



C

Fonds

Prins Claus Fonds voor
Cultuur en Ontwikkeling

Prince Claus Fund for
Culture and Development

prince
MM
claus
X
awards



**PRINCE
CLAUS
AWARDS
2010**





Dinh Q. Lê, *From Vietnam to Hollywood*
series, 2006, C-print and linen tape,
100 x 170 cm
Photo © Dinh Q. Lê

Foreword

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

One of the driving motivations for Prince Claus's work in the field of international co-operation was his personal experience of, and deep respect for, the diverse interpretations of reality created by people in different parts of the world. His belief that people develop themselves is intrinsically related to the idea that people construct their own realities based on their experiences, knowledge and information. And his emphasis on culture's role in development recognised the fact that cultural productions are authentic manifestations of local conceptions and critiques of reality.

The way we perceive reality is changing. Today's technological advances enable vastly increased access to information for many people. Twitter, sms, video conferencing, social networks and online databases provide 24/7 access to an unprecedented variety of information from every corner of the globe. Thus reality is not only recorded and shared continuously, it is also perceived and judged by an immeasurably expanded audience, who are rarely presented with the context in which the images and manifestations of 'reality' are unfolding.

Defining 'reality' becomes increasingly difficult. Not least because our (digital) means of recording reality allow easy manipulation, thus blurring what are real observations and projected images of reality. The virtual world in which many people are spending an increasing percentage of their work and private life adds to the redefinition of what we actually mean by reality.

These developments force us to change the way we look, read, judge, filter and assess information. For more comprehensive and reliable understandings we need to listen to the voices of people with not only deep knowledge of the local realities but also the ability to examine it fully and express it clearly. The Prince Claus Fund's theme for 2010, *Frontiers of Reality*, seeks to highlight the achievements of those who devise innovative means of revealing and challenging the conventions and obstacles that restrict ways of seeing the world as it is.

Cultural products and activities give uniquely eloquent form and expression to people's realities. From our earliest years, perceptions of reality enter our minds through stories and images. Journalists' writings and documentary films show us real places and events. Theatre, film, music and dance enable us to share by drawing us into imaginatively transposed experience. Visual arts place us in new landscapes and suggest altered perspectives. Cultural productions provide knowledge of things beyond our direct experience and offer profound insight into others' lives. They offer a depth of communion – seldom possible in any

other way – with people who are outside our ‘comfort zone’, with those who are silenced or marginalised, and with those offering new possibilities and solutions.

This year the Prince Claus Awards honour cultural practitioners whose work significantly changes our notions of reality, thereby contributing to greater human understanding. The 2010 Principal Prince Claus Laureate is Barzakh Editions, a publishing house based in Algeria, a country whose reality was little known beyond media images of conflict and crisis. Sofiane Hadjadj and Selma Hellal set up Barzakh Editions and have overcome numerous obstacles in order to illuminate and give voice to Algerian realities, and thereby rectify misconceptions and expand intercultural understanding.

Each of the 2010 Prince Claus Laureates creates work that takes us beyond conventions and dogmas. Their achievements demonstrate the role of art and scholarship in transforming us, exposing us to alternate experiences of reality, and nurturing our capacity to live together in mutual respect and peace.



HRH Prince Friso and HRH Prince Constantijn
Photo © Capital Photos

Still from Jia Zhang-Ke's film,
Still Life, 2006
Photo courtesy Jia Zhang-Ke





Contents

- 6 *Foreword*
by HRH Prince Friso and HRH Prince Constantijn
Honorary Chairmen of the Prince Claus Fund
- 12 *Introduction*
by Lilian Gonçalves-Ho Kang You, Chair of the Prince Claus Fund
and Els van der Plas, Director of the Prince Claus Fund
- 16 Prince Claus Theme 2010: Frontiers of Reality
- 18 The Never Fixed, the Shades of Meaning
by Sofiane Hadjadj & Selma Hellal
- 22 Prince Claus Laureates 2010
- Principal Prince Claus Award 2010*
- 28 *Barzakh Editions*
Spanning Worlds of Thought and Imagination
by Jean-Luc Nancy
- Ten Prince Claus Awards 2010*
- 42 *Decolonizing Architecture institute*
Design to Unsettle, Liberate and Re-energise
by Ole Bouman
- 50 *Maya Goded*
Mirror, Gaze and Body
by Laura González Flores
- 58 *Jia Zhang-Ke*
An Exemplary Talent
by Tony Rayns
- 66 *Gulnara Kasmaliev & Muratbek Djumaliev*
New Roads, New Realities
by Thomas McEvilly
- 74 *Kwani Trust*
A Lively Platform for Literary Creativity
by Kimani Njogu
- 10 2010 Prince Claus Awards

- 82 *Dinh Q. Lê*
Of War and Peace
by Moira Roth
- 90 *Ana Maria Machado*
Simple but Never Simplistic: Writing the Very Best Books for Children
by Patricia Aldana
- 98 *Mehrdad Oskouei*
The Labyrinth of Simplicity
by Nasser Fakouhi
- 106 *Yoani Sánchez*
A Heroine of Freedom of Expression
by Rosental Calmon Alves
- 114 *Aung Zaw*
A Stubborn Champion of Truth, Independent Thought and Democracy
by Roby Alampay
- 122 Contributing Authors
128 Awards Policy and Procedures
130 Awards Committee 2010
134 Ceremonies
136 Laureates Prince Claus Fund 2010 – 1997
139 *In Memoriam*
142 Acknowledgements
144 The Prince Claus Fund

Introduction

*by Lilian Gonçalves-Ho Kang You, Chair of the Prince Claus Fund
and Els van der Plas, Director of the Prince Claus Fund*

In essence culture is about who we are and development is about making our lives better. The Prince Claus Fund is dedicated to the support of individuals and activities that are central in this process. Among the Fund's diverse actions, the Prince Claus Awards programme is pivotal because it honours leaders and role models and their seminal impact in the field of culture and development. The Prince Claus Fund developed in 2010 its new Vision for the Future 2011–2015. The policy for the coming years focuses on the cultural activities in the zones of silence, areas and regions where culture is hard to produce and enjoy, and within the special theme of culture and conflict. The Fund formulated that people who are most in need of culture are those in (post-)conflict areas, poor regions, on the run and in exile and under pressure. The Fund wants to seek for beauty in those places, counter cultural conflicts and rescue cultural heritage. And with the Awards it wants to honour special, courageous people who are doing these kinds of actions and activities.

This year laureates are highlighted within the theme *Frontiers of Reality*. Laureates Gulnara Kasmalieva and Muratbek Djumaliev, visual artists based in conflict-torn Kyrgyzstan, offer striking new insights into the social consequences of rapid political change in countries and communities that get little media coverage. Historic and alternative perspectives on Vietnam are investigated with originality and integrity in the artworks of Laureate Dinh Q. Lê. These laureates also contribute significantly through the local art centres they have established.

Mexican Laureate Maya Goded demonstrates that photography, which revolutionised ideas of reality in the 20th century, remains a powerful tool for cultural change in the 21st century. Her work brings us closer to marginalised communities, thereby offering the possibility to reassess prejudices. While photography enables the study of specific moments, film facilitates participation in others' realities by combining the visual with sound, time and motion. This year the Prince Claus Fund honours two filmmakers: from China, Laureate Jia Zhang-Ke whose mastery takes us deep into everyday lives with poetic skill and compassion, and from Iran, Laureate Mehrdad Oskouei whose documentary practice creates intimate testimonies of little-known contemporary Iranian realities.

Palestinian Laureate, the Decolonizing Architecture institute (DAi), focuses on the built environment's impact on perceptions of reality. Their analysis and counter proposals offer groundbreaking urban and design possibilities with architecture that stems from conflict situations.

Courageous individual journalists and bloggers are sometimes able to lift the blinkers imposed by authoritarian political entities. Laureate Aung Zaw is honoured for his dedication to exposing suppressed realities inside Burma, and Laureate Yoani Sánchez is awarded for conveying the difficulties and dilemmas of ordinary daily life in Cuba through her blog.

As well as disseminating information, words can stir our imaginations, and this year literature's role in re-shaping the Frontiers of Reality is celebrated in the work of three laureates. Principal Laureate Barzakh Editions is honoured for creating a bridge between Algeria and the world, giving people a more nuanced understanding of the country and its cultures. Kenyan Laureate the Kwani Trust has broken through numerous barriers to foster new writers and promote poetry and critical debate. And in Brazil, Laureate Ana Maria Machado is honoured for creating stories that appeal to children, excite their imaginations and open their minds to important values and knowledge that will help shape their future worldviews.

The 2010 Principal Prince Claus Award is presented to Barzakh Editions by the Fund's Honorary Chairman HRH Prince Friso on 17 December in the Citizens' Hall at the Royal Palace, Amsterdam. The other ten awards are presented to the laureates by the Dutch Ambassadors in their respective countries. The Fund is indebted to the Ambassadors and their staff for their assistance. We would like to offer special thanks to all those who sent in nominations, to those who provided expert opinions on the candidates, and to the authors of the laudations published in this book. And in particular the Fund would like to express profound gratitude to the esteemed members of the 2010 Prince Claus Awards Committee.

The 2010 Prince Claus Laureates are honoured for their leadership in challenging preconceptions and reshaping the Frontiers of Reality. Each of us contributes and has the responsibility to shape, assess and reconfigure the reality we live in. With the impending implementation of its new action plan – Vision for the Future 2011-2015 – the Prince Claus Fund rededicates itself to supporting and promoting the actions and ideas of the Prince Claus Laureates, past and present, as we seek better understandings and possibilities of the diverse realities in this world.

I had lost
all freedom. I could
not talk. I could
not circulate freely.
This was no life at
all.



Did not have
any political training
but Ho Chi Minh's
picture was in every
classroom. They
said he was a good
guy. They said our
country rich when it
was really poor. I
hate them. Our Sien-
ment was made up
of people who were
not educated.



Đánh thì vẫn học. Còn
lên ở nhà ở phòng học, lời
kêu gọi, chân lập báo cáo
thời giờ chữa trị học sinh.
Cố tế huấn luyện ở nhà các
con đã đến lập học.





I was caught and released seven afterwards. When I was caught on my fourth try, I was put in jail in Bien Hoa for nine months. That was truly horrible, a living nightmare. The Bien Hoa facility is one of no less than 30 reeducation camps and prisons that are found in Dong Nai province.

Children over here don't take care of their parents. In Vietnam, if poor, a person lived with his children; if rich, with only one child, possibly the youngest. Life was much more comfortable if rich because children and grandchildren would take care of you.

My family came to the United States because they wanted to live freedom. They wanted to make a lot of money to help our poor relatives in Vietnam. My mother works (old house, in a land out she sends money to Vietnam.

Not have... training... in every... They... as a good... and... when it... poor. I... Our... made up... called.



Detail of Dinh Q. Lê's installation
Mot Cõi Di Ve (Spending One's Life Trying to Find One's Way Home), 1998
Photo © Dinh Q. Lê

Frontiers of Reality is a crucial theme for contemporary culture and development. Perceptions of reality vary according to our knowledge and the cultural, political and social environment in which we live. In former times, notions of reality were relatively established, stabilised by fixed conventions and perspectives limited by time and distance. Information about events and the impact of discoveries filtered slowly into societies, and the borders and edges of reality altered gradually. Today, new technologies and media provide increased and accelerated access, spreading information quickly and bringing voices from previously isolated or repressed groups. Many new versions of reality are surfacing. It is the collage of this collective experience that really makes our world so we need to assimilate and make sense of these new perspectives.

At the same time, the universal human desire for security and stability tends to resist knowledge that challenges established definitions of reality. Communities and societies develop diverse ways, both subtle and overt, of restricting and limiting alternative views. The drive for dominance and power leads to aggressive and life-threatening control of the frontiers of reality. Discrimination, censorship, criminalisation of expression, media distortion, propaganda, border controls, travel restrictions and militarisation are forms of reality control.

People who work at the Frontiers of Reality, often in difficult or dangerous contexts, are instrumental in bringing attention to different experiences and cultural ideas. Their explorations and practices break through current limits. In selecting the theme Frontiers of Reality, the Prince Claus Fund aims to honour those who open up different perceptions and make significant contributions to the construction of new knowledge, better understanding, empowerment and greater equity – essential factors for local and global development and stability.

**FRONTIERS
OF REALITY**

The Never Fixed, the Shades of Meaning

by Selma Hellal and Sofiane Hadjadj

A spot is moving in the desert, a strange shape with trembling outlines that slithers, weaves its way, winks at us. A man and a woman on a motorbike – an animal, a machine, a meteorite? – they are riding through the burning air – breath, stone, sand – driving towards a border. The man (from northern Algeria) is taking the woman back to her country, Mali, south of the Sahara. Wandering, they met; together, travelling to the burnt horizon, they become one with the elements, brush against reality, appear to escape it and dissolve – maybe – into the light.

The scene is from Tarik Teguia's most recent film, *Gabbla/Inland* (2009), a strong aesthetic proposal providing a remarkable description of the misty, scrambled relationship, *tangent* to reality that we can say inspires us too.

Being a publisher – in a country like Algeria, but maybe anywhere – travelling with and within literature is an activity calling for the cultivation of distance from, even mistrust of, reality; it places us in the in-between – *barzakh* – enabling us to *flee* from it and stay on its ever trembling edge. To flee, not to get away for good – since in day-to-day life we are faced with the real world, have to take decisions, make choices, abide by obligations and compromise – but to escape, escape from the cutting edge of reality (what is reality if not things as they are, devoid of illusion or poetry?), from its rigid, narrow boundaries (any boundary, by definition, implies demarcation, separation, a cutting off).

The *boundaries of reality*, then, are the lines hindering free movement (physical and mental), limits imposed arbitrarily by worldwide geopolitics and by politics, but boundaries are also *frontiers* and they should be, *first and foremost*, the hint of a beyond, of meeting the Other, a bridge, a gangway.

Taking a tangent, then, means breaking out of the framework, somehow resisting the material burden of reality. It involves opening a breach, creating, through books, thought and art, a different movement and language, those of dreams and imagination, revealing the way to return to nomadic life, move around and invent new territories.

Indeed, to the neat, enclosed spaces of the real world and its abruptness, writing prefers the territories of shadow and movement, the 'in-between', faults and crevices, where boundaries can but be porous. Writing takes its source from a land where life and death struggle for an unknown outcome. *Barzakh* is, then, this place, *intranquille* (to use Fernando Pessoa's word) and fertile, where the

author – and his characters – play at one and the same time with life and death, drawing a multitude of boundaries the better to become distinct from them. The Islamic mystics felt it, like Niffari, who wrote in the 10th century: “*Between speech and silence there is a barzakh holding the tomb of reason and the graves of things.*”

When we set up our publishing business Algeria was emerging from a period of fighting and terror, when one had to ‘choose sides’ and reality was Manichean and lethal. Making other voices heard (other than strictly political) by proposing to publish books implied seeking a third way, that of uncertainty, doubt, shades of meaning and complexity, exploring the frontiers, taking paths to a fresh view of reality.

Being a publisher means edging forward along the crest at the limit of reality, ever ready to escape. It means moving, like Aldo, the character in Julien Gracq’s novel *The Syrtian Shores*, through *limbo* (another possible word for *barzakh*), being ready, as he was, on a frontier (both real and subjective) and waiting. Waiting for the promise of the unknown, abandoning oneself in immobility and mystery to whatever may happen beyond the boundary. The major Algerian author Mohammed Dib wrote in one of his novels:

“Something here has to be completed, but must also start something that has no name. [...] Waiting for this end and this beginning. A waiting that I too am waiting for. Stone, dust, wind and sun without end. Those are the end. And the beginning.”

In literature the frontiers of reality are also this waiting and the promise of a new beginning. Close to the fracture of the world, its fissures like so many frontiers, so many cracks, writing helps to cultivate within oneself “*the never fixed part, dormant within us / from which tomorrow the multiple shall spring*” (René Char).

Translated from French by Meriem Aoudia



View of Gulnara Kasmalieva & Muratbek Djumaliev's installation
A New Silk Road, 2006
Photo © Gulnara Kasmalieva & Muratbek Djumaliev



Barzakh Editions *Algeria*

Decolonizing Architecture institute *Palestine*

Maya Goded *Mexico*

Jia Zhang-Ke *China*

Gulnara Kasmalieva & Muratbek Djumaliev *Kyrgyzstan*

Kwani Trust *Kenya*

Dinh Q. Lê *Vietnam*

Ana Maria Machado *Brazil*

Mehrdad Oskouei *Iran*

Yoani Sánchez *Cuba*

Aung Zaw *Burma / Thailand*

**PRINCE
CLAUS
LAUREATES
2010**



A pro-active publishing house that enables the potent expression and dissemination of Algeria's diverse realities. Founded by Sofiane Hadjadj and Selma Hellal, Barzakh is an independent platform for creative exchange, experimentation and constructive debate, overcoming restrictions to connect people of different languages and cultures.

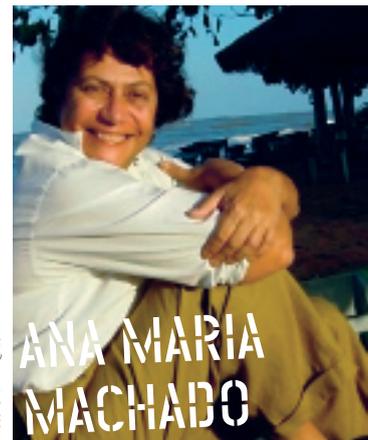


An innovative research practice that investigates the impact of planning and the built environment in disputed territories. Based in Palestine and directed by Sandi Hilal, Eyal Weizman and Alessandro Petti, DAI's work challenges and reformulates spatial power relations, providing new possibilities in conflict situations.

An independent platform for the constructive disruption and re-creation of literary expression in Kenya and across Anglophone African countries. Initiated by Binyavanga Wainaina with Billy Kahora and other Kenyan writers, it is the home of *Kwani?*, an innovative journal exposing new voices and local perspectives.

A challenging Vietnamese artist who explores contradictory histories, media manipulations and the multi-view of exile in artworks that examine the processes of constructing reality. He is the founder of *Sân Art* (Ho Chi Minh City), a pioneering centre stimulating creative exchanges and developments.

Author of original and evocative children's literature that conveys important social concepts and human values. Drawing on Brazil's history, she creates appealing stories that deal with subjects such as gender and racial discrimination, slavery and tyranny, and stimulate the development of empathy, courage and respect.

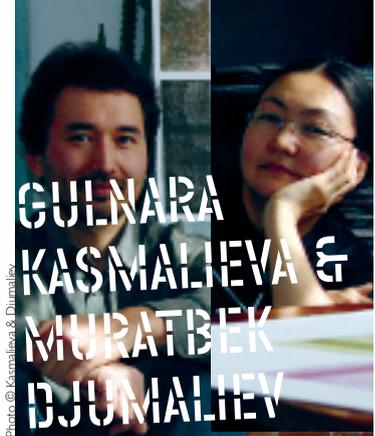




A remarkable Mexican photographer who probes hidden aspects of human societies. Confronting accepted notions of power and control, she reveals the effects of repressive social norms and hypocrisies on sexuality, violence, racial identity and women's lives through her series of intimate expressive images.



A master filmmaker who combines socially engaged narrative, intellectual depth and imaginative aesthetics. Concerned with the experiences of ordinary people in China today, his films explore local resilience and adaptation amid the dire consequences of capitalist economics on human values, cultural identities and social fabric.

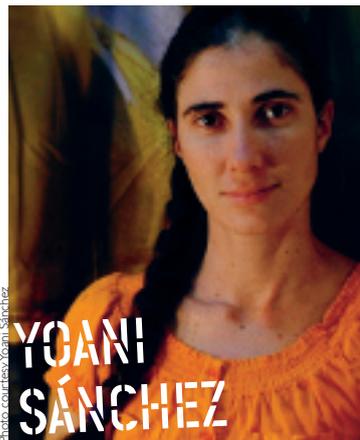
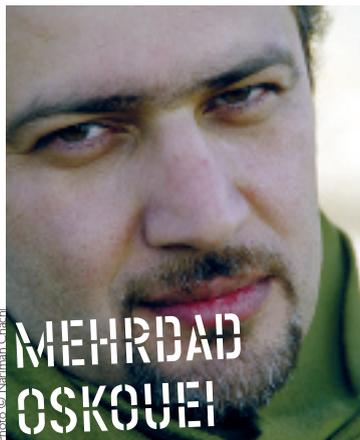


Visual artists, innovators and founders of ArtEast, a cultural centre linking Kyrgyzstan and Central Asia with the international art world. Their experimental approach, engagement with local realities and generous leadership create possibilities and offer new insights into the region's contemporary context.

An independent filmmaker whose sensitive interview techniques and concern for social justice transform his documentaries into personal testimonies. His engagement with the individual's experience and own explanation of a situation as well as with the group's dynamics enables unprecedented insight into complex realities in Iranian society.

A resilient blogger whose work highlights the importance of communication in achieving social justice. Committed to freedom of expression and information, she writes despite censorship, media restrictions and the threat of arrest in order to inform the world about the realities of everyday life in Cuba.

A dedicated journalist and founding director of *The Irrawaddy*, which publishes reliable information on the situation in Burma. Arrested, tortured and now living in exile, his network exposes the realities of military dictatorship, documents human rights violations, promotes democracy and keeps the channels of communication open.



prince
MM
claus
X
awards

**PRINCIPAL
PRINCE
CLAUS
AWARD
2010**

**BARZAKH
EDITIONS
ALGERIA**

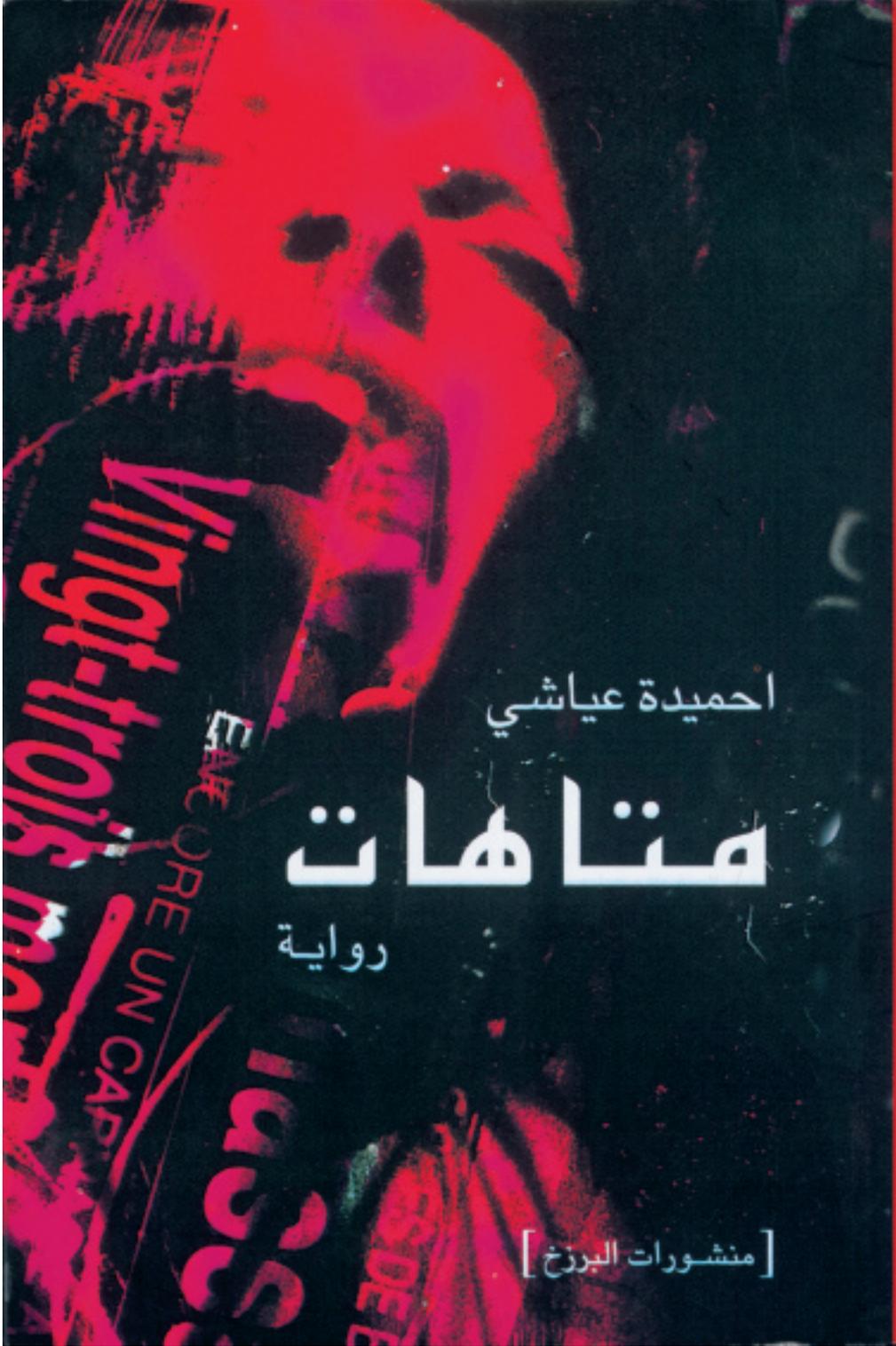
Barzakh Editions is a remarkable independent publishing house that has created a platform for a new generation of Algerian writers and opened a door for the flow of ideas between Algeria and the world.

Founded in 2000, in the aftermath of crisis and a context of cultural isolation, economic crises and political violence, its name refers to an intermediate zone where souls are in transit, where personal realities are confronted and assessed against other realities. Many Algerian writers had emigrated during the conflicts of the past decades and the remaining writers had few possibilities. Connections with neighbouring countries were limited. Most Algerian literature was published in France, Lebanon or Egypt, expensive to import and thus beyond the reach of the majority in Algeria. During this particularly harsh period when it seemed that the country would become increasingly isolated, Barzakh Editions succeeded in creating a space between an authoritarian state and a powerful Islamist movement that seemed to hold the country in a deadlock. Driven by a passion for books and a conviction that freedom of thought and expression are essential for development, co-founding editors Sofiane Hadjadj and Selma Hellal began to make the work of local and exiled authors accessible and affordable, to encourage creativity and experimentation, and to provide publishing opportunities for local authors, both the established and new voices.

Barzakh Editions has published more than 110 books of consistently high quality in both content and presentation. Novels and poetry are primary fields, alongside a range of genres and subjects such as philosophy, urbanism, photography, theatre, social history, biography, political essays and artists' catalogues. Barzakh has succeeded in breaking through restrictive frontiers that seemed to close up the country and limit the space for cultural exchange in various ways. Through its collaborations with French publishers, works by Algeria-based authors are translated into French and Italian for wide distribution. Barzakh publishes authors from francophone sub-Saharan Africa and Arabic translations of French literature. It has developed networks and exchanges with Arab, African and European countries, and fosters the local audience through discussions, poetry readings and art exhibitions.

The Principal Prince Claus Award honours Barzakh Editions for giving concrete form to Algeria's voices, for opening up a much needed space for critical reflection on Algerian realities, for building a bridge connecting different languages and cultures, and for creatively breaking through the threatening cultural isolation of the country.

From the 2010 Prince Claus Awards Committee Report



Cover of Moutahaat (The Labyrinth) by Himida Ayachi, Barzakh, 2009
Photo courtesy Barzakh Editions

محمد ساري

الغيث

رواية

منشورات البرزخ



Cover of *Al Ghayt (Bounty Rain)* by Mohamed Sari, Barzakh, 2007
Photo courtesy Barzakh Editions



Sofiane Hadjadj and Selima Hellal
Photo © Sid-Ali Djenidi

Spanning Worlds of Thought and Imagination

by Jean-Luc Nancy

'Isthmus' is a frequent translation of the Arabic word *barzakh*. Used in geography and anatomy, the word isthmus designates a narrow passage linking two regional extensions. Thus it also forms a separation between other extensions and provides a passageway through those: the isthmus of Suez forms the path to cross from Africa to the East while it also separates the Mediterranean from the Indian Ocean. An isthmus links and separates distinct worlds.

In the spiritual traditions of Islam, notably in Sufism, the *barzakh* holds a remarkable place, traceable to the Koran, and Ibn 'Arabi, among others, has shed light on its characteristics.

The essential singularity of the *barzakh* lies in the double paradox of a thinness that connects (or sets apart) large spaces, and of a link that is also a disconnection. Not only does the linking of two continents set apart two realms of the sea – the slim tie of the *barzakh*, both a link and a rift with regard to the parts it connects and disconnects, takes on an apparent fragility or precariousness. That is why an isthmus is a favoured place to drill and pierce in order to connect the sides of regions kept separate by it, and it thus cuts off what it unifies, and splits the isthmus from itself, as in Suez or Panama.

But the drilling of the isthmus simply plays back and reverses its own operation, which can be repeated again, and then both banks of the canal are related. In short, the *barzakh* is an operator of infinity, and it is such to the extent that it has the characteristics of a limit that isn't abstract or ideal but concrete – both widely extended and slenderly streamlined, firm and fragile. Every paradox of the limit is brought into play: its belonging to two spaces, its existence which is non-existent, as well as the juxtaposition of a passage of the limit (a crossing of it) and a passage at the limit (at a tangent).

Such paradoxes aren't just logical ones; they are spiritual and cultural, and they involve the mind, thinking and existence. Every living or powerful accomplishment calls for one or several passages of and at the limit. And Barzakh Editions is an exemplary embodiment of that. The two people who founded this venture, and to whom it owes its life, chose this name to indicate their aim to let things cross over more easily while maintaining some distinctions: the passage from one language to the other and their differentiation – from Arabic to French, first of all, to conform with Algeria's history, and also, still within this history, from classical Arabic to Algerian or North African Arabic, from Arabic to the Berber

languages, and so on; the passage between Algerian writers writing in Arabic or French, between French writers, European ones, writers from elsewhere still, and the writers, the culture and the thinking of a country traversed and shaped by numerous crossings, separations, encounters, divisions and reunions.

In a way, Algeria is a double isthmus: it is the transverse passage in the middle of North Africa, which itself is the path from the Mediterranean East towards the Occident of the setting sun (contained in its name), and the passage from the African South to the European North, from the burning sun towards shadowy forests and clouds. In many ways, Algeria's ancient and recent histories serve as illustrations of this paradoxical mix.

Sofiane Hadjadj and Selma Hellal have skillfully responded to the demands and the expectations of the situation today, in the violent and complex aftermath of the independence of their country, following changes all around the Mediterranean, internal and external tensions of a whole civilisation, the civilisation of Greeks, Arabs, Persians, Jews, Berbers, Etruscans, Romans, Babylonians, Carthaginians, Phoenicians, Visigoths, Franks and so on. Like all civilisations, but perhaps in a more contrasted and agitated fashion than others, it consists essentially of passages *of* and *at* limits, of the creation and dissolution of limits, of illimitabilities and reinscriptions. 'Literature' is a name for this – in the widest yet deepest sense of this word: it is the life among all our lives (our material, professional, personal, social, political and religious lives) that lets them communicate with another continent or another ocean, and we may also term it 'spirit' or 'dream', as well as 'truth', 'heart', 'desire' or 'passion'. The *barzakh* that literature is (whether fiction, poetry, essays or commentaries) gathers all the paradoxical features of a place of passage and separation: it 'is' and 'is' not 'real', displacing the everyday values of these notions; it 'links' and 'separates', bringing closer what had been distant (men and women, countries) and making distant what had been close; it is neither alive nor dead, neither meant to reproduce nor sealed within an identity.

And we may now welcome the intelligence, the sensitivity and the courage of these two editors and publishers, and greet their undertaking, which sets an example not only by distributing writings, languages and tonalities throughout the Mediterranean-European space, but also by thus giving their full meaning to the activities of editing and publishing. Publishing books isn't primarily a technical or economic business, it is how books are given a life. Music doesn't exist in the state of writing alone, and neither does a text. A published book is ready for its readers, who hold it in their hands for relaxation or work; its design is meant to please the eye, when a book is traded or offered; it is enhanced, for consultation and cataloguing – such a book is true and has achieved a full existence.

A publishing house can't be seen merely as an editorial business. It is a passage, spanning the worlds of thought and imagination, reaching across to the worlds

of expectation and attention. Between the ones we designate as ‘author’ and ‘reader’, the publishing house isn’t an intermediary but rather something that allows each to exist – and to reach across to the other – by relating and distinguishing them.

For every author is the reader of other authors, and every reader is an author, sometimes of other books but always the author of his or her own reading – and this reading itself means a new and singular life for the book, which happens upon other books in this way. Languages, thoughts, desires, images, tonalities and feelings mingle, drift apart and touch again, spanning *barazikh* (plural of *barzakh*) and creating new ones. When Henri Corbin mentions the Koranic *barzakh*, he knows how to bring it across, speaking of an ‘interworld’ – a world among worlds and a world of the ‘inter’: such are books, publishing and literature.

Sofiane Hadjadj and Selma Hellal aren’t the *barzakh*: the *barzakh* goes between them. They didn’t create it but they make sure it has a place, and they look after its passage. They may be young but they are like ancient jinnees attending to the limit so that the limit may fulfill its task: separating in order to make openings, distinguishing in order to foster relationships. Their names seem predetermined. His name is a pilgrim’s among pilgrims (isn’t a pilgrimage a passage, valued for its journey, across sites and beings, more than for its goal?), while hers is the name of the Bani Hilal whose wars waged on Berber lands appear in Ibn Khaldun’s histories. But her first name speaks of peace, while Sofiane’s points to Persia and the Sufi tradition.

In truth, the names aren’t saying anything: a proper name indicates precisely that there isn’t any meaning to register. But there is an existence, and we can meet it – a passage and the possibility of a relationship. She and he met, then they made the *barzakh* into a proper name. If it still signifies ‘isthmus’ or ‘limit’, it is only as a better indication, printed on their books, that it is now the cipher of a passage, a place for things one brings across and shares, and there is no further need to interpret it: one should just come there and take or bring some books, languages and flavours.

Translated from French by Christine Irizarry

أنطوان دي سانت إكزوپيري

الأمير الصغير

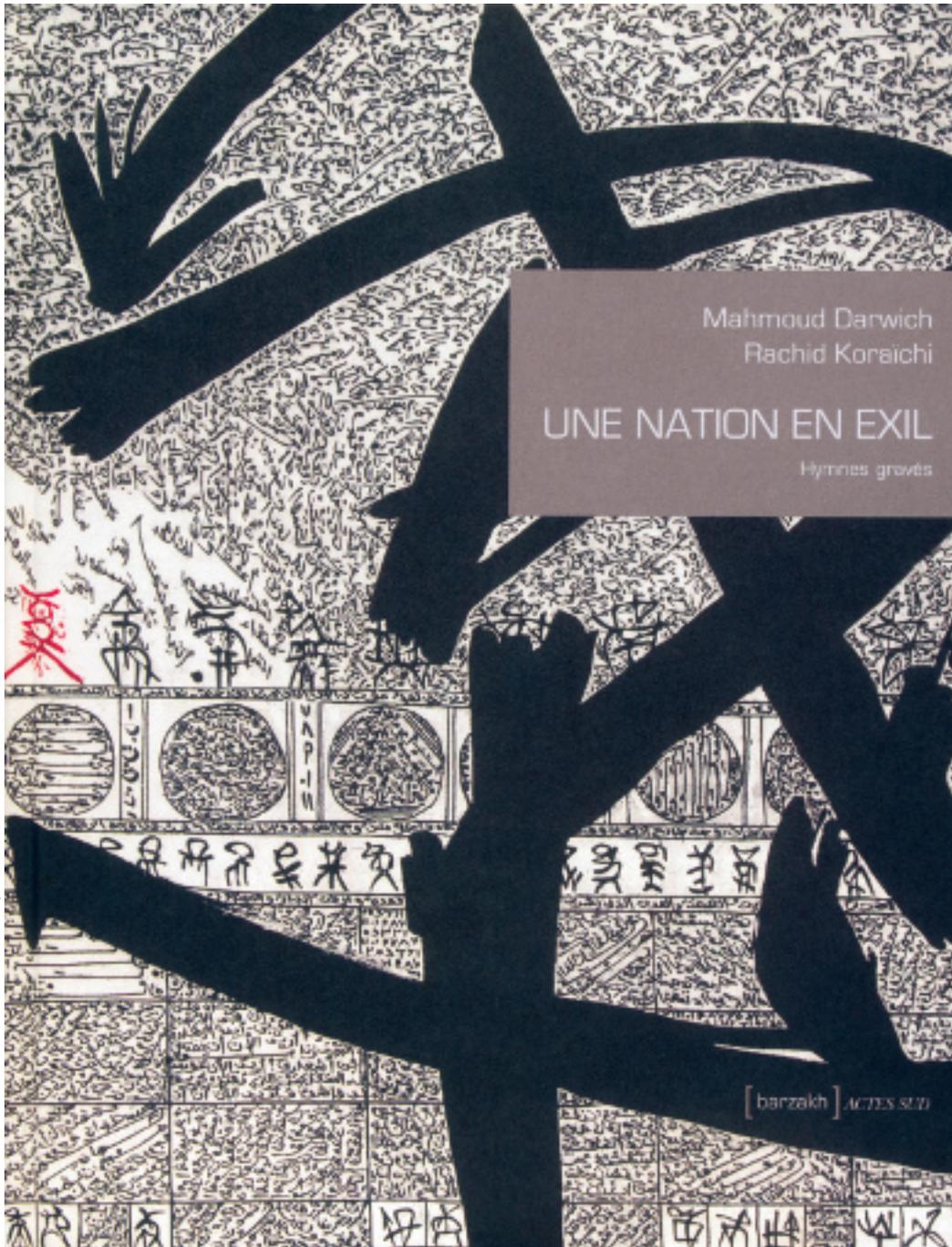
مع رسومات المؤلف

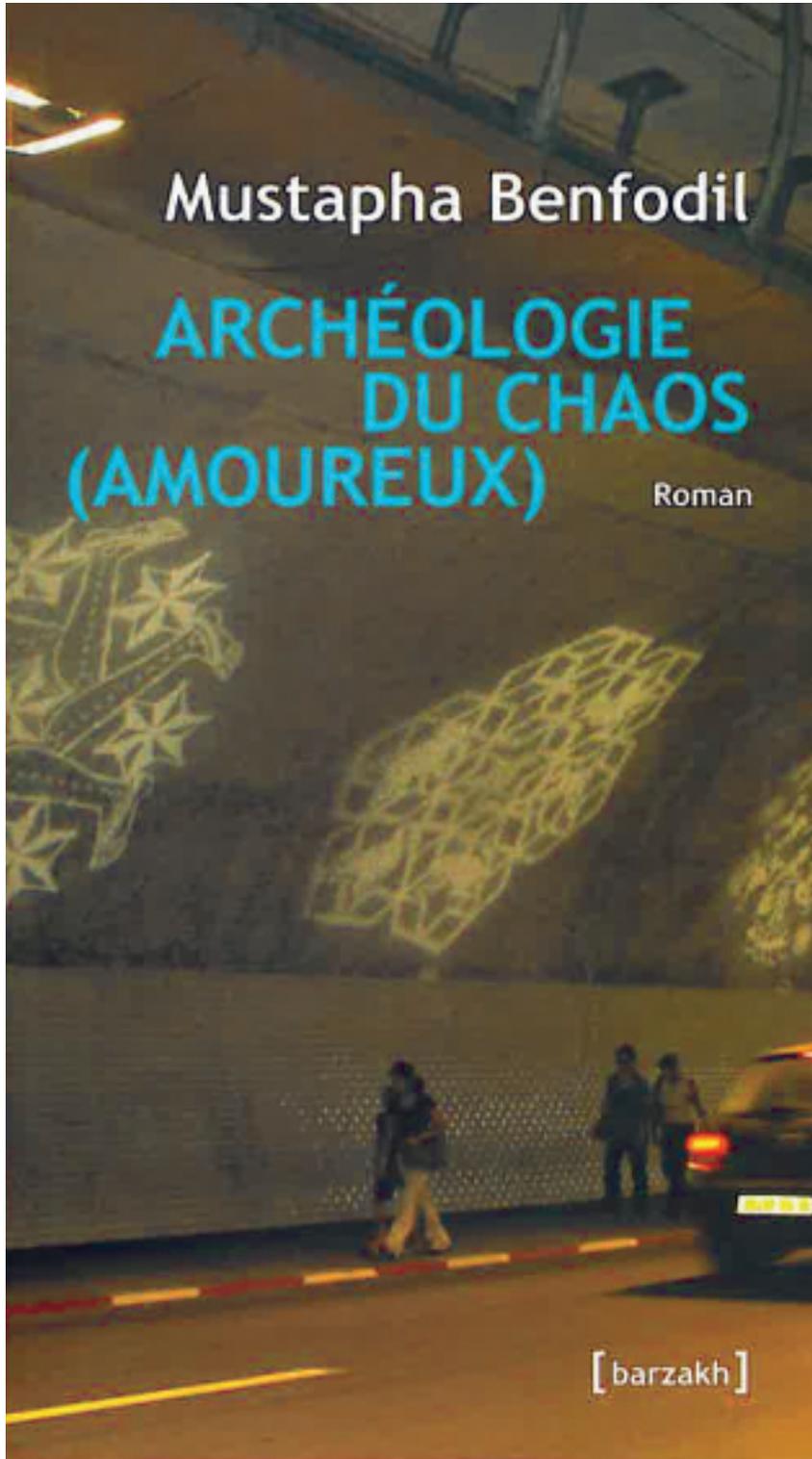


Cover of *Le Petit Prince (The Little Prince)* by Antoine de Saint-Exupéry. Barzakh / Editions Gallimard, 2008. Photo courtesy Barzakh Editions

Cover of *Une Nation en Exil (A Nation in Exile)* by Mahmoud Darwish

Cover of *Une Nation en Exil (A Nation in Exile)* by Mahmoud Darwish and Rachid Koraïchi, Barzakh / Actes Sud, 2009. Photo courtesy Barzakh Editions

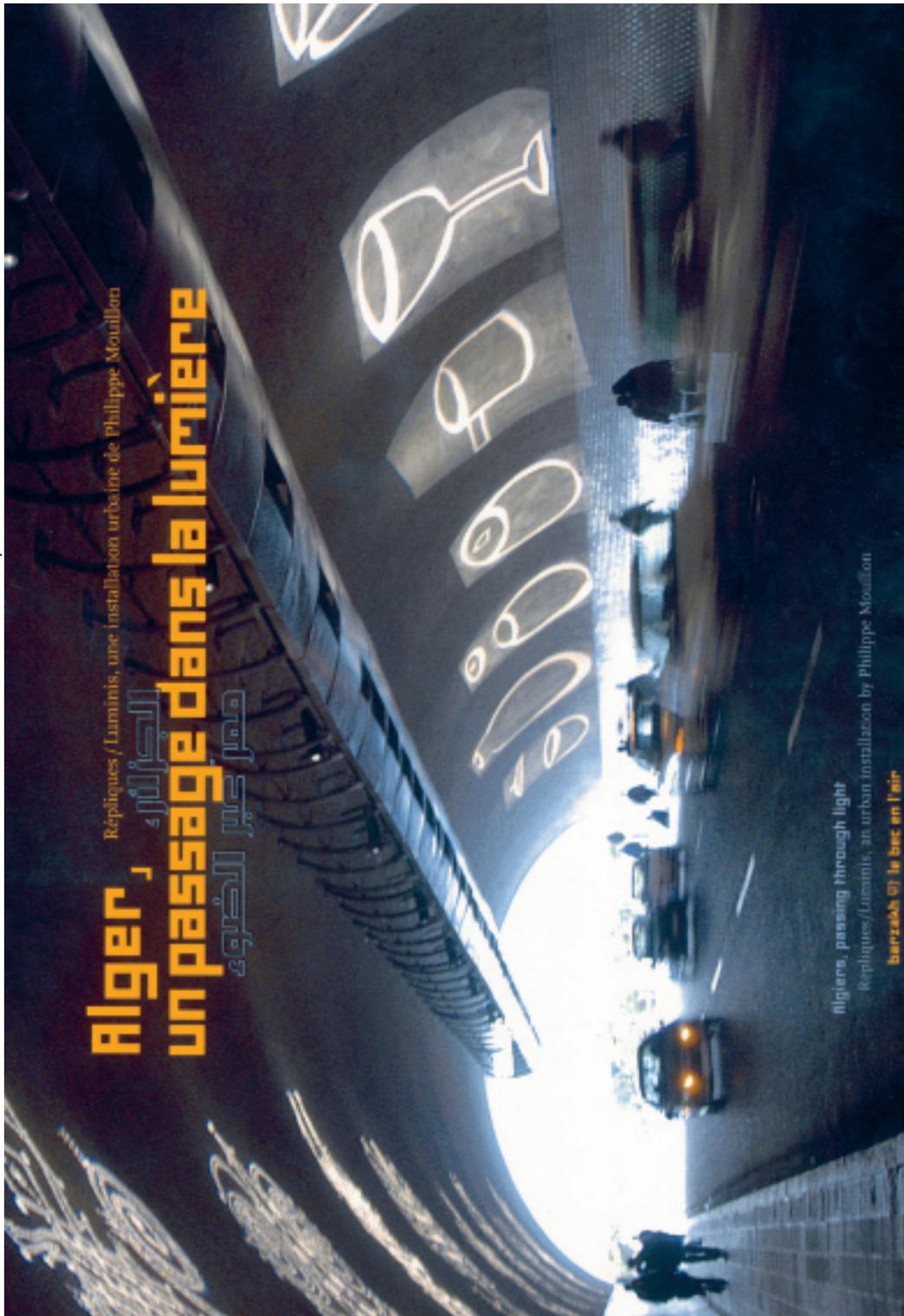




Cover of *Archéologie du Chaos (Amoureux) (Archaeology of Chaos (Love))* by Mustapha Benfodil, Barzakh, 2008. Photo courtesy Barzakh Editions

Cover of *Alger: un passage dans la lumière (Algeria: passing through light)* photographs by Philippe Mouillon with texts by Nicolas

Cover of *Alger, un passage dans la lumière* (Algeria, passing through light), photographs by Philippe Mouillon with texts by Nicolas Charlet, Gilles Clément, Bachir Mefi and Yousef Seddik, Barzakh / Le bec en l'air, 2004. Photo courtesy Barzakh Editions



Alger, ^{الجزائر} un passage dans la lumière

الجزائر في نور

Repliques / Luminis, une installation urbaine de Philippe Mouillon

Algiers, passing through light
Repliques / Luminis, an urban installation by Philippe Mouillon
Barzakh / Le bec en l'air

prince
MM
claus
X
awards

TEN
PRINCE
CLAUS
AWARDS
2010

DECOLONIZING
ARCHITECTURE
INSTITUTE
PALESTINE

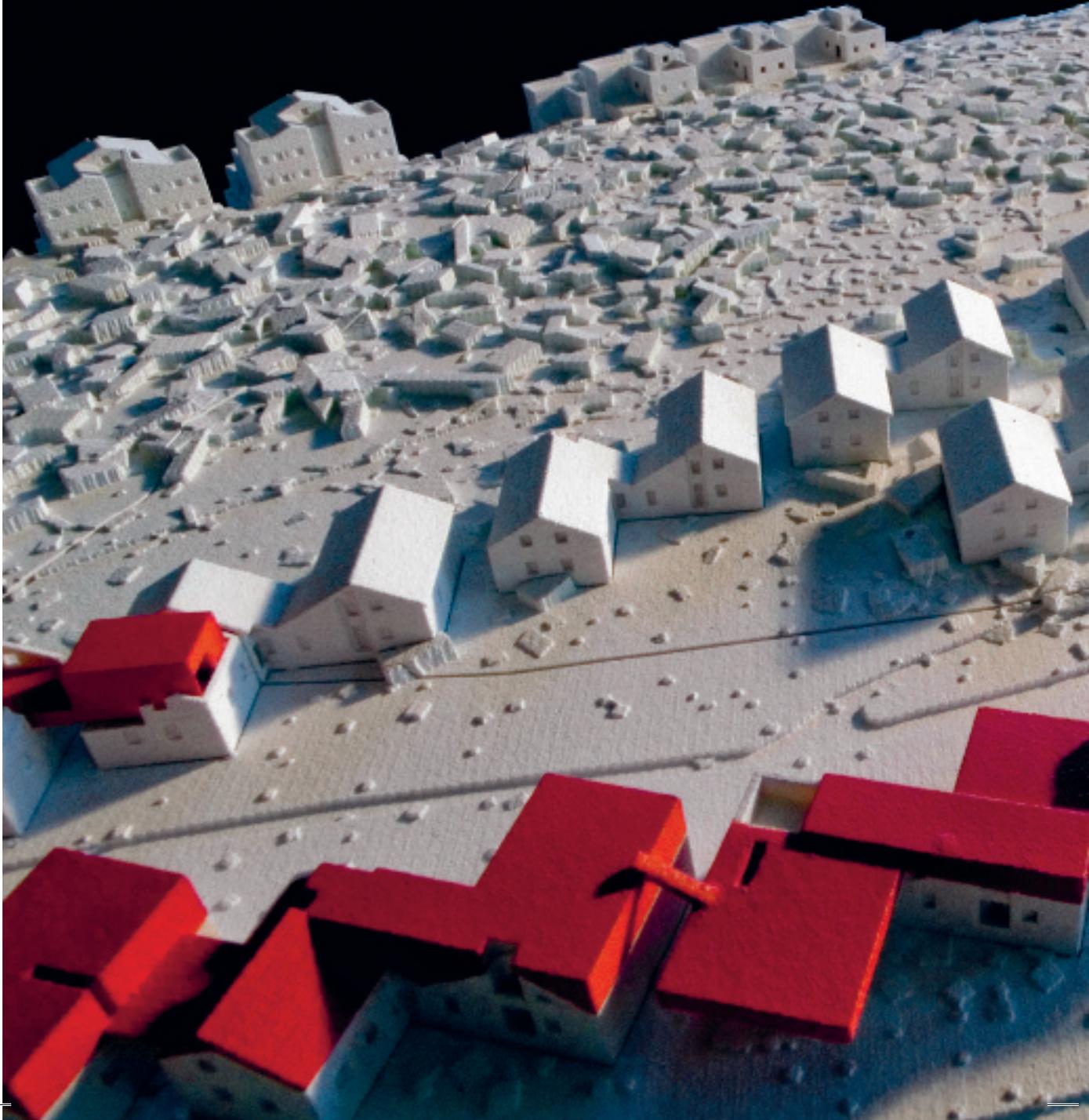
Decolonizing Architecture institute's unique practice is dedicated to the identification of architecture's role as a central tool in spatial power relations and in the making of conflict. It seeks to subvert and propose new ways for the re-use of architecture's dominating potential. The work has significant implications for citizens, strategists and policymakers in diverse regions and contexts around the world, and is contributing to a new perspective on urban planning and innovative methodologies for the processes of reclaiming spaces.

Founded in 2007, DAI is run by scholars, activists and architects Sandi Hilal, Eyal Weizman and Alessandro Petti as a residency involving local and international practitioners. Looking forward to the future evacuation of colonising forces from Palestinian territories, Decolonizing Architecture offers practical possibilities for their re-appropriation. Its materials document various methods of dismantling and re-formulating Israeli settlements and military bases. Drawings and projections show how spaces can be transformed, and models also provide evidence in legal process. People can relate to these visual representations and are empowered to imagine the reconfiguration of their devastated environment. DAI's plans reflect both the place of refuge and site of origin, and offer visions for the restoration of historical sites. Spreading their ideas through exhibitions, lectures, videos and publications, DAI challenges individuals and communities to think and plan for an unthreatening built environment.

Decolonizing Architecture is honoured for introducing a non-traditional approach to development in conflict and post-conflict situations, for providing valuable speculation on the future realities of disputed territories, for its critical challenge to outdated urban planning theories based on a more peaceful world, and for highlighting the role of architecture and visualisation in creating and altering the frontiers of reality.

From the 2010 Prince Claus Awards Committee Report

A model about proximity, produced by Decolonizing Architecture institute
Photo © Situ Studio NYC





Design to Unsettle, Liberate and Re-energise

by Ole Bouman

Decolonizing Architecture – there couldn't be a more appropriate name to describe the work done by Sandi Hilal, Alessandro Petti and Eyal Weizman. It has been the essence of their mission for years. Decolonising as a way to generate more justice, more fairness, more hope.

This is not about decolonising by way of violence, rhetoric, legal or political action. The Decolonizing Architecture institute (DAi)'s technique is to spatialise a different kind of regime. Their work helps us to imagine another and more just order. In fact, they design justice by way of architecture. Slowly, incrementally, with little fanfare but still each instance an irrevocable physical fact, an architecture emerges in which a little more daily happiness is again possible.

If we look more carefully at the DAi's technique of intervening through design, it becomes clear that they use a tactic of liberation from within. Not necessarily the removal of the colonisers, but a breaking free from the mental systems that they impose.

The DAi's work is centered in one of the most disputed regions in contemporary world politics: the Holy Land. The concept is in itself problematic, if interpreted as a matter of space or territory. If seen as a place that only belongs to one people and gives those people their cultural and geopolitical identity, then others may be seen as an impediment. If, however, this place is defined as a land belonging to more than one group of people, their birthright and site of self-determination, it is intrinsically unacceptable to have only one group claiming unilateral control or deciding on law and order.

Attempting to break through this grim deadlocked situation is in itself a sign of courage. It is also an example of professional leadership, especially if progress is achieved and change can be manufactured by even the most modest means. If you can redeem the Holy Land from its self-perpetuating mental mechanisms, you can redeem any land.

Hilal, Petti and Weizman have studied the methods of colonial architecture for many years now, both independently and in concert. They have minutely mapped the colonising processes in Palestine/Israel, the West Bank and the Gaza Strip: the slow and seemingly inexorable encroachment and appropriation; the rupture of urban tissue and communities through the physical division and separation of areas that are socially and economically interdependent; the implementation of abstract laws and regulations that ignore local customs; the focus on nature

preservation in areas where agriculture and food production are essential; the restrictions on travel, traffic and transport. The steady production of facts on the ground, so to speak, shows that architecture is by no means the neutral medium of culture that most people consider it. The accumulating evidence demonstrates that, instead of acting as a valued background for people's day-to-day welfare, spatial design and ordering can be used as a vehicle to weaken and control people. Architecture, it turns out, can function as a powerful weapon in a tough battle. Or as a subtle instrument in manipulating the balance of power. It can be a means to materialise an ongoing misery – not necessarily initiating the misery but clearly used to consolidate it.

Working through the DAi, Hilal, Petti and Weizman are engaged in applying their insights to actively design alternatives. Based on their understanding of how architecture can be turned into a cruel weapon, they now propose an architecture that becomes a vehicle for peace. For example, they change the way buildings are positioned on the ground - the spatial fix - and thus subtly alter power relationships. They redesign by damaging buildings to such a degree that they can never again be used as tools for violence and control. They create signs of remembrance and awareness that add to the symbolic order and identity of a neighbourhood. They reuse controversial sites showing that redesign can render even hated spaces into functional structures. They change the orientations in the existing built environments, from street patterns and privacy structures to views from the interior, dissolving military functions in the process, and creating a visual order that fosters mutual respect. Decolonizing Architecture's interventions show that a people's future can never become unimaginable.

The ideas and philosophical concepts behind DAi's small-scale and modest actions are momentous and groundbreaking. These are architectural techniques focused on justice, ethics and human welfare. In response to a spatial regime of occupation, Decolonizing Architecture proposes spatial strategies for freedom, using tactics to reduce and recontextualise the occupiers, and thereby creatively producing hope and vitality in the population. Decolonizing Architecture, by deconstructing the spatial tactics of oppression, gives people back their dignity.

In addition Hilal, Petti and Weizman's work is important for its contribution to the decolonisation of the discipline of architecture itself. Their approach is instructive for the world's professional community of architects that seem increasingly absorbed in design that is about affirmation, consolidation and sanctioning of power and wealth elites. Architecture can be about much more than shaping a programme in form - it can also be a matter of small-scale interventions, if necessary without clients, or even without money, for the benefit of community. Decolonizing Architecture's work is about design that unsettles, liberates and re-energises. It reminds architecture of its role as a carrier of hope and renewal, a midwife to social development.

Meeting with students at Birzeit University, Oush Grab project,
Decolonizing Architecture, 2008
Photo courtesy Decolonizing Architecture institute





xxx

MIAYA
GODED
MEXICO

Photographer Maya Goded (Mexico City, 1967) creates subtle images of hidden or shunned communities. Her first project, *Tierra Negra* (1994), is a collection of moments from her three-year sojourn with Mexicans of African descent, a group whose contribution to Mexican identity is seldom acknowledged. Goded was then drawn to investigate female sexuality, prostitution, tenderness and gender violence in a society that defines women's roles strictly and maintains notions of womanhood wreathed in myths of purity, fragility and motherhood. Her five years of intense interaction and work with prostitutes and pimps in Mexico City are published in *Plaza de la Soledad* (2006) and *Good Girls* (2006). Her nine books to date include sensitive studies of the grief of relatives of murdered and sexually abused women, the conditions of traditional healers, and the endurance needed to attain socially defined beauty.

Goded's images are imbued with unusual intimacy and genuine presence that spring from mutual trust established over a long period of time. This bond is evident in the body language she captures, creating empathy in the viewer. She explores people living in harsh situations constructed around notions of power and control – both the strong, whose refusal to conform threatens established norms, and the vulnerable, whose lives are distorted by social prescription. Each image is accompanied by the name of the person portrayed and a few telling details that foster a sense of connection.

Maya Goded is honoured for her profound and intimate photography, for challenging preconceptions and giving unique insight into little-known realities, and for celebrating otherness and human commonalities that transcend socially constructed barriers.

From the 2010 Prince Claus Awards Committee Report



Bar in Laredo on the Mexico-US border. The area is called 'La Zona', a place outside the city that is enclosed by a wall; there are several bars and rooms where women dance for clients and work as prostitutes.

Maya Goded, *Good Girls*, 2006
Photo © Maya Goded



Bar downtown, El Barba Azul, where women working on the streets go at night. The client pays 15 pesos for each dance with the woman and everything they drink.

Maya Goded, *Good Girls*, 2006
Photo © Maya Goded

Mirror, Gaze and Body

by Laura González Flores

A full-bodied gaze: that is the photography of Maya Goded, taken in Mexico and other places around the world, such as Brazil or India, and stretching back over more than 20 years. Goded's photography has the power to contradict the fragile and ineffable quality – absence – of any image: on the contrary, it seems to assert the possibility of a corporal, material and real dimension of photography. Goded's visual rhetoric is so efficient that it inevitably challenges the viewer with what it depicts; more than *seeing* the image, one feels within it.

The double effect – aesthetic and testimonial – of Goded's images is significant as it provides a bridge for the viewer to access the common theme to all her work: that which is hidden, repressed or concealed by society in its conventional morality. Goded challenges us with what society does not see or does not want to see. Her photos deal with marginal ethnic groups, taboo crafts, with eccentric habits or shocking initiation rites, inevitably taking us to the boundaries of social reality. What the blacks of Guerrero and Oaxaca, the prostitutes of La Merced neighbourhood, the San Luis Potosí witches, *las muertas* (the dead ones) of Ciudad Juárez and the habitués of the shady beauty salons in Mexico City have in common is that they are on the limit of visibility of the communities to which they belong. They are not accepted: they contradict social morality. They are figures in the shadows brought to light by Goded's cameras.

By focusing on the fringes of society, Goded does not just make these people visible but also highlights the complex mechanisms that govern social rules of conduct. Her photography is a double mirror that reflects both what is in front of the camera (the subject photographed and its social exclusion) and what lies behind it: the process of observing social norms, which is implicit in the way we look. By putting us in the place of the camera, Goded not only makes us aware of what we are seeing, but also *how* and *from where* we are doing so. By using a point of view that is not usual, that is not related with a gaze that is rational, objective, physically or symbolically superior to the subject, Goded breaks with the conventions of traditional documentalism: hers is a subjective vision that is horizontal in terms of the person in front of the camera. The relationship established between camera and subject is, thus, equal. Goded's images are not produced by a camera that is superior to the subject, but are rather the result of the dialogue between both: the photographer abandons the objective gaze of documentation to gain a subjective perception of the person photographed. Goded transfers to the subject a good part of her power: therefore, the person seems to be there, speaking to us, living in front of us, gazing back at us.



Woman with the picture of her daughter, who was kidnapped and murdered in Chihuahua, Mexico; the police never sought the murderers.

Maya Goded, *Justicia para Nuestras Hijas*
(*Justice for Our Daughters*) series, 2004
Photo © Maya Goded

Whatever the subject is doing, her action seems to belong more to her than to us: thanks to Goded's silence, the subject becomes apparent and speaks.

Even in landscapes, the image is a subjective declaration of emotion. The images of the Ciudad Juárez frontier zone are not empty spaces, but rather spaces where life has been drained from a woman who met a violent death. Goded masterfully uses the eerie potential of photography: the artist's genius combines with the imaginary quality of photography. A symbolic act that restores the presence of an absent body through the image, these photos of Ciudad Juárez are more like acts of faith than memory substitutes.

Even though Goded's images are direct photographs, there is something in them that breaks away from the objective (and objectivising) declaration of the documentalist tradition. Is it Goded's physical and psychological proximity that causes this effect? Or her openness to the dialogue space with the subject photographed? Or her combination of testimony and aesthetics? However we answer these questions, it is obvious that Goded's photographs not only go against the grain of the documentary function but also undermine it. There is nothing further from Goded's images than the drive to control and typify of anthropological and ethnographic photography in the positivist style. Far from objectivising and standardising individuals by including them in stereotypes, Goded's images highlight their specific features, uniqueness and beauty: a round face, a mole, some wrinkles, a smile, an expression of defiance. Restoring subjectivity to the subject by means of the horizontal dialogue, the subjects recover their quality of unique and irreplaceable individuals in specific situations.

Contrary to photography based on a classification and identification strategy (i.e. social control) that transforms them into 'regulatory subjects', the individuals photographed by Goded are empowered in her photographs: not only are they again visible to the social environment, but rather they claim their prerogative to be accepted and respected in society, irrespective of their race, gender, trade or body. And it is us, who are on the other side of the image, who must react to this request. Whether we do so actively, in the sphere of social praxis, or whether we just change internally regarding how we *see, feel and accept* the existence of the subject of the photographs, Goded's work demands a response from us.

A society that segregates its individuals is destined to recognise itself in Goded's photographs, as has previously been the case with the work of Tina Modotti, Lola Álvarez Bravo, Mariana Yampolsky and Graciela Iturbide. Maya Goded's clear, direct and moving photography joins the legacy of those great artists of the Mexican tradition and calls, as they did earlier, for us to fully focus on the problem of others. Those 'others' are on the other side of the camera in her photos, but are really a mirror of ourselves, the onlookers.

Translated from Spanish by Concorde Group BV



Mother putting a cross in the place where the dead body of her kidnapped and murdered daughter was found.

Maya Goded, *Justicia para Nuestras Hijas*
(*Justice for Our Daughters*) series, 2004
Photo © Maya Goded

JIA

ZHANG-KE

CHINA

Filmmaker Jia Zhang-Ke (1970, Fenyang) breaks away from previous generations' historical dramas and political idealisations to convey other kinds of realities. He depicts episodes in the life and loyalties of a teenage pickpocket (*Xiao Wu*, 1997); working conditions and workers facing unemployment, aging and broken state promises (*24 City*, 2008); the displaced and soon-to-be displaced figuring out how to proceed as public buildings are demolished, houses submerge under the rising waters of the Three Gorges Dam and human ties are stretched to the limit (*Still Life*, 2006). The realities of home, belonging and security for ordinary people in China unfold in parallel narratives amid the demolition of social fabric and the erasure of memory and connection in the name of economic progress.

Jia combines humanistic realism with striking aesthetics and rich cultural texture. He uses local people and professional actors, dialects, on-site sounds, improvisation and interpretive imagination to express individual experiences as realistically as possible. A master of the long shot that gradually fills with subtle gestures and details, Jia makes time palpable and delights in ironies and allusions: a spaceship lift-off, a tightrope-walker between high-rises. He captures universal human experiences that exist regardless of context, and shows Chinese ways of coping, maintaining deeply held values, surviving with the quiet dignity, restraint and resourcefulness of the 'still living'.

Jia Zhang-Ke is honoured for the outstanding aesthetic and intellectual qualities of his work, for his committed social engagement in focusing on the realities of ordinary contemporary lives, for his significant contribution to local cultural identity and confidence, and for creatively transcending and altering the frontiers of reality.

From the 2010 Prince Claus Awards Committee Report

pp. 60 / 61

Still from Jia Zhang-Ke's film
I Wish I Knew, 2010
Photo courtesy Jia Zhang-Ke

pp. 64 / 65

Still from Jia Zhang-Ke's film
24 City, 2008
Photo courtesy Jia Zhang-Ke





An Exemplary Talent

by Tony Rayns

Aged only 40, Jia Zhang-Ke has already had more impact on the development of China's modern film culture than any other filmmaker. In a volatile political and economic climate, he has insisted on the importance and continuing value of cultural work. He has drawn attention to awkward truths, and has fought to reclaim lost or suppressed histories. He is a sometimes combative figure of enormous integrity, and has maintained steadfast independence of spirit and thought. In present-day China, he is an exemplary artist and intellectual.

Jia first worked as an independent filmmaker, rooting the stories he told in personal memories of growing up in Shanxi Province, far from the capital. He was not the first in China to make films outside the control of the government's Film Bureau, but he was by any measure the most influential. At the time of his debut feature *Xiao Wu* in 1998, he published an important text asserting the need for an independent film culture after decades in which filmmaking had been a state-run industry. This was soon the most widely reprinted piece of writing on cinema in China, and it inspired young artists around the country to make films of their own. The current independent film movement in China owes much of its strength to Jia Zhang-Ke's example and encouragement.

Jia's early films focus on misfits and criminals, seeing them as deracinated individuals who have lost their bearings in China's headlong rush to modernisation. The protagonist of *Xiao Wu* is a small-town pickpocket who can't understand why his former friends see him as a loser. The epic-scale *Platform* (2000) chronicles changes in a song-and-dance troupe in the 1980s, gradually losing its identity and purpose as it struggles with the transition from propaganda to entertainment. The two young layabouts in *Unknown Pleasures* (2002) only know how to live for the moment; they lurch into crime because they see no other way of buying into the new Chinese dream. All set in Shanxi Province, these films' emphasis on non-metropolitan realities offers an implicit rebuke to the tendency to take China's cities as proof of rapid progress.

Since 2004, Jia has chosen to work within the system and has set his films in other parts of China. He co-operates with the Film Bureau to access China's cinemas; his first three films had circulated only 'underground' in pirated DVD copies (although legitimately distributed in many other countries), and he understandably hankered for public dialogue with audiences in his own country. The decision to move his stories out of Shanxi was initially softened by his use of 'émigrés' from Shanxi as protagonists. The main characters in *The World* (2004) are Shanxi natives working in a theme park outside Beijing, while those in *Still*

Life (2006) work in a town being submerged by the Three Dams project in Sichuan Province. The shift in settings reflects both his own 'emigration' from Shanxi to Beijing and the growing freedom of movement within China.

The thematic focus of Jia's films has also broadened. The characters in more recent films come not from an underclass but from the ranks of working-class and middle-class Chinese. Many of them are struggling in their emotional relationships and often, too, with the sense that they have not fulfilled the goals they once set themselves. But Jia is careful to set the problems facing his characters in the larger context of China's modern history: these are characters whose lives have been dictated – often buffeted – by national policies and diktats, and many have been left bereft by policy changes and the insensitivity of the 'system' to individual needs and desires. If Jia's films have a core theme, it is the gap between personal identity and collective imperatives. He sees this gap as the cause of most sadness and dissatisfaction in his society.

Jia's recent films break down traditional distinctions between fiction and documentary. *24 City* (2008) examines the forced relocation of a factory and its personnel across thousands of kilometres, from the northeast to the deep southwest of the country – typical of China's 'central planning' phase – and uses both factual and fictional testimony to illuminate the human cost of the upheaval. *I Wish I Knew* (2010) is a chronicle of Shanghai in the 20th century, again composed of verbal testimonies, but photographed and edited like a fiction film and using fictional 'witnesses to history' as a structuring device. This kind of filmmaking stands in sharp contrast to the dogged imitations of the Hollywood aesthetic found in mainstream Chinese films and implicitly critiques the 'values' of the mainstream.

Continuing his aesthetic journey, Jia says his next feature will be his version of a popular genre film, and he has several taboo-challenging ideas in mind for future projects. Whatever form his future films take, we can be sure that they will remain rooted in his desire to understand the particularities of experience, and in his innovative and beautiful sense of what cinema is and can be. These constants underpin all his work. The commitment to exploring the inner lives of his characters gives his work its distinctive Chinese flavour, and his insistence that psychological factors must be seen in the context of social, economic and political histories makes that work uniquely compelling. At the same time, Jia's cinephilia – his sense of the emotional resonances of images, his surrealist perception of the fantastic beneath the surface of the everyday, his delight in cinema's power to create meaning and emotion from the juxtaposition of sounds and images – makes his work universal. No other Chinese filmmaker of his generation has been more successful in bringing specifically Chinese issues to life in the eyes and minds of non-Chinese viewers.

This achievement is already massive. Where Jia Zhang-Ke goes from here is impossible to anticipate. It will surely be engaging, exciting and extraordinary.





GULNARA
KASMALIEVA
&
MURATBEK
DJUMALIEV
KYRGYZSTAN

Gulnara Kasmalieva (1960, Bishkek) and Muratbek Djumaliev (1965, Bishkek) are cultural catalysts in the Central Asian region, which is in many respects a Zone of Silence. Their practice embodies the transition from a deeply rooted tradition of art making towards the use of contemporary languages. Graduates of Kyrgyz State College of Fine Art, they accessed international ideas when studying in Russia during the period of perestroika. Returning to Bishkek they experimented with new technologies and developed documentary-style videos and photography that provide unprecedented representations of Kyrgyzstan's passage to independence and the impact of Soviet-era legacies on life and identity.

Their extensive practice includes the seminal video installation *A New Silk Road: Algorithm of Survival and Hope* (2006), documenting contemporary experiences along the historical trade route as it encounters rapid globalisation. They weave different perspectives together, picking up on popular visual culture, showing local reinvention and adaptations, and bringing the new nation-states together in an innovative exposé of intersecting frontiers of reality.

At ArtEast, the cultural centre they run in Bishkek, Kasmalieva and Djumaliev are active as curators and leaders with a mission to stimulate the next generation. They provide gallery space for regional and international exhibitions, courses in contemporary theory, practice and art management, access to media equipment, workshops, networking and collaborations, enabling young artists to get in touch with artists, curators and critics in other contexts.

Gulnara Kasmalieva and Muratbek Djumaliev are awarded for their groundbreaking art practices, for their significant contribution to contemporary culture in Central Asia, for establishing a space of freedom and opportunity for young artists, and for creating original representations of the intersections of different realities.

From the 2010 Prince Claus Awards Committee Report

pp. 68 / 69

'Racing', a digital print from Gulnara Kasmalieva & Muratbek Djumaliev's video installation *A New Silk Road*, 2006
Photo © Gulnara Kasmalieva & Muratbek Djumaliev

pp. 72 / 73

Still from Gulnara Kasmalieva & Muratbek Djumaliev's
Spring, 2009
Photo © Gulnara Kasmalieva & Muratbek Djumaliev





New Roads, New Realities

by Thomas McEvilley

After the demise of the School of Paris and the School of New York, the community of contemporary art began to include, at last, the previously colonised parts of the world. These vast areas had long been excluded from the international discourse on art and culture. China, Africa, Latin America – as post-modernist multiculturalism gained momentum and spread, a global community of culture tried to put itself together piece by piece. Perhaps the most recent area of the world to enter the discourse has been Central Asia, most of which was formerly part of the Soviet Union. In 2004 a festival of Central Asian video art, *Video-Identity: Sacred Places of Central Asia*, was held in Almaty, Kazakhstan. It was an exciting moment, as a new world seemed about to be revealed. I went to Kazakhstan to participate, observe and write about it for *Art in America*.

The three-day event was indeed exciting and revelatory. A fairly wide variety of late modernist and post-modernist work was shown from a half dozen Central Asian nations – colloquially “the ’stans”. Many artists involved references to their native places in their works, and among those were artists who came from Bishkek, Kyrgyzstan. I met Muratbek Djumaliev there and afterwards travelled to Bishkek with him where I met his associate and collaborator Gulnara Kasmalieva and a number of other Kyrgyz artists. Djumaliev and Kasmalieva both graduated from the Kyrgyz State College of Fine Art, then studied in Russia during the period of perestroika. In the process, they developed a post-modernist spirit of cultural hybridism that has involved them in various media and technologies.

Back in Bishkek, Kasmalieva and Djumaliev established a centre for contemporary art called ArtEast, where they and their colleagues make and exhibit their artwork, curate shows, bring in lecturers, and have increasingly participated in a variety of international art events. Until about 2004 their work was mostly a combination of sculpture and installation; references to the culture of Central Asia mix with glimpses of its relationship both to the modern world into which it is emerging and to the ancient culture of the Steppes from which it is descended. In 2004 ArtEast organised a journey of Kyrgyz artists to the ancient homeland in Siberia, resulting in works that explore the complexities of nomadic identity, combining sculpture and installation with performance and video.

At the historic first Central Asian Pavilion at the Venice Biennale of 2005, Kasmalieva and Djumaliev showed *TransSiberian Amazons* (2004), a work that has also been exhibited in New York City and elsewhere. This poignant work deals with themes of transportation, nomadism and cultural identity. Central Asian

women who seem dispossessed speak from dramatically dark video monitors set up in a huge structure made out of the light plastic suitcases associated with the world's poor. The work exercises a powerful presence, both melancholy and dark on the one hand, and awakening and emerging on the other. As the voices of Central Asian women are overheard singing on a train at night, it seems a society on the move but none too sure of where it is headed.

A similar thematic underlies *New Menhirs*, a video of 2005 in which colour photographs of crumbling factories are haunting reminders of a utopian socialist dream gone bad. *Into the Future*, a dual-channel video work made in the same year, shows the industrial wastelands left behind by the Soviet Union intercut with people boarding a Siberian ferry in hopes of finding a better life elsewhere. In these and other works, modernism – whether capitalist or Marxist – hovers like a dark and tragic memory in the background of an old world finding itself unsteadily young again.

In 2007 Kasmalieva and Djumaliev were commissioned by the Art Institute of Chicago to create a work dealing with the economy and culture of the Silk Road. The theme, combining antiquity with transportation, resulted in their widely acclaimed *A New Silk Road: Algorithm of Survival and Hope*, a multi-channel video installation encompassing a variety of cultural and documentary styles. The basic narrative involves the artists following trucks carrying scrap metal over the high mountain passes from Kyrgyzstan to western China. A layered history still staggering from recent shocks shows through images of a hard country life framed by the context of an emerging capitalist market. As the line of trucks labours by on the new Silk Road, heading into the future, a man on the roadside sings a traditional folk song of the region, like a lament for a vanishing culture.

Bishkek, where Djumaliev and Kasmalieva live and where they have been active in organising artistic groups and events, was actually on the Silk Road when it was a living means of communication between east and west. The ancient migratory track linked China with the Indo-Iranian and Greco-Roman worlds from at least the first century AD, when the Greek geographer Ptolemy mentioned it. After a thousand years or more, other modes of transportation gradually outmoded it, a long process beginning with a shift to maritime trade around 1000 AD and culminating in the airplane.

Gulnara Kasmalieva and Muratbek Djumaliev are dedicated, intelligent and gifted artists; and they are, it seems to me, even more important because they represent a part of the world that has been excluded from the discourse of the arts for so long. They are hardworking and socially concerned individuals with a developing network of Central Asian colleagues who are gradually making their presence felt in the world of art and culture. The new Silk Road is awakening to find itself, like their video works, multi-channelled – leading to all corners of the world.





**KWANI
KWANI
TRUST
KENYA
KENYA**

Kwani Trust is revolutionising creative literary production in Kenya and across Anglophone Africa. Starting in 2003, it launched an independent literary journal, *Kwani?* (Swahili for 'So what?'), to challenge the institutionalised academic control of authorship and entrenched literary conventions of an older generation. *Kwani?*'s editors, Binyavanga Wainaina and Billy Kahora, actively encourage new talent, original sensibilities and creative use of language. Poetry has a strong presence, alongside humour and slang. The wide range of stories, personal narratives and commentaries reflect day-to-day realities, exploring topics such as urbanisation, relationships, ethnicity, injustice and politics. The pool of contributors is constantly expanding and includes writers from many African countries.

Positive response to the journal led to a variety of popular activities: Poetry Open Mic, a monthly performance event; Sunday Salon Nairobi, a prose reading series; writers' forums, public debates, workshops and competitions; and the annual *Kwani?* Literary Festival, which features continental and global cultural figures.

Kwani Trust publishes short-story collections and books such as *The Life and Times of Richard Onyango* (a Kenyan artist) and *Kenya Burning* (a visual narrative of 2007 post-election violence). Recognising the economic constraints of local readers, it also produces affordable pocket-sized editions and distributes literature from other African countries. It uses new technologies to reach wider audiences, has built a global network and facilitates local participation in international events.

Kwani Trust is honoured for establishing a dynamic platform for new African voices and perspectives, for its progressive influence and energetic dedication to developing a supportive environment for literary expression, and for crossing social and cultural frontiers to expose new facets of reality.

From the 2010 Prince Claus Awards Committee Report

A Lively Platform for Literary Creativity

by Kimani Njogu

Kwani Trust has been actively crafting a critical space for the appreciation and development of culture and the nurturing of creative talent in Africa since 2003. Its journal, *Kwani?* ('So?' in Swahili) has transformed literary production in Kenya by challenging the view that authorship only resides in academic institutions and subverting the belief that writing about Africa can only be done in one particular way. Rebelling against the literary canon of previous decades, the writers published in *Kwani?* confront readers with new perspectives on the human condition.

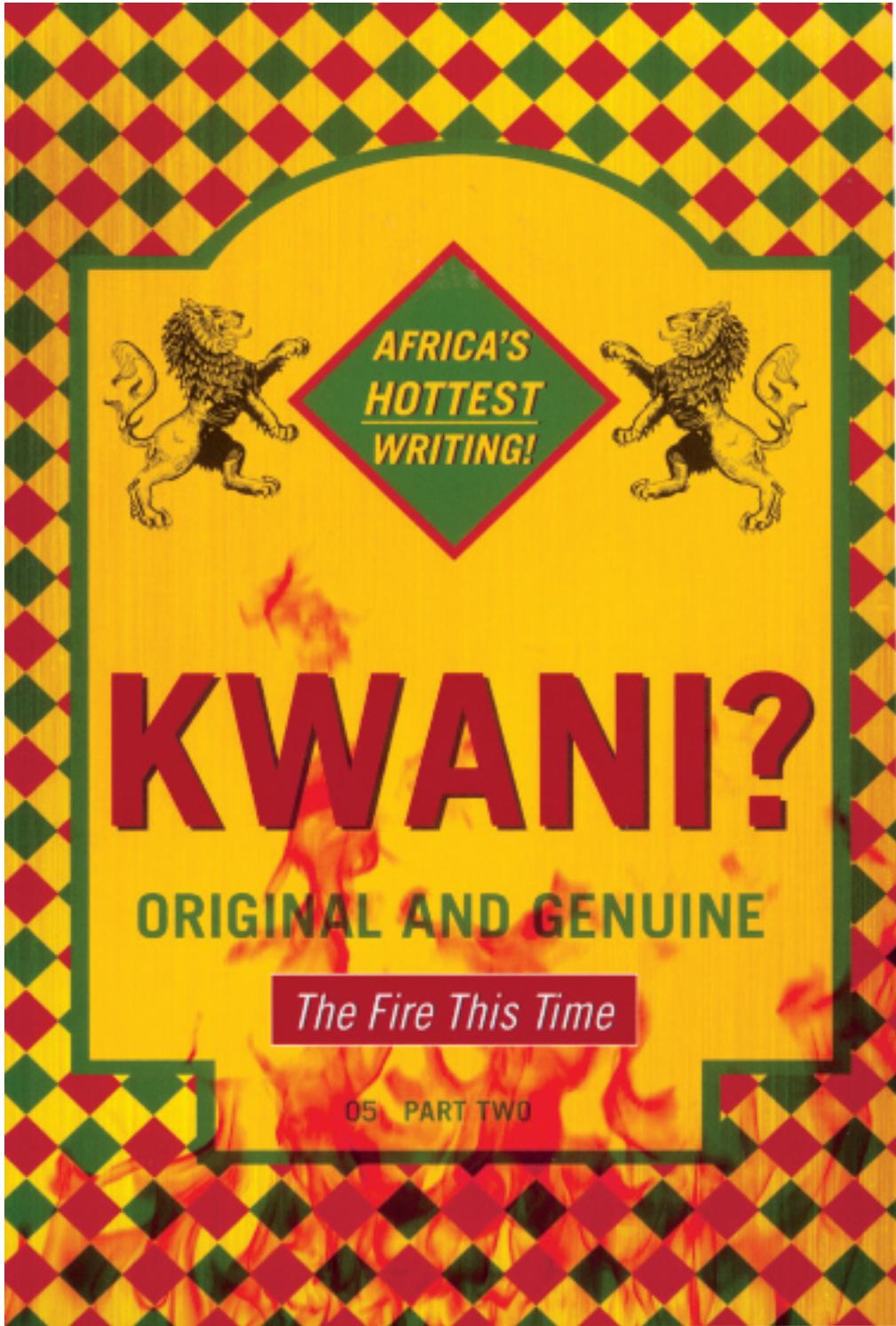
Conceived and set on its trajectory by founding editor Binyavanga Wainaina, *Kwani?*'s emphasis is individual originality. One of the keys to its success is its rigorous and sensitive engagement with younger generations, embracing offbeat humour, colloquial idiosyncrasies, street slang and 'cool and edgy' metaphors that bring a vital youthfulness to literary production. Recently it introduced an extended section in Sheng slang, narrated orally, transcribed and edited by Mashifta, a leading Kenyan hip hop group, merging popular music and literary creativity.

To encourage the weaving of the written with the spoken word, and involve a wider audience, Kwani Trust operates in a variety of public spaces. Every month it takes over a popular downtown venue to present Poetry Open Mic, a live performance platform for all comers. It holds regular prose readings in its Sunday Salon Nairobi, and runs writing workshops, public forums and literary debates throughout the year. Activities culminate in the annual Kwani? Litfest, five days of intercultural exchange through lectures, conversations, panel discussions, readings and performances with invited guests from Africa and elsewhere.

A new breed of authors is being born through the inspiration ignited by *Kwani?*'s approach, not only its range of genres but also its thematic reach beyond the usual to encompass hot topics. For example, its publication of the story of David Sadera Munyakei, whistleblower of the Goldenberg scandal, is highly significant as Kenya seeks to eradicate corruption.

Over 30 new writers have been published in the five issues of *Kwani?* released so far – each issue containing more than 300 pages. Writers first published in *Kwani?* have gone on to win awards and other recognition: Yvonne Adhiambo Owuor won the Caine Prize for African Writing (2003); Parselelo Kantai was shortlisted for the Caine Prize (2004); Andia Kisia was awarded a fellowship at

Cover of Kwani? Journal 05 Part 2, 2008
Photo courtesy Kwani Trust

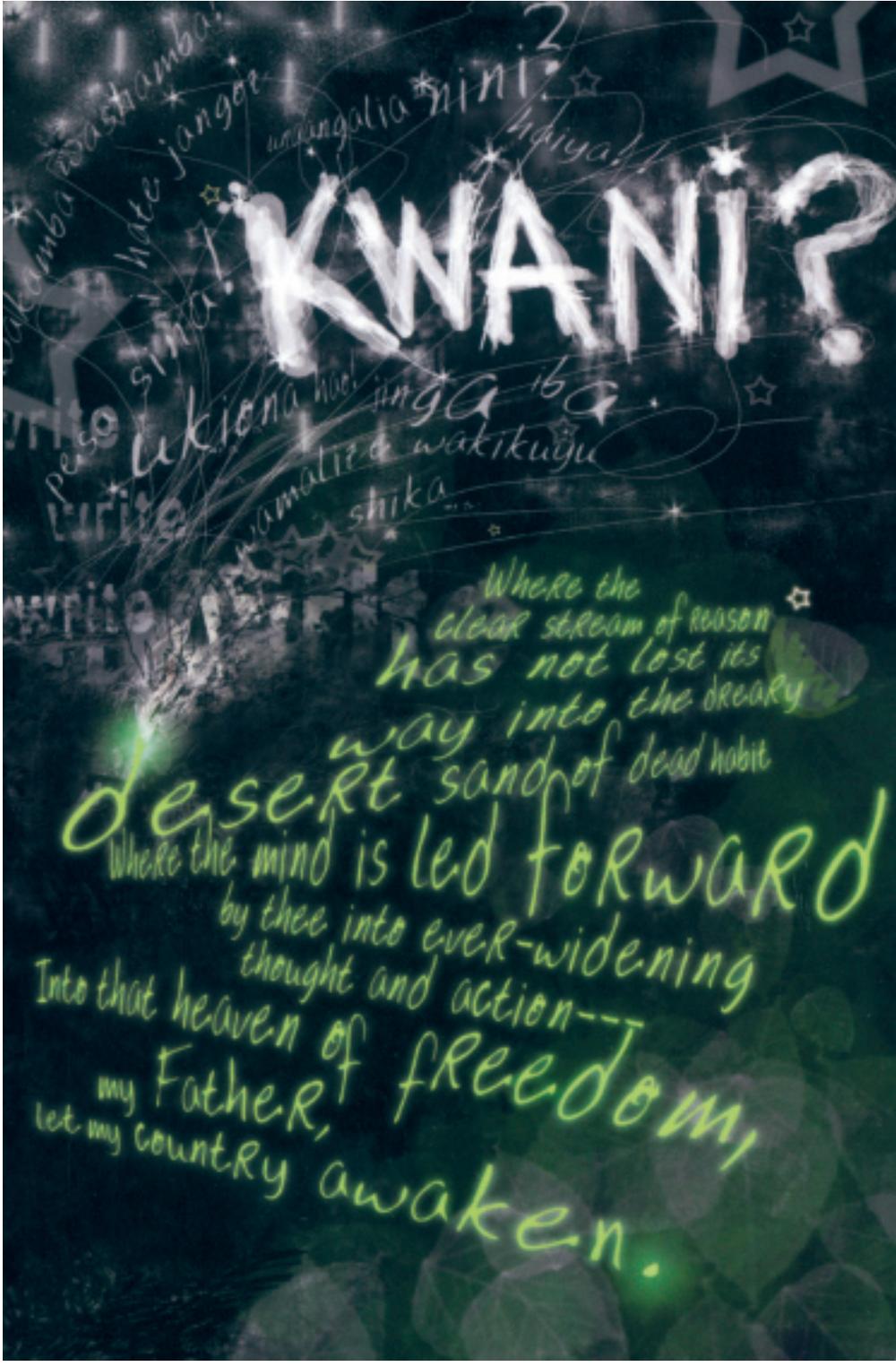


the Royal Court Theatre, London; Uwem Akpan, a Nigerian writer, and Billy Kahora, secured places in post-graduate creative writing programmes in the US and UK respectively, and Billy Kahora's 'Treadmill Love' (*The Obituary Tango*, Jacana/New Internationalist 2006) was highly commended by the judges of the Caine Prize (2007). Clearly the editors of *Kwani?* have inspired new talent in Africa. The journal has been positively reviewed in major media in Africa and internationally, for example in *The Washington Post* and *The Independent* (UK), and its stories have been read on international radio and television.

The current managing editor, Billy Kahora, has deliberately engaged the present with the past through daring and sustained inquiry and historical counter-referencing. In 2007 *Kwani* organised a nationwide poetry competition on the interpretation of Kenyan masculinities, which culminated in the anthology *To Be A Man*. More recently, the Trust ran a short story competition on nationhood among Kenyans born after 1978, the year Daniel Arap Moi took over the presidency. The stories provide a reading of the nation through the eyes of those exposed to the Moi regime in their formative years. Always open to new subjects and first time writers, *Kwani* has published, among others, the autobiography of Kenya's internationally renowned painter, *The Life and Times of Richard Onyango* (2008), and the memoirs (in Swahili) of Kenyan freedom fighter and former Mau Mau detainee Joseph Muthee, *Kizuizini* (2006). The latter won the Jomo Kenyatta Prize for Literature in 2007.

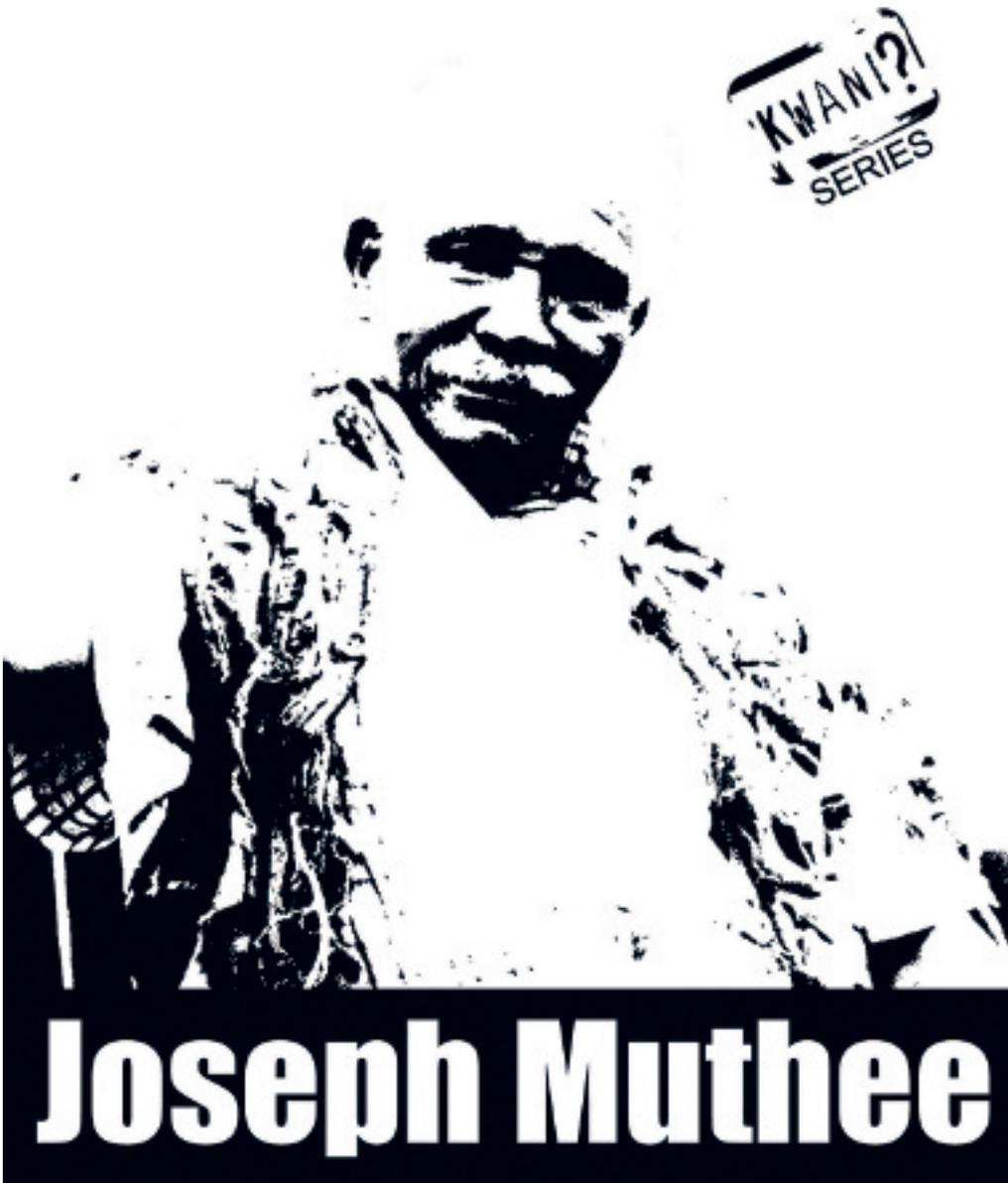
In response to the 2007/2008 post-election violence in Kenya, *Kwani* Trust drew together an ensemble of local authors who produced more than 150 articles to share their understanding of Kenya's political crisis with the world. Published globally (in *The Guardian*, *The New York Times* and *The East African*, among others), these writings contributed in the eventual mediation and resolution of the conflict spearhead by the Panel of Eminent African Personalities. In May 2008, *Kwani* Trust published *After the Vote: Dispatches from the Coalition of Concerned Kenyan Writers*, an anthology of work addressing the conflict. Even more telling is *Kenya Burning*, a visual narrative of that tragic period, published and distributed throughout the East African region. The Trust's merging of photography and narrative in *Kenya Burning* is a statement that artists in all disciplines have a responsibility to capture historical moments as they unfold and to contribute to peace and justice in their countries.

Without a doubt, *Kwani* Trust is a transformative platform for new African voices. It is providing an enabling environment for the nurturing of talent and has immense positive influence among the youth. The dedicated team at *Kwani* is building bridges across cultural and social boundaries to provide a myriad of perspectives for engaging with reality.



Cover of Kwani? Journal 04, 2007
Photo courtesy Kwani Trust

KIZUIZINI



Cover of Kizuizini by Joseph Muthee, Kwani?, 2006
Photo courtesy Kwani Trust

HOW TO WRITE ABOUT AFRICA



Extra:

- Power of Love
- My Clan KC

BINYAVANGA WAINAINA

Cover of How to Write About Africa by Binyavanga Wainaina, Kwani?, 2006
Photo courtesy Kwani Trust

**DINH
Q. LÊ**

VIETNAM

Visual artist Dinh Q. Lê (1968, Ha-Tien) is the co-founder of two transformative institutions that are opening up possibilities for Vietnamese artists. The Vietnam Foundation for the Arts is a Los Angeles-based centre that counteracts isolation through exchanges and collaboration. And Sàn Art, the first independent not-for-profit art space in Ho Chi Minh City, runs local and international exhibitions, residencies, projects, a reading room, discussions, lectures and networking opportunities.

Brought up in Vietnam during the American war, Dinh Q. Lê moved to the USA aged 10. Surrounded by Hollywood and western media interpretations of his homeland, he studied and began his art practice. He devised an innovative technique based on Vietnamese craft heritage, literally and metaphorically weaving images and fragments into complex combinations of different traditions, histories and modernities. These 'surreal memory landscapes' dramatically portray the schizophrenic realities of exiles and migrants.

Returning to Vietnam, aged 25, he continues his explorations of contradictory realities. *The Farmers and the Helicopters* (2006), a documentary video on passionate local desire to recreate the iconic destroyer of Vietnam's traumatic past, contrasts with *South China Sea Pishkun* (2009), a 3D animation of the mass crashing of helicopters into the South China Sea during America's panicked retreat from Saigon – the Vietnamese view still widely unknown. Other works examine genocide, consumerist glitz in disadvantaged places, and the promotion of Vietnam as idyllic paradise for tourists.

The Prince Claus Award honours Dinh Q. Lê for his strong creative work exploring different constructions of reality, for providing inspiration and practical opportunities for young artists, and for advancing free thought and contemporary visual expression in a context of indifference and hostility.

From the 2010 Prince Claus Awards Committee Report

pp. 84 / 85

Still from Dinh Q. Lê's video animation

South China Sea Pishkun, 2009

Photo © Dinh Q. Lê





Of War and Peace

by Moira Roth

Over 12,000 US helicopters were sent to Vietnam during the war. In 2010, 35 years after the war's end, Dinh Q. Lê symbolically reversed this journey in his exhibition at New York's Museum of Modern Art. Lê arranged that a helicopter – constructed over seven years (1997-2004) by two ingenious Vietnamese farmers for agricultural use – be brought by boat to New York and installed at MoMA, while in an adjacent room transfixed audiences sat watching a 15-minute, three-channel video. *The Farmers and The Helicopters* wove together documentary and Hollywood footage, interspersed with eyewitness accounts of wartime helicopter attacks and the farmers' description of how they built their helicopter and why.

For a 2011 exhibition in Sydney Lê will construct a large wooden fishing ship that refers to boat people currently trying to reach Australia. "The viewers can walk around the ship or in the middle between its two halves. In the ship's bowels there will be large broken mirrors where viewers can see their fleeting reflections – a reminder of the individuality of all those who made the journey," Lê explains.

Over the years, in many different spaces, from a stall at an open market in Ho Chi Minh City to museums and biennales around the world, Lê has guided audiences into often unfamiliar and painful confrontations with frontiers of 'reality'. Through a wide range of media – posters, photo-weavings, sculpture, installations, ritual, theatre and multi-channel videos – he insistently reminds us of "obdurate" history. In Vietnamese this concept of "a history that won't give up, that will never disappear" is called *Lich Su Bat Khuat Bat Diet*. It is a history that Lê experienced firsthand as a child.

Lê was born in 1968 in South Vietnam, and seven years later, in 1975, the Viet Cong occupied Saigon and the American War (as it is known in Vietnam) ended. In 1977 Lê's hometown, Ha Tien (only seven kilometres from the Cambodian border), was brutally invaded by Khmer Rouge forces, and in 1978 Lê and his family escaped on an overcrowded boat that was attacked and robbed by Thai pirates before reaching Thailand. For years Lê experienced a recurring dream. While escaping, he would realise he had left his camera behind, and, upon waking, was upset he "was not able to record what was happening".

His family settled in 1979 in Los Angeles, and Lê spent the rest of his childhood and early adulthood in the United States. In 1993 he made his first visit back to Vietnam, and in 1994 he travelled to Phnom Penh, the capital of Cambodia, where he visited the Tuol Sleng Genocide Museum and was overwhelmed by the display of image after image of prisoners wearing identification tags, images taken by a Khmer Rouge photographer in the 1970s. On his return to New York,



A detail from Dinh Q. Lê's mixed media
installation *Damaged Genes*, 1998
Photo © Dinh Q. Lê



A work from Dinh Q. Lê's series *Cambodia: Splendour and Darkness, 1994–99*.
C-print and linen tape, 160 x 120 cm. Photo © Dinh Q. Lê

Lê copied photographs of the Tuol Sleng prisoners and Cambodian temples, cut them into thin strips, and then wove them together, a technique he had learned as a child from watching his aunt weave her grass mats. He called this 1994–99 series *Cambodia: Splendor and Darkness*.

By 1996 Lê had settled in Ho Chi Minh City, three years later he created his first version of *Mot Coi Di Ve* (*Spending One's Life Trying to Find One's Way Home*). The huge, two-sided hanging quilt was composed of some 1,500 family snapshots, passport photos and postcards from the American War era that Lê had bought wholesale in Ho Chi Minh City. The photos were loosely sewn together, and often he wrote short quotes on the backs, including selections from the famous 19th-century novel *The Tale of Kieu*, whose long-suffering heroine was often seen as symbolising Vietnam.

In 2003 Lê confronted Venice Biennale audiences with *From Vietnam to Hollywood*, in which he showed the photo-weaving series *Shootout*, a complex visual narrative of six characters engaged “in a shootout with one another for the meaning and memories of the Vietnam War”. Two of the characters come from Eddie Adams’s 1968 photograph showing a Saigon general executing a Viet Cong suspect, and two, *Playboy Bunny* and *Willard*, come from Francis Ford Coppola’s film *Apocalypse Now*. To represent Vietnamese ‘voices’, Lê selected a photograph of a Vietnamese friend and a wartime photograph he had found in a flea market of an anonymous young woman (to stand for Kieu).

In the last five years or so, Lê has repeatedly voiced his desire to address the subject of postwar Vietnam. He has done this both as an artist and as an organiser. In 2005 he co-founded the Vietnam Foundation for the Arts (VNFA) to bring international artists, curators, historians and critics to talk about contemporary art to students in Vietnam.

By 2007 he realised that a non-profit art space for exhibiting work by both international and local artists was urgently needed. Thus San Art was born, and in just three years this art centre has already had an enormous impact on the vitality and accessibility of contemporary art in Ho Chi Minh City.

Lê once described to me how on every trip back to Vietnam, he would bring a handful of American soil to mix into the heavily silted water of the Mekong River: “By doing this, I hoped to help the wandering souls of all the American MIAs lost in the jungle of Vietnam to have some sense of home. I feel that in order for Vietnam to heal from the war, we need to help all the *oan hon* (lost souls) from the war to find some peace.”

A postwar Vietnamese helicopter brought by boat for display in New York, American soil brought to Vietnam to give solace to *oan hon*, and the creation of the first non-profit art space in Ho Chi Minh City – extraordinary gestures performed by an extraordinary artist.

ANA

MARIA

MACHADO

BRAZIL

Ana Maria Machado (1941, Rio de Janeiro) creates compelling children's stories that deal with prejudices and human rights. She developed a passion for storytelling during her traditional rural upbringing, studied humanities, became a visual artist and curator, was arrested and exiled during the dictatorship, completed a PhD in linguistics and semiotics, lectured and worked as journalist. The author of more than 100 books, translated into 11 languages, she opened the first children's literature bookshop in Brazil.

Machado shares a way of looking at the world that is original, funny and poetic. She has a mother's faith in the child's imagination, an ear for natural patterns of everyday spoken language and a painter's eye for colour, composition and detail. Her experiments with narrative structure, symbolic language and combinations of the real and the fantastic are evidence of her consummate mastery of the writer's craft. Above all, Machado is able to express complex concepts with skilful simplicity and subtle passion. Edged with excitement, tension and humour, the intriguing scenarios she creates become personal encounters with difficult subjects such as racism, gender discrimination, poverty and identity. Machado interrogates Brazil's historical memory, bringing past experiences alive as part of everyday life in a way that appeals to children. In *From Another World* (2005), her characters and the readers confront the realities of slavery through the unquiet ghost of a slave girl who seeks their help. Presenting distilled wisdom in an unpretentious style, her stories encompass understanding of difference, courage in the face of tyranny and respect for others, and insist on delight and the joy of living.

Ana Maria Machado is awarded for her outstanding children's literature, for opening frontiers of reality for young people and communicating essential human values to impressionable minds and hearts, and for her significant contribution to recognition of the importance of children's literature in the formation of worldviews.

From the 2010 Prince Claus Awards Committee Report

Ana Maria Machado with one of her readers in front of a mobile library
Photo courtesy Ana Maria Machado



BLIOTECA



Simple but Never Simplistic: Writing the Very Best Books for Children

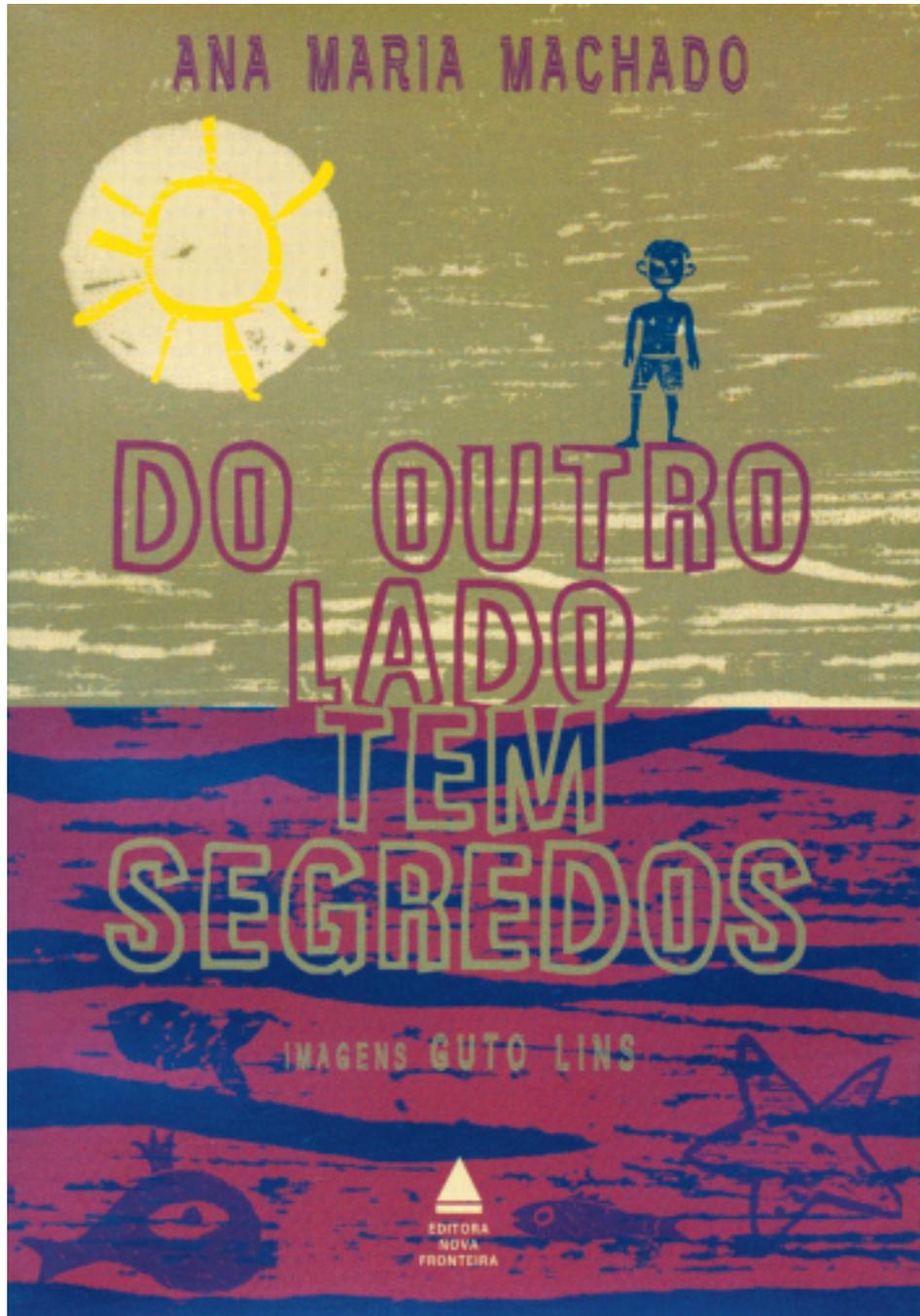
by Patricia Aldana

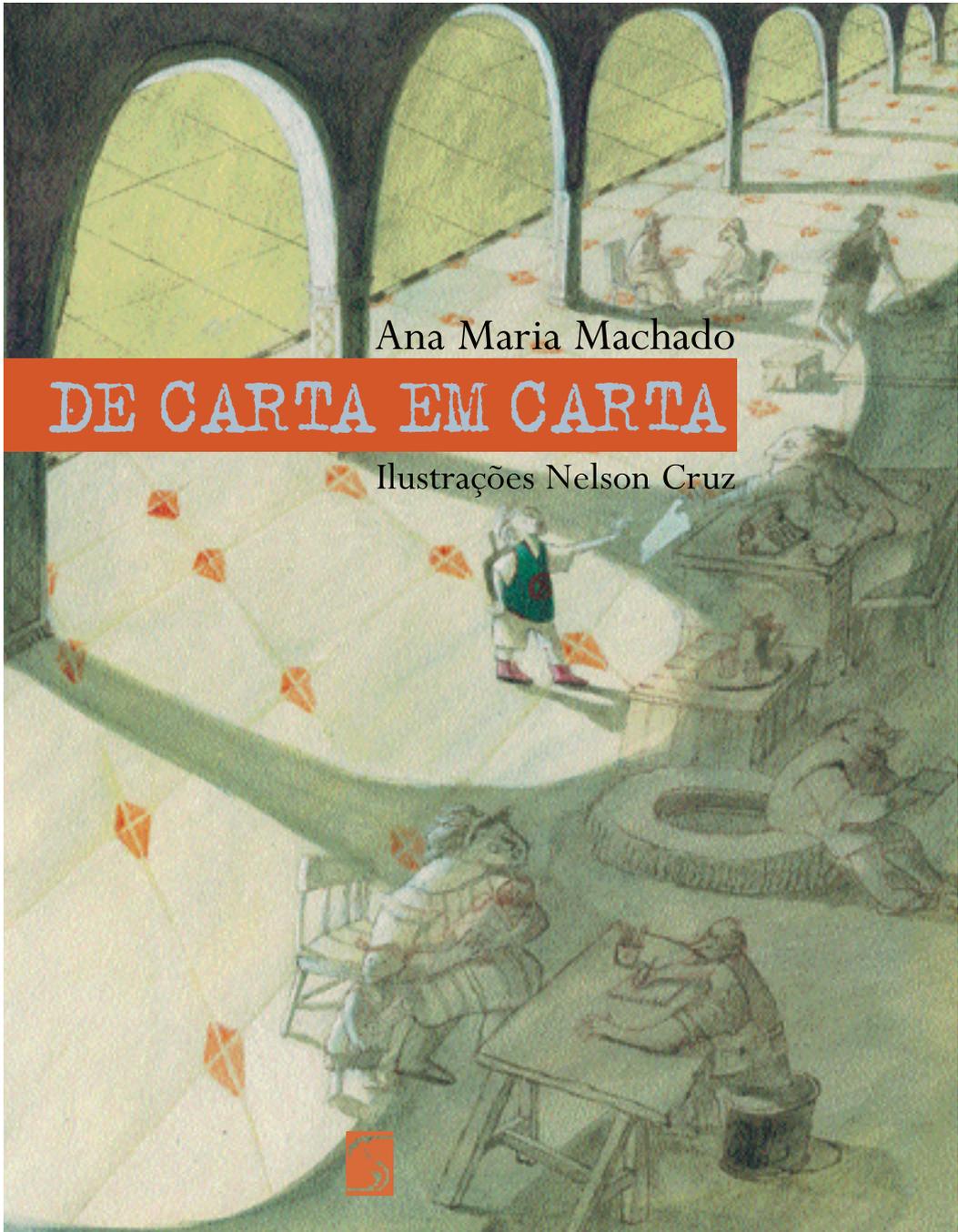
“Many do not understand that achieving simplicity without being simplistic is the greatest challenge for a writer of children’s books ... they cannot see the distinction between writing things that are innately simple, and writing about complex issues simply enough that a child can grasp the underlying principles.” (*World Literature Today*, Spring 2002)

In the interview cited above, Ana Maria Machado illuminates the inherent contradiction embodied in her work. For as an author for children (her adult novels while less well-known outside Brazil are also a significant component of her work), she is perhaps unique in combining the highest degree of intellectual rigour with a wonderfully playful mastery of language that is both poetic and simple. Her books have won many prizes, including the Hans Christian Andersen Award – also known as the Little Nobel. That she has earned this international acclaim as a writer in a ‘marginal’ language at a time when world literature is dominated by the production of English-language authors is a testament to how well Machado has succeeded in reaching those most important readers, children all over the globe.

As a child, Ana Maria Machado read with passion the work of Monteiro Lobato, whom she describes as having the greatest influence upon her, filling her “with a sense of Brazilianism at the same time that he transported me through a universe someone only as gifted as he could know so well – the universe of a child’s mind” (*World Literature Today* op cit). She began her working life as a painter in Rio de Janeiro. In 1969, under the dictatorship, she went into voluntary exile. In Paris at the Ecole Pratique des Hautes Etudes, she obtained a doctorate under Roland Barthes with a dissertation on Guimarães Rosa. She credits writing a dissertation on such a complex writer and thinker at the same time as talking with her three-year-old son for teaching her that the language one uses depends upon whom one is talking to – a knowledge that enables her to continue to write so well in so many different genres, for such diverse readers. Language – how to craft it to tell stories, to communicate experience, and to locate oneself in the historical continuum of one’s family and community – is a central theme that reappears repeatedly in Machado’s work. In many of her books the narrators, often children, are struggling with this question, and this struggle and its outcome embolden the reader to imagine being able to master language herself.

Cover of *Do Outro Lado Tem Segredos* by Ana Maria Machado, Editora Nova Fronteira, 2005
Photo courtesy Ana Maria Machado





Ana Maria Machado

DE CARTA EM CARTA

Ilustrações Nelson Cruz

Cover of *De Carta em Carta* by Ana Maria Machado, Editora Salamandra, 2002
Photo courtesy Ana Maria Machado

Machado is an important public intellectual in Brazil and is currently acting president of the Brazilian Academy of Letters. Not only the first children's author to be elected to the Brazilian Academy of Letters, Machado is still one of a minority of women members. Her novel for adults, *Tropical Sol da Liberdade*, published in 1988 shortly after the end of the dictatorship, is considered one of the most important feminist novels of the post-dictatorship period. As Mirele Carolina Werneque Jacomel points out, Machado's novels propose an alternative way of looking at power relationships. After all, Jacomel says, "Woman and authority are, in most cases, opposites" (*Luminaria*, Vol 1, No 9, 2008). While Brazil is far better endowed with prominent women writers than many other Latin American countries, Machado stands out even there as a woman not only for her work, but also for the way she lives her life. Not only is she strikingly beautiful and an imposing presence when she speaks, it is also her example as a mother of three, as a person in a complex relationship with a man, as a loyal and loving friend, and as an engaged citizen and intellectual who never hides her power and charisma. Machado's courage, self-confidence and intellectual conviction embody exciting alternative possibilities that women everywhere can aspire to. Jacomel also describes Machado's insistence in approaching reality or truth from a sideways position, exploring more than one point of view in a non-ideological way – a stance that is one of the most important elements of her books for children. While her books often deal with what might be described as 'political' themes such as racism, slavery, the environment, injustice, they are never obvious, using story to engage the child in questioning the way the world is.

As Barthes said, Machado is a kind of onion or mille-feuilles who writes in metaphors that can be peeled away but that don't revolve around an axis (Tao da teia, *Estudos Avançados* 17, 2003). Some of these layers involve her often praised skill as a writer in the Portuguese language. Sadly, Portuguese continues to be undertaught and poorly read in the original, so most of us are denied the full pleasure of reading Machado as she should be read. Her wonderful playfulness in the language in which many of her metaphors reside – one of the salient characteristics of her texts in Portuguese – is not always easy to translate. The very title of one of her best-known works, *Bisa Bea Bisa Bel*, is a punning play on names that could not be rendered accurately in the English translation.

Those of us who share Machado's work in bringing children and books together have been lucky to hear her speak on a wide range of ideas, thus getting to know other layers of her onion. Whether she is speaking about reading in a democracy, or writing under a dictatorship (when she discovered children's books are a place where much can be said that is forbidden elsewhere), or the role of universal classics, or multi-culturalism and minority cultures, her thinking is illuminating, rigorous, passionate and stimulating, and these ideas make their way into her books – complexities made simple but never simplistic.

**MEHRDAD
OSKOUEI
IRAN**

Independent filmmaker Mehrdad Oskouei (Tehran, 1969) penetrates subaltern segments of Iranian society to give voice to unknown perspectives, challenge preconceptions and offer unique readings of people's lives and experiences. Graduating from Tehran's University of Arts, he started in theatre and short fiction films before turning towards realistic reporting. He has developed a hybrid cinematic language that combines documentary, poetic and dramatic sensibilities, enabling him to convey the multiple layers of reality.

Oskouei's personal concern and commitment to the people he films creates trust, which is the vital spark in his works. In *The Other Side of Burka* (2004), an investigation of high female suicide rates in a patriarchal enclave in southern Iran, he achieves an unprecedented degree of openness. The women tell their own stories, describe their suffering and discuss their situation with honesty and clarity in close-up face-to-face interviews; documentary facts of the women's rooms, work, routines and the community rituals enacted to deal with symptoms are interwoven with evocative metaphors and moments of psychological pain, the glimpse of a shoulder, the corpse beneath the burial cloth.

His 24 films offer in-depth encounters with orphans, widowers and juvenile delinquents, and examine Iranian experience of broken homes, rhinoplasty and urban youth cultures. Passionate about the role of film in social development, Oskouei founded the Short Film Society and runs workshops to stimulate young filmmakers.

Mehrdad Oskouei is honoured for his moving, informative and evocative films, for his honest engagement with his subjects and his commitment to accurately representing their concerns, and for working in difficult contexts to break down prejudice and generate social justice.

From the 2010 Prince Claus Awards Committee Report

pp. 100 / 101

Mehrdad Oskouei directing 'Noora'
(a work in progress on women cyclists), 2010
Photo © Loghman Khaledi





The Labyrinth of Simplicity

by Nasser Fakouhi

While complexity may be seen as the most significant characteristic of the beginning of this century, simplicity is doubtless the last refuge to uphold the illusions and utopias that we have retained from past centuries: indeed, this constitutes the only hopeful option, and it gives us the strength to go on, along paths leading toward – probably ambiguous – goals, which we deem fair and valid.

We often claim to know what we are doing and where we are going. Most of the time, we are quite assured that we are able to shoulder our responsibilities. But it isn't like that. As time goes by and events unfold, we find ourselves locked into dead ends, in a cruel world, full of despair. Of course, one has to exit these dead ends – so as to survive – but it isn't as simple as it may seem. If we look at things more closely, however, we realise that the paths of complexity often take us – paradoxically – through the framework of simplicity.

This, to me, is the framework within which we should conceive of Merhdad Oskouei's cinema: stemming from his photographic work, it is an unexpected combination of fulfilling aspects, of passion and love, both wildly unleashed and serenely experienced, intelligent as well as spontaneous. The viewers are unable to avert their eyes as they face a world both imaginary and true. On the one hand, pain, despair and sadness; on the other, childish happiness, youth and easy laughter. Ultimately, it's a universe that won't let us remain indifferent, and which forces us, in a way, to become more human and to show more solidarity and empathy. His work, as I see it, is above all a kind of magical syncretism, combining the real life of a young and stubborn artist – determined to change the way of things, following his own course in a rather hostile environment – with the virtual existence of his 'creatures' – able to roam freely beyond the rigid enclosing frames of their 'creator's' filmed shots, wherever and whenever they want, and quite frequently. And Oskouei's new delight in collecting and publishing 'historical post-cards' from Iran no doubt displays an inclination further to seek similar 'actors'.

The result is quite a strange labyrinth: chronologically and spatially, an unending chain of images that are clear and soft on their surface and which toy with the audience in the way of ancient shamans; a depth of simplicity, like Le Corbusier's white wall, coming out of architecture's neoclassicism; so full of meaning and symbols, and yet so void of artifice. In a word, a simplicity that makes us surrender and believe in it as a higher form of humanism in modern days, as in a virtue able fully to recreate space and time in its own fashion.

Oskouei lives with his 'actors' or his 'characters' more than with his films: the 'actors' aren't necessarily real actors and aren't even tempted to live the life

WINNER
Munich
 Int'l Doc Film Festival
The Best Film (Panorama)
 Germany - 2005

WINNER
Cracow
 Int'l Film Festival
Golden Dragon Award
 Poland - 2005

WINNER
Montreal Human Right
 Int'l Doc Film Festival
The Best Film
 Canada - 2006



THE OTHER SIDE OF BURKA

Silver Wolf Competition



Produced & directed by:
MEHRDAD OSKOU EI



WINNER
Media wave
 Int'l Film Festival
Special Jury Award
 Hungary - 2006

WINNER
**9th National Fest
 Of Iranian Cinema**
The Best Documentary
 Iran - 2005

WINNER
23rd Fajr
 Int'l Film Festival
Documentary Award
 Iran - 2004

Poster for Mehrdad Oskouei's film *The Other Side of Burka*, 2004
 Photo courtesy Mehrdad Oskouei

Why does Iran have highest statistics
for nose job in the world?!

Nose IRANIAN STYLE

Directed by
MEHRDAD OSKOUEI



Doc U!
Competition
idfa

Nomination
Golden Movie squad
Doc U! Award
IDFA 2005
Netherlands

Smi

Poster for Mehrdad Oskouei's film *Nose Iranian Style*, 2005
Photo courtesy Mehrdad Oskouei

that is actually theirs; it's as if they were living – in a rather contradictory way – and imposing on the filmmaker a double life, graphic and imaginary, on both sides of the screen, a life flowing in the stream of images projected in our eyes and playing with our senses. And it is probably there that the mystery of this depth resides, the place where pain and worry can so 'naturally' join happiness and nonchalance on a bed of bewitching silence and motionlessness.

Still, Oskouei's cinema seems a sort of iconoclasm, as found in experimental films, but it is far removed from those – historically much repeated – instances that lack any sense of reality, are full of narcissism, and are as well manipulating and manipulated by the law of the market and the snobbish rules of the artistic field. With him, by contrast, we are dealing with a rather spontaneous and lively iconoclast.

It is a fact that the value of Oskouei's documentaries doesn't follow an even course; we can't position them on a rising curve in terms of aesthetic or intellectual achievement, but instead on the ever-changing 'electrocardiogram' of a heart that refuses to beat regularly. That is why we can claim without exaggeration that his films are simply and continually being created, re-created and reinterpreted within the cognitive space of their projection and performance. In my opinion, it is such a 'virtue of simplicity' which makes up the core of Oskouei's oeuvre.

It was Rousseau, in the footsteps of Montaigne, who saw the ideal of happiness in his 'noble savage', living harmoniously thanks to his heavenly nature, whereas civilised man was unhappily condemned to live in the hell of his 'culture'. Almost three centuries later, we are barely beginning to understand this, and that too can be found in the simplicity of Oskouei's filmmaking – nobly savage, why not, at least ontologically speaking.

One may justifiably expect from an anthropologist that he direct his care and his gaze toward an analysis of the facts. But a great number of ethnographic and documentary films, from Jean Rouch to Werner Herzog, make a point of reminding us that truth must often be sought beyond the reality of the senses. That is what one would never be able to learn in any film school: intrinsic and highly humanistic values; beyond imagination, a sensitivity to the hidden truth of human beings; and that is what gives Oskouei's film work its heuristic value.

Without any doubt, such an artist could have long ago left and made headway under the shelter of a different sky than the one of his native land. But in order to do this, he would have had to let go of the roots that support him, and give their living strength to his cinema. He hasn't left us; he hasn't made the choice of a slow death far from all the 'little rascals' and 'desperate women' of his films. Instead, he has opted to stay with them and with us, and honourably so.

Look at the bright, white wall; at this soft and empty skin; at this screen so full of luminous 'things'; it's all there: simplicity in the depth of his labyrinths.

Translation from French by Christine Irizarry

YOANI
SÁNCHEZ
CUBA

Yoani Sánchez (1975, Havana) is a leading figure in the use of social networking technologies to breach imposed frontiers. A graduate in philology, she is now dedicated to computer sciences and their capacity to alter perceptions and generate social change. She works as a webmaster, columnist and editor for Desde Cuba, an online news portal. Determined to promote freedom of information and to speak out regardless of danger, in 2007 Yoani Sánchez set up a blog, Generation Y.

Her regular posts offer punchy accounts of the day-to-day environment. Avoiding direct criticism and global politics, her blog provides subjective insights into the practical difficulties people face. Emphasising the vital importance of material autonomy for any form of active citizenship, her subjects include unaffordable food, shortage of proteins and vegetables, the turgid proceedings of parliament and the lack of meaningful reforms.

Sánchez operates in a context of strict control and censorship, working clandestinely, under threat of arrest. Local access to internet is limited and filters set up by the authorities slow and block connection to Generation Y. Local supporters circulate her writings in emails and USB memories, and volunteers translate her Spanish reports into 22 languages. Generation Y's growth has been exponential. It is now one of the most-followed blogs in cyberspace, and a compilation has been published as *Cuba Libre*.

Yoani Sánchez is awarded for raising global awareness of daily Cuban realities through her blog, for her inspiring and courageous example in giving a voice to the silenced, and for demonstrating the immense impact internet communications technologies can have as tools for social change and development.

From the 2010 Prince Claus Awards Committee Report

pp. 109

Yoani Sánchez at her desk

pp. 112 / 113

Screen shots taken from

Yoani Sánchez's blog Generation Y

Images courtesy Yoani Sánchez

Les éditions Michel Brûlé sont fières de publier

CUBA LIBRE

Vivre et écrire à La Havane,

un ouvrage qui rassemble des textes tirés du populaire blogue
Generación Y de Yoani Sánchez.



Venez encourager la liberté d'expression et souligner la
première édition de ses écrits en français !

Madame Danièle Cardin, traductrice, et Monsieur Victor Mozo,
traducteur et spécialiste de la question cubaine, prendront la
parole lors de l'événement. Un vin d'honneur sera servi sur
fond de musique cubaine.

Le mercredi 27 octobre, 5 à 7

Club espagnol de Montréal, 4388, boulevard Saint-Laurent

« Chaque personne qui me lit me protège et seule la vigilance
de mes lecteurs m'a permis de me rendre jusqu'ici. »

Yoani Sánchez

MICHEL BRÛLÉ

Poster for Cuba Libre, a compilation of writings by Yoani Sánchez



A Heroine of Freedom of Expression

by Rosental Calmon Alves

Yoani Sánchez is a beacon of freedom who radiates a light of courage and hope from a Caribbean island affected by chronic information darkness and an atrophy of individual freedoms. She could have chosen to enjoy the tranquillity of life in Europe but instead, in 2004, she moved counter-currently back to Cuba, as if stricken by an irresistible calling. She decided to return, but with a personal mission: to live as a free person in her homeland and contribute to the transformations that emerged inevitably on the Cuban horizon. To live free in one's homeland sounds like a simple goal, but not in revolutionary Cuba, where the regime still disrespects the Universal Declaration of Human Rights, including the celebrated Article 19:

“Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

When she arrived at the Havana airport in 2004 and started facing the pressure to explain why she stayed so long in Europe, Yoani Sánchez could not have imagined that her personal mission would eventually project her around the world as a freedom of expression heroine – an incarnation of the international struggle to defend Article 19. A philologist who graduated from Havana University, Sánchez soon discovered ways to express herself despite all the odds. In December 2004, she defied the restrictive political system to launch the magazine *Consenso* as “a space for reflection and debate” that invited participation from readers and promised to cover all aspects of Cuban life, from politics to spirituality.

Journalism was not just an accident in Yoani Sánchez's life or a simple tactical decision. Writing had been a passion of her teenage years and she chose to study literature and philology. As the digital community grew in Cuba she began writing a column for a news website based in Havana, and in April 2007, she launched her blog, Generation Y. Its title is an invitation to the generation of Cubans born in the 1970s and 80s who have names starting with a Y – a strange thing when compared with Cuban traditions and a reflection of the influence of the Soviet Union in those days.

Generation Y pioneered a new style of Cuban dissident blogs. Instead of offering harsh political rhetoric, it describes day-to-day life on the island. It does not miss any opportunity to point out social problems and economic difficulties and to advocate for freedom and democracy, but it remains different from the traditional anti-Castro discourse that prevailed for decades. In fact, her blog has

also been critical of the United States and condemns Washington's embargo that has tried to suffocate Cuba for so long. As Generation Y was gathering an audience among the small, privileged group of Cubans allowed to access the internet on the island, government censorship intervened. The blog was blocked in Cuba in 2008, but fortunately censors don't control the internet beyond the island, and her audience grew exponentially overseas. It began to not only attract readers, but also legions of fans and volunteers from around the world, representing a great variety of languages and cultures, who wanted to help.

Perhaps Yoani Sánchez is not famous in her own country because of the efficiency of Cuban censorship but she is admired among the large contingent of Cubans in exile and her blog, which is translated by volunteers from around the world into 20 languages, receives more than a million visitors per month. She is recognised as a new kind of journalist. She usually defines herself modestly by saying, "I am simply a citizen journalist, a person who writes her impressions on the internet", but she represents a new generation of global citizens who use digital technologies to report on closed societies that otherwise would not be covered by regular media, and to advocate for social justice and freedom.

In the last year, the blog was not enough. Twitter, the micro-blogging service, is another way to spread her journalistic work in an even faster, more agile and efficient way. It is amazing how she has adapted to it, mixing her literary style with speedy narration of ongoing events that no one else would have covered. Through her tweets we learn that police are repressing a demonstration at this moment, for example. It was through Twitter that we learned in 2009 that she and her husband were attacked in two separate incidents just two weeks apart. She suffered light injuries courtesy of men who looked like government agents. Sánchez shared with thousands of followers her excitement to discover how easy it was to tweet from her mobile phone, quite different from the times when she had to disguise herself as a tourist to use the internet in hotels where Cubans citizens are not allowed.

Similar to the generosity she receives from abroad, Sánchez is involved in an effort to teach basic computer skills to fellow Cubans, in an improvised school of blogging. Despite the government restrictions and retaliations (she has been denied permission several times to travel abroad, for example), Yoani Sánchez continues to accomplish the mission she established for herself on her return from Europe in 2004: to live in her homeland as a free person. That mission turned her into a heroine of freedom of expression, a great journalist, a pioneer of the use of digital media to circumvent censorship, and a well-deserved winner of the 2010 Prince Claus Award.

Generation Y - <http://www.desdecuba.com/generacion/>

Bit by Bit Marketing

Posted by [Yolani Sánchez](#) On 27 Agosto 2010 @ 19:25 In [Generation Y](#) | [Comments Disabled](#)



Foto: Orlando Luis Pardo Lazo

[1]

Ministry of Work and Social Security

Eight in the morning and the rails of the station at Factoría los Baños, is delayed. The elderly, seated on the walls, read suffered a tough setback with the announcement that the news for those on the lowest rung of our informal market.

Among the absurdities of the centralized market in Cuba, we had an allotment but my mother, three years younger, got a final pack of subsidized cigarettes to a long-lived Cuban who waving, trumpets sounding, a ceremonial marching detail.

For better or worse this is not going to happen. Those who their sixth decade of life. Those of us who never benefited from however, that someone should compensate the elderly at their lives with this little bit of marketing.

Article printed from Generation Y: <http://www.desdecuba.com/generacion/y=1950&print=1>
 URL to article: <http://www.desdecuba.com/generacion/y=1950&print=1>

Read the blog in other languages:



HOME | HOW TO HELP | PRIZES | AN EXPERIMENT IN COOPERATIVE TRANSLATING | RESOURCES | MY PROFILE



"Translating Cuba" All the Cuban blogs in English in one place.

Please Help Translate: HemosOidos.com
 Huff Post Gen Y Page

- BLOGS FROM CUBA - English Translations**
- All the blogs in one place: "Translating Cuba"
 - Antón: I will not shut us, I will not leave
 - Ed Henchwing
 - Craving the Barbud Wine
 - Dad's Aqua/Thom Here
 - Dinner's Blog
 - Hunger Strike
 - IndoCubans
 - IntraMuros (English)

Generation Y is a Blog inspired by people like me, with names that start with or contain Cuba in the '70s and '80s, marked by schools in the countryside, Russian cartoons, illegal and frustration. So I invite, especially, Yanalaid, Yolandi, Yuzimí, Yurasky and others with "Y" to add me and to write to me.

The Mandarins Come by Boat



It is a mesh bag, a noddish woven net with five mandarins inside. They've been carried to Europe — by a reader who discovered where I live thanks to the tracks left in the blog. After a day of work, he found me, and I found him. He found me, and I found him. He found me, and I found him.

ene
 .CO
 ot
 ネラ

Y へネラ
 エガ
 日本語

e for Julio, 2010

**AUNG ZAW
BURMA/
THAILAND**

Aung Zaw (1968, Burma) is the founder and director of *The Irrawaddy*, the most reliable source of information on realities in Burma. A committed pro-democracy activist, he started in student politics, setting up an underground network to organise resistance to authoritarian rule in 1987. He was arrested and released several times, tortured during interrogation and, following the military coup in 1988, went into exile in Thailand.

Recognising the urgency of keeping channels of communication open between Burma and the world, Aung Zaw founded the Burma Information Group to document human rights violations, lobby for democracy and provide information to international newspapers and human rights organisations. In 1993 he launched *The Irrawaddy*, the first independent publication on Burma and the most significant resource for up-to-date news on the situation. As editor and contributor he has built up an extraordinary network of trusted sources on the ground, inside one of the world's most repressive states. In 2000, he set up the website to increase access. Published in Burmese and English, *The Irrawaddy* is officially banned and the website is largely blocked in a context of almost total control and surveillance of media and information. Dedicated to democracy for all, and to objective journalism, Aung Zaw remains unaffiliated to any political group and he has recently expanded coverage to related regional developments.

Aung Zaw is honoured for his active dedication to achieving democratic government in Burma, for building such a valuable resource for exposing realities that those in power want to hide, for maintaining the flow of ideas and upholding freedom of information, and for his inspiring role in transgressing the containment of violently enforced political boundaries.

From the 2010 Prince Claus Awards Committee Report

A Stubborn Champion of Truth, Independent Thought and Democracy

by Roby Alampay

Shortly after the crackdown on what came to be called the Saffron Revolution, I reflected in a piece for the Asia Society that Burma's decision to even temporarily pull the plug on the internet "is a throwback to centuries past, when the flow of information literally rode on the flow of humanity". Especially in an age when we are all linked by ones and zeros flying across our borders at the speed of light, it should shame the world that it still takes people risking their lives to cross rivers and mountains to let the rest of us know of their stories and tragedies.

Aung Zaw established *The Irrawaddy* magazine when email and social networks were not yet a component of the air we breathe, when the world remained as disconnected – unnetworked – as statements with audiences only as big as the number of visitors you receive in your home. Two decades later, as powerful as *The Irrawaddy* has become, we must remember the much lonelier, less wondrous, times when it was born. It was less than a voice in the wilderness. *The Irrawaddy* began life as a piece of paper in an ocean of other papers, many without purpose. Aung Zaw himself was a young exile in a not always welcoming land, no more than a student separated from his family, the prospect of their permanent reunion unresolved to this day. But both the man and the paper eventually stood out. Both became known for stubbornness, and a bullheaded independence, even as Burma's junta persisted with restrictions on freedom of expression and intolerance for objective reporting. The truth is that even today, as the internet and all forms of media remain in a chokehold in Burma, strategic copies of independent news publications must still be physically smuggled into Yangon. Burma remains a country starving for light and justice.

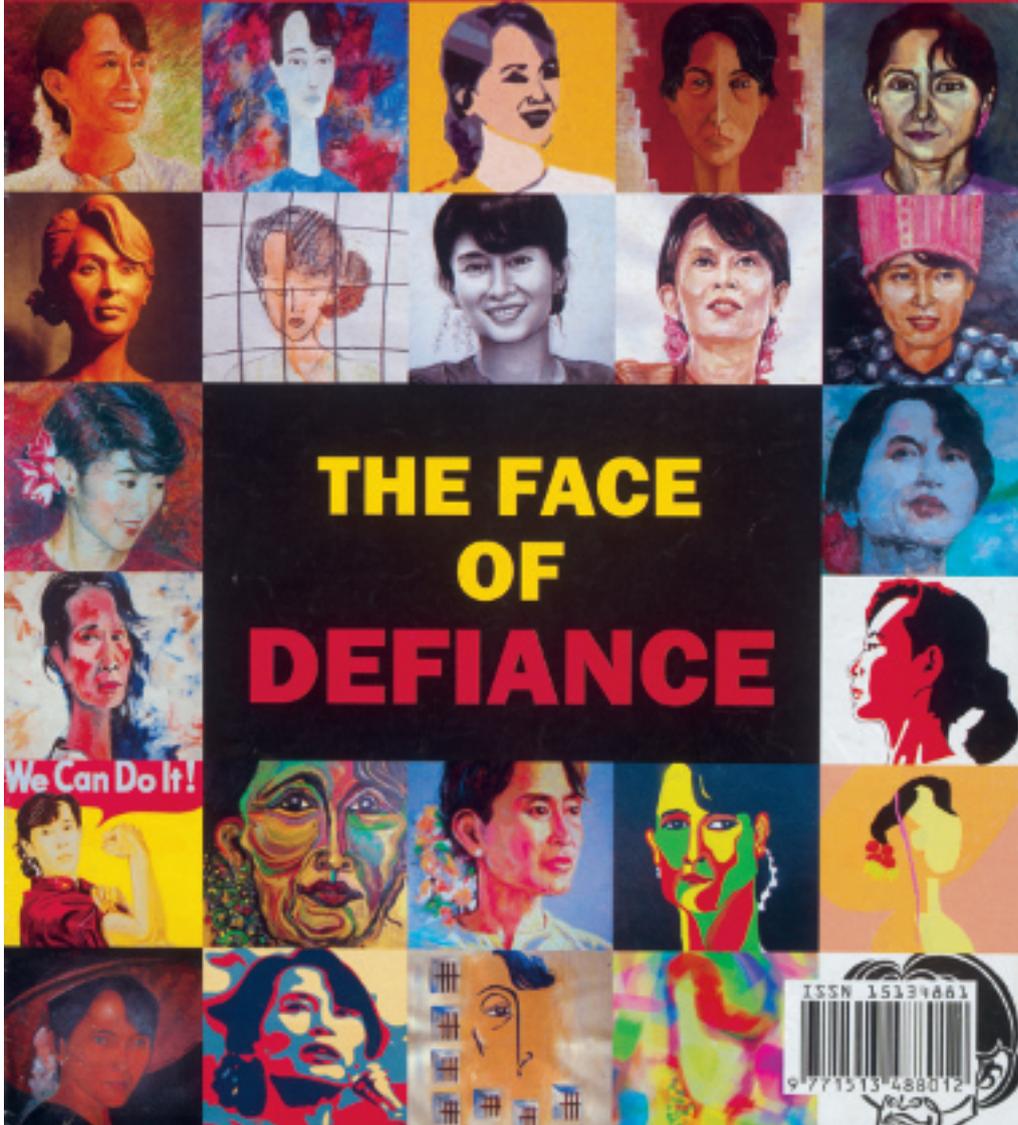
Fortunately, as this award attests, it is also overflowing with heroes. *The Irrawaddy* was one of the first, but is now one among many news platforms published by Burmese exiles across all mediums, working to gather and deliver independent news, opinion and analysis from one of the most closed societies in the world. From Thailand, where Aung Zaw runs *The Irrawaddy*, to India and Norway, Aung Zaw as Prince Claus Laureate is representative of literally hundreds of independent-minded Burmese journalists – in print, broadcasting and online – who stubbornly refuse to let military generals isolate their people and homeland.

THE IRRAWADDY

CELEBRATING BURMA AND THE IRRRAWADDY

www.irrawaddy.org

July 2009, Vol. 17 No. 4



Cover of The Irrawaddy magazine, Vol. 17, No. 4, July 2009
Photo courtesy Aung Zaw

Aung Zaw on this day is the public face of this threatened community of journalists, including their counterparts and peers within Burma, whose every dispatch to media outside the country is an act of risk and defiance.

In this, however, let us be clear: Aung Zaw will violently reject any reference to him as an activist. For all the accolades *The Irrawaddy* has justly reaped, he accepts validation only in the day-to-day acknowledgment of his work as nothing more than the reliable and independent journalism to which we all like to wake. Whether you take your coffee with politics, entertainment, business, or the violence and injustices that befall Aung Zaw's kin and countrymen, one must appreciate the faith that he has placed in the daily pursuit of truth – and his unbounded confidence in independent news and information to educate, empower and compel to action. One must see his faith in people, once informed, to be responsible for their own involvements and apathy, and his implicit betting that the impulse to act must surely win out in the end.

Aung Zaw is often called upon not only as an authority, an expert, the journalist of record, on Burma; his influence is recognised in the sphere of journalism itself. In the broader advocacy for press freedom and independent media, his knowledge and experience is sought all over Southeast Asia, and in fact the rest of the world. *The Irrawaddy's* example is held up as model and inspiration not only wherever freedom and democracy is stifled, but wherever independent and professional journalism is appreciated. It is held up as evidence of the power of journalism itself. Not only is independence and objectivity in the pursuit and discussion of the truth often more powerful than outright advocacy; publications like *The Irrawaddy* also empower advocates and advocacies themselves.

Though we will allow him to be a journalist, one among many in the community of heroic independent-minded media actors both outside Burma and within, it is inevitable that we recognise Aung Zaw as that which he will again insist he is not: a leader in the frontline for a democratic Burma. *The Irrawaddy* was a courageous pioneer, an example for others.

Aung Zaw has inspired by his tenacity and by his example, demonstrating through his own product what independent media should and does stand for. Unblinking, unbowed, unapologetic pursuit of truth, fearless views and disciplined analysis are sharper for their objectivity, all the more when wielded for the democracy and justice under which they will fully realise their promise.

When the end to this tragic period in Burma's story is writ – and again it must be noted that the audacity to hold onto and envision a happy ending is not necessarily his purpose, even if, for our own ability and daring to do so, we must credit him and his fellow Burmese journalists until he squirms – Aung Zaw must be thanked not only as crucial to the salvation of a democratic Burma, but also as belonging to that pantheon of global citizens who stood for humanity's conscience.

THE IRRAWADDY

COVERING BURMA AND NORTHEAST ASIA

www.irrawaddy.org

October 2008, Vol. 16 No. 10



Cover of The Irrawaddy magazine, Vol. 16, No. 10, October 2008
Photo courtesy Aung Zaw





Aung Zaw (centre) working with his team
Photo courtesy Aung Zaw

Contributing Authors

Roby Alampay is an award-winning Filipino journalist and currently the New Media Editor of the TV5 broadcasting network in the Philippines. He was formerly Executive Director of the Bangkok-based Southeast Asian Press Alliance, the leading press freedom advocacy coalition for Southeast Asia. His essays on press freedom, free expression and democracy have appeared in the leading newspapers throughout Southeast Asia as well as international publications including the *Hong Kong Standard*, *New York Times*, *Washington Post* and *Wall Street Journal*. In 2006 he was among the emerging personalities invited by the Asia Society to Seoul for a summit of Asia's young leaders, and in 2009 he was recognised as one of the Ten Outstanding Young Men (TOYM) of the Philippines, cited specifically for his work in the field of democracy and human rights advocacy. He is the Asia representative to the steering committee for the Brussels-based Global Forum for Media Development.

Patricia Aldana is President (2006–2010) of the International Board on Books for Young People (IBBY), an association of national sections that work to promote reading in 71 countries. Born and brought up in Guatemala, she moved to Canada in 1971, where she established Greenwood Books, an internationally awarded publisher of books for children and young adults. Greenwood publishes a list of Spanish language books, *Libros Tigrillo*, and is dedicated to bringing children the best books from around the world, especially those from outside the mainstream. Aldana is Co-President (2009–2011) of Canada's National Reading Campaign and on the founding Board of the Canadian Children's Book Centre. She has been invited to speak on children's books in Singapore, Japan, South Africa, Malaysia, Brazil, Cuba, Iran and Colombia. She was a leader in establishing the IBBY Fund for Children in Crisis, which runs projects in Lebanon, Gaza and Colombia.

Rosental Calmon Alves is a Professor of Journalism at the University of Texas at Austin, where he holds the Knight Chair in Journalism and the UNESCO Chair in Communication. He is the founding Director, since 2002, of the Knight Center for Journalism in the Americas, which has benefited thousands of journalists in Latin America and the Caribbean with training programmes. Alves moved to the United States in 1996, after a 27-year career as a journalist in Rio de Janeiro, Brazil, mostly with the newspaper *Jornal do Brasil*, where he worked as a reporter, foreign correspondent and executive editor. In 1995, he launched the first edition of a Brazilian newspaper on the internet, and at the University of Texas in 1997 he launched a course on online journalism. He has also worked as a consultant for media companies in Latin America and Europe, advising them on digital media strategies.

Ole Bouman is Director of the Netherlands Architecture Institute (NAI) since April 2007. Previously he was Editor-in-chief of the periodical *Volume*, a co-operative venture of Stichting Archis, AMO (the research bureau of OMA/Rem Koolhaas) and the Graduate School of Architecture, Planning and Preservation of Columbia University. He has curated a series of public events for the reconstruction of public domain in cities hit by disasters, such as Ramallah, Mexico City, Beirut and Prishtina. His articles are widely published and he is (co-)author of, among others, *The Invisible in Architecture* (1994), *Al Manakh* (2010), *RealSpace in QuickTimes* (1996), *De Strijd om Tijd* (2003) and *Architecture of Consequence* (2009). He has curated exhibitions for the Milan Triennale, Manifesta 3 and Boijmans Van Beuningen Museum, been guest editor for *A+D* (India), editorial consultant for *Urban China*, and lectures at the Massachusetts Institute of Technology (US).

Nasser Fakouhi, sociologist and anthropologist of the political, is Professor of Anthropology at the Faculty of Social Sciences of the University of Tehran. He studied at the University of Paris, specialising in ethnic, political and social issues of the contemporary urban world in Iran. Some years ago, he began closely to collaborate with authors of social documentaries, in order to introduce films into the academic and scientific environment of universities. Among his recent publications are contributions to *Conceptualizing Iranian Anthropology* (edited by S.R. Nadjmabadi, Berghahn, 2010) and *Le pique-nique: Ou l'éloge d'un bonheur ordinaire* (edited by F. Barthe-Deloizy et al., Bréal, 2007). Nasser Fakouhi is a founding member and formerly President of the Anthropological Society of Iran, and he is currently the Director of the Iranian Institute of Anthropology and Culture (IIAC), which he co-founded in 2010 together with several other Iranian and international scholars.

Lilian Gonçalves-Ho Kang You is Chair of the Board of the Prince Claus Fund since 2004. Born in Suriname, she studied law at the University of Leiden and worked in Suriname before moving to the Netherlands (1984). Since February 2009 she is a State Councillor at the Council of State in The Hague. She is also a member of the Advisory Council of International Affairs, member of the Board of the Radboud University (Nijmegen) and member of the Advisory Board of the Institute of Social Studies (The Hague). She was Chair of the National Bureau against Racial Discrimination, Vice-President of the Equal Treatment Commission, Vice-President of the Board of OPTA and Chair of the International Board of Amnesty International. She is Chair of the Foundation for Legal Cooperation between the Netherlands and Suriname, and a member of the Supervisory Board of the Mauritshuis (The Hague) and of the Concertgebouw (Amsterdam).

Laura González Flores has a PhD in fine arts from the University of Barcelona and is a researcher at the Instituto de Investigaciones Estéticas (Institute for Aesthetic Investigation) of the Universidad Nacional Autónoma de México (UNAM). Since 2001 she has been a member of the Management Committee of the Fundación Cultural Mariana Yampolsky as well as a member of the Consultative Board of the Sistema Nacional de Fototecas (National System of Photographic Libraries). She is the author of *Fotografía y pintura, dos medios diferentes? (Photography and Painting, Two Different Media?*, Gustavo Gili, 2004) and *Fotografías que cuentan historias (Photographs That Tell Stories*, Lumen, 2007), and recently coordinated the book *La ciudad de México, Seis paseos fotográficos (Mexico City, Six Photographic Promenades*, Fundación Cultural Televisa, 2008). She is currently coordinating the project *Imágenes y palabras del siglo XXI. Fotografía en México (Images and Words of the 21st Century. Photography in Mexico)*.

Sofiane Hadjadj is Co-Director of Barzakh Editions, Algeria. He completed Quranic studies in Tunis, studied at the Ecole d'Architecture, Paris Tolbiac University, and was a member of architectural-design workshops Bureau des paysages d'Alexandre Chemetov and Atelier Yves Lion. He returned to Algeria in 1998 and jointly set up Barzakh Editions in 2000. He regularly contributed papers to the "Arts and Books" weekly of the Algerian newspaper *El Watan* (2004); was part editor of *Territoire Méditerranée* (Labor & Fides Publishers, 2005); and initiated and monitored 'Les Rencontres Ibn Rochd', organised jointly with the Chrysalide Association to restore dialogue between the two sides of the Mediterranean. He is the author of two fictions, *Ce n'est pas moi* (Barzakh, 2003) and *Un si parfait jardin* (Le bec en l'air, 2008), and a book of short stories, *La Loi* (Barzakh, 2001). His stories are published in *Les Belles Etrangères* (Editions de l'Aube, 2003) and *Des Nouvelles d'Algérie* (Editions Métaillié, 2005).

Selma Hellal is Co-Director of Barzakh Editions, Algeria. She graduated from the Institut d'Etudes Politiques in Paris, completed a masters degree in comparative politics (Middle Eastern and North African Studies) at SOAS (London), studied at the Institut Français d'Etudes d'Arabe in Damascus (Syria) and completed a PhD in the Arab world section of the Institut d'Etudes Politiques in Aix-en-Provence (France). She worked as a freelance journalist for Radio-Orient and Radio France Internationale and as Paris correspondent for Algerian daily *La Tribune* (1997–2000). She returned to Algiers in April 2000 to set up Barzakh Editions. She has been assistant to the director of *La Traversée* (*The Crossing*), Alice Films, and translation supervisor for subtitles from dialectal Arabic into French (2005); communication officer for 'Migration in the Maghreb', ILO Algiers Office (2005–07); and junior partner with International Committee for the Development of Peoples (CISP) and author of *De proche en proche* on CISP procedures (2006–08).

Thomas McEvilley is a critic, scholar and poet whose works have been published in more than a dozen languages. He was the founder and former Head of the Department of Art Criticism and Writing at the School of Visual Arts in New York City, lecturer in art history at Rice University and Visiting Professor at Yale University and the School of the Art Institute of Chicago. He has written hundreds of essays and books on both ancient and modern art, literature and religion. His recent books include: *Sculpture in the Age of Doubt* (1999); *The Shape of Ancient Thought: Comparative Studies in Greek and Indian Philosophies* (2002); *The Triumph of Anti-Art: Conceptual and Performance Art in the Formation of Post-Modernism* (2005); *Sappho* (a work of classical philology, 2008); *Art, Love, Friendship: Marina Abramovic and Ulay, Together and Apart* (2010); and *Yves the Provocateur: Yves Klein and Twentieth Century Art* (2010).

Jean-Luc Nancy is a philosopher and Professor Emeritus at the Université Marc Bloch in Strasbourg. His book *La Communauté dés uvrée* (published in 1974, and in 1982 as *The Inoperative Community*) attracted much attention. In 1980, he co-organised, with Philippe Lacoue-Labarthe, the conference 'Les fins de l'homme' around Jacques Derrida, who remained his close friend throughout his life. Jean-Luc Nancy's interest in the arts has led him to speak and write intensely and extensively about literature, film, painting, music and theatre. His book *Les Muses* (1994) has been translated into several languages. With Iranian filmmaker Abbas Kiarostami, he published *The Evidence of Film* (2001). Claire Denis' film *L'Intrus* was inspired by Nancy's book of the same title, dealing with his own heart transplant. Jean-Luc Nancy's thinking about the body has resulted in numerous writings, including *Corpus* (1992), and in his 2009 appearance in Phillip Warnell's short film *Outlandish: Strange Foreign Bodies*.

Kimani Njogu is a linguist, literary critic and researcher on language and cultural studies. He studied at the University of Nairobi and Yale University (USA), attaining a PhD in linguistics in 1993. On returning to Kenya in 1994, he taught in the Kiswahili and African Languages Department at Kenyatta University until 2003. Since then, he has worked with Twaweza Communications, based in Nairobi. He is the publisher of *Jahazi*, an arts, culture and performance journal. His writings have been published extensively and in 2000 he won the Pan-African Noma Award for Publishing in Africa for a Kiswahili book on the teaching of literature. He has edited a series of books on art, culture and society and co-edited (with John Middleton) *Media and Identity in Africa* (Edinburgh University Press, 2009). He is Chairman of the Kenya National Kiswahili Association and has served as a Council Member of the International African Institute (University of London).

Els van der Plas, art historian and curator, is Director of the Prince Claus Fund since 1997. She set out the Prince Claus Awards, Cultural Emergency Response programme and more recently the Prince Claus Fund Gallery in Amsterdam. She was member of the Board of the Stedelijk Museum Amsterdam (2004–2009) and founding Director of the Gate Foundation (1987–97). She is Visiting Scholar at Cornell University where she researches the functioning of aesthetics in difficult circumstances. She has curated international exhibitions, and was advisor for *Africa Remix* (Centre Pompidou, Paris; Hayward Gallery, London; and Kunstpalast, Dusseldorf, 2005–2006). She has lectured at the Goethe Institute (Germany), Kingston University (UK), Cornell University (USA), University of Leiden and De Appel (Amsterdam) among others. Her writings are published widely and she is editor of the Prince Claus Fund Journals and co-editor of *Creating Spaces of Freedom* (2000), *The Art of African Fashion* (1998) and *Indonesian Modern Art* (1993).

Tony Rayns is a London-based filmmaker, critic and festival programmer with a special interest in the film cultures of East Asia. He is a contributing editor of the British Film Institute's *Sight & Sound* and has written or edited books on Fassbinder and Chinese, Japanese and Korean films and filmmakers, including *Branded to Thrill: The Delirious Cinema of Suzuki Seijun* (ICA, 1994) and *Wong Kar-Wai on Wong Kar-Wai* (Faber, 2002). He programmes East Asian films for the Vancouver International Film Festival (where Jia Zhang-Ke won the Dragons & Tigers Award for Young Cinema in 1998) and London Film Festival, and has been programme advisor to the Pusan International Film Festival in Korea since its inception. His own films include *New Chinese Cinema* (1988), *The Jang Sun-Woo Variations* (2001) and *Jang Sun-Woo in November* (2006). He was awarded the Kawakita Prize in 2004 and the Foreign Ministry of Japan's Commendation in 2008.

Maira Roth, Trefethen Chair of Art History at Mills College, Oakland, California, previously taught at the University of California, San Diego (1974-85). Educated in England (London School of Economics) and in the United States (PhD, University of California, Berkeley, 1974), she has written extensively on a wide range of contemporary art. Her first volume of collected essays, *Difference/Indifference: Musings on Postmodernism, Marcel Duchamp and John Cage*, was published in 1998, and currently she is at work on her second volume, *Travelling Companions/ Fractured Worlds*. In recent years, she has increasingly devoted herself to writing poetry, fiction and plays. She and Dinh Q. Lê began an extensive email exchange in 1999 and edited selections of this have been published, including 'Cuoc Trao Doi Giua/Of Memory and History: An Exchange between Dinh Q. Lê and Maira Roth, June 1999–April 2003', *Dinh Q. Lê: From Vietnam to Hollywood* (Seattle: Marquand Books, 2003).

pp. 126 / 127

Production still from Mehrdad Oskouei's
forthcoming film 'Noora', 2010
Photo courtesy Mehrdad Oskouei



Awards Policy and Procedures

Prince Claus Awards

The Prince Claus Fund's Awards Programme celebrates and brings to public attention outstanding achievements in the field of culture and development. Awards are given annually to individuals, groups, organisations or institutions in recognition of their contribution within the Prince Claus Fund's areas of interest.

Each year in December, the Principal Prince Claus Award of EUR 100,000 is presented to the Principal Laureate at a prestigious venue in Amsterdam in the presence of members of the Royal family and an audience of 600 international guests. The Prince Claus Awards of EUR 25,000 are presented to the recipients in their respective countries by the Netherlands Ambassadors.

Procedures

Participants in the Fund's expanding network of colleagues, partners and experts in relevant fields are invited to nominate candidates for the annual Prince Claus Awards, and are requested to provide insights and give second opinions on potential laureates.

A total of 98 nominations were received for the 2010 Prince Claus Awards. Research and documentation on these nominations was considered at a first meeting of the 2010 Prince Claus Awards Committee on 17 and 18 December 2009. A short list was established and the staff of the Fund's Bureau then carried out further research and gathered extensive second opinions from advisors in the Fund's network. On 20–21 May 2010, the Awards Committee met again for in-depth assessment of the short-listed candidates and the selection of 11 recommended recipients of the 2010 Prince Claus Awards.

Criteria and considerations

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

Quality is a *sine qua non* for a Prince Claus Award. The quality of a laureate's work is assessed in professional and personal contexts and for its positive impact on wider cultural and social fields. The creation of interactions and links between different cultures, the fostering of commonalities and the initiation of shared cultural currents are highly valued. The Prince Claus Awards recognise artistic and intellectual qualities that are relevant in the contemporary context. They legitimise experimentation and innovation, recognise audacity and tenacity, support inspirational developments and seek to enhance their beneficial impact on societies.

Policy

The Prince Claus Fund maintains a broad view of culture that accommodates all types of artistic and intellectual disciplines. This open approach encompasses the transmission of culture and achievements in education, media and the applied arts. It includes fields such as science and technology that interact with and impact on the domain of culture and development. Proposals from every cultural field and area of potential are welcomed. The Fund seeks originality, experimentation and groundbreaking initiatives. Mutual exchange, interculturality and the transcending of borders are high on the Fund's agenda, and it has a keen interest in vocabularies and vernaculars that develop into universal languages linking people in different cultures.

The Prince Claus Fund aims to provide protection to culture in places where it is threatened and to explore 'zones of silence'. The Fund continues its interest in previous themes, such as Humour and Satire, Culture and Nature, the Positive Results of Asylum and Migration, and Creating Spaces of Freedom.

The complete Report of the 2010 Prince Claus Awards Committee is available in Spanish, French and English on the Fund's website:
www.princeclausfund.org

Awards Committee 2010

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

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

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



Members of the 2010 Prince Claus Awards
Committee in Amsterdam, May 2010:
Rahul Mehrotra, N'Goné Fall, Peter Geschiere,
Els van der Plas, José Roca, Laksmi Pamuntjak,
Fariba de Bruin-Derakhshani
Photo © Prince Claus Fund

Laksmi Pamuntjak, writer and poet, was born in Jakarta, Indonesia. Author of two collections of poetry, *Ellipsis* (2005, one of *The Herald UK's Books of the Year*) and *The Anagram* (2007), a treatise on violence and *The Iliad* entitled *Perang, Langit dan Dua Perempuan* (*War, Heaven and Two Women*) (2006), short stories in *The Diary of R.S.: Musings on Art* (2006) and four editions of the *Jakarta Good Food Guide*, she translated and edited Goenawan Mohamad's *Selected Poems* and *On God and Other Unfinished Things*. She publishes articles on politics, film, food, classical music and literature, and has participated in numerous international literary festivals including National Poetry Festival (Australia), Wordfest (Canada) and Winternachten Festival (the Netherlands). Co-founder of Aksara bookstore, she owns Pena Klasik publishing house and produces art performances for Komunitas Utan Kayu. Her first novel, *The Blue Widow*, will be published next year.

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



Meeting of the 2010 Prince Claus Awards Committee, May 2010
Photo © Prince Claus Fund

Ceremonies

The 2010 Principal Prince Claus Award is presented by HRH Prince Friso of the Netherlands on 17 December 2010 at the Royal Palace, Amsterdam, the Netherlands.

The ten 2010 Prince Claus Awards are presented in the laureates' countries by:

Mr K.P. Rade, Netherlands Ambassador to Brazil
Mr R. Bekink, Netherlands Ambassador to PR China
Mr R. Muzert, Netherlands Ambassador to Cuba
Mr C.J. Kole, Netherlands Ambassador to Iran
Mrs M.L.A.C. van den Assum, Netherlands Ambassador to Kenya
Mr F. Potuyt, Netherlands Ambassador to Kazakhstan
Mrs C. Minderhoud, Netherlands Ambassador to Mexico
Mr J.R. Twiss Quarles van Ufford, Netherlands Representative to the Palestinian Authority
Mr T. van den Hout, Netherlands Ambassador to Thailand
Mr J.W. Scheffers, Netherlands Ambassador to Vietnam

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



2009 Prince Claus Ceremony: HRH the Prince of Orange, Lilian Gonçalves-Ho Kang You, HRH Princess Máxima, 2009 Principal Prince Claus Laureate Simón Vélez, HRH Prince Friso, HM Queen Beatrix, HRH Princess Mabel, Els van der Plas, HRH Prince Constantijn, HRH Princess Laurentien
Photo © Capitol Photos

Laureates of the Prince Claus Fund 2010 – 1997

The 2010 Prince Claus Awards
The Principal 2010 Prince Claus Award
for 'Frontiers of Reality'
Barzakh Editions Algeria

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

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

The 2009 Prince Claus Awards
The Principal 2009 Prince Claus Award
for 'Culture and Nature'
Simón Vélez Colombia

Further 2009 Prince Claus Awards
Gastón Acurio Peru
El Anatsui Nigeria / Ghana
Sammy Baloji DR Congo
Kanak Mani Dixit Nepal
Doual'art Cameroon
Instituto de Historia de Nicaragua y Centroamerica (IHNCA) Nicaragua
Liang Shaoji China
Jivya Soma Mashe India
Santu Mofokeng South Africa
Desiderio Navarro Cuba

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

The 2008 Prince Claus Awards
The Principal 2008 Prince Claus Award for
'Culture and the Human Body'
Indira Goswami India

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

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

The 2007 Prince Claus Awards
The Principal 2007 Prince Claus Award
for 'Culture and Conflict'
Faustin Linyekula DR Congo

Further 2007 Prince Claus Awards
Patricia Ariza Colombia
Ars Aevi Bosnia and Herzegovina
Augusto Boal Brazil
Oscar Hagerman Mexico
Emily Jacir Palestine
Harutyun Khachatryan Armenia
Hollis Liverpool alias Chalkdust Trinidad and Tobago
Godfrey Mwampembwa alias Gado Kenya
Radio Isanganiro Burundi
The Sudanese Writers Union Sudan

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

The 2006 Prince Claus Awards
Marking the 10-year anniversary of the Prince
Claus Fund, the Principal 2006 Prince Claus Award
Reza Abedini Iran

Further 2006 Prince Claus Awards
Lida Abdul Afghanistan
Erna Brodber Jamaica
Henry Chakava Kenya
Committee for Relevant Art Nigeria
Frankétienne Haiti
Madeeha Gauhar Pakistan
Al Kamandjâti Association Palestine
Michael Mel Papua New Guinea
National Museum of Mali Mali
Christine Tohme Lebanon

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

The 2005 Prince Claus Awards
The Principal 2005 Prince Claus Award for 'Humour and Satire'
Jonathan Shapiro alias Zapiro South Africa

Further 2005 Prince Claus Awards
Niède Guidon Brazil
Slamet Gundono Indonesia
Edgar Langeveldt Zimbabwe
Joaquin Salvador Lavado alias Quino Argentina
Ebrahim Nabavi Iran
Opiyo Okach Kenya
Michael Poghosian Armenia
Lenin El Ramly Egypt
Chéri Samba DR Congo
Abdul Sheriff Zanzibar, Tanzania

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

The 2004 Prince Claus Awards
The Principal 2004 Prince Claus Award for 'The Positive Results of Asylum and Migration'
Mahmoud Darwish Palestine

Further 2004 Prince Claus Awards
Jawad Al Assadi Iraq
Ivaldo Bertazzo Brazil
Bhutan Archery Federation Bhutan
Halet Çambel Turkey
Omara Khan Massoudi Afghanistan
Memoria Abierta Argentina
Tin Moe Myanmar
Farroukh Qasim Tajikistan
Aminata Traoré Mali

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

The 2003 Prince Claus Awards
The Principal 2003 Prince Claus Award for 'The Survival and Innovation of Crafts'
Wang Shixiang PR China

Further 2003 Prince Claus Awards
Arab Human Development Report 2002
Biboki Weavers and Yovita Meta Indonesia
Carlinhos Brown Brazil
G.N. Devy India
District Six Museum South Africa
Mathare Youth Sports Association Kenya
New Argentinian Cinema: Lita Stantic Argentina
Mick Pearce Zimbabwe

Reyum Institute of Arts and Culture Cambodia
Hasan Saltik Turkey

The 2003 Prince Claus Awards performance was given by *Heri Dono*

The 2002 Prince Claus Awards
The Principal 2002 Prince Claus Award for 'Languages and Transcultural Forms of Expression'
Mohammed Chafik Morocco

Further 2002 Prince Claus Awards
Ali Ferzat Syria
Ferreira Gullar Brazil
Amira Hass Israel
Marcelo Araújo Lavadenz Bolivia
Lembaga Kajian Islam dan Sosial Indonesia
Youssou N'Dour Senegal
Virginia Pérez-Ratton Costa Rica
Walter Tournier Uruguay
Wu Liangyong PR China

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

The 2001 Prince Claus Awards
The Principal 2001 Prince Claus Award for 'Carnival'
Peter Minshall, Trinidad
Stichting Zomercarnaval Netherlands

Further 2001 Prince Claus Awards
Chris Abani Nigeria / USA
Duong Thu Huong Vietnam
Samuel Fosso Central African Republic
Jahan-e Ketab Iran
Mehri Maftun Afghanistan
Antoun Maqdesi Syria
Elena Rivera Mirano Philippines
Ibrahim Salahi Sudan / UK
Talingo Panama
Iván Thays Peru

The 2001 Prince Claus Awards speech was delivered by *Rex Nettleford*

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

The 2000 Prince Claus Awards
The Principal 2000 Prince Claus Award
for 'Urban Heroes'
Jaime Lerner Brazil
Francisco Toledo Mexico
Viva Rio Brazil

Further 2000 Prince Claus Awards
Bush Radio South Africa
Communalism Combat India
Cui Jian PR China
Film Resource Unit South Africa
Arif Hasan Pakistan
Bhupen Khakhar India
Komal Kothari India
Werewere Liking Ivory Coast
Ayu Utami Indonesia
Van Leo Egypt

The 2000 Prince Claus Awards speech
was delivered by *Ismail Serageldin*

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

The 1999 Prince Claus Awards
The Principal 1999 Prince Claus Award
for 'Creating Spaces of Freedom'
Fellag France / Algeria
Al-Jazeera Qatar
Vitral Cuba

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

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

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

The 1998 Prince Claus Awards
The Principal 1998 Prince Claus Award
for 'The Art of African Fashion'
Tetteh Adzedu Ghana
Alphadi Niger
Oumou Sy Senegal

Further 1998 Prince Claus Awards
Rakhshan Bani-Etemad Iran
Heri Dono Indonesia
Ticio Escobar Paraguay
Jyotindra Jain India
Jean-Baptiste Kiéthéga Burkina Faso
David Koloane South Africa
Baaba Maal Senegal
Carlos Monsiváis Mexico
Redza Piyadasa Malaysia
Nazek Saba-Yared Lebanon
Rogelio Salmons Colombia
Kumar Shahani India
Tian Zhuang Zhuang PR China

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

The 1998 Prince Claus Awards performance
was an African Fashion Show

The 1997 Prince Claus Awards
The Principal 1997 Prince Claus Award
Zimbabwe International Book Fair

Further 1997 Prince Claus Awards
Council for the Development of Social Science
Research in Africa Senegal
Index on Censorship UK
Sardono W. Kusumo Indonesia
Malangatana Valente Ngwenya Mozambique
Joseph Hanson Kwabena Nketia Ghana
Bruno Stagno Costa Rica
Jim Supangkat Indonesia
Abdeljelil Temimi Tunisia
Ernest Wamba-dia-Wamba Tanzania

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

In Memoriam

The Prince Claus Fund honours the memory of three remarkable leaders in the field of culture and development:

Virginia Pérez-Ratton (1950–2010)

Costa Rican curator and visual arts activist, Virginia Pérez-Ratton received a Prince Claus Award in 2002 for her significant contributions to the development of visual culture, not only in her own country but across Central and Latin America and beyond. She was the first director of the Contemporary Art and Design Museum in San José (1994-98) and received national recognition as Cultural Persona of the Year (1995) for her energetic leadership and vision. In 1998 she founded TEOR/ética, comprising an independent gallery, research centre and critical journal. Her major international curatorial projects included Mesotica II and the biennales of Sao Paulo, Lima, Venice and Cuenca. She wrote and published extensively, contributed to international debate, served on juries, among others, the 2001 Venice Biennale, and was a highly valued member of the Prince Claus Awards Committee (2006–08). Virginia Pérez-Ratton was an initiator and a dynamic influence on global arts and culture.

Selma Al-Radi (1939–2010)

Archaeologist and cultural role model, Selma Al-Radi was deeply concerned with countering the destruction and looting of cultural heritage and was a guiding influence on the Fund's Cultural Emergency Response (CER) programme. Born in Iraq, she excavated sites across the Middle East including Syria, Turkey, Lebanon, Kuwait, Egypt and Yemen. She was archaeologist at the Iraq Museum in Baghdad; assistant professor of Cultural Studies at the American University of Beirut; consultant to the Antiquities Department in Yemen and instrumental in establishing the National Museum at Sana'a. Her superb restoration of the Amiriya Madrasa in Rada'a won richly deserved international praise. In 2004, she received Yemen's Presidential Medal of Culture and in 2007 the Aga Khan Award for Architecture. Selma Al-Radi was a greatly esteemed member of the Prince Claus Awards Committee (2006-07) and leaves an important legacy to the world of culture and development.

Carlos Monsiváis (1938–2010)

Writer and leading public intellectual, Carlos Monsiváis received a Prince Claus Award in 1998 in recognition of his significant contributions to discourse on culture and politics in Mexico and beyond. Combining intellectual and ethical analysis with sharp critique and clever use of irony, his prolific writings encompass a vast range of phenomena in recent and contemporary Mexican society. His challenging views – on subjects as diverse as cultural behaviour, class struggle, student resistance, the 1985 earthquake, music, letter-writing, the Zapatistas, cinematography, political cartoons, religion, AIDS, literature and football – were published widely in newspaper columns, popular articles and academic essays, as well as on radio and TV. His works include epic chronicles *Días de guardar* (*Days of Observance*) and *Escenas de pudor y liviandad* (*Frivolity and Shame Scenes*), books such as *Entrada libre* (*Free entrance: Chronicles of a self organized society*), satirical parables, poetry anthologies and biographies. A passionate proponent of democracy and cultural openness, his writings are seminal resources on development and culture.





View of Gulnara Kasmalieva & Muratbek Djumaliev's
video installation *TransSiberian Amazons*, 2004
Photo © Gulnara Kasmalieva & Muratbek Djumaliev

Acknowledgements

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

Reza Abedini
Umayya Abu-Hanna
Ramzi Aburedwan
José Carlos Aguiar
Leeza Ahmady
Akinbode Akinbiyi
Sadik Jalal Al Azm
Farid Sobeh Al Qeeq
Shahidul Alam
Kangni Alem
Ernst van Alphen
Can Altay
Shaarbek Amankul
Aracy Amaral
El Anatsui
Alessio Antonioli
Naseer R. Arafat
Ruben Arevshatyan
Fernando Arias
Zeina Arida
Negar Azemi
Ali B
Maziar Bahari
Tevfik Balcioğlu
Rakhshan Bani-Etemad
Yto Barrada
Ute Meta Bauer
Mario Bellatin
Abdelkader Benali
Marie-Laure Bernadac
Rustom Bharucha
Niek Biegan
Eefje Blankevoort
Abir Boukhari
Ole Bouman
Paul Brickhill
Marianne Brouwer
Marc ter Brugge
Tania Bruguera
Petra de Bruijn
Zoe Butt
Joel Campagna
Aaron Garfield Cezar
Henry Chakava
Odile Chenal
Deborah Cherry
Sheba Chhachhi
Raphael Chikukwa

Brian Chikwava
Christopher Cozier
Andrea Csanadi
Michel van Dartel
Chris Dercon
Violet Diallo
Michael DiGregorio
Adriaan van Dis
Kanak Mani Dixit
Ulan Djaparov
Lisa Dorin
Toin Duijx
Lucy Duran
Maka Mariam Dvalishvili
Ayper Ecer
Yasmine Eid
Diana El Jeiroudi
David Elliott
Delfina Entrecanales
Okwui Enwezor
Thomas Erdbrink
Yilmaz Esmer
Mayra Estévez Trujillo
Harun Farocki
Marcel Feil
Simon Field
Alicia Framis
Odile Gakire Katese
Victor Gama
Néstor García Canclini
Frank Geary
Jo Glanville
Mehrak Golestani
Adriana González Hulshof
Mike van Graan
Ferreira Gullar
Muzaffer Gulsen
Nalaka Gunawardene
Joana Hadjithomas
Malu Halasa
Rula Halawani
Sandra den Hamer
Iman Hammouri
Hou Hanru
Clare Harris
Bertus Hendriks
Aref Hiiyaw
Joost Hiltermann
Heddy Honigmann
Gustaaf Houtman
Khaled al Hroub
Htein Lin
Sasha Huber

Laurence Hughes
Rumana Husain
Jahangir Hussain
Rose Issa
Emily Jacir
Shaza Kandakji
Geeta Kapur
Anne-Sytske Keijser
Zaid Khalaf
Hicham Khalidi
Artyom Kim
John King
John Kleinen
Jeroen de Kloet
Robert Kluijver
Meta Knol
Hans-Georg Knopp
Aye Ko
Rola Kobeissi
Dineke Koerts
David Koloane
Rachid Koraichi
Michket Krifa
Marloes Krijnen
Huub Kuijpers
Peter Laban
Adilea Laidi-Hanieh
Ton van de Langkruis
Mirko Lauer
Nicholas Laughlin
Todd Lester
Theodore Levin
Ilán Lieberman
Helma van Lierop
Neil van der Linden
Robert Loder
Geert Lovink
Lu Jie
Edward Lucie-Smith
Bart Luirink
Beral Madra
Yusuf Mahmoud
Ruth Makotsi
Dominique Malaquais
Roger Malbert
José Carlos Mariátegui
Jean-Hubert Martin
Alberto Martins
Stephen Mayes
Wilf Mbanga
Samia Mehrez
Martin Mhando
Cont Mhlanga

Etienne Minoungou
 Parwin Mirrahimy
 Viktor Misiano
 Moe Satt
 Naeem Mohaiemen
 Abdurahman Mohamed
 Sara Mohammadi
 Rox Morris
 Gerardo Mosquera
 Markus Mueller
 Michiel Munneke
 Jakob Myschetzky
 Lucia Nankoe
 Hammad Nasar
 Yassin al Nasayyir
 Desiderio Navarro
 Minka Nijhuis
 Parakrama Niriella
 Francis Nyamnjoh
 Nazan Ölçer
 Ellen Ombre
 Pablo Ortiz Monasterio
 Gabriel Ossa
 Paul van Paaschen
 Renata Papsch
 Ana Pato
 Robert Pledge
 Ahmet Polat
 Djuke Poppinga
 Deborah Posel
 Jeremy Poynting
 Davide Quadrio
 Mouin Rabanni
 Youssef Raihani
 Omar Rajeh
 Lenin el Ramly
 Amila Ramovic
 Jaime Riestra
 Ingrid Rollema
 Maarten Rovers
 Taco Ruighaver
 Sabina Sabolovic
 Ahmad Sadri
 Mhamed Sallou
 Salma Samar Damluji
 Willem van Schendel
 Itala Schmelz
 Georg Schöllhammer
 Marcel Schwierin
 Mark Sealy
 Kim Selling
 Denis Severis
 Suha Shoman

Abdou Maliq Simone
 Dayanita Singh
 Oumar Sissoko
 Karen Smith
 Huda Smitshuijzen AbiFarès
 Yuliya Sorokina
 Irene Staunton
 Marleen Stikker
 Dirk van der Straaten
 Roger Stringer
 Alexander Supartono
 Guy Tillim
 Hrant Dikran Topakian
 Karim Traïdia
 Tomas Ivan Träskman
 Bart Tunissen
 Valeria Vallarta Siemelin
 Gunduz Vassaf
 Dorothee Verdaasdonk
 Karen Verschooren
 Peter Verstraten
 Jorge Villacorta Chávez
 Hripsimé Visser
 Constance Vos
 Tanja Vranic
 Bas Vroege
 Katherine Watson
 Jagath Weerasinghe
 William Wells
 Marianne Wiesebron
 Rein Wolfs
 Phoebe Wong
 Yanfeng Bian
 Kenneth Yeang
 Akram Zaatari
 Ghada Zeidan
 Trisha Ziff
 Layla Al-Zubaidi
 Erik-Jan Zürcher

The Prince Claus Fund wishes to thank

The Dutch Embassies in Algiers, Astana, Bangkok, Beijing, Brasilia, Hanoi, Havana, Mexico City, Nairobi and Teheran and the Netherlands Representative Office to the Palestinian Authority in Ramallah for their co-operation in the organisation of ceremonies and events celebrating the 2010 Prince Claus Awards in the laureates' respective countries

★ ★ ★ ★ ★

Very special thanks to the Directors of the Luxury Hotels of Amsterdam that have offered rooms to the international guests of the Prince Claus Fund, and particular thanks to Mr M.P.R.C. van Aelst and Mr M. Romein

Lloyd Hotel & Cultural Embassy,
 Amsterdam

Hotel de l'Europe, Amsterdam

De Nieuwe Kerk, Amsterdam

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



Development Cooperation
 Ministry of Foreign Affairs



The Dutch Postcode Lottery
 supports the Prince Claus Fund

The Prince Claus Fund

Board of the Prince Claus Fund

HRH Prince Friso, Honorary Chairman, Managing Director of Wolfensohn & Company, London, UK

HRH Prince Constantijn, Honorary Chairman, Member of Cabinet of Vice-President Neelie Kroes, European Commission, Brussels, Belgium

Lilian Gonçalves-Ho Kang You, Chairperson, State Councillor at the Council of State in The Hague, the Netherlands

Marcel Smits, Treasurer, Interim CEO of Sara Lee Corporation, Chicago, USA

Sadik Harchaoui, Chair of the Board of Directors FORUM, Utrecht, the Netherlands

Peter Geschiere, Cultural Anthropologist, Professor of the Anthropology of Africa at the University of Amsterdam, the Netherlands

Herman Froger, Lawyer, former Ambassador to Sri Lanka, South Africa, Israel and Portugal, Vorden, the Netherlands

Boris Dittrich, Acting Director of the Lesbian, Gay, Bisexual and Transgender programme for Human Rights Watch, New York, USA

Marjorie Boston Artistic Director of MC Theatre, Amsterdam, the Netherlands

Bregtje van der Haak, Documentary Filmmaker and Journalist, Amsterdam, the Netherlands

2010 Prince Claus Awards Committee

Peter Geschiere, Chairman, Cultural Anthropologist, Professor of the Anthropology of Africa at the University of Amsterdam, the Netherlands

Rahul Mehrotra, Architect, Urban Designer, Professor and Chair of Urban Planning and Design, Graduate School, Harvard University, Cambridge, USA / Mumbai, India

N'Goné Fall, Curator, Architect, Cultural Consultant, Dakar, Senegal / Paris, France

José Roca, Curator, Bogotá, Colombia

Laksmi Pamuntjak, Poet, Writer, Jakarta, Indonesia

Fariba de Bruin-Derakhshani is Secretary to the Awards Committee

Office of the Prince Claus Fund

Els van der Plas, Director

Franck van der Hooft / Alma Ploeger Operations Manager

Fariba de Bruin-Derakhshani, Programme Coordinator Awards

Caro Méndez, Programme Coordinator Applications

Joumana El Zein Khoury, Programme Coordinator Network Partnerships

Eléonore de Merode, Programme Coordinator CER

Dilara Kanik, Coordinator International Art Programme

Mette Gratama van Anel, Communications

Sebas van der Sangen, Public Relations

Adrienne Schneider, Assistant to the Director

Ana Arciniega Iriarte, Staff member Awards

Jan Jaap Glerum, Staff member Awards

Adriana González Hulshof, Staff member Awards

Cora Taal, Staff member Applications

Linda van der Gaag, Staff member Applications

Merel Oord, Staff member Applications

Deborah Stolk, Staff member CER

Eveline de Weerd, Staff member CER

Keefe Cordeiro, Staff member Prince Claus Forum

Esther van der Veldt, Fundraising

Nathalie Ho Kang You, Staff member Office

Leoni Zitman, Documentalist (Volunteer)

International Advisory Council

Advisory Committee of the Prince Claus Forum

Emile Fallaux, Chairman, former Chief Editor of Dutch weekly *Vrij Nederland*, Amsterdam, the Netherlands
Hou Hanru, Director of Exhibitions and Public Programs and Chair of the Exhibitions and Museum Studies program, San Francisco Art Institute, USA
Khaled Hroub, Director of Cambridge Arab Media Programme of the Centre of Islamic Studies, University of Cambridge, UK
Okwui Enwezor, Curator, Lagos, Nigeria / New York, USA

Albert Ferré, Editor at ACTAR, Barcelona, Spain, is Managing Editor of the Prince Claus Fund Library

Network Committee

Els van der Plas, Chairperson, Director of the Prince Claus Fund, Amsterdam, the Netherlands
Shahidul Alam, Photographer, Director Drik Picture Library Ltd., Dhaka, Bangladesh
Zeina Arida, Director Arab Image Foundation, Beirut, Lebanon
Yto Barrada, Director Cinémathèque de Tanger, Tangier, Morocco
Lucía González Duque, Director Museo de Antioquía, Medellín, Colombia
Laurence Hughes, Director International Alliance of Independent Editors, Paris, France
Peter Karanja, Director Mathare Youth Sports Association (MYSA), Nairobi, Kenya
Cecilia Kenning de Mansilla, Director Asociación Pro Arte y Cultura (APAC), Sta. Cruz de la Sierra, Bolivia
Daravuth Ly, Art Lecturer and Director Reyum Institute of Art and Culture, Phnom Penh, Cambodia
Félix Madrazo, Architect, Supersudaca, the Netherlands
José Carlos Mariátegui, President Alta Tecnología Andina (ATA), Lima, Peru
Etienne Minoungou, Director La Compagnie Falinga, Ouagadougou, Burkina Faso
Laxmi Murthy, Associate Editor Himal Southasian, Southasia Director of Hri Institute, Kathmandu, Nepal
Davide Quadrio, Director BizArt Art Center, China / Thailand

Joumana El Zein Khoury is Secretary to the Network Committee

Steering Committee Cultural Emergency Response (CER)

Marieke Sanders-ten Holte, Chairperson, former Member of the European Parliament and Honorary Consul of Botswana in the Netherlands, Aerdenhout, the Netherlands
Gerd Junne, Chair of International Relations, Political Science Department, University of Amsterdam, the Netherlands
Ila Kasem, Director of Van de Bunt Adviseurs and Chairman of the Marokko Fonds, Amsterdam, the Netherlands
Maya Meijer, Art Historian specialised in contemporary art and architecture, Director of Stichting Den Haag Sculptuur in the Hague and of Westergasfabriek in Amsterdam, the Netherlands
Paul Meijjs, Consultant and former Director of Care Nederland, Boskoop, the Netherlands

Observers:

Els van der Plas, Director of the Prince Claus Fund, the Netherlands
Sjoerd Koopman, Professional Programmes Director, IFLA, the Netherlands

Eléonore de Merode is Secretary to the Steering Committee CER





**They saw that I was only a child.
My family kept reminding me not to run.**

View of Dinh Q. Lê's video installation
The Farmers and The Helicopters, 2006
Photo courtesy Dinh Q. Lê

Published and produced by the Prince Claus Fund, Amsterdam
Editors Fariba de Bruin-Derakhshani, Barbara Murray
Editorial assistants Ana Arciniega Iriarte, Jan Jaap Glerum
Design Irma Boom, Amsterdam
Printing Lenoirschuring, Amstelveen

Prince Claus Fund
Herengracht 603
1017 CE Amsterdam
The Netherlands

t +31.20.344.9160
f +31.20.344.9166
info@princeclausfund.nl
www.princeclausfund.org

© 2010, Prince Claus Fund

No part of this book may be reproduced in any form
without prior written permission from the Prince Claus Fund
and the copyright holders. Copyright permissions have been
sought from all copyright holders.

ISBN 978-90-76162-21-8

