually known to Westerner as H.R.H. Princess Chumbhot of Nagara Svarga. A lady of great wealth and strength of personality. She was interested in art generally, perhaps in part because her daughter was an accomplished watercolorist. In the grand sometimes imperious manner reminiscent of the nobility of central Europe in the eighteenth century, the recently widowed Princess found a partial outlet for her energies by patronising promising artists, by presiding over formal opening of exhibitions in various parts of the city and providing a venue for exhibitions in Suan Pakkad Palace, where a changing mini-gallery existed for paintings and prints which were sold along with other touristic trophies to visitors to the palace. Khun Pantip

provided no directly artistic stimulus; but she used her rank to focus interest and attention on an area needing outward support, and in so doing she gave considerable help to young artists.¹⁰

Smithies's article also highlighted a group of young artists, including Damrong Wong-Uparaj, Anand Panin, Praphan Srisouta, who not only showcased their works at an art exhibition but also collectively founded an art gallery. This gallery, named the Bangkok Art Centre, garnered Princess Chumbhot's support for its inaugural exhibition. The Princess continued to back this group, hosting their art exhibitions at her personal gallery in Suan Pakkard Palace.¹¹

In concluding section of Smithies's article, he mentioned Princess Chumbhot's instrumental role in co-establishing the Bhirasri Institute of Modern Art, seeing it through to completion. Kririksh and Thongchua briefly affirmed her position as Chairperson of the "Bhirasri Institute of Modern Art Foundation," with Puey Ungphakorn, the governor of the Bank of Thailand (Later in 1975, he still held the President of Thammasat University), serving as Deputy Chairperson. The foundation's objective was "... to arouse public interest and rally public support for further development of this important aspect of our culture".¹² Unfortunately, Smithies' article did not delve into the specifics of her patronage or her subsequent contributions to the Thai contemporary art movement at the Bhirasri Institute of Modern Art. Smithies's article, detailing the modern art environment in Thailand during the early 1960s and Princess Chumbhot's pivotal role, served as a reference in "Art since 1932" by Piriya Kririksh and Paothong Thongchua. Additionally, it found mention in historical studies of modern art by Apinan Poshyananda and Viboon Leesuwana, spanning into later eras.

Both Apinan Poshyananda's *Modern Art in Thailand: Nineteenth and Twentieth Centuries* (1992), and Viboon Leesuwana's *Art in Thailand: from Ancient Art of Siam to Modern Art* (2005) discussed the significant patronage of Princess Chumbhot in connection with young artists from Silpakorn University, who later formed the renowned "Makkasan Group." These studies highlight Princess Chumbhot's acquisition of artworks from their newly established private art gallery, the "Bangkok Art Centre at Makkasan Circle," and her founding of Suan Pakkard Palace Art Gallery after the closure of the Bangkok Art Centre. Additionally, Princess Chumbhot's contributions to the "Mekpayab Art Centre" played a pivotal role in the establishment of the Bhirasri Institute of Modern Art. However, despite explicitly acknowledging Princess Chumbhot's role in the 1960s, the studies fail to delve into motivations behind her patronage and her actual influence, leaving these aspects largely unexplored.

It appears that prior research in modern art history and Thai contemporary art has not accorded significant importance to the roles of art patrons, especially neglecting the study of female figures in shaping artistic circles. The researcher notes that existing works predominantly focus on providing an overview of art movements in various periods, detailing factors influencing artists' works but overlooking the contributions of individuals shaping the art community. Consequently, the available information on Princess Chumbhot remains limited. Therefore, this research aims to address this gap by offering a more comprehensive understanding of Princess Chumbhot and a cohort of emerging artists from the early 1960s and their collective impact on the development of the modern and contemporary art. Specifically, the study will explore their roles in establishing private art galleries operating independently of state supervision, emphasizing their commitment to providing public exhibition opportunities for diverse artworks.

Princess Pantip Paribatra Chumbhot, Suan Pakkard Palace Art Gallery, and Her Patronage to Artists: The Role of an Art Patron in the 1960s

In 1950s, the National Art Exhibition organised by the Department of Fine Arts and Silpakorn University, served as the primary platform for Thai artists. Initiated by Silpa Bhirasri, the annual exhibition aimed as mean of searching and commenting the progress and movement of artists and also as mean of provoking Thai people to pay interest in modern art as well¹³ Bhirasri also hoped it would provide artists with additional income to support their livelihoods and families. Despite Bhirasri's efforts to garner support from government units and private sectors for the benefit of artists, the requests were not entirely successful.

Apart from the lack of government support and patronage from public sectors for the purchase of artworks, Bhirasri highlighted the inadequacy of a "modern art institute" in Thailand in his article "Comment on the Twelfth National Art Exhibition" printed on the 12th National Art Exhibition art catalogue in 1961. When asked about a modern art institute in Thailand by foreigners, he expressed regret, stating "Sorry, very sorry, but we have no gallery of modern art"¹⁴ Undoubtedly, the absence of support from government units and public sectors, compiled with the lack of an actual modern art institute, posed significant challenges for the artistic community in Thailand during that era.

From the 1940s to the early 1960s, artists seeking alternative platforms outside the National Art Exhibition often resorted to photo frame shops or souvenir shops, such as Tinnakorn Shop in Bangrak District which Viboon Leesuwana mentioned this alternative in the context of the era:

For the private sector, there was no dedicated gallery or art space, only a picture frame shop, known as Tinnakorn Shop, located on the area of the General Post Office of Thailand in Bangrak. It offered creative works by artists like Niro Yokata, Chalerm Nakhirak, Kid Kosawat, M.L. Poom Malakul, Prem Sayawongse. This shop may have been in operation since the World War II¹⁵

Moreover, Praphan Srisouta noted souvenir shops near the entrance of the Oriental Hotel that "...not only sold souvenirs to tourist but also featured artists' drawings on consignment. I observed Chalerm Nakhirak's drawings, priced at THB 70 per piece, displayed on the shop's walls. The artist might sell at a wholesale rate in this shop and the seller then framed the artwork and marked up the price accordingly."¹⁶ This information suggested that

the audience and buyers of art in these shops were primarily tourists. However, many young artists continued to seek proper spaces to exhibit their modern works without relying solely on the National Art Exhibition.

The “Makkasan Group” emerged in response to this need. Named after its location at Makkasan Circle in Bangkok, This artist group organized its art gallery in the building they established. Members, including Damrong Wong-Uparaj, Anand Panin, Pichai Nirand, Thawee Ratchaneekorn, Prueng Pliansaisueb, Nopparat Livisit, Insont Wongsam, Somyos Songmalai, Praphan Srisouta and Zilenda Johnson¹⁷, were progressive thinkers, mostly from Silpakorn University. They can be considered pioneers of avant-garde artist groups, endeavouring to provide a space for art that wasn’t affiliated with any government entities. Their aim was to offer opportunities for creative works rejected from the National Art Exhibition, present diverse forms of art, and focus on allowing artistic expression without being bound by the decisions and guidelines of competition committees. Furthermore, they sought to create a space for artists to present their creative works in their own ways, a ground-breaking approach not seen in previous eras. There was no prior movement attempting to establish a place for art like this by artists from earlier periods.

In 1961, the Makkasan Group collaborated with fellow art enthusiasts to establish the “Bangkok Art Centre” around Makkasan Circle. Professor Silpa Bhirasri, was invited to serve as an advisor of the centre. The gallery not only showcased the works of the Makkasan Group but also those rejected from the National Art Exhibition, under the condition that the artworks had either received awards or been selected for exhibition by the competition committee. The founders of the Bangkok Art Centre believed that numerous deserving artworks had been overlooked at the National Art Exhibition.

These artworks were simultaneously exhibited alongside the National Art Exhibition, attracting considerable interest, especially since the main space at the National Art Exhibition had limited allocations for art displays. According to Apinan Poshyananda, a prominent art historian who championed the modern art movement in the early 1960s through his study, *Modern Art in Thailand: Nineteenth and Twentieth Centuries* (1992), the establishment of private art spaces like the Bangkok Art Centre “...became a new alternative place for artists and art lovers who would like to support the new artists...”.¹⁸ Poshyananda noted that such space offered a new avenue for those who wished to support emerging artists. Thai and foreign journalists, including Wilas Maniwat (writer), Darrell Berrigan (editor of the Bangkok World newspaper), and Michael Smithies (art columnist of the Bangkok World newspaper), expressed keen interest in the gallery, generating media coverage. Additionally, prominent figures in the art community, such as the businessperson and art collector: Misiem Yipintsoi (artist and art collector), Dhep Chuladul (an art collector and writer), and Princess Chumbhot, actively supported the Makkasan Group and the Bangkok Art Centre, further bolstering the emerging generation of artists. However, the primary source of income for the art gallery came from selling artworks, and art patrons were limited to specific businessmen, high-society individuals in Thailand with a passion for the arts, and foreigners. Meanwhile, the landlord of the centre shifted focus towards commercial business - a concept that clashed with the ideals of young artists. Eventually, the Makkasan Group was compelled to vacate the Bangkok Art Centre, leading to the rapid closure of the gallery. Notably, Princess Pilailekha Diskul and Misiem Yipintsoi played dual roles as both artists and art patrons at the National Art Exhibition. Princess Chumbhot stood out as one of the few women who actively engaged with the new artist group.

The Bangkok Art Centre served as the initial meeting point for the group where they had the privilege of meeting Princess Chumbhot during one of their exhibitions. After her visit to the Makkasan Group’s exhibition, Princess Chumbhot extended an invitation to Damrong Wong-Uparaj and several artists from the group to Suan Pakkard Palace. Subsequently, discussions ensued, leading to a decision to transform part of the Palace into an art gallery. The official inauguration of the Suan Pakkard Palace Art Gallery followed shortly thereafter.¹⁹ The establishment of the art gallery at Suan Pakkard Palace was a result of the group’s commitment to frequent collaboration and the exchange of artistic ideas. Following the closure of the gallery at the Bangkok Art Centre, Princess Chumbhot provided the group with opportunities to organize exhibitions and artistic events at Suan Pakkard Palace Art Gallery in early 1962.

On January 15, 1962, the Suan Pakkard Palace Art Gallery opened its doors with its inaugural art exhibition, accompanied by the recognition of outstanding achievements in art through awards.²⁰ In a 2017 interview, Praphan Srisouta, a member of the Makkasan Group, highlighted Princess Chumbhot’s significant contribution in offering artists the chance to sell their works at the gallery. Princess Chumbhot not only facilitated sales by deducting only a portion of the proceeds but also played a crucial role in attracting diverse guests, including Thai and foreign public figures, dignitaries, embassy personnel, businessmen and journalists, thereby enhancing sales opportunities. Praphan Srisouta elaborated on the sale of prints, with editions priced between THB 300 –500 each. Notably, higher-priced prints by Wong-Uparaj found a buyer in Prince Chalermpthonthikhamphon.²¹ This information indicated that the primary buyers of artworks were largely foreigners, art enthusiasts among businessmen, and individuals from high society. Despite this, Princess Chumbhot’s prominent societal status drew significant attention to the art exhibitions at Suan Pakkard Palace Art Gallery, generating interest from mass media and a broad audience, allowing artists to successfully sell their creations.

It became evident that dynamics of openings and exhibitions in private sectors, such as the Bangkok Art Centre and Suan Pakkard Palace Art Gallery, differed markedly from the formally executed and protocol-driven National Art Exhibition. Private art galleries served as meeting grounds for diverse personalities, including expatriates working in Bangkok. The high-society figures and foreign guests, specially invited by Princess Chumbhot for art exhibition openings, emerged as the primary “buyers” of these private art galleries. These influential individuals,

both form high society and expatriate communities, played a pivotal role in propelling the modern artistic landscapes of Thailand in the 1960s, fostering the growth of art collection and cultivating numerous art collectors in the subsequent years.

Suan Pakkard Palace Art Gallery served as a pivotal space that propelled the creative endeavours of numerous Thai artists into recognition within the artistic circles of its time. The private art gallery, amid a changing era, offered a unique platform for emerging artists to showcase their creations to the public. It stood in stark contrast to the National Art Exhibition, an event heavily constrained by state limitations, functioning as a contest platform with judging committee imposing various conditions on artistic expression. In this landscape dominated by male figures, Princess Chumbhot emerged as a trailblazing female contributor. Her sincerity and dedication to the arts, combined with her social status, earned her trust and acknowledgement within the Thai art scene.

However, the passing of Professor Silpa Bhirasri on 14 May, 1962, triggered changes in the artistic circles. The Makkasan Group, predominantly comprised of Bhirasri's disciples, disbanded as artists sought to broaden their knowledge an artistic experiences. Some pursued education abroad, such as Damrong Wong-Uparaj, who secured a British Council scholarship for further studies in London, England. Praphan Srisouta obtained a scholarship for studying in Berlin, Germany, while Insont Wongsam embarked on a world journey by Scooter.²² Concurrently, some artists perused careers as art teachers, while others chose the path independent artists. Remarkably, Suan Pakkard Palace Art Gallery has endured through the years, evolving into a museum that houses a collection of valuable objects, including Princess Chumbhot's art collection, accessible for public appreciation.

The flourishing of the Bangkok Art Centre and Suan Pakkard Palace Art Gallery marked a significant period, leading to the emergence of several public art galleries in subsequent decades. These galleries, organised by businessmen, art enthusiasts, and artists, such as Bangkapi Gallery (business was closed down after Police Major Suwit Tulayayon, the owner died in a car accident during year 1967), Fine Arts Gallery, Haw-kwan Gallery, Elizabeth Gallery, and Raja Gallery, once vibrant, have since closed down. Typically situated in business areas, tourist attractions and foreigner residential areas in Bangkok, they contributed to the diversification of the art landscape. Nevertheless, despite the proliferation of private art galleries providing spaces for exhibitions and trade, challenges persisted. Many young artists found themselves susceptible to exploitation by art dealers and entrepreneurs who undersold their works. The focus on sales and adherence to specific art trends led to issues of exclusivity, hindering artists from introducing diverse styles to the market and impeding the overall development of the art scene.

The problem prompted the Makkasan Group, founders of the Bangkok Art Centre, to consider re-establishing another private art gallery. This decision followed the return of some group members who had pursued studies abroad. In 1966, aided by Suraphol Prasertut, an architecture student at Silpakorn University and owner of a building in the Patumwan area, the group successfully founded "Patumwan Gallery." Notably, they invited Princess Chumbhot to serve as the gallery's "Special Advisor." Her advisory role underscored Princess Chumbhot's commitment to supporting emerging artists and the artistic community, aligning with the Makkasan Group's goal of fostering arts development rather than pursuing profit. The Avant-garde artists, who previously established the Bangkok Art Centre and engaged in activities at Suan Pakkard Art Gallery, continued their tradition of providing a space for artworks not featured in the National Art Exhibition. This group, which had "differences with traditional artists...voiced objections to the judging results of the National Art Exhibition. Following disagreements, several artists refrained from submitting their creations to subsequent National Art Exhibition."²³

A significant turning point occurred after the passing of Professor Silpa Bhirasri in May, 1962. A protest emerged against the contest committee during the 15th National Art Exhibition in 1964, specifically regarding the judging of Prapat Yothaprasert's painting "Chak-Kra-Dan no.2." This conflict involved 14 young artists, some affiliated with the Makkasan Group. Damrong Wong-Uparaj, a key figure, expressed disappointment with the judging committee's lack of understanding of abstract art, emphasizing the need for support for modern art. Damrong used to mention as follows: "I did not protest, but I disagreed with the result of committee's judgement. Actually, modern art should be supported. I was disappointed with the Thai scholars; they should have stated that it was a disagreement on art rather than claiming it was a matter of jealousy... it was a protest against the judging committee, which, in my opinion, wielded control power, was underdeveloped, and failed to recognize abstract art..."²⁴

In addition to the National Art Exhibition controversy, the establishment of Patumwan Gallery witnessed a movement against artworks created solely in response to the art dealers' demands. These dealers, monopolizing exhibition spaces, compelled artists to conform to market requirements. Damrong Wong-Uparaj criticized the impact of economic pressures on artists, stating that "art dealers made a mess at the art gallery, hotels, and important commercial areas; artists were forced too much by the economics, some having to compromise for survival..."²⁵ As a response, a group of artists, including those from the initial founding of the Bangkok Art Centre, collaborated with later-generation artists. Facilitated by Pira Pathanapiradej, they co-established the Patumwan Gallery in an effort to preserve artistic integrity and autonomy.



Image 2: 1st Exhibition Catalogue at Patumwan Gallery, September 5-25, 1966

Catalogue Courtesy by Pira Pathanapiradej

Patumwan Gallery hosted its inaugural Art Exhibition from September 5-25, 1966, showcasing the innovative works of 11 contemporary artists. The featured artists included Sawat Tantisook, Damrong Wong-Uparaj, Pichai Nirun, M.L. Rongrit Pramroj, Pricha Arjunka, Prawat Laucharoen, Mani Phoo-a-ree, Prayuth Fakphol, Chainarong Boonyaganont, Nonthichai Rattakhoop, and Pira Pathanapiradej. The majority of exhibited pieces were either Abstract Art or Semi-Abstract. During the mid-1960s, Abstract Art popularity among the younger generation of artists, not only within private art galleries founded by artists but also in prestigious venues like the National Art Exhibition. This shift was influenced by the exposure of students and emerging artists to the global fine arts movement through textbooks and interactions with Silpakorn University lecturers, who were seasoned artists with international study experiences. In the later part of the 1960s, art students had the opportunity to pursue further studies in America and Europe, following the footsteps of their mentors and senior students. For instance, Damrong Wong-Uparaj received a scholarship from the British Council to study arts at Slade School, University College of London, United Kingdom in 1962, returning to Thailand in 1963. Upon his return, Damrong's artistic style evolved from depicting Thai ways of life to embracing abstract painting.²⁶ Apart from Damrong, numerous artists of this exhibition have consistently produced remarkable abstract artworks, including Pricha Arjunka, Prawat Laucharoen, Pira Pathanapiradej, and others.



Image 3,4: (Left)

Dream of young man (1967) Tempera on canvas by Damrong Wong-Uparaj and (Right) May no.1 (1967) Tempera on canvas by Pira Pathanapiradej

Image from Catalogue of 3rd Art Exhibition at Patumwan Gallery May, 1967

The 2nd Art Exhibition in December 1966 and the 3rd in May 1967 at the Patumwan Gallery continued the trend of showcasing predominantly abstract art that was popular among artists in the late 1960s to 1970s. Noteworthy participants included former Makkasan Group members Damrong Wong-Uparaj and Praphan Srisouta and Patumwan Gallery administrator, Pira Pathanapiradej, as well as self-taught artists Pratueng Emcharoen and Tang Chang. Pratueng and Chang, not Silpakorn University graduates, gained recognition in the late 1960s. Pratueng, a full-time artist since the early 1960s, overcame initial scepticism and received the silver medal at the 17th National Art Exhibition in 1967. Tang Chang, an artist since the early 1950s, was well-known among the university intellectuals and embraced social concepts, philosophy, and literature. His pioneering work in Concrete Poetry and action painting, influenced by Eastern philosophy rather than Western abstract expressionism, was showcased at Patumwan Gallery, marking a significant movement in the art circle. These exhibitions at Patumwan Gallery were aligned with Princess Chumbhot's commitment to supporting the art community. Her article in the

exhibition catalogue for the first exhibition of the Patumwan Gallery articulated the gallery's perspective, management team characteristics, and preferences, providing moral support to the Patumwan Gallery as followed: "...the customer will choose whatever suits his taste as well as pocket from selection in the gallery. In other words, the customer's choice has been narrowed down for him by the management. Thus the latter should look beyond what is sometimes known as the profit motive, and directly into contemporary aesthetic values and standards. Like a dealer in antiques, the management of an art gallery must be prepared to stake his reputation on integrity and a sense of personal attachment to the cause of furthering only the best in Thai art. I am confident that Patumwan Gallery will live up to the light hopes of our community in this respect..."²⁷

The aforementioned text sentiments reflects the intentions of Princess Chumbhot, an art patron driven not by profit but by her passion for art, aspiring for the advancement of Thai art. In the subsequent decade, her role as a contemporary art patron, particularly in the realm of art spaces, had become remarkably distinctive, a topic that will be explored in the following sections.

Princess Pantip Paribatra Chumbhot's Patronage of the "Mekpayab Art Centre"

The 1960s witnessed the emergence of numerous of commercial art galleries in key business and foreigner residential districts of Bangkok, such as Sukhumvit, Surawongse, Ratchaprasong, New Phetchaburi and Charoenkrung. During this era, private art galleries also emerged, functioning both as commercial spaces and platforms organized by artists dedicated to showcasing creative works. Both types of galleries derived income from the sale of artists' works. The growth of the commercial art business during this period can be attributed, in part, to the expansion of the tourism industry. This growth was fuelled by the Tourism of Thailand Organization's policy, which strategically promoted tourism through public relations media, encouraging a significant influx of foreigners to Thailand.²⁸

Another influential factor during this period was the impact of Vietnam War, which unfolded from the 1950s onwards. Thailand played a crucial role in the United States of America's Anti-Communism Policy. Puangthong R. Pawakapan had explained on this matter as follows:

Major General P. Piboonsongkram, in 1950, declared Thailand as a free world alliance, aligning with the government of Emperor Bao Dai of Vietnam. Thailand supported the United States of America by deploying troops to participate in the Korean War that same year. As the Vietnam War progressed, with signs of France losing ground, the U.S.A. devised a new military strategy, designating Thailand as the central operation against expansion of Communism in Southeast Asia... The Thai government willingly coordinated with the free world leaders, positioning Thailand as the forefront partner in the psychological war against Communism, according to the United States National Security Council plan and allowed American soldiers stationed in Thailand.²⁹

During the 1970s, as Thai government troops were sent to join the Vietnam War, several provinces in Thailand became American military bases, including Bangkok, Nakornsawan, Nakornphanom, Nakorn Ratchasima, Phitsanulok, Udonthani and Chonburi. Subsequently, President Richard Nixon's administration pursued a policy to withdraw military officials from Asia, marking a shift in the Nixon Doctrine aimed at reducing direct American involvement in Asia conflicts.³⁰ This policy led to increased military support for South Vietnam to bolster its military capabilities against North Vietnam, ultimately resulting in the Vietnamization of the war. In June 1969, President Nixon announced the initial withdrawal of 25,000 soldiers, with the total number reduced to 115,00 soldiers by the end of that year. Although many soldiers were withdrawn, some remained in Thailand, influencing the art movement market. Wiroon Tangcharoen noted that "when American soldiers returned home, they typically purchased paintings as souvenirs,"³¹ promoting various public galleries to tailor their offerings to meet the demands of foreign customer during this period.

In 1970, Praphan Srisouta returned to Thailand from Germany, Damrong Wong-Uparaj from the U.S.A, and Pira Pathanapiradej returned from museum management study trip in U.S.A. Meanwhile, artists and managers gathered at Patumwan Gallery.³² These three artists had received consistent support from Princess Chumbhot since the time of the Bangkok Art Centre, Suan Pakkard Palace Art Gallery, and Patumwan Gallery. During that period, Thawan Duchanee also returned from studying abroad. These artists shared the common goal of finding a venue to exhibit their creative works and organize art activities. Princess Chumbhot, as always, supported them by providing personal land for artists' residence and an studio in the area of 'Baan Mekpayab' located at no. 90 in Soi Atthakarnprsit, Sathorn Tai Road, Bangkok. Baan Mekpayab became a meeting place of many artists due to it was the residences and art studios of the new generation of artists. Princess Chumbhot conceived the idea of establishing an official art workshops, specifically for printmaking art studios.³³ This idea materialized in the construction of the Mekpayab Art Centre in 1972, officially opening its door in 1973, with Pira Pathanapiradej assuming the role of director. The art centre's expenses were under the patronage of Chumbhot-Pantip Foundation, providing studios and materials for artists to create their work, including expensive printmaking equipment. Princess Chumbhot expressed her intention in the art catalogue introducing the Mekpayab Art Centre, emphasizing her desire for it to be a growing seed for the future and a shelter to the contemporary art of Thailand.³⁴ Besides permanent artists like Thawan Duchanee, Praphan Srisouta, Banchong Gosallawat and Pira Pathanapiradej, other Thai artists also participated in the activities of Mekpayab Art Centre. Some artists generously donated their works to the Centre for public education. Exhibitions of Princess Chumbhot's art collections, primarily modern pieces from 1961-1962 by Thai and foreign artists, were showcased, such as Princess Marsi Paribatra (Princess Chumbhot's daughter), Thawee Nantakhwang, Sawad Tantisook, Damrong Wong-uparaj, Chalood Nimsamer, Andy Warhol, Insont Wongsam, Pichai Nirun, Niphon Phalitakomol, Anand

Panin and Prawat Laocharoen. The Centre hosted various art classes, public exhibitions of paintings and prints, as well as cultural activities such as film screenings and art workshops. Situated among foreign residences, it attracted diverse groups of people. The Chumbhot-Pantip Foundation supported the expenses, including public relations costs, for these activities.

The Mekpayab Art Center played a pivotal role in providing space for advanced art, aiming to enhance artistic participation and creative development without relying on state support. Art supplies, particularly for graphic arts, were costly, limiting access to artists who were either students or not university instructors. However, this centre made these resources available to them. Princess Chumbhot's patronage aligned with the avant-garde artist groups' intention to develop Thai contemporary art by supporting artists in creating and developing art, offering exhibition spaces, and disseminating art knowledge to the public. Founded with Princess Chumbhot's intention to support the art circle, the Mekpayab Art Centre operated accordingly for some time. As the area developed into the "Bhirasri Institute of Modern Art," it became a significant hub for the development of contemporary art in Thailand. Princess Chumbhot continued to play an active role in art patronage, contributing to the growth of the Art Gallery.

Bhirasri Institute of Modern Art: A Collective Effort in Establishing Art Institute under the Patronage of Princess Pantip Paribatra Chumbhot, Fostering the Development of Contemporary Art in Thailand

The inception of the Bhirasri Institute of Modern Art dates back to 1974, a visionary undertaking emerging 12 years after of the passing of Bhirasri. During his lifetime, Bhirasri had passionately highlighted the acute deficiency of modern art institutions, articulating his concerns in the art catalogue of the National Art Exhibition. The remedy to this issue materialized through discussions between Bhirasri and Puay Ungphakorn, the governor of the Bank of Thailand. Resulting in the allocation of funds for the construction of an art institute.

After Bhirasri's demise in 1962, his disciples took up the mantle, establishing the Bhirasri Institute of Modern Art Foundation.³⁵ Princess Chumbhot assumed the role of Chairman, with Puay Ungphakorn as Deputy Chairman. Committee members included prominent figures like Thanit U-Pho (Director General of Department of Fine Arts at that time), His Serene Highness Prince Karnvik Chakrabhand, Misium Yip In Soi, Mrs. J Samuel, Puchong Phengsri, and Pattaya Saihoo as committee member and Secretary General.³⁶ Their primary responsibility was to raise funds for the institute's construction, organizing activities to support the cause. A notable event in this fundraising endeavour was the "In commemoration of Silpa Bhirasri at the 1st International Art Exhibition" held from February 11-25, 1965, at the National Theatre, Bangkok. Thai and foreign artists, including King Bhumibol Adulyadej, who had granted his own royal paintings for exhibition, while the American Artist Association and embassies had joined in donating several kinds of art for fundraising³⁷, contributed their creations to support the cause.

Aside from the construction, the issue of acquiring suitable land for the institute surfaced. The Foundation identified the Sanam Sua Pah area, owned by the Crown Property Bureau and soon to be vacated by the Tourism Organization of Thailand, as an ideal location. Meanwhile, Princess Chumbhot received a letter from the Crown Property Bureau, confirming their approval for the Foundation to lease the land and construct the art institute building. Since the location was in close proximity to the royal palace, the Bureau requested the Foundation to submit the building plan for approval. Simultaneously, the Tourism Organization of Thailand expressed no objection to the Foundation using the land, currently in the possession of the Tourism Organization on Sri Ayutthaya Road, to build the art institute³⁸. Despite awaiting royal permission, Prince Karnvik Chakrabhand submitted the building plan and architectural model to the King for permission to the Foundation for constructing the art institute on that location. The royal approval was eventually granted, allowing the Foundation to proceed. However, challenges arose when, on July 24, 1969, the Crown Property Bureau informed the Foundation that the land could not be used for the art gallery, as the Office of National Security had requested to rent the entire piece of land for military purposes. Despite the setback, construction continued, ultimately concluding with the unwavering support of Princess Chumbhot and Puay Ungphakorn.



Image 5,6: Princess Pantip Paribatra Chumbhot, Puay Ungphakorn and Damrong Wong-Uparaj were surveying the construction of the Bhirasri Institute of Modern Art at the Mekpayab Art Centre in February, 1973.

Image Courtesy of Pira Pathanapiradej

The collaboration between Unphakorn and Princess Chumbhot gained momentum when Ungphakorn visited the Mekpayab Art Centre, where artists, including Damrong Wong-Uparaj, and Pira Patthanapiradej, were creating ground-breaking works. Recognizing the potential, it was agreed that the same area of the Mekpayab Art Centre around 4 rais would be used for construction of Bhirasri Institute of Modern Art.³⁹ As a result, a resolution was reached during the Bhirasri Institute of Modern Art Foundation Committee meeting to advance the land lease agreement with the Chumbhot-Pantip Foundation for the construction of the art institute. With the support of Princess Chumbhot, who provided the land for construction, and financial support from fundraising activities, the Bhirasri Institute of Modern Art, designed by the renowned architect M.L. Tridhosyuth Devakul, was successfully completed. The institute was officially opened on May 14, 1974, marking the 12th anniversary of Bhirasri's passing. Queen Rambai Barni, the Queen Consort of King Prajadhipok, presided over the opening ceremony.



Image 7: First Catalogue from Bhirasri Institute of Modern Art opening May, 1974,

Courtesy by Bhirasri Institute of Modern Art Foundation

The establishment of the Bhirasri Institute of Modern Art reflected Princess Chumbhot's sincere commitment and determination to support the modern art scene in Thailand. It served as a platform for artistic creativity, a learning centre, and a space for the development of aesthetic experiences for the public. Emphasizing diversity, the institute welcomed all fields of arts, including music, cinema, performance art, and literature. Notable events included the presentation of "Hans Christian Anderson" by Susse Wold and Bent Meyding, Scandinavian Film Week, Ballet Concert by Nuchavadi Paribatra, and the 20th Century Potpourri: Impression to Contemporary Music with Literary Perspective.



Image 8: Prasert Jandam Read and Action Poetry on Wethi-Samai in 1985

Image Courtesy by Chumpol Apisuk

In 1976, Chatvichai Promadhattavadi, a significant artistic figure, was appointed as the Director of the Bhirasri Institute of Modern Art, receiving substantial support and opportunities from Princess Chumbhot.⁴⁰ This collaboration contributed to the flourishing of art activities within modern artistic circles in Thailand, progressing diversely. Throughout the 1970 decade to 1980 decade, the Bhirasri Art Institute organized versatile exhibitions, serving as a meeting place for the exchange of ideas and perspectives among Thai and foreign individuals in the art circle, including young generation art students passionate about art and culture. The administrative committee

of the Bhirasri Art Institute continues to co-organize special activities known as “Wethi-Samai: First Time of Experimental Program”, derived from combining words of Wethi-Samai. This serves as a venue for exhibiting various arts, such as Performance Art, Installation Art, Happening Art, Experimental Music, Video Art, Poetry Reading, etc.⁴¹



Image 9: The opening day of Man-Sickness Age by Vasan Sitthiket and Paisal Teerapongvisanuporn, 8-24 November 1985

Image Courtesy by Paisal Teerapongvisanuporn

This reflects artists' interest in conveying their creative works of experimental art, introducing something new and astonishing to Thai society. In the transitional period of the Thai art scene, evolving from modern art thinking and expression into the contemporary, the Bhirasri Institution of Modern Art stands as a supportive space for creative movement. It allocates space for artists to perform or organize activities, presenting ideas that evolve with the changing contexts of social, political, economic and cultural landscape.

CONCLUSION

Dating back since the 1930s, the majority of exhibitions or venues dedicated to showcasing art to the public were orchestrated by government entities. Notable examples include the Art Contest at the Celebration of Constitution in late 1930s, organized by the Department of Fine Arts, and the National Art Exhibition, which was initiated in 1949 by the Department of Fine Arts and Silpakorn University. Although there were occasional efforts by artist groups and private sectors to secure spaces for art during the 1930s without government support - such as The League of Artist (Chak-ka-wad Silapin Group)- these attempts were fleeting, and the idea of founding a private art gallery was not yet on the horizon. It wasn't until the 1960s that a forward-thinking cohort of young artists recognized the abundance of quality artworks being overlooked in the National Art Exhibition. These works, deemed intriguing and worthy of independent presentation, inspired the avant-garde artists to establish the Bangkok Art Centre. Spearheaded by the Makkasan Artist Group, this collective of forward-looking artists played a pivotal role in pioneering the establishment of private art galleries initiated by artists themselves.

This study of Princess Chumbhot's role has unveiled that throughout the 1960s, she held a prominent position in high society, driven by a passion for art and assuming the role of modern art patron of Thailand. Princess Chumbhot, an art collector, actively engaged in consulting and supporting the Makkasan artist group in establishing the Bangkok Art Centre. Notably, this art gallery achieved the distinction of being the first private art gallery founded independently, without any government support or affiliation. Princess Chumbhot established her own art gallery at Suan Pakkard Palace, signaling a pivotal moment in the art scene. This initiative not only provided a platform for emerging artists, particularly those affiliated with the Makkasan Group, but also enabled them to organize exhibitions and engage in various artistic endeavors. Leveraging her position within high society, Princess Chumbhot adeptly cultivated connections both local and international figures, as well as Thai and foreign media, garnering crucial support for the expanding of art community. This influential move significantly impacted Thailand's art landscape by diversifying and expanding art spaces beyond those governed by the state. Princess Chumbhot's efforts facilitated stronger ties between the art community and other sectors, fostering additional support. Her patronage emerged as a vital force for the artists of the era, granting them opportunities to showcase their creations without relying solely on state-organized contests or exhibitions. This shift contributed to the evolution of new artistic expressions and the development of each artist's distinctive style. Noteworthy private art avenues, partially supported by Princes Chumbhot, such as Suan Pakkard Palace Art Gallery, Patumwan Art Gallery, Mekpayab Art Centre, played a pivotal role in showcasing diverse artistic creations. These spaces, especially conducive to Abstract Art and Semi-Abstract works, offered a stage for artists to present their versatile creations. Furthermore, the Patumwan Art Gallery provided a platform for self-taught artists like Tang Chang and

Pratuang Emcharoen, who had limited opportunities in government-affiliated art spaces. Princess Chumbhot's patronage not only propelled the emergence of art collectors during the pioneering era of the 1960s but also continued to exert a lasting influence. Her visionary support significantly shaped the trajectory of Thailand's art scene, leaving an enduring impact that resonates to this day.

The initiative to realize Professor Silpa Bhirasri's vision of establishing a modern art gallery in Thailand came to fruition through the collaborative efforts of Princess Chumbhot, Puay Ungphakorn and several proactive artists within the progressive art community. Together, they played a pivotal role in bringing this vision to life. On May 14, 1974, the culmination of these diverse efforts resulted in the completion of the Bhirasri Institute of Modern Art, with Princess Chumbhot at the forefront as its driving force. Serving as the president of the Bhirasri Institute of Modern Art Foundation, she passionately supported the development of this institute as a dedicated art hub.

Over time, this institute evolved into a dynamic space that showcased exhibitions featuring both Thai and internationally renowned artists. Throughout the 1970s to the late 1980s, the Bhirasri Institute of Modern Art served as a vital platform, offering artists unprecedented opportunities to exhibit their work outside the constraints of traditional educational institutions. It became a catalyst for experimentation with diverse ideas and the application of postmodern artistic expressions, a trend popular in the Western art scene but now finding a place within Thai artistic circles. The establishment of the Bhirasri Institute of Modern Art marked a significant accomplishment, shaping the trajectory of the Thai art scene during this period.

Furthermore, this accomplishment resonated with the aspirations of the Makkasan Group's progressive artists from the 1960s to the 1970s. This group, seeking alternatives to government-sponsored platforms and exhibitions, aimed to create art spaces and galleries that fostered a variety of artistic expressions. Behind the pioneering spirit and determination of this artist collective was the unwavering support, patronage, and impetus provided by Princess Pantip Paribatra Chumhot. Her patronage extended beyond private art galleries and the Bhirasri Institute of Modern Art; it paved the way for diverse forms of modern artistic creation among Thai artists, leaving a lasting impact that reverberates into the present.

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¹ This article is part of the research titled "The Role Study of Princess Pantip Chumbhot Paribatra and Contemporary Art in Thailand" by Sithidham Rohitasuk

- ² Piriya Krairiksh and Paothong Thongchua, *Art Since 1932* (Bangkok: Thai Khadi Research Institute ThammasatUniversity, 1982), p. 65.
- ³ See details in Sitthidham Rohitasuk, *The History of Art Competitions in Thailand from the late 1930s to 1980s*, Doctor of Philosophy Program in History Dissertation, Department of History, Faculty of Arts (Bangkok: Chulalongkorn University, 2014), p. 98-111.
- ⁴ See for example Piriya Krairiksh and Paothong Thongchua *Art Since 1932* (Bangkok: Thai Khadi Research Institute ThammasatUniversity, 1982), Wiroon Tungcharoen, *Modern Art in Thailand* (Bangkok: Odean Store, 1991), Apinan Poshyananda, *Modern Art in Thailand: Nineteenth and Twentieth Centuries* (Singapore: Oxford University Press, 1992), Sutee Kunavichayanont, *From old Siam to Modern Thai: Turn Around of Art from Traditional to Modern and Contemporary* (Bangkok: Silpakorn University Art Gallery, 2002) and Sutee Kunavichayanont, *Modern and Contemporary Art: The Western World and Thailand* (Bangkok: Art Theory Department, Faculty of Painting, Sculpture and Graphic Art, Silpakorn University, 2018)
- ⁵ This research refers to her as Princess Chumbhot because she was married to Prince Chumbhotbongs Paribatra.
- ⁶ Chawiwat Geeratikara, *25 Years of Public Benefit Service Chumbhot-Pantip Foundation 1968-1993* (Bangkok: Chumbhot-Pantip Foundation, 1995), p.9-10.
- ⁷ Ibid, p. 18.
- ⁸ See detail in Piriya Krairiksh and Paothong Thongchua, 1982, p. 72-73.
- ⁹ Michael Smithies. 1975:147
- ¹⁰ Ibid, p.147.
- ¹¹ Ibid, p.152.
- ¹² Piriya Krairiksh and Paothong Thongchua, 1982, p.79-80.
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- ¹⁶ Sitthidham Rohitasuk, *Modern Art in Thailand: Looking Through the Movement of Private Art Galleries and Commercial Art Trading in Bangkok decade BE 2500 to decade BE 2530* (Bangkok: Thammasat University, 2017), p.73
- ¹⁷ Ibid, p.76.
- ¹⁸ Apinan Poshyananda, *Modern Art in Thailand: Nineteenth and Twentieth Centuries* (Singapore: Oxford University Press, 1992), p.93.
- ¹⁹ Sitthidham Rohitasuk, 2017, p.73
- ²⁰ Ibid, p.86.
- ²¹ Ibid, p.83-85.
- ²² Refer in Damrong Wong-Uparaj. "1961-1973" In *Mekpayab Art Centre Catalogue Chumbhot-Pantip Foundation, 1973*, Unidentified page number.
- ²³ Ibid, Unidentified page number.
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- ³³ Ibid, p. 114-115.
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- ³⁷ Sitthidham Rohitasuk, 2017, p.120-121.
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