

MARGARET COLDIRON

Deputy Head, BA in World Performance, East 15 Acting School/University of Essex

Margaret Coldiron trained as an actress at the Drama Centre, London, toured the US with the National Shakespeare Company, and spent years training professional actors before beginning research on Asian masked dance drama. She received a PhD in Drama and Theatre Studies from Royal Holloway, studying *topéng* with Ida Bagus Alit in Bali and *Noh* with Michishige Udaka and Umewaka Naohiko, among others. She is the author of *Trance and Transformation of the Actor in Japanese Noh and Balinese Masked Dance Drama* and numerous articles. In addition to her role at East 15 Acting School, she is Executive Secretary of the Association for Southeast Asian Studies. She performs internationally with London-based Gamelan Lila Cita and Lila Bhawa Dance Troupe.



SHISHI AND BARONG: KIN OR COINCIDENCE?

The myriad variations on the (so-called) “Lion Dance” practiced throughout Asia are usually assumed to derive from the Chinese Lion Dance performed at Lunar New Year celebrations around the world. However, although frequently bundled under the general umbrella of “Lion Dance,” the Japanese Shishi and Balinese Barong are clearly very different from those Chinese, Korean and Tibetan examples from which they are believed to derive. There is tangible evidence to indicate that those things that distinguish the Barong and Shishi from the Chinese model also reveal important links between these two geographically separate but spiritually allied traditions. In this paper I will explore the case for kinship between Shishi and Barong, examining the history of trade, migration and cultural borrowing that hint at a Southeast Asian origin for Shishimai and will look more deeply into the ritual function(s) of the two masks within their own cultural traditions and the ways in which these elements of indigeneity demonstrate a profound spiritual relationship between the two mask characters.

FUMIO SHIMADA

Professional Potter and Professor, Ceramics Department, Tokyo University of the Arts

Fumio Shimada is a professional potter and scholar specializing in the interconnected history of ceramics in Asia and an advocate for international education and exchange of pottery techniques. He completed his postgraduate studies at Tokyo University of the Arts in 1975 and held his first solo exhibition at Mitsukoshi in Tokyo in 1981. He is currently Professor of Ceramics at Tokyo University of the Arts, President of the International Society for Ceramics Art Education and Exchange, a member of the International Academy of Ceramics, and has served as guest professor at Tsinghua University and the Chinese Academy of the Arts. In 2012 and 2013 he served as a juror for the first and second *World Ceramic Competitions in Jingdezhen*.



THE HISTORY OF TECHNICAL EXCHANGE IN ASIAN CERAMIC CULTURES AND ITS IMPLICATIONS FOR THE FUTURE

More than ten years ago I visited Thailand, Indonesia, and Cambodia to research the state of ceramics. Most villages were still using simple wood kilns and unglazed earthenware. Other villages made flowerpots with enamel paint. I wondered, what happened to their ceramic traditions, the blue-and-white wares and celadon so favored by Japanese tea masters in the sixteenth century? Chinese tea practices, including ceramics, spread to Japan in the thirteenth century and developed into the Japanese tea ceremony. Among the fourteen ceramic works designated as National Treasures in Japan, for example, eight are Chinese wares related to the tea ceremony. The influence of Chinese ceramics can be seen throughout Asia, but an examination of examples from the sixteenth-century, specifically those related to the tea ceremony, demonstrates the disparate approaches of China and her neighbors. Unlike the rigid Chinese approach to ceramics, other Asian ceramics exhibit a relative lack of constraint to the point that they may appear unfinished.

MASAKATSU TOZU

Professor Emeritus, Asian Area Studies, Kokushikan University

A scholar of Asian area studies and ethnic textiles in Asia, Masakatsu Tozu is Professor Emeritus at Kokushikan University and Visiting Professor at Hollywood Graduate University in Tokyo, Advisor to the Javan Cultural Studies Research Center at Universitas Sebelas Maret in Surakarta, and Supervisor at the Museum Tekstil in Jakarta. He is currently involved in a five-year research project on palace culture in Java, for which he is conducting investigations of *batik*, dance, and *wayang kulit* (shadow puppet theater). He is also engaged in various programs seeking to prevent the decline of the traditional decorative arts in Asia and encouraging international exchange related to the cultures of traditional clothing in Japan and Indonesia.



BATIK AND THE CREATION OF A NATIONAL CULTURE IN MULTIETHNIC INDONESIA

Since its independence, Indonesia, the world's largest multiethnic state, has experienced many conflicts brought on by the disparate values of its numerous ethnic communities. Indonesia's greatest political challenge has thus been to mold a myriad of ethnocultural differences into a unified, national culture. This paper will explore the process by which batik, a traditional Javan textile, became a symbol for this national Indonesian culture. Through specific examples, this paper will explore ethnic diversity and traditional fashion in Indonesia; fashion and Indonesia's official motto, “Bhinneka Tunggal Ika” (“Unity in Diversity”); President Sukarno and his policies regarding batik; and the creation of “Indonesian” batik and its significance.