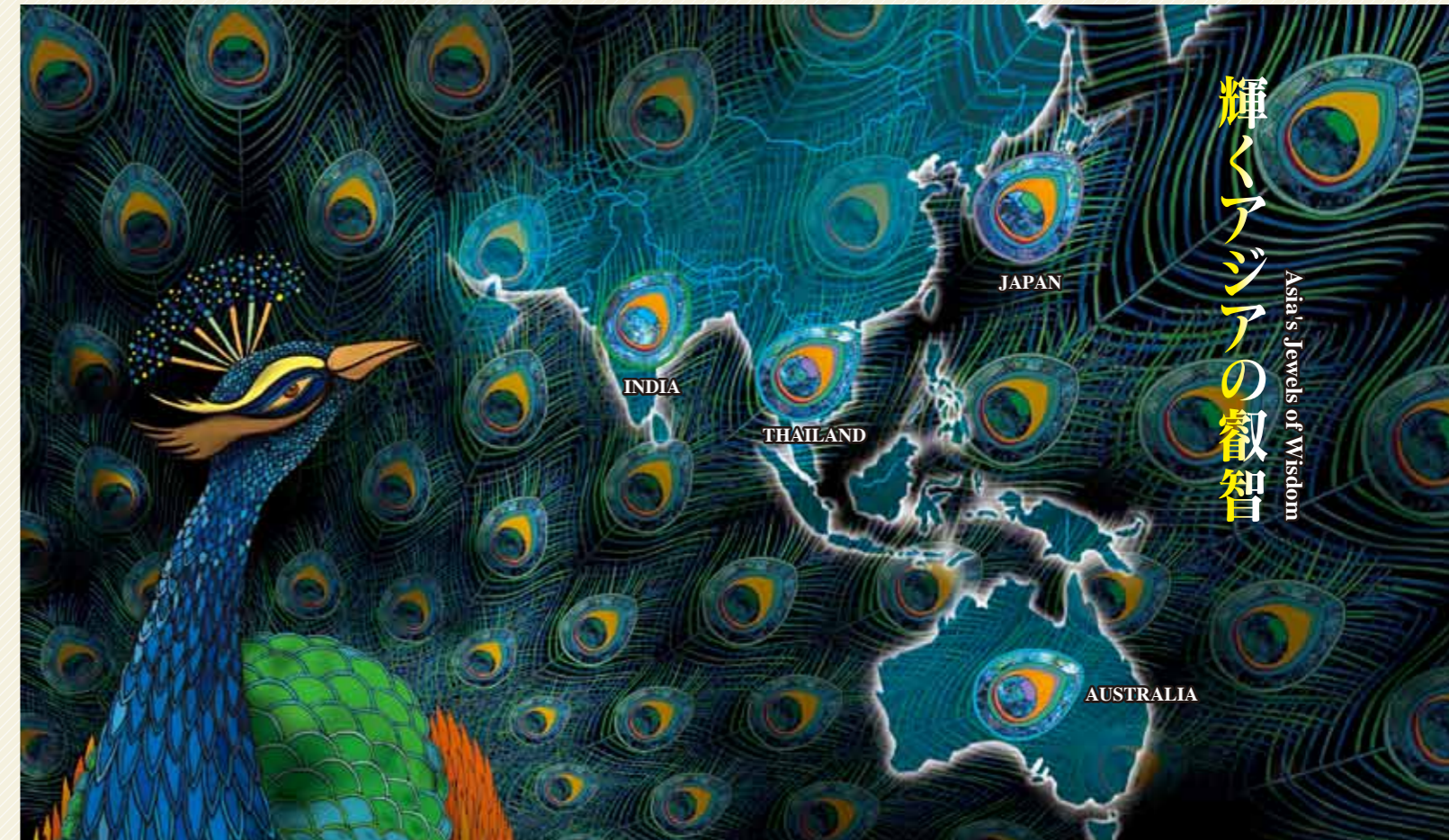
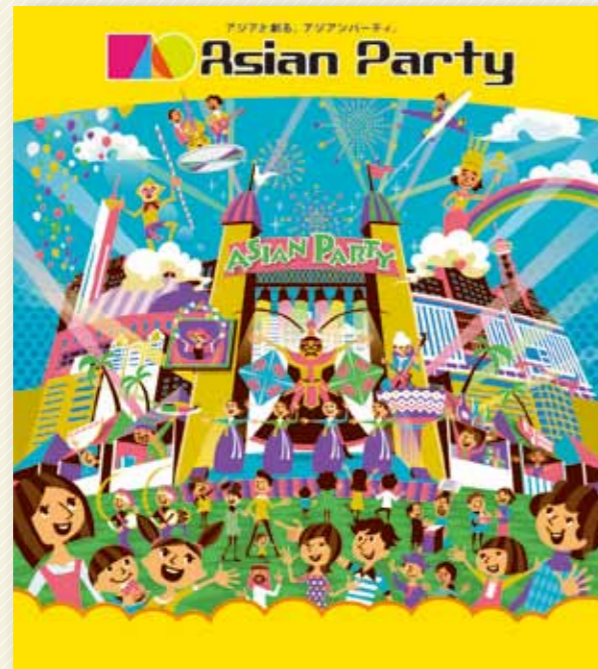


FUKUOKA PRIZE 2013

Organized by: Fukuoka City, Fukuoka City International Foundation

Supported by: Ministry of Foreign Affairs of Japan, Agency for Cultural Affairs of Japan



Grand Prize
NAKAMURA Tetsu
Japan/ Medical Doctor



Academic Prize
Tessa MORRIS-SUZUKI
Australia/ Scholar of Asian Studies



Arts and Culture Prize
Nalini MALANI
India/ Artist



Arts and Culture Prize
Apichatpong WEERASETHAKUL
Thailand/ Filmmaker, Artist

Fukuoka Prize Report 2013

Secretariat of the Fukuoka Prize Committee
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Report

Nepal
 15 Ram Dayal RAKESH (Scholar of Folk Culture Studies)

Pakistan
 7 Nusrat Fateh Ali KHAN (Qawwali Singer)
 17 Uxi MUFTI (Culture Expert)

India
 2 Ravi SHANKAR (Sitar Player)
 5 Padma SUBRAHMANYAM (Traditional Dancer)
 8 Romila THAPAR (Historian)
 15 Amjad Ali KHAN (Sarod Maestro)
 18 Ashis NANDY (Social and Cultural Critic)
 20 Partha CHATTERJEE (Scholar of Political Science, History)
 23 Vandana SHIVA (Environmental Philosopher and Activist)
 24 Nalini MALANI (Artist)

China
 1 BA Jin (Writer)
 4 FEI Xiaotong (Sociologist, Anthropologist)
 7 WANG Zhongshu (Archaeologist)
 13 ZHANG Yimou (Film Director)
 14 XU Bing (Artist)
 15 LI Yining (Economist)
 17 MO Yan (Writer)
 20 CAI Guo-Qiang (Contemporary Artist)

Mongolia
 4 NAMJILYN Norovbanzad (Vocalist)
 17 Shagdaryn BIRA (Historian)

Republic of Korea
 3 KIM Won-yong (Archaeologist)
 6 HAHN Ki-un (Scholar of Education)
 8 IM Kwon-taek (Film Director)
 9 LEE Ki-Moon (Linguist)
 16 IM Dong-kwon (Folklorist)
 18 KIM Duk-soo (Traditional Performing Artist)
 21 HWANG Byung-ki (Musician)
 22 CHO Dong-il (Scholar of Literature)

Hong Kong
 19 Ann HUI (Film Director)

Taiwan
 10 HOU Hsiao Hsien (Film Director)
 18 JU Ming (Sculptor)

Laos
 16 Douangdeuane BOUNYAVONG (Textile Researcher)

Bhutan
 16 Tashi Norbu (Traditional Musician)

Bangladesh
 12 Muhammad YUNUS (Economist)
 19 Farida Parveen (Singer)

Myanmar
 11 Than Tun (Historian)
 16 Thaw Kaung (Librarian)

Sri Lanka
 13 Kingsley M. DE SILVA (Historian)
 15 Roland SILVA (Conservator)
 19 Savitri GOONESEKERE (Jurist)

Thailand
 1 Kukrit PRAMOJ (Writer, Statesman)
 5 M. C. Subhadradis DISKUL (Archaeologist, Art Historian)
 10 Nidhi EOSEEWONG (Historian)
 12 Thawan DUCHANEE (Painter)
 18 Srisakra VALLIBHOTAMA (Anthropologist, Archaeologist)
 23 Charnvit KASETSIRI (Historian)
 24 Apichatpong WEERASETHAKUL (Filmmaker, Artist)

Japan
 1 KUROSAWA Akira (Film Director)
 1 YANO Toru (Social Scientist, Scholar of Asian Studies)
 2 NAKANE Chie (Social Anthropologist)
 3 TAKEUCHI Minoru (Scholar of Chinese Studies)
 4 KAWAKITA Jiro (Scholar of Ethnogeography)
 5 ISHII Yoneo (Scholar of Southeast Asian Studies)
 6 KARASHIMA Noboru (Historian)
 7 ETO Shinkichi (Scholar of International Relations)
 8 HIGUCHI Takayasu (Archaeologist)
 9 UEDA Masaaki (Historian)
 10 OBAYASHI Taryo (Ethnologist)
 12 HAYAMI Yujiro (Economist)
 14 HOKAMA Shuzen (Scholar of Okinawan Studies)
 17 HAMASHITA Takeshi (Historian)
 20 MIKI Minoru (Composer)
 21 MORI Kazuko (Scholar of Contemporary Chinese Studies)
 24 NAKAMURA Tetsu (Medical Doctor)

Philippines
 3 Leandro V. LOCSIN (Architect)
 12 Marilou DIAZ-ABAYA (Film Director)
 14 Reynaldo C. ILETO (Historian)
 23 Kidlat Tahimik (Film Maker)

Malaysia
 4 Ungku A. AZIZ (Economist)
 11 Hamzah Awang Amat (Shadow Play Master)
 13 Lat (Cartoonist)
 19 Shamsul A. B. (Social Anthropologist)

Singapore
 10 TANG Da Wu (Visual Artist)
 14 Dick LEE (Singer-Songwriter)
 21 ONG Keng Sen (Theatre Director)

Indonesia
 2 Taufik ABDULLAH (Historian, Social Scientist)
 6 KOENT JARANINGRAT (Anthropologist)
 9 R. M. Soedarsono (Dancer, Scholar of Dance)
 11 Pramoedya Ananta TOER (Writer)
 23 G.R.Ay. Koes Murtiyah Paku Buwono (Court Dancer)

Outside of Asia
U.K.
 1 Joseph NEEDHAM (Scholar of Chinese Science History)
U.S.A.
 2 Donald KEENE (Scholar of Japanese Literature & Culture)
 3 Clifford GEERTZ (Anthropologist)
 6 Nam June PAIK (Video Artist)
 9 Stanley J. TAMBIAH (Anthropologist)
 21 James C. SCOTT (Political Scientist, Anthropologist)
Ireland
 11 Benedict ANDERSON (Scholar of Politics)
France
 20 Augustin BERQUE (Scholar of Cultural Geography)
Germany
 22 Niels GUTSCHOW (Architectural Historian)
Australia
 5 WANG Gungwu (Historian)
 13 Anthony REID (Historian)
 24 Tessa MORRIS-SUZUKI (Scholar of Asian Studies)

Nalini MALANI
 Arts and Culture Prize 2013 laureate

Tessa MORRIS-SUZUKI
 Academic Prize 2013 laureate

Apichatpong WEERASETHAKUL
 Arts and Culture Prize 2013 laureate

NAKAMURA Tetsu
 Grand Prize 2013 laureate

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What is the Fukuoka Prize?

Background of the Fukuoka Prize

Asia is home to a diversity of ethnic groups, languages, and cultures, which live together and mingle in harmony. Above all, the diverse cultures have served not only as guardians of a priceless legacy of our long history and tradition, but also as sources of our inspiration.

However, in the current era of globalization, there is a sense of crisis for which Asian cultures may lose their inherent parts due to the encroaching standardization of culture. It is therefore vital to preserve, develop, and promote the harmonious coexistence of the diverse Asian cultures.

As Japan's cultural gateway, Fukuoka City has played a significant role in promoting exchanges with other regions in Asia since the early times. Upon this background, and for the purpose of promoting and understanding the distinctive cultures of Asia as well as contributing to peace, the Fukuoka Prize was established in

1990 through the collaboration between academia, businesses, and the city authorities. Since then, there have been 96 prize recipients from almost every region of Asia in these 24 years.

Future-oriented cross-cultural activities should not be limited to the preservation of the indigenous cultures with long history and tradition. It should also be broadened to observe, respect, learn, and incubate new cultures emerging from changes. This is the aspiration of Fukuoka City and its citizens, striving to become a great center of cultural exchange in Asia.

The Fukuoka Prize will continue to be an instrument to embody respect to those who have contributed greatly to academics, arts, and culture in Asia. In collaboration with its citizens, Fukuoka City, as a city in Asia, looks forward to widely conveying the values of distinctive and diverse Asian cultures.

1. Objective

The Fukuoka Prize was established to honor outstanding achievements by individuals or groups/ organizations in preserving and creating the unique and diverse cultures of Asia. The aim is to foster and increase awareness of the value of Asian cultures as well as to establish a framework within which Asians can learn from, and share with, each other.

2. Prize Categories

Grand Prize Prize money: 5,000,000 yen	Academic Prize Prize money: 3,000,000 yen	Arts and Culture Prize Prize money: 3,000,000 yen
To be presented to individual/group who has made outstanding contributions to the preservation and creation of Asian culture and has exhibited the significance of Asian culture to the world through the internationality, universality, popularity and/or creativity of their work.	To be presented to individuals/groups that have made outstanding achievements in the field of Asian studies, contributing to the world's understanding of Asia. It covers the fields of social sciences, such as history, archaeology, cultural anthropology, economics, and political science.	To be presented to individuals/groups that have made outstanding contributions in the cultivation and/or advancement of the unique and diverse arts and culture of Asia. It covers the fields such as fine arts, literature, music, drama, dance, film, architecture, traditional and ethnic culture.

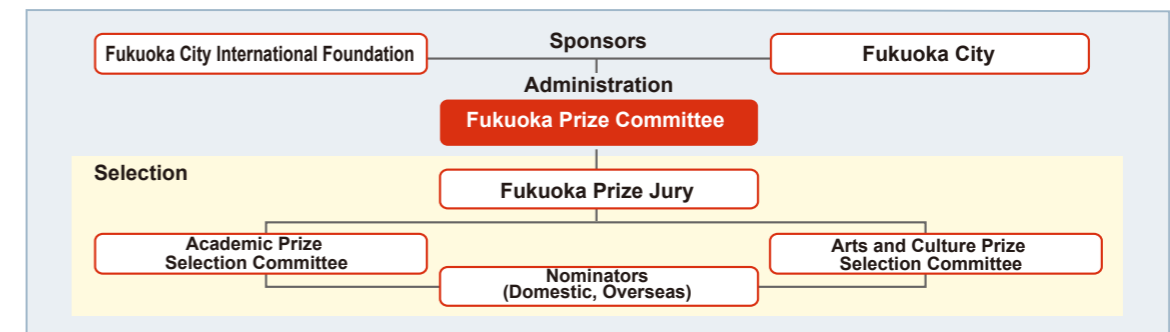
3. Geographical Scope East Asia, Southeast Asia, and South Asia

4. Organizing Bodies Fukuoka City, Fukuoka City International Foundation

5. Administration and Selection

- (1) **Fukuoka Prize Committee**
The Prize Committee serves as an administrative body for the prize. It is responsible for giving final approval to the laureates selected by the Prize Jury.
- (2) **Fukuoka Prize Jury; Academic Prize Selection Committee; Arts and Culture Prize Selection Committee**
Nominees for each of the three prizes are shortlisted by their respective Selection Committees. The Prize Jury examines the shortlist and selects the laureates.
* To ensure impartiality, no member of any Committee or Jury may nominate any prize candidate.
- (3) **Nominators**
In order to extensively recruit candidates for the prize, the Prize Committee has over 7,000 nominators in education and research institutions, arts and culture organizations, and news media, both at home and abroad.

Administration and Selection Organization Chart



Timeline of the Fukuoka Prize 2013

- Feb. 2013 Selection process of the 279 nominated individuals and groups from 30 countries and regions, recommended by approximately 7,600 nominators from 54 countries and regions. Arts and Culture Prize Selection Committee (Feb. 3), Academic Prize Selection Committee (Feb. 17)
- March 2013 Reviewed by Fukuoka Prize Jury (Mar. 3)
- April 2013 Jury and Selection Joint Committees (Apr. 21)
- June 2013 Fukuoka Prize Committee approves 4 laureates, and announces this at the Fukuoka press conference (Jun. 7)
- July-Aug. 2013 Press conference in Australia (Canberra) (Jul. 9), Press conference in Thailand (Bangkok) (Aug. 2)
- Sept. 2013 Award Ceremony (Sep. 12), School Visit (Sep. 2, 11, and 13), Public Lecture (Sep. 14 and 15), Academic and Cultural Exchange Session (Sep. 14 and 15)
- Oct. 2013 Press conference in India (Mumbai) (Oct. 26)

Fukuoka Prize 2013: Jury and Selection Committees

Fukuoka Prize Jury	Academic Prize Selection Committee	Arts and Culture Prize Selection Committee
Chair ARIKAWA Setsuo President, Kyushu University Vice-chair of the Fukuoka Prize Committee	Chair INABA Tsugio Professor Emeritus, Kyushu University Member, Fukuoka Prize Jury	Chair FUJIHARA Keiyo Professor, Graduate School of Design, Kyushu University Member, Fukuoka Prize Jury
Vice Chair SADAKARI Atsuhito Deputy Mayor, Fukuoka City Vice Chair, Fukuoka Prize Committee	Vice Chair SHIMIZU Hiromu Professor, Center for Southeast Asian Studies, Kyoto University Member, Fukuoka Prize Jury	Vice Chair UDO Seiji Professor, Division of Culture and Literary Studies, Faculty of Foreign Studies, Tokyo University of Foreign Studies Member, Fukuoka Prize Jury
Member INABA Tsugio Professor Emeritus, Kyushu University	Member AMAKO Satoshi Professor, Graduate School of Asia-Pacific Studies, Waseda University	Member ISHIZAKA Kenji Professor at the Japan Institute of the Moving Image Director of the Asian Section, Tokyo International Film Festival
Member UDO Seiji Professor, Division of Culture and Literary Studies, Faculty of Foreign Studies, Tokyo University of Foreign Studies	Member ISHIZAWA Yoshiaki Professor of Sophia Asia Center for Research and Human Development	Member USHIROSHOJI Masahiro Professor, Graduate School of Humanities, Kyushu University
Member KAWAMURA Hiroshi Administrative Vice President, Japan Foundation	Member KONO Toshiyuki Professor, Graduate School of Law, Kyushu University	Member UCHINO Tadashi Professor, Graduate School of Arts and Sciences, University of Tokyo
Member SHIMIZU Hiromu Professor, Center for Southeast Asian Studies, Kyoto University	Member SUEHIRO Akira Professor, Institute of Social Science, University of Tokyo	Member KAWAMURA Minato Professor, Faculty of International Communication, Hosei University
Member TSUCHIYA Naonori Chairman and Representative Director, SEIKO ELECTRIC Co., Ltd.	Member TAKENAKA Chiharu Professor, College of Law and Politics, Rikkyo University	Member KONISHI Masatoshi Professor Emeritus, Rikkyo University
Member FUJIHARA Keiyo Professor, Graduate School of Design, Kyushu University	Member NITTA Eiji Professor, Faculty of Law, Economics, and Humanities, Kagoshima University	Member HOSOKAWA Shuhei Professor, International Research Center for Japanese Studies

Grand Prize 2013



NAKAMURA Tetsu

Japan/ Cross-cultural understanding, International and grassroots cooperation

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

Biography

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

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

Note: All written in Japanese.

- *I wa Kokkyo wo Koete [Medicine Beyond Borders]*, Sekifusha, 1999.
- *Henkyo de Miru Henkyo kara Miru [A Doctor's Perspective from the Border]*, Sekifusha, 2003.
- *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.

Award Citation

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 2013



Tessa MORRIS-SUZUKI

Australia/ Asian Studies

Scholar of Asian Studies [Professor and Australian Research Council Laureate Fellow, Australian National University]

Biography

1951 Born in Caterham, Surrey, England
1980 Ph.D. (Economic History), University of Bath, England
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

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

Award Citation

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 2013



Nalini MALANI

India/ Contemporary Art

Artist

Biography

- 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

- *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

Award Citation

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 Arts and Culture Prize of the Fukuoka Prize.

Arts and Culture Prize 2013



Apichatpong WEERASETHAKUL

Thailand/ Film, Visual Arts

Filmmaker, Artist

Biography

- 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
- 2008 Awarded the title of Chevalier de L'Ordre des Arts et des Lettres, France
- 2009 Launched a large-scale video installation project *Primitive*
- 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
- 2013 Awarded Sharjah Biennial Prize at the Sharjah Biennial 11

Selected Works

- *Blissfully Yours* (2002) *Sud Sanaeha* [Feature]
- *The Primitive Project*, 2009 [Video installation]
- *Uncle Boonmee Who Can Recall His Past Lives* (2010) *Lung Boonmee Raluek Chat* [Feature]

Award Citation

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 Arts and Culture Prize of the Fukuoka Prize.



Address by His Imperial Highness Prince Akishino at the Fukuoka Prize 2013 Award Ceremony

Today, as we begin the award ceremony, I would like to express my heartfelt congratulations to the four laureates of the Fukuoka Prize.

With the advancement of international globalization in recent years, uniformity in thinking and lifestyle choices have spread throughout societies, including Asian regions. Despite this trend, many countries and regions are endeavouring to preserve and pass on their unique cultures and traditions, even as they develop new cultures.

Asia has been blessed by the diversity of its natural environments and cultural climates, as well as unique languages, histories, and customs that have evolved throughout history, that add richness and depth to its many cultures. Whenever I travel in Asia, I am always impressed by its cultural depth and richness, and this is why I strongly believe in the importance of preserving and imparting cultural heritage.

It seems to me that the Fukuoka Prize is profoundly meaningful because of its aim to contribute to the preserving, imparting, and creating of unique and diverse cultures throughout Asia. I believe the outstanding achievements of the laureates are significant contributions not only to Asian cultures, but to the world, and that they will become a valuable part of the heritage of humankind, to be shared by all of society and handed down to the next generation.

I would like to conclude by expressing my respect to the laureates, and my hope, that the Fukuoka Prize will continue to promote understanding of Asian cultures, as well as peace and friendship in the international community.



The 24th Fukuoka Prize award ceremony was held, attended by Fukuoka citizens, foreign guests, and representatives from various fields to honor the laureates.

This year's award ceremony opened with a glorious solo performance by the Korean opera singer Jung Se Hun, followed by the appearance of the four honorable laureates, making their way to the stage through the center of an auditorium resounding with applause from the audience. Mr. Soichiro Takashima, Mayor of Fukuoka City, made a welcome address, in which he stated, "This year, here at the Asian Party—regenerated from the previous Asian Month as a creative initiative—we would like to link the laureates' inspirations to a creation of new values". This was followed by an address by His Imperial Highness Prince Akishino, and a report on the selection process by Professor Setsuo Arikawa, President of Kyushu University and Chair of the Fukuoka Prize Jury. After that, Mr. Takashima and Mr. Michisada Kamata, Chair of the Fukuoka City International Foundation, presented an award certificate and a medal to each laureate. Following the acceptance speeches by the laureates, a representative of the Fukuoka residents gave a congratulatory message. When children of the Fukuoka International School presented flower bouquets to the prizewinners, the hall burst into a big round of applause.

At the second session of the ceremony, the four laureates had an interactive talk with the Fukuoka residents in the audience. Each laureate presented a topic, such as "What I prioritize in my activities" and "My dream". Dr. Tetsu Nakamura expressed his expectation for the implications of the award, saying, "One should not place value on cultural difference as good or bad, superior or inferior. In terms of this perspective, this prize is playing a significant role". Finally Mr. Jung Se Hun reappeared on the stage for another dynamic performance, in which he sang both the female and male parts by himself, brilliantly bringing the ceremony to a close.

Program

- [Part 1]**
- Introduction of Laureates
 - Welcome Address by Representative of Organizing Committee
TAKASHIMA Soichiro, Mayor of Fukuoka City
 - Imperial Address
His Imperial Highness Prince Akishino
 - Report on the Selection Process
ARIKAWA Setsuo, Chair of the Fukuoka Prize Jury
 - Awarding of the Prizes
TAKASHIMA Soichiro, Mayor of Fukuoka City
KAMATA Michisada, Chair of the Fukuoka City International Foundation
 - Acceptance Speeches by Laureates
 - Congratulatory Message from Representative of Fukuoka Residents
- [Part 2]**
- Dialogue between the Laureates and Judy ONGG
 - Special performance by Jung Se Hun
"Think of Me" from the musical *Phantom of the Opera*



Welcome address by Mayor Takashima



Report on the selection process by Professor Arikawa, President of Kyushu University



Mr. Takashima, Mayor of Fukuoka City and Dr. Nakamura, Grand Prize laureate



Mr. Kamata, Chair of the Fukuoka City International Foundation (left) presenting an award certificate and a medal to each laureate



Ms. Judy ONGG, who served as MC



Jung Se Hun, singing in celebration of the laureates



Conversation between the laureates and MC Judy ONGG

Celebration Banquet

The award ceremony was followed by a celebration banquet, attended by the guests from other countries, interested parties from all quarters, guests from Focus on Asia Fukuoka International Film Festival 2013, and many others. In his opening address, Mr. Kamata said, "I was very touched by the speeches made by the prizewinners". This was followed by a speech from the Indian Ambassador to Japan, then a toast by the Afghan Ambassador to Japan to officially open the banquet. Unlike the solemn atmosphere in the award ceremony, the banquet had a friendly atmosphere, where the laureates and their companions enjoyed relaxed conversations. People circled the laureates, chatted with them, congratulated the prizewinners, and shared thoughts and memories with each other.



Opening address by Mr. Kamata



Guests from Focus on Asia



Address by Indian Ambassador to Japan



Address by Afghan Ambassador to Japan





Grand Prize

Human beings are a part of Mother Nature. We must find ways to live in harmony, between nature and humans, and among peoples

NAKAMURA Tetsu

I am thankful and delighted to receive this honor and to become one of the recipients of the Fukuoka Prize. Afghanistan, for the last 35 years, has suffered from conflicts and interventions from foreign countries, alongside large-scale droughts and floods that have led to a gradual loss of habitable environments. The impact of climate change and global warming is overwhelming. The once agricultural nation is now suffering from starvation, and their sufficiency rate has decreased by half. Since international aid agencies did not prioritize the water shortage, we as a medical organization, had no choice but to secure drinking water sources ourselves, building water facilities and water intake works. We are now about to develop an exemplar model of rehabilitation by securing 16,500 hectares of inhabitable land for 650,000 farmers.

War will never be the solution. Military interventions have only worsened situations. This is not a problem unique to

Afghanistan. The aggression dominating the international community allows little room for diversity, and the Asian world is suffering from poverty. Not only are the people deprived of food, but also of their unique traditions, their land, their dignity, and their harmony. "Moral and spiritual poverty" is prevalent in pursuit of economic development at any cost. Moreover, the false illusion that humans can have absolute control over nature will surely bring fatal devastation to the world. The Tower of Babel, in its indifference to nature, will soon collapse. Human beings are also a part of Mother Nature. We will not be able to survive unless we seek ways to live in harmony, both between nature and humans, and among peoples, in every element of our activities.

I was deeply encouraged by what the other laureates have said in the past – and realized I was not alone on this path. Although the voices may be small now, I pray that they will one day become a roaring tide.



Arts and Culture Prize

We need feminine thought that exists in both man and woman to overcome oppression

Nalini MALANI

I would like to express my deep appreciation for being awarded with the Fukuoka Prize.

When I was informed about the Fukuoka Prize I was proud to see that Vandana Shiva and Romila Thapar, two very important Indian women had received the Prize in the past. However looking deeper into the history of the Laureates of the Fukuoka Prize, I noticed that since its inception, a female Asian visual artist had never been conferred the Prize although names of great male visual artists were found. Therefore I find it most encouraging that this jury today breaks male dominance.

Today I receive this honor not only for my contribution

to the Asian experimental visual arts, but also on behalf of and in recognition of the work of my female colleagues in India and all over Asia. I strongly believe that our future in the 21st century urgently needs a greater cognizance of the feminine side of thought. Feminine thought exists in both man and woman. It is needed more than ever if we want to overcome our ecological, political, economical and military disasters that rage over our world. I hope that today a small contribution has been made to the much-needed global paradigm shift into a more humanistic and caring society. Namaste.



Academic Prize

Let us go forward into a peaceful future together with hope

Tessa MORRIS-SUZUKI

It is a real honor and delight to receive this prize. As a historian with a special interest in the relationship between Japan and other countries of East Asia, I am particularly pleased to receive the prize from the city of Fukuoka. Fukuoka has played a central role in the relationship between Japan and its surrounding area. Northeast Asia has become the economic powerhouse of the world, and is a region of extraordinary cultural energy and creativity. It is profoundly important that all the countries of the region should grasp the opportunity of working together to create a peaceful regional future, rather than letting narrow nationalisms pull the region apart. During the three decades or more that I have been an academic, I have had the privilege of meeting many such people, including academics who have inspired my work and the people who

have worked at grassroots level in local communities to build bridges to Asia, and want particularly to pay special tribute to all these people. They include of course my fellow Laureate, Dr. Nakamura.

There are many people who are engaged in work for reconciliation and harmony among the Asian nations, but they do not always receive the attention it deserves from mainstream media and politics. One of the slogans coined by a Korean institute, which has been very actively involved in fostering grassroots links between Korea and Japan, is "I hope, therefore I am". All of you, who work to build bridges linking Japan with its Asian neighbors, you are our hope for the future. Your work is precious and valued, and will not be in vain. Let us go forward into that future together with hope.



Arts and Culture Prize

It's about opening up to new perspectives and immersing oneself into memories of others

Apichatpong WEERASETHAKUL

I am honored to be recognized among the other three very fine laureates. I would like to share with you my little remembrance. I grew up in a small town in the northeast of Thailand. There was a guava tree right next to our house and when I climbed up the tree one day, I found the most amazing view – which was the rooftop. As banal as a concrete-tile roof can be, the view offered me such a joy, a joy to have a shifted perspective as simple as that. When trying to learn new things, like riding a bicycle or making a film, I often think of the top of the guava tree. It's about opening up to new perspectives. What does it feel like if one can recall one's past lives? It's about

immersing oneself into memories of others.

We live in a time that sharing information is just a click of a button. We realize more and more the beauty of our diversity and at the same time, the atrocities and the prejudices. We just need to remember and record. It is not so difficult to imagine beyond the guava tree. We can set our view to see the world as a large home. What we do matters to one another. Here you have given me an inspiration to continue and to be humble. I will keep tonight in my memory the same way as one keeps love and friendship.

Grand Prize

2013 Laureate

NAKAMURA Tetsu

Japan/ Cross-cultural understanding, International and grassroots cooperation

Tetsu Nakamura



School Visit

Date: Monday, September 2, 11:10-16:35
Venue: Chikushi Jogakuen Junior High School & High School Lecture hall

Date: Wednesday, September 11, 10:00-11:40
Venue: Seinan Gakuin High School Gymnasium

Date: Friday, September 13, 14:40-17:00
Venue: Fukuoka Prefectural High School Gymnasium



Fukuoka Prefectural High School

Dr. Nakamura visited three schools to speak to more than 4,500 students. In the speech, he warned against the recent trend of standardization, and emphasized the importance of willingness to acknowledge diversity. While presenting the drought situation in Afghanistan, the Grand Prize winner pointed out that the water problem emerges from the people's involvement in nature, and that what is happening in Afghanistan could well happen in Japan. He also shared an episode of one occasion when the farmers rejoiced in the hope of life when all the irrigation channels were opened. Dr. Nakamura also put the following question to the students: "In spite of the constant suffering, the local people seldom have a sad face. Japanese people seem to look more depressed. Perhaps the more people have money, status, jobs, and entertainment, the more they get depressed. The urban space gives people an illusion of power to do anything at will. Isn't now the time to think about the relationship between Mother Nature and human beings, and to ask ourselves, what is the fundamental way of living?"

In response to the question asked by one of the students in Chikushi Jogakuen High School, "What is necessary for achieving something you want to accomplish?", he answered, "What is important is not guts or belief. Rather, it is important to have a heart able to forgive, to accept, and to love".

In Seinan Gakuin High School, where Dr. Nakamura was asked a question, "What difficulties did you have in communicating with the local people", he answered firmly, "We had misunderstandings all the time because of differences in language, customs, and religion. But I always believed that we will be able to find something to share with each other, as long as we worked together".

In Fukuoka Prefectural High School, where Dr. Nakamura himself is a member of the 17th class of graduating students, some students asked for some advice about their career options. When asked, "What is important for someone who wants to become a medical doctor?", Dr. Nakamura's answer was, "A medical doctor should not be merely a technician. You also need to learn about things that may seem unrelated to medical practice". Dr. Nakamura's lecture was a great opportunity for the youth, who will be the leaders of the next generation, to expand their world view.



Chikushi Jogakuen Junior High School & High School



Seinan Gakuin High School

Public Lecture

Securing Water of Life in Afghanistan – Thirty Years of International Medical Aid

- Date: Saturday, September 14, 13:00-15:00
- Venue: Event Hall B2F, ACROS Fukuoka, 15th floor Lecture Hall, Municipal Office
- Participants: 700



Global warming is not somebody else's problem. Re-thinking the relationship between nature and humans

Part 1: Lecture

There is a common saying in Afghanistan that "We can live without money, but we cannot live without snow". In this agricultural country, water from melted snow brought blessing to the people in the past centuries. Afghanistan is a multi-ethnic nation where tribal autonomy and sense of territory prevail. The geographic factors also obstruct central government control, and there is a huge divide between the rich and the poor. In 1984, Peshawar-kai started medical treatment for Hansen's disease patients in Pakistan. It was not easy to understand the feelings of patients who spoke a different language, different religion, and different lifestyles. We foreigners tend to make superior-inferior or right-wrong judgment for things with which we are not familiar. It is a mistake that we tend to fall into without realizing it is merely due to the cultural difference. To avoid falling into this mistake, we made sure that everyone in our organization accepts the local culture and customs, including religion, as they are.

After the withdrawal of the Soviet military that invaded in 1979 during the Afghan War, the Gulf War broke out in 1991, which pulled out all international organizations from Afghanistan. Fifteen years had passed since the launch of our activities, during which we established the organization, built and maintained our own hospital, as well as a system capable of continuing the medical practice as long as we received resupplies from Japan. After the Taliban regime came back, the public security improved dramatically, making unarmed travel possible. However, the area was devastated by the drought of the century in the spring of 2000. Twelve million people were victimized, putting 5 million people on the verge of starvation, and 1 million people to the verge of death from starvation. We felt a great sense of helplessness

because the medical technology can heal neither thirst nor hunger. So we started digging wells and continued until we secured 1,600 wells to ensure sources of drinking water.

Then, in 2001, one day after the 9-11 terrorist attack in New York, then US President George W. Bush declared an air strike on Afghanistan. We distributed 1,800 tons of flour and cooking oil for more than two hundred thousand evacuees in the capital city. These activities would not have been possible without the support of the courageous Afghans who were willing to sacrifice their lives for the sake of their fellow citizens. After the Taliban regime collapsed and the country was occupied by the US military, the poppy cultivation was resumed to an extensive scale, and in the next few years Afghanistan became a drug-oriented nation producing 93% of the drugs in the world.

Major droughts, along with global warming, is an ongoing problem. This is not somebody else's problem. To ensure agricultural water, we prioritized the building of irrigation channels for the clinic, but they needed to be sustainable without the local people having to spend money. When I realized that the Afghan water intake technology is similar to the Japanese technology, we employed the slanting weir used for the Yamada Dam at Chikugo River that was completed about 220 years ago, and the gabion method of bamboo bags packed with rocks used as seawalls. These efforts led to a recovery of the agricultural field in the next few years. The only two wishes of the local farmers: being able to have three meals a day, and living peacefully with their family in their hometown. Despite the 35 years of war and starvation, there are no grim expressions. In some ways, we may look more depressed. "Money will bring us happiness". "If we have weapons we can protect ourselves". Sooner or later, such superstitions will fall

apart. Now we need to ask ourselves again, "What is the relationship between humans and nature"?

Unpredictable. Such is Mother Nature

Part 2: Dialogue



●Coordinator
SHIMIZU Hiromu
Director & Professor, Center for Southeast Asian Studies, Kyoto University



●Guest
SUGAWARA Bunta
Actor, Representative of the Agriculture Production Corporation

Mr. Bunta Sugawara, an actor, and Dr. Nakamura met each other for the first time when Mr. Sugawara narrated the Peshawar-kai's introduction DVD, and kept in touch ever since. When Professor Shimizu asked them for their opinions on the relationship between human beings and nature, Dr. Nakamura pointed out, "Nature is absolutely out of our control. People are having debates like, 'We will not make a nuclear plant because the fault is currently active', or 'We will make a nuclear plant because the fault is currently inactive'. Such debates are quite pointless in my opinion. Mother Nature is really unpredictable". Mr. Sugawara, who is involved in agriculture, said, "We used to enjoy an abundance of soil before the World War II. I remember my childhood when I played like crazy in the mountains and in rivers". He also expressed his concern for the children nowadays who are unable to have such a great experience. The discussion went overtime. When asked about the Afghan women from someone in the audience, Dr. Nakamura responded with a bit of humor: "In that country, men are in charge of outside business while women are in charge of domestic business. You cannot do anything if you make the women your enemy, and this is true of any place you go". The hall was filled with laughter and applause.

VOICE

▼ I am very glad to be here listening to Dr. Nakamura's talk in person. I was impressed by his 30 years of devotion. I can see the outcome of his efforts by looking at the green covering the Afghan soil. I feel happy and proud to have Dr. Nakamura in Fukuoka, Japan. By Yoko Sumi (left) ▼ I am a member of the Peshawar-kai. We can support Afghanistan from Japan by paying our annual membership fee. I was especially impressed by his words, "It is not force of arms, but compassion that is important". By Mari Hamada (right)



Academic Prize

2013 Laureate

Tessa MORRIS-SUZUKI

Australia/ Asian Studies

Tessa
Morris-Suzuki



School Visit

Date: Friday, September 13, 14:30-17:30
Venue: Fukuoka Prefectural Shuyukan High School Audio-visual Room

The audio-visual room was filled with the students who wanted to participate in the workshop. After introducing herself, Prof. Morris-Suzuki started her presentation while projecting slides on the screen. She talked about her motivation for coming to Japan after graduating from college, about the people she met, and her experiences in Japan. She said that she could not visit Sakhalin during her stay in Japan at the time. "But," she said, "It was after the restoration of diplomatic relations between Japan and Korea, so I went to Korea and stayed there for about two weeks. I still remember that the people in the countryside were very nice to me". As compared to 40 years ago, the exchange between Japan and the surrounding countries are more vibrant now, and "I am happy to learn about the changes in history by visiting different places as a historian", she said. Prof. Morris-Suzuki showed her concern about the recent critical situation of Japan and its neighboring countries over the territorial issues. She is concerned that the more exposed the people are to this kind of news, the more invisible the grassroots interactions become to people's eyes. "People have established fantastic "people-to-people" relationships, but they are not broadcast enough through mass media", she pointed out. She entrusted the future to the youth by saying, "The grassroots campaigns run at different locations have spread seeds of hope like dandelions. I hope you will take them into the next generation".



Public Lecture

A Journey Across Invisible Bridges to Asia – Re-Imagining East Asia From Regional Japan

- Date: Sunday, September 15, 17:30-19:30
- Venue: Event Hall B2F, ACROS Fukuoka
- Participants: 210



The importance of "People-to-people" relationships in this time of rising tensions. Build an invisible bridge for the next generation

Part 1: Lecture

I was born in England. After graduating from college, I came to Japan in 1973 for the first time, curious to see a different world. Since then, I have visited Japan more than 50 times in the 40 years that have passed. The biggest change in Northeast Asia during these 40 years is the increase in the number of people crossing the border to interact with each other. Recently, tension between Japan and its surrounding countries has been rising over territorial and historical issues. I am concerned that the bridge crossing from Japan to the neighboring countries on the grassroots level will become invisible if all people are hearing this kind of news all the time. Unlike the international relationships, the "people-to-people" relationships seldom call attention and are little known to public. So today, I would like to introduce to you people I have met over the past 40 years who are striving to build a bridge between Japan and its neighboring countries.

First I would like to introduce to you the Peace and Folk Craft Museum, "Heiwa to Teshigoto Tatsue Mingeikan", located in Saku city, Nagano prefecture. The disciples of the non-mainstream thinker Mr. Tatsue Kobayashi took his philosophy of, "Think for yourself and decide for yourself". The local residents have developed a variety of projects, and this year, they put together the, "Farming Village-issued Resident White Book". Their activities have expanded to include several neighboring countries. In the summer, they invited a well-known Korean historian and held a "60th Anniversary of the Korean War Cease-fire" memorial symposium. They are also engaged in activities that support the women who immigrated to the Nagano prefecture from Southeast Asia.

I learned from Ms. Kim Sun Young who lives in Sendai that even one person has the power to build a bridge. As a second generation Korean living in Japan, she has established a network of women in farming villages in Asia, and holds exhibition and sale events for their craft works. Based in Sendai city, she established a contact group for Japanese people and minorities to build relationships and be involved in various activities.

The next case is about a brother and a sister whose origin is of the northern minority ethnic group, the Uilta. Although they had some Japanese education in Sakhalin before World War II, they could not move to Hokkaido after the war because they did not have Japanese citizenship. In 1957, after the resumption of diplomatic ties between Japan and the Soviet Union, they were finally able to move to Hokkaido, but once there they suffered from discrimination. The struggles of people like them, those in a minority ethnic group, have slipped off the pages of history. In the 1970's, the brother and sister were invited to talk about their background and their culture for the first time at the "Okhotsk Peoples History Workshop" that was launched by a populace historian. Since then, a "Discussion Group for Peoples History in Sorachi" was organized, which evolved into a part of the "East Asia Joint Workshop" in the 90s. So far, more than 1,000 young people from various regions in Asia have gotten together in the workshop to participate in different activities.

Such grassroots "people-to-people" relationships are playing an even more important role, especially now within the rising tension and friction in Northeast Asia. For the sake of the next generation, we need to build new invisible bridges and start walking towards a future with hope of peace, a world without war.

We should be able to make the world a little bit better

Part 2: Panel Discussion



•Coordinator
TAKENAKA Chiharu
Professor, Rikkyo University



•Panelist
IYOTANI Toshio
Professor Emeritus, Hitotsubashi University

Prof. Takenaka came up with many different titles, such as Japanologist, Historian, and Cultural Scholar, for Prof. Morris-Suzuki who is involved in a wide range of academics. Prof. Takenaka described Prof. Morris-Suzuki as a person who, "travels to an unknown territory without hesitation and makes a new discovery," while comparing the laureate to Alice in Wonderland. Prof. Iyotani, who first met Prof. Morris-Suzuki for a joint research project in the 1990s, points out that he feels Prof. Morris-Suzuki has "a kind way of seeing people's behavior and emotion, as well as an intense aversion to injustice and absurdity" in her style of academics. In response, Prof. Morris-Suzuki brought up a question, "whether historians have the right to adjudicate the people in the past during the course of researching history". She advocated that, "We have the right to make an ethical judgment after scrutinizing the circumstances at the time and having a good understanding of the situation". She also maintained a clear stance that, "But of course, this means our behavior will also be judged by historians in the future". For a question about the possibility of world peace, asked by one of the audience, the laureate gave her hopeful opinion that, "In the grassroots interaction, the groundwork of peace is to look at each other's face and acknowledge each other as a human. Also, the role played by media organizations that stand in between the grassroots and a nation, is quite important. While we still need to address many issues, I believe it would be possible to make the world a more peaceful place".

VOICE

▼ We tend to swing between hope and despair in everyday life, so I was inspired by listening to such a high-level perception of history, and it gave me a new perspective for looking at the world. By Hisayasu Nakajima (left) ▼ I always look forward to the public lecture of the annual Fukuoka Prize. This year, I attended the lectures by Dr. Tetsu Nakamura and Prof. Morris-Suzuki, which reminded me of the importance of grassroots activities. Also, I was impressed by Prof. Tessa's fluent Japanese. By Mikie Nakajima (right)



Academic Exchange Session

Date: Saturday, September 14, 15:00-17:00
Venue: Kyushu University, Ito Campus

The academic exchange session was held with about 20 academics and student participants who have been influenced by Prof. Morris-Suzuki in different areas, such as political science, sociology, and anthropology. Prof. Morris-Suzuki talked about the international joint project for contemporary Japan and the Northeast Asia that she is currently working on, and emphasized that, "Now Northeast Asia is facing a significant turning point". She designated the Japanese-Sino War and the Japanese-Russo War as the First Korean War, in which they fought over the sovereignty of the Korean Peninsula, and designated the Korean War between 1950 and 1953 for determining the Cold War structure after the collapse of the Japanese Empire as the Second Korean War. Then she defined the present circumstances as the Third Korean War, saying that, "The Cold War is still continuing in the Korean Peninsula, which is one of the factors that makes Northeast Asia unstable". She indicated the direction of her study in the next few years, commenting that, "We need to thoroughly verify the impact of the First and Second Korean Wars on the surrounding countries". After that the laureate and the participants exchanged questions and answers in an active discussion.



Arts and Culture Prize

2013 Laureate

Nalini MALANI

India/ Contemporary Art

N. Malani



Public Lecture

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

- Date: Saturday, September 14, 17:00-19:00
- Venue: Event Hall B2F, ACROS Fukuoka
- Participants: 210



**A society that makes the best use of women's point of view.
Pour energy into art for peace**

Part 1: Lecture

The first foreign country I visited was Japan. I was 12 years old at the time. I wanted to see the Great Buddha in Kamakura. The impression I received from the Great Buddha was "peace". Peace is my ideal, and for that, I want to devote myself to art for peace.

In consequence to the mechanical lifestyle we have, our earth is changing at a very fast pace. To prevent that, it is becoming more and more important to feminize society, and to have women's point of view in our society. I would like to call your attention to the fact that even now in this day and age, women are oppressed and suffering from male domination and the control of religious legalities in India. At the site of an exhibition I held for the first time when I was 19, an elderly artist approached me to tell me that I should give up these artistic activities and become a housewife. Now I am grateful for that person, because that really ignited my ambition. I invited some female artists to hold an exhibition of works done only by female artists for the first time in India in 1987. We continued that for more than three years.

In order to attract people to art during the political and economic transition that started in the 80s, we needed an opportunity for people to participate in an art event. I thought about the feasibility of people's participation in art on the street. The conflict among the people due to the caste system was intense at the time in Bombay. I thought it was important to make the bourgeois aware of the slum situation, so we had an experimental project in which rich people walked through the poor area in artwork.

At one point, powdered milk contaminated by radioactive materials

from the nuclear meltdown at Chernobyl was imported to India. I was terrified as I gave a birth to my baby girl in 1992, and produced artwork projecting negative impressions, expressing mothers worrying about the impact of chemical and radioactive substances on their children. On May 11, 1998, India executed an underground nuclear test. The people in India got all pumped up and excited about the idea that their country joined the great powers with the nuclear weapons. Not long after that, Pakistan also conducted an underground nuclear test. The possession of nuclear weapons by the two countries blew up the non-violent policy advocated by Gandhi. May 11 is Buddha's birthday. It was so ironic that the underground nuclear test was executed on that same day.

For half a year between 1999 and 2000, I stayed in Fukuoka and produced *Hamlet Machine* in collaboration with a dancer residing in Fukuoka. The piece is available for viewing at the Fukuoka Asian Art Museum, with an excellent Japanese translation. In this work, we expressed the wavering state of India at the time, like Hamlet, with the conflict between Hinduism and Islam, and between socialism and global capitalism.

Recently, the number of raping incidents has been growing in India. Young female artists started to do some street performance, in which they brought tables and chairs to the street and lured male passersby to have conversations with them. Their purpose was to have better communication with men by asking questions such as, 'why they want to rape women?', and by telling them that raping hurts and destroys the woman's body. Their efforts, spreading all over the country, have been impacting a great many people.

We have both male and female points of view

Part 2: Panel Discussion



●Moderator
USHIROSHOJI Masahiro
Professor, Graduate School of Humanities,
Kyushu University



●Discussant
KOKATSU Reiko
Chief Curator, Tochigi Prefectural
Museum of Fine Arts

In the following panel discussion, Prof. Ushiroshoji asked the laureate how she views "violence", which is the fundamental theme of her artwork. Ms. Malani answered clearly that, "Violence is caused by an unequal way of thinking between men and women. We should have both men's and women's points of view". Ms. Kokatsu followed her by saying, "What Ms. Malani means by men and women is not biological men and women. But rather, what she means by feminism is a philosophy of having zero tolerance for violence. In other words, it is to look at things from the perspective of the weak". Ms. Malani further mentioned the core of her creation, "My work is not about describing violence. Rather, my work is a description of fear and anxiety about violence. Therefore, it is becoming increasingly complex and closer to reality". When Prof. Ushiroshoji pointed out the multi-layered complexity of Ms. Malani's artwork, the laureate emphasized that, "You don't need to understand every aspect of the meaning or intention I incorporate into my work. Instead, I would rather you face my artwork and feel something from them".

VOICE

▼ It was a very interesting lecture. She is extremely talented at painting avant-garde works with brilliant colors. Her artwork seems to be influenced by traditional shadow picture, in which I felt a beauty of illusion, reminding me of the picture of warriors at Hakata Nagareganjo. By Takeyasu Tateishi (left) ▼ I was very impressed by both her artwork and the discussion. I felt warmth from her message that she wants us to look at, feel from and communicate with when appreciating her artwork. By Moka Nagao (right)



School Visit

Date: Friday, September 13, 13:00-16:00
Venue: Fukuoka City Nagao Junior High School Gymnasium

Walking through the paper arch made by the students, Ms. Malani appeared on the stage to a big round of applause from all students. When she first came to Japan, there were two things that she really wanted to see: the Great Buddha in Kamakura, and calligraphy. She thinks that, "Japanese kanji is very human". When the laureate was 40 years old, she borrowed kanji to use as signatures in her artwork. Following the presentation of the Indian flag, she explained her works while showing them on film to the students. The strong messages she put in all of her pieces shown on the slides and video clips, left a strong impression in the students' hearts. Ms. Malani explained that, "If you feel my works are too difficult to understand, I just want you to feel something". After the session, she moved to the principal's office to review and give advice on the paintings and pencil drawings produced by three senior students in the art club. The students looked a little nervous at first, but as Ms. Malani gave a lot of praise and encouraging words in a warm and friendly manner, they seemed more relaxed at the end.



Cultural Exchange Session

Date: Sunday, September 15, 10:30-12:00
Venue: Sculpture Lounge, Fukuoka Asian Museum

At the opening of the session, Ms. Malani gave a thorough commentary on her artwork, currently exhibited in the Museum. The 20 art students majoring in History of Aesthetic Art in Kyushu University, who were present at the salon were very excited for the opportunity to appreciate her art and to hear her first-hand commentary at the same time. Prof. Ushiroshoji who acted as the MC told them, "We changed the plan at the last minute to have this session in the Museum so that we can hear a lot of stories in front of her own work". The students asked questions such as, "What is the meaning of erasing something you already painted?", and "How the 'embodiment' relate to the act of painting?" Ms. Malani answered each question thoroughly. For the question, "What do you keep in mind when you work on a joint project with another artist?", she answered, "There is always a conflict between two artists that emerges during the course of creation. When that happens, we drop our work; we both calm down and talk to each other. We don't look for a way to compromise, but rather, it is a process of setting off each other's ideas and emotions that happen just like magic. That is how we can achieve something completely unexpected in the final outcome". The laureate's advice made this session very meaningful for the students.



Arts and Culture Prize

2013 Laureate

Apichatpong WEERASETHAKUL

Thailand/ Film, Visual Arts



Public Lecture

Apichatpong's Inspirations – A Story Behind His Works

- Date: Sunday, September 15, 13:00-17:00
- Venue: IMS Hall 9F, IMS
- Participants: 220



It is difficult to define what is “truth”. Looking for the borderline between “reality” and “fiction”

Prof. Ishizaka (MC): Mr. Apichatpong is 43 years old. He is a very young, up-and-coming film director. He broke the record as the youngest prizewinner. Today, we are going to view three films directed by him. The first film we are going to watch right after this is a short film, *The Anthem*. The next will be his debut long film, *Mysterious Object at Noon*, which is about a story happening between a disabled boy and his tutor, and the story is transmitted by word of mouth by a number of people in the film. Finally, we are going to watch *Uncle Boonmee Who Can Recall His Past Lives*, his most well-known film, which won the Palme d'Or Prize, the highest prize in the Cannes Film Festival, in 2010. He was the first Southeast Asian film director to win this award.

<Dialogue>

Mr. Hariki: A phrase used for the title of this forum, “Apichatpong’s Inspirations” sounds interesting. Is this a commonly used phrase in the film world?

Mr. Apichatpong: I feel privileged to be named like this. But film itself is inspiration expressed by light and shadow in the first place, so this may be true, not only for my films but also for any other film.

Mr. Hariki: I personally think that your debut has changed the world of film. To film, created a little more than 100 years ago in Europe, an Asian film director is bringing a major reform.

Mr. Apichatpong: The history of film is still short. It is a young media, and there is so much more to expect, especially in technical development. The technology of 3D and high-definition image is still

new, and I am very excited about its potential. The process of pioneering various potential for film is a never-ending journey.

Mr. Hariki: Originally the film had 2 types: One is a reproduction of a theater, and the other is a documentary that is cut out of reality. I feel that you are making primordial films, and that is the very reason why people call you a reformist.

Mr. Apichatpong: In traditional films, the film is used as a media to deliver a story. But I think that film should have its own potential, and that is what I want to pursue. My films will not give a sense of story telling to the audience, perhaps.

I don't want people to think, but rather to feel and understand.

Mr. Hariki: If they watch your film, expecting some kind of answer, then your films must be difficult to understand. That is because nobody talks

from a transcendental viewpoint or venue to give a ready-made answer. It seems that your films send a message, “You will understand the film if you change your standpoint”.

Mr. Apichatpong: I make films hoping to share what I see and hear with the audience. It is just like a sense of traveling together. In many cases of film production, a film director positions him/herself higher than the audience. The audience watches the film while looking for foreshadowing that is prepared by the director in different scenes. The story is made in a way so that the audience is blown away and satisfied when it comes to the prepared conclusion. Unlike those films, what I am aiming for in my films is to give the audience a sense that they are walking along and looking for something with me in the film. When you see my film for the first time, it may be difficult to understand. But it is the same as seeing somebody for the first time. It is difficult to understand a person you see for the first time, and it may take about 2 hours to accept that person. To understand a person, it is important to feel, but not to think.

Mr. Hariki: In your films, it seems that dreams, illusions, images that pop up in your mind, and even life and death are treated in parallel with no discrimination.

Mr. Apichatpong: It is believed in Thailand that there is an existence of invisible power, and a spirit dwells even in each tree. It is difficult to define what truth is. For example, for the people who have religious faith, God's existence is the truth, but for the people who don't have religious faith, that is not true. I try to keep my mind open and see the borderline between reality and fiction.

Mr. Hariki: The idea of “A spirit dwelling in a material” is similar to the Japanese idea. But it seems Japanese film directors stay away from that type of film.

Mr. Apichatpong: You might have got that impression from me maybe because I have been trying that intentionally. I am sure there are some Japanese film directors who would do the same.



●MC
ISHIZAKA Kenji
Professor at the Japan Institute of the Moving Image; Director of the Asian Section, Tokyo International Film Festival



●Guest
HARIKI Yasuhiro
Director, Focus on Asia Fukuoka International Film Festival

VOICE

▼ All three films had diversity and unique characteristics. His directional technique was also impressive. The visual black and white texture was beautiful. By Eri Kajita (left) ▼ They were really fantastic. The films were so inspiring that I felt like changing my lifestyle. By Ken Westmoreland (center) ▼ The sound of the forest in the film was very healing. I enjoyed the dialogue, in which Mr. Apichatpong talked to us about behind-the-scenes episodes, and I appreciate his sincerity. By Kei Yamaki (right)



School Visit

Date: Friday, September 13, 9:30-16:30
Venue: Fukuoka Jogakuin University, Aburayama Citizens' Forest, downtown Tenjin, Fukuoka Jogakuin University Tenjin Satellite Campus

The participants to the workshop this time was about 20 students from Fukuoka Jogakuin University. They spent the morning in the nature of Aburayama Mountain surrounded by rich greenery, and spent the afternoon in Tenjin, a commercial environment. They wrote down in words and sentences what they saw, what they heard when they were listening intently, and visual scenes and stories that popped up in their mind at the time. In the meeting after the excursion, they experimented to create characters, such as “a nicely dressed up old lady you saw in a café”, by asking questions to each other, the same method that Mr. Apichatpong uses to make a film. After that, they tried making a story freely using the keywords they had collected. For the daring story they made up, the film director smiled saying, “You have made up such a terrible story, but it was absolutely original”. He concluded the workshop by advising them on key factors in production such as, “If you start off thinking about whether this is a good story or bad story, that will disrupt your imagination right away. In any creative activity, it is important to prioritize your imagination”.



Cultural Exchange Session

Date: Saturday, September 14, 14:00-16:00
Venue: Canal City, Business Building, Conference Room

Professor Toshiya Kuroiwa in the Department of Design, Faculty of Fine Arts, Kyushu Sangyo University, also an MC of the session, introduced Mr. Apichatpong's profile while playing his short film. After that, the session continued in an interactive form between Mr. Apichatpong and the participants. To one of the participants who said he liked *Uncle Boonmee Who Can Recall His Past Lives*, Mr. Apichatpong commented on the film that, “it has an Asian sense where the people, insects, and many other lives are connected to each other in the past and present on the same level”, and continued to answer other questions in a calm tone of voice. He projected some scenes from his film on the screen from time to time when the question was related to a scene. When somebody pointed out that he uses the forest as the main stage in many of the director's works, Mr. Apichatpong talked about his nostalgia for the forest, “I was attracted by the forest as a mysterious object. People were born in the forest and came out from there. Now the people live in a city apart from the forest, but they still have a nostalgic feeling as if drawn to a magnet. Since olden days, people have felt multi-faceted temptations to the forest, such as fear, animism, curse, dream, ghost, and Mother Nature.”



Domestic and Overseas Press Conferences, Other PR Activities and Media Reports

Announcement of the Laureates

At a press conference held on June 7th in Fukuoka City, the laureates for the Fukuoka Prize 2013 were announced. Fukuoka City Mayor Soichiro Takashima commenced the conference and the four laureates were announced by Mr. Michisada Kamata, Chair of the Fukuoka City International Foundation. Supplementary details on the selection process and award citations were then provided by Professor Setsuo Arikawa, President of Kyushu University, and Professor Shimizu, Vice Chair, and Professor Fujihara, Chair of the selection committee gave an easy to understand commentary on the achievements and admirable characteristics of the laureates by occasionally using video clips.

And this year, a special guest, Fukuoka local and the Grand Prize winner, Dr. Tetsu Nakamura was present at the press conference. He spoke about his excitement to receive the Fukuoka Prize as well as about his activities.



Announcement of the Laureates

Date: Friday, June 7

Venue: Nishitetsu Solaria Hotel (Fukuoka City)

Presenters:

TAKASHIMA Soichiro Mayor of Fukuoka City, Honorary Chair of the Fukuoka Prize Committee

KAMATA Michisada Chair of the Fukuoka City International Foundation, Chair of the Fukuoka Prize Committee

ARIKAWA Setsuo President of Kyushu University, Chair of the Prize Jury

SHIMIZU Hiromu Professor, Center for Southeast

Asian Studies, Kyoto University

FUJIHARA Keiyo Professor, Graduate School of Design, Kyushu University

NAKAMURA Tetsu Executive Director of PMS, Representative of

Peshawar-kai in Pakistan and Afghanistan

Grand Prize laureate of the Fukuoka Prize 2013

Other PR Activities

PR activities using various tools

This year, for the first time, large-scale advertisements were posted in bus shelters across Fukuoka City to widely publicize the Fukuoka Prize. In addition, posters were hung, leaflets were distributed, and ads placed on city subways. Information about the laureates was communicated through the website and via Facebook, while real time updates about the atmosphere in the public lecture hall and the laureates' activities were posted on Twitter. Furthermore, overseas press conferences were held to promote the laureates, official Fukuoka Prize events, and Fukuoka City.



Inner city bus shelter advertisement



Media Reports

[Media Coverage]

Domestic: 192 Overseas: 71 Total: 263 (as of Dec. 2013)

●Japan
NAKAMURA Tetsu



●Australia
Tessa MORRIS-SUZUKI



●India
Nalini MALANI



●Thailand
Apichatpong WEERASETHAKUL



Overseas Press Conferences

After the announcement of the laureates in June, press conferences were held in countries where the laureates' activities were based, with representatives from local government agencies and the Japanese Embassy, past laureates and local media in attendance. It was at these occasions that the significance of the Fukuoka Prize, the laureates' achievements and the city's profile were introduced and received extensive local media coverage.

Tessa MORRIS-SUZUKI

Location: Canberra, Australia / Date: Tuesday, July 9
Venue: The Australian National University / Participants: 50

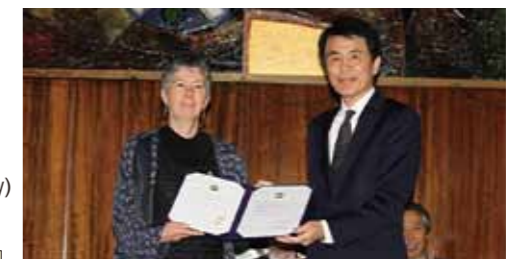
[Distinguished guests]

Mr. Sam GRUNHARD
(Executive Director, Australian Research Council)

Prof. Ken GEORGE
(Director of the School of Culture, History and Language, Australian National University)

H.E. Mr. AKIMOTO Yoshitaka (Japanese Ambassador to Australia)

Coincidentally, a conference on Japanese studies for researchers in Australia and other parts of the world was held at the same venue, the Australian National University. These researchers were also invited to the press conference co-hosted by the university, which was held to announce the Professor's success and promote the Fukuoka Prize.



Apichatpong WEERASETHAKUL

Location: Bangkok, Thailand / Date: Friday, August 2
Venue: Siam Society / Participants: 80

[Distinguished guests]

Mr. Dome SUKVONG (Director, Thai Film Archive)

Dr. Chamvit KASETSIRI
(Academic Prize laureate of the Fukuoka Prize 2012)

Dr. Apinan POSHYANANDA
(Director, Office of Contemporary Art and Culture, Ministry of Culture)

H.E. Mr. SATO Shigekazu (Japanese Ambassador to Thailand)

Reflecting the popularity of Mr. Apichatpong in Thailand, the press conference was attended by a large number of press, including local TV stations. Along with an interview with the filmmaker, the press conference was broadcast in various news channels on the day of the event.



Nalini MALANI

Location: Mumbai, India / Date: Saturday, October 26
Venue: Royal Bombay Yacht Club / Participants: 50

[Distinguished guests]

Ms. Tasneem MEHTA (Director, Dr. Bhau Daji Lad Mumbai City Museum)

Ms. Bunty CHAND (Executive Director, Asia Society India Centre)

Mr. ASAKO Kiyoshi (Consul General of Japan in Mumbai)

Mr. Werner NIEVERGELT (Consul General of Switzerland in Mumbai)

With more than 100 years of history, the Yacht Club was chosen as the venue to announce Ms. Malani's success in winning the Prize. During the event, some scenes from the official program, including the award ceremony, were shown on screen. It was also announced that three other museums from different parts of the world had decided to organize Ms. Nalini's solo exhibition to celebrate her award.



Asian Party, Fukuoka Prize Associated Events

Asian Party

What is Asian Party?

Asian Month, which started in 1990, had played an important role as an event to learn about Asia that was still both close geographically yet distant politically at the time. After more than 20 years have passed, Asia has become much closer. Asian Month was reborn as Asian Party this year with the concept, "Create with Asia".

As the heart of Asia's people, things and information, Asian Party builds on long-established events, namely the Asian Pacific Festival, Focus on Asia Fukuoka International Film Festival, and the Fukuoka Prize, and at the same time, highlights new events related to creative industries like The Creators. Asian Party was held throughout September to October.



The Creators

Friday, October 11
Fukuoka City Hall Fureai Square



Focus on Asia Fukuoka International Film Festival 2013

September 16(Mon) - 23(Mon)
Canal City Hakata
(United Cinemas Canal City 13)



Asian Pacific Festival Fukuoka 2013

October 12 (Sat) - 14(Mon)
Fukuoka City Hall Fureai Square,
Hakata-guchi Ekimae Hiroba



Collaboration with other events of Asian Party

Symposium Commemorating Apichatpong's Prize-winning & Film Screening at Focus on Asia International Film Festival

Monday, September 16
Canal City Hakata (United Cinemas Canal City 13)



"Nalini Malani Special Exhibition" in Fukuoka Asian Art Museum

September 12 (Thu) - December 25 (Wed)
Fukuoka Asian Art Museum, 7F Asian Gallery



Mr. Apichatpong Donated His Film to Fukuoka City!

In commemoration of his winning the prize, Mr. Apichatpong donated one of the copies of his short film, *The Anthem*, of which only nine exist in the world, to Fukuoka City.

The donated film is kept in the Film Archive of Fukuoka City Library.



Short Film *The Anthem*



Mr. Apichatpong, signing his name on the storage shelf in the Film Archive

Fukuoka Prize Committee

As of December, 2013

- Special Adviser AOYAGI Masanori
Commissioner for Cultural Affairs of Japan
- Special Adviser SAIKI Naoko
Director-General, Public Diplomacy Department, Ministry of Foreign Affairs of Japan
- Special Adviser OGAWA Hiroshi
Governor, Fukuoka Prefecture
- Honorary Chair TAKASHIMA Soichiro
Mayor, Fukuoka City
- Chair KAMATA Michisada
Chair, Fukuoka City International Foundation
- Vice Chair ARIKAWA Setsuo
President, Kyushu University
- Vice Chair SUEYOSHI Norio
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- Vice Chair MORI Hidetaka
Chairperson, Fukuoka City Council
- Vice Chair SADAKARI Atsuhito
Deputy Mayor, Fukuoka City
- Auditour HONDA Masahiro
President, Social Welfare Council, Fukuoka City
- Auditour KIYOHARA Hideaki
Chief Executive, Accounting Management, Fukuoka City
- Member URATA Kikuko
President, The Japanese Red Cross Kyushu International College of Nursing
- Member ETO Takuya
President, Fukuoka University
- Member EBII Etsuko
Vice Governor, Fukuoka Prefecture
- Member OISHI Shuji
Vice Chairperson, Fukuoka City Council
- Member OBANA Yasuhiro
Chairman, First Committee, Fukuoka City Council
- Member KAWASAKI Takao
President, The Nishinippon Shimbun Co., Ltd.
- Member KISHIMOTO Takuya
Executive Director & General Manager of Fukuoka, Seibu Head Office, The Mainichi Newspapers, Co., Ltd.
- Member SATO Naoyuki
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- Member SHINDO Tsuneko
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Chairperson of the Board of Directors, Fukuoka Culture Federation
- Member TANAKA Koji
Senior Executive Advisor, Kyushu Railways Co., Ltd.
- Member TANAKA Fuminari
Managing Officer, Seibu Main Office (Fukuoka), Nikkei Inc.
- Member TANAKA Yuji
Chairman and Representative Director, Saibu Gas Co., Ltd.
- Member TANI Masaaki
President, The Bank of Fukuoka Ltd.
- Member HASHIDA Koichi
Chairman and Representative Director, Kyudenko Corporation
- Member HIROZANE Ikuro
Director, Kyushu Bureau of Economy, Trade and Industry
- Member HIRONAKA Yoshimichi
President, West Japan Head Office, The Yomiuri Shimbun
- Member MACHIDA Tomoko
Managing Director & Representative of Seibu Head Office, The Asahi Shimbun Company
- Member YAOSAKA Osamu
Chairman, Fukuoka City Board of Education
- Member YAMAMOTO Iwao
President, Kyushu Sangyo University
- Member Gary Wayne BARKLEY
President, Seinan Gakuin University

Event with a Past Laureate

Lecture by Professor Donald Keene

Arts and Culture Prize Laureate
of the Fukuoka Prize 1991

Saturday, December 14
Denki Building, Main building B2F, Conference Room

Fukuoka City co-hosted an open lecture, to which we invite the Fukuoka Prize winner as a lecturer, in December (Main host: The Fukuoka UNESCO Association). The first memorable guest was Professor Donald Keene, who won the Arts and Culture Prize in 1991.

Despite his age of 91, Professor Keene has never lost his passion for research on Japanese literature. His lecture reminded us of forgotten values of Japanese literature, in his gentle manner and with his great sense of humor. The full house audience in the hall seemed to love every second of this opportunity.



Professor Donald Keene



The lecture by Professor Donald Keene



FUKUOKA PRIZE 2013

Laureates of the Fukuoka Prize

First

1990



Special Commemorative Prize

BA Jin

(China/ Writer) •

World famous contemporary Chinese novelist, whose many works including "The Family" and "Cold Nights", express his profound love of mankind



Special Commemorative Prize

KUROSAWA Akira

(Japan/ Film Director) •

Creator of "Rashomon" whose many masterpieces captivated the world, winning an international reputation for Japanese cinema



Special Commemorative Prize

Joseph NEEDHAM

(U. K./ Scholar of Chinese Science History) •

International authority on history of Chinese science, who entirely changed intellectual perceptions of non-European civilization



Special Commemorative Prize

Kukrit PRAMOJ

(Thailand/ Writer, Statesman) •

Prominent literary/ politician from Thailand who once served as Prime Minister, and wrote many great novels including "Four Dynasties"



Special Commemorative Prize

YANO Toru

(Japan/ Social Scientist, Scholar of Asian Studies) •

Pioneer of Southeast Asian regional studies in Japan, who made a notable contribution to international academic exchange

Second

1991



Grand Prize

Ravi SHANKAR

(India/ Sitar Player) •

Virtuoso sitar performer, whose sensitive and expressive style influenced even the Beatles



Academic Prize

Taufik ABDULLAH

(Indonesia/ Historian, Social Scientist)

Innovative historian and sociologist who has specialized in Islamic studies and Southeast Asian regional history



Academic Prize

NAKANE Chie

(Japan/ Social Anthropologist)

Social anthropologist, whose extensive research in different areas in Asia led her to formulate groundbreaking theories on social structures



Arts and Culture Prize

Donald KEENE

(U.S.A./ Scholar of Japanese Literature & Culture)

Pioneer in the study of Japanese literature and an internationally recognized authority in the field, as well as author of numerous books

Third

1992



Grand Prize

KIM Won-yong

(Republic of Korea/ Archaeologist) •

Archaeologist, who established a coherent framework for Korean archaeology and art history within the East Asian context



Academic Prize

Clifford GEERTZ

(U.S.A./ Anthropologist) •

Anthropologist, whose research in Indonesia established a wholly original anthropological methodology for cross-cultural understanding



Academic Prize

TAKEUCHI Minoru

(Japan/ Scholar of Chinese Studies) •

Leading Japanese scholar of Chinese studies, who established vision of modern China encompassing social science, literature, ideology and history



Arts and Culture Prize

Leandro V. LOCSIN

(Philippines/ Architect) •

Architect who successfully established a modern architectural style in harmony with the Southeast Asian climate and traditional Filipino architecture

• Deceased

Fourth

1993



Grand Prize

FEI Xiaotong

(China/ Sociologist, Anthropologist) •

Sociologist and anthropologist who analyzed various aspects of Chinese society from traditional Chinese cultural perspectives



Academic Prize

Ungku A. AZIZ

(Malaysia/ Economist)

Economist who has achieved outstanding results in both the study of economics and its practical application



Academic Prize

KAWAKITA Jiro

(Japan/ Scholar of Ethnogeography) •

Leading ethnogeographer, whose innovative "KJ Method" is based on his analysis of people and ecology in Nepal and the Himalayas



Arts and Culture Prize

NAMJILYN Norovbanzad

(Mongolia/ Vocalist) •

Celebrated Mongolian vocalist, who won fame for her eloquent expressiveness in singing Mongolian traditional folk songs, "Urtyu duu"

Fifth

1994



Grand Prize

M.C.Subhadradis DISKUL

(Thailand/ Archaeologist, Art Historian) •

Authority on Thai art, archaeology and history, who made an outstanding contribution to the revival of traditional Southeast Asian culture



Academic Prize

WANG Gungwu

(Australia/ Historian)

Leading historian in Asian studies, most famous for his exceptional work on Chinese identity



Academic Prize

ISHII Yoneo

(Japan/ Scholar of Southeast Asian Studies) •

Leading scholar in Southeast Asian studies, especially Thailand, who has made major contributions in the fields of history, religion and sociology



Arts and Culture Prize

Padma SUBRAHMANYAM

(India/ Traditional Dancer)

Leading performer and choreographer of Bharata Natyam Indian classical dance. Also active in education, including founding a dance school

Sixth

1995



Grand Prize

KOENTJARANINGRAT

(Indonesia/ Anthropologist) •

Anthropologist who has made a significant contribution to the establishment and development of anthropology in Indonesia



Academic Prize

HAHN Ki-un

(Republic of Korea/ Scholar of Education) •

Scholar in the history and philosophy of education, who established a theoretical basis for educational studies



Academic Prize

KARASHIMA Noboru

(Japan/ Historian)

Internationally recognized authority in Asian historical studies and an expert in inscribed materials, specializing in the history and epigraphy of medieval South India



Arts and Culture Prize

Nam June PAIK

(U.S.A./ Video Artist) •

Leading video artist, who has pioneered a new artistic genre which famously fuses technology and art

Seventh

1996



Grand Prize

WANG Zhongshu

(China/ Archaeologist)

Archaeologist instrumental in developing archaeological studies in China, especially concerning the history of Sino-Japanese relations



Academic Prize

PHAN Huy Le

(Vietnam/ Historian)

Historian who has created an innovative and non-ideological research approach for the social history of rural Vietnam



Academic Prize

ETO Shinkichi

(Japan/ Scholar of International Relations) •

Scholar in the history of Chinese politics and diplomacy, and in international relations, who also served as a foreign policy advisor



Arts and Culture Prize

Nusrat Fateh Ali KHAN

(Pakistan/ Qawwali Singer) •

Distinguished Quawwali (Islamic mystic songs) vocalist in Pakistan whose singing remains unsurpassed

Eighth

1997



Grand Prize

CHHENG Phon

(Cambodia/ Dramatist, Artist)

Dramatist who established a framework for preserving traditional culture in Cambodia after the devastating civil war



Academic Prize

Romila THAPAR

(India/ Historian)

Historian whose empirical approach has established post-independence Indian historical studies within broader human history



Academic Prize

HIGUCHI Takayasu

(Japan/ Archaeologist)

Archaeologist whose emphasis on fieldwork has transformed studies of the Silk Road, China and the history of Sino-Japanese relations



Arts and Culture Prize

IM Kwon-taek

(Republic of Korea/ Film Director)

Cinematographer who has brilliantly presented the hardships Korea has endured its modern history



Grand Prize

Muhammad YUNUS

(Bangladesh/ Economist)

Bangladeshi economist who founded the Grameen Bank to tackle poverty eradication by micro-credit, and won the Nobel Peace Prize in 2006



Academic Prize

HAYAMI Yujiro

(Japan/ Economist) •

Economist who established "Hayami Development Economics", which incorporates community perspectives with those of the market and the state



Arts and Culture Prize

Thawan DUCHANEE

(Thailand/ Painter)

Thai painter who shocked the world with his uniquely expressive work, showing the madness, decadence, violence, eros and death that lie beneath the surface of modern humanity



Arts and Culture Prize

Marilou DIAZ-ABAYA

(Philippines/ Film Director) •

Leading film director in the Philippines, who has conveyed the Asian spirit through her work showing the joys and sorrows of ordinary people

12th

2001

Ninth

1998



Grand Prize

LEE Ki-Moon

(Republic of Korea/ Linguist)

International authority of Korean linguistics, who has introduced a new cooperative approach to Japanese and other Altaic languages



Academic Prize

Stanley J. TAMBIAH

(U.S.A./ Anthropologist)

Anthropologist who has developed an original interpretation on the basis of his studies of Thailand and Sri Lanka



Academic Prize

UEDA Masaaki

(Japan/ Historian)

Historian who has worked on state-formation in ancient Japan, examining this from an Eastern Asian perspective



Arts and Culture Prize

R. M. Soedarsono

(Indonesia/ Dancer, Scholar of Dance)

Leading Indonesian dancer who has worked extensively as an academic in the arts, history and literature, and also as creator of dance/dramas



Grand Prize

ZHANG Yimou

(China/ Film Director)

Film director who has consistently presented the hardship of modern Chinese life from viewpoint of farmers and ordinary people



Academic Prize

Kingsley M. DE SILVA

(Sri Lanka/ Historian)

Historian who has made an outstanding contribution to historical studies of colonial Sri Lanka through a rigorously empirical approach



Academic Prize

Anthony REID

(Australia/ Historian)

Eminent historian who has added a new dimension to Southeast Asian historiography by examining the daily lives of the region's inhabitants



Arts and Culture Prize

Lat

(Malaysia/ Cartoonist)

Cartoonist who has exposed contradictions in Malaysian society by his penetrating satires of everyday life

13th

2002

Tenth

1999



Grand Prize

HOU Hsiao Hsien

(Taiwan/ Film Director)

World-renowned film director of masterpieces such as "A City of Sadness," combining objective realism with a love of Taiwan's culture and people



Academic Prize

OBAYASHI Taryo

(Japan/ Ethnologist) •

Eminent ethnologist who has used comparison with other Asian countries as the basis for understanding of Japanese culture formation



Academic Prize

Nidhi EOSEEWONG

(Thailand/ Historian)

Historian and writer noted for his fresh and innovative views, who has rewritten much of conventional Thai history



Arts and Culture Prize

TANG Da Wu

(Singapore/ Visual Artist)

Modern artist whose originality of expression has become a driving force in the development of creativity in Southeast Asian modern arts



Grand Prize

HOKAMA Shuzen

(Japan/ Scholar of Okinawan Studies) •

Creator of Okinawan studies, who has remained at the forefront of research into the languages, literature and culture of Okinawa



Academic Prize

Reynaldo C. ILETO

(Philippines/ Historian)

Leading historian who has specialized in the Philippine revolution, the first anti-colonial and pro-independence struggle in Southeast Asia



Arts and Culture Prize

XU Bing

(China/ Artist)

Artist whose creative experiments in fusing East and West through innovative "fake Chinese characters" and the "new English calligraphy" have raised the status of Asian contemporary arts



Arts and Culture Prize

Dick LEE

(Singapore/ Singer-songwriter)

Asian pop artist who created an original style of music by exploring his own identity as a native of multi-cultural Singapore

14th

2003

11th

2000



Grand Prize

Pramoedya Ananta TOER

(Indonesia/ Writer) •

Novelist who has consistently tackled questions of nationality and humanity throughout his work, which include "This Earth of Mankind"



Academic Prize

Than Tun

(Myanmar/ Historian) •

Historian who presented an entirely new interpretation of the history of Myanmar (Burma) through an empirical historical methodology



Academic Prize

Benedict ANDERSON

(Ireland/ Scholar of Politics)

Irish political scientist who has promoted comparative historical studies on the global level, and established a new approach to nationalism through the concept of "imagined communities"



Arts and Culture Prize

Hamzah Awang Amat

(Malaysia/ Shadow Play Master) •

Dalang (master) of wayan kulit (shadow play), the leading modern representative of traditional Malaysian art



Grand Prize

Amjad Ali KHAN

(India/ Sarod Maestro)

Maestro of sarod (classical Indian Stringed music instrument) who has disseminated Asian music with his credo, "Music transcends everything"



Academic Prize

LI Yining

(China/ Economist)

Economist who was one of the first to claim the need for economic reform in China and who explained the path to achieving this goal



Academic Prize

Ram Dayal RAKESH

(Nepal/ Scholar of Folk Culture Studies)

Foremost scholar of Nepalese folk culture studies, who has also been involved in activities to ameliorate women's status in Nepal



Arts and Culture Prize

Sembukuttiarachilage Roland SILVA

(Sri Lanka/ Conservator)

Conservation expert for Sri Lankan historical monuments and sites, who has served as President of ICOMOS

15th

2004

16th
2005

Grand Prize

IM Dong-kwon
(Republic of Korea/ Folklorist) •
Pioneer in Korean folklore studies and authority on East Asian folklore, who has fostered Sino- Japanese-Korean academic exchanges

Academic Prize

Thaw Kaung
(Myanmar/ Librarian)
Eminent librarian and conservationist of ancient documents, who has archived great results in preserving and utilizing palm-leaf manuscripts

Arts and Culture Prize

Douangdeuane BOUNYAVONG
(Laos/ Textile Researcher)
Textile researcher whose studies of traditional Lao textiles and awareness-raising activities have helped to preserve traditional culture

Arts and Culture Prize

Tashi Norbu
(Bhutan/ Traditional Musician)
Pioneer in the performance of traditional Bhutanese music, and the first private citizen to become deeply involved in the preservation and transmission of traditional culture

17th
2006

Grand Prize

MO Yan
(China/ Writer)
Leading Chinese novelist, who has captured the reality of cities and villages in China by his own distinctive blend of realism and fantasy, and won the Nobel Literature Prize in 2012.

Academic Prize

Shagdaryn BIRA
(Mongolia/ Historian)
Leading historian of Mongolian studies whose outstanding studies of Mongol history, culture, religions and languages are globally recognized

Academic Prize

HAMASHITA Takeshi
(Japan/ Historian)
Historian who has focused on Asian networks of transport, migration and financial remittances, pioneering a regional historical vision

Arts and Culture Prize

Uxi MUFTI
(Pakistan/ Culture Expert)
Authority on the preservation of indigenous culture and founder of "Lok Virsa" , who has explored Pakistani culture through scientific studies

18th
2007

Grand Prize

Ashis NANDY
(India/ Social and Cultural Critic)
Intellectual and activist whose penetrating social/ cultural criticism is based on his unique integration of clinical psychology and sociology

Academic Prize

Srisakra VALLIBHOTAMA
(Thailand/ Anthropologist, Archaeologist)
Anthropologist/archaeologist who presented a new perspective of Thai history through exhaustive field research and an interdisciplinary approach

Arts and Culture Prize

JU Ming
(Taiwan/ Sculptor)
Master sculptor who combines the ability to express the profundity of the Eastern spirituality with creative energy

Arts and Culture Prize

KIM Duk-soo
(Republic of Korea/ Traditional Performing Artist)
Traditional performing artist who created "Samulnori" , combining mastery of traditional music with cutting-edge experimentation

19th
2008

Grand Prize

Ann HUI
(Hong Kong/ Film Director)
One of the most outstanding film directors in Hong Kong, active in a wide variety of genres. A standard-bearer for female film directors in Asia

Academic Prize

Savitri GOONESEKERE
(Sri Lanka/ Jurist)
Jurist who has made significant contributions to research in human rights and gender issues in South Asia, and has devoted herself to reforming higher education

Academic Prize

Shamsul Amri Baharuddin
(Malaysia/ Social Anthropologist)
One of the leading social anthropologists in Southeast Asia, who has been constantly at the forefront of ethnic/Malay studies in the region

Arts and Culture Prize

Farida Parveen
(Bangladesh/ Singer)
A prestigious singer who has contributed to raising the artistic status of traditional Bangladeshi religious music, Baul song, and to promoting it internationally

20th
2009

Grand Prize

Augustin BERQUE
(France/Scholar of Cultural Geography)
Eminent cultural geographer establishing the unique academic concept, Écoumène, and his empirical approach towards Japanese culture has contributed greatly to understanding Japan

Academic Prize

Partha CHATTERJEE
(India/Scholar of Political Science, History)
Leading Asian academic who illuminated the "Politics of the masses," raising key issues relevant to Asia and developing countries

Arts and Culture Prize

MIKI Minoru
(Japan/ Composer) •
Renowned composer who has made a significant contribution to globalizing Japanese music, and to international creative musical interchange

Arts and Culture Prize

CAI Guo-Qiang
(China/ Contemporary Artist)
Contemporary artist striving for fresh possibilities in artistic expression with his original methodology and the unique expression rooted in Chinese tradition

21st
2010

Grand Prize

HWANG Byung-ki
(Republic of Korea/ Musician)
Performer and composer of Kayagum, a Korean traditional musical instrument, who has passed the tradition to future generations and developed a progressive, modern form

Academic Prize

James C. SCOTT
(USA/ Political Scientist, Anthropologist)
Political scientist and anthropologist who has successfully demonstrated the dynamic relationship between the dominant state and those who resist this domination in Southeast Asia

Academic Prize

MORI Kazuko
(Japan/ Scholar of Contemporary Chinese Studies)
Political scientist and Japan's leading specialist in contemporary Chinese Studies who has greatly contributed to establishing the methodological framework to provide a common foundation for Asian Studies

Arts and Culture Prize

ONG Keng Sen
(Singapore/ Theatre Director)
Theatre director who has been a pioneer of the international frontier of art and created a lively fusion, inspired by a contemporary sensibility, between the Asian and Western traditions

22nd
2011

Grand Prize

ANG Choulean
(Cambodia/ Ethnologist, Scholar in Khmer Studies)
Eminent ethnologist and scholar in Khmer Studies who made a significant contribution to the reconstruction of Cambodian culture and to the preservation and restoration of its monuments

Academic Prize

CHO Dong-il
(Republic of Korea/ Scholar of Literature)
Leading scholar of Korean literature whose outstanding achievement is not only in the area of Korean literature but also in comparative literature and civilization in East Asia

Arts and Culture Prize

Niels GUTSCHOW
(Germany/ Architectural Historian)
Architectural historian who has raised the academic pursuits of urban and architectural conservation and restoration to the higher-level philosophical activity with his deep insight into historical architecture and urbanism in South Asia

23th
2012

Grand Prize

Vandana SHIVA
(India/ Environmental Philosopher and Activist)
Indian environmental philosopher who has exposed the contradictions in modern 'development' and 'globalization' and enlightened many people by presenting a new and original idea about loving nature and protecting the dignity of life.

Academic Prize

Charnvit KASETSIRI
(Thailand/ Historian)
One of the leading historians in Thailand and Southeast Asia who has demonstrated outstanding achievement in the study of Ayutthaya and striven to apply his academic work to the educational sphere and to broaden public awareness.

Arts and Culture Prize

Kidlat Tahimik
(Philippines/ Filmmaker, Installation/ Performance Artist, Culture Observer)
A leading Asian independent filmmaker whose work presents the Philippines' proud consciousness as developing nation and its resistance to cultural imperialism, with a unique sense of humor.

Arts and Culture Prize

G.R.Ay. Koes Murtiyah Paku Buwono
(Indonesia/ Court Dancer)
As heiress to a tradition of court dance, she has had a thorough education in Javanese culture since childhood and has introduced the 300 year-old traditional court dance around the world while supporting the preservation and advancement of central Javanese traditional culture.