



Dance, the Spirit of Cambodia

The Royal University of Fine Arts, Phnom Penh will present a classical and folk dance and music from Cambodia, '*Dance, the Spirit of Cambodia*', during a national tour (U.S.A.) between August 11–September 29, 2001. This Royal University of Fine Arts project will last 9 weeks, involving 41 dancers and musicians in a coast-to-coast trip of 12 cities. The performance of this troupe will mark the first time in more than a decade that the living traditions of Cambodian music and dance have formally toured in the U.S.A.

Repertory for the scheduled 28 public performances on tour will include dance and music from Cambodia's folk and classical traditions and an extended excerpt from the 'Reamker' dance-drama.

The project's Artistic Director is Proeung Chhieng, Vice Rector and Dean, Choreographic Arts.

Initiated and produced by the New England Foundation for the Arts (NEFA) in partnership with Asia Society and Lisa Booth Management, Inc., it is a public celebration

of more than a decade of documentation, preservation and cultural exchange fostered between the Royal University of Fine Arts, US presenters, funders, and Cambodian-American communities.

Contacts for information about performances, visit our Performance Calendar. For general and press inquiries, contact Lisa Booth Management, Inc. at artslbmi@msn.com or call 212 921-2114.

<http://www.asiasource.org/cambodia/>

Asian Art at the Venice Biennale 2001 July 05, 2001

The Venice Biennale, running from June 10 to November 4 this year, is the oldest and most prestigious international exhibition of contemporary art in the world. This year Asian and Pacific Islander artists are making a big splash at the show, exhibiting some of the most innovative works and receiving a

great deal of media attention and critical acclaim.

In the Japanese pavilion, Masato Nakamura's towering installation of golden arches has been consistently called one of the best works of the year, while Chinese artist Xiao Yu and Taiwanese photographer Chang Chien-Chi have raised a great deal of controversy with their explorations of what the BBC calls "the darker sides of their societies." Also of note, two Korean American artists, Michael Joo and Do-Ho Suh, are representing Korea in the Biennale with intriguing sculptural installations that explore the concept of cultural hybridization and the relationship between individual identity and the larger society.

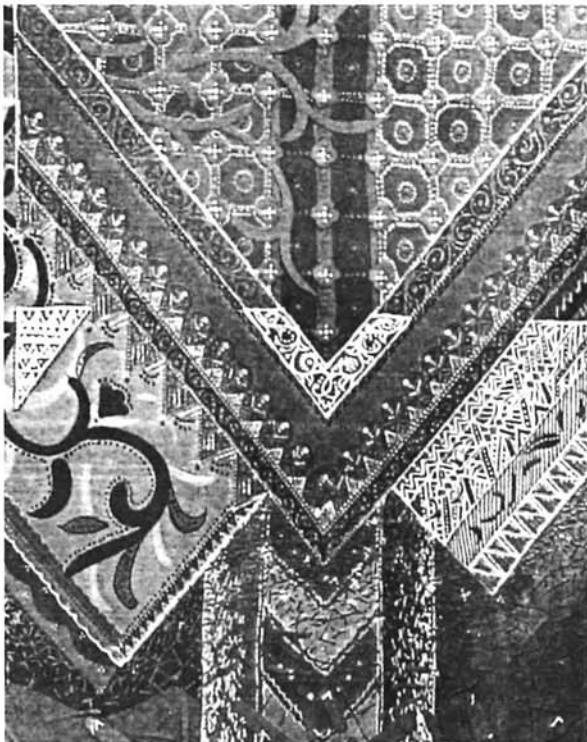
This year also marks the first year New Zealand and Hong Kong are participating in

the Biennale. Entitled "Bi-polar," New Zealand's entry features the work of Peter Robinson and Jacqueline Fraser, two artists of Maori descent who take different approaches to dislocation and identity in their work. Hong Kong, which is trying to establish itself as a centre for contemporary art, is showcasing "Magic at Street Level," an exploration of Hong Kong's urban landscape.

Asia's prolific participation in this year's Venice Biennale is a sure sign of the region's full entry into the international contemporary art scene.

Corporate patrons prop up budding Thai artists

Considered by some as having the best modern art collection in Thailand, Tisco Asset Management Co. started collecting art some thirty years ago. The investment bank (Thailand's first) began art collection because its executives believed that this would attract the attention they wanted, rather than as an investment. Today, the company has three hundred pieces of mostly Thai contemporary art, helping to expose the works of local artists who may not be well known. In recent years, collection of art within the corporate sector has grown substantially in Thailand, with UCOM (United Communication Industry Plc) also assuming a significant role in contributing towards Thai art. From the vibrant contemporary art scene in the country, there is optimism that others will join the trend, and provide more opportunities for lesser-known artists.



Syed Shaha Rudding Bakeri "Batik off Batik"