

PRINCE CLAUS AWARDS 2011

...IT IS IMPOSSIBLE TO 'DEVELOP'
ANOTHER PERSON OR COUNTRY FROM
OUTSIDE. PEOPLE DEVELOP THEMSELVES,
AND SO DO COUNTRIES. ALL THAT WE
CAN DO IS ASSIST THAT PROCESS
IF ASKED TO DO SO...

HRH Prince Claus, Institute of Social Studies, The Hague, 1988



C

F o n d s

Prins Claus Fonds voor
Cultuur en Ontwikkeling

Prince Claus Fund for
Culture and Development

FOREWORD

by HRH PRINCE FRISO AND HRH PRINCE CONSTANTIJN
Honorary Chairmen of the Prince Claus Fund

The Prince Claus Fund has a short but energetic history of 15 action-packed years. It was launched with the conviction that culture influences development and that every human society has the necessary wealth of cultural heritage and talent to develop itself. This has proved true. And in fact it often seems that the more difficult a society's circumstances, the greater the inventiveness and commitment of its cultural activists. The Prince Claus Laureates are clear and shining examples showing the impact of cultural actions on local development. Raising the status and increasing the outreach of these crucial role models through the Prince Claus Awards has been part of the Fund's strategy from the very beginning, and over the past 15 years we have been introduced to some truly remarkable individuals and organisations.

The Zimbabwe International Book Fair (1997) and Algeria's Barzakh Editions (2010) are catalysts for development through the promotion and production of local literature and the creation of intercultural bridges through co-publication and translation. Literature's capacity to convey new understandings of human realities was highlighted in the 2008 award to Indira Goswami. And the importance of mother-tongue languages and linguistic diversity was championed in 2002 when the main award honoured Mohammed Chafik for his major contribution to Berber culture and Berber-Arabic dialogue.

Opening up channels of communication and alternative perspectives by Creating Spaces of Freedom was the focus of the 1999 awards to Al-Jazeera, the Cuban journal *Vitral* and Syrian cartoonist Fellag. Humour as liberator was further celebrated in 2005 with the Principal Award for Zapiro. Free imagination and people's right to create their own identity and share their unique visions were acclaimed and upheld in the 2006 award to Iranian graphic artist Reza Abedini and the 1998 awards to African fashion designers Alphadi, Oumou Sy and Tetteh Adzedu. In 2001, the exuberant joy of creative identity was highlighted in the Carnival traditions flourishing in Trinidad and the Netherlands.

Underlining the connection between tradition and modern invention, China's Wang Shixiang won the 2003 Principal Award for the Survival and Innovation of Crafts. In 2009 the combination of Nature's bounty and human ingenuity were celebrated in the architecture of Símon Vélez. Another architect and planner Jaime Lerner, the Viva Rio network of citizens action groups, and artist Francisco Toledo were honoured in 2000 as Urban Heroes whose work humanises and creates better living conditions in cities.

The relationship between Culture and Conflict is one of the Fund's primary concerns. The 2007 award to Congolese choreographer Faustin Linyekula demonstrates the resilience and positive potential of human creativity even in the world's most deadly conflict zone. Asylum and Migration were highlighted in 2004 when the Fund honoured the work of Palestinian poet Mahmoud Darwish. This year, the Principal Award goes to Chimurenga, a Pan African cultural

platform that champions diversity and free thought. Chimurenga challenges cultural dominance, prejudice and all forms of xenophobia.

The Prince Claus Awards are presented annually to 11 outstanding cultural achievers. There are many, often equally remarkable candidates who are not selected simply because there can only be 11 laureates per year. And beyond those there are undoubtedly many who are yet to be nominated. This immense wealth of talent, innovation, creativity, hard work and commitment certainly gives reason to hope and optimism for the future – as long as we continue to recognise the importance of culture in global human development.

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INTRODUCTION

by LILIAN GONÇALVES-HO KANG YOU, Chair of the Prince Claus Fund
and CHRISTA MEINDERSMA, Director of the Prince Claus Fund

In celebrating 15 years of the Prince Claus Fund, we would like to take this opportunity to acknowledge and thank all our partners, collaborators and friends. We would also like to thank our torchbearers and funders, private individuals and organisations, who invest in our work. It is only by listening to and working with people on the ground who understand the complexity of local cultures and conditions that the Fund is able to respond dynamically to the needs of people living in very varied and often dangerous situations.

The 2011 Prince Claus Laureates reveal the courage and creativity that can be found wherever communities face oppression and obstacles to development. Their work is of prime importance because it inspires others and shows the way forward. Laureate Tsering Woeser is a poet and blogger whose work is crucial in defining and upholding Tibetan cultural identity despite powerful oppression. In Palestine, Riwaq works to sustain people's cultural identity through the protection, restoration and use of architectural heritage. Regina Galindo from Guatemala challenges authorities and societies through direct performance that reveals social injustices and human rights abuses. In Zimbabwe, where opposition to the status quo is violently repressed and self-censorship is the norm, the Book Café provides a unique space stimulating free expression and debate. Lebanese Laureate Rabih Mroué confronts audiences with demonstrations of conflict politics that examine the construction of truth and bring us face to face with our own role in public deceptions and violence. Photographer Rena Effendi from Azerbaijan provides disturbing evidence of social and economic injustices in zones of silence. This year's Principal Laureate, Chimurenga, and Laureates Nidia Bustos in Nicaragua, Saïd Atabekov in Kazakhstan, Kettly Mars in Haiti and Ilkhom Theatre in Uzbekistan, each in their own original way, provide powerful impetus towards development for communities with unique cultural identities.

This 15-year anniversary Awards Book is in two parts. Information and the laudations for the 2011 Prince Claus Laureates and texts relating to the Awards Programme are presented in one part, while images of the work of the 2011 Prince Claus Laureates, followed by an overview in images of the Prince Claus Awards 2010–1997, make up the second part.

The 2011 Principal Prince Claus Award is presented to Chimurenga by the Fund's Honorary Chairman HRH Prince Constantijn on 14 December in the Citizens' Hall at the Royal Palace, Amsterdam. The other ten awards are presented to the laureates by the Dutch Ambassadors in their respective countries. The Fund is very grateful to the embassies for their valued assistance and support to cultural and development activities.

We would like to pay particular tribute to the nominators, advisors and experts in the Fund's network, the authors of the laudations and, most especially, the members of the 2011 Awards Committee. The Fund's work would not be

possible without the invaluable contributions of these esteemed colleagues. A special thanks goes to the Ministry of Foreign Affairs for granting the Fund a subsidy for the next five years, ensuring the continuation of its work.

Some things have improved since the Fund was launched in 1996. Prince Claus's proposals – that culture is an essential key to development and that people develop themselves – are now widely recognised. However, in this second decade of the 21st century, there are still those who ignore, prevent and even destroy others' culture and development. The Prince Claus Fund hereby re-dedicates itself to the support of those who uphold and promote the right of all people to define and express their cultural identity and chart their own development.

PRINCE CLAUS LAUREATES 2011

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PRINCIPAL PRINCE CLAUS AWARD 2011

CHIMURENGA/NTONE EDJABE

A Pan African thinktank and multimedia platform that challenges cultural dominance and xenophobia.

Led by Ntone Edjabe, Chimurenga activates ideas from penetrating thinkers and creative practitioners through a variety of daring productions and interventions. Chimurenga is a torchbearer for autonomy, diversity and freedom of thought.

CHIMURENGA/NTONE EDJABE SOUTH AFRICA/CAMEROON

Chimurenga ('struggle for liberation' in Zimbabwe's Shona language) is an innovative, Pan African, cultural platform based in South Africa. It was founded by Ntone Edjabe (1970, Douala, Cameroon), a writer and DJ, who attended the University of Lagos but was 'educated' by Nigerian musician and radical thinker Fela Kuti.

Edjabe relocated to Cape Town in 1993 and set up the Pan African Market as a space for a free flow of ideas and projects in a context marred by xenophobia. In 2002 he launched the *Chimurenga* magazine to stimulate original perspectives on the contemporary African experience. It offers fresh interpretations, analyses, poetry, experimental texts and visual materials by leading creative thinkers and radical practitioners in a multiplicity of disciplines from Africa and elsewhere. Its titles include 'Music is The Weapon', 'Futbol, Politricks and Ostentatious Cripples', 'Black Gays and Mugabes' and 'The Curriculum is Everything'. *Chimurenga* magazine's 2,500 print-run is distributed to enthusiastic followers in African countries and internationally. Selected articles are posted on Chimurenga's website and available as 'pocket literature'.

Making strategic use of media and collaborations, Chimurenga's activities include two editions of the Pan African Space Station, a 30-day series of performances and radio broadcasts expanding notions of African music. The Chimurenga Library, a unique collection of independent African cultural periodicals, is accessible online and tours as an exhibition. Chimurenga Sessions are interventions in public spaces, one notable example being a demonstration of the politics of archiving in Cape Town's Public Library indicating connections between conventionally quarantined classes of knowledge. Chimurenga co-produces: the biennial *African Cities Reader*, re-interpreting urban forms, with the University of Cape Town's African Centre for Cities; the *Chimurenga Chronicle*, re-examining the xenophobic violence of 2008 in a global context, with Kenya's Kwani Trust and Nigeria's Cassava Republic Press; and *Pilgrimages*, an attempt to counter media distortions through literary authors, with the Chinua Achebe Centre for African Writers and Artists.

Chimurenga's network of cutting-edge contributors has gained an audience that includes public intellectuals, social leaders and activists who are instrumental in shaping Africa's trajectory.

Ntone Edjabe and Chimurenga are honoured for the outstanding quality, originality and impact of their productions, for challenging established definitions and segregations of knowledge and expression, for stimulating Pan African culture and development in a global context of rising xenophobia, and for their unwavering commitment to intellectual autonomy, diversity and freedom.

From the 2011 Prince Claus Awards Committee Report

THE SHOCK OF THE ALTERNATIVE
by ACHILLE MBEMBE

In 2002, Ntone Edjabe and a small group of friends gathered in Cape Town (South Africa) and decided to launch a diasporic and Afropolitan cultural journal. They had little to rely on. But they shared a crazy dream and the belief that culture is the way human beings engage their own futures. They called the journal *Chimurenga* – the Shona name for the first Zimbabwe liberation war against British settler colonialism in the late 19th century. In giving this name – of an ancient African war of resistance – to a postcolonial, post-Apartheid, post-socialist and post-Cold War cultural project, they were not feeding into anachronism. Rather the name *Chimurenga* was evidence of their conviction that the role of culture, in a society aspiring to be free, has to do with the enhancement of human capabilities, starting with the capacity of self-representation, the capacity to voice, to aspire and to imagine alternative futures.

The start of the 21st century in Africa was marked by an acute sense of urgency and the utopia of the radically new. Following the release of Nelson Mandela in 1990, the demand for democracy had intensified. Everywhere, one-party systems and military rule were under siege. Social movements were challenging deeply entrenched authoritarian regimes that had, since independence, used culture, tradition and authenticity as a way to cement their hold on power. The struggle to express, to voice, to create and represent – which is the work of culture – was taking place in a context in which civil society had been curtailed. Yet, throughout those years of authoritarian rule, literature, music and various art forms had remained the main pockets of resistance. Now experimentation in literature, new voices in music, and new forms in the visual arts were emerging and providing new insights into issues of memory and personhood, citizenship and urban life. An immense will to be heard seemed to surge from the entrails of the continent and a new era of African Renaissance seemed at hand. *Chimurenga* was born to serve as a vehicle to this immense *will to be heard*.

From its inception, *Chimurenga* positioned itself as more than just a journal. But it did not want to become an entirely formal institution. Rather, it was going to be an *intervention*. Contrary to numerous cultural projects that preceded it, *Chimurenga* does not articulate a hierarchical voice from above. Nor does it promote the idea of one predominant way of being African. It is an interface, a node, an open text and/or intervention whose function is to attract other texts/interventions. Its aesthetics and design is radically open-ended, framed in the genre of selecting, cutting and pasting that is so characteristic of the new technological moment. It draws its material from various streams, from audio to video, including the artforms of everyday life in African megalopolises. It uses the viral potential of the digital age as a mode of dissemination. It invents radically heterodox, even heretic, ideas that can be easily forwarded, redistributed, quoted and translated. It operates as a broadcaster, an amplifier, in a continent

that has always been, and has now more than ever become, a continent-in-motion in a world-in-motion.

The time when Africans used to romanticise difference and local particularities has indeed come to an end. Yet for many, the future is still a scarce resource. The cultural resources for a future-oriented politics need to be generated. For this to happen, cultural production has to constantly engage with the dialectics of permanence and temporariness so characteristic of the overall experience of mobility and migration. Chimurenga has become a counter-institution. It attracts contributors and audiences beyond the African continent. It has become a place where a worldwide conversation concerning the future of culture and the various experiences of 'migration to freedom' in our times are debated, unexpected forms of writing are privileged, new aporia for responsibility explored, and a diasporic and Afropolitan public sphere is nurtured.

Chimurenga has become one of the most successful cultural projects in the continent over the last decade. This is not surprising. Africa has always been capable of creating original, genuine and radically new things when she made her own forms speak in and across multiple cultural languages. Throughout her history, the continent has shown an extraordinary capacity to put to local uses that which she had borrowed from her neighbours or from long-distance relations. African forms of artistic creativity and innovation have long been the result of migration, displacement and the crossing of boundaries. But Chimurenga has gone beyond this tradition. Through its interventions and projects, Chimurenga shows that nothing in the world we live in can any longer be said to be exclusively European, American, Chinese, Indian or African. What we inherit is the world at large. Cultural expression, creativity and innovation today are fundamentally about negotiating multiple ways of inhabiting the world.

One of Chimurenga's main achievements over the last decade has been the rehabilitation of both writing and cultural and artistic critique as a public good in and of itself. As we recognise and celebrate this most original initiative, we must remind ourselves that the value of art cannot solely be measured on the basis of its contribution to material well-being. Nor is artistic creativity a luxury or an immoral pursuit that should be redeemed by its inscription in the official, state-sanctioned discourse of development and poverty reduction. Artistic creativity and critical theory are integral parts of the immaterial and unquantifiable assets produced by a society. They are constitutive components of our communities' and nations' wealth in the same way as our physical and material infrastructures. Their value by far exceeds the means by which this value is counted.

Culture is not only a matter of customs and traditions, heritage, monuments and museums. Nor is it yet another means to foster economic development. It is the way human beings imagine and engage their own futures. Without this dimension of futurity and imagination, we will hardly be able to write a name we can call ours or articulate a voice we can recognise as our own. What brings arts, culture and 'development' together is, ideally, the fact that each of these

terms refers to the capacity, through imagination and invention, to produce something radically new and original. Without novelty and originality, culture and development mean nothing.

Chimurenga's achievement is its capacity to interrupt the continuity of our perceptions and to estrange the familiar. This implies stepping out of the frame of existing order, rupturing the continuity of time, opening it up to new cognitive and sensory experiences. What counts is the aesthetic experience that can teach us something new about our world, that shocks us out of moral complacency and political resignation, and takes us to task for the overwhelming lack of social imagination that characterises so much of our lives here and now.

TEN PRINCE CLAUS AWARDS 2011

SAÏD ATABEKOV

A visual artist who opens up new perspectives on memory and identity in the Central Asian region. His performance, videos, photos and installations explore the intersections and impact of changing cultural systems on contemporary meanings and notions of modernity.

NIDIA BUSTOS

A cultural activist dedicated to the empowerment of rural communities in Nicaragua.

Through MECATE (Campesino Movement for Artistic and Theatrical Expression), which she founded and has directed for more than 30 years, Nidia Bustos inspires people to organise and develop their communities and revitalise their culture.

THE BOOK CAFÉ

An informal social venue and platform for live performance that fosters free expression in Zimbabwe. Run by Paul Brickhill and Steve Khosa, the Book Café's open door approach, backed by training and rehearsal opportunities, stimulates provocative creativity and audience engagement.

RENA EFFENDI

A photographer from Azerbaijan who shows us the lived realities of people surviving in zones of silence. Her work examines the dignity and resilience of those forced to cope with the devastating consequences of social isolation, dispossession, conflict, industrial globalisation and nuclear fallout.

REGINA GALINDO

A performance artist from Guatemala who brings us closer to the experience of others.

Her radical public acts force us to see and feel the horrific impact of human rights abuses, hypocrisy, oppression and injustices that are usually distanced and diminished by propaganda and media.

KETTLY MARS

A writer who offers nuanced understandings of daily reality in Haiti.

Her poems, short stories and novels probe the intricate mesh of influences on individual lives, and the intersections of power, class, race, gender and poverty, raising controversial issues and questioning societal norms.

ILKHOM THEATRE

A collective that opens minds and raises debate on contemporary experience through performance. Ilkhom's experimental approach to the possibilities of drama, their innovative interpretations of political legacies and cultural diversity, and their eclectic drama school are cultural catalysts in Central Asia.

RABIH MROUÉ

A visual and performance artist who investigates the individual's role in the fabrication of truth.

Drawing on Lebanon's experience of civil war, his works expose the manipulation of meaning and memory in the construction of histories and political mythologies, challenging contemporary totalitarian contexts everywhere.

RIWAQ

An organisation that revitalises cultural heritage in Palestine. Its documentation, research, revival of traditional building techniques, and restoration and re-use of public buildings and vernacular architecture has immense political, social and symbolic value for local communities and for the Palestinian nation.

TSERING WOESER

A Tibetan writer living in China who speaks for those who are silenced and repressed. Through her poems, stories, books and blogs, despite harassment and censorship, Woesser articulates the lives and culture of the Tibetan people and records their struggle for autonomy and freedom.

SAÏD ATABEKOV KAZAKHSTAN/UZBEKISTAN

Saïd Atabekov (1965, Bez Terek, Uzbekistan) is an intensely perceptive visual artist and a key figure in contemporary cultural expression in Central Asia. Graduating from Shymkent Art College, where he continues to teach and organise exhibitions of upcoming artists, he was a founding member of the influential Red Tractor collective, which took advantage of Perestroika to experiment with international modernism.

A witness of successive waves of social and political change in an area that is the battleground of at least four strong ideologies – nomadic pantheism, Russian, oriental and Islam, western capitalism – Atabekov explores the intersections and local impact of often-conflicting cultures, skilfully identifying and animating elements that reveal the deeper paradoxes.

His video *Bosphorus Prayer* (2007) offers a new ritual combining Christian and Muslim gestures. His 2001 photo series *The Way to Rome*, ironically echoing Marco Polo's trajectory, captures local encounters with globalisation, for example, a military tank in a field of western symbols of death, remembrance and heroin profits – poppies. In *Neon Paradise* (2004), a neo-shaman kneels and bows before automatic doors, both activating and responding to their opening and closing. Comic at first, it provides trenchant comment on worship, stereotypes and notions of progress and modernity.

Interrogating migration and recurring cultural invasions, and revitalising the vocabulary of nomadic textiles, the shaman's cloak Atabekov wears in performances is a patchwork of local embroideries, Soviet and American military cloth, printed slogans and oriental fabrics; his installation *Flags* (2006) comprises nomadic blankets decorated with the emblems of European nationalism reworked in fabrics printed with arabesques; and *Made in Chinizkhan/New Uniforms for the US Army* (2007) is a reversible coat with alternate army camouflage or local patterns.

Saïd Atabekov is honoured for the poetry, depth and boldness of his artistic practice, for pushing boundaries and opening up new perspectives in a difficult transcultural context, for stimulating and fostering younger generations, and for his significant contribution to developing cultural expression across Central Asia.

From the 2011 Prince Claus Awards Committee Report

Saïd Atabekov belongs to the generation of Kazakh artists who came face to face with the ambitious goal of creating the art of a new country. This goal was not chosen by them, just as independence was not chosen by the citizens of the newly-formed country. Independence, by the power of circumstance, simply became a political and social reality. The need to construct a new national identity caught the citizens off-guard and the rupture from the past was accompanied by trauma.

One of the consequences of Kazakhstan's independence is what could be called a double orientalisation. First, in geopolitical identity, Kazakhstan's capital was now no longer Moscow, located in Europe. On independence, Kazakhstan became part of Asia. The second instance of orientalisation concerns cultural-historical identity. The rupture with the Soviet past, and the necessity of a new state-forming narrative, turned the imagination of ideologues and intellectuals towards a legendary, pre-modern past: to the nomadic epos, to folkloric traditions. Just as the new state ideologies in post-colonial countries had a tendency to render the colonial period into oblivion, in Kazakhstan the Soviet period was being pushed out, having become a dark spot in history. As a result, history became fractious, void of natural succession, as if mutilated...

However, the repressed reappears in perverse forms. And mourning is work, which (like any other work) can be completed and successful, or remain partial. Incomplete mourning leads to melancholy, the inability to separate oneself from loss, placing oneself and one's loss at the centre of the universe.

Saïd Atabekov's authorial poetic, which could be given the name of magical historicism, was borne out of this kind of experience. When the present is in hostile relations with the recent historical past, any attempt to describe the present reality must lead to questioning of the past. Moreover, because reconstructing history's natural succession has an existential meaning for living generations attempting to reconstruct the wholeness of life, the focus, both of special interest and simultaneously of traumatic repression is found precisely in the recent Soviet past. However, this past that has been personally experienced and then lost, returns as something foreign, mysterious, almost exotic. The typical effect of overlapping in post-catastrophic temporality comes into play: consciousness, aiming to diagnose the present in its historical perspective, attempts to jump over both the immediate present and the recent traumatic period, and retreats into a more distant past.

History, as it is presented in Saïd Atabekov's work, is void of a connected linear narrative. Instead narrative is organised through neo-mythologism. A mytho-poetical imagination, built on the 'infinite return of the similar', allows him to infuse his visiting obsessive images-delusions with metaphorical meanings, turning them into mythologems, leitmotifs passing through his authorial narrative. And the methodology of an artist-myth-creator trying to remedy a post-traumatic need, trying to create a unique and universal authorial world, is to place himself

at the centre of the universe. In his early works, Atabekov put forward the figure of an artist-myth-creator almost literally, both personally and performatively.

From 1992, he worked as part of Red Tractor, an association of artists rehabilitating a pre-Islamic past and the pantheistic rituals preserved in local lore. Invoking the first origins of civilisation, Atabekov and his associates aimed to restore the idea of art as a syncretic act comprised of actions, sounds, images and material creations. Already then, Atabekov turned to the construction of fantastical costumes intended to embody the idea of the imagined Orient and Antiquity.

With time, as the images-mythologems became more stable in character, one of the penetrating themes of Atabekov's myth-creation becomes the idea of ecumenical combination. The mythologems of the cross, the half-crescent and the six-pointed star permeate his art of the last ten years. Moreover, archaic idols, 'Ghenghis Khan's grave', a nomadic horseman, a Kalashnikov machine gun, the red star and the UN logo – among other motifs in his work – ascend to different epochs of world history, closing the circle of the cyclical myth onto itself. The artist's primary sources are his wife, children, close relatives and friends; his immediate surroundings, the objective environment and landscapes are also mythologised. Thus, the universal and the subjective, the historical and the personal, merge together.

Said Atabekov's neo-mythologism cannot be narrowed down to simple fantasy or Orientalist decorativism. After all, myth is the most ancient system of ascertaining knowledge. Atabekov's myth-creation is an attempt not only to clarify relations with a past that is beyond clarification, but also to provide a diagnostic of contemporaneity. Thus, in *Battle for the Square* (2007) he turns to images of an ancient ritual festival. In a multi-screen video installation we see an epic event in which hundreds of horsemen are in physical combat on the steppe, fighting over trophies. The artist transforms the images into an epic metaphor of age-old human confrontation, which nevertheless has intense current significance. What is represented is the neo-liberal market ideology that has encroached on Kazakhstan, with its apologia of competition and cult of success, which Atabekov displays as a return to archaic brutality. What is simultaneously and implicitly present is the 'figure of silencing' inherent in post-Soviet culture – the ideology of the preceding Soviet epoch, with its utopic values of human equality and brotherhood.

Thus Said Atabekov's work is not simply about history, but also a duel with history. As an artist and as an individual, he does not want to be a toy of historical circumstances; he wants to create his own historical temporality. He does not want to forget what seems to him important to remember, even if that recollection is fraught with trauma and pain. He opposes the idea that today can define the past, and wants the past to help him, and others, understand the current moment in history.

Translated from Russian by Gregory Gan

THE BOOK CAFÉ ZIMBABWE

The Book Café (launched 1997, Harare) is a vibrant platform for free cultural expression in a country suffering decades of political and economic upheavals, repressive laws, stringent censorship and a lack of cultural infrastructure. Operating under the umbrella of the Pamberi Trust, with creative director Paul Brickhill, managing director Steve Khosa and a dedicated team of staff, this unassuming café and bar presents more than 600 cultural events a year to enthusiastic capacity audiences of people from all racial and cultural groups and all sectors of Zimbabwean society.

Its open door policy welcomes all genres and disciplines as well as new fusions and experiments. Live performances encompass spoken word, poetry slams, stand-up comedy, literary readings, drama and all types of music, from traditional mbira, blues and jazz to hip hop and rap. It has developed strong links with the African music scene, frequently organising exchanges and hosting visiting musicians including stars such as Abdullah Ibrahim. Many of its performers, like Chiwoniso Maraire, have gone on to develop international careers.

The Book Café runs artistic workshops and practical training programmes throughout the year, and provides access to rehearsal space and equipment. It emphasises gender equality and youth development, running special initiatives such as FLAME (Female Literary, Arts and Music Enterprise) to promote women in the arts, and BOCAPA (Book Café Academy of Performing Arts) open-mic sessions which are well-subscribed opportunities for new talent. Home to Zimbabwe's thriving movement of protest poets, the Book Café is renowned for debates on current issues such as land justice or journalistic ethics, and for staging often controversial performances.

The Book Café is awarded for its exemplary support of culture and development in Zimbabwe, for the diversity, quality and wide reaching impact of its activities, for stimulating creativity and fostering aspiring young talent, and for its tenacity and commitment in upholding freedom of expression in a difficult context.

From the 2011 Prince Claus Awards Committee Report

The Book Café is one of the most stimulating venues in Zimbabwe, a place that facilitates free cultural and intellectual expression. It combines a charming informality – and cheap food – with a reflection of everything that is most vital about Zimbabwe's intellectual, musical, cultural and political life.

When I retired from my Oxford Chair in 1997, I received an invitation to go to the University of Zimbabwe as Visiting Professor. The next four years I spent in Harare and a major pleasure of my life there was the Book Café, then with a bookshop as well as a café. Above all, though, was its musical and cultural programme and, in particular for me, its Thursday evening discussions. Every Thursday my wife and I would go down to the Book Café, eat a meal, drink a Zambezi, listen to some jazz and then settle in to hear the discussion. Some of these I organised myself in a series entitled 'New Ideas on Zimbabwean History'. Thus audiences heard Josphine Nhongo-Simbanegavi speak about her book on women guerrillas, her tiny person dwarfed by two massive ex-combatants sitting on either side of her; or Bella Mukonyora, dressed in a long white robe and bare of all ornament, talk of her work on the self-denying Apostolics; or Gerald Mazarire share his first thoughts on pre-colonial history. I spoke about African religion in Zimbabwe to an audience that included the descendants of the great prophet, Chaminuka. And, the Book Café was the obvious place to hold a memorial discussion of the work of the late historian, David Beach, led by the archaeologist, Innocent Pikarayi.

But Book Café Thursdays, then and now, are certainly not only about history or archaeology. There is as much about literature and audiences can hear Zimbabwe's great writers reading from their work or discussing its significance. I had the chance to listen to authors like Yvonne Vera, Chenjerai Hove, Shimmer Chinodya and others. Yvonne Vera in particular was a spell-binding speaker in a style very different from but just as effective as her writing. I heard Tsitsi Dangaremba talk about film, criticising the representation of the guerrilla war in a film like *Flame* and calling for more positive representations of Zimbabwean achievements such as the massive de-mining exercise on the eastern border. I heard Chirikure Chirikure and Freedom Nambuya read their poetry, and today people can hear Zimbabwe's talented young protest poets express the people's experiences. Yet other sessions are debates among Zimbabwe's articulate political scientists. There have been reports back from election observers.

There is something happening at the Book Café almost every evening of the week. There is theatre performance, and hilariously entertaining satire, and a varied music programme that encompasses everything from open mic sessions for novice talents, traditional mbira playing and hiphop, to concerts by local and visiting groups and singers from across the continent and beyond. This is supported by equipment hire and rehearsal spaces, and nourished by a range of technical and creative workshops and a growing exchange with neighbouring countries.

The Book Café seems to live a charmed existence, offering the natural venue for the novel and the experimental. I certainly never felt the need to mince my words and neither did any of the other speakers and performers. If members of the Central Intelligence Organisation are in the audience it is good for their education. One aspect of the Book Café's cultural programme is its book launches, sometimes accompanied by fiery debates, for example the passionate arguments about Edgar Tekere's memoirs. I was able to launch there my own books *Voices From the Rocks* and *Violence and Memory*, and it was with very great pleasure that I launched my latest book, *Bulawayo Burning*, a tribute to Yvonne Vera, in November 2010 at the Book Café. The rain drummed off the roof; there were difficulties in hearing. But the place was packed with old and new friends of all loyalties as though Zimbabwe had never been divided.

When I returned to Oxford in the UK, I found there were, of course, very many lectures and concerts and discussions. But there was nowhere that brought them all together and offered a beer and a meal as well. There was no club of which one could become a member simply by turning up. I badly missed the Book Café. So whenever I return to Zimbabwe to do research I return also to the Book Café. Political and economic problems now confront every aspect of local culture and development. Violence and polarisation once again characterise Zimbabwean life. But despite it all the Book Café survives and brings people together so they can listen to the voices of the new generation of young Zimbabwean intellectuals and creative people, new satirists, singers, writers, poets and musicians.

Long may the Book Café thrive!

NIDIA BUSTOS
NICARAGUA

Nidia Bustos (1952, Nicaragua) is an inspirational leader whose work over more than 31 years has empowered *campesinos* (peasant farmers) to develop their communities through cultural activities. Campesino cultural groups were repressed by the brutal Somoza regime (1936–79) and following the successful Sandinista revolution, Bustos recognised their potential in rebuilding and sustaining rural communities. In 1980 she founded MECATE (Campesino Movement for Artistic and Theatrical Expression) to organise and support village-based performing arts groups completely staffed and run by campesinos. Drawing on their cultural heritage, the campesinos create narratives, songs and poems, and devise costumes and props using minimal resources. Their improvised dramas attract the entire community, providing humour and entertainment as they raise awareness and provoke discussion on relevant issues such as reforestation, malaria prevention, local impact of trade agreements, trickery of land speculators or the latest agricultural techniques. The performances affirm local values and identity, encourage self-expression, provide a means for addressing difficult issues and confronting injustices, and stimulate communal confidence and pride, building social cohesion.

MECATE has grown to include more than 80 theatre and music groups. It organises regional meetings, workshops, exchanges and touring campaigns in solidarity at difficult periods in the campesinos' year or on topics of special interest, initiates collaborative projects and runs national events such as poetry competitions and festivals of campesino music. MECATE documents cultural forms and innovations, publishes poems, songs and stories in booklets and magazines, and acts as a bridge between rural communities and urban agencies.

MECATE's director and motivator, Nidia Bustos is also a member of Fundación Luciérnaga, a non-profit organisation that works in communication for development.

Nidia Bustos is honoured for her generosity and self-effacing dedication to the empowerment and self-realisation of campesino communities, for revitalising, modernising and fostering pride in indigenous cultures, and for her profoundly beneficial impact on social and cultural development in Nicaragua.

From the 2011 Prince Claus Awards Committee Report

As the world experiences transformative social uprisings and change, it's important to look toward Nicaragua where one of the more hopeful revolutions of the last century occurred in one of the poorest countries in the western hemisphere.

After the Sandinista Revolution in 1979, culture blossomed with the moral and physical support of a sympathetic government and an engaged world. What has happened to the people who made that revolution? Where did they turn when the revolution could no longer sustain itself? Where did they place their ideals when the combination of the war founded by the United States, internal fatigue and human frailty left them on their own? What happened to that culture when the support disappeared?

Nidia Bustos provides some answers. She is a shining example of someone who courageously worked against the Somoza regime, actively participated in the revolution and then found ways to continue her quest for a better world. She has laboured over 30 years inventing ways to keep culture blossoming in remote communities with her loving, brilliant and inspirational way of working in rural Nicaragua.

The story of Nicaragua's revolution is well known. But the continuing story of its aftermath, beginning in 1990 when the Sandinistas lost the election and the interest of the world turned to other places, is something else. It's an ongoing story of perseverance and where Nidia's work has had its greatest impact. Her collaboration with the members of the group she founded, MECATE (Movimiento de Expresión Campesina Artística y Teatral), on cultural programmes in the poorest rural sections of Nicaragua has sustained a beautiful and holistic vision. It's a vision of communities where people want to live; where they have control over their land; where music, dance and theatre are an integral part of every day life; where the art of public speaking is encouraged at an early age and where poetry is commonly read aloud and culture is not something to consume but part of a rich and joyful life. It's an ideal. A hopeful ideal that goes up daily against the reality of enormous difficulties.

The triumph of the Sandinista Revolution in Nicaragua in 1979 was unique. Revolutions often beget a period of great hope. A remarkable almost magical time follows, producing things inconceivable to people living beforehand. The overthrow of a brutal dictatorship, including its corrupt and oppressive system of government, naturally leads to enormous joy and exhilaration after generations of fear, torture and death. The liberating changes produce a collective spirit and a powerful will to achieve results that no market incentive can ever hope to inspire or match. Nicaragua's revolution, with its many imperfections, had all of those things; a successful literacy campaign and self-sufficiency in food production, to name just two, but it also included art and culture within the government on an unprecedented level. Anyone lucky enough to experience even a small part of this miraculous period in Nicaragua, was left inspired by the

enormous potential of people moved to work together when culture is a major component of that work.

If I had not met Nidia Bustos and the other members of MECATE, I would never have had the opportunity to see how many of those treasured ideals could thrive under such difficult conditions and how they could adapt to change. I first met Nidia in 1985 during a tour for the Bread and Puppet Theater in Nicaragua. We were performing a large outdoor show directed by Peter Schumann about Archbishop Romero of El Salvador. Nicaragua was still in a period of revolutionary hope in spite of the United States-supported Contra War that was wreaking havoc on the country. One afternoon, Nidia tracked us down in Managua to invite us to perform our show in some of the communities where MECATE was active. We played in several places including Boaco and the mountain-top village of Las Lagunas. This led to numerous projects together over the years and memorable opportunities to observe Nidia and the wonderful members of MECATE in different situations and places.

The first thing you notice about Nidia is her warm gaze. She looks directly at you and smiles. Nidia is short and grabs your attention by her open and inviting stance. Her presence emits a great deal of pride and what you quickly come to understand is that she represents not only herself but the communities she works with. This capacity to embody poor rural communities of subsistence farmers gives force and power to her words.

Nidia works in a very personal way. Her philosophy of culture is broad but her daily practice is about individuals. The slow, painstaking process of building consensus among her co-workers and the groups they work with is based upon a high level of mutual respect and faith in the transformative potential of the human spirit. That the individuals in MECATE have held together and continued to thrive for these 30 years through the political, economic and social turmoil is an ongoing testament to her success.

Since the 1970s, when she courageously travelled alone from one rural community to another building connections between local music and theatre groups, Nidia Bustos has fostered the idea that culture is a basic need; that the work of supporting culture isn't necessarily to discover the most talented, but for everyone to discover their own talent; that in order for communities to sustain and thrive they need to be the producers of artistic expression, not just the recipients of it; and that, amidst the dashed hopes, setbacks and pain, a better world is within us all.

RENA EFFENDI AZERBAIJAN

Rena Effendi (1977, Baku) is a singular young photographer whose work provides moving insight into human lives in zones of silence. She apprenticed herself to a photographer at a time when it was an unusual activity for a woman in Baku, and her earliest series – portraits of her neighbours displaced and disempowered by the money-laundering, oil-fuelled construction boom rapidly reducing the area to an urban nightmare of high-rise blocks and pollution – reveals her primary concern with individual experience and her ability to go beyond the surface.

Two qualities in particular pervade Rena Effendi's images: a deep sense of empathy, and a quiet celebration of the strength of the human spirit. Her series entitled *Pipe Dreams: A Chronicle of Lives Along the Pipeline* is the result of six years of work capturing the devastating social and environmental impact of the oil industry on people's lives. In *House of Happiness* (the retained Soviet-era name of the local marriage registry), she portrays individual dilemmas in a community undergoing a revival of Islamic traditions including forced marriage and polygamy, within the wider globalising Central Asian context characterised by prostitution and heroin trafficking.

Her portfolio conveys loss, injury and moments of despair in post-conflict Georgia; the dream of acceptance and the struggle to live in the marginalised conditions of Istanbul's transgender community; and survival in extreme circumstances in *Chernobyl: Still Life in the Zone*, which offers striking portraits of the few remaining inhabitants, mostly elderly women who lived through Stalin's famine, Nazi occupation and nuclear disaster, and continue with determination and ingenuity in the 'Zone of Alienation' and make it home.

Rena Effendi is honoured for her remarkable portraits of individual lived experiences in zones of silence, for documenting the social impact of rampant, profit-driven 'development', for raising awareness of social realities in contexts that require developmental support, and for her eloquent testimony to human dignity and resilience.

From the 2011 Prince Claus Awards Committee Report

DEDICATED TO THE PEOPLE
by WHITNEY JOHNSON

I met Rena Effendi in 2005, early in her career, when she came to share her work with me at the Open Society Foundations in New York City. We were both young, colleagues in the field of documentary photography on different sides of the camera and the Atlantic, with a shared commitment to socially and politically significant stories. I appreciated her grounding in traditional documentary work – her desire to pursue the untold stories of our time.

Effendi began her career, not as a photographer, but as a translator for British Petroleum, which helped her understand the complex geopolitical reality of her homeland after the collapse of the Soviet Union. “Every day, in Azerbaijan, over seventy million dollars worth of oil runs under the houses of people who have not had gas in their homes for a decade,” she explains. Confronted with the reality that the majority of people do not benefit from the oil wealth flowing under their feet, Effendi picked up a camera. What began as an interest in her own country quickly evolved. Over six years, Effendi followed the Baku-Tbilisi-Ceyhan oil pipeline for more than seventeen hundred kilometres, from its origins in Azerbaijan through the eruptive conflict zones and geopolitically significant lands of Georgia and Turkey. But despite the global issues at play, Effendi gives an account of the human costs involved. She turns her attention to the industry’s impact on ordinary people living along the route. “What I witnessed is that the initial promises and expectations of trickle-down wealth remain unfulfilled,” she explained. “Their hopes were shattered.”

The result, *Pipe Dreams*, was published in 2009, as Effendi’s first book. Taken together the images reflect the bleak landscape and harsh realities of life as well as moments of unexpected beauty. “A pipe dream is a fantastic hope that is regarded as being impossible to achieve,” says Effendi. “My work is dedicated to the people linked by the oil pipeline and their faded hopes for a better future.”

Though Effendi’s commitment to the social documentary tradition is clear, there is formal beauty in her photographs as well. A recent project replaces the sombre black and white images of *Pipe Dreams* with emphatic colours, often mirroring the rich hues found in nature. This new body of work, “Oil Village”, demonstrates her talent as both a documentarian and artist: Effendi sheds light on an overlooked situation while also finding beauty in the world around her. On her most recent trip to New York City, earlier this year, I learned that Effendi’s father was an environmental activist and roaming entomologist, always away on a butterfly hunt. All that remains of his lifetime of work are fifty photographs of these rare and exquisite creatures. In “Oil Village”, Effendi contrasts her father’s images with her own of environmental decay in her hometown of Baku, named the most polluted city in the world by *Forbes* in 2008. Together, the work speaks to the fragility of nature.

In the field, Effendi always has her Rolleiflex: "I feel almost helpless without it," she writes. With the camera held at her waist, she is able to connect directly with her subjects, rather than having the camera between her eye and theirs – and the resulting images are quite intimate. The analogue process also makes her disciplined: "Film pushes me to take things more seriously," she explains. "I really have to think hard before I shoot." Her deliberate style is most evident in her coverage of the Russo-Georgian War in 2008. In contrast to the countless photojournalists who descended on the country in late summer to capture the violence and action unfolding in front of them, Effendi's photographs are eerily quiet despite the chaos around her: the head of Greco-Roman bust in an abandoned artist's workshop; an eleven-year-old refugee confronts us as she collects bread, clutching a stuffed animal; a woman seems to pause mid-stride in a street filled with rubble, surrounded by blackened, bombed buildings.

Effendi's early photographic career has been shaped by a decade of rapid change in the photography industry. As the traditional outlets for producing and exhibiting documentary work have diminished, we've witnessed simultaneously a democratisation of imagery across the Internet. Images are now taken, edited, sequenced, posted, and shared – through social networking sites and mobile phones – with incredible ease. But this proliferation only amplifies Effendi's commitment to the painstaking, analogue process. "I love the surprises of film – sometimes you have to trust the gods."

REGINA GALINDO GUATEMALA

Regina Galindo (1974, Guatemala City) is a radical and compelling performance artist who confronts violence, oppression and injustice. *Who can erase the traces?* (2003) was performed to protest Guatemala's Constitutional Court allowing former brutal dictator Rios Montt to stand as a presidential candidate. Carrying a bowl of human blood in which she repeatedly dipped her feet, Galindo walked from the National Palace to the steps of the Constitutional Court leaving a trail of bloody footprints to symbolise the hundreds of thousands of murdered civilians. It was a profound and powerful act demonstrating the persistence of memory and it raised strong public response.

Galindo uses her body as a metaphor for the collective social body, and subjects it to acts that resonate and reflect specific local and international instances of human rights abuse, violent crime, economic injustice and political chicanery. In a work addressing the widespread disrespect for human life, *We don't lose anything by being born* (2000), she was drugged, put in a plastic bag and dumped at the local rubbish heap. In *Hermana* (2010), the unjust, discriminatory Guatemalan social hierarchies were dramatically reversed. The hypocrisy of male-dominated societies was highlighted in *Recorte Por La Línea* (2005), in which the areas of Galindo's body that would need to be altered to meet current male requirements were marked up by a plastic surgeon, and in *Hymenoplastia* (2004), when she underwent the operation alongside women who had to have their hymens restored in order to get married and girls being sex trafficked as virgins to attract higher prices.

Regina Galindo is honoured for transforming personal rage at injustice into powerful public acts that demand response, for disrupting ignorance and complacency to bring us closer to the experience of others, for her courage, honesty and commitment to social development in Guatemala, and for the liberating impact and relevance of her work for all levels of societies around the world.

From the 2011 Prince Claus Awards Committee Report

FORCES AND FLUIDS

by JUDITH BUTLER

Regina Galindo is a Guatemalan poet and performance artist who puts her own body on the line, entering into, and taking on, experiences of bodily violence to directly challenge the public to confront past and present political realities. Her work is art, political protest, and a form of public mourning. It seeks to break through the amnesia of contemporary political culture in order to keep the most difficult and disturbing memories embodied and unavoidable. Hers is a struggle against oblivion and complicity.

In her extraordinary performance piece *Quién Puede Borrar las Huellas?* (*Who Can Erase the Traces?* 2003), Galindo protested the Guatemalan Supreme Court's decision to allow Efraín Ríos Montt, a former member of the military junta known for his participation in political murders, to run as a presidential candidate. The piece commences with Galindo in a black dress carrying a white basin filled with blood through the streets of Guatemala City. She occasionally sets the basin down, dips her feet in the blood, then continues her processional, leaving traces of blood as she goes. The walk ends at the steps of the National Palace, the site where the military dictators ruled, where, confronted by a police line blocking entry, she sets down the basin, dips her feet for the last time, and leaves two footprints of blood – at once a protest and a fierce memorial to the dead.

The title of the work is a question: *Who can erase the traces?* And the footprints, basin and walk enact that question through the movement and fluids of the body itself. The question can take many forms, directed to a range of people and institutions: 'Who do you, the Supreme Court, think you are such that you can officially erase the brutality of the dictatorship by claiming that this man's murderous actions can be forgotten, that he can emerge again, as if there were no crimes?' To any and everyone who happens to be on the street: 'Will you accept this decision to let this man stand for the highest office of this country and so become complicit with the erasure of every trace of brutal violence for which he is responsible?' To the police: 'Here is the basin of blood that represents all those who were murdered under that regime – will you ignore this basin and these blood-soaked footprints on the public streets and in front of the government offices where such policies were decided? Are you any different from the military of the dictatorships?' Her performance confronts us with the question of whether those who efface the memory of brutality become complicit, conducting a war on memory that functions as an exoneration of brutal crimes.

Galindo's performances demand that her audience confront the acute bodily details of socially induced suffering – torture, degrading labour, sexual violence – and focus attention precisely on those hidden domains of bodily life that most people would prefer not to see. More often than not, fluids enter into the scene. In *Confesión* (2007), her body is dragged to an oil drum where her head is repeatedly submerged in water by a large man. Her body is overcome by that

force, and her movements are conducted by his will. In *Limpieza Social* (*Social Cleaning*, 2006), her body is hosed by a blast of water – reenacting the cruel cleansing that happens when prisoners first arrive at prison. By the end of the piece her body, naked, lies flattened on the pavement, showing what it means to be overwhelmed and rendered helpless by such force. This is a militant form of body art that seeks to break down the taboos that hold together the amnesiac surface of daily life; it enacts and opposes the violent force of the state, the military, racism, exploitation, and violence against women. None of these political concerns can remain abstractions in the course of her performance: she shows how those forms of oppression are registered on and in the body, what they extract from the body, and how the history of blood-letting washes over those who remain.

In each instance, Galindo is a singular body. At the same time, she substitutes for those who are gone, or those whose conditions remain radically unacknowledged and unseen. The work refuses and disrupts those ways of normalising public space that allow injustice to remain unmarked. Exposed, its interior turned outward, its fluids no longer below the skin, the body becomes a flayed memorial, persisting, protesting, and defiant.

Regina Galindo does not seek to please, but offers something else, an offering that is nearly sacrificial, as she substitutes her own body for those who were destroyed or violated or subjugated. I say ‘nearly sacrificial’ because the performance is itself a mode of persisting. The performing body suffers, falls, is constrained or overwhelmed by external force, but it also survives. The past resurfaces, in and on the body, as a living testimony. What is offered is the gift of historical reality, of acknowledgment to those who experience the covering over of brutalities as a form of madness and denial. In the battle over what counts as historical reality, Galindo graphically exposes the impossibility of normalising imposed physical suffering, and confronts attempts to foreclose acts of witnessing. Her works are thus a refusal of denial and complicity, a chance for memory and illumination.

In *Conditional Freedom* (2009), as she lies prone and bound on a bed of stone, shackled to four posts, the disturbing and relentless question is: ‘Who, among you, will unlock these chains and free me? Who among you fails, or failed, to emancipate those unjustly locked down by regimes of military violence?’ One can simply ‘walk past’, to be sure, but if one does, that ‘walking past’ enters the performance, enacting a form of public complicity. Her body is a memory come alive, a history that lives in and as the body, moving us in overwhelming us, and moving us to act. Regina Galindo’s art petitions and gathers us, presses questions into our stomachs and eyes, even draws our blood; it charges us with carrying that knowledge and militating against the erasure of history.

ILKHOM THEATRE
UZBEKISTAN

Ilkhom Theatre is a remarkable artistic collective operating an independent space for creative expression in Tashkent. It was founded in 1976, during the period of Perestroika, by charismatic director Mark Weil and a group of fellow graduates of Tashkent's Theatre Arts Institute. Arising from their desire for new ideas, Ilkhom's works combine contemporary forms and techniques with elements drawn from Tashkent's rich performing arts legacy, reviving local street theatre, improvisation, minstrelsy and clowning traditions. A multi-ethnic company mixing languages, integrating Russian, oriental and western cultures, and giving voice to the experiences of ordinary people, Ilkhom exemplifies diversity and tolerance, and offers a counter-discourse to sanctioned narratives.

Its productions are a mix of world classics, re-interpretations of historic material and original works rooted in Uzbekistan's history and specificities. The sexuality and nudity in Ilkhom's 1990s production of Oscar Wilde's *Salome* shocked even the cosmopolitan Uzbek elite and raised debate on Central Asian values. Among its own outstanding creations is *Ecstasy with a Pomegranate*, based on the life of a Russian painter sent to Tashkent in 1916–17 who converted to Sufi Islam and immersed himself in local culture, especially the *Bacha* dance, a unique form pre-Soviet Uzbek culture. It explores identity, religion, homosexuality, and the transitions from Imperial to Soviet Russia and from fantasy to reality, as well as integrating visual artwork, documentary materials and multimedia elements.

Ilkhom runs a School of Drama providing an eclectic training for young actors, organises international tours and collaborations, is the centre of an active network of artists in other cultural disciplines, and serves as an umbrella for other independent arts initiatives.

Ilkhom Theatre is honoured for the high quality of its dramatic productions, for creating a space of freedom in a zone of silence, for nurturing and inspiring the younger generations in Uzbekistan, and for upholding the role of theatre as a means of opening minds and stimulating development.

From the 2011 Prince Claus Awards Committee Report

The Ilkhom Theatre has been making provocative and visionary theatre in Central Asia (and abroad) since the mid-1970s. The word 'ilkhom' roughly translates as 'inspiration' in Uzbek. The theatre's remarkable independence and artistic autonomy managed to survive the Soviet era, in part, by never asking for or receiving financial support from the government, thereby largely remaining 'under the radar' of officialdom. Even so, the theatre's reputation of high quality and bracing subject matter became known beyond Soviet borders. Mark Weil was the driving force in the founding and development of Ilkhom Theatre. In the 1980s he created and led a three-year actor training programme to provide future actors for the company, and by the time Uzbekistan became an independent country in 1991, Ilkhom had emerged as a hub of intellectual and artistic activities not only in Tashkent but for the Central Asian region. Ilkhom's work helped restore Tashkent's pre-Soviet image as a cosmopolitan, culturally rich and historically important city. It probably did not hurt the relationship with the new post-Soviet political powers that Weil produced a lovely documentary, *End of an Era, Tashkent*, about the history of the city, filled with images of its past and its promise for the future.

In the meantime, visitors such as Peter Brook and other notable directors and producers made pilgrimages to Ilkhom's labyrinthine basement, which leads to the small, seemingly constricted but ever-changeable space where Ilkhom Theatre's magical and provocative weavings are spun and where no subject that probes the human condition is off limits. As word got out that Ilkhom was producing a repertoire of important world-class drama, and thanks to Weil's entrepreneurial skills, the company began to tour the world, garnering rave responses in over 20 countries including Russia, Kyrgyzstan, the US, Japan, Israel, Germany and France.

In 2007, Ilkhom was working on a joint project with London's Blow Up Theatre, preparing a tour to the US, and Weil was putting the final touches on his adaptation of *The Oresteia*. The night before its public premiere, Mark Weil was fatally attacked outside his apartment building. Some of the actors who made it to the hospital just before he died report that his last words were, "We open a new season tomorrow and everything must happen." The premiere took place less than 12 hours later. This visionary artist, consummate theatre director and charismatic leader had managed, by example, to transmit his own determination and sheer toughness to the members of the ensemble. As someone who spent time at Ilkhom before and after Mark Weil's death I witnessed first-hand some of the company's struggles during the aftermath. It is a remarkable testament to their collective skills, talents and determination that they have been able to move through and beyond the many practical and artistic challenges they faced. Within six months, the company began touring again and then back in Tashkent they began rehearsals on a radical new production of *Hamlet* while hosting

a month-long intensive workshop for aspiring theatre directors from all over the Central Asian region.

Ilkhom Theatre's vital and highly varied repertoire includes *The Petty Bourgeois Wedding* which premiered 30 years ago as well as *The Happy Beggars* which debuted 15 years ago. It has recently added *Seven Moons* and is previewing a new production of Ibsen's *Peer Gynt*.

The Ilkhom Theatre School of Drama, which has methodological and professional ties to the Moscow Art Theatre, the Studio of Pyotr Formenko and the School of Jaques Lecoq, has been in existence for 20 years and is about to welcome its seventh class of aspiring actors.

Throughout the year there are displays of the work of promising young visual artists in Ilkhom's well-known Exhibition Hall, and music concerts of all kinds, from the region and around the world, are presented regularly in its venues. Ilkhom's 'Omnibus Ensemble' promotes the creative work of young Uzbek composers, and the 'IlkhomStreetFest', the first and only local festival of hip-hop culture, was launched in 2010 to encourage the development of youth cultures.

Ilkhom Theatre is a vital beacon of freedom of thought and expression in Central Asia. Its growing repertoire is dynamic and fresh. Its audiences from home and abroad absorb a wide range of ideas. People clearly respond to the authenticity that runs through all of Ilkhom's work and relish the zany, irreverent humour which is one of Ilkhom's many gifts to Tashkent, the region and the world.

KETTLY MARS
HAITI

Kettly Mars (1958, Port-au-Prince) is a bold and evocative writer who offers fresh insights on contemporary realities and a vibrant, nuanced exposé of Haitian society. Her first published writings were sensual and erotically charged poems highlighting the centrality of nature, the body and sexuality in human lives. The clarity and honesty, with which she approached these sensitive subjects that are circumscribed in many cultures, continue in her concise, atmospheric short stories and in her richly layered novels exploring the multiple intersections of class, race, gender, spirituality, violence and power relations. Though firmly grounded in Haiti's particularities, her concerns are universal.

Kasale (2003) portrays the spiritual impasses experienced in daily struggles and what it means to be human in increasingly difficult circumstances. *L'heure hybride* (2005) explores homosexuality, a son's love for his mother, her work as a prostitute and the pull of contradictory impulses and conflicting inner narratives. *Fado* (2008) looks unflinchingly at the lives of the poor and marginalised, and the hybrid conditions they have to negotiate, through the experience of a prostitute. Her most recent novel, *Saisons sauvages* (2010), is an examination of life under the Duvalier regime, the intertwining of power and sexuality, and the human consequences of the social intricacies and survival mechanisms necessary in authoritarian environments. Her characters, who often go against societal norms, raising questions of what is acceptable and why, are seen with a compassionate eye.

Currently working on an anthology of Haitian women writers from the 18th century to the present, and an active participant in literary events, Mars has written passionately on the importance of community and solidarity in the post-earthquake context.

Kettly Mars is honoured for putting the universality of the human condition at the centre of her work, for sharing the rich complexities of her country's realities through her writing, for her daring treatment of unconventional subjects, and for giving an important new impulse to Haitian literature.

From the 2011 Prince Claus Awards Committee Report

"On January 12, 2010," wrote the Haitian novelist, poet and essayist Kettly Mars, in an opinion piece for the *New York Times*, "a high-magnitude telluric wave twisted the ground under our feet. In just 35 seconds about 300,000 people lost their lives and more than one million souls in three cities became homeless. How eerie the huge cloud of dust rising in the dying day over Port-au-Prince, and spreading up to this suburb of the capital. How unreal the sound of car alarms blasting under the building debris."

This was not the first time that this vibrant and prolific writer managed to capture the detailed essence of her country and its people. For the past 20 years, through her extraordinary poems, short stories, novels and essays, Kettly Mars has managed to put into words the deepest and most profound aspects of Haiti's joys and suffering, its lyricism, and eroticism, narrating the daily lives and history of her country women and men in a language that is as lush as it is precise, as breathtaking as it is heartbreaking.

Kettly Mars is a singularly gifted writer, who with each new work delves more profoundly into themes that are both timely and essential. Her work displays remarkable craft and attention to detail and is hybrid as well as highly original. While working as an administrative assistant at a Port-au-Prince embassy, she began her writing career as a poet with her 1997 collection *Feu de miel* (*Honey Fire*) but did not begin writing fiction until she won the Jacques Stephen Alexis Short Story Prize, a contest named after one of Haiti's most admired writers.

In *Kasale*, her stunning first novel, she writes about a hundred year old Vodou priestess who refuses to be converted, even as she tries to guide others towards their roots. It has been said in the past that Haitians are "90 percent Catholic and a 100 percent Vodou", and more recently that Haitians are "70 percent Catholic, 30 percent Protestant, and a 100 percent Vodou". However, with *Kasale*, Kettly Mars attempts to overturn these simplistic generalisations by showing how religions might divide a family and a society at its core.

"We are of African descent, but for a long time that African origin was being assaulted, hidden, because the model to look to was the French master," Mars told journalist Larry Muhammad. "Even after the revolution ... we practised Vodou as a nation, but we had to do this in hiding. Out front you had to be a good Catholic, good Protestant, because they have come and told us that Vodou is the devil in us and was no good. But it's still in us. It's our tradition. It's our blood, that's the way we are, the way we feel. So in my writing, I try to put that in the light, to show that we are being torn apart by this contradiction."

Her second novel, published in 2005, takes place in four head-spinning hours. Facing a particularly blue night as he approaches his 40th birthday, Ricot is forced to take stock of his life, realising that he has only ever loved one woman, his prostitute mother. Neither mother nor son here has a golden heart, but this novel allows the reader to see these hearts in all their other shades and colours.

In her most recent novel *Saisons Sauvages* (*Savage Seasons*), Mars challenges the way we view authoritarian rule and its affect on the structural, social, cultural and psychological foundations of Haitian society, as well as the nuanced layers of interpersonal relationships. Set during the Duvalier dictatorship, *Saisons Sauvages* describes a woman's Faustian bargain as she becomes the mistress of a brutal henchman in order to save the life of her husband, an opposition journalist. "How much longer must I wait?" the narrator demands on the first page of this phenomenal book. The question seems to echo the constant cry of Haiti itself. How much longer must we wait? How much longer can we wait?

Kettly Mars has often taken her writing directly to her readers, for instance by writing a serialised novel in 'Ticket', a pull-out section of one of Haiti's most read newspapers. These were published in book form in 2007 and 2008 as *Kool-Klub* and *Kool-Klub, le temps des loups*.

Whether in a popular series in the local newspapers or in a historical novel, Kettly Mars always writes as though she is writing for her life, and ours too. In less masterful hands, this might make for laborious reading, however, Kettly Mars is much too nuanced for that. Her work is full of the kind of playfulness and humour that has allowed Haitians to survive and thrive in the face of unspeakable tragedies and horrors, each word carefully rendered with a poet's eye, an observer's skill, and a witness's burden.

Reading Kettly Mars is a continuous discovery. Her characters seem to reach beyond the page, grab you by the collar and demand your attention, as in a seduction or a possession, both of which might be equally welcomed. Like the best storytellers, she trusts her stories and their power to pass through and beyond her, in essence to become our own. Whether chronicling – along with fellow novelist Leslie Péan – a 19th-century Haitian's love for American screen legend Lillian Russell, or some young people's misadventures at a local hangout, she exhibits great ease with a variety of genres.

In a country better known for its miseries than its triumphs, Kettly Mars is one of the shining stars in a generation of authors who have dodged predictability and exceeded boundaries, deftly chronicling Haiti's beauty and struggles.

Among works in progress, Mars is currently writing a novel called "Blues for Canaan", Canaan being a displacement camp that 100,000 survivors of the 12 January 2010 earthquake now call 'home'. In her 1 January 2011 *New York Times* opinion piece, she elaborated, "I believe that in all bad things there is some good – if we take a moment to look, if we don't miss the essential." Kettly Mars herself never misses the essential, be it in a former policeman's house of horrors or a mysterious pregnancy in a rural town. The generous and democratic way Kettly Mars has offered her work both in book form and in newspaper serialisation, and the way she continues to mentor younger writers, and raise her voice on behalf of Haiti and its people, along with her exceptional talents as a complex and multi-faceted writer, makes her an extremely deserving recipient.

RABIH MROUÉ LEBANON

Rabih Mroué (1967, Beirut) is a challenging visual and performance artist, whose practice investigates truth and fiction, and the mechanisms, varieties and social implications of fabricating 'truth'. Founded on the Lebanese experience of civil war and its aftermath, his work is highly relevant in the current global context.

Mroué's plays, performances, videos and installations draw audiences into personal experience of assessing truth. They include *Looking for a Missing Employee* (2003), which presents the mass of rumours, accusations and false reports in official government evidence; *Photo-Romance* (2006), examining censorship and civil courage in totalitarian contexts; and *The Inhabitants of Images* (2009), an encounter with the generation of political mythologies. *Three Posters* (2000) shows a discovered tape of a suicide fighter recording three different versions of his final testimony, and international responses to that work in the post 9/11 situation and the role of media images are presented in *On Three Posters* (2004). In *How Nancy Wished that Everything Was an April Fool's Joke* (2007), four fighters from different factions give sincere accounts of the battle that killed them, but as their memories diverge and contradictions mount it becomes impossible to tell which side they were on, let alone decipher 'history'. *I, The Undersigned* (2007) presents Mroué's apology for his part in the civil war, which includes 'not being kidnapped or assassinated', and interrogates the range of fabrications surrounding responsibility and patriotism.

Meticulously conceived and staged, Mroué's works are more often than not joint artistic productions with his partner, Lina Saneh. Mroué also holds several visiting professorships, is contributing editor of *The Drama Review* and the Lebanese quarterly *Kalamon*, and is a co-founder of the Beirut Art Centre.

Rabih Mroué is awarded for his radical interrogation of memory, power and the construction of truth, for creating direct audience encounters with and methods for analysing the instability of meaning, for stimulating critical social engagement by exposing and opening up discussion on sensitive issues, and for offering a moral voice emphasising individual responsibility.

From the 2011 Prince Claus Awards Committee Report

THE INTELLIGENCE OF THE HEART
by ELIAS KHOURY

The end of the 20th century took, in the Beirut artistic scene, a very interesting and special turning point. The experience of the Theater of Beirut was coming to an end after six years of innovative work (1992–98) as a new artistic wave began with the end of the Lebanese civil war (1975–90) and new platforms were gradually created, such as the Ayloul Festival and later Askal Alwan.

Beirut of the year 2000 began a new adventure that was built around the concept of contemporary art. This concept meant, on the practical level, the birth of a post-modern wave, concentrated around performance and installations, and conceptual art created the new language of the avant-garde.

I met Rabih Mroué and his companion then wife Lina Saneh when the couple was preparing an adaptation of my novel *The Journey of Little Gandhi* for the theatre. From that moment I felt that this young man would play a major role as a director and actor. Something magical in his way of seeing created that feeling. Our friendship developed in many works that were created in the Beirut Theater and reached its peak in our common work *Three Posters* (2000), which was the real beginning of the performance as an independent art form in Beirut.

Rabih continued his journey with Lina in developing the new artistic forms, using performance as a frame in which the image, the documents, the actor and the video created a multi-layered artistic unity that can represent the present and create a critical dialogue inside a society devastated by civil war.

The duel between the memory and the document created in his works opened the possibility of giving a brilliant representation of the present. A mélange of political and artistic sensibilities creates from most of his performances a kind of a special event, where art questions the social reality while representing it.

The fragmentation of the Lebanese society and the dominant closed confessional structure has led Rabih and many of his colleagues to what I can name 'the central margin': an artistic central role and a marginal socio-political status. I suppose that the combinations of bitterness, tenderness and cynical perspectives in his work are due to this fact, that the confessional political system in post-civil-war Lebanon has destroyed the public space and marginalised the civil society.

Rabih Mroué's work has become the art of questioning reality and rethinking artistic tools. In this sense he is part of the global post-modern movement that goes beyond boundaries and crosses the lines that separate art from daily life.

In his works we feel an innovative combination of the local and the global under the influence of the intelligence of the heart. This intelligent art is a tender reply to the bitterness of history, and an attempt to reinvent life through shaking up all its components.

Rabih Mroué is unique in his generation; he makes you feel the actor in the form of a director and the musician in the form of a writer. This uniqueness has

led him to become a kind of a bridge towards the unknown, whereas his central marginality takes him to the global market.

I suppose that this moment in the modern history of the Arab World, when democratic revolutions become a new common destiny of the Arabs, is crucial in the destiny of the artistic bridge that has been created in Beirut, by Mroué and his colleagues, as a clear demonstration of the impotence of the confessional political system. On the other hand, we witness the efficiency of the tools created by contemporary art in the revolutionary process in the Arab World. Artistic innovation is now everywhere. It is enough to analyse the image of Barada in Damascus, where the water of the river was made red, to understand that the awakening of society in this revolutionary process can mean that art is able to regain its space and make the margin the centre of a new cultural process.

RIWAQ
PALESTINE

Riwaq centre for architectural conservation (founded 1991, Ramallah) is making an irreplaceable contribution to Palestinian society through the protection and reinvigoration of endangered cultural heritage. Its practical actions in shaping the built environment have highly significant political and symbolic value in a context of military occupation involving physical and psychological aggression.

Riwaq's researchers have compiled a detailed registry of historic buildings in the West Bank and Gaza and a unique collection of photographs, maps and architectural materials. Using this essential planning tool, Riwaq has completed more than 100 restoration projects, including renovation of major sites and monuments in Jerusalem's Old City and rehabilitation of historic streets and public structures in Bethlehem. Taking vernacular architecture as a primary focus, it restores traditional domestic houses and reuses them as models to encourage further private efforts. Community involvement in Riwaq's projects creates much-needed employment in often rural or marginalised areas, and the integrated ongoing training in restoration skills and revival of traditional building techniques and materials contribute to participants' personal development. Riwaq ensures re-use of all renovated buildings, transforming many into educational, cultural and other facilities of benefit to the community.

As well as actively lobbying government on the need for national policies, Riwaq is involved in developing a legal framework for heritage protection. It runs extensive community education programmes with an emphasis on field trips and workshops for the younger generations. Wider outreach is achieved through the Riwaq biennales involving local and international participants in on-site installations and public debates, and through their growing list of publications such as *The Palestinian Village Home* and *The Architectural Heritage of Gaza*.

Riwaq is awarded for its significant achievements in preserving and reinvigorating sites of historical and architectural significance, for linking cultural heritage with community development and economic opportunities, for nourishing collective memory and strengthening Palestinian identity, and for its daring and pioneering work in a context marked by conflict and military occupation.

From the 2011 Prince Claus Awards Committee Report

On 23 September, Mohammed Abbas presented Palestine's application for membership to the United Nations General Assembly. While this correct and inevitable request enjoys the support of the vast majority of member states, it has been opposed by others who seek to temporise over the terms of that to which all the world agrees: Palestine is already a nation.

Nationality, of course, resides in far more than a texture of statutes and international conventions. Although the legacies of conquest and colonialism have created countries of impossible hybridity and improbable outlines, a nation is rooted in a compact of those who aspire to it. Enduring nationality, though, always exceeds politics to embrace the project of culture, to find the forms and habits through which both space and consciousness can be shared.

Especially in our era of rampant globalisation and the dire homogenisations it produces, the role of costume, cuisine, courtesy and the other singularities of habit and history have a very special role to play in the happy collusion and rich intercourse that make civilisation particular. And, no practice offers a more comprehensive guide to this texture of relationships and behaviours than building. While modern architecture has yet to escape from the hubris of thinking that designing a building is the road to designing a society, it is nonetheless true that nothing maps our social behaviour with the succinct authority of our rooms and houses, our streets and towns: like no other form, architecture concretises the way we live our lives, spatialises our priorities, our interactions, our possibilities.

For 21 years, Riwaq, behind the leadership of the remarkable Suad Amiry, has been drawing the map of Palestine as it must be drawn. Although borders are crucial to our received idea of nationhood, cultures never conform to the arbitrary and immaterial character of such boundaries: the nightmarish insistence by its erstwhile neighbour that Palestine be read by ever more intrusive linearities of exclusion and imprisonment is precisely designed to delimit that which can not be bounded. To this crude severity, Riwaq offers a wonderfully gentle specificity, a reverence for the stones that record the long-unfolding history that is the true measure of Palestine's extent.

The remarkable professionalism of Riwaq's practice surely places it at the forefront of organisations working on projects of 'preservation' around the world. Riwaq's lapidary restorations, impeccable documentation, excellent training programmes and optimistic outreach have saved buildings, villages, textures and spatial circumstances that are indisputably of 'architectural' value and part of a global heritage of building that each of us shares and which we all must defend.

Indeed, the utter and correct orthodoxy of its technical practices places Riwaq 'above' politics and surely enjoys inescapable authority in a region where archaeology so often masquerades as destiny.

It is precisely the 'ordinary' nature of Riwaq's activities that make it such an extraordinary organisation. By persisting in its devotion to the seminally mundane under circumstances of great adversity, by insisting on the pursuit of what is normal and 'natural' to any responsible society, by resisting the gratifications of more one-dimensional polemics, Riwaq has become a model institution of Palestine's burgeoning civil (in both senses of the word) society.

Riwaq, however, far exceeds the remit of conventional operations rooted in the mission of architectural preservation. From the outset, its initiative has grown to encompass a mission that embraces a very broad range of cultural, educational, economic and community activities. This is crucial. Absent an educated and engaged constituency and without a logic that embraces development, re-use and comprehensive planning, preservation risks being reduced to mere curatorship, the conservation of objects without life.

Such disengagement is far from Riwaq's view and, for it, historic building has become an armature for renewal and growth. Riwaq's remarkable agenda of publications, competitions, work with school children, town and environmental planning, technical education for builders, and exhibitions exhibits a vitality that few organisations anywhere can match. And, perhaps most incisive is its role in match-making for adaptive re-use, assuring that Palestine's historic architectural assets can be re-occupied for contemporary purposes, guaranteeing that these buildings not simply survive but live.

Perhaps no more succinct example of Riwaq's broad and inclusive vision can be found than its remarkable '50 Villages Project'. As the result of the ground-breaking documentation that resulted in its comprehensive and indispensable registry of buildings of special historic importance in Palestine, Riwaq was able to analyse the distribution of this heritage and discover that more than half of the listed structures outside the major towns were located in and around 50 villages. By choosing to focus its activities on these sites, Riwaq has been able to concentrate its resources, leverage its influence, and look comprehensively at the role historic architecture can play in generating training, employment, environmental improvement and a more general rise in local economic activity.

It would be remiss, finally, not to celebrate the amazing good humour and equanimity with which Suad Amiry and Riwaq have pursued their goals. In circumstances that for many might have produced simply anger or despair, Riwaq's joyful and loving engagement with architecture, and its sure knowledge of the ultimate humanity of that pursuit, is both profound and profoundly inspirational.

TSERING WOESER TIBET/CHINA

Tsering Woeser (1966, Lhasa) is a courageous Tibetan writer, who offers unique perspectives on the complexities of Tibet today. The daughter of Communist Party members, her father an officer in the People's Liberation Army, Woeser was educated, and writes, in Mandarin Chinese. Following literary studies, she was posted to Lhasa as editor of the journal *Tibetan Literature* and began to uncover her true heritage.

In *Tibet Above* (1999), Woeser published poems exploring her Tibetan identity. Her next book, *Notes on Tibet* (2003), addressing cultural and political issues more directly and critically through portraits of Tibetan lives, was banned; she lost her job and all social benefits but resolved to use words as her weapon and to record Tibet's past and present.

Moving to the greater anonymity of Beijing, she used the internet to publish increasingly explicit commentaries on the arrest and torture of Tibetans – the appealing literary qualities of her writing conveying her message all the more effectively. Woeser's concern with Tibetan culture continued in articles on contemporary painting, film and literature, and in groundbreaking books including *Forbidden Memory: Tibet During the Cultural Revolution* (2006), which combines her father's photographs of the period with eyewitness accounts she gathered through interviews.

During the mass demonstrations against Chinese rule and violent crackdown in 2008, Woeser's blogs became the main source of information for the world. Relaying details from her contacts in Tibet, she posted daily reports on the protests, human rights abuses and extrajudicial killings. Woeser has undergone house arrest and harassment, her websites have been closed down, her movements are restricted and her life under constant surveillance, but she continues to write about Tibet from inside China.

Woeser is honoured for her courage in speaking for those who are silenced and oppressed, for her compelling combination of literary quality and political reportage, for recording, articulating and supporting Tibetan culture, and for her active commitment to self-determination, freedom and development in Tibet.

From the 2011 Prince Claus Awards Committee Report

TIBET'S TRUE HEART
by RICHARD GERE

'The pen is mightier than the sword.'

Edward Bulwer-Lytton

A real writer's words, whether read aloud in a public space or clandestinely passed from truth-seeker to truth-seeker are like etchings on the heart, like scratches on the wall of a prison cell. They matter.

Tsering Woeser has this special gift with words. Her poetry and writing cut through traditional patterns of thought and connect us with others at a much deeper level than we are accustomed to. She has said that it is a writer's duty to use this gift to speak the truth. Depending on where you live, such a duty might seem easy but for a half-Tibetan, half-Chinese woman living inside China today, it is a complex and dangerous commitment.

Born in Lhasa at the beginning of the Cultural Revolution, Woeser's mother was Tibetan, her father Han Chinese and an officer in the Chinese Peoples' Liberation Army. She grew up speaking Chinese and when she was four, her family moved to Sichuan Province where she was educated in Chinese schools as part of the local elite, going on to study Chinese literature at Chengdu University. Woeser is a consummate wordsmith in Mandarin and uses her skills to communicate the truth about Tibet in three very different forms: as a poet expressing the Tibetan experience and identity, as a researcher and historian articulating Tibetan culture, and as a journalist fighting for universal human rights for the Tibetan and Chinese peoples.

While still at university she began to explore her identity in verse, later expanding the concept into a potent evocation of Tibetan consciousness and sense of being. With clarity, emotion and a unique modern voice, Woeser's poems offer a sincere expression and genuine understanding of Tibetan sensibilities. They provide inspiration and a renewed impetus to literary creation, which are particularly important in a context where personal cultural expression is severely curtailed. With the publication of *Tibet's True Heart* in 2008, we now have English translations of a selection of her work written over a period of 20 years.

Woeser la is also a significant contributor in the field of Tibetan cultural studies. Following university graduation, she worked as a journalist but was soon appointed as the editor of the official journal *Tibetan Literature*. It was this appointment that took her back to Lhasa where she travelled widely, conducted research and made recordings of eyewitness accounts of historical events and traditional practices. Her commitment to recording the voices of the people, their memories, experiences and the details of their daily lives has created a unique archive of information on Tibetan culture. The essays she wrote on various aspects of Tibetan life during the 1990s were highly regarded in literary circles in China and, as they were written in Mandarin, they continue to act as a bridge between the two cultures, enabling the Chinese, and other parts of the world, to gain

a better understanding of Tibetan thought. Woeseer continues her cultural research and criticism on contemporary Tibetan arts, visual artists, filmmakers and writers, making the vital links that integrate new works into the historical legacy.

In 2003 Woeseer's second book, *Notes on Tibet*, was published in China. A volume of portraits of Tibetans that includes some slightly critical views on cultural and religious issues, the authorities banned it in 2004 and suspended all her social benefits, ordering her to undergo 're-education'. For Woeseer this was a turning point – a clarification of her role as a writer and a confirmation of her principles. To avoid the aggressive surveillance she was subjected to in the small community of Lhasa, she resigned her post and moved to the greater anonymity of Beijing where she began a new life as an independent writer. Since the ban, Woeseer has been subjected to constant surveillance, harassment, detentions, interrogations and restrictions, yet despite this she continues to write and publish her invaluable work outside China, using the internet to reach her audience. Her blogs are consistently subject to cyber attacks and in 2006 she moved her work to servers outside China, which remain relatively free from interference.

When peaceful protests began in Tibet of March 2008, Woeseer la was immediately put under house arrest but, once again, this only drove her to greater activity. Since 2008, she has been posting entries almost daily – recording and reporting on the protests, arrests and the brutalities of human rights abuses. She is so highly regarded in Tibet that many Tibetans confide in her to relay their personal stories and provide eyewitness accounts. Her blog is one of the main sources of information on reality in Tibet and chronicles various aspects of Tibetan life. Covering issues of propaganda, the commercialisation of Tibetan heritage, environmental degradation, the imprisonment of Tibetan writers, the destruction of Tibetan monasteries, Chinese population transfer, imbalanced economic development, failed policies imposed by the Chinese government and the blatant misrepresentation of Tibetans and their aspirations in the Chinese media, she has shown us time and time again that the pen is indeed mightier than the sword.

Woeseer la is well deserving of the honours she has been awarded for her courage in journalism and diehard commitment to the expression of free speech. She has received awards from the International Women's Media Foundation, the Norwegian Authors Union and the Association of Tibetan Journalists. The Prince Claus Award for Culture and Development is significant because it recognises the far broader and deeper impact of Woeseer la's work in the face of devastating cultural imperialism. She is an intellectual of global significance and an artist of enormous integrity who uses her gift to articulate, preserve and sustain the culture of the Tibetan people – a culture that is important not only for Tibetans but for all of us as part of one global human heritage. Not only does her pen reflect a wisdom and knowledge that may turn out to be essential for the survival of the human race but her words have become universal and are forever etched on our hearts, like scratches on the wall of a prison cell.

CONTRIBUTING AUTHORS

JUDITH BUTLER

is Maxine Elliot Professor in the Departments of Rhetoric and Comparative Literature and the Co-director of the Program of Critical Theory at the University of California, Berkeley. She is presently the recipient of the Andrew Mellon Award for Distinguished Academic Achievement in the Humanities. Her books include: *Gender Trouble: Feminism and the Subversion of Identity* (1990), *Bodies That Matter: On the Discursive Limits of "Sex"* (1993), *The Psychic Life of Power: Theories of Subjection* (1997), *Antigone's Claim: Kinship Between Life and Death* (2000), *Precarious Life: Powers of Violence and Mourning* (2004); *Who Sings the Nation-State?: Language, Politics, Belonging* (with Gayatri Spivak, 2008), *Frames of War: When Is Life Grievable?* (2009), *Is Critique Secular?* (co-written with Talal Asad, Wendy Brown, and Saba Mahmood, 2009) and *Parting Ways: Jewishness and the Critique of Zionism* (forthcoming 2012). She is active in gender and sexual politics and human rights, anti-war politics, and Jewish Voice for Peace.

EDWIDGE DANTICAT

holds an MFA in Creative Writing (Brown University) and has taught creative writing at the universities of New York and Miami. A prolific writer whose work is widely translated, she is the author of three novels: *Breath, Eyes, Memory* (1994), *The Farming of Bones* (1998) and *The Dew Breaker* (2004); numerous short stories including the collection, *Krik? Krak!* (1996); a travel narrative/memoir, *After The Dance* (2002); film scripts on Haiti and Haitian art; and an essay collection, *Create Dangerously: The Immigrant Artist at Work* (2010). She is the editor of *The Butterfly's Way: Voices from the Haitian Diaspora in the United States* (2001), *Haiti Noir* (2011) and *Best American Essays, 2011*. Her awards include the 1994 Fiction Award The Caribbean Writer and 1999 American Book Award. Her 2007 work of memoir and social criticism, *Brother, I'm Dying*, won the 2007 US National Book Critics Circle Award and the 2008 Dayton Literary Peace Prize.

RICHARD GERE

is an actor, social activist and philanthropist. An advocate since the 1980s for the human rights of the Tibetan people and the preservation of Tibetan culture, he co-founded Tibet House US in 1987, and since 1995 has served as its Board Chairman. In 1991 he set up the Gere Foundation, a private grant-giving organisation focused on advocacy in the Tibetan community, education, public health and emergency relief. He has also been involved in the fight against HIV/AIDS since the early 1980s, co-launching the Heroes Project. His humanitarian efforts have taken him to Geneva, Honduras, India, Kosovo, Mongolia, Nepal, Nicaragua and Tibet. He is the recipient of CARE's Humanitarian Award for Global Change, the Eleanor Roosevelt Humanitarian Award and the Marian Anderson Award, as well as honours from amfAR, Amnesty International, Elizabeth Glaser Pediatric AIDS Foundation, Hadassah International, OneXOne Foundation, Tibet Fund and Harvard AIDS Institute.

MARK JENKINS

is an actor, director, playwright, professor and former Head of the Professional Actor Training Program at the University of Washington in Seattle. He made his professional debut with the New York Shakespeare Festival and has worked on Broadway and off-Broadway. His film credits include *The Andromeda Strain*, *Riverrun*, *Apocalypse Now* and *The Spy and the Sparrow*, and he has taken leading roles in regional theatre productions of *Death of a Salesman*, *A Doll's House*, *Duet for One* and *Stuff Happens*. A lifetime member of the Actors Studio, he is the co-founder of Seattle's Freehold Theatre Lab in 1991. He has collaborated with Russian Stanislavski master Leonid Anisimov and with the Ilkhom Theatre, including organising tours and teaching in Tashkent. His play on the McCarthy era entitled *All Powers Necessary and Convenient* is published by the University of Washington Press. He is currently in rehearsal for his latest play concerning Cambodian refugees in America.

WHITNEY JOHNSON

is the Director of Photography at the *New Yorker* where she oversees the photographic vision for the magazine, the *New Yorker* on the iPad, and *newyorker.com*. She has produced award-winning portfolios on the United States military and world leaders, and she regularly contributes to Photo Booth, the magazine's photography blog. In addition, she teaches at the Columbia University Graduate School of Journalism and in the Department of Photography and Imaging in the Kanbar Institute of Film and Television at New York University's Tisch School of the Arts. She participates in debates and lectures at photography events and has been a jury member for numerous photographic exhibitions. Previously, she worked at the Open Society Foundations, where she co-ordinated an international grant competition for documentary photographers and the Moving Walls exhibition. She also works with the Magnum Foundation, which supports independent documentary photographers in the field through its Emergency Fund.

ELIAS KHOURY

is a Lebanese writer and public intellectual. Born in Beirut, he studied history and sociology at the Lebanese University and at the Sorbonne in Paris. He worked at the PLO Research Center and was managing editor of *Shu'un Falastinia (Palestinian Affairs)* and of *Al-Karmel Quarterly*. Khoury is the editor of *Al-Mulhaq*, the cultural supplement of Beirut's newspaper *An-Nahar*, and editor of *The Journal of Palestine Studies*. He has taught at Columbia University, the Lebanese University, the American University of Beirut, the Lebanese American University, and is a Global Distinguished Professor of Middle Eastern and Islamic Studies at New York University. Author of plays, film scripts, short stories and critical essays, his 12 novels include *Little Mountain* (1977), *The Journey of Little Gandhi* (1989), *Yalo* (2002) and *Ka'anaha Nae'ma* (2007). His 1998 novel *Bab Al-Shams (Gate of the Sun)* was translated into Hebrew and received the Palestine Prize.

ACHILLE MBEMBE

is a Research Professor in History and Politics at the University of the Witwatersrand (South Africa) and a Visiting Professor in the Romance Studies Department, Duke University (US).

Born in Cameroon, he obtained his PhD in history at the Sorbonne and a DEA in political science at the Institut d'Etudes Politiques (Paris). He was Executive Director of CODESRIA (1996–2000), Senior Research Fellow at the Brookings Institute (1991–92), and Visiting Professor at the University of California, Berkeley (2001) and Yale University (2003). He is the co-convenor of the Johannesburg Workshop in Theory and Criticism (JWTC) and the editor of *The Johannesburg Salon*. He has written extensively on African history and politics, including *La naissance du maquis dans le Sud-Cameroun* (1996), *On the Postcolony* (2001), which won the Bill Venter/Altron Award in 2006, and *Sortir de la grande nuit. Essai sur l'Afrique décolonisée* (2010).

VIKTOR MISIANO

was a curator of contemporary art at the Pushkin National Museum of Fine Arts in Moscow (1980–90) and Director of the Center for Contemporary Art (CAC) in Moscow (1992–97). He curated the Russian participation in biennales in Istanbul (1992), Venice (1995, 2003), São Paulo (2002, 2004) and Valencia (2001). He was on the curatorial team for Manifesta I in 1996 in Rotterdam. Co-founder and editor-in-chief of the *Moscow Art Magazine* since 1993, he is also co-founder and editor of the *Manifesta Journal: Journal of Contemporary Curatorship* since 2003. In 2005 he curated the first Central Asia Pavilion at the Venice Biennale. In 2007 he realised the exhibition *Progressive Nostalgia: Art from the Former USSR* in the Centro per l'arte contemporanea (Prato), Benaki Museum (Athens), KUMU (Tallinn) and KIASMA (Helsinki). Since October 2010 he is Chairman of the International Foundation Manifesta. He has been awarded an honorary doctorate from Helsinki University for Art and Design.

TERENCE RANGER

is a historian, with a particular focus on the history of Zimbabwe from the 1960s to the present. He is an emeritus fellow of St Antony's College, Oxford (UK), held the Chair of Rhodes Professor of Race Relations at Oxford University, and has taught at the universities of Zimbabwe, Dar es Salaam, UCLA and Manchester, among others. Co-founder and President (since 2006) of the Britain Zimbabwe Society, he is a trustee of the Asylum Welcome organisation. His books include *Revolt in Southern Rhodesia, 1896–97* (1967), *The Invention of Tradition* (1983, edited with Eric Hobsbawm), *Peasant Consciousness and Guerrilla War in Zimbabwe* (1985), *Are We Not Also Men? The Samkange Family and African Politics in Zimbabwe, 1920–64* (1995), *Voices From The Rocks: Nature, Culture and History in the Matopos Hills of Zimbabwe* (1999), *Violence and Memory: One Hundred Years in the 'Dark Forests' of Matabeleland* (2000, with J Alexander and J McGregor) and *Bulawayo Burning* (2010).

MICHAEL ROMANYSHYN

is a puppeteer, theatre artist, musician and composer. He has been a part of the Bread and Puppet Theater since 1975 and was a performing member for 17 years. He was co-founder and Executive Director of Los Kabayitos Puppet Theater on the Lower East Side in New York and is the founder and Artistic Director of the Temple Stream Theater in Maine. He is the creator or co-creator of many international projects which have been presented all over the world. He currently works as a musician and composer, focusing on experimental music based on combining cultural influences and diverse styles. He is the Musical Director of the Allstar Refjudzi Band, a group of Czech and refugee musicians from different parts of the world, in residence at the Archa Theatre in Prague (Czech Republic), where he also runs music composition and creation workshops.

MICHAEL SORKIN

is the principal of the Michael Sorkin Studio, a design practice devoted to practical and theoretical projects at all scales with a special interest in the city. The Studio has recently undertaken large-scale urban projects in China, including a new town for 500,000 near Wuhan and a scheme for reclaiming 30 miles of the Weihe River in Xi'an. Sorkin is founding President of Terreform, a non-profit dedicated to research and intervention in issues of urban morphology, sustainability, equity, and community. Terreform's major project is an on-going alternative master plan for New York City, based on the premise that the city can become completely self-sufficient. In addition, Sorkin is President of the Institute for Urban Design, an educational and advocacy group, Distinguished Professor of Architecture and the Director of the Graduate Urban Design Program at the City College of New York, and the author or editor of 18 books on architecture and urbanism.

AWARDS POLICY AND PROCEDURES

THE PRINCE CLAUS AWARDS

The Prince Claus Awards honour outstanding achievements in the field of culture and development. The awards are presented annually to individuals, groups, organisations or institutions whose cultural actions have a wide and positive impact on the development of their societies.

In keeping with the Prince Claus Fund's guiding principle that culture is a basic need, the awards highlight significant contributions in regions where the human need for culture is not met or is restricted, in spaces where avenues and resources for cultural expression, creative production and the rescue and animation of cultural heritage are lacking or limited.

The Awards Programme aims to bring remarkable role models in the field of culture and development to wider public attention, to provide opportunities for these role models to expand their activities and enhance their impact, and to highlight the immense importance of cultural actions on development.

PROCEDURES

The Fund invites members of its network, colleagues, partners and a changing list of experts in relevant fields to nominate candidates for the awards. Research is carried out by the Fund's Bureau and further insights and second opinions on the nominations are sourced. The Prince Claus Awards Committee, which is composed of leading figures in the field of culture and development, considers all the information and material gathered on the nominated candidates and presents its recommendations to the Board of the Prince Claus Fund.

In December of each year, the Principal Prince Claus Award of EUR 100,000 is presented to the Principal Laureate at a ceremony in Amsterdam in the presence of members of the Royal family and an audience of 420 guests. The Prince Claus Awards of EUR 25,000 are presented to the recipients in their respective countries by the Netherlands Ambassadors.

A total of 113 nominations were received for the 2011 Prince Claus Awards. Research and documentation on these nominations was considered and a short list drawn up at the first meeting of the Prince Claus Awards Committee on 18–19 December 2010. Further research was carried out on the short-listed candidates and second opinions received from experts and advisors. On 29–31 May 2011, the Awards Committee conducted in-depth assessment of the short-listed candidates and selected 11 recommended recipients of the 2011 Prince Claus Awards. The Awards Committee's recommendations were presented to the Board of the Prince Claus Fund on 24 June 2011.

CRITERIA AND CONSIDERATIONS

The Prince Claus Awards are presented to artists, intellectuals and cultural operators in recognition of both the excellent quality of their work and the significant impact of their cultural activities on the development of the wider society.

The Fund aims to support cultural initiatives that stimulate development in difficult contexts and to provide protection to culture in places where it is threatened. The awards are given to individuals, groups and organisations based in countries on the DAC list, primarily in Africa, Asia, Latin America and the Caribbean. The creation of interactions and links between different cultures, the fostering of commonalities and the initiation of shared cultural currents are highly valued.

Quality is a *sine qua non* for a Prince Claus Award. The quality of a laureate's work is assessed in professional and personal contexts and for its positive influence on a variety of cultural and social fields. The Prince Claus Awards recognise artistic and intellectual qualities that are relevant in the contemporary context. They legitimise experimentation and innovation, recognise audacity and tenacity, support inspirational leadership and seek to enhance their beneficial impact on societies.

POLICY

The Prince Claus Fund maintains a broad view of culture that accommodates all types of artistic and intellectual disciplines. This open approach encompasses the transmission of culture and achievements in education, media and the applied arts. It includes fields such as science and technology that interact with and impact on the domain of culture and development. Proposals from every cultural field and area of potential are welcomed.

The Fund seeks originality, experimentation and groundbreaking initiatives. Mutual exchange, interculturality and the transcending of borders are high on the Fund's agenda, and it has a keen interest in vocabularies and vernaculars that develop into universal languages linking people in different cultures.

THEMES

Within the parameters of the Fund's new strategic plan, Vision for the Future 2011–2015, the Awards Programme no longer specifies an annual theme. The processes of nomination and selection of laureates are guided by the Fund's two main themes, *Zones of Silence* and *Beauty in Context*, and by its special focus, *Culture and Conflict*.

Zones of Silence are spaces in which there is a lack of freedom of cultural expression due to diverse factors such as marginalisation, displacement, migration, war, oppression or poverty. They may transcend geographical location and may be related to taboos and prejudices or histories people want to forget. The Awards Programme seeks to identify innovative and courageous cultural actors whose work has made a significant contribution to opening up spaces of freedom and fostering development in places where people and ideas have been silenced or repressed.

Beauty in Context highlights the rich diversity of human creativity and aesthetics. Beauty and the creation of beauty imbue a community with a sense of achievement, pride, identity, purpose and hope. The Awards Programme honours and celebrates laureates whose work successfully stimulates and enhances the role of beauty in providing inspiration and empowering personal and communal development.

Culture and Conflict are inextricably linked. Culture is deeply implicated both in the substance of conflicts and in the way communities deal with conflicts. The Awards Programme recognises and honours men and women whose courageous and creative cultural practices in conflict and post-conflict situations assist communities in finding resolution and in reconstructing their lives.

The complete Report of the 2011 Prince Claus Awards Committee is available in Spanish, French and English on the Fund's website: www.princeclausfund.org

AWARDS COMMITTEE 2011

PETER GESCHIERE (CHAIRMAN)

studied history and anthropology in Amsterdam, and has worked in various parts of Africa. Until 2002 he was Professor of African Anthropology at the University of Leiden and he is currently attached to the University of Amsterdam as research professor. His publications include works on state formation in West Africa, the dynamics of local cultures in politico-economic changes, conservation and exploitation of tropical rain forests, autochthony, citizenship and exclusion. Geschiere is co-editor of *Ethnography*, and his publications include *The Perils of Belonging* (2009) and the *Modernity of Witchcraft* (1997). A member of the Netherlands Royal Academy of Sciences and the Academy of Sciences of Cameroon, Board member of the International African Institute (London) and Chair of the ABV (Dutch Anthropological Association), in 2002 Geschiere was nominated Distinguished Africanist of the Year by the African Studies Association (USA).

N'GONÉ FALL

graduated from the École Spéciale d'Architecture in Paris. She is an independent curator, art critic and consultant in cultural engineering. She was editorial director of *Revue Noire* (1994–2001) and edited books on contemporary visual arts including *An Anthology of African Art: The Twentieth Century*, *Photographers from Kinshasa* and *Anthology of African and Indian Ocean Photography: A Century of African Photographers*. Fall curated exhibitions in Africa, Europe and USA. She was one of the curators of the African photography biennale in Bamako, Mali (2001) and guest curator at the 2002 Dakar biennale, Senegal. She is the author of strategic plans, orientation programmes and evaluation reports for Senegalese and international cultural institutions; teaches communication strategies and methodology in the Masters Department in Cultural Industries at Senghor University, Alexandria, Egypt; and is a founding member of Gaw, a platform for research and production in new media and visual arts.

REMA HAMMAMI

is Professor of Anthropology at the Women's Studies Institute at Birzeit University (Ramallah), where she chairs the Graduate Program in Gender and Development. She has written widely on development, politics, popular culture and gender and serves on the editorial boards of the *Arab Studies Journal*, *Jerusalem Quarterly File*, *Middle East Reports*, *Development and Change*, and *Feminist Review*. Founder and chair (2002–04) of the Birzeit University Right to Education Campaign and founder and executive director (1993–94) of the Women's Affairs Centre in Gaza, she serves on the boards of the Jerusalem Center for Legal Aid and Counselling, Palestinian Institute for the Study of Democracy (Muwatin), Centre for Global Dialogue and Democracy (Miftah) and Institute for Jerusalem Studies. In 2005 she held the Prince Claus Chair in Development and Equity at the Institute of Social Studies, The Hague. Hammami is co-translator of Mahmud Darwish's epic poem, *Murale*, with John Berger (2009).

RAHUL MEHROTRA

is Professor and Chair of the Department of Urban Design and Planning at Harvard University's Graduate School of Design, and a member of the steering committee of Harvard's South Asia Initiative. His Mumbai practice, RMA Architects, has executed a range of projects from recycling urban land and master planning to designing art spaces, homes, social institutes and work places across India. He is active in Mumbai's Urban Design Research Institute and the Partners for Urban Knowledge, Action and Research. Mehrotra has been a jury member for the Aga Khan Awards, Berkeley Prize, James Stirling Memorial Lectures on the City, Urban Age Awards, Audi Urban Futures Award and Holcim Awards. He is a member of the steering committee of the Aga Khan Awards for Architecture (2008–13) and a board member of London School of Economics Cities, and the Indian Institute of Human Settlements. Mehrotra's most recent book is *Architecture in India since 1990* (2011).

LAKSMI PAMUNTJAK

is an Indonesian writer and poet, author of poetry collections, *Ellipsis* (2005, UK *Herald Books of the Year*) and *The Anagram* (2007), a treatise *War, Heaven and Two Women* (2006), short stories in *The Diary of R.S.: Musings on Art* (2006) and four editions of the *Jakarta Good Food Guide*. Translator and editor of Goenawan Mohamad's *Selected Poems* and *On God and Other Unfinished Things*, she publishes articles on politics, film, classical music and literature, and has a weekly food column in the *Jakarta Globe*. Her poems and short stories have appeared in international journals such as *Asia Literary Review*, *Biblio*, *Heat* and *Poetry International*, and she has participated in international literary festivals including National Poetry Festival (Australia), Wordfest (Canada), Struga (Macedonia) and Winternachten (The Netherlands). Co-founder of Aksara bookstore, she owns Pena Klasik publishing house and produces art performances for Komunitas Utan Kayu.

JOSÉ ROCA

is a Colombian curator working from Bogotá, Artistic Director of Philagrafika 2010 (Philadelphia) and Chief Curator of 8 Bienal do Mercosul (Porto Alegre). He studied architecture (Colombia and Paris) and was Whitney-Lauder Curatorial Fellow (2002–03). Director of Arts at Bogotá's Banco de la República Cultural Center (1994–2008), he co-curated the Trienal Poli/gráfica (Puerto Rico 2004), São Paulo Bienal (2006) and Encuentro de Medellín (2007) and curated Other Florae (Brazil 2008), Imprints for a Fleeting Memorial (Toronto, 2008) and Botánica política (Barcelona, 2004), among others. His writings include essays in *Modern Painting and Sculpture* (MoMA, New York), *Vitamin Ph* (Phaidon) and *Muntadas: On translation* (Museum of Contemporary Art, Barcelona). Guest lecturer at Art Basel, ARCO Madrid, VI Diálogos Iberoamericanos (Valencia) and member of the Golden Lions jury (Venice 2007), he is on the curatorial committee of Independent Curators International, New York, and the Fundação Iberé Camargo, Porto Alegre.

AWARDS CEREMONIES

The 2011 Principal Prince Claus Award is presented by HRH Prince Constantijn of the Netherlands on 14 December 2011 at the Royal Palace, Amsterdam, the Netherlands.

The ten other Prince Claus Awards are presented in the laureates' countries by:

Mr K. van der Tempel, Netherlands Ambassador to Kazakhstan

Ms R. Buijs, Chef de Poste, Netherlands Embassy in Nicaragua

Mr A. Uijterlinde, Netherlands Ambassador to Azerbaijan

Mr J.J. van de Velde, Netherlands Ambassador to Guatemala

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The Prince Claus Fund is grateful for their co-operation and their advice.

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Els van Poppel
Veerle Poupeye
Pamela Prado
Phloeun Prim

Davide Quadrio
Franki Raden
Nasrin Rahimieh
Lisabona Rahman
Ibrahim Al-Rajab
Khaled Ramadan
Tony Rayns
Tineke Reijnders
Ole Reitov
Fernando Rendón
Sami Rintala
Michele Robecchi
Claudia Roden
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the international guests of
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Director of the Prince Claus Fund, The Netherlands

Ila Kasem

Director of Van de Bunt Adviseurs and Chairman of the Marokko Fonds, Amsterdam, The Netherlands

Eléonore de Merode

is Secretary to the Steering Committee Cultural Emergency Response

15 YEARS PRINCE CLAUS FUND

THE PRINCE CLAUS FUND WAS SET UP ON 6 SEPTEMBER 1996 AS A TRIBUTE TO PRINCE CLAUS'S DEDICATION TO CULTURE AND DEVELOPMENT. THE FUND BELIEVES THAT CULTURE IS A BASIC NEED AND THE MOTOR OF DEVELOPMENT.

The Prince Claus Fund's mission is to actively seek cultural collaborations founded on equality and trust, with partners of excellence, in spaces where resources and opportunities for cultural expression, creative production and research are limited and cultural heritage is threatened.

The Fund has an extensive network in Africa, Asia, Latin America and the Caribbean. Local partners and initiatives guide all its work, following the conviction of Prince Claus that people are not being developed, but develop themselves.

In 15 years, the Fund has supported 1,570 cultural activities, awarded 165 outstanding cultural practitioners and organisations, and provided cultural aid in over 80 emergency situations.

THE POLYCULTURAL NATURE OF
THE WORLD WE LIVE IN IS INDEED
SOMETHING TO BE TREASURED
AND KEPT ALIVE.

HRH Prince Claus, 5th World Conference on Cooperative Education, Amsterdam, 1987

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LAUREATES
OF THE PRINCE CLAUS FUND
1997-2011

1997

THE 1997 PRINCIPAL PRINCE CLAUS AWARD
Zimbabwe International Book Fair Zimbabwe

FURTHER 1997

PRINCE CLAUS AWARDS

Council for the Development of Social Science Research in Africa Senegal
Index on Censorship UK

Sardono W. Kusumo Indonesia

Malangatana Valente Ngwenya Mozambique

Joseph Hanson Kwabena Nketia Ghana

Bruno Stagno Costa Rica

Jim Supangkat Indonesia

Abdeljelil Temimi Tunisia

Ernest Wamba-dia-Wamba Tanzania

The 1997 Prince Claus Awards speeches were delivered
by Kwasi Wiredu and Yvonne Vera

1998

THE 1998 PRINCIPAL PRINCE CLAUS AWARD

for 'The Art of African Fashion'

Tetteh Adzedu Ghana

Alphadi Nigeria

Oumou Sy Senegal

FURTHER 1998

PRINCE CLAUS AWARDS

Rakshshan Bani-Etemad Iran

Heri Dono Indonesia

Ticio Escobar Paraguay

Jyotindra Jain India

Jean-Baptiste Kiéthéga Burkina Faso

David Koloane South Africa

Baaba Maal Senegal

Carlos Monsiváis Mexico

Redza Piyadasa Malaysia

Nazek Saba-Yared Lebanon

Rogelio Salmons Colombia

Kumar Shahani India

Tian Zhuang Zhuang China

The 1998 Prince Claus Awards speech was delivered
by Carlos Fuentes

The 1998 Prince Claus Awards performance was an African Fashion Show

1999

THE 1999 PRINCIPAL PRINCE CLAUS AWARD
for 'Creating Spaces of Freedom'

Fellag France/Algeria
Al-Jazeera Qatar
Vitral Cuba

FURTHER 1999

PRINCE CLAUS AWARDS

Patrick Chamoiseau Martinique
Paulin J. Hountondji Benin
Cildo Meiretes Brazil
Pepetela Angola
Dessalegn Rahmato Ethiopia
Juana Marta Rodas and Julia Isídrez Paraguay
Claudia Roden UK/Egypt
Cheick Oumar Sissoko Mali
Tsai Chih Chung Taiwan
Ken Yeang Malaysia

The 1999 Prince Claus Awards speech was delivered
by Albie Sachs

The 1999 Prince Claus Awards performance was 'Overvloed'
by William Kentridge

2000

THE 2000 PRINCIPAL PRINCE CLAUS AWARD

for 'Urban Heroes'

Jaime Lerner Brazil

Francisco Toledo Mexico

Viva Rio Brazil

FURTHER 2000

PRINCE CLAUS AWARDS

Bush Radio South Africa

Communalism Combat India

Cui Jian China

Film Resource Unit South Africa

Arif Hasan Pakistan

Bhupen Khakhar India

Komal Kothari India

Werewere Liking Ivory Coast

Ayu Utami Indonesia

Van Leo Egypt

The 2000 Prince Claus Awards speech was delivered
by Ismail Serageldin

The 2000 Prince Claus Awards performance was a film and performance
by Wu Wenguang

2001

THE 2001 PRINCIPAL PRINCE CLAUS AWARD

for 'Carnival'

Peter Minshall Trinidad

Stichting Zomercarnaval The Netherlands

FURTHER 2001

PRINCE CLAUS AWARDS

Chris Abani Nigeria/USA

Duong Thu Huong Vietnam

Samuel Fosso Central African Republic

Jahan-e Ketab Iran

Mehri Maftun Afghanistan

Antoun Maqdesi Syria

Elena Rivera Mirano Philippines

Ibrahim Salahi Sudan/UK

Talingo Panama

Iván Thays Peru

The 2001 Prince Claus Awards speech was delivered
by Rex Nettleford

The 2001 Prince Claus Awards performance was 'Leonardo's Man'
by Peter Minshall and the Callaloo Company

2002

THE 2002 PRINCIPAL PRINCE CLAUS AWARD FOR
'Languages and Transcultural Forms of Expression'
Mohammed Chafik Morocco

FURTHER 2002
PRINCE CLAUS AWARDS
Ali Ferzat Syria
Ferreira Gullar Brazil
Amira Hass Israel
Marcelo Araúz Lavadenz Bolivia
Lembaga Kajian Islam dan Sosial Indonesia
Youssou N'Dour Senegal
Virginia Pérez-Ratton Costa Rica
Walter Tournier Uruguay
Wu Liangyong China

The 2002 Prince Claus Awards performance was given
by Youssou N'Dour with Senegalese and Moroccan rappers

2003

THE 2003 PRINCIPAL PRINCE CLAUS AWARD
for 'The Survival and Innovation of Crafts'
Wang Shixiang China

FURTHER 2003

PRINCE CLAUS AWARDS

Arab Human Development Report 2002

Biboki Weavers and Yovita Meta Indonesia

Carlinhos Brown Brazil

G.N. Devy India

District Six Museum South Africa

Mathare Youth Sports Association Kenya

New Argentinian Cinema: Lita Stantic Argentina

Mick Pearce Zimbabwe

Reyum Institute of Arts and Culture Cambodia

Hasan Saltik Turkey

The 2003 Prince Claus Awards performance was given
by Heri Dono

2004

THE 2004 PRINCIPAL PRINCE CLAUS AWARD
for 'The Positive Results of Asylum and Migration'
Mahmoud Darwish Palestine

FURTHER 2004
PRINCE CLAUS AWARDS
Jawad Al Assadi Iraq
Ivaldo Bertazzo Brazil
Bhutan Archery Federation Bhutan
Halel Çambel Turkey
Omar Khan Massoudi Afghanistan
Memoria Abierta Argentina
Tin Moe Myanmar
Farrukh Qasim Tajikistan
Aminata Traoré Mali

The 2004 Prince Claus Awards performance was given
by Carlinhos Brown

2005

THE 2005 PRINCIPAL PRINCE CLAUS AWARD

for 'Humour and Satire'

Jonathan Shapiro alias

Zapiro South Africa

FURTHER 2005

PRINCE CLAUS AWARDS

Niède Guidon Brazil

Slamet Gundono Indonesia

Edgar Langeveldt Zimbabwe

Joaquín Salvador Lavado alias Quino Argentina

Ebrahim Nabavi Iran

Opiyo Okach Kenya

Michael Poghosian Armenia

Lenin El Ramly Egypt

Chéri Samba DR Congo

Abdul Sheriff Tanzania

The 2005 performance 'Viewing the Summits' (Regards aux Sommets) was given by Jant-Bi, with choreography by Germaine and Patrick Acogny

2006

Marking the 10-year anniversary of the
Prince Claus Fund

THE 2006 PRINCIPAL PRINCE CLAUS AWARD

Reza Abedini Iran

FURTHER 2006

PRINCE CLAUS AWARDS

Lida Abdul Afghanistan

Erna Brodber Jamaica

Henry Chakava Kenya

Committee for Relevant Art Nigeria

Frankétienne Haiti

Madeeha Gauhar Pakistan

Al Kamandjāti Association Palestine

Michael Mel Papua New Guinea

National Museum of Mali Mali

Christine Tohme Lebanon

The 2006 Prince Claus Awards performance was given
by the Stars of the Sahel Opera

2007

THE 2007 PRINCIPAL PRINCE CLAUS AWARD

for 'Culture and Conflict'

Faustin Linyekula DR Congo

FURTHER 2007

PRINCE CLAUS AWARDS

Patricia Ariza Colombia

Ars Aevi Bosnia and Herzegovina

Augusto Boal Brazil

Óscar Hagerman Mexico

Emily Jacir Palestine

Harutyun Khachatryan Armenia

Hollis Liverpool alias Chalkdust Trinidad and Tobago

Godfrey Mwampembwa alias Gado Kenya

Radio Isanganiro Burundi

The Sudanese Writers Union Sudan

The 2007 Prince Claus Awards performance was given by Hollis Liverpool, alias Chalkdust and by Faustin Linyekula and Serge Kakudji

2008

THE 2008 PRINCIPAL PRINCE CLAUS AWARD
for 'Culture and the Human Body'
Indira Goswami India

FURTHER 2008
PRINCE CLAUS AWARDS
Tania Bruguera Cuba
Carlos Henríquez Consalvi El Salvador
Uchechukwu James Iroha Nigeria
Li Xianting China
Ma Ke China
Venerable Purevbat Mongolia
Jeanguy Saintus Haiti
Dayanita Singh India
Ousmane Sow Senegal
Elia Suleiman Palestine

The 2008 Prince Claus Awards performance was given
by Ma Ke and by Ayikodans

2009

THE 2009 PRINCIPAL PRINCE CLAUS AWARD

for 'Culture and Nature'

Simón Vélez Colombia

FURTHER 2009

PRINCE CLAUS AWARDS

Gastón Acurio Peru

El Anatsui Nigeria/Ghana

Sammy Baloji DR Congo

Kanak Mani Dixit Nepal

Doua'art Cameroon

Instituto de Historia de Nicaragua y Centroamericana (IHNCA) Nicaragua

Liang Shaoji China

Jivya Soma Mashe India

Santu Mofokeng South Africa

Desiderio Navarro Cuba

The 2009 Prince Claus Awards performance was given
by the Omnibus Ensemble

2010

THE 2010 PRINCIPAL PRINCE CLAUS AWARD
for 'Frontiers of Reality'
Barzakh Editions Algeria

**FURTHER 2010
PRINCE CLAUS AWARDS**
Decolonizing Architecture institute (DAI) Palestine
Maya Goded Mexico
Jia Zhang-Ke China
Gulnara Kasmalieva and Muratbek Djumaliev Kyrgyzstan
Kwani Trust Kenya
Dinh Q. Lê Vietnam
Ana Maria Machado Brazil
Mehrdad Oskouei Iran
Yoani Sánchez Cuba
Aung Zaw Burma/Thailand

The 2010 Prince Claus Awards performance was produced
by Dinh Q. Lê