



Issue 9 – February 2020

Note from the Editors

The [Southeast Asian Art Academic Programme](#) is a transformational programme that aims to further the *understanding and preservation of ancient to pre-modern Buddhist and Hindu art and architecture in Southeast Asia*. The Programme supported over 90 scholarships between 2014 and 2019, funds three fully endowed academic posts at SOAS, as well as research and publishing initiatives, conferences, lectures and workshops in London and Southeast Asia.

SAAAP is designed to strengthen SOAS' research expertise and existing institutional links to create a vibrant network linking the art, archaeology and heritage organisations in the Southeast Asian region.

This edition of the SAAAP Newsletter has been edited by Olivia Burt (SAAAP Programme Administrator) and Dr. Peter D Sharrock (Outreach and Communications Manager). If you would like to be involved in the production of future editions of the Newsletter, or if you would like to report on any news from the region or any SAAAP-related activity you've been a part of, please do let us know – we'd be delighted to hear from you! Please contact Olivia at ob9@soas.ac.uk.

Welcome from Head of the School of Arts, Shane McCausland



Dear Readers,

It is my pleasure to introduce the ninth edition of the SAAAP newsletter, which highlights new and ongoing projects and initiatives that SAAAP is proud to be sponsoring as we enter a new decade, the 2020s. This issue documents the programme's continuing support for and engagement with our wonderful Alphawood alumni network, including a co-authored Scholar's Perspective feature by current doctoral researcher Sonetra

Seng and alumnus Vuthyneath Kuth on their successful internships at the Royal Asiatic Society in London. The newsletter also demonstrates the growing momentum of our in-region network, illustrated by a report on the recent Myanmar alumni conference convened by emerita Prof. Elizabeth Moore in Bagan, entitled 'Mythical Creatures', authored by Thet Mon Htoo. We look ahead to future activities connecting with alumni, such as the upcoming SOAS Singapore Engagement Mission in April of this year, which is led by SOAS Director,

Baroness Valerie Amos. We say a sad farewell to Prof. Louise Tythacott, former Pratapaditya Pal Professor in Curating and Museology of Asian Art, who left SOAS in January, to take up a new research professorship at Northumbria University. We wish Louise all the best in her new role, knowing we will stay in touch with her: she has been appointed a Professional Research Associate in the Department of History of Art and & Archaeology and we look forward to working with her on research projects of mutual interest.

We hope you enjoy perusing this latest edition of the Newsletter, which showcases some of the many outstanding achievements of SAAAP scholars and alumni. It has been elegantly produced by Outreach Manager, Dr Peter Sharrock, and Olivia Burt in the SAAAP office.

Shane McCausland is Chair of the Southeast Asian Art Academic Programme Scholarship and Outreach Sub-boards and Head of School of Art, SOAS.

Student stories

The 2019 PG Internship Programme: A Scholars' Perspective

*Alphawood alumna and current SOAS PhD candidate **Sonetra Seng** and Alphawood alumna **Vuthyneath Khut** report back on her Internship with the Royal Asiatic Society*



Sonetra Seng and Vuthyneath Khut with Edward Weech and Nancy Charley

Vuthyneath Khut and Sonetra Seng completed their MA in History of Art and Archaeology in September 2019, with the generous support of the Alphawood Foundation. After completion of their studies, both kindly accepted the SAAAP 100-hour internship program at the Royal Asiatic Society of Great Britain and Ireland in London. Under the guidance of librarian Edward Weech and archivist Nancy Charley, Sonetra and Vuthyneath received training in archiving, cataloguing, and the packing and labelling techniques of the photograph and glass slide collections of Horace Geoffrey Quaritch Wales (1900-1981) and Professor E. H. Stuart Simmons. Quaritch Wales spent most of his early career in Southeast Asia from 1926 to the 1950s. He travelled to many places in the region such as Siam, Cambodia, Vietnam, Malaysia, Indonesia and India, and his collection in the RAS archive and library consists of photographs,

postcards and glass slides. Quaritch Wales was an archaeologist and historian, and his photos are essential to ancient and pre-modern art history, architecture, landscape, and archaeological excavation of everyday life in Southeast Asia. The collection includes photos of Buddhist temples in East Java, Buddhist monasteries, Hindu temples and art objects in Thailand, Cambodia, Champa, and Malaysia, while the Simmons' collection includes letters, photographs and a plan. Sonetra and Vuthyneath repackaged and scanned the photographs, as well as the the glass slides into individual envelopes using photograph preservation paper or cellulose envelopes to prolong their lives and prevent them from further damage. Similarly, the Simmon's archival pieces were catalogued, sorted and labelled before adding to the Archival Hub for general access on the RAS website.



Vuthyneath Kuth working with the Quaritch Wales' photographs

During the internship, a small exhibition was installed by both interns in the reading room of the RAS library. The theme chosen was Quaritch Wales' trip to Cambodia, which is featured in



Sonetra and Vuthyneath working with the RAS photographic collections

the RAS Quaritch collection. The interns selected this particular collection in order to highlight the existence of Cambodian resources in the UK, which are not so abundant. There are around 300 photographs of Cambodia, including two albums, some loose photographs and postcards. What further drove the interns to choose this fascinating collection was Quaritch Wales's hand-written journal of his trip, which included 42 pages about Cambodia, with some illustrations of Angkor Wat temple, as well as hand-drawn maps of Cambodia and the Angkor Thom complex. It was a real honour for both interns to be able to work on the Quaritch

Wales and Stuart Simmons's collection and it was also a great experience for them to be trained in a UK based institution which specialises in Asia, and especially on the collection connected to Hindu-Buddhism in pre-modern Southeast Asia. Sonetra and Vuthyneath, both from Cambodia, were delighted to be able to practice the skills they learnt in SOAS during their MA last year and pleased to be able to now take them back home.



Sonetra Seng Preparing the Exhibition & RAS Director, Alison Ohta admiring their exhibition

For more information on their internship at RAS please visit the links provided below:

https://royalasiaticsociety.org/christopher-bayly-stuart-simmonds-and-h-g-quaritch-wales/?fbclid=IwAR0JfsFRxMSUnS-9jI5h0zz-WYyLdOJhTSLKwKr_jm0LzDgWILQZ7pvbTK8

https://royalasiaticsociety.org/lectures-and-events/?fbclid=IwAR3d_zMx4zNhljAUB5QfMr9c62bCgnAkAFIsVDP7gkP9rWyvNzJm-HCKJHk

<https://royalasiaticsociety.org/bibles-mulberries-cambodia-and-the-journal-of-the-royal-asiatic-society/>

On Tuesday, 17th March 2020, Sonetra Seng is going to give a short talk about her experience in the RAS. It is free and all are welcome.

<https://royalasiaticsociety.org/events/2020-03/>

Call for Applications: SOAS Visiting Lecturer (up to 12 months)

SOAS is looking to appoint a dynamic, creative individual with specialist knowledge of Southeast Asian Art, Archaeology or Visual and Material Cultures as a Visiting Lecturer. Expertise in pre-modern materials is especially welcomed. The appointment is fixed term for a period of up to 12 months.

Based in the Bloomsbury area of Central London, you'll work in a small but friendly team reporting to the Head of the School of Art. The successful candidate will be a member of the School of Arts and will be expected to improve the academic standing of the school by teaching at post-graduate level, lecturing and tutoring students to a high academic standard and supervising ISPs and MA dissertations.

More details can be found here:

https://jobs.soas.ac.uk/fe/tpl_soasnet01.asp?s=4A515F4E5A565B1A&jobid=71452,3454236561&key=32771741&c=659812144056&pagestamp=seqcvr_kpfegdetqcqp

Alumni Conference in Bagan: Mythical Creatures

Alphawood alumna **Thet Mon Htoo** reports on the conference 'Celebrating Diversity in Ancient Myanmar Hindu-Buddhist Art: Mythical Creatures, held 9-11 November, 2019.



The Myanmar Alphawood Alumni on the steps of the Bagan Archaeological Museum, 10 November 2019

The Inaugural Alphawood Alumni Conference (Myanmar) held in Bagan was convened by Professor Elizabeth Moore and centred on the theme 'Celebrating Diversity in Ancient Myanmar Hindu-Buddhist Art: Mythical Creatures'. The aim of the conference was to emphasize the abundant myth and diversity in Myanmar art as seen in ancient Hindu-Buddhist art of Bagan. A total of 13 students attended the conference, covering a variety of topics. I presented my paper 'Diversity and Change in Windows of Ancient Buddhist Architecture: Comparison of Form and Material at Bagan,' which discussed the relationship of Myanmar's religious and architectural traditions by contrasting the windows of monasteries and temples of the 11th and 14th centuries. The other papers can be found here:

<https://www.soas.ac.uk/news/newsitem145532.html>.

It was a great opportunity to spend quality time with Alphawood alumni from Myanmar as we gained valuable knowledge on varying research methods from the eleven presenters and debated the evolution of different mythical creatures. After each paper followed by discussion to draw in various viewpoints and deepen our shared understanding of the theme. As a part of the conference, we were able to attend the sites involved, such as the Abeyadana temple.



Yamin Group at Site



Yamin Group at Site

Sonetra Seng attends two international Conferences

Alphawood Alumna and PhD candidate **Sonetra Seng** writes about two international conferences she was able to attend – The 11th International Convention of Asia Scholars Conference and the 7th ASEAN Traditional Textile Symposium



During my MA studies last year at SOAS, I attended the 11th International Convention of Asia Scholars conference (ICAS, 15th-19th July 2019) in Leiden, the Netherlands with the support of The Southeast Asian Art Academic Program (SAAAP) at SOAS. This conference is a major venue for Southeast Asia scholars to share their work internationally. Additionally, at the start of this academic year, SAAAP and the Tracing Pattern Foundation (TPF, USA) both funded my trip to the 7th ASEAN Traditional Textile Symposium (4th – 9th November 2019) in Yogyakarta, Indonesia. This is a large but more

Sonetra Seng in Yogyakarta, Indonesia for the 7th ASEAN Traditional Textile Symposium

focused group – as its name implies - which meets every other year in an ASEAN country.

My main intention for both trips was to get learn from textile experts and scholars from around the world as I develop my current research on Angkorian adornment. My work thus far, prior to coming to SOAS and at SOAS, has focused strictly on Cambodian archaeology and art history. As I enter my doctoral programme, it has been important for me to situate my project in the larger academic world concerned with ancient Southeast Asian adornment – specifically on textiles and jewellery. The conferences were eye-opening for me as I entered the world of people enthusiastic about threads, patterns, weaving techniques, symbols etc. During the conferences I also enjoyed meeting SOAS alumni who work on similar topics. In Leiden, there were more European speakers while in Yogyakarta more ASEAN presenters were able to attend due to the shorter travel distance. As an early doctoral research student, attending both events was an extraordinary opportunity to rapidly broaden my knowledge and networks.

In addition to attending interesting talks, I was able to visit museums, textile research centres, textile workshops, historical places, temples, universities and libraries in the city areas. In Leiden, I visited the Leiden University library, the Volkenkunde Museum, the Rijksmuseum van Oudheden. In Yoyakarta, I went to see Borobudur and Prambanang temples. Thanks to this exposure I am now more aware of the archives available for Southeast Asian textile research, and was able to gain valuable insight on how I might develop and present my own work at such venues.

I would encourage all Alphawood alumni to apply through the SAAAP Academic Support Fund to attend a conference, symposium, or workshop, to have the chance to present their research and meet more people to share and exchange knowledge and ideas concerning work. It is an important platform for continued research after completing a degree at SOAS.



Indigo workshop at the Yogyakarta Syposium

International workshop of Curating and Conserving Religious Objects in Museums

*Alphawaood Alumna **Suppawan Nongnut**, Curator, National Museum Bangkok, and Alphawaood Alumna **Conan Cheong**, Assistant Curator at the Asian Civilisations Museum in Singapore reflect on a recent workshop in Taiwan*



Participants and audience at the end of the workshop

The International Workshop on Curating and Conserving Religious Objects in Museums was held on 16 to 17 November 2019, at the Jixianting Auditorium, Southern Branch of National Palace Museum, Taiwan. Convened by the SOAS MA Art History alumna Tu Shih-Yi Evelyn, the workshop comprised three major themes which were explored in three sessions. The first session looked at the curatorial practices of religious display, through different religious exhibitions, curatorial concepts, and planning processes. The second session explored the multiple values and interpretations of religious objects, which considered the relationship between religious objects, social communities and museums, and discussed the cultural meaning and significance that have accumulated or gradually transformed over time. The third session discussed the management and conservation of religious objects.

The workshop gathered together speakers who work in the field from Taiwan, Myanmar, Thailand, Singapore, the United Kingdom, Vietnam and Cambodia, to explore the various aspects from practical experiences, academic research and international trends, in order to consider the diverse possibilities of the future development of museums.

On the first day, 16 November 2019, the speakers began by visiting the exhibition 'Imprints of Buddhas: Buddhist Art in the National Palace Museum Collection', which evoked discussions comparing and contrasting different museums.

This was followed by a session that explored the curatorial practices of religious display with the examples of the national museums and religious museums in Myanmar (Dr Nu Mra Zan), the Southern Branch of the National Palace Museum in Taiwan (Dr Chung Tzu-yin), the National Museum Bangkok in Thailand (Ms Suppawan Nongnut) and the Asian Civilisations Museum in Singapore (Mr Conan Cheong). The next session examined the multiple values and interpretation of religious objects, which looked deeper into the method of representation and religious objects with the examples of representing Buddhism in museums around the world (Dr Louise Tythacott), the Buddhist texts of the National Palace Museum (Dr Liu Kuo-wei) and Champa sculptures (Ms Duyen Nguyen).

Speakers on the second day examined case studies on the conservation of religious objects in different contexts. These included Yen Su-fen, Hung Sun-hsin and Lin Yung-chin of the National Palace Museum Taipei, Li Lee-fang formerly of the Research Institute of Cultural Heritage Conservation of the Ministry of Culture Taiwan, Saneh Mahaphol of the Conservation Science Division Fine Arts Department of the Ministry of Culture Thailand, and Bertrand Porte of the EFEO in Phnom Penh, Cambodia. The workshop ended with a discussion moderated by Dr Louise Tythacott, which provoked responses towards a comparative perspective on particular issues in the curating and conserving of religious objects. There is an increased interest in the presenting the art of Southeast Asia at the National Palace Museum, with the opening of its Southern Branch and the workshop further highlighted the importance of a continuing dialogue with professionals from the region of Southeast Asia.

Update on *Pratu: Journal of Buddhist and Hindu Art, Architecture and Archaeology of Ancient to Premodern Southeast Asia*

Alphawood PhD Candidate Nguyễn Duyệt, and MA Alphawood alumna Udomluck Hoontrakul update us on Pratu Journal

Publication of our inaugural articles

The first articles to be published in *Pratu* engage several aspects of Buddhist and Hindu art, archaeology and architecture in ancient to premodern Southeast Asia. One considers a Pyu Viṣṇu Anantaśāyin as an expression of kingship, procreation and lineage in early Myanmar. Another article looks at the development and context of the Brahmanical ‘nine deities’ in pre-Angkorian and Angkorian Cambodia, offering new insights into the changing meaning, and the ritual significance of these distinctive compositions. The third article connects occurrences of the Brahmanical Durgā Maḥiṣāsuramardīnī icon in Buddhist contexts of the 8th–11th century in Afghanistan, northeast India and Bali. It explores the in situ archaeological evidence and situates them in the development and expansion of the Esoteric Buddhist Vajrayāna in the Indic world and in Maritime Asia.

Reflections on editorial processes and decolonisation: a note from the Editorial Team

This newsletter is a timely opportunity to reflect on what has been achieved so far behind the scenes of the imminent publication of our first articles. Our work with the authors has helped to embed the vision for *Pratu* as a support to emerging scholars in our field to publish new research and engage in the process of international academic publishing, irrespective of where they are based or of their first language. This includes the facilitation of author engagement with *Pratu* processes and peer review of their work, as well as implementing

aspects of the finished article format to promote wider readership. For example, in addition to the complete English translation of articles written in Southeast Asian languages (examples are in development), the abstracts of all English-language articles are translated into an appropriate Southeast Asian language. The linguistic complexities of the journal's content, which manifest in the term *Pratu*, have many practical, technical and ethical dimensions that have shaped the design of our articles and reports. The SAAAP workshop last year on publishing cultures helped with our thinking behind the decision-making involved, and this brief overview conceals many hours of deliberations on the minutiae of standardised formats and processes which we hope will contribute to decolonisation in multilingual publication.

Finally, our publication aims to make the protection and conservation of Southeast Asia's archaeological and cultural heritage a guiding principle behind research published in *Pratu*.

For more information please visit the website and contact us.

<https://pratujournal.org/>

pratujournal@soas.ac.uk



***Pratu* welcomes new submissions and expressions of interest**

Pratu journal welcomes new articles and expressions of interest on an ongoing basis. We are particularly interested to hear from scholars whose work speaks to the journal's remit of ancient to pre-modern Buddhist and Hindu visual and material culture of Southeast Asia. Our first papers will be out shortly. For more information please visit the website and contact us.

pratujournal@soas.ac.uk

<https://pratujournal.org/>

Pratu Journal Editorial Team

SAAAP-NUS Restitution Volume

Alphawood alumna Panggah Ariyansyah reports on the SAAAP-NUS Restitution



Visnu lintel returned by Art Institute of Chicago in 1988 to Thailand and subsequently reinstalled at Prasat Phnom Rung, photograph taken by Phacharaphorn Phanomvan

As introduced in the SAAAP Newsletter Issue 5 – May 2018, Louise Tythacott (Woon Tai Jee Professor of Asian Art at Northumbria University) and Panggah Ardiyansyah (future Alphawood PhD candidate) are currently working together as co-editors to produce a new volume on the issues related to object restitution in Southeast Asia. The manuscript is being prepared as part of SAAAP-NUS (National University of Singapore) Press book series entitled *Art and Archaeology of Southeast Asia: Hindu-Buddhist Traditions*. The series covers the study of Southeast Asian Buddhist and Hindu art and architecture from ancient to pre-modern times, including study of the built environment, sculpture, painting, illustrated texts, textiles and other tangible or visual representations, as well as archaeological, museum and cultural heritage studies. NUS Press is one of the leading publishers in Southeast Asia and has a very extensive outreach programme; in addition to traditional marketing channels, such as printed catalogues, conference displays, flyers, reviews, and our own website, the marketing team promotes NUS Press publications on social media. It also provides support for public talks by authors and offers suggestions to help their books reach a wide readership.

The working title for the edited volume is *Returning Southeast Asia's Past: Objects, Museums and Restitution*. The book argues, fundamentally, that the process of object restitution should not be conceptualised as a 'loss' but as a "gain" in knowledge, relationships and understanding. In so doing, the book updates important issues including provenance history, object ownership and identity politics and promotes dialogue between Western and Southeast Asian perspectives. Hindu-Buddhist antiquities largely dominate the field of restitution to Southeast Asia – though they are by no means the only material repatriated. The chapters add new

dimensions to the study of the meaning and value of these objects. In addition, many of the chapters bring to light information never before published regarding the processes, practices and politics of acquiring and returning Southeast Asian art. While restitution is now one of the key issues facing Western museums in the 21st century, Southeast Asian politico-cultural actors and institutions have also become increasingly active in triggering, conceiving and managing calls for the repatriation of antiquities and works of art.

The edited volume contains work by a number of Alphawood scholars. Chea Socheat and Muong Chanraksmeay (MA alumni) write with Louise Tythacott about the origins, looting and recent repatriation of the sculptures of Koh Ker in Cambodia. Nguyễn Duyên (PhD candidate) addresses issues faced by curators in presenting and displaying a particular narrative regarding Đồng Dương sculptures in the Museum of Cham Sculpture in Đà Nẵng Vietnam, showing the many statues looted and removed to the West at the beginning of the 20th century, and conveying the incompleteness of the displays throughout their galleries. Wieske Sapardan (MA alumna) explores the return of objects from the Netherlands to Indonesia, such as the Prajñāpāramitā statue – the best-known icon of Indonesian art – as the main case study. Panggah Ardiyansyah's (future Alphawood PhD candidate) chapter analyses relationships between Indonesia's self-determination, artistic objects and calls for repatriation by looking at objects returned to Indonesia from the Netherlands in the 1970s. These essays are complemented by other authors coming from diverse backgrounds, including Gabrielle Abbe (EFEO / French School of Asian Studies), Melody Rod-ari (Loyola Marymount University), John Clarke (Victoria and Albert Museum / V&A), Jos van Beurden (the Vrije Universiteit, Amsterdam), Phacharaphorn Phanomvan (University of Oxford), and Charlotte Galloway (Australian National University).

4th SAAAP Summer Programme visits ancient Oc Eo, Venice of the early Maritime Trade Route

SAAAP Outreach and Communications Manager Dr Peter D. Sharrock reports on

In July 2019, a 30-member working group of Vietnamese and foreign scholars, local museum staff and SAAAP alumni met in the Museum of Vietnamese History in Ho Chi Minh city to begin preparation of a catalogue of the museum's famed collection. The presented papers focused on the Mekong Delta and was later privileged to visit the large ongoing excavation at Oc Eo, ancient canal-crossed trading centre of 1st-5th centuries CE. This was made possible by Museum Director Dr Hoang Anh Tuấn and Ho Chi Minh City Director of Archaeology in HCMC Dr Nguyễn Khánh Trung Kiên. It was the 4th SAAAP in-region Summer Programme.

The excavations are linked with several celebrations in Vietnamese museums of 'Oc Eo culture' – the prehistoric, Khmer, Mon and Cham cultures of the early Delta. The huge excavation site extends the earlier work of Louis Malleret (1942) and Pierre-Yves Manguin (1997-2002). Oc Eo is re-emerging on a larger scale than previously thought. The city was a Venice of early Maritime Asia, a trading city of canals where ships plying the Maritime Trade Route could await the turn of the annual monsoon winds. Oc Eo was at the edge of the Mekong Delta, an exceptionally fertile place to grow rice. Hanoi archaeologist Dr Lê Thị Liên

noted that the intense rice culture was disturbed when the ocean level rose, bringing salinization, after the so-called 'Late Antique Little Ice Age' dated 536 to 660 CE.

In the first millennium of the common era, the Khmer, Mon and Cham peoples of the Mekong Delta participated vigorously the 'Sanskrit cosmopolis' that blossomed along the burgeoning maritime trade routes between Europe, India and China. The HCMC Museum catalogue aims to deepen our understanding of this early efflorescence of Maritime Asia.



7th century Mon Buddha mediating on nāga. Museum of Vietnamese History Ho Chi Minh City



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MUSEUM OF VIETNAMESE HISTORY HCMC_SOAS_FREER|SACKLER REGIONAL WORKSHOP

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14 – 17 JULY 2019

WORKSHOP: MEKONG DELTA AND MASTERPIECES OF THE MUSEUM OF VIETNAMESE HISTORY, HO CHI MINH

From the Region

Updates from the Region

SAAAP In-Region correspondent **Elizabeth Moore** updates on regional activities from Yangon, Myanmar

The Myanmar Alphawood Alumni held the Inaugural Conference of our group, from November 9-11, 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 and for the topics. All are now revising their abstract for proceedings to post on the SOAS SAAAP website.

Swe Zin Myint	Diverse Mythical Creatures in the Wall-painting of the Abeyadana Temple
Ye Myat Lwin	Bagan Plants and Animals: searching from ancient Chinese texts
Yamin Htay	The Ancient Role and Present Significance of Completeness in Bagan Architecture: Hti-Hoisting and Pagoda Repair
Win Myat Aung	Religious Diversity: Nat Hlaung Kyaung and the Role of Vishnu in Bagan
Kyaw Minn Htin	Diversity of Sacred Place and Writing: Rakhine and Bagan

Sanda Linn	Diversity of Sacred motifs; the lotus on the temples of Bagan
Thet Mon Htoo	Diversity and Change in Windows of Ancient Buddhist architecture: comparison of form and material at Bagan
Nan Htike	Bagan Performing Arts for the Future: Diversity in the murals, plaques, and inscriptions of Bagan
Hnin Wutyee Latt	Mythical Creatures in Bagan Jataka Paintings: Wet Gyi Inn Gu Pyauk Gyi Murals
Su Latt Win	The Naga at Bagan temples – Living to Mythical Transformation
Theint Theint Aung	Colour and Mythical creatures: Ancient Paintings and Lacquer at Bagan
Pwint Phyu Maung	Comparing the Religion and Myth: the Deva and the Angel in Bagan
Thuya Aung	The Evolution of the <i>Kinnayi</i> at Bagan and Beyond in the 12 th to 17 th century CE

In addition to the conference, all have been busy, sending on the news below and wishing all a happy 2020 wherever you are.

2016 Batch

Swe Zin Myint (2016) has been promoted to Lecturer at Mandalay University, busy with teaching and exam duties in Mandalay University.

Su Latt Win (2015) continues her work at the Zaykabar Museum. With the museum construction now in progress, her team is working towards an initial display while continuing to inventory objects for registration with the Department of Archaeology, Ministry of Religious and Cultural Affairs.

Thuya Aung (2015) continues his public advocacy work as Secretary of the Myanmar Archaeology Association (MAA) with offices near the Yangon downtown waterfront. MAA remains the sole national-level NGO for cultural heritage, working with local heritage groups recently in Bagan and elsewhere.

Saw Tun Lin (2016) has been promoted to Lecturer at Mandalay University, and is now in London at SOAS carrying out research for his MPhil/PhD.

Win Myat Aung (2016) is busy at SEAMEO CHAT having arranged two conferences recently: "Consultative Meeting on History in the Eyes of Digital Generation: New Ways of Pedagogy for Teaching History from 12-13 December" and talks by Prof. Tun Aung Chain and Prof. Carole on *Southeast Asia Past and Present* to be held on 18 December.

2017 Batch

Thet Mon Htoo (2017) participated and presented a paper on the integrated transport planning for Mandalay at the *Urban Heritage Forum for Liveable Cities 2019* in Manila, 30 September – 04 October. Her architectural firm Sustainable Mandalay is funded through a project of the UCCRTF (Urban Climate Change Resilience Trust Fund) administered by the Asian Development Bank to carry out research on Mandalay and Amarapura for a forthcoming book.[<https://www.adb.org/site/funds/funds/urban-climate-change-resilience-trust-fund>] She attended the *Mekong Basin Countries 2019 Conference at Bagan* and is planning to begin her PhD at Mandalay Technology University in the new year.

Yamin Htay (2017) delivered a presentation on “A New Paradigm in Changing Cultural Heritage: Architectural Evolution of the Hti from Pyu to Bagan Period”, at *The Conference and Workshop On Deepening and Enlargement of the Network For Safeguarding and Development of the Cultural Heritage of the Mekong Basin Countries 2019*, held in Bagan 26-28 December 2019. In addition, she has been serving as Master of Ceremonies and frequent translator with international teams collaborating with the Conservation Section of the Bagan Office of the Department of Archaeology including a German team working to conserve the stone architecture of the 11th century CE Nan Hpaya temple.



Yamin Htay at work in Bagan

2018 Batch

Hninn Wutyee Latt (2018) has been promoted to Lecturer in the Department of Archaeology, Yadanabon University, Amarapura.

Kyaw Minn Htin (2018) Kyaw Minn Htin presented a paper, ‘Preserving Cultural Heritage in Western Myanmar: Digitization of Arakanese Inscriptions in the Technology Age’ at the *15th international Conference on Asia-Pacific Cultural Values: Challenges of Culture in the*

Technology Age, organized by the Asia Research Centre of the Royal Academy of Cambodia, on 18-21 Dec 2019, in Phnom Penh

Sanda Linn (2018) has been promoted to Assistant Professor in the Department of Archaeology, Mandalay University. She submitted her paper on the flaming pediments of Bagan Buddhist architecture for proceedings of the SEAMEO SPAFA conference to be published for the next conference. She is also revising her paper titled "The Evolution of Secret Entresol of the Temples Built throughout Bagan Period" presented at the Myanmar Historical Research conference *Myanmar Studies from Center, Periphery and Boundary: (Old View, New Version) An Interdisciplinary International Symposium*, held at Nay Pyi Taw in September 2019.

Ye Myat Lwin (2018) continues to work at the Pyay Field School of Archaeology, under the Department of Archaeology, Ministry of Religious and Cultural Affairs. He is currently in Tanintharyi with the Franco-Myanmar team carrying out prehistoric excavations. He has been collating online resources and making public valuable scanned materials including maps, documents and books, some of which to use in preparing his SOAS Alumni *Mythical* conference at Bagan article to submit to the SEAMEO SPAFA Journal.

2019 Batch

Nan Htaik (2019) is based in Nay Pyi Taw with the Department of Archaeology, Ministry of Religious and Cultural Affairs. She is part of the World Heritage Division focusing on the implementation of guidelines for the Pyu Ancient Cities and Bagan.

Pwint Phyu Maung (2019) has been revising her paper titled "The Impact of International Exchange on Myanmar Painting of the 19th to 20th Century" presented at the Myanmar Historical Research conference *Myanmar Studies from Center, Periphery and Boundary: (Old View, New Version) An Interdisciplinary International Symposium*, held at Nay Pyi Taw in September 2019.

Theint Theint Aung (2019) presented a paper on "Sustainable Culture: Burmese Lacquer" at *The 19th Science Council of Asia Conference "Research and Innovation for Sustainable Development in Asia"* held at Nay Pyi Taw, December 2019. She is now revising it for publication.

Dhamma Sami (Htay Wai) (2019) is taking an MA in Cultural Heritage and Museum Studies at the University of East Anglia (UEA) with a scholarship from Prospect Burma.



Su Latt Win, Thet Mon Htoo, Sanda Linn, Nan htike and Yamin Htay during Alumni Conference at Bagan.

Elizabeth H. Moore is SAAAP Outreach Sub-board member, Scholarships Sub-board member and In-region liaison.

Sign up and join in with the SAAAP Newsletter!

The SAAAP Newsletter is published annually, with contributions from across the SAAAP Community – Alphawood Scholars and alumni, SOAS academics and key international project partners. The Newsletter is edited by Dr Peter Sharrock and Olivia Burt. We also welcome the engagement of guest editors from the Alphawood Scholarship community – if you are currently on award at SOAS and would like to get involved in producing the next edition, we would love to hear from you.

The Newsletter is open for new contributions and submissions from Alphawood Scholars, alumni, academics and partners – if you are interested in having your article featured in the Newsletter (or if you are interested in Student Editing a future edition), please contact Olivia Burt at ob9@soas.ac.uk.

You can also sign up to the Newsletter to ensure you receive future editions directly in your inbox. Please email alphawoodscholarships@soas.ac.uk to sign up. We look forward to hearing from you!

