

HR2001 Introduction to the Histories of Southeast Asian Art

Lecturer: Adeleine Daysor (adaysor@ntu.edu.sg)

Venue: LHS TR +35

Day and Time: Wednesday, 0930-1220

Course Aims

This is a foundational survey course covering works of art, artefacts and sites from Southeast Asia. It begins with the early cultures of prehistory and ends by investigating persisting traditions found in 20th-21st century artworks from Southeast Asia. You will study and question the dynamics, themes, and complexities that distinguishes the region geographically and artistically. You will develop literacy over a range of visual representations by considering their aesthetics, symbolic attributes, and cultural/historical significances. You will cultivate and apply these knowledge through independent research, critical thinking, oral presentations, written tests and assignments. This will provide a foundation for further research and study of art in Southeast Asia.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Identify and analyse the most representative works of art, artefacts and sites of Southeast Asia in relation to diverse socio-historical contexts
2. Critically analyse and respond to texts by key thinkers, who have shaped the field of Southeast Asian art histories.
3. Apply and demonstrate visual literacy skills and critical approaches to seeing, thinking about, and writing on Southeast Asian art.
4. Present research and thinking on Southeast Asian art in a clear and cohesive manner.
5. Engage in class discussions and critiques of responses to Southeast Asian artworks in a constructive manner

Course Content

This course examines the art historical traditions in Southeast Asia, through a study of architecture, sculpture, painting, pottery, textiles and metal objects. Materials, formal compositions, and varied functions are probed to discover the artworks' purposes, broader contexts of manufacture, and significances. Buddhist and Hindu worldviews are explored in relation to the ancient dynasties that ruled shifting territories, as well as the diverse alternative traditions that the region encompasses.

Is it possible to look at what is produced or created in Southeast Asia as having particular traits or characteristics? If so, how may we see and discuss them? Are the arts in this region merely derivative or transplanted from elsewhere?

If the visual cultures of Southeast Asia are impacted by dynamic (internal and external) forces and embodies multi-faceted practices, how then may we consider, interpret, and articulate their impulses, developments, and transformations?

Class Assignments

Visual Analysis Quiz:

You will practice quick visual reading, analysis and writing on familiar images and art forms from Southeast Asia

The Oral Presentation:

You will work as a team to research a particular topic in-depth, critically analyse an artwork's formal and iconographic qualities, intrinsic meanings and art historical significance, and its effective communication.

Response Paper:

You will read and respond critically to a chosen text that has shaped the field of Southeast Asian art histories.

Final Assessment:

You will apply and demonstrate acquired visual literacy skills and critical approaches to seeing, thinking about and writing on Southeast Asian art

Assessment (includes both continuous and summative assessment)

Component	Date Allocated/ Due	Course ILO Tested	Weight	Team/Individual	Assessment Instructions & Rubrics
Visual Analysis Quiz	Sept 24th	ILO 1,3,4,5	15%	Individual	Appendix 1
Response Paper	Sept 3rd	ILO 1, 2, 3,4,5	10%	Individual	Appendix 1
Oral Presentation	Please refer to presentation schedule	ILO 1, 2, 3, 4, 5	15% 10%	Team & Individual	Appendix 1
Final Assessment	Nov 13th	ILO 1, 2, 3, 4, 5	30%	Individual	Appendix 1
Tutorial Participation	Weekly	ILO 1, 2, 3, 4, 5	20%	Team & Individual	Appendix 1
Total			100%		

Formative feedback

You will receive verbal feedback on Oral Presentations and in class discussions. Feedback also will be given for the Visual Analysis Quiz, Critical Response paper.

Consultation hours: by Appointment

Learning and Teaching approach

Approach	How does this approach support you in achieving the learning outcomes?
Lecture	You will become familiar with the most representative works of art, artefacts and sites of Southeast Asia from the prehistorical period to the 21 st century
Presentations	By urging you to look closely at works of art, you will be trained to develop visual literacy skills and expand your visual culture, both of which are vital for the study of art.
Critical Thinking Exercises	Through reading, discussion and writing, you will be guided to formulate your observations and thoughts in an articulate manner, to be receptive to constructive criticism and to question prevalent frameworks and narratives.

Reading and References

Barbier, Jean Paul, and Douglas Newton, eds. *Islands and ancestors: indigenous styles of Southeast Asia*. Prestel Pub, 1988. **N7311.182**

Chaturachinda, G, et al., *Dictionary of South & Southeast Asian Art*, Silkworm Books, Bangkok, 2004. **N7300.C495**

Chicarelli, Charles F. *Buddhism and Buddhist Art: An Illustrated Introduction*. 2017. **N8193.A4C532**

Girard-Geslan, Maud. *Art of Southeast Asia*. Abrams, 1998. **N7311.A784.**

Guy, J., *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia*, The Metropolitan Museum of Art, New York, 2014. **NB1912.H55G986**

Jessup, Helen Ibbitson, and Thierry Zéphir. *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*. Washington: National Gallery of Art, 1997. Book on Order

Kerlogue, Fiona. *Arts of Southeast Asia*. London: Thames & Hudson, 2004. * **NK1052.K39**

Leidy, Denise Patry. *The Art of Buddhism: An Introduction to Its History & Meaning*. Boston: Shambhala, 2008. **N8193.A5L527**

Lim, Aurora Roxas, and George C. Tapan. *Southeast Asian Art and Culture Ideas, Forms, and Societies*. Jakarta: Association of southeast asian nations, 2005. * **N7311.L732**

Maxwell, Robyn J. *Life, Death & Magic: 2000 Years of Southeast Asian Ancestral Art*. Canberra: National Gallery of Australia, 2010. **N7311.M465**

Miksic, John Norman, and Goh Geok Yian. *Ancient Southeast Asia*. Taylor & Francis, 2016. **DS523.M636**

Rawson, Philip S. *The Art of Southeast Asia: Cambodia, Vietnam, Thailand, Laos, Burma, Java, Bali*. Thames and Hudson, 1967. * **NB5877.R262**

Sumner, Christina, and Milton E. Osborne. *Arts of Southeast Asia: From the Powerhouse Museum Collection*. Sydney, N.S.W.: Powerhouse, 2002. **NK1052.S956**

Taylor, Michael Paul, ed. *Fragile Traditions: Indonesian Art in Jeopardy*. University of Hawaii Press, 1994. **N7326.F811**

***Key Textbooks**

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities. No late submission will be accepted.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 15 minutes late, you will be deemed as absent.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

(4) Disability Accommodation:

Please let me know during the first week of the semester if you require special accommodations for class and assignments.

(5) Use of AI tools / Non-human generated material:

Use of AI material is encouraged when clearly relevant to your research topic and strategy.

Please consult me if you intend to use AI tools including language translation and grammar check tools.

Give proper citations if you use any AI tool. Extending the practice of correctly citing references in your work under NTU's policies on citation and plagiarism, the University requires students to **(i) identify any generative AI tools used** and **(ii) declare how the tools are used in submitted work**. Please note that even with acknowledgement, copying of output generated by AI tools (in part or whole) may still be regarded as plagiarism.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule

Week	Topic	Course LO	Readings/ Activities
<u>1</u> Aug 13th	Southeast Asia as a region; mapping and defining a region. Introduction to the module. Scope, materials, approaches and tasks.	1,4,5	Lecture: Introduction to Southeast Asia. Visual Analysis Workshop: Engaging critically with images.
<u>2</u> Aug 20th	Early cultures, artefacts and art. Materials and their fabrication. Pottery, metal objects, technologies, human/animal/mythological representations	1,2,5	Lecture: Early Cultures. Reading Workshop: Engaging critically with written texts. In-class discussion: What is "Southeast Asia"? What makes "Southeast Asia"?
<u>3</u> Aug 27th	Buddhist architecture and sculpture from Indonesia, 3rd-9th centuries CE. Focus on Mendut and Borobudur. Conceptions of the stupa and the mandala. Icon and narrative.	1,2,3,4,5	Lecture: Imprints of the Buddha, Indonesia. Student presentations: Early cultures, Ceramics and Bronze.
<u>4</u> Sept 3rd	Buddhist architecture and sculpture from Cambodia. Symbolic mountains and stupas. Icons, narrative and portraits. Focus on the Bayon.	1,2,3,4,5	Lecture: Imprints of the Buddha, Cambodia. Student presentations: Buddhist Art from Indonesia. Response paper due

<u>5</u> Sept 110th	Buddhist themes and images from Thailand and Myanmar (Burma). Sculpture and painting.	1,2,3,4,5	Lecture: Imprints of the Buddha, Thailand and Myanmar (Burma). Student presentations: Buddhist Architecture from Cambodia.
<u>6</u> Sept 17th	The mountain and its symbolism; the temple-mountain. Hindu architecture and sculpture from Java and Bali, 9 th -15 th centuries CE. Focus on Prambanan, Balinese Pura.	1,2,3,4,5	Lecture: Hindu Art, Java and Bali Student presentations: Buddhist art from Thailand and Myanmar (Burma).
<u>7</u> Sept 24th	Mid term Quiz: covering material from lectures 2-6.		Mid term Quiz: covering material from lectures 2-6.
Oct 1st	Recess Week		No Class
<u>8</u> Oct 8th	The temple-mountain in Cambodia. Hindu architecture and sculpture in Cambodia, 7 th -15 th centuries CE. Representations of religious and political authority through mythology and portraiture. Focus on Angkor Wat.	1,2,3,4,5	Lecture: Hindu Art, Cambodia Student presentations: Hindu architecture and sculpture from Java and Bali.
<u>9</u> Oct 15th	Buddhist images in Southeast Asia. Representations of crowned Buddhas and bodhisattvas. Representations of goddesses; conceptions of the goddess, the female and of <i>shakti</i> .	1,2,3,4,5	Lecture: Crowned Buddhas, Bodhisattvas, and Goddesses. Student Presentations: Hindu architecture and sculpture in Cambodia
<u>10</u> Oct 22th	Alternative traditions of sculpture in Southeast Asia; "folk" or "root" or "indigenous" traditions. Human, animal and mythological representations in clay, wood, metal and stone.	1,2,3,4,5	Lecture: Alternative Traditions of Sculpture in Southeast Asia. Student presentation: Crowned Buddhas, Bodhisattvas, and Goddesses.
<u>11</u> Oct 29th	Material cultures Traditions of pottery, fabric and wood carving in Southeast Asia; survey of materials, forms, functions and symbolic attributes.	1,2,3,4,5	Lecture: Material cultures. Student presentations: Alternative traditions of Sculpture in Southeast Asia. "Folk" or Indigenous Traditions.

12 Nov 6th	The persistence of tradition. Reconsidering Southeast Asia as a region. Revivals and inventions. Traditions in the modern to the present Summary of module.	1,2,3,4,5	Lecture: The Persistence of Tradition. Student presentations: Traditions of Fabric and Carving from Southeast Asia Learning reflections
13 Nov 13th	Final Assessment	1,3,4,5	Final Assessment

Continuous Assessment:

Visual Analysis Quiz. Oral Presentation. Response Paper LOs 1, 2,3,4,5 50%

Final Project: Written Assessment. LOs 1, 2,3,4,5 30%

Continuous Assessment: Participation. LO 5 20%

Appendix 1

<p>Research: LO1 Identify and analyse the most representative works of art, artefacts and sites of Southeast Asia in relation to diverse socio-historical contexts.</p> <p>Recognition and awareness of:</p> <ul style="list-style-type: none"> • Scope of artworks • Types of art forms • Modes of production • Chronology • Sites, Geographies • Dynasties, patrons, communities • Beliefs and social systems 	<p>Reflect: LO2 Critically analyse and respond to texts by key thinkers, who have shaped the field of Southeast Asian art histories.</p> <p>Knowledge and awareness of:</p> <ul style="list-style-type: none"> • Various fields of research disciplines and approaches • Key concepts and lenses to frame and view Southeast Asia as a region and its arts • Key issues of inquiry and debate • Vocabulary, writing styles, and strategies 	<p>Apply: LO3 Apply and demonstrate visual literacy skills and critical approaches to seeing, thinking about and writing on Southeast Asian art</p> <p>Competency and confidence in:</p> <ul style="list-style-type: none"> • Visual identification • vocabulary, and description • Formal analysis • Contextual analysis • Critical thinking • Synthesis of ideas and opinions 	<p>Present: LO4 Present research and thinking in a clear and cohesive manner</p> <p>Effective visual and verbal communication:</p> <ul style="list-style-type: none"> • Audience is engaged • Proposition is articulate • Scope of project is appropriate and relevant • Logical organisation of ideas, evidence and findings • Open dialogue is established • Range of sources and resources are employed and cited correctly 	<p>Participate: LO5 Engage in the production and critique of work, and class discussions in a constructive manner</p> <p>Takes initiatives and ownership in learning:</p> <ul style="list-style-type: none"> • Engages in tasks and assignments in a timely manner • Actively listens, contributes ideas, and responds constructively to weekly discourse • Collaborates with peers correspondingly
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