



Asian Studies Development Program Alumni Newsletter

Editor's Greeting

As some of you may have noticed in the call for submissions, we have lost the invaluable help of Pete Giordano, the co-editor of the newsletter. Pete has moved on to the editorship of a journal in his field. We have also lost the warm, friendly support of Sandy Osaki at the ASDP office in Hawai'i. Sandy is happily retired and plans to relax and travel. Both are positive losses, celebrating achievement and a natural progression. My congratulations to both. In this issue, you will find a special article on Sandy instead of our usual Institutional Spotlight. Sandy was an institution by herself. It is entirely appropriate that the idea for this piece came from Pete.

Fall also brings with it the call for papers for our next conference which will be hosted by Missouri State University in the popular tourist destination, Branson, MO, on March 19-21, 2015. The deadlines for abstracts is December 1. Call your friends, colleagues, and mentors and plan an intellectual reunion amidst the endless possibilities of entertainment that Branson offers.

In this issue, I have included a report of a performance by Tri Minh's Quartet at Bucknell University. I hope to include more performance notes about Asian artists in future issues. My thanks to all who submitted articles for this issue. Happy Fall!

Rachana Sachdev

Sandy Osaki: Happy Retiree!

~Peter Hershock

The fact that "all things must pass" can be happily embraced. It is, after all, only through the passing away of words and notes that stories and songs are possible, and it is only through the shuttling passage of night into day and back again that families grow in ways beautiful and previously unimagined. But Sandy Osaki, the ASDP secretary for close to half of our existence, passing into retirement? That was not something any of us here jumped up readily to embrace!

Referring to Sandy as the ASDP secretary is correct in human resource terms. She did all the things expected of a secretary for a program like ours—everything from organizing participant applications to handling their varied requests, to getting grant proposals and reports fully prepared and submitted on time, to ordering supplies and keeping the ASDP website up to date. And, she did so with exemplary skill. But Sandy did much more than to carry out with admirable aplomb the duties listed on her job description.

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Alumni Chapter of Asian Studies Development Program

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Jeffrey Dippmann, Central Washington University, ARCAS Representative

Recipient of the Best Alumni Chapter at the EWC/EWCA 2010 International Conference, the ASDP chapter maintains an active presence in the lives of the alumni through its following activities:

1. A peer reviewed Journal, *East West Connections: Review of Asian Studies*.
2. Regular postings on its listserv, ASDP-L .
3. With ARCAS, development and coordination of the annual ASDP National Conference.
4. The Alumni Newsletter, published twice a year.
5. Asia-related news from the New York Times, provided daily by **Kenneth Harris**, Slippery Rock University

The ASDP Alumni Association would like to extend best wishes to the officers serving on the executive board of the Association of Regional Centers for Asian Studies (ARCAS). Their willingness to take up leadership responsibilities to further the cause of Asian Studies is much appreciated by the ASDP Alumni Association. The officers are:

Jeffrey Dippmann, Central Washington University, President
Joanna Crosby, Morgan State University, Vice-President
Katherine Purcell, Secretary, Trident Technical College
George Brown, Treasurer, Slippery Rock University
Robert Eng, Member at Large, University of Redlands
Keith Kraseman, Member at Large, College of DuPage

Please take a closer look at the official website for the ASDP Alumni Chapter. This site includes updates on the ASDP National Conference, newly elected Chapter officers, Chapter By-Laws and Minutes of meetings: <http://www.eastwestcenter.org/alumni/ewca-alumni-chapters/constituentspecial-interest/ewca-asian-studies-development-program-asdp/>

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Many of you have heard me introduce Sandy as the “heart” of ASDP: the part of us that keeps everything in warm and caring circulation. Those of you who have come to Honolulu as summer institute participants have tasted the morning break treats she made for every one of our programs. Many of you will have visited Sandy in her corner office in Burns Hall and witnessed its structured chaos, but also the deft patience and efficiency with which Sandy was able to handle requests, offer advice and make sure that what needed doing was never left undone.

At the retirement party we held for Sandy here at the East-West

Center, I mentioned that she and I had gotten to be a bit like an old married couple in which both partners know each other so well that they seldom have to speak and everything seemingly takes care of itself. Of course, in a lot of couples one person often seems to do a lot more of the invisible taking care of things than the other. Sandy was that person. Over the years that we worked together, the number of times I needed to ask her to do something went from a few things a day to a few things a week to a few things a month. It was not easy to resist the urge to plead with her to stay!

Sandy turned the momentous corner into retirement just after helping to shepherd us through the planning and hosting of the 20th ASDP National Conference in Houston last spring. And in typical Sandy style, she turned the corner with an eye on helping others. Not willing to let ASDP be put in uncertain hands, she recommended that we consider having a friend of hers, Audrey Minei, take over the corner office and the role of ASDP secretary. Not only did Sandy put off her departure for several weeks to help train Audrey, she offered support and advice from home over the summer months that were some of the busiest in ASDP history.

So, Sandy has retired. The ASDP story goes on. And there is a new voice, Audrey’s, calling out tunes for us all to play. We have often said that ASDP is a family operation, and that means a lot of different things. But one thing it means is that Sandy can retire from the ASDP job—just like Betty did a few years ago—but retiring from the family is simply not an option. She has changed who we are and, without any doubt, changed us for the better!

Peter Hershock is Co-Director of the Asian Studies Development Program.



Asian Studies Development Program Conference

"Rethinking Asian Studies: Taking Asia as Method"

19–21 March 2015

PLAN NOW TO JOIN US!

Hotel Reservations

Hotel reservations for the conference can be made by following the link here:

[Hilton Branson Convention Center Hotel](#) (general website)

200 East Main Street

Branson, MO 65616

417-336-5400, fax 417-336-5413

Room Rate: \$126 (single/double occupancy, if booked by 2/17/2015; includes wi-fi access)

Be sure to mention the Group Name (Missouri State University) and Group Code (MSU) when booking your reservation. Conferees must make reservations by February 17, 2015 to secure the conference rate.

Conference Registration

All Conference attendees must register for the program, even if not presenting a paper. This year, we are hoping most attendees will use our one-stop online registration and payment procedure. Simply click on the link below and fill in all of the data fields to register for the Conference and pay your registration fee by credit or debit card. Early registration is \$200, late registration is \$225, and student registration is \$75. If you would prefer to pay by check, please download and print a registration form [here](#), fill in all the requested information and send both the form and your check payable to:

Missouri State University

Office of China Programs

901 S. National Ave.

Springfield, MO 65897

Registration for the conference is online and can be accessed here:

<https://commerce.cashnet.com/cashneta/selfserve/BrowseCatalog.aspx>

Program Chair

Dr. Paul Dunscomb, University of Alaska, Anchorage, pedunscomb@uaa.alaska.edu

Conference Organizer

Dr. Weirong Schaefer, Missouri State University, weirongyan@MissouriState.edu

ASDP National Conference, March 19-21, 2015

Branson, Missouri

Conference Theme

Asian cultures and societies are now regularly studied in undergraduate humanities, social science, and business courses in an effort to create a more internationalized curriculum. Addressing the histories and contemporary dynamics of Asia as objects of study in building global cultural literacy is a useful beginning. But how do we enable Asian perspectives to take on a greater role in informing and shaping our critical engagement with both the historical and contemporary dynamics of Asia? In keeping with the growing movement toward "Asian studies in Asia," the 2015 ASDP National Conference invites papers that "think through" how to bring Asian perspectives to bear in diversifying the undergraduate experience. Faculty and students are invited to submit papers discussing their efforts to understand and incorporate Asian perspectives in their own teaching and learning.

Conference Location

This year, the ASDP National Conference will be hosted by Missouri State University and held in [Branson](#), Missouri at the Hilton Branson Convention Center Hotel. Branson, MO is accessible by air but many may find it more convenient to arrive via Springfield, MO. For those who do, Missouri State University is making available a shuttle service to Branson for \$25 roundtrip. Those who wish to take advantage of this service should contact local arrangements coordinator Dr. Weirong Schaefer (weirongyan@MissouriState.edu) to schedule pick up and drop off. You can pay for the shuttle service when registering either online or by mail.

Keynote Talk

Dr. Pheng Cheah, "Asia as Question: Rethinking Asian Studies in Contemporary Globalization"

Our keynote speaker this year is Pheng Cheah, Professor of Rhetoric and Chair of the Center for Southeast Asian Studies at the University of California at Berkeley, where he has taught since 1999. Professor Cheah has written extensively on the theory and practice of cosmopolitanism, and is currently focusing his research on postcolonial literature, globalization and human rights. Deftly blending perspectives from literature, philosophy, political economy and history, his work make good on the great promise of interdisciplinary research and writing in a powerful marriage of scholarship and political commitment. He is the author of *Inhuman Conditions: On Cosmopolitanism and Human Rights* (Harvard, 2006) and *Spectral Nationality: Passages of Freedom from Kant to Postcolonial Literatures of Liberation* (Columbia, 2003), and has co-edited a number of books including: *Derrida and the Time of the Political* (Duke, 2009), *Cosmopolitics: Thinking and Feeling Beyond the Nation*, (co-edited, University of Minnesota Press, 1998); and *Grounds of Comparison: Around the Work of Benedict Anderson* (Routledge, 2003). He has recently completed a book on normative conceptions of world literature in contemporary globalization and is currently working a book on human rights and human capital.

Proposal Submission

The ASDP 2015 Program Committee welcomes proposals for papers, panels, and roundtable discussions on content and/or teaching topics related bringing Asian perspectives to scholarly research and the teaching of Asian studies to undergraduates. Submissions are invited in all areas and fields within Asian Studies from faculty and students. Proposals and program inquiries should be sent to the 2015 National Conference Program Co-Chair, Dr. Paul Dunscomb at pedunscomb@uaa.alaska.edu.

Mardaani, directed by Pradeep Sarkar

Film Review ~ Elizabeth Hornbeck

The recent Bollywood film *Mardaani*, directed by Pradeep Sarkar, combines strong entertainment value with a hard-hitting political message about child trafficking and sexual violence against women and girls in India. The film's star, Rani Mukerji, plays Chief Inspector Shivani Shivaji Roy of the Mumbai Crime Branch. Roy is like a superhero in a police officer's uniform; she chases and fights bad guys, and she always wins. Her strength, cunning, ferocity, and nerves of steel live up to the film's title, which translates as "independent," "brave," or "fierce female." This is a powerful film with a serious message, which I highly recommend for teaching Indian Cinema and for discussing with students the conditions for women in contemporary India.

There are no song-and-dance item numbers in *Mardaani*, but numerous fight scenes provide the visual spectacle demanded by its audience. Unlike the iconic fight scenes of 1970s Bollywood films – for example those fought by Hema Malini in *Seeta Aur Geeta*, or by Amitabh Bachchan in all his "angry young man" films of the 1970s – today's action films include convincing fight choreography that appears stunningly realistic. We also see Roy working out and training for the intense physical demands of her job.

Mukerji, who has worked with the NGO Apne Aap Women Worldwide to campaign against sex trafficking, has said that her intention in making this film "was to inspire women" to defend themselves. She also wants to encourage women to join the police force, and to change the perception of female police officers, who, she says, "contribute largely to the society and they are as good as male officers or even better" (*Indian Express*, June 25, 2014). The actress argues that having more female police officers will result in more aggressive law enforcement against child sex trafficking. She

has listed strong women as her role models, including Rani of Jhansi, a 19th-century Maratha queen who was a warrior and one of the leaders of the 1857 Indian Rebellion against British rule.

Mukerji's Chief Inspector Roy is also a warrior, fighting a powerful gang of child sex traffickers. The film ends with statistics on child trafficking, telling us that "India is the world's hub for child sex trafficking. Nearly 40,000 children are abducted every year. Every 8 minutes a girl child goes missing in India." Although the film specifically addresses child sex trafficking, it's impossible not to think of it as a response to the December 2012 gang rape and murder on a bus in New Delhi which brought unprecedented international outrage. At one point Rani's character is herself threatened with rape, and she fights off the would-be rapist brilliantly. The film ends with an anthem about women's inner strength called "Tumko Nahin Chhodoongi" ("I Will Not Spare You"), written by Kausar Munir and sung by Sunidhi Chauhan and Vijay Prakash. The "*Mardaani* Anthem" puts the political message front and center: it is a call to arms for women to fight for themselves and to demand better treatment from their society. Both the song and the film call attention to misogynistic culture in India, which ranges from child sex trafficking and violent rape to cultural attitudes, such as recent comments by Kerala-born singer K.J. Yesudas that women should not "trouble others by wearing jeans" (*Indian Express* October 3, 2014).

[For more information on India's culture of rape see "Rape in India: Reading Between the Lines," by Neha Dixit, June 15, 2014 (<http://america.aljazeera.com/articles/2014/6/15/rape-in-india-readingbetweenthe.html>).]

Mardaani provoked controversy in India over the censor board's certification. The board gave the

film an A-certificate (Adults Only), which means only adults (age 18 or older) would be admitted. Mukerji campaigned to have the board change that to a UA-certificate (Parental Guidance), an all-ages certificate designating mature-themed films (*Indian Express*, August 27, 2014). The actress, who is married to the film's producer, Aditya Chopra, told an interviewer, "I would love to see people, especially women and girls, across all age groups watching the film. The film will inspire girls to speak their mind, be brave and bring out their 'mardaana' (brave and bold) spirit" (*Indian Express*, August 22, 2014). Actor and producer Aamir Khan, one of Bollywood's most powerful personalities, made headlines and controversy by objecting to a UA rating for the film, based on violence and language (*Indian Express*, August 28, 2014). This upset some of his fans, who point out that many of Khan's own violent films have had the UA certificate; they charge him with hypocrisy for not wanting to show girls and young women that they can protect themselves.

In India's family-oriented culture the U and UA certificates mean millions more in revenue compared with an A certificate, so controversies over the rating have to be understood in market terms as well as in terms of public opinion about age-appropriateness and public morality. The board's control extends to more than just issuing certificates; in the case of *Mardaani*, they have not allowed the use of the word "virginity" in the film (*Indian Express*, August 28, 2014).

In my view, the only scene in *Mardaani* that diverges from the standard type of violence seen regularly in Bollywood films is one that shows a girl of about 12 or 13 being raped. It's not a graphic scene – there's no nudity, and the image is blurred out of focus – but it is clear enough to be disturbing. Without that scene, the sexual violence in the film would be implied rather than shown. However, the film is trying to make a political statement, and omitting the

rape scene would remove a lot of what makes the film compelling. (Although the censor board does not allow the rape scene to be shown in trailers for the film exhibited in India, the uncut trailer can be seen online.)

To me the most surprising thing about the film is the ending – and here I must issue a SPOILER ALERT. The heroic female police officer beats the criminal mastermind, "Walt," until he is nearly dead, and then allows the teenage girls who were his victims to finish him off. Walt himself (played by Tahir Raj Bhasin) had taunted her by saying that because of his connections, he would escape punishment if she arrested him and left him to the corrupt justice system, because "this is India." As she pummels him without restraint she reiterates the "this is India" refrain, applying it to police brutality and mob violence – sanctioning the girls' mob action. It's a bold demonstration of female rage and outrage, retribution and defiance.

The ending is surprising in the context of the 1975 film *Sholay*, for example, in which vigilante justice was ultimately rejected. In the original script for *Sholay*, the Thakur (a former police officer) killed the brutal villain, Gabbar Singh, who had killed most of his family and chopped off his arms. But India's censor board wouldn't allow that ending to stand; Singh had to be handed over to the police, for official justice. The censor board didn't want to suggest that India was a country that sanctioned extra-judicial killing. *Mardaani* has the ending that Ramesh Sippy may have wanted to have in *Sholay*, but couldn't. It's a fairly complex resolution that would be fascinating to dissect and untangle in a film discussion with students.

Elizabeth Hornbeck is Assistant Professor of Art History and Archeology at the University of Missouri.

Tri Minh's Quartet: Sounds From Hanoi

Performance Notes

"Like other trailblazers of his generation, Minh is using his creativity, connections and education to forge an artistic identity that is unmistakably global - yet uniquely Vietnamese - in the ever-widening spaces of Vietnam's ongoing liberalization." ***Vietnam Investment Review: Timeout***

The twang of the zither against the overtone-laden bamboo mouth harp, hinting at tradition one moment, and the analog experiments of midcentury electronic music the next. Sweet jazz piano and hand drums, juxtaposing electronic and organic. These are the sounds of Hanoi, where open-ended experimentation is coming into its own in Vietnam's capital city.

At the hub of this scene, contemporary sound artist **Trí Minh**, the Hanoi Conservatory-trained composer, jazz pianist, and all-around musical instigator, has created his own platform for creative work at home and abroad. As founder of the Hanoi Sound Stuff Festival, Trí Minh has worked with musicians from highly diverse backgrounds, collaborated with internationally respected DJs and electronic musicians like Robert Henke, Robin Scanner, and Dickson Dee, and played sets around the world.

In a program titled *Sounds from Hanoi*, **Trí Minh's Quartet** uses improvisation—a vital, though differently expressed component of both Vietnamese traditional forms and jazz – to create a dialogue between instruments in ways that echo Hanoi's experimental side, a side Trí Minh and his friends connect with the growing voice of civil society in Vietnam.

All members are accomplished performers and improvisers in their own rights; quartet members also include Phạm Trà My, a widely recognized master of the nimble 16-string *đàn tranh*, a zither with moveable bridges resembling the Japanese *koto*, as well as a lecturer at the Vietnam National Academy of Music and member of the Vietnam Traditional Orchestra; mouth harp whiz Đức Minh, an expert at fusing Vietnamese minority traditions and electronic sounds, and the disciple of one of Vietnam's most revered masters of the instrument; and percussionist Hà Đình Huy, mastering the power and subtlety of Vietnam's diverse hand drums.

Trí Minh knows his work has a history. "It all started before I was born," recounts Trí Minh. His parents, both officers in the North Vietnamese Army during the war, wrote and performed songs to keep up morale. As he came into his own as a young man, Trí Minh did what generations of Vietnamese sons and daughters have done: He followed in his parents' professional footsteps. He became a musician, as did his pop singer sister.

His formal training in piano performance and composition at the Hanoi Conservatory of Music, modeled on the Russian classical system, gave him a powerful technical background and challenging but set repertoire. It wasn't quite enough for the restless, curious musician, who was caught up in the winds of change that blew from Eastern Europe. "The changes brought new music to us," Trí Minh recalls. "There was German pop music like Modern Talking, electronic stuff like Kraftwerk and Depeche Mode, and jazz, lots of jazz. It was exciting for us young people."

Trí Minh began exploring electronic music, sometimes playing with the fringes of noise and experimental improvisation, sometimes keeping to pop-friendly formats. Yet eventually, he came to appreciate Vietnam's wealth of instruments—from potent drums to nuanced bowed and plucked

string instruments—and heard a new vista of potential sounds and ideas. It was a journey of self-discovery, one that speaks of the way young Vietnamese artists are embracing both outside influences and their own heritage.

“For me, playing with traditional instruments, with my culture, is a journey to understand my roots more,” muses Trí Minh. “When you understand them, you understand more about yourself and how you can develop in the future. When you’re young, you can forget who you are. But as I grew, I knew I needed to understand my culture, and then I can do anything.”

Though he’s played gigs all across Europe and Asia, he found he was also in good company in the small but varied music scene in Hanoi. “I’m in the new music and avant-garde field, and we all hang out together,” says Trí Minh. “Then there’s a pop community and a traditional community, and then there’s a gray zone, where we all exchange ideas. I want to make people understand what I’m doing, rather than going to extremes.”

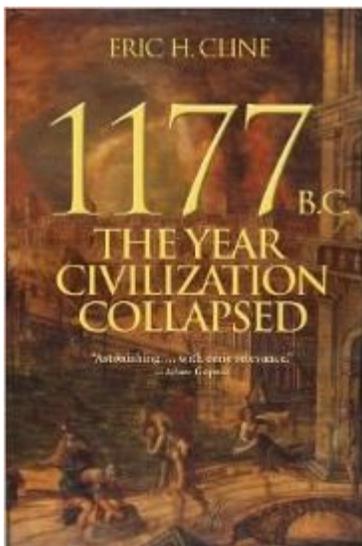
“It takes time to get traditional and more experimental musicians to talk to one another,” Trí Minh notes. “A traditional player isn’t trained to be different, to do things differently. It’s been a process of changing the whole culture. We hang out and play weird or melodic, nice music together, and try to create a dialogue,” where every artistic voice gets its space, its moment to articulate its perspective.

In fact, Trí Minh very consciously envisions this project as a reflection of his changing homeland in miniature, where new and old sit side by side and converse. “I want to bring the new Vietnamese culture to places like the United States, so that audiences know we are an evolving country,” states Trí Minh. “We may still be poor, but we’re moving forward. This project shows how we live together: it’s chaotic but still in harmony.”



1177 B.C.: The Year Civilization Collapsed

Book Review ~ Mary K. Solomon



"Impressively marshaling the most recent archaeological and historical evidence, Eric Cline sets the record straight: there was a 'perfect storm' of migrations, rebellions, and climate change that resulted in the collapse of states that were already unstable in the Late Bronze Age. There followed an 'age of opportunity' for new kinds of political systems and ideologies that remade the world of the eastern Mediterranean in the first millennium B.C. Onward and upward with collapse!"--**Norman Yoffee, University of Michigan**

1177 B.C.: The Year Civilization Collapsed by Eric H. Cline, Princeton U. Press, 2014, is a title in the "Turning Points in Ancient History" series, and so it should be! Cline, Professor of Classics and Anthropology as well as Director of the Capitol Archaeological Institute at George Washington University, summarizes the received knowledge concerning late Bronze-age civilizations, explains central problems of the age, and sheds new light on these issues.

Central issues that thread through the book are Egypt's military campaigns, trade relations between the Minoans, Mycenaeans, and other Sea people with people of the Middle East, the Hebrew exodus and settlement in Canaan, diplomatic relations between the Hittites, the Egyptians, Mitanni, and Sea Peoples, perhaps leading to the wars historically classified as Trojan. He also examines other possible causes leading to the collapse of many civilizations during the 12th century B.C.

Trading relations between Egypt and the Minoans (Keftiu) can be deduced to be close and friendly in the time of Thutmose III (@ 1450 B.C.), who sponsored Minoan-style paintings in his palaces. Minoan trade and diplomatic relations expanded throughout the Near East during this time; Cline gives several examples of

Minoan trade, including a tablet that records Zimri-Lim, the king of Mari, gift of a pair of shoes from Crete to King Hammurabi (Babylon). Evidently they were an unwelcome present – the shoes were returned! These close relations continued, occasionally interrupted by disagreement and wars, through to the time of Amenhotep III, whose (possibly honeymoon) trip with Queen Tiye was perhaps recorded on the Aegean List, carved with other lists were on the "fortified ovals" of his colossi. This particular list cites 15 unusual names, including Keftiu (Crete), Tanaja (mainland Greece), Knossos, Phaistos, Kydonia, ordered from east to west, ending with Mycenae's port city of Nauplion and Thebes in Boeotia. Then, ordered west to east, follow more city names. It has puzzled many scholars, but Cline believes it looks "suspiciously like an itinerary of a round-trip voyage from Egypt to the Aegean and back again," listing in order the trade world known to the Egyptians. What makes this possibility especially intriguing, besides the indication that, for Amenhotep III and Tiye, newlyweds, it was a romantic trip, is the indication that Egypt was going beyond the usual Minoan trade cities to visit the rising power, Mycenae, and conclude treaties with them. This opens a window into the decline of the Minoan culture, stricken by the power of the

sea through earthquakes, volcanoes and tsunamis, as Mycenae rises. It is clear that when the Mycenaeans invaded Crete and took over the declining Minoan trade and culture, they gained their trade routes as well. Called Tanaja by the Egyptians, Ahhiyawa, by the Hittites, and Hiyawa by Ugarit, the Mycenaeans suddenly became world players. Cline raises an intriguing possibility that these changing patterns brought the Mycenaeans into a partnership with Assuwa during its rebellion against the Hittites, perhaps expanding the Assuwan rebellion into a greater war, a Trojan war, two hundred years before the commonly accepted date of the Trojan War. This would explain a Mycenaean sword with an Akkadian inscription found at Hattusa, dating to this earlier time.

Intermarriage among the royal houses of the region is also documented by Cline: Amenhotep III married daughters of Babylonian, Mitannian, and Anatolian Kings. “Brother” and “Father” addresses in messages from one kingdom to another illustrate intermarriage realities. Such interrelatedness provides help and support along with friendlier relations but can draw connected countries into the collapse of such complex systems.

Although invasions by the “Sea People” (a number of peoples lumped together by historians) are often blamed for the 12th century BC collapse of several kingdoms, Cline shows that Bronze Age civilization approximates a chaotic system, where small effects can cause outsized results (remember the butterfly effect?). In his final chapter, “A ‘Perfect Storm’ of Calamities?”, he speculates that the displaced nations from the Mediterranean were not the only factor; earthquakes and other geological events, in tandem with climate change, drought and famine, decentralization and collapse of trade routes and patterns prepared the way for collapse.

1177 B.C: The Year Civilization Collapsed is accessible and provocative. It is fun to read, and even more fun to reflect upon after reading it.

Mary K. Solomon is Program Director, Arts and Sciences, at Colorado Northwestern Community College.

The Development of Asian Studies: A Personal, Yet Collaborative Journey

~Valerie Lash

Howard Community College has been my academic home for 32 years. As the Dean of Arts and Humanities, I have had the honor of working with a wonderful faculty over the years, who have prioritized the value of a global curriculum. Under my direction and leadership, we have developed diverse courses and programs that have addressed issues of both international and cultural plurality.

The value of a tenacious leader cannot be underestimated when breaking new curricular ground. In my tenure as division chair and dean, I have shepherded the development of not only traditional courses and programs, such as Art, Music and Theatre, but those that some might find a bit far afield, such as Gay, Lesbian and Transgender Film; History and Culture of Hip-Hop; and The Psychology of Happiness: a Humanities Approach. In our quest to continue to offer relevant, current, rigorous, and progressive curricula that broadens students’ minds both within and beyond mainstream American culture, the Arts and Humanities Division faculty and I noted that we had created very fertile ground for an Asian Studies program, with a number of existing courses that explored Asian culture, such as Chinese Brush Painting, Yoga I & II, Introduction to Chinese Taoism, Introduction to Japanese Zen Buddhism, The Philosophy and Practice of Yoga, and Asian

Film, and a diverse faculty, including several Asian Americans. **Hsien-Ann Meng** is our Music Department Chair, and **Yifei Gan** is a full professor of Art. We also have a number of adjunct faculty who were born in Asia and who have brought a wealth of background in Asian culture: **Wei-Der Huang, Hsiu-Hui Wang, Sheng-Tsung Wang, Min Sun Choi, Sheng Yuan Kuan** and **Yoon Nah Cho**, just to name just a few. However, much more curricular development needed to be done, if we wanted to create a truly outstanding, rich, and rigorous Asian Studies program.

So, when the opportunity arose to participate in the three-year project on *Thinking through Cultural Diversity in Asia* sponsored by the Asian Studies Development Program--a joint project of the East-West Center and the University of Hawai'i--with funding from the National Endowment for the Humanities as part of their Bridging Cultures initiative, I jumped at the chance! The seminars at the East-West Center in Hawai'i in the summer of 2012 were stimulating and eye-opening. However, it became very clear to me how little I knew about Asian culture. I realized that although this was developing into a fascinating personal journey, I would need to have many fellow adventurers. My colleagues from Howard Community College who were also accepted as participants in the East-West program were **William Lowe**, Assistant Professor, English, and **Amelia Yongue**, Associate Professor, English. Neither faculty was in my division, but both were very knowledgeable about Asian literature and culture. To support the development of an Asian Studies program on campus, we formed an Asian Studies Advisory Team. In addition to William, who developed the course, Asian Literature, and Amelia, who infused Asian subject matter into her English Composition course, I invited **Hsien-Ann Meng**, Assistant Professor, Music and Chair, Music Department, who developed Music of East Asia: China, Japan and Korea, and World Music; **Yifei Gan**, Professor, Art, who developed China art and culture travel programs and courses on Far Eastern Art and Chinese Brush Painting; **Mike Giuliano**, Associate Professor, Film and Interdisciplinary Arts, who developed courses in Indian Film, Middle Eastern Film and Asian Film; **Hanael Bianchi**, Associate Professor, History, who developed Asian Civilization: China, Japan and Korea, History of the Indian Subcontinent and History of Southeast Asia; **Helen Mitchell**, Professor, Philosophy and Director, Women's Studies, Philosophy and Religious Studies, who developed Introduction to Chinese Taoism, Introduction to Japanese Zen Buddhism and Religions of the World; **Laura Cripps**, Assistant Professor, Anthropology and Geography, who helped to develop Cultures of Asia; **Yulan Liu**, Assistant Professor, Chinese and Co-Coordinator of Asian Languages, who taught Elementary Mandarin Chinese I & II, Intermediate Mandarin Chinese I & II, and developed Cultures of China; **Fahimeh Vahdat**, Associate Professor, Studio Art and Middle Eastern Art, and Chair, Visual Arts Department, who developed Middle Eastern Art; and finally, **Claudia Dugan**, Assistant Professor, Spanish and Chair, World Languages Department and Co-Coordinator of Asian Languages; **Marie Westhaver**, Professor, Arts and Humanities, and Chair, Film, Humanities and Interdisciplinary Arts Department; and **Laura Yoo**, Associate Professor, English and Associate Dean of English and World Languages Division, who all three assisted their faculty in the design and development of their faculty's Asian-focused courses.

Guided by **Peter Hershock** of the East-West Center, the activities designed by the *Thinking through Cultural Diversity in Asia* project, and the fellow explorers from the Community College of Baltimore County (**Nina Brown, Anna Rogers** and **Annie Nguyen**) and from Frederick Community College (**Kelly Trigger, Corwin Parker** and **Kathy Brooks**), our Asian Studies program was truly a collaborative journey. The program was proposed to our college's curriculum and instruction committee and approved for the 2013-2014 academic year.

My participation in the *Thinking through Cultural Diversity in Asia* project has been fascinating for me personally. Everything that I have learned about Asian art, culture and history has deeply enriched my life, and I am profoundly thankful for all of the adventures and amazing travelers whom I have come to know on this journey. However, I believe that the true treasures that will be discovered as a result of this three-year voyage in bridging cultures to the Asian world, will be found in the learning experiences and growth of our students, who will gain a wealth of awareness and understanding of worldviews and ideas perhaps quite different from their own.

Valerie Lash is Professor of Theater and Dean of Arts and Humanities at Howard Community College.

Vietnam's Early Modern Painting as 'Aesthetic Nationalism'

~ Lisa Bixenstine Safford

A visit to the Hanoi National Museum of Fine Arts is a rich and rewarding experience. The collection consists of Champa era (c. 500-1500 CE) stone sculptures, wooden Buddhist figures dating as early as the tenth century, variously dated ceramics and bronzes, and a large collection of paintings created during the past ninety years. All display obvious aesthetic and cultural borrowings from territories outside of Vietnam—India, China, and France--societies directly or indirectly occupying all or part of the region at various times since before the Common Era.

One reasonably probes for distinguishing qualities that can be characterized as uniquely Vietnamese. My attention was drawn to the surfeit of paintings from the past century, especially those fashioned from lacquer (*Son Mai*), a labor-intensive, highly caustic, traditional Asian medium for protecting wooden or bamboo sculptures and utilitarian objects, but an unlikely one for a modernist expression. The works, initially, display hallmarks of Western pictorial aesthetics—perspective space, painterly effects, studies of nudes and other secular subject matter, but upon closer inspection challenge a simple indigenous-foreigner dialectic, and invite a more nuanced understanding of a region's responses to ideas introduced from afar. Features of Western style and subject matter were combined with distinctly Asian materials and techniques, and even drew from native folk art traditions to create a hybrid vocabulary that reflects a search for a distinctive language and artistic voice in a new, educationally liberal, but politically repressive colonial environment, where Vietnamese artists were operating with little prior painting history to build upon.

The pictorial arts of the last century in Vietnam are deeply embedded in the brief twenty-year history of a Colonial French art school in Hanoi, L'École Supérieure de Beaux Arts d'Indochine, founded in 1925 by two minor French painters, Victor Tardieu (1870-1937) and Joseph Inguimberty (1896-1971), whose *mission civilisatrice* was to educate a small cadre of promising artisans (*Thq Ve*) to "rise," as they envisioned it, to the status of "artists" (*Hia Si*). While largely ignored by western art historians, perceived as derivative and inauthentic, Vietnamese scholars have come to view the students' efforts as the point of critical naissance of a modern cultural flourishing wed, paradoxically, to a "rising nationalism and its corollary need to combat French cultural interference." They retrospectively politicized the school's inception as marking the beginning of an independence movement finally resolved fifty years later.

I examined three representative works by early lacquer painters in different styles. Nguyen Gia Tri's (1908-1993) *Young Girls in the Garden* (1939, 160 x 400 cm) was heavily French Impressionist-inspired (the preferred modernist language of the teachers), despite the fact that the arduous, multilayered lacquer technique is hostile to the fictitious illusion of spontaneity in Impressionism. It also displays, however, the gold ground and vertical surface divisions common to Momoyama and Edo era Japanese *Dami-e* ("blue and gold," or colorful style) *byobu* (folding screens). Nguyen Khang's (1911-1989) *Fishing in the Moonlight* (1943) shows simpler effects derived from more primitive Dong Ho village folk prints. Both examples utilized Japanese lacquerware painting techniques and depicted secular subjects prompted by their French teachers. The third work, Nguyen Van Bai's (1912-1999) *Procession to the Temple* (1935), also reflected a folk source, the more refined Hang Trong hand-painted woodblock prints, but it too reveals conventions of Japanese perspective (viewed from above), *byobu* vertical divisions, and a Chinese, Song-era, engraved lacquer technique.

The emulation of Chinese and especially Japanese art aesthetics and techniques was a product of a modernization effort by Vietnamese nationalists called *Đông Du*, the Travel East or Eastern Study Movement. Artists may have travelled to Japan, which was hailed, especially after military victories against Russia and China, as a paragon of nationalism and independence.

Later, during the Anti-French Resistance War (1946-1954), when the Ecole closed and reopened under Vietnamese direction, To Ngoc Van (1906-1954), an Ecole-trained painter working for the Viet Minh, opened a School of Fine Arts of the Resistance in Dai Tu, and wrote an essay titled "Only Now do we have Vietnamese Painting" (1949), celebrating a new, vital direction in Vietnamese arts. Artists turned to new themes--the movements of troops and tanks, such as Nguyen Heim's (1917-76) *Crossing a Foot Bridge* of 1958, and the scorched earth battles traversing the jungles, or heroic allegories like Nguyen Van Ty's (1917-92) idealized women of the North and South of Vietnam embracing (*Reunification of North and South* (1961), many still employing pseudo-impressionist style in a medium ill-suited to the fiction of impulsivity it promoted. Japanese influences waned following their aggression and occupation of Indochina during WWII, but Western and modernist aesthetics persisted. The aim of effecting a unified state free of foreign control was powerfully expressed in a manner meaningful to Vietnamese then and now, and remains evident in works inspired by a short-lived French art school that revolutionized art and thought in an oppressed and struggling nation.

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For this project, I am indebted to the ASIANetwork Faculty Enhancement Program (ANFEP), Summer 2013: Vietnam Seminar, guided by Jack Harris, for providing a valuable encounter with Vietnam's history and culture.

Lisa Safford is Professor of Art at Hiram College.

Alumni Updates & Newsbits

I am ASDP alumni writing from Uzbekistan! I participated in the workshop on “South and East Asian Art and Literature” in 2002, and then the Summer Institute: The Silk Road: Early Globalization and Chinese Cultural Identity in 2006. Ever since, I continued to pursue my academic interest in the Silk Road field. This year (2014-5) I have been awarded a Fulbright Scholar Award in South and Central Asia Regional Research Program, which allows me to conduct my research in India, Kazakhstan, and Uzbekistan. I am grateful for the programs of East-West Center and ASDP that prepared me for further research studies. My awarded project is titled “Carpets and Tapestry: Their Iconography and Technique as Medium of Cultural Interactions and Integrations in Early Historical Central Asia”.

The project is to conduct field research by traveling to archaeological sites and local museums in Kazakhstan, Uzbekistan, and India. The research focuses on iconography of a large quantity of tapestry with animals and human figures of 2nd c BCE-3rd c CE, and a group of rare knotted carpets of 4th-6th century CE with human figures and Khotan-Saka scripts, discovered in Xinjiang, China. The tapestry shows similar Scythian-Saka motifs and styles found in some Central Asian countries, and the carpets show a previously unknown Hindu subjects and style. The goal is to find out connections between the Tarim Sakas and Steppe Sakas, and the Tarim ones and northern Indian ones.

Best wishes to all,

He ZHANG

Associate Professor in Art History, William Paterson University

David Brubaker would like to announce that his new book, David Brubaker and Chunchen Wang, *Jizi and His Art in Contemporary China*, will be published by Springer in January 2015. The book investigates issues relating to the globalization of contemporary Chinese art, interpretations of traditional Chinese aesthetics, and the languages that art historians and philosophers use to describe what Asian art is about.

Jinyu Liu of DePauw University was selected as one of the recipients of the Andrew W. Mellon Foundation’s New Directions Fellowships for 2011-2014. Her book “An Introduction to Roman History” (in Chinese) was published by Peking University Press in July 2014. It is the first comprehensive guidebook for the study of Roman History in China. She has also been selected as one of the Shanghai “1000 plan” Experts, and invited as Distinguished Guest Professor (2014-2019) by Shanghai Normal University.

Ashok Malhotra, Oneonta University, would like to announce the following publications:

The Science of Yoga, Dharmaram Publications, Dharmaram College, Bangalore, India, 2014

Wisdom of the Tao Te Ching: The Code of a Spiritual Warrior, Oneonta Philosophy Studies Series, Oneonta, New York, 2013

“Time and Mystery of Existence,” *Phenomenological Inquiry*, Vol 37, October 2013

“Going Beyond Religions to Spiritual Dimension of Civilization,” *Dialogue and Universalism*, Volume 5, 2014.

Please contact Dr. Malhotra at ashok.malhotra@oneonta.edu for further information.

Asian Studies Conferences

There are a few good websites that post information about a number of conferences.

Asian conferences: <http://www.conferencealerts.com/asia.htm>

AAS regional conferences: <http://www.asian-studies.org/conferences/regionals.htm>

Selected US and Asian Conferences:

<http://www.asian-studies.org/conferences/conferences.htm>

Conferences on Southeast Asia: <http://mblog.lib.umich.edu/CSEAS/archives/conferencesworkshops/index.html>

Here are some upcoming dates for events that might be of interest to ASDP alums:

Association for Asian Studies Annual Conference

Chicago, March 26–29, 2015

Link: <http://www.asian-studies.org/Conference/index.htm>

ASIANetwork Annual Conference

April 10-12, 2015, St. Louis, Missouri

<http://www.asianetwork.org/conferences/annual-meeting/>

Association for Asian American Studies

Chicago, April 23-25, 2015

Link: <http://aaastudies.org/content/>

The Asian Conference on Cultural Studies

Osaka, Japan, , May 28-31, 2015

Link: <http://www.accs.iafor.org>

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Participants in the 2001 Infusing Asian Studies Summer Institute



Front Row (Left to Right):

Marcia McDonald, Julia Winden-Fey, Katharine Purcell, William Brown, Judith Babnich, Dan Bellack, Nayda Pares-Kane, Marilyn Goldstein, Cherie Fister-Trapaga, Ed Schwerin, Evangelina Blust, Melanie Hunter, Gwen Johnson

Middle Row (Left to Right):

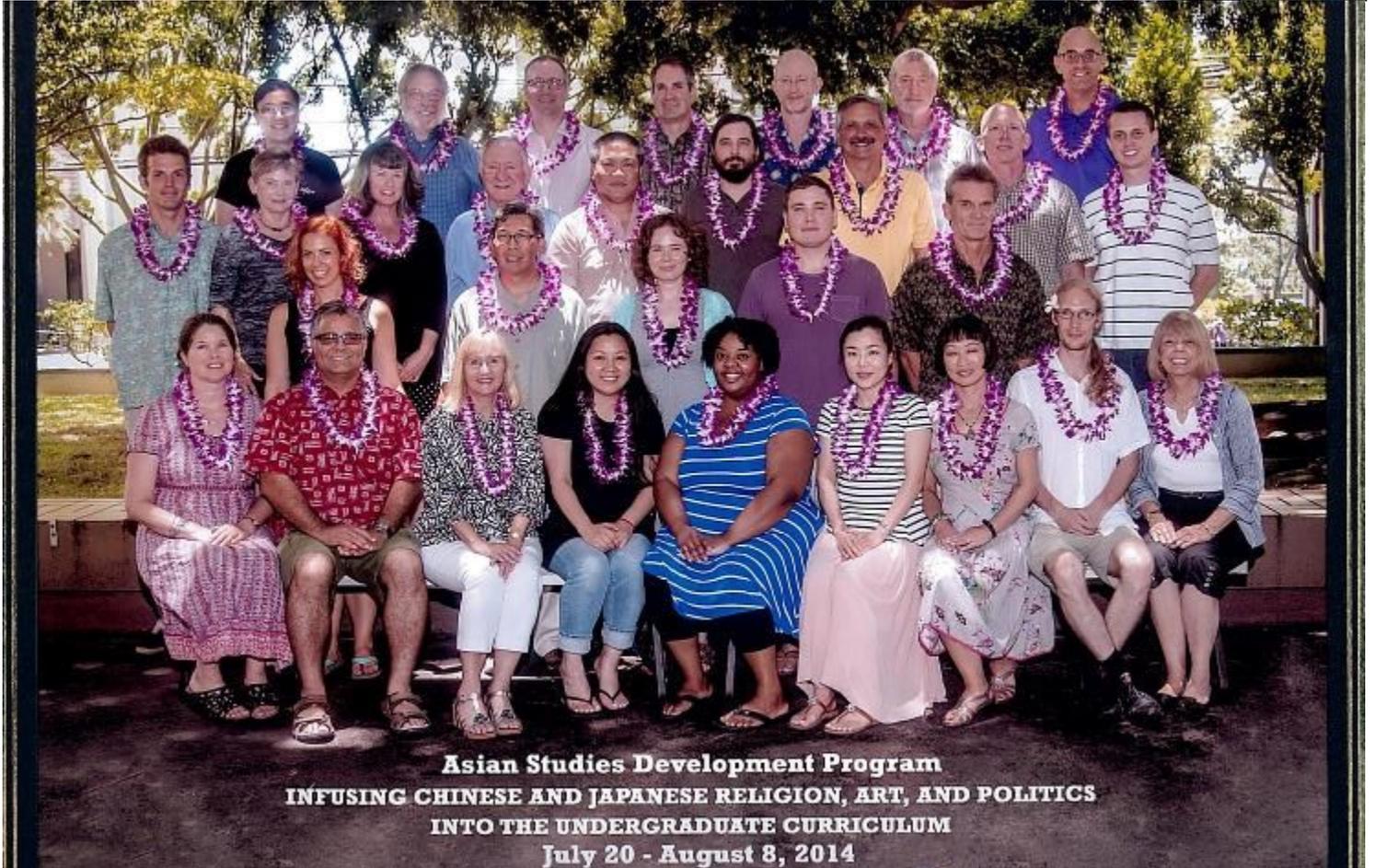
Sheilah Philip-Bradfield, Sandy Osaki, Holly Shi, John Hickman, Jane Kinney, Richard Guzman, Wioleta Polinska, Patrick Croskery, Barbara Seater, MJ Sunny Zank, Adair Bullen, James Deitrick, Ann Pirruccello, Patrick Callan

Back Row (Left to Right):

Roger Ames, Peter Hershock, Virginia Suddath, Stan Hitron, Mike Awalt, Christopher Keaveney, Robert Nash, Jim Johnson, Christian Goergen, Alan Baker, Sean Licka, Stephen Fleming, Grant Otoshi

Not Shown: Elizabeth Buck, Dawn Jakubowski

Memory Lane



Asian Studies Development Program
INFUSING CHINESE AND JAPANESE RELIGION, ART, AND POLITICS
INTO THE UNDERGRADUATE CURRICULUM
July 20 - August 8, 2014

Top Row (Left to Right): Simon Kow, George James, Joseph Lucchesi, Stephen Moore, Lars Jones, Thomas Patterson, Mark Plummer

Third Row (L to R): Joseph Harroff, Betty Buck, Kathleen Doss, Vincent Clark, Wanfa Zhang, Jesse Butler, Frank Primiani, Gerald Butters, Jr., Shannon Gilstrap

Second Row (L to R): Allison Frickert, Stanley Murashige, Kathryn Weber, Joshua Price, Peter Herschok

Front Row (L to R): Elizabeth Hornbeck, Vivek Bahl, Deborah Yeager, Ashli Rhee, Nina Davidson, Jinhua Li, Xixuan Collins, Sam Bamkin, Linda Lindsey

Asian Studies Development Program



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Asian Studies Development
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With deepest gratitude, we acknowledge the guidance and countless contributions of the ASDP home team:

Roger Ames, ASDP Senior Advisor and founding UH Co-Director

Betty Buck, ASDP Senior Advisor and founding EWC Co-Director

Peter Hershock, EWC Co-Director of ASDP

Ned Shultz, UH Co-Director

Audrey Minei, ASDP Secretary

Grant Otohi, Senior Program Officer

Next Newsletter

The next issue of the ASDP Alumni Newsletter will be published in April 2015. Our plan is to include:

- list of scholarly publications by ASDP alums
- articles about major ASDP new initiatives
- information related to individuals who have participated in ASDP programs
- news about events and activities occurring at colleges and universities which have participated in ASDP
- profiles of ASDP Alumni and ASDP Programs at local institutions
- interviews with members of the ASDP family
- a calendar of upcoming Asia-related Workshops, Seminars, and Institutes
- updates on East-West Center Alumni Association news and events
- a book review
- a film review
- articles on pedagogy
- news from Asia

Please send us information and articles relevant to the interests of the alumni.

Mahalo. You will see us again in September.

Submission Deadline: March 29, 2015

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