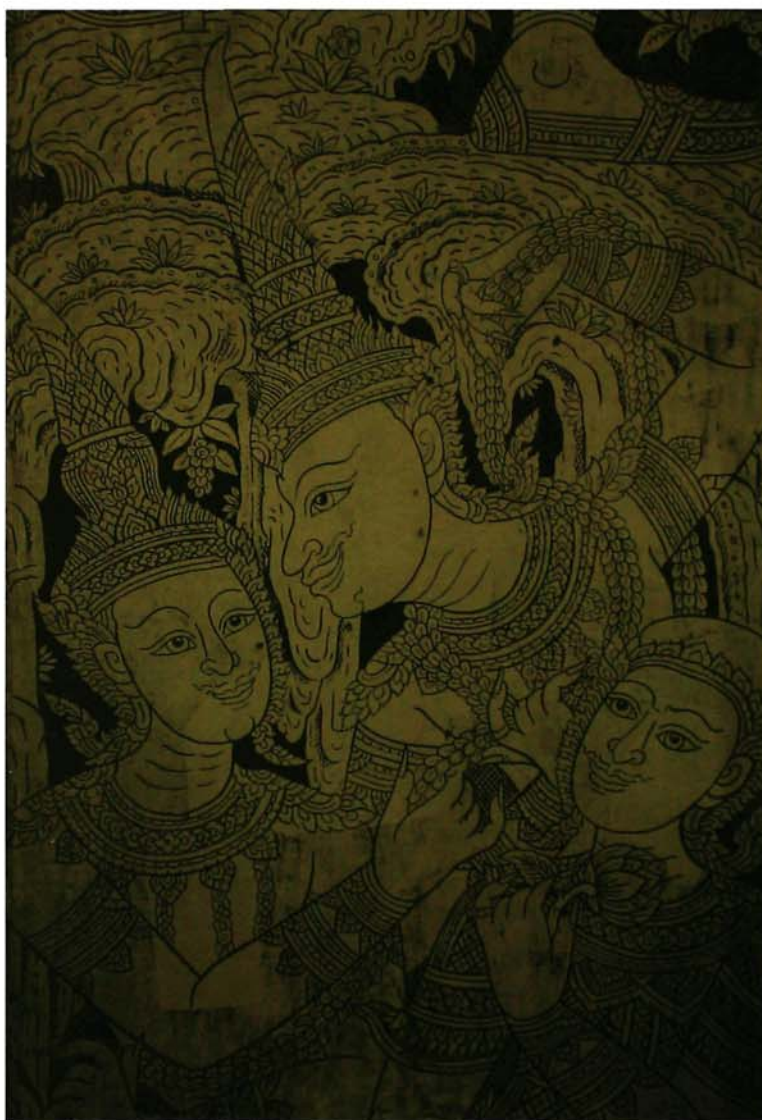


SAAA JOURNAL



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**SEAMEO-SPAFA
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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.

SPAFA's objectives :

- ▶ 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;
- ▶ Increase understanding among the countries of Southeast Asia through collaboration in archaeological and fine arts programmes.

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Palaeoecology (with specific reference to Southeast Asia and the archaeological context)

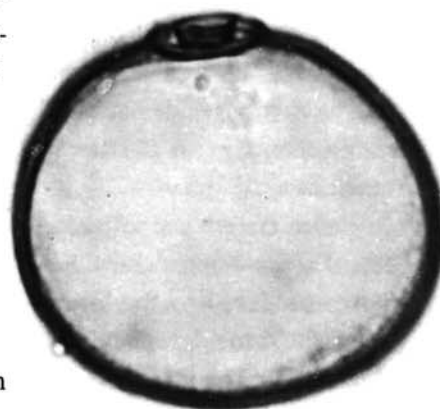
Bernard Maloney

Palaeoecology is the study of the ecologies of the past and is increasingly used by archaeologists as a means of reconstructing the former environments. It is one of a range of techniques comprising environmental archaeology. Others include the study of fossil soils.

The examination of fossil bone material had an early origin in Southeast Asia with the work of Dubois published in 1894 first on dog bones (Barnes 1996), then on hominid bones, from the caves of central Java. Palaeoecological techniques have thus been used to trace human and animal evolution. Animal remains were also used to reconstruct the kind of vegetation environments in which hominids lived and evolved. So too were macrofossil remains of plants, principally leaves. Later (Polak 1933) came the examination of microfossils, initially of pollen, as well as the readily visible plant fossils embedded in peat bogs.

Pollen is the male reproductive part of the flowering plants

and ranges in size from less than 5 microns to over 200 (a micron is a thousandth of a millimetre).



rice pollen

Most recently (Kealhofer and Piperno 1994; Kealhofer 1996) there has been growing concentration on the microfossil silica (**phytoliths**) which accumulates within various parts of some plants. This is particularly valuable in tracing the history of the grasses, for rice pollen (see above) cannot be readily distinguished from that of the other grasses, nor can bamboo pollen (Maloney 1994); and bamboo is a very important plant within the context of prehistoric people in Southeast Asia as it has a vast range of uses.

Phytolith analysis is complementary to pollen analysis in the wider reconstruction of past environments. However many plants which produce abundant pollen, the rhizophoras of mangrove environments for instance, do not produce phytoliths, but other mangrove plants, fortunately, do. Very close identification is not possible within the palms though as most species produce circular, spiky phytoliths which can only be distinguished as from palms, but no further. In contrast, the pollen analyst can distinguish the pollen of the sugar palms (*Arenga* and *Borassus*), of the coconut, and of various rattans, but even in these cases it is not normally possible to say if the pollen is cultivated or tended palms. The coconut is a possible exception because the range of wild coconuts is so restricted. A single pollen grain of *Cocos* was present in early contexts in the pollen record from Khok Phanom Di (Maloney 1991) but it is not feasible to argue that it was from a cultivar using a single occurrence and

the early age suggests that it is from wild coconut. As yet nobody has studied the pollen of wild and modern coconuts to see if the cultivar differs. It might, it might not.

Unfortunately, because of peculiar the way in which the banana reproduces, it is not usually likely to produce pollen. Furthermore the pollen is large and has a very thin outer wall, or exine, so despite recent claims from Pacific contexts, it is unlikely to be preserved. The same is true of yams pollen, while on the rare occasions when taro pollen is present, it cannot be claimed to be from a cultivated plant because taro normally reproduces vegetatively; it does not flower. So, as with phytoliths, the pollen of some plants does not preserve, and that causes problems in interpreting the fossil record.

Some plants, in particular the montane trees such as oak and the tropical chestnuts are wind pollinated, and these **wind pollinated** plants dominate tropical highland records because they produce a large number of easily dispersed pollen grains. Many highland grasses are like rice, they are self-pollinating, so not much pollen is produced to be released and dispersed by wind, or, indeed, by water. In the lowlands a large

number of the grasses are wind pollinated, and they tend to dominate the fossil record there, e.g. that of Lake Kumphawapi in northeast Thailand (Penny *et al.* 1996). Some of the coastal mangrove plants produce vast amounts of pollen, *Rhizophora* for instance, so they dominate the records. This was the case in my diagrams from near Khok Phanom Di. Other plants are insect pollinated, the legumes for example, and these do not contribute strongly to the fossil record at all.

Pollen analysts and palynologists also count and identify the **spores** produced by the lower plants, the ferns, lycopods and selaginellas. The identification of both types of microfossils is made by comparison with properly identified specimens from modern plants. Spores also have a reproductive function, but it differs from that of pollen. Every single spore can be regarded as a potential new plant. As soon as the spore pod ripens and bursts open, the spores fall to the ground, or are transported locally, probably by water, and new plants may arise directly from these. In a few cases, however, spores are transported over longer distances by wind and water. Those of the tree ferns are the main example. The abundance of tree fern spores in

montane Southeast Asian pollen diagrams indicates that the vegetation was of sub-alpine type, and bracken spores also suggests disturbance. Bracken can reproduce vegetatively, like the root crops, and this may be its main means of reproduction, but it can suggest regrowth following burning. To detect evidence for burning more reliably, the palaeoecologist must look for fossil charcoal or microscopic charcoal and count this too. But here the phytolith analyst has a strong role to play, because phytoliths sometimes take up carbon given off during burning and this discolours them. So, it is possible to say if grasses, for instance, have been burnt, and it will require experimental work to determine at which temperature phytoliths begin to take up carbon. Then it might be feasible to say at what time of the year the burn is likely to have occurred.

Recently, and purely by chance, when counting additional pollen from a sample from Pea Sijajap, a pollen record from highland Sumatra, I found a charred leaf cuticle with rice phytoliths intact. This was 2500 years old. Grasses have long and short cells and most phytoliths align themselves along the long cells; rice differs - the phytoliths align themselves



f e a t u r e

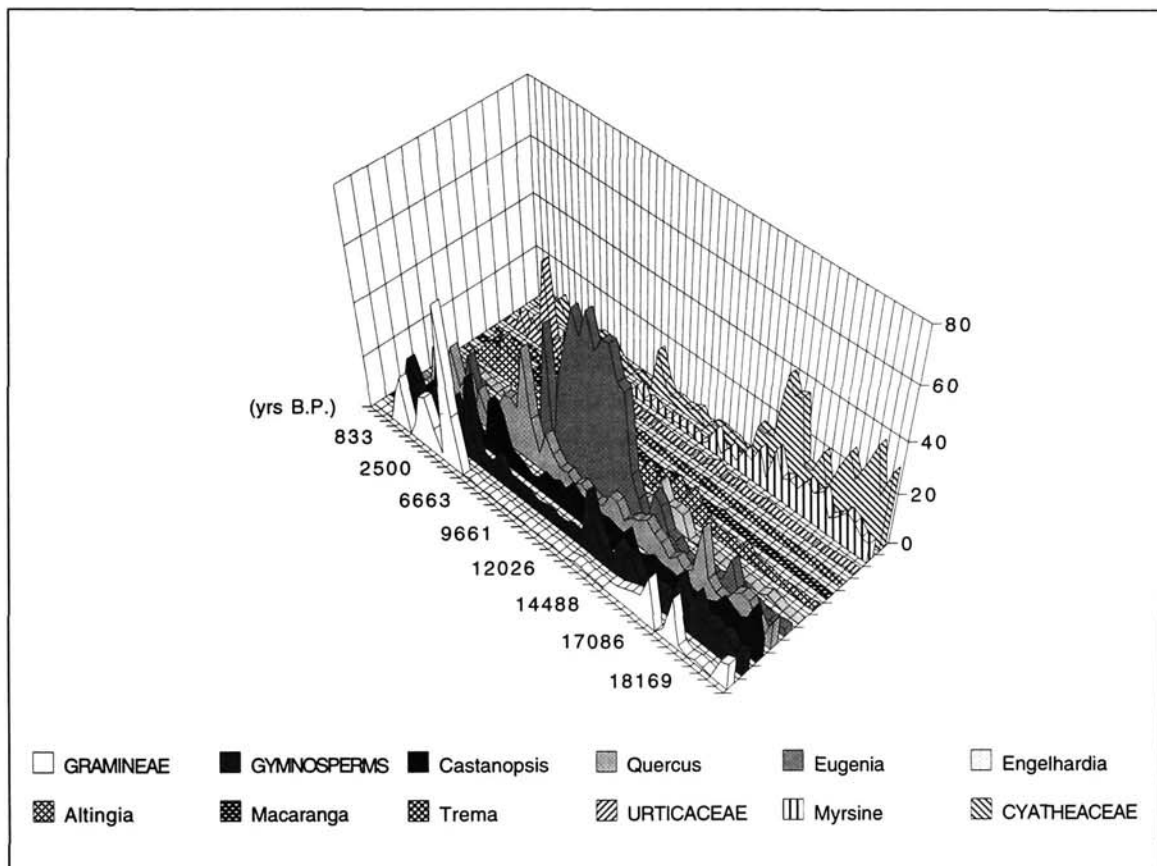
across the short cells, so we can distinguish rice phytoliths from those of other grasses, but it is far more difficult to say if we are dealing with phytoliths from wild or cultivated plants.

What the pollen analyst does is to count and identify at least 200 pollen grains (preferably more) from each sample that pollen has been chemically extracted from, then draw graphs of the percentages or absolute numbers of pollens, phytoliths, or microfossil charcoal particles present in each. In the rare cases where pollen is preserved at archaeological sites or material found at those sites, such as fossil faeces, only one sample

may contain pollen, so the diagram is simple, but where pollen is preserved in a peat bog, lake mud, or estuarine clay, as series of samples often taken at 10 cm. intervals is counted and a diagram is produced showing all the graphs on a time basis from the base upwards. This diagram usually show a series of changes which relate to vegetation changes. Often now these diagrams are computer drawn, but all the existing programs are difficult to use where large numbers of pollen types occur. My 30,000-year old record from Pea Bullock, north Sumatra, contained around 350 types in counts of 90,000 pollen

grains from 70 samples, but this is extreme. It is easiest to graph up the main types (see graph below) and to tabulate the rest.

The problem is to interpret what the changes mean: are they a result of climatic change, natural change of vegetation, for instance in a mangrove as a result of plant succession, or disturbance by volcanicity or by man? To be able to interpret the changes the pollen analyst has to be quite a good plant ecologist and to assess the variations in terms of probabilities (**Baesian logic**). This is the most difficult task of the pollen analyst: there is no right or wrong answer. Interpretation



depends upon how experienced the pollen analyst is and how many other diagrams there are to compare with.

In a short article like this it is impossible to evaluate the range of palaeoecological and related techniques of environmental archaeology which can be used to detect the past activities of people, but it is hoped that it has been both informative and interesting. ■

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- Dr Bernard Maloney has been a lecturer in Geography (Palaeoecology) at The Queen's University, Belfast, Ireland since 1980. He has also worked for the Department of Ethnography, British Museum, London and lectured at the University of Zimbabwe for two years. With vast experience in tropical fieldwork (Indonesia, Thailand and Zimbabwe), Dr Maloney has approximately one hundred publications to his name, including a forthcoming title, "*Human Activities and the Tropical Rainforest: Past, Present, and Possible Future*" (Kluwer Academic, Dordrecht, The Netherlands)

UNESCO WORLD HERITAGE

An Introduction to the Convention and the World Heritage Sites in Southeast Asia

"UNESCO seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. This is embodied in an international treaty called the Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by UNESCO in 1972". (excerpt: Mission Statement, UNESCO World Heritage Centre). By 1997, the World Heritage Convention has been signed by 147 countries worldwide, 29 in the Asia-Pacific region.

The Convention defines the kind of natural and cultural sites which can be considered for inscription on the World Heritage List, and sets out the duties of State Parties in identifying potential sites, and their role in protecting and preserving them. By signing the Convention, each country pledges to conserve not only the World Heritage sites situated on its territory, but also to protect its national heritage. In addition, the responsibility to maintain and protect the heritage for future generations is shared by the international community.

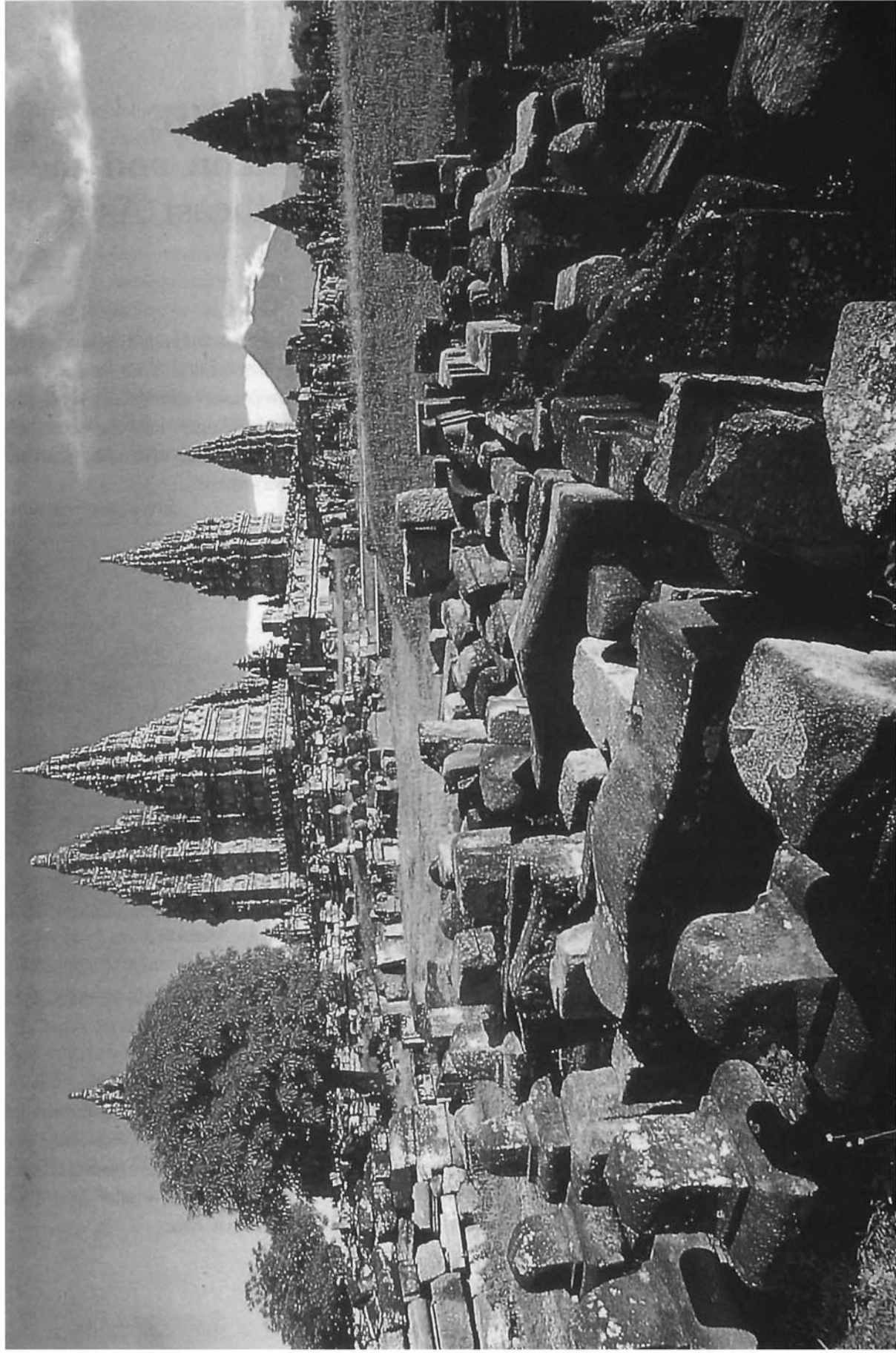
Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific emphasises that it is important to understand that the World Heritage Convention is not "an instrument to single out certain sites, crown them as somehow more important than others and leave the rest to an

uncertain, ignominious fate. On the contrary, the World Heritage Convention is an instrument to promote heritage conservation on as wide as possible a scale, imbedding it into the social and economic development plans of nations, states and communities everywhere".



Angkor Wat, Siem Reap, Cambodia

To be included on the World Heritage List, sites must be of "outstanding universal value" and meet certain criteria which are explained in the Operational Guidelines. Every year, sites are inscribed on the World Heritage List at the annual meeting of the World Heritage Committee. By 1997, 506 World Heritage Sites have been inscribed on the World Heritage List. Several of these sites are located in Southeast Asia:



Prambanan Temple Compound, Indonesia

(UNESCO)

CAMBODIA

Angkor

Angkor is the main archaeological site of South-East Asia. Stretching over some 200 square kilometres overrun by forest, it contains the splendid remains of the different capitals of the Khmer Empire, from the 11th to the 15th centuries, including the famous temple of Angkor Wat and, at Angkor Thom, the Bayon temple with its countless sculpted decorations and the 'Terrace of the Leper King'. UNESCO has set up a wide-ranging programme to safeguard this symbolic site and its surroundings.

INDONESIA

Borobudur Temple

Compound

Restored with UNESCO's assistance, this famous Buddhist temple is built in three layers - a pyramidal base with five concentric square terraces, a cone with three circular platforms and at the top, a monumental stupa. The walls and balustrades are decorated with bas-reliefs, covering a total surface of 2,500 square metres. Around the circular platform are 72 openwork stupas, each containing a statue of Buddha.

Komodo National Park

These volcanic islands are inhabited by a population of around 7,500 giant lizards, whose appearance and aggressive behaviour have led them to be called "Komodo dragons". They exist nowhere else and are of great interest for scientists studying the theory of evolution.

Prambanan Temple

Compound

Built in the 10th century, this is the largest Shiva compound in Indonesia. Rising above the centre of the last of these concentric squares are three temples decorated in reliefs illustrating the epic of the Ramayana, dedicated to the three great Hindu divinities (Shiva, Vishnu and Rama) and three temples dedicated to the animals who serve them.

Sangiran Early Man Site

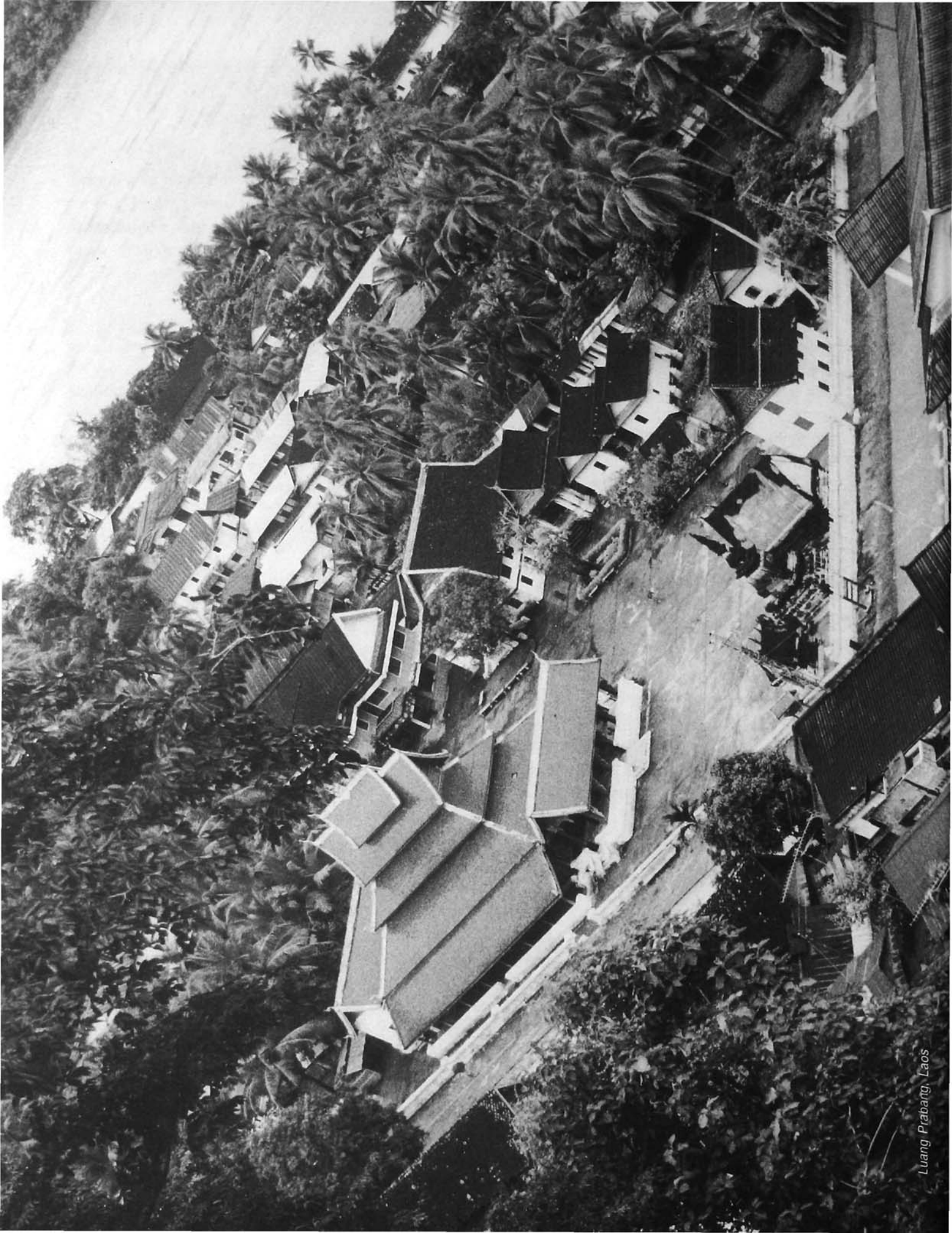
This site saw excavations from 1936 to 1941 which led to the discovery of the first hominid fossil at this site. Later, 50 fossils of *Meganthropus Palaeo* and *Pithecanthropus Erectus/Homo Erectus* were found - half of all the world's known hominid fossils. Inhabited for the past one and a half million years, Sangiran is important to understanding human evolution.

Ujung Kulon National Park

Located in the extreme southwest tip of Java on the Sunda Shelf, this national park includes the Ujung Kulon peninsula and several offshore islands, and it encompasses the natural reserve of Krakatoa. In addition to its natural beauty and geological interest - especially for the study of inland volcanoes - it contains the largest remaining area of lowland rainforests in the Java plain. Several species of endangered plants and animals can be found there, the most threatened of all being the Javan rhinoceros.



*Borobudur Temple,
Indonesia*



Luang Prabang, Laos

LAO PEOPLE'S DEMOCRATIC REPUBLIC

The Town of Luang Prabang

This town reflects the exceptional fusion of traditional architecture and urban structures built by 19th and 20th century European colonial rulers. Its unique urban landscape is remarkably well-preserved, illustrating a key stage in the blending of these two distinct cultural traditions.

PHILIPPINES

Four Baroque Churches of the Philippines

These churches, located in Manila, Santa Maria, Paoay and Miag-o, the first of which was built in the late 16th century by Spain, are unique. They represent the fusion of European Baroque as re-interpreted by Chinese and Philippine craftsmen.

The Rice Terraces of the Philippines Cordilleras

For 2,000 years, the high rice fields of Ifugao have followed the contours of the mountain. The fruit of knowledge passed on from one generation to the next, of sacred traditions and a delicate social balance, they helped form a landscape of great beauty that expresses conquered and conserved harmony between humankind and the environment.

Tubbatha Reef Marine Park

Covering 33,200 hectares, including the North and South Reefs, this park is a unique example of an atoll reef with a very high density of marine species. The North Islet serves as a nesting site for birds and marine turtles.

THAILAND

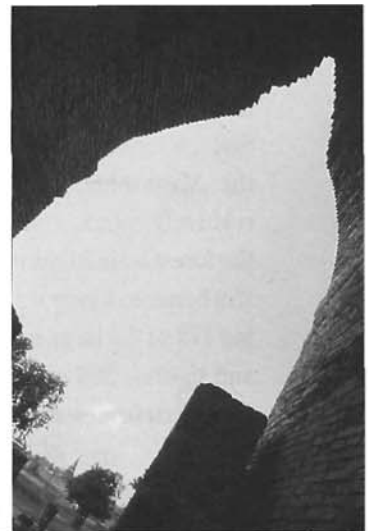
Ban Chiang Archaeological Site

Considered the most important prehistoric settlement so far discovered in Southeast Asia, Ban Chiang was the centre of a remarkable phenomenon of human cultural, social and technological evolution. The site presents the earliest evidence of farming in the region and of the manufacture and use of metals.

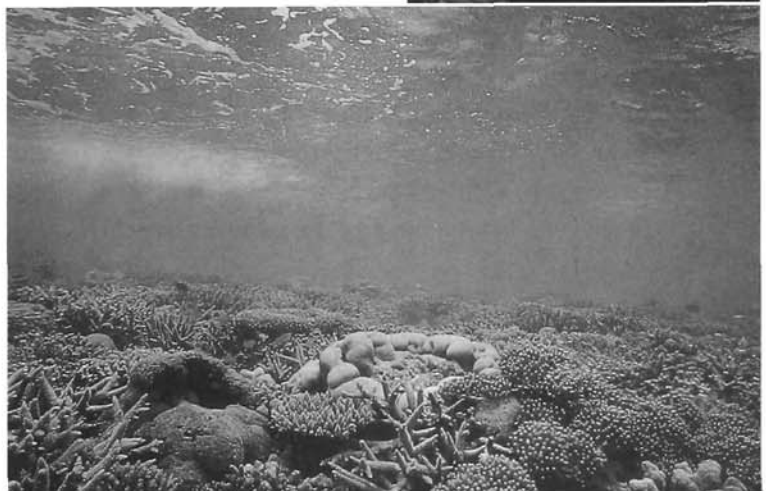
Historic City of Ayutthaya

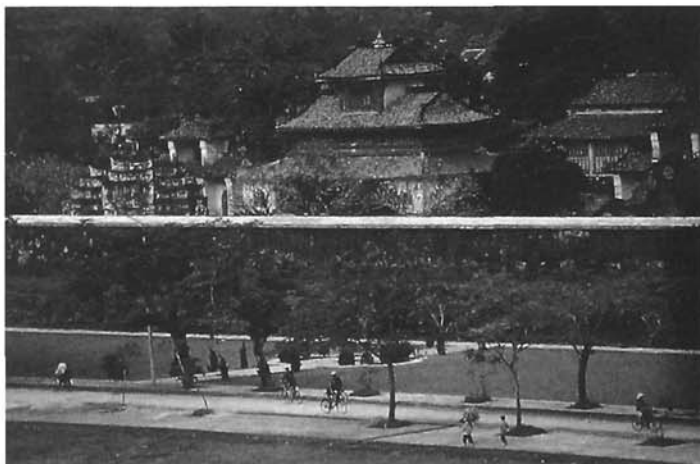
Founded in about 1350, Ayutthaya became the second Siamese capital after Sukhotai. It was destroyed by the Burmese in the 18th century. Its remains, characterised by its *prang* or reliquary towers, and gigantic monasteries, give an idea of its past splendour.

Ayutthaya, Thailand



Tubbatha Reef, The Philippines





Hue, Viet Nam

Historic Town of Sukhotai and Associated Historic Towns

Capital of the first Kingdom of Siam in the 13th and 14th centuries, with a number of notable monuments which illustrate the beginnings of Thai architecture.

Thungyai-Huai Kha Khaeng Wildlife Sanctuaries

Stretching over more than 600,000 hectares along the Myanmar border, the sanctuary, which is relatively intact, contains examples of almost all the forest formations of continental South-East Asia. It is home to a very diverse array of animals, including 77% of the large mammals (especially elephants and tigers), 50% of the large birds and 33% of the land vertebrates to be found in this region.

VIET NAM

Ha Long Bay

The bay, located in the Gulf of Tonkin, includes some 1,600 islands and islets forming a spectacular seascape of limestone pillars. Because of their precipitous nature, most of the islands are unin-

habited and unaffected by man. The exceptional aesthetic values of this site are complemented by its great biological interest.

The Complex of Hue Monuments

Hue is a striking example of the urban planning and architecture of a completely fortified capital city, as well as a symbol of the Vietnamese feudal empire at its height in the early 19th century.

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Traditional Theatre in Southeast Asia

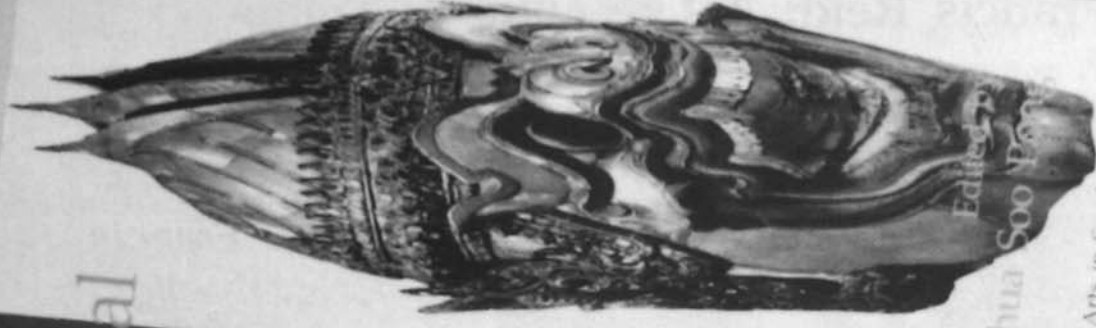
Traditional Theatre in Southeast Asia introduces many traditional forms of theatre that are not widely known outside their countries of origin. Edited by Dr Chua Soo Pong, Currently the Director of the Chinese Opera Institute in Singapore, the book discusses how traditional forms of theatre should be 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:

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and Fine Arts
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Email : spafa@ksc.th.com

Traditional Theatre in Southeast Asia



forming Arts in Southeast Asia

Francis Reid: A Life-Time in Lights



For Francis Reid, the light sometimes changes only in the subconscious. “You never see it,” he said, “the lights work very much with the music. I remember my guru, Carl Ebert, used to say to me when we watched rehearsals: ‘Francis, can you hear the light? Can you hear the light?’”

Francis Reid, lighting design expert in the world of theatre, obliged with a brief interview while he was in Bangkok for a workshop



Known as the lighting design guru, Francis is a well-established figure in the theatre world, having spent 43 years in the light design industry. He is also always falling off pavements, or down a hole because he walks with his head up looking at the skies, sunshine coming through between buildings, reflections in potholes and on puddles of water. Born in 1931, Francis believes he is a product of a mixture between art and engineering. One of his grandfathers was a landscape painter; the other an engineer. After studying science and psychology at Edinburgh University, Francis spent five years in stage and production management including Repertory Drama, Touring opera, the Aldeburgh Festival and Edinburgh Fringe.

knowledge, Francis was recently in Bangkok for a 2-week workshop on lighting design, and agreed to make some time to answer the following questions:

How did it all begin, Francis?

I started being involved in theatre in 1954, but it was, really, the Edinburgh Festival. 1947. I always thought of myself as the "Child of the Edinburgh Festival"; it made a big impression on me, I was sixteen. The Edinburgh Festival is the reason why I'm sitting here talking with you now. If it hadn't been for this festival, I would now be a - I don't know - a banker?

The festival was a big explosion of culture - suddenly, I saw good opera, and international performing groups coming together after the war was over. I

Now a freelance theatre lighting designer and lecturer, travelling all over the world (far and wide from Adelaide to Hyderabad, Reykjavik to Tel Aviv) to pass on his ideas and

remember seeing the theatre companies of Jean-Louis Barrault from Paris; Gustaf Grunndgens from Germany; and the great conductor Bruno Walter re-united with the Vienna Philharmonic after being forced by the Nazis into years of exile.

Being sixteen, you're at an impressionable age. I got excited about theatre. Yet I said, "This is not to be a job, to work in the arts, you know, is .. uh .. not a good idea." So I went to University in Edinburgh, and read science (a science degree majoring in psychology).

After University, I was in the Army for two years. For my second year, I was stationed in Germany. I went to the opera every night, maybe went to the theatre four nights a week. Naturally, I became involved in work with theatre after leaving the Army.

Why lighting?

Aha ... I didn't start off with lighting; I started working as a stage manager. But after 2 years, something was fundamentally changing in theatre. People wanted to do more with the lights, and technology was making previously impossible ideas viable. Lightings became more important, and I started to be interested in the field.

During the beginning of the 60s, a new profession of "Light Designer" emerged from what used to be a job shared by the director, stage manager, you know. I became a light designer about that time and moved to England.

My guru is Carl Ebert, German director, who left Germany because of Hitler. He taught me everything. I first saw his work at the Edinburgh Festival, became his light designer one day, and worked with him. I learned from him. I believe in everything he did.

Being 66 now, I light maybe only 2-3 shows a year; much of my work now is talking and writing. I do a lot of workshops.

What are your first considerations upon embarking on a project to light a performance?

My first thought is, "How is light going to help in this performance, what can lights do?"

I know that I've got to make it visible, I know that I've got to illuminate it, and I know that I have to bring out the sculptural and three-dimensional.

And how should colours be used? We use lights to create



space and time, or enhance atmosphere, and ambience according to whether the mood is happy or sad, etc..

I read the script twice; first time as if it is a novel, and a second time to carefully analyse the story, looking for ideas and concepts. After this, usually I have a meeting with the director, scenery and costume designers and talk about the show. I watch the rehearsals, and we'll go from there. We must integrate everything.

Then I start to draw plans, and they are only finalised at a late stage of the production process. I also need to have a lot of management skills because I have to work within a budget, and a tight schedule. So a lot of lights design is management skills, in managing time and budget.

You have defined light designing as illogical decisions made in a logical sequence. Can you elaborate?

Everytime I work, I prepare the light beams with perhaps fifty spotlights, and like the strokes of a painter's brush you add a little pink here, a bit of green there.

You don't always have a reason ... you feel, "I need some green there." If you tried to work out why you wanted green there, you would never find the reason. If you worked with pure logic, it would look boring.

So where does the "logical sequence" come in?

You must *plan* in a very logical way for the entire process by questioning what you're going to do, where to put lights, what would be the best light to use, what colour is needed, etc..

You have to make a series of decisions; they are not always logical, but you make them in a logical order.

Is there a language for those who work with lighting?

Yes, there is a common technical language, and I also wrote a

book called 'ABC of Stage Lighting' which is a glossary of the terms we use and what they mean.

How involved are you with stage lighting in Southeast Asia?

A lot of my recent work has been in the region. I've done workshops in Singapore, Kuala Lumpur, Penang, and Kuching.

We ought to organise a SPAFA workshop or training and invite you to share with us?

I'll be delighted to.

As lighting is used effectively to emphasise poignant moments in a performance, are there much conflict with directors over what to emphasise or do you have much freedom in the matter?

We work as a team. The production team is usually made up of a director, choreographer, scene designer, costume designer, sound manager, and lighting designer. The boss is the director, and if there is disagreement, the final decision rests with the boss. It doesn't come to that much, because the arguing, the debate are always necessary for working together to produce something.

What is your greatest regret, if you've got one?

I don't think I've got one, but I wish at one point I have worked on a movie - just to see how it works. You choose to work in the arts because that's the life you want; you don't choose it to make money; and I didn't. No, I have no regret; I have a good life.

What is the most essential thing in your work?

The lighting has got to be integral. It must be integrated, and not something superimposing from the top. The biggest professional moment of my life as a light designer was a day after one final dress rehearsal. The director was giving notes to all the actors, scenery designers, and others; and then he came last to me, and he looked at his book, and turned the pages, and he said, "Oh dear, I'm very sorry Francis, I didn't notice the lights tonight." It made me feel good because the lights must have had integrated with the set.



What aspects of your work do you like most?

I love working with soft romantic light that fits the music. The gentle light. I'm not a "slash-bang-disco-light" man.

And what aspects of it do you dislike most?

Pressure of time, always not enough time; you need time to be creative, but are usually working under the stress of a tight production schedule.

If you weren't involved in lighting design, what else do you think you might have been doing?

I could have been anything. Maybe I could have been teaching science at school. That would be bad news for the students.

Is there a production you would very much like to attempt?

Yes. I like very much the music of Handel, and I've done a few Handel operas, but I would like to do a Handel opera, for example, "Alcina", in a big opera house. They never asked me.

What was your greatest act of courage?

Oh ... working in the theatre. To live, and bring up a family while working in the arts is a big de-

cision of courage to me. Also a big decision for the wife.

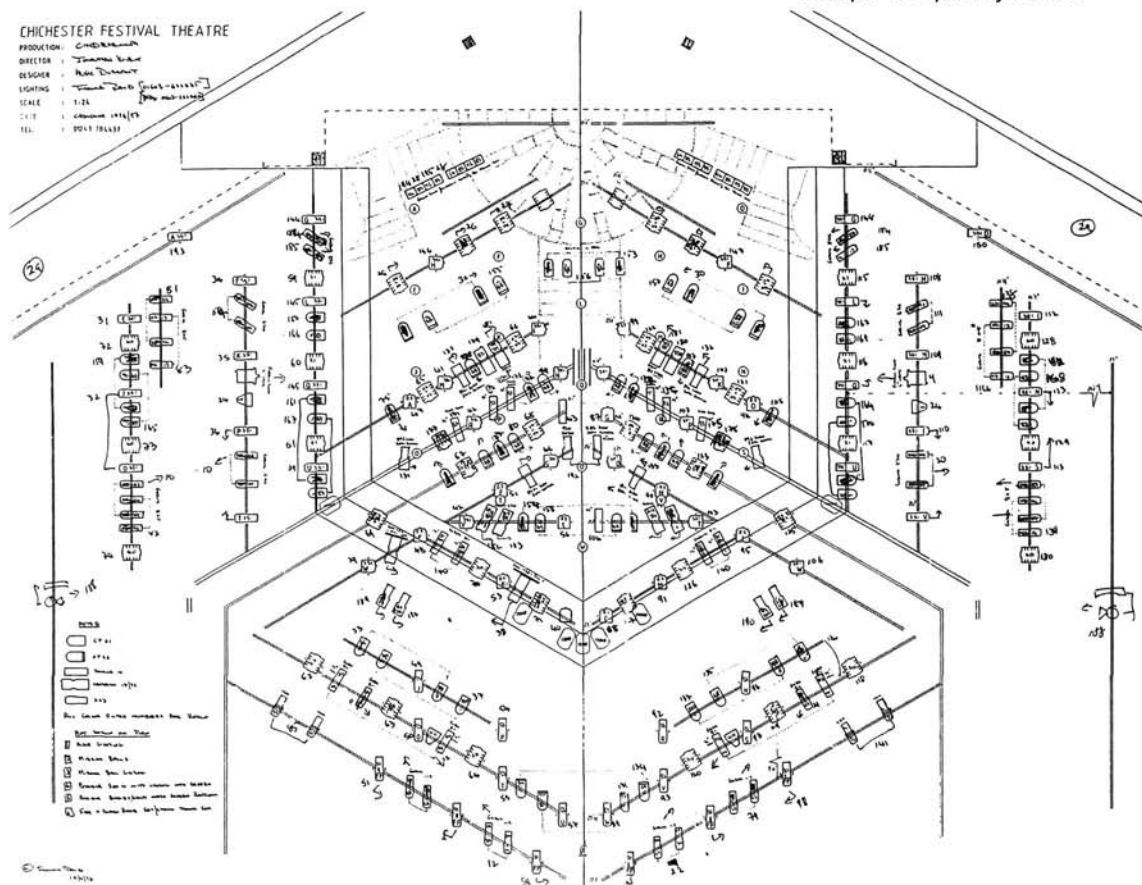
What (apart from lighting design) is the greatest love of your life?

My wife, my children, and my grandchildren.

Francis lives with his wife in Norwich, England, and continues with his involvement in light design, workshops, and gives advice on theatre design and

technology. He is also the author of *The Stage Lighting Handbook*, *The Staging Handbook*, *The ABC of Stage Technology*, etc.. and is currently completing his ninth book. With a sparkle in his eyes, and an enthusiasm of a child, he said he was looking forward to more travelling to experience the world, and to share his experiences, of which there must be a vast amount - as lighting design guru, and 42 years "in the lights". ■

Example of a plan by Francis





Fixing up Ban Chiang National Museum

The Tourism Authority of Thailand, Japan's Overseas Economic Co-operation Fund (OECF) and the Fine Arts Department have allocated a budget of 7.8 million baht to improve the National Museum of Ban Chiang and archaeological sites at Wat Poh Si Nai in Udon Thani province.

Ban Chiang, which was designated as the 378th World Heritage Site in December 1992, contributes an "exceptional testimony to a civilisation which had disappeared".

Work commenced in October 1996, and is scheduled to be completed by October 1997. The museum and historical sites are open for visits as usual.

Meanwhile, the University of Pennsylvania Museum of Archaeology and Anthropology, USA, shall also be celebrating the 5th anniversary of Ban Chiang inscription as a World Heritage Site on the 24th of October, 1997.

The 1972-73 excavation of the Ban Chiang site was jointly directed by the late Dr Chester F Gorman and Mr Pisit Charoenwongsa (currently Senior Specialist in Archaeology of SEAMEO-SPAFA).

An interesting point relating to Ban Chiang is that, even prior to its excavation, public attention had already been drawn to the discovery of red-painted pottery and a number of bronze implements from previous test excursions.

The site was consequently subject to looting, as a result of which many valuable items were lost.

Another Theory on the extinction of Dinosaurs

In a recent article written by Henry Gee for *Nature News Service* 1997, the often discussed subject of the demise of dinosaurs in the world was again seized upon. It asked, why did the dinosaurs die out suddenly, about 65 million years ago?

It has been suggested that mass extinctions happen in a regular cycle, about every 26 million years, and that impacts of asteroids might be to blame for most or all of them. There is available evidence that earth was hit by a 10-kilometre-diameter asteroid from space around the time of the "mass extinction" of dinosaurs, other animals and plants at the end of the Cretaceous period. It is, however, difficult to conclusively prove that the asteroid had caused the extinction; and researchers have cast doubt on such a case after analysing the fossil record in detail.

An international team of researchers reported that extinctions - mass or otherwise - do not require any identifiable cause at all, and that since they happen naturally, any search for individual causes would be fruitless.

Dr Ricardo Sole of the Universitat Politecnica de Catalunya in Barcelona, Spain, and his colleagues have studied the pattern of extinction over geological time. They found that mass extinctions need not have any particular external cause. Such extinctions are not phenomenal and distinguishable from the smaller and more numerous extinctions, or even the extinction of individual species.

Dinosaurs were constantly appearing and disappearing as extinction is a process of evolution.

There were times during the existence of dinosaurs when these creatures were abundant, and other times when they were less so. These fluctuations, which were due to many,

different causes, did not apply to dinosaurs as a group, but to individual animals within particular dinosaur species, and to any other species (dinosaurs or not) with which particular dinosaur species interacted.

Speculation was put forth that perhaps the winters had been abnormally warmer (or cooler) for a few years, so that food plants did not grow in the usual amount to be sufficient for, say, herds of Triceratops. This situation might have altered the pattern of Triceratops' migration, and in turn brought on a series of effects on the behaviour of other dinosaurs, animals and plants, parasites and disease organisms. With such assumptions, extinctions are difficult to predict because of the combined influence of endless and unfathomable possibilities.

The article concluded by postulating that dinosaurs might not have survived the asteroid impact - while crocodiles and the birds did - simply because their populations dropped to such a point that regeneration became impossible.

Man's best friend first domesticated in SE Asia?

Based on a new study which analysed genetic material, human relationships with dogs may have begun earlier than 14,000 years ago; it was also found that the canine animal may have been domesticated some 135,000 years back, according to a report on the study by Nicholas Wade (*New York Times News Service*).

Most breeds of dog today possess the genetic codes of a single lineage of the female wolf. It was suggested that domestication was so rare that it may have happened only a few times in human history.



The report said that a jaw around 14,000 years old of a dog is the oldest known discovery, found at a Palaeolithic grave at Oberkassel, Germany. A reason for the lack of archaeological evidence of dogs in earlier record is related to how archaeologists view the bones of wolves, which have been found in human settlements 400,000 years ago. Scientists proposed that for thousands of years, the first domesticated dogs physically resembled wolves and did not look as dogs do today until humans commenced a more settled way of life about 10,000 to 15,000 years ago, which in turn affected that of the dog.

Dr. James Serpell, an animal behaviourist at the University of Pennsylvania and editor of a recent book on canine evolution, *The Domestic Dog*, finds unlikely such a thesis that the first domesticated dogs looked like wolves for thousands of years, says the report. He said that it was difficult to imagine that a domesticated animal would not diverge in appearance almost immediately, proposing instead that dogs might first have been domesticated in some part of the world, such as Southeast Asia, where substantial archaeology on the subject has not been carried out.

To restore or not to restore Angkor Monuments

Cambodia

26/8/97

The *Cambodia Daily* recently cited a report which said that some of the jungle growth, that has made Cambodia's centuries-old temples of the Angkor period uniquely enchanting, has been designated for removal.

It was reported that parts or all of three trees (two of which were at

least 150 years old) had collapsed at one temple site, crushing several laterite and sandstone blocks, and impeding restoration work. About 241 trees at six temples have now been slated to be cut down.

Questions have been raised about when history stops, and restoration begins, since the foliage which grows and surrounds a monument is also regarded as part of its history. While temples must be accessible to visitors, its relations to the surrounding environment must also be preserved.

These questions on what defines history, and in what stage of it should monuments be preserved in, remain a central concern; and for members of the World Monuments Fund involved in restoration work at Angkor, the debate is becoming increasingly urgent.

Kim Umemoto reported in a recent article on this debate about whether the trees and vegetation should be removed to save ancient structures from ruin, or be spared, so as to maintain the "romantic" ambience which impressed visitors. Such debate can go on for ages if history is not given its due consideration. The question remains: should the trees grow naturally untempered and destroy monuments which are irreplaceable objects of history?

A case in point is Preah Khan, a Buddhist monastic complex that was commissioned by King Jayavarman VII and consecrated in 1191. "It consists of a vast area of 56 hectares in which one can get lost in a maze of enclosed galleries, shrines and gate chambers," the writer wrote.

That the structure of this temple is more delicate than the more solid pyramid type of temples is a serious conservation concern to the World Monuments Fund (WMF), which is supervising the preservation of the Preah Khan temple area.

The US-based WMF's Conservation Project in Cambodia is basically a maintenance programme in preserving the temple as a partial ruin. It stresses reconstruction of areas which are at risk of falling apart, rather than the restoration of the temple to its original condition.

Preah Khan is totally surrounded by thick jungle, apart from where paths for entry were created by clearing away growth.

Ronnie Yimsut, WMF's environmental consultant, has been making detailed surveys of the trees within the temple area to find out the state of their roots. Giant fromager trees - Cambodians called them spong (*Tetrameles nudiflora*) - present a risk of causing great damage if they should collapse. They grow quickly because their seeds are spread through bird droppings, and germinate in spaces between the stones of a structure, the article explains.

The fromager tree, when growing on a temple, can force the stones apart till the structure becomes dependent on the tree for support.

WMF choose not to cut down any tree unless it becomes absolutely necessary. If the roots of a particular tree are weak and the tree poses a danger of falling and crushing structures, there are other measures to consider, such as removing huge branches higher up the tree to reduce its impact on falling.

The engineering method used in construction of the temple is another problem the conservationists encounter. The walls of Preah Khan are mostly made of a single layer of stone, and the temple does not have a strong centre as mountain temples do. The walls were built vertically without patterns, bonding techniques or mortar to hold them fast.

WMF teams are applying a herbicide to new growths on parts of the temples, and plans for a nature trail within the temple compound have been made. Identification and descriptions of the various flora and fauna to be found within Preah Khan shall also be available on this trail.

At present, visitors can also have impressions of Preah Khan as it once was, with the entire northern part of the temple's interior cleared, and with the help of brochures that illustrate the floor plan of the monument.

As importantly, the forest around it, and in the south of the complex, gives one a sense of the natural environment within which it nestles.



The World Monuments Fund is a private, non-profit foundation whose aim is to assist in the preservation of the most significant artistic and architectural heritage.

WMF sent its first team to Angkor in 1989 and began work at Preah Khan in 1992.

For more information or donations, please contact World Monuments Fund Preah Khan Project, 949 Park Avenue, New York, NY 10028, USA; or call (212) 517-9367.

Findings indicate man's relatives evolved in Asia

Some of the earliest evidence for the evolution of monkeys, apes and humans have been discovered by Thai researchers. Among the evidence were fragments of lower and upper jaws and teeth of an average-sized monkey-like creature recovered from a coalmine in present-day southern Thailand. It is believed that the creature lived about 40 million years ago.

Dr. Yaowalak Chaimanee and Dr. Varavudh Suteethorn of the Department of Mineral Resources, together with Dr. Stephane Ducrocq and Dr. Jean Jacques Jaeger of the University of Montpellier II, France, called the creature *Siamopithecus eocaenus*, or "dawn ape from Thailand".

It is estimated to have weighed between six and seven kilogrammes when it was alive, and was about the same size as the contemporary South American howler monkey, *Alouatta*. Their discovery has been reported in the January 30 issue of the science magazine, *Nature*.

It was in the 1930s that the search for the earliest anthropoids in Asia

began. The remains of two extinct creatures, *Pondaungia* and *Amphipithecus*, in 40-million-year-old fossil deposits were found in Burma. The discoveries were, however, so fragmentary that their evolutionary positions have been difficult to determine. There were researchers who have suggested that they are more closely related to primitive primates such as tarsiers and lemurs, and are not anthropoids at all.

As monkeys, apes and humans are categorised as higher primates, or anthropoids, establishing the origins of anthropoids has proved to be a contentious problem.

Angkor and Siem Reap set for tourism

Angkor Wat is now subject to a plan which will transform it into a nightly opera for 1,500 tourists. The spirit of King Suryavarman II (1113-1150) projected against the 12th century temple walls will appear before visitors strolling through the monument, as the sounds of the jungle and ancient battles surround them.

Following an official approval, in November 7 last year, of the \$20 million project of YTL Corp of Malaysia to organise the light and sound show, Francis Yeoh, chief executive officer of the company, said that it will be "the greatest show on earth", *Phnom Penh Post* reported.

YTL Corp has also been contracted to restore the Independence Hotel in Sihanoukville, in addition to their joint ventures with the Hong Kong-based General Hotel Corp. to construct two new hotels in Siem Reap outside the hotel zone: The \$6.5 million, 40-room Aman Resort and the \$13.5 million, 135-room Chedi Hotel (next to the Hotel Grand D'Angkor).

According to the *Phnom Penh Post* article, Yeoh (YTL's 41-year-old

CEO and the son of the company's chairman), believed that Angkor Wat has unlimited potential, and that it is one of the areas in the world still untouched by commercial development. He announced that Siem Reap will be turned into "a dynamic sleepy little town" as the result of a master plan.

This plan covers the next ten years of building many new hotels, a conference centre, golf course, sports facilities, hospital, art museum and multi-complex residential housing, complete with moats, modeled on the Angkor temple.

Other hotels will be erected. Another Malaysian company, Monomas, is to build a 200-room hotel, and the Le Meridien group will build a hotel in Siem Reap, also outside the hotel zone, said the report.

Ros Borath, the architect and director of Apsara, questions the benefit of so many hotels outside the tourism zone, explaining that the reason for the zone is to keep the historic character of the city of Siem Reap.

Apsara is the agency established to protect Siem Reap and the ancient monuments in the light of economic development.

It is reported that Siem Reap Governor, Toan Chhay, said that about 1,000 families, living and farming on land within the tourism zone, have already been asked to move to another area a few kilometres away. He said that although these villagers were not happy, some assistance will be given to them, adding that the new land they will be offered is better for farming than those in the tourism zone.

Conference on Current Developments of Southeast Asian Archaeology and Museum Studies

Art and archaeology museums are not as common within the Asia-Pacific region as they are in the West, where these interactive museums provide extra-institutional education for the populace. In Southeast Asia, the museology in utilising archaeological museums for education and leisure still lags behind.

In view of this, SPAFA has conducted a **Conference on Current Developments of Southeast Asian Archaeology and Museum Studies** for the region's museologists to come together and scrutinise Southeast Asian archaeology and museology, and their latest trends of development. Museologists, more so than the administrators who decide on museum operational functions and acquisitions, can contribute toward deepening mutual respect for neighbouring nations and their histories and cultures.

Taking place at the National Museum, Manila, the Philippines, the Conference lasted from May 5-11, 1997 and was attended by twenty-four participants, with the National Museum, Philippines, and SPAFA acting as collaborating institutions.

It provided a forum for discussions on the current trends in Archaeology and Museology as experienced in the individual countries and/or institutions of the different delegates; introduced some of the region's expert opinions on Archaeological Museology as an established science; and developed a framework of ethics to guide Southeast Asian Archaeological Museologists;

The Conference brought together a great diversity of knowledge in Southeast Asian archaeology and museums. All the SEAMEO Delegates presented Country Reports, with observers from Chinese Taipei and Japan giving papers in Prehistoric Archaeology. The general consensus of all the participants was that the Conference was very worthwhile, and had achieved its aims. Some of the participating museologists were impressed with the field visits to archaeological sites excavated by the National Museum of the Philippines, which had been, for them, the first time that they had seen an ongoing excavation.

With the growing number of member countries in the SEAMEO-SPAFA family, participants also recommended that SPAFA operate as a database centre for archaeology and museology, to be accessible to all the members. This would include data on museum collections in the region, and seminar-training courses on archaeological databases to be conducted by SPAFA.

The participants further suggested that SPAFA conduct training courses in the field of archaeometry (due to the volume of archaeological materials in the collection of all member countries). Also, as the archaeology of Southeast Asian countries are all interrelated regardless of their political boundaries, recommendations for SPAFA to sponsor co-operative archaeological research projects among member countries were made, including exhibiting the results of these projects in museums, publishing and making them available to all ASEAN countries.

There were calls for member countries to assist one another through SPAFA in eliminating illegal excavation, looting of archaeological sites, and the illicit trade of cultural artifacts.

Further recommendations included considering the possibility of Myanmar joining the membership of the SEAMEO-SPAFA grouping, and for SPAFA to request governments to arrange exchange of artifacts for display in their museum, and if so required by a member country.

The Resource Persons for the Conference were Mr. Pisit Charoenwongsa, Senior Specialist, SPAFA; Mr. Alfredo Evangelista, Assistant Director (Retired), National Museum of the Philippines; Mr. Wilfredo Ronquillo, Head of Archaeology Division, National Museum of the Philippines; Dr. Eusebio Dizon, Head of Underwater Archaeology Section, National Museum of the Philippines, and Mr. Elmar Ingles, Senior Specialist in Visual Arts, SPAFA.

The Phuket Plan of Action

UNESCO/WIPO World Forum on the Protection of Folklore

8-10 April 1997

Phuket, Thailand

Participants from both the public and private sectors of the member countries of WIPO (World Intellectual Property Organisation) and UNESCO conducted an extensive exchange of views and experiences during the UNESCO/WIPO World Forum on the Protection of Folklore between 8 and 10 April 1997 in Phuket, Thailand. They noted the welcoming and keynote address by H.E. Somporn Asavahame who invited the participants to meet a challenge of creating a

ensure such protection. They also confirmed a need to define, identify, conserve, preserve, disseminate, and protect folklore which has been a living cultural heritage of great economic, social, and political significance from time immemorial. With emphasis on the importance of striking a good balance of interests between the community owning the folklore and the users of expressions of folklore, closer regional and international co-operation was considered as vital to the successful

establishment of a new international standard for the protection of folklore.

The participants also urged both the WIPO and the UNESCO to pursue their efforts in ensuring an effective and appropriate international regime for the protection of folklore.

In the light of the above, most participants suggested the following actions:

- Setting up a Committee of Experts in co-operation with UNESCO - as soon as possible - consisting of experts in both the conservation and protection of folklore, and representing a fair balance of global geographical distribution;
- Organising a regional consultative fora;

- Drafting (by the Committee of Experts) a new international agreement on the *sui generis* protection of folklore by the second quarter of 1998, in view of the possible convocation of a Diplomatic Conference preferably in the second half of 1998.

The participants from the governments of the United States of America and the United Kingdom expressly stated that they could not associate themselves with the Plan of Action.



new international standard for the legal protection of folklore. They also took into account the Recommendation on the Safeguarding of Traditional Culture and Folklore adopted by the UNESCO General Conference at its twenty-fifth session in Paris on 15 November 1989.

The participants were of the view that at present there is no international standard of protection for folklore, and that the copyright regime is not adequate to

Training Course on Management of Historical Parks as Cultural Heritage Resources

Twenty-two participants attended SPAFA's **Training Course on Management of Historical Parks as Cultural Heritage Resources**, that was held in Thailand for 2 weeks from June 16 to 29, 1997.

The National Park Service (USA), Fine Arts Department (Thailand) and SPAFA are joint partners in co-ordinating the course, which were conducted in Bangkok at the SPAFA Centre. Funding agencies were SEAMEO/SPAFA and The Japan Foundation.

Sites where important events changed the historical backgrounds of Southeast Asian countries abound in the region. These sites, either with or without tangible structures, exist to mark a part of the nation's history, and are thus cultural heritage which need attention and preservation; their relevance and significance must be made known to, and understood by, the people - inhabitants as well as visitors - because as it is part of history, it is a part of the people.

These historical sites, mostly established and developed as "historical parks" and primarily established for their intrinsic values, have become major attractions for people who travel. Until recently, historical parks, as cultural resources, have been greatly undervalued.

This training course focussed on management techniques concerned with the creation of administrative systems. It included management planning which covers aspects of park history, land use, design and implementation of preservation guidelines, existing park landscape, administration, problems and potential of the area as well as recommendation for further development.

The objectives were to facilitate an inter-cultural exchange among delegates of member-countries in current concepts, policies, plans, and issues which relate to management of historical parks as cultural heritage assets in their home country; to share generally-accepted principles and practices in historical park preservation and development, as well as theories of historical park organizational structures; and to train participants in the appropriate techniques of historical park management and cultural heritage promotion.

The training course was carried out at SPAFA Headquarters, and all the participants were individuals who were involved with heritage management and monitoring in their

respective countries. Professionally, it was a mix of architects, archaeologists, archivists and cultural administrators. The



Phimai

general reaction of the participants was that they learnt much which would be of use to their work, although quite a few felt that the Country Reports sessions should be expanded to allow detailed discussions on potentials and limitations of Historical sites, and including more classroom exercise sessions.

Field trips to Ayutthaya, Phetburi, Nakhon Ratchasima, and Buriram were conducted, where field work was also carried out.

Together with Mr. Pisit Charoenwongsa, SPAFA's senior archaeology specialist, Dr. Douglas Comer and Dr. Elizabeth Comer, of the National Parks Service of the USA, were involved as principal resource persons. They were both specialists in Heritage Management and Cultural Tourism. In addition, Dr. Richard Engelhardt, Regional Adviser for Culture in Asia and the Pacific, UNESCO, also contributed as a Resource Person during the course. Others included Asst. Professor Banasopit Mekvichai, who is chairperson of BMA Governor's Advisory Board on City Planning, Bangkok Metropolitan Administration; Mr. Bovornvate Rungruji, Director of the Ayutthaya Historical

City Project, and the Ayutthaya Branch Office of Archaeology and National Museums; Mr Ronarit Dhanakoses, landscape architect, Ms. Saowalak Pongsatha, architect; Mr Porntham Wimol, architect from the Fine Arts Department; Mr. Narong Thongsrinoon, Managing Director of Asia Hotel Planer Ltd, and Mr. Sangiam Ekchote, Registrar, Association of Thai



Phnom Rung, Thailand

Mr. Pisit Charoenwongsa (SPAFA's senior archeology specialist) leading a tour of Phnom Rung



Ayutthaya



Ayutthaya

Travel Agents, representing the tourism private sector.

Heritage managers from the Fine Arts Department, Thailand, have always been kind in providing guided tours at sites, relevant information and insight into their management scheme for the benefit of participants in the training course From the Ayutthaya Branch Office of Archaeology and National Museums, assistance were given by: Mr. Prateep Pengtakko, and Mrs. Prapis Choosiri (from the Historical Park of Petchburi); Mr. Viset Petchpradab (Park Director, Phimai Historical Park); Dr. Rachni Tosrath (Park Director, Phimai National Museum); Mr. Samort Saphyen (Director, Phnom Rung Historical Park), Mr. Chaluay



Dr. Douglas Comer (from the National Parks Service, USA)



Course Trainees meet with local officials at Ayutthaya's Branch office of Archaeology and National Museum



Phnom Rung

Jasuphananond, (Park Director) and the assistants at a hilltop site of the park where course trainees stayed for a night.

The 63rd Council and General Conference of IFLA

31 August - 6 September,
Copenhagen

Khunying Maenmas Chavalit, SPAFA's Library and Documentation Officer, has been nominated as the President of Thailand National Organizing Committee for the 65th Council and General Conference of the International Federation of Library Associations and Institutions - IFLA. She recently led a group of Thai librarians to the 63rd IFLA Council and Conference in Copenhagen during 31st August to 6 September 1997. The National Organizing Committee set up a public relation booth for promotion of the 65th IFLA'99, and First Announcement brochures were distributed to the Conference participants. At the closing session, she delivered a speech in which she invited participants to attend the 65th IFLA Council and General Conference in Thailand.

The National Organizing Committee has decided that the SEAMEO-SPAFA Library and Documentation Services would be the temporary IFLA'99 Secretariat because of Khunying Maenmas Chavalit's presidency. This was authorized by SPAFA Director, Dr. Ruang Chareonchai.

The 65th IFLA Conference, hosted by Thailand, will be held at Queen Sirikit National Convention Centre, on 20-28 August 1999. The theme of the Conference is 'Libraries as Gateways to an Enlightened World'. There are 3 main sub-themes: 1) Strengthening the Gateway-making manpower and information sources ready for access; 2) Assuring the Quality and Quantity of Information - development of quality information sources and effective search engines; and 3) Networking for Quality of life - library services for culture, peace, good environment, healthy body and wholesome mind.

The Conference activities include presentation of scholarly papers on library and information development, library and cultural visits, and exhibition of products relating to library and information work.

The participants invited to the 65th IFLA Council and General Conference are librarians, information specialists, scholars, researchers, teachers of library and information science from all over the world. It is estimated that there will be approximately 3,000 persons from 142 countries attending the conference.

Further information about the IFLA'99 can be obtained from the SPAFA Library and Documentation Services, 81/1 Si Ayutthaya Road, Samsen, Theves, Bangkok 10300. Telephone (662) 280-4022-9 Fax: (662) 280-4030 E-mail spafa@ksc.th.com

Lithic Analysis

In co-ordination with the University of Tubingen, Germany, and University of Silpakorn, Thailand, SPAFA organised a Workshop on **Lithic Analysis** between April 2nd and 22nd, 1997. For two weeks, seventeen participants from SPAFA's member Southeast Asian countries were involved in learning and sharing, with actual experience, archaeological tool analysis and excavation activities. Many of the trainees, who were Heads of unit/department/or institution conducting archaeological field research and/or exploration, contributed reports on their respective countries.



Laboratory at SPAFA



Workshop at SPAFA

The Workshop helped participants to better understand the assay techniques for the identification of tool making materials, and thus appreciate the hominid technology of making tools. It also oriented participants to the different type concepts and scheme of classification of lithic tools.

Training were also conducted in the methodology of model-framing for the conceptual identification of the hominid types when referring to tool kit types, and in areas of lithic technology and use wear analysis.

Mr. Pisit Charoenwongsa, SPAFA's Senior Specialist in Archaeology, led a group of distinguished resource persons that included Dato' Professor Dr. Zuraina Majid (University of Penang, Malaysia), Dr. Alfred Pawlik and Dr. Gerhard Albrecht (both from Institute of Archaeology, University of Tübingen, Germany), Mr. Wilfredo P. Ronquillo (National Museum of the Philippines), Professor Dr. Surin Pookajorn and Dr. Rasmi Choocongdej (Faculty of Archaeology, University of Silpakorn, Thailand).

Held largely in the SPAFA Regional Centre, there were laboratory sessions (conducted by Dr. Alfred Pawlik) and lectures, some of which are as follows: An exposition on the World Paleolithic (Dato' Professor Dr. Zuraina Majid); Evolution of archaeology studies,

and different approaches to Lithic studies in the Philippines (Mr. Wilfredo I. Ronquillo), detailing the history of archaeological studies in the Cagayan valley and Palawan sites in the Philippines; Laboratory practice (Dr. Gerhard Albrecht); Theory and methodology of Microwear Usewear Analysis, Lithic Usewear Analysis, and Global Positioning Systems theory and technology (Dr. Alfred Pawlik), outlining the methodology of microscopic examination, the Scanning Electron Microscope, knapping, and the dynamics of microwear analysis; Lithic Functions and Morphological Analysis in connection with the Hoabinhian samples of Khoa Talu

Cave site; Stone Age and Lithic technology of Thailand, focusing on Moh Kheaw Cave in Krabi Province (Professor Dr. Surin Pookajorn); Stone Age and Lithic technology (Dr. Rasmi Choocongdej) with focus on a site in Kanchanaburi Province.

Visiting Egyptologist Dr. Beatrice Huber of the University of Tübingen, Germany also contributed a lecture on a burial site in Egypt.

As part of the programme, a one-day trip to Korat to view a Rock-Art site and other archaeological sites was organised. On another day, participants were also taken on a field trek, guided by Mr. Pisit Charoenwongsa, along the banks of the Kwai river in Kanchanaburi to observe the density of stone tools in the area. Generally, the participants felt that the workshop which also covered site training, collection of stones and classification of artefacts and geofacts in Kanchanaburi, and visits to archaeological sites in Korat, was very relevant to their work, and at the conclusion of the programme, recommended that similar workshops be organised regularly in the future as they would benefit the region.

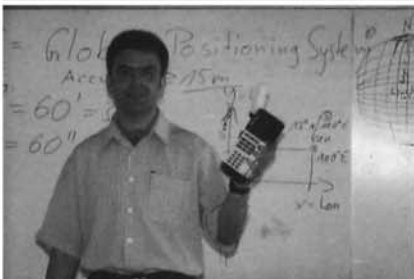
Symposium on History of Performing Arts in Southeast Asia

In line with SPAFA's contribution towards Southeast Asian arts and culture, and towards broadening the discussion of performing arts history in the context of cultural studies and new history (*nouvelle histoire*), this symposium opened a forum for regional scholars and experts to discuss the complex problems and prospects of the confluence between a vision for a distinct Southeast Asian performing arts history and regional aesthetics.

Beyond the linear, chronological and diachronic narrative of performing art forms, processes, movements, personalities and other issues bordering on canonization, the emphasis was on the discourse emanating from the study and practice of performing arts in the context of new historiographic perspectives.

This process takes into account the modes of production, iconography, and ways of appreciating aspects of the performing arts particularly in the forms of music, dance and drama. New history, as espoused by Fernand Braudel et al, diligently aims to recover the frequently repressed narratives of local art-making practices, local artists, local interpretive codes, and their relationship with the national, the regional and the world. It is this historiographic vantage that gives art history a more progressive treatment of indigenous and folk arts and other artifacts bound up with the quotidian of everyday life; as well as the ethnographic aspects of the various forms of performing arts consumption and patronage in other settings. This important aspect of art are oftentimes neglected and repressed by the grand narratives of

Field trip



Dr. Alfred Pawlik (University of Tübingen, Germany) discusses the global positioning system

diachronic periodization and the parade of performing art master-practitioners and masterpieces.

This meeting called for more theorization of the relationship between art and history, and their dependency on each other: that history imbibes art because it is produced within a certain mode of historical production or production of society; and that art imbibes history because it renders it peculiarly meaningful through the discourse of aesthetics. By positing such a scheme, performing art history will cease to be a mere sociology of production and consumption, on the one hand, and formalist technicism, on the other; and in the event, diachronic progression of history - oftentimes a history of masters and masterpieces - must give way to a synchronic history of theoretical issues and problems in performing arts.

The one-week long **Symposium on History of Performing Arts in Southeast Asia** set out the direction for forming identities in Southeast Asian performing arts, and defining the framework of future modes by which it should be molded and rendered significant by the region and the world. Held in Kuala Lumpur, Malaysia, from 18-24 June 1997, the symposium was jointly organised by Akademi Seni Kebangsaan (The National Arts Academy, Malaysia); Ministry of Culture, Arts and Tourism, Malaysia; Department of Museums and Antiquities, Malaysia; and SPAFA.

Thirty-one participants from Southeast Asian countries, including invited paper presenters, lecturers, local and foreign observers attended the programme. There were sessions focussed on presentation of various papers and talks on the areas/modes of production, iconography and perspectives. Invited scholars presented lead papers prior to all presentations in each area. Plenary Sessions concentrated on the summary of all discussions and finalisation of recommendations on future thrusts of research and scholarship in Southeast Asian art history and aesthetics.

Among other outcomes of the symposium, new directions on interpreting performing arts history based on the paradigms of cultural studies which takes into account new ways of seeing, iconography and modes of production, were established. With these new directions, historians, scholars, and practitioners could be better guided on new thrusts in scholarships, research and dissemination of performing arts disciplines paving the way for a more competent theorization and documentation.

A publication of new scholarly writings has also be planned. It will include all of the papers presented during the Symposium plus other solicited essays which would contribute significantly on establishing the region's body of work on performing arts. This would generate great interest - and better (re)presentation of

Southeast Asian performing arts - not only in the region's academe but also within the international circle.

Recommendations were made concerning the proposed publication: that the book on Southeast Asian Performing Arts History be published by SPAFA within this fiscal year; that the anthology include final versions of papers presented during the Symposium as well as a few more essays (to be solicited from noted Southeast Asian performing arts scholars who were not able to participate in the conducted Symposium); that the project be submitted to a major publisher for a co-publishing venture, with the allocated budget earmarked as seed money for editorial and other pre-publishing requirements, if the U.S. \$6,000 originally allocated by SPAFA for the publication of this book is not sufficient.

Participants had the opportunity to survey, update and re-evaluate the history and development of performing arts in the region, emphasising the modes of production, iconography and perspectives that motivate the various movements, trends, motifs, forms, functions, possible influences, groups and personalities (who have made contributions in the progressive development of the various art forms in the region).

Resource Persons/Lecturers :

Mr. T. Kanaga Sabapathy
Senior Lecturer
National University of Singapore

Dr. Mohd Anis Md Nor
Head of Dance Department
National Arts Academy, Malaysia

Mr. Krishen Jit
Head of Theater Department
National Arts Academy, Malaysia

Dr. Priscelina Legasto
Coordinator, Graduate Studies Programme
College of Arts and Letters,
University of the Philippines

Mr. Chris B. Millado
Visiting Professor
University of Hawaii - Manoa

Dr. Ghulam Yousof Sarwar
Theatre Department
National Arts Academy,
Malaysia

Dr. Chua Soo Pong
Director
Chinese Opera Institute, Singapore

Ms. Madeleine Nicolas
Arts Officer
The Japan Foundation Manila Office

June 18-20

LEIDEN, THE NETHERLANDS

Transformation of Houses and Settlements in Western

Indonesia: changing values and meanings of built forms in history and in the process of modernization

G.Domenig, Faculty of Social and Behavioral Science, University of Leiden,

P.O.Box 9555, 2300 RB Leiden, The Netherlands,

tel:+31-71-5273450,

fax:+31-71-5273619,

e-mail:

Domenig@Ruifsw.fsw.Leidenuniv.nl

June 19-21

LEIDEN, THE NETHERLANDS

Sixth International Conference on Chinese Linguistics, ICCL-6

Rint Sybesma and Jeroen

Wiedenhof,

tel:+31-71-5272227,

fax:+31-71-5274162,

e-mail:

ICCL6@Rullet.Leidenuniv.n;

July 2-5

AMSTERDAM, THE NETHERLANDS

Third Euroviet Conference

Vietnamese Society in Transition: continuity or change?

Dr. John Kleinen, Anthropological Institute, University of Amsterdam,

tel:+31-20-5252742

July 7-12

BUDAPEST, HUNGARY

The 35th International Congress of Asian and North African Studies, ICANAS

Oriental Studies in the 20th Century: State of the Art

Tamas Ivanyi, Korosi Csoma Society, Museum krt. 4/b, H-1088 Budapest, Hungary,

fax:+36-1-2665699,

e-mail: ivanyi@osiris.elte.hu

August 11-13

KUALA LUMPUR, MALAYSIA

First International Malaysian Studies Conference

Malaysian Social Science Association

MASSA, 11 Lorong 11/4E,

46200 Petaling Jaya, Selangor,

Malaysia,

Fax:+60-3-7561879

August 22-23

MONTREAL, CANADA

International Conference on the Hindu Diaspora

Prof.T.S.Rukmani,

Dept. of Religion, Concordia University,

1455 de Maisonneuve west, Montreal,

Quebec, Canada H3G1M8,

fax:+1-514-8484541,

e-mail:orr@vax2.concordia.ca

August 26-30

SOAS, LONDON

Fifth Asian Urbanization Conference

Prof. G.Chapman, Dept. of Geography,

U. of Lancaster,

tel:+44-542-65201 ext.3736,

fax:+44-542-847099,

e-mail:g.chapman@lancaster.ac.u

August 28-29

Leiden, The Netherlands

International Social Organization in East and Southeast Asia; Qiaxiang Ties in the 20th Century

Dr.Cen Huang, IIAS,

e-mail:

chuang@rullet.leidenuniv.nl

September 17-18

Hanoi, Vietnam

ASEAN Today and Tomorrow

Prof.Nguyen Duy Quy, National

Centre for Social Sciences and Humanities of Vietnam, 34-36

Hang Chuoi Street, Hanoi,

Vietnam,

Tel:+84-4-8259067

Fax:+84-4-8259071

September 17-20

Moscow, Russia

The Fourth International Conference on the languages of the Far East, Southeast Asia and West Africa

Executive secretary: Marc Kaplun,
Institute for Asian and African Studies,

Moscow State University,
11 Mokhovaya, 103009 Moscow, Russia,

Tel:+7-95-2032725/2032963

September 19-21

Helsinki, Finland

14th Annual Conference of NASEAS

Regional Mobility and Local Attachment: networks and migration in Southeast Asia

Erja Kettunen,

Dept.of Economic Geography,
Helsinki School of Economics,

Tel:+358-9-4313539

e-mail:ekettune@hkkk.fi

October 1-4

Tokyo, Japan

Trade and Navigation in Southeast Asia

Prof.Nguyen The Anh,

Lab.Peninsule Indochinoise, URA
1075, Maison de l'Asie, 22 avenue
du President Wilson, 75116, Paris,
France,

Fax:+33-1-53701872

October 6-11

Moscow, Russia

Third Soviet-French Symposium on Southeast Asia: The State Ideology and the Traditional Religions in Modern Southeast Asia

Foundation 'Centre Franco-Russe d'Etudes sur l'Asie de Sud-Est',

att.of: Paul Pozner, 7a Malyi Vlassievsky per., Moscow 121002, Russia,

Tel:+7-95-2440775

Fax:+7-95-2440749

November 19-21

Leiden, The Netherlands

The Pace of Life in Southeast Asia and Pacific Asia

Dr.Vincent Houben, Dept.of Languages and Cultures of Southeast Asia and Oceania,
Leiden University, P.O.Box 9515,
2300 RA Leiden, the Netherlands,

Tel:+31-71-5272560k

December

LEIDEN, THE NETHERLANDS

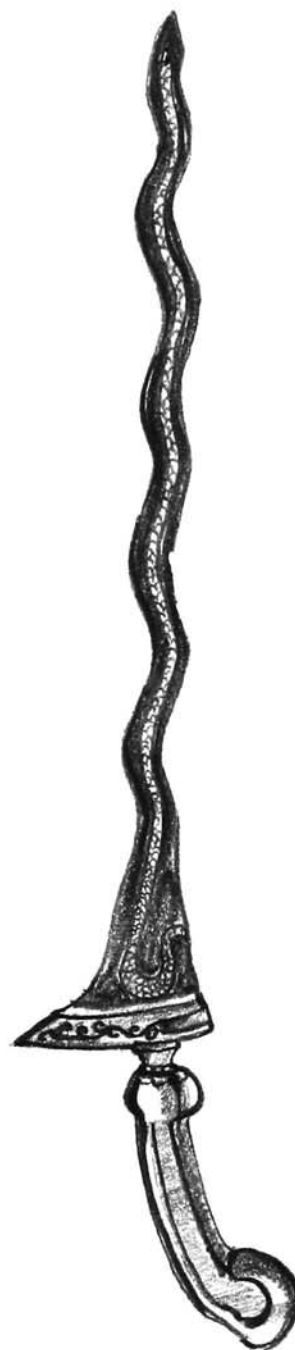
Encompassing Knowledge: Indigenous Encyclopedias in Indonesia in the 17th-20th Centuries

Prof B.Arps, Dept. of Languages and Cultures of Southeast Asia and Oceania,

University of Leiden, P.O.Box 9515,

2300 RA Leiden, The Netherlands,

tel:+31-71-527 2222



1998

Jan 4-10

16th Congress of the Indo-Pacific Prehistory Association (IPPA)

IPPA, Malaysia Sessions:

Origins and expansion of agriculture in mainland South-east Asia; Ceramic relationships between Island Southeast Asia and Oceania, including Lapita; The Hoabinhian revisited;

Linguistic correlations with archaeological units in the Indo-Pacific region; Early farming cultures of South Asia

Dr Peter Bellwood

Department of Archaeology and Anthropology

ANU, Canberra, Australia

fax: +61-6-249-2711

e-mail:

peter.bellwood@anu.edu.au

January 28-30

Quezon City, the Philippines Southeast Asia in the 20th Century

The conference secretariat on SEA in the 20th century, c/o The Third World Studies Centre, College of Social Sciences and Philosophy, University of the Philippines at Diliman, Quezon City 1101, the Philippines,

Tel/fax: +632-9205428/9263486,

e-mail: seasrep@cssp.upd.edu.ph

April 14-16

CAMBRIDGE, UK

Archaeology and World Religion: the examples of

Judaism, Islam, Christianity, Hinduism and Buddhism

Dr Timothy Insoll

St John's College

Cambridge CB2 1TP, UK

fax: +44-1223-337720

e-mail: tai1000@cam.ac.uk

September 3-6

HAMBURG, GERMANY

Second EUROSEAS Congerence

Southeast Asia: Looking forward, Looking Back

The EUROSEAS Secretariat:

Ms. Ageeth van der Veen,

KITLV,

P.O.Box 9515, 2300 RA Leiden,

The Netherlands,

fax: +31-71-527-2638,

e-mail:

euroseas@rullet.leidenuniv.nl

First International Convention of Asia Scholars (Ficas) Leiden.

Organized by IAS/AAS.

(June'98)

The Papers of Asian Manuscripts

Dr Russel Jones. IAS (end of 1998)

Ethnic Minorities in South and Southeast Asia

Sri Lanka. Prof. Kloos. IAS/ICES, Colombo, Sri Lanka (end of 1998)

7th International Conference on Thai Studies

IIAS/UVA (CASA) te

Amsterdam. Dr H. ten

Brummelhuis, Dr L. Visser.

(Autumn'99)

Dutch Asia Collections, an Asian Reinterpretation

Singapore. Exhibition Project.

IIAS/National Heritage Board of Singapore/LUF, Leiden/Asian Civilizations Museum, Singapore.

(1999)





AUSTRIA

Museum of the History of Art

Maria-Theresien Platz

1010 Vienna

Tel: +43-1-52177301

Daily 10 am - 6 pm, closed on Mon.

Permanent collection

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

AUSTRALIA

National Gallery of Victoria

180 St Kilda Road

Melbourne, Victoria 3004

Tel: +61-3-92080222

Fax: +61-3-92080245

Permanent exhibition

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

Queensland Art Gallery

Queensland Cultural Centre

South Bank, South Brisbane

P.O. Box 3686

Brisbane, Queensland 4101

Tel: +61-7-38407333

Fax: +61-7-38448865

Daily 10 am - 5pm

Permanent Collection

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

BELGIUM

Royal Museums for Art and History

Jubelpark 10, 1000 Brussels

Tel: +32-2-7417214

Fax: +32-2-7337735

Daily 10am-5pm, closed on Mon.

Museum of Fine Art and Archaeology

Place de la Revolution (Place du Marche)

25000 Besancon

Tel: +33-81-814447, Fax: +33-81-615099

Closed on public holidays.

Permanent collection

Fine art and archaeology from non-Western areas.

Royal Museums of Art and History - Brussels

Cinquantenaire Museum

Jubelpark 10

1000 Brussels

Tel: +32-2-7417211

Fax: +32-2-7337735

Daily 10am - 5pm, closed on Mon.

and Public Holidays

Permanent exhibition

Important collections regarding China, Korea, India and South-east Asia.

FRANCE

Museum of Fine Art and Archaeology

Place de la Revolution (Place du Marche)

25000 Besancon

Tel: +33-81-814447

Fax: +33-81-615099

Closed on public holidays.

Permanent collection

Fine art and archaeology from non-Western areas.

GERMANY

Museum of Ethnology

Lansstrasse 8

D-14195 Berlin

Tel: +49-30-83011

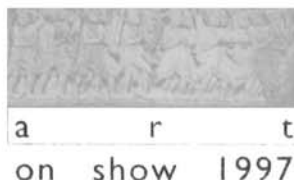
Fax: +49-30-8315972

Dail 9 am - 5pm, Sat/Sun.

10am- 5pm

Permanent Collection

Studies of the cultures of the Pacific islands, Africa, America and Southeast Asia.



a r t
on show 1997

Museum of Indian Art

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

Permanent Collection

Archaeological objects from India; **terracotta, stone sculptures and bronzes** from India, the Himalayan countries and Southeast Asia; **miniature paintings**.

GREAT BRITAIN

The Burrell Collection

2060 Pollokshaws Road,
Glasgow G43 1AT
Tel:+44-41-6497151
Fax:+44-4-6360086
Dail 10am- 5 pm, Sun. 11 am - 5 pm

Permanent collection

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

British Museum

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

Permanent collection

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

3 July-31 December 1997

Pottery in the Making
World **Ceramic** Traditions
(Museum of Mankind)

Victoria & Albert Museum

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

15 April-2 November 1997

East Meets West
Display examining the relationship between the **arts** of Asia and Europe, particularly in the realm of metalwork.

INDONESIA

Cemara 6, Galeri Kafe

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

Permanent Collection

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

JAPAN

Museum of Contemporary Art Tokyo

4-1-1 Miyoshi, Koto-ku, Tokyo
135
Tel:+81-3-62454111
Fax:+81-3-62451140 / 1141

Permanent collection

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

Hiroshima City Museum of Contemporary Art

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

2 August-15 September 1997

Art in Southeast Asia: Glimpses into the future



on Show 1997

MALAYSIA

GaleriWan (main gallery)

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

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

National Art Gallery

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

Galerie Petronas

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

14 May-8 June 1997

Paintings from the Colonial Era
A historical exhibition featuring **paintings and sketches** executed during the British presence in Malaysia.

THE NETHERLANDS

Rijksmuseum

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

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

Tropenmuseum

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

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

Until 19 October 1997

Irian Jaya
Historical **photographs** from the museum's collection and traditional wooden objects of animals made by the Papuans from Irian Jaya.

Galerie Amber

Hooglandsekerkgracht 8
2312 HT Leiden
Tel:+31-71-5149040
Fax:+31-71-5149040
Daily 11am to 17.00pm

17 May-23 June 1997

Free play with Chinese tradition
The Malaysian-Chinese artist, Chung Chen Sun has enriched the **Chinese inkpaint** tradition with elements from modern, Western art.

Museum of Ethnology

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

Until 10 August 1997

*2000 Years on the **Silk Road**: Treasures from Uzbekistan*

Until the end of 1999

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

Indonesie Museum

Nusantara

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



Permanent exhibition on
Indonesian cultures
Empire of Treasures Nusantara
(Schattenrijk Nusantara), a
presentation of ceremonial
objects, dance masks, etcetera.

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

Permanent collection
Large exhibition of **ceramics**
from China, Japan, India, Viet-
nam etc..

Rautenstrauch-Joest Museum
Ubiering 45
50678 Cologne
Tel:+ 49-221-3369413
Fax:+ 49-221-224155
Daily 10am - 4pm, first Thurs-
day in the month 10am- 8pm,
closed on Mon.

Permanent collection
Collections illustrating non-
European cultures.

PORTUGAL

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

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

SINGAPORE

Asian Civilisations Museum
39 Armenian Street
Singapore 179939

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

Until October 1997
Ramayana, A Living Tradition
Ramayana in Asia through its
manifestations in oral, written
visual and performing tradi-
tions.

Singapore Art Museum

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

Until 8 June 8 1997
Paintings and drawings by
Georgette Chen

May 9-June 22, 1997
Quotation Marks - Chinese
Contemporary Paintings
Fifteen artists, including Zhang
Xiaogang, Ding Yi, Zeng Fanzhi
and Fang Lijun, who are
amongst the most representa-
tive of the contemporary art
scene in China, will display
about 130 works.

20 June-13 July 1997
Art and Electronics: Video
Sculptures in Germany since
1963
Eighteen video sculptures/
installations and 42 works on
paper from 1953 to 1993,
including works by pioneers of
video art Nam June Paik and
Wolf Vostell.

4 July-14 September 1997
Originals and Originals Copies:
Paintings in the Chinese Tradition
Authentic and 'fake' scrolls of
traditional Chinese paintings
from the Song Dynasty to the
present.

USA

Arthur M. Sackler Gallery

Smithsonian Institute
1050 Independence Avenue SW
Washington DC 20560
Tel: +1-202-3574880
Fax: +1-202-3574911

From 5 April 1997
Khmer Ceramics
Eighty rare glazed **ceramics**
from the 9th-14th century
Khmer empire.

The Asia Society

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

VIETNAM

Red River Gallery

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

Permanent collection
Work of such **Vietnamese**
painters as Khuc Thanh Binh,
Thah Chuong, Dao Thanh Dzuy,
Pnam Minh Hai, Dang Xuan
Hoa, Tran Luong, Pham Hong
Thai, Boa Toan, Truong Tan,
Do Minh Tam.

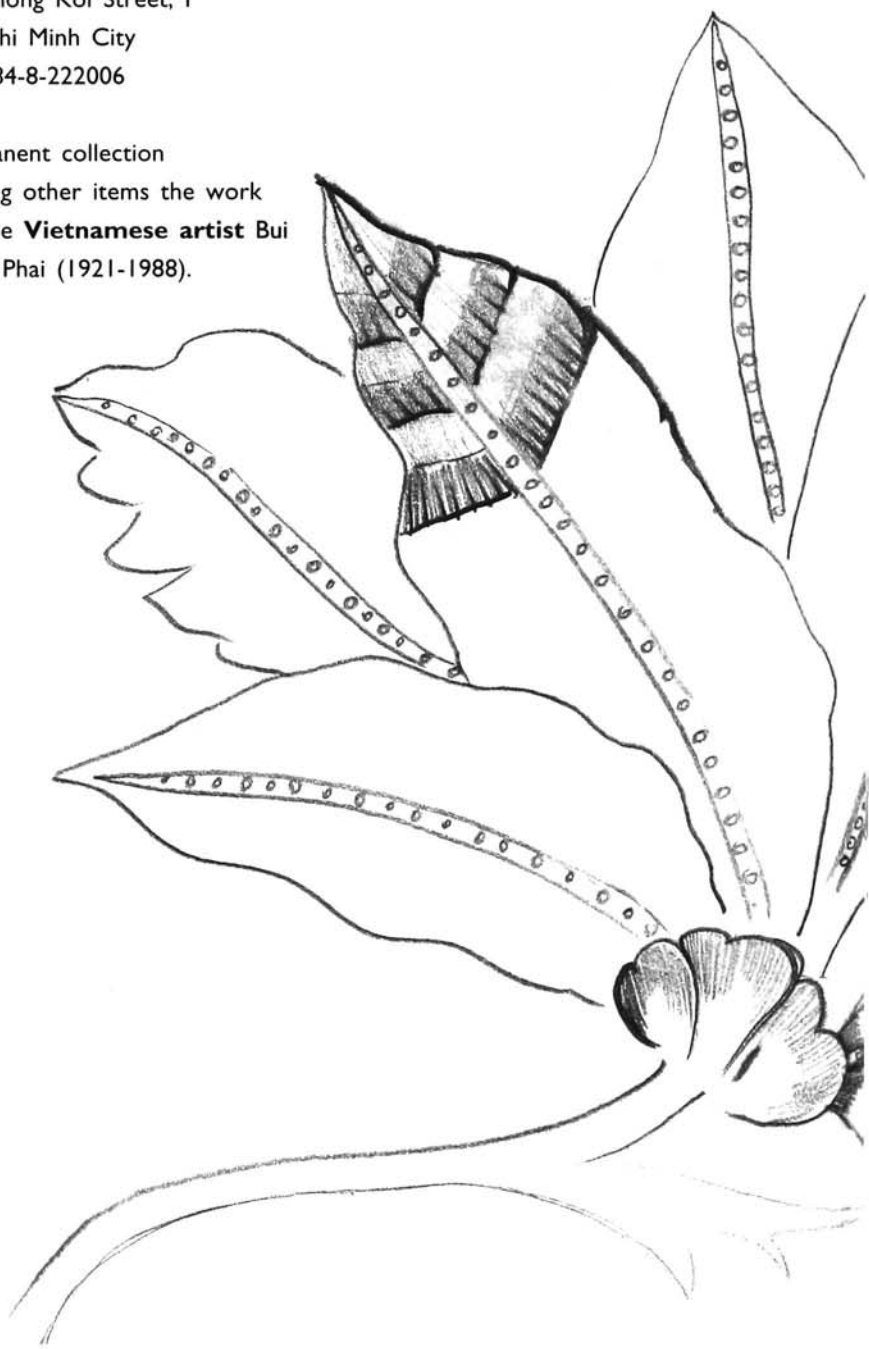
Art Gallery Hien Minh

1st Floor, 44 Dong Khoi Street,
Distr. I
Ho Chi Minh City
Tel: +84-8-224590

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

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

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





World Wide Web Sites

ASIA GENERAL

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

<http://coombs.anu.edu.au/CoombswebPages/BiblioClear.htm>
ANU-SocSci **Bibliographies Clearinghouse**.

<http://coombs.anu.edu.au/ANU-SocSci Info.servers>. Coombs Computing Unit, Australian National University Information Servers for **Social Sciences**. Links to a.o.Buddhist Studies, Asian Studies, Tibetan Studies, the ANU ftp archive for Social Studies, and ANU Social Studies gopher server.

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

<http://sunsite.nus.sg/ais/>
ASEAN Internet Search. information search facility for searching and retrieving **info on ASEAN Web servers**. individuals, organisations, subject keywords.

<http://neog.com/asianow/>
Asia Now Homepage.

<http://www.branch.com:80/silkroute/>
Asia Online.Digital silkroute of the 21th century. Links to **all kinds of information** about Asia as a whole; business, news, travel, hotels.

<http://www.tile.net/tile/news/asia.htm>
Asia Part of TILE.NET/News The complete reference to **Usenet Newsgroups**. Links to following newsgroups:
-clari.world.asia.central
-clari.world.asia.china

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

<http://silkroute.com/silkroute/asia/rsrc/type/publishing.htm>
Asia Resources: **Publishing**

<http://webart.com/asianart/>
Asian Arts. Online forum for the **study and exhibition of the Arts** of Asia.

<http://www.asianenviro.com>
Asian Environmental Review (ASER) Page, monthly journal on elinks to related websites.

<http://hookomo.aloha.net/-wrap/asia.htm>
Casting News for **Actors, Dancers, and Singers** for Asia.

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

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

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



<http://emailhost.ait.ac.th/Asia/asia.htm>

Clickable map of Asia. Clickable map of Asia and pointers to other sources of information for Asia and the Indochina region.

<http://neal.ctsateu.edu/history/worldhistory/archives/archive55.htm>
Asia **History** in General Archives.

<http://h-net.msu.edu/-asia/>
H-net asia mailing list web site.

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

<http://www.ee.ic.ac.uk/misc/bymap/asia.htm>
International e-mail accessibility clickable map of Asia.

<http://www.easc.indiana.edu/pages/aas/JobUpdates.htm>
Job listings from the Association for Asian Studies in America.

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

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

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

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

<http://garnet.berkeley.edu:4252/seascalinfo.htm>

SEASCALINFO points to resources of interest to the Southeast Asianist scholarly community at University of California at Berkeley (Cal) and elsewhere.

<http://www.leidenuniv.n/pun/ubhtm/mjk/intro.htm>
Southeast Asian **Monuments**: a selection of 100 slides.

Hindu and Buddhist structures, dating roughly from the 9th to 15th century.

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

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

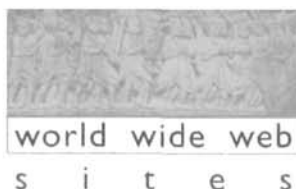
INDONESIA

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

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

<http://www.bart.nl-tvdl/english.htm>
Indonesia Festival Major cultural event in the Netherlands from 30 Nov to 10 Dec 1995.
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Republic of Indonesia.

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



<http://www.auckland.ac.nz/asi/indo/indonesian.htm>

Indonesian Studies University of Auckland,
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LAOS

<http://minyos.xx.rmit.edu.au/-s914382/hmong/lao.htm>

Information about Laos and Lao and Hmong in Cyberspace.

MALAYSIA

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Info-view.Politics, **culture and history** of Singapore.

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