

## Marvelous Beasts: A Surreal Morphology of the Himmapan Forest\*

Carol Siatras

### Abstract

This series of drawings looks to the legendary Himmapan Forest as its source for natural and fantastic forms. The reasoning for this is two-fold: firstly, the representations are central to the Ramakien, the sacred epic seminal to Thai beliefs and imagery; secondly, the mutations of the mythical creatures populating the forest resonate when considered in light of the early 20<sup>th</sup> century Western art movement Surrealism, which has been crucial to the evolution of art making in Europe and the U.S.

In earlier creative production I have drawn from the Surrealist legacy, exploring the construction of hybrid forms through bricolage and mixed media, and themes have included awkwardness, illogic and the uncanny. In this vein, venturing into the Himmapan Forest while recalling the Surrealist practitioners' games with the unexpected was a worthwhile point of departure for creating the series of drawings.

Traditional media have been used to make the drawings. As mentioned above, the starting point for each drawing's form was sourced from Thai traditional art, in particular the mythological animals and characteristic flora of the Himmapan Forest. More specifically, the decorative or figurative details—i.e. the shapes, patterns, textures, or anatomical features—served as base forms for the process of visual bricolage. Whereas traditional representations of the Himmapan animals feature whole hybridized beings that are super-normal—ferocious, fantastic, and exotic—these drawings deconstruct the impressive bodies significantly, focusing more on constituent elements in unfamiliar and non-functional arrangements.

The developed images thus re-contextualize the traditional subject matter, offering another visualization of life in a place invisible to the eyes of mortals. The Himmapan Forest in this case becomes a locus where themes of mutation and mal-adaptation play out.

---

\* This project was supported by Mahidol University International College.

## Introduction

The visual arts project “Marvelous Beasts” has grown from my interest in the Surrealist movement of the early 20<sup>th</sup> century. Originating in Europe, the movement has been influential worldwide and it continues to be a part of the international contemporary art discourse.

Thailand is well known for having its own exquisitely developed forms of traditional art. Relative to the more homogenized ‘international’ art scene that developed in the Modern period, Thailand’s traditional art appears idiosyncratic and apart. The objective of this study was to investigate an apparently fertile and under-explored intersection of these two traditions. I planned to use the mythological animals of the Himmapan forest as a source of visual elements, and Surrealist methods of image construction to create a series of original drawings.

The Surrealist movement was born in Europe in the early part of the 20<sup>th</sup> century, following the related Dada movement. Contemporary art historians, critics and theorists (e.g., Caws 2010; Jones, 2012; Klinsohr-Leron, 2009) are together in acknowledging the importance of this movement and its continuing influence on artistic production.

Surrealist production occurred across arts disciplines (beginning with poetry and soon involving visual arts, theater and other literary forms) and was first defined and championed by Andre Breton in his *Surrealist Manifesto* of 1924. (Breton, 1969) Characteristics of the early artworks were their abstract but visually arresting responses to the horrific destruction of World War I and the newly postulated psychoanalytic theories of Sigmund Freud.

Although the original Surrealist oeuvre (c. 1915-1955) was remarkable for the diversity of its aesthetic and conceptual strategies, some generalizations can be drawn. Surrealists concerned themselves with realms of the subconscious and dreams; conditions of illogic or the absurd; overturning or inverting previous standards of aesthetic value; and a preference for strategies of creative production that questioned the notion of an original, singular and masterful authorship. (Klinsohr-Leron, 2009)

Many of the initiatives and discoveries of the Surrealists have become fundamental hallmarks of contemporary art. Particular among these for the purposes of this study are advancements made in the medium of drawing, not only in terms of method (such as the use of mixed- and non-traditional media on the drawing surface, and the inception of new strategies for image production such as collage), but also in the way we conceptualize and regard the drawing process itself. It is largely thanks to the Surrealists that we see large-scale exhibitions of drawings featured as valuable creative accomplishments in their own right, rather

than as (only) preparatory sketches for higher pursuits such as painting or sculpture. (Jones, 2012)

Whereas drawing was once considered a ‘low’ art form (unrefined, unmediated, impermanent and common) it is now paradoxically appreciated and studied for the same qualities that previously made it dismiss-able. Numerous recent, high profile exhibitions in the United States focusing on drawing have acknowledged this fact, either implicitly or explicitly. Curators of exhibitions such as *Compass in Hand*, *On Line*, *American Moderns on Paper* and *Drawing Surrealism* have recognized the centrality of Surrealist influence, and include Surrealist artists, and those influenced by Surrealism, in the canon of contemporary art. (Butler & Garrels, 2009; Butler, 2010; Kornhauser & Troyen, 2010; Jones, 2012)

One aspect of drawing that made it attractive to the Surrealists is its immediacy. Since the Surrealists were often preoccupied with achieving a more fluid access to the hidden areas of the subconscious mind, it was important to develop image-making processes that allowed relatively direct recording of images, impressions, emotions, associations, etc. It was felt that the spontaneity, directness (and often playfulness) of the drawing made it more naïve and therefore ‘true’ to the artist’s interior world. (Jones, 2012)

Surrealist drawing became a kind of document of the artist’s psychic experience, and the artist’s psychic experience— invisible, unknowable, mysterious, unique—became a subject of intense fascination. Artists were not only appreciated for what kinds of images they could produce, but by how they could access and reveal the subconscious (or at least imagery that was suggestive of it). (Klinsohr-Leron, 2009)

One of the gifts the Surrealists brought to contemporary artists in the realm of drawing is the game they called ‘exquisite corpse’ (or *corps exquis* in the original French). For this activity, artists worked collaboratively to ‘build’ images, drawing spontaneously (some said randomly) from their own particular sources of visual memory. To begin the game, one participant would begin a drawing, and then fold the paper back on itself to hide the unfinished image, leaving only a small clue at the edge of the fold. Each subsequent participant added their contribution without looking at the developing whole, keeping the paper folded over. The resulting image, revealed to the group when each player had taken a turn and the paper was unfolded, was a hybrid in that it was created from parts that were held together by their placement on the page. (*See examples, next page.*)

This game, like many other Surrealist practices, helped to turn previous standards of art making upside-down: it produces awkward results, creates nonsensical forms and relationships rather than order; its success as an image-production technique bears no real relationship to skill; the image produced is not driven by any one artist’s intention. The goal is

to bring random or chance elements together, thus exposing the participants and subsequent viewers to the shock of incongruity, and the creative possibilities contained therein.

Exquisite corpse has been vastly influential, to the extent that it is difficult to find an artist who has not experimented with the game, or enjoyed the results. To explain this, it is important to keep in mind how liberating the game could be in the context of the time in which it was popularized. Influenced by the advent of psychoanalysis (particularly its conviction that the unconscious had a hidden structure) and the desire to probe the mind for creative revelations, the Surrealist cadre deliberately broke down constructs of representation across the arts. In visual arts, this meant that although artworks were often representational in intent, they rarely represented anything that could be called real, at least not without questioning it in some way.

This game delighted artists because its results were unpredictable, though—significantly—its visual elements were familiar. The nonsense of the image contained knowable parts, similar to a dream. In this way it allowed the adventurous mind to build possible meaning and significance from chance groupings. Here was creative freedom to endlessly re-contextualize the artists' vocabularies of signs. A woman's torso, for example, could appear joined to virtually anything, natural or man-made. The resulting image could be humorous, awkward, elegant or deeply disturbing. The only certainty was that exquisite corpse would *not* produce an image of typical academic beauty.

Exquisite corpse was not the only image game the Surrealists played. There were many other innovations that showed the Surrealists' eager wish to produce fresh images in fresh ways. There were 'automatic' drawings, frottages, cut-ups, assemblages, rayograms, photomontages, to name just a few of the more well-known techniques. However for the purpose of this study, the exquisite corpse game provides the best framework, along with the related practice of collage.

Collage as a technique is closely related to exquisite corpse, in that it brings pieces of an image together from disparate sources. (Unlike exquisite corpse, collage can be practiced by the individual artist, as well as in collaboration.)

By mining the culture's existing body of printed matter, collage artists became literal *bricoleurs*—piecing together a new composition from whatever was at hand. Similar to dreams, Surrealist collages show us what we have seen before—but in a scrambled, re-ordered version. The juxtapositions are similar in mood to what comes out of the exquisite corpse game. And like exquisite corpses, collages are best when they propose an alternate order—when the composition has a ring of truth. Images may be incongruous next to each other, but the viewer sees the motivation or logic in the broken rules of realism.

Like many others of my generation, I have been influenced by the concerns of the Surrealists on a variety of levels, both directly and indirectly through the various filters of subsequent art movements. One continuous thread in my work has been an involvement with themes of nonsense and the absurd. Over time and in different media I have generated works that foreground illogical or awkward placements, compositions and arrangements of formal visual elements. (As with the Surrealists, this interest has always been instinctively balanced by a Classical appreciation for logical, measured, harmonious compositions. Once learned, this seems impossible to un-learn.)

These interests are intertwined with another Surrealist-inspired tendency, that of creating hybrid forms. In earlier three-dimensional work, I have focused on using materials and forms from disparate sources to produce hybrids that hang between awkwardness and elegance. In the current study, the objective has been to work within the medium of drawing, focusing on using established shapes sourced from Thai traditional art, as a way to generate compositions that contain more-or-less familiar references in unfamiliar order. The Thai environment is full of inspiring (visual and physical) material, which I have predictably approached as an outsider throughout my ten years in residence. The challenge of this project was to begin working with local imagery in a personal way. The hybrid animals of the Himmaphan forest seemed ripe for a personal re-visioning.

The *Ramakien* is a primary subject and source of imagery of traditional Thai art, and its characters are common across the span of Thai visual culture, from narrative temple murals to modern brand logos to designs on innumerable objects produced for the tourist market. (Cornwall-Smith, 2005) In the local arena of contemporary art, the *Ramakien* continues to feature prominently. For example, the widely distributed survey of Thai contemporary art, *Flavours*, by Steven Pettifor, features a significant group of artists working with traditionally derived subject matter and imagery. (Pettifor, 2005) Other high profile sources, such as the online Thai contemporary artist directory *Rama 9*, show this as well. (<http://www.rama9art.org>)

During the course of the study it became clear that there are many Thai artists who use *Ramakien* imagery and references in their work and also adopt a Surrealist style or aesthetic. Given the importance of Surrealism internationally, it comes as no surprise to find Surrealism-influenced Thai contemporary art. But, the strength of the influence is remarkable and was not completely expected by the author.

The Surrealist style is said to have been introduced to Thailand early on by Corrado Feroci (later known by his Thai name Silpa Bhirasri, founder of Silpakorn University), who included it in his lectures on art history but dissuaded his students from paying much attention to it, believing that it would distract them from the strengths and traditions of their native art.

(Chaiprasathna & Crabtree, 2005) However, Surrealism did indeed have a demonstrable effect on modern Thai artists' production and continues to be a dominant influence. A striking demonstration of this influence can be seen at the newly opened Museum of Contemporary Art, in Bangkok, which features the privately owned collection of Boonchai Bencharongkul. Artists such as Somphong Adulyasarapan, Prateep Kochabua, Thawan Duchanee and Thongchai Srisukprasert (to name just a few of the more well-known) draw heavily from the movement.

Strangely enough, influences of Surrealism are particularly evident in the works of artists trained in traditional Thai art. (Clark, 2010) Indeed, from my perspective, it can be difficult to sort out which artists' tendencies are drawn primarily from traditional sources and inspirations and which are the result of Surrealist influence. In any case, it was not the subject of this study to determine the particular history or mechanics of influence of Surrealism on Thai art, or even vice versa, since that is the domain of the art historian. Rather, the subject of the study was to determine what I could take from this fertile area of conjunction, and whether, as a non-Thai, I might find an unusual angle to pursue that would be true to my own experience and established themes.

The primary objective of the project was to investigate, in a period of studio-based visual arts research, the aesthetic and semiotic potential of combining traditional imagery of the mythological animals of the Himmaphan Forest with a Surrealist sensibility. While this intersection seems to have been well trodden by Thai artists, the artworks that I have been able to study seem to leave many spaces open for investigation.

### **Materials and Method**

The research was proposed to occur in several stages over a period of six months: investigating visual sources and preliminary sketching in response; selection of subjects and production of final drawings; and production of a catalog of works.

The first phase of the research was planned to be for initial investigation of the mythological animals of the Himmaphan Forest of the Ramakien. I studied these animals through a variety of visual sources, including original artwork, how-to books, and websites.

The drawing took two forms. The first was concerned primarily with skill development. I am advanced in traditional observational drawing techniques taught in Western art schools, but the specific lines, curves, and decorative details of Thai traditional art are new to my hand and challenged me, much like new vocabulary and pronunciations challenge learners of spoken language. During this period I spent much time copying from pre-existing images to increase my familiarity with the characteristics of Thai drawing. These sketches were made in Ebony pencil on small sheets (A3) of inexpensive paper.

It should be noted that I did not try to learn Thai drawing techniques as Thai students learn them, as this was not part of my project and would require much more time than I had allotted. I did not attempt to draw the Thai imagery the ‘right’ way, but rather taught myself to perform a kind of imitation.

My best sources for these drawings in the end were not the original masterworks themselves (as seen in mural paintings in Buddhist temples, or books with expensive reproductions) but rather the simple and straightforward how-to books aimed at non-professional learners. (e.g., Karnjanakul 2006 and 2009; Saranakorn 2007) This source suited me because of the common quality of the drawing. The line drawings provided in these books represent standard ways of drawing these characters and forms, but do not evoke any one particular artist or rendering style. I have always been attracted to the mundane elements of cultures, and these books present the Thai forms at their most mundane.

The second form that my drawing practice took during this phase was informal sketching of compositional ideas that occurred to me while I was involved in the study of the Thai forms themselves. During this phase I tried not to edit my ideas, but rather noted them impartially at first. (Because of this I have a collection of ‘bad’ ideas that makes a nice demonstration of how long it takes to come up with ‘good’ ideas.)

The next phase of research was planned to be a period of final drawing production. Based on the preliminary sketching phase of studio work, I had accumulated a visual list of subjects for drawings. These subjects were determined to have value and relevance to the study based on several factors:

- Based on mythological animal forms of the Himmapan Forest
- Engaging with Surrealist principles, aesthetics
- Conceptual agreement with project, involving hybridization of existing forms

Once a potential subject was determined to have aesthetic and conceptual merit relative to the study, I continued to refine the composition and develop my familiarity with the subject through a further series of preparatory sketches. In these sketches I generally was sure of/confident about the primary subject matter, i.e. what part(s) of what creature(s) would be the central theme of the final drawing. However, in most cases significant development would still occur in this stage. Typical changes and development that would result from this phase of drawing might include adding or substituting various parts of various creatures, adding pattern or decorative detail, and adjusting the overall composition for considerations such as balance and emphasis.

Often the struggle during this phase had to do with finding appropriate tensions in the image. These tensions, which have long been a focus of my compositions, are both visual and logical. For instance, in the drawing called *Tusker* (See *illustration 1.*) visual tension results when the diagonal composition is broken with an implied vertical edge midway across the page, even though the visual movement continues down and to the right. Likewise, the logic of the subject matter is stretched by pairing similar forms of elongated curved shapes, although the sources are disparate (bird and elephant) and the associated qualities are opposite (flexible and rigid, airy and dense, passive and aggressive, feminine and masculine).

From the finished drawings I selected a series of twenty-two that work together as a group to meet the objectives of the project. They are consistent in terms of theme and method and address the primary objectives of the proposal, by engaging in a practice of Surrealist-inspired hybridization that is reminiscent of the exquisite corpse game (and more broadly, the processes of visual collage and bricolage) while working with the mythological creatures of the Himmapan Forest as subject matter.

The finished drawings produced in this phase were executed using good-quality, traditional artists' materials. The media are restricted to Ebony pencil, and charcoals (vine, compressed, pencils). The drawing surface is approximately A1.



Illustration 1: *Tusker, 2013, 60 cm x 80 cm, Vine charcoal, compressed charcoal, Ebony pencil on paper*

## Results

As noted in the introduction, the primary objective of the research conducted was to generate an original series of drawings. The drawings produced during the period of research successfully demonstrate of the creative potential (for this artist) located at the intersection of the traditions of Surrealism and Thai traditional art.

The study was narrowly defined, and the methods used to approach the problem were strictly limited. As an example of the outcome, take the drawing produced during this study titled *Hermaphrodite*. (See illustration 2.)

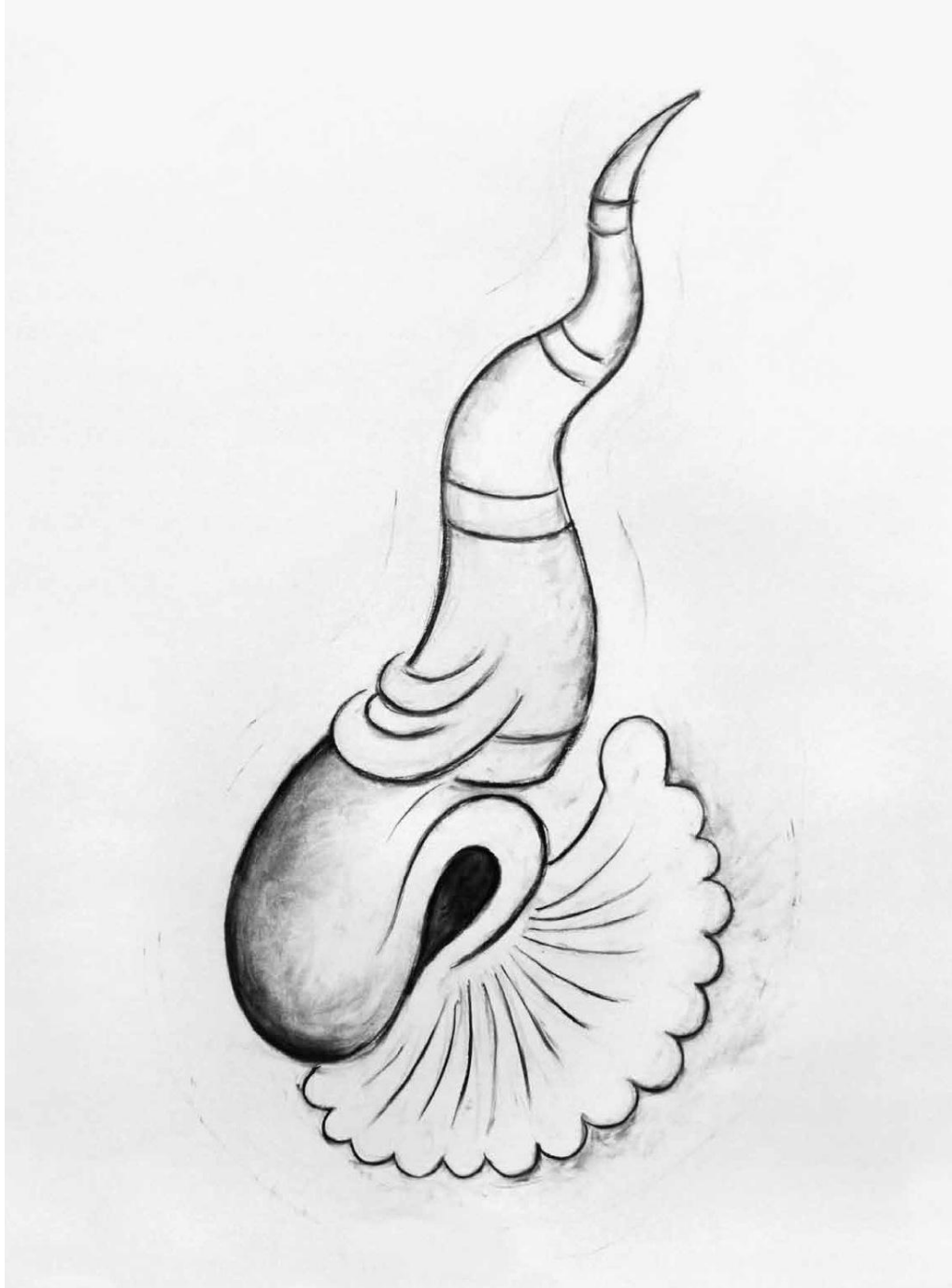


Illustration 2: *Hermaphrodite*, 2012, 60 cm x 80 cm, Vine charcoal, compressed charcoal, Ebony pencil on paper

The form is a hybrid of elements borrowed from two mythological creatures (that are already hybrids themselves). The top half is recognizable as a horn from the Himmapan creature below, called Toa Thep Singha. And the bottom half of *Hermaphrodite*, masquerading as a snail-like creature, is actually the nose of another creature, called Kanla Sriha.

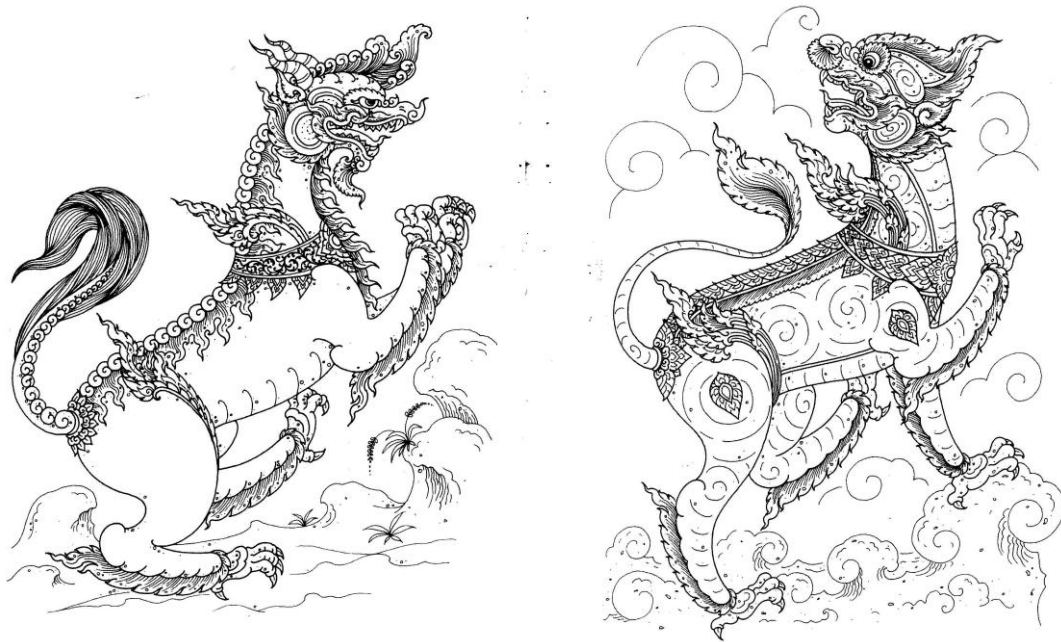


Illustration 3: Two source creatures from the Himmapan forest. See horns (left) and nose (right). (Saranakom, 2007)

The method of linking the two disparate elements in a single new ‘body’ is reminiscent of the exquisite corpse game and also the collage technique popularized among the Surrealists. The resulting image is exactly what the study hoped to find, a hybrid cobbled from the beasts of the marvelous realm of the Himmapan forest that stands on a significantly different footing. Rather than being an elegant, exalted creature with magical qualities, this humble (and as it’s name suggests, anatomically confused) gastropod is encumbered by its overly long and dramatically curved shell. Relative to its source creatures, it is absurd and somewhat lewd.

*Hermaphrodite* is a successful result by the terms of the study because it is something both of and apart from the Himmapan forest. While its contour bears clear relationship to the fauna that inspired it, it lacks the *super-* quality of the other beasts: no

obvious means of locomotion, nothing ferocious, no useful features of elegance such as wings or elongated limbs. As a sign, *Hermaphrodite* can thus function as something that both has and lacks the features that we are accustomed to seeing in the Himmapan hybrids. On its own, it is a humble little creature; in the context of the traditional Himmapan animals, it is certainly dreamlike-surreal, in that it contains familiar elements but is obviously wrong.

Another example of the outcome of the study is the drawing titled *Hobbled*. (See *illustration 4*.) This image seems to fit in the context of the study even though it is almost entirely sourced from one creature. The technique used here is one favored by Surrealist artists such as Renee Magritte, who played spatial arrangement games in order to evoke the illogic and anxiety of dreams. (Paquet, 2000)

Like *Hermaphrodite*, this drawing also plays with a sense of thwarted mobility. Based on the source creature Singha Panon, this new form is stilled by having two legs that are fused into one at the hock. Both feet are flatly parallel to the page's edge, and the strong contour line leaves no question about whether one leg might simply be behind the other in space. In contrast, the short lines suggesting the fur texture create a continuous swirling motion on the surface of the leg(s). As with several of the other drawings produced during the study, this one uses the leg itself as the basic physical element of the creature, ignoring entirely any suggestion of the rest of the body and the cognition that might come with it.

As I have explained, Surrealist artists experimented with re-arranging the parts of waking life, revealing a heavily morphed alternate vision. Often, Surrealist images are disturbing (or humorous) just by being 'wrong': wrong scale, wrong placement, wrong anatomy, etc. In drawings like *Hobbled*, the changed anatomy captures the sensibility of the Surrealists, without being truly a hybrid. The almost-but-not-quite-right legs are made up of graceful, balanced curves taken from the original creature. But the imagined movement would be clumsy, stilted.

A third example is the drawing called *Garter*. (See *illustration 5*.) This drawing combines a cheek-like element of the Sua Beek with the leg of a bird-human creature called Orahon. The title takes its name from a clothing item sometimes worn on the leg to support stockings. For men the garter may be worn just under the knee, and for women it is generally thought of as being worn higher on the thigh. Through the Western wedding ritual of the bride tossing her garter, the garter has a strong association to sexuality (virginity/deflowering).

In this image, though, the 'garter'/cheek was originally placed as an odd cap on the truncated leg. In developing the image, which came from a series of other bird leg sketches, the frilly garter/cheek seemed to create a pleasing, humorous contrast to the sharp claws and lean, bony leg. The dark grey tone inside the ovoid form may suggest a cavity. The decorative pattern on the leg (replacing feathers on the original source) was added and only later

revealed the appropriate title of *Garter*. Indeed this is an excellent example of the non-linear course of image development that occurred during the study, and of how a concept can be suggested during the process of searching for the balance of nonsense/logic in each image.



Illustration 4: *Hobbled*, 2012, 60 cm x 80 cm, Vine charcoal, compressed charcoal, Ebony pencil on paper

In all, a total of 22 finished drawings and approximately 60 preliminary sketches were produced during the period of creative practice. (These numbers do not include the approximately 80 more preliminary sketches that were produced to find the focus of the project before it was proposed and funded.) The preliminary sketches, although not part of the catalog or exhibition plan, demonstrate the breadth of the study, and are an important record of the artist's process nonetheless.



Illustration 5: *Garter*, 2012, 60 cm x 80 cm, Vine charcoal, compressed charcoal, Ebony pencil on paper

The finished drawings are unified by media and format, method of image development, and content. As such, they are appropriate for exhibition in a one-person show or as part of a thematically appropriate group exhibition. While the first exhibition is planned to be local (Bangkok), the work could easily travel to international destinations, as the formal and conceptual concerns of the work are international and contemporary.

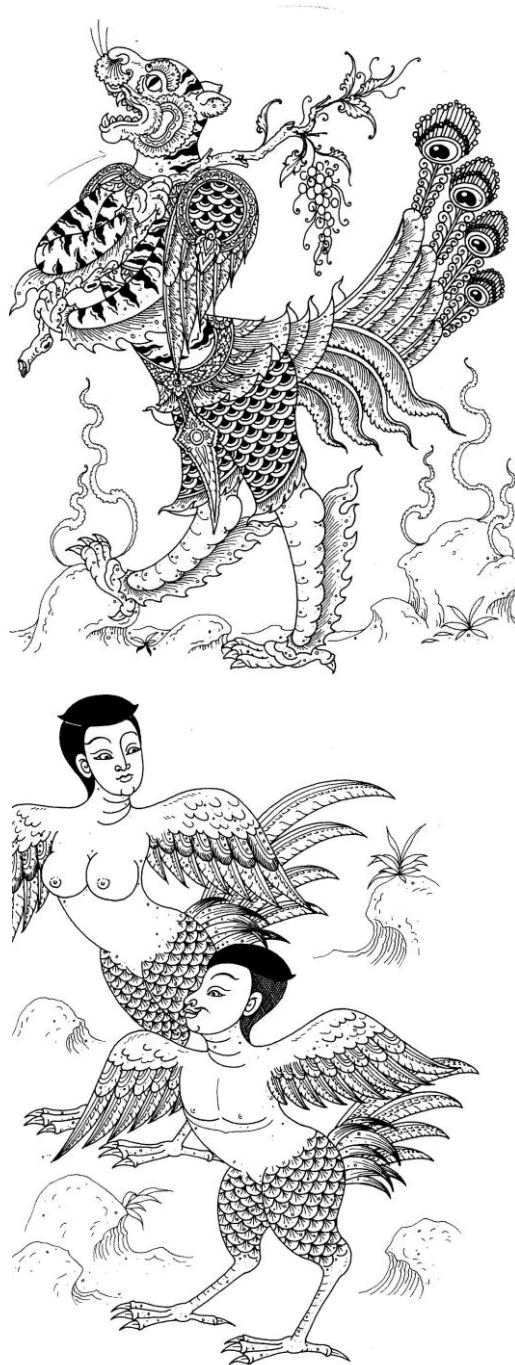


Illustration 6: Sua Beek and Orahon creatures of the Himmapan. (Saranakom, 2007)

Some of the general findings of the research, enumerated below, could form the basis of the next series of experimental studio works.

- The visual elements of the traditional representations of the Himmapan forest creatures can be removed from their familiar narrative context and repurposed for varying expressive purposes.

- The visual elements, stripped of significant characteristic qualities—pattern, detail, decorative compositional elements, narrative context—continue to retain distinct Thai-ness.

- Although it has been slow to emerge in the Thai contemporary art context, the post-modern practice of (visual) bricolage, using existing cultural signifiers in fresh contexts and arrangements, can be employed.

There are three points for future study. First, more drawing study could be conducted by this artist in the intersection of Surrealism and traditional Thai subject matter. The existing body of work, produced almost exclusively by Thai artists, is large and locally and internationally recognized. Generally, though, the work is produced by Thai artists who have studied in Thailand with Thai ajarns who also studied in Thailand. (Clark, 2010) I have found fewer examples of non-Thai or Western-educated Thai artists investigating at this intersection. Therefore, there is a potential place for an artist from a Western perspective to contribute to the dialogue. This dialogue exists at the intersection of Contemporary art being produced with significant references to Surrealism and Contemporary art being produced with significant references to traditional Thai subject matter.

Second, another study could be conducted to pursue the potential of more ‘experimental’ works. Contemporary art continues to be enthralled by experimental drawing and the theoretical concerns that come from questioning the frontiers of the medium/process. (Butler & Garrels, 2009) This is an excellent chance to join a wider dialog in the international visual arts community.

Finally, the method of collage/visual bricolage and hybridization used in the drawings could equally well be applied in a three-dimensional study. As the drawings’ materials and methods could be more experimental, the materials and methods of three-dimensional work could be explored. For instance, the materials used could be taken from life-- that is, the Surrealist-popularized practice of using ‘found’ materials and objects removed from their original context could be employed. The local Thai context is full of materials and forms whose potential in sculptural artwork is relatively unexplored.

## Bibliography

Published in Thai:

Karnjanakul, S. (2006). *Thai line drawing of Ramakien characters, volume 2*. Bangkok: Setasin Publishing.

Karnjanakul, S. (2009). *Thai motifs for students: basic line drawing*. Bangkok: Setasin Publishing.

Saranakom, P. (2007). *The art of Himmaman mythical animals*. Bangkok: Offset Press. Published in English:

Bencharongkul, B. (2012). *Thai contemporary eye*. Bangkok: Thai Art Musuem Co., Ltd.

Beurdely, J. & Hinz H. (1980). *Thai forms*. New York: Weatherhill.

Breton, A. (1924). *Manifestoes of surrealism*. Ann Arbor: University of Michigan Press.

Butler, C. & Garrels, G. (2009). *Compass in hand: selections from the Judith Rothschild foundation contemporary drawings collection*. New York: Museum of Modern Art.

Butler, C. (2010). *On line: drawing through the 20<sup>th</sup> century*. New York: Museum of Modern Art.

Caws, M.A. (2010). *Surrealism*. London: Phaidon.

Clark, J. (2010). *Asian modernities: Chinese and Thai art compared, 1980-1999*. Sydney: Power Publications.

Cornwall-Smith, P. (2005). *Very Thai*. Bangkok: River Books

Craig, B. (2008). *Collage: assembling contemporary art*. London: Black Dog Publishing.

Dachy, M. (2006). *Dada: the revolt of art*. New York: Harry N. Abrams.

Jones, L. (2012). *Drawing surrealism*. New York: Prestel Publishing.

Klinsohr-Leron, C. (2009). *Surrealism*. New York: Taschen America.

Kornhauser, E.M. & Troyen, C. (2010). *American moderns on paper*. New Haven: Yale University Press.

Paquet, M. (2000). *Rene Magritte: thoughts rendered visible*. New York: Taschen.

Pettifor, S. (2005). *Flavours, Thai contemporary art*. Bangkok: Thavibu Gallery.

Spies, W. (1991). *Max Ernst: collages*. New York: Harry N. Abrams

Teerapongramkul, L. (2006). *Making Thai: everyday objects of Thailand*. Singapore: Page One.