

**Arts of Asia Lecture Series Fall 2016**  
**From Monet to Ai Weiwei: How We Got Here**  
*Sponsored by The Society for Asian Art*

**Artisans to Artists: Colonial and Post-Independence Art Education in Vietnam and Cambodia**  
**Prof. Nora A. Taylor, School of the Art Institute of Chicago**  
**September 30, 2016**

Historical background: In the race for European domination of Asia, in 1862 the French obtained concessions from Vietnamese and Cambodia emperors to establish trade ports in Tonkin, Annam and Cochinchina, present-day Northern, Central and Southern Vietnam respectively. In 1863, they established the protectorate of Cambodia and in 1887, created the Indochina Union made up of the five territories of Tonkin, Annam, Cochinchina, Laos and Cambodia. The French exploited local resources such as rubber, cotton, tobacco, coffee and opium and also established its first art school in Phnom Penh under the directorship of George Groslier. In 1925, after suffering devastating losses in World War I, colonialism no longer seemed like a viable economic enterprise. Amidst increasing anti-colonial sentiment among French citizens, the colonial government changed its cultural policies in the colony from one of assimilation to association before abandoning the colony altogether in 1954. It was then that Ecole des Beaux-Arts de l'Indochine or the Indochina School of Fine Art was established in Hanoi. The two art schools could not be more different in its approach to education and illustrate well the contrast between the two policies. In 1931, the benefits of colonial art education were displayed at the Exposition Coloniale in Paris.

This lecture will provide an overview of the influence of the two art schools on the development of modern art in Cambodia and Vietnam both during the colonial period and following independence.

Key figures:

Albert Sarraut (1872-1962) Governor General of Indochina (1911-1914/1916-1919)

André Malraux (1901-1976) Minister of Culture (1958-1969)

George Groslier (1887-1945) Ecole des Arts Cambodgiens

Victor Tardieu (1870-1937) Ecole des Beaux-Arts de l'Indochine

Nam Son (1890-1973)

To Ngoc Van (1906-1954) Khoa Khang Chien (Resistance Class)

Joseph Inguimberty (1896-1971)

André Maire (1898-1984)

Jean Despujols (1886-1965)

Le Pho (1907-2001)

Vu Cao Dam (1908-2000)

Nguyen Gia Tri (1908-1993)

Mai Trung Thu (1906-1980)

Nguyen Phan Chanh (1892-1984)

Bui Xuan Phai (1921-1988)  
Nguyen Tu Nghiem (1919-2016)  
David Thomas b. 1946

Reading List:

Gabrielle Abbe, "La "Renovation des Arts Cambodgiens" George Groslier et le Service des arts, 1917-1945," IRICE, Bulletin de l'Institut Pierre Renouvin, 2008/1 – No. 27

Nadine Andre-Pallos, *L'Indochine: Lieu d'échange culturel*, Paris: EFEO, 1998

Patricia Morton, *Hybrid Modernities: Architecture and Representation at the 1931 International Colonial Exposition in Paris*, Cambridge, MA: MIT Press, 2000

Kerry Nguyen-Long, *Arts of Vietnam 1009-1945*, Hanoi: The Gioi Publishers, 2013

Panivong Norindr, *Phantasmatic Indochina*, Durham, NC: Duke University Press, 1997

Nora Annesley Taylor, *Painters in Hanoi: An Ethnography of Vietnamese Art*, Honolulu and Singapore: University of Hawaii and NUS Press, 2004 and 2009.