

第13回
福岡アジア文化賞

THE 13th
FUKUOKA ASIAN CULTURE PRIZES



THE FUKUOKA
ASIAN CULTURE PRIZES

2002

大 賞
GRAND PRIZE

チャン
張

イー
芸

モウ
謀

ZHANG Yimou

映画監督
1950年11月14日生
中国

Film Director
Born November 14, 1950
China



Brief Biography

- 1950 Born in Xian City, Shanxi Province, China
- 1957-66 Attended primary and secondary schools in Xian City
- 1968-78 Worked as a laborer on a farm in Qianxian for three years during the Cultural Revolution. Later, worked as a laborer at the state textile mill in Xian Yang City, Shanxi Province
- 1978-82 Studied at the Beijing Film Academy
- 1982 Entered the Guangxi Film Studio, Southern China
- 1983 Began a career as a cinematographer on *One and Eight*
- 1987 *The Old Well* won the Best Actor Award at the Tokyo International Film Festival
Debut as a director with *Red Sorghum*
- 1988 *Red Sorghum* won the Golden Bear for Best Film at the Berlin International Film Festival
- 1990 *Ju Dou* won the Luis Bunuel Award at the Cannes International Film Festival
- 1991 *Raise The Red Lantern* won the Silver Lion at the Venice International Film Festival
Ju Dou won the Best Foreign Language Film nomination at the Academy Awards, USA
- 1992 *The Story of Qiu Ju* won the Golden Lion at the Venice International Film Festival
Raise The Red Lantern won the Best Foreign Language Film nomination at the Academy Awards, USA
- 1994 *To Live* won the Grand Jury Prize (Grand Prix) at the Cannes International Film Festival
- 1995 *Shanghai Triad* won the Grand Prix Technique de la Commission Superieure Technique at the Cannes International Film Festival
Won the special "Vision in Film" Golden Maile Award at the Hawaii International Film Festival
- 1997 Directed the Opera "The Turandot" project, performed in Florence, Italy
- 1998 Directed the Opera "The Turandot" project, performed in the Forbidden City, Beijing
- 1999 *Not One Less* won the Golden Lion Award at the Venice International Film Festival
- 2000 *The Road Home* won the Silver Bear for the Jury Grand Prize at the Berlin International Film Festival
- 2001 Directed the Chinese Ballet Opera *Raise The Red Lantern*

Major Works

- One and Eight* (Cinematographer, 1983)
- Yellow Earth* (Cinematographer, 1984)
- The Big Parade* (Cinematographer, 1985)
- The Old Well* (Leading actor, Cinematographer, 1986)
- Red Sorghum* (Director, 1987)
- Ju Dou* (Director, 1990)
- Raise The Red Lantern* (Director, 1991)
- The Story of Qiu Ju* (Director, 1992)
- Shanghai Triad* (Director, 1994)
- Not One Less* (Director, 1998)
- The Road Home* (Director, 1999)
- Happy Time* (Director, 2000)
- Promotion film for bidding the Beijing Olympic Games* (General Director, 2001)
-

Award Citation

One of the most renowned film directors in China, Mr. Zhang Yimou, is also a recognized master in international cinema. He has consistently depicted the hardships of life in contemporary China from the perspective of the peasant and citizen.

Mr. Zhang was born in Xian City in 1950. Caught up in the Cultural Revolution in 1968, he labored in an agricultural village and a factory for 10 years. He was admitted to the Beijing Film Academy to study cinematography after it reopened in 1978 with the end of the Cultural Revolution. Mr. Zhang and his classmates at the Academy shared a zeal for revolutionizing Chinese cinema based on their experiences during the Cultural Revolution. Starting from the mid-80s, this force changed the course of Chinese film.

Mr. Zhang's first work as a cameraman was on the film *One and Eight*, known as a work during the early period of this revolution in Chinese film. He also served as the cinematographer of *Yellow Earth*. These innovative works brought a powerful visual beauty to Chinese film, which until then had over-emphasized ideological narratives.

A man of many talents, Mr. Zhang displayed yet another by acting in *The Old Well* in 1986, winning the award for best male actor in the Tokyo International Film Festival. He made his mark as a director the following year with the film *Red Sorghum*. This film was awarded the Golden Bear at the Berlin International Film Festival, focusing the world's attention on Chinese cinema. *Red Sorghum* is a story of the Chinese peasants' resistance to Japanese occupation. It features a splendid ensemble performance, a vivid sense of color, the directness of a folk tale, and an easy-going narrative style.

Mr. Zhang followed this with *Ju Dou*, *Raise The Red Lantern*, and other works imbued with visual beauty and a critical eye towards convention and society. His series of films that have garnered awards at numerous international film festivals, including *The Story of Qiu Ju*, *Not One Less*, and *The Road Home*, are superb depictions of the everyday life of the Chinese people from the period of the Cultural Revolution to the present. He portrays characters that continue to work hard even during difficult times without becoming discouraged. The depth and richness of the feelings of joy and sorrow unfailingly elicit sympathetic reactions from the viewers.

Thus, Mr. Zhang has been the primary force behind the major transformation and advances in Chinese film from the 1980s to the present. These works are not merely superior Chinese films--they are among the most important films of their time in the world. Mr. Zhang Yimou with this outstanding accomplishment is indeed a worthy laureate of the Grand Prize of the Fukuoka Asian Culture Prizes.

学術研究賞
ACADEMIC PRIZE

キングスレー・ムトゥムニ・デ・シルワ

Kingsley Muthumuni DE SILVA

国際民族問題研究センター所長

Executive Director, International
Centre for Ethnic Studies

1931年12月31日生

Born December 31, 1931

スリランカ

Sri Lanka



Brief Biography

- 1931 Born in Colombo City, Sri Lanka
- 1951-55 Obtained BA, University of Ceylon (present University of Peradeniya)
- 1957-61 Assistant Lecturer in History, University of Ceylon
- 1959-61 Obtained Ph.D., School of Oriental and African Studies, University of London
- 1961-69 Lecturer and Senior Lecturer in History, University of Ceylon
- 1968-69 Smuts Visiting Fellow in Commonwealth Studies, University of Cambridge and Visiting Fellow of Clare Hall, University of Cambridge
- 1969-95 Foundation Professor, History of Ceylon/Sri Lanka, University of Ceylon
- 1970-95 Editor-in-Chief, *History of Ceylon*, Volume III and *History of Sri Lanka*, Volume II
- 1982- Executive Director, International Centre for Ethnic Studies (ICES)
- 1985-89 Vice-Chairman, University Grants Commission, Sri Lanka
- 1986-88 President, International Association of Historians of Asia
- 1991 Awarded D.Litt., University of London
- 1991-92 Fellow, Woodrow Wilson International Center for Scholars, Washington D.C.

Major Works

- Social Policy and Missionary Organizations in Ceylon, 1840-1855*, for the Royal Commonwealth Society, Vol. XXVI in the Imperial Studies Series, Longmans Green Co., London, 1965
- History of Ceylon* (ed. and part author), Vol. III (from the beginning of the 19th century to 1948), University of Ceylon, Colombo, 1973
- A History of Sri Lanka*, C Hurst & Co. Ltd., London and University of California Press, Berkeley and Oxford University Press, Delhi, 1981
- Managing Ethnic Tensions in Multi-Ethnic Societies: Sri Lanka, 1880-1985*, University Press of America Inc., Maryland, 1986
- J. R. Jayewardene of Sri Lanka: A Political Biography* (co-author), (Vol. I, 1906-1956), the University of Hawaii Press, Honolulu and Quartet Books Ltd., London, 1988), (Vol. II, 1956-1989), the University of Hawaii Press, Honolulu and Leo Cooper Publishers, London, 1994
- Regional Powers and Small State Security: India and Sri Lanka, 1977-1990*, Woodrow Wilson Center Press, Washington D.C. and the Johns Hopkins University Press, Maryland, 1995
- History of Sri Lanka*, (ed. and part author), Vol. II (from c1500 to c1800), University of Peradeniya, Peradeniya, 1995
- Sri Lanka* (two part volume of documents) (ed.) in the British Documents on the End of Empire series. Part I - *The Second World War and the Soulbury Commission 1939-1945*, Part II - *Towards Independence 1945-1948*, Stationery Office for the Institute of Commonwealth Studies in the University of London, London, 1997
- Reaping the Whirlwind: Ethnic Conflict, Ethnic Politics in Sri Lanka*, Penguin Books, New Delhi, 1998
- Pursuit of Peace in Sri Lanka: Past Failures and Future Prospects* (co-ed. and part author), ICES, Kandy, 2000
- Conflict and Violence in South Asia, Bangladesh, India, Pakistan and Sri Lanka* (ed. and part author), ICES, Kandy, 2000

Award Citation

Professor Kingsley Muthumuni de Silva is one of the foremost historians in South Asia. He has made an unparalleled contribution to historical studies in South Asia through investigation and research into the colonial rule of Sri Lanka by the Great Powers of the West. He has also been deeply interested in conflict resolution between the Sinhalese and Tamil ethnic groups and the right to self-determination in contemporary society.

After graduating with a degree in history from the University of Ceylon (currently the University of Peradeniya), Professor de Silva began teaching at the same university. He later studied at the University of London and earned a Ph.D. for his detailed research into the social policy of missionary organizations in the mid-19th century. Returning to Sri Lanka, he promoted research into the modern history of Sri Lanka by joining with other historians working in the field of South Asian studies. The result of this effort was the compilation and publication of the third volume of *History of Ceylon*. The University of Ceylon established a chair on the History of Ceylon course at the university to support his dynamic research and educational activities in 1969. As the Foundation Professor for this course, he played a central role in historical research and published in 1981 the groundbreaking *A History of Sri Lanka*, a comprehensive overview of the country, providing this historical interpretation with leadership for academic research into Sri Lanka. The University of London, in 1991, awarded him a D.Litt., a degree offered only to those who have made exceptional contributions through their research.

The field of research to which Professor de Silva has primarily devoted his attention as a historian is the characteristics of the colonial administrations of Portugal, the Netherlands, and Great Britain, as well as Sri Lanka's ethnic problems, which arose from the colonial policy of "divide and rule." As an outgrowth of his research activities, he established the International Centre for Ethnic Studies in the cities of Colombo and Kandy in 1982 and assumed its directorship. Unconstrained by the framework of academic research, he has engaged in a wide range of activities to the present day to resolve the problems of ethnic conflict. His book, *Reaping the Whirlwind: Ethnic Conflict, Ethnic Politics in Sri Lanka*, was a landmark work in this field. In addition to his research activities in the field combining historical research and ethnic issues, he has worked to train practical researchers and to peacefully resolve armed conflict.

Thus, Professor de Silva has produced significant achievements in corroborative research into modern history and ongoing ethnic issues in South Asia, particularly Sri Lanka. He is truly a worthy laureate of the Academic Prize of the Fukuoka Asian Culture Prizes.

学術研究賞
ACADEMIC PRIZE

アンソニー・リード

Anthony REID

シンガポール国立大学
アジア研究所所長

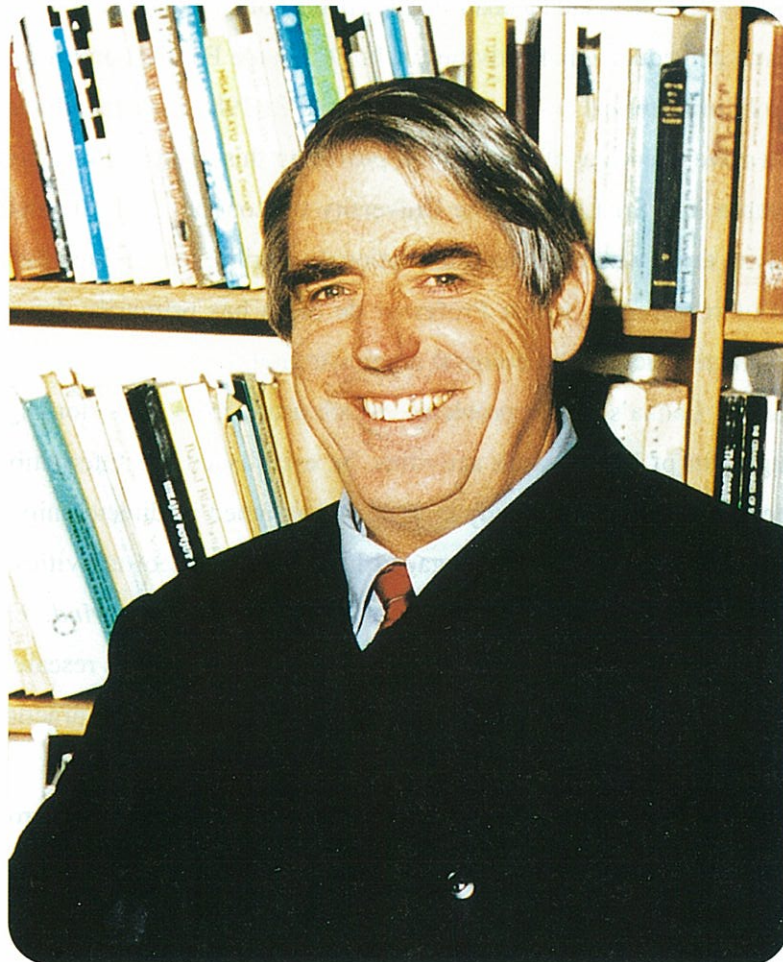
Director, Asia Research Institute of the
National University of Singapore

1939年6月19日生

Born June 19, 1939

オーストラリア

Australia



Brief Biography

- 1939 Born in Wellington, New Zealand
Lived with family in the USA (1945-49), Indonesia (1952), and Japan (1957)
- 1957-65 BA & MA in History from Victoria University of Wellington, Ph.D. from University of Cambridge
- 1965-70 Lecturer in History, University of Malaya, Kuala Lumpur
- 1970-89 Fellow (from 1974 Senior Fellow) in Southeast Asian History, the Research School of Pacific & Asian Studies, Australian National University (ANU), Canberra
- 1975-86 Chairman, Editorial Committee, the Asian Studies Association of Australia (ASAA) Southeast Asia Publications Series
- 1987- Fellow, the Australian Academy of the Humanities
- 1989-99 Professor of Southeast Asian History, the Research School of Pacific & Asian Studies, ANU
- 1990-92 International Secretary, the Australian Academy of the Humanities
- 1996-98 President, ASAA
- 1997- Corresponding Fellow, the Royal Historical Society
- 1998-99 Founder and Co-Director, the Centre for the Study of the Chinese Southern Diaspora, ANU
- 1999- Professor of History and Founding Director, the Center for Southeast Asian Studies, University of California, Los Angeles (UCLA)
- 2002- Director, the Asia Research Institute, National University of Singapore

Major Works

- The Contest for North Sumatra: Atjeh, the Netherlands and Britain, 1858-1898*, Oxford University Press, Kuala Lumpur, 1969
- The Indonesian National Revolution, 1945-1950*, Longmans, Victoria, 1974 (Reprinted by Greenwood Press, Connecticut, 1986) (Indonesian translation 1996)
- The Blood of the People: Revolution and the End of Traditional Rule in Northern Sumatra*, Oxford University Press, Kuala Lumpur, 1979 (Indonesian translation 1986)
- Slavery, Bondage and Dependency in Southeast Asia* (ed.), University of Queensland Press, St. Lucia and St. Martin's Press, New York, 1983
- Southeast Asia in the Age of Commerce, 1450-1680. Vol. I: The Lands below the Winds*, Yale University Press, Connecticut and London, 1988 (Indonesian translation 1992; Japanese translation by Hirano Hideaki and Tanaka Yuko, Hosei University Press, Tokyo, 1997)
- Southeast Asia in the Age of Commerce, 1450-1680. Vol. II: Expansion and Crisis*, Yale University Press, Connecticut and London, 1993 (Indonesian translation 1999; Japanese translation by Hirano Hideaki and Tanaka Yuko, Hosei University Press, Tokyo, 2002)
- Sojourners and Settlers: Histories of Southeast Asia and the Chinese, in Honour of Jennifer Cushman* (ed.), Allen & Unwin, Sydney, 1996 and University of Hawaii Press, Honolulu, 2001 (Italian translation 2000)
- The Last Stand of Asian Autonomies: Responses to Modernity in the Diverse States of Southeast Asia and Korea, 1750-1900* (ed.), Macmillan Press Ltd., Hampshire and London, and St. Martin's Press, New York, 1997
- Charting the Shape of Early Modern Southeast Asia*, Silkworm Books, Chiang Mai, 1999

Award Citation

Professor Anthony Reid is a historian who has played a leading role in a new type of historical research that has resulted in the creation of a different historical viewpoint of the region. In his research into Southeast Asian history, Professor Reid has systematically focused on the climate, the population, and the various vital aspects of the everyday life of the people that had previously been passed over. His work has incorporated research into such subjects as diet, marriage, ceremonies, women, and amusements.

After studying history and economics at Victoria University of Wellington, he earned a Ph.D. at the University of Cambridge. He later taught at many universities, including the University of Malaya and the Australian National University, continuing his research as well as the training of the next generation of scholars.

The point of departure for his research was the revolutionary period in Indonesia from 1945 to 1950. His work gained wide international acclaim, especially, for his two-volume study, *Southeast Asia in the Age of Commerce*. Influenced by the French historical school *Les Annales*, Professor Reid studied an enormous number of historical records to create a new type of historical research. His arguments are formulated from the perspective of the everyday life of the people, and include both the shared and unique characteristics of the nations of Southeast Asia created by large-scale maritime trade from 1450 to 1680, as well as the diversity of the natural environment and religion. His discoveries and insights from this regional research created a new picture of Southeast Asia as a region linked to global historical trends, winning him wide international recognition.

Professor Reid later extended his field of inquiry to contemporary Southeast Asian historical research. He has continued his wide-ranging studies, which include a comparative examination of the position of Chinese in Southeast Asia and Jews in Central Europe in the first half of the 20th century, as well as focusing on the unification and internal conflicts of Indonesia.

Thus, Professor Reid has created a landmark in Southeast Asian historical research and opened a new field in this area by studying the everyday existence of the people from many different perspectives, based on their daily lives filled with energy and vitality. Professor Reid is the leading scholar in this field, and a worthy choice for the Academic Prize of the Fukuoka Asian Culture Prizes.

芸術・文化賞
ARTS AND CULTURE PRIZE

ラ ッ ト

本名：モハマッド・ノール・カリッド

L a t

Dato' Mohamad Nor Khalid

マンガ家

Cartoonist

1951年3月5日生

Born March 5, 1951

マレーシア

Malaysia



Brief Biography

- 1951 Born in a village called Kampung Lalang in Perak, Malaysia
- 1961 Moved to Ipoh from kampung
- 1964 First comic book *Tiga Sekawan* (The Three Friends) published
- 1964-68 Contributed cartoons to magazines and newspapers. Drawings appeared in the *Utusan Malaysia* and the *Berita Minggu* newspapers, and other publications
- 1968-94 *Keluarga Si Mamat* (Mamat's Family) serials were run in the *Berita Minggu*
- 1970 Moved to Kuala Lumpur and became a reporter in the *Berita Harian* newspaper. Later transferred to the *New Straits Times* crime desk
- 1974 Cartoons on *Bersunat* (Malay Circumcision Ceremony) appeared in the *Asia Magazine*, Hong Kong
- 1974- *Scene of Malaysian Life* series for a cartoon column on its editorial page in the *New Straits Times*
- 1975 Sent to London by the *New Straits Times* for a three-month study on figure drawing at St. Martin's School of Art
- 1981 First trip to Japan on invitation of the Foreign Ministry, followed by frequent visits to Hiroshima (84), Osaka (88), Kyoto (89) and Kochi (89) to participate in symposiums and other programs
- 1986 "The World of Lat" Exhibition at the National Museum, Kuala Lumpur
- 1990 "ASEAN Cartoonist Exhibition" organized by the Japan Foundation ASEAN Cultural Center (presently the Asia Center), Tokyo
- Attended a meeting on Literacy Campaign video production sponsored by the Asia/Pacific Cultural Centre for UNESCO (ACCU)
- 1993 A dialogue-style lecture entitled *Changing Asia Seen Through Cartoons* invited by the Fukuoka International Association, Fukuoka
- 1994 Bestowed the title Dato' by the Sultan of the State of Perak
- 1996 *Kampung Boy* the animated TV series (26 episodes) produced for Astro Satellite Television Malaysia
- Honorary M.A. in Arts from University Putra Malaysia
- 1998 Invited to the 1998 Eisenhower Exchange Fellowship program, USA
- Moved to Ipoh from Kuala Lumpur
- 1999 Animated TV series *Kampung Boy* won the Best Animation at the Annecy Animation Festival, France

Major Works

The Kampung Boy cartoon story-book, 1979 (Japanese translation: *Kampon-no-Gakidaisho*, Shobunsha Publisher, Tokyo, 1984)

Town Boy cartoon book, 1980 (Japanese translation 1996)

Kampung Boy : Yesterday and Today cartoon book, 1993 (Japanese translation: *Kampon-Boy, Kino-Kyo*, 1998)

* Titles without place of publication are published by Berita Publishing Sdn. Bhd. Kuala Lumpur.

* Designed *Mina*, a cartoon character for the three video cartoon animations sponsored by Asian/Pacific Cultural Centre for UNESCO for its campaign on literacy, economic and environmental awareness for the third world rural population (1990).

* Lat editorial cartoons for the newspaper the *New Straits Times* have appeared since 1974 till today. These have been compiled into more than 20 books over the years.

Award Citation

Mr. Lat (Real name: Dato' Mohamad Nor Khalid) is a well-known cartoonist in Asia. He has had a major impact on Asian society by developing a sympathetic readership with cartoons based on the everyday life of the people of Malaysia that cleverly lampoon the contradictions of society.

“Lat” is a pen name derived from his childhood nickname of “Bulat,” which means “round” in Malay. Mr. Lat has drawn cartoons since his childhood, and his first cartoon was published at the age of 13. After starting work for the New Straits Times, Malaysia’s largest English-language daily, he displayed his talent for comics, and in 1974 became the first full-time newspaper cartoonist in Malaysia. His satirical, single-panel cartoon has been running in the newspaper for 28 years. Mr. Lat’s cartoons have focused on many topics, including the destruction of the natural environment, which represent the negative aspects of economic development and urbanization, the destruction of traditional villages, politics overrun by vested interests, and the rapid changes in society caused by the presence of foreign-capitalized corporations. In Asia where comics are an exceptionally potent means of communication, Mr. Lat’s cartoons have won him great popularity at all social levels, and he has served a leadership role by exerting a profound influence on the cartoonists of Southeast Asia.

Typical of his work is *The Kampung Boy*, a long autobiographical comic work. It is the story of a boy born in a village (*kampung*) who grows up supported by the love of his family and the people of the *kampung*. Interwoven throughout the work are aspects of traditional Malaysian culture. This story was made into a feature cartoon for television, and was even shown in Western countries. Other works of his, including *Town Boy*, another story depicting a boy during his developmental years, convey the spiritual aspects of Malaysia—and hence Asia—to the world, by humorously depicting the realistic social situations confronted by urbanization and the complications of living in a multi-ethnic society.

The penetrating yet warm perspective of his works, which focus on the community, highlights many spiritual and traditional themes and provides many insights into the development of Asia. Mr. Lat is indeed worthy of the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

PRIZE PRESENTATION CEREMONY

Date & Time: 2:00 - 4:00 p.m. Thursday, September 19, 2002

Venue: ACROS Fukuoka Symphony Hall

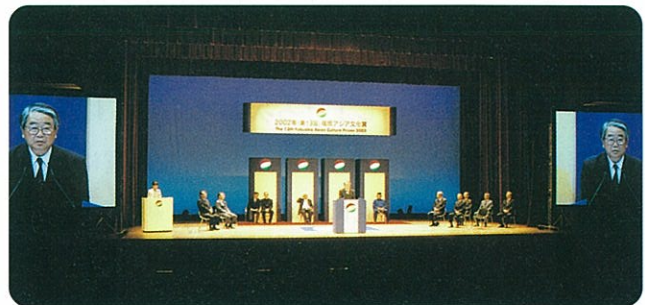
After being greeted by a musical performance by Fukuoka Seiryō High School Orchestra in the lobby of the Hall, the ceremony began with attendance by approximately 1,200 people including representatives from embassies of the laureates' countries, exchange students in Fukuoka, international exchange organizations, business circles, universities, local organizations as well as the citizens of Fukuoka City.

Following an introduction of the laureates' profiles on a video screen, the laureates were presented with their prizes by representatives from the organizing committee. Also, speeches were made by guests, H. E. Mr. Nishimura Mutsuyoshi, Ambassador Extraordinary and Plenipotentiary, and Mr. Aso Wataru, Governor of Fukuoka Prefecture praising the laureates' contributions. Each of the laureates expressed their joy upon receiving the prizes in their acceptance speeches and shared their views with the citizens of Fukuoka City.

A special artistic performance of Niko (erhu) by Ms. Chen Min added an extra touch to the ceremony.



福岡西陵高校管弦楽部メンバーによる弦楽四重奏(ロビー演奏)
A string quartet from Fukuoka Seiryō High School Orchestra
(in the lobby)



授賞式風景
A scene from the Prize Presentation Ceremony



授賞式会場風景
The audience filled the Hall



チェン・ミン氏による二胡の特別演奏
Special Performance of the Niko (erhu) by Ms. Chen Min



福岡市長と受賞国大使夫妻との懇談
The Mayor of Fukuoka and embassy guests exchanging courtesies

ACCEPTANCE SPEECH

Zhang Yimou

Good afternoon, ladies and gentlemen.

I am very grateful to have this opportunity to visit Fukuoka City and be awarded the Grand Prize of the Fukuoka Asian Culture Prizes. I am extremely honored and grateful to receive such an honor you bestow on me.

I would like to note that there are some other Chinese laureates who have been awarded the Fukuoka Asian Culture Prize, for example, Ba Jin, Fei Xiaotong, Wang Zhongshu whom I respect and feel I must follow. I would say that I am rather unaccomplished compared with them.

Receiving the Fukuoka Asian Culture Prize is a great encouragement for me and I look upon this as a new starting point for me.

I have a very strong devotion to my work as a film director. I believe my work itself promotes exchange and interaction among people and nations. My greatest wish is to create fine films, to help people around the world understand China through my films, and moreover, to integrate Chinese film into world culture.

The Fukuoka Asian Culture Prizes provide us an opportunity to exchange our own culture and to learn from each other, promoting a fusion of different cultures throughout the world.

Through this ceremony, I hope that Chinese and Western cultures are able to integrate further and the Fukuoka Asian Culture Prizes become even more substantial year after year.

In closing, I would like to express my great appreciation for receiving this prize and for the support given to me over so many years.

I will hereon endeavor to create many finer works and present them to you all.

Thank you very much.



Kingsley Muthumuni De Silva

Permit me to begin this short address by expressing my sincerest thanks to the Fukuoka Asian Culture Prize Committee for making this award to me on this occasion. I am deeply honoured and very grateful. The pleasure of winning it on this occasion is all the greater when one looks at the previous winners, distinguished persons, a who's who of the best in the scholarship on Asia. I am the first winner of this award from Sri Lanka. Just as I am very conscious of this fact, I am also aware that I am the second historian from South Asia to win it.

As a Sri Lankan I am a citizen of an island with a long and fascinating though troubled history. In recent years it is often referred to as a high conflict country. By concentrating so much on the conflict we turn attention away from the many positive aspects of its history and achievements, not least in the last 70 years or so. Despite the conflict the island remains one of Asia's more robust democracies, where citizens have had universal suffrage at general elections since 1931, and where a two party system has prevailed since independence, one of the few countries of Asia with such a record. Its record in social welfare for the people at large is unique in South Asia.

As a university teacher I have spent a lifetime studying the history of my country, and writing on it. I have spent a lifetime reflecting on and teaching the history of my country. To write its history from the earliest times to the present day has been a rich and challenging experience. To write of its troubles of today and of centuries past has been a humbling experience. But there is a wider perspective stretching beyond the island, and that comes in recognising that in studying Sri Lanka you study the essence of the history of South and Southeast Asia. In writing on the history of Sri Lanka you write about the play of powerful historical forces, political, economic and cultural on the affairs of a small island through several centuries not least five centuries of colonial rule in parts or the whole of the island. We also write about this small island's cultural influence on Southeast Asia and beyond, the common link being Buddhism. That culture also links us to Japan.

In thinking of the troubles of Sri Lanka—the ethnic conflict as it is called—I and a few colleagues helped in establishing a research institute, the International Centre for Ethnic Studies, to study these problems going beyond Sri Lanka to other nations, in all parts of the world, afflicted by these same maladies. The institute is now 20 years old and has earned a wide international reputation for its work. Apart from my assistance in founding this institute my commitment to its work over 20 years has been among the most satisfying experiences of my life.

Let me thank the Fukuoka Asian Culture Prize Committee once again for the great honour they have conferred on me, in recognizing the work I have done as a historian, and as a student of ethnicity and ethnic conflict.



Anthony Reid

It is immensely humbling for an Asianist to be honoured in this spectacular way through the Fukuoka Asian Culture Prizes.

Asia is the world's great treasury of diverse ancient and modern cultures, some endangered or even dying, others vibrantly alive and dynamically changing. Even in its 13 years to date, the Fukuoka Asian Culture Prize Committee has been able to honour only a small minority of those diverse cultural traditions, art forms, and new media like the cartoons of Mr. Lat or the filmic sagas of Mr. Zhang.

It is therefore a particularly generous spirit that has moved the Fukuoka Asian Culture Prize Committee nevertheless sometimes to award its prizes to people like myself who do not represent or articulate any Asian art or science at all, but rather observe them from outside. About every two years the committee appears to have done this, honoring by my count four Americans, two Australians, one Englishman and one Irishman. All of us are students of one or more Asian cultures and societies, but we write and teach in English for readers and students who are predominantly not Asian, at least in the usual sense. At best we may document and explicate Asian cultures, we cannot create and animate them as Mr. Zhang and Mr. Lat do. I am doubly grateful, therefore, that even the scribbling of an outsider can be so honoured.

I said "in the usual sense" because I felt as I made those remarks that they are already outdated. English has become one of Asia's most widely and creatively used languages; people of Asian descent have distinguished themselves as members of every society of the world; and we are all increasingly citizens of a global village in which separating what is Asian, or Australian, or Japanese, is difficult if not impossible. To take only the most recent of these "non-Asian" Fukuoka prizewinners, Benedict Anderson was officially Irish, but born in China, lived and researched in Indonesia and Thailand, and taught in the United States. Stanley Tambiah was born and raised in Sri Lanka, researched in Southeast Asia and also taught in the United States. Wang Gungwu and myself proudly declare ourselves Australian, but both of us were born elsewhere – he in Indonesia and I in New Zealand. He taught in Malaysia, Australia and Hong Kong; and I in Malaysia, Australia and the United States, and now both of us coincidentally work in Singapore. I am grateful to live at a time when boundaries are so frequently crossed and moved, and in places where cultures are so profusely juxtaposed and intermingled.

The Fukuoka Asian Culture Prizes are an exceptionally generous and imaginative initiative. I am particularly pleased to have been honoured in Japan, where I have had some of my most powerful learning experiences. As an 18-year-old student I visited for the first time, travelling by sea on a Japanese freighter, the Tenwa Maru, carrying scrap iron from New Zealand. My brother and I were the only non-Japanese aboard, and for three weeks we learned the importance of language as well as the powerful bonds that link humans across barriers of comprehension and culture. I have visited many times since, and continued to learn about life and culture from my Japanese friends.

I thank the people of Fukuoka for making this wonderful event possible, and allowing my wife and I to be part of it. We feel extraordinarily privileged and honoured.



A cartoonist is a humorist who can draw, if you could call it drawing, doodling is more appropriate in most cases! He is a comedian who laughs to himself in the privacy of his own room without having to show his face on TV or appear on stage or radio. Needless to say, he is an artist who can paint in oil but would rather, due to this unusual penchant for observing mannerism of people, sketch and create laughter instead. The cartoonist expresses his feelings through his drawings. He specializes in certain fields namely political cartoons, topical cartoons, social commentary, satire, comic strip and TV or film animation. I have been an editorial cartoonist in the newspaper The New Straits Times in Malaysia for 28 years. I draw at home, in my room, alone. For this job all I need is a piece of drawing paper, a pencil, some felt pens, a brush, a bottle of ink and a BIG audience. And the audience is of course society itself, regular people, regular readers.

The subject has always been on this topic: How Difficult it is for Us Individuals to Fit into Today's Society. Today's World! The cartoonist believes that in coping with current events, everyday life, home, neighborhood, township, government and the economy, many of us would feel like the vagabond character played by Charlie Chaplin in his classic silent, black and white comedies of old. Such ideas and opinions voiced out through cartoon drawings form the bond that connects the cartoonist and his audience.

Born in a little village in Malaysia, I started drawing cartoons at the age 12. This hobby, sketching, aroused an excitement in me. A drawing completed was a drawing proudly shown around to family and friends. By the time I was 13 years old, I already had my childish cartoons appearing in the popular movie magazines and comic books. There was no monetary reward for these cartoons that were used in the magazines, we were paid with free cinema tickets by the publisher. And I was very happy and proud indeed. It was out of the interest for cartoon art and the need to impress the family and the neighborhood kids. But there were a few things I didn't think of at that time that I would become a professional doodler till old age and that my drawings and I would eventually travel to far away corners of the earth, happily making contact with international communities. Needless to say, making a lot of friends all over the world.

And so till today I continue drawing, and being a free-lance cartoonist, very independent, being my own boss, there is that freedom I possess. Free to draw as I like, but how much freedom do I have and need? Undoubtedly, after 28 years of experience, I know what NOT to draw, because our whole purpose is to pick out the positive things that are in common among us (so that we understand more about one another), reach out for each other's hand in friendship and definitely not to condemn anybody. The subjects of religion, customs and traditions which are the personal belongings of ethnic groups are best left alone, to each his own.

This Arts and Culture Prize proves that the people and Government of Fukuoka endorses Cartoon Art as one of the most effective mediums of communication in today's world and a special way of promoting international understanding. It is indeed a great honor for me to be the recipient of this award. Thank you.



FORUM

Date & Time: 1:30 - 3:30 p.m. Saturday, September 21, 2002

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 300

1. Theme: “Asia, My Global Community”

2. Panelists:

Laureates:

Mr. Zhang Yimou, Grand Prize Laureate

Professor Kingsley Muthumuni de Silva, Academic Prize Laureate

Professor Anthony Reid, Academic Prize Laureate

Mr. Lat, Arts and Culture Prize Laureate

Coordinator:

Professor Ogura Sadao, College of International Studies, Chubu University

3. Outline:

The forum featured a meeting of four laureates talking about memories of their childhood days to their future visions. While talking about the village in which he was born and raised and how he became a professional cartoonist, Mr. Lat stressed that he wanted to tell younger people about the importance of respecting their elders and protecting the natural environment. Professor Reid, who was born to a diplomat's family, said that living in various countries influenced his life greatly and stressed that he finds much energy and dynamism in modernizing Asia. Professor de Silva, who was born in the same year as the first general election held under universal franchise in Sri Lanka, spoke about the environmental changes he experienced in his childhood and his determination to continue studying history amidst a social trend which encouraged the study of economics. Mr. Zhang explained that his past experiences, including difficult times, had become his life assets and stressed the importance of each country's protecting and developing films.

The forum was concluded with a closing statement by Professor Ogura. He stated that in this 21st century, the people of the world need to join hands and build a community that can feel the pain and sorrow of the others. The forum closed with the five members exchanging firm handshakes.



PUBLIC FORUM Asian Film Seminar

Date & Time: 6:00 - 8:00 p.m. Friday, September 20, 2002

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 600

1. Theme: “Zhang Yimou Portrays Life and Hope of People”

2. Program:

Outline of the Forum:

Mr. Sato Tadao, Film Critic

Talk:

Mr. Zhang Yimou, Grand Prize Laureate

Mr. Sato Tadao, Coordinator

3. Outline:

The forum, led by Mr. Sato, a long time acquaintance of Mr. Zhang was carried out in a friendly atmosphere. Mr. Zhang spoke about various episodes concerning his entry into and graduation from the Beijing Film Academy, the enthusiasm of the students toward film following the Cultural Revolution, his feelings when he was posted to a local film studio against his will, and his frame of mind during the time he was an actor.

Regarding his works, he said that his determination to “create something different to others” is evident in his early works and admitted that his own message is included in *Red Sorghum*, the first film he directed. In respect to a valuation that he is always creating films with new styles, Mr. Zhang said that challenging new things empowered him. There was great applause of anticipation from the audience when Mr. Zhang introduced his latest film *Hero*, mentioning that he has great confidence in this work, his first action film.

In closing, Mr. Zhang who visited Fukuoka for the first time spoke of his good impression of the City, and sent a message to the citizens of Fukuoka to be proud of the Fukuoka Asian Culture Prizes which is a meaningful project focusing on Asia.



張芸謀氏
Mr. Zhang Yimou



佐藤 忠男氏
Mr. Sato Tadao

PUBLIC FORUM South Asian History Seminar

Date & Time: 0:30 - 3:00 p.m. Sunday, September 22, 2002

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 100

1. Theme: “The Passage from Cease-fire to Sustainable Peace”

2. Program:

Outline of the Forum:

Professor Nakamura Hisashi, Research Institute for Social Sciences,
Ryukoku University

Keynote Speech:

Professor Kingsley Muthumuni de Silva, Academic Prize Laureate

Speech: Professor Imagawa Yukio, Faculty of Law, Kanto Gakuen University

Panel Discussion:

Panelists: Professor Kingsley Muthumuni de Silva
Professor Imagawa Yukio

Coordinator: Professor Nakamura Hisashi

3. Outline:

This forum coincided with the first set of preliminary peace-talks between representatives of the Government of Sri Lanka and Liberation Tigers of Tamil Eelam (LTTE). Professor de Silva explained, in his keynote speech, the details of the ethnic conflict in Sri Lanka which has been continuing for more than 20 years and the details of the past two peace consultations which ended with breakdowns. He also explained what is important in order to proceed cease-fire to stable peace. Following, Professor Imagawa gave a talk on conflict and peace in Cambodia which has much in common with Sri Lanka, explaining features of the conflict, peace-making process and reasons behind its success.

In the panel discussion which followed, Professor de Silva analyzed the similarities and differences between the conflict in Cambodia and that in Sri Lanka. Topics such as the role foreign people can play and what Japanese people can do towards creating peace in Sri Lanka were also discussed.

The forum concluded with words from Professor Nakamura who stated that this forum was a starting point to consider problems in Sri Lanka.



今川 幸雄氏
Professor Imagawa Yukio



中村 尚司氏
Professor Nakamura Hisashi

PUBLIC FORUM

Southeast Asian History Seminar

Date & Time: 2:00 - 4:30 p.m. Friday, September 20, 2002

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 100

1. Theme: “Patterns of Southeast Asian History”

2. Program:

Outline of the Forum:

Professor Ishizawa Yoshiaki, Institute of Asian Cultures, Sophia University

Keynote Speech:

Professor Anthony Reid, Academic Prize Laureate

Panel Discussion:

Panelists: Professor Anthony Reid

Professor Ishii Yoneo, President, Kanda University of International Studies

Professor Hamashita Takeshi, Center for Southeast Asian Studies at Kyoto University

Coordinator: Professor Ishizawa Yoshiaki

3. Outline:

In his keynote speech, Professor Reid discussed the cultural and religious scenes in Southeast Asia during “the Age of Commerce” and the changes that took place along with the decline of the commerce in the area following that time period. He claimed that these changes resulted from simultaneous globalization and localization. He then introduced some criticisms that he had received on his works and offered counterarguments to further clarify his own theory.

In the panel discussion that followed, Professor Ishii first addressed issues problems such as “the relationship between Southeast Asia and Sri Lanka” and “the rationalization of religion in Thailand”, in the second period of “the Age of Commerce”. Professor Hamashita then followed with the topics “trade around the South China Sea” and “propagation of religion, Islam as an example”. Following, Professor Reid stressed that there were interactions between various worlds in “the Age of Commerce”. The discussion then developed further to include concrete ideas of trade such as the existence of a lingua franca and written contracts, and then turned to examples of marriage and funeral.

To conclude the forum, Professor Ishizawa appraised Professor Reid’s main work *Southeast Asia in the Age of Commerce* Vols. I & II highly as having a very important meaning in the history of Southeast Asia, and expressed his expectations for the publishing of Vol. III.



石井 米雄氏
Professor Ishii Yoneo



濱下 武志氏
Professor Hamashita Takeshi



石澤 良昭氏
Professor Ishizawa Yoshiaki

PUBLIC FORUM Asia in Cartoons

Date & Time: 3:30 - 5:30 p.m. Sunday, September 22, 2002

Venue: IMS Hall

Participants: Approximately 150

1. Theme: “Lat Sketches Asia’s Yesterday and Today”

2. Program:

Outline of the Forum:

Mr. Yasunaga Koichi, Director, Fukuoka Asian Art Museum
Speech: Mr. Sato Sampei, Cartoonist
Keynote Speech: Mr. Lat, Arts and Culture Prize Laureate
Talk:
Speakers: Mr. Lat
Mr. Sato Sampei
Coordinator: Mr. Yasunaga Koichi

3. Outline:

In his lecture “Meeting with Mr. Lat”, Mr. Sato Sampei spoke about his surprise and impressions when invited to attend an event in Malaysia lead by Mr. Lat in 1990 for which cartoonists from all over the world gathered. He also spoke about Mr. Lat’s personality and character.

In the following lecture presented by Mr. Lat himself, he talked about the circumstances surrounding him when he began to draw cartoons at the age of 13, the lead up to becoming a professional cartoonist as well as his impression of Japan upon his first visit. His humorous way of talking often resulted in bursts of laughter from the audience. In regards to one of his most important works, *The Kampung Boy* series, Mr. Lat expressed his wish to educate the young about their own history, traditions and customs. He continued to say that cartoons are not something that should make people depressed but something that should create laughter.

With proceedings lead by Mr. Yasunaga, discussion topics deepened further as the two guests spoke about what it was which started them on the course to becoming cartoonists and the various hardships they experienced in continuing their serials. A great applause rose from the audience when the guests drew their popular characters on a sheet of paper at the end of the forum.

Mr. Lat could be seen after the forum exchanging frank words with those who asked him for autographs and handshakes.



学校訪問：SCHOOL VISITS

博多工業高等学校

日 時：9月18日(水)

午前10時～午後0時30分

訪問者：学術研究賞受賞者

アンソニー・リード

生徒：1～3年生 約800人

Hakata Technical High School

Date: Wednesday, September 18, 2002

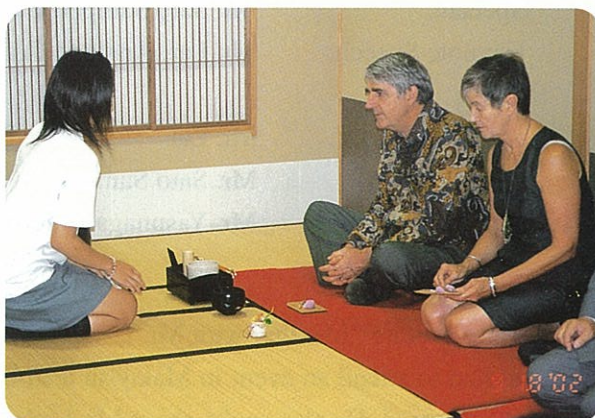
Time: 10:00 a.m. - 0:30 p.m.

Visitor: Professor Anthony Reid, Academic Prize Laureate

Students: Approx. 800 first - to third-grade students



生徒からの質問を受けるリード氏
Professor Reid answering the questions of students



茶道部の生徒からお茶の接待を受けるリード夫妻
Professor and Mrs. Reid participating in a tea-reception with students from the tea ceremony club

福岡西陵高等学校

日 時：9月18日(水)

午前11時～午後0時30分

訪問者：学術研究賞受賞者

キングスレー・ムトゥムニ・デ・シルワ

生徒：1、2年生 約800人

Fukuoka Seiry High School

Date: Wednesday, September 18, 2002

Time: 11:00 a.m. - 0:30 p.m.

Visitor: Professor Kingsley Muthumuni de Silva, Academic Prize Laureate

Students: Approx. 800 first- and second-grade students



生徒たちに熱心に語りかけるデ・シルワ氏
Professor de Silva passionately talking to the students



生徒たちからお礼の花束をうけるデ・シルワ夫妻
Professor and Mrs. de Silva receiving bouquets from the students

金武中学校

日 時：9月18日(水)

午後1時30分～3時10分

訪問者：芸術・文化賞受賞者 ラット

生 徒：1年生 約230人



『カンボンボーイ昨日・今日』のスライドを見せ講演するラット氏
Mr. Lat lecturing on *Kampung Boy : Yesterday and Today* with slides

Kanatake Junior High School

Date: Wednesday, September 18, 2002

Time: 1:20 - 3:10 p.m.

Visitor: Mr. Lat, Arts and Culture Prize Laureate

Students: Approx. 230 first-grade students



熱心に聞き入る生徒たち
The students listening attentively

東光中学校

日 時：9月20日(金)

午後1時～4時

会 場：大博多ホール

訪問者：大賞受賞者 張芸謀

生 徒：1～3年生 約250人



『あの子を探して』の鑑賞後、張氏の話聞く生徒
The students listening to Mr. Zhang after viewing the film *Not One Less*

Toko Junior High School

Date: Friday, September 20, 2002

Time: 1:00 - 4:00 p.m.

Venue: Hakata Grand Hall

Visitor: Mr. Zhang Yimou, Grand Prize Laureate

Students: Approx. 250 first- to third-grade students



生徒からの質問に答える張氏
Mr. Zhang answering the student's questions