

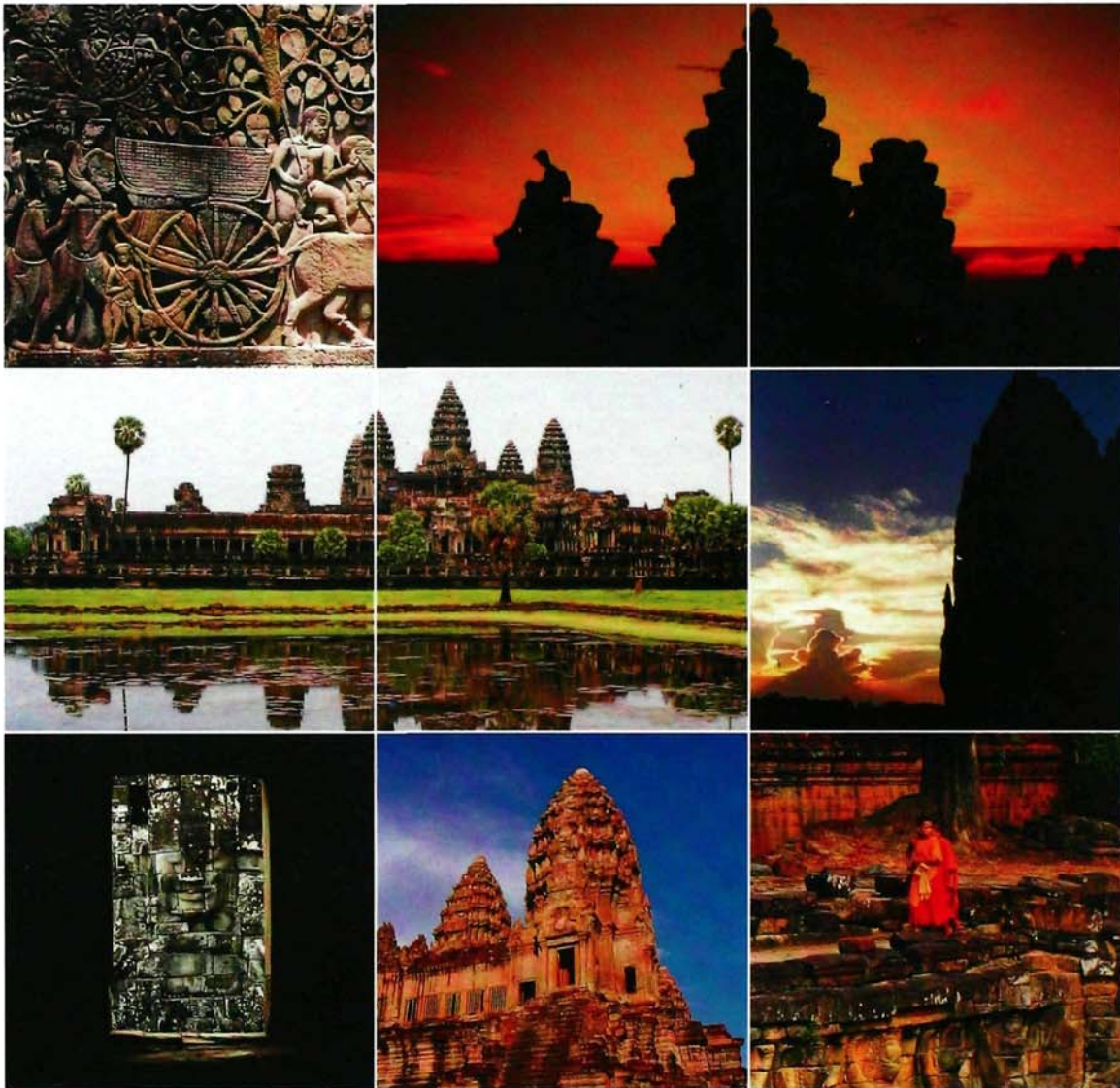


SPAFA JOURNAL



A Publication of the SEAMEO Regional Centre for


archaeology and fine arts



Angkor Revisited: Lessons to Learn?

Volume 12 Number 2 May - August 2002

ISSN 0858-1975



SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts

SPAFA Journal is published three times a year by the SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts. It is a forum for scholars, researchers and professionals on archaeology, performing arts, visual arts and cultural activities in Southeast Asia to share views, research findings and evaluations. The opinions expressed in this journal are those of the contributors and do not necessarily reflect the views of SPAFA.

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- ▶ Promote awareness and appreciation of the cultural heritage of Southeast Asian countries through preservation of archaeological and historical artifacts, and traditional arts;
- ▶ Help enrich cultural activities in the region;
- ▶ Strengthen professional competence in the fields of archaeology and fine arts through sharing of resources and experiences on a regional basis;
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Homepage : <http://www.amarin.co.th>

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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Angkor Revisited: Lessons to Learn?

At its height, the Angkor empire in Cambodia ruled over a vast area and a great number of subjects; numerous temples and statutes were built on rich, fertile soil at a prolific rate. Geologist Heng Thung, who has been devoting a large part of his life to the study of the area, has attributed massive deforestation, geological and hydrological factors to the causes of the kingdom's decline. The following is an elaboration of the premises made in his previous article, 'Did earth move to fell Angkor?' (SPAFA Journal Vol. 9 No. 1, 1999).



Photo by Heng Thung

Background

The forests of Cambodia have often been in the news. Figures on the extent of forest cover and its disappearance have been the topic of heated discussions. There are many agencies involved in mapping the forests. However, there are many types of forest and thus often different figures are used.

The earliest maps were made by the Mekong River Commission starting in 1992 and then subsequently followed by other surveys, including later surveys by the Forestry Department of Cambodia, and recently as part of the land use mapping. The forests are also covered by the JICA funded Reconnaissance Survey Project.

Under the auspicious UNTAC (UN Transitory Authority of Cambodia) in 1992, a lot of attention was given to illegal logging, suggesting that the country was being deprived of the revenue it needed for the rehabilitation of the country and that logging would also destroy the precious environment.

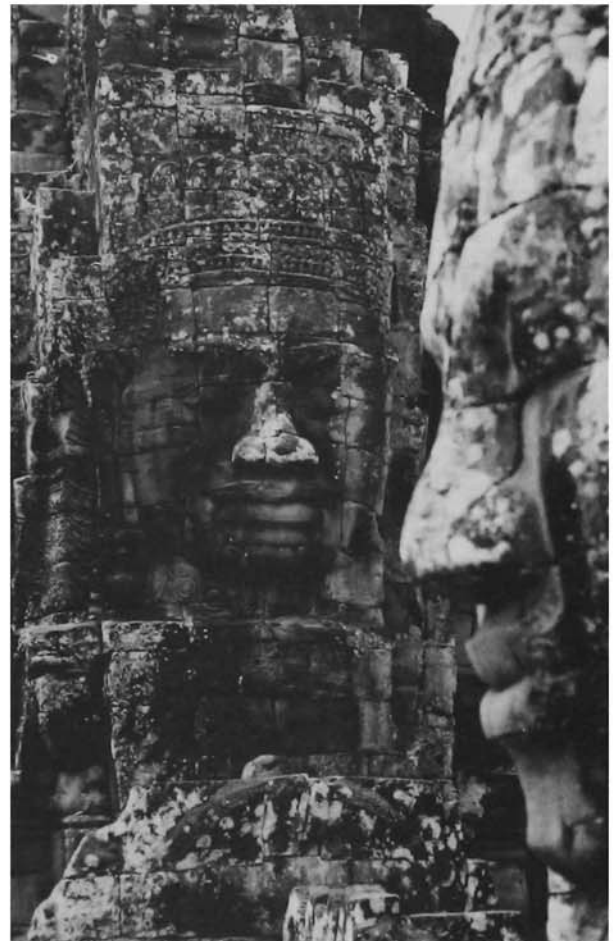


Photo by Nipon Sud-Ngam

The World Bank started their first survey in 1992 and consequently hired new consultants to develop surveillance systems for the forests. The forester sent by the World Bank was awed by the destruction of the forests, as thousands of square kilometres of land were denuded of virgin forests. She sounded



*Fires from the practice of slash and burn
(Photo by Heng Thung, taken during an overflight in the area north of the town of Kampong Thom, north of Phnom Penh and east of Siem Reap).*



Photo by Nipon Sud-Ngam

the alarm on the destruction of the forests of Cambodia by illegal logging. Millions of dollars in studies were made to assess the damage to the evergreen forests.

Just a few years ago, Cambodia was forced to allow the Global Witness to monitor the forest. When a negative report was issued last year, the Government threatened to expel the organization. But the donors such as

the International Monetary Fund, the World Bank and the Asian Development Bank threatened to withhold loans and aid to Cambodia. Thus the issue is a rather serious matter for the Cambodian Government.

What does this have to do with Angkor?

At the zenith of its power, Angkor needed land to grow food to feed its army of soldiers and slaves who were building and maintaining the temples. Thus, to understand the impact of the Angkor Empire on the land during its heyday requires the understanding of the agricultural expansion to meet the demand for food.

It is important to note that most of the forest destruction of Cambodia took place a thousand years ago during the peak of the Empire's supremacy, and not in the last two decades after the war. However, the forest is still under threat, but less from loggers than from hungry farmers. This fact is important in understanding the dangers that Cambodia's forests are under today.

Angkor

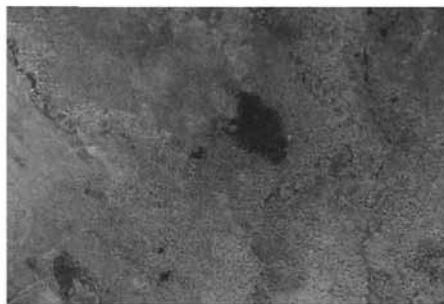
Originally, the area of Angkor was chosen because of specific spiritual requirements and the land that supported its population. Its location is remarkably similar to that of the Prambanan temple complex in Central Java as viewed from the Penataran. When one looks down from the Phnom Kulen (mountain range), one can almost see a replica of temples down in the rich valley of the grand lake. However, here the similarity stops, because the rich agricultural land in the Angkor region is limited to the lake shore and rich alluvium. The central Javanese plateaus

were situated in rich volcanic soils, and the water, continuously flowing down the mountain slopes, yields good crops year after year.

The narrow lake beds along Ton Le Sap lake provided land for the growing kingdom, with the unique annual flooding leaving silt and providing the people with two crops of rice: one after the rainy season, and the other irrigated on the still wet land of the retreating shoreline of the lake after its flood stage. Three crops were harvested after the advent of the floating rice. While this rather narrow alluvium sufficed during the initial stages of Angkor's growth, it became more difficult to provide the growing population as the empire expanded. The increased urban population and construction of the many temples and other buildings required a large farming population to grow the necessary food products.

The sandy alluvial plains above the more fertile lake could not cope with this demand of the ever growing empire. The fertile northwestern Battambang plains were still under water. Thus, the recourse from this demand was to move into the lush forest-covered valleys north of Angkor beyond the Kulen Mountains. They cut down and burned the trees to grow crops. They were mistaken as were the colonial agriculturists, who found that the verdant forest did

not hold what they thought was the promise of rich soils. The people of Angkor, who came from the rich Mekong Delta, had always practised sedentary permanent farming methods on the flood plains and deltas. They found that these upland soils after two years of cropping did not yield much rice anymore. They abandoned these cleared fields and progressed further into the forest, into what is now the abandoned hinterland of northern Cambodia.



Aerial photo of the area which was destroyed during the time of the Khmer empire; it is now covered by open dipterocarpus forest.



*Aerial photo of a similar area where temples ruins are found.
(Both photos by Heng Thung)*

Satellite images of the landscape of northern Cambodia show extensive areas of denuded land covered by thin soils, grasses and shrubs and open or dry deciduous forest. Much of the land, if not eroded, was covered by rather infertile sands, lateritic soils and laterite as evident in its use as the foundation blocks of the temples. The reason why there are no large quarries of laterite is that it was widespread and easily available throughout the area.

Not only is the land denuded of forest, but tremendous erosion has taken place, which has removed the top soil over vast areas of northern Cambodia. This soil ended up filling the northwestern area of the Grand Lake. There is no way that the millions of hectares of land now laid waste could have been the result of recent human activities.

The changes are more likely the effect of environmental disturbances and the human actions that hastened the transformation of the land. Temples now lie hidden in this extensive residual forest or lie abandoned in the midst of scrubland and open deciduous forest, which indicates that at one time these areas were fully developed and supported the



Aerial photo of temple ruins in areas where recovery of better forest conditions can be found.



*Aerial photo of temple ruins scattered in the area north of Angkor.
(Both photos by Heng Thung)*

expansion of civilization, a growth which spread along the roads, extending to the northwest, to Phimai and Phnom Rung, and eastwards towards Wat Phu (The area is now thinly populated). During the peak of development, the areas might have been populated by active farming communities, which like those of today, developed along

the roads. At the same time they would have built settlements and temples, in the same way as those that have sprouted today. These remnants of civilization lie abandoned throughout this devastated land. Some temples are very extensive like the Preah Khan of Kampong Svay, which has an enclosure of about 4 by 4.5 kilometres. All through the area northeast of Angkor, there are numerous ancient roads and vestiges of temples and old settlements.

At the same time, the geological uplift (Thung 1994) had precipitated the erosion of the soils exposing bare or shallow rock over much of the areas now covered by the above mentioned vegetative cover. For that reason, sustainable slash and burn agriculture can only be practised by rotating small plots so that they can be re-seeded by the surrounding trees.

The drainage pattern of the area between the Khorat escarpment and the Kulen mountain range shows a complex system of a structurally controlled drainage constricting through the gap in the mountains, and then becoming a distributary system depositing the soils into alluvial fans, forming the edge of the northern shore of the Ton Le Sap lake.

In the northwestern exit north of the Kulen Mountains the deposits created delta and lake deposits, which now comprise the rich alluvium of the northern Battambang plains. At that time, this area was still inundated by the lake. Prehistoric sites have been discovered in this area, where raised areas were occupied by pre-historic man, who lived along the edge of the lake shore (Potier, 2000). As mentioned earlier (Thung 1994),

the old drainage systems of entrenched meandering streams north of the Ton Le Sap basin shows the result of recent geologic uplift. Much more study of these phenomena should be undertaken to understand the geologic activities in recent geologic history and perhaps the presence of this area.

A measurement was made of the Phreah Khan temple north of Kampong Thom, mentioned above. The temple ruin complex is located on a ledge at the 70-metre contour, while the broad valley bottom surrounding it is at the 50-metre. The construction of the temple has diverted the streams to both sides



Areas of logging concession, where destruction is minimised, due to good logging practice.

of the temple walls, and thus protected the sites from erosion. These measurements confirm that erosion has taken place during and after the construction of the temple. It was the same geologic uplift discussed in the previous paper about the geohydrology of Angkor that caused the erosion. The forest clearance just exacerbated the process in these valleys.

Looking at aerial photos, a dozen or more abandoned temple sites are visible, while

some have been visited on the ground, such as the Koh Ker group of temples north of Ban Malea, towards the Vat Phrae Viharn temple site on the Khorat escarpment. Koh Ker was built as the capital city by Jayavarman IV in 921 (Briggs 1951). It is likely that there were many more sites, which have been eroded and washed away. Careful study may reveal more abandoned sites.

Areas east along the Mekong River show similarly extensive denuded areas. The space imagery shows strong erosion features displaying a sedimentary rock formation. However, there are no known temple



*Bad logging, taking out even small trees. White soil patches can be seen through the canopy because of excessive logging.
(Both photos by Heng Thung)*

complexes in the area. Could these erosion features be the result of the settlement of these areas by the ancient Chenla people, situated between the Wat Phu area in southern Laos, and north of the original Chenla and Funan heartland of the Mekong Delta? Or could these areas have been affected by the occupation by the Chams from the east? In addition, some prehistoric sites have been discovered on the laterite peneplain along the Vietnamese border area nearby, indicating early human activities.

While the generalization of the phenomena may point to the definite result of deforestation some thousand years or more ago, these same phenomena along the eastern side of the Mekong are speculative. Only human

activities can create such environmental disasters as we view them now. It would be very interesting to have archaeological studies include the environmental impact of human occupancy of this earth.



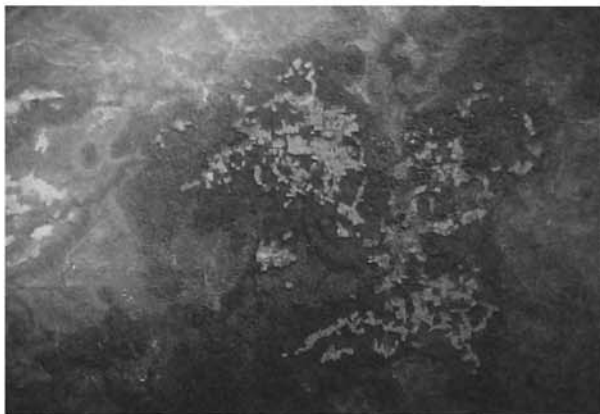
Clear cutting by farmers moving into the forest.



Photo by Nipon Sud-Ngam

One thing is for sure, the extensive eroded areas covered by deciduous forest, grass and scrubland are not the creation of recent human activities, but since centuries ago over a rather long period, during which the search for agricultural support of the

ancient empires took place. Recent activities are visible and definitely of a different appearance.



Clear cutting by farmers in good evergreen forest; not using degraded forest, realising that burning the good forest provide them with better nutrients.



*Good logging in evergreen forest.
(The above 3 photos by Heng Thung)*

The Tropical Forest and its Environment

We view many areas of the world in terms of their present environment. Thus, very few people realize that the world a thousand year ago was much different from what it is today. It seems that we believe that many countries at one time were covered by virgin forest, and that in just a few decades the forests have been denuded to supply material to the developed world for its insatiable hunger for wood. Often we forget that the developing world needs wood for fire and charcoal and land to feed its hungry people. While the developed world derides the developing countries for destroying their forest, they do not seem to be able to quench their own hunger for acquiring products made from these beautiful tropical woods.

To understand the destruction of the forest today or a thousand years ago requires a background on the process of primitive agriculture expansion. In temperate climate, the forests are unlike those of the tropics. Often these temperate forests are monocultures which are harvested by clear cutting. Even the hardwood forests around my hometown Asheville in North Carolina were destroyed a hundred years ago, and allowed the millionaire George Vanderbilt to buy the destroyed land for a penny an acre, but it also gave birth to the first forestry school in the United States at the turn of the century.

The tropical forest consists of the mixed vegetation of large and small trees. The evergreen forest is characterized by a multi-level of trees, so that it is dark with little undergrowth. Only where the canopy has been destroyed, or the large emergent trees removed by old age or logging, will young vegetation clog up these holes. The lush vegetation growth along trails and tracks are the common view that people have seen while traveling along the forest edge. Massive vegetable growth is the result of sunlight, while the removal of the larger trees gives the smaller trees a place literally in the sun. The lush tropical climax forest often does not reflect the soils beneath it. These soils are often leached and form an infertile lateritic soil, and only the large trees with their deep roots are able to penetrate down beyond the soil horizon into the rich rotten rock layer to access the necessary minerals to maintain the green organic mat (Mohr and van Baren, 1954. Richards, 1952). The forest will not recover once this association is broken by removing the trees by slash and burn and growing crops until the soil is exhausted.

Instead the land is replaced by short-rooted grasses, in particular the dense cogon grass (*imperata cylindrica*), which are not able to reach the rich minerals layer deep below again.



Both photos by Nipon Sud-Ngam



In contrast with the soils in the temperate climates, the organic layer or horizon in the tropics is very thin. The reason is that the high temperature in the tropics caused the organic material, such as leaf litter to disintegrate rapidly and dissolve into the soils or run-off. This was the surprise that many of the colonial agriculturists encountered. When they opened land for field crops they found that it was not suitable for sustainable agriculture. Once the nutrients in this shallow surface layers are depleted and the forest cover removed, only the grasses take over the land.

It is the small-time, rather than the professional, loggers and hungry farmers - eking out a living - who destroy the forest. It is also not just the logging road; any road into

People are in search for a living. Roads give them access to virgin areas, and the destruction of the tropical forest begins; from the Amazons, to the Central African jungles to



Photos by Nipon Sud-Ngam

or through the jungle will have an impact on the forest as people in search of a livelihood will cut the forest, first for wood, then for charcoal, then for farming and thus the cycle of destruction. I first encountered this invasion of people along a trail in the middle of the jungle of Sumatra, where I was drilling for oil. They even had the audacity to levee a toll on my team who had built the road to pass.

In 1965, I worked in an area selected as forest site for tropical forest experiments next to the Khao Yai National park in Thailand. At the end of that year, I saw the first bulldozers cutting a road between the lowland and the Khorat plateau in Thailand. In 1969 I revisited the area and found not a forest, but a single tall Yang tree as the sole survivor of the forest site. I saw abandoned land, trails into the hinterland and settlements. It was not just a few kilometres deep. After the aerial survey, we found the forest removed as far as 26 kilometres from the new road. My thesis then was born: to measure the impact of roads on the environment.

the forest of Southeast Asia. It is the rhythm of destruction, which is often not recognized until too late. We have forgotten the barren lands of Greece now and the Mediterranean classical world that once were covered by dense forests.

Slash and Burn Agriculture

The most primitive cultivation practice is slash and burn or swidden agriculture. It requires very little capital but is labour intensive. However, this system of agriculture can be sustainable if some basic principles are maintained. The traditional swidden farmers observe rotational slash and burn agriculture. The principle of rotational slash and burn is based on the short interval of cultivation and a limited size of the fields to allow reseeding from the adjacent forest. This system can be maintained almost forever as long as the cycle of fallow can be maintained at least every twelve years for the forest to regrow and provide the nutrients the trees have drawn from the rock strata below, and stored in the biomass to be released by

firing (Nye and Greenland, 1965; Peltzer 1941, Thung 1972). The scattered rice fields occupy at most only a fraction of the forest. The rest of the land is covered in secondary forest.

Larger clearings usually do not revert to forest but usually end up covered by grass and shrubs, because the forest trees are not able to reseed areas a distant away from the forest edge. In the tropics, these areas are mainly covered by *imperata cylindrica* or cogon oralang. Once this grass has invaded the area, reseeding becomes difficult and large grass areas remain in place, which can only be cultivated using heavy equipment and much inputs in fertilizers. But in general the poor farmer is forced to leave it behind as grass and scrubland.

In the Congo, Belgian soil scientists recognized the problem and developed the corridor agricultural system, which in essence is a systematic linear rotational swidden practice. They cut plots along parallel strips some 100-200 metre wide with a strip of forest in between to allow reseeding from the adjacent forest. They cultivated sections up and down along this corridor, rotating linearly like the primitive tribes in cycles of ten to twelve years. This corridor system allowed the rejuvenation of the soil's fertility along a systematic linear rotation.

Basically, swidden agriculture requires a lot more land to be cultivated. In essence, to properly rotate, one needs at least twelve times the areas to cycle the fields in order to

maintain the proper soil fertility. However, in many areas in the world, rapid population growth has encroached on these traditional swidden agricultural lands. For instance, in Thailand and in Burma, the hill tribes were able to maintain these practices until three decades ago. The inherent population growth, and increased encroachment from the lowlands, has made it necessary to reduce the rotational cycles, which means a lower soil fertility, thus also an increase of land clearing to compensate for the production loss and, in turn, destruction of the forest.



Photos by Nipon Sud-Ngam

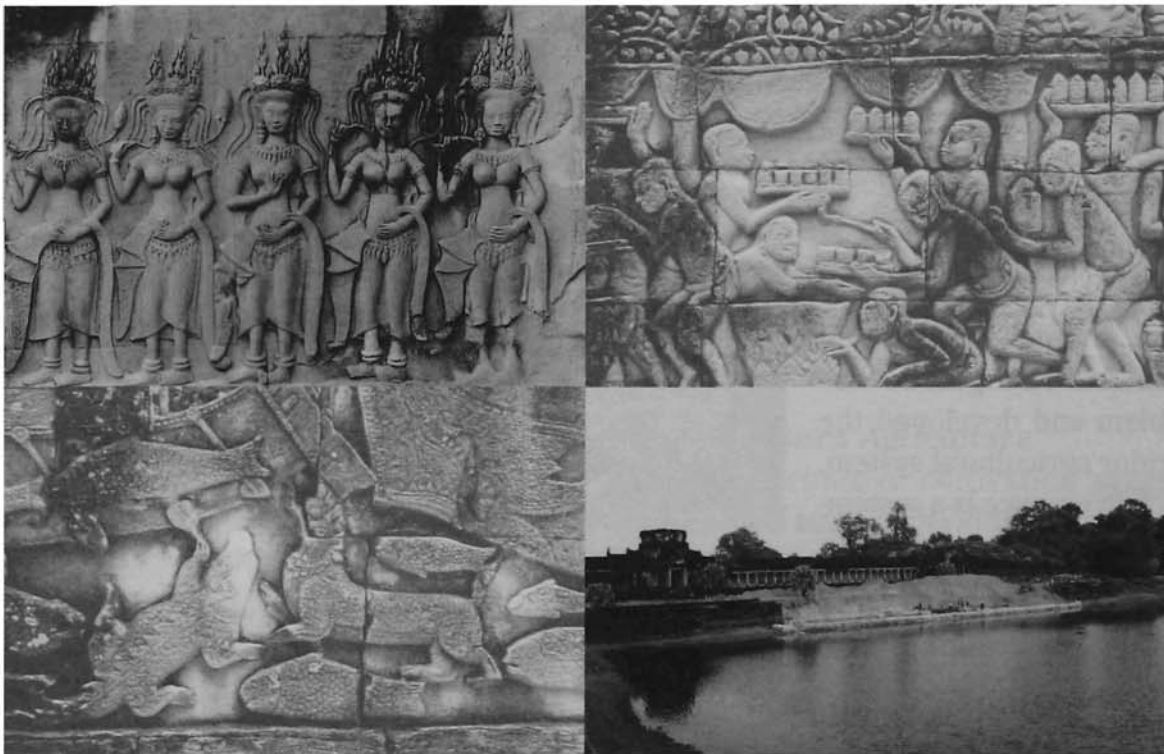


*The ashes from the fires and the opened up tropical evergreen forest (prime forest).
(Photo by Heng Thung)*

Present Environment and Activities

Thus, over the past fifty years, population growth has exceeded the land bearing capacity. It has slowly permeated the many tropical lands, where agricultural development lagged behind the population growth. It is especially noticeable in tropical Africa where the climate and the soils have very low capacity for permanent agriculture, causing almost annual cycles of starvation. In Asia and the Americas, this phenomenon is just reaching crisis proportions and is now

forest is precipitated by the landless farmers following the logging activities, moving along new roads or the forest periphery to encroach. In this case the logging acts as a catalyst by facilitating access to the forest and removing the large trees, which these farmers would have difficulty to handle. Thus the smaller trees are left for these farmers to harvest for firewood and charcoal, then finally allowing the clearing of the land for cultivation.



Photos by Nipon Sud-Ngam

exacerbated by the rapidly growing population and access to the wilderness through the opening of land by building new transportation networks and logging.

This is the threat to the present forest. While we berate the logging industry, we fail to realize that the greatest destruction of the

However, as stated earlier the decrease in soil fertility forces the farmer to encroach further and leave behind them swaths of grassland. These can only be brought back into cultivation by using heavy equipment and large inputs, such as cassava (as in northeast Thailand), or conversion into tree crops (such as rubber in southern Thailand and

palm oil in south Thailand and Borneo or Kalimantan).

It is not necessarily the logging roads that have an impact on the forest. In the early sixties, oil companies built roads into the coastal plain of eastern Sumatra to reach their drilling sites.

These roads were usually planned at least six months ahead. It is interesting to note that within that short period settlements sprung up spontaneously along these access roads in the middle of the jungle. This was in contrast to the elaborate transmigration effort to transplant the people from the traditional culture of Java into a hostile environment.

Conclusion

There is a lot of noise about illegal logging. However, that has to be carefully defined and it requires understanding, being a perpetual problem, which cannot be resolved with words and accusation.

This does not mean that logging is not damaging. In many instances the logging roads and, for that matter, any road will precipitate the practice of clear cutting, if the population pressure is large enough. They provide easy access into the forest, and also facilitate clear cutting, because the removal of large trees facilitates the invasion of the land left devoid of large trees and thus easier to be attacked by farmers with less sophisticated tools. They make charcoal first and then clear the land for cultivation. In addition, their use of fire exacerbates the destruction, killing the seedlings before they grow to maturity.

Large areas of northern Cambodia are fired every year, and in March this year, the smoke covered the land, leaving extensive areas blackened. Many Cambodian farmers have found that the dense evergreen forest provides the best nutrients after firing. In many places these people have not even waited for the loggers to remove the large trees, and cut the smaller trees while leaving the large trees behind, as they do not have the capabilities to cut them down, and burn them.

Ironically, scattered through this destruction of the forest there are cells of people practicing proper slash and burn agriculture. The perfect system of rotational swidden agriculture is still practised on top of the Kulen Mountains, where once the Angkor dynasty built its first capital city, just an hour-ride away from the Angkor monumental complex. Here, perfectly circular fields of crops lie sprinkled in a pattern of similar uniform-size round dots of secondary forest, resembling - from above - the skin of a lizard. They pose a very interesting question for the next researcher climbing those mountains.

Today, the rate of deforestation in Cambodia is much less than, for instance, in Thailand where in the northeast, the forests were removed in several decades (Sakhit, map 1984) because of population pressure and the need to have land for commercial agriculture (cassava for export).

Epilogue

As early as in 1939, the famous soil scientist working in Thailand, Robert L. Pendleton, mentioned that he believed that this cycle of

shifting cultivation may have contributed materially to the downfall of the Khmers in Cambodia. He stated that although the Khmers used the plow on very limited areas of wet riceland, they had to depend largely on the planting stick and shifting cultivation for their food supply.

As demand rose from the rapidly increasing population concentrated in the city of Angkor, the fallow period granted to the uplands had to be progressively shortened. At the same time, fires became very frequent and destroyed seedlings in the adjacent secondary forest and impeded the recovery of the forest, thus diminishing the food supply available to the people of Angkor (Pelzer, K. J. 1945, R. L. Pendleton, 1939)

Lawrence P. Briggs, in his concluding chapter about the abandonment of Angkor, stated: "All the great monuments of antiquity were built by forced labour and the most necessary consequence of a prolonged period of architectural greatness was an exhausted spiritless people" (Briggs, 1951).



Photos by Nipon Sud-Ngam

Today, satellite technology records the present and ancient conditions of the earth, and its monuments. What earlier scientists observed and con-

cluded was based on their experience and instinct, but even so they already suspected that such events that had taken place would leave scars on the earth surface for this generation to confirm.

With the present tools available, the opportunities exist for scientists to determine with greater accuracy the events of the past and present but with that knowledge, they will also have the responsibilities to provide solutions to today's urgent needs that threaten the environment and also find solutions for the livelihood of those people who depend on the forests.

The time has come to stop the hysteria of saving the environment without coming up with a comprehensive solution for both the people and the environment. We have to stop driving and flying around on junkets in the name of science and research, and drawing conclusions based on frail facts and from quick views, and uttering mighty words to impress the next donor.

We should classify the damage of the forest into five different groups: 1. Proper logging, 2. Small-time logging with damaging effect, 3. Scavenging of firewood and charcoal, 4. Slash and burn agriculture, 5. Rotational swidden.

Then in the end, we should measure the population bearing capacity and identify those areas which demand priority assistance. With that information, we could isolate the threat to the forest by 1) having an extension service to properly manage the land; 2) limiting the access to environmental conservation areas; and 3) finding alternate livelihood for the farming population.

Perhaps we can save the forest of Cambodia by making a positive attempt to save its remaining forests, so that the history of a thousand years will not be repeated in a few decades.

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Dr. Heng L. Thung was Senior Remote Sensing Advisor to the Government of Cambodia, including the Cambodia National Mekong Committee. He is an aerial photography expert, a map-maker, and has been studying the landscape of Cambodia for several years, helping to establish the remote sensing and GIS capability in the country. Dr. Heng Thung had also been involved in the same field in Thailand, Laos, Myanmar, and East Africa, and was project co-ordinator for the Regional Remote Sensing Programme of United Nations, ESCAP.

Bringing Together Contemporary Art of ASEAN Countries

Art work of artists in various Southeast Asian states are exhibited in a regional show that has kicked off in Bangkok

It seems as if galleries displaying contemporary art are sprouting everywhere; even in the local markets of various Southeast Asian countries, one can find dynamic art scenes, pieces of abstract art here and there. Artists in the region are exposed and attracted to modern art, and have been creating work of distinct styles worthy of recognition. To publicise the emergence of this trend, the work, and the artists, an art exhibition “asean ARToday Thailand & Cambodia, Laos, Myanmar/Burma” was held in Bangkok (June 4-28, 2002) at the Thavibu Gallery. Jointly organised by Thavibu Gallery and the ASEAN Art Associates, the show offers for viewing paintings and artwork by ten Thai artists, two from Cambodia, three from Laos and two from Myanmar. The event is part of a series of exhibitions that will take place in many countries in the region, culminating in the international exhibition, ‘ASEAN Art Expo’ (at the National Art Gallery in Kuala Lumpur, Malaysia, 19 October-24 November



Aung Kyaw Htet, Myanmar



Kongphat Luangrath, Laos

2002), which will include work of about eighty artists from the ASEAN countries. The exhibitions are organised to raise awareness of contemporary Southeast Asian art among the international community.

At the June 4 inauguration ceremony in Thailand, Dr. Sheldon Shaeffer, Director of UNESCO, Bangkok, opened the occasion with a speech, to some seventy guests, that succinctly summed up the regional situation of contemporary art. He said that the show would provide an opportunity to sample the diversity, and view some of the best visual art produced in Southeast Asia today. Dr. Shaeffer shared his view, which has been expressed by an increasing number of observers, that Thailand has “a large number of artists, and the styles, media and subject matter chosen by Thai artists are among the most diverse in the region.” He spoke of the country’s “solid indigenous foundation for painting through traditional mural art in its temples”, and that they are now confident in exploring new means of expression. Several Thai artists, he noted, have involved themselves in the world of emotions (love, joy, despair, loneliness, etc.), rather than in simple and beautiful subjects (such as romantic landscapes and still life) that used to have a hold on many.

Among the countries in Asia, Thailand has one of the most vibrant contemporary art cultures, with artists venturing into the sphere of abstraction and installations/mixed media. This is attributed to what Dr. Shaeffer described as “a high degree of freedom

of expression in Thailand”, which does not exist in many other countries in the region due to political and social restrictions. He pointed out that although Cambodia, Laos, and Myanmar “share much of the same cultural heritage as Thailand, they have



The opening



Socang Vanara, Cambodia



aseanARToday



Thaiwijiit Puangkasemsomboon, Thailand

not enjoyed the same amount of freedom of expression and interaction with outside communities", a freedom often perceived as vital to artistic development. According to him, the 'contemporary' visual art from Cambodia, Laos and Myanmar depicting scenes of villages, temples, markets and situations in daily lives, is a reflection of a focus on traditional values due to the relative isolation experienced by the three countries. He stressed that there is nothing wrong in featuring traditional subject matters in paintings, and that some of the artists are very skillful. Dr. Shaeffer, however, would like to see the direction of the development of contemporary visual arts in these three countries, which "will be highly interesting", he said.

A large number of the exhibits shown in Bangkok will be on display in Kuala Lumpur during the international 'ASEAN Art Expo', which will coincide

with a three-day art symposium. The symposium will be attended by art professionals and those interested in the visual arts.

Thavibu Gallery Co., Ltd. is a Virtual Art Gallery for quality paintings. The Gallery's objective is to promote quality art, particularly from Thailand, Vietnam and Burma, hence the name Thavibu. The emphasis is on young and upcoming artists whose works express and communicate the imaginative aspects of their culture and



Sudjai Chaiyapan, Thailand

reflect concerns that range broadly from the spiritual and aesthetic to the social and political.

For more information on the international exhibition, 'ASEAN Art Expo' (at the National Art Gallery in Kuala Lumpur, Malaysia, 19 October-24 November 2002), please contact:

ASEAN Art Associates, Info Media Asia
Limited GPO Box 701 Bangkok, Thailand
Tel: (+662) 719 3688, 722 0548
Fax: (+662) 719 3689, 722 0549
www.aseanart.com



Kanha Sikounnavong, Laos



About a Gallery

Established in 1990, Akko Gallery is a house of exquisite art and framing service, with a collection of fine original paintings. We visited the gallery, and interviewed Atsuko Suzuki Davies, the gallery owner who has been living in Thailand for over thirty years. Petula Masako, one of her two daughters, was also there to receive and talk with us.

Madam Atsuko, why did you start an art gallery?

Atsuko: I had to do something and I wanted to do what I liked while supporting my family. My daughters encouraged me, at that time, and we rented this shop-house. In the beginning, I was not confident to make enough money by only selling art, and so we sold crafts, Asian souvenirs (which I like also because I had been helping for about 6-7 years with the Hill Tribe Sale which The Women's Club of the International Church organised), and also began to put up paintings of artist friends and present a gallery shop. It was a small gallery, without any exhibition space.

Petula: "In the beginning, a lot of people helped, and my mum realised that she had more connections with the art circle than she had thought. Friends who were artists contributed paintings ("see if they sell"), and assisted in work on improving the shop. My mum became more involved in the local art, even with her limited knowledge of Thai language - I guess it came with the hippy generation - she has been getting along well with the artistic crowd. She was



Atsuko Suzuki Davies

interested in helping both famous and lesser-known artists, and making more friends. Several artists, even the popular ones, prefer my mum rather than dealing with other gallery owners. Gradually, we created more space, and began to organise exhibitions."

Atsuko: Akko Gallery was started because I love art. However, I am always shocked at contemporary Thai art works. First of all, religious works are numerous. This can be a liability at times. This is because if the subject is religious, then it is difficult to criticize it. There are some artists whose skills leave much to be desired, and they

find escape in religious art. It is true that some of these artists have turned to religious subjects and have been successful in winning international acclaim. However, this is a sly way to become a true international artist. It is my wish that artists who have a certain degree of technique and creativity will use non-religious subjects, and hurl themselves into producing work with an international perspective. That is not to say that there are no religious works that are artistically pleasing; some are individualistic and creative. In this sense, Thailand is sure to monopolize the scene for a while, with works such as those by artists, Mr. Panya and Mr. Apichai. The reason for their success may be that they learned



foreign techniques while studying overseas, returned to Thailand, applied them to Buddhist themes which are part of their lives; but those who turn to Buddhist themes just to draw attention do not produce good works.

Can you talk a little bit about yourself as a curator?

Atsuko: I often go to art exhibitions and artists' meetings. Not many gallery owners do that. I participate. I like Thai arts and I want to understand artists, and am always curious to follow developments in Thai arts. Maybe because I'm female, and Japanese, and I'm interested in their art and themselves, they regard me as a friend. I like their individualism. I care enough to criticize their work (sometimes quite sharply) - many of them young artists - and, surprisingly, they continue to seek my opinions and advice. Unlike artists in other countries, it does seem that there are many artists in Thailand who can survive on solely being artists, even if they do not have a wealthy background. One of the reasons for this is probably because the cost of

living is low and, therefore, artists can survive even on a low income. However, it still stands that there are people who buy art works in Thailand. Even if it is a piece that art critics deride as "chocolate box style" paintings, there are people who will buy them. In this sense, perhaps Thais are more cultured than the Japanese.

Can just any artist exhibit work at your gallery?

Atsuko: NO, not any, but arts which I like or I judge as to be good for Akko's customers. We do not advertise our



gallery in newspapers or magazines but we send information about art exhibitions to the media. It's quite often word-of-mouth that brings the visitors here. As for the artists, normally, those interested in exhibiting at my gallery are invited to come and discuss. They are always welcome, and I like to help them. We can accommodate six shows a year, each lasting an average of three weeks, and taking four to five weeks to organise. We discuss and work with the artists on how to place and set up the exhibition. Also, we do the framing here. As for selecting the works, it's not possible to view all of the artist's work intended for the exhibition before the show. I would prefer to, but often the paintings are transported to my gallery shortly before the exhibition.

What are your views on Thai and Japanese art?
 Atsuko: In my involvement with Thai art for the past twelve years, there were times when I was confused. This was due to the fact that I had received all my education - including my appreciation of art - in Japan, and therefore brought a Japanese-slanted critique to the art works. On top of that, as the curator of a commercial art gallery, it was necessary for me to take the buyer's point of view when selecting art pieces. Therefore, this is the eye I bring in my appraisal.

From a Japanese perspective, when one is looking at a painting, before one considers whether it is a good painting or not, there is a tendency to make other considerations such as whether it has been finished thoroughly and if the colours and the frames are balanced. As far as sizes are concerned, unless the artwork is for a contest, most Japanese paintings are small.

What Japanese collectors often like are small but carefully finished art pieces. It is nearly impossible to request this of Thai artists. Thai artists state that they cannot be concerned with sizes and details when they are inspired to produce. However, if the artist wants to become



a professional artist on an international level, then surely it is necessary to make many considerations including the size and the quality of the canvas or paper, and the teachers should direct the artists in these matters. Japanese people measure



in millimeters and if there is a difference of 5mm, then it is considered an enormous mistake. However, Thais think that it is only a 5mm difference. Starting with size, Thais are free to express their art or they produce art with no discipline, it can be looked at in two different ways. Nevertheless, if the international market is considered, then the size of art works should also be restricted.

Until quite recently, there were frequent political revolutions in Thailand. The victims and their families and friends continue to remind us of these events; and the artists, whether they want to or not, cannot help being influenced by ongoing societal problems (including pollution, urban stress, prostitution, to name a few). Fortunately, compared to nearby countries, there is much more tolerance for the expression of social issues by artists, and in terms of art relating to this, there is much to look forward to.

What do you see are some of the local trends in contemporary art?

Atsuko: As far as abstract works are concerned, Thailand is still weak compared to the Western world. However, this is due to the short history

of artists participating in such works, and time may help resolve this. There are many artists here who are improving by leaps and bounds. In general, Thai artists

are not afraid to try new things in the contempo-

rary art world, and there should be many who will soon be at a world standard. My heart often goes out to Thai artists as they hardly have an

opportunity to see real masterpieces. Those who do get to study abroad are the privileged few. Original works of an international standard should be brought into Thailand so that artists and citizens of this country could have an opportunity to feel and see these works directly. Many large companies in Thailand are helping to support the Thai art world by buying Thai art; however, it would be interesting if some of these companies could sponsor showings of, for example, a Matisse Exhibition here.

In Japan, a museum specifically for foreign art works was created more than forty-five years ago, so that both artists and the public could view original works of high quality.

Akko Gallery
 919/1 Sukhumvit Road,
 (Between Soi 49 and 51)
 Bangkok 10110, Thailand
 Tel (66) 02 259 1436
 Fax (66) 02 662 4209
<http://akkoartgallery.tripod.com/Bangkok/akkoart@cscoms.com>



DICTIONARY OF SOUTH & SOUTHEAST ASIAN ART

Gwyneth Chaturachinda

Suranda Krishnamurty

Pauline W. Tabtiang

**Who is Avalokitesvara?
Where is the Golden Temple?
What is a dharmachakra?
What kind of creature is the
Garuda?
Of what significance is the naga?
What is a zari?**



This basic dictionary of South and Southeast Asian art offers clear and concise explanations of all these terms and hundreds more. With over 700 entries, 78 line illustrations, and 15 colour photographs, this little volume makes a handy reference for anyone interested and engaged in South and Southeast Asia - travellers and residents, new students in the field, museum goers, and general readers. Explanations are succinct and easy to understand. Entries range from terms encountered in South and Southeast Asian history, religion, mythology, and literature, to those specific to art and architecture. Words are drawn from the diverse religious traditions of the region, including Buddhism, Hinduism, Islam,

Jainism, Sikhism, and Taoism, and from the countries of the region, including Burma, Cambodia, India, Indonesia, Laos, Sri Lanka, Thailand, and Vietnam.

From abhayamudra through ziarat, this is an essential dictionary for anyone stepping into the fascinating world of South and Southeast Asian art.

Published in 2000 by

Silkworm Books

Suriwong Book Centre Building

54/1 Sridon Chai Road, Chiang Mai 50100

Thailand.

E-mail : silkworm@pobox.com

Website : www.silkwormbooks.com

International Conference Issues of Culture, Context & Choice in Development

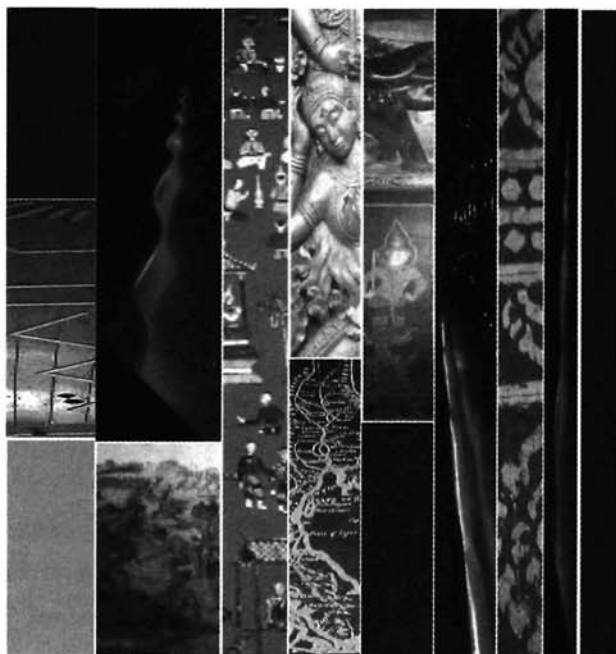
Windsor Suites Hotel, Bangkok, THAILAND 28-30 November 2002

Peace cannot be measured solely by the absence of conflict. It is inter-related with the just sharing of natural resources, social and economic development and the promotion of human rights.

More than ever there is an urgent need to ensure the successful outcomes of 'responsible' development policies in order to decrease the marginalisation or exclusion of various sectors of society that, more often than not, occurs along ethnic or religious lines.

The consequences of not seeking to rectify 'development' policy and goals can no longer be ignored: they are far reaching and affect everyone. Disenchanted groups are now able to reach out for support for their own domestic agendas and, in turn, are susceptible to influence and manipulation for the wider external agendas of others. To strive for an equitable social and economic environment is thus a priority concern of all national governments.

This conference seeks to highlight the need for development projects to be formulated and implemented taking into account issues of **culture**, **context**, and **choice** if we are to successfully integrate a human security dimension.



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RACAP

The Poverty of Development

What are the rationale and impetus behind the holding of the forthcoming international conference, "Issues of Culture, Context & Choice in Development"? Kevin Charles Kettle , SEAMEO-SPAFA and Libby Saul , IDP Education Australia (Thailand), respond to these questions, and provide more information on the conference, which is jointly organised by SEAMEO-SPAFA & IDP Education Australia (Thailand). It will be held (with the support of The Japan Foundation Asia Center in collaboration with UNESCO RACAP) in Bangkok between 28-30 November 2002

As SPAFA is dedicated to the pursuit of an 'equitable social and intellectual environment', it is therefore appropriate that the Centre should hold a forum to explore the issues of the cultural context of development. These issues focus on the appropriateness of many development projects that are conceived and then implemented without taking into account the issues of culture, context, and choice.

All too often 'economic' development is seen as the key to any development and is pursued whilst ignoring the cultural and social conditions specific to the country in which this 'development' takes place. However, if development is to be endogenous or sustainable, the cultural context must prevail and the development undertaken must be 'human-centred'. Development that ignores age-old traditions of communal solidarity, and in fact, derides this as 'underdevelopment',



Laos

threatens the foundations of social life and has tragic and far-reaching consequences.

Myth and Marginalisation

We know that peace can not be measured solely by the absence of conflict. It is inter-related with the just sharing of natural resources, social and economic development, and the promotion of human rights. More than ever there is an urgent need to ensure the successful outcomes of 'responsible' development policies in order to decrease the marginalisation or exclusion of various sectors of society that more often than not occurs along ethnic or religious lines. If we do not seek to rectify 'development' policies and goals we are left with disenfranchised groups that are now able to reach out for support for their own domestic agendas and, in turn, are susceptible to influence and manipulation from wider external agendas of others.

The modern 'global village' myth is a direct result of development policy directives that ignore the perspectives of the grassroots populations they are meant to serve by promoting 'global' rather than 'local' thinking. However, the paradigms of societies always come from their deeply held beliefs and traditions, and thus the need for society to be sustainable necessitates that one listens directly to indigenous peoples and that their values and lifestyles are not denied in the quest for universalism.

Poverty and Conflict

Since the events of September 11th, 2001, it has been noted by many that whilst poverty is certainly not the sole or direct cause of terrorism, exclusion can be a vital contributing factor that breeds violent conflict. Development aims to reduce, if not eliminate poverty, but in this process if it is not 'all inclusive' and if it is not socially just, we still are left with marginalised groups.

In fact, we need to begin to question the very notion of 'poverty' as perceived by the West. Indigenous lifestyles are not necessarily impoverished; on the contrary, they are 'culturally' rich with a sense of community and sharing. However, economic goals, as pursued in the majority of development objectives, are conceived in a top-down ethnocentric manner that ignores this fact.

Arturo Escobar, the Colombian anthropologist, comments that development was supposed to be about people, however, the



concerns of people are excluded because 'prepackaged' solutions ignore the fact that change is "...a process rooted in the interpretation of each society's history and cultural tradition". (1)

James D. Wolfensohn, President of the World Bank, in his article 'Fight Terrorism and Poverty', which examines the challenges facing development in the wake of September 11th, concludes that developing countries must be in the 'driving seat', "...designing their own programs and making their own choices" (2).

It now seems clearer than ever what we must do but the question is how to do it. This Conference, the concept of which was conceived well over a year ago, aims to provide some answers to that very question.

Conference Goals

The Conference objectives are:

1. Inculcate in the implementers of development projects the need to prioritise the emphasis of the cultural context within which the projects are proposed;
2. Promote the achievement of sustainability and future independence of donor-initiated projects for the benefit of the communities they intend to serve;

3. Contribute to the pursuit of an equitable social, economic, and intellectual environment by providing a forum for the exchange of views through the presentation



Indonesia



- and dissemination of related experiences on what defines responsible development and on how to proceed, thus benefiting directly at the grassroots level the people who are the stakeholders of development undertaken;
4. Increase mutual understanding, tolerance, and respect for diversity in cultures and

living contexts of people involved in the design and implementation of development programmes;



5. Heighten the relevance of choice in the formulation of projects to obtain successful outcomes.

This Conference will provide a vital stimulus to the conceptualisation and conduct of development projects, firmly placing culture, context, and choice, as key issues of concern.

Making a Difference

All persons concerned with striving for a world without poverty and conflict will find this Conference to be of interest to them. In particular, targeted participants include:

- * Major international development banks
- * International donor agencies
- * NGOs and IGOs
- * National and international organisations involved in policy, planning and implementation
- * Government agencies involved in policy, planning and implementation
- * National and international charity organisation and trusts
- * Private trusts, foundations and organisations who sponsor research or assist with the planning and implementation of community projects
- * National banks involved in the financing of major infrastructure projects
- * Private/Corporate sector financiers who invest in infrastructure or training projects
- * Economists, sociologists, anthropologists, environmental scientists, heritage specialists, historians, educationalists, language specialists

Consequently, speakers are also selected from these backgrounds so that a balance is arrived at between those representing donor agencies, recipients of development projects, NGOs, and governmental agencies.

Participation from community groups and youths is especially encouraged through the holding of the open forums with poster and photographic displays, workshop sessions on rural projects combined with the exhibition/marketplace space provided for informal discussion and presentation. It is felt that these two activities can encourage community groups and NGOs to participate more actively rather than if they were solely offered conventional means of paper presentations. The benefits for participants and speakers, as a result, will be a truly unique opportunity for frank exchanges and the sharing of knowledge and experiences in the knowledge that you can make a difference.

Key Themes

The key themes of the conference are:

Security, Solidarity and Co-operation

Every government has the responsibility of fostering diversity in the interests of global peace and stability. Key points to be addressed in this stream are:

- a) What factors encourage citizens to initiate and pursue courses of action to address their concerns and what factors hinder them, including issues of language, literacy and gender;
- b) How to strengthen and promote the wide variety of initiatives by citizens to address issues and problems in their everyday lives;
- c) Cultural autonomy focusing on issues of identity and ownership;

- d) Exploring the balance between interventionism and integration.

The Changing Landscape of Knowledge

Wealth creation in the 'global' village is shifting from a resource to a knowledge-base to accommodate 'local' knowledge, thinking, and initiatives. This stream will focus on the knowledge economy. Themes to consider are:

- a) Communities and individuals as innovators;
- b) How to use knowledge effectively and efficiently, taking into consideration where relevant knowledge is obtained, how it is collected, stored, and transmitted to others;
- c) Developing strategies to take advantage of the knowledge economy including investing more in education and information and communications infrastructure;
- d) Examining the tensions between providing intellectual property rights and the



desirability of disseminating knowledge at a marginal cost.

Reconciling Requirements with Reality

This stream focuses on the issue of choice and how to maximise opportunities to facilitate the attainment of balance - a balance that reflects both donor and recipient needs whilst taking into account the social, political, and economic realities that must also be prioritised. Key areas to be highlighted here are:

- a) Reconciling national directives with local aspirations - including strategies for promoting conflict prevention, mediation, and resolution;
- b) Reconciling donor and recipient requirements/needs - including strategies for promoting conflict prevention, mediation, and resolution;
- c) Exploring project partnerships to widen outreach, impact, mutual benefits and the maximisation of participation - involvement of corporate sector, issues of HRD and capacity building;
- d) Examining how issues of accountability, monitoring and evaluation impact on choice.

JOIN THE CONFERENCE - MAKE A DIFFERENCE FOR A BETTER WORLD WITHOUT POVERTY AND CONFLICT

VISIT THE WEBSITE-

<http://spafa.idp.co.th>



India

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2. James D. Wolfensohn, 'Fight Terrorism and Poverty' in *Development Outreach*, Fall 2001

Coping, Adapting, Thriving: What role for the Theatre in Contemporary Southeast Asia?

"Performance", designating both the performing arts (theatre, music, and dance) and a performative or "dramatistic" approach to human action and interaction, has been more thoroughly documented and theorized about with regard to Southeast Asia than for most parts of the world. Geertz's (in)famous theatre state and cockfight merely constitutes the top of the iceberg. The literature on performance and shamanism; philological, anthropological, linguistic, and historical accounts of 'Wayang Kulit' in Indonesia and Malaysia; intricately detailed studies of choreology and "oranology" for both mainland and insular Southeast Asia: the field is rich, historically deep, and constantly developing.

By Matthew Isaac Cohen

Regrettably, the EUROSEAS conference only provides a mediocre index of Southeast Asian performance scholarship, represented by a solitary panel convened by Catherine Diamond of Soochow University (Taipei) and with individual papers scattered through other panels (another planned performance panel, organised by Felicia Hughes Free-land and focusing on the performer, was cancelled). The single panel devoted entirely to performance focused on the theme of theatre in contemporary South-east Asia. Presenters were: Catherine Diamond (Soochow University). Solehah Ishak (UKM, Malaysia), Kittisak Kerdarunsuksri (University of the Thai Chamber of Commerce, Bangkok), and Matthew Isaac Cohen (University of Glasgow),



The contributors followed a liberal interpretation of "Contemporary" while some of the papers looked primarily at the most recent theatrical developments in Thailand and Malaysia, others

discussed theatres of the late nineteenth and early twentieth centuries. Much common ground was found, though, across all the papers. The relatively modest numbers in attendance at the panel and its tight focus contributed to lively dialogue.

Kittisak Kerdarunsuksri presented a new form of *Thai Khon* (masked dance-drama) created in



1997 by Phatravadi Mejudhon, and combining dance with shadow puppetry. Based on his description and a video, panellists and others found obvious similarities to contemporary Indonesian forms, such as *Wayang Ukur*; it came out in discussion that Phatravadi Mejudhon had participated in ASEAN theatre workshops and performances prior to her 1997 “invention”. Diamond’s paper on English language and Malay theatre since 1969, closely related in theme to Solehah Ishak’s contribution on “traditional” bases of contemporary Malay theatre, generated a charged discussion concerning invented Malay heritage and its stifling effects on theatrical production.

Cohen’s paper on the *Eurasian Auguste Mahieu* and the *Komedie Stamboel*, while grounded in century-old archival material from the Netherlands Indies, provoked thought about nationalist historiography and identity politics in today’s Indonesia and Malaysia.

The large number of participants at the international conference (held in Leiden in 2000) on audiences, patrons and performers in Asian performing arts had already then demonstrated that there is a definite European interest in East, South, and Southeast Asian performance. Other scholars also noted the conference’s strong orientation on the political and economic at the expense of anthropological and humanistic matters. It is to be hoped that future EUROSEAS conferences will feature more panels centred on performance and interpretation studies.

Matthew Isaac Cohen is a lecturer in the Department of Theatre, Film and Television Studies at the University of Glasgow.

IIAS Newsletter #27

Keith Howard on the Social Phenomenon of Asian pop

By Koen de Ceuster

Talking to Keith Howard, on a sunny early autumn afternoon in his office in the SOAS (school of Oriental and African Studies) building, I was struck by the almost inevitable pull in his research towards popular music. Although he indicated that, music-wise, Asian pop was sometimes little more than a boring replica of Western styles of pop music, he stressed that as a social phenomenon it decidedly deserved scholarly attention. For too long, musicology in the West has been concentrating almost exclusively on 'classical' music, despite dwindling interest from the public. Although he willingly admits that such research has undeniable scholarly merits, he personally is more interested in the social uses of music.

He was already 'cheesed out' when, during and after his MA training as a Western musicologist/composer, he could get a commission to write new academic-style music, but that the composition would be performed once to an audience of perhaps forty people, never to be played again. He stresses: "that doesn't seem to me the way that music should be". A similar frustration gripped him when he began teaching music. Forced by the school curriculum to teach major and minor scales, he saw pupils donning their Walkmans outside the classroom, but hating their music classes, 'a situation still all too common throughout schools in Britain today.'

After his MA, he wanted to look at how people used music and trained in anthropology, and embarked on a PhD at Queens University, Belfast. Korea became his preferred terrain for research. The country proved an excellent example of a modernising society where remnants of

pre-industrial life coexisted with a modern, contemporary, global society. 'You could still find people who sang folksongs that they had sung until the 1950s in the fields, and you could go into Seoul and watch people buying pop music.' With regard to folk music, he was most interested in the connections between the past and the present. Rather than concentrating on what it had been like, he was fascinated by the present, and looked at preservation movements, change and standardisation; at political and popular uses, and at how folk music was being taught.

'The standard way of conducting ethno-musicological fieldwork is to look at the soundscape. You do not just look at the small area you want to study, but at everything that is out there.' So, although he concentrated on folk music during a nearly eighteen-month stay in the countryside, he also collected samples of virtually everything - TV shows, pop, court, folk, and Western music. Commissioned in 1992 to produce the in-flight Korean pop music programs for Lufthansa and Singapore Airlines, he began taking a closer look at the pop scene in Asia. Unlike the late 1980s, when Asian pop was dominated by a 'star-system' of singers excelling in formulaic 'Eurovision'-type ballads, 'the nineties were when a lot more variety came in. You can call it globalisation, but you could also see fragmentation in the market, and fragmentation allowed people to hear what they wanted. It allowed underground music to become more mainstream. It allowed dedicated markets to emerge for musical subcultures.

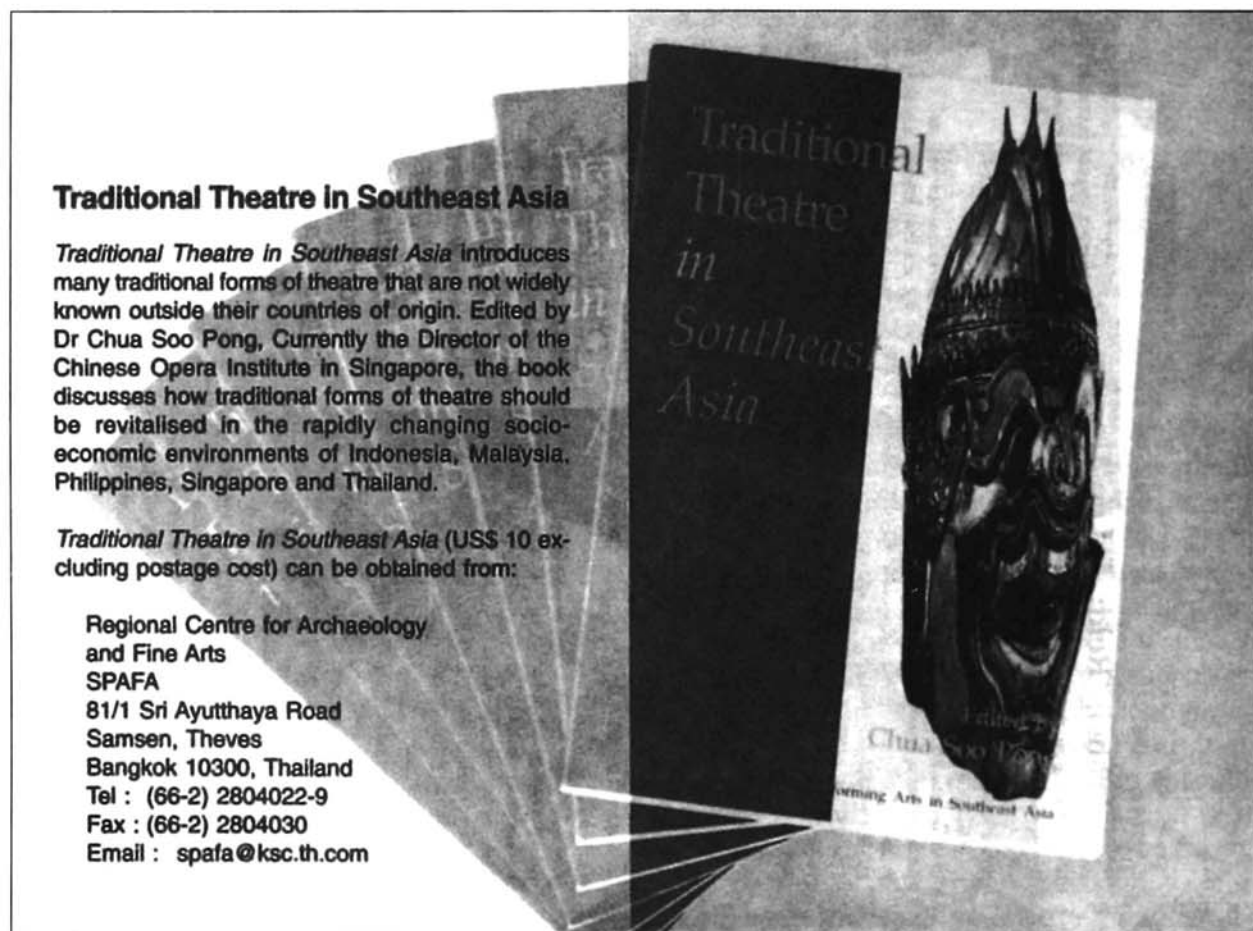
These rapid changes were in part a consequence of the globalised pop video culture brought to the region by satellite TV. 'Videos moved the

market to a vision of pop based on visuals, based on action and dance. Ideas move very quickly from country to country, because everyone follows the visual information, and styles change very quickly. Satellite TV allows local cultures to appropriate music styles very quickly. So you see each country taking elements of rap, garage, jungle, and hip hop and combining these with more local styles. You get appropriation, but in mixes you would never hear in the West, that are no longer just rap, no longer street music, no longer Jamaican reggae, but fusions that are very Asian'.

Although Keith's future research will remain focused on folk music and issues of preservation

(notably in projects in Buryatia and Thailand), he will remain a keen observer of pop music, if only because: 'Popular culture and popular music show us how the world is changing. We are moving from a world where you could look at single music cultures isolated from the rest of the world with very clear and neat power structures, government down, authority down, landowners down. We're moving to a more global market where influences in music come and go all the time, and where the powerful forces tend to be companies, or the media, or ideas.'

ILAS Newsletter #26



Traditional Theatre in Southeast Asia

Traditional Theatre in Southeast Asia introduces many traditional forms of theatre that are not widely known outside their countries of origin. Edited by Dr Chua Soo Pong, Currently the Director of the Chinese Opera Institute in Singapore, the book discusses how traditional forms of theatre should be revitalised in the rapidly changing socio-economic environments of Indonesia, Malaysia, Philippines, Singapore and Thailand.

Traditional Theatre in Southeast Asia (US\$ 10 excluding postage cost) can be obtained from:

Regional Centre for Archaeology
and Fine Arts
SPAFA
81/1 Sri Ayutthaya Road
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'Authentic' Fakesong: The Sing Singapore Campaign

Every two years, in the euphoric aftermath of National Day celebrations in August, individual soloists and choral groups congregate in a large hall to sing to an assembly of a few thousand cheering fans. With glitter in their hair and feet tapping out choreographed sequences, they belt out catchy tunes bearing lyrics about building 'nation strong and free' ('We are Singapore'), or 'One People, One Nation, One Singapore'. The televised gala night is the climax of the song festival/competition known as Sing Singapore, conceived in 1988 by the Ministry of Information and the Arts to 'promote singing as a way of life, and develop a strong sense of belonging to Singapore': concert or propaganda?

By Shzr Ee Tan

The festival boasts its own entourage of sing-offs: song books, tapes, CDs, CD-ROMs, Guess-the-Winner contests, music videos, and roadshows, leading to cries from music industry specialists and cultural practitioners of 'nationalist overkill' and 'cheese'. Literal depictions of Singapore culture and (multi-) national identity are found in songs like 'Stand Up For Singapore', 'Five Star Arising', and 'We Are Singapore'. Videos that accompany these songs feature nostalgic scenes of old Chinatown nestling against the financial district, smiling youths congregating by Housing Board flats, and token representatives of the official Chinese, Malay, Indian, and Others (CMIO) racial groups. The overtones of propaganda here are clear and the organisers have right from its inception in 1988, been unabashed and transparent about their motives. But, planned around National Day, the flag-waving tones are little different from the American Fourth of July or European VE Day patriotic celebrations.

Sing Singapore aims to forge national unity, to 'develop a strong sense of belonging to Singapore through group singing' (National Arts Council 1988). The campaign is positioned as part of the large Total Defence Campaign, an exhortation to take 'into account Singapore's unique position as an island state devoid of natural resources, with a multi-racial population and highly dependent on global trading or economic survival' (*Straits Times*, 1 July 1995). The

Business Times (1 August 1987) illustrated the ideology behind singing.

'Music is an exercise in harmony. A government is made of people...but it becomes a government only when these different people believe in, and find, the harmony of a common ground... Singing is an act of affirmation... Every word, when sincere... become emotive reiterations of a being in harmony with all else.'

The transparency of Sing Singapore's blend of musical propaganda can be better understood within the larger framework of the country's internal cultural politics, in which the maintenance of a peaceful balance within its once-immigrant multi-cultural society (77 per cent Chinese, 14.2 per cent Malay, 7.1 per cent Indian, and 1.2 per cent Other) has been crucial to internal stability. Nonetheless, a casual sweep through the three Sing Singapore albums reveals that out of fifty-one tracks, only ten are in Malay, eight in Mandarin, and two in Tamil. Most of the non-English songs are either credited as 'anonymous folksongs', or are pop songs previously disseminated in the market; many feature non-nationalistic lyrics about flora, fauna, friendship, and love. In contrast, the majority of English-language songs are newly composed, with lyrics dealing with nation building, defence, solidarity and unity, hardships overcome, and the ubiquitous multi-culturalism.

In 1993, in line with the agenda of new nation building, ordinary Singaporeans were urged to contribute their own songs to the National Song Search. Tradition, as it were, was deliberately being invented, and no one was ashamed to admit it. This suggests that, over its thirteen-year history, the campaign aims have subtly changed, merging the promotion of local talent and adding Las Vegas-style showmanship. Initially, the contest was not a talent quest, and target participants were the grass-roots masses, most notable students; 10,000 choristers from 194 groups had taken part by 1990. In 1994, local celebrity footballers attended as guest artists, attracting huge crowds of screaming fans. By then, the chairman of the National Arts Council, Tommy Koh, declared: 'We want to literally fill the city with the sound of music...Not everyone is gifted, but everyone can participate'. Local pop singers Jimmy Ye and Kit Chan were roped in to push the campaign along. In 1996, official directives dictated that song themes 'can be on love, life, family, the environment or even world peace', although it was preferable that they also had a 'local flavour'. In 1998, the theme song, 'Home', produced by established pop singer Dick Lee and sung by Kit Chan, was promoted by campaign director Bernard Tan: 'It is not your ordinary patriotic song. Such songs are important, but people don't sing them all the time. 'Home', on the contrary, is something sentimental. It is about the warmth and comfort of living in Singapore' (*Straits Times*, 4 July 1998). And, in 2000, filmmaker Eric Khoo produced alternately sentimental and funky MTV-style videos for new theme songs and remixes of the oldies 'Stand Up for Singapore' and 'Count On Me'.

TOO successful by half?

If the objectives have blurred, much the same might be said of its results. In its inauguration year of 1988, the novelty and newness of the campaign were reasons for success. But no less important was the fact that the primary target group was students in schools, where dissemination of the songs via an efficient education system and the enforcement of mass singing lessons proved particularly easy. A few sceptics already existed. One saw a distinction between

'National songs foisted on you from above' as opposed to 'Singapore Songs arising from grassroots'; others saw a problem of identity, when there was no existing history of Singaporean music. The first executive producer of the campaign, jazz pianist Jeremy Monteiro, laughed that it was 'easier looking for the Dodo bird. At least it existed' (*Straits Times*, 6 August 1989). As a campaign that sought to promote local talent and catapult local singers into the limelight, Sing Singapore might not have worked well, but as it got big stars to endorse, produce, and sing songs, it gained public success, organising sell-out concerts for cheering crowds.

There is, then, a 'straight' interpretation of the well-attended events and healthy sales of the Sing Singapore tapes, CDs, and VCDs: commercially, Sing Singapore is a viable entertainment offering. But, while a sizeable part of the population buy into the campaign at face value, a growing group hails the campaign for a quite different reason: irony. An anonymous sarcastic take on what might be considered already a 'fakesong', 'Count On Me Singapore', illustrates my point. This circulated in the late 1980s in the banking and financial sector, and more widely amongst the masses later (see page 39).

Today there is a 'Cool to be uncool' attitude in the holding of National Day parties, where guests wave flags and croon along boisterously to blatantly nationalistic songs for irony or literalism's sake. The celebration of the artificiality of manufactured culture has become a culture in itself. As rock-chick-turned Sing Singapore face Tanya Chua concedes, the last things she ever thought she would get involved in was a government project: 'A lot of young people wouldn't dare to touch something that has to do with the authorities. But for them, opening up and giving us an opportunity like this, I think it's really cool' (*Straits Times*, 10 May 2000). The Post-modern Singaporean's situation is a sensible toeing of the party line, actually believing in ideology but, at the same time, being aware of its contrivance. So, Sing Singapore is the manufacture and consumption of Singapore culture and identity.

Writing about an intercultural theatre project in his *Consumed in Singapore: The Intercultural Spectacle of Lear* (National University of Singapore, 2000), Rustom Barucha comments that the danger lies in Singaporeans not only consuming *Lear* as a product, but also in the fact

that they are being consumed by it. The same might be said of the Sing Singapore campaign. Its many healthy - sometimes self-mocking - consumers might argue that the totally acceptable process of being consumed is no less harmful than the simple act of singing a song.

SING SINGAPORE VERSION:

We have a vision for tomorrow
Just believe, just believe
We have a goal for Singapore
We can achieve, we can achieve
You and me, we'll do our part
Stand together, heart to heart
We're going to show the world what
Singapore can be
We can achieve, we can achieve

There is something down the road that
We can strive for
We're told no dream's too bold that
We can't try for
There's a spirit in the air
It's a feeling we all share
We're going to build a better life
For you and me
We can achieve, we can achieve

Count on me Singapore (x2)
Count on me to give my best and more
Count on me Singapore

ANONYMOUS TAKE:

We have a revision of pay tomorrow
Just release, just release
We have a poorer Singapore
We won't receive, we won't receive
You and me, we have a part
With our CFP [pension], for a start
We have to show the world that we take less
money
We won't receive, we won't receive

There is nothing down the road that we can look
for
We are told the dream that we could never try
for
There's a spirit in the air
The Seven Month feeling we all share
We're gonna build a better after-life
For you and me
We were deceived, we were deceived

Count money Singapore (x2)
Count on me to give my salary and more
Count money Singapore

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In this day and age, every performing arts group, from national ballets and theatres to the tinniest community troupe, has a web site, many of which dazzle the surfer with excellent graphics. Relatively few, however, provide the prospective on-line culture junkie with long-term schedules of their up-coming shows and events. Here are a handful that buck this unfortunate trend:

Ballet Philippines

www.ballet.com.ph

A highly informative, user-friendly site, this is the place to go for any tidbit on one of the premier dance companies of Southeast Asia. Their 33rd season kicks off in July and their scheduled listings go all the way up to spring, 2003. It's difficult to imagine a more comprehensive performing arts site.



Kakiseni - A Foot in the Malaysian Arts Scene!

www.kakiseni.com

While it may not win any design awards, this site's admirable aim of being all things to Malaysian arts is worth a mention and a visit. Listing mostly immediate events, there are a few more long-term postings, as well as updates on auditions and some entertaining articles thrown in for good measure. Postings are always welcome and there seems to be no better place to begin discovering Malaysia's rich cultural scene. Although heavily slanted towards Malaysian arts, there should be something for everyone here.

Esplanade - Theatres on the Bay

www.esplanade.com.sg



A major part of Singapore's emerging arts scene, Esplanade promises to set a new standard in multi-purpose performing arts viewing. Situated on the city-state's picturesque waterfront, this swanky venue will feature large indoor and outdoor theatres, smaller stages, recital halls, an art gallery and even a shopping centre. The venue's first major event will be the Grand Opening on October 12, 2002. Future performances to be listed soon.

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Information and Communication Technology in Arts and Culture Myanmar

By Daw Mya Oo

Assistant Director

Department of Cultural Institute



Introduction

In this era of globalisation, the need for complete, accurate and quick-to-access information is increasing, and this presents a challenge to cultural institutions and arts centres, as information services continued to be demanded of them. The role of information and communication technology (ICT) in developing the arts and culture in Myanmar has taken an importance that the Department of Cultural Institute are aware of.

Background, History and Establishment of ICT in Myanmar

At present, technological developments in the world are exhilarating. If a nation is not able to meet the challenges, and to take advantage of the opportunities resulting from the process of globalization and ICT development, it will be left behind and the disparity will only become more pronounced. The Government of Myanmar, after carefully assessing the global changes, understand that ICT plays a vital role in building a modern, developed nation.

With the objectives to produce technicians who can invent, repair and apply computer hardware and software technology, the Government has conducted courses at the Yangon University of Computer Studies since 1971. To promote effectiveness and success in the development of science and technology, the Government established the Ministry of Science and Technology in 1996. In a developing nation like Myanmar, ICT development is impossible without the government's ardent and energetic support. As a signatory to the e-ASEAN agreement, it will have to work towards the progress of computer technology. The Myanmar Computer Technology Development Council has been set up, and is promoting the computer science stage by stage to the best of its capability.

In October 2002, Bagan Cybertech was established as an economic enterprise, with the objective of providing necessary communication infrastructure for regional IT companies that produce software and services. It was formed with the primary function to assist in Myanmar's quest to establish a significant presence in the information and communication technology industry. The Bagan Cybertech is one of Myanmar's public Internet service providers, and together with the VSAT infrastructure, access can be made from anywhere in Myanmar regardless of the geographical limitations. The Internet will feature the national portal as well as various web sites for e-commerce, e-education, media, news, entertainment and much more.

At the Fourth Informal ASEAN Summit, held in Singapore in November 2000, heads of the ASEAN nations signed the e-ASEAN Framework Agreement. A national level organisation, the Myanmar e-National Task Force, was formed to implement the task. In early 2001, Myanmar committed to having an Information and Communication Technology Park to provide opportunities for private IT companies to use cutting edge technologies in developing software and other technological products and, moreover, to provide quality services to interested customers worldwide (as a result of co-operation of respective departments, Bagan Cybertech and the Myanmar ICT Development co-operation, under the guidance of the Myanmar Computer Technology Development Council, were able to build the Myanmar ICT Park, which has been operating since January 2002).

Myanmar ICT Park

Myanmar ICT Park will mainly provide modern communication services to local and foreign IT companies in software production. E-Commerce, e-learning and other IT related works can be implemented by the programmes and services of ICT Park and e-government will also be developed. The ICT Park facility is designed to provide tenants with the opportunity to create products and services, particularly in the software industry, to compete in today's global market.



Following independence, with the purpose to maintain and disseminate traditional art and culture, the Ministry of Culture was established in 1952. According to the policy of the Ministry, since 1954, the Department of Cultural Institute has been established to take charge of libraries, museums, research on literature and culture of the national races, and the observatory. Under the guidance of the Ministry, the department has established the National Museum, the National Library, Research Branch, and

cultural museums in Kachin, Kayah, Kayin, Chin, Mon, Rakhine and Shan States, Mandalay and Ayeyarwaddy Divisions.

To meet the objectives of the Department of Cultural Institute (of collecting and researching on Myanmar's cultural heritage; preserving the cultural heri-



tage materials; and disseminating cultural knowledge and information to its people, etc.), several developments have taken place: The National Museum, State and Division Cultural Museums have been established, and they preserve and display collections of cultural heritage; promotion of Myanmar's culture



through tourism and drawing the public to the museums by instituting changes in display to keep abreast with the time, and make collections more interesting; compilation and continuous production of National Museum guidebooks and pamphlets; the collection of ancient palm-leaf manuscripts, parabolic, ancient treatise and literature at The National Library and State and Division Cultural Libraries, including compilation of annual national bibliography, and rare books and manuscripts for the public interest; increased research and documentation; and more interaction with international libraries.

The department has a web site that showcases Myanmar's culture. There is an introduction of National Museum's collections, the 180-year-old Great Lion throne of Myanmar Kings, the masterpiece of the National Museum and symbol of Myanmar sovereignty, and other collections such as ornamental attires of the last Myanmar King and Queen, have been included.

The National Library is proud of its rich collection of rare and valuable ancient Myanmar manuscripts, palm-leaf and folded paper parchment (Parabaik) that are at least 100 years old (some of them are about 200 years old), which are regarded as sacred objects. Very rare and old palm-leaf manuscripts are also scanned and converted into electronic form, like CD-ROM. Digitization of Rare Books Collection, printed books published up to in 1900 and serials published up to 1948, has also been initiated by using the in-house system. Conversion of bibliographic data of books from card into machine-readable form has also been carried out.

Since the Union of Myanmar is made up of over 100 national races, and ethnic groups have managed to retain much of their linguistic, cultural and artistic heritage, they have their own customs, languages, arts and cultures, reflecting the differences in the geographical location, climate, communication and inter-relationships. There are many records on ethnology. The State and Division Cultural Museums have collected and preserved their region's respective cultural heritage, and the displays at their museums serve to improve understanding of each culture better. They have been undertaking the tasks of keeping records of folk literature, traditional music and musical instruments, seasonal festivals and social ceremonies in audio-visual media.

For research and studies on Myanmar's culture, a Research Branch on ethnic culture was formed



in 1954. They did field works and recorded and published some publications on ethnic tradition such as prominent festivals like “Manao”, “Kuthobo”, etc.. There are many cultural exhibitions organised by the three departments, the Department of Cultural Institute, the Department of Fine Arts, and the Department of Archaeology. In the year 2000, two exhibitions, Myanmar Traditional Apparel and Myanmar Necklaces (Beads) Exhibitions, were held. In the former, costumes of national races, dress of ancient pre-war and post-war periods, and the modern day were presented. The latter displayed the traditional necklaces of Myanmar’s nationalities, the Stone Age, and Pyu Period up to the present (documentation on the two exhibitions are in C.D. Rom and compiled on the Ministry’s web page).

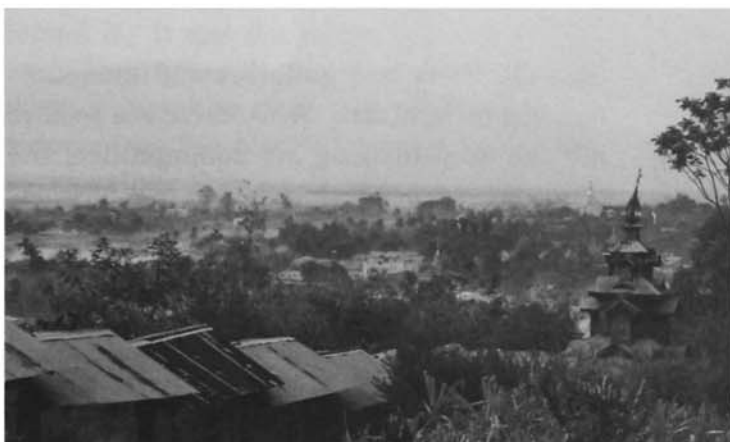
Strategies for Development

Myanmar has a long history and remarkable cultural heritage. The Department of Cultural Institute needs to preserve and disseminate cultural heritage; compile and publish the cultural traditions of the national races; and constantly form strategies to meet the mission of the Department, including the use of technology.

Multimedia programme on Myanmar’s culture

There are many rich collections that are preserved at the National museum, national Library and State and Divisions cultural museums. The cultural heritage collection can be classified into the following groups: Royal materials, Ethno-culture, Folk culture, and arts and crafts. The National Museum offers a frank documentation of the country’s cultural development through roughly two millennia of tumultuous times, through devastating wars and a fractious post war period, to reflect a people’s sincere pride in a unique past. The documentary on the Great Myanmar Lion Throne, and

related materials of Myanmar kingdoms from the Mandalay Palace, and invaluable Royal regalia of Myanmar kings, are royal materials. Myanmar arts and crafts concerned with painting, drawing, prints, and sculpture, architecture, and folk arts and crafts, and folk literature are maintained at the National Museum, and will be documented on C.D. ROMs. Biographical information on Myanmar artists, writers and performers, a



catalogue of their works and directory of art galleries in Myanmar will also be included. To complete this, ethno-cultural and historical materials are included. As are the following: arts and crafts, ethnic music and musical instruments, performances of music and dance, folklore, ethnic literature, traditional attires, textiles, weapons, equipment and tools used in hunting and farming, materials used in traditional weaving, traditional festivals and social ceremonies.

Traditional attires and textile-making are both rich heritage of the country. The process of yarn-ing, dyeing and weaving, and their motifs and patterns are traditional ideas of the ethnic groups, which contain visual arts, performing arts, literature (prose and poems), folk arts and folk literature. Some visual arts such as floral designs and scripts in traditional style are created on paper parchments. These national treasures are now to be stored in digital form for posterity.

As well, there are galleries and museums focusing on local arts. While there is a positive indication of thriving art communities, the artists are independent, with their own missions and purposes of reaching specific audiences. The directories of museums, galleries, libraries, archives, historical and cultural sites, with information on artists and their works, as well as the centres of folkloric activity, are being prepared for access by those interested. Furthermore, users can access information on rare collection, such as very old manuscripts and monographs, and would be helpful to researchers and scholars as well as to locals.

These inventories of Myanmar's art and cultural heritage can now be obtained through the website. It is expected that in future, local communities will gain such standard access to better understand, promote, appreciate and protect local as well as Asian culture in general, to contribute toward the establishment of e-ASEAN. Guidance for tourists relating to the protection and preservation of Myanmar's cultures is being provided, and is under further study. In this context, local populations are also made to realise the urgency in the protection of their own cultures.

Recommendation

While it is true that there are many opportunities with the use of technology, particularly in

converging and combining resources to create and expand an international audience and market for Myanmar arts and culture, there is the need to identify the priorities of information to be presented. Not only the business community but also the whole of society recognises the importance of ICT in economic, social and cultural development, and most of the efforts have been directed to raising the awareness of the value of the technology and its development. It is obvious that ICT would enrich both assessments and access of the art communities, and build existing collections with important information on the arts and culture. The Ministry of Culture is focused on essential services, which promote the process of community building. With the support of the Government and the co-operation of the IT professionals in Myanmar ICT Park, the involved cultural institutions concerned with documentation, conservation, dissemination and promotion of arts and culture, have taken significant steps in the right direction.

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Curating for a National Gallery Indonesia

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During the period between 1999-2001, I was part of the curatorial team of Indonesian National Gallery (ING). There were nine people in the team, comprising four art critics, one governmental representative, two artists, one graphic designer, and myself, an art historian. We began work several months after the fall of the New-Order Government, during a time when the Indonesian economy and political situation had deteriorated. We gained memorable experiences as curators organising exhibitions at the ING at that time. ING's main goals in holding exhibitions include the top priority of educating the public, providing information to visitors, and encouraging thought and discussion. Due to lack of funding and difficulties, the team was inclined to see itself not as a facilitator of learning but as a producer of knowledge.

To exhibit artworks, an artist or a group of artists was required to send a letter of application to the head of ING. We had to evaluate many letters at the beginning of every year before exhibitions for the following twelve months could be scheduled. During my involvement in the team, the exhibitions have been more object-oriented than concept-oriented. In an object-oriented exhibition, collections were central, while educational information was limited and implied meanings were not examined. The curator focuses on a direct aesthetic or a classification approach to presentation (Dean, 1994: 4). In such exhibitions, the emotional impact of the object is more important than the story

behind it. It was not surprising that during every brainstorming session of the evaluation phase, all members of the team were inclined to comment on the physical phenomena of the works rather than on how the team had to find the best way to educate people, provide information to visitors, and encourage visitors to interpret the meanings of the works.



*I Gusti Ketut Suandi
"Legong Keraton Dance"*

There were three basic types of gallery visitors. First, there were people who spent very little time closely examining the works or the content. Second, there were those who showed a genuine interest in the gallery experience and the

collections. However, they ordinarily did not spend much time reading the information in the catalogues and labels. The works on display were their main focus of attention. Third, there were those - a minority - who were able to understand the presented materials no matter how technical they were. They spent abundance of time in the gallery's buildings, reading the information in the catalogues and labels, and closely examining the work exhibited. Among those people in the third group, painting collectors were frequent visitors to the ING. Unfortunately, most of them bought the works not for collection's sake but for resale. The price of contemporary paintings in Indonesia kept soaring, and many collectors had turned themselves into art businessmen. One or two wealthy collectors even had developed their own artistic taste that somehow exerted profound influence

With the lack of funding and the continuing government intervention, it was impossible for the curatorial team to realise the ING's main goal of educating people, providing information to visitors, and encouraging visitors to be discerning. Indeed, the curators had produced knowledge, but it was very limited and this

was why frequent visitors to the gallery were more or less the same persons, mostly the collectors/businessmen.

We are still far from being able to establish the ING as a prominent gallery, let alone an ideal one. We are lucky that there is no essential distinction in identity between a museum or that of a gallery (Cannon-Brooks, 984:116): we can still call the ING a gallery, regardless of how limited the knowledge

it produces, how uninvolved the visitors.

Since the ING had been placed under the control of the central government, every decision made by the team was in harmony with the government's policies on art and culture (we have a governmental representative participating in the team). The central government, therefore, was involved, and their participation sometimes meant that the team felt compelled to act in favour of influential figures in the central government. It had something to do with the third president of the republic of Indonesia. Sometime in his presidency, through his representative, he sent a letter of application to exhibit photographs at ING. These were photographs he had made in the later years of his life, in the ING. An artist was eligible to exhibit his works in the main building of the ING as long as he was able to show his excellent records for years, as an artist. The President did not qualify for this, but he had the power to realise his idea. Although, today, many artists consider that access to the ING is limited,



Lucia Hartini
"Night Landscape"



Effendi
"Mother and Child"

on many young artists in Indonesia. The commercial activities of the collectors have been carried out for a relatively long time, and information access to the public was closed. This was, I think, one of the contributing factors that had caused the widening gap of understanding and appreciation between the curators and the public/visitors.

sometimes something occurs out of the normal procedure. The President's case is not the only example. An international children-art exhibition was staged in the gallery, but to reach a consensus at the evaluation phase among the curators on the schedule of the exhibition was difficult. More than half of the curators rejected the idea of exhibiting the works in the main building, regardless of the international orientation of the exhibition, on the grounds that the artists involved were children whose artistic records were still questionable. Under influence of the central government, the exhibition was finally staged in the main building.

By the end of 2000, a sensational scandal related to art exhibitions erupted in Indonesia, and was widely covered by the national news media. The programme committee of the exhibition, entitled 'The Old Painting Exhibitions, Pre-World War II', intended to display and sell art works in the exhibition by auction. This event was to be held at Jakarta's Regent Hotel. The committee sent a letter to the ING's chief asking for her endorsement. After the assessment, the ING's chief and the curators rejected the request on the grounds that most of the works in the exhibition - among others said to be by European masters such as Van Gogh, Picasso, Chagall, and Dufy - were considered to have been falsified. Somehow the committee stuck to its programme, and managed to persuade a high-ranked government official to give an opening speech. Unfortunately, he fulfilled this request, disappointing the ING's chief and curators. This time, the curatorial team was not in agreement with the government's policy (the official later apologised to the team for his involvement). Somehow, the committee was also successful in persuading the Indonesian Fourth President's wife to open the ceremony. Fortunately, she withdrew her endorsement and did not even come to the exhibition. She realised that she had been deceived.

There was awareness among curators that the use of publicity to attract public attention was essential. Often, however, our budgets prevented us from using publicity effectively. What we could only do was to produce posters, announcements of the openings, catalogues, and labels. These were all done by the curators, produced in what Hooper-Greenhill has called "the private space of the curators" (Hooper-Greenhill, 1992:200).

We were fortunate that the media helped promote the ING's exhibitions. Some important newspapers and magazines in Jakarta have routinely included a one-page statement and representative photographs of works from the exhibitions. Nevertheless, the division between the "private space of the curators" and the public space of the visitors still remains.

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Jeihan S.
"Flower and Girl"



Sarnadi Adam
"The Coconut Harvest"

ANGKOR OBSERVED

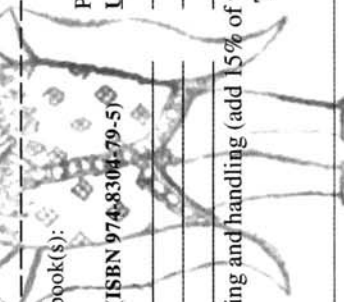


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by DAWN ROONEY

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Museum International. Published three times a year by the United Nations Educational, Scientific and Cultural Organization, P.O. Box 805, 108 Cowley Road, Oxford OX4 1FH, UK, Tel. 44 (0) 1865-244083, Fax. 44 (0) 1865-381381, email : jnlinfo@blackwellpublishers.co.uk
ISSN 1350-0775

Silpakorn Journal. Published twice a year by the Promotion and Public Relations Section Officer of the Secretariat, Fine Art Department, Na Phra That Road, Bangkok 10200 Thailand, Tel. (662) 224-2050, 222-0934
ISSN 0125-0531

Bulletin of the National Museum of Japanese History. Published four times a year by The National Museum of Japanese History,
ISSN 0286-7400

Journal of Southeast Asian Archaeology. Published four times a year by Japan Society for Southeast Asian Archaeology, Tel. 099-285-8909, Fax. 099-259-4844
email : nitta@leh.kagoshima-u.ac.jp
ISSN 0918-4457

