

## Acknowledgements

It was more or less exactly twenty years before this present publication, more precisely at around six o'clock in the morning on 13 July 1999, that I first saw Angkor Wat. I approached the site via the southern connection road from the nearby tourist hub of Siem Reap. Sitting on the open rear of a truck with the smiling Cambodian team members of the French Baphuon temple restoration project around me, I watched as the temple's majestic towers emerged from the huge trees in the magic matutinal mist that lay over the deep green moat around the site. It is not exaggerated to call this precise moment one of the most impressive experiences in my life.

At this point I was pursuing a double degree in architecture (with a focus on historic preservation) and art history (with a focus on South Asia) in Vienna, and I had already travelled with my backpack to India's Taj Mahal, Myanmar's Pagan site, Indonesia's Borobudur temple, and China's Great Wall. But my story with Angkor Wat was of a different nature from the beginning. More precisely, it was during my year as an Erasmus student at the *École d'architecture Paris-La Villette* in 1998/99 that I successfully applied for a three-month internship with the famous *École française d'Extrême-Orient* (EFEO), the institute that was founded in the colonial time period around 1900 to explore and preserve the cultural heritage of *le Cambodge* in French *Indochine*. When I arrived in Cambodia, it was the extremely charismatic director of the EFEO's field office at Siem Reap/Cambodia, Pascal Royère, who introduced me to the Khmer temples in and around Angkor Park, and the challenges of architectural preservation and cultural heritage management. It is to him – tragically posthumously († 2014) – that my first and most sincere thank-you is formulated.

Shortly after this first visit to Angkor, a fellowship from Vienna University helped me to return for my master's thesis in art history under the direction of Professor Deborah Klimburg-Salter, holder of the chair of Asian art history. I am grateful for her support then and ever since. During this 2001 visit I temporarily joined the German Apsara Conservation Project (GACP), whose work since the mid-1990s had been concerned not only with the famous decorative surfaces of the twelfth-century Angkor Wat temple in the heart of Angkor Park but also with the final consolidation of the Preah Ko temple some kilometres to the south-east of the archaeological reserve. My research project was to unfold and correlate both the original ninth-century architectural construction and the early twentieth-century French restoration history of this fascinating pre-Angkorian brick temple. It not only resulted in my thesis and some years later in my first monograph on Khmer architecture (Falser 2006) but also influenced my upcoming Angkor

Wat project. In this context, I would like to thank Hans Leisen, professor of stone conservation at Cologne University of Applied Sciences and GACP's project director; Simon Warrack, stone conservator; and the project photographer, Jaroslav Poncar, for their shared on-site experience; ongoing support with background information, scientific data, and photographs; and their friendship, which without a doubt laid the solid foundation of this present work. Later internships at UNESCO's World Heritage Centre in Paris and at its regional branch in Bangkok also provided me with important insights into global heritagisation processes at Asia's archaeological sites. Here, my thanks go to Minja Yang and Richard Engelhardt.

The most important institutional support for this project was provided by the Cluster of Excellence "Asia and Europe in a Global Context" at Heidelberg University, funded by the German Research Council (DFG). Here, I had the privilege of embedding the research that I conducted as a project leader since 2009 in the internal research area of "Heritage and Historicities" while I was affiliated to the chair of Global Art History (see introduction). In this context, I wish to thank primarily the DFG itself and, of course, my former Heidelberg colleagues – above many others, Professor Monica Juneja, Professor Rudolf Wagner, and Katharina Weiler and Brigitte Berger-Göken. As I worked towards finalising in 2013/14 what the German system calls a *Habilitation* (a professorial qualification manuscript), I was rewarded with fellowships from the German Centre of Art History in Paris (thanks go to then director Professor Andreas Beyer and to the Gerda Henkel Foundation) and from the Berlin-based Forum of Transregional Studies, funded by the Florence Max-Planck-Institute of Art History (thanks go to Professor Gerhard Wolf and Hannah Baader).

From 2009 onwards my on-site and archival research into Angkor Wat's career as a transcultural heritage icon was a particularly complex and multi-sited endeavour in Europe and Asia. In France, the most important sources came from the Paris headquarter of the EFEO itself, with its magnificent library and archive. In this context, my sincere thanks go to Professor Bruno Dagens and Professor Claude Jacques (†2018) for sharing their profound knowledge about the cultural and intellectual history of Angkor (Park); to Franciscus Verellen (EFEO director 2004–2014) for giving me free access to all necessary archival sources; to Pierre-Yves Manguin, Christophe Pottier, Olivier de Bernon, and Pierre Pichard for their scientific support; and to Isabelle Poujol (director of the photographic archive) and Rachel Guidoni and Cristina Cramerotti (library and archive) for their patient help in identifying and providing written and visual material for this publication.

Additional research took me to the French National Archives in Paris (many thanks go to Christiane Demeulenaere-Douyère and Nadia Bouzid); the Archive of French Overseas History in Aix-en-Provence (I am particularly grateful to Anne-Isabelle Vidal and Isabelle Dion); and to Marseille (many thanks to Isabelle Aillaud from the Municipal Archives, to Ann Blanchet from the *Musée d'Histoire de Marseille*, to Véronique Raguseo from the *Archives départementales des Bouches-du-Rhône*, to the Chamber of Commerce of Marseille, and to other libraries). Many other Paris-based institutions and affiliated specialists also deserve my thankful mention: the Musée Guimet (Pierre Baptiste, Thierry Zéphir, Jérôme Ghesquière, Dominique Fayolle-Reninger); the *École nationale supérieure des Beaux-Arts* (Monique Antilogus, Emmanuel Schwartz); the *Cité de l'Architecture et du Patrimoine* (Emmanuelle Polack); the UNESCO archive and UNESCO-affiliated experts (Jens Boel, Adèle Torrance, Lyndel Prott); the *Institut d'Histoire de l'Art* – INHA (Jérôme Delatour); the French National Library and the Historical Library of Paris; ICOMOS International (with the affiliated expert Henry Cleere (†)); the Musée Branly, the *Conservatoire numérique des Arts et Métiers*, and the Sorbonne libraries; the château de Compiègne archive and the Hennebont archive (Jacques Guilchet); the owners of and the researchers studying the private archives of Louis Delaporte, Bernard Philippe Groslier, and Charles Meyer (Jérôme Hayaux du Tilly, Julie Philippe, Brigitte Groslier-Lequeux); and Monsieur Leboufnoir of Auberlet & Laurent in Montrouge near Paris.

Other important sources were provided during my research in Europe and overseas by the Heidelberg University Library; ICCROM in Rome (many thanks to Stefano de Caro, Jukka Jokilehto, Joe King, Gamini Wijesuriya, Alison Heritage, Anna Stewart, and, for the research library and archival material, to Paul Arenson, Daniela Sauer, and Maria Mata Caravaca); the Asia and Ethnography Museums; the Plaster Cast Ateliers of the State Museums, all in Berlin (thanks to Martina Stoye, Beate Ebel, Toralf Gabsch, Bertold Just (†), Thomas Schelper, and Wibke Lobo); by the archives of the Victoria and Albert Museum and the Royal Geographic Society, both in London; the Leiden, Berkeley, and Cornell University collections; the archive of the *École d'Athènes* in Athens/Greece; by Professor Fani Mallouchou-Tufano from the Technical University of Greece; by the Québec-based architect Pierre Guertin; and by Professor David Chandler from Monash University/Australia.

It's not surprising that some of the most precious moments of personal encounter and of research into collections, archives, and libraries occurred in Southeast Asia. While international players overseeing developments at

Angkor included actors from the EFEO (thanks to Bertrand Porte from the Phnom Penh National Museum) and the GACP (see above), from the World Monuments Fund (thanks to John Sanday), and from the UNESCO branches in Bangkok and Phnom Penh (Philippe Delanghe), as well as various researchers (above many others Henri Locard from the Royal University of Phnom Penh, Anne Gouillou, Fabienne Luco, and Keiko Miura from Waseda University in Tokyo), many Asian and Cambodian institutions and individual protagonists contributed extremely important perspectives to counterbalance the global heritage narrative over Angkor. In the Phnom Penh context, great thanks go to architect and former head of APSARA, Vann Molyvann († 2017), and his wife, Trudy; the ex-conservator of Angkor Park, Pich Keo; Ang Choulean from the Royal University of Fine Arts; Ly Daravuth from the Reyum Gallery Centre; Youk Chhang and Kok Thei-Eng from the Documentation Centre of Cambodia; the Bophana Audio-visual Resource Centre (with Cheav Engseang, Than Thanaren, Chea Sopheap, and Gaetan Crespel); the Khmer translator Saur Sokhalay; and the staff of the Cambodian National Library and National Archives. In the wider Siem Reap-Angkor context, I would like to express my thanks to my dear friend Khun Phally; Khoun Khun-Neay († 2017), Ly Vanna, and Sim Bunthoeun from/for APSARA; Peter Willers from CMAC; Krisna Uk and Daraneth Um from the Centre of Khmer Studies; Dy Proeung with his plaster model atelier; and Long Nari, Nginn Pek († 2017), and his son Tek Touch from the GACP team. Further research brought me to Battambang to meet the son of the sculptor Tan Veut, Voeth Savann; to Bangkok/Thailand (thanks to Professor Sunait Chutintaranond, then director of the Asian Studies Institute at Bangkok's Chulalongkorn University, and to his former student Anan Krudphet, who translated from Siamese for me); and to Java/Indonesia with its Borobudur and Prambanan sites.

With more specific regard to this enormous publication project itself, I wish to thank the German Research Foundation (DFG) and the Gerda Henkel Foundation for their important financial support; the patient copy editors Angela Roberts and Kristie Kachler for making my non-native English writing a bit less German; and certainly Katja Richter, Anja Weisenseel, and Jan Hawemann for overseeing the logistics of publishing and designing this ever-growing book with DeGruyter in Berlin.

Supporting an almost ten-year-long project is always a great challenge to the private environment of every researcher, and for this I have to thank my family and, most important, my partner. It is to her that this book is dedicated.

Michael Falser  
Vienna-Heidelberg, 20 September 2019

Für Katharina

