



An Independent Study Submitted in Partial Fulfillment of the Requirements
for Master of Arts CULTURAL HERITAGE CONSERVATION AND
MANAGEMENT

Silpakorn University
Academic Year 2023

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ISAN IMAGINARY CREATURE (2018) BY THAWORN
KWAMSAWAT THE CONSERVATION OF FIVE CONTEMPORARY
MIXED-MEDIA SCULPTURES FROM AN ENSEMBLE OF ART
CENTRE SILPAKORN UNIVERSITY



By
MISS Kawinthip KITTIPHONG

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By MISS Kawinthip KITTIPHONG
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Advisor Thanya Lunchaprasith, Ph.D.

Faculty of International College, Silpakorn University in Partial Fulfillment of the Requirements for the Master of Arts

..... Dean of Faculty of
(Assistant Professor Sompid KATTIYAPIKUL, Ph.D.) International College

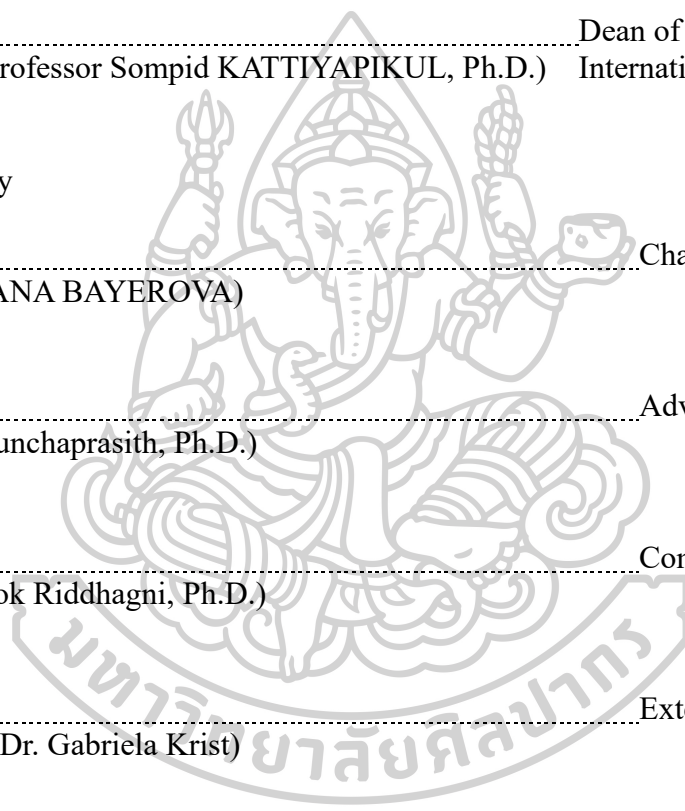
Approved by

..... Chair person
(Dr. TATJANA BAYEROVA)

..... Advisor
(Thanya Lunchaprasith, Ph.D.)

..... Committee
(Nethchanok Riddhagni, Ph.D.)

..... External Examiner
(Professor Dr. Gabriela Krist)



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Isan Imaginary Creatures (2018) By Thaworn Kwamsawat

The conservation of five contemporary mixed-media sculptures from an ensemble of Art Centre Silpakorn University

This master's thesis provides an overview of the conservation procedure performed on mixed-media sculptures with acrylic painting. The contemporary art ensemble, called "Isan Imaginary Creatures," is stored within the Art Centre Silpakorn University, and is under the ownership of Silpakorn University. The ensemble consists of 45 sculptures of varying sizes and shapes. In the context of this master's thesis, five objects are subjected to exemplary conservation-restoration procedures.

The author presents the investigations and measures done on objects: Naga, Singha, Puyer-Yayer, Human, and Dog sculptures. The art historical background and the technological and condition survey findings are discussed. Furthermore, an aim and concept of conservation are developed that ensures the preservation of the artworks through active conservation, restoration, and preventive conservation measures. Conservation includes dry surface cleaning, glueing, filling, and retouching. The complete assemblage is documented in a photographic catalogue located in the appendix section.

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Supervision

o.Univ.-Prof. Mag. Dr. Gabriela Krist

Institute of Conservation, University of Applied Arts Vienna

Co-supervision

Dr. Thanya Lunchaprasith

Silpakorn University International College, Silpakorn University

Co-supervision Conservation

Mag. Paul Schubert, conservator and teacher

Silpakorn University International College, Silpakorn University

Univ.-Ass. Mag. David Zeno Kastlunger

Univ.-Ass. Mag. Elias Campidell

Institute of Conservation, University of Applied Arts Vienna

formerly, conservator and teacher

Silpakorn University International College, Silpakorn University

Univ.-Ass. Mag. Franziska Marinovic

Institute of Conservation, University of Applied Arts Vienna

Univ.-Ass. Dr. Tanushree Gupta

Institute of Conservation, University of Applied Arts Vienna

Co-supervision Natural Sciences

VL Dipl.-Ing. Dr.rer.nat. Tatjana Bayerová

Institute of Conservation, University of Applied Arts Vienna

Commissioning Entity

Dr. Paramaporn Sirikulchayanont

Silpakorn University Art Centre

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Introduction

The north-eastern region of Thailand, commonly referred to as Isan, is well-known for its own beliefs, customs, and cultural practices. The Isan people have a disposition characterised by cheerfulness and a strong sense of filial piety. The cultural influence is manifested through customary practises, celebratory events, and societal norms. The Isan community believes in supernatural forces. Particularly, there exists a connection between local beliefs encompassing spirits, religion, Brahmanism, Hinduism, and Buddhism that may be traced back thousands of years. The primary objective of Thaworn Kwamsawat, the artist behind the creation of the sculptures titled “Isan Imaginary Creatures” in 2018, was to visually portray the Isan region’s personality and culture. In addition to disseminating traditional culture via contemporary art, Isan affords the audience the opportunity to interpret and engage with the artistic expression.

By integrating Isan’s values and personality into his contemporary art concept, the artist established a connection while creating these sculptures. The aim of this thesis is to develop a conceptual framework for the preservation, conservation, and practical conservation and storage of five specific objects, from the entire ensemble. The concluding section of this thesis elucidates the measures undertaken on the five sculptures. The five sculptures exhibited varying states of preservation. Therefore, this thesis will elucidate the conservation procedures related to each individual object.

Chapter 1 Isan Imaginary Creatures (2018)

“Isan Imaginary Creatures” is a mixed-media sculpture ensemble, created in 2018 by Thaworn Kwamsawat, a Thai artist. His hometown inspires his art and represents Isan culture mixed with contemporary art influences. The artist has merged the cultural, traditional, and indigenous elements that are unique to the North-eastern region with their own conceptualisations. This is apparent through the integration of widely recognised cartoon characters, which are represented in Isan Imaginary Creatures.

The artist exhibited his artwork at the 64th National Art Fair 2018 and was awarded the 3rd position honour certificate. Currently, all sculptures belong to Silpakorn University. They are stored in the Art Centre Silpakorn University.¹ The full “Isan Imaginary Sculptures Set” is shown in Figure 1. This thesis focuses on the five objects that were most damaged. These objects include Naga, Singha, Pu yur yayer, Human, and Dog.

The first chapter describe their art historical background. This part consists of the aesthetic approach of the five sculptures (pre-iconography), art historical and cultural background, iconography, Thaworn Kwamsawat (the artist), and comparable artwork. These topics are described in the following categories.

¹ “Isan Imaginary Creature by Thaworn Kwamsawat,” Art Collection Gallery of Silpakorn University, accessed April 5, 2023, http://www.resource.lib.su.ac.th/awardsu/web/artdetail?item_id=1280.

Artist:	Thaworn Kwamsawat
Title:	Isan Imaginary sculptures
Technique:	Mixed media stucco
Dimensions: (h x w x d) cm.	136 x 75 x 170 (biggest) 6 x 7 x 9 (smallest)
Dating:	2018
Owner:	Art Centre Silpakorn University

1.1 Description

This subheading, or general description part, describe the appearance of each sculpture, including the form, style, and colour used. Sculptures can be categorised into three sizes. The first is a small collection of 45 objects, ranging in height from 6-15 cm. The second category is classified as medium objects, a total of nine objects with an average height range of 17–36 cm. Thirdly, there are two large objects ranging between 127-136 cm. The technique uses three-dimensional sculpting. The five sculptures before conservation are shown in figure 2. Furthermore, catalogue on the appendix of the thesis is compile comprehensive the Isan Imaginary ensemble.



Figure 1. The ensemble of the Isan Imaginary Sculptures (2018)
Source: Copyright 2023 by Art Centre of Silpakorn University, Thailand.



Figure 2. The five sculptures before conservation.
Source: Kawinthip Kittiphong (July 31, 2023)

1.1.1 Naga

The shape of the body is long and wavy similar to the snake shape. The Naga is shown in figure 3. The Naga is arranged in a medium-sized sculpture, (height 45 x width 14 x depth 75 cm). The sculptures consist of 10 colours: orange, yellow, light yellow, light green, violet, purple, pink, blue, blue-green, and light blue.



Figure 3. The Naga sculpture.
Source: Kawinthip Kittiphong
(February 28, 2023)

The mouth edge area is dark orange. The neck is painted blue and green. The eyes are decorated with glass marbles. The area of the mouth is decorated with blue and light blue. The Naga's neck is painted in a green and blue tone. The next layer is light blue and decorated with flowers around the neck. Tail as a light green colour, was used and decorated with yellow flames in a small circular shape surrounded by blue and purple.

1.1.2 Puyer Yayer/ Laos festival

This sculpture's face similar with the human. In the body part like an animal. (Is shown in figure. 4) Puyer Yayer sculpture classified as a small sculpture (height 19 x width 13 x depth 23 cm).

The body is cream white in colour.

Both of back and neck areas are green colour.

The sculpture consists of eight colours:

light red, orange, light orange, pink, purple, blue, light blue, and black. This sculpture was painted in an orange tone. The mouth area is blue. The backside is a lighter shade of green and separated the neck and body. The nails are decorated with purple and pink colours.



Figure 4. The Puyer Yayer sculpture.
Source: Kawinthip Kittiphong
(February 28, 2023)

1.1.3 Singha/ Lion

This Singha, or lion sculpture is crouched down is shown in figure 5. Singha's sculpture is classified as a small sculpture. (Height 13 x width 8 x depth 20.5 cm.) The body is pink-orange, decorated with blue patterns like tiger stripes. The colours used for the sculpture consist of 10 colours: black, brown, violet, dark blue, light blue, red, pink, yellow, orange, and beige.

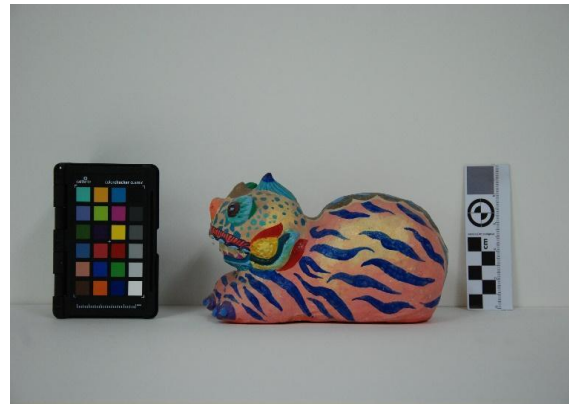


Figure 5. The Singha sculpture.
Source: Kawinthip Kittiphong
(February 28, 2023)

The body is mostly painted in orange-pink tones, with yellow in the middle. The yellow highlights are blended in. The body is covered in dark blue lines in a tiger pattern. The head was executed more detailed in turquoise, blue, yellow, and red colours. The face was coloured light yellow, dark blue, and light blue in tiny dots around the face. The face of the sculpture had a black eye colour, and the lotus-shaped petal was decorated in light blue around the eyes and brown head. The nose was decorated in light orange. The mouth area is decorated with the same colour as the body (pink orange). Singha appeared with sharp teeth in beige tone. Light yellow circles on the cheeks. Blue and violet colours were on the sculpture's nails.

1.1.4 Dog

The four-legged sculpture has a smiley face with a cream-white colour on the body. This sculpture looks like a dog (is shown in figure 6). This sculpture is arranged in medium sculpture (height 31 x width 17 x depth 29 cm). The dog sculpture consists of eight colours: cream-white, light yellow, dark yellow, light orange, red, pastel pink, light blue, and dark blue.



Figure 6. The dog sculpture.
Source: Kawinthip Kittiphong
(February 28, 2023)

The sculpture was painted in a pastel tone that consisted of the eyes surrounded by yellow to orange, and the nose was painted in pink, red, and blue. The mouth was painted with pink, yellow, blue, dark blue, and white to give the sculpture more colour layers. The nails were painted in an orange-pink tone with blue.

1.1.5 Human

The four-legged sculpture has light brown skin, light blue hair, and two asymmetrical round ears. The sculpture's face is an oval shape with eyes that are not the same size. Human sculpture is shown in figure 7. Was classified in the category of medium sculptures (height 28 x width 11.5 x depth 9.5 cm.) The mouth had overlapping teeth. The human sculpture is painted in 10 colours: dark blue, light blue, black, light-pastel pink, light red, violet, green, yellow, white, and pastel pink. The body has no arms. There were small round



Figure 7. The Human sculpture.
Source: Kawinthip Kittiphong
(February 28, 2023)

knobs in the middle of the front chest, left, back, and right sides of the sculpture's torso. The leg area has four legs painted in two colours including yellow and blue.

The sculpture has light blue hair and an orange face, a light blue-purple, orange, and white tone on the body, and yellow and blue legs. Eyebrows in black. The eyes were decorated with orange, white, and black. The mouth and the nose is dark orange. The inside of the mouth is bright pink, and there is a protruding teeth appearance.

1.2 Art Historical and Cultural Background

The largest population in Thailand is found in “Isan”, which is in the north-eastern part of the country.² “Isan” is famous for its unique customs, faith, and traditions. The personalities of the Isan people are joyful and faithful. The ancestors of the Isan people come from a variety of ethnic groups as well as immigrants moving from many directions more than 5,000 years ago, and historical archaeological evidence began to appear. The word “Isan” has been translated from a Pali-Sanskrit word meaning “northeast.”³ And meaning to the “guardian” that refers to the lord Shiva, which entered use after 1000 B.E.⁴ The “Northeast Region” was officially used to divide the administrative area according to the region of Thailand. During the reign of King Chulalongkorn (King Rama V), around 1899 Consequently, the word “Isan” refers to a population that originated in or is in the northeast.

The geography of the Northeast is mainly a plateau consisting of surrounding mountains. There are several important rivers, e.g., the Chi River, the Mun River, and especially the Mekong River, which are long and run through many countries (known as the Mekong countries). The geography as well as the soil are very suitable for

² “The population and housing census of Thailand,” National Statistical Office, Statistical Forecasting Bureau, and Population Statistics Group, accessed April 9, 2023, <https://broadcast.nbtc.go.th/data/training/doc/570200000023.pdf>.

³ Phaithoon Mikusol, “*Social and Cultural History of Northeastern Thailand from 1868–1910: A Case Study of the Human Khamen Podong*” (PhD. diss., University of Washington, 1984), 23.

⁴ Sujit Wongthes, *Name of the town, own Amnat Charoen Province* (Bangkok: Office of the National Cultural Commission Ministry of Thai Culture Press, 2006), 11-18.

agriculture. As a result, most of the Isan people were engaged in agriculture (their main occupation).⁵

The first evidence for Isan's beliefs dates back over 4,000 years. Originally, they had faith in spirituality, respected sacred animals, and communicated with supernatural powers through traditional rituals.⁶ There are also beliefs in gods and sacred things that can perform miracles. In particular, rainy events produce a good yield and provide abundance, peace, and happiness to the people in the community.

Later, the Isan people began to believe in Buddhism and Brahmanism; those religions were merged with the original beliefs until nowadays. Therefore, the Isan belief in Buddhism is consistent and blended with local beliefs. The Isan mural painting of the early 20th century has been prominent in the imagination of local Buddhists as well.⁷ The Isan people typically respect Buddhism and their ancestral spiritual customs, thereby incorporating the local belief systems that comprise legends, tales, and storytellers, culminating in a distinctive local cultural amalgamation.

The mural painting in the north-eastern part demonstrates a Buddhist story that reflects the cultural practices of the Isan community. These murals, called "Sim", are often painted on the exterior walls of Buddhist sanctuaries.⁸ Sim always represents various traditions observed by the Isan people. e.g., the mural referred to as "Boon Phra Wet" indicates villagers engaging in community activities, people playing local musical instruments, Isan natives dressed in traditional attire, as well as mythical creatures, e.g., lions, kinnaree bird, Nagas, and Garuda. Additionally, daily animals, especially dogs, and cats, appear along with representations of the ten nations associated with the Lord Buddha. Additionally, the inclusion of spiritual anecdotes

⁵ "Heet sib song kong sib see," Arts and Cultural Centre of Khon Kaen University, accessed June 13, 2023, <https://cac.kku.ac.th/cac2021/%E0%B8%AE%E0%B8%B5%E0%B8%95-12-%E0%B8%84%E0%B8%AD%E0%B8%87-14/>.

⁶ Wongthes, *Name of the town, own Amnat Charoen Province*, 22–23.

⁷ Bonnie Pacala Brereton, "Towards a Definition of Isan Mural Painting: Focus on the Heartland," *Journal of the Siam Society* 98, (2010): 185-204.

⁸ "The mural paintings in Isan," Cultural Bureau Art and Culture Research of Khon Kaen University, accessed 9 Aug, 2023, <https://cac.kku.ac.th/esanart/paint.html>.

involving people from the community. These murals are examples of the notion that good deeds will deliver life to one place in the paradisiac realm, an aesthetically pleasing celestial home full of guardians and celestial beings.⁹ In the event that the individual engaged in malevolent actions, they would suffer the consequences of karma within an infernal world characterised by a multitude of tormenting situations.

Since prehistoric times until the present, the Isan people have placed a high value on the tradition and have strictly adhered to it religiously. The word “Heet Sib Song Kong Sib See” is the main thing in the Isan traditions and can be interpreted as “indicates” or “approaches” in Isan festivals and rituals that are connected to Buddhism along with the lunar calendar each year. There are many traditions for each year to be fortunate in life, which are referred to know as locally as “Boon”.¹⁰

Isan mythical creatures are symbols that have been employed in the “Boon” in Isan tradition since ancient times., e.g., sculptures, paintings, flags, etc., which appear in various places, not only in the Northeast but also in other parts of Thailand. The Isan mythical creatures related to certain beliefs in Thai traditions are widely used both in Thailand and abroad, especially in the Mekong River basin countries with consistent beliefs. Each place has a unique variety of beliefs and meanings. However, the majority of them have a positive meaning and are compared to a guardian who can provide good things to the community.

Generally, the Isan mythical creatures can be divided into two groups: the mythical Himmaman creatures and the normal animals. Both appear often in Thai literature. Himmaman was described as a forest consisting of various mythical creatures. It is based on the Himalayas, a large mountain, the centre of the universe, and the celestial core of the world. In addition, Krailas Mountain, or Himmaman Forest, is also the residence of Shiva. And consistent with Buddhist stories from the

⁹ “What is Sukhavati? and how to enter the pure Buddhist paradise,” S. Sima, published July 1, 2023, https://www.silpa-mag.com/culture/article_68025.

¹⁰ “Culture and Tradition,” Arts and Cultural Center of Khon Kaen University, accessed June 13, 2023, <https://cac.kku.ac.th/cac2021/culture-and-tradition/>.

Vessantara Jataka.¹¹ (The last incarnation of the Buddha) The Himmaman creature, e.g., Naga, Singha, Era Wan Elephant, and Kinnaree. The “Isan Imaginary Creatures” (2018) can be divided into two categories: mythical, e.g., the Naga and Singha, and universal animal or human concepts, e.g., dog, cat, and tiger. Both ideas are all incorporated into the artist's concept.

1.3 Iconography

The ensemble of the characters can be categorised into two groups: firstly, those derived from local folklore and beliefs; and secondly, those inspired by cartoons or the artist's imaginative creations.

1.3.1 Naga

“Naga” is a Sanskrit word, the term snake is derived from the semi-divine myth of the half-human, half-sneak myth in Hinduism, Buddhism, and Jainism.¹² Nak is also well-known in Thai words as “Nak” and “Phra ya nak” that related to the superpower deity of the river and ruled over an underwater kingdom. According to local legends, the Naga has the ability to transform into both a human and a serpent. Naga is responsible for safeguarding its national treasures and Buddhist regions.¹³ Subsequently, Naga refers to the great that is more powerful than the serpent. The Naga has bright eyes and a crest on its head and body. Each Naga family has different duties.

The aforementioned beliefs will differ depending on each place. However, Naga is often regarded as a powerful deity, a god of preserving water, and a defender of Buddhism in Thailand. In culture and Buddhist beliefs, people tend to worship Naga as the god of water, and Naga is from wealthy families as well. A glance at Naga History is significant and plays an essential role in Thai society. The Naga have been hibernating and praying for an extended period to dedicate their lives to the preservation of Buddhism. The Naga is widely referred to Mekong River region as a

¹¹ “Thai Mythical Creatures: Where to Find Them,” Ministry of Foreign Affairs, accessed June 14, 2023, https://www.thailandfoundation.or.th/th/culture_heritage/thai-mythical-creatures-where-to-find-them/.

¹² “Naga Hindu mythology,” Britannic, last modified Jul 11, 2023, <https://www.britannica.com/topic/naga-Hindu-mythology>.

¹³ “Naga,” Merriam-Webster, accessed May 14, 2023, <https://www.merriam-webster.com/dictionary/naga>.

protector of Buddhism and by the wealthy family as a water-related god who guards rivers, the faith, and the community. People adore and honour the Naga; they can look after respectable individuals and those who practise and maintain Buddhism. Especially the three gems of Buddhism. Buddha, Dharma, and Sangha are symbolically significant in Theravada Buddhism.¹⁴

The Buddha was originally born as a Naga in three lives, according to the Bhuri Datta Jataka and other mural paintings, which is depicted in the narratives of the Jumpey Jataka, Sangkhalap Jataka, and Bhurithat Jataka. The Tripitaka additionally describes the story of the kind Naga's arrival in the realm of the gods.¹⁵ The Naga hibernates while pleading for the inheritance of Buddhism. In Thai Buddhism, those ordained as new monks are known as "Naga" because they dedicate merit to the Naga.¹⁶ Naga, as a deity to defend the place, is one of the symbolisms that contributed to its significance in ancient,¹⁷ and in the building of artefacts in every temple in Isan and Thailand, e.g., the creation of the Naga stairways,¹⁸ gable apex, sculptures, and mural paintings.

The Naga is also related to the folk tales of Thailand, especially in the north-eastern region, e.g., in the Nong Khai province, the Naga is seen as a protector¹⁹ and guardian of a river and an area.²⁰ According to a widespread belief, the Naga positively impacts an area in terms of rain, water, and ground if it is depicted. Moreover, The Naga is one of the mythical animals of Isan and is part of the symbols used in the "Boon". This is known as "Heet Sib Song Kong Sib See" (which is mentioned from the historical background). As a result, Naga is always visible in the symbols related to

¹⁴ Patsorn Mingthaisong, Yasotara Siripaprapakorn, and Suriya Klaungrit, "Naga and artificial belief innovation," *Academic Journal of Management Technology* 1, no.1 (January - June 2020): 90-98.

¹⁵ Kanyarat Vechasat, "The reflection of Naga in the Tai concepts." *Veridian E-Journal Silpakorn University* 9, no. 1 (January-April 2016): 1099-1116.

¹⁶ Noppol Jankrajangaeng, and Siriwan Ruengsri, "A comparative study between the great Naga and dragon from religion and fiat point of view." *Vlaya Alongkorn Review* 10, no.3 (September - December 2020): 165-179.

¹⁷ Prachaty Luangdaeng, "Chinese dragon in the roof decoration in Thai Buddhist architecture between the 13-15 centuries A.D." (M.A., Silpakorn University, 2013), 1-4.

¹⁸ Museum Siam Pop Culture, "Naga according to beliefs in Buddhism and Brahmanism and following the beliefs of 3 places of people's faith in Naga in Thailand," accessed April 12, 2023, <https://www.museumsiam.org/km-detail.php?CID=200&CONID=5763>.

¹⁹ Chang Ya-Liang, "Exploring Naga Images: Textual Analysis of Thailand's Narrative," *Journal of Mekong Societies* 13, no.1 (January-April 2017): 19-35.

²⁰ Vechasat, "The reflection of Naga," 1099.

cultures, beliefs, ways of life, businesses, and people. The customs have been transmitted from one generation to the next. As a result, Naga is always visible in the symbols related to cultures, beliefs, ways of life, places, and people (figures 8, 9, 10).



Figure 8. The Naga gapex at Wat Rakang temple, Bangkok.
Source: Kawinthip Kittiphong (June 1, 2023)

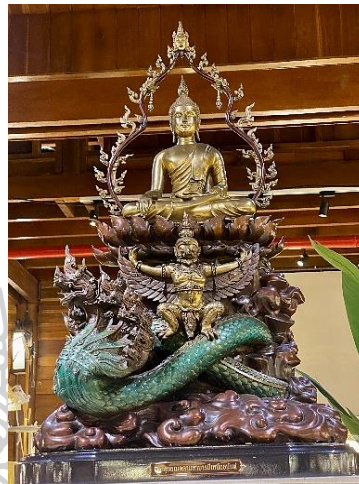


Figure 9. The Buddha's image and Naga at Icon Siam department store, Bangkok.
Source: Kawinthip Kittiphong (May 18, 2023)

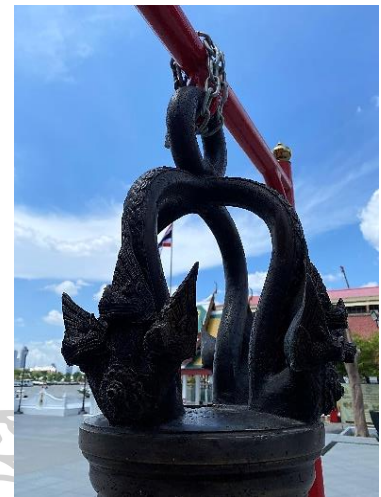
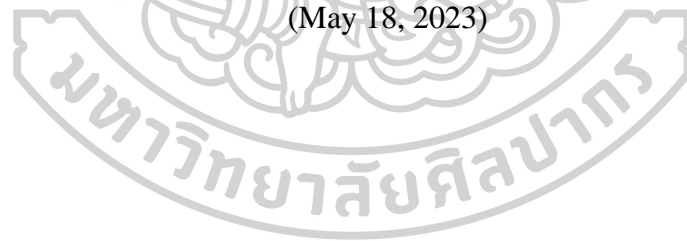


Figure 10. The bell was decorated with the Naga on top at Wat Rakang temple, Bangkok.
Source: Kawinthip Kittiphong (June 1, 2023)



1.3.2 Puyer Yayer/ Laos festival

“Puyer Yayer” is a festival from Luang Prabang, Laos. This implies widespread belief in ancestral and regional spirits that are well-known of Luang Prabang's, and Laos's symbols. Puyer Yayer used to represent the protector of the village and the sacred things in the village in the Laos Songkran ceremony²¹ (is shown in figure 11).



Figure 11. Puyer yayur in Laos.

Source: <https://www.gaiadiscovery.com/event-listing/pi-mai-lao-new-year-in-laos> (March 23, 2023)

The “Songkran festival” in Southeast Asian countries is of great importance because it is like the New Year's festival. Most of that time, people tend to make merit and often have traditions that have been inherited and practised. This festival is also considered one of the “Heet Sib Song Kong Sib See” traditions as well. Since Laos expresses a border with The Isan of Thailand, aspects of both cultures are similar, e.g., language accents, traditions, and ways of life.²²

The ritual that the villagers perform is to homage to their ancestors. The local participants would wear a big mask embellished with human-like features. The hair is made of straw or rope. The dress is oversize and is usually worn loose. The wearer will proceed to round the temple with the villages together to pray for the community's prosperity.

²¹ “Holding Back the Years: New Year in Luang Prabang,” Samantha Brown, accessed June 14, 2023. <http://thingsasian.com/story/holding-back-years-new-year-luang-prabang>.

²² Pathom Hongsuwan, “PuYer-YaYer: Myths and Rituals of Ancestor Spirits with Buddhism in Luang Prabang, Lao PDR,” *The Journal of Lao Studies* 6, no. 1 (December 2018): 94-106.

1.3.3 Singha/ Lion

The lion was often referred to as “Singha” in Thailand (figures 12, 13, 14), which has been used as one of the symbols of various traditions, and architecture in Asian countries as well. The lion is the symbol representing royalty, strength, and courage.²³ The lion in Thailand is popularly used as a sculpture to represent protection before entering a sacred place. Lion as a guardian, protection from evil, and a deity to protect the nation's treasures. Therefore, often find the lion appearing in front of the entrance, pillar, etc.

The artist has addressed the “Moom,” an imaginary animal of the Lanna Way, or Thailand's northern area, by combining references to lions and monkeys. The origin and history are from Chinese culture. It is typically used as a guard to prevent outside threats from entering.²⁴ As a result, there are many lion statues in front of the gate. Some were painted or ornamented on the doors and windows to seem like imaginary creatures designed to ward off outside threats. As well as a strategy for avoiding the loss of valuable assets.



Figure 12. A Singha sculpture at the gate of the temple.

Source: https://www.silpa-mag.com/history/article_15099 (May 15, 2023)



Figure 13. Animals choosing a Lion as a leader in the Tribhum picture book, Thonburi era.

Source: https://www.silpa-mag.com/history/article_15099 (May 15, 2023)



Figure 14. Singha was decorated in the gate of Wat Rakang, Bangkok.

Source: Kawinthip Kittiphong (June 1, 2023)

²³ “Guardian Lion,” The Metropolitan Museum of Art, accessed June 12, 2023, <https://www.metmuseum.org/art/collection/search/38449>.

²⁴ “Sing Mom did not exist in ancient Lanna society, originating from where,” accessed June 12, 2023, https://www.matichonweekly.com/culture/article_19988.

1.3.4 Dog

Statues on the staircase or within the house are popular among the Isan people. Human and dog are having a comradeship through the art for a thousand years.²⁵ It safeguards homeowners since it is based on the assumption that dogs are trustworthy animals. Through the arts, dogs have significantly contributed to the culture and society of the West and East for a long time. A historical concept has emerged that dogs possess a sacred and higher status than animals. Additionally, they are symbolic to reflect social class and individualism.²⁶

The artist has combined it with his imagination and has not specified the breed of dog. The artist wants to express the concept of this dog with a bright and pleasant face to match with a friendly style.²⁷ Isan sculptures are always dog sculptures. This is evident from the dog standing at the temple gate's entrance. Or, at the Isan temple, the 'Ubosot' (the chapel) is known as 'Sim,' This is similar with the idea of constructing a lion statue to protect the treasures, and keep insiders safe from evil spirits, and thieves.²⁸

1.3.5 Human

The Human sculpture Intended to be conventional, may not be complete like a realistic art. The sculpture's face has a thick mouth and protruding teeth. The upper torso and lower body shapes are unbalanced, including the four legs. Humans are not necessarily perfect all the time. "The animal sculpture can be referred to as a human, and in the same way, animals can also refer to humans as well. That depends on how the audience will criticise this artwork."²⁹ The artist mentioned.

The artist also wants to communicate this concept by giving the meaning that the body is only an outer shell that covers the mind. Whether people are good or not, it all

²⁵ "Dogs: Gatekeepers of Devotional Relationships in Art," Idalis Love, BA Studio Arts & Art History, published Nov 26, 2021, <https://www.thecollector.com/dogs-in-art/>.

²⁶ "Loyalty, status, and worldview: The dog as an artistic symbol," Yevgeniya Sidelnikova, accessed Aug 24, 2023, https://arhive.com/encyclopedia/4238~Loyalty_status_and_worldview_The_dog_as_an_artistic_symbol.

²⁷ Thaworn Kwamsawat, Messenger call with author, January 17, 2023.

²⁸ Sriphat Thesarin, *Stucco sculptures that decorate religious buildings in the Northeast* (Khon Kaen: Khon Kaen University, 2019), 4-13, <https://issuu.com/cackku/docs/>.

²⁹ Thaworn Kwamsawat, Messenger call with author.

depends on the inside. However, no one could deny that individuals assess others based on their appearance first. Therefore, this artwork is another representation of the thoughts and interpretations of each audience, and the audience can be engaged with his artwork.

1.4 Thaworn Kwamsawa (Artist)

According to an interview, Thaworn Kwamsawat was born in Ubon Ratchathani province, in the north-eastern region of Thailand. During his studies at Silpakorn University, he was motivated to produce works of art in his unique style. Thaworn specialises in mixed media sculptures, especially with the application of stucco. He was encouraged to experiment with various methods for producing Thai stucco. He often uses works in the mixed-media technique in contemporary art to relate the sculptures to Buddhism and the Isan folk story to represent Isan culture. He wants to propagate Isan art to a new generation by making his objects more tangible. In general, the mythical creatures in Isan are often used in formal events or ceremonies. Therefore, the artist wants to modify it to reach teenagers and middle-aged people.

The “Isan imaginary creatures” are all mixed-media sculptures. The artist specialised in forming sculptures out of foam and stucco. The artist wants his art objects to be delightful and vivacious in contemporary art style to reflect the personality traits of the Isan people, who are fun, cheerful, friendly, and love their homeland. His artwork



Figure 15. The artist, Mr Thaworn Kwamsawat, with the Isan Imaginary Creatures (2018).

Source: Copyright by Silpakorn Art Centre, Silpakorn University (April 5, 2023)

also means introducing Isan's community to the audience and public through patterns, shapes, and pastel colours.³⁰ The artist and the Isan Imaginary Creatures (2018) show in figure 15.

1.5 Comparable Artworks by the Artist

In the content of this topic, a comparison of Mr Thaworn Kwamsawat art from the 2018 set will be compared to the sculptures of 2023, as can be seen in Figs 16, 17, 18. The purpose of comparing is to find out about the development of artwork, the way in which the artist must express his artwork, and Thaworn Kwamsawat's art compositions to learn about techniques that are similar to and different from the artwork.

The style of the sculpting is similar to that of 2023, but the difference is that the sculptures of 2023 have a greater mix of patterns and techniques. Including a variety of shapes. The artist was motivated by Thai traditional techniques that involve "Chang Luang" or "Chang-Sib-Moo" which operate with the Ten Essential Traditional Craftsmanship.³¹

According to the preliminary comparison, the sculptures in 2023, have added techniques, with more vibrant colours than before on the surface. There is also a coating to give it a glossier appearance and improve the brilliance of the sculpture. The present sculptures, the artist used techniques to improve the proportions of the imaginary creatures to give them a more realistic shape and lifelike, e.g., sculpting legs that look more in-depth, bending or extending joints, or sculpting parts of the teeth. There is a balance to the shape of the mouth in the form of straight teeth, sharp teeth, and fangs to match the character. The face shape is decorated with a variety of colours were decorated with a variety of materials, e.g., in the picture, which looks like a long brush to decorate the face and moustache.

³⁰ Thaworn Kwamsawat, Messenger call to author.

³¹ "What is the Thai ten groups technicians and how to participate in Thai art," Pak elert & Silpa-mag, published August 20, 2023, https://www.silpa-mag.com/art/article_96093.

Newer sculptures are better for displaying without support or stands. Due to the well-balanced standing appearance. The aesthetics of the story of the sculpture's character. Because the sculpture has a prominent shape, it makes it easier for viewers to guess and relate to the characters through reflections on beliefs, cultures, and traditions, and they can clearly predict the characters from the sculptures in 2018.

Although the exterior sculpture may have some differences in terms of exterior art, colour tone, appearance, shape, and character, what the artist still retains is the concept of the Isan Imaginary that is integrated. Isan animals and the artist's imagination in terms of conservation, objects appear strong there is a varnish coating.



Figure 16. The sculptures in 2023, by Mr Thaworn Kwamsawat.
Source: Thaworn Kwamsawat (June 20, 2023)



Figure 17. The sculptures in 2023, by Mr Thaworn Kwamsawat.
Source: Thaworn Kwamsawat (June 20, 2023)



Figure 18. The sculptures in 2023, by Mr Thaworn Kwamsawat.
Source: Thaworn Kwamsawat (June 20, 2023)

Chapter 2 Technological survey

In this chapter, the author will describe the techniques of “Isan Imaginary” artworks that are focused on the five damaged objects. The technological survey is done by optical examination using normal-, ultraviolet-, and raking light, including measurements and observations of the object's structure.

An interview with the artist supported this technological survey.³² The schematic diagram of the sculpture's techniques is shown in Figure 19. The technological structure of the Imaginary creatures can be divided into three sections: The Support consists of PU foam (polyurethane foam). The second layer of stucco, consisting of marl powder, fibre, glue, and water. The final layer is the paint layer, followed by decorations in acrylic colour, varnish, and glass marble.³³ Those details will be explained in the following.

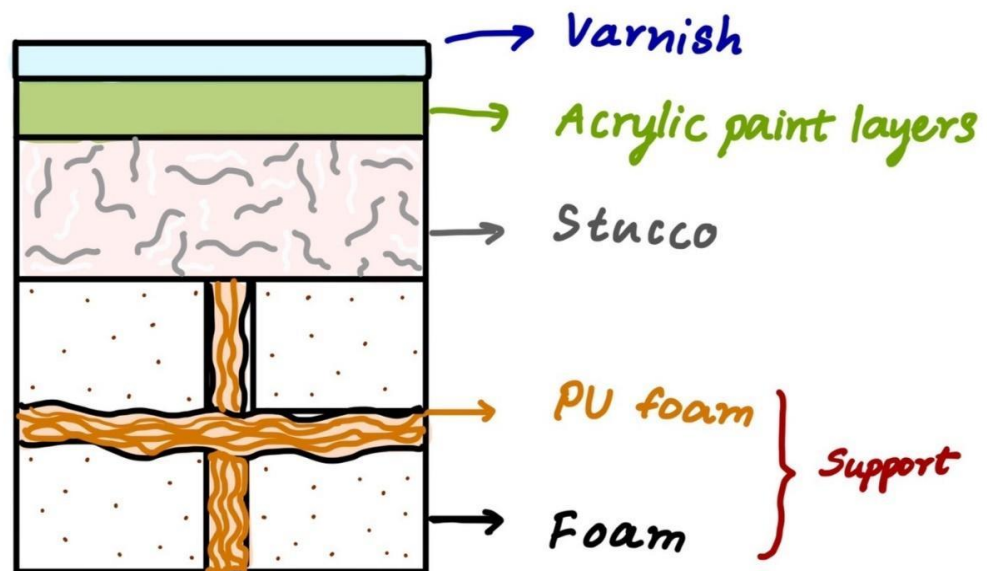


Figure 19. Schematic diagram of sculpture structure.

Source: Kawinthip Kittiphong (April 15, 2023)

³² Thaworn Kwamsawat, Messenger call with author.

³³ The glass marbles are the same that are used for the traditional marble-throwing-game. The glass marbles are composed of glass with colourful glass inclusions inside. (“Definition of marble,” Collins, accessed August 27, 2023, [https://www.collinsdictionary.com/dictionary/english/marble.](https://www.collinsdictionary.com/dictionary/english/marble))

2.1 Support

The “Support” layer is made of foam. This can be seen in a loss on the Human sculpture, where a leg broke and detached from the body, in figure 20. In the loss area, the layers of the object can be observed. The artist used an extruded Expanded Polystyrene Foam (EPS),³⁴ which is easily found on the market. It is also commonly used in building construction, artwork, and various other works where lightweight foam insulation materials are needed. It can support lots of weight, a material that can be cut or formed quickly.³⁵

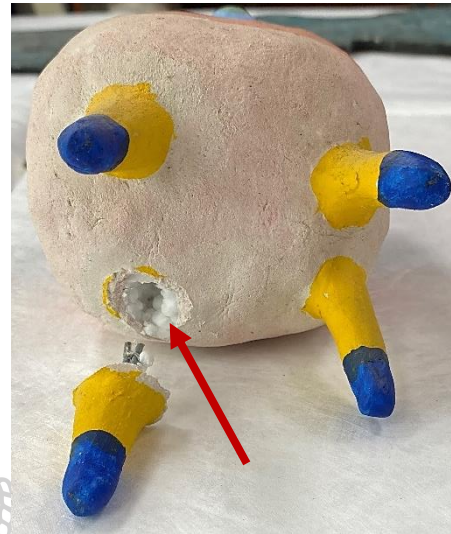


Figure 20. The foam inside of the human sculpture.

Source: Kawinthip Kittiphong (February 9, 2023)

The artist started by dividing the foam sheet into cubes of diverse sizes and glueing them together with Polyurethane Foam (PU Foam) as an adhesive. He used PU-Foam because it has good adhesive strength and is quick drying. Generally, it is qualified for filling holes, joints, and various cracks on construction sites, and also, it is a good thermal insulation material.³⁶ Following this, the artist sketches the outlines on the foam with a pencil or pen and develops it into three dimensions shapes by cutting and carving the form with various knives and other cutting tools (figures. 21, 22, 23).

³⁴ “What is the Expanded Polystyrene Foam or EPS Foam,” Wall Technology Co, accessed Sep 1, 2023, <https://wtg.co.th/th/news/knowledge-insulated-sandwich-panel/177-what-is-expandable-polystyrene-eps>.

³⁵ Thaworn Kwamsawat, Messenger call with author.

³⁶ “TOA PU Foam,” TOA Paint (Thailand) Public Company Limited, accessed May 15, 2023, <https://www.toagroup.com/en/products/construction-chemicals/filler-and-sealant/398/ฟิวโฟม-ฟิวโฟม-สเปรย์>.



Figure 21. The artist cut the foam after draft by pen.

Source: Thaworn Kwamsawat



Figure 22. After cutting, combine the foam follow the shape, glueing each other foam parts by PU foam.

Source: Thaworn Kwamsawat



Figure 23. Use the cutting tools for make more shape.

Source: Thaworn Kwamsawat

Thinner body parts like hair, arms, legs, and ears sometimes get extra support by adding iron wire to the stucco as reinforcement for help (figures 24, 25). While most objects support only consist of foam, the two largest objects in this ensemble, with a maximum height of 1.36 metres, were made from steel bars that were joined by welding to build the basic structure of the sculptures. The heavy steel makes the sculpture very stable and balanced. Perforated, rigid plastic sheets (hexagonal plastic netting) were mounted with iron wire on this structure. These sheets are a good support layer for applying stucco because it penetrates the perforated sheet and dries in this state (figure 26).



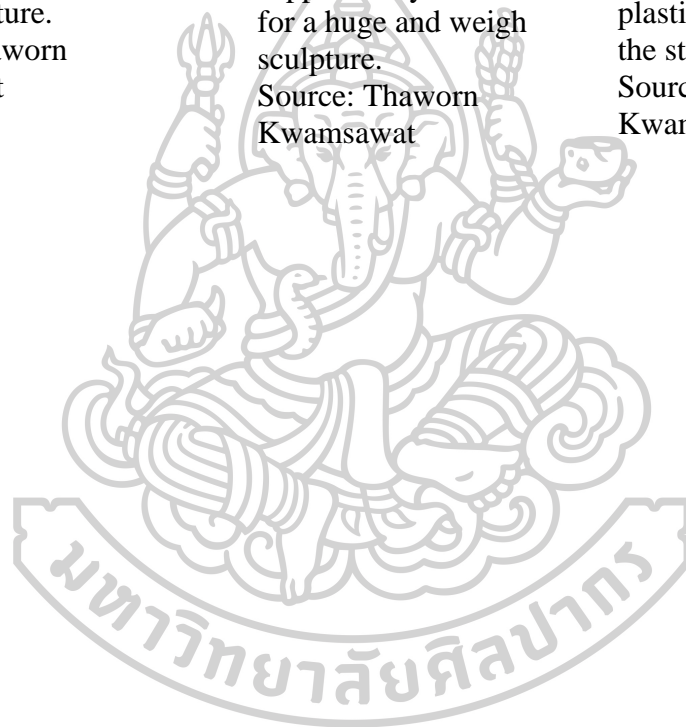
Figure 24. Using the iron as extra support in some parts of the sculpture.
Source: Thaworn Kwamsawat



Figure 25. The iron for support body structure for a huge and weigh sculpture.
Source: Thaworn Kwamsawat



Figure 26. The iron support is covered by hexagonal plastic netting before starting the stucco process.
Source: Thaworn Kwamsawat



2.2 Stucco

“Poon Tam,” or “Thai plaster techniques,” inspired the artist's work. It is an important component of tradition used for a variety of functions, including Thai architecture, e.g., sculptures in front of the sanctuary in many places in Thailand. Constructing, object binding, covering other materials to achieve a smooth surface, and producing patterns and designs. Poon Tam technique consists of four main ingredients: slaked lime, sand, glue, and fibre mixed to an acceptable form the texture is viscous and white. The fibre can help to gain tensile strength before the binder hardens when combined with fine-grained aggregate; it is to be used as the main ingredient in construction.³⁷

According to the specific objective of usage and local expertise, Poon tam in each place has different formulations and mix ratios.³⁸ Although it is helpful for various works because of the “Poon Tam” techniques, there are many combinations that make the object more stable. The Poon Tam technique has some limitations, e.g., time for the plaster to cure and weight.³⁹

Therefore, the artist invented a new plaster formula himself. He developed it from the Poon Tam techniques to make it easier to apply, dry quickly, and be light. The main components of his stucco are powder from ground “marl” and “tissue paper” as fillers. As an added binding medium to the marl, which naturally hardens after drying due to its high clay content, the artist adds TOA™ latex adhesive.⁴⁰

³⁷ Wibul Leesuwat, “Stucco, the expertise of Thai craftsmen,” accessed August 18, 2023, https://www.silpa-mag.com/culture/article_90021.

³⁸ Fine arts department, “Stucco for Arts in the Kamphaeng Phet,” accessed May 23, 2023, <https://www.finearts.go.th/promotion/view/37319>--ปูนในงานศิลปกรรมเมืองกำแพงเพชร.

³⁹ Thaworn Kwamsawat, Messenger call with author.

⁴⁰ TOA™ Latex glue: is opaque white. Latex glue, model LA-22S, is a widely used adhesive in Thailand. Especially with in craftsmanship Suitable for all types of woodwork, e.g., laminate, thin teak, paper, wallpaper, fabric, or any other porous materials. Contains anti-fungal ingredients but does not contain mercury or lead; it is not harmful to life or the environment.

“Hardware Product,” TOA Paint (Thailand) Public Company Limited, accessed July 30, 2023, <https://www.toagroup.com/storage/downloads/ecatalog/hardware/aw-catalog-hardware-product-print.pdf>.

Marl, also known as Calcareous Mudstone, is a rock characterised by its composition of many components and a fine-grained texture. Marl is composed of clay particles and calcium carbonate. Typically originating in freshwater or shallow seas. The colours of marl can vary depending on the specific mineral composition at each geographical site.⁴¹ Marl in Thailand is mostly sourced from Lopburi province and is a white-cream colour. This place is a local community's longstanding wisdom about marl production.⁴²

His stucco mixture for the objects starts by soaking paper towels in water to break them down into finer fibre material. He crushes it with his hands and later squeezes it out. Secondly, the latex glue is prepared and placed in a separate container. The glue is mixed with water in a ratio of 2:1 to make it neither sticky nor too liquid. In the pre-final step, he mixes the already prepared fibre material with the latex glue in a 2:1 ratio. When the fibre and latex glue were homogeneous, the ultimate step was to add the marl filler to mix in and knead.

Fillers will be added until it became a workable mass. Before applying the stucco, the artist sprayed the support with water to make it moist and prevent the stucco from drying too quickly during the forming process. Finally, the stucco was applied to the whole object's body and sculpted to form the primary form of the creature.

The stucco was applied in two layers. With the first layer, the base of the sculptures was made. The previously carved shapes of the body are perfected and smoothed or changed if needed. Then, after drying, another layer of stucco was used to create details and do further shaping. In this step the fresh plaster layer can be shaped with different tools. Fine grooves or dot-like holes are created to give the creature a livelier appearance. Body parts in the three-dimensional like the teeth, the eyes, head scales, the upper head look similar with the crest of Naga sculpture, and hair are created. Because the before-dried stucco has a high affinity in absorbing water, binding media,

⁴¹ Ronald Louis Bonewitz, *Nature Guide: Rocks and Minerals* (New York: DK Publishing, 2012), 322.

⁴² "White clay of Lopburi," Lopburi.org, accessed August 27, 2023, <https://www.lopburi.org/lopburi-whiteclay-lopburi>.

and water from the second layer of plaster was absorbed and can be seen as water stains or tide lines around those secondly applied areas⁴³ (figures 27, 28, 29). Also, on the photo of the Puyer Yayer sculpture which shows it after finishing the stucco process, it is the tide lines are easily to be seen (figure 30, and 31). Also, drying cracks from the artist's technique can be seen especially at the areas where a second plaster layer was applied after drying (figure 32, 33, and 34).



Figure 27. Tide lines staining from the second layer of stucco at the face area, Naga sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



Figure 28. Tide lines staining from the water stains from the second layer of stucco at the head area, Naga sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



Figure 29. Tide lines staining from the second layer of stucco at the chin area, Naga sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



Figure 30. Tide lines from the second layer, after finishing the stucco process, Puyer Yayer sculpture.

Source: Thaworn Kwamsawat

⁴³ Thaworn Kwamsawat, Messenger call with author.



Figure 31. Tide lines from the second layer of the dog sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



Figure 32. A drying crack at the eyes of the Dog sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



Figure 33. Drying cracks at the neck joint from the dog sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



Figure 34. Drying cracks in the face of the Puyer Yayer sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)

2.3 Paint Layers and Decorations

The artist started by drawing the outlines of the form with a pencil. Pencil lines can be easier to see in some parts of the sculpture as figure 35. After that, he used various acrylic colours with paint brushes in different sizes. In this process, additional decorative accessories are attached to create more three-dimensional shapes for the artwork, e.g., marbles placed on the eyes of the Naga by using the latex glue adhesive. The artist used a thin glossy varnish on some of the painted areas to highlight them. Especially areas like the eyes or parts of the face were covered.⁴⁴

The artist probably used a pencil to draft line before using the acrylic in each area in figure 36. Then he used the fine round brush for the eyes, nose, and flowers on the neck and a flat brush for the mouth and neck areas. He applies orange colour for the three-dimensional stucco sculpture that adorns the head, resembling the crest of Naga. The eyes are decorated with glass marble, vanished as can see in the figure 37.

⁴⁴ Thaworn Kwamsawat, Messenger call with author.

The nose is pink and purple in colour and round in shape, and the sides of the cheeks on both sides are round. Inside the mouth, which has a deep shape and is decorated with teeth and tongue.



Figure 35. Naga sculpture before painting.
Source: Thaworn Kwamsawat



Figure 36. The visible pencil line from the sketch before painting
Source: Kawinthip Kittiphong (May 9, 2023)



Figure 37. Naga's eyes were decorated with glass marble and varnished, as a result of the UV- fluorescence.
Source: Kawinthip Kittiphong (May 9, 2023)

Singha/ Lion was painted entirely. The stucco is no longer visible. Dots and lines were used to create more detailed areas. The Singha decorated in various colour. Flat brush for the lines painted at all body of Singha, and the teeth area. The other areas used the round brush that can see as the eyes, nose, nails, headlines, month, and middle of the back area (figures 38, 39).



Figure 38. Singha sculpture before conservation.
Source: Kawinthip Kittiphong (March 28, 2023)



Figure 39. Singha sculpture after conservation.
Source: Kawinthip Kittiphong (March 28, 2023)



Dog sculpture are decorated with the acrylic colours. The eyes were attaching as the black colour of marble glasses. The surrounding eyes, nose, teeth, nails can be used by round brush. The mouth, and body line can be used the flat brush as can see from the brush strokes. Techniques of dog's sculpture can see as figures 40, 41, and 42.



Figure 40. Before applied the acrylic painting, dog sculpture.
Source: Thaworn Kwamsawat



Figure 41. After finished the acrylic painting, dog sculpture.
Source: Kawinthip Kittiphong (March 28, 2023)



Figure 42. The visible pencil line from the sketch.
Source: Kawinthip Kittiphong (March 28, 2023)

Human sculpture, the artist used round brushes for the facial, and hair. The flat brushes on the body, and legs as it can be observed from the paint strokes. Additional decorative accessories are attached to create more three-dimensional shapes and features for the artwork. The glass marbles are glued onto the face to form eyes. As the last step, ready-made varnish was used to highlight some painted areas by making them glossier can see as figures 43, 44.



Figure 43. Before applied the acrylic painting, human sculpture.
Source: Thaworn Kwamsawat



Figure 44. After finished the acrylic painting, human sculpture.
Source: Kawinthip Kittiphong (March 28, 2023)



Chapter 3 Condition survey

The condition survey is done by optical examination using normal light, ultraviolet light, and raking light. This survey can be divided into three sections: support, stucco, and paint layers with the decorations. The Naga sculpture is in a good condition but covered in dust and dirt. On the other hand, the Human sculpture is in a more critical condition. The damage will be described in the following chapter.

3.1 Support

Only one object – the Human sculpture has substantial damage the support. The left backside leg of the sculpture broke and detached from the object. Due to the hole in the body, some foam beads from the support might have been lost (figures 45, 46). This can be seen from the large hollow hole in the support. The cause of the breakage was most likely mechanical force by improper handling. Due to the missing leg the sculpture it not able to stand by itself without support.

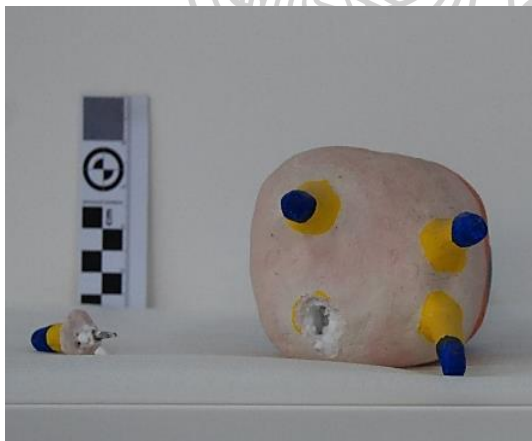


Figure 45. The detached leg and the breaking edge.
Source: Kawinthip Kittiphong (March 28, 2023)



Figure 46. The condition of the Human sculpture before conservation that cannot standing by itself, support by a piece of foam.
Source: Kawinthip Kittiphong (March 28, 2023)

3.2 Stucco

Parts of the stucco got lost in the area where the leg detached from the body. The cause of the breakage might have been physical forces due to wrong handling or transport. The broken leg from the support can cause the outer layer of stucco to crack due to this instability as well. The crack layer can be seen in figure 47.



Figure 47. Loss of stucco at the breaking edge.

Source: Kawinthip Kittiphong (March 28, 2023)

3.3 Paint layers and decorations

Losses of the paint layer can be found in some parts of the object. Abrasion was most likely the cause of these damages. Mostly more exposed parts of the sculpture, like the hair and the object's sides, are affected. The condition survey in the paint layer and decorations is shown in Figures 48, 49, and 50.



Figure 48. Loss area from black side from the human sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



Figure 49. The losses of paint layer from the hair part, human sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)



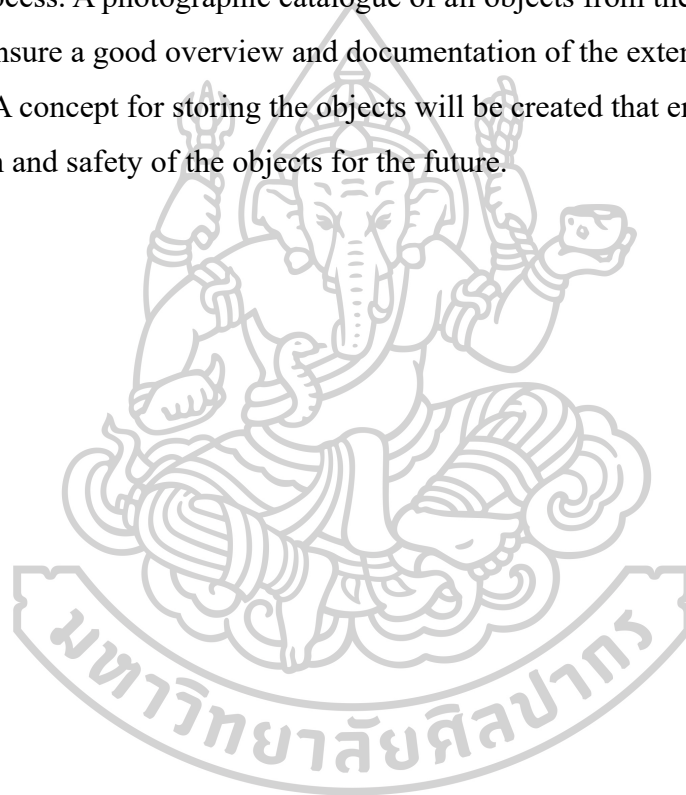
Figure 50. The dust from the back side, Human sculpture.

Source: Kawinthip Kittiphong (March 28, 2023)

Chapter 4

Aim of conservation

The aim of the conservation is the preservation of original substance of the sculptures. After completion all objects are planned to be stored in the Silpakorn University Art Centre, where they could possibly be exhibited or borrowed to other exhibitions as loans. The five damaged objects will be treated more accurately as an exemplary conservation for the whole ensemble. The other 40 objects will undergo a basic cleaning process. A photographic catalogue of all objects from the ensemble will be created to ensure a good overview and documentation of the extensive collection of sculptures. A concept for storing the objects will be created that ensures the preservation and safety of the objects for the future.



Chapter 5

Concept of conservation

The first step in the conservation process is the cleaning of the object's surfaces. Afterwards, it is recommended to proceed with a wet cleaning procedure in order to effectively eliminate additional dirt particles attached to the object's surface. Following the cleaning process, the damaged part should be attached using an appropriate adhesive by glueing. The next step of the concept is the filling of the broken part. It is necessary to have a comprehensive understanding of the object, especially the materials, and components of the objects that possess sensitivity or require careful handling, considering the weight, size, storage conditions, and environmental factors that may impact the object presently and in the future.

5.1 Dry surface cleaning

The removal of dirt and dust from the objects is an essential process. Dirt and dust could accumulate and cause damage to the object. Cleaning should also take into consideration the object's composition as well as its colour composition.⁴⁵

Unvarnished objects are more vulnerable to damage more than the varnished object. Because of their sensitivity to solvents containing water.⁴⁶ Therefore, the process of dry surface cleaning is the first step.

According to "Dry Methods for Surface Cleaning Paper," Janet Cowan and Sherry Guild mentioned as the brush is used with a vacuum cleaner because it can suck dirt and not make it blow. A soft, round brush head or cloth wraps around the suction. This will help prevent direct friction on the object. The recommended approach is to brush in one direction, from the centre to the outward. Carefully brush off all the dust and dirt on the surface with the brush.⁴⁷ As a first step, the objects should be dry-

⁴⁵ "Cleaning Paintings: Precautions Notes 10/1," Canadian Conservation Institute (CCI), accessed Aug 31, 2023, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/cleaning-paintings-precautions.html>.

⁴⁶ "Cleaning Paintings: Dry Cleaning," George O'Hanlon, accessed Aug 31, 2023, <https://www.naturalpigments.com/artist-materials/dry-cleaning-paintings>.

⁴⁷ "Dry Methods for Surface Cleaning," Janet Cowan and Sherry, accessed Aug 31, 2023, https://publications.gc.ca/collections/collection_2016/pch/NM95-55-11-2001-eng.pdf.

cleaned with an appropriately sized brush suitable for the area that needs to be cleaned and a vacuum.

Then polyurethane sponge should be used to gently wipe and absorb the dirt on the surface. A rubber and fibreglass pencil may remove some of the thick accretions covering the paint surface that cannot be cleaned with a brush and polyurethane sponge.

5.2 Wet cleaning

In the second of cleaning step, wet cleaning could be a possibility for deeper cleaning of the painted areas using a polyurethane sponge and deionized water. Deionizing water, also referred to as deionization, is the process of eliminating ions that are positively or negatively charged particles from water in high purification. Mostly used for the chemicals, labs, and beauty industries.⁴⁸ This type of sponge was chosen because it is soft, light, and a white colour that is easy to see dust and dirt on. Good for the object in terms of its ability to absorb.⁴⁹

After a discussion with the artist and lecturers on conservation, the cause of water stains comes from the artist's own techniques. So, it is recommended to avoid any conservation processes in the artist's techniques as well as wet cleaning and retouching during the final stage. In terms of wet cleaning, it is unnecessary as the dry-cleaning surface is enough for these sculptures. Additionally, the materials employed in this process are mixed-media compositions and unvarnished acrylic paints. Therefore, the process of wet cleaning has the potential to disrupt the surface of the object, which can potentially damage the surface.

⁴⁸ "What Is DI Water and Other Terms," US WATER SYSTEM, accessed Aug 20, 2023, <https://www.uswatersystems.com/di-or-deionized-water-terms-and-information>.

⁴⁹ "Cleaning Paintings: Precautions."

5.3 Glueing

The broken leg of the human sculpture must be bonded to the body again to regain its standing properties. Because some of the foam got lost, new foam material should be added to support the attachment of the leg. Therefore, new foam beads similar to the original size should be added to strengthen the Support layer and increase the density.

The next step is to glue the broken leg to the body part. A test series was done on similar materials to find the proper bonding properties of the glue and the proper concentration and most suitable mixture for the object. In this case, test series are classified into two test series. The first is a test of glueing the foam (due to the support being foam) to try to glue the material with different adhesives, as Figures 51, 52, and 53 mentioned. The second is the stone glueing test. Because the appearance is similar to the broken leg part of a human sculpture (layered and uneven), Figures 54, 55, and 56.

The results of experiments with dummies showed that the isolation layer and the adhesive layer should be used in high concentrations due to the high absorption-power of the stucco. Due to the thickness of the Stucco layer and the different levels of cracks, it was discussed that a higher concentration of adhesive should be used to strengthen the bonding.

After the discussions, Paraloid B-72 (Thermoplastic Acrylic Resin) will be used. Most of them are sold in solid form. The advantage of paraloid B-72 is that the pigment is durable, does not yellow easily, and can be used in a variety of ways.⁵⁰ In this case 20% Paraloid B-72 in Ethanol can be used to create an isolation layer first to make the breaking edges less absorbent for the glue and to make the surface connect better to the bond. Later in the glueing process, 30% Paraloid B-72 in Ethanol should be applied to the breaking edges of the leg and the body. Pressure by tying ropes to create tension must be applied for 24 hours during the drying time. As a result, the

⁵⁰ "Paraloid™ B 72," KREMER Pigmente, accessed Aug 29, 2023, <https://www.kremer-pigmente.com/elements/resources/products/files/67400e.pdf>.

glueing from test series worked well. Foam was discovered to be unnecessary. Because glueing the broken edges is enough.



Figure 51. The foam from the conservation studio for test series.
Source: Kawinthip Kittiphong (February 28, 2023)



Figure 52. Cut the foam in many pieces for test series in each.
Source: Kawinthip Kittiphong (February 28, 2023)



Figure 53. The number one from the test series is more stable but the gap in between of the foam was loss.
Source: Kawinthip Kittiphong (February 28, 2023)



Figure 54. Applied the isolation, and glue by brush in the broken line.
Source: Kawinthip Kittiphong (February 28, 2023)



Figure 55. Tide the rock with the cotton rope.
Source: Kawinthip Kittiphong (February 28, 2023)



Figure 56. After applied the isolation, and bonding with the rock.
Source: Kawinthip Kittiphong (February 28, 2023)

5.4 Retouching

The type of paint for retouching should be considered in terms of gloss, structure, and texture. It can be seen that the sculpture's surface has a matching, smooth and bright colour. The process of retouching will be applied to the lost parts, e.g., the lower extremity portion of the human sculpture's infill, by using an acrylic colour that is similar to the artist's technique and also without gloss on the surface.

The author tested three types of paints: water colour, gouache, and acrylic test with the lime and marble powder. As the result, water colour is more uneven and has a much lighter colour than sculpture. Next is gouache, which is opaque and matte more than acrylic, and after being applied many times, it looks like cracked paint and spots. Another observation is watercolour and gouache. When the paint is dry, it can still be dissolved in water. Different from acrylic paints, when they dry, it is waterproof.⁵¹

Therefore, from discussing the reasons for the use of acrylic paint in the conservation process, acrylic paint is a type of paint that artists already use on their objects, so both in texture and structure, the surface is most comparable to that of the object. Next is that acrylic paint dries quickly, can be mixed with many colours, and is easy to remove, the texture of the paint on the surface and its strength, which are most suitable for the retouching process.⁵²

⁵¹ "Gouache vs. Acrylic Opaque Water-Based Paints Comparison," Demi Bucklow, accessed August 28, 2023, <https://artincontext.org/gouache-vs-acrylic/>.

⁵² "Retouching paintings," Marjan de Visser, accessed August 28, 2023, <https://www.restauratieatelier.com/en/retouching-paintings/>.

Chapter 6 Measures carries out

All five objects were cleaned with the same in the first step as dry surface cleaning process without wet cleaning. Next are glueing in the broken part of human sculpture, filling after the leg was already glued by the marble powder with the lime, and final step was a retouching in the loss areas of the human.

6.1 Dry surface cleaning

The first step was to use a brush and a vacuum cleaner to clean the surface. Smaller and larger brushes were used to reach all areas and gaps appropriately. Next, PU sponges were used to gently clean the surface and absorb the dirt surrounding the objects (figure 57). In addition, wet cleaning was considered unnecessary because the dry-cleaning process already achieved good results. The observation with acrylic painting is acrylic in contact with water, or acrylic paint reacting with polar organic solvents and aromatic hydrocarbons can cause paint swelling, film swelling, and paint components e.g., surfactants and pigment dispersants contained in acrylic paints. The author has done dry surface cleaning, and the results are good; the dirt can come off (figures 58, 60, 61, and 61). Therefore, to reduce the risk factor for the surface, wet cleaning is not performed in the conservation process.⁵³



Figure 57. Dry surface cleaning with the PU sponge, Naga sculpture. Source: Khakhanang Jonganurak (February 8, 2023)

⁵³ Dillon, Courtney E., Anthony F. Lagalante, and Richard C. Wolbers., "Acrylic Emulsion Paint Films: The Effect of Solution pH, Conductivity, and Ionic Strength on Film Swelling and Surfactant Removal." *Studies in Conservation* 59, no. 1 (2014): 52–62. <http://www.jstor.org/stable/42751845>.



Figure 58. Before cleaning at the back side of the human sculpture.
Source: Kawinthip Kittiphong (February 28, 2023)

Figure 59. After cleaning at the back side of the human sculpture.
Source: Kawinthip Kittiphong (March 8, 2023)

Figure 60. Before cleaning on the eyebrow area of the human sculpture.
Source: Kawinthip Kittiphong (February 28, 2023)

Figure 61. After cleaning on the eyebrow area of the human sculpture.
Source: Kawinthip Kittiphong (March 8, 2023).

6.2 Glueing

One leg of the Human sculpture was broken directly at the connection to the body part. Therefore, it had to be connected again with glue. The first step was to find suitable support during conservation work, so the object would not move and could be stable while glueing. Firstly, the author filled a cardboard box with mustard seeds. Mustard seeds are an excellent base to rest on for a sculpture because they distribute the weight of the object perfectly and stabilise the object for the glueing process.

Next, foam beads in small pieces were added into the open hole to increase the density inside the hole where the leg belongs. (Figure 62) Then the glueing process started. The first step is to apply the isolation layer of 20% Paraloid B72 in Ethanol to make the breaking edges less absorbent for the glue and to make the surface connect better to the bond (figure 63). Later in the glueing process, the author applied 30% Paraloid B72 in Ethanol with a small brush to the surrounding fracture area and reassembled the object. While drying, the leg was fixed using a string tied to the box

to apply slight pressure to the glued pieces. (Figure 64) The object was left to dry for 24 hours.



Figure 62. Adding the foam beads inside before the gluing process.

Source: Kawinthip Kittiphong (March 9, 2023)



Figure 63. Applying the isolation layer to the leg of human sculpture.

Source: Khakhanang Jongsanurak (March 9, 2023)



Figure 64. Applying gentle pressure on the glued parts using cotton strings.

Source: Kawinthip Kittiphong (March 9, 2023)

6.3 Filling

The holes and cracks next to the glued leg were filled after drying. In the filling that was used, lime from Phetchaburi province with marl powder (200 Mesh) in a ratio of 1:3 was mixed and filled in the hole with a spatula (Figures 65-69). After drying, the excess filling material was removed using moist PU sponges and a fibreglass eraser and waiting for the sculpture to dry and be set up completely. Then, remove the stucco that overlaps the surface with fibreglass. Used the brush to remove the small particular stucco.

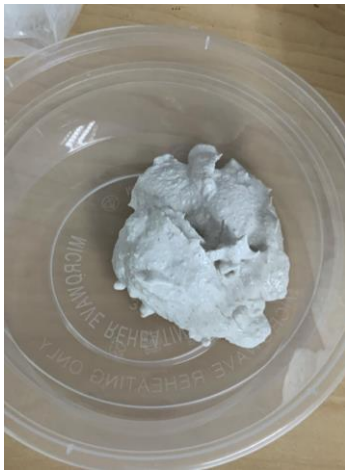


Figure 65. one part of the lime.

Source: Kawinthip Kittiphong (March 9, 2023)

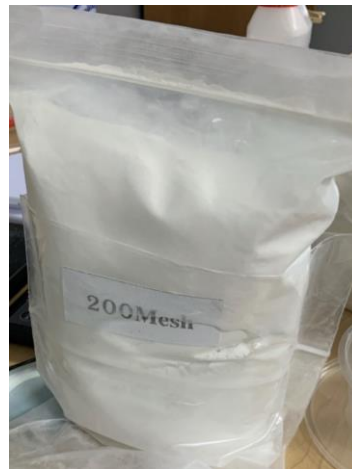


Figure 66. Mixing with the 3 parts of marl powder (200 Mesh).

Source: Kawinthip Kittiphong (March 9, 2023)



Figure 67. Mix between the marl powder and lime together.

Source: Kawinthip Kittiphong (March 9, 2023)



Figure 68. Fill in the stucco that already mixed by spatula.

Source: Kawinthip Kittiphong (March 9, 2023)



Figure 69. After filling the stucco and removing excess filler.

Source: Kawinthip Kittiphong (March 9, 2023)

6.4 Retouching

In the final step, areas with paint loss were retouched by acrylic painting to make dot by dot. The human sculpture was retouched in the hair, ear, and backside areas, the paint layer had a few lacuna areas, and also the broken leg that already glued as seen in the figures 70-77.



Figure 70. The Human sculpture before retouching.
Source: Kawinthip Kittiphong (March 2, 2023)

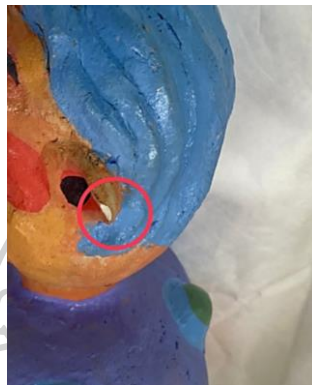


Figure 71. The Human sculpture before retouching.
Source: Kawinthip Kittiphong (March 22, 2023)

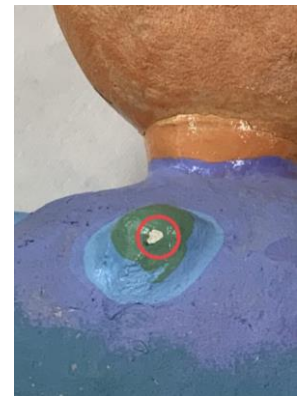


Figure 72. The Human sculpture before retouching.
Source: Kawinthip Kittiphong (March 2, 2023)



Figure 73. The Human sculpture after retouching.
Source: Kawinthip Kittiphong (March 20, 2023)



Figure 74. The Human sculpture after retouching.
Source: Kawinthip Kittiphong (March 20, 2023)



Figure 75. The Human sculpture after retouching.
Source: Kawinthip Kittiphong (March 20, 2023)



Figure 76. Before retouching.
Source: Kawinthip Kittiphong
(March 2, 2023)



Figure 77. After retouching.
Source: Kawinthip Kittiphong
(March 20, 2023)



Chapter 7 Care and maintenance

The focus of this chapter is on the topic of care and maintenance. In order to prolong the lifespan of the objects and mitigate potential risk factors. The investigation and planning for the exhibit area, considering the environmental limitations of the respective sites, are two essential aspects to consider towards the future objective. In this thesis case, ensemble sculptures shall be preserved within the Art Centre Silpakorn University.

The author demonstrates a comprehensive understanding of the risks and priorities associated with handling and storing the object. This chapter encompasses three topics: The Art Centre Silpakorn University, visible storage, and handling the objects.

7.1 Art Centre Silpakorn University

The Art Centre Silpakorn University at Sanam Chandra is located in Nakorn Pathom province. The main objectives of Art Centre Silpakorn University are the storage, preservation, and display of the university's art collection from the National Exhibition. There are presently four categories: The National Pottery Art Show, contemporary art performances by young artists, workshop activities, and storage places. The Art Centre is comprised of two floors, with the first-floor functioning as a registration area, a space for activities, and a facilities area, e.g., restrooms and open spaces. The second floor is used for visible storage.⁵⁴

In terms of “The University Art Study Centre,” which has been established since the 18th century to modify and publicise the university's storage, teaching, and study operations.⁵⁵ Therefore, the collections are open to the general public and relate with the categories of Art Centre Silpakorn University as well.

⁵⁴ “VISIBLE STORAGE GALLERY,” Art Centre Silpakorn University, accessed August 28, 2023, <http://www.art-centre.su.ac.th/visible-storage-gallery.html>.

⁵⁵ “VISIBLE STORAGE FOR MUSEUM COLLECTIONS Increase engagement & protect collections with visible storage,” Spacesaver Corporation, accessed August 28, 2023, <https://www.spacesaver.com/blog/visible-storage-for-museum-collections/>.

7.2 Visible Storage

“The storage,” which refers to gathering artefacts for categorising the objects by category, size, or label number (that depends on those place), in order to keep them organised in the same system and easily accessible.⁵⁶ The concept of “Visible storage” is open to study and development. It is mentioned in the New York Times. Thus, visible storage can be defined as storage in which teachers, students, researchers, conservator, or members of the general public who are interested can engage in workshops, storage, or activities.⁵⁷ However, the public may not access all of the storage places. Deimis Slater mentions.⁵⁸

The “Visible Storage Collection” is the fundamental concept of Art Centre Silpakorn University. The providing system in this area aims to spread Thai culture and artistic works to both domestic and international audiences. Furthermore, the goal is to promote and spread creative knowledge in the framework of storage and cultural heritage management while also advancing art education at the University.⁵⁹

Although visible storage provides many advantages and intriguing purposes, which include storing, exhibiting, learning through various activities, free space, and getting knowledge, it does have some limits and factors to consider as follows. Those objects were collected on the second floor of the Art Centre building. Even though it is a widespread area, it cannot exhibit all objects with a proper approach. There are several considerations. One notable aspect is that the primary objective behind the

⁵⁶ “Museum International No.188 (Vol XLVII, n° 4, 1995) Storage,” UNESCO, accessed Aug 27, 2023, https://unesdoc.unesco.org/in/documentViewer.xhtml?v=2.1.196&id=p::usmarcdef_0000103041&highlight=storage&file=/in/rest/annotationSVC/DownloadWatermarkedAttachment/attach_import_fbc0111a-3538-48bb-8049-62c92f2213fd%3F_%3D103041engo.pdf&locale=en&multi=true&ark=/ark:/48223/pf0000103041/PDF/103041engo.pdf#%5B%7B%22num%22%3A43%2C%22gen%22%3A0%7D%2C%7B%22name%22%3A%22XYZ%22%7D%2Cnull%2Cnull%2C0%5D.

⁵⁷ Sena Dawes, “*Looking Through Glass: Understanding Visitor Perceptions of Visible Storage Methods in Museums*” (M.A., University of Washington, 2016), 15-16.

⁵⁸ “Visible storage: the Glenbow experiment,” Deimis Slater- UNESCO, accessed Aug 28, 2023, <https://unesdoc.unesco.org/ark:/48223/pf0000103026>.

⁵⁹ “Internal Educational Quality Assessment Report,” Silpakorn University, accessed July 25, 2023, http://www.qa.su.ac.th/report_sar/sar60/report-60/CAR-%E0%B8%AB%E0%B8%AD%E0%B8%A8%E0%B8%B4%E0%B8%A5%E0%B8%9B%E0%B9%8C-%E0%B8%A1%E0%B8%A8%E0%B8%81.-2560.pdf.

construction of the structure was to serve as a gallery and exhibition space. The building in question does not serve as a direct storage facility for the object, and its design and layout are not intended to accommodate the storage (information from the staff). The ventilation from the planned directory can result in variations that exert a significant influence on the object because the plan of the building is in a curving shape.

The management and cleaning of the building, including the removal of insects and the maintenance of floors and walls, is not conducted on a daily basis, as it is limited to visiting days exclusively. Thus, this approach can potentially result in the issue of dirt build up on the object. If the object accumulates dust or dirt for a long time, it will result in heightened detrimental consequences. As well as with the humidity, as the Art Centre is relatively humid due to environmental factors. It can affect the damage to the object, which may lead to fungi and damage caused by water stains and may make it difficult to conserve those damaged objects in the future.

Visible storage is open to the public to view the collection, but the general public may not understand all the proper ways to handle or preserve art objects. These factors may lead to damage in the future. Therefore, it is another factor that makes it difficult to conserve and deal with in the future. The next limitation is in terms of collecting and displaying objects of aesthetic value, and more security may also be considered, which can affect the storage budget.⁶⁰

⁶⁰ E. Verner Johnson and Joanne C. Horgan, I, *Museum collection storage*, (Saint-George: Union Typographique, 1979), 19-21.

7.3 Handling the objects

The approach to protecting objects from the damage factors. The materials of those objects should be understood first to determine possible causes when reacting or preventive care taken before the conservation and management process for further. Then find the factors that can damage the objects. Also known as “Agents of deterioration” as theft, fire, water, temperature, humidity, pollution, pests, light, and ultraviolet, the temperature is incorrect, and the relative humidity is unsuitable.⁶¹

In addition to the previously listed considerations for all sculptures in this collection, these artefacts must be returned to the Art Centre after the conservation method is completed; therefore, transporting the artefacts is the final concern. The object movement is very important, if there is too thin cushioning support, it may result in damage from vibration or accidents while moving objects.

An example of storing objects (as can be seen in the figure 78). It is to store them in a strong cabinet. Especially the clear glass cabinet that can easily see the object from the outside. The objects should be positioned appropriately for their shape, weight, and support. It is advisable to use supports covered with acid-free paper or Tyvek paper to reduce the impact between the surfaces of objects should cutting the size of the support to fit the object and in order to support the weight of the object well, it should be labelled with the object name or associated numbers for easy storage of categories.

⁶¹ “Agents of deterioration,” Government of Canada, accessed 31 Aug, 2023, <https://www.canada.ca/en/conservation-institute/services/agents-deterioration.html>.

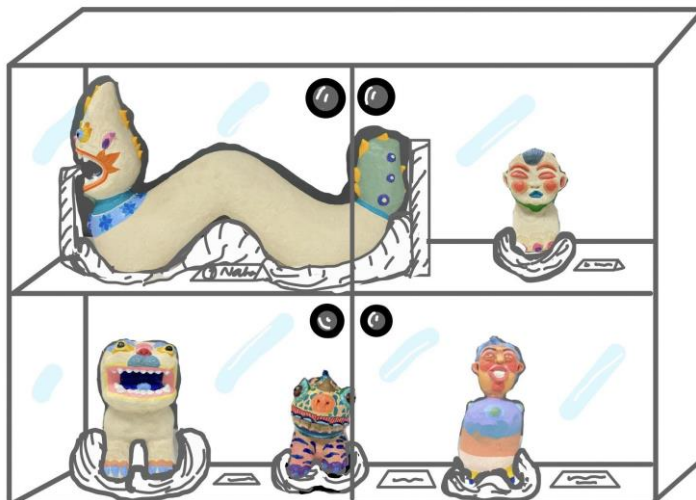


Figure 78. The objects in the storage glass cabinet
Source: Kawinhip Kittiphong (July 15, 2023)

The form of object security packaging consists of several methods. As a brief example, the following will be given: The first model combines all five objects into a single box for packaging. The size of the container should be marginally larger than the real size of the objects to accommodate their placement (as will be seen from the illustrated Figure 79-80. as below) and should use a spacious acid-free box for the purpose of placement and cushioning. The support must be from the box, e.g., foam or soft cloth, which effectively provides stability and protection to the object. Then cut the pieces and place them to fit the box size. Then it is to measure the size of the object and arrange and drill holes in the foam so that the object can fit in that hole. When finished, bring Tyvek paper to cover it so that the object does not directly rub against the foam to reduce chemical mechanisms and damage, and place the object in the space that has been prepared. After it is finished, a label should be attached to show the name and code of the object so that the recipient can easily understand it. The box may then be covered with Tyvek paper and covered with a lid to prevent dust and external damage.

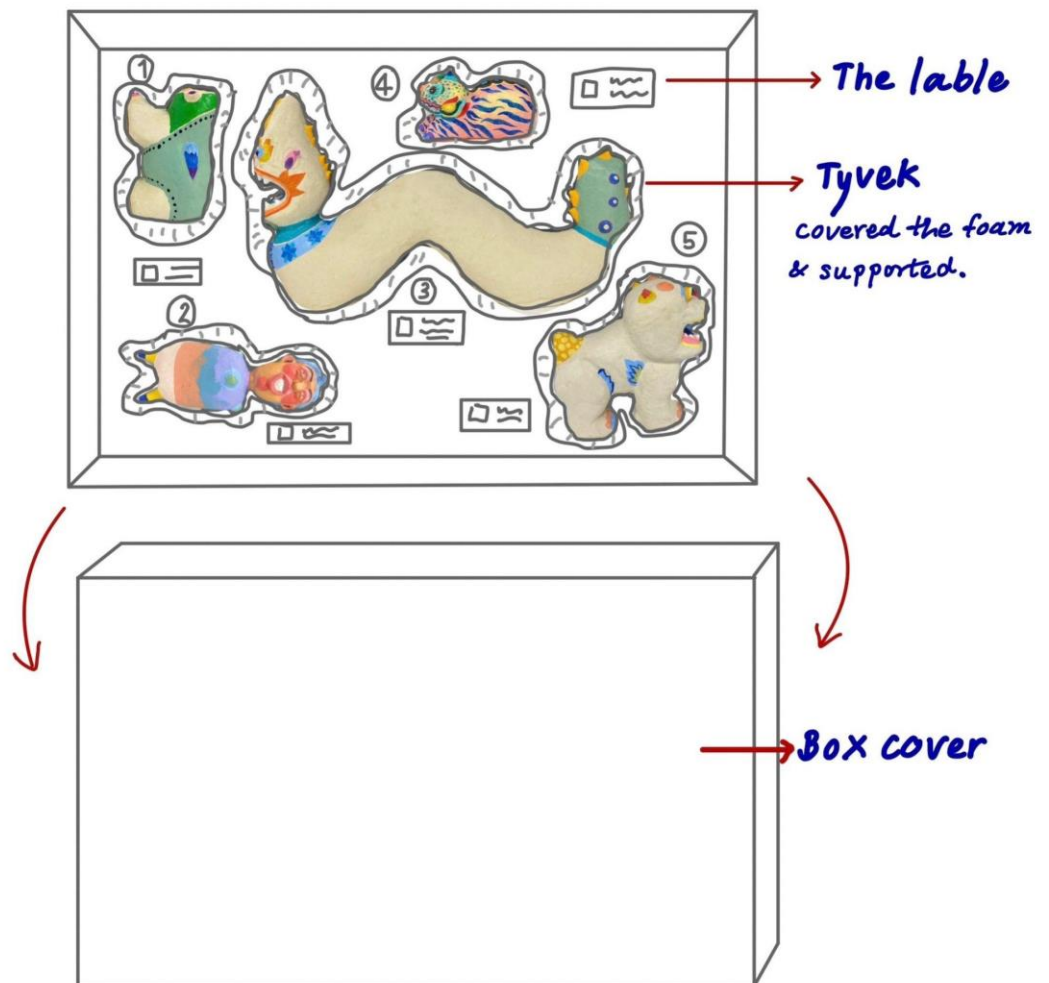


Figure 79. Illustrates a demonstration of the processes involved in packing the sculpture for the purposes of transit and storage.
Source: Kawinthip Kittiphong (July 15, 2023)



Figure 80. Acid-free box with the sculptures organised, easier to find, and cushion support surrounding the objects.

Source: Kawinthip Kittiphong (July 15, 2023)



Figure 81. The cushions support the sculpture omnidirectionally in the box.

Source: Kawinthip Kittiphong (July 15, 2023)

The guidelines for storing objects can also be used for transportation. The transparent plastic boxes with lids and robust shelves in transparent storage containers (shown in figure 81) should be used to store objects. Using clear plastic boxes allows objects to be seen from the outside without having to open the box and do not require removal from the shelf. This strategy is appropriate for moving objects in and out on a regular basis. Because acid-free paper is used to absorb impact. It is difficult to directly injure an object while it is moving. However, the constraint is that it may be worthwhile to consider the illumination in the location where the object is housed. Because of the transparent box, Light can pass through a solid box more easily. and the translucent box is more expensive.



Summary

The “Isan Imaginary Sculptures 2018” expose the culture and traditions of the Northeast of Thailand through the medium of sculpture. The author focuses on five damaged sculptures. Isan Imaginary Sculptures are modern mixed-media sculptures from an ensemble of 45, they are stored at Art Centre Silpakorn University. The historical section is discussed in the first chapter. The artist Thaworn Kwamsawat got the inspiration for his artwork from Isan, or the northern part of Thailand, in order to spread Isan culture and Thai culture to the general public. Isan has been rich in culture for a long time. The Isan people worship gods and sacred things believed to perform miracles. After Buddhism, Brahmanism played an important role. The Isan people are merged between the local beliefs and both religions Buddhism, and Brahmanism, and eventually, this mix became the identity of the Isan people who call it Heet Sib Song Khlong Sib Si. These are religious ceremonies according to local customs and cultures. The Imaginary animals always appear beside Isan’s symbols and are more important part of this culture. Sacred places, temples, murals, and Thai literature are included as well. The iconography of the five sculptures can reflect the Isan culture.

The Technological Survey was conducted by optical examination using normal-, ultraviolet-, and raking light, including measurements and observations of the object's structure. An interview with the artist supported the hypothesis that’s his art work is made by acrylic painting on mixed-media stucco. The support is made of foam and later glued together with Polyurethane as an adhesive. The bigger sculptures got extra support with the iron wire. The stucco is made from marl powder mixed with fibre, and TOA glue adhesive. His techniques were applied in two layers. The paint layers and decorations were done by acrylic painting, and thin varnishes were added in some highlighted parts. Then the decorative accessories in some sculptures with the glass-marble were made.



Chapter three describes the Condition Survey. The five sculptures are covered in dirt and dust. The Naga was in good condition, and the human sculpture was in critical condition. The support layer of the Human sculpture is fragile also the left backside leg of the sculpture broke and detached from the object. The stucco got lost in the area where the leg detached from the body, which was caused by physical forces, wrong handling, or transport.



The aim or goal of conservation is to treat the five sculptures and provide a photographic catalogue of all objects from the ensemble in order to get a good overview and documentation as well as finding solutions for storing them in the future. Concepts of conservation consist of dry cleaning with a vacuum cleaner, soft brushes, and polyurethane sponges, and wet cleaning for deeper cleaning of painting areas with a polyurethane sponge and deionized water. Gluing in the broken leg of the human sculpture by Paraloid B-72 with ethanol in an isolation layer, for reversibility. The filling process was done after the leg was glued. In the second step the lime was mixed with the marble powder in a ratio of 1:3 with a spatula. The final step was the retouching by acrylic colours. The measures carried out are the same as the concepts of conservation, but after discussion among the lecturers, the wet cleaning was unnecessary because dry surface cleaning was enough, and wet cleaning can also cause more damage to the mixed-media sculpture surface and the acrylic paint colour.

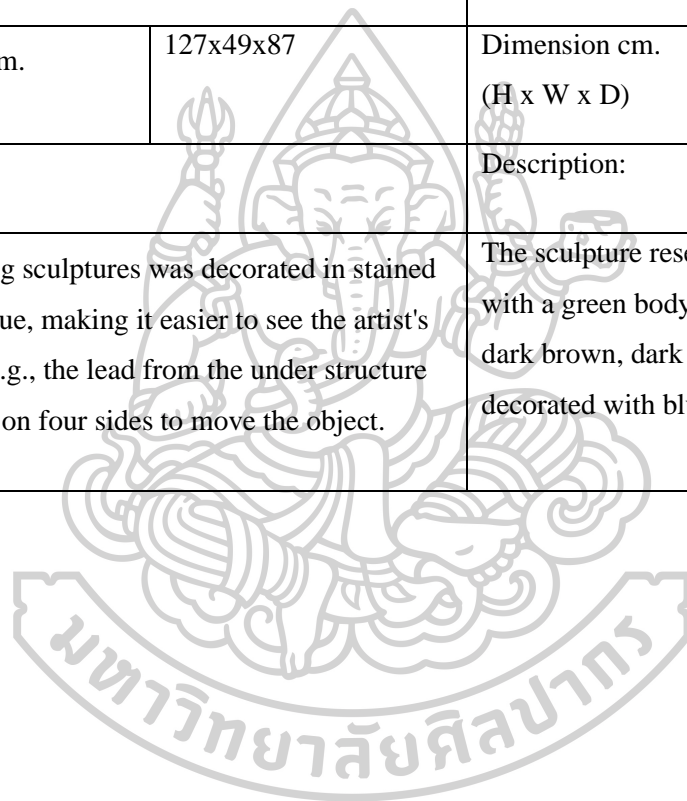
After finished the conservation process the ensemble of sculptures will be returned to storage at the Art Centre Silpakorn University. The author provides a guide for handling the objects in the last chapter in order to protect the objects from further damage. The adequate transport and storage were necessary because, as one can learn from this thesis, damage may be caused by wrong handling. The author recommends packing the small and medium sculptures in Tyvek and supporting the object in a transparent box. The big objects should be covered by Tyvek to avoid dust and dirt accumulation.





Appendix I Photo documentation / imaging technique





Isan Imaginary Sculptures set in full set. Most of the sculptures are “Polychrome” that have more than two colours, and most of the sculptures are applied around four colours.

No. 1		No. 2	
			
Dimension cm. (H x W x D)	11x7x10	Dimension cm. (H x W x D)	33x21x28
Description:		Description:	
Polychrome, a sculpture that resembles an animal in the Pokemon anime named ‘Clefairy’. Pink body and large, bloodshot eyes.		The sculpture resembles an imaginary monster with a green body. And decorate the face with dark brown, nails and some spots decorated with blue.	





No. 3		No. 4	
			
Dimension cm. (H x W x D)	127x49x87	Dimension cm. (H x W x D)	136x75x170
Description:		Description:	
<p>One of the big sculptures was decorated in stained glass technique, making it easier to see the artist's techniques, e.g., the lead from the under structure and the reels on four sides to move the object.</p>		<p>The sculpture resembles an imaginary monster with a green body. And decorate the face with dark brown, dark brown nails, and some spots decorated with blue.</p>	











No. 5		No. 6	
			
Dimension cm. (H x W x D)	15x7x16	Dimension cm. (H x W x D)	10x7x10
Description:		Description:	
The small sculpture in yellow was painted in a circle shape around the body.		The small sculpture in red body, light yellow in four legged, and decorated in golden eyes.	
No. 7		No. 8	
			
Dimension cm. (H x W x D)	11x5.5x10	Dimension cm. (H x W x D)	9.5x6x10
Description:		Description:	
The small object was decorated with an orange face, a rectangular shape all over the body, and four legs.		The smile sculpture was decorated with pink, dark blue, red, purple, and four legs.	





No. 9		No. 10	
			
Dimension cm. (H x W x D)	10x.5x10	Dimension cm. (H x W x D)	12x7x9.5
Description:		Description:	
small four-leg sculpture in brown body pink, neon-pink legs, and a smiling face.		A small sculpture resembles an angry face in brown and green.	
No. 11		No. 12	
			
Dimension cm. (H x W x D)	11x5.5x10	Dimension cm. (H x W x D)	11x9x13
Description:		Description:	
A dark blue sculpture with four grey and pink-white legs.		A sculpture in red with bluish-grey ears and four legs, appearance similar to the raccoon.	





No. 13		No. 14	
			
Dimension cm. (H x W x D)	9.5x5x14	Dimension cm. (H x W x D)	10x6x11
Description:		Description:	
A violet sculpture in the shape of a cat with four legs.		A dark blue sculpture with a smiley face and four legs.	
No. 15		No. 16	
			
Dimension cm. (H x W x D)	11x6.5x10	Dimension cm. (H x W x D)	10x5.5x11
Description:		Description:	
A four-legged sculpture with an orange face, white and green eyes, and a light blue body.		A four-legged sculpture with light green-blue tone in the body and decorated in yellow pink tone in the sculpture.	





No. 17		No. 18	
			
Dimension cm. (H x W x D)	11x6.5x10	Dimension cm. (H x W x D)	10x7x11
Description:		Description:	
A green sculpture with light orange ears and four dark blue legs.		Sculpture in pastel pink with an orange nose and four yellow cream legs.	
No. 19		No. 20	
			
Dimension cm. (H x W x D)	10x6x10	Dimension cm. (H x W x D)	10x10.6x9.5
Description:		Description:	
A sculpture in dark orange with four legs which has decoration in various colours.		Green sculpture on four legs with pink pastel eyes and a blue mouth.	

No. 21		No. 22	
			
Dimension cm. (H x W x D)	10.5x7.5x12	Dimension cm. (H x W x D)	10x6x15
Description:		Description:	
The body sculpture has an orange-pink tone, a pink mouth, and four legs.		The body sculpture is orange-pink in tone, with a red pink face, and dark brown in four legs.	
No. 23		No. 24	
			
Dimension cm. (H x W x D)	12x7x12	Dimension cm. (H x W x D)	10x6x11
Description:		Description:	
The body sculpture has a green blue tone, a large mouth and large teeth, with four legs.		A light orange sculpture resembling a dog with pink and orange four legs.	

No. 25		No. 26	
			
Dimension cm. (H x W x D)	12x8x12	Dimension cm. (H x W x D)	9x5x10
Description:		Description:	
The body is dark orange, decorated in the colourful tail, and the four legs are purple.		The four-legged sculpture with the orange body, light pastel blue in the eyes, and grey colour in four legs.	
No. 27		No. 28	
			
Dimension cm. (H x W x D)	6x7x9	Dimension cm. (H x W x D)	10x6x8
Description:		Description:	
The snail thing was painted with a blue face and orange hair, and it only contains the body, without legs.		The four-legged sculpture with the dark blue and light blue tone, and decorated in light blue all of the four legs.	

No. 29		No. 30	
			
Dimension cm. (H x W x D)	6.5x7x12	Dimension cm. (H x W x D)	7x7x10
Description:		Description:	
The snail object was painted with an orange body and blue hair, and it only contains the body, without legs.		The snail object was painted with an orange body and blue hair, and it only contains the body, without legs.	
No. 31		No. 32	
			
Dimension cm. (H x W x D)	15x10x26	Dimension cm. (H x W x D)	31x15x34
Description:		Description:	
The four-legged singha, or mythical lion sculpture, is coloured dark blue, light blue, brown, green, and pink.		The four-legged sculpture with the terrifying face in dark and light blue tones are used to decorate.	

No. 33		No. 34	
			
Dimension cm. (H x W x D)	36x17x32	Dimension cm. (H x W x D)	11x8x10
Description:		Description:	
The four-legged sculpture with the dark orange face, blue hair, white body, red colour in the fingers and tail is used to decorate.		The four-legged sculpture has blue all over the body and dark grey on the four legs.	
No. 35		No. 36	
			
Dimension cm. (H x W x D)	33x15x30	Dimension cm. (H x W x D)	31x17x30
Description:		Description:	
The four-layer sculpture with a white body and a yellow circle on the head, the face, and the hat are both similar to Phi Ta Khon. (Isan Festival, Thailand) The sculpture has no support or leg.		The four-legged sculpture with the white and cream colour on the body is similar to the dog and decorated via the marbled glass on the two eyes.	

No. 37		No. 38	
			
Dimension cm. (H x W x D)	23x16x9	Dimension cm. (H x W x D)	23x19x23
Description:		Description:	
The two faces of a human in one sculpture with the blue and light blue tone colour without the leg		The light green sculpture with four legs has one side raised up, so that side is unequal to the other.	
No. 39		No. 40	
			
Dimension cm. (H x W x D)	326x11x24	Dimension cm. (H x W x D)	32x18x30
Description:		Description:	
The five-layers sculpture with a human white face in the first layer. The second and fourth layers were decorated in yellow. The third and fifth layers were decorated in dark blue. The sculpture has no support or leg.		The four-legged sculpture with the white and cream colour on the body. This sculpture is similar to the dog, and the sculpture was decorated in various colours.	



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VITA

NAME

Kawinthip Kittiphong

INSTITUTIONS2019 Bachelor's degree from History major, faculty of
Social Science, Naresuan University**ATTENDED****PUBLICATION**"Isan Imaginary Creatures" (2018): case study about the
conservation of two contemporary sculptures from an
ensemble of Silpakorn Art Centre