

## **Status in Collection System of Ban Chiang Pottery**

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**Abstract:** This study is part of the PhD qualitative research basing on the information gathered from the field in combination with the documents that had been researched during the study. The content of the article is a presentation of Status in Collection System of Ban Chiang Pottery which is one of the significant terms within the objectives of this research. The result of the study shows that Ban Chiang Pottery can be analyzed into four status included Authentic Ban Chiang pottery, Inauthentic Ban Chiang Pottery, Masterpiece of Ban Chiang Pottery, Reproduct of Ban Chiang Pottery.

**Key words:** Status, collection system, Ban Chiang pottery, qualitative, field

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### **INTRODUCTION**

Collection means to keep constant and knowledgeable about things and creating a new context for objects with symbolic value as a collector core. So, the value of the collection is based on the pattern of collection which contributed significantly to the creation of a national identity by the discourse and definition (Phattarakul, 1996). The status of the collection can be explained by Semiotic Square of Clifford (2008) which was divided into four status include Authentic Masterpiece, Authentic Artifact, Inauthentic Masterpiece and Inauthentic Artifact. Pottery is the cultural object created by human beings. It can signify the human development and it has important role for the way of life for a very long time since the pre-historic age until at present times. Hand building might be the oldest method used. Later, the making technique had been developed by striking with anvil which required a few simple tools such as anvil and pestle or paddle (Lerdchanrit and Boonlop, 2008).

Northeastern region of Thailand was the production source of pottery for many thousands of years and its production also continues at the present time as well. From the excavation found pottery and anvils, which was important tool for shaping, consequently, it could be assumed that today's pottery and its production process might be inherited from ancestors (Leesuwan, 1993). Ban

Chiang pottery is the prehistoric pottery that found in the Northeast of Thailand. They are made for use in rituals which beauty and unique style. It shows the development of the arts, valuable and demand among collectors that resulting in an increase in current reproduction. This phenomenon shows the status of Ban Chiang pottery has to be the collection which is worth to study.

### **MATERIALS AND METHODS**

This research was done through the primary source of data from related documents and the secondary source of data acquired through informants and actual field visits in Ban Chiang Village and Ban Chiang National Museum. With field study surveys, parcitipatory observation, structured interviews andnon-structured interviews.

### **RESULTS AND DISCUSSION**

The results of study are shown that Ban Chiang pottery is a pottery in prehistoric agricultural societies which began around 5600 years ago. Ban Chiang pottery was founded in 1957 by people in Ban Chiang village. In 1967, three pieces of artifacts has transported to the United States to determine the true age. The results showed that artifacts produced around 5600 years ago. In 1970, Ban Chiang pottery became a publicly traded. In 1972 has been declared by the Board of Decree No. 189

prohibiting illegal excavation or destroy Ban Chiang archaeological culture. The result of declaration affect to the establishment of the National Museum of Ban Chiang in 1975. The National Museum of Ban Chiang Is a collection area of government agencies which exhibit Ban Chiang pottery in several areas as follows:

- Area 1, 5 and 9 exhibited authentic Ban Chiang pottery
- Area 3, 4 and 6 exhibited inauthentic Ban Chiang pottery
- Area 7 and 8 exhibited masterpiece of Ban Chiang pottery

And area of souvenir shop found reproduct of Ban Chiang pottery for commercial. From above, the area in this exhibit shows Ban Chiang pottery divided by priority as follows.

**Authentic Ban Chiang pottery:** Authentic Ban Chiang pottery is a Ban Chiang pottery which has many kind of similar shapes and patterns but incomplete.

**Inauthentic Ban Chiang pottery:** Inauthentic Ban Chiang pottery is re-created pottery which has shapes and patterns same as Authentic Ban Chiang pottery according to the needs of the museum for use as models in the exhibition

**Masterpiece of Ban Chiang pottery:** Masterpiece of Ban Chiang pottery is a Ban Chiang pottery which completed, scarce and distinctive of shapes and patterns.

**Reproduct of Ban Chiang pottery:** Reproduct of Ban Chiang pottery is a pottery was built for demands of tourists by applying shapes and patterns of Authentic Ban Chiang pottery and Masterpiece of Ban Chiang pottery into a form of souvenir such as vases, mugs, key chains

From the segmentation of Ban Chiang pottery into four status is consistent with The status of the collection that divided by Clifford (2008) which included Authentic Masterpiece, Authentic Artifact, Inauthentic Masterpiece and Inauthentic Artifact. Authentic Ban Chiang pottery will be a status equivalent to Authentic Artifact because

Authentic Ban Chiang pottery is the prehistoric pottery that leads to a cultural value. Inauthentic Ban Chiang pottery will be a status equivalent to Inauthentic Artifact because Inauthentic Ban Chiang pottery were made specifically for use as models in the exhibition. The case shows that Inauthentic Artifact can leads to the collection status system If set up in associated areas and applications related to the surrounding context (Heidegger, 1993).

Masterpiece of Ban Chiang pottery will be a status equivalent to Authentic Masterpiece that leads to aesthetic value because of completed form, scarce and distinctive. Reproduct of Ban Chiang pottery will be a status equivalent to Inauthentic Masterpiece because Reproduct of Ban Chiang pottery is the result of value and meaning by using the existing cultural capital to create a semiotic consumption (Kaewthep, 2004)

## CONCLUSION

Ban Chiang pottery has status in collections system because of form, scarce and distinctive. It leads to a value in areas where the value is considered as an important factor that accumulation in collection system. Resulting in collection system also leads to reproduction process that shows how to used Ban Chiang pottery as the cultural capital values to create economic value as well.

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