

## COURSE CONTENT

<b>Course Code</b>	DD8006
<b>Course Title</b>	The Modern and Modernism in Southeast Asian Art
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

An intermediate-level course for further studies in fields related to Southeast Asian art (curatorial studies, museum studies, art criticism and art history, for example), this course on 20<sup>th</sup>-century Southeast Asian art seeks to outline the historical development of modern art this region. Building on knowledge of premodern Southeast Asian art acquired in DD2000, it seeks to introduce you to the artistic expressions of the modern and modernism in Southeast Asia, and to familiarise you with the actors, agents and art historical narratives and to engage you in thinking critically about the art histories of Southeast Asia.

### **Intended Learning Outcomes (ILO)**

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 visual memory skills 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.

### **Course Content**

#### **What are the key works of modern Southeast Asian art?**

You will be shown a range of artistic expressions from 20<sup>th</sup>-century Southeast Asia, and urged to examine them critically.

#### **What are the visual references of modern Southeast Asian art?**

In addition to discussing European and American influences, an introduction to the region's classical art forms will acquaint you with local artistic traditions that have contributed to the shaping of modern Southeast Asian art.

#### **What are the main themes in modern Southeast Asian art?**

You will explore the dominant themes in modern Southeast Asian art and question their prevalence.

#### **What are the prevailing narratives of modern Southeast Asian art?**

You will be invited to study and compare the monographs of each country in Southeast Asia, and to critique them.

### Who are the actors and agents and what do they do?

You will know the most prominent artists, art historians, curators and institutions of art, and urged to reflect on their roles in shaping the art historical narratives of Southeast Asian modern art.

### Class assignments

The Oral Presentation is an exercise on the analysis of an artwork's formal and iconographic qualities, intrinsic meanings and art historical significance, as well as its effective communication. The Written Assignment demands that they compare and contrast, and engage with a wider range of issues. The Visual Memory Exercise trains you in visual memory skills which are vital for the study of art.

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Oral Presentation	1, 2, 4	--	40	Individual
<b>Final Project:</b> Written assignment	1, 2, 3, 4	--	40	Individual
<b>Continuous Assessment:</b> Visual Memory Exercise Participation	5	--	20	Individual
Total			100%	

### Reading and References

1. Clark, John, Maurizio Peleggi, and Thiagarajan K. Sabapathy. *Eye of the Beholder: Reception, Audience, and Practice of Modern Asian Art*. University of Hawaii Press, 2006.
2. Guillermo, Alice. *Protest/revolutionary Art in the Philippines, 1970-1990*. University of Philippines Press, 2001.
3. Flores, Patrick D. *Past Periphery: Curation in Southeast Asia. " Reflections on the Human Condition: Change, Conflict and Modernity*. NUS Museum, 2008.
4. Holt, Claire. *Art in Indonesia: continuities and change*. Cornell Univ Pr, 1967.
5. Kerlogue, Fiona. *Arts of Southeast Asia*. London: Thames & Hudson, 2004.
6. Koay, Susie. *Modernity and beyond: themes in Southeast Asian art*. Singapore Art Museum, 1996.
7. Low, Sze Wee, and Patrick D. Flores, eds. *Charting Thoughts: Essays on Art in Southeast Asia*. National Gallery Singapore, 2017.
8. Miksic, John Norman, and Goh Geok Yian. *Ancient Southeast Asia*. Taylor & Francis, 2016.

9. Muan, Ingrid. "Citing Angkor: The 'Cambodian arts' in the age of restoration, 1918--2000." Diss. Columbia University, 2002.
10. Poshyananda, Apinan. *Modern art in Thailand in the Nineteenth and Twentieth Centuries*. Oxford Univ. Pr, 1991.
11. Ranard, Andrew. *Burmese Painting: A Linear and Lateral History*. Silkworm Books, 2009.
12. Rawson, Philip S. *The Art of Southeast Asia: Cambodia, Vietnam, Thailand, Laos, Burma, Java, Bali*. Thames and Hudson, 1967.
13. Sabapathy, T. K. "Developing Regionalist Perspectives in South-East Asian Art Historiography." *Second Asia Pacific Triennale* (1996).
14. Sabapathy, T. K., and Redza Piyadasa. *Modern Artists of Malaysia*. Dewan Bahasa dan Pustaka, Ministry of Education Malaysia, 1983.
15. Supangkat, Jim. "A brief history of Indonesian Modern Art." *Tradition and Change: Contemporary art of Asia and the Pacific* (1993): 47-57.
16. Taylor, Nora A. *Painters in Hanoi: An Ethnography of Vietnamese art*. NUS Press, 2009.
17. Wright, Astri. "Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian painters." Diss. Cornell University, 1991.

## **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.

## **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\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<ul style="list-style-type: none"> <li><b>Introduction</b></li> </ul> Overview of the course: "What is expected and what can I expect to learn as a student?"	1,2, 3, 5	<b>Introductory Lecture</b> <b>Discussion:</b> Favourite works of art from modern Southeast Asia <b>Readings:</b> Koay
2	<ul style="list-style-type: none"> <li><b>On the threshold of the modern</b></li> </ul> A revision of the region's premodern art forms and local artistic traditions that have contributed to the shaping of modern Southeast Asian art.	1,2, 3, 5	<b>Lecture:</b> The prehistoric, the folk and the court <b>Discussion:</b> Favourite works of art from premodern Southeast Asia <b>Readings:</b> Kerlogue, Rawson, Miksic and Goh
3-7	<ul style="list-style-type: none"> <li><b>Continental Southeast Asia</b></li> </ul> In-depth exploration of artists, their practices and works from: <ul style="list-style-type: none"> <li>Burma/Myanmar</li> <li>Thailand</li> <li>Vietnam, Cambodia, Laos</li> <li>Malaysia, Singapore</li> </ul>	1,2, 3, 5	<b>Lecture:</b> Burma/Myanmar, Thailand, Vietnam, Cambodia, Laos, Malaysia, Singapore <b>Discussion:</b> Favourite works of art from continental Southeast Asia <b>Assessment:</b> Visual Memory Exercise: identify works of art seen in the previous class <b>Readings:</b> Ranard, Poshyananda, Sabapathy, Taylor
8	<ul style="list-style-type: none"> <li><b>Themes in modern art in</b></li> </ul>	1,2, 3,	<b>Lecture:</b>

	<p><b>continental Southeast Asia</b></p> <ul style="list-style-type: none"> <li>• Indigenous folk and classical art</li> <li>• Indigenous culture</li> <li>• Nationalism</li> <li>• Internationalism</li> <li>• Religion</li> </ul>	5	<p>Indigenous folk and classical art, Indigenous culture, Nationalism, Internationalism, Religion in Southeast Asian art</p> <p><b>Discussion:</b></p> <p>Favourite works of art from continental Southeast Asia</p> <p><b>Assessment:</b></p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p> <p><b>Readings:</b></p> <p>Low and Flores, Guillermo, Koay, Ranard, Poshyananda, Sabapathy, Taylor</p>
9-10	<ul style="list-style-type: none"> <li>• <b>Peninsular Southeast Asia</b></li> </ul> <p>In-depth exploration of artists, their practices and works from:</p> <ul style="list-style-type: none"> <li>• Indonesia</li> <li>• Philippines</li> </ul>	1,2, 3, 5	<p><b>Lecture:</b></p> <p>Indonesia, Philippines</p> <p><b>Discussion:</b></p> <p>Favourite works of art from peninsular Southeast Asia</p> <p><b>Assessment:</b></p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p> <p><b>Readings:</b></p> <p>Guillermo, Holt, Supangkat, Wright</p>
11	<ul style="list-style-type: none"> <li>• <b>Artists, art historians and other actors and agents in modern Southeast Asian art</b></li> </ul> <ul style="list-style-type: none"> <li>• Artists</li> <li>• Art historians</li> <li>• Curators</li> <li>• Museums</li> <li>• Dealers and collectors</li> </ul>	1,2, 3, 4, 5	<p><b>Lecture:</b></p> <p>Artists, Art historians, Curators, Museums, Dealers and collectors in Southeast Asia</p> <p><b>Discussion:</b></p> <p>What makes Southeast Asian art?</p> <p><b>Assessment:</b></p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p> <p>Oral Presentation</p> <p><b>Readings:</b></p> <p>Clark, Peleggi and Sabapathy, Flores, Low and Flores</p>
12-13	<ul style="list-style-type: none"> <li>• <b>Revision, Assessment &amp; Feedback</b></li> </ul>	1, 2, 3, 4, 5	<p><b>Revision:</b></p> <p>Key works of art, themes, modes of expression, sites, artists, art historians and other actors and</p>

			<p>agents of Southeast Asian art</p> <p><b>Feedback:</b></p> <p>Oral Presentation</p> <p>Written Assignment: Students will be asked to critique their own work so as to develop objectivity with respect to their own work</p> <p><b>Assessment:</b></p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p> <p>Oral Presentation, Written Assignment</p>
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