

# FUKUOKA PRIZE 2013



## Grand Prize

### NAKAMURA Tetsu

*Japan / Cross-cultural understanding, International and grassroots cooperation*

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For 30 years, Dr. Tetsu Nakamura has been taking the lead in medical services, land reclamation and social welfare for the sick, the poor and the vulnerable in Pakistan and Afghanistan. His profound thoughts, speeches and written work, built upon first-hand experience, have been highly praised worldwide as an intellectual means to create true peace, by seeking for cross-cultural understanding and mutual respect.



## Academic Prize

### Tessa MORRIS-SUZUKI

*Australia / Asian Studies*

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Prof. Tessa Morris-Suzuki is an outstanding scholar of Asian Studies. As a global intellectual, she has made a great contribution to mutual understanding between Asian people, by exploring new possibilities for regional cooperation and civic society which reach beyond the limitations of race and nation.



## Arts and Culture Prize

### Nalini MALANI

*India / Contemporary Art*

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Ms. Nalini Malani is a leading Asian artist who has been internationally acclaimed for her large-scale spatial art combining installation and paintings. Her challenging themes, current and universal, include religious conflicts, war, oppression of women and environmental destruction, focused on the recent history of the Indian Subcontinent.



## Arts and Culture Prize

### Apichatpong WEERASETHAKUL

*Thailand / Film, Visual Arts*

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Mr. Apichatpong Weerasethakul is a groundbreaking filmmaker, involved not only in producing and directing but also in script-writing and editing, who has been creating a sensation in the cinematographic world. His innovative method of 'visual narration' -- set in a dense forest, stories based on local folktales and legends are mixed with personal memories, episodes from previous lives, and also with comments on current issues -- has won international acclaim.



## Grand Prize

# NAKAMURA Tetsu

*Japan*

*Medical Doctor (Executive Director of PMS (Peace Japan Medical Services), Representative of Peshawar-kai in Pakistan and Afghanistan)*

*Born September 15, 1946 (aged 66)*

## BIOGRAPHY

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1946	Born in Fukuoka, Japan
1973	Kyushu University School of Medicine
1973-75	Hizen National Mental Hospital
1975-80	Omuta Laborers' Hospital
1982	Medical Specialist in Neurology
1984	Diploma in Tropical Medicine and Hygiene (DTM&H), Liverpool School of Tropical Medicine, England
1984-94	Head, Leprosy Department, Peshawar Mission Hospital, Pakistan
1984-	Representative, Peshawar-kai in Pakistan and Afghanistan
1986-98	Advisor, Japan-Afghan Medical Services (JAMS), Pakistan and Afghanistan
1998-2002	Director, Peace Japan Medical Services (PMS)
2002-	Executive Director, PMS

## MAJOR AWARDS

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1988	Foreign Minister's Commendation (Ministry of Foreign Affairs, Japan)
1992	Mainichi International Exchange Award (Mainichi Shimbun, Japan)
1993	Nishinohon Culture Award (Nishinohon Shimbun, Japan)
1996	Yomiuri Awards for Medical Dedication (Yomiuri Shimbun, Japan) Health and Welfare Minister's Award (Ministry of Health and Welfare, Japan)
1998	Asahi Social Welfare Award (Asahi Shimbun, Japan)
2003	Ramon Magsaysay Award for Peace and International Understanding (Manila, Philippines)
2009	JSIDRE Prize (Japanese Society of Irrigation, Drainage and Rural Engineering, Japan)
2010	Awarded by Lower House of Parliament, Afghanistan

## MAJOR PUBLICATIONS

NAKAMURA Tetsu

*Peshawar ni te: Rai Soshite Afghan Nammin [In Peshawar: Leprosy and Afghan Refugee]*, Sekifusha, 1989.

*Peshawar kara no Hokoku: Genchi Iryo Gamba de Kangaeru [Report from Peshawar: Thinking at the Medical Front]*, Kawai Publishing, 1990.

*Dara-e-Noor e no Michi: Afghan Nammin to tomo ni [A Road to Dara-e-Noor: Along with Afghan Refugee]*, Sekifusha, 1993.

*Afghanistan no Shinryosho kara [From a Clinic in Afghanistan]*, Chikumashobo, 1993.

*I wa Kokkyo wo Koete [Medicine Beyond Borders]*, Sekifusha, 1999.

*Isha Ido wo Horu: Afghan Kambatsu tonon Tatakai [A Doctor Digs Wells: the Struggle Against Droughts]*, Sekifusha, 2001.

*Honto no Afghanistan: 18 Nenkan "Tatakau Heiwashugi" wo Tsuranuitekita Ishi no Gamba Hokoku [The Real Afghanistan: A Doctor's Report on His 18 years of Persistent Battle for Peace]*, Kobunsha, 2002.

*Henkyo de Miru Henkyo kara Miru [A Doctor's Perspective from the Border]*, Sekifusha, 2003.

*Isha yo Shinnen wa Iranai Mazu Inochi wo Sukue!: Afghanistan de "Ido wo Horu" Isha [Doctors, Save Lives First, Not Your Thoughts: A Doctor Digs Wells in Afghanistan]*, Yodosha, 2003.

*Kubaku to "Fukko": Afghan Saizensen Hokoku [Bombardment and "Rehabilitation": A Report from Afghan Front Line]*, Sekifusha, 2004.

*Marugoshi no Volunteer : Subete Gamba kara Mananda [Unarmed Volunteers: Learning from the Field]* (ed.), Sekifusha, 2006.

*Isha, Yosuiro wo Hiraku: Afghan no Daichi kara Sekai no Kyoko ni Idomu [A Doctor Builds an Irrigation Canal: A Challenge from the Land of Afghanistan]*, Sekifusha, 2007.

*Hito wa Aisuru ni Tari, Magokoro wa Shinzuru ni Taru: Afghan to no Yakusoku [People Deserve Love, and Hearts Deserve Trust: A Promise with the Afghans]* (co-author), Iwanami Shoten, 2010.

Note: All written in Japanese.

## AWARD CITATION

NAKAMURA Tetsu

For 30 years, Dr. Tetsu Nakamura has devoted himself to the medical treatment, land reclamation and local welfare of poor and vulnerable people in Pakistan and Afghanistan. His thoughts, speeches and written work based on his first-hand experiences in those countries aim at enhancing cross-cultural understanding and respecting different cultures. His work has been highly praised internationally as providing an intellectual basis for building genuine peace.

Dr. Nakamura was born in Fukuoka City in 1946. After graduating from Kyushu University School of Medicine in 1973, he worked as a medical doctor in hospitals in Japan. In 1984, he moved to Peshawar Mission Hospital in the capital city of North-West Frontier Province of Pakistan. Ever since, starting with leprosy and intestinal infectious diseases which are common among the poor, he has widened his working sphere even to refugee camps and villages in the mountains (*Medicine Beyond Borders*). He was also involved in digging 1,600 wells in Afghanistan in order to tackle droughts which have happened with increasing frequency since the beginning of this century (*A Doctor Digs Wells*), and in building a 25.5 km canal to carry water from the Kunar River (*A Doctor Builds an Irrigation Canal*). Approximately 15,000 ha of farm land has been recovered or newly reclaimed. Irrigation construction work has produced employment opportunities which have encouraged refugees to come home, and rehabilitation of their farm land has enabled them to regain their peaceful farming life. The number of people benefitted is estimated at over half a million.

Dr. Nakamura has never limited his work to his commitment to providing medical services and taking initiatives in international cooperation as the Representative of Peshawar-kai in Pakistan and Afghanistan. In the Journal of Peshawar-kai, and in newspapers and magazines, he also publishes his thoughts which were developed from his deep insight into Islam and the contemporary world through his experiences, and he makes endless efforts to address people about the necessity of social reform by way of non-violent means (*A Doctor's Perspective from the Border, Bombardment and 'Rehabilitation', Unarmed Volunteers*). He has published more than ten books which are well-written and easily readable, and present a comparative cultural theory based on the situation in Afghanistan. These books persuade readers to view the world from a different angle and to put themselves on the same side as the local people when thinking about it.

A sustained intellectual endeavor to create a better society, on the basis of profound understanding of different cultures, achieved through comparing one's own culture to others and so reconsidering it, is a fundamental principle of international cooperation. In his work, Dr. Nakamura has made it his highest priority to respect local residents and their culture, which is indeed the original and true essence of cross-cultural understanding and international cooperation. For 30 years, Dr. Tetsu Nakamura has exemplified the very spirit of the Fukuoka Prize which was founded in order to contribute to the promotion of culture, mutual understanding and peace. He is truly worthy for the Grand Prize of the Fukuoka Prize.



## Academic Prize

# Tessa MORRIS-SUZUKI

*Australia*  
*Scholar of Asian Studies (Professor and Australian Research Council Laureate Fellow,*  
*Australian National University)*  
*Born October 29, 1951 (aged 61)*

## BIOGRAPHY

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- 1951 Born in Caterham, Surrey, England
- 1972 B.A. (Hons) in Combined Arts (History, Politics and Russian), Bristol University, England  
Employed as administrative officer, Department of the Environment, London
- 1980 Ph.D. (Economic History), University of Bath, England
- 1981 Lecturer in Economic History, University of New England, Australia
- 1984-85 Visiting Researcher, Oita University, Japan
- 1987 Senior Lecturer in Economic History, University of New England, Australia
- 1990 Associate Professor, Economic History, University of New England, Australia
- 1992 Senior Fellow, Research School of Pacific and Asian Studies, Australian National University
- 1994 Elected to the Fellowship of the Australian Academy of the Humanities
- 1995-98 International Secretary, Australian Academy of the Humanities
- 1997 Professor, Research School of Pacific and Asian Studies, Australian National University  
Doctor of Economics (Honoris Causa), University of New England, Australia
- 1998-2002 Member, Foreign Affairs Council, Australia
- 1999-2000 Visiting Professor, Faculty of Social Sciences, Hitotsubashi University, Japan
- 2000-04 Convenor, Asian Studies in Asia Network
- 2001-02 President, Asian Studies Association of Australia
- 2004-05 Chair of Faculty, Research School of Pacific and Asian Studies, Australian National University
- 2004- Founder and Convenor, Asiarights (Asian Civic Rights Network)
- 2008-09 POSCO Visiting Fellow, East-West Center, University of Hawaii
- 2009-10 Japan Foundation Fellow, Graduate School of Interdisciplinary Information Studies, University of Tokyo
- 2010 Visiting Professor, Waseda Institute of Advanced Study, Tokyo
- 2012 Australian Research Council Laureate Fellow

## MAJOR PUBLICATIONS

Tessa MORRIS-SUZUKI

*Beyond Computopia: Information, Automation and Democracy in Japan*, London and New York: Kegan Paul International 1988.

*A History of Japanese Economic Thought*, London and New York: Routledge / Nissan Institute of Japanese Studies (Oxford Uni.), 1989. (Translated into Japanese and Spanish)

*The Technological Transformation of Japan*, Cambridge: Cambridge University Press, 1994. (Translated into Korean and Chinese)

*Re-inventing Japan: Time, Space, Nation*, New York: M. E. Sharpe, 1998. (Translated into Spanish)

*Henkyo kara nagameru [A View from the Frontier]* (in Japanese), Tokyo: Misuzu Shobo, 2000. (Translated into Korean)

*Hihanteki sozoryoku no tame ni: Gurobaruka jidai no Nihon [In Search of Critical Imagination: Japan in an Age of Globalization]* (in Japanese), Tokyo: Heibonsha, 2002. (re-issued in paperback edition 2013, also translated into Korean)

*Jiyu wo taeshinobu: Gurobaruka jidai no ningensei [Enduring Freedom: Humanity in a Global Age]* (in Japanese), Tokyo: Iwanami Shoten, 2004.

*The Past Within Us: Media, Memory, History*, London: Verso, 2005. (Translated into Japanese and Korean)

*Exodus to North Korea: Shadows from Japan's Cold War*, Lanham MD: Rowman and Littlefield, 2007. (Translated into Japanese and Korean)

*To the Diamond Mountains: A Hundred Year Journey through China and Korea*, Lanham MD: Rowman and Littlefield, 2010. (Translated into Japanese)

*Borderline Japan: Foreigners and Frontier Controls in the Postwar Era*, Cambridge: Cambridge University Press, 2010.

*East Asia Beyond the History Wars: Confronting the Ghosts of Violence* (co-author), London and New York: Routledge, 2013.

Notes: Written in English unless stated.

## AWARD CITATION

Tessa MORRIS-SUZUKI

Prof. Tessa Morris-Suzuki is an outstanding scholar of Asian Studies. Her penetrating questions, bringing both global and local considerations to bear on conventional views of northeastern Asian society, have led the creation of new perspectives on ideological issues.

Prof. Morris-Suzuki was born in England in 1951. She studied Russian history at Bristol University. She continued her research into Japanese economic history at the University of Bath and received a Ph.D. In 1989, she published *A History of Japanese Economic Thought*, which established her academic reputation during a decade when the Japanese development model was getting much attention.

She began her academic career as a Lecturer in Economic History at the University of New England, Australia, in 1981, and became an Associate Professor there in 1990. In 1992, she became a Senior Fellow of the Research School of Pacific and Asian Studies, Australian National University, and then in 1997, a Professor of Japanese History in the same university. She has taken the lead in Japanese and Asian Studies while successively holding important academic posts such as the President of the Asian Studies Association of Australia and the Convenor of the Asian Studies in Asia Network.

Since mid-1990s, Prof. Morris-Suzuki has shifted her interest from economics to politics and culture, extending her range to include cultural studies, and has made compelling arguments from the perspectives of 'post modernism' and 'post colonialism'. One of her major works, *A View from the Frontier*, reveals the experience of the Ainu under the modern state, which has pushed them away to the 'frontier', and treated them as 'outsiders', in the wider context of northeastern Asia. The book was highly praised both in Japan and abroad.

Innovation in research methods is vital to intellectual creativity. In conventional empirical research, official state documents and writings of important people have been privileged as reliable historical records. However, Prof. Morris-Suzuki began a pioneering method in order to break down the limitations this imposed on research, and to excavate ordinary people's memories and experiences. She travelled to meet and talk to local people, and so discovered relevant research materials. In her writings, she makes connections between the diverse information which she has collected in many countries, and in exquisite style, new stories are told which extend beyond the framework of individual states and individual regions.

Prof. Morris-Suzuki always focuses on people in the margins of society, those remote from power. In recent years, in addition to her academic work, she has been active as Convenor of the Asian Civic Rights Network, based in multi-cultural Australia.

Can we hope for a society which reaches beyond the boundaries imposed by race and nation, where humans can live fully human lives? This is a question that all citizens must ask in the era of democracy. From her chosen perspective in the margins of society, Prof. Tessa Morris-Suzuki has formulated a new way forward for regional cooperation, which can reach beyond the national borders, and has contributed to mutual understanding between Asian people. She is a truly global intellectual, and for this reason, is very worthy of the Academic Prize of the Fukuoka Prize.



## Arts and Culture Prize

### Nalini MALANI

India

Artist

Born February 19, 1946 (aged 67)

## BIOGRAPHY

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- 1946 Born in Karachi, India (present Pakistan)
- 1969 Diploma in Fine Arts, Sir J.J School of Art, Mumbai, India
- 1970-72 French Government Scholarship for Fine Arts to study in Paris, France
- 1984-89 Art Research Fellowship from the Government of India
- 1989 USIA Fellowship, Residency at the Fine Arts Work Center, Provincetown, Cape Cod, USA
- 1999-2000 Residency at the Fukuoka Asian Art Museum, Fukuoka, Japan
- 2001-03 Guest Advisor, Rijksacademie Beeldende Kunsten, Amsterdam, Netherlands
- 2010 Honorary Doctorate of Fine Arts, San Francisco Art Institute, San Francisco, USA
- 2013 'In VIVO' Lecturer, Centre Pompidou, Paris, France

## MAJOR SOLO EXHIBITIONS

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- Hieroglyphs & Other Works*, Jehangir Art Gallery, Mumbai, India, 1991
- City of Desires*, Gallery Chemould, Mumbai, India, 1992
- Nalini Malani: Remembering Toba Tek Singh*, Prince of Wales Museum, Mumbai, India, 1999
- Nalini Malani: Hamletmachine*, New Museum of Contemporary Art, New York, USA, 2002-03
- Exposing the Source: The Paintings of Nalini Malani*, Peabody Essex Museum, Salem, USA, 2005-06
- Nalini Malani*, Irish Museum of Modern Art, Dublin, Ireland, 2007
- Nalini Malani: Listening to the Shades*, Arario Gallery, New York, USA, 2008
- Nalini Malani: Splitting the Other*, Musée Cantonal des Beaux Arts, Lausanne, Switzerland, 2010
- Mother India: Video Plays by Nalini Malani*, Art Gallery of New South Wales, Sydney, Australia, 2012



## MAJOR GROUP EXHIBITIONS

Nalini MALANI

*Through the Looking Glass* with Arpita Singh, Madhavi Parekh, Nilma Sheikh, Women Artists Travelling Exhibition, Bhopal, New Delhi, Mumbai, Bangalore, 1987-89

1st Johannesburg Biennale: *Africus*, Johannesburg, South Africa, 1995

2nd & 4th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 1996-97, 2002-03

*Private Mythology: Contemporary Art from India*, Japan Foundation Asia Center, Tokyo, Japan, 1998

*Century City: Art and Culture in the Modern Metropolis*, Tate Modern, London, UK, 2001

8th Istanbul Biennial: *Poetic Justice*, Yerebatan Cistern, Istanbul, Turkey, 2003

3rd Seoul International Media Art Biennale: *Digital Homo Ludens*, Seoul Museum of Art, Seoul, South Korea, 2004-05

52nd Venice Biennale: *Think with the Senses - Feel with the Mind, Art in the Present Tense*, Venice, Italy, 2007

16th Biennale of Sydney: *Revolutions - Forms that Turn*, Sydney, Australia, 2008

*Paris, Delhi, Bombay...*, Centre Pompidou, Paris, France, 2011

dOCUMENTA (13), Kassel, Germany, 2012

*Women In-Between: Asian Women Artists 1984-2012*, Fukuoka Asian Art Museum, Fukuoka, Japan, 2012; and Tochigi Prefectural Museum of Fine Arts, Tochigi, Japan, 2013; Mie Prefectural Art Museum, Mie, Japan, 2013

## SELECTED MUSEUM COLLECTIONS

Art Gallery of New South Wales, Sydney, Australia: *Hieroglyphs of Lohar Chawl* (1991), *Degas Suite* (1992), *Memory:Record/Erase* (1996), *Stains* (1999), *Unity in Diversity* (2003), *Mother India: Transactions in the Construction of Pain* (2005)

British Museum, London, UK: *Dreamings and Defilings* (1991)

Centre Pompidou, Paris, France: *Remembering Mad Meg* (2007-11)

Fukuoka Asian Art Museum, Fukuoka, Japan: *Despoiled Shore* (1993), *Stains* (1999), *Hamletmachine* (2000)

Kiran Nadar Museum of Art, New Delhi, India: *Cassandra* (2009)

Museum of Modern Art, New York, USA: *Hieroglyphs of Lohar Chawl* (1991), *Gamepieces* (2003, 2009)

Singapore Art Museum, Singapore: *Hamletmachine* (2000), *Unity in Diversity* (2003)

Stedelijk Museum, Amsterdam, Netherlands: *Transgressions* (2001)

## AWARD CITATION

Nalini MALANI

Ms. Nalini Malani is a leading Asian artist who has attained an international reputation. Her large-scale spatial art, combining paintings and installations, takes on the recent history of the Indian Subcontinent, and keeps consistent focus on such daring contemporary and universal themes as religious conflict, war, oppression of women and environmental destruction.

Ms. Malani was born in Karachi, Pakistan (then part of the British Indian Empire) in 1946. At the troubled time of the Partition of India and Pakistan, her family escaped to Kolkata in India in 1947. After graduating from the Sir J.J. School of Art in Mumbai in 1969, she received a French government scholarship and went to Paris to study art. Since her return to India in 1973, she has been based in Mumbai. In 1987, she organized *Through the Looking Glass*, the very first female-organized exhibition for female artists in India, for which she attracted considerable attention. In the 1990s, she presented her first installation work, and also such unique exhibitions as the *City of Desires*, where the general public were invited to watch her at work, and discuss the creative process. Reacting against the growing threat of Hindu Nationalism in India, she opened up a new field of expression in the conservative Indian artistic scene. She held exhibitions at the Asia Pacific Triennial (Brisbane, 1996) and at the New Museum (New York, 2002). She was also invited to a number of international art exhibitions including the Venice Biennale (2007) and dOCUMENTA (Kassel, 2012), and has been active as a central figure in Indian contemporary art exhibitions which have taken place in the West and in Asia. Her work was often introduced in Japan, too: she came to Fukuoka Asian Art Museum on a residence program in 1999-2000, and participated in the Artist File 2013 at the National Art Center in Tokyo.

Although Ms. Malani uses modern representational techniques such as installations, her art conveys a dreamy quality and a familiar warmth, because of the strong influence on her work of such traditional folk arts as glass painting, shadow play, kaleidoscope lantern and Kalighat paintings with divine images. The central motif, however, is her response to the serious problems and contradictions which the world faces, including religious conflicts caused by fundamentalism, war and nuclear power, violence and oppression towards women, and environmental destruction. By thus accumulating diverse images, she creates multilayered narratives which cannot be reduced to a simplistic dualism between good and evil.

Having chosen these difficult themes of the problems of the contemporary world, she has created ambitious works of art and applied innovative means of expression, but at the same time has maintained her roots in Indian tradition. As a result, she has established a worldwide reputation, and become one of the leading female artists in Asia. She is indeed a worthy recipient of the Art and Culture Prize of the Fukuoka Prize.



## Arts and Culture Prize

## Apichatpong WEERASETHAKUL

Thailand  
 Filmmaker, Artist  
 Born July 16, 1970 (aged 42)

## BIOGRAPHY

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- 1970 Born in Bangkok, Thailand
  - 1994 B.A. (Architecture), Khon Kaen University, Thailand  
 Began making film and video shorts
  - 1997 M.A. (Fine Arts in Filmmaking), School of the Art Institute of Chicago
  - 1998 Commenced exhibitions and installations activities
  - 1999 Foundation of filmmaking company Kick the Machine
  - 2000 Completed the first feature *Mysterious Object at Noon*
  - 2001 Awarded Runner-up Prize at the 7th Yamagata International Documentary Film Festival (*Mysterious Object at Noon*)
  - 2002 Awarded Un Certain Regard Prize at the 55th Cannes Film Festival (*Blissfully Yours*)  
 Awarded Grand Prize at the 3rd TOKYO FILMeX (*Blissfully Yours*)
  - 2004 Awarded Jury Prize at the 57th Cannes Film Festival (*Tropical Malady*)  
 Awarded Grand Prize at the 5th TOKYO FILMeX (*Tropical Malady*)
  - 2005 Silpatorn Award from the Thai Ministry of Culture
  - 2006 *Syndromes and a Century* nominated at the Venice International Film Festival
  - 2008 Awarded the title of Chevalier de L'Ordre des Arts et des Lettres, France  
 Awarded Fine Prize at the 55th Carnegie International, USA, (*Unknown Forces* installation)
  - 2009 Launched a large-scale video installation project *Primitive*  
 English monograph published by the Austrian Film Museum
  - 2010 Awarded Palme d'Or Prize at the 63rd Cannes Film Festival (*Uncle Boonmee Who Can Recall His Past Lives*)
  - 2011 Awarded the title of Officier de L'Ordre des Arts et des Lettres, France
  - 2012 Exhibited a phantom sculpture at dOCUMENTA (13)
  - 2013 Awarded Sharjah Biennial Prize at the Sharjah Biennial 11

## SELECTED WORKS

Apichatpong WEERASETHAKUL

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- Mysterious Object at Noon* (2000) *Dokfar Nai Meu Marn* [Feature]  
*Blissfully Yours* (2002) *Sud Sanaeha* [Feature]  
*Tropical Malady* (2004) *Sud Pralad* [Feature]  
*Worldly Desires* (2005) [Short]  
*Syndromes and a Century* (2006) *Sang Sattawat* [Feature]  
*Unknown Forces*, 2007 [Video installation]  
*Luminous People*, 2007 [Short, in *The State of the World*]  
*The Primitive Project*, 2009 [Video installation]  
*Uncle Boonmee Who Can Recall His Past Lives* (2010) *Lung Boonmee Raluek Chat* [Feature]  
*Mekong Hotel* (2012) [Short]  
*Dilbar*, 2013 (Video installation, in collaboration with Chai Siri)

SELECTED EXHIBITIONS and SCREENINGS

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- World Artists for Tibet* (Group exhibition), Project 304, Bangkok, Thailand, 1998  
7th International Istanbul Biennial, Turkey, 2001  
Cannes Film Festival, France, 2002, 2004, 2010  
63rd Venice International Film Festival, Italy, 2006  
34th Toronto International Film Festival, Canada, 2009  
*Apichatpong Weerasethakul- PRIMITIVE* (Solo exhibition), Musee d'art moderne de la Ville de Paris, France, 2009-10  
*Retrospective: Apichatpong Weerasethakul*, 51st Thessaloniki International Film Festival, Greece, 2010  
*For Tomorrow For Tonight* (Solo exhibition), Irish Museum of Modern Art, Dublin, Ireland, 2011  
dOCUMENTA (13), Kassel, Germany, 2012  
Sharjah Biennial 11, Sharjah, UAE, 2013

## AWARD CITATION

Apichatpong WEERASETHAKUL

Mr. Apichatpong Weerasethakul is a groundbreaking filmmaker who has been creating a sensation in the cinematographic world. He involves himself not only in producing and directing but also in script-writing and editing. His work has been highly praised for its innovative method of 'visual narration' : his stories are set in a dense forest, and are based on local folktales and legends, but are mixed with personal memories and episodes from former lives, and also with comments on the current issues.

He was born in Bangkok in 1970, and grew up in Khon Kaen in north-eastern Thailand. After studying Architecture at Khon Kaen University, he went to the USA to continue studying at the School of the Art Institute of Chicago (SAIC), and received a Master's degree in Fine Arts (Filmmaking) in 1997. While still a student, he made and presented a series of experimental short films. When he returned to Thailand, he founded his own company, Kick the Machine, in 1999, to start his professional career as a filmmaker.

His first feature film, *Mysterious Object at Noon* (2000) attracted much attention for his completely innovative technique which broke away from the usual concept of scripted and directed filmmaking: he filmed different people he met while travelling, and let them build up the story of the 'mysterious object' by each adding their own words to the narrative. His second work, *Blissfully Yours* (2002) which shows a young immigrant worker from Myanmar and a Thai girl meeting in a forest, won the Un Certain Regard Prize at the Cannes Film Festival. Moreover, *Tropical Malady* (2004) in which a young soldier encounters in the jungle a tiger that was a human in a former life, won the Jury Prize at Cannes.

In 2010, for *Uncle Boonmee Who Can Recall His Past Lives*, he became the first Thai to be awarded the Palme d'Or Prize. The dying Boonmee, who lives deep in a forest, is visited by his dead wife and his son, who has transformed himself into a monkey. The film is filled with unique perspectives on life and death, and on humanity. Boonmee's memories from his past, when he joined the oppressors of the democratization movement, were also inserted along with actual episodes of his former life. This has become one of his major works showing all the steps he has made in the decade since his debut. It was released in cinemas in Japan, too, and enjoyed considerable popularity.

Since 1998, in parallel with filmmaking, Mr. Apichatpong has also been working energetically in the field of art, particularly on the visual installations. His recent work, *Primitive Project*, combines and connects different artistic media including a video installation, feature films and an illustrated book which presents a world view for the project. *Uncle Boonmee Who Can Recall His Past Lives* is included in this project.

Mr. Apichatpong, as a standard-bearer for young artists with unconventional approaches to visual expressions, has been greatly inspirational to filmmaking circles across the world, and continues to be creative in diverse areas without getting trapped in conventional ideas of genre. For his great achievements, he truly deserves the Art and Culture Prize of the Fukuoka Prize.

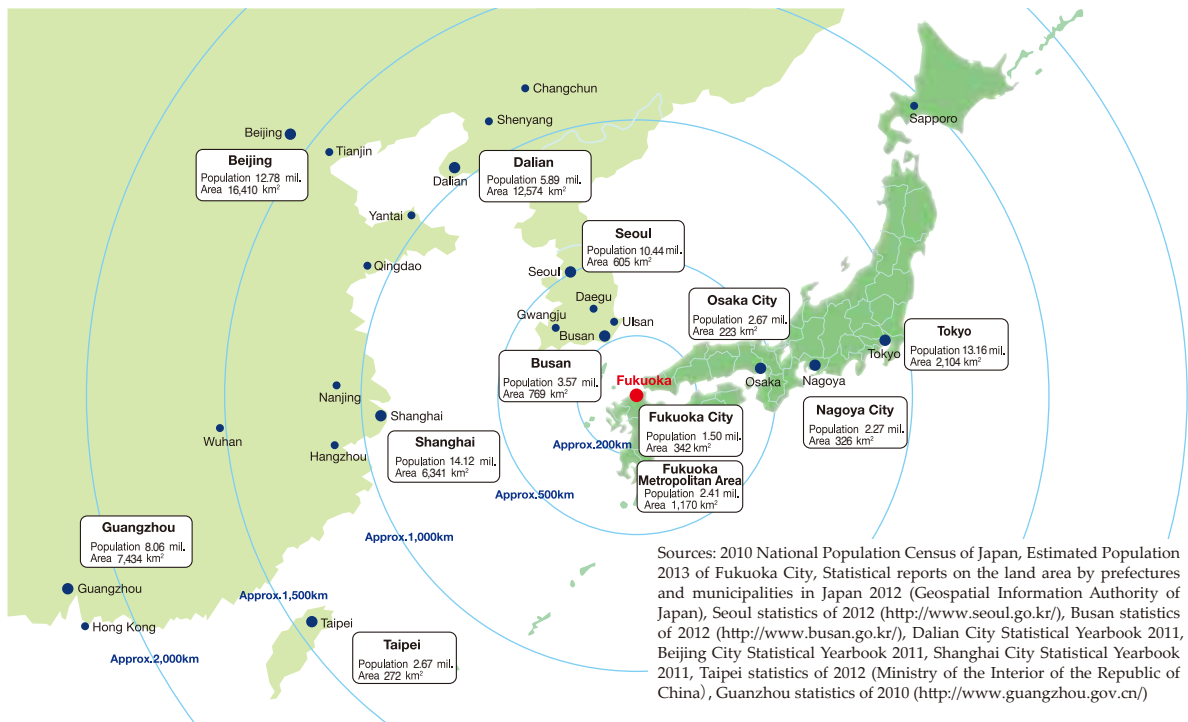
# FUKUOKA PRIZE 2013

## OUTLINE OF FUKUOKA CITY 1

### 1. Incorporating Asian Vitality in City Development

A huge market with a population of about 1 billion has formed in the area within a radius of 2,000 km from Fukuoka City. Major cities in East Asia have been developing dramatically in line with their national strategies to become global cities.

Capitalizing on its geographical advantage and long history of exchanges with Asia, Fukuoka strives to become a hub city of exchanges between Kyushu and the rest of Asia in the new era, specifically by improving its city functions through promotion of international business and R&D as well as by vigorously approaching East Asian nations and regions for cooperation with Fukuoka in trade, tourism, culture and other areas.



### 2. Area

\* October, 2012, Geospatial Information Authority of Japan

- Kyushu Island: 42,193 square kilometers
- Fukuoka prefecture: 4,846 square kilometers
- Fukuoka metropolitan area: 1,170 square kilometers
- Fukuoka city: 342 square kilometers

### 3. Population

\* May, 2013, Estimated Population

- The population of Kyushu Island makes up more than 1/10 of the whole population of Japan, and the population of Fukuoka metropolitan area accounts for approximately 18%.
- Population of Fukuoka city: 1,500,899
- Number of Households in Fukuoka City: 739,685

# FUKUOKA PRIZE 2013

## OUTLINE OF FUKUOKA CITY 2

### 4. City Preserving and Fostering Culture and Art

Fukuoka has preserved and fostered culture and art, as seen in the city's festivals and traditional culture, unique and lively townscapes, a rich local food culture as well as modern cultural facilities. Fukuoka strives not only to provide an environment for its local residents to experience and enjoy culture and art, but also to enhance the uniqueness and attractiveness of Fukuoka's culture, thereby establishing itself as an innovative city in which many people from both home and abroad are eager to engage in creative activities.



**HUANG YONG PING**  
Python's Tail  
Guy & Myriam Ullens  
Foundation, Switzerland



#### **Fukuoka Asian Art Museum**

The museum is the only Asian modern and contemporary art museum in the world that systematically collects and exhibits Asian modern and contemporary art works.



**Film Archive**  
About 970 films (including  
500 Asian films) are stored.



#### **Fukuoka City Public Library (Library with a film collection)**

The library houses about 500 Asian films as valuable cultural heritages. Inside the library is a movie hall.

### 5. Rich Natural Environment and Beautiful Urban Design

With abundant nature surrounded by Hakata Bay and lush green mountains, Fukuoka City offers outdoor recreation that people can easily enjoy, such as sea-bathing, hiking and golfing.

Meanwhile, the downtown area, beautifully designed to blend in with the natural environment, has oases for local residents such as Ohori Park and Seaside Momochi, a new waterfront district with a beautiful artificial beach.

Fukuoka will continue to work on its urban design projects to develop itself into a more refined and beautiful city with environment of lush greenery.



For more information, See FUKUOKA CITY PROMOTION below;

<http://www.city.fukuoka.lg.jp/promo/english/magazine/>

Included: A Comfortable and Convenient City, Hakata's Attractions, The Cultural Exchange Center of Asia, A Walk Through History, etc.

# FUKUOKA PRIZE 2013

## OFFICIAL FUNCTIONS

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### Award Ceremony

*\* Open to the public as well as invited guests.*

Date: 18:15 - 20:00, Thu., September 12

Venue: Fukuoka Symphony Hall, ACROS Fukuoka (with a seating capacity of 1,200)

Master of Ceremony: Mrs. Judy Ongg

### Banquet

*\* Banquet in honor of the laureates (invited guests only).*

Date: Thu., September 12

Venue: ACROS Fukuoka

### School Visit

Date: Fri., September 13 (Tentative)

\* The laureates will each visit a elementary / junior high / high school within Fukuoka city.

\* Activities to interact with students and special lectures by the laureates are arranged with each school.

### Public Lecture

*\* All lectures are open to the public.*

#### "Securing Safe Water in Afghanistan - Thirty Years of International Medical Aid"

Date: 13:00 - 15:00, Sat., September 14

Venue: ACROS Fukuoka (with a seating capacity of 500)

Lecturer: Dr. NAKAMURA Tetsu, Grand Prize laureate

#### "For a More Progressive Society – The Potentials in Our World and Arts"

Date: 17:00 - 19:00, Sat., September 14

Venue: ACROS Fukuoka (with a seating capacity of 500)

Lecturer: Ms. Nalini MALANI, Arts and Culture Prize laureate

#### "Apichatpong's Inspirations – A Story Behind His Works"

Date: 13:00 - 17:00, Sun., September 15

Venue: IMS Hall (with a seating capacity of 350)

Lecturer: Mr. Apichatpong WEERASETHAKUL, Arts and Culture Prize laureate

#### "A Journey Across Invisible Bridges to Asia:Re-Imagining East Asia from Regional Japan"

Date: 17:30 - 19:30, Sun., September 15

Venue: ACROS Fukuoka (with a seating capacity of 500)

Lecturer: Professor Tessa MORRIS-SUZUKI, Academic Prize laureate

Applications for award ceremony and public forums are now being accepted on the website;

<http://fukuoka-prize.org/contact/apply/>

\* Japanese text only