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### Fukuoka Prize Report 2009

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# Fukuoka Prize 2009

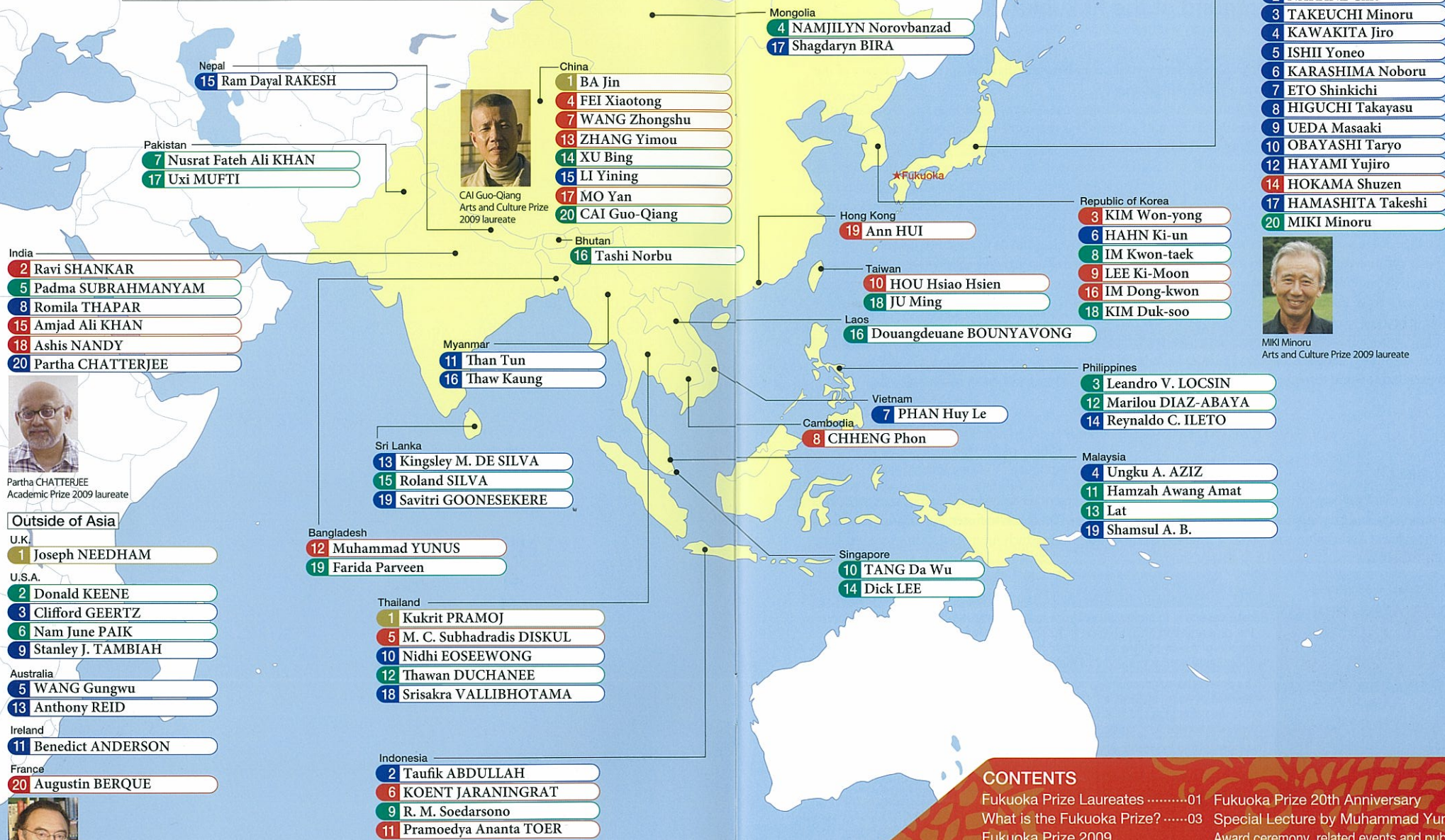
Report





# Fukuoka Prize Laureates

Special Commemorative Prize Grand Prize Academic Prize Arts and Culture Prize  
 \*Numbers refer to the ceremony when the prize was awarded.



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# What is the Fukuoka Prize?

## Background of the Fukuoka Prize

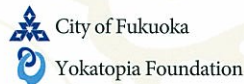
Asia is home to a diversity of ethnic groups, languages, and cultures, which coexist with each other and depend on each other. These diverse cultures have served not only as guardians of the priceless legacy of our long history and tradition, but also as sources of inspiration.

However, in the current era of globalization, there is a danger that Asian cultures may lose their distinctive features due to the encroaching standardization of culture. It is therefore vital to preserve, develop, and promote the harmonious coexistence of the diverse Asian cultures.

As Japan's cultural gateway, Fukuoka City has since antiquity played a significant role in promoting exchanges with other regions of Asia. This history, and a determination to promote and understand the distinctive cultures of Asia, and to further peace, inspired the inauguration of the Fukuoka Prize (Fukuoka Asian Culture Prize) in 1990 through collaboration between academia, businesses, and the city authorities. Since then, there have been 81 prize recipients from almost every region of Asia in these two decades.

Since cultural exchange looks to the future, it is not enough merely to preserve cultures with long histories and ancient traditions. New things emerge from the midst of change: it is necessary to observe them, respect them, learn from them, and build upon them. This is the aspiration of Fukuoka City and its citizens, as we strive to become a center for cultural exchange in Asia.

The Fukuoka Prize will continue to be a means of showing respect to those who have made outstanding contributions to academia, arts, and culture in Asia. We intend, together with the people of Fukuoka, to advertise to the world through our city, the diversity and the distinctiveness of Asian culture.



### 1. Object

The Fukuoka Prize was established to honor outstanding achievements by individuals or groups/organizations in preserving and creating the unique and diverse cultures of Asia. The aim is to foster and increase awareness of the value of Asian cultures as well as to establish a framework within which Asians can learn from, and share with, each other.

### 2. Prize Categories

<b>Grand Prize</b> Prize money: 5,000,000 yen	To be presented to individual/group who has made outstanding contributions to the preservation and creation of Asian culture and have exhibited the significance of Asian culture to the world through the internationality, universality, popularity and/or creativity of their work.
<b>Academic Prize</b> Prize money: 3,000,000 yen	To be presented to individuals/groups that have made outstanding achievements in the field of Asian studies, contributing to the world's understanding of Asia. It covers the fields of social sciences, such as history, archaeology, cultural anthropology, economics, and political science.
<b>Arts and Culture Prize</b> Prize money: 3,000,000 yen	To be presented to individuals/groups that have made outstanding contributions in the cultivation and/or advancement of the unique and diverse arts and culture of Asia. It covers the fields such as fine arts, literature, music, drama, dance, film, architecture, traditional and ethnic culture.

### 3. Geographical Scope

East Asia, Southeast Asia, and South Asia

### 4. Organizing Bodies

Fukuoka City  
Yokatopia Foundation

### 5. Administration and Selection

#### (1) Fukuoka Prize Committee

The Prize Committee serves as an administrative body for the prize. It is responsible for giving final approval to the laureates selected by the Prize Jury.

#### (2) Fukuoka Prize Jury; Academic Prize Selection Committee; Arts and Culture Prize Selection Committee

Nominees for each of the three prizes are shortlisted by their respective Selection Committees. The Prize Jury examines the shortlist and selects the laureates.

\* To ensure impartiality, no member of any Committee or Jury may nominate any prize candidate.

#### (3) Nominators

In order to extensively recruit candidates for the prize, the Prize Committee has over 7,000 nominators in education and research institutions, arts and culture organizations, and news media, both at home and abroad.



### Procedure for the Fukuoka Prize 2009

- Jul. 2008 7,400 nominations from 54 countries/regions are invited to nominate the candidates for 2009
- Jan. 2009 Selection meetings for Arts and Culture Prize (24th), and Academic Prize (25th)
- Feb. 2009 Jury meeting (28th)
- Apr. 2009 Joint meeting of the Selection Committees and the Jury (26th)
- Jun. 2009 Prize winners are chosen by the Prize Committee followed by press conferences in Fukuoka (8th) and in Paris (25th)
- Jul. 2009 Press conferences in Tokyo (23th) and in Beijing (30th)
- Sep. 2009 Award ceremony (17th), public forum (16th, 19th and 20th), school visits (18th), cultural salons (18th and 19th), Fukuoka Prize 20th Anniversary Lecture by Muhammad Yunus (27th)
- Jan. 2010 Fukuoka Prize 20th Anniversary Event of Asian Film Directors (Special Film Screening & Discussion) (27th)

### Fukuoka Prize 2009: Jury and Selection Committees

Fukuoka Prize Jury	Academic Prize Selection Committee	Arts and Culture Prize Selection Committee
Chair ARIKAWA Setsuo President, Kyushu University	Chair INABA Tsugio Professor, Graduate School of Human-Environment Studies, Kyushu University	Chair KONISHI Masatoshi Professor Emeritus, Rikkyo University
Vice Chair TAKADA Hiroyuki Deputy Mayor, Fukuoka City	Vice Chair SHIMIZU Hiromu Professor, Center for Southeast Asian Studies, Kyoto University	Vice Chair FUJIHARA Keiyo Professor, Graduate School of Design, Kyushu University
Member INABA Tsugio Professor, Graduate School of Human Environment Studies, Kyushu University	Member AMAKO Satoshi Professor, Graduate School of Asia-Pacific Studies, Waseda University	Member ISHIZAKA Kenji Winds of Asia Programming Director, Tokyo International Film Festival
Member KONISHI Masatoshi Professor Emeritus, Rikkyo University	Member ISHIZAWA Yoshiaki President, Sophia University	Member USHIROSHOJI Masahiro Professor, Graduate School of Humanities, Kyushu University
Member SHIMIZU Hiromu Professor, Center for Southeast Asian Studies, Kyoto University	Member SUEHIRO Akira Professor, Institute of Social Science, University of Tokyo	Member UCHINO Tadashi Professor, Graduate School of Arts and Sciences, University of Tokyo
Member TSUCHIYA Naonori Chairman, Seiko Electric Co., Ltd	Member TAKENAKA Chiharu Professor, College of Law and Politics, Rikkyo University	Member UDO Seiji Professor, Faculty of Foreign Studies, Tokyo University of Foreign Studies
Member NISHIMURA Atsuko Administrative Vice President Japan Foundation	Member NAKAMURA Hisashi Research Fellow, Ryukoku University	Member KAWAMURA Minato Professor, Faculty of International Communication, Hosei University
Member FUJIHARA Keiyo Professor, Graduate School of Design, Kyushu University	Member NITTA Eiji Professor, Faculty of Law, Economics, and Humanities, Kagoshima University	Member FUJII Tomoaki President, International Institute for Cultural Studies

As of November 2009



## Fukuoka Prize 2009 Grand Prize



## Augustin BERQUE

France / Cultural Geography  
Director of Studies, School of Advanced Studies in the Social Sciences (l'École des hautes études en sciences sociales: EHESS)

## Award Citation

Professor Augustin Berque is one of the leading Japanologists and cultural geographers in France. He has developed philosophical theories about European and Japanese human societies and space/landscape/nature, and established a unique academic concept, *Écoumène*. His empirical approach towards Japanese culture has contributed greatly to understanding Japan, and has been internationally praised.

## Brief Biography

1942	Born in Rabat, Morocco	1984-88	Dean, <i>Nichifutsu Kaikan</i> (Maison franco-japonaise), Tokyo
1969	Ph.D. (Geography), University of Paris, France	1991	Chevalier of the Order of Merit
1970-74	Lecturer in French at Hokkaido University	1995	Design Award, Japan Inter-Design Forum
1977	D. Lit., University of Paris IV	2005-06	Visiting research scholar, International Research Center for Japanese Studies, Kyoto
1979-	Director of Studies, EHESS, Paris	2006	Appreciation Prize of AIJ (Architectural Institute of Japan)
1981-99	Director, Center for Research on Contemporary Japan, EHESS		

## Seeking Universal Human Roots in Culture and Nature

I am particularly honored to receive the Fukuoka Prize, since I am not Asian, but a Western geographer practicing orientalism. I cannot content myself with culturalism, since as a geographer, while fully acknowledging the singularity of any milieu (*fūdo*), I have always tried to find universal human roots in the relationship of any culture with nature. I was led on this way by a Japanese philosopher, Watsuji Tetsuro. He called this way mesology (*fūdogaku*). In my turn, I have tried to go further on this way, by using both Western and Eastern (Chinese) references which, in his time or from his stance, were not available. Far from both cultural imperialism and from the closure of each culture on itself, this is how I understand cultural exchange, especially between the East and the West. Beyond my own limits, I hope this movement will go on forever.

(From the acceptance speech)



## School Visit

Sept. 18  
Shuyukan High School

Prof. Berque began his talk to the assembled first- and second-year students by describing his initial encounter with Japan, then discussed how the book *Fūdo* by Japanese philosopher Watsuji Tetsuro defined the direction of his future research, and intro-

duced his research since, punctuated with anecdotes of his experiences in Japan and reminiscences.

He mentioned the Japanese farmers who moved to Hokkaido in the pioneering era, and succeeded in rice agriculture there, citing them as an example of how *fūdo* is not merely the physical environment of the locale, but how the environment is shaped and defined through its human inhabitants. He lamented the fact that *fūdo* is being lost to standardization in Japan and the other industrialized nations, stressing the importance of preserving *fūdo* while adopting the good aspects of the world. The students in the audience were exhorted to re-examine their own understandings of Japanese *fūdo*. Prof. Berque met with seven student representatives for a discussion

About 800 students listened attentively to his talk.



After the talk, he was presented with a bouquet in appreciation by the student body.



He greatly enjoyed his four years in Hokkaido, and mentioned how he would go skiing a few times each winter.

session after the talk. He answered their questions in depth, often drawing laughter for a relaxing and enjoyable session.

## Public Forum

Sept. 19  
At IMS Hall Participants: 250

## Fūdo and Japan: towards a Global Perspective

After his keynote speech, Professor Berque presented a number of thought-provoking observations dealing with *fūdo*, based in part on his life in Japan for fifteen years, in a discussion session with Hideki Nozawa, Professor Emeritus of Kyushu University, coordinated by Yoshiaki Ishizawa, President of Sophia University.



## Fūdo includes not only the environment, but the subjectivity of the inhabitants as well

During my studies in geography and Oriental studies, I encountered a book by Tetsuro Watsuji entitled *Fūdo*, published in 1935. I was deeply interested in the concept of *fūdo* that he discussed, introducing the concept of ontology into geography while preserving the phenomenological interpretation. He wrote that *fūdo* was not merely the environment, but also included the subjectivity of its human residents. It is impossible to understand the reality of *fūdo* without first understanding the people living within it.

I formerly lived in Sapporo, and one of my research themes there was the pioneering of Hokkaido in the Meiji era. At that time rice agriculture was thought scientifically impossible in Hokkaido, but the determination and efforts of the farmers there, coupled with a natural mutation exhibiting improved resistance to cold climate, made it possible. The flavor of this strain drops somewhat when grown outside the Hokkaido region, and no doubt it would have been disposed of as weed. With the successful establishment of rice agriculture in Hokkaido, however, this rice assumed a central position in the *fūdo* of the region. This *fūdo* incorporates both subjectivity (the feelings of the local inhabitants) and objectivity (nature, scenery, etc.), and the balance between them can also be interpreted as the relationship between the collective and the individual. The interac-

tive relationship between these two elements, trajectory, is what creates *fūdo* and the people.

In today's world, the *fūdo* of diverse regions including Japan are being homogenized, and this trend has been questioned. These warnings against modernization are a new research theme of mine. The environment and human inhabitance are threatened, and we must recognize the need for a lifestyle based on quality, not on materialism. Philosopher Martin Heidegger once said that people should live like poets. Creating the earth of the future will require us to assume lifestyles with the spiritual richness of poets.

## Panelist

Hideki Nozawa  
Professor Emeritus, Kyushu University



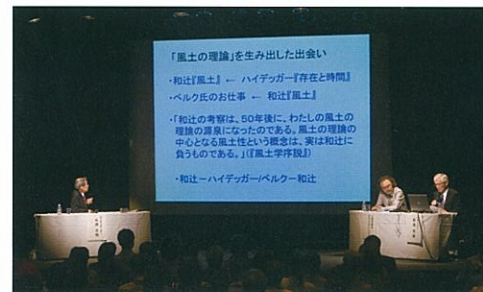
Prof. Berque has filled in many of the inadequacies of Watsuji's original *fūdo* concept, making it much richer and detailed. The concept of trajectory, defining an approach based on a combination of the aspects of both the unique and the universal, has vastly deepened *fūdo* study. *Fūdo*, to him, is intimately linked to a better understanding of Japan, and he suggests that the concept of *fūdo* underlies global themes in the fields of sociology, environmental science, ethics, philosophy and thought.

## Coordinator

Yoshiaki Ishizawa  
President, Sophia University



There are theories in Asian thought that are not actually put into words, but that we hope will be understood nonetheless. Prof. Berque identified these in the Watsuji's work, and made them more readily evident to further extend *fūdo* study. Underlying the Japanese language is the unique cultural foundation of Japan, and for that reason, we have found that this language itself is one of the materials he has used in his research.



## Culture Salon

Sept. 18 Seinan Gakuin University

Prof. Mitsumasa Wada served as coordinator for the discussion on "Fūdo, Scenery and Taste: A Comparison of Living Space in Japan and France" (*Fūdo, Fūkei, Fūga - Ikiru Kukan no Nichifutsu Hikaku*), with about 30 participants, mostly students. Prof. Berque began by explaining his theory that *fūdo* is the framework for human existence. He responded to numerous questions and opinions from the audience, pointing out differences between the two nations in religion, culture architecture, scenery and nature, touching on future development including further height-

ening cultural levels to advance to the next historical phase. A sophomore at the University commented "It was a very significant talk, making me realize the need to understand the interface between the environment as it is perceived by science, and by living things."



## Public comment 〰)



I was especially interested in his concept of trajectory, and the development of rice agriculture in Hokkaido. I believe that the environment nurtures people, but his talk made me feel that we should explore *fūdo* more deeply within modern Japanese culture.



# Fukuoka Prize 2009 Academic Prize



## Partha CHATTERJEE

India / Political Science, History  
 Professor of Political Science, Centre for Studies in Social Sciences, Calcutta  
 Professor of Anthropology and Middle East and Asian Languages and Cultures, Columbia University, New York

### Award Citation

Professor Partha Chatterjee is a leading Asian academic in political science and history, who has raised penetrating questions from the viewpoint of Asia and of developing countries. He has led the Subaltern (non-elite) Studies movement and has tried to illuminate the previously neglected 'politics of the masses', through which he has proved that an academic discipline created in Asia can make a contribution of global significance.

### Brief Biography

1947 Born in Calcutta, India  
 1971-72 Ph.D. (Political Science), University of Rochester, U.S.A.  
 1973 Fellow of Political Science, Centre for Studies in Social Sciences, Calcutta (1979-; Professor, 1997-2007; Director)  
 1989-91 Visiting Professor, New School for Social Research, New York  
 1993 Visiting Professor, University of Leiden, the Netherlands

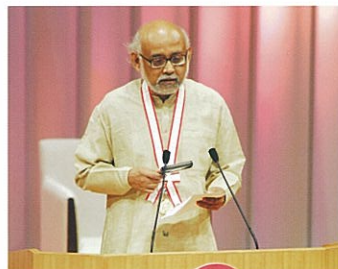
1997-2001 Professor of Anthropology, Columbia University, U.S.A.  
 2001 Fellow, Wissenschaftskolleg, Berlin, Germany  
 2003 Distinguished Visiting Fellow, Trinity College, Dublin, Ireland  
 2006 Fellow, Center for the Humanities, Princeton University, U.S.A.  
 2007-2008 Professor of Middle East and Asian Languages and Cultures, Columbia University, New York

## The Importance of a Critical Examination of History

The history of a nation is comprised of diverse facts overlying one another, and a critical examination is especially important for a nation like India. The study of history may not be a terribly productive field of study, but when a new discovery is made I feel the same excitement as if I have unearthed a new lode of gold.  
 (From his speech during the school visit)

There is one similarity in the recent histories of Fukuoka and my City, Kolkata. Because of their geographical and historical locations, they have been open to many outside influences that have shaped the lives, institutions and characters of their peoples. I have been a fortunate inheritor of this tradition of encounters between the local and the foreign. It is often said in recent times that no scholarly research of international standards is possible in Kolkata. By honouring me, you have also proved this saying to be untrue.

(From the acceptance speech)



### School Visit

Sept. 18  
 Seinan Gakuin High School

450 third-year students from the Seinan Gakuin High School packed the chapel there for an extracurricular talk that lasted about 50 minutes.

Prof. Chatterjee began by mentioning that he had wanted to be a soccer player when he was young, and that he had studied history and politics at a university in America, as well as describing the deplorable condition of his homeland at that time. He pointed out the differences between the history and economic development of India, which had been under British rule for two centuries, and those of Japan, which had never been ruled by another nation. He stressed the importance of examining issues with a critical eye, always remaining aware that what is visible is not the reality, advising students to unearth what lies behind it all,

and to question the apparent paths to the future.

He punctuated his talk with questions directed to the somewhat tense students, such as "Who likes history?" "What era do you think is the most interesting?" and "Who wants to become a historian?" He closed his talk by expressing the joy and significance he felt in the study of history.



A student expressed appreciation for his talk, in English.



The students were deeply impressed by the importance and fascination of history.



"It is an unexpected joy to be able to speak at a Fukuoka high school."

### Public Forum

Sept. 20  
 At IMS Hall Participants: 150

## Voicing the History of the Voiceless

Professor Chatterjee talked with Professor Chiharu Takenaka of Rikkyo University, who researches international and Indian politics and has translated work by Professor Chatterjee. Their discussion touched on methods of uncovering the history of the ordinary people, and how to utilize that knowledge in the future.

### History Imparts New Power to Knowledge

**Takenaka:** I look forward to hearing your talk today, along with the other people here, as you were my inspiration when I first began studying India.

**Chatterjee:** When I began my work as a historian, I had the opportunity to listen to the experiences of the ordinary people in the battle for liberation. Their story was considerably different from the history told by the leading elite, and my doubts crystallized in subaltern (non-elite) studies.

When I examined how India gained independence from Britain, I felt that it was essential for the historian to recognize the separate nature of the subaltern population. It was however very difficult to demonstrate that the subalterns had independence and self-governance, because their voices were not recorded in government or police reports, or in the newspapers. I met with people who lived through those times and interviewed them directly, but it was difficult for them to discuss memories of events that happened 20 or 30 years earlier. We tried a variety of methods of uncovering the voices of the unheard masses accurately and giving



them expression.

With Indian democracy, unlike that of other nations, the ratio of voting population rises inversely with income, and such low-income people utilize the representative system to claim their rights to live. This relationship between the subalterns and politics has continued until the present day.

**Takenaka:** India is an immense land, with a long history. Could you speak a bit of that richness?

**Chatterjee:** India has many languages, each with roots in its own region, and each language has formed a regional culture around it. Indian culture is extremely diverse because each of these languages has its own literature, theater, film and other forms of artistic works.

**Takenaka:** Subaltern studies captures the history of the ordinary people, but what significance does it have in education and society?

**Chatterjee:** India has a set of official school textbooks, but there are regions which use their own texts instead. Some of these have been stimulated by subaltern research to incorporate local history to a greater extent.

**Takenaka:** The people of India have made their own history richer and deeper, incorporating the stories of more people. Your work had demonstrated that the past is not dead, but it is a catalyst for new knowledge in the present as well as in the future.



### Culture Salon

Sept. 19 Fukuoka University

A discussion between Prof. Chatterjee and university researchers was held on subaltern (non-elite) politics and history, with Prof. Takenaka, Prof. Hiromu Nagashima of the University of Nagasaki and Prof. Shinzo Matsuzuka of Fukuoka University serving as commentators, and Prof. Etsuro Ishigami of Fukuoka University as moderator.

In the first half, Prof. Chatterjee introduced the birth and development of subaltern study. In the second half the commentators posed questions such as what some of the current themes of this study were,

and why the relatively uncommon word 'subaltern' was used. From the audience, questions included his comments on subaltern history from the colonial era, and the significance of political participation by low-caste females in India. He answered each question, helping participants to more fully grasp the significance of subaltern studies.



### Public comment 〰️



The significance of political participation in Japan is dwindling, but his talk helped us to recognize the relationship between self, politics and culture. It was an excellent opportunity to experience the world directly, instead of through the eyes of the media.



# Fukuoka Prize 2009 Arts and Culture Prize



## MIKI Minoru

Japan / Music Composition

### Award Citation

Mr. Minoru Miki is a composer renowned both in Japan and throughout Asia. His work, including the 'Operatic Cycle on Japanese History', has won an international reputation. He has played a leading role in modernizing and globalizing Japanese music, and made a significant contribution for creative musical interchange between Japan and Asia, and also between the East and the West.

### Brief Biography

1930	Born in Tokushima, Japan	2000	<i>The Tale of Genji</i> was commissioned and world-premiered by Opera Theatre of Saint Louis
1955	B.A. (Music), Tokyo National University of Fine Arts and Music	2002	Organized the Asia Ensemble, consisting of leading soloists of Asian traditional instruments (currently, Artistic Director)
1964	Founded Pro Musica Nipponia and worked as the Artistic Director and Composer for 20 years	2006	<i>Ai-en</i> was commissioned and world-premiered by New National Theatre, Tokyo
1973-2003	Adjunct Lecturer, Tokyo College of Music (2004-07, Visiting Professor)	2006-	Founder and Artistic Director, Hokuto International Music Festival which is designed for Eastern and Western musical exchange
1993	Organized the Orchestra Asia, consisting of Japanese, Chinese, and Korean musical instruments (-2002, Artistic Director)		
1994	National Medal of Honor with Purple Ribbon		
2000	Order of the Rising Sun		

## Universal Music Beyond Japan, Asia and the West

Nobody else had thought of composing an operatic cycle covering diverse historical periods of Japan, while taking international aspects into consideration, or creating symphonies combining Western orchestras with large ensembles of traditional Asian instruments. And nobody was deeply involved in creating new works to modernize and internationalize ethnic instruments from Japan or elsewhere in Asia, or producing them. I have always been excited by this dangerous task, as walking the interface between East and West, old and new, is akin to walking a ridge line in the Himalayas.

I have been striving to achieve universal music for over fifty years, working toward an international musical culture that equally treasures the identities of Japanese, Asian and Western music while surpassing them all in a unified whole. I had hoped to earn this Arts and Culture Prize, as there are no international music awards, and I am deeply honored to be the first Japanese to win this recognition.



(From the acceptance speech)

### School Visit

Sept. 18  
Hakozaki Seisho Junior High School

Mr. Miki attended a performance at the Hakozaki Seisho Junior High School, known for its active *koto* (Japanese zither) club, participating in a lively musical interchange.

He introduced his own feelings about the selected pieces, and presented four of his own compositions, including the children's song "Nohara Uta," with female opera singer Ruri Usami and pianist Shoko Yanaizu. About 450 students listened raptly to the performance.

In appreciation, 20 students of the club performed a musical piece, "Sekijun." He praised the interwoven harmonies of the 20 *kotos* played in unison as "a splendid performance, with the players perfectly attuned to one another."

After the performance, Mr. Miki spoke about the development of a new *koto* suitable to modern music, his feeling about com-

posing, as well as answering questions from the students with smiles. When asked what was most important when composing for opera, he stressed that opera is a comprehensive artistic performance, combining song, musical performance and theater, and composers needed to study a wide range of elements to be able to compose expressive music.



Receiving a bouquet from the student representative.



Ms. Usami singing his composition in her richly expressive voice.

He applauded and commented on their performance.



*The Tale of Genji* was commissioned and world-premiered by Opera Theatre of Saint Louis

Organized the Asia Ensemble, consisting of leading soloists of Asian traditional instruments (currently, Artistic Director)

*Ai-en* was commissioned and world-premiered by New National Theatre, Tokyo

Founder and Artistic Director, Hokuto International Music Festival which is designed for Eastern and Western musical exchange

### Public Forum

Sept. 20

Fukuoka Bank Hall

Participants: 500

## The Musical World of Minoru Miki

The World of Minoru Miki brought together the *koto* club of Chikushi Jogakuen High School, RKB Female Choir, traditional Japanese musical instrument performers and opera singers. Mr. Miki, a leader in modern Japanese music, served as the moderator for two-and-a-half hours of diverse, new and fascinating Japanese music.

### Part 1: The Fascination of Minoru Miki

Four groups performed, including a nine-part operatic cycle of Japanese history that only Mr. Miki could write, as well as *sokyoku*, choral, instrumental and vocal pieces, revealing the breadth and depth of his music.



Koto club of Chikushi Jogakuen presents "A Puppet Show," from *Three Festival Ballads for Koto Quintet*.



RKB Female Choir performs "Journey Around the Cape" and "See you again."



Operatic singer Ruri Usami and pianist Shoko Yanaizu performed 3 pieces from the opera *Shizuka and Yohitsune*.



Yui Ill: *Flowers and Water*, a work combining Japanese instruments such as *koto* and *shakuhachi* with western instruments including violin and harp.



### Part 2: Discussion

Mr. Miki spoke with Tomoaki Fujii, President, International Institute for Cultural Studies and Professor Emeritus, National Museum of Ethnology, on the feelings encompassed in Miki's work and their fascination, while viewing recordings of the performance of Pro Musica Nipponia (composed entirely of Japanese musical instruments) in Berlin, and the opera *Ai-en*, based on Japanese history.

*Ai-en* is set in Japan and China, based on the Japanese emissaries sent to Tang China in the Nara era, and will be performed in Heidelberg in 2010, for the first time in Germany. As one of the highlights of this work, a pipa performance was shown on screen, filling the hall with the beautiful tones of the pipa being played masterfully. Fujii praised the great works of Miki, and his role of spreading Japanese traditional music throughout the world.



### Culture Salon

Sept. 19 Solaria Nishitetsu Hotel

Seven composers primarily based in the Kyushu/Okinawa region welcomed Mr. Miki and his wife Nana-ko to the salon, discussing his creative activities, Asian music and other matters.

Miki positioned "Asia and opera" as his life's work, telling of his invention of the 21 stringed *koto* and *sokyoku* publishing activities in China. The establishment of Orchestra Asia, composed of traditional instruments from Japan, China and Korea, was in part a realization of his dream to create an Asian orchestra that could compete favorably with Western-style music.

The participants also engaged in an active exchange of opinions on Asian musical instruments and music halls. Toru Tamura, board member, Kyushu Composer's Association, commented he was excited and stimulated by the salon.



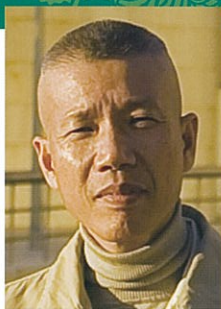
### Public comment ☺☺



The collaboration between Japanese and Western music instruments was amazing. We heard it for the first time, and had never thought there would be such a beautiful harmony. It still echoes in our hearts.



## Fukuoka Prize 2009 Arts and Culture Prize



## CAI Guo-Qiang

China / Contemporary Art

## Award Citation

Mr. Cai Guo-Qiang is an internationally eminent leader of the contemporary art world. With his original methodology seen in his use of gunpowder and fireworks in spectacular outdoor projects, and the unique expression rooted in the traditional Chinese view of the world, he has created an artistic world which combines awareness of current problems with a primordial energy universal in its scope while also continuing to strive for fresh possibilities in artistic expression.

## Brief Biography

1957	Born in Quanzhou City, Fujian Province, China	1999	Venice Biennale International Prize (Golden Lion), 48th Venice Biennale
1981-85	Studied at the Department of Stage Design, Shanghai Drama Institute	2001	Asia-Pacific Economic Cooperation Cityscape Fireworks, commissioned by APEC for its closing ceremonies, Shanghai
1986-95	Based in Tokyo, Japan	2007	The Seventh Hiroshima Art Prize, Japan
1989	Launched <i>Project for Extraterrestrials</i> (performed approx. 30 times over the next 10 years)	2008	Director of Visual and Special Effects for the Opening and Closing Ceremonies of Beijing Olympic / Paralympic Games
1995	Moved to U.S.A. (and since then based in New York)		

## Coming to Fukuoka I Returned to Asia; Coming to Japan I Approached the Cosmos

I began to think of Asia because of the message that Fukuoka sent to the rest of Asia, and the concepts it entails. I tried to position Asian culture as an artist, and that's why I say that I have returned to Asia by coming to Fukuoka. As an Asian, I personally thought that Japan had become too Westernized in the process of modernization, and decided to attempt a grand work from the cosmic perspective. By coming to Japan, I have approached the cosmos.

As I perform around the world I am perceived by many as an "Asian," but this has both good and bad aspects. One good aspect is that I can create works on a huge scale through a uniquely Asian concept of dialogue with nature. Another is the Asian philosophy that respects other cultures encompassed within the cultures of Asia, which allows me to create well even through interaction with people from other lands. And I think these aspects have made it possible for me to receive this splendid prize today.



(From the acceptance speech)

## Special Program

"The Pleasure of Creation" by Cai Guo-Qiang  
Interaction with Youth at the Fukuoka Asian Art Museum



Sept. 18 Fukuoka Asian Art Museum

The More Difficult it is, the More Enjoyable it is

Five budding artists now studying at Fukuoka University presented their work to a world-class artist for his commentary and advice. Mr. Cai critiqued each piece at length, commenting "Art is the world of the individual artist, and sometimes the external and internal realities of the piece are totally different from each other. That's why it is so difficult to critique a work of art in front of others."

As the nervous students showed their work via the projector, he commented on the intriguing drawings, clever designs and bold methods of expression used, even touching on the internal world of the artists hidden in their works to give the students a deeply sig-

nificant experience. He explained that it was important to continue to enjoy artistic creation while recognizing the difficulty entailed, and closed with a word of encouragement, commenting "You have already created very mature, complete works, but the real work begins from here. You must learn to show your internal worlds, to face and interact with your strong and weak points. This is where the untapped potential of Japan, and of Asia, will be found. That potential is one step deeper within you." He explained that outstanding artists must think deeply, and express the complex in simple ways. The students listened attentively to his guidance.

## Public Forum

Sept. 16

ACROS Fukuoka Event Hall Participants: 250

## Art: What can it do?

Cai Guo-Qiang discussed the diverse potentials of art while introducing some of his works and projects that have drawn much acclaim around the world. As with his artwork, his talk also captivated the audience.



## Driven to Explore the Potential of Art

Exhibitions of contemporary art in Asia generally do not draw large numbers of visitors, but tend to be enjoyed by the few. This is unfortunate, especially considering that contemporary art expresses messages on society and the era through new techniques, so people should feel more familiar to it compared to traditional art. The theme for the forum focused on this point.

First and foremost, "Art must be useful in your own life." Unless you yourself are happy, others cannot feel happy either. That's why you should concentrate on what you want to see and do. For me, I achieve catharsis through fireworks, blowing off my dissatisfaction with my sadness, my weakness, or with society itself. I can express my feelings to others through art, and I feel at peace when I can express the beauty of nature.

When I want to draw attention to some social issue, I can send a message through my art, because art is a bridge between myself and society. The tough part is to find a fascinating and powerful means of expressing my feelings in my art. Problems must be resolved outside of art, but in the end are expressed through artistic energy. This is something I am constantly aware of.

Art also has the aspect of helping people. For example, I have auctioned off some of my pieces, and made donations to help victims of the earthquakes in Taiwan and Sichuan. I was involved in a project to make kites with children in Egypt, and even after

that project ended, they still hold kite events annually. Artists not only show their work to others, they sow the seeds of culture.

Many people are awed and excited by my fireworks. People across the globe were astonished by the Olympic fireworks that graced the skies above Tiananmen Square in Beijing. Art brings joy to people.

I think although art is not very practical, it has many potentials. I hope that you all will visit art museums more often, and encounter the pleasure of contemporary art as you discover new methods of expression and new concepts.



## Guest Speaker

Yoichi Maki  
Professor, Faculty of Liberal Arts,  
Saitama University



I think that the theme of Cai's work is "reconciliation." He uses gunpowder for peace, not for war, and the Great Wall of China to bring people together rather than keep them apart. He holds exhibitions at major art museums across the world, while simultaneously creating new art in each region. He is reconciling contemporary and modern art, globalism and localism.

## Guest Speaker

Raiji Kuroda  
Director, Curatorial Section,  
Fukuoka Asian Art Museum



Cai's work surpasses the boundaries of conventional contemporary art, destroying the division between contemporary and modern art, and even perhaps making the definition of art itself irrelevant. It is not the responsibility of the artist, but the responsibility of society as a whole to realize the value of art, even art which has no immediately apparent value, but I wonder if Japanese society today can still accomplish this task?

## Moderator

Masahiro Ushiroshoji  
Professor, Graduate School of Humanities,  
Kyushu University



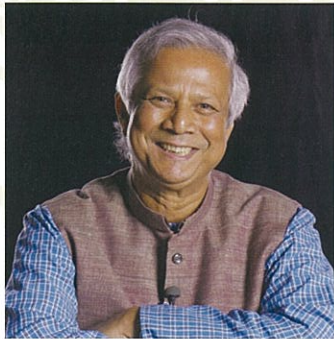
When I saw Cai's work, I realized once again how important it is not to automatically dismiss a piece of art as something that is difficult to accept, or understand. This is certainly important in art appreciation, but I think it is also important to be sure not to automatically reject people you meet just because they are unfamiliar.

## Public comment )))



His talk on planting the seeds of culture in various regions was interesting. His determination to express himself is very strong, and that really impressed me. I was interested in how he enjoys what he is doing, at the same time bringing changes to regions and societies.





**Professor Muhammad Yunus**

Born in Chittagong, Bangladesh, in 1940. Prof. Yunus founded the Grameen Bank in 1983, providing small, interest-free loans to women in poverty-stricken farming families. His concept has had a significant effect on the world as an effective model of a support system to aid people in escaping poverty and to aid women in achieving economic independence. He was awarded the Grand Prize of the Fukuoka Prize in 2001, and together with the Grameen Bank won the Nobel Peace Prize in 2006. Today he has proposed an extended model of the Grameen Bank, which he calls 'social business'. The concept defines a corporation which works to maximize social benefit rather than returns to stockholders. Profit required for the company to continue to exist is retained, with extra profit contributed to help resolve medical, environmental, education and other social issues. His concept is attracting attention as a new type of business within the capitalist system.

Assoc. Prof. Ashir Ahmed and Assis. Prof. Takuzo Osugi of Kyushu University introduced Prof. Yunus and the Grameen concept. Prof. Yunus then gave a keynote speech, and joined Ashir and Hiroto Yasuura, Vice President of Kyushu University in a discussion. The event closed with the signing of an agreement to investigate the establishment of a cooperative effort between the Grameen and Kyushu University.



**Part 1 Keynote Speech**

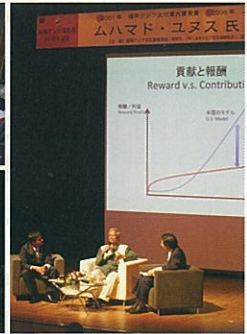
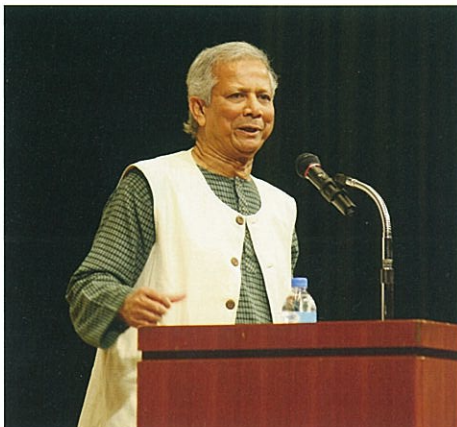
**People Can Escape Poverty if Given the Chance**

In 2001, the year I received the Grand Prize of the Fukuoka Prize, Bangladesh suffered a disastrous flood. At least half of the people that the Grameen Bank had loaned money to lost their homes or jobs in the catastrophe, and European mass media predicted that the Grameen Bank was doomed. Recovery continues even today, but the people remain threatened by floods and typhoons, and if global warming causes the sea level to rise, about 20% of the nation's land area will be lost. Worse, agriculture there will be impossible. The entire world faces a severe crisis, and we must all live in ways that do not bring misfortune upon others.

The Grameen Bank today loans about US\$100 million a month. We have branches in every farming village, and finance over 8 million people. 97% of these are women, and many of them are illiterate, but all of their children attend school, and many of them take advantage of scholarships and educational loans to proceed to higher education. The new generation

of children is being raised even in these poor homes. The people are illiterate because society never gave them the chance to attend school. Poverty was not created by the poor, but by the social systems they live within. There is no difference in our abilities, and they can escape poverty if only given the opportunity.

Even people who cannot put up collateral can borrow money from the bank, and with the money and credit can live, and repay the loan. The micro-credit program run by the Grameen Bank is today utilized in many places in Asia, Africa, South America and the United States, including New York. The majority of the financing systems in the world today refuse, in principle, to loan to the poor, who make up two-thirds of the world's population, making it impossible for them to borrow. This approach can only further widen the gulf between haves and have-nots. Twisted concepts brought about the financial crisis, and I think also brought an opportunity to review the entire global financial system.



**Resolving Social Problems through Social Business**

People look after their own interests, but they also have a sense of fairness that transcends the individual. We have launched what we call 'social business' in Bangladesh, as a type of business not intended to benefit the individual. Grameen Danone Foods, a joint venture with a French company, provides nutritional supplements to malnourished children, while Grameen Veolia Water is designed to supply arsenic-free drinking water. Both companies have positioned an improvement in the people's

lives as a higher priority than profit, and strive for financial independence while manufacturing safe, inexpensive, high-quality products. We are also trying to start up a school for nursing, to train medical practitioners.

Interest in social business is rising around the world today. If technology-driven businesses are established worldwide to help resolve social problems, I believe we can eradicate problems faced by so many people today, such as poverty and disease. Poverty will become a relic from the past, and only found in museums. I pray that such a day may come.

**Part 2 Discussion**



**Ending Poverty: What Type of Society Can We Build to Accomplish It?**

**Muhammad Yunus**  
Managing Director, Grameen Bank

If the Japanese assume positions of leadership and drive the social business initiative, I think the world will be transformed. The future is no longer the era of capitalism, but the era of creativity. I hope that we can educate the children in the significance and functions of social business and position it as a viable career choice. I want to give the interest of youth free rein, and respect their creativity and innovative spirit. If they believe that they can make a better world through their own efforts, it will happen. Technology will aid them.



**Hiroto Yasuura**  
Trustee and Vice President, Kyushu University

The concept of social business Prof. Yunus proposes, free of the motive of personal profit, is very close to the old Japanese approach, I think. Kyushu University and the Grameen Bank are starting up collaborative projects: the Grameen Creative Laboratory to research and promote social businesses, and the Grameen Technology Laboratory to develop technologies and products for industrializing nations. I am confident that their research results will assist many people around the world.



**Ashir Ahmed**  
Research Associate Professor,  
Graduate School of Information Science and  
Electrical Engineering, Kyushu University;  
Project Director, Grameen Communications

Kyushu University is engaged in research to provide each village in Bangladesh with an information site, allowing each village to generate profit from that information. The hint for this project came from the "One Village, One Product" movement in Oita Prefecture, where I was a foreign student. We are also researching and developing a multipurpose electronic passbook for the Grameen Bank, utilizing the latest electronic technology, and expect to put it into use there as the first application of its type worldwide.

**Public comment ☺☺☺**



His dream of making a better world has inspired me very much. I feel as if I have learned the essence of business, and it has made me think about how I live my life.



# Award ceremony, related events and publicity

## Award Ceremony

Sept. 17 At Fukuoka International Congress Center

Their Imperial Highnesses Prince and Princess Akishino attended the award ceremony, joining an audience of about 1,000 citizens, foreign students and people in cultural fields in celebrating the 20th anniversary of the Prize.

The laureates were ushered in by students from Chikushi Jogakuen University, dressed in kimono. After citations and medals were presented by Mayor Hiroshi Yoshida of the Fukuoka City and Michisada Kamata, Chairman of the Yokotopia Foundation, each recipient gave a speech expressing his joy, with messages to Fukuoka citizens. Students from Fukuoka International School then handed them bouquets.

In the second part of the event, MC Eriko Kusuta talked with the laureates, filling the hall with laughter as they talked of episodes from childhood, the fascination of Japanese culture and thoughts on Asian culture. After the talk, a student at Seinan Gakuin University delivered a congratulatory message on behalf of the citizens. In closing, opera singer Ruri Usami performed *Wakahime*, one of Minoru Miki's best-known works.



Greetings from the Mayor

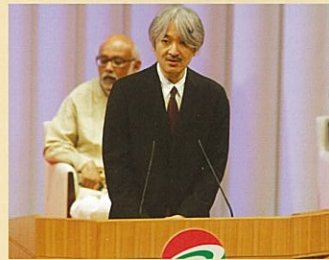
Presentation by the Chairman

Eriko Kusuta as MC

Performance of Miki's opera *Wakahime*

### Speech by Prince Akishino (extract)

Asia has given birth to a diverse range of *fūdo*, and over long centuries each region has developed its own unique culture. When I travel through other lands in Asia I am constantly amazed at the depth and richness they offer, and feel once again how important it is to preserve and pass on this cultural heritage. The Fukuoka Prize is highly significant for its contribution to the preservation and creation of Asian cultures. The achievements of the laureates recognized here today are treasures not only for the people alive today, but indeed for all of humanity, including future generations.



### Celebration Party

A less formal celebration party was held after the official ceremony. Consul General Philippe Janvier-Kamiyama of the Consulate-General of France in Osaka-Kobe presented his congratulations to the laureates, and was joined in his praise by representative from other nations, and attending residents of Fukuoka.



## National and International Press Coverage

A press conference was held in Fukuoka on Monday, June 8, immediately after the final decision was made on the winners of the Fukuoka Prize 2009. Details of the winners, the selection process and the award citations were announced. Press conferences were also held in the homelands of the individual recipients in June and July, and covered worldwide by a variety of media.



Augustin Berque in Paris



Cai Guo-Qiang in Beijing



Minoru Miki in Tokyo

### Major press conferences

Laureate	City	Date	Attendance	Honorable guests
Augustin Berque	Paris	Thursday, June 25	50	Christian Sautter, Deputy Mayor of Paris Hirotaka Watanabe, Minister, Japanese Embassy in France
Minoru Miki	Tokyo	Thursday, July 23	30	Yasuo Nakato, CEO, Japan Arts Corporation Ryo Ochiai, Chair, Yui-no-kai
Cai Guo-Qiang	Beijing	Thursday, July 30	90	Wang Wengzhang, Vice Minister, Ministry of Culture Hiroyasu Izumi, Minister, Japanese Embassy in China Wang Zhongshu, Fukuoka Prize Laureate 1996 Mo Yan, Fukuoka Prize Laureate 2006

Note: No press conferences were held abroad for Partha Chatterjee.

### Other publicity

An extensive publicity campaign was conducted through a variety of media including the internet web site, an e-mail magazine and newspaper advertisements. Fliers were distributed through various institutions, organizations, universities and restaurants to attract participation.

### Fukuoka Prize web site and E-mail magazine 'Asian Winds'

<http://www.asianmonth.com/prize>

At the Fukuoka Prize web site you can learn more about the 81 laureates whom Fukuoka has chosen in the past, and how they enjoyed their time in Fukuoka. The site contains a full archive of the lectures and symposia given by these Asian cultural masters, and of the treasure house they have left us. There is also an online bookshop for those wanting to explore further, as well as comments by the citizens on the Prize. The e-mail magazine, 'Asian Winds' is full of information of up-to-date events and the laureates' profiles. Both give complete information and the fascination of the Prize.







# Fukuoka Prize Roll of Honor

## 1990 (First)



### 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

## 1990 (First)



### 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"

## 1990 (First)



### 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

## 1991 (Second)



### 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

## 1991 (Second)



### 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

## 1992 (Third)



### 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

## 1992 (Third)



### 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

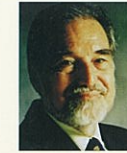
## 1993 (Fourth)



### Grand Prize

**FEI Xiaotong**  
(China/ Sociologist, Anthropologist)

Sociologist and anthropologist who analyzed various aspect 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

## 1993 (Fourth)



### Academic Prize

**KAWAKITA Jiro**  
(Japan/ Scholar of Ethnogeography)

Leading ethnogeographer, 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, "Urtyн duu"

## 1994 (Fifth)



### 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 exception work on Chinese identity

## 1994 (Fifth)



### 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

## 1995 (Sixth)



### 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



## 1995 (Sixth)



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

## 1996 (Seventh)



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

## 1996 (Seventh)



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

## 1997 (Eighth)



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

## 1997 (Eighth)



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

## 1998 (Ninth)



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

## 1998 (Ninth)



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

## 1999 (Tenth)



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

## 1999 (Tenth)



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

## 2000 (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

## 2000 (11th)



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

## 2001 (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

## 2001 (12th)



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

## 2002 (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



## 2002 (13th)



### 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

## 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

2003 (14th)



### 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

2004 (15th)



### 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

2005 (16th)



### 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



### Academic Prize

**Shagdaryn BIRA**  
(Mongolia/ Historian)

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

2006 (17th)



### 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

2007 (18th)



### 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 "Samul-nori", combining mastery of traditional 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

2008 (19th)



### 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)

Prestigious singer who has contributed to raising the artistic status of traditional Bangladeshi religious music, Baul song, and to promoting it internationally

Fukuoka Prize  
Roll of Honor