



Fonds

Prince Claus Fund *for*
Culture and Development

Fondation Prince Claus *pour la*
Culture et le Développement

Fundación Príncipe Claus *para la*
Cultura y el Desarrollo

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MM
claus
VIII
awards

2008 Prince
Claus Awards
Prix Prince
Claus 2008
Premios
Principe Claus
2008





'Eritaj', choreographed by Jeanguy
Saintus and performed by Ayikodans
Photo © Antonio Bruno



Foreword
by HRH
Prince Friso
and
HRH Prince
Constantijn



Foreword

This year the Prince Claus Fund has chosen Culture and the Human Body as its theme for its activities and awards. It is a very broad theme. The majority of human activities are related to providing for the needs of our bodies: for their healthy maintenance, comfort, protection and pleasure. Our defining 'human' feature, the mind, is inextricably linked with, and influenced by, its container, the body.

As social beings, we construct guidelines for what we, as a group, consider acceptable body behaviour. Both written and unwritten, these laws determine, manage and regulate all aspects of body use and presentation in a culture. They can be flexible or inflexible, rigidly imposed or virtually disregarded, depending on the society's attitude to the body, and these laws change over time. Each of us, as individuals, is influenced not only by the biological, physical and psychological needs of our own body, but also by the cultural norms of body management constructed by the society in which we live.

The 2008 Prince Claus Laureates offer us provocative insights into differing conceptions of the body. They reveal aspects of the profound interaction of the body and culture, and demonstrate the need for greater awareness of the impact of this interaction on human development.

It is remarkable that of all the artistic disciplines, this year's Principal Award winner is in the field of literature. Through her skill and insight Indira Goswami creates hauntingly graphic narratives that reveal the intense significance of the lived body experience. The physicality of individual existence, the embodiment of communal cultural and religious beliefs, and the bodily inscription of poverty, gender norms and social status are all intricately interwoven throughout Goswami's prose.

In addition to the Principal Laureate we celebrate ten outstanding individuals as 2008 Prince Claus Laureates. Through their creative actions they offer us new insights, provoke debates and have an important positive impact on development both within their local environment and in the global society. They have been selected from a large number of nominations from various artistic disciplines covering the different themes of the Fund, which in addition to this year's theme include Creating Spaces of Freedom, Beauty in Context, Living Together and Zones of Silence. The awards programme emphasises the diversity of the Fund's mission to promote culture and development.

The 2008 Prince Claus Laureates remind us that the values we place on and express through the body and other means have profound effects not only on our own lives but also on the lives of others. They make us appreciate the importance of the interrelationship between culture and development.

HRH Prince Friso and HRH Prince Constantijn
Honorary Chairmen of the Prince Claus Fund



HRH Prince Constantijn and HRH Prince Friso
Photo © Capital Photos

Contents

- 8 **Foreword**
by HRH Prince Friso and HRH Prince Constantijn
Honorary Chairmen of the Prince Claus Fund
- 14 **Introduction**
by Lilian Gonçalves-Ho Kang You, Chair of the Prince Claus Fund
and Els van der Plas, Director of the Prince Claus Fund
- 20 **The Prince Claus Awards 2008**
Policy and Procedures
Theme: Culture and the Human Body
- 30 **Indira Goswami**
Writer, Woman, Activist, by Supriya Chaudhuri
- 44 **Tania Bruguera**
Against the Forms of Power, by Octavio Zaya
- 50 **Carlos Henríquez Consalvi**
Campaigner Against the Chaos of Forgetfulness, by José Benjamín Cuéllar Martínez
- 56 **Li Xianting**
China's 'Art Squire', by Jiang Jiehong
- 62 **Ma Ke**
Interpretation and Transformation, by Viktor & Rolf
- 68 **Venerable Purevbat**
Master Artist of Mongolia's Modern Renaissance, by Zara Fleming
- 74 **Jeanguy Saintus**
Passion, Courage and Perseverance, by Patrick Vilaire
- 80 **Dayanita Singh**
Through the Cracks of a Mirror, by Shahidul Alam
- 86 **Ousmane Sow**
Exposing the Limitations of Categories, by Jan Hoet

92	Elia Suleiman Like Nazareth or Rafah, by John Berger
98	James Iroha Uchechukwu The Desired Sense of Parity, by Mark Sealy
106	The Prince Claus Fund – An Overview
134	Contributing Authors
138	2008 Prince Claus Awards Committee
142	Prince Claus Fund Laureates 2008–1997
146	Ceremonies
148	Acknowledgements
150	The Prince Claus Fund





Dayanita Singh, 'Jumping girl',
from the series 'I am as I am', Benares, 1999
Photo © Dayanita Singh

Introduction

Through its diverse programmes the Prince Claus Fund is involved in an expanding range of innovative actions. Our networks continue to grow as people around the world create inspired initiatives to stimulate cultural production and social development. This year, for the first time, our annual publication celebrating the Prince Claus Awards includes an overview of the Fund's activities.

To refresh its outlook and extend its research, each year the Fund introduces a new theme. Culture and the Human Body was selected for 2008 with the aim of focusing awareness on the crucial role of the body in culture and development. During the year, the Fund has supported several inspiring initiatives related to this theme. They include a festival of performance art in the city of Cali in Colombia that highlights the power of the body as a medium for questioning social concepts; 'Huaca II', a project involving musicians and dancers from India and Peru in cross-cultural examination of the relationship between the spirit and the body; and the Young Kings Arts, who generate public engagement in Nigeria through spontaneous performance of body-related arts.

In some cultural environments gender and skin colour may lead to disadvantage; in other situations using a wheelchair or being blind may give rise to discrimination. The links between the physical body and cultural norms are clearly revealed in conceptions of sexuality, with direct effects on both societies and individuals. During 2008, the Fund collaborated with Nepal's Blue Diamond Society to enable a group of Metis, people of 'the third nature', to perform at the International AIDS Conference in Mexico City, sharing their realities and their experiences of the body through dance and theatre. To coincide with the EU/Latin American and Caribbean Summit in 2008, the Fund collaborated with Alta Tecnologia Andina in an event conducted in sign language that offered critical comment on contemporary politics.

The body is the interface between our ideas and our lived realities. It has such an essential role that there is a tendency to take it for granted, but the 2008 Prince Claus Laureates ensure that we can neither overlook nor ignore what the body reveals. As the culmination of work around the theme, the 2008 Prince Claus Awards honour the outstanding achievements of individuals engaged in exploring and exposing the multifaceted nature of the interconnection of Culture and the Human Body. Representation of human physicality in the monumental sculptures of Senegalese Laureate Ousmane Sow confronts stereotypes and calls for

tolerance and respect. Chinese Laureate Ma Ke challenges modern social, environmental and economic systems and their impact on development through her public presentation of the clothed body. Laureate Carlos Henríquez Consalvi from El Salvador focuses our attention on the role of memory and human rights pertaining to the body. Haitian Laureate Jeanguy Saintus uses body movement and gesture to convey subtle concepts of spirituality and identity. Physical identity is at the heart of the work of master photographers and 2008 Prince Claus Laureates Dayanita Singh and James Iroha Uchechukwu. Cuban Laureate Tania Bruguera examines disturbing political and social situations through her powerful performance art. Selection for an award is not limited to the annual theme and each year we celebrate laureates whose activities relate to previous themes and policies of the Fund. In 2008, we honour the important creative work of Prince Claus Laureate and filmmaker Elia Suleiman; Laureate, art curator and critic Li Xianting; and Laureate, artist and teacher Venerable Purevbat. All cultural activities relate, directly or indirectly, to the human body.

Studying the many excellent nominations received this year the Prince Claus Awards Jury found that the most intense and influential examination of the human body as a primary site for the inscription of cultural norms and values is in the work of an outstanding writer and social activist. The 2008 Principal Prince Claus Award is presented to Indira Goswami by the Fund's Honorary Chairman HRH Prince Friso, on 3 December at Amsterdam's Muziekgebouw aan't IJ. The other ten awards are presented to the laureates by the Dutch Ambassadors in their own countries. We wish to thank the Ambassadors for their co-operation in highlighting the positive role of culture in their countries. We are deeply grateful to the members of the Awards Committee for their hard work and commitment, and the Prince Claus Fund would specially like to thank the nominators and advisors, and the authors of the laudations, for their valuable and highly esteemed contributions to the 2008 Awards programme.

The Fund supports, promotes and aims to inspire people and organisations working at the intersection of culture and development. The outstanding work of the 2008 Prince Claus Laureates and the Fund's collaborative projects around the world vividly demonstrates that theories and ideas have physical consequences. Conceptions of the body, its values and representations, are transmitted both overtly and subtly through cultural productions, penetrating and influencing self and society's development.

Lilian Gonçalves-Ho Kang You
Chairperson

Els van der Plas
Director





From the series 'Road to National Recovery'
by James Iroha Uchechukwu
Photo © James Iroha Uchechukwu



The 2008 Prince Claus Awards

Culture and the Human Body



The 2008 Prince Claus Awards

The Prince Claus Awards are given annually to individuals, groups, organisations or institutions that have made outstanding contributions to culture and development within the Prince Claus Fund's area of interest. Each year in December, the Principal Prince Claus Award of EUR 100,000 is presented to the Principal laureate at a prestigious venue in Amsterdam in the presence of members of the Royal family and an audience of 600 international guests. The Prince Claus Awards of EUR 25,000 are presented to the recipients by the Netherlands Ambassadors in their respective countries.

Procedures

Each year the Prince Claus Fund invites a changing and expanding network of colleagues, partners and experts, in fields relevant to the Fund's mission, to nominate candidates and to assist by providing insights and opinions on the proposed candidates.

Nominations for the 2008 Awards were submitted to the Fund's Bureau before December 2007 and second opinions requested from advisers in the Fund's network. At a first meeting of the 2008 Prince Claus Awards Committee on 13-14 December 2007, a short list was established from the 50 proposals received and researched by the Bureau staff. Further research was carried out on the short-listed candidates and the Committee met again on 25-26 May 2008 to draw up the list of 11 recipients for the 2008 Prince Claus Awards.

Criteria and considerations

The Prince Claus Awards are presented to artists, intellectuals and cultural operators who have made outstanding contributions in the field of culture and development. The awards are given to individuals, groups and organisations around the globe, but primarily in Africa, Asia, Latin America and the Caribbean.

Quality is a *sine qua non* for a Prince Claus Award. The quality of a laureate's work is assessed in both professional and personal contexts. The positive impact of the laureate's work on a wider cultural and social field is also an important criterion. The creation of links and interactions between different cultures, the fostering of commonalities and the initiation of shared cultural currents are highly valued.

The Prince Claus Awards recognise artistic and intellectual qualities that are relevant in the contemporary context. They aim to support experimentation

and innovation, to appreciate audacity and tenacity, to legitimise, to enhance beneficial impact and provide inspiration.

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, achievements in education, media and the applied arts, as well as fields such as sports, science and technology that interact with and impact on the domain of culture.

The Fund's agenda highlights interculturality and has a strong interest in vocabularies and vernaculars that develop into universal languages linking different cultures. Amongst the multiplicity of cultural initiatives around the world, the Fund seeks innovation and experimentation and welcomes proposals from every cultural field and area of potential.

The Fund continues its interest in previous themes, such as *Creating Spaces of Freedom*, which addresses the ways in which artists and thinkers find methods to express dissenting views. The Prince Claus Fund aims to provide protection to culture in places where it is threatened and to explore 'zones of silence'.

The complete Jury Report by the 2008 Prince Claus Awards Committee is available in Spanish, French and English on the Fund's website:
www.princeclausfund.org

If you would like to receive a printed copy of the 2008 Jury Report in any of these three languages, please contact us. We will be delighted to fulfill your request.





'Hamm' by Tania Bruguera, a detail from 'Endgame', 2006, participatory installation produced by Watermill Art Center and Tania Bruguera
Photo: courtesy Tania Bruguera

2008 Theme: Culture and the Human Body

The body's potential as the manifestation of the self, as well as its mortal workings and physical abilities, are existentially and compulsively interesting. Human knowledge and beliefs are acquired through the senses and transmitted through bodily capacities, consequently the body has a pervasive influence on our culture. Simultaneously, the culture in which we live, to a large extent, determines the conception and management of our bodies. Cultural norms are inscribed in our bodies. The way they are presented, used, clothed and decorated, and the practices that shape, expose or restrict them reflect communal norms, fashions and ideals of beauty, health, gender and morality as well as personal preferences. Both private and public, the body is our means of social interaction and engagement with profound implications for development. New possibilities and ideas expose contradictions in existing body practices, generating intercultural or intergenerational tensions and changes in body culture.

As a medium for expression of beliefs and ideas, the body can be a source, model, muse, canvas or toolbox for creation, manifesting the inner world and motivations of humankind, and the body and its attributes are foundational material for metaphor and symbolism. In performing arts, dance, theatre and mime, ideas are embodied and made visible through body language and gesture. In fields such as singing and music, the body becomes an instrument, and in the visual arts, it can be inspiration, content or working material. The body in context – its complex representations and relationships – and what the body reveals about the culture it inhabits are quintessential subjects for literature and the arts. Innovative ideas or practices can challenge, alter, restrict or expand existing culturally defined boundaries of the body, making cultural productions a significant source of understanding and development.

Different societies tolerate or promote varying forms and degrees of body use, alteration and control, transmitting and enforcing social and cultural codes in culturally specified ways, including imprisonment and physical punishment. Extreme acts of war, torture, aggression or deprivation reveal a culture's lack of tolerance and respect for others' bodies and lives. Yet willingness to sacrifice the body for a greater cause can be a noble act and bodily protest can be a powerful agent for positive change. The value we place on the body and each culture's conception and representation of the human body, both within its own parameters and in its interaction with other cultures, have profound and complex impact on life: on self-development, the society's development and on the lives of people in different cultures.

By selecting Culture and the Human Body as the theme of the 2008 Awards, the Prince Claus Fund seeks to identify cultural practices that offer insight into the interrelationship of culture, development and the body, and to celebrate individuals, groups and organisations that demonstrate ingenuity of human expression through or in relation to the body with positive impact on culture and development.





'Dadawa concert', costume design by Ma Ke
Photo: courtesy Mixmind Art & Design



The 2008 Principal Prince Claus Award



Indira Goswami



Portrait of Indira Goswami in her private library
Photo: courtesy Indira Goswami

Indira Goswami

India

Indira Goswami (b. 1942, Guwahati, Assam) is an outstanding writer who reveals the lived experience of ordinary people. Her powerful graphic descriptions and haunting images bring to light the centrality of the body in human affairs and the codification of political, religious and cultural systems through the body: the bodily processes of life, the impact of gender and age, and the physicality of poverty, norms and conflicts.

Writing in her Assamese mother-tongue, Goswami highlights the diverse cultural context of this remote region. She depicts contemporary political and social dimensions, avoiding romanticism and anthropological tendencies. Her intimate knowledge of community realities is closely woven into strong narratives that tackle controversial subjects such as the plight of widows (*The Blue-Necked Braja*, 1976) and the experience of Sikhs in the anti-Sikh riots (*Pages Stained with Blood*, 1994), as well as examining the impact of the caste system, prostitution and ethnic strife on the human body and psyche. Her *An Unfinished Autobiography* (1988) is remarkable for its utter frankness. An important voice for the marginalised, she also writes about Madhya Pradesh, Kashmir and Vrindavan, bringing local issues to the fore.

Scholar of Assamese and Ramayana literature and recipient of India's top literary awards, Indira Goswami is professor of Modern Indian Languages and Literature at Delhi University. She translates her own works into English, is active in translating literary works from English to Assamese and vice versa, and plays a significant role in local literature at a time when much Indian writing is mediated by the West.

A courageous public intellectual, Goswami speaks in defence of disadvantaged and minority groups, and recently, through her mediation of peace talks in Assam, she has been instrumental in reducing conflict that has caused 10,000 deaths.

A woman of remarkable insight and conviction, Indira Goswami is honoured for the unique quality of her writing, for identifying and expressing the inscription of cultural norms in the body, and for her influential social and cultural activism through literature.

[from the 2008 Prince Claus Awards Jury Report]

Writer, Woman, Activist

by Supriya Chaudhuri

Does the day break at the sound of guns?

No!

It breaks at the cry of that bird!

Nirmal Prabha Bordoloi

Indira Goswami quotes these lines from an Assamese poet in speaking of her own involvement in the peace process in India's turbulent north-east. They epitomise her status as a creative writer of exceptional force and originality who has never doubted the capacity of literature to change the world, and has never shirked her own responsibility towards it. Writing both in her native Assamese and in English, often translating her own work from one language to the other, Indira Goswami, better known as Mamoni Raisom Goswami, is not only one of the most distinguished authors of fiction, literary history and social critique in contemporary India, she is also an activist and public intellectual who has initiated dialogue with outlawed insurgent groups and furthered the movement towards peace in our time.

Characteristic of her work is the extent to which it is fuelled by her life, and conversely, the life by the work: both have become exemplary in a way that must be unique anywhere. Her novels draw upon her own life-experiences and go beyond them to produce a literature rooted in the body, in the flesh, in the physical world, yet able to express what can only remain unvoiced, unspoken, in the body. Some of this personal history, that of a gifted young woman, widowed after eighteen months of marriage and remaking her life as a scholar, a teacher, a writer, an intellectual, is frankly opened up to us in what she herself calls *An Unfinished Autobiography*. But the richest source of our understanding of Indira Goswami's life and creative identity is her literary work: the novels, the short stories, the poetry. This body of work communicates the unresolved tensions and ambiguities of a distinctive, gendered, Indian modernity. The writer, born in 1942, is a witness not only to the nation's birth but also to its tormented subsequent history, struggling to reconcile region and nation, religion and caste, gender and community.

Indira Goswami began writing short stories at an early age, but her novels came out of the experiences of maturity. As a scholar researching the lives of widows in Vrindavan, a place of Vaishnavite pilgrimage where Hindu widows lead lives of pious destitution, she learnt of the self-imposed privations and sacrifices of the Radheshyamis, devotees of Lord Krishna who save up for a ritual cremation, only to be robbed of even that satisfaction. The novel that emerged from that experience, *The Shadow of the Dark God* (1976) combines acute sociological analysis with an extraordinary sense of individual pain, desolation and loss. In a much later work, possibly her masterpiece, *The Moth-Eaten Howdah of the Tusker* (1988), Indira Goswami returned to the lives of Brahmin widows in a Vaishnavite *satra* of southern Kamrup in Assam, again drawing upon her own experiences, but this time of childhood and adolescence. Written in the dialect of the region, the novel demonstrates the capacity of great art to transform the local into the universal. Set in India's remote north-east, just after the Second World War, it explores the uneasy incursions of modernity that unsettle an apparently 'timeless' agrarian culture and the unchanging rhythms of orthodox religion, bringing pain, violence and self-awakening to the novel's characters, especially to its women. In its depiction of individual passion and suffering, the conflicts between peasants and feudal landlords, a corrupt priesthood and caste oppression, within a layered, intricate social canvas and through haunting, unforgettable images, the novel bridges the gap between the popular and the canonical work of art. It was made into an award-winning film, *Adahya*, by Santwana Bordoloi.

a n u n f i n i s h e d
Autobiography



Book cover of 'An Unfinished Autobiography'
by Indira Goswami (Stosius Inc/Advent Books Division, 1990)
Photo: courtesy Indira Goswami

I n d i r a G o s w a m i

Religion, especially the practices of the orthodox Hinduism into which she was born, has remained a major concern in Goswami's writing. It has also fuelled her uncompromising, direct engagement with violence, custom and prejudice. Her novels have focused on subjects such as the anti-Sikh pogrom in Delhi after the assassination of Indira Gandhi, and animal sacrifice in one of Hinduism's holiest shrines, the Kamakhya temple near Guwahati. Never afraid to take a stand on principle, whether as a woman writing about the sex trade or as a vegetarian condemning animal sacrifice, she has made her art into a potent instrument of social change. This has brought her death threats from fanatics as well as the highest literary awards in India, such as the Sahitya Akademi Award (1982, for *The Rusted Sword*) and the Jnanpith Award (2000). Her shorter fiction is equally admired and widely anthologised. She has published poetry in English, though she disclaims the title of poet, preferring to be known as a novelist and critic. She has researched the Ramayana tradition, comparing the *Ramayana* of Tulsidas with an 11th century Assamese *Ramayana*. For many years she was Professor in the Department of Modern Indian Languages and Literatures at the University of Delhi. Through her creative writing in her mother tongue and her translations, she has brought her native Assamese language to the forefront of India's literary scene.

But Indira Goswami was not content simply to be a woman writer of exceptional creativity and brilliance. As President of the Nagorik Santi Mancha (Citizen's Peace Forum) of Assam, she made courageous attempts from 2004 onwards to broker peace with the banned militant group, ULFA (United Liberation Front of Asom) that had, for over two decades and at a cost of nearly 10,000 lives, carried on a liberation struggle in the strife-torn state. Despite her own ill-health, and at great personal risk, she even offered herself as hostage to the rebels, many of whose leaders she visited in jail or in their jungle hideouts. Their respect for her writing, her intellectual leadership, and her espousal of a proud Assamese identity within the fold of the Indian nation, gave her unique authority as a negotiator. Whether or not her efforts meet with final success, her commitment and endeavour are already an indissoluble part of the tangled politics of self-determination in India.

For Indira Goswami, then, the political is the personal as much as the personal the political. Her life and work have rendered irrelevant the tired labels of feminist, activist, reformer. In interviews, she has politely disclaimed attempts to link her with any ideology save the human. Her writing is located as much in the body as the mind, celebrating the physical and material dimensions of existence at the same time as it explores the realms of intellection and affect. For a woman to write and act as candidly and fearlessly as she does is a remarkable achievement. But it is not as a woman writer that we should think of her, but as a writer and as a woman, as a person and as a poet, as a citizen and as an activist. In many ways the story of modern India, its pains, its struggles, its triumphs, its self-making, is inscribed on the creative identity of Indira Goswami. Like the greatest art, it is not finished, not settled, not fixed: it is still in process, as she would admit with her characteristic humour and irony. In her own life, this capacity for imaginative projection into the lives of others has enabled Indira Goswami to look beyond immediate disappointment or tragedy to the permanence of art and even – odd as it may seem – the optimism of politics. Let us celebrate it today with something of her own spirit, her combative, life-affirming, zest.

Extract from ‘The Offspring’

With great difficulty the priest reached the verandah and shut his umbrella. His hands were trembling. He looked extremely agitated. He squeezed out the water from his dhoti and said, “Your first wife died under an inauspicious star, Pitambar. That must be the reason for what has happened now.”

“What? What did you say? What is wrong now?”

“It is said in the Shastras that when a person dies under this star even the shortest blade of grass in the courtyard burns to ashes. For you now, everything has become ashes!”

Pitambar cried out in alarm, “What has happened? For God’s sake, tell me quickly!”

“Alas! She has destroyed it. She has got rid of the unborn child. She will not carry the seed of a low caste. She is a Brahmin of Shandilya Gotra. Oh, Pitambar! Pitambar! She has destroyed your child!”

The youth walking along the Dhaneshwari had suddenly slipped and fallen into the river...

One day, in the middle of the night, Damayanti woke with a start, disturbed by some sounds coming from the backyard, as if someone was digging up the earth. Alarmed and frightened, she woke up her eldest daughter. Both strained their ears. Yes, yes, there were distinct sounds of digging coming from the direction of the bamboo grove behind the house. That was the very spot where both mother and daughter had, some nights before, dug a pit for the aborted child! Yes, that was the night when both mother and daughter were terrified by the frequent howling of the foxes as the daughter had held the earthen lamp and Damayanti dug the earth with a crow bar in jerking movements and scooped out the loose earth with nervous hands.

Thuk! Thuk! Thuk!

They opened the window cautiously and looked out. They saw a man digging in the dim light of a lantern hung from a bamboo tree nearby. Damayanti’s heart started beating fast. Was it Pitambar out there?

Yes, it was! He was digging the earth with single-minded determination. Gradually the tempo of the digging increased. The Mahajan’s whole body and face assumed a terrible, violent aspect. He dug and clawed the earth frantically with frenzied energy.

Damayanti’s body started trembling from head to foot. Her heart beat violently. What should she do? Should she shout? Should she keep quiet? A terrible thing was happening!

“Mahajan! Mahajan!”

There was no response!

Thuk! Thuk! Thuk! Thuk!

“Why are you digging, Mahajan?”

Pitambar looked up but did not reply.

Thuk! Thuk! Thuk! Thuk!

Damayanti became frantic. She shouted furiously, “What will you get from there? Yes, I have buried it! It was a boy! But he is just a lump of flesh, blood and mud! Stop it! Stop it!”

Pitambar raised his head. His eyes were burning. “I’ll touch that flesh with these hands of mine. He was the scion of my lineage, a part of my flesh and blood! I will touch him!”

(Indira Goswami, *The Shadow of Kamakhya*,
2nd ed., New Delhi: Rupa & Co, 2005)

Extract 1 from *The Moth-Eaten Howdah of the Tusker*

When she had first come to this *sattra* from Pathaldia, after her marriage, a *jatra* party had come. Their performance had started... Men and women sat separately with a cloth stretched between them serving as a partition. She was made to sit down with the other ladies. She had witnessed for the first time the acting and dancing skills of Vishnu *Ojha* from Haramdo. A bright pertromax lamp nearby sputtered and hissed loudly. The old lady who sat next to her was one of the women who had come to her village to look over the prospective bride. She had opened her hair, measured the length and felt its texture. She had made her walk to and fro and tested her grace. This lady now took her hand, made her get up and took her to a place nearer the stage, away from the noisy lantern.

She had watched Vishnu *Ojha*, her eyes fixed on him, bewitched by the graceful, sensuous movements of his arms and body. She felt something stirring inside her; a wave of sexual excitement passed through her body! The drum beaters, their torsos bare, wearing flower garlands, were dancing and beating their drums with abandon. The *Ojha* wore a long wide skirt with gold embroidery, which swirled and waved round his body. There was a white turban on his head and gold earrings shone in his ears. He danced and weaved between the drum beaters, never stopping even for one moment, and sang:

Mukhe geet hate mudra
Pawe dhare tal
Garuda sadrisha bhrame
Sehi ojha bhal.

(Song on the lips,
Gestures in the hands,
Rhythm in the feet,
In motion like an eagle,
Such an *ojha* is the best.)

...Yes, yes! Vishnu *Ojha* is the best! A warm sensation passed through her breasts. Her nipples hardened. The *Ojha's* words became flowers and fell on her body. His eyes became swords and pierced her. This play of flowers and swords lasted for a long time...

(Indira Goswami, *The Moth-Eaten Howdah of the Tusker*,
New Delhi: Rupa & Co, 2004, pp. 216-217)

Book cover of 'The Moth-Eaten Howdah of a Tusker'
by Indira Goswami (New Delhi: Rupa & Co., 2004)
Photo: courtesy Indira Goswami



THE
MOTH-EATEN HOWDAH
OF THE TUSKER



Indira Goswami

Extract 2 from *The Moth-Eaten Howdah of the Tusker*

Mark remained rooted where he was, wonder struck. Not a word came out of his throat. Giribala cried out, “Why don’t you close the door, Sahib? Water is coming inside.”

“Giribala, you are breaking the traditional code of Gossain families. Go back! Right now! Go back!”

Giribala got up and without heeding Mark’s words, closed and bolted the door. Then she returned to the stool and sat down. She started squeezing out water from her *gatala*. She then held the edge of the *mekhala* with her teeth, to cover her breasts, and tried to open the wet, soggy chemise that had stuck to her torso like a second skin...

What is she doing? This Gossain’s daughter! Mark turned his eyes away. Then suddenly he said, “Come! That’s enough! I’ll go with you and take you back to your house. Listen Giribala! I know very well the condition of your mind. I understand everything and it’s absolutely crystal clear to me...”

But no, she is not at all perturbed. She has by now removed her chemise, squeezed out the water and kept it aside on the floor. Now she has opened her hair and with rapid strokes, she is trying to remove water from the soaking tresses. No, she is not at all agitated or concerned about anything! As if she has come here with a deliberate and pre-planned purpose! She is quite calm and composed.

Mark knelt down beside her and reiterated his request. She looked into his eyes and said, “My father-in-law has sent two men. But I am not going!”

“Giribala!”

“I will not go back to that graveyard! I don’t want to be buried alive! I’d rather die!”

Scores of images of Gossain widows passed before Mark’s eyes. Widows who have stretched out their existence within four walls, who have never seen the road outside. Widows racked by deprivation and unknown diseases, brought on by harsh and cruel rituals. Widows who had died without fulfilling their craving to learn the rudiments of reading and writing, without drinking in the nectar of written words, out of fear of social censure. Oh! There are hundreds, thousands of such women on the banks of rivers like Jagalia!...

And there before him, among all those images is Giribala, like the reflection of a lotus flower in the water of a lake, locked on all sides by high mountains.

What does she want to say now? Oh, Lord of Confessions?

“After I came of age, all those Gossainees on the river bank used to tell me: You are an angel, you are a sweet angel! But do you know? That husband of mine, who often visited that notorious woman, the opium thief, he used to say, ‘What’s so great about your beautiful body? That lady of Kiniari! Even though she is a low-caste opium seller, her body glows with exciting sexuality... You are nothing in comparison... They say, she always goes about sniffing at men, like a bitch on heat, but where’s that lustful current of blood flowing in the veins of the Gossainee girls like you?’”

Giribala could not continue. Her eyes filled with tears. She crouched with her head on her knees and started crying bitterly, loud sobs racking her body. Her hair lay scattered on her back. Her soft arms and shoulders were bare and vulnerable. An inner voice whispered: Mark, why don’t you lift her in your arms and console her! Lift her up in a tight embrace. You have seen her reflection in the water of Jagalia, in the muddy slopes of Matia Pahar. You have seen her reflection everywhere! Why don’t you ask yourself? Was it not in your mind? You saw her in the wind and in the rain, didn’t you? Why don’t you look into your heart?...

Giribala looked up with red, tear-washed eyes. She said, “I couldn’t bind him to me with either my body or my mind. But the flesh of that woman! Was it so powerful that before it, virtue and decency, all things worthwhile in life, became futile, like mere dust on the roadside? All the treasures of mind became as meaningless as dust only because of that flesh!... Can one believe it? Oh, my love, touch me and realise just for once... just once!...”

Mark took a step back. Mark’s God, ruling over his heart, always so restrained, thirsty for knowledge,

cried out with a thousand tongues. The half-naked figure of the girl glowed in the lantern light like a mystical lamp burning in a dark cave. For the first time, his eyes had witnessed such a sight! He was stunned!

How deep must be this well of unhappiness, which forces a woman to self-destruction, when barriers of modesty collapsed. What a terrible test this is!... How can he, a person who has never come close to a woman, know about the mystery of a woman's mind? Though he stood rooted at the threshold of the door, his mind, his very soul was forcing his feet towards the girl. And there! He is lifting her up tenderly. But how can she read his mind? Just one touch and both will burn to ashes!...

This Christian youth had come here after crossing seven oceans and thirteen rivers. But never had he to cross this fire of ordeal!

For the first time, Mark broke down. He could not stop the tears pouring out of his eyes. In the dim light of the lantern, Giribala's fig-coloured flesh appeared to break into pieces just as the image of the moon broke into many pieces in the flowing water of Jagalia. No, Mark could not go towards her, nor could he lift her up in his arms. The lantern grew dimmer. In this dark stormy night, his arms, as if paralysed, refused to lift up this unfortunate daughter of *adhikar mahaprabhu*. The wooden cross on the wall became a black shadow in the dim light.

Mark stood there, as if metamorphosed into an iron contraption which could move neither forward nor backward...

The door burst open as if somebody had struck it with a mighty kick. Three or four well-built, muscular men rushed into the room. Behind them loomed the figure of Purshottam Bhagawati like Yama, God of Death. Sparks flew from the eyes of the priest. In the semi-darkness, they glowed like the eyes of a wild beast of prey as if it would leap on the white Christian, the destroyer of the religious sanctity of a Gossain's daughter. As if he would tear apart his bosom!

(Indira Goswami, *The Moth-Eaten Howdah of the Tusker*,
New Delhi: Rupa & Co, 2004, pp. 294-297)

Love

When my beloved died
I felt as if my body's garment –
had been dispensed with!
My flesh, my skin, all peeled off.
The garment was gone!
I heard the crumbling sound
of the skeleton inside me
and could smell the dust of
my own bones.
Oh friend! If at all you own
this garment, take care!
Hold it tight!
Remember you will survive the
downward slashing knife!

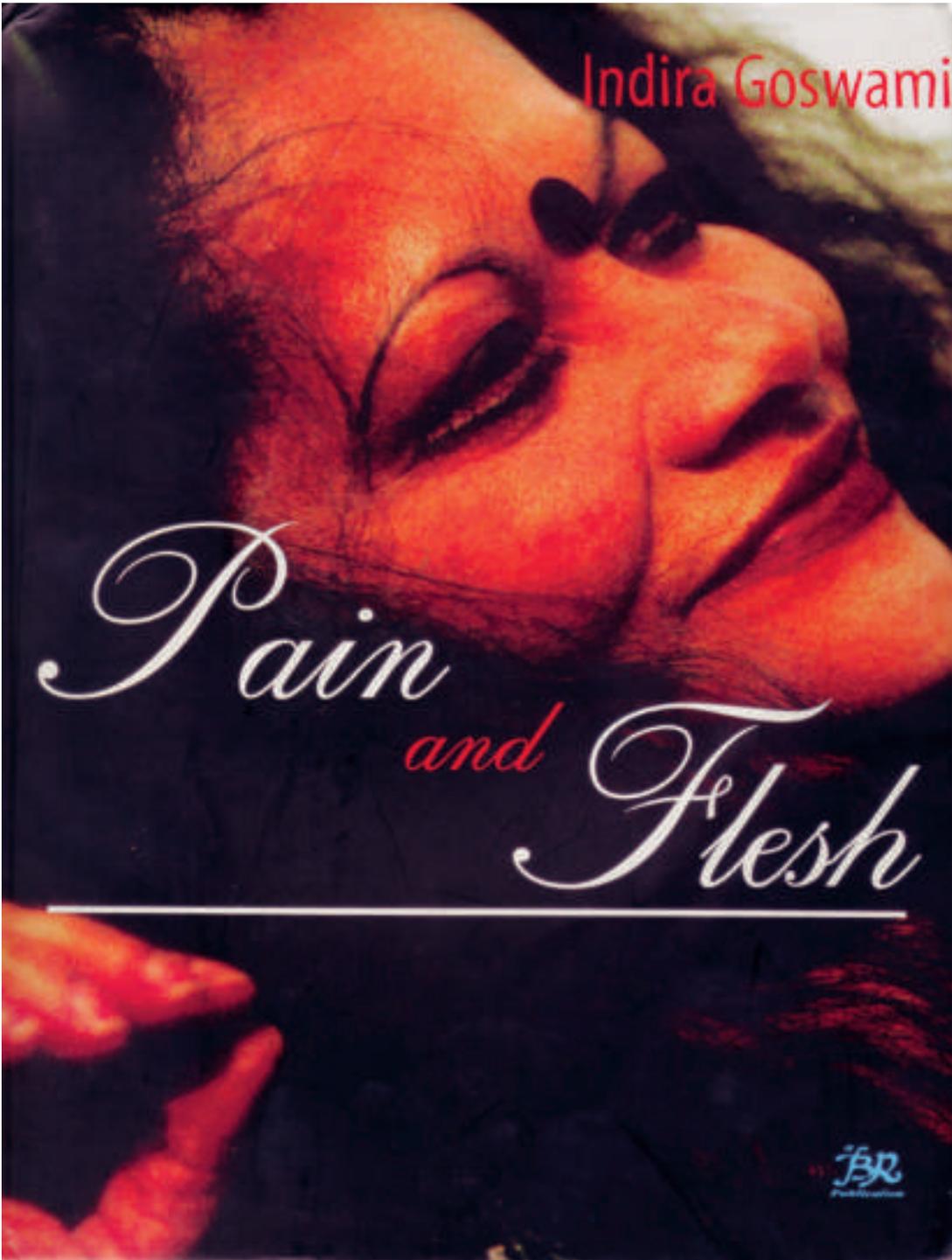
Like the sun it bestows light!
Like the Banyan tree it cools you
with its shade!
Like the water it quenches
your thirst!
Like blood it flows in your vein!

Oh friend keep this garment
With care!
If it is with you – the horror of death
will not appear any time!
Death will not then be
An unknown stranger to you!

Love is that garment!
We hunters try to hunt
in every moment, every hour of our lives!
It seldom comes with the
blessing of that unknown God,
whom we have never seen!

If you are wearing that garment!
Try to hold it tight!
Because once you care to wear it
Death will not be a stranger to you!

(Indira Goswami, translation of 'Prem' in: *Pain and Flesh*,
New Delhi: BR Publishing Corporation, 2007)



Indira Goswami

Pain
and
Flesh

Book cover of 'Pain and Flesh' by Indira Goswami
(New Delhi: B. R. Publishing Corporation, 2007)
Photo: courtesy Indira Goswami

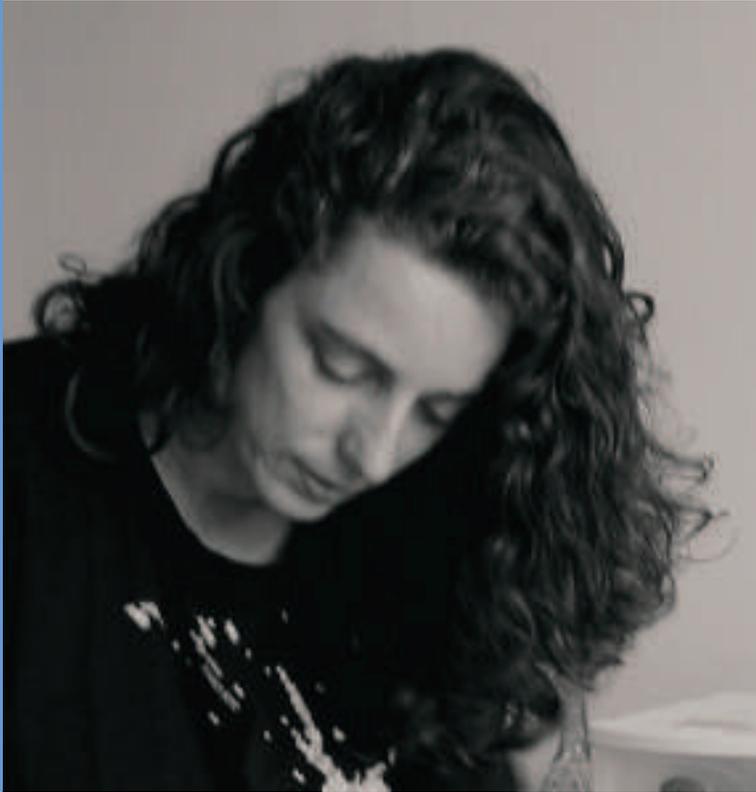
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Publications



Ten 2008 Prince Claus Awards



Tania Bruguera



Portrait of Tania Bruguera
Photo: courtesy Tania Bruguera

Tania Bruguera

Cuba

Using the human body in powerfully evocative performance art, Tania Bruguera (b. 1968, Havana) is concerned with concepts such as restraint, abuse and freedom. Bruguera's artworks induce a visceral response that breaks down the rationalising distance of the viewer. In some works, body fluids increase intensity, for example the experience of exile is handwritten in blood on a wall (*Rastros Corporales*, 1982-93). In other works, ritualised actions transform history with contemporary relevance. In *Burden of Guilt* (1997-99), she stands beneath a Cuban flag made of human hair with a butchered lamb round her neck and eats dirt, alluding to Cubans who refused to submit to conquistadors, evoking human desperation for self-determination.

Bruguera maintains her independence by addressing the universal in the complex local context. She exhibits internationally and teaches in Italy, America and Cuba, building bridges between cultures. She founded the first performance studies programme in Latin America (2002), organising international exchanges and debates that impact on emerging generations of artists and audiences.

Tania Bruguera is awarded for the outstanding quality of her artwork, for clearly demonstrating the role of the body as a political site, for re-generating performance art in the cultures of the Caribbean and Latin America, and for her inspirational role in Cuban arts.

[from the 2008 Prince Claus Awards Jury Report]

Against the Forms of Power

by Octavio Zaya

Born in Havana (Cuba) in 1968 – that year of anti-establishment uprisings, political deception and important global events – Tania Bruguera has gained international reputation thanks to a body of work which, in general, succinctly analyses, is unfolded and projected around the relationships between power and desire. Whether or not she is the most acclaimed or important Cuban artist of her generation is not relevant. What I believe is undeniable is that her work brings together the psychological and emotional impact, the conceptual depth and formal innovation that have characterised Cuban artists that began to get international attention in the 1990s.

Throughout her short but prolific career, Tania Bruguera has expressed the powerful desire to contribute to a certain form of art, and of life, based on a sustained, and partially achieved, effort to transform that desire into reality. Yet it is still very early for conclusions or for a definitive assessment of Tania Bruguera and her artwork. I am sure that she has not said and done everything in her ongoing work, where there is undoubtedly so much still to come. I am also sure that other voices and other assessments, which are still unheard or yet to emerge, will help to reveal and bring us closer to the ideas, languages and practices of this extraordinary artist. It is also difficult, in just a short tribute, to gauge the complexity of an artist who moves between so many disciplines, whose work continues to raise so many doubts about personal identity, and who questions the very concepts of 'truth' and 'certainty'.

Despite all those circumstances, Bruguera has already produced a significant body of work that continues to deserve awards and recognition; a work woven out of the conviction that our personal history must be understood within the context of historical and social experience; a frequently ephemeral work without stable patterns or essentialisms, that tackles in the same way topics concerning women's experiences and emigration issues, political questions and cultural problems, personal memories and violent actions. The recurrent theme, the leitmotiv of all the works – irrespective of their formats and media – circulates around and considers the impact that the mechanisms of power, ideology and political discourse have on our lives and actions, on our choices and behaviour. According to Bruguera, in the end, only the body, our body, provides us with the means to express ourselves or to resist. And it is the body that Bruguera uses as an instrument, the place where to locate her thoughts and her emotions, where she has developed her most brilliant and outstanding work.

It is difficult to consider the creative activity of Tania Bruguera, or to approach her work, without referring to Cuba, to insularity and to what can be conditioned, or inspired by the experience of growing up and being educated in the institutionalisation and sclerotisation process of a paradigmatic revolution in our contemporary history, in its irreversible and progressive deterioration and in its consequent authoritarian transformation. Perhaps Bruguera's most challenging works reflect – when they are not directly related to – that unique experience, that unrepeatable 'experiment'. Her acclaimed *El Peso de la culpa* (*The Burden of Guilt*), where Bruguera borrowed from a legend of the Cuban war of independence to project a desperate plea for freedom through suicide, belongs to her first series of performances, known as the *Memorias de la Posguerra* (*Postwar Memories*). And other iconic pieces along her career, from *Estadísticas* (*Statistics*) to *El cuerpo del silencio* (*Body of Silence*), likewise exude an unyielding and deeply problematic preoccupation with Cuba.

However, the work that summarises the conditions of a regime that fosters and proliferates revolutionary discourse and meanings while abjectly confining anyone who individually or

'Poetic Justice' by Tania Bruguera, 2002-03, 62.33' x 6.2' x 11.8', video installation with used tea bags, 8 one-second selections from several international historic newsreels, 8 LCD screens, 8 DVD discs, 8 DVD players
Photo © Michael Tropea



collectively tries to practise them, is one of Tania Bruguera's masterpieces, *Sin Título (Habana)* (*Untitled (Havana)*), the moving and scathing event-performance that Bruguera presented at the 2000 Havana Biennial, and which was closed down by the Cuban authorities after just one day. Bruguera filled a dark, tunnel-like space in a former military prison with a layer of rotting sugarcane husks. The visitors that entered that dark tunnel had to struggle over the piles of sugarcane stalks under our feet as we made our way along the pungent-smelling room towards a flickering light. Only when we glanced backwards to the entrance, or when we got nearer to the light, which turned out to be a video playing footage of speeches by Fidel Castro, did we discover the gesticulating, ghostly naked figures that appeared and disappeared around us.

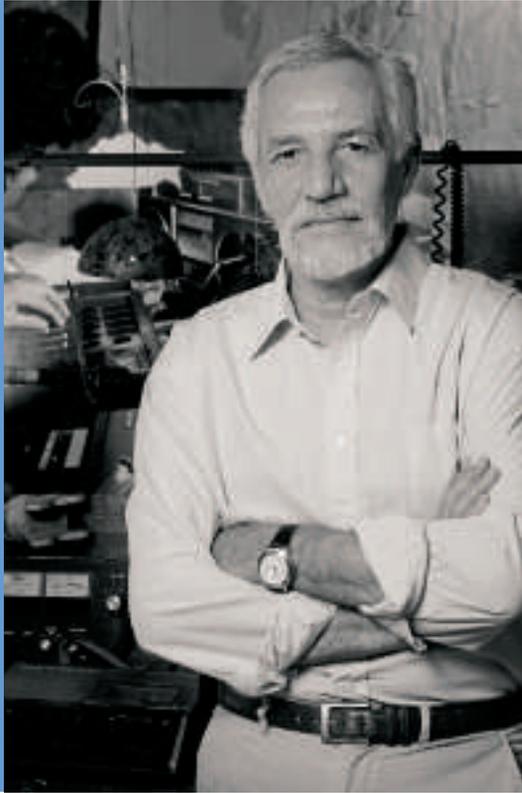
Since 2000, and particularly after the action-installation that she presented at Documenta 11 (Kassel 2002), Bruguera has focused on transcending evocations and representations to move to action; action that is sometimes deliberately aggressive. In these new works, as throughout her career, Bruguera seeks to recreate the dynamics where power is exercised to project our relationship with it, reveal particular truths that affect us all equally, and discover political relationships where they seem unsuspected. So, her work is a struggle against the forms of power that transforms her artistic activity, and transforms her, into its object and instrument in the sphere of knowledge, conscience, and discourse. We will no longer find her artistic activity in her 'works', but in her art-as-life, in her ethical conscience, in her relationship with history and with the hope of desire.

Translation from Spanish by Concorde Group

Images from a performance of 'The Dream of Reason' by Tania Bruguera, 2004
Photo: courtesy Tania Bruguera



Carlos Henríquez Consalvi



Portrait of Carlos Henríquez Consalvi
Photo: courtesy Museo de la Palabra y la Imagen

Carlos Henríquez Consalvi

El Salvador

Carlos Henríquez Consalvi (b. 1947, Merida, Venezuela) is the founder of the Museo de la Palabra y la Imagen (Museum of Word and Image), which is committed to the investigation, rescue, preservation and public exhibition of El Salvador's history and culture. A journalist and broadcaster, Henriquez Consalvi moved to El Salvador in 1980 to set up Radio Venceremos, an underground broadcasting network for the forces opposing dictatorship. He worked in extremely difficult conditions to make Radio Venceremos a reliable source of oppositional information. Following peace in 1992, Henriquez Consalvi recognised the importance of memory in building a new society. He motivated people to document their experiences to ensure that the reasons and the trauma of the civil war should not be forgotten, gathering testimonies, photos and items related to the war. The project was also expanded to include other important historical and cultural memories, and in 1996, he established this unique collection of material, including the complete Radio Venceremos archives, as a public resource. The museum calls attention to the role of memory, social justice, marginal and non-official histories, human rights and peace through important debates, exhibitions and publications.

Carlos Henríquez Consalvi is awarded for his outstanding work as a broadcaster, for creating spaces of freedom, and for his commitment to the promotion of memory and its active role in the reconstruction of Salvadoran society.

[from the 2008 Prince Claus Awards Jury Report]

Campaigner Against the Chaos of Forgetfulness

by José Benjamín Cuéllar Martínez

Speaking and remembering, remembering and speaking... that is a privilege of those who know what the best and most tender meaning to life is: when truth seeks to be told for the common good and prevent lies from prevailing for the gain of selfish interests.

Communicating and dignifying, dignifying and communicating... that is the key to changing the indecent for the decent, the perverse for the virtuous. And even though it still has to be achieved, that is the gem that El Salvador – my land, our land – has in the person of Carlos Henríquez Consalvi, the beloved and legendary ‘Santiago’, ever since he took a stand and stood by my people, our people, the outsider of justice, through his many statements.

Because the media, the official powers and the real powers have not allowed this country and its people – historically sacrificed and bereaved, but also strongly rebellious – to know their history and discuss it, speak about it and remember it, share it, cultivate it and learn from its lessons to develop their own thoughts and their imaginative and creative activity and be full of a lucidity that it has had and maintained even in the most adverse conditions. And in this task, ‘Santiago’ – the Carlos who was needed – was always and continues to always be present, with his fundamental contribution to ensuring a new tragedy is averted.

He was said to have been greatly shaken on 23 December 1972 when he learnt that an earthquake had destroyed Managua, Nicaragua’s capital. He decided to go and show his solidarity with that poor people in Central America. He did what he could to go and show his support. And even though at times it seemed impossible, he managed to board a Venezuelan military plane, together with hospital supplies and a rescue group. There was no going back. The die was thrown. His destiny was in that region that was beginning to blaze and was about to enter the most violent stage of its recent history. “My ties were with Nicaragua,” said ‘Santiago’. And the ties were close because even though he returned to his native Venezuela, and travelled to Buenos Aires and to Paris with the love of his life and the desire to finish his journalistic studies, he returned to the land of Sandino. He was the chauffeur of Mercedes Sosa and Borges’ photographer. In Europe, he discovered the snow and Bob Dylan, but he returned to this land with the desire to set up a pirate radio station in the mountains of Nicaragua.

He began working as a journalist again. And, by chance, he was there and captured on his camera an event that shook the country and drove its people to fight more ardently against the Somoza dictatorship: the assassination of Pedro Joaquín Chamorro Cardenal, owner and director of *La Prensa*, the opposition newspaper, on Tuesday 10 January 1978.

The guerrilla station was not established in Nicaragua, but in El Salvador. It was set up to be the voice from the Morazán Mountains, to recount what was really happening on that war front. The *Venceremos* (‘We will overcome’) was the legendary radio station that, in the clamour of the battle, some people – campaigning against it – would say that ‘we were lying’. Yet it gradually won a place in the heart of the people of El Salvador. It reported what was left unsaid on the commercial frequencies out of fear or because they were run by the people in power. The dream that started in Nicaragua – the ‘Nicaragüita’ of Carlos Mejía Godoy – became a reality in El Salvador with the arrival of ‘Santiago’ on 24 December 1980.

A globetrotter and in love, he came and adopted my country and would never give it up. And dates seemed to have something to do with it. Let me explain. On 24 December 1972, he set off to the calamity in Nicaragua and exactly nine years later he arrived in the bloody and bereaved El Salvador, on the eve of war. And several days later, on 10 January 1981 – the anniversary of the

At the opening of the exhibition 'Memoria de Los Izalcos' 2007
Photo: courtesy Museo de la Palabra y la Imagen



Indigenous People Rights activity in El Salvador
organised by Museo de la Palabra y la Imagen
Photo: courtesy Museo de la Palabra y la Imagen



martyrdom of Pedro Joaquín Chamorro Cardenal – the Farabundo Martí Liberation Front started their first general offensive. That marked the beginning of his long journey with the poorest and most rebellious people of El Salvador, who were the most decent and spirited, and who loved life and truth. The milestones along that journey would be the struggles that would end – to a degree – with the agreements between the ex-guerrillas and the government.

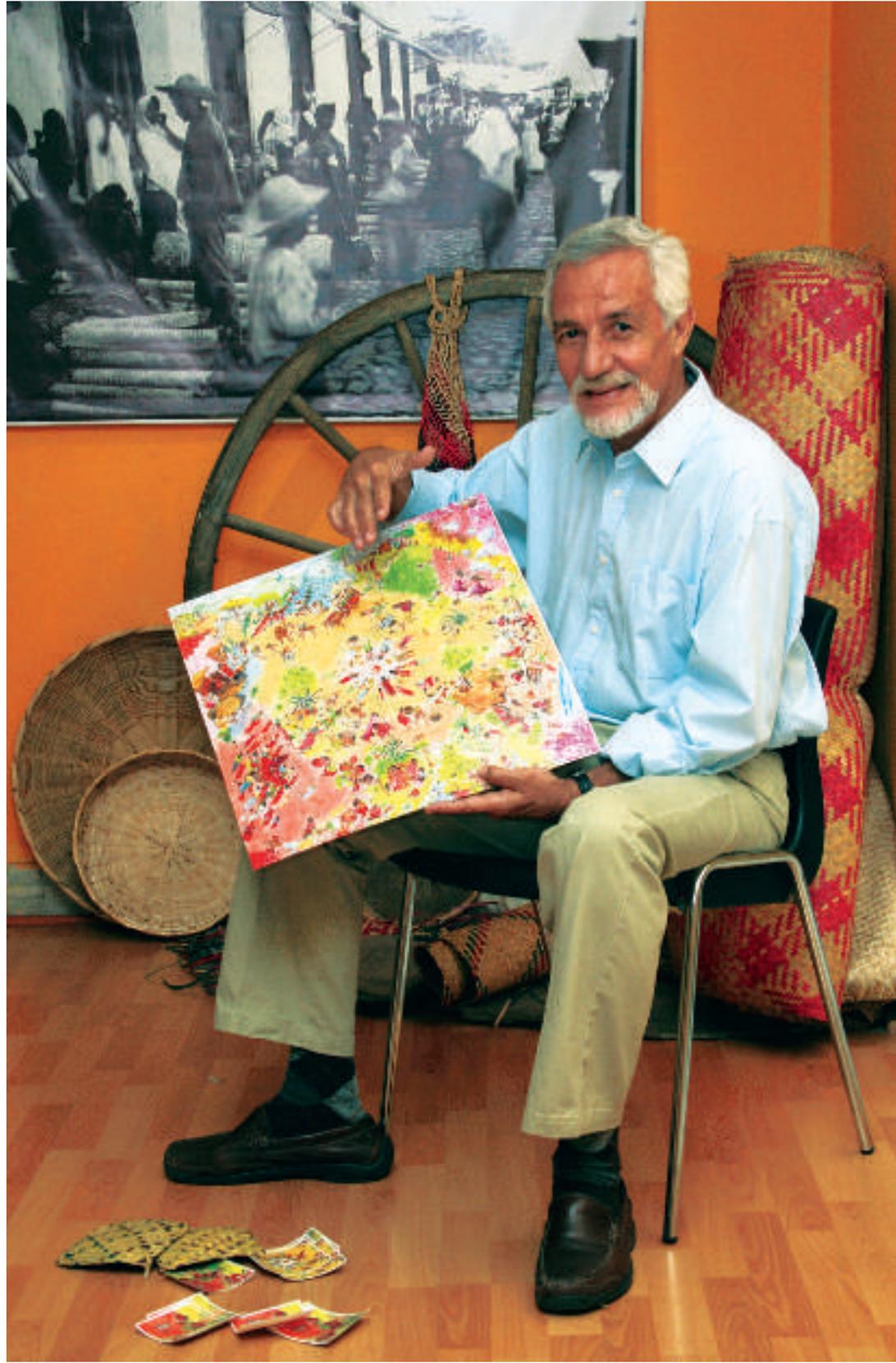
And then he drifted away from his 'bosses' who called him 'crazy' or 'naïve' because he decided to continue and take up another fight: that of the testimonies and memories of the people in the communities that continue to be victims of political, moral and historical impunity. Despite the judicial impunity that persists in El Salvador, these other manifestations of impunity are being vanquished by 'the obstinacy of the Izote' (El Salvador's national flower), who does not abandon his people. Because, it must be said that 'Santiago' or Carlos – Carlos or 'Santiago', it does not matter – is El Salvadorian by choice and commitment, not by nationalisation or a permit.

We owe a great deal to this poet of the clandestine microphone, narrator of the struggles for life and dignity, religiously preserving the memories as seeds for the future, compiler of the radio transmissions to fight from one and another side, founder of the Venceremos radio station and the Museum of the Word and Image, defender of our past to cultivate a better future, and the driving force of the 'campaign against the chaos of forgetfulness'. My country, our country, my people, our people, we truly believe that he deserves this prize and many more. Yet, above all, he is our truly beloved son.

Thank you 'Santiago', Carlos, Izote...!

Translation from Spanish by Concorde Group

Carlos Henríquez Consalvi, alias 'Santiago',
introducing a board game to school children
Photo © Sandro Stivella



Li Xianting



Li Xianting giving a lecture
Photo: courtesy Li Xianting

Li Xianting

China

Curator and critic, Li Xianting (b. 1949, Jilin Province) is a pillar of modern Chinese art. A mover and shaker at a turning point in the country's history, he recognised and encouraged emerging talent, promoted new trends, and organised ground-breaking exhibitions such as 'China/Avant-Garde' at the National Art Museum (1989). He edited *Meishu (Fine Art)* magazine and later the *China Fine Art Newspaper*, writing insightful reviews and important theoretical articles, and was instrumental in bringing contemporary Chinese artists to national and international attention.

A catalyst in the development of new generations of avant-garde artists, Li Xianting challenged the authorities, opened up space for experimentation, fought for reform of the national arts system and was a lifeline for many independent artists. After the protests at Tiananmen Square (1989), he continued to lecture and curate international shows including 'Mao Goes Pop' (1993) and the China pavilion at the 45th Venice Biennale (1995). He is director of Songzhuang Art Museum where he curates stimulating exhibitions, organises conferences and promotes professional art criticism, as well as running a fund for independent filmmaking and research.

Li Xianting is honoured for his lifetime dedication to the development of contemporary art in China, for his rigorous analytical thought in difficult circumstances, and for championing individuality and freedom of spirit.

[from the 2008 Prince Claus Awards Jury Report]

China's 'Art Squire'

by Jiang Jiehong

Change is good, certainly in the world of art. Today, no other country in the world has seen their art practice change so rapidly and radically as China. And all these changes are not merely shaped by the introduction of western ideology, but indeed born through China's great revolutions since the beginning of the 20th century, especially the Great Proletarian Cultural Revolution (1966-76). On the one hand, Chinese artists experienced a creative explosion after the death of Mao, when all the restrictions on free expression were lifted. On the other hand and more importantly, it seems that the Cultural Revolution was a time of silent incubation, accumulating the energy for an extreme transformation in the subversive form of creativity that distinguishes the new Chinese art, with Mao's spirit of rebellion.

In the past three decades, many Chinese artists have benefited from the relative freedom since the open-door policy, and the legacies of Mao, to establish themselves in the international arena. The prosperity of contemporary Chinese art could possibly afford to lose any individual artist, but not one particular person, Li Xianting.

In the late 1970s and early 80s, Li started his research on the changes in Chinese art through his observation, critique and curatorial practice. During his editorial work at the leading national journal *Fine Art (Meishu)* between 1979 and 1983, he was the first to introduce those avant-garde exhibitions that defined a turning point in the history of post-Mao art. Rejecting the highly polished, socialist realist style and the approach of depicting revolutionary and political events, the exhibitions of the Star group, first staged in the street outside the National Art Gallery in Beijing in September 1979, marked the launch of the dynamic development of contemporary Chinese art. Li's work included the 'Star' exhibitions (*Xingxing meizhan*) and, for example, the 'Shanghai Twelve Men' show (*Shanghai shier ren huazhan*) and the 'Untitled' exhibition (*Wuming huazhan*) in Beijing. Later, and until 1989, Li was an editor at *China Art Weekly (Zhongguo meishubao)*, witnessing and involving the 85 New Art Movement (*Bawu meishu xinchao*). Li's coinage of phrases such as Scar Art (*Shanghen meishu*) and Rural Realism (*Xiangtu xieshi*) pinpointed the styles of art practice emerging immediately after the Cultural Revolution, interpreting the hardship and tragedy that people experienced. Similarly, his invention of labels such as Political Pop (*Zhengzhi bopu*), Cynical Realism (*Wanshi xianshi zhuyi*) and later Gaudy Art (*Yansu yishu*) have been generally accepted as the keywords for narratives and critiques on contemporary Chinese art while artists, including Wang Guangyi, Zhang Xiaogang, Fang Lijun and Yue Minjun, were then winning acclaim nationally and internationally. Li's numerous curatorial projects – most significantly the 1989 'China Modern Art' exhibition (*Xiandai yishu dazhan*) in Beijing and the 'Post-89 New Chinese Art' exhibition (*Hou bajiu zhongguo xin yishuzhan*) in Hong Kong 1993 – became the landmarks of the rise of contemporary Chinese art.

Art critique requires a good eye, in a traditional sense, similar to connoisseurship. However, in an era full of revolutionary changes, Li believes that contemporary critique far outweighs expert judgement in matters of taste within the existing rules and contributes to the establishment of new criteria for understanding art. Li says, "It is pointless to ask what is art, but one shall enquire what is happening for art today." He would never intend to promote any 'better' art, but only to explore those artists whose works are derived from and reflect on the social, political and ideological changes, and who are able to shape a contemporary identity for Chinese art in the global context.

In Chinese tradition, artists and scholars would not necessarily aim to reflect on problems in reality but would rather enjoy visual expression in their spiritual world. This mood of reclusion,

Li Xianting at an exhibition
Photo: courtesy Li Xianting



which Li both criticised and admired, can be traced back to Tao Yuanming (365-427), a literary figure of the Eastern Jin dynasty. In 2000, Li decided to escape from the crowded scene of Chinese art. His original plan was to live quietly in a village, away from the city. However, the village he chose, Songzhuang, did not, as imagined, turn into his 'land of peach blossoms', an earthly paradise. Instead, with more and more artist immigrants, the village soon became a new assembly, offering Li fresh opportunities and stimulating ambitious agendas, which at the same time undermined his attempt to be a recluse.

If contemporary Chinese art was given birth in the revolutions 30 years ago, then today its dramatic expansion is largely driven by economic power. Negotiating with the local government, Li has been leading the new development of Songzhuang village as one of the largest art districts in China, including hundreds of studios for both established and emerging artists, and the 5,000-square-metre Songzhuang Museum, which opened in 2006. To Li, the Songzhuang project is not just curatorial, but also an exploration of an alternative system, which is expected to create the power to challenge government strategy and economic force, and to develop contemporary art for everyone.

Li Xianting is respected as the 'godfather' of contemporary Chinese art. Yet, he would rather see himself as an 'art squire' at Songzhuang, to continue his unique insight and scholarship, together with his courage and love.

Portrait of Li Xianting
Photo: courtesy Li Xianting



Ma Ke



Portrait of Ma Ke
Photo © Shu Lei

Ma Ke

China

A bold voice in contemporary fashion design, Ma Ke (b. 1971, Changchun) asserts the cultural and social dimensions of clothing the human body. While studying, Ma Ke found that ideas of unique designs incorporating local cultural value, using sustainable materials and skilled craftsmanship, were considered 'wu yong' (useless). Confronted by the local clothing industry with its cheap, homogenising mass-production and poorly paid workers whose skill is not valued, and by a fashion scene lacking local aesthetic influence and dominated by foreign labels, she dedicated herself to developing her 'useless' ideas. She produces simple, organic and locally inspired casual wear, and demonstrates conceptual and highly creative design in her 'WUYONG, the Earth' collection of powerful, sculpted forms. This dramatic collection references China's rich history and highlights the role of time and natural processes, the qualities of organic materials and the value of handcraft. It questions the values propagated through clothing in modern cultures across the world, critiquing the consumerism, superficiality and commercialisation of international fashion and the erasure of unique local historical and cultural memories.

Ma Ke is honoured for the superb craftsmanship and aesthetic quality of her work, for highlighting the complex interactions of clothing, culture and the body, and for promoting socially, culturally and environmentally sensitive design and production.

[from the 2008 Prince Claus Awards Jury Report]

Interpretation and Transformation

by Viktor & Rolf

What does fashion mean in a time when catwalk trends materialise in high-street fashion chains faster than they can be made available by the designers who dreamt them up? When every season a 'revolution' is expected? What is a design worth when every stylish person can make a 'fashion' collection under their own name? These days, information is accessible and absorbed instantly by means of the internet, erasing all mystification. The fashion system answers by speeding up rapidly, increasing the amount of collections, shows and trends, with the added need to compete as a side effect. We expressed our feelings about these developments in our A/W 2008-09 show by saying 'No' to these queries.

It is our strong belief that creativity is our weapon to transform anything into something positive and beautiful, and that there can be no beauty without meaning. It is the reason we feel a strong connection to Ma Ke and her work. She is trying to create something of lasting worth with the WUYONG Collection.

Ma Ke graduated from the Suzhou Institute of Silk Textile Technology in 1992. Four years later, in 1996, she launched her own label: Exception de Mixmind. Exception de Mixmind is an elegant, minimalist and wearable collection. With this collection she takes a stand against the ready-to-wear mass market and against the underpaying of workers. "China can do more than just produce mass clothing. Mass produced clothing is useless and unnecessary." Globalisation has brought old Chinese traditional craftsmanship almost to extinction. Ma Ke believes a designer has the responsibility to keep the old traditions, cultural diversity and aesthetic qualities alive. Ma Ke speaks of an ecological and an ethical responsibility and the responsibility for preserving and passing on cultural heritage.

In 2006 Ma Ke launched a new label: WUYONG (literally 'useless'). The main theme of all the collections she designs for this label is recycling and sustainability – both in production and in the post-purchase life of the garment. Ma Ke takes discarded items such as an old paint-covered sheet and transforms it into a dress, the cracked paint creating a beautiful pattern on the garment; an old tarpaulin is constructed into a coat of magnificent volume. Recycled objects and found fabrics are manipulated into dramatic shapes to create an unusual mix of nomadic, almost utilitarian 'suits' alongside elaborate, voluminous ultra-modern creations. For Ma Ke, this focus on personal interpretation and transformation is a way of highlighting the importance of the individual and the inestimable value of life. She explains: "The WUYONG collection made me reflect on China's social realities, not to mention history, memory, consumerism, inter-personal relationships and the rise and fall of industrial production." The documentary *Wu Yong*, made by Jia Zhangke, follows the progress of creating the collection WUYONG and the launch in Paris during the Paris Fashion Week in 2007. Ma Ke won the Elle Style Award in 2007 for Best Asian Fashion Designer with her collection WUYONG. The film based on her work was nominated for the Horizons Documentary Prize at the Venice International Film Festival 2008 and has won several other prizes.

The collection WUYONG is sometimes regarded as 'anti-fashion'. We however believe that designers should always investigate and question 'fashion' and its role in modern society. To us, fashion is more than just cloth and form, it is an aura. Ma Ke is inspired by the concept that fashion, as a universal language, can communicate more than colour and form alone. Her highly aesthetic and superbly crafted designs highlight complex interactions between clothing, culture and environmental awareness, and show her commitment to beauty and humanity. We strongly support the presentation of the Prince Claus Award to Ma Ke.

From the collection 'WUYONG, the Earth' by Ma Ke
Photo © Zhiou MI







From the collection 'WUYONG, the Earth' by Ma Ke
Photo © Zhiou Mi

Venerable Purevbat



**Lama Purevbat placing offerings inside a new stupa
at Demchig Monastery, Omnogov Province**
Photo © Konchog Norbu

Venerable Purevbat

Mongolia

Venerable Purevbat (b. 1960s, Tov Aimag) is an outstanding artist and teacher of the Vajrayana Buddhist tradition. After graduating in art, Purevbat began specialised study of Buddhist aesthetics, travelling to India and Nepal to research iconography and iconometry. His scholarly discipline ensures conformity to essential rules but he is also a great innovator, adding modern influences and practices, creating a distinctive style and a dynamic art form.

Committed to reviving the traditions of Buddhism that had been virtually wiped out in Mongolia, Purevbat founded a school to train artists and teachers in disciplines such as painting, sculpting, appliqué, architecture and dance. He established the Zanabazar Mongolian Institute of Buddhist Art, which mounts exhibitions, documents historical sites, and undertakes restoration projects and the re-introduction of festivals. He initiated a masters course for graduates, speaks on radio and television, and is writing a 23-volume series on Buddhist art theories and techniques. Purevbat's fine artworks, inspirational activities and dissemination of knowledge have created a renaissance in Mongolian cultural identity and timely self-affirmation.

Artist and scholar, Venerable Purevbat is honoured for the rigorous authenticity of his methods and techniques, for re-establishing an important 'un-modern' aesthetic practice, for his dedication and generosity in fostering future generations, and for nurturing local identity through artistic tradition and culture.

[from the 2008 Prince Claus Awards Jury Report]

Master Artist of Mongolia's Modern Renaissance

by Zara Fleming

"After 70 years of darkness, the phoenix of Mongolian Buddhist art is again stretching its wings in the form of Master Artist Purevbat."

Kim Sun Jeong

When I first stepped into Purevbat's studio, I was immediately impressed by the quality and breadth of his artistic creations. Countless paintings, sculptures and sketchbooks depicted images and symbols of the Buddhist pantheon, each one exquisitely executed. The most aesthetically outstanding were his representations of the human body in idealised form, the medium through which the higher ideals of Buddhism are evoked and brought alive. Here was a master artist, a remarkable teacher, but also an exceptional man of vision.

Mongolian Buddhist art has its origins in the ancient Buddhism of India, which then travelled northwards to Central Asia, Nepal, Tibet and Mongolia where it developed and took root as the Vajrayana or tantric tradition. This highly esoteric form of Buddhism inspired a vibrant artistic tradition which flourished in Mongolia for hundreds of years, particularly under the patronage of the Khans; but in the 20th century it was all but annihilated. During the seven decades of Soviet-inspired communist rule, thousands of monks were executed, countless monasteries flattened and much of Mongolia's artistic heritage totally destroyed. Since the introduction of democracy in the 1990s, the Mongolian people have begun to rediscover their Buddhist culture.

Purevbat's vision is to revitalise and develop Mongolia's rich artistic tradition, and in particular, to educate the younger generation. Today, he is largely responsible for the extraordinary renaissance of Buddhist art happening in Mongolia.

Born in 1963 to a nomadic family in Tov Aimag, Purevbat's innate artistic talent was recognised at an early age by a former monk, and he was sent to the National Art College in Ulaanbaatar where he graduated with the highest honour. He then went on to become a monk and enrolled at Zanabazar Buddhist University in Gandan Monastery (the only active monastery during communist rule), where he studied the complex philosophy of Buddhism and researched its artistic tradition. He subsequently tracked down two surviving master monk artists, Dorjantsan Lama and Danzan Lama, who gave him secret tuition; then with the support of Kusho Bakula Rinpoche, he spent the next three years in India studying under the Venerable Sangye Yeshe, the official thangka painting master of HH the Dalai Lama, and the renowned mandala artist, Geshe Samten. This was followed by extensive travels in the Himalayas, where Purevbat gained knowledge and experience from many great Buddhist artists and scholars, and collected valuable art resources.

On his return to Ulaanbaatar, Purevbat embarked on his mission to rescue and revive the fast disappearing traditions of Buddhist arts and crafts. In 1993, with very limited financial resources and under the patronage of Gandan Monastery, he established the Mongolian Institute of Buddhist Art. Here, he gathered together a few surviving artisans and set out to train young Mongolians to be exceptional artists and craftsmen. The curriculum includes painting, casting, sculpture, metalwork, woodwork and appliqué. Today this Institute is flourishing under the firm guidance of Purevbat, who ensures that all his students have a thorough grounding in the Buddhist texts and learn all the disciplines and techniques associated with Mongolian Buddhist art. Because this sacred art is primarily used for meditation and to guide the practitioner on his or her path to enlightenment, it is crucial that each student has a profound understanding of the rules of iconography and iconometry as prescribed in the Buddhist texts. The composition

A student at Lama Purevat's Mongolian Institute of Buddhist Arts works on a thangka of Saraswati
Photo © Konchog Norbu



of the sacred image is never determined by the individual choice of the artist, but is governed by these philosophical and ritual prescriptions.

Purevbat sets a high standard of both discipline and achievement amongst his students, and is truly dedicated in his commitment to pass on this sacred artistic tradition to the next generation. He is currently working on an encyclopaedia *par excellence*, a series of 23 volumes devoted to different aspects of Mongolian Buddhist art, which will be a major contribution for the education of future artists and craftsmen. Other activities of the Institute inspired by Purevbat include collecting Buddhist art and literature to disseminate knowledge; documenting and researching the destroyed monasteries and other sacred sites around Mongolia; undertaking large restoration projects, such as the rebuilding of the important Migjed Janraisag Temple in Gandan Monastery and providing ceremonial and ritual artefacts for temples throughout the country.

His own talent as an artist is remarkable; although as a true Buddhist scholar he faithfully adheres to the guidelines in the ancient texts, he manages to imbue each sacred image with a modern dynamic vitality. He excels in painting these manifested forms of Buddhahood as perfect human bodies, charged with a spiritual essence to deepen their role as a focus of faith. In the background of the painting, there is scope for freedom of expression; and this is where Purevbat's talents as an innovator come into play. Despite being strongly influenced by the work of the great artist and sculptor, Zanabazar (1635-1723), Purevbat has succeeded in creating his own characteristic style and is without doubt, the most exciting and impressive contemporary Mongolian artist of today.

The immense significance of Purevbat's work is seen in the remarkable renaissance of Buddhist art at a crucial time in Mongolia's history. Through reviving this ancient tradition of Buddhist art, he has of his own volition, inspired the increased practice of Buddhism and Buddhist culture in his country. And for this unswerving commitment, he is highly regarded not only in Mongolia, but also in the wider world of Buddhism. In order to ensure his work maintains a high standard, he spends time receiving teachings and advice from Buddhist masters in India and the Himalayas. His work is highly respected in the Vajrayana Buddhist areas of India and in other Buddhist countries, like Japan, Korea and Taiwan. Frequently appearing on television or speaking on the radio, he has made people realise the importance of maintaining and revitalising Mongolian Buddhism and its rich artistic tradition.

I am delighted that Purevbat has been honoured with the Prince Claus Award 2008, a justly deserved accolade for his vast contribution to Mongolia's cultural identity. It is a triumph, for Purevbat, for his partner and fellow artist, Kim Sun Jeong, and for the people of Mongolia.

View of a new stupa, under construction by Lama Purevbat and his students from the Mongolian Institute of Buddhist Arts, Demchig Monastery, Omnogov Province, showing the completed central stupa and foundations for eight smaller stupas to be built around it
Photo © Konchog Norbu



Thangka of Buddha Amitabha in his Dewachen paradise, created by Lama Purevbat and his students at the Mongolian Institute of Buddhist Arts
Photo © Konchog Norbu



Jeanguy Saintus



Portrait of Jeanguy Saintus
Photo © Patrice Douge

Jeanguy Saintus

Haiti

Visionary choreographer, dancer and educator, Jeanguy Saintus (b. 1965, Port-au-Prince) expresses the rich fusion of Caribbean culture and the contemporary life of his country through the body. He studied anthropology, sociology and languages, taught himself Haitian, classical and modern dance and co-founded Ayikodans, a group that has matured over 20 years, establishing a centre and training programme.

Researching and producing a new performance every year, Saintus continuously pushes the limits of modern dance. Folk performance, free improvisation, voodoo religious culture and varied African, indigenous Indian and French influences can be found in his work and his Afro-Contemporary technique offers a unique vocabulary. Saintus's experimentation has significantly developed Caribbean dance, rooting it in the region's historical experience while exploring subjects such as the experience of people dying of Aids, the long journey to freedom, and tensions between ancestral forces and contemporary rituals.

To expand local possibilities, Saintus runs an annual workshop for talented youngsters unable to afford tuition, organises cultural exchanges, invites guest artists to Ayikodans, teaches in Jamaica and works internationally.

Jeanguy Saintus is awarded for his exciting contemporary work that connects the spiritual and the physical and honours the human body, for expanding the possibilities of the dance medium and fostering young talent, and for inspiring pride in the strength, beauty and richness of Haitian identity.

[from the 2008 Prince Claus Awards Jury Report]

Passion, Courage and Perseverance

by Patrick Vilaire

Jeanguy Saintus brings to mind a synthesis of the traditional folklore and modern choreography in Haitian dance. The rise of Jeanguy Saintus resembles the culmination of a struggle by intellectuals to promote national culture.

From the outset, and in society as a whole, the elite have rejected voodoo and popular religion and culture: the de-Negrification campaigns conducted by the Catholic clergy, the profanation of voodoo temples. Throughout this period, silenced by prohibitions, drums and dances no longer resounded from the peristyles (voodoo temples) in Haiti. Later, around 1946, following the formation of a national folk dance troupe, traditional folklore moved officially from the peristyles into theatres. This marked the start of a massive movement that pays tribute to the vitality of popular culture. The Art Centre was established under the aegis of Dewitt Peters and a few intellectuals. Popular painting, known as naive, emerged from the peristyles as well. The celebrated painter Hector Hyppolite was a voodoo priest. Among singers, Lumane Casimir became popular. Dances performed on stage at theatres starred Jean Léon Destiné.

During the colonial era, slavery was the cradle of a medley of different ethnic traditions from Africa and elsewhere. Rada, Petro and Congo drums brought us this rich folkloric heritage through rhythms and rituals. Later, during the 1950s and 60s, a host of folklore troupes popped up: Lavinia Williams, Viviane Denervil, the Trouillot ballet, Odette Wiener, Viviane Gauthier, to name but a few. Ayikodans, with Jeanguy Saintus, the former choreographer of the Bacoulou ballets managed by Odette Wiener, hails from these origins.

At the first Ayikodans performance at the theatre of the Institut Français I discovered what a talented dancer and choreographer Jeanguy Saintus is. Inspired by folklore, Jeanguy Saintus directed the performance in a manner that distinguished his troupe from anything done until now in Haiti.

At my exposé 'Reflection on Death' at the Cartier Foundation, in 1997, I recommended the Ayikodans company for the Nomad evening. This event, originally conceived by the commissioners of the exposé, was intended to highlight for each country the cultural setting in which the expressive artists operated. Jeanguy, notwithstanding his diminished troupe, put together a choreography that impressed audiences in Paris.

Jeanguy Saintus featured Haitian dance from a new perspective. By deriving inspiration from and delving into his culture, he revived it.

In his studies on possession frenzy, he preserved the essence of the gestures. He used manual and physical dialogue and movements to innovate screenplays and choreography. In its simplicity, his writing resembles the expression of Chinese theatre in hand games. He has also added pronounced humanitarian touches to the movements of male and female dancers. In the dance of *Gedes*, the Banda beats by the star dancer are astoundingly erotic.

Considering the challenges that Haiti faces in putting together theatrical productions, Jeanguy Saintus has to improvise everything, from lighting to sets, sometimes operating with only four hours of electricity a day, in unsafe surroundings. Despite the work he does under these horrendous conditions and with minimal funding, Jeanguy has enabled young people in his country to dance at his school free of charge, thanks to his Dansepienu programme at

Dayron Napoles in 'Amores Prohibidos' by Jeanguy Saintus
Photo © Patrice Douge



the Artcho Danse school. This is very generous for a troupe that receives virtually no financial assistance.

Avoiding easy solutions, he has held his own, and has eschewed mediocrity and apathy for this troupe. In a country in rapid decline, passion, courage and perseverance are indispensable. In a republic without a decent theatre, where all efforts start from scratch, only great strength of character and conviction make it possible to continue to forge ahead. Like a tree, he must blossom and bear fruit, whether the season is good or bad.

In spite of all this, Jeanguy has extended his choreography and dance talents outside the country, confronting his culture with other cultures. He has performed in Cuba, the French Antilles, New York, Berlin and Paris and has held his own against other troupes, because he derives his inspiration from his culture. His work is firmly embedded in Haitian popular traditions.

The oeuvre of Jeanguy Saintus does not arise from talent alone but is also the fruit of assiduous work. He insists that his male and female dancers become sincerely imbued with the theme selected, so that through movements and gestures, spectators rediscover the message of universal life that dance brings.

Translation from French by Lee Mitzman

'Eritaj', choreographed by Jeanguy Saintus and performed by
Ayikodans, Karibe Convention Centre, Haiti, 24 May 2008
Photo © Antonio Bruno



Dayanita Singh



Portrait of Dayanita Singh
Photo © Werner Dornik

Dayanita Singh

India

Dayanita Singh (b. 1961, New Delhi) is a master photographer who offers an acute vision of contemporary Indian realities that have been hidden or ignored. Early projects centred on the experience of women in various communities, such as a girl in a Benares ashram (*I am as I am*, 1999). Singh's photo-book *Myself Mona Ahmed* (2001) includes written self-descriptions by the eunuch whose life is portrayed, a pioneering attempt at allowing the photographic subject self-representation. Singh then turned her lens on the rising wealthy class (*Privacy*, 2003), documenting India's new elite in their fine homes surrounded by symbols of both traditional and post-colonial prosperity. She has also captured the ruined environment of the old elite of Goa and recent work concerns human absence/presence in places and objects.

The quality of her compositions, with precise control of every element within the frame and poetic play of light and shadow, and the intellectual insight and subtle social commentary in her focus on the private and the interior, have won international acclaim and influenced the new generation of local photographers.

Dayanita Singh is awarded for the outstanding quality of her images, for providing a complex and well-articulated view of contemporary India, and for introducing a new aesthetic into Indian photography.

[from the 2008 Prince Claus Awards Jury Report]

Through the Cracks of a Mirror

by Shahidul Alam

It is a moment etched in her mind. In a workshop with Eugene Richards, one of the greatest photo-journalists of our time, the participants were asked to “photograph each other naked”. Dayanita was not comfortable with this, and questioned the value of such an exercise. “Trust me,” Eugene said, “I want you to realise how vulnerable one can be facing a camera.” It was to be a turning point. It was this ‘vulnerability’ that Dayanita Singh chose to explore through her medium.

As a curator of ‘Positive Lives’ – an exhibition on people’s responses to HIV/AIDS – I was first introduced to Dayanita’s work through the archives of a respected Network Agency. I saw competent photo essays on sex workers in India. The work did not excite me. India was known for its exoticism, its misery, its otherness. An Indian photographer, documenting the same stories that western photojournalists had established as the face of this great nation, was a disappointment. But I could hardly dispute the images. She was a fine photographer, and while the prints lacked the quality one might have desired, the photographer was clearly one skilled in her art. That, for me, was not the issue. I was later to discover that it was not the issue for this remarkable photographer either.

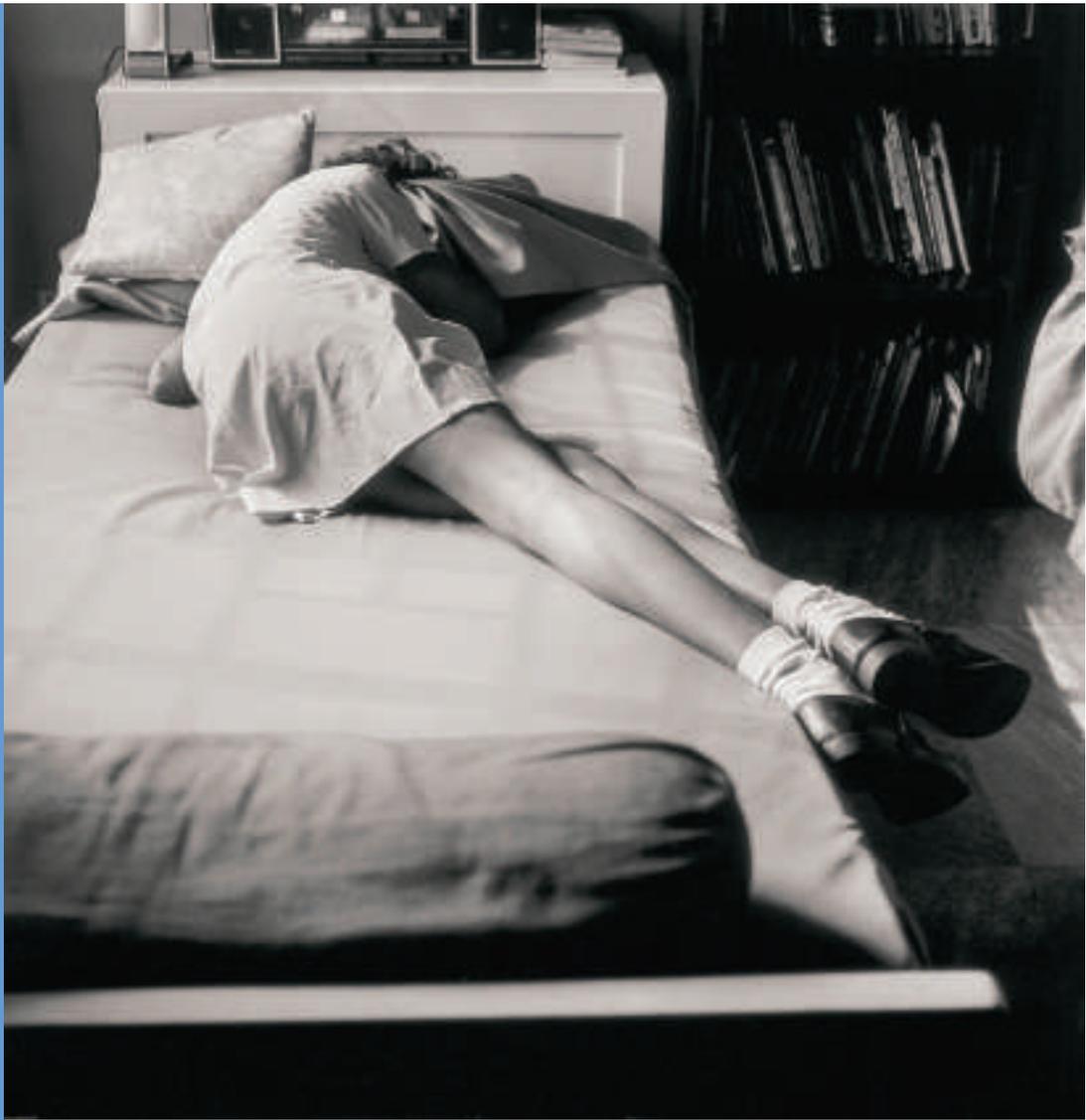
The images Dayanita subsequently produced for ‘Positive Lives’ were breathtaking. The exquisite composition and her sense of moment were the tactile elements that made her images stunning, but more persuasive was the humanity in her photographs. The tender relationships, the joy, the shared pain, the sense of belonging that she was able to nurture and portray. It was then that the trouble started, a trouble that I am glad I came across. We had meticulously gone through the issues of representing people with HIV/AIDS. The risks people faced due to stigma. The physical dangers the display of the images might lead to. Dayanita’s concern for the people she had photographed meant she had to protect them all the way. It was frustrating for me as a curator. To find that pictures which were sublime in their construction had to be left behind because the photographer felt there was too great a risk of repercussion. Too great a threat, of perhaps things going wrong. We put together a great show, but I knew, photographically, it could have been much greater. I also knew we had done the right thing. Dayanita remembered too well, how vulnerable one could be facing a camera.

I look back to the stroll through her flat in Delhi, the photographs taken by her mother, juxtaposed with her own. She had been questioning her own work for some time. Questioning her ‘success’ at producing images that regurgitated the ‘India’ the west already knew. She chose to become a mirror to herself and, in that process, begin a journey that would create a window to an everyday world. An everydayness that other photographers had shunned. Dayanita and her camera merged into one. She became the fly on the wall, the confidant, the muse, the critic. Before sub-continental literature had made its indelible mark, Dayanita was writing visual novels about middle-class India. The glitzy, private, solemn, contradictory, celebratory world of the India today. She harnessed photography’s unique ability to record detail, its penchant for capturing the fleeting. Its ability to make time stand still. She made the ordinary, special, and the special, ordinary.

She also made an important shift within the profession. Recognising that the medium had shifted from the *Life Magazine* visual spectacles, aware that the spaces for visual journalism had shifted, Dayanita took on spaces that other photographers had feared to tread. Her venture into museums and galleries, her indisputable presence as an artist, has challenged the traditionalists in the field of art, who had been unable to grasp the magic of this new medium. Her presence, while imposing, is also path breaking. A new generation of photographers will wake up to this wider canvas. Some will explore this new space. And the ripples will spread. Dayanita meanwhile will continue to nurture the vulnerable. Through the cracks of her mirror she will take us to the other side.

'Untitled', from the series 'Go Away Closer', 1997
Photo © Dayanita Singh





'Untitled' from the series 'Go Away Closer', 1997
Photo © Dayanita Singh

'Pheroza Vakeel', Bombay 2002
Photo © Dayanita Singh



Ousmane Sow



Ousmane Sow with one of his sculptures
Photo © Béatrice Soulé

Ousmane Sow

Senegal

Sculptor *extraordinaire* of the human body, Ousmane Sow (b. 1935, Dakar) infuses his creations with potent life force and raw energy. Inspired by Riefenstahl's photos of the Nuba, he abandoned his career as a physiotherapist, invented new techniques and materials, and created *The Nuba*, a group of muscular, virile, larger-than-life wrestlers (1984-87). Monumental representations of *The Masai* (1989) and *The Zulus* (1990) followed, and in 1992 his work was selected for Documenta IX. Turning to global narrative, he produced a massive tableau of *The Battle of Little Big Horn* (1998). Audacious in size, Sow's figures are modelled with proportional volume and anatomical detail, creating energy in frozen movement and strong human presence. The powerful physicality of 68 of his figures exhibited on the Pont des Arts in Paris (1999), astonished the world and led to commissions from the International Olympic Committee and the Medecins du Monde.

Coming from a vacuum of representation of the African body and raising anxious ghosts of racism, Sow's sculptures boldly confront stereotypes, representing the body without qualms. They carry a message of tolerance and humanity.

Ousmane Sow is awarded for his powerful sculptures of the human body, for his inspirational celebration of the African body, and for challenging the international art world and influencing young generations of artists.

[from the 2008 Prince Claus Awards Jury Report]

Exposing the Limitations of Categories

by Jan Hoet

My first impression of Ousmane Sow's sculptures was strangely ambiguous: I was overwhelmed and fascinated. This encounter took place during the time of the First Gulf War in 1991 when I was preparing Documenta IX. It was a time characterised by terrible media revelations which still define our globalised world to this day: poverty became an undeniable fact, the limits of sexual freedom were determined by AIDS and Chernobyl was a reminder of a conceivable end. The dangers of an anonymous threat entered our collective awareness which suddenly became a global awareness. It seemed very likely to me that this palpable threat influenced my perception of Ousmane Sow's sculptures.

His sculptures do not fit into any known categories. His moulded figures of men, women and suckling children do not hide their African roots; they are defined by a certain kind of archaic ponderosity. However, at the same time they convey a strangely floating transparency. The structure immediately reminded me of the nervously moulded surface of a Giacometti. His works' appearance also instantly brought to mind Rodin's Adam with his hanging shoulders and his downcast glance.

At that time, I intuitively felt the prophetic signals of an advancing era in his works. I sensed very strongly that Africa was part of our creation within our globalised world. Back then, Africa was still largely seen in connection with the foreign and archaic. An increasingly open kind of approach towards art and the world can be sensed in Ousmane Sow's work. This perception is not based on the western mechanism of cultural exclusion. The abundance of Classic Modernism is prevalent in his works. However, at the same time they render the limitations of categorical classifications pointless. The genuineness of his figures is a genesis in more ways than one. While revealing themselves in archetypal figurations, they hide their secret by referring to a world far beyond their own artistic context. The self-involvement of Ousmane Sow's figures not only defines his art but also poses a challenge. The foreignness and the irritations underneath the surface become a mirror which activates inner observations.

The autonomy of art does not reside in the airless bubble of speculative ideas but in the conflict with our world. Today, its conceivable collapse seems like a true portent.

Ousmane Sow with one of the
'Stick Fighters' from 'The Nuba' series
Photo © Béatrice Soulé



Ousmane Sow with a 'Standing Warrior'
from 'The Masai' series
Photo © Béatrice Soulé







Ousmane Sow in his workshop
in Dakar ('Little Big Horn' series)
Photo © Béatrice Soulié

Elia Suleiman



Elia Suleiman at work
Photo © Marcel Hartmann

Elia Suleiman

Palestine

Born into a Palestinian family in Israel, a situation that strongly influences his work, Elia Suleiman (b. 1960, Nazareth) is one of the most important filmmakers in the Middle East. A writer, director and actor caught in an extreme conflict, he deals with heavy issues. His work is highly political and contains precise, sharp commentary, yet it avoids anger and bitterness by taking an innovative, low-key approach. Suleiman wraps his subject in a lively narrative graced with humour, visual surprises, poetic moments, silences and sound effects. In his outstanding tragi-comedy, *Divine Intervention* (2002), Suleiman gives an iconic performance as the main protagonist in a series of interconnected sketches that combine delightfully bizarre humour with piercing insight into the realities of occupied Palestine. The film won both the Cannes Jury Prize and the International Critics Prize in 2002, and the international success and popularity of his films have brought Palestinian issues to a global audience. He teaches film and media studies at Birzeit University, and is a model and reference for young Palestinian filmmakers.

Elia Suleiman is awarded for the creative structure, innovative vocabulary and superb quality of his films, for his use of humour in examining universal humanitarian issues, and for his commitment to peace and justice for Palestine.

[from the 2008 Prince Claus Awards Jury Report]

Like Nazareth or Rafah

by John Berger

One day I must try to draw a portrait of Elia. Drawn lines are often more precise than written ones. And maybe I should draw him in Nazareth, Palestine, where he was born, for if ever a man belonged to a place and its destiny, he does.

This perhaps makes him sound solemn; on the contrary, he's a joker. Not an after-dinner one. A clown.

Like many clowns he finds life funny, not because of its comedy, but because of the indecent way in which disappointment follows disappointment, until the reel finishes and the word END appears.

Clowns appear innocent and this is their disguise; in fact they are acute observers of experience, who slyly, surreptitiously, share with us, their public, a common sense of loss in face of the injustices of life. Such sharing accompanied by laughter encourages endurance and a special form of solidarity. This is why tyrants, and committees that love power, never tolerate clowns for very long. They are on the wrong side of the law, as made by the powerful.

Listening to Elia talk, watching him perform, or following scenes he has scripted, I'm repeatedly reminded of Buster Keaton.

The two of them use, as story-tellers and performers, the same detachment, bordering on self-denigration, yet maintaining an Olympian calm, as though they had the patience not of a life-time but of a millennium. (In their films both have a similar sense of the sky and space.) Meanwhile their detachment is implicitly, for all its calm, an accusation. It makes every form of greed look trivial.

As well as being a clown, Elia, as a filmmaker, is a contemporary poet. His poetic language is part of his own emigrant body. It's not a temple. He carries it with him. Opens it at night when he's alone. Speaks to it shyly with its own secret words. Poetry is a way of travelling very light with a mother-tongue and of talking about what matters with minimal grandiloquence. Poetry no longer belongs to any centre, it belongs to the peripheries. Like Nazareth or Rafah.

Lyric poetry is addressed to the sky. In a sense it is a last resort. The compulsion to compose it comes when all other actions have proved inadequate. It's an appeal to recognise, to give a voice to something that is being ignored, that is being treated as a nothing and yet is there as a bond between those within feeling distance of it. In Elia's cinematographic poetry such feelings never include self-pity – the clown in him precludes this.

As a poet he collects fragments and the silence that surrounds them, in the belief that their silence repairs and reassembles them in a whole, which is unbreakable because, as seen from the sky, it represents a truth. *Divine Intervention* (the title of one of his best films) refers not to a miracle but to this role of the sky receiving a testimony.

*

If we want to recognise what is happening in the world today – whether it be the current, and foreseeable, economic crisis, the so-called and fraudulent “war against terrorism”, the global phenomenon of desperate immigration as a result of new forms of man-made poverty, or the

Elia Suleiman at work
Photo © Marcel Hartmann



situation in Palestine where any rendering of justice is for ever deferred – and we need to recognise what is happening in the world in order to make some sense of our lives – we can no longer rely upon political leaders, economic pundits, news bulletins, for all of them oversimplify, hedge, forget, arbitrarily revise history or simply lie. If we only listen to them the realities being lived are bound to escape us.

There are historical periods (often called dark) during which the truth and its pain and its hopes are subterranean, far below the seats of power. The beginning of the 21st century is such a period. Alternative testimonies have become essential for making any sense of what is happening.

This is why we need the clown with his sense of the tragic and the poet with his skill in rescuing shattered pieces. And this is why Elia Suleiman and the fiercely independent films he has made deserve the award that has been given him.

Elia Suleiman at work
Photo © Marcel Hartmann



James Iroha Uchechukwu



Portrait of James Iroha Uchechukwu
Photo: courtesy James Iroha Uchechukwu

James Iroha Uchechukwu

Nigeria

James Iroha Uchechukwu (b. 1972, Enugu) is the leading light of a new generation of Nigerian photographers. By fusing the documentation of everyday reality with the creative language of imagery, Uchechukwu expands the possibilities of photography, pushing local art in new directions. His high quality images depict bodies in context, exploring the physicality of existence in the mix of cultures and influences that is 21st century Lagos, a megacity with urgent social issues. *Fire, Flesh and Blood* (2004), a group of images depicting open-air abattoirs, won the Elan Prize at the African Photography Encounters (2005). While documentary in inspiration, the series plunges the viewer into the chaos of colour, smoke and close-ups that are iconic in their intensity, capturing moments that are at once harsh, powerful and poetic.

Uchechukwu was instrumental in founding the Depth of Field (DOF) collective, bringing six talented young photographers together to create strong exhibitions in Nigeria and abroad. By combining their highly individual perspectives they offer insight into the complexity of their environment. Uchechukwu is also instrumental in mentoring a younger generation of photographers through workshops and seminars.

James Iroha Uchechukwu is awarded for his striking photographic work, for his stimulation of photography as a contemporary Nigerian art form, and for his energetic support of young artists.

[from the 2008 Prince Claus Awards Jury Report]

The Desired Sense of Parity

by Mark Sealy

Early photography in the hands of the European colonial officer, American plantation owner, scientist, artist or would-be adventurer was employed to propagate an imagined construction of the African subject. The resultant images emphasised the message that Africans were the childhood of mankind: primitive, exotically simple, barbaric, uncivilised, in urgent need of being brought out of the dark, and ideal objects of study for those interested in how humanity seemingly once was. Along with this portrayal of being 'primitive', African subjects wherever they were situated, be it on plantations across the Caribbean, throughout the Americas or caught in colonised territories in Africa, were predominantly rendered naturally suitable to a condition of servitude. Africa was not just colonised physically – visually it became the subject of western myth and fantasy. Within Europe, Africa functioned as a dark rumour in which a myriad of fantastic stories could be told or imagined. The outcome of these myths and rumours was violent scrutiny, ultimate humiliation and totalitarian control. Within the European visual plane, photography did not describe the 'other': it constructed it. Photography turned Africa into a static theatre that hid western excess. Through photography, the colonial master was able to construct a visual narrative that enabled the colonial to see only what was required and believed in, rather than what was real and what was being destroyed. The application of photography by Europeans in Africa aided the political exercise of cultural negation and forced assimilation.

When we look at James Iroha Uchechukwu's photographs it's important that we view the work in the context of Time and Distance. The 1991 exhibition titled 'Africa Explores: 20th Century African Art', held in New York, hinted at the fact that photography was alive and doing well throughout the continent. Since then there has been a slow but sure recognition of indigenous African photographers who are dedicated to producing images that configure the African subject in the now.

Within Uchechukwu's work there is a pressing sense of wanting to address the contemporary. His group studies of butchers, athletes, and soft-drink hawkers address the acute condition of toil, aspiration, struggle and achievement. All the subjects framed present a common thread of pride and resilience. His photographs disrupt the very idea of a mythical African subject. They build on the concept of a critical platform rather than simply images for display or contemplation. They force an engagement beyond the aesthetic and open up dialogues relating to the key question of authority and visual power: who's looking at who and why. His work forms part of a growing critical body of images being produced by indigenous African photographers both north and south of the Sahara. This indigenous critical voice within contemporary African photography is its most exciting element. Festivals such as the 'Rencontres africaines de la Photographie' in Mali are testament to this vibrancy. It's becoming increasingly difficult to ignore the creative surge of images being produced by African artists. There is a collective sense of visual reclaiming at work throughout Uchechukwu's photographs, also evident in the work he produced whilst working within the Depth of Field collective.

This indigenous African discourse is swelling. It's saturated with difference and demands new intellectual work from the viewer/reader. The terrain of interpretation across the history of photography is a highly contested space and Uchechukwu's photographs function like hot molecules across the body politic of photographic institutions that regurgitate the same old canon and are fixated on displaying representations of the African subject that carry the grain of racism. The history of photography is marked by its anthropological leanings.

Photographs at a slaughterhouse in Southern Nigeria,
from the series 'Fire Flesh and Blood', 2004
Photos © James Iroha Uchrechukwu



Uchechukwu's photographs disrupt the status quo of images produced by those outside looking in. His photographs offer a view into the aspects of urban African life that are testament to and reflect the dynamic forces at play in growing cities such as Lagos. With over 250 different ethnic groups in Nigeria, Lagos is a thriving cosmopolitan hub rich in diversity that reflects outwards the possibilities for the future of global urban life.

Growth is always painful. It puts pressure on the established seams that hold the fabric of society together. It's the sense of pressure that oozes out of the photographs produced by Uchechukwu that makes his work so relevant to understanding the changing personal, political and urban landscape of cities like Lagos. It's a pressure that demands that we turn away from that which has become familiar and look afresh at that which is happening. As viewers of Uchechukwu's photographs we have to give up what we have historically been presented with in terms of images from Africa. What Uchechukwu's photographs do is locate and ground the subject within the context of their time and space. This creates the desired sense of parity.

'Glass Beads'
Photo © James Iroha Uchechukwu



'Vaseline Beads'
Photo © James Iroha Uchechukwu





The Prince Claus Fund for Culture and Development



An Overview

The Prince Claus Fund is an active Fund. It acts both as a sponsor, protector and observer, and as an initiator and executor.

The Prince Claus Fund's mission is to:

- increase cultural awareness and promote exchange between culture and development
- initiate and support artistic and intellectual quality, especially in places where cultural activities find little support or are under threat
- provide a platform for intercultural exchange
- open up 'zones of silence', areas where artists and cultural activities are hidden and silenced through exclusion, war and/or repressive regimes.

The annual Prince Claus Awards have a high public profile. Less known to the public are the variety of targeted programmes through which the Fund carries out its mission: Network Partnerships, the Prince Claus Fund Library, the Cultural Emergency Response (CER) and the Activities, Exchanges and Publications Programmes. Alongside these programmes and together with partner organisations, the Fund also initiates and organises particular projects to promote artistic and intellectual quality.

Network Partnerships

The core of the Fund's Network Partnerships Programme is an open, mutually beneficial exchange based on respect and trust. Each year the Fund invites two cultural organisations with their own established networks in Asia, Africa, Latin America or the Caribbean to become Network Partners for a three-year period. The partners and the Fund build a strong relationship, sharing the experience of their different networks, giving advice, inspiration and support, and working together on innovative cultural activities.

The Prince Claus Fund Library

The Prince Claus Fund Library is a series of visually rich publications that embody the aims of the Prince Claus Fund both in character and image. The Library stimulates, supports and produces publications from authors, artists and people with innovative ideas from the priority regions of the Fund. Through collaboration with internationally acclaimed publishers, the Library is able to produce high quality, visually attractive books on cultural topics that would otherwise have difficulty reaching a worldwide audience.

Cultural Emergency Response (CER)

The Prince Claus Fund's guiding principle is that culture is a basic human need. It defines and reflects who we are. Maintaining the forms and symbols of culture is therefore essential for the psychological survival of people in emergency situations. Cultural heritage that has been damaged or destroyed by man-made or natural disasters can receive 'first aid' in the form of rapid financial assistance through the Cultural Emergency Response (CER). CER is founded on the belief that rescuing cultural heritage can bring hope and consolation to affected communities, and can help to restore their sense of self-respect and identity. The Fund believes cultural emergency relief should be an integral part of humanitarian emergency relief.

Publications

The Prince Claus Fund supports publications that bridge or combine various cultural disciplines and address the connection between culture and development. It also supports local publishing initiatives and a variety of cultural magazines. The Fund strongly believes that magazines act as a barometer of shifting attitudes and can play an important role in the international debate about culture and development. In addition the Fund collaborates with editors and publishers in Africa, Asia, Latin America and the Caribbean to produce the *Prince Claus Fund Journal*, which adds depth and breadth to important discussions of culture and development by inviting artists and intellectuals to contribute articles focusing on the theme selected for a given year. Past issues have dealt with Cultural Conflicts in China, The Positive [Cultural] Aspects of Migration, and Humour and Satire, among others.

Artistic Productions

Innovative cultural activities and initiatives of individuals and organisations in the regions where the Fund is active are both supported and stimulated by the Prince Claus Fund. Such productions are in many cultural realms, including theatre, music, architecture, literature, philosophy, cultural heritage, dance, visual and audio-visual arts and design.

Exchanges

With the aim of encouraging worldwide cultural debate and facilitating intercultural exchange, the Prince Claus Fund supports events around the world including festivals, lectures and meetings. These exchange events provide a creative environment, allowing experimentation with new approaches and combinations, and offering new contributors the opportunity to engage in a larger debate. The results of these exchanges are, in turn, presented to a wider international audience through articles, books and web reports. The events also inform and guide the Fund in its endeavours, keeping it up to date in the field of culture and development.

To sharpen its own theoretical understanding of the interplay between culture and development, the Fund organises periodic conferences and participates in discussions organised by others with leading academics and practitioners whose ideas help shape the global discussion.

A Selection of Projects supported by the Prince Claus Fund in 2008

The following pages offer a brief sample of some of the projects related to this year's theme of Culture and the Human Body that the Prince Claus Fund has collaborated on during 2008. Further information on all aspects of the Fund's ongoing work is available on our website.



One of the fashion shows at Alokpa 4, Togo, 8 March 2008

Photo © Mamadou Touré Béhan

Alokpa 4

Alokpa is a fashion contest for young African stylists, part of a week of fashion shows held in Togo's capital city, Lomé, along with related exhibitions and debates that promote excellence and originality in African fashion design. Founded in 2001 by Togolese stylist Nini Nicoue of Eamod-Ayanick-Créations, Alokpa scouts for new talent, gives impetus to the continental fashion industry by valorising innovative design and high quality technical skills, and introduces young designers to a structured and creative fashion scene. The Prince Claus Fund collaborated in the production of the fourth edition of Alokpa in March 2008, which featured 12 finalists from Benin, Burkina Faso, Cameroon, Ivory Coast, Ghana, Nigeria, Mali, Senegal and Togo. The Fund's support for this platform of intercultural exchange and cultural development is linked to the themes of Beauty in Context and Culture and the Human Body.

Alokpa 4



Brazilian Rupi leads the music as the capoeira roda begins
Photo © Jonathan Hyams



Capoeira action in the roda in South Africa
Photo © Jonathan Hyams

Capoeira Footfighting from Brazil to South Africa

A martial art disguised as dance, capoeira is a form of resistance and communication invented over 400 years ago by Brazilian slaves. Now a Brazilian national sport, capoeira is promoted in the country's low-income neighbourhoods by the Grupo Abolicao through Projecto Crianzas do Abaete and in South Africa through the Keiskamma Trust. These capoeira schools bring the art form's rich lexicon of movement, etiquette, music, song, history and spirituality to marginalised communities. Young people train daily, compete in *batizado* grading ceremonies and perform in neighbouring villages. The Prince Claus Fund has enabled leading students from South Africa to participate in activities in Brazil, linking young South Africans with their Brazilian counterparts. They make the diaspora heritage of capoeira their own and return home with knowledge and skills they can transmit to others. The role of the body and the intercultural vocabulary of capoeira make it of special interest to the Fund.

Capoeira Footfighting from Brazil to South Africa



Street performance by members of Young Kings Arts
Photo © Emeka Okereke



Provoking the audience on the streets in Lagos
Photo © Emeka Okereke

Do We Need Cola-Cola to Dance?

Young Kings Arts, based in Nigeria, promotes the idea that art can be made with just a simple space and the human body. Trained in an environment with technical inconveniences and limited resources, this innovative group presents spontaneous performances in unlikely venues – under a bridge, at a bus stop, in a garage or market place – taking contemporary culture direct to local audiences. Combining dance, circus and drama in a unique local form of street theatre, Young Kings Arts emulates the traditional travelling theatres of Africa: they arrive unannounced, perform and interact with audiences in unrehearsed contexts. The Prince Claus Fund supports this experimental alternative art movement that connects diverse communities and changes attitudes towards arts and culture through social engagement. By performing for unsuspecting audiences and making it an everyday popular happening, they reject the conventions and limitations of formal artistic practices, Creating Spaces of Freedom and inspiring self-expression and participation.

Do We Need
Cola-Cola
to Dance?



Jota Castro on stage with Jimmy Arimborgo, the sign-language interpreter
Photo © Jorge Ochoa



Stage on Redondo Beach, Peru
Photo © Eduardo Hirose

Global Roots

Alta Tecnología Andina (ATA), a Peruvian organisation that promotes new media arts, working with the collaboration of the Prince Claus Fund, staged a performance to coincide with the 2008 European Union / Latin American / Caribbean Summit held in Peru to promote cross-Atlantic partnership. Several thousand people gathered in a Lima city neighbourhood for an event led by Peruvian-born Jota Castro, an internationally known artist whose art projects explore social and political incongruities. Castro delivered his message entirely in sign language, his hand movements projected on a large screen. A specially invited group of deaf, mute and deaf-mute people together with others specially trained for the performance repeated his sign-language slogans. The half-hour performance entirely in silence was an extraordinary example of art as social critique, using the body to make a powerful symbolic message about political and international affairs.

Global
Roots



Film stills taken from the video 'Humanos Derechos' showing individuals representing a specific person on the frontline of conflict in Colombia
Photo: courtesy Fernando Arias

Humanos Derechos

During 2008/09 the Prince Claus Fund is supporting the production of *Humanos Derechos*, a video art project that examines the experiences of people on different sides of violent conflicts in Colombia and Israel/Palestine. In the video, projected on four screens surrounding the audience, participants tell their stories – revealing how social environment and upbringing create ‘enemies’ – while they gradually take off their clothes, the ‘uniform’ that identifies them. At last they stand nude, exposing their human vulnerability and physical attributes we all share. *Humanos Derechos* allows people whose voices are normally not heard to talk about the reality and suffering that leaves them with little alternative to conflict. It shows the common bond people caught up in conflict have with each other and with people everywhere. Conceived by outstanding visual artist Fernando Arias, *Humanos Derechos* illustrates two Prince Claus Fund themes: Culture and the Human Body, and Culture and Conflict.

Humanos Derechos



Essam Marouf, 'Untitled', 2007,
60 x 80cm, acrylic on canvas
Photo © B.Beiman



Hani Rashed, 'Without dreams', 2008,
224 x 122cm, acrylic on canvas
Photo © Hani Rashed

Invisible Presence

Cairo's Mashrabia Gallery conceived 'Invisible Presence' as a way of opening up public perceptions of the human body, a subject seldom examined in Egyptian discourse. Work by 25 contemporary Egyptian artists will be exhibited in the open space of Al-Azhar Park, along with related local literature to attract a wider audience and debates to encourage active involvement. Among the artists' presentations, Doa Aly exposes social body codes and the manipulation of anatomy, physicality and psychology through sports, dance, fashion and performance; Ahmad Askalany examines cultural enslavement, corruption of the self and loss of humanity; Adel El Siwi explores dualism, dichotomy and iconography in the perception of faces; Malak Helmy and Mahmoud Khaled focus on self-portrayal and the public eye, while Hany Rashed suggests cockroach-human similarities in life's crowded isolation. The Prince Claus Fund is supporting this innovative public interrogation of the body in the Egyptian context, in line with the Fund's themes of Creating Spaces of Freedom, and Culture and the Human Body.

Invisible Presence



'Buddhist Religious Representation' by Nepalese artist Sumila Bajracharya in 'The gallery without walls' Living Canvas exhibition in Kathmandu 2006
Photo © Jan Hatton

Living Canvas

The artists of the Kasthamandap Art Studio in Nepal have developed 'Living Canvas' as an original, cross-cultural form of artistic production. Contacting local artists in different countries (India, Bhutan, Dubai and Italy), they organise workshops to construct unique artworks that are worn on the body. The works express local concepts of community, culture and belief, and are sewn, pasted, woven or painted using local materials such as wood, brass, leaves and bamboo. The artists choreograph the 'living canvases' in a catwalk exhibition. Special music for the performance is also developed by local musicians in collaboration with a Nepali ethno-techno group travelling with the visual artists. The Prince Claus Fund is supporting 'Living Canvas' in its intercultural exchange. The project, designed to take art off the walls, uses the body to give audiences a different experience of art and to blend mediums and disciplines in a physical expression of culture.

Living
Canvas



Metis performing 'A Cultural Gift from the Mystical East: From Victimisation to Inclusion, Celebrating Diversity' in Mexico 2008
Photo © Augustus Nasmith Jr



Metis participants at the XVII International AIDS Conference, Mexico City, August 2008
Photo © Augustus Nasmith Jr

Metis Performance from Nepal to Mexico

According to ancient texts, the Metis are people of the third nature (the first two natures being male and female). Historically their role in Nepalese society included dancing at religious ceremonies, blessing newborns and newlyweds, and entertaining at court. Today they are discriminated against, marginalised, and many are forced into sex work. In 2008, in collaboration with the Blue Diamond Society which provides advocacy and human rights services for sexual minorities in Nepal, the Prince Claus Fund supported a troupe of Metis to perform their unique repertoire of dance and drama at the 17th International AIDS Conference in Mexico City. Falling within the Fund's policies of amnesty for culture and intercultural exchange, this project enabled the Metis to make their stories known to an international audience and to raise their profile in Nepal. They also participated in workshops, learning skills that will help in their struggle for recognition and fair treatment.

Metis Performance from Nepal to Mexico



Dancers of La Compagnie Irene Tassembedo
in a scene from 'Sacre du Tempo'
Photo: courtesy Irene Tassembedo

CCF Centre Culturel Français Georges Méliès
Ouagadougou

SACRE DU TEMPO

Pièce chorégraphique d'Irène Tassembédo

Vendredi 9 mai
Samedi 10 mai
20h30 au Grand Méliès
tarif : 1000F

Poster for a performance in Burkina Faso
Photo: courtesy Irene Tassembedo

Sacre du Tempo

The Prince Claus Fund has supported dance workshops in Burkina Faso organised by La Compagnie Irene Tassebedo in the production of an original performance of Tassebedo's work *Sacre du Tempo*. The dance begins when a sacred stool is stolen from a village. With the loss of their protective totem, the villagers lose their certainty, become disoriented, afraid and even go mad. The piece examines dis/equilibrium, folly, belief and body-mind parallels. The dancers respond to the complex, repetitive, intertwining rhythms of five percussionists whose tempos work powerfully on the body, transporting the villagers, represented by the dancers, into a state of trance, a modified consciousness that facilitates introspection. Choreographer Irene Tassebedo is renowned for the high quality and trans-cultural nature of her dance pieces which combine traditional forms with contemporary elements. This work touches on the Prince Claus theme of Living Together.

Sacre du Tempo



Rajanikara Leng Kaewdee in 'Spirit of Life2', directed by Jerry Snell of Thailand, during the Tini Tinou Festival in Cambodia 2008
Photo: courtesy PPS



Performers from Phare Ponleu Selpak in 'Holiday Ban Touy Ban Tom', a show about the lives of street children in Cambodia, Tini Tinou 2008
Photo: courtesy PPS



Rajanikara Leng Kaewdee in 'Spirit of Life2', directed by Jerry Snell of Thailand, during the Tini Tinou Festival in Cambodia 2008
Photo: courtesy PPS



'Le marché de la Hyène' ('The Market of the Hyena'), performed by members of the Acrobatic Art Centre Keïta Fodéba from the Republic of Guinea, during the Tini Tinou Festival 2008
Photo: courtesy PPS

Tini Tinou International Circus Festival

Phare Ponleu Selpak (PPS), a children's development NGO in Cambodia, offers education and training in practical life skills, for instance in its highly creative circus school. PPS also directs Cambodia's Tini Tinou International Circus Festival, bringing together schools from around the world that use circus arts as a means for personal development and integration of youth living in difficult circumstances. Young artists and senior artists meet and exchange ideas and skills through workshops as well as by seeing performances from different countries. In 2008, in collaboration with PPS, the Prince Claus Fund facilitated the participation of 15 artists from Guinea's Centre d'Art Acrobatique Keïta Fodéba in a three-month residency at the PPS circus school, involving artistic training, promotion and management workshops, and eight performances including as guest artists at the 2008 Tini Tinou Festival. The Fund strongly supports cross-cultural creative and developmental exchange between Asia and Africa.

Tini Tinou International Circus Festival



Damage to cultural heritage at the Muqaddam Ahmad Bin Omar Bassurah house, Daw'an, Hadramut, Yemen
Photo © Salma Samar Damluji

Recovery of the Muqaddam Ahmad Bin Omar Bassurah house, Daw'an, Hadramut, Yemen

The Masna'at 'Urah site in Daw'an consists of a cluster of tall mud brick houses of great historical and architectural value. Severe rainfall and consequent flooding in May 2007 resulted in the partial collapse of the Muqaddam Ahmad Bin Omar Bassurah house. Through its Cultural Emergency Reponse (CER) programme, the Prince Claus Fund's support enabled the salvaging of the house's original decorative and architectural elements so that these could be incorporated into the reconstruction. Work – carried out in co-operation with local architects and builders – started in January 2008 and was completed in July 2008. CER's support has led to increased recognition of the value of the site by the local investor and the owners and their commitment to its reconstruction. The house will be included in plans for the renovation of Masna'at 'Urah as a public space. The Hadramut was again struck by severe rainfall on 24-25 October 2008 and CER is currently investigating further flood damage to cultural heritage in the region.

Cultural Emergency Response



'Hidden Afghanistan: The Collections of the National Museum Kabul', edited by Pierre Cambon, Dari & Pashtu editions, made possible in cooperation with Oxfam Novib, and published in conjunction with the exhibition at the Nieuwe Kerk, Amsterdam



'Lida Abdul', by Renata Caragliano, Stella Cervasio, Nikos Papastergiadis, Virginia Pérez-Ratton and Els van der Plas, published with Hopefulmonster, Turin



'Authentic/Ex-centric: Conceptualism in Contemporary African Art', edited by Salah M. Hassan and Olu Oguibe, published with Forum for African Arts, Ithaca, NY



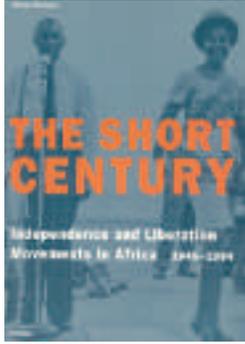
'Beautiful Ugly: African and Diaspora Aesthetics', edited by Sarah Nuttall, published with Duke University Press, Durham/London and Kwela Books, Cape Town



'Turkic Speaking Peoples: 2,000 Years of Art and Culture from Inner Asia to the Balkans', edited by Ergün Çağatay and Doğan Kuban, published with Prestel, Munich/Berlin/London/New York



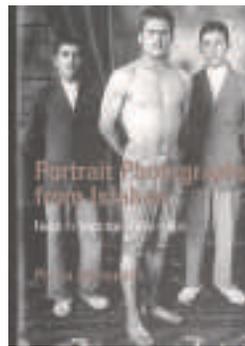
'Kaveh Golestan 1950-2003: Recording the Truth in Iran', edited by Malu Hatasa and Hengameh Golestan, published with Hatje Cantz, Stuttgart



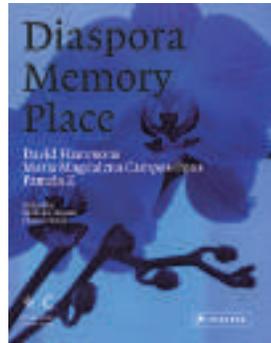
'The Short Century: Independence and Liberation Movements in Africa 1945-1994', edited by Okwui Enwezor, published with Prestel, Munich/Berlin/London/New York



'Iranian Cinema: A Political History', by Hamid Reza Sadr, published with I.B. Tauris, London



'Portrait Photographs from Isfahan: Transition, 1920-1950', by Parisa Damandan, published with Saqi, London/Beirut



'Diaspora Memory Place: David Hammons, Maria Magdalena Campos-Pons, Pamela Z, Cheryll Finley', edited by Salah M. Hassan and published with Prestel, Munich/Berlin/London/New York

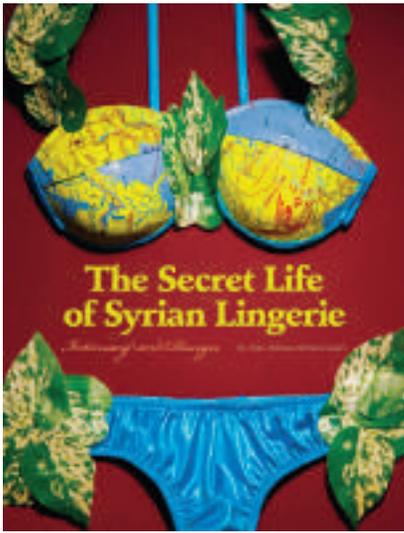


'Creating Spaces of Freedom: Culture in Defiance', edited by Els van der Plas, Marlous Willemssen and Malu Hatasa, published with Saqi, London/Beirut

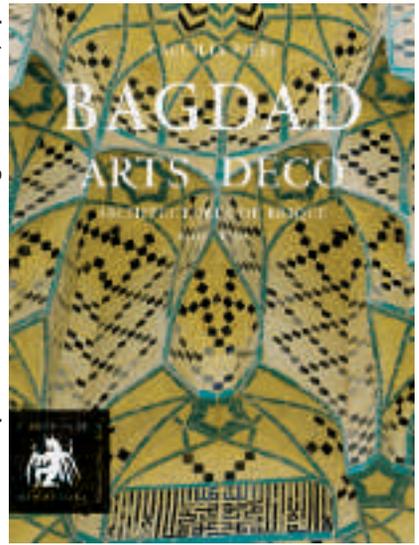


'Fault Lines: Contemporary African Art and Shifting Landscapes', edited by Gilane Tawadros and Sarah Campbell, inIVA, London, and Forum for African Arts, Ithaca, NY

'The Secret Life of Syrian Lingerie',
edited by Malu Halasa and Rana Salam,
published with Chronicle Books, San Francisco



'Bagdad Arts Deco: Architectures
de Brique, 1920-1950', by Caecilia Pieri,
published with L'Archange Minotaure, Apt



'Iranian Photography Now', edited by Rose
Issa, published with Hatje Cantz, Stuttgart



'Transit Tehran: Young Iran and
Its Inspirations', edited by Malu Halasa
and Maziar Bahari, published with Salis,
Zurich and Garnet Publishing, London



Prince Claus Fund Library

Contributing Authors

Shahidul Alam is a photographer, writer and activist. Starting photography in 1980, he won the Harvey Harris Trophy for best photographer of the year (London Arts Council, 1983). He was president of the Bangladesh Photographic Society, founded Drik Picture Library and established the Pathshala: South Asian Institute of Photography. He is a director of the Chobi Mela festival of photography in Asia, and founder chairman of MajorityWorld. His work is shown internationally and he has been chairman and four-time jury member of World Press Photo. Honorary Fellow of the Bangladesh Photographic Society, he won the Andrea Frank Foundation Award and the Howard Chapnick Award in 1998, and was awarded the Honorary Fellowship of the Royal Photographic Society for his contribution to photography (2001). He is visiting professor of Sunderland University (UK) and Regent's Lecturer at UCLA (USA) and on the advisory board for the W. Eugene Smith Memorial Fund and the National Geographic Society.

John Berger is a writer, artist, filmmaker and cultural critic. His art studies include *Ways of Seeing*, *The Success and Failure of Picasso* and (with photographer Jean Mohr) *Another Way of Telling*; among other non-fiction writings are *A Fortunate Man* and *A Seventh Man: Migrant Workers in Europe*, and numerous essay collections such as *The Shape of a Pocket*. Poetry fills *Pages of the Wound* while books like *And Our Faces, My Heart, Brief as Photos* contain poetry and prose. His novels include *G.* (1972 Booker Prize and James Tait Black Memorial Prize), *Into Their Labours*, *To the Wedding* and *From A to X*. Berger has collaborated with theatre-directors and composers, the late artist Juan Munoz and filmmaker Alain Tanner (*La Salamandre*, *The Middle of the World* and *Jonah who will be 25 in the year 2000*). He won the Lannan Literary Award for Fiction (1989) and Lannan Lifetime Achievement Award (2002).

Supriya Chaudhuri is Professor of English, Co-ordinator of the Centre of Advanced Study at the Department of English, and Director of the School of Languages, Jadavpur University, Calcutta. Educated in Calcutta and at Oxford, where she took her graduate and doctoral degrees, she commenced her teaching career at Presidency College, Calcutta, and has advised on research and higher education policies at the university level in India. She has been a Visiting Fellow at the University of Cambridge. Her areas of specialisation are Renaissance studies, philosophy, modern critical theory, cinema, sport, translation, cultural history and contemporary fiction, and she has published widely in these fields. She writes in both English and her mother tongue Bengali, and translates between the two, especially for the series *Oxford Tagore Translations*. She also reviews contemporary fiction, especially new Indian writing in English, and has acted as a judge for the Commonwealth Writers' Prize.

José Benjamín Cuéllar Martínez, born in El Salvador, studied Jurisprudence and Social Sciences at the University of El Salvador, and Political Sciences and Public Administration at Mexico's Autónoma University. He worked in social and human rights in El Salvador (1972-83) and was founding Executive Secretary of Mexico's "Fray Francisco de Vitoria" Centre for Human Rights (1984-91). In 1992, he returned to El Salvador to run the Human Rights Institute at the Central American University (IDHUCA), a post he continues to hold. Under his leadership, the IDHUCA won France's 2004 Human Rights Award and Lawyers of the World Association's 2002 Human Rights Award. Member of the Board and Vice-President (1998-2002) of the Centre for Justice and International Law (CEJIL) in Washington DC, Cuéllar Martínez heads the El Salvador Independent Monitoring Group (GMIES), has worked with institutions in America, Europe and Asia, held university posts and published widely.

Zara Fleming is an art consultant, researcher and curator. She studied at the British Institute in Florence, Tours University and at the Victoria & Albert (V&A) Museum and SOAS (UK). She was responsible for the V&A's Tibetan collection (1975-81) and catalogued Tibetan and Mongolian art in European museums for the Central Asian Seminar of Bonn University (1981-90). She was consultant in the UK for the Royal Academy's 'Wisdom and Compassion' (1992), curator of 'In the Steppes of Genghis Khan' (1993) and 'Radiant Transmission – Contemporary Masterpieces of Vajrayana Buddhist Art' (2003), and co-curator of 'Asia: Mind Body Spirit' (2004). A contributor to Macmillans *Dictionary of Art* (1993), she edited *Masterpieces of Mongolian Buddhist Art* (vol. 1, 2008). She has been Chair of the UK's Tibet Society and a Trustee of the Tibet Relief Fund. Since 2001, she is art advisor to Mongolia's Centre for Cultural Heritage in Ulaan Baatar.

Lilian Gonçalves-Ho Kang You was born in Suriname, graduated in law at the University of Leiden, and worked in Suriname first as assistant to the Prime Minister and later as an attorney at law. In 1984 she moved as a political refugee to the Netherlands where she practised commercial law. She was Chairperson of the National Bureau against racial discrimination, Vice-President of the Equal Treatment Commission and Vice-President of the Board of OPTA. She is a member of the International Executive Committee of Amnesty International and Chairperson of the Foundation for Legal Cooperation between the Netherlands and Suriname. In 2004, she became Chairperson of the Board of the Prince Claus Fund.

Jan Hoet studied history of art and archaeology at Brussels Academy of Art, was founder and professor at Westhoek Academy of Art, and director of Ghent's SMAK (Stedelijk Museum voor Actuele Kunst) (1975-2001). Since 'Chambres d'Amis' (Ghent 1986), awarded best European exhibition of the year, he has curated exhibitions across Europe, in Canada, Mexico and Japan, including the Belgian pavilion at the Venice Biennale (1988), documenta IX (1992), Sonsbeek 9 (Arnhem 1995) and 'Ripple Across the Water' (1995) marking the 50th anniversary of Hiroshima and Nagasaki. Hoet has been a member of the Executive Board of the International Committee for Museums and Collections of Modern Art, President of the International Association of Art Critics, acquisitions commissioner for FRAC (Nord/Pas de Calais) and commissioner on the Arts Council of the Ministry of Culture (Amsterdam). He was visiting professor at Groningen University (2000-01) and since 2001 he is director of Germany's MARTa Herford.

Jiang Jiehong is a curator, senior lecturer, and founding Director of the Centre for Chinese Visual Arts at Birmingham Institute of Art and Design, Birmingham City University (UK). He lectures at cultural institutions both in the UK and in China, including the Central Academy of Fine Arts and the China Academy of Art. In 2004 he organised the international symposium on 'The Visual Legacy of the Chinese Cultural Revolution in Contemporary Art' (UK). Jiang curates contemporary Chinese art exhibitions in China, Hong Kong and the UK. Among his more recent exhibitions are 'Sightseeing' (Beijing 2007), 'Collective Identity' (Manchester and Hong Kong 2007) and 'View Beyond the Window' (Birmingham 2007). His work has been published in *Third Text*, *BLOK* and *Art China*, and he is editor of *Burden or Legacy: from the Chinese Cultural Revolution to Contemporary Art* (Hong Kong 2007) and author of *The Revolution Continues* (London 2008).

Els van der Plas, art historian and curator, is Director of the Prince Claus Fund since 1997. She was the founding director of the Gate Foundation (1987-97) an organisation that stimulates intercultural exchange of contemporary art and is a member of the Board of Directors of Amsterdam's Stedelijk Museum. She has curated several international exhibitions and was advisor to the exhibition 'Africa Remix' (Centre Pompidou, Paris; Hayward Gallery, London; and Kunstpalast, Dusseldorf, 2005-2006). She has lectured at various institutions including the Goethe Institute (Germany), Kingston University (UK), Cornell University (USA), Van Abbe Museum (Netherlands) and on the curators' course at De Appel in Amsterdam. Her writings have been published worldwide and she was co-editor of *The Future is Handmade* (Prince Claus Fund Journal #10, 2003), *Creating Spaces of Freedom* (Saqi Books, 2000), *The Art of African Fashion* (AfricaWorld Press, 1998) and *Indonesian Modern Art* (Gate Foundation/Cementi Art Foundation 1993).

Mark Sealy studied at London University's Goldsmiths College and worked for the Network Documentary Photographers before becoming Director of Autograph ABP in 1991. He initiates and curates photography exhibitions, including a programme for Rencontres d'Arles (1993), and recently co-curated 'Disposable People' (London 2008) and 'Bangladesh 1971' (London 2008). Sealy lectures in the UK and publishes in *British Journal of Photography*, *Creative Camera (DPIC)*, *Foto 8*, *En Foco*, *Exposure*, *Index on Censorship* and *Foam*. He has edited books on Vanley Burke, Rotimi Fani-Kayode and Youssef Nabil, and recently published *Different* (with Stuart Hall). He has been a member of the Arts Council of England (ACE) Photography Advisory Panel, a purchaser for ACE Fine Arts Collection, photography coordinator for London's Africa '95 season and a member of the jury for World Press Photo (1996 & 2005). The Royal Photographic Society recently awarded Mark Sealy the Hood Medal for services to photography.

Viktor & Rolf (Viktor Horsting and Rolf Snoeren) studied fashion at Arnhem's Academy of the Arts, began to show in Paris in the 1990s and presented their first Paris Haute Couture show and 'fashion performance' in 1998. Since 2000 they have designed women's ready-to-wear, their signature 'Monsieur' menswear collection, shoes, silk accessories and eyewear. In 2005 they introduced 'Flowerbomb', their first fragrance for women, followed by 'Antidote' for men (2006). Described as a synthesis of fashion and art, their work was presented in a solo exhibition celebrating 10 years in fashion at the Musée de la Mode et du Textile (Paris 2003) and a retrospective exhibition of 15 years in fashion at Het Centraal Museum (Utrecht 2008-09). Their first boutique, opened in Milan in 2005, is a classic couture salon, with an upside down décor – a play on new versus old, mixing classic and surreal, that is recognised as their idiom.

Patrick Vilaire is a sculptor and cultural activist. He studied drawing and ceramics and taught at Sainte-Trinité School, Port-au-Prince (1965-76). Following further studies in ceramography, he worked in the Pre-Columbian Section of Haiti's Bureau of Ethnology. A founding member, manager and teacher at the Poto Mitan cultural centre, in 1988 he was one of the co-creators of Haiti's Foundation for Iconographic and Documentary Research. Since 1995 he has worked as technical manager of GRET-Haiti. Patrick Vilaire's artworks have been exhibited in solo and group exhibitions (1969-2008) including the 'First World Festival of Negro Arts' (Dakar 1969) and 'The World's Altars' (Dusseldorf 2002). His publications include *Images d'Española et de St. Domingue* (1980) and *La Poterie haïtienne, considérations techniques* (1982). He is a member of the International Academy of Ceramics and Associate Researcher of the Smithsonian Institution. In 1991, Vilaire was awarded the Medal of the Order of Arts and Letters (France).

Octavio Zaya is an independent curator and art writer living in New York since 1978. He is director of *Atlántica*, a bilingual quarterly magazine published by CAAM (Las Palmas, Spain) and on the editorial board of *Nka Journal of Contemporary African Art*. Curator at large and advisor for MUSAC (León, Spain), and a member of the advisory boards of *Performa* (New York) and MOCA/China (Hong Kong), he was co-curator of Documenta 11 (Kassel 2002) and the 1st and 2nd Johannesburg Biennials. Zaya conceived and was a curator of *Versiones del Sur.Latinoamerica* at Centro de Arte Reina Sofia (Madrid 2000) and recently curated retrospectives on Cerith Wyn Evans and Paul Pfeiffer. He has authored more than a dozen books on artists and has contributed to numerous other books and exhibition catalogues including *Fresh Cream* (2000). He is currently organising an exhibition on Kyong Park's projects at MUSAC, and another on Yinka Shonibare for Comunidad de Madrid.

The 2008 Prince Claus Awards Committee

Peter Geschiere (Chairman) was born in the Netherlands, 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. 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).

Manthia Diawara is a filmmaker and author. Born in Mali, he studied comparative literature at Indiana University and is currently Professor of Comparative Literature and Film, and Director of the Institute of African American Affairs, at New York University. Diawara's documentary films include *Bamako Sigi Kan* (2002), *Conakry Kas* (2004), *Who's Afraid of Ngugi?* (2006) and *Maison Tropicale* (2008). He has written more than 50 articles and short stories, translated the writings of African filmmakers and published books entitled *African Cinema: Politics and Culture* (1992), *Black American Cinema: Aesthetics and Spectatorship* (1993), *In Search of Africa* (1998) and *We Won't Budge* (2003). Diawara is founder and editor-in-chief of *Black Renaissance/Renaissance Noire*, and has a forthcoming collection of analytical essays entitled *Black Aesthetics*.

N'Goné Fall was born in Senegal and graduated from the Ecole Spéciale d'Architecture in Paris, France. Editorial director of the contemporary African art magazine *Revue Noire* from 1994 to 2001, she edited books including *Anthology of African and Indian Ocean Photography* (1998), *Anthology of African Art: The Twentieth Century* (2000) and *Photographers from Kinshasa* (2001). As an independent curator, her major projects include biennales of Dakar (1996, 2002) and Bamako (2001), *Africa by Africans* (South Africa, Italy and USA, 1998-2000) and *Contact Zone* (Mali, 2007). Consultant in cultural engineering, she is the author of strategic plans and reports on cultural events for national and international institutions. Founding member of the Dakar-based collective *Gaw*, she is also a board member of *ResArtis*, a worldwide network of artistic residency programmes.

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 (1973-79) and was editor of *Su'un Filastiniya* (1976-79), editorial director of *Al-Karmel* (1981-82) and literary editor of *As-Safir* (1983-90). Since 1992, Khoury is the editor of *Al-Mulhaq*, the cultural supplement of Beirut's newspaper *An-Nahar*. He has taught at universities in New York and Beirut. Author of plays, short stories and critical essays, his novels include *The Little Mountain* (1977), *The Journey of Little Gandhi* (1989), *Yalo* (2002) and *Ka'anaha Nae'ma* (2007). Khoury's 1998 novel *Bab Al-Shams (Gate of the Sun)* was translated into Hebrew and received the Palestine Prize.

Members of the 2008 Awards Committee in Amsterdam, May 2008:
(ltr) Pablo Ortiz Monasterio, Manthia Diawara, Peter Geschiere,
N'Goné Fall, Patricia Valdez and Rahul Mehrotra
Photo © Sanne Couprie



Scenes from the meeting of the 2008 Awards Committee, Amsterdam, May 2008
Photo © Sanne Couprie



Rahul Mehrotra studied at Ahmedabad's School of Architecture and Harvard's Graduate School of Design. Recent architectural projects include a campus for a street-children's NGO, restoration of Chowmahalla Palace and a conservation master plan for the Taj Mahal. Mehrotra founded the Bombay Collaborative, has been advisor to Bombay's Municipal Commissioner, on the Board of Governors of Bombay's Heritage Society, consultant to citizens' groups, the Bombay Environmental Action Group and numerous international organisations, and on the jury of the Aga Khan Awards, Berkley Prize, James Stirling Prize and Urban Age Awards. A trustee and former executive director of the Urban Design Research Institute, Mehrotra's publications include *Bombay – The Cities Within* and *Bombay to Mumbai – Changing Perspectives*. He is an Associate Professor at MIT's School of Architecture and Urban Planning.

Pablo Ortiz Monasterio was born in Mexico, studied photography in England and gained his masters degree and taught at Mexico's Universidad Autónoma Metropolitana (1978-85). His work has been exhibited in Europe and the Americas, and his photographic books include *The People of the Wind* (1982), *Corazon de Venado* (1992) and *La última ciudad/The Last City* (1995), the latter was awarded L'Oeil d'Or in 1997 and Primavera's Best Photographic Book 1997-98. Jury member of World Press Photo Exhibition (1995-96), he organised the 150th Anniversary of Photography in Mexico exhibition, edited and designed *Mexico y Indígena* (seven titles) and the prize-winning 20-volume *Río de luz* on Latin American photographers, and edited 15 titles of *Luna Córnea* (1993-98). He is picture editor of *Letras Libres*.

Virginia Pérez-Ratton was born in Costa Rica, graduated in literature from the University of Costa Rica and was professor at the faculty for 10 years. A curator since 1992, she was Director of the Contemporary Art and Design Museum, San Jose (1994-98) and is founding Director of TEOR/ética since 1999. Major curatorial projects include *Mesética 11* (1996) and biennales of Sao Paulo (1996, 98), Lima (1997, 99, 2002), Venice (1997) and Cuenca (2001, 04). She has published extensively on Central American art, contributed to international conferences and served on juries, among others, of the 2001 Venice Biennale. She was selected as Cultural Persona of the Year in Costa Rica in 1995, Chevalier des Arts et des Lettres in 2000, and Prince Claus Laureate in 2002.

Patricia Tappatá de Valdez is the executive director of 2004 Prince Claus laureate Memoria Abierta, a human-rights alliance that promotes action to preserve the memory of state terrorism in Argentina. Valdez is a founding member of the International Coalition for Museums of Conscience at Historic Sites and has been a visiting professor at, among others, Buenos Aires and Georgetown universities. Executive director of El Salvador's truth commission (1992), Valdez co-ordinates the Programme for Leadership in Philanthropy in the Americas, which aims to generate a critical mass of philanthropic leaders, and she is the secretary of the board of the Centre of Legal and Social Studies (CELS) in Buenos Aires, which works to secure the relevance of human rights in democracies.

Members of the 2008 Awards Committee and team in Amsterdam, December 2007: (ltr) Rahul Mehrotra, Elias Khoury, Fariba de Bruin-Derakhshani, Manthia Diawara, Pablo Ortiz Monasterio and Peter Geschiere
Photo © Prince Claus Fund



Scenes from the meeting of the 2008 Awards Committee, Amsterdam, December 2007
Photo © Prince Claus Fund



Laureates of the Prince Claus Fund 2008-1997

The 2008 Prince Claus Awards

The Principal 2008 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
Li Xianting China
Ma Ke China
Venerable Purevbat Mongolia
Jeanguy Saintus Haiti
Dayanita Singh India
Ousmane Sow Senegal
Elia Suleiman Palestine
James Iroha Uchechukwu Nigeria

The 2007 Prince Claus Awards

The Principal 2007 Prince Claus Award for 'Culture and Conflict'

Faustin Linyekula Democratic Republic of Congo

Further 2007 Prince Claus Awards

Patricia Ariza Colombia
Ars Aevi Bosnia and Herzegovina
Augusto Boal Brazil
Oscar 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*

The 2006 Prince Claus Awards

Marking the 10-year anniversary of the Prince Claus Fund, the Principal 2006 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 Kamandjâti 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.

The 2005 Prince Claus Awards

The Principal 2005 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
Joaquin Salvador Lavado *alias Quino*
Argentina
Ebrahim Nabavi Iran
Opiyo Okach Kenya
Michael Poghosian Armenia
Lenin El Ramly Egypt
Chéri Samba Democratic Republic of Congo
Abdul Sheriff Zanzibar, Tanzania

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

The 2004 Prince Claus Awards

The Principal 2004 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
Halet Çambel Turkey
Omara Khan Massoudi Afghanistan
Memoria Abierta Argentina
Tin Moe Myanmar
Farroukh Qasim Tajikistan
Aminata Traoré Mali

The 2004 Prince Claus Awards performance was given by *Carlinhos Brown*.

The 2003 Prince Claus Awards

The Principal 2003 Prince Claus Award for 'The Survival and Innovation of Crafts'

Wang Shixiang PR 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*.

The 2002 Prince Claus Awards

The Principal 2002 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 Araújo Lavadenz Bolivia

Lembaga Kajian Islam dan Sosial

Indonesia

Youssou N'Dour Senegal

Virginia Pérez-Ratton Costa Rica

Walter Tournier Uruguay

Wu Liangyong PR China

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

The 2001 Prince Claus Awards

The Principal 2001 Prince Claus Award for 'Carnival'

Peter Minshall Port of Spain, Trinidad

Stichting Zomercarnaval

Rotterdam, 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*.

The 2000 Prince Claus Awards

The Principal 2000 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 PR 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*.

The 1999 Prince Claus Awards

The Principal 1999 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 Meireles Brazil

Pepetela Angola

Dessalegn Rahmato Ethiopia

Juana Marta Rodas and

Julia Isidrez 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 'Overloed' by *William Kentridge*.

The 1998 Prince Claus Awards

The Principal 1998 Prince Claus Award for 'The Art of African Fashion'

Tetteh Adzedu Ghana

Alphadi Niger

Oumou Sy Senegal

Further 1998 Prince Claus Awards

Rakhshan 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 PR China

The 1998 Prince Claus Awards speech was delivered by

Carlos Fuentes.

The 1998 Prince Claus Awards performance was an African Fashion Show.

The 1997 Prince Claus Awards

The Principal 1997 Prince Claus Award

Zimbabwe International Book Fair*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.

Mahmoud Darwish 1941–2008

The Prince Claus Fund honours the memory of Mahmoud Darwish, beloved poet, not only of Palestine but of the world, and 2004 Principal Prince Claus Laureate. Born in the village of Birwa in 1941, Mahmoud was six years old when he and his family fled to Lebanon to escape violent oppression in their homeland. When they were able to return, one year later, they found their home destroyed and a settlement erected on the site of their village. This early experience of loss, exile, longing for 'home' and the impossibility of return – suffered again in various forms over the years – echoed through his life. And the experience continues, not only for the Palestinians – who recite his poems by heart and came in their thousands to listen to his readings – but also for the millions of refugees and exiles across the world today. From his early collections *Wingless birds* (1960) and *Leaves of olives* (1964) to his last published book of poems *Same as almond flowers or farther* (2005), his work is profoundly humanist, an existential search for meaning and for beauty in the local and the mundane. A gentle man of courage, warmth and insight, Mahmoud Darwish shared his talent with the world. He received the Principal Prince Claus Award in recognition of his unique literary achievements and his role as a beacon for the human spirit in the struggle for global justice and peace. The Board, Director, International Advisors and staff of the Prince Claus Fund mourn the loss of Mahmoud Darwish. We salute his generosity and treasure his gift of words.



HRH Prince Constantijn, HRH Princess Laurentien, HRH the Prince of Orange, HRH Princess Máxima, HRH Princess Mabel, HRH Prince Friso, Lillian Gonçalves-Ho Kang You, 2007 Principal Prince Claus Laureate Faustin Linyekula, HM Queen Beatrix, Virginie Dupray, wife of Faustin Linyekula, HE Prime Minister J.P. Balkenende
Photo © Capital Photos



Faustin Linyekula, the 2007 Principal Prince Claus Laureate, receiving his award from HRH Prince Constantijn
Photo © Capital Photos

Ceremonies

The 2008 Principal Prince Claus Award is presented by HRH Prince Friso van Oranje-Nassau on 3 December 2008 at the Muziekgebouw aan 't IJ in Amsterdam, the Netherlands.

The ten 2008 Prince Claus Awards are presented in the laureates' countries by:

Mr R. Bekink, Netherlands Ambassador to China

Mr W.W. Wildeboer, Netherlands Ambassador to Cuba

Mr M. van Bonzel, Netherlands Ambassador to Costa Rica

Mr A.J.M. Verdegaal, Netherlands Ambassador to the Dominican Republic

Mr B. Hiensch, Netherlands Ambassador to India

Mr A. van der Wiel, Netherlands Ambassador to Nigeria

Mr P. Dumoré, Netherlands Representative to the Palestinian Authority

Mr J.W.G. Jansing, Netherlands Ambassador to Senegal

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

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The Prince Claus Fund would like to thank all those who have advised on candidacies and on many ideas and issues put before them:

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Ursula Bachman
Gabeba Baderoon
Farzanah Badsha
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Chirang Bangdel
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Rachel Beauvoir
Rayda Becker
Francis Berkemeijer
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Ole Bouman
Kamau Brathwaite
Lilet Breddels
Sue Byrne
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Nasim Khaksar
Ola Khalidi
Annemieke de Kler
Dineke Koerts
Maarten Koets
Juliette van Krieken – Pieters
Michket Krifa
Goretti Kyomuhendo
Faustin Linyekula
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Susan Zadeh
Zhang Hong
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Zhang Xian

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★ ★ ★ ★ ★

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Richard Messina of Messina Productions for producing the 2008 Awards Ceremony, and Mechteld Wolff, the Director and the staff of the Muziekgebouw aan 't IJ for the organisation of the ceremony.

Mr P. Boogert, the General Manager, and staff of the Lloyd Hotel & Cultural Embassy in Amsterdam.

With very special thanks to the directors and staff of the Luxury Hotels of Amsterdam that have offered rooms to the international guests of the Prince Claus Fund, and particular thanks to Mr M.P.R.C. van Aelst and Mrs C. van Campen.

The generous assistance of all these colleagues has helped the Fund to realise its aims of expanding and connecting networks and creating opportunities for the exchange of ideas and the discussion of new initiatives in the field of culture and development.



The Dutch Postcode Lottery supports the Prince Claus Fund



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Fariba de Bruin-Derakhshani is Secretary to the Awards Committee

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