



asian cultural council

2007 annual report 2008



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The Asian Cultural Council is a 501(c)(3) not-for-profit foundation supporting cultural exchange between the United States and Asia, and between the countries of Asia.

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preface



Sun Yige as Player Queen in the play-within-a-play in Shanghai Theatre Academy's production of *Hamlet, That is the Question*

Individuals can change the world. This is why the Asian Cultural Council (ACC), as envisioned by our founder, John D. Rockefeller 3rd, is as important as ever. His passion for advancing international understanding through cultural exchange is what we at the ACC pursue each and every day in our grantmaking and programming.

The arts are a means to mutual understanding unlike any other. And unlike other foundations, the ACC makes the majority of our grants to individual artists, scholars, and specialists for travel across international borders. Americans visit the countries of Asia, while those in Asia travel within their region or come to the United States.

The energy and possibility that the ACC and our funders offer these visionaries are unique because we do not simply write a check. Each grantee receives an individual program created in response to their specific needs and goals: we connect them with experts in their fields, help to establish them in academic programs, facilitate their travel and living arrangements, and introduce them to new ideas and new work. We are there for them every step of the way. Along with ACC alumni (our past grantees), we are their support system when they are so far away from home.

ACC grantees return to their countries carrying the lasting benefits of a meaningful journey. They have stretched their personal boundaries, gained professional experience, and forged new relationships. The refreshed and broadened perspective they bring back can change their home communities—and our global community—for the better. We feel privileged to serve these artists and give them the opportunity and means to do what they do best. For they will indeed change the world.

Jennifer P. Goodale
Executive Director



Musician and *guqin* player Na Wu from China

“ I lived in New York for four months; it was the highlight of my whole life. [My ACC grant] changed the way I see myself as an artist in the world. When I first arrived, the Asian Cultural Council helped me so much to adjust to living in New York City...I think I will never meet another city like it.”

Na Wu
2007 Désirée and Hans Michael Jebsen Fellow
Music
China to United States

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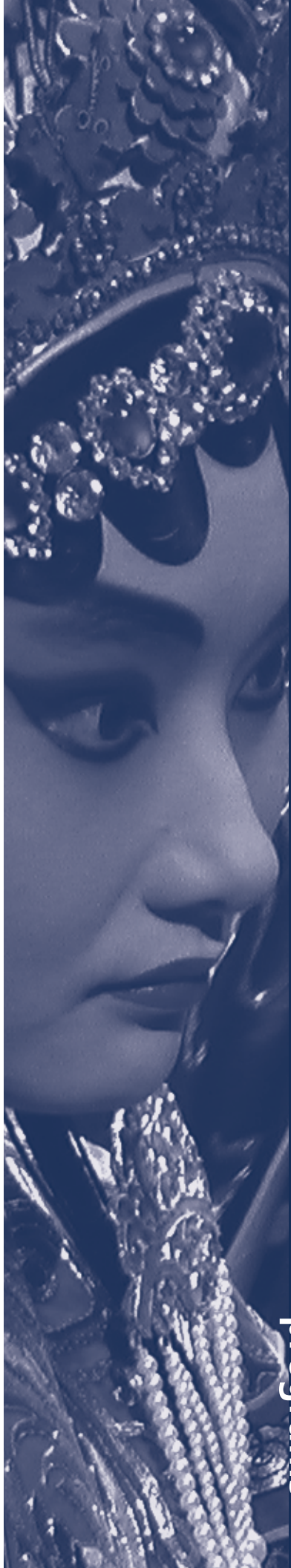
Tokyo

Georg Kochi

Program Representative

Ritsu Yoshino

Program Associate



programs

Programs

The Asian Cultural Council supports cultural exchange between Asia and the United States, primarily by providing individual grants which allow artists, scholars, students, and specialists from Asia to travel to the U.S. and Americans to travel to Asia, for study, research, travel, and creative work. Grants are also awarded to arts organizations and educational institutions for specific projects involving Asian-American cultural exchange. In addition, the ACC awards grants which support regional exchange within Asia.

A publicly supported operating foundation, the Asian Cultural Council was established in 1980 to continue the work begun by the JDR 3rd Fund, created by John D. Rockefeller 3rd in 1963. Over the past 46 years, the ACC has awarded close to 6,000 grants.

The ACC is active in an extensive area of Asia, from Afghanistan eastward through Japan. Grants are made in the following fields, including both traditional and contemporary arts: archaeology, architecture (design, theory, and history), art history, arts administration, arts criticism, conservation, crafts, dance, design (non-commercial), film, literature, museology, music, new media, painting, photography, printmaking, sculpture, theater, and video.

When awarding individual grants, the ACC devotes special attention to arranging programs tailored specifically to the needs and professional objectives of each grantee. Members of the staff advise grant recipients on cultural resources and activities, prepare itineraries, schedule meetings with arts specialists, arrange appropriate academic and research affiliations, provide living arrangements, and encourage grantees to explore interdisciplinary relationships among the arts in both Asian and American contexts. The ACC thus functions both as a grantmaking foundation and a service organization for the field of Asian-American cultural exchange.



Hu Song Wei of Hong Kong performs at the Ailey School Summer Intensive Program in New York in 2007

Funding for the programs of the Asian Cultural Council is provided by the generous annual support of individuals, foundations, and corporations, as well as endowment income from the following leadership organizations and individuals:

The Andrew W. Mellon Foundation
BHR Memorial Fund
Blanchette H. Rockefeller
The Ford Foundation
The JDR 3rd Fund
John D. Rockefeller 3rd
Laurance S. Rockefeller
National Endowment for the Humanities
The Saison Foundation
The Starr Foundation

Generous support is also provided by our following partners:

Asian Cultural Council Philippines Foundation, Manila
The Sino-American Asian Cultural Foundation
(SAACF), Taipei
Rockefeller Brothers Fund, New York

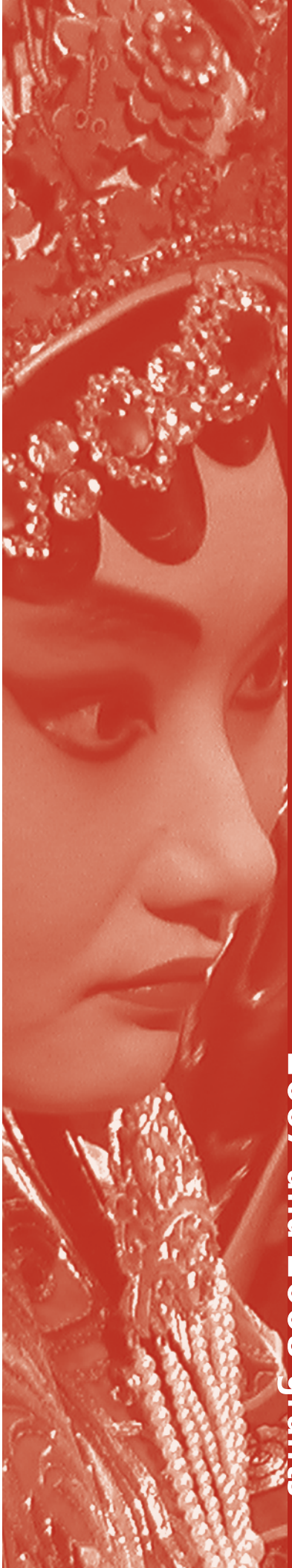
We thank each and every one of the extraordinary individuals and organizations who recognize the value of cultural exchange and its role in world diplomacy.

A complete listing of our 2007 and 2008 donors may be found on pages 63 and 64.



A performance of Thai choreographer Waewdao Sirisook's *KUWANG SALEE Spirit and Voice of Nature* in the Mildred E. Mathias Botanical Garden at UCLA

2007 and 2008 grants



2007 Grants

The following grants were awarded during the period from January 1 through December 31, 2007:

Total amount awarded to individuals: \$1,289,880

Total amount awarded to institutions: \$619,989

Bhutan

Karma Tshering ■ Filmmaker, Thimphu, Bhutan: to train in the use of film and video editing equipment in the United States.

University of Texas at El Paso ■ to support exhibition research in Bhutan by Kate Bonansinga.

Burma

U Maung Maung ■ Musician, Yangon, Burma: to observe performing arts and present Burmese music and dance in New York.

Chan Thar ■ Dancer, Yangon, Burma: to observe performing arts and present Burmese music and dance in New York.

Cambodia

Cambodian Living Arts ■ Boston, Massachusetts: for the participation of six traditional musicians from Cambodia in a residency and performance in Lowell, Massachusetts.

Freer Gallery of Art and Arthur M. Sackler Gallery ■ Washington, D.C.: to enable conservators Paul Jett and Sean Charette to continue work on the bronze conservation project at the National Museum in Phnom Penh.

Inta, Inc. ■ New York: to enable Cambodian dancers Setpheap Sorn and Chakreya So to collaborate with Eiko & Koma in New York and at the American Dance Festival in North Carolina.



Tomoko Sugawara plays the Japanese *kugo* harp



Ivy Ma, from Hong Kong, working during her residency at Headlands Center for the Arts in California

“ Before my trip, I was thinking a lot about what artists can do in this century while facing all kinds of natural disasters and wars, which happen far away but affect us closely. I didn't get an answer, but the trip opened up my mind, and now I know there are many possibilities for the future.”

Ivy Ma
2007 Lee Hysan Foundation Fellow
Painting and sculpture
Hong Kong to United States

Khmer Arts Academy ■ Phnom Penh, Cambodia: to support a tour of the Academy's production of *Pamina Devi* in the United States.

Sathal Khun ■ Assistant Registrar, National Museum of Cambodia, Phnom Penh: to study museology at the University of Denver and to visit American museums.

Royal University of Fine Arts ■ Phnom Penh, Cambodia: to support performing arts training programs and to enable the university's faculty and associates to participate in international conferences.

China

Americans for the Arts ■ Washington, D.C.: to enable AFA President and CEO Robert Lynch to participate in the Audience Development Symposium at the Shanghai Conservatory of Music in China.

Robert Baron ■ Director, Folk Arts Program, New York State Council on the Arts, New York: to lecture on public folklore at Peking University and the Central University for Nationalities in Beijing.

East Coast Artists ■ New York: for the participation of actress Jennifer Lim and director Benjamin Mosse in a collaborative production with the Shanghai Theatre Academy.

James Elaine ■ Curator, Hammer Projects, Hammer Museum, Los Angeles, California: to research contemporary art in China.

Xiaoyan Guo ■ Curator, Guangdong Museum of Art, Guangzhou, China: to observe management practices at museums in the United States and to meet with artists and curators.

Grace Jan ■ Conservator, New York: to train in the conservation and mounting of Chinese paintings at the Shanghai Museum and the Palace Museum.

Yi Jian ■ Filmmaker, Beijing, China: to survey contemporary film and media and to visit organizations linking artists and low-income communities.

King Institute at Stanford University ■ Palo Alto, California: to support the participation of playwright Clayborne Carson and gospel singers Aldo Billingslea and September Penn in the production of, and public programs for: *Passages of Martin Luther King* with the National Theater of China in Beijing.



Hyun-Jin Jung (left) and Todd Lawrence Stone performing in Trisha Brown's *I Love My Robots*



Nicky Paraiso from the United States performed *House/Boy* at the 3rd Initiation Performance Festival in Singapore

Ang Lu ■ Professor, Department of Directing, Shanghai Theatre Academy, China: to attend theater rehearsals and performances and meet with drama professionals in the United States.

Museum of Fine Arts ■ Boston, Massachusetts: for the residencies of six artists from China participating in the exhibition *The Future of Tradition*.

Brian Nichols ■ Graduate student in religious studies, Rice University, Houston, Texas: to research the living heritage of the Kaiyuan temple in Quanzhou, China.

Neil Rolnick ■ Professor of music, Rensselaer Polytechnic Institute, Troy, New York: to serve as a composer-in-residence at the China Electronic Music Center of the Central Conservatory of Music in Beijing.

Joel Sachs ■ Director, New Juilliard Ensemble, New York: to teach and give a recital at the Shanghai Conservatory of Music.

Shanghai Theatre Academy ■ China: to enable director Richard Schechner, actor Jennifer Lim, and director Benjamin Mosse to participate in the Academy's production of Mr. Schechner's *Hamlet: That is the Question*.



(top) Bruce Gundersen's print *Durga* from his series *A Parade of Super Naturals*

(middle) Anter Asmorotedjo from Indonesia performs at American Dance Festival's International Choreographers' Workshop in summer 2007

(bottom) Yoon Jeong Heo of Korea playing the *geomungo* during her research trip to the United States

Nicholas Spitzer ■ Folklorist, New Orleans, Louisiana: to give lectures on public folklore at Peking University and the Central University for Nationalities in Beijing.

Teachers College, Columbia University ■ New York: to provide translation and programming support for ACC grantees Yang Shaolin and Yu Rongjun from the Shanghai Dramatic Arts Centre.

Xiaoyu Weng ■ Student, Shanghai, China: to pursue an M.A. degree at the California College of Arts.

Na Wu ■ Qin player, Beijing, China: to participate in and research contemporary music activities in the United States.

Wei-Guo Xu ■ Professor, School of Architecture, Tsinghua University, Beijing, China: to participate in the Special Program for Urban and Regional Studies (SPURS) at the Massachusetts Institute of Technology and to observe contemporary developments in architecture in the United States.

Yingshi Yang ■ Arts specialist, Beijing, China: to pursue an Ed.D. degree in arts administration and arts education at Teachers College, Columbia University.

Yunnan Yuansheng Indigenous Culture Development Center ■ Kunming, China: to provide support for the Center's ongoing research, documentation, and youth training programs.

Hong Kong

Wing Yi Jade Cheung ■ Student, Hong Kong Academy for Performing Arts: to study at the Aspen Music School.

Chinese University of Hong Kong ■ Hong Kong: for arts management workshops presented at the University by American arts specialist Martin Vinik.

Stella Fong ■ Assistant Curator, Contemporary Art, Hong Kong Heritage Museum: to research curatorial practices, visit museums and galleries, and meet arts professionals in the United States.

Kar Yan Ho ■ Architect, Hong Kong: to explore heritage preservation, urban design, and environmental design in the United States.

Miu Chi Lai ■ Set designer, Hong Kong: to pursue an M.F.A. degree in stage design at the School of Drama, Yale University.

Carol Lin ■ Soprano, Hong Kong: to pursue an M.Mus. degree at the New England Conservatory.

Ivy Ma ■ Artist, Hong Kong: to take part in residencies and study developments in contemporary visual arts in the United States.

Para/Site Art Space ■ Hong Kong: to enable American artist Lawrence Weiner to present and discuss his work in Hong Kong.

Lawrence Kwok Ling Pun ■ Writer and lecturer, Department of Cultural and Religious Studies, Chinese University of Hong Kong: to continue research on urban cultural practices in the United States.

Eric Chi Man Siu ■ Teaching Associate, Department of Printing and Digital Media, Hong Kong Institute of Vocational Education: to research video and new media art, meet artists, and visit museums and university media programs in the United States.

“The beauty about the ACC grant is that it allowed me the full freedom to craft and direct my own program, based on my specific needs and cultural standpoint. It guided me through the whole process of planning, making valuable recommendations and assistance along the way. The access it provided to a highly competent, humane and caring support system provided me with the administrative, financial, psychological and emotional backbone that I needed throughout the whole duration of my grant, and beyond.”

Grace Nono
2007 Mandarin Oriental Foundation Fellow
Music
Philippines to United States



Musician and researcher Grace Nono of the Philippines at the 2008 Smithsonian Folklife Festival in Washington, D.C.

Clay Carson of Stanford University's King Institute with a billboard from *Passages of Martin Luther King* in Beijing



Nan Song ■ Dance student, Hong Kong Academy for Performing Arts: to study at the Ailey School Summer Intensive Program and observe dance in New York.

Ke Zhang Karen Sung ■ Music student, The Chinese University of Hong Kong: to study at the Aspen Music School.

Martin Vinik ■ Faculty, Program in Arts Administration, Teachers College, Columbia University, New York: to conduct a workshop for arts managers at the Chinese University of Hong Kong.

Hu Song Wei ■ Dance student, Hong Kong Academy for Performing Arts: to study at the Ailey School Summer Intensive Program and observe dance in New York.

Ellen Pui Man Yuen ■ Instructor, School of Creative Media, City University of Hong Kong: to observe contemporary art activities and study film and video production in the United States.

India

Ngawang Choephel ■ Filmmaker, New York: to interview and document Tibetan musicians in India for the film *Tibet in Song*.

Sunil Kothari ■ Dance and drama critic, New Delhi, India: to serve as a visiting scholar in the department of performance studies, Tisch School of the Arts, New York University.

Maharashtra Cultural Centre ■ Pune, India: for Broadway theater tickets for members of the Centre's theater company touring the U.S.

Elayne McCabe ■ Film specialist, Salem, Massachusetts: to research Kashmir, India's efforts to build a local film industry.

New York City Center ■ New York: to enable musicians from India to accompany two dance groups at the Fall for Dance Festival.

Newark Museum ■ New Jersey: for the participation of Indian artists in the exhibition *INDIA: Public Places, Private Spaces—Contemporary Photography and Video Art*.

Rubin Museum of Art ■ New York: to enable two Bon practitioners to participate in public programs related to the exhibition *Bon, The Magic Word*.

World Music Institute ■ New York: for the participation of the Laihui Ensemble from Manipur in the World Music Institute's Festival of India.

Indonesia

Anter Asmorotedjo ■ Dancer and choreographer, Yogyakarta, Indonesia: to participate in the International Choreographers' Workshop at the American Dance Festival in Durham, North Carolina.

Franklin Furnace ■ Brooklyn, New York: for Indonesian dancer Martinus Miroto's participation in the video project *Slow Dancing*.

Tarlen Handayani ■ Arts administrator, Bandung, Indonesia: to observe visual arts and intern at museums in New York.

National Dance Institute ■ New York: to enable three dance teachers and nine students from Bali to participate in NDI's Irene Diamond Summer Institute.



Brian Nichols of the United States at the Kaiyuan Temple in Quanzhou, China

“ I feel my own dreams become reality, become something that I can touch. I was never far from home before, and every day in New York is an amazing experience.”

Tarlen Handayani
2007 Ford Foundation Fellow
General culture
Indonesia to United States



Arts administrator, Tarlen Handayani, during her museum internship in New York

Contemporary Legend Theatre of Taiwan performs *Farewell My Concubine* at the Lincoln Center Festival in summer 2007 (Wei Hai-Ming [left] and Wu Hsing-kuo)



New York University (NYU), Center for Religion and Media ■ New York: to enable Indonesian filmmakers Lexy Junior Rambadeta and Aryo Danusiri to participate in a conference at NYU.

Mohamed Ugoran Prasad ■ Performing arts critic and scholar, Yogyakarta, Indonesia: to research theater and performing arts as a visiting scholar in the department of performance studies, Tisch School of the Arts, New York University.

Sandra Sardjono ■ Assistant Curator, Department of Costume and Textiles, Los Angeles County Museum of Art, California: to attend a symposium at the National Museum of Indonesia in Jakarta, and to study museum textile collections in Indonesia.

Seno Joko Suyono ■ Jakarta, Indonesia: to study performing arts in the United States.

Dewi Ria Utari ■ Dance critic, Jakarta, Indonesia: to continue to study performing arts archiving practices in the United States.

Japan

Arts Initiative ■ Tokyo Japan: to support educational and media programs in association with curator Mizuki Endo's ACC fellowship activities in the United States.

Deirdre Boyle ■ Documentary film and video specialist, New York: to attend the Yamagata Film Festival in Japan.

Brooklyn Academy of Music ■ New York: for the participation of the company Pappa Tarahumara from Japan in the Next Wave Festival.

Contact Improvisation Festival ■ Tokyo, Japan: for the participation of American dancer and teacher Ray Chung in the Contact Improvisation Festival Japan.

James Cook ■ Chairperson, 3-D division, School of Art, University of Arizona, Tucson: to research Noh theater in Japan.

Stephen Earnhart ■ Director and playwright, New York: to develop a new theater work, *The Wind-up Bird Chronicle*, based on a novel by Haruki Murakami, in Japan.

Robert Een ■ Composer and musician, New York: to survey contemporary music in Japan for the development of a new chamber opera, *The Escape Artist*.

Satoshi Hashimoto ■ Artist, Kanagawa, Japan: to observe contemporary art, meet with artists and curators, and create new work in the United States.

Amy Iwazumi ■ Violinist and composer, Ardsley, New York: to study traditional music in Japan.

Japan Society ■ New York: to support curators and couriers from Japan participating in the exhibition *Awakening: Zen Figure Painting in Medieval Japan*.

Yutaka Joraku ■ Dancer and choreographer, Hiroshima, Japan: to observe contemporary performing arts in the United States.



Artist Satoshi Hashimoto interacts with New Yorkers in Time Square in his work *fruit*, June 15, 2008

“ I wanted to thank the ACC once again for supporting me at such a formative and transitional time in my career. I was unprepared for what a profound experience [my time in Japan] turned out to be. It was significantly meaningful for my personal development as an artist and human being.”

Stephen Earnhart
2007 grantee
Theater
United States to Japan



Theater director Stephen Earnhart at Morishita Studio for *The Wind-Up Bird Chronicle* workshop (an adaptation of Haruki Murakami's novel)



Kira Onodera and Paul Juhn in *The Wind-Up Bird Chronicle* (an adaptation of Haruki Murakami's novel) workshop presentation at 3-Legged Dog Art & Technology Center, New York, 2008

Erika Kobayashi ■ Writer and media artist, Tokyo, Japan: to observe contemporary arts and explore new writing in the United States.

Mika Kobayashi ■ Photography curator and critic, Kyoto, Japan: to serve as Curatorial Assistant at the International Center of Photography in New York, and to study museum photography collections.

Liz Lerman Dance Exchange ■ Takoma Park, Maryland: to enable choreographer Liz Lerman and company members to continue research, collaborative community work, and performance development in Japan.

Miya Masaoka ■ Composer and musician, New York: to study *gagaku* court music in Japan.

Maureen Fleming Company ■ New York: to support the participation of shakuhachi musician Akikazu Nakamura in rehearsals and performances of a new work, *Waters of Immortality*, in the United States.

Myra Rasmussen ■ Dramatist and teacher, Halfway, Oregon: to research and participate in the production of lantern floats for the Nebuta Festival in Aomori, Japan.

Tomoko Sugawara ■ Harpist, Kanagawa, Japan: to study the history of the angular harp in East and Central Asia in the United States.

The Museum of Modern Art (MoMA) ■ New York: for the participation of choreographer/dancer Min Tanaka in public programs associated with an exhibition documenting his work at P.S. 1 and MoMA.

Theatre Nohgaku ■ Tokyo, Japan: to support the participation of Japanese Noh musicians in a tour of Theatre Nohgaku's production *Crazy Jane* to colleges in the Pacific Northwest.

Trisha Brown Dance Company ■ New York: to enable artist Kenjiro Okazaki, artist/designer Yuji Fukui, and project manager Yu Nakai from Japan to participate in rehearsals and the premier performance of Ms. Brown's work *Set and Reset* at Montclair State University.

Korea

18th Street Arts Complex ■ Santa Monica, California: for the residency of Korean artist Jee-Eun Park.

Hammond Museum & Japanese Stroll Garden ■ North Salem, New York: to enable three artists from Korea to participate in the exhibition *Incarnation: Contemporary Art* from Korea.

Yoon Jeong Heo ■ Musician, Seoul, Korea: to research traditional musics of East Asia and contemporary music in the United States.

Na Ye Kim ■ Dancer, Seoul, Korea: to attend dance, music, and theater performances in the United States.

Sunkyung Kim ■ Art historian, Boulder, Colorado: to research a group of seventh-century Buddhist stelae in the National Museum in Seoul and the National Museum in Ch'ongju in Korea.

Yu Yeon Kim ■ Curator, New York: to survey contemporary arts and culture in North Korea for the development of a new international art project, *Pyongyang Report*.

Takemitsu Oba ■ Starr Conservator, Metropolitan Museum of Art, New York: to study traditional mounting techniques for scroll and screen paintings in Korea.



(top) Ya-Chu Kang (left), the ARCUS 2008 Fellow from Taiwan, and ACC's Taiwan representative Rita Chang

(middle) Renowned *chapey* player Kong Nay performs at the Smithsonian Institution's 2007 Festival of American Folklife program *The Mekong River: Connecting Cultures*

(bottom) John V. Bellezza from the United States (left) with a tantric adept from the Celestial Lake in China

Chakreya So from Cambodia performing Eiko & Koma's *GRAIN* during her residency at the American Dance Festival in 2007



Malaysia

Kee Yong Chong ■ Composer-in-residence, Malaysian Philharmonic Orchestra, Kuala Lumpur: to attend concerts and workshops and meet composers and musicians in the United States.

Mongolia

Enkhtsetseg Dashdavaa ■ Director, Mongolian National Modern Art Gallery, Ulaanbaatar: to survey museum management practices and participate in museum internships in the United States.

Philippines

Josefina Estrella ■ Artistic Director, Dulaang UP, University of the Philippines, Quezon City: to research the use of film and digital technology in contemporary American theater.

Hiyas Hila ■ Pianist, Quezon City, Philippines: to pursue a D.M.A. degree in piano performance at the University of Minnesota.

Susie Ibarra ■ Composer and musician, New York: to study indigenous music and document regional festivals in the Philippines.

Maria Teresa Jamias ■ Actor and director, Manila, Philippines: to study theater and dance in the United States.

La MaMa Experimental Theatre Club ■ New York: to enable a theater company from the Philippines, directed by Cecile Guidote Alvarez, to present a music theater piece based on the work of Filipino writer Alejandro Roces at La MaMa.

Grace Nono ■ Musician, Quezon City, Philippines: to study arts and cultural management and observe contemporary music in the United States.

Singapore

Erin Jue ■ Graduate student, Conservation Center, New York University: to intern at the Heritage Conservation Centre in Singapore.

Nicky Paraiso ■ Dance & Performance Curator, La MaMa Experimental Theatre Club, New York: to present the performance work *House/ Boy* at the Initiation International Performance Festival in Singapore.

Taiwan

Baryshnikov Dance Foundation ■ New York: to support Fang-yi Sheu's residency at the Baryshnikov Arts Center.

Jeffrey Jing-Fu Chiou ■ Flutist, Taipei, Taiwan: to complete a program of study in flute performance leading to the Artist Diploma at the Steinhardt School, New York University.

Juei-Hsien Hsu ■ Artist, Taipei: to continue observing contemporary art and meet with artists and curators in the United States.

Chien-Chiang Hua ■ Artist, Taipei, Taiwan: for a creative residency at the Headlands Center for the Arts in California and to observe creative activities in New York.

Shih-Hung Ko ■ Puppeteer, Taipei, Taiwan: to continue pursuing an M.F.A. degree in puppetry arts at the University of Connecticut.

Chien Chang Lee ■ Actor, director, choreographer, and lighting designer, Taipei, Taiwan: to study performing arts and meet with artists in New York.

Lincoln Center Festival ■ New York: to support the participation of Taipei's Contemporary Legend Theatre in the Lincoln Center Festival.

Bulareyaung Pagarlava ■ Dancer and choreographer, Taipei, Taiwan: to participate in dancer Fang-yi Sheu's artist-in-residence project at the Baryshnikov Arts Center in New York.

Jennifer Shyu ■ Composer and musician, Bronx, New York: to research indigenous music in Taiwan.



Dancers from the ZenDance Company performing at the Asia Pacific Performing Arts Network (APPAN) Conference at La MaMa E.T.C. in New York in fall 2008



(top) ACC trustee Kenneth Fung with grantee Chattiya “Kate” Nitpolprasert of Thailand at the opening of the Osage Gallery’s exhibition *Some Rooms*, which she curated

(middle) Puppetry scholar Tin Maung Kyi of Burma gives a lecture/demonstration at Lotus Dance Center in New York

(bottom) Jennifer Shyu from the United States with living legend Zhu Ding Shun, the leading master of Pengchun folk song and moon guitar playing, in Hengchung, Pingtung Province, Taiwan



Taiyuan Art & Culture Foundation ■ Taipei, Taiwan: for the publication of a book documenting traditional Asian puppet theater and the collection of the Lin Liu-Hsin Puppet Theater Museum in Taipei.

Wei-Hao Tseng ■ Sculptor, Tainan, Taiwan: to observe contemporary art, meet with artists and curators, and create new work in the United States.

Yu-Chin Tseng ■ Artist, Taipei, Taiwan: to observe contemporary art, meet with artists and curators, and participate in the International Residency Program at Location One in New York.

Thailand

Waewdao Sirisook ■ Dancer and choreographer, Chiang Mai, Thailand: to pursue an M.F.A. degree in choreography at the University of California, Los Angeles. ■

Monthatip Suksopha ■ Founder and Director, Wandering Moon Performance Group, Chiang Mai, Thailand: to observe performing arts and research theater in small spaces in the United States.

Thai Links ■ Brooklyn, New York: to enable Thai filmmakers Jira Maligol and Nitipong Thinthupthai to participate in *Thai Takes 3: Independent Film Festival*.

Tibet

John Bellezza ■ Explorer and independent scholar, Southamptn, New Jersey: to continue research and writing on pre-Buddhist culture in Upper Tibet.

Vietnam

Manh Hung Nguyen ■ Performance artist, Hanoi, Vietnam: to study contemporary art and electronic music and to undertake creative work in the United States.

Trinh Thi Kim Nguyen ■ Graduate student in theater, University of Hawaii at Manoa: for dissertation research on *cai luong* theater in Vietnam.

Nora Taylor ■ Independent scholar and curator, Washington, D.C.: to research performance art in Vietnam.

Travel within Asia/Multi-country Travel

Amrita Performing Arts ■ Phnom Penh, Cambodia: to support programs with visiting artists and specialists from Asia and the United States.

Jiayao An ■ Professor, Institute of Archaeology, Chinese Academy of Social Sciences, Beijing: to attend the 21st International Congress on Glass and to study museum collections and meet with scholars in Germany and France.

ARCUS ■ Moriya, Japan: to enable artist Szhuhui Lee from Taiwan to participate in the ARCUS residency program.

Banjarmili Dance Studio ■ Yogyakarta, Indonesia: to support the residencies of Cambodian dancers Chumvan Sokhachivy and Phon Sopheap.

California Institute of the Arts, Gallery at REDCAT ■ Los Angeles: to enable four artists from Thailand and Vietnam to be in residence at the Gallery.

Center for Puppetry Arts ■ Atlanta, Georgia: to enable puppetry scholar Fan Pen Chen of the State University of New York at Albany to conduct research in China and Taiwan.

Hwei-Lan Chang ■ Artist and curator, Taipei, Taiwan: to participate in a residency at Campus Hanoi in Vietnam and to survey contemporary art in Thailand and Indonesia.

Melissa Chiu ■ Director, Asia Society Museum, New York: for research in South and Southeast Asia for a book on contemporary Asian art.

Dan Chumley ■ Theater director, San Francisco, California: to continue collaborative theater work in Korea, Taiwan, and China during 2007.

Command N ■ Tokyo, Japan: to support a team of artists and arts educators researching alternative spaces and art education in Asia.

Geria Olah Kreativitas Seni ■ Denpasar, Indonesia: to enable Cambodian dancer Phon Sopheap and Taiwanese dancer Yi-Chun Chang to participate in the Forum for Young Choreographers and Composers in Bali.

Ju Huang Huang ■ Documentary filmmaker, Taipei, Taiwan: to attend film events and study film production in the United States and Asia.

Pen Hun ■ Dancer, Phnom Penh, Cambodia: to pursue an M.A. degree in Southeast Asian studies at Chulalongkorn University in Bangkok.

Indian National Trust for Art and Cultural Heritage ■ New Delhi, India: to enable conservation specialists from Asia to participate in the International National Trust Organization Conference in New Delhi.

International Studio & Curatorial Program ■ Brooklyn, New York: to support studio expenses for ACC grantee residencies.

Nestor Jardin ■ President, Cultural Center of the Philippines: to continue research and educational work through international exchange.
John D. Rockefeller 3rd Awardee

Leveraging Investments in Creativity (LINC) ■ New York: to support the participation of presenters, scholars, and specialists from the United States and Asia in LINC's Cambodian Artists Project meeting in Phnom Penh.

Hwai-Min Lin ■ Choreographer, Taipei, Taiwan: to conduct a choreography workshop in Solo, Indonesia.

Location One ■ New York: for the residency of one ACC grantee artist from Asia.

New York International Ballet Competition (NYICB) ■ New York: for the participation of dancers from Asia in NYICB'S ninth competition program.

Tcheon-Nahm Park ■ Artist, Seoul Museum of Art, Korea: to observe contemporary art in Taiwan.

Smithsonian Institution, Center for Folklife and Cultural Heritage ■ Washington, D.C.: for the participation of four artists from Cambodia and Laos in the Festival of American Folklife.

Solomon R. Guggenheim Museum ■ New York: to support the participation of leading contemporary art specialists from Asia in the inaugural meeting of the Guggenheim's Asian Art Council.



Chao Socheata performs in the Khmer Arts Academy's production of *Pamina Devi* at the Joyce Theater

TheatreWorks Ltd. ■ Singapore: to support the Arts Network Asia Regional Project.

Michiko Sy Yamamoto ■ Filmmaker, Quezon City, Philippines: to research future film projects examining Filipino-Japanese relationships in Japan.

Yayasan Kelola ■ Jakarta, Indonesia: to support a choreography workshop in Solo, Indonesia, led by Taiwanese choreographer Lin Hwai-Min.

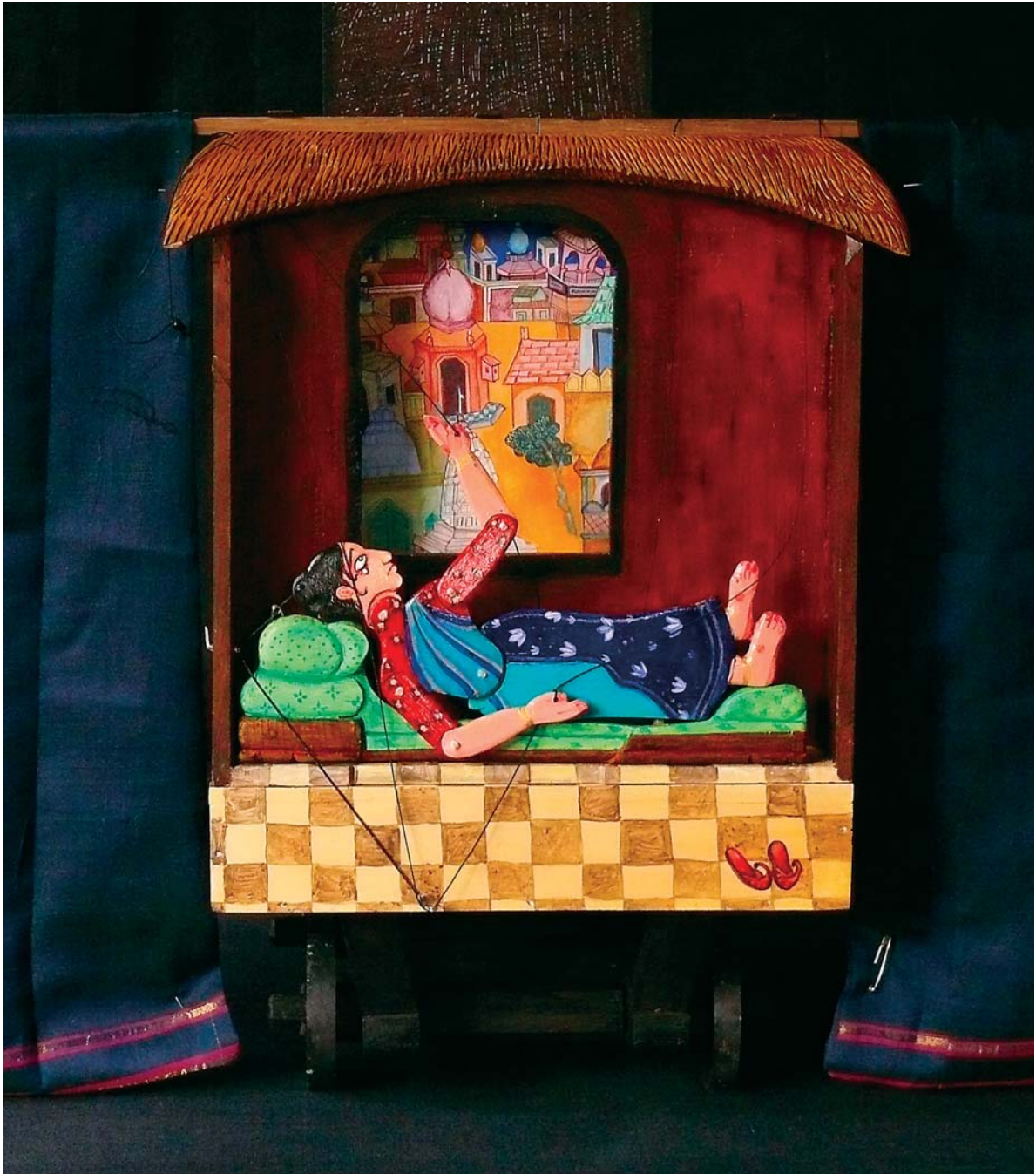
Serinity Young ■ Research associate, Department of Anthropology, American Museum of Natural History, New York: to conduct research in India and Indonesia for a book on female deities in Hinduism and Buddhism.

“ Many doors have been opened, new work has been made, and it is incredibly rewarding to be able to share my experiences with people who can benefit from it; and at the same time teach me a whole new perspective.”

Josh Harris
2008 Henry Luce Foundation Fellow
Sculpture and museology
United States to Thailand



Josh Harris from the United States working on a traditional lost wax model that he will cast in Thai Bronze with Apisit Nongbua at a foundry in Nakhom Pratom, Thailand



Parvathy Baul and Ravi Nair's puppet theater adaptation of *The Story of Radha and Krishna* at Great Small Works' Eighth International Toy Theater Festival in New York in 2008

2008 Grants

The following grants were awarded during the period from January 1 through December 31, 2008:

Total amount awarded to individuals: \$1,389,815

Total amount awarded to institutions: \$573,400

Bhutan

Rubin Museum of Art ■ New York: to support the participation of artists and cultural practitioners from Bhutan in the Museum's exhibition *The Dragon's Gift: The Sacred Arts of Bhutan*.

Pema Chhoden Wangchuk ■ Associate, National Textile Museum, Thimphu, Bhutan: to pursue an M.A. degree in museum studies at the University of Washington.

Burma

Tin Maung Kyi ■ Puppeteer, Burma: to attend the Burma Studies Conference at Northern Illinois University and visit the puppetry program at the University of Connecticut.

U Moe Naing ■ Director, Gitameit Music Center, Yangon (Rangoon), Burma: to study choral conducting at Westminster Choir College.

Chaw Ei Thein ■ Director and Co-founder, Sunflower Art Gallery, Yangon (Rangoon), Burma: to observe contemporary art practices and arts education in the United States.

Cambodia

Baryshnikov Dance Foundation ■ New York: to support the participation of Cambodian dancers in a residency at the White Oak Plantation.

Miwa Dawn Ikemiya ■ Artist, New York: to conduct research and create new work at the Reyum Institute of Arts and Culture in Phnom Penh.

Koji Nakano ■ Composer, Boston, Massachusetts: to participate in a residency at the Royal University of Fine Arts in Phnom Penh.

Public Theater ■ New York: to support the participation of five performing artists from Cambodia in the work *3 years, 8 months, 20 days* at the Under the Radar Festival in New York.

Royal University of Fine Arts ■ Phnom Penh, Cambodia: to support Cambodian Artists Mentorship Program activities.

China

Kai Chen ■ Dancer, Beijing, China: to study at the Trisha Brown Dance Studio in New York and to observe contemporary dance in the United States.

China Institute in America ■ New York: for the participation of staff from the Liaoning Provincial Museum in China in an exhibition of Ming and Qing dynasty objects from the Museum.

Claire Conceison ■ Assistant Professor of Drama, Tufts University, Medford, Massachusetts: to research modern Chinese theater in Beijing and Shanghai.

Artist Karl Satler from the United States with work he created during his residency in Kangnung City, South Korea



Jane Farver ■ Director, MIT List Visual Arts Center, Cambridge, Massachusetts: to research contemporary art in China and identify artists for residencies at the Center.

FotoFest ■ Houston, Texas: for the participation of photographers and curators from China in the FotoFest program *Photography from China 1934-2008*.

Benjamin Genocchio ■ Art critic, New York: to research the antiquities trade in China.

Guangdong Modern Dance Company ■ Guangzhou, China: to enable Mary Cochran, Chair of the Department of Dance at Barnard College, to teach in the Company's International Dance Camp.

Xin Huang ■ Dance scholar and choreographer, Beijing, China: to research dance in American higher education.

Wan Liu ■ Assistant Professor, Urban Planning and Design, Tsinghua University, Beijing, China: to participate in the Special Program for Urban and Regional Studies (SPURS) at the Massachusetts Institute of Technology and to observe contemporary architecture in the United States.

Xinyu Lu ■ Film specialist, Shanghai, China: to serve as a visiting scholar in the department of cinema studies at New York University.

National Art Museum of China ■ Beijing, China: to enable Judith Burton of Columbia University and Bruce Altshuler of New York University to participate in the first Chinese-U.S. International Conference on Art and Museum Education.

New York University's Center for Religion and Media ■ New York: to support a residency by Chinese filmmaker Xiao'er Gan.

Parsons: The New School for Design ■ New York: to support the participation of artists from the United States in the National Art Museum of China project *SYNTHETIC TIMES—New Media Art China 2008*.

Roulette Intermedium, Inc. ■ New York: to support ACC grantee Wu Na's performance at the music venue Roulette in New York.

Jijia Sang ■ Dancer, Beijing, China: to collaborate with choreographer Yin Mei on the new work, *City of Paper*.

Di Shi ■ Violist, Chengdu, China: to complete the Artist Diploma program at the Thornton School of Music, University of Southern California.

Zehui Tang ■ Curator, National Art Museum of China, Beijing: to pursue an M.A. degree in arts administration and policy at the School of the Art Institute of Chicago.

Pingxian Wang ■ Research Associate, Dunhuang Academy, Gansu, China: to serve as a visiting scholar at the C.V. Starr East Asian Library of the University of California, Berkeley.

Lanfen Wei ■ Deputy Division Chief of the Opening and Closing Ceremonies of the Beijing Olympic Games, China: to study arts management practices in the United States.

Xiaoyu Weng ■ Curator, Beijing, China: to pursue an M.A. degree in curatorial practice at the California College of the Arts in San Francisco.

Ming Yang ■ Lecturer in English, Beijing Foreign Studies University, China: to pursue a Ph.D. degree in the Asian Theater Program at the University of Hawaii at Manoa.

Xiao Yu ■ Choreographer, Shanghai, China: to participate in the American Dance Festival's International Choreographers Residency Program.

Xilu Zhang ■ Choreographer, Guangzhou, China: to participate in the American Dance Festival's International Choreographers Residency Program.

East Timor

Fowler Museum, University of California, Los Angeles ■ Los Angeles: to support curator Jill Forshee's research in East Timor for the Fowler's exhibition on Southeast Asian textile artists.

Hong Kong

Andy Fai Au ■ Architect, Hong Kong: to survey contemporary architecture and meet with architects in the United States.

Ling Fai Levin Chan ■ Music student, Academy for Performing Arts, Hong Kong: to study at the Aspen Music School.



Composer Koji Nakano of Japan before a portrait concert at his creative residency at Burapha University in Bangsaen, Thailand

Ning Chan ■ Writer, Hong Kong: to observe contemporary theater practices in the United States.

Han Li ■ Dance student, Academy for Performing Arts, Hong Kong: to study at the Ailey School Summer Intensive Program and to observe dance in New York.

Carol Lin ■ Soprano, Hong Kong: to study vocal performance pursuant to an M.Mus. degree at the New England Conservatory.

Sin Kwok Beatrix Pang ■ Photographer and video artist, Hong Kong: to observe contemporary art, meet with artists and critics, and participate in a residency in the United States.

Lawrence Kwok Ling Pun ■ Writer and Lecturer, Department of Cultural and Religious Studies, Chinese University of Hong Kong: to continue research on urban cultural practices in the United States.

Louisa So ■ Actress, Hong Kong: to study acting and observe current theater developments in the United States.

Mandy Ka Yee Tam ■ Costume designer, Hong Kong: to study costume conservation and attend a conference of the United States Institute of Theater Technology.

Po Yi Tang ■ Music student, Academy for Performing Arts, Hong Kong: to study at the Aspen Music School.

University of Hong Kong ■ Hong Kong: to support the participation of scholars from the United States in a conference on narrative methods in Asian art.

Hoi Fai Wu ■ Lecturer, School of Drama, Academy for Performing Arts, Hong Kong: to research documentary theater in the United States.

Shang-Jen Yuan ■ Dance student, Academy for Performing Arts, Hong Kong: to study at the Ailey School Summer Intensive Program and observe dance in New York.

India

Ritusri Chaudhuri ■ Dancer, Howrah, India: to study dance and choreography in the United States.

Great Small Works ■ New York: to enable performing arts specialists from Rajasthan, India, to participate in the International Toy Theater Festival in New York.

Anne Percoco ■ Graduate student, Rutgers University's Mason Gross School of the Arts, New Jersey: to research Hindu concepts of space in the age of globalization.

Rupayan Sansthan Institute ■ Calcutta, India: to enable social scientist David Yetman and museologist Richard Brusca to serve as consultants in the development of the Museum of the Desert in Rajasthan.

Ratan Thiyam ■ Theater director, Manipur, India: to continue research and educational work through international exchange. *John D. Rockefeller 3rd Awardee*



(top) Anne Percoco's public sculpture/performance *Indra's Cloud* in Vrindavan, India

(middle) Burmese artist Chaw Ei Thein's sculpture, *Sugar Temple*, constructed with 5.5 tons of granulated sugar

(bottom) 2000 grantee Arahmaiani Feisal participating in Angel Shaw's *Trade Routes: Converging Cultures*



Shu-Yi Chou, a dancer from Taiwan, performs during his residency in the United States

“ ACC = Asian Cultural Council, but for me
ACC = Art Connect Culture.

I cannot contain everything that happens around me
in New York, a city where art is liberated. In this five-
month residency, I'm not just experiencing dance and
art, I am understanding how to live with my artistic
creations: what is creation in my life and this society?”

Shu-Yi Chou
2008 Sino-American Asian Cultural Foundation Fellow
Dance
Taiwan to United States

Indonesia

Tarlen Handayani ■ Arts administrator, Bandung, Indonesia: to continue to observe visual arts and audience development programs at museums in New York.

Edward Herbst ■ Music scholar, Otis, Massachusetts: to complete work in Indonesia on the first recordings of Balinese music.

Jakarta International Summer Music Festival ■ Indonesia: to enable American pianist and conductor Lisa Laskowich to teach in the Jakarta International Summer Music Festival.

Kronos Performing Arts Association ■ San Francisco, California: to enable Indonesian composer and musician Rahayu Supanggah to collaborate with the Kronos Quartet in San Francisco.

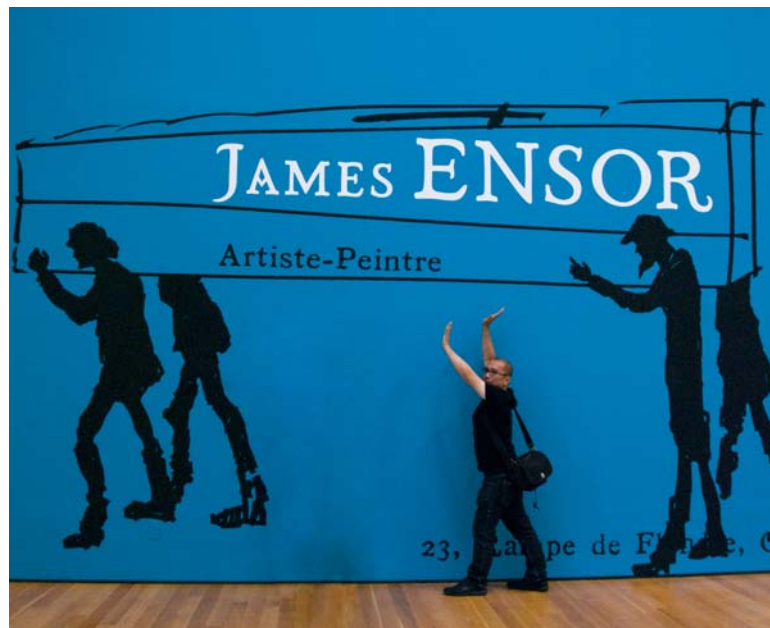
Leonardus Nahak and Yarobeam Lukuaka ■ Director and Exhibition Designer, Museum of East Nusa Tenggara, Kupang, West Timor, Indonesia: to attend a meeting of the American Association of Museums and survey museum practices in the United States.

Dwi Sujanti Nugraheni ■ Documentary filmmaker, Yogyakarta, Indonesia: to study documentary filmmaking at Appalshop in Kentucky, and to observe film production in the United States.

Soeparmin Ras ■ Dancer and choreographer, Lumajang, Indonesia: to observe contemporary dance training programs in the United States.

Nyak Ina Raseuki ■ Musicologist, Jakarta, Indonesia: to complete a dissertation for a Ph.D. degree in music at the University of Wisconsin.

Maria Tri Sulistyani ■ Director, Papermoon Puppet Theatre, Yogyakarta, Indonesia: to observe performing arts and meet with puppetry artists in the United States.



Clodualdo Aladen “Dindo” Llana, a painter from the Philippines, at the Museum of Modern Art during his research fellowship



Kim Kyung Hye of the Shin Eunju Dance Company of Korea performing at the recital for Traditional Theatre Training (T.T.T.) in Kyoto

Japan

Art Tower Mito ■ Japan: to enable two Art Tower Mito curators for participation in a SITE Santa Fe International Biennial.

Douglas Brooks ■ Boat builder, Vergennes, Vermont: to document the construction of a traditional *sabani* fishing boat in Okinawa, Japan.

Contact Improvisation Festival Japan ■ Tokyo: for the participation of American choreographer and teacher Nina Martin in the second Contact Improvisation Festival Japan.

Film Forum ■ New York: for the participation of Japanese film specialist Teruyo Nogami in a retrospective of the films of Tatsuya Nakadai in New York.

Kianga Ford ■ Professor, Studio for Interrelated Media, Massachusetts College of Art, Boston: to develop a new audio recording in Japan for the project *The Story of This Place*.

Amy Guggenheim ■ Playwright, director, and performance artist, New York: to conduct research for a screenplay and meet with filmmakers and potential collaborators in Japan.

Kaoru Hirano ■ Scholar and sculptor, Kanagawa, Japan: to conduct cultural research, create new work, and participate in a residency program in New York.

Shirotama Hitsujiya ■ Theater director, Tokyo, Japan: for tickets to theater performances in the United States.

Koosil-ja Hwang ■ Choreographer, New York: to research Korean communities in Japan for the creation of a new dance and digital performance work.

Eric Knoche ■ Ceramic artist, White Bear Lake Mountain, North Carolina: to study ceramics in Japan and assist renowned Bizen potter Jun Isezaki.

Madison Square Park Conservancy ■ New York: to support the development of Japanese artist Tadashi Kawamata's project *Tree Huts* in New York's Madison Square Park.



Natural Dance Theatre of Japan performs at Jacob's Pillow Dance Festival in 2008

Kaeko Mizukoshi ■ Video artist, Tokyo, Japan: to research video art and participate in a residency at Location One in New York.

Museum of Fine Arts ■ Houston, Texas: to support the participation of an art historian from the National Institute of Cultural Properties, Tokyo, and a conservator from the Association for Conservation of National Treasures, Kyushu, in an exhibition of Japanese screens at the Museum.

Museum of Modern Art (MoMA) ■ New York: to support travel and research in Japan by two MoMA curators.

Hisayo Nakai ■ Conservator, Kyoto, Japan: to study oil painting conservation at museums in the United States.

OneStage, Inc. ■ New York: to support the participation of Japanese performing artists in the production *Ningyo Shimai (The Doll Sisters)* at La Mama E.T.C. in New York.

Sonoko Soeda ■ Theater specialist, Tokyo, Japan: to observe the management, creative processes, and productions of theater companies in the United States.

Eiko Sudo ■ Pianist, Tokyo, Japan: to study the piano music of John Cage with pianist Margaret Leng Tan in New York.

Elise Thoron ■ Theater director and writer, New York: to research traditional paper-making in Kyoto and attend theater and dance performances in Japan.

Jeremy Wade ■ Dancer, Berlin, Germany: to research manga and kawaii culture in Japan for a new work, *The Manga Project*, commissioned by the Japan Society in New York.

Makiko Watanabe ■ Conservator, Tokyo, Japan: to purchase research materials during an internship and study program in the United States.

Western Wind ■ New York: to enable four singers from Japan to participate in the Western Wind Summer Workshop in Ensemble Singing at Smith College.

Fumi Yokobori ■ Director, Dance Box, Nara, Japan: to observe contemporary dance and study dance management in the United States and Southeast Asia.

Korea

Richard Dean Moss ■ Choreographer, New York: to collaborate with Korean choreographer Yoon Jin Kim in Seoul.

Laos

Bruce Gundersen ■ Artist, New York: to research the *Ramayana* in Laotian visual and performing arts and to create new work.

Thongkhoun Souththivilay ■ Collections Manager, Luang Prabang National Museum, Laos: to intern at the Freer and Sackler Galleries of Art in Washington, D.C.

Malaysia

18th Street Arts Center ■ Santa Monica, California: to support the participation of Malaysian artist Margaret Bong in the Center's international residency program.

Mongolia

The Performers Committee, Inc. ■ New York: to support participation by the music ensemble Continuum in the Roaring Hooves Festival in Mongolia.

Philippines

Nilo Alcala ■ Composer, Quezon City, Philippines: to pursue an M.Mus. degree in composition at the Setnor School of Music, Syracuse University.

Jose Jay B. Cruz ■ Choreographer, Manila, Philippines: to study dance and choreography and research Philippine-American artists in the United States.

Mideo Cruz ■ Artist, Manila, Philippines: to observe contemporary art, meet with artists and critics, and participate in a residency in the United States.

Royal Hartigan ■ Associate Professor of Music, University of Massachusetts, Dartmouth: to research gong chime ensembles in the Philippines.

Clodualdo Aladen Llana ■ Painter, Quezon City, Philippines: to research culinary practices among Philippine diaspora communities, and to observe contemporary art in the United States.

Ma-Yi Theater Company ■ New York: to enable two associates of the Ma-Yi Theater Company to participate in the Virgin LabFest at the Cultural Center of the Philippines in Manila.

Edgardo Maranan ■ Playwright, poet, and novelist, Quezon City, Philippines: for a residency with the Ma-Yi Theatre Company in New York and to research Philippine-American communities in Chicago and San Francisco.

Cherry Mae Navarroza ■ Photographer, Manila, Philippines: to engage in cultural research and create new photography in New York.

Grace Nono ■ Musician, Quezon City, Philippines: to support cultural research in the United States and participation in the 20th anniversary celebration of the ACC's Hong Kong Arts Program.

Angel Velasco Shaw ■ Filmmaker and media artist, New York: to continue work in the Philippines on the project *Roots to Routes: Asia/America Converging Cultures*.

Singapore

Theatreworks ■ Singapore: to support the second year of the Arts Network Asia Regional Project.

Sri Lanka

Benille P. Emmanuel ■ Art historian and archaeologist, Los Angeles, California: to document the ancient script found on the Mirror Wall of Sigiriya in Sri Lanka.



(top) Sadari Movement Lab of Korea performs *Woyzeck* at The Public Theater's Under the Radar Festival

(middle) Taiwanese artist Aihua Hsia's sculpture *Fairies in the Forest*, which she created at the Nasugano International Sculpture Symposium in Japan

(bottom) Maria Tri Sulistyani, founder and director of Papermoon Puppet Theatre in Yogyakarta, poses with puppets



Amy Guggenheim directing her feature-length film, *When Night Turns to Day*, set in New York and Tokyo

“ My ACC trip far exceeded my expectations. First and foremost was the care, thoughtfulness and expertise of the New York and Japan ACC staff I was 'shepherded by'... I honestly look forward to being part of this network, which is sustained by creativity, cultural insight and mutual respect.”

Amy Guggenheim
2008 grantee
Cinema and photography
United States to Japan

Crystal Bella and Emily Skillings performing movement artist Yutaka Joraku's piece *Nori-Chan-E (To You of Dear)* at Bates Dance Festival



Taiwan

Ching-Yao Chen ■ Photographer, Taipei, Taiwan: for participation in the international residency program at Location One in New York.

Chinese Theatre Works ■ Queens, New York: to support participation by Chinese Theatre Works in the Yulin International Festival of Puppetry in Taiwan.

Shu-Yi Chou ■ Dancer and choreographer, Taipei, Taiwan: to participate in the American Dance Festival and the Bates Dance Festival, and to observe and participate in dance activities in New York.

Ai-Hua Hsia ■ Artist, Taipei, Taiwan: to participate in a residency program at the Headlands Center for the Arts in Sausalito, California, and to observe contemporary art in New York.

Ming-Shen Ku ■ Dancer, Taipei, Taiwan: to participate in CI 36, a Contact Improvisation training program, held at Juniata College in Huntingdon, Pennsylvania.

Hui-Yu Su ■ Artist, Taiwan: to observe contemporary art and participate in a residency program in New York.

Chao-Ching Yu ■ Dancer and choreographer, Taipei, Taiwan: to study performing arts and meet with artists in the United States.

Thailand

Teerawat Mulvilai ■ Theater specialist, Nontaburi, Thailand: to participate in workshops, observe performing arts, and meet with theater professionals in New York, Chicago, and Los Angeles.

Chattiya Nitpolprasert ■ Curator, Bangkok, Thailand: to observe curatorial practices at art institutions in the United States.

Thailand Composition Festival ■ Bangkok: to support the participation of American musicians in the Thailand Composition Festival in Bangkok.

Vietnam

James Elniski ■ Associate Professor of Art, School of the Art Institute of Chicago: to work with the Rygella Gallery, lecture at the Hanoi University of Fine Arts, and further develop relationships with the Hanoi arts community.

Van Thi Minh Huong and Truong Ngoc Thang ■ Musicologists, Hanoi, Vietnam: to observe ethnomusicology training programs at universities in the United States and to attend a meeting of the Society for Ethnomusicology at Wesleyan University.

Vo Quang Trong and Nguyen Duy Thieu ■ Director and Deputy Director, Vietnam Museum of Ethnology, Hanoi: to visit museums in New York, Boston, and Los Angeles.

Travel Within Asia/Multi-country

AiR Association ■ Hong Kong: to support travel to Hong Kong for artists from Thailand, India, and the United States participating in the Hong Kong International Artists' Workshop.

Amrita Performing Arts ■ Phnom Penh, Cambodia: to support Amrita's programs with visiting artists and specialists from Asia and the United States.

ARCUS Project ■ Moriya City, Japan: to enable Taiwanese artist Ya-Chu Kang to participate in an ARCUS residency program.

Arts Initiative Tokyo ■ Japan: to support the participation of artists and curators from Indonesia, Vietnam, and Hong Kong in the roundtable, *After Hours: New Institutionalism in Asia*.

Asia Pacific Performing Arts Network (APPAN) ■ Seoul, Korea: to support the participation of artists and specialists from India, Korea, Japan, and Indonesia in an APPAN International Festival-Symposium at La MaMa E.T.C. in New York.

Center for Khmer Studies ■ Siem Reap, Cambodia: to support six scholars from Cambodia, Laos, and Vietnam to undertake collaborative research on UNESCO World Cultural Heritage sites in their countries.

Cloud Gate Dance Theatre ■ Taipei, Taiwan: for Indonesian dancer Danang Pamungkas to apprentice with Cloud Gate Dance Theatre.



A photograph from Taiwanese photographer Ching-Yao Chen's *I ♥ New York* series, created while participating in an international residency program at Location One in New York



A scene from the adaptation of Ibsen's *When We Dead Awaken* by theater director Ratan Thiyam of Manipur, India

Gang-A-Tsui Theater Company ■ Taipei, Taiwan: to support residencies for three dancers from Indonesia.

Josh Harris ■ Artist and museum specialist, Philadelphia, Pennsylvania: to advise the Bangkok Art Center and San Art in Ho Chi Minh City on exhibition management, and to create new work.

Hong Kong Art School ■ Hong Kong: to support the residencies of Thai and Philippine artists at the School.

Shur-Tzy Hou ■ Photographer, Taipei, Taiwan: for travel in Southeast Asia to interview women who have left home to marry men in Taiwan.

Ho-Wen Hsiao ■ Dancer, Taipei, Taiwan: to study traditional performing arts in Japan.

Pen Hun ■ Dance scholar, Phnom Penh, Cambodia: to pursue an M.A. degree in Southeast Asian studies at Chulalongkorn University in Bangkok.

Indonesian Dance Festival ■ Jakarta: to enable choreographers and dancers from the United States, Thailand, Japan, and Taiwan to participate in the ninth Indonesian Dance Festival.

International Studio & Curatorial Program ■ Brooklyn, New York: to support the residencies of ACC grantee artists from Asia.

International Symposium on Electronic Art (ISEA) 2008 ■ Singapore: to support the participation of media artists and researchers from Thailand, Indonesia, and the United States in the ISEA program in Singapore.

Jacob's Pillow Dance Festival ■ Lee, Massachusetts: to support the participation of Japanese and Indian dance companies in the Festival.

Clara Min-Shin Kim ■ Curator, REDCAT, Los Angeles, California: to research contemporary art in Tokyo, Beijing, and Seoul.

Laurie Lazer and Darryl Smith ■ Co-founders, Luggage Store Gallery, San Francisco, California: to research contemporary art and non-profit arts organizations and to meet artists and curators in China, the Philippines, and Vietnam.

Chang-Jin Lee ■ Conceptual artist, New York: to research the history of 'comfort women' in Asia during World War II and to interview those survivors.

Leveraging Investments in Creativity (LINC) ■ New York: to support the participation of arts specialists from the United States and Asia in Cambodian Artists Project meetings in Phnom Penh.

Location One ■ New York: to support residencies by two ACC grantee artists from Asia.

Manuel Lutgenhorst ■ Dramatist, Chiang Mai, Thailand: to participate in a theater workshop in Yangon (Rangoon), Burma.

Martinus Miroto ■ Dancer, Yogyakarta, Indonesia: to observe contemporary arts in Hong Kong and Manila and to participate in the 20th anniversary celebration of the ACC's Hong Kong Arts Program and the ACC Philippines Foundation celebration.

New Museum of Contemporary Art ■ New York: to support the participation of artists and scholars from Korea and China in the *Museum as Hub* program.

Conceptual artist Chang-Jin Lee's *COMFORT WOMEN WANTED* project at the Incheon Women Artists' Biennale, Korea



New York City Center ■ New York: to support the participation of dance companies from Thailand and India in the Fall for Dance festival.

New York Music Ensemble ■ New York: to support the ensemble's participation in the Thailand Composition Festival at Burapha University in Bangkok and to perform in Southeast Asia.

Okinawa Prefectural University of the Arts ■ Japan: to support collaborative research by scholars in Okinawa, Japan, and Yunnan Province, China, on performing arts and ritual.

Michael Sakamoto ■ Performance artist, Los Angeles, California: to research meditative and performative Buddhist practice in Thailand and Japan.

San Art ■ Ho Chi Minh City, Vietnam: to enable Japanese artist Goh Ideta to participate in a residency at San Art.

Shaanxi Folk Arts Theatre ■ Xi'an, China: to support the Theatre's international programs.

Chumvan Sodhachiv ■ Dancer, Phnom Penh, Cambodia: to participate in the Cudamani Gamelan Music and Dance Summer Institute in Bali.

Steven Stucky ■ Given Foundation Professor of Music, Cornell University, Ithaca, New York: to teach musicians at the Central Conservatory of Music in Beijing and the Taipei National University of the Arts.

Traditional Theater Training (T.T.T.) ■ Seta Shiga, Japan: for the participation of performing artists from Korea and the United States in the T.T.T. program in Kyoto.

Luong Tran ■ Artist and curator, Hanoi, Vietnam: to research contemporary art activities at the UP-ON International Live Art Festival in Chengdu, China, and to participate in the Undisclosed Territory Performance Art Event in Solo, Indonesia.

TransCultural Exchange ■ Boston, Massachusetts: to support the participation of arts professionals from Asia in the Conference on International Opportunities in the Arts.

Yong-Ning Tzeng ■ Artist, Taipei, Taiwan: to research contemporary and traditional art practices in mainland China and Japan.

John D. Rockefeller 3rd Award

The John D. Rockefeller 3rd Award is presented to an individual from Asia or the United States who has made a significant contribution to the international understanding, practice, or study of the visual or performing arts of Asia. This award for outstanding professional achievement commemorates the deep and longstanding interest of John D. Rockefeller 3rd in Asian art and culture.

Recipients are selected by the trustees of the Asian Cultural Council, in consultation with specialists in the candidates' fields who have firsthand knowledge of the nominees' professional activities and accomplishments. The award enables recipients to pursue work in some aspect of the arts of Asia through international travel and research. Funds for the award are made possible by an endowment gift from The JDR 3rd Fund.

In 2007, distinguished arts advocate and educator, Nestor O. Jardin, from Manila, Philippines, was presented with the John D. Rockefeller 3rd Award for his extensive career, championing the arts and artists of Southeast Asia and the Philippines.

In 2008, the Award was presented to renowned theater artist Ratan Thiyam from Manipur, India, for his extraordinary accomplishments as a director, writer, designer, musician, actor, and cultural advocate both at home and abroad.

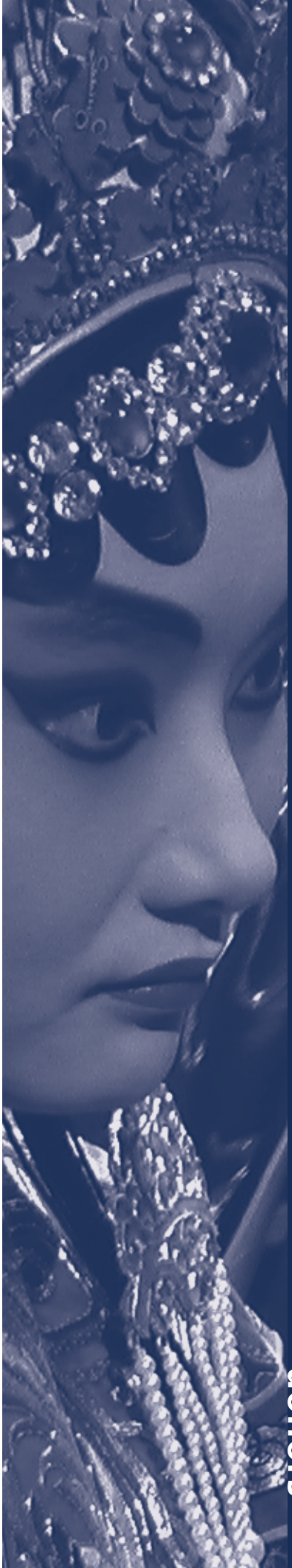


(top) ACC president Richard Lanier and vice chairman Valerie Rockefeller Wayne present noted theater specialist Ratan Thiyam (center) of India with the John D. Rockefeller 3rd Award

(bottom) Ernest Escaler (left), chairman Elizabeth J. McCormack (second left), and former director Ralph Samuelson (right) present Nestor Jardin, President of the Cultural Center of the Philippines, with the ACC's John D. Rockefeller 3rd Award in the Philippines



An Open Studio installation by Taiwanese artist Szu-Hui Lee at the ARCUS Studios in Japan



donors

2007 Donors

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Lee Hysan Foundation
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The Natori Foundation
The Saison Foundation

\$25,000 - \$49,999

Citi
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The Incorporated Trustees
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Taipei Economic and Cultural
Office in New York
Yageo Foundation
Yiqingzhai Foundation

\$10,000 - \$24,999

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Anonymous (2)
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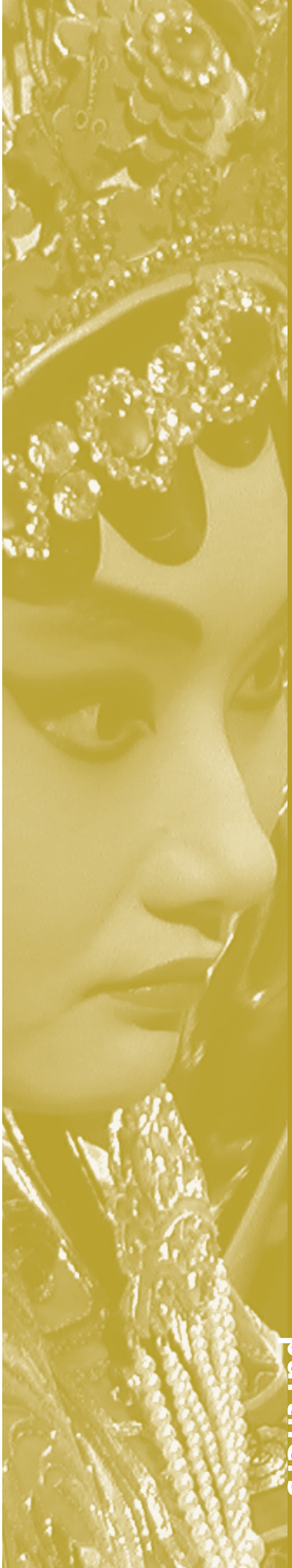
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(top) New media artist Tad Ermitano of the Philippines was hosted by the Hong Kong Art School in 2008

(bottom) Composer Neil Rolnick at the China Electronic Music Center of the Central Conservatory of Music in Beijing

2008 Partners

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(top) Chinese artist Liu Xiaodong creating new work for the exhibition *Fresh Ink: Ten Takes on Chinese Tradition* at the Museum of Fine Arts, Boston

(bottom) Performance at the Indonesian Dance Festival in November 2008

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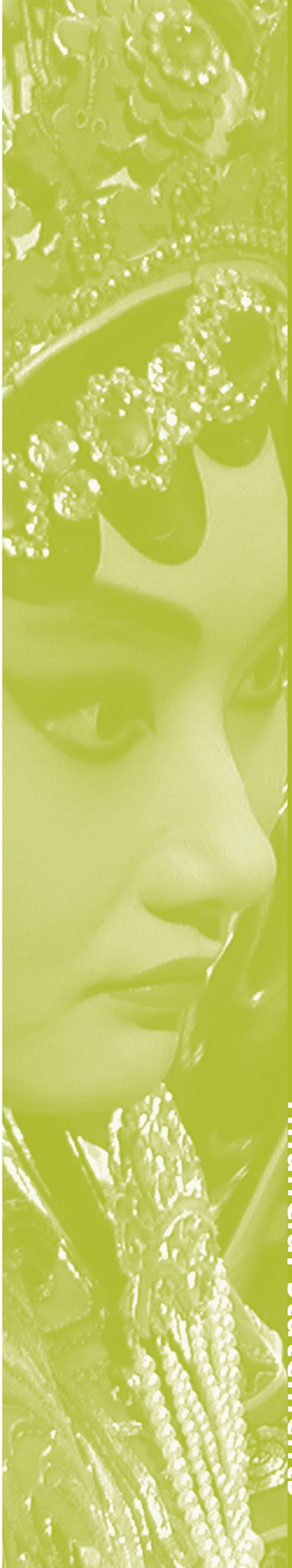
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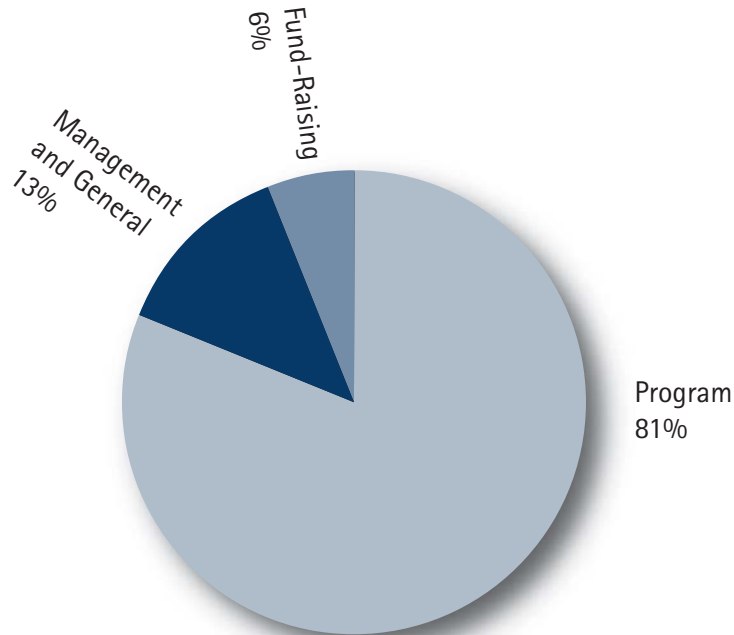
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Fiscal Year 2007



	Program	Management and General	Fund-Raising	Total 2007 Expenses
Direct Grants	1,845,603	-	-	1,845,603
Salaries, Benefits, and Related Expenses	959,518	194,333	60,729	1,214,580
Occupancy and Office Related Expense	168,086	34,043	10,639	212,768
Professional Fees	-	261,992	-	261,992
Consultants	125,779	23,400	143,328	292,507
Travel	51,944	-	22,261	74,205
Program Development and Special Projects	94,570	19,154	5,985	119,709
Telephone, Postage, and Messengers	25,548	5,174	1,617	32,339
Publications and Conferences	51,420	10,414	3,254	65,088
Insurance	14,412	2,915	913	18,240
Depreciation	92,260	18,685	5,839	116,784
Dues, Books, and Subscriptions	5,022	1,017	318	6,357
Miscellaneous	18,248	3,696	1,155	23,099
TOTAL	3,452,410	574,823	256,038	4,283,271

Total expenditures for the ACC's fiscal year 2007 were \$4.3* million. Eighty-one percent or \$3.5* million of this amount went directly to program services. Program service expenditures have increased over the last ten years from \$2.7* million in 1997 to \$3.5* million in 2007.

Spending on support services continued to remain relatively low in 2007. Thirteen percent of total expenditures or \$575,000* went to management and general administration, and six percent or \$256,000* was spent on fund-raising. These support expenditures have increased from \$304,000* in 1997 to \$575,000* in 2007 and from \$182,000* in 1997 to \$256,000* in 2007, respectively.

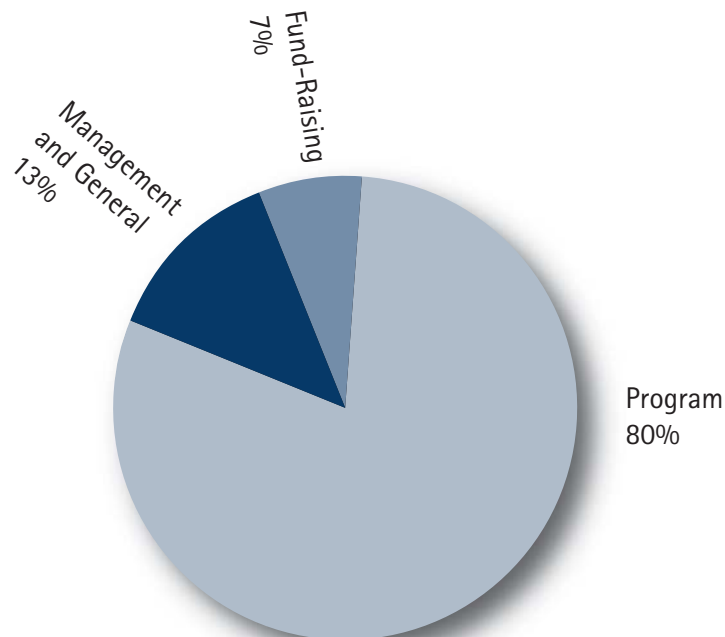
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Wei Lanfen of China inside a sculpture in the Lower Ninth Ward section of Prospect.1 New Orleans Biennial exhibition, 2008

Fiscal Year 2008



	Program	Management and General	Fund-Raising	Total 2008 Expenses
Direct Grants	1,879,307	-	-	1,879,307
Salaries, Benefits, and Related Expenses	1,112,866	225,391	70,435	1,408,692
Occupancy and Office Related Expense	193,774	39,245	12,264	245,283
Professional Fees	-	201,211	-	201,211
Consultants	172,741	32,138	196,845	401,724
Travel	93,577	-	40,105	133,682
Program Development and Special Projects	174,007	35,242	11,013	220,262
Telephone, Postage, and Messengers	29,002	5,874	1,836	36,712
Publications and Conferences	44,596	9,032	2,823	56,451
Insurance	15,011	3,040	951	19,002
Depreciation	170,782	34,589	10,808	216,179
Dues, Books, and Subscriptions	5,352	1,084	339	6,775
Miscellaneous	18,343	26,754	1,159	46,256
TOTAL	3,909,358	613,600	348,578	4,871,536

Total expenditures for the ACC's fiscal year 2008 were \$4.9* million. Eighty percent or \$3.9* million of this amount went directly to program services. Program service expenditures have increased over the last ten years from \$2.7* million in 1998 to \$3.9* million in 2008.

Spending on support services continued to remain relatively low in 2008. Thirteen percent or \$614,000* was spent on management and general administration, and seven percent or \$349,000* was spent on fund-raising. These support expenditures have increased from \$316,000* in 1998 to \$614,000* in 2008 and from \$189,000* in 1998 to \$349,000* in 2008.

In both 2008 and 2007, the operational activities of the Asian Cultural Council were based on the Council's long-term goals and its strategic plans to ensure its sustainability and continued growth. The ACC remains dedicated to increasing its revenue base to support and further strengthen its mission of serving its grantees and promoting international collaboration and understanding. We are committed to maintaining transparent and efficient operating practices.

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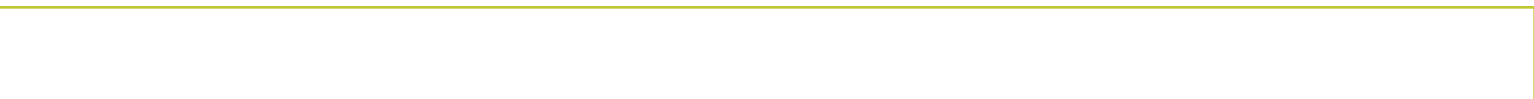
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