

Appendices to A History of Phaiboon Suwannakudt (1925-1982)

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Appendix 1: Ancestors of Phaiboon Suwannakudt¹

Male line of rulers, governors and others politically active

Children of King Suriyawong Sathamikaraj in Vientiane:

Prince Intakumar, Princess Chantakumari, Prince Pangkham (maternal cousins of King Suriyawong) from Chiang Rung (now in Xishuangbanna, W. Yunnan) and given permission to settle in Nong Bua Lamphu, and called the city Nakhon Khuenkan Kabkaeo Buaban. Nong Bua Lamphu is now a Thai province on the Khorat plateau.

Sons of Prince Pangkham:

Pra Waoo and Pra Taa, who were in conflict with King Suriyawong in 1759 and in 1779 fought with King Taksin in the sack of Vientiane. Pra Taa had refused to marry his daughter to the King of Vientiane, Phrachao Siribounyasan, or Xaiya Setthathirath III (r. 1767–1781). Thawo Pra Taa was awarded the kingdom of Champasak, now in southern Laos, for his services.² Champasak was indirectly ruled by Bangkok in the 19th century, but under King Chulalongkorn, Rama V, was lost to French control in 1894-1904.

Sons of Pra Taa:

Prince Prapatum Worachasuriyawong, also known as Thao Khamphong of Ngon Kam, who founded the city of Ubon Ratchathani in 1792, and who is celebrated by a

¹ Information here is drawn from *Krue Yaot Suwannakudt* (Suwannakudt lineage), edited by Major Somboon Suwannakudt and Dr. Somkiat Suwannakudt, with the assistance of Lamphun Suwannakudt (Phaiboon's sister). This was privately published in 1998 for internal circulation among the later generations descended from Prataa, the Lao ancestor who migrated to Ubon in BE 2302 (1759). Much historical analysis and detail is found in Toem Vipakpojanakit, *Prawatisart Isaan* (History of Isaan, edited by Nidhi Eoseewong), Bangkok: Thammasat University Press, 4th edition, BE 2546 (1993).

² Both Ubon and the separate but equally Lao city-state of Champasak were closely linked in the early Bangkok period with continuous interventions from the Chakri court, beginning with Rama I. There was also much intermarriage between Ubon and close relatives and other royalty from Chiang Mai, so it is not always possible to delineate a male line of descent for official positions and a female line of descent for those married into the ruling families.

prominent statue in the city.³

Thao Kote, one of nine non-royal children of Pra Taa, whose son Rajabut (Sui) was the grandfather of Jiengkham, a female line descendant of Kham Phong, who was the second niece of Chao Khamphong. Prince Sanphasittiprasong (1857-1922), brother of King Chulalongkorn, who was posted as High Commissioner of Monthon Isan from 1893 to 1910,⁴ asked for her hand in 1893.⁵ Sanphasittiprasong, who was already married with children in Bangkok, may have been interested in her as a minor wife as a means not merely to cement Chakri control over Ubon Ratchathani but also with the separate Kingdom of Champassak across the Mekong River in present-day Laos, with whose ruling family she was close. She thereafter bore his last name Chumpon Na Ayutthaya and returned to Bangkok with him around 1910 with at least two children.⁶ The French occupation of Laos, completed in 1904, is likely to have reduced the political utility of this minor wife alliance to the Bangkok court.

Sons of Chao Khamphong, son of Prapatum Worachasuriyawong:
Praprom Rachawongsa

Son of Praprom Rachawongsa:
Rachawong (Ngonkham)

³ Toem, *Prawatisart Isaan*, 94. The grandfather of the author, Toem Vipakpojanakit, wrote in a manuscript as follows:

Pra Taa had four children who were:

1. Chaonang Usa (F, refused to marry Thao Siri Bunsan in Vientiane)
2. Chao Faai Naa (M)
3. Chao Khamphong (M =Thao Kam Pong)
4. Chao Prom (M, Praprom Rachawongsa)

There were nine other children not of royal status by a minor wife, including:

1. Thao Kote, half-brother of Khamphong, whose son was Thao Siharat (Ponlasuk), whose son was Thao Rachabut (Sui), who was paternal grandfather of Mom Jiengkham Chumpon Na Ayutthaya (from Baan Sapuetrakarn)

2. Nang Ming
3. Thao Sui (Baan Koennai)
4. Pra Sriboriban
5. Nang Muentaa (Baan Sapuetrakarn)
6. Thao Sui (father of Thao Singh the first family of Singthati, ancestor of the author of the book)
7. Thao Ma
8. Nang Sida
9. Nang Paengsan

⁴ The various administrative tasks of his posting are discussed in a review of a text by Paitoon Mikusol by Kennon Breazeale in the *Journal of the Siam Society*, vol. 61, no. 2, 1973, 197-200. Monthon Isan had four traditional ranks: *Chao muang*, *Upahart*, *Rachawong*, *Rachabot*. These were renamed from 1919 as *Phuwarachakarn muang*, *Palad mueng*, *Yokkrabat muang*, and *Phuchuaiy rachakarn muang*. These posts and their subordinates were a source of employment for all the branch family male heads descended from Thong Kam. See Toem, *Prawatisart Isaan*, 170.

⁵ Toem, *Prawatisart Isaan*, 365.

⁶ There is a photograph of Jiengkham and another of the Prince with his two sons by her with other children in Toem, *Prawatisart Isaan*, 366 and 377.

Son of Rachawong (Ngonkham):
Rachawong (Thao)

Sons of Rachawong (Thao):

Khun Borikutkhamket (given family name Suwannakudt by King Vajiravudh in 1917)

Luang Anake Amnat, who married the wealthy Nang Khammi, daughter of a Chinese given *phraya* rank from Bangkok.

Son of Luang Anake Amnat:

Maak Suvarnakuta, very unusually married a widow, Doung, who already had two children.

Children of Maak Suvarnakuta with Doung:

Siri (M)

Pisamai (F), adopted into main Suwannakudt lineage.

Phaiboon (M), married Siriwana, née Prayat Wongsas, from Chiang Mai.

Lamphun (F), un-married but with an adopted son who died.

On the remarriage of Maak, Phaiboon was practically orphaned and had to depend on other regional governors for his upbringing.

Children of Phaiboon and Siriwana:

Plengsakoon (F)

Phaptawan (F)

Kusolmongkol (M)

Kapkaew (F)

Naknimit (M)

Monsicha (F)

Other descendants

The families who are descendants of Pra Wao and Pra Taa include: Suwannakudt, Suvarnakuta, Suwanakuta (variations of English spelling for the same family name); Na Ubon; Phromwongsanont; Butarobol; Singhatsatit; Thongpitak; Amorndonjai; Santaweek; Supasorn.

Appendix 2: A list of sayings by Pra Taa

A version of a list of popular sayings by Pra Taa which he is said to have composed after he was wounded in battle just before he died. He left the following words which have been passed on by successive generations. The sensitivity is poetic, but it does not rhyme like Thai *khlong* poetry. Phaiboon knew them by heart and regularly recited them to his children. They were proverbs for the Suwannakudt family.⁷

ไม้ลำเดียว ล้อมฮั้วบไซว่	One piece of wood cannot make a fence.
ไพร่พร้อมแบ่งบ้านป่เฮือง	Troops who are not ready cannot build a prosperous community
ไผ่ผู้เป็นขุนกล้าครองเมืองจ้่งฮุ่ง	He who is brave will reign over a progressive society.
คั่นแม่ขุนขี้ย่านครองบ้านก็ป่เฮือง	A nervous leader cannot lead the country.
อย่าเห็นแก่เงินแสนไถ่ ให้เห็นแก่ไพร่แสนเมือง	Do not chase after a hundred thousand pieces of silver, but look after your own people well.
ได้ขึ้นเฮือนแล้วอย่าลืมแพบ้องไม้ไผ่	If you have a house to live in, do not forget the old bamboo raft.
ได้เป็นใหญ่แล้วอย่าลืมข้าผู้พลอย	When you are a great leader, do not leave your followers behind.
ได้กินพาค่าอย่าลืมกะเบียนฮ้าง	When you eat a good serving do not forget your empty vessel.
ได้ขี่ช้างกั๋งฮ่มเป็นพญา	When you are king, you ride on an elephant's back with a royal gazebo.
อย่าลืมประชาชีควายเกาอื่น	Do not forget your people on a leech-infested buffalo's back.

⁷ See Toem, *Prawatisart Isaan*, 94.

Appendix 3: Texts by Phaiboon Suwannakudt

From Krung sayaam kaan phim, 1984.

When I was in the third year of my studies [circa 1948], I worked well at the end of the year on a composition called *Chatthan, the elephant who lost his ivory tusks*. The professor [Corrado Feroci/Silpa Bhirasri] was so satisfied that he allowed me to extend my study further into the fourth year. I asked to study sculpture because it had been my dream to be a sculptor like the professor himself. But I was instead asked to be responsible for the primary levels in the Faculty of Painting and I was not allowed to carry forward my preferred subject. The Professor planned to create a wonderful future for painting at the national level. He said all art is great art, including sculpture, architecture, music and literature.

In the field of painting the only work of distinction in portraits were those done by Chamras Khietkong, Sanit Disatapundhu and Prasong Padmanuja, and they only did mural hanging paintings. He hinted to me that this work was too superficial to be called the art of painting. He therefore asked me to get people to work on the great art of mural painting that had already disappeared from present-day society. He remarked that in tuth Thais possessed very large paintings with wonderful qualities and splendid ideas which were still unknown to the world. There were at least five hundred temples all over Thailand with large wall areas full of murals on the Buddha's biography and Buddhist narratives of his previous existences. In area, these were several hundred times the size of the murals in Rome and Paris.

He said: 'Phaiboon, you must be energetic and makes sacrifices to become the hope of art in Thailand. I love the Thai people and I love Thailand but I am too old to do anything myself. I can only set my hopes on you for a splendid future of painting in Thailand.'

I argued with him that there already were some teachers at that time whose painting work was wonderful. They had something of the highest quality in their works, and I might not be able to do as well as them, The professor thought it might still take another thirty years for society to be able to understand better than at the present time, and to accept this kind of art.

Most of the time while I was studying, there was a lot of argument and criticism among friends and teachers. In most cases 60 percent of the problems concerned training. Students had to work in the studio, but they had also to study art criticism all the time with the professor.

(Translation adjusted from that by Swart Rattanakuso, in the bilingual catalogue, *Seventy-Three Artists from the Silpa Bhirasri School*, Bangkok: The National Gallery, BE 2535 (1993), 246.)

Stories by Phaiboon Suwannakudt

Synopsis of Khieo Muu Paa (เขี้ยวหมูป่า, The Wild Boar's Tusk)

This is a semi-autobiographical story about the life of two men who at different times shared the same space in a village in the jungle in Isarn, the northeast of Thailand. The first man, a hunter, Chanti, went out hunting for wild boar tusks to present as dowry for the hand of Sita, the woman he loved. He was then hunted down by his orphan brother, Chandaeng, whom he himself had raised. Other villagers did not know of the murder. Chandaeng presented one tusk that he had stolen from his brother to Sita. They married and after a time became the respected elder couple in this small village. The writer, an art student from Silpakorn, travelled with a research group to Isarn, arrived at the couple's hut, fell ill and had a nightmare in which he travelled back in time to the murder scene. When he woke up, a second wild boar tusk, left behind at the murder scene, was found in his rucksack. The two tusks were now placed together. Chandaeng had a heart attack and died.

Phaiboon kept one tusk in the household Buddha shrine.

Synopsis of Sompoi Dok Leung (ส้มป่อยดอกเหลือง Sompoi tree with yellow flowers)

This love story tells of the mundane life a boy who is besotted by a girl and who takes advantage of her under a Sompoi tree with yellow flowers. They elope then come back to ask for pardon from the parents, and live together thereafter. It was just another day in a remote village in Isaan. Life went on and nothing much changed. On the same day Thailand was transformed from an absolute monarchy to a democracy with a constitution.

(This story, first published in a magazine, was reprinted in a collection of short stories by various authors titled *Laeng Khen* (แล้งเข็ญ) in 1976. This book was among those banned by the Thanin Kraivixien government.)

Appendix 3: Dramatis Personae

Interviewees and other dramatis personae listed alphabetically by first name

All interviews were conducted in Thai by Phaptawan Suwannakudt:

Angkarn Kalayanapong (1926-2012): a visual artist and later a famous poet,¹ who studied at Silpakorn University with Phaiboon and shared the temple lodging with him and No Na Paknam at Wat Mahathat near Silpakorn University and Thammasat University. They later stayed in a shared lodging at a rental house in Soi Wat Malee [half-way to Wat Theppol in Talingchan]. Angkarn was known to Phaptawan from childhood. Phaptawan and her team completed his mural painting scheme at Wat Sri Khom Khao, Phayao, in 1995.

Chang Sae-tang (1934-1990): an anti-establishment, radical painter and innovator of Thai concrete poetry. He was the teacher of Somboon Hormienthong, Chumporn Apisuk, among others, and Phaptawan Suwannakudt for about two years near the end of his life.

Chanin Donavanik: son of Thanpuying Chanut Piyaoui who built the Dusit Thani Hotel. She was the patron, who commissioned Phaiboon for the mural on the lower ground level of the hotel in 1967-68. Chanin was ten when he met Phaiboon, and accompanied his mother when she regularly visited him at the painting site. Interviewed in 2018.

Chumpon Apisuk (b. 1948): painter, performance and conceptual artist. He also studied with Chang Sae-tang. He kindly sent an email pointing out artists who would be able to talk about Phaiboon.

Gerald Flavin: formerly in the Peace Corps, told Phaptawan when she arrived in Sydney in 1996 that he and his friends, Dwight Robinson and Tony (surname unknown), met Phaiboon at the 'Hotel Pepsi' near Hua Lamphong. Phaiboon took them to meet Chang Sae-tang and Pratuang Emjaroen in 1971.

Khanchai Boonpan (b. 1944): phone interview in 2019. Later, editor and owner of *Matichon*, Khanchai was the patron of the building and mural paintings at Wat Sri Khom Khao in Phayao. [See Angkarn]

Manat Chompoojan: interviewed in Chiang Mai, 2019. He was a painter working on the projects at Wat Theppol in Talingchan, Bangkok, Dusit Thani Hotel, Bangkok, and Phuphing Royal Palace, Chiang Mai. A student from Poh-Chang College [a technical, pre-Silpakorn art school], he met Phaiboon at Wat Pho temple and specialized in drawing sea animals.

Mit Jai-in, (b. 1960): a painter and installation artist who, aged nine, was inspired by Phaiboon to become an artist when he gave lectures at Chittapawan Witthayalai. This was revealed to Phaptawan in 2011 when Phaptawan visited Jai-in in Chiang Mai.

Niwat Kongpien: photographer and writer at Matichon. A Poh-Chang graduate from Amnat Charoen (formerly a district in Ubon Ratchathani, now a province), interviewed in Bangkok, 2019. He recognized Phaiboon as direct descendant of Phra Wao and Phra Taa, the founder of Nakorn Khuenkangabkaewbuaban, now Ubon Ratchathani. Phaiboon was Niwat's idol, having seen him speak at 'Hyde Park', a free speech area at Sanaam Luang in about 1956. Niwat was among 100 people who signed the letter protesting Thanom's appointment as Thai prime minister in 1973.

No Na Paknam (1928-2000): a painter, writer, astrologer and art historian, who studied painting

¹ On Angkarn's poetry, see Arnika Fuhrmann, *Teardrops of Time: Buddhist Aesthetics in the Poetry of Angkarn Kallayanapong*, Albany, NY: State University of New York Press, 2020.

at Silpakorn University under the name Prayoon Uluchata. There together with Phaiboon, he shared the temple lodgings of Angkarn when he was a monk. He was granted a Silpakorn Associate Degree in 1949 and was known to Phaptawan from childhood.

Numthong Saetang, (b. 1956): as a student worked for a while in 1973 under Phaiboon at Muang Boran (Ancient City), and later became active as an art entrepreneur in the 1980s and early 1990s. He was curator for the Thai Pavilion of Somboon Hormienthong at Venice in 2017. Interviewed in 2018, Numthong recalled that despite his love of art, Phaiboon never let him work with brushes and paint.

Panya Vijinthanasarn (b. 1956): a Thai painter from Silpakorn University, who worked with Phaiboon at Muang Boran (Ancient City) circa 1973. [See interviews published by Sandra Cate in 2003].

Phi Jeng (Prasert Ritthamroeng): was of Vietnamese ancestry from Aranyaprathet province near Cambodia. ‘Older brother’ Jeng and his younger brother, Phi-Uan, were interviewed in 2019. He recalled Phaiboon showed empathy towards him and his two brothers because they were a bunch of parentless young men. They used to live in Soi Malee, Thonburi, not far from the Wat Teetuat community (see Pichai). Owning his own camera and tools, Phi Jeng often accompanied Phaiboon as his photographer, taking pictures of important temples, stupas and pagodas across Thailand during the time when Phaiboon worked at Muang Boran. He presented a slide from his archive showing Phaiboon from the rear walking in one of the historical sites of Thailand. The residence housed a community of designers and artists, including Bunsong Maakmitr, Nanthe Charoenpan and Nipphon Khamvilai, who worked for the Thai Tourism Authority travel journal. Phi Jeng used his connections with his relative, a lady landowner in Soi Wat Suwannaram, that allowed Phaiboon to rent one of her houses and escape being evicted when he could not pay the rent. Phaiboon and family lived in this house from 1972 until his death in 1982, the longest he resided in one place during his lifetime. From this house he worked on commissions at Montien Hotel; Bangkok Bank; the background for the film sets of *Lued Suphan*, a famous movie directed by Chert Songsri; Muang Boran; and the beginning of the mural at the Bangkok Peninsular Hotel (now the Anantara Siam Bangkok Hotel).

Phi Uan, ‘Older brother’ Uan: Somchai Lekhaviwat was a student in Social Science at Ramkhamhaeng University when he was included among thirty people working on the mural in the replica Dusit Mahaprasart Hall at Muang Boran. He considered himself closer to Phaiboon and his family than other apprentices and painters in the group. He did not really engage much in the painting work, but rather stayed in the quarters Phaiboon used as a library. Although Phaiboon’s children called him “uncle”, he was not much older than them. He considered himself an older brother and often looked after and marshalled them when Phaiboon was not around. In 1977, Phi Uan turned up at the Nakon Pathom campus of Silpakorn University where Phaptawan was studying as a first-year student. He wanted to persuade her to join the student resistance movement in the jungle. Phaptawan had already been informed by the doctor treating her father that he only had a few more years due to his kidney failure, so she did not go along. Phi Uan went into exile in Sweden as a political activist and married a Cambodian comrade with whom he lived there for more than twenty years. He recently divorced her, remarried his Thai wife and currently lives in Rayong.

Phi Ngi, ‘Older Brother’ Ngi: a Chinese gem merchant from Chinatown (Yaowarat), who arrived at all the openings attended by Phaptawan in the 1990s and was apparently a former student of Phaiboon, whom he knew via Pratuang Emjaroen. Interviewed by Phaptawan in the early 1990s during casual meetings at exhibition openings, mainly at Visual Dharma. Phi Ngi came back from London and continued his correspondence with Thai artists, with whom he made acquaintance with during the 1980s in London. These included Chalermchai Kositpipat, Sompop Butraraj and Panya Vijinthanasarn, among others. Phi Ngi also met Prasong Luemuang, of whose work he became a promoter.

- Phongsak Chantarukha (b. 1942): stayed with Phaiboon when he was 14 or 15 years old. His former name was 'Songkhram', which is the name that Phaiboon and the family called him. He became a filmmaker and songwriter of Thai *lukthoong* songs, and in 2020, became a National Artist. During the 1970s, Phongsak, his wife and six children, along with his sister and his brother, lived in a small two-storey wooden shophouse in Soi Wat Suwannaram. His brother and son worked with Phaiboon. They introduced friends to Phaiboon, all from Ubon Ratchathani, whom he employed. Phaiboon relied on them as assistants during the Montien Hotel mural project. In 1977, some of them went out to party one night and were jailed for *phai samkom* (suspected of endangering security). The rest of the group, who had resided with Phaiboon's family in Soi Wat Suwannaram, dispersed.
- Pichai Niran (b. 1936): interviewed in Chiang Mai, 2019. Knew Phaiboon from the Wat Teetuat community [see Prasert]. This group rented a house in Prannok district near Wat Teetuat. The location was a short walk from Tha Prannok, where one travelled across the Chao Praya river from Silpakorn.
- Prawat Laucharoen: famous print-maker long resident in New York, who vaguely knew Phaiboon and the Wat Teetuat community [see Phi Jeng]. Prawat later knew Phaiboon through his contact with Chang Sae-tang before he went to America.
- Pratuang Emjaroen (b. 1935): a famous self-taught surrealist painter and close friend of both Phaiboon and Chang Sae-tang.
- Ruengchai Sarniran (Phi Pang): interviewed at Matichon Group, April 2019. Ruengchai worked as a proofreader for a publishing house called Fuengnakorn, the name of the street where the publisher's was located. He knew Phaiboon and Angkarn, who frequently met at the Minglee Café near Silpakorn. Although not an artist himself, he was friends with Nipon Khamvilai (see Wat Teetuat) and was a writer under the pen name, 'Yoi Bangkhunprom. Ruengchai remembers Phaiboon as humble, a non-drinker who enjoyed eating only vegetables. Phaiboon was a humourist, down-to-earth, self-confident, compassionate and generous to the younger generation. He was approachable, friendly and did not consider himself as an esteemed artist of higher position or class. He always engaged in intellectual conversation with people from all generations. He worked as the proofreader for the collected short stories in which Phaiboon's *Kiew Moo Pa* was published in 1969.
- Sulak Sivaraksa (b. 1933): British trained lawyer of Teochew background, he was a social activist who Phaiboon knew in the 1960s. Sulak went into exile overseas from 1976-78. He had a bookstore and a publishing house called Suksitsayaam in Samyan next to Hua Lampong. The Montien Hotel was across the street. Phaiboon frequently went over to meet both Sulak and Angkarn. Sulak admired Angkarn's work and later involved Angkarn in talks among other scholars. Phaiboon was considered outside of this group (telephone interview with Phaptawan, April 2019).
- Surachai Chantimatorn (b. 1948): interviewed by telephone in 2019, he was a songwriter for the music group, *Caravan*, and knew Phaiboon from writing circles at the Wat Teetuat Community.
- Tamnu Haripitak (son of Fua Haripitak): interviewed in Chiang Mai, 2014. He was familiar with the stage sets and modern dance taught by Phaiboon to new students at Silpakorn, Thammasat and Chulalongkorn Universities in the 1950s.
- Tawee Rachaneekorn (b. 1934) and his wife (friend of Lawan Doarlai at Silpakorn University): interviewed in Korat, 2016. Phaiboon was their idol. Students of their generation all looked up to Phaiboon as a role model.
- Thepsiri Suksopha: painter and writer, interviewed in Chiang Mai, 2014. He knew Phaiboon from his modern dance group.
- Uap Sanasen (1935-2010): a formal salon painter, who also had an high-end antiques business in the Hilton Hotel. Despite his criticism of Phaiboon's financial irresponsibility, he was

nevertheless a great help several times to Phaiboon and his family. He was also the patron of Phaptawan's team mural at Wat Jaksa Phattharam, Uthai Thani, in 1992-93.

People who were also mentioned in the above interviews include:

Luan (or Comrade Luan), of whom Phaptawan remembers that Phaiboon signed a number of cheques to him during 1981-2, the last year of Phaiboon's life. Niwat commented that Phaiboon supported Luan because he engaged in art and because he came from Isan.

Luang Mueng, a critic, writer, well-known figure in literary circles, who later suffered dementia and passed away in 2019.

Kovit Anakechai or Khema Nandha (deceased).