



THE FUKUOKA
ASIAN CULTURE PRIZES

第10回
福岡アジア文化賞

THE 10th
FUKUOKA ASIAN CULTURE PRIZES

1999

大 賞
GRAND PRIZE

ホウ シャオ シェン
侯 孝 賢

HOU Hsiao Hsien

映画監督

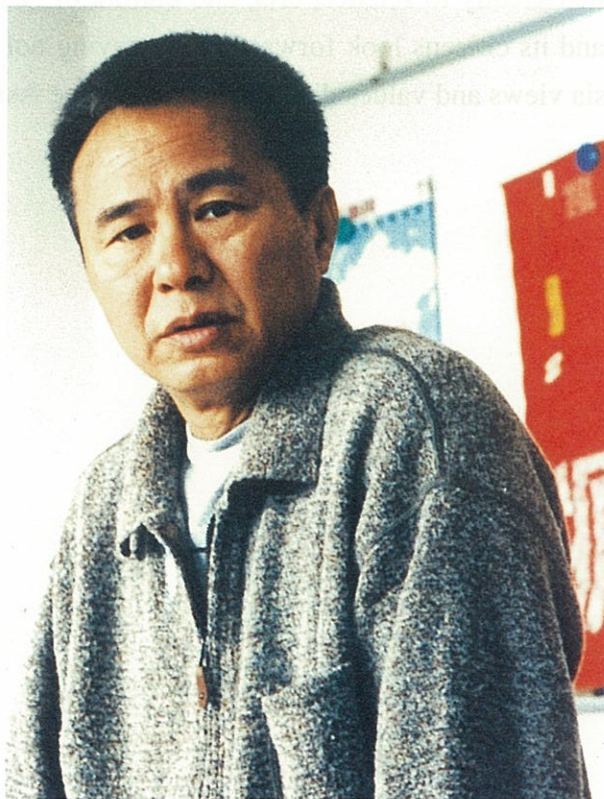
Film Director

1947年4月8日生

Born April 8, 1947

台 湾

Taiwan





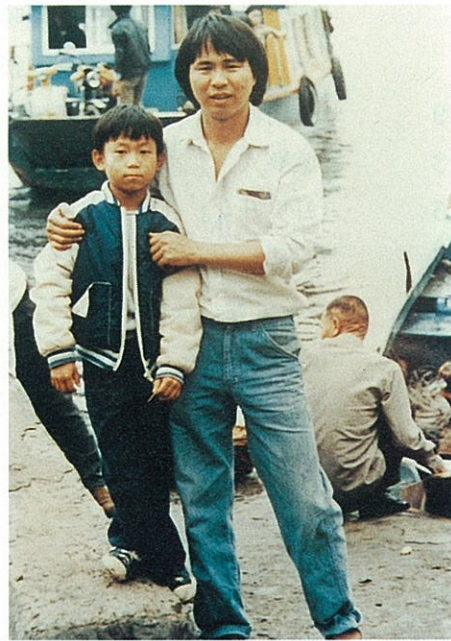
省立鳳山中学校（6年制）1学年在学中の写真（13歳）
Mr. Hou at the age of 13, the first year at Feng-Shan Provincial senior middle school



李天祿（リー・ティエンルー）80歳の誕生日に（1992年）
With Li Tien-Lu at his 80th birthday (1992)



『戲夢人生』撮影中の侯氏（1992年）
Mr. Hou filming "Puppetmaster" (1992)



『少年』の撮影で 子役の顔正国（イエン・チェングオ）と（1982年）
With Yen Cheng-Kuo, a child actor in filming "Growing Up" (1982)

Brief Biography

- 1947 Born in Mei Xian, Guangdong Province, China
Moved to Taiwan with family at the age of one
- 1972 Graduated from the Taiwan Academy of Arts (Taipei)
- 1973 Entered filmmaking industry. First job as a scriptor with "The Heart with a Million Knots" (directed by Li Hsing)
- 1975 First job as an assistant director with "The Life God" (directed by Hsu Chin Liang)
Wrote the first script for the film "The Revenge of Two Exorcists" (directed by Lai Cheng-Ying)
- 1980 Made a debut as a film director with "Cute Girls"
- 1982 "Green, Green Grass of Home" nominated to the Best Film Award and Best Director Award of the Golden Horse Awards
- 1983 "Growing Up" (wrote the screenplay) won the Best Screenplay Award of the Golden Horse Awards
"The Sandwich Man" won the Best Film Award at the Mannheim International Film Festival
"Ah Fel" (wrote the screenplay) won the Best Screenplay Award of the Golden Horse Awards
- 1984 "The Boys from Fengkuei" won the Best Film Award at the Festival des Trois Continents, Nantes
"A Summer at Grandpa's" won the Best Screenplay Award of the Golden Horse Awards
- 1985 "A Summer at Grandpa's" won the Best Director Award at the Asia Pacific International Film Festival, the Special Mention at the Locarno International Film Festival, and the Best Film Award and the International Film Critics Association Award at the Festival des Trois Continents, Nantes
- 1986 "A Time to Live, A Time to Die" won the International Film Critics Association Award at the Berlin International Film Festival, the Special Jury Award at the Asia Pacific International Film Festival, and the Jury Award at the Hawaii International Film Festival
- 1987 "A Time to Live, A Time to Die" won the Tiger Award of the non-Western category at the Rotterdam International Film Festival
"Dust in the Wind" won the Best Director Award at the Festival des Trois Continents, Nantes
"Daughter of the Nile" won the Special Jury Award at the Torino International Film Festival
- 1989 "A City of Sadness" won the Golden Lion at the Venice International Film Festival, and the Best Director Award of the Golden Horse Awards
- 1993 "The Puppetmaster" won the Jury Prize at the Cannes International Film Festival
- 1995 "Good Men, Good Women" won the Best Film Award at the Hawaii International Film Festival, and the Best Director Award of the Golden Horse Awards
- 1996 "Good Men, Good Women" won the Lifetime Achievement Award and the International Critic Award at the Singapore International Film Festival, the Best Director Award at the Asia Pacific International Film Festival, and the Grand Prix and the Best Director Award at the Changchun International Film Festival
"Goodbye South, Goodbye" won the Best Music Award of the Golden Horse Awards
- 1998 "Flowers of Shanghai" won the Best Director Award at the Asia Pacific International Film Festival, the Best Jury Award of the Golden Horse Awards, and the Grand Prix at the Kerala International Film Festival

Major Works

"Cute Girls" (1980) *"Cheerful Wind"* (1981) *"Green, Green Grass of Home"* (1982) *"The Sandwich Man"* (1983) *"The Boys from Fengkuei"* (1983) *"A Summer at Grandpa's"* (1984) *"A Time to Live, A Time to Die"* (1985) *"Dust in the Wind"* (1987) *"Daughter of Nile"* (1987) *"A City of Sadness"* (1989) *"The Puppetmaster"* (1993) *"Good Men, Good Women"* (1995) *"Goodbye South, Goodbye"* (1996) *"Flowers of Shanghai"* (1998)

Adding to these, he scripted 2 films, worked as an assistant director in 15 films, screenplayed 18 films and produced 3 films. He also appeared as a leading actor in 2 films.

Award Citation

Mr. Hou Hsiao Hsien is a world-eminent film director who represents Asian artists of today.

He was born in Mei Xian, Guangdong Province, China in 1947, and raised in Taiwan since the age of one. His major in university was film-making. In 1973, he joined the film industry and made his debut as a film director in 1980.

In the early 1980s, a new artistic movement stirred in Taiwanese films with film directors departing from conventional films for entertainment or propaganda of national policies. This develops into an epoch-making incident in the world history of films. As a film director, Mr. Hou Hsiao Hsien provided a strong leadership in this new dynamism and earned world recognition.

He directed *"The Boys from Fengkuei"*, *"A Summer at Grandpa's"*, *"A Time to Live, A Time to Die"*, *"Dust in the Wind"* and others. These excellent works are all full of his ardent love for the nature of Taiwan and its young people. His impassioned but realistic films together with those produced by other directors called 'Taiwan New Wave' is proof that humanity, sympathy, reason and sensitivity did not fade away in Taiwan but have deepened and become sophisticated despite the country's plight under the prolonged martial law era. Almost in the same period, other East Asian films began to receive world attention with their innovativeness. These two developments in the film making in Asia have interacted to enable Asian films to strongly announce their flourishing presence and that of Asian arts and culture to the world.

Dramatic changes have occurred in politics and society of Taiwan from the second half of the 1980s to the 1990s. The shift toward liberalization and liberation in this period has been largely facilitated by his major work *"A City of Sadness"* (1989) and its meaning was made known to the world when the film won the Golden Lion at the Venice International Film Festival. This film has not only helped secure Taiwan's transition but also raised a strong awareness about the societal affairs in Taiwan and its people to many around the world who had been unconcerned about Taiwan. Subsequently, Mr. Hou Hsiao Hsien has continued to present volumes of varied works including *"The Puppetmaster"*, *"Good Men, Good Women"*, *"Flowers of Shanghai"* and others.

Mr. Hou Hsiao Hsien embodies the essence of Asian arts of today in his films in that they all present a deep observation of the reality of Taiwan, examine Chinese civilizations and articulate people's hope for life. Mr. Hou Hsiao Hsien with this outstanding accomplishment is truly worthy of receiving the Grand Prize of the Fukuoka Asian Culture Prizes.

学術研究賞
ACADEMIC PRIZE

おおばやし たりょう
大林 太良

OBAYASHI Taryo

東京大学名誉教授

Professor Emeritus, the University of
Tokyo

1929年5月10日生

Born May 10, 1929

日 本

Japan



写真提供 共同通信社
Photo: courtesy of Kyodo News



旧制八高一年生のとき、愛知県定光寺の本曾川河原にて
At the riverside of the Kiso river in Jokoji, Aichi prefecture
when he was the first year of the 8th High School



ウィーン大学ドクター・デア・フィロゾフィー（哲学博士）を取得（左から
4番目）（1959年）
Receiving the Degree of Doktor der Philosophie (Ph.D.) at the University of
Vienna (fourth from left) (1959)



北海道立北方民族博物館長室にて
ロシアの民族学者タクサミ氏（左）、北海道大学 井上絏一教授（中央）と（1991年）
With Russian ethnologist Dr. Tackami (left) and Professor Inoue Koichi
of Hokkaido University (Center) in the Director's room of the Hokkaido
Museum of Northern Peoples (1991)



『日本神話の起源』の初版本に掲載（1961年）
Printed on the first edition of *The Origin of Japanese
Mythology* (1961)

Brief Biography

1929	Born in Tokyo, Japan
1949	Graduated from the Humanities Course of the 8th Higher School
1952	Graduated from the Faculty of Economics, the University of Tokyo
1952-59	Assistant at the Institute for Oriental Culture, the University of Tokyo
1955-56	Studied at the Department of Ethnology, University of Frankfurt am Main
1956-57	Studied at the Department of Ethnology, University of Vienna
1957-58	Visiting Scholar at the Harvard-Yenching Institute, Harvard University
1958-59	Studied at the Department of Ethnology, University of Vienna
1959	Received the Degree of Doktor der Philosophie, University of Vienna
1962-66	Lecturer at the Faculty of Liberal Arts, the University of Tokyo (Cultural Anthropology)
1966-75	Associate Professor, the University of Tokyo
1967-68	Visiting Professor at the South Asia Institute, University of Heidelberg
1975-90	Professor at the Faculty of Liberal Arts, the University of Tokyo
1982-84	President, the Japanese Society of Ethnology
1990	Professor Emeritus, the University of Tokyo
1990-96	Director, the Hokkaido Museum of Northern Peoples
1990-97	Professor at the Faculty of Culture and Communication, Tokyo Woman's Christian University
1994	Visiting Professor at the Institute of Japanology, University of Bonn
1996	Received the Asahi Award

Major Works

- Kinship Systems of the Peoples of Mainland Southeast Asia*, Nihon Gakujutsu Shinko Kai, 1955
The Origin of Japanese Mythology, Kadokawa Shoten, 1961 (new edition by Tokuma Shoten, 1990)
Origins of Funeral Customs, Kadokawa Shoten, 1965 (new edition by Chuokoronsha, 1997)
Introduction to Mythology, Chuokoronsha, 1966
Mythology of Rice Cultivation, Kobundo, 1973
The Structure of Japanese Mythology, Kobundo, 1975
Myths and Mythology, Daiwa Shobo, 1975
Yamataikoku-Tatooino, Poncho and Queen Himiko, Chuokoronsha, 1977
Story of Myths, Kodansha, 1979
Ise and Izumo, Kodansha, 1980 (French Translation: "Ise et Izumo" published by Rebert Laffont, Paris, 1985)
Kingship Myths in East Asia, Kobundo, 1984
The Structure of the Legendary Kingship of Singa Mangaradja, Seidosha, 1985
East and West, Sea and Mountain: Culture Areas of Japan, Shogakukan, 1990
Peoples and Cultures of the Arctic and Subarctic Areas, Yamakawa Shuppansha, 1991
The Genealogy of Japanese Mythology - In Search of the Origins of Japanese Mythology, Kodansha, 1991
The Provenance of Japanese New Year Customs - New Year Customs of Japan and China, Shogakukan, 1992
Myths of the Sea, Kodansha, 1993
Deities in the North and Heroes in the South: 12 Chapters in Folklore of the Japanese Archipelago, Shogakukan, 1995
Ways of the Sea, Peoples of the Sea, Shogakukan, 1996
Peoples in Arctic and Subarctic Areas: Culture and Religion, Daiichi Shobo, 1997
Masks and Myths, Shogakukan, 1998
The Way of Galaxy, the Bridge of Rainbow, Shogakukan, 1999

*Titles without place of publication are published in Tokyo.

Award Citation

Obayashi Taryo, Professor Emeritus of the University of Tokyo, is one of Japan's most distinguished and authoritative ethnologists, as well as a person who, for half a century, has presented his views on the formation of Japan's ethnic culture based on comparative studies with the cultures of the rest of Asia, seeing it in the broader perspective and capturing it in the context of world cultural history.

Professor Obayashi entered the Faculty of Economics of the University of Tokyo, but the influence he received from both ethnologist Oka Masao and cultural anthropologist Ishida Eiichiro was so profound that he taught himself ethnology and, after graduation, became an assistant at the Institute for Oriental Culture of the University of Tokyo. In 1955, he went abroad to Europe and the U.S., which were leaders in ethnological studies at that time. After studying at graduate schools in Germany, Austria and the U.S., he received his Ph.D. from the University of Vienna.

Professor Obayashi has read extensively not only in his field of ethnology but also in related areas which transcend time and region. Through his reading, he has acquired an intensive and extensive knowledge of history, anthropology, and linguistics. Being a perceptive, erudite, and learned scholar, he validates his research on ethnology with the breath of disciplines he has studied and the depth of his scholarship. He has clarified various cultural trends which are integral parts of Japanese culture. To give an example, he explained the essence of Japanese culture in detail by restructuring Japanese mythology with his unique methodology. He used and examined myths to clarify the lineage and characteristics of Japanese culture. Furthermore, by systematically comparing Japanese myths with those of the world, he broke new ground for ethnology. His research is supported by his insatiable quest for learning, which always originates from and converges with Japanese culture through the process of examining world cultural history. On that foundation, he has produced meticulous comparative studies and continues to explore through mythology what lies behind the values of each era and ethnic group at their highest levels. His research methodology clearly demonstrates his true worth in the field of ethnology. In 1961, when only 32 years old, he published a famous book titled *The Origin of Japanese Mythology* (Nihon Shinwa no Kigen), which has been read for nearly 40 years in its several revisions.

For 28 years from 1962, he taught students at the University of Tokyo, as professor of ethnology, and contributed to the establishment and development of a chair of ethnology at the University. In addition, he enlightened people on how interesting ethnology could be through lectures and speeches. At the same time, he has attracted many others to this new discipline by exhibiting an earnest approach to learning. From 1982 to 1984, he served as President of the Japanese Society of Ethnology. After his retirement from the University of Tokyo, he taught at Tokyo Woman's Christian University, and contributed greatly to the development of studies on northern peoples by filling the important post of director of the Hokkaido Museum of Northern Peoples. Professor Obayashi's sincere and gentle nature attracts respect from students and scholarly colleagues alike. Even now, he is still being invited as a visiting professor to teach at universities in Europe and the U.S. This clearly manifests his continuing international activities.

Professor Obayashi's extensive research activities on ethnology both home and abroad and his commitment to educating younger generations to become prominent researchers in ethnology are just two of the clear indications of his tremendous contributions to ethnological and mythological studies centered on Japan and Asia, and thus make him a truly worthy recipient of the Academic Prize of the Fukuoka Asian Culture Prizes.

学術研究賞
ACADEMIC PRIZE

ニティ・イヨウシーウォン

Nidhi EOSEEWONG

チェンマイ大学教授

Professor, Chiang Mai University

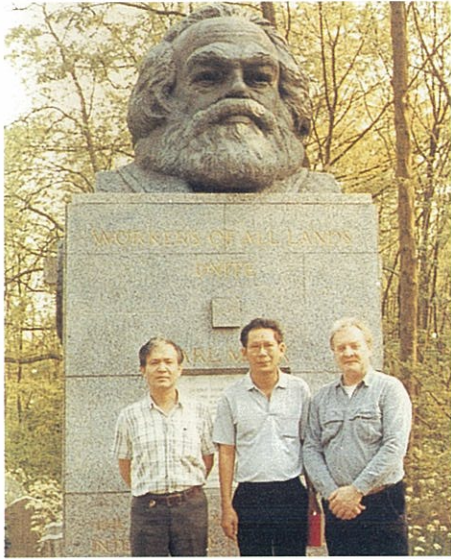
1940年5月23日生

Born May 23, 1940

タイ

Thailand





カール・マルクスの墓碑の前で友人と。ロンドン（中央）
With friends at the grave of Karl Marx in London (center)



冬の一日を有名な作家である友人と丘の上で楽しむ（左）
Professor Nidhi (left) spending a winter day with his friend on a hill



教え子と並ぶニティ氏
With one of his students



パネルディスカッションでのニティ氏（左端）、タイにて（1984年）
Professor Nidhi (left) on a panel discussion in Thailand (1984)

Brief Biography

- 1940 Born in Bangkok, Thailand
1962 Obtained a B.A. in history, Faculty of Arts, Chulalongkorn University
1966 Obtained a M.A. in history, Faculty of Arts, Chulalongkorn University
Instructor at the Department of History, Faculty of Humanities, Chiang Mai University
1971-75 Studied at a doctoral course, the University of Michigan, U.S.A.
1976 Obtained a Ph.D. in history from the University of Michigan, U.S.A.
1976-77 Head at the Department of History, Faculty of Humanities, Chiang Mai University
1978 Gained prominence at the seminar entitled "History of Rattanakosin dynasty compiled in the royal chronicle of Ayudhya" sponsored by the Social Science Association of Thailand.
1981-87 Chairman at the Board of Course Curriculum Initiative for M.A. in History, Faculty of Humanities, Chiang Mai University
1982-83 Visiting Professor at the Center for Southeast Asian Studies, Kyoto University
1983-88 Chairman at the Board of Course Curriculum Improvement for B.A. in History, Department of History, Faculty of Humanities, Chiang Mai University
1983- Began to write critical remarks in *Arts and Culture* (general scientific journal) and *Book World* (journal for the general public)
1985 Professor at the Department of History, Faculty of Humanities, Chiang Mai University (promotion skipping the assistant and associate professors' posts)
1991 Received the Lectureship Award in honor of His Excellency Dr. Pridi Phanomyong
1993 Received the Lectureship Award in honor of Professor Dr. Puey Ungphakorn
1998 Granted Honorary Degree in history by Burapha University, Thailand

Major Works

- "Deveraja Cult and Khmer Kingship at Angkor," in Kenneth R. Hall and John K. Whitmore (eds.), *Explorations in the Early Southeast Asian History*, Michigan: The University of Michigan, 1976
Prawatisat Rattanakosin nai Phraracha Phongsawadan Ayudhya (History of Rattanakosin dynasty compiled in the royal chronicle of Ayudhya), Bannakit, 1980
Pak Kai lae Bai Rua (A Pen-point and a sailing boat : Literature and trade), Amarin Printing House, 1984
Kan Muang Samai Phranarai (Politics in the reign of King Narai), Thammasat University Press, 1984
Kan Muang Thai Samai Phrachao Krung Thonburi (Thai Politics in the reign of King Taksin of the Thonburi dynasty), Sinlapawattanatham Printing House, 1986
Kiaoto tai cha-ngoem Doi Suthep (Kyoto in the eyes of Chiangmai's scholar), Matichon Press, 1989
Choeng-at Sangkhom Thai nai Saita Nak Wikhro (Studies of Thai society:Analytical approach), Komon Khimthong Foundation, 1989
Latthi Phithi Sadet Pho Ro. Ha (Ceremony of King Rama V worship), Sinlapawattanatham Printing House, 1993
Thongthiao Bunbangfai nai Isan (Festival of rocket fireworks in Northeastern Thailand), Matichon Press, 1993
Chat Thai, Muang Thai, Baeprian lae Anusawari (Thai nation, Thai country, textbooks and monuments), Matichon Press, 1995
Krungtaek, Phrachao Taksin lae prawatisat Thai (The fall of Ayudhya capital city, King Taksin and Thai history), Matichon Press, 1995
Khon, Kharabao, Namnao, lae Nang Thai (Khon, Carabao Namnao and Thai movies), Matichon Press, 1995
Pha Khaoma, Pha Chin, Kankengnai lae (Men's salon, women's salon, underpants, and etc.), Matichon Press, 1995
Song Na Sangkhom Thai: Botwiphak Khongsang Arayatham Thai (Two faces of Thai society: Structural critics of Thai civilization), Manager Press, 1996
Sangkhom Thai nai Krasae Kan Plianplaeng (Thai society in the age of transformation), Academic Works Promotion Committee, 1996

*Titles without place of publication are published in Bangkok.

Award Citation

Professor Nidhi Eoseewong is one of the greatest historians that Thailand has ever produced, and also a leading intellectual of the country. Since he obtained a teaching position at Chiang Mai University in 1966 until today, except for a brief interlude of his study in the United States to earn his doctorate, he has continued to base himself in the ancient capital of Chiang Mai, writing a series of stimulating and thought-provoking books for the people in Thailand as well as outside Thailand.

His thinking is always anchored to local culture and tradition of Chiang Mai, but at the same time it transcends locality, and hovers over an expansive terrain that encompasses issues related to the Thai nation-state, issues of cultures and nations of neighboring countries such as Cambodia, Laos, Myanmar, and Indonesia, and even a more universal world. In his research he addresses themes that are far more extensive than what a historian is usually expected to cover, as he freely crosses the boundaries of time, going back and forth among Thailand of medieval or modern ages, present-day Thailand, and Thailand in the future.

Since the 1980s, Professor Nidhi has been energetically publishing volumes of his study on Thai history. These works, taken as a whole, are pathbreaking in that they drastically challenge the conventional views and images of Thai history which are centered around the history of changes in dynasties, and the conventional historiography which is based on the Western methodologies of historical study. For instance, in one of his masterpieces, *Pak Kai lae Bai Rua* (A Pen-point and a sailing boat, 1984), a very original work which deals with "literature and trade," he tried to corroborate the Thai society's bourgeois development in the 19th century by reading between the lines of popular poems and songs, and folklore tales of the period. His methodology of historical study is characterized by meticulous and critical reading and interpretation of various historical documents, including official documents, records kept in temples, and journals and observations by visitors from the West, but what is most remarkable about Professor Nidhi as a historian is his rich conceptive and imaginative faculty which enables him to capture the essential implications contained in historical documents and build, on the basis of such implications, a new image of history. His conceptive and imaginative gift is also evident in his other studies, including the one on the history of the Thonburi Dynasty of King Taksin, and the one on the history of the Ayudhya Dynasty of King Narai.

Subsequently, Professor Nidhi expanded his intellectual activities to the area of comment on current topics. Freely using his extensive knowledge, he writes witty and sententious articles for Thailand's leading papers and magazines, commenting on current developments in culture, politics, society, and economics. Having already published more than 10 collections of such commentary essays, he has established himself as the best known opinion leader in Thailand.

He also stands unique among Thai intellectuals in that he makes it a policy to publish the findings of his academic research and the fruits of his thinking not in English, but in Thai. This policy certainly manifests his intellectual determination to find out to what extent it will be possible to approach a universal world by means of the Thai language, and as such it has much in common with his attitude to discuss Thailand's culture, society, and the state, and the world, by basing himself in Chiang Mai.

Despite the fact that most of Professor Nidhi's works are written in Thai, his outstanding achievements and activities are highly appraised not only in Thailand, but also in Japan, Europe, and the United States. Indeed, Professor Nidhi well deserves to be awarded the Academic Prize of the Fukuoka Asian Culture Prizes.

芸術・文化賞
ARTS AND CULTURE PRIZE

タン・ダウ

TANG Da Wu

ヴィジュアルアーティスト

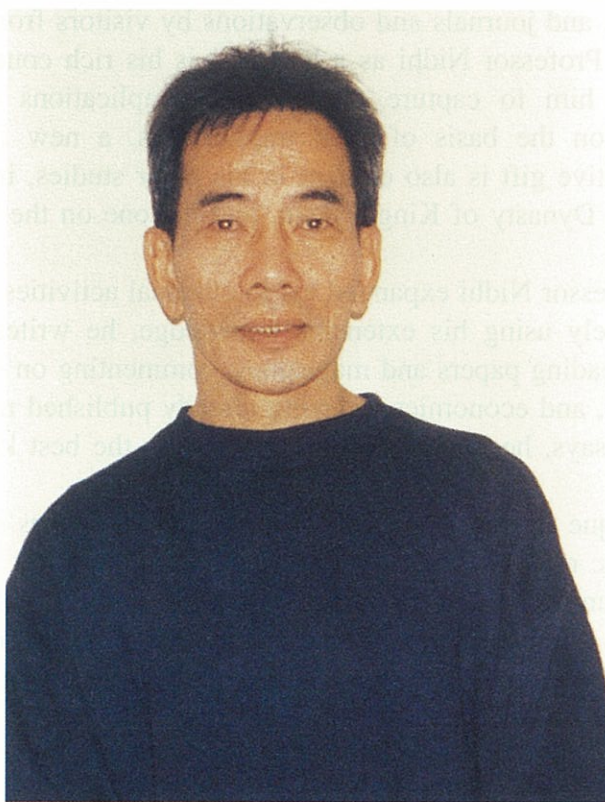
Visual Artist

1943年5月12日生

Born May 12, 1943

シンガポール

The Republic of Singapore





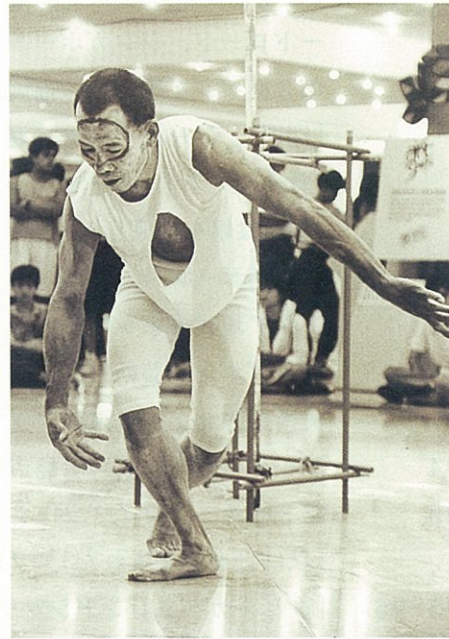
両親、兄弟、姉妹と共に（前列右側）
Mom and Dad, Brothers and Sisters (right in front row)



バナナプロジェクトの一環で、士林中学校を訪問、シンガポールにて（1999年）
Mr. Tang visits Si Ling Secondary School, Singapore as part of the program
"Jantung Pisang: Heart of a tree, heart of a people" (1999)



パフォーマンス「虎の鞭」の一場面（右端）（1991年）
Performance, "Tiger's Whip" at National Museum Art Gallery (1991)



「レイン・ツリー・サン・ツリー」でパフォーマンス中の
タン氏（1990年）
Performance, "Rain Tree Sun Tree" (1990)

Brief Biography

- 1943 Born in Singapore
1968 Diploma in Youth and Community Works, National Youth Leadership Institute, Singapore
1970 Began Art Studies in England
1970-74 Studied and obtained B.A. in Sculpture, Birmingham Polytechnic School of Fine Art, U.K.
1974-75 Advanced Studies in Sculpture, St. Martins School of Art, U.K.
1978 Received the Visual Arts Award, Arts Council of Great Britain
1982 Received the Artist Award, The Greater London Arts Council
1983-85 Studied and obtained M.A. in Fine Art, Goldsmiths College, University of London, U.K.
1988 Returned to Singapore and established The Artists Village

Major Exhibitions and Works

- 1978 *'Marks – Black Powder Falling through Muslin'*, Acme Gallery, London
1980 *'Earth Works'*, National Museum Art Gallery, Singapore
1981 *'Save the Forest'*, Epping Forest, U.K.
1983 *'First Move'*, Alternative III the International Festival of Performance, Almada, Portugal
1988 *'In the End, My Mother Decided to Eat Catfood and Dogfood'*, Orchard Road, Singapore
1989 *The 3rd Asian Art Show*, Fukuoka Art Museum, Japan
'Open the Gate', The Artists Village, Singapore
'Life Boat', Cuppage Terrace, Orchard Road, Singapore
'They Poach the Rhino, Chop off his Horn and Make this Drink', National Museum Art Gallery, Singapore
1991 *Asian Artist Today – Fukuoka Annual V: 'Tang Da Wu Exhibition'*, Fukuoka Art Museum, Japan
1992 *Singapore Festival of Arts*, Hong Bee Warehouse, Singapore
Touring Exhibition *New Art from Southeast Asia 1992*, Fukuoka Art Museum and others, Japan
1994 *Creativity in Asian Art Now*, Hiroshima City Museum of Contemporary Art, Japan
1995 *The 3rd Chiang Mai Social Installation*, Thailand
'I was born Japanese', Mojosongo, Solo, Indonesia
1995-96 *'Tapioka Friendship Project'*, Singapore and others
1996 *'One Hand Prayer Project'*, Hiroshima City Museum of Contemporary Art, Japan
1996-98 *'Rubber Road to Recovery'*, Malaysia and others
1997-98 *'Life in a Tin'*, Singapore and others
1998 *'Jantung Pisang – Heart of a Tree and Heart of a People'*, Singapore and Malaysia
1999 *The First Fukuoka Asian Art Triennale*, Fukuoka Asian Art Museum, Japan
'Don't Worry, Ancestors', Singapore

Award Citation

Mr. Tang Da Wu has played a leading role in bringing the art scene of Southeast Asia to today's prosperity, setting his base in Singapore throughout the 1980's and 90's. He pioneered a new way of expression that had not been seen in the Southeast Asian art scene with the bold cutting-edge expressions of street performances, installations made of daily objects, collaboration with the audience and workshops with children. He took the current and social issues of the environment and human rights as his subject and greatly influenced the art and culture in Southeast Asia. These facts make him a true pioneer for the contemporary art scene in Southeast Asia.

Born in 1943 in Singapore under the Japanese occupation and having finished the Chinese school in Singapore under the British rule, he left for England to study in 1970. He learned and acquired the methods and awareness of the issues of contemporary art in the St. Martin's College of Art & Design and the Goldsmiths College that were the sources of British contemporary art, contemplating about his own identity at the same time. When he went back to his home country in 1988, he dared to have a street performance on a main street where a lot of tourists were. He called upon the young artists gathered around him to found The Artists Village in Sembawang in the northern part of Singapore later in the same year. It is the art community where they make art, hold exhibitions and have performances together. This community swept over the Singaporean art scene with Mr. Tang Da Wu taking the lead.

These activities and works of Mr. Tang Da Wu attracted the challenging artists of the younger generation in Singapore. With a charismatic power of influence, Mr. Tang Da Wu has always kept encouraging, stimulating and inspiring the young artists and the generation emerged from the Artists Village are now taking a central role in the Southeast Asian art scene.

Mr. Tang Da Wu's activities have extended to Malaysia, the Philippines and Indonesia, which makes him highly recognized as the most representative contemporary artist in Southeast Asia today. He has often been introduced in Japan, in such exhibitions as "*Asian Artist Today -- Fukuoka Annual V: Tang Da Wu*" (1991, Fukuoka Art Museum), "*New Art from Southeast Asia 1992*" (1992, Fukuoka Art Museum and other museums) and "*Creativity in Asian Art Now*" (1994, Hiroshima City Museum of Contemporary Art).

Mr. Tang Da Wu's works are not attractive and characteristic only because of their avant-garde freshness, the extremeness of social themes or the quality of highly completed artwork. But his attraction and character lies in his attitudes of seeking for the culture inside himself as a Chinese Singaporean and for his personal identity as well as his attitudes of questioning the true identity of Asian art. These artistic activities and attitudes of Mr. Tang Da Wu make him a truly worthy recipient for the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

OFFICIAL EVENTS

Schedule

Press Conference

Date & Time : 4:00 - 5:00 p.m. Friday, September 24, 1999
Venue: Fukuoka City Hall No.4 Conference Room, 15th Floor

Public Forums

Asian Mythology Seminar: "The Kyushu Myths Explicate Japan and Asia"

Date & Time : 0:30 - 3:00 p.m. Saturday, September 25, 1999
Venue: Fukuoka City Hall Auditorium, 15th Floor

Southeast Asian History Seminar: "Ayudhya and the Japanese"

Date & Time : 3:00 - 5:30 p.m. Saturday, September 25, 1999
Venue: ACROS Fukuoka Event Hall

Fast Moving Asian Contemporary Art: "Tang Da Wu and His Works"

Date & Time: 5:00 - 7:00 p.m. Saturday, September 25, 1999
Venue: Hakata Riverain Atrium Garden

Asian Film Seminar: "Hou Hsiao Hsien and His Films"

Date & Time: 0:30 - 4:00 p.m. Sunday, September 26, 1999
Venue: ElGala, Main Hall

Forum: "My Challenge, My Asia"

Date & Time: 3:00 - 5:00 p.m. Sunday, September 26, 1999
Venue: ACROS Fukuoka Event Hall

Prize Presentation Ceremony

Date & Time: 2:30 - 3:30 p.m. Monday, September 27, 1999
Venue: Fukuoka City Museum

Banquet

Date & Time: 4:00 - 5:00 p.m. Monday, September 27, 1999
Venue: Fukuoka City Museum

School Visit

Date: Tuesday, September 28, 1999
Time: 2:10 - 3:40 p.m. 2:00 - 3:30 p.m.
Venues: Jonan junior high school Takatori junior high school

Related Events

Film Show: "The Shining Works of Hou Hsiao Hsien"

Period: Wednesday, August 25 - Friday, August 27, 1999
Venue: Fukuoka City Public Library Movie Hall Cine-la

The Focus on Asia '99 - The Fukuoka International Film Festival

Film Show: "A Retrospective on Hou Hsiao Hsien: 1980-1987"

Period: Wednesday, September 15 - Sunday, September 19, 1999
Venue: ElGala Main Hall

Tang Da Wu Workshop: "Jantung Pisang; Heart of a Tree, Heart of a People"

Date & Time: 1:30 - 3:30 p.m. Thursday, September 23, 1999
Venue: Fukuoka Asian Art Museum Open Studio

Art Exhibition: "The Documentation of Tang Da Wu and His Works: 1979-1999"

Dates: Thursday, September 23 - Sunday, November 7, 1999
Venue: Fukuoka Asian Art Museum Artists' Gallery

PRIZE PRESENTATION CEREMONY

Date & Time: 2:30 - 3:30 p.m. Monday, September 27, 1999

Venue: Fukuoka City Museum Grand Hall, 1st Floor

The Prize Presentation Ceremony of the 10th Fukuoka Asian Culture Prizes 1999 began in a solemn atmosphere with music performed by the Fukuoka Salon Orchestra attended by approximately 300 people, including representatives from embassies of the laureates countries, central and local governmental organizations, international exchange organizations, business circles, universities and other local organizations.

With this year marking the 10th year of the Prizes, details of how the Fukuoka Asian Culture Prizes began were explained, followed by the introduction for profiles of this year's laureates, and examples of their studies and artistic activities to praise the achievements of each laureate. On stage, the greetings from the organizing committee representative, speeches by the guests and the presentation of the screening process summary were made, and then each of the laureates was conferred their prizes by the organizing committee representatives. Each of the four laureates related their joy upon receiving the prizes in their acceptance speeches and expressed their views on the Fukuoka Asian Cultural Prizes and citizens of Fukuoka City.

Before the ceremony, Mr. Kuwahara Keiichi, Director of the Fukuoka Asian City Museum welcomed each of the laureates and guided them to the Permanent Exhibition Room on the second floor. Mr. Yamasaki Hirotaro, Mayor of Fukuoka exchanged greetings with guests from embassies of the laureates counties.



桑原博物館長による博物館案内
Mr. Kuwahara, Director of the Fukuoka City Museum giving the laureates a tour of the museum



山崎福岡市長と受賞国大使館出席者との懇談
Mayor Yamasaki and embassy guests exchanging greetings

ACCEPTANCE SPEECH

Hou Hsiao Hsien

I would like to express my heartfelt gratitude to the Fukuoka Asian Culture Prize Committee for bestowing me the Grand Prize of the 10th Fukuoka Asian Culture Prizes. I have engaged in film making for 26 years. I cannot do anything but film making. I have done what I should have done and I really appreciate this grand prize thanks to your deep affection.

Confucius, the great philosopher and practitioner of China, says in his Analects that his life work of studies, speeches and writings is 'just to describe and not to make.' 'Just to describe and not to make' means just to record and describe our predecessors' achievement and not to create anew.

Confucius thought about his job that he just documented and sorted out a 1500-year history of Hsia, Yin and Chou, the dynasties of China. Chinese people often say that it is important to explain and clarify meritorious acts. All good things and deeds are the bases of all creations and systems. The Chinese culture characterizes by this clarification and meritorious acts. And what Confucius did was just sorted out and clarified the meritorious acts of ancestors. Nobody but Confucius could have done it. History also shows that 'the history of China would have been as dark as night forever without Confucius.' Confucius didn't create anything. He just documented. What he created, sorted out and clarified, however, extended a life of Chinese civilization for more than 2000 years.

Of course Confucius is Confucius. I'm just a film director. For half my life, I have just made films and I would probably keep making films in the future.

But my attitude towards my work has gradually been changed to feel that what I have done and what I would do is just to describe and not to create. I gradually began to have an idea that what I am shooting is a real world and I am just an observer, just a person who is interpreting and documenting. Respect and kindness must be paid to the subjects which I film. I try to grasp as much of the elements of the respect and kindness as possible to reproduce them, and I should not interfere or make an addition. I would like to maintain the attitude of 'just to describe and not to make.'

To describe what I see exactly as it is - this is what I like and this is what I pursue in my film making. By saying this, I would like to conclude my greetings. Members of the Fukuoka Asian Culture Prize Committee and all the guests here today, thank you very much for your attention.



Obayashi Taryo

It is truly an unexpected honor and privilege for me to be awarded at the Fukuoka Asian Culture Prizes. I would like to offer my deepest appreciation to all those who have appreciated my research activities and nominated me.

The culture of mankind in the past as well as today has developed through exchange and mutual stimulation among and between various regions and different traditions. Japan is not an exception in this process. In Japan, Kyushu island, especially Fukuoka has historically served a great role as a gateway to the world in its exchange. Therefore, I feel all the more privilege to be awarded the Fukuoka Asian Culture Prizes in the city of Fukuoka.

Asia will never be one in terms of the national environment as well as cultural traditions. There are very cold zones of the Arctic and the Sub-Arctic regions, arid regions in inland Asia, the temperate regions of the East Asia including China, South Korea and Japan, and Southeast Asia belonging to the tropical and sub-tropical zones. Each of these regions is characterized by different natural conditions and cultural tradition. Japan's culture was enriched by the diversity of Asia. Japanese archipelago, which lies from northeast to southwest in the sea off the east edge of the Asian continent, has been exposed to influences from various regions of Asia and has integrated it into a new culture. Our link with the hunting and fishing culture of the northern people is seen not only in the Bear Festival, one of the most important Ainu rituals but also in the customs and beliefs on salmon fishing in the northern part of Honshu. An agricultural culture in East Asia centering on China, especially the rice growing method, was first introduced into Fukuoka and then spread all over the Japanese archipelago, founding the subsequent development of culture and society of Japan. The resemblance of the mythology of the rulers descending to the top of the mountain both in Japan and Korea suggests that Japan's royal authority developed through ties with Korea via Kyushu. Furthermore the relationships with Southeast Asia can be seen in the mythology of the mountain god and sea god that have a lot of similar myths in Indonesia. In this relationship, the Hayato, tribal people who lived in southern Kyushu in ancient times played the pivotal role.

Receiving the Fukuoka Asian Culture Prize means that my academic research of comparative study of various cultures in Japan and its surrounding Asia has been acknowledged for its significance. It is a great honor and privilege for me as well as a big encouragement for my future study. I would like to further endeavor to study what role Asia can play in the culture in mythology and ethnology research.

Thank you very much once again for awarding me this prize.



Nidhi Eoseewong

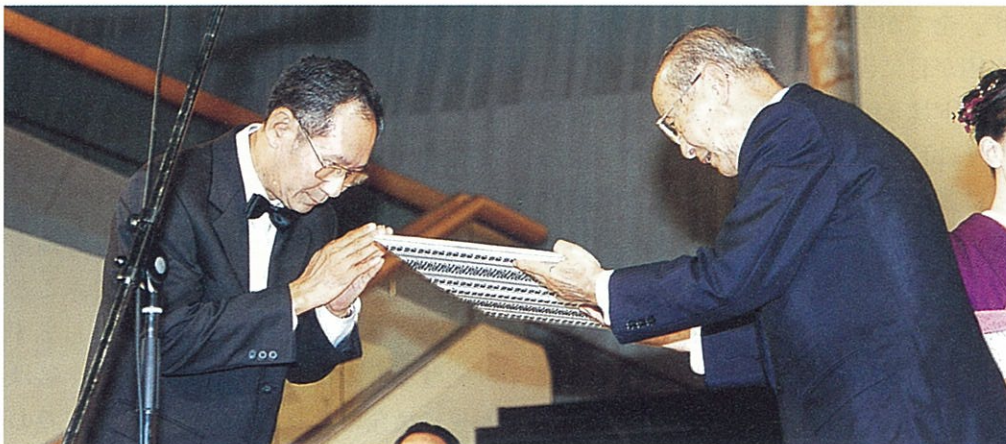
I would like to express my deep appreciation to the citizens of Fukuoka City, the Fukuoka Asian Culture Prize Committee, and to the Yokatopia Foundation for awarding me the International Academic Prize for the 10th Fukuoka Asian Culture Prizes 1999.

I feel honored by this award. Looking back to the list of names of renowned scholars who have been honored by this award, I also feel humbled.

This prestigious prize of Fukuoka City has a special significance to me. Coming from a country where there is little chance for a local community to forge an independent vision of its own, the Fukuoka Asian Culture Prize sets an example of how a local community, with far-sighted vision, can create a network of constructive relationship in a region far wider than the border of its own country.

I think new arrangements of relationships between centers and localities should be widely explored and experimented. For we are entering a new century where the political unit of the nation is deficient in coping with the economic, social and cultural situation of the post-modern world. Multi-national blocs, as emerging in every part of the world and especially in Southeast Asia, do not give strength to the majority of the small people in protecting their resources from being expropriated by big businesses, both national and international.

The world is changing rapidly, and even more rapidly in Thailand, not only in economic, but also in social and political perspectives. We have to form a new vision of our own future. In so doing, it is necessary that we have to possess a new view of our past; for we perceive the present and the future through our view of the past. What I have been trying to do, in my career as a historian of Thailand, is to retell the story of Thailand's past from different angles, emphasis, and predilection from the ones used in generally accepted historiography. Whatever the result may have been, I believe the attempt is important in equipping the Thai with historical consciousness that empowers them to face more efficiently the changing world of the coming century. The prize given to me today, I hope, would persuade others, far wiser and more learned than I am, to join the cause of constructing the new past for the Thai on which they can shape their own present and future.



Tang Da Wu

Mr. Yamasaki Hirotarō, Mayor of Fukuoka, Mr. Kawai Tatsuo, Chairman of the Yokatopia Foundation, representatives of the foreign diplomacy, distinguished guests, and ladies and gentlemen.

I am honored to receive the Arts and Culture Prize of the 10th Fukuoka Asian Culture Prizes 1999, thanks to people who nominated me from various countries. I am thinking of many, many artists whom I admire; artists from India, artists from Korea, China, Thailand, the Philippines, Indonesia, Malaysia, and Japan. Many of you deserve this prize, and many of your works have touched me. I cannot think of the Fukuoka Asian Culture Prize to me as a prize nor can I think of it as something like a winning. I think I am no better than you are, I think we are all the same. We all share the same vision and we are all working together. I'd like to accept this award with the thought of sharing this with you.

For me, I think of this award as somebody reaching out his hand towards me and saying 'we are part of the same team, shall we work together?' and I say 'yes, we shall work together' to the Fukuoka Asian Culture Prizes and the Yokatopia Foundation and also, Mr. Keiichi Kuwahara who founded this prize committee. Yes, we shall work together, and we share the same vision.

At this moment, while I receive the prize, I cannot help but think about a few artists. Artists like Montien Boonma who is suffering from cancer and just recently had a stroke. I think of you. I hope you get well soon. I also think of Hiroshi Mikami, who died 10 days ago. You are a great artist, and I think you know it wherever you are. I also think of Roberto Villanueva who died of leukemia 5 years ago. You are a great artist and we share lots of things together. I think of you.

I always think of the creativity areas and culture and also people who does compassionate civil acts. They are all arts. They are all an important part as well as academic and other areas of society. I think of country like India flowering of beautiful arts and culture. And I think democracy plays a very important part in allowing arts and culture to flower. India remains to be very democratic since 1947 independence. I think that's one of the reasons. And when I think of South East Asia, it still is not so democratic and that's one of the reasons why arts and culture are slow.

I believe to work towards democracy. Communication plays a very important part. I communicate not just through conversation and dialogue. I also play. I play a lot. Conversation and dialog are just one thing. I believe further than that. We do things, we do a lot of things, I call it play. And that makes communication more complete. And I will continue my play and I hope people join in, pushing communication to greater and more active and we can achieve democracy. Thank you.



FORUM

Date & Time: 3:00 - 5:00 p.m. Sunday, September 26, 1999

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 200

1. Theme: "My Challenge, My Asia"

2. Panelists:

Laureates: Mr. Hou Hsiao Hsien (Grand Prize)
Professor Obayashi Taryo (Academic Prize)
Professor Nidhi Eoseewong (Academic Prize)
Mr. Tang Da Wu (Arts and Culture Prize)
Coordinator: Professor Ogura Sadao (Chubu University)

3. Outline:

This year's Forum, with participation by the Laureates, was the second of its kind. The theme of the Forum focused on how each laureate had met the challenges he had gone through at different stages in his life, and how Asia could cope with the challenges it would face as it moves into the Twenty-first Century. Professor Ogura, coordinator for the Forum, encouraged the audience to take hints from what they would hear from the Laureates, with their rich personalities, about their lives and the motivations which had encouraged them to become what they were.

Laureates began the Forum by sharing memories of their childhoods. Mr. Hou, as well as Professors Obayashi and Nidhi, said that a love of books during his childhood greatly influenced the directions that he was to pursue later on. On the other hand, Mr. Tang stated that he learned various things not from reading books but from playing with his friends in his neighborhood and from playing in nature, adding that he wanted to continue playing even now.

Following these first comments, the men talked about their current occupations and what motivated them to become engaged in their work. Mr. Hou said that films are the best means of study in the course of one's growth, and what he learned in filmmaking was to respect others and not to interfere others. Professor Obayashi commented on the current situation of the Japanese school education system in which myths are not taught, saying that myths can be interpreted in many ways and thus could become, so to speak, an antidote to a school education system which allows only one answer. Professor Nidhi talked about his work, which is considered to have challenged the conventional views and ways of looking at Thailand's modern history. He shared with the audience a new perspective he had introduced to understand that history through actual events, which is quite different from the traditional Thai method of looking at history by depicting heroes. Mr. Tang introduced that he was immensely encouraged in his childhood by drawing various objects around him and sending them to public art exhibitions to be displayed.

Many members of the audience including high school students raised questions. In answering the question on how to see Asia and "the way that all of them fit into the term Asia", Professors Nidhi and Obayashi reflected on the question from their fields of study, and Mr. Tang hoped that democracy and the awareness for human rights would be fostered further in Asia. Mr. Hou said that Asia is a world of diversity. He further commented that even if Hollywood tried to standardize films throughout the world, people would, in the end, be tired of such uniform films and would begin to reflect on themselves as well as on the diverse environments that surrounded them.

In concluding the Forum, Professor Ogura stated that culture transcends national borders, and that transcendence always implies exchanges; that people needed energy to foster the cultures of various regional societies; and that by communicating on the community level, people would be able to exchange strong messages.

ASIAN FILM SEMINAR

Date & Time: 0:30 - 4:00 p.m. Sunday, September 26, 1999

Venue: ElGala Main Hall

Participants: Approximately 400

1. Theme : "Hou Hsiao Hsien and His Works"

2. Program :

Discussion (0:30 - 2:00 p.m.)

Panelists : Mr. Hou Hsiao Hsien, Grand Prize Laureate
Mr. Obayashi Nobuhiko, Film Director

Coordinator : Mr. Sato Tadao, Film Critic

Film screening "A Summer at Grandpa's" (2:15 - 4:00 p.m.)

3. Outline :

The venue was filled with film fans eager to listen to a prominent and leading film director in Asia.

The discussion opened with Mr. Sato's question asking how Mr. Hou became involved in film-directing. In his reply, Mr. Hou stated: "I have been a film fan from childhood. Inspired by the film I watched during my military service, I made up my mind to work in the film industry within the next 10 years. After graduation from the Taiwan Academy of Arts in Taipei, I worked as a scriptor for commercial films for 8 years. In that process, I developed ideas to make a new type of films depicting the youth life of my generation." He also reflected on films and their influence on his life: "I have become aware of myself being different from others in watching a volume of films and meeting many people through film production. That awareness has enabled me to understand myself and others, thereby allowing me to see things from a different and objective viewpoint."

Mr. Hou then discussed his future work: "I'm not going to direct films apart from providing actors with a framework of film scenes because I want to depict the actors' respective story line or agony. I want to film the future not the past." He went on to say in a impassioned manner that he regarded humanity as the theme of his works and was going to describe it with new methods. In response, Mr. Obayashi mentioned: "Film directors are like baseball catchers. Those who have discovered a strike zone for new expression can revolutionize film-making." Mr. Hou also stressed the importance to innovate in conventional film-making which tends to stick to formality by saying: "Under any circumstances, even with VCR, you can make a film once you go back to the starting point."

To Mr. Obayashi's remarks about the importance of cherishing the ideas and objects which cannot be classified under the realm of scientific civilization by taking the earth's beauty observed by the moon as an example, Mr. Hou replied: "It is pessimistic that everybody pursues to satisfy one's desire in the present day. Films, however, like other forms of culture, enable us to become conscious of our own value and give us pause to think." He added that people in Fukuoka are lucky to live where varied cultural activities coexist.

Finally, Mr. Sato concluded the seminar with the following remarks: "Asian films have been in pursuit of the answer to the question of how to understand humanity. Mr. Hou's reference to film production using VCR reflects his heartrending resolve. With financial constraints faced by the entire film industry in Asia, it is important for us in Asia to cooperate and support personalized filmmaking."

After the discussion, Mr. Hou's work 'A Summer at Grandpa's' was shown. The picture was produced in 1984 based upon the reminiscence of his childhood.

Film Show: The Shining Works of Hou Hsiao Hsien

Period: Wednesday, August 25 - Friday, August 27, 1999

Venue: Fukuoka City Public Library Movie Hall Cine-la

Citizens were provided an opportunity to enjoy Mr. Hou's films. Three of his major films including "A Time to Live, A Time to Die" and "Dust in the Wind" were screened. The show was cosponsored by the Fukuoka City Public Library.

Showing Schedule:

August 25 (Wed)

14:00 "A Time to Live, A Time to Die" 19:00 "Dust in the Wind"

August 26 (Thurs)

14:00 "A City of Sadness" 19:00 "A Time to Live, A Time to Die"

August 27 (Fri)

14:00 "Dust in the Wind" 19:00 "A City of Sadness"

The Focus on Asia '99 – The Fukuoka International Film Festival
Film Show: A Retrospective on Hou Hsiao Hsien (1980-1987)

Period: Wednesday, September 15 - Sunday, September 19, 1999

Venue: ElGala Main Hall

In the "Focus on Asia - Fukuoka International Film Festival", organized by the Fukuoka International Film Festival Executive Committee, five of Mr. Hou Hsiao Hsien's early works, such as "The Sandwich Man" and "Cute Girls" were introduced to celebrate his winning of the Grand Prize.

Showing Schedule:

September 15 (Wed) 10:30 "The Sandwich Man"

September 16 (Thurs) 10:30 "Cute Girls"

September 17 (Fri) 10:30 "Cheerful Wind"

September 18 (Sat) 10:30 "The Boys from Fengkuei"

September 19 (Sun) 10:30 "Daughter of Nile"

ASIAN MYTHOLOGY SEMINAR

Date & Time: 0:30 - 3:00 p.m. Saturday, September 25, 1999

Venue: Fukuoka City Hall Auditorium, 15th Floor

Participants: Approximately 350

1. Theme: "The Kyushu Myths Explicate Japan and Asia"
2. Program:
 - Outline of Seminar** Professor Ishizawa Yoshiaki, The Institute of Asian Cultures, Sophia University
 - Introduction of Laureate** Professor Matsubara Takatoshi, Kyushu University
Professor Goto Akira, Miyagi Gakuin Women's College
 - Keynote Speech** Professor Obayashi Taryo, Academic Prize Laureate
 - Panel Discussion**
 - Panelists: Professor Obayashi Taryo / Professor Matsubara Takatoshi /
Professor Goto Akira
 - Coordinator: Professor Ishizawa Yoshiaki

3. Outline:

Professor Ishizawa, the coordinator, expressed the theme of this seminar as an attempt "to examine the dynamic flow of myths that crossed seas, reflecting the common landscapes of the places where they had lived and values they had practiced. Under this theme, the seminar attracted wide interest, and the seminar's venue was filled with people of different generations. In his keynote speech, Professor Obayashi Taryo told the audience that in comparing the myths depicted in the *Kojiki* and *Nihonshoki*, both of which are considered unique in the world as mythology recorded as early as the 8th century, with other myths in neighboring regions, the importance of relations with surrounding regions in forming Japanese culture was suggested. Kyushu had played a major role in that process, he maintained. Both Professors Matsubara and Goto, respectively, had images of Professor Obayashi as "a walking database with a rich knowledge of the old and new as well as the East and West" and as "a scholar who treasures the sensitivity of Japanese in daily life." As their images suggest, so deep and so keen are the academic values of Professor Obayashi that his speech captured the audience, who listened to it attentively.

In the following panel discussion, Professor Matsubara first spoke about the relationship between the myths of the Korean Peninsula and those of Japan. Then, Professor Ishizawa discussed the relationship between the myths in Melanesia, Micronesia, and Polynesia and those in Japan. They indicated through their presentations from their own specialized areas of study that various cultural flows were blended into the Japanese culture. Professor Obayashi then joined them for the panel discussion, answering many questions raised from the floor. In particular, one questioner asked whether the similarity among myths in different regions derived from migration or cultural similarities. To this question, Professor Obayashi and other panelists cited various examples and pointed out different possibilities including migration, propagation, diversion from other authoritative cultures as well as functional and structural analogies. Another questioner asked the panelists why they had become interested in myths, Professor Obayashi answered "because they are interesting." He also expressed his unflagging enthusiasm towards the study of myths by saying that he would like to examine regional differences in the way people think by analyzing myths concerned with the 'moon'. He also expressed his hope that people from Kyushu, which had served an important role in the formation of Japanese culture as a cultural cross-road, would become interested in myths in order to increase the number of scholars in this field so that many unsolved questions in the study of myths would be clarified.

SOUTHEAST ASIAN HISTORY SEMINAR

Date & Time: 3:00-5:30 p.m. Saturday, September 25, 1999

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 200

1. Theme: "Ayudhya and the Japanese"

2. Program:

Outline of Seminar Professor Suehiro Akira, The Institute of Social Science, the University of Tokyo

Keynote Speech Professor Nidhi Eoseewong, Academic Prize Laureate

Panel Discussion

Panelists: Professor Nidhi Eoseewong

Professor Ishii Yoneo, Kanda University of International Studies

Professor Nagazumi Yoko, Josai University

Coordinator: Professor Suehiro Akira

3. Outline:

The seminar focused on Ayudhya, one of the leading trading ports in the 17th century as a clue to reexamine the long-lasting relations between Thailand and Japan. Particularly, the enthusiastic young audience marked the seminar rich in intellectual stimuli to shed light on the bilateral ties beyond national framework which was not discontinued even during Japan's isolation period.

Professor Nidhi, in his keynote speech, discussed primarily trade, immigration, political intervention in the 17th century in order to describe the relations between Ayudhya and the Japanese: trade sustained even after Japan closed its borders; the Chinese and Dutch served as intermediaries to bring in deer skin and sappanwood from Ayudhya to Japan and silver from Japan to Ayudhya; immigrants such as Japanese Christians fleeing from the repression in Japan, traders, a Japanese Volunteer Corps and pirates inhabited Ayudhya and built the Japanese Community; its population once reached 1000 to 1,500 at the peak; notably, the community from 1600 to 1630 was heavily involved in politics in Ayudhya under the leadership of Yamada Nagamasa. Through these historical anecdotes, Professor Nidhi presented a clear picture of exchange beyond the national framework which existed 400 years ago.

The ensuing panel discussion opened with questions from the floor. Then, the panel proceeded with presentations by the panelists. Professor Nagazumi discussed the trade between Thailand and Japan and its bearings on immigration based upon records produced by the Dutch in Dejima, Nagasaki. Professor Ishii argued that Ayudhya had functions as a nation while prospering as a multinational port city and that the Japanese expatriates were involved in politics in Ayudhya as soldiers and traders. In the ensuing discussion, every panelist stressed the difficulty to apply the modern concept of 'nation' to the governance practiced in the port city of Ayudhya.

Toward the end of the discussion, Professor Suehiro reaffirmed that historical analysis to confine exchanges between Thailand and Japan to the national framework, i.e. 'Shogunate vs. Dynasty' failed to recognize the important role played by the free movement of people. He concluded the seminar by quoting the words of Professor Nidhi, "people in locality are free from central views, enough to look at the matter in a different light."

FAST MOVING ASIAN CONTEMPORARY ART

Date & Time: 5:00-7:00 p.m. Saturday, September 25, 1999

Venue: Performance: Hakata Riverain Atrium Garden, 5th Floor

Dialog: Fukuoka Asian Art Museum Sculpture Lounge, Hakata Riverain 7th Floor

Participants: Performance: Approximately 250

Dialog: Approximately 100

1. Theme: "Tang Da Wu and His Works"

2. Program:

Performance Mr. Tang Da Wu, Arts and Culture Prize Laureate

*Assisted by Fukuoka Asian Art Museum volunteers

Dialog Mr. Tang Da Wu

Mr. Ushiroshoji Masahiro, Chief Curator, Fukuoka Asian Art Museum

3. Outline:

"We are gathered here for celebration". With this statement, Mr. Tang Da Wu began his performance. Banana is indispensable for people's life in South East Asia and is believed to bring in luck. His performance is part of the 'Banana Project' whose theme is banana.

Mr. Tang and several performers mingled in the audience surrounding them giving their blessings and praying for happiness of spectators while holding banana tree leaves. All of a sudden they all put the long hem of their costume on a mobile table to convert it into a guest table for serving sweets presented on banana leaves. Then, Mr. Tang invited the audience to this table praying, "May no one starve whatsoever".

Why banana? The answer to this question, unexpectedly, came from the audience. Someone was heard saying "I don't know why but I feel happy when I walk by under banana leaves".

Banana leaves were hang out over the stairs leading up to the adjacent Fukuoka Asian Art Museum, where the dialogue was to take place. When the audience went up through the stairs to the museum, the performance came to an end.

At the following dialog with Mr. Ushiroshoji, Mr. Tang introduced his career, his thoughts about the day's performance and his future plans. In particular, he pointed out the two aspects of bananas, the theme of his performance, saying that Bananas are regarded in South East Asia as sacred on the one hand, but something which frighten people on the other. This interpretation is taken up because 'The 'Banana itself never changes but people's mind and their point of view change.' Mr. Tang said he began his 'Banana Project' after turning his attention to the two aspects of bananas.

Finally, Mr. Tang thanked the volunteers of the museum who had worked together to create the performance from the preparatory phase.

Tang Da Wu Workshop: "Jantung Pisang; Heart of a Tree, Heart of a People"

Date & Time: 1:30 - 3:30 p.m. Thursday, September 23, 1999

Venue: Open Studio, Fukuoka Asia Art Museum, 8th Floor

This Workshop was held in the forefront of his commemorative performance, "Tang Da Wu and His Works" on September 25.

Elementary and junior high school students, and their parents were invited to a pleasant workshop to learn about banana trees - banana-related stories, banana-related customs and its close ties with people's daily life. Participants enjoyed drawing pictures, making their own banana stories and related activities led by Mr. Tang Da Wu. They decorated paper-made banana leaves with the drawings and wishes of their own design, all of which were displayed at the performance.

Art Exhibition: "The Documentation of Tang Da Wu and His Works: 1979-1999"

Period: Thursday, September 23 - Sunday, November 7, 1999

Venue: Artist Gallery, Fukuoka Asian Art Museum, 8th Floor

In commemoration of prize laureate Mr. Tang Da Wu, his past 20-years of artistic activities were introduced in the forms of documentary photos and videos. Drawings and objects owned by the Fukuoka Asian Art Museum were also on display.

SCHOOL VISIT

For the first time, this year's official events included a school visit program by the laureates.

Jonan Junior High School

Date & Time: 2:10 - 3:40 p.m. Tuesday, September 28, 1999

Theme: "Message to Japanese Junior High School Students: Encounter with Movies"

Outline:

Mr. Hou Hsiao Hsien met with about 600 first and second year students.

Mr. Hou first said, "You are now at a highly sensitive age and are very susceptible to anything. Though the sensitivity tends to be slow with acquiring further education, it is important to you all to keep on the sense." Mr. Hou continued that his experiences in childhood are still remembered vividly and that some of the scenes were depicted in the films he produced in later years. The power of observation is indispensable in making films and intuition constitutes the core element in observation. He said believing one's own instincts is one of the big challenges in one's life.

Mr. Hou also commented that our life is influenced greatly by our surroundings such as family and school in our course of growth. By giving an example of his childhood experience of discovering 'the tree has its own will and knows the wind' when he saw seeds with feathers, Mr. Hou illustrated the big difference between what can be learned from textbooks and what can be discovered by oneself, thus reiterating the importance of cherishing one's experience.

Invited by Mr. Hou to ask any questions, many students raised their hands one after another. To the first question of "What was impressive in Japan?," Mr. Hou answered that he felt everything was well arranged and the Japanese are an observant people. He also added as another impressive experience that seeing a child playing can-kicking inside the precinct of a temple in Kyoto gave him an impression that the temple itself serves as an art object as well as being familiar to one's daily life in Japan.

To the question, "What facial expression of children do you like?," he replied that he likes to film children. In filming children, he makes the children feel confident so that they can be simple and innocent and play their parts in a free and relaxed mood. "Playing is important, and it is important to keep the playing mind without any fixed purpose in yourself," he added.

Finally, Mr. Hou told them that it was his first time to feel the gaze of so many students, and that strangely enough he felt as if his words were powerless in front of them. Then he delivered this exhortation to them, "Maintain a playful mind and passion. Don't grow too fast. You don't need to be precocious to become adults".

The students sang their school song and 'Akatombo' (red dragonflies) which was sang in the film "A Summer at Grandpa's" to express their gratitude to Mr. Hou. Contributions from all the students of the school for the victims of the Taiwan earthquake and a thousand paper cranes for the souls of the victims were presented to Mr. Hou. The program was completed by Mr. Hou's photographing of school buildings.

Takatori Junior High School

Date & Time: 2:00 - 3:30 p.m. Tuesday, September 28, 1999

Theme: "The Road to My Career"

Outline:

At the beginning of his speech in front of about 700 students, Professor Obayashi said that it was his first time talking to junior high school students and wished that his talk could provide them with some useful information even though the social environment in his childhood and present days were totally different.

First he recalled his childhood visiting historical sites, temples and shrines in Nara and Ise with family members when he was an elementary school boy. He also read a considerable volume of books relating to the Kojiki and Nihonshoki in his elementary and junior high school days. These experiences resulted in his interest in Japan's ancient times, which in due time turned to his interest in ethnology and mythology.

He then continued to say that he began to appreciate literature while remarking on novels and poems carried in school textbooks with his friends in the days of the 8th Higher School. The first overseas study in Europe made him discover that European scholars' interests were not limited only in their own research domains but also what was happening in the world. It was also surprising for him to find out that European scholars had much wider knowledge than himself. Each of these experiences in his youth made him feel that he was stepping into a new intelligent world.

Moreover each university was proud of its own tradition and pursued its own path without being disturbed or being shackled by the studies and popularity of other universities. Reflecting on pursuing the study of Japanese ethnology whose area was studied by few scholars back then, Professor Obayashi presented a message: "It is of course important to be honest so that you can humbly accept other people's advice. However, pursuing one's own career with a strong will, even if the career is different from others, is also valuable."

Asked, "What motivated you to choose ethnology research," he replied he was advised to look around Japan if he wanted to study the origin of the Japanese culture when he was a university assistant. With this advice, he began to study about Southeast Asia and unexpectedly discovered the similarities between mythology between Japan and the Southeast Asia, which was a beginning of his study of mythology in earnest.

Professor Obayashi concluded his speech by leaving a message, "Read books from the very first page to that last, so that something interesting can be found in the book. It is necessary to read as many books as possible when young."