

# The Alphawood Southeast Asian Arts Academic Programme

Impact Report: October 2014





**3 October 2014**

An informal dinner to welcome the students and give them a chance to meet the staff involved with the Alphawood Southeast Asian Art Academic Programme at SOAS.

Left, from front to back:

Duyen Nguyen, Dr Peter Sharrock, Professor Anna Contadini, Reaksmei Yean, Dr Christian Luczantis, Thu Ya Aung, Jackie Yoong Gee Kee.

Right, from front to back:

Fiona McWilliams, Dr Hettie Elgood, Liliek Suhardjono, Professor Elizabeth Moore, Wieske Sapardan, Dr Ashley Thompson, Heidi Tan, Dr Louise Tythacott, Alison Woolley.

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# Transforming SO understanding of

It gives me great pleasure to introduce the first annual report to the Alphawood Foundation following their landmark, transformational gift to SOAS, University of London. I hope that all at the Foundation enjoy reading the stories of the real people who have been offered life changing opportunities through their philanthropy, and discovering more about the impact of this extraordinary gift.

Since joining SOAS as Director in 2006, I have witnessed a sea change in the higher education landscape in the UK. Not only can universities in the UK no longer rely on the government to fund our growth, we now move forward with the expectation that support will continue to shrink. And as a sense of global community continues to grow and tuition fees continue to rise, the need for universities to compete not just with institutions in our own back yard, but on a global scale has become an inescapable reality.

Yet the importance of higher education, not as a commodity but as a genuine force for societal change, has not lessened one bit. And in this new world, SOAS has never been more vital as an institution. With the emergence and continued economic growth of China and India, unrest in a volatile Middle East and a world that is rapidly shrinking, the ability for us to understand one another has

never been more important, and our role in that process remains pivotal.

Of equal importance is our remit to protect, preserve and promote the rich history, languages and culture of the many societies across our regions. As the world rapidly globalises, there is a very real risk of the heritage of developing regions becoming absorbed or left behind as urbanisation and advances in technology propel these societies and cultures into uncharted territory. SOAS is committed to ensuring that the culture of every corner of the world is valued, preserved, championed and showcased; it is an aspiration we share with the Alphawood Foundation, and one in which this historic gift will play a key role.

Our responsibility here at SOAS is to develop and grow an environment conducive to this work. We need to provide world class facilities and resources, enabling our world class academics and student body to be their best. We need to ensure that scholarships are available to provide the right opportunities for the brightest minds from every corner of the planet, regardless of their economic status or background. We need the right posts, occupied by the highest calibre individuals, to augment our already expansive range of teaching and research expertise across our many specialist disciplines. Over the past decade philanthropists have recognised these new



# SOAS, transforming the global Southeast Asian arts

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realities and responded with extraordinary generosity and none more so than the Alphawood Foundation.

This is no ordinary donation. A £20,000,000 donation is the largest gift SOAS has ever received, and also sits in the top ten of all gifts to the entire UK higher education sector to date. But putting finances aside, this is a gift that is distinguished primarily by its vision.

Through intelligently targeted provision of scholarships, vital academic posts, an innovative outreach programme, and a major contribution towards providing SOAS with world-class teaching and learning facilities in Senate House North Block, the Alphawood Foundation has done more than just transform SOAS permanently; it will also have a permanent and lasting effect on the academia, conservation, museology and awareness of Southeast Asian Arts.

The unique remit of this project at SOAS has created exciting opportunities to open up study and research here at SOAS, which I truly believe will have a lasting effect on Southeast Asian arts across the globe. I would like to close by thanking Mr Fred Eychaner and all at the Foundation once again for entrusting SOAS with this task.

**Professor Paul Webley**

Director  
SOAS, University of London

“The unique remit of this project at SOAS has created exciting opportunities to open up study and research here at SOAS, which I truly believe will have a lasting effect on Southeast Asian arts across the globe”

# The Alphawood Scholars

The Alphawood Scholarships at SOAS were created through the Alphawood Foundation's landmark donation to SOAS and have been targeted towards the brightest future academics, curators, archaeologists and museologists of the Southeast Asia region.

The aim is to support, enable and provide the knowledge, skills and experience required to make a tangible impact on the understanding, awareness, preservation and showcasing of Southeast Asian arts on returning to their home nations. It is a visionary venture that SOAS strongly believes in, and is proud to play host to.

The 2014/15 cohort of Alphawood Scholars, the first to arrive at SOAS, join us from across the Southeast Asia region – four from Cambodia, three from Myanmar, two from Singapore, two from Indonesia and one from each of Malaysia, Vietnam and Thailand.

This represents significant progress towards our aim over the course of project to recruit suitable applicants from those countries in Southeast Asia with a significant Buddhist or Hindu influence. - Indonesia, Malaysia, Singapore, Thailand, Brunei, Myanmar/ Burma, Cambodia, Laos, Vietnam and East Timor . We hope in the coming years to find suitable applicants from the remaining target nations – Brunei, Laos and East Timor .

The following section of this report introduces the first cohort of Alphawood scholars, with statements from each scholar compiled based on their written and spoken statements regarding the programme.



Left: In its first year, the Alphawood Scholarship programme reached seven of its nine target nations (in gold) across the Southeast Asia region.



## Kelvin Chun Sum Chuah

**Programme:**

Certificate in Southeast Asian Arts

**Home Nation:**

Malaysia

I have been engaged with art, education, art galleries and history of art in various capacities throughout my career, which has included periods of time spent as an artist, art teacher, art lecturer, art writer, curator, archivist and art manager. These diverse roles have provided me with a broad understanding and varied experience of the visual arts field. Formally, I was trained as a painter, yet hands-on experience has realigned my interest towards a more scholastic approach to art: researching, documenting and contributing to the development and 'un-told' stories of art; breaking nationalistic cultural boundaries to imagine a wider perimeter of artistic developments within the Southeast Asian region.

In Malaysia, local universities have yet to offer History of Art programmes at the undergraduate level. I was fortunate to have been awarded a full time scholarship to peruse PhD studies locally, and have subsequently been able to tailor my Fine Art PhD programme to incorporate the reading of History of Art for the research and dissertation writing aspect of the programme.

The Alphawood Scholarship will broaden the scope and breadth of my art historical studies. From my current focus on the modern and modernistic impulses of art making, the emphasis on Hindu and Buddhist art in the region creates awareness, possibilities and an impetus to deepen my understanding of art within Southeast Asia.

For the first time, I have been granted an opportunity to study art and artefacts from leading experts in the field, to learn from viewing and handling of actual articles/relics, learning about artistic developments and productions of art related to religion-culture-philosophy with its inherent influences to and from the region.

With this newfound knowledge and understanding, as a Fellow of University Malaya, I will be equipped to initiate the study of this subject via formal lectures and research of the university collection. The support, interactions, collaborations and activities between the SOAS graduates of this programme will leave us poised to create an extensive network of like-minded individuals with similar objectives of initiating, sustaining and developing studies of Hindu and Buddhist art in Southeast Asia. I would like to offer my sincere thanks to the Alphawood Foundation and SOAS for making this a reality.

**“The support, interaction and foreseeable collaborations and activities derived from the SOAS graduates of this programme will be well poised to create an extensive network of likeminded individuals with a similar objectives“**



## Davin Chhay

**Programme:**

Certificate in Southeast Asian Arts

**Home Nation:**

Cambodia

The arts were of great importance in ancient Cambodia, but our heritage has been devastated by colonial antiquity trafficking in the 1930s-1960s, and by the Khmer Rouge regime in the 1970s. Many sculptures were trafficked to France during French colonization, and the looting and illicit trafficking during and after the Khmer Rouge regime was significant. For instance, the antiquities of Battambang Museum were systematically exchanged by the regime for ammunition and medicines from Thailand during the 1980s. Through these acts Cambodia's artistic national identity has been depleted and my belief is that, in order to prevent any further destruction, more Cambodian art professionals need to be trained.

To compensate for these cultural losses I was motivated to study archaeology at the Royal University of Fine Arts (RUFA) in Phnom Penh, Cambodia. At RUFA I studied the history of the art of India and Cambodia, particularly the Cambodian monumental arts of Hinduism and Buddhism. While I found this valuable, my knowledge is limited to a very narrow spectrum of Southeast Asian arts and I hope to gain a much broader view of the arts of the region through my time at SOAS studying towards the Postgraduate Certificate in Southeast Asian Arts.

I feel that this further education will greatly benefit my work with the Documentation Centre of Cambodia (DC-Cam), where I am working on the Promoting Accountability

project, which works with the Extraordinary Chambers in the court of Cambodia (ECCC) international tribunal, to promote cultural protection. In addition to this, I am contributing to DC-Cam's forthcoming 'Museum of Memory' project, where I am working on creating contemporary dance to release people psychologically from France colonialism. This dance will be based on Cambodian art history (the 10th century Koh Ker style) in combination with European art and surviving traditional dance. My hope is that this contemporary dance will help to heal and reconcile the people's emotions after suffering the civil war.

I can only thank the Alphawood Foundation for their generosity in providing these opportunities through their generous scholarships programme.

**“Cambodia's artistic national identity has been depleted and my belief is that, in order to prevent any further destruction, more Cambodian art professionals need to be trained”**





## Liliek Suhardjono

**Programme:**

Postgraduate Diploma in Southeast Asian Arts

**Home Nation:**

Indonesia

Prior to being awarded the Alphawood Scholarship I took an undergraduate degree in Visual Communications Design, and a Masters in International Performance Research with the support of the Erasmus Mundus scholarships programme. Since then I have been a graphic designer, an advertising worker, and a freelancer. Last year I was awarded an MA in International Performance Research, and now I am a lecturer responsible for handling the Art History classes in a quite reputable university in Indonesia.

While I have a great deal of experience, realistically I recognise that I have a very limited knowledge of Asian art history. Despite this, I am responsible for all Art History classes at my university, due largely to the lack of educators in some specific fields. This is a reality in many universities in my country; so many students, so few teachers. This situation requires me to learn for myself what I will teach to my students throughout the year. Thank goodness I love the subject, and the opportunity to continue learning more about it! However, formal education such as that provided by the Diploma in Southeast Asian Arts at SOAS was always going to be a necessity eventually in order to continue to teach in this very specific field.

Thanks to the Alphawood Foundation I now have a chance to gain this knowledge. Having an opportunity to learn about Asian Art in a place thousands of miles away from

Asia is a unique opportunity and one that I intend to make the most of. Moreover, with SOAS' diverse student origins from around the world I have high hopes that I will learn not just about Asian art but also experience how people from different nations communicate, build trust, and discover new knowledge together. I believe that what I will learn during my time studying towards the Postgraduate Diploma of Southeast Asian Arts will benefit not just me, but also for my future students, and I am extremely grateful to the Alphawood Foundation for this opportunity.

**“Having an opportunity to learn about Asian Art in a place thousands of miles away from Asia is a unique opportunity and one that I intend to make the most of. Moreover, with SOAS' diverse student origins from around the world I have high hopes that I will learn not just about Asian art but also experience how people from different nations communicate, build trust, and discover new knowledge together”**



## Reaksmeay (George) Yean

**Programme:**

Postgraduate Diploma in Southeast Asian Arts

**Home Nation:**

Cambodia

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Graeme Shanklan once said, "a country without a past has the emptiness of a barren continent; without old buildings is like a man without a memory". I have found resonance in Shanklan's statement, through the experiences I have encountered while exploring Cambodian history. For me, historical context is essential to my enjoyment and understanding of arts practice.

Educational resources in Cambodia are drastically lacking. My country's artistic cultural practices, and awareness of them, were destroyed by the Pol Pot-led genocide of the 1970s, the effects of which are still evident in contemporary Cambodian arts as we search to rebuild and rejuvenate Khmer artistic culture. Being here at SOAS – with more resources in a discursive environment – through the Alphawood scholarship, I am afforded an opportunity to broaden my knowledge. This will be the first step of my progression into higher education, towards a Master degree in Art History and Theory and a researcher of Southeast Asian culture.

My country is at an interesting point in time. With much cross-cultural collaboration occurring, the threat of losing the already fragile Khmer identity and scholarship must be kept in mind - to neither totally reject nor passively absorb external influence - in order to work together with Cambodia as a space for the intersection of histories and cultures. In the quest for recovery from the atrocities and the legacies of war, Cambodia has been

mending and rebuilding itself for both the national profile and heritage and cultural identity.

I firmly believe that furthering my knowledge and competency will allow me to advance developments in current and future projects back in my country, and therefore my education will benefit the broader community.

*"A dream you dream alone may be a dream, but a dream we dream together is reality. Positive attitudes create positive situations. Let's learn to aim high in our dreams. Together, there is nothing we can't do" .*

This is the first sentence of Yoko Ono and Jon Lennon's letter, on the Feminine Revolution. The change can't happen overnight, but must be introduced in a way that people can relate to. I believe in artistic education as a tool for making real change. I am confident that my studies at SOAS will be amplified and shared on a larger scale and, I hope, will raise the public debate on a "new Khmer dream".

I really appreciate both SOAS for giving the opportunity and particularly the Alphawood foundation for the donation to fuel my journey and that of others scholars from Southeast Asia.



## Socheat Nhean

**Programme:**

MA History of Art and Archaeology

**Home Nation:**

Cambodia

The Alphawood Scholarship helps me and Cambodia in several ways. Firstly, it helps me expand knowledge of art and archaeology of Cambodia and Southeast Asia's rich cultural heritage. Secondly, the scholarship helps Cambodia build its human resource in order to take better stewardship its rich cultural heritage.

My being awarded this scholarship to study at SOAS came at the perfect time. My employee - the Documentation Centre of Cambodia - will build a permanent Sleuk Rith Institute in the next few years. One of the buildings of the Sleuk Rith Institute will house the 'Museum of Memory' with a remit to keep the memory of the Khmer Rouge genocide alive. What I will have learned from SOAS with this scholarship will help pave the way to help the country heal by using art as a way of reconciling and forgiving. Art can be very powerful tool for addressing the past. My thesis will focus on how to use art for the purpose of healing, forgiveness and reconciliation in Cambodia ravaged by genocide and war in the 1970s.

The use of contemporary art and archaeology to heal the country is a new approach in Cambodia and Southeast Asia. I am convinced of the urgent need to find appropriate ways to rehabilitate and heal present Cambodian society because citizens were profoundly negatively affected by the brutal excesses of the Khmers Rouges regime. Given Cambodia's artistic and cultural history, using art to approach this

rehabilitation and healing seems natural and fitting. The Sleuk Rith Institute will use art and cultural approaches to address the past by creating a museum of memory containing all kinds of art designed to promote memory and healing. When I return to work after I graduate from SOAS, the museum of memory will be about to complete and I will bring what I will have learned from SOAS to implement on the ground. Undoubtedly, the Alphawood Scholarship will help bring light and peace to Cambodian people.

For the region of Southeast Asia, the scholarship will bring together those who study art, archaeology and the region itself, and of course will make the region of Southeast Asia stronger in these fields. It will allow experts from this region to build networks and connect with one another in order to share knowledge about heritage, art, archaeology, religions and museum. In the future, we will tie together into one community of experts on the art and archaeology of Southeast Asia.

I would like to express my deepest thanks to Mr Fred Eychaner for making this happen. His contribution through the Alphawood Scholarship programme will help art and archaeology experts in Southeast Asia to connect and help Cambodian people who suffer from trauma and deep depression to see new light of healing and peace of mind through art at the upcoming Museum of Memory.



## Jackie Yoong Gee Kee

**Programme:**

MA History of Art and Archaeology

**Home Nation:**

Singapore

I was excited to learn that I had been accepted by the Alphawood Foundation for a scholarship to study at SOAS towards an MA in History of Art and Archaeology. To me, the Alphawood scholarship represents an incredible opportunity to strengthen my Southeast Asian art analytical skills and provides a great opportunity for networking at SOAS, with its renowned faculty and library, and reputation of producing top Asian art professionals in the world. I look forward to classes of great academic vigour, and appreciate the wider selection of modules offered by the new Alphawood faculty members.

For my thesis, I plan to contextualise Peranakan porcelain - a type of Qing Chinese export porcelain - within a larger Southeast Asian history and framework. The Peranakan are localised hybrid communities who settled down across Southeast Asia over centuries. Literature on their porcelain is currently limited and narrow. A social history prioritising and delineating Southeast Asian market conditions, elite tastes, lifestyle and consumption patterns and reception should be written, and I hope to be able to contribute to this through my studies. SOAS and London, teeming with remarkable porcelain specialists and objects, is the best place to start moulding this story.

The Alphawood scholarship is to be celebrated for creating a community of like-minded art professionals in Southeast Asia, and I am committed to doing all I can to

support this. I have started a Facebook page for the inaugural batch of Alphawood scholars and observe a similar desire among some to make a difference back in our countries after the scholarship, and to keep in touch with one another.

Upon my return to Singapore I will resume my role at the Peranakan Museum in Singapore and will work to maintain and build SOAS' ties to the Museum and its sister institution the Asian Civilisations Museum. As Singapore's museums position ourselves as a hub for Southeast Asian art, we should forge stronger partnerships with leading institutions worldwide, including SOAS.

The Alphawood scholarship will undoubtedly have a transformative impact both on a personal level when I return to my work as curator of the Peranakan Museum/Asian Civilisations Museum in Singapore, as well as on a broader level of raising the academic level and network strength of Southeast Asian art professionals.

**“The Alphawood scholarship is to be celebrated for creating a community of like-minded art professionals in Southeast Asia, and I am committed to doing all I can to support this”**





## Khun Sathal

**Programme:**

MA History of Art and Archaeology

**Home Nation:**

Cambodia

When I was in high school, I was very influenced by my father, who is an archaeologist and had served as national museum director for more than ten years in Cambodia. At the Royal University of Fine Arts (RUFA) I studied in the Faculty of Archaeology for five years (1999-2004) and I gained my bachelor's degree in Archaeology in 2004, and for the past ten years I have worked at the National Museum of Cambodia as part of the core group working on documentation of the Museum's inventory. I have also had the opportunity to co-curate three exhibitions at the Museum during my time there, and have acted as a visiting curator when parts of our collection have been loaned to museums in Japan and France.

This Alphawood Scholarship provides me, as a local professional in Southeast Asia, with a great opportunity to be able to go back into the academic field again after ten years of full time employment, and to further my education in one of the leading universities in the world. Through this support, I believe I will be able to develop myself, to learn new things, to gain more knowledge and to have a chance to exchange experiences with other art and archaeology professionals.

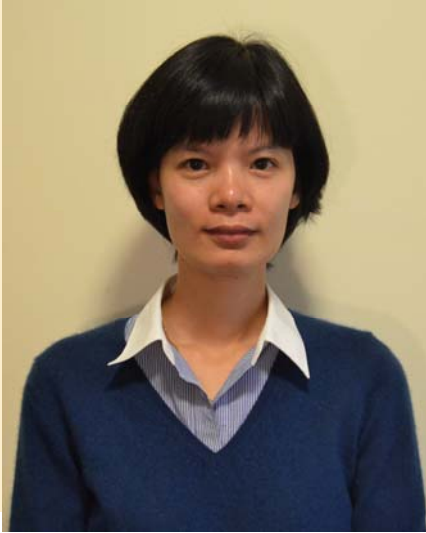
My intention is to spend my time at SOAS gaining more knowledge of museum studies so that I can return to Cambodia and help improve and modernise Cambodian museums in line with developments to other museums around the world. I hope to transfer

and share my knowledge from this program to other curators, especially to the younger generation who are working for museums and are desperately in need of this support. My ultimate goal is to help Cambodians to preserve their own heritage, which is part of the heritage of the region as well as the world.

To me, this programme will be very valuable in helping the Southeast Asian countries develop the human resources required in order to preserve the Southeast Asia's cultural identity, its arts and culture, for future generations. Moreover, I think that this programme will build an important network for professionals of Southeast Asia countries and other regions, especially the United Kingdom. I would like to express my gratitude to Mr Fred Eychaner and the Alphawood Foundation for their generous support, and for the positive impact I believe their philanthropy will have on the heritage of the Southeast Asia region.

**“This programme will be very valuable in helping the Southeast Asian countries develop the human resources required in order to preserve the Southeast Asia's cultural identity, its arts and culture, for future generations”**





## Duyen Nguyen

**Programme:**

MA History of Art and Archaeology

**Home Nation:**

Vietnam

For many years I have had a strong desire to further my study in the Art History of Southeast Asia, to perfect my professional skills, and to learn how to organise my accumulated knowledge into a more sound and systematic theoretical framework. Thanks to the Alphawood Foundation, I now have the opportunity to do so, and also the chance to build a long-lasting network of professors and professionals in Southeast Asia. I am extremely grateful for this.

In 2010, I received a scholarship from the International Fellowship Program which allowed me to take my Master's degree in Museum Studies at New York University. This scholarship was awarded in recognition of my contribution and commitment to the development of the Da Nang Museum of Cham Sculpture in Viet Nam.

Upon the completion of my Master's degree at NYU, I returned to the Da Nang Museum of Cham Sculpture and have been working there since as a museum educator. The job demands a substantial knowledge of Cham art and history.

In recent years I have read extensively and made various field trips to Cham relics in order to strengthen my knowledge of Cham art and history and have my work at the museum has enabled me to accumulate and improve my background knowledge of Cham art.

I believe that the courses taught in the MA program will enable me to relate my

knowledge of Cham art to the wider picture of South and Southeast Asian Art, and help me to establish a firm grounding in the art and history of early Southeast Asian nations. Thus I could be well prepared for future independent research in the field.

Upon finishing the Master program in Art History of Southeast Asia, I will return to the museum and be better able to perform my curatorial work there, as well as to design innovative educational programs and make a good contribution to the field of Southeast Asian Art History through my research and teaching.

**“For many years I have had a strong desire to further my study in the Art History of Southeast Asia, to perfect my professional skills, and to learn how to organise my accumulated knowledge into a more sound and systematic theoretical framework. Thanks to the Alphawood Foundation, I now have the opportunity to do so”**



## Suppawan Nongnut

**Programme:**  
MA Religious Arts of Asia

**Home Nation:**  
Thailand

I would like to start by thanking the Alphawood Foundation for presenting me with this incredible opportunity to join SOAS, which I believe to be the best place to study the art and archaeology of Southeast Asia. For ten years, I have worked in art history and archaeology in Thailand from a singular perspective; now I'm starting to learn from different viewpoints. Through great professors, fellow Alphawood scholars and other students, I am rapidly gaining a much wider knowledge of my country and the region as a whole.

It has been a long time since I graduated from University with a BA in Art History, but my passion for the subject has never diminished. Following graduation, I worked for Si Thep Historical Park from 2001-2004, where I learned a lot about Buddhist and Hindu art from the Dvaravati and Lopburi periods. In 2005 I moved to Udonthani province of Thailand, where I worked as an assistant curator of Ban Chiang National Museum where the pre historical site through to 2008 when I joined the National Museum Bangkok, where I have worked up to now.

Several years of working to curate historical and prehistorically sites and museums has broadened my perspective on art and archaeology. In particular I have developed a passionate interest in religious art related to Hinduism and Buddhism, of which I have had a lot of exposure. My belief is that the MA in Religious Art of Asia will further my

knowledge and broaden my perspective of this field further still.

It is great to be here, and I feel privileged to have access not only to SOAS' library, archives and special collections, but also other nearby sources such as the British Museum, Victoria and Albert Museum and the British Library.

Again, I appreciate that Alphawood gave this opportunity to me, to be here at SOAS and to meet good friends among my fellow scholars. I hope that we will become a good network for Southeast Asian arts in the future.

**“For ten years, I have worked in art history and archaeology in Thailand from a singular perspective; now I’m starting to learn from different viewpoints. Through great professors, fellow Alphawood scholars and other students, I am rapidly gaining a much wider knowledge of my country and the region as a whole”**



## Thu Ya Aung

**Programme:**

MA History of Art and Archaeology

**Home Nation:**

Myanmar/Burma

I would like to express my gratitude to the Alphawood Foundation for all that they are making possible through their programme at SOAS. I am thrilled to have been offered this opportunity to attend a world-leading institution for the study of Southeast Asia, which I hope will lead not only to strengthening my academic knowledge and experience, but also expanding my academic and professional networks. Having only been in London for a few weeks, I have already had the opportunity to attend a seminar held in Royal Geographical Society where I made contact with many scholars who are studying Myanmar/Burma. I have also met many fellow students of Southeast Asian nationalities. We are sharing knowledge, discussing and debating the history of our respective countries and archaeological events.

This opportunity is of particular importance to me due to the current and historical situation regarding of archaeology and cultural heritage in Myanmar/Burma. In the colonial period, Myanmar/Burma worked in line with international standards for archaeology, but since the 1970s the standard of archaeological gradually declined in every sense. As a result, we have missed some opportunities as a nation; we have fallen out of touch with the international archaeological academic community and missed out on participation in cooperation and coordination of archaeological works in the Southeast Asia community. In Southeast Asia archaeology studies, there is a real lack of internationally

published academia around archaeology in Myanmar/Burma. In my opinion, the archaeological heritage of Myanmar/Burma is fundamentally connected with the history of Southeast Asia as a whole. I believe that without knowledge of the archaeology of Myanmar/Burma, we cannot accomplish a complete history of Southeast Asia or understand the historical connections between our nations.

There has been no connection between the British archaeological academic community and Myanmar/Burma since the work of Dr Than Tun, which was aptly partially carried out at SOAS. I am proud to be among the first of the Alphawood scholars from Myanmar/Burma, and I hope that many more students from my home country will come through this programme over the coming years.

What the Alphawood Foundation are achieving here is to build a much needed bridge between Myanmar/Burma and the British archaeological academic community. Over the next five years, my hope is that Myanmar/Burma will have many more archaeologists, who are western trained and qualified to participate in a leading role in both the cultural heritage management process and Southeast Asia studies. I am committed to a vision of the Alphawood scholars playing a leading role in our respective countries, working to preserve and promote our cultural heritage and piece together a complete picture of the history of the region.



## Wieske Sapardan

**Programme:**

MA History of Art and Archaeology

**Home Nation:**

Indonesia

I would like to thank the Alphawood Foundation for giving me the opportunity to attain a MA in History of Art and Archaeology at SOAS.

Going back to school after 15 years of full time employment is a new and exciting journey for me. I have been working to protect and safeguard cultural heritage at the Culture Unit of UNESCO Office, Jakarta since April 2007. Though I have been practically working in the field of culture for several years, I have not yet had the opportunity to carry out in-depth study such as that offered by SOAS. My studies will provide me the opportunity to strengthen my skills and knowledge on archaeology, Buddhist and Hindu arts, and the culture and history of Asian artefacts and objects. This will aid my ability to work with UNESCO not only in Indonesia but also other neighbouring countries such as Brunei Darussalam, Malaysia, the Philippines and East Timor .

I believe that the discussion on approaches, issues, concepts, materials and themes, as well as direct experience of museum practices during the MA, will give me the educational experience I need to support my work in preserving and building knowledge of the culture, art and architecture Indonesia and the broader Southeast Asia region. On the other hand, I sincerely hope that my practical experience in implementing cultural programmes in Indonesia and neighbouring countries could also contribute to the discussions during the MA course.

I am confident that the opportunity to study at SOAS will broaden my horizons and give me an opportunity to gain world class education in a leading higher education institution. In addition, the knowledge which I will receive from SOAS will be a huge benefit to my work in the field of culture in Southeast Asia.

**“My studies will provide me the opportunity to strengthen my skills and knowledge on archaeology, Buddhist and Hindu arts, and the culture and history of Asian artefacts and objects. This will aid my ability to work with UNESCO not only in Indonesia but also other neighbouring countries such as Brunei Darussalam, Malaysia, the Philippines and East Timor ”**





## Su Latt Win

**Programme:**

MA History of Art and Archaeology

**Home Nation:**

Myanmar/Burma

I would like to begin by saying how much I appreciate the support of the Alphawood Foundation, and to express my thanks to them for offering me this scholarship.

The chance to study in the United Kingdom is one many students from around the world would see as a great opportunity, but one that I never felt was in reach for me due to the high cost of living and course fees. I am grateful to the Alphawood Foundation for allowing my fellow scholars and me to realise this ambition. The opportunities for broadening my study of archaeology in Myanmar/Burma are limited, and the kind of scholarships that Alphawood and SOAS have offered are unavailable in my country.

I am currently a PhD candidate at Yangon University, and am carrying out research on Buddha's Footprints. My aim is to expand my brief to research Buddha's Footprints throughout Southeast Asian Countries, but currently lack the training and knowledge required to cover such a wide topic to the depth and quality it deserves. Our local university educational institutions are understaffed, and the amount of funding helping students with their education is very limited.

When I heard about the Alphawood Scholarship I was really excited as I knew it could help me further my ambitions, as well as benefitting my country. In our academic field, we badly need to update our knowledge

of the techniques, methods and systems of archaeology. For the past ten years ago, our education system had many weak points, and this makes the training and education of our current generation so important. We need to be prepared for what such connections will offer us. We need to explain to our people what archaeology is and why is it important so that archaeology will be more appreciated and the country's great and ancient heritage will be better safeguarded. This is important not only for Myanmar/Burma, but also for everyone, as my country's ancient heritage is part of the heritage of the world.

I very much want to take full advantage of the scholarship and what a sojourn at SOAS will offer me. My ambition and desire for knowledge are difficult to fulfil in Myanmar/Burma, and I am hugely grateful for the opportunity Alphawood has provided me.

**“We need to explain to our people what archaeology is and why is it important so that archaeology will be more appreciated and the country's great and ancient heritage will be better safeguarded”**





## Heidi Tan

**Programme:**

PhD History of Art and Archaeology

**Home Nation:**

Singapore

During my time at SOAS with the Alphawood Scholarships programme, I intend to investigate the topic of museology and Buddhist art in Southeast Asia, with a focus on Myanmar/Burma. I hope to develop a more critical awareness of conventional museum practice and how the study of alternative forms of museological behaviour in this largely unstudied context, could contribute to the evolving discourse on this topic. Premised on museum-as colonial-construct, the conventional paradigm still has wide appeal across the region and provides the template for national museums, whilst indigenous forms of museological activity, typically operate at the provincial level. This project aims to uncover museological behaviours that remain as yet unrecognized within Myanmar/Burma that might inform museum behaviours that remain largely unrecognized .

Alphawood should be rightly celebrated for creating opportunities like this for Southeast Asian scholars.

To date there have been very few, if any scholarships available for Southeast Asian students to study art history and archaeology. In Singapore the National Heritage Board usually has a couple of annual scholarships for museum staff or promising young students who want to return to make a career in the heritage sector. And these subjects, which are core to many of our museum curatorship positions, are now only just beginning to make an appearance in the local

university curriculums. With the heritage sector coming into full bloom next year - the country celebrates its 50th anniversary in 2015 - Alphawood's entry is even more timely. Existing galleries are being revamped and new wings are being added at the national museums as part of this celebration. New scholarship and curatorial directions can be expected as part of this.

Taking time out of hectic project management schedules to invest in one's education has always been a challenge. But it is encouraging to see that several museums in the region have done just that. We need more to do so, because as a regional network there is great potential to raise professional standards and the international profile of what we do. The Alphawood scholarship has made me more than just cautiously optimistic about this potential. Postgrad research that enables cross-cultural experiences, in my case language study and fieldwork at museums and monasteries in Myanmar, will I hope be a start towards this end.

Well done Alphawood !

**“Alphawood should be rightly celebrated for creating opportunities like this for Southeast Asian scholars”**

# The Alphawood Endowed Academic Posts

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A key part of Alphawood's vision for the Southeast Asian Academic Art programme has been the creation of new posts at SOAS tasked with building the School's capacity for teaching and learning centred on the art, archaeology, cultural preservation, and museology of Southeast Asian art. This ambitious academic programme to effect a transformation in the understanding of Southeast Asian art and the appointment of three new academics at SOAS marks the first realisation of this major gift and will enhance the School's already acknowledged Asian arts expertise.

These posts will not just provide the Alphawood scholars with the relevant expertise they will need to make an impact in their home nations; they will benefit the entire SOAS student and academic community offering new courses not previously available at the School.

Endowed posts are a valuable asset. They ensure that it is guaranteed that Southeast Asian arts will always be taught at SOAS, providing both stability and visibility to the subject. These posts will benefit our students today, and will still be benefitting our students a hundred years from now, as SOAS reaches its second centenary.

The three posts are named after exceptional scholars who have had a significant impact in the fields of Southeast Asian art that each post is focused on:

## **Hiram W. Woodward Chair in Southeast Asian Art**

The post was named in honour of the World leading art historian Hiram W. Woodward, who was curator of the renowned Griswold art collection in the Walter's Art Museum in Baltimore from 1986 to 2003, widely considered one of the two greatest collections of Southeast Asian art outside Cambodia and Thailand.

## **David L. Snellgrove Chair of Tibetan and Buddhist Art**

Professor Snellgrove joined SOAS in 1950 as a Tibetan language expert and made a major contribution to world Tibetan and Buddhist studies with his translation of the Hevajra-tantra. His later work was on the art and architecture of the ancient Cambodians at Angkor.

## **Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art**

The post was named in honour of renowned academic and curator Dr Pratapaditya Pal. Dr Pal has given Himalayan art global recognition through his pioneering research. He has been associated with many museums and universities in the US for more than four decades, and was also the General Editor of Marg publications, published in Mumbai, for 18 years. In 2010 he was also awarded 'Padmashree' by the Government of India in 2010 for his lifelong work on the history of art and culture.



## Dr Ashley Thompson

Hiram W. Woodward Chair in Southeast Asian Art

Dr Ashley Thompson was appointed in May 2014 as the Hiram W. Woodward Chair in Southeast Asian Art at SOAS. Dr Thompson is a recognised specialist in Southeast Asian Cultural Histories, with particular expertise on Cambodia. The focal point of her work is on classical and pre-modern arts, and is complemented by work on the contemporary period.

Dr Thompson's academic interests are centred on a comparison of the 'Eastern' and 'Western' metaphysical. Her work is informed by deconstruction and psychoanalysis, and revolves around questions of memory, political and cultural transition, sexual difference and subjectivity.

Post-colonial critical perspectives have also played a role in more recent work. Objects of analysis include Hindu and Buddhist sculpture, cult or ritual practices and texts, as well as other forms of fine and performing arts.

Before taking up academic work in the West (France, the US, the UK), Dr Thompson spent ten years in Thailand and Cambodia working in post-war reconstruction in the fields of education, art, archaeology and cultural heritage research and management.

Dr Thompson will enrich SOAS' provision of teaching centred in Southeast Asian art with a range of new courses:

### **Exploring Theravadin Buddhist Art: Aesthetics and Politics of the Non-Self**

This course explores a series of Theravadin Buddhist art and architectural forms as complex products of encounters between the philosophical concept of the non-self, doctrinal and narrative development and historical, social and geographic circumstance.

### **Exploring the Arts of Southeast Asia: Aesthetics and Politics of Sexual Difference**

Through close readings of a range of Southeast Asian art forms across historical periods to modern times, this course examines the intersection of sexual difference and cultural expression within the region.

### **Memory and the Memorial: Southeast Asia and Its Others**

This course explores the art or architectural object as a site of memory based on a series of Southeast Asian case studies including primary source texts, art/architectural objects and film.

### **The Buddha Image: Theory, Practice and the Making of Buddhist Art History**

This course explores the architectural art object as a site of memory within a broader questioning of the apparently opposed practices of commemoration between 'East' and 'West'.

“With SOAS’ three new posts and a cohort of some 80 students from Southeast Asia over the five year period, we have an unprecedented chance to engage boldly with this field, helping to redefine the cultural, intellectual and institutional linkages that are rapidly being deployed within Southeast Asia ”

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“The Alphawood mission, to harness the most serious and innovative research and teaching to long-term engagement with the institutions, academics, curators, heritage managers and artists of Southeast Asia, has been my own for the whole of my academic career to date. The opportunity to take up this mission at SOAS is no less than a dream come true.

In many ways we are at a geo-political-artistic turning point in the history of Southeast Asia. Though nothing here is simple or simply good, these transformations are opening in many places and to varying degrees new spaces of relative political, intellectual and above all artistic freedom. The region harbours an unrivalled monumental and artistic heritage - still only partially and superficially known to the world - and a generation of creative, motivated young people who are moving into modern economies for the first time. The life of the region’s universities, museums and art galleries is on the move. The colonial institutions, in Europe and with their satellites across Southeast Asia, are undergoing terminal changes with local experts taking over and starting to publish world-leading research. Southeast Asian cultural institutions are growing in direct relation to the evolving regional and international educational and research networks.

In the context of the postcolonial change of guard, which has truly global effects, here as well as there, so to speak, the Alphawood

endowment presents an extraordinary opportunity for SOAS to reassess and reinvigorate its project while simultaneously accompanying the transformations underway of so many institutional and cultural structures in Southeast Asia. As the traditional cosmopolitan centres for the study of Southeast Asian art history and culture are rapidly contracting, there is a largely unconsidered rush in a range of institutions to respond to a perceived demand for programmes in contemporary art with little grounding in long historical perspectives or pre-colonial cultural forms.

With SOAS’ three new posts and a cohort of some 80 students from Southeast Asia over the five year period, we have an unprecedented chance to engage boldly with this field, helping to redefine the cultural, intellectual and institutional linkages that are rapidly being deployed within Southeast Asia and between Southeast Asia and the rest of the world, while keeping the point of view of Southeast Asians and the diverse needs of the region today front and centre.

In so doing, the Alphawood endowment also carries the potential to make London an international hub of expertise in Southeast Asia, a major site of learning, networking and institution-building, transcending worn-out models of national belonging.

What more could the Southeast Asianist that I am ask for?”

**- Dr Ashley Thompson**



## Dr Christian Luczanits

David L. Snellgrove Chair of Tibetan and Buddhist Art

Dr Christian Luczanits was appointed in May 2014 as the David L. Snellgrove Chair of Tibetan and Buddhist Art at SOAS. Dr Luczanits previously served as Senior Curator at the Rubin Museum of Art in New York City, USA. Dr Luczanits has a broad range of teaching experience at UC Berkeley, Stanford University and the Free University in Berlin.

Dr Luczanits' research involves work on early Indian art and Tibetan Buddhist art from 7th to 15th Century. Described as "a thought-leader and an invaluable member of the curatorial team," by Patrick Sears, the Executive Director of the Rubin Museum of Art, in his role as David L. Snellgrove Senior Lecturer in Tibetan and Buddhist Art at SOAS, Dr Luczanits' international reputation will provide a global platform for the study of Tibetan and Buddhist art.

The post will teach the following courses at SOAS, contributing greatly to SOAS' provision of Southeast Asian arts centred teaching:

### **Arts of Tibet**

This course provides an introduction to the predominantly Buddhist Art of Tibet as well as to the methods and resources for its study and critically examines the main phases of the development of Tibetan art, the development of the vast Tibetan Buddhist pantheon and the interrelationship of its deities.

### **Critical Themes in Tibetan Buddhist Art**

While focusing predominantly on Tibetan Buddhist works and its diverse manifestations in art, literature and practice, the course also relates them to possible South Asian predecessors, to expressions in other Buddhist traditions of Asia, and to Tibetan and South Asian literature on the theme.

### **Tibetan Buddhist Monuments in Context**

The main goal of this course is to support the student in developing literacy in the interpretation of a Tibetan monument or architectural complex in terms of its architecture, its content, and its place within larger frameworks, such as the history of the art and architecture of Tibet, the development of Buddhism and Buddhist practice, and the cultural history of Tibet.

"I have always looked for possibilities to communicate and transmit my experience in Buddhist art to students. The opening of a chair in Tibetan and Buddhist art at SOAS provided a unique opportunity, not only to take up the first full-time position focused on this subject outside China, but also to work with a highly diverse and international student audience. As part of the Southeast Asian Art Academic Programme I am looking forward to teaching a framework for the interpretation of South Asian Buddhist art, and also to learn more from the students of this program of their distinctive local interpretations."

**- Dr Christian Luczanits**





## Dr Louise Tythacott

Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art

Dr Louise Tythacott holds a first class degree in Social Anthropology with Southeast Asian Studies from the University of Kent at Canterbury. Her post-graduate research was based at the University of Hong Kong where she undertook fieldwork on Chinese folk deity imagery and temple iconography.

Before arriving at SOAS, she was a Lecturer in Museology at the University of Manchester, and also a Curator of Asian Collections and Head of Ethnology for the National Museums Liverpool. She was the lead curator for the World Cultures gallery at Liverpool Museum, which opened in 2005, with specific responsibilities for the Asia and Buddhism displays. Dr Tythacott has worked as the curator of a private Burmese textile collection, and as an Exhibitions Officer at The Royal Pavilion, Art Gallery & Museums, Brighton.

Dr Tythacott is also currently a Managing Editor of the peer-reviewed journal, *Museum and Society*, and undertakes consultancy work on museum projects, particularly in relation to Asian cultures. Dr Tythacott's work focuses on the collecting, representation and display of non-Western objects in museums. In her latest book, *The Lives of Chinese Objects*, she explores the museological careers of five Buddhist sculptures and illustrates the complex and uneasy ways in which Chinese objects have been classified in the West. In her role as Senior Lecturer in Curating and Museology of Asian Art, Dr Tythacott will develop and teach courses at all levels, including supervising PhD students.

Dr Tythacott will augment SOAS' teaching on curating and museology with the following courses:

### **Collecting and Curating Buddhist Art in the Museum**

The purpose of this course is to identify the various contexts for the reception of Buddhist art in the West via the formation of private collections and the development of taste in Buddhist art.

### **Museums and Museology**

The course is designed to equip students with a broad range of theoretical and practical approaches to the study of museums.

### **Museums, Anthropology and the Arts of Asia and Africa**

The purpose of this course is to furnish its students with a critical knowledge of the role of the museum (historically and in the present) in the production of meaning and value to Asian and African objects, via practices of collecting, display and interpretation.

### **Representing China in Museums**

The aim of the course is to develop students' understanding of the intellectual, aesthetic, political and ethical issues arising from the interpretation of Chinese objects within museums.

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*“The Senior Lecturership in Curating and Museology of Asian Art provides me with an unparalleled opportunity to focus teaching and research on the interpretation of Chinese and Buddhist objects in museums. The Department of the History of Art and Archaeology at SOAS is a most appropriate place to develop teaching and research in these areas.*

A number of Alphawood students have enrolled on my MA courses this year - ‘Museums, Anthropology and the Arts of Asia and Africa’ and ‘Collecting and Curating Buddhist Art in the Museum’. Their experiences and knowledge of the heritage profession in Southeast Asia will make valuable contributions to seminar discussions.

As well as teaching undergraduate and MA modules at SOAS, and preparing proposals for publications on the ‘Summer Palace’ in China, I am the curatorial consultant for a planned Asian Heritage Museum in Kuala Lumpur, Malaysia. I very much look forward to developing contacts with museums and heritage organisations in Asia and the Southeast Asian region in the future.”

**- Dr Louise Tythacott**

**“A number of Alphawood students have enrolled on my MA courses this year - ‘Museums, Anthropology and the Arts of Asia and Africa’ and ‘Collecting and Curating Buddhist Art in the Museum’. Their experiences and knowledge of the heritage profession in Southeast Asia will make valuable contributions”**

# The Outreach Programme

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An integral part of the Southeast Asian Art Academic Programme is to build networks and regional capacity through outreach work. This project is headed up by Dr Peter Sharrock and Professor Elizabeth Moore, their reports follow:

## **Dr Peter Sharrock**

### **The Museum of Memory**

An early example of the Programme's aim of building future regional capacity and building bridges to Southeast Asian Art institutions came with the visit of Youk Chhang, Director of the Sleuk Rith ('inscribed palm leaf') Institute of Phnom Penh, whose organisation is sending two of the first Alphawood scholars to SOAS. Youk came to SOAS to talk to a packed Khalili Lecture Theatre about his extended work to achieve reconciliation and justice in Cambodia after the Khmer Rouges holocaust. After supporting the indictment of Khmer Rouges leaders from its one million-document archives, Sleuk Rith is now building a 'Museum of Memory' which has been designed by the renowned London architect Zaha Hadid.

### **The SAAAP Inaugural Event**

An inaugural event for the programme came in a well-attended lecture by Hiram W. Woodward, the current doyen of Southeast Asian art history, who commended SAAAP and its aims and spoke about the still unsurpassed contribution of the distinguished SOAS scholar and teacher H.G. Quaritch

Wales to our understanding of Siamese state ceremonies and early Hindu and Buddhist sites on the Malay Peninsula. The event drew in a large representation of the academic, diplomatic and alumni bodies interested to hear about the transformational SOAS Programme (SAAAP). Professor Woodward was introduced by Arts and Humanities Dean Professor Gurharpal Singh and Professor Ashley Thompson, the new SOAS Woodward Chair in Southeast Asian Art.

The inaugural event was also attended by Professor David Snellgrove, the pioneer scholar of Tibetan and Southeast Asian texts and art who has given his name to the newly endowed senior lectureship in Tibetan and Buddhist art.

### **Building Institutional Bridges**

Members of the SAAAP Project Board have conducted extensive outreach visits to the key art and archaeological institutions of Southeast Asian countries to spread word of the new programme, build institutional bridges to SOAS and attract the next generation of regional scholars to study in the unequalled resources of SOAS and London. In its capacity building aims the Programme has provided key English language training for the scholars, many of whom come from countries with very limited English language training facilities. This outreach is on-going as we begin recruiting the second cohort of scholars in December for the 2015-16 academic session.

“From Myanmar, to Thailand and even in developed Singapore, new things, ideas and partnerships, never before possible can actually be done. It is a remarkable; honestly a huge and very exciting change”

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### **The SAAAP International Conference**

SAAAP is now preparing its first international conference in December on the restoration of the vast Banteay Chhmar temple in Cambodia. This event, which will produce the first scholarly publication under SAAAP, will welcome scholars from Cambodia, France, Australia, the US, the UK, as well as the site experts from the restoration NGO Global Heritage Fund (GHF).

### **Professor Elizabeth Moore**

#### **Outreach in Myanmar/Burma**

The past year has been so different than 'before'. Now there are scholarships, ideas, programmes and plans to make with others. SAAAP has changed what I can offer and encourage in the places I go in Southeast Asia. From Myanmar, to Thailand and even in developed Singapore, new things, ideas and partnerships, never before possible can actually be done. It is a remarkable; honestly a huge and very exciting change. Two moments stand out, my July Roundtable in Yangon, and then the arrival of Thu Ya Aung, the first Myanmar student to get to London in September.

In Burma/Myanmar where the economic sanctions of 30 years has left the education system isolated from international forums and English is little used, the opening day of the Round table was one I will not forget. It took seven months to get permission to hold it at the Department of Archaeology, Ministry of

Culture. We designed a huge plastic banner with all the logos – SAAAP-CSEAS at SOAS, the University of Yangon, Department of Archaeology, Ministry of Culture, SEAMEO-SPAFA for ASEAN, and UNESCO. It was the first time many of the scholars had come together, so from tea, to dinner, speeches and script-writing for the student who acted as master of ceremonies, planning on the ground was full-time for the entire month before. So at last, on the opening day, with all seated at the U-shaped Round table, I was truly grateful to SAAAP for giving us a change to change and think together. The Round table success led to the Rector of Yangon University asking teach-the-teachers so we are in the midst of planning seminars at Yangon University for next year. All of this is SAAAP making new things possible.

Secondly, it was a very glad moment when on 21 September 2014, a phone message came through from Thu Ya Aung saying 'Teacher, I am in London'. That short text message followed more than a year, from the moment he said he wanted to apply, then being offered, taking the English test, worrying about a visa and posting pictures on Facebook for his plane reservation to London. Word has spread with students now applying all over the country, excited that they see the Scholarship is 'real', he is now in London and trying to adjust to his very first winter. Hearing that he was here at last marked a new beginning for him many others made possible by SAAAP.



# Senate House

## North Block

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It is a source of great pride to all at SOAS that Alphawood has placed such faith in our institution to host their innovative programme here and that the Foundation believes, as we do, that our values and our uniquely international, cross-disciplinary academic and student community provide the perfect backdrop to the remit of the Southeast Asian Arts Academic Programme. We are also extremely grateful that Alphawood has recognised that a world class programme for furthering academia around Southeast Asian Arts cannot meet its potential without a world class base of operations. Through their significant investment in the redevelopment of the North Block of Senate House to serve as a new campus building for SOAS, they have ensured that this will be the case.

The development will not only allow us to grow our student community by 35%, it will allow us to fundamentally change the way we work as an institution. This major project gives us a unique opportunity to take stock of what SOAS is now – as we approach our centenary in 2016 - and what we believe it could become in the next hundred years and beyond.

This once-in-a-lifetime opportunity will allow SOAS to meet its full potential:

- By replacing our Vernon Square campus, a ten minute walk from the main Russell Square site, the development will bring our student and academic community together as a single, unified institution.

- The new campus building will feature state-of-the-art teaching facilities of all sizes – lecture theatres, academic offices and class rooms to house classes of every size. The development will also introduce a new way to learn through its informal learning spaces. This was a direct response to student feedback that something in between the silent study area of the library and the noisy bustle of the Junior Common Room was needed to allow students to study in groups in an environment where they could discuss their work without distraction.
- A student services hub will bring all student-facing services into a single ‘one-stop-shop’ greatly improving the student experience at SOAS.

The jewel in the crown of the renovation will be the Alphawood funded Fred Eychaner Atrium. The atrium will be built where the courtyard of the North Block stood and dig down into the unused basement space below. It will act as the ‘heart’ of the SOAS community, an open space where students, academics and staff can interact, share ideas, and debate the issues that fuel academic enquiry within our walls.

“The refurbished Senate House North Block will offer state-of-the-art research, teaching and student provision, all in one precinct, and create a centralised 21<sup>st</sup> century campus for our world class institution”

- Professor Paul Webley

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### Progress to date

While minor construction works on the SHNB project began in May 2014, major works have been on hold as SOAS worked towards resolving an agreement with Camden Council in order to meet the obligations of Section 106 of the 1990 Town and Country Planning Act. Agreement was reached with Camden Council on 15 September and the project is now moving forwards.

On Monday 20 October the Senate House North Block renovation project took a landmark step forwards, with the main contracts being signed paving the way for major construction works to commence.

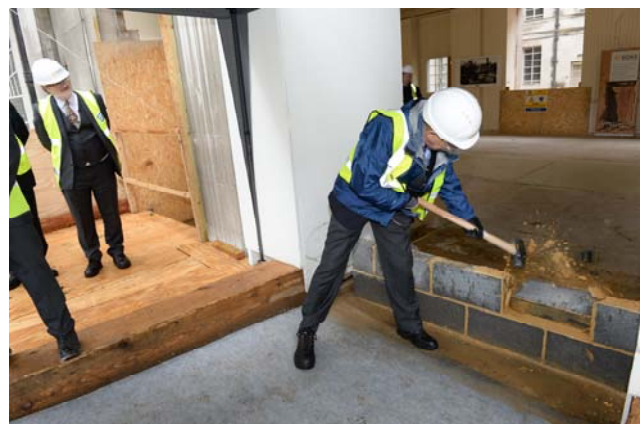
During the hiatus, effective time management allowed us to move forward and complete as many actions as was possible while the planning permission issues were progressed.

Construction and design contractors have been procured and design concepts have been signed off. The appointment of sub-contractors continues to progress.

Various minor construction works have taken place including: excavation of the lower ground floor, asbestos removal, walls have been knocked through alterations made in preparation of the installation of new heating, heritage aspects of the building have been removed for restoration and protection.

Below: Images from the Ground Breaking Ceremony for Senate House North Block in May 2014. From top to bottom:

Alphawood Foundation President Mr Fred Eychaner with fellow donors to the project; Mr Fred Eychaner breaks through the ceremonial wall into the North Block; Mr Fred Eychaner with SOAS Director Professor Paul Webley on the presentation of a commemorative paper weight made from the foundation concrete of Senate House.



# Alphawood at SOAS in 2014



## The SAAAP Inaugural Event

From top to bottom:

Professor Anna Contadini, SAAAP project board member, shows Alphawood President Mr Fred Eychaner and guest Dan Whittaker exhibits in the *Arts of Southeast Asia in the SOAS Collection* exhibition she curated.

Professor Anna Contadini explains the exhibition to a selection of guests, including David L. Snellgrove, after whom the Alphawood Chair of Tibetan and Buddhist Art is named (third from right).

Dr Ashley Johnson introduces the inaugural lecture in the Brunei Lecture Theatre.

Renowned Southeast Asian curator Hiram W. Woodward, after whom the Alphawood Chair in Southeast Asian Art is named, delivers the inaugural lecture.





### **The Senate House North Block Ground Breaking Ceremony**

From top to bottom:

Professor Gurharpal Singh, SAAAP project board Chair and Dean of the Faculty of Arts and Humanities, in conversation with Alphawood President Mr Fred Eychaner.

Director of SOAS Professor Paul Webley addresses guests inside SHNB.

Project Manager Keith Jennings shows assembled guests, including Alphawood Executive Director Mr Jim McDonough, the excavated courtyard of Senate House North Block, which will become the Fred Eychaner Atrium

SOAS Director Professor Paul Webley presents a commemorative paper weight made from the foundation concrete of Senate House to Alphawood Executive Director Mr Jim McDonough.





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