



asian cultural council



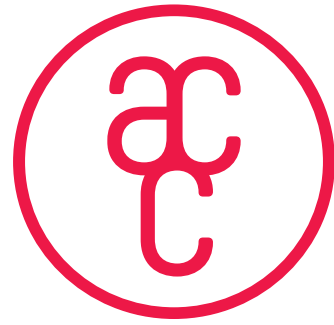
2014 Annual Report





*Dancer Zhenxin Zhang  
from Beijing in New York City*





# 2014

## ANNUAL REPORT

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Cover: ACC provided support for the Yokohama Triennale 2014. This support enabled a collaboration between Japanese contemporary artist Miwa Yanagi and Taiwanese photographer Chao-Liang Shen to conduct a lecture at the Triennale on the creative process of the stage truck, and to continue Mr. Shen's documentation of Ms. Yanagi's production of *Mobile Stage Truck for the Play, Nichirin No Tsubasa (The Wing of the Sun)*. This project originally involved Ms. Yanagi's creation of a stage truck in Taiwan, with Mr. Shen's support for the stage truck production and photography. Additionally, ACC support of the Triennale provided assistance for the participation of five Americans. Back: Installation view at the Yokohama Triennale 2014

Qin Yi performing *Mirror Mind*  
at the Shanghai International Arts  
Festival in October 2014, which  
Vallejo Gantner attended on his  
ACC fellowship



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*as of June 1, 2015*

## MESSAGE FROM THE EXECUTIVE DIRECTOR

### Celebrating 50 Years of Artist-Led Global Connections



In 2014, the Asian Cultural Council concluded the celebrations we began in 2013 to mark our 50th anniversary year. We held events in eight cities around the world that included performances, auctions, receptions, luncheons, galas, and outreach and educational programming. We raised more than \$1,700,000 for our signature fellowship programs and launched a major capital campaign. And we were deeply gratified to honor our alumni for their many years of creative practice.

But perhaps most importantly, we took the opportunity of our anniversary to reflect: How have the world, the ACC, and the concept of cultural exchange grown and changed in these 50 years? And where are we headed now?

This process recalled for me a sentiment expressed by John D. Rockefeller 3rd, our founder. JDR 3rd wrote extensively about the importance of cultural exchange to the peaceful coexistence of societies. Over the years, his language evolved, reflecting its changing dynamics. When ACC was just beginning, he described living in a world where exchange netted

us learning and research “about the other”—our interactions had a formal, abstract quality. Later, he described exchanges as chances to learn “from the other”—suggesting a more direct interchange. Now, we could say the concept has advanced and transformed even further, and that ideal exchanges are those in which we learn “with the other.” This deeper, more enduring level of interaction and understanding is only possible when relationships are given the time and nurturing necessary to grow. ACC fellowships provide exactly that.

The events we organized this year celebrated our grantees, but they were also designed to be vehicles of reconnection for our ACC family all over the world: our alumni, staff, donors, and friends. Our 50th vividly illustrated how so many of the connections we started have lasted and grown over the past half-century, and it was a perfect time to ask our community what ACC means to them. Keeping in touch with the people we serve—who are the leaders in their fields, and global grassroots ambassadors—allows us to continually tailor our programming to their needs.

Throughout the year, grantees gave moving reports the life-changing quality of their fellowships. We heard the ACC fellowship referred to as a sacred time, in which artists have the freedom to pursue their own research and goals. Grantees said the relationships we facilitated for them gave them access to opportunities they would never have otherwise had, and—especially in more recent

years—fomented collaborations across regions and disciplines that wouldn’t have occurred without ACC.

Grantees also spoke about the importance of continuing our artist-driven fellowship program. Many fellowships offer grants only with the trade-off of confining requirements, prescriptive instructions, or a pledge for formulaic results—but we don’t. At ACC, we are able to support the transformative experiences of revolutionary learning and deep cultural exploration, and to foster long-lasting international relationships, because we give our grantees the time, space, and freedom to do what they think is most important. Our unique model fosters substantive outcomes like cross-cultural understanding, appreciation, and respect that, over time, one person at a time, do make the world a better place. In our next 50 years, ACC will be evermore committed to supporting international dialogue, understanding, and respect by investing in the long-term success of promising individual artists. We will continue to reflect on our past and engage with our grantees across the globe as we plan for the future. We are so grateful to have had the occasion, during our 50th anniversary year, to acknowledge the work and dedication of our nearly 4,000 alumni, and we look forward to building an even more interconnected and collaborative global community with them, and with all of our ACC family, in the years to come.

—Miho Walsh



# MESSAGES FROM ACC'S ASIA DIRECTORS

## Ritsu Yoshino, ACC Tokyo



2014年、ACCはアメリカとアジアにおける全5カ所のオフィスとともに、ACC 50周年、ならびにACC 日本オフィスとその活動30周年をお祝いすることができました。

1976年グランティで建築家の楨文彦様を始め、ACC理事の堤猶二様、1970年グランティで美術家中村錦平様、1964年グランティで美術品修復家の小谷野匡子様、ほか第一線で活躍するビジネスリーダーやACCグランティの皆様により「アジア・カルチュラル・カウンシル50周年記念チャリティー事業実行委員会」が組織され、総額50万米ドルを超えるご寄付をACCの日米芸術交流プログラム基金 (Japan-United States Arts Program/JUSAP)に追加することができました。

今回の活動を通じ、前ACC理事の堤清二様がACC日本オフィスと当基金の設立において多大な貢献をくださったことが、当プログラムの安定的な発展においていかに重要であるかを改めて深く認識するとともに、1993年以来ACCへの募金活動を一手に引き受け、大きなご貢献を頂いた小谷野匡子様からは、日本におけるACCの活動を今後も継続的に発展させるための一歩を踏み出す力をいただきました。

また、2014年は、アジア諸国間交流を希望する多くの申請があり、アーティスト達のネットワーク作りや自身のキャリア開発、人々の暮らしやその文化の理解に意欲的なアーティストにも支援ができたことを大変喜ばしく感じました。アメリカへの渡航は、引き続き多くの方が希望されておりますが、他地域への渡航調査への要望も年々増加してきております。ACCのアメリカおよびアジア各国にいらっしゃるグランティの皆様との絆を維持し、そしてより強固にしていくことは、ACCの未来の支援プログラムの質の向上には欠かせません。ACCの全スタッフ、そしてグランティの皆様とともに、より豊かで実りあるACCフェロウシッププログラムを提供できることを目指してまいります。

最後に、ACCの理事である堤猶二氏に心からのお礼を申し上げます。2014年の記念事業は堤様のご支援とお導きがなければ実現し得ませんでした。また、1989年より継続的に支援をいただいている公益財団法人セゾン文化財団の皆様、そしてもちろん、ACCの国際的なネットワークを豊かにし続けてくださるグランティのアーティストや研究者の皆様、改めて感謝の意を申し上げます。そして、その他にも、大変なご支援をいただいているご個人、団体、企業の皆様にも、この場を借りて心からのお礼を申し上げます。

これからも、私たちそれぞれの地域や分野で活躍する多くの才能あふれる個人への支援を通じ、一人一人のよりよい未来への夢に貢献できるACCとなるよう、努力を続ける所存です。

In 2014, the five offices of the Asian Cultural Council came together to celebrate the 50th anniversary of ACC and the 30th anniversary of ACC's Tokyo office and program.

With the generous leadership of Fumihiko Maki (architect and 1976 ACC grantee), Yuji Tsutsumi (ACC trustee), Kimpei Nakamura (artist and 1970 ACC grantee), and Masako Koyano (conservator and 1964 ACC grantee), ACC's 50th Anniversary Fundraising Committee, Japan organized a series of wonderful fundraising events that raised over \$500,000 for ACC's Japan-United States Arts Program (JUSAP) endowment fund.

Throughout these efforts, we were reminded of the legacy of late ACC trustee Seiji Tsutsumi, whose contributions toward the establishment of the JUSAP program and the ACC Japan office were essential to our steady advancement. We also recognized the most generous fundraising efforts of Masako Koyano since 1993, which allowed us to take the first steps toward securing the sustainability of ACC in Japan for many more years to come.

In 2014, we were happy to see several Japanese grantees travel to other Asian countries to create a peer artist network, expand their careers, and further understand different people and cultures. We still receive much interest in Japan-to-U.S. travel, but also see that our grantees have begun to reach for other travel experiences as well. We continue to invest in maintaining good relationships with every one of our current and former grantees, as we believe this network is our unique program's most important resource. We join all ACC staff and alumni in looking forward to providing an ever-more enriched fellowship experience.

We would also like to express our sincere appreciation for ACC trustee Yuji Tsutsumi. Our 2014 anniversary events and initiatives would not have been possible without his unwavering dedication and leadership. Our appreciation also goes to the Saison Foundation for their continuous support of the ACC Japan program since 1989, and of course to the many gifted grantees and arts professionals who greatly enhance our international community.

Finally, we cannot express enough appreciation for the many other organizations and institutions who so generously give to the ACC Japan program. We are excited to support many of the most talented artists and scholars in our region, contributing to the dream of a better future for all.

## Josephine Wai, ACC Hong Kong



去年，亞洲文化協會香港分會很榮幸匯同各分會一起慶祝本會成立五十周年。我們特別向兩位會友，金星及蔡國強致敬，感謝他們參與了本會於中國及香港舉辦的籌款活動。他們對亞洲文化協會的積極支持及參與，充份表現出本會與會友之間有著深厚而長遠的關係。

在積極拓展各界支持本會目標之餘，我們深明本會的主要工作顯然是我們的交流獎助計劃。我們很高興每年都收到不少優秀中國及香港藝術家及學者的申請，本會透過提供與別不同的專業支援，以及廣泛的網絡聯繫，為他們帶來了具改變性的交流經驗。會友鮑棟在他最近提交的報告中，引述了他的訪美同儕的話：「所有人都認為亞洲文化協會是全球最佳的藝術交流獎項。」

近年來，中國和香港是美國藝術家的文化交流熱點，我們去年接待了不少美國藝術界的朋友，為他們提供在地的協助及支援，當中包括Wooster Group及麥克阿瑟獎項得主John Jesurun的北京、上海及香港之旅。在此，我很慶幸獲得區內龐大的會友網絡的襄助，為這些遠道而來的訪客提供溫馨接待及禮遇。我們期待未來會有更多中國、香港與美國及亞洲間的文化交流。

最後，我們藉此答謝香港委員會，特別是主席捷成漢先生，全賴他們一直大力支持本年香港分會中國、香港及澳門

的工作。我們亦向各贊助人及捐贈者致萬二分謝意，感謝他們對亞洲文化協會，以及區內優秀藝術家和人才的支持及認許。

ACC Hong Kong was delighted to join in the worldwide celebrations that marked the Asian Cultural Council's 50th anniversary in 2014. We are particularly indebted to two extraordinary grantees from China—Jin Xing and Cai Guo-Qiang—who graciously participated in two benefit events for our celebrations in Hong Kong and China. ACC is grateful to have their unreserved support, and we cherish the lasting friendships we have enjoyed with them over the years.

While we often dedicate ourselves to fundraising and outreach efforts like these to sustain our cause, we are mindful that, ultimately, our fellowship programs are our core purpose. We are delighted that ACC Hong Kong continues to receive a large number of applications from some of the most talented artists and scholars currently living in Hong Kong, Macau, and China. We continue our dedication to our unique program approach, employing our extensive network and expertise to provide our grantees with transformational exchange experiences. In a recent report on his ACC grant experience, the Chinese curator Bao Dong commented: "Everybody thinks

ACC is the best fellowship for art in the world."

In recent years, China and Hong Kong have become favored cultural exchange destinations for U.S. artists. We have had the honor of providing local support and advice to visiting artists, including The Wooster Group and MacArthur Award Fellow John Jesurun during their visits to Beijing, Shanghai, and Hong Kong. Our work in this regard is also indebted to our broad alumni network in the region, which has always responded to ACC grantees from other corners of the world with kindness and hospitality. We look forward to the development of more exchanges between China, Hong Kong, and the United States, and with our neighbors in Asia.

Finally, we are deeply appreciative of the support of the Hong Kong Friends' Committee, under the leadership of Hans Michael Jebsen. Without our esteemed committee members, we would not have been able to realize ACC's work in China, Hong Kong, and Macao in 2014. Our gratitude extends also to our patrons and donors. Their support of these gifted artists and scholars, through the work of ACC, has led to a wonderful flourishing of talent in our region.

## Rita Chang, ACC Taipei



ACC台北辦公室在2013年11月舉辦了ACC五十週年慶，在歡樂喜悅的氣氛中，為2014年拉開精彩的序幕。

先是藉著台灣評審委員的慧眼以及ACC執行長Miho Walsh參與之評選過程，我們找出了最具資格及潛力的申請人。2014年度之受獎人來自多元領域、年齡層以及不同的藝術舞台，他們提出了各式各樣對藝術發展有意義的研究交流計畫。我們很高興能得到如此成熟的受獎人名單。透過許多志同道合的藝術之友之贊助，讓四位台灣藝術家以及兩個藝術團體得以展開國際交流。

三三小集—亞洲文化協會台灣基金會的贊助團體—持續著與受獎人及台灣藝術界的密切關係。他們對藝術的熱忱以及對獎助計畫的熱情是成就2014年的核心之一。今年五月，我們邀請了2013年受獎人—陳依純、Terry O' Reilly及吳文翠參加我們所辦的受獎人之夜，分享他們受獎之旅的故事。透過他們動人的分享，更加證實我們建立的獎助計畫的重要性及意義。

深深感謝亞洲文化協會台灣基金會的董事以及徐旭東董事長的領導。董事會的支持及帶領一直都是台北辦公室最強而有力的支柱，期待ACC台北辦公室在未來能夠持續茁壯並且擴散影響力。

Following the 50th anniversary celebrations held here in November 2013, ACC Taipei was poised to have an amazing 2014. And indeed, with the partnership of the Asian Cultural Council Taiwan Foundation (ACCTF), the funds we raised allowed us to support four artists and two art groups from Taiwan to embark on life-transforming international exchanges. With the help of a local advisory committee, and expert application interviews conducted by ACC Executive Director Miho Walsh, we were able to identify the most qualified and talented applicants to support. Our grantees came from diverse fields of study, varied in age and in stages of their artistic careers, and proposed a wide range of programmatic undertakings. We were pleased to offer fellowship programs to this multifaceted group of grantees.

Group 33, the patron group of ACCTF, continues to engage in rich experiences with our grantees and the art world in Taiwan. Their passion for art and their enthusiastic participation in our programs were central to our accomplishments in 2014. In May, we invited our recent fellows—Chen Yi-Chun, Shu-Chiang Chen, Terry O'Reilly, and Wu Wen-Tsui—to a grantee gathering to share stories and impressions from their fellowship experiences. Their accounts were moving and memorable, and reminded us all of the importance and value of what we do.

We are deeply appreciative of the board of ACCTF and the leadership of Chairman Douglas Tong Hsu. The wise guidance and strong support of this board has long held ACC's Taipei office in good stead, and helps to ensure that it will continue to thrive in the future.



## Teresa Rances, ACC Manila



**T**he Asian Cultural Council has a long and cherished history of fostering opportunities for emerging and established artists who wish to pursue creative advancement and artistic growth.

As time goes on, more and more Filipino artists, scholars, organizations, and institutions benefit from the ACC grantmaking program. Every Filipino artist's homecoming after their grant experience is the celebration of a renewed self, a reenergized passion, and a reinvigorated spirit that seeks to create and share. Universally, it seems, grantees find their ACC fellowship experience deeply inspiring and enriching.

The ACC Philippines Fellowship Program received invaluable support in 2014 through the generosity of exceptional local artists and ACC Philippines alumni. We sincerely thank 2011 ACC alumna Ma. Victoria (Ambie) Abaño and renowned artist Ofelia Gelvezon-Tequi for generously selecting our fellowship program as the beneficiary of proceeds from their very successful art exhibitions at Altro Mondo Gallery in January and March 2014, respectively. We are also truly grateful to the gallery's artistic director, Remigio David; to our fundraising auction partner, Salcedo Auctions; and to all the other notable artists who donated their artworks for the

benefit of future ACC grantees at our March auction. Profound gratitude is also in order for our other friends and benefactors, most especially the ACC Philippines Foundation trustees, whose vigorous dedication and support through the years have been nothing but outstanding.

We also applaud with much pride the proclamations of ACC grantees as National Artists of the Philippines. In June 2014, the Philippine government conferred the Order of National Artists of the Philippines on 1969 grantee Alice Reyes for Dance, 1987 grantee Dr. Ramon Santos for Music, and the late Francisco Feliciano, who received grants in 1978, 1979, and 2001, for Music, among the total of six individuals chosen. The award is the highest national recognition given to Filipinos who have made significant contributions to the development of Philippine arts.

As another wave of amazing Filipino artists begins their fellowships this year, we remain focused, optimistic, and inspired to carry out ACC's mission and foster alliances that fulfill dreams and transform lives.

## PROGRAM OVERVIEW

The goal of ACC's grantmaking stems from a philosophy that embraces the **essential power of cultural exchange** to connect peoples and promote mutual understanding.

**T**he primary mechanism for the activities supported by ACC has always been fellowships to individuals, and our grantees have become influential thinkers, artists, and specialists whose work has significantly advanced understanding between the United States and Asia, and among the countries of Asia. We have also extended support to organizations, and the goal of this funding activity has always been to maximize transformative impact on the individuals participating in important projects and, ultimately, on communities.

In 2014, ACC made a total of 93 grants to exceptional individuals and organizations from the United States and 15 countries in Asia. These grants represent a wide range of activity, from cultural heritage conservation in Myanmar and Manipur to the alternative art scene in Manila and Tokyo, and from performance art to arts administration—all amounting to meaningful beginnings for even greater future work from these extraordinary grantees.



**93 total grants**

to individuals  
and organizations in the  
United States and 15 countries  
in Asia in 2014



## 2014 GRANTS



### BANGLADESH

#### Sourav Chakma

*Musician, Rangamati:* for a three-month grant to research Native American music traditions, preservation of musical forms, and the evolution of traditional musical practices.

### CAMBODIA

#### Amrita Performing Arts

*Phnom Penh:* to support dance specialists from Indonesia, Singapore, Thailand, and Korea to travel to Cambodia to provide critical feedback for contemporary dance artists.

#### Center for Khmer Studies

*Siem Reap:* to support a collaborative research project on Angkorian-era bronze production by Cambodian and Lao scholars.

### CHINA

#### Dong Bao

*Curator, Beijing:* for a three-month fellowship to observe contemporary art activities in New York.

#### Lei Lei

*Film Animation Artist, Beijing:* to support travel to New York City to conduct research on filmmaking, attend a wide variety of exhibitions and performances, study animation techniques, and meet other artists.

#### Ying Wang

*Architect, Beijing:* for a five-month grant to attend the Special Program for Urban and Regional Studies (SPURS) at the Massachusetts Institute of Technology.



"My life in New York opened my eyes. There were so many events happening in New York, I have been to music performances, film screenings, theatre plays and exhibitions during my residency, and I was so busy every day. After the experience in New York, when I am back in China, I should have more time to think about who I am, and I should not just copy what I have seen in New York, I should do it myself. I believe that my experience in New York will expand my animation language."—Lei Lei

Above: Lei Lei performing with the Shanghai Restoration Project at Symphony Space in Manhattan





"On paper, the ACC fellowship is described as something which enables me to 'participate in an artist residency program and observe recent trends in contemporary art in New York.' That is certainly the case, but it has been so much more, since I have also been granted the ever-elusive time and space to slow down and reflect on the practice of making art, and by extension living itself. All of this without any strict obligation to produce new work, which actually becomes the perfect motivation to do so. I have also discovered that there is no better place to do this than in New York, with its delirious blend of sensual and spiritual stimulation!"—**Nadim Abbas**

*Above: Nadim Abbas' mixed media exhibition Chamber 664 "Kubrick," part of the New Museum Triennial Surround Audience, which was held from February 25 - May 24, 2015*

### **Vanessa Wai Yin Wong**

*Pianist:* to support a program of study leading to a master's degree at the Peabody Institute of the John Hopkins University.

### **Adrian Chun Yip Yeung**

*Theater Designer & Director:* for a four-month fellowship to observe contemporary theater and new media in the United States.

### **Allen Sheng Lun Yuan**

*Dancer:* for a six-week fellowship to participate in the American Dance Festival.

## **INDIA**

### **Vanita Gupta**

*Visual Artist, Mumbai:* for a six-month grant to observe contemporary art activities, visit museums and galleries, participate in an artist residency, and meet artists in a range of disciplines in New York.

### **Zhenxin Zhang**

*Dancer, Beijing:* for a four-month fellowship to observe contemporary dance in the United States and participate in workshops and classes.

## **HONG KONG**

### **Nadim Abbas**

*Visual Artist:* for a six-month fellowship to participate in an artist residency program and observe recent trends in contemporary art in New York.

### **Tsz Wai Alan Kwan**

*Film Artist:* to support one year of living expenses during graduate studies at the Massachusetts Institute of Technology.

### **Ying Kwok**

*Curator:* for a five-month fellowship to observe independent arts initiatives and explore participatory and community engagement approaches in the United States.

### **Stanley Kwok Kin Siu**

*Architect:* for a three-week grant to research sustainable architectural design in the United States.

### **Clara Tsang**

*Cellist:* to support participation in a performance tour and cello lessons in New York City.

### **Haoran Wang**

*Playwright:* for a six-month fellowship to observe contemporary theater activities, and to meet with playwrights and other theater practitioners in the United States.

### **Laihui Centre for Research on Traditional and Indigenous Performing Arts**

*Manipur:* to support the Myanmar-Manipur Conference on the Conservation of Cultural Heritage held in Imphal, India in November 2015.

### **Rishika Mehrishi**

*Performance Studies Scholar, New Delhi:* for a ten-month grant to carry out research, and to assist in cataloguing scholar and former ACC grantee (multiple grants 1994–2006) Richard Schechner's Ramnagar Ramlila archival collection at New York University.



"Before receiving this grant from ACC, I've never been to anywhere outside of my country. For someone who has never been to the United States, it's easy to hold a prejudice toward this influential developed country. I had this prejudice, but everything changed after I had a six month fellowship in the U.S. ACC was perfect in helping me take full advantage of my time. I accomplished so much: watching so many great performances; having two of my plays performed in staged readings; learning from others by hosting artist salons in my apartment; and traveling to six U.S. cities and to Mexico.

"ACC introduced me to both alumni who live in New York and to my fellow ACC grantees from Asia who lived near me in my ACC apartment. We shared a lot of experiences and this gave me a new perspective on how I see the world. I realized that national identity is not important for an artist. Through talking with other artists, I felt like we were approaching to the truth together. Thanks to ACC, I foresee that my work as well as my life will develop in a more expansive context."—**Haoran Wang**

*Left: Haoran Wang visiting Yale Repertory Theatre during his ACC Fellowship*

## INDONESIA

### Babaran Segaragung

*Yogyakarta*: to support a training program led by an American curator in Yogyakarta as part of Babaran Segaragung's exhibition *Fiber Resonance*.

### I Nyoman Catra

*Dancer, Bali*: for a one-month grant to participate in a collaborative project in New York City with ACC grantee Wally Cardona (2012, 2013).

### Djaduk Ferianto

*Musician, Yogyakarta*: for a three-month grant to observe and participate in contemporary music activities in New York City.

### Indonesian Dance Festival

*Jakarta*: to support travel expenses for international dance artists Tao Dance Theater from China, Pichet Klunchun from Thailand, and Choy Ka Fai from Singapore participating in the 12th edition of the Indonesian Dance Festival, in June 2014.

### Amna Kusumo

*Arts Manager, Jakarta*: to support participation in an awards ceremony as a recipient of the John D. Rockefeller 3rd Award, to participate in ACC's 50th Anniversary Gala dinner on November 18, and to observe contemporary arts activities in New York City.

## JAPAN

### Concrete

*Tokyo*: to support the participation of Marzuki Mohamad and Endah Laras from Indonesia in ACC's 50th Anniversary events, to be held in Yokohama, Japan in October 2014.

### Ishu Han

*Inter-media Artist, Tokyo*: for a six-month fellowship to conduct research on contemporary art, meet artists and curators, and participate in an artist residency program in the United States.

### Hiroshi Koike

*Theater Director, Tokyo*: for a two-month grant to research traditional and contemporary theater in India in spring 2015.

### Kanagawa Arts Theatre

(fiscal sponsor for Yanagi Miwa Theater Project) *Kanagawa*: to support ACC grantee Miwa Yanagi (1998) and 16 other members of the theater production team to travel to New York and five other cities to stage *Zero Hour - Tokyo Rose's Last Tape*, in January and February 2015.

### Yuko Mohri

*Inter-media Artist, Tokyo*: for a six-month fellowship to conduct research on contemporary art and music, meet artists and curators, and participate in an artist residency program at Lower Manhattan Cultural Council on Governor's Island in New York City.

### Ongoing Association

*Tokyo*: to support curator Nozomu Ogawa and seven artists from Japan to carry out research and participate in collaborative events at 98B Art Collaboratory in Manila, Philippines, for one month in December 2014.



"The Asian Cultural Council program is particular and depends on the individual grantee. Not only was I given many professional opportunities, but when I was uneasy, I was also given personal advice. The experience brought about critical change for me as an artist." —**Yuko Mohri**

*Above: Yuko Mohri at her studio on Governor's Island as part of her residency at Lower Manhattan Cultural Council*

**Yukio Suzuki**

*Choreographer, Tokyo:* for a six-month fellowship to observe and participate in contemporary dance activities in New York.

**Organizing Committee for the Yokohama Triennale**

*Yokohama:* to support the participation of five American artists and Shen Chao-Liang from Taiwan in Yokohama Triennale 2014.

**Inuhiko Yomota**

*Cinema Specialist, Yokohama:* for a three-month grant to conduct research on contemporary arts, meet Asian-American artists in New York, and lecture on Japanese literature and cinema as a visiting scholar in the Department of East Asian Languages and Cultures at Columbia University.

**KOREA**

**Mi Young Cho**

*Sculptor, Seoul:* for a four-month fellowship to observe contemporary art activities, visit museums and galleries, and meet artists in New York.

**Ju Hye Kim**

*Vocalist, Seoul:* to support private music lessons at Bard Conservatory.

**Sung Hoon Kim**

*Dancer, Seoul:* for a three-month fellowship to attend a wide variety of performances, study different movement techniques, and meet other artists in New York.

**LAOS**

**Khamchanh Souvannalith**

*Museum Collections Manager, Luang Prabang:* for a three-month grant to undertake an internship in the department of Anthropology at the American Museum of Natural History beginning in March 2015.



"Before I came here, I felt ambiguous about contemporary and global art. I had been searching for new ways to express my sculptures and installations. In 2015, the four months with ACC was a turning point in my life and work. I figured out what I wanted and tried a new medium—video. I got to know great artists and curators, and through these connections, built networks for exchange across various Asian communities." —**Mi Young Cho**

*Above: Mi Young Cho preparing her installation Islands – Psychological Space for an exhibition at Residency Unlimited in Brooklyn*



## PHILIPPINES

### Carissa Adea

*Dancer, Manila:* for a five-month fellowship in the United States to participate in dance workshops and observe various dance styles and techniques.

### Maria Teresa Barrozo

*Sound Designer, Manila:* for a four-month fellowship in the United States to observe and research current practices, processes, innovations, and philosophies in music and sound art.

### Ma. Magdalena De Leon

*Theater Specialist, Manila:* to support travel for participation in the Theater Communications Group annual meetings in San Diego, California in June 2014.

### Dexter Fernandez

*Visual Artist, Manila:* for a six-month fellowship to meet and exchange information with new artists, curators, and other art professionals in New York.

### Lian Ladia

*Curator, Manila:* to support a program of study leading to a master's degree at the Center for Curatorial Studies at Bard College in Annandale-on-Hudson, New York.

## SINGAPORE

### Vanini Belarmino

*Curator:* for a two-month grant to observe curatorial trends, examine programming practices, and research professional management methods in the United States.

## SRI LANKA

### Raking Leaves

*Colombo:* to support writers V.V. Ganeshanathan and Sonal Khullar from the United States to participate in the 2014–15 International Speakers Program of the Sri Lanka Archive of Contemporary Art, Architecture and Design.

## TAIWAN

### Kaohsiung Museum of Fine Arts

*Kaohsiung:* to support the participation of artists Hiroshi Murakami from Japan, Xiuzhen Yin (ACC 2005, 2006) from China, and Au Hoi Lam from Hong Kong in public programs in connection with the exhibition *Female Home* in summer 2014.



"ACC gave me personal and artistic freedom. The Freedom they gave me was the gift of time so that I could find my identity and become more self-confident.

"Honestly, I had many thoughts before I began my ACC grant program. Before I came to New York, I looked forward to working with many artists there. But ACC opened to me a different way of thinking. Now that my program is finished, I realize that I had been living with many things missing from my life and I understand better how I fit into the international art world. I learned this by having long talks with other ACC grantees from Asia. They influenced me and inspired me, even though we came from different disciplines. I was so impressed how well we could communicate, how close we became, and how much we came to respect and understand each other. We all talked about appreciating that ACC does not just give grants to famous artists but to people they believe in because of their talent and passion.

"I learned so much and I know my experience will have a favorable influence on my work and my life. My ACC fellowship has allowed me to mature and expand my understanding of what it means to be an artist."

—Sung Hoon Kim

Left: Sung Hoon Kim giving a workshop at Peridance Capezio Center in New York in summer 2015



"I was amazed at how dedicated [ACC] was in helping me reach my full potential as an artist living in the Big City. They provided great assistance, connecting me with artists, communities and institutions across the country. One unforgettable instance was when they arranged a meeting for me and composer Chinary Ung. To meet the music deity whose works I have been studying back in college was such an immense phenomenon. I was able to have a private dialogue with him, picking his brain, listening to his words of wisdom.

"ACC has given me courage and inspiration to continue learning and to continue giving. The immersive experience has taught me that there is no end in the search for knowledge. For me, ACC will never be just a funding institution for artists. It is the least of what I will remember about them. They were and will always be my supportive, caring, encouraging, loving family, my sanctuary". —**Teresa Barrozo**

*Above: Teresa Barrozo (left) meeting with composer Chinary Ung (multiple ACC grants 1970–2013) during her fellowship in New York*

#### **Idas Losin**

*Visual Artist, New Taipei City:* for a six-month fellowship to research contemporary art, meet artists, participate in an artist residency program in New York, and visit Native American communities in the United States.

#### **Dar-Kuen Wu**

*Taipei City:* to support travel to Japan in order to organize and participate in the *Asia Anarchy Alliance* at Tokyo Wonder Site.

#### **Yi-Chien Yang**

*Film Director, Kaohsiung City:* for a six-month fellowship to observe Western film culture, and to meet filmmakers, theater artists, writers, and visual artists in New York.

#### **Wang-Chou Yeh**

*Dancer, Hsinchu City:* for a six-month fellowship to participate in dance workshops and to observe contemporary performing arts activities in the United States.

## **THAILAND**

#### **Prapat Jiwangsan**

*Visual Artist, Chiang Mai:* for a three-week grant to research and explore ways in which the Yogyakarta art community integrates traditional and contemporary arts.

#### **Pichet Klunchun**

*Choreographer, Bangkok:* to support participation in an awards ceremony as a recipient of the John D. Rockefeller 3rd Award, to participate in ACC's 50th Anniversary Gala dinner on November 18, and to observe contemporary arts activities in New York City.

## **UNITED STATES**

#### **18th Street Arts Center**

*Los Angeles, California:* to support a two-month residency for multi-disciplinary artist Kamal Sabran from Malaysia in May and June 2015.

#### **American Dance Festival**

*Durham, North Carolina:* to support Indonesian dance artist Ali Sukri's participation in the 2014 International Choreographers Residency Program.

#### **Susan Bean**

*Boston, Massachusetts:* for a three-month grant to support research for *Modeling Cosmos and Community*, a comprehensive study on unfired-clay sculpture in India.

#### **John Bellezza**

*Scholar, New York:* to support research on indigenous artistic traditions through fieldwork on rock art in Tibet.



"The ACC fellowship gave me an opportunity to immerse myself in the rich and crazy city that is New York, and to explore and observe so many possibilities during my time here. Furthermore, ACC has provided lifetime access to a worldwide art community. [As ACC grantees] we come from one country or culture, go to another one, and then we come back. The most important thing is the 'back' – we move to another place and look back to where we were with a different angle or different path, and we can rethink about something we thought we already knew. ACC was a turning point in the process of transformation for me." —**Yi-Chien Yang**

*Above: Yi-Chien Yang stepping behind the camera in midtown Manhattan to practice cinematography techniques*

**Melia Belli**

*Art Scholar, Fort Worth, Texas:* for an eight-month grant to research contemporary art and architecture in Bangladesh.

**Douglas Brooks**

*Boat Builder, Middletown, Connecticut:* for a six-week grant to support a collaboration with Hiroshi Murakami, the last working boatbuilder of the tsunami-affected area in Tohoku, Japan in spring 2015.

**Tobin Chodos**

*Composer, Los Angeles, California:* for a two-month grant to research the communities of improvising musicians in Shanghai, Beijing, and Hong Kong.

**City Lore, Inc.** (for Robert

Browning Associates) *New York:* to support an eight-city concert and educational tour by Asif Ali Khan and his group from Pakistan.

**Cleveland Museum of Art**

*Ohio:* to enable Chinese conservator Dai Jiahua to travel to the Cleveland Museum of Art in order to lead the restoration of three Chinese masterpiece paintings.

**Vallejo Gantner**

*Artistic Director of Performance Space 122, New York:* to attend the China Shanghai International Arts Festival in October 2014.

**Grey Art Gallery**

*New York:* to support Doryun Chong's participation in public programming associated with *Tseng Kwong Chi: Performing for the Camera* in June 2015.

**William Greaves**

*Architect, New York:* to support international travel to Cambodia in order to interview Cambodian architect Vann Molyvann in Phnom Penh.

**Amanullah Haiderzard**

*Sculptor, New York:* to support travel to Afghanistan to manage the donation of his artworks at Kabul University's Department of Fine Arts.

**The House Foundation for the Arts, Inc.**

*New York:* to support the participation of Allison Easter in a remounting of Meredith Monk's work, *A Celebration Service*, at the University of the Philippines, Diliman campus, in Manila in January 2015.

**Susan Shih-shan Huang**

*Art Scholar, Houston, Texas:* for a three-week grant to research the imagery of religious woodcuts produced in Japan during the golden age of Chinese printmaking.

**Japan-America Institute for New Music**

*Salt Lake City, Utah:* to support travel between Japan and Singapore for musicians and composers participating in a series of collaborative concert programs in fall 2014.





“The Asian Cultural Council made it possible for me to return to Cambodia to conduct additional interviews with Vann Molyvann, the Cambodian architect whose work I have been documenting for several years. It also made it possible for me to meet with other architects, students and scholars in Cambodia with whom I continue to work. The experience was transformational—it inspired me to take a more collaborative, and meaningful, approach to the work.

“The thing about ACC is that they stick around. Not only did they provide me with the initial support I needed several years ago, they have stayed involved with the entire project as it grows and develops.”

—William Greaves

*Above: William Greaves (left) meeting with architect Vann Molyvann during his fellowship in Cambodia*

**The John and Mable Ringling Museum of Art**

*Sarasota, Florida:* to support artist participation in an exhibition that opens in August 2014 on contemporary photography and video art from China.

**Jin Hi Kim**

*Composer, Bridgeport, Connecticut:* for a four-month grant to study music and research the relationship between traditional music and spiritual practice in Indonesia in July 2014.

**Alexandra Kirby**

*Noguchi Specialist, San Francisco, California:* for a two-week grant to support research and documentation of three key sites in Japan designed by Isamu Noguchi.

**Sowon Kwon**

*Artist, New York:* for a three-week grant to conduct comparative research in Korea on an artisanal craft (embroidery) and a high-tech digital medium (animation).

**Kaiulani Lee**

*Theater Specialist, Arlington, Virginia:* for a six-week grant to carry out research and organize theater workshops in Bangladesh in fall 2014.

**Lincoln Center for the Performing Arts, Inc.**

*New York:* to provide local transportation expenses associated with approximately 90 artists traveling from Japan to New York City to perform in *Kaidan Chibusa No Enoki (The Ghost and the Milk-Giving Tree)* by Japanese kabuki company Heisei Nakamura-za.

**The Museum of Modern Art**

*New York:* to support professional exchange and research opportunities in southern regions of China for Stuart Comer, Chief Curator of Media and Performance Art, and for his C-MAP Asia Group colleagues.

**New Museum**

*New York:* to support the participation of artists Onejoon Che and Geumhyung from South Korea in the 2015 New Museum Triennial *Surround Audience*.

**New York City Center**

*New York:* to support the participation of the National Ballet of China in the 2014 Fall for Dance Festival.

**Terry O'Reilly**

*Theater Director, New York:* for a three-month grant to support participation in a residency at Treasure Hill Artist Village in Taipei.

**Ping Pong Productions, Inc**

*Washington, DC:* to support travel for members of TAO Dance Theater to participate in the New Vision Arts Festival in Hong Kong in October 2014.

**Queens Museum of Art**

*Queens, New York:* to enable artist Pak Sheung Chuen (ACC 2006) from Hong Kong and members of Polit-Sheer Form Office collective to participate in two exhibitions, *Bringing the World into the World* in June 2014, and *Do the Same Good Deed* in November 2014.

**SculptureCenter**

*Long Island City, New York:* to support Araya Rasdjarmrearnsook's (ACC 1996) participation in the first comprehensive solo exhibition of her work in the United States in winter/spring 2015.

**Shen Wei Dance Arts**

*New York:* to provide support for outreach efforts during the company's tour to Shanghai and Beijing in the fall of 2014.

**Spoleto Festival**

*Charleston, South Carolina:* to enable Ong Keng Sen to direct the American premiere of Michael Nyman's *Facing Goya* in the 2014 festival season.

**Sterling and Francine Clark Art Institute**

*Williamstown, Massachusetts:* to support curatorial travel in summer and fall 2014 for an exhibition exchange program with the Shanghai Museum.

**Tomoko Sugawara**

*Musician, New York:* to lead a workshop on the *kugo* at Beijing's Central Conservatory of Music in November 2014.

**Trisha Brown Dance Company**

*New York:* to support performances and master classes by the company at the 2014 Hong Kong Arts Festival.

**Tulane University**

*New Orleans, Louisiana:* to support the participation of scholars and cultural leaders from the United States and Vietnam in a conference on intangible cultural heritage in Beijing in December 2014.

**Basil Twist**

*Puppetry Artist, New York:* for an eight-week grant to travel to Akaoka in Kochi Prefecture to conduct research on the artist Hirose Kinzo, a painter from the Edo period.

**Chuong-Dai Vo**

*Curator, Anaheim, California:* for a three-month grant to support research on contemporary art in Laos.

**Michelle Vosper**

*Independent Scholar, New Jersey:* for research and writing in connection with the publication of the book on ACC grantees from China, Hong Kong, and Taiwan, *Chinese Women in the Arts*.

**WCV, Inc**

*New York:* to support a collaborative project between American dancemakers Wally Cardona (ACC 2012, 2013) and Jennifer Lacey with Khin Win New, U Than Aung (Saya Lei), and Htet Htet Lin, dance masters based in Myanmar.

**World Monuments Fund**

*New York:* to support the participation of specialists from the United States and Asia in an International Summit on Sustainable Heritage Policy in Yangon, Myanmar in January 2015.

**Perry Yung**

*Shakuhachi Player, New York:* for a two-month grant to study *shakuhachi* music with Kinya Sogawa and to conduct research on contemporary and antique *shakuhachi* instruments in Japan in July 2014.

**VIETNAM****Quang Phan Thanh**

*Photographer, Ho Chi Minh City:* for a six-month grant to research contemporary photography, visit museums and galleries, and meet artists of all disciplines in New York.

## ALUMNI NEWS



### **Sarah Delphine Buencamino**

*(Theater Artist, 2013)*

Delphine Buencamino led the creative team of the production *Agyu: Patungo sa Paraiso*, a physical theater adaptation based on the Manobo epic, *Ulahingan*. The well-attended show, directed and choreographed by Delphine, was performed at the De La Salle College of St. Benilde's Black Box Theater in November 2014.



### **Cai Guo-Qiang**

*(Visual Artist, 1995, 2006, 2012)* The Power Station of Art in Shanghai presented *Cai Guo-Qiang: The Ninth Wave*, the first solo exhibition by a living artist at China's first publicly funded contemporary art museum. To mark the opening of Cai Guo-Qiang's installation work *The Ninth Wave*, a fishing boat laden with 99 fabricated animals sailed down the Huangpu River in Shanghai, drawing international attention towards the artist's message of environmental concern.

*Photo by JJY Photo, courtesy Cai Studio*



### **Anton Del Castillo**

*(Visual Artist, 2006)* Anton Del Castillo won the 2013-14 Sovereign Asian Art Prize Public Vote award for his multimedia piece, *Monotony in Progress*. Del Castillo accepted his award from the Sovereign Art Foundation during ceremonies held at the Four Seasons Hotel Hong Kong in May 2014.

*Photo by Sovereign Art Foundation*



### **Gino Gonzales**

*(Set and Costume Designer, 1998)*

Gino Gonzales was the production designer of the Philippine Educational Theater Association's stage play *Haring Lear*, shown at the Kuandu Arts Festival in Taiwan in October 2014. The Filipino adaptation of William Shakespeare's famous tragedy was written by National Artist for Literature Bienvenido Lumbea and directed by Nonon Padilla.



### **Hsia Ai-Hua**

*(Visual Artist, 2008)* Hsia Ai-Hua had a successful solo exhibition, *Red Moon*, at the Naufu Gendai Contemporary Gallery in Japan. The theme of her sculpture and painting is the collective unconscious.



### **Jin Xing**

*(Dance Artist & Choreographer, 1988)*

Jin Xing was awarded an Honorary Doctorate of Dance from the Royal Conservatoire of Scotland in recognition of her achievements in and contribution to the cultural field. *Photo by Keith Hiro*



### **Akiko Kitamura**

*(Choreographer, 2003, 2014), Yasuhiro Morinaga*

*(Sound Artist, 2013), and*

**Yudi Ahmad Tajudin**



(*Director, 2010*) *To Belong/Suwung* and *To Belong-cyclonicdream* is an international collaborative project choreographed by Akiko Kitamura of Japan with direction by Yudi Ahmad Tajudin of Indonesia and music by Yasuhiro Morinaga of Japan. The dance project toured Nagano prefecture, Tokyo, Singapore, Jakarta, and Solo in 2014. Photo by Kuang Jingkai



**Pichet Klunchun**

(*Dancer, 2000, 2013, 2014*) Pichet Klunchun was honored with the insignia of *Chevalier of Arts and Letters* from Ambassador Thierry Viteau, the French ambassador to Thailand, on behalf of the French Minister of Culture and Communication. The award recognizes eminent artists and writers, as well as people who have contributed significantly to furthering the arts in France and throughout the world.



**Erika Kobayashi**

(*Artist and Author, 2007*) Erika Kobayashi authored the novel *Madame Curie to choshoku wo* (*Breakfast with Madame Curie*), which was nominated in 2014 for

the Mishima Yukio Award and the Akutagawa Award, Japan's most prestigious literary awards.



**Lio Kuok Man**

(*Conductor 2002-2006, 2011*)

Lio Kuok Man was appointed Assistant Conductor of the renowned Philadelphia Orchestra—becoming the first Chinese conductor to assume this position in the orchestra's history. He is shown here conducting Curtis Lab Orchestra.



**Frederic Mao**

(*Theater Director, 1993*)

Frederic Mao's theater production, *Tonnochy*, premiered in 2014 to rave reviews and sold-out audiences in Hong Kong. In the same year, he was named Chair of the School of Chinese Opera at the Hong Kong Academy of Performing Arts, where he formerly served as the inaugural Head of Acting of the School of Drama from 1985 to 2000. He is shown here with ACC Life Trustee Kenneth H.C. Fung (right).



**Mark Morris Dance Group (2012)**

The Mark Morris Dance Group (MMDG) traveled to Taiwan in summer 2014 to perform two programs at Taipei's National Chiang Kai-Shek Cultural Center and the Tainan Arts Festival. In fall 2014—for the first time in the company's history—MMDG split into two groups. Half the troupe's dancers toured the United States, Scotland, Italy and Switzerland, while the remainder headed for Cambodia, East Timor, and Taiwan, concluding the tour in Shenzhen, China.

Photo: Dancers of the Mark Morris Dance Group perform during a rehearsal at the National Theater in Taipei, by Mandy Cheng, AFP



**Ryuji Miyamoto**

(*Photographer, 1990*)

Ryuji Miyamoto launched an art festival entitled *Tokunoshima Island Art Project* in the spring of 2014, exhibiting artworks on the Japanese island and working with its residents.



**Wawi Navarroza**

*(Multi-disciplinary Artist, 2008)*

Wawi Navarroza held a solo photographic exhibition, *Tierra Salvaje*, at the Silverlens Gallery in the Philippines in May 2014. The successful show consisted of ten new and small-scale photographic works that combined abstracted and ephemeral *dirt/earth drawings* juxtaposed and physically layered on top of prints of Navarroza's landscapes.

*Photo: Tierra Salvaje n°9, 2014*



**Grace Nono**

*(Musician and Ethnomusicologist, 2007, 2008)*

Grace Nono conducted a lecture-performance, *Philippine Shamanism, Sacred Chant, and Cultural Revitalization*, at Harvard University's Mahindra Humanities Center, then held a discussion titled *Pagbubuong-Loob: Piecing the Fragments of Ourselves Together* at the University of British Columbia's

Liu Institute of Global Studies. Additionally, she launched her book *Song of the Babaylan: Living Voices, Medicines, Spiritualities of Philippine Ritualist-Oralist-Healers* in San Pedro, California, and completed her Ph.D. in Ethnomusicology from New York University. *Photo by Stefano Romano*



**Jen Shyu**

*(Vocalist and Musician, 2007, 2009, 2013)*

Jen Shyu received the Doris Duke Impact Award 2014. The Awards invest in talented artists in the fields of contemporary dance, jazz, theater, and related interdisciplinary work.



**Taiyuan Puppet Theater Company**

*(2011)* Taiyuan Puppet Theater Company performed a traditional Taiwanese glove puppet show, directed by Dr. Robin Ruizendaal and accompanied by live music, at the Asian Art Museum in Seattle.

*Photo courtesy of Taiyuan Puppet Theater Co.*



**Tao Dance** *(Theater, 2014)*, from Taiwan, and **Basil Twist** *(2003,*

*2014)*, a puppeteer from the United States, were both selected as one of the 10 top dance shows in New York in 2014 by *TimeOut* magazine. Tao Dance Theater was praised for their ability to reconfigure what a solo can be by moving as a hypnotic pack; Basil Twist was commended for his vivid interpretation of *The Rite of Spring* by using silk, rings of smoke, and the notion of a "ballet without dancers" to stage Stravinsky's classic score.



**Wang Jianwei**

*(Visual Artist, 2002)*

The first solo museum exhibition of Wang Jianwei's work in the U.S., *Wang Jianwei: Time Temple*, was presented at the Solomon R. Guggenheim Museum. The exhibition featured a selection of Wang's work in painting, sculpture, film, and live performance.



**Mikuni Yanaihara**

*(Choreographer, 2002)* Nibroll, a contemporary dance company led by a choreographer Mikuni Yanaihara, performed in Penang and Kuala Lumpur, Malaysia, with their piece *see/saw*, organized by Japan Foundation Kuala Lumpur in 2014. This marked the first international presentation of *see/saw* to be staged outside of Japan.

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**Yao Jui Chung**

*(2006)* Yao Jui Chung's exhibition, *The Space that Remains*, was featured in the 2014 la Biennale di Venezia. *The Space that Remains* touches upon the afterlife of a building not from the position of its makers, users, or providers, but from the act of a reader. Mr. Yao has been in search of discarded, unused, and abandoned buildings in Taiwan since the early 1990s. As a result, he has gathered a significant documentary archive of black and white photographs of Taiwanese ruins.

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**Joji Yuasa**

*(Composer, 1964)* Joji Yuasa was honored with the Person of Cultural Merit (Bunka Kōrōsha) Award, an official Japanese recognition and honor awarded annually to those who have made outstanding cultural contributions.

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Dancers Wang-Chou Yeh from Taiwan (right) and Carissa Adea from the Philippines during their fellowships in New York



## 2014 EVENTS



**ACC's two-year 50th anniversary celebration began in spring 2013 and continued through the end of 2014, and involved all five of our offices—Tokyo, Hong Kong, Taipei, and Manila.** In 2014 ACC hosted a series of special events in Shanghai, Tokyo, Yokohama, and Hong Kong, culminating with a gala in New York City. The tremendous success of ACC's 50th anniversary celebrations would not have been possible without the commitment and generous support of ACC's board and donors. Members of ACC's Board of Trustees, ACC Taiwan Foundation, Group 33 from Taiwan, and ACC Philippines Foundation traveled to various events around Asia and in New York to help support the Asian Cultural Council. In addition, over 100 alumni contributed significantly to the success of our anniversary celebration by performing, producing, and donating artwork and we are grateful for their contributions and dedication to ACC.

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### MANILA / March 8, 2014

With the partnership of Salcedo Auctions, the board of the ACC Philippines Foundation (ACCPF) held an auction to benefit the ACC Philippines Fellowship Program. The auction included 85 lots that contained works by more than 40 artists, including three ACC alumni: Jose Joya (1967-69), Lyra Garcellano (2009-10), and Riel Hilario (2012). ACC Philippines is grateful to our dedicated friends and benefactors, most especially the ACC Philippines Foundation trustees, for making this auction such a success.

*Photo (from left): Dr. Joven Cuanang (ACC Philippines Foundation Trustee and Fundraising Chairman), Mr. and Mrs. Karen and Richie Lerma of Salcedo Auctions, guests and visual artists Sandra Gfeller, Ferdie Montemayor, Jim Orencio, and Riel Hilario (ACC 2012), Teresa Rances (ACC Philippines Program Director), and Eyna Villar during preview cocktails at the Salcedo Auction House in Makati*



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### NEW YORK / March 17 – 21, 2014

Staff from Manila, Taipei, Tokyo, and Hong Kong traveled to New York for ACC's annual Staff Week, a time designed to share ideas and develop strategies for optimizing the ACC program. The busy week kicked off with a visit to Kykuit: The Rockefeller Estate and Rockefeller Archives at Pocantico Hills, with a lunch hosted by ACC Chairman Wendy O'Neill.

**NEW YORK / May 20, 2014**

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Japanese Ambassador Sumio Kusaka and his wife hosted a reception at their residence in New York commemorating the fiftieth anniversary of ACC and the thirtieth anniversary of ACC Japan. Celebrated musician Tomoko Sugawara (ACC 2007, 2014) performed *Along the Silk Road* on the *kugo*, an ancient Japanese harp. The evening was attended by many ACC trustees and alumni.



*Ambassador and Mrs. Sumio Kusaka, with Wendy O'Neill (middle)*



*(from left) Missie Rennie, Bill Spears, Miho Walsh, Maria Spears*



*ACC grantee Tomoko Sugawara performing Along the Silk Road*



*(from left) Mrs. Sumio Kusaka, Yuji Tsutsumi, Susan Rockefeller, David Rockefeller, Jr., Ambassador Sumio Kusaka*

**TAIWAN / June 18, 2014**

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Shu Mei Yang, Chairman of Group 33 South, and ACCTF board member Janis Lin organized a day trip for the Mark Morris Dance Group (ACC 2012) to visit historical buildings and a contemporary art gallery in Tainan.



*Mark Morris Dance Group, Group 33 South members, and ACCTF board members*

**TAIWAN / October 4, 2014**

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Group 33 Taichung celebrated their second anniversary and made a donation to ACCTF.



*(from left) Rita Chang, ACC Taiwan's Program Director, and Tina Lin, Chairman of Group 33 Taichung, holding a symbolic check*

#### TAIWAN / October 16, 2014

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ACC Taiwan hosted a luncheon for ACC Chairman Wendy O'Neill at a garden in Taipei with the company of Group 33 North members. Hai-Ming Wei, a leading Peking Opera performer, gave a talk about the future development of Peking Opera.



(from left) Yu-Chia Chang (ACC 2011), Hai-Ming Wei, ACCTF board member Su-Hwa Chou Yang, Wendy O'Neill, and Group 33 North Chairman Iris Deng

#### TAIWAN / October 16, 2014

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ACC Taiwan then took Wendy O'Neill and Group 33 North members to visit the new home of Cloud Gate Dance Theatre in Tamsui, New Taipei City. Wen-Wen Yeh, Executive Director of Cloud Gate, introduced the architectural concept behind the theater's design.



(from left) Rita Chang, Wen-Wen Yeh, Yi-Wen Wang Ho, Wendy O'Neill, choreographer Tsung-Lung Cheng, and Faye Wang

#### SHANGHAI / October 19 – 21, 2014

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*Event photos on next page*

Members of the ACC Board of Trustees, joined by members of the Board and patron circles of ACC's affiliate offices in Asia, traveled to Shanghai for three days of activities surrounding ACC's 50th anniversary. In partnership with Cai Studio and the Power Station of Art (PSA), ACC held a reception to celebrate ACC's 50th anniversary and ACC alumnus Cai Guo-Qiang's (multiple ACC grants 1995–2012) critically-acclaimed solo exhibition *Cai Guo-Qiang: The Ninth Wave*. The event honored Cai for his recent donation to ACC of *The Bund Without Us No. 2*, which was on display in the exhibition. Surrounding activities included a private guided tour of the exhibit, a presentation and panel discussion with Cai and Shanghai-based ACC alumni, and a cocktail reception with a site-specific performance by grantee Wu Yandan (ACC 2014) and an anniversary dinner attended by 70 guests and 15 alumni, which included remarks and testimonials from ACC grantee and Sichuan opera master Tian Mansha (ACC 2004-2011), world renowned choreographer and dancer Lin Hwai Min (ACC 1978-2007), and choreographer Fei Bo (ACC 2011) and Cai Guo-Qiang himself. Cai's work, *The Bund Without Us No. 2*, was auctioned to Ms. Fei Yen Huang, a philanthropist based in Shanghai, who had been moved by the alumni testimonials of the evening to acquire the painting. Proceeds from the auction of *The Bund Without Us No. 2* will support the continuation of the ACC Cai Fellowship, which allows two Chinese artists each year to participate in individually tailored fellowship programs in the United States.

**SHANGHAI / October 19 – 21, 2014 (Cont.)**



*Cai Guo-Qiang at his solo exhibition Cai Guo-Qiang: The Ninth Wave, at the Power Station of Art*



*Cai Guo-Qiang, Fei Yen Huang, and David Rockefeller, Jr., in front of The Bund Without Us No. 2*



*Cai Guo-Qiang and David Rockefeller, Jr. in front of The Bund Without Us No. 2 at the auction*



*Cai Guo-Qiang presenting at the panel discussion*

**TOKYO / October 23, 2014**

U.S. Ambassador to Japan Caroline Kennedy and ACC Chairman Wendy O'Neill hosted a special luncheon for fifty guests at the American Ambassador's residence in Tokyo to recognize the importance of continued support for cross-cultural exchanges between the United States and Japan. The luncheon featured a *gidaiyu*-style performance by *shamisen* master Yumiko Tanaka (ACC 2006).

**YOKOHAMA / October 24, 2014**

*Event continues on next page*

Guests gathered at the InterContinental Yokohama Grand hotel for ACC's Japan Gala. The ACC 50th Anniversary Fundraising Committee, Japan, led by Fumihiko Maki (ACC 1976), Kimpei Nakamura (ACC 1970), Trustee Yuji Tsutsumi, and Masako Koyano (ACC 1964), hosted a cocktail reception, seated dinner, and live and silent auctions of 92 artworks donated by 32 ACC grantees and 38 supporting artists and individuals. The evening included a musical collaboration composed by Yasuhiro Morinaga (ACC 2013), a grantee film, and *shakuhachi* performance by Akikazu Nakamura (ACC 1984, 2007). Artistic direction was provided by Hiroshi Koike (ACC 1994, 2014).

ACC grantees participating in the 50th Anniversary auctions: Makoto Aida (1999), Shigeo Anzai (1979), Cai Guo-Qiang (1995), Yumiko Furukawa (2004), Yoshiaki Kaihatsu (1998), Mitsuo Kano (1964), Masahito Katayama (1987), Tadashi Kawamata (1984), Taiyo Kimura (2012), Erika Kobayashi (2007),



Kengo Kuma (1985), Koichiro Kurita (1990), Yayoi Kusama (1964), Fumihiko Maki (1976), Ryuji Miyamoto (1990), Aiko Miyanaga (2006), Takashi Murakami (1994), Kohei Nawa (2004), Minako Nishiyama (1997), Kenjiro Okazaki (1985), Enrico Isamu Ōyama (2011), Tsuyoshi Ozawa (1996), Katsuhiro Saiki (2002), Hiraku Suzuki (2011), Koki Tanaka (2003), Yuriko Terazaki (1988), Soichiro Tomioka (1964), Lyota Yagi (2009), Motoi Yamamoto (2011), Miwa Yanagi (1998), Kenichi Yokono (2005), Gyoko Yoshida (2001)



ACC guests (seated, from left): Pao Lin Hsu, Rita Chang, Hsiu-Cheng Shen Tsai, Su-Hwa Chou Yang, Wendy O'Neill, Maria Spears, Yumiko Tsutsumi, Nelly Fung. Standing: Bill Spears, Miho Walsh, Douglas Hsu, Yuji Tsutsumi, Kenneth Fung, Ritsu Yoshino, Kurumi Kido



Wendy O'Neill welcoming guests



Guests preview the artwork prior to the auction



David Rockefeller, Jr., toasting the ACC



Maiko Ishii, Marzuki Mohamad aka Kill the DJ, Endah Laras, Natsume Saiki, Taeko Kobayashi, Hidemi Takemoto, Hiroki Taniguchi performing at the Atrium Lobby of the InterContinental Yokohama Grand



ACC grantee Akikazu Nakamura performing on the shakuhachi



Fumihiko Maki delivering opening remarks



Closing remarks from Yuji Tsutsumi

### YOKOHAMA / October 25, 2014

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Fifty alumni from Japan, spanning from 1964 to our most recent 2014 grantee, came together for a grantee gathering to celebrate ACC's anniversary.



Miho Walsh with Kimiyo Mishima (ACC 1986) at the alumni gathering

### HONG KONG / October 26 –28, 2014

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The Hong Kong Friends' Committee hosted a benefit performance of *On Stage with Jin Xing* and an education and outreach program that took place over three days in October by renowned choreographer, dancer, and ACC alumna Jin Xing (ACC 1988) and her dance company. Presented by ACC Hong Kong and supported by Lane Crawford as key sponsor, the event included Jin Xing's debut dance performance in Hong Kong. The performance included *The Closest – The Furthest*, a solo creation that premiered in June 2006 at the Biennale di Venezia and which tells the story of the *guqin*'s thousand-year history. The following day Jin Xing held a master class for students of the Hong Kong Academy for Performing Arts and Q+A sessions for students of the Shanghai Theatre Academy and the Chinese University of Hong Kong. The event aimed not only to share the beauty of Jin Xing's artistry but also to share her passion for life and the arts with young students, members of the public, and supporters of ACC.



(from left): Professor Adrian Walter, Frederic Mao, David Rockefeller, Jr., Marissa Fung Shaw, Kenneth Fung, Lady Ivy Wu, Wendy O'Neill, Jin Xing, Hans Michael Jebsen, Bill Spears, Désirée Jebsen, Maria Spears, Miho Walsh, Josephine Wai



Jin Xing and female dancers of Jin Xing Dance Theatre perform *Space 9*, a reflection on femininity through dance



Jin Xing (center) and dance students of the Hong Kong Academy for Performing Arts at the *On Stage with Jin Xing* master class on October 27, 2014



Jin Xing and Zhang Xuan (playing the guqin) perform in *The Closest – The Furthest*

**NEW YORK / November 17, 2014**

ACC hosted a luncheon at A Voce in New York to honor our 2013 JDR 3rd Award recipients: Cambodian-American composer Chinary Ung, Thai choreographer Pichet Klunchun, and Indonesian arts administrator Amna Kusumo. The number of honorees was increased from one to three in honor of ACC's 50th anniversary. This award for outstanding professional achievement commemorates the deep and long-standing interest of John D. Rockefeller 3rd in Asian art and culture and comes with a \$50,000 grant to each recipient to support their continued work.



(from left) Miho Walsh, Pichet Klunchun, Wendy O'Neill, Amna Kusumo, and Chinary Ung at the awards luncheon



Wendy O'Neill, Chinary Ung, and Ralph Samuelson



Pichet Klunchun holding his award



Wendy O'Neill and Amna Kusumo

**NEW YORK / November 18, 2014**

*Event photos on next page*

ACC hosted a benefit gala at the Mandarin Oriental Hotel in New York led by Co-Chairs Wendy O'Neill and David Rayner, Carol and Timothy Rattray, and David and Susan Rockefeller. The event was the culmination of ACC's global anniversary celebration. The gala honored ACC alumnus Cai Guo-Qiang and ACC trustee Josie Natori and highlighted their many artistic accomplishments and deep commitment to ACC. The evening also emphasized the work of ACC's diverse and illustrious alumni with many performances by our gifted grantees. The evening began with a collaborative performance, *The Voice Transcendent*, by musicians Peni Candrara Rini (ACC 2010, from Indonesia) and Jen Shyu (ACC 2007–2013, from the United States); a painting performance by Enrico Isamu Ōyama (ACC 2011, from Japan); traditional Chinese rod puppetry by Li Shasha (ACC 2013, from China) with accompanying music by Wang Janling; a traditional Thai dance performance, *Bahtsakunee: An Invocation of Vishnu*, by Pichet Klunchun (ACC 2000–2014, from Thailand); a performance by presenter and musician Grace Nono (ACC 2007, 2008, from the Philippines) honoring Josie Natori; a special message for honoree Cai Guo-Qiang by philanthropist Silas Chou; recorded music for the evening curated by Mu Qian (ACC 2013, from China); table centerpieces by multidisciplinary artist Jennifer Wen Ma (ACC 2006, 2013, from the United States); and a screening of *ACC Is...*, a film directed by Stephen Earnhart (ACC 2007, from the United States) with music composition by Chad Cannon (ACC 2014, from the United States). The evening also paid tribute to ACC Chairman Emeritus Elizabeth J. McCormack, with Bill and Maria Spears announcing the public launch of the Elizabeth J. McCormack Fund campaign.



NEW YORK / November 18, 2014 (Cont.)



Gala honorees Cai Guo-Qiang and Josie Natori



Pichet Klunchun performing Bahtsakuneei



Jen Shyu and Peni Candrara Rini performing The Voice Transcendent



Grace Nono honoring Josie Natori with a performance



Painting performance by Enrico Isamu Ōyama



Silas Chou delivering a congratulatory message to Cai Guo-Qiang



Rod-puppetry by Li Shasha



Jennifer Wen Ma



NEW YORK / November 19, 2014

Mikimoto commissioned Jennifer Wen Ma (ACC 2006, 2013) to design the holiday window display in their Fifth Avenue store. Jennifer created an installation based on the stage design for *Paradise Interrupted*, a performance work currently under development with ACC support. The unveiling event included a private reception. A portion of sales during the two-week holiday period were donated to support ACC.



*Jennifer Wen Ma's display in Mikimoto's window on Fifth Avenue*

**NEW YORK / November 20, 2014**

With the excitement of ACC's 50th Anniversary Gala still very much in the air, we gathered current and former grantees from around New York and the region for what we called a "family reunion." Grantees from many different eras—some of whom received their grants in the 1960s—came together to meet each other, reconnect with our staff and trustees, and enjoy some refreshments in our John H. Foster Conference Room.



*ACC alumni, staff, and trustees watching the film ACC Is... directed by ACC grantee Stephen Earnhart*

**HONG KONG / December 17, 2014**

ACC Hong Kong hosted an alumni gathering in the form of a lively storytelling competition. Under the theme of "Those Were the Days," participating grantees took a trip down memory lane, sharing stories of their childhood memories, teenage foibles, and ACC grant experiences.



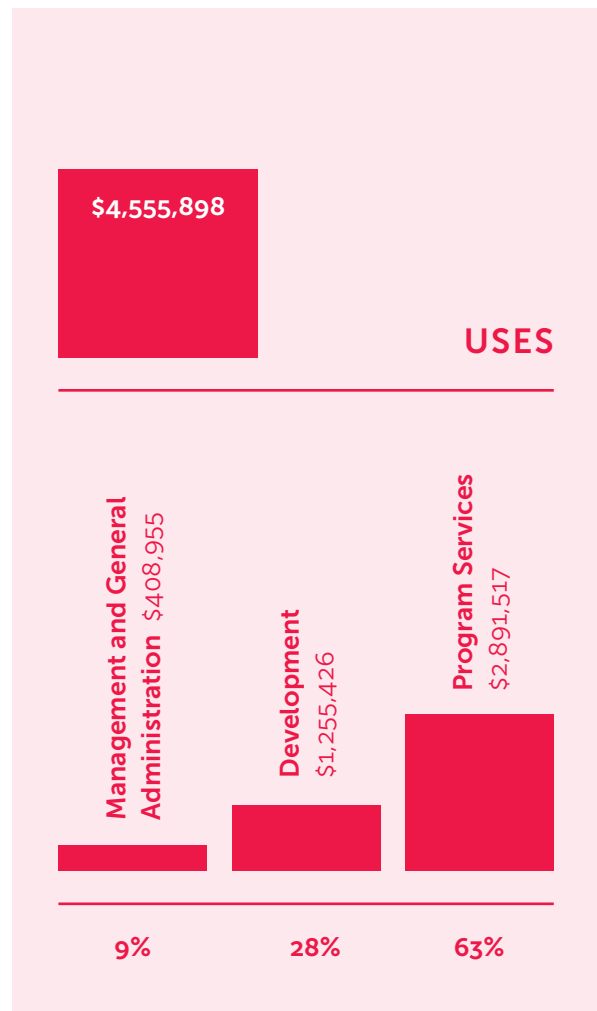
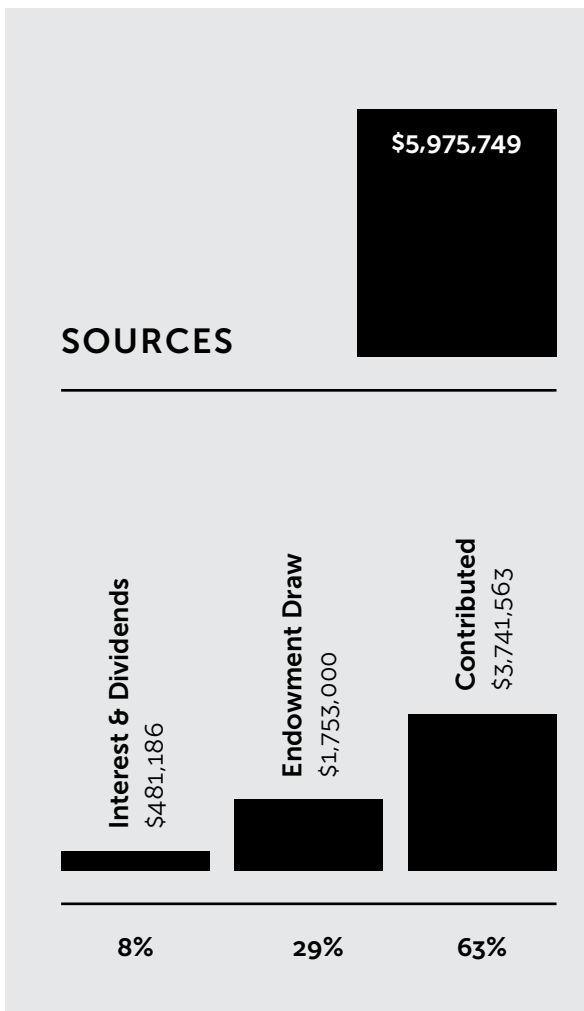
*ACC alumni at the storytelling competition*

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Fiscal Year Ending December 31, 2014

**M**anagement is responsible for the preparation of Asian Cultural Council's financial statement in accordance with accounting principles accepted in the United States of America, and for the financial information presented in this report. This responsibility includes maintaining the integrity and objectivity of financial records, protection of ACC's assets, and compliance with funder restrictions.

ACC's financial statements have been audited by Condon O'Meara McGinty & Donnelly LLP, independent certified public accountants. A complete audited financial statement from which this information is excerpted can be requested by writing to the Asian Cultural Council or New York State Department of Law, Charities Bureau, 120 Broadway, New York, NY 10271.



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ACC's fundraising efforts in 2014 were led by ACC's Board of Trustees and their families, who through their generous donations, leadership, and commitment helped advance and support ACC's mission this year and build our endowment to ensure our future.

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## MANILA

Teresa Rances  
*Director*

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**new york** 6 West 48th Street, 12th Floor  
New York, NY 10036-1802  
212 843 0403 tel  
212 843 0343 fax  
acc@accny.org

**tokyo** Kyobashi Yamamoto Bldg. 4F  
3-12-7 Kyobashi  
Chuo-ku, Tokyo 104-0031  
Japan  
+81 (0)3 3535 0287 tel  
+81 (0)3 3535 5565 fax  
acc@accjpn.org

**hong kong** 2001 Shiu Fung Hong Building  
239 - 241 Wing Lok Street  
Hong Kong  
+852 2895 0407 tel  
+852 2576 7206 fax  
acc@acc.org.hk

**taipei** Unit 2, 10th Floor  
No. 303, Sec. 4 Zhongxiao East Road  
Taipei, Taiwan 10696  
+886 2 8771 8836 tel  
+886 2 8771 8844 fax  
acctw@acctf.com

**manila** 2/F PCPD Building,  
2332 Pasong Tamo Extension,  
Taguig City Metro Manila,  
Philippines  
+632 757 3006 tel / fax  
accphilippines@gmail.com

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