

2020
SAAAP
ANNUAL
REPORT

CONTENTS

Director's Welcome	3
Message from the Chair	4
Introduction from the Head of Department	6
The Alphawood Scholarships	8
Endowed Teaching and Research	10
Postgraduate Diploma in Asian Art	19
Outreach and Alumni Liaison	21
Financial Summary	30



DIRECTOR'S WELCOME

I am pleased to introduce the 2019-20 report on the Southeast Asian Art Academic Programme at SOAS - especially so as we embark on Phase II of this far-reaching journey with the Alphawood Foundation.

You will know that Baroness Valerie Amos left SOAS at the end of July to take up a new role of Master at University College, Oxford, and the SOAS community thank her for her dedicated service for the past five years. I will be serving as Interim Director until the School's new Director, Professor Adam Habib, takes up his role in January 2021. This year also marked the retirement of Dr Heather Elgood, Course Director of the Postgraduate Diploma in Asian Art. Hettie pioneered the Postgraduate Diploma in 1988, and we are delighted to have her close involvement in the handover to Dr Malcolm McNeill during the next year of this key programme. We are also pleased to welcome Dr Stephen Murphy in the role of Pratapaditya Pal Professor

in Curating and Museology of Asian Art, following the departure of Professor Louise Tythacott. I am sure you will join us in wishing Malcolm and Stephen the very best in their new roles at SOAS.

It would be impossible to reflect on this past year without reference to the global Covid-19 pandemic, which has impacted on institutions and communities around the world. Although the buildings on our Bloomsbury campus closed from March, SOAS remained very much open for our students as we delivered our teaching and support services remotely. This summer, all final year exams and assessments were conducted remotely, and I am grateful to SOAS staff and students for their professionalism and patience during this time. The aim for this term is to continue to provide teaching remotely and to deliver all services online for both staff and students. This will allow students wherever they are based to access a fulfilling SOAS experience, even if they cannot travel to the UK for some period this autumn.

The team from the Southeast Asian Art Academic Programme has, like their colleagues across the School, done a commendable job of

continuing with their teaching and research despite the challenges faced this year. As you will read in this report, they remain committed to strengthening the positive legacy of the Programme. This report shows the breadth and focus of the work undertaken by the Programme during the 2019-2020 academic year, from teaching and research to alumni liaison and outreach projects, and I hope you are as proud as I am of what Alphawood's collaboration with SOAS continues to achieve.

Thank you for your ongoing commitment and support, and we look forward to sharing our progress throughout Phase II of the Programme with you later this year.



PROFESSOR GRAHAM UPTON

Interim Director
SOAS University of London

MESSAGE FROM THE CHAIR

Covid-19 has brought the biggest shock to the UK for generations and, like other universities around the world, SOAS has been grappling with the implications of the pandemic for much of the last year.



DR TAMSYN BARTON

Chair

Southeast Asian Art
Academic Programme Board

As a Trustee of SOAS until last year, I have observed the progress of the change programme put in place to ensure that the School meets the challenges and emerges as a sustainable and viable university that retains its distinctive place in the world of higher education.

I expect the arrival of a new Director – Adam Habib – in January 2021 will provide a fresh energy and impetus that will help SOAS achieve its goals.

Of course, in difficult times it is best to have good friends. SOAS is indeed very fortunate to have the Alphawood Foundation as a key partner. Its generosity has enabled SOAS to have a deep, lasting and positive impact on the 90 or so students that have benefitted from the scholarships to date - as well as building a tremendous legacy in the field of ancient Buddhist and Hindu art and architecture. This report is testimony to continuing achievements of the Southeast Asian Art Academic Programme during a very difficult 2019-20 academic year.

This was the sixth year of the programme, and a key figure from the beginning, and member of the Programme Board, Dr Heather (Hettie) Elgood, is handing over her role as Course Convenor for the Diploma students. However, she has kindly agreed to continue on the SAAAP Board for a further stint, which will help given other changes on the Board and Sub-Boards which are aimed at streamlining governance and covering sabbatical gaps.

I am very pleased that the relationship with Alphawood has been strengthened in the past year and we were able to reach agreement on a second Phase of the programme for 2020/21-2022/23. The generosity of the Alphawood Foundation will enable the SAAAP to continue to support and advance the understanding and preservation of Southeast Asian Buddhist and Hindu art and architecture from ancient to pre-modern times – to the great benefit of students, SOAS and the Southeast Asian region in general. We are very grateful for that support.



SOAS
Welcome
to SOAS

SOAS
Campus tours
start here

INTRODUCTION FROM THE HEAD OF DEPARTMENT

The academic year 2019-20 has been one like no other. As the Coronavirus pandemic spread across the UK in the spring of 2020, my colleagues and I in the School of Arts managed the closure of the SOAS campus and the immediate switch to online teaching.

Staff and students adapted to this sudden and dramatic change remarkably well in the circumstances and the business of learning carried on in the virtual space, to the immense credit of all concerned.

Besides managing the short-term issues, we also contributed to the longer-term SOAS 'Transformation and Change' project – including a comprehensive and thorough-going review of our curriculum offer and proposed structural changes to the organisation of the institution. The School that will emerge from these changes will be necessarily leaner but at the same time much better positioned to grow and thrive in the future. The Department of History of Art and Archaeology is the largest unit with the School of Arts and is fortunate to have been less affected than

other areas. The sustainability of the Department and attractiveness of its offer are, in no small measure, down to the presence of the transformational SAAAP programme.

SAAAP is of course home to the teaching and learning of all Alphawood Scholars, and SAAAP's endowed postholders continued to provide strong academic leadership throughout 2019-20, both in research and teaching, in which they implemented the switch to a digital learning model without serious issue. The arrival of Dr Stephen A. Murphy as Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art later this year will enhance the capability of the existing postholders.

The Postgraduate Diploma in Asian Arts deserves a special mention here for several reasons. In the summer of 2020, the Diploma team, ably supported by Patrick Monger, were pioneers in converting and then successfully delivering the teaching of a full module online, tutored by Dr Peter Sharrock. This enabled the Alphawood Scholars to complete their Diploma credit requirements and graduate.

In the summer of 2020, we also marked the retirement of Dr Heather Elgood. Hettie handed over the reins as Course Director to Dr Malcolm McNeil but she happily continues with us in a part-time capacity in 2020-21 and, we hope, as an ambassador for SOAS thereafter. Besides being instrumental in helping establish the SAAAP programme, Hettie for many years directed the excellent Diploma programme that has benefitted so many Alphawood scholars and laid down a foundation for many of them to progress to Masters and PhD programmes. As she carefully built up and developed the PG Diploma, Hettie had long been supported by her office manager, Denise Acford. It is with deep sadness that I note here the death of Denise after an illness over the summer. Tributes continue to be paid to her for her immense dedication and loyalty to the programme. We will miss her but at the same time we have every reason to celebrate her life and what she helped us achieve and to remember her fondly.

In the seventh year of the programme, the Department was able to support 18 Alphawood scholars – 2 at the ELAS level; 5 at Postgraduate

Diploma; 7 at Masters and 4 at PhD. The majority of students came from Cambodia (9) and Myanmar (6) with Vietnam (2) and Singapore (1) also represented. All scholars completed their programmes despite all the Coronavirus issues affecting their studies, which is testimony to their determination and appetite for learning about the arts of Southeast Asia. Congratulations are due to Heidi Tan, Alphawood scholar, on the completion of her PhD in June of 2020.

In this report, we provide further details on the modules, dissertations and theses that Alphawood scholars undertake, and how our academic staff strive to support our scholars to achieve their exceptional potential.

Looking ahead, the news that SOAS and Alphawood have reached agreement on a second Phase of SAAAP over the next several years has been most welcome. I am pleased that we were able to recruit a further cohort of Alphawood scholars to start the new academic year 2020-21. Some students will be on campus for the start of term and the plan is that the remainder will join in January 2021, as the public

health rules and regulations allow. Let us hope that their academic year is less physically disrupted than the previous cohort's but whether teaching is delivered online, in blended or hybrid format or entirely in class, I am confident that SAAAP will continue to go from strength to strength.

My thanks, as ever, go to Alan Goulbourne, the programme manager, and Olivia Burt in the SAAAP office for their work in managing the programme so smoothly and efficiently.



**PROFESSOR SHANE
MCCAUSLAND**

Head
School of Arts



OUR CURRENT STUDENTS: ALPHAWOOD SCHOLARS 2019-20

The Alphawood Scholarships are designed to bring outstanding Southeast Asian postgraduate students to SOAS to undertake Doctoral, Masters, Diploma or Certificate programmes which focus on ancient to pre-modern Buddhist and Hindu art and archaeology in Southeast Asia.

18 Alphawood Scholarships were awarded in 2019-20. In addition to dedicating themselves to their studies, Alphawood Scholars play an active part in SOAS life and in the Southeast Asian Art Academic Programme. They do this through authoring contributions to the thrice-annual SAAAP Newsletter, fielding applications to SAAAP's Academic Support Fund to support conference attendance and participation in the UK and continental Europe, leading and participating in Southeast Asian cultural societies at SOAS, and participating in research lecture series and extracurricular study trips, also supported through SAAAP.

2019-20 Alphawood Scholars

ELAS

Srey Niet Teav, Cambodia
Hnin Oo Hlaing, Myanmar

Postgraduate Diploma in Asian Art

Thet They Aung, Myanmar
Yav Huon, Cambodia
Chantha Seng, Cambodia
Sovanrattana Sin, Cambodia
May Su Ko, Myanmar

Master of Arts

Rachna Chhay, Cambodia
Dara Phoeung, Cambodia
Su Nguyen, Vietnam
Be Kalyan, Cambodia
Soe Yu Maw, Myanmar
Jean Heng, Singapore
Yin Nyein Aye, Myanmar

PhD

Duyen Nguyen, Vietnam
Sonetra Seng, Cambodia
Saw Tun Lin, Myanmar
Sokha Seang, Cambodia



INCOMING STUDENTS: ALPHAWOOD SCHOLARS 2020-21

SOAS looks forward to welcoming a new cohort of nine Alphawood Scholars, due to take up their Degree and Diploma programmes this academic year.

The great majority of these incoming students were enrolled at SOAS in 2019-20, undertaking prerequisite foundation courses of English Language and Academic Studies or the Postgraduate Diploma in Asian Art.

Tuition fees and maintenance grants for Alphawood Scholars undertaking prerequisite ELAS are supported through SAAAP, with support continuing into Degree and Diploma programmes at the point they qualify for entry. Of the four students expected to take up their Master of Arts (History of Art and Archaeology) later this year, all of them were enrolled in courses at SOAS last year in preparation for their degree programmes.

We are also due to welcome a new PhD starter, joining three other PhD students who will be continuing in their programmes next year.

2020-21 Alphawood Scholars
Postgraduate Diploma in Asian Art
Srey Niet Teav, Cambodia

Master of Arts

Hnin Oo Hlaing, Myanmar
Yav Huon, Cambodia
Chantha Seng, Cambodia
Sovanrattana Sin, Cambodia

PhD

Sonetra Seng, Cambodia
Saw Tun Lin, Myanmar
Sokha Seang, Cambodia
Ardiyansyah Panggah, Indonesia



SAAAP ENDOWED TEACHING AND RESEARCH

Alongside the Alphawood Scholarships scheme, a comprehensive array of modules and research areas, led by three Alphawood-funded academic posts, advance the study and preservation of Buddhist and Hindu art in Southeast Asia at the School.

The Alphawood Foundation generously supports three endowed academic posts at SOAS - the Hiram W Woodward Chair in Southeast Asian Art (Professor Ashley Thompson), the Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art (formerly Dr Louise Tythacott, with Dr Stephen A. Murphy joining SOAS in November 2020) and the David L Snellgrove Senior Lecturer in Tibetan and Buddhist Art (Dr Christian Luczanits). Each post advances knowledge of Hindu and Buddhist art in Southeast Asia and enhances the experiences of the students who are taught and supervised by them.

The SAAAP endowed academic postholders lead on module development and teaching provision that reflects the SAAAP remit. The courses designed, convened and taught by the SAAAP endowed academic postholders are essential to the success of Alphawood Scholars in the MA History of Art and Archaeology and MA Religious Arts of Asia programmes. The programme is developed with a view to ensuring all postgraduate students reach their full potential and develop the requisite skills and knowledge to succeed not only at SOAS, but in their careers once they have graduated and returned to their home countries. Alphawood Scholars are provided with academic pathways to supplement their research skills and strengthen their understanding of the Southeast Asian region's Buddhist and Hindu arts heritage, from the ancient to the pre-modern.

In 2019-20, the Academic Postholders collectively led on the majority of modules at the MA level in the Department which directly concern the SAAAP remit, and which therefore comprise the core of the academic programme at this level. In this section, we outline the teaching activity of the Academic Postholders over the past academic year, and also introduce some planned activity for the forthcoming academic year.



Taught modules

Within the Master of Arts (History of Art and Archaeology) and Master of Arts (Religious Arts of Asia) programmes at SOAS, the three SAAAP-endowed academic postholders are the Principal Instructors across core SAAAP-orientated modules delivered at SOAS, all of which are attended by Alphawood Scholars. Of the 2019-20 modules on offer, they are responsible for the majority of scheduled teaching and, throughout their employment at SOAS, the postholders also adapt existing - and introduce new - modules to better serve Alphawood Scholars who are preparing MA dissertations focused on the SAAAP remit. Together, these modules convey bodies of knowledge and foster critical research practice that prepares Alphawood Scholars well to craft MA dissertations which address the areas of focus within the SAAAP remit.

Particularly noteworthy is the new Term 2 module *Southeast Asia's Art Histories 2* developed by Professor Thompson, which converted the SAAAP Europe Study Trip into a credit-bearing module in its own right and is to be taught for the first time in 2020-21. Together with its first part delivered in Term 1, *Southeast Asia's Art Histories* is designed to provide the solid and broad base needed for the study of the Hindu-Buddhist Art of Southeast Asia as a whole. Based on her SAAAP teaching experience, Professor Thompson also co-developed the *Theory and Methods in Art History* module. The curriculum for this module, which is designed to provide the foundations of art historical practice to all History of Art and Archaeology MA students, includes a selection of texts crucial to the study of Southeast Asian Hindu-Buddhist Art. Though the majority of the teaching for this module is provided by other academic staff in the Department, Professor Thompson led the module in its first year, in which it proved to be the most popular module across the School of Arts, recruiting more than ninety students. As a supplement to the Lecture Series, Professor Thompson also taught a weekly

Alphawood Scholar Seminar; these weekly sessions comprise close review and discussion of the seminal area-specific texts noted above. In 2019-20 Dr Luczanits convened the new module, *Buddhist Art in a Cosmopolitan Environment: Gandharan Art and its Heritage* for the first time. This module was also met with considerable interest. As Dr Tythacott left SOAS in January 2020 for a new post, her teaching programme was delivered in Term 2 by Alphawood alumna Dr Heidi Tan. In the meantime, Dr Stephen A. Murphy has been appointed as the new Pratapaditya Pal Senior Lecturer of Curating and Museology at SOAS and will join SOAS in late November 2020.

As well as developing new modules, the academic postholders update their established teaching delivery on an annual basis, integrating new themes and materials and innovative pedagogical techniques, in keeping with ongoing developments in the concerned academic field and higher education more broadly. The constant innovation required of all permanent academics is key to ensuring SOAS students receive the highest quality instruction at the cutting edge of the field. This in turn gives our students the ability to lead in competitive national, regional and international arenas.

Academic Postholders: Instruction, module development and other responsibilities supporting the academic programme

In addition to convening and teaching the majority of modules which address the SAAAP Remit, the Academic Postholders are responsible for a range of supervisory, committee and senior administrative duties across the Department which have a direct bearing on the delivery of high-quality teaching and positive student outcomes. Below, we summarise the teaching undertaken by each of the Postholders, as well as relevant associated activity that supports teaching excellence.

PROFESSOR ASHLEY THOMPSON

In her role as Hiram W Woodward Chair in Southeast Asian Art, Professor Thompson sets a standard for teaching in the School of Arts.

At MA level, she delivered two of the core modules in the Department of History of Art and Archaeology MA programme, which focus on the SAAAP remit. These include the *Theory and Method in Art History* lecture series, with a supplementary weekly Alphawood scholar seminar, and *The Figure of the Buddha: Theory, Practice and the Making of Buddhist Art History*. The former seeks to provide Alphawood students with the disciplinary tools needed to study ancient Hindu-Buddhist art, supporting integration of the cohort as professionals in the international field. The latter enables students to develop expertise in premodern Southeast Asian Theravadin Buddhist imagery, and to apprehend the Theravadin Buddha figure more specifically within the broader geo-historical, religious and interpretive contexts in which it evolves. Professor Thompson also devotes significant time to supervising students' individual research projects. This year she supervised four

Alphawood Scholars' MA dissertations, along with six non-bursary students also focusing their research on Southeast Asian Hindu-Buddhist art. At PhD level, she is the lead supervisor for three Alphawood Scholars' PhD theses and two former Alphawood Scholars' PhD theses. She acts as second supervisor to an additional Alphawood PhD scholar, and supervises two more non-Alphawood students also working on Southeast Asian Hindu-Buddhist art.

As in past years, Professor Thompson led on the development of the SAAAP European Study Trip planned for April 2020. This year's trip was conceived in conjunction with PhD candidate Duyen Nguyen and Dr Pamela Corey, with an expanded curriculum including preparatory meetings in London, expanded time at the Guimet Museum, Paris and a visit to the reserves of Paris' Cernuschi museum. Though this year's trip was unfortunately cancelled due to the global pandemic, the preparations have fed into the vision of the trip as a credit-bearing module from 2020-21.

In her six years at SOAS to date, Professor Thompson has developed a total of ten modules.

Other SAAAP research, mentoring and administrative activity led by Professor Thompson

- Chair of SAAAP Research and Publications Sub-board (meeting twice termly)
- Member of SAAAP Scholarships Sub-board (meeting twice termly) and Alphawood Scholarships Selection Panel
- Creator/Co-convenor of Alphawood Scholars' annual European Study Tour, introducing and examining leading collections of ancient Southeast Asian Buddhist and Hindu artefacts in Paris, Amsterdam and Leiden.
- Senior Academic Lead of the SAAAP-Centre for Southeast Asian Studies Research Event Series. Professor Thompson has led this research event series since 2015. From 2018 she invited Alphawood PhD scholars Heidi Tan and Udomluck Hoontrakul to co-conceive the yearly series and to co-host events. This year four events were held before the interruption of the pandemic.
- Mentoring of Pratu (the SAAAP-supported online academic journal for emerging scholars) PhD student editors, including Alphawood Scholars and alumni (as a means of professional development). This year saw a first culmination of the meticulous work of the editorial team with the successful launch of the journal's first issue.
- Creator/Editor of SAAAP-NUS Press research publication series, *Art and Archaeology of Southeast Asia: Hindu-Buddhist Traditions*. Two volumes are now in press: *Returning Southeast Asia's Past: Objects, Museums and Restitution*, edited by L. Tythacott and Alphawood alumnus P. Ardiyansyah; and *Early Theravadin Cambodia: Perspectives from Art and Archaeology*, edited by A. Thompson. Together, the volumes include contributions by six Alphawood alumni.





วัดพระเชตุพนวิมลมังคลาราม ๒๕๖๓

PROFESSOR LOUISE TYTHACOTT

As Pratapaditya Pal Senior Lecturer of Curating and Museology until January 2020, Professor Tythacott developed and taught courses at all levels, including supervising PhD students.

Professor Tythacott taught on curating and museology of Asian art, with a focus on South and Southeast Asian Buddhist materials. This work is a principal focus of those Alphawood Scholars who are aspiring or confirmed professionals in the Southeast Asian museum sector.

At Masters level, Professor Tythacott created and developed the module, *Curating Cultures*, based on Professor Elizabeth Moore's teaching collection from Southeast Asia. This has recorded the highest numbers of students on any MA module in the Department of History of Art and Archaeology. Two other lecturers have now been recruited to teach Professor Tythacott's original module (Dr Heidi Tan and Dr Maria Kostoglou) due to the increasing numbers of students. Over the past five years, *Curating Cultures* has been attended by many Alphawood Scholars interested in developing both their practical and theoretical understandings of curating, and who have now implemented many of the museological concepts into their professional practice in museums in Southeast Asia.

In collaboration with SOAS Professor Paul Basu, Professor Tythacott also co-created a new Masters programme at SOAS – *Museums, Heritage and Material Culture Studies* – which has grown from five students in its initial year to 25 in year two. Professor Tythacott also created two other Masters modules which have been popular with Alphawood students: *Museums, Anthropology and the Arts of Asia* and *Collecting and Curating Buddhist Art in the Museum*.

Other SAAAP research, mentoring and administrative activity led by Professor Tythacott

- Member of SAAAP Research and Publications Sub-board (meeting twice termly)
- Initial planning and development of SAAAP workshop on Hindu-Buddhist Java, Sumatra and Bali (May 2020) with Lesley Pullen and Heidi Tan

DR STEPHEN A. MURPHY

This month, SOAS announced the appointment of Dr Stephen A. Murphy as Pratapaditya Pal Senior Lecturer of Curating and Museology at SOAS.

Currently based in Singapore, Dr Murphy will join SOAS in late November 2020.

After graduating with his PhD, which focused on Buddhism in 6th-9th century Thailand and Laos, from the Department of History of Art & Archaeology at SOAS in 2010, Dr Murphy spent two years as a research associate at the Metropolitan Museum of Art, New York, working with John Guy on organizing the international exhibition, *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia*. It was this opportunity that opened the doors to the museum world for him. He is an archaeologist by training and up to that point his experience was very much in that field. This exposure to the world of museums continued with his move to Singapore and the Asian Civilisations Museum in 2013, where he became Senior Curator for Southeast Asia.

The exhibitions and galleries that he has curated over the past nine years have allowed for a broadening of his research interests. As well as still specializing in Hindu-Buddhist Southeast Asia, he now also looks at Asian maritime trade and the Indian Ocean world, particularly in the mid- to late-first millennium CE. In terms of museology, in recent years he has been engaging more with issues surrounding colonialism and post-colonial studies, and the debates surrounding the limitations and possibilities of decolonizing museums. He hopes to develop these areas of interest further in his teaching, research and publications at SOAS.

“

I'm very excited to be coming onboard as the new Pratapaditya Pal Senior Lecturer of Curating and Museology. I doubt when I first walked through the doors of SOAS to start my MA at the department back in 2001 that I ever would have imagined that I'd have the opportunity to one day work here. I'm particularly excited about playing a role in developing the SAAAP and welcoming the new cohort of Alphawood students when they arrive.



DR CHRISTIAN LUCZANITS

In his role as David L. Snellgrove Senior Lecturer in Tibetan and Buddhist Art at SOAS, Dr Luczanits' international reputation provides a global platform for the study of Tibetan and Buddhist art.

Dr Luczanits' teaching as Principal Instructor is fully dedicated to ancient and pre-modern Buddhist art, with a focus on its origins in India and its transformations in Tibet. At the level of the MA programme, his teaching has been adapted to serve Alphawood Scholars interested in Indian Buddhist art (as in the module *Buddhist Art in a Cosmopolitan environment: Gandharan Art and its Heritage*) and early esoteric Buddhist art. For the latter, the module *Tibetan Buddhist Monuments in Context* focuses almost exclusively on the earliest Tibetan Buddhist monuments reflecting Indian esoteric teachings such as Tabo and Alchi. Through the module *Interpreting Visual Expressions of the Mandala*, Dr Luczanits focuses on the development of the idea and representation of the mandala across Asia. The latter two courses teach a framework for the understanding of esoteric Buddhism and its visual expressions, albeit to different degrees of depth. They also address the cultural exchange between India and Tibet and how the Tibetans adopted and adapted Buddhism according to their needs.

Dr Luczanits also supervises a PhD student on SAAAP remit, namely Phyllis Lau-Casson on *Revisiting the 'Prakhon Chai' Hoard: an enigmatic group of bronzes that came to light in Northeast Thailand in the mid-1960s*, and serves as second supervisor of several Alphawood PhD projects.

All courses take a pronounced Buddhist Studies perspective, emphasise primary sources and research methodology which are of equal relevance for the study of Southeast Asian materials. Southeast Asian examples are included whenever suitable.

Other SAAAP research, mentoring and administrative activity led by Dr Luczanits

- Member of SAAAP Research and Publications Sub-board (meeting twice termly)
- Mentoring of Pratu (the SAAAP-supported online academic journal for emerging scholars) PhD student editors, including Alphawood Scholars and Alumni (as a means of professional development)
- Completed the manuscript on the book publication *Alchi - The Choskhor*, which is the most comprehensive study of Alchi monastery to date, includes all its early monuments and provides new insights into the transmission of Buddhism from India to Tibet.



POSTGRADUATE DIPLOMA IN ASIAN ART

Words by Dr Heather Elgood, founder and Director Emeritus of the Postgraduate Diploma in Asian Art.

The Postgraduate Diploma in Asian Art offers six full-time twelve-week modules (four of which are open to Alphawood Scholars, including Chinese Art, Indian Art, Southeast Asian Art and Buddhist Art).

All students are required to enrol and complete three of the modules on offer in order to graduate with the Postgraduate Diploma.

Each module is structured over a four-day programme with lectures from international experts, leading SOAS academics and museum curators. Students are also privileged to have direct access to handle objects in reserve collections in museums such as the British Museum, the British Library and the Victoria and Albert Museum in London, under the tutelage and guidance of senior curators and the tutors and lecturers of the Postgraduate Diploma. In the academic year 2019/20, five Alphawood Scholars were enrolled for the Postgraduate Diploma: Sovarattana Sin, Chantha Seng and Yav Huon from Cambodia and May Su Ko and Thet Thet Aung from Myanmar.

Term One

Students started the year with the Indian Art module. During the first half of the Indian Art module they studied the Buddhist and Hindu religious context for Indian art and a chronology of the development of Buddhist and Hindu art and architecture. They learnt to recognise the iconography and styles of different regions and periods of North and South India, as well as Sri Lanka. In the second half of the module they received lectures on Mughal and Hindu India from the 15th century and studied textiles and the decorative arts. The Alphawood Scholars worked very hard to adjust to a new language and to acquire both research and visual skills. Two new tutors Dr Emily Shovelton and Sandra Sattler were conscientious in giving their support to the Alphawood Scholars who worked hard and successfully completed their essays and passed their exam.

Term Two

In term two students took the Chinese Art module. The module encompassed a broad historic span, from the neolithic to the contemporary. It was equally expansive in the range of materials covered, encompassing ceramics, bronzes, sculpture, painting and calligraphy, textiles and various decorative arts. The range of specialist scholars, curators and art market professionals who contributed to the Chinese Art module exposed the Alphawood Scholars to a diverse range of approaches as well materials. The lead tutor, Dr Elaine Buck, provided the Alphawood Scholars with extensive one-to-one support, assisting them in developing practical academic skills in research and writing in an English language environment. During the Chinese Art module, the Alphawood Scholars continued to develop their understanding of archaeological, art historical, and curatorial approaches. This consolidated and built upon the foundations provided in the previous module, and laid the ground work for their collective success in the subsequent Southeast Asian Art module. In response to the Covid-19 pandemic, all students on the China module were required to sit the final examination online, which all Alphawood Scholars passed.



Following the Chinese module, I, as Director and after consultation with the management of the Diploma, made a decision to postpone the intended Buddhist and Japan and Korea modules for that academic year. Instead, we decided to offer an adapted version of the Southeast Asia module online. We determined that this module would be most valuable for the Alphawood Scholars. We also determined that online delivery in 2020 would enable them to complete the Diploma in the 2019-2020 academic year before returning home in the summer. We quickly redesigned the Southeast Asian Art Module from online delivery from April to July.

I, as Course Director, approached Dr Peter Sharrock, the former tutor of the Southeast Asian Art module to design and lead this course. Dr Sharrock, without hesitation, agreed to help to organise and tutor this module. Diploma Administrator Patrick Monger, myself and the late and sorely missed Denise Acford worked around the clock to achieve this. We designed a streamlined timetable which was faithful to the learning outcomes of the modules. SOAS Registry approved our pedagogical, technical and administrative adaptations without hesitation.

This bespoke iteration of the Southeast Asian Art module, redesigned for the Alphawood Scholars, was the first online Art History module offered by SOAS. It featured scholars from across the UK, speaking from their homes in Oxfordshire, Hampstead, Islington, Kensington and Suffolk. The programme met with universally positive feedback from the Alphawood scholars. Dr Sharrock has given us the below comments, reflecting his direct experience of teaching the Southeast Asian Art module online:

“After a packed first week, we settled into a routine of a 90-minute lecture on Mondays and Wednesdays, and a Review session on Thursdays, followed by one-on-one tutorials for everyone. Slowly we grew accustomed to always speaking at screens and trying to

be interactive in Q&A sessions –especially the Reviews. PowerPoint lectures are not so different from the classroom experience, but it takes practice to try to reach say 40% of all the dynamics and nuances of human communication in a classroom. And there’s no chatting after class or going for coffee or a sandwich. Yet over 11 weeks, through about 45 hours of lectures plus weekly tutorials, we got to know each other pretty well and had a lot of good times. There were no ‘handling sessions’ together in the London museums, but we did manage some virtual tours of museum collections.

I opened the module with the prehistory of the Region and the impact of Buddhism, while Hettie reminded everyone of the India module they had taken months ago with a glowing overview of Hindu religion and art. Then for two weeks we focused on the huge monuments of Cambodia and Java. In the following 2 weeks Pia Conti joined us to study ancient Vietnam and Siam. Miranda Bruce-Mitford, Lesley Pullen and Stacey Pierson came to us in the final weeks to lecture on Bagan and Arakan, textiles and ethnographic cultures and ceramics. Overall, the essays and slide tests reached gratifying levels of scholarship, with an overarching upward trajectory in the Alphawood Scholars’ performance throughout the year. The Alphawood Scholars have now been given the opportunity to apply for a scholarship award to study back at SOAS for the Masters programme, thanks to the enormous generosity of Alphawood.”



OUTREACH AND ALUMNI LIAISON

Myanmar: Projects 2019-20

Conference Bagan - Ancient Myanmar Hindu-Buddhist Art: Mythical Creatures

Project period November 2019

Project lead Professor Elizabeth Moore

The Myanmar Alphawood Alumni Inaugural Conference was held from 9-11 November 2019 in Bagan. Called 'Celebrating Diversity in Ancient Myanmar Hindu-Buddhist Art: Mythical Creatures', it was a landmark event, both for being the first time all fourteen alumni have gathered together as well as for the content. Given the unbroken tradition of Buddhist teachings merging with other traditions for over 2000 years, virtually all aspects of the historical and present culture of Bagan relate to Buddhism in one way or another. For example, mythical 'nature spirits' interact with celestial deities of the Buddhist realm and often in the Jatakas, the stories of the previous lives of the Buddha. Examples are seen in mural paintings, the choice to depict certain 'mythical' creatures including deva, hintha, toe-naya, pyinsarupa, naga and kinnaya, and the use of colour to best illustrate these. As the Alumni Conference papers highlight, while our conference title uses two words to highlight aspects of Bagan, both are part of the complex religious environment of Bagan.



Above and above left: SOAS Alphawood Alumni (Myanmar) and Prof. E. Moore in front of the Bagan Archaeological Museum.

Far left: Fine stucco Deva with lotuses at Bagan from 12th to 13th centuries CE.

Left: Myanmar Alphawood group visiting with a Korean team working at one of the temples at Bagan.

E. Moore Library Project, Museums and Cultural Heritage 2019-2020

Project period 2019-2020

Project lead Professor Elizabeth Moore

The E. Moore Collection Library continues to prosper with the entries indexed (e.moorelibrary.org). Our users, in Covid-19 times, have widened to include not just students and teachers but museum curators. This is due in part to the employment of three of the Alphawood alumni at the large 4-storey private museum of Myanmar Heritage due to open in December at Zaykabar, north Yangon, where Professor E. Moore serves as Academic Advisor. Many of the mythical creatures covered in the November Bagan conference (on the previous page) are highlighted on the traditional lacquerwares of Myanmar.

Museums and public education are among the issues being addressed by two other Alphawood alumni working on an architectural and drone scanning impact report for the Magway Regional Government. Thus 2019 has brought transformational changes in how cultural heritage is being addressed and the Myanmar Alphawood engagement with these issues. Magway Region is on both sides of the Ayeyarwaddy around Bagan. It was included in the recent UNESCO World Heritage inscription of Bagan due to the importance of a temple on a mountain, one of four marking the ancient sacred boundary. Following the inscription, the regional government has been enhancing documentation of the cultural heritage, both in Bagan period and in the 17th and 18th centuries.



Above left: Lacquerwares and cart at the Zaykabar Museum.



Above right: My Su Ko returns from her Diploma course in London with a book for the Library.

Bagan Archaeological Museum Catalogue: Masterpieces of Bronze and Stone Sculpture: 2020-21

Project period 2020-21

Project lead Professor Elizabeth Moore

Inspired by the discussions and outputs of the Alumni Conference in Bagan, the alumni, along with In-Region Liaison Professor E. Moore, have initiated a collaborative catalogue in association with the Museum under the Ministry of Religious Affairs and Culture. Some sixty bronze and stone sculptures have been chosen that are securely associated with the temples and stupas of the Bagan site, which was inscribed on the UNESCO World Heritage List in 2019. Two Alphawood alumnae held meetings with the Museum Director to plan the catalogue, which will initially be published in a domestic edition for the local public and then expanded into an international edition. The in-country version, to be edited with the Director, will be a bilingual Myanmar/English volume that links the sculptures to the 'home temples' where they were first installed. It will be made available to local and international visitors to the country's famed ancient Buddhist capital whose history extends from circa 200–1300CE.



Left: Alumna Hnin Wut Yee Latt in the museum selecting sculptures for the catalogue.

Below: Hnin Wut Yee Latt and Yamin Htay meet with the Bagan Office Director.



4th Annual SAAAP Summer Programme

Project period July 2019

Project lead Dr Peter Sharrock

The fourth annual SAAAP Summer Programme took place from 14–21 July 2019 in Ho Chi Minh City, in a working session to prepare the first international catalogue of the museum's world-leading collection on the ancient culture of the Mekong Delta. Scholars from around the world joined museum staff and Alphawood alumni from three countries for a week of close-up viewing of the collection in Ho Chi Minh and visits to two other museums in the Delta. The group was also given privileged access to the reopened archaeological site of the ancient international trading city of Oc Eo, guided by the Ho Chi Minh archaeology Director Nguyen Khanh Trung Kien. The Mekong Delta was only annexed to Vietnam in the early 19th century but its ancient history, termed 'Oc Eo culture', is now being celebrated in exhibitions and absorbed into the nation's long history.

The Summer Programme was held in a hotel close to the HCMC Museum, with creative interaction among experts, students and alumni over three days on the multi-cultural history of the Mekong Delta region, one of the earliest centres that developed the Maritime silk route. The seminar drafted the historical and art historical list of contents for the catalogue and the list of key museum objects to be included. The objective is to sustain the SAAAP strategic aim of setting high standards for museum and archive publications to expand the worldwide knowledge and appreciation of the art and architecture of the ancient to pre-modern cultures of Southeast Asia. Oc Eo was an impressive canal city built in the Mekong flood plain near the coast, which developed as an important ship-chandling and exotic product market for ships trading between Rome and the Arab world, India and China. Because there are no very early epigraphs or books, this early Khmer and Mon polity is known only by the name 'Funan' found in Chinese archives.



Above left: Alphawood President Fred Eychaner, historian John Whitmore and alumnus Muong Chanraksmeay (Cambodia), under Ho Chi Minh's portrait at An Giang museum, Mekong Delta.

Above right: Participants are guided round the huge archaeological site of Oc Eo.

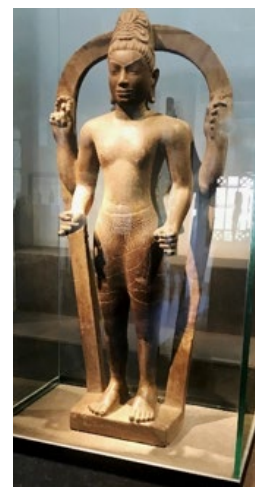
Ho Chi Minh City Museum Catalogue

Project period 2019-2020

Project lead Dr Peter Sharrock

This edited volume, to be published in English and Vietnamese, is part of the series of collaborative publications planned with the major museums of Southeast Asia. The series opened with the 2018 museum centenary publication of *Vibrancy in Stone, Masterpieces of the Da Nang Museum of Cham Sculpture*. Alphawood scholars and alumni engage in writing object entries for the catalogues with the museum staff, international scholars and curators, and in organising the project in order to give them experience in executing a high-level international publication project of this kind. The catalogue will give the full history of the 100 key objects chosen by the museum staff. The volume will open with these 21 scholarly papers and will be published, if Covid allows, in early 2021.

1. 'The History of BTLs-TP.HCM': Nguyen Khac Xuan Thi (BTLs)
2. 'Pre-history period in southern Vietnam': Nguyen Khanh Trung Kien (HCMC Archaeology)
3. 'The Art of Óc Eo culture with special reference to Đông Tháp Muoi style': Lê Thi Liên (AA Vietnam)
4. '*Funan and Zhenla* in Chinese annals': Andrew Chittick (Eckerd College)
5. 'History of *Funan and Zhenla*': John Miksic (NUS)
6. 'Oc Eo gold': Director Bui Thi Thuy (An Giang Museum) & Nguyen Thi Tu Anh (alumna)
7. 'Cakras in the Mekong Delta': Pinna Indorf (Independent)
8. 'Early wooden Buddhas of the Delta': Emma Natalya Stein (Freer|Sackler Washington)
9. 'Visnus of the Delta': Paul Lavy (Hawaii) Buddhist icons of the Delta: Pierre Baptiste (Musée Guimet)
10. 'Buddhist inscriptions of the Mekong Delta': Anne-Valéry Schweyer (CNRS, Paris)
11. 'Khmer inscriptions in the Mekong Delta': Arlo Griffiths (EFEO) & Kunthea Chhom (APSARA)
12. 'Ancient Ornaments in Southern Vietnam': Nguyen Kim Dung (Archaeology)
13. 'Vietnamese ceramics 11th century to the 19th century': Pham Ngoc Uyen (BTLs)
14. 'Vietnamese ceramics: a vibrant, untrammelled tradition': John Stevenson
15. 'The South and Nagara Campā': John Whitmore (Michigan State)
16. 'Uniqueness of Cam bronzes in BTLs-TP.HCM': Tran Ky Phuong (Da Nang)
17. 'Campā kiln site and ceramics': Bùi Minh Trí (Binh Dinh)
18. 'Shifting polities of the Delta seen through their art': Peter D Sharrock (SOAS)
19. 'History of late Delta dynasties': Vũ Hong Liên (SOAS)
20. 'Art of the Nguyen Dynasty': Director Hoàng Anh Tuan (BTLs-TP.HCM)



Above: Buddha and Bodhisattvas icons and ceramics in the HCMC collection.

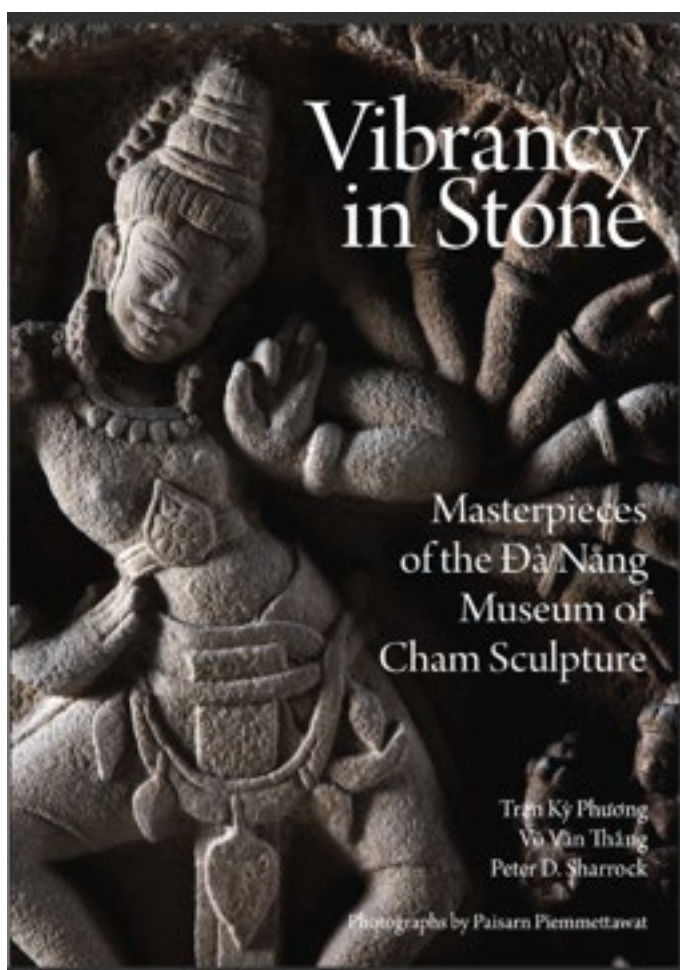
Vietnamese edition of Da Nang *Vibrancy in Stone* catalogue

Project period 2020-21

Project lead Duyen Nguyen

Following a visit to Da Nang by former SOAS Director, Baroness Valerie Amos, in 2019, the Museum requested help from SAAAP in producing a Vietnamese language edition of the 2018 catalogue *Vibrancy in Stone, Masterpieces of the Museum of Cham Sculpture*.

Alphawood scholar Duyen Nguyen agreed to undertake this task with museum staff after the completion of her current PhD in SOAS.



Left: The 2018 catalogue *Vibrancy in Stone, Masterpieces of the Museum of Cham Sculpture*

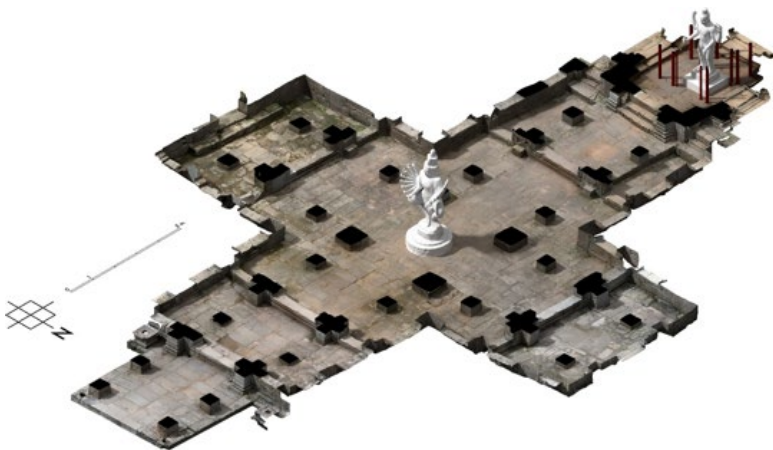
*The Creative South: Religious Art in Mediaeval Maritime Asia***Project period** January 2019 - December 2020**Project lead** Dr Peter Sharrock

The anthology is the edited proceedings publication containing the formal outputs from the two SAAAP Summer Programmes held in Java in 2016 and 2017. It is part of a series of SAAAP publications aimed at helping to advance the study of ancient to pre-modern Southeast Asia by international scholars and Alphawood alumni who attend the Summer Programmes each year. This first Summer Programme anthology promises to be particularly rich with several top-level contributions that peer reviewers said they expect to become influential in the evolving understanding of mediaeval Maritime Southeast Asia.

Contributors are updating their contributions following peer review and publication is expected with ISEAS Publishing, Singapore in early 2021.

The Creative South chapters include:

- 'From Melayu to Thamel: The transmigration of the eight-armed Peninsula Amoghapāśa': Iain Sinclair (ISEAS)
- 'South Seas Style in Hexi as a Vestige of Chinese Esoteric Buddhism of the Tang': Yury Khoklov (independent)
- 'Heruka-mandalas across Maritime Asia': Peter D. Sharrock (SOAS)
- 'Politics of Divine Iconography: Prajñāpāramitā': Jinah Kim (Harvard)
- 'Libraries or fire-houses: a radical reinterpretation of the function of Khmer annex buildings': Shivani Kapoor (Swati Chemburkar Jnanapravaha Mumbai) and Andrea Acri (EPHE)
- 'Dancers, musicians, Brahmins, Rsi: temple worship of Śaiva Pāśupatas in Khmer and Cam domains': Swati Chemburkar (Jnanapravaha)
- 'Master Scheme and Function of Borobudur': Hudaya Kandahjaya (Berkeley)
- 'Candi Prambanan as a vast mechanism for water consecration': Jeffrey Sundberg (independent)
- 'Sītā as Rāvana's daughter on candi Prambanan': Roy Jordaan (independent)
- 'Conqueror of three worlds: the cult of Trailokyavijaya in the South': Michel Gauvain (independent)
- 'Amoghapāśa's cultic role in the late first millennium Odishan Buddhist sites': Sonali Dhingra (Harvard)
- 'Circulation of Buddhist mandalas in Maritime Asia: Early Epigraphic and Iconographic evidence from Odisha and Java': Umakant Misra (Ravenshaw)
- 'Social context of Central Javanese Art in 8th-10th Century epigraphy': Mimi Savitri [SOAS alumna] (UGM Yogyakarta)
- 'The Bodhi Shrine at Ratu Boko, Java': Saran Suebsanthiwongse (Diploma alumnus)



Left: Hevajra icon in Bayon Temple, Angkor.

Right: Goddess Prajnaparamita from candi Singosari, East Java.



Prambanan/Bogem collection catalogue Yogyakarta, Indonesia

Project period 2021-22

Project lead Dr Peter Sharrock

If Covid allows, the 5th annual SAAAP SEA in-region workshop will be in Yogyakarta in July 2021, where SOAS will partner with the Universitas Gadjah Mada (UGM) to prepare a joint catalogue of the immensely rich but unpublished collection of the Bogem Office of Archaeology at Prambanan. In April 2019, former SOAS Director, Baroness Valerie Amos, visited the UGM Archaeology Department, met the university Rector Dr Wening Udasmoro and visited the Bogem collection. Dr Udasmoro has now signed a Memorandum of Agreement to cover this project. The workshop will be run by UGM Archaeology Head Dr Anggraeni, the Bogem Archaeology Office (part of a different national organisation), the SAAAP Outreach Manager and the Freer|Sackler Smithsonian curator Emma Stein. Freer|Sackler have begun negotiations for an exhibition of some major pieces in the collection in 2023/24, which SOAS experts and alumni will support.



Above: Bronzes from an Esoteric Buddhist mandala and the Hindu god Ganesha in the Bogem collection.



FINANCIAL SUMMARY

Alphawood Funds

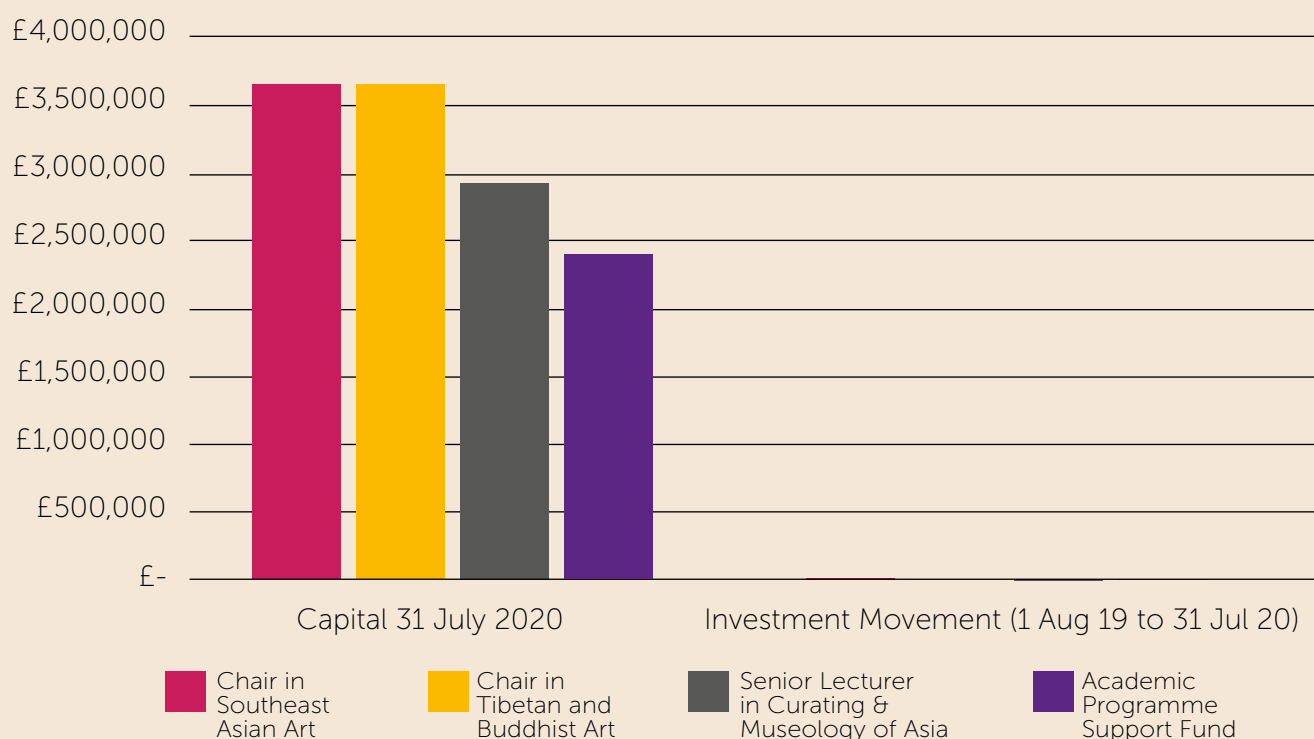
Funds	2019/20 Capital		
	Capital B/F £	Investment Movement £	Transfers
Academic Posts/Support Fund			
Chair in Southeast Asian Art	3,667,069	(1,453)	-
Chair in Tibetan and Buddhist Art	3,667,069	(1,453)	-
Senior Lecturer in Curating & Museology of Asia	2,936,525	(1,165)	-
Academic Programme Support Fund	2,394,244	(969)	-
Total (Cumulative)	12,664,907	(5,040)	-

Time Limited Programme Staffing & Related Costs	2019/20			
	Balance B/F	Transfers *	Expenditure	Balance C/F
Administrative post	36,674	15,151	(51,825)	-
Related Costs/Outreach Fund	36,470	-	(20,249)	16,221
Outreach, Communications & Publications Manager	53,807	-	(18,150)	35,657
Scholarships	1,193,871	-	(623,929)	569,942
TOTAL	1,320,822	15,151	(714,153)	621,820

* In line with agreement dated 20 April 2020, the extension of the Programme Manager's post to 31st July 2020 is funded from the Chair in Tibetan & Buddhist Art Endowment Fund

Alphawood Permanent Endowment Capital

(Invested with Newton Investment Management to generate income in perpetuity)

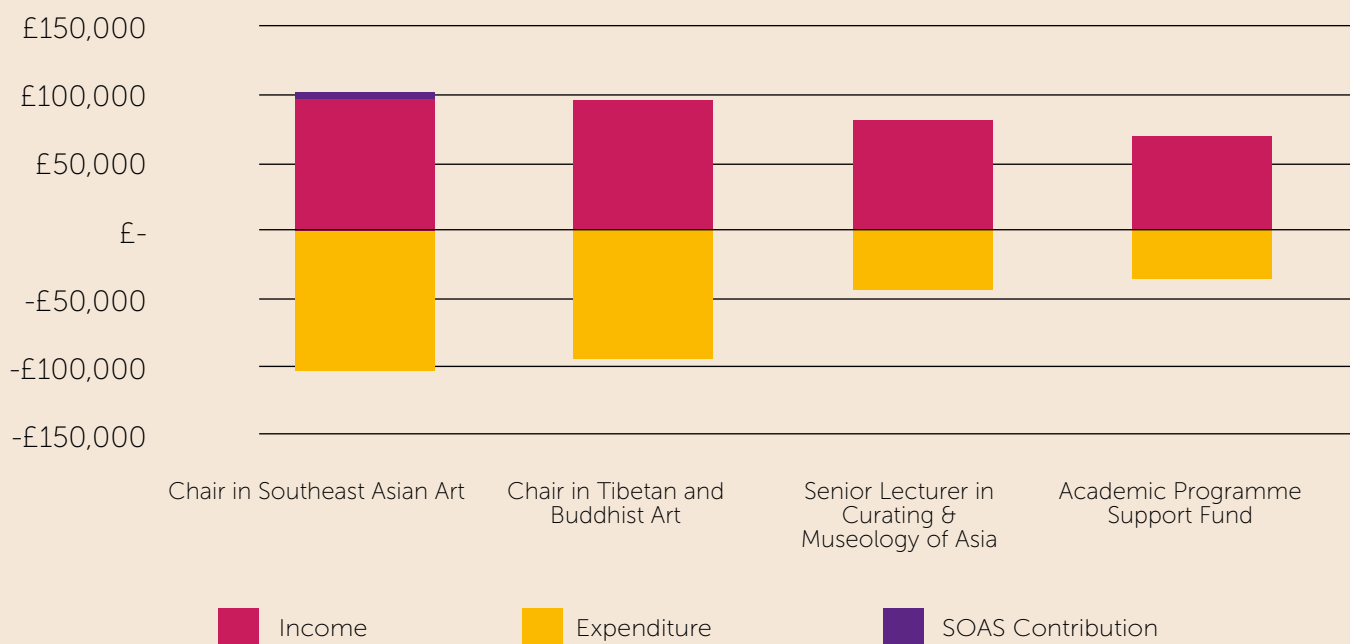


2019/20 Revenue							
Capital C/F £	Revenue B/F £	Income £	Expenditure £	SOAS Contribution £	Revenue C/F £	Total C/F £	
3,665,616	-	96,606	(102,454)	4,655	-	3,665,616	
3,665,616	53,057	96,606	(95,702)	-	53,961	3,719,577	
2,935,360	-	77,287	(45,970)	-	31,317	2,966,677	
2,393,275	74,415	70,841	(30,684)	-	114,572	2,507,847	
12,659,867	127,472	341,340	(274,810)	4,655	199,849	12,859,716	

FINANCIAL SUMMARY

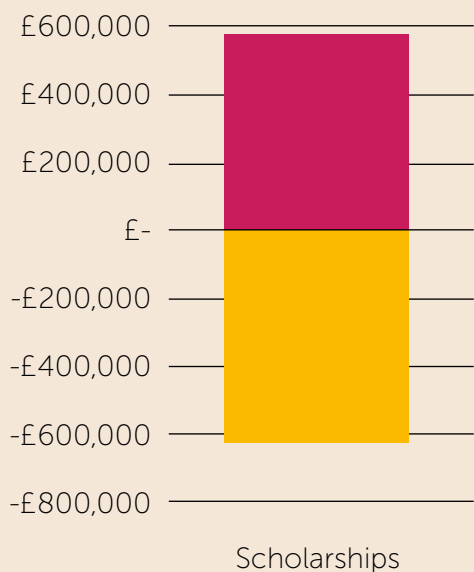
Alphawood Permanent Endowment Revenue Activity 1 Aug 2019 to 31 Jul 2020

Income available from permanent endowments (pink) to fund academic posts and academic programme support costs (yellow) - SOAS contribution (purple) required where there is an investment income shortfall.



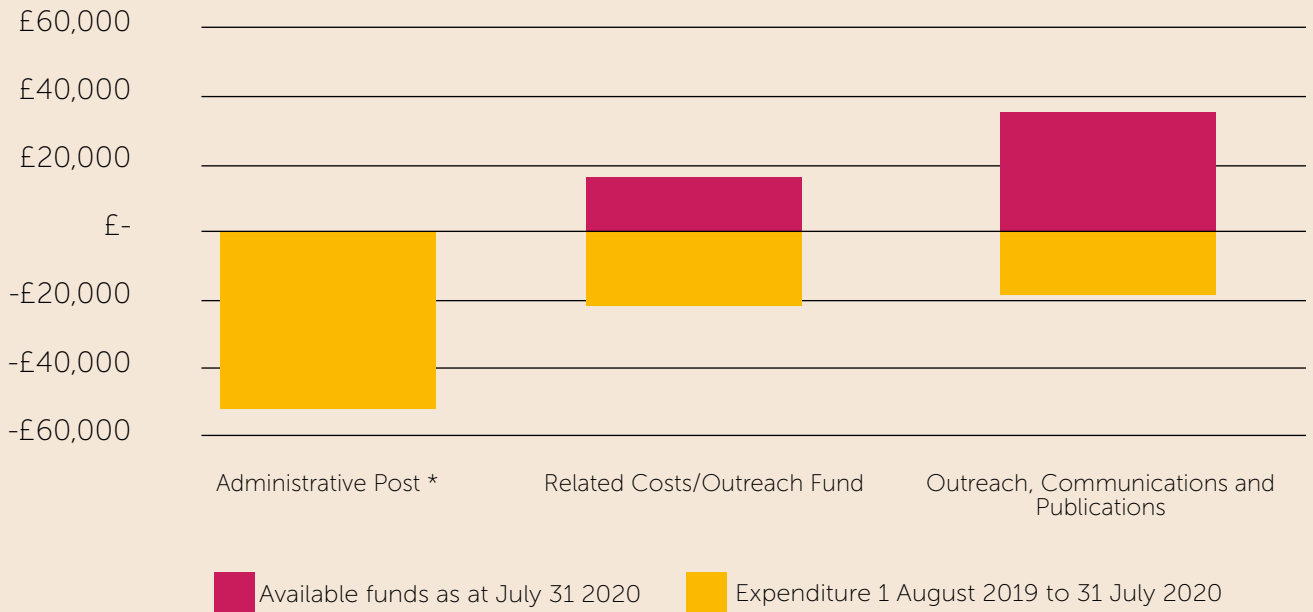
Alphawood Expendable Endowment Activity (Scholarships) 1 Aug 2019 to 31 July 2020

Funds available (pink) and associated expenditure (yellow)



Alphawood Expendable Endowment Activity 1 Aug 2019 to 31 Jul 2020

Funds available (pink) and associated expenditure (yellow).



* Funding for the Administrative Post will be made available from the Phase II programme and will therefore be shown in the 2020-21 accounts.



THANK YOU

We are grateful to the Alphawood Foundation for your generous support of the Southeast Asian Art Programme at SOAS. We hope you have enjoyed hearing about our activities over the past year, and our pleased with how the programme has adapted in the difficult situation posed by the Covid-19 pandemic.

We look forward to building on our successes and taking our learnings into Phase II of the programme. The generous donation from the Alphawood Foundation will enable the SAAAP to continue to support and advance the understanding and preservation of Southeast Asian Buddhist and Hindu art and architecture from ancient to pre-modern times.

We will be welcoming several more cohorts of scholars from Southeast Asia over the coming years in our Postgraduate Diploma and MA courses. We will also continue to develop our alumni networks in the region and to support the professional and career development of alumni across the region through outreach activities, partnerships and projects.

Thank you again for your support. We look forward to entering this next phase of the programme with the Alphawood Foundation and sharing our successes with you.

Contact

Ellen Johnson
Donor Relations Officer
philanthropy@soas.ac.uk

SOAS Advancement Team
Thornhaugh Street, Russell Square
London
WC1H 0XG
United Kingdom

www.soas.ac.uk