

Grand Prize 2010



HWANG Byung-ki

Republic of Korea / Music
Musician (Performer, composer and scholar of Korean traditional music)

Brief Biography

1936	Born in Seoul, Republic of Korea	1999 -	President, the UNICEF Culture Artists Club
1951-59	Studied <i>kayagum</i> at the National Center for Korean Traditional Performing Arts	2001 -	Professor Emeritus, Ewha Womans University
1957	Awarded the Grand Prize, KBS (Korean Broadcasting System) Korean Classical Music Competition	2003	Received the Bang Il-young Traditional Music Award
1959	Graduated from School of Law, Seoul National University	2006	Received the Order of Culture Merit (Silver Crown)
1974	Received the Korean Cinema Music Award	2006 -	Awarded the National Academy of Arts Korea Prize
1974-2001	Professor of Korean Music at Ewha Womans University	2008	Artistic Director, National Orchestra of Korea
1986	Visiting Scholar, Harvard University		Awarded the Ilmaek Cultural Prize
			Member of Commemorative Project Committee for 60th Anniversary of the Founding of the Democratic People's Republic of Korea

Main Discography

Byungki Hwang kayagum Masterpieces, Vols. 1-5, 1978 – 2007

Major Publication

1000-year Life of Phenix Tree, My 60-year History of Kayagum, Random House Korea, 2009.

As both performer on and composer for the *kayagum*, a traditional Korean musical instrument, Mr. Hwang Byung-ki both preserves the *kayagum* tradition and performs it with profound understanding. His compositions have consistently looked out from Korea to the wider world, both Asia and beyond, with the intention of passing on the traditions to future generations, as well as developing a progressive, modern form. His contribution, which creates harmony between the preservation of musical tradition and the fostering of musical creativity, is extremely valuable.

Diverse traditional culture can foster a true global culture

I began learning the *kayagum* in 1951, and began composing music for it in 1962, wishing to move beyond the traditional repertoire. Beginning with my composition *Chimhyang-moo* in 1974, I began to look beyond Korea into Asia, and my music began to be accepted worldwide. When I began learning the *kayagum*, even Korean people had no interest in their own country's traditional music, and were more interested in western music. But gradually, an increasing number of people began to rediscover the value of traditional Korean music, and the importance of traditional culture in each country began to be appreciated worldwide. The world has realized that true global culture does not arise from standardization of cultures, but from diverse traditional cultures maturing and flourishing.

The Fukuoka Prize has contributed greatly to the promotion not only of Asian culture but also of global culture. I am extremely honored to have been awarded this international prize.

(From acceptance speech)



School Visit

Date: September 17
Venue: Fukuoka City Osa Junior High School

Approximately 450 students and parents met Mr. Hwang, who was welcomed with a *koto* performance by five female students. Mr. Hwang, who has great interest in Japanese instruments



Mr. Hwang explaining his traditional music.

and has studied *koto*, listened attentively as they played traditional Japanese music including *Sakura*.

In response, *kayagum* performers who had accompanied Mr. Hwang played some traditional Korean music composed by Mr. Hwang himself. He mentioned that merely preserving tradition is akin to keeping antiques. In addition to the performance, he explained the motifs of each piece, as well as details about his instrument. The last performance was a dynamic *janggu* solo. Mr. Hwang gave the students advice, saying, "If you commit to helping others, one day you will find that things come right for you". The gymnasium was enveloped in a festive mood from beginning to end, as the students had handmade an arch as well as a *kusudama* (a festive paper-mâché ball) to in Mr. Hwang's honor. As they were leaving, Mr. Hwang and the performers shook hands with the students. With a smile playing upon everyone's lips, this marked the end of this heart-warming event.



Five students playing the *koto*.



Students listening to the beautiful notes of the music.

Public Forum

Date: September 19
Venue: IMS Hall Participants: 400

"Tradition and Creation of Korean Music"

Looking back at his 60-year history of *kayagum*, Mr. Hwang spoke passionately about the future of "traditional music". The venue was filled with beautiful music as five Korean performers played Mr. Hwang's masterpieces.



Part 1: Conversation

The first part of the evening was a conversation between Mr. Tomoaki Fujii, President of the International Institute for Cultural Studies and Mr. Hwang Byung-ki. Themes included the unique features of the *kayagum*, Mr. Hwang's early encounters with traditional Korean music, and episodes relating to how he became a musician, alongside his thoughts about the world of music.

Mr. Hwang said, "I began composing music at the age of 26. I believed that real succession in traditional music was to connect the past and the future by adding my own creation to traditional music." Referring to his masterpiece, *Chimhyang-moo*, he said, "The traditional music at that time was the succession from the Joseon dynasty era. I went further back into the Silla dynasty era for my composition because I wanted to break through the tradition. There was no sheet music left from that era. So I composed this dance music by what the relics, historic remains, and the sculptures from the era spoke to me."

Mr. Fujii pointed out that the rhythm known as *jangdan* indicates a significant difference between Korean and Japanese traditional music. This is a triple rhythm with alternate long and short beats and is characteristic of Korean traditional music. Mr. Hwang explained close connection with the philosophy of *yin* and *yang*, and the belief that such music generates life itself.

Mr. Fujii in conversation with Mr. Hwang.



Part 2: Performance of Traditional Korean Music

Mr. Hwang, with five Korean musicians, played some of his most famous compositions. In addition to Mr. Hwang performing *Chimhyang-moo*, five other pieces were performed, including *Nakdoeum*, a piece for *geomungo* & *janggu*, and a vocal work *Chucheonsa* (Swinging Song). There was enthusiastic applause from the audience.



Cultural Salon

Date: September 18 Venue: Hotel Nikko Fukuoka

Mr. and Mrs. Hwang, along with their Korean accompanists, held a joint musical event with the *biwa* (traditional Japanese lute) performers of the Chikuzen Biwa Fukuoka Asahi-Kai, and their chair, Ms. Kyokuen Nakamura. The event began with an introduction of each group's musical activities, although it soon moved onto music, as Ms. Nakamura said, "let's not explain too much, but rather listen to the music!"

After the passionate performance of the Chikuzen Biwa Fukuoka Asahi-kai, Mr. Hwang and his group played in response, demonstrating the great beauty of each of the Korean instruments.

After the performance, which lasted longer than advertised, Mr. Hwang commented "We seem to be able to understand each other much better through music than through words!" at which everyone nodded heartily.

After the event, the musicians cordially enjoyed one another's company, trying out one another's instru-

ments with great interest and exchanging addresses.



VOICE



"We are interested in Korean music. I play the classical guitar, and this was particularly interesting for me in terms of learning about musicality. I would like to know more about traditional music in the future" (Akiko Kamita [Fukuoka City] and Miki Hatayama [Fukuoka City])

Academic Prize 2010



James C. Scott

USA Political Scientist/ Anthropologist
(Sterling Professor of Political Science and Professor of Anthropology, Yale University)

Brief Biography

1936	Born in Mt. Holly, New Jersey, USA	1997-98	President, Association of Asian Studies, USA
1954-48	B.A. (Political Economy), Williams College, USA	2002 Spring	Fulbright Fellow at University of Oslo
1963-67	Ph.D. (Political Science), Yale University, USA	2008	Honorary Doctoral Degree at Uppsala University, Sweden
1967-76	Professor of Political Science, University of Wisconsin, USA	2008 Spring	Visiting Professor at Roskilde University, Denmark
1976 - 1990-91	Professor of Political Science, Yale University Fellow at Wissenschaftskolleg zu Berlin		
1991 -	Director of Agrarian Studies Program at Yale University		
1995	Fellow, American Academy of Arts and Sciences		

Major Publications

The Moral Economy of the Peasant: Subsistence and Rebellion in Southeast Asia, Japanese Translation by Akira Takahashi, Tokyo Keiso Shobo, 1999.
The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia, Japanese translation contracted to Misuzu Shobo, original New Haven: Yale University Press, 2009.

Professor James C. Scott has shown profound insight in pursuing his studies of peasantry and society in Southeast Asia, and has successfully demonstrated the dynamic relationship between the dominant state and the people who resist this domination. He has been a major driving force behind the creation of an interdisciplinary research area that extends across political science, anthropology, agrarian studies and history.

An end to the misery of the fight to preserve the existence and the dignity of common people

I know of no city anywhere that has given such a concrete expression to the recognition of important contributions to Asian arts and scholarship. To be included among the famous laureates previously recognized in this fashion is both humbling and, I confess, also a source of pride.

A major quest of my own scholarship has been to understand the values, actions, and political life of non-elites, especially in situations where the open politics characteristic of mature democracies is not possible. I've tried to identify the often quiet and unobtrusive forms of resistance that mark their struggle for subsistence and honor. Recently I have been learning Burmese and working on Burmese political history. For half a century now, the Burmese people have been living under oppressive military regimes that have dashed the life chances of more than two generations. Ordinary Burmese have quietly and stubbornly resisted a regime that dishonors them. One hopes that the sufferings of the Burmese people are near an end.

(From acceptance speech)



Around 800 students listening to Professor Scott's talk.



During the question and answer session, many students raised their hands, and the room was filled with passionate energy.

School Visit

Date: September 17
Venue: Fukuoka Prefectural Jonan High School

Professor Scott spoke to 1st and 2nd grade students gathered in the gymnasium on the subject of "Speaking Truth to Power". Looking back over his own experiences, he emphasized "going from a place of comfort to a place of dif-



Professor Scott (left) believes that "having as many experiences as possible will help you to grow as a human being".

ficulty and struggling with those issues is something that we need in our lives. We grow most in the most difficult times, when we are most tested". Professor Scott spoke passionately about the fact that "we need to be removed from the sort of life where every day is the same, and go outside our comfort zone. I hope you will do this in order to experience new things."

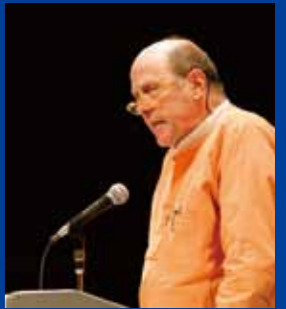
During the questions and answers, many students asked questions in English. When one student commented "I want to study abroad", Professor Scott replied supportively "Really, all of you here today should go overseas, as it offers the opportunity to look at your own culture through new eyes. I hope that you will take the opportunity to get experience abroad".

Public Forum

Date: September 17
Venue: IMS Hall Participants: 220

"Domineering State, Indomitable People"

After a keynote speech by Professor James C. Scott, who has extensively researched the relationship between the rule of the modern state and those people it seeks to govern, Professor Kiichi Fujiwara, Professor of Graduate Studies at the University of Tokyo, acted as coordinator in a discussion that also included Professor Hiromu Shimizu, Director of the Center for Southeast Asian Studies at the University of Kyoto.



Upland peoples are flexible and full of dynamism!

Most regions of Southeast Asia are said to be populated by two different types of peoples – upland peoples and lowland peoples. Lowland peoples have social classes, taxes, history and culture, and above all are identified as wet rice farmers. Wet rice farming involves gathering people together, and combining abilities. This is extremely important in order to be able to concentrate crops efficiently in a small area. On the other hand, upland peoples are involved in slash-and-burn agriculture and dispersed cultivation. No permanent rule of state exists and they have no structured taxation system, but they tend to be comparatively egalitarian, whilst at the same time being culturally and linguistically diverse. These differences between upland and lowland peoples are considered permanent.

Throughout history, however, many people have, at similar times, moved from upland to lowland areas, and also from lowland to upland areas. Prior to the 20th century, lowland people often moved to mountain areas and became upland peoples. They did this in order to escape military service, taxes or disease, or perhaps to escape from a state that represented different political or religious interests to them.

Mountainous areas lend themselves to dispersed social structures, since genealogies gradually become fragmented. In other words, large groups become smaller groups, and then become fragmented into nuclear families. Under pressure, these groups grow ever smaller. People in upland areas engage in wet rice farming if they are not under pressure from the state, but when pressure is placed on them they become slash-and-burn farmers. If this pressure increases further, they may become hunter-gatherers. In this way, external pressures have a significant impact on the type of agriculture in which they engage. These choices are not made out of free will. In most areas, there are three choices available – wet rice farming, slash-and-burn agriculture, and hunter-gatherer subsistence, and people have made a choice



Commentator Professor Hiromu Shimizu

(Director of the Center for Southeast Asian Studies at the University of Kyoto, Vice-chair of Fukuoka Prize Academic Prize Selection Committee)



The year before last, I visited the Lahu people in northern Thailand in order to carry out a survey. The Lahu people have a very traditional lifestyle, engaging in slash-and-burn agriculture, but at the same time have taken on board new things such as parabola antennas for satellite broadcasting and motorcycles. They are not completely independent, but rather have a dynamic relationship with the outside world, in regard to which they live in a perpetual state of tension and rejection, while at the same time accepting those aspects they find positive.



between these three. They have usually made the best choice available in the light of their relationship with the state. In addition to this, upland peoples are often marked by the fact that they have usually chosen not to hold onto their own history, or that they have held on only to the history that they need, such as knowing where they came from.

These choices are usually political or strategic applications in regard to the state, which exists in the lowlands, which are not formed from simple or primitive conditions.

Coordinator Professor Kiichi Fujiwara

(Professor of Graduate Schools for Law and Politics at the University of Tokyo)

Professor Scott has lived among, and gained the trust of, agricultural people and hill tribes who are engaged in a range of techniques in order to preserve their lifestyles, while not engaging in direct resistance with authority, and has brought to light the realities of day-to-day life among peoples engaged in agriculture and livestock farming.

The study of politics becomes more difficult the more you consider people who have no relationship to politics. It is impossible to understand what ordinary people think unless one engages with them on a personal level, and Professor Scott has the humility to work at this very thing. His great curiosity in regard to the unknown, and his admiration and affection for people who do not have the authority to protect themselves, are deeply inspiring.

From the Organizer

After the Public Forum, a senior high school pupil approached Professor Scott. "I am hoping to research the same things as you once I go to university, so I was very happy to hear what you had to say today" she said. All three professors were delighted to hear from her, and their passionate conversation continued for some time. (Ichiho)



VOICE



"Having heard the Professor speak, I would now like to read his books" (Esther Waka, Minami-ku, Fukuoka City). "I have visited some of the minority villages of Asia, and was therefore interested to hear this lecture. I was pleased to have the chance to hear such dynamic thinking" (Kumiko Waka, Minami-ku, Fukuoka City).

Academic Prize 2010



MORI Kazuko

Japan / Area Studies (Contemporary China)
Scholar of Contemporary Chinese Studies (Emerita Professor, Waseda University)

Brief Biography

1940	Born in Tokyo	1999-2010	Professor, Faculty of Political Science and Economics, Waseda University
1965	M.A. (History), Graduate School of Humanities, Tokyo Metropolitan University	2005-06	Director, the Japan Association for Modern China Studies
1965-87	Fellow and Senior Fellow at the Japan Institute of International Affairs	2007-10	Director, Waseda Institute of Contemporary China Studies, Organization for Asian Studies, Waseda University
1994	Awarded the 6th Asia Pacific Prize		
1999	Awarded the 15th Masayoshi Ohira Memorial Prize		

Experience in Leading Joint Research

1996-98	Program Leader, Grant-in-Aid for Scientific Research on Priority Areas from the Ministry of Education, Culture, Sports, Science and Technology (MEXT), "Structural Change in Contemporary China"
2007-09	Director of Network of Contemporary Chinese Studies (NCCS), Inter-University Research Institute Corporation, National Institute for the Humanities

Major Publications

Politics in Contemporary China: New Edition, Nagoya University Press, 2004.
Road to the Global Power - Chinese Foreign Relations, 19th to 21st Century (co-authored), Iwanami Press, 2009.

Professor Kazuko Mori, a political scientist, is Japan's leading specialist in contemporary Chinese Studies. The methodological framework that she has established has been of great significance in providing a common foundation for the different branches of Asian Studies. She has also been active in creating a network for Chinese and Asian Studies, and in fostering international academic exchange. These achievements are truly outstanding.

Closing in on China - the country that is so close but still so far away

This Prize has previously been awarded to people with academic abilities of whom Japan is extremely proud, people with global abilities in the field of Asian regional studies, and people whom I respect tremendously. I am extremely honored to be awarded the Prize alongside Professor James C. Scott this year, and I feel the weight of this privilege.

I have been involved in research in China and Asia for 40 years now. I believe that China is truly a formidable and complex rival, and I do not think I have reached the pinnacle of my understanding yet. I am still in the middle of my efforts to understand China objectively from the perspective of social science, based on the three challenges of understanding Chinese politics not as a two-way but as a three-way structure, broadening horizons through comparative studies in contemporary Asia, and effective approaches through systematization. This Prize feels less like a reward for the research that has been done to date, and more like an encouragement to continue with what has not yet been achieved. I feel stimulated to communicate Japan's research into Asia and China in a more global way.

(From acceptance speech)



840 students gathering in the hall to hear Professor Mori speak.



A student presenting flowers to Professor Mori after her lecture.



Professor Mori came to love the mountains after seeing them recorded on film. She explained how important it is to be interested in things.

School Visit

Date: September 17
Venue: Fukuoka Prefectural Shuyukan Senior High School

Professor Mori gave a lecture on the theme of "An Invitation to Area Studies", to first and second grade pupils who had gathered in the lecture hall. She first introduced herself and spoke of her relationship with Kyusyu, before proceeding to speak of *Karakorum*, a documentary of Japan's first overseas academic study after the Second World War, and it piqued her interest in area studies. She also talked about her research in China and interesting books on area studies through photographs and diagrams. She discussed the relationship between culture and civilization, and stated, "If you are interested in a particular region, then you must go there for yourself", highlighting the joys of area studies.

After her lecture, the Professor engaged in a discussion with around 20 student representatives. She told the students "We need your support in order to build positive relationships with Asian countries", to which they all showed their agreement.

Public Forum

Date: September 18
Venue: IMS Hall Participants: 320

"The Chinese Development Model - Current Development and Possibilities for Universalization"

Professor Mori's lecture was based on observations of the future - as to whether China's development model could become a standard for the rest of the world. In the second half, Professor Satoshi Amako of Waseda University's Graduate School, and Associate Professor Nobuhiro Horii, of Kyushu University Graduate School, joined Professor Mori in a Panel Discussion.



Lecture

When researching contemporary China, we must be careful of the infinite paradoxes that exist, which can be inexplicable to us. We therefore need to be skeptical. In my research on contemporary China, I have employed three approaches to face these challenges.

The first is the "tripartite structure theory", which attempts to understand Chinese society not as a two-part structure based on central and regional government, but by acknowledging the existence of additional peripheral autonomous units. The second is the "Asianization of China", focusing on the common ground between China and other Asian countries, which are treading the same path to democratization. The third approach is a "focus on systematization", when considering changing policies and unchanging systems. We tend to look at policies, which are subject to sudden changes, and assume that China is undergoing a new birth of reform and openness, but the fact that systems such as the public ownership of land, which is a fundamental tenet of the Chinese communist party's fiscal policy, are still being maintained is of fundamental significance.

When analyzing China in order to think about the future, we can consider four models for China's development. There is the "standard modernization model" of democratization and liberalized markets; there is the "East Asian model" of political democratization, which is the one that has been followed by Japan since the Meiji Restoration, and more recently by Taiwan and other Asian countries; there is the "return to traditions" model, which prioritizes the traditional values of Confucianism and other teachings, and there is the "China is China" model, which views China as unique. I tend to think of China's present and future in terms of the "East Asian model".

China has achieved 30 years of economic growth since political reforms and liberalization took place. This growth has been led by the government and the Party, and rather than a strong private sector China has developed public sector capitalism, with benefits for public corporations and state finances, but a significant gap opening up between the elite and ordinary people. There is a range of possible explanations for this, but my tentative observation concerning the near future, would be that the Chinese development model is not a permanent model. My personal conclusion, if asked whether China is becoming an empire on a level with the USA, is that this is not the case, since it has not fulfilled the conditions of being an empire, which include whether it can provide tangible public benefit and cultural power (dominant values) to the world, and whether it has sufficient global economic power to prevent economic in-

dependence in its peripheries. I believe that China will, however, come to lead globalization through its sheer size and speed. For this reason, Japan needs to take note, and engage in serious analysis.

Panel Discussion

In our Panel Discussion, Professor Satoshi Amako of Waseda University's Graduate School of Asia-Pacific Studies acted as coordinator, and Associate Professor Nobuhiro Horii, of Kyushu University Graduate School of Economics, as panelist. Professor Horii, as a specialist in the Chinese economy, spoke about the role that has been played by private sector companies, touching on Professor Mori's statements about "public-sector capitalism" and China's "changing policies and unchanging systems": he commented that "I believe the systems are in fact changing", adding that in regard to democratization, "I believe that conditions are being fulfilled from the point of view of economic dynamism". Professor Mori added, "in terms of the conditions for democratization, the emergence of a liberal middle class and a growing fragmentation in the controlling elite need to be considered and closely watched from the perspective of political science".

Questions from the floor covered topics such as religion, race and environmental problems, demonstrating a high level of interest in China, and the three professors exchanged opinions and explanations, despite the limited amount of time available. Towards the end, a question about the issue of the disputed Senkaku Islands and the relationship with Japan led Professor Mori to comment upon "China's diplomatic skill at responding emotionally," "a vulnerability to domestic public opinion" and the "need for both countries to move beyond the current position of seeing one another as 'difficult' to something more mature;" Professor Amako, in turn, expressed concern regarding the level of control exercised by the central government, but stated



Professor Satoshi Amako



Associate Professor Nobuhiro Horii

that "Japan's claim to the Senkaku Islands is based on the logic of modern international society, whereas China's claims are based on logic that predates the modern state". This provided a neat conclusion to the debate.

Cultural Salon

Date: September 17 Venue: Graduate School of University of Kyushu

The Salon was attended by around 30 students and researchers in Southeast Asian studies, including Pro-



fessor Keiko Tamura, the University of Kitakyushu. The event was titled "An Invitation to Contemporary Asian Political Science".

To start, Professor Mori introduced the results of her research over the past five years as part of the 21st Century Center of Excellence program, under themes such as "The three challenges of contemporary China" and "The creation of contemporary Asian studies". "Up until now, Asia has shared history and traditions, and also had similarities in objectives and directions. This is why we can engage in 'Contemporary Asian Studies'" she said. In response to questions from participants regarding the future of China, including democratization, she responded "I believe that global economic trends will have an impact on the political future of China. We must theorize the various changes that have taken place in Asia since the 1960s, and consider where China fits into this".

VOICE



"The discussion of China's development was easy to understand as it was held using specific examples" (Yuna Yamazaki, Kasuga City, Fukuoka Prefecture). "Some of it was difficult, but what the Professor said about the future was extremely interesting" (Miki Yoshimatsu, Onojo City, Fukuoka Prefecture).

Arts and Culture Prize 2010

Ong Keng Sen

Singapore / Theatre
Theater Director (Artistic Director of TheatreWorks)

Brief Biography

1963	Born in Singapore	2002-03	Developed Continuum Asia Project
1989	Graduated Faculty of Law, National University of Singapore	2003	Received the International Society of Performing Arts (ISPA) Distinguished Artist Award
	Appointed Artistic Director of TheatreWorks, Singapore		Received Cultural Medallion Award (Theatre) for arts and culture in Singapore
1992	Received Singapore Young Artist Award (Theater)	2009	Appointed to Asia Society Global Council, New York
1995	M.A. in Performance Studies, New York University		
1996-1999	Launched TheatreWorks "Flying Circus Project" Founded Arts Network Asia (ANA)		

Major Works

Lear, Tokyo, Osaka, Fukuoka, Hong Kong, Singapore, Jakarta, Perth, Berlin, Copenhagen, 1997-99
Desdemona, the Adelaide Festival, the Singapore Arts Festival, 2000, Fukuoka Asian Art Museum, 2001



Mr. Ong Keng Sen is one of the world's leading theater directors. He has created a lively fusion, inspired by contemporary sensibility, between Asian and Western traditions, and has earned much praise from a wide audience. As a pioneer at the international frontier of art, he has produced original plays that make full use of physical movement but also maintain the spirit of pop art, without disregard for tradition.

Focusing on the memories of Asia

Since 1995, my company TheatreWorks has brought Asian artists together on the same stage, with Asian art forms and numerous languages coexisting. We have excavated the diverse memories of Asia such as the karayuki-san, examined the global movements of foreign workers between Asian countries, revealed the secret histories of migration in Asia, and reflected on the ambivalent relationship between the traditional and the contemporary. The nature of art has always been that it is a mirror held up to society and to politics. We have not attempted to shy away from difficult subjects, from traumatic wars, from difference of opinion. In a time when there is much discussion about ecological sustainability, it is apt to remember how art and culture have sustained the human being, sustained societies, sustained idealism and hope in cynical times.

For the Fukuoka Prize is an idealistic award, an enlightened award, an award which makes us pause to reflect on its meaning. Its impact is felt all over the world, way beyond the city walls of Fukuoka. I am grateful to have received this prize and I thank all who have made this possible.

(From acceptance speech)



School Visit

Date: September 17
Venue: Fukuoka City Kitazaki Elementary and Junior High Schools

Mr. Ong visited Kitazaki Elementary and Junior High Schools, which are surrounded by the natural beauty of the Itoshima Peninsula. He introduced himself using the kanji symbols for his name, and interacted with the children in a relaxed manner.

He began to call the children forward, and encouraged them to draw a map of Kyushu, then Japan, then Asia on a whiteboard, telling them this: "The place where you live is very small compared to the whole world. But it's no fun just thinking about things in terms of land area. The place where you were born has a place in your heart that is so big it could be the whole world. Your name is the indication of all the hopes your parents have for you. I hope that you will go on to express yourselves freely, while never forgetting the home town that helped to form your personality".

In the second half of the session, one of his productions was screened, which had been conceived and filmed by Laotian children aged 7-14. Students watched the video intently since it was made by children the same age as themselves.

Mr. Ong being presented with a bouquet of roses grown in Kitazaki.



The students eagerly watching the video art presentation.

Mr. Ong speaking to the children (2nd from left).

Public Forum

Date: September 18
Venue: IMS Hall Participants: 230

"Step Across the Border - Ong Keng Sen's challenge to a new frontier"

Hosted by Prof. Tadashi Uchino (Professor at Graduate School of Arts and Sciences, University of Tokyo, a member of the Arts and Culture Prize Selection Committee), the forum presented some of his productions with comments from Mr. Ong himself, providing the audience a glimpse into his fresh and diverse world view.



I want to offer a diverse range of choices

Initially, Professor Tadashi Uchino introduced the following three major attributes of Ong Keng Sen's work.

1. Interculturalism. Since the late 1970s, he has been active across a diverse range of cultures.
2. Interaction between artists and an emphasis on process in creating work, epitomized by the "Flying Circus Project" initiated by his company, TheatreWorks.
3. The establishment of Arts Network Asia (ANA), a grant body which support the artistic collaboration among the Asian artists.

"Mr. Ong is proactive in an energetic way across Asia and the rest of the world. Not only his achievements to date, but his potential for the next 10, 20 and 30 years should be closely watched, as he is still so young" said Professor Uchino as he began to show some of Mr. Ong's work on screen.

The first video was of the work entitled *Lear*, the script for which was written by the Japanese playwright Rio Kishida, based on Shakespeare's *King Lear*. The six actors in the project, all of who are of different nationalities, each speak lines in their own language, bringing the complexities of the current world onto the stage. The style of the play attracted a lot of attention, and *Lear* became the masterpiece which brought Mr. Ong to worldwide fame.



The next production was *Continuum- Beyond the Killing Fields*, which tells the real life stories of Cambodian artists who survived the deadly persecution of the Pol Pot regime. He created on the stage "a space for a dialogue with the dead", and the combination of video and live performance made an extremely profound impression.

Thirdly came a work entitled *Geisha*, which focuses on stereotypical images of Japan. In this performance, he aimed to fuse generations, cultures, and genders, transforming our perceptions of things that were once taken for granted. His direction, incorporating traditional Japanese dance and Kabuki style, along with the combination of *Shamisen* (a Japanese traditional three-stringed musical instrument) and contemporary electrical sounds, fascinated all of the audience.

Fourthly came *Sandakan Threnody*, an exploration of the memory of war which was based on an interview with the son of Masaichi Yamamoto, who was executed for class B/C war crimes after the Second World War: it asks what memories of war mean, and whose memories they are. Using flexible expressions involving photographs, video and live performance, the work offers the option of a wide range of interpretations, in a different way to official versions of history.

The 1990s demanded classical expressions on the theme of restructuring standards, while the decade from 2000 onwards has seen the broad application of theater as documentary. Mr. Ong says "my method of expression is like making a quilt. We output by bringing together many individual parts, and sewing them together, which gives a whole range of possibilities, and stimulates the imagination of the audience." Many of those participating in the public forum expressed their eager anticipation of future presentations of his playful and mysterious world view in the next decade, saying that they would like to see his work performed in Japan.



Professor Tadashi Uchino

Cultural Salon

Date: September 18 Venue: Fukuoka Asian Art Museum

The Cultural Salon was held at the Fukuoka Asian Art Museum, which hosted a performance of Mr. Ong's work *Desdemona* ten years ago. The audience was made up of many theater-related people and local residents. A work entitled *Dreamtime in Morishita Studios*, which deals with the problems of war and "comfort women", was screened. Mr. Ong explained, "with this work I was aiming to do without a script. We used new modes of expression, such as using a chainsaw in frenzied activity, or else taking off clothes and putting them back on, while slowly walking around the stage, in order to break down existing preconceptions. I wanted people to see the brutal history of war in a different way." A member of the audience commented, "Seeing Mr. Ong's work made me wonder what was going on, and why a man was playing a woman's role; and this made me

realize that there are preconceptions inside me that I didn't realize were there."



VOICE



"I felt the strength of Mr. Ong's philosophy that one should not just communicate the creator's intention, but also give the audience a choice. I am looking forward to seeing a play in Japan!" Kazue Miyahara (Nishi-ku, Fukuoka City), Yuko Itoyama (Nakagawa-machi, Fukuoka City)