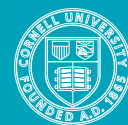


SOUTHEAST ASIA PROGRAM

SPRING BULLETIN 2019



Cornell University

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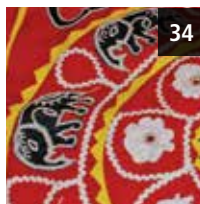
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ABOUT THE COVER

Jok Bato; Dayak painting of hunter with blowpipe (mirror image); ca. 1973; Sarawak, E. Malaysia; painted pigments on cloth.



Dear Readers

Nature is perhaps my biggest source of inspiration (that and Southeast Asia, of course!).

Seasons, forests, weather, flowers, animals, the stars all offer an abundance of beauty and wisdom. But, what fascinates me most about nature, other than its sensory richness, is that the more I learn about it, the more complexities I see and the more I realize I don't know—in a good way. Nature challenges my assumptions and reveals to me how what I know is not the full story—that complex systems of communication and exchange exist, change is constant, and there's always another perspective through which to view the world.

Happily, I can say the same of SEAP and the research that comes out of this culturally diverse and interdisciplinary program. Every issue of the *Bulletin* inspires me in much the same ways that nature does. This issue, in particular, touches on a variety of subjects and subjectivities, from the art and life of the disappearing Dayak community of Sarawak Indonesia (see guest contributor Carol Rubenstein's article on p. 4 and Kaja McGowan's story on p. 8), to the state of Thai studies in the United States (see Thak Chaloeintiarana's article on p. 15), and the forgotten lives of the Okinawan diaspora in the Philippines (see Ryan Buyco's article on p. 24).

Also of note are stories by two SEAP undergraduate students. On p. 22, Jaylexia Clark shares her compelling research, comparing art that reflects resistance to struggle and violence from two very different communities. Specifically, she looks at traditional Khmer dance pre- and post-Khmer Rouge and African slave spirituals. On p. 32, Francine Barchett writes of the heart-opening experience of studying Bahasa Indonesia at Cornell and in-country while staying with a host family.

In addition to the SEAP Gatty lectures on Thursdays at noon in the Kahin Center (lunch provided!), SEAP has many events planned for the spring 2019 semester (see *Upcoming Events* on p. 37), including the annual SEAP graduate student conference on March 8–10 on the topic of "Conformities and Interruptions in Southeast Asia"; Dr. Sri Mulyani Indrawati, minister of finance in Indonesia, as the Bartel's lecturer for spring 2019 on April 10; and the Cornell Modern Indonesia Project's fifth conference on the "State of Religious Pluralism in Indonesia" April 11–13.

In Outreach news, SEAP continues to partner with refugee service organizations in support of newcomers to the United States from Southeast Asia and other countries (see *SEAP Faculty Associate in Research* Kathryn Stam's article on p. 13). Additionally, SEAP welcomes Kathi Colen Peck as our new postsecondary outreach coordinator, who will also support the South Asia Program and the Latin America Studies Program at Cornell. In this role, Kathi will continue to deepen partnerships with regional community college faculty and faculty in schools of education, supporting them as they infuse their courses with content on and perspectives from Southeast Asia, South Asia, and Latin America.

One of my favorite things about editing the *SEAP Bulletin* is having the opportunity twice a year to see a bird's eye view of SEAP from which I can showcase for others the multitudes of connections and collaborations among faculty, staff, students, visiting fellows, institutions of higher education, and geographical regions. It is truly remarkable how widespread are the tendrils of this community, yet how close-knit the canopy. Best wishes for a stimulating spring!

In gratitude,

Brenna Fitzgerald, managing editor, *SEAP Bulletin*

The Vanis

Hornbill Birds and..



hing...

.Dayak Dancers of Sarawak



by Carol Rubenstein,
guest contributor

THE DAYAKS ARE THE PEOPLE INDIGENOUS TO THE ISLAND OF BORNEO, which is the third largest island in the world, after Greenland and New Guinea. Sarawak and Sabah were British colonies until independence in 1963, when the states of East Malaysia were created. Rainforests covered much territory until they were replaced by palm oil plantations when intensive logging began in 1974. In the process, the Dayaks of Sarawak in all the seven main groups lost the right of habitation to their longhouses and rice fields; having lived there for uncounted numbers of years, they possessed no legal deeds. Concurrently, much of their rich oral literature disappeared. Where formerly the elders sang on the longhouse verandahs, now there were few opportunities for the young to learn the songs.

It was to retrieve whatever I could of the great variety of songs and chants that I worked with the Sarawak Museum and its guides, transcribers, and interpreters from 1971–74. Since English was still the official language in Sarawak until 1985, I could live with each group for months at a time and learn something of each lifestyle and local language, also accompanied by excellent museum personnel, while working in English and checking the meanings at every turn of phrase. This was a combined effort.

During that time I traveled in Sarawak, East Malaysia, with Sarawak Museum guides among the main Dayak groups, collecting and translating Dayak oral poetry.



Far left: Young Dayak woman dancing in full hornbill regalia.

Left: Jok Bato outside of house, near large Chinese jar.

Above top: The artist, Jok Bato at work.

Above bottom: Jok Bato in formal attire during State visit to museum.



Traditional Dayak art still adorned some few longhouses of Kayan and Kenyah groups living far up the Baram River, but mostly they were to be seen at the Sarawak Museum in Kuching.

Jok Bato was a painter who occasionally produced similar pieces for the museum. On learning he was jobless, I offered to buy some paintings and provided him with a small bamboo house similar to my own on the property of Benedict Sandin, the first Dayak curator of the Sarawak Museum. Bato soon set to work. His wife and daughter traveled the long distance from their Kayan-Kenyah longhouse over the Kalimantan border to assist him. The compound began to take on the look of longhouse life, as I had enjoyed during my expeditions.

Bato's first painting was of Kumang, sometimes called a goddess in Kenyah parlance, carrying in each hand a sacred hornbill with black and white feathers spread. How often at any longhouse verandah gathering would the women take turns dancing with the feathers, swooping as in flight and turning in place invitingly. The hornbill dance (*ngadjat*) was also danced by the men, but mostly as in battle, shrieking and brandishing a parang knife. As for me, having learned

Top Left: Kumang (Kenyah goddess figure) holding sacred hornbills. Middle Left: A pair of imaginary dragons. Bottom Left: Dayak couple in hunting mode. Far right: Wild boar and civet cat formerly roaming in jungle.

Where the River Bends

by Carol Rubenstein

*Where the river bends, as it was then,
where flowers course down the great Baram river, blown by wind
from trees that overhang, flowers following and floating,
the river full of flowers, where a rock is and a cave and
a rock opens and is no more. The river
that is no more the living thing we knew.*

*Such as two birds and a space
wherein they change places, one and then the other opening
white-tipped and wing-spread, along with the boat, and
loud high calling of cicadas. The river now is silted, the fish hang
bellied within, giant logs raft on down, bearing the broken forests.*

*Is it
light-on-the-water, or ferns, or the overhang of vines, twirling in stillness,
the coiling creepers—*

*is it the tree darkness memorizing every turn,
finding us beneath every shelter?*

*A home place is everywhere returning,
again to claim remembrance, ours to give away. Wherever the boat
has taken us still takes us, as if not made of dreaming.*

*Where the river's
sheen moves
in its bending*

the dance, I often heard the cry ring out: “Put the feathers on her!” It was hard to leave a celebration without my requisite performance.

Also shown in Bato’s painting were two monkeys nibbling fruit high up in the trees, where in the top left corner a face emerged from a flower and kissed the nearest monkey’s foot. Everywhere were loops and turns of . . . were they flowers, faces, stars, beaks, or wings of birds? These design elements followed an Islamic-Malay variant edict of centuries past, requiring that human faces and figures transform into a background of rhythmic patterns (an elegant version of doodles).

The hornbill dance came vividly to light in Bato’s next painting. A young woman bends her sarong-wrapped body in dance, a full-feathered headdress above, long suspended globular earrings swaying forward, with each hand waving a fan of hornbill feathers. Aside from the pair of rosy monkeys nibbling near her head, her audience is the seated man accompanying her on the *sape*. This stringed instrument is plucked lightly but carries some distance, as I had heard during a steep expedition trek to Long Dano, a Kelabit longhouse, the music welcoming our still-distant arrival. In this painting, both dancer and musician wear the tattoos of their Kayan-Kenyah group—the woman with forearms lacy designed, gleaming when bathing in the river, and the man with a rosette design on back and shoulders.

Another painting presents a Dayak couple in hunting mode. The woman is seated, topless and wearing the short split skirt of an earlier mode. Beside her stands a man aiming his long blowpipe, its length almost reaching the cornered civet cat. All about them flourish luxuriant brilliant forms. Bato showed me the variations among male and female wild boars and civet cats, snakes with their designed backs, and even his imagined dragons. His creations sometimes appear in double or mirror images, in both the smaller square canvases and in the long paintings of men with blowpipe and prey. As in real life, the figures here interact with the richly designed surroundings and canopies of jungle foliage.

When I began my project in 1971, the forests were almost intact. Serious logging began in 1974, and the fracturing of Dayak lifestyle began. By the time I returned to Sarawak in 1985 to learn who was still singing the great traditional songs, chants, and epics, very much had changed, and for the worse. The delicate topsoil, now eroding, was washing into the rivers, silting them and killing the fish. The forests were destroyed, precluding necessary hunting. The traditional rice fields and the very land about their longhouses were taken from the Dayaks and converted into fields for palm oil production.



There could be no singing on the verandahs where there were no verandahs. The songs were not passed on. The young people left, some to work despairingly in the logging camps, some to work in bars. The former accommodation among political groups in Sarawak was gone. The pleasant interaction among Dayak, Malay, and Chinese during holidays and the sharing of foods was replaced by ill will toward those who objected to the government’s provision of logging subsidies to those who kept them in power. Some “Visit a Longhouse” tours were arranged by the Department of Tourism. Some dancers, carrying painted cardboard feathers, danced the Hornbill Dance for the tourists, but no hornbills flittered their broad black-and-white feathers through what remained of the forest.

In 1989 I came to Ithaca, New York, to put my papers in the Rare and Manuscript Collections of the Kroch Library at Cornell, and remained here. The paintings, however, stayed in boxes wherever I lived. In 2017, suddenly impelled to revisit the scene of a world I could never in fact rejoin, I showed the paintings to Ellen Avril, curator at Cornell’s Johnson Museum of Art, and was moved and delighted by her interest to present them. I also reconnected with Kaja McGowan, associate professor of the history of art, whose studies in Bali I much admired, and learned of her remarkable work encouraging her students to engage with some of my Borneo translations.

I thank Jok Bato once more, as it was the lifelong painting of his Dayak world that retrieves for us a lustrous sense of all that has otherwise long since vanished. ✨

AUTHOR BIO

Carol attended Bennington College, Vermont, her 1955 B.A. received in 1969. In 1970 she received an M.A. from Johns Hopkins University, The Writing Seminars. For her work collecting and translating oral poetry in Sarawak, E. Malaysia, Borneo, she received grants from the Ford Foundation (1971-75), National Endowment for the Arts for the Translation of World Literature into English (1984-86), Social Science Research Council (1986), and a Columbia University Translation award (1983). Publications of her translation work appeared in *Poems of Indigenous Peoples of Sarawak: Some of the Songs and Chants, Parts 1 & 2* (Sarawak Museum Special Monograph No. 2, 1973; appearing 1975); *The Honey Tree Song* (Ohio University Press, 1984); and *The Nightbird Sings: Chants and Songs of the Sarawak Dayaks* (Tynron Press, 1990).

Dayak by Design

Cutting Only the Tips of Branches from Cornell's Archival Tree

*They are felling trees,
but we cut only the tips of branches...*

—Iban song sung by Unong Anak Reram¹



by Kaja M. McGowan, associate professor, art history, archaeology

AS A GRADUATE STUDENT AT CORNELL UNIVERSITY IN THE LATE 1980S, I remember my first encounter with the carved stone corbels and capitals that flank the front entrance to the Victorian villa of the university's first president and cofounder, Andrew Dickson White. Now more commonly known as the A. D. White House, it was built in 1861, while White was president of Cornell. The president hired English stone carver Robert Richardson to create the arboreal experience of entering what appear to be the lush groves of academe, with ornate carvings on the left side of the front door supporting a tree filled with birds, butterflies, fruit,

and flowers, in marked contrast to those on the right, revealing a jungle filled with poisonous plants, whose sharp acanthus leaves are intended to support perhaps more ominous creatures. White felt that art should serve a moral purpose, and these carved corbels are no exception with their biblical reminder divided legibly from side to side: "Do men gather grapes of thorns, or figs of thistles?" (Matthew 7:15–20).

From a tiny seed in a fig grows the giant banyan tree. The initial seeds of Cornell University's Asia Collection were sown in 1868, when White went to Europe armed with lists of books to acquire, including a five thousand-volume collection

Dorian McGowan, "Banyan Tree in Kedaton, Bali, Indonesia. Watercolor on paper. June 15, 1990.



of South Asian source materials. In 1977, the Southeast Asia Collection was named in honor of John M. Echols, professor of linguistics and literature, who devoted three decades to its development. The Echols Collection has been a joint undertaking of the university, the library, and the Southeast Asia Program, with roots planted as well in the Herbert F. Johnson Museum of Art. Cornell's special collections experienced a major growth spurt from the 1980s onward with the establishment of the Carl A. Kroch Library for special collections. Today, Cornell's Division of Rare and Manuscript Collections includes 500,000 rare books and more than eighty million manuscripts, photographs, prints, and artifacts. Over the years, I have come to think of Cornell's archival riches in the various libraries and exhibition spaces around campus as comparable to a banyan tree. Characterized by elaborate, aerial projections that take root and grow over a considerable distance, the banyan's every extension is connected directly or indirectly to that original tree.

The sun-filled watercolor of a banyan tree, reproduced here, was painted by my father, art professor Dorian McGowan, in the village of Kedaton, Bali, in June 1990. On a sabbatical from Vermont's Lyndon State College (LSC) now known as the Lyndon campus of Northern Vermont University, he and my mother were able to accompany me to Indonesia in the months just prior to my beginning research on a Fulbright Hays grant. Earlier that same day in Kedaton, I had introduced my parents to my *legong* dance teacher since the 1980s, the late Ni Ketut Reneng. While sitting in her yard, she described the banyan nearby as reflective for her of the long-term relationships that develop between teachers and their students. "Teachers are like banyan trees," she remarked. "When my students are young, they climb up my branches until they are able to put down roots of their own. Now that I am old, I can climb down through their extended growth into the earth again. Humans, like trees, are mediators between heaven and earth." The banyan tree represents that eternal cycle. Just such a cycle was in play on September 12, 2018, a date auspiciously coinciding with my father's eighty-fifth birthday, when students in the Cornell seminar *Water: Art and Politics in South and Southeast Asia* were introduced to three riverine collections—*Dayak by Design*—from Cornell's archival tree:

- 1 Hedda Morrison's photographs, taken in Sarawak (Borneo), Malaysia, from 1947 to 1966 and housed in Cornell's Rare and Manuscript Collection (RMC).
- 2 Jok Bato's paintings on cloth, collected by Carol Rubenstein in Sarawak from 1971 to 1974 and purchased by the Herbert F. Johnson Museum of Art in 2018 (see cover). These paintings will further enhance papers and photographs contributed by Rubenstein to the Kroch Library in 1989.
- 3 The Henry and Mary Louise Church Collection, acquired between 1975 and 1983 in Kalimantan (Borneo), and gifted in 2013 to the Herbert F. Johnson Museum.

By selecting "only the tips of branches" from these three collections for the classroom, I brought together objects that came alive through the orally charged lens of Dayak songs in translation presented from *The Nightbird Sings* by collector, author, and





Indonesia, Kalimantan, Kenyah, or Kayan peoples. Sword (Mandau), late nineteenth or early twentieth century. Metal, wood, antler, rattan, fiber, and feathers. Gift of Henry and Mary Louise Church. Photo courtesy of the Herbert F. Johnson Museum of Art, Cornell University.

Ithaca resident poet, Carol Rubenstein.² Rubenstein concluded her presentation by captivating the audience with a rendition of a hornbill dance. Attending the event from nearby Ovid were Henry and Mary Louise Church, both former students of my father at Lyndon State College in the 1960s.

Taken together, these three separate collections provide a wealth of possible stories that span almost four decades of dramatic social and environmental change for Dayak communities in Borneo. While Morrison's photographs show forests largely intact, by the early 1980s, when Henry Church began making his series of journeys with seventh and eighth graders up the mighty Mahakam River, forests were being felled at an alarming rate. Church vividly describes being in a riverboat and navigating the dangerous currents and the "huge floes of hardwood logs floating downriver to market." Selections from Morrison's photographs are currently the focus of a Digital Consulting and Production Services grant, discussed by SEAP colleague and co-collaborator, Shorna Allred (see p. 42). Carol Rubenstein has also graciously contributed a short article for this issue of the *Bulletin* outlining her evolving friendship with the painter, Jok Bato (see p. 4). The distinct honor falls to me, then, to write a short piece about the Henry and Mary Louise Church collection.

Gathered largely during a series of trips up the Mahakam River from 1975 to 1983, the intricately carved Dayak objects in the Church collection include a Kenyah or Kayan *parang* (or *mandau*) and its elaborate sheath, pictured here. Used as a machete in everyday life, this single-edged blade, narrow at the grip, was once most commonly associated with head-hunting. Imbued with power, *parang* are passed down as heirlooms from one generation to another. The hilt is made from the antler of a deer and carved in the form of an "aso-dragon" (dragon dog), a mythical creature of the Dayak, with its jaws wide open. Numerous headlike abstractions appear here, organically interlocked on both sides of the hilt. The rounded recesses on the top were originally used for attaching tufts of dyed animal hair. The hilt is wrapped with patterned cord.

The sheath consists of two carved, flat halves, held together by decorative knots of partly dyed rattan strips. Capable of separating the tips of a branch from a jungle tree as effortlessly as a human head, a similar *parang* sword can be seen to dramatically slice the air in this male hornbill dance, photographed by Morrison approximately three decades earlier, a photograph to which I will return by way of conclusion. Dayak songs repeatedly liken the telling of a good story to the intricate designs carved on a *parang* handle or its accompanying sheath.³ With proverbial *parang* in hand, I shall attempt to tell the story of how The Henry and Mary Louise Church Collection came to be housed at the Herbert F. Johnson Museum of Art. It is a tale of intricate twists and serendipitous returns.

Climbing Up and Down the Tree The Henry and Mary Louise Church Collection

Mary Reed '63 describes first meeting Henry Church '64 when she was up in a tree by a frog pond near the Old Vail Manor at Lyndon State College. She recalls, "Henry was walking along the path, taking the long route to the White House, and I was up in a fair-sized tree just getting away from the turmoil of dormitory life, probably the first week of my freshman year. I had seen him before because he worked in the kitchen and so did I, but I hadn't ever spoken to him, so I spoke to him when he walked under my tree." "Hi!" I said. Henry looked all around and then quizzically called out, "Where are you?" "Up here," I said. "Come on up. There's room for two." That was the beginning of an abiding friendship and marriage that has lasted more than half a century. In July 2019, Mary and Henry Church will celebrate their fifty-fifth wedding anniversary.

A longer version of the above anecdote, entitled "An LSC Love Story," was submitted to the Winter 2012–13 *Twin Tower Topics*, Lyndon State College's alumni magazine.⁴ Featured as well was a short piece about my father, Dorian McGowan, to whom emeritus status was finally conferred after forty-seven years of teaching at the college. It is perhaps no coincidence

that the Henry and Mary Louise Church Collection came to reside in the Herbert F. Johnson Museum that same year. Earlier in 2010, Mary recalls meeting my husband, Ketut Nawiana, in our local Ithaca Bakery:

He was sitting at a table in front of me, and I thought he might be Indonesian. I asked him if he came from Indonesia, and when he said yes, I said, “Oh, *dari mana?*” And then we chatted a bit. Then an Indian woman, who also was at Cornell, came in and they were talking about education. Well, as you know, everybody joins in conversations at the Ithaca Bakery, so I popped in with a comment about the small college I attended in Vermont. Your husband asked me the name of the school, and I said, “Lyndon.” He asked, “Did you know Dorian McGowan?” I said, “My favorite teacher,” and he said, “I’m married to his daughter who teaches art history here at Cornell.”

I was just a baby when Henry and Mary Reed Church studied art with my father at Lyndon State College. Unknown to me almost twenty years later in 1980–81, when I went to Bali, Indonesia for my junior year abroad from Wesleyan University, the Churches had already been living off and on in Indonesia for eight years, both teaching at the International School. “It was love of nature that brought us to teach at the International School,” said Henry—first in Sumatra, where they lived near Palembang, along the Musi River from 1967 to 1970, and then in Bontang, Kalimantan, from 1975 to 1983, where they are seen here photographed. FIG4 “We both taught and spent our summers in the States,” said Henry. “When we had shorter holidays, we traveled to Java, Bali, and North Sumatra.” The Dayak objects were acquired on a series of river trips up the Mahakam with Henry’s students. These weeklong trips were organized by Bapak Adi Suprapno, who organized tours through a government agency centered in Jakarta.

“Unite your vocation and avocation, then you can be a happy and fulfilled person,” explained Henry when we met recently in downtown Ithaca. “Your father did that. He was a graduate of Pratt Institute, followed by a teacher’s degree at Columbia University. Your father was an amazing teacher, a one-man art department. He taught everything back then: drawing, painting, calligraphy, stained glass, theater arts, and art history. I must have taken five courses with your father, at least according to my transcript. If you wanted to be a school teacher back then, you had to be able to teach everything.”

Henry went on to describe his childhood in northern Vermont, within ten miles of the Canadian border. “My art experiences were mainly coloring turkeys at Thanksgiving and cutting out green construction-paper Christmas trees and attaching colorful balls with glue. Your dad would have none of that—he was not impressed. Your

father’s classes provided an amazing opening of aesthetic values that were totally new to me as a freshman in college. I loved his classes! I expected to be an elementary school teacher, and I knew that in that capacity I would need to teach all subjects. Dorian’s classes provided that in a very real way for kids from the boondocks like me. I used what I learned from him when I taught in northern California, and later in Indonesia as well.”

It was while attending a peace conference in New York City that Henry picked up some brochures regarding International School Services. Both he and Mary interviewed, but there were no jobs available at that time. The call came some time later, when Henry and Mary were heading south to Sibley, Iowa, for Christmas. They were back from overseas, living with Mary’s parents at the time, but Mary wanted her own home, so they bought the stone house in Ovid, New York, in 1970 and have been living there happily ever since.

The Case of the Kenyahs and Kayans Curating Dynamic Shifts in Dayak Performance and Longhouse Hospitality

They could tell stories that were designed as intricately as the carving on a parang sheath, stories from our original world, from the beginning of our world beneath the sky. Those people of the old days did not live lives like ours. We do not know their feelings of how to make things, to make a history of fine details, each one following after the other.⁵

Building on a museum initiative supported by a grant from the Andrew W. Mellon Foundation in 2014, a new Curatorial Practicum Course is scheduled for Spring 2020, to be offered at the Herbert F. Johnson Museum of Art in collaboration with the Department of the History of Art and Visual Studies. “Dayak by Design” will be the overarching theme for the first iteration of the course. Drawing from the wealth of Dayak material from Cornell’s archival tree, students will be encouraged to explore the politics of display, museum interventions and institutional critique, and shifting attitudes toward performance and rituals of spectatorship. They will also be invited to examine questions of heritage tourism, small-scale artisanal activity, provenance, repatriation, and community engagement. As an integral part of the course, curatorial interventions within the museum’s galleries will be staged “to make a history of fine details, each one following after the other.”

One such history of fine details, discovered while “cutting only the tips of branches” from the Morrison, Rubenstein, and Church collections, is the dynamic shifts in Dayak performance and longhouse hospitality. All describe the longhouse parties famous for their music, songs, and dancing. When



Henry and Mary Louise Church, photographed in their “Bontang home” sometime between 1975 and 1983.

it comes to these artistic endeavors, invariably it is the Kayans and Kenyahs who excel. "No one who has ever heard Kayans or Kenyahs singing will ever forget it," remarks Morrison. Indeed, the lyrics for "Kanirok 1" (quoted above), collected by Rubenstein, is a Kenyah song sung as a form of entertainment while offering drink, a true sign of longhouse etiquette.

An exciting discovery among Morrison's photographs is a portrait of the singer, Senator Datuk Temenggong Oyong Lawai Jau, paramount chief of the Kenyahs and Kayans, addressing his people on an ornately painted verandah of his longhouse at Long San. In the caption for her photograph, Morrison describes the tremendous

personality of this Kenyah chief, who "has led his people wisely through difficult periods of stress and change," concluding with the observation that "he had the tragic misfortune to lose his magnificent longhouse which not long after the photograph was taken was utterly destroyed by fire."⁶ Two decades later, in his essay "Up the Mahakam River," Henry Church describes new Kenyah longhouses being built at Muara Ancalong, constructed around "large carved pillars from other Kenyah villages in the surrounding area." He explains how the vestiges of the old are being reconstructed in new ways, making way for what will become in 1985 the "Visit a Longhouse" tours arranged by the Department of Tourism.

Henry Church describes vividly the dance of the male warrior in the Kenyah longhouse. He writes, "the costumes and



Hedda Morrison, "Warrior dancing; crowd watching," photograph from Cornell University Library's Digital Collection. RMC2012-0251 Bibid. 2097376. Division of Rare and Manuscript Collections, Cornell University Library.

slow deliberate measure with much posturing punctuated by sudden leaps and fierce shouts. In his right hand the dancer wields a sword and very often his left hand holds a shield. Iban after Iban demonstrates his skill. By origin it is probably not an Iban dance at all but has been learned from the Kayans or Kenyahs."⁸

Dynamic social changes in Dayak communities can be mapped from Morrison to Rubenstein to Church. One example to leave with readers is how "male regalia" like the ornately carved *parang*, and all the power imbued in its fine details, can be seen to shift with time to mere descriptions of "dance costumes," where *parang* become more like props in the hands of paid performers. We are left to grapple with the realization that "people of the old days did not live lives like ours," and that there is still much we can learn from them. ❀

headdresses were some of the most impressive I have ever seen, decorated with delicate beadwork, animal skins and teeth, and colorful birds' feathers." On his third trip up the Mahakam, he recalls being invited to join the dance. Rubenstein, likewise, describes being invited to dance with the resounding cry, "Put the feathers on her!" She also recalls the men dancing, mostly in battle mode, brandishing a *parang* knife. When she returned in 1985, she described the dancers as "carrying false feathers" as they "dance the hornbill dance for the tourists."

Finally, Morrison's powerful photograph "Warrior dancing, crowd watching" sets the stage for my concluding remarks.⁷ Under the image the caption reads: "The war dance. A

¹ Carol Rubenstein, *The Honey Tree Song: Poems and Chants of Sarawak Dayaks* (Athens: Ohio University Press, 1985), 145.

² Carol Rubenstein, *The Nightbird Sings: Chants and Songs of Sarawak Dayaks* (Thornhill, Scotland: Tynron Press, 1990).

³ *Ibid.*, 347, 348.

⁴ Lyndon State College, *Twin Tower Topics* 26, no. 1 (2012): 19.

⁵ Carol Rubenstein, "Kanirok 1," *The Honey Tree Song*, 347. Sung as an entertainment song while offering drink by Senator Datuk Temenggong Oyong Lawai Jau, paramount chief of the Kenyahs and Kayans, of Long San, Upper Baram, fourth division.

⁶ Hedda Morrison, *Sarawak* (Singapore: Federal Publication, 1957), 272.

⁷ Hedda Morrison, "Warrior dancing, crowd watching," RMC2012-0251 Bibid. 2097376, Cornell University Library Rare and Manuscript Collections.

⁸ Morrison, *Sarawak*, 239.

by Kathryn Stam, SEAP faculty associate
in research and professor of anthropology
at SUNY Polytechnic Institute



Photo: Nancy Ford



Photo: Kamala Pokhrel

Refugees Starting Over: Images and Stories of Resettlement in Utica, NY



Left: Cambodian New Year Festival at Wat Satheathek-Uticaram. Photo by Ryan C. Miller.

Middle: Boys celebrate Karen New Year at Mohawk Valley Community College, 2018. Photo by Lynne Browne.

Right: Teen girls at Karen New Year, 2018. Photo by Lynne Browne.

After getting to know many resettled refugees in my home city of Utica, New York, I started seeing their posts and overwhelmingly positive images on my Facebook feed. Taken mostly by refugees themselves, the photos showed people living their ordinary lives, which is notable because they came to the United States from war-torn countries and refugee camps where their lives were very different. Most of the images were of family and friends at home, on picnics, or on their way to work or school, but they also showed cultural and religious festivals and provided insights into their lives as new Americans.

When I decided to begin collecting the images, I asked permission from the photographers or the subjects of the photos, and with only a few exceptions for safety reasons, everyone has been delighted to let me save and share their photos. In order to support positive feelings about our refugee neighbors, I started posting them on the Facebook page for my Refugees Starting Over project and got a wonderful response.

As time went on, people sent me pictures to post and provided me with access to their personal photo collections. I collected and took photos at cultural events that were collaborations between my project at the SUNY Polytechnic Institute and the Midtown Utica Community Center. In addition, I was invited to refugees' homes to see their photo albums and make copies for my collection. These photo albums were striking, because they showed what life was like for refugees living in camps in Thailand and Burma and, in some cases, in their home countries before they were evicted or escaped. For the most part, the subjects of the photos appear happy and well-adjusted, although there are some photos that portray sad-

ness, sickness, and struggle.

There was no shortage of contributions, and soon my collection grew to 35,000 images. The problem was that the photos were not tagged or searchable. Administered through the Central New York Library Council and the Cayan Library at SUNY Polytechnic Institute, the project received grant support from the New York State Regional Bibliographic Database Program. A small team of community taggers from the refugee community helped organize the images, create metadata, and provide information about the photographers, locations, and cultures in about 1,700 of the images.

A companion archiving project was conducted of a collection containing images taken by photographer Lynne Browne at cultural events in the region between 2012–16. The refugees in her photographs are mostly from the Karen

ethnic group in Burma/Thailand, Bhutanese-Nepalis, and Somali-Bantu from Kenya. The images include those displayed in a photography exhibit called Portraits of Hope, which was exhibited at the Munson-Williams-Proctor Arts Institute in Utica in 2016, as well as at the Cornell Southeast Asia Program's November 2016 outreach conference, Internationalization and Inclusion: Refugees in Community Colleges.

An additional grant from the New York State Regional Bibliographic Database Program for the 2018–19 year will help fund the archiving of multimedia artifacts and additional images from the refugee communities, as well as support agencies in Utica. We hope that these images will help scholars, students, and refugee community members learn about the history of Utica's refugees' lives before and after resettlement. ❄️

Visit the Refugees Starting Over photo archive at nyheritage.org/collections/refugees-starting-over-collection

Internationalization and Inclusion: Refugees in Community Colleges conference: nyheritage.org/collections/portraits-hope-collection

AUTHOR BIO

Kathryn R. Stam, PhD, is a professor of anthropology at SUNY Polytechnic Institute. She serves as the coordinator of the online master's program in information design and technology, and she teaches undergraduate anthropology. Stam's specialties are cross-cultural communication, ethnography, Thai and Lao studies, and information technology. Her recent work is a collection and analysis of Northeast Thai memorial books, which has been supported by a Fulbright grant and an ENITAS scholarship from the Institute of Thai Studies at Chulalongkorn University.

As an advisor for the student group American and Refugee Students for Closer Connection, Stam helps organize activities for new refugees and local students to share their cultures and to ease the transition to American life for new arrivals. She is a member of the Midtown Utica Community Center Board of Directors and serves as a volunteer Thai/Lao interpreter. Stam's most recent project is Refugees Starting Over in Utica, NY, a SUNY Polytechnic-based collaborative project that brings students and community members together through events, exhibits, film, social media, field trips, and volunteer work (startingoverutica.com). She is involved in helping refugees from many different countries share their culture in ways that American audiences can appreciate more easily.

Thai Studies in the US



In July 2017, I was invited to give a talk about Thai studies in the United States at the International Conference on Thai Studies in Chiangmai. The year 2017 also marks the seventieth anniversary of the founding of the Cornell Thailand Project.

When we talk about Thai Studies in the United States, we are not talking about a structured academic curriculum at an American university, where students could earn a degree in Thai studies. There are really no Thai studies programs in the United States, and those that claim to offer such a program do not offer a degree in Thai studies. The field in the United States is defined by individual faculty members at various universities. Faculty reputation, research, and publications attract graduate students who are interested in Thailand. Because faculty members are embedded in disciplinary departments, Thai studies occur in their respective departments. What constitutes a curriculum is not legislated, but determined, by the students' advisers. Central to the training of Thai studies scholars include several years of language training; a few discreet courses on Thai literature, Thai history, and Thai Buddhism; attendance at the occasional seminar in Thailand; writing of research papers focused on Thailand; and ultimately field research and dissertations on Thailand.

Because Thai studies is dependent on the presence of individual faculty members, it is difficult to institutionalize this academic field after that faculty member leaves or retires. Many universities list faculty members with some interest in Thai studies, but actual core Thai specialists who teach at US universities number about two dozen. Although these scholars research, write, and teach about Thailand, not all work at research universities that would allow them to mentor graduate students. Faculty members have helped establish significant library holdings that support their own and their students' research. Cornell University has the largest holding, with about 70,000 items, followed by the Library of Congress and the University of Michigan.

Research universities that employ Thai specialists also hire Thai language teachers to help train graduate students who will do field research in Thailand. But how to maintain the teaching of Thai or other Southeast Asian languages is now a pressing issue at US universities. Most language courses are no longer taught by tenured professors but by lecturers, whose positions are not permanent and whose futures are dependent on funding and enrollment figures. Thai language is taught currently at the eight federally funded National Resource Centers for the study of Southeast Asia: Cornell; University of Wisconsin—



by Thak Chaloemtiarana, professor, Asian literature, religion, and culture; and Asian studies

Madison; University of Michigan; University of Washington; Northern Illinois University; University of Hawaii; University of California, Los Angeles and Berkeley (joint program); and Ohio University.

Thai studies in the United States is also nourished by scholars who publish books about Thailand. During the past five years, my running list of new books that I should read or assign to my students (mostly published in the United States), now number close to sixty.

But also important, US universities continue to produce dissertations and theses on Thailand that add to our collective knowledge bank. Graduate training benefits both Thai and American students. The fact that these dissertations continue to reside in US university libraries benefits US-based scholars and government agencies.

Recently, I did a rough survey of dissertations written at a few major research universities known to produce studies on Thailand. Because Thai studies was first established at Cornell, it had the largest number of dissertations and theses (256), followed by University of Washington (115), University of Hawaii (100), and Northern Illinois University (85). If we added the other four universities, I believe that there should be over one thousand academic studies of Thailand in the United States.

What is striking is that Thai students producing dissertations and theses on Thailand outnumber American and other students. The disciplinary breakdown of dissertations and theses cluster around the social sciences in descending order: economics, anthropology/sociology, history, political science, and linguistics. At some institutions such as Cornell agricultural sciences attracted a large number of students. As for professional programs, Thai students come to the United States to study education, law, agriculture, architecture, and urban planning.

The Early Years: 1800s to the end of WW II

Among the first American missionaries to what was then known as Siam was Dr. Dan Beach Bradley, who arrived in 1835. Dr. Bradley was instrumental in bringing the first Thai language printing press to Siam in order to publish the first English language newspaper. He was also one of the first to convince the Siamese of the benefits of Western medicine. Other missionaries to Siam contributed to laying the foundations for Thai studies by writing reports and, especially, for putting together dictionaries to teach future missionaries and visitors to Siam. The most notable is the work of S. G. MacFarland, who in 1865 compiled the first rudimentary dictionary of English to Thai, which was later embellished by his son George B. MacFarland to become eventually the English-Siamese Dictionary (1903) and the Thai-English Dictionary (1941). Notably, very few books on Thailand were produced in the United States until the 1950s.

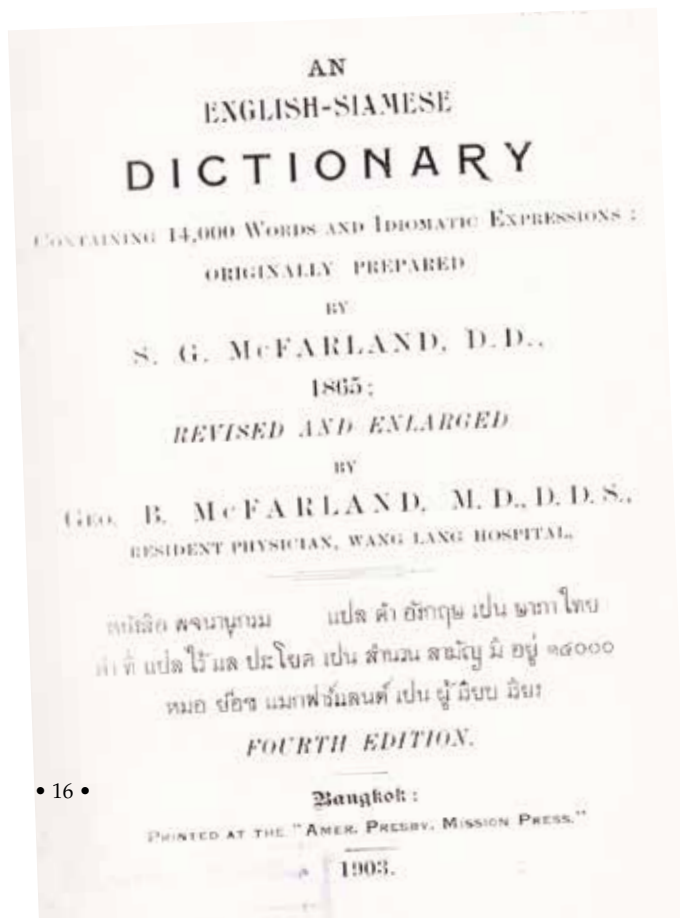
Thai Studies in 1947 to the 1970 Controversy

Formal Thai Studies did not occur in the United States until the late 1940s, after the end of WW II when decolonization was taking place. It also coincided with the rise of America as a superpower and its goal to limit the spread of communism in Southeast Asia.

Professor Lauriston Sharp of Cornell University is credited with establishing the first Thai studies program in the United States. After his graduation from Harvard, Sharp was hired at Cornell, where he helped found the university's Department of Sociology and Anthropology in 1939. At the conclusion of WW II, he took leave from Cornell to serve as assistant chief of the Division of Southeast Asian Affairs in the State Department. There, he was struck by the general lack of knowledge about the region in the upper reaches of the US government. Foreign policy toward the emerging countries in Southeast Asia was still dictated by the desk officers of the European Division of the State Department. Knowledge of Burma, Vietnam, Laos, Cambodia, Malaysia, Indonesia, and the Philippines were filtered through their colonial rulers.

Sharp was determined to change that culture after he returned to Cornell. In 1947, with the support of the Carnegie Foundation, he established the Cornell Thailand Project, which would focus on an intensive long-term study of Bang Chan, a rice-growing village in Central Thailand that was experiencing the pressure of an expanding Bangkok. This study lasted twenty-five years. A longitudinal report authored by Sharp and Lucien M. Hanks, *Bang Chan: Social History of a Rural Community in Thailand*, was published in 1978 by Cornell University Press.

The Cornell Thailand Project was not simply the study of a rice-growing village. The project involved studies of the larger historical, political, economic, regional, and national contexts of Thailand. Graduate students were recruited to study a wide range of topics and many other villages throughout the kingdom. The Bang Chan project generated more than four hundred and fifty reports and publications, including a spin-off of about fifty dissertations. The project also allowed Cornell to recruit bright, young Thai students to study at Cornell in agricultural economics, education, nutrition, economics, government, rural sociology, linguistics, art history, and



anthropology. More important, the graduate students who worked on the Cornell Thailand Project also wrote seminal dissertations that eventually became published, foundational knowledge for future works on Thailand.¹

Academic production about Thailand from the end of WW II to the US withdrawal from Vietnam in 1975 often focused on Cold War issues and nation building—that is, economic development and political stability. Many textbooks from the 1950s and 1960s were concerned about the “domino theory” and the loss of Southeast Asia to Communist China. In *Thailand and the Struggle for Southeast Asia*, Donald E. Neuchterlein stated in uncertain terms: “If the United States is indeed equal to the task, small countries in Asia such as Thailand will continue to live and grow according to their own traditions and culture; if not, these countries are destined to live under a Chinese Communist system.”²

After the 1960s, Thai studies spread to other universities. Of particular note was the role played by Indiana University. Funded by the US Agency for International Development and the Ford Foundation, Indiana University recruited many young Thai scholars, bureaucrats, and teachers to study public administration and education.

The effort to help train Thai bureaucrats was spearheaded by Indian University’s William J. Siffin and University of Hawaii’s Fred W. Riggs, both famous for their studies of the Thai bureaucracy, which held that state-led development would lead to political stability. They argued that the agent for development and prosperity lay in the leadership of the Thai bureaucracy. Riggs’s book, *Thailand: The Modernization of a Bureaucratic Polity*, became a paradigm that influenced many scholars and policymakers both in the United States and Thailand.³ Although Riggs was correct in identifying the Thai bureaucracy as a formidable force in politics, he failed to see that it also stood in the way of the development of a democratic political system.

To counter Riggs’s bureaucratic polity as a paradigm for stability and change, many anthropologists during the 1960s began to study rural cultures and communities that did not fall neatly into the vision of Thailand as a harmonious and homogeneous society. The works of Michael Moerman, William Klausner, Biff Keyes, Tom Kirsch, and Peter Kunstadler pioneered that paradigm shift.

In 1957, Field Marshal Sarit Thanarat, aided by US military troops, gained control of the Thai government. His dictatorship (1958–62) aligned itself with the World Bank advice that Thailand should follow a path toward development through building infrastructures in the countryside to improve the lives of villagers. The development or *phatthana* policy was designed to woo over the loyalty of villagers so that they would not fall to the allure of communism. A new interest in the rural population by the US government for counter insurgency measures would eventually lead to a controversy in Thai studies at US universities.

Top: Schoolgirls of Bang Chan, from Lauriston Sharp and Lucien M. Hanks, Bang Chan: Social History of a Rural Community in Thailand (Ithaca: Cornell University Press, 1978), 191.

Bottom: Preparing the rice field, from Lauriston Sharp and Lucien M. Hanks, Bang Chan: Social History of a Rural Community in Thailand (Ithaca: Cornell University Press, 1978), 69.

The connection between rural development and Cold War counterinsurgency policies resulted in a major brouhaha in Thai studies in 1970, especially for anthropologists. Many prominent scholars such as Lauriston Sharp, Michael Moerman, Herbert Philips, and Charles Keyes (mostly trained at Cornell) were accused of collusion with the US government by advising US government agencies about how to reach and influence Thailand’s rural population. Students in the anti-Vietnam War movement denounced those scholars for allowing their scholarly expertise to be exploited by the US government in security and development programs. Students walked out of classes taught by these faculty members, and inquisitions were held to question the involvement of some university professors.

The controversy was a lesson and a reminder for students and emerging scholars not to link their work directly with the policy needs of government agencies. The controversy also shifted anthropological research from issues of national integration and development to social and cultural conflict that would in the future help explain fundamental rifts within the modern Thai state.

Thai Studies: Post-Vietnam War 1975 to 1990s

Southeast Asia studies experienced a precipitous decline after the United States pulled out of Vietnam in 1975. In the meantime, in Thailand, the development policies of the Sarit regime, coupled with large transfusions of American capital that supported US actions in Vietnam, Laos, and Cam-



Photo: Ewing Krainin



Photo: Lauriston Sharp

bodia, led to an economic boom (new highways, military bases, hotels, bars, massage parlors, et cetera) that reached its peak in the mid-1990s. That economic boom, together with the emergence of student activists in universities, eventually led to clashes between the students (and their progressive professors) and the military regime that was in power over free speech and free elections. I will not go into detail about the uprisings of October 14, 1973, and October 6, 1976. Of particular significance is that many Thai student activists fled into the jungle to join the Communist Party of Thailand after the October 6 massacre of students at Thammasat University.

Following the October 6 event, Benedict Anderson of Cornell University published two influential articles that would help animate Thai studies for the following decade and a half. Anderson's early work focused on Indonesia. However, following the publication of a Cornell Southeast Asia Data Paper that disputed the facts asserted by the Indonesian government about the coup of 1965 that overthrew Sukarno and decimated members of the Partai Komunis Indonesia (Communist Party of Indonesia), Anderson was barred from entering Indonesia. By that time, Anderson had already become friends with several Thai graduate students who encouraged him to study Thai politics. Thus, for his first sabbatical leave, Anderson went to Thailand in 1974. He lived there for a year, studying Thai, learning more about Thai politics, and exploring Bangkok on his pea-green Vespa scooter.

In 1977, Anderson wrote one of his most significant contributions to Thai studies, "Withdrawal Symptoms: Social and Cultural Aspects of the October 6 Coup," considered the best explanation of the October 6 event.⁴ The following year, at the Council for Thai Studies conference, held at the same time as the Association for Asian Studies meeting in Chicago, Anderson presented a paper entitled "Studies of the Thai State: The State of Thai Studies" that would shock and challenge the assumptions of senior Thai studies scholars. Anderson proposed his "four scandalous hypotheses" that Siam was unfortunate for not being colonized but being indirectly colonized; that the Jakkri dynasty modernized Siam based upon the model of neighboring colonial regimes; that the monarchy hindered democratization; and that Siam was the last independent national state in Southeast Asia.

Anderson inspired Thai studies scholars to consider another paradigm shift toward critical and politically engaged scholarship on Thailand. Of particular note, when student activists were pardoned by the Prem government in 1980 and allowed to return to complete their studies, the brightest among them sought places other than Thailand to go for graduate training. Several of these student activists came to study at Cornell or nearby Binghamton.

Post 1997 Thai Studies

I picked 1997 because it was the year Thailand promulgated its most democratic constitution. It also roughly coincided with another paradigm shift in the focus of Thai studies from foreign policy and the Cold War, domestic political concerns, and economic prosperity to the study of minorities, identity, gender, pop culture, sustainability, and literature. It should be noted that most Thai students, however, continued to gravitate toward economics, architecture, education, agriculture, law, business, and engineering.

By the late 1980s and into the following two decades, anthropologists began to study hill tribes in and around Thailand and the cultures and language of Tai peoples outside of Thailand. In addition, a striking feature of the emerging scholarship on Southeast Asia was a turn away from the "area studies" paradigm that emphasized language, culture, history, and multidisciplinary studies to focus on the scholars' main academic discipline and new critical theories. Thai studies during this period became narrower, focused on particular aspects of hitherto larger topics.

The popularity of critical theory and the various "post" theories currently animate the scholarship of younger scholars. Theoretical approaches in gender and women studies; lesbian, bisexual, gay, transgender, and queer studies; pop culture (film, sports, TV); environment and sustainability studies; corporate social responsibility studies; state violence and human rights; and political economy studies are now popular areas of study. Perhaps the most significant development in Thai studies has been the production of significant work in gender and identity studies. More recently, Thai literature, religion, and culture have been approved as a graduate field at Cornell University, and a focus on literature and Thai Buddhism is emerging at University of Wisconsin-Madison and University of Michigan.

I want to end on a hopeful note for the future of Thai studies in the United States. Several young and promising Thai studies scholars have been hired recently at several major universities in the United States. They will ensure that Thai studies will continue to exist and remain important and vibrant. Thai language teaching is still going strong. Perhaps most important, the Thai collections at major libraries continue to grow and have become more accessible to users via Internet access and interlibrary loan systems. I am confident that dynamic Thai studies faculty, good Thai language programs, and first-rate libraries, especially at the eight National Resource Centers, will continue to attract future scholars of Thai studies. ❁

¹ See James C. Ingram, *Economic Change in Thailand Since 1850* (Stanford: Stanford University Press, 1955); G. William Skinner, *Chinese Society in Thailand: An Analytical History* (Ithaca, NY: Cornell University Press, 1957); Konrad Kingshill, *Ku Daeng—the Red Tomb: A Village Study in Northern Thailand* (Bangkok: Siam Society, 1960); Robert B. Textor, "An Inventory of Non-Buddhist Supernatural Objects in a Central Thai Village," (PhD diss., Cornell University, 1960); David A. Wilson, *Politics in Thailand* (Ithaca, NY: Cornell University Press, 1967); Eliezer Ben-Zvi Ayal, *Public Policies in Thailand under the Constitutional Regime: A Case Study of an Under-Development Country* (Ithaca, NY: Cornell University Press, 1961); J. Marvin Brown, *From Ancient Thai to Modern Dialects* (Bangkok: Social Science Association Press of Thailand, 1962); Paitoon Cruagao, "Changing Thai Society: A Study of Impacts of Urban Cultural Traits and Behavior upon Rural Thailand" (PhD diss., Cornell University, 1962); Jasper Ingersoll, "The Priest and the Path: An Analysis of the Priest's Role in a Central Thai Village" (PhD diss., Cornell University, 1963); Herbert P. Phillips, *Thai Peasant Personality: The Patterning of Interpersonal Behavior in the Village of Bang Chan* (Berkeley and Los Angeles: University of California Press, 1965); Stanley J. O'Connor, *Brahmanical Sculpture of Peninsular Siam* (Ithaca, NY: Cornell University Press, 1965); David K. Wyatt, "The Beginnings of Modern Education in Thailand 1868–1910" (PhD diss., Cornell University, 1966).

² Donald E. Neuchterlein, *Thailand and the Struggle for Southeast Asia* (Ithaca, NY: Cornell University Press, 1965), 269.

³ Fred W. Riggs, *Thailand: The Modernization of a Bureaucratic Polity* (Honolulu: East-West Center Press, 1966)

⁴ Benedict Anderson, "Withdrawal Symptoms: Social and Cultural Aspects of the October 6 Coup," *Bulletin of Concerned Asian Scholars*, 9, no. 3 (1977).

The Vietnam War Oral History Project



by Alex-Thai D. Vo,
PhD candidate, history

What happened in Vietnam? What went wrong for the United States and the Republic of South Vietnam? What do we know about this relationship, and what can we learn from it?

Why did the United States fail in Vietnam?



Ambassador Bui Diem meeting with President Lyndon Johnson a few days following the 1968 Tet Offensive.

Two nationalities [Vietnam and the United States], quite apart in terms of geographical locations, international status, civilization, culture and conceptualization, were thrown together at a time when the Vietnamese knew almost nothing about America. The Americans, for their part, knew even less about Vietnam. This was bad enough with regard to their allies, the South, but it was also about the enemy, the Communist-led North Vietnam, and what turned out to be a serious flaw in how the United States conducted the war in Vietnam.¹

THE EVALUATION is a small excerpt from a seventeen-hour, fifteen-part special oral history video documentary series on the Vietnam War called *People and History: The United States Intervention in Vietnam through the Eyes of a Diplomat, 1965–1975*, in which Diễm answers those questions by sharing his perspective on the consequences of the United States' involvement in the Vietnam War. He does so by sharing his memories and reflections, as well as orally annotating and contextualizing several thousand pages of primary sources currently in his possession.

Who is Bùi Diễm, and why does his perspective on the US involvement in Vietnam matter? Diễm was born in 1923, in the Province of Hà Nam in Northern Vietnam. He grew up when Vietnam was still a French colony but occupied by the Japanese during World War II. In 1944, he became a member of the Đại Việt Party and an advocate of the Trần Trọng Kim government. Diễm and his family migrated south in 1953 before the 1954 Geneva Accords, which divided Vietnam into two contrasting political entities—the Democratic Republic of (North) Vietnam (DRV) and the Republic of (South) Vietnam (RVN).

In 1954, Diễm was a member of the South Vietnamese delegation to the Geneva Conference. Nevertheless, he was politically inactive under the First Republic of Ngô Đình Diệm from 1954 to 1963. Following the collapse of the Ngô Đình Diệm government in November 1963, Diễm returned to politics in 1965 and served as a minister in the Prime Minister Office in the Phan Huy

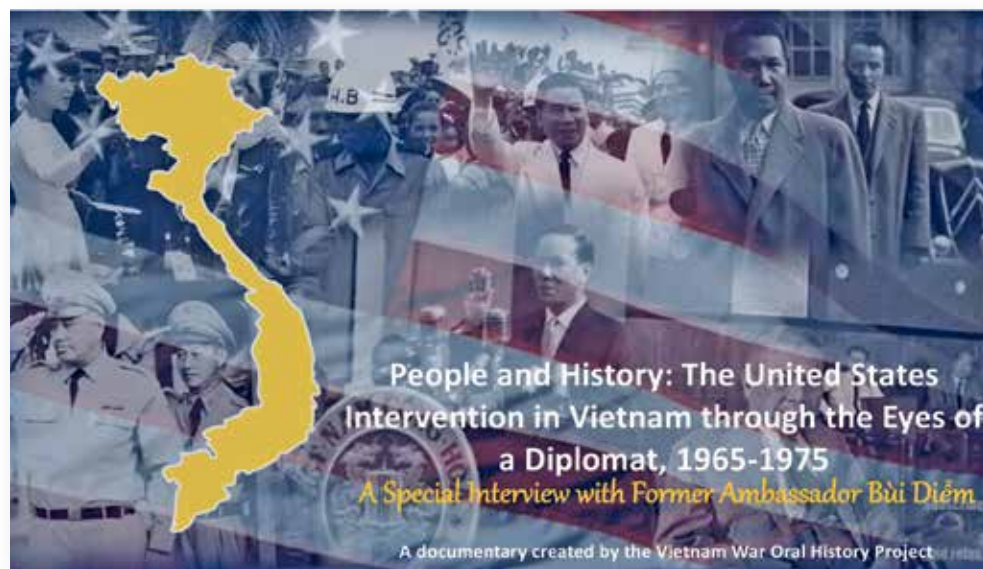
Quát government. During the Second Republic under Nguyễn Văn Thiệu, 1967–75, Diễm was appointed ambassador to the United States from 1967 to 1972 and served as special envoy at the Paris Peace Talks and as ambassador-at-large from 1973 to the end of the war in April 1975.

When American political and military policies were at their most influential in the Vietnam War, Diễm was both engaged and reflective. As ambassador, he observed the different sociopolitical dynamics in Vietnam and the United States and witnessed firsthand the decision-making of American and Vietnamese leaders in South Vietnam during the peak of the US involvement in the mid-sixties as well as at the end in 1975. He interacted and worked closely with many influential policymakers, including Nguyễn Văn Thiệu, Nguyễn Cao Kỳ, Lyndon B. Johnson, Richard Nixon, Henry Kissinger, Robert McNamara, William Westmoreland, Clark Clifford,

Maxwell Taylor, Walt Rostow, Ellsworth Bunker, Alexander Haig Jr., Dean Rusk, and many others.

Diễm also witnessed and participated in many of the key developments that shaped the war's process and eventual end. He saw the rise of the anti-war movement in the United States, was present at the negotiations of the Paris Peace Accords that led to the complete withdrawal of US forces in 1973, and played a key role in the last desperate attempt by South Vietnam to secure US\$700 million in military aid to help defend itself against the DRV's military invasion in 1975. After the fall of the Saigon government in April 1975, Diễm sought asylum in the United States and settled in the Washington, DC, area.

The documentary series, which I produced between 2013 and 2019, taps into Diễm's immense knowledge from having lived and experienced some of the most significant historical events and transformations in twentieth-cen-



tury Vietnamese history as well as American foreign policy. It provides an overarching narrative that covers the period from 1945 to 1975. The series is divided into fifteen parts that address fifteen topics, including the root of US intervention in Vietnam, the escalation of US military forces, and the eventual US withdrawal from the war.

In addressing topics such as these and the historical lessons that could be drawn from them, the documentary series aims to highlight diverse perspectives on the Vietnam War—a complicated and poorly understood war that is considered one of the most controversial events in modern history. Historical events are never identical, but the study of history does provide a context in which one can formulate meaningful questions that may serve to guide future foreign policy and even domestic decision-making.

The video documentary series, featuring former Ambassador Diễm, is one part of the larger Vietnam War Oral History Project that I launched in 2013 upon my arrival at Cornell University. In contrast to the documentary series, the Vietnam War Oral History Project is a much more extensive historical project that seeks to gather, preserve, and disseminate recorded interviews and historical artifacts pertaining to the history of the Vietnam War. The objective is to preserve the memories and viewpoints of those who participated in, contributed to, or experienced the war, especially the many diverse views and memories that have often been overlooked by standard depictions of the Vietnam War and the related Cold War. These underrepresented voices include people of varying sociopolitical status, beliefs, and/or affiliations. The historical study looks at their memories and recollections of life in Vietnam, the United States, and elsewhere; of the Vietnam War and its effects; and of the displacement and resettlement of refugees from Vietnam after the end of the war, as well as those who stayed and endured the war's complex aftermath.

By exploring diverse people's experiences of war and its consequences, the project aims to capture the sentiments, fervor, and uncertainties of that time. In



Ambassador Bui Diễm with President Richard Nixon (1972 Press Photo).

particular, it investigates how individuals' memories and reflections about the war affected their lives and their understanding of issues such as violence, fear, trauma, and displacement and social-political concepts like race, ethnicity, gender, identity or nationalism, Communism, and democracy. By exploring personal memory and everyday political dealings between people and political institutions, representatives, and policies, this project advocates for a reconceptualization of the Vietnam War and a contrast to both American- and Western-dominated interpretations of the Vietnam War, as well as existing scholarship on empires and the Cold War, more broadly.

In producing interviews and documentary series such as the series on Bui Diễm, the Vietnam War Oral History Project does not aim to represent the totality of the Vietnam War and does not respond to any one particular hypothesis or provide any theoretical conclusion. Rather, the diverse, lived experiences and perspectives are gathered in this project to present different and sometimes conflicting historical viewpoints in order to assist in a better understanding of key sociopolitical issues such as education, corruption, and freedom of the press, as well as their consequences, both the short-term and the historical.

The series on Diễm is the Vietnam War Oral History Project's inaugural interview project made into a video documentary series, accompanied by a variety of photographs, video, and archival footage. Excerpts from the series and information on its contents and availability, as well as transcripts and recordings of other interviews, are and will continue to be made available at the online archive at vietnamwarohp.com. While the documentary series is limited to one Vietnamese's perspective on the US intervention in the Vietnam War, future projects will explore perspectives of people of diverse nationalities and socialpolitical backgrounds and affiliations—from politicians and soldiers to peasants, housewives, nurses, teachers, tailors, students, bankers, protesters, and parents and families of servicemen and servicewomen. The topics of inquiry range from military service to anti-war activism to political campaigns to everyday life in wartime. In gathering and making these experiences widely available, the Vietnam War Oral History Project hopes to contribute to a more inclusive and comprehensive understanding of the Vietnam War by providing unique and invaluable sources for students, scholars, and the public. ❀

¹ Bui Diễm, interview by author, 2016.



by Jaylexia Clark,
undergraduate
in industrial and
labor relations



People Make the Place



Our day started early at 7:00 a.m., the sun shining brightly, but the morning air still cool. Breakfast was the same every day: cheese egg omelet, fries, toast, and beans. I can still taste the Cambodian strawberry jelly. It seemed like a small difference at the time, but now that my taste buds yearn for the tangy sweetness that any US product simply cannot replicate, the difference is not so small anymore.

After studying abroad in Cambodia in winter 2017, I decided to take the language course, Introduction to Khmer, the following spring semester, because I did not want to let go of this country. My time there was marked with not only beautiful people, sites, and food, but also a genuine connection to the youth of Cambodia that would lead me to expand and broaden my career plans. I am now determined to become a global citizen who uses community-based participatory research to positively impact the communities with which I engage.

One of my formative moments participating in the Cornell in Cambodia program was working with EGBOK to cook a traditional Cambodian dish: amok curry. EGBOK stands for Everything's Gonna Be OK, and it is an international nonprofit organization in Cambodia started by a Cornell Hotel School alumnus. Its mission, according to their leadership team, is to "enable underserved young adults in Cambodia to be self-supporting by providing education, training, and employment opportunities in the hospitality industry and utilizing a comprehensive approach with an emphasis on life skills development."

While cooking with some of the students who were close to my age at EGBOK, I listened to their experiences and found that their life stories were an intricate mix of history and present urgency. Most of the youth I engaged with remembered the Khmer Rouge to some degree, and, as a result, they desperately wanted to work in professional fields far removed from farming.



Above Left: Hike into national park, Siem Reap, Cambodia.



Above Right: With Professor Kaja McGowan and classmates in the National Museum of Cambodia in Phnom Penh.

During the Khmer Rouge, people were taken from their homes, lined up in rows based on age, then separated from their families and sent to work on rice farms in the rural parts of the country. The Khmer Rouge regime would often say that they wanted the work to be grueling in order to reshape the character of the entire nation and rid Cambodia of the greed of capitalism. Hence, during this time the only option available to people as a career was to farm or be killed.

The closer our dish came to completion, the more our conversation shifted from historical to more personal topics. Soon we began sharing stories about our family and the role they play in our lives. I learned that beyond achieving economic stability, what was most important to my Khmer peers was that their work ensured that their siblings had every opportunity to advance their education and accomplish any dream they wanted so that the Khmer Rouge would not leave a lasting effect of poverty and economic immobility. Despite being so young, the terrible memory of the Khmer Rouge drove these youth, with such admirable seriousness and maturity,

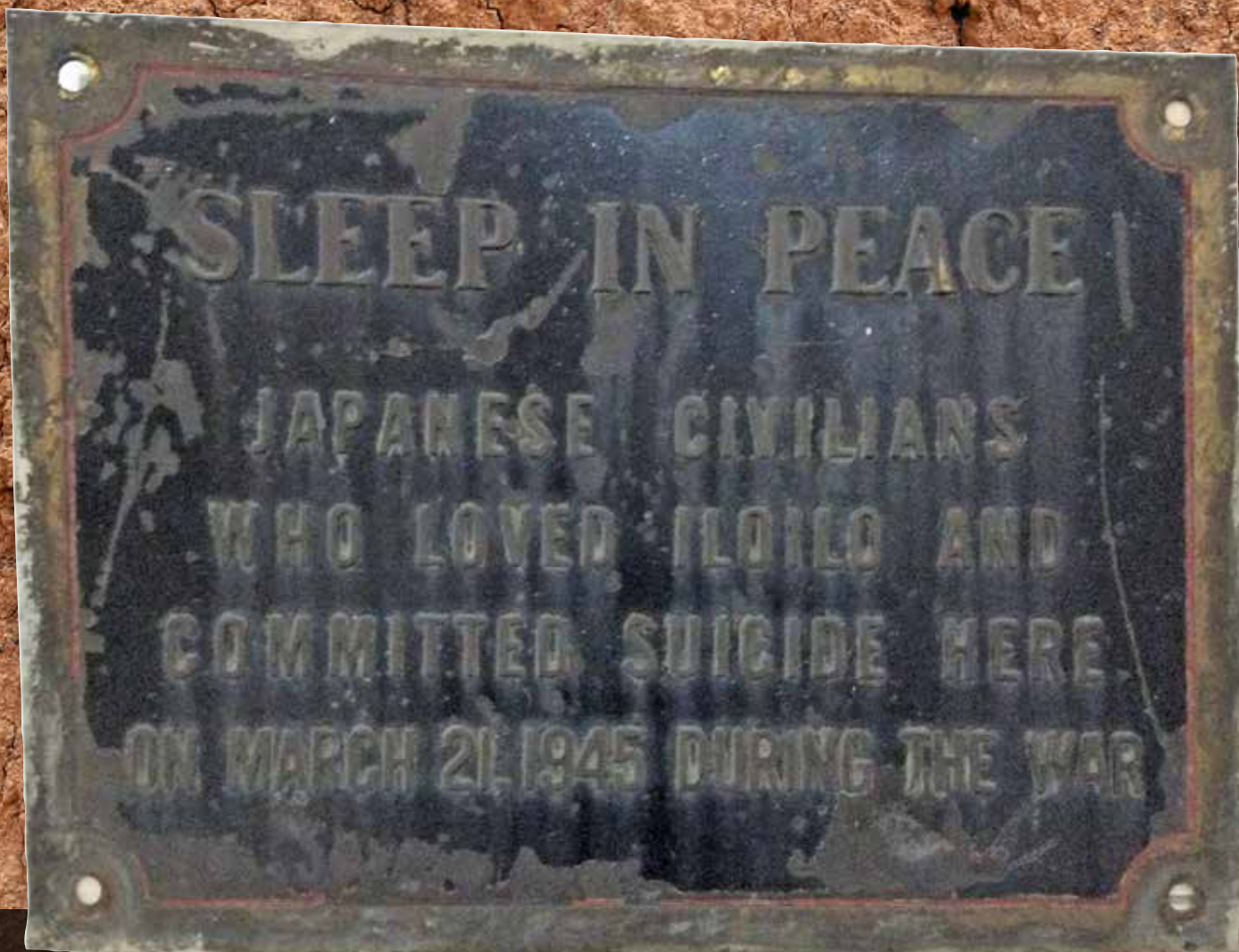
to hold on to this goal of looking after their younger siblings.

After our conversations, I began to reflect on my own career goals and how everything—from my current major in industrial and labor relations to my position as a Public Service Scholar in Engaged Cornell—was fueled by a similar desire to protect and guide my own brother to a life outside the violence and hate of racial injustice in America. Growing up black in the United States, I felt a kindred to my Khmer peers, whose present goals and values were propelled by a desire to fight against the genocide of the past. Similarly, I am propelled to speak up against the violent enslavement of my ancestors and to fight against the persistent racism in America that often manifests as physical aggression against African Americans.

Thus, it was no surprise that at the end of my study abroad program, I worked with Khmer scholars at the Center for Khmer Studies in Cambodia to create a research project that aims to highlight the similarities between the values of the Khmer with the values of my own community in America by focusing on art that reflects the resistance to strug-

gle and violence each community faces. Specifically, the study compares Khmer traditional dance pre- and post-Khmer Rouge to African slave spirituals (religious songs rewritten to reflect the narrative of enslaved Africans) and how they have evolved in the present day. Through the stories of the people I met and talked to in Cambodia, I found a connection to the country that would propel me to continue engaging in historical and comparative research.

I will never forget my time in Cambodia. In fact, when my Facebook messenger notifies me that I have a new text from the friends I made in Cambodia, I am instantly taken back to the country, to the food, to the people who have helped shape my time at Cornell. My participation in the Cornell in Cambodia program gave me the opportunity to step outside my comfort zone and grow as a human being. It led me to develop life-changing relationships with people from a different culture that one cannot read about in a classroom textbook. For that I am thankful to the Cornell SEAP and the Office of Engagement Initiatives for making this opportunity possible. ✨



A plaque that was used under the Virgin Mary statue, which is now displayed in the Iloilo Peace Museum.

A Grave in Maasin

In the Western Visayan region of the Philippines, in a mountainous area north of Iloilo City on Panay Island, stands a statue of the Virgin Mary. It marks the grave of a Japanese suicide spot. I came to learn about this place when I was a Fulbright-Hays Doctoral Dissertation Research Abroad Fellow in 2017, where I began to understand, if only partially, a largely forgotten history.



*by Ryan Buyco, PhD
candidate in Asian
literature, religion,
and culture*

This suicide in Iloilo occurred on March 21, 1945, during World War II. Before the outbreak of the war, approximately six hundred Japanese settlers lived on this island, just one of many Japanese communities living in the Philippines, Southeast Asia, and throughout the greater Pacific. Many of these settlers were from Okinawa, a small island archipelago in southern Japan. As the war broke out and the fighting worsened, many of the Japanese members who lived in Iloilo fled north. This escape north inevitably ended where the statue of Mary stands now, one of the few physical markers indicating the existence of this community.

In English, the word “suicide” implies an action was made from a personal choice. Yet the kind of suicide that this event refers to comes from the Japanese *shudan jiketsu* (集団自決). Japanese studies scholar Norma Field notes that a neutral translation of *shudan jiketsu* might be “collective suicide,” since *shudan* can translate to “group” and *jiketsu* to “suicide” or “self-determination.” She explains, however, that the translation of “collective” is inadequate here and that a more accurate meaning would be “compulsory.”¹ Given Okinawa’s colonial relationship with Japan, the act of *shudan jiketsu* during the war was associated with proving their status as “good” Japanese subjects, and this not only occurred in Okinawa, but also in the places where Okinawans settled before World War II.

In my interdisciplinary research about Okinawa and its connections with Southeast Asia and the greater Pacific, the Philippines was the largest pre-World War II Okinawan community in Southeast Asia. One reason why large numbers of Okinawans no longer live in the Philippines is because, after the war, the American government repatriated all Japanese nationals back to Japan, including Okinawans back to Okinawa. Before its annexation into the Japanese nation-state in the late nineteenth century, Okinawa was an independent kingdom called the Ryukyus. Starting in the twentieth century and before the war, as an effect of Japanese colonial policies, which included language standardization into Japanese, Okinawans moved across the Pacific Ocean to different places in the world such as Hawai‘i, Brazil, Southern California, and other locations, with one major destination being the Philippines.

For many of us in Southeast Asian studies, we associate the Philippines as a place that people leave, given the contemporary movements of Filipinos around the world. In the case of the Okinawan diaspora at the beginning of the twentieth century, the Philippines was a place that repre-

sented the promise of a better life, away from the lack of economic opportunities in Okinawa at that time.

If you were to associate Okinawa with anything, it would be the US military, particularly the instances of violence, the most well-known example of which is the 1995 rape case in Kin, outside the marine base Camp Hansen. What most people outside of Okinawa don’t know is that this town, Kin, is also known as the emigration capital of Okinawa, and was the major point of departure for many Okinawans who left. A two-minute drive from the central gates of Camp Hansen is a statue of Ōshiro Kōzō, the Okinawan man credited to be the key person who brought Okinawans to the Philippines in the first half of the twentieth century.

My information about the suicide spot, and the Okinawan community that lived on Panay, primarily came from the local historian, Meloy Mabunay, at University of the Philippines, Visayas, and the Iloilo Peace Museum. While it is not clear how many were at the suicide spot, twenty-two Japanese and Okinawan settlers survived, some of whom were children. They were raised by local Filipinos, not knowing that they were Okinawan or Japanese until they were older. As Mabunay observes, these children were given Spanish-sounding names by their adoptive family—evocative of having been resurrected or saved—such as Salvacion, Gloria, Salvador, and Librada.² In the 1990s, some of them became recognized as Japanese nationals whose families were able to leave the Philippines for Japan for work.

In the Iloilo Peace Museum, there is an old plaque that was used under the statue of Mary that says: “*SLEEP IN PEACE. Japanese civilians who loved Iloilo and committed suicide here on March 21, 1945 during the war.*” Especially given Okinawa’s colonial history with Japan and the United States, to have died in a place like Maasin means to be at risk of being forgotten—erased under the category of “Japanese”—in a remote locale away from Okinawa Prefecture. Yet this marker is a reminder of this tragic event, which was experienced by a community of people who once lived in Iloilo, linking the Philippines and Okinawa together, the traces of which are still around today. ❀



The statue of Ōshiro Kōzō, the father of Okinawan emigration to the Philippines located in Kin, Okinawa.

¹ Norma Field, *In the Realm of a Dying Emperor: Japan at Century's End* (New York: Vintage, 1991), 61.

² Ma. Luisa E. Mabunay, “Tracing the Roots of the *Nikkeijin* of Panay, Philippines,” *Danyag* 9, no. 2 (2006): 159–60.

Big Impacts of Small-Scale Gold Mining in Indonesia



Sitting in a five-seat boat speeding down the Katingan River in Central Kalimantan, Indonesia, we headed toward Telaga, a small fishing village inaccessible by roads, where we planned to conduct exploratory field research on artisanal small-scale gold mining (ASGM). For the remainder of the week, we explored this peat swamp region in our boat, interviewing villagers, meeting with farmers and local officials, touring ecosystem restoration sites, and seeing ASGM activities firsthand.

The story behind this early 2018 trip reflects the interdisciplinary tradition of the Southeast Asia Program. With funding from Cornell's Atkinson Center for a Sustainable Future, Jenny Goldstein, a geographer and assistant professor in development sociology, and Tom Pepinsky, a political scientist and associate professor in government, joined together to tackle a socioenvironmental problem with implications for Indonesia and beyond. Along with Matt Reid, an assistant professor in Cornell's College of Engineering, we conduct research

Our project focuses on the human and environmental consequences of mercury use in regions like Central Kalimantan, particularly how mercury use affects miners' health and how it accumulates in fish consumed by local communities.



by Jenny Goldstein, assistant professor of development sociology, and Tom Pepinsky, associate professor of government

on the social, political, economic, and environmental dimensions of ASGM.

A core feature of ASGM in Indonesia, as well as throughout Africa and Latin America, is the use of mercury to amalgamate the gold during the mining process. Our project focuses on the human and environmental consequences of mercury use in regions like Central Kalimantan, particularly how mercury use affects miners' health and how it accumulates in fish consumed by local communities.

This fieldwork has been possible through a partnership with PT Rimba Makmur Utama (PT RMU), an Indonesia-based company that holds an ecosystem restoration concession license for a roughly 150,000-hectare peat swamp forest in Central Kalimantan. Under the leadership of two Cornell alumni, Rezel Kusumaatmadja and Dharsono Hartono, the company has founded the Katingan Mentaya Project, which seeks to conserve and restore the peat forest through community-based sustainable development initiatives.

Peat swamp forests throughout Indonesia store in their soils enormous amounts of carbon, which are released as carbon dioxide if the swamps are deforested and drained for plantation agriculture such as oil palm (the tree crop that produces the ubiquitous palm oil). By helping develop local livelihood activities that keep community members from turning to logging as a source of income, the Katingan Mentaya Project aims to prevent deforestation and maintain the peat soils as a carbon sink. In doing so, they have met the global Verified Carbon Standard criteria to become a carbon offset and have begun to sell carbon credits to international investors. While the mining in the area is outside of the Katingan Mentaya Project site, it nevertheless impacts the watershed and the communities living there. PT RMU provided extensive logistical ground support for our fieldwork and connected us to many community members.

The landscape in regions where ASGM is practiced bears the scars of years of environmental degradation. Miners strip away trees, shrubs, and plants and process the resulting soil through large machines in order to separate out the gold mining. It can take years for plant life to reappear after gold mining activities have ceased. While ASGM in much of Kalimantan takes place alongside rivers and involves capturing



Left: Roughly a gram of gold that a miner will sell to a local trader.

Above: Gold processing pit containing mercury, used to amalgamate the gold.

tiny gold particles from water-logged alluvial soils, in other parts of Indonesia ASGM requires digging pits or shafts underground, as gold is also embedded in hard rock. This is a more labor-intensive and dangerous process in which miners also use mercury to capture gold after they use machinery to turn the rock into a slurry.

It is well known that mercury is a dangerous pollutant and poses a toxic risk to human health, particularly to children and pregnant women. Much less understood is how mercury progresses through the environment in places like Central Kalimantan, with carbon-rich peat soils and swamp-based forest ecosystems rich in fish species and wildlife like orangutans.



Left: Central Kalimantan alluvial landscape where mining camps are set up. Right: Fish being sorted for sale at a village market.

To study this—and to investigate how this mercury enters the food web and its implications for the health of people living in this region—we chose to adopt a holistic approach that traces mercury from the alluvial mining sites in Kalimantan, through the watershed, to the fish people consume as their main protein source. Given that the Indonesian government is party to the Minamata Convention on Mercury, a global United Nations treaty in which all signatory nations agree to phase out mercury use by 2030, we are also investigating how this dangerous pollutant is regulated and why this regulation fails to make any dent in mercury use.

Our interests for this project go beyond a simple environmental destruction associated with ASGM. A voyage out to sites engaged in current mining activities revealed the stakes for mercury use. After separating out the soil in which gold particles are found, miners combine it with water and mercury to create a slurry. The mercury binds with tiny gold particles to form larger clumps that are easier to sift out of the water. Once the miners have collected this amalgam of gold and mercury from the water and sand, they heat it over an open flame. This causes the mercury to evaporate away, leaving pure gold that the miners can sell to gold traders in regional cities like Sampit and Palangkaraya.

Much like the gold rush in the United States during the nineteenth century, some miners strike it rich. Individuals who stake a claim in mining sites first, and who have been able to form groups with other miners and accumulate some investment capital, earn between \$1,000 to \$2,000 per month, a huge amount for rural activities in Indonesia. Most miners, however, make far less than that or barely break even, and many give up on ASGM after a few months, if they don't make much money.

This suggests that some miners might seek other opportunities to make a livelihood that are not so environmentally destructive and hazardous to human health. Part of PT RMU's work is to help local community members develop new opportunities for income through activities such as agro-forestry, rattan weaving, and edible bird's nest farming.

Even if local villagers opt to engage in more sustainable livelihoods, there is a steady supply of migrants from other parts of Indonesia who seek their fortune as small-scale gold miners. This means that we need to understand the broader political and economic systems that make goldmining possible. Mercury is not locally supplied; it is mined from cinnabar on other Indonesian islands, and brokers process it in Java and export it to mining areas. Thus, international treaties designed to regulate the cross-border mercury trade have little bite in the context of a purely domestic mercury market.

Returning to what we learned in Central Kalimantan: once the mercury evaporates, it enters the atmosphere. Some amount of it then precipitates down into the water, where it joins any remaining mercury left over from the mining activities. From there, it accumulates in algae, which is eaten by small fish, which, in turn, are eaten by bigger fish. Mercury accumulates most in the fatty tissues of fish species at the top of the food chain, which are frequently consumed by humans. Fish are the main source of protein for these communities, so even if local community members opt not to engage in dangerous mining activities, they have not insulated themselves from the risks of mercury poisoning through fish consumption. Our next phase of research will bring fish samples from these communities to Cornell for laboratory analysis in order to determine how much mercury is in them and, in turn, how much exposure the communities have to the toxin through food consumption. 🌸

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SOUTHEAST ASIA PROGRAM PUBLICATIONS

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“Mary E. McCoy offers a fascinating analysis of Indonesian politics through the lens of the media. She puts elite collusion at the heart of Indonesia’s democratic woes and highlights the positive role that scandals can play in breaking down corrupt political arrangements.”

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author of *Ordering Power*

“*Scandal and Democracy* is an excellent book that explores the media in the crucial period of Indonesia’s transition from authoritarian rule to democracy and beyond.”

—Ross Tapsell, Australian National University,
author of *Media Power in Indonesia*

SCANDAL AND DEMOCRACY

MEDIA POLITICS IN INDONESIA

MARY E. MCCOY

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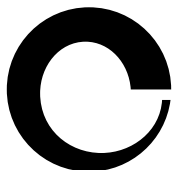
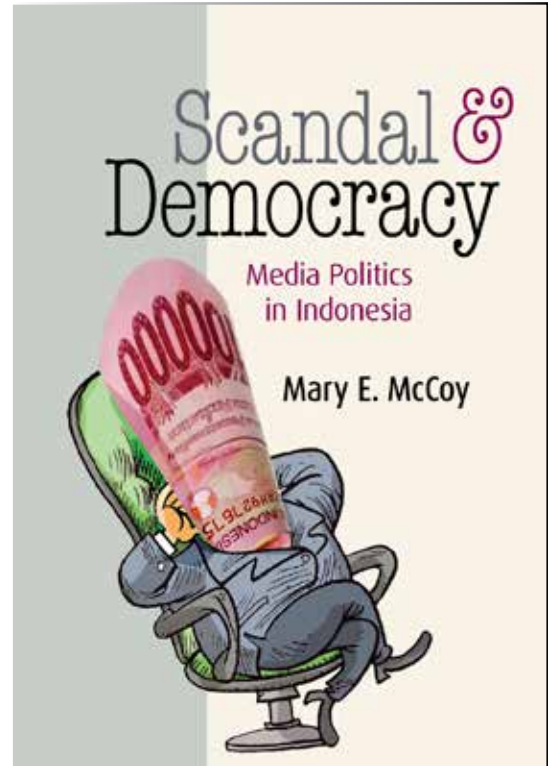
Successful transitions to enduring democracy are both difficult and rare. In *Scandal and Democracy*, Mary E. McCoy explores how newly democratizing nations can avoid reverting to authoritarian solutions in response to the daunting problems brought about by sudden change. The troubled transitions that have derailed democratization in other nations make this problem a major concern for scholars and citizens alike.

This study of Indonesia’s transition from authoritarian rule sheds light on the fragility not just of democratic transitions but of democracy itself and finds that democratization’s durability depends, to a surprising extent, on the role of the media, particularly its airing of political scandal and intraelite conflict. More broadly, *Scandal and Democracy* examines how the media’s use of new freedoms can help ward off a slide into pseudodemocracy or a return to authoritarian rule. As Indonesia marks the twentieth anniversary of its democratic revolution of 1998, it remains among the world’s most resilient new democracies and one of the few successful democratic transitions in the Muslim world. McCoy explains the media’s central role in this change and corroborates that finding with comparative cases from Mexico, Tunisia, and South Korea, offering counterintuitive insights that help make sense of the success and failure of recent transitions to democracy.

Mary E. McCoy is a faculty associate in the Department of Communication Arts and the Center for Southeast Asian Studies at the University of Wisconsin–Madison.

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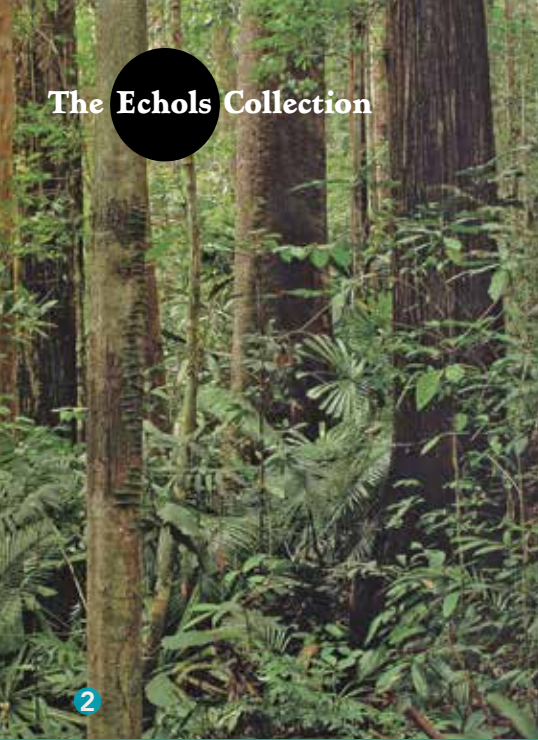
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SARAH E. M. GROSSMAN, MANAGING EDITOR — sg265@cornell.edu



by Jeffrey Petersen,
Southeast Asia librarian

UPCOMING EXHIBIT: National Parks of Southeast Asia



Southeast Asia is home to a rich treasure of vast natural resources and scenic splendors. Preservation of these treasures is of vital interest not only to the countries in the region, but also to the larger world. The Echols Collection is planning an exhibit for March 2019 that will highlight images and information regarding the National Parks of Southeast Asia.

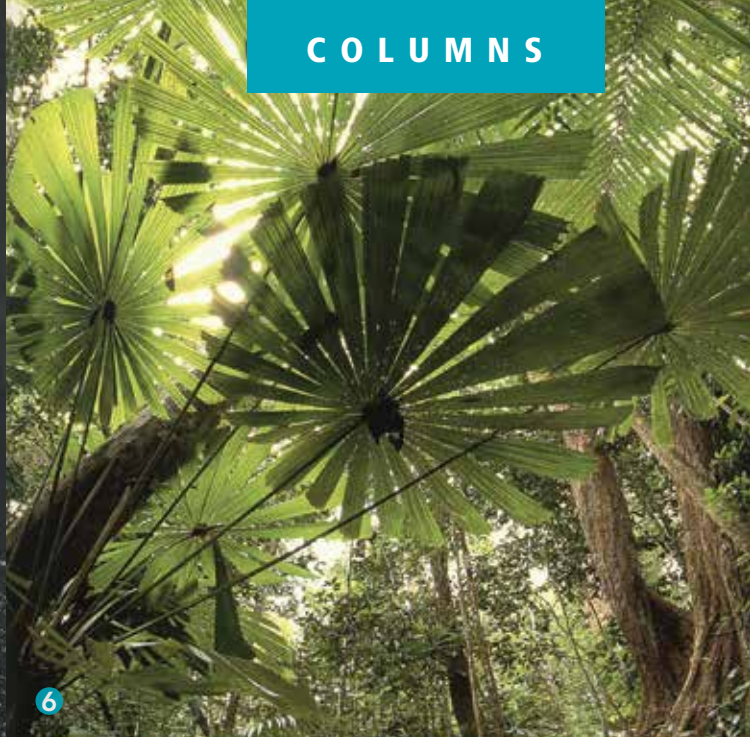
National Parks can be a fascinating portal for exploring the conservation of land as well human interaction with this conserved space. The high-level designation as a national park generally tends to confer greater amounts of protection and attracts more attention from the populace. Often only what is seen as the pinnacle of territorial or marine space is elevated to the level of national protection. This raises questions about which portions of territory and which features are selected for preservation, how much territory is designated, and to what degree people will be attracted to a certain park and what impact they will have on it once the designation is official.

Parks in Southeast Asia encompass various types of preserved old growth forest, mountains, rivers, and marine environments, and the various countries have adopted different approaches to what is preserved and how important this territory is to the relevant countries. For example, about 15 percent of Laos's land mass has been preserved in national parks and, likewise, about the same amount for Indonesia, while only 2.5 percent of Myanmar's land is so designated.

This exhibit will sample National Parks from each of the countries of Southeast Asia. It will also highlight the various types of territory that have been preserved. We hope that this exhibit



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1. Takabonerate National Park, Indonesia.¹
2. Lambir Hills National Park, Malaysia.²
3. Bodgaya Island, Tun Sakaran Marine Park, Malaysia.³
4. Montane forest, Mount Pulag National Park, Philippines.⁴
5. Deer Cave, Gunung Mulu National Park, Malaysia.⁵
6. Fan palms, Lambir Hills National Park, Malaysia.⁶
7. Cúc Phương National Park, Vietnam.⁷

will draw more interest in and attention to the scenic wonders and biodiversity of the region. This will convey a sense of what Southeast Asia has to preserve and what it stands to lose without that preservation. Furthermore, we hope it may spark a curiosity for increased understanding of the physical makeup of an area of study which is vital for understanding the local peoples and cultures.

There is an intimate and interwoven link between the ideological world that people construct and the physical one they live in.⁸ One thing I remember

hearing from my elders in anthropology a few years ago was the observation that many modern scholars today come from cities where one can all too easily get the sense that it is basically just people who exist in the world. The importance of the link between people around the world and their environment is therefore in danger of being underappreciated. Not only local ways of life but even life itself depend on this connection with the natural world, which we will be highlighting in this exhibit. ❄️



7

¹ The Magnificent Seven: Indonesia's Marine National Parks (Magnificent 7, n.d.), 130.

² Hazebroek, Hans P. National Parks of Sarawak, ed. Kashim bin Abang Morshidi, K. M. Wong, and R. C. K. Chung (Kota Kinabalu: Natural History Publications (Borneo), 2000), 59.

³ G. W. H. Davison, Junaidi Payne, Melvin Gumal, Stephen Hogg, and Cede Prudente, Wild Malaysia (Oxford: John Beaufoy Publishing: 2014), 137.

⁴ Nigel Hicks, The National Parks and Other Wild Places of the Philippines (London: New Holland, 2000), 33.

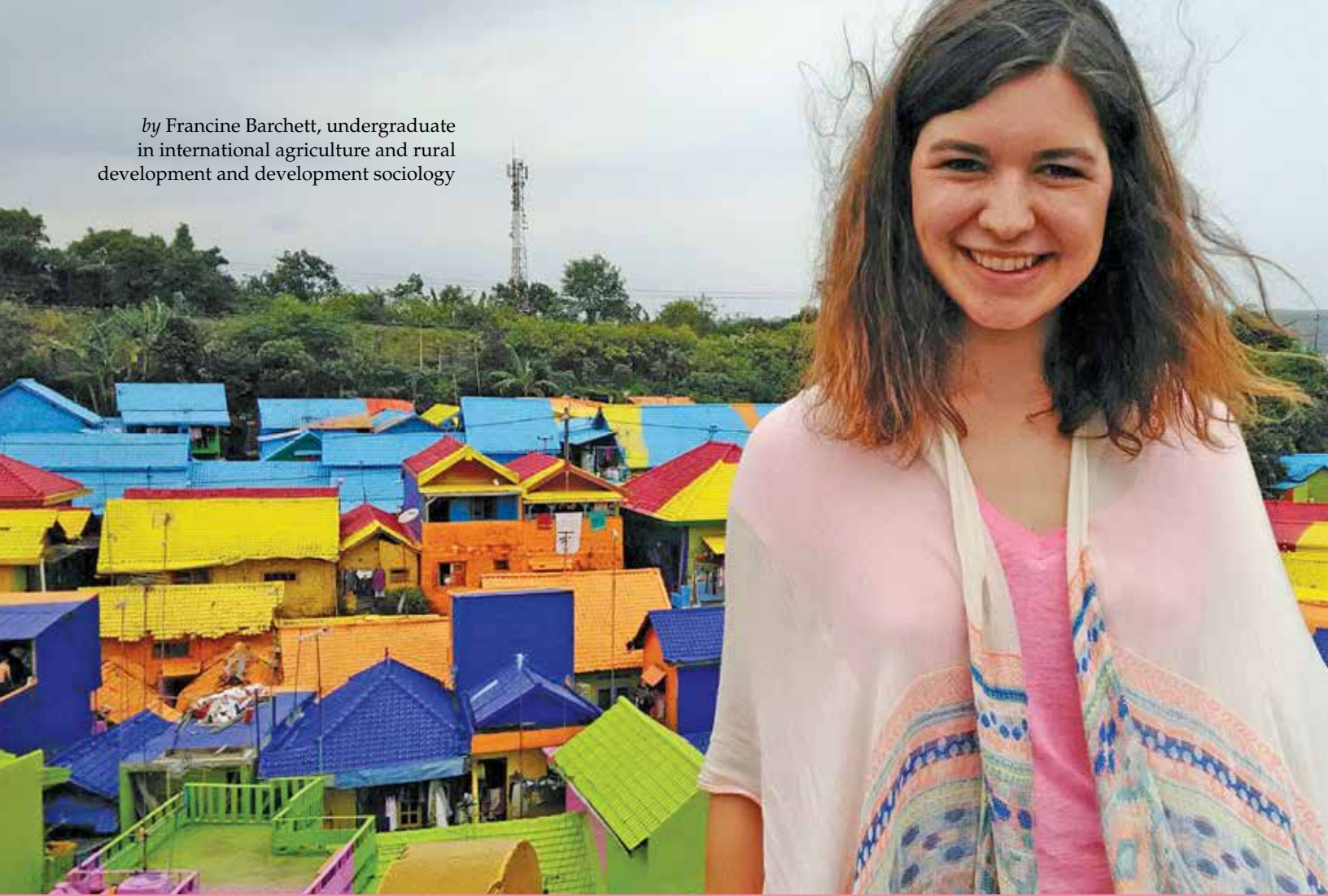
⁵ Hazebroek, Hans P. National Parks of Sarawak, ed. Kashim bin Abang Morshidi, K. M. Wong, and R. C. K. Chung (Kota Kinabalu: Natural History Publications (Borneo), 2000), 133.

⁶ Hazebroek, Hans P. National Parks of Sarawak, ed. Kashim bin Abang Morshidi, K. M. Wong, and R. C. K. Chung (Kota Kinabalu: Natural History Publications (Borneo), 2000), 157.

⁷ Quang Bích Trương, Văn Lтип Đỗ, and Việt Búi, Vườn Quốc Gia Cúc Phương (In l'ần thứ 5 có bổ sung và sửa chữa) (Hà Nội: Nhà xuất bản Kim Đồng, 2012), 25.

⁸ One example among many of this intimate link can be found in Kaja McGowan's "Maritime travelers and tillers of the soil: reading the landscape(s) of Batur" in Stanley J. O'Connor and Nora A Taylor, Studies in Southeast Asian Art: Essays in Honor of Stanley J. O'Connor (Ithaca: Southeast Asia Program Publications, Southeast Asia Program, Cornell University, 2000).

by Francine Barchett, undergraduate
in international agriculture and rural
development and development sociology



Culture through Language...

When I decided to make Ithaca, New York, my home as a Cornell freshman, I placed “becoming fluent in another language” toward the top of my college bucket list. My language of choice? Bahasa Indonesia.

That decision, made in September 2016, led to countless hours in Ibu Jolanda’s Rockefeller Hall classroom. It later brought me to Malang, East Java, Indonesia, where I spent two months in summer 2018 as a US Critical Language Scholarship (CLS) student.

While in Indonesia, I was dead-set not just on learning Indonesian, but securing that golden word: fluency. Thankfully, the structure of the program positioned my dream within reach. Besides, I wasn’t allowed to speak English or else I’d be kicked out!

CLS allowed me the opportunity to have a personal team of Indonesians help me improve my language skills. My teachers, tutors, fellow American students, and host family were unfail-

ingly supportive from the beginning of my stay, when I could barely introduce myself in Indonesian, all the way to the end, when we tried the spiciest noodles, bought colorful traditional *batik* and *oleh-oleh* (little gifts), and chatted for hours on end about the most trifling topics.

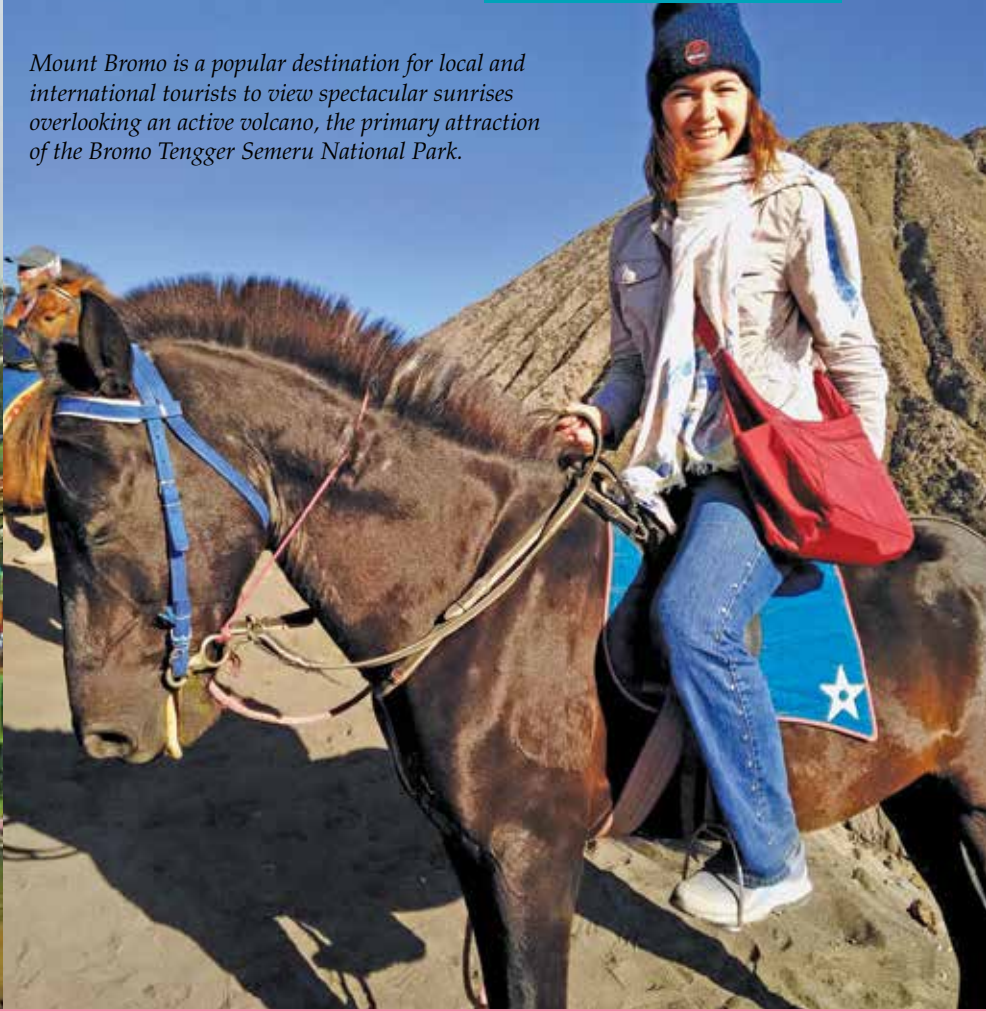
My tutors, Mbak Vita and Mbak Mei, were students at Universitas Negeri Malang, where I was studying. They spent their afternoons making sure I was healthy, happy, and safe and that I understood my daily classroom lessons.

As for class time, it was never boring. Since there were four students and four teachers in my language level, I received personalized attention at its finest.

Kampung Warna-Warni (Village of Color), now a major tourist destination in Malang, came about when local college students revitalized an impoverished village by painting it in bright lively colors.



Mount Bromo is a popular destination for local and international tourists to view spectacular sunrises overlooking an active volcano, the primary attraction of the Bromo Tengger Semeru National Park.



...Learning Bahasa Indonesia

One day our class went to a *warung* (café) for coffee. Another time we visited an artist with disabilities who painted wonders with his toes. And I can't forget the day we searched far and wide for a bundle of durians to share. Although the fruit's smell was horrendous, the taste—and experience—were priceless.

As was my host family. Ibu Rina and her mother, Ibu Katarina, were my adopted mothers from whom I never witnessed a frown nor glare. Singing with their church choir, buying produce with them at the local marketplace, even hearing them say “tambah!” (“have some more!”) at breakfast and dinner our experiences were not fancy per se, but they inspired a lot of positive memories.

As I look back on my Indonesian summer, I would be lying to call myself a fluent Bahasa Indonesia speaker. While I am still on my journey there, I'm equally grateful for other lessons I picked up.

I learned to not be afraid of making loads of mistakes. *That* is the essence of learning. Improvement is all about embracing errors and using them, not as ditches but building blocks.

My time in Indonesia also introduced me to a culture completely different from my own. I made numerous Muslim friends, who through our conversations and friendship erased all the confused notions I had about their religion.

Moreover, I now have a distinct impression of the Indonesian people

and their diverse identities. Whenever someone in the United States tells me that Indonesians are like Chinese or like Indian or like some other culture, I have the tools to educate them through my own perspective and experience—and, hopefully, to persuade them to share my love and passion for the country.

Learning Bahasa Indonesia is one of the best decisions I made at Cornell. Looking ahead, I aim to continue language classes with Ibu Jolanda. I also hope to perform agricultural development research in Indonesia in the near future, either as a Fulbrighter or PhD candidate. Regardless, when I cross “becoming fluent in another language” off my college bucket list, you won't need to ask which language I know: it will be Bahasa Indonesia. ❁

Lending Library and Culture Kits Help Educators Internationalize Curricula

by Anna Callahan, former SEAP outreach graduate assistant





*Clockwise from bottom left:
Indian tapestry. Argentina culture kit.
Culture kits in use at the Southworth
Library in Dryden. Africa culture kit.*

Above: Burma/Myanmar culture kit.

*Right: Children at the Southworth Library
in Dryden using the Chinese calligraphy
culture kit.*



In an increasingly globalized world where cross-cultural learning is a necessity, educators struggle more than ever to teach about other cultures and bring diverse perspectives to the classroom.

Working within strict curricular mandates and lacking in both resources and professional development opportunities, educators face enormous challenges when trying to internationalize their curricula. Recognizing the need for students to learn about other cultures and the challenges educators face teaching about them, SEAP Outreach aims to fill this gap by developing and sharing resources on Southeast Asia and other regions of the world as well as creating opportunities for educators to learn how to teach a globalized curriculum, given their specific limitations.

In 2016, SEAP Outreach launched an initiative to digitize educational resources for the six area studies programs encompassed within the Cornell

Mario Einaudi Center for International Studies, which include the Southeast Asia Program, South Asia Program, East Asia Program, Latin American Studies Program, European Studies Program, and Institute for African Development. While items are mostly curated for K–12 and community college educators, anyone can check out the collection of books, movies, music, and over fifty culture kits online at outreach.libib.com. As the most popular items in the library, the culture kits provide students with hands-on and engaged learning experiences. Each kit is filled with objects that pertain to a particular country, culture, and/or theme. In addition, SEAP Outreach provides educators with recommended

lesson plans and suggestions for complementary materials. We have compiled these kits through collaboration with local elementary schools and community colleges.

The Einaudi Center's lending library is designed to promote and aid instructors with internationalizing course curricula. The resources available through the Einaudi Center's digitized lending library have been used by all types of educators, and they can be used in settings inside and outside the classroom, enhancing presentations, cultural celebrations, and workshops. Throughout the year, international items have been checked out to accompany international festivals both on and off campus, including Chinese New Year celebra-



Clockwise left to right: Pan-Southeast Asian Ethnic Minorities culture kit. Boy practicing henna at the Southworth Library in Dryden. Children using Chinese calligraphy culture kit.



tions at the Big Red Barn and Asian Elephant Extravaganza at the Rosamond Gifford Zoo in Syracuse, New York.

In addition to these one-off events, educators are integrating the library's educational resources into recurring classroom activities and afterschool programming. Diane Pamel, director at the Southworth Library in Dryden, New York, frequently incorporates culture kits into the library's monthly family reading and discussion group. "We usually use some cross-cultural books and love looking at the materials in the

kits to complement them," she says. "The kids love to be able to actually see and handle things rather than just hearing about them or looking at pictures." Through tangible artifacts, foreign cultures can become more relatable. In addition, students and teachers can teach participants about their own culture, providing connections both internally within the individual and externally with each other. After seeing a map in one of the Einaudi Center's culture kits from China, a young boy from Vietnam enthusiastically shared how close in proximity his birth country is to China. After using materials from Thailand, Jessica Rice, an art teacher at Herman Avenue Elementary School in Auburn, New York, said, "It was like opening a box of my heritage!"

Educators have found it increasingly important to emphasize cross-cultural dialogue in their classrooms, especially since so many young students are often experiencing misrepresentation firsthand as the product of immigration themselves. By incorporating tangible

artifacts in their lessons, educators can begin to dismantle myths about different cultures across the world, filling the gap of misrepresentation and allowing students to experience the positive effects of diversity. Outside of the classroom, there are local organizations that emphasize diversity as well, such as Ithaca Welcomes Refugees. These organizations have integrated culture-kit ephemera into workshops and presentations.

If you would like to become a patron of our lending library, please email us at outreach@einaudi.cornell.edu. We will add your email to our patron list. When you log on, you will be able to search for materials by library or theme and see if they are available. When you click checkout, you will receive an email with a password. Insert the password, and viola! You're done. We can ship most of the materials to you with the exception of some culture kits, or you can pick them up at the Cornell Ithaca campus. Don't forget to rate and review the items when you return them. ❁

UPCOMING EVENTS

FOR THE FULL LISTING OF THE Spring 2019 weekly Gatty lectures, visit: <https://seap.einaudi.cornell.edu>

MARCH 8-10, 2019

SEAP's 21st Graduate Student Conference

Kahin Center
640 Stewart Ave, Ithaca, NY

The theme of this conference is "Conformities and Interruptions in Southeast Asia." Graduate students will engage with questions regarding how conformities might be present in the various disciplinary studies of Southeast Asia and how these same conformities can be interrupted. You can learn more at events.cornell.edu.



WED, APRIL 10, 2019

Bartels Lecture

SEAP is happy to welcome Dr. Sri Mulyani Indrawati, Indonesia's minister of finance, who will give the annual Bartels World Affairs Fellowship Lecture. The theme of Minister Indrawati's talk is human capital and its responsiveness to the very fast moving industrial revolution 4.0, especially in the developing countries.

THU-SAT, APRIL 11-13, 2019

The State of Religious Pluralism in Indonesia: The Fifth Cornell Modern Indonesia Project "State of the Field" Conference

Kahin Center, 640 Stewart Ave, Ithaca, NY

This conference seeks to address the state of religious pluralism in the post-Suharto era (1965–1998) with case studies from across the religious spectrum. All scholarly disciplines are welcome, as discussions will touch upon issues of how state, citizens, and organized civil society interact on the field of religious in/tolerance.

JULY 1-2, 2019

International Studies Summer Institute (ISSI)

Syracuse University

This year's ISSI will highlight cultural sustainability. Cultural sustainability is the practice of managing change in a balanced and ethical fashion that preserves cultural beliefs, lifestyles, and livelihoods. Due to the nature of this theme, ISSI 2019 will be suitable for elementary, middle, and high school teachers from a variety of disciplinary backgrounds.



KAHIN CENTER UPDATE

SEAP welcomes Anissa Rahadiningtyas as the new Kahin Center building coordinator and Corey Keating as the new Kahin Center projects coordinator.

Anissa Rahadiningtyas is a PhD candidate in the Department of the History of Art and Visual Studies. Her dissertation focuses on Islamic and Islamicate visual traditions and ideas in the works of modern and contemporary art in Indonesia. She is fascinated with the history of movement and circulation of visualities and materialities that were brought by the global network of Islam in the Indian Ocean. Her other interests include postcolonial theory, comparative modernisms, diaspora, and religious studies.

Corey Keating recently received his Master of Music degree in music composition from Bowling Green State University in Ohio, and is currently pursuing doctoral studies in the music department at Cornell University. He has studied composition with Chris Dietz, Kevin Ernste, Pablo Furman, Mikel Kuehn, Roberto Sierra, Marilyn Shrude, and Steve Stucky. His music has been featured in the Melos Music, Atlantic Music Festival, and Society of Composers, Inc. concert series. This past year Corey returned from Vietnam, where he was conducting research as a Fulbright fellow.



ANNOUNCEMENTS:

ON CAMPUS AND BEYOND



NEW STAFF: Introducing Kathi Colen Peck

Kathi Colen Peck is the new post-secondary outreach coordinator for the Southeast Asia Program, the South Asia Program, and the Latin American Studies Program. In this position, she will be coordinating outreach activities with area community colleges and schools of education. Before coming to Einaudi, she worked for three years in extension with the Local and Regional Food Systems program, based in the College of Agriculture and Life Sciences. She has extensive experience with food systems and sustainability and a degree in anthropology, during which she studied in Costa Rica. She lives in Trumansburg and had earlier volunteered as the Einaudi afterschool language coordinator for Trumansburg schools.

Gatty Lecture Rewind



From the Southeast Asia Program
at Cornell University

NEW PODCAST FROM SEAP: The Gatty Lecture Rewind

SEAP graduate students, under the direction of Michael Miller, are helping to create a new podcast available on Spotify, iTunes, and SoundCloud. The Gatty Lecture Rewind Podcast features interviews and conversations with scholars and researchers working in and around Southeast Asia, all of whom have been invited to give a Gatty Lecture at Cornell University. Conversations cover the history, politics, economics, literature, art, and cultures of the region. Interviews are hosted by Cornell graduate students, and podcast topics cover the many nations and peoples of Southeast Asia. The first seven episodes are available for download now and include interviews with SEAP PhD candidates Rebakah Minarchek and Yen Vu, and visiting scholars Etin Anwar, Xiaoming Zhang, Nico Ravanilla, and Faizah Zakaria. Links to follow and subscribe to the podcast are listed below. To get in touch with the podcast, email gattyrewind@cornell.edu. Music is provided by 14Strings! Cornell Filipino Rondalla.

Listen on SoundCloud: soundcloud.com/gattyrewind

Listen on Spotify: open.spotify.com/show/6PojTeRoEUuZYsBrbspVS

Listen on iTunes: itunes.apple.com/us/podcast/gatty-lecture-rewind-podcast/id1439744923?mt=2



SEAP is launching a new social media campaign this year! Follow us, like us, and message us on Facebook, Instagram, and Twitter. Use and follow [#seapcornell](https://twitter.com/seapcornell) for all things SEAP-related.





NEW SEAP FACULTY

by Brenna Fitzgerald, managing editor, *SEAP Bulletin*

CHRISTINE BACAREZA BALANCE



Christine Bacareza Balance joined the SEAP faculty in fall 2018. She holds a joint appointment at Cornell through the Asian American Studies Program and the Department of Performing and Media Arts. Before coming to Cornell, Balance was an associate professor of Asian American studies at the University of California, Irvine, and was previously a faculty fellow at Cornell’s Society for the Humanities during the 2014–15 academic year. She feels that Cornell’s strengths in interdisciplinary scholarship and robust area studies programs have seamlessly brought together the many facets of her research and personality.

Balance’s recent book, *Tropical Renditions: Making Musical Scenes in Filipino America* (Duke University Press, 2016), examines how the performance and reception of post-World War II Filipino and Filipino American popular music provide crucial tools for composing Filipino identities, publics, and politics. She advocates for a “disobedient listening” that reveals how Filipino musicians challenge dominant, racialized US imperialist tropes of Filipinos

as primitive, childlike, derivative, and mimetic.

A highlight of her research in the Philippines for *Tropical Renditions* included getting to hang out with musicians performing in intimate venues, where emerging artists shared the same stage as well-established pop stars. She realized that the performing community was integral to the ways in which pop artists work within and against the legacies of the US/Philippines imperial encounter and call into question the relationship between race and musical genre.

Though it can be challenging conducting research in the Philippines and in other Southeast Asian countries due to strict bureaucratic oversight that limits what materials can be accessed, Balance finds “great value in going to the place you are studying.” In addition to the importance of fieldwork, she recommends that students interested in doing research in Southeast Asia take language classes seriously. It’s important to be able to “understand the people you are studying in their own language and imaginary,” says Balance.



Balance's next book project, *Making Sense of Martial Law*, aims to place Filipino and US popular culture more deeply in its historical and social context and examine the affective politics engendered by art making and culture under and in the aftermath of martial law. Because this content is steeped in area studies and Filipino history of the 1970s and 1980s, she is grateful to be at an institution such as Cornell with an exceptional Southeast Asia library collection, a vibrant Filipino immigrant expat community, and faculty colleagues also doing interdisciplinary work in Asian American studies and Southeast Asian studies. "There are a lot of exciting things happening within SEAP," said Balance. She is thrilled to have Tagalog language instructor, Maria Theresa Savella, at Cornell to collaborate with on both scholarship and community building.

In addition to the importance of fieldwork, she recommends that students interested in doing research in Southeast Asia take language classes seriously. It's important to be able to "understand the people you are studying in their own language and imaginary," says Balance.

In fall 2019, Balance will be teaching a new course, Critical Filipino American Studies, which looks at critical Filipino/Filipino American studies through the lens of performance, sound studies, and popular culture. Through a close examination of arts and culture in the Philippines and Filipino diaspora, the course will explore US-Philippine relations through performance texts, popular cultural objects, and artists' lives. The structure of the course will allow space for students to choose research projects specific to their own interests within the themes explored in class. She hopes her area studies classes will inspire more students to conduct cross-cultural research and to take Southeast Asian language classes. "Now more than ever we need to open ourselves to the world," says Balance, "and studying other languages and cultures is the key to that."



Clockwise from far left bottom:

Pre-SXSW (South by Southwest) fundraiser for Flying Ipis band with lead singer Deng Garcia and This Filipino American Life (TFAL) podcast co-host Elaine Dolalas, Cybertron Studio, Los Angeles, 2014. Photo by Michael Nailat.

Plugging in for The Jack Lords Orchestra (TJLO) set at Indie-Pino Music Festival, Yerba Buena Center for the Arts, San Francisco, 2012. Photo by Joel Bernardo.

Photo as recipient of 2017-2018 University of California Humanities Research Institute (UCHRI) "Engaging Humanities" grant for "Afterlives of Martial Law" project.

Backstage with Myrene Academia (bassist, Sandwich) and Saab Magalona (lead singer, Cheats) on their U.S.-based "Back for More Tour," Neck of the Woods, San Francisco, 2017.

"Tropical Brooklyn Joint," first stop of Tropical Renditions book tour at Search to Involve Pilipino Americans (SIPA) in L.A.'s Historic Filipinotown, April 2016. Photo by Patrick Rosal.

Onstage with poet/performer Patrick Rosal and writer/performer Jessica Hagedorn at "Flip the Beat," final stop on the Tropical Renditions book tour, December 2016. Photo by Gary Gabisan.



SHORNA ALLRED

*Allred encourages
her students to
“think globally
but make the link
between
global and local.”*

Shorna Allred came to Cornell eleven years ago as an associate professor in the Department of Natural Resources and associate director of the Center for Conservation Social Sciences (formerly the Human Dimensions Research Unit) in the College of Agriculture and Life Sciences. She is a new faculty member of SEAP, although she has been conducting research in Southeast Asia in Malaysian Borneo since 2015, and recently in Bangkok, Thailand, since 2013. Her research blends human factors and natural sciences, aiming to understand the social dimensions affecting resource management and conservation.

Specifically, she is interested in how indigenous communities address environmental changes that have a direct impact on their people and how the decisions they make as a community affect their resiliency in the face of these changes. Her research looks at what can be learned from indigenous communities responding to environmental risks such as climate change on the local level that might be applicable on a global scale.

In 2013, Allred partnered with Cornell’s Public Service Center and SEAP to create the Global Citizenship and Sustainability (GCS) Program to give students community-based research experience in Southeast Asia. The program is open to students of any major and is held annually during winter break. Students are required to take a community-based research methods course (Nat Res 4000) in the fall before going to Southeast Asia, in which Allred encourages them to “think globally but make the link between global and local.”

In the first two years of the program, students went to Thailand to research community resiliency in the face of floods in and around Bangkok. Allred was awarded a Kaplan Family Distinguished Faculty Fellowship and an Engaged Faculty Fellowship for the success of the GCS program. In 2015, Allred’s students began to study community resiliency in the Malaysian community of Long Lamai, home to the Penan indigenous people, who only recently transitioned in the 1950s from a nomadic, subsistence lifestyle in the

forests of Borneo to a settled community. Long Lamai is a remote community, only accessible by boat (and foot). “As you’re traveling down the river, it’s such a sensory experience to hear the community—the cicadas and the birds and all the biodiversity—before you see it,” said Allred.

Teaching GCS, Allred finds it especially rewarding to “be a part of and learn from these communities,” while also witnessing her students co-learning with those of Universiti Malaysia Sarawak. In the 2015 course, Cornell students collaboratively documented the Penan community’s fading nomadic life, traditions, and culture and sought ways to preserve them, working *with* (as opposed to *for*) the community in service of their goals, an approach that Allred refers to as the “philosophy of community first.”

In the 2018 course, students will continue to work with the Penan on indigenous cultural preservation in Long Lamai, collaborating with the community to produce a comic book that shares features of the nomadic life through picture and story. New for 2019, the GCS program will expand to two additional sites, with teams working on issues of flooding and cultural preservation with Iban communities in Sibu, Sarawak, through a partnership with University College of Technology Sarawak.

Allred has found great value in working with SEAP to develop GCS, especially connecting to faculty in the humanities and utilizing the resources within the Echols Collection in Kroch library. “The Southeast Asia library collection at Cornell is incredible,” said Allred. Currently, she is working on a project, funded by Cornell University



Left: Penan elder, James Lalo, explains to Professor Allred how the Penan would tie knots to tell time during the nomadic life.

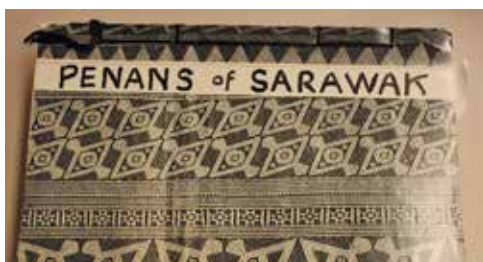
Above: Cornell University students and faculty, Universiti of Malaysia Sarawak students and staff, and Long Lamai community members work collaboratively to build cultural resilience in Long Lamai as part of the Global Citizenship and Sustainability Program.

Library Digital Collections and Production Services, with History of Art and Archaeology Professor and former SEAP Director Kaja McGowan. The goal of this project is to digitize three hundred photographic prints, negatives, and travel journals documenting Penan communities, which were donated by the husband of Hedda Morrison after her death in 1991. Hedda was an accomplished photographer, who spent many years of her life in Southeast Asia while her husband, Alastair, was a district officer in Sarawak.

The intention of this project is both to preserve the history of these indigenous communities and to make these resources accessible to them. Many of the Penan people have never seen these images of their ancestors. “Seeing the emotional connection people have to

the photographs and how meaningful it is for them to remember parts of their history and their lives through this medium,” is one highlight of the project that Allred shared.

Conducting fieldwork in Southeast Asia has its challenges for sure; namely, the distance to travel to the region from the United States as well as learning to work with language barriers. However, the deep, transformative learning that takes place through cross-cultural experiences, including learning another language, is life-changing in its rewards. “I encourage students of all majors to take a class on Southeast Asian studies,” said Allred. “It’s such a rich area of the world, and how many opportunities after Cornell will students have to study Southeast Asia?”



Photos from Hedda Morrison’s Penans of Sarawak collection in Cornell’s Rare and Manuscript Collection (RMC) were used to frame ethnographic interviews with the Penan of Long Lamai. The interviews revealed that the woman in the portrait (2nd photo from left) is Utan Nyakan, the late grandmother of Penan elder, Garen Jengan. The photos also depict life during nomadic times such as the process of making blowpipes on an elevated wooden stand (3rd photo from left) and hunting.

VISITING FELLOWS

Xiaojia Zhou is a post-doctoral fellow at Fudan University, Shanghai. He earned his PhD from Tsinghua University, Beijing, with a research focus on military intervention and ethnic conflict of Southeast Asia countries. His publications appear in the Chinese academic journals *Peace and Development* and *Journal of PLA Nanjing Institute of Politics*, and the Korean academic journal *East Asian Studies*. He is currently conducting research on the interactions between religion and state of Southeast Asia countries.



Dr. Hang Thi Thuy Nguyen is a lecturer at the Faculty of International Politics and Diplomacy of the Diplomatic Academy of Vietnam in Hanoi, Vietnam. Her research interests are US-Vietnam relations, US-European Union relations, the Asia-Pacific region, and foreign policy analysis. She received an MA with distinction in international studies from the University of Sheffield, United Kingdom, in 2011, and a PhD in global, urban, and social studies from the Royal Melbourne Institute of Technology University, Australia, in 2017. She is currently a Fulbright Visiting Scholar with the Cornell University Southeast Asia Program. During her stay, which will be for the duration of the 2018–19 academic year, she will be working on a research project on US-Vietnam security cooperation since 2011, including the impact of the rise of China, under the supervision of Professor Keith Taylor. She has published in various journals, including *Orbis*, the Foreign Policy Research Institute's journal of world affairs; *Asian Affairs: An American Review*; *Portuguese Journal of Political Science*; *Malaysian Journal of International Relations*; *Global Change, Peace and Security*; *Indian Journal of Asian Affairs*; and *Asian Journal of Public Affairs*.



Justinas Stankus is a Fulbright Fellow with the Department of Anthropology for 2018–19. Hosted at Kahin Center, he is working on his PhD research, which focuses on armed ethnic organizations as agents of postconflict reconstruction in Myanmar. He earned his BA in law from Mykolas Romeris University, Lithuania, which was followed by two graduate degrees: an LLM in international finance law from University College London, and an MS



Darsono comes from a prominent family of music and theater traditions in Central Java, Indonesia. He grew up in a small village outside of the court city of Surakarta, long known as one of the major hubs for performing arts in Indonesia. Darsono studied *karawitan*, a genre of music played with a gamelan from Central Java. He also learned the revered art of shadow puppetry, primarily from his father and other relatives, until he continued his study of Indonesian performing arts at Institut Seni Indonesia, a national conservatory of the arts in Indonesia. Darsono graduated in 2002 with a bachelor of performing arts and a major in traditional Javanese court music. Today, he is one of the most prominent musicians in and around Surakarta. At the royal court of Mangkunegaran, Surakarta, he serves as the main drummer for dances performed at the court. In the surrounding villages, he is regularly featured as an accompanying musician at shadow puppet theater performances (*wayang kulit*). At his alma mater, he teaches many young generations of musicians who are inspired by his improvisational practices on several instruments of the gamelan.

in anthropology and development studies from Katholieke Universiteit Leuven, Belgium. Recently, he worked as a researcher with Pyidaungsu Institute, a national peace institute based in Yangon, Myanmar. As a lawyer, he has more than eight years of professional experience with corporate law firms and the multinational European Investment Bank, working mostly on large-scale development projects. With a background in law and anthropology, Justinas is developing interdisciplinary approaches to the processes of bottom-up legitimacy and sovereignty in borderland areas, with a focus on provision of such public goods as justice and education.

Alexandre Pelletier is a Social Sciences and Humanities Research Council of Canada postdoctoral fellow for 2018–20. He obtained his PhD in political science at the University of Toronto in 2018. His work examines ethnic and religious conflicts in Southeast Asia, with a focus on Indonesia and Myanmar, where he conducted extensive fieldwork. As a visiting fellow in the Southeast Asia Program, he is working on a book manuscript about Islamic radicalism in Indonesia. The book, based on his dissertation, argues that competition among Muslim leaders is a powerful driver of radicalism. In parallel, he also studies civil war and conflict resolution in Myanmar. Since 2013, he has been involved as a coinvestigator in research projects funded by the United States Institute of Peace and the International Development Research Center. These projects examine the evolution of ceasefire politics, peace negotiations, and federalization since Myanmar began its political transition in 2011. He has published his work on Indonesia and Myanmar in various journals such as *Asian Security*, *Nationalism and Ethnic Politics*, and *South East Asia Research*.



AWARDS

Foreign Language Area Studies Recipients, Academic Year 2018-2019

<i>Name</i>	<i>Discipline</i>	<i>Language</i>
Dan Cameron Burgdorf	Linguistics	Burmese
Claire Elliot	Asian Studies	Thai
Juan Fernandez	History	Indonesian
Nielson Hul	Linguistics	Thai
Astara Light	Art History	Indonesian
Mary Kate Long	Asian Studies	Burmese
Michael Miller	History	Indonesian
Mary Moroney	Linguistics	Thai

Foreign Language Area Studies Recipients, Summer 2018

<i>Name</i>	<i>Discipline</i>	<i>Language</i>
Charlie Accurso	Linguistics	Thai
Javier Agredo	Linguistics and Classics	Thai
Claire Elliot	Asian Studies	Thai
Nielson Hul	Linguistics	Thai

Summer 2018 Southeast Asia Program Thesis Write-up Fellowships

<i>Name</i>	<i>Discipline</i>	<i>Country of Interest</i>	<i>Named Award Received</i>
Sebastian Dettman	Government	Malaysia	Robert B. Jones
Chairat Polmuk	Asian Studies	General Southeast Asia	Thak Chaloemtiarana
Katie Rainwater	Development Sociology	Thailand	Laurence Stifel
Matthew Reeder	History	Thailand	Oliver W. Wolters
Emiko Stock	Anthropology	Cambodia	Thomas Kirsch
Yen Vu	Romance Studies	Vietnam	David K. Wyatt
Elizabeth Wijaya	Comparative Literature	Vietnam	Stanley O'Connor
Ekarina Winarto	Linguistics	Indonesia	John Wolff
Youyi Zhang	Government	Mainland Southeast Asia	Randolf Barker

Summer 2018 Southeast Asia Program Foreign Research Fellowships and Einaudi Center Travel Grants

<i>Name</i>	<i>Discipline</i>	<i>Country of Interest</i>	<i>Named Award Received</i>
Dan Cameron Burgdorf	Linguistics	Myanmar	Teresa Palmer
Sebastian Dettman	Government	Malaysia	
Kevin Foley	Government	Indonesia	
Sampreety Gurung	Anthropology	Malaysia	Helen E. Swank
Michael Miller	History	Netherlands	Deborah Homsher
Joshua Mitchell	Anthropology	Myanmar	Margaret Aung-Thwin
Mary Moroney	Linguistics	Thailand	Ruchira Mendiones
Armand Sim	Applied Economics and Management	Indonesia	Nancy Loncto
Sirithorn Siriwan	Asian Studies	Thailand	Audrey Kahin
Fauzul Rizal Sutikno*	City and Regional Planning	Indonesia	

*Received research travel funds from SEAP only, and all others received funding from SEAP and Einaudi

Shorna Allred, associate professor, natural resources

Warren B. Bailey, professor, finance, Johnson School of Management

Christine Balance, associate professor, Asian American studies, performing and media arts

Randolph Barker, professor emeritus, agricultural economics

Victoria Beard, associate professor, city and regional planning

Anne Blackburn, professor, Asian studies

Thak Chaloemtiarana, professor, Asian literature, religion, and culture; and Asian studies

Abigail C. Cohn, professor, linguistics and director of the Southeast Asia Program

Magnus Fiskesjö, associate professor, anthropology

Chiara Formichi, associate professor, Asian studies

Arnika Fuhrmann, assistant professor, Asian studies

Jenny Goldstein, assistant professor, development sociology

Greg Green, curator, Echols Collection on Southeast Asia

Martin F. Hatch, professor emeritus, music

Ngampit Jagacinski, senior lecturer, Thai, Asian studies

Yu Yu Khaing, lecturer, Burmese, Asian studies

Sarosh Kuruvilla, Andrew J. Nathanson Family professor, industrial and labor relations (on leave Spring 2019)

Tamara Lynn Loos, professor, history

Kaja M. McGowan, associate professor, art history, archaeology

Christopher J. Miller, senior lecturer, music

Stanley J. O'Connor, professor emeritus, art history

Jolanda Pandin, senior lecturer, Indonesian, Asian studies

Thomas Pepinsky, associate professor, government

Hannah Phan, senior lecturer, Khmer, Asian studies

Maria Theresa Savella, senior lecturer, Tagalog, Asian studies

James T. Siegel, professor emeritus, anthropology

Eric Tagliacozzo, professor, history

Keith W. Taylor, professor, Asian studies

Erik Thorbecke, H. E. Babcock professor emeritus, economics and food economics

Thúy Tranviet, senior lecturer, Vietnamese, Asian studies

Marina Welker, associate professor, anthropology

John Whitman, professor, linguistics

Andrew Willford, professor, anthropology

Lindy Williams, professor, development sociology (on leave Spring 2019)

John U. Wolff, professor emeritus, linguistics and Asian studies

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NEW JOHNSON MUSEUM ACQUISITION

For the Toraja people of Sulawesi, the *sarita* is a long, narrow, dark-blue and bone-colored sacred cloth with bold resist-dyed designs that mirror those seen on the carved and painted decoration of Toraja buildings, especially the *tongkonan* ancestral houses. During funeral ceremonies, *sarita* would be displayed as banners, hung from tall poles outside of the houses or wrapped around the wooden effigy (*tau-tau*) of the deceased. *Sarita* served an important role in these ceremonies, alongside imported Indian *maa'* sacred cloths, beaded *kandaure*, and *kris* daggers. Professor Kaja McGowan discusses these four ceremonial objects in her essay for the forthcoming catalogue *Traded Treasure: Indian Textiles for Global Markets*, published in conjunction with the Herbert F. Johnson Museum of Art's temporary exhibition of the same title, which is on view January 26–June 9, 2019. This *sarita* will be displayed on the fifth floor of the museum, along with other Indonesian textiles that show influence from Indian trade textiles.

SOUTHEAST ASIA PROGRAM

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