

2004 Prince Claus Awards

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## Address by

His Royal Highness Prince Johan Friso of Oranje-Nassau and  
His Royal Highness Prince Constantijn of the Netherlands,  
Honorary Chairmen of the Prince Claus Fund for  
Culture and Development

The choice of the theme of the 'Positive Results of Asylum and Migration' by the jury of the Prince Claus Awards is appropriate at a time when most of what one hears and reads about migration has negative connotations. We sometimes forget that in their successful development, many countries have relied extensively on migration. Even the Dutch Golden Age would have been less golden without it.

The Prince Claus Fund had already considered the positive aspects of migration some years ago. Back in 2001, when the Fund's theme was 'Living Together', it investigated how people managed to live together peacefully in Zanzibar, one of the most harmonious yet multi-religious areas of Africa. This raised the question: What are they doing right where others fail?

Examining how to create a better and more peaceable society yielded obvious results during the workshops in Zanzibar. We need to respect and trust each other, to allow people the space for their own ideas and thoughts, and to guarantee that they have a place to live and work. All of this needs to be supported by a government that ensures the development, dissemination and maintenance of these conditions throughout the country.

The Fund is currently taking this research one step further by looking at other countries and global trends, and by answering questions such as: How do migrants contribute to and participate in their new environments, and how can we make sure that everyone benefits from the increasing circulation of people throughout the world?

Whilst focusing on the positive effects, we are also acutely aware of the tensions that arise from the many real and perceived differences in cultures. The Prince Claus Fund operates on the crossroads of development and culture, and sees it as its duty to help to bridge intercultural divides. Through its activities and networks, the Fund actively promotes understanding, learning and exchange both between and within cultures. Therefore, this aspect of 'Living Together' is an extremely welcome addition.

This year, the jury has selected ten extraordinary and diverse laureates from around the globe. We would like to congratulate them and to welcome them to our network. These people and organisations are a source of inspiration to us all, and are the ambassadors who represent the importance of culture and development throughout the world.

## Foreword

This year marks the eighth presentation of the annual Prince Claus Awards. Like every year, the Prince Claus Fund has embarked on a voyage of discovery to find and meet the laureates.

On the basis of previous themes and this year's subject of 'the Positive Results of Asylum and Migration', the Fund has sought exceptional people who stick their necks out, and who support and propagate culture and development in an exemplary way. This year the Fund has again investigated places where cultural activities are not automatic and looked for geographical regions that are beyond the reach of media and cultural organisations. This has resulted in awards to areas that have never received a Prince Claus Award before: Tajikistan, Iraq, Bhutan and Burma. It has also led to awards that reflect such recent themes as 'Sport and Development', as represented by the Bhutan Archery Federation.

The selection of the Palestinian poet Mahmoud Darwish as the Principal Laureate was based on the 2004 migration theme and was made in recognition of his work's quality and allure. He is also the ultimate symbol of the migrant, and is not at home either in his native land or in the countries where he has lived. As Darwish puts it: "We travel like other people, but we return to nowhere. We have a country of words". He resides in that country of words, his only fatherland and the sole place where he can dwell in peace.

The Iraqi theatre director Jawad Al Assadi has spent many years living and working outside of his native country, simply because he could not and would not work for Saddam Hussein. Both Darwish and Al Assadi are people who were forced to leave their countries but have deployed their creative talents to make extraordinary contributions to the societies in which they live or have lived, and to the countries that they have left.

This year's theme of 'the Positive Results of Asylum and Migration' has also generated a number of activities around the awards' presentation. A debate on the 2004 UNDP Human Development Report, which has a positive attitude towards migration and the multicultural society, and a poetry reading by the Principal Laureate at the University of Amsterdam will take place in December. The exhibition *Cordially Invited*, on hospitality and migration, is being held at Utrecht's Central Museum and has been partly curated by the respected Cuban art historian and former Prince Claus Awards jury member Gerardo Mosquera. In relation to these activities, the Fund is publishing the Prince Claus Fund Journal 11, with Tabish Khair as the guest editor, in co-operation with *Biblio: A Review of Books*.

This year's laureates inspire and influence the Fund and the activities it develops. On behalf of the Board of the Prince Claus Fund, I would like to thank the laureates for their excellent work in the area of culture and development throughout the world – work that is often essential for that gleam of hope in places of cultural need.

Involved experts and motivated scouts are required to come up with an interesting group of laureates. I would like to express my heartfelt gratitude to the jury members for their input over the past year that has resulted in this distinguished list. Both the jury and the office of the Prince Claus Fund would be unable to carry out their work without the help of the many experts and advisors throughout the world who energetically volunteered their advice, network and research.

This year, HRH Prince Johan Friso is presenting the Principal Award to the poet Mahmoud Darwish. The other awards will be presented by the Dutch ambassadors in the countries where the laureates reside. We thank them for their involvement and motivation.

We are delighted that the Prince Claus laureate and gifted musician Carlinhos Brown is performing during the awards ceremony at the Royal Palace Amsterdam on 1 December 2004. He is presenting a special programme that is based on this year's theme and which will get the Palace moving.

Culture has the capacity of enriching everyday life, and new ideas and cultural transmission are engendered where cultures meet and engage. We do not automatically live together in harmony: we have to work at it, and this is where cultural exchange can help. This year's laureates have contributed to this process: in Palestine, Iraq, Burma, Brazil, Bhutan, Turkey, Afghanistan, Argentina, Tajikistan and Mali.

Lilian Gonçalves-Ho Kang You  
Chairperson of the Board

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# Report from the 2004 Prince Claus Awards Committee

## *The Awards*

The Prince Claus Awards are celebrated each year in December at the Royal Palace in Amsterdam. The awards are given to individuals, groups, organisations or institutions that have made outstanding contributions to culture and development within the Prince Claus Fund's area of interest. The Principal Award of EUR 100,000 is presented to the laureate at the Royal Palace in the presence of members of the Royal family and an audience of 400 international guests. The Awards of EUR 25,000 are presented to the recipients on the same day by the Netherlands Ambassadors in their respective countries.

## *Procedures*

In preparation for the selection of the laureates, the Prince Claus Fund approaches a changing group of experts in fields relevant to the Fund's mission of culture and development, as well as colleagues and partners of the Fund, and asks them to nominate possible candidates and to assist by providing insights and opinions on the proposed candidates.

Nominations for the 2004 Awards were submitted to the Fund's Bureau by April and second opinions requested from advisers in the Fund's network. At a first meeting of the 2004 Prince Claus Awards Committee on 2-3 June, a short list was established from the proposals received and researched by the Bureau staff. Further research was carried out on the short-listed candidates and the Committee met again on 5-6 August to draw up the final list of recommended recipients for the 2004 Prince Claus Awards.

## *Criteria and considerations*

The Prince Claus Awards are offered to artists and intellectuals for their excellent achievements in the field of culture and development all over the world, but primarily in Africa, Asia, Latin America and the Caribbean.

The quality of a laureate's work is a sine qua non for a Prince Claus Award. 'Quality' is assessed within the candidate's professional and personal context. Another decisive criterion is the positive impact of the laureate's work on a wider cultural and social field. The building of bridges and the creation of commonalities between different cultures or cultural currents are highly valued.

The Prince Claus Awards recognise artistic and intellectual qualities that are alive today. They aim to support experimentation, to appreciate audacity and tenacity, to legitimise, to increase impact and to provide others with inspiration.

## *Policy*

The Prince Claus Fund maintains a broad view of culture which accommodates all types of artistic and intellectual disciplines, the transmission of culture, education and media. A strong interest has been established in the area of applied arts and attention is given to fields such as sports, science and technology that interact with and impact on the domain of culture. 'Interculturality' is high on the Fund's agenda and there is strong interest in vocabularies and vernaculars that develop into universal languages bridging different cultures.

The Fund likes to be surprised. In addition to having particular areas of focus, it seeks innovation and experimentation amongst the multiplicity of cultural initiatives around the world. The Fund 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.

The Fund also continues its interest in exploring 'zones of silence'. Contact with these areas is limited because the Fund has little access to the platforms of exchange through which they communicate.

## *The Positive Results of Asylum and Migration*

For its awards programme in 2004, the Prince Claus Fund looked for examples of the positive consequences of migration and asylum: What do migrants contribute to their new environment? What do they bring with them from their country of origin? What new perspectives do they acquire through their relocation? Migration and asylum are often ascribed unpleasant connotations, frequently associated with disintegration, unrest, criminality and other disturbing social factors. Yet migration and asylum have existed in all eras and have often been the agents of positive social and cultural regeneration. Amsterdam flourished economically and consequently culturally largely due to the immigration in 1585 of Antwerp Jews fleeing the Spanish Inquisition.

The 1937 exhibition *Entarte Kunst* in Nazi Germany became a symbol of the oppression of modern artists. Many of them fled the country and found asylum in the United States. Painters such as Chagall and Mondrian also sought refuge in the United States. Their arrival brought a creative impulse to their new homeland and offered possibilities for developments in their work. The German artist Max Beckmann made his best work in Amsterdam, where he found asylum in the 1930s. In his case too, a tragic situation gave rise to increased creativity in a new land.

The world is still full of comparable problems: dictators drive their best people away and millions are dispersed by war or poverty. All continents experience the phenomenon of migration and asylum, on an enormous scale in places. The West is currently closing its borders, fearful of new cultural and religious influences. 'Fortress Europe' threatens to become an anxious reality. Europeans have not sufficiently realised that the majority of refugees live elsewhere in the world: Afghans in Iran, Sudanese in Uganda and Chad, Zimbabweans in South Africa, and Iraqis in Jordan.

Migration can lead to cultural diversity and cultural transmission. Musicians meet and develop new styles, writers publish their experiences, filmmakers document their old and new lives. A migrant can become a star and launch innovative cultural trends in their new homeland. Many doors and windows fly open, which may cause a draught but, above all, bring in much needed fresh air.

## The 2004 Principal Prince Claus Award

### Mahmoud Darwish (Palestine)

The Principal Prince Claus laureate for 2004 is Mahmoud Darwish, a poet of global significance. A writer formed in the crucible of migration and asylum, he powerfully evokes his experiences in poetry and prose that transcend time and place, drawing on collective memories of loss and longing, and expressing the mutuality of trauma and desire for peace.

Born in Palestine in 1942, he suffered two violent expulsions and spent more than 26 years in exile in Jordan, Lebanon, Cyprus, Tunisia and France before being able to settle in Ramallah where he now lives. His highly acclaimed publication *Leaves of Olive* was published in 1964. His poems reveal the struggle to assert a sense of belonging and identity, and his prose masterpiece *Memory For Forgetfulness* (1982) powerfully evokes the experience of forced exile.

Mahmoud Darwish has published more than 30 collections of poetry and prose, and his work has been translated into 35 languages. He is the founding editor of the highly regarded literary review *Al-Karmel* which fosters intercultural debate on intellectual issues and links Arab writers with the international literary community.

The Prince Claus Fund honours Mahmoud Darwish for his unique literary achievements and celebrates the courage of migrant artists who struggle for the right to freedom of imagination and of cultural expression.

## Nine 2004 Prince Claus Awards

### Jawad Al Assadi (Iraq)

Jawad Al Assadi (b. 1947, Iraq) is a leading director of theatre in the Arab world. He offers an innovative vision of theatre, devotes energy to training young actors and employs a unique style in directing plays by a wide range of Arab playwrights such as Saádallah Wanoos, Moueen Bessissou and Mahmoud Diab, as well as works by Genet, Chekhov and Brecht. He has written poems, essays on theatre, studies on rehearsals, and several plays, which have been translated into English, Russian and French, including *Forget Hamlet*, *The Bench* and *Women of War*.

Jawad Al Assadi has spent 25 years as an exile, moving between different Arab countries, working with theatre and actors' groups and contributing to the development of progressive thought and dialogue in the region. While much of his widely admired work has been done in exile, he has recently returned to Iraq where he is giving new impetus and support to cultural activities in difficult circumstances. This award pays tribute to Jawad Al Assadi's outstanding efforts in fostering cultural creativity.

### Tin Moe (Myanmar, formerly Burma)

Tin Moe is a highly esteemed poet and literary activist. Born in Burma in 1933, his first book, *The Lantern*, published in 1965, won the National Literary Prize for Poetry. He founded a library in his village, taught Burmese language and literature, was poetry editor for the *Ludu Daily Newspaper* and was involved in producing textbooks and children's books. He joined the pro-democracy movement in 1988 and continued to write despite great risk, becoming a voice for the people.

Tin Moe has published over 30 highly respected books and essays, all of which are banned in his homeland. Having spent several periods in jail, in 1999 he was compelled to go into exile where he continues to write as well as producing literature programmes for Radio Free Asia. Tin Moe's poems circulate in pro-democracy networks and have been found scratched into the walls of prisoners' cells.

This Prince Claus Award honours Tin Moe for his outstanding literary achievements and for his role in sustaining culture as a source of strength, inspiration and identity.

### Ivaldo Bertazzo (Brazil)

Ivaldo Bertazzo (b. 1949, Brazil) is a choreographer and therapist who has initiated an unusual training scheme for dancers that motivates young people to explore their identity and develop psychophysical integration. He founded the School for Re-education of Movement and in 1976 launched the concept of 'citizen dancers' to increase participation by non-professionals. Further expanding the influence of dance and movement, he now works with large groups of between 60 and 120 youngsters from the favelas, drawing on the varied cultural traditions of Brazil as well as of India. Bertazzo not only trains them but also provides education and welfare assistance.

Bertazzo highlights gesture, awareness, concentration and communication which are expressed in unique public performances that celebrate movement and music, and are widely acclaimed for their beauty and vitality. The idea that care of body and spirit through dance stimulates confidence, discipline and respect for others is further disseminated through lectures, symposiums and a book, *Space and Body – Re-education Movement Guide*. The Prince Claus Award honours Ivaldo Bertazzo for establishing these innovative programmes that put young people in touch with their potential, and for stimulating cultural creativity that provides opportunities for individuals and communities.

### Bhutan Archery Federation (Bhutan)

The Bhutan Archery Federation is the protector and promoter of a living tradition in Bhutanese culture. A combination of physical talents, spiritual influences and mental exercise, archery's local origins go back to the time of the Buddha. Tournaments take place at all levels from village to national league and archery is prominent in Bhutan's social environment. Traditional preparations, codes of conduct and performance ceremonies, as well as singing, dancing and feasting, are part of the sporting experience. Both men and women compete, and there is lively audience participation through women's commentary on the archers' performance.

Started in the 1970s, the members of the Bhutan Archery Federation are responsible for ensuring high standards of quality and training, as well as organising local and international participation in the many tournaments. The Federation is run entirely by volunteer members and it is their commitment that strengthens and engenders renewal of this unique sporting tradition. This first Prince Claus Award to Bhutan honours the members of the Bhutan Archery Federation for their role in sustaining and developing archery as a dynamic expression of local cultural values.

### Halet Çambel (Turkey)

An eminent scholar and expert in the archaeology of the Anatolian Peninsula, Halet Çambel (born in 1916 in Germany) is renowned for conducting rescue excavations of endangered heritage sites, introducing stone restoration and ensuring proper conservation of significant cultural heritage in Turkey. She founded the chair of prehistoric archaeology at Istanbul University and has taught and inspired generations of students. She was instrumental in protecting a village of unique Turkish houses and has recently opened an Art and Culture House where concerts, exhibitions and other cultural activities take place. Halet Çambel's meticulous scholarship, commitment to international collaboration and enthusiasm for innovative research are praised both in Turkey and in the wider international community.

Her numerous publications (from 1938 onwards), television programmes, documentaries, and the first open-air museum of antiquities at the Karatepe-Aslantaş site, are among her contributions to knowledge of and accessibility to the civilisations and historical riches of Turkey. The Prince Claus Award honours Halet Çambel for her dedicated scholarship and for her unique role in expanding the possibilities for interaction between people and their cultural heritage.

### Omara Khan Massoudi (Afghanistan)

Omara Khan Massoudi (b. 1948, Afghanistan), through outstanding professional dedication and personal bravery, has saved some of the world's finest cultural treasures. When the Kabul Museum was bombed and looted in 1993, he inspired other members of staff to assist him in ongoing evasive action to safeguard whatever was possible and to assess and record the damage. Taking extraordinary risks to preserve the most important items, secretly removing some to safe places and disguising others, he was directly responsible for saving a large proportion of what remains of the museum's unique collections.

After 25 years of service within the institution, Omara Khan Massoudi was appointed the director of the Kabul Museum in 2001 where he continues his inspiring and indefatigable efforts to rehabilitate the museum building and restore its collections, as well as prevent the plunder of Afghanistan's important historical and cultural sites.

His work emphasises the ongoing importance of protecting the world's cultural heritage, now severely threatened by increasing wars and disasters, and safeguarding it for the benefit of future generations. This Prince Claus Award honours Omara Khan Massoudi for his courage and for his continuing commitment to defending and promoting culture in the most extreme of circumstances.

#### Memoria Abierta (Argentina)

Memoria Abierta (Open Memory) is an alliance of eight human rights organisations founded to assist victims of state terrorism in Argentina between 1974 and 1983. Its work springs from recognition of the importance of memory in the rehabilitation of communities that have experienced trauma. The alliance has set up an archive of more than 20,000 documents and photographs, an oral archive containing more than 260 personal testimonies from victims, activists and exiles, and has mapped sites used by the state for the detention, torture and death of citizens. It has also recorded a virtual exposition of the archives on CD-Rom, and produced teaching materials widely used in primary and secondary schools. A founding member of the International Coalition of Museums of Conscience, one of Memoria Abierta's priorities is to create a permanent institution for this national heritage.

Through its network for reconciliation and democracy, Memoria Abierta highlights the consequences of violation for society, contributes to the reconstruction of identity, and promotes awareness among new generations. The Prince Claus Award pays tribute to Memoria Abierta for its important work in the cultural context of both Latin America and the world.

#### Farroukh Qasim (Tajikistan)

Farroukh Qasim (b. 1948, Tajikistan) has brought renewal to theatre in Tajikistan through his approach to the creative reworking of an eclectic repertoire. An outstanding actor, he began his directing career in the 1970s with daring critiques of the totalitarian system, which resulted in internal exile. With social liberalisation in the 1980s, he formed a theatre group and began energetic production.

Farroukh Qasim draws inspiration from multiple cultures, readily adapting methods and concepts, and reinterpreting through the addition of new characters. He has created performances based on sources as varied as Rumi, Zoroastrian and Koranic texts, Sufi mystics and plays by Molière and Bulgakov, for example a Tajik *King Lear* incorporating 10th century Persian verses.

His studio trains young actors and directors, and the Akhorun theatre regularly tours in the Middle East as well as Eastern and Western Europe. This Prince Claus Award honours Farroukh Qasim for his creative contributions to performance art and literature in Tajikistan.

#### Aminata Traoré (Mali)

Aminata Traoré (b. 1947, Mali) is a socio-cultural activist who emphasises the interrelationship of economics, politics and culture. With a doctorate in social psychology and psychopathology, she was a founder member of African Women for Research and Development and consultant for many development institutions. She established a cultural training centre in Mali, stimulated activities in the field of textiles and design, and was Mali's Minister of Tourism and Culture. Preferring to work more directly in poor urban areas, she emphasises self-sufficiency, use of local skills and materials, and mobilises communities to build infrastructure, networks and enterprises.

Critical of neo-liberal economics, bad governance and donor dependency, Aminata Traoré is the founder and co-ordinator of the Forum for Another Mali and is an associate co-ordinator in the International Network for Cultural Diversity. She is active in international debates on another globalisation based on cultural and political creativity. Having published over 50 articles and books, she is remarkable for putting ideas into practice at local and global levels.

This Prince Claus Award honours Aminata Traoré for her bold and visionary leadership in empowering communities to find solutions within themselves and their culture.



## Mahmoud Darwish

### Hope as Home in the Eye of the Storm

by Ashwani Saith

Mahmoud Darwish is a poet, the national poet of the non-existent state of Palestine, and the voice of a silenced people who are homeless at home and refugees in their own country.

But he also has the unquestioned stature of an Arab poet of the first rank. "Many people in the Arab world feel their language is in crisis; and it is no exaggeration to say that Mahmoud is considered a saviour of the Arab language," says Subhi Hadidi, the Syrian poetry critic. In Cairo or in Damascus, at his readings Darwish draws people in the thousands. This, for a person who says "I like being in the shadows, not in the light." At one recent reading in Beirut, over 25,000 turned up in a football stadium for his recitation. Inevitably, these included doctors and workers, housewives and professionals, taxi drivers and academics. This wide appeal and intense bond between the poet and his peoples goes beyond ephemeral politics or literary fashion, and is rooted in the ongoing upheavals, exclusions and oppressions that are being so widely experienced in contemporary times in the region, but above all in occupied Palestine.

Fiercely independent, Darwish has continually struggled for the Palestinian homeland. He remains an implacable opponent of the Israeli occupation. But he, like Edward Said, is also scathingly critical of an Arab continent "fast asleep under repressive regimes", where soccer seems to have replaced Palestine as the Arab passion.<sup>1</sup>

As a poet, he is acknowledged critically for the sheer beauty and technical virtuosity of his work. Its power lies in its lyrical simplicity, its musicality, its beauty, its literary quality. Recognised as he is<sup>2</sup>, he does not wish to gain praise arising from any motive of solidarity; even in the late 1960s he wrote saying, "we want you to judge us as poets, not as resistance poets".

His identity as a poet, however, is inextricably entwined with that of the struggles of the Palestinian people. Living as a poet in a state of human bondage, his creativity, his imagination, the images and the meanings that his words carry, are all mortgaged to the reality of Palestinian unfreedom. His poetry, with its inseparably interwoven themes of love and struggle, is itself manifestly a hostage to this incarceration.

When I first read his justly famous gentle lines to his mother<sup>3</sup>, I must confess that each thought, phrase, each string of words, came to me as a yearning for the caressing embrace of Home<sup>4</sup>. And so it surely must have spoken to every Palestinian, or any other of a mother born. But ironically, in contrast to the feelings of the reader, Darwish laments: "Sometimes I feel as if I am read before I write. When I write a poem about my mother, Palestinians think my mother is a symbol for Palestine. But I write as a poet, and my mother is my mother. She's not a symbol. "Mother" was a poet writing a simple confession that he loves his mother, but it became a collective song. All my work is like that. I don't decide to represent anything except myself. But that self is full of collective memory." For Darwish, the search is for freedom from this handcuffing of the poetic imagination as much as his life: "The subject of occupation itself becomes a burden," he says in anger. "I want, both as a poet and as a human being, to free myself from Palestine. But I can't. When my country is liberated, so shall I be."<sup>5</sup>

His poetry gives power to the tired and forlorn, to revive, restore and relive the imagined

mobile space called home; to feeling the pain of being cut to the quick by the jagged mirrors of memory, to excavating emotions put away and buried in long-locked caskets. It is a poetry of loss, of desolation, of doomed efforts, but significantly also of truth, hope, reconciliation. On an open palm, Darwish offers a key.

In his lifetime, Edward Said contributed profoundly to this attritional process through which Palestinians have been painfully reassembling a national identity in exile. "This need to reassemble an identity out of the refractions and discontinuities of exile is found in the earlier poems of Mahmoud Darwish, whose considerable work amounts to an epic effort to transform the lyrics of loss into the indefinitely postponed drama of return."<sup>6</sup> It is a poetry that reconstructs and keeps alive, that remembers and reminds, that criticises and challenges, but also one that seeks pathways and spaces for sharing, for reconciling, based on the open recognition and acceptance of the burden of the incontrovertible historical truths of Palestinian existence. The dehumanising of the other in the imagination can perhaps be all too easily explained or condoned in the context of the lives that are being sucked into the vicious vortex of violence. But even while Darwish recognises the long roots of anger, irrigated red by each new cycle of suppression, he also transcends these barricades, without denying them or making them invisible, through a simultaneous recognition of the mutuality of traumas, confusions, as also of mutual aspirations of coexistence and peace.

In bidding farewell to Edward Said, his age-long friend, fellow traveller and visionary, Darwish returns to the early days: "time was less wild then ... We both said: if the past is only an experience, make of the future a meaning and a vision ... Let us go into tomorrow trusting the candour of imagination..."<sup>7</sup> The idealism persists. Darwish takes a brave stand for dialogue – for standing up, facing, engaging, embracing the understandings, perceptions, perspectives of the other – for the washing away of the gruesome grime of violence and the now-blackened congealed stains of hurt through a mutual recognition of truths in the full glare of the denied rights and recent history of the Palestinians. The case for the Palestinian homeland must be comprehended and accepted through such an osmosis. Not many have walked this difficult path, but there have been some stalwarts. Edward Said and Daniel Barenboim embraced this cause through their joint enterprise of bringing youth together across the border through music; another significant example is provided by Amira Hass, the Israeli journalist who has fearlessly crossed the great divide to honestly represent and interpret for her own people, the lived realities of the "other" people by living amongst them.

Several of Mahmoud Darwish's books have been translated into Hebrew, and he has written several tender nuanced portraits of his Jewish friends and lovers. In March 2000, the Israeli education minister proposed that some of his works be included as an optional part of the multi-cultural school curriculum – but Israeli polity was adamantly hostile and apparently not ready to open Israeli youth to the words of the other. Clearly the time will come, especially with the efforts of such bridge builders and others to follow.

When Israeli occupation forces ransacked the Sakakini Cultural Centre, from where he edits the highly regarded quarterly literary review *Al-Karmel*, his and his fellow poets' manuscripts were trampled under foot.<sup>8</sup> "I know they are strong and can invade and kill anyone. But they can't break or occupy my words." This is the defiant voice of the silenced that can be heard above the chatter of politicians and the clatter of gunfire.

Recently, Mahmoud Darwish organised a delegation of eminent writers, including some Nobel laureates such as Wole Soyinka, to visit Palestine to see for themselves the realities of the occupation. This is how he ended his welcome address to them in Ramallah:

"We have an incurable malady: hope. Hope in liberation and independence. Hope in a normal life where we are neither heroes nor victims. Hope that our children will go safely to their schools. Hope that a pregnant woman will give birth to a living baby, at the hospital, and not a dead child in front of a military checkpoint; hope that our poets will see the beauty of the colour red in roses rather than in blood; hope that this land will take up its original name: the land of love and peace..."

The Prince Claus Fund in the Netherlands has just announced that it has bestowed their Principal Award for 2004 on Mahmoud Darwish. That this happens at this tragic juncture for his immediate people can only make this both more poignant, and more apposite.

In selecting Asylum and Migration as the theme for this year, the Prince Claus Fund expresses its desire to draw public attention and reflection to the positive contributions of migrants and migration. Underlying this, perhaps, is the latent motivation to challenge the negative labels and images that sections of media and politics have recently implanted on migrant communities in Europe, including the Netherlands where, at present, xenophobic and Islamophobic prejudices are increasingly being purveyed as pseudo political comment; where girls wearing headscarves can with impunity be denied entry into a restaurant, where shameful targets are being set by government for the annual capture and deporting of asylum seekers and illegal immigrants whose cheap labour is openly exploited in the economy in full public gaze, where politicians who declare Islam to be an intrinsically retarded faith are lionized and have their statues put up in city centres.

The local interface of the Award could be of considerable significance. The conferral of the

main prize on Mahmoud Darwish could stimulate a deeper awareness, catalyse informed discussion and debate, and so open up spaces and opportunities to challenge these petty prejudices and stereotypes with regard to migrants and Islam. At the same time, it will surely throw the spotlight, howsoever temporarily, on the desperate situation of the Palestinian people through the recognition of a poet who advocates peace and coexistence. The award could thus constitute a doubly potent intervention that makes an impact within the country, within the Middle East, and indeed even more widely at an international level.

In its own words, which could well reflect the sentiments of Prince Claus himself, “the Prince Claus Fund sees its task as drawing attention to the difficult situation in which artists and intellectuals find themselves ... Under the present circumstances, it is particularly important to stand up for those who struggle peacefully for freedom of speech and for free cultural expression.” More generally, the Prince Claus Fund declares that in making its awards, “special attention is paid to what are called zones of silence, areas where people are deprived by political or economic circumstances of the opportunity for free cultural expression.”

The hapless Palestinian people are trapped in such a zone of silence; a silence broken only by the spiteful spitting of guns that kill, by the snarling of tanks that crush, by vengeful slogans for mutual retribution, and by the refrain of mourning mothers and the wailing of fresh widows. In this deafening, despairing zone of silence, to what does one turn for recovering the self and re-humanising the other? To poetry, says Mahmoud Darwish: “Poetry and beauty are always making peace. When you read something beautiful you find coexistence; it breaks walls down...”<sup>9</sup>

Who am I thus to address Mahmoud Darwish, this poet of the first rank? What temerity, what presumptuousness from one who has not published a single line of verse. Well that might be, but I speak with the soul of one about whom Darwish writes, to whom his words come alive as if he were whispering in my ear, notwithstanding that irrelevant geographical detail that I am an Indian, not Muslim, and illiterate in Arabic. The Palestinian camps are as old as me, and I wonder how, and how long, I might have survived there.<sup>10</sup> Since that time, the countries and peoples of the sub-continent have not been kind to each other, and whole populations have been wrenched from their roots and thrown one way or another, and the upheavals continue apace. The African continent, alas, illustrates a parallel experience on a panoramic scale. New places become, or must become, home; and old homes become, or must be made to become, memories like fading, cherished photographs. But few of these transformations have been voluntary. Violence, homelessness, the loss of identity, the struggle for survival where life is demolished and has to be reconstructed each day, the eternal quest for the holy grail that is dignity: unfortunately but unquestionably, this condition of denial afflicts large swathes of populations. Darwish speaks of, to, and for, this lost estate of humanity. “Exile is more than a geographical concept. You can be an exile in your homeland, in your own house, in a room. It’s not simply a Palestinian question.”

Mahmoud Darwish, you are right! Eternal exile, who ticketless travels the worlds, your imagination your wings, invisibly defying fortified borders, with no identity card, no gleaming polymerised passport, with little more than your scribbled verse as your visa – Mahmoud Darwish, you are so right!

## Notes

1  
Maya Jaggi, “Poet of the Arab World: Mahmoud Darwish”, *The Guardian*, 8 June 2002. See, though, Darwish’s extensive musings on the theme and the use of soccer as a metaphor in his *Memory for Forgetfulness: August, Beirut, 1982*, University of California Press, Berkeley and Los Angeles, 1995.

2  
Over the past 35 years, Mahmoud Darwish has received up to half a dozen awards and prizes but only one in a major European country. For a poet of his stature, global recognition has been miserly and step-motherly; perhaps, one might speculate, due to an avoidance of his Palestinian identity.

3  
I long for my mother’s bread  
My mother’s coffee  
Her touch  
...  
And if I come back one day  
Take me as a veil to your eyelashes  
Cover my bones with the grass  
Blessed by your footsteps  
Bind us together  
With a lock of your hair  
With a thread that trails from the back of your dress  
...

I am old  
Give me back the star maps of childhood  
So that I  
Along with the swallows  
Can chart the path  
Back to your waiting nest.  
(extracts)

4  
Elsewhere, about his grandfather he writes thus:  
“My grandfather died counting sunsets, seasons, and heartbeats on the fingers of his withered hands. He dropped like a fruit forbidden a branch to lean its age against. They destroyed his heart. He wearied of waiting ... He said goodbye to friends, the water pipe, and children, took me and went back to find what was no longer his to find there...”

5  
Spoken to William Dalrymple, see *The Guardian*, G2, October 2, 2002.

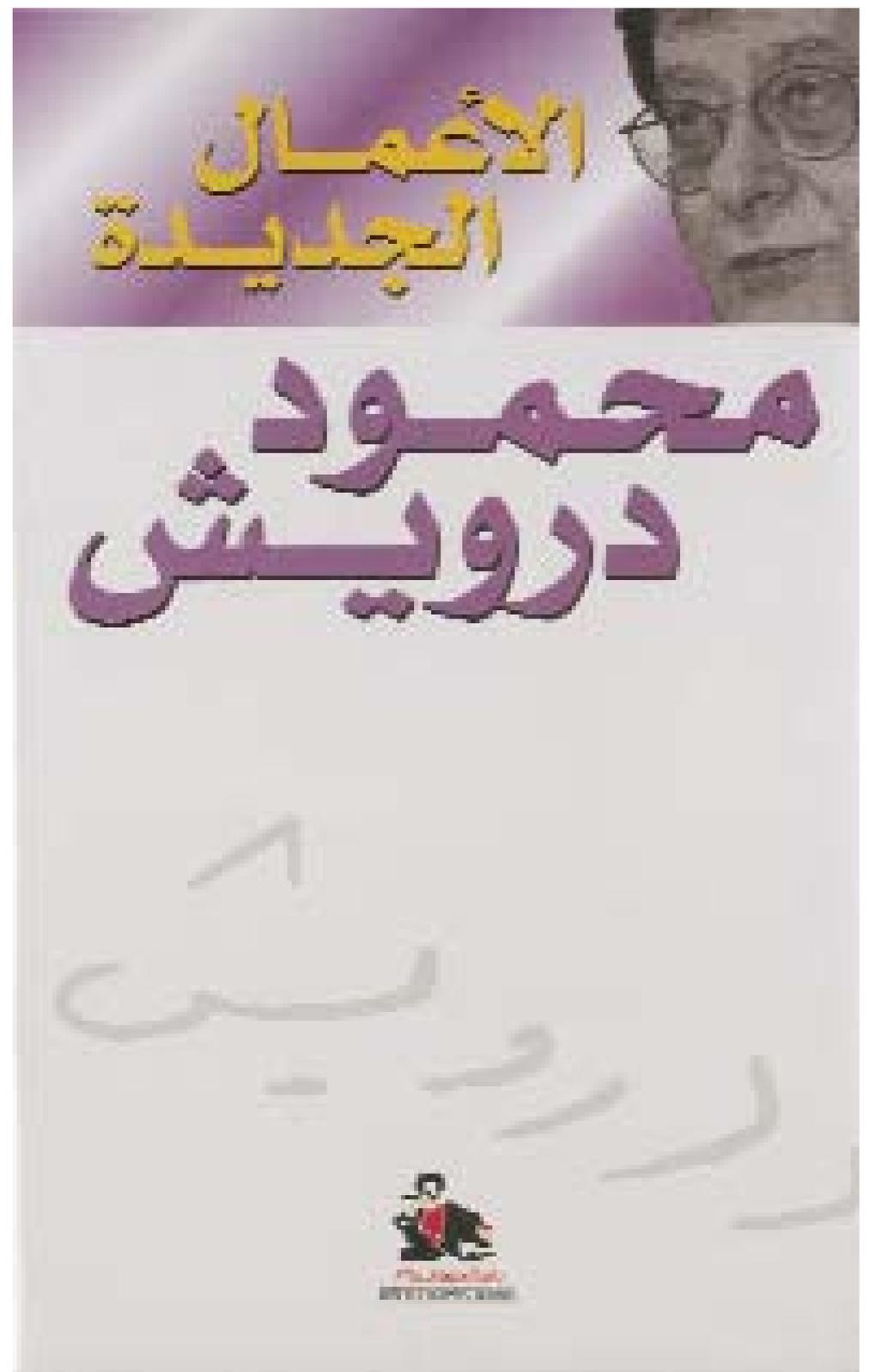
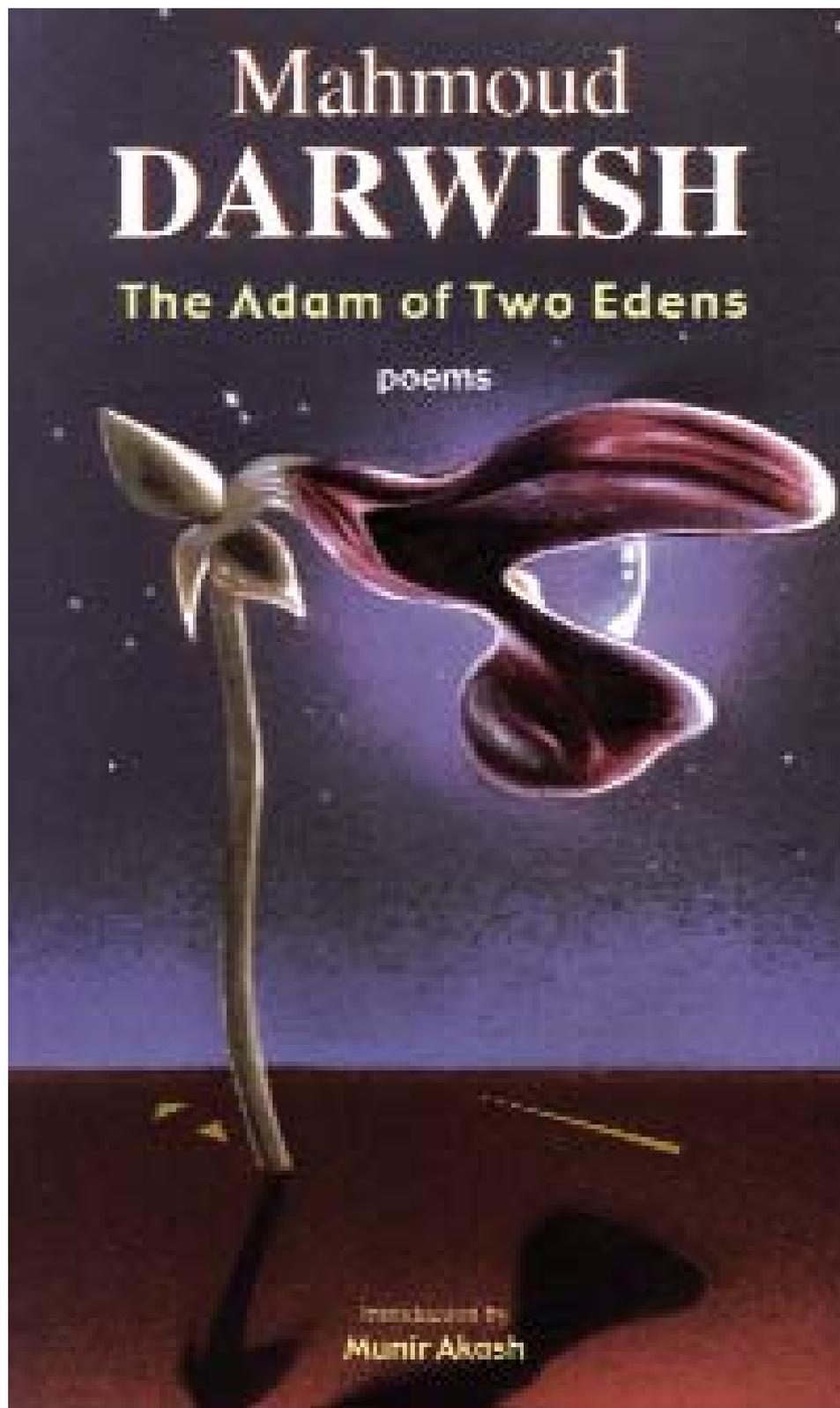
6  
Edward Said, *Reflections on Exile and Other Literary and Cultural Essays*, Penguin Books, 2001: 178-9.

7  
In one of their conversations, Said exhorts Darwish: “Now, don’t forget: If I die before you, my will is the impossible!” Mahmoud Darwish: “Edward Said: A Contrapuntal Reading”, English translation by Mona Anis in *Al-Ahram Weekly*; <http://weekly.ahram.org.eg/print/2004/710/cu4.htm>

8  
In an exchange with the celebrated Egyptian writer Ahdaf Soueif, Hassan Khader who presently runs *Al-Karmel*, recounts “...the papers were all over the floor, and I still keep the draft of a poem with the print of a muddy boot on it. Maybe the soldier who trod on it didn’t even notice, but he left his signature on that poem”; (Ahdaf Soueif, “Palestinian Writers”, *Mezzaterra: Fragments from the common ground*, Bloomsbury, London, 2004).

9  
Says Darwish, who advocates dialogue with Israelis, “I always humanise the other. I even humanised the Israeli soldier. I will continue to humanise even the enemy...” Cf. “A Soldier Who Dreams of White Lilies”, written just after the 1967 war.

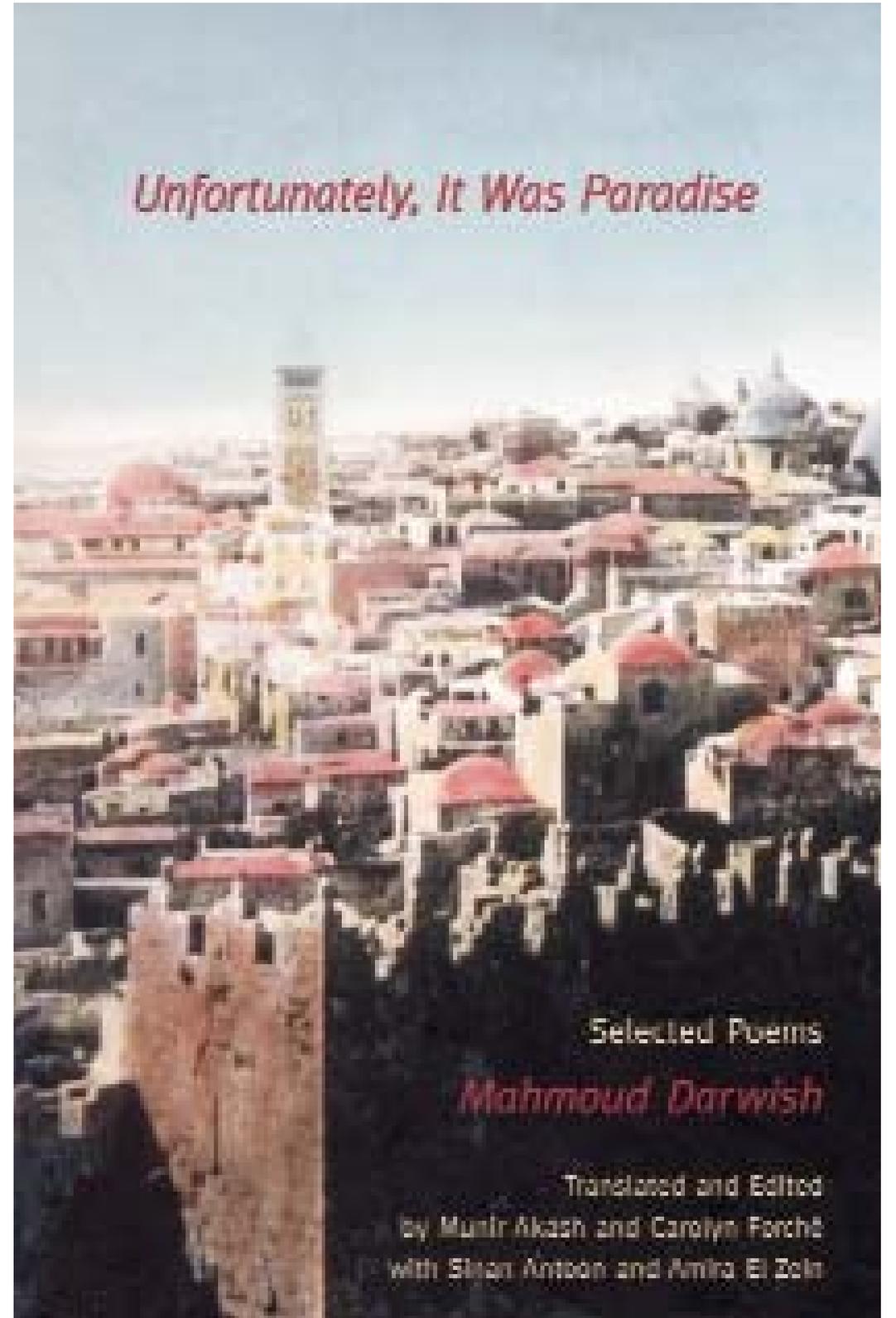
10  
This was the thought my wife confessed she constantly had when she visited the camps two years ago. My parents were themselves refugees, subjects of an early episode of ethnic cleansing, so I was conceived in Lahore in Pakistan but born in Delhi, one of midnight’s children. They were in the prime of their youth then. Now they are fragile octogenarians, still hankering, moist-eyed, after that Lahore that they love and remember, that was and remains ‘home’ to this day. Likewise, nearly half a century later, my Kashmiri wife, her elderly parents and family have all been cleansed out of their home and homeland, the valley of Kashmir, that heaven on earth that daily endures earthly but unearthly forms of hell.



## عَنَاوِينُ لِلرُّوحِ خَارِجَ هَذَا الْمَكَانِ

عَنَاوِينُ لِلرُّوحِ خَارِجَ هَذَا الْمَكَانِ. أَحِبُّ السَّفَرَ  
إِلَى قَرْيَةٍ لَمْ تُعَلِّقْ مَسَائِي الْأَخِيرَ عَلَى سَرْوِهَا. وَأَحِبُّ الشَّجَرَ  
عَلَى سَطْحِ بَيْتِ رَأْنَا نُعَذِّبُ عُصْفُورَتَيْنِ؟ رَأْنَا نُرَبِّي الْحَصَى  
أَمَا كَانَ فِي وَسْعِنَا أَنْ نُرَبِّي أَيَّامَنَا  
لِنَتَّمُو عَلَى مَهَلٍ فِي اتِّجَاهِ النَّبَاتِ؟ أَحِبُّ سُقُوطَ الْمَطَرِ  
عَلَى سَيِّدَاتِ المُرُوجِ البَعِيدَةِ. مَاءٌ يُضِيءُ. وَرَائِحَةُ صَلْبَةِ كَالْحَجَرِ  
أَمَا كَانَ فِي وَسْعِنَا أَنْ نُغَافِلَ أَعْمَارَنَا،  
وَأَنْ نَتَطَّلَعَ أَكْثَرَ نَحْوَ السَّمَاءِ الْأَخِيرَةِ قَبْلَ أَقْوَالِ الْقَمَرِ؟  
عَنَاوِينُ لِلرُّوحِ خَارِجَ هَذَا الْمَكَانِ. أَحِبُّ الرَّحِيلَ  
إِلَى أَيِّ رِيحٍ.. وَلَكِنِّي لَا أَحِبُّ الوُصُولَ.

محمود درويش





## Jawad Al Assadi

### Creating Oneself While Creating Art

by Elias Khoury

In the last three decades, Iraqi culture has witnessed a situation without precedent in modern Arabic culture. Hundreds of intellectuals have found themselves unable to remain in their country. The dictatorship of Saddam Hussein, which led Iraq into two consecutive devastating wars, actually began its wars against the Iraqi people themselves, and precisely against the Iraqi culture. Poets like Mohamad Mahdi Al Jawahiri, Abdelwahab Al Bayyati and Saa'di Youssef had to choose between exile and death – the first two died in exile, while Saa'di Youssef is still the voice of Iraqi pain in his exile in London.

In order to understand the cultural catastrophe in Iraq, one must remember that modernism in the Arab world, both in poetry and plastic arts, found its beginnings in Baghdad of the late 1940s and 50s with poets like Nazeq Al Malahka and Badr Chaker Al Sayyab, painters like Jawad Salim, and writers like the Palestinian Jabra Ibrahim Jabra. This rich and innovative Iraqi culture had to face a brutal fascist political regime, based on nationalistic rhetoric, which destroyed the political and cultural elite in order to impose a reign of terror.

Iraqi culture had to face a challenge that led many intellectuals to prison and ultimately created one of the largest intellectual diasporas in modern times – a diaspora that began in Beirut in the late 1970s and was forced to spread to Europe after the Israeli occupation of Beirut in 1982. Hundreds of poets, writers, filmmakers and artists have had to recreate their homeland in exile, inventing adequate forms to continue their struggle for liberty and liberation. In the middle of their struggle came the American sanctions after the second Gulf war, which found its tragic end in the invasion of Iraq and paved the way for an unprecedentedly chaotic situation.

I met Jawad Al Assadi for the first time in Amman in 1991 when I attended the play *Al Ightissab (The Rape)*, written by Saadala Wannous and directed by a certain Iraqi whose name is Jawad Al Assadi. The event presented a supposedly Palestinian theatre company, based in Damascus, whose main actors were Syrian men and women, performing a play about Palestine, directed by an Iraqi and written by a Syrian. The play was fascinating. The director drew with black and white the limits between the reality of occupation, its simultaneous savagery and banality. I felt that this director was making from theatre an arena of real life, a combination of the darkness of the soul and the light of human resistance, and I said to myself this is Palestine, a combination of identities and nationalities that are drawn together by human suffering and the dream of justice. Afterwards, when I met the director and we became friends, I realised that this is Iraq too – a land of hope and despair and a new arena of the intellectual who is defending his right to freedom.

In Jawad Al Assadi one can meet this Iraq that emerges from the continent of exile and pain. He is a man who incarnates in his work the myths of modern Iraqi poetry and the authenticity of Iraqi plastic arts, who combines the lamentations of Ashora and the rituals of fertility, creating from the theatrical experience a poetic approach and a kind of secular prayer.

I had the chance to work with Jawad Al Assadi during the 1990s when I was artistic director of the theatre of Beirut. The city was emerging from a long civil war that had destroyed its soul. Theatre was one way for us to create a new spirit in the city which was once the cultural capital of the Arab world. Al Assadi came with his Palestinian play and created a wave of innovation in Beirut with his excellent actors and his combination of poetry, lyricism and theatrical rituals.



Afterwards his plays became, along with the works of the Tunisians Fadel Al Jaaibi and Jalila Bakkar and the Lebanese Roger Assaf, the signs of a new renaissance in contemporary Arabic theatre. Whether he produced Chekhov or Jean Genet or his own works, one could feel the Assadian touch – a cruel imagination that dominates the stage, a nostalgia that characterises the works of all those who live in exile, and a director and writer who creates his work on the stage, making it an infinite space. This ability to cross the boundaries of languages and situations and to create a play which speaks to the soul and mind of the spectators with their different backgrounds, makes the work of this director an artistic event.

This man full of anxiety and uncertainty, who creates himself while creating his plays, a witness of exile and the struggle for freedom and justice, and an artist who finds the fulfilment of his work through a deep relationship with his actors, has created in the world of art a new image of Iraq – a country destroyed by wars, tyranny and occupation, but which continues to exist in the words of its writers and artists.

Jawad Al Assadi is now back home and I wonder what the return will mean. Is the artist in exile by definition even if he can go back to his country? Will it be art and culture alone that can rebuild the Iraqi soul after decades of terror and horror? The artist in Jawad Al Assadi must now be passing through the purgatory of the homeland. I hope that Iraq with the whole Arab east will emerge from this terrible experience of wars and occupation, in both Iraq and Palestine, with the hope that a new reign of justice, democracy and peace will at last reach this land that has been condemned by its two treasures: oil and spirituality.





## Tin Moe

### A Source of Inspiration in the Struggle for Freedom

by Anna Allott

Tin Moe was born in a small village in central Burma in 1933. His schooling was disrupted by the Second World War and the Japanese occupation of the country and, by the time he entered Mandalay University in 1958, he already showed an exceptional gift for lyrical poetry. In 1959 he published his first collection of 55 short poems on love and nature, *Hpan-mi-ein (The Glass Lantern)*, which won a national award. At university he played an active part in the writers' association, studied Burmese literature and, after graduation, became a teacher. Tin Moe's poems are rich in details of Burmese tradition and culture, acquired from his early life and from his wide reading of classical Burmese literature. On Tin Moe's second book, *Hlei-tazin-ne thachin-the (Songster in a boat)*, published in 1963, the translator writes: "He can sing of a simple thing in such a way that its beauty, unexplored until now, stands out in full bloom to the reader's imagination."

Little could Tin Moe have imagined that 40 years on, in exile from the country he loves, he would be travelling the world, bringing his poems with their message of truth, freedom and democracy to the many Burmese living in exile. When the army seized power in 1962, it formed the Burma Socialist Programme and pressured writers to produce 'literature for the people', for urban workers, the poor and the exploited. Tin Moe generally favoured a socialist approach and, in a 1967 paper, 'The tradition of making new poetry', he said that poems should reflect the times and called for new types of poetry to serve the masses. He was editor of the poetry section of *The People Newspaper (Ludu Thadin-za)* in 1966-7, but when the paper was closed down by the military government, he moved to the University Department of Translation and Publication, joined the School Textbook Committee and wrote many educational books as well as poems for children. In an article in 1970, 'Some problems in poetry', he wrote that Burmese poetry had become a weapon for social revolution and in 'The years we didn't see the dawn', written shortly after the nationwide pro-democracy uprising of August 1988, his disillusionment with the military government's so-called socialism is clear.

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(၁)

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(၂)

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Prison in the Fighting  
Pencucls  
or  
Tin Moe

(1)

Our country is so full of the son of  
You see people miss  
The fighting spirit  
Think them hard theough the dawn  
You had them here and there  
How can they be away from  
I heard of night  
With me in two hundred child  
And only one or two left here  
Who will they say on the outside?  
Isn't this a depressing spectacle?

(2)

Although they are uneducated  
They want to see the show  
I have written words  
Are enough, uneducated  
I have, see the end of people  
Who trouble the brain,  
Picking all sides with their words  
And sometimes, something is longer  
As if only they matter.

ပြစ်ဒါဝ်းပုဂ္ဂိုလ်တို့၏ နှစ်ချစ်ချစ် နှစ်ချစ်ချစ် နှစ်ချစ်ချစ်  
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Tin Moe became a member of the National League for Democracy (NLD) and dedicated a number of unpublished poems to the democracy movement, to fallen students, to Aung San Suu Kyi and her mother Khin Kyi. The poem quoted above was recited at a meeting held by the NLD on 9th December 1988 in celebration of Writers' Day. Win Tin, one of Aung San Suu Kyi's main advisers, chaired the meeting and the keynote lecture – on poetry as a continuing source of inspiration to all Burmese striving for freedom and independence – was given by Tin Moe. The writer and translator Maung Thawka also spoke. Win Tin is still in prison; Maung Thawka died in prison in 1991. At this time of arrests, tortures, killings and deep fear among people including mothers whose children had been killed or fled the country, Tin Moe wrote:

Tin Moe was appointed editor-in-chief of the literary magazine *Pei-hpu-hlwa*, but arrested in December 1991 after only one issue. Released in February 1995, as a sign that he would not be silenced, he published this short verse:





## Ivaldo Bertazzo

### Social Evolution through Dance

by Danilo Santos de Miranda

Ivaldo Bertazzo has, for quite some time, been developing and refining a programme of work derived from an innovative perspective on movement. Oriented towards the retrieval of the expressiveness of gesture, Bertazzo has studied the social function of dance, conceiving it both as a language and a form of expression related to the principles of organisation, rhythm and aesthetics projected in space particular to specific cultures. He has looked at gesture in countries such as Turkey, Greece, Tahiti and India, among others.

Connecting these elements to a deep understanding of anatomy, using biomechanics, knowledge of the locomotor system and physiotherapy, Bertazzo has established principles for the re-education of movement. He believes that it is in the physical dimension that we strengthen our ability to relate to the world, and that the language of the body, as a social and, above all, a cultural construct, produces different forms of interaction with others. From this foundation, he attributes to dance the potential to create collective harmony, which, in turn, originates from practices on consciousness, organisation, mobility and change in common standards of movement. His particular interest is the transformation of movements limited by the urban connotation of the body.

As his work gained recognition, Bertazzo opened two fronts in his career: as an educator and as a choreographer, employing distinct types of performance based on the techniques that constitute his method. His concern regarding Brazilian social problems led him to translate his ideas on the retrieval of gesture, its influence on the materiality of bodies in movement and on individual and collective identities, into a programme of re-education. Staged performances with professional dancers gradually gave way to 'dance citizenship', a project in which he dedicated himself to working with deprived communities.

Through Dance Citizenship, Bertazzo has created an extremely important educational process. A performance that develops in this socially focused programme does not simply aim at a fine aesthetic result. The aesthetic meaning of the performance encompasses an ethical dimension – it makes sense if the social and cultural transformations have been effectively constituted in the participants from the deprived community. Teenagers from communities in adverse social conditions in Rio de Janeiro and São Paulo are selected to participate in the Dance Citizenship programme during which they build new knowledge and experience personal change through theoretical and practical learning. Themes of history, health, communication and verbal expression, in addition to the dynamics of the group relationship, complete the intense daily physical preparation, exercises and dedication.

Within this preparatory process, among other aspects of undeniable importance, dignity and self-esteem arise. By the end of the programme, a sense of cohesion has grown and the members of the group, transformed by the new meanings imprinted in their 'bodies-citizens', go on with their lives, re-qualified and entirely able to continually educate themselves.

The educative potential of cultural activity – in this particular case, of dance – is an inherent principle of the socio-cultural action plan that has been carried on for decades by SESC (Social Service of Commerce) São Paulo, implementing cultural activities for different publics, co-ordinated by cultural entrepreneurs with innovative ideas for theatre, music, cinema and visual arts. Bertazzo's proposal for the *Samwaad – Street of Encounters* project, in which the

cultures of Brazil, India and Africa were reunited, was therefore readily welcomed at SESC. The project comprised the individual and collective preparation and evolution of almost 60 young participants. During this process, a multidisciplinary team, including psychologists, social pedagogues and nutritionists among other professionals, assisted them. Bertazzo's achievements through the SESC São Paulo have disseminated the principles of movement re-education, and his several shows staged in different SESC units have demonstrated his devotion to research on the significance of the body's limitations and abilities in space.

Knowing the seriousness and consequences of Ivaldo Bertazzo's work, and having followed closely the impact of his contribution for the improvement of citizenship, it is possible to reaffirm my conviction that social change can be actualised by means of socio-educational strategies oriented by the expressiveness of culture and the arts.



Youngsters from the project 'Dance Community'  
presenting *Samwaad – Street of Encounters*  
Photographs by Gal Oppido





## Bhutan Archery Federation Revitalising Tradition

by Françoise Pommaret

The decision by the Prince Claus Fund for Culture and Development to acknowledge the Bhutan Archery Federation for its athletic and socio-cultural achievements makes the whole of Bhutan happy and proud. A small kingdom tucked in the Eastern Himalayas between two giants, China and India, and with only around 750,000 inhabitants, Bhutan has never been conquered by any colonial power. In the past, archery was the country's main defence against foes and invaders, and Tibetan warriors as well as British emissaries and soldiers have praised the skill of the Bhutanese archers with their lethal arrows dipped in deadly aconitum. Archery was not used for hunting in Bhutan. Being devout Buddhists, the Bhutanese will not kill an animal unless it is absolutely necessary and hunting as a pastime is inconceivable.

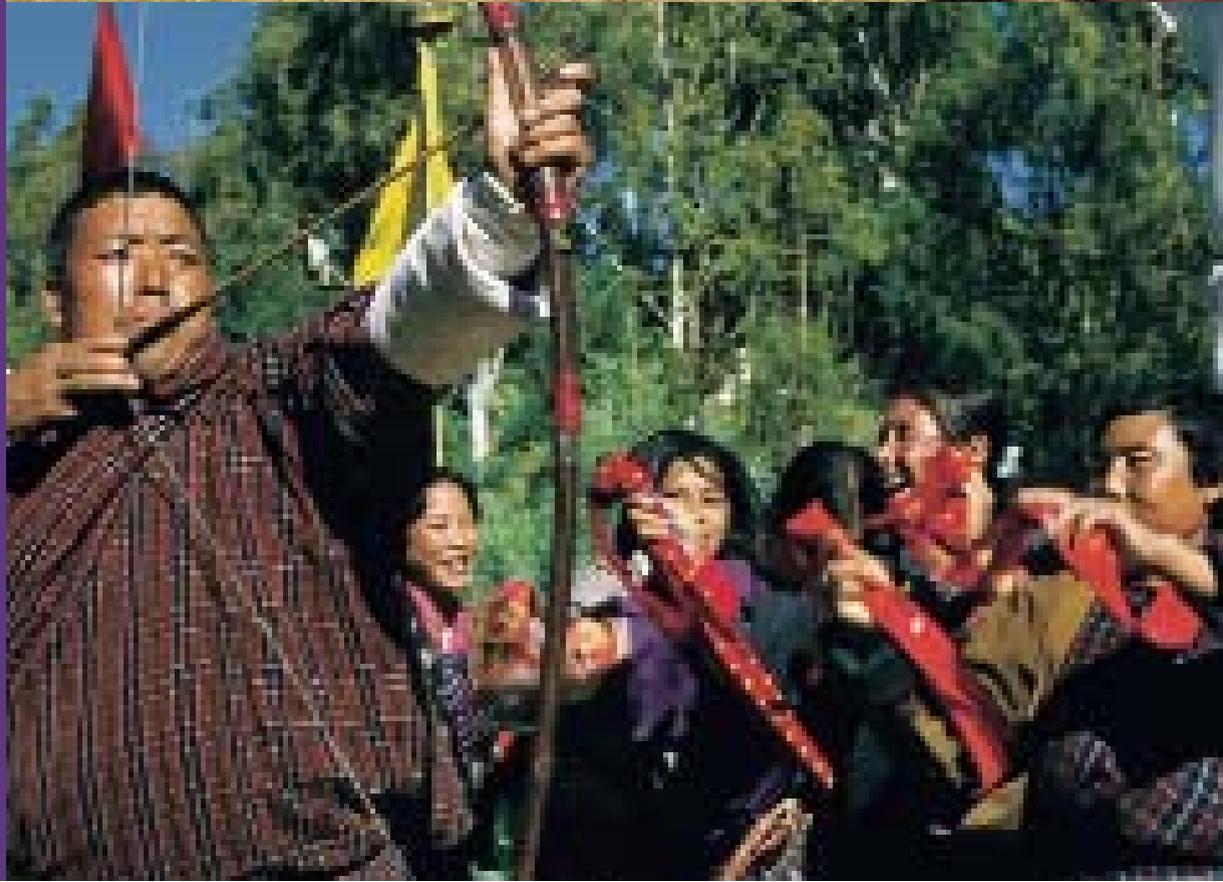
At the beginning of the 20th century, with the advent of the monarchy, the country was more peaceful and archery became a competitive game between village teams. The skills of the village archers are extraordinary – accurately shooting an arrow with a bamboo bow at a small target, one hundred and ten metres away, and often, because of the nature of the terrain in Bhutan, the target is on the other side of a ravine.

Many religious beliefs are intrinsically interwoven into the traditional game, even if these are not visible to the outsider. Winning a match against the next village is a momentous event and a national identity marker of such importance that the local deities are summoned for help through special rituals. Girls from the village dance, sing and make bawdy comments about the rival team in order to make them lose concentration.

Deeply ingrained in the Bhutanese psyche, all these elements combine to uphold archery as a part of the intangible culture of Bhutan, a local heritage not simply a sport. Archery is linked with the villagers' identity and with the nation itself. It bonds Bhutanese together not only by specific technique and skills but also through the weight of its historical and religious values.

However, although Bhutan had the human resources and a long tradition, its archery was not compatible with international standards and styles. Moreover traditional archery was seen, because of cultural concepts, as a man's game. A woman cannot touch a bow. When the skills of the Bhutanese archers became internationally known it was immediately assumed they would enter international arenas and competitions, but there were hurdles. One obstacle was the style of shooting. While the Bhutanese archer shoots with a bent body and the arrow pointing more towards the sky, the international archer stands straight, feet apart, the upper body slightly turned and the bow in a vertical position. In addition, the Bhutanese archer uses a bamboo bow quite unlike the international equipment. The challenge was to introduce the international styles and standards in the country while keeping traditional archery alive with all its decorum and beliefs.

To meet this challenge, the Bhutan Archery Federation was formed in the early 1980s. It started scouting the country and telling people that yes, women could shoot arrows. It brought male and female archers to be trained in the capital Thimphu, first, by coaches from the US on short assignment and then, later, the Federation recruited Korean coaches for long-term contracts. The first 'international style' archers were also the first Bhutanese athletes to participate in the Olympics Games. Although the stress of the fierce competition in Los Angeles in 1984, the lack of previous international exposure, and the relatively short training period did not bring any medal, archery as an international sport was launched in Bhutan.



Today, the athletes train in difficult conditions compared to other countries but they are totally dedicated and hard working. They have a sense of mission and are proud to be ambassadors for their country on the world's sporting stage. They compete regularly in regional tournaments in South Asia and South-East Asia, and their Olympic standards have tremendously improved. At the 2004 Olympic Games in Athens, Bhutan and the Federation saw a young woman, Tshering Choeden, beating athletes who are ranked in the world's first 15. The Bhutan Archery Federation, whose president, Lyonpo Kunzang Dorje, is a minister and a keen archer himself, has come a long way since the early 1980s. It has infused professionalism, a sense of competition and growing self-assurance in these international athletes.

At the same time, the Bhutan Archery Federation has streamlined and revitalised the world of traditional archery by organising several tournaments a year and by reviewing the rules. Amongst recent innovations is the separation of archers playing with traditional bamboo bows from those using western-style compound bows. In the 1980s and early 90s, both kinds of bows could be used in a traditional archery game in urban centres, giving an unfair advantage to those using a compound bow – those who could afford such an expensive piece of equipment. Despite such alterations, the game has so far retained the elements which are inherent in its traditions: rituals to the local deities, sarcasm against the opponents, specific gender roles and fierce demonstrations of village or team identity.

While the Bhutan Archery Federation has put tremendous work and endeavour into introducing the international archery game to Bhutan, it has not neglected the traditional game, which is deeply rooted in the social history of the country. It has given archery new vigour and anchored it in the present time with sponsors and cash prizes. Because of its pragmatic outlook, its understanding of the international challenges and its upholding of the ancestral archery traditions of the country, the Bhutan Archery Federation is truly an excellent representative of the aims of the Prince Claus Fund for Culture and Development. Through its activities in the field of sports, the Bhutan Archery Federation harmoniously blends the two components: culture and development.



## Halet Çambel

### A Monumental Personality in the Cause of Humanity

by Cengiz Bektaş

Halet Çambel was born in Berlin in 1916, completed her secondary education at the Arnavutköy American College in Istanbul and won a grant from the French government to study at the Sorbonne. Following her graduation in 1938, she attended the École Supérieure des Sciences Appliquées, L'Institut Catholique de Paris and the École du Louvre before starting her doctoral studies. On the outbreak of war, she returned to Turkey where, in 1940, she became assistant to H. Th. Bossert in the Faculty of Humanities at Istanbul University. Submitting her doctoral dissertation in 1944, she became an Associate Professor. She worked with Kurt Bittel for many years and together they founded the independent Chair of Prehistory within the Department of Archaeology. In 1960, she became professor, lecturing at Saarbrücken University as visiting professor, 1962-63.

From the beginning, Halet Çambel was a remarkable teacher with a notion of discipline based on affection and to whom all the students showed great respect. She respected their personalities and shared her own warm personality and intellectual universe with them in a participatory climate. All her former students are now active in the field of archaeology at an international level and contribute to studies that illuminate our cultural heritage.

Halet Çambel's teaching activities overlapped with archaeological field studies starting in 1939 with the excavation of the Pişmiş Kale at Afyon for the French Archaeological Institute of Istanbul. In 1943, she excavated Hashöyük at Afyon, which formed her doctoral thesis, and later directed excavations at the city of Midas during 1948-49.

Together with H. Th. Bossert, she uncovered Karatepe, located at the Kadirli district of Adana, introducing this ancient Hittite settlement to the archaeological world for the first time. The following year, she started excavations there, together with Bahadır Alkım and Bossert, and subsequently took over the restoration and preservation of this site, including its development into an open-air museum. Through her efforts, the whole region gained the status of a National Forest Park. She documented the Aslantaş Lake Area, with all its historical and natural assets. In the same year, she made an expedition at Kadirli and prepared the archaeological inventory of the region. During 1965-66, she worked at the modern city of Adana, this time registering and documenting the vernacular architecture and archaeological remains for their future preservation. She also extensively investigated the Adana, Hatay and Şçel regions, preparing inventories of historical heritage, and went on to document the archaeologically significant sites between Mersin and Anamur ensuring their recognition and protection as national conservation areas.

Her efforts in the Karatepe region alone should be remembered as a heroic cultural mission. First of all, she managed to lower the maximum water level of the Aslantaş Dam during its construction. I personally witnessed this one-woman battle, hardly conceivable for anyone else. Rushing back and forth between the many involved ministries in Ankara, she achieved what nobody thought possible. As a result of her dedication, the dam was built according to a new design that was technically correct and, at the same time, left the ancient Karatepe site intact.

Halet Çambel's labours at Karatepe provide the best evidence of her humanistic approach: placing people at the centre of all her concerns, she initiated the upgrading of regional infrastructure and living conditions including the construction of bridges, provision of electricity



and drinking water, opening of new public schools and workshops for local communities, organising literacy courses and introducing young goatherds to a promising future through education, encouraging the rural population to attend workshops where they could learn different handicrafts, weaving kilims coloured with natural dyes, and even organising the marketing of these products.

Whatever she delegated or commissioned – including architecture – she led in a definite direction: to become contemporary and lasting without copying the past. She demonstrated how the contemporary museum could be a setting for public education. Thinking fifty years ahead for the future of Turkey, initiating institutions relevant within this long-ranging vision and trying to provide precautions for the survival of these institutions was one of her motivating principles. She survived all these struggles, at the same time fighting against ignorant people who destroyed national forests through fire or illegal chopping, despotic landlords, people who threatened her with death, and treasure hunters who plundered archaeological sites.

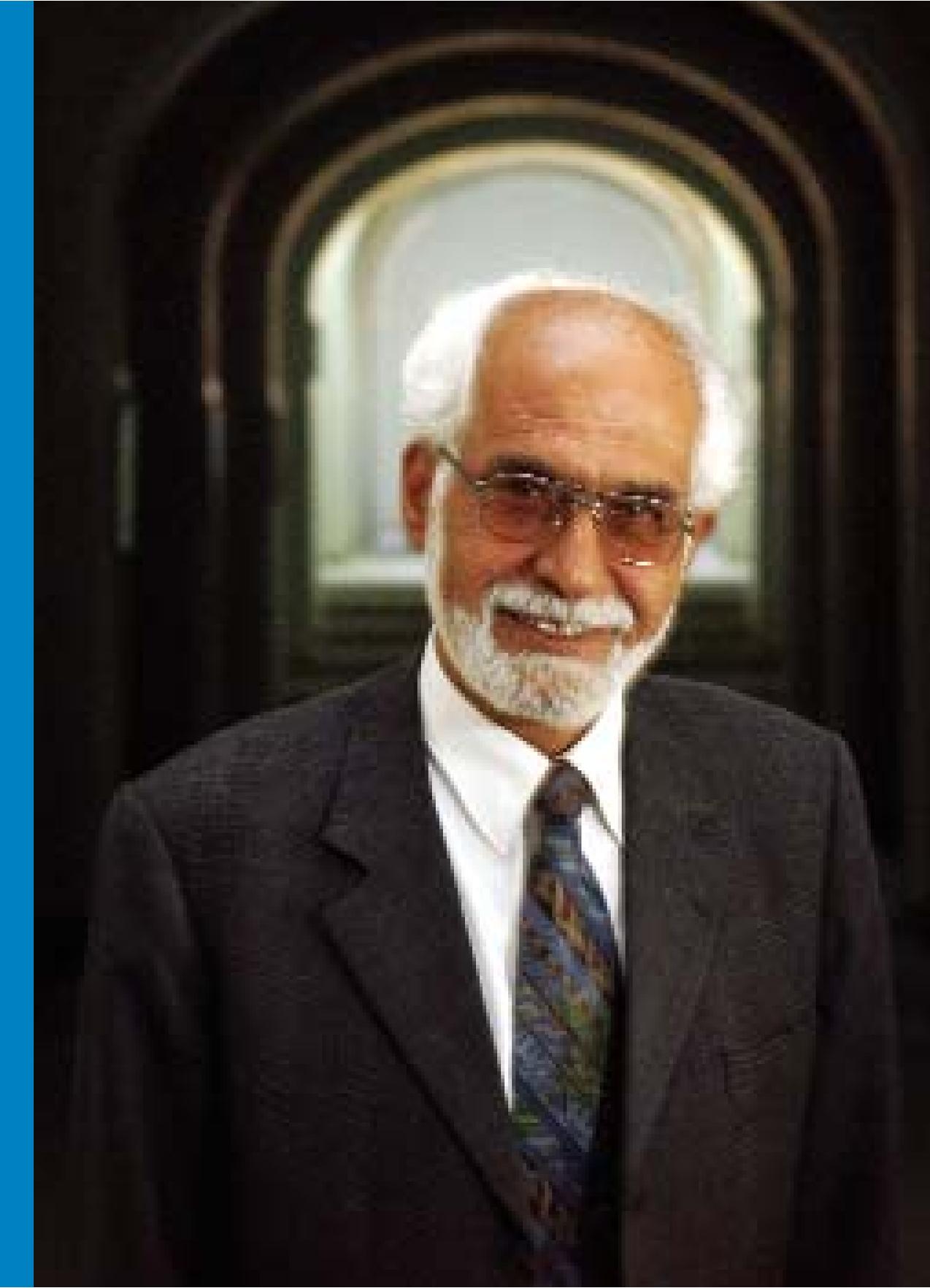
In short, Halet Çambel came to Karatepe on horseback – the only means of transport at that time – and transformed its environs into a civilised region with modern roads and facilities, and above all, a population open to further development. This constitutes an exemplary competence for Turkey, a 'Best Practice'.

Throughout all this work, her scientific research and productivity never ceased. Halet Çambel is the author of over 50 scientific articles published in international media and her books include *Karatepe: Yeni Bir Eti Harabesi* (1946), *Bosazköy* (1951), and *The Inscriptions of Karatepe-Aslantaş* (1999). When she was working on the Mersin-Anamur axis, she collaborated with the Chicago University Institute of Oriental Studies and started the Joint Istanbul-Chicago Universities' Prehistoric Research Project in South-eastern Anatolia. This initiated the realisation of extensive field studies in the provinces of Siirt, Diyarbakır and Urfa, which in turn led to the Çayönü excavations. The findings provided fundamental knowledge about humankind's transition from nomadic hunting and gathering to settled agrarian societies. Çayönü proved to be the oldest or first human settlement – a great discovery for Anatolia and humanity.

Halet Çambel also participated in the organisation, realisation and publications of the Keban Project, started in 1967 in collaboration with Michigan University, to salvage historical monuments and sites in danger of flooding through the construction of the Keban Dam. In conjunction with this project, her contributions to the Lower Euphrates rescue excavations in 1974 should not be overlooked. In 1976, she was active in establishing the Archeometry Unit of TUBITAK together with many participating scientists from METU, Hacettepe, Istanbul, Istanbul Technical and Bosphorus universities.

A highly respected intellectual, Halet Çambel has been a member of the International Council for Philosophy and Humanistic Studies since 1954, and a full member of the German Archaeological Institute in Istanbul since 1964. She was the first Turk to be awarded membership of the American Philosophical Society in 1979, and also the first woman to represent Turkey in the Olympic Games in 1936. She received the Italian Adelaide Ristori Award in 1986 and was selected as an Honorary Member of the Turkish Science Academy in 1995.

Halet Çambel is a monumental personality who has played an extraordinary role in the cultural life and humanitarian development of modern Turkey.



## Omara Khan Massoudi Negotiating Safe Passage

by Nancy Hatch Dupree

Through many dangerous years, Omara Khan Massoudi, steadfastly dedicated himself to the protection of Afghanistan's cultural heritage. At a time when war, massive looting and iconoclastic campaigns threatened to obliterate one of the world's most opulent museums, as well as other cultural properties of world renown, he held the line in defence of culture.

The majority of the holdings of the National Museum of Afghanistan were treasures retrieved from Afghan archaeological sites and therefore truly illuminated the nation's history, from the Lower Paleolithic era to the ethnographic present. Because of the country's position at the crossroads of ancient trading routes, many of the objects were luxury trade items originally from Rome, Egypt, Central Asia, China and India – items that had no parallels. Thus the collections were of inestimable value for historians and for the world in general.

The building housing these collections sits outside the capital city of Kabul, exposed and unprotected. As resistance against the Soviet invasion escalated after 1989, there were increasing concerns for the safety of the objects. Mr Massoudi, a member of the museum staff at the time, was involved in the removal of the most precious objects to safe havens inside the city and in the packing and shifting of other artefacts to various storerooms. By 1992 the Soviets had gone but law and order had broken down and fierce fighting raged around the museum. Officially, as a member of the sitting government, Mr Massoudi was prohibited from visiting the museum which was then in the centre of enemy territory. Consumed by frustration and worry over the safety of the collections, he made several dangerous clandestine night-time visits. He found the building a burnt out shell, the roof felled by rockets, doors and windows smashed thus providing easy access, and empty packing cases strewn about outside, clearly indicating that considerable looting was taking place.

Mr Massoudi took the initiative of making contact with the Special Representative of the UN Secretary-General to Afghanistan and Pakistan in Islamabad. Together they negotiated a safe passage agreement which enabled staff to work at the museum under the watchful eye of their opponents. Rockets continued to fall throughout this tense period, but Mr Massoudi and his staff worked with determination through harsh winters without heat or electricity to clear the galleries of rubble from the fallen roof, patiently separating objects from the mounds of debris. Iron doors were affixed to the storerooms and the windows secured with iron bars. Nevertheless, objects continued to disappear and, in the summer of 1996, the staff received orders to once again pack up all the remaining artefacts and shift them into the city.

By this time everyone was apprehensively anticipating the arrival of the Taliban. At first, Mr Massoudi established amicable relations with the leaders of the new regime, but after four stressful years an ultraconservative faction took charge bringing extreme changes which eventually resulted in the destruction of the Bamiyan Buddhas in March 2001 and the subsequent intentional destruction of some of the museum's most outstanding sculptures. Mr Massoudi, now Deputy Director, bore the brunt of the animosity prevailing during this volatile period.

By resolutely refusing to abide by the government's destructive policies and directives, taking evasive actions and withholding information, Mr Massoudi put himself at great risk. At times he was reduced to selling potatoes on the sidewalk in order to survive, but his commitment never wavered. Moreover, his staunch determination and quiet confidence

inspired staff members to follow his lead. Working together they saved many pieces.

Order has now returned to this beleaguered nation and Mr Massoudi's resolve to protect and preserve the treasures placed under his care remains undiminished. Now Director of the National Museum of Afghanistan, he is tasked with enormous responsibilities for the restoration of the shattered building, the training of staff, the solicitation of funds and the revitalisation of its environment. He also acts as the nation's cultural ambassador at international congresses abroad. The Afghan people and the world at large are indebted to Omara Khan Massoudi for his courage and perseverance which have contributed so significantly to the survival of this rich heritage.



Restoring a statue of the Buddha in the National Museum of Afghanistan  
Photograph courtesy of Omara Khan Massoudi





## Memoria Abierta

### Passion and Method for the Reconstruction of History

by Horacio González

During the regime of the military government that seized power in Argentina in 1976, a machinery of terror was created without precedent in the nation's history. Admittedly, acts of cruelty or repression were not rare in the country's historical cycles but, this time, personal destinies were decided in dark clandestine offices, where the annihilation of thousands of citizens was methodically planned. 'Annihilate' is the precise verb that was used.

These were systematic acts, in which the disappearance of persons assumed the character of mass production. Anonymous serial acts formed a hidden process of the elimination of identities and the suppression of bodies. Entire sections of the Argentine state became clandestine in order to produce this result.

Memoria Abierta is the reverse of those acts. It is a critique of them, and in some way a making amends for them. But it is a very elaborate and subtle making of amends, a firm and precious form of justice – justice in time and with ceremonies that consist of accumulating details, absent voices and relics, the triumph over affliction of an anthropological and vital justice. That is where the necessary and constituent paradox lies.

It is the justice of the name, and the justice of the memory. For that reason, the construction of a public database is a narrative of human restitution – a database on the centres connected with State terrorism brings back those howls that fell on the deaf ears of ominous demons in human guise who were possessed by the desire to subdue lives.

Memoria Abierta is an institution of institutions – it brings together several that share the same passion and determination. Its visible action is solid and meticulous. It compiles serene catalogues of collections of documents that establish a public reference system on the deeds of terror. The attitude is one of moderation, but the theme is incommensurable.

Memoria Abierta sets out to unite words and things, names and subjects, texts and the historical ashes of an era that cannot be justified. It is an act that finally reunites ethics and history. One could say that Memoria Abierta calls history to that great reunion.

We know that history is a human practice that can be abducted by horror. But the practice of history, in this case, is a restitution of memory as a moral and methodological movement. Instruments are called in to return history to its true name, and skills are brought in from anthropology, archaeology and the art of documentation – not just any documentation, but one which is at the eye-level of the just in the murky mire of history.

These forms of human knowledge – library and archive sciences and information technology – are also given an opportunity to reflect on their own cognitive resources. If Memoria Abierta evokes the illustrious act of unity between justice and investigative skills, the language of truth has to work on the macabre ruins of the other language – on the unspeakable allegories of a political and human nightmare.

The names given to their acts by the agents of terror themselves were the product of tormented imaginations. They were the metaphors of blood and fear, sometimes disguised with a brutal innocence or an immodest irony. For instance, the concentration camps were given euphemisms such as 'Athletic', 'Olympus', or 'Pearl'. The final and ultimate repression was

On March 24 – the anniversary of the 1976 coup d'état – a demonstration and act of remembrance took place inside the Escuela Superior de Mecánica de la Armada (ESMA), one of the former clandestine centres of detention. During this act, President Néstor Kirchner and Buenos Aires city government leader, Aníbal Ibarra, signed the agreement committing the national and city governments to work together to convert ESMA into a 'Space for Memory and for the Promotion and Defence of Human Rights'

Photograph courtesy of Memoria Abierta





the wiping out of the name, once the vital, bodily condition had been extinguished. Memoria Abierta is a modern institution of our agitated modernity. It is an institution of, and for, the return of names.

This reconstruction of memory is neither a simple depository of traces nor a mere investigation. It is a profound political act – the most profound that can be imagined for the re-establishment of bare humanity. For perhaps we should emphasise that the repressive mechanism was rational, even though it was organised in the shadows. It produced terror in edited tapes with the routine of mass production, a manufactured terror that let you know something was going on without naming authorities, procedures or content. It had a sinister harmony, but could not be known. It was capricious, but regulated its outrages with an unwavering logic.

Terror was the opposite to memory, which we can understand as the refuge of deciphered traces and reassembly of broken phrases. It is therefore logical that institutions such as Memoria Abierta have to profile themselves by creating oral and photographic archives and documentation centres. Memoria Abierta thus responds with a strong alliance between historical investigation, memory as a debate on time regained, and the latest techniques of the archive.

While in its own absence of language State terrorism employed systems of classification of bodies and a type of abstract administration for its empire of euphemisms, today the archive is working with fragments and survivors' accounts. And it is putting back the names that have been removed.

Thus, the oral narrative implies a recovery of the word. It is the recreation of a rhetoric rescued from the recollection of submission and torture. This presupposes the laborious task of recovering the words of a whole society. It is equivalent to a field of freedom of expression – history is told again and restores dignity – on which a horizon of collective new texts can be constructed. The oral archive of Memoria Abierta is a plurality of voices that rescue the narration of that horror that pillaged the word. Narration is the sound of liberty, the recuperation of the free *dramatis persona*, a kind of living museum.

Human rights will thus be able to add to their obvious character of being a manual for right-thinking people, a compact instrument for making pronouncements about the deep folds of history, about the dismal voices of destruction, and about those voices which should be reinstated today in the site of subjects who can begin to be liberated by means of their own narrative organs. The identity of the voice that is recovered confirms their human condition and their victorious destiny, which rises above the pain and the menaced lives.

These are the tasks of Memoria Abierta. Added to them is the identification of the secret fabric of the urban remains of what were places of opprobrium – places where the marks of that archaeology of horror abound. A city is always changing, a powerful body undergoing mutation. It is used to burying old horrors under new ones. But, in this case, the clandestine map of the places where people were detained – until they were cast into the Río de la Plata or buried in mass graves at night – adds another fateful dimension to the familiar contours of topographical representations. The places we pass by, every day, bear residual images of the plan of death and destruction.

Memoria Abierta constructs these strange kinds of museum, drawing a breath of a certain sacrality. But it does not propose distinguished, solemn or ecstatic feelings like a national museum or a museum of fine art. Here we are talking about museums, archives and libraries in which civilisation regains its voice. Memoria Abierta means reconstructing history and constructing memory. The proposal may be extraordinary, but what may sound innocent in a history made by aggressive powers becomes possible because it is essentially a civilising act. History unfolds in order to be reconstructed. Memory may be involuntary, but it always leads us to reconstruct the signs of humanity that suffered damage.



## Farroukh Qasim

### Through the Prism of the Human Wisdom of Diverse Cultures

By Elena Edgar

Against a background of civil unrest, shortage of resources and lack of support, Farroukh Qasim has succeeded in developing a new style of theatre, which draws on the historical sources of Tajik culture and has an essential role to play in reintegrating Tajikistan into the wider cultural space from which it was cut off during the Soviet period.

Farroukh Qasim was born into a family of actors in Dushanbe, Tajikistan, in 1945. After finishing school, he worked for a short time as a typesetter, and then on a geological expedition, while he tried to decide on his future. After completing one year in the faculty of physics at the Tajik State University with distinction, he left the university and enrolled in the department of theatre direction at the Tajik State Institute of Arts. It immediately became clear that he had made the right choice: before he had finished his studies he was invited to work as an actor at the Lakhuti Academic Drama Theatre, which became his home for the next 19 years.

An outstanding actor, Qasim played the leading role in some 20 productions during that time, and was awarded as an Honoured Artist of Tajikistan. At the end of the 1970s, he exchanged this status as a recognised actor, favoured by the public, for the thorny path of a director. His first production, *My love, Elektra* by the Hungarian writer László Györkö, made his trajectory clear. The ancient Greek myth of Elektra, incapable of compromise and unwilling to live in a society based on lies, aroused an enthusiastic response in its audience. It also raised suspicion in the authorities and five years elapsed before his next production – Mikhail Bulgakov's *Molière (Kabala Svyatosh)*, which deals with the manipulation of the dramatist and director by the authorities. The tragic role of Molière was played by Qasim, highlighting associations with the totalitarian regime. It was clear that other space was needed to bring his ideas to life and, in 1988, he directed Molière's *Tartuffe* in the tiny theatre of Kurgan-Tyube, a small provincial town in Tajikistan. The experiment was a success, which led to a new life, migrating from one stage to another beyond the eyes of the authorities.

The form of mainstream drama in Tajikistan was moulded during the Soviet period, in the image of European drama as interpreted in the Russian theatre. At the end of the 1980s Tajikistan, like other non-Russian territories of the former Soviet Union, went through a period of national revival. In 1990 the Tajik language, Farsi, which links Tajiks with the 75 million Persian speakers outside the former USSR, at last gained the status of state language, and Qasim's approach to his native Persian poetry launched a new direction for theatre in Tajikistan. The social liberalisation that began towards the end of the 1980s and the perestroika of the 1990s enabled him not only to continue his experiments but also to create his own theatrical collective, Akhorun. In a small and poor country, where the possibilities for artists are constrained by politics, language and geography, this was a major challenge. Despite the lack of resources, the best actors came to join his studio theatre.

Akhorun's first production, *Josef the lost will come back to Khanaan (Yusufi gumgashta boz oyad ba Kanjon)* was recognised as a significant cultural event far beyond the borders of Tajikistan. Tajiks are heirs to the great written culture of the Persian language, and this was a seminal work for Qasim, revealing his quest to reinterpret the classics of the Persian-speaking



East. Starting from the Biblical and Koranic legend of Joseph, Qasim threads the poetic revelations of the great poets – Jalaluddin Rumi, Abdurrahman Jami, Shaikh Attar, Hafiz Shirazi – onto the eternal theme of the fate of a prophet in his own country. In the absence of a soundtrack in the conventional sense, the extraordinary melodiousness of the poetry saturates Qasim's productions with music – poetic rhythm has an almost physical presence on the stage. The verses act not only through the sense of the spoken text, but through the colour of the sound, the art of musical phrasing, the delicacy of the modulation, all linked with the phonetic particularities of Farsi.

Farroukh Qasim's innovative direction is also distinguished by his use in theatrical practice of the philosophy and rituals of the mystics of the Mevlevi or Mevlana Sufi order, founded by Jalaluddin Rumi (1207-1273), whose poems are interwoven in many of the performances. In 1998 he established a studio for training young actors and directors in professional skills and in the technique of the *Zikr* – a ritual bringing the participants and, to a certain degree, the spectators into a condition close to ecstasy, and which he uses to prepare his actors before each performance.

The aesthetic of Qasim's productions differs both from the mainstream of European theatre and from the socialist realist style, and they have nothing in common with conventional European impressions of the East: there is no gold, silk, shining swords or oriental beauties – there are men and women in faded clothes of rough wool. In this sense, Qasim is defiantly anti-orientalist. Asceticism is characteristic of this director – in scenography, costume and effects – in everything, except the richness of the content and dramatic material. The supremacy of the human heart, the aspiration of becoming the perfect human, underlies the philosophical system of the Sufis and the poetic images of Persian poetry, and Farroukh Qasim's productions persuade us that the tasks of modern theatre are the same.

Qasim seeks answers to ancient philosophical questions that are alien to official political thinking. The spectacle, *Antichrist*, presented in 1997, was dedicated to all the victims of the military conflict in Tajikistan, though with a request not to seek direct parallels with national events. The story is of a Roman emperor who decides to destroy the Christians by physical violence, and his close adviser, who sacrifices himself to sow dissension within the Christian communities. It may seem surprising that Qasim decided to present a story connected with the revival of Islam in Tajikistan through a story about Christians, using Sufi rituals. However, if one recalls that at the end of the 13th century, when Rumi lived and wrote, the Christian minority retained a significant role in the region around Konya (modern Turkey), and that Christian history and culture had an important influence on daily life, then the director's logic becomes clear. To a degree Qasim found himself living, centuries later, in similar circumstances: like Rumi, he has spent most of his life in a geographical space where Christianity and Islam cohabited peacefully, and indeed, in Tajikistan, were equally repressed by the state.

Farroukh Qasim draws inspiration from the civilisations of Central Asia, both Persian-language Islamic and pre-Islamic cultures, but his creativity is not confined by these parameters. He readily absorbs and adapts resources, methods, philosophical conceptions and literary sources. As part of Akhorun's most recent overseas performances in 2003, the audience saw a *Tajik King Lear*, in which Qasim added to Shakespeare's text, verses relating to a similar episode in the 10th century *Shahname* of A. Firdausi. In Dushanbe this year, Qasim and his troupe are presenting a performance based on *Avesta*, the central text of the Zoroastrians. Through the prism of the human wisdom of diverse cultures with a long history, Farroukh Qasim tries to find answers to the questions of the present and to look to the future, melting away the apparently immovable barriers between West and East, between religions and cultures.



## Aminata Traoré

### Active Reinvention of the Present and the Future

by Cheick Oumar Sissoko

Aminata Traoré, an African woman from Mali with strong principles and whom the Prince Claus Fund has chosen to honour this year, has a remarkable talent for initiative and action. This researcher, creative talent, organiser, activist and author engages in a multitude of activities that places her at the vanguard of all fronts concerning the fate of Africa in a world of constant turmoil.

She is a permanent militant and activist for women's causes, for young adults, for dispossessed and impoverished African peoples, and for an independent, democratic and sovereign Africa. Aminata Traoré divides her time between campaigning for ideas and working in the field. Her creed derives from her conviction that Africa needs talented men and women to reinvent the present and future. Africa needs exciting new visions.

The course of Aminata's life and work reflects an ongoing struggle to uphold the dignity of the sons and daughters of Africa with a view toward reappropriating African culture – culture that has been reconsidered and is capable of imbuing men and women on the continent with visions of a future they might invent. Aminata is among those rare African women who have preserved and cultivated their cultural identity while becoming associated with other cultures, who are themselves connective elements between the different African peoples, and between Africa and the rest of the world. Operating as relays, these beings allow differences to be perceived through an enriching serenity.

With her doctorate in social psychology, she has held various positions in her adoptive country of Côte d'Ivoire, including research associate at the Ethnosociology Institute of the University of Abidjan (in 1974) and subsequently director of research and programmes with the Ministry for Women's Affairs, newly established in 1975 (International Women's Year).

As co-ordinator of the UNDP regional project PROWESS/Africa for Promotion of the Role of Women in Water and Environmental Sanitation from 1988 to 1992, she travelled across a dozen countries in search of qualitative and quantitative data on women. To this day she remains fascinated by the capacity for work and the strength of character she observes in most women she encounters. In meeting them, she learns as much about their outlook on life as about the contradictions and aberrations in what tends to be known as development. Saturated with the production of technical reports without a future, Aminata decided to give free reign to her own inspiration by writing for and with women instead of about them.

In 1989 and 1996 she worked with members of her family to design and produce cultural establishments, including Le Djenné, a restaurant and venue of conviviality, Le San Toro, a restaurant-gallery, and Le Dunanso, an enchanting hostel. These refined and tasteful places of hospitality, which Aminata has decorated, are replete with memories. Guests spend their evenings there discovering or rediscovering what is best and most original in Malian and African arts and crafts.

In her struggle for public appreciation of African culture, Aminata opened the Amadou Hampâté Ba Centre, named after this great Peuhl and African wise man and defender of African traditions and framework of reference. Here she aims to renew reflection about development in Mali and Africa, in conjunction with other researchers, artists and intellectuals.



Establishing an organic link between local and global aspects, she has inspired and participated in actions such as establishing the African Initiative for Ethics and Aesthetics, intended to federate the energies of intellectuals and African creative artists in pursuing and constructing the possible Other Africa in 2001, organising the 1st Social African Forum, at Bamako (Mali) in January 2002, setting up the Forum for Another Mali in 2002, and holding various editions of the World Social Forum, of which she has served on the International Committee since January 2001.

In this manner Aminata has added an international touch to activism as well as to social commitment that led her, in May 2000, to launch a community project entitled 'Le soi, le voisin, le quartier' (The self, the neighbour, the neighbourhood). This local approach to social, economic and cultural transformation has mobilised inhabitants from the local community to restore infrastructure, advanced young adults and women, and provided access to services and the common good. The success and diffusion of this initiative has earned her admiration and respect among her fellow citizens, while encouraging them to become involved in pursuing social change in their own surroundings.

Despite her reluctance to hold political offices, Aminata agreed to use her experience to serve her country and was Minister of Culture and Tourism from 1997 until 2000. Over the years she has acquired experience as a member of: the Board of Trustees of the Population Council (1987-1996), the Independent Commission on Population and Quality of Life (1993-1996), the UNDP high-level International Panel for Structuralisation (1994), the UNESCO International Committee monitoring the 'Assises de l'Afrique' (1996), the ILO Commission on social aspects of globalisation (Geneva, 2002) and the Panel of Eminent Persons formed by the United Nations Secretary General on interactions between the United Nations and Civil Society (2003).

This range of activity is complemented by her passion for writing. Aminata Traoré's major published works include *Mille Tisserands en quête du future* (Edim 1999 Bamako), *L'Étau – L'Afrique dans un monde sans frontières* (Actes Sud 1999 Paris) and *Le Viol de l'imaginaire* (Actes Sud/Fayard 2001 Paris).

This free, lucid woman is determined and defends her convictions with force – "Although we may not have any leeway, we are all the more determined to take charge of ourselves."

# Rapport du Comité des Prix Prince Claus 2004

## *Les Prix*

Les Prix Prince Claus sont décernés chaque année en décembre à Amsterdam. Ces prix récompensent des individus, des groupes, des organisations ou des institutions pour l'excellence de leur contribution à la culture et au développement, dans les domaines d'intérêt de la Fondation Prince Claus. Le Grand Prix, doté de 100 000 euros, est décerné au lauréat lors de la cérémonie qui a lieu au Palais Royal en présence de membres de la famille royale et devant un public international de 400 personnes. Les autres lauréats se voient remettre le même jour un prix de 25 000 euros des mains de l'ambassadeur des Pays-Bas dans leurs pays respectifs.

## *La procédure*

En vue de sélectionner les lauréats, la Fondation Prince Claus prend contact avec des spécialistes - différents chaque année - travaillant dans les domaines correspondant à la mission de culture et de développement de la fondation, mais aussi avec des collègues et des partenaires de l'organisation, et leur demande de proposer des candidats. Ces personnes et ces organismes aident également la fondation à se faire une opinion et à mieux connaître les candidats proposés.

Les propositions pour les Prix 2004 ont été soumises à la fondation en avril et un second avis a été demandé aux conseillers du réseau. Lors de la première réunion du Comité des Prix Prince Claus 2004 qui a eu lieu les 2 et 3 juin, une première sélection a été faite à partir des propositions reçues et examinées par le bureau de la fondation. Des recherches plus approfondies ont ensuite été réalisées sur les candidats sélectionnés et, les 5 et 6 août, le Comité s'est de nouveau réuni afin de dresser la liste définitive des lauréats des Prix Prince Claus 2004.

## *Critères et considérations*

Les Prix Prince Claus sont décernés à des artistes et à des intellectuels pour leurs réalisations exceptionnelles dans le domaine de la culture et du développement partout dans le monde, mais principalement en Afrique, en Asie, en Amérique latine et dans les Caraïbes.

La qualité du travail du lauréat est une condition *sine qua non*. Cette 'qualité' est évaluée dans le contexte professionnel et personnel du candidat. Les répercussions positives du travail du lauréat dans le champ culturel ou social pris dans le sens large, la 'construction de ponts' et la création de liens entre différentes cultures ou différents courants culturels sont autant de facteurs déterminants.

Les Prix Prince Claus rendent hommage aux qualités artistiques et intellectuelles, vivantes dans le monde d'aujourd'hui. Leur objectif est de soutenir les expériences novatrices, de récompenser l'audace et la ténacité, de légitimer et d'augmenter l'impact des réalisations, et d'offrir des sources d'inspiration.

## *Stratégie*

La Fondation Prince Claus entretient une vision de la culture qui englobe toutes les disciplines artistiques et intellectuelles, mais aussi la transmission de la culture, les médias et l'éducation. Elle accorde une attention toute particulière au domaine des arts appliqués et à celui du sport, de la science et de la technologie qui agissent et ont une influence sur la culture. L'"interculturalité" occupe une place importante dans les priorités de la fondation.

Celle-ci s'intéresse aussi tout spécialement aux vocabulaires et aux dialectes qui se développent au sein des langues universelles créant des ponts entre les différentes cultures.

La fondation apprécie les surprises. Outre la priorité donnée à des domaines particuliers, elle cherche à reconnaître l'innovation et l'expérimentation dans la diversité des initiatives culturelles à travers le monde. La fondation accueille à bras ouverts les propositions venues de tous les champs culturels et de toutes les zones de potentiel.

La fondation maintient son intérêt pour les thèmes des années passées, comme la 'Création d'espaces de liberté' qui concerne la manière dont les artistes et les intellectuels trouvent des méthodes pour exprimer des visions contestataires. La Fondation Prince Claus protège et encourage la culture là où elle est menacée.

La fondation continue aussi à s'intéresser aux 'zones de silence'. Les contacts avec ces régions sont limités car la fondation n'a que très peu accès aux plateformes d'échanges par où passent les communications.

## *Les résultats positifs de l'asile et de la migration*

Pour son programme des Prix 2004, la Fondation Prince Claus a cherché des exemples témoignant des conséquences positives de la migration et de l'asile : quelle est la contribution des migrants à leur nouvel environnement ? Qu'apportent-ils de leur pays d'origine dans leur nouveau pays ? Quelles nouvelles perspectives cette mutation leur apporte-t-elle ?

On impute souvent des aspects négatifs à l'asile et à la migration. On les associe fréquemment à la désintégration, aux troubles, à la criminalité et à d'autres facteurs sociaux inquiétants. Pourtant, l'asile et la migration ont existé de tous temps et ils ont souvent été un moteur de régénération sociale et culturelle. Amsterdam doit pour une grande part son essor économique et - par voie de conséquence - culturel à l'immigration des juifs d'Anvers qui fuyaient l'Inquisition espagnole en 1585.

L'exposition *Entarte Kunst*, organisée par l'Allemagne nazie en 1937, est devenue le symbole de l'oppression des artistes modernes. Beaucoup d'entre eux ont trouvé asile aux États-Unis. Des peintres tels que Chagall et Mondrian ont eux aussi cherché refuge aux États-Unis. Leur venue a déclenché une impulsion créatrice dans leur nouvelle patrie et créé des opportunités pour leur propre évolution artistique. L'artiste allemand Max Beckmann a réalisé ses meilleures œuvres à Amsterdam où il avait trouvé asile dans les années 30. Pour lui aussi, c'est une situation tragique qui a conduit au développement d'une plus grande créativité dans un nouveau pays.

Actuellement encore, on trouve partout dans le monde des problèmes comparables : des dictateurs chassent de leurs pays les meilleurs de leurs habitants, et la guerre ou la pauvreté dispersent des millions d'autres. Tous les continents sont confrontés au phénomène de la migration et de l'asile, parfois à une échelle énorme. L'Occident ferme souvent ses frontières par crainte de nouvelles influences culturelles et religieuses. 'La forteresse Europe' menace de devenir une inquiétante réalité. Les Européens n'ont pas suffisamment réalisé que la majorité des réfugiés vivent ailleurs dans le monde : les Afghans en Iran, les Soudanais en Ouganda et au Tchad, les Zimbabwéens en Afrique du Sud et les Irakiens en Jordanie.

La migration peut conduire à la diversité culturelle et permettre la transmission des cultures. Les musiciens rencontrent et développent de nouveaux styles, les écrivains publient leurs expériences, les réalisateurs de films présentent leur ancienne et leur nouvelle vie. Un migrant peut devenir une vedette et lancer des tendances culturelles novatrices dans sa nouvelle patrie. De nombreuses portes et fenêtres s'ouvrent brusquement. Si elles occasionnent des courants d'air, elles apportent surtout ces grandes bouffées d'air frais dont on a besoin.

## Le Grand Prix Prince Claus 2004

Mahmoud Darwish (Palestine)

Le lauréat du Grand Prix Prince Claus 2004 est Mahmoud Darwish, un poète d'envergure internationale. Écrivain formé dans le creuset de l'immigration et de l'asile politique, il évoque ses expériences avec intensité dans une œuvre de poésie et de prose qui transcende la temporalité et la spatialité, puisant dans la mémoire collective du renoncement et de la nostalgie pour exprimer la mutualité des traumatismes et l'aspiration à la paix.

Né en Palestine en 1942, il a subi deux bannissements violents et passé plus de 26 ans en exil en Jordanie, au Liban, à Chypre, en Tunisie et en France, avant de pouvoir s'installer à Ramallah où il vit aujourd'hui. Son recueil de poèmes *Feuilles d'Olivier*, très bien accueilli, a été édité en 1964. Cette œuvre révèle la lutte pour affirmer un sens de l'appartenance et de l'identité tandis que son chef-d'œuvre en prose, *Mémoire pour l'Oubli* (1982) évoque avec puissance l'expérience de l'exil forcé.

Mahmoud Darwish a publié plus de 30 recueils de poèmes et de textes en prose, et son œuvre a été traduite en 35 langues. Il est le fondateur et rédacteur de la revue littéraire fort estimée *Al-Karmel*, qui encourage le débat interculturel sur les questions intellectuelles et crée le lien entre les écrivains arabes et la communauté littéraire internationale.

La Fondation Prince Claus rend hommage à Mahmoud Darwish pour son œuvre littéraire exceptionnelle et elle célèbre le courage des artistes immigrés qui luttent pour le droit à la liberté de pensée et à l'expression culturelle.

## Neuf Prix Prince Claus 2004

Jawad Al Assadi (Irak)

Jawad Al Assadi (né en 1947 en Irak) est un metteur en scène de théâtre de premier plan. Il offre une vision novatrice du théâtre, consacre une grande énergie à la formation de jeunes acteurs et adopte un style très personnel pour la mise en scène de pièces de théâtre émanant d'un grand éventail de dramaturges arabes tels que Saadallah Wanoos, Moueen Bessissou et Mahmoud Diab, tout comme d'œuvres de Genet, Tchekhov et Brecht. Il a écrit des poèmes, des essais sur le théâtre, des études sur les répétitions ainsi que plusieurs pièces qui ont été traduites en anglais, en russe et en français, notamment *Forget Hamlet*, *Le Banc* et *Women of War*.

Jawad Al Assadi a vécu 25 ans en exil - allant et venant entre différents pays arabes. Durant cette période, il a travaillé avec divers théâtres et troupes, tout en contribuant dans cette région au développement d'une pensée progressiste comme du dialogue. Bien qu'une part importante de son œuvre très admirée ait été écrite en exil, il est récemment retourné en Irak où il a été nommé directeur pour le Théâtre et le Cinéma auprès du ministère de la Culture, ce qui donne un élan et un soutien nouveaux aux activités culturelles, dans ce contexte particulièrement difficile. Ce prix rend hommage aux efforts remarquables déployés par Jawad Al Assadi pour soutenir la créativité culturelle.

Tin Moe (Myanmar/Burma)

Tin Moe est un poète et activiste littéraire qui jouit d'une grande estime. Né en Birmanie en 1933, son premier ouvrage, *La Lanterne*, publié en 1965, a remporté le Prix Littéraire National de Poésie. Il a fondé une bibliothèque dans son village, a enseigné la langue et la littérature birmane, a été responsable de la poésie au *Ludu Daily Newspaper* et a participé à la réalisation de manuels scolaires et de livres pour les enfants. Il a adhéré au mouvement en faveur de la démocratie en 1988 et a continué à écrire malgré les risques graves auxquels il s'exposait, devenant ainsi le chantre du peuple.

Tin Moe a publié plus de 30 livres et essais fort estimés qui sont tous interdits dans sa patrie. Après plusieurs incarcérations, il a été contraint de partir en exil en 1999, mais il continue à écrire et à produire des émissions littéraires pour Radio Free Asia. Les poèmes de Tin Moe circulent dans les réseaux en faveur de la démocratie et ils sont gravés sur les murs des cellules de certains prisonniers.

Ce Prix Prince Claus rend hommage à l'œuvre littéraire exceptionnelle de Tin Moe, ainsi qu'au rôle qu'il joue pour le soutien de la culture en tant que source de force, d'inspiration et d'identité.

Ivaldo Bertazzo (Brésil)

Ivaldo Bertazzo (né en 1949 au Brésil) est chorégraphe et thérapeute. Il a été à l'origine d'un programme d'entraînement inhabituel, destiné aux danseurs, qui motive les jeunes à partir à la découverte de leur identité et stimule le développement de l'intégration psychophysique. Il a fondé l'École pour la Rééducation du Mouvement et, en 1976, il a introduit le concept des « danseurs citoyens » afin d'accroître la participation d'amateurs. Pour intensifier encore l'influence de la danse et du mouvement, il travaille à présent avec d'importants groupes réunissant entre 60 et 120 jeunes issus des *favelas*, en s'inspirant des diverses traditions culturelles du Brésil comme de l'Inde. Bertazzo ne se contente pas de les entraîner ; il veille également à ce qu'ils aient accès à l'éducation et à la protection sociale.

Bertazzo privilégie la gestuelle, la prise de conscience, la concentration et la communication, qu'il exprime lors de représentations publiques uniques célébrant le mouvement et la musique

et qui sont très bien accueillies du fait de leur beauté et de leur vitalité. Il propage sa théorie - selon laquelle prendre soin de son corps et de son esprit par la danse stimule la confiance en soi, la discipline et le respect d'autrui - par des conférences, des colloques ainsi qu'un livre, *Space and Body – Re-education Movement Guide*. Le Prix Prince Claus rend hommage à Ivaldo Bertazzo pour avoir créé ces programmes révolutionnaires qui mettent les participants en phase avec leur potentiel. Cette distinction récompense aussi ses efforts pour stimuler la créativité culturelle qui offre des chances aux individus comme aux communautés.

#### Fédération Bhoutanaise de Tir à l'Arc (Bhoutan)

La Fédération Bhoutanaise de Tir à l'Arc protège et encourage une tradition vivante de la culture bhoutanaise. Les origines locales du tir à l'arc, qui associe les talents physiques, les influences spirituelles et les exercices mentaux, remontent à l'époque du Bouddha. Les tournois ont lieu à tous les niveaux, du village à la ligue nationale, et le tir à l'arc occupe une place importante dans l'environnement social de Bhoutan. Les préparations traditionnelles, les codes de conduite et les cérémonies accompagnant les rencontres, ainsi que le chant, la danse et les festivités, font partie intégrante de cette expérience sportive. Des hommes comme des femmes participent aux compétitions, tandis que le public prend une part active au spectacle par le biais des commentaires livrés par les femmes sur les prestations des archers.

Les membres de la Fédération Bhoutanaise de Tir à l'Arc, fondée dans les années 70, sont chargés de faire respecter les normes élevées de la qualité et de l'entraînement, ainsi que d'organiser la participation locale et internationale lors des nombreux tournois. La Fédération est entièrement administrée par des membres bénévoles. C'est d'ailleurs leur mobilisation qui renforce cette tradition sportive unique et permet son renouveau. Ce Prix Prince Claus, décerné pour la première fois au Bhoutan, rend hommage au rôle joué par les membres de la Fédération Bhoutanaise de Tir à l'Arc et récompense leur soutien et le développement du tir à l'arc, considéré comme l'expression dynamique de valeurs culturelles locales.

#### Halet Çambel (Turquie)

Éminente érudite et spécialiste de l'archéologie de la péninsule anatolienne, Halet Çambel (née en 1916 en Allemagne) est célèbre pour les fouilles qu'elle dirige afin de sauvegarder les sites du patrimoine en danger, pour avoir introduit la restauration des pierres et avoir garanti la conservation adéquate d'une partie considérable de l'héritage culturel en Turquie.

Elle a fondé la chaire d'archéologie préhistorique à l'Université d'Istanbul, donné des cours et servi de source d'inspiration à des générations entières d'étudiants. Elle a joué un rôle actif dans la protection d'un village constitué de maisons turques uniques et, récemment, elle a inauguré une Maison des Arts et de la Culture qui accueille des concerts, des expositions et autres activités culturelles. Les minutieux travaux de recherche de Halet Çambel, son investissement personnel pour la collaboration internationale et son enthousiasme pour la recherche novatrice ont été salués en Turquie comme dans l'ensemble de la communauté internationale.

Parmi ses contributions aux connaissances sur les civilisations et les trésors historiques de la Turquie, ainsi qu'à leur accessibilité, citons ses nombreuses publications (depuis 1938), émissions de télévision, documentaires, ainsi que le premier musée en plein air consacré aux antiquités et implanté sur le site de Karatepe-Aslantaş. Le Prix Prince Claus rend hommage à Halet Çambel et récompense ses travaux de recherche spécialisés et son rôle exceptionnel pour accroître les possibilités d'interaction entre les individus et leur patrimoine culturel.

#### Omara Khan Massoudi (Afghanistan)

Omara Khan Massoudi (né en 1948 en Afghanistan), a sauvé quelques-uns des plus beaux trésors culturels mondiaux grâce à son exceptionnel dévouement professionnel et à son courage personnel hors pair. Lors du bombardement et du pillage du musée de Kaboul, en 1993, il a mobilisé d'autres membres du personnel pour l'aider à prendre des mesures dilatoires pour sauvegarder tout ce qu'ils pouvaient, et à évaluer et consigner les dégâts. Au prix d'énormes risques pour protéger les pièces principales, en transférant secrètement certaines d'elles en lieu sûr et en camouflant d'autres, il a été directement responsable du sauvetage d'une grande partie de ce qui subsiste de la collection unique du musée.

Après 25 années de services dans cet établissement, Omara Khan Massoudi a été nommé directeur du musée de Kaboul en 2001. Il poursuit des efforts inlassables pour réhabiliter le bâtiment et restaurer les collections du musée, ainsi que pour prévenir le pillage des principaux sites historiques et culturels de l'Afghanistan.

Son travail souligne l'importance permanente de la protection du patrimoine culturel mondial qui est de nos jours sérieusement menacé par les guerres et les catastrophes, ainsi que la nécessité de le protéger dans l'intérêt des générations futures. Ce Prix Prince Claus rend hommage à Omara Khan Massoudi et récompense le courage dont il a fait preuve comme son engagement incessant pour la défense et la protection de la culture dans les conditions les plus effroyables.

#### Memoria Abierta (Argentine)

Memoria Abierta (Mémoire Ouverte) est une alliance de sept organisations argentines des droits de l'homme, fondée pour aider les victimes du terrorisme d'État qui y sévit entre 1974 et 1983. Son œuvre découle de la reconnaissance de l'importance que revêt la mémoire pour la réhabilitation des communautés ayant subi un traumatisme. L'alliance a constitué des archives contenant plus de 20 000 documents et photographies, des archives orales regroupant plus de 260 témoignages personnels de victimes, activistes et exilés. Elle a également dressé la carte des sites utilisés par l'État pour y détenir, torturer et assassiner les citoyens. Elle a de plus enregistré une exposition virtuelle des archives sur CD-ROM et composé des matériels éducatifs largement utilisés dans les écoles primaires et les collèges d'enseignement secondaire. L'une des priorités de Memoria Abierta, membre fondateur de la Coalition Internationale des Musées de Sites Historiques de la Conscience, est de créer une institution permanente pour cet héritage national.

À travers son réseau pour la réconciliation et la démocratie, Memoria Abierta signale les conséquences sociales des violations, contribue à la reconstruction de l'identité et stimule la prise de conscience des nouvelles générations. Le Prix Prince Claus rend hommage à Memoria Abierta pour son œuvre inestimable dans le contexte culturel de l'Amérique latine comme du monde entier.

#### Farroukh Qasim (Tadjikistan)

Farroukh Qasim (né en 1948 au Tadjikistan) a renouvelé le théâtre au Tadjikistan par son approche du remaniement créatif appliquée à un répertoire éclectique. Acteur d'exception, il a commencé sa carrière de metteur en scène dans les années 1970 par des critiques audacieuses du régime totalitaire, ce qui s'est soldé par un exil intérieur. Grâce à la libéralisation des années 1980, il a formé une troupe de théâtre et a entrepris une production très active.

Farroukh Qasim puise son inspiration dans de multiples cultures, adaptant volontiers diverses méthodes et concepts, tout en réinterprétant les œuvres en leur ajoutant de nouveaux personnages. Il a créé des spectacles inspirés de sources aussi diverses que les œuvres de

Rumi, les textes zoroastriens et coraniques, les mystiques soufi et les pièces de Molière et Boulgakov, par exemple un *Roi Lear* tadjik auquel sont incorporés des vers persans du Xe siècle.

Son studio entraîne de jeunes acteurs et metteurs en scène, et le théâtre « Akhorun » part régulièrement en tournée au Moyen-Orient ainsi qu'en Europe de l'Est et de l'Ouest. Ce Prix Prince Claus rend hommage à Farroukh Qasim pour ses contributions créatives à l'art de la scène et à la littérature au Tadjikistan.

#### Aminata Traoré (Mali)

Aminata Traoré (née en 1942, au Mali) est une militante socioculturelle qui met l'accent sur les liens réciproques entre l'économie, la politique et la culture. Titulaire d'un doctorat en psychologie sociale et psychopathologie, elle a été l'un des membres fondateurs de l'association African Women for Research and Development (Femmes africaines pour la Recherche et le Développement) et conseillère de nombreuses institutions pour le développement. Elle a créé un centre de formation culturelle au Mali, stimulé les activités dans le secteur du textile et a occupé quelque temps le poste de ministre de la Culture et du Tourisme au Mali. Cependant, elle donne la préférence à une action plus directe ; elle insiste sur l'importance de l'auto-suffisance, des compétences et des richesses locales et mobilise les communautés pour construire l'infrastructure, les réseaux et les entreprises, au niveau local.

Aminata Traoré, qui réproche l'économie néo-libérale, la gouvernance antidémocratique et la dépendance des bailleurs de fonds, organise le Forum pour l'Autre Mali et est coordinatrice associée au sein du Réseau International pour la Diversité Culturelle. Elle représente une voix africaine puissante dans les débats internationaux sur la justice sociale et les droits de l'homme. Elle a publié plus de 50 livres et articles et se distingue particulièrement par son talent pour mettre les idées en pratique aux niveaux local et mondial.

Ce Prix Prince Claus rend hommage à Aminata Traoré pour le rôle moteur aussi audacieux que visionnaire qu'elle joue afin de donner aux communautés les moyens de trouver les solutions en eux-mêmes et dans leur culture.

## Informe del Comité Premios Príncipe Claus 2004

### *Los Premios*

Cada año, en el mes de diciembre, tiene lugar el acto de presentación de los Premios Príncipe Claus en el Palacio Real de Amsterdam. Estos premios se conceden a personas, grupos, organizaciones o instituciones por sus destacadas aportaciones al campo de la cultura y el desarrollo y concuerdan con el foco de interés de la Fundación Príncipe Claus. El Gran Premio, dotado con 100.000 euros es concedido al laureado en el Palacio Real en presencia de miembros de la Familia Real y de una audiencia de 400 invitados de todo el mundo. Los Premios dotados con 25.000 euros son concedidos a los galardonados el mismo día por los embajadores de los Países Bajos en sus respectivos países.

### *Procedimientos*

Como paso previo a la selección de laureados la Fundación Príncipe Claus se pone en contacto con un grupo de expertos en los terrenos relevantes a la misión de la cultura y desarrollo de la Fundación, quienes cada vez varían, así como con colegas y cooperantes de la Fundación y les pide que propongan posibles candidatos y participen dando sus puntos de vista y opiniones con respecto a dichos candidatos nominados.

Las nominaciones para los Premios 2004 fueron propuestas a la Fundación en el mes de abril y se pidieron segundas opiniones a asesores de la red de la Fundación. En una primera reunión del Comité de Premios Príncipe Claus 2004, celebrada del 2 al 3 de junio, se elaboró una lista de las propuestas que habían sido recibidas y sometidas a examen por los miembros de la directiva de la Fundación. Se llevó a cabo un examen posterior de la pequeña lista de candidatos y el Comité se volvió a reunir el 5 y el 6 de agosto con el fin de elaborar la lista definitiva de candidatos propuestos para los Premios Príncipe Claus 2004.

### *Criterios y consideraciones*

Los Premios Príncipe Claus se conceden a artistas e intelectuales de todo el mundo, pero en especial de África, Asia, América Latina y el Caribe por sus destacados logros en el campo de la cultura y el desarrollo.

La calidad de la obra del laureado es *sine qua non* para la obtención de un Premio Príncipe Claus, calidad la cual se evalúa teniendo en cuenta el contexto personal y profesional del candidato. Otro criterio decisivo es el efecto positivo que ejerce el trabajo del laureado sobre un campo cultural y social más amplio. Se da gran importancia al hecho de tender puentes y crear vínculos comunes entre las diferentes culturas o corrientes culturales.

Los Premios Príncipe Claus reconocen las cualidades artísticas e intelectuales hoy vigentes y tienen como objetivo proporcionar apoyo a la experimentación, valorar la audacia y la tenacidad, dar legitimidad, tener influencia y ser inspiración para otros.

### *Política*

La Fundación Príncipe Claus tiene un amplio concepto de cultura la cual da cabida a todo tipo de disciplinas artísticas e intelectuales, la transmisión de cultura, educación y medios de comunicación. Se ha puesto gran interés en el ámbito de las artes aplicadas y se da mucha atención a terrenos como el del deporte, la ciencia y la tecnología que interactúan y tienen gran impacto en el campo de la cultura.

La "interculturalidad" ocupa lugar prominente en la agenda de la Fundación y hay un

fuerte interés en los léxicos y lenguas vernáculas que se convierten en lenguajes universales y se transmiten de una cultura a otra.

A la Fundación le agrada que la sorprendan. Además de centrarse en áreas específicas, la Fundación persigue la innovación y la experimentación entre las numerosas iniciativas culturales de todas las partes del mundo. La Fundación acoge propuestas de todos los campos culturales y de cada área que tenga potencial.

La Fundación sigue estando interesada en temas que figuraron en años anteriores como es el de Creando Espacios de Libertad, que centra la atención en las maneras por las cuales artistas y pensadores encuentran métodos para expresar opiniones discrepantes. La Fundación Príncipe Claus tiene como objetivo ofrecer protección a la cultura en aquellos lugares donde se vea amenazada.

Asimismo la Fundación sigue interesada en explorar las “zonas de silencio”. El contacto con estas áreas es limitado debido a que la Fundación no tiene apenas acceso a las plataformas de intercambio a través de las cuales ellas se comunican.

#### *Los Resultados Positivos del Asilo Político y la Emigración*

Para su programa de premios del 2004, la Fundación Príncipe Claus buscaba ejemplos de efectos positivos de la emigración y de asilo político: ¿qué aportan los emigrantes a su nuevo entorno? ¿qué traen de sus países de origen? ¿qué nuevas perspectivas adquieren a través de la reubicación? A menudo a la emigración y al asilo político se les atribuyen connotaciones negativas que suelen asociarse con la desintegración, el malestar social, la criminalidad y con otros factores sociales problemáticos. Sin embargo, la emigración y el asilo político se han dado en todas las épocas y muchas veces han sido los agentes de una regeneración cultural y social positiva. La ciudad de Amsterdam floreció económicamente, y por lo tanto también en sentido cultural, en gran parte debido a la inmigración que se produjo en el año 1585 cuando los judíos huyeron desde Amberes de la Inquisición española.

La exposición en la Alemania nazi de 1937 titulada *Entarte Kunst* se convirtió en símbolo de la opresión a los artistas modernos y muchos de ellos tuvieron que huir del país y buscar asilo político en los Estados Unidos. Pintores como Chagall y Mondriaan también buscaron refugio en los Estados Unidos. Su llegada dio un impulso creativo a su nueva patria, ofreciéndoles posibilidades para desarrollar su trabajo. El artista alemán Max Beckmann realizó su mejor obra en Amsterdam, donde halló asilo político en la década de los años 30. También en su caso, de una situación trágica surgió una mayor creatividad en el país de acogida.

En el mundo todavía se dan problemas parecidos: dictadores que obligan a sus mejores ciudadanos a salir del país y millones de personas que se dispersan debido a las guerras o a la pobreza. Todos los continentes experimentan el fenómeno de la emigración y el asilo político, en algunos a gran escala. Los países occidentales actualmente están cerrando sus fronteras por temor a nuevas influencias culturales y religiosas. La “Fortaleza Europa” corre el peligro de convertirse en una penosa realidad y los europeos no se han dado suficientemente cuenta de que la mayoría de refugiados viven en otras partes del mundo: los afganos en Irán, los sudaneses en Uganda y en Chad, los zimbabuenses en Sudáfrica y los iraquíes en Jordania.

La emigración puede llevar a la diversidad y a la transmisión culturales: músicos reunidos que desarrollan nuevos estilos, escritores que publican sus experiencias, cineastas que documentan sus antiguas y sus nuevas vidas. Un emigrante puede convertirse en estrella y lanzar tendencias culturales innovadoras en su nueva patria. Muchas puertas y ventanas se abren de par en par: pueden causar una sequía, pero lo que es fundamental, traen un muy necesario aire fresco.

## El Gran Premio

Mahmoud Darwish (Palestina)

El Gran Premio Príncipe Claus 2004 es para Mahmoud Darwish, un poeta de relevancia universal. Darwish es un escritor que se formó en el crisol de la inmigración y el asilo político y que evoca fuertemente sus experiencias en una prosa y una poesía que trasciende el tiempo y el espacio y que está inspirada en la memoria colectiva de la pérdida y de la nostalgia, expresando la interacción del trauma y el anhelo de paz.

Nacido en Palestina en 1942, tuvo que padecer dos violentas expulsiones y pasó más de 26 años en el exilio, en Jordania, Líbano, Chipre, Túnez y Francia, antes de poder instalarse en Ramala, donde reside actualmente. La muy aplaudida publicación *Leaves of Olive (Hojas de olivo)* salió a la luz en 1964. Su poesía muestra la pugna por querer afirmar el sentido de pertenencia y de identidad y su obra maestra en prosa, *Memory For Forgetfulness (1982) (Memoria para el olvido)*, es un marcado reflejo de la experiencia del exilio forzado.

Mahmoud Darwish ha publicado más de 30 libros de poesía y de prosa y su obra ha sido traducida a 35 lenguas. Él es el editor y fundador de la muy prestigiosa revista literaria *Al-Karmel* que fomenta el debate intercultural sobre temas intelectuales y que conecta además a los escritores árabes con la comunidad literaria internacional.

La Fundación Príncipe Claus distingue a Mahmoud Darwish por sus extraordinarios logros literarios y honra la valentía de los artistas emigrados que luchan por el derecho a la libertad de imaginación y de expresión cultural.

## Nueve Premios Príncipe Claus

### Jawad Al Assadi (Irak)

Jawad Al Assadi (Irak, 1947) es un destacado director de teatro en el mundo árabe.

Tiene una visión innovadora del teatro y vuelca su energía en la formación de jóvenes actores empleando un estilo único en la dirección de las obras de teatro de una amplia gama de dramaturgos árabes como Saádallah Wanoos, Moueen Bessissou y Mahmoud Diab, así como también de obras de Genet, Chejov y Brecht. Ha escrito poesía, ensayos sobre teatro y estudios sobre los ensayos teatrales, además de otras obras que han sido traducidas al inglés, al ruso y al francés y entre las que figuran *Forget Hamlet*, (*Olvídese de Hamlet*) *The Bench (El tribunal)* y *Women of War (Mujeres en guerra)*.

Jawad Al Assadi pasó 25 años como exiliado en distintos países árabes, donde trabajaba con grupos de teatro y de actores y donde contribuyó al desarrollo del pensamiento progresista y al diálogo en la región. Aunque gran parte de la muy admirada obra la ha realizado en el exilio, recientemente ha regresado a Irak donde está dando un nuevo impulso y apoyo a las actividades culturales que pasan por circunstancias difíciles. Este premio quiere distinguir los grandes esfuerzos de Jawad Al Assadi por fomentar la creatividad cultural.

### Tin Moe (Myanmar/Birmania)

Tin Moe es un poeta muy apreciado y un activista literario. Nació en Birmania en 1933 y su primer libro, *The Lantern (La linterna)* publicado en 1965, ganó el Premio Nacional de Literatura para la Poesía. Fundó una biblioteca en su pueblo, enseñó lengua y literatura birmana, fue editor de poesía para el *Ludu Daily Newspaper* y participó en la producción de libros de texto y de literatura infantil. Se integró al movimiento pro democracia en 1988 y siguió escribiendo a pesar del gran riesgo que ello entrañaba, convirtiéndose en la voz del pueblo.

Tin Moe ha publicado más de 30 libros y ensayos que son muy respetados pero que, sin embargo, en su propio país están prohibidos. Después de haber pasado diferentes periodos en la cárcel, en 1999 le obligaron a salir al exilio y desde allí ha seguido escribiendo y produciendo programas de literatura para Radio Free Asia. Los poemas de Tin Moe circulan en redes pro democracia y han quedado incrustados en las paredes de las celdas de los presos.

El Premio Príncipe Claus distingue a Tin Moe por sus extraordinarios logros literarios y por su papel en mantener la cultura como fuente de fortaleza, de inspiración y de identidad.

### Ivaldo Bertazzo (Brasil)

Ivaldo Bertazzo (Brasil, 1949) es coreógrafo y terapeuta y ha iniciado un proyecto de formación para bailarines poco habitual que hace que los jóvenes se sientan motivados a explorar su identidad y a desarrollar la integración psicofísica. Fundador de la Escuela para la Reeducción del Movimiento, en 1976 lanzó el concepto de 'ciudadanos danzantes' con el fin de aumentar la participación de personas no profesionales. Además de expandir la influencia de la danza y el movimiento, actualmente trabaja con grandes grupos de unos 60 a 120 jóvenes procedentes de las favelas y se inspira en las diferentes tradiciones culturales tanto del Brasil como de la India. Bertazzo no sólo les da la formación necesaria sino que además también les proporciona educación y asistencia social.

Bertazzo realza el gesto, la conciencia, la concentración y la comunicación que quedan expresadas en excepcionales actuaciones públicas, las cuales celebran el movimiento y la música y que son muy aplaudidas debido a su belleza y su vitalidad. La idea de que el cuidado del cuerpo y del espíritu a través de la danza estimula la confianza, la disciplina y el respeto hacia los demás la transmite también mediante lecturas, simposios y de un libro, *Space and*

*Body – Re-education Movement Guide*. El Premio Príncipe Claus homenajea a Ivaldo Bertazzo por crear estos programas innovadores que hacen que la gente joven entre en contacto con su propio potencial y por estimular la creatividad cultural la cual proporciona oportunidades a individuos y comunidades.

### Federación de Tiro con Arco de Bután (Bután)

La Federación de Tiro con Arco de Bután se encarga de proteger y promover una tradición muy viva en la cultura de Bután. Los orígenes locales del tiro con arco se remontan a los tiempos de Buda y son el resultado del talento físico, las influencias espirituales y el ejercicio mental.

Hay torneos a todos los niveles, a nivel local y a nivel nacional, ocupando el tiro con arco un lugar prominente en el entorno social de Bután. Forman parte de la experiencia deportiva los preparativos tradicionales, los códigos de conducta y las ceremonias de actuación, así como también el canto, el baile y el festejo. Tanto compiten los hombres como las mujeres y por parte del público se da una participación muy activa que se manifiesta a través de los comentarios de las mujeres respecto a la actuación de los arqueros.

Los miembros de la Federación de Tiro con Arco del Bután, una federación creada en los años 70, son quienes se encargan de garantizar el alto nivel de calidad y formación, así como también de organizar la participación a nivel nacional e internacional en los numerosos torneos. La Federación está totalmente a cargo de miembros voluntarios y es su compromiso lo que fortalece y genera la renovación de esta tradición deportiva única. Este primer Premio Príncipe Claus a Bután distingue a los miembros de la Federación de Tiro con Arco de Bután por su papel en mantener y desarrollar el tiro con arco como una forma de expresión dinámica de los valores culturales locales.

### Halet Çambel (Turquía)

Eminente académica y experta en la arqueología de la península de Anatolia, Halet Çambel (nacida en Alemania en 1916) es famosa por dirigir excavaciones con el fin de salvar yacimientos allí donde el patrimonio se ve en peligro y utiliza para ello la restauración de piedra, garantizando que el patrimonio cultural de importancia de Turquía tenga una conservación adecuada. Çambel fundó la Cátedra de Arqueología de la Prehistoria en la Universidad de Estambul y ha enseñado e inspirado a generaciones de estudiantes. Ella fue pieza clave en la protección de un poblado de casas turcas únicas y recientemente ha inaugurado una Casa de Arte y Cultura donde tienen lugar conciertos, exposiciones y otras actividades culturales. Su riguroso academicismo, su compromiso con la cooperación internacional y el entusiasmo por la investigación innovadora son aspectos muy valorados tanto en Turquía como en el resto de la comunidad internacional.

Sus numerosas publicaciones (desde 1938), programas de televisión, documentales y el primer museo de la antigüedad al aire libre en el yacimiento Karatepe-Aslantaş figuran entre sus contribuciones al conocimiento y la accesibilidad de las civilizaciones y las riquezas históricas que posee Turquía. El Premio Príncipe Claus distingue a Halet Çambel por su dedicación académica y por el importante papel que ha desempeñado en la expansión de las posibilidades de una interacción entre el pueblo y su herencia cultural.

### Omara Khan Massoudi (Afganistán)

Gracias a su extraordinaria dedicación profesional y a su valentía, Omara Khan Massoudi (Afganistán, 1948) ha preservado algunos de los tesoros culturales más bellos del mundo. Cuando el Museo de Kabul fue bombardeado y saqueado en 1993, fue él quien inspiró a los demás miembros de la dirección del museo a que le ayudaran en las tácticas evasivas para

salvaguardar todo cuanto fuera posible y en calcular y registrar los daños. Omara Khan Massoudi fue el responsable directo de haber conservado buena parte de las colecciones únicas que quedan en el museo, pero eso a costa de arriesgarse muchísimo para que las piezas más importantes pudieran ser preservadas, ya que tuvo que sacar de manera secreta alguna de ellas a lugares seguros o camuflar otras.

Después de 25 años al servicio de la institución, Omara Khan Massoudi ha sido nombrado recientemente (AÑO) director del Museo de Kabul y continúa en su infatigable empeño en rehabilitar el edificio del museo y en restaurar sus colecciones, así como también en prevenir el pillaje de importantes yacimientos históricos y culturales de Afganistán.

Su obra hace hincapié en la importancia que hoy se da a la protección de la herencia cultural en el mundo, la cual se ve seriamente amenazada por el creciente número de guerras y desastres, y en salvaguardarla en beneficio de futuras generaciones. El Premio Príncipe Claus distingue a Omara Khan Massoudi por su valentía y su compromiso permanente en la defensa y promoción de la cultura en las circunstancias más extremas.

#### Memoria Abierta (Argentina)

Memoria Abierta es una alianza de siete organizaciones de derechos humanos que fueron creadas con el objetivo de ayudar a las víctimas del terrorismo de Estado en Argentina entre los años 1974 y 1983. Su trabajo se basa en el reconocimiento de la importancia que tiene la memoria en la rehabilitación de comunidades que han pasado por experiencias traumáticas. La alianza ha creado un archivo de más de 20.000 documentos y fotografías, otro archivo oral que contiene más de 260 testimonios individuales de víctimas, de activistas y de exiliados y ha localizado los lugares que el Estado usaba para la detención, la tortura y el asesinato de ciudadanos. También ha grabado una exposición virtual en CD-rom de los archivos y ha creado material de enseñanza que se usa mucho en escuelas primarias y secundarias. Como miembro fundador de la Coalición Internacional de Museos de la Conciencia, una de las prioridades que se ha fijado Memoria Abierta es la de crear una institución permanente para esta herencia nacional.

A través de su red para la reconciliación y la democracia, Memoria Abierta destaca las consecuencias que tiene la violación de derechos para la sociedad y contribuye a la reconstrucción de la identidad promoviendo la concientización entre las nuevas generaciones. El Premio Príncipe Claus rinde tributo a Memoria Abierta por su importante labor dentro del contexto cultural de Latinoamérica y del mundo entero.

#### Farroukh Qasim (Tajikistán)

Farroukh Qasim (Tajikistán, 1948) ha llevado la renovación al teatro en Tajikistán por medio de su enfoque de la reelaboración creativa de un repertorio ecléctico. Él es un actor destacado que empezó a dirigir en los años 70 haciendo fuertes críticas al sistema totalitario, las cuales le llevaron al exilio interior. Con la liberalización habida en los años 80 formó un compañía teatral e inició una etapa de vigorosa producción.

Farroukh Qasim se inspira en muchas culturas y adapta con gran facilidad métodos y conceptos a los que da una nueva interpretación añadiendo nuevos personajes. Qasim ha puesto en escena representaciones que están basadas en fuentes tan distintas como los textos rumi, zoroástricos o del Corán, o en los textos místicos sufi y en obras de teatro de Molière y de Bulgakov, como por ejemplo un *Rey Lear* tajik que incorpora versos persas del siglo X.

En su estudio imparte clases a jóvenes actores y directores y hace giras periódicas con el teatro Akhorun por Oriente Medio y también por Europa del Este y del Oeste. El Premio Príncipe Claus distingue a Farroukh Qasim por sus aportaciones creativas a las artes escénicas y a la literatura en Tajikistán.

#### Aminata Traoré (Mali)

Aminata Traoré (Mali, 1947) es una activista socio-cultural que pone el énfasis en la interrelación existente entre la economía, la política y la cultura. Doctora en Psicología social y en Psicopatología, ella fue miembro fundador del African Women for Research and Development (Mujeres Africanas para la Investigación y el Desarrollo) a la vez que consultora para muchas organizaciones de desarrollo. Creó asimismo un centro cultural de formación en Mali, dio estímulo a las actividades del sector textil y del diseño y durante un corto periodo fue Ministra de Turismo y Cultura de Mali.

Traoré da la primacía al trabajo más directo en los barrios urbanos pobres y enfatiza la autosuficiencia, las habilidades y los materiales locales movilizándolo a las comunidades para la creación de una infraestructura, de redes y de empresas locales.

Crítica de la economía neoliberal, de la mala gobernación y de la dependencia de los donantes, Aminata Traoré coordina el Forum for Another Mali (Foro para Otro Mali) a la vez que es coordinadora asociada en la International Network for Cultural Diversity (Red Internacional para la Diversidad Cultural). Ella participa de manera activa en los debates internacionales sobre una globalización alternativa que se fundamenta en la creatividad cultural y política. Ha publicado más de 50 artículos y libros y se destaca por llevar las ideas a la práctica a nivel local y global.

El Premio Príncipe Claus distingue a Aminata Traoré por ser líder audaz y con visión, capaz de proporcionar empoderamiento a las comunidades con el fin de que encuentren las soluciones dentro de sí mismos y de su cultura.

The 2004 Prince Claus Awards Committee

*From left to right* Goenawan Mohamad, Farida de Bruin-Derakhshani (Secretary to the Committee), Sadik Jalal al-Azmi, Claudia Roden, Niek Biegan (Chairperson of the Committee), Pedro Pimenta, Aracy Amaral, Mick Pearce and Els van der Plas (Director of the Prince Claus Fund)  
Photo by Linda van der Gaag



## Contributing Authors

*Anna Allott*, lecturer in Burmese language and literature (1954-1990), is presently Senior Research Associate at the School of Oriental and African Studies, University of London. She was Honorary Secretary of the Britain-Burma Society UK, 1980-1996. Her publications include works on Burmese literature, grammar and lexicography, modern prose and the Burmese short story, as well as numerous translations. She is editor of *Inked Over, Ripped Out: Burmese Storytellers and the Censors* (1993).

*Cengiz Bektaş* is an architect (Munich Technical University). In 1960 he was appointed chief of the Bureau of Architecture at the Middle East Technical University. He established his own practice in 1963 and has won many awards for architectural design both in Turkey and in Germany. Moving to Istanbul in 1979, he devoted his research to neighbourhood planning, democratic participation and environmental issues. He received an award from the Çukurova Culture and Art Foundation in 1992 and, in 2001, he received the Aga Khan award.

*Niek Biegman* is a photographer, orientalist (Arabic and Turkish, Leiden University) and until recently a diplomat. He joined the Dutch Foreign Ministry in 1963, served as Ambassador in Cairo, Director-General for International Co-operation, and Permanent Representative at the UN and NATO. From 2002 to 2004 he was the NATO Ambassador in Macedonia. He has published photo books on Egypt, Amsterdam, New York and Haiti, and is preparing others on Oil Wrestlers in Macedonia and Sufi ritual in Macedonia and Egypt.

*Nancy Hatch Dupree* first went to Afghanistan in 1962 where she began a lasting devotion to its history and culture, mirroring that of her archaeologist husband, Louis Dupree. Her publications include *An Illustrated Guide to the National Museum of Afghanistan* (1974). She was a founding member of the Society of Afghanistan's Cultural Heritage (1994) and is now associated with the ACBAR Resource and Information Centre, with offices in Peshawar and Kabul.

*Elena Edgar* completed her doctorate on social and cultural interactions, in the Central Asian republics of the former Soviet Union, between traditional Sunni Moslem culture and European influences. She has taught at the State Institute of Fine Arts in Tajikistan, and her post-graduate studies in Moscow, were on the role of culture in social development and the way culture reflects social change. She was head of the news agency Interfax in Dushanbe and a BBC stringer in 1990-1993, also later working with the BBC World Service in London.

*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. 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 and Vice-President of the Equal Treatment Commission. She is Vice-President of the Board of OPTA, Chairperson of the Board of Amnesty International in the Netherlands, and of the Foundation for Legal Cooperation in the Netherlands and Suriname. In 2004, she became Chairperson of the Board of the Prince Claus Fund.

*Horacio González* is a lecturer in the history of Argentinian culture in the universities of Buenos Aires, Rosario and La Plata (Argentina) and author of numerous essays on Argentinian intellectual life, including *Restos pampeanos* and *Filosofía de la conspiración*. Holding a doctorate in Social Sciences from the University of São Paulo (Brazil), he is currently Subdirector of the National Library of Argentina, and a member of the Editorial Board of the review *El ojo mocho*.

*Elias Khoury* is a Lebanese novelist and essayist. He is the director-editor in chief of the 'Mulhak', the literary supplement of the daily *AN-Nahar* in Beirut, and a Global Distinguished Professor of Arabic and Comparative Literature at New York University. Khoury has published eleven novels, four books of literary criticism and three plays. A public intellectual, he was the artistic director of the Theatre of Beirut (1992-1998) and co-director of the Ayloul Festival of contemporary arts in Beirut (1997-2001).

*Françoise Pommaret* has been associated with Bhutan for twenty-four years. She has a PhD in Anthropology and a diploma in Tibetan, is the author of several books and articles about Bhutan and Tibet, and is a Research Fellow at the National Centre for Scientific Research, France.

*Ashwani Saith* was born in Delhi, studied for a BA at St. Columba's High School, an MA at St Stephen's College, Delhi, and a PhD in economics at Trinity College, Cambridge. He has taught at the Delhi School of Economics, Faculty of Economics of Cambridge University, Queen Elizabeth House at Oxford University, Erasmus University Rotterdam, and the Centre for Development Studies, Kerala. Since 1982 he has been Professor of Economics at the Institute of Social Studies, The Hague, and since 1995, Professor of Development Studies at the London School of Economics.

*Danilo de Santos Miranda* is a cultural action specialist and regional director of the Social Service of Commerce (SESC) São Paulo. A graduate in Philosophy and Social Sciences, he is vice-president of the Latin America Leisure and Recreation Association, member of the council of the Museum of Modern Art of São Paulo, of the Itaicultural Foundation and of Art for the World, chairman of the board of the World Cultural Forum 2004 and member of the International Institute for Cultural Enterprise/ USA. He has received several awards in recognition of his work for culture.

*Cheick Oumar Sissoko* graduated from the Ecole des Hautes Etudes en Sciences Sociales in History and Film, and in African History and Sociology, before attending a training course at the Ecole Nationale Supérieure Louis Lumière, France. After returning to Mali he worked as a film director at the Centre National de la Production Cinématographique and set up an association of producers, Kora films. *La Genèse* is his fourth feature film after *Nyamenton* (1986), *Finzan* (1989) and *Guimba, un tyran une époque* (1995). He is Mali's Minister of Culture.

## Ceremonies

The Principal 2004 Prince Claus Award was presented by HRH Prince Johan Friso van Oranje-Nassau on 1 December 2004 at the Royal Palace in Amsterdam, Netherlands

The nine 2004 Prince Claus Awards were presented in the laureates' countries by

Mr. M. de la Bey, Netherlands Ambassador to Afghanistan  
Mr. R.J. van Houtum, Netherlands Ambassador to Argentina  
Ms. C. Keizer, Consul General of the Netherlands in Thimpu, Bhutan  
Mr. R.H. Meys, Netherlands Ambassador to Brazil  
Mr. B.O.J.R. Glaubitz, Consul General of the Netherlands in São Paulo, Brazil  
Mr. E.F.Ch. Nieve, Netherlands Ambassador to India  
Mr. T. Reintjes, Netherlands Ambassador to Iraq  
Mr. Z.E.R.H. Buikema, Netherlands Ambassador to Mali  
Mr. P. van Leeuwen, Netherlands Ambassador to Tajikistan  
Mr. S.I.H. Gosses, Netherlands Ambassador to Turkey  
Mr. B.J. van Eenennaam, Netherlands Ambassador to the United States  
Ms. C. Minderhoud, Consul General of the Netherlands in New York, the United States

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

## The Board of the Prince Claus Fund

*HRH Prince Johan Friso*, Honorary Chairman  
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*Emile Fallaux*, Script-writer and Board member of the Hubert Bals Fund, Rotterdam, The Netherlands  
*Niek Biegman*, Photographer, former Dutch senior representative for NATO, Amsterdam and Janjina, Croatia  
*Judith Belinfante*, Head of Special Collections, Library of the University of Amsterdam, The Netherlands  
*Karim Traïdia*, Film director, Haarlem, The Netherlands  
*Peter Geschiere*, Cultural anthropologist, Amsterdam, The Netherlands

## The 2004 Prince Claus Awards Committee

*Niek Biegman*, Chairman, photographer, former Dutch senior representative for NATO, Amsterdam and Janjina, Croatia  
*Aracy Amaral*, Art historian, art critic and curator, São Paulo, Brazil  
*Sadik Jalal Al-Azm*, Philosopher, Damascus, Syria  
*Goewan Mohamad*, Journalist and poet, Jakarta, Indonesia  
*Pedro Pimenta*, Filmmaker, Maputo, Mozambique/Johannesburg, South Africa  
*Claudia Roden*, Food expert/historian, London, UK/Egypt  
*Mick Pearce*, Architect, Harare, Zimbabwe/Melbourne, Australia

Secretary to the Committee  
*Fariba de Bruin-Derakhshani*

## The Office of the Prince Claus Fund

*Els van der Plas*, Director  
*Geerte Wachter*, Exchanges and Publications Policy Officer  
*Vivian Paulissen*, Activities Policy Officer  
*Caro Mendez Nelson*, Network Coordinator Policy Officer  
*Marlous Willemsen*, Cultural Emergency Response Policy Officer  
*Fariba de Bruin-Derakhshani*, Awards Policy Officer  
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*Christine Wagner*, Press and Publicity  
*Charlotte van Herwaarden*, Assistant to the Director  
*Cora Taal*, Secretary to the Board and Office Management  
*Linda van der Gaag*, Assistant to the Policy Officers  
*Mette Gratama van Andel*, Assistant to the Awards  
*Noura Habbab*, Office Assistant  
*Sonja Rambharse*, Secretary Assistant  
*Frans Bijlsma*, Documentalist, Volunteer  
*Marianne de Moor*, Documentalist, Volunteer  
*Leoni Zitman*, Documentalist, Volunteer

## Prince Claus Fund

The Prince Claus Fund is a platform for intercultural exchange. Working with individuals and organisations that are mainly located in Africa, Asia, Latin America and the Caribbean, the Fund organises activities and publications on contemporary themes in the field of culture and development. The Prince Claus Awards form part of this policy.

## Fondation Prince Claus

La Fondation Prince Claus est une plateforme d'échanges inter-culturels. Elle travaille en partenariat avec des personnes et des organisations d'Afrique, d'Asie, d'Amérique latine et des Caraïbes, et réalise des activités et des publications sur des thèmes contemporains, dans le domaine de la culture et du développement. Les Prix Prince Claus participent à cette stratégie.

## Fundación Príncipe Claus

La Fundación Príncipe Claus es una plataforma para el intercambio intercultural. Colabora con personas y organizaciones de África, Asia, América Latina y el Caribe en la realización de actividades y para publicaciones que enfocan, con criterios contemporáneos, temas relacionados con el terreno de la cultura y el desarrollo. Los Premios Príncipe Claus forman parte de esta política.

## Prins Claus Fonds

Het Prins Claus Fonds is een platform voor interculturele uitwisseling. In samenwerking met personen en organisaties in Afrika, Azië, Latijns-Amerika en de Caraïben realiseert het Fonds eigentijdse activiteiten en publicaties op het gebied van cultuur en ontwikkeling. De Prins Claus Prijzen maken deel uit van dit beleid.

# Laureates of the Prince Claus Fund 2003-1997

The Principal 2003 Award for 'The Survival and Innovation of Crafts' went to *Wang Shixiang*, PR China

Further 2003 Awards went to  
*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* on the theme of Survival and Innovation of Crafts.

The Principal 2002 Award for 'Languages and transcultural forms of expression' went to *Mohamed Chafik*, Morocco

Further 2002 Awards went to  
*Marcelo Arauz Lavadenz* Bolivia  
*Ali Ferzat* Syria  
*Ferreira Gullar* Brazil  
*Amira Hass* Israel  
*Lembaga Kajian Islam dan Sosial (LkiS)* Indonesia  
*Youssou N'Dour* Senegal  
*Virginia Perez-Ralton* Costa Rica  
*Walter Tournier* Uruguay  
*Wu Liangyong* PR China

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

The Principal 2001 Award went to:  
*The Summer Carnival Foundation*, Netherlands  
Artist and designer *Peter Minshall*, Trinidad, for building intercultural bridges through carnival.

Further 2001 Awards went to  
*Chris Abani* Nigeria/USA  
*Duong Thu Huong* Vietnam  
*Jahan-e Ketab* Iran  
*Samuel Fosso* Central African Republic  
*Mehri Maftun* Afghanistan  
*Antoun Maqdesi* Syria  
*Ibrahim Salahi* Sudan/UK  
*Elena Rivera Mirano* Philippines  
*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 Principal 2000 Award went to three 'Urban Heroes':  
*Jaime Lerner* Brazil  
*Viva Rio* Brazil  
*Francisco Toledo* Mexico

Further 2000 Prince Claus Awards went to  
*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 Seregeldin* Egypt

The 2000 Prince Claus Awards performance was a performance and a film on the theme of urban heroes by *Wu Wenguang*

The Principal 1999 Award for 'Creating Spaces of Freedom' went to  
*Fellag* France/Algeria  
*Vitral* Cuba  
*Al-Jazeera* Qatar

Further 1999 Prince Claus Awards went to  
*Patrick Chamoiseau* Martinique  
*Paulin J. Hountondji* Benin  
*Pepetela* Angola  
*Cildo Meireles* Brazil  
*Dessalegn Rahmato* Ethiopia  
*Juana Marta Rodas* and *Julia Isídrez* Paraguay  
*Claudia Roden* UK/Egypt  
*Cheick Oumar Sissoko* Mali  
*Tsai Chih Chung* Taiwan  
*Ken Yeang* Malaysia

The 1999 Prince Claus Awards speech was delivered by *Albie Sachs* South Africa

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

The Principal 1998 Award for 'The Art of African Fashion' went to  
*Alphadi Niger*, *Oumou Sy* Senegal  
*Tetteh Adzedu* Ghana

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  
*Rogelio Salmons* Colombia  
*Kumar Shahani* India  
*Tian Zhuang Zhuang* PR China  
*Nazek Saba-Yared* Lebanon

The 1998 Prince Claus Awards speech was delivered by *Carlos Fuentes* Mexico

The 1998 Prince Claus Awards performance was an *African Fashion show*

The Principal 1997 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  
*Malangatana Valente Ngwenya* Mozambique  
*Joseph Hanson Kwabena Nketia* Ghana  
*Sardono W. Kusumo* Indonesia  
*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* USA/Ghana and *Yvonne Vera* Zimbabwe

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Carlinhos Brown's life and music exemplify the positive results of asylum and migration. In 2003, he released the album *Carlito Marrón*. Carlito Marrón is the second heteronym chosen by that boy who was born in Bahía in the early sixties. He explains that Salvador de Bahía, where he lives, is 'a meeting point in the world, because here there is a convergence of slave trafficking, the Dutch invasion and Yorubas, Angolans, Jejes, Fon, Marrín, Abakuá... As well as the Saxons, Iberians, Lebanese and people from throughout the world.' His music is 'a way of telling people my influences from the chanchada and the rumberos. I have roots from several parts of the world...' He has even invented 'portuñol', a way of expressing himself through a mixture of languages. *Carlito Marrón* shows the incredible musical plurality of Carlinhos Brown, who mixes Brazil, Cuba, Africa and Spain with that avalanche of ideas that characterise the Bahian.

'Revolution destroys, evolution builds,' says Carlinhos. 'We do not want paternalism, we desire social urgency. Food handouts or learning how to grow our own? Learn and pass on that knowledge so that everyone benefits. Mankind needs to dance together, to dance forever.' His latest album *El milagro de Candeal*, is also more than just a collection of great songs. It is the exemplary statement of how music and solidarity can go hand in hand and can also make us enjoy, learn and dance.

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