



THE FUKUOKA  
ASIAN CULTURAL PRIZES

第8回  
福岡アジア文化賞

THE 8th  
FUKUOKA ASIAN CULTURAL PRIZES

1997

大 賞  
GRAND PRIZE

チェン・ポン

**CHHENG Phon**

クメール精神文化研究所所長

**Director of the Centre for Culture and  
Vipassana**

1930年3月6日生

**Born March 6, 1930**

カンボジア王国

**Kingdom of Cambodia**







## BRIEF BIOGRAPHY

- 1930 Born in Kompong Cham Province, Cambodia  
1955 Teacher, Graduated from the Teacher's School, Ministry of National Education, Phnom Penh  
1960 Completed his studies on arts and culture in the People's Republic of China  
1964 Founder, the Folklore Troupe of the Royal University of Fine Arts, Phnom Penh  
1968 Professor of Arts and Culture of the Royal University of Fine Arts, Phnom Penh  
1972 President, Khmer Artist Association  
1973 Director, National Conservatory of Spectacles, Phnom Penh  
1979 Head of the Culture and Information Department in Kompong Thom Province  
1980 Director, School of Fine Arts, Phnom Penh  
1981 Deputy Minister, Ministry of Information and Culture  
1982 - 91 Minister, Ministry of Information and Culture  
1989 First Honor Medal for Edification and Preservation of Khmer Culture (This is the highest national award)  
1992 Awarded Emeritus Professor, (Certificate of Honors), given by the National Council of Education and Culture  
1993 Member, National Council of Culture, Phnom Penh  
1993 - 94 Senior Advisor to the Preah Sihanouk Raj Academy  
1994 - Director, Centre for Culture and Vipassana


## MAJOR PRODUCTION

- Creation of 20 Khmer folk and popular dances  
4 popular stories of *Yike Drama* (1969 - 1975)  
5 stories of *Bassac Drama* (1970 - 75)  
A modern dramatic play entitled, *The Process of Khmer History* (1991)

## MAJOR WORKS

- Primary Studies on Khmer Arts and Culture*, Royal University of Fine Arts, 1966  
*The Khmer Folk Arts: Khmer Music and Dance*, Royal University of Fine Arts, 1967  
*The Real Value of Khmer Arts and Culture* (Dissertation Research), Royal University of Fine Arts, 1968  
*The Khmer Shadow Play*, Royal University of Fine Arts, 1973  
*Formula for Leading and Governing Khmer Culture and Arts*, Ministry of Information and Culture, 1981  
*Perspectives on Khmer Culture in the Years 2000*, Ministry of Information and Culture, 1985  
*Pu-kun: A Real Khmer Farmer* (A Work of Speaking Theater), Ministry of Information and Culture, 1990  
*Khmer Lives, Arts, and Culture*, Center for Culture and Vipassana, 1994  
*Peacebuilding Through Culture and Cooperation*, Center for Culture and Vipassana, 1994  
*Master and Follower*, Center for Culture and Vipassana, 1994  
*Combating Corruption Through the Promotion of Khmer Morality, Virtue and Wisdom*, Center for Culture and Vipassana, 1994  
*40 Questions, 40 Answers*, Center for Culture and Vipassana, 1995  
*Brahmavihara Dharma (The Four Sublime or Divine States of Mind)*, Center for Culture and Vipassana, 1995  
*The Tenfold Conducts of Khmer-Human Leaders during Angkorean Period*, Center for Culture and Vipassana, 1995  
*The Seven Stages of Purification*, Center for Culture and Vipassana, 1995  
*Religion, Culture and Development*, Center for Culture and Vipassana, 1996

\* All publishings before 1990 appeared in print in Phnom Penh, and those after 1994 are published in Takhmao



## Award Citation

Professor Chheng Phon is a prominent dramatist and professor of the study of the traditional arts of Cambodia. In addition to his work as a playwright, director, and comedian, he has been a strong advocate for the revitalization of traditional culture. Since 1975, traditional culture has been neglected in Cambodia and village societies have been destroyed. Professor Chheng Phon has promoted the reconstruction of traditional village life, and has advocated spiritual restoration as a way of encouraging people with psychological traumas who went through horrible experiences. He has also devoted himself to training people to work for the preservation and restoration of tangible and intangible cultural assets.

Professor Chheng Phon was born in 1930 in Kompong Cham Province. He worked his way through school, and graduated from the Teacher's School, Ministry of National Education. After completing his study in China, he held many important posts, including Professor of the Royal University of Fine Arts, Phnom Penh, President of the Khmer Artist Association, and Director of National Conservatory of Spectacles. In 1970, he visited Japan to participate in the Osaka International Exposition, leading a Cambodian dance troupe. During the Pol Pot regime which took power in 1975, he experienced forced labor at a collective farm in Kompong Thom Province. After the Pol Pot government collapsed, he founded a school of fine arts for the children who had been orphaned in the midst of the country's confusion. He also recruited musicians, dancers and shadow players, who had survived the Pol Pot years, to provide training in the traditional arts. After he was appointed the Minister of Culture and Information, Professor Chheng Phon reopened the University of Fine Arts, Phnom Penh (former Royal University of Fine Arts) in 1989 to promote the preservation of both tangible and intangible cultural assets of Cambodia. By reopening the departments of archaeology and architecture, he has made a tremendous contribution to guiding and training young experts in the preservation and restoration of Angkor monuments.

After his retirement from political affairs in 1992, Professor Chheng Phon used his own funds to establish the Center for Culture and Vipassana at his home in the suburbs of Phnom Penh. At present, he carries out practical activities to revive spiritual values, such as Khmer virtue and spirit, and to heal and purify tainted or sickened minds through meditation. Professor Chheng Phon is a thinker and doer on a grand scale who tries to demonstrate the uniqueness of Cambodian culture in Asia.

The 1993 New York performance of a Cambodian shadow play and traditional dance troupe, led by Professor Chheng Phon, won high acclaim for its celebration of the rebirth of Cambodia. He also deeply impressed the participants at international conferences, including Japan Foundation's "Symposium on Angkor," by arguing that the cultural restoration in Cambodia is a spiritual restoration. A further noteworthy achievement is Professor Chheng Phon's production and performance of original plays based on folktales and village dances that have been passed down from generation to generation by oral tradition. The contribution he has made to the rediscovery of the Khmer values through his published works, performances, and dialogues is particularly monumental.

Professor Chheng Phon has revealed the modern universality of traditional Cambodian culture, and presented theoretical yet practical frameworks for its preservation. These accomplishments are truly outstanding, and make Professor Chheng Phon truly worthy of receiving the Grand Prize of the Fukuoka Asian Cultural Prizes.

学術研究賞・国際部門

ACADEMIC PRIZE : INTERNATIONAL

ロミラ・ターパル

Romila THAPAR

ジャワハルラル・ネルー大学名誉教授

Professor Emeritus of Jawaharlal  
Nehru University

1931年11月30日生

Born November 30, 1931

インド

India



写真撮影:デジビル・シン  
Photo:courtesy of  
Tejbir Singh

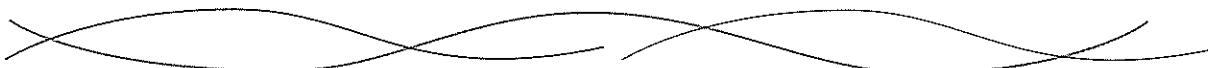


## BRIEF BIOGRAPHY

- 1931 Born in Lucknow, India
- 1952 Obtained a B.A. Hons. from Punjab University
- 1955 Obtained a B.A. Hons. from SOAS, University of London
- 1957 Scientific survey of Buddhist cave temples in Dunhuang, China
- 1958 Obtained a Ph.D. from University of London
- 1959 Lecturer in Ancient South Asian History, University of London  
Fellow of the Royal Asiatic Society
- 1961 Reader in Ancient Indian History, Kurukshetra University
- 1963 Reader in Ancient Indian History, Delhi University
- 1968 President, Ancient South Asia Section, British Association of Orientalists
- 1969 President, Ancient Indian History Section, Indian History Congress
- 1970 Professor of Ancient Indian History, Jawaharlal Nehru University
- 1980 Vice President, International Commission for the Scientific and Cultural History of  
Humanity, UNESCO, Paris
- 1983 General President, Indian History Congress
- 1993 Professor Emeritus, Jawaharlal Nehru University

## MAJOR WORKS

- Asoka and the Decline of the Mauryas*, Oxford University Press, Delhi, 1961
- Problems of Historical Writing in India*, (Editor), Delhi, 1963
- A History of India*, Vol. 1., Penguin Books, 1966 (Translation in Japanese, Indoshi, Misuzu Shobo, 1970, 1972)
- Ancient India*, NCERT New Delhi, 1966 (Model Textbook for Middle School)
- Medieval India*, NCERT New Delhi, 1967 (Model Textbook for Middle School)
- The Past and Prejudice*, New Delhi, 1975
- Ancient Indian Social History: Some Interpretations*, Orient Longman, New Delhi, 1978
- Exile and the Kingdom: Some Thoughts on the Ramayana*, Bangalore, 1978
- From Lineage to State*, Oxford University Press, Delhi, 1984
- Situating Indian History*, (Editor), Oxford University Press, Delhi, 1986
- The Mauryas Revisited*, Calcutta, 1987
- Cultural Transaction and Early India*, Oxford University Press, Delhi, 1987
- Interpreting Early India*, Oxford University Press, Delhi, 1992
- Recent Perspectives of Early Indian History*, (Editor), Bombay, 1995
- Time as a Metaphor of History: Early India*, Oxford University Press, 1995



## Award Citation

Professor Romila Thapar is a distinguished historian of modern Asia, and is an internationally renowned scholar of Indian history, particularly the history of ancient India. She has made three major contributions to the studies of Indian history.

First of all, Professor Thapar has brought an innovative viewpoint to the studies of Indian history. Before India obtained its independence, two views on Indian history predominated. One was the notion supported by scholars from Britain, the then ruler of India, that embraced a historical view of stagnation and regarded India as, so to speak, "a warehouse of historical facts that Europe had already lost". The other was a concept, advocated by Indian scholars, which emerged from the independence movement against Britain. The latter group of scholars described precolonial Indian society as idyllic and harmonious without any conflicts. Professor Thapar moved beyond these traditional views to establish a more scientific method in historical studies.

Secondly, Professor Thapar succeeded in presenting Indian history not only as the chronicles of Indian matters, but also as a regional history in the context of human history. Conventional research method of ancient India, in particular, relied on documents written in Sanskrit, and applied a method which traced the deeds of successive dynasties. Professor Thapar has researched more varied materials, including oral sources, and has sought to interpret economic and political documents in their cultural context. Using methodologies from the fields of cultural anthropology and sociology, in addition to historical theories, she has successfully rebuilt the historical study of India in the context of world history.

Thirdly, it is noteworthy that Professor Thapar presents a broad historical description, written in a lively, animated style. She skillfully and convincingly weaves together closely correlated facts, derived from disparate sources, to paint a coherent historical picture. It is the kind of work only an exceptionally able historian can ever produce. Professor Thapar's honorary doctorates and fellowships from many countries attest to her international renown, and the fact that, in Japan, her translated works enjoy a large readership even outside of the Indian Studies circle is another measure of the breadth of her achievement. Moreover, she has visited Japan several times, and has had a great influence on Japanese scholars.

These accomplishments of Professor Romila Thapar have made a great contribution to the advancement of the study of both Indian history and world history, and thus make her particularly worthy of receiving the International Academic Prize of the Fukuoka Asian Cultural Prizes.



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

ひぐち たかやす  
樋口 隆康

HIGUCHI Takayasu

奈良県立橿原考古学研究所所長

Director of the Archaeological Institute of  
Kashihara, Nara Prefecture

京都大学名誉教授

Professor Emeritus of Kyoto University

1919年6月1日生

Born June 1, 1919

日本

Japan







## BRIEF BIOGRAPHY

- 1919 Born in Soeda, Fukuoka Prefecture in Japan
- 1943 Graduated from the Faculty of Letters, majored in history, Kyoto University
- 1950-57 Lecturer, the Faculty of Letters, Kyoto University
- 1957 Visited Dunhuang and Chengdu, China as a delegation member of Japan  
Archaeological Visit to China
- 1958 Visited Buddhist ruins in India on survey
- 1957-75 Assistant Professor, the Faculty of Letters, Kyoto University
- 1962 Obtained a Ph.D. in literature from Kyoto University
- 1970-78 Participated in Kyoto University's scientific mission to Central Asia
- 1975-83 Professor, the Faculty of Letters, Kyoto University
- 1983- Professor Emeritus of the University of Kyoto, and Director of Sen-oku Hakkokan
- 1985 Received the Wakayama City Cultural Prize
- 1989 Received the NHK Broadcast Cultural Award
- 1989- Director of the Archaeological Institute of Kashihara, Nara Prefecture
- 1990- Joined the survey team to Palmyra ruins, Syria
- 1992 Received the Kyoto Prefecture's Cultural Prize's Meritorious Category
- 1992- Head of the Cultural Properties Preservation Council, Kyoto Prefecture
- 1993- Director of the Silk Road Research Center
- 1995 Received the Daido Life Foundation's Area Studies Award
- 1995- Chairman of Kyoto Prefecture's Research Center for Cultural Properties  
Excavation

## MAJOR WORKS

- Otani Kofun* [Otani (the Ancient Burial Mound)], Wakayama City Board of Education, Wakayama, 1959
- Chugoku No Dohki* [Copperware in China], Chuokoron-sha, Tokyo, 1967
- Indo No Busseki* [Buddhist Ruins in India], Asahi Shimbun-sha, Tokyo, 1969
- Pekin Genjin Kara Dohki Made* [From Peking Man to Copperware], Kodansha, Tokyo, 1969
- Nihonjin Wa Dokokara Kitaka* [Where Did the Japanese Come From?], Kodansha, Tokyo, 1971
- Kokyo: Kokyo Zuroku* [Illustrated Book of Ancient Mirrors], Shinchosha, Tokyo, 1979
- Ghandara Eno Michi* [A Passage to Ghandara], Obunshabunko, Tokyo, 1980
- Bamiyan No Sekkutsu* [Stone Caves in Bamiyan], Dohosha, Kyoto, 1980
- Ghandara No Bishin To Hotoketachi* [Ghandaran Goddesses of Beauty and Buddha Statues], NHK Japan Broadcasting Corporation, Tokyo, 1986
- Silk Road Kokogaku* [Silk Road Archaeology] 5 Volumes, Hozokan, Kyoto, 1986
- Silk Road Wo Horu* [Excavating Silk Road], Osakashoseki, Osaka, 1987
- Tairiku Kara Mita Kodai Nippon* [Ancient Japan Seen from the Continent], Gakuseisha, Tokyo, 1990
- Sankakubuchishinjukyo* [Triangular-rimmed Bronze Mirrors with Mythical Figure], Shinchosha, Tokyo, 1992
- Shikotei Wo Horu* [Excavating Sites of Emperor Shi], Gakuseisha, Tokyo 1996



## Award Citation

Professor Higuchi Takayasu is one of the few distinguished Japanese archaeologists who are internationally active in archaeological studies of the Silk Road, China, and ancient Japan-China relations. He is highly esteemed both at home and abroad for his voluminous, wide ranging, consistently innovative and dynamic research.

Professor Higuchi's interest in archaeological studies on the Chinese Continent and Central Asia developed during his student years while he was engaged in surveys and research work on ancient burial mounds scattered throughout the Japanese Islands. In the field of Chinese archaeology, he has devoted himself entirely to the study of ancient bronze wares and mirrors, producing a large body of innovative and creative research. Furthermore, Professor Higuchi has participated in numerous field trips to areas ranging from India and Central Asia to West Asian countries, and has conducted academic research on the Silk Road. Since 1970, as the leader of Kyoto University's scientific mission to Central Asia, he has conducted important surveys of Buddhist ruins, including the ones of Gandhara in Pakistan and Bamiyan in Afghanistan, and produced a number of significant scientific results. Currently, he is leading the excavation at Palmyra, a Syrian trading city of ancient times.

Professor Higuchi has often demonstrated his encyclopedic knowledge of the history of ancient Japan-China relations by raising precise questions in regard to such fields as rice farming, bronze mirrors, horse riding gears and Buddhism in succession. In recent years, he has claimed that the sankakubuchishinjukyo - triangular-rimmed bronze mirrors with mythical figure and animal designs - were specially ordered by the Chinese Dynasty of Wei to be presented to Himiko, female ruler of the early Japanese political federation known as Yamatai. He has further claimed that the Yamatai Kingdom was situated in the Kinki region. Professor Higuchi has made great achievements in surveys and research work in wide ranging fields, constantly emphasizing on the importance of fieldwork and archaeological facts. He has also introduced innovative and creative theories based on his unrestricted way of thinking, thus exerting great influence among archeologists and scholars of Asian ancient history.

Furthermore, Professor Higuchi, as Director of the Archaeological Institute of Kashihara, Nara Prefecture and Chairman of Kyoto Prefecture's Research Center for Cultural Properties Excavation, has tirelessly supported the preservation of world-class cultural heritages. His work in this regard includes the restoration work at the Angkor Wat monuments in Cambodia, the effort to protect Buddhist remains from the devastation of the war in Afghanistan, and his devotion to the preservation of cultural properties of Japan.

Professor Higuchi Takayasu's achievements in the promotion of archaeological studies on the Silk Road and China, and his excellent leadership in shedding light on the history of ancient Japan-China relations are truly monumental contributions, and thus make Professor Higuchi Takayasu especially worthy of receiving the Domestic Academic Prize of the Fukuoka Asian Cultural Prizes.

芸術・文化賞  
ARTS AND CULTURE PRIZE

イム・グォン テク  
林 権 澤

IM Kwon-taek

映画監督

Film Director

1936年5月2日生

Born May 2, 1936

大韓民国

Republic of Korea







## BRIEF BIOGRAPHY

- 1936 Born in Changson, Chollanam-Do, Republic of Korea
- 1962 Made his debut as a film director with a feature film entitled, "Good-bye, Duman River"
- 1974 Received the Grand Bell Film Festival's Special Award with the film entitled "The Testimony"
- 1977 Received the Excellent Director Award of the Republic of Korea's Drama and Film Awards with the film entitled, "Commando on the Naktong River"
- 1978 Received the Grand Bell's Excellent Director Award and Excellent Film Award with the film entitled, "The Genealogy"
- 1979 Received the Grand Bell's Excellent Film Award with the film entitled, "The Hidden Hero"
- 1981 Received the Grand Bell's Best Director Award and Excellent Film Award with the film entitled, "Mandala". Entered "Mandala" in the International Film Festival Berlin
- 1985 Received the Grand Bell's Excellent Film Award with the film entitled, "Gilsodom"
- 1986 Received the Best Film Award of the Republic of Korea's Drama and Film Awards, and the World Peace Medal of the Chicago International Film Festival with "Gilsodom". Entered "Gilsodom" in the International Film Festival Berlin. Also received the Grand Bell's Excellent Director Award with the film entitled, "Ticket"
- 1987 Received the Film Critic's Excellent Director Award with the film entitled, "Ticket". Also received the Asia-Pacific Film Festival's Excellent Director Award and Best Film Award with the film entitled, "Surrogate Woman"
- 1988 Received the Paeksang Arts Award's Excellent Film Award with the film entitled, "Adada"
- 1989 Received the Republic of Korea's Order of Culture, Medal of the Precious Crown. Received the Grand Bell's Best Film Award with the film entitled, "Come, Come, Come Upward"
- 1991 Received the Grand Bell's Excellent Film Award with the film, "Kae Byok". Received the Blue Dragon' Excellent Director Award with the same film
- 1992 Received the National Order of Arts and Letters from the French government
- 1993 Received the Paeksang Arts Award's Excellent Film Award, the Grand Bell's Best Director Award, the Film Critic's Best Director Award, the Blue Dragon's Grand Prix and Best Film Award, and the Shanghai International Film Festival's Excellent Director Award, with the film entitled, "Sopyonje"
- 1994 Received the Blue Dragon's Excellent Film Award and the Chunsa Film and Arts Award's Excellent Film Award with the film entitled, "The Taebaek Mountains"
- 1995 Entered "The Taebaek Mountains" in the International Film Festival Berlin
- 1996 Received the Film Critic's Best Film Award, and the Blue Dragon's Best Film Award and Best Director Award, and the Paeksang Arts Award's Excellent Director Award with the film entitled, "Festival"

## MAJOR WORKS

"Good-bye, Duman River" (1962) "Weed" (1973) "The Testimony" (1973) "The Genealogy" (1978)  
"Pursuit of Death" (1980) "Mandala" (1981) "Gilsodom" (1985) "Surrogate Woman" (1986)  
"Adada" (1987) "Come, Come, Come Upward" (1989) "Kae Byok" (1991) "Sopyonje" (1993)  
"The Taebaek Mountains" (1994) "Festival" (1996) and 81 other films



## Award Citation

Mr. Im Kwon-taek is a celebrated film director from the Republic of Korea. His work has attracted worldwide attention, and he is regarded as one of the greatest Asian film masters.

Mr. Im was born in Changson, Chollanam-Do, Republic of Korea in 1936. As a boy, he experienced extreme hardship because of the ideological strife that swept across his homeland. He joined the film industry at the end of the 1950's, and struggled his way up to become a director in 1962. Since then, he has made many films. At first, Mr. Im was considered a commercial filmmaker, but in the early 1970's, he began to attract attention as a director of artistic films. His *The Genealogy* (1978) and *Mandala* (1981), in particular, are highly appreciated for their extraordinarily sincere portrayal of the beauty of his people's national spirit. These two excellent films brought worldwide attention to the Korean cinema.

In the last two decades, Mr. Im's cinematography has grown increasingly sophisticated, and the content of his films has become more and more profound. He has received a number of awards at film festivals both at home and abroad, and a collection of his films has been featured at various venues throughout the world. His masterpieces, including *Gilsodom* (1985), *Adada* (1987), *Kae Byok* (1991), *Sopyonje* (1993), *The Taebaek Mountains* (1994), and *Festival* (1996), all depict the Republic of Korea's history of sufferings during the modern era. These films express the austere beauty of tradition, and celebrate a noble national spirit that was undaunted even during the country's most tragic times. Mr. Im's films draw on his personal experience of having lived through adversity, and demonstrate the deep warmth and compassion he feels for his compatriots. Such feelings, transformed into universal love for man and nature, and widely appreciated by his admirers throughout the world, and are often seen as a uniquely Asian artistic expression.

Mr. Im's work has made an immeasurable contribution not only to Korean cinema, but to the Asian cinema as well, and he is therefore particularly worthy of receiving the Arts and Culture Prize of the Fukuoka Asian Cultural Prizes.



## OFFICIAL EVENTS

### Program

#### Prize Presentation Ceremony

Date & Hours: 2:30 - 4:00 p.m. Thursday September 25, 1997

Venue: ACROS Fukuoka Symphony Hall

#### Press Conference

Date & Hours: 4:00 - 5:00 p.m. Thursday September 25, 1997

Venue: ACROS Fukuoka Meeting Room, 6th Floor

#### Banquet

Date & Hours: 6:30 - 8:00 p.m. Thursday September 25, 1997

Venue: Hotel New Otani Hakata, 4th Floor

#### Commemorative Lectures

Date & Hours: 6:00 - 8:00 p.m. Friday September 26, 1997

Venue: ACROS Fukuoka Event Hall, B2 Floor

#### Dance Performances

"An Evening of Cambodian Classical and Folk Dances"

Date & Hours: Saturday September 27, 1997

(1) 6:00 - 6:20 p.m. (2) 7:00 - 7:20 p.m. (3) 8:00 - 8:20 p.m.

Venue: Canal City Hakata "Sun Plaza" Outdoor Amphitheater

#### Workshops

*Forum on the Exchange Between Ancient Civilizations: "From Palmyra to the Korokan - The Breeze of the Silk Road"*

Date & Hours: 1:30 - 4:30 p.m. Friday September 26, 1997

Venue: ACROS Fukuoka Event Hall, B2 Floor

*Forum on Indian Studies: "India in Transition: Tradition vs. Succession"*

Date & Hours: 1:00 - 3:30 p.m. Saturday September 27, 1997

Venue: Auditorium, Fukuoka City Hall, 15th Floor

*Im Kwon-taek Talks with Oguri Kohei: "Asian Expression Changes the World"*

Date & Hours: 1:50 - 5:00 p.m. Saturday September 27, 1997

Venue: Fukuoka City Public Library Movie Hall, "Cinera"

*Khmer Renaissance Forum: "Peace, Balance, and Harmony - Through Khmer Celestial Arts"*

Date & Hours: 3:00 - 6:30 p.m. Sunday September 28, 1997

Venue: IMS Hall, IMS Building, 9th Floor



## PRIZE PRESENTATION CEREMONY

Date & Hours: 2:30 - 4:00 p.m. Thursday, September 25, 1997

Venue: ACROSS Fukuoka Symphony Hall

The Prize Presentation Ceremony of the 8th Fukuoka Asian Cultural Prizes 1997 was held with the participation of approximately 800 people, including Ambassadors of Asian countries and their spouses in Japan, exchange students in Fukuoka, other concerned parties from the fields of education, arts and culture, and citizens of Fukuoka. Following the presentation of the screening process summary and the citation for awards, each of the recipients was conferred their prize by the organizing committee representatives. As the achievements of each recipient were praised, their early days, profiles and photos taken with their families and colleagues were introduced with slides.

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

In addition to the speeches by guests, special artistic performances of Cambodian shadow play "REAMKER", the classical dance "APSARA DANCE", and the folk dance "COCONUTS DANCE", were presented by a Cambodian dance troupe accompanying Professor Chheng Phon, the Grand Prize recipient.



大賞受賞者チェン・ボン氏の同行公演団によるカンボジア古典舞踊「アプサラ・ダンス」  
"APSARA DANCE", a Cambodian classical dance performed by a dance troupe accompanying Professor Chheng Phon



授賞式フィナーレ (全景)  
Finale of the Prize Presentation Ceremony

## ACCEPTANCE SPEECH

**CHHENG Phon**

Please allow me, first of all, to express my heartfelt gratitude to the Fukuoka Asian Cultural Prize Organizing Committee for their bestowal upon me the 8th Fukuoka Grand Asian Cultural Prize in 1997 and also conferring a very great honor on my country.

I'm really an artist "Comedian", mostly using the language of heart and mind as a way of expression, a buyer and seller of feelings and an adherent of making people laugh, but rarely laugh myself.

I was born and died, died and born, for too many times. I have also laughed and cried, cried and laughed, for too many times. Now, I become a man of dry tear and drained laugh.

I have seen too much, known too much, remembered too much, and I have also greatly suffered. And now, I eagerly want to be blind with bright eyes, to be deaf with good ears, to shut the five senses gates so as to reach good and perfect mind.

The Fukuoka Asian Cultural Prize has, of course, encouraged Research studies seeking for truth and other new creativity.

The Fukuoka Asian Cultural Prize enables Asia to become a real garden of Culture with abundant, colorful flowers and excellent fragrances.

The Fukuoka Asian Cultural Prize makes Asian People able to move closer to each other, to understand each other and to peacefully and tolerantly live with each other.

Once again, I wish to express my profound gratitude to the Fukuoka Asian Cultural Prize Committee for the great honour they have bestowed upon me during this magnificent day. Thank you.





**Romila THAPAR**

Distinguished Guests, Ladies and Gentlemen. The news that I had been awarded the Fukuoka Cultural Prize came to me as a marvelous surprise. When I found out more about the Prize and about those who have held it before me, I felt deeply honoured. I view the Prize as a gesture of appreciation towards the historical thinking which my generation of Asian scholars represent.

My study of early Indian history grew out of an urge to interpret the Indian past in a manner which would make up understand both our past and our present. It was my conviction that historical analysis is fundamental to such an understanding.

The re-orienting of Indian history inevitably introduced the need to relate it to an Asian context. The earlier European view was to turn the perspective westwards. We have tried in my generation to incorporate the Asian heritage and connections.

It is with particular pleasure that I now see myself associated with your great city, Fukuoka and the culture of Japan. I would like to express my deepest gratitude to those who nominated me and selected me for this Prize, and also to the city of Fukuoka and its citizens. I hope that in my future work I shall be able to do justice to your encouragement. Thank you very much.





**HIGUCHI Takayasu**

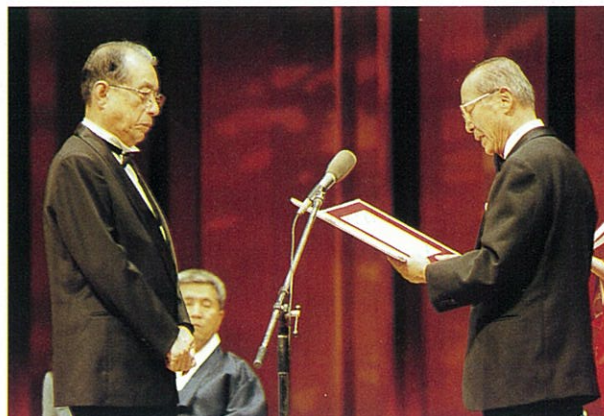
I am deeply moved to have received an internationally recognized and significant prize as The Fukuoka Asian Cultural Prize, particularly because I am just a mere archeologist who has been engaged in excavating ruins of ancient cultures in many parts of Asia and studying their cultures.

The honorable prize seems to assure me that my humble work can make a considerable contribution to society, the idea that had never crossed my mind. Fukuoka is known to have a long-standing history of exchanges with foreign countries, dating back to 2000 years ago when Japan was in the Yayoi period. In the Nara period, an official guesthouse called "Korokan" was established to receive foreign envoys and delegates. Fukuoka has played a pivotal role as a gateway to foreign cultures from ancient times till today. The Fukuoka Asian Cultural Prizes are expected to promote throughout Asia this distinctive role played by Fukuoka and to ignite international exchanges.

I hope that the Fukuoka Asian Cultural Prizes will continue to evolve and catalyze Japan's initiative to promote international exchanges in the 21st century.

I'm not sure how much help I can be, but I shall continue my work and try to do my best to contribute to Fukuoka in the field of international exchanges. I would be deeply gratified if my advices for a variety of programs are found to be relevant and useful.

With these remarks, I would like to conclude my address of thanks. Thank you very much.



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## IM Kwon-taek

I would like to express my heartfelt appreciation to the city of Fukuoka and distinguished members of the Screening Committee for awarding me with the Fukuoka Asian Cultural Prizes. Receiving the prize has given me an opportunity to look back upon my film-making and my life.

I was born in 1936, in Changson, Chollanam-Do, situated in the southern end of the Korean Peninsula, when South Korea was under the colonial rule of Japan. By the time I could remember, World War II was over and my country was liberalized.

The Korean War broke out later, but I was too small to make any judgement on it. It was only after many years passed when I was matured enough to realize that it was an ideological war and disintegrated the nation.

I sensed the real agony of war when the Korean War divided my family into pro-right and pro-left and a rift developed. Even after the war ended, agony never left pro-left members of my family.

It was at the age of 17 when I left home simply because I wanted to evade bitter days of terror, anxiety, despair, anger, sighs and hatred. Afterward I realized that I was not able to do so at all although belatedly.

The film industry had not taken root in South Korea, when I started the work of film-making. I produced my first film entitled "Good-bye, Duman River" in 1962. But I had never learned about films systematically and had to learn everything on film making on a job basis.

I was not an expert in films. Nor had I dreamed of becoming a film artist when I joined this business. In those days, the scars left by the Korean War were still visible and film-making was the only means to earn a living. As a commercial director whose responsibility was to make profitable box office films, I produced lots of films, as many as about 50 in the 10-odd-year period.

Therefore it took long for me to learn that films are not only something to watch but also something to make people feel moved and sometimes to give them opportunities to look back upon their life.

I asked myself if I could be more than a professional director of commercial films, whether I was qualified to be an artist of film-making.

At last I understood that a film should not be something I make for myself, but something for people to meet, exchange words and share views. I learned that a film accommodates all our feelings and emotions.

A theme that I have been trying to depict in my films is humanism, in other words, belief in the world where people are regarded most important, live in harmony, and respect each other. Thank you very much.





## COMMEMORATIVE LECTURES

Date: 6:00 - 8:00 p.m., Friday, September 26, 1997

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 600

### 1. "Fifty Years with Archaeology"

**Professor Higuchi Takayasu**

Professor Higuchi looked back at his life, a life where over 50 years were spent as an archaeologist. He described his encounter with archeology, which came to be a turning point in his life, and also spoke on his excavation surveys on the Silk Road.

During his student days, archaeology was not as widely acknowledged by society as it is today, where results of research in excavation are covered by newspapers almost on a daily basis. Nevertheless, he eventually was attracted to archaeology as a student in high school, under the old educational system. Intrigued especially by "KOJIJUNREI, Pilgrimage to Ancient Temples", by Watsuji Tetsuro and by Stein's expedition to central Asia, he began to develop an interest in ancient arts and crafts. After his meeting with Mr. Watsuji, he decided to enter Kyoto University.

While studying under Professor Umehara at the university, he came upon his first research experience abroad, in the excavation of the Lelang Tombs (of the Han Dynasty, China), and also had opportunities in observing the murals of the Koguryo mounded tomb. Based on insights he acquired from these experiences, he was later able to discover the drawing of the "frog", an ancient symbol of the sun, in a mural of the Mezurashi-zuka mounded tomb of Kyushu which had decorative chamber walls. After World War II, he returned to Kyoto University to start extensive archaeological surveying but was limited to conducting excavation research in Japan.

Participating in the Silk Road expedition in 1957 was a turning point in his life as a researcher. Although Japan and China did not have diplomatic relations then, he was invited by the Chinese government as a member of the Japan Archaeological Visit to China Delegation and visited Guangzhou, Nanking, An Yang, Xi-an, Si-chuan and Dunhuang. Thereafter for a period of about twenty years, he has carried out research on Buddhist ruins in India, Pakistan and Afghanistan. Especially impressive was his trip to Bamiyan in Afghanistan, a famous site with two huge stone Buddha and numerous mural paintings. Only a few stone cave temples had been researched prior to his visit. However, his team conducted extensive excavation research covering the entire cluster of stone temples. The team also documented all the stone wall murals with color photographs. Even after retiring from the university, he continued his studies on the Silk Road. He is now engaged in the excavation of mounded tombs in Palmyra, Syria.

Despite becoming a well known Japanese expert on the Silk Road, this was not his goal as a youth. The guidance of his teachers stimulated his interest and led him to pursue his studies. Professor Higuchi believes that being blessed with a fortunate environment of good teachers and colleagues has molded him into what he is today.

In concluding the lecture, Professor Higuchi introduced The Wise Man's Life, a Greek epitaph excavated from the ruins of the city of Bactria in northern Afghanistan, as an article of his creed.



## 2. "Biographical Note"

**Professor Romila Thapar**

In her commemorative speech, Professor Romila Thapar looked back and described her life as a historian.

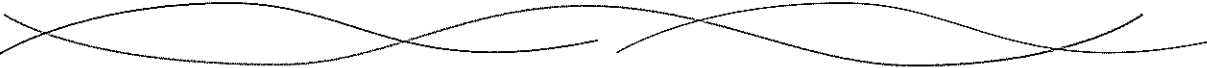
She was born in the city of Lucknow to Punjabi parents as the youngest daughter of their three children. As her father served the Indian Army as a medical officer, the Thapars, during her childhood, moved and lived in various regions of India.

While studying at the university, she was initially interested in botany, literature and history. The movement towards national independence then left her a deep impression and increased an ambience of attraction to history. She was convinced of historical study playing an essential role in clarifying Indian identity. Her fascination for ancient Indian history was in part a search for roots in the quest for identity, but more directly a cause of influence from her father's interest in classical Indian sculpture. Later, she entered the School of Oriental and African Studies at London University. Her courses in Asian history and languages encouraged her to proceed to a doctorate curriculum to become a historical researcher.

Her wish was to start an academic career in India after getting her Ph.D. However, the working environment in India for female researchers was extremely harsh. Women were not expected to be at the forefront of research. She believes luck and the tremendous support from her family were responsible for getting her employment which allowed her to continue her work in the field of academics. She started teaching history at Kurukshetra University, then at Delhi University in the 1960's. Such teaching experience made her realize that there was much in the interpretation of Indian history which required fresh analysis. In the 1970's, much of her energy was committed to building the Center for Historical Studies at Jawaharlal Nehru University. The 1970's and the 1980's presented her with a creative period as she published a number of papers, including "From Lineage to State", which suggested new ways of looking at a seminal era of early Indian history.

Even after retirement, she spends a busy life accepting lecture invitations, and writing papers for journals and seminars. In concluding her speech, Professor Thapar said she is still longing for a life where she can spend time reading poetry and listening to music.





### 3. "My Life and My Films"

**Im Kwon-taek**

Director Im Kwon-taek looked back on his life and films.

Born in Chollanam-Do in the Republic of Korea, he experienced much hardship as a child due to his family having a left wing doctrine. This led him to leave home at the age of 17. Yet when he makes films, it is his father and mother which comes to his mind. By making films, he is groping within himself with the conscious archetype spirit of "being Korean".

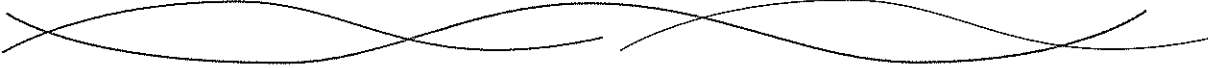
He did not think of becoming a film artist when he entered film. Through on the field training, he has made numerous films as a film director, a career which has lasted over a decade. However, it was from the creation of "Weeds", a self financed film, that he first ruminated on his life and began expressing himself through motion pictures.

The 1970s was a bitter decade for the Korean people. Film companies were abolished, amalgamated and few motion pictures were made. However, for him, this presented him with an opportunity to escape from the pressure of making successful commercial films. He feels that films must face the truth of life which we really experience, and in doing so, must extract hope from the present. He went into the world of film to avoid facing such reality. However, in the end, the film director was able to face this reality once again by continuing to make motion pictures.

Like a vegetable growing from seed, a film director can not escape from where he was born and raised. He believes, as he depicted in "Sopyonje", that to feel and receive "hatred" ("han") while existing in the present order to create a much bigger order, is the path to seek forgiveness from all hatred directed against the world. Through this film, the director's "personal ideology" exceeded the capacity of being a philosophical concept and became an artistic conviction.

He believes that Asian film directors should not try and catch up to the flow of fast images depicted in western films. Instead, they should stay away from this flow and proceed in a more relaxed fashion. Instead of filling up the screen, there should be room left for space. Filling up the screen despite the existence of space and the existence of space within a packed screen. This is the ideological tradition behind Asian culture. This, he says, is a new tradition in film which we, as being a part of the same Asian cultural setting and experiencing the same crises, must create and protect. He believes that a new balanced structure for film for its second century can be established by sharing knowledge through mutual creativity between Asia and the West. Director Im Kwon-taek ended his lecture by wishing from the bottom of his heart that his films be a part of the hard work necessary to accomplish this feat.





#### 4. “The Relation Between the Past, the Present and the Future of Khmer Culture and Arts: Peace, Balance, and Spiritual Harmony through Khmer Celestial Arts”

**Professor Chheng Phon**

The following is a summary of Professor Chheng Phon's commemorative lecture in which he described his personal history, his involvement in drama, the process of his various activities for the reconstruction of Cambodian culture and his future plans.

Professor Chheng Phon spent a very lonely childhood as an orphan. After much hardship, he graduated from primary school, then entered the Phnom Penh School of Pedagogy (School of teachers). Strongly dissatisfied with his environment and his fate, he spent his days idly without studying much. He, however, started to be drawn to Dramatic Arts (plays) where he could enact many roles and lives different from his own. He preferred to play the role of a highly optimistic clown on stage, despite being a serious pessimist in real life. After graduating from the pedagogy school, he did not go to teach children but instead joined a national troupe practicing dramatic arts.

His encounter with his teacher, Professor Hang Thun Hak, left a major impact on his life. With the professor's enthusiastic guidance and strong encouragement, he was able to pass the examination to become a qualified professor of art. He feels greatly appreciative of Professor Hang Thun Hak's kindness and untiring help and support which he credits as being responsible for turning him into the man that he is today.

He first realized in life that nothing pleased him more than being an actor. Theatrical stage was the true Universe to him. It was created when the curtains went up and died when the curtains closed. He profoundly learned that "Drama is Life and Life, Drama". He was therefore strongly convinced that drama, with a mission of objectively guiding people to celestial bliss, is very important to man as it gives him lessons in life and much encouragement.

Professor Chheng Phon also believes that work in the arts and culture are properly and closely connected with humans and/or between humans and their future destiny. Cultural and artistic achievements guide people of the world to move closer to each other, to understand each other, to tolerate each other and to peacefully live with each other.

However, there are obstacles and hardship to overcome in order to preserve art and culture. Most of Cambodia's traditional arts and culture were destroyed and put in a state of virtual nonexistence during the civil war in the 60's and during the Polpot regime in the 70's.

Professor Chheng Phon has worked hard in promoting the reconstruction of Cambodian art and culture. He has traveled around the country and encouraged people to take part in the restoration of their tradition, emphasizing that by realizing the genuine value of one's culture, people can rediscover their national identity and find joy to human life.

Professor Chheng Phon considers it necessary to continue research studies, and to keep up efforts in collecting and preserving existing arts and culture in all forms of essence. He also believes it is necessary to construct the best theater in the country to educate and train the younger generation. Professor Chheng Phon says he has two goals in life. One is to revitalize Khmer culture and its arts. The second is to help rebuild Khmer values, its morality and philosophy.

Professor Chheng Phon concluded his lecture by saying that he would like to dedicate this Grand Prize to all the brave artists, to all of his teachers, and to all those involved in culture in Cambodia.

## FORUM ON THE EXCHANGE BETWEEN ANCIENT CIVILIZATIONS

Date: 1:30 - 4:30 p.m., Friday, September 26, 1997

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 350

1. Theme: "From Palmyra to the Korokan - The Breeze of the Silk Road"

2. Program:

**Keynote Speech** by Professor Higuchi Takayasu,  
Domestic Academic Prize recipient

### Panel Discussion

Panelists: Professor Higuchi Takayasu  
Professor Izumi Takura, Faculty of Letters, Nara University  
Ms. Miyashita Saeko, Curator, Ancient Orient Museum

Coordinator: Professor Nishitani Tadashi, Faculty of Literature, Kyushu University

3. Outline:

In his keynote lecture, Professor Higuchi announced his findings from his excavation research in Palmyra, an important site which served as a crossroad to the Orient, the Mediterranean, Egypt and Central Asia. Thereafter, Mr. Izumi Takura and Ms. Miyashita Saeko, as members of the research team, gave explanations on their survey achievements from a personal point of view. The two used an overhead projector to show satellite photographs of the excavation site. They then reported on their findings of discovering untouched underground tombs with the use of radar. In the discussion which ensued, the panelists explained the great history of exchange between the East and the West by way of the Silk Road. They also described how the arts and culture of Palmyra were transferred to the island of Kyushu in Japan via central and northeastern Asia, referring to the relationship between Nike and the flying goddess, the influence of the crown unearthed from Tillya-tepe on the Fujinoki mounded tomb, and bringing up the examples of tortoise shell patterns appearing on harnesses excavated from the Fujinoki mounded tomb.

Professor Nishitani made reference to pieces of Islam as well as Chinese pottery and porcelain having been excavated from the ruins of the Korokan Guest House in the City of Fukuoka, and of pearl motifs being used as part of the design of costumes. He concluded the discussion by emphasizing that the Korokan functioned as an international facility which served as a site of exchange for people of the East and the West and for products brought in through the Silk Road.



パネルディスカッション  
Panel Discussion



泉 拓良氏  
Professor Izumi Takura



宮下 佐江子氏  
Ms. Miyashita Saeko

## FORUM ON INDIAN STUDIES

Date: 1:00 - 3:30 p.m., Saturday, September 27, 1997

Venue: Fukuoka City Hall Auditorium, 15th Floor

Participants: Approximately 200

1. Theme: "India in Transition: Tradition vs. Succession"

2. Program:

**Keynote Speech** by Professor Romila Thapar  
International Academic Prize recipient

### Panel Discussion

Panelists: Professor Romila Thapar  
Professor Karashima Noboru, Faculty of Letters, Taisho University

Coordinator: Professor Ohji Toshiaki, Center for Southesast Asian Studies, Kyoto University

3. Outline:

In the keynote lecture, Professor Thapar referred to various changes in interpretation and description of early Indian history and to the importance of historical context, which connects research on ancient India to modern social issues, in the understanding modern society.

In the panel discussion which ensued, Professor Ohji brought up the question of the role of the historian. Professor Thapar responded that historians in modern society must play a more important role than that of the past. Professor Karashima emphasized that those researching history should examine present issues as well, and explore every possible solutions for existing problems by learning from the past. He added that in some way, historians must promote dialogue between the past and the present.

Other specific issues relating to the changing aspect of Indian society after Indian independence were discussed from the viewpoint of historians. These included the Indian economic system, the caste system, confrontation between Hindu and Muslim sects and the social status of women.

In the end, Professor Ohji concluded the discussion by pointing out the importance of historical perspective and the significance of Indian historical facts which must be kept in mind when examining Japanese identity.



パネルディスカッション  
Panel Discussion



應地 利明氏  
Professor Ohji Toshiaki



## IM KWON-TAEK TALKS WITH OGURI KOHEI

Date: 1:50 - 5:00 p.m., Saturday, September 27, 1997

Venue: Fukuoka City Public Library Movie Hall, "Cinera"

Participants: Approximately 200

1. Theme: "Asian Expression Changes the World"

2. Program:

**Film Screening :** "Sopyonje"

**Dialogue:** Mr. Im Kwon-taek, Arts and Culture Prize recipient

Mr. Oguri Kohei, Film director

3. Outline:

After the exhibition of "Sopyonje", a dialogue was presented between Director Im Kwon-taek and Director Oguri Kohei. Mr. Oguri, in praising the film, said being able to see "Sopyonje" gave him a new moving sensation. Mr. Im said that his film making comes from "a desire to see a society where individuals always respect one another". He also spoke on the unique sensation of time depicted in film director Oguri's "Sleeping Man", and of "hatred" ("Han") which flows along the foundation of his film, "Sopyonje".

Director Im explained that this "hatred" is a form of sadness which builds up within the soul of the Korean people .

He continued by saying that he wanted to depict the way of Korean life where this sentiment is pacified to win the battle against oneself. Mr. Oguri highly praised the stance taken by Mr. Im by saying it was important for the future of Asian films to have film making take root at their home base. Mr. Im described culture as a flower and said that one could create an Asian flower garden by making an unique flower blossom in one region.

Looking forward to the blossoming of a diversified regional culture, he said he "would like to be a film director who can win universality and sympathy by depicting a small flower called 'Korea' on film."



林 權 澤氏  
Mr. Im Kwon-taek



小栗 康平氏  
Mr. Oguri Kohei





## KHMER RENAISSANCE FORUM

Date: 3:00 - 6:30 p.m., Sunday, September 28, 1997

Venue: IMS Hall, IMS Building, 9th Floor

Participants: Approximately 250

1. Theme: "Peace, Balance, and Harmony - Through Khmer Celestial Arts"

2. Program:

**Keynote Speech** by Professor Chheng Phon, Grand Prize recipient

**Classical Dance & Shadow Play**

- Initiation to Cambodian Classical Dances (Basic training of physical and spiritual expression, etc.)
- Classical Dance (Taye Dance, Ngoss Dance and Mekhala Dance)
- Shadow Play (Ramayana)

**Panel Discussion**

Panelists: Professor Chheng Phon

Professor Ishizawa Yoshiaki, Faculty of Foreign Studies, Sophia University

Coordinator: Professor Ogura Sadao, Faculty of Letters, Tsuru University

3. Outline:

In his keynote speech, Professor Chheng Phon first pointed out that the hardship of the Cambodian people was a result of their identity crisis.

He explained that what was lost was the spirit of Cambodia, the four traditional virtues of Khmer symbolized by the Khmer Smile, the smile which appeared in the image of the Four-faced Buddha at Bayon Temple.

Professor Chheng Phon was convinced that the Cambodian people had to maintain a good balance between material and spiritual values by restoring Khmer virtue and morality through the reconstruction of traditional culture. In the panel discussion, introduction was made of his practical activities and his belief of cultural restoration of Cambodia being a spiritual restoration.

The relationship between spirit, materialism and the genuine meaning of wealth were discussed and reexamined as well.

In conclusion, the panelists suggested that as we all approach the 21st Century, the Japanese might learn from the Cambodian people on how to seek harmony with one's natural environment, community and culture within a traditional lifestyle.