



THE FUKUOKA  
ASIAN CULTURE PRIZES

第12回  
福岡アジア文化賞

THE 12th  
FUKUOKA ASIAN CULTURE PRIZES

2001

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大 賞  
GRAND PRIZE

ムハマド・ユヌス

**Muhammad YUNUS**

グラミン銀行総裁

**Managing Director, Grameen Bank**

1940年6月28日生

**Born June 28, 1940**

バングラデシュ

**Bangladesh**





12歳のとき (1952年)  
At age 12 (1952)



チッタゴン大学で教鞭を執る頃のユヌス氏 (右端) (1976年)  
Professor Yunus (right) at an occasion at Chittagong University, Bangladesh (1976)



グラミン銀行のセンター集会で、融資を受けている農村女性とともに  
(1998年、ダムライにて)  
With borrowers at the Center meeting at Kalampur Dhamrai Branch  
(1998)



自宅にて家族とともに (1998年)  
With family members at his residence (1998)

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## Brief Biography

1940	Born in Chittagong, Bangladesh
1957-61	Graduated and Post Graduated from Dhaka University
1965-66	Received Fulbright Fellowship to study at Colorado University
1966-69	Received Vanderbilt University research and teaching fellowships
1969-72	Assistant Professor of Economics, Middle Tennessee State University
1970	Obtained Ph.D. in Economics from Vanderbilt University, U.S.A.
1972-89	Professor of Economics and Head of the Department of Economics, Chittagong University
1976-83	Project Director, Grameen Bank Project, Dhaka
1983-	Founder and Managing Director, Grameen Bank, Dhaka
1984	Received Ramon Magsaysay Award by the Ramon Magsaysay Foundation, Philippines
1987	Received the Independence Day Award (highest civilian national award of Bangladesh)
1994	Received the World Food Prize by the World Food Prize Foundation
1995-99	First Chairman of the Policy Advisory Group for the CGAP (Consultative Group to Assist the Poorest), World Bank, Washington D.C.
1996(April-June)	Cabinet Minister (Advisor) in the Caretaker Government of Bangladesh
1998	Received the Ozaki Gakudo Award by the Ozaki Yukio Memorial Foundation

- Also received several honorary degrees from academic institutions around the world.
- Also has been a member of the Board of Directors and Advisory Group of several organizations around the world.
- Besides Grameen Bank, created a number of companies in Bangladesh to address diverse issues of poverty and development.

## Major Publications

- Rural Development—A New Development Strategy, Not a New Priority*, 1979
- Grameen Bank Project in Bangladesh—A Poverty Focused Rural Development Programme*, 1982
- Jorimon and Others—Faces of Poverty* (ed.) (published in Bengali, 1982) (translated into English, first edition, 1984)
- Group-Based Savings and Credit for the Rural Poor*, 1986
- Credit for Self-Employment: A Fundamental Human Right*, 1987
- Grameen Bank: Experiences & Reflections*, 1992
- We can Create a Poverty-Free Environmentally Balanced World if we only want it*, 1994
- Does the Capitalist System have to be the Handmaiden of the Rich*, 1994
- Grameen Bank as I see it*, 1994
- Towards Creating a Poverty Free World*, 1995
- Vers un monde sans pauvreté* (co-author) (published in French) Editions Jean-Claude Lattes, Paris, 1997
- (English translation: *Banker to the Poor*, University Press Limited, Dhaka, 1998)
- (Japanese translation: *Muhammad Yunus Jiden—Autobiography of Muhammad Yunus*, translated by Inokuma Hiroko and published by Hayakawa Shobo Publishing Co., Tokyo, 1998) [This book has also been translated into Italian, Spanish, Turkish, German, Dutch, Portuguese, Gujarati and Chinese.]

\* Titles without publisher and place of publication are published by Grameen Bank in Dhaka, Bangladesh

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## Award Citation

Professor Muhammad Yunus is a leading practical economist not only in Asia but also internationally. He has paved the way for new dimension in efforts to alleviate poverty by establishing the Grameen (rural) Bank based on his own idea.

Born in Chittagong, Bangladesh, in 1940, Professor Yunus completed his post-graduate studies at Dhaka University. After his graduation, he went to the U.S.A. for further study and, in 1969, became an assistant professor of economics at Middle Tennessee State University. In 1972, he returned to Bangladesh in order to contribute to the reconstruction of his native country upon its independence. The new government appointed Professor Yunus Deputy Chief of General Economics Division of the Planning Commission. His service to the government, however, did not last long, because his great intention and talent were not fully utilized in this position. After resigning from government service, he assumed the post of professor of economics and head of the Department of Economics, Chittagong University in his home town at the early age of 32.

In 1974, cyclones devastated Bangladesh, leaving a great number of casualties. The situation was further aggravated by the famine which followed it and brought more continuing, deep-rooted poverty. In these conditions, women in the villages, in particular, had to fight against such adversity. Unfortunately, they had to rely on usurers for even small amounts of funds. The grave situation of women compelled him to devote himself to more practical and necessary activities to alleviate poverty than teaching and research in the university. The motivation for his activities was his realization that the various theories for emancipating people from the "vicious cycle of poverty" were powerless in the real world. In addition, he held deep doubts about the practicality of economics, in which he had long majored.

Thus, in 1976, Professor Yunus launched a risky and completely new attempt to deliver small loans with no mortgage to women who were the victims of poverty in the poor villages of Bangladesh. What he found through his experiment was that women with loans could create new sources of income and small business opportunities through various creative ideas. He also noticed that they did fulfill their responsibility to pay off their debts on the due dates. Convinced that this was the way leading to the eradication of poverty, Professor Yunus founded the Grameen Bank in 1983. The bank has grown to become an organization helping women and their families rise out of poverty and support themselves. It provides small loans with no mortgage to about 2.4 million people in some 40,000 villages, accounting for half of all the villages in Bangladesh. Its activities have proliferated throughout the world under the name of "Micro-credit." Micro-credit banks based on his model have been established in more than 60 countries in the world.

Professor Yunus strongly believes that poverty destroys and humiliates every effort mankind attempts and that people do make an effort to support themselves and act with a sense of responsibility no matter how poor they may be. Coupled with this belief is his penetrating insight as an economist in understanding accurately where the problems lie. Professor Yunus, through his faith and ability, has implemented a series of creative programs, and has had a tremendous impact on countries throughout the world by presenting an effective model to challenge the issue of development and the eradication of poverty. These make him truly worthy of receiving the Grand Prize of the Fukuoka Asian Culture Prizes.

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学術研究賞  
ACADEMIC PRIZE

はやみ ゆうじろう  
速水 佑次郎

**HAYAMI Yujiro**

国際開発高等教育機構大学院  
プログラムディレクター

**Director, Foundation for Advanced Studies  
on International Development Graduate  
Program**

政策研究大学院大学教授

**Professor, National Graduate Institute for  
Policy Studies**

1932年11月26日生

**Born November 26, 1932**

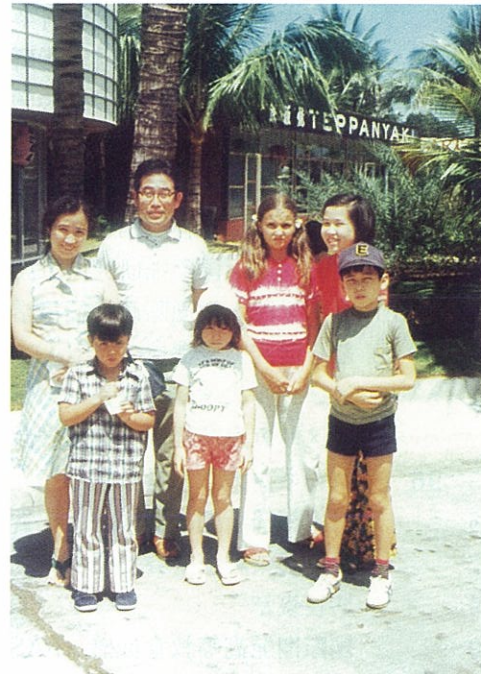
日 本

**Japan**





大学時代、自宅にて  
At home in his university days



フィリピン国際稲研究所 (IRRI) 在任中、フィリピン  
大学キャンパスにて家族とともに (1975年頃)  
With his family at the University of the Philippines  
campus while working for IRRI (around 1975)



フィリピン農村調査。稲をみる速水氏 (1985年頃)  
Professor Hayami checking at rice on field research in the Philippines  
(around 1985)



IRRI在任中、韓国の農家を訪問し、聞き取り調査 (1974~76年)  
Visiting farmers in South Korea for field research while working for  
IRRI (1974-76)

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## Brief Biography

- 1932 Born in Tokyo, Japan  
1956 Graduated from the Faculty of Liberal Arts, the University of Tokyo  
1956-66 Research associate, the National Research Institute of Agricultural Economics, Ministry of Agriculture, Forestry and Fisheries  
1957-60 Studied at the Department of Economics and Sociology Graduate Course, Iowa State University. Received a Ph.D. in agricultural economics  
1966-86 Associate Professor to Professor at the Faculty of Economics, Tokyo Metropolitan University  
1968-70 Visiting Associate Professor of Agricultural Economics, University of Minnesota  
1973 Received the Nikkei Prize for Excellent Books in Economic Science  
1974-76 Agricultural Economist, the International Rice Research Institute, Philippines  
1986-2000 Professor of Economics, School of International Politics, Economics and Business, Aoyama Gakuin University  
1987 Received the NIRA Tohata Memorial Award for Policy Studies from the National Institute for Research Advancement  
1991 Japan Foundation Visiting Professor, Economic Growth Center, Yale University  
Honorary Fellow, American Agricultural Economics Association  
1995-96 Visiting T. H. Lee Professor of World Affairs Chair, Cornell University  
1996 Received the Nikkei Prize for Excellent Books in Economic Science  
1997 Honorary Lifetime Member, International Association of Agricultural Economists  
1999 Received the Purple Ribbon Medal  
2000- Director, Foundation for Advanced Studies on International Development (FASID) Graduate Program  
Professor, National Graduate Institute for Policy Studies

## Major Works (published in English)

- Agricultural Development: An International Perspective* (co-author), Johns Hopkins University Press, USA, 1971 (revised edition, 1985) [translated into Arabic, Chinese, French, Spanish and Portuguese]  
*Anatomy of a Peasant Economy: A Rice Village in the Philippines*, International Rice Research Institute, 1978  
*Asian Village Economy at the Crossroads* (co-author), University of Tokyo Press and Johns Hopkins University Press, 1981 [translated into Indonesian]  
*Japanese Agriculture under Siege: The Political Economy of Agricultural Policies*, Macmillan, UK, 1988 [translated into Chinese]  
*The Agrarian Origins of Commerce and Industry: A Study of Peasant Marketing in Indonesia* (co-author), St. Martin's Press (USA) and Macmillan, 1993  
*The Economics of Contract Choice: An Agrarian Perspective* (co-author), Clarendon Press (UK) and Oxford University Press (USA), 1993  
*Development Economics: From the Poverty to the Wealth of Nations*, Clarendon press (UK, USA) 1997 (second edition, Oxford University Press, UK, 2001) [translated into Chinese, coming soon]  
*The Institutional Foundations of East Asian Economic Development* (co-author), Macmillan and St. Martin's Press, 1998  
*A Rice Village Saga: The three Decades of Green Revolution in the Philippines* (co-author), Barnes & Noble (USA), Macmillan, and International Rice Research Institute, 2000  
*Communities and Markets in Economic Development* (co-ed.), Oxford University Press, 2001

## Major Works (published in Japanese)

- The Process of Agricultural Growth in Japan*, Sobunsha Publishing Company, Tokyo, 1973  
*Agricultural Economics*, Iwanami Shoten, Publishers, Tokyo, 1986  
*Development Economics: From the Poverty to the Wealth of Nations*, Sobunsha Publishing Company, 1995 (new edition, 2000)
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## Award Citation

Professor Hayami Yujiro is a leading Asian economist who has created a new field in development economics that transformed conventional research by linking field studies of agricultural villages extending over a quarter century in the Philippines and other Asian countries with his exceptional ability to explore new theory.

After graduating from the University of Tokyo in 1956, Professor Hayami was awarded a Ph.D. from Iowa State University. Since then, he has for many years pursued in-depth studies of the changes in the economy of rural areas and the activities of paddy growers, focusing on one village on Luzon Island. The starting point for these studies was the joint research he conducted at the world-famous International Rice Research Institute (IRRI) in the Philippines, the institution that promoted the "Green Revolution" by developing and propagating high-yielding varieties (HYV) of rice. In concert with this research, he endeavored to systematize a theory aiming to resolve the problems of poverty in developing countries. He created a unique academic discipline also known as "Hayami Development Economics" that focused on the relationship between the market, the state, and the community.

Today, the field of economics is approaching a major turning point. Western economists insisted that the market was paramount, but are now faced with the inequality of income and environmental problems. At the same time, the East Asian model of industrialization as practiced by Japan, South Korea, and others, in which industrialization is promoted by the state, is exposed to criticism. These are because the past researches and strategies were directed primarily toward market mechanisms and government policies.

Professor Hayami classified contemporary conditions in each country and territory into either an economic subsystem or a cultural and institutional subsystem. In addition to the economy, his viewpoint emphasized the indigenous cultural value system of a region and its social organization. Specifically, he focused on the relationship of trust between people in Asian rural areas and their common efforts for such work as planting, harvesting, and weeding. He praised the income-sharing and work-sharing, which were a common practice in villages, for their role in the economic growth of developing countries. Professor Hayami continued to examine how the three aspects of market mechanism, government policy, and human relations in a community had a mutually complementary relationship in economic development based on the experience of the Asian rural society. In addition to attracting academic interest from around the world, this new large-scale paradigm is also having a significant impact on World Bank policy reevaluation and the theoretical direction of NGO activities.

Professor Hayami has redefined an academic discipline, enabling the experience of the Asian region to be broadly applied to the theory of economic development for other developing countries. In addition, he has provided an innovative policy direction for methods to resolve such problems as the inequality of income distribution and environmental problems in developed countries as well as developing countries. Professor Hayami's major contribution to policy research into development throughout the world ensures that he richly deserves the Academic Prize of the Fukuoka Asian Culture Prizes.

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芸術・文化賞  
ARTS AND CULTURE PRIZE

タワン・ダッチャニー

**Thawan DUCHANEE**

画 家

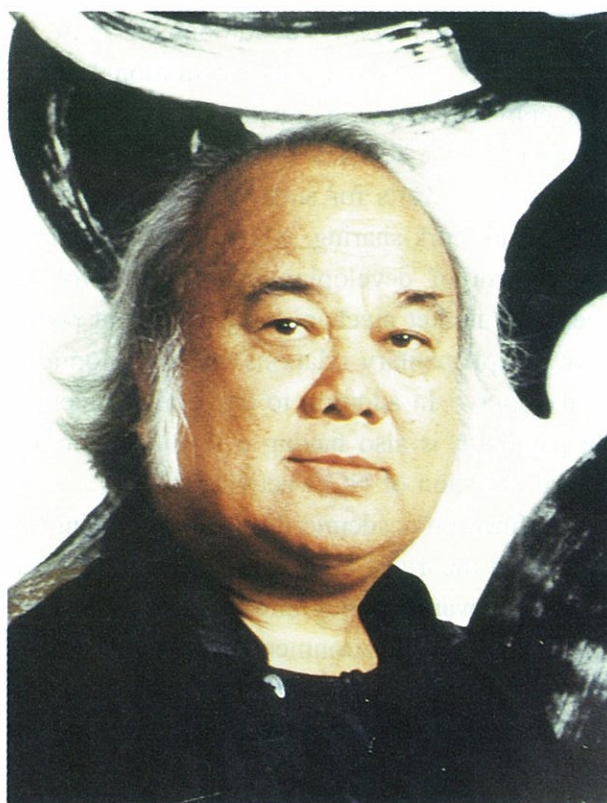
**Painter**

1939年9月27日生

**Born September 27, 1939**

タ イ

**Thailand**





バンコクのブリティッシュ・カウンシルでの展覧会オープニングにて。  
 ククリット・プラモート氏 (左) (1990年福岡アジア文化賞創設特別賞受賞者)、  
 在タイ英国大使 (右) と (1974年)  
 Opening of an exhibition at the British Council Bangkok, Thailand. With M.R.  
 Kukurit Pramoj (laureate of the 1990 Special Commemorative Fukuoka Asian  
 Culture Prizes; left) and British Ambassador to Thailand (right) (1974)



タワン氏を芸術家の王と宣言するタイ北部様式の戴冠式  
 (1995年、バンコクにて)  
 Northern-style Coronation Ceremony to proclaim Thawan as King of  
 Artists in Bangkok (1995)



グランドキャニオンを背に (1997年)  
 Hugging the Grand Canyon, USA (1997)



精神と芸術村 — 現代自然史民族博物館 (チエンラーイ)  
 Open House for Contemporary Natural History and Ethnology Museum of Nanglae,  
 Chiang Rai

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## Brief Biography

- 1939 Born in Chiang Rai, Thailand
- 1954-57 Studied at Poh Chang College of Arts and Crafts, Bangkok
- 1956 First entered the 7th National Exhibition in Bangkok
- 1958-63 Majored in paintings at the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University
- 1962 Won the first prize at a painting contest sponsored by Tourist Organization of Thailand (T.O.T.)
- 1964-68 Studied at Rijks Akademie van Beeldende Kunsten (Royal Academy of Fine Arts), Amsterdam, the Netherlands
- Invited as artist in residence to West Germany (1972, 74, 85, 86, 91), England (1975), USA (1975, 99), Israel (1977) and Switzerland (1978)
- 1971 Exhibition was vandalized by students, Bangkok
- 1983-97 Produced mural paintings at major banks in Thailand and other places
- 1984 Completed the Spirit and Art Village, Open House for Contemporary Natural History and Ethnology Museum of Nanglae, Chiang Rai
- Invited as artist in residence to Australia (1993), Turkey (1994), and Austria (1999)
- 2001 Opening of Thawan Duchanee Museum at UCOM Building, Bangkok

## Major Exhibitions

- 1961 First solo exhibition, Suan Pakkard Palace, Bangkok
- 1964 Solo exhibition, Bangkapi Gallery, Bangkok
- 1967 Solo exhibition, Stedelijk Museum, Amsterdam
- 1968 Mural painting and solo exhibition, Student Christian Center, Bangkok
- 1971 Solo exhibition, Goethe Institute Bangkok
- 1972 Solo exhibition, Gallery Downtown Hawaii, Honolulu
- 1973 Solo exhibition, the British Council Bangkok
- 1977 Solo exhibition, Israel Museum, Jerusalem
- 1989 "Contemporary Spiritual Art of Thailand" exhibition, Goethe Institute, San Francisco
- 1990 Solo exhibition, Fukuoka Art Museum, Fukuoka
- Solo exhibition, the Japan Foundation ASEAN Culture Center, Tokyo
- 1993 Solo exhibition, Melbourne University as artist in residence
- 2000 "12 Asean Artists" exhibition, National Art Gallery, Kuala Lumpur

## Major Works

- 1961 "Prayer for an Ill Member of Meo Tribe" (oil on canvas, collection of Goethe Institute Bangkok)
- 1964 "Worship" (oil on canvas, collection of Fukuoka Asian Art Museum, Fukuoka)
- 1974-76 "Suvannasama Jataka" (oil on canvas, collection of the National Gallery of Art, Bangkok)

\* The above Brief Biography and Major Exhibitions were compiled based on data submitted by Mr. Thawan Duchanee.

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## Award Citation

Mr. Thawan Duchanee's activities are not limited to Thailand—he is known throughout Asia and the world. He works in an original, dynamic genre rooted in a unique perspective of Thai Buddhism. One of the foremost Asian artists, he has won wide acclaim from the general public as well as the art critics.

Mr. Thawan was born in 1939 in Chiang Rai, northern Thailand. He studied at Silpakorn University under the Italian painter, Corrado Feroci, who is known as the father of modern Thai art, and also had the Thai name Silpa Bhilasri. Mr. Thawan went to the Netherlands to study from 1964 to 1968, and became immersed in the tradition and techniques of Western art. After returning to Thailand, the artist devoted himself to an examination of his Thai identity. He then began to explore and reexamine the insanity, degeneration, violence, eroticism, and death lurking in the heart of modern man as they are involved with religion. Mr. Thawan expressed these concepts with a startling technique utilizing a black tone, drawing from the wellspring of traditional Thai Buddhist art and Buddhist thought. His powerful style combines grotesque and erotic human figures that are a composite of animals or insects, and entwined with the Buddha as a saint. This scandalized many people, and his name quickly spread. His form of expression is harshly attacked as blaspheming Buddhism. The reaction has been so severe that some of his exhibitions have been attacked. His reputation, however, gradually improved with the consistent advocacy of leading Thai intellectual Kukrit Pramoj, who claimed “his art is to be understood as giving life to myth” and others. Now the novelty and originality of his paintings are widely recognized.

Mr. Thawan has frequently held solo exhibitions in Western countries, Asia, and Australia, starting with 1974 exhibition in West Germany and Great Britain. These met with an overwhelmingly positive response, solidifying his reputation and fame. The artist painted many gigantic murals from 1980s to 1990s, which were very popular among the public. He also created exceptional works in several other artistic fields. He has developed his abilities in architecture and as a master sculptor, using a sense of design that incorporates an original creativity with traditional Thai Buddhist architecture.

Mr. Thawan brings to his creations an unending tenacity, energy, and rich talent. He is indeed a master of modern Asian art who has created a uniquely Asian artistic expression. With his capacity and performance that have shocked the world, Mr. Thawan Duchanee is a deserving choice as the laureate of the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

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芸術・文化賞  
ARTS AND CULTURE PRIZE

マリルー・ディアス＝アバヤ

**Marilou DIAZ-ABAYA**

映画監督

**Film Director**

1955年3月30日生

**Born March 30, 1955**

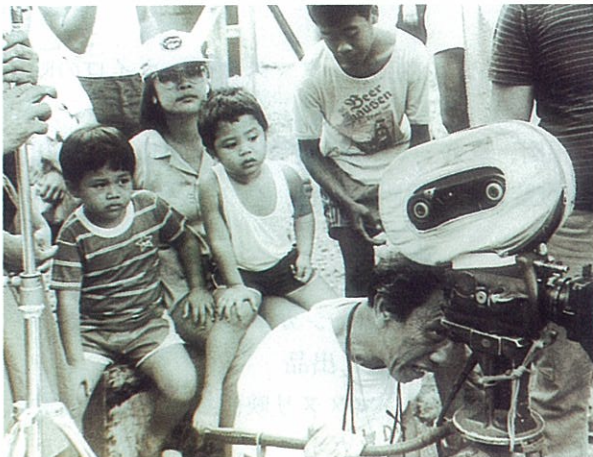
フィリピン

**Philippines**





親戚、父親とともに、アバヤ氏（前列中央）  
Ms. Marilou Diaz-Abaya (center, front row) with her relatives and father



映画『SENSWAL』の撮影にて、息子たちと（1985年）  
On the set of SENSWAL with sons (1985)



映画の撮影にて、出演者たち、夫（撮影監督、左端）とともに。  
アバヤ氏（右下）（1992年）  
Ms. Diaz-Abaya (far right, front row) with actors and husband (Director  
of photography; left) on the set (1992)



映画『ホセ・リサル』の撮影にて、スタッフとともに（1998年）  
On the set of JOSE RIZAL with staff (1998)

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## Brief Biography

- 1955 Born in Quezon City, Philippines
- 1976 Graduated from the Assumption College with a Liberal Arts Degree, majoring in Communication Arts
- 1977 Received a Master of Arts in Film and Television from Loyola Marymount University, Los Angeles
- 1978 Studied at London International Film School
- 1980 Directed first feature film "Tanikala (The Chain)"  
Directed second feature film "Brutal," won the Best Director Award at the Metro Manila Film Festival
- 1981 Co-founded the Filipino Film Directors Guild (KDPP) together with Directors Lino Brocka and Ishmael Bernal
- 1982- Film instructor at the Ateneo de Manila University, Department of Communication Arts
- 1983 "Moral" exhibited at the London International Film Festival
- 1984 "Karnal (Of the Flesh)" won the Best Director at the Film Academy of the Philippines Awards and the FAMAS (Filipino Academy of Motion Picture Arts and Sciences) Awards
- 1986-97 Directed weekly television political talk show "Public Forum"
- 1987-90 Directed weekly television news series "Sic O'clock News" and numerous documentaries on culture and politics
- 1995 Co-founded the Directors Guild of the Philippines  
"Ipaglaban Mo (Redeem Her Honor)" exhibited at the Film Festivals of Fukuoka, Tokyo, New Delhi, Shanghai, Damascus and Cairo
- 1996 "May Nagmamahal Sa Iyo (Madonna and Child)" exhibited in Hong Kong, Fukuoka, Tokyo, Cairo and Damascus
- 1997 "Milagros" won the Best Director at the MANUNURI Film Critics Awards. Exhibited in Fukuoka, Tokyo, Hawaii, Singapore and Pusan
- 1998 "Sa Pusod Ng Dagat (In the Navel of the Sea)" won the FIPRESCI and NETPAC Awards at the Singapore International Film Festival. Exhibited in Berlin, Montreal, Fukuoka, Tokyo, Toronto, Pusan, Chicago, Los Angeles, Hawaii, Thessaloniki, Cairo and Buenos Aires
- 1999 "Jose Rizal" won the Best Director at the Metro Manila Film Festival, the MANUNURI Film Critics Awards, and the FAMAS Awards. Exhibited in Berlin, Hawaii, Singapore, Fukuoka, Tokyo, Chicago, Taipei, Bombay and Madrid  
Retrospective of Works at the Munich International Film Festival
- 2000 "Muro-Ami (Reef Hunters)" won the Best Director at the Metro Manila Film Festival, the MANUNURI Film Critics Awards, and the FAMAS Awards.  
Exhibited in Fukuoka, Tokyo, Berlin, Singapore and Pusan

## Major Works

- |  |  |
|--|--|
| "Tanikala (The Chain)" (1980)                        | "Brutal" (1980)                          |
| "Moral" (1983)                                       | "Baby Tsina" (1984)                      |
| "Karnal (Of the Flesh)" (1984)                       | "Ipaglaban Mo (Redeem Her Honor)" (1995) |
| "May Nagmamahal Sa Iyo (Madonna and Child)" (1996)   | "Milagros" (1997)                        |
| "Sa Pusod Ng Dagat (In the Navel of the Sea)" (1998) | "Jose Rizal" (1998)                      |
| "Muro-Ami (Reef Hunters)" (1999)                     | "Bagong Buwan (New Moon)" (2001)         |



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## Award Citation

Director Marilou Diaz-Abaya is one of the leading filmmakers in the Philippines today. She is attracting international attention as one of Asia's most important filmmakers. In particular, in recent years, her activities have gained further recognition and popularity receiving broad support by citizens of Fukuoka through her annual participation in the Focus on Asia-Fukuoka International Film Festival.

Born in Quezon City in 1955, Ms. Diaz-Abaya attended Loyola Marymount University in Los Angeles and studied film at the London International Film School. Since releasing her first picture in 1980, she has been among the foremost directors in Filipino cinema.

Her early films included "Brutal," "Of the Flesh," and "Baby Tsina," sharp condemnations of the oppressive social system of the Marcos era. These and the works of a master Lino Brocka brought Philippine cinema to worldwide attention.

The Marcos regime fell in 1986 and was replaced by the government of Corazon Aquino. Ms. Diaz-Abaya left filmmaking for several years and produced television programs dealing with social and political problems to achieve social reform. Since launching her career as a film director, she has consistently worked for the establishment of democracy in the Philippines.

With the release of "Redeem Her Honor" in 1995, she returned to the cinema in a burst of activity. In the films that followed, including "Madonna and Child," "In the Navel of the Sea," "Jose Rizal," and "Reef Hunters," she has consistently maintained an uncompromising stance in her examination of difficult social problems. At the same time, her work became richer, suffused with affection for the people of the underclass, women, and children, who struggle to survive in harsh conditions. As films, Ms. Diaz-Abaya's work contained an even greater generosity of spirit and human warmth.

The filmmaker's masterpiece, "Jose Rizal," has been hailed as a brilliant work of art that depicts with originality and exceptional expressiveness a national hero from an entirely new perspective as an artist and human being. The film became a great success in the Philippines, where films with a high degree of entertainment content are very popular and this success is expected to usher in a new era in Philippine film.

Ms. Diaz-Abaya's body of work harmoniously blends entertainment, social consciousness, and ethnic awareness. It has won acclaim both in the Philippines and abroad for its high level of artistic achievement. It is an ideal manifestation of the artistic culture of Asia, and so is most deserving of the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

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## OFFICIAL EVENTS SCHEDULE

### Prize Presentation Ceremony

Date & Time: 2:00 - 4:00 p.m. Thursday, September 13, 2001  
Venue: ACROS Fukuoka Symphony Hall

### Press Conference

Date & Time: 4:00 - 5:00 p.m. Thursday, September 13, 2001  
Venue: ACROS Fukuoka Conference Room 606

### Banquet

Date & Time: 6:00 - 7:30 p.m. Thursday, September 13, 2001  
Venue: Hotel New Otani Hakata, 'Fuyo-no-Ma' Room

### Public Forums

#### 1. Contemporary Asian Economics Seminar : "Market, State and Community in Economic Development"

Date & Time: 2:00 - 4:30 p.m. Friday, September 14, 2001  
Venue: Fukuoka City Hall Auditorium, 15F

#### 2. Artist Talk : "Thawan Duchanee, Message of the Soul"

Date & Time: 5:30 - 7:30 p.m. Friday, September 14, 2001  
Venue: Asia Gallery, Fukuoka Asian Art Museum

#### 3. Diaz-Abaya Talks about the Philippines : "What I want to tell—People and their Society"

Date & Time: 1:00 - 3:00p.m. Saturday, September 15, 2001  
Venue: IMS Hall

#### 4. New Wind in Rural Bangladesh : "Micro-credit and Empowerment of Women"

Date & Time: 4:00 - 6:30p.m. Saturday, September 15, 2001  
Venue: Fukuoka City Hall Auditorium, 15F

### Artistic Performance : "Serenity and Dynamism in Thawan's World"

Date & Time: (1) 2:30 - 3:30 p.m. (2) 4:00 - 5:00 p.m. Saturday, September 15, 2001  
Venue: ElGala, Passage Plaza

### Forum : "Asian Soul—Pursuit of Human Dignity"

Date & Time: 1:30 - 3:30 p.m. Sunday, September 16, 2001  
Venue: IMS Hall

### School Visits

Date & Time: 9:40 a.m. - 1:00 p.m. Friday, September 14, 2001  
Venue: Kego Junior High School (by Ms. Marilou Diaz-Abaya)

Date & Time: 1:30 - 3:00 p.m. Friday, September 14, 2001  
Venue: Fukuoka Seiryō High School (by Professor Muhammad Yunus)

Date & Time: 10:30 a.m. - 1:00 p.m. Monday, September 17, 2001  
Venue: Atagohama Elementary School (by Mr. Thawan Duchanee)

Date & Time: 11:00 a.m. - 0:00 p.m. Monday, September 17, 2001  
Venue: Fukusho High School (by Professor Hayami Yujiro)

### Related Events

#### Art Exhibition : "Thawan Duchanee—Rumbling Light and Darkness"

Date & Time: Thursday, August 9 - Tuesday, September 25, 2001  
Venue: Sectional use of Asia Gallery, Fukuoka Asian Art Museum

#### Film Show: "Director in Focus: Marilou Diaz-Abaya"

#### Specially organized by the Focus on Asia 2001 - Fukuoka International Film Festival

Dates: Sunday, September 16, 2001 - Sunday, September 23, 2001  
Venue: ElGala Main Hall and other places

## PRIZE PRESENTATION CEREMONY

Date & Time: 2:00 - 4:00 p.m. Thursday, September 13, 2001

Venue: ACROS Fukuoka Symphony Hall

The Prize Presentation Ceremony for the 12th Fukuoka Asian Culture Prizes 2001 began in a solemn atmosphere with a musical performance by the Fukuoka Salon Orchestra. Approximately 1,100 people, including representatives from the embassies of the laureates' countries, exchange students in Fukuoka, guests from international exchange organizations, members of business circles, universities, and local organizations as well as the citizens of Fukuoka, attended the ceremony.

Following a brief description of the history of the Fukuoka Asian Culture Prizes, the laureates' profiles and examples of their academic or artistic achievements were introduced on a video screen. Greetings from the organizing representative, speeches by the guests and the summary of the screening process were then made before the laureates were bestowed their prizes by the organizing committee representatives. Each of the four laureates express their joys upon receiving the prizes in their acceptance speech and gave their views on Fukuoka City and its citizens.

A special artistic performance of Tsukushigoto, the origin of the contemporary koto, was given, providing an additional appeal to the ceremony.



中村雅楽英美氏と雅会による筑紫箏の特別演奏  
Special performance of Tsukushigoto played by Nakamura Utafumi and the Miyabi-kai members



授賞式会場全景  
Overall view of the Prize Presentation Ceremony Hall



福岡市長と受賞国大使ご夫妻との懇談  
Mayor of Fukuoka and embassy guests exchange courtesies

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## ACCEPTANCE SPEECH

**Muhammad Yunus**

I am overwhelmed by the honour you bestow on me. I am very grateful to you for recognising our work. It helps us tremendously in carrying out our mission.

In 1976, I lent \$27 to 42 people to help them get out of the clutches of money-lenders. People who received my money were very happy. Seeing how easy it was to make so many people so happy with such a small amount of money, I thought I should work out a way to find money for them in a permanent basis. So I went to the bank to arrange loans for them. Bank said they cannot give loans to the poor people because they are not creditworthy.

So I thought I should take upon myself to find out whether their conclusion was right. I offered myself as a guarantor and took loans for the poor people. Tried some simple ways of handling these loans. They worked. Everybody paid back their loans.

This triggered a whole series of experimentation—from one village to 5 villages, then to 20 villages, 50 villages, 100 villages. Every time it worked. But conventional banks did not want to change their minds.

Finally, in 1983, we created a bank of our own. Now we work in 40,000 villages of Bangladesh. We now lend out to 2.4 million borrowers, 95 per cent of them are poor women.

We create institutions and policies on the basis of the way we make assumptions about us and others. We accept the fact that we'll always have poor people around us. So we have poor people around us. If we had believed that poverty is unacceptable to us, it should not belong to a civilised society, we would have created appropriate institutions and policies to create a poverty-free world. We wanted to go to the moon—so went there. We wanted to communicate with each other very fast—so we bring appropriate changes in the communication technology. We achieve what we want to achieve.

If we are not achieving something, my first suspicion will fall on the intensity of our desire to achieve it.

I strongly believe that we can create a poverty-free world, if we want to. We can create a world where there won't be a single human being who may be described as a poor person. In that kind of a world, only place you can see poverty will be in the museum. When school children will be on tour of the poverty museums, they'll be horrified to see the misery and indignity of human beings. They'll blame their forefathers for tolerating this inhuman condition to continue in a massive way.

I always feel that eliminating poverty is a matter of will, rather than finding ways and means. Even today we do not pay serious attention to the issue of poverty. We distance ourselves from the issue by saying that if the poor worked harder they won't be poor.

When we want to help the poor, we offer them charity. Most often we use the charity window to avoid recognizing the problem and finding a solution for it. Charity becomes a way to shrug off our responsibility.

Charity is no solution to poverty. Charity only maintains poverty by taking away the initiative from the poor. Charity allows us to get ahead with our lives without worrying about other people's lives. Our conscience gets adequately insulated by charity.

Thank you for honouring me. By honouring me you honour the millions of people who are waiting to put in all the hard work in the world to bring dignity to themselves and to their children.



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## Hayami Yujiro

It is a great honor to be awarded the Fukuoka Asian Culture Prize, which is more than I deserve. As one researcher who based villages and towns in Asia as the field of his studies over the last three decades, nothing could be more gratifying than to receive a prize holding the name “Asian.”

I began working with villages and towns of Asia approximately 30 years ago; it was 1974 when I was posted to the International Philippines Rice Research Institute (IRRI) in the Philippines as a researcher. Soon after being assigned to the institute, I started a ‘farm record keeping,’ a research that had villagers keep records of their agricultural production and family finances in order to better understand the actual conditions of villages with actual data. I chose one village by Laguna Lake, the largest lake in the Philippines, and frequently visited that village for 2 years. What I saw there broke down the commonly held images of villages and villagers in developing countries. Traditionally, the developed society tends to view villagers of developing countries as being bounded to their superstitions and customs, unable to make rationalized thought and hesitant to adopt new technologies. We see them as lazy farmers taking a nap by a palm tree. What I actually witnessed, however, was villagers, though in poverty, working very hard to improve their life by embracing modern technologies such as new crop species and chemical fertilizers as well as employing quite logical economic calculations. Yet, in spite of their logical approaches, the villagers remain very poor. Why? It is because there is an economic mechanism is working against to impede the improvement of their lives—a rapid population growth causing a rapid decrease of the cultivated land allocated to each village, poor conditions of indispensable infrastructure such as roads and irrigation system and many of the national system including farm land system, financial system and tax system placing a heavy burden on villagers as well as middle-and small-sized manufacturers. How can we combine villagers’ individual interest, cooperation within the village, and support from government in eradication of poverty. As I considered this question over and over again, I finally arrived at my lifetime research theme of “economic development and the three systems—market, community and the state.” Thereafter, I have pursued this theme in various places in Asia—sometimes wet in the pouring rain at terrace rice field of Java and other times in Decak Hill under the blazing sun.

My research has been nurtured and assisted by many people I have encountered in villages and towns in Asia. On receiving this prize, I would like to express my greatest appreciation to these people. Thank you very much.



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## Thawan Duchanee

My work is my love made visible. I work with all my heart and soul, with the spirit perfection of right mindfulness, wisdom and penetrated into the Buddhist philosophy. I crystallized my deepest dew drops dream in daylight and give as the sweet fragrance of jasmine into space.

I always have a bliss and contentment in my misty temple in the heart of God, like a rainbow offering the cheek of earth, its colourful garland, I touch God with my creation.

And he surrounds me with sunlight of love and gives me illuminated freedom. My faith in beauty and truth, aesthetic and philosophy mingle together and made my life complete with majestic serenity and happiness.

All my life, my work rewarded me in daily wages, and I wait for my final value in love.

Your mighty prize giving me thrill with delight and I jump into the stream of incredible joy of creation, become one with the star in the milky way.

I am grateful for your appreciation, affection and understanding and I do hope this reward would link the cradle of eastern civilization, art and culture, and maintain the flame of wisdom of the universal fraternity, beauty and permanent peace of the world.

My last respect to you, that you know me to be imperfect and love me.



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## Marilou Diaz-Abaya

I have the honor and pleasure to accept this prize from the people and the government of Fukuoka City. Such precious recognition is not mine alone, but, more importantly, that of my country. The Philippines stands unique among its Asian neighbors for its dynamic cultural diversity, much of which results from a convergence of influences from the East and the West, from its indigenous, as well as its colonial heritage. In the twenty-first century, the Filipino nation continues to re-invent itself, and it is in the visual arts and in cinema that we best, and most popularly, express the evolution of our culture.

I come from an archipelago of more than 7,000 islands where more than 80 dialects are spoken by people for whom national harmony, peace and prosperity remain elusive. It has been theorized that regionalism has obstructed the cultivation of a Philippine national culture. Significantly, however, local cinema, our most popular medium of entertainment and cultural exchange, has been instrumental in developing Filipino into our national language and lingua franca. It is hoped that through the language of cinema, a meaningful integration of our cultural diversities may eventually be realized.

Among the many trials which the Philippines faces today is the centuries-old armed conflict between Christians and Muslims in the southern island of Mindanao. Separatist rebels claim the right to self-determination on the basis of their distinct religion and culture. In a country where more than 90 percent of the population are Roman Catholics, Muslim Filipinos are a threatened minority vulnerable to social injustice. In the last six centuries, hundreds of thousands of lives of soldiers and rebels, Christians, Muslims and Indigenous tribal people, have been sacrificed in the war for sovereignty; and alarmingly, a glorious part of our pre-Hispanic heritage has also become a casualty of war. A peaceful and lasting resolution to this conflict is therefore of utmost urgency.

I believe that genuine reconciliation between Muslim and Christian Filipinos must begin with an appreciation of our respective cultures. For this reason, I have chosen the war in Mindanao as the subject of my current film-in-progress. It is my hope that through cinema, culture would play a vital role in the dialogue for peace, not only in the Philippines, but also throughout the world.

In the era of advanced technology and globalization, the human spirit yearns all the more for the comfort and affirmation of his cultural roots. Here in Fukuoka, I find a wonderful environment for life in the twenty-first century. Here is found not only a vital port of international commerce, but also a sanctuary for Asian culture and the arts. I would like to make special mention of the Festival of Asian Arts celebrated yearly in Fukuoka in the month of September. In particular, the Fukuoka Asian International Film Festival has provided me with a deeper appreciation of the cultural diversity in Asia.

As a filmmaker, I thank you for giving me a new inspiration to express on the big screen the condition of the Filipino soul. And it is hoped that Philippine cinema would make significant contributions towards the development of life in Asia.

In the Filipino language, we say "MABUHAY!" which means "Long Live!" And so to my fellow laureates, Messrs. Mohammad Yunus, Yujiro Hayami and Thawan Duchanee, to the people of Fukuoka and Asia, my heartfelt greetings of "MABUHAY!"



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## FORUM

Date & Time: 1:30 - 3:30 p.m. Sunday, September 16, 2001

Venue: IMS Hall

Participants: Approximately 300

1. Theme: "Asian Soul—Pursuit of Human Dignity"

2. Panelists:

Laureates:

Professor Muhammad Yunus, Grand Prize Laureate

Professor Hayami Yujiro, Academic Prize Laureate

Mr. Thawan Duchanee, Arts and Culture Prize Laureate

Ms. Marilou Diaz-Abaya, Arts and Culture Prize Laureate

Coordinator:

Ms. Noguchi Ikuko, Executive Director, Fukuoka Women's Association

3. Outline:

The Forum was the last of the official events and featured a meeting of the four laureates for an open-ended discussion.

The laureates reminisced about their childhood days and the reasons they chose the path they are on today. Professor Yunus explained that he was fortunate to have had the opportunity to be reared in a home with a passion for education and the opportunity to travel to several countries when in his teens. He left his job in the United States and returned home when his country became independent. He realized, however, that his education was of no use when he saw people in his country dying of poverty and starvation. That provided the stimulus for creating the program to provide the poor with small loans without collateral. Professor Hayami said he was exceptionally curious as a boy. He wondered why some countries, such as Japan, achieved rapid economic growth and moved out of poverty, while other countries remained poor despite working very hard. He revealed that he continues to think about this question to this day. Mr. Thawan's astonishing artistic talent was apparent as a young child. He studied art in several European countries, but chose not to imitate European art. Rather, he wanted to develop his own style rooted in the culture of Thailand. He then created his own distinctive form of expression. Ms. Diaz-Abaya was born several years after the Philippines became independent and spent her adolescence in a strict Catholic school. Her parents were very protective, and she lived a secure, comfortable life. Nevertheless, she felt a vague sense of unease, and fled her world of reality to seek peace of mind in the world of fantasy. That was the start of her career in film.

Regarding the theme, the "Asian Soul," Mr. Thawan asserted that the only thing he learned from Western art was technique. He steadfastly maintained his own culture, even when he was in Europe. Ms. Diaz-Abaya noted that Asian culture was intuitive and based on the concept of the cycle of cause and effect. She went on to say that film expresses as a nuance those things that cannot be seen. In this lies the distinctiveness of Asian culture.

As for the "Pursuit of Human Dignity," Professor Yunus stated that the cause of poverty did not lie with the poor themselves, but rather resulted from the environment, systems, and culture that we ourselves created. It was a mistake, he said, to unconditionally imitate the West to solve the problem of poverty. He insisted that resolving this problem required our efforts to discover both the spirit lost during imitation and our own solutions. In response to a question from the audience about Japan's future, Professor Hayami replied it was most important to create a system in which people could work with joy and pride. He noted that future development would be determined by how effectively people utilize their activities to create organizations.

Ms. Diaz-Abaya declared that to create an abundant society, we must have heartfelt consideration for other people and return to a culture valuing peace, simplicity, and spirituality. Professor Yunus said that he had high hopes for young people, and that he wanted the younger generation to design the world of the future. He was confident they could achieve a prosperous society if they combined hard work with hope and ambition.

Ms. Noguchi brought the Forum to a close by stressing the importance of mutual understanding. She asserted that we had to strive every day to create a Fukuoka capable of interaction with the people of Asia and the world.



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## PUBLIC FORUM

### New Wind in Rural Bangladesh

Date & Time: 4:00 - 6:30 p.m. Saturday, September 15, 2001

Venue: Fukuoka City Hall Auditorium, 15F

Participants: Approximately 250

1. Theme: "Micro-credit and Empowerment of Women"

2. Program:

Outline of the Forum:

Professor Oji Toshiaki, School of Human Cultures, University of Shiga Prefecture

Talk:

Speakers: Professor Muhammad Yunus, Grand Prize Laureate  
Professor Ito Sanae, Assistant Professor, Graduate School of International Development, Nagoya University  
Ms. Uji Matsue, Secretary General, Association for Shaking Hands with Bangladeshi

Coordinator: Professor Oji Toshiaki

3. Outline:

Many local residents, students, researchers, and people affiliated with NGOs filled the hall, and most of those in attendance were women. They were stirred throughout by the strong beliefs and passionate words of Professor Yunus.

Professor Oji began by introducing Professor Yunus, stating that his activities had empowered the women of Bangladesh and created changes in society. He noted that Professor Yunus was the first laureate who not only pursued his academic career but also expanded his original economic theory into the field of practical social activities.

In the first part, Professor Yunus explained the circumstances surrounding the creation of the Grameen Bank and its objectives. He related how he had witnessed people suffering and dying from starvation, which drove him to establish a bank providing small loans requiring no collateral to women from farming villages. This movement spread throughout Bangladesh.

Ms. Uji's activities in Bangladesh consisted primarily of providing support for medical care and education. She hailed the Grameen Bank as the opportunity to endow women with the strength of independence, as they were in a difficult position in the male-dominated society of Bangladesh. Professor Ito has experience in conducting local surveys. Unimpressed by government officials, who weren't even interested in traveling to farming villages, she said she was moved by the dedication of the bank's staff, which every day would walk one or two hours to visit villages, even during rain or storms. Responding to questions from the audience, Professor Yunus described how the women who received loans used their imagination to create businesses. He explained how the program resulted in such social change as a decline in the infant mortality rate and the rate of population increase. He also gave an example of how it placed importance on the younger generation by improving the school attendance rate.

In the second part, Professor Yunus described the bank's activities throughout the world today. He outlined the current circumstances of the bank and the problems it faces. He asserted that today, when half the world's population must live on less than \$2.00 a day, it is a challenge for all of us to utilize in the economy the creative abilities of the poor, who have no access to banks.

Professor Ito responded that the pioneering efforts of the Grameen Bank had succeeded because activities to provide financial services to the poor were spreading throughout the world. Asked about future challenges, Professor Yunus noted that the Grameen Bank's micro-credit program is still in its infancy, and many areas are still open for improvement. He said that he wanted to gradually expand the program in the future while improving reliability and efficiency.

Professor Oji concluded by expressing his feelings about what he had heard. He said that Professor Yunus had created this new financial system with enthusiasm, and that the founder of the Grameen Bank understands how important it is for people to live with hope and ambition. He said that the breadth and warmth of Professor Yunus's humanity were like a warm breeze.

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## PUBLIC FORUM

### Contemporary Asian Economics Seminar

Date & Time: 2:00 - 4:30 p.m. Friday, September 14, 2001  
Venue: Fukuoka City Hall Auditorium, 15F  
Participants: Approximately 200

1. Theme: "Market, State and Community in Economic Development"  
2. Program:

Outline of the Forum:

Keynote Speech: Professor Suehiro Akira, Institute of Social Science, the University of Tokyo  
Panel Discussion:  
Panelists: Professor Hayami Yujiro  
Professor Hara Yonosuke, Director, Institute of Oriental Culture,  
the University of Tokyo  
Coordinator: Professor Suehiro Akira

3. Outline:

In his preliminary explanation, Professor Suehiro used his own research in Thailand as an example. He said it was not possible to be successful in Asian economies today simply by trusting the market or through government intervention. He then called Professor Hayami's idea to focus anew on the role of the community an ambitious experiment.

In his keynote address, Professor Hayami explained the role of the market and the nation, using private sector goods and public sector goods as examples. He stressed the importance of the community, which can be viewed as another system controlling economic activity. He explained that if the market was a mechanism for competition and nations a mechanism for control, then the community was a mechanism for cooperation. He also noted that the three elements complemented each other, and that their respective importance was related both to the extent of economic development and to culture. Professor Hayami quoted from Ruth Benedict's *The Chrysanthemum and the Sword* to illustrate the cultural difference between the West and Japan. Benedict's book described the former as having a culture of sin and the latter as having a culture of shame. He pointed out that in Japan, with its culture of shame, the economic system was rooted in the community. He concluded his address by posing the question of whether that would continue to be acceptable in the future.

In the following discussion, Professor Hara offered strong support for Professor Hayami's theory. He called for a transformation in the World Bank's philosophy about development. He expressed that the awareness of elements other than nation and market has been expanding gradually, and that the perspective of community, including its culture, would likely be more important in the future.

There was a question from the audience about the disadvantages of community. Professor Hayami responded that in a society without competition, community itself would be the source of corruption, such as moral degeneracy and collusive relations. He stressed the importance of maintaining a balance between the roles of the market, the nation, and the community.

There was a debate about what is required in today's Japan, where the collapse of the corporate community continues. Professor Hara stated that the direction of the community could not be considered without considering the problem of where to place such non-economic values as the meaning of life. Professor Hayami stated that Japan would shift from a tendency to place the community at the center of activity to basing activity on the competitive mechanism, which included a new cooperative relationship. He said that the question of how well this transition is handled would determine Japan's future. In a debate about the community mechanism of maintaining a long-term, multidimensional balance, both men stressed that it was vital to create new family and community relationships. In the debate over the ideal approach of the nation and the people toward globalization, they stressed it would be important for Japan and for Fukuoka to transcend the concept of nation and create links to Asia as a region.

Professor Suehiro closed the discussion by remarking on the significance of the Forum, stating that we lost trust and peace of mind as competition and freedom became more important. Asia held the key to resolving this problem, he asserted, and that events such as this one that conveyed this understanding were quite significant.

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## PUBLIC FORUM

### Artist Talk

Date & Time: 5:30 - 7:10 p.m. Friday, September 14, 2001

Venue: Asia Gallery, Fukuoka Asian Art Museum

Participants: Approximately 100

1. Theme: "Thawan Duchanee, Message of the Soul"
2. Program:
  - Talk: Mr. Thawan Duchanee, Arts and Culture Prize Laureate
  - Q & A
3. Outline:

Mr. Thawan Duchanee spoke to the audience who had thronged to the exhibition site created especially to commemorate his receipt of the Prize. The artist's works already had been shown in Fukuoka in a solo exhibition, and he began his talk with a great deal of humor by expressing his joy at being able to meet his friends again.

Mr. Thawan offered explanations of three of his works: "Worship," painted when he was 21, "Creation," painted when he was 35, and "Future," which portrays the sin of humanity. The artist said that he continues to paint with love and faith and that his love is expressed on the canvas. Because he loves the world, he takes as subjects those things found in nature and that have form. Therefore, he believes detailed explanations aren't necessary. He also pointed out that his works always contain a sense of loneliness--even his works expressing anger and strength.

Mr. Thawan enthusiastically took questions from the audience and conscientiously answered every one. Discussing the detailed technique of "Nemi Jataka," the artist explained that he drew it with a ballpoint pen and that it was a contemporary expression of Buddhist philosophy. He said that the objective of drawing such a detailed work was to improve his concentration. Mr. Thawan's deep emotion was evident when discussing the solar eclipse in "Worship". The artist said that it was a reference to the two eclipses he saw in a period of six months, adding that his mother's death occurred during the second eclipse. He remarked that eclipses may be the most powerful phenomenon in the natural world and the only one capable of instilling a sense of dread in us. He also noted that artists required inspiration, something mysterious related to the senses. Mr. Thawan was born and reared in Chiang Rai, a mountainous region that is inhabited by many tribes. He remarked that Chiang Rai had a very international ambience because at least 30 tribes lived in the same area. He revealed that these tribes had exerted a great influence on him through their clothing, language, way of life, and hunting methods. He expressed his wish that people see his works with their mind's eye. Regarding his transition from using many colors to plain black and white, Mr. Thawan explained that with the distillation of his thoughts over the years, he now sees the world only in monochrome.

Mr. Thawan even talked about the photographs of his home shown at the exhibition site and the clothing he was wearing that day. This gave his audience a glimpse of his quest for originality, which extends to his daily life through his clothing and his way of life. Asked for his impressions of Fukuoka, he expressed his affection for the streets and people of the city, saying that it was a feeling of first love that would resound forever in his spirit.

He left a message of love for the people in the audience. It was characteristic of the artist to insist that heart-to-heart communication was more important than a detailed explanation of his works.

After concluding his talk, Mr. Thawan continued to chat pleasantly with the audience members that stayed behind. He readily posed for photographs, shook hands, and politely answered every question.

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**Artistic Performance: “Serenity and Dynamism in Thawan’s World”**

Date & Time: 2:30 - 3:30 p.m., 4:00 - 5:00 p.m. Saturday, September 15, 2001

Venue: ElGala, Passage Plaza

Participants: Approximately 500

Mr. Thawan Duchanee, the Arts and Culture Prize Laureate, gave a demonstration of his artistic work in an open exhibition. With his skillful brush stroke, Mr. Thawan expressed his views on meditation and inspiration through a contrast of white paper and black ink. His works, full of expression and energy, invited voices of astonishment and excitement from the audience and many questions from them followed.

**Art Exhibition: “Thawan Duchanee - Rumbling Light and Darkness”**

Period: Thursday, August 9 - Tuesday, September 25, 2001

Venue: Sectional use of Asia Gallery, Fukuoka Asian Art Museum

Visitors: 5,368

In commemoration of Mr. Thawan Duchanee’s reception of the prize, a special exhibition was held at the Asian Art Museum prior to the official events to introduce his past artistic activities. This exhibition, including those his early to the latest works became his first retrospective introduction in Japan.

\*Exhibits: 10 paintings by Mr. Thawan Duchanee and documentary photo panels

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## PUBLIC FORUM

### Diaz-Abaya Talks about the Philippines

Date & Time: 1:00 - 3:00 p.m. Saturday, September 15, 2001

Venue: IMS Hall

Participants: Approximately 230

1. Theme: "What I want to tell—People and their Society"

2. Program:

Outline of the Forum:

Mr. Sato Tadao, Film Critic

Talk: Ms. Marilou Diaz-Abaya, Arts and Culture Prize Laureate

Commentator: Professor Shimizu Hiromu, Graduate School of Social and Cultural Studies,  
Kyushu University

Coordinator: Mr. Sato Tadao

3. Outline:

After introducing Ms. Diaz-Abaya, Mr. Sato praised the superiority of her works. He commented that her works harshly criticize the society by depicting the Philippines' severe reality such as poverty, child labor and emigration. Yet, at the same time, they depict portray those rejected from the society as humans, and give feeling that the society and humans in general are filled with richness.

Ms. Diaz-Abaya grew up under the influence of the West--speaking English at home and school since her childhood and taking advanced studies in films overseas. With this background, she explained that she strongly felt alienated from her own culture, realized that she knew nothing about the Philippines as she engaged in filmmaking, and decided to stop speaking English but instead use Filipino. She then reflected on her wavering feeling between the West and her native culture, pointing out that this dilemma is what the Philippines experienced.

The Philippines, with its rich diverse cultures and languages, had difficulties creating a standardized culture and embracing the concept of the country. It was unified under Christianity during the Spanish rule, leaving a deep mental impact felt even today and American control that came later realized the use of English, democracy, and capitalism. However, the effect of these various cultures conflicting with one another left the Philippines with the challenge of pursuing its true identity and culture.

Ms. Diaz-Abaya then referred to her recently produced film in which she worked with fishermen and children. She said they taught her that the poorer the people are, the kinder and the simpler their lives are, the richer their hearts.

She then mentioned that the Iranian film she saw for the first time made her realize that the people in Iran have same concerns as the people in the Philippines on the issues such as marriage and education. She was referring to her new film in progress, depicting a conflict between Muslim and Christian lasting over 600 years in the Philippines. Having made a comment on the Sept. 11 terrorist attacks on the United States, she passionately declared, "movie can serve not only as an entertainment but also as a language for peace negotiations."

Professor Shimizu then praised her films, saying that they focus on the poor and frail people, take up issues of injustice and suppression. Her works are attractive because they are served as an entertainment and at the same time they throw a serious look into the reality. He also stressed the solid human-to-human ties between the two countries and the meaningfulness and importance for Japan to understand the Philippines.

Lastly, Ms. Diaz-Abaya, expressed her dream saying she would like to make 'films of hope' that tell the public the life is worthwhile. She concluded her talk by leaving an advice to Japanese people who confronted with new challenges, by stating being less wealthy might be a wonderful chance to reach for better and more humane life. Many warm words and gratitude were sent to her as the forum ended in an inspiring atmosphere.

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**Film Show: "Director in Focus: Marilou Diaz-Abaya"**

**Specially organized by the Focus on Asia 2001 - Fukuoka International Film Festival**

Period: Sunday, September 16 - Sunday, September 23, 2001

Venue: ElGala Main Hall, Solaria Cinema

In commemoration of the prize receipt by Ms. Marilou Diaz-Abaya, screening of seven of her major works was held under the sponsorship of the Focus on Asia - Fukuoka International Film Festival Executive Festival Executive Committee.

Screening Schedule:

September 16 (Sun)	19:00	"Karnal (Of the Flesh)"
September 17 (Mon)	16:00	"Sa Pusod Ng Dagat (In the Navel of the Sea)"
September 19 (Wed)	10:30	"Muro-ami (Reef Hunters)"
September 20 (Thurs)	10:30	"Milagros"
September 21 (Fri)	10:30	"Ipaglaban Mo (Redeem Her Honor)"
	16:00	"May Nagmamahal Sa Iyo (Madonna and Child)"
September 22 (Sat)	11:30	"Jose Rizal"
September 23 (Sun)	10:30	"Karnal (Of the Flesh)"

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## SCHOOL VISITS

### **Kego Junior High School**

Date & Time: 9:40 a.m. - 1:00 p.m. Friday, September 14, 2001

Venue: Fukuoka City Public Library Movie Hall Ciné-là

About 220 first- and second-grade students viewed “Madonna and Child”, a film directed by Ms. Marilou Diaz-Abaya. When the film was over, a hush descended over the room as the students remained captivated by the emotions it elicited. Ms. Diaz-Abaya then told the students about the Philippine society and families, and talked about the life of children in that country today. She also commented on family ties and the importance of love. The students readily offered their impressions of the film and asked the director questions. In conclusion, Ms. Diaz-Abaya delivered a powerful message to the students, telling them she wanted them to live with a big, strong spirit and the creativity to produce new things.

### **Fukuoka Seiryō High School**

Date & Time: 1:30 - 3:00 p.m. Friday, September 14, 2001

Professor Muhammad Yunus spoke to about 800 first- and third-grade students on the topic, “A New Wind in Rural Bangladesh—Micro-Credit and Empowerment of Women.” In straightforward language, he discussed the current situation in Bangladesh, the circumstances behind the founding of the Grameen Bank, and his project for eradicating poverty. The students were moved by his passion and his powerful assertion that “it is possible to eliminate poverty from the world.” At the conclusion of his talk, many students offered their impressions and asked questions.

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### **Atagohama Elementary School**

Date & Time: 10:30 a.m. - 1:00 p.m. Monday, September 17, 2001

Mr. Thawan Duchanee displayed his paintings to about 100 fifth graders, who warmly greeted him by singing and playing the recorder. In addition to his relaxed talk, he responded to student requests with brisk, lively sketches of elephants and cows. The children responded with awes of surprise and excitement. After Mr. Thawan drew the pictures, the students surrounded the artist and they enjoyed a meal together. It was a dynamic interaction from beginning to end.

### **Fukusho High School**

Date & Time: 11:00 a.m. - 0:00 p.m. Monday, September 17, 2001

Professor Hayami Yujiro gave an address titled “Liberating the World from Poverty” to about 320 first graders. Professor Hayami explained in a simple manner the fundamentals of the development economics. He talked about the reality and challenges faced by the many countries throughout the world suffering from poverty. Why are some countries rich and some poor? It was an opportunity for the students and the professor to consider the role of wisdom and Japan in overcoming poverty.