

## FUKUOKA PRIZE 2018



Grand Prize

**Jia Zhangke**

China / Film (Born in 1970)

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Mr. Jia Zhangke is one of the most outstanding film directors of 21st century China. His films, set in provincial Chinese cities, and especially his native Shanxi Province, offer masterfully realistic presentation of ordinary Chinese people who have suffered from but have also managed to chart their own course through the social tensions caused by rapid economic progress, and particularly of the younger generation's hopes and claustrophobic frustrations. They have won high praise both in China and across the world.



Academic Prize

**Akira Suehiro**

Japan / Economics, Area Studies (Thailand) (Born in 1951)

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Prof. Akira Suehiro is one of the leading Japanese scholars of Asian economic studies. His academic works, founded on his studies of the Thai economy, have elucidated the industrialization process across whole Asia and the realities of the Asian economies, and he has taken a leading part in Asian studies in Japan. He has also contributed to the organization of Asian Studies and to training the younger generation of researchers.



Arts and Culture Prize

**Teejan Bai**

India / Music (Born in 1944)

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Dr. Teejan Bai is a leading performing artist and a contemporary exponent of Pandavani, a narrative singing of the *Mahabharata*, the ancient Indian epic. Although she suffered doubly in Indian society from prejudice both as a woman, and for her tribal background, with her rare artistic gift and powerful determination, she has kept singing. Her success has given courage and encouragement to women and those suffering from repression.

# Fukuoka Prize 2018 Grand Prize

## JIA Zhangke

China

Film Director

Born May 24, 1970 (aged 48)

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### Biography

- 1970 Born in Fenyang, Shanxi Province, China
- 1997 B.A., Beijing Film Academy  
Directed a feature-length film *Xiao Wu [Pickpocket]* as graduation project
- 1998 *Xiao Wu [Pickpocket]* presented as a world premiere at Forum section and won the Wolfgang Staudte Prize and the NETPAC Award (Network for the Promotion of Asian Cinema) of the International Forum of New Cinema at the 48th Berlin International Film Festival
- 2000 *Platform* selected in the Competition section at the 57th Venice International Film Festival and received the NETPAC Award
- 2006 *Still Life*, a feature film, and *Dong*, a documentary film, selected in Competition and in Orizzonti [Horizons] respectively at the at the 63rd Venice International Film Festival and won the Golden Lion (*Still Life*)
- 2007 Selected as one of the Young Global Leaders at World Economic Forum  
Served as Jury President for Cinéfondation and Short Films at the 60th Cannes International Film Festival
- 2010 Funded “Wings Project” to promote young directors and help with their growth
- 2011 Served as Jury President for Orizzonti [Horizons] section at the 68th Venice International Film Festival
- 2013 Won the Best Screenplay Award at the 66th Cannes International Film Festival (*A Touch of Sin*)  
Listed in the 100 Leading Global Thinkers in Foreign Policy magazine
- 2014 Served as a jury member for the main competition at the 67th Cannes International Film Festival
- 2016 Served as an Official Selection Jury Member at San Sebastian Film Festival  
Selected as a member of the Academy of Motion Picture Arts and Sciences  
Launched “JIA Screen”, a video platform which introduces short films from around the world to China
- 2017 Established the Pingyao Crouching Tiger Hidden Dragon International Film Festival (PYIFF) in Pingyao, Shanxi Province

### Major Awards

- 1996 Gold Award, Drama Category, 2nd Hong Kong Independent Short Film & Video Awards (*Xiao Shan [Going Home]*) \*50-min video film
- 1998 Wolfgang Staudte Prize and NETPAC Award, The International Forum of New Cinema, 48th Berlin International Film Festival; Golden Montgolfiere, 20th Festival des 3 Continents, Nantes; L’Age d’Or Prize, Royal Film Archive of Belgium; New Currents Award, 3rd Pusan International Film Festival; Dragon & Tiger Award, 17th Vancouver International Film Festival

- (*Xiao Wu [Pickpocket]*)
- 2000 NETPAC Award, 57th Venice International Film Festival; Golden Montgolfiere, Award of the City of Nantes, 22th Festival des 3 Continents, Nantes (*Platform*)
- 2001 FIPRESCI (Fédération Internationale de la Presse Cinématographique [International Federation of Film Critics]) Prize, Don Quijote Award by FICC (Fédération Internationale des Cine-clubs [International Federation of Film Societies (IFFS)]), 15th Fribourg International Film Festival; Young Cinema Award, Singapore International Film Festival; Best Film, Buenos Aires International Festival of Independent Cinema (*Platform*)
- 2002 Grand Prix of the International Competition, 13th Marseille International Film Festival (*In Public*)
- 2003 Special Mention, 16th Singapore International Film Festival (*Unknown Pleasures*)
- 2006 Golden Lion, 63rd Venice International Film Festival (*Still Life*)
- 2007 Best Director, 1st Asian Film Awards (*Still Life*); Grand Prize, Chinese Documentary Award, Taiwan International Documentary Festival (*Dong*); Venice Horizons Documentary Award, 64th Venice International Film Festival (*Useless*)
- 2008 Best Foreign Film, Best Foreign Film Director, 81th Kiname Jumbo Awards; Best Foreign Film, 62th Mainichi Film Awards; Best Foreign Language Film, 34th Los Angeles Film Critics Association Awards; Best Foreign Film, Dai 50-kai Asahi Besuto Ten Eigasai [50th Asahi Best Ten Film Festival] (*Still Life*); FIPRESCI Award, 18th Films from the South Festival, Norway (*24 Cities*)
- 2009 Officier de l'Ordre des Arts et des Lettres, France
- 2010 Leopard of Honor, 63rd Festival del Film Locarno; Prince Claus Award, Prince Claus Fund
- 2013 Best Screenplay Award, 66th Cannes International Film Festival; Best Foreign Film, 17th Toronto Film Critics Association Awards; Best Foreign Film, French Syndicate of Cinema Critics Awards; Black Pearl Award-Narrative, 7th Abu Dhabi Film Festival (*A Touch of Sin*)
- 2015 Audience Award, Award to the European Film, 63th Saint Sebastian International Film Festival; Best Original Screenplay, Audience Choice Award, 52nd Taiwan Golden Horse Awards (*Mountains May Depart*); The Carrosse d'Or Award by the SRF (Société des Réalisateurs de Films [French Film Directors' Guild]), 68th Cannes International Film Festival
- 2016 Best Screenplay, 10th Asian Film Awards; Best Foreign Language Film, San Diego Film Critics Society's 2016 Award (*Mountains May Depart*)

## Major Films

<i>Xiao Wu [Pickpocket]</i> (1997)	<i>Platform</i> (2000)
<i>In Public</i> (2001) *Documentary	<i>Unknown Pleasures</i> (2002)
<i>The World</i> (2004)	<i>Still Life</i> (2006)
<i>Dong</i> (2006) *Documentary	<i>Useless</i> (2007) *Documentary
<i>24 City</i> (2008)	<i>A Touch of Sin</i> (2013)
<i>Mountains May Depart</i> (2015)	<i>Ash is Purest White</i> (2018)

Grand Prize

Mr. Jia Zhangke (China / Film)

**【Award Citation】**

Mr. Jia Zhangke is one of the most outstanding film directors of 21st century China. He has been highly praised worldwide for his masterpieces, many of which are set in provincial cities like those in his native Shanxi Province. These films depict ordinary people who chart their individual course, not without suffering, through the social tensions caused by rapid economic progress, and especially give a realistic and vivid picture of both the hopes and claustrophobic frustrations of the young generation.

Mr. Jia was born in Fenyang, Shanxi Province, in 1970. At high school his artistic inclinations found expression in novel-writing and oil-painting, but the impact of seeing Chen Kaige's 1984 film *Yellow Earth* turned his heart towards becoming a film director. Admitted to study at the Beijing Film Academy in 1993, he distinguished himself even as a student. He directed *Xiao Wu [Pickpocket]* in 1997 as his graduation project, about a young man in Fenyang who makes a living as a pickpocket. Despite being the work of a mere student, this was selected for the International Forum of New Cinema of the Berlin International Film Festival, and won a double success with the Wolfgang Staudte Prize and the NETPAC (Network for the Promotion of Asian Cinema) Award.

In his second film, *Platform* (2000), set in the 1980s after the end of the Cultural Revolution, he showed the coming-of-age experiences of four young men and women who belonged to a travelling theatre company. The film was selected for the main international competition of the Venice International Film Festival, and won the top award of the Festival des 3 Continents in Nantes, the Golden Montgolfiere prize. This film marked the beginning of Mr. Jia's collaboration with the Office Kitano in Japan, and his creative activity began to develop within an international network.

In *Unknown Pleasures* (2002), he presented an unemployed man who plans to rob a bank, utterly indifferent to the bubbling excitement around him at the prospect of hosting the 2000 Olympics, and in *The World* (2004), he focused on men and women working at a theme park in suburban Beijing, and their anxieties about the future. The former was nominated for the competition section at the Cannes International Film Festival, and the latter, at the Venice International Film Festival. In 2006, *Still Life* won the top award at the Venice International Film Festival, the prestigious Golden Lion, for Best Film, and consolidated his reputation decisively. This film depicts the way that ordinary people's lives are tossed about at the mercy of fate, focusing on the personal stories of a man and a woman, each of whom comes to the old town of Fengjie

as it is being submerged by the Three Gorges Dam, with some surrealistic scenes and a touch of science fiction inserted.

Many of Mr. Jia's films are set in provincial cities such as his own birth place of Shanxi Province, and vividly depict people who find intelligent ways to navigate a rapidly changing society, sometimes by making free use of challenging visual narrative techniques. This distinctive combination of location, subject-matter and technique achieved further refinement in his more recent work, including *A Touch of Sin* (2013), based on a real crime, and *Mountains May Depart* (2015), which combines three episodes from the past, the present and the future, and juxtaposes the life of a mother and a child with the relationship between China, as it globalizes, and the rest of the world. Mr. Jia has also hosted an international film festival in Pingyao, Shanxi Province, since 2017, and thus provides young film directors with the opportunities to present their work, making a big contribution to foster the next generation.

Mr. Jia Zhangke has thus earned high praise not only in China but also throughout the world for his brilliant films, and for the richly textured depiction they provide of people who have been tossed about by the waves of a turbulent era, but who at the same time are determined to chart their own individual course through the tempest. For this enormous contribution, he is truly worthy of the Grand Prize of the Fukuoka Prize.

#### **【Short Citation】**

Mr. Jia Zhangke is one of the most outstanding film directors of 21st century China. His films, set in provincial Chinese cities, and especially his native Shanxi Province, offer masterfully realistic presentation of ordinary Chinese people who have suffered from but have also managed to chart their own course through the social tensions caused by rapid economic progress, and particularly of the younger generation's hopes and claustrophobic frustrations. They have won high praise both in China and across the world.

# Fukuoka Prize 2018 Academic Prize

## SUEHIRO Akira

Japan

Economist, Expert in Area Studies (Thailand)

(Professor, Faculty of International Social Sciences, Gakushuin University)

Born August 30, 1951 (aged 66)

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### Biography

- 1951 Born in Yonago, Tottori Prefecture, Japan
- 1974 B.A., Faculty of Economics, The University of Tokyo
- 1976 M.A., Graduate School of Economics, The University of Tokyo
- 1976-87 Researcher, Department of Area Studies, Institute of Developing Economies (IDE)
- 1981-83 Visiting Research Fellow, Chulalongkorn University, Thailand
- 1987-92 Associate Professor, Institute for Economic Research, Osaka City University
- 1991 Ph.D., Graduate School of Economics, The University of Tokyo
- 1992-95 Associate Professor, Institute of Social Science, The University of Tokyo
- 1992-2005 Standing Director, Japan Association for Asian Studies (JAAS) (2003-05 President)
- 1993-98 Visiting Professor, IDE Advanced School (IDEAS), Japan External Trade Organization (JETRO)
- 1994-95 Visiting Professor, Free University of Berlin, Germany
- 1995-2016 Professor, Institute of Social Science, The University of Tokyo (2009-12 Director)
- 1998- Member, Mizuho Asian Fund (2010-Chairman)
- 1999- Director, The Japanese Society of Thai Studies (2008-11 President)
- 2001- Member, Selection Committee for the Masayoshi Ohira Memorial Prize (2016- Chairman)
- 2012 Visiting Professor, Graduate School of El Colegio de Mexico, Mexico (May-June)
- 2012-13 Visiting Fellow, Collegium de Lyon, France (September-February)
- 2016- Professor, Faculty of International Social Sciences, Gakushuin University (-2018 Dean)  
Professor Emeritus, The University of Tokyo  
Research Fellow Emeritus, Institute of Developing Economies (IDE), Japan External Trade Organization (JETRO)

### Major Awards

- 1985 6th Institute of Developing Economies Prize for Economic Development Studies (*Tai-kei Kigyo Shudan no Shihon Chikuseki Kozo* [Capital Accumulation of the Thai Business Groups])
- 1990 6th Prize of Ohira Masayoshi Memorial for Asian Studies, The 33rd Nikkei Economic Journal Prize of the Best Book on Economics (*Capital Accumulation in Thailand 1855-1985*)
- 2001 13th Mainichi Shimbun Prize of the Best Book on the Asia-Pacific Studies (*Kyacchiappu -gata Kogyoka-ron: Ajia Keizai no Kiseki to Tenbo* [Catch-up Industrialization: The Trajectory and Prospects of Asian Economies])
- 2005 20th Daido Life Foundation Prize for Area Study (for a long-time contribution to area study on Asia)
- 2007 2nd Kashiwajima Junzo Prize of Asian Studies (*Famiri Bijinesu-ron: Kohatsu Kogyo-ka no Ninaite* [Family Business: Agents of Late Industrialization])  
1st Best Academic Book on Family Business (*Famiri Bijinesu no Toppu Manejimento:*

- Ajia to raten Amerika niokeru Kigyo Keiei [Top Management of Family Business]*, co-edited with Ms. HOSHINO Taeko)
- 2010 Medal with the Purple Ribbon [Shiju Hosho] from the Japanese Government (for a distinguished contribution to the area study on Southeast Asia)

### Major Publications

*Capital Accumulation in Thailand 1855-1985*, Tokyo: UNESCO The Center for East Asian Cultural Studies, 1989.

*Tai: Kaihatsu to Minshushugi [Thailand: Development and Democracy]*, Tokyo: Iwanami Shinsho, 1993.

*Kyacchiappu-gata Kogyoka-ron: Ajia Keizai no Kiseki to Tenbo [Catch-up Industrialization: The Trajectory and Prospects of Asian Economies]*, Nagoya: Nagoya University Press, 2000.

*Tai no Keizai Seisaku: Seido, Soshiki, Akuta [Economic Policy in Thailand: The Role of Institutions and Actors]* (co-editor, co-author), Chiba: Institute of Developing Economies, JETRO, 2000.

*Famiri Bijinesu no Toppu Manejimento: Ajia to raten Amerika niokeru Kigyo Keiei [Top Management of Family Business]* (co-editor, co-author), Tokyo: Iwanami Shoten, Publishers, 2006.

*Famiri Bijinesu-ron: Kohatsu Kogyoka no Ninaitte [Family Business: Agents of Late Industrialization]*, Nagoya: Nagoya University Press, 2006.

*Catch-up Industrialization: The Trajectory and Prospects of East Asian Economies*, Singapore: National University of Singapore Press, 2008.

*Tai: Chushinkoku no Mosaku [Thailand: Challenge to a Middle-income Country]*, Tokyo: Iwanami Shinsho, 2009.

*Higashi Ajia Fukushi Shisutemu no Tenbo :Nanakakoku-chiiki no Kigyo-fukushi to Shakai Hosho Seido [Perspective of the Welfare System in East Asia: Company Benefits and Social Security System in Seven Economies]* (editor, author), Kyoto: Minerva Shobo, 2010.

*The Oxford Handbook of Business Groups* (co-author), Oxford: Oxford University Press, 2010.

*Shinko Ajia Keizai-ron: Kyacchi Appu wo Koete [Emerging Asian Economies: Beyond the Catch-up Industrialization Approach]*, Tokyo: Iwanami Shoten, Publishers, 2014.

*Higashi Ajia no Shakai Dai-hendo: Jinko Sensasu ga Kataru Sekai [Drastic Demographic and Social Change in East Asia: Analysis of the Population Censuses]* (co-editor, co-author), Nagoya: Nagoya University Press, 2017.

Academic Prize

Prof. Akira Suehiro (Japan / Economics, Area Studies (Thailand))

**【Award Citation】**

Prof. Akira Suehiro is one of the foremost academic experts in Japan on the Asian economies. His substantial achievements, solidly based on detailed firsthand investigations in Thailand and other Asian countries, are unrivalled. Founded on research into the economy of Thailand, they have elucidated the industrialization process in Asia and the realities of the Asian economy, which has made a great contribution to Asian Studies in Japan.

Prof. Suehiro was born in Yonago, Tottori Prefecture, in 1951. He graduated from the Faculty of Economics, The University of Tokyo in 1974, and in 1976, received an M.A. from the Graduate School of Economics of the same university. He then held a series of important academic teaching and research posts related to the field of Asian economic theory, first in the Department of Area Studies at the Institute of Developing Economics (IDE) (1976-87), then as Associate Professor at the Institute of Economic Research, Osaka City University (1987-92), and subsequently as Associate Professor, Professor and Director at the Institute of Social Science, The University of Tokyo (1992-2016); currently he is Professor at the Faculty of International Social Sciences, Gakushuin University, having served as its first Dean.

Prof. Suehiro's most important early work, *Capital Accumulation in Thailand 1855-1985* (1989), provided an empirical account of long-term trends in Thai capital accumulation, through analysis of a wide range of documentary material and through direct investigation, and won high praise internationally. Since then he has published a series of books and papers on contemporary Thai politics and economics, including *Thailand: Development and Democracy* (1993), *Family Business: Agents of Late Industrialization* (2006) and *Thailand: Challenge to a Middle-income Country* (2009). *Catch-up Industrialization: The Trajectory and Prospects of Asian Economies* (2000) opened up a new angle in research into industrialization and economic progress not only in Thailand but across the whole of Asia, and therefore represents a particularly significant contribution. This book provides one of the most important Japanese theories of Asian economics, using case studies from Thailand as a guide to Asian industrialization and economic progress, with a particular focus on the promoters of industrialization, on ideology, and on institutions and systems. Later, in response to changing economic situations in Asia, he published several works such as *Emerging Asian Economies: Beyond the Catch-up Industrialization Approach* (2014).



Recently he has been working on new research themes, like the analysis of relations between China and Southeast Asia, which has been part of his study of the great Mekong region, and studies in social change in Asia using population statistics.

Prof. Suehiro's contribution has not been limited to his outstanding academic work but has extended to the organization of Thai and Asian studies and to fostering the younger generation of scholars. He has served as President of the Japan Association for Asian Studies (JAAS) and as President of The Japanese Society of Thai Studies, and has greatly helped promote the Asian studies in Japanese academia. He has also acted as an important intermediary between Japan and Southeast Asian countries. As Chairman of the Mizuho Asian Fund, and as Chairman of the Selection Committee for the Masayoshi Ohira Memorial Prize, he has rendered a great contribution to communications and mutual-understanding between Asia and Japan. Yet another of his contributions has been the large number of young Japanese and Asian researchers whom he has trained.

For his remarkable contribution to the progress of Asian studies, and for his outstanding achievements, he truly deserves the Academic Prize of the Fukuoka Prize.

**【Short Citation】**

Prof. Akira Suehiro is one of the leading Japanese scholars of Asian economic studies. His academic works, founded on his studies of the Thai economy, have elucidated the industrialization process across whole Asia and the realities of the Asian economies, and he has taken a leading part in Asian studies in Japan. He has also contributed to the organization of Asian Studies and to training the younger generation of researchers.

# Fukuoka Prize 2018 Arts and Culture Prize

## Teejan Bai

India

Pandavani Performer

Born August 8, 1956 (aged 61)

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### Biography

- 1956 Born in Atari Village (Patan), Durga District, Chhattisgarh State, India  
Was raised in Ganiyari Village
- 1968 Married at the age of 12 (divorced without going to her husband's home)  
Learnt the traditional art of Pandavani from her maternal grandfather, and later received informal training under Mr. Umed Singh Deshmukh
- 1969 Gave her first public performance in a neighboring village, Chandrakhuri (Durg), singing in the Kapalik shaili [style] of 'Pandavani', the first time for a woman  
Became known in neighboring villages and invitations poured to perform at special occasions and festivals
- 1970 Was ousted by the community for singing Pandavani as a woman
- 1982 Performed at a concert organized by Bharat Bhavan in Bhopal  
Performed for then Prime Minister, Indira Gandhi
- 1985-86 Performed for Indian festival in Poland, her first performance abroad  
Travelled all over the world as a cultural ambassador to countries including France, Germany, and the UK
- 1986- Worked at the Bhilai Steel Plant
- 2001- Established a troupe to give performances and train pupils
- 2003 Honorary Doctorate in Literature, Guru Ghasidas University in Bilaspur, Raipur University, Jabalpur University

### Major Awards

- 1988 Padma Shri, Government of India
- 1996 Sangeet Natak Akademi Award
- 1998 Devi Ahilya Sammaan Award
- 1999 Isri Award
- 2003 Aditya Vikaram Birla Kala Shikhar Sammaan Award  
Padma Bhushan, Government of India
- 2008 Chandrasekarendra Saraswati National Eminence Award
- 2012 Was selected as one of the 10 Indian music maestros for 'People of the Year' 2012 in the Limca Book of Records
- 2013 Radio Top Listener Award  
Alvas Nudisiri World Heritage Award  
Chhattisgarh Award
- 2014 Mahira Nau Ratna Award
- 2015 H.L.Nagegaura Rashtriya [National] Award
- 2016 M.S.Subbulakshmi National (Centenary) Award

## Major Performances

- 2010 International Women's Day concert, India
- 2011 Teejan Bai: The Pandavani Festival, Vadodara, India  
East Central Railway Women Welfare Association (ECRWWA), Patna, India
- 2015 The 33th Foundation Day of Bharat Bhavan, Bhopal, India  
Sahaj Parab, Kolkata, India
- 2016 Bengaluru Poetry Festival, Bengaluru, India
- 2017 Meet the Masters Series: Teejan Bai, New Delhi, India

To add these, many other performances in India including programmes by the Society for the Promotion of Indian Classical Music And Culture Amongst Youth (SPIC MACAY) and abroad such as in France, Switzerland, Germany, the UK, Italy, Malta, Cyprus, Turkey, Yemen, Bangladesh, and Mauritius.

Arts and Culture Prize

Dr. Teejan Bai (India / Music)

**【Award Citation】**

Dr. Teejan Bai is a leading performing artist and a contemporary exponent of the traditional artistic form of Pandavani, a sung recitation based on the *Mahabharata*, the ancient Indian epic. Although she has suffered doubly in Indian society from prejudice, both as a woman and as a member of a tribal society, with her rare artistic gift and powerful determination she has kept singing. Her success has given courage and encouragement to women and those suffering from repression.

The *Mahabharata*, is a story of a war fiercely fought in the northern Indian plain around 1000 BC between two groups of princes who were cousins. Different local versions of sung narratives based on this story evolved and spread, but Pandavani did not follow the classical form strictly, and won popularity among ordinary people through the use of the local language of Chhattisgarhi.

In ancient India, bards had the role of passing on local folklore and traditions from one generation to the next with their rich oral skills. Forming a pair with the popular favorite, the *Ramayana*, the *Mahabharata*, is much grander in its volume and contents, and no other ancient or modern epic from East or West can compare with it. Even one episode takes several nights to recite, and to understand the philosophical background to the story is not easy.

These ancient epics are said to have originated in the time before Christ, and their contents are profound and esoteric. On the other hand, they were transformed into the much more easily understandable media of music and dance, and these were further developed with narrations in local languages and improvised dialogues. The narrated songs which are current today have not preserved all the features from 2000 years ago, but the simplified sung narrative and the expressiveness of mime can penetrate more deeply into people's hearts, across centuries and borders. Dr. Bai's performance, especially, conveys a truly sincere voice which does not necessarily follow Hindu religious precept or academic authority, but is the voice of a woman from a tribal society who lives in an isolated village in central India. No other person can reproduce the powerful depth of her voice and the enchanting short dialogues, distinctive of Pandavani, which she exchanges with her accompanists, as if ensuring communication with them.

Dr. Teejan Bai has received many honors including the Padma Shri conferred by the President of India, and the even more prestigious award given by the government, the

Padma Bhushan, and honorary degrees from several local universities. She is often invited to give performances abroad. However, all these honors have not changed her way of living; she devotes herself to her beloved Pandavani, but continues to work at the local ironworks when she is free.

But her early life was far from ordinary. Her tribal society, which survives through its ancient lifestyle of hunting and gathering, is particularly hard for women. Dr. Bai was forced to marry at the age of 12, and her family and community all objected to her doing her favorite activity which was singing in front of others. She was eventually reduced to living alone in a shabby hut, and moreover experienced several divorces and the loss of her children. But her powerful determination to perform Pandavani and to lead her own life has made her an inspiration for women living in Indian society, and she has passed on her great courage to help them go on with their lives.

Her life has thus provided a contribution that goes beyond the world of musical art. Her influence has extended to cover social aspects and much else besides, and she is therefore a worthy recipient of the Arts and Culture Prize of the Fukuoka Prize.

**【Short citation】**

Dr. Teejan Bai is a leading performing artist and a contemporary exponent of Pandavani, a narrative singing of the *Mahabharata*, the ancient Indian epic. Although she suffered doubly in Indian society from prejudice both as a woman, and for her tribal background, with her rare artistic gift and powerful determination, she has kept singing. Her success has given courage and encouragement to women and those suffering from repression.