

20th Century Southeast Asian Art: Being Modern (HR3006)

Course Guide: Semester 1, Academic Year 2023-24

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Seminar classes: Wednesdays, 9.30am to 12.30pm, The Hive, TR+2

Consultations by prior appointment only: Thursdays, 3pm to 4pm, SHHK 03-55

Course Outline

This course examines the modern art of Southeast Asia in the 20th century. Through diverse examples from across the region, we enrich our understandings of “the modern” by considering how art reveals the complexities of modernities. Art in 20th century Southeast Asia can be characterised as being modern, and also as having other qualities – for example, art can be modern and nationalist, or even modern and traditional. We will traverse these issues while outlining the historical development of modern art in Southeast Asia, familiarising and critically engaging you with key actors, agents and art-historical narratives. The intermediate-level course is suited for students with some grounding in art history; however, no prior study of Southeast Asia’s art is required.

Intended learning outcomes

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

1. Identify and discuss key works of art, artists, art historians and other actors and agents of modern Southeast Asia.
2. Identify and discuss the competing narratives of the modern in Southeast Asian art.
3. Demonstrate skills in visual analysis and critically compare prevailing approaches to seeing, thinking about and writing on modern Southeast Asian art.
4. Present your findings on topics relating to the modern in Southeast Asian art with coherence, research and insight.
5. Share analyses and criticisms of art and the modern in Southeast Asian art with your peers in a constructive manner.

Syllabus

To guide your understanding of key thematic and conceptual issues in relation to (art-) historical developments during the 20th century, the course is arranged loosely chronologically, based on case studies, and structured in three parts:

1. Introduction (week 1)
2. Consolidation: Institutionalising Modern Art, Early to Mid-20th Century (weeks 2-7)
3. Proliferation: Expansions of Modern Art, Mid to Late-20th Century (weeks 8-13)

Reading in preparation for class discussion is an important part of our learning in this course. PDF copies of all readings are provided. You are asked to read closely, critically, carefully, and actively: please come to class with questions and comments to contribute to discussions.

The first *required reading* is a scholarly text and must be completed each week in preparation for class; the second *required reading* is a historical primary text and is strongly recommended. The *additional reading* is not required for class discussions; it is provided to assist you with your research for the assessment tasks.

The guiding questions and comments for each week (below) are intended to orient you to the key concepts, themes, and case studies we will be discussing. Because your active participation in class discussions is essential to your learning in this course, it will help you to think about these issues when completing your required reading for each week.

Introduction

Week 1. Wednesday 16 August 2023, 9.30am to 12.30pm, The Hive, TR+2

Introduction to the course; key concepts, contexts, terminology

How can we characterise Southeast Asia during the 20th century? In what ways did these contexts shape the main themes in art, and the prevailing narratives about that art? What ideas and terms can we use when studying the modern art produced in Southeast Asia during the 20th century? How can we think through urban, national, regional, and other scales? This week, we will grapple with these and related questions, while also introducing the structure of the course, including assessments.

No required reading for this week. Instead, please familiarise yourself with the Course Guide and syllabus and note any questions.

Consolidation: Institutionalising Modern Art, Early to Mid-20th Century

Week 2. Wednesday 23 August 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and national (and gendered): Hanoi, Jakarta

What were the relationships between modernisms and nationalisms? How could art be distinctly modern and also recognisably tied to the nation in which it was made? What role has gender played in such questions? This week, we consider these and related issues with reference to case studies from Hanoi and Jakarta, including the establishment of the École des Beaux Arts de l'Indochine (EBAI; Indochina School of Fine Arts) in 1925, and the writings and activities of artists S. Sudjojono and Mia Bustam.

Required reading:

1. Taylor, Nora Annesley. "Chapter 2: Orientalists or Occidentalists: 'Indochinese' Artists under Colonialism." In *Painters in Hanoi: An Ethnography of Vietnamese Art*, second edition, pp. 22-41. Singapore: NUS Press, 2009.
2. Sudjojono, Sindudarsono. "'We Know Where We Will Be Taking Indonesian Art', 1948," trans. Brigitta Isabella. *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 1, no. 2 (2017): 159-164.

Week 3. Wednesday 30 August 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and traditional (and utopian): Phnom Penh, Bangkok, Luang Prabang

What were the relationships between ideas of modernity and tradition in art? Were the modern and the traditional always and only distinct and antithetical ideas and aesthetics in art, or could they also be overlapping and complementary? What role did ideals and dreams of utopia play in these questions? This week, we consider these and related issues with reference to case studies from Phnom Penh, Bangkok and Luang Prabang, including the establishment of the École des Arts Cambodgiens (School of Cambodian Arts) in 1917, the urban planning and architecture of central Bangkok, and the adoption of photography by Buddhist monks in Laos.

Required reading:

1. Chua, Lawrence. "Chapter Three. Diagramming Utopian Nationalism: Nibbāna and the City of Willows." In *Bangkok Utopia: Modern Architecture and Buddhist Felicities, 1910–1973*, pp. 29-52. Honolulu: University of Hawai'i Press, 2021.
2. Mom Chao Ithithepsan Kridakon. "Sathapattayakam ('Architecture')" (1935), trans. Lawrence Chua. *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 7, no. 1 (March 2023): 165-174.

Week 4. Wednesday 6 September 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and religious (and syncretic): Bandung

In the Global North and in the West, modernity has often been imagined to be secular. In Southeast Asia, by contrast, religions have played an important part in processes of modernisation. How is this reflected in modern art? How do qualities of being modern and being religious interact within artworks and in artistic discourse? This week, we consider these and related issues with reference to case studies from Bandung (and other parts of Indonesia), with reference to Islam and abstraction.

Required reading:

1. George, Kenneth M. "The Cultural Politics of Modern and Contemporary Islamic Art in Southeast Asia." In *Modern and Contemporary Southeast Asian Art: An Anthology*, ed. Nora A. Taylor and Boreth Ly, pp. 53-67. Ithaca: Cornell Southeast Asia Program Publications, 2012.
2. Trisno Sumardjo. "Bandung Worships the Laboratory of the West" (1954), trans. Arif Bagus Prasetyo. In *The Modern in Southeast Asian Art: A Reader*, vol. 1., ed. T.K. Sabapathy and Patrick D. Flores, pp. 500-502. Singapore: National Gallery Singapore and NTU Centre for Contemporary Art Singapore, 2023.

Week 5. Wednesday 13 September 2023, departing from The Hive by van at 9.30am, returning by 12.30pm

Museum visit: *The Neglected Dimension* at Dalam Southeast Asia, National Gallery Singapore. The exhibition curator will be our guest speaker: Dr Anissa Rahadiningtyas

Building on our discussions last week about the modern, the religious, and the abstract, this week we will visit an exhibition that focuses on "calligraphic abstraction" in which Islamic and other ideas are placed in dialogue with various non-representational and semi-representational forms. How can art be abstract and textual? What are some diverse sources for the aesthetic approaches taken by artists in this exhibition?

Required reading:

1. Anissa Rahadiningtyas. "The Neglected Dimension—Calligraphy, Abstraction, and Performativity in Modern and Contemporary Indonesia." In *The Neglected Dimension*, pp. 14-34. Singapore: National Gallery Singapore, 2023.

Week 6. Wednesday 20 September 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and cosmopolitan (and regional): Singapore, Penang, Yangon

Cosmopolitanism refers to a desire for worldly interconnection. How has this desire related to modern art? How have artists and others drawn on diverse artistic and cultural sources to forge new forms of expression, including some which aimed to be distinctively Southeast Asian? How have art historians emphasised ideas of cosmopolitanism when characterising the development of modern art in the region? This week, we consider these and related issues with reference to case studies from Singapore, Penang and Yangon, including the Chinese émigré painters who are collectively referred to as Nanyang artists, and the cultural figures who are collectively referred to as "modern girls."

Required reading:

1. Seng Yu Jin. "Lim Hak Tai Points a Third Way: Towards a Socially Engaged Art by the Nanyang Artists, 1950s-1960s." In *Charting Thoughts: Essays on Art in Southeast Asia*, ed. Low Sze Wee and Patrick Flores, pp. 188-201. Singapore: National Gallery Singapore, 2017.
2. Sabapathy, T.K. "The Nanyang Artists: Some General Remarks" (1979). In *Writing the Modern: Selected Texts on Art & Art History in Singapore, Malaysia & Southeast Asia*,

1973-2015, ed. Ahmad Mashadi, Susie Lingham, Peter Schoppert and Joyce Toh, pp. 340-345. Singapore: Singapore Art Museum, 2018.

Week 7. Wednesday 27 September 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and photographic (and collective): Singapore, Kuala Lumpur

Invented around 1840, photography is a distinctly modern technology that has many uses, ranging from science to journalism, souvenirs to artworks. How has photography been approached as an artform in Southeast Asia? What stylistic approaches and subject matter have been favoured by art photographers in the region? What role have “camera clubs” and other collective organisations played? This week, we consider these and related issues with reference to case studies from Singapore and Kuala Lumpur.

Required readings:

1. Toh, Charmaine. “Chapter 2: Pictorialism and Modernity.” In *Imagining Singapore: Pictorial Photography from the 1950s to the 1970s*, pp. 17-46. Leiden and Boston: Brill, 2023.
2. “Photos—mirror of progress, says Tun Yusof.” *The Straits Times*, 6 January 1965, Page 18. “He combines photos and paintings.” *The Straits Times*, 11 November 1965, Page 6.

Recess week: no class on Wednesday 4 October 2023

PROLIFERATION: The Expansions of Modern Art, Mid to Late-20th Century

Week 8. Wednesday 11 October 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and public (and contested): exhibitions and exchanges

The Cold War refers to a range of ideological, military, and other forms of conflict during the decades following the end of WWII in 1945. In Southeast Asia, violent conflicts in many areas (most infamously the Second Indochina War in Vietnam, Cambodia and Laos) were accompanied by intense competition between the communist bloc (dominated by the USSR and China) and the “Free World” (dominated by the USA) in the realm of arts and “cultural diplomacy.” How did the Cold War affect the development of modern art in the region? How did its effects continue or differ from those of the colonial era? More specifically, how did Cold War, colonial and other contexts shape the ways in which art reached the public, through exhibitions, publications, and other kinds of exchange? This week, we consider these and related issues with reference to case studies from Jakarta, Phnom Penh and elsewhere.

Required reading:

1. Muan, Ingrid. “Playing with Powers: The Politics of Art in Newly Independent Cambodia.” *Udaya, Journal of Khmer Studies* 6 (2006): 41-56.
2. Misiem Yipintsoi. “Misiem Speaks...” In *Misiem Yipintsoi: Retrospective 1949-1976*, unpaginated. Bangkok: Craftsman Press, 1976.

Week 9. Wednesday 18 October 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and pan-Asian (and collective): Santiniketan, Ten Men Art Group

How have artists in Southeast Asia experienced and expressed their connections with the region, and with Asia more broadly? How have ideas of pan-Asianism and collectivism affected the development of modern art? This week, we consider these and related issues with reference to case studies including the artists Bagyi Aung Soe and Fua Haribhitak, who both studied at Rabindranath Tagore’s experimental university in Santiniketan, as well as the Ten Men Art Group, a loose collective of artists based in Singapore whose extensive travels informed their artworks and exhibitions.

Required reading:

1. Sabapathy, T.K. "Developing Regionalist Perspectives in Southeast Asian Art Historiography" [1996]. In *Contemporary Art in Asia: A Critical Reader*, ed. Benjamin Genocchio and Melissa Chiu, pp. 47-61. Cambridge: MIT Press, 2011.
2. Forewords from selected Ten Men Art Group catalogues:
 - Sugih Arto. "Foreword." In *Ten-Man Art Exhibition: Tour of Indonesia 1962*, unpaginated. Singapore: [Printed by Hiap Seng Pub.], 1962.
 - S. Rajaratnam. "Foreword by the Minister for Culture." In *Ten-Man Exhibition (Cambodia & Thailand)*, unpaginated. Singapore: 1964.
 - S. Rajaratnam. "Message." In *Ten-Men Art Exhibition: Tour of Sarawak 1965*, unpaginated. Singapore: [Printed by S.R.P. Co.], 1965.

Week 10. Wednesday 25 October 2023, departing from The Hive by van at 9.30am, returning by 12.30pm

Museum visit: *Radio Malaya* at NUS Museum.

No required reading for this week. Instead, please revise and prepare for your final research essay.

Week 11. Wednesday 1 November 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and international (and diasporic): Kim Lim, David Medalla

Can London be considered part of Asia? Can artists occupy multiple positionalities, and make works that relate to several geographies? How have artists from Southeast Asia navigated a path in international contexts, as diasporic subjects? This week, we consider these and related issues with reference to case studies including the artists Kim Lim and David Medalla, who worked for extended periods in the United Kingdom, as well as Pacita Abad, who lived and worked across several continents.

Required reading:

1. Chanon Kenji Praepipatmongkol. "David Medalla: Dreams of Sculpture." *Oxford Art Journal* 43, no. 3 (December 2020): 339–359.
2. Loh, Joleen. "The Photographs of Kim Lim: A Visual Essay." *Art History* 44, no. 3 (June 2021): 532-552.

Week 12. Wednesday 8 November 2023, 9.30am to 12.30pm, The Hive, TR+2

Modern and conceptual (and contemporary?): GSRB, CMSI

Between the 1970s and the 2000s, artists in several places across Southeast Asia began making artworks in which the "concept" was considered to have equal or greater appearance as the aesthetic or appearance. Often, their ideas were articulated in manifestoes, and presented collectively in exhibitions and other events. What does it mean to call this "conceptual" art? Is this an expansion of the modern in art, or a turn to the contemporary (or both)? This week, we consider these and related issues with reference to case studies including Gerakan Seni Rupa Baru Indonesia (Indonesia New Art Movement), Chiang Mai Social Installation, and Toward a Mystical Reality.

Required reading:

1. Soon, Simon. "Images Without Bodies: Chiang Mai Social Installation and the Art History of Cooperative Suffering." *Afterall: A Journal of Art, Context and Enquiry* 42 (2016): 36–47.
2. "Manifesto of the Indonesian New Arts Movement [*Gerakan Seni Rupa Baru*] (1975)." Reproduced in *Why Are We 'Artists'? 100 World Art Manifestos*, ed. Jessica Lack, pp. 242-244. UK: Penguin Classics, 2017.

Week 13. Wednesday 15 November 2023, 9.30am to 12.30pm, The Hive, TR+2

Student-led debate: Was modern art in Southeast Asia only for the elite?

This week, we will draw on key concepts during throughout the semester, to reinforce what we have learned, and also to draw together some connections shared commonly between the various case studies. Considering the increasingly diverse forms that modern art took during the 20th century, and the expanded range of activities that artists embraced, can we characterise modern art in Southeast Asia as having been made only for the elite, or as having successfully reached out to wider publics? What efforts have artists in this period made, either to ensure art was reserved only for a small and privileged audience, or else to ensure that art engages with a larger number of people? What are the implications of these efforts? In order to grapple with these questions, students will be divided into groups, assigned a “side,” and tasked with preparing arguments and rebuttals as a group. One main aim of the debate is to develop a deep understanding of the complex nature of the issues at stake in thinking about the relationships between modern art and modern people, in Southeast Asian contexts.

Required reading:

1. Yap, Arthur. “in passing,” “local colour,” and “scroll painting” from *Only Lines* (1971). “conceptual art” and “commonplace” from *Commonplace* (1977). In *The Collected Poems of Arthur Yap*, pp. 227, 240, 156, 152. Singapore: NUS Press, 2013.

ASSESSMENT

If you have questions or concerns about any of the assessment exercises, please raise them early in advance, either by email or in class. You may also make an appointment for a discussion during office hours, i.e. Thursdays 3-4pm during semester.

Key due dates to note:

- Class attendance and active participation, including completing the required readings and contributing to the student-led debate (20%)
- Between Week 2 and Week 12: Oral presentation on required reading (15 mins, 20%)
- Friday 6 October 2023: Visual analysis exercise due (1000 words, 20%)
- Friday 24 November 2023: Final research essay due (2500 words, 40%)

Feedback is central to this course. You will receive formative feedback through verbal and/or written responses to your class presentation, your close reading exercise, and your final research essay. You will also receive verbal feedback during in-class discussions and during the debate.

1. Class participation (20%)

As noted above, attending seminars and reading in preparation for class discussion is an important part of our learning in this course. The required readings must all be completed each week in preparation for class. PDF copies of all readings will be provided for you. You are encouraged to read closely, critically, carefully, and actively, and to come to class with questions and comments to contribute to discussions.

Participation in the student-led debate, held during week 13, is also an important component of class participation. The debate serves to consolidate revision of different themes and topics discussed throughout the semester, while also encouraging you to develop your skills in argumentation and expression. Because a debate requires collaboration in a group, to do well on the team assessment, it is necessary for you to demonstrate positive interdependence and teamwork. In principle, you will receive the same marks as your team. However, your individual

score may vary based on feedback about your contributions to the group project. We will have time in classes to prepare for the debate.

As well as enhancing your comprehension of the course, class participation will also help you to develop the skills necessary to do well in your written assignments.

2. Class presentation (20%) – 15 minutes, between Week 2 and Week 12

You will be required to make one oral presentation in class (between Week 2 and Week 12) and to co-lead a discussion about one of the weekly readings. This assessment exercise allows you to demonstrate your comprehension of the readings, your skills in textual analysis, and your ability to develop a critical perspective based on a close examination of the text. You will also be assessed for your ability to plan and co-lead a class discussion, including preparing questions and prompts for discussion.

Your oral presentation should be 15 minutes in length; you are also expected to submit your short notes and/or any slides for your presentation via email prior to class.

The oral presentation develops skills in close, critical reading of texts—including in relation to images or artworks, if relevant—and these skills will also help you to prepare for your written assignments.

3. Visual analysis exercise (20%) – 1000 words, due Friday 6 October 2023

The visual analysis exercise, which comprises a short written paper, allows you to demonstrate your ability to develop a critical perspective based on a close examination of observable evidence within one artwork or image. This exercise provides you with an opportunity to hone your skills in visual analysis, a fundamental skill in art-historical work.

A guide to visual analysis is provided to assist you in your preparation.

You are allowed and encouraged to revise your writing done for your visual analysis exercise for use in your final research essay.

Short written papers of approximately 1000 words (ie within 10% of word limit, not including footnotes and references) should be submitted via Turnitin on NTULearn by 23:59 on Friday 6 October 2023.

4. Final research essay (40%) – 2500 words, due Friday 24 November 2023

The final research essay builds on the oral presentation, which focused on textual analysis, as well as the visual analysis exercise, to construct a larger, critical argument about issues covered in class discussions and weekly required readings during the course, in response to one of the essay questions that will be provided during the semester.

As noted above, you are allowed and encouraged to revise your writing done for your visual analysis exercise into your final research essay. When revising your writing, you should reflect on written feedback provided to you, as well as discussions in class throughout the semester.

The research essay is an exercise to develop and assess the following skills:

- Conducting art-historical research;
- Creating a structured, coherent argument;
- Writing clearly and expressively;
- Visual analysis;
- Critically approaching research material from different sources.

Essays of approximately 2500 words (ie within 10% of word limit, not including footnotes and references) should be submitted via Turnitin on NTULearn by 23:59 on Friday 24 November 2023.

A list of essay questions will be provided during the semester. The essay questions will relate to concepts and case studies covered during the semester. You may choose any one of the essay questions.

Please ensure the following:

- Your work is original, and all quotations and ideas from other sources are properly referenced. The essays will be checked for plagiarism. Please use the notes-bibliography referencing system of the Chicago Manual of Style, see the following short guide: http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html. Use of generative AI tools is not permitted and will be considered cheating.
- Please conduct research beyond the required weekly readings. In general, your sources should be scholarly articles and books, not information from the internet.
- Notes, bibliography, and image captions will not be counted as part of the essay's word count.
- Your essay is accompanied by illustrations of the images you refer to. Please label each illustration with a caption in the following format: Artist name, *artwork title (in italics)*, artwork date, artwork medium, artwork size, collection where artwork is currently located.
- Please submit a soft copy of your essay via Turnitin on NTULearn. Penalties will be applied for late submissions.

SUGGESTIONS FOR ADDITIONAL READING

The following additional reading is not required for class discussions; these texts are offered as suggestions to assist you with your research for the assessment tasks.

Introduction and background:

- Rizal, José. "In Honor of Juan Luna and Félix Resurrección Hidalgo." English translation of Rizal's speech, given at a banquet celebrating Luna's and Hidalgo's successes at European salon exhibitions, Madrid, Spain, 25 June 1884. In Austin Craig, *Gems of Philippine Oratory: Selections Representing Fourteen Centuries of Philippine Thought, Carefully Compiled from Credible Sources in Substitution for the Pre-Spanish Writings Destroyed by Missionary Zeal, to Supplement the Later Literature Stunted by Intolerant Religious and Political Censorship, and as Specimens of the Untrammelled Present-Day Utterances*, pp. 34-37. Manila: University of Manila, 1924.
- Chotpradit, Thanavi, et al. "Terminologies of 'Modern' and 'Contemporary' 'Art' in Southeast Asia's Vernacular Languages: Indonesian, Javanese, Khmer, Lao, Malay, Myanmar/Burmese, Tagalog/Filipino, Thai and Vietnamese." *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 2, no. 2 (October 2018): 65-195.
- Emerson, Donald K. "'Southeast Asia': What's in a Name?" *Journal of Southeast Asian Studies* 15, no. 1 (March 1984): 1-21.
- Mitter, Partha. "Decentering Modernism: Art History and Avant-Garde Art from the Periphery." *The Art Bulletin* 90, No. 4 (December 2008): 531-548.

Week 2 (Modern and national (and gendered): Hanoi, Jakarta):

- Cox, Matt. "The Painting of Prostitutes in Indonesian Modern Art." *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 1, no. 2 (2017): 41-63.
- Bustam, Mia. "Chapter 6: I Found Myself." [Excerpted from *Sudjojono dan Aku* (Sudjojono and Me), 1992.] Trans. Astrid Reza, ed. Yvonne Low. *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 5, no. 1-2 (October 2021): 339-349.
- Scott, Phoebe. "Vietnamese Lacquer Painting: Between Materiality and History." In *Radiant Material: A Dialogue in Vietnamese Lacquer Painting*, ed. Phoebe Scott, pp. 3-23. Singapore: National Gallery Singapore, 2017. Also available online: <https://www.nationalgallery.sg/magazine/vietnamese-lacquer-painting-between-materiality-and-history> [accessed July 2022].

Week 3 (Modern and traditional (and utopian): Phnom Penh, Bangkok, Luang Prabang):

- Muan, Ingrid. "Chapter Two: The Rescue." In *Citing Angkor: The 'Cambodian Arts' in the Age of Restoration 1918-2000*, pp. 72-183. Unpublished PhD dissertation, Columbia University, New York, 2001.
- Berger, Hans Georg. "Photographs of Laos. The Buddhist Archive of Photography." In *The Lao Sangha and Modernity: Research at the Buddhist Archives of Luang Prabang 2005-2015*, ed. Volker Grabowsky and Hans Georg Berger in collaboration with Bounleuth Sengsoulin and Khamvone Boulyaphonh, pp. 95-148. New York and Luang Prabang: Anantha Publishing, 2015.
- Vickers, Adrian. "Balinese Modernism." In *Charting Thoughts: Essays on Art in Southeast Asia*, ed. Low Sze Wee and Patrick D. Flores, pp. 120-129. Singapore: National Gallery Singapore, 2017.

Weeks 4 and 5 (Modern and religious (and syncretic): Bandung, Bacolod):

- George, Kenneth M. "Ethical Pleasure, Visual Dzikir, and Artistic Subjectivity in Contemporary Indonesia." *Material Religion* 4, no. 2 (2008): 172-93.
- George, Kenneth M. *Picturing Islam: Art and Ethics in a Muslim Lifeworld*. Chichester: Wiley-Blackwell, 2010.
- George, Kenneth M. and Maman Noor, A.D. *Pirous: Vision, Faith, and a Journey in Indonesian Art, 1955-2002*. Bandung: Yayasan Serambi Pirous, 2002.
- K. Sanusi. "Encountering Globalisation: The Work of Sulaiman Esa from the 1950s to 2011." *WIT Transations on the Built Environment 159: Islamic Heritage Architecture* (2016): 23-34.
- Tagliacozzo, Eric. "Southeast Asia and the Middle East: Charting Directions." In *Southeast Asia and the Middle East: Islam, Movement, and the Longue Duree*, ed. Eric Tagliacozzo, 1-16. Singapore: NUS Press, 2009. [Other chapters in this edited volume may also be of interest, although the focus is not on art and visual culture.]
- Flores, Patrick D. *Art after the War, 1948-1969*. Pasig City, Philippines: The Modern Reader, 2015.
- Torres, Eric. *The Chapel of St. Joseph the Worker*. Victorias Negros Occidental: Victorias Milling Company, 1967.

Week 6 (Modern and cosmopolitan (and regional): Singapore, Penang, Yangon):

- Lewis, Su Lin. "Chapter 6. Gramophones, Cinema Halls, and Bobbed Hairs." In *Cities in Motion: Urban Life and Cosmopolitanism in Southeast Asia, 1920-1940*, pp. 227-263. Cambridge, UK: Cambridge University Press, 2016.
- Low, Kok Kiat David. "The Russian Connection in Singapore's Local Art Identity." *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 4, no. 2 (October 2020): 91-159.
- The Modern Girl Around The World Research Group (Alys Eve Weinbaum, Lynn M. Thomas, Priti Ramamurthy, Uta G. Poiger, Madeleine Y. Dong, And Tani E. Barlow).

"The Modern Girl as Heuristic Device: Collaboration, Connective Comparison, Multidirectional Citation." In *The Modern Girl Around the World: Consumption, Modernity, and Globalization*, ed. The Modern Girl Around The World Research Group, pp. 1-24. Durham and London: Duke University Press, 2008.

Week 7 (Modern and photographic (and collective): Singapore, Kuala Lumpur):

- K. Azril Ismail, Hoo Fan Chon, Rahel Joseph, Simon Soon. *Bayangnya itu timbul tenggelam : Photographic cultures in Malaysia*. Kuala Lumpur: Ilham Gallery, 2020.

Week 8 (Modern and public (and contested): exhibitions and exchanges):

- Van den Berge, Tom. "Picasso in the Tropics: European Modern Painting in Indonesia, 1920–1957." In *Modern Times in Southeast Asia, 1920s-1970s*, ed. Susie Protschky and Tom van den Berge, pp. 87-113. Boston: Brill, 2018.
- Isabella, Brigitta. "The Politics of Friendship: Modern Art in Indonesia's Cultural Diplomacy, 1950-1965." In *Ambitious Alignments: New Histories of Southeast Asian Art, 1945-1990*, ed. Stephen H. Whiteman, Sarena Abdullah, Yvonne Low, and Phoebe Scott, pp. 83-106. Sydney and Singapore: Power Publications and National Gallery Singapore, 2018.
- Wright, Astri. "Affandi in the Americas: Bridging the Gap with Paint and Personality." In *Affandi*, ed. Sardjana Sumichan, pp. 134-199. Jakarta and Singapore: Bina Lestari Budaya Foundation and Singapore Art Museum, 2007.

Week 9 (Modern and pan-Asian (and collective): Santiniketan, Ten Men Art Group):

- Sirintorn Haribhitak and Yin Ker. "Conjugating Legacies: Fua Haribhitak (1910–1993) & Bagyi Aung Soe (1923–1990), From Sāntiniketan To Bangkok & Yangon." *Revue Asie: Journal of the Doctoral School of Art History and Archeology* 2 (2017). <https://124revue.hypotheses.org/6131> [accessed July 2022].
- Low, Yvonne. "Becoming Professional Artists in Postwar Singapore and Malaya: Developments in Art during a Time of Political Transition." *Journal of Southeast Asian Studies* 46, no. 3 (October 2015): 463-484.
- Teh, David. "Chapter 3. *Nirat*: Distance, Itinerancy, and Homesickness as a Spatial Logic." In *Thai Art: Currencies of the Contemporary*, pp. 81-108. Cambridge, MA and London: MIT Press, 2017.
- Lai Chee Kien. "Southeast Asian Journeys and the Ten-Man Art Group: An Interview with Tan Seah Boey [Chen Cheng Mei]." In Chen Cheng Mei, *Odyssey: Oil Works*, pp. 14-19. Singapore: Landmark Books, 2008.

Week 11 (Modern and international (and diasporic): Kim Lim, David Medalla):

- Loh, Joleen. "Relocating Kim Lim: A Cosmopolitan Perspective." *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 2, no. 2 (October 2018): 33-62.
- Garrity, Jack. *A Passion to Paint: The Colorful World of Pacita Abad*. Singapore: Pacita Abad Art, 2004. Online: https://issuu.com/pacitaabad/docs/a_passion_to_paint_by_jack_garrity [accessed July 2022].
- Nasar, Hammad and Sarah Victoria Turner. "London, Asia, Exhibitions, Histories." *British Art Studies* 13 (September 2019). <https://doi.org/10.17658/issn.2058-5462/issue-13/ediorial> [accessed July 2022].

Week 12 (Modern and conceptual (and contemporary?): GSRB, CMSI):

- Soon, Simon. "An Empty Canvas on which Many Shadows Have Already Fallen." In *Reactions: New Critical Strategies. Narratives in Malaysian Art, Volume 2*, ed. Nur Hanim Khairuddin and Beverly Yong with T.K. Sabapathy, pp. 55-69. Kuala Lumpur: RogueArt, 2013.

- Flores, Patrick. "First Person Plural: Manifestos of the 1970s in Southeast Asia." In *Global Studies: Mapping Contemporary Art and Culture*, ed. Hans Belting, Jacob Birken, Andrea Buddensieg, and Peter Weibel, pp. 224-271. Ostfildern: Hatje Cantz Verlag, 2011.
- Albano, Raymundo. "Installations: A Case for Hangings." *Philippine Art Supplement 2*, no. 1 (1981): 2-3.
- Piyadasa, Redza. "Modernist and Post-Modernist Developments in Malaysian Art in the Post-Independence Period." In *Modernity in Asian Art*, ed. John Clark, pp. 169-181. Sydney: Wild Peony, 1993.

COURSE POLICIES AND STUDENT RESPONSIBILITIES

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 class discussions and activities. No late submission will be accepted.

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

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.

ACADEMIC INTEGRITY

As a student, it is important that you recognise 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 (<https://www.ntu.edu.sg/education/teaching-learning/learning-resources>). Consult your instructor if you need any clarification about the requirements of academic integrity in the course.

The use of generative AI to complete assignments is considered cheating. Students are permitted, however, to explore issues arising from this technology in relation to writing on art. Any use of generative AI is to be discussed with the instructor and explained in detailed citations.