



The Asian Party was created with the idea of creating a social place to bring together the people, things and information from Asia, under the concept of “Creating with Asia”.

It will mark its 10th anniversary since its renewal.

This year, a total of 30 various events, including The Creators and the Fukuoka Prize, as well as Art Fair Asia Fukuoka and private film festivals were held with the support of private companies and organizations.



The Creators



ART FAIR ASIA FUKUOKA 2022



FUKUOKA MUSIC MONTH

Issued by the Secretariat of the Fukuoka Prize Committee

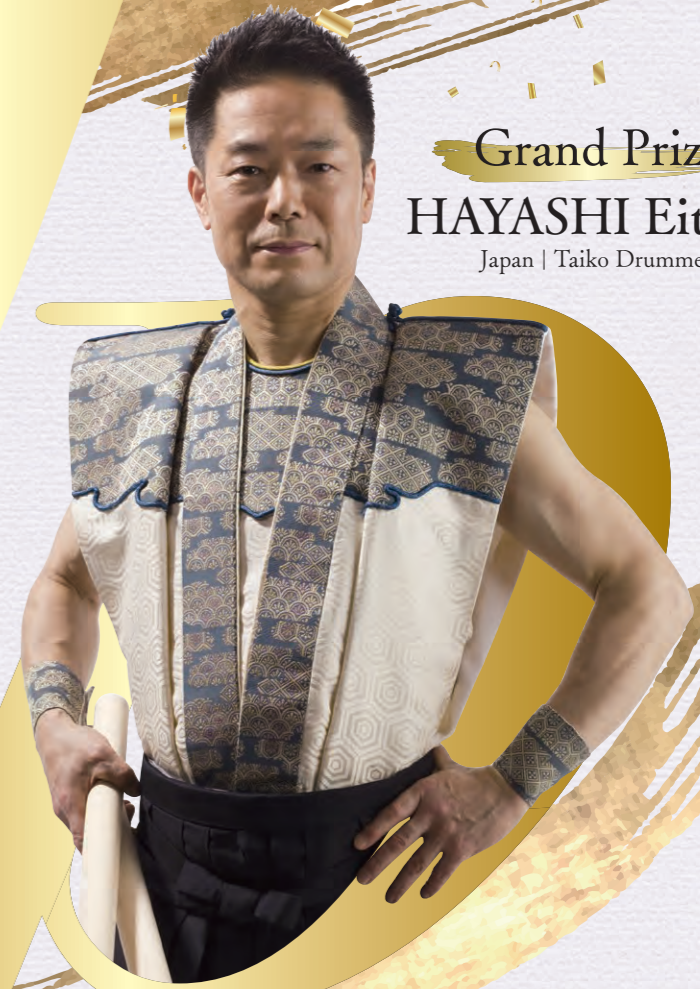
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FUKUOKA PRIZE 2022



Academic Prize
Timon SCREECH
U.K. | Art Historian



Grand Prize
HAYASHI Eitetsu
Japan | Taiko Drummer



Arts and Culture Prize
Shahzia SIKANDER
U.S.A. | Artist

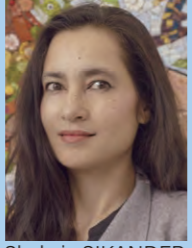
Report

Organized by: Fukuoka City & Fukuoka City International Foundation
Supported by: Ministry of Foreign Affairs of Japan & Agency for Cultural Affairs, Government of Japan

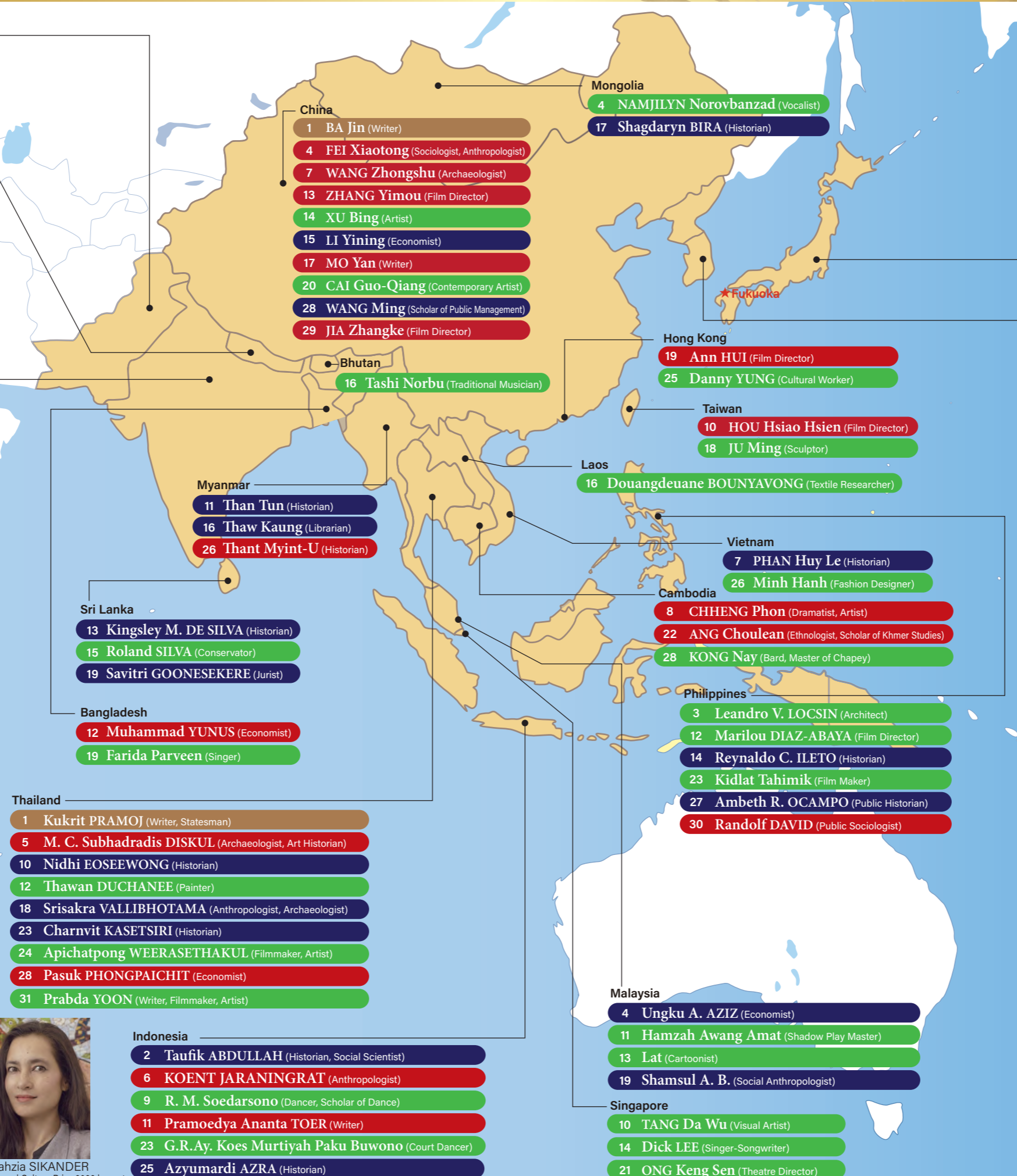
- Pakistan**
- 7 Nusrat Fateh Ali KHAN (Qawwali Singer)
 - 17 Uxi MUFTI (Culture Expert)
 - 27 Yasmeen LARI (Architect, Humanitarian Aid Worker)
- Nepal**
- 15 Ram Dayal RAKESH (Scholar of Folk Culture Studies)
- India**
- 2 Ravi SHANKAR (Sitar Player)
 - 5 Padma SUBRAHMANYAM (Traditional Dancer)
 - 8 Romila THAPAR (Historian)
 - 15 Amjad Ali KHAN (Sarod Maestro)
 - 18 Ashis NANDY (Social and Cultural Critic)
 - 20 Partha CHATTERJEE (Scholar of Political Science, History)
 - 23 Vandana SHIVA (Environmental Philosopher and Activist)
 - 24 Nalini MALANI (Artist)
 - 26 Ramachandra GUHA (Historian and Sociologist)
 - 27 A. R. RAHMAN (Composer, Song writer, Singer)
 - 29 Teejan Bai (Pandavani Performer)
 - 31 PALAGUMMI Sainath (Journalist)
- Outside of Asia**
- U.K.**
- 1 Joseph NEEDHAM (Scholar of Chinese Science History)
 - 28 Chris BAKER (Historian)
 - 32 Timon SCREECH (Art Historian)
- Ireland**
- 11 Benedict ANDERSON (Scholar of Politics)
- Australia**
- 5 WANG Gungwu (Historian)
 - 13 Anthony REID (Historian)
 - 24 Tessa MORRIS-SUZUKI (Scholar of Asian Studies)
- France**
- 20 Augustin BERQUE (Scholar of Cultural Geography)
- Germany**
- 22 Niels GUTSCHOW (Architectural Historian)
- Netherlands**
- 30 Leonard BLUSSÉ (Historian (Expert in Southeast Asian History))
- U.S.A.**
- 2 Donald KEENE (Scholar of Japanese Literature & Culture)
 - 3 Clifford GEERTZ (Anthropologist)
 - 6 Nam June PAIK (Video Artist)
 - 9 Stanley J. TAMBIAH (Anthropologist)
 - 21 James C. SCOTT (Political Scientist, Anthropologist)
 - 25 Ezra F. VOGEL (Sociologist)
 - 32 Shahzia SIKANDER (Artist)



Timon SCREECH
Academic Prize 2022 laureate



Shahzia SIKANDER
Arts and Culture Prize 2022 laureate



- Japan**
- 1 KUROSAWA Akira (Film Director)
 - 1 YANO Toru (Social Scientist, Scholar of Asian Studies)
 - 2 NAKANE Chie (Social Anthropologist)
 - 3 TAKEUCHI Minoru (Scholar of Chinese Studies)
 - 4 KAWAKITA Jiro (Scholar of Ethnogeography)
 - 5 ISHII Yoneo (Scholar of Southeast Asian Studies)
 - 6 KARASHIMA Noboru (Historian)
 - 7 ETO Shinkichi (Scholar of International Relations)
 - 8 HIGUCHI Takayasu (Archaeologist)
 - 9 UEDA Masaaki (Historian)
 - 10 OBAYASHI Taryo (Ethnologist)
 - 12 HAYAMI Yujiro (Economist)
 - 14 HOKAMA Shuzen (Scholar of Okinawan Studies)
 - 17 HAMASHITA Takeshi (Historian)
 - 20 MIKI Minoru (Composer)
 - 21 MORI Kazuko (Scholar of Contemporary Chinese Studies)
 - 24 NAKAMURA Tetsu (Medical Doctor)
 - 29 SUEHIRO Akira (Economist)
 - 30 SATO Makoto (Playwright, Stage Director)
 - 31 KISHIMOTO Mio (Historian)
 - 32 HAYASHI Eitetsu (Taiko Drummer)
- Republic of Korea**
- 3 KIM Won-yong (Archaeologist)
 - 6 HAHN Ki-un (Scholar of Education)
 - 8 IM Kwon-taek (Film Director)
 - 9 LEE Ki-Moon (Linguist)
 - 16 IM Dong-kwon (Folklorist)
 - 18 KIM Duk-soo (Traditional Performing Artist)
 - 21 HWANG Byung-ki (Musician)
 - 22 CHO Dong-il (Scholar of Literature)



HAYASHI Eitetsu
Grand Prize 2022 laureate

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Background of the Fukuoka Prize

Asia is home to diverse ethnic groups, languages, and cultures that coexist and exchange with each other. These diverse cultures have served not only as guardians of their long history and traditions, but also as sources of innovation.

However, with the advance of globalization, we face the risk that Asia may lose its unique cultures due to the encroaching cultural homogenization. It is therefore vital to preserve, nurture and promote the harmonious coexistence of Asian cultures.

Fukuoka has since antiquity played a significant role as Japan's gateway for exchanges with the rest of the Asian region. With its unique history in mind, the Fukuoka Prize was established in 1990 through the collaboration of the City Government, academia and private businesses in order to contribute to peace, and to further understand the extraordinary cultures of the Asian region. Since then, many laureates with distinguished achievements throughout most of the Asian region have been awarded the Prize.

Cultural exchange that takes the future into consideration is not only to preserve and inherit unique cultures which have long history and traditions. It also looks to something born from the midst of change. It is necessary to respect, learn from and build upon what we discover. Fukuoka City with its citizens aspire to achieve this while striving to become the center for cultural exchange in Asia.

We, the organizers, together with the citizens of Fukuoka, honor the individuals who have made contributions to the fields of Asian studies, Asian art and Asian culture. We are determined to spread the value of Asia's unique and varied cultures to the world from our city's point of view.

1. Objective The Fukuoka Prize was established to honor the eminent achievements of individuals, groups or organizations who create as well as preserve the many distinct and diverse cultures in the Asian region. The Prize aims to foster and increase awareness of the value of Asian cultures, and to establish a foundation from which people of the Asia can learn and share with one another.

2. Prize Categories

Grand Prize

Prize money: 5,000,000 yen

To be presented to an individual or group who has made outstanding contributions to the preservation and creation of Asian culture, and has demonstrated the significance of Asian culture to the world through the internationality, universality, popularity, and/or creativity of their work.

Academic Prize

Prize money: 3,000,000 yen

To be presented to an individual or group who has made outstanding achievements in the field of Asian studies, contributing to the world's understanding of Asia.

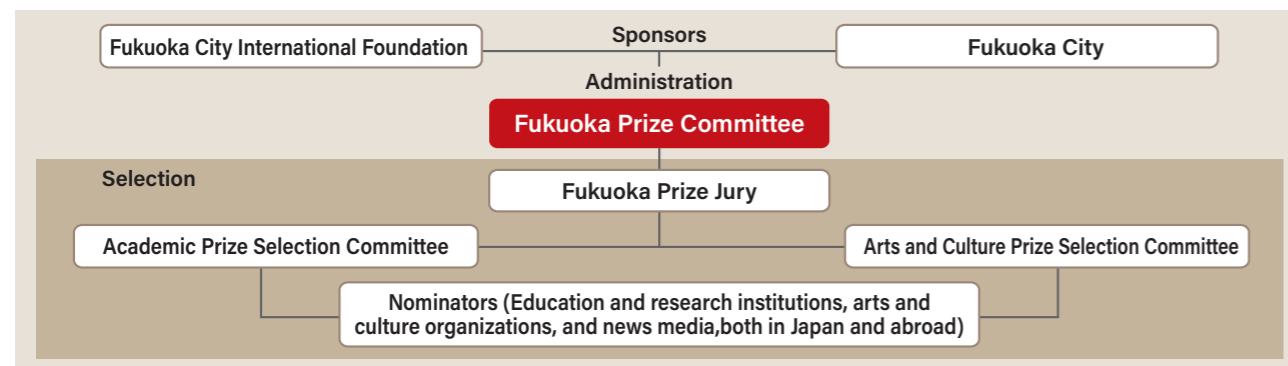
Arts and Culture Prize

Prize money: 3,000,000 yen

To be presented to an individual or group who has made outstanding contributions to the nurture and/or development of the unique and diverse arts and culture of Asia.

3. Geographical Scope East Asia, Southeast Asia, and South Asia

4. Organizing Bodies Fukuoka City, Fukuoka City International Foundation*



*Fukuoka City International Foundation was established to commemorate the success of the Asian-Pacific Exposition - Fukuoka '89. By promoting international exchange that recognizes the history, culture and other attributes of Fukuoka, the foundation aims to build a multicultural, diverse and inclusive society; thereby contributing to regional development and international peace.

Fukuoka Prize Committee

As of October 2022

Special Adviser	KANAI Masaaki Director-General for Culture Affairs, Ministry of Foreign Affairs of Japan	KURATOMI Sumio President & Chief Executive Officer, Nishi-Nippon Railroad Co., Ltd.
	TOKURA Shunichi Commissioner for Culture Affairs, Government of Japan	KOMATSU Hiroko President, The Japanese Red Cross Kyushu International College of Nursing President, Fukuoka University
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	EGUCHI Masaru Vice Governor, Fukuoka Prefecture	FURUKAWA Kiyofumi Executive Officer & Representative of Seibu Head Office, The Asahi Shimbun Company
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	KITAJIMA Misayoshi President, Kyushu Sangyo University	YASUNAGA Kouichi Vice Chairperson, Fukuoka City Council
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	KUBOTA Isao Chairman (Representative Director), Nishi-Nippon Financial Holdings Inc.	YAMAMOTO Shuji President, Seinan Gakuin University
		G.W.BARKLEY

Fukuoka Prize 2022: Jury and Selection Committees

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President, Kyushu University
Vice Chair, Fukuoka Prize Committee

Vice Chair NAKAMURA Eiichi
Deputy Mayor, Fukuoka City
Vice Chair, Fukuoka Prize Committee

Member ISHIZAKA Kenji
Professor, Japan Institute of the Moving Image
Senior Programmer, Tokyo International
Film Festival

Member USHIROSHOJI Masahiro
Director, Kitakyushu Municipal Museum of Art
Professor Emeritus, Kyushu University

Member SHIMIZU Hiromu
Professor Emeritus, Kyoto University
Specially Appointed Professor,
Faculty of Policy Studies, Kansai University

Member TAKENAKA Chiharu
Former Professor, College of Law and Politics,
Department of Politics, Rikkyo University

Member TSUKA Hiroko
Executive Vice President,
The Japan Foundation

Member TSUCHIYA Naonori
Chairman and Representative Director,
SEIKO ELECTRIC Co., Ltd.

Academic Prize Selection Committee

Chair SHIMIZU Hiromu
Professor Emeritus Kyoto University
Specially Appointed Professor, Faculty of
Policy Studies, Kansai University

Vice Chair TAKENAKA Chiharu
Former Professor, College of Law and Politics,
Department of Politics, Rikkyo University

Member KIMIYA Tadashi
Professor, Graduate School of Arts and Sciences,
Tokyo University

Member KONO Toshiyuki
Distinguished Professor

Member SHIMIZU Kazushi
Professor, Graduate School of Economics,
Kyushu University

Member TAKAHARA Akio
Professor, Graduate School of Public Policy,
Tokyo University

Member NITTA Eiji
Professor Emeritus, Kagoshima University

Member WAKIMURA Kohei
Professor, Faculty of Economics,
Osaka University of Economics and Law

Arts and Culture Prize Selection Committee

Chair ISHIZAKA Kenji
Professor, Japan Institute of the Moving Image
Senior Programmer, Tokyo International
Film Festival

Vice Chair USHIROSHOJI Masahiro
Director, Kitakyushu Municipal Museum of Art
Professor Emeritus, Kyushu University

Member UCHINO Tadashi
Professor, Department of Japanese Studies,
Gakushuin Women's College
Professor Emeritus, Tokyo University

Member UDO Seiji
Professor Emeritus,
Tokyo University of Foreign Studies

Member OGAWA Tadashi
Professor, Faculty of Letters Atomi University

Member TERAUCHI Naoko
Professor, Graduate School of
Intercultural Studies, Kobe University

Member NISHIMURA Yukio
Dean, Department of Tourism and Community
Development, Kokugakuin University

Member MATSUGUMA Hiroyuki
Associate professor, Department of Content and
Creative Design, Faculty of Design,
Kyushu University



HAYASHI Eitetsu

Japan | Taiko Drummer

Biography

- 1952 Born in Hiroshima
- 1970 Graduate from Hiroshima Prefectural Tojo High School
- 1971-81 Founding member and premier performer of the musical groups Sado-Ondekoza
- 1981-82 Founding member and performer of Kodo (namer and the director of the group in the early period)
- 1981 Accredited master of Classical Japanese Dance Hanayagi Style of HANAYAGI Nabito
- 1982 Becomes an independent professional soloist Taiko drummer
- 1984 Debut concert as a Taiko soloist at Carnegie Hall, USA
- 1985 Held the first solo concert 'Sennen no Kamoku' with more than 1 hour solo drum part
- 2000 Joined as a soloist for Hi-Ten-Yu at the Berliner Philharmoniker Waldbühne summer concert
- 2012- Odawara Furusato Tourism Ambassador (Kanagawa Prefecture)
- 2014 Nominated as a Japan Cultural Envoy by Agency for Cultural Affairs
- 2015-19 Guest Professor, Performing Arts Center, Tokyo University of the Arts
- 2019- Mashiko town Tourism Ambassador (Tochigi Prefecture)
- 2020- Annual Guest Lecturer of 'Stage Technique Theory' and 'Practical Theory of Performing Arts'

Major Awards

- 1997 The 47th Education Minister's Art Encouragement Prize, Japanese Government
- 2001 The 8th Japan Traditional Culture Promotion Award from Japan Traditional Culture Foundation
- 2017 The 38th Matsuo Entertainment Awards
- 2021 The 5th Japan Treasure Summit Yamamoto Kuniyama Memorial Award

Major Publications

- *Ashita e no Taiko uchi e*, Shobunsha, 1992., Hatori shoten [revised and new edition], 2017.
- *Taikonichigetsu*; Dokusou no Kiseki, Koudan sha, 2012.

Major Performances

Japanese Performances

- *Leonard - If I had wings -*, 2004-06, 2018.
- *Chinari Series Trilogy, Nihon no Taiko Event Production*, National Theater, Tokyo, 2006-08.
- *EITETSU HAYASHI - The 50th Anniversary from 1971 solo performance "A Message to a Wonderful Future"*, Tokyo, 2021.
- *EITETSU HAYASHI - The 40th Anniversary of Solo Performance & KOKI Special Concert 2022 "Celebration Feast" toward a Wonderful Future*, Tokyo, 2022.

International Performances

- *BERLIN CONCERT THE QUIET AGES 2000*, Berlin, Germany, 2000.
- *'North American Tour Jakuchu 2002'* New York, Los Angeles, San Francisco, USA, 2002.
- *Eitetsu Hayashi, Taiko Artist in Residence Project*, Ohio, USA, 2004-06.
- *The Australian Tour*, Townsville, Sydney, Canberra, Melbourne, Perth, 2006.
- *The Middle East Four country Tour*, Bahrain, Oman, Dubai, UAE, 2012.
- *Caribbean Sea and North American Tour*, USA, Republic of Trinidad and Tobago, Cuba, 2014.
- *Waseda Symphony Orchestra Tokyo European Tour 2015*, Germany, Austria, France, 2015.
- *'La Folle Journée'*, France, 2016-19.

Award Citation

The music of the Japanese drum is now recognized worldwide under the helm of *wadaiko* and *taiko*. Mr. Hayashi Eitetsu is a musician who has been constantly at the forefront of creative interpretations of this *taiko* music. Traditionally in Japan and especially in Sado, Chichibu and Hachijojima Island, each area has its own drum culture featured in the local performing arts that are intertwined with regional religious festivals and celebrations. Mr. Hayashi has dramatically achieved an entirely new form of performing art by building on the foundations of traditional *taiko* with the strength and beauty of physical movements.

People tend to think "all drummers sound the same" or "sound monotonous", but Mr. Hayashi has successfully shown that, in reality, a rich range of sounds can be created by using different types of drumsticks, striking different places of the drum, and controlling the strength of the strikes. He has also excellently demonstrated the possibility of broadening *taiko*'s expressiveness by combining many different types of drums, and combining them with bells and flutes. He has also collaborated with orchestras and musicians in different genres from around the world, such as: Japanese jazz musician, Yamashita Yosuke; percussionist from the Republic of Guinea, Mamady Keita; Korean Samulnori player (and Fukuoka prize laureate), Kim Duk-soo and more. Through these innovative performances, he strives to introduce Japanese culture to the rest of the world. Mr. Hayashi is a lone runner who established an entirely new and unique form of *taiko* music, and continues to evolve it.

After performing in a *taiko* group for 11 years from the early 1970s, Mr. Hayashi began his solo career as a *taiko* drummer. He performed energetically in concerts all over Japan, and actively supported educational and charitable events. In March 2021, he commemorated his 50th anniversary as a *taiko* performer with a solo performance at Suntory Hall, and followed this with a second commemorative performance in February 2022, with some distinguished guest performers including butoh dancer, Maro Akaji. There was much excitement

about these concerts.

Mr. Hayashi has also enjoyed remarkable overseas success. In 1984, he made his international debut at Carnegie Hall as the solo *taiko* drummer in Mizuno Shuko's *Metamorphosis of Beat Rhythm Part 3*. He has been performing regularly ever since in North and South America, Europe, the Middle East, Africa and Asia. *Hi-ten-yu* composed by Matsushita Isao is said to have been performed more than 100 times with overseas orchestras, and Mr. Hayashi has now become one of the best-known Japanese musicians abroad. In recognition of these activities, he was awarded the Minister of Education Award for Fine Arts Promotion in 1997, the Japan Traditional Cultures Foundation Award in 2001, the Matsuo Performing Arts Award Grand Prize in 2017 and the JTS Yamamoto Kuniyama Memorial Award in 2021.

It is not appropriate to describe Mr. Hayashi simply as a *taiko* drummer: as well as drumming, he has shown outstanding skill in music composition and stage direction. Since his youth, he has had a rich knowledge of art, giving him a distinctive aesthetic sense that guides his presentation of the physical performances of *taiko* drummers, the visual designs of his sets and the costumes. Works like *Leonard: donne-moi des ailes*, which he created in 2004, seem to transcend their musical framework to become a brand new form of dramatic art that could be described as "musical drama". This is *taiko* art, a world that Hayashi Eitetsu has created by combining different artistic elements. Since 1995, he has led the Eitetsu-Fuun-no-Kai, and has devoted himself to teaching the next generation.

Thus, as Japan's foremost exponent of *taiko* music, Mr. Hayashi has tirelessly devoted his efforts and passion to the pursuit of original expression and the achievement of the perfect performance. He is active on a global scale, and for his contributions, Mr. Hayashi Eitetsu is truly worthy of the Grand Prize of the Fukuoka Prize.



Timon SCREECH

U.K. | Art Historian

Biography

- 1961 Born in Birmingham, U.K.
- 1985 M.A (Hons.) in Oriental Studies (Japanese), Oxford University
- 1986 M.A. in Art History, Harvard University
- 1991 PhD in Art History, Harvard University
- 1991-08 Lecturer & Reader (Associate Professor), School of Oriental and African Studies (SOAS), University of London
- 2008-21 Professor, SOAS, University of London
- 2014- Member of the Academia Europaea
- 2015 Japan Foundation Research Fellowship
- 2016 University of California, Berkeley, Visiting Researcher
- 2017 Tokyo University of Foreign Studies, CAAS Visiting Research Professor
- Guest Professor, Tokyo University
- 2018- Fellow of the British Academy
- 2019 University of California, Los Angeles, Visiting Researcher
- 2020-21 Tokyo University of Foreign Studies, Visiting Research Professor
- 2021- Professor, International Research Center for Japanese Studies, Kyoto

Professor Screech has also been visiting professor at many universities including Chicago, Meiji and Tama Art University.

Major Awards

- 2014 Special Commendation from the Japanese Ambassador to the UK, for co-chair of Japan400, a body set up to commemorate the 400th anniversary of Japanese-British Relations in 1613; over 200 events were held in the UK and Japan.
- 2014 Freeman of the City of London

Major Publications

- *The Western Scientific Gaze and Popular Imagery in Later Edo Japan*, Cambridge & New York: Cambridge University Press, 1996. (2nd revised edition, London: Routledge, 2002. Japanese edition in 1998.)
- *Edo no karada o hiraku* [Opening the Edo body] (trans. Takayama H.), Tokyo: Sakuhinsha, 1997. (Korean edition in 2008.)
- *Sex and the floating world: erotic images in Japan, 1700-1820*, London: Reaktion Books & Honolulu: Hawaii University Press, 1999. (2nd expanded edition, London: Reaktion Books, 2010. Japanese edition in 1998. Polish edition in 2002. Taiwanese edition in 2021.)
- *The Shogun's Painted Culture: Fear and Creativity in the Japanese States, 1720-1829*, London: Reaktion Books, 2000. (Japanese edition in 2003.)
- *Edo no obushin: Tokugawa toshi keikaku no shigaku* [The great building of Edo: poetics and planning of the Tokugawa Metropolis] (trans. Morishita M.), Tokyo: Kodansha, 2007. (Kodansha Gakujutsu Bunko version, 2017.)
- *Oranda ga toru: ningen koryu no Edo bijutsu-shi* [The Dutch are Passing: Edo Art and the Exchange of Persons] (trans. Murayama K.), Tokyo: Tokyo University Press, 2011.
- *Obtaining Images: Art, Production and Display in Edo Japan*, London: Reaktion Books/ Honolulu: University of Hawaii Press, 2012. (2nd paperback edition, 2017.)
- *Tokyo Before Tokyo: Power and Magic in the Shogun's City of Edo, 1590-1868*, London: Reaktion Books/ Chicago: Chicago University Press, 2020.
- *The Shogun's Silver Telescope: God, Art, and Money in the English Quest for Japan, 1600-1625*, Oxford: Oxford University Press, 2020.

Award Citation

Professor Timon Screech is an art historian specializing in the Edo period. He is a Japanologist with profound knowledge who continues uncovering the history remaining in visual information (visual historical materials). He is a scholar for whom art is not only the object of study, but also a tool for his studies.

Prof. Screech was born in 1961 in Birmingham, U.K. After graduating from Oxford University (Oriental Studies) in 1985, he obtained an MA and PhD in art history at Harvard University. He continued his research at the School of Oriental and African Studies (SOAS) University of London from 1991 to 2021, and in 2021, he was appointed as a professor at the International Research Center for Japanese Studies. In 2018, he became a Fellow of the British Academy.

In his earlier research, he was particularly interested in understanding the mutual influence between Japanese drama, *ukiyo*e and other forms of popular visual culture on the one hand, and studies of Western knowledge on the other. Based on evidence drawn from a wide variety of visual material, he sets out to reconstruct a history of consciousness. The fruit of his research was his PhD thesis, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan* (1996) (translated into Japanese as *O-Edo Shikaku Kakumei*, 1998). He went on to publish two books in succession that attracted much attention and have impacted the academic world in Japan and abroad. One of them is *Opening the Edo Body* (1997) in which he focuses on human dissection and argues that, in Holland, dissection was considered the only way to get to the truth, whereas in Japan, it was regarded as no more than one tool to access a number of truths. The other is *Sex and the Floating World: Japanese Erotic Imagery, 1700-1820* (1999), in which he declares that Edo *shunga* should be treated as pornography

rather than praised as art.

Art cannot be discussed if separated from the mechanisms that produce it and the interactions with the cultural, social and economic contexts that surround it. Prof. Screech's awareness of this aspect of art criticism has been consistently clear. However, he took it one step further in his book *The Shogun's Painted Culture: Fear and Creativity in the Japanese States, 1720-1829* (2000); he explored politics and art through researching Matsudaira Sadanobu, the Kano school, Maruyama Okyo, Shiba Kokan, Tani Buncho, and many others, and pioneered a new academic genre that can be called 'the politics of visual culture'. In his works, Japan's perspectives of cultural exchanges with Europe in the Edo period have an important place (e.g. *Oranda ga toru: Ningen koryu no Edo bijutsu-shi* [The Dutch are Passing: Edo Art and Exchange of Persons], 2011), and this viewpoint naturally adds context to Japanese history within world history. Therefore, his work holds broader scaled characteristics as "global history". However, in *Edo no obushin: Tokugawa toshi keikaku no shigaku* [The Great Building of Edo: Poetics and Planning of the Tokugawa Metropolis] (2007), he deliberately puts this perspective aside and presents a novel study of Edo that analyzed the city from the perspective of creating a new urban space to compete with Kyoto, stimulating the academic world. His work has been published not only in English speaking countries but also translated into Korean and Chinese, further increasing his reputation.

For his pioneering approach to the study of Edo, through an innovative methodology involving the analysis of vast quantities of visual and bibliographical materials from multifaceted and global perspectives, Prof. Timon Screech is truly worthy of the Academic Prize of the Fukuoka Prize.

Arts and Culture Prize 2022



Shahzia SIKANDER

U.S.A. | Artist

Biography

- 1969 Born in Lahore, Pakistan
- 1991 B.F.A, the National College of Arts in Lahore, Pakistan
- 1991-93 First woman to teach Miniature Painting at the National College of Arts, Lahore, Pakistan
- 1995 M.F.A., the Rhode Island School of Design in New York, U.S.A.
- 1995-97 Glassell School of Art's CORE Program at The Museum of Fine Arts, Houston
- 2004 Trustee, Art21
- 2005 Jennifer Howard Coleman Distinguished Lectureship and Residency, Otis College of Art, Los Angeles, U.S.A.
- 2007-08 Artist-in-residence, DAAD program (Berliner Künstlerprogramm, Deutscher Akademischer Austauschdienst)
- 2009 The Inaugural Rockefeller Foundation Bellagio Center Creative Arts Fellowship, Guggenheim Asian Arts Council
Inaugural Artist in Residence, Shangri La Museum of Islamic Art, Culture and Design, Honolulu
- 2010 Academician of the National Academy Museum
- 2016 Vikram and Geetanjali Kirloskar Visiting Scholar in Painting, Rhode Island School of Design
- 2019- Trustee, Rhode Island School of Design
- Currently she lives and works in New York, U.S.A.

Major Awards

- 1992 Shakir Ali Award/Kipling award, National College of Arts Lahore, Pakistan
- Sharif Award, (excellence in Miniature Painting) National College of Arts, Lahore, Pakistan
- 1993-95 Graduate Fellowship Award, Rhode Island School of Design, New York
- 2003 Commendation Award, Mayor's Office, City of New York
- 2005 Tamgha-e-Imtiaz, National Medal of Honor, Government of Pakistan
- 2012 Inaugural Medal of Art, US Department of State (AIE), Washington D.C.

Major Publications

- *Extraordinary Realities* (Co-Author) University of Chicago Press, 2021.
- *Roots and Wings: How Shahzia Sikander Became an Artist* (Co-Author) Museum of Modern Art, 2021.

Award Citation

Born in Pakistan, Ms. Shahzia Sikander is an internationally active and acclaimed artist, representative of South Asia. By making full use of the latest digital technology in the world of miniature painting, which follows conventions dating back to the Mughal Empire, she has brought new life and contemporary significance to traditional art forms, and has pioneered an innovative mode of artistic expression. The way she has pioneered new artistic expressions has made her a role model for female artists in South Asia, and she continues to pave the way for future younger generations to follow.

Ms. Sikander was born in 1969 in Lahore, the ancient capital of the Mughal Empire. After studying the court traditions of miniature painting at the National College of Arts in Lahore, she continued her studies in the US and received an MA at the Rhode Island School of Design. There she learned contemporary modes of artistic expression, and began to confront contemporary themes. She then lived in different countries around the world such as Pakistan, Berlin and Laos, engaging in local issues in each location. In recent years, she has been based in New York, where she has continued her dynamic work.

In the 1990s, she began exhibiting her work at major art galleries in New York, including at the 1997 Whitney Biennial. More art galleries across the US, such as the Hirshhorn Museum (1999), hosted her solo exhibitions. The way that she reflected contemporary issues in works based on traditional miniaturist forms and techniques, and the metaphorical meanings in which her rich narrative productions were suffused, earned her recognition across a wider sphere. In the 2000s, she broke new ground by applying digital technology to the world of miniatures in cinematic works such as animated videos, and had a succession of solo exhibitions worldwide including at the Irish Museum of Modern Art (2007) and the Guggenheim Museum Bilbao (2015).

She was also invited to exhibit her work at many modern art museums in Europe, Asia and Middle East, including at the Venice Biennale (2011, 2015) and Istanbul Biennial (2013). In recognition of the steady stream of her artistic productivity and the originality of her creative world of expression and the diverse cultures it encompasses, she received the Commendation Award, Mayor's Office, City of New York in 2003 and Tamgha-e-Imtiaz, the National Medal of Honor, Government of Pakistan in 2005, growing her international reputation. She also made a name for herself in Japan, when her work was displayed at the Fukuoka Asian Art Triennale 2009 and in the "Transformation" exhibition at the Museum of Contemporary Art Tokyo (2010).

Ms. Sikander has overcome the difficulties of being a Muslim woman under the Pakistani military regime. The miniaturist painting to which she has devoted herself was dismissed as a traditional craft in terminal decline and merely a souvenir industry, but she has transformed it into a means of portraying modern social problems, namely the various divisions caused by political, ethnic, religious, gender and migration issues, and the hope for their resolution. Combining miniature art with modern techniques such as videos and digital animation, she has created a rich 'neo-miniature' world. Other South Asian miniature artists, many of whom are women, are following her path and developing a new world of creative expression.

Basing herself firmly on South Asian traditions while also reinvigorating them, Ms. Sikander has metaphorically depicted the grave problems facing the world through contemporary forms. Her distinctive world of creative expression is internationally appraised, and many young Asian artists have been inspired to emulate her. For such ambitious work as a representative female artist of South Asia, Ms. Shahzia Sikander is truly worthy of the Arts and Culture Prize of the Fukuoka Prize.

Major Exhibitions

- *The Whitney Biennial*, The Whitney Museum of American Art, New York, 1997.
- *Directions: Shahzia Sikander*, Hirshhorn Museum and Sculpture Garden, Washington D.C., 1999.
- The 51st, 54th, 56th International Art Exhibition, La Biennale di Venezia, Venice, 2011, 2015, 2017.
- *Shahzia Sikander*, Museum of Contemporary Art, Sydney; Irish Museum of Art, Dublin, 2007.
- The 4th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, 2009.
- *Transformations*, Museum of Contemporary Art, Tokyo, 2010.
- *The 13th Istanbul Biennial*, Istanbul, 2013.
- *PARALLAX*, Guggenheim Museum, Bilbao and others, 2014-17.
- *Shahzia Sikander: Extraordinary Realities*, Morgan Library and Museum, New York; RISD Museum, Providence; The Museum of Fine Arts, Houston, 2021-22.

FUKUOKA PRIZE 2022



Award Ceremony

- Date: Thursday, December 22, 2022, 18:45-19:55
- Venue: Main Hall, Fukuoka International Congress Center
- Format: Onsite and online archive streaming

Program

- Opening
- Introduction of Laureates
- Welcome Remarks TAKASHIMA Soichiro, Mayor of Fukuoka City
- Imperial Address His Imperial Highness Crown Prince Akishino
- Jurors' Statement ISHIBASHI Tatsuro, President of Kyushu University
- Achievements by Laureates
- Presentation of Prize Certificates and Medals TAKASHIMA Soichiro, Mayor of Fukuoka City
TANIGAWA Hiromichi,
Chair of the Fukuoka City International Foundation
- Acceptance Speeches and Interview by Laureates
- Presentation of Flower Bouquets
- Screening of performance by Grand Prize laureate



The Fukuoka Prize 2022 Award Ceremony commenced with a spectacular opening image combined with magnificent music full of hope and projection mapping. To prevent the spread of COVID-19, overseas laureates participated online last year, but this year, all laureates could attend the ceremony in person for the first time in three years, Their Imperial Highnesses Crown Prince and Princess Akishino also attended the ceremony. The ceremony was held with invited guests only, to ensure thorough infection control measures.

The ceremony started with an introduction of the prize laureates. The Grand Prize laureate, Mr. Hayashi Eitetsu, the Academic Prize laureate, Professor Timon Screech, and the Arts and Culture Prize laureate, Ms. Shahzia Sikander, appeared on stage. The venue was filled with warm and congratulatory applause.

Then, Fukuoka City Mayor Soichiro Takashima made welcoming remarks on behalf of the organizers. He mentioned that the role of the Fukuoka Prize in promoting the diverse cultures and values of the Asian region will become more important than ever as we enter a time of change

that demands a sustainable and diverse society. His Imperial Highness Crown Prince Akishino then extended his congratulations to the audience in his Imperial Address.

After, Tatsuro Ishibashi, President of Kyushu University and Chairperson of the Fukuoka Prize Jury, reported on the selection process of the laureates. Mayor Takashima and Hiromichi Tanigawa, Chair of the Fukuoka City International Foundation, presented the award certificates and commemorative medals to the laureates.

Each of the laureates expressed their gratitude and joy in their speeches. In the follow-up interviews, they talked about their activities and research progress in a more relaxing atmosphere, and also expressed the thoughts they valued most and their aspirations for the future.

The laureates once again took the stage and received bouquets of flowers. This was followed by a screening of the Grand Prize laureate, Mr. Hayashi Eitetsu's Taiko performance. Although it was a video, the powerful performance overwhelmed the audience and the Fukuoka Prize 2022 Award Ceremony ended on a moving note.



Opening with projection mapping



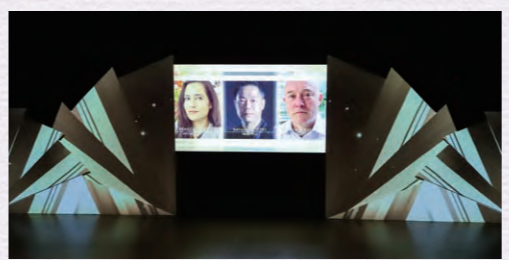
Laureates on stage



Welcome remarks by Mayor Takashima on behalf of organizers



Progress report by President of Kyushu University Mr. Ishibashi



Introduction of laureates' achievements



Presentation of Grand Prize to Mr. Hayashi Eitetsu



Presentation of Academic Prize to Professor Timon Screech



Presentation of Arts and Culture Prize to Ms. Shahzia Sikander



Performance video by Grand Prize laureate

An Address by His Imperial Highness Crown Prince Akishino at The Fukuoka Prize 2022 Award Ceremony on December 22nd, 2022



On this occasion of the Fukuoka Prize 2022 Award Ceremony today, I wish to extend my heartfelt congratulations to Mr. Hayashi Eitetsu, laureate of the Grand Prize, Professor Timon Screech, laureate of the Academic Prize, and Ms. Shahzia Sikander, laureate of the Arts and Culture Prize.



The Award Ceremony in 2020 was postponed, and last year in 2021 it was held in a hybrid format. This Award Ceremony is therefore the first in three years to be held with all laureates present in person. It is a great pleasure for me to join you all at this Award Ceremony, and to be able to speak with the laureates here to gain more knowledge in person of their admirable activities and research.

I would also like to express my deep respect to all those who have contributed their utmost efforts towards holding this Award Ceremony, while COVID-19 is not yet fully behind us.

The "Fukuoka Prize" is awarded to honor those who have made distinguished achievements in furthering the purposes of the Prize, which are to respect the diverse cultures that have been handed on over the generations in various parts of Asia, and contribute to their preservation and continuation, as well as to create new culture and promote academic research on Asia.

Having frequently visited other Asian countries myself, I have been intrigued by the wealth and depth of Asian cultures, including the distinctive history, languages, folklore, and arts that have been created and nurtured by Asia's diverse climates and natural environments since antiquity. I have long felt strongly the importance of continuing to document, preserve, pass on, and also further develop this wealth and depth of cultural heritage, and of academic research enabling an in-depth understanding of Asia. On the other hand, the spread of COVID-19 has caused people to experience the possibility of a situation in which person-to-person interactions are restricted, making it difficult to encounter distinctive cultures directly. I therefore believe that it is of great significance that this Prize communicates the value of Asian cultures, as well as their academic aspects.

This Prize has played a remarkable role in acknowledging Asian cultures and demonstrating their value to the world, with a glittering array of past recipients, including many who have been prominent not only in Asia, but also in various other parts of the world.

I believe that by being shared with society as a whole, the outstanding achievements of the three laureates will become a valuable asset of humankind to be passed on to future generations, with the Fukuoka Prize acknowledging the significance of these achievements not only for Asia, but also for the world at large.

In closing my address, I would once again like to congratulate all the laureates, and I hope that this "Fukuoka Prize" will continue to enhance the understanding of various parts of Asia, as well as further promote peace and friendship throughout the international community.

Grand Prize

HAYASHI Eitetsu



Believing in the Sound of the Taiko Drum to Transcend Race and Make People Positive

Today, with the presence of Their Imperial Highnesses Crown Prince and Princess Akishino, I would like to appreciate deeply for holding this award ceremony. I am honored to receive the Grand Prize of the Fukuoka Prize and I would like to express my deepest gratitude to all of whom involved in the screening process, to the city of Fukuoka, to the citizens of Fukuoka, for their long standing support for this award. For more than a half a century, I have been searching for the forms of expression using the Japanese type drum, but I have often felt that my work is not resonating anywhere in the society. It was like I was groping my way through the darkness.

I never thought that 51 years later I would be illuminated and encouraged in this way.

When I was young I had a strange experience while playing the taiko drum. I felt as if the echos of the taiko were the voices of the universe and I was surrounded by the

feeling that my whole way of my life was affirmed in the blaring beat of the taiko.

Before we are born, we are exposed to the sound of our mother's heartbeat while we are still in the womb. And I was moved to the point of a shivering when I learnt that the frequency of the sound of the mother's heart was almost same as the frequency of my own drum beat. I began to wonder if I could create a musical expression that would make the most of the sounds that all the people regardless of the race experienced before they were born. Then I started out my own path. In Asia, the big drum has long been a symbol of the universe, the sun, the moon, the heaven and the earth. I wanted to revive the magnificent images of the ancient people in the modern world. I was surprised to find that my taiko technique and rhythm have spread not only throughout Japan but also to the other Asian countries and to the rest of the world. Dr. Tetsu Nakamura, who won the Grand Prize 9 years ago, likened himself to *Gauche the Cellist*. Like the cello in the story, I believe that the sound of taiko has the power to comfort people and make them feel positive.

Though it may fall far short of the Nakamura's life given activities and the great achievements, I believe that the sound and expression of taiko is necessary to make people feel positive in this day and age when the wind of the worlds are blowing so violently and I would continue to strive for such expression in the future. The Grand Prize of the Fukuoka Prize will be the greatest support for me. Thank you very much.

Interview

What was your process for searching for new forms of expression through taiko?

Mr. Hayashi: Taiko drums were originally used in traditional local performing arts to accompany music, dancing and singing at festivals. The idea of isolating the taiko and making it the main part of a performance was first started by a group I belonged to when I was 19 years old. Since there was no precedent at the time, we had to be creative to turn the taiko into a stage performance art that everyone could enjoy. The most difficult time for us was when we started exploring the art; it felt like we were just feeling our way through the dark.

I sense you have a consistent and firm core throughout your activities. What is the main driving force behind it all?

Mr. Hayashi: There are many challenges in making taiko a profession, and it is also very physically demanding. But I think I have managed to continue playing because the sound of the taiko is similar to the sound that we all heard in our mothers' wombs. It subliminally inspires and stimulates us in many ways. When I perform around the world, there are many people who listen to my performances with tears in their eyes. I receive a lot of energy from the voices of my audience who are encouraged and moved by the sound of my taiko strikes.

What you would like to achieve in the future?

Mr. Hayashi: Nowadays, more and more people around the world are getting into taiko drumming. Some American universities have established taiko clubs: at Stanford University's School of Music, taiko is now a class and has produced some professional drummers. I've been teaching these artists, but until now, there hasn't been a decent systematized curriculum for taiko. Therefore, I'd like to write a book to give my teaching methods form, so people can create new types of expression while expressing Japanese culture.



Academic Prize

Timon SCREECH



In Appreciation of the TeTognition of Edo Studies by Fukuoka, a HistoriT Center of International ExThange

Your Imperial Highnesses, Mr Mayor, distinguished guests and learned friends, it is with a huge sense of honour that I stand before you to accept the 2022 Fukuoka Academic Prize.

Many admired scholars have received this academic prize before. Last year I left the University of London, where I taught for 30 years, and took up a post at International Research Center for Japanese Studies (Nichibunken), in Kyoto. It was a huge change, being the first time I had moved job, as well as being a permanent relocation to Japan. This prize is the finest and most delightful possible conclusion to that process.

When I began studying Edo, about 1985, the word that first came to mind was *sakoku*, or 'national isolation'. Yet while certainly there were restrictions, *sakoku* is not the best definition for Edo, was, in some ways, quite international. The word *sakoku* is not even Japanese, but a translation from the Dutch, itself a translation from the English, translated from German and Latin.

Fukuoka has been known over the centuries as a site of international encounter, first with the continent of Asia, then with South-east Asia, and then with Europe. As someone who has always tried to work with what is now called Global Japanese Studies, I am especially delighted and honoured to receive a prize awarded by the people of Fukuoka.



Interview

Why did you decide to focus on Japan out of Prof. Screech: I majored in Japanese. Japan was in a period of rapid economic growth, and I was told that there would be a need for people who could speak Japanese in the future. My father encouraged me during that time. He was a soldier right after the war; he was who lived their lives with dignity even during times of difficult, and he fell in love with Japan. My father inspired me to starting point of my career.

What is the appeal of studying Edo culture Prof. Screech: The language of the Edo Japanese, making it difficult to moved by visual materials like beautiful paintings and sculptures. As a starting point for my research, I started through the eyes when I was a university student majoring in Japanese studies. I saw an exhibition of Edo art in London world of visual stimuli. I decided that I there were no professors who could then. Therefore, I went to the United States and entered a doctoral program

What challenges are you looking to take on in the future? I would like to research chose Tōshō-gū shrines because they are extremely comprehensive monuments such as architecture, sculpture, moved from Tokyo to Kyoto, I feel that I am currently studying not only the network of Tōshō-gū shrines.

the many fields of academic study? language at university. At the time, growth, and I was told that there speak Japanese in the future. My lived in Japan for three years as a impressed by the Japanese people during times of difficult, and he fell in think about Japan, and that was the

based on visual materials? period is different from modern understand. But everyone can be paintings and sculptures. As a starting considering the stimuli obtained student majoring in Japanese studies. I that completely opened my eyes to the wanted to study Edo period art, but supervise me in the subject in England States and entered a doctoral program

Arts and Culture Prize

Shahzia SIKANDER



Overturning Stereotypes through Art and Sharing Beliefs with the Younger Generation

I am deeply honored to become part of the history of the Fukuoka Arts and Culture award. My sincere gratitude to the citizens of Fukuoka for their belief in creating such a significant recognition of Asian histories, traditions and innovations. I would also like to thank 'Their Imperial Highnesses Prince and Princess Akishino'. I have followed and respected the work of the individuals who have won in the past and I am grateful to be in their company. I would like to also congratulate Professor Screech and Mr Hayashi for their awards.

Beginning in the mid-1980's, my work pioneered a visual art form now known as 'Neo-Miniature,' by bringing into dialogue Central South and East-Asian manuscript painting traditions with contemporary

international art practices. For more than three decades my commitment towards its research and expansion through new methods and technology has stemmed from my desire to diversify a predominantly Eurocentric Art History.

As a young child, I was inspired by my father's generous and kind spirit. He encouraged me to keep doing and making, taking risks, pushing my own boundaries. From him I learned to cultivate imagination by giving attention to others and living a life of purpose. I was lucky to be creatively nurtured by him and others, including mentors, books, scholars, poets, artists that I read and learned from.

Art lives, survives, inspires. It is messy and complicated, like life. It is about knowledge construction. What we believe shifts and evolves based on how we approximate, reproduce and re-enact our culture, history and values. If we use art and media to reverse stereotypes about representations, gender, race, immigrants and the unfamiliar, the beliefs we pass on to future generations will inspire the youth and also reflect the complex and dynamic world we all live in. It is this ethos that I find exemplary in the Fukuoka prize and I dedicate it to the younger generation in their recognition and celebration of Asian knowledge, history and innovation.

Interview

Why did you choose to incorporate digital art into the traditional art of miniature painting?

Ms. Sikander: New technologies captured my imagination as an artist. And I thought that the traditional Asian painting that I had been working with was very intelligent and timeless. Hence I felt I could develop my art into something unexpected and exciting by combining them together. In addition to that, I pay great attention to how to tell a story by incorporating history from multiple vantage points.

Could you share an episode about your father?

Ms. Sikander: When I was a child, my father often used to read to me. Instead of reading the text as it was written, he would start creating his own narratives enacting the stories into a theatrical experience with sound and movement and creative imagination. Thanks to my father, I have been able to cultivate my imagination through books. Even now, as an adult, books inspire me in so many ways and allow me to travel with my wings of imagination.

What do you hope to pass on to the next generation through the arts?

Ms. Sikander: Art is how we learn to tell stories about our truth and how we negotiate the world in future generations. My advice to young people is to practice introspection and resilience and to think of creativity as a catalyst, a way of living and enriching community. Ask yourselves, how are you going to continue to give meaning to your work and in your actions, and contribute that which enables you and the people around you to take power and transform their realities?



Grand Prize Public Lecture

HAYASHI Eitetsu

Japan | Taiko Drummer

Echoes of the Soul - The World of Hayashi Eitetsu and Taiko

- Date: Wednesday, September 28, 2022, 19:00-20:30
- Format: Onsite and online archive streaming
- Venue: Mirai Hall, Denki Building Kyosokan
- Participants: 298 onsite, 762 online
- Co-sponsored by: Fukuoka City Foundation for Arts and Cultural Promotion

Part 1 Lecture Demonstration 'Japanese Taiko and Eitetsu's Taiko'



Mr. Hayashi Eitetsu has been at the forefront of Japanese taiko music since its earliest days, when it first gained international recognition as world music. In the first part, Mr. Hayashi explained the traditions of Japanese Taiko and the originality of his newly created expression with demonstrations by members of the group known as Eitetsu Fuun no Kai.

The earliest use of the taiko is said to date back to the Kofun period (tumulus period), and in fact, haniwa clay figurines have been found holding drums and bachi (drumsticks). The drums used today were introduced to Japan in the 5th and 6th centuries along with Buddhism and gagaku, an ancient type of court music. During the Heian period, Taiko spread along with dengaku, music to pray for a good harvest in rice-fields, and in the Muromachi period, dengaku-hoshi, a form of singing and dancing while playing the taiko, became popular. Later, as large drums disappeared from Noh theater, the smaller tsuzumi drum appeared, and the art form was refined. During the Edo period, the Taiko was employed as an emergency signal in case of fire as the taiko's frequency was long and effective, which allowed the sound to reach farther. Later, drums were used as sound effects in kabuki, another type of traditional Japanese theater, and were played offstage to accompany the movements of the actors.

It was not until after World War II that playing taiko was developed as a performing art. The influence of jazz music led to the creation of kumidaiko, a style of drumming in which many taiko drums are played side by side, but it was not widely practiced.

Set against this background of the taiko, Mr. Hayashi spoke about his own personal history. He began playing 51 years ago when he was studying at art school. He'd been playing the drum since junior high school and was invited to join a taiko team founded on Sado Island in Niigata Prefecture, where he ended up attending a rigorous training camp. He ran long distances every day, practiced self-discipline while studying traditional matsuribayashi festival music, and practiced a style of playing the large drums from the front. Then he eventually created a Taiko performing art that broke the mold with his powerful pieces for the stage. Since performing at the Boston Marathon's post-run event for the first time, he has performed with a numerous orchestras. When the group disbanded in 1982, he became a solo taiko player, unprecedented at the time. He has since further expanded his activities, including performing, composing and teaching.

Mr. Hayashi has shined a light on taiko, which used to play a minor role in performances, and has started "Eitetsu's Taiko"

while making the most of its traditions. His lecture gave great inspiration to the audience, who could witness the way he has pioneered a new art form and continue to take on challenges even after his 70th birthday.

Part 2 Special Live Concert 'Mio no Hasu 2022'

The second part of the event featured a live performance by Mr. Hayashi and four members of the Eitetsu Fuun no Kai. The suite Mio no Hasu is a dramatic stage piece that could be described as a taiko drama created by Mr. Hayashi. It is the fourth of his grand works composed as suite music on the theme of artists who have influenced him. It was released in 2001 and is based on the life of Takumi Asakawa, a woodsman who loved the nature and culture of the Korean peninsula and passed away at the young age of 40. It is a commemorative work that has been performed not only on domestic tours but also on overseas tours.

For the public lecture, a special version of the suite Mio no Hasu was performed as a commemorative live performance. As Mr. Hayashi began to strike the large drum in the center of the stage, the venue was filled with a majestic atmosphere that echoed with the powerful sounds. The splendid performance by the Eitetsu Fuun no Kai created a magnificent world, while the beautiful lighting and shadows cast by the lights mesmerized the audience with a sacred and powerful performance. After the performance, many of the audience were on their feet and endless applause echoed throughout the hall.

In response to this rousing ovation, Mr. Hayashi once again took the stage and shared an experience of his teaching taiko to children for an art project in Ohio, USA, around 15 years ago. The performance closed with the song he had composed during that time.



Academic Prize Public Lecture

Timon SCREECH

U.K. | Art Historian

Tokugawa Ieyasu as a Deity – The Faith of Toshogu Shrine from the Perspective of Art and Architecture

- Date: Wednesday, September 28, 2022, 15:00-17:00
- Format: Onsite and online archive streaming
- Venue: Museum Hall, Fukuoka Art Museum
- Participants: 139 onsite, 647 online
- Co-sponsored by: Fukuoka Art Museum

Part 1 Keynote Speech How and why was Tokugawa Ieyasu enshrined in Nikko?



Professor Screech, a scholar of Japanese studies whose primary field of study is Edo, continues to shed light on history that has been preserved in the form of a wide range of visual information. In his keynote speech, Prof. Screech explained why and how Tokugawa Ieyasu came to be enshrined as Toshi Daigongen, and also delved deeper into the history of Nikko Toshogu, which enshrines Tokugawa Ieyasu, through its art and architecture.

Prof. Screech began his commentary in fluent Japanese while presenting paintings and photographs on the screen. Ieyasu died in 1616, and it is said that his body was initially buried at the current location of Kunozaan Toshogu (Shizuoka Prefecture). Professor Screech recounted what he had actually seen of this area—a beautiful place with Mount Fuji and Miho no Matsubara nearby.

The following year, Ieyasu's body was moved to Nikko, where a shrine was built. Nikko was chosen because it was directly north of Edo, an important direction signifying power and protection. Ieyasu was deified in part because of the influence of Toyotomi Hideyoshi, who had died years before him and was enshrined as Toyokuni Daimyōjin. It was about 20 years after Ieyasu's death when his grandson, the third shogun Iemitsu, made extensive renovations and invested a large sum of money to build the extravagant Nikko Toshogu. Prof. Screech explained the evolution of architectural styles and features, with a comparison to Hideyoshi's mausoleum in Kyoto.

Finally, Prof. Screech introduced one of the unique features of Nikko: its lanterns. The main Buddha associated with Toshi Daigongen is Yakushi Nyorai, the Buddha who cures illnesses, and from many centuries before, lanterns were used in ceremonies for this Buddha. For this reason, there are numerous lanterns placed inside Nikko Toshogu. Date Masamune, a samurai warlord, was the first person to offer lanterns, and those were made of Portuguese bronze. Some were gifts from Ieyasu's granddaughter, Tofukumon'in (Kazuko Tokugawa), and others were made in the style of the famous demon carved lanterns ryutoki [demon with dragon lantern] from the Kamakura period. The Netherlands sent three unusual lanterns, including a chandelier-shaped one as a gift. These offerings might be seen as a symbol of Ieyasu's recognition as a deity by the rest of the world.

The lecture was an interesting opportunity to explore the historical figure Tokugawa Ieyasu, a man well known by all, from the perspective of Shintoism and Buddhism, and to depict him in the context of Nikko's architecture and art.

Part 2 Discussion Talking about Edo studies today



A discussion was held with Professor Tanaka Yuko, a scholar of Edo studies who has been a longtime associate of Professor Screech and has co-translated and commented on his books. Prof. Tanaka introduced three of Prof. Screech's books. *The Western Scientific Gaze and Popular Imagery in Later Edo Japan* is a book about the history of visual lensed devices, such as telescopes, glasses and microscopes, that came from the Netherlands during the Edo period, changing people's vision and creating a new popular culture. Other books that he has written include *Sadanobu Omitoshi*, about Sadanobu Matsudaira, and *Edo no Karada o Hiraku* [Opening the Edo Body], written with a novel view of anatomy, which Prof. Tanaka described as fascinating. She also praised Prof. Screech's research for "courageously entering an area where neither literature, history or art has focused on before," and commended him for his remarkable achievements.

Both professors have expanded their research beyond their fields of expertise, art history for Prof. Screech and literature for Prof. Tanaka. When asked about the driving force behind exploring new fields, Prof. Screech said, "I think it's essential to have a group of like-minded peers and to exchange ideas and debate with them as well as to expand your ideas." Professor Tanaka shared her own experience of reading more books as her curiosity welled up, accumulating knowledge as she worked.

In closing, the audience was reminded that "Edo civilization existed not only in Tokyo, but also in other parts of Japan." Prof. Screech also suggested how to enjoy finding links to Edo in Fukuoka by looking for similarities through materials in museums, paintings, old maps and other materials related to the lives of ordinary people.



Interlocutor: **TANAKA Yuko**
(Honorary professor, Hosei University; Specially Appointed Professor, Edo Tokyo Research Center, Hosei University)



Coordinator: **KONO Toshiyuki**
(Executive Vice President, Senior Vice President and Principal Lecturer, Kyushu University; Honorary President of ICOMOS)

Facing the World by Transcending Tradition - The Journey of Shahzia Sikander, and Thoughts Filled in Her Artworks

Shahzia SIKANDER

U.S.A. | Artist

- Date: Friday, September 30, 2022, 18:30-20:20
- Format: On-site and online archive streaming
- Venue: Ajibi Hall, Fukuoka Asian Art Museum
- Participants: 68 onsite, 406 online
- Co-sponsored by: Fukuoka Asian Art Museum

Part 1 Keynote Speech

From Pakistan to the USA, and onto the world the trajectory and her thoughts expressed through Art



Ms. Shahzia Sikander has brought new life and fascinating forms to the world of miniature painting, which follows conventions dating back to the Mughal Empire. In the first part of the session, Ms. Sikander spoke about her journey to becoming an internationally renowned artist and the thoughts behind her artwork.

To begin the session, the coordinator, Mr. Ushiroshoji Masahiro introduced a picture book that illustrates Ms. Sikander's journey from childhood to becoming an artist. Ms. Sikander then answered questions from Mr. Ushiroshoji about her path as she became an artist, her experiences in the U.S., and exploring new expressions in miniature painting.

Ms. Sikander was born and raised in Pakistan, where she grew up surrounded by a large family. She first encountered miniature painting while the country was under a military dictatorship, and enrolled at the National College of Arts in Lahore to study painting. Since then, she has been experimenting with new methods of expression, adding her own original ideas to the traditional methods. Miniature painting first originated in South Asia, but none of the original works remained in the country, as they were taken away by colonizers when the region was a colony. It was only when she went abroad that she first saw the originals and felt deeply moved. She shared her feelings and said, "I could see them overflowing with vitality and life."

Since the late 1990's, she began studying at the Rhode Island School of Design in the U.S., where she found herself facing various issues. In particular, she felt doubtful about the fact that her work was categorized as "work by a Pakistani woman" from a biased viewpoint. This led to her considering stepping out of the existing framework of miniature paintings. She pursued diverse forms of expression, such as using transparent paper, and turning works on paper into sculptures. Through her miniature paintings, Ms. Sikander confronts the history of colonialism and engages with social preconceptions and stereotypes while presenting "borderless" works that transcend common perceptions.

As a new technique, she incorporated digital animation into miniature paintings to express changes in time and space, and video works were projected in the exhibition space to introduce works in which motifs were rapidly growing and shrinking, changing their forms. The works created a world beyond the scope of the human imagination. The artist's passion was imbued in this imaginative work, in which people and nature, heaven and earth were melting together.

Part 2 Discussion

How art responds to an unstable world with diverse values



In the second part of the session, Ms. Kokatsu Reiko, an art historian who has been discovering and reevaluating female artists for many years, joined the group to discuss contemporary art. After talking about an exhibition of Asian female painters that she organized, Ms. Kokatsu introduced Ms. Reiko Ikemura and Ms. Shiota Chiharu, two Japanese female artists based outside of Japan in Germany. Ms. Kokatsu described how these artists started their work overseas, the influence of culture of their home country, their current activities, and their artwork.

In the second half of the discussion, Ms. Sikander was asked the question, "What was the impact of locating yourself abroad?" She expressed her belief that the idea of one's base is not a choice between one's homeland and a foreign country, but rather that bases are cyclical. "Wherever I am, my 'home' is to paint. I would like to call myself a citizen of the world," she said.

She also emphasized the importance of collaboration and described how she has developed her work in cooperation with people from various countries. She told that her work "Parallax", which was on display at the Artist Cafe in Fukuoka City, was inspired by nature, history, and industry, among many other things. This work captivated the audience with its dynamic art that embraces a grand sense of time and diverse values. In her closing words, she stated her aspirations with a smile, "As a leading Pakistani artist, I would like to expand miniature paintings from the archives to the world."

*The exhibition at the Artists' Cafe has ended.



Interlocutor: **KOKATSU Reiko**
(Art Historian)



Coordinator: **USHIROSHOJI Masahiro**
(Director, Kitakyushu Municipal Museum of Art)

Fukuoka Prize 2022 Arts and Culture Prize Award Commemorative Exhibition

A special exhibition of works was held to commemorate Ms. Shahzia Sikander, laureate of the Arts and Culture Prize of the Fukuoka Prize 2022,

- Organizer: Fukuoka City; the Fukuoka City International Foundation
- Co-organizer by: Fukuoka Asian Art Museum

○Venue: 7th Floor Lobby, Fukuoka Asian Art Museum
○Date: Friday, September 23 – Sunday, November 27, 2022 (except museum closing date)

Works

SpiNN

Animation (6 mins. 30 secs.), 2003, collection of Fukuoka Asian Art Museum

Disruption as Rapture

Animation (10 mins. 7 secs.), 2016

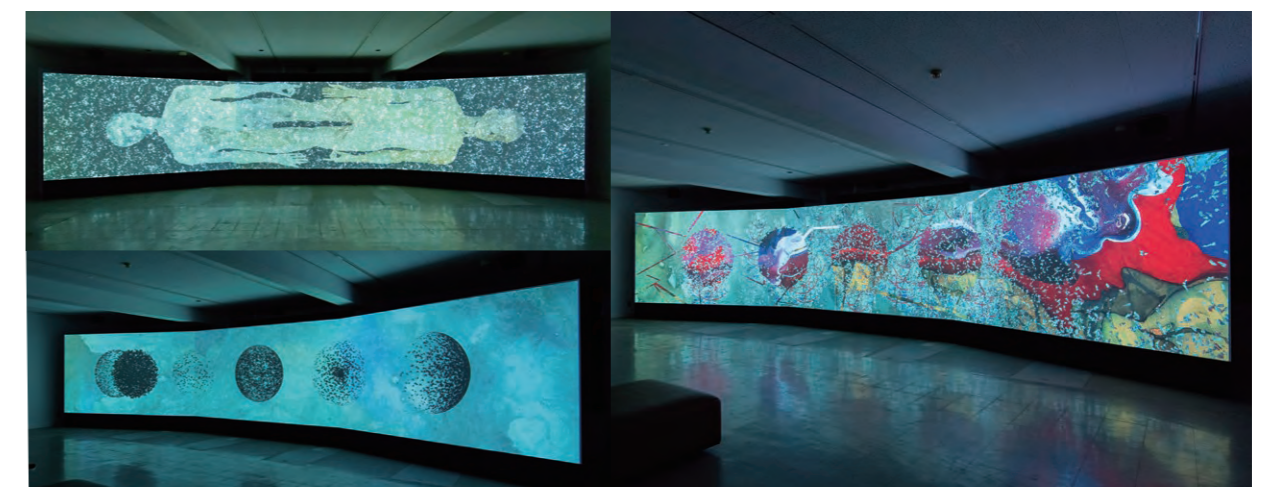


○Venue: Artist Cafe Fukuoka Gallery (Former Maizuru Junior High School)
○Date: Friday, September 23 – Sunday, November 27, 2022 (except when the museum is closed)

Works

Parallax

3 channel animation (15 mins. 30 secs.)/Music by Du Yun, 2013



Photographer: Nagano Satoshi_(c)Nagano Satoshi

FaN
Fukuoka Art Next

Grand Prize

HAYASHI Eitetsu

Japan | Taiko Drummer

■ Date: Monday, September 26, 14:15-15:45 ■ Venue: Uchihama Junior High School



The visit to the school began with a row of taiko drums lined up on the school gymnasium stage. More than 300 third-year students gathered in the gymnasium to take part in Mr. Hayashi's lecture and performance. After sharing how he joined a taiko group at the age of 19 and how he became an independent taiko player, he talked about the history of taiko in Japan, and how the use of taiko has changed over time. Then Mr. Hayashi explained in plain language the characteristics of his own taiko music through demonstrations with four members of the EITETSU FU-UN no KAI.

In the second half of his visit, Mr. Hayashi performed "Monochrome," a piece that has been highly acclaimed in overseas performances, filling the hall with the powerful sound of taiko drums. During the Q&A session, students raised their hands one after another and eagerly asked questions. The students listened with great interest to

Mr. Hayashi's extensive experience as he spoke about his daily fitness routine, how he deals with nervousness during performances and the differences between the playing methods in Western percussion instruments and taiko drums. Hayashi's life story and the experience he has had with taiko provided an opportunity for the third-year students to consider their own futures as they were about to embark on their chosen paths in life.

At the end of the event, the student representative expressed his feelings and gratitude, saying, "I was very impressed by the way Mr. Hayashi has spread traditional taiko to the world with a new style."

As Mr. Hayashi was about to leave the school, the students, who were so moved by his performance, handed him handmade thank-you cards in haste. His school visit provided a meaningful time, as students received inspiration from Mr. Hayashi's sincere way of life and the sound of taiko.

Comments from Students

- I felt the vibrations of the drums going through my body and felt their energy.
- I was impressed by the various expressions of the taiko drums with their powerful sounds as well as their delicate sounds.
- I was moved by his ability to refine Japanese culture into something that is recognized by the rest of the world, and his ability to do something new.
- I thought it was amazing and wonderful that he was making his own way and living his life.
- I was surprised to learn that the current style of taiko performance did not exist before World War II.
- I learned about the different sounds and the history of taiko, and it made me want to learn more about taiko.
- I was very impressed by the depth and tone of taiko.



Academic Prize

Timon SCREECH

U.K. | Art Historian

■ Date: Thursday, September 29, 13:45-15:35 ■ Venue: Fukuoka Girl's High School



Professor Screech was welcomed with cheers and applause by the International Studies students gathered in the audio-visual room. In his greeting he said, "I am so delighted to be welcomed by so many happy smiles," then Professor Screech began the first part of his lecture on the theme of "Internationalism in Edo Period Culture." He explained in an easy-to-understand manner, with an occasional touch of humor, about: the history of Edo during the Sakoku Period, a time of national seclusion of the country; the trade with foreign countries that took place on Dejima Island in Nagasaki; and the deepening in international understanding by the people of the time made by the exchanges with the foreigners who traveled to Edo and wished to see the shogun in the capital. The students were fascinated by the intriguing content of the lecture, which focused on what were depicted in various ukiyo-e (Japanese woodblock printings), portraits, and landscape paintings from Japan and abroad, and unraveled hidden stories, seldom covered in usual history classes, such as the way people

thought and lived in those days.

In the second part of the session, time was provided for group discussions, in which students compiled their impressions and questions from the lecture which they presented in English. The students asked questions about how Professor Screech became interested in Japanese culture, as well as examples of how different languages have been established in different countries through international exchanges. They shared a lively exchange of ideas and opinions. In closing, Professor Screech who came to Japan for the first time at the age of 19, shared his own experiences, saying, "I would like to urge young people like you, who are passionate and free-spirited, to travel." "The best time to learn a language is when you have to," he said in a message of encouragement that touched the hearts of the students of the International Studies Department, who aim to communicate in a foreign language and gain correct understanding about different cultures.

Comments from Students

- "The best way to learn a language is to spoken." This advice has given me
- As a Japanese person, I want to learn more about Japan and share it with people overseas.
- Through the paintings from the past, I and what life was like then.
- It was interesting to learn not only about to stay in Japan, but also about encounters trip to Edo.
- I got the impression that the study of depth, and I'd like to hear more about it.
- The lecture made me think that I wanted and history of Japan, but also culture of

go to the area where the language is confidence in my decisions for the future.

could learn more about the background

Dejima, the island where foreigners came with people in Kyoto and Edo during their

Asian cultures was really fun to study in

to learn more about not only the culture other countries'.



Arts and Culture Prize

Shahzia SIKANDER

U.S.A. | Artist

■ Date: Thursday, September 29, 13:25-15:15 ■ Venue: Fukuoka Futaba Senior High School



Ms. Sikander was welcomed with a bouquet of flowers and loud applause from students from both the junior high and senior high schools who had gathered in the auditorium. Projecting her own work on the screen, Ms. Sikander explained her thoughts on identity and how she incorporates different cultures and their histories into her work. Ms. Sikander said that the more diverse the categories of race and religion, the more elements to consider, and the more broadly connected the work becomes, the more it can be understood by viewers with a wide range of viewpoints. After the lecture, a section of her video work "Disruption as Rapture," which was displayed at Fukuoka Asian Art Museum, was shown to the students who enjoyed the magical music and stunning visual beauty of the work.

A representative team of students asked

Ms. Sikander questions during the latter half of the session, and she talked about how she came to the U.S. from her native Pakistan and what was most important in her life. Afterwards, the students and Mr. Sikander engaged in an enthusiastic exchange of views on a number of topics, including the gender disparity issues facing female artists and the inequalities experienced by the politically and economically disadvantaged.

In closing, she said, "It is important to first understand ourselves and think about the community to which we belong. By working together, we can find solutions to our problems. Also, always remember to push the limits, to learn, to take on various challenges, and to grow." The message was followed by a warm round of applause from the students.

*The exhibition at the Fukuoka Asian Art Museum has ended.

Comments from Students

- It was a very valuable opportunity for me to hear from someone who has become a laureate of the Fukuoka Prize and who is a world-renowned artist.
- I was impressed that as she thought about the problems in our society, she found a way to express these problems in the form of art.
- It was a lecture where I could learn the importance of hard work and never giving up.
- By seeing the unique art of South Asia, I felt how big the world is and how different the values are.
- I would like to think about what I can do for others now and start taking action one step at a time.



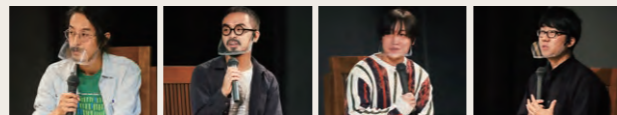
Invitation Event for Past Laureates

Filmmaking Seminar by Mr. Prabda Yoon -From the Production Sites in Thailand and Fukuoka

- Date: Saturday, October 29, 2022 13:00-16:30
- Format: On site and online archive streaming
- Venue: Ajibi Hall, Fukuoka Asian Art Museum
- Participants: 73 on site, 194 online (as of the end of January)
- Sponsor: Creative Lab Fukuoka, Fukuoka City, Fukuoka City International Foundation



Arts and Culture Prize laureate of Fukuoka Prize 2021
Prabda YOON
Thailand | Writer, Filmmaker, Artist



Moderator: **JIMBO Yoshimasa** Film Director
YOSHIDA Jiro Animation Artist, Painter
ARAKI Sotaro Filmmaker, Media Artist
SO Daisuke Filmmaker

Part 1 Talk Session - From Filmmaking Sites in Thailand



Mr. Prabda is one of Thailand's leading writers, and is also active as a critic, screenwriter and graphic designer. This time, he took the stage as a film director and held a creative seminar.

In the first part of the seminar, the short film "Transmissions of Unwanted Pasts," directed and written by Mr. Prabda, was shown. After the screening, Mr. Prabda discussed with filmmaker Jimbo Yoshimasa his thoughts on each scene, and what he values in filmmaking.

When Mr. Jimbo commented on the effective use of contrasting scenes in the film, such as the extraordinary and the everyday, day and night, cramped indoors and spacious outdoors, Mr. Prabda explained, "We are experimenting with changes in space. I am interested in how people make decisions and cross boundaries."

In filmmaking, where we have time and budget constraints, the most important thing is your team. Mr. Prabda talked about his own experience with the support he received from his team of cameramen, assistants and friends, and stressed that balancing time, budget and people in filmmaking is difficult but crucial.

Mr. Jimbo spoke of his hopes for film exchanges between Southeast Asia and Japan, to which Mr. Prabda responded, "Film is a wonderful tool that transcends national borders. I think it has the power to bring different cultures together," and further spoke about the rich possibilities of film.

Part 2 Critique of films by young creators in Fukuoka from the perspective of overseas filmmaker



In the second part of the event, young film creators active in Fukuoka also joined the stage. After each creator's film was screened, a talk was held with comments from Mr. Prabda. The first film screened was Mr. Yoshida Jiro's animated work "Rope"; the second was a series of re-edited works from "Agent Smith", and "PEN DEVESCENE" by Mr. Araki Sotaro; and the third was "Still I Am (Soredemo Watashi Wa)" by Mr. So Daisuke.

Mr. Prabda praised the unique methods and themes of each film, and expressed what he appreciated in each work, as well as gave advice on how to improve their works. Each of the creators also shared their own creative efforts and difficulties in making their works, which enabled the audience to gain a deeper understanding of their works.

After the commentary, each of the three creators posed questions to Mr. Prabda. Topics of discussion included the balance between simplicity in understanding and unique expression, the development of works that dare to leave mysteries in them, and unconventional ways of thinking.

In closing, Mr. Prabda made a few remarks about Fukuoka, saying, "Fukuoka has a special environment surrounded by mountains and the sea, where urban life and nature are close together. I think it is an interesting region from a global perspective, with a variety of attractions for filming locations." The seminar was a meaningful experience for all participants, who were stimulated through the film screenings and discussions, and showed future possibilities.

Lecture by Professor HAMASHITA Takeshi Asia From the Perspectives on the Maritime World

- Date: Saturday, February 4, 2022, 13:00-15:00
- Format: On site and online live and archive streaming
- Venue: Nishijin Plaza, Kyushu University
- Participants: 56 on site, 49 online (live)
- Sponsor: Kyushu University Institute for Asian and Oceanian Studies, Fukuoka City, Fukuoka City International Foundation



Academic Prize laureate of Fukuoka Prize 2006
HAMASHITA Takeshi
Japan | Historian



Coordinator:
ONIMARU Takeshi
(Professor Department of International Society and Culture, Graduate School of Social and Cultural Studies, Kyushu University)

A History of Exchange from the Perspective of Maritime History Research

Professor Hamashita Takeshi is one of the world's leading scholars of Asian maritime history. Under the three themes of "Transnational Perspectives and Asian Studies," "Natural Environments and Human Societies in Maritime Areas and Regions," and "Materials and History," he has analyzed the history of how people in Asia have interacted with each other in the maritime world.

Using a variety of materials, including maps showing ocean currents, maritime areas, and shipping routes, Professor Hamashita explained the relationship between Kyushu and Asia, as well as Europe and the world's view of Asia, from a number of different perspectives.

He mentioned that Asian seas are characterized by their links to each other, and referring to the fact that port cities of various countries have been developed in the spots where borders of these sea areas are drawn. He said, "The Sea is also a space that shows the connections between people." He also emphasized the importance of dealing with research materials, explaining that "It is essential to uncover, summarize and organizing materials in

historical research" presenting the "Rekidai Hoan," a 444-year record of exchange by the Ryukyu Kingdom, as well as Chinese maritime customs documents, which are invaluable sources for understanding the history of ports, shipping routes, lighthouses and other maritime infrastructure.

He concluded his presentation with five perspectives on Asia from a maritime viewpoint: "Asian Seas and Currents and Climate Circulation," "Islands Connected by the Kuroshio Current," "From Tributary to Maritime Management by China's Maritime Customs," "Ryukyu and Okinawa from the Perspective of Current Circulation and Chained Maritime Area," and "Ocean Currents and Seas around Kyushu: Kyushu and Asia Pacific."

During the Q&A session, Professor Hamashita gave sincere responses to some questions about the current geographical positioning of Asia and the future of history education, providing an opportunity for a deeper understanding of Asia based on his broad insight and to consider ways to connect the history of exchange to the future.

Laureates of the Fukuoka Prize

FUKUOKA PRIZE Roll of Honor 1990-2021

1st

Special Commemorative Prize

BA Jin
China | Writer



World famous contemporary Chinese novelist, whose many works including "The Family" and "Cold Nights", express his profound love of mankind

Special Commemorative Prize

KUROSAWA Akira
Japan | Film Director



Creator of "Rashomon" whose many masterpieces captivated the world, winning an international reputation for Japanese cinema

Special Commemorative Prize

Joseph NEEDHAM
U. K. | Scholar of Chinese Science History



International authority on history of Chinese science, who entirely changed intellectual perceptions of non-European civilization

Special Commemorative Prize

Kukrit PRAMOJ
Thailand | Writer, Statesman



Prominent literary/ politician from Thailand who once served as Prime Minister, and wrote many great novels including "Four Dynasties"

Special Commemorative Prize

YANO Toru
Japan | Social Scientist, Scholar of Asian Studies



Pioneer of Southeast Asian regional studies in Japan, who made a notable contribution to international academic exchange

1990

2nd

Grand Prize

Ravi SHANKAR
India | Sitar Player



Virtuoso sitar performer, whose sensitive and expressive style influenced even the Beatles

Academic Prize

Taufik ABDULLAH
Indonesia | Historian, Social Scientist



Innovative historian and sociologist who has specialized in Islamic studies and Southeast Asian regional history

Academic Prize

NAKANE Chie
Japan | Social Anthropologist



Social anthropologist, whose extensive research in different areas in Asia led her to formulate groundbreaking theories on social structures

Arts and Culture Prize

Donald KEENE
U.S.A. | Scholar of Japanese Literature & Culture



Pioneer in the study of Japanese literature and an internationally recognized authority in the field, as well as author of numerous books

1991

3rd

Grand Prize

KIM Won-yong
Republic of Korea | Archaeologist



Archaeologist, who established a coherent framework for Korean archaeology and art history within the East Asian context

Academic Prize

Clifford GEERTZ
U.S.A. | Anthropologist



Anthropologist, whose research in Indonesia established a wholly original anthropological methodology for cross-cultural understanding

Academic Prize

TAKEUCHI Minoru
Japan | Scholar of Chinese Studies



Leading Japanese scholar of Chinese studies, who established vision of modern China encompassing social science, literature, ideology and history

Arts and Culture Prize

Leandro V. LOCSIN
Philippines | Architect



Architect who successfully established a modern architectural style in harmony with the Southeast Asian climate and traditional Filipino architecture

1992

4th

Grand Prize

FEI Xiaotong
China | Sociologist, Anthropologist



Sociologist and anthropologist who analyzed various aspects of Chinese society from traditional Chinese cultural perspectives

Academic Prize

Ungku A. AZIZ
Malaysia | Economist



Economist who has achieved outstanding results in both the study of economics and its practical application

Academic Prize

KAWAKITA Jiro
Japan | Scholar of Ethnogeography



Leading ethnographer, whose innovative "KJ Method" is based on his analysis of people and ecology in Nepal and the Himalayas

Arts and Culture Prize

NAMJILYN Norovbanzad
Mongolia | Vocalist



Celebrated Mongolian vocalist, who won fame for her eloquent expressiveness in singing Mongolian traditional folk songs "Urty duu"

1993

5th

Grand Prize

M.C. Subhadradis DISKUL
Thailand | Archaeologist, Art Historian



Authority on Thai art, archaeology and history, who made an outstanding contribution to the revival of traditional Southeast Asian culture

Academic Prize

WANG Gungwu
Australia | Historian



Leading historian in Asian studies, most famous for his exceptional work on Chinese identity

Academic Prize

ISHII Yoneo
Japan | Scholar of Southeast Asian Studies



Leading scholar in Southeast Asian studies, especially Thailand, who has made major contributions in the fields of history, religion and sociology

Arts and Culture Prize

Padma SUBRAHMANYAM
India | Traditional Dancer



Leading performer and choreographer of Bharata Natyam Indian classical dance. Also active in education, including founding a dance school

1994

6th

Grand Prize

KOENTJARANINGRAT
Indonesia | Anthropologist



Anthropologist who has made a significant contribution to the establishment and development of anthropology in Indonesia

Academic Prize

HAHN Ki-un
Republic of Korea | Scholar of Education



Scholar in the history and philosophy of education, who established a theoretical basis for educational studies

Academic Prize


KARASHIMA Noboru
Japan | Historian



Internationally recognized authority in Asian historical studies and an expert in inscribed materials, specializing in the history and epigraphy of medieval South India

Arts and Culture Prize

Nam June PAIK
U.S.A. | Video Artist



Leading video artist, who has pioneered a new artistic genre which famously fuses technology and art

1995

7th

Grand Prize

WANG Zhongshu
China | Archaeologist



Archaeologist instrumental in developing archaeological studies in China, especially concerning the history of Sino-Japanese relations

Academic Prize

PHAN Huy Le
Vietnam | Historian



Historian who has created an innovative and non-ideological research approach for the social history of rural Vietnam

Academic Prize

ETO Shinkichi
Japan | Scholar of International Relations



Scholar in the history of Chinese politics and diplomacy, and in international relations, who also served as a foreign policy advisor

Arts and Culture Prize

Nusrat Fateh Ali KHAN
Pakistan | Qawwali Singer



Distinguished Qawwali (Islamic mystic songs) vocalist in Pakistan whose singing remains unsurpassed

1996

8th

Grand Prize

CHHENG Phon
Cambodia | Dramatist, Artist



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

Academic Prize

Romila THAPAR
India | Historian



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

Academic Prize

HIGUCHI Takayasu
Japan | Archaeologist



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

Arts and Culture Prize

IM Kwon-taek
Republic of Korea | Film Director



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

1997

9th

Grand Prize

LEE Ki-Moon
Republic of Korea | Linguist



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

Academic Prize

Stanley J. TAMBIAH
U.S.A. | Anthropologist



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

Academic Prize

UEDA Masaaki
Japan | Historian



Historian who has worked on state-formation in ancient Japan, examining this from an Eastern Asian perspective

Arts and Culture Prize

R. M. Soedarsono
Indonesia | Dancer, Scholar of Dance



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

1998

10th

Grand Prize

HOU Hsiao Hsien
Taiwan | Film Director



World-renowned film director of masterpieces such as "A City of Sadness," combining objective realism with a love of Taiwan's culture and people

Academic Prize

OBAYASHI Taryo
Japan | Ethnologist



Eminent ethnologist who has used comparison with other Asian countries as the basis for understanding of Japanese culture formation

Academic Prize

Nidhi EOSEEWONG
Thailand | Historian



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

Arts and Culture Prize

TANG Da Wu
Singapore | Visual Artist




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

1999

11th

Grand Prize


Pramoedya Ananta TOER
Indonesia | Writer



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

Academic Prize


Than Tun
Myanmar | Historian



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

Academic Prize


Benedict ANDERSON
Ireland | Scholar of Politics



Irish political scientist who has promoted comparative historical studies on the global level, and established a new approach to nationalism through the concept of "imagined communities"

Arts and Culture Prize

Hamzah Awang Amat
Malaysia | Shadow Play Master



Dalang (master) of wayan kulit (shadow play), the leading modern representative of traditional Malaysian art

2000

12th

Grand Prize

Muhammad YUNUS
Bangladesh | Economist



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

Academic Prize

HAYAMI Yujiro
Japan | Economist



Economist who established "Hayami Development Economics", which incorporates community perspectives with those of the market and the state

Arts and Culture Prize

Thawan DUCHANEE
Thailand | Painter



Thai painter who shocked the world with his uniquely expressive work, showing the madness, decadence, violence, eros and death that lie beneath the surface of modern humanity

Arts and Culture Prize

Marilou DIAZ-ABAYA
Philippines | Film Director



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

2001

13th

Grand Prize

ZHANG Yimou
China | Film Director



Film director who has consistently presented the hardship of modern Chinese life from viewpoint of farmers and ordinary people

Academic Prize

Kingsley M. DE SILVA
Sri Lanka | Historian



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

Academic Prize

Anthony REID
Australia | Historian



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

Arts and Culture Prize

Lat
Malaysia | Cartoonist



Cartoonist who has exposed contradictions in Malaysian society by his penetrating satires of everyday life

2002

2003

14th Grand Prize
HOKAMA Shuzen
 Japan | Scholar of Okinawan Studies
 Creator of Okinawan studies, who has remained at the forefront of research into the languages, literature and culture of Okinawa

Academic Prize
Reynaldo C. ILETO
 Philippines | Historian
 Leading historian who has specialized in the Philippine revolution, the first anti-colonial and pro-independence struggle in Southeast Asia

Arts and Culture Prize
XU Bing
 China | Artist
 Artist whose creative experiments in fusing East and West through innovative "fake Chinese characters" and the "new English calligraphy" have raised the status of Asian contemporary arts

Arts and Culture Prize
Dick LEE
 Singapore | Singer-songwriter
 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 | Sarod Maestro
 Maestro of sarod (classical Indian Stringed music instrument) who has disseminated Asian music with his credo, "Music transcends everything"

Academic Prize
LI Yining
 China | Economist
 Economist who was one of the first to claim the need for economic reform in China and who explained the path to achieving this goal

Academic Prize
Ram Dayal RAKESH
 Nepal | Scholar of Folk Culture Studies
 Foremost scholar of Nepalese folk culture studies, who has also been involved in activities to ameliorate women's status in Nepal

Arts and Culture Prize
Sembukuttiarachilage Roland SILVA
 Sri Lanka | Conservator
 Conservation expert for Sri Lankan historical monuments and sites, who has served as President of ICOMOS

2005

16th Grand Prize
IM Dong-kwon
 Republic of Korea | Folklorist
 Pioneer in Korean folklore studies and authority on East Asian folklore, who has fostered Sino-Japanese-Korean academic exchanges

Academic Prize
Thaw Kaung
 Myanmar | Librarian
 Eminent librarian and conservationist of ancient documents, who has archived great results in preserving and utilizing palm-leaf manuscripts

Arts and Culture Prize
Douangdeuane BOUNYAVONG
 Laos | Textile Researcher
 Textile researcher whose studies of traditional Lao textiles and awareness-raising activities have helped to preserve traditional culture

Arts and Culture Prize
Tashi Norbu
 Bhutan | Traditional Musician
 Pioneer in the performance of traditional Bhutanese music, and the first private citizen to become deeply involved in the preservation and transmission of traditional culture

2006

17th Grand Prize
MO Yan
 China | Writer
 Leading Chinese novelist, who has captured the reality of cities and villages in China by his own distinctive blend of realism and fantasy, and won the Nobel Literature Prize in 2012

Academic Prize
Shagdaryn BIRA
 Mongolia | Historian
 Leading historian of Mongolian studies whose outstanding studies of Mongol history, culture, religions and languages are globally recognized

Academic Prize
HAMASHITA Takeshi
 Japan | Historian
 Historian who has focused on Asian networks of transport, migration and financial remittances, pioneering a regional historical vision

Arts and Culture Prize
Uxi MUFTI
 Pakistan | Culture Expert
 Authority on the preservation of indigenous culture and founder of "Lok Virsa," who has explored Pakistani culture through scientific studies

2007

18th Grand Prize
Ashis NANDY
 India | Social and Cultural Critic
 Intellectual and activist whose penetrating social/cultural criticism is based on his unique integration of clinical psychology and sociology

Academic Prize
Srisakra VALLIBHOTAMA
 Thailand | Anthropologist, Archaeologist
 Anthropologist/archaeologist who presented a new perspective of Thai history through exhaustive field research and an interdisciplinary approach

Arts and Culture Prize
JU Ming
 Taiwan | Sculptor
 Master sculptor who combines the ability to express the profundity of the Eastern spirituality with creative energy

Arts and Culture Prize
KIM Duk-soo
 Republic of Korea | Traditional Performing Artist
 Traditional performing artist who created "Samulnori," combining mastery of tradition music with cutting-edge experimentation

2008

19th Grand Prize
Ann HUI
 Hong Kong | Film Director
 One of the most outstanding film directors in Hong Kong, active in a wide variety of genres. A standard-bearer for female film directors in Asia

Academic Prize
Savitri GOONESEKERE
 Sri Lanka | Jurist
 Jurist who has made significant contributions to research in human rights and gender issues in South Asia, and has devoted herself to reforming higher education

Academic Prize
Shamsul Amri Baharuddin
 Malaysia | Social Anthropologist
 One of the leading social anthropologists in Southeast Asia, who has been constantly at the forefront of ethnic/Malay studies in the region

Arts and Culture Prize
Farida Parveen
 Bangladesh | Singer
 A prestigious singer who has contributed to raising the artistic status of traditional Bangladeshi religious music, Baul song, and to promoting it internationally

2009

20th Grand Prize
Augustin BERQUE
 France | Scholar of Cultural Geography
 Eminent cultural geographer establishing the unique academic concept, Ecumène, and his empirical approach towards Japanese culture has contributed greatly to understanding Japan

Academic Prize
Partha CHATTERJEE
 India | Scholar of Political Science, History
 Leading Asian academic who illuminated the "Politics of the masses," raising key issues relevant to Asia and developing countries

Arts and Culture Prize
MIKI Minoru
 Japan | Composer
 Renowned composer who has made a significant contribution to globalizing Japanese music, and to international creative musical interchange

Arts and Culture Prize
CAI Guo-Qiang
 China | Contemporary Artist
 Contemporary artist striving for fresh possibilities in artistic expression with his original methodology and the unique expression rooted in Chinese tradition

2010

21st Grand Prize
HWANG Byung-ki
 Republic of Korea | Musician
 Performer and composer of Kayagum, a Korean traditional musical instrument, who has passed the tradition to future generations and developed a progressive, modern form

Academic Prize
James C. SCOTT
 U.S.A. | Political Scientist, Anthropologist
 Political scientist and anthropologist who has successfully demonstrated the dynamic relationship between the dominant state and those who resist this domination in Southeast Asia

Academic Prize
MORI Kazuko
 Japan | Scholar of Contemporary Chinese Studies
 Political scientist and Japan's leading specialist in contemporary Chinese Studies who has greatly contributed to establishing the methodological framework to provide a common foundation for Asian Studies

Arts and Culture Prize
ONG Keng Sen
 Singapore | Theatre Director
 Theatre director who has been a pioneer of the international frontier of art and created a lively fusion, inspired by a contemporary sensibility, between the Asian and Western traditions

2011

22nd Grand Prize
ANG Choulean
 Cambodia | Ethnologist, Scholar in Khmer Studies
 Eminent ethnologist and scholar in Khmer Studies who made a significant contribution to the reconstruction of Cambodian culture and to the preservation and restoration of its monuments

Academic Prize
CHO Dong-il
 Republic of Korea | Scholar of Literature
 Leading scholar of Korean literature whose outstanding achievement is not only in the area of Korean literature but also in comparative literature and civilization in East Asia

Arts and Culture Prize
Niels GUTSCHOW
 Germany | Architectural Historian
 Architectural historian who has raised the academic pursuits of urban and architectural conservation and restoration to the higher-level philosophical activity with his deep insight into historical architecture and urbanism in South Asia

2012

23rd Grand Prize
Vandana SHIVA
 India | Environmental Philosopher and Activist
 Indian environmental philosopher who has exposed the contradictions in modern 'development' and 'globalization' and enlightened many people by presenting a new and original idea about loving nature and protecting the dignity of life

Academic Prize
Charnvit KASETSIRI
 Thailand | Historian
 One of the leading historians in Thailand and Southeast Asia who has demonstrated outstanding achievement in the study of Ayutthaya and striven to apply his academic work to the educational sphere and to broaden public awareness

Arts and Culture Prize
Kidlat Tahimik
 Philippines | Filmmaker, Installation/Performance Artist, Culture Observer
 A leading Asian independent filmmaker whose work presents the Philippines' proud consciousness as developing nation and its resistance to cultural imperialism, with a unique sense of humor

Arts and Culture Prize
G.R.Ay. Koes Murtyiah Paku Buwono
 Indonesia | Court Dancer
 As heiress to a tradition of court dance, she has had a thorough education in Javanese culture since childhood and has introduced the 300 year-old traditional court dance around the world while supporting the preservation and advancement of central Javanese tradition culture

24th

Grand Prize

NAKAMURA Tetsu

Japan | Medical Doctor

A medical doctor who has been taking the lead in medical services and social welfare for the sick, the poor and the disadvantaged in Pakistan and Afghanistan for 30 years, and practicing international cooperation for cross-cultural understanding and mutual respect



Academic Prize

Tessa MORRIS-SUZUKI

Australia | Scholar of Asian Studies

A researcher of Asian Studies who has been exploring new possibilities for regional cooperation and civic society, and made a great contribution to mutual understanding between Asian people



Arts and Culture Prize

Nalini MALANI

India | Artist

An artist who has been acclaimed for her large-scale spatial art, combining images and paintings, focusing on contemporary and universal themes as religious conflict, war, oppression of women and environmental destruction



Arts and Culture Prize

Apichatpong WEERASETHAKUL

Thailand | Filmmaker, Artist

A groundbreaking filmmaker who has been creating sensation in the film world by his innovative filming method of interweaving personal memories, episodes from former lives and comments on the current issues into local folktales and legends



2013

25th

Grand Prize

Ezra F. VOGEL

U.S.A. | Sociologist

A sociologist who researched post-war Asian politics, economy, and society, and was a pioneer in research into Asian NIEs. An authority in East Asian research, and respected for his balanced and profound comments on international relations



Academic Prize

Azymardi AZRA

Indonesia | Historian

A historian who worked toward the development of a harmonious, multi-cultural society based on a deep understanding of Islamic religion and culture. Recognized as a public intellectual who has made significant contributions to cross-cultural understanding in international society



Arts and Culture Prize

Danny YUNG

Hong Kong | Cultural Worker

A stage director, dramatist, and performance artist, who is also active in the areas of international exchange, cultural policy, and art education, contributing to interconnecting East Asia and the rest of the world, and tradition to modernity



2014

26th

Grand Prize

Thant Myint-U

Myanmar | Historian

An exceptionally outstanding historian who records the history of Myanmar from a global perspective and an intellectual leader working to further peace in his own country, devoted to the preservation of historic buildings and sustainable urban planning



Academic Prize

Ramachandra GUHA

India | Historian and Sociologist

A leading Indian historian well known for having pioneered the new horizon of environmental history viewed from the general public's viewpoints, and also famous for his book, which presents thorough explanations of the complex history of India, a country with a great diversity, and vividly illustrates the actual state of the Indian democratic system



Arts and Culture Prize

Minh Hanh

Vietnam | Fashion Designer

A fashion designer who creates contemporary fashions by fusing embroideries and fabrics of Vietnamese ethnic minorities and is committed to developing young designers and opening the fashion markets in Vietnam, contributing to the development of fashion culture



2015

27th

Grand Prize

A.R. RAHMAN

India | Composer, Song writer, Singer

A world renowned popular Indian artist whose distinctive compositions, which boldly mix traditional South Asian, classical Western and contemporary popular music, opening up a new arena for film music



Academic Prize

Ambeth R. OCAMPO

Philippines | Public Historian

An outstanding historian who has contributed to academic, cultural and social progress in the Philippines through his publications and writing for the media, which give clear and accessible explanations of Philippine history and help to promote an international sensibility among Philippine citizens



Arts and Culture Prize

Yasmeen LARI

Pakistan | Architect, Humanitarian Aid Worker

Pakistan's first female architect, who is active in the preservation and restoration of many historical buildings and is committed to humanitarian aid work, such as the provision of low-cost, environmentally-friendly shelters for victims of earthquakes, floods, and other disasters



2016

28th

Grand Prize

Pasuk PHONGPAICHT & Chris BAKER

Thailand | Economist U.K. | Historian

Two of Thailand's public intellectuals who make an outstanding contribution through the joint research on diverse problems that Thai Society is facing by their analytical scope to include not only politics and economics but also a comprehensive and multi-faceted examination of aspects of society and culture



Academic Prize

WANG Ming

China | Scholar of Public Management, NGO and Civil Society Studies

One of the leaders of NGO studies and environmental governance, who founded the first NGO research center in China, making a great contribution to raising academic standards in this field in the country



Arts and Culture Prize

KONG Nay

Cambodia | Bard, Master of Chapey

A legendary Cambodian bard, who miraculously survived the civil war and Pol Pot's reign of terror and even now remains active as a performer, composer and trainer for the next generation, playing a pivotal role handing on the priceless treasure of chapey music to the modern world



2017

29th

Grand Prize

JIA Zhangke

China | Film Director

One of the most influential film directors in 21st century China. His films have received high praise worldwide for realistically depicting young people who manager to make their way through life while suffering amid the social tensions caused by rapid economic progress



Academic Prize

SUEHIRO Akira

Japan | Economics, Area Studies (Thailand)

One of Japan's leading scholars of Asian economics. His work, based on research of the Thai economy, has helped to elucidate the industrialization and economic conditions of Asia as a whole, and he continues to play a leading role in the advancement of Asian research in Japan



Arts and Culture Prize

Teejan Bai

India | Pandavani Performer

A Leading performer of Pandavani, a sung recitation based on the ancient Indian epic Mahabharata. She continues to perform despite facing discrimination for being a woman and a member of an indigenous tribe. Her success gives courage to people suffering from oppression



2018

30th

Grand Prize

Randolf DAVID

Philippines | Public Sociologist

A sociologist who shared his knowledge widely through university education, TV programs and newspaper columns. A leading public intellectual who worked for the social justice in the Philippines, and made great efforts to promote academic and cultural exchange among Asian countries and deepen their mutual understanding



Academic Prize

Leonard BLUSSÉ

Netherlands | Historian (Expert in Southeast Asian History)

A historian who created a new academic field of "the maritime history of early modern East/Southeast Asia", broad in chronological and geographical scope, and established a fresh discipline of history based on an interdisciplinary approach. His approach is highly regarded as providing an ideal framework for 'global history'



Arts and Culture Prize

SATO Makoto

Japan | Playwright, Stage Director

A stage director and playwright who created a large number of outstanding theatrical productions which combine a contemporary ambience with traditional aesthetic sensibility. His work is highly praised both in Japan and abroad. He is devoted to working on projects to foster Asian talents in the theatrical world



2019

31th

Grand Prize

PALAGUMMI Sainath

India | Journalist

A passionately committed journalist who has continued to investigate impoverished farming villages in India in the midst of globalization, listened to voices from the rural population and reported 'rural stories'. As Asia goes through turbulent changes, he seeks new 'knowledge' and promoting civil cooperation.



Academic Prize

KISHIMOTO Mio

Japan | Historian

A historian specializing in the socio-economic history of the Chinese Ming-Qing period who embodies the core traditions of Japanese studies of Eastern History. With an analysis of the inner workings of Chinese society with a global perspective, she consistently produced innovative studies which raise fresh questions.

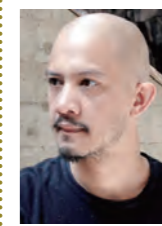


Arts and Culture Prize

Prabda YOON

Thailand | Writer, Filmmaker, Artist

One of Thailand's leading writers who also shown his creative versatility as a critic, scriptwriter, graphic designer, etc. His work contributes to the development of Thai literature and thought, as well as to renewing Thailand's understanding of Japan.



2021

Past Award Ceremonies



1st (1990)



10th (1999)



20th (2009)



30th (2019)