HAVC 124B: History of Photography in Southeast Asia (Summer 2021, Online)

Instructor: Catherine Ries (she/her/hers)
cmries@ucsc.edu
Office hours: Thursday 2 pm – 4 pm PST, or by appointment.
Meetings are held through zoom
https://ucsc.zoom.us/j/96463018110?pwd=dU1sWW1ua2hmVjk5ZUVJTElNSmlGZz09

Teaching Assistant: Zoe Weldon-Yochim (she/her/hers)
zweldony@ucsc.edu
Office hours: Thursday 5 pm – 6 pm PST, or by appointment.
Meetings are held through zoom
https://ucsc.zoom.us/j/98613868883?pwd=UndVZkE3ME9nNVRIUUFFMVEvTEdsQT09

Course Description:
This course introduces students to the history of photography in Southeast Asia from the 19th century to the present. We will also look at screen arts (i.e., films and digital arts) and contemporary art that shed light on the medium of photography and its history in Southeast Asia. We will begin by looking at photographic and film archives established under colonial regimes and how they made visible gender politics, sexuality, and the negotiation between local sovereignty and colonial powers. Next, we will shift our lens to consider how photography captured violence and how contemporary Southeast Asian artists integrate this photographic legacy and other themes in their arts. We also examine contemporary photography and the politics of tourist photography in Southeast Asia.

Questions to consider throughout the course are: How are the legacies of these photographic traces made manifest in contemporary arts, film, and the everyday life in Southeast Asia and its diaspora? And how do local and diasporic artists negotiate, nuance, and transform this colonial imported medium to their own uses?

The History of Art and Visual Culture has identified four program learning outcomes (PLO) for its B.A. program. Students in this class will engage with: PLO 1 (Breadth of Cultural Knowledge), PLO 2 (Critical Thinking), and PLO 4 (Written Communication). Please see http://havc.ucsc.edu/program for further information.

Class Format
Students will be responsible for information about specific visual cultures and for key concepts and themes integral to the study of the visual cultures of Southeast Asia. To do well in this course, the student must complete assigned readings and watch all online lectures and films. It is suggested that the student do the assigned readings before watching the corresponding lecture.

Lecture: Lecture, reinforced by readings, will introduce the basic and thematic concepts but will focus on the selected examples from the history of photography in Southeast Asia. Prerecorded,
asynchronous lectures will be posted twice weekly when the new modules are published on Monday and Wednesday. They will include information not found in the readings. All lectures will be accessible via Canvas.

**Trigger Warning:** In this class we will sometimes look at images that contain violence, nudity, and other topics that may be uncomfortable, upsetting, or triggering. Additionally, some of the films contain disturbing content related to violence, oppression, abuse, and sex.

**Course Requirements & Evaluations:**

It is important for you to carefully consider the requirements for this course and the due dates of writing assignments. Once you are enrolled, you will be expected to complete all assignments on time. All assignments should be uploaded to Canvas; it is the student’s responsibility to ensure the proper file has been uploaded. No late work will be accepted. Please note that you need to complete both the film analysis and final exam in order to pass the course. If you are unable to submit the writing assignment or exam on time because of a valid emergency, you must contact your instructor ASAP with relevant documentation.

**Breakdown of the final grade:**

1) Film Analysis (20%)
2) Final Exam (30%)
3) Course reflections/visual analysis assignments (25%)
4) Discussion posts/participation (25%)

**Writing Assignment, Film Analysis:** Directions, guidelines, and topic prompt for this analytical paper (750 -1000 words) responding to the film *Mother Dao, the Turtle-like* will be posted on Canvas. You will be required to develop an argumentative essay with a thesis and supporting evidence for your argument. In addition, you will be required to conduct a visual analysis of a minimum of two scenes.

**Final Exam:** The exam will require you to write an essay (1000-1250 words) covering the conceptual issues dealt with during the term. A list of questions will be posted during the third week and students can select which question they wish to respond to. In the final essay, you will be evaluated on how you are able to critically synthesize the information from all sources used throughout the class (readings, lectures, films, assignments, discussion boards) to address a particular issue.

**Course Reflection/Visual Analysis Assignments:** These short (150 - 250 words) weekly assignments will ask you to meaningfully engage and analyze the visual material relating to the course topic that week. More detailed instructions will be posted on Canvas.

**Discussion posts (participation):** You are required to participate in weekly discussion boards on Canvas. This involves writing a response to the prompt question (minimum 150 words) and
critically responding to at least one other student’s post (minimum 75 words) of your choosing. During the first week, we will discuss the requirements and expectations for these discussion posts.

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<tr>
<th>Grading Scale</th>
<th>Passing grades</th>
<th>Non-passing grades</th>
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<tbody>
<tr>
<td>A+</td>
<td>97-100</td>
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<tr>
<td>A</td>
<td>93-96</td>
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“Pass/No Pass”
For students who take this course as “Pass/No Pass”, please keep in mind that:

"If you enroll in a course to be graded on a Pass/No Pass basis, your final grade will be either P (Pass) or NP (No Pass). Under this grading option, you will receive a final grade of P for work that is clearly passing, i.e., which would earn a letter grade of C or better. For work below this level (i.e., equivalent to D or F), you will receive a grade of NP. Courses which are graded NP earn no credit toward graduation. The grades P and NP both appear on your official transcript but are not calculated in your GPA." ("Pass/No Pass Option", p. 85)

Please see THE NAVIGATOR 2010-11: UNDERGRADUATE HANDBOOK: http://reg.ucsc.edu/navigator/

Time Commitments:
UC Senate Regulation 760 specifies that 1 academic credit corresponds to 3 hours of work per week. For a 5-credit course, students are expected to do thirty hours of work per week during a 5-week term. For this course, about seven hours per week are spent reviewing asynchronous lectures or related videos. Students are expected to devote twenty-three hours per week outside of class doing the required readings, reviewing notes and course materials, conducting research, participating in message boards and completing assignments.

Required Texts:
You are not required to purchase a textbook; all readings will be available on our Canvas page. You will benefit most from the assigned readings if you do them before watching the lecture for which they are assigned. You are responsible for all material in the readings. Material from readings, whether covered in the lecture or not, may be included in exam questions and essays.

Learn about Canvas: https://its.ucsc.edu/canvas/
According to university policies, any unauthorized reproduction, distribution, or sale of class materials in any format (including audio-recordings) is strictly prohibited.

Course Schedule: The course schedule can change at the instructor’s discretion. Below is a tentative outline for course lectures, readings, and films. Please follow the course modules on Canvas (released on Mondays and Wednesdays) to ensure you follow the most accurate and up-to-date version of the course content. While readings or lecture content might alter, due dates for assignments will not be changed so that you can reliably plan your schedule. Weekly assignments will be posted every week by Wednesday.

<table>
<thead>
<tr>
<th>COURSE SCHEDULE</th>
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<th>1A: Monday, June 21st</th>
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### Week 1: Colonial Postcards & Photography in French Indochina and the Dutch East Indies

**1A: Monday, June 21st**
- **Read:**
  - Syllabus
  - Anne D’Alleva, “Formal Analysis.”
  - Visual Analysis of a Photograph
  - David Odo, “Asia’s Colonial Photographies”
  - Janet Hoskins, “Postcards from the Edge”
- **Watch:**
  - Module 1A Lectures

**1B: Wednesday, June 23rd**
- **Read:**
  - Laura Mulvey, “Compilations Film as ‘Deferred Action’”
  - Vincent Monnikendam’s Mother Dao, the Turtle-like”
- **Watch:**
  - Module 1B Lectures
  - Film, *Mother Dao, The Turtle-like*

**Due this week:**
- Discussion #1, Sunday, June 27th, 11:59 pm PST
- Course Reflection/Visual Analysis #1, Sunday, June 27th, 11:59 pm PST

### Week 2: The Ethnic Chinese Contribution to Photography; Indonesian Photography; Siamese Kings and the Camera

**2A: June 28th**
- **Read:**
  - Karen Strassler, “Cosmopolitan Visions: Ethnic Chinese and the Photographic Imagining of Indonesia in the Late Colonial and Early Postcolonial Periods.”
  - Christopher Pinney, “Notes from the Surface of the Image: Photography.”
- **Watch:**
  - Module 2A lectures
  - Film, *The Act of Killing*

### Week 3: Photography from the Vietnam-American War; Photographs from Tuol Sleng Prison

**3A: July 5th**
- **Read:**
  - Boreth Ly, “Introduction and Interview with Binh Danh.”
- **Watch:**
  - Module 3A lectures

**3B: July 7th**
- **Read:**
  - Boreth Ly, “Introduction,” *Traces of Trauma.*
  - https://witness.worldpressphoto.org/tuol-sleng-photographs-escaping-the-archive-58a2536dd5a3
- **Watch:**
  - Module 3B lectures
  - Film, *The Conscience of Nhem En*

**Due this week:**
- Film Analysis Essay, Wednesday July 7th, 11:59 pm PST
- Discussion #3, Sunday July 11th, 11:59 pm PST
- Course Reflection/Visual Analysis #3, Sunday July 11th, 11:59 pm PST

### Week 4: Photography in the Philippines; The Politics of Photography in Myanmar

**4A: July 12th**
- **Read:**
  - TBA
- **Watch:**
  - Photography in the Philippines Guest Lecture by Christina Ayson Plank

**4B: July 14th**
- **Read:**
  - Mandy Sadan, “The Historical Visual Economy of Photography in Burma”
- **Watch:**
  - Module 4B Lectures
  - Film, *Burma VJ*

**Due this week:**
- Discussion #4, Sunday July 18th, 11:59 pm PST
- Course Reflection/Visual Analysis #4, Sunday July 18th, 11:59 pm PST

### Week 5: Tourist Photography in Southeast Asia

**5A: July 19th**
- **Read:**
  - Urry and Larsen, “Vision and Photography,” *The Tourist Gaze 3.0*
- **Watch:**
  - Module 5A lectures

**5B: July 21st**
- **Watch:**
  - Module 5B lectures
  - Film, *Camera, Camera*

**Due this week:**
- Final Exam Essay, Friday July 23rd, 11:59 pm PST
- Discussion #5, Friday July 23rd, 11:59 pm PST
- Course Reflection/Visual Analysis #5, Friday July 23rd, 11:59 pm PST
### Course Schedule

#### Week 1: Colonial Postcards & Photography in French Indochina and the Dutch East Indies

**1A: Monday, June 21**
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  - Syllabus
  - Anne D'Alleva, “Formal Analysis.”
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  - David Odo, “Asia’s Colonial Photographies”
  - Janet Hoskins, “Postcards from the Edge”
- **Watch:**
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#### 1B: Wednesday, June 23
- **Read:**
  - Laura Mulvey, “Compilations Film as ‘Deferred Action’
  - Vincent Monnikendam’s Mother Dao, the Turtle-like”
- **Watch:**
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**2A: June 28**
- **Read:**
  - Karen Strassler, “Cosmopolitan Visions: Ethnic Chinese and the Photographic Imagining of Indonesia in the Late Colonial and Early Postcolonial Periods.”
  - Christopher Pinney, “Notes from the Surface of the Image: Photography.”
- **Watch:**
  - Module 2A lectures
  - Film, The Act of Killing

**2B: June 30**
- **Read:**
  - Peter Jackson, “The Performative State: Semi-coloniality and the Tyranny of Images in Modern Thailand”
  - Exhibition brochure: Thai Masters
- **Watch:**
  - Module 2B Lectures

**Due this week:**
- Discussion #2, Monday, July 5, 11:59 pm PST
- Course Reflection/Visual Analysis #2, Monday, July 5, 11:59 pm PST

#### Week 3: Photography from the Vietnam-American War; Photographs from Tuol Sleng Prison

**3A: July 5**
- **Read:**
  - Thy Phu, “A Manner of Apology: Transpacifism and the Scars of Reparation”
  - Boreth Ly, “Introduction and Interview with Binh Danh.”
- **Watch:**
  - Module 3A lectures

**Due this week:**
- Film Analysis Essay, Wednesday July 7, 11:59 pm PST
- Discussion #3, Sunday July 11, 11:59 pm PST
- Course Reflection/Visual Analysis #3, Sunday July 11, 11:59 pm PST

#### Week 4: Photography in the Philippines; The Politics of Photography in Myanmar

**4A: July 12**
- **Read:**
  - TBA
- **Watch:**
  - Photography in the Philippines Guest Lecture by Christina Ayson Plank

**4B: July 14**
- **Read:**
  - Mandy Sadan, “The Historical Visual Economy of Photography in Burma”
- **Watch:**
  - Module 4B Lectures
  - Film, Burma VJ

**Due this week:**
- Discussion #4, Sunday July 18, 11:59 pm PST
- Course Reflection/Visual Analysis #4, Sunday July 18, 11:59 pm PST

#### Week 5: Tourist Photography in Southeast Asia

**5A: July 19**
- **Read:**
  - Tim Lenoir, “Foreword” in Mark B. N. Hansen, New Philosophy for New Media.
  - Urry and Larsen, “Vision and Photography,” The Tourist Gaze 3.0
- **Watch:**
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**Watch:**
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During weekdays, we aim to respond to your emails within 24 hours. We might not respond to name, and no 'txt spk'.

We request the use of proper email etiquette: appropriate greeting and sign-off, including your name, and no 'txt spk'.

Include HA VC 124B in the subject line.

Please write to our UCSC email address and from your UCSC email account.

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**Respectful communication**

**Respect for all**
We are mutually responsible for maintaining an inclusive learning environment in which all participants are treated with respect in the classroom, in online forums, and in correspondence. Please refer to the UCSC Student Policies and Regulations Handbook: [http://deanofstudents.ucsc.edu/student-conduct/student-handbook/index.html](http://deanofstudents.ucsc.edu/student-conduct/student-handbook/index.html)

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- During weekdays, we aim to respond to your emails within 24 hours. We might not respond to
emails received over the weekend until Monday.

- Last-minute questions, especially before assignment deadlines, will not receive a timely (or any) response. Please, plan accordingly.

If you need assistance with your writing, consider using writing tutor services. Check out the following resources:

https://lss.ucsc.edu/
https://lss.ucsc.edu/programs/writing-reading-support1/1-hour-appointments.html
https://oakes.ucsc.edu/academics/writing-center/index.html

**Accommodations for Students with Disabilities**

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, we would also like us to discuss ways we can ensure your full participation in the course. We encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu. Please look at this website: [http://drc.ucsc.edu/](http://drc.ucsc.edu/) for more information on the requirements and/or process.” And for more information about the DRC and its services, please see the faculty resource page at [http://drc.ucsc.edu/faculty_staff/faculty_resources.shtml](http://drc.ucsc.edu/faculty_staff/faculty_resources.shtml).

**CARE ([https://care.ucsc.edu/](https://care.ucsc.edu/))**

Confidential resources are available through CARE. Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. You can contact CARE at (831) 502-2273 or care@ucsc.edu.

**CAPS ([https://caps.ucsc.edu/](https://caps.ucsc.edu/))**

In addition to CARE, Counseling & Psychological Services (CAPS) can provide confidential counseling support. Call them at (831) 459-2628.

**Title IX Reporting Responsibilities**

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University’s Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.
Standards of Academic Integrity
All students are expected to uphold UCSC standards of academic integrity. Academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty will result in an automatic and non-negotiable F in the class and other academic sanctions may be imposed.
For further information, see www.ucsc.edu/academics/academic_integrity and please look at this website on UCSC policies regarding student misconduct: https://www.ue.ucsc.edu/academic_misconduct.

What is plagiarism?
See these websites: http://library.ucsc.edu/help/research/what-is-plagiarism

Academic Integrity UCSC: http://www.ue.ucsc.edu/ai_definitions

Student Misconduct: https://www.ue.ucsc.edu/academic_misconduct

Please be honest and respectful of copyright laws by footnoting and crediting your sources properly.