



THE FUKUOKA  
ASIAN CULTURAL PRIZES

第6回  
福岡アジア文化賞  
THE 6th  
FUKUOKA ASIAN CULTURAL PRIZES

1995

大 賞  
GRAND PRIZE

氏 名  
クンチャラニングラット

Name: **KOENTJARANINGRAT**

生年月日  
1923年 6 月15日生 (72歳)

Date of Birth: **June 15, 1923 (Age:72)**

国 籍  
インドネシア共和国

Nationality: **Republic of Indonesia**



## PROFILE

Professor Koentjaraningrat was born in the ancient city of Yogyakarta, Indonesia. As a young boy, he was deeply interested in Javanese cultures such as Gamelan music and classical court dance. He went to Gadjah Mada University and the University of Indonesia. When he assisted a survey at school, Professor Koentjaraningrat found he was attracted to anthropology. After graduating from the University of Indonesia, he moved to the United States to be enrolled at Yale University. Under Professor G.P. Murdock, he completed a study on the Javanese family system and began to pursue his career as an anthropologist on his own.

Since he returned home, Professor Koentjaraningrat has taught at universities, including the University of Indonesia and Gadjah Mada University as a leading scholar of anthropology in Indonesia. He has established the foundation of promotion and development of anthropology as well as social science in a newly independent nation. The field work he has conducted mainly in Central Java has been expanded with a comparative standpoint to places such as Irian Jaya, the Netherlands, former Yugoslavia and Belgium. Massive material has been subsequently produced from this fieldwork. The book entitled, *Manusia dan Kebudayaan di Indonesia* (Peoples and Cultures in Indonesia, 1970) which Professor Koentjaraningrat edited is now referred to as the first monumental work of anthropology written by an Indonesian scholar. *Kebudayaan Jawa* (Javanese Culture, 1984) is highly recognized as not only a collection of the world's studies on Java, but an epoch-making text of area study which corrected a number of erroneous Western viewpoints. Furthermore, Professor Koentjaraningrat has served important positions such as Director, National Institute of Cultural Studies of the Indonesian Institute for Sciences and Deputy Chairman for the same Indonesian Institute for Sciences. In 1991, he was selected as one of the few original members of the prestigious Indonesian Academy of Sciences. He has been actively pursuing his career as not only a leading scholar of social science in Indonesia, but an internationally well-known anthropologist of Asia. Gentle and courteous, Professor Koentjaraningrat is a friend of the Japanese people. His drawings and paintings, which are his hobbies, have unparalleled style and enjoy favorable criticism at exhibitions, giving him a certain artistic fame.

## BRIEF BIOGRAPHY

- 1923 Born in Yogyakarta, Indonesia  
1943-45 Assistant at the Central Library in Jakarta  
1945-46 Teacher at Taman Siswa High School  
1950 Graduated from Gadjah Mada University  
1956 Obtained a Master's degree in anthropology from Yale University  
1958 Obtained a Doctor's degree in anthropology from University of Indonesia  
1958-61 Lecturer at the University of Indonesia and Gadjah Mada University  
1962-88 Professor of the University of Indonesia  
1964-66 Director of the National Institute of Cultural Studies of the Indonesian Institute for Sciences  
1966-68 Guest Professor of Utrecht University  
1967-77 Deputy Chairman for Social Sciences and Humanities, Indonesian Institute for Sciences  
1970-80 Professor of Gadjah Mada University  
1976 Received Honoris Causa Doctorate in the Social Sciences, Utrecht University  
1986 Honorary Fellow of the Royal Anthropological Institute of Great Britain and Ireland  
1988 Professor Emeritus of the University of Indonesia  
1991-1992 Guest Research Professor at the Center for Southeast Asian Studies, Kyoto University  
1991 Member of the Indonesian Academy of Sciences  
1994 Conferred Jasa Utama Medal from the Government of Indonesia

## MAJOR WORKS

- A Preliminary Description of the Javanese Kinship System*, Yale University Press, New Haven, 1957\*
- Beberapa Pokok Antropologi Sosial* (Some Social Anthropological Principles), Dian Rakyat, Jakarta, 1967
- Villages in Indonesia* (ed.), Cornell University Press, Ithaca, 1967\* (translated into Indonesian, Penerbit Lembaga Ekonomi Indonesia, Jakarta, 1984)
- Rintangar-rintangar Mental dalam Pembangunan Ekonomi di Indonesia* (Mental Impediment Factors in Economic Development in Indonesia), Bhratara, Jakarta, 1969
- Manusia dan Kebudayaan di Indonesia* (Peoples and Cultures in Indonesia) (ed.), Djambatan, Jakarta, 1970 (translated into Japanese, Mekonsha, Tokyo, 1980)
- Kebudayaan, Mentalitet dan Pembangunan* (Culture, Mentality and Development), Gramedia, Jakarta, 1974
- Anthropology in Indonesia*, Martinus Nijhoff, Hague, 1975\*
- Pengantar Ilmu Antropologi* (Introduction to Anthropology), Aksara Baru, Jakarta, 1979
- Kebudayaan Jawa*, Balai Pustaka, Jakarta, 1984 (English translation: *Javanese Culture*, Oxford University Press, Kuala Lumpur, 1985)
- Ethnic Diversity and National Integration in Indonesia*, ISEAS, Singapore, 1989\*
- Masyarakat Terasing di Indonesia* (Isolated Tribes in Indonesia) (ed.), Gramedia, Jakarta, 1993
- Irian Jaya: Membangun Masyarakat Majemuk* (Irian Jaya: The Development of a Plural Society), Djambatan, Jakarta, 1994
- \*Titles with asterisks are written in English

## CITATION FOR AWARD

"Professor Koentjaraningrat is a prominent anthropologist who represents present day Asia. As a man of culture, he is widely respected by his people in every profession while also enjoying a high international reputation.

Born and raised in traditional Javanese culture, Professor Koentjaraningrat pursued anthropology in the United States. As a young scholar, he drew international attention for his excellent monographs on the kinship, community work, religion and other aspects of Javanese society. At home, he has made an earnest effort to establish anthropology as a new science by observing not only his work, but also other systems of learning, including the training of young scholars, as well as education, in general. His devotion and contributions into these fields of study have been immeasurable.

Professor Koentjaraningrat commenced his socio-cultural studies by analyzing and interpreting traditional organizations in Java, while conducting field work in South Java. His scholastic work on Java has been compiled in *Javanese Culture*, which is a landmark in area studies. Extending his field work to western nations, Professor Koentjaraningrat has made substantial contributions in anthropological theory including papers on the history of anthropology and the introduction of new perspectives into western-originated anthropology. *Anthropology in Indonesia*, in particular, is an epoch-making comprehensive piece of work which criticizes conventional works of ethnology and ethnography. The book is credited with having drastically changed the trend of Indonesian studies.

With his broad knowledge of anthropology, Professor Koentjaraningrat has written strongly on the issues many Asian nations now face, such as problems in development and modernization. Seeing hasty development in modern society, he is deeply concerned about the fate of traditional culture and stresses the need for human coexistence based on appropriate education. His positive suggestions have exerted influence on policies of development.

Professor Koentjaraningrat has also represented Indonesia at many international conferences. He has also taught at various overseas universities as a visiting professor. Sparing no efforts in promoting international exchange, he has received numerous international honors and awards. Moreover, from 1967 to 1977, he was active in establishing policies on social sciences and research for Indonesia while serving as Deputy Chairman of the Indonesian Institute for Sciences. While constantly devoting himself to anthropology, he has attracted many people with his sincere and courteous personality. He is a rare scholar who enjoys wide confidence and respect from international society.

The great achievements of Professor Koentjaraningrat have not only cultivated frontiers in Indonesian anthropology. They have also demonstrated the significance of Asian culture and the study on Asian culture. These accomplishments have greatly contributed to the promotion of mutual understanding between Asia and the rest of the world to make Professor Koentjaraningrat particularly worthy of receiving the Grand Prize of the Fukuoka Asian Cultural Prizes."

学術研究賞・国際部門

ACADEMIC PRIZE : INTERNATIONAL

氏名  
韓 基 彦

Name:HAHN Ki-un

生年月日  
1925年1月19日生 (70歳)

Date of Birth:January 19, 1925 (Age:70)

国籍  
大韓民国

Nationality:Republic of Korea



## PROFILE

Professor Hahn Ki-un was born in Seoul. He was twenty years old when his country restored sovereignty in August, 1945. This historical event inspired him to study education. Professor Hahn studied at Seoul National University and continued to graduate school of the same university. After graduation, he has taught at his alma mater for thirty-eight years as Lecturer, Assistant Professor and Professor. Meanwhile, Professor Hahn has actively worked as a leading educator of the Republic of Korea at Columbia University, Hiroshima University, the National Institute for Educational Research in Tokyo and many other overseas appointments. Professor Hahn has also taken part in the establishment of the Korean Society for the Study of Education and served as President. Moreover, he has served a number of important positions, such as First President of the Korean Society for Education of Social Studies and President of *Kichoju*=Foundationism Society, thus continuously directing educational studies in the Republic of Korea.

Furthermore, Professor Hahn is well known for his writing activities, represented in particular by his book entitled *Situation and Foundation* (1990). Among other publishings, *History of Korean Education* (1963) is the first book ever written on the whole history of Korean educational system and philosophy from ancient times to the present and has been translated into Japanese.

Professor Hahn labelled his theory Foundationism in 1957 when he was studying at Columbia University. Foundationism has been further theorized and systematized into a unique philosophy and theory of education, accumulating his 40-years' research work. The model of this theory, which is formed around the principle of character building, is said to have been taken from his experience of learning how to swim better. Professor Hahn is a very good swimmer and was once nominated to represent his country at the London Olympics, although his participation was not realized. As a sportsman Professor Hahn has contributed to the promotion of exchange in swimming between the Republic of Korea and Japan in his capacity as Managing Director of Republic of Korea's Swimming League.

## BRIEF BIOGRAPHY

- 1925 Born in Seoul  
1949 Graduated from Seoul National University  
1952 Graduated from the Graduate School of Seoul National University  
1952-65 Lecturer, Assistant Professor, and Associate Professor of the same university  
1957-58 Exchange Professor of Columbia University  
1965-90 Professor at the College of Education of Seoul National University  
1965-77 President of the Korean Society for Education of Social Studies  
1969-70 Guest Professor at Hiroshima University, Japan  
1970 Obtained a doctorate (Ph.D.) at Seoul National University  
1973 Conferred the Academic Award of the Korean Society for the Study of Education  
1980-81 Guest Research Professor of the National Institute for Educational Research, Tokyo, Japan  
1982-84 President of the Korean Society for the Study of Education  
1990 Professor Emeritus of Seoul National University  
1990 Conferred the National Decoration of Tong-baek-Chang  
1991-92 Guest Professor of the Academy of Korean Studies  
1992- President of the Kichojui=Foundationism Research Institute  
1992 Conferred the Seoul Cultural Award  
1994 Conferred the Cheon-Won Educational Award

## MAJOR WORKS

- History of Korean Education*, Bak Young, Seoul, 1963 (translated into Japanese, Hiroike Gakuen Shuppan-bu, Tokyo, 1965, revised and enlarged edition, 1983)  
*The Idea of Korean Education*, Seoul National University Press, Seoul, 1968 (revised and enlarged edition, 1974)  
*The Korean Thought and Education*, Il Cho Kak, Seoul, 1973  
*Kichojui=Foundationism*, Bae Young, Seoul, 1973  
*Historical and Philosophical Foundations of Education*, Silhak, Seoul, 1975  
*Structure of Korean Philosophy of Education*, Ulyu Munwha, Seoul, 1977  
*Oriental Thought and Education*, Bobmun, Seoul, 1978  
*The Moderns and Kichojui=Foundationism*, Sekwang, Seoul, 1979  
*Educational Philosophy of Koreans*, Seoul National University Press, Seoul, 1988  
*Situation and Foundation: Kichojui=Foundationism as Spherical Philosophy of Education*, Seoul National University Press, Seoul, 1990  
*The Philosophy of Educators*, Young, Seoul, 1994



## CITATION FOR AWARD

"Professor Hahn Ki-un is the most prominent scholar of education in the Republic of Korea today. He has taken active roles in a variety of academic fields including the history and philosophy of education, comparative studies in education and education of social studies.

Professor Hahn was born in Seoul in 1925 to a family who attached much importance to education. Since his childhood, he has been recognized for his excellent academic performance. He received 8 years of education from the Governmental Normal School of Keijo. When Korean sovereignty was regained in 1945, Professor Hahn decided to become a scholar of education with the objective of building a new country. He then went to Seoul National University to begin his pursuit of the study of education. Professor Hahn was the first university graduate in the Republic of Korea to obtain a master's degree and a doctorate degree in the study of education. From 1952 until his retirement in 1990, Professor Hahn conducted research, trained young scholars and made excellent achievements at Seoul National University, his alma mater. A number of prominent scholars in education have since graduated from this university. Evidence of Professor Hahn's contributions to education can be seen in a three volume commemorative anthology, published respectively on his 60th and 70th birthdays and on his retirement by his students who are now prominent scholars of education in the Republic of Korea. Concurrently, this year marks Professor Hahn's 50th year of pursuing the study of education.

Professor Hahn's theory of education is widely known in and out of his country as Foundationism. In his theory, personality is formed through efforts to harmonize tradition with reform. It implies significance of the happy medium and harmony. In this philosophy, the wisdom to treasure tradition and the courage not to fear reform are valued equally. Professor Hahn stresses the importance of establishing a study of education unique to the Republic of Korea while at the same time, taking a full international point of view. The most distinguishing feature of his philosophy is that national and ethnic traits and the indigenoussness of a nation are secured while emphasizing a universal international society.

From the early 1960s, Professor Hahn stressed the importance of teaching international understanding and put this theme into practice while serving as the first President of the Korean Society for Education of Social Studies. He has reduced the principle of Foundationism to the actual scenes of education. Professor Hahn has also made everlasting contributions in the realization of international peace as a scholar of education by playing an important role at UNESCO's collaborative meetings on school planning for the Asian region. The leadership of Professor Hahn as a theorist and activist of education has been fully demonstrated through his work as President of the Korean Society for the Study of Education and as President of the Kichojui=Foundationism Research Institute.

Professor Hahn has made outstanding contributions to international society through his educational practices. He has theoretically systematized the study of education with the objective of handing down and promoting culture based upon the foundation of Korean culture. In doing so, he has stressed to the world, the universal significance of the study of education and has demonstrated that such study can solve various problems. These accomplishments make Professor Hahn a truly worthy recipient for the International Prize of the Fukuoka Asian Cultural Prizes."

学術研究賞・国内部門  
ACADEMIC PRIZE : DOMESTIC

氏 名 Name: Noboru KARASHIMA

から しま のぼる  
辛 島 昇

生年月日 Date of Birth: April 24, 1933 (Age:62)

1933年 4 月 24 日生 (62歳)

国 籍 Nationality: Japan

日 本



## PROFILE

Professor Noboru Karashima was born in Tokyo and grew up in Kamakura, Kanagawa Prefecture. The experience of being under American occupation after World War II drove him to study about Asia where people shared similar experiences. He majored in Indian history at the Department of Oriental History, Faculty of Letters, the University of Tokyo. When he was enrolled at the graduate school of the same university, Professor Karashima became one of the few Japanese exchange students to South India, and studied at Madras University. After returning home, he has devoted himself to research and education at the Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies as well as at the Faculty of Letters, the University of Tokyo. There are many researchers and students who have received Professor Karashima's training. Meanwhile, Professor Karashima has promoted international collaborations in South Asia area studies with scholars at Madras University and Epigraphist Office, Archaeological Survey of India, Government of India. Domestically, he has also played a major role among many scholars in organizing and promoting academic circles in area studies on South Asia. Since he retired from the University of Tokyo in 1994, Professor Karashima has been teaching at Taisho University and serving to create a new base for South Asian area studies.

Based upon scrupulous reading and analyzing materials on Tamil inscriptions and the statistical processing of collected data, Professor Karashima has developed studies on the history of South India in Japan. His academic achievements in this field have been highly evaluated not only in India, but throughout the world. In 1980, he received the Best Publication Award from the Dravidian Linguistics Association. The 1985 appointment to presidency of the Epigraphical Society of India and the activities he has demonstrated since his 1989 inauguration as President of the International Association of Tamil Research illustrate how highly he has been evaluated. In January this year, the 8th Conference of the International Association of Tamil Research was held and its success is attributed to Professor Karashima who is one of the world's leading scholars and an excellent organizer. In addition to these academic accomplishments, Professor Karashima has edited and published general books of high standards such as *Introducing India* (1977) and *The Dravidian World* (1994), thus contributing to Japanese people's understanding of South Asia.

## BRIEF BIOGRAPHY

- 1933 Born in Tokyo
- 1958 Graduated from the Department of Oriental History, Faculty of Letters, the University of Tokyo
- 1961 Obtained M. Litt. degree from the Human Science Course, Graduate School, the University of Tokyo
- 1964 Left the same school in the mid-course
- 1964-67 Research Assistant, Faculty of Letters, the University of Tokyo
- 1967-71 Lecturer, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies
- 1971-74 Associate Professor of the same institution as above
- 1974-81 Associate Professor, Faculty of Letters, the University of Tokyo
- 1980 Awarded the Best Publication Award by the Dravidian Linguistics Association
- 1981-94 Professor, Faculty of Letters, the University of Tokyo
- 1985 President, Epigraphical Society of India
- 1989- President, International Association of Tamil Research
- 1993 Obtained D. Litt. degree from the University of Tokyo
- 1993 President, Historical Society of Japan
- 1994 Professor Emeritus, the University of Tokyo
- 1994- Professor of Indian Studies, Taisho University
- 1995 Elected Honorary Fellow of the Epigraphical Society of India

## MAJOR WORKS

- A Portrait of India*, (co-author), Kawadeshobo-shinsha, Tokyo, 1975
- Studies of Village Communities in Indian History*, (ed.), University of Tokyo Press, Tokyo, 1976
- Introducing India*, (ed.), University of Tokyo Press, Tokyo, 1977
- A Concordance of the Names in the Cola Inscriptions*, 3 vols., (co-author), Sarvodaya Ilakkiya Pannai, Madurai, 1979\*
- The Indus Civilization*, (co-author), NHK Books, Tokyo, 1980
- South Indian History and Society: Studies from Inscriptions AD850-1800*, Oxford University Press, Delhi, 1984\*
- Historical Image of the Indian World*, (ed.), Yamakawa Shuppansha, Tokyo, 1985
- Indus Valley to Mekong Delta: Explorations in Epigraphy*, (ed.), New Era Publications, Madras, 1985\*
- South Asia*, Asahi-shinbunsha, Tokyo, 1992
- Towards a New Formation: South Indian Society Under Vijayanagar Rule*, Oxford University Press, Delhi, 1992\*
- Cyclopedia of South Asia*, (ed. in chief), Heibonsha, Tokyo, 1992
- Historical Dimensions of State and Society in Southeast Asia*, (ed.), University of Tokyo Press, Tokyo, 1992
- The Dravidian World: Introducing India II*, (ed.) University of Tokyo Press, Tokyo, 1994
- South Indian Society in Historical Perspective*, I (The Age of the Cholas AD850-1300), Tamilaga Tolliyal Kalagam, Thanjavur, 1995 (in Tamil)
- Titles with asterisks are published in English.

## CITATION FOR AWARD

“Professor Noboru Karashima is a prominent scholar of Asia in the studies of South Indian and South Asian histories. It is not exaggerating to say that Professor Karashima has rewritten the historical accounts on South India. His interest is to throw light upon the whole picture of the historical processes in the development of South India's society. In doing so, Professor Karashima took a positivist standpoint based upon strict criticism he had of historical materials. In his area of scientific focus, which covers periods from the 10th to 17th centuries, a researcher has to refer to inscriptions carved on stone monuments and walls in temples as basic materials. However, to read those epigraphs requires such high skills that many of his predecessors depended only upon the limited number of published references on epigraphs. Professor Karashima, on the other hand, has painstakingly worked to discover new historical facts by scrupulously reading Tamil inscriptions and statistically processing collected data on computer, while he has continued to search for unpublished materials on epigraphs in cooperation with Indian scholars. His proof that a landownership system already existed during the 12th to 13th centuries, which is the end of the Chola Dynasty, is one of such examples. This was an epoch-making discovery in not only the history of South India, but that of South Asia. Furthermore, it presents a reliable criticism of conventional historical views which have supported the idea that Asian societies had long stagnated. In addition, Professor Karashima demonstrated excellent scholastic achievements in a variety of subjects, including studies on state administration, system, society, economics and life space in Indian history. In appreciation of these accomplishments, he was appointed President of the Epigraphical Society of India in 1985 and President of the International Association of Tamil Research in 1989 and thereafter. In the field of humanities and social sciences, it is very rare for a Japanese scholar to be named as a head of an academic society in the country of his or her scientific subject, and it plainly shows how highly his academic contributions have been evaluated.

It should also be emphasized that he had a prominent insight upon caste, ethnics, religion and other issues that are currently arising, by adding a viewpoint of an ordinary person in India to that of a historian in understanding South Asia.

Such an attitude comes from his years' experience in residing in India as an exchange student. It is a critical viewpoint for an area study researcher to have.

He further organizes and promotes international research projects contacting scholars in the concerned nations with the objective of reexamining the historical relations between South Asia and Southeast Asia. In Japan, he has played a major role in the establishment of the Japanese Association for South Asian Studies as well as the compilation of encyclopedias, including *Cyclopedia of South Asia*. Studies on South Asia in Japan could not have progressed if Professor Karashima had not been present.

Professor Noboru Karashima's global contributions to studies on South Indian history, promotion of mutual understanding between South Asia and Japan, and advancement of area studies on South Asia in Japan are genuinely monumental and make him a truly worthy recipient of the Fukuoka Asian Cultural Prizes' Domestic Academic Prize.”

芸術・文化賞  
ARTS AND CULTURE PRIZE

氏 名  
ナム・ジュン・パイク  
(白南準)

Name: Nam June PAIK

生年月日  
1932年7月20日生 (63歳)

Date of Birth: July 20, 1932 (Age: 63)

国 籍  
アメリカ合衆国  
(大韓民国出身)

Nationality: The United States of America  
/born in the Republic of Korea



## PROFILE

Mr. Nam June Paik was born in Seoul. He studied music aesthetics at the School of Aesthetics and Art History, Faculty of Letters, the University of Tokyo. After graduation, he went to Germany to further study contemporary music. While in Germany, he met an avant-garde composer John Cage who exerted a powerful impact upon Mr. Paik. In 1959, his performance shocked the audience by destroying a piano. After the performance, he joined an avant-garde artist group Fluxus and continued to carry out a number of performances with the objective of destroying existing art. Having discovered diverse possibilities in television as a new media, Mr. Paik held his first-ever solo exhibition in 1963, using 13 TV sets and exercising video experiments with magnets. This practice later became the prototype of video art.

In the following year, Mr. Paik moved to New York, and together with another member of Fluxus and Cellist Charlotte Moorman, continued to conduct numerous surprising performances, using a cello and TV sets in many parts of the world for the next twenty years or so. During those years, Mr. Paik has gradually established his reputation and status as a visual artist. Furthermore, Mr. Paik has released unique visual art works with dazzling colors and forms one after another, fully utilizing his new video apparatus "Paik/Abe Video Synthesizer" which he developed with the help of a Japanese engineer, Shuya Abe. In the early 80's, he was at last recognized as the world's leading artist in the field. Through his creative activities, Mr. Paik has created an unparalleled visual world that is different from both photography and film and laid the foundation of video art as a new expressive area of art. Mr. Paik is now called the "Father of Video Art."

Ever since, Mr. Paik has been unfolding successive new art scenes by planning innovative art works such as video sculpture, video installation and satellite art. Satellite art links the world by communication satellite. At present, he continues to stand in the forefront of visual art.

## BRIEF BIOGRAPHY

- 1932 Born in Seoul
- 1956 Graduated from the School of Aesthetics and Art History, the Faculty of Letters, the University of Tokyo, and studied the history of music at Munich University
- 1959 Exhibited the first piano-smashing performance in Dusseldorf
- 1961 Joined an avant-garde artist group Fluxus
- 1963 Held the world's first art show including TV monitors, "Exposition of Music/Electronic Television"
- 1964 Moved to New York
- 1969 Developed "Paik/Abe Video Synthesizer." Produced videotape art works in succession thereafter.
- 1977 Entered his authentic installation work "TV Garden" at an international contemporary art show, "Documetnta 6"
- 1982 Held his retrospective exhibition at the Whitney Museum of American Art in New York. Also exhibited at Paris, London and many other Western cities.
- 1984 Conducted satellite broadcast from New York and Paris
- 1988 Created an art piece called "The More The Better" for the Seoul Olympics. Broadcasted a satellite-relayed program from 12 cities of 11 nations
- 1989 Exhibited "Nam June Paik: The Family of Robot" at Fukuoka Art Museum
- 1992 Held his retrospective exhibition at the National Museum of Contemporary Art (Korea)
- 1993 Conferred the Golden Lion Award at the Venetia Biennale

## MAJOR WORKS

*A Tribute to John Cage, 1973*

*Global Groove, 1973*

*Video Fish, 1976*

*TV Garden, 1977*

*Vyramid, 1982*

*Good Morning Mr. Orwell, New York-Paris satellite relay telecast program, 1984*

*Bye-bye Kipling, New York-Tokyo-Seoul satellite broadcast, 1986*

*The More The Better, 1988*

*Wrap around the World, satellite broadcast from 12 cities of 11 nations*

*TV Buddha, 1992*

## MAJOR WRITINGS

*Time Collage, Isshi Press, Tokyo, 1984*

*Asatte Light-Icarus Phoenix, Parco Press, Tokyo, 1988*

*Feed Back & Feed Forth, the Watari Museum of Contemporary Art, Tokyo, 1993*



## CITATION FOR AWARD

"Mr. Nam June Paik is one of Asia's great artists who enjoys international recognition as the founder of a new field of art called 'video art'.

Having received training in piano and composition since his childhood, Mr. Paik studied musical aesthetics at the School of Aesthetics and Art History of the Faculty of Letters at the University of Tokyo. He then went to Germany to study contemporary music where he met John Cage, an avant-garde musician who brought a big change in Mr. Paik's life. Later, Mr. Paik joined the avant-garde group, Fluxus, and began to draw attention for a series of shocking performances he carried out with the objective of destroying existing art. When studying electric music, Mr. Paik was the first to notice the potential of TV images, the product of electronic technology, and held the world's first solo exhibition using this medium in 1963. This epoch-making form of art provided the model for future video art and demonstrated television's potential in becoming a new art medium.

Mr. Paik moved to the United States where he was assisted by the advance in video technology. He energetically groped for artistic possibilities in an attempt to promote new artistic expression for genuine art recognition. By making the most use of the Paik/Abe Video Synthesizer, a new video apparatus he had developed in collaboration with Shuya Abe, a Japanese engineer, Mr. Paik introduced a series of original video art with dazzling colors in kaleidoscopic form. This art work earned Mr. Paik high recognition. Mr. Paik has since become an unrivaled leader of Video Art, one of the novel and innovative fields of visual art. By the early 1980s, he was recognized as one of the world's leading artists and is revered as the 'Father of Video Art'.

Mr. Paik has stayed in the forefront of art by constantly creating new forms of art throughout the world. The video installation, an installation of pieces of small and large sized TV monitors in exhibition space, the video performance, which include actions expressed through television and video systems and satellite art, which links the world via satellite, are only a few examples of his creation. Mr. Paik's incessant creative activities have exerted great influence not only in art but in other fields, such as design, architecture, music and mass communications. At the same time, the world of Mr. Paik's new visual art suggests a novel possibility of artistic expression for the upcoming 21st Century.

Mr. Nam June Paik has introduced the excellence of Asian sense to the world by linking the latest technology with art while concurrently demonstrating oriental spirit which runs through the basis of his art. In this way, he has made great contributions to the promotion of art and culture and for this reason, Mr. Paik is an ideal candidate for receiving the Arts and Culture Prize of the Fuokuoka Asian Cultural Prizes."

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## OFFICIAL EVENTS/SCHEDULE

### **Prize Presentation Ceremony**

Date & Hours: 2:00-3:30 p.m, Thursday, September 28, 1995

Venue: Fukuoka Sun Palace

### **Press Conference**

Date & Hours: 4:00-4:40 p.m, Thursday, September 28, 1995

Venue: Fukuoka Sun Palace

### **Banquet**

Date & Hours: 6:00-7:30 p.m, Thursday, September 28, 1995

Venue: Hotel New Otani Hakata

### **Commemorative Lectures by Prize Recipients**

Date & Hours: 1:00-3:00 p.m, Friday, September 29, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

### **Workshop I: "Comparative Cultural Studies Forum"**

Date & Hours: 4:00-6:30 p.m, Friday, September 29, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

### **Workshop II: "South Asian Studies Forum"**

Date & Hours: 12:30-3:00 p.m, Saturday, September 30, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

### **Workshop III: "Forum for Educational Studies"**

Date & Hours: 4:00-6:30 p.m, Saturday, September 30, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

### **Workshop IV: Artistic Performance**

Date & Hours: 7:00-8:00 p.m, Saturday, September 30, 1995

Venue: TV Hall of NHK Japan Broadcasting Station Fukuoka.

## 授 賞 式

日 時：9月28日（木） 午後2時～3時30分  
場 所：福岡サンパレス

1995年（第6回）福岡アジア文化賞授賞式は、在日アジア各国大使御夫妻、留学生、学術・教育・芸術・文化関係者及び市民等約850名の参加を得て開催された。式典では選考経過報告や贈賞理由説明の後、主催者による贈賞が行われ、受賞者の生い立ちや素顔、研究・芸術活動の一端を家族や研究者仲間等との写真スライドで紹介するなどにより、受賞者の業績を讃えた。

また、受賞者挨拶では、各受賞者が受賞の喜びや福岡市及び福岡アジア文化賞へのメッセージ、アジアに対する想いなどを語った。

来賓挨拶や藤舎名生氏、東儀秀樹氏らによる祝曲演奏も行われた。

### PRIZE PRESENTATION CEREMONY

Date: 2:00 - 3:30 p.m., Thursday, September 28, 1995

Venue: Fukuoka Sun Palace

The Prize Presentation Ceremony of the 6th Fukuoka Asian Cultural Prizes 1995 was held with the participation of approximately 850 people, including Ambassadors of Asian countries and their spouses in Japan, exchange students in Fukuoka, other concerned parties from the fields of education, arts and culture, and citizens of Fukuoka. Following the presentation of the screening process summary and the citation for awards, each of the recipients were conferred their prize by the organizing committee representatives. As the achievements of each recipient were praised, their early days, profiles and photos taken with their families and colleagues were introduced with slides.

Each of the recipients related their joy upon receiving the prizes in their acceptance speeches and to the Fukuoka Asian Cultural Prizes, Fukuoka City as well as Asia in general.

In addition to the speeches by guests, a ceremonial musical performance was given by maestros of Japanese traditional music, Meisho Tosha and Hideki Togi.





藤舎名生氏による祝曲演奏 (能管)  
 Ceremonial *Nokan* Musical Performance by Mr. Meisho Tosha



東儀秀樹氏らによる祝曲演奏 (箏篳)  
 Ceremonial *Hichiriki* Musical Performance by Mr. Hideki Togi



授賞式フィナーレ  
 Prize Presentation Ceremony Finale

## ACCEPTANCE SPEECH

KOENTJARANINGRAT

“It is difficult to describe my feelings when I received the news that I had been nominated to receive the very prestigious Grand Prize of the Fukuoka Asian Cultural Prizes this year. Feelings of gratitude, happiness, anxiety and even fear were all mixed together during that crucial split second when I felt that my heart was about to stop beating. I am very often at loss of words when I badly need to express my intense feelings. At this very important occasion, therefore, I cannot do otherwise than use the same phrases over and over again, although they do come from the bottom of my heart.

To the Chairman of the Organizing Committee of the Fukuoka Asian Cultural Prizes, the Mayor of Fukuoka, I would like to express by deepest gratitude for the honor bestowed upon me on this unforgettable occasion.

For the past 50 years, Japan's economic and technological advancement has been the focus of orientation of other Asian nations, and the city of Kyoto, particularly, has for long been Japan's strongest center for Southeast Asian Studies. I would like to express my hope that Fukuoka City may develop itself to becoming, for instance, the center for Asian cultures and artistic expressions as well as Asian religions, such as, for instance, Confucianism and Islam.

May I once again thank the Fukuoka Asian Prizes Committee for the honor of being included in the group of distinguished recipients of this prestigious international award.”

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HAHN Ki-un

"I am very delighted to have been bestowed an honorable Fukuoka Asian Cultural Prize.

Upon receiving the prize, I renewed my deepest gratitude to my deceased parents and my beloved teachers; Messrs. Kim Kae-sook (1905-1989), Kim Ki-suck (1905-1974) and Lee In-ki (1907-1983).

Reflecting on the past, my life seems to be divided into three periods: periods of the atmosphere, the stratosphere and the universe. I could only survive the era of surging waves with the help of many people. Owing to these people who protected me from the shock of rough waters, I was able to fully devote my spirit of Eros to the pursuit of an academic career. I should also mention my wife, Dr. Kim Hye-kyong, for her unfailing support. I hope you allow me to thank my wife on such an official occasion as this, but I am very grateful to her.

I must say the bestowment of the Fukuoka Asian Cultural Prizes is an unparalleled encouragement to me. Since I chose to pursue education as my professional focus in 1938, in particular after the 1945 restoration of Korean sovereignty, I have spent half a century earnestly committing myself to education.

There is an old saying 'an acorn shell tries to float by giving up its nut' (meaning 'no pain, no gain'), and I took the proverb into my academic devotion.

The significance of this prize to me is the great honor given to the scholarship of 'study of education.' I wish I can share the honor with my alma mater, Seoul National University where I have also served as a faculty member for many years, as well as my homeland, the Republic of Korea, in return for what they have given to me.

The theme I have pursued to date is to establish a new theory and philosophy on education which seeks a coexistence and mutual prosperity for human beings. It was just 38 years ago that I created the term *Kichojui* (Foundationism) while at Columbia University as an exchange professor by invitation of Department of State, U.S.A. Later on, the Foundationism developed from an advocacy into a thesis. Needless to say, it was only possible because of all the people who helped me.

Foundationism is a 'theory of character formation to be achieved through the harmony of tradition and revolution' and a 'basic principle of character formation with which all human beings can sublime their lives to an artistic state.' Coincidentally, the symbol mark of the Fukuoka Asian Cultural Prizes resembles the circular image of the foundationism, which calls for an educational philosophy of a circular image. I am very pleased with the resemblance.

Once again, I wish to express my deepest gratitude to the members of the Fukuoka Asian Cultural Prize Committee. Thank you very much."

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**Noboru KARASHIMA**

“Distinguished guests, ladies and gentlemen,

I am extremely pleased to be given the unexpected honor of the bestowment of this year’s Fukuoka Asian Cultural Prize. I understand that this honor was given not only to me, but also many people who have supported me in my research, because without them, I could not have pursued my studies.

What enhances my pleasure is the fact that I receive this invaluable prize in Fukuoka. Although I was born in Tokyo, my ancestors lived in Fukuoka since the sixteenth century serving the Kuroda clan. My father was born and grew up in Fukuoka as well. I feel deep pride to think that my deceased father and ancestors might have been honored to learn about my receiving this prize.

Apart from my personal connections to Fukuoka, I have always had deep respect for Fukuoka City. Historically, Fukuoka has always opened itself towards the outside world and such a tradition is still maintained by the City of Fukuoka, which takes initiatives in exchange with Asia. The citizens of Fukuoka City should be proud of this fact.

The reason I chose to study Asian history and in particular the history of India is that I wanted to find answers to the question; ‘What is Asia?’ This question was related to the pursuit of my self-identity as well. This is a significant question to which I have found no answers yet, however, in the course of building a history of the Fukuoka Asian Cultural Prizes, I expect that we might find the answer to it.

I should take this honor as encouragement given to me and further continue to seek an answer to the question; ‘What is Asia?’ thus contributing even a little to creating a culturally richer Asia. To the City of Fukuoka, her citizens and those who nominated and selected me as a recipient of the prize, I sincerely wish to express my deepest gratitude for giving me this honor.

Thank you very much.”

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**Nam June PAIK**

“What today’s Asians lack the most is the sense of humor or the spirit to understand humor.

I have been thinking how I could make you laugh while I was waiting for my turn to give an acceptance speech for about an hour. To me, it seemed very difficult to do so.

So, I have changed my tactics and decided to talk about some of my experiences: One day, I met a Canadian scholar of Native Americans at the Pompidou Museum in Paris by chance. I asked him, ‘If I had been born in the American Continent, which ethnic group do you think I would have belonged to, the Hopis or the Apaches?’ He replied to me with no hesitation, ‘You definitely would have been an Eskimo!’ I had been thinking so, too. So, I believed that I would have been an Eskimo. Then I asked two taxi drivers the same question separately when I grabbed a cab near the Metropolitan Museum in New York and Dusseldorf in Germany. They were both Turkish. They said, ‘You would have been Turkish.’ I gathered that I would not have belonged to the Apache, but somewhere between the Eskimos and the Turkish. It could be the Republic of Korea. After hearing Professor Karashima’s acceptance speech, I have been wondering what Asia truly is. I think one of the Asian characteristics is that we all have small eyes.”



## COMMEMORATIVE LECTURES

Date: 1:00 – 3:00 p.m., Friday September 29, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

Approximately 400 participants.

At the Commemorative Lectures of the 6th Fukuoka Asian Cultural Prizes, the prize recipients talked not only about their professional fields, but also their early days, attitude toward their professions and outlook on life.

### 1. Professor Koentjaraningrat

Professor Koentjaraningrat commenced his commemorative lecture by introducing his native land Indonesia as a country of over one thousand ethnic groups who speak different dialects and languages, then elaborated on his family and memories of earlier days.

He was born into the family of an official who worked at one of the royal courts of Java. During the War of Independence Indonesia fought against the Dutch, he joined the Indonesian University Students' Corps as a volunteer fighter. Professor Koentjaraningrat then returned to the Gadjah Mada University, enrolled at the University of Indonesia and moved to the United States to study sociocultural anthropology at Yale University.

Since he returned to the University of Indonesia, Professor Koentjaraningrat led a very busy academic life for he was the only indigenous anthropologist at that time, the others being senior Dutchmen, and had the task to develop a department with a sufficiently strong indigenous teaching staff. During that time, he was invited as guest and research professor at Kyoto University and many other universities. The relationship and discussions held with friends and colleagues during his stay at those universities deepened and extended his experiences in matters not only concerning social-anthropology as a scientific discipline, but also his understanding of universal human values, and convinced him that based on those universal values mutual understanding and peace in Asia can be promoted.

Recollecting his high-school days, Professor Koentjaraningrat told the audience that he felt attracted to Javanese classical court dances and gamelan music, and gave dance instructions to students after years of practice. He as a high-school boy also enjoyed painting as a hobby. When he retired as professor in sociocultural anthropology at the age of 65, Professor Koentjaraningrat resumed his old hobby, drawing and painting, which had to be abandoned for more than 40 years due to his academic work. Ever since, he has held about 7 exhibitions, among others in Paris and Taiwan. He has also included some examples of his drawing and painting in the display of the recipients' publications and works.

Recently, Professor Koentjaraningrat has been working on sociocultural problems of the development of traditional food industries in Indonesia. In order to solve those problems he discussed, research on not only food sciences and nutrition, but also anthropology and the cultural diversity of the Indonesian people had to be carried out, and concluded his lecture by expressing his view about Japanese traditional food and eating habits.

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## 2. Professor Hahn Ki-un

Professor Hahn Ki-un began his lecture with his origin. He was born to a prosperous family whose ancestors have served as civil officer for generations. After his mother's death, he was raised by his great-grandmother on his mother's side.

The main event in his life occurred on August 15, 1945, the day his homeland was liberated from the colonial rule of Japan. Fifty years passed since then and his people celebrated the Day of Kwan Bok (Restoration of Light) in 1995. It coincided with the 50th anniversary of Professor Hahn's commitment to education, and he gave his lecture under the theme of "Invitation to the Study of Education."

He spent his junior high school through college days, ten years altogether, as a swimmer. He was nominated as a regular member to participate in the London Olympic Games although it turned out that all the team members achieved bad records before the Games and their participation was cancelled. Professor Hahn said through those ten-years' experience as a swimmer, he learned three very important lessons.

One is "Do not float." What Professor Hahn meant by saying not to float is that you should not lose your driving force since to float is an evidence that you lost your driving force. It is also a warning against aging too soon. The second lesson he learned was "Do not make noise." If you are a really good swimmer, you make little noise because you are kicking the water in the most efficient manner. Professor Hahn implied by that your achievements and accomplishments are what really matters and much more important than how you advertise yourself. The last one is "Do not strike the air." A good swimmer proceeds by kicking the water efficiently. If you skip practicing even a day, you may feel water differently the next time you swim. This theory applies to life too, therefore, he continued, we should live sincerely every day.

Professor Hahn further advocated what he calls the core philosophy of forming personality from the standpoint of Foundationism: the "guidance" type of teaching as a compass needle in the world of education, and the construction of an educational state, from the viewpoint of Foundationism. In the end, he expressed his view that the 21st century should be "the century of education" and an educational state based upon the true new world order will be an ideal nation. He then concluded his lecture by stressing that the study of education should be opened to the public for permanent world peace, which will be achieved when all the human beings of the world can achieve the formation of character in an educational way.

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### 3. Professor Noboru Karashima

At his commemorative lecture, Professor Karashima said that he took an interest in the history of Asia when he was a high school student, and later decided to pursue Indian history because he felt the concept of Asia was created in a negative sense, and hoped he would be able to define the concept of Asia in a positive sense by studying Indian history and making a comparison between Indian and Chinese civilizations.

He related his taking an interest in the history of Asia to the formation of his self-identity, and talked about his memory of the unpleasant touch and the fear he felt against the white hand of a U.S. Occupation Forces soldier which tried to push him out of the train he and his elder sister were on board. It was after World War II when he was a junior high school student. He felt the intuitive question who he was, and the question led him to major in the history of Asia later on. Professor Karashima said he still had the question "What is Asia?" with him.

When he chose to study the history of South India at university, no one was doing it in Japan at that time. Professor Karashima realized that there were no historical accounts on South India in ancient and medieval times, and the only available materials were inscriptions engraved on the walls of stone Hindu temples. He also learned that there are quite a number of inscriptions left, and most of them are written in Tamil. That is why he began to study Tamil. He went to the Epigraphist Office, Archaeological Survey of India, Government of India to study and carry out his research. He introduced a statistical method to see what the contemporary inscriptions are telling us about the times as a "whole." As he studied social development, Professor Karashima took an interest in the peoples' way of thinking and life-style of that time, and studied the castes, Chinese ceramics brought to India, and also curry. He introduced an episode with a sense of humor that he appeared in a Japanese popular cartoon entitled, Oishimbo, as "Professor Karashima who is an expert on curry."

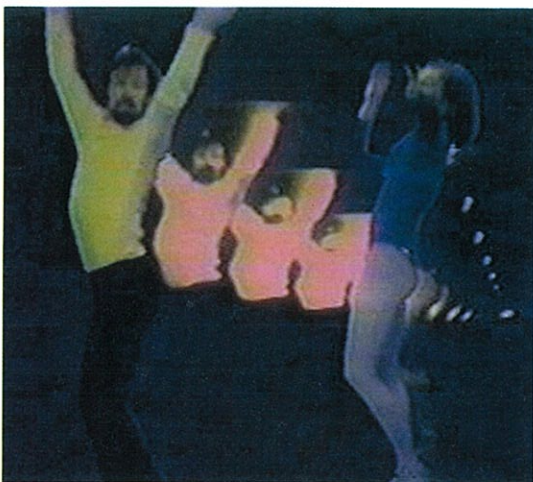
"There exist many different cultures within Asia, but some likeness shall emerge from interaction or conflicts between the cultures. What I am trying to explore is probably the fact that only through conflicts or interaction will 'Asia' come into existence. The conflicts may be cross-cultural contention with the Asian region, or they could spring from discord with the West. And something new may eventually come out of the negative conflicts. Cultural creation may therefore be an act to transform a negative event into a positive one." Following that comment, Professor Karashima concluded his lecture by saying that he felt he had found an answer to his long-standing question, "What is Asia?" through talking to the audience.

#### 4. Mr. Nam June Paik

Referring to his 1973 art work entitled, "Global Groove," Mr. Paik explained that the piece expressed cultural conflicts by way of audio visual method. It was the first-ever work of visual experiment performed simultaneously on the global scale, and later became an archetype of MTV. Today, global TV networks are put to practical use widely, and programs of Hong Kong Star TV, Japan's NHK and CNN of the U.S.A. can be easily enjoyed in the Republic of Korea. He said he was still proud of the work because it was such an innovative work 22 years ago. Following the comment, part of his video art work was screened.

"Global Groove" (1973)

"Global Groove" is Nam June Paik's most important work of video art. By making the most use of the Paik/Abe Video Synthesizer, a new video apparatus he had developed in collaboration with Japanese engineer Shuya Abe, Paik overlapped numerous images, synthesized abstract patterns of colors and processed dazzling colors. Various special effects possible on video monitors are used to show images of American modern dance, Korean ethnic dance as well as Paik's previous works such as "A Tribute to John Cage." Fragmented images taken from his "Magnetic TV" in which images of U.S. President's face is magnetically distorted, and Paik's performances recorded in the past also appear on the screen. In between them, images of Pepsi Japan's commercial film pop in. All these images, played along with the background music, produce kaleidoscopic changes.



「グローバル・グルーヴ」より  
An image extracted from "Global Groove"

# COMPARATIVE CULTURAL STUDIES FORUM

Date: 4:00 - 6:30 p.m., Friday September 29, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

Approximately 100 participants

1. Theme "Traditional Cultural Value and Universality-Indonesia and Japan"
2. Contents The universal value and the originality of culture were examined and the foundation for mutual understanding and cooperation between Japan and other Asian nations were sought in the course of comparison between the cultural values of Indonesia and Japan.

### 3. Program

- Keynote Speech** by Prof. Koentjaraningrat  
Grand Prize recipient
- Proposal of Problems** by Prof. Teigo Yoshida  
Professor Emeritus at the University of Tokyo
- Prof. Tsuyoshi Kato  
Professor at the Center for Southeast Asian Studies, Kyoto University
- Prof. Emiko Namihira  
Professor of Anthropology,  
Kyushu Institute of Design

### Panel Discussion

- Panelists:  
Prof. Koentjaraningrat  
Prof. Teigo Yoshida  
Prof. Tsuyoshi Kato  
Prof. Emiko Namihira
- Coordinator: Prof. Narifumi Tachimoto  
Professor at the Center  
for Southeast Asian Studies,  
Kyoto University.

### 4. Proposal of Problems

Following Professor Yoshida's comment on the value system presented by Professor Koentjaraningrat, Professor Kato proposed a problem based upon the concept of "intimate kinship and mutual cooperation." Prof. Namihira followed Prof. Kato by posing a question on how to live in harmony with nature.



クンチャラニングラット氏  
Prof. Koentjaraningrat



パネルディスカッション  
Panel discussion

# SOUTH ASIAN STUDIES FORUM

Date: 12:30 – 3:00 p.m., Saturday, September 30, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

Approximately 90 participants

1. Theme “Modern Times and Cultures of South Asia”
2. Contents With the approach of the twenty-first century, Asian nations are expected to create a new world culture. At the forum, the conditions which will meet such demand were discussed as the comparison of the society and cultures of South Asia with those of Japan was made.

### 3. Program

- Keynote Speech** by Prof. Noboru Karashima  
Domestic Academic Prize recipient
- Proposal of Problems** by Mr. Koichi Yasunaga  
Deputy Executive Director of Fukuoka Art Museum
- Prof. Kazuhiko Hironaka  
Professor at the Faculty of Economics,  
Kyushu Kyoritsu University
- Prof. Hiromu Nagashima  
Professor at the Faculty of Economics,  
Nagasaki Prefectural College

### Panel Discussion

- Panelists:  
Prof. Noboru Karashima  
Mr. Koichi Yasunaga  
Prof. Kazuhiko Hironaka  
Prof. Hiromu Nagashima
- Coordinator: Prof. Toshiaki Ohji  
Professor at the Center for Southeast Asian  
Studies, Kyoto University

### 4. Proposal of Problems

Following Mr. Yasunaga's presentation of a question about the Japan-India exchange of paintings, Professor Hironaka raised a question about the bilateral interchange in the field of education between the two nations. Professor Nagashima asked about international exchange/affairs of India, focusing on the period of the Mughal Empire.



辛島 昇氏  
Prof. Noboru Karashima



パネルディスカッション  
Panel discussion

## FORUM FOR EDUCATIONAL STUDIES

Date: 4:00 - 6:30 p.m., Saturday, September 30, 1995

Venue: Auditorium, Fukuoka City Hall, 15th Floor

Approximately 80 participants

1. Theme "Formation of Personality in the Changing Society"
2. Contents In the present-day world, questions are often asked about self-identity as various value systems come into contact with one another, and the importance of education focused on individuality is increasingly recognized. At the forum, various issues related to the education of the current society were discussed with the international viewpoint based upon the understanding of the present situation.
3. Program
  - Keynote Speech** by Prof. Hahn Ki-un  
International Academic Prize recipient
  - Proposal of Problems** by Asst. Prof. Tsugio Inaba  
Assistant Professor at the Faculty of Education, Kyushu University
  - Prof. Toru Umakoshi  
Professor at the Faculty of Education, Nagoya University
  - Panel Discussion**
    - Panelists: Prof. Hahn Ki-un  
Asst. Prof. Tsugio Inaba  
Prof. Toru Umakoshi
    - Coordinator: Prof. Koichi Maruyama  
Professor at the Faculty of Education  
Kyushu University

4. Proposal of Problems  
Assistant Professor Inaba discussed "the changes observed in societies both in Japan and the Republic of Korea in modern and present times, and transition of the education in history" based upon the viewpoint of an expert on the history of education, and indicated a future prospect. Professor Umakoshi compared "various issues related to education both in the present-day Japan and the Republic of Korea, such as children's relationships with teachers and parents, severe competition in entrance examinations, corporal punishment, bullying at school and so on" based upon the viewpoint of an expert on comparative education, and related the discussion to the present situation.



韓基彦氏  
Prof. Hahn Ki-un



パネルディスカッション  
Panel discussion

## 芸術パフォーマンス

日 時：9月30日（土）午後7時～8時

場 所：NHK福岡放送局テレビホール

参加者：約350名

1 タイトル 「歸去來」

2 出演者

ナム・ジュン・パイク

福岡アジア文化賞芸術・文化賞受賞者

風倉 匠

前衛芸術家 大分在住

ネオ・ダダの結成に参加。日本のパフォーマンス・アートの草分け

小杉 武久

音楽家 米国在住

マース・カニングハム舞踊団の作曲家／演奏家

邦 千谷

舞踊家 東京在住

ビデオ・アーティスト久保田成子氏（パイク氏夫人）のおば

## ARTISTIC PERFORMANCE

Date: 7:00 - 8:00 p.m., Saturday, September 30, 1995

Venue: TV Hall of NHK Japan Broadcasting Station, Fukuoka

Approximately 350 participants

1. Title "Kikyorai"

2. Performers

Mr. Nam June Paik  
Art and Culture Prize recipient

Mr. Sho Kazakura  
Avant-garde artist based in Oita Prefecture  
Participated in the formation of the Neo Dadaism Movement.  
Mr. Kazakura is a pioneer of Japan's performance art.

Mr. Takehisa Kosugi  
Musician based in the U.S.A.  
A composer/player of the Martha Cunningham Dance Company

Ms. Chiya Kuni  
Tokyo-based dancer  
She is an aunt of videoartist Shigeko Kubota (wife of Mr. Paik).



### 3. OUTLINE

At the opening of the performance, Mr. Paik talked about his thoughts on contemporary music. When all the lights in the performance hall were turned off, Mr. Paik began to play the piano. As he played the piano, Paik held a small-sized video camera in his hand and took images of the piano, his own hands and face, and other objects. The images were projected in small and large sizes onto a large screen installed in the back of the stage from ten different projectors.

Sometimes, images of different objects were projected onto the screen at the same time, and sometimes the same ten images of an object shown on the screen changed very quickly one after another. This created a fantastic atmosphere. Then a big black balloon with Mr. Kazakura inside, together with quiet, prayer-like dance by Ms. Kuni slowly joined in, mesmerizing the audience.

Taking over Paik's central role, Mr. Kosugi began his part, playing the violin. The sound of the violin and his voice was put through an acoustic apparatus and echoed throughout the hall. The squeaking sound of the violin led the audience to think of the distortion of time and space. Kazakura's balloon climbed up onto the stage shrinking, and entwined itself around the piano. Paik caught the image of Kazakura coming out of the shrunk balloon with his video camera, and projected the image onto the screen. Following the performance with a mixture of sound, visual images, a balloon, and a human body, Paik went back to the piano and played a gentle melody. As the images of his hands and the keyboard shown on the screen were harmoniously blended with the music, Paik's performance ended in a placid mood.



(写真家：石松健男氏撮影)  
Photo: Takeo Ishimatsu