

archaeology and fine arts











Did earth move to fell Angkor?



Volume 9 Number 1 January - April 1999 ISSN 0858-1975

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SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts

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

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Tel. 882-1010 (30 Lines)
Fax. 433-2742, 434-1385

Note for Contributors

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

Annual Subscription Rates:

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

Cost Per Issue: US \$6/Baht 150

Website: www.seameo.org/spafa

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Did earth move to fellAngkor?

From the 9th to 13th centuries A.D., a dozen Khmer kings built successive capitals on a fertile plain between the Kulen Hills and the Tonle Sap Lake in northern Cambodia. With a sophisticated irrigation system, the Khmer civilisation was able to produce sufficient rice for a million inhabitants, and construct a multitude of monuments in laterite, brick and sandstone. What factors contributed to the decline of this 'Angkor empire', and did problems of water management weaken it substantially? Dr Heng Thung, a geologist who has been studying aerial photographs and satellite imagery, provides compelling intepretations from the perspectives of hydrology, geology and topography



Original arch of stonebridge, east of Angkor Thom

ater was the fountain of life for Angkor; a disruption in its water supply would simply be fatal. This importance of water to the Khmer empire is borne out in the fact that while the design of Angkor was influenced by religious beliefs, its location was based on the availability of a clean, sustainable water supply for consumption and irrigation. This supported cultivation of rice which was essential to the population, who, in turn, were essential to the demanding maintenance of the many temple complexes.

Seen from the air, little rectangular ponds a trademark of the Khmer civilisation - are scattered across the vast expanse. The same pattern repeats itself like an imprint of Khmer dominance all the way through Northeast Thailand. Even in modern times, the water projects in "Isaan Khiaw", or Green Northeast Thailand, have simply copied this system which has existed for a millennium.

The Khmer civilisation, at its apex, was an empire devoted to the building of religious edifices that now dot the landscape of more than half a million square kilometres covering the present Kingdom of Cambodia, parts of Thailand, Laos and Vietnam. The Khmers' rich legacy of monuments is unequalled in the world, and reflect a sophisticated society whose architecture and fine arts show an incredibly high degree of technical advancement.

Inundated by the waters of the Mekong, the coastal plain of Tonle Sap Lake provided multiple crops annually. The Khmer harnessed the rivers flowing from the Phnom Kulen mountain in the north, using the flooding caused by the annual rise of the water level of Tonle Sap Lake, and the deluge caused by the seasonal rains to fill their huge water reservoirs (Peng Seang). Laid out on a gentle alluvial apron consisting of mixed sandy material underlain by rocks, the location of the Angkor complex seemed ideal at its time of inception in the tenth century. Laterite for the foundation of many temples was found in quarries east of the site, while the sandstone for the buildings was found along the foothills of Phnom Kulen.

Contemporary historians and archaeologists argue that the sacking of the capital by the Siamese in 1431 caused the sudden abandonment of sites from which the vast and powerful Khmer empire had expanded for centuries. Although this attack forced its inhabitants to scatter into the jungle, never to return, new findings suggest that the civilization had already been weakened by difficulties in maintaining its vital waterworks before the final crippling blow of the Siamese raid.

Many historians have speculated on the rise and fall of the Khmer kingdom, with numerous studies attempting to explain its hydraulic system (Groslier: Garami and Kertai). Scholars have also followed Khmer kings who moved from one city to the next before settling in Angkor in the shadow of Phnom Kulen, and seem to agree that the last pillage by the Siamese and the following forced exodus of slaves was precipitated by the city's inability to maintain itself. There is no doubt that there were several major contributing factors to the decline of the empire, but it was the lack of water, and the failure to maintain the intricate water system that left the Khmers so vulnerable that they could not repel attacks.

Phenomenon

It could be said that the site of Angkor was not as appropriate as it seemed for supporting a long human settlement over five or more centuries. The city might have had been doomed, even before it was built, by a slow geologic uplift that eventually led to a shift in gradient of the rivers, rendering the Khmers' enormous reservoirs useless. Over the centuries, the river which fed the large water reservoirs shifted, and gained a steeper profile than its previously slow, flat, and meandering course.

The city depended on these reservoirs as a source of water during the dry season, which coincided with the retreat of the shoreline of the lake. Unlike Bangkok, which has been sinking slowly for many years, the Angkor site may have risen imperceptibly during the centuries of its life span. There was no way that the ancient Khmers could have known about the gradual changes in the earth's crust which made the maintenance of the city and its complicated water works more difficult as time progressed.

The difficulties that the Khmer faced in maintaining their water system have been noted by other researchers, some of whom have proposed that the decline could have been due to the impairment of the barays or reservoirs as a result of the vagaries of climate and siltation.

About three decades ago, Escande, a French geologist in search of gold deposits in the Siem Reap region, noted certain geological phenomena and suggested that the decline of Angkor could perhaps have been precipitated by a geologic uplift. These observations were presented in an article, "L'extinction de la civilization Khmere est-elle due a phenomene geologique?" (Escande, 1965).

Some very important clues to the nature of the phenom-

enon emerged from satellite images and aerial photographs used during the study of the environmental setting of the Angkor complex under the Zonal Environmental Management Project (ZEMP)¹. The use of remote sensing allowed the scientists a synoptic view of the surrounding area, illustrating the relationships between the different aspects of the land. It was discovered that there were indeed signs of such a geologic uplift, such as the entrenched meanders of streams2. In the region north of Angkor, this change of river pattern indicates that a slow upward movement of the earth crust has forced these geologically-old meandering rivers to change their lateral course, becoming far less slow and winding than in centuries past, and creating

significant downward erosion cutting into the stream beds. The theory suggests that the river, rejuvenated by its increased gradient, has reached an optimum new gradient by eroding its river bottom to reach the original mature profile.

Evidence

It was necessary to find corroborating evidence to determine the validity of this geologic uplift hypothesis. Further research has revealed much to indicate such an uplift, both in the field and in documentation. Many researchers reported that the actively flowing meandering river channels and canals of Angkor were deeply eroded below their original bottoms. However, none of them attributed the decline of the city to its change

of topography, but rather to a change of climate and siltation of the reservoirs.

Aerial photography undertaken by the Cambodian Geology Department in 1998 have shown that the uplift is part of relatively recent geological activities affecting the Tonle Sap basin. Preliminary analysis has revealed a rising in the north-western part of the basin, while the land along the southern shore has subsided, creating wide areas of submerged forest3. This is a simple assessment made by viewing recent land form maps, but the structures, such as fault lines, the distribution of entrenched meanders, and other indicators of uplift and subsidence, have yet to be mapped. This final analysis is a major undertaking and will not be completed for several years.

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¹ ZEMP (UNESCO Zoning and Environmental Management Plan for the site of ANGKOR): The purpose of the program was to produce an integrated environmental, resource, and site management plan for the 300-square kilometre Angkor Archaeological Park that was implemented in 1992.

² All rivers will attempt to achieve an optimum stream bed profile, which is steep at its origins and slowly flattens out (see profile). When the extent of the land surface over which the river flows is limited, the stream meanders in an attempt to lengthen its reduced profile.

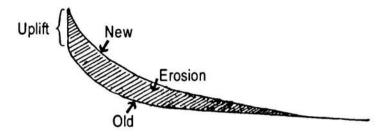
The river is rejuvenated when the equilibrium is disturbed by an uplifting of the land at the upper reaches of the river or a lowering of the water level at the mouth of the river. This effect can also occur due to sediments filling the river bed, but this is often caused by the same geological process as mentioned above or by dramatic climatic changes.

The rejuvenation of the river forces it to adjust its profile to correct for the slow change of gradient by down-cutting its stream bed. The change must occur slowly, since a rapid change, rather than causing downward erosion, would force the river channel to change its course.

In the case of the Siem Reap canal it is possible that the downward erosion first took place along the lower reaches of the canals below the stone bridge, finally breaching the bridge and then eroding more dramatically upstream.

³ While the profile shows a simple uplift, it has been speculated that there is a hinge (axis) running east southeast to west northwest cutting from an area south of the Roulos group northwesterly to the West Baray.

The area north of this axis would have experienced this uplift, while the area south of the axis would have lowered. This theory accounts for the fact that the oldest Rolous group is now inundated. One can assume that it was originally built on dry land, and so were the many small temples and barays in the southwestern area which are now immersed.



A diagram showing the original (old) river profile and the result of the uplift. The hatched area indicates the amount of material removed by the waterway to adjust towards the old stable profile.

Downward Erosion

As mentioned earlier, the uplift caused the rejuvenation of the river basin. When disrupted by a change in gradient, stream beds will generally start to erode, lowering the stream bottom to achieve the optimum stream profile. This deep cutting is evident along the many streams north of Angkor.

The Hungarian team of the ZEMP project reported much field evidence of deeply eroded river bottoms. They measured the river cross-sections along the north-south diversion canal east of Angkor Thom, which was constructed to provide water to the moats of Angkor Wat. This canal was approxi-

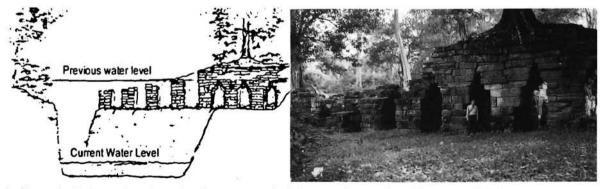
mately two to two-and-a-half metres deep when it was dug some eight centuries ago as indicated by the old stone bridge, the footing of which lies two-and-a-half metres below the water surface (over which the water would flow). However, the new river bottom is now about six metres deeper due to erosion, and the canal depth decreases downstream, levelling slowly to the original depth of two metres further down beyond the city of Siem Reap. This is a reliable gauge of the amount of down-cutting which took place since the bridge was breached.

The canals dug by the Khmer slaves would have been

only two to three metres deep, as is generally found in the abandoned canals and moats around the large temple and city enclosures (Garami and Kertai). It is obvious that the Khmer would not dig canals six metres deep when only two or three metres would suffice. The intakes of the barays are approximately one or two metres below the surface to match the original water level of the canals.

Of course, the actual time of the collapse of the original bridge is open to debate. A torrential flow during the rainy season could have easily breached the bridge when the canal bottom below the bridge had been eroded. The Khmers must have attempted to maintain this important bridge, and whether they tried to fill the gap or literally bridge it is another question. The lowering of stream bottom and thus the water level during the dry season would render the intakes to the reservoirs useless, with the water level diminished to the

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Looking south, this diagram shows the previous dry season water level, the present down-cutting and the breach on the left.

point where it lay below the depth of the intakes. The perennial Siem Reap river was, therefore, not able to replenish the barays just when water was most required.

Canal Profile

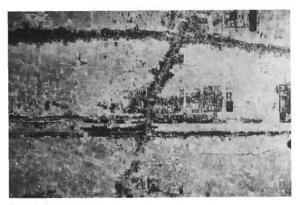
The degree of uplift can best be measured along a canal profile. In gen-

eral, canals must maintain a level profile, or they will drain and dry out. The Khmers would not have built a canal that would have been dry at the time they built it. Of course, the canals in the Tonle Sap Lake area could have dried out when the lake level dropped below the bottom of the canals during the dry season. This is not a normal occurence, but Tonle Sap is a unique lake in that its level varies some eight to ten metres between the wet and dry seasons.

The Prek Thnal Dak canal thirty kilometres east of Angkor

runs north-south for approximately twentyeight kilometres from the present lake shore during the dry season. The difference of elevation between the two points is twenty metres, indicating a significant degree of upward shift. This difference in elevation is not necessarily the same as that of Angkor, as there are

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A vertical aerial photograph of the Prek Thnal Dak shipping canal.

other factors influencing the change, such as various fault lines influencing the different areas of the region. It does, however, indicate that significant geological upheavals have affected the area since the time the canals were built.

Dams

The Khmers may have actually built dams or weirs upstream to prevent the canals from drying out, some remnants of which are visible from across the Rulous temple. However, according to Van Liere, the Khmers were not familiar with clay core dams and many would have been eroded (Van Liere 1980). The fact that the barays lacked outlets for irrigation indicate that the Khmer practised simple trickle irrigation, which allows water to seep through the dike, forming a very effective, regulated irrigation system. This method

can still be seen in use all over Cambodia.

When French engineers rehabilitated the reservoirs, they built a dam across Siem Reap, effectively raising the water level to bring water into the West Baray. This is by far the simplest and most logical method of rehabilitation, but without the knowledge that the French engineers had of clay core dam construction, the Khmers could not have accomplished such a task.

Norias

Norias (large water wheels) are

still in use, in the Siem Reap area, to lift water, and irrigate the fields on both sides of the rivers where the weirs are not able to raise the water sufficiently. There are indications of small parallel canals built along the major waterways which may have been used to supply water to adjacent fields or reservoirs.



Upgraded French dam raises the water level in the canal to allow the water to enter through the old intake and fill the West Baray, which has been converted to a modern irrigation reservoir.

Elevated Roads

The construction of raised roadways suggest that the area was flooded regularly. As such an undertaking would demand a massive human effort, raised roadways would only have been built if the environment necessitated their construction.

Shift of lake shore

The lake shore of Tonle Sap shows the geological changes which have taken place. Along the north-western shore, exposed lake beds have been revealed in a recent land form mapping project; while the south-western shore is inundated, showing a distinct tilt. It is interesting to note that a large beach ridge fringes the northern shore, indicating an interruption in the uplift⁴.

Stream and canal characteristics

As the shift in landscape was first recognised through interpretations of stream features, these geological activities have



A present example of a working Noria used to irrigate the nursery of Angkor Park.

obviously taken place in recent history. If these changes were part of a very old phenomena they would be more difficult to interpret from a such a dynamic source as a river system. The fact that the canals were altered by the Khmer implies that such shifts have taken place within the period of Angkor's occupation.

Looking at the general geology of the region, it is very possible that there was volcanic activity in the area, since lava and basaltic deposits have been found in north-east Cambodia. A small volcanic cone was recently discovered in the Cardamon mountains. This would support the hypothesis that the area has been subject to turbulent geological shifts because volcanic regions tend to be much less stable than nonvolcanic areas.

Ancient lake area

The original lake extended far beyond the present shore to the north-west,

which was once under water as far as Sisophon some 50 kilometres away — far beyond the demarcation of the present high water mark during the rainy season.

The presently inundated forest (thus lowland) extends in the south-western and north-eastern areas of the lake, indicating a complex structural deformation of the earth crust. It may well be that there is a combined east-west fault tra-

A more extensive research is planned to study the geological processes which created the lake and the dynamics of the lake's changes. It is obvious that the level of the lake was previously much higher, but there exist doubts as to whether this process influenced the foundations of the Angkor complex.

⁴ Maps (Cambodia's Department of Geology) showed that the original lake extended some hundred kilometres further west and northwest beyond the existing shoreline, lake beds and deltaic deposits.

The extensive lake bed deposits are permeated by deltaic deposits, indicating that erosional material was deposited into the lake bed surrounding the ancient lake area. However, along the north shore where Angkor is located, the sediments bordering the lake beds appear as alluvial fans. The fan shape deposits demonstrate that they were deposited on land and not in water. Thus, those deposits represent rapid erosion and put forth the case of an uplift because the land was much steeper than other shores abutted by deltas.

versed by north-south faults separating the two halves of the lake.

For the geologist, this is a very exciting investigation as it has much wider ramifications on the study of the lake's origin. Since much of the evidence of this uplift has been found in the alluvial deposits, it is possible to speculate that these changes to the lake's geology took place in the Pleistocene era, or during the last million years.

Consequences of the uplift

Thus, even during the peak of the Angkor settlement, the area was already facing a diminished water supply, making it difficult to provide for a large population. To maintain and build temples and provide water for the population and irrigation, a huge labour force would be required to shore up the slowly decaying system. Inevitably, the uplift caused changes in the construction methods of the water works.

More effort was required to maintain the systems while the people were increasingly employed in the building of religious structures. The war of expansion noted by historians may have been necessary to obtain more slaves to satisfy the greater demand for labour. It is possible that the Khmers recognised the problem but not the cause, because of the imperceptibly slow movement of the

earth's surface. It might have appeared to them as some change in the weather, the way we now blame any adverse climatic effect on El Niño.

Long before the attack on Angkor by the Siamese, the Khmers must have started to make corrections; but eventually the Siamese invasion removed the majority of the slaves and deprived the Khmers of the manpower needed to maintain their water works, consequently rendering the site uninhabitable.

Similar geological activities occurred at almost the same time in the coastal plain of Peru, where a slow geologic uplift also destroyed the delicate equilibrium necessary to maintain the irrigation system of the Chimus. In their case, however, the civilisation simply continued to decline into oblivion, without the sudden impact of a hostile raid. The canals were eroded, the water supply dropped, and food production fell. Recent excavations showed a general decrease in the size of human skeletons due to starvation during this period as their fields disappeared, leading up to the eventual collapse of An-An, the capital city of the Chimus' empire.

Studies of aerial photographs, maps of the Angkor site, and subsequent field visits to the area revealed that different methods were used to construct the barays. The early barays

were derived from the original agricultural system of impounding flood waters within diked enclosures. This system is still practised throughout the areas that are flooded annually by the waters of the Mekong river, including those surrounding Tonle Sap Lake.

Originally, these enclosures in the Siem Reap area were rectangular but due to the increased slope along the lakes, they were later constructed as U-shaped dikes (because the dike at the upper part of the reservoir was not necessary as the slope formed a natural wall).

The larger dikes built around the large barays required more material, as evidenced by the numerous depressions adjacent to the structure from which the soil was excavated to raise the dike. Today, water accumulates in the depressions, allowing the local farmers to cultivate a rice crop in the dry season. This less labour-intensive method was observed by Grolier earlier.

In contrast with the dike construction of the East Baray, the West Baray was excavated. The digging of the West Baray was not yet completed when Angkor was abandoned. Extensive excavations were required to fill the reservoir since the flooding had receded due to the continuing uplift, leaving the surrounding land dry for the majority of the time. The exposed land area at the Eastern side of the reservoir consists not



The technique of flooding the dike-enclosed reservoirs during the rainy season is currently still being practiced along the north shore of the Tonle Sap Lake and the Mekong River floodplain north of Phnom Penh.

of sedimentation as thought by earlier researchers, but of original land. This fact is easily proven as the elevation is the same both inside and outside of the baray. Furthermore, the edge of the remaining land shows concave patterns indicative of excavations. Sedimentation would be shown as convex outlines of small deltas. which is not the case. Silting, observed in many of the excavated moats or reservoirs such as Srah Srang, occurred when the protecting dikes or laterite

walls collapsed; from these breaches, small deltas or alluvial fans developed and filled these water bodies⁵.

Conclusion

During the early period of settlement, the lake level reached further inland. The rainwater would flood the area more rapidly from the north because of its lower elevation and more gentle slope. This flow would collide with the flood waters of the Mekong, raising the water level of Tonle Sap Lake. The resulting cresting would cover the land and fill the empty reservoirs much more rapidly than simple replenishment from the river. Such activities still occur at present, albeit in less dramatic way, as studied on radar imagery by Peng Seang (1997).

It was the decreasing lake water supply which necessitated the ever-increasing construction of extensive dikes eastwards from Angkor to capture the waters from the different streams draining from the Kulen mountains and beyond.

The discovery of a geologic uplift in recent time has farreaching consequences. It has been generally assumed that the environment of Angkor was as it is today, despite the fact that some researchers have noted that the shoreline was previously much further inland. However, it was the more level land that allowed the irrigation systems to function, and provide the Khmers with the water to grow rice. Additionally, the estimates of earlier research on rice production in the area may well be inaccurate; it is only recently that satellite remote sensing offers a detailed survey

⁵ Alluvial deposits are unconsolidated sediments deposited by water. In the case of deltas and alluvial fans, the finer material is carried farther away from the source.

In deltas, the material consists of silts and clays, creating excellent areas for agricultural land. The alluvial fans, however, are near rocky escarpments and the apex usually contains course boulders, decreasing in size to pebbles and sands at the edge of the fan-shaped land form.

Prehistoric villages, however, have been mapped along the lake shore northwest of Angkor and southwest of Batdambang (Moore), indicating that it is possible that the lake level has receded within recent times.

of these large areas that were once cultivated by the Khmer people.

The difficult construction of the beautiful structures we so admire was, therefore, not the only challenge the Khmers encountered. The empire required more resources to maintain itself, and might have deforested parts of Cambodia to provide for their capital. With aerial photographs, ancient fields and the evidence of ancient sites can be seen in many areas that are, once again, forested.

Over the centuries, the channels gradually dried out as the land tipped, draining the canals. In 1431, the Siamese attacked, taking advantage of a vulnerable capital city, sacking the city and removing the Khmer slave labour force. As in the past, the Khmer leaders decided to abandon their capital in favour of a safer location, leaving a once glorious empire to the encroaching jungle. They fled to the southeast, to a more secure and hospitable site, far from the Siamese borders.

This is surely not the final word on this intriguing subject. Many questions are left unanswered and more detailed studies must be conducted. This treatise lifts only a corner of the shroud which covers the past. It is an opening to a new chapter of research on the rise and decline of Angkor. New techniques and technologies that researchers had no access to only

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a few decades ago, are available to us now. It is hoped that this general discourse will encourage researchers to further unravel this mystery of the past.

One fruitful line of investigation may be to examine more carefully the chronology of the construction of the various canals and irrigation systems. This research may indicate how urgently the Khmers were trying to address the problem of their dwindling water supply. If the Khmers were indeed struggling against a steadily growing problem, we may see longer, more extensive and sustained periods of canalbuilding toward the end of the period of habitation. If such an increase coincides with an overall decrease in the rate of temple-building, then it may prove that the Khmer were forced to divert increasing portions of their labour force toward a problem that was demanding more of their efforts. Also, much more can be deduced from the analysis and interpretation of aerial photography and satellite. An extensive study of the changing





Photographs by Nicolas Urban

drainage patterns of the area may shed more light on this compelling subject. With continuing efforts and new methods of research, this area of inquiry will undoubtedly yield many new findings for years to come.

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

The author would like to thank Ean Lee, Eric Seifert and Colin Dunne for their assistance and layout design of the above article.

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All photographs by Dr Heng Thung except on Page 13

Discovery of Late Prehistoric Burial Systems in Bali

I Made Sutaba, Senior Researcher in Prehistory, Bali Office, The National Research Centre of Archaeology, Indonesia

n July 1998, a team made up of members of the Bali Office of The National Research Centre of Archaeology (NRCA), Indonesia,

excavated a late prehistoric burial site in a western mountain village in Kintamani. The village, named Manikliyu, lies within the regency of Bangli, a province of Bali.

This excavation was a follow-up of the first one that had been carried out a year before, and its archaeological result is very important for tracing back burial customs before the arrival of Hinduism and Buddhism, particularly among the megalithic people in Bali. The burial site found in the village of Manikliyu represents a unique burial system that had not been discovered in

Indonesia before. This burial consisted of two large sarcophagi, and a bronze kettledrum, as container of the deceased.

The large sarcophagus measures 206 cm in length and 70 cm in breath; is well preserved, but not yet opened. The other one is smaller, 172 cm in length and 69 cm in breath, and although it has not been opened, some parts are broken. Amidst the sarcophagi is a bronze kettledrum - belonging to the Pejeng type but smaller in size (height 120 cm and diameter of the tympanon 77 cm) - which

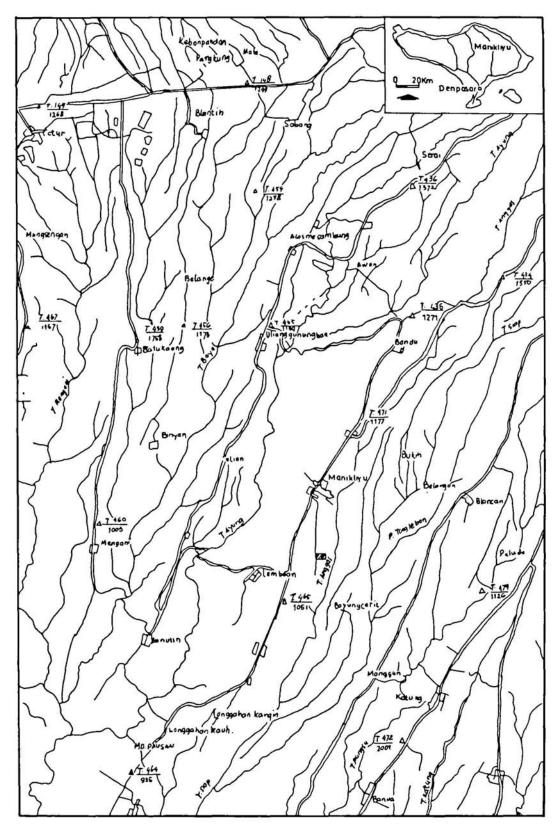
contains human bones in flexed position. Almost similar to the Pejeng type, this Manikliyu kettledrum is decorated with eight stars on the



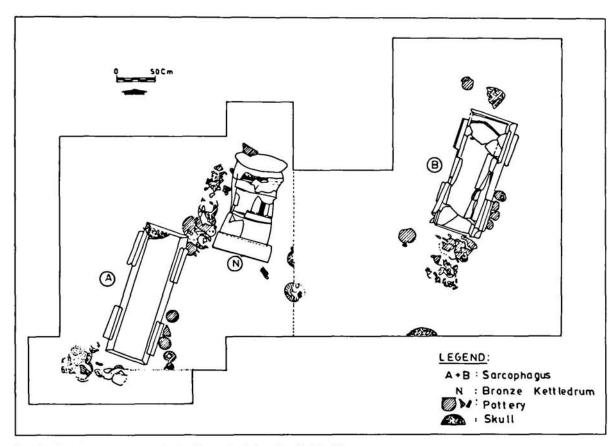
Combined burial systems: sarcophagus and bronze kettledrum excavated in Manikliyu, Bali (1997)



Bronze kettledrum contained human bones in flexed position (detailed), Manikliyu, Bali (1997)



Map of Manikliyu village, Kintamani, Bali



Combined burial system: two sarcophagi and bronze kettledrum found in Manikliyu

tympanon, and human masks on the body. Several funeral gifts, such as carnelians, beads, bronze spirals and bronze fingers protector, are buried in the same area. Beside these gifts, a number of pottery (partly broken) were excavated outside the burial site, and near the containers, as customary. According to the team's palaeoanthropologist, the human bones are determined to be that of a young man between 20 and 35 years old. He was believed to have been killed by the impact of a sharp tool, as shown by the broken part of his upper face. Anatomically, these human remains are thought to be Mongoloid.

The sarcophagi, the kettledrum and the uncovered burial are lying parallel to the Northeast Southwest direction, clearly indicating that the dead were buried to the Mount Panulisan-Batur orientation, the sacred mountain of the

Balinese. This position is based on the universal religious concept of the megalithic people that the mountain is the abode of the leader's or the ancestor's spirit. These spirits have magic power for protecting families or the communities, and the offering of burial gifts were for the continuation of life in the spirit world.

The bones of the second human are buried uncovered south of the containers. They show the Mongoloid affinities as in the first one even though they are incomplete, probably due to the climatic conditions and other unknown reasons. This is a young female, between 20-25 years-old; the cause of her death could not be determined.

Funeral gifts, namely carnelians, bronze spirals crowned on the skull and bronze fingers protector, were found. Here a couple of pottery lay, without any decoration, and appeared similar to the pottery from Gilimanuk, western part of Bali (Gilimanuk is an important necropolis site of the late prehistoric period, where more than a hundred human bones of Mongoloid character were preserved in this site). Also found were many pottery, bronze goods (axes, bracelets), glass bracelets and other funeral gifts.

By 1998, more than a hundred sarcophagi have been found in Bali. Some were broken, but several remain in good conditions. Although not as sophisticated as in Manikliyu, another combined burial system in a single site in Bali had also

been discovered. It contained double jars, sarcophagi, and uncovered burial (as in Gilimanuk). and sarcophagi combined with opened burial (as in the village of Keramas, Gianvar). A variety of funeral gifts such as bronze goods (rings, bracelets, spirals, axes and shovel) and carnelians were buried with this burial.



Combined burial system: sarcophagi and urn burial, Gilimanuk, West Bali (1994)

Combined burial systems are also found in other places, for example the uncovered burial in Plawangan (Central Jawa) with evidence of urn, bronze kettledrum, and that of East Sumba (large urns with dolmen graves). Another burial system used stone cists in Pasemah (South Sumatra), pandhusa in Bondowoso (East Java), waruga in Minahasa (North Sulawesi) and Kalamba in central Sulawesi. Burial systems may vary over the large region of Indonesia, and are characterised by the differences in types, and decorations; but all of them are definitely founded on the same religious beliefs in ancestors' spirits.

The findings in Manikliyu, especially the bronze kettledrum and the Mongoloid character of the dead, lead to an assumption that a socio-

> cultural relation between Bali with the people of Southeast Asia has been created through trading and other relations during the late prehistoric period. This must have been facilitated when the people achieved the highly metallic technology along with development of the

megalithic tradition. Burial systems, whether using containers or not, and bearing different funeral gifts in quantities and qualities, are a symbol of the social status of the dead.

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Corporate Sponsorship or Corporate Hospitality for Performing Arts in Malaysia?

Performing arts have a role in the private sector, and vice-versa.

Zulkifli Mohamad gives his perspectives

Introduction

In Malaysia, the Ministry of Culture, Arts and Tourism is responsible for the preservation, development and promotion of arts, culture and tourism in the county - the only one in South East Asia that lumps arts and culture with tourism (in most South East Asian countries, arts and culture are combined with education to ensure the preservation, development and promotion of their arts and culture, even though the Indonesian Ministry of Tourism recently initiated a new department, Culture Tourism to incorporate monuments and historical sites into plans and fixtures for tourism).

Tourism Malaysia, under the Ministry of Culture, Arts and Tourism, has been using dance and other performing arts to attract foreigners to visit Malaysia. Towards this end the National Cultural Complex ('Kompleks Budaya Negara'), which was established in 1970 under the same ministry, have been organising performances of traditional arts, mostly folk dances. As a further step towards a National Theatre, the Ministry of Culture, Arts and Tourism established in 1994 the National Arts Academy, and in the same year, honoured shadow puppeteer (Dalang Wayang Kulit) Hamzah Awang Amat with the National Artist Award. The academy covers the performing arts of dance, music, drama and creative writing.

Classical performing arts such as Wayang Kulit (shadow puppetry) and Mak Yong (Kelantan Musical Theatre) did not receive enough attention to be included as a National Culture component by the National Arts Council in 1970 due to the use of the heavy Kelantan dialect. Both classical art forms were also perceived and considered to be too rural. Moreover, the state government of Kelantan. ruled by the Malaysian Islamic Party, does not recognise Wayang Kulit and Mak Yong. Since the late 1960s, Wayang Kulit has been banned in Kelantan because of the animistic rituals involved in the performance, as well as its Hindu-based Ramayana epic. Mak Yong, as were other dance performances, has been banned because it included women on stage. These performing art forms have attracted many scholars, domestically and abroad, including Prof. William Malm and Prof.

Amin Sweeney from American universities. The late Tan Sri Mubin Sheppard had also extensively researched on both art forms in the 1960s. Local scholars like Ghulam Sarwar and Mohd. Ghouse Nasaruddin continued their research in the same area in the 1970s.

Apart from the above researches, nothing significant has been contributed by the Ministry of Culture, Arts and Tourism, compared to Thailand, Indonesia, Myanmar and Cambodia, where



classical arts continue to prosper. Mak Yong and Wayang Kulit enjoyed a short stint of revival in national television programmes during the 1970s but failed to receive adequate sponsorship to keep the show running. Despite the bans, both art forms continue to struggle for survival in the villages of Kelantan, with many of its master practitioners having passed away along with their skills; and some having changed professions due to the lack of support from both the public and government.

Suasana Dance Company

Upon their return from Australia, Azanin Dato' Ahmad, dancer-choreographer, and Prof. Shahril Talib, South East Asian Historian, established the Suasana Dance Company in Kuala Lumpur as a dance theatre company in 1978. They were keen on preserving, developing and promoting the dying art forms of Malay classical dance and theatre,

and were partly inspired by the researches of William Malm, Amin Sweeney and Mubin Sheppard. Suasana, which means atmosphere, first performed in Melbourne in the mid 1970s; a dance troupe led by Dr. Zamin Haroon (Chandrabhanu) promoted a new Malay dance theatre using traditional Malay dance genres.

Today, Suasana is known in Malaysia for its neoclassical Malay dance theatre, and has produced more than ten full-length productions,

> including 'Ramayana: Seri Rama - Siti Dewi', which was perhaps the first Ramayana dance drama in Malaysia. Its version of the Ramayana, called 'Seri Rama - Siti Dewi', premiered in San Francisco and Los Angeles in 1988 in promoting tourism under the direction of the Minister of Culture, Arts and Tourism. Azanin drew dance vocabularies from Mak yong, Asyik, Joget Gamelan, Terinai and Silat while combining musical scores from Wayang Kulit and Mak Yong theatre. She selected musicians from various groups in Kelantan to form the Suasana Music Ensemble for performances in Kuala Lumpur and abroad.

Over the years, Suasana has been invited to various international arts festivals, including the Edinburgh Arts Festival, Hong Kong Arts Festival, Singapore Arts Festival, Tokyo International Theatre Festival, London 1st International Theatre Festival, Berlin Arts Festival, Perth's Asia Pacific Festival, etc.. In conjunction with Malaysia Airline System (MAS)'s Inaugural Flight from Kuala Lumpur to New York on 12th April 1998, Suasana were selected by MAS to present a thirty-minute cultural performance (alongside a fashion show by Yeohli, a Malaysian Chinese designer based in New York).

MAS Executive Chairman hosted the occasion for 300 special guests, including mayors of New York and New Jersey. Suasana, with its twenty years of reputation and excellence, was an obvious choice to provide MAS the needed authenticity and

sophistication with a performance entitled Rhythms in Traditions. Although it was not the first time MAS had Suasana under its wing, it was certainly the first for corporate hospitality as opposed to corporate sponsorship. Corporate Hospitality is a practice by which corporations chose certain productions of performing arts to entertain their clients. The production could either be commissioned work or ready products - with changes, if need be-suitable to the liking of the corporation. Corporate sponsorship refers to the case when profits (made by the corporation that sponsor the selected production) are channelled back to the community and society. In the official eyes of the country, Suasana is perceived as "appropriate" to represent aspects of Malaysian culture to New Yorkers in the theatre-land of America. This is the second time that Suasana had been chosen to represent Malaysia to promote tourism. (The first time was in 1988 for the San Francisco tourism promotion). The difference on this occasion was that Suasana had been asked to incorporate various dance elements such as Indian and Chinese, as well as folk dance, in a repertoire similar to those produced by Tourism Malaysia (co-sponsor for the inauguration).

Rhythm in Traditions

Known for its neo-classical dance theatre, Suasana has been challenged by these two corporations, MAS and Tourism Malaysia, to include folk and other ethnic dances, something normally performed by Kompleks Budaya Negara, and which Tourism Malaysia would be familiar with. Suasana, as a private company saw these challenges as opportunities, firstly to help the company survive during the current economic crisis; secondly to expand the company's repertoire. If not for these reasons, these two corporations should respect the company's repertoire and identity.

In the past, Suasana had incorporated dance influences from other genres such as the dance of 'Puteri China' (Chinese princess) Jentayu production, the King of Siam in 'Puteri Sa'adong', Hang Li Poh, the Chinese princess, and Raden Galoh, the Javanese princess in 'Kunang-Kunang Gunung Ledang (Fireflies of Mount Ophir)', but

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they were mostly derived from Malay history, legends and tales, and characters that are narrated in Malay literature.

Rhythms in Traditions marked another cornerstone for Suasana. Azanin Ahmad, choreographer-dancer-director of the centre, was concerned with the concepts of multi-culture and diversity, and the unification of the traditional and contemporary in dance performance. Two young choreographer-dancers, Guna Segaran from Khazana Productions, and Mew Chang Tsing from River Grass Dance Theatre, were invited to work on the project. They were both trained in Malay dance, and were therefore no strangers to the scene.

The performance at New York's Waldorf Astoria opened with the silat dance, performed by Roslan Hussein, and followed by Silat trio. The third dance piece 'Malacca', was a solo dance performed by Azanin Ahmad. It signified the grandeur of



the Malay court of Malacca in the 15th century with its neo-classical dance style fused by the classical music of mak yong and wayang kulit of Kelantan. The fourth item, Kipas (fan dance), presented three court maidens who danced, holding fans which were not only regarded as part of their costumes but also as their weapons. The dance carried a sense of the gracefulness of the Malay court ladies who were able to transform into 'Sri Kandi' warrior women when confronted by the enemies. It also revealed the richness of the Malay world that incorporates the ethnic dances of the Javanese, Bugis and Malays. All of these dances were

excerpts from Suasana's latest production, Tun Fatimah dance drama.

The complexity of Malaysia's multi-ethnic society and its wealth of vast and glorious influences from civilisations of the past and present are revealed in a multitude of dance genres. Being a multi-racial and pluralistic society, Malaysia has inherited other Asian dance cultures that came with the arrival of Indic and Chinese communities. Bharatha Natyam dance, for example, is a well-known classical Indian dance which was formerly presented in temple ceremonies but later merged into contemporary Malaysian dance.

A Bharatha Natyam welcome dance was presented to depict the devotions and love between two people; followed by the sixth piece, 'Sword Dance of Princess Hang Li Poh' evoked the princess's feelings when she travelled from China, accompanied by Admiral Cheng Ho, to marry the Sultan of Malacca in the 15th century. The final dance, 'Festival', combined Malay folk dance with contemporary movements drawn from Indian, Chinese and Western influences in a spirit of togetherness and harmony. The dance, colourful with graceful costumes, was upbeat with fast rhythms and movements symbolising contemporary life in Malaysia.

Malaysian Culture

As far as MAS's and Tourism Malaysia's

intentions are concerned, 'Rhythms in Traditions' has certainly left its mark, but perhaps they should also be aware of the problems affecting arts and culture in Malaysia, where the classical and traditional are neglected even by private companies such as Suasana, which may find it no longer tenable or



viable for economic survival. The Ministry of Arts, Culture and Tourism, Ministry of Education, MAS and many other national corporations have the power and capability to do something about the situation. Promotion of Malaysia and its arts and culture are meaningless without real preservation and development; it is an illusion that tourism is enough to promote local culture. Institutions and organisations must regard traditional arts and culture and social elements that consolidate identity and national dignity as assets that need special attention. Arts and culture should not remain as a marketing tool and promotion of corporate hospitality but require public and corporate support and sponsorship.

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Zulkifli Mohamad, performing arts specialist, participated in the dance performance in New York which Suasana Cultural Centre offered on the occasion of MAS's inaugural flight from Kuala Lumpur to New York in April 1998

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Indonesia Art: the Creation of a National Identity

Helena Spanjaard's thesis, which was defended last year at the University of Leiden in the Netherlands, is a lengthy work on modern Indonesian painting. Spanjaard divides Indonesian developments in the modern visual art into different periods, starting from the beginning of this century. On many occasions, the political situation has exerted an influence on the artistic scene. The rise of Indonesian nationalism, the fight for independence, and the ensuing process of de-colonisation have caused major cultural changes. Spanjaard distinguishes four phases.

riginally, Indonesian painters followed the Western standard of the 'Beautiful Indies' (Phase 1, 1900-1942). During the fight for independence (Phase 2, 1942-1950), the character of Indonesian painting changed.

A socially engaged realism replaced the 'holy trinity' of the ricefield, the misty volcano, and the palm tree. The self-taught pioneers of modern Indonesian painting chose a realistic, impressionistic, or expressionistic style to manifest their revolutionary ideals.

After official independence from the Netherlands (December 1949), the two official art institutes, the ASRI (Akademi Seni Rupa Indonesia) art academy in Yogyakarta, and the art academy in Bandung, were the most influential bodies (Phase 3, 1950-1965). The ASRI was a product of the struggle for independence. The painters from Yogyakarta continued the socially involved traditions till 1965. The art academy of Bandung, derived from a Dutch school for teachers of drawing and painting (1947), was more internationally orientated. The artists and art critics of Yogyakarta who ironically labelled Bandung 'the laboratory of the West' did not appreciate the inclination towards abstract art, shown by the Bandung painters.

The political changes of 1965, when the Orde Baru of President Soeharto was established, opened up new directions in the field. The socially involved, realistic art gave way to more abstract-decorative and aesthetically-inclined art. Hand in hand with this, there was a conscious effort to use traditional Indonesian motifs in modern Indonesian art (Phase 4, 1965). This process of 'Indonesianization' evolved from two circumstances: firstly, some Indonesian painters, who had been studying abroad, started to see their own culture through different eyes; secondly, the Indonesian government promoted an art in which the 'Indonesian character' should be clearly

pronounced. Nowadays, motifs borrowed from many different local cultures are an intrinsic part of Indonesian art. The position of artists today is often double-edged. On the one hand, there is a bond to be continued with disappearing

> traditions, but on the other, the same traditions stand in the way of new developments in society as a whole.

As Helena Spanjaard states, contemporary art can no longer be divided geographically and the artificial, colonial differentiation between East and West is no longer valid. The art-historical term 'non-Western' for any art that is produced outside the West is an example of the colonial model of a centre (the West) and a periphery (the East). This model follows the hierarchy that has been used by the West for ages to document the art of other cultures measured against 'dominant' Western culture. An analysis of modern Indonesian

art, therefore, can only be valuable if taken from a pluralistic view point, in which Western and Indonesian norms and values can co-exist. For Spanjaard, the formulation and spreading of a knowledge of Indonesian modern art could correct the dominant role of the Western judging non-Western' art. And in such way the Western imagination about 'the Other' can be corrected and eventually lead towards a more balanced international dialogue.

By Karin Starrthof Published in IIAS Newsletter No. 17

Helena Spanjaard, Het Ideaal van een moderne Indonesische Schilderkunst 1900-1995: De creatie van een nationale identiteit, 1998, 276 p.

HIGHNA SPANJAARD

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Southeast Asian Archaeology

Report on the 7th EurASEAA Conference, Berlin, 1998

The European Association of Southeast Asian Archaeologists (EurASEAA) held its 7th International Conference at the Museum for Vilkerkunde, Dahlem, Berlin between 31st August and 4th September 1998. The organiser of the meeting was Dr. Wibke Lobo, the International Secretary of EurASEAA and Curator of Southeast Asian Art at the Museum.

Approximately 170 people attended the conference and about 70 papers were presented (see below). The conference was divided into two concurrent panels because of the number of papers: the one primarily prehistory and new results from field archaeology, the other mainly art historical; so that those with strong regional interests could attend all sessions in the one panel, the organiser had thoughtfully grouped together papers on Angkor and Khmer culture, on Cham art and archaeology, and on Indonesia.

In addition, delegates were invited to a reception hosted by the Deutsches Archeologisches Institut; were able to see the reserve ethnographic collections from Southeast Asia in the museum; and viewed a historic film made some fifty years ago by the French archaeologists Jean-Yves Claeys - to honour the 50th anniversary of the EFEO (Ecole Francaise D' Extreme Orient).

The majority of the papers presented at the conference will be published, within two years, either in a special volume by the Museum for Vilkerkunde or in the series published by the Centre for South-East Asian Studies, University of Hull, UK.

Programme for the 1998 Berlin conference

Monday, August 31 - Panel I Vietnam

The pre- and protohistory of the Southern Vietnam Pham Duc Manh

Excavations at Ba Tho/Co Eo complex (Viet Nam): A preliminary report on the 1998 campaign Pierre-Yves Manguin Recent research at Trakieu, Quang Nam Province, Vietnam Ian Glover

The political geography of Central Vietnam during the 1st millennium A.D.

William Southworth

An overview of the early historic ceramics from the Thu Bon river valley - with particular reference to Tra Kieu, Central Viet Nam

Ruth Prior

The inscribed vessel of Champa: new publications and historical perspectives

Anne-Valerie Schweyer

The kosa masks of Champa: new evidence John Guy

Panel II Cambodia

Gods and kings in the Khmer spiritual system according to epigraphy

Saveros Pou

Epigraphic evidence of Pasupata Saivism in Bengal and Cambodia

Gouriswar Bhattacharya

The royal square of Angkor Thom and Jayavarman VII.
Claude Jacques

The changing environment of Angkor: the NASA/JPL AIRSAS mosaics

E. Moore, A. Freeman & S. Hensley

Nang Kanhing Brah Dharani, a preliminary survey Elizabeth Guthrie

Money in 14th century Singapore Brigitte Borell

The unknown Pre-Angkorian site of Sri-Ampil Son Soubert

Tuesday, September 1 - Panel I Indonesia, Thailand

The archaeology and early history of the Bugls Kingdom of Luwuq, South Sulawesi

I.A. Caldwell

The shop syndrome: identifying the archaeological evidence for intrusive economic activity at subsistence sites of maritime adapted communities

Pamela Rumball Rogers & Richard Engelhardt

Chinese ceramics found in the French-Indonesian excavations of Barus

Marie-France Dupoizat

Middle-Eastern ceramics found in Barus (Lobu Tua): a preliminary study

Daniel Perret

Update on Ban Chiang dating

Joyce White

Trade in ancient Bali

I Wayan Ardika

New discoveries at Braholo Cava, Gunung Sewu

Harry Truman Simanjuntak

Panel II Cambodia, Laos

Rising from the ashes: Reflections on stupas and statues in post-Angkorian times

Ashley Thompson

Perpetual recreation

Ang Choulean

Iconography of a Khmer Bayon style bronze mandala of God Hevaira

Thierry Zophir

Les voies de communications du Cambodge ancien. Essai sur les relations entre Angkor et la province

Bruno Bruguier

Conservation of the Apsara and Devata reliefs at Angkor Vat

Hans Leisen

The use of drawings for the making of the reliefs from Angkor Wat

Vittorio Roveda

Results of 1998 fieldwork in Vat Phu area (Champassak Province, Laos)

Marielle Santoni

From the Mekong to the Ganga: a carved rock near Vat Phu (South Laos)

Christine Hawixbrock

Wednesday, September 2 - Panel I Cambodia, Laos

Angkorian settlements in the Champasak district

Oscar Nalesini

Zoning and environmental management plan for Wat Phu, Laos

Patrizia Zolese

Geophysical prospecting: a tool for decision makers in preservation of archaeological remains. The Zemp project of Wat Phu, Laos

Mauro Cucarzi

Circular earthwork krek 62/52: recent research on the prehistory of Cambodia

Miriam Haidle

Pottery making in Kampong Chhnang: a prehistoric technic still used in Cambodia nowadays

Sirik kada

Wednesday, September 2 - Panel II

Central Javanese motifs on East Javanese temples: possible implications

Marijke J. Klokke

Candi Kendalisada at Mount Penanggungan in East Java - its reliefs presenting Panji, Arjuna and Bima

Lydia Kieven

Skulls, Fangs and Serpents: a new development in East Javanese iconography

Pauline Lunsingh Scheurleer

The religious function of temple-reliefs in the Majapahit period

Hariani Santiko

Reinventing Majapahit terracotta art. Fakes and faking industry in Trowulan, East-Java

Brigitte Khan Majlis

Thursday, September 3 - Panel I Philippines, Indonesia

Underwater archaeology of the Pandanan wreck - a mid 15th century A.D. vessel, Southern Palawan, Philippines
Eusebio Dizon

Ceramic sourcing in social context: an ethnographical example from the Philippines

Mark A. Neupert

Spotting early state formation in Southeast Asia through ethnoarchaeology

William Longacre

Fibres and dyestuffs in early Java and Bali Jan Wisseman Jan Wisseman Christie

Petra Martin

Material culture of Enggano Island (West Indonesia)

Pieter ter Keurs

Objects from Java, Borneo and Sumatra in the Castle Friedenstein in Gotha/Germany

Falk Reitz

Looking back to the ancestors: museum politics and practices in Indonesia

Fadjar L. Thufail

Thursday, September 3 - Panel II Indonesia, Thailand

Maya's dream in Borobudur (First Terrace): Indian origins and variations on the theme

A.M. Quagliotti

Mahapratisara images in Java and their iconographic links with South, Central and East Asia

Gerd Mevissen

Role and status of women in ancient Java

Titi Surti Nastiti

Raden Saleh Bustaman, 1811-1880: Artist, archaeologist, palaeontologist

Werner Kraus

Balinese painting - reflection of a mystical world

Monika Rohrbach

Newly discovered collection of the Siamese sculpture at the Hermitage, its history and research results

Olga Deshpande

The Chiang Saen Historic Park: Some considerations for planning

Sawang Lertrit

Phu Phrabat: An archaeological site in North-eastern

Nandana Chutiwongs

Friday, September 4 - Panel I Thailand

A late pleistocene-holocene human environmental sequence from Southern Thailand: The phutolith evidence from Nong Thalee Song Hong, Trang

Lisa Kealhofer

The Mac Cham Site, Chiang Mai Province, North Thailand. An open-air Hoabinhian site with special implement features Per Sorensen

Upland-lowland interaction and collapse in North Western Thailand A.D. 1000-1650

Peter Grave

Production of earthenware and stoneware ceramics

Louise Cort & H. Leedom Lefferts

Pottery technology studies in Southeast Asia: A review

Brian Vincent

Sawankhalok Ceramics - the integration of later production and transportation

Don Hein & Ian Edwards

Excavations of kilns near the old city of Sisatchanalai, Thailand prompt redevelopment of pottery production Karen Randolph

Friday, September 4 - Panel II Myanmar, Thailand

The life of Shakyamuni on the murals of Pagan - the Indian connection

Claudine Bautze-Picron

The secularization of Burmese mural painting? A preliminary study of a narrative tradition

Alexandra Green

A note on the Mahabodhi temples at Pagan

Tilman Frasch

La grandiose pagode de Shwe Dagou a Yaugou

Francoise Legendre

Recent researches in the cemetery of Ban Wang Hi, Lamphun Province, Thailand

Jean-Pierre Pautreau, Patricia Mornais, Toana Doy-Asa

The great inscribed silver reliquary from Sri Ksetra: the oldest Buddhist art in Burma

Janice Stargardt

Early coins from Burma - A contribution towards unriddling the history of the Pyu and of the Mon at the Gulf of Martaban Dietrich Mahlo

Publications

We would also like to call readers' attention to some recent publications of previous conferences in this series:

Southeast Asian Archaeology 1992, in the Rome Oriental series No. LXXVII, R. Chiarla & F. Rispoli (eds) 1997, (the 1992 Rome Conference).

Southeast Asian Archaeology 1994 vol. 1 P.-Y. Manguin (ed) 1998. This is the first volume of the 1994 Paris EurASEAA Conference.

Southeast Asian Archaeology 1996, 1998 M. Klokke and T. Bruyn (eds) 1998, Centre for Southeast Asian Studies, University of Hull, HU6 7RX. (the 1996 Leiden Conference). The first volume should be ordered from IsIAO, via Merulana 248, Rome 00185, and costs Lira 110,000 (about US\$40,000 and last two are available from the Secretary, Centre for Southeast Asian Studies, University of Hull, HU6 7RX for US\$20.00 including surface postage. The second volume of the 1994 Paris Conference should also be out about the end of the year, also from Hull, and probably at the same price as the volume 1. Enquiries and orders for this should be sent to the same address.

Some copies of Southeast Asian Archaeology 1992 (the 3rd EurASEAA, Brussels conference) are still available from the Hull Centre but we believe that Southeast Asian Archaeology 1986, (the 1st EurASEAA, London Conference) is now out of print.

Finally I should mention that seven of the papers presented at the 1996 Leiden EurASEAA conference (as well as three other archaeological papers) were published in The Journal of the Siam Society 85 for 1997, and copies of this can be purchased for US\$16.00 plus postage from The Siam Society, 131 Soi 21 (Asok) Sukhumvit Road, Bangkok 10110, Thailand, fax +662) 258-3491, e-mail <siams@telecom.scb.co.th>.

Future EurASEAA conference

Eighth Archaeological Scientfic Conference of the Association of Indonesian Archaeologists was held between 15 and 18 February, 1999 in Yogyakarta, Indonesia. The theme of the conference was "The Dynamics of Scientific Dialogue in terms of Theory, Approach and Application". Dr. Patrizia Zolese, the EurASEAA National Secretary for Italy, generously offered to host the next EurASEAA Conference in 2000, and it will probably be held at Cortona, Arezzo, Tuscany in October of that year. Enquiries should be made to Dr. Zolese at IsIAO, via Merulana 248, Rome 00185, who will be sending out a first announcement sometime in 1999. Dr. Zolese informed us that on account of the large numbers of tourists and pilgrims expected in Italy in 2000, those wishing to attend should make their travel bookings as early as possible. Accommodation may also be limited and last minute bookings may be difficult. The possibility of holding the 9th EurASEAA Conference in London is being investigated.

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Asean Youth Friendship Camp for the Study of Cultural Heritage 6-20 March 1999, Thailand

The Office of the National Culture Commission held the ASEAN Youth Friendship Camp for the Study of Cultural Heritage from 6 to 20 March 1999. The Camp was attended by five delegates from each of nine ASEAN member countries, namely Brunei Darussalam, Indonesia, Malaysia, Myanmar, Lao PDR, Philippines, Singapore, Thailand, and Vietnam.

The theme of the camp was archaeology in relation to art and environment. It was also meant to prepare youth to be acquainted with the

people in the rural areas - to study their way of living, and to learn their arts and crafts which were handed down from generations.

During the Opening Ceremony at the Royal River Hotel, Bangkok, the Camp Director, Dr. Charnvit Kasetsiri welcomed delegates to the Camp. M.R. Chakrarot Chitrabongs (Deputy Secretary General of the National Culture Commission, Chairman of the





Working Group on Literary and ASEAN Studies, and Chairman of the Working Group on Visual and Performing Arts), on behalf of the Chairman of the ASEAN-COCI Thailand, delivered the opening address.

The Camp's activities included presentation of country papers, study visits, practical exercises and exchange of daily experiences. Other activities organised were Thai traditional dances, welcome and farewell parties during which all delegates were invited to present their cultural

performances.

Each delegation presented country report which focused on the cultural heritage of their own country through the forms of media such as slides, audio-visual, samples of artifacts and demonstration.

Study visits of selected historical, archaeological and cultural sites as well as handicrafts making were

arranged in Bangkok, Ayutthaya, Sukhothai, Chiang Rai and Chiang Mai (the Temple of the Emerald Buddha, Ayutthaya Historical Study Centre, Ayutthaya Historical Park, the ancient city of Sukhothai, Mr. Thawan Dachanee's residence, Doi Tung Palace and Wat Phra That Doi Suthep etc.).





Practical exercises of selected handicraft-making were arranged for the participants at Ayutthaya, Sukhothai and Chiang Mai provinces. The participants were guided to share experiences within 3 areas, i.e.

The reason for choosing the craft;

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- ii) The similarities and differences of the work in comparison to participant's country; and
- The recommendations made for preserving the craft.

In Ayutthaya, participants and leaders of the delegations were divided into four groups to practise the crafts of fish mobiles, musical instruments, classical dance masks and artificial flowers. Each group comprised one participant from each country and at least two country leaders in the group.

In Sukhothai, the participants observed the making of three kinds of handicrafts, i.e. traditional goldsmith, textile weaving and pottery. Divided into 3 groups according to their interests, the participants held discussion sessions to share their views and ideas.

In Chiang Mai, the participants and country leaders were divided into four groups in the same way as at two previous provinces. They practiced the crafts of



lacquerware, silversmith, wood carving and umbrella making, respectively.

At the Closing Ceremony (Lotus Hotel,

Pang Suan Kaew, Chiang Mai), M.R. Chakrarot Chitrabongs, Deputy-Secretary General of the National Culture Commission, presided over the occasion and presented souvenirs to the Camp Director, and Leader of each delegation, followed by an exchange of souvenirs between the delegations. Each member country presented a 10-15 minute cultural performance, following which the special award and certificates were presented by the Camp Director.

Before the camp was officially closed, an evaluation session was held. It was attended by the Camp Director, Heads of the Delegations and the Secretariat. The delegations strongly agreed the camp was fully successful and recommended that it be organised again.

- Khunying Maenmas Chavalit

Atlas-Asia Inauguration Conference 'Entrepreneurship and Education in Tourism'

The Asia-Pacific region is the world's fastest growing tourist destination. Its share of international tourist arrivals increased from 3% in 1970 to 11.5% in 1991, and is expected to reach 18% in the year 2000. The travel and tourism industry in the area is expected to account for more export earnings than any other industry by the turn of the century. Recognition of these economic facts has led to mounting scholarly and professional interest in tourism in the region, with a proliferation of journals, scholarly associations, and tourism studies programmes.

The growth in tourism has to meet requirements of sustainability; tourism is supposed to raise both the national income and the people's standard of living, without degrading the natural environment and threatening the integrity of culture. This policy requires considerable investment in education and training for jobs in the tourism sector. Efforts to improve these areas have to focus not only on vocational training, but also on academic education, to provide the Asia-Pacific region with people who are able to conduct policy development and strategic management in tourism at the highest level.

It is against this background that the European Association for Tourism and Leisure Education (ATLAS) established ATLAS ASIA to offer a forum for scholars involved in tourism research and education in the Asia-Pacific region. The ATLAS ASIA inauguration conference will be organised on July 5-7, 1999, in Bandung, Indonesia. This conference is a collaborative effort by the European Association for Tourism and Leisure Education (ATLAS); the Department of Leisure Studies of Tilburg University (Netherlands); Vrije Universiteit (Amsterdam, Netherlands); the Dutch Ministry of Education; and the Centre for Research on Tourism, Institut Teknologi Bandung (ITB) (Indonesia).

The conference focuses on the relationship between entrepreneurship and education in terms of tourism employment, tourism policy making, and tourism training and teaching, both vocational and academic. The purpose is to map the field of tourism education and to compare different educational practices and experiences in Europe and the Asia-Pacific region, to explore the needs for education and training among large-scale and small-scale entrepreneurs, and to discuss opportunities for, and threats to, tourism employment and industry growth. A comparative perspective on Asian and European countries will be welcomed. Questions will be asked about the sustainabi-

lity of tourism enterprises, both small and large, and their contribution to tourism development. And questions will be raised about what 'counts' as tourism knowledge and the ways in which scholars think about and structure tourism education.

The conference will feature sessions on:

- human resources for tourism development;
- tourism industry perspectives and employment opportunities:
- small-scale entrepreneurship and self-employment;
- tourism education.

Topics to be addressed during conference workshops include: public versus private tourism education; standards of competency and accreditation of tourism programmes; body of knowledge for tourism; advantages and disadvantages of tourism education; grass-roots education, local participation, and community development; education and training needs in the small-scale and medium-size tourism sector (e.g. handicraft production, accommodation sector, souvenir and food vending); the art of mediation: guide training courses; self-employed people in the tourism industry; 'frontline' workers in the tourism industry; subcontracting in the tourism industry; the gendered nature of labour relations in the tourism industry; labour mobility in the tourism industry; and the role of the government in tourism education and entrepreneurship.

The conference will be followed by a two-week 'Summer University' on the theme of 'Challenges in Tourism Management', aimed at professionals in Asia Tourism.

For further information regarding the workshops, conference fee, registration, and hotel accommodation, please contact the conference secretariat:

ATLAS ASIA

Karin Bras, Department of Leisure Studies

Tilburg University, PO Box 90153, 50000 LE Tilburg

The Netherlands

Tel: + 31-13-4662191 Fax: + 31-13-4662370

E-mail: c.h.bras@kub.nl

Updated conference information can also be found on the AT-

LAS homepage: http://www/atlas-euro.org

IIAS Newsletter No. 18



SPAFA Schedule of Activities 1999/2000

Arts & Culture Management

Seminar & Workshop Venue: Thailand

Date: 15-30 October 1999

Managers and administrators of arts and culture institutions will be brought together to share their skills in management and organisation of arts and cultural activities, with focus on use of space and planning of events.

Performing Arts Production Design, Technology and Management

Workshop Venue: Malaysia

Date: 26 November-5 December 1999

Particularly for production designers, managers and directors to discuss traditional and modern technological approaches to production; and develop new techniques in scenography, stage and set design, lighting, costume and

The Role of Museums in Community Development

Seminar

Venue: Vietnam

Date: 8-15 December 1999

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

Art Curatorship and Exhibition Design

Advanced Training Course

Venue: Thailand

Date: 17-31 January 2000

For curators and exhibition designers, this is an opportunity to study more curatorial and exhibition design principles and techniques in art museums and galleries.

Hindu-Buddhist Iconography in Southeast Asia

before 1,000 AD Seminar

Venue: Cambodia

SPAFA Journal Vol. 9 No. 1

Date: 14-21 February 2000

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

The Development of Performing Arts Curriculum for Southeast Asian Secondary Schools

Workshop

Venue: Philippines Date: 6-16 March 2000

This workshop will bring together teachers and curriculum developers to discuss performing arts curriculum concepts based on culture, discipline, and integrated as well.

Ethno-Technology of Textile

Seminar & Workshop Venue: Laos & Thailand Date: 8-18 May 2000

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

Socio-Cultural Analysis and Interpretation of Southeast Asian Folklore

Seminar & Workshop Venue: Myanmar Date: 12-22 June 2000

If you're interested in the nature and significance of folklore (music, dance and drama), you should not miss this event, which includes analysis and interpretation of folklore, and preservation of folkore as a cultural heritage.

For more information, please contact:

SEAMEO SPAFA

81/1 Sri Ayutthaya Road, Samsen, Theves

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Bangkok 10300, Thailand Tel : (66-2) 280-4022-29 : (66-2) 280-4030 Fax Email : spafa@ksc.th.com Website: www.seameo.org/spafa

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23-25 April 1999

Tacoma, Washington, USA

Seventh ASIA Network Annual

Conference

Marianna Mcjimsey, ASIA Network, The Colorado College, 14 East Cache La Poudre, Colorado Springs, CO 80903, USA

tel: +1-719-3897706

e-mail: mmcjimsey@cc.colorado.edu

12-15 May 1999

La Paz, Bolivia

'Alternative' Histories &

Non-Written Sources: new

perspectives from the South

Sephis secretariat,

Cruquiusweg 31, 1019

AT Amsterdam, the Netherlands

email: sephis@iisg.nl

21-23 May 1999

Berkeley CA, USA

SEALS IX Southeast Asia Linguistic

Society: Call for Papers

The 9th Meeting of the Southeast

Asia Linguistic Society

Professor James Matisoff, Center for

Southeast Asia Studies

2223 Fulton Street, Room 616

University of California at Berkeley

Berkeley, CA 94720 USA

Tel: +1-510-642 3609

Fax: +1-510-643 7062

email: cseas@uclink.berkeley.edu

16-18 June 1999

Pattani, Thailand

The Fourth ASEAN Inter-

University Seminar on Social

Development

ASEAN ISSD4 Secretariat, Division

of Academic Affairs Prince of Songkla University, Pattani 94000

Thailand

Tel: +66-73-312 238

Fax: +66-73-313 485

email: issd4@bunga.pn.psu.ac.th

25-27 June 1999

Leiden, the Netherlands

4th ESfO conference: Asia in the

Pacific

ESfO oprganizing committee, ISIR,

Nonnensteeg 1-3, 2311 VJ Leiden

the Netherlands,

5272632 fax: +31-71-

e-mail: isiresfo@rullet.leidenuniv.nl

28 June - 2 July 1999

Moscow, Russia

11th ECIMS: The Indonesian and

Malay World: Milestones of the

Second Millennium

Dr. Eugenia Kukushkina, Institute of

Asian and African Countries,

Lomonosov Moscow State

Univeristy, 11, Mochovaya St.,

Moscow 103009 Russia

fax: +7-95-9547622

5-7 July 1999

Bandung, Indonesia

Atlas-Asia Inauguration

Conference: Entrepreneurship

and Education in Tourism

Karin Bras, Department of Leisure

Studies, tilburg University,

P.O. Box 90153, 5000 LE Tilburg,

The Netherlands

Tel:+31-13-466 2191

Fax:+31-13-466 2370

e-mail: c.h.bras@kub.nl

URL http://www.atlas-euro.org

5-8 July 1999

Amsterdam, The Netherlands

7th International Conference on

Thai Studies

IIAS Branche office, Oudezijds

Achterburgwal 185, 1012 DK

Amsterdam, The Netherlands

Tel: +31-20-525 2940

Fax: +31-20-525 3658

email: thaistud@pscw.uva.nl

URL:http://www.pscw.uva.nl/icts7

5-9 July 1999

Leiden, The Netherlands

15th International Conference on

South Asian Archaeology

The European Association of South

Asian Archaeologists, Prof. K. van

Kooij, IIAS, P.O. Box 9515, 2300 RA,

Leiden, The Netherlands

Fax: + 31-71-527 4162

e-mail: IIAS@rullet.leidenuniv.nl

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(please mention SAA 99)

2 August 1999 Kuala Lumpur, Malaysia Second International Malaysian Studies Conference

Foo Ah Hiang, conference manager, Institute of Postgraduate Studies and Research, University of Malaya, 50603 Kuala Lumpur, Malaysia

Tel: + 60-3-759 3606 Fax: + 60-3-756 7252 URL: ttp://ipsp.um.edu.my

22-24 October 1999
Leiden, The Netherlands
Fourth Euro-Japanese International Symposium on Mainland
Southeast Asian History:
Mainland Southeast Asian
Responses to the Stimuli of Foreign
Material Culture and Practical
Knowledge (14th to mid-19th century)

IIIAS, co-organized by Dr. J. Kleinen, IIAS Amsterdam Branch Office, Oudezijds Acherburgwal 185, 1012 KD amsterdam, The Netherlands Tel: + 31-20-525 3657

e-mail : kleinen@pscw.uva.nl

Fax: + 31-20-525 3658

3-8 April 2000
Turin, Italy
Xith World Sanskrit Conference
Oscar Botto, President CESMEO,
International Institute for Advanced
Asian Studies, Via Cavour 17,
I-10123 TORINO, Italy
Fax: +39-011-545 031

27-20 September, 1999

International Colloquium on
Southeast Asian Prehistory in the
3rd Millennium
is organized by the Centre for
Archaeological Research Malaysia,
Universiti Sains Malaysia, 11800
Penang, Malaysia. Those interested
in participating should e-mail
dir_ark@sum.my or fax 604 657
3546. The 1 st announcement
follows:

As we approach the 3rd millennium it is time to take stock of where Southeast Asian archaeology is at and to explore future directions for its archaeological development in the 21 st century. Archaeology in Southeast Asia has had a chequered or uneven development mainly due to historical reasons. This collective and regional stock-taking is necessary so that not only Southeast Asian prehistory will be better understood but that we can plan to have a more structured agenda for future work, more in keeping with needs and priorities.

The aims of this Colloquium are:

- to explore alternative future directions for the development of prehistory in Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Thailand and Vietnam, taking into account each country's level of development, strengths and weaknesses:
- to identify the main research issues and problems in Southeast Asian prehistory so that each country's work plan can also keep in mind the comparative and regional perspective;
- to attempt at establishing a prioritized agenda for the development of the field in Southeast Asia
- to provide one another with an update on the national and regional issues and problems to help individual countries strategise their excavations to obtain the necessary data to understand their own national or local cultural development while at the same time filling in gaps for the complete regional perspective. Such an approach will strengthen our understanding on the chronology and processes of change in prehistoric Southeast Asia, as well as its links to South China, Taiwan and Japan.

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INTACH INDIAN COUNCIL OF CONSERVATION INSTITUTES, LUCKNOW

Announcement of Forthcoming Workshops and Training Programmes

Supported by: JAPAN FOUNDATION; FORD FOUNDATION; NORAD; INTACH (UK) Trust

July 24-29, 1999

Workshop on Care and Preventive Measures of Paper Manuscripts, Books and Library Materials at Rampur Raza Library, Rampur, India (WS/99/1) Eligibility: Libranans, Curators, Archivists, Conservators, etc.

Objective: Participants may be able to understand the causes of damage, material-technology and they may learn how to carry out preventive measures on such objects. Contact Person: Dr. W.H. Siddiqi, Officer on Special Duty, Rampur Raza Library, Rampur- 244901, (U.P.) India. Fax: (0595) 340548

September 11-16, 1999
Workshop on Preventive
Conservation of Manuscripts, Books
and Library Materials at Khuda Baksh
Onental Public Library, Patna, India
(WS/99/2)

Eligibility: Personnel of Libraries, Museums, Achives, Conservators, etc.

Objective: Participants will learn causes of damage and the principles of preventive conservation, measurement of pH, light & U.V., humidity, temperature etc.

Contact Person: Mr. H.R. Chighani, Director, Khuda Baksh Oriental Public Library, Patna-800004. Fax: (0612) 67109.

September 6-15, 1999
Workshop on Preventive
Conservation of Palm Leaf and Paper
Manuscripts at ICI-Orissa Art Conservation
Centre, State Museum Premises,
Bhubaneswar, Orissa, India (WS/99/3)
Eligibility: Curators, Libranans, Archivists,
Art Conservators Centre, State Museum
Premises, Bhubaneswar, Orissa, India.
Eligibility: Curators, Libranans, Archivists,
Art Conservators.

Objective: Participants will be able to know to causes of damage to palm leaf and paper manuscripts and carry out preventive measures in such collections.

Contact Person: Mr. Anupam Sah, Centre Coordinator, ICI Orissa Art Conservation Centre, State Museum Premises, Bhubaseswar- 751014, Orissa.

Fax (0674) 432638.

October 25-30,1999 Workshop on Preventive Conservation of Works of Art at Government Museum and Art Gallery, Chandigarh, India (WS/99/4) Eligibility: Curators, Librarians, Museum personnel, Archivists, Conservators. Objective: Participants will be able to know the various causes of damage to works of art and may learn how to carry out preventive conservation. Contact Person: Mr V.N. Singh, Director, Government Museum and Art Gallery, Sector 10-C, Chandigarh- 160011. Phone & Fax (0712) 742501. E-mail: museum@chd.nic.in. Last Date For Receipt of Applications: September 13, 1999.

November 29- December 4, 1999 Workshop on Care of Manuscripts, Books and Library Materials at INTACH Chitrakala Parishath Art Conservation Centre, Bangalore, India (WS/99/5) Eligibility: Curators, Librarians, Museum peronnel, Archivists, Art Conservators and Custodians of Manuscripts in Government and Voluntary Organisation. Objective: Participant will understand the causes of damage to manuscripts, books and will be able to carry out the preventive measures and minor care of binding. Contact Person: Mr. S. Subbaraman, Director, ICKPAC, Kumar Krupa Road, Bangalore- 560001. Phone (080) 2250418: Fax (080) 2263424 Last Date For Receipt of Applications: October 5, 1999.

December 13-18, 1999 Workshop on Care and Maintenance of Paper Manuscripts, Books and Library Materials at Akshardham, Gandhi Nagar, Ahmedabad, India (WS/99/6) Eligibility: Personnel of Libraries, Museums, Archives, Conservators, etc. Objective: To be able to use preventive methods for control of damage to manuscripts, books and library materials; learn methods of storage, handling, saving from insects, fungus. Contact Person: Mr. J.M.Dave, Research Associate, Akshardham, J.Road, Sector-20, Gandhinagar- 382020. Phone: (20678) 23779; Fax: (2712) Last Date For Receipt of Applications: October 25, 1999.

March 20-25, 2000 Workshop on Preventive Care of Art Objects at INTACH IndianConservation Institute, Lucknow, India (WS/99/7) Eligibility: Personnel of Libraries, Museums, Archives, Conservators, etc. Objective: The participant may comprehend the causes of damage to art objects, their technology and may also be able to carry out preventive conservation. He may also learn how to measure pH, Light, U.V., R.H., temperature, etc.through practical exercises. Contact Person: Mrs. Mamta Misra, Training Coordinator, INTACH Indian Conservation Institute, B-42, Nirala Nagar, Luckmow- 226020. Fax: (0522) 326187; 377814; 376858. Last Date For Receipt of Applications: January 20, 2000.

November 15, 1999- March 11, 2000
Training Course on Curative Conseration
of Palm Leaf and Paper Manuscripts
at ICI-Orissa Art Conservation Centre,
Bhubaneswar, India (TC/99/1)
Eligibility: Curators, Librarians, Archivists,
Art Conservators and Custodians of
Manuscripts.

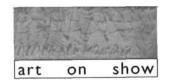
Objective: The participant may be able to know the causes of degradation of palm and paper manuscripts, and to carry out conservation treatment, examination and analysis of palm leaf and paper manuscripts.

Contact Person: Mr. Anupam Sah, Project Coordinator, ICI Orissa Art Conservation Centre, State Museum Premises, Bhubaneswar-751014, Orissa, India. Fax: (0674) 432638 Last Date For Receipt of Applications: July 20, 1999

Central Coordination:
Mrs. Mamta Misra, Training Coordinator,
Indian Conservation Institute, B-42, Nirala
Nagar, Lucknow-226020.
Fax: (0522) 326187; 376858.
E-Mail: iccins@lwl.vsnl.net.in
(Information on all the above Workshops
and Training Programmes can also be

abtained from the Central Coordination).

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AUSTRIA

Museum fur Volkerkunde Wien

Neue Hofburg Vienna I

Tel: +43-1-534-300 Fax: +43-4-5355320 Daily 10 am - 6 am closed on Tuesday

Museum of the History of Art

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

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

Wiener Secession

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

Fax: +43-1-5875307-34

Quadrivium

2-50 Gallery Level 2 South Queen Victoria Bldg George St, Sydney NSW 2000 Tel: + 61-2-9264 8222

Fax: + 61-2-9264 8700

AUSTRALIA

The Art Gallery of New South Wales

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

Fax: +61-2-92216226

National Gallery of Victoria

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

Fax: +61-3-92080245

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

Queensland Art Gallery

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

Daily 10 am - 5 pm

Permanent Collection
The Kanneth and Yasuko Myer
Collection of Contemporary
Asian Art has some outstanding
pieces of Asian art.

BELGIUM

Royal Museums for Art and History Jubelpark 10, 1000 Brussels Tel: +32-2-7417214

Fax: +32-2-7337735

Daily 10 am - 5 pm, closed on Mon.

Museum of Fine Art and Archaeology Place de la Revolution (Place du Marche)

25000 Besancon Tel: +33-81-814447 Fax: +33-81-615099 closed on public holidays.

Permanent collection

Fine Art and archaeology from non-Western areas.

Royal Museums of Art and History - Brussels

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

Permanent exhibition Important collections regarding China, Korea, India and Southeast Asia.

Ethnographic Museum

Suikerrui 19, 2000 Antwerp Tel: +32+3-2208600 Fax: +32-3-2270871 E-mail: etnografisch.museum@antwerpen.be Daily 10 am - 5 pm closed on Mondays

Hessenhuis

Falconrui 53, 2000 Antwerp Tel: +32-3-2060350 Fax: +32-3-2060370

E-mail: hessenhuis@antwerpen.be Internet: http://www.DMA.be/ cultuur/hessenhuis Daily 10 am - 5 pm closed on Mondays

CANADA

Art Batus

MI 888 Nelson Street Vancouver BC V6Z 2HI Tel: + 1-604-688-2633 Fax: + 1-604-688-2685

Art Beatus highlights contemporary international art with a special focus on Asian art.

CHINA

Red Gate Gallery

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

FRANCE

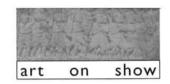
Museum of Fine Art and Archaeology Place de la Revolution (Place du Marche)

2500 Besancon Tel: +33-81-814447 Fax: +33-81-615099 Closed on pulbic holidays.

Musee Guimet

Place d'lena 6 75116 Paris tel: +33-1-47238398 fax: +33-1-47238399

Due to renovations the museum will be closed until the end of 1998.



Permanent collection

Fine art and archaeology from
non-Western areas.

Musee Cernuschi

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

Galerie Nationale du Jeu Paume

1. Place de la Concorde, 75001 Paris Tel: +33-1-47031250

GERMANY

Museum of Ethnology

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

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

Museum of Indian Art

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

Permanent Collection
Archaeological objects from India;
terracotta, stone sculptures and
bronzes from India, the Himalayan

countries and Southeast Asia; miniature paintings.

Brohan Museum

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

Stadtisch Kunsthalle

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

Museum fur Volkerkunde Hamburg

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

Museum fur Ostasiatische Kunst

Takustrasse 40D-14195 Berlin (Dahlem) Tel:+49-30-8301383/83011 Fax:+49-30-8316384

GREAT BRITAIN

Museum of East Asian Art

12 Bennett Street, Bath BAI n2QL Tel: +44-1225-464640

From September 1998 The Colour of Ivory

Percival David Foundation of Chinese Art

53 Gordon Square London WCIH 0PD Tel: +44-171-3873909 Fax: +44-171-3835163

Ashmolean Museum

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

The Burrell Collection

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

Permanent collection

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

British Museum

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

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

Brunei Gallery

School of Oriental and Africon Studies Thornhaugh Street Russel Square WCIH OXG London tel: +44-171-3236230 fax: +44-171-3236010

Victoria & Albert Museum

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

Fitzwilliam Museum

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

The Museum of Mondern art

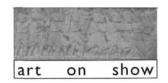
Oxford 30 Pembroke Street, Oxford OXI IBP Tel: +44-1865-722733 Fax: +44-1865-722573

Chinese Arts Centre

39-43 Edge street Manchester M4 IHW Tel: + 44-161-832-7271 Fax:+44-161-832-7513

Laing Art Gallery

Newcastle upon Tyne URL: www.the-people.org



INDIA

The Window

33 Altamount Road Mumbai 400 026 India

tel: +91-22-386 96 28 fax: +91-22-389 1606

INDONESIA

Cemara 6, Galeri Kafe

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

Fax: +62-21-325890

Permanent Collection

Paintings by more than 40

Indonesian painters and a special

Indonesian painters and a special room featuring the work of the painter Salim, who lives in Paris.

Gleripadei

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

February 1999 Zoulkifili Yusoff A exhibition of paintings by this contemporary artist from Malaysia.

March 1999 Comic World

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

Cemeti Gallery, Yogyakarta

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

JAPAN

The Museum of Modern Art

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

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Museum of Contemporary Art Tokyo

4-1-1 Miyoshi, Koto-ku, Tokyo 135 Tel: +48-3-62454111

Fax: +48-3-62451140 / 1141

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

Hiroshima City Museum of Contemporary Art

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

Setagaya Art Museum

1-2 Kinuta-koen, Setagaya-ku, Tokyo 157

Tel: +81-3-34156011 Fax: +81-3-34156413

Tokyo Station gallery

1-9-1 Marunouchi Chiyoda-ku Tokyo 100

Tel: +81-3-3212 2763 Fax: +81-3-3212 2058

The Tokyo Station Gallery, opened in 1988 and is located in the corner of the former Tokyo Station which was constructed in 1913. Aiming to be a small but authentic art gallery, its focus is given to photographs, poster art, archtiectural design and japanese modern artists.

KOREA

Kwangju Biennale

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

www.kwangjubiennale.org

MALAYSIA

Galeri Wan (main gallery)

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

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

National Art Gallery

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

Galerie Petronas

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

Balai Seni Maybank

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

19 December - 28 January 1999
Contemporary Malaysian Islamic
Art Exhibition - The exhibition will
showcase a wide range of Islamic
art including textile, fibre art,
ceramics, fine metal and architectural
designs as well as paintings
and sculptures.

NN Gallery

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



THE NETHERLANDS

Rijksmuseum

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

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

Tropenmuseum

Linaeusstraat 2, 1092 CK Amsterdan Tel: +31-20-5688418

Fax: +31-20-5688331

Semi-permanent exhibitions about

the life of people in the tropics, including a special Southeast Asia department.

Galerie Amber

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

Museum of Ethnology Rotterdam

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

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

Kunsthal 88

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

20 February - 28 March 1999 Canvas Contemporary Art from Asia and Latin America in co-operation with the Canvas Foundation.

Indonesie Museum Nusantara

St. Agathaplein 1 2611 HR Delft

Tel: +31-15-2602358 Fax: +31-15-2138744

Daily 10 am - 5 pm, Sun. 1 pm - 5 pm

Permanent exhibition on Indonesian cultures

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

Museum The Princessehof

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

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

Rautenstrauch-Joest Museum

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

Foundation for Indian Artists

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

Museum of Ethnology

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

Van Gogh Museum

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

Gate Foundation

Keizergracht 613 1017 DS Amsterdam Tel: + 31-20-6208057 Fax: + 31-20-6390762

Groninger Museum

Museumeiland I 9700 ME Groningen Tel: + 31-50-3666555 Fax: + 31-50-3120815

NEW ZEALAND

Govett-Brewster Art Gallery

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

NORWAY

Ethnographic Museum

Frederiksgate 201640 Oslo Tel: + 47 22 859300 Fax: + 47 22 859960 Daily (september 15th to May 14th) 12-13 pm. (May 15th to September 14th) 11 am ñ 3pm, closed on Monday

POLAND

The Asia and Pacific Museum

24 solec Str. 00-403 Warsaw

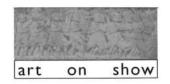
Nusantara Gallery

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

Dong Nam Oriental Art Gallery

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45 Marszalkowska Street



PORTUGAL

Museum of Ethnology

Avenida Ilha da Madeira-ao Restelo 1400 Lisboa

Tel: +351 - 1 - 301526415 Fax: +351 - 1 - 3013994

Daily 10.30 am - 6 pm, closed on Mon.

Permanent collection

Ethnological collections from

Africa, America, Asia, and Europe.

Duc to renovations, the museum will be closed in 1999.

Govett-Brewster Art Gallery

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

SINGAPORE

Asian Civilisations Museum

39 Armenian Street Singapore 179939

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

Singapore Art Museum

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

The National Museum

61 Stamford Road, #02-01 Stamford Court, Singapore 178892 Tel: +65-3309552

Fax: +65-3309568 Daily 9 am - 5.30 pm

SWITZERLAND

Barbier-Mueller Museum

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

Rietberg Museum

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

Museum der kulturen

Augustinergasse 2

CH 4001 Basel

Tel: +41-61-2665500

Fax: +41-61-2665605

http://www.mkb.ch

Baur Collection

8 Rue Munier-Romilly 1206 Geneva

Tel: +41-22-3461729

Fax: +41-22-7891845

Daily 2 pm - 6 pm, closed on Monday

TAIWAN

Taipei Fine Arts Museum

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

Fax: +886-2-5944101

THAILAND

Gallery of Fine Arts

Silpakorn University Klan Gwan House II, 19th floor 140/1 Wireless Road Bangkok 10330

Tel: + 66-2-255-9100 ext 201

Fax: + 66-2-255-9113-14

Opened 1 February

Alter-Ego

The exhibition aims to develop a closer relationship between Thailand and Europe and to enhance cross-cultural dialogues. European artists will be working in Thailand as artists in residence.

USA

Arthur M. Sackler Gallery

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

Tel: +202-3574880 Fax: +202-3574911 Continuing indenfinitely
Sculpture of South and Southeast
Asia
Luxury Arts of the Silk Route
Empires

Arthur M. Sackler Museum

2 Quincy Street, Cammbridge, MA 02138

Tel: +1-617-4952397

Fax: +1-617-4964732

Dail 10 am - 5 pm, closed on Sunday

The Art Institute of Chicago

Michigan Av. & Adams Street Chicago, IL 60603

Tel: +1-312-4433600

Fax: +1-312-4430849

Denver Art Museum

100 W 14th Avenue, PKWY

Denver CO80204

Tel: +1-303-6402295

Fax: +1-303-6405627

Kimbell Art Museum

333 Camp Bowie Boulevard

Forth Worth, Texas 76107-2792

Tel: +1-817-3328451

Fax: +1-817-8771264

attn. Wendy Gottlieb/Mary Lees

Tues.-Thurs. 10 am - 5 pm,

Fri. 12 - 8 pm, Sat. 10 am - 5 pm,

Sun. 12 - 5 pm

Honolulu Academy of Arts

900 S. Beretania Street

Honolulu, HI 96814-1495

Tel: +1-808-5328700

Fax: +1-808-5238787

The Asia Society

725 Park Avenue, New York, NY 10021

Tel: +1-212-2886400

Fax: +1-212-5178319

Daily 11 am - 6 pm, Thursday 6 - 8 pm,

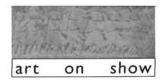
Sunday 12 - 5 pm

China Institute

125 East 65 Street New York, NY 10021-7088

Tel: +1-212-7448181

Fax: +1-212-6284159



The Metropolitan Museum of Art

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

13 April 1999-9 January 2000 Gruardians of the Longhouse : **Art in Bornco**

Virginia Museum of Fine Arts

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

Peabody Museum of Salem

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

Asian Art Museum of San Francisco

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

Seattle Asian Art Museum

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

Seattle Art Museum

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

Freer Gallery of Art

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

Indiana State Museum

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

Pacific Asia Museum

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

The Philadelphia Museum of Art

26th St. & Benjamin Franklin Parkway Philadelphia, Pennsylvania Tel: +1-215-763800 http://pma.libertynet.org

Sotheby's New York gallery

Fuller building 41 East 57th Street New York Tel: + 1-212-606-7176 Fax: + 1-212-606-7027

First USA Riverfront Arts Center

800 South Madison Street Wilmington, Delware 19801-5122 Tel:+1-302-777-7767 Fax:+1-302-658-2040

Arther M. Sackler Gallery

From 5 April 1998
Khmer Ceramics
Eighty rare glazed ceramics from the 9th
to the 14th century Khmer empire go on
view in the South Asian sculpture gallery.
The works range in height from less than
an inch to more than 2 feet and are
fashioned into animal, bird and human
forms, as well as into gracefully curving
jars decorated with incised designs.

Curtis Arts Humanities Center

2349 East Greenwood Village Denver , CO 80121-1570 Tel:+1-303-797 1779 Tue-fri from 10 till 5 pm

VIETNAM

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

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

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

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

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

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World Wide Web sites

The Metropolitan Museum of Art

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

The Museum of Modern Art New York, New York, USA (www.moma.org)

The Art Institute of Chicago Chicago, Illinois, USA (www.artic.edu)

Philadelphia Museum of Art Philadelphia, Pennsylvania, USA (www.philamuseum.org)

The J. Paul Getty Museum Los Angeles, California, USA (www.getty.edu)

National Gallery of Art Washington, D.C., USA (www.nga.gov)

National Gallery of Canada Ottawa, Ontario, Canada (national gallery.ca)

Musee du Louvre Paris, France (www.louvre.fr)

State Hermitage Museum St. Petersburg, Russia (www.hermitage.ru)

Museo del Prado Madrid, Spain (museoprado.mcu.es)

Museo Guggenheim Bilbao Bilbao, Spain (www.guggenheim.org)

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National Gallery of Australia Canberra, Act (www.nga.gov.au)

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

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

ANU-SocSci Bibliographies Clearinghouse. http://combs.anu.edu.au/

Australian National University Information Servers for Social Sciences. Links to a.o.Buddhist Studies, Asian Studies, Tibetan Studies, the ANU ftp archive for Social Studies, and ANU Social Studies gopher server. http://coombs.anu.edu.au/

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

ICOMOS (International Council on Monuments and Sites) is an international, non-governmental organisation dedicated to the conservation of the world's historic monuments and sites. http://www/international.icomos.org/icomos

UNESCO (The United Nations Educational, Scientific and Cultural Organisation) maintains a website that identifies world heritage sites - www.unesco.org/ whc.

The World Monuments Watch maintains a list of the world's 100 most endangered man-made sites www.worldmonuments.org

SOUTHEAST ASIAN STUDIES CENTRES

HTTP://WWW.NIU.EDU/ACAD/ CSEAS/CENTERS.HTML

Links to Centres and Associations for Southeast Asian Studies mainly in the USA, but also in Asia and Europe. The site is part of the homepage of the Center for Southeast Asian Studies, Northern Illinois University, USA.

UNIVERSITIES IN SOUTH-EAST ASIA

HTTP://SUNSITE.NUS.SG/ SEALINKS/UNIVERSITY.HTML

Links to universities in Indonesia, Malaysia, the Philippines, Singapore, and Thailand. Maintained by SunSite, the National University of Singapore.

SOUTHEAST ASIA WEB HTTP://WWW.GUNUNG.COM/ SEASIAWEB/

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'Internet Resources for scholars, researchers and friends of Southeast Asian Studies', maintained by Stephen Arod Shirreffs. Clear distinctions are made between informative and just-for-fun pages.

SOUTHEAST ASIAN ARCHIVE HTTP://WWW.LIB.UCI.EDU/ RRSC/SASIAN.HTML

The University of California Libraries, Irvine, USA provides the UCI Southeast Asian Archive Newsletter online as well as links to other web pages on Cambodia, the Hmong, the Lao and Vietnam.

DIGITAL ARCHIVES

HTTP:// WWW.LIBRARY.WISC.EDU/ ETEXT/SEAIT/

Search the digital archives of the Southeast Asian images and Texts Project (SEAiT), created at the University of Wisconsin, Madison, USA.

INTERNET RESOURCES ON THE PHILIPPINES

HTTP://
WWW.LIBRARY.WISC.EDU/
GUIDES/SEASIA/PHILO.1HTM

Internet Resources on the Philippines: general information, newspapers and journals, history, government, politics, human rights, economics and business, statistics, education, language and literature, health, science and technology, arts and recreation, travel, internet discussion lists, and other internet sites.

Please also refer to the Gateway to Asian Studies at http://iias,leidenuniv.nl/gateway/index.html.

ASEAN Internet Search
Information search facility for
searching and retrieving info
on ASEAN Web servers.
individuals, organisations,
subject keywords.
http://sunsite.nus.sg/ais/
Asia Now Homepage
http://neog.com/asianow/

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

http://www.tile.net/tile/news/ asia.htm Asia Part of TILE.NET/News The complete reference to **Usenet Newsgroups** Links to following newsgroups: -clari.world.asia.central -clari.world.asia.china -clari.world.asia.hong-kong -clari.world.asia.india -clari.world.asia.iapan -clari.world.asia.koreas -clari.world.asia.south -clari.world.asia.southeast -clari.world.asia.taiwan -rec.travel.asia

Asia Resources: Publishing http://silkroute.com/silkroute/ asia/rsrc/type/publishing.htm Asia Arts
Online forum for the study
and exhibition of the Arts
of Asia
http://webart.com/asianart/

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

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

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

Asia History in General Archives http://neal.ctsateu.edu/history/ world

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

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

International e-mail accessibility

Clickable map of Asia.

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

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

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

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

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

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

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

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

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

INDONESIA

Indonesia and Indonesian Home Page

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

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

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

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

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

LAOS

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

MALAYSIA

Information on Malaysia http://www.jaring.my/Gateway to Malysia

Malaysia

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

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

PHILIPPINES

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

The First Philippine Page of Trivia

Popular obscure information on Philippine history, culture, business and industry, entertainment, performing arts, science and technology, travel, politics, cuisine, music and many more.

http://pubweb.acns.nwu.edu/-flip/ken.htm

SINGAPORE

Politics, culture and history of Singapore. http://www.iipl.com.sg/infovies

http://www.sg/Singapore Infomap.



THAILAND

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

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

VIETNAM

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

REVERSEVIDEO

Asian Rare Books

http://www.columbia.edu/cu/ccs/cuwl/clients/arb/

Gert Jan Bestebreurtje, Antiquarian Bookseller

http://iias.leidenuniv.nl/ antique/antique2.htm

The Old Bookroom (Booksellers)

http://www.ozemail.com.au/-oldbook/

Harvest Booksearch email:search@harvest book.com

Paragon Book Gallery Online http://www.paragon.book.com

Traditional Theatre in Southeast Asia introduces

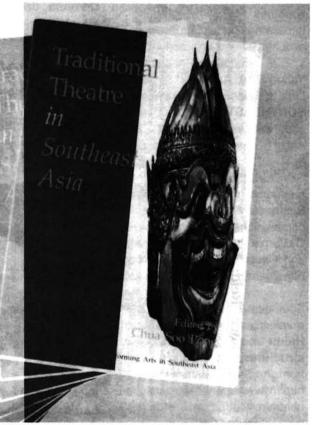
many traditional forms of theatre that are not widely known outside their countries of origin. Edited by Dr Chua Soo Pong, Currently the Director of the Chinese Opera Institute in Singapore, the book discusses how traditional forms of theatre should be revitalised in the rapidly changing socioeconomic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

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

Regional Centre for Archaeology and Fine Arts SPAFA

81/1 Sri Ayutthaya Road Samsen, Theves

Bangkok 10300, Thailand Tel: (66-2) 2804022-9 Fax: (66-2) 2804030 Email: spafa@ksc.th.com





Compiled by Khunying Maenmas Chavalit

NEW ACQUISITIONS

Amranand, Ping and William Warren.

The elephant in Thai life and legend. Bangkok: Monsoon Editions, 1998, 239 p., col.ill., 34 cm. ISBN 974-86302-9-3 ELEPHANT IN ART-THAILAND/ THAILAND-ELEPHANT IN ART

Dang Van Thang and others.
Prehistoric and
protohistoric archaeology
of Ho Chi Minh City. Ho Chi
Minh: the Youth Pub., 1998,
678 p., col.ill., 24 cm.
HO CHI MINH-PREHISTORIC
ARCHAEOLOGY/HO CHI
MINH-PROTOHISTORIC
ARCHAEOLOGY

Enriquez, Major C.M.

Races of Burma. 2nd ed.

Delhi: Manager of Pub., 1997,
161 p., ill., 20 cm. (Handbooks
for the Indian Army)
ISBN 0-404-16816-7
ETHNOLOGY BURMA/
BURMA-SOCIAL LIFE

Eve, Roland and Anne-Marie Guigue.

AND CUSTOMS

Birds of Thailand. Singapore: Times Editions, 1996, col.ill., 178 p., 23 cm. ISBN 981-204-780-8

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BIRDS-THAILAND/THAILAND-BIRDS

Howard, Michael C.

Textiles of Southeast
Asia: an annotated and
illustrated bibliography.
Bangkok: White Lotus,
1994, 212 p., 30 cm.
ISBN 974-8496-13-9
SOUTHEAST ASIA-TEXTILES/
TEXTILES-SOUTHEAST ASIA

Koh Buck Song, ed.

Southeast Asian art:
a new spirit. Singapore:
Art and Artist Speak,
1997, col.ill., 35 cm.
ISBN 981-00-9699-2
SOUTHEAST ASIAN ART/ARTSOUTHEAST ASIA

Le Trung, ed.

Champa collection: Viet Nam History Museum Ho Chi Minh City. Ho Chi Minh: the Museum of Vietnamese History, 1994, 103 p., col.ill., 30 cm. THE MUSEUM OF VIETNAM-ESE HISTORY-HO CHI MINH—CHAMPA COLLECTION

Le Trung, ed.

The Museum of Vietnamese History: Ho Chi Minh
City. Ho Chi Minh: the Museum of Vietnamese History, 1996, 200 p., col.ill., 19 cm.

THE MUSEUM OF VIETNAMESE HISTORY-HO CHI MINH-GUIDEBOOKS

Le Trung, ed.

Vietnamese ceramics in the Museum of Vietnamese history Ho Chi Minh City. Ho Chi Minh: the Museum of Vietnamese History, 1998, 180 p., col.ill., 27 cm.CERAMICS-VIETNAM-HO CHI MINH/ VIETNAM-HO CHI MINH-CERAMICS/THE MUSEUM OF VIETNAMESE HISTORY-HO CHI MINH -COLLECTIONS

Mabbett, Ian and David Chandler.

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A quarterly journal, published by Fine Arts Press Limited, 112 Talavera Road, North Ryde NSW 2113, Australia ISSN 1039–3625

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Penang, Malaysia
27th to 29th September 1999
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As we approach the 3rd millennium, it is time to take stock of where Southeast Asian archaeology is at and to explore future directions for its archaeological development in the 21st century. Archaeology in Southeast Asia has had a chequered or uneven devel-opment, mainly due to historical reasons. This collective and regional stock-taking is necessary so that not only Southeast Asian prehistory will be better understood but that we can plan to have a more structured agenda for future work, more in keeping with

The aims of this Colloquium are:

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- that each country's work plan can also keep in mind the comparative and regional
- to attempt at establishing a prioritised agenda for the development of the field in Southeast Asia:
- to provide one another with an update on the national and regional issues and prob-

lems to help individual countries strategise their excavations to obtain the necessary data to understand their own national or local cultural development while at the same time filling in gaps for the complete regional perspective. Such an approach will strengthen our understanding in the chronology and processes of change in prehistoric Southeast Asia, as well as its links to South China, Taiwan and Japan.

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Organisers will provide you with a tentative list of papers and participants in our next announcement. If you are involved in Southeast Asian archaeology, this is a MUST meeting for you, as you will be meeting key people in research and policy, from Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Thailand, and Vietnam.

Please e-mail any suggestions you may have that would make this Colloquium a great success. This is the last archaeological meeting of this millenium so be a part of it, and leave your impact for the development of archaeology in Southeast Asia in the 3rd millenium.

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