

## REFERENCES

### OLD TENSIONS, NEW MEANING, MORE HEALING (YAW)

#### FOOTNOTES:

- 1 Wallis, 1991. Pg. 88.
- 2 Guy, 2013; Ly, 2012; Galligan, 2013.
- 3 Season of Cambodia, post-festival summary final report.
- 4 The ideology of leader Pol Pot combined extremist Marxism and Cambodian xenophobic nationalism. Gellman, 2010. Pg. 88.
- 5 During the rule of the Khmer Rouge, roughly two million Cambodians were killed. Since then, Cambodia, with the supervision of the United Nations Transitional Authority of Cambodia (UNTAC) and NGO efforts, transitioned out of civil strife to build an elected government. Ibid.
- 6 Hughes, 2011. Pg. 1504.
- 7 Arn Chorn-Pond, founder of Cambodian Living Arts, is a defender of Cambodian-American human rights. He was also sent to a children's labor camp and later educated at Brown University. On a trip back to Cambodia, he "discovered" surviving master artists and decided to start the Cambodian Masters Performers Program, now renamed Cambodian Living Arts.
- 8 Hughes, 2011. Pg. 1502.
- 9 The shift in the mission from preservation to promotion came out of the NGO's realization of need for funding. John Burt, personal communication via email, December 10, 2013.
- 10 Events included a collaborative piece with choreographer Sophiline Cheam Shapiro and a solo exhibition at Pich's representative Tyler Rollins Gallery.
- 11 Including the world heritage site Angkor Wat, these architectural and religious objects have dominated art historical studies of Cambodian art. Little is written beyond this Angkor Kingdom period other than as a decline from that point of artistic renaissance. See Kossak, 1994.
- 12 The achievements of Angkor and the disaster of the DK are represented as intimately linked, even by international policy analysts like Brown and Toimberman, 1998. See Hughes and Pupavac, 2005, pg. 876.
- 13 CLA's original mission was to discover and equip artists in Cambodia.
- 14 Wallis, 1991. Pg. 86.
- 15 A good contrast to another Southeast Asian national festival would be Indonesia festival. Also organized by non-government organization/cultural foundation to promote the culture of Indonesia, the festival included the same sponsor, Ford Foundation. "Sculpture of Indonesia" had, however, a narrow focus on classical Indonesian sculpture and elite court arts. Wallis' criticism of the festival's approach is that it ignored diversity. See Wallis, 1991, pg. 89.
- 16 Schneider, 2013.
- 17 Wallis, 1991. Pg. 88.
- 18 Art therapists require a graduate degree, and its professional use in disaster-struck countries and patients is increasing recognized as helpful, though not easily measurable. Here, it would be more accurate to understand trauma and art as "art as therapy" rather than as "art in therapy." See American Art Therapy Association, 2013.
- 19 Hughes and Pupavac, 2005, pg. 874.
- 20 Season of Cambodia post-festival summary final report.
- 21 Anderson, 1983. Pg. 6.
- 22 The concept coined by political scientist Benedict Anderson informs the definition of a nation as "a socially constructed community, imagined by the people who perceive themselves as part of that group." Anderson, 1983, pg. 6.
- 23 The models of this would be the sponsors of Cambodian Rattan, Cynthia Hazen Polsky and

- Leon B. Polsky, whose collection includes Southeast Asian works. They are “cultural partners” of Season of Cambodia. John Burt, personal communication via email, December 10, 2013.
- 24 Recently, the Cambodian tribunal sparked American anxieties and revealed remnants of the influence of the DK in politics. The Cambodian representatives are restricting its remit to crimes committed within the Cambodian borders only while DK was in power and shielding Khmer leaders of less than first-tier party leaders. See Un, 2011, pg. 204-205.
- 25 Mendeloff, 2009. Pg. 594.
- 26 Whether these truth-tellings provide psychological and emotional benefits to victims is debated, as they might cause more harm than good for post-conflict civilians. See Mendeloff, 2009, pg. 592-593.
- 27 In contrast to the artists in Erin Gleeson’s art collective Stiev Selapak (Art Rebels). See Galligan, 2013, pg. 138.
- 28 In an interview with Erin Gleeson, she quoted, “It is important for me that people connect to my work. It is good if sculptures make people aware that there are shapes in their environment. It encourages them to use their memory. I prefer that my work does this than rather that do something that is political or definitive.” See Gleeson, 2009.
- 29 Compound (2011) resembles skyscrapers and shell casings from Vietnam War carpet bombings. See Galligan, 2013, pg. 139.
- 30 Vogel, 2012.
- 31 Mashberg and Blumenthal, 2013.
- 32 Vogel, 2012.
- 33 Wagstaff was quoted, “Having a dialogue with the past and the present, the most vital conversation we can have today.” Cambodian Rattan fits perfectly with the curator’s vision. See Vogel, 2012.
- 34 Guy, 2013. Pg. 90.
- 35 Bharucha, 2002. Pg. 292.
- 36 This comparison is tinged with irony. “An estimated 90% of the living artists and intellectuals were targeted by Pol Pot while none of the ancient ruins of Angkor or the collections in the National Museums were touched or harmed.” John Burt, personal communication via email, December 10, 2013.
- 37 MOMA’s “Primitivism” in the 20th century: Affinity of the Tribal and the Modern was an exhibition that sparked debate because of curator William Rubin’s way of displaying tribal works of influence alongside modern art pieces. It was criticized for falling into a Modernist trap of providing only a pure aestheticization of the work of native cultures. Magiciens, curated by Jean-Hubert Martin, served to counter this ideology by allowing country representatives to select artists who they thought were the greatest artistic talents of their nation. Both exhibitions continue to be the subject of critique. See Enwezor, 2003, pg. 59, and Torgovnick, 1989, pg. 308-312.
- 38 Pich’s childhood memory of seeing destroyed Buddha sculptures in temples is often quoted and noted as a traumatized criticism of cultural destruction. See Guy, 2013, pg. 92.
- 39 Taylor points out that colonial explorers concluded that Southeast Asia lacked original culture or that whatever culture they did possess was not theirs but either Indian or Chinese. See Taylor, 2011, pg. 8.
- 40 This is particularly significant in Southeast Asia, as Taylor points out that curatorial initiatives seem to lead the sparse scholarship on Southeast Asian contemporary art. See Taylor, 2011, pg. 16.
- 41 Guy, 2013. Pg. 90.
- 42 Minimalism here refers more to the abstracting of geometric forms. Suitable comparisons would be Carl Andre (b.1935) and Martin Puryear (b.1941). See Guy, 2013, pg. 93; Shiner, 2012, pg. 239; and Galligan, 2013, pg. 146.
- 43 Examples of artists with reasonable international acclaim are: Leang Seckon, Vandy Rattana, and Anida Yoeu Ali.
- 44 This debate is fully addressed in Apinan Poshyanda’s writings. See Poshyananda and McEvilly, 1996, and Poshyananda, 2000, pg. 10-13.
- 45 Shiner, 2012. Pg. 238.
- 46 Glenn Adamson defines craft broadly as a general process of making and rejects the idea that

- craft is a “movement” or “field.” See Shiner, 2012, pg. 233, and Adamson, 2007.
- 47 Photos of Pich’s creation process on the museum’s website are particularly interesting. The amateur photographs under the museum’s media features are starkly agricultural and indicative of simple, basic, and physical techniques of “harvesting,” drying, splitting, and boiling by Pich’s studio assistants. Photos with Pich making different works as well as the installation of Buddha sculpture in the Cambodian rural landscape. See Met Media (<http://www.metmuseum.org/met-media/video/collections/asian/sopheap-pich>).
- 48 Asian “decorative” arts were admired in the Arts and Crafts movement. “Feminist” artists in the late ’70s used fiber and the “soft” hand of the artist as a sign of defiance. Land Artists of the ’80s and ’90s, such as Wolfgang Laib and Andy Goldsworthy, collected natural materials and assembled them to connect to the temporality of nature. See Auther, 2004, pg. 343-347, and Auther, 2010.
- 49 Schneider, 2013.
- 50 “What it gave me was freedom,” Pich said in an interview at the Met show. “I didn’t have to worry about color. I didn’t have to worry about art history. I didn’t have to worry about sculpture, even, because it’s just a whole new territory.” See Sunday at the Met: Cambodian Rattan Discussion (<http://www.metmuseum.org/metmedia/video/collections/asian/cambodian-rattan-discussion>).
- 51 Hughes, 2011, and Hughes and Pupavac, 2005.
- 52 Hughes, 2011. Pg. 1493.
- 53 Gleeson, 2009.
- 54 These tensions include the tendency for NGOs to maintain closer links with Western backers than with local beneficiaries and the Cambodian People Party’s campaign that challenges the “Khmerness” of returnees to claim legitimacy in “getting things done” without foreign backing. See Hughes, 2011, pg. 1511-1512.

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