

THE 14th
FUKUOKA ASIAN CULTURE PRIZES 2003
2003年(第14回)福岡アジア文化賞



GRAND PRIZE 大賞



ほかま 外間 守善

HOKAMA Shuzen

法政大学名誉教授
沖縄学研究所所長

Professor Emeritus, Hosei University and
President, Institute for Okinawan Studies

1924年12月6日生

Born December 6, 1924

日本

Japan

Brief Biography

- 1924 Born in Naha, Okinawa Prefecture, Japan
1950 BA from the Faculty of Letters of Kokugakuin University
1954- Member, Japanese Society for the Okinawan Studies (President since 1978)
1963-67 Lecturer to Associate Professor, the Arts and Science Division, University of the Ryukyus
1967-68 Professor, Department of Letters, Wayo Women's University and Wayo Women's University Junior College
1968-95 Professor, Faculty of Letters and the Graduate School, Hosei University
1972-84 Vice President to President, Institute of Okinawan Studies, Hosei University
1975-79 Chairman, Kyugakkai Association's Amami Study Committee
1977 PhD in Letters from Kokugakuin University
1979-85 Chairman, Kumejima and Kudakajima Islands Study Committee, Hosei University
1980 Visiting Professor, University of Hawaii
1982 Chairman of the Executive Committee and the Steering Committee, the First International Symposium on Okinawan Studies (Tokyo and Okinawa), followed by the Second (Okinawa and Tokyo, 1992), the Third (Okinawa and Sydney, 1997), and the Forth (Okinawa, 2001 and Bonn, 2002)
1989 Visiting Professor, The University of Sydney
1995- President, Institute for Okinawan Studies
1996- Visiting Professor, Okinawa Prefectural University of Arts
1998-2003 Visiting Professor, Senator and Trustee, Meio University
1998 Professor Emeritus, Hosei University

Major Works

- Kohon Omorososhi* (Compilation of Omorososhi), (co-ed.), Kadokawa Shoten, 1965
Omorososhi Jiten: Sosakuin (Omorososhi Glossary), (co-author), Kadokawa Shoten, 1967
Urizun-no-shima – Okinawa-bungaku to Shiso no Teiryu – (An Island of Urizun - Ideological Undercurrent in Okinawan Literature), Okinawa Times, Naha, 1971
Okinawa no Gengo-shi (Linguistic History of Okinawa), Hosei University Press, 1971
Omorososhi: Nihon Shiso Taikei 18 (Omorososhi: Outline of Japanese Ideology, vol. 18), (co-author), Iwanami Shoten, 1972
Nanto-kayo-taisei (A Compilation of Songs of the Southern Islands) 5 volumes, (general editor), Kadokawa Shoten, 1978-80
Omorososhi: Koten wo Yomu 22 (Omorososhi: Classics Reading 22), Iwanami Shoten, 1985
Okinawa no Rekishi to Bunka (History and Culture of Okinawa), [Chukoshinsho], Chuokoronsha Publishers, 1986
Nanto Bungaku-ron (A Theory of the Southern Islands Literature), Kadokawa Shoten, 1995
Okinawa Kogo Daijiten (Okinawa Archaism Dictionary), edited by Okinawa Kogo Daijiten Editing Committee (editor-in-chief), Kadokawa Shoten, 1995
Teihon Ryukyukoku Yurai-ki (Standard Record of the Origin of the Ryukyu Kingdom), (co-ed, co-author), Kadokawa Shoten, 1997
Teihon Omorososhi (Standard Version of Omorososhi), (co-ed, co-author), Kadokawa Shoten, 2002
Okinawagaku eno Michi (Road to Okinawan Studies), [Iwanami Gendai Bunko (pocket book)], Iwanami Shoten, 2002

※ Titles without place of publication are published in Tokyo.

Award Citation

Research into Okinawa is very important when considering Japan as a part of Asia and the influence of Asia on Japan. Professor Hokama Shuzen is accredited for the creation of Okinawan studies, which is an amalgam of research into Okinawan language, literature, and culture. He has also made great contributions to its dissemination.

Okinawa has always been critical for understanding the culture and history of other areas of Japan. The islands have maintained close cultural and historical ties with various regions inside Asia. They have been exceptionally active in other Asian regions in a relationship different from those with other areas of Japan. Today, research into Okinawa is important to help understand the dynamic approach of Okinawa towards Asia and Asia towards Okinawa.

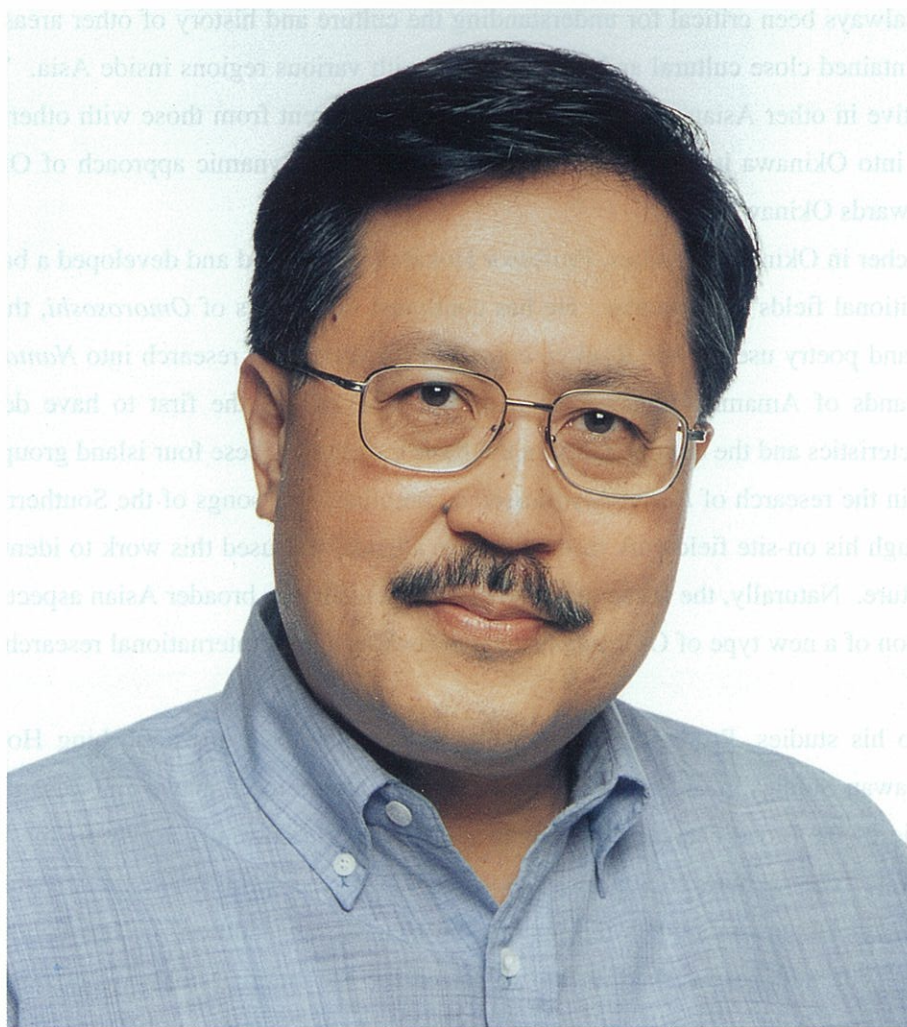
A core researcher in Okinawan studies, Professor Hokama has created and developed a basis for research to study the traditional fields in particular. He has continued his studies of *Omorososhi*, the oldest written record of songs and poetry used in the Ryukyu court. In particular, his research into *Nanto-kayo*, songs of the Southern Islands of Amami, Okinawa, Miyako and Yaeyama is the first to have demonstrated the distinctive characteristics and the commonality in the basic cultures of these four island groups. He has been a leading figure in the research of *Nanto-kayo-taisei*, a compilation of songs of the Southern Islands, which he gathered through his on-site fieldwork throughout the islands. He used this work to identify the bedrock of Okinawan culture. Naturally, the focus of his work is directed to the broader Asian aspects, and is headed toward the creation of a new type of Okinawan research such as a joint international research into Okinawan studies.

In addition to his studies, Professor Hokama played a central role in establishing Hosei University's Institute of Okinawan Studies in order to conduct further research into Okinawa and raise the awareness of the general public of the broad category of Okinawan studies. He currently serves as the President of the Japanese Society for the Okinawan Studies, a position he has held for 25 years, in which role he has delivered lectures on Okinawan studies throughout the islands. In addition, he has conducted fieldwork throughout the islands and has worked as an organizer for the International Symposium on Okinawan Studies, which has been held in such locations as Tokyo, Okinawa, Sydney, and Bonn. He has also trained young researchers at Hosei University, the University of Tokyo and Kokugakuin University.

Thus, Professor Hokama has been constantly involved in Okinawan studies from its inception to the position it has attained today. Furthermore he aims to widen his research to incorporate Asia as a whole. For this work, he is indeed a worthy laureate of the Grand Prize of the Fukuoka Asian Culture Prizes.

ACADEMIC PRIZE

学術研究賞



レイナルド・C・イレート

Reynaldo C. ILETO

シンガポール国立大学教授

Professor, National University of Singapore

1946年10月3日生

Born October 3, 1946

フィリピン

Philippines

Brief Biography

- 1946 Born in Manila, Philippines
- 1963-67 AB degree in Humanities from Ateneo de Manila University
- 1967 Awarded a 4-year Humanities and Social Sciences scholarship by Cornell University
- 1970 MA in Southeast Asian and modern Chinese history, Cornell University
- 1974 PhD in Southeast Asian history and anthropology, Cornell University
- 1974-76 Postdoctoral Fellow, Research School of Pacific Studies, Australian National University (ANU)
- 1977-85 Assistant Professor (from 1984 Associate Professor), Department of History, University of the Philippines
- 1980 Visiting Fullbright Lecturer, University of California at Santa Cruz
- 1984-85 Tañada Distinguished Professorial Chair in History, De La Salle University, Manila
- 1985 Winner of the Harry Benda Prize in Southeast Asian Studies (Association for Asian Studies, U.S.A.)
- 1986 Winner of the Masayoshi Ohira Memorial Foundation Prize by the Masayoshi Ohira Memorial Foundation
- 1986-95 Senior Lecturer (from 1991 Associate Professor), Department of History, James Cook University, North Queensland, Australia
- 1991-92 Senior Visiting Scholar, Center for Southeast Asian Studies, Kyoto University
- 1996- Reader (from 2002 Adjunct Professor), Faculty of Asian Studies, ANU
- 1997 John A. Burns Distinguished Professorial Chair in History, University of Hawaii at Manoa (Fall semester)
- 1999 Philippine National Book Awards - first prize in History
- 2000-01 Senior Visiting Scholar, Research Institute for Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies
- 2001- Professor (from 2003 Head), Southeast Asian Studies Programme, National University of Singapore

Major Works

- Magindanao, 1860-1888: The Career of Datu Uto of Buayan*, Cornell Southeast Asia Program monograph #82, Cornell University, New York, 1971 (Reprinted: the University Research Center, Mindanao State University, Philippines, 1984)
- Pasyon and Revolution: Popular Movements in the Philippines, 1840-1910*, Ateneo de Manila University Press, Quezon City, 1979 (revised 1997); University of Hawaii Press, Honolulu, 1998 (sixth printing 2003) [Translated into Vietnamese. Japanese translation forthcoming]
- "Religion and Anticolonial Movements," *The Cambridge History of Southeast Asia*, vol. 2, Cambridge University Press, Cambridge, 1992
- Discovering Australasia: Essays on Philippine-Australian Interactions* (co-ed.), James Cook University Press, Townsville, Australia, 1993
- "Outlines of a Nonlinear Emplotment of Philippine History," *The Politics of Culture in the Shadow of Capital: Worlds Aligned*, Duke University Press, Durham, North Carolina, 1997
- Filipinos and Their Revolution: Event, Discourse, and Historiography*, Ateneo de Manila University Press, Quezon City, 1998; University of Hawaii Press, Honolulu, 1999
- Knowing America's Colony: A Hundred Years from the Philippine War* (The Burns Chair Lectures, 1997), Occasional Papers Series #13, Center for Philippine Studies, University of Hawaii at Manoa, 1999 [Japanese translation forthcoming]
- "The Philippine-American War: Friendship and Forgetting," *Vestiges of War: The Philippine-American War and the Aftermath of an Imperial Dream 1899-1999*, New York University Press, New York, 2002

Award Citation

Professor Reynaldo C. Ileto has consistently played a leading role in historical research with his focus on the Philippine Revolution from the end of the 19th century to the beginning of the 20th century. Professor Ileto has paid particular attention to the grass-root masses and marginalized people of the society. This has enabled him to provide a fresh perspective with a new view of the revolution that concentrates on the ordinary people rather than the elites by gaining a deep understanding of the spirit of those people who resisted colonial rule. He has also actively expanded the scope of interdisciplinary study, linking his historical research with research into literature, religion, and culture.

In his epoch-making book, *Pasyon and Revolution: Popular Movements in the Philippines, 1840-1910* (1979), Professor Ileto makes clear that the Catholic teaching of the suzerain Spain was the reason behind why the first anti-colonial and popular liberation movements and revolution in Southeast Asia were able to obtain the widespread support and participation of the people. The general public used the story of the tribulations of Jesus Christ as a model of the righteous life to be followed. Drawing inferences from that story, they could perceive the 300 years of Spanish rule as evil and find the cause to stand up against it. Professor Ileto vividly describes with sympathy the succession of popular movements under charismatic leaders, which preceded the outbreak of the revolution.

In recent years, Professor Ileto has harshly criticized the Orientalism of American researchers, which is characterized by an approach and thinking focused through the lens of their own Western culture. He has done this by highlighting the role of the revolutionary leader Andres Bonifacio and taking issue with American scholars' tacit justification of the U.S. intervention to and colonization of the Philippines. He has made immense contributions by advancing the movement of anti-colonialism in knowledge, thought, and spirit. Professor Ileto has successfully presented a self-portrait of the history and culture of the Philippines which enables fellow Filipinos to take pride in their own heritage without falling into a trap of narrow-minded exclusionary nationalism. His sincere effort to eliminate still continuing influences of the American colonial rule and domination has provided a great stimulus and encouragement to researchers throughout Asia, including Japan.

Aware of the duties and responsibilities of the critical intellectual, Professor Ileto teaches the younger generation and pursues his stimulating research through educational and research activities at many universities and research institutes in Japan and the countries in the Asia-Pacific region. His activities make him truly worthy of being recognized with the Academic Prize of the Fukuoka Asian Culture Prizes.

ARTS AND CULTURE PRIZE

芸術・文化賞



シュ
徐

ビン
冰

XU Bing

アーティスト

Artist

1955年2月8日生

Born February 8, 1955

中国

China

Brief Biography

- 1955 Born in Chongqing, China
- 1957 Moved to Beijing
- 1975-77 Sent to labor and study in Northern China following the Cultural Revolution
- 1977 Entered the Central Academy of Fine Arts in Beijing
- 1987 Received Master of Fine Arts in printmaking from the Central Academy of Fine Arts
- 1990 Moved to the United States of America
- 1999 Received the MacArthur Award

Major Solo Exhibitions

- 1991 *Book from the Sky*, Tokyo Gallery, Tokyo
- 1991 *Three Installations by Xu Bing*, Elvehjem Museum of Art, University of Wisconsin, USA
- 1994 *Xu Bing: Recent Work*, The Bronx Museum of the Arts, New York
- 1997 *Classroom Calligraphy*, Fundacio Pilar i Joan Miro a Mallorca (The Pilar i Joan Miro a Mallorca Foundation), Spain
- 1998 *Xu Bing: Introduction to Square Word Calligraphy*, New Museum of Contemporary Art, New York
- 2000 *Xu Bing: Book from the Sky & Classroom Calligraphy*, National Gallery of Prague, Czech Republic
- 2001 *Reading Landscape*, North Carolina Museum of Art, USA
- 2001 *Word Play: Contemporary Art by Xu Bing*, Arthur M. Sackler Gallery of Art, Smithsonian Institute, Washington DC
- 2002 *Xu Bing: Living Word 2*, Herbert F. Johnson Museum of Art, Cornell University, New York

Major Group Exhibitions

- 1989 *China Avant-Garde*, China National Gallery, Beijing
- 1993 *The 45th Venice Biennale*, Italy
- 1994 *Cocido y Crudo*, Museo Nacional Centro de Arte Reina Sofia (Reina Sofia National Museum), Madrid, Spain
- 1997 *Transversions, The 2nd Johannesburg Biennale*, Johannesburg, South Africa
- 1998 *Crossings*, The National Gallery of Canada, Ottawa
- 1999 *Global Conceptualism: Points of Origin, 1950s-1980s*, Queens Museum of Art, New York
- 1999 *Art Worlds in Dialogue – Global Art Rhineland 2000*, Museum Ludwig, Koln, Germany
- 1999 *Banner Project*, MoMA – The Museum of Modern Art, New York
- 1999 *The 1st Fukuoka Asian Art Triennale*, Fukuoka Asian Art Museum
- 2000 *Delicate Balance: Six Routes to the Himalayas*, Kiasma Museum of Contemporary Art, Helsinki, Finland
- 2000 *The 12th Sydney Biennale*, Art Gallery of New South Wales, Australia
- 2002 *The 4th Shanghai Biennale*, Shanghai Art Museum, China
- 2002 *The First Guangzhou Triennial – Reinterpretation: A Decade of Experimental Chinese Art 1990-2000*, Guangdong Museum of Art, China

Award Citation

Since 1980s, Mr. Xu Bing has always stood at the forefront of the avant-garde art scenes in China, thereby contributing to and boosting the international acclaim of contemporary Asian art.

Mr. Xu Bing was born in Chongqing, Sichuan province, in 1955, and grew up in Beijing from 1957. During the Cultural Revolution, which began in 1966, he was sent to labor in a farming village in Northern China. After the end of the Cultural Revolution in 1977, he enrolled in the Central Academy of Fine Arts where he studied printmaking.

Beginning in 1987, he devoted four years on creating more than four thousand "fake" Chinese characters (radicals of the Chinese characters were recomposed to construct non-existent fake Chinese characters). The resulting work, *An Analyzed Reflection of the World—The Book from the Sky*, in which he woodblock-printed these characters, was presented in a first major group exhibition of contemporary art in China, "China/Avant-Garde," in Beijing. His concept caused a sensation by shattering the conventions of those with a background in Chinese characters, and even aroused a fierce debate known as the "Xu Bing phenomenon." This work also marked the full-fledged beginning of installation art in China. The great achievement that was marked by his "fake Chinese characters" holds a legendary presence today.

Since his move to the United States in 1990, his realm of influence extended beyond to the West and other parts of Asia through numerous participations in important international exhibitions. His representative work from the 1990s, *The New English Calligraphy*, presented "English/Chinese characters" that are composed of English alphabet letters. Infused with an open approach to which an audience was invited to take part, the work won international acclaim from a wide group of people, ranging from professionals to the regular viewer. *The New English Calligraphy* is an innovative work in which the walls between Eastern and Western culture, and the notion of contemporary art as being unapproachable, were overcome.

In the past few years, Mr. Xu Bing's work of involving texts and letters has seen further development, as seen in works such as the landscape painting composed of Chinese characters. His artistic stance, which is deeply rooted in his own culture and yet always infused with the possibility for creative leaps, has become a guiding force to his fellow contemporary artists in Asia. The great influence and contribution that Mr. Xu Bing has delivered through his art makes him a worthy laureate of the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

ARTS AND CULTURE PRIZE 芸術・文化賞



ディック・リー

Dick LEE

シンガーソングライター

Singer-songwriter

1956年8月24日生

Born August 24, 1956

シンガポール

Singapore

INTRODUCTION OF LAUREATES

●● Brief Biography

- 1956 Born in Singapore
- 1971 Joined a vocal group. Later formed a music band and began to write his original songs
- 1973 Auditioned solo for a talent contest held by a local radio station. Caught the attention of a record company
- 1974 Released his debut album *Life Story*
- 1977-81 Studied fashion design in London. After coming home, he demonstrated his talents aside from music as a fashion designer and a stage producer
- 1989 His eighth album *The Mad Chinaman* went platinum in Singapore
- 1990 Debuted in Japan with the album *The Mad Chinaman*. Held his first concert in Japan
- 1991 Held his "Asia Major Japan Tour" in Japan with nine concerts in Sapporo, Tokyo, Nagoya, Osaka and Fukuoka
- 1992 Presented the oriental pop operetta *Nagraland*. He wrote and composed the music for the production as well as acted in it
- 1995 Won Best Original Film Song at the Hong Kong Film Awards for the theme song, *The Search Of My Life*, from the Hong Kong movie "He's a Man, She's a Woman"
- 1997 Wrote and composed *We Can Change The World*, the theme song for the 52nd the National Athletic Meet, "Namihaya Kokutai" in Osaka
- 1998 Won English Pop Song and Composer of the Year at the Composers and Authors Society of Singapore (COMPASS) Awards. Also awarded the Compass Artistic Excellence Award (1999), Chinese Pop Song (1999), and Composer of the Year (1999, 2000 and 2001)
- 1998-2000 Joined Sony Music Asia as Vice President of Artiste and Repertoire
- 1999 Appeared at the "Grand Concert TOGETHER" during the "August in Hiroshima '99 World Music Festival"
- 2001 Joined Mediaworks as the Creative Director of the English language television channel TV Works, Singapore
- 2003 Wrote the theme song for the "Japan ASEAN Exchange Year 2003 J-ASEAN POPs" with Miyazawa Kazufumi

Major Works ●●

Music Albums

- | | |
|--|--------------------------------|
| <i>Life Story</i> (1974) | <i>The Mad Chinaman</i> (1989) |
| <i>Asia Major</i> (1990) | <i>Orientalism</i> (1991) |
| <i>Life Story</i> (Best of Hits, 1993) | <i>Singapop</i> (1996) |
| <i>Transit Lounge</i> (1999) | <i>Everything</i> (2000) |

Plays and Musicals

- | | |
|--------------------------------|-----------------------------------|
| <i>Beauty World</i> (1988) | <i>Fried Rice Paradise</i> (1991) |
| <i>Nagraland</i> (1992) | <i>Hong Kong Rhapsody</i> (1993) |
| <i>Sing To The Dawn</i> (1996) | <i>Snow Wolf Lake</i> (1998) |
| <i>re:MIX</i> (2001) | <i>Forbidden City</i> (2002) |

Award Citation

One of Asia's leading singer-songwriters, Mr. Dick Lee has earned an international reputation as the standard bearer of Asian popular music, the most dynamic on the music scene today.

He was born Richard Lee and began classical piano studies at the age of five. He is a talented performer who acquired a broad musical outlook in the cultural milieu of Singapore, where a complex blend of Asian cultures reside, including Malaysian, Indonesian, and Chinese, as well as Western cultures, starting with that of Great Britain.

Mr. Lee's music blossomed as he sought his identity while laboring with the reality of speaking not Chinese but English, despite being of Chinese ancestry. He is enamored of the Singaporean dialect Singlish, and uses it in his compositions, deepening his cultural awareness. This and other examples of his approach of insisting on his own culture are extremely important activities for developing a music deeply rooted not just in Southeast Asia but in Asia as a whole.

He released his debut album, *Life Story*, at the age of seventeen in 1974. It was the first album released in Singapore on which all of the songs were original compositions sung in English. Since then, he has continued to produce his original music in Singapore, an environment where mainstream music borrows from the music styles of other countries.

His Japanese debut came in 1990 with the album, *The Mad Chinaman*, and was very successful. His follow-up releases, including *Asia Major* and *Orientalism*, established his work at the highest levels of Asian pop music. With the musical *Nagrland*, he displayed a wide array of talents by writing the script, composing the score, and performing in the lead role.

In addition, Mr. Lee has pursued a wide range of activities throughout Asia, including fashion design, performances with other artists, and the composition and performance of music for ceremonies and events in Singapore and other countries. His activities are expected to further expand in the future.

Using Singapore as his base, Mr. Lee continues to make substantial contributions to the development of Asian popular music. He has become a leader in the genre of Asian popular music for his consistent artistic expression of his homeland Asia. For these stunning achievements, he is truly worthy as a laureate for the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

PRIZE PRESENTATION CEREMONY

Date & Time: 14:00 - 16:15 Thursday, September 18, 2003

Venue: Fukuoka International Congress Center Main Hall

The Prize Presentation Ceremony for the 14th Fukuoka Asian Culture Prizes 2003 began with attendance by approximately 1,000 people, including Her Imperial Highness Princess Akishino, representatives from the embassies of the laureates' countries, exchange students in Fukuoka, guests from international exchange organizations, business circles, universities, and local organizations as well as the citizens of Fukuoka City.

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

A special music performance by "BEGIN," the Okinawan music band added an extra touch to the ceremony.



BEGIN (ビギン)による特別演奏
Special music performance by the "BEGIN"



福岡西陵高校管弦楽部メンバーによるロビーでの演奏
A lobby performance by Fukuoka Seiryō High School
Orchestra members



福岡市長と受賞者出身国大使との懇談
The Mayor of Fukuoka and embassy guests exchanging courtesies

ACCEPTANCE SPEECH

Grand Prize HOKAMA Shuzen

My academic discipline is called the Okinawan studies. The name may sound unfamiliar to you, but it is treated equally with other disciplines such as Japanology, Sinology and Egyptian studies. This year exactly falls on 100 years from its birth and it was surprising news to hear the Fukuoka Asian Culture Prize would be given to the Okinawan studies. Being an individual researcher, too, the honor is more than I deserve.

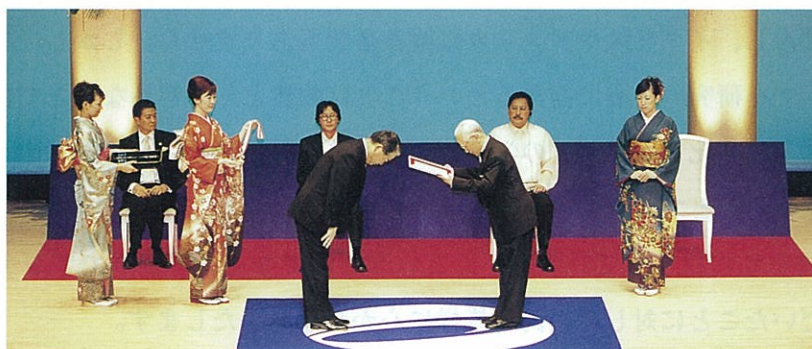
I hear that the Fukuoka Asian Culture Prizes were created by the City of Fukuoka, which has promoted cultural exchange within Asia for over 2,000 years, by adding its own creativity suitable to a new age. History teaches us that culturally rich countries boast prosperous politics and economy too.

During the 14th and 16th centuries, Asian countries went through a turbulent history. Because of this turbulence, people in each country awoke to self-awareness, attempted national independence and self-reliance to create the birth of dynasties. There were the Muromachi Shogunate in Japan, the Lee Dynasty in the Korean Peninsula, the Ming Dynasty in China, the Ayutthaya Dynasty in Thailand, the Majapahit Dynasty in Indonesia, and the Malacca Dynasty in Malaysia. It was the Ryukyu Dynasty that played the role to bridge those dynasties. Wherever a dynasty was formed, a unique culture was born and flourished.

After five hundred years, present Asia struggles desperately to pursue the ethnic independence, achieve economical wealth, and search for a peaceful era. The whole of Asia must be peaceful by the 21st century. Europe formed the European Union in preparation for the 21st century. Asia should be united as the Asian Union. In order to do that, culture is indispensable as a base of people's mentality. I believe that any Asian issues are cultural issues.

I learned that the City of Fukuoka and the Yokatopia Foundation created this prize program 14 years ago. It certainly was an idea full of intelligence and superiority anticipating the coming of the 21st century. I would like to express my heartfelt appreciation to the City of Fukuoka and the Yokatopia Foundation.

Before closing, please let me express my sincere thanks to Her Imperial Highness Princess Akishino, Mayor of the City of Fukuoka, Chairman of the Yokatopia Foundation and all other people who have come here to attend this Prize Presentation Ceremony.



ACCEPTANCE SPEECH

Academic Prize Reynaldo C. ILETO

In 1965, when I was 18 years old, I had the opportunity to travel outside the Philippines for the first time. I accompanied my sister and my grandmother on a 10-day tour of Japan. Little did I know that this trip would be a turning point in my life. At that time I was a university student majoring in engineering. But what I saw and experienced in Japan so enchanted me that when I returned to Manila, I decided to abandon engineering. Instead I decided to devote the rest of my university days to the study of the history and culture of Asia.

Thirty eight years later, I am here in Fukuoka City to receive the most prestigious international prize in Asian Studies. This prize is all the more meaningful to me because of the role that my first visit to Japan played in my decision to study Asian history and culture instead of engineering.

The most unique and commendable feature of the Fukuoka Prizes, from my perspective, is that they have given recognition to artists and scholars from within Asia itself. When I first studied Asia, such international recognition to home-grown scholars was almost unheard of. For example, when I decided to pursue my doctoral studies in 1967, I had to go to the United States to be trained in Southeast Asian history. My mentors were two pioneering Englishmen who had served in the British Empire. At that time practically all the superstars in the field of Southeast Asian Studies were Europeans or Americans. It took me some time to see the irony that "success" in the study of my home region was measured in terms of how well I absorbed the intellectual culture and paradigms of Western, rather than local, pioneers of Asian Studies.

Unlike in the 1960s, today students from Southeast Asia do not have to rely solely on models from the West, nor do they have to journey to England or America, to study their own region. But it has not been an easy task to give local scholarship its due and to make Southeast Asia the center for the study of itself. The Fukuoka Prize Awards have made this task so much easier by giving explicit recognition to Asian scholarship and giving special emphasis to communications among Asians themselves.

Not just for the Prize you have bestowed on me, but also for helping to make Asian Studies in Asia a reality, I would like to express my heartfelt thanks to the people of Fukuoka.



ACCEPTANCE SPEECH

Arts and Culture Prize XU Bing

About ten years ago, my mother visited my siblings and I in America. It was not long after my siblings and I had moved to America and had been facing language difficulties. As we discussed the new task of speaking English, my mother had only one thing to say: "You have your own mother tongue. Behind you is the world's most glorious culture. You should never feel inferior to anyone." My mother is a typical traditional Asian lady. She is kind-hearted, does not complain and works hard. She is also very proud of the culture in her homeland. I thank my mother for giving me the necessary courage and attitude to work in the West.

Traditions in China were destroyed during the Cultural Revolution and the country did not provide our generation with strict education about culture. However, culture is at times carried down generations through people's speech and behavior which respond to subtle happenings in their daily lives. The most important part of this is using 'the heart,' never 'knowledge.'

I once created a book called "Book from the Sky." It is exquisite but means nothing. I spent four years designing 4,000 non-existent fake Chinese characters. Upon completion, everybody praised me saying, "You are terrific! You have patience." However, when I took an old book to be printed at a printing factory, I lay eyes on a breathtaking mountain of original wooden-formes for the Buddhist sutra. The sight captured me and made me realize culture had survived powerfully like this. I had no idea of what was written in the sutra, but was able to take in the essence of culture in it. I felt ashamed of myself, utterly realizing what a tiny existence I was in comparison to a magnificent culture of history.

Over the last few years some people have criticized me for using my Chinese background to promote myself. I say that, "I am Chinese. If I don't use my Chinese background, then who should I sell myself as? Why must I always play other people's games?" With the West's dominating position in today's global culture, even people's most basic perspectives are skewed. However, the people of Fukuoka and its cultural communities have always faced the world with a proud and positive attitude towards Asian Culture. I, too, believe in the originality and universality of people and culture in Asia. A great culture, I believe, is the mixture and amalgamation of various cultures.

Finally, I would especially like to thank the Fukuoka Asian Culture Prize Committee for awarding me this important prize. I believe this prize will be an encouragement for my future work.



ACCEPTANCE SPEECH

Arts and Culture Prize Dick LEE

When I came to Japan in 1990 for my first concert tour, Asian music existed in music stores here in limited selections, and were classified under "Traditional" or "Ethnic" categories.

My album, *The Mad Chinaman*, was a crazy amalgamation of traditional and modern, but my intention was to create pop music that made strong reference to the multi-ethnic music of the diverse cultures of my country of birth, Singapore. And like the official language of my country, I sang in English.

As there was no Asian pop music in the stores, my album could be found in the World Music and Western Pop Music departments, and, interestingly enough, even in the domestic J-pop section of the store. I was very happy to see that my music defied classification, an event which I felt brought me one step closer to my lifelong goal of presenting my work with a strong Asian identity.

Of course I knew I was Asian, but I was also Straits-born Chinese (with Malay roots) as well as Singaporean. The image I had of Asia at the time was dusty and antiquated, and had little to do with the way the world was changing. On top of that, I learnt during that first tour here, that the Japanese view of Asia was also limited and out-of-touch, something which I wanted to set right.

I had spent most of my musical career until that point trying to find myself and make my musical statement as an Asian, and to a certain degree I had some success with my Singapore-themed songs, but my visit here inspired me to take my search one step further. I wanted to define my music as an Asian, and unwittingly set off a new trend in all things Asian, and most importantly, Modern Asia, the Asia of today.

The subsequent years in Japan saw an explosion of interest in our continent, and my success in this country led to my working in other Asian cities like Hong Kong and Taipei. This opened my eyes to how rapidly Asian cities were growing and changing and how much we needed to reshape our image of ourselves to build our own self-confidence, and also to present a contemporary and positive image to the world.

Events and awards like today's have helped tremendously in supporting this development, and I am extremely honored to be standing here, in my favorite part of Japan, Kyushu. I am grateful to the city of Fukuoka and the committee for awarding me with this prestigious prize, and most of all, I deeply appreciate the fact that work in my particular genre, Pop Culture, is finally recognized as contributing to the advancement of Asian identity.

I humbly thank you, ladies and gentlemen, and wish all the best for the future of this important event.



PUBLIC FORUM

From Okinawa to Asia

Date & Time: 14:00 - 16:00 Saturday, September 20, 2003

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 250

1 Theme: "The Future of Okinawa through the Lens of Okinawan Studies"

2 Program: Outline of the Forum and Introduction of Speakers: Professor Tajiri Eizo, the Faculty of Economics, Ryukoku University

Keynote Speech: Professor Hokama Shuzen, Grand Prize Laureate

Speeches: Professor Matsumoto Hirotake, the Faculty of Letters, Chiba University

Mr. Matayoshi Eiki, Writer

Professor Hateruma Eikichi, the Affiliated Research Institute of Okinawa Prefectural University of Arts

※Mr. Matayoshi was unable to attend due to a typhoon.

3 Outline:

To begin the forum, Professor Tajiri introduced Professor Hokama's achievements while touching on Okinawan history and culture, and related that to grasp the flow of a new culture emanating from traditional Okinawan culture was at the same time to think about the wonder of Okinawa.

In his keynote speech, Professor Hokama commented that Okinawa is both deep and broad, that it is a treasure house in the fields of natural science, social science and the humanities, giving concrete examples. Concerning linguistics, he spoke on the regionality of Japanese consonant sounds that begin "h," and the prevalence of conjunctive forms over final forms for verb conjugations seen in *Omorososhi*. Turning to music, he took up contemporary Okinawan music, which is bound neither to the Asian pentatonic scale nor to the Western seven-tone scale, stating that in his view Okinawa could well be the source of new music for the 21st century. Concerning literature, he emphasized Okinawa was one of the extremely rare examples in the world that had not only narrative and lyrical but also praise literature.

Professor Matsumoto followed on with a lecture entitled "The Richness of Ryukyu Dialects" centering on the dialects of the Amami Islands, with a detailed explanation of regional differences between Ryukyu dialects and their commonality with Kyushu dialects.

Professor Hokama continued by speaking of his particular joy at receiving the Grand Prize in 2003, because it was the 100th year since the start of Okinawan studies and also marked 50 years of his own involvement with the field. He also related stories from the time of his initial contact with Okinawan studies, and when he stated with obvious pride how he had thrown himself into the discipline, spontaneous loud applause arose from the audience.

Even without the appearance of Mr. Matayoshi Eiki who was also scheduled to take part but was unable to reach Fukuoka due to bad weather, Professor Hokama, with his obvious enthusiasm for Okinawa was able to make a very substantial presentation.

PUBLIC FORUM

Wars in the Philippines

Date & Time: 13:00 - 15:30 Sunday, September 21, 2003

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 150

1 Theme: "The Politics of Memory in the Shadow of Empire"

2 Program: Outline of the Forum and Introduction of Panelists: Professor Shimizu Hiromu, Graduate School of Social and Cultural Studies, Kyushu University

Keynote Speech: Professor Reynaldo C. Ileto, Academic Prize Laureate

Panel Discussion
Panelists: Professor Reynaldo C. Ileto
Professor Ikehata Setsuho, President of Tokyo University of Foreign Studies (TUFS)
Professor Arima Manabu, Graduate School of Social and Cultural Studies, Kyushu University

Coordinator: Professor Shimizu Hiromu

3 Outline:

The forum opened with Professor Shimizu explaining the historical relationship between the Philippines and Japan, and posing the problem of how we should think about the Philippines in the present age, on the basis of a study of its history.

In his keynote speech, Professor Ileto discussed "remembrance and forgetfulness" of wars in the Philippines, summarized in the following: The War of Independence against Spain was an event that is deeply etched in memory as fundamental to the formation of the Philippine nation and its people. The memory of the Philippine-American War has been lost, with encouragement of the perception that the Americans were liberators. The Anti-Japanese War is remembered as an event during which the Philippines fell into a dark period, but was erased from public memory with the intensification of the Cold War. Commenting on the Filipino attitude towards the present war on terrorism, he said it reflected the politics remembered from previous wars, and that the study of history was indispensable when investigating the fundamental causes of war, asserting the importance of the reemergence of memories hidden in the shadow of empire.

In the panel discussion, Professor Ikehata and Professor Arima gave instances from their own experiences of the remembrance and forgetfulness of history, and discussed the stratification in the formation of historical perspective depending on remembrance and forgetfulness, and the connection of this with political issues. They also gave their opinions on how the politics of remembrance and forgetfulness in the Philippines should be, and said that it was necessary for the Philippine people to confront their historical perspective.

Professor Shimizu closed the forum by stating that now 50 years had passed since the Second World War, its perpetrators and victims may be able to speak about history as equals.

PUBLIC FORUM

A Talk with the Artist

Date & Time: 16:00 - 17:30 Sunday, September 21, 2003

Venue: Sculpture Lounge, Fukuoka Asian Art Museum

Participants: Approximately 150

1 Theme: "Xu Bing, Letters from the Sky"

2 Program: Outline of the Forum and Introduction of Laureate: Mr. Yasunaga Koichi, Director of Fukuoka Asian Art Museum

Talk: Mr. Xu Bing, Arts and Culture Prize Laureate

3 Outline:

Mr. Xu presented a large number of slides while introducing his childhood, the path he has followed as an artist, and stories relating to the production of various works.

During his explanation of *An Analyzed Reflection of the World - Book from the Sky*, a collection of 4,000 fake Chinese characters he created over a 4-year period, Mr. Xu presented some of the implements used in its creation and described the work as a joke originated by one person over countless years. In giving his thoughts about his art, he said art is born when one finds oneself in an environment with problems and discord. In commenting on a series of works created using characters, such as those depicting scenery formed from a combination of Chinese characters and characters based on his "New English calligraphy" drawn on windows, and landscapes drawn with Chinese characters, he related his feelings as a Chinese artist saying how proud he was to have been able to attain expression that was simultaneously calligraphy, paintings and poems. Concerning his intention in creating the *New English Calligraphy*, his representative work of the 1990s, he emphasized that he had wanted people to change ways of their thinking and to find a new point to explain things through this method.

There were many questions from participants relating to the *New English Calligraphy*, reflecting their keen interest in this work. Even after the forum was concluded, Mr. Xu was surrounded by participants wanting to shake his hand and get his autograph. The interaction continued until much later. The forum was held at same venue as the "本喃 Exhibition" (Xu Bing Art Exhibition) specially organized to mark the award of the Arts and Culture Prize. The atmosphere was filled with excitement as some participants tried the *Computer Font Project* by entering their names in alphabetic characters and watching as these were displayed as characters based on the "New English Calligraphy," while others looked with great interest at his latest work entitled *First Readers*.

PUBLIC FORUM

Asian Pop Seminar - An Evening with Dick Lee

Date & Time: 18:00 - 20:00 Saturday, September 20, 2003

Venue: IMS Hall

Participants: Approximately 400

1 Theme: "A Musical Journey in Search of My Asian Identity"

2 Program: Outline of the Forum: Professor Fujii Tomoaki, Deputy Director-General, Chubu Institute for Advanced Studies

Performance: Mr. Dick Lee, Arts and Culture Prize Laureate

Charity Auction:

Last Song: Mr. Dick Lee

Moderator: Mr. James Tengan, Love-FM AJ

3 Outline:

Professor Fujii presented a biographical introduction of Mr. Lee and reiterated the reasons for and background against which he had been awarded a Fukuoka Asian Culture Prize.

Mr. Lee's performance developed as he accompanied himself on piano and talked. He played a series of representative numbers from *The Mad Chinaman*, a big hit in 1990 when he made his Japan debut, as well as from his *Asia Major*, *Fried Rice Paradise* and *Nagrland* albums, and also a number called *Celadon* from the album *Rice* that was subsequently released in October 2003. He talked about being born and raised in Singapore with its complex fusion of cultures, and spoke of his continued search for his identity while bringing his own original music into bloom, music that was not an imitation of Western style but emphasized his own culture.

At the following charity auction, the venue came alive as five members of the audience successfully bid for some of Mr. Lee's personal possessions and other items. According to Mr. Lee's wishes, the money raised was donated to the Exchange Students Scholarship Fund operated by the Fukuoka International Association.

Even after the last song the venue was filled with excitement and the audience was very sad to see him go.



ディック・リー氏と福岡国際交流協会
小川三千男専務理事

Mr. Dick Lee and Mr. Ogawa Michio, Executive
Director, Fukuoka International Association



オークションの様子
A lively auction



学校訪問 SCHOOL VISITS

席田中学校

日時：9月19日（金）10：30～12：00

訪問者：大賞受賞者／外間 守善

生徒：1～3年生 約500名

外間守善氏が「人生のバランス」というテーマで講演を行った。これまで戦争体験について多くを語らなかった氏が、「戦争は人生のバランスを崩す。若い人たちがバランスのとれた世界を創って欲しい」と戦争のないバランスのとれた世界の大切さを生徒たちに熱く伝えた。

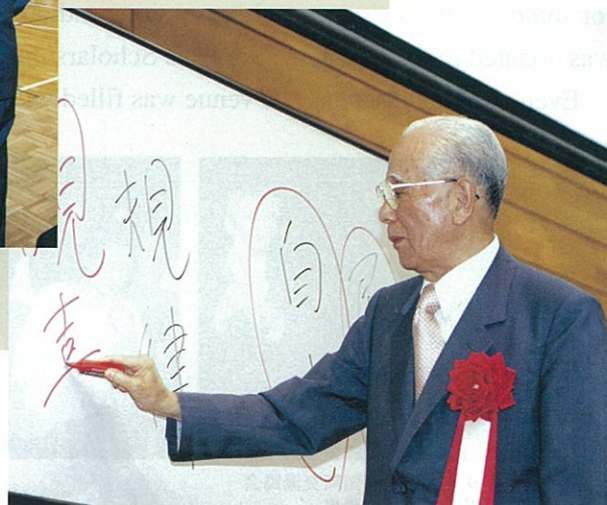
Mushiroda Junior High School

Date & Time: 10:30 - 12:00
Friday, September 19, 2003

Visitor: Professor Hokama Shuzen, Grand Prize Laureate

Students: Approx. 500 first- to third-grade students

Professor Hokama chose the theme, "Balance of Life" for his talk to the students. He who hardly ever talked a lot about his own experience of war, convinced them of the importance of a well-balanced war-free world. "Wars destroy the balance of life. I would like young people to make the world a well-balanced one," he said.



学校訪問
SCHOOL VISITS

修猷館高等学校

日 時：9月19日（金）16：00～17：30

訪問者：学術研究賞受賞者／
レイナルド・C・イレート

生 徒：1～3年生 約80名

レイナルド・C・イレート氏が「若者の役割について」というテーマで講演を行った。氏自身の体験や研究を通じて、「学生生活を楽しむとともに、社会のためとなることを思って勉強して欲しい。また、若いときに大いに旅行し、新たな世界に接して欲しい」と語った。生徒たちからは、戦争や文化・経済の今昔について熱のこもった質問が多数出るなど、大変有意義な時間を過ごしていた。

Shuyukan High School

Date & Time: 16:00 - 17:30
Friday, September 19, 2003

Visitor: Professor Reynaldo C. Iletto,
Academic Prize Laureate

Students: Approx. 80 first- to third-grade
students

Professor Iletto spoke about the "Role of Youth" in his lecture. By relating his own experience and research to the students, he suggested they enjoy their school life as well as study what will be useful for society. He also suggested they travel a lot when they are young to discover a new world. Students threw passionate questions at Professor Iletto, such as about the past and future of war, and cultural and economical changes. This made the talk a valuable experience.



学校訪問
SCHOOL VISITS

筑陽学園高等学校

日時：9月19日（金）10：00～12：40

訪問者：芸術・文化賞受賞者／徐 冰

生徒：2年生 約50名

生徒たちが、漢字のようで漢字でない文字、「新英文書法」のワークショップにチャレンジした。自分だけのオリジナルな文字を書くという作業に、最初はとまどっていた生徒たちだったが、徐冰氏の指導で見るとみるうちに上達し、既製の文字にとらわれず新しいものを創造する楽しさを満喫していた。

Chikuyo Gakuen High School

Date & Time: 10:00 - 12:40

Friday, September 19, 2003

Visitor: Mr. Xu Bing, Arts and Culture Prize Laureate

Students: Approx. 50 second-grade students

Participants challenged seemingly legible, illegible characters in the New English Calligraphy workshop. Although they struggled to create their own, original characters at the beginning, students showed immediate progress with Mr. Xu Bing's guidance. They fully enjoyed the experience of creating new fonts without being bound to any stereotype.



学校訪問 SCHOOL VISITS

福岡女子高等学校

日時：9月19日（金）13：50～15：10

訪問者：芸術・文化賞受賞者／ディック・リー

生徒：1、2年生 約320名

ディック・リー氏が、音楽に出会って、シンガーソングライターになる夢をかなえるために努力したことを語り、「夢は絶対かなう、夢をあきらめずに頑張ってください」と生徒たちにエールを送った。

また、作曲のワークショップでは、生徒たちが創作した作品を、リー氏がアドバイスしながらアレンジしてみると、生徒たちはそのすばらしさに興奮していた。

Fukuoka Girls High School

Date & Time: 13:50 - 15:10
Friday, September 19, 2003

Visitor: Mr. Dick Lee, Arts and Culture Prize Laureate

Students: Approx. 320 first- and second-grade students

Mr. Dick Lee talked about how his encounter with music made him strive to achieve his dream of becoming a singer-songwriter. He encouraged the students by saying "No dreams cannot be fulfilled. Do not give up your dream and work hard."

In the following workshop, Mr. Lee gave some advice and arranged three compositions created by students. His finishing touches to the songs arose a shout of joy and excitement from the students.

