

FUKUOKA PRIZE 2019



Grand Prize

Randolf DAVID

Philippines/Public Sociologist (Born in 1946)

Prof. Randolph David has played a dynamic part in achieving social justice in the Philippines by sharing his knowledge as a sociologist widely through university education, TV programs and newspaper columns, and has made great efforts to promote academic and cultural exchange among Asian countries and to deepen their mutual understanding. His determined actions to improve currently existing society for the better by opening universities to the public and by working together with citizens or through overseas networks, has earned him high praise as a leading Asian public intellectual and intellectual activist. He has also contributed greatly to systematizing Asian Studies and training young academics.

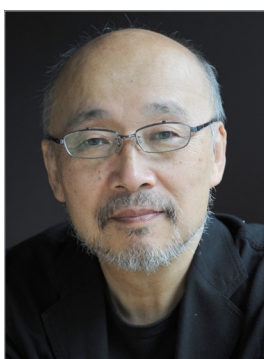


Academic Prize

Leonard BLUSSÉ

Netherlands/Historian(Expert in Southeast Asian history) (Born in 1946)

Prof. Leonard Blussé has created a new academic field of “the maritime history of early modern East/Southeast Asia”, broad in chronological and geographical scope, and has established a fresh discipline of history based on an interdisciplinary approach. Beginning from Sinology, then adding some elements of Japanese Studies, and the maritime history of East Asia focused on Overseas Chinese, the scope of his research has expanded to cover the maritime history of Southeast Asia. In the currently popular historiographical trend of ‘global history’, his approach is highly regarded as providing an ideal framework for ‘global history’, which is based on ‘micro’ analysis without ever losing the ‘macro’ perspective.



Arts and Culture Prize

SATO Makoto

Japan/Playwright, Stage Director (Born in 1943)

The stage director and playwright Mr. Sato Makoto has created a large number of outstanding theatrical productions which combine a contemporary ambience with traditional aesthetic sensibility. This innovative work has been highly praised both in Japan and abroad. He has also played a leading role in promoting international exchange in Asia through drama. Furthermore, working as an artistic director of public theaters, he has successfully transformed the conventional image of public halls. In recent years, he has been devoted to working on projects in order to foster Asian talents in the theatrical world.

Fukuoka Prize 2019 Grand Prize

Randolf DAVID

Philippines

Public Sociologist

Professor Emeritus of Sociology at the University of the Philippines, Advisor to ABS-CBN Corporation,
Newspaper Columnist

Born January 8, 1946 (aged 73)

Biography

- 1946 Born in San Fernando, Pampanga Province, Central Luzon, The Philippines
- 1965 B.A., Sociology, University of the Philippines, Diliman
Entering to Graduate school at The University of Manchester, England
- 1967-2011 Lecturer for sociology, political sociology and development sociology courses in Sociology department, University of The Philippines
- 1977-92 International board of editors and the founding director of the Third World Studies Center and editor of *Kasarinlan (Autonomy)*
- 1983-88 South East Asian coordinator for Asian Perspectives Program, United Nations University
- 1986-95 Host and writer of a public affairs talk show *Public Forum* on IBC-13
- 1986 Principal organizer of the social democratic group BISIG (Bukluran sa Ikauunlad ng Sosyalistang Isip at Gawa)
- 1991 Visiting Researcher at the Ryukoku University, Kyoto, Japan
- 1995- Columnist of *Public Lifestyles* on the Philippine Daily Inquirer
- 1996 Visiting Lecturer at the Universidad Nacional Autonoma de Mexico
- 1999 Elected Faculty Regent, University of The Philippines
- 2002-05 Member of the Board of the Ramon Magsaysay Award Foundation (RMAF)
- 2003 Chairman of the Board of Trustees of the Ramon Magsaysay Award Foundation (RMAF)
- 2007 Received Honorary degree of Doctor of Humanities at Ateneo de Naga University
- 2007-09 Member of the Board, Coke Foundation
- 2007-12 Member of the Council of Advisers, PRRM (Philippine Rural Reconstruction Movement)
- 2008 Named as the Centennial Fellows at the University of the Philippines
- 2008-10 Member of the Board of Trustees, Philippine Educational Theater Association (PETA)
- 2009 Swiss International relation study Network Research Project Development Myths in Practice: the 'Femininisation' of Anti-poverty Policies and International Organizations: The Cases of Brazil, the Philippines and Mozambique lead member
- 2010-16 Commissioner, Social Sciences and Humanities Cluster, UNESCO, National Commission, Philippines
- 2011- Professor Emeritus, University of the Philippines
- 2011- Adviser to the board of the ABS-CBN Corporation, the country's largest television network
- 2012-14 Member, National Ethics Committee, Dept. of Health.
- 2015- Member of the Ateneo de Manila Loyola Schools Advisory council
- 2019- Member of the Board of the Ramon Magsaysay Award Foundation (RMAF)

Major Awards

- 2002 Winner of 2002 National Book Award for the Social Sciences (*Reflections on Sociology & Philippine Society*)
- 2003 Winner, 2003 National Book Award for the Social Sciences, and 2003 Gawad Chancellor Award for Best Publication in the Social Sciences (*Nation, Self and Citizenship: An Invitation to Philippine Sociology*)
- 2011 Ozanam Award, Ateneo de Manila University
- 2013 Noblesse Oblige Award, Pasig Catholic College
- 2014 Lasallian Scholarum Award, De La Salle University, the Philippines
- 2015 Best Opinion Writer, Print Media Association of the Philippines Media Awards

Major Publications

- *Public Lives: Essays on Selfhood and Social Solidarity*, Pasig, Anvil Publishing, 1998.
- *Tsurumi Yoshiyuki no Kokkyō no Koekata* [Yoshiyuki Tsurumi *How to cross the border*] (co-writer) (PARC BOOKLET) Pacific Asia Resource Center, 1999.
- *Reflections on Sociology and Philippine Society*, Quezon City, University of the Philippines Press, 2002.
- *SILENCE*, (with Jaime Zobel, photography), published by Ayala Foundation, 2002.
- *Nation, Self and Citizenship: An Invitation to Philippine Sociology*, University of the Philippines Press, Quezon City, 2002.
- “*Asian Modernity: The Untheorized Other*” *Asian Alterity*, William S.W. Lim, World Scientific Publishing Co., Singapore, 2008.
- “*The Philippines: A Problematic Modernity*” *World Mission*, Parañaque, the Comboni Missionaries in Asia, No. 212, Vol. XX, Nov. 2008.
- “*U.P. Close and Personal*” an essay on the occasion of the UP Centennial, Manila, Mabuhay Magazine, No.6, Vol. 30, Eastgate Publishing Corp, June 2008.
- “*U.P.: Between Nostalgia and Hope*” a centennial essay, *The 2008 Centennial Yearbook*, Vol. One, The University of the Philippines Alumni Association, 2008.
- “*Filipinos and the Nation in the Imagination of Rizal, Bonifacio, and Mabini*” *A Sense of Nation: The Birthright of Rizal, Bonifacio, and Mabini*, by the National Historical Commission of the Philippines, Manila, 2016.
- “*Ang Lipunang Filipino: Isang Paglilimi Ukol sa Modernisasyon at Globalisasyon (Filipino Society: A Meditation on Modernity and Globalization)*” the National Commission for Culture and the Arts and the Komisyon sa Wikang Filipino, Manila: 2017.
- “*Truth Can Be Subversive: An Interview With Randolph S. David*” by Dr. Nicole Curato,(co-writer) Quezon City, the Philippine Sociological Review Special Issue, vol. 65, 2017.
- *Understanding Philippine Society, Culture, and Politics*, Quezon City, Anvil Publishing, 2017.

Grand Prize

Prof. Randolph DAVID (The Philippines / Public Sociologist)

【Award Citation】

Prof. Randolph David is a sociologist who has played a dynamic part in achieving social justice in the Philippines, by sharing his knowledge not only with the students through his university lectures but also more widely with the general public through TV programs and newspaper columns. He has also striven for intellectual and cultural exchanges and mutual understanding among Asian countries, through cooperative links with the United Nations University and Japanese university lecturers and intellectuals. His determination and activity to transform currently existing society for the better, by opening universities to the public and by working together with citizens or overseas countries, have won him high praise as a leading Asian public intellectual, a man of action as well as ideas.

Prof. David was born in 1946 in San Fernando, Pampanga Province, which is north of Manila and in the Central Luzon Region of the Philippines. At the age of 15, he was admitted to the University of the Philippines Diliman, studied sociology and graduated with distinction. He promptly got a post of part-time lecturer of sociology, and then the outstanding potential of his talent earned him a Rockefeller scholarship for further study at the Graduate School of the University of Manchester, UK. However, when he was back in the Philippines to collect material for his doctoral thesis, in September 1972, President Marcos proclaimed martial law. Prof. David chose not to go back to the UK to continue his studies there, but decided to throw himself into political and social turbulence of the Philippines and to live through it as a fully involved participant. He went back to his old university as a fulltime lecturer, and ever since, as an educator and researcher, and as an opinion leader in Philippine society, he has been actively engaged in society and has contributed to bringing about democracy, social reform and justice.

In 1977, Prof. David founded the Third World Studies Center at the

University of the Philippines, where the harmful effects of authoritative top-down development and the problems of emerging sovereign states are analyzed, and countermeasures to these, and pathways to social development where the general public take the lead, are explored. In partnership with the United Nations University, the Center invites researchers from ASEAN countries and supports research projects, and also welcomes a wide range of visitors such as overseas students, and Filipino or foreign NGO members and activists. The results of this research are reported in the journal *Kasarinlan* (in English, *Autonomy*), which was first published in 1985. The publication of *Banana and the Japanese* (1982) by Mr. Tsurumi Yoshiyuki, a well-known scholar of Asian Studies, was also made possible by Prof. David's comprehensive support for on-site field research and data collection.

After the 'People Power Revolution' in February 1986 which overthrew the dictatorship and led to democracy, Prof. David's commitment to active social engagement brought him an important role as co-producer and host of a weekly TV debate program called "Public Forum". In this program, for thirteen years he picked out pressing political, economic and social issues, and invited members of the general public to discuss these with the government officials responsible and the parties directly involved, and served as coordinator of the sometimes intensely heated debates in Filipino (the national language); he thus helped shape public opinion. Since 1995, he has had his own column in an influential newspaper, "The Philippine Daily Inquirer", and still continues to express his views there in English. His comments on current affairs have been compiled and published in three volumes, which are used as sociology textbooks for university students, but which also explain problems and show the ways to solve them in a plain language.

For his great and enduring contribution to social development in his own country, to mutual understanding in Asian society and to grassroots-level exchange, Prof. Randolph David is truly worthy for the Grand Prize of the Fukuoka Prize.

Fukuoka Prize 2019 Academic Prize

Leonard BLUSSÉ

Netherlands

Historian (Expert in Southeast Asian history)

Emeritus professor, Leiden University, Honorary Research Fellow, Toyo Bunko

Born July 23, 1946 (aged 72)

Biography

- 1946 Born in Rotterdam, the Netherlands
- 1973 Sinology, Leiden University
- 1972-75 Research-assistant to Prof. dr. Hibino Takeo, History of the Overseas Chinese, The Institute for Research in Humanities (Jimbun Kagaku kenkyu-jo), Kyoto University, (Mombusho grant)
- 1978-89 Research officer and coordinator research on Asian History, Centre for the History of European Expansion (IGEER), Leiden University
- 1986 Doctorate, Leiden University (History)
- 1987-96 Assistant Professor, History Department, Leiden University
- 1991-92 Fulbright grant recipient and Research fellow at the Shelby Cullom Davis Center of Historical Studies, Princeton University
- 1996-1998 Associate Professor, History Department, Leiden University
- 1998-2011 Professor of History of Asian-European Relations, Institute of Humanities, History Department, Leiden University
- 2000-01 Research fellow at the Netherlands Institute for Advanced Study (NIAS), Wassenaar.
- 2005-06 Erasmus Professor in Southeast Asian History, History Department, Harvard University
- 2005- Honorary Research Fellow, Toyo Bunko, Tokyo, Japan
- 2006-11 Acting Professor of Southeast Asian History, Leiden University
- 2010- Elected member of the Academia Europaea
- 2012-13 Guest Professor, Institute for Research in Humanities, Kyoto University, Japan
- 2014- Emeritus professor, Leiden University

Major Awards

- 1991-92 Fulbright scholarship
- 1998 Golden Owl award for Non-fiction selection
- 2006 Knight in the Order of Orange Nassau
- 2016 Recipient of the National Special Book Award of China

Major Publications

- *Nederlanders Overzee. [Dutchmen Abroad]* (co-wirter) Franeker: Wever . 1983.
- *Strange Company, Chinese Settlers, Mestizo Women and the Dutch in VOC Batavia*, (Verhandelingen KITLV 122), Dordrecht: Foris. 1986. (Also available in Indonesian)
- *Otenba Koruneria no Tatakai 17Seiki Batavia no Nichiran konketsu jyosei no shogai*, Tokyo, Heibon sha, 1988. (Also available in English and Indonesian)

- *De Dagregisters van het Kasteel Zeelandia, Taiwan 1629-1662.*(*The Diaries of Zeelandia Castle, Taiwan*) (co-editors) (4 vols), 's-Gravenhage: ING, 1986-2000.(Also available in Chinese)
- *Tribuut aan China. (Tribute to China, 400 Years of Dutch-Chinese Relations)*Amsterdam: Otto Cramwinckel, 1989.(Also available in Chinese and Japanese)
- *The Deshima Diaries (1640-1800) 1-13 vols* (co-editor); Tokyo: Nichiran Gakkai, 1986-2010.
- *Bitters Bruid*, Amsterdam, Balans Publishers, 1997.(Also available in German, English and Japanese)
- *Retour Amoy, Amny Tan – Een vrouwenleven in Indonesië, Nederland en China. Amsterdam: (Return to Xiamen, A Woman's life in Indonesia, Holland and China)* Amsterdam: Balans Publishers 2000.
- *Bridging the Divide, 400 years of Dutch-Japanese Relations* (co-editor) Utrecht: TELEAC Publishers, Nichiran Gakkai, 2000. (Also available in Dutch and Japanese)
- *The Chinese Community of Batavia at the End of the Eighteenth Century* (co-writer) Xiamen: Xiamen University Press, 2002.
- *Gongan bu, Bacheng huaren Gongguan Dangan [Gong An Bu – Minutes of the Board Meetings of the Chinese Council]* (co-writer) 15 Vols, Xiamen: Xiamen University Press. 2018-2002.
- *The Archives of the Kong Koan of Batavia*, (co-editor), Leiden, Boston: Brill, 2003.
- *Rivalry and Conflict, European traders and Asian trading networks in the sixteenth and seventeenth centuries. Studies in Overseas History. vol. 7*, (co-editors) Leiden: CNWS Publications, 2005.
- *Visible Cities: Canton, Nagasaki and Batavia and the Coming of the Americans.* Cambridge: Harvard University Press, 2008. (Also available in Chinese)
- *The Formosan Encounter, Notes on Formosan Aboriginal Society. 4 vols*, Taipei: Shung Ye Museum of Aborigines. 2000-10. (Also available in Chinese)
- *Een Zwitsers leven in de tropen. De lotgevallen van kapitein Elie Ripon in dienst van de VOC1, [A Swiss live in the tropics. The fate of Captain Elie Ripon in the service of the VOC1] (1616-1626)*, (co-writer) Amsterdam: Prometheus. 2016.
- 'Oceanus Resartus: or, is Chinese Maritime History Coming of Age?' in *Cross-Currents, East Asian History and Culture review*, E-Journal No. 25 (December 2017): 8-25. 2017.
- *The Chinese Annals of Batavia, The Kai Ba Lidai Shiji and other stories (1610-1795)* (co-writer) Leiden: Brill Publishers 2018.
- *A Comparative Reflection about the Yangtze River and the Rhine.* (co-editor) Shanghai: Zhongxishujiu 2019.
- *The Chinese Annals of Batavia, The Kai Ba Lidai Shiji and other stories (1610-1795)* (共著): Brill Publishers, 2018.
- *Higashi Asia niokeru Oranda HigashiIndo Gaisha no Seisui – 1640-60 Nendai no Oranda Shokan Nikki nikansuru Shousatsu* [The Vicissitudes of the VOC in East Asia, Some Reflections on the Deshima Diaries in the 1640-1660 Period] Tokyo Daigaku Research Annual of the Historiographical Institute No. 29 (2019): 36-51 (Japanese) 2019.

Academic Prize

Prof. Leonard BLUSSÉ (Netherlands / Historian, Expert in Southeast Asian history)

【Award Citation】

Prof. Leonard Blussé has created a new academic field, broad in its chronological and geographical scope, “the maritime history of early modern East/Southeast Asia”, establishing an interdisciplinary approach as a foundation for historical studies. His studies began from Sinology, then some elements of Japanese Studies were added, before embracing the maritime history of East Asia with his studies about Overseas Chinese, and have now expanded to include maritime history of Southeast Asia. In the currently popular trend of ‘global history’ in historical studies, his approach is highly regarded as providing an ideal framework for ‘global history’ based on empirical ‘micro’ analysis without ever losing the ‘macro’ conceptual perspective.

Prof. Blussé was born in Rotterdam, The Netherlands in 1946. In 1965 he entered Leiden University and studied Sinology. After conducting research in various places including The Institute for Research for the Humanities at Kyoto University, Japan (1972 – 75), since 1975 he has been based at Leiden University as researcher and teacher, and gave lectures on such subjects as ‘History of the relationship between Asia and Europe’ and ‘History of Southeast Asia’ until 2011.

Prof. Blussé’s research is founded on what might be called the Leiden school of historical studies, which is built on the thorough examination of documentary material. His particular forte as a historian is his ability to make good use of such texts as the vast number of surviving records of the trading activities of The Dutch East India Company (VOC) between the ports of Batavia (modern Jakarta), Canton (modern Guangzhou) and Nagasaki in the 17th – 18th Centuries. The other distinctive feature of his research is his strong interests in the people who lived in that era, and his method of bringing them to life through individual biographical case studies.

The best example is *Strange Company* (1986), published being based on his doctoral thesis: one of the chapters was translated into Japanese and published in 1988 under the title, *Tomboy Cornelia's Battle: the Life of a Dutch-Japanese Lady in 17th century Batavia*. This tells the life story of a Dutch-Japanese woman in the VOC's base at Batavia, against the background of a vivid description of the multi-ethnic city and its diverse population, and especially the complications and conflicts between eastern and western cultures.

Prof. Blussé subsequently produced a large number of works which provide a foundation for empirical historical studies, with such publications as the 13 volumes of *The Deshima Diaries (1640 – 1800)* (1986-2010). Meanwhile he also worked on books about the maritime history of early modern East/Southeast Asia from a comprehensive global perspective. In *Visible Cities* (2008), based on his Edwin O. Reischauer Memorial Lecture given at Harvard University, he compares three port cities, each with deep connections to the VOC: Batavia, Canton and Nagasaki. In this book he discusses the effect of the arrival and the expansion of Europe and the US in East/Southeast Asia in the early modern and modern periods, and describes local reactions, and the independent character of local commerce, as reflected in the activities of Overseas Chinese.

At Leiden University, many scholars from Asia, including Japan, have benefited from Prof. Blussé's teaching, and many of them now have successful careers as historians. In this respect, too, he had played an instrumental role as a bridge connecting Asia and Europe.

Thus in light of Prof. Leonard Blussé's remarkable achievements, he is very much worthy of the Academic Prize of the Fukuoka Prize.

Fukuoka Prize 2019 Arts and Culture Prize

SATO Makoto

Japan

Playwright, Stage Director

(Art Director at Za Koenji, Representative of a Board of Directors, WAKABACHO WHARF)

Born August 23, 1943 (aged 75)

Biography

- 1943 Born in Shinjyuku, Tokyo, Japan
- 1966 Establish 'Underground Free Stage Theater' with Ren Saito and Kazuyoshi Kusida
- 1968 Launched and joined 'Theater Center 68' (currently known as Theater Black Tent)
- 1969-74 Instructor at New National Opera Theater Training Institute
- 1970-90 Work for The Mobile Theater with a large tent (120 cities in Japan)
- 1980 Joined 'International Workshop' organized by Philippine Educational Theater Association (PETE)
'Asian Mask Exhibition' organized by Japan Foundation, Yakshagāna (Indian Classic Dance) Performance Coordinator
- 1982-88 Part-time Instructor at Opera Training Institute, Tokyo University of Arts Graduate School
- 1983 Representative of organizers 3rd Asian Theatre Forum
- 1985-86 Appointed as the first Arts Director at The Aoyama Spiral Hall
- 1985-92 Producer at Tokyu Bunkamura Orchard Hall
- 1990 Coordinator at the Research Program 'Asian Contemporary Arts workshop' (ACAW) organized by The Japan Foundation
Establish his personal theater company 'Kamome-za'
- 1991-93 Directed 'The Magic Flute', The Japan-China Collaboration Opera (Tokyo and Beijing)
- 1992-98 Lecturer (Non-Full-time) at the graduate school of the Faculty of Education, Fukushima University
- 1997-2002 Theater Director at Setagaya Public Theater
- 1998 Coordinator, Southeast Asian Theater Seminar sponsored by Japan Directors Association
- 1998-2009 Professor at Expression Education Department, Educational Specialist Faculty, Tokyo Gakugei University
- 2009- Art Director at Za Koenji (Tokyo Sugunami Ward Sugunami Art Center)
Theater creative Academy Curriculum Director at Za Koenji
- 2010 Director, Japanese Pavilion in World Expo Shanghai
- 2011-14 Representative of the research team at Waseda University Collaborative Research Center for Theatre and Film Arts for 'Comparative study of Noh Kunqu – Presence and future of the traditional drams in Japan and China'
- 2012-15 Artistic Advisor and planning for Toki Arts Festival in Nanjin, China
- 2014-17 Facilitator at Independent Performer Platform Workshop in Nanluoguxiang Performing Arts Festival in Beijing, China
- 2016 Artistic Consultant, Emergency Stairs, Singapore
- 2017 Establish the Private Art Center WAKABACHO WHARF in Wakabacho, Yokohama city
- 2018 Artistic Consultant for Nabian Experimental Drama Group, Beijing

Major Awards

- 1969 Individual Award, Kinokuniya Theater Award
1970 16th Kishida Prize for Drama (*Nezumikozoujirokichi*)
1989 Belgrade International Theater Festival Special Award (*The Edo marionette Macbeth*)
1989 Prix Italia, Academy Award for Writing Adapted Screenplay, International Emmy Award (*CARMEN*)
1992 10th Kenzo Nakajima Music Award (including *The Magic Flute*)

Major Publications

Drama collection

Atashi no Beatles [My Beatles] Shobunsha,1970.

Nezumikozoujirokichi, [Nezumikozoujirokichi] Shobunsha,1971.

Kigeki Showa no Sekai 1 Abe Sada no Inu [Comedy Showa Part1 – A Dog of Sada Abe], Shobunsha,1976.

Kigeki Showa no Sekai 2 Kinema to Kaijin [Comedy Showa Part2– Kinema and the Phantom], Shobunsha,1976.

Kigeki Showa no Sekai 3 Blanki Gorosi Shanhai no Haru [Comedy Showa Part3 – The Killing of Blanqui Spring in Shanghai], Shobunsha,1976.

Yoru to Yoru no Yoru [Night and night of evening], Shobunsha,1981.

Theater essay

Gankyū Shaburi [Sucking Eyeballs], Shobunsha,1979.

Selected Works (since 2000)

- 2000 *Godot wo Machinagara [En attendant Godot]* by Samuel Beckett, Setagaya Public Theater
2005 *Roberto Zucco* by Bernard - Marie Kolt`es, Theater Black Tent
2006 *Hamuretto / Mashin [Hamlet / Machine]* by Heiner Müller, Kamome-za
2008 *Hinshi no Oh [Exit the King]* by Eugène Ionesco, Owlspot Theater
Danton no Shi nitsuite [Dantons Tod] by Georg Büchner, Structure, Direction and Art Direction, Kamome-za
2009 *Lulu* music by Alban Berg, Biwako Hall
2010-18 *American Rhapsodie* by Ren Saito, Za-Koenji
2011-15 *Futago no Hoshi [The Twin Stars]* by Kenji Miyazawa, Za-Koenji
2011-13 *The Spirits Play* by Kuo Paokun, Direction and Art direction, Kamome-za
2011-18 *Sensougikyoku Sanbushu [War Drama Trilogy]*, by Edward Bond, Direction, Za-Koenj
2013-14 *Lear*, Stagescript, Direction, Za-Koenj
2013-19 *Pin Pon*, Structure, Direction and Art direction, Za-Koenj
2013- *Mori no Chokuzen no Yoru [Night Before The Forest]* by Bernard - Marie Kolt`es , Direction and Art Direction, Kamome-za
2013-14 *Shiatwase Biyori [Happy days]*, Kamome-za
2015-19 *HER VOICE*, Direction and Art Direction, Kamomeza
2015,16 *Eki [Station]*, Direction and Art direction, Penghao Theater, Beijing
2017 *Dancer in The Ruined Country*, Production, Direction and Art direction, Theater Black Tent
2017 *Absolute Airplane*, Production, Direction and Art direction, Penghao Theater, Beijing
2018 *no boat in sight*, Production, Direction and Art direction , WAKABACHO WHARF
2018-19 *'Le Mardi à Monoprix'* , by Emmanuel Darley, Direction and Art direction, Kamome-za

Art and Culture Prize

Mr. SATO Makoto (Japan / Playwright, Stage Director)

【Award Citation】

The stage director and playwright Mr. Sato Makoto has created a large number of outstanding theatrical productions which combine a contemporary ambience with traditional aesthetic sensibility. His innovative work has been highly praised both in Japan and abroad. He has also taken a leading role in promoting international exchange with Asian theatrical professionals, and enhancing the construction of regional networks. Furthermore, working as the artistic director of public theaters, he has engaged himself in embodying the concept of 'theater as a meeting point for local people', and thus completely transformed the conventional image of public halls. In recent years, he has been energetically involved in educating the younger generation.

Mr. Sato was born in Tokyo in 1943. After he completed his training at the school of drama associated with the Haiyuza Theater Company in 1966, he founded the Underground Free Stage Theater. In 1968, he joined Theater Center 68 (currently, Black Tent Theater), and along with his contemporaries, Mr. Terayama Shuji and Mr. Kara Juro, he became a leading underground theater playwright and stage director, and produced a series of remarkable works. From 1970 he conducted nationwide tours, putting on performances in a large-scale tent. By 1990, the company had travelled to 120 cities in Japan, and such plays as *Nezumi Kozo Jirokichi* (which won the Kishida Prize for Drama in 1971) and the *Showa Era Trilogy* (1975-79), both of which he wrote and directed, established his fame as a stage director and playwright. Besides directing his own plays, he is active in a wide range of genres from opera and Japanese dance to puppet shows.

His participation in an international workshop organized by the Philippine Educational Theater Association (PETA) in 1980 deepened his ties with Asia, and he acted as host of the 3rd Asian Theater Forum (1983), and thus began networking with his Asian counterparts. He established a close working cooperation with leading contemporary artistic directors

notable for promoting messages about society through theater, such as Mr. Kuo Pao Kun from Singapore, Mr. Krishen Jit from Malaysia, Mr. Rendra from Indonesia and Mr. Danny Yung from Hong Kong (winner of the Art and Culture Prize of the 25th Fukuoka Prize). He has dedicated himself to introducing Asian contemporary drama to Japan as well as staging joint multi-national productions.

At the same time, with his practical understanding of the frontline of theatrical spaces and production sites, Mr. Sato has been involved for many years in building and running public theaters, as the first Theater Director of the Setagaya Public Theater (1997-2002) and also the first Artistic Director of Za-Koenji (2009-). He has made great efforts in diverse ways to develop outreach initiatives in order to connect the local population to theaters, including setting up drama workshops for them, and has worked hard to embody the concept of 'theaters as meeting points for people'. For this pioneering activity in creating a new role for public theaters, too, Mr. Sato has earned a high reputation.

He taught at Tokyo Gakugei University from 1998 to 2009 and devoted himself to training the next generation. At Za-Koenji, too, he established the 'Theater Creation Academy' for training future directors to run public theaters (2009). Moreover, in 2017, using his own resources, he opened a private art center in Yokohama called 'WAKABACHO WHARF'. The activities of this center as a base for young Asian theatrical professionals to meet and work are currently attracting considerable attention.

Mr. Sato Makoto's high achievement has not been confined to his remarkable work as a stage director and playwright, but through drama he has also rendered pioneering services to international exchange in Asia. Furthermore, as artistic director of public theaters, he has successfully transformed the image of public halls. Meanwhile his dedication to projects for fostering young Asian talents in the dramatic world continues. For these contributions, Mr. Sato is truly worthy for the Art and Culture Prize of the Fukuoka Prize.