

ART 400V
The Monumental Past in Southeast Asia:
Nationalism, Heritage, and Memory

MWF 12:30 – 1:20 p.m. / Art 101

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- monument** *n.* **1.** A structure erected as a memorial. **2.** A tombstone.
3. A structure preserved for its historical or aesthetic significance.
4. An outstanding and enduring achievement. **5.** An exceptional example.¹

Course Introduction:

This course is a writing intensive critical introduction to a selection of well-known monuments in mainland and maritime Southeast Asia that have been, and continue to be, instrumental in the formation of collective and national identities in the region. The course will consist of a series of case studies of such monuments and sites as Borobudur (Indonesia), Angkor Wat and Preah Vihear (Cambodia), Sukhothai and Ayutthaya (Thailand), Luang Prabang (Laos), Shwedagon Pagoda (Myanmar/Burma), and Hue (Vietnam) that will be placed in a comparative framework to highlight points of similarity and difference in the use of the past for more recent political purposes. In order to make the course accessible to students with little or no background in Southeast Asian Studies, each case will be presented in two parts. First, the monuments will be introduced according to “original” cultural and historical context. Second, we will examine the history of the monument or site subsequent to the period of its creation. The emphasis will be on identifying and tracking changes that have occurred in use, meaning, and significance. We will also discuss major interpretive shifts that have occurred in the scholarly literature or in the way that people “approach” and perceive a given monumental site.

The course is *not* a survey in the traditional art historical sense of presenting a canon of major works in a developmental sequence. Rather, each case has been specifically selected in order to highlight important critical issues, including the construction of “classical” pasts and art/architecture traditions in the colonial and post-colonial eras; the role of monumental architecture and sculpture in Southeast Asian nationalism(s); monuments and the development of heritage; the relationship between monuments and collective memory; monuments as contested spaces between competing nations, nationalist vs. globalizing initiatives, and diverging economic interests; and the use of modern public art/architecture to invoke the past and shape identities.

Prerequisite: ART 175 or ART 491B or ART 491C or instructor consent. Although this course builds on themes and concepts introduced in ART 175 (Survey of Global Art I) and Art 491 (Art of Southeast Asia), it assumes no specialized knowledge of Southeast Asian art history or Southeast Asian Studies.

¹ The American Heritage Dictionary (New York, 1983).

Student Learning Outcomes:

Students who successfully complete this course will:

1. Achieve an awareness of the richness and diversity of Southeast Asian visual culture, and to be able to tell others about it with accuracy and sensitivity to the issues involved. In particular, they will have learned how monuments made in the ancient past are continually invested with new “meanings” that change over time and reflect particular political, cultural, economic, and social conditions.
2. Become familiar with past and current critical issues and debates that surround several “iconic” Southeast Asian monuments. They will, therefore, acquire improved global literacy and should be able to apply this knowledge to understanding current issues and events in Southeast Asia and beyond.
3. Develop skills of visual and critical analysis in written and oral contexts. In other words, to learn how to speak and write about art with lucidity, precision, thoughtfulness, and thoroughness.
4. Foster a spirit of critical inquiry and a sense of healthy skepticism.

Course Readings:

1. Required book (available at the UH Mānoa Bookstore in the Campus Center):

(1) Jessica Evans, ed., Representing the Nation: A Reader in Heritage and Museums (Routledge, 1999).

2. Required journal articles and chapters from books:

Readings listed on the "Schedule of Lectures and Readings" (see pp. 5-10) will be available either on the Laulima website (<https://laulima.hawaii.edu/portal>) or through electronic reserves on the UH Voyager libraries database (<http://uhmanoa.lib.hawaii.edu/>). Most of the readings can also be found in hard-copy form on the shelves in Hamilton Library.

Course Requirements and Grade Distribution:

1. Class Participation (20%)

This course will consist of lectures and discussions based on the readings. You should keep up with the readings so that you will be prepared to participate in, and contribute to, class discussions and impromptu in-class writing exercises. Because class participation is a significant component of the final grade, attendance is extremely important.

2. Reading Response Papers, three 2-3 page papers (10% each/30% total)

Each student will be expected to choose four topics based on the course readings and address the questions/issues in formally written and well-organized 2-3 page papers (double-spaced, 12 pt. font, one-inch margins). There should be **NO DIRECT QUOTATIONS** from the readings. **Papers are due at the beginning of class on the**

dates specified. Please note: papers will be marked down one letter grade for each day they are late.

3. Annotated Bibliography (10%), **due in class on Friday, April 3**

The annotated bibliography consists of sources that have already been consulted and read in the research and writing of your paper (students will meet with the instructor to discuss sources for their project). The bibliography should include at least five sources, including books, essays, and journal articles. You are encouraged to use the internet in your research, but your annotated bibliography must not include internet sites or web-pages (no Wikipedia!). For each source, students are expected to write a one-paragraph (4-6 sentences) critical assessment explaining how the source has been useful in the preparation of the research paper. The assessment should include brief discussion of the author's approach and arguments. It should not be a straightforward summary, but you may wish to summarize particular points that are relevant to your research. Information on bibliographic style and format will be distributed in class.

4. Draft of Research Paper, **due in class on Friday, April 17**
(10% undergraduates; optional for graduate students)

The research paper should be 8-10 pages in length (15-20 pages for graduate students), double-spaced, 12 pt. font, one-inch margins, with proper annotation (footnotes or endnotes) and bibliography following the format given in Kate Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations (Chicago Guides to Writing, Editing, and Publishing). More information on style and format will be provided in class. The drafts will be read and returned to the students, who will then be expected to revise and improve their papers based on instructor feedback. The grade of the final paper will be partially determined by how well students follow through with the revision process.

5. Final Draft of Research Paper with additional self-assessment statement
(30% undergraduates; 40% graduates), **due in class on Wednesday, May 6**

Undergraduate students, 8-10 pages in length; graduate students, 15-20 pages in length. The final draft of the research paper represents a semester's work and should therefore indicate mastery of, and engagement with, the content and critical themes of the course. In addition, the grade will be based on how active and successful the student has been in the revision process. In class, on the day the papers are due, students will write a self-assessment of the paper including consideration of such questions as: "Did I achieve the goals I set for myself in writing this paper, both in terms of content and writing quality?" / "What are the strong and weak aspects of my paper?" / "Was I more successful in the research or writing component?" / "If I had more time and wanted to improve my paper, what would I do differently, or to what aspects of research and writing would I devote more effort?"

Please note: papers will be marked down one letter grade for each day they are late and papers will NOT be accepted without an accompanying written self-assessment.

Grading Policies:

For evaluation, I assign “straight” grades (no curving) and utilize the following grading scale:

97-100	A+	87-89	B+	77-79	C+	67-69	D+	0-59	F
93-96	A	83-86	B	73-76	C	63-66	D		
90-92	A-	80-82	B-	70-72	C-	60-62	D-		

Papers are due in class on the dates specified. They will be marked down one letter grade for each day they are late. Please note: I will not accept student assignments/papers via e-mail.

Communication:

Email is an official means of communication within the University. Students are responsible for checking their email account frequently and consistently to remain current with University communications. They are expected to monitor and manage their email storage quota to insure that their mailboxes are not saturated and are able to receive new messages.

Consultation:

Please feel free to come to the instructor with any questions or concerns you have regarding the course material, your progress, grades, requirements, etc. Remember, if you are unable to meet during posted office hours, we can make an appointment to meet at another time. E-mail is a good way to reach me if you have brief questions. Please, as needed, make use of the many resources around campus designed to enhance your learning and campus experience. For those needing help with classes, research, study techniques, etc., you may wish to visit the Student Success Center at Sinclair Library (<http://gohere.manoa.hawaii.edu/>).

Academic Integrity Statement:

Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone else’s work as your own (i.e. cheating, plagiarism) will not be tolerated, nor will acts of deception or falsification. Acknowledgment in your written work of information, points of view, and quotes taken from other sources should always be made through appropriate references (i.e. footnotes, bibliography). Violations of academic integrity will be dealt with in accordance with the policies of the University.

*Xiaorong Han, "Who Invented the Bronze Drum? Nationalism, Politics, and a Sino-Vietnamese Archaeological Debate of the 1970s and 1980s," Asian Perspectives 43, 1 (2001): pp. 7-33.

Week 4 (Feb. 2 – 6)

**Nationalism and "World Heritage" in Indonesia:
Borobudur and Srivijaya**

Reading required for all students:

*W. Brown Morton III, "Saving Indonesia's Borobudur: A High-Tech Triumph in International Cooperation," in The Challenge to Our Cultural Heritage: Why Preserve the Past?, ed. Yudhishtir Raj Isar (Washington, D.C.: Smithsonian Institution Press, 1986), pp. 113-121.

*Heather Black and Geoffrey Wall, "Global-Local Inter-relationships in UNESCO World Heritage Sites," in Interconnected Worlds: Tourism in Southeast Asia, ed. Peggy Teo, T.C. Chang, and K.C. Ho (London: Pergamon/Elsevier Science, 2001), pp. 121-136.

*Pierre-Yves Manguin, "'Welcome to Bhumi Sriwijaya' or the Building of a Provincial Identity in Contemporary Indonesia," Asia Research Institute Working Paper Series No. 102 (February, 2008): pp. 1-18.

Reading to be divided among the class:

Kevin Robins, "Tradition and Translation: National culture in its global context," in Representing the Nation: A Reader. Histories, heritage and museums, ed. David Boswell and Jessica Evans (Routledge: Abingdon, 1999), pp. 15-32.

Stuart Hall, "Culture, Community, Nation," in Representing the Nation: A Reader. Histories, heritage and museums, ed. David Boswell and Jessica Evans (Routledge: Abingdon, 1999), pp. 33-44.

Week 5 (Feb. 9 – 13)

**In Ruins: Colonial Nostalgia and the Monumental Past
French Colonialism, and the Construction of
Cambodia's "Classical" Age of Angkor**

Reading required for all students:

*Victor R. Savage, chapter 7 ("Historical Landscapes"), in Western Impressions of Nature and Landscape in Southeast Asia (Singapore: Singapore University Press, 1984), pp. 290-319.

*Penny Edwards, "The Temple Complex: Angkor and the Archaeology of Colonial Fantasy, 1860-1906" (chapter 1), in Cambodge: The Cultivation of a Nation 1860-1945 (Honolulu: University of Hawaii Press, 2007), pp. 19-39.

Reading to be divided among the class:

*Robert Ginsberg, chapter 6 ("The Ruin as Symbol"), The Aesthetics of Ruins (Amsterdam: Rodopi, 2004), pp. 107-154.

*Christophe Pottier, "The Contribution of the Ecole Française d'Extrême-Orient with Respect to the Cultural Heritage of Angkor during the Past 100 Years," Journal of Sophia Asian Studies no. 18 (2000): 253-262.

Week 6 (Feb. 16 – 20)

**Monuments, Colonialism, and International Expositions
French Indochina and the Dutch East Indies**

Mon., Feb. 16

Holiday: Presidents' Day (no class)

Reading required for all students:

*Timothy Mitchell, "The World as Exhibition," Comparative Studies in Society and History 31, 2 (April 1989): pp. 217-236.

*Nicola Cooper, "Exhibiting Indochina," chapter 4 of France in Indochina: Colonial Encounters (Oxford: Berg, 2001), pp. 65-90.

Reading to be divided among the class:

*Penny Edwards, "Copy Rites: Angkor and the Art of Authenticity (chapter 6), in Cambodge: The Cultivation of a Nation 1860-1945 (Honolulu: University of Hawaii Press, 2007), pp.144-165.

*Panivong Norindr, "Representing Indochina: The French Colonial Phantasmatic and the Exposition Coloniale Internationale de Paris," in Phantasmatic Indochina: French Colonial Ideology in Architecture, Film, and Literature (Duke University Press, 1996), pp. 14-33.

*Frances Gouda, "Indies Pavilion in Flames: The Representation of Dutch Colonialism at the International Colonial Exposition in Paris, 1931" (chapter 6), in Dutch Culture Overseas: Colonial Practice in the Netherlands Indies 1900-1942 (Amsterdam University Press, 1995), pp. 194-236.

*Marieke Bloembergen, "The Topicality of Javanese Antiquity: Paris 1900 (chapter 4), in Colonial spectacles: the Netherlands and the Dutch East Indies at the world exhibitions, 1880-1931 (Singapore: Singapore University Press, 2006), pp. 164-219.

Suggested reading:

Robert W. Rydell, "The Chicago World's Columbian Exposition of 1893: 'And was Jerusalem builded here?'," in Representing the Nation: A Reader. Histories, heritage and museums, ed. David Boswell and Jessica Evans (Routledge: Abingdon, 1999), pp. 273-303.

Week 7 (Feb. 23 – 27)

**Angkor Wat and the Weight of the Past:
The Monumental Past as National Symbol**

Reading required for all students:

*Michael E. Geisler, "What are National Symbols – And What Do They Do To Us?," in National Symbols, Fractured Identities: Contesting the National Narrative, ed. Michael E. Geisler (Middlebury, VT: Middlebury College Press, 2005), pp. XIII-XXXI.

*Penny Edwards, "Angkor in Khmer Print Media, 1927-1945," in Cambodge: The Cultivation of a Nation 1860-1945, Ph.D. Dissertation (Monash University, 1999), pp. 242-251.

*Anthony Barnett, "Cambodia Will Never Disappear," New Left Review no. 180 (March/April 1990): pp. 101-125.

Reading to be divided among the class:

*Penny Edwards, "Traffic: Setting Khmerism in Motion, 1935-1945" (chapter 9), in Cambodge: The Cultivation of a Nation 1860-1945 (Honolulu: University of Hawaii Press, 2007), pp. 210-241.

*Penny Edwards, "Past Colonial? (chapter 10), in Cambodge: The Cultivation of a Nation 1860-1945 (Honolulu: University of Hawaii Press, 2007), pp. 242-256.

Week 8 (March 2 – 6)

**Contesting the Monumental Past, pt. 1:
Boundary Disputes and Cultural Property**

The Case of Preah Vihear Temple: The Legacy of Angkor as Contested Terrain in Cambodia and Thailand

Reading required for all students:

*P. Cuasay, "Borders on the Fantastic: Mimesis, Violence, and Landscape at the Temple of Preah Vihear," Modern Asian Studies vol. 32, no. 4 (1998): 849-890.

*Thongchai Winichakul, "Maps and the Formation of the Geo-Body of Siam," chapter 3 of Asian Forms of the Nation, ed. Stein Tønnesson and Hans Antlöv (Curzon Press, 1996), pp. 67-92.

Reading to be divided among the class:

*Alex Hinton, "Khmerness and the Thai Other: Violence, Discourse, and Symbolism in the 2003 Anti-Thai Riot in Cambodia," Journal of Southeast Asian Studies 37, 3 (2006): 445-68.

**Week 9 (March 9 – 13) Contesting the Monumental Past, pt. 2:
Restitution of Art**

The Case of the Phra Narai Lintel: Thailand's Angkorian Heritage

Reading required for all students:

*David Lowenthal, "Rivalry and Restitution," The Heritage Crusade and the Spoils of History (Cambridge University Press, 1998), pp. 227-250.

*Charles F. Keyes, "The Case of the Purloined Lintel: The Politics of a Khmer Shrine as a Thai National Treasure," in National Identity and Its Defenders: Thailand, 1939-1989 (Clayton, Victoria: Centre of Southeast Asian Studies, Monash University, 1991), pp. 261-292.

*Elizabeth Moore, "The Vishnu Lintel of Prasat Phnom Rung and Thai Archaeology," Orientations (February 1996): pp. 69-71.

Week 10 (March 16 – 20) The "Politics of Ruins" in Thailand

Reading required for all students:

*Rasmi Shoocongdej, "The Impact of Colonialism and Nationalism in the Archaeology of Thailand," in Selective Remembrances: Archaeology in the Construction, Commemoration, and Consecration of National Pasts, ed. Philip L. Kohl, Mara Kozelsky, and Nachman Ben-Yehuda (Chicago: University of Chicago Press, 2007), pp. 379-399.

*M. Peleggi, "Institutionalizing Thailand's Cultural Heritage" and "Physical Loci of the National Narrative" (chapters 1-2), in The Politics of Ruins and the Business of Nostalgia (Bangkok: White Lotus, 2001), pp. 13-26, 37-58

Mon. – Fri., March 23 – 27 Spring Break (no class)

**Week 11 (March 30 – April 3) Nationalism, the Past, and Public Monuments in
Contemporary Thailand and Laos**

Reading required for all students:

*Ka F. Wong, "Visions of History, Nation, and Modern Art in Thailand" (chapter 2), in Visions of a Nation: Public Monuments in Twentieth-Century Thailand (Bangkok: White Lotus, 2006), pp. 7-26.

*Charles F. Keyes, "National heroine or local spirit?: The struggle over memory in the case of Thao Suranari of Nakhon Ratchasima," in Cultural Crisis and Social Memory: Modernity and Identity in Thailand and Laos, eds. Shigeharu Tanabe and Charles F. Keyes (Honolulu: University of Hawai'i Press, 2002), pp. 113-136.

*Grant Evans, "Immobile memories: statues in Thailand and Laos," in Cultural Crisis and Social Memory: Modernity and Identity in Thailand and Laos, eds. Shigeharu Tanabe and Charles F. Keyes (Honolulu: University of Hawai'i Press, 2002), pp. 154-182.

Fri., April 3 Annotated Bibliography due in class

Week 12 (April 6 – 10)**“Defensive” Nationalism and Heritage in Laos:
That Luang and Luang Prabang*****Reading required for all students:***

*Marc Askew, “From glory to ruins” (chapter 3), in Vientiane: Transformations of a Lao Landscape (Abingdon: Routledge, 2007), pp. 43-72.

*Grant Evans, “That Luang: ‘Symbol of the Lao Nation’,” in The Politics of Ritual and Remembrance: Laos since 1975 (Chiang Mai: Silkworm Books, 1999), pp. 41-48.

*Colin Long and Jonathan Sweet, “Globalization, nationalism, and World Heritage: Interpreting Luang Prabang,” South East Asia Research 14, 3: pp. 445-469.

Fri., April 10**Holiday: Good Friday (no class)****Week 13 (April 13 – 17)****Nation vs. State in Burma (Myanmar):
Shwedagon Pagoda*****Reading required for all students:***

*Elizabeth Moore, “Shwedagon: Its History and Architecture,” in Shwedagon: Golden Pagoda of Myanmar (New York: Thames and Hudson, 1999), pp. 101-154.

*Penny Edwards, “Grounds for Protest: Placing Shwedagon Pagoda in Colonial and Postcolonial History,” Postcolonial Studies 9, 2 (2006): 197-211.

Fri., April 17**Draft of Research Paper due in class****Week 14 (April 20 – 24)****The Forbidden Purple City of Hue and the
“Reclamation” of the Problematic Past in
Contemporary Vietnam*****Reading required for all students:***

*Colin Long, “Feudalism in the Service of the Revolution: Reclaiming Heritage in Hue,” Critical Asian Studies 35, 4 (2003): 535-558.

Fri., April 24**Drafts of Research Paper returned for student revision****Week 15 (April 27 – May 1)****Museums: Monuments, Memories, and the Nation*****Reading required for all students:***

*Benedict Anderson, “Census, Map, Museum” (chapter 10), in Imagined Communities: Reflections on the Origin and Spread of Nationalism (London: Verso, 1991), pp. 163-185.

*Carol Duncan, “The Art Museum as Ritual,” in Civilizing Rituals: inside public art museums (London: Routledge, 1995), pp. 7-20.

*Katharine E. McGregor, “Museums and the Transformation from Colonial to Post-colonial institutions in Indonesia: A Case Study of the Indonesian National Museum, formerly the Batavia Museum,” in Performing Objects: Museums, Material Culture and Performance in Southeast Asia, ed. Fiona Kerlogue (London: The Horniman Museum, 2004), pp. 15-29.

Reading to be divided among the class:

Tony Bennett, "The Exhibitionary Complex," in Representing the Nation: A Reader. Histories, heritage and museums, ed. David Boswell and Jessica Evans (Routledge: Abingdon, 1999), pp. 332-361.

Kenneth Hudson, "Attempts to Define 'Museum'," in Representing the Nation: A Reader. Histories, heritage and museums, ed. David Boswell and Jessica Evans (Routledge: Abingdon, 1999), pp. 371-379.

Arjun Appadurai and Carol A. Breckenridge, "Museums are Good to Think: Heritage on View in India," Representing the Nation: A Reader in Heritage and Museums, ed. Jessica Evans (Routledge, 1999), pp. 404-420.

James Clifford, "Museums as Contact Zones," in Representing the Nation: A Reader. Histories, heritage and museums, ed. David Boswell and Jessica Evans (Routledge: Abingdon, 1999), pp. 435-457.

Suggested reading:

Carol Duncan, "From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London," in Representing the Nation: A Reader. Histories, heritage and museums, ed. David Boswell and Jessica Evans (Routledge: Abingdon, 1999), pp. 304-331.

Week 16 (May 4 – May 8)**Conclusions and Course Wrap-Up****Wed., May 6****Research papers due in class****Last day of class****Note: There is no final exam in this class.**