About Fukuoka Asian Culture Prize 2007

1. Selection Process
The winners of Fukuoka Asian Culture Prize is chosen through a strict selection process involving 4,000 nominators from all over the world.

For the 18th Prize, the final short-list was selected from 207 individuals/groups from 27 countries/regions by the Academic Prize Selection Committee and the Arts and Culture Prize Selection Committee, and then the Fukuoka Asian Culture Prize Jury named four winners. After the Fukuoka Asian Culture Prize Committee approved the Jury’s choice, the winners were officially decided on June 29, 2007.

2. Award Ceremony and other Events
Several cultural events were held for citizens, as well as the Award Ceremony. More than 4,000 people took to opportunity to appreciate Asian cultural spirit, and enjoyed meeting the winners.

3. Public Relations
Press conference
- The winners of the 18th Prize were announced in Fukuoka (June 29).
- Press conferences were held with the four winners in Seoul (July 23), Bangkok (July 24), New Delhi (July 27) and Taipei (Aug. 1).
- Media coverage: 57 outlets (newspapers/magazines; radio; TV) in Japan; 45 abroad.

Others
- An extensive publicity campaign was conducted, by internet, radio, fliers, displays in downtown area, and other media channel.
- Posters/leaflets were distributed through related institutions, universities, Asian restaurants, etc.

ASIAN MONTH
Autumn 2008:
Asia enchants Fukuoka again!

Organized by:
Fukuoka City, Yokota Foundation
Supported by:
Fukuoka Asian Art Museum, 20 local universities, Nishi-Nippon Foundation, Fukuoka Asian Urban Research Center

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Asia is home to a diversity of ethnic groups, languages, and cultures, which live together and mingle in harmony. Above all, the diverse cultures have served not only as guardians of a priceless legacy of our long history and tradition, but also as sources of our inspiration.

However, in the current era of globalization, there is a sense of crisis for which Asian cultures may lose their inherent parts due to the encroaching standardization of culture. It is high time to preserve, develop, and promote the harmonious coexistence of the diverse Asian cultures.

As Japan’s cultural gateway, Fukuoka City has played a significant role in promoting exchanges with other regions of Asia since its early times. Upon this background, and for the purpose of promoting and understanding the distinctive cultures of Asia leading to peace, the Fukuoka Asian Culture Prize was established in 1990 through the collaboration between academia, businesses, and the city authorities. Since its inauguration, there have been 73 prize recipients from almost every region of Asia as shown in the map.

Future-oriented cross-cultural activities should not be limited to the preservation of the indigenous cultures with long history and tradition. It should also be broadened to observe, respect, learn, and incubate new cultures emerging from changes. This is the aspiration of Fukuoka City and its citizens, striving to become a great center of cultural exchange in Asia.

The Fukuoka Asian Culture Prize will continue to be an instrument to embody respect to those who have contributed greatly to academia, arts, and culture in Asia. In collaboration with its citizens, Fukuoka City, as a city in Asia, look forward to widely convening the values of distinctive and diverse Asian cultures.

**Laureates of the Fukuoka Asian Culture Prize (1990-2007)**

**Outside of Asia**

1. Joseph NEEDHAM
2. Donald KEENE
3. Clifford GEERTZ
4. Stanley J. TAMBIAH
5. Benedict ANDERSON
6. Nam June PAIK
7. Nusrat Fateh Ali KHAN
8. Uxi MUFTI
9. Anthony REID
10. Wang Gungwu
11. Tashi Norbu
12. Ram Dayal RAKESH

**Japan**

13. Ravi SHANKAR
14. Aashis NANDY
15. Muhammad YUNUS
16. Padma SUBRAMANYAM
17. Romila THAPAR
18. Ajmad Ali KHAN

**Republic of Korea**

19. Kwon-taek
20. Lee Ki-Moon
21. Kim Dong-kwon

**Philippines**

22. Leandro V. LOCSENE
23. Marilou DIAZ-ABAYA
24. Reynaldo C. LETO

**India**

25. Kingsley M. DE SILVA
26. Roland SILVA
27. Muhammad PRAMOD
28. M. C. Subbaramiah
29. Nishit ESEEWONG
30. Thawon DAVICHAI

**Pakistan**

31. Shugdaryn BIRA
32. XU Bing
33. Li Yining
34. MO Yan

**Vietnam**

35. HAHN Ki-un
36. Tran Cong-KIE
37. PHAN Huy Lo

**Thailand**

38. Kukrit PRAMOL
39. Chintara VAPPAHOTAMA
40. Ungku A. AZIZ
41. Hamzah Awang Amat
42. Lat

**Lao People’s Democratic Republic**

43. TANG De Wu
44. Dick LEE

**Laos**

45. Boungkoun BOUNYAYONG
46. Bounyli BOUNYAYONG
47. Thawan DAVICHAI

**Nepal**

48. Ananda Chandra Prasad
49. Thilakarathne RAMAN
50. S. N. Kene

**Mongolia**

51. NAJIBUL HAIDER
52. Ariel NAJIBUL HAIDER
53. B. R. NAJIBUL HAIDER

**Cambodia**

54. CHHENG Phan
55. Chaweng SETHAN

**Brunei**

56. Th. PHANH VICTOR
57. Th. PHANH ZAYAPHONE
58. Th. PHANH LEPHUNE
59. Th. PHANH KHUNPHAY
60. Th. PHANH KHAMHAR

**Macao**

61. Ching-ching FUNG
62. Ching-ching CHENG
63. Ching-ching WONG

**China**

64. BA JIN
65. FEI Xiaoling
66. WANG Zhongshu
67. ZHANG Yimou

**Green Earth**

68. The Hidden, but impossible energy of nature also circulates in harmony with the other elements, finally forming a ring. This symbol expresses the diverse but distinctive culture of Asia.

**City of Fukuoka**

Yokatopia Foundation

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**Grand Prize**

Prize money: 5,000,000 yen
To be presented to individuals/groups that have made outstanding contributions to the presentation and creation of Asian culture and have exhibited the significance of Asian culture to the world through the internationalization, universality, and creativity of their work.

**Academic Prize**

Prize money: 1,000,000 yen
To be presented to individuals/groups that have made outstanding achievements in the field of Asian studies, contributing to the world’s understanding of Asia. It covers the fields of social sciences, such as history, anthropology, cultural anthropology, economics, and political science.

**Arts & Culture Prize**

Prize money: 3,000,000 yen
To be presented to individuals/groups that have made outstanding contributions in the cultivation and/or advancement of the unique and diverse arts and culture of Asia. It covers the fields such as fine arts, literature, music, drama, dance, film, architecture, traditional and ethnic cultures.
Ashis NANDY
Social and Cultural Critic

1937 Born in Bhagalpur, Bihar, India
1965 Fellow, Centre for the Study of Developing Societies, Delhi (1962-67, Director)
1966-1967 Woodrow Wilson Fellow, Smithsonian Institute, Washington, D.C.
2006- National Fellow, Indian Council of Social Science Research

India's Dream - Reviving Cultural Exchange within Asia

I am humbled by this honour shown to me by the people of Fukuoka. I do not consider it a reward for my modest personal achievements but as a gesture that cuts across borders of cultures and states in Asia.

It was the dream of freedom fighters in India to reinstate direct cultural exchanges among Asian societies. They felt that colonialism had disrupted and damaged ancient intellectual and cultural links and Asian cultural interactions were being mediated by the West, mainly the western university system and western scholarship. I look at this award as an effort to restore direct links among Asian societies and cultures, using categories and standards of evaluation that are their own.

Creative Local Energy Drives Global Democracy Forward

Also, the culture of democracy demands that those at the bottom and at the periphery of the global system be given not merely the right to vote and dissent, but also to defy the textbooks of political theory and participate in re-envisioning global public life and human future drawing upon their cultural resources. I look at Fukuoka Asian Culture Prize as an effort to acknowledge and celebrate Asian cultures and deepen global democracy by releasing new creative energies locally. I thank you once again.

(From his acceptance speech on Sept. 13, 2007)

Award Citation

Professor Ashis Nandy is one of the leading social and cultural critics not only in India but also the whole of Asia. His field covers a vast area of thinking such as individual dignity, public conscience, political psychology, and views on nationalism and culture. He has not limited his intellectual activity to produce penetrating and extensive academic work. He has been a socially committed intellectual who has actively participated in grassroots actions, and therefore is called the “Conscience of India”.

Professor Nandy was born in Bhagalpur, Bihar in 1937. When he was 10, British India was partitioned into two separate nations of India and Pakistan. He witnessed the successive conflicts and atrocities that followed. This experience became the foundation on which his identity was formed. At university, he read sociology, but after joining the Centre for the Study of Developing Societies, Delhi, his interest tended increasingly towards clinical psychology. While working there, he developed his own unique methodology by integrating clinical psychology and sociology.

Describing Professor Nandy as an academic in a specific field is somehow not appropriate. He has two foundations for his intellectual thinking. Firstly, in order to understand the essence of problems, he positions himself at the point of contact between the problems as they affect individuals and as they affect politics, societies and culture in the real world. Secondly, he actively follows a philosophy of non-violence. His ideal is the revival of Gandhi’s philosophy, and is driven by the cruel reality he saw once with his own eyes.

Through his prolific writing and other activities supported by his belief in non-violence, Professor Nandy has offered penetrating analysis from different angles of a wide range of problems such as political disputes and racial conflicts, and has made suggestions about how human beings can exist together, and together globally, irrespective of national boundaries. For his persistent effort to send messages around the world and to ask questions, Professor Nandy truly deserves the Grand Prize of the Fukuoka Asian Culture Prize.

This is an extract of the original version.

Public Forum

Thoughts from India

Prof. Nandy gave a lecture entitled, “A Message to Japan, to the World, and to the Future”, followed by a panel discussion with Yoshiko Haga, from an NGO working on international cooperation in India. A packed 300-seater hall was full of eager questions.

Prof. Ashis Nandy:
Cultural diversity has a negative side. Even so, it should be protected.

Although colonies are no more, colonialism has not died yet. It exists as the idea that the present for developing countries is the same as the past of developed countries, and that the future for developing societies is the same as the present of developed countries. This could hijack our future by taking away the developing countries’ own visions of a desirable future.

As seen typically in the disappearance of minority languages, we are rapidly losing our diverse traditions and cultures while following globalization, which does not care about the ‘past’. We no longer have the sense of loss, either. To acknowledge cultural diversity means to accept alien cultures, understand these and utilize them as your own. This is not always fun. Although cross-cultural communication is sometimes uneasy and uncomfortable, only through such interactions can we share our expressions and sensitivities, in a cultural context which will eventually lead us to solve problems in a way impossible within a framework of one ideology. As modern Japanese novels and films show, great culture has been born from conflict.

One aspect of culture can be oppressive and violent. Sometimes violence and ideology are well disguised. To be able to keep a critical eye on them is also a power of culture. Culture, and cultural diversity, allows us to be skeptical of the transient, and helps us have a long-term vision.

Prof. Yoshikazu Ohji:
(Keisei University)
Japan should learn from India about accepting different cultures.

Local governments in Japan are also currently facing the symbolic existence of diverse cultures or respect for cultural minorities. As Prof. Nandy said, ‘these are sometimes uncomfortable’, but India has had many successful experiences. Whereas in Japan, we have tended to incorporate others in our own evaluation system. Therefore we should learn from India how to create a new framework through mutual exchanges.

Yoshiko Haga: (Representative, CESJ)

Our NGO’s mission is to eradicate sexual abuse of children, and we support the education of children from Mumbai’s sex district. We have met people who are proud of their traditional culture, which made us think that physical wealth and spiritual wealth were different. In the globalization era, cultural exchange based on individual relationships is even more important.

Question:

How is poverty related to economic growth? Will education provide the solution?

Prof. Nandy:

As Ms. Haga has witnessed, poverty cannot be solved by economic growth, even worse, it has produced more poverty. Strong political initiative is more effective than education, but politicians seem to be keener on nuclear armaments.

Prof. Ohji:

Prof. Nandy made a strong objection against India’s nuclear armament. An anthropologist, O. Lewis once said that poverty was a form of culture which has both complicated cultural elements and economical conditions. To disentangle this complexity is vital, and ‘exchange’ will play an important part in doing so.

Audience’s comment

Many of India’s problems could be also Japan’s. So the lecture was illuminating.

School Visit

Prof. Nandy visited Shuyukan High School, famous for its liberal tradition, to meet students. He urged them to take initiatives to create their own culture and to contribute to the cultural diversity. Students were eager to ask him about poverty, the environment and economic growth in India and China. A very fulfilling hour was spent discussing Asia’s future, without any barriers of nationalities or generations.
The Younger Generation are Victims of the Last 40 Years of Westernization in Thailand

The main concern of my study and work is nature and culture. It is a result of my personal experience and academic training that make me aware that younger generations are prey to industrialization and materialism during the course of westernization and national economic development in the last four decades. They never know themselves, their neighbors and the globalized world. This is from lack of academic interest in sociology, anthropology and humanity, which are the basis of holistic understanding of man, nature, culture and society.

What is Needed Now is to Create Human Resources to Build Up Local Knowledge

I am now working for the establishment of local museums by the local people all over the country. A local museum is not a place for collecting and displaying ethnographical materials and things, but a place for collecting local knowledge and wisdom to be handed down to younger generations. I have been working on the concept and methodology of local history to train the local researchers to construct local knowledge, in the hope that it would be basic and necessary for localization which can coexist with globalization. (From his acceptance speech on Sept. 13, 2007)

Award Citation

Professor Srisakra Vallibhotama is one of the leading anthropologists and archaeologists in Thailand and the whole of Southeast Asia. Through his comprehensive approach combining expertise in anthropology, archaeology, history and folklore, and with a local approach to historiography, he has presented Thai history in an entirely new light.

In his research, he criticized the prevalent academic attitude of uncritical acceptance of Western scholarship, and expressed his doubts about the conventional interpretation of Thai history which mainly followed the national and royal chronicles. Instead of focusing exclusively on the nation-centered history, he used the results of his energetic field surveys and investigations into local history. These led him to a new perspective on Thai history. His research has covered many areas, but particular mention should be made of his archaeological survey of prehistoric Northeast Thailand, and his research into Thai ancient cities and states.

After graduating from Chulalongkorn University, Professor Srisakra studied anthropology at the University of Western Australia. He engaged in teaching and research at the Department of Archaeology in the Faculty of Archaeology at Silpakorn University, while holding important positions in a number of academic/research institutions. He made many crucial recommendations to the government when he chaired several committees working for cultural property conservation, including one for the Sukhothai Historical Park Development Project, for which he was the Chief Social Scientist. He has been an ‘active’ scholar, as is shown in his efforts to publicize academic research to a wider public as editor of ‘Muang Boran Journal’, a leading quarterly on Thai archaeology and history.

His research and his other activities, founded upon a unique anthropological point of view which is solidly based on archaeological data, has successfully reconstructed a part of Thai and Southeast Asian histories, focusing on local history and the environment. For his significant achievement, Professor Srisakra fully deserves the Academic Prize of the Fukuoka Asian Culture Prize.
To 'learn' is only to receive something else's technique, and is merely a process. Art requires the opposite attitude, of 'self-training'. These two are different. Just like Buddhist training in all the spheres of everyday life, one cannot achieve this by knowledge. First of all, we should try to forget what the teachers have taught us. You can express your true self only when you have cleared yourself of others.

For example, I do my carving quickly. At maximum speed, I make sculptures one after another. When I reach the point where my thinking can no longer keep up with my fast-moving hands, I attain a state of perfect selflessness. Then suddenly my thought is transported into a shape of perfect beauty. Simpler-looking art is, in fact, often more advanced than elaborate workmanship. With razor-sharp cutting, a truly aesthetic shape is born. I always say, 'art is self-training.' This is the same as Li Po's saying 'The best poem can be created in drunken abandon.'

(From his lecture on Sept. 16, 2007)

Award Citation

Mr. Ju Ming is one of the leading sculptors in Asia. With his unique method of expressing Eastern spirituality, he has been a world-famous producer of dynamic art which is highly regarded not only by the specialists but also by the general public.

He started his artistic career as an apprentice in traditional carving for Buddhist temples and other religious purposes. He made a sensational debut in 1976 when he had his first solo exhibition at the National Museum of History in Taipei. The display included works such as "In One Heart" and "The Little Matsu", wood carvings whose basic in local folk culture helped give them enormous artistic vitality and vigor. He was enthusiastically embraced by the Taiwanese artistic world where the issue of cultural identity had become the topic of passionate debate. The "Tai Chi Series" firmly established his status, and won much acclaim both in Asia and the West as well as in Taiwan. Ever since, his momentum has never slackened. He produced the "Living World Series" which brilliantly expressed harmony between human beings, both as individuals and in groups. His ingenious way of using new materials like stainless steel, rubber and sponge is also remarkable.

Starting in Japan in 1977, he has held numerous solo exhibitions in a number of places in Asia and the West. Some of the most successful ones were set in the public spaces such as Place Vendôme in central Paris (1997). These innovative projects brought him further fame and provided the foundations for the opening of the "Ju Ming Museum", an open-air sculpture museum housing a collection of his works, in a vast green area of Chinchu, Taipei. Mr. Ju Ming is undoubtedly one of the great masters of modern Asian art because of his deep understanding of Eastern spirituality which forms the core of his artistic expression, and because of his ceaseless creative energy and his dynamic expression, which has roots in both traditional and modern sculpture. The praise which his talents and achievements have earned him both in Asia and throughout the world makes him a worthy winner of the Arts and Culture Prize of the Fukuoka Asian Culture Prize.

School Visit

Ju Ming's special program was held at Maidashi Elementary School with a concept of "Art with Everyday Materials," children worked on their original face craft with various common materials such as sponges, plastic bottles, and pieces of wood. They were told to use whatever they wanted and there was no right way to create art. It was quite different from their regular art classes where the teacher gives specific instructions. Although the children looked a little unsure of themselves at the start, they gradually let their creativity flow. Ju Ming watched contentedly as each craft gradually took on different faces through the children's touch.
Fukuoka Asian Culture Prize 2007
Arts and Culture Prize

KIM Duk-soo
Traditional Performing Artist

1952 Born in Daegu, Chungcheongnam-do, Republic of Korea
1957 Became a member of Namseong, a touring artistic company
1978 Established Samulnori, and since then gave numerous performances both at home and abroad
1998 Professor, Dept. of Traditional Folk Theatrics, School of Traditional Arts, Korean National University of Arts

Analogue Won the Prize in the Digital Era

As a Changgu artist, I'd just like to say that in any country and for any race in the world, percussion is a universal and especially human musical form, and gives us a natural energy.

In this 'Global Village', no one knows when, but 'digital culture' has separated people and nature. It is terrible! We cannot live only with digital things. Digital cannot exist without something natural, human and 'analogue'. This must be the reason why I have received this prize.

All Traditional Culture Has 'Shinmyung'

The excitement you feel when playing music, the irreplaceable power or energy that penetrates your soul is called 'Shinmyung' in Korean. This must be universal in any culture, an innate energy which should be preserved timelessly.

I performed in Fukuoka last January. But 43 years ago, my very first performance in Japan was also in Fukuoka. I am still highly regarded by the city I visited in Japan. People who, just like me, have devoted themselves to their work will also be given courage and hope. I believe that the spirit of Fukuoka Asian Culture Prize is to encourage people to share their lives and culture with each other.

(From his speech at reception on Sept. 12, 2007)

Award Citation

Mr. Kim Duk-soo is one of the leading traditional performing artists in Korea. He is not only an acknowledged master of traditional Korean music, but also a prolific creator of modern music. The “Samulnori”, a traditional percussion quartet which he formed, has brought him much fame both at home and abroad.

Mr. Kim's artistic career began when his father took him to Namseong (a touring artistic company) at the age of five. He was quick to reveal his outstanding talent, and gained the reputation of a 'Changgu (double headed drum) child prodigy'. At the Seoul Traditional Art School, he learned the technique and theories of traditional Korean music, and after performing on various international stages such as the Mexico Olympics and the Osaka Exposition, he came to recognize the value of traditional Korean rhythm.

In 1978, Mr. Kim formed the “Samulnori”, which has been very active in a variety of ways. In more than 5,500 performances in over 50 countries including Japan, it has kept on reinterpreting traditional Korean music in a modern way, and has continued to produce cutting-edge contemporary music.

In 1993, Mr. Kim founded an NPO, “Samulnori Hanllim”. He has devoted enormous effort to train the younger generation, and to modernize the traditional arts through collaboration with jazz, orchestra, dance, theater and fine art. He received a number of prizes including the Order of Culture Merit (Silver Crown Medal) and the KBS (Korean Broadcasting System) Best Traditional Musician Award. He was also chosen as one of the “50 Most Distinguished Koreans in the 50 Years since National Liberation” by the Chosun Daily newspaper.

As a leading figure in Korean traditional arts, who has gained a worldwide reputation, Mr. Kim Duk-soo is indeed a worthy recipient of the Arts and Culture Prize of the Fukuoka Asian Culture Prize.

This is an extract of the original version.

Public Forum
Traditional Korean Music in Progress

320 people, many of whom came from outside Fukuoka, enjoyed Mr. Kim’s forum, where the “World of Bursting Sounds and Rhythms” of Samulnori was introduced.

Performers:
Kim Duk-soo, Samulnori (Kim Duk-soo, Lee Dong-soo, Kim Min-sang, Kim Gi-chang, Ja Yong-jo), Kim Tae-yong

Commentator:
Tomomi Fujii, Director, International Institute for Culture

Program:
Mungyeung
Changgu Solo
Seoljanggan Garak
Nongak Garak
Sanjo
Pangut

Changgu Solo: Jung Soo-sol
Pangut: Pung

Shinmyung: from a rhythm sectional technique

Back in Fukuoka in December

On December 26, Kim Duk-soo came back to Fukuoka to hold a Changgu workshop. When he visited City Hall, he expressed his hope that Fukuoka would become a cultural center, where everyone can come and enjoy Asian culture.

School Visit

Bouncing rhythm; sensation all over!

"Yoreomun Ahyeong Hashinnakkal (Hello, everyone)! A drumbeat filled the school gym where all the children of Shikata Elementary School were waiting. The curtain went up and Samulnori appeared, led by Kim Duk-soo. The large gym was shaken and rocked by the fast and intense rhythm. So were the children, at their first encounter with Korean traditional music.

There are four main musical instruments used, and each represents a sound from nature. 'What does this sound like?' 'Thunder!' What fun to learn Korean music through games!

Six groups of children according to their years learned different rhythms, and then played these all together, trying not to get confused by the other groups' rhythms. Time flew during the 1-hour workshop, as extremely excited children jumped up and down and expressed the rhythms they felt. Samulnori performers became their heroes. Mr. Kim is not only a master of Samulnori, but also an excellent teacher.
Fukuoka Asian Culture Prize Laureates

Roll of Honor

Fukuoka Asian Culture Prizes have been awarded to 73 people from diverse backgrounds who have rendered distinguished services to the continuation and creation of Asia's distinctive and diverse cultures. Their achievements shine in Asian cultural history.

By following these laureates one by one, we achieve no less than a vision of Asian culture, a culture which has been conserved throughout turbulent times, which has been transformed, and which has produced new fruits. Below are the previous laureates.

<table>
<thead>
<tr>
<th>Year</th>
<th>Laureate</th>
<th>Country</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990 (First)</td>
<td>BA Jih</td>
<td>People's Republic of China</td>
<td>World-famous contemporary Chinese novelist, whose many works, including 'The Family' and 'Cold Nights', express his profound love of mankind.</td>
</tr>
<tr>
<td>1990 (Second)</td>
<td>Kurosawa Akira</td>
<td>Japan</td>
<td>Creator of 'Rashomon' whose many masterpieces captivated the world, winning an international reputation for Japanese cinema.</td>
</tr>
<tr>
<td>1992 (Third)</td>
<td>Kim Won-yong</td>
<td>Republic of Korea</td>
<td>Archaeologist, who established a coherent framework for Korean archaeology and art history within the East Asian context.</td>
</tr>
<tr>
<td>1992</td>
<td>Clifford Geertz</td>
<td>U.S.A.</td>
<td>Anthropologist, whose research in Indonesia established a wholly original anthropological methodology for cross-cultural understanding.</td>
</tr>
<tr>
<td>1993 (Fourth)</td>
<td>Takeuchi Minoru</td>
<td>Japan</td>
<td>Leading Japanese scholar of Chinese studies, who established visions of modern China encompassing social sciences, literature, ideology and history.</td>
</tr>
<tr>
<td>1993</td>
<td>Leandro V. Locsin</td>
<td>Philippines</td>
<td>Architect who successfully established a modern architectural style in harmony with the Southeast Asian climate and traditional Filipino architecture.</td>
</tr>
<tr>
<td>1994 (Fifth)</td>
<td>Fei Xiaotong</td>
<td>China</td>
<td>Sociologist and anthropologist who analyzed various aspects of Chinese society from traditional Chinese cultural perspectives.</td>
</tr>
<tr>
<td>1994</td>
<td>Ungku A. Aziz</td>
<td>Malaysia</td>
<td>Economist who has achieved outstanding results in both the study of economic and its practical application.</td>
</tr>
<tr>
<td>1994</td>
<td>Kawakita Jiro</td>
<td>Japan</td>
<td>Leading ethnographer, whose innovative 'KJ Method' is based on his analysis of people and ecology in Nepal and the Himalayas.</td>
</tr>
<tr>
<td>1994</td>
<td>Namjily Norovbansad</td>
<td>Mongolia</td>
<td>Celebrated Mongolian vocalist, who won fame for her eloquent expressiveness in singing Mongolian traditional folk songs, 'Ulyyn duu'.</td>
</tr>
<tr>
<td>1995 (Sixth)</td>
<td>M. C. Subhadradis Diskul</td>
<td>Thailand</td>
<td>Authority on Thai art, archaeology and history, who made an outstanding contribution to the revival of traditional Southeast Asian culture.</td>
</tr>
<tr>
<td>1995</td>
<td>Wung Gungwu</td>
<td>Australia</td>
<td>Leading historian in Asian studies, most famous for his exceptional work on Chinese identity.</td>
</tr>
<tr>
<td>1995</td>
<td>Ishii Yoneo</td>
<td>Japan</td>
<td>Leading scholar in Southeast Asian studies, especially Thailand, who has worked on history, religion and sociology.</td>
</tr>
<tr>
<td>1995</td>
<td>Padma Subrahmanyan</td>
<td>India</td>
<td>Leading performer of Indian classical dance, Bharata Natyam, prominent also in education.</td>
</tr>
<tr>
<td>1996 (Seventh)</td>
<td>Koentjaraningrat</td>
<td>Indonesia</td>
<td>Anthropologist who has made a significant contribution to the establishment and development of anthropology in Indonesia.</td>
</tr>
<tr>
<td>1996</td>
<td>Karashima Noboru</td>
<td>Japan</td>
<td>International authority in Asian historical studies, who has specialized in the history and epigraphy of medieval South India.</td>
</tr>
<tr>
<td>1996</td>
<td>Nachane Nam June</td>
<td>U.S.A.</td>
<td>Leading video artist, who has pioneered a new artistic genre which汤米ously fuses technology and art.</td>
</tr>
<tr>
<td>1996</td>
<td>Wang Zhongshu</td>
<td>China</td>
<td>Archaeologist instrumental in developing archaeological studies in China, especially concerning the history of Sino-Japanese relations.</td>
</tr>
<tr>
<td>1996</td>
<td>Phan Huy Le</td>
<td>Vietnam</td>
<td>Historian who has created an innovative and non-ideological research approach for the social history of rural Vietnam.</td>
</tr>
<tr>
<td>1996</td>
<td>Nusrat Fateh Ali Khan</td>
<td>Pakistan</td>
<td>Distinguished Qawwal (Islamic mystic songs) vocalist in Pakistan whose singing remains unsurpassed.</td>
</tr>
</tbody>
</table>

Laureates marked ● are deceased.
1997  (Eighth)

**Grand Prize**

CHENG Phon  
Cambodia

Dramatist who established a framework for preserving traditional culture in Cambodia after the devastating civil war.

**Academic Prize**

Romila THAPAR  
India

Historian whose empirical approach has established post-independence Indian historical studies within broader human history.

**Academic Prize**

HIGUCHI Takayasu  
Japan

Archaeologist whose emphasis on fieldwork has transformed studies of the Silk Road, China and the lives of Sino-Japanese relations.

**Academic Prize**

IM Kwon-taek  
Republic of Korea

Cinematographer who has brilliantly presented the hardships Korea has endured during its modern history.

1998  (Ninth)

**Grand Prize**

LEE Ki-Moon  
Republic of Korea

International authority of Korean linguistics, who has introduced a new comparative approach to Japanese and other Baltic languages.

**Academic Prize**

Stanley J. TAMBIAH  
U.S.A.

Anthropologist who has developed an original interpretation on the basis of his studies of Thailand and Sri Lanka.

**Art & Culture Prize**

R. M. Soedarsono  
Indonesia

Leading Indonesian dancer who has worked extensively as an actor in the arts, history and literature, and also as creator of dance/theater.

1999  (Tenth)

**Grand Prize**

HOU Hsiao Hsien  
Taiwan

World-renowned film director who created several masterpieces combining rigorous objectivity and sufficient emotionality, but with a focus on nature and humanity.

**Academic Prize**

Logan TANGSEWONG  
Thailand

Historian and writer noted for his fresh and innovative views, who has rewritten much of conventional Thai history.

**Art & Culture Prize**

TANG Da Wu  
Singapore

Modern artist whose originality of expression has become a driving force in the development of creativity in Southeast Asian modern arts.

2000  (11th)

**Grand Prize**

Pramoedya Ananta TOER  
Indonesia

Novelist who has consistently tackled questions of national identity and humanity throughout his work, which include "This Earth of Mankind!"

**Academic Prize**

Benedict ANDERSON  
Irland

Intellectual, political scientist who has promoted comparative historical studies on a global level, and established a new approach to nationalism.

**Art & Culture Prize**

Than Tun  
Myanmar

Historian who presented an entirely new interpretation of the history of Myanmar (Burma) through an empirical historical methodology.

**Art & Culture Prize**

Hamzah Awang Amat  
Malaysia

Delang (master) of wayan kult (shadow play), the leading modern representative of traditional Malaysian art.

2001  (12th)

**Grand Prize**

Muhammad YUNUS  
Bangladesh

Bangladeshi economist who founded the Grameen Bank to tackle poverty eradication by micro-credit, and won the Nobel Peace Prize in 2006.

**Art & Culture Prize**

Marilou DIAZ-ABAYA  
Thailand

Leading film director in the Philippines, who has conveyed the Asian spirit through her work showing the joys and sorrows of ordinary people.

2002  (13th)

**Grand Prize**

ZHANG Yimou  
China

Film director who has consistently presented the hardships of modern Chinese life from viewpoint of commons and ordinary people.

**Academic Prize**

Anthony REID  
Australia

Eminent historian who has added a new dimension to Southeast Asian historiography by examining the daily lives of the region’s inhabitants.

2003  (14th)

**Grand Prize**

RONGSHUAN Shuren  
China

Geologist who has made a significant contribution to the study of mineral resources in China.

**Art & Culture Prize**

Kingsley M. DE SILVA  
Sri Lanka

Historian who has made an outstanding contribution to historical studies of colonial Sri Lanka through a rigorously empirical approach.

**Art & Culture Prize**

Dick LEE  
Singapore

Asian pop artist who created an original style of music by exploring his own identity as a native of multi-cultural Singapore.

2004  (15th)

**Grand Prize**

Amjad Ali KHAN  
India

Maestro of sarod (classical Indian stringed instrument) who has disseminated Asian music with his considerable influence on the world music.

**Academic Prize**

LI Yining  
China

Economist who has been one of the first to propose the idea of economic reform in China and who explained the path to achieving this goal.

**Art & Culture Prize**

Deng Dayal RAKESH  
Nepal

Foremost scholar of Nepalese folk culture studies, who has also been involved in activities to ameliorate women’s status in Nepal.

**Art & Culture Prize**

Roland SILVA  
Sri Lanka

Conservation expert for Sri Lanka’s ancient monuments and sites, who has served as President of ICOMOS.

2005  (16th)

**Grand Prize**

IM Dong-kwn  
Republic of Korea

Founder of Korean folk culture studies and authority on East Asian folklore, who has fostered Sino-Japanese-Korean academic exchanges.

**Art & Culture Prize**

Thaw Kaung  
Myanmar

Emeritus librarian and conservationist of ancient documents, who has achieved great results in preserving and utilizing palm-leaf manuscripts.

**Art & Culture Prize**

Tashi Norbu  
Bhutan

Pioneer of playing Bhutanese music, who has been involved in the preservation and transmission of traditional culture.

2006  (17th)

**Grand Prize**

MO Yan  
China

Leading Chinese novelist, who has captured the reality of cities and villages in China by his own distinctive blend of magical realism and fantasy.

**Academic Prize**

HAMSHTA Takaishi  
Japan

Historian who has focused on Asian networks of transport, migration and financial remittances, pioneering a regional historical vision.

**Art & Culture Prize**

Shagdaryn BIRTA  
Mongolia

Leading historian of Mongolian studies whose outstanding studies of Mongol history, culture, religions and languages are globally recognized.

**Art & Culture Prize**

Uxi MUFTI  
Pakistan

Authority on the preservation of indigenous culture and founder of ‘Lok Virsa’, who has explored Pakistan’s culture through scientific studies.