

SPAFA JOURNAL



A Publication of the SEAMEO Regional Centre for

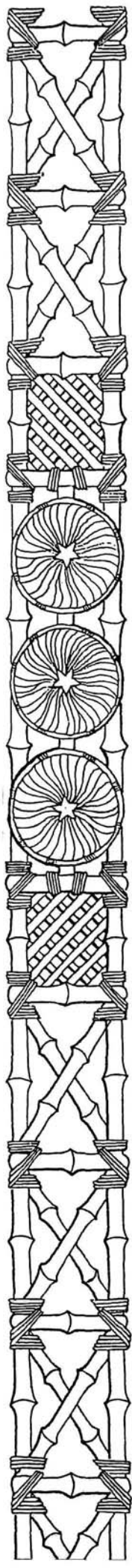


archaeology and fine arts



Volume 8 Number 3 September - December 1998

ISSN 0858-1975



SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts

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Fax. 433-2742, 434-1385

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Manuscripts could be submitted in electronic form (PC or Macintosh). Related photographs or illustrations and a brief biographical paragraph describing author's current affiliation and research interests should accompany the manuscript.

Annual Subscription Rates:

US \$27 (Air Mail)
US \$24 (Surface Mail)
US \$19/Baht 465 (Within Thailand)

Cost Per Issue: US \$6/Baht 150

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SPAFA Journal

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Pollen Analysis :

An appraisal of the potential of limestone caves and sediments (from areas of calcareous drainage)

Bernard Maloney

As there is now increased interest, both from within and outside Thailand, in the potential of pollen analysis for tracing past human activities, it is probably timely to examine the potential of cave sediments and sediments from areas of calcareous drainage in general for palynology. The Lang Rongrien cave (Anderson 1988; 1997), a cave site with a long occupation sequence, offers this opportunity, while the macrofossil plant remains from Spirit Cave (Yen 1977), which have been the subject of much debate, continue to raise interest.

A cave in Trat province.



Firstly, areas with calcareous drainage, unless the sediment has accumulated very quickly, are not good places to try and recover pollen from. Where there has been rapid accumulation, the pollen content of sediments will be diluted, but with careful chemical pretreatment high resolution sequences might be obtainable. So far, pollen has been recovered from only two caves in Southeast Asia: Niah, and Mulu, both in Sarawak, but the pollen (of mangrove) found at Niah was embedded in marine sediment deposited within the cave, not in cave sediment (Muller 1972: 33 [response to questions]).

Pollen has been extracted from a single sample of possible Pliocene age from c. 1050 m altitude from Hole in Time cave in the Clearwater Cave complex at Gunung Mulu. This, and six other samples, with ages ranging from c. 2.9 m years ago to quite modern, also contained phytoliths (microscopic plant silica), in the case of the sample with pollen, including those from grasses. Some of the phytoliths had carbon inclusions, thereby proving that the veg-

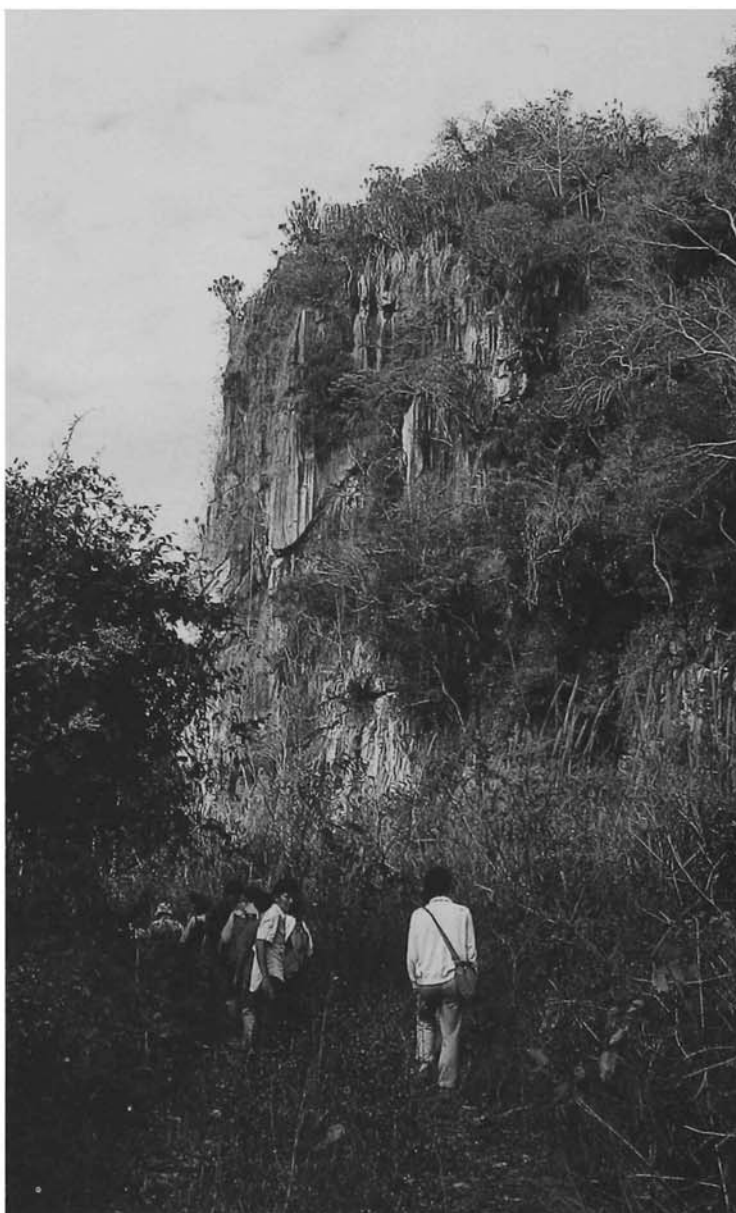
etation had been burnt. Pollen was not abundant but Meliaceae (tree) pollen was the most frequent. This information has not been published before because the sample was the only one of those submitted for analysis, which had not been collected by the University of Bristol's Dr. Peter Smart, so he could not guarantee that it was uncontaminated by modern pollen. The results suggested that there had been greater climatic seasonality in the Pliocene; heresy at the time of analysis, but now more acceptable. Unfortunately no modern pollen samples were available for analysis to see what they might contain, but the fossil sample showed similarities with one from 1600 m collected at Mount Kinabalu (Flenley 1979).

Samples from Tianko Panjang, the oldest archaeological site in Sumatra (Bronson and Asmar 1976), and the excavation square at Khok Phanom Di, Ban Don Tha Phet and Tha Kae in Thailand have been examined for pollen in the past. The three sites are not cave sites; the last two sites are in areas of calcareous drainage, and Khok Phanom Di had shell inclusions.

Some pollen was present in the samples from Tha Kae, which may indicate that there was rapid sediment accumulation, although there was not enough to concentrate sufficiently to obtain statistically valid counts. Areas of limestone drainage are associated with oxidizing rather than reducing conditions, thus the pollen flora may be biased toward types more resistant to destruction by the air, i.e. there may have been selective preservation of pollen and all the fragile types may have been lost. This would have made interpretation of the results extremely difficult, especially without field knowledge

of the existing vegetation, in terms of vegetation change, and from this deduction about plant succession, climatic change and the impact of people on the vegetation. Most samples, therefore, remain in my deep-freeze but may be re-investigated at some time in the future if preparation techniques improve, and the writer has the opportunity to visit the field area.

Limestone outcrops (in Trat province) which contain cave sites



The samples which were prepared were treated with hot hydrofluoric acid, so any siliceous material would have been destroyed. Those from Khok Phanom Di were not treated with HF and contained phytoliths, sponge spicules, diatoms (all composed of SiO_2), and infrequent vermilion coloured clay minerals, as well as partly oxidized organic material. Investigations of this sort, which can be carried out without elaborate chemical pre-treatment, are now given the fancy name of **facies analysis!**

The intent here is not to throw the baby out with the bath water by saying that pollen does not normally preserve in limestone areas, although the baby might need to be thrown out later. More research is needed to assess the viability of cave pollen analysis in tropical areas, and such research needs encouragement. It may prove to be successful, and we will not know until we try. What would be interesting is to analyse any guano that may be present as this is likely to be composed of fruit bat droppings, and its pollen content could give an indication of which fruit trees were nearby.

Dunn (1964) mapped guano deposits in the vicinity of the Gua Kechil site in Pahang, Malaysia. Such material may also be amenable to radiocarbon dating, using atom counting methods. Anderson (1997) deplored the activities of phosphate collectors but environmental archaeologists could profitably become phosphate collectors.

Analysis of cave sediments from limestone areas has sometimes met with success in temperate areas, e.g. at Kirkhead Cave in the English Lake District (Gale *et al.* 1984), Marble Arch Caves, Co. Fermanagh, Northern Ire-



Khok Phanom Di : a shell midden seen in an uncleaned up road section.

land (Jones and McKeever 1987), and Coolarkin Cave in the same county where phytoliths (Thompson and Maloney 1993) were also abundant. The Belgians, too, have recovered pollen from flowstones, from stalactites which grow downward from the roofs of caves, and stalagmites growing upward from the cave floors (Bastin 1978).

If pollen is preserved, there are problems of deciding what it means, quite apart from the difficulties which

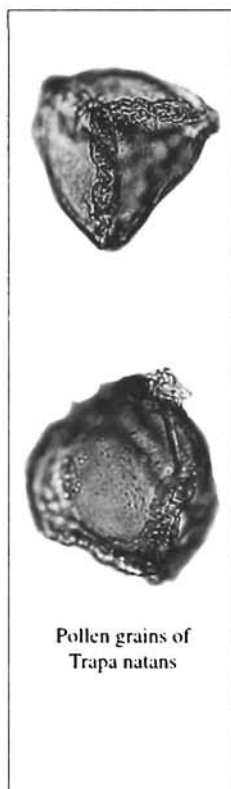
arise as a result of possible partial oxidation of the sediment. Principally, we need to know about **taphonomy**: how the pollen, phytoliths, etc. got there. If the sediment is derived from near the cave mouth, the pollen might have blown in, or been carried short distances by insects, and might reflect the composition of the local vegetation quite accurately. Otherwise, as at Mulu, it is likely to have been brought in by water percolating downward through the limestone or by subsurface streams. Regrettably, interpretation of pollen diagrams from limestone areas is not at an advanced stage as so few have been published.

Sediments from limestone areas are difficult to radiocarbon date unless atom counting techniques are used, but pure flowstones can be radiometrically dated, using uranium series methods. Indeed some Southeast Asian flowstones have already been dated by this method (Smart *et al.* 1984). Unfortunately, where they contain sedimentary inclusions the level of these impurities may be too great to allow dating. Dated flowstones provide very useful palaeoclimatic information because they only form under wet conditions (Atkinson *et al.* 1978). In recent years, they have been extremely valuable in establishing the ages of European interglacial periods. Flowstones are preserved when interglacial materials from the surface have been eroded away by later ice advances.

Let us finally look briefly at the macrofossil plant evidence from Spirit Cave from a pollen point of view, disregarding those taxa for which identifications are very uncertain. Yen (1977) reported the remains of the candlenut, *Aleurites*. This plant had not been found

in a local forest survey and Yen hints that it may have been brought in from coastal areas a considerable distance away. The pollen is large, distinctive, but has not been reported fossil from any Southeast Asian pollen site, nor has it been recovered from surface samples. On the face of it, this is depressing, but no attempt has been made to concentrate larger, rarer pollen grains by selective sieving (use of a mesh which allows small pollen grains through but traps larger ones) during preparation, and this may be necessary to recover such pollen taxa. Of course this biases the sample count, so two preparations are needed; one to give a general impression of the vegetation, and the second to concentrate the larger pollen grains for counting and identification. Diatom analysts already do this to provide more detailed information.

Aleurites is used for its edible seeds, and for its oil, so is *Canarium*, another of Yen's plant macrofossil types. A *Canarium*-type pollen occurs in highland North Sumatran pollen diagrams (Maloney 1996) and, apart from Spirit Cave, macrofossil remains have been reported from archaeological sites ranging in distribution from Sri Lanka, Java, Vietnam, to Melanesia. However, the pollen identification is not certain to the genus, and identification at the species level is not possible. There are indications, though, that *Canarium* might have been on the path to domestication by 14,000 B.P. in lowland northern Papua-New Guinea and offshore islands of Melanesia. It is a tree which might have been selectively conserved during periods of anthropogenic deforestation, but Yen (1977: 574) noted that it was fire tolerant in north west Thailand, surviving burning during swiddening. The



pollen of *Madhuca*, a tree in the Meliaceae family, and a possible source of poison (Yen 1977: 575) cannot be distinguished from that of other genera in the Meliaceae found in Thailand. Similarly, *Terminalia* pollen cannot be reliably separated from *Combretum* and many taxa in Melastomataceae, nor can *Prunus* from other genera in Rosaceae or *Castanopsis* from *Lithocarpus*. *Celtis* pollen occurs in the records from various Thai pollen sites, and two types are recognisable, but species identification is not possible.



The Gua Chawas archaeological site, Kelantan, Peninsular Malaysia, photographed in July 1998 during an Indo-Pacific Prehistory Congress field-trip.

Ricinus, the castor oil plant, has been reported fossil and in recent pollen spectra from Indian sites, but the monograph on Euphorbiaceae pollen by Punt (1962) groups it under a *Ricinus* type which includes *Homonoia*. Notably, a single pollen grain of this type occurred in the 2,20m sample from the undated Khok Phanom Di FP3 core but it also occurs at Nong Thale Song Hong

and Kumphawapi (Penny *et al.* 1996), and both Penny and myself have preferred to call it a *Homonoia* type. To date, one species of each genus has been recorded from Thailand.

Areca palm pollen is rather distinctive and is present at Khok Phanom Di and the three sites so far analysed from peninsular Thailand (Satingpra, Narathiwat and Nong Thale Song Hong). There are indications from the pollen records that at times it may have been selectively conserved or deliberately planted. A more complete account of the findings from Nong Thale Song Hong will be published in the Journal of the Siam Society in due course.

It was suggested that betel chewing may have been associated with the latter part of the Spirit Cave sequence. *Piper* has an extremely small pollen grain (it is spheroidal, and about 5 microns in diameter) but occurs in the fossil pollen record from Sumatra (Maloney 1985), Nong Thale Song Hong (south Thailand), and Panama (Bartlett and Barghoorn 1973). Unfortunately, the pollen of *P. betle* cannot be distinguished from that of other species in the genus.

Cucumis, *Lagenaria* and *Luffa* all have large, three pored pollen grains, with a reticulate surface pattern (well illustrated in Ayala-Nieto *et al.* (1988)) but have never been reported fossil from peats and lake sediments. *Lagenaria*, the bottle gourd, may have been used for containers at Spirit Cave, and *Luffa* for its fruit, or as a source of cloth. However, Cucurbitaceae pollen has been reported once from archaeological contexts in South America (Whitaker and Cutler, 1971) and an undated Indian quarry section (Bhattacharya and Chanda 1992).

Trapa has not been shown on published Southeast Asian pollen diagrams, but does occur at Pea Sijajap (1300m altitude) in North Sumatra. It has a large, very distinctive pollen type (Figure 1) with a crest which follows the pattern of the germination colpi, and has been found at European pollen sites (Flenley *et al.* 1975).

Momordica is often a rice field weed, but not exclusively so. Its pollen was present in recent samples from Khok Phanom Di. *Eichhornia crassipes* (the water hyacinth), which was introduced to Thailand from Java in 1901 (Kerr 1931), has a similar pollen type.

There have been numerous attempts at trying to identify rice pollen (Maloney 1990) but none of them have been successful, although Tsukada *et al.* (1986) claimed that they could identify fossil rice pollen in Japan. They do not say how, though, and the body of evidence is against them as rice is self-pollinating and does not produce pollen; furthermore, what is produced is not transported very far, except, perhaps, if it gets into drainage waters. Rice phytoliths, however, can be identified, and cultivars may be distinguishable from wild species.

So, it can be said in conclusion that pollen analysis of appropriate samples could substantiate the plant macrofossil evidence in some instance, but what is most valuable is in its provision of a more general picture of what the vegetation was like. Phytolith data is less precise in many ways, but more revealing in others. Most phytoliths cannot be identified to genera or to species but can provide very valuable evidence complementary to that from pollen; its particular strength at present is in providing more detail than is possible with grasses, and about what grasses were present. To give an example, a

sample from Mulu with a magneto-stratigraphic age of 1.5m years before present contained some Chloridoid/Eragrostoid grass phytoliths, and the sample which contained pollen also included Panicoid grass phytoliths. Bowdery (1998) has recently recovered phytoliths of the banana genus and other taxa from Gua Chawas, a Hoabinhian cave site in Kelantan, West Malaysia. Banana pollen is unlikely to be found in Southeast Asian deposits because of the way in which bananas reproduce and the structure of the pollen grain: which has a very thin outer wall that can be easily destroyed.

In conclusion, pollen can sometimes be extracted from limestone cave samples and sediments from limestone areas but to achieve this, it will probably be necessary to pretreat larger amounts of sample than is traditionally the case. It is only when this has been carried out that problems of interpretation of what the fossil record can tell us may be tackled. The likelihood of being able to find pollen of cultivated plants in cave sediments is not strong, as the discussion in relation to the plant macrofossil record from Spirit Cave shows. The problem might not prove to be recovery of the pollen itself, but the ability to identify it closely enough. Phytolith analysis has greater potential for identification of remains from cultivated plants, and it is worth noting that phytolith analysts normally pretreat larger amounts of sediments than that which pollen analysts customarily pretreat.

It will only be possible to assess the potential of limestone cave deposits for pollen analysis when attempts have been made to recover pollen which has been preserved more effectively than has been the case so far. In this respect, perhaps, palynologists can learn from phytolith analysts.

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The Significance of 'Persian Context' Discoveries *from Archaeological Sites in Thailand and Southeast Asia: A Concise Perspective*

Shahab. Setudeh-Nejad

The recent discovery of Persian-based coins from the Sasanian Dynasty (AD 226-651) in the Pattani area of Southern Thailand, as well as fragments of other Sasanian art products from various other Thai and Southeast Asian sites, has raised questions among art historians and specialists in Thai and Southeast Asian studies about the extent of cultural diffusions in this region from the direction of the Zoroastrian world of West and Central Asia.

INTRODUCTION

Professor Shinji Fukai, a ceramics authority in Japan, once suggested that Sasanid art techniques used in the production of pottery in Persia after Islamization of the seventh century AD., continued to remain Sasanian-based. Prof. R.E. Ettinghausen, a Western authority, also acknowledges a similar viewpoint as did another ceramics specialist, Prof. M. Yoshida, of Kyoto University. It is interesting to note that nowadays archaeologists in Southeast Asia have unearthed pottery remains whose technique has been described as 'Sasano-Islamic', here in the peninsular coasts.



Sasanian coins discovered in Southern Thai Province of Pattani on the coast at Yarang : these finds compliment other Sasanian finds in Siam, and their presence bear witness to the sphere of the Zoroastrian epoch of Partho-Sasanid Persia in this Asiatic zone.

(source: *The Silpakorn Journal*, vol. 33 no. 6, January-February 1990)

The 'Sasano-Islamic' was in use in the maritime ports of Southeast Asia as late as the ninth century AD, at a time when products of India and Persia were brought to Southeast Asia by ships whose original point of departure was at Siraf in the Persian Gulf. Moreover, secondary sources from literary heritage, and inscriptions of Southeast Asia can suggest that Persian cosmological notions together with other aspects of Partho-Sasanid cultures were probably transmitted in Siam, Cambodia, Champa, Myanmar, and Malayo-Indonesian zones as well as Southeast Asian-based areas of southern China as early as the latter period of the first millennium B.C..

I. Persian Elements in Southeast Asian Archaeology

The earliest known indication of a link between Persian navigation or maritime trade contacts of West-Asia with Southeast Asia can be found in the context of fifth century Sasanid coins from the Thai coast of Pattani. In addition to the coins, a Sasanian cabochon bearing Sasanian marks has been found at Oc-Eo in the Western Cochinchina in the Mekong Delta (a proximate zone to the Siamese Coast).

Various other finds include pottery shards and fragments of Sasanian wares (especially turquoise green and green alkaline glazed wares with white paste) found at sites in Phang-nga on the western coast of Thailand and at Laem Pho on the eastern coast and in Nakhon Nayok, U Thong,

and Suphanburi provinces as well as the Central zone of Lopburi and a Burmese site in Pagan. These finds are dated from the eighth and the ninth through the eleventh and thirteenth centuries of the Christian Era, and as a whole can support an argument for the existence of a rich cultural relationship between Sasanid Persia and Southeast Asian ports in pre-Islamic times and after the advent of Islam in West-Asia, which nowadays in the context of 'Sasano-Islamic', can indicate Zoroastrian-inspired art diffusions in Southeast Asia.

Indeed, in a recent study, Virginia Di Crocco has suggested that via Myanmar, art and architectural styles of West-Asian origin in the 'Persian context' was transmitted to Siam and other areas, some of which dates back to Parthian Persia (BC 259-AD 226), which also recalls the role of the Parthian world in the development of Mahayana Buddhism in Central-Asia, China, and Vietnam. It also shows the impact of Scythian peoples of the Indo-Iranian Epoch (in the age of Funan whose culture, arts and cosmology was influenced by the Zoroastrianized world).

II. Indo-Iranica Assimilations in Thai Culture

In a recent study, I have hypothesized that the 'Water Festival' of Southeast Asia (called 'Song-kran' by the Thai people) with proto-types in Cambodia, Myanmar, Laos and Southern China, could have developed in relation to brahmanical impact in Southeast Asian societies whose

notions were probably under the sphere of Partho-Sasanid epochs. This is in the context of the 'Sakadvipins' of Central Asia and Northern India, and their Magian-based traditions in fusion with the Brahmans, taking into account that a 'Water Festival' prevailed in Sasanid Persia in the days of King Peroz (AD 459-84), when Persian people celebrated the end of a drought with a symbolic act of throwing water at each other in jubilation, and in consequence made these gestures into a festival called 'Abrizan', being a Persian 'jashn', or 'festival'; hence, 'Jashne-Abrizan', or 'Water throwing Festival'.

Indeed, as Sumet Jumsai has elaborated on Thailand's 'Songkran', which is the folkloric 'New Year' of Siam, people of all age groups throw water and soak each other so that "The year will be endowed with good rainfall". Jumsai adds that Songkran is "connected with rain propitiation". Likewise, the so-called Dai people of Xishuangbanna of the southwest frontier of Yunnan in China, whose ethno-cultural roots is as a kin-Thai group, celebrate 'Pi Mai-Thai', as a version of 'Songkran', being a rite that "has deep roots in Dai history". It is further described as a "Water festival that heralds the arrival of the monsoons".

The 'Water Festival' of the Dai has shamanic-animistic roots, the rudiments of which are now absorbed into the Buddhist culture and its brahmanical associations.

With reference to the Scythian peoples' impact in the context of Thai history and culture, we know that the Pallava dynasts had a strong presence in



Under the impact of Scytho-Parthians in northern India, a fusion-oriented era joined notions in sun-worship, which in the context of Indo-Scythian impact in the delta of the Mekong, and a Khmer role in pre-Thai stage of Siamese Dvaravati, may have diffused Indo-Iranian influences in the worship of the deity, Vishnu. Shrines and statue of Vishnu found in Thai sites in Surat Thani can, in the context of Pallava arts, signify an otherwise overlooked Indo-Scythian epoch in Peninsular Siam.

Southeast Asia's peninsular zones, especially at Takuapa on the western coastal area of the Isthmus of Kra, where Nandivarman III, whose court was aided by the brahmans, reigned in the ninth century AD.

In the delta of the Mekong region, peoples of the Zoroastrian world introduced new ideas to Cham and Chinese ports (as late as the time when Persia proper was suffering from Muslim conquests). Immigrants arrived in Canton and Hainan aboard Persian and Indian ships, and with their residence, intermarriages, and trades inland and in the maritime routes helped to diffuse Sasanian notions and products and their production secrets among the Sinitic peoples of Southeast Asia and China.

As early as the sixth century AD, ideas from the court of Khosrow Anushirvan, or the 'Nushirwan Adil' of the Malay Tradition, reached farther East, and Persian cosmology found motivation for assimilation in Cham and Malay literary heritage in philosophy or morale wisdom. This is attested today by the 'Sasano-Islamic' transition period of arts, when production of Persian-type ceramics bypassed that of 'Sasanian type' in ninth century Southeast Asia. Thus, the ebb and flow of cultural waves of Persian civilization was widespread in Southeast Asia, and Sasanian art remained alive after Islam. We know that Islamized Persians arrived in Siam via Malaysia and Myanmar between the ninth and tenth centuries AD as traders who imported Persian goods and

whose continued arrival in Thailand is associated with the Sukhothai and Ayutthaya periods. At this time, Persian art and architecture once again regained popularity in Thai cities, including the court of King Narai the Great, who had undergone a great metamorphosis by Persian ideas since he was a young prince.

A recent study suggests that Persian music was held in high regard in Ayuttayan courts, and we can assume that Ayuttaya monarchs were Iranophiles. Many Persian traders had immigrated to Siam, and Persian culture reigned in the court of Narai.

III. Manifestations of a Southeast Asian Acculturation of the Zoroastrian Epoch

It is my general hypothesis that during the first millennium B.C., a Scythian epoch had registered a strong impact in Southeast Asian-based zone of southern China, where a mixture of cultures prevailed among various ethno-cultural groups such as the Dian, a proto-North Vietnamese culture, where evidence in art history can support an argument for a Zoroastrianized impact there. This was in conjunction with other elements from Western Asia reaching this zone of the Far East, which were assimilated by the indigenous ethnic groups and the dynamics of the Sinitic epoch. Thus, arguments in support of external impacts in the development of the Dongsonian epoch persist.

In the context of cultural anthropology, we can argue, that a

strong acculturation occurred in the transformation of Southeast Asian cultures involving the Scythian peoples and their kin-Pallava groups, whose culture manifested the civilizational aspects of Zoroastrianism. Among the immediate beneficiaries were among the Cham-Viet, and Burmese groups, pre-Siamese inhabitants of Thailand, the Khmers, and Malayo-Indonesian and other farther groups in Southeast Asia, whose archaeology and inscriptions suggest encounters with heritage cultures of the Indo-Iranian branch of the Indo-European family of nations, in which Indo-Scythians, and the Pallava were two significant groups. This penetration into Southeast Asia coincided with Eastward diffusion of Partho-Sasanid cultures and, thus, created a rich cosmological impact and legacy of Zarathushtrianism in the heritage of Southeast Asian civilizations.

Observation is a reasonable tool in anthropology. As a student of comparative civilizations, it is my observation that architectural patterns in Thai, Lao, Cambodian, Burmese, and other agrarian cultures of this region



Photograph : Virginia M.Di Crocco

Sasanian sherd with Turquoise glaze from Dvaravati period strata at what is now the Constantine Phoullkon compound, Lopburi 8th - 9th AD.

share structural affinities with those from the Caspian Sea coasts, especially the agricultural peoples of northern Persia in Mazandaran, and Gilan, where indigenous traditions resisted Islamization. With this idea, Thai and Southeast Asian scholars may find motivation to conduct tentative studies for discovery of other comparative elements. The ancient agricultural methods in West-Asian zone of Caspian Sea dates back to several thousand years B.C., from where many ideas reached the Indus valley, and the Duab of Turkistan. Indeed, in the Siamese context of Sanskrit usage, more often than not, we can find cognates in Persian:

<i>Persian vocabularies</i>	<i>Thai Usage</i>
Kalam : Cauliflower	Kalam-dog : Cauliflower
Nam : Wet	Nam : Water
Bam : Roof	Baan : House
Angoor : Grape	A-ngoos : Grape

A Persian author once went as far as insinuating a Zoroastrian connection to the origins of Siam, which in the context of the discovery of Sasanian cultural elements in Southeast Asia and the symbolism of the 'Water Festival' can pave the way for tentative studies which can attempt to approach Southeast Asia from the standpoint of Persia's sphere in farther East.

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Acknowledgement

Mr. Setudeh-Nejad wishes to express gratitude to Ajarn Virginia M. Di Crocco who furnished various references including pictorial materials for this article, which owes much to her inspiring scholarship.

Wet archaeological materials present special challenges to the conservator. Improper treatment can result in irreparable damage. There has been considerable progress in the conservation of these materials over the last two decades, but there are many practical and scientific aspects of the assessment and treatment of wet archaeological objects that are not well understood. CCI is actively involved in research and treatment development in this area.

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Chandrabhanu: choreographer, dancer and anthropologist

**Jack of many trades, and a master
of dance**

Chandrabhanu, director of the Bharatam Dance Company in Australia, recently visited Thailand, and agreed to remove his shoes to perform the Bharata-Natyam and Odissi at SPAFA centre



Born of Indian, Burmese, Chinese, Siamese and Arabic-Malay antecedents, choreographer and dancer Chandrabhanu (Chandra) grew up in Malaysia, where he absorbed the influences of traditional Malaysian and Indian dances; and experienced colonialism and various social changes.

Chandra was born and brought up in Perlis, North Malaysia. He went to the United States as an exchange student, and then studied Indian dance disciplines in Malaysia and India. In 1971, Chandra moved to Australia where he obtained a Doctorate of Philosophy in Social Anthropology from Monash University in 1980. Seven years later, he established the Bharatam Dance Company in Victoria. He has been involved in lobbying for

the support and development of Asian arts in Australia, and was appointed to several important positions on arts funding bodies including the Australia Council Dance Fund (1987-1991) and the Victorian Ministerial Advisory Committee for Multicultural Arts (1990-1991).

While Chandra has been described as a "charismatic and cathartic international performer of

Bharata-Natyam and Odissi Indian Classical Dance" (ancient dance forms that incorporate the art of the stage, drama, music, poetry and dance), he is also a scholar and researcher in Asian dance heritage and development, and travels widely in the region.

Despite his hectic schedule, Chandra managed to squeeze a dance demonstration into his brief visit to Bangkok in September, 1998.

He performed an Indian classical dance program titled 'Chandrabhanu in Oddissi and Bharata Natyam', and also spoke to a group of about sixty interested individuals, mostly students and dance teachers, at the Seameo Regional Centre for Archaeology and Fine Arts (SPAFA). A workshop held at the Patravadi Theatre later was attended by nearly 50 Thai dancers and students.

The teacher, performer and dancer enthralled his audience with his eloquence and his stomping, swirling and exhilarating dance movements during the two-hour demonstration.

Later, looking very comfortable back in his jeans and loose silk-shirt, Chandra talked with members of SPAFA in a street cafe.



Photographed by Nipon Sud-Ngam

When and how did you become interested in the art of dance?

Old Indian films. As a child, I watched a LOT of Malay, Hindi, Tamil, Chinese films at the cinema, and I was fascinated by the art of dance. Also when I was a young boy, I travelled to many places in Perlis with my father, who had to visit villages for his work. We walked for hours through rice fields, and sometimes we stayed in the communities. It was there that I became exposed to traditional music and dance. These trips were very crucial in my relationship with the common people of Perlis.

My father who was a State Financial Officer, was a well-cultured and knowledgeable person. He presented me the entire English encyclopaedia when I was seven years old. I'll never forget that this man bought this whole set of books for me. He sang, acted, loved music and was a highly imaginative visionary who encouraged me to dance, because he was inspired by the fact that his grandmother was a dancer in India. When I was four,

I used to give performances at home. I still remember hearing him say, "You're putting your footwork wrong! You should put your feet like this." It's such a funny memory.

You must see dance in the daily movements of everyday life. Can you give some examples how they are expressed in your work?

My emphasis for my dances is to find a flow of movement and energy ... very much like what the Chinese call Chi, that flow of energy and movement - not to break it, not the structure, but the goal of it. I observe this motion very seriously in every culture: somebody stooping down to pick something, a turn of head, etc., finding for instance that one of the things I like about Asian culture is the many different ways of 'getting down to the ground' and 'getting up'; because of our concepts of the space above ground level, plus our respect for whom we're in front of: elderly, younger person...

These influences - do you make written notes or simply file them into your mental cabinet?

Usually, I concentrate on a series of thought patterns for half an hour on one concept; go back to the studio and develop it further, or think through the gestures of daily life. Sometimes, these ideas are put away, and a couple of years later, they surface, and you think "Oh God, I thought about this two years ago." It's always

a pleasure when that happens because it means that something quite important has been registered.

You have some intriguing titles - Stone the Crows, Corrugated - for your dances, do you think up a subject matter with a general title first before you set to work on a piece, or do you settle on the title near the completion of the creative process?

It depends. For **Stone the Crows**, we stumbled upon the title halfway through the project. **Corrugated** - we were observing the long houses while researching in Borneo during the beginning of the project, and decided on the title there and then.

Apart from dance, how do you best express yourself creatively?

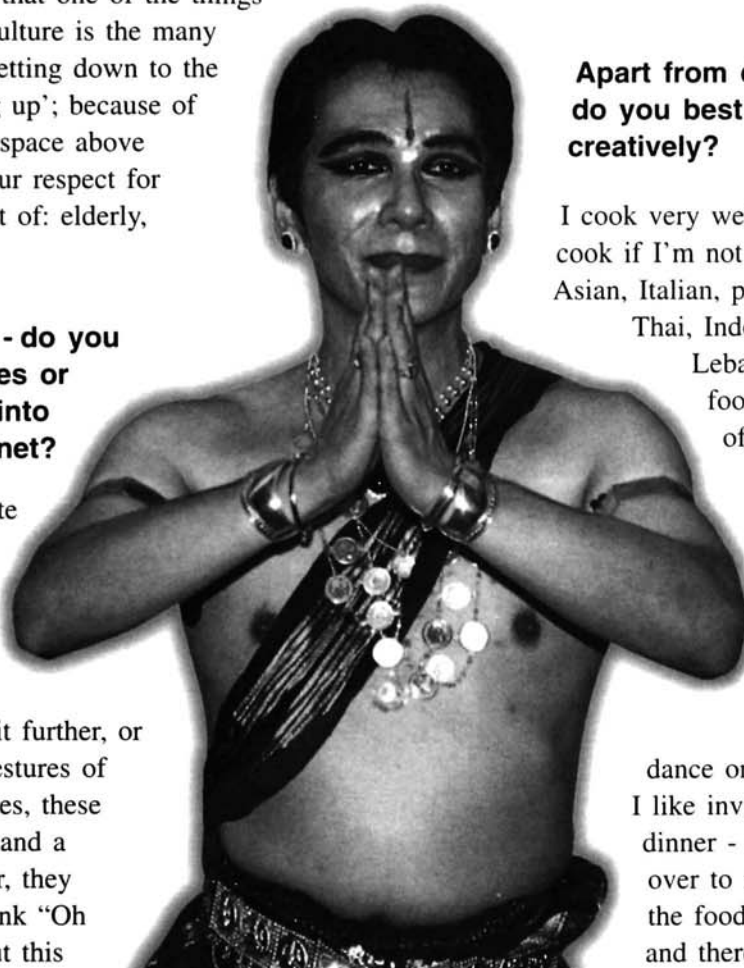
I cook very well (I would be a cook if I'm not a dancer); I do Asian, Italian, pseudo-French, Thai, Indonesian,

Lebanese ... I love food! It's another type of choreography.

I have a well-equipped kitchen, and would have to only take an hour to cook most days because I have to rush off to work teaching

dance or rehearsing.

I like inviting friends for dinner - they enjoy coming over to my house because the food is always creative and there is always wine on the table..



Photographed by Nipon Sud-Ngam

Your development of the onomatopoeic rhythm chants (*jathis*) - is it something original? Can you give a demonstration?

No, it is not, and yes it is. Onomatopoeic rhythm chants are very interesting because in Indian classical dance, *jathis* are used, and it sometimes sounds almost like a Perlis dialect. Where I come from, the Perlis dialect is also very onomatopoeic, meaning if you see people speak, they use hand gestures and make up words as they go along in conversation, off on a tangent at times, amazing ... from subject to subject, suddenly it becomes like a chant, with possibilities of new meanings. I have developed my own style of Indian *jathis*, and my rhythmic phrasing has been influenced by some of the onomatopoeic nature of Indian languages and the Perlis dialect.

At this point, Chandra broke into some imitation of chanting which sounded close to ethnic rap.

Do you have any mentors?

All my "gurus" are very important to me, but in terms of somebody as a mentor, my partner Geoffrey Goldie is probably the only mentor I have. I learnt a great deal from him particularly in the area of the visual arts, which I then applied to my dance. We function very well together: we talk a great deal about art and aesthetics. He is someone whom I can relate to in the mentor sense.

Which person/dancer do you most admire?

In my younger days, I was a great admirer of a woman dancer named Yamini Krishnamurthy. One of India's greatest dancers, she had a powerful style. She



has of course aged, but is still incredibly vibrant. I was very inspired by her.

Then there is the Balinese dancer, Oka Dalem – a dynamic, and imaginative artist. Another dancer whom I also greatly admired is Australian dancer Kelvin Coe, who has passed away.

You must have a very active life, so what bores you?

People with bad manners, bad taste, and bad style.

Do you have any major regret in your life?

That I never learnt to play the piano.

What has been the most consistent criticism of your work?

Number 1: Too long, and number 2: Syncretism - they find the links, the mixture of cultural diversity mind boggling. I always answer the criticism by saying that if the work requires the duration of three hours, then it shall be three hours. I mean, I've done short programmes, and I have complaints from some members of the audience who said ... you know, we're paying \$25, we only got 90 minutes. I also do pick up a fight quite quickly when the criticism contains racist undertones.

How many hours do you practice each day, and how do you relax, unwind from your work?

It depends. When I'm doing a show then I'll work out an average of between 3 to 5 hours. If there's no performance, I sometimes try to do an hour, or swim - because it helps my lower back.

I unwind by swimming, and cooking.



SPAFA Centre

Apart from a good lower back, what would singularly improve your life at present?

I would like an artistic director to take over my load of work, so I could concentrate on some other areas which I've always thought of covering, and [rather abruptly] I'D LIKE A BIGGER HOUSE! My house is a centre for dancers; a place for visitors, performers, artists, and friends to stay, and a larger one would do very well to accommodate all these activities.

Any secrets to share with aspiring young dancers?

I don't know [laugh]. Swim, stretch, I do a series of stretching and warm-ups upon waking everyday. I think all artists should follow their instincts.

Would you like to be remembered as the Nuyerev of Asia?

No way! I don't like the idea of the star image. I think, more than anything else, I'd like to be remembered for giving a lot of people the opportunity to learn, or to promote dance; touching people with my dancing. I don't have any worries about it because I know audiences are moved and touched and that's my major motivation, not stardom.

What in your opinion, is unique in Asian dance that set it apart from the others?

The spiritual depth and an ability to communicate inner space rather than mere physicalities.

What do you see as the most common point among the dance traditions of the East?

The ability to live ritual as part of life; the ability to find that inner space and to transcend the body,

to layer metaphors and symbols, and to connect with the natural world.

Where do you think the development of dance in Southeast Asia is going?

It will move into modernism, but with an Asian psyche. More and more dancers and choreographers are working in this field, using the Asian legacy but producing work with Asian themes and poignancy. However, we have to develop an audience who will value these developments.

How much longer do you intend to prance about before you decide to rest those bones and muscles of yours?

Who knows? As long as I am fit and have something to say through dance, I will continue to do so. After all, one of Asia's most famous dancer, Kazuo Ono, the Japanese Buto artist, is well over 80!

Chandra's Bharatam Dance Company mixes the innovative and classical that are challenging and mesmerising. The music used for its productions include Indian ragas to Tibetan opera. His latest work is Jadi Jadian, based on the legacy of British imperialism in Malaysia, and which is a study of Martinha Rizelles, the enigmatic wife of Captain Francis Light, who established Penang as a port. Martinha Rozelles. His wife is supposed to be part Thai and had come from Phuket.

☆☆☆☆☆☆

Recent Choreographic and Performance Highlights

- 1997 *Darpana: The Mirror of Gesture*, new solo work in Bharata-Natyam, The National Theatre, St. Kilda
Odissi Odyssey, new work in Odissi for the Bharatam Dance Company, The National Theatre, St. Kilda
Old Wives Tales, experimental work for the Bharatam Dance Company, The Beckett at the CUB Malthouse, Melbourne, with Paul Carter and Tim Hook
- 1998 Jubilee, solo Bharata-Natyam recital in celebration of the 25th anniversary of Chandra's career in Australia, March, National Theatre, St. Kilda Savithri, Classical and contemporary work for the Bharatam Dance Company, music by Chitravina N. Ravikiran, May, National Theatre, St. Kilda. England Performance Tour, Bharata-Natyam Highlights, London, Wembley, Birmingham, with the Bharatam Dance Company, July/August
Jadi Jadian, for the Bharatam Dance Company, with Paul Carter and the Gendang Terinai Orchestra of Perlis, Kuala Lumpur premiere, Panggung Eksperimen, September, Melbourne season - October, The Beckett Theatre at the CUB Malthouse Artistic Director for the Broadmeadows Community Dance Project, November

Language, music, metaphors, consecration of space and time for performance, mythic images and the spirit, all come into play, to create depth. Throughout my career, I have repeatedly examined the outcome of the translations of these elements - firstly, in the process of the traditional methods that I was taught by my teachers; secondly, in the course of my interpretations of the traditions; thirdly, in presenting the works to audiences that may not have the frames of references to these traditions; fourthly, in presenting the works into a language understood by the majority of that audience (English); and fifthly, in consciously embarking on a course of finding new meanings, not only in the area of existing vocabularies, but in creating and finding new expressions. In this, the socio-cultural and the political environment of Australia have come into play, and one could say that there has been a creation of cross-cultural memory.

- Chandrabhanu



Walking on two legs

Our earlier hominid ancestors in Africa started walking on two legs about four million years ago, a report in Discover magazine said

The debate on the reasons those first hominids gave up the tree-dwelling ways of apes has been raging for a long time, but there is a consensus on the point that a bipedal lifestyle made hominids unique among primates.

The article reported the findings of two researchers who say they have discovered evidence that "a bipedal ape roamed an island 5 to 6.5 million years ago, a time when our own ancestors were still four-footed tree climbers".

The ape, *Oreopithecus bambolii*, is not in the hominid family tree - it is related to *Dryopithecus*, believed to be the ancestor of the great apes.

Fragmentary fossils of *Oreopithecus bambolii* were first found near Monte Bamboli in Tuscany 125 years ago. It was only recently that studies of the ape showed that the ape walked upright. Meike Kohler and her colleague Salvador Moya-Sola, of the Miguel Crusafont Institute of Palaeontology in Sabadell, Spain, studied in detail hundreds of bone fragments stored in the Natural History Museum in Basel, Switzerland.

The three-foot-tall ape had an unusual foot for an ape, a S-shaped spine, and long femur typical of bipeds, the report stated.

Oreopithecus appears to have been fully bipedal, unlike chimpanzees and other primates which walk upright occasionally. However, with some of the flexibility of a climbing

ape's feet, its foot bones are not as rigid and well-suited for fast walking. Although *Oreopithecus* was probably a slow walker, it was safe because of the absence of predators on the island.

The ape survived for about 2 million years, during which it also probably lived on less food than other island animals since walking on two legs burns fewer calories than climbing. Ironically, the "shuffling gait" of *Oreopithecus* "may have proved its undoing - it would have been easy prey for predators that came to the island during an ice age, when sea levels fell and land bridges formed," the report said.

Dinosaur footprints stumbled upon

The Rajabhat Institute, Bangkok, Thailand, announced in June that fossilised footprints of dinosaurs were found in Khao Yai National Park

Uthai Dejtanon, the rector, told the *Bangkok Post* that about 19 footprints were discovered during a four-day exploration led by Narong Preechayarn of the Geography Department in May.

The exploration was organised after a Chulalongkorn University lecturer informed the institute that he had stumbled on the footprints, according to the rector.

The *Bangkok Post* reported that some of the footprints are believed to have come from dinosaurs of the

Theropod family, and others are from that of the *Coelurisaur*.

The three-toed footprints were imprinted on three rocks, each weighing more than two tonnes, on the bank of Sai Yai river in the park. Mr. Uthai said that the dinosaurs lived near freshwater sources there 140 million years ago.

An underwater treasure find untouched for 300 years

Divers discovered a French supply ship that went down during a storm about 300 years ago. They found l'Aimable while searching the coastline of Texas, according to an AFP report. The ship, which had carried hundreds of colonists and their supplies, was buried in sand under 6.6 metres of water in the bay

L'Aimable - one of three ships commanded by French explorer Rene Robert Cavalier, Sieur de La Salle - sailed to North America in 1685 with the mission to search for the mouth of the Mississippi River, and claim it for France. La Salle mistook the Matagorda Bay on the Gulf of Mexico for the river. Two ships - l'Aimable and La Belle - sank in a violent storm. Survivors gathered on the third ship, Le Jolly, to return to France.

news

Early this year, 23 divers working for the National Underwater and Marine Agency (NUMA) came upon the L'Aimable.

Three years ago, La Belle was discovered in 3.6 metres of water in the same bay. Underwater archaeologists raised the remains of the ship and more than one million artefacts.

L'Aimable, about eight times larger than La Belle, promises to reveal a wealth of information about the early colonists.

It took searchers 17 years to find La Belle, but only three weeks to locate L'Aimable, with the help of an aerial magnetic survey that detected the presence of iron in the ocean floor sediment.

L'Aimable was discovered at the fourth site of fifteen possible targets. A French musket and flintlock pistol, which have been X-rayed and dated to 1685, have been recovered from the shipwreck, and confirmed by historical records as belonging aboard the ship.

Archaeologists are preparing to locate four iron cannons, weighing about six kilos each, supplies brought along by the colonists, and possibly also wine kegs, ammunition and more pistols.

Officials are withholding from the public the exact site where the ship is, so as to prevent looting by treasure hunters, and the state of Texas will be given all of the recovered artefacts for conservation.

New plan for Sukhothai site

A long-term plan to maintain the Sukhothai Historical Park of Thailand is being drawn up

Sayan Prishanchit, acting director of the park, told the *Bangkok Post* that the present master plan, made 20 years ago, needed to be updated, and that the new plan, now being prepared, involved the tourism sector, conservationists and academics.

Growing ever more popular as a destination, Sukhothai Historical Park is undergoing difficulties with some of the sensitive areas within the park that received a rising number of visitors as well as a growing local community.

Among the major sources of income for Sukhothai is Tourism, attracting some 500,000 visitors last year.

The Bureaucratic Reform Committee announced earlier this year that the Park would become a profit-making agency to allow its management independence.

Mr. Sayan informed that the local community there has increased tremendously, but conservation work has not been rapid enough to keep pace with the changes; and regulating businesses in the site has not been easy. Although the Fine Arts Department has been making efforts to conserve

the park, some businesses have been exploiting it without regard for the negative consequences.

While Sukhothai Park benefits from being listed by Unesco as a World Heritage site, he cautioned that such a status could be withdrawn if a world heritage agency informed Unesco that the site is deteriorating and neglected.

The current master plan includes a zoning system to designate areas for specific uses. He also called for the sensitive central area to be preserved for cultural purposes only, and contemporary performances or activities to be organised in the outer areas.

South and Southeast Asian Art and Archaeology Index (ABIA)

Professor Khunying Maenmas Chavalit, SPAFA Library and Documentation Officer, and Miss Wilasinee Thabeungkarn, Documentalist, participated in the Third Workshop of the ABIA South and Southeast Asian Art and Archaeology Index, 16-17 December, 1998, at the International Institute for Asian Studies, (IIAS) University of Leiden, the Netherlands.

In 1997, SEAMEO SPAFA began co-operating with the IIAS in an international project to compile an annotated bibliographic database. IIAS, who initiated the project, is working with SEAMEO SPAFA, Bangkok, the Post-Graduate Institute of Archaeology of the University of Kelaniya (PGIAR) and the Central Cultural Fund (CCF) in Colombo in the production of the Annual Bibliography of Indian Archaeology (ABIA) South and Southeast Asian Art and Archaeology Index. SEAMEO SPAFA Library and Documentation Services have since been collecting, processing and preparing annotated bibliographies and other information materials for publication on archaeology and art history in Southeast Asian countries.

The Third Workshop consists of two main activities: discussions on technical matters and practical exercises for the editors, and the meeting of the Advisory Board members on policy and future plans after the first five year 1997-2001. Miss Wilasinee Thabeungkarn, the editor of ABIA Index attended the technical workshop during 21 November to 22 December 1998. Prof. Khunying Maenmas Chavalit participated in the meeting of the Advisory Board members from 16-18 December 1998.

The meeting focused attention on the quality of the annotation of the bibliography, problems concerning time-consuming editorial processes. The future of ABIA Index was also deliberated on. Two resolutions were agreed upon: 1) The ABIA Index Project be continued after the completion of the first five years; 2) Explore possibilities on rotating the chairmanship of the project among the various partners.

The Workshop concluded with public lectures on 'The Medieval Indian Arts', 'The Hindu Bronzes from Polonnaruwa', 'Dating of Javanese Temples: the Stylistic Method Reappraisal', and the launching of the ABIA Index Volume One

Book Review

Kooij, Karel R. van Kooij (ed) ABIA South and Southeast Asian Art and Archaeology Index. Volume One. London and New York: Kegan Paul International in Association with the International Institute for Asian Studies, Leiden and Amsterdam, 1999, 597 pages. ISBN 0-7103-0625-3

The other editors are: Ellen M. Raven (Co-ordinating Editor for South Asia), Marijke J. Klokke (Co-ordinating Editor for Southeast Asia), S. Settar and Doris Yapa (Editors for South Asia), Hasan Djafar and Wilasinee Thabeungkarn (Editors for Southeast Asia).

The ABIA South and Southeast Asia Art and Archaeology Index is the product of a joint project of the International Institute for Asia Studies, Leiden and Amsterdam; the Postgraduate Institute of Archaeology, Colombo, and the SEAMEO Regional Centre for Archaeology and Fine Arts, Bangkok. The main purpose of the project is to compile and maintain an annotated bibliographic database that documents publications on South and Southeast Asian art and archaeology. The selected publications include monographs, articles in periodicals, reviews and Ph.D. dissertation and research reports in Asian and European languages which were published during 1996 and 1997. The first volume contains 1306 records on the following board subjects: Pre and protohistory, historical archaeology, ancient art history (up to 1900), modern art history (from 1900), epigraphy, paleography, numismatics and sigillography. The performing art and ancient history are not included.

The contents of the first part of the ABIA Index are general information about the project, the materials covered, the technical aspects, the structure of the records, classification codes which consist of geographical codes and codes indicating form or subject matters. There are two articles: 'Research by Indonesian Archaeologists 1977-1997', (written by Edi Sedyawate, Department of Culture, Indonesia), and 'No Sign of the Buddha: Recent viewpoints on Meaning in Early Buddhist Art' (by Professor Karel R. van Kooij).

The bibliographical entry is organized by region and by the countries found within. For South Asia, there are 8 countries: Bangladesh, Bhutan, India, Nepal, Pakistan, Sri Lanka, Maldives. Southeast Asia countries are: Brunei Darussalam, Cambodia, Indonesia, Laos, Malaysia, Myanmar, The Philippines, Singapore, Thailand and Vietnam. Materials from other parts of Asia related to South and Southeast Asia are also included.

Prof. Khunying Maenmas Chavalit



H.E. Pehin Orangkaya Laila
Wijaya Dato Haji Abdul
Aziz. Umar
President of SEAMEO
(Southeast Asian Ministers of Education
Organisation) Council

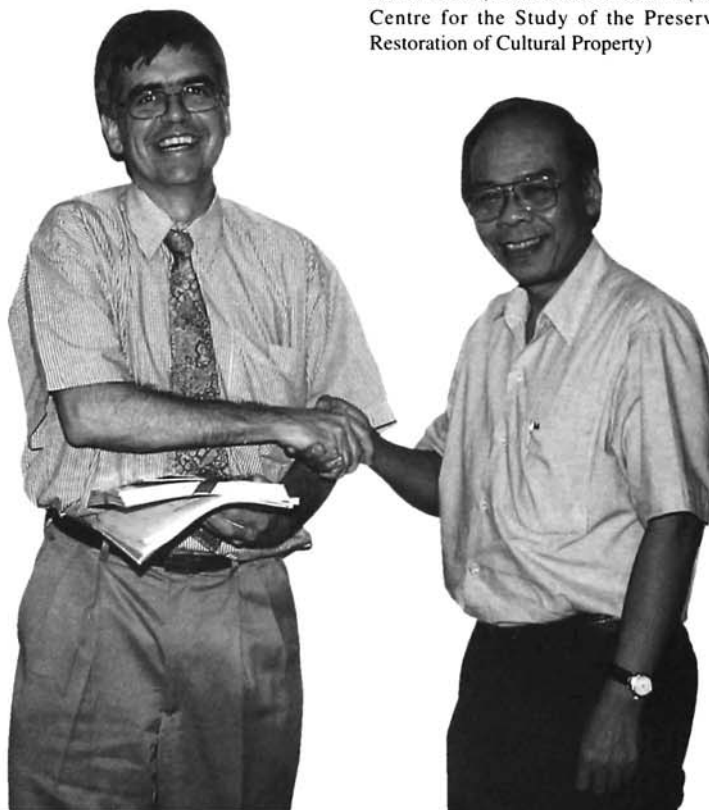


SEAMEO Council President, visiting
SPAFA Centre on 20 Oct 1998



...with Mr. Pisit Charoenwongsa (SPAFA officer-in-charge)

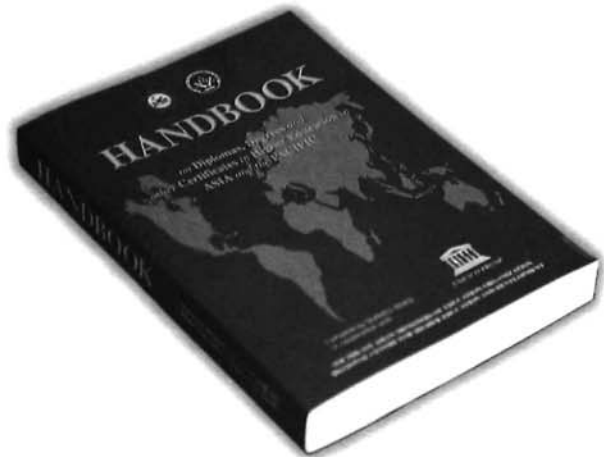
Mark Laenen, President of ICCROM (International
Centre for the Study of the Preservation and
Restoration of Cultural Property) ▶



◀ Mark Laenen, with Mr. Pisit Charoenwongsa
during a visit to SPAFA Centre on 24 Nov 1998

Handbook on Diplomas, Degrees and other Certificates in Higher Education in Asia and the Pacific

Armenia	Laos
Australia	Malaysia
Azerbaijan	New Zealand
Brunei Darussalam	Philippines
Cambodia	Russian Federation
China	Singapore
India	Sri Lanka
Indonesia	Thailand
Iran	Vietnam
Japan	plus Germany, France
Korea	USA, UK



This Handbook includes information from twenty countries in the Asia Pacific region on degrees, diplomas and other certificates granted by higher education institutions. As moves towards the mutual recognition of degrees and diplomas in the region gather momentum, this Handbook makes a vital contribution which, as a stepping stone, provides for mutual understanding.

Each country report includes a country profile, information on the national education system and the higher education system in particular, and the following :

- characteristics of degrees and diplomas,
- study programmes offered,
- admission requirements,
- the degree conferring agencies,
- assessment of higher education institutions,
- degrees and professional competence,
- international recognition of degrees.

For comparative overview purposes, additional research papers from Germany, France, the United States and the United Kingdom are included.

- * Compiled by SEAMEO RIHED in co-operation with UNESCO PROAP
- * 434 pp, US\$ 20 SEAMEO Member Countries/SE Asia, US\$25 Rest of the world - includes postage
- * To order, please send a bank draft made payable to:

SEAMEO RIHED
Ministry of University Affairs Building
5th Floor, 328 Sri Ayutthaya Road
Phaya Thai, Bangkok 10400
Thailand
Tel: (662) 644-6518, 644-5591
Fax: (662) 644-5421
Email: kevin@mis.mua.go.th

The aim of the Handbook is to provide insight and promote understanding of the educational systems across Asia Pacific; thus, it is an indispensable reference tool for educators and policymakers in higher education.

"I am confident that it (the Handbook) will be a powerful tool for the application of the Regional Convention on Recognition of Studies, Diplomas and Degrees in Higher Education in Asia and the Pacific"- Victor Ordonez, Director of UNESCO PROAP.



SPAFA Activities

SPAFA Schedule of Activities 1998/1999

Southeast Asian Traditional Architecture

Seminar

Venue: **Thailand**

Duration: 1 week

Date: **November 1998**

Notice how architecture in Southeast Asia is rapidly changing under various influences? This seminar seeks to identify and address issues and concerns relating to preservation of traditional Southeast Asian architecture.

Cultural Heritage Resources Management for Tourism

Workshop

Venue: **Thailand**

Duration: 1 week

Date: **December 1998**

As tourism increases, the management of cultural heritage becomes more urgent. The purpose of this workshop is to review and share experiences within the region, and produce guidelines for management of resources.

Southeast Asian Industrial Archaeology

Seminar

Venue: **Thailand**

Duration: 1 week

Date: **January 1999**

The goal of this seminar is to define important industrial archaeological sites in Southeast Asia, and determine the feasibility of carrying archeological studies on them.

Environmental and Conservation Archaeology

Training Course

Venue: **Thailand**

Duration: 2 weeks

Date: **February 1999**

Training on the application of new technology in archaeology relating to the environment and conservation (such as archaeo-zoology, archaeo-botany, geo-archaeology, etc...)

Performing Arts Curriculum Development for Primary Schools in Southeast Asia

Workshop

Venue: **Thailand**

Duration: 1 week

Date: **March 1999**

A workshop to disseminate the basic principles and methods of teaching among performance arts educators and curriculum planners in the region, with emphasis on preservation of indigenous Southeast Asian cultural heritage.

Southeast Asian Art History

Colloquium

Venue: **Thailand**

Duration: 1 week

Date: **March 1999**

The purpose of this colloquium is to examine art history of the region, and to explore and identify the issues, commonalities and diversities.

Residency Programme for Contemporary Visual Artists

Workshop

Venue: **Thailand**

Duration: 1 month

Date: **April-May 1999**

Interested in the visual arts as an expression of concerns in the environment and peace? Join this one-month workshop, and - through reactive interaction and exposure to various communities, and application of advanced technology - promote the region's cultural heritage.

The Application of GIS to Cultural Resource Management

Workshop

Venue: **Thailand**

Duration: 1 week

Date: **May 1999**



SPAFA Schedule of Activities 1999/2000

Participants of this workshop will be introduced to geographic information systems (GIS) and their application in archaeological surveys and excavations, techniques, and analysis.

The Role of Museums in Community Development Training Course

Venue: **Malaysia**

How true is the joke that generally, museums are for the under 15 and the over 50? This training course will focus on the role of museums in community development, and how to make museums more attractive to the public.

Art Curatorship and Exhibition Design

Advanced Training Course

Venue: **Singapore**

An opportunity to study curatorial and exhibition design principles and techniques in art museums and galleries.

Arts Management for Supervisors of Visual & Performing Arts Institutions

Training Course

Venue: **Singapore**

Training course for managers and administrators of arts institutions to improve their skills in management, and also organisation of arts and cultural activities.

Labanotation for Practitioners and Dance Scholars

Training Course

Venue: **Malaysia**

Dance scholars and practitioners, this course is for you to be trained in basic labanotation for the purpose of augmenting research and studies on dance in Southeast Asia.

Development of Skills in Socio-Cultural Analysis and Interpretation of Folklore Performances

Training Course

Venue: **Indonesia**

If you're interested in the nature and significance of folklore (music, dance and drama), this course is for you. Training include analysis and interpretation of folklore, and preservation of folklore as a cultural heritage.

Museum Education Services

Workshop

Venue: **Singapore**

Education programmes in Southeast Asian museums will be subject to study and discussion in this workshop, meant to improve the quality of the education service.

Hindu-Buddhist Sculpture and Iconography in Southeast Asia before 1,000 AD

Seminar

Venue: **Cambodia**

The aim of this seminar is to promote awareness and understanding of the ancient Hindu-Buddhist sculptures and icons; to discuss recent studies; and to catalogue these sculptures and icons.

Ethno-Technology of Textile

Seminar

Venue: **Indonesia**

There are regional commonalities in the ethno-technology of textiles in Southeast Asia, and this seminar provides a forum for sharing information, and theories on design, production techniques, etc., and for promoting awareness of the heritage in textile-making.

The Development of Teaching Materials for Children's Dance Education

Seminar

Venue: **Cambodia**

Educational materials for dance are still scarce, and the curriculum for schools needs to be refined. To improve dance education for children, this seminar will be organised for the exchange of ideas; discussion of distance learning programmes; and production of multi-media teaching aids, and teaching materials.

July 26 - August 1

Williamsburg, VA, USA

14th International Congress of Anthropological and Ethnological Science, ICAES

August 30 - September 2

Hamburg, Germany

Religious Diffusion and Cultural Exchange

Dr. B.J.Terwiel, Universitat

Hamburg, Seminar fur Sprache und Kultur Chinas, Abteilung Thailand

Burma u.Indochina,

Von-Melle-Park 6, 2 Hamburg 13,

Germany,

tel: +49-40-41233675,

fax: +49-40-41233106,

e-mail: or4A011@rzz-cip-l.rzz.uni-hamburg.de

August 31 - September 4

Berlin, Germany

7th International Conference of the European Association of Southeast Asian Archaeologists

Dr. Wibke Lobo, Museum fur

Volkerkunde, Arnimallee 23-27,

14195, Berlin, Germany,

fax: +49-30-8315972

September 3-6

Hamburg, Germany

Second EUROSEAS Conference Southeast Asia: Looking forward, looking back

The EUROSEAS Secretariat:

Ms. Ageeth van der Veen, KITLV,

P.O. Box 9515, 2300 RA Leiden,

The Netherlands,

fax: +31-71-527-2638,

e-mail:

euroseas@rullet.leidenuniv.nl

September 28 - October 3

Bonn, Germany

27th Conference of

German-speaking Orientalists

Prof. Stefan Wild, Institute for

Oriental Studies, University of

Bonn, Regina Pacis Weg 7,

53113 Bonn, Germany,

tel: +49-228-737462,

fax: +49-228-735601

October 1-4

Heidelberg

Leiden, the Netherlands

4th CHIME Conference:

Barbarian Pipes and Strings

Chime Foundation, P.O. Box 11092

2301 EB Leiden,

The Netherlands

tel: +31-71-513974

fax: +31-71-5123183

e-mail: chime@worldaccess.nl.

14-16 December 1998

Bandung, Indonesia

Entrepreneurship and Education

in Tourism Dr heidi Dahles,

c/o IIAS, P.O. Box 9515,

2300 RA Leiden,

the Netherlands,

e-mail: H.Dahles@KUB.nl

January 10-14, 1999

Cape Town, South Africa

World Archaeology Congress 4

Carolyn Ackermann, Conference

Secretariat

Global Conferences, P.O.

Box 44503 Claremont 7735,

Cape Town, S.A.

tel: +27 (21) 7528600

fax: +27 (21) 7628606

e-mail: wac4@globalconf.co.za

Website: www.uct.ac.za/depts/age/wac

Website: www.global.co.za/wac4

23-25 April 1999 Tacoma,

Washington, USA Seventh ASIA

Network Annual Conference

Marianna Mcjimsey,

ASIA Network,

The Colorado College,

14 East Cache La Poudre,

Colorado Springs, CO 80903,

USA, tel: +1-719-3897706,

e-mail: mmcjimsey@cc.colorado.edu



AUSTRIA

Museum für Volkerkunde

Wien

Neue Hofburg
Vienna I
Tel: +43-1-534-300
Fax: +43-1-5355320
Daily 10 am - 6 pm
closed on Tuesday

Museum of the History of Art

Maria-Theresien Platz
1010 Vienna
Tel: +43-1-5277301
Daily 10 am - 6 pm
closed on Mon.

Permanent collection

Egyptian and Oriental collection,
paintings, coins, and antiquities.

Wiener Secession

Friedrichstra Be 12, A-1010 Vienna
Tel: +43-1-5875307
Fax: +43-1-5875307-34

AUSTRALIA

The Art Gallery of New South Wales

Art Gallery Road The Domain
Sydney, NSW 2000
Tel: +61-2-92251846
Fax: +61-2-92216226

National Gallery of Victoria

180 St Kilda Road
Melbourne, Victoria 3004
Tel: +61-3-92080222
Fax: +61-3-92080245

Permanent exhibition

The Asian Gallery features Chinese
ceramics and archaic bronzes,
plus Hindu and Buddhist art
from India, the Himalayan region,
China and Japan.

Queensland Art Gallery

Queensland Cultural Centre
South Bank, South Brisbane
P.O. Box 3686
Brisbane, Queensland 4101
Tel: +61-7-38407333
Fax: +61-7-38448865
Daily 10 am - 5 pm

Permanent Collection

The Kenneth and Yasuko Myer
Collection of **Contemporary**
Asian Art has some outstanding
pieces of Asian art.

BELGIUM

Royal Museums for Art and History

Jubelpark 10, 1000 Brussels
Tel: +32-2-7417214
Fax: +32-2-7337735
Daily 10 am - 5 pm, closed on Mon.

Museum of Fine Art and Archaeology

Place de la Revolution (Place du
Marche)
25000 Besancon
Tel: +33-81-814447
Fax: +33-81-615099
closed on public holidays.

Permanent collection

Fine Art and archaeology from
non-Western areas.

Royal Museums of Art and History - Brussels

Cinquantenaire Museum
Jubelpark 10
1000 Brussels
Tel: +32-2-7417211
Fax: +32-2-7337735
Daily 10 am - 5 pm, closed on Mon.
and Public Holidays

Permanent exhibition

Important **collections** regarding
China, Korea, India and Southeast Asia.

Ethnographic Museum

Suikerrui 19, 2000 Antwerp
Tel: +32-3-2208600
Fax: +32-3-2270871
E-mail:

etnografisch.museum@antwerpen.be

Daily 10 am - 5 pm

closed on Mondays

Hessenhuis

Falconrui 53, 2000 Antwerp
Tel: +32-3-2060350
Fax: +32-3-2060370
E-mail: hessenhuis@antwerpen.be
Internet: <http://www.DMA.be/cultuur/hessenhuis>
Daily 10 am - 5 pm
closed on Mondays

CHINA

Red Gate Gallery

Level 3, China World Hotel
1 Jianguomen Wai, Peking 100600
Tel: +86-10-65322286
Fax: +86-10-5324804
Daily 12-6 pm

FRANCE

Museum of Fine Art and Archaeology

Place de la Revolution (Place du
Marche)
2500 Besancon
Tel: +33-81-814447
Fax: +33-81-615099
Closed on public holidays.

Musee Guimet

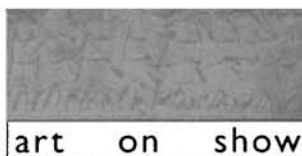
Place d'Iena 6
75116 Paris
tel: +33-1-47238398
fax: +33-1-47238399
Due to renovations the museum will be
closed until the end of 1998.

Permanent collection

Fine art and archaeology from
non-Western areas.

Musee Cernuschi

Avenue Valasquex 7, 75008 Paris
Tel: +33-1-45635075
Fax: +33-1-45637816
Daily 10 am - 5.40 pm, closed Monday
and public holidays



Galerie Nationale du Jeu Paume
1, Place de la Concorde, 75001 Paris
Tel: +33-1-47031250

GERMANY

Museum of Ethnology
Lansstrasse 8
D-14195 Berlin
Tel: +49-30-83011
Fax: +49-30-8315972
Daily 9 am - 5 pm,
Sat./Sun. 10 am - 5 pm

Permanent Collection
Studies of the cultures of the
Pacific Islands, Africa, America and
Southeast Asia.

Museum of Indian Art
Lansstrasse 8,
D-14195 Berlin
Tel: +49-30-8301-361
Fax: +49-30-8316-384
Daily 9 am - 5 pm,
Sat./Sun. 10 am - 5 pm

Permanent Collection
Archaeological objects from India;
terracotta, stone sculptures and
bronzes from India, the Himalayan
countries and Southeast Asia; **mini-**
ature paintings.

Brohan Museum
Schlossstrasse 1a, 14059 Berlin
Tel: +49-30-3214029
Tue.-Sun. 10 am - 6 pm;
Thu. 10 am - 8 pm, closed Monday

Städtisch Kunsthalle
Moltkestrasse 9, 68165 Mannheim
Tel: +49-621-2936413
Fax: +49-621-2936412
Daily 10 am - 5 pm, Thu. 12 pm - 5 pm,
closed Monday

Museum für Völkerkunde Hamburg
Rothenbaumchaussee 64
20148 Hamburg
Tel: +49-40-44195524
Fax: +49-40-44195242

GREAT BRITAIN

Museum of East Asian Art
12 Bennett Street, Bath BA1 n2QL
Tel: +44-1225-464640

From September 1998
The Colour of Ivory

**Percival David Foundation of
Chinese Art**
53 Gordon Square
London WC1H 0PD
Tel: +44-171-3873909
Fax: +44-171-3835163

Ashmolean Museum
Beaumont Street
Oxford OX1 2PH
Tel: +44-1865-278009110
Fax: +44-1865-278018
attn. R.I.H. Charlton
Tuesday to Saturday 10 am - 4 pm;
Sunday 2-4 pm

The Burrell Collection
2060 Pollokshaws Road,
Glasgow G43 1AT
Tel: +44-41-6497151
Fax: +44-41-6360086
Daily 10 am - 5 pm, Sun. 11 am - 5 pm

Permanent collection
Art objects from the ancient
civilizations of Iraq, Egypt, Greece,
Italy, the Orient and from Medieval
Europe.

British Museum
Great Russell Street, London WC1B 3 DG
Tel: +44-171-6361555
Fax: +44-171-3238480
Daily 10 am - 5 pm,
Sun. 2.30 pm - 6 pm

Permanent collection
Antiques from Egypt, Western
Asia, Greece and Rome. Medieval,
Renaissance, Modern and **Oriental**
collection, prints, drawings coins
and medals.

Brunei Gallery

School of Oriental and African Studies
Thornhaugh Street
Russell Square
WC1H 0XG London
tel: +44-171-3236230
fax: +44-171-3236010

Victoria & Albert Museum

South Kensington
London SW7 2RL
Tel: +44-171-9388500
Fax: +44-171-9388264
Daily 10 am - 5.50 pm,
Mon, 12-5.50 pm

Fitzwilliam Museum

Octagon Gallery, Trumpington Street
Cambridge CB1 1RD
Tel: +44-1133-332906
Tue. - Sat. 10 am - 5 pm,
Sun. 2.15 pm - 5 pm, closed Monday

The Museum of Modern art

Oxford
30 Pembroke Street, Oxford OX1 1BP
Tel: +44-1865-722733
Fax: +44-1865-722573

INDIA

The Windon

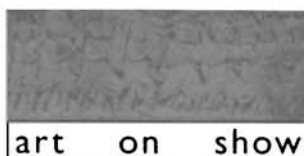
33 Altamont Road
Mumbai 400 026
India
tel: +91-22-386 96 28
fax: +91-22-389 1606

INDONESIA

Cemara 6, Galeri Kafe

Jalan Cemara 6, Jakarta Pusat 10350
Tel: +62-21-324505
Fax: +62-21-325890

Permanent Collection
Paintings by more than 40
Indonesian painters and a special
room featuring the work of the
painter Salim, who lives in Paris.



Gleripadei

Jl. Jr. H. Huanda 329, Bandung 40135
tel: +62-22-250-0578, fax: -4229
Tuesday to Sunday 10am - 20pm

February 1999

Zoukifili Yusoff

A exhibition of paintings by this
contemporary artist from Malaysia.

March 1999

Comic World

Comics of Thariq, Motul, Cimot and
Pidi requestion the change of histories,
myths, values of truth and nations.

Cemeti Gallery, Yogyakarta

Jalan Ngadisuryan 7a, Yogyakarta 55133
Tel: +62-274-371015
Fax: +62-274-371015

JAPAN

The Museum of Modern Art

2-1-53 Yukinoshita
Kamakura, Kanagawa 248
Tel: +81-467225000
Fax: +81-467332464
<http://www.c-arts.co.jp/mu/kanagawa.html> (Japanese language)

Museum of Contemporary

Art Tokyo

4-1-1 Miyoshi, Koto-ku, Tokyo 135
Tel: +48-3-62454111
Fax: +48-3-62451140 / 1141

Permanent collection

The history of **contemporary art**
in Japan and other countries after 1945.

Hiroshima City Museum of Contemporary Art

1-1 Hijiyama-koen
Minami-ku, Hiroshima
Tel: +81-82-264-1121
Fax: +81-82-264-1198

Setagaya Art Museum

1-2 Kinuta-koen, Setagaya-ku,
Tokyo 157
Tel: +81-3-34156011
Fax: +81-3-34156413

KOREA

Kwangju Biennale

Information
San 151-10, Yangbong-dong Puk-gu
Kwangju 500-070
Tel: +82-62-5214627
Fax: +82-62-5214626
E-mail: biennale@bora.dacom.co.kr
Internet: <http://www.kwangjubiennale.org>

MALAYSIA

Galeri Wan (main gallery)

No. 4 Jalan Binjai
Off Jalan Ampang, 50450 Kuala Lumpur
Tel: +60-3-2614071
Fax: +60-3-2614072

Galeri Wan exhibits various works
by contemporary as well as
traditional **Malaysian artists**.

National Art Gallery

1 Jalan Sultan Hishanuddin
Kuala Lumpur 50050
Tel: +60-3-23-15718
Fax: +60-3-23-66
Daily 10 am - 6 pm

Galerie Petronas

1st Floor, Dayabumi Complex
Jalan Sultan Hishamuddin
Kuala Lumpur 50778
Tel: +60-3-2753060/61
Fax: +60-3-2740451

Balai Seni Maybank

11th Floor Menara Maybank
1100, Jalan Tun Perak,
50050 Kuala Lumpur

19 December - 28 January 1999

Contemporary Malaysian Islamic
Art Exhibition - The exhibition will
showcase a wide range of Islamic
art including textile, fibre art,
ceramics, fine metal and architectural
designs as well as paintings
and sculptures.

NN Gallery

23 Jalan Jati
55100 Kuala Lumpur
Tel: +60-3-243-3630
Fax: +60-3-241-3631
Monday 10 am - 1 pm,
Tuesday to Saturday 10 am - 6 pm,
Sunday 2 - 5 pm

until September 1998

A view from the mountains
An exhibition with works of the
precursors of **abstract expressionism**
in **Malaya** in the 40's with, amongst
others, Cheong Laitong and Jolly Koh.

THE NETHERLANDS

Rijksmuseum

Hobbemastraat 19, P.O. Box 74888
1070 DN Amsterdam
Tel: +31-20-6732121
Fax: +31-20-6798146
Daily 10 am - 5 pm

Permanent collection

The new South wing of the
museum houses a permanent
exhibition of **Asiatic art**.

Tropenmuseum

Linaeusstraat 2, 1092 CK
Amsterdam
Tel: +31-20-5688418
Fax: +31-20-5688331

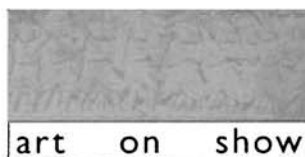
Semi-permanent exhibitions about
the life of people in the tropics,
including a **special Southeast Asia department**.

Galerie Amber

Hooglandsekergracht 8
2312 HT Leiden
Tel: +31-71-5149040
Fax: +31-71-5149040
Daily 11 am - 27.00 pm

Museum of Ethnology Rotterdam

Willemskade 25, 3016 DM
Rotterdam
Tel: +31-10-4111055
Fax: +31-10-4118331
Daily 10 am - 5 pm, Sun. and public
holidays 11 am - 5 pm



Until the end of 1999
Made in the Pacific
Top items from the internationally renowned Oceania **collection** of the museum.

Until 31 December 1998
Soaps

Multimedia-exhibition centring on nine contemporary soapseries from nine different countries.

Kunsthal 88

Elisabethhof 2, 7600 AS almelo
tel: +31-546-852692

20 February - 28 March 1999

Canvas

Contemporary Art from Asia and Latin America in co-operation with the Canvas Foundation.

Indonesie Museum Nusantara

St. Agathaplein 1
2611 HR Delft
Tel: +31-15-2602358
Fax: +31-15-2138744
Daily 10 am - 5 pm, Sun. 1 pm - 5 pm

Permanent exhibition on **Indonesian cultures**

Empire of Treasures Nusantara (Schattenrijk Nusantara), a presentation of ceremonial objects, dance masks, etcetera.

Museum The Prinsessehof

Grote Kerkstraat 11
8911 DZ Leeuwarden
Tel: +31-58-2127438
Fax: +31-58-2122281
Daily 10 am - 5 pm, Sun. 2 pm - 5 pm

Permanent collection
Large exhibition of **ceramics** from China, Japan, India, Vietnam etc..

Rautenstrauch-Joest Museum

Ubierring 45
50678 Cologne
Tel: +49-221-3369413
Fax: +49-221-224155
Daily 10 am - 4 pm, first Thursday in the month 10 am - 8 pm, closed on Mon.
Permanent collection
Collections illustrating non-European cultures.

Foundation for Indian Artists

Fokke Simonszstraat 10
1017 TG Amsterdam
Tel: +31-20-6231547
Fax: +31-20-6231547
Daily 1 pm - 6 pm, closed on Monday,
1st Sunday of the month 2 pm - 5 pm

Museum of Ethnology

Steenstraat 1, 2312 BS Leiden
Tel: +31-71-5168800
Fax: +31-71-5128437
Tuesday to Friday 10 am - 5 pm,
Sat./Sun. 12 - 5 pm, closed on Mon.

Van Gogh Museum

Paulus Potterstraat 7
Amsterdam
Tel: +31-20-5705200
Fax: +31-20-206735053

Museum of Ethnology

Steenstraat 1
2312BS Leiden
Tel: +31-71-5168800
Fax: +31-71-5128437
Tuesday to Friday 10 am - 5 pm,
Sat./Sun. 12 - 5 pm, closed on Mon.

NEW ZEALAND

Govett-Brewster Art Gallery

Queen Street
New Plymouth
Tel: +64-6-7585149
Fax: +64-6-7580390 attn. Gill Winter
Daily 10.30 - 5 pm

POLAND

The Asia and Pacific Museum

24 solec Str.
00-403 Warsaw

Nusantara Gallery

18-A, Nowogrodzka Street,
Warsaw
Tel: 629-24-41
Monday - Friday: 11 am - 5 pm
Asia Gallery
5, Freta Street,
Warsaw,
Tel: 635-28-11
Tuesday - Sunday: 11 am - 5 pm

Dong Nam Oriental Art Gallery

45 Marszalkowska Street

PORTUGAL

Museum of Ethnology

Avenida Ilha da Madeira-ao Restelo
1400 Lisboa
Tel: +351-1-301526415
Fax: +351-1-3013994
Daily 10.30 am - 6 pm, closed on Mon.

Permanent collection
Ethnological collections from Africa, America, Asia, and Europe.

Govett-Brewster Art Gallery

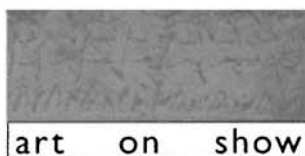
Queen Street, New Plymouth
Tel: +64-6-7585149
Fax: +64-6-7580390 attn. Gill Winter
Daily 10.30 - 5 pm

SINGAPORE

Asian Civilisations Museum

39 Armenian Street
Singapore 179939

Permanent Display
This exhibition will introduce visitors to the world of Chinese beliefs, symbolism, connoisseurship, and the Chinese scholar tradition.

**Singapore Art Museum**

71 Bras Basah Road
Singapore 189555
Fax: +65-2247919

The National Museum

61 Stamford Road, #02-01
Stamford Court,
Singapore 178892
Tel: +65-3309552
Fax: +65-3309568
Daily 9 am - 5.30 pm

SWITZERLAND**Barbier-Mueller Museum**

10 Rue Calvin, 1204 Geneva
Tel: +41-22-3120270
Fax: +41-22-3120190
Daily 10 am - 5 pm

Rietberg Museum

Göblerstrasse 15, CH-8002 Zurich
Tel: +41-1-2024528
Fax: +41-1-2025201
Daily 10 am - 5 pm, closed on Mon.

Museum der kulturen

Augustinergasse 2
CH 4001 Basel
Tel: +41-61-2665500
Fax: +41-61-2665605
<http://www.mkb.ch>

Baur Collection

8 Rue Munier-Romilly
1206 Geneva
Tel: +41-22-3461729
Fax: +41-22-7891845
Daily 2 pm - 6 pm, closed on Monday

TAIWAN**Taipei Fine Arts Museum**

181, Chung-shan North Road, Taipei
Tel: +886-2-5957656
Fax: +886-2-5944101

USA**Arthur M. Sackler Gallery**

Smithsonian Institute
1050 Independence Avenue SW
Washington DC 20560
Tel: +202-3574880
Fax: +202-3574911

Continuing indefinitely
Sculpture of South and Southeast Asia
Luxury Arts of the Silk Route
Empires

Arthur M. Sackler Museum

2 Quincy Street, Cambridge,
MA 02138
Tel: +1-617-4952397
Fax: +1-617-4964732
Daily 10 am - 5 pm, closed on Sunday

The Art Institute of Chicago

Michigan Av. & Adams Street
Chicago, IL 60603
Tel: +1-312-4433600
Fax: +1-312-4430849

Denver Art Museum

100 W 14th Avenue, PKWY
Denver CO 80204
Tel: +1-303-6402295
Fax: +1-303-6405627

Kimbell Art Museum

333 Camp Bowie Boulevard
Forth Worth, Texas 76107-2792
Tel: +1-817-3328451
Fax: +1-817-8771264
attn. Wendy Gottlieb/Mary Lees
Tues.-Thurs. 10 am - 5 pm,
Fri. 12 - 8 pm, Sat. 10 am - 5 pm,
Sun. 12 - 5 pm

Honolulu Academy of Arts

900 S. Beretania Street
Honolulu, HI 96814-1495
Tel: +1-808-5328700
Fax: +1-808-5238787

The Asia Society

725 Park Avenue, New York, NY 10021
Tel: +1-212-2886400
Fax: +1-212-5178319
Daily 11 am - 6 pm, Thursday 6 - 8 pm,
Sunday 12 - 5 pm

China Institute

125 East 65 Street
New York, NY 10021-7088
Tel: +1-212-7448181
Fax: +1-212-6284159

The Metropolitan Museum of Art

5th Avenue at 82nd Street
New York NY 10028
Tel: +1-212-8795500
Fax: +1-212-5703879

Virginia Museum of Fine Arts

2800 Grove Avenue
Richmond, VA 23221-2466
Tel: +1-804-3670844
Fax: +1-804-3679393
Daily 11 am - 5 pm, Sun. 1 pm - 5 pm,
closed on Monday

Peabody Museum of Salem

E. India Square, Salem, MA 01970
Tel: +1-508-745187679500
Fax: +1-508-7446776
Daily 10 am - 5 pm, Sun. 12 - 5 pm

Asian Art Museum of San Francisco

Golden Gate Park, San Francisco
California 94118
Tel: +1-415-3798800
Fax: +1-415-6688928

Seattle Asian Art Museum

1400 E. Prospect Street, Volunteer Park
Seattle WA 98122-9700
Tel: +1-206-6258900
Fax: +1-206-6543135

Seattle Art Museum

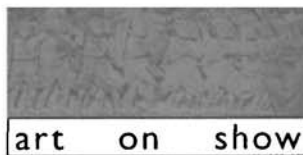
100 University Street
Seattle WA 98122-9700
Tel: +1-206-6258900
Fax: +1-206-6543135
Daily Tues.-Sat. 11 am - 5 pm,
Thurs. 11 am - 9 pm, Sun. 12 - 5 pm

Freer Gallery of Art

Smithsonian Institute
1000 Jefferson Drive at 12th street SW
Washington DC 20560
Tel: +1-202-3572104
Fax: +1-202-3574911

Indiana State Museum

202 N. Alabama St.
Indianapolis, Indiana 46204
Tel: +1-317-2321637



Pacific Asia Museum
46 North Los Robles Avenue Pasadena
California 91101
Tel: +1-818-4492742
Fax: +1-818-4492754

The Philadelphia Museum of Art
26th St. & Benjamin Franklin Parkway
Philadelphia, Pennsylvania
Tel: +1-215-763800
<http://pma.libertynet.org>

VIETNAM

Red River Gallery
71A Nguyen Du Street Hanoi
Tel: +84-4-229064

Permanent collection
Work of such **Vietnamese**
Painters as Khuc Thanh Binh,
Thah Chuong, Dao Tanh Dzuy,
Pnam Minh Hai, Dang Xuan Hoa,
Tran Luong, Pham Hong, Thai, Boa
Toan, Truong Tan, Do Minh Tam.
Art Gallery Hien Minh
1st Floor, 44 Dong Khoi Street,
Distr. 1
Ho Chi Minh City
Tel: +84-8-224590

Permanent collection
Work of the **Vietnamese**
painter Nguyen Thi Hien.

Galleria Vinh Loi
49 Dong Koi Street, I
Ho Chi Minh City
Tel: +84-8-222006

Permanent collection
Among other items the work of
the **Vietnamese** artist Bui Xuan
Phai (1921-1988)

Prambanan: Sculpture and Dance in Ancient Java

A Study in Dance Iconography

Alessandra Iyer

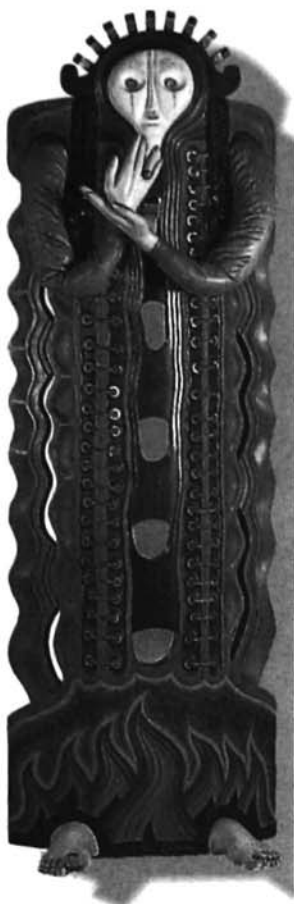
Pramanan : Sculpture and Dance in Ancient Java is a study of the dance reliefs of the ninth century AD temple of Siwa at the Prambanan complex in central Java. Previous attempts at identification of these ancient reliefs were hampered by inadequate movement analysis of the dance portrayed but in this book, for the first time, a complete identification is presented, through a re-interpretation of the archaeological data.

Using both movement analysis and comparison with an authoritative reconstruction model, the author rigorously examines each of the 62 reliefs and identifies them as representations of the karana (dance movement units) of the Sanskrit text from India on dance and drama, the *Natyasastra*.

The text is complemented by colour and black and white photographs and line drawings. 223 pp, 225 illus. pbk (ISBN 974-8434-12-5).

Available from
WHITE LOTUS
GPO BOX 1141, BANGKOK 10501, THAILAND
CODE 129 21970

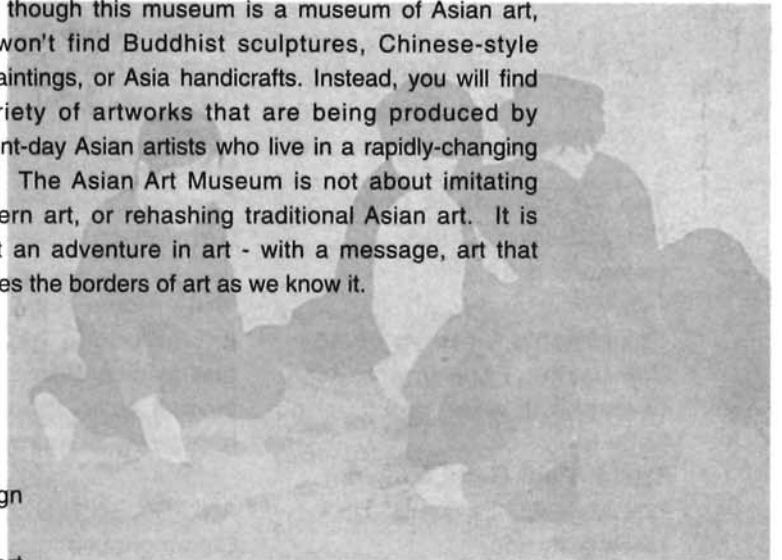




Fukuoka Asian Art Museum Grand Opening 6 March 1999 in the Hakata Riverain Complex, Fukuoka, Japan

Museum of Asian Art Today

Even though this museum is a museum of Asian art, you won't find Buddhist sculptures, Chinese-style ink paintings, or Asia handicrafts. Instead, you will find a variety of artworks that are being produced by present-day Asian artists who live in a rapidly-changing Asia. The Asian Art Museum is not about imitating Western art, or rehashing traditional Asian art. It is about an adventure in art - with a message, art that crosses the borders of art as we know it.



Primary Activities of the Fukuoka Asian Art Museum

- I. Art Exchange
Research exchanges with domestic and foreign museums and research institutes.
Nourishing and supporting Asian artists and art researchers.
Exchange events between Asian artists and the citizens of Fukuoka.
- II. Exhibitions
Hosting permanent exhibitions that explore trends in modern Asian art.
Hosting special exhibitions of Asian art on a wide variety of themes, as well as the Fukuoka Asian Art Triennale.
- III. Research
Co-operating with domestic and foreign researchers in the field of Asian art.
- IV. Acquisitions
Systematically acquiring paintings, sculptures, prints, craftworks and a variety of other pieces of modern Asian art that demonstrate a level of talent and originality on a par with that of world-famous master pieces.
- V. Education
Hosting of lectures and symposiums, showing art films and videos, and carrying out a variety of educational programmes.



A Living Museum in the city centre

Fukuoka City continues to develop into an international city while the Hakata area retains its traditional folk culture. The energy of the city, of its business, its festivals, and its people, mixes with the energy of today's Asia at the Fukuoka Asian Art Museum in the centre of Fukuoka. It does not only provide a space for paintings and sculptures, but is a place for the creation of art that allows artists to make use of the whole space, to express themselves with their bodies, and to reach out to people. The aim of the museum is to serve as a site for exchanges between artists and public, and the creation of new art work.



WWW

World Wide Web Sites

The Metropolitan Museum of Art

New York, New York, USA
(www.metmuseum.org)

The Museum of Modern Art

New York, New York, USA
(www.moma.org)

The Art Institute of Chicago

Chicago, Illinois, USA
(www.artic.edu)

Philadelphia Museum of Art

Philadelphia, Pennsylvania, USA
(www.philamuseum.org)

The J. Paul Getty Museum

Los Angeles, California, USA
(www.getty.edu)

National Gallery of Art

Washington, D.C., USA
(www.nga.gov)

National Gallery of Canada

Ottawa, Ontario, Canada
(national.gallery.ca)

Musee du Louvre

Paris, France
(www.louvre.fr)

State Hermitage Museum

St. Petersburg, Russia
(www.hermitage.ru)

Museo del Prado

Madrid, Spain
(museoprado.mcu.es)

Museo Guggenheim Bilbao

Bilbao, Spain
(www.guggenheim.org)

National Gallery of Australia

Canberra, Act
(www.nga.gov.au)

National Gallery in Prague

Prague, Czech Republic
(www.czech.er/NG)

'ASIA' Home Page

Exhibitions in Asia, events, and information about several Asian countries.
<http://www.jaring.my/at-asia/>

ANU-SocSci Bibliographies

Clearinghouse.
<http://combs.anu.edu.au/>

Australian National University Information Servers for Social Sciences. Links to

a.o. Buddhist Studies, Asian Studies, Tibetan Studies, the ANU ftp archive for Social Studies, and ANU Social Studies gopher server.
<http://coombs.anu.edu.au/>

Art East

<http://sinon.net/-art/arteast/>

ASEAN Internet Search

Information search facility for searching and retrieving **info on ASEAN Web servers.**

individuals, organisations, subject keywords.

<http://sunsite.nus.sg/ais/>

Asia Now Homepage

<http://neog.com/asianow/>

Asia Online

Digital silkroute of the 21st century

Links to **all kinds of information** about Asia as a whole; business, news, travel, hotels.

<http://www.branch.com:80/silkroute/>

<http://www.tile.net/tile/news/asia.htm>

Asia Part of TILE.NET/News

The complete reference to **Usenet Newsgroups**

Links to following newsgroups:

-clari.world.asia.central
-clari.world.asia.china
-clari.world.asia.hong-kong
-clari.world.asia.india
-clari.world.asia.japan
-clari.world.asia.koreas
-clari.world.asia.south
-clari.world.asia.southeast
-clari.world.asia.taiwan
-rec.travel.asia

Asia Resources: Publishing

<http://silkroute.com/silkroute/asia/rsrc/type/publishing.htm>

Asia Arts

Online forum for the **study and exhibition of the Arts of Asia**

<http://webart.com/asianart/>

Casting News for Actors, **Dancers, and Singers** for Asia

<http://hookomo.aloha.net/-wrap/asia.htm>

Catalogue Collectif des Ouvrages. Sciences de l'Homme et de la Societe (SHS) du CNRS, France.
<http://dodge.grenet.fr:8001>

CERN/ANU- Asian Studies
WWW VL. The World Wide Web Virtual Library
Links to many WWW servers and other information servers in Asian countries
<http://coombs.anu.edu.au/WWWVL->

City.Net Asia

Information and pointers to information on countries in Asia
<http://www.city.net/regions/asia>

Clickable map of Asia

Pointers to other sources of information for Asia and the Indochina region
<http://emailhost.ait.ac.th/Asia/asia.htm>

Asia History in General Archives

<http://neal.ctsateu.edu/history/world>

H-net asia mailing list web site

<http://h-net.msu.edu/-asia/>

Infoasia: Other Sites to go to links to other sites in Asia
<http://none.coo.ware.com/infoasia/asia.htm>

International e-mail accessibility

Clickable map of Asia.

<http://www.ee.ic.ac.uk/misc/bymap/asia.htm>

Job listings from the Association for Asian Studies in America

<http://www.easc.indiana.edu/pages/aas/JobUpdates.htm>

Nerd World: ASIA

<http://challenge.tiac.net/users/dstein/nw478.htm>

Virtual tourist II - Asia

Map of Asia with pointers to www servers and information about them
<http://wings.buffalo.edu/world/vt2/asia.htm>

Virtual Tourist - Asia

Directory, map based of WWW servers in Asian countries
<http://wings.buffalo.edu/world/asia.htm>

Yahoo - Art: Asian

Link to Asian Art sites
SOUTHEAST ASIA
<http://www.yahoo.com/Art/Asian>

SEASCALINFO points to resources of interest to the Southeast Asianist scholarly community at University of California at Berkeley (Cal) and elsewhere
<http://garnet.berkeley.edu:4252/>

Southeast Asian Monuments: a selection of 100 slides
Hindu and Buddhist structures, dating roughly from the 9th to 15th century
<http://www.leidenuniv.nl/pun/ubhtm/mjk/intro.htm>

The Southeast Asia Homepage of the University of Wisconsin
<http://www.library.wisc.edu/guides/SEAsia>

Uci Southeast Asian Archives

Southeast Asian Archive, University of California, Irvine Libraries
<http://www.lib.uci.edu/sea/seahome.htm>

INDONESIA

Indonesia and Indonesian Home Page

Useful links to WWW servers in and about Indonesia, newsgroups and mailing lists
<http://www.umanitaba.ca/indonesian/homepage.htm>

Indonesia Festival

<http://www.bart.nl-tvdl/english.htm>



WWW

Drama, dance, film, literature, visual arts to celebrate 50 years Republic of Indonesia
<http://www.bart.nl/tvdl/english.htm>

Indonesian Homepage in Jakarta
 Good starting point for finding information **about and in Indonesia**
<http://mawar.inn.bppt.go.id/>

Indonesian Studies University of Auckland, Department of Asian Languages and Literatures
<http://www.auckland.ac.nz/asi/indo/indonesian.htm>

LAOS

Information about Laos and **Lao and Hmong** in Cyberspace
<http://minyos.xx.rmit.edu.au/s914382/hmong/lao.htm>

MALAYSIA

Information on Malaysia
[http://www.jaring.my/Gateway to Malaysia](http://www.jaring.my/Gatewayto%20Malaysia)

Malaysia

<http://malaysia.net.Malaysia.net>.
<http://www.mtc.com.my/Virtual-Library/Malaysia.htm>

Malaysian World
 Information about Malaysia.
<http://www.yes.com.my/>

PHILIPPINES

Philippines
<http://remus.rutgers.edu/-arth/fil.htm>

The First Philippine Page of Trivia
 Popular obscure information on Philippine **history, culture, business and industry, entertainment, performing arts, science and technology, travel, politics, cuisine, music** and many more.
<http://pubweb.acns.nwu.edu/-flip/ken.htm>

SINGAPORE

Politics, culture and history of Singapore.
<http://www.iipl.com.sg/infovies>
[http://www.sg/Singapore Infomap](http://www.sg/SingaporeInfomap).

THAILAND

Archive of the Newsgroup soc.culture.thailand.
 Links to archive of other soc.culture Newsgroups.
<http://www.nectec.or.th/soc.culture.thai/index.htm>

The virtual Library Entry for Thailand
<http://www.nectec.or.th/WWW-VL-Thailand.htm>

VIETNAM

Vietnam Insight Online
<http://www.vinsight.org/insight.htm>

BOOKSELLERS

Asian Rare Books
<http://www.columbia.edu/cu/ccs/cuwl/clients/arb/>

Gert Jan Bestebreurtje, Antiquarian Bookseller
<http://ias.leidenuniv.nl/antique/antique2.htm>

The Old Bookroom (Booksellers)
<http://www.ozemail.com.au/-oldbook/>



Compiled by Khunying Maenmas Chavalit

New Acquisitions

Cohen, Barbara and others.

The Museum of the Cultures of Vietnam's Ethnic Groups. Hanoi: Cultures of Nationalities Pub., 1998, 64 p., col.ill., 25 cm.

THE MUSEUM OF THE CULTURES OF VIETNAM'S ETHNIC GROUPS

Dang Nghiêm Van.

Ethnological and religious problems in Vietnam (problemes ethnologiques et religieux du Viet Nam).

Hanoi: Social Sciences Pub., 1998, 534 p., 21 cm.
ETHNOLOGY-VIETNAM/
RELIGIOUS-VIETNAM

Dhida Saraya.

Mandalay: the capital city, the center of the universe.

Bangkok: Muang Boran, 1995, 397 p., ill., 29 cm.
ISBN 974-7367-56-4
MANDALAY-HISTORY

Diep Trung Binh.

Patterns on textiles of the ethnic groups in North-east of Vietnam. Hanoi: Cultures of Nationalities Pub., 1997, 192 p., col.ill., 29 cm.
TEXTILES-NORTHEAST

VIETNAM/VIETNAM, NORTH-EAST-TEXTILES

Fox, James J.

Religion and ritual.

Jakarta: Archipelago Press, 1998, col.ill., 144 p., 30 cm. (Indonesian Heritage)
ISBN 981-3018-33-X
RELIGION-INDONESIAN

"_____"

Ho Chi Minh. 6th ed.

Hanoi: The Gioi Pub., 1997, 246 p., 19 cm.
(HO CHI MINH-BIOGRAPHY)

Huu Ngoc.

Sketches for a portrait of Vietnamese culture. 3rd enlarged ed. Hanoi: The Gioi Pub., 1998, 944 p., 18 cm.
CULTURE-VIETNAM/VIETNAMESE CULTURE

Huu Ngoc and Barbara Cohen.

Tet: the Vietnamese Lunar New Year. Hanoi: The Gioi Pub., 1997, 91 p., col.ill., 24 cm.
VIETNAMESE NEW YEAR

Le Xuan Diem and Vu Kim Loc.

Artefacts of Champa. Hanoi: National Culture Pub., 1996, col.ill., 20 cm.
CHAMPA-ARTS

McGlynn, John H., ed.

Language and literature.

Jakarta: Archipelago Press, 1998, col.ill., 144 p. (Indonesian Heritage)
ISBN 981-3018-36-4
LANGUAGE-INDONESIA/
LITERATURE-INDONESIA

N. Na Paknam

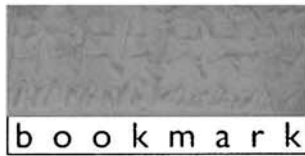
The wonders of Thai art: the national artist's personal best. Bangkok: Muang Boran, 1993, 142 p., ill.,
ISBN 974-7366-92-4
THAI ARTIST/NATIONAL ARTIST

Nuryanti, Wiendu, ed.

Tourism and culture: global civilization in change. Yogyakarta: Gadjah Mada University Press, 1996, 58 p., col.ill., 30 cm.
ISBN 979-420-399-8
TOURISM

"_____"

Tourism and heritage management. Yogyakarta: Gadjah Mada University Press, 1997, 516 p.
ISBN 979-420-427-7
TOURISM-MANAGEMENT/
HERITAGE-MANAGEMENT



Nuryanti, Wiendu, ed.

Universal tourism enriching or degrading culture?

Yogyakarta: Gadjah Mada University Press, 1993, 223 p., 23 cm. (Proceeding on the International Conference on Cultural Tourism)
ISBN 974-420-276-2
TOURISM

Phan Huy Le and Nguyen Quang Ngoc-Nguyen Dinh Le.

The country life in the red river delta. Hanoi: The Gioi Pub., 1997, col.ill., 122 p., 29 cm.
VIETNAM-SOCIAL LIFE AND CUSTOM

“_____”

Preah Vihear: Sri Sikhahesvara. Bangkok: Muang Boran, 1994, 236 p., ill. (some col.), 29 cm.
ISBN 974-7367-33-5
PREAH VIHEAR

Sanur Nildej

The treasure of Thailand. Bangkok: Muang Boran, 1991, 167 p., col.ill., 28 cm.
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505-508 Westlands Centre 20
Westlands Road, Quarry Bay,
Hong Kong. Tel. 2516-1000,
Fax. 2561-3454, E-mail :
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ISSN 0251-7418

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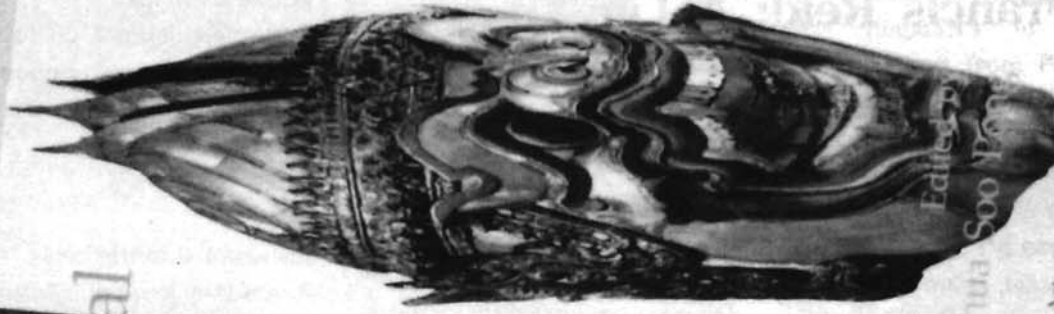
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