

## **Rethinking Cham arts: Considering the integral relationship between temple-architecture and sacred sculptural works**

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There are two types of temple structure of Cham religious architecture: One is the open-sanctum-temple; the other is the closed-sanctum-temple.

The first type comprises four wooden pillars supporting a terracotta tile roof; this kind of structure makes an open sanctum with a bright interior in which to set a richly carved altar (i.e. narrative sculptural works) for a *yonī-linga*/sculpture at its centre. Open-sanctum-temples appeared during the early period of Cham art from the 5<sup>th</sup> to the 8<sup>th</sup> centuries.

The second type uses brick applied corbel technique to make a closed sanctum with a dark interior to house a simply carved altar for a *yonī-linga*/sculpture at its centre. Closed-sanctum-temples appeared during the later period of Cham art, from the late 8<sup>th</sup> and the 9<sup>th</sup> century (c.875) onwards, including brick or stone-brick structures which were built until the 16<sup>th</sup>/17<sup>th</sup> centuries.

Research on these temple types includes examination of vestiges of wooden structures remaining in interior temples, with elements such as stone pillar-bases; along with small wooden shrines called *janùk* by the Cham today and sited in interior temples where Brahmanic ritual was once practiced. All of this is mined as evidence for understanding the open sanctums of ancient Cham temple-architecture.

### ***Biography***

Tran Ky Phuong is a former curator of the Museum of Cham Sculpture in Da Nang, Vietnam (1978-98); currently he is a senior research fellow with the Vietnam Association of Ethnic Minorities' Culture and Arts; and is a researcher of the Center for Cultural Relationship Studies in Mainland Southeast Asia (CRMA Center) of Chulachomklao Royal Military Academic, Thailand and at the APSARA Authority, Siem Reap, Cambodia. From 2012 until the present he has also acted as a consultant of UNESCO World Cultural Heritage at My Son Sanctuary, Vietnam. He has been awarded several research fellowships, including at the International Institute for Asian Studies (IIAS), Leiden; the Asia Research Institute (ARI) of the National University of Singapore; and the Center for Advanced Studies in the Visual Arts (CASVA), National Gallery of Arts, Washington DC.

He has published several books and articles in Vietnamese, English and Japanese, including: *My Son in the History of Cham Art* (1988); *Vestiges of Champa Civilization* (2008); *Champa Iseki/Champa Ruins* (co-author with Shige-eda Yutaku, 1997); *The Cham of Vietnam: History, Society and Art* (co-editor with Bruce Lockhart), NUS Press (2011); 'The Architecture of Temple-Towers of Ancient Champa (Central Vietnam)' in *Champa and the Archaeology of My Son, Vietnam* (2009); 'The Preservation and Management of the Monuments of Champa in Central

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