

The 63rd Council and General Conference of IFLA

31 August - 6 September,
Copenhagen

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

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

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

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

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

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

Lithic Analysis

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



Laboratory at SPAFA



Workshop at SPAFA

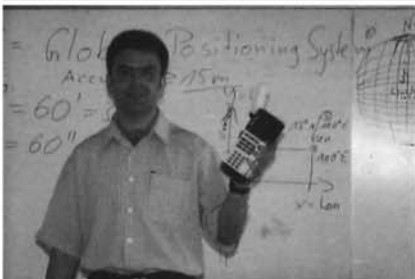
The Workshop helped participants to better understand the assay techniques for the identification of tool making materials, and thus appreciate the hominid technology of making tools. It also oriented participants to the different type concepts and scheme of classification of lithic tools.

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

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

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

Field trip



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

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

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

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

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

Symposium on History of Performing Arts in Southeast Asia

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

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

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

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

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

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

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

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

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

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

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

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

Resource Persons/Lecturers :

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

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

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

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

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

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

Dr. Chua Soo Pong
Director
Chinese Opera Institute, Singapore

Ms. Madeleine Nicolas
Arts Officer
The Japan Foundation Manila Office