

Table of Contents

Volume 1: Angkor in France. From Plaster Casts to Exhibition Pavilions

Acknowledgements **XI**

Introduction 1

1. Angkor Wat: A transcultural history of heritage **1**
 - 1.1. Angkor Wat in Paris: A French *lieu de mémoire*? **1**
 - 1.2. The Heidelberg Cluster of Excellence
Asia and Europe in a Global Context and the
project *Heritage as a Transcultural Concept* **4**
2. The temple of Angkor Wat and its affordance qualities
and actionable capacities **9**
 - 2.1. Angkor Wat, approaching its
architectural configuration **9**
 - 2.2. Angkor Wat's affordance qualities
and actionable capacities: Architectural,
performative, patrimonial **18**
3. Preliminary reflections to Volume 1:
Angkor Wat in France – From Plaster Casts to Exhibition Pavilions **30**
 - 3.1. From exotic fantasies in garden
landscapes to 'spectacular' pavilions
in universal and colonial exhibitions **30**
 - 3.2. The rediscovery and re-evaluation
of plaster casts **35**
 - 3.3. Translational turns, colonial politics of
translation, and the technique of plaster casts **38**
 - 3.4. From translation to architectural transfer
and transcultural heritage **41**
4. Preliminary reflections to Volume 2:
Angkor Wat in Cambodia – From Jungle Find to Global Icon **43**
 - 4.1. From back-translation to third space **43**
 - 4.2. A 'heterotopia' called Angkor Park:
An 'enacted utopia' of cultural heritage? **46**
 - 4.3. From world heritage back to world's fair:
Angkor Park as a theme park? **53**

I. Lost in Translation? The Mekong Mission of 1866 and the Plaster Casts from Angkor at the Parisian Universal Exhibition of 1867 57

1. Mouhot's civilising vision from Angkor Wat's central passageway **57**
2. Footnote 2 on page 48, or: The explorative mission to the Mekong River (1866–68) **61**
3. The polysemy of objects, white spots on the map, and the casts from Angkor: The Universal Exhibition of 1867 and its classification system **71**
4. The relevance of plaster casts around the 1867 Exhibition: The French 'art industry' and 'industrial arts' around 1860 **78**
5. The *palais de l'Industrie* after 1855: A laboratory for the *Exposition permanente des colonies* and the *Union centrale des beaux-arts appliqués à l'industrie* **81**
6. Back to Egypt: The exotic architectures in the park of the 1867 Exhibition and the role of plaster casts **83**

II. *La Porte d'Entrée* from Ethnography to Art: Delaporte's Missions to Angkor, his *Musée Khmer* and the Universal Exhibition of 1878 89

1. Cracking the translation code of Khmer temple architecture: Delaporte's mission to Angkor in 1873 **89**
2. The *musée Khmer* in Compiègne **96**
3. From the *palais d'Industrie* to the Universal Exhibition of 1878: The *Muséum ethnographique des missions scientifiques* **100**
4. The 'political mandala' of the *palais du Champs-de-Mars*'s floor plan and the double placement of the plaster casts from Angkor **114**
5. The Naga balustrade of Preah Khan and the *Ethnographie des peuples étrangers* in the Trocadero palace **116**

III. Staging Angkor in the Museum 125

1. *Archétypes*, stage prop façades, and architectural *fabriques* in a Parisian convent: Alexandre Lenoir and his *musée des Monuments français* in the *Petits-Augustins* (1793–1816) **125**
2. Dissection, comparison, and metonymic display of monumental architecture: Viollet-le-Duc's *musée de Sculpture comparée* in the *palais de Trocadéro* **135**
3. The French-British connection, or how the London's 'exhibitionary complex' influenced Delaporte's *musée Indo-chinois* **144**

Table of Contents

4. Delaporte's *musée Indo-chinois* – the first and last French museum of Angkor **158**
5. Competing translations: "Not for show but for the sciences" – Angkor in the *Völkerkundemuseum* in Berlin **176**
6. Visual fragmentation and physical decontextualisation of Angkor: Towards the iconisation of cultural heritage – La Nave's and Delaporte's publications after 1900 **181**

IV. The Universal Exhibition of 1889 in Paris: Angkor Wat Goes Pavilion **189**

1. Changing scales: The world as exhibition **189**
2. Visualising mastered space: the *exposition coloniale* of the Universal Exhibition of 1889 **198**
3. The *pagode d'Angkor* of 1889 – the first open-air pavilion of Angkor in Europe **205**
4. From *emprunt* and *spécimen* to a prospective souvenir **210**

V. The Rise of Angkor in the French Peripheries 1894–1906: From Lyon, Bordeaux, and Rouen to Marseille **217**

1. Paris 1900: Angkor as a decorative accessory **217**
2. Lyon 1894, Bordeaux 1895, and Rouen 1896: Displaying colonies in the French periphery **226**
3. The National Colonial Exhibition of Marseille in 1906: Representing Angkor in the French periphery before the Siamese 'recession' of 1907 **233**

VI. Representing Angkor as a French *patrimoine*: The National Colonial Exhibition of Marseille 1922 **247**

1. Representing Angkor as a French *patrimoine*: The National Colonial Exhibition of Marseille 1922 **247**
2. The *Exposition Nationale Coloniale de Marseille en 1916*: The role of Jean Commaille in a failed project **251**
3. The 1922 National Colonial Exhibition of Marseille **255**
4. The 'interpenetration of the *métropole* and the colonies': From the overall bird's-eye view to the 'altar of the ancestors' **269**

**VII. Going Real Size: Angkor Wat and the 1931
Exposition Coloniale Internationale in Paris 281**

1. 'Refusing the copy and the pastiche'?
The 1925 *Exposition des arts décoratifs et industriels modernes* in Paris
and the *pavillon de l'Indochine* **281**
2. Angkor Wat as a permanent colonial museum in Paris?
Discussions around 1927 **284**
3. Angkor Wat in 1931 Paris: The logistical masterpiece
of applied French Orientalism **287**
4. Architectural taxonomies and (anti-)colonial discourses around 1931 **323**

**VIII. The End of a Seventy-Year Career in France: Angkor
at the 1937 Exposition Internationale in Paris 341**

1. The regionalist turn, or *Le plus grand régionalisme*:
From the 'colonial picturesque' to the 'French indigenous' **341**
2. Spatialising the last breath of French colonialism:
A Swan Island for the colonies **347**
3. The silent end of a seventy-year long era:
The last Angkor-style pavilion in France **356**
4. The Colonial and Regional Centres – and Indochina:
Architectural hybrids **368**
5. The Colonial and Regional Centres in 1937 – and Indochina:
From architectural pastiches to living heritage performance [*artisanat*] **376**

Findings and Conclusions for Volume 1 391

From Plaster Casts to Exhibition Pavilions: Angkor in Museums,
World and Colonial Exhibitions in France (1867–1937) **391**

Epilogue to Volume 1

Back to Asia: From Bangkok 1860 to Bihar 2020 407

1. Visualising cultural inheritance and royal patronage versus
mapping a colonial protectorate: Angkor Wat on Ang Duong's
coins and for Mongkut's royal monastery in Bangkok **407**
2. Between philanthropy and marketing,
a 'greater Hindu nation' and the Internet: A 'glocalised' mega translation
of Angkor Wat for Bihar 2020 **416**

Plates of Volume 1 425