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Fonds

Prince Claus Fund for
Culture and Development

Fondation Prince Claus *pour la*
Culture et le Développement

Fundación Príncipe Claus *para la*
Cultura y el Desarrollo

10 years Prince Claus Fund
1996–2006

2006 Prince Claus Awards
Prix Prince Claus 2006
Premios Príncipe Claus 2006

Foreword

Els van der Plas, Director of the Prince Claus Fund

10 years Prince Claus Fund, 10 years Prince Claus Awards. The Fund and the Awards have been linked right from the beginning. They stimulate and inspire each other. This book reveals their mutual influence, provides insight into the objectives of both the Fund and the Awards, and reflects on both past achievements and future developments.

Our tenth anniversary celebrations were held on 6 September 2006 at the Rolzaal in The Hague, the location where the Fund was also inaugurated in 1996 as a present to HRH Prince Claus of the Netherlands for his 70th birthday. It was during the tenth jubilee that HRH Prince Constantijn gave a superb summary of the dilemmas facing the Fund: political dilemmas, dilemmas about the relation between culture and development, ideas concerning how to measure cultural activities' results along with the effects and impacts of all that the Fund does. A book may be financed and published, but the real issue involves the extent of the influence that is exerted by its contents.

Lilian Gonçalves-Ho Kang You, the Chair of the Prince Claus Fund's Board, spoke at the same event about the direction in which the Fund would like to expand. With all its knowledge and expertise, the Fund regards itself as being a modest knowledge centre for culture and development that wishes to share its profusion of networks and information with everyone, both in the Netherlands and elsewhere.

Adriaan van der Staay – a Board member right from the Fund's inception, who also chaired its international Awards Committee for seven years – explores the selection and consequences of these prizes in depth. What did the jury stress during those first few years? Which perspectives did it wish to reinforce and which regions were emphasised?

Three laureates describe their reactions to the awards that they have received. Bruno Stagno – a 1997 Prince Claus Laureate who subsequently served as a jury member – describes this eloquently: “The Prince Claus Award made it possible for me to turn a long-cherished dream into reality: the first *Encuentro de Arquitectura Tropical*, which was held in 1997. We invited ten architects for discussions on tropical architecture. All of us lived in the tropics and we soon realised that we had much to share and many things in common. In personal terms, perhaps the most important aspect was establishing a close relationship with the Prince Claus Fund. Through this, I met people and made contacts that I could never have achieved on my own.” Stagno received his award during the

first year of the Fund's existence and – like many other laureates – he was to remain both its advisor and collaborator.

Gerardo Mosquera participated in the very first event that the Fund organised, which was held in May 1997 at Paleis Noordeinde in The Hague. The conference, which attracted smart minds from throughout the world, provided an initial opportunity to discuss the Fund's objectives and ideals. This resulted in the policy plan that still directs the Fund's content. It was here that Mosquera launched the concept of the ‘Zones of Silence’: areas that are ignored either intentionally or otherwise, and include subjects, regions and disciplines that normally receive little or no attention. Mosquera was also one of the participants who argued for an ‘Amnesty for Culture’. These two concepts – the ‘Zones of Silence’ and an ‘Amnesty for Culture’ – continue to guide the policy of the Fund to this very day.

As always, the Prince Claus Fund works in areas that are economically and politically complex, and which are characterised by poverty, unrest, and unstable government. These conditions can prevent culture from flourishing, and they can obstruct those working in the cultural field from developing or even expressing themselves. But the Fund would not be the Fund if it did not highlight those exceptional people who, against all odds, still succeed in setting up innovative cultural initiatives that facilitate beneficial social change. Therefore, I am proud that, in our anniversary year, the Fund is honouring four women and is focusing on Palestine, Afghanistan, Pakistan, Papua New Guinea, Jamaica, Kenya, Nigeria, Haiti, Mali, Lebanon and Iran.

By reflecting this idealism, the Fund is observing another world alongside the cliché-ed confines of politics and the media that project negativity, misery and sensation. The Fund helps to create a world of hope and trust, and it reveres the people who shape this world in a positive way. In short, it concentrates on those who bravely initiate extraordinary and challenging cultural activities.

The Prince Claus Fund would like to give sincere thanks to all the laureates, nominators, advisors, artists and intellectuals the Fund has supported and collaborated with, the members of the international advisory council and the international network, the sponsors, people at the embassies and all the many individuals and organisations who have so generously contributed to achieving the Fund's objectives to stimulate cultural awareness and to promote exchange between culture and development worldwide.

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“We still talk about poor and rich countries, and we make the distinction largely on the ground of economic criteria. This is rather a one-sided way of looking at things ... The division into rich and poor probably does not use the most important nor the most worthy criteria... the amount of money or property that someone can call his own is not the most noble criterion by which to categorise people. Why, then, do we use it in the case of countries or nations?”

HRH Prince Claus, 18th World Conference of the Society for International Development, Rome, 1985



The Prince Claus Fund for Culture and Development was founded on 6 September 1996 to mark the 70th birthday of His Royal Highness Prince Claus of the Netherlands. It was presented by the Dutch Government, represented by Prime Minister Wim Kok, as a gesture of appreciation for the Prince's many years of active contribution to ideas and policy concerning development cooperation.

The Prince Claus Fund, 10 years

Address by His Royal Highness Prince Constantijn of the Netherlands, Honorary Chairman of the Prince Claus Fund, given on the occasion of the 10th anniversary of the Prince Claus Fund on 6 September 2006, Rolzaal, Binnenhof, The Hague

“Set up a fund for culture and development and you are getting yourself into hot water. You have created an organisation, but no one really knows exactly what it stands for. Begging for trouble...” These are the words of philosopher and former board member Lolle Nauta.

Ten years ago – a year before Dr Nauta spoke those words – the government at the time conceived the plan of setting up a Fund for Culture and Development. The Lower Chamber voted in favour. Was it recklessness, or “begging for trouble” as Lolle Nauta suggested, or was it an action of vision and trust? I would argue on behalf of the latter.

In any case, we can all agree that it was a generous gift and an extraordinary gesture of appreciation for the person in whose honour it was created, whose name was also conferred on the Fund. To my father, this generous gift was primarily an acknowledgement of his perseverance, and acknowledgement of the importance culture has in development. It demonstrated confidence in him and in people who have ideas, in the role and the essence of culture for society and for our overall development and well-being. For that confidence and trust, and the courage it took, I would like to give due tribute to the government and the Lower Chamber at that time, and to all those who reconfirmed that confidence after them.

My father saw all too often that well-intentioned projects failed, or even had the opposite effect, causing disruption rather than development, because the socio-cultural aspects of the local context had not been given sufficient consideration in the planning and implementation. I remember an anecdote about a hospital somewhere in West Africa, built using development funding (not from the Netherlands, it should be noted). That beautiful hospital was at the top of a hill overlooking a gorgeous view. However, it remained empty because the patients who needed it could not make it up the hill, and because its construction had not taken into account the custom that family members often stayed with the patients. This is just one of the many examples of well-intentioned blunders, which are so common that they no longer surprise us.

As an inspector in the field and as a consultant at the Ministry, it was my father’s task to point it out. He also saw that the symbolic and socio-economic value of cultural projects was seriously underestimated. This, too, he repeatedly brought to the attention of others. He sometimes sensed support, but often felt like a voice crying in the wilderness. It was an amazing opportunity for him to be able to use the Prince Claus Fund to explore and shape the convergence of culture and development in practice.

Besides a gesture of acknowledgement and appreciation, the establishment of a Fund for Culture and Development also proved to be a visionary step. Ten years ago, the major terrorist attacks in New York, Madrid and London had not yet taken place, and the phenomenon of political assassination was unknown in the Netherlands. Ten years ago, sustainable peace in the Middle East seemed finally about to become a reality; an African renaissance led by South Africa seemed to be emerging, and there was widespread euphoria about the economic growth opportunities offered by the Internet and new information technologies. Now, ten years later, Francis Fukuyama’s ode to the liberal market democracy that was supposed to herald the end of history has been supplanted; it now seems that Samuel Huntington’s theories of “the Clash of Civilisations” bear more weight.

We often ask ourselves in amazement where things went wrong in the past ten years. The role of culture and religion was far less marked than it is now, and yet it was then – ten years ago – that a Fund for Culture and Development was established. This attests to a vision. The effective dissemination of knowledge across global cultures has become more important than ever due to the far-reaching impact of globalisation. The interconnections and mutual dependence of countries, regions, peoples, communities and individuals make it impossible to close ourselves off from each other. Knowledge of other cultures is becoming a necessity to facilitating any possibility for peaceful co-existence. Knowledge and understanding prevent us from opening the door to prejudice and the hatred that often accompanies it.

Besides its urgent necessity, experiencing other cultures also enriches our own existence. New encounters with beauty inspire us; other insights and ways of thinking strengthen our knowledge base and expand the horizons of our worldview.

I will offer you a brief description today of how the Fund has risen to the challenges that were presented to it ten years ago, and how it intends to face the current and future challenges.

In the past ten years, the Fund has positioned itself in the globalised world I just described. It works to promote contributions to the

accessibility, dissemination and innovative development of authentic and high-quality expressions of culture and the arts from all over the world. It also requests attention for the suppression of rich cultural traditions and the destruction of local social and cultural coherence due to rapid economic fluctuations, violent conflict and poor government. The Fund uses all the opportunities available today to bring people, who convey culture and form strong opinions, out of their local isolation, granting them an international podium and recognition for their work. It offers individuals and organisations leverage to provide a sustainable basis for their good works in the area of culture and development.

The Fund promotes development by helping to generate a sense of self-worth, by providing role models and exploring new ways to elevate communities and individuals above the daily struggle for survival.

The activities of the Fund also offer us, here in the Netherlands and in other western countries, an opportunity to explore the exceptional, rich and varied forms of cultural expression all over the world. We were introduced to the playful Bolivian baroque, which is experiencing a renaissance in Santa Cruz and in international venues like the Amsterdam Concertgebouw, in part thanks to the Fund. World Press Photo presented the works of laureates who were educated in the Centre for Media and the Audiovisual Arts in Dhaka, Bangladesh, partly due to the support from the Fund. During the Holland Dance Festival in The Hague, we saw the artistic results of the work of choreographer and kinesiologist Ivaldo Bertazzo, who teaches young people in the slums of São Paulo how to move and how to take care of themselves. We have had the privilege of enjoying the exceptional talent of Senegalese award-winner Oumou Sy, who demonstrates how lavish, unusual and internationally successful African fashion designers can be.

Too much has been done, initiated and achieved in the past ten years to give any sense of a complete overview here.

Ten years... It seems a good time to paint a picture of several challenges facing the Fund in the coming years, and how the Fund plans to deal with them. I hope this will give you an impression of how the Fund works. Within the scope of its objectives, the Fund tries to take acceptable risks in order to extend beyond the predictable. It accepts those challenges deliberately, and we think that we can largely cover the risks by means of effective and professional management, by firmly maintaining strong principles of quality, by maintaining reciprocal relationships with our partners, and by building on the local knowledge of an extensive international network of advisors.

The main challenge remains the question of how the Fund should carry out its assignment of promoting culture and development.

What is it that a Dutch Fund can and would like to contribute to culture and development all over the world, and how should that pair of concepts be defined? Do we want to focus on culture as an instrument of development, or as an essential precondition for its existence? Or should the emphasis be on promoting artistic expression in developing countries? Do we use the narrow definition of culture as art, or do we extend it to encompass everything that determines life in a specific community?

Prince Claus and the people who worked with him in the very beginning ensured that the Fund surpassed the discussion about the necessity of culture for development by giving creative and innovative shape to the vision that culture is a primary necessity of life. The Fund accordingly supports activities in which the various relationships between culture and development are embedded. Because this question has such a defining function for the Fund, I would like to illustrate this with a number of examples:

- The Fund supported a theatre workshop in Butare in Rwanda in 2004. It strengthened creative capacities and opened the traumatic experiences of the civil war for discussion. The initiative illustrated how it is possible both to focus on the cultural development in a country and to strengthen a healthy mindset in the people and the community.
- Brazilian pop star Carlinhos Brown invests in the slums of São Paulo, his hometown. He has founded schools, started music education programmes, and works to build a cultural and social infrastructure that improves the lives of the people who live there.
- The importance of culture as a primary necessity for life became clear after the destruction of the central library of the University of Baghdad. Despite the terrible situation, the students wanted to return to their studies. But there were no donors or banks that could offer funding to supply the basic needs of the library and the students. The Cultural Emergency Response Programme set up by the Fund was able to provide a subsidy, under very perilous conditions, for the reading rooms and workplaces to be set up. This inspired the British Library and other international libraries to donate books. This is how this extremely risky initiative created important leverage, paving the road for other donors.
- Finally, the Fund sees part of its responsibility to be maintaining the international discussion on the role of culture in development policy and arriving at fresh insights. It has established a committee of experts and advisors from around the world who meet regularly to debate challenging issues.

These are just a few examples that illustrate how intricately culture is woven into development and how unexpected and inspiring the effects of culture can be, even in the direst of circumstances.

Another challenge for the Fund is to cling to its nature and its objectives, even under pressure – and even if this means that the Fund gives support to cultural projects in countries and regions where the highest priority should be given to fighting poverty, disease and famine. Even under those wretched conditions, it is necessary to invest in social structures that will make it possible for the cultural fabric of a country or region to provide the vitally important spiritual and material relief. It is precisely in those areas that have been hardest hit by war, disaster or poverty that it is an evident necessity to ensure that the local culture that has been so undermined is protected from further decline. This is sometimes hard to express in publicity materials, but culture and the arts help to create an environment suitable for economic development and recovery. The Prince Claus Fund deliberately invests for the long term, complementing the more direct activities aimed at fighting poverty.

A third challenge is preventing ethnocentric decision-making on the one hand and avoiding cultural relativism on the other. The Fund respects every form of cultural expression, without subjecting it to western values. The Fund is open to widely diverse initiatives but does set stringent standards. All initiatives must attest to impeccable quality. The Fund believes that it is only by supporting self-evident quality that it is possible to create added value, by setting an example for the culture and the society.

A fourth challenge lies closer to home. When we focus on Africa, Asia, the Middle East and Latin America, it is sometimes possible to evoke the impression that we pay too little attention to our home front in the Netherlands. It is only realistic to assume that if the home front pays it should also be able to benefit from the activities of the Fund. The Fund responds to this need in various ways, first and foremost by means of the worldwide quality that the Fund identifies each day and brings to Dutch stages and museums. The Fund also uses the knowledge it gathers all over the world to advise other organisations and individuals in the Netherlands. Finally, one aspect, which is perhaps less evident but in my opinion at least is important for the Netherlands, is the prestige that the Fund has abroad, and the ‘public diplomacy’ role it can play as a result.

And then there is the challenge that we share with all the programmes that rely on subsidies: meeting the increasing requirements for objective accountability and providing proof of concrete results. I will simply

come out and say it plainly: Although the results of the activities are important and generally can be assessed objectively, the ability to assess the activities does not determine the choices that the Fund makes. Many things can be assessed: the efficiency of the employees, the sound financial management and the reporting. We can also assess how much money went to which category of recipient and how long it took to complete the payment. We can demonstrate that useful items were purchased with money from the Fund: that artists were able to travel, or that a book was published. But what is truly relevant to the Fund and what justifies the existence of the Fund is whether role models were created; whether the awareness of a community was strengthened; that people all over the world were better able to express and develop themselves freely and that people find a source of strength and affirmation in their cultural heritage and history. All these things are hard to quantify, but because we believe in their importance, we will also continue to fiercely defend the means to achieving these ends. Because we take this latitude, we are even more strongly aware of our obligation to constantly take a critical look at ourselves and to work constantly to improve the organisation and the ways we achieve these goals.

In the past ten years, the Fund has also regularly faced political challenges: because culture in some countries is intrinsically linked to the political situation, the Fund often moves through political waters. Simply the choice of working in the field of culture is sometimes sensitive. It is even more the case if that choice was inspired by the need to convey a vision of society. If the Fund supports these people and activities it is often seen by the repressive authorities as a political act. The Fund does not make political statements. It does make explicit choices that could have a political tone. For example, the Fund supports the initiatives of photographer Issa Touma in Syria, in Aleppo: the International Photo Festival and what is known as the Women’s Festival, featuring works of art created by women. Mr Touma is constantly harassed by the Syrian government; the police shut down the international exhibition. The actions of the Syrian government make the simple acknowledgement and support of Issa Touma a fervent plea for freedom of expression.

Finally, there was the challenge for my brother and I to be successors to Prince Claus – and for the Fund to adjust to not one, but two honorary chairmen, who were only young men, who did not even bear the name of the Fund and were unable to present an impressive list of credentials – not in development co-operation, and not in culture. Today is undoubtedly a good opportunity to ask the staff of the Fund over drinks exactly what they think of their honorary chairmen!

When my father passed away, we gave some thought to his succession. You don't simply take the place of someone whose life's work was all about development and culture. How could you ever live up to his humorous and inspiring role, or add to it your own new inspiration and other qualities? My brother and I encountered a Fund that, entirely separate from its honorary chairman, had introduced a high degree of professionalism and had been able to build up a network of the very best experts and partners within a very short time. In some sense, we could take over from my father by sitting (as honorary chairmen should preside) and listening. The Fund knows its task and is able to rediscover itself time and again. It has courage, but expresses it responsibly. We encountered a Fund that has a strong presence all over the world; that links ambition to sound practices; that primarily seeks out the quality in people; that works with respect for others and for other cultures to shape the role of culture in development. This was not only an inspiration to myself and my brother; we also see over and over how necessary it is to support culture and how privileged we are to live in a free and prosperous country: where cultural expression is taken for granted; where human rights are honoured; where there is room for individuality and innovation, as well as attention for preserving cultural heritage. It is on the basis of these convictions that we, like our father, are firmly convinced that culture in all of its many facets is and should remain a part of international co-operation and the promotion of development all over the world. The Fund aspires to make its contribution in co-operation and complementarity with the Ministry, international, national and regional organisations, the partners and advisors.

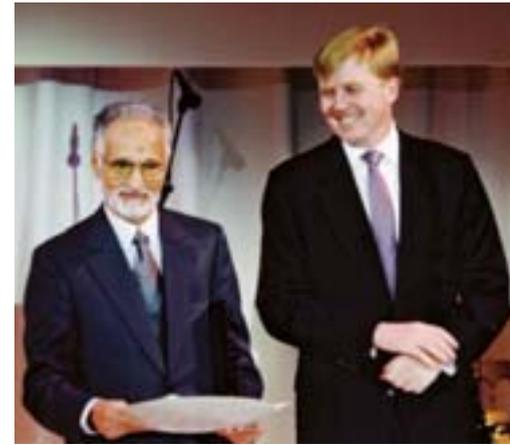
In retrospect, the Fund gave a special meaning to the final years of my father's life. In turn, he was able to convey a great deal of his knowledge, insight, style and humour to the Fund. This dynamic also benefited the networks and the people who felt involved in his Fund and his activities, both inside the Netherlands and beyond. With all his energy, the Fund and its honorary chairmen will work to continue fulfilling the confidence invested in it ten years ago, over and over again, in a way that does justice to its namesake.



HRH Prince Constantijn of the Netherlands,
6 September 2006 at the Rolzaal, Binnenhof, The Hague

“... it is impossible to ‘develop’ another person or country from outside. People develop themselves, and so do countries. All that we can do is assist that process if asked to do so ...”

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



Presentation of the 2002 Prince Claus Awards
Mohammed Chafik and HRH the Prince of Orange



HRH Prince Friso van Oranje-Nassau presented
the 2003 Principal Prince Claus Award to
Wang Shixiang, Beijing, China



Her Majesty Queen Beatrix of the Netherlands and
HRH Prince Claus of the Netherlands after the
presentation of the 1999 Prince Claus Awards at
the Royal Palace, Amsterdam



Presentation of the 2000 Prince Claus Awards
HRH Prince Claus of the Netherlands and
Els van der Plas, Director Prince Claus Fund



HRH Prince Constantijn of the Netherlands with
youthful members of a MYSA football team, 2003



HRH Prince Constantijn of the Netherlands presenting
the Prince Claus Award to Peter Serry of MYSA, 2003



Presentation of the 2000 Prince Claus Awards
Oumou Sy and HRH Prince Claus of the Netherlands



Presentation of the 2001 Prince Claus Awards
HRH Princess Máxima of the Netherlands and the
'Queen of the 2001 Rotterdam Summer Carnival'



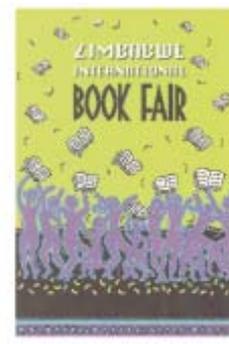
Presentation of the 2004 Principal Prince Claus Award
HRH Prince Friso van Oranje-Nassau and Mahmoud Darwish



Els van der Plas, HRH Prince Friso van Oranje-Nassau and
Jan Hoekema at the reception given by the Mayor of
Amsterdam, Job Cohen, at his residence



Trish Mbanga of the Principal Awardee Zimbabwe International Book Fair, HRH Prince Claus of the Netherlands and Yvonne Vera at the Royal Palace, Amsterdam



Zimbabwe International Book Fair, Zimbabwe



Joseph Hanson Kwabena Nketia, Ghana



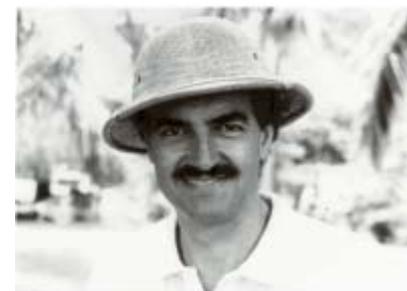
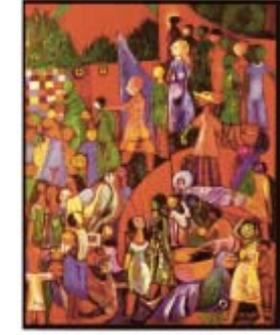
Abdeljelil Temimi, Tunisia



Malangatana Valente Ngwenya, Mozambique



Her Majesty Queen Beatrix of the Netherlands and HRH Prince Claus of the Netherlands, the 1997 Principal Prince Claus Laureates, Members of the Board of the Prince Claus Fund, Royal Palace, Amsterdam



Bruno Stagno, Costa Rica

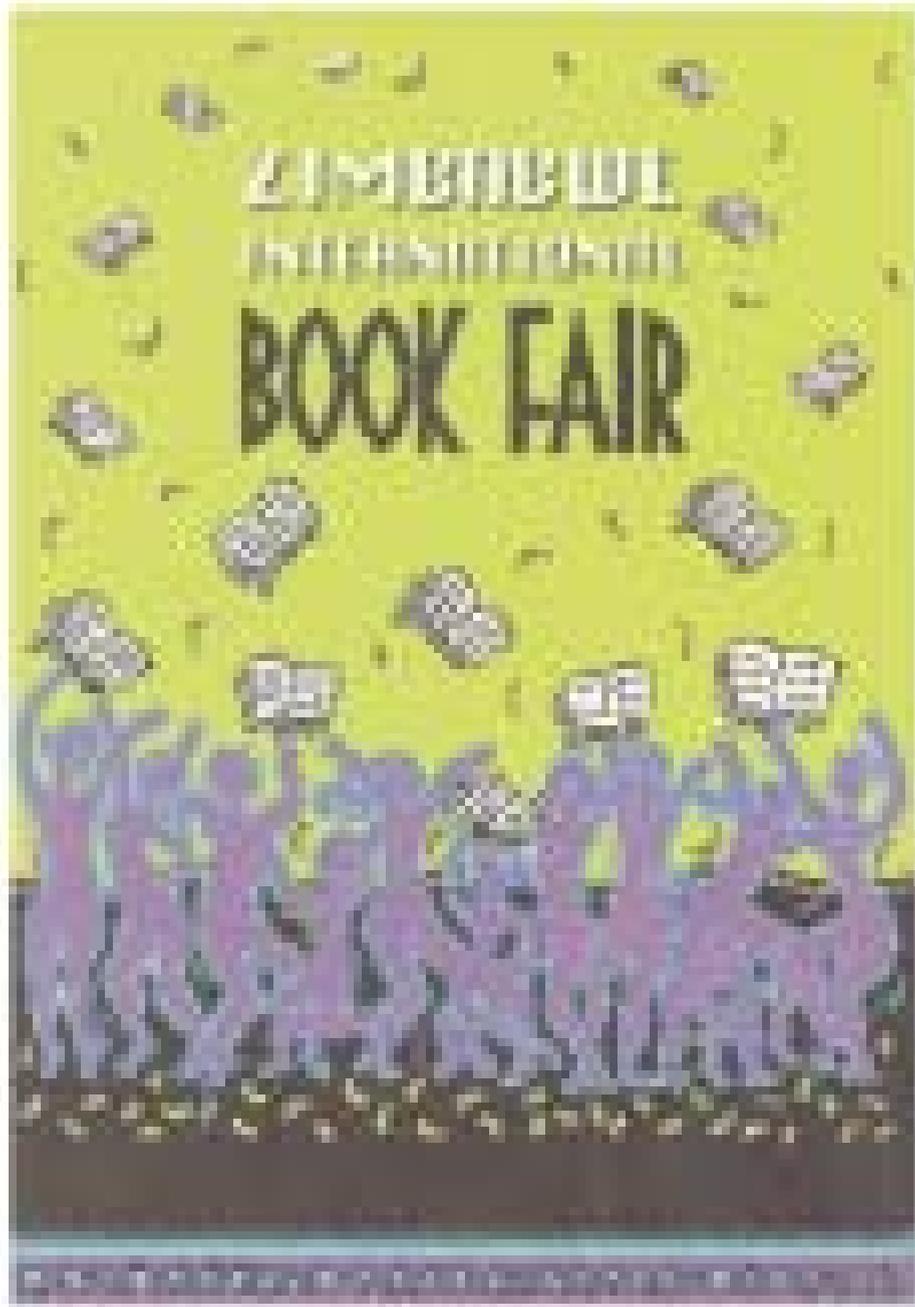


Kwasi Wiredu, Ghana

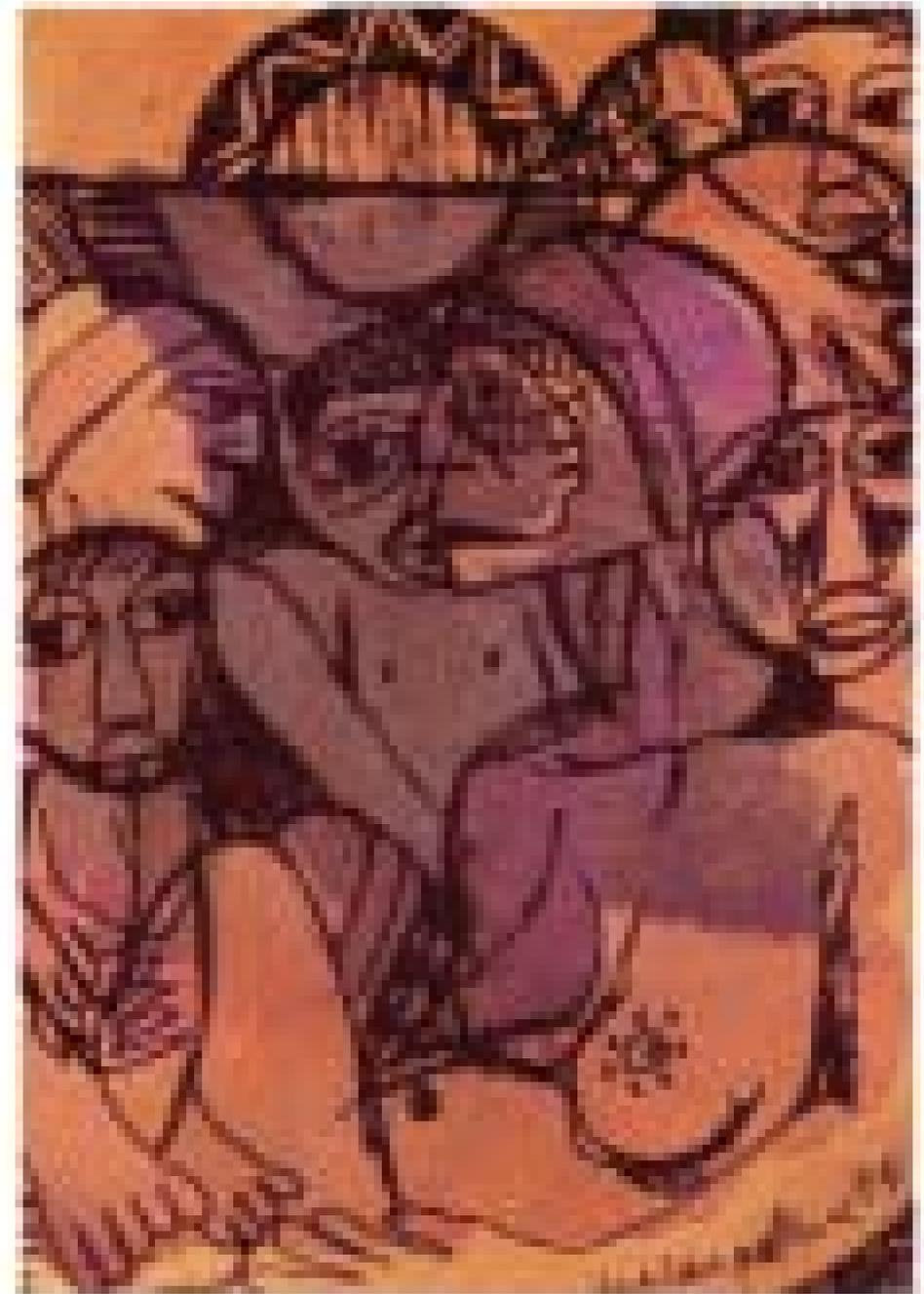


Yvonne Vera, Zimbabwe

1997 Prince Claus Awards



1997 Prince Claus awardee Zimbabwe International Book Fair, Zimbabwe



1997 Prince Claus laureate Malangatana Valente Ngwenya, Mozambique

Giving Shape to a Vision

by Lilian Gonçalves-Ho Kang You

Ten years of the Prince Claus Fund: still too young to be looking backwards. Yet the Fund is not only youthful and lively, it is also a circumspect ten-year old. And it is always trying to learn from the lessons of its short history. So permit me a brief moment of looking backwards, before I speak of our future.

“Never forget how privileged you are to enjoy the achievements and blessings of our civilisation.” This was the opening sentence of Prince Claus at the first awards presentation in 1997. It was addressed to the “unhappy few” who do not have the privilege of living in our fortunate land. This sentence was laden with irony, a fact made obvious by its delivery. Its veiled criticism was aimed at the complacency that can blind prosperous civilisations. Here, Prince Claus was telling the Prince Claus Fund for Culture and Development that it should never draw attention to itself.

Later in his speech, the Prince said that he preferred to speak of civilisation rather than culture, because he did not know what culture was: can you eat it, drink it, touch it or destroy it? It is ten years later. Do we know what it is now?

Over the past ten years the Fund has participated in more than 1,000 intercultural collaborations in more than 100 countries; thousands of people have committed themselves to its cultural mission and still more have participated in activities that were initiated within the broadly based discipline of culture and development. We consider this to be of vital importance.

Some people feel that we are in the middle of a clash of civilisations, which is primarily culturally determined. Others observe a clash between our civilisation and barbarism, a war in which weapons predominate rather than culture. The Prince Claus Fund believes in the role that culture can play in major political developments. As Prince Claus once put it: without culture, there is no civilisation, no development. But this conclusion still does not answer the question as to the precise relation between culture and development, or whether eating, drinking, touching or destroying are parts of it.

Right from the beginning, the Fund’s Board and its advisors have both scrutinised and debated the content of the cultural dimension and its relation to development. Here, I would like to mention my predecessor, Anke Niehof, who worked on the initial conceptual frame-

work concerning the relation between culture and development. Nourished by this constant dialogue, a policy plan was drawn up as early as 1997 that opted for a broad and dynamic understanding of culture and development.

The Fund has consciously sought reinforcement by setting up the Culture and Development Committee that, under the inspiring leadership of Adriaan van der Staay, advises the Board on the ideas that underpin the Fund’s policy. Moreover, the Fund strives to keep the subject of culture and development on the international political and intellectual agenda, and to lobby on its behalf in the Netherlands. The Prince Claus Fund considers culture to be a basic need. Based both on this starting point and its broad and dynamic understanding of culture and development, over the years the Fund has supported projects that reflect four interrelated themes:

- Zones of Silence, the locating and opening of areas of cultural silence
- Creating Spaces of Freedom, the creation of cultural sanctuaries
- Living Together, the art of co-existence
- Beauty in Context, the analysis of beauty in different cultural environments.

The Fund is guided by the notion that people need not only prosperity but also freedom and dignity. Quality of life must also encompass personal happiness and meaning, along with some form of spiritual fulfilment. A development policy must serve that quality of life. ‘Quality of life’ may sound like a cliché. But when you think about the causes and consequences of the current differences in the world, it becomes impossible to dismiss this cliché with a yawn. These major and minor conflicts are not simply, or even primarily, concerned with material matters, or even with the quality of life in a financial sense. The role of culture and cultural differences (both actual and otherwise) are at least as important. You could take this one step further and say that culture is inextricably linked with conflict. After much consideration, the Fund has formulated a new theme as a foundation for its future work: Culture and Conflict, which will primarily focus on cultural solutions for conflict while refusing to remain oblivious to cultural causes.

Dreaming up policies from behind your desk is one thing; it is far more interesting to see whether you have achieved your objectives on the basis of their practical implementation. So are ‘the receivers’ of this cultural birthday present also happy with it? We can now say that they are. We can conclude that the Fund’s four main themes have generated extraordinary activities, stimulated a great many people and encouraged initiatives. And for the future, we see both big and small cultural planners who are hard at work throughout the world.

I would like to emphasise the mutuality here: the receivers are also givers. It is with pleasure that we observe that the Fund is not only involved with a great many projects, but that they are also frequently of a high standard. We are invited to participate in impressive, beautiful and brilliant works. “The Exchequer won’t allow it.” Or, to quote a civil service term: there is no longer any question of ‘under-utilisation’. For that reason, the Fund is drawing up even stricter priorities. It is now primarily seeking countries that it has never previously supported, regions burdened with political instability and areas suffering from extreme poverty.

Important changes have also been made to the ways of implementing collaboration.

I am particularly referring here to the Network Partnerships. This form of co-operation offers the network partner a unique chance to work on the structural development of its own activities for a period of three years while a project is also produced with the Fund. It is a daring experiment, it provides opportunities without paternalism, and up till now the results have been encouraging. It’s all about having guts and confidence.

The government’s cultural present is being spent both in its entirety and with great care. So at present there is little space for new initiatives. Yet there is one burgeoning initiative that I cannot resist mentioning. In fact, I’d like to share my enthusiasm. The Prince Claus Fund is planning to investigate how its international expertise, its specialist knowledge, its thousands of valuable contacts and its unique database can be made available to interested parties both at home and abroad. Over the past ten years, the Fund has developed into a global platform for intercultural exchange. The collaboration with individuals and organisations primarily in Africa, Asia, Latin America and the Caribbean has over the years resulted in a unique and first-rate network. This particularly applies to those regions that are relatively unknown in terms of talent, institutions and activities in the area of art and culture. We share this network with our network partners, but it would also be good to make it more broadly accessible. Our contacts have shown us that there is a growing need in the Netherlands for more information about the cultural world around us. The population’s changing demographics have created a certain urgency for a greater number of active intercultural initiatives.

I can state without any exaggeration that every cultural area is now familiar with the Fund: from publishers, the media, universities, art museums and concert halls to art lending libraries and art colleges. People are aware that the Fund is able to provide expertise concerning

Islam, cultural activities in Morocco, artistic talent in Surinam, political and cultural initiatives in Afghanistan, and such vibrant events as the carnivals in Rio, Port of Spain, London and Rotterdam. It is this organically developed role as a knowledge centre that has led the Fund to consider how to imbue this function with form. But let me reassure you: we are not immediately thinking in terms of bricks. For us, this is not about a new building, but a publicly accessible and low-priced way of sharing the Fund’s extraordinary knowledge and expertise; of showing it and making it available, and offering a platform. Perhaps we may regard this as the first initiative of the new Culture and Conflict theme: we feel that promoting intercultural information and the exchange of ideas and views is a healthier alternative to a clash of civilisations. It is a cultural deed that you cannot eat, drink or touch, but which you can destroy. Today, free exchanges between academics, thinkers, artists and cultural organisers can no longer be taken for granted. And that’s why the Fund intends to do something about this: it’s struck gold and it wants to share it.

On behalf of the Prince Claus Fund, I would like to thank the government for its support. It deserves our compliments: it had vision ten years ago and it still does today. We are grateful to be able to give shape to that vision and to propagate it.

Speech given on the occasion of the 10th Anniversary of the Prince Claus Fund on 6 September 2006, Rolzaal, Binnenhof, The Hague



Lilian Gonçalves-Ho Kang You, 6 September 2006 at the Rolzaal, Binnenhof, The Hague

1998 Prince Claus Awards



Heri Dono, Indonesia



1998 Awards Ceremony in the Royal Palace, Amsterdam



Tian Zhuang Zhuang, PR China



Nazek Saba-Yared, Lebanon



Jean-Baptiste Kiéthéga, Burkina Faso



Rakshan Bani-Etemad, Iran (courtesy of the Hubert Bals Fund)



Anke Niehof, The Netherlands



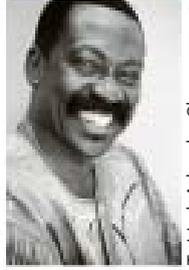
Carlos Fuentes, Mexico



Oumou Sy, Senegal



Ticio Escobar, Paraguay



Tetteh Adzedu, Ghana



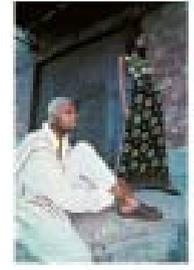
David Koloane, South Africa



Redza Piyadasa, Malaysia



Alphadi, Mali



Carlos Monsiváis, Mexico

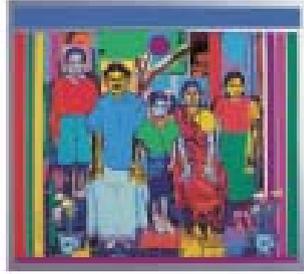
1998 Prince Claus Awards Committee (fitr: Gaston Kaboré, Gerardo Mosquera, Adriaan van der Staay, Mai Ghoussoub, Charles Correa and Emile Fallaux)

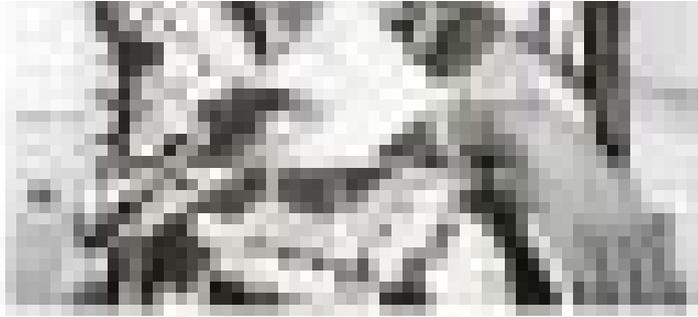


Jyotindra Jain, India



Rogelio Salmona, Colombia





1998 Prince Claus laureate Tian Zhuang Zhuang, PR China





HRH Prince Claus of the Netherlands presents the 1998 Principal Prince Claus Award for the Art of African Fashion to Tetteh Adzedu, Oumou Sy and Alphadi



"Tie-wearers of all nations unite. Cast off the rope that binds you. Risk your neck. Liberate yourself and venture forth into open-collar paradise." HRH Prince Claus of the Netherlands at the 1998 Prince Claus Awards Ceremony at the Royal Palace, Amsterdam



Mrs and Mr Adzedu, Mrs and Mr Alphadi with HRH Prince Claus of the Netherlands, Her Majesty Queen Beatrix, Oumou Sy and Aminata Traoré at the Royal Palace, Amsterdam

The Genesis of the Prince Claus Awards

by Adriaan van der Staay

Recognition

Perhaps true recognition is a very personal thing. One may think about technical aspects at a later stage, but in the beginning lies the very personal act of recognition. Recognition involves the whole person, like falling in love, or making art. One cannot fall in love or make art in an impersonal way, and one cannot award prizes that express true recognition in an impersonal way. The act of recognition defines the giver and the gift.

Giving an award as an act of recognition became a central tenet of Prince Claus Fund policy when we first discussed this policy at the Palace Noordeinde in 1997, curiously enough in a chamber full of Indonesian artefacts, the gift of a thankful colonised people to its colonial sovereign. It seemed clearer than ever in those surroundings that we should not have our policy dictated by the past. The policy of the Prince Claus Fund should be a new start, not a post-colonial leftover of superior power attitudes, nor a grovelling guilt-ridden compensation for past shortcomings. The only mandate we had was to spend a sum of money in such a way that it would enhance culture and development in the spirit of Prince Claus.

It was a felicitous inspiration to postpone our activities (as far as possible) to take stock and reflect. What could we do that would not add yet another developmental agency to the already complicated universe of flows of small and big moneys? We decided to put this question to a group of experts from all over the world in a philosophical manner: what would you do if you were in our position? It is not strange that in my memory this Noordeinde-dialogue was dominated by the presence of philosophers like Margalit. It was really a creative beginning.

After this meeting with some of the best minds in the world, my subjective conclusion about the attitude and approach of the Fund was not far away from that of the other members of the Board. We should try to make a new start. We should seek dialogue and build bridges. We should approach the world of culture and development with an open mind. We should be very near to what the best people in the world were thinking and doing. I will not insist on the other implications this angle also had for our policy: to avoid bureaucracy, to stay away from identity politics, to steer clear of a narrow definition of culture, to reject avoidance of risk.

One of the three or four practical ways to implement this policy could be the giving of prizes. We had learned that most prizes are regional or specific. The Nobel Prize of course is as the French say “*incontournable*”, but mostly concentrated on science (though there was literature) and though mondial in scope not specifically oriented towards the non-western world. It seemed there was a broad field of intellectual and artistic endeavour lying uncared for. So I had the honour of being asked to supervise, with a few other members of the Board (Lolle Nauta and Anil Ramdas), the creation of what was to become known as the Prince Claus Awards. With the help of the new director Els van der Plas and our first secretary Marlous Willemsen we set out. And within a year the awards had become a fact of life. It could be amusing to spell out our initial experiences in detail, but here I want to stick to the main theme, recognition, and the way the international Awards Committee, which was soon established, shaped this central issue in a more or less experimental manner.

The giving of gifts defines the giver. I think I do not exaggerate when saying that initially a large part of the time of the Awards Committee was spent on self-reflection and on discussions about culture and development. The self-reflection centred on what it meant to give recognition. An award did not just mean giving an amount of money. Any subsidy could do the same. It meant taking notice to honour. These linked meanings of the word ‘recognition’ seem to be present in all cultures: to recognise that something or someone exists also validates this existence with a kind of dignity. And it says something about ourselves when we do not recognise someone or something. Could it be ignorance, prejudice, disdain? When, as became the case, one always had to discard many possible candidates, and indeed even more candidates out there in the world, it should not be because the jury had been asleep. So the most urgent task became scouting for quality.

The scouting part was time consuming but quite self-evident. One needed to develop a network of well-informed people. This network needed to cover the developing world, including Latin America and the Caribbean, Africa, and Asia from the Middle East to China.

This scouting network should preferably include experts who would travel so they could make comparisons and judge both quality and context. Moreover, the network should not be static and should remain open to innovation. It should not stand accused of one-sidedness. I am afraid that this was a tall order. Keeping knowledgeable individuals motivated to report on possible candidates is time consuming and requires great tact. On the other hand, as the awards became known, a danger grew of a flood of recognition-seeking would-be candidates

1999 Prince Claus Awards



Ken Yeang, Malaysia



Al-Jazeera, Qatar



Pepetela, Angola



Mohammed Fellag, Algeria



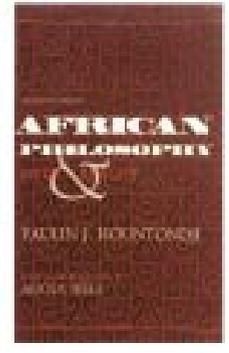
Patrick Chamoiseau, Martinique



Julia Isidrez and Juana Rodas, Paraguay



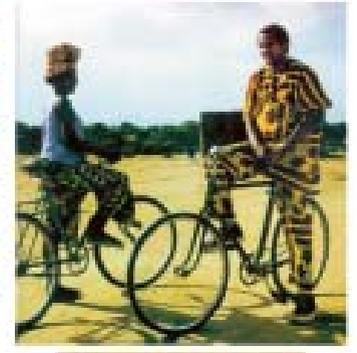
Paulin J. Hountondji, Ivory Coast/Benin



Claudia Roden, Egypt



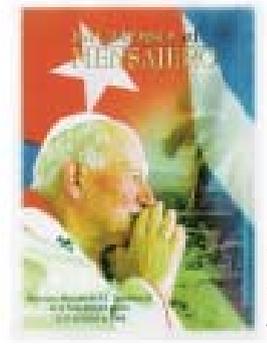
Cheick Oumar Sissoko, Mali



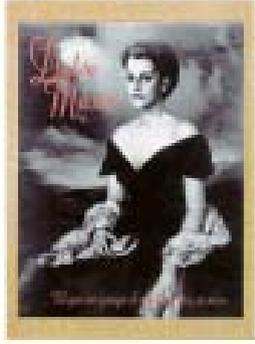
Tsai Chih Chung, Taiwan



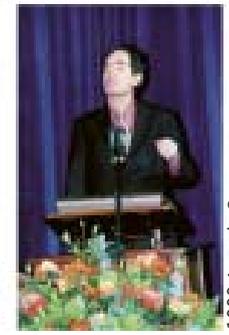
Cildo Meireles, Brazil



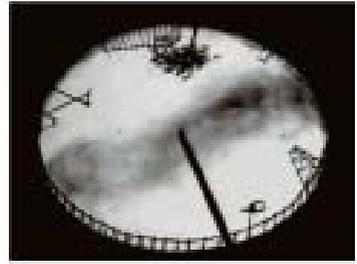
Vitral, Cuba



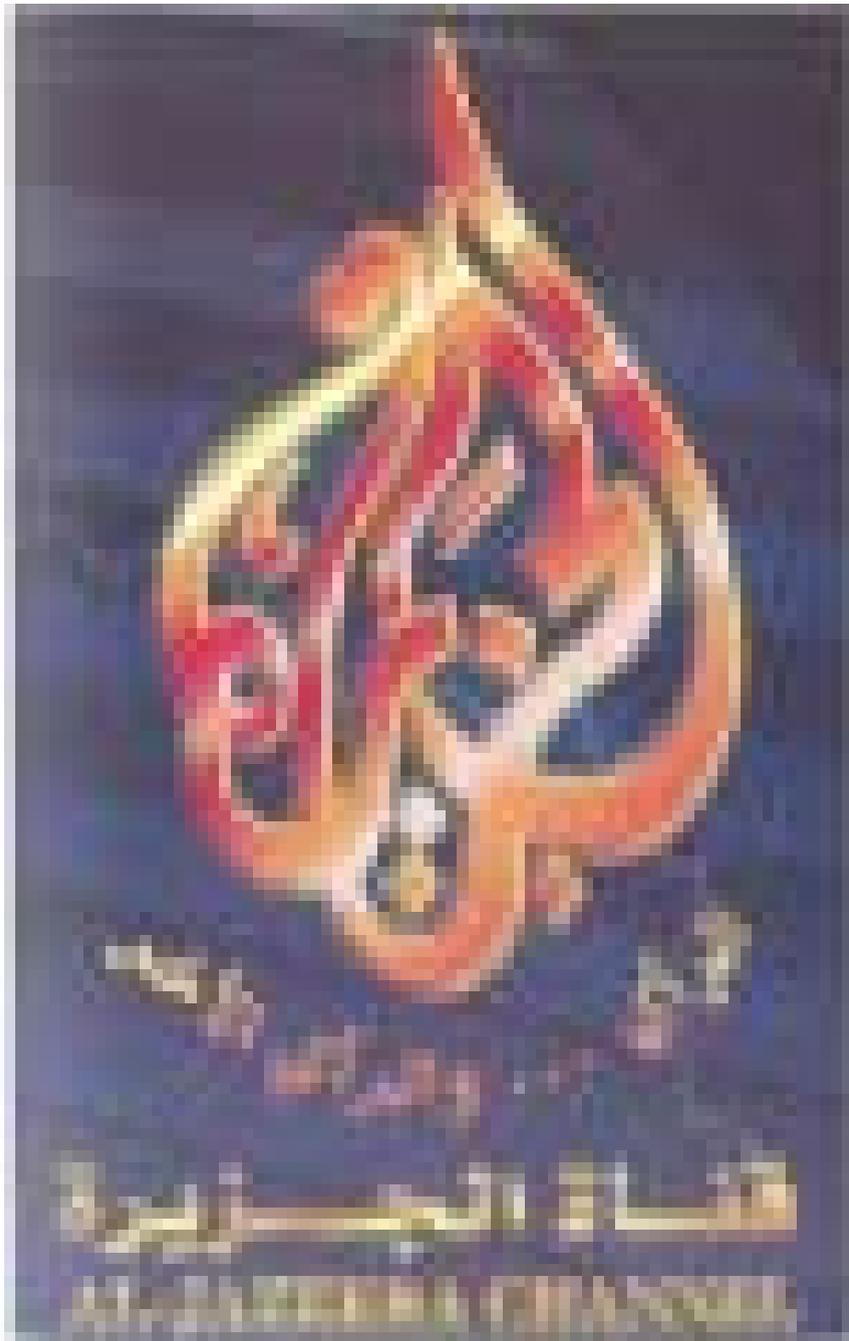
Dessaiegn Rahmato, Ethiopia



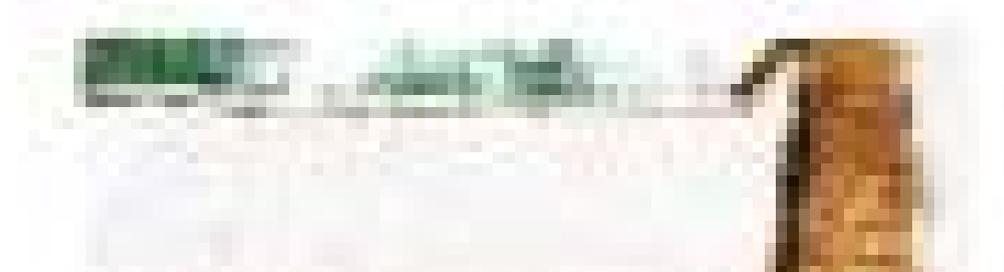
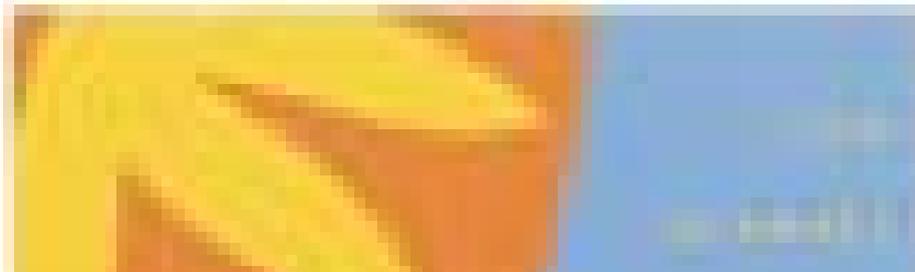
1999 Awards Ceremony, Albie Sachs, South Africa



Awards Ceremony, 'Overloed' by William Kentridge, South Africa



1998 Prince Claus awardee Al-Jazeera, Qatar



manipulating the network. So a workable practice established itself in which ‘nominators’ were asked to find candidates in certain regions of the world or for certain topics.

After a few years this practice made it possible to produce a matrix, in which one could note with relative ease in what countries or on what subjects the awards had been given. This made the committee aware of the existence of blank spots, the “zones of silence”, that is those areas that had found no recognition. This presents a paradox, of course, that recognition can only be given if there is something interesting enough to recognise. A zone of silence may simply prove to be a zone of emptiness. Inversely, in the development of culture certain areas or themes may be extremely interesting at a certain moment, while momentarily others are less relevant. Recognition loses its function if it is spread evenly. So the recognition of weak or strong zones led us deeper into the discussion of context.

Quite soon the practice was established of differentiating between the normal prizes (EUR 25,000) and the Principal Prince Claus Award (EUR 100,000), the latter being given extra coverage through a ceremony at the Royal Palace in Amsterdam. About this main award the feeling of a truly mondial importance soon established itself. Any institution or person awarded with a Prince Claus Award should always be recognisable as an outstanding example of culture and development in a certain context but this context should be larger and this exemplary function stronger in the case of the Principal Prince Claus Award. But what exactly did this principal award recognise as “of global importance”? This question led to the explicit formulation of certain themes that would have relevance around the world. For example, the decision to award three fashion designers, working in Africa, with the main prize (1998) was not only meant to recognise their relevance in the context of Africa alone. It was also meant to draw the attention of the world to African fashion as a creation of global importance in itself. Moreover it set an example for fashion design in other regions of the world in using local textiles and traditions. On the other hand, the main prize given for the creation of Spaces of Freedom (1999) linked the individual effort of an Algerian exile and a Cuban magazine with the just-born television platform of Al-Jazeera in Qatar. But what linked “spaces of freedom” as such? A book was published to explore the theme more thoroughly. In the same vein, the completion of the first international and multilingual Berber Dictionary (2002) was recognised as an international example for the emancipation of minority languages, while the principal award to the South African Zapiro (2005) was a timely defence of the relevance of satire in the self-critical development of culture.

The conclusion may be clear. Only if there is something of high quality to be recognised in the context of a theme or a region should the award be given. But, in the case of the principal award, the context should be global.

Context

So the thematic approach to the awards came out of a discussion of context. What exactly did the work of an individual, a group or an institution mean in its local and world context? And what exactly would recognition of this activity – sometimes a life-long inspiration, sometimes a dangerous endeavour – mean to the recipient? These two questions drew the committee deeper into the matter. It was no longer sufficient to know that an activity was of excellent reputation, its quality guaranteed. One should have a better understanding of what it meant to culture and development.

Sometimes the context was self-evident. If, for instance, a musician or a theatrical company was in itself good enough but the scouts would report many others of the same quality in that part in the world, the candidate would be out. If an art, photography or video work seemed no more than the consequence of art support from western embassies or foundations and did not reflect more than a following of western trends, it would not be listed. Or, more questionably, interesting candidates would be rejected on the simple ground that not enough information was available to understand them well. Next time better.

By involving itself in the interpretation of context, the jury – on behalf of the Fund – had to show its hand. The members had to come forward with their personal priorities, values or interests. One may illustrate this with the examples of the awards given to Bhupen Khakhar (2000) and Samuel Fosso (2001). In both cases it was not just the quality of the work that made it stand out. To make a sweeping statement, it was the emancipation of the individual from conformity that convinced members of the jury.

Bhupen Khakhar had been part of a left-wing community of visual artists. But he pushed the liberation struggle farther. He was not satisfied by only depicting workers in their common dignity. He took the next step, to also liberate himself from conformism by emancipating his personal dreams and erotic experiences. In doing so he may have appeared to the superficial progressive critique as a traitor to a collective struggle but in doing this for himself he liberated other workers too from obtaining not more than a common dignity and gave them a dignity that was personal. His work liberated a certain type of Indian painting from conformism and gave it universal relevance.

The same may be said of the even more surprising work of Samuel Fosso, born in Cameroon and living in Central Africa. It is of course not uncommon for photographers to make self-portraits, as another award-winning photographer shows (Van Leo, 2002). In Africa there exists a young tradition of taking inventive, exuberant, costumed photographs that sets the photographed apart from daily life. However, out of Samuel Fosso's self-photographs in fantasy disguises, as a smart sailor, a repugnant politician or a 'bourgeois' woman, a personal identification with the masquerade emerged that was uncommon. Taking photographs of himself in the guise of public idols or enemies, Fosso laid bare, in the most literal sense, the dreams and fears of the individual in Africa today. He became, quite solitary, the personal mirror of what was happening around him, and so made Africa universally understood.

These are my private interpretations of two award winners and their contexts. In perhaps different yet convergent ways, all jury members seemed to arrive at the same conclusion.

Now this judgement says something about the international committee's sympathies. The jury showed its hand in choosing two (at that moment controversial) artists from among hundreds of equally qualified candidates. It put its votes on the side of individuality in art and the belief that not only talent, professional skill, ambition and perseverance mattered, but also more intimate things, like personal authenticity. This is a universal quality. Though the artistic battles might have been fought in India or Cameroon, they seemed part of a global struggle for individual liberty.

The context illuminates other choices. Very early in the history of the awards "liberty in context" became an important issue. The first Principal Prince Claus Award (1997) was bestowed on the Zimbabwe International Book Fair as a space of freedom of contact and exchange in an otherwise frequently oppressive Zimbabwe. The same year an award went to *Index on Censorship*. There was also from the beginning sympathy for the joker (Tsai Chih Chung, 1999). A tendency declared itself to embrace cartoons in their irreverent, buffoon-like approach to serious matters (Ali Ferzat, 2002). It seemed, as Prince Claus once memorably said, "better to laugh than to cry".

Many far-reaching discussions were prompted by other works, such as whether in a controversial political situation one should balance both sides with an award (the answer was no, but it would be important to build bridges); whether the use of a western pop idiom could be supportive of non-western youth protest (the answer was yes, as long as the protest was authentic); whether ecological activism was a natural part of the artist's repertoire (it depended on the artistic expression);

or whether cooking or sport or carnival could be considered an integral part of culture and development (the answer was in the affirmative). In a way this questioning was also an education to the members of the jury.

The other question – what the award would mean to the recipient – should not be taken lightly. If an intellectual is hiding from persecution, throwing the full blast of publicity at the person can become a question of life or death. It was once said that the Prince Claus Fund should be an Amnesty International of Culture. Wherever the Fund assumed that role it brought grave responsibilities with it. Also, and in another way, the quite considerable sum that went to what one ambassador marvelled at: "a man in a loincloth" (one remembers Gandhi) could indeed mean that the awardee would be robbed instantly by family, state or criminals. There was no hesitation in awarding the complete sum with no strings attached. But the manner of bestowing it had to be agreeable to the recipient. This led sometimes to quite complicated arrangements and routes, especially in war zones.

It was interesting to experience that the awardee, having been given the award for a life-long enterprise, would frequently see the award as a chance of a lifetime to further a cause. Schools have been established or conferences organised in this manner.

Dialogue

Hence, in sharing the context, the Fund and the laureates became friends. It became natural not to lose sight of them afterwards and even to involve them in the business of scouting and giving awards. The playing field of recognition became level. This did not mean a levelling off. The greatest care is given to the presentation of the awards. Irma Boom, one of the best Dutch graphic designers, is asked to do the commemorative publications. A grand ceremony is held in the Netherlands, and if not there the prizes are officially presented by Dutch ambassadors in the laureates' countries of origin. The prizes are at times personally bestowed by members of the Royal Family. Care is taken that an amazing cultural event accompanies the occasion for a quality audience. To honour the cultural heroes of the non-western world Dutch culture strives to give its best.

I started this meditation on the genesis of the awards with the remark that recognition is a personal thing. It is surely in the spirit of Prince Claus that we approach our task with humility and humour. Looking back we have indeed sought dialogue and built bridges.



Fashion show by Oumou Sy, Senegalese fashion designer and 1998 Principal Prince Claus laureate, on the occasion of the 10th anniversary of the Prince Claus Fund, 6 September 2006, Plein, The Hague

Fashion show by Oumou Sy, Senegalese fashion designer and 1998 Principal Prince Claus laureate, on the occasion of the 10th anniversary of the Prince Claus Fund, 6 September 2006, Plein, The Hague



Interview with Gerardo Mosquera, member of the Prince Claus Awards Committee 1998–2001

by Sandra Jongenelen

“The Prince Claus Fund is no longer a child that needs to grow; it has reached the age of maturity.” The speaker is the Cuban Gerardo Mosquera (b. 1945), an art historian, critic and curator who was literally present at the birth of the Prince Claus Fund. Indeed, as soon as the Dutch parliament had presented the Fund to Prince Claus as a gift to mark his 70th birthday, Mosquera was invited to consider how it should be fleshed out. Together with a handful of international intellectuals, he was asked to join a discussion on the concept and general outline, and to contribute to a blueprint for the Fund, which at that point consisted of nothing more than an idea and a sum of money. Once the Fund was set up, he was chosen to become a member of the jury that was to be responsible for the annual plethora of awards.

That initial invitation arrived while Mosquera was in Amsterdam, where he has served as an advisor to the Rijksakademie since 1995. However, anyone who reads Mosquera’s CV soon discovers that the world is his platform. His achievements include being one of the founders of the Havana Biennale in 1984 and participating in the curatorial team for its first three editions. He was Head of the Department of Research at the Wifredo Lam Centre in Havana for five years, resigning in 1990 to become a freelance curator, and by the end of the 1990s he was curating the second Johannesburg Biennale in South Africa. At present he is Adjunct Curator at the New Museum of Contemporary Art in New York, the only museum totally devoted to contemporary art in the Big Apple. And apart from this affiliation, he continues to work independently, for example, two years ago, jointly curating the Cordially Invited exhibition with Maria Hlavajova, the director of the BAK Art Centre in Utrecht.

Gerardo Mosquera was the sole Latin American representative on the first Prince Claus Awards Committee and he explains, “Historically, the Netherlands has always had relatively more links with Asia and Africa.” This background, however, in no way meant that he only lobbied for his own continent. “We were supposed to work on an international basis,” he says. “Moreover, my experience is pretty global.”

He remembers that in the beginning there was a striking lack of contacts, whereas, he says, “Nowadays the Fund has a very strong

international network with advisors, friends and participants: a real dream team. And that’s a considerable feat.”

In accordance with the statutes, Mosquera was able to serve as a jury member for a maximum of six years, but he remains in frequent contact with the Fund, bringing projects and proposals to the Fund’s attention and advising which individuals and organisations deserve its support, especially in the field of visual arts. Four years ago, when he was no longer a jury member, he was invited to write the laudation for award-winner Virginia Pérez-Ratton. In his essay, entitled ‘A Volcano for Art’, he was able to draw on his first-hand knowledge and experience to describe the achievements of the Costa Rican curator and critic who, among other things, had ensured that artists from Central America were represented at international art events including the Venice Biennale.

Gerardo Mosquera is delighted with the international character of the laureates, publications, exhibitions and events that the Fund contributes to financially and which, in his view, provide insight into international ideas, expectations and experiences. He notes, “I’m not familiar with every single fund or foundation but my impression is that there is no other organisation of this kind that is quite so international, despite the fact that its Board is Dutch.” During the initial design phase in The Hague, Mosquera had proposed that Board members should also be enlisted from outside of the Netherlands but, he says, that idea was passed over. “I think it had already been decided. But it would be healthy if there were to be an inspiring, international Board. Anyway, it is important to point out that the Fund’s committees, which decide the awards and about giving support to individuals, institutions, events, publications etc., are fully international.”

Mosquera became personally acquainted with Prince Claus both during the planning meeting on the future Fund and later while serving as a jury member. He was impressed by the Prince’s intelligence, sense of humour and knowledge. “He was a modest yet extremely inspiring man, who was really committed and acted a bit like the captain of a football team, in the sense of communicating positive energy and spirit.”

It was due to the advice of Prince Claus that it was decided to focus on culture and development in the widest sense, and Mosquera describes this broadly based approach as being the Fund’s strength. “There is attention for both high and popular culture, for in-depth academic research and fashion or handicrafts.”

Quality is always the keyword during the judging stage. “We want to honour the best people: the best and more fruitful fashion designers or the best research in the culinary arts.” This means that a less than excellent writer in a politically precarious situation is no match for an

excellent writer in a relatively peaceful country. Mosquera emphasises that “The Prince Claus Fund’s mission is to support culture, not to specially help people in danger. The Fund is not the cultural branch of Amnesty International.”

The Prince Claus Fund refrains from political pronouncements yet equally avoids political neutrality. Mosquera recalls that in 1999 the theme chosen for the awards was ‘Creating Spaces of Freedom’. “At that point we were interested in people and organisations who were struggling for cultural freedom in difficult situations, and there too, we were looking for the best quality and the highest achievements.”

Scrutinising the awards of the past ten years reveals a vast diversity of genres and the laureates come from countries in Asia, Africa and Latin America but sometimes live in the west. The long list varies from an Algerian stand-up comedian, who works in Paris, to an international book fair in Zimbabwe, from a cartoonist in South Africa to a Moroccan academic, and from a Palestinian poet, who returned to Ramallah after years of exile, to the Summer Carnival in Rotterdam. During his years as a jury member, Mosquera tried as much as possible to give different regions a chance. “We didn’t use a quota system, but we were looking for a balance,” he says. And it was in that light that he successfully argued in 2001 for the ‘Zones of Silence’ theme, under which people and organisations from the most highly marginalised areas were honoured. Here, an illustrative example is the asterisk that appears behind the name of one of the laureates in the publication that accompanied the awards’ presentation. Even as the text was going to the printer, Mehri Maftun of Afghanistan had not yet heard that he had won an award. In the country where the Taliban had recently blown up the Buddhas and where the authorities had banned music, it proved difficult to inform the musician of his selection.

Gerardo Mosquera travels throughout the world to do his work but, when he is in Cuba, he too experiences the limitations of his native country. On a practical level he says, “It’s difficult to work without email and internet!” and adds that his work for the Prince Claus Fund has never brought him into any danger, “But it would be dangerous if I were to criticise the political regime.”

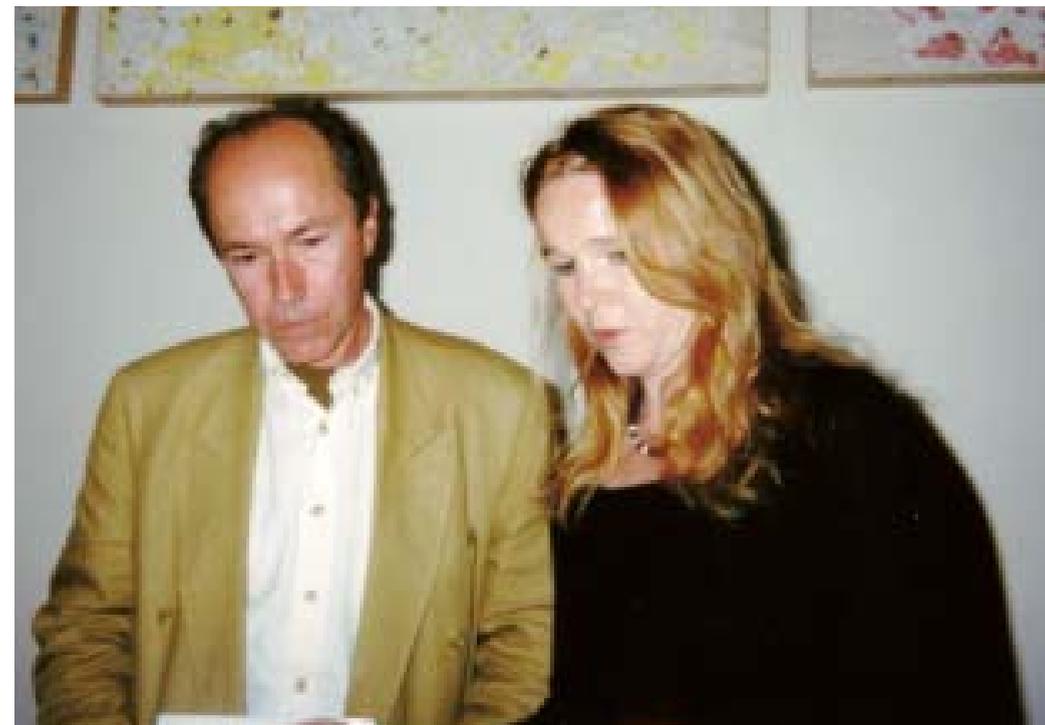
Looking at the developments in his chosen area of contemporary art over the last ten years, Mosquera detects a dramatic change. “There’s quite a boom in the international circulation of art. More important, contemporary art is no longer limited to a few centres such as New York, London and Cologne but spreads out all over the planet. This is the result of globalisation, which affects not only the visual arts but the whole of cultural activity. It’s so fascinating, it’s like a silent revolution:

interesting art springing up everywhere like weeds and without any manifestos.”

Obviously, the rise in internationalisation is not due to the efforts of the Prince Claus Fund but Mosquera argues that the Fund is both helping and supporting this development. “The Fund must continue to investigate the zones of silence over the years. Latin America is still under-represented. Something should be done about this.”

As one of the participants at its birth and as a jury member and colleague who has watched its developments closely, Mosquera says that the Prince Claus Fund’s achievements over the last ten years have surpassed his expectations. “A new institution has to go through a process of growth. That’s quite an undertaking, especially if you’re concentrating on Third World countries: that’s most of the world. In this respect, the Fund has done a fantastic job.”

Gerardo Mosquera, member of the Prince Claus Awards Committee, with Els van der Plas, 1998



2000 Prince Claus Awards



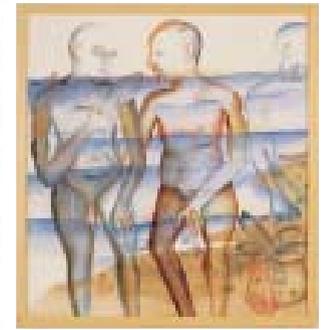
Prince Claus Awards Committee meeting
(Left photo: Adriaan van der Staay, Gaston Kaboré
Right photo: Emile Fallaux, Mai Ghoussoub, Charles Correa)



Viva Rio, Brazil



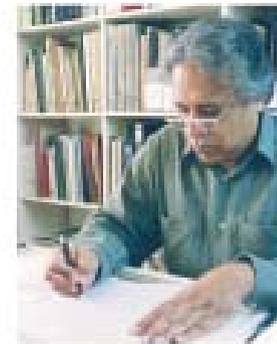
Bhupen Khakhar, India



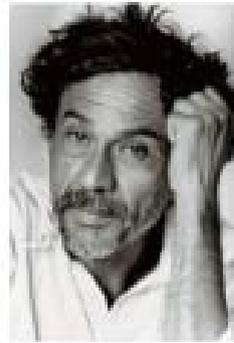
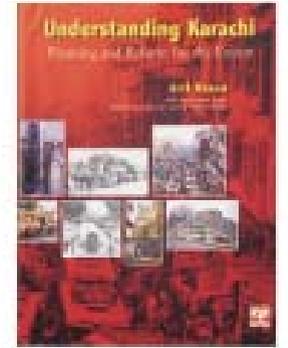
Jaime Lerner, Brazil



Bush Radio, South Africa



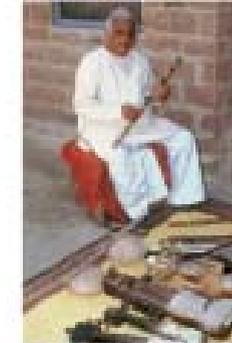
Arif Hasan, Pakistan



Francisco Toledo, Mexico



Van Leo, Egypt



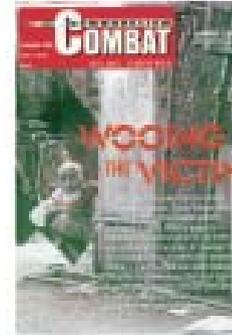
Komal Kothari, India



Werewere Liking, Ivory Coast



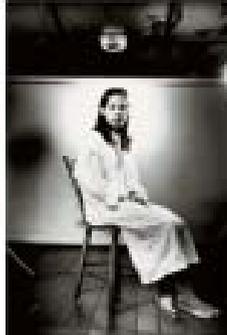
Film Resource Unit, South Africa



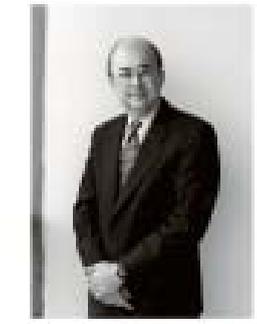
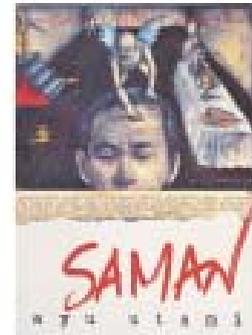
Communalism Combat, India



Ciu Jian, PR China



Ayu Utami, Indonesia



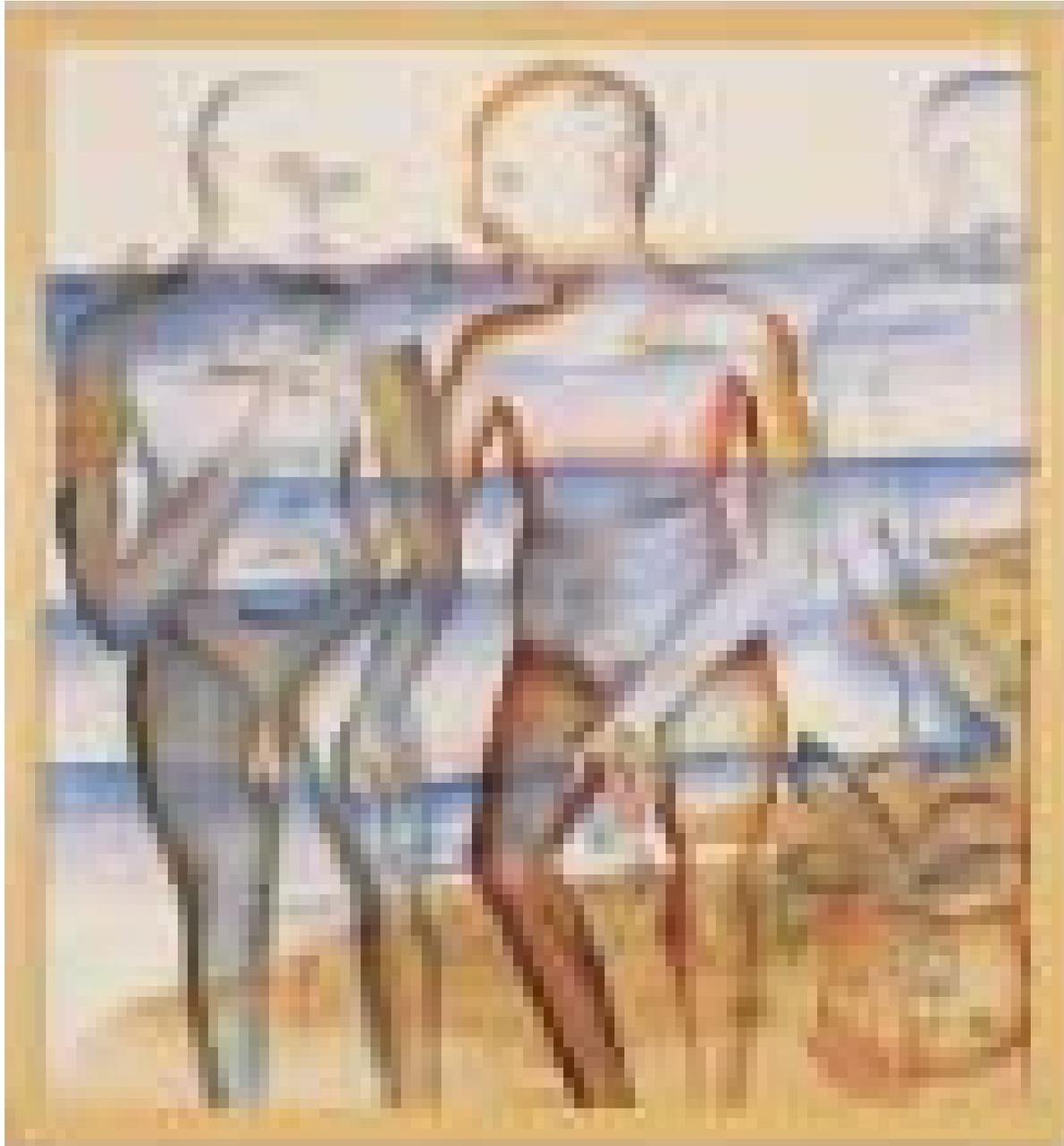
2000 Awards Ceremony
Ismail Serageldin, Egypt



Els van der Plas, The Netherlands



Adriaan van der Staay,
The Netherlands



Painting by 2000 Prince Claus laureate Bhupen Khakhar, India



Photograph by 2000 Prince Claus laureate Van Leo, Egypt



Architecture Has a Responsibility in the Sense that it Defines the Human Habitat

by Bruno Stagno, 1997 Prince Claus Laureate

Architecture is an expression of culture, perhaps the one that has the most direct impact on society. Architecture is a public form of creation – it's out there on the street, in the city; it can be freely appreciated, because it belongs to everyone.

It is probably the most public of all the arts, and for this reason, it has a responsibility, in the sense that it defines the human habitat, and from that perspective, I have always insisted that we must avoid a globalised architecture that erases national cultural identities. I'm in favour of a regional architecture that is able to adapt itself to its society, its site and its climate – in other words, to its local culture – but using appropriate modern technology and a contemporary language.

The Prince Claus Award first of all enabled me to turn into reality a long-cherished dream: the first Encuentro de Arquitectura Tropical, held in 1997. We invited 10 architects with whom to talk about tropical architecture, and we realised that we had so much to share, and had so many things in common, because we all lived in the tropics.

Perhaps the most important thing on a personal level was to establish a close relationship with the Prince Claus Fund and through it to meet people and make contacts, which I would never have been able to do as an individual. It was a wonderful, enriching and unforgettable experience. Since receiving the award we have carried out various joint projects, and this has enabled us to emerge from our 'zone of silence' and to make our voices heard worldwide. On one occasion I told Prince Claus, "Your generosity changed my life". The book funded by the Prince Claus Fund, *Tropical Architecture: Critical Regionalism in the Age of Globalization*, is sold out and has become a benchmark publication all over the world.

The Instituto de Arquitectura Tropical has succeeded in establishing relationships with architects from most parts of the tropics (I don't say all parts, because we haven't managed to make links with African countries). The Instituto de Arquitectura Tropical in Costa Rica has become a reference point of first resort, so much so that we receive requests from Brazil for information about Brazilian tropical architects! We have been asked for advice on setting up a similar centre in Ecuador, and for assistance to students writing their dissertations. Students in

a number of countries have received help from their counterparts in Costa Rica. At James Cook University in Australia there is now a centre for tropical studies, and efforts are being made in Singapore to create an institute modelled on ours. Our online service, which is supported by the Prince Claus Fund, is used by over 14,000 people a week, with an average connect-time of 7.2 minutes.

Architecture should reflect a place and a society. I wrote some years ago that "tropicality is a mental state resulting from the immersion of the individual in a universe of sensuality, exalted by an overwhelming complexity." The more we consider this reality (very often overcharged and chaotic), the less tropicality is perceived as an extravagant incongruity and instead recognised as a genuine entity, highly evolved and rich in possibilities. It is, perhaps, this very richness that makes it hard to unravel and probably (in keeping with an attitude typical of tropicality) it is best not to rationalise but simply to submerge yourself in its universe.

The biodiversity of life is an evident reflection of the wealth of possibilities that arise in that human life which maintains a close relationship between humanity and nature. Mother Nature is characterised by an uninhibited sensual pleasure, and also by an overlapping simultaneity of situations and experiences. Good examples include contemporary Islamic architecture, and forms of European colonial architecture that were adapted to tropical climates and ways of life. They all differ in their specific elements, which reflect the place and the society in which they are found. The worst mistake, from a cultural perspective, is the kind of globalised hotel architecture that produces exactly the same thing in Germany, Nepal, Barbados or Argentina.

(Previously published on www.powerofculture.nl)



1997 Prince Claus Award is presented to Bruno Stagno by HE Mr H. Gajentaan in Costa Rica

2001 Prince Claus Awards



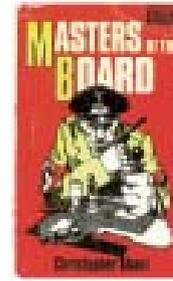
Peter Minshall, Trinidad



Rotterdam Summer Carnival, The Netherlands



Chris Abani, Nigeria / USA



Duong Thu Huong, Vietnam



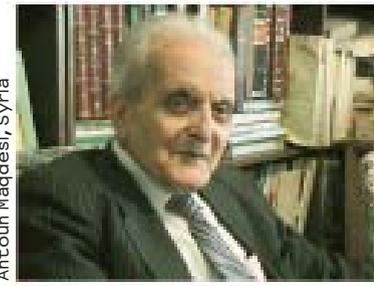
Samuel Fosso, Central African Republic



Jahan-e Ketab, Iran



Antoun Maqdesi, Syria



Mehri Maftun, Afghanistan



Elena Rivera Mirano, Philippines



Ibrahim Salahi, Sudan / UK



Talingo, Panama



Performance 'Leonardo's Man' at the 2001 Awards Ceremony by Peter Minshall, Trinidad

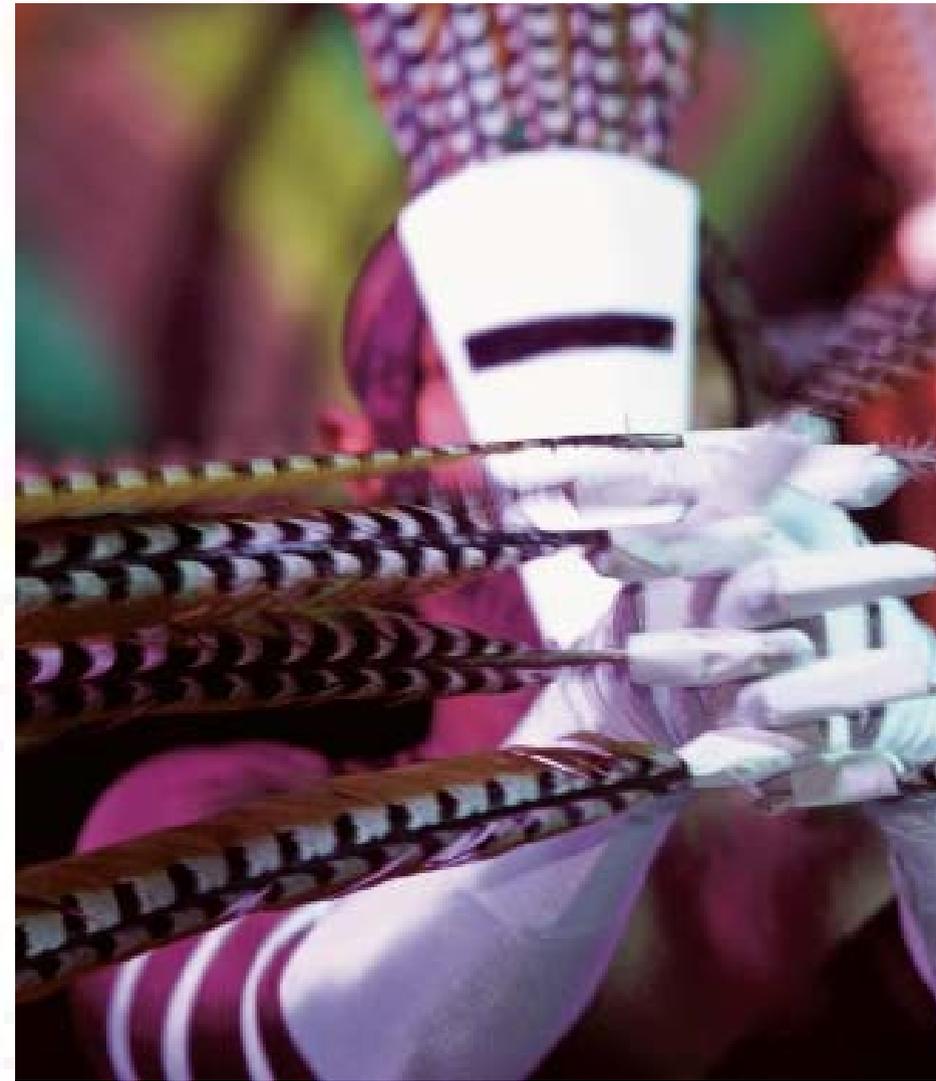
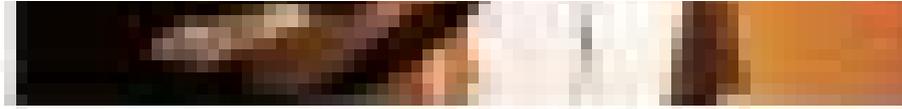


Iván Thays, Peru



2001 Awards Ceremony
Rex Nettleford, Jamaica



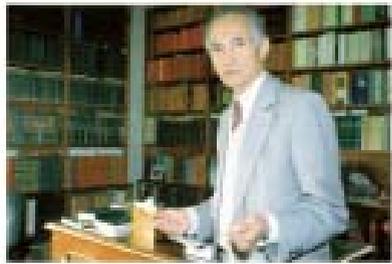


2001 Awards Ceremony
Performance of 'Leonardo's Man' by 2001 Principal
Prince Claus laureate Peter Minshall, Trinidad



2001 Prince Claus laureate Samuel Fosso, Central African Republic





Mohammed Chafik, Morocco



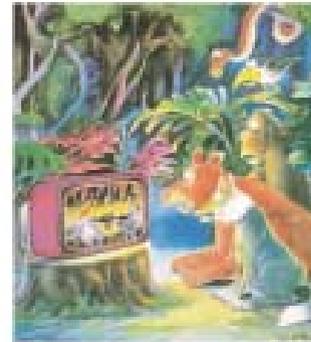
Marcelo Araúz Lavadenz, Bolivia



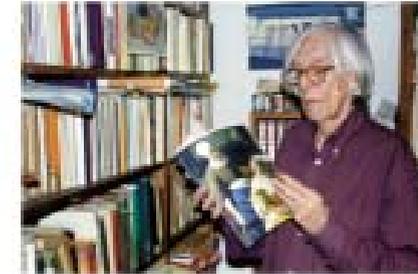
Virginia Pérez-Ratton, Costa Rica



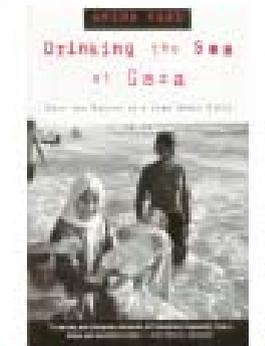
Ali Ferzat, Syria



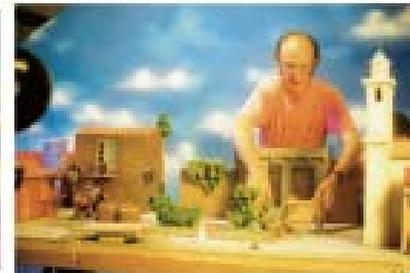
Ferreira Gullar, Brazil



Amira Hass, Israel



Walter Tournier, Uruguay



2002 Prince Claus Awards



Lembaga Kajian Islam dan Sosial (LKIS), Indonesia



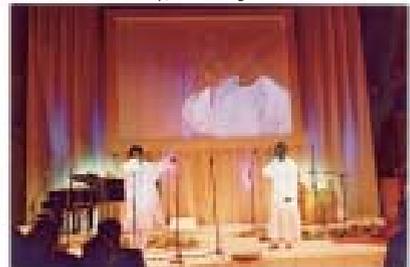
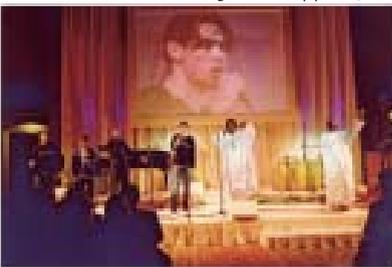
Youssou N'Dour, Senegal



Wu Liangyong, PR China



Intersection and Senegalese Rappers, 2002 Awards Ceremony, The Hague



Youssou N'Dour performing at the 2002 Awards Ceremony





2002 Prince Claus laureate Walter Tournier, Uruguay



Culture is a Conscious Way of Living and a Source of Respect and Dignity

by Yovita Meta, 2003 Prince Claus Laureate

Culture is a habit which is formed intentionally and consciously. It is passed from generation to generation and appears in the form of clothes, musical instruments, language, dancing and songs. Culture is unique and has great historical value. It is not a luxurious thing to boost people's self pride.

One example of our daily cultural habits is the way that the Bibokis usually start, enjoy and end something by praying to their ancestors. This is motivated by respect for natural resources in the sense that if nature is treated badly it will become unbalanced and disasters will happen.

For me the award from the Prince Claus Fund is a very precious award in my life, which I never even hoped for. It is amazing. The Prince Claus Fund appreciates the things I was given by my ancestors. The Biboki women will tell the future generations that their existence is respected by another country's ancestors. The Bibokis will keep this in their deep, deep heart as the unforgettable history in their lives forever. Especially the Biboki women will tell the future generations that their existence is respected by another country.

With the money of the Prince Claus Fund, the Biboki Weavers* built a central office for the Tafean Pah Institution, which is called Tafean Pah Art House. The centre is used for storing and selling the products of the members with the "fair trade" principle. We organise Timorese culture and art shows. We give guided tours and demonstrations of our activities such as spiralling the cotton by hand at night with the help of the flame of bamboo accompanied by traditional song, weaving, colouring, and traditional dancing such as *likurai* and *bonet* dancing.

Handmade weaving of Biboki designs has a cultural value as the material is used in traditional ceremonies such as weddings, paying respect to the dead and religious rituals. The material is also used for *likurai* dancing for example. Apart from the role in traditional cultural events, handmade weaving by Biboki is sold so that weavers can make a living. They can pay school fees, build houses, save money for the future or buy cattle.

Our main objective is to empower the local community. This is done by developing the agricultural methods of traditional people. For example, by creating the habit of saving more crops in the store houses

to anticipate hunger, by taking good care of natural resources and by opening up the local, national and even international market.

The role of women in a male-dominated society is developed. Biboki weavers train their daughters and pass on their knowledge and skills. By continuously grouping together while helping the Biboki women we intend to build their self-confidence and empower them financially and practically. They are treated with more respect because of what they contribute to the community, which in turn increases their dignity.

* Biboki Weavers is a non-profit organisation in West Timor founded in 1990 by Mrs Maria Yovita Meta Bastian. It stimulates cultural and economic development through the re-orientation of traditional skills in one of the poorest parts of Indonesia. Old techniques such as hand-spinning of cotton and use of natural dyestuffs have been revived and updated, and new knowledge, for example, of synthetic dyes, has been incorporated; community stories and values are expressed through specific local styles and techniques like ikat, supplementary weft and tapestry weaving.

(Previously published on www.powerofculture.nl)

HE Ruud Treffers presents the 2003 Prince Claus Award to Yovita Meta in Indonesia

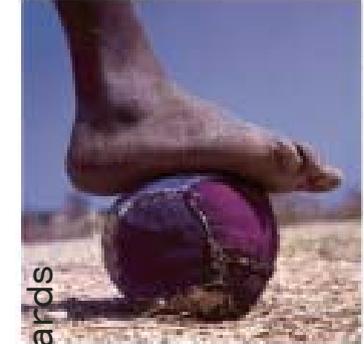




Wang Shixiang, PR China



Mathare Youth Sports Association, Kenya



2003 Prince Claus Awards



Arab Human Development Report 2002



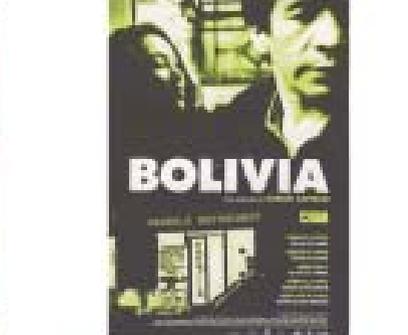
Biboki Weavers and Yovita Meta, Indonesia



Carlinhos Brown, Brazil



New Argentinian Cinema: Lita Stantic, Argentina



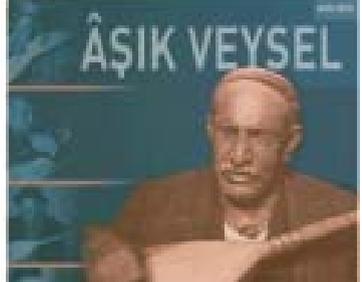
District Six Museum, South Africa



G.N. Devy, India



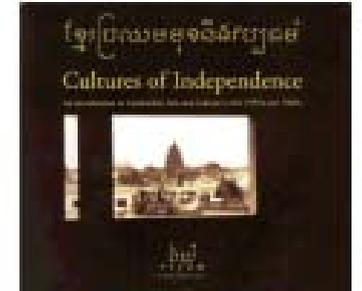
Hasan Saltik, Turkey



Mick Pearce, Zimbabwe



Reyum Institute of Arts and Culture, Cambodia



Awards Ceremony 2003



Performance by Heri Dono, Indonesia



Heri Dono, Indonesia



Presentation of the 2003 Prince Claus Award by HE R.H. Meys to Carlinhos Brown, Brazil



Carlinhos Brown performing at his Awards Ceremony in Brazil

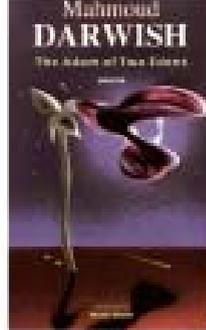
2004 Prince Claus Awards



The 2004 Prince Claus Awards Committee
 Ftr: Goenawan Mohamad, Fariba de Bruin-Derahshani (Secretary to the Committee), Sadik Jalal Al-Azm, Claudia Roden, Niek Biegan (Chairperson of the Committee), Pedro Pimental, Aracy Amaral, Mick Pearce and Els van der Plas (Director of the Prince Claus Fund)



Mahmoud Darwish, Palestine



Jawad Al Assadi, Iraq



Farroukh Qasim, Tajikistan



Tin Moe, Myanmar



Memoria Abierta, Argentina



Omara Khan Massoudi, Afghanistan



Ivaldo Bertazzo, Brazil



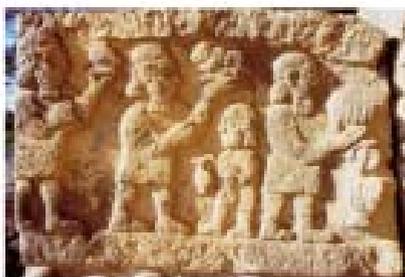
Bhutan Archery Federation, Bhutan



Aminata Traoré, Mali



Halet Çambel, Turkey



Carlinhos Brown performing at 2004 Awards Ceremony



Mahmoud Darwish reading poetry



Presentation of the 2004 Prince Claus Award by HE E.F.Ch. Niehe to the Bhutan Archery Federation, Bhutan



Members of the Bhutan Archery Federation share their knowledge with HE Ambassador Niehe, Bhutan

Culture Includes a Society's History and Traditions, Its Past and Therefore Its Future

by Abdul Sheriff, 2005 Prince Claus Laureate

We often associate 'culture' with human activities, involving music and dance, theatre, poetry. This is what we may call 'high culture' of the elite. In some African countries we have Ministries of Culture that seem to take as their sole mandate the organisation of 'traditional' dances for visiting dignitaries. Many of our tourist agencies have a similar idea, using our culture as 'background music' to entertain tourists as they are having their lunch.

But culture, in anthropological terms, means the total and distinctive way of life of a people or society, of which music, dance, theatre and poetry are but a part, perhaps a small part. It includes a society's history and traditions, its past and therefore its future. It also includes the economy, which is embedded in the society's distinctive way of life.

I was trained as a historian, and over the past thirteen years I have tried to use my experience to raise awareness among those who visit the museums. Both local citizens and visiting tourists get an idea of the Zanzibar way of life, where we have come from and how, so that they can understand, respect and nurture our culture.

Specifically, in our exhibition on the Zanzibar Stone Town, which is now a World Heritage Site, we highlighted that it is not merely a collection of antique buildings that need preservation. Even more importantly, it is the sum total of the way of life of the people who live in it that also needs to be protected and nurtured.

This is particularly important at the present time, when the long period of neglect and decay after the Zanzibar Revolution of 1964 has been followed by the feverish development of tourism to earn the tourist dollar. This can easily destroy the old town and its fragile Islamic culture. I believe that responsible tourism can contribute to the regeneration of the Stone Town. We need to have a clear objective and decide between the dollar and our culture, if we have to choose between the two.

Zanzibar is a small island with only a million inhabitants. It has never been an isolated enclave, but rather has grown in the crucible of intense inter-cultural relations across the Indian Ocean for centuries. It has therefore had a very dynamic cosmopolitan culture at the intersection between Africa and the world of the Indian Ocean. This does not mean that there is a single homogeneous Swahili culture but rather a culture

that has accepted difference as part of the norm of the society instead of imposing a single monolithic vision.

This was not a paradise on earth. Our history has its murky corners, like any other country, and we have to live with them and cleanse them so that they do not poison the present. Slavery is one of them, and another is the colonial policy of divide and rule based on ethnic differences that went contrary to the Swahili tendency towards cultural homogenisation. We have to deal with all of their lingering consequences.

Ninety seven per cent of the people are Muslims but they have grown up in a multi-religious arena where Muslims, Hindus, Zoroastrians, Buddhists and Christians have been constantly interacting with those practicing traditional beliefs from the African interior. And they have been doing so in a fairly relaxed tolerant atmosphere of the maritime and mercantile world of the Indian Ocean. Despite the fact that the Sultan of Zanzibar belonged to a puritanical sect of Islam, Hindus and Christians have been allowed to build their places of worship without hindrance since the nineteenth century. We have had other civil conflicts in Zanzibar but, until recently, never a religious one.

The multi-cultural and multi-religious tendencies of our culture are an important part of our cultural heritage that need to be nurtured in an atmosphere of tolerance, nay, even celebration of our diversity. People who have grown up within a particular culture often take the most obvious for granted but visitors may be baffled by the diversity. The museum can raise awareness in both groups of visitors, and especially school children, as a way of educating them visually and entertainingly.

The Prince Claus Award came at a very crucial moment when we had just completed the latest exhibition on the Zanzibar Stone Town. This was done in conjunction with a training programme for the museum staff that was generously funded by the Dutch Ministry of Overseas Development that considers cultural development an integral part of economic development. It involved training by not only museum experts from the Royal Tropical Institute (KIT) of Amsterdam, but also in partnership with a network of African museum experts through the Programme of Museum Development in Africa based in Mombasa. And it was also done in the context of our own deliberate policy of self-reliance that had been advocated by former President Nyerere, but which we had begun to forget and had to re-learn from our own experience. We used local, low-cost and low-technology resources that are sustainable in our circumstances.

Coming as it did at that moment, the Prince Claus Fund Award was a vindication not only of the thesis that culture is a vital part of development, but also of how sustainable development can come about.

Sustainable development cannot be based on handouts or top-down advice by foreign consultants who may not know as much about the local culture; it can only be built on the basis of self-reliance and partnership, as we learnt through bitter experience.

The award was very reassuring and encouraging that we were on the right track. I hope it will continue to motivate me, and the staff of the Zanzibar Museums, to persevere in all our endeavours.

Unfortunately, soon after I was confidentially informed of the award and before it was made public, my appointment with the Zanzibar Museums was abruptly terminated by the Zanzibar government for unexplained reasons. I therefore regret that I could not use my reinvigorated energies towards the completion of the House of Wonders Museum. My departure also disrupted the team spirit that we had developed over the previous year, and my colleagues may have been bewildered.

For my part, after the initial shock, I decided to go back to what I was trained as: a historian. I went back to writing my book on the long-cherished theme of the Dhow Culture of the Indian Ocean where many of my views about culture and its *longue durée* development come from. In this effort, the award has been a guiding star that good work is appreciated in the international community.

(Previously published on www.powerofculture.nl)

“Writing down one’s history, one’s imaginings, one’s ideas about the future, has consequences for the development of society and individuals ... Spirits of the past and expectations for the future can dwell in books and documents.”

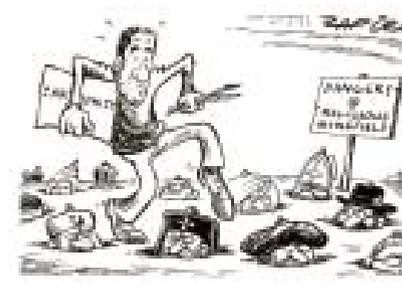
HRH Prince Claus, Awards Ceremony, Amsterdam, 1997

Presentation of the 2005 Prince Claus Award by HE Mr B.S.M. Berendsen to Abdul Sheriff, Zanzibar, Tanzania

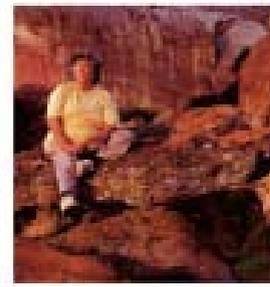




Zapiro alias Jonathan Shapiro, South Africa



Abdu Sheriff, Tanzania



Niède Guidon, Brazil



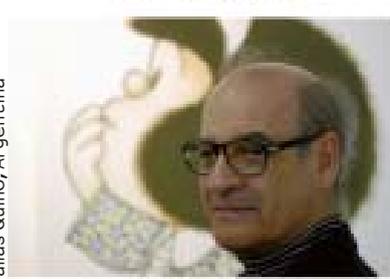
Slamet Gundono, Indonesia



Edgar Langeveldt, Zimbabwe



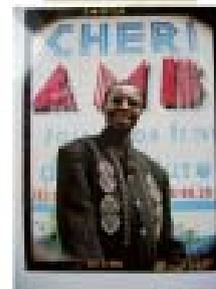
Joaquin Salvador Lavado alias Quino, Argentina



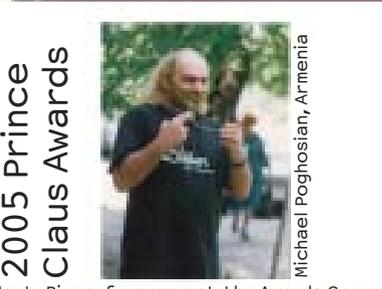
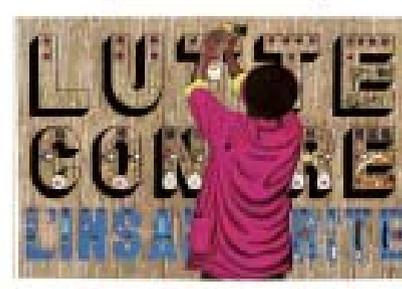
Lenin El Ramly, Egypt



Opiyo Okach, Kenya



Chéri Samba, Democratic Republic of Congo



Michael Poghosian, Armenia



Ebrahim Nabavi, Iran



Job Cohen (Mayor of Amsterdam), Lilian Gonçalves, Els van der Plas



2005 Prince Claus Awards

Jant-Bi, performance at the Awards Ceremony



Presentation of the 2005 Prince Claus Award to Chéri Samba, Democratic Republic of Congo



Chéri Samba at his studio in Kinshasa, Democratic Republic of Congo

2006 Prince Claus Laureates

Report from the 2006 Prince Claus Awards Committee

The Prince Claus Awards

Since its founding in 1996, one of the main activities of the Prince Claus Fund has been the recognition and celebration of outstanding individuals, groups, organisations or institutions working in the field of culture and development in Asia, Africa, Latin America and the Caribbean. The Prince Claus Awards, which are celebrated each year in December in the Netherlands, highlight and honour important contributions to culture and development within the Prince Claus Fund's areas of interest. The Principal Award of EUR 100,000 is presented to the principal laureate in the presence of members of the Royal family and an audience of 400 international guests. The ten awards of EUR 25,000 are presented to the recipients by the Netherlands Ambassadors in their respective countries.

Procedures

In preparation for the selection of the laureates, the Prince Claus Fund approaches a changing group of experts in fields relevant to the Fund's mission of culture and development, as well as colleagues and partners of the Fund, and asks them to nominate possible candidates and to assist by providing insights and opinions on the proposed candidates. Nominations for the 2006 Awards were submitted to the Fund's Bureau by February 2006 and second opinions were requested from advisers in the Fund's network. At a first meeting on 9-10 March, the 2006 Prince Claus Awards Committee considered the 48 nominations received and researched by the Bureau staff. A short list of 20 potential laureates was selected. Further research was carried out on the short-listed candidates and the Committee met again on 27 May to draw up the list of 11 recommended recipients for the 2006 Prince Claus Awards.

Criteria and considerations

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

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

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

Policy

The Prince Claus Fund maintains a broad view of culture that accommodates all types of artistic and intellectual disciplines. This open approach encompasses the transmission

of culture, achievements in education, media and the applied arts, as well as fields such as sports, science and technology that interact with and impact on the domain of culture. The Fund's agenda highlights 'interculturality' and has a strong interest in vocabularies and vernaculars that develop into universal languages linking different cultures. Amongst the multiplicity of cultural initiatives around the world, the Fund seeks innovation and experimentation and welcomes proposals from every cultural field and area of potential. The Fund continues its interest in previous themes, such as Creating Spaces of Freedom, which addresses the ways in which artists and thinkers find methods to express dissenting views. The Prince Claus Fund aims to provide protection to culture in places where it is threatened and continues its interest in exploring 'zones of silence'. Contact with these areas is limited because the Fund has little access to the platforms of exchange through which they communicate.

2006 Focus – 10th anniversary of the Prince Claus Fund

As 2006 marks the 10th anniversary of the Prince Claus Fund, the work and principal ethos of the Fund is the central focus of celebration. All the previous themes of 1997–2005 and the inter-relationship of culture and development are highlighted.

The 2006 Principal Prince Claus Award

Reza Abedini

Iran

Reza Abedini (b. 1967, Tehran) is a ground-breaking exponent of contemporary graphic design who lives and works in Iran. Using a strong and sophisticated style incorporating Islamic calligraphy in a free, innovative and striking manner, he creates beautiful images that carry a powerful cultural message. His passion for graphic design, in particular Persian type and typography, has led him into linking literature and aesthetics, searching for a unique visual dialect that reflects Persian poetic sensibilities.

Professor of graphic design and visual culture at Tehran University, Abedini bridges generations. He emphasises the relationship between visual tradition and modern identity, encourages research in the rich history of Persian art and nurtures talent in the younger generations. His recent publication, *New Visual Culture of Modern Iran*, draws attention to developments in the field of design and highlights the work of young artists. He works with challenging authors to create unique artistic works in which literary content and design compliment each other to perfection (including a collaborative work with 2005 Prince Claus laureate, the satirist Ebrahim Nabavi).

This award celebrates Reza Abedini's superb graphic design and his individual skill in adapting collective knowledge, making it new and compelling today. The award draws attention to the rich diversity of Iranian culture – both historic and contemporary, recognises the impact of graphic design as a powerful global medium of communication, and highlights the tradition and role of radical graphic design both in the laureate's own country and across the world.

Ten 2006 Prince Claus Awards

Lida Abdul Afghanistan

Lida Abdul has been selected as a 2006 Prince Claus laureate for the compelling images and poetic language of her visual production. She expresses contemporary Afghani culture through a feminine aesthetic of rebuilding and reconstruction in the aftermath of war and destruction.

Born in Kabul in 1973, she was forced to flee her country and lived in asylum centres for five years before moving to the USA where she studied art. Lida Abdul uses diverse media including video, film, photography, installation and live performance to explore and visualise globally relevant issues of 'home' and identity. Her works create spaces for the interrogation of inherited and acquired identities, look at the ravages of disaster and war, the transformation and resilience of the individual and society, and give voice to silenced histories and acts of endurance.

Using the reality of modern conflict, she creates unusual images in works such as *My City has No Monuments*, the *Nomadic House* series and *Painting the Ruins of Kabul*. In her work entitled *White House*, we see the ruins of a bombed village in an arid landscape, and follow a woman with a pot of paint and a brush, who whitewashes everything that is still standing. This is the artist's "J'accuse", the creation of a guilty landscape where the pearly white ruins shriek their indictment so eloquently: Stop the senseless destruction and obliteration of people and their culture!

The outstanding artistic quality of her work is combined with powerful political and social statement, and is recognised both within Afghanistan and abroad. She was selected to represent the country in the 2005 Venice Biennale, exhibits and teaches in Kabul and is co-editing an anthology of writing from and about Afghanistan. This award celebrates the artistic excellence and courageous creativity of Lida Abdul; it also highlights the important role of culture and foregrounds the voice of women in the context of post-war reconstruction.

Erna Brodber Jamaica

Cultural historian, social activist, scholar and author, Erna Brodber (b. 1940, Woodside) carried out pioneering research on oral histories and is a very important figure in Jamaican and Caribbean literature. Combining an academic approach (grounded in orthodox historical facts) with storytelling, her first novel, *Jane and Louisa Will Soon Come Home*, won acclaim for its experimental structure and lucid insights. It focuses on the nature of

community and in particular on women's struggles in dealing with both the legacies of the past and contemporary realities. The book was path-breaking in terms of individual and community identity formation.

Her works are important for bringing 'nation' languages into global literature, foregrounding the African element in Caribbean identity and the power of cultural memory. An important aspect of Erna Brodber's approach, for example in her novel *Myal*, is her emphasis on a community's spiritual consciousness, the interrelatedness of spirit, mind and matter in human experience, and the recognition that spiritual restoration is essential for healing in the post-colonial context.

Erna Brodber is highly respected internationally and lectures widely on issues such as Black consciousness, emancipation, post-colonial feminist thought and the legacies of Black writers. She has received the Jamaican government's prestigious Musgrave Gold Award for Literature and Oratory.

As a woman writer, a community organiser and a public intellectual who draws huge crowds to her presentations, Erna Brodber is an important role model, giving women a voice in a zone of silence. This first Prince Claus Award to Jamaica celebrates Erna Brodber's outstanding achievements and the social impact of her work in the field of culture and identity.

Henry Chakava Kenya

Henry Chakava (b. 1946, Vokoli) is an innovative, courageous and enterprising publisher who has devoted his life to the development of book publishing on the African continent. Following studies in literature and philosophy, he became editor and then managing editor of the Nairobi branch of Heinemann, a multinational publishing company. He was involved in the publication and promotion of many African writers who have become major internationally recognised authors, such as Ngugi waThiong'o, Chinua Achebe, Ali Mazrui and Okot P'Bitek. He later took over the Kenyan branch of the company and transformed it into East African Educational Publishers with offices in Kenya, Uganda and Tanzania. When Heinemann stopped publishing their African writers series, Henry Chakava took up the East African list – something that has not happened elsewhere on the continent. Under his leadership, the company contributes enormously to the educational and cultural needs of the region, publishing leading writers and a notable range of children's literature in local languages as well as English, and producing school and tertiary study textbooks on every subject from an African perspective.

Henry Chakava has taken serious risks in defence of freedom of expression and suffered assault by State agents. He published in local languages when this was considered subversive and has produced controversial books by authors who criticised the local governments. He has been at the forefront of publishing in African languages and has been instrumental in building up local readership, both important factors in the African context.

Among his many contributions, he is the author of numerous articles and books related to publishing in Africa, has lectured widely on the African book industry, served on the editorial board of several magazines, is a founding jury member of the NOMA Award, founding member of the African Books Collective and the African Publishers Network, chairman and co-ordinator of Kenya's National Book Week, founding chairman of Kenya's National Book Development Council and of the East African Book Development Association, and director of Kenya's Copyright Board.

This award honours Henry Chakava for his lifetime's work in developing African publishing, for nurturing and promoting writers in a difficult context, for defying dictatorship in his own country, and for his major contribution to intellectual and cultural development in East Africa.

Committee for Relevant Art (CORA) Nigeria

CORA is a unique Nigerian organisation that creates spaces to engage the public in debate on cultural issues. Started in 1991 as a non-profit, non-governmental activist organisation, CORA's aim is to explore all legitimate means to create an environment for the flourishing of contemporary culture in Nigeria, in particular to make the arts a lively, social and enjoyable experience for all people especially the young generations and to create a culture-friendly society.

CORA organises the quarterly Art Stampede, known as the 'parliament of artists', a lively, open-air, informal, discursive platform on burning issues in the arts where leading figures and invited international artists engage in public discussion and workshop-like sessions. Central issues have included the quality of recent Nigerian literature, special editions on Wole Soyinka and Okwui Enwezor, artists as arbiters in political crisis, and private broadcasting. CORA organises an annual Cinema Carnival showcasing outdoor screenings of high quality African films. It also organises the annual Lagos Book and Art Festival, an open-air popular market featuring live music, drama and dance, activity workshops for kids, poetry and literature readings, book parties and seminars. CORA publishes *Lagos: The City Arts*

Guide, a quarterly calendar of cultural events, listings, previews and reviews.

CORA has worked in the complex environment of Lagos, with neither government nor foreign donor support, for 15 years. It is building audiences for all branches of the arts and provides support for the work of artists and intellectuals. It is a democratic organisation run by a collective of involved citizens with current officers, Toyin Akinoso and Jahman Anikulapo. This award highlights the contributions of committed citizens, the role of local energy and initiatives in stimulating the arts and the importance of creating spaces of freedom, debate and cultural exchange.

Frankétienne Haiti

Frankétienne (b. 1936, Ravine Sèche) is a poet, novelist and dramatist who has played a major role in the generation of contemporary culture within the complex environment of Haiti. By foregrounding local forms of expression, he stimulated new and relevant approaches to the arts. Taking considerable political and aesthetic risks, in 1975 he wrote *Dézafi*, an allegory about political oppression under the brutal regime of Papa Doc. The book focuses on the predicament of the masses rather than individual characters, and was the first novel written in Haitian Creole. Through its publication, Frankétienne transformed the oral language into a literary language.

To strengthen the popular appeal of his writings, Frankétienne used both standard Creole and local vernaculars, demonstrating new possibilities for Caribbean discourse and for direct and authentic local expression. His more than 30 published titles, writings and dramas, including *Ultravocal* (1972), *Kaselezo* (1985), *L'Oiseau Schizophone* (1993) and *H'Eros Chimères* (2002), are without precedent. These works place him at the centre of study and debate on Creolity in its linguistic, aesthetic, political and social dimensions.

Despite the difficulties in Haiti during his lifetime, Frankétienne has refused to leave his homeland and each of his works is profoundly anchored in contemporary Haitian history and context. Highlighting Haitian forms of expression he has created a living source of contemporary aesthetics in Haiti. A teacher, performer, artist, musician, comedian and popular public intellectual, he is considered the 'national consciousness' and is one of the most important figures in the country's cultural history.

This award celebrates the multi-talented and highly energetic Frankétienne, one of the great voices of the Caribbean, for his radical stance on creativity, for his poetic and powerful use of language, and for his lifetime contribution to Haitian cultural development.

Madeeha Gauhar Pakistan

Actor, theatre director and women's rights activist, Madeeha Gauhar (b. 1956, Karachi) is honoured for her contributions to public theatre in south Asia. While still at school she was involved in an anti-establishment drama production, and was later arrested and twice jailed for participating in human rights protests. Following graduation in literature studies she lectured at a university in Punjab, travelled widely in the country and became involved in theatre both on television and stage. Efforts to convey her political and feminist sympathies led to her being banned from television for several years.

In 1983 when oppression under the military dictatorship was at its peak, she set up the Ajoka Theatre, pioneering a street theatre movement to reach a broad audience with the aim of promoting a secular, humane, just and egalitarian society. Their first play was performed outdoors in Lahore in defiance of strict censorship laws. Since then Ajoka has been performing socially and politically relevant, quality theatre, both on stage and on the streets, in remote areas as well as cities, and in the vernacular languages. Ajoka's repertoire, which blends traditional forms with modern techniques, includes satires, experimental productions, more than 24 original dramas and numerous adaptations of works by writers like Brecht. Among topics such as fundamentalism, honour killings and censorship, Ajoka's productions include *Itt (Brick)*, which deals with bonded labour, and *Bari (Acquittal)*, which is set in a prison cell and looks at discriminatory laws against women, and which was later made into an acclaimed TV serial.

Ajoka works mainly with young people and organises training and technical workshops including script development for actors, theatre workers and community activists – an important role in a country with few educational facilities for theatre. Challenging political frontiers, they hold cross-border performances with actors in India, Bangladesh, Nepal and Sri-Lanka. Ajoka also has a children's theatre, and has participated in numerous international drama festivals in Asia and Europe.

Under Madeeha Gauhar's dynamic leadership, the contemporary approach of Ajoka has flourished in the face of opposition from State and conservative society. It is only since the late 1990s that Ajoka has been able to perform at State-owned venues and it has recently established the Indo-Pak international theatre festival in Lahore. A strong character with passionate love of theatre and lifelong commitment to her ideals, Madeeha Gauhar not only inspires a new generation of theatre practitioners but also gives impetus to social and political activists in the region.

Al Kamandjâti Palestine

Al Kamandjâti is a non-profit organisation established in 2002 to give music lessons to Palestinian children, particularly those living in refugee camps and in marginalised villages in the West Bank, Gaza Strip and southern Lebanon. Founded by musician Ramzi Abu Redwan, who grew up in the Al Amari refugee camp in Ramallah, Al Kamandjâti enables refugee children to discover their cultural heritage, to open themselves to the outside world and, most importantly, gives them an opportunity to explore their creative potential rather than waste their energy on violence. Ramzi Abu Redwan is inspired by personal experience: a photo of him, aged 8, throwing stones at the Israeli military in revenge for their killing his best friend, went around the world. An opportunity to learn to play the violin rescued him from a bleak, and perhaps destructive, life.

The organisation provides music lessons (especially violin; Al Kamandjâti means 'The Violinist'), workshops and music programmes including concerts for children in the refugee camps. It brings musicians from around the world to run these workshops and to perform for the children. With partners in Europe, Al Kamandjâti organises solidarity concerts and fundraising campaigns, and collects musical instruments and teaching materials to take back to the camps. In 2005, the Al Kamandjâti Music School was established in a permanent building in Ramallah, which is now the administrative centre and offers lessons to around 300 pupils.

Al Kamandjâti sees music as a universal language that provides Palestinian children with an understanding of their own culture, facilitates cultural exchanges and the development of tolerance and understanding of others. Operating within the extremely difficult circumstances of refugee communities, it guides youthful energy away from destructive impulses transforming it into positive creativity and uses music to bring peace and opportunity. This award honours Al Kamandjâti for creating spaces of hope for Palestinian children.

Michael Mel Papua New Guinea

Performance artist, thinker, lecturer, curator and teacher, Michael Mel (b. 1959, Wila Village, Mt Hagen) is currently Senior Lecturer and Head of Expressive Arts and Religious Education Department at the University of Goroka. Knowledgeable in international contemporary arts, he is, more uniquely, an expert in the local arts and oral traditions of Papua New Guinea's rich and diverse cultures. He focuses on issues of cultural identity and survival, education through art, the understanding and re-evaluation of

indigenous wisdom and the preservation of positive aspects of local cultures. He plays a key role in the cultural development of Papua New Guinea's highland communities and his performance/installation work, for example at the Asia Pacific Triennial in 2003, is innovative and culturally significant.

Among his many publications are papers on comparative education, art and human rights in an indigenous context, pluri-cultural perspectives, education and identity, and the interfacing of global and indigenous knowledge. He negotiates exchanges between Papua New Guinea, Australia, Asia and the world at large, and demonstrates the emergence of a new Papuan identity, linking the past with an impetus for change within a difficult political, social and economic context.

Michael Mel is one of the few bridges between Papua New Guinea and the world, helping us to understand the complex cultures of the island, their philosophical concepts and cultural practices. Despite opportunities abroad, he stays in Papua New Guinea and works to encourage Papuans to take pride in their indigenous knowledge. He is active in incorporating elements of local culture into the Papuan school curriculum and in promoting education from an indigenous perspective.

Papua New Guinea is a zone of silence. By using Papuan methods of communication (music, song, dance, body painting and decoration) to act and speak for his communities and to challenge western cultural dominance, Michael Mel both continues and develops Melanesian cultural forms and creates spaces of freedom for the new generations.

The National Museum of Mali, Bamako Mali

Re-opening in 1981 in a building inspired by local Bambara architectural forms, the National Museum of Mali has become a vibrant and outstanding institution. It is at the forefront of efforts to prevent the looting and illicit trafficking of cultural artefacts both in Mali and in Africa as a whole. Initiated by former president Alpha Oumar Konaré, supported by State legislation and actively implemented by Museum Director Samuel Sidibé, the museum is involved in activities to raise awareness and encourage people to protect their heritage. As a result of such efforts, the pillage of archaeological sites, manuscripts and ethnographic objects has been significantly reduced, and in several instances local communities have established their own small museums.

The National Museum of Mali has a superb collection of over 6,000 objects and plays an important role in preserving and interpreting the country's aesthetic heritage. Among the museum's holdings is an extensive musical

heritage collection featuring 150 instruments and accessories, 274 audio cassettes and 121 hours of video recordings, which are now also accessible through a website. It has important collections of ceramics and textiles, and the museum has facilitated the exchange of professionals for restoration of ancient textiles and architectural sites. Its exhibition design and layout are a pleasure to the eye.

The museum is also involved in promoting the production of contemporary plastic arts, organising periodic exhibits of artists' work from both Mali and abroad, including exhibitions such as 'Time and Space: Contemporary Cultures of West Africa: Shifts and Continuity'. To support contemporary artistic expression, the museum has instituted the Pan-African visual arts competition with the UNESCO Prize for the Promotion of the Arts for outstanding creative work. The museum's photographic collection has an estimated 40,000 black and white prints and 12,000 slides, and it hosts one of Africa's major modern art exhibitions, the African Photography Encounters, featuring contemporary African photographers, colloquia and film showings.

An active multi-disciplinary programme, including concerts by promising young musicians and avant-garde dance groups, has been introduced to generate public awareness, build audiences and bring people into the museum. Research, education and exchange programmes have been established with major international museums to further develop resources in Mali, and the museum is an active participant in ICOM and AFRICOM among other international organisations for the promotion of culture.

This award honours the work of the National Museum of Mali and emphasises the importance of preventing cultural looting and trafficking.

Christine Tohme Lebanon

In 1994, in the turbulent political, economic and cultural context of the Middle East, Christine Tohme (b. 1964, Beirut) founded Ashkal Alwan, the Lebanese Association for the Plastic Arts. It is a non-profit organisation that initiates and supports the production of contemporary artistic practice and provides a grounding for critical reflection and theory with the aim of promoting free thought and critical discourse in Lebanon.

Through Ashkal Alwan, Christine Tohme facilitates the making and presentation of excellent contemporary art, including site-specific installations and performance, stimulates interdisciplinary work in all media and promotes a contemporary notion of artistic production. She searches for artists who reflect the diversity of discourses in the socio-political context. Building local audience and public participation in culture features strongly

in her agenda, working through projects of public art along Beirut's corniche and in collaboration with local cinemas and architects.

She organises lectures, workshops and an important biannual forum, 'Home Works', which focuses on regional cultural issues. Ashkal Alwan publishes a monthly newsletter on local and international cultural events, exhibitions, calls for submissions, conferences, funding opportunities and courses. Christine Tohme's commitment to writing, book publishing, documentation including DVDs, and archive development is important for developing research, generating debate, stimulating collaborations and partnerships.

Dedicated to the expansion of cultural practices, she helps artists to build their careers and introduced the Atlas Group and Akram Zaatari (both from Lebanon), among others, to a wider audience. An important aspect of her achievement is the creation of links within the region and internationally. Through twelve years of consistent and energetic networking she has brought contemporary Lebanese art making to the global platform. She is one of the most influential curators in the region, working with both established artists and new voices, and is an active partner in south-south projects.

This award honours Christine Tohme for her struggle to stimulate local contemporary art production in difficult circumstances, for creating links with the rest of the world, for her research and for creating possibilities for the next generations.

French translation of this report: see from p. 144

Spanish translation of this report: see from p. 153



Reza Abedini
Photo: Mohsen Rastani



Reza Abedini Creating a Unique Persian Visual Dialect

by Rick Poynor

Reza Abedini is not only one of the most accomplished graphic designers to have emerged from Iran in the last decade: he is among the most impressive designers working anywhere in visual communication today. Graphic design is a fast-moving field that rapidly assimilates and exhausts any new development. Especially in the west, young designers struggle with the need to distance themselves from what has gone before and to make a contribution of their own by inventing new graphic styles. In practice, this can often mean simply quoting and re-contextualising earlier styles and imagery and such work is frequently hollow. At such moments, despite its rich 20th-century heritage, graphic design can look like a medium that has run out of steam.

Abedini's adventurous and innovative designs show no such loss of confidence or hesitancy. Here is a graphic designer who believes in the social and cultural relevance of what he is doing and who is capable of producing an endless array of stunningly beautiful graphic forms. To encounter Abedini's work, as a westerner, is to be reminded of how timid and un-graphic so much European graphic design has become. His work connects with the long international tradition of expressive graphic image-making, while extending it in a new direction with effortless grace and without the corrosive irony or strained attempts at intellectualism that sometimes pass for avant-garde thinking in the west. His creations have the freshness of invention and the cultural conviction of Dutch or American or Polish designs produced 40 or 50 years ago.

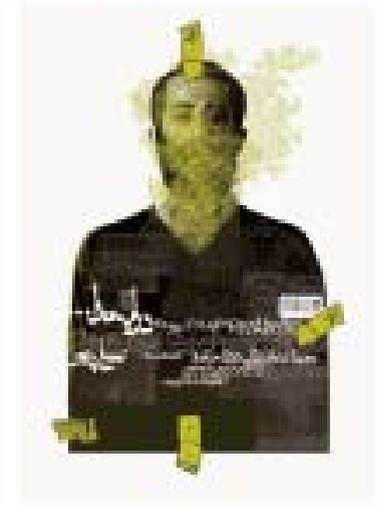
The central idea in graphic design is the integration of type and image to make a message that is stronger and more persuasive as a piece of communication than could be achieved with either of these elements on its own. Abedini applies this principle with the utmost fluidity. His posters and book covers are often based on a single image of a person that is usually simplified in some way, either by pronounced tonal contrasts or by taking the form of a silhouette. In some images, parts of this bodily container are filled with language; in others, the words flow up against, and define, a section of the body's outline. In either case, words and images unite in a fluent, close-fitting arrangement emphasised by the use of colour, which is usually non-naturalistic and reductive so that the human figure becomes an indivisible element in a continuous graphic space that fills every part of the image. In a poster for an artist's exhibition, Abedini compresses all the type into the upper two-thirds of the artist's head, suggesting that the contents of the exhibition express his mentality. In a poster for Polish film week at the Tehran Museum of Contemporary Art, a face seen in profile fuses with the side view of a film projector and the programme information, given in Farsi and English, streams like light from the lens where the person's eyes would normally be.

Much of the power of Abedini's images, as with other examples of the new Iranian graphic design, comes from the refinement of the Persian calligraphy. Speaking as both a prominent Iranian designer and as a design ambassador for his country, Abedini has warned that it would be dangerous if Iranian designers were to respond to foreigners' love of the 'exotic' by concentrating on calligraphy. The pressing task today for Iranian designers, he notes, is to develop a more flexible and practical type system. Persian calligraphy was based on the word and on the way letters and words combine together, rather than on the individual letterform as with the Roman alphabet. In order to accommodate Persian letters to new technology, they had

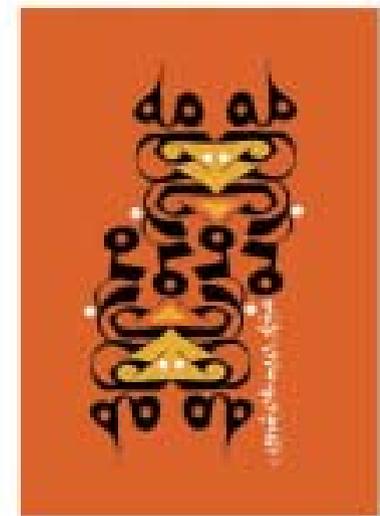
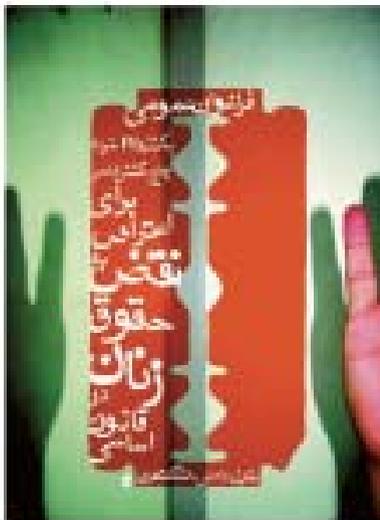
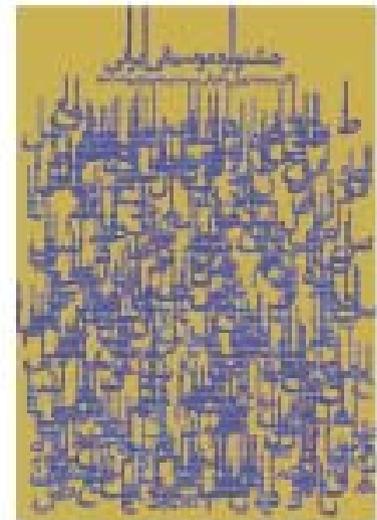
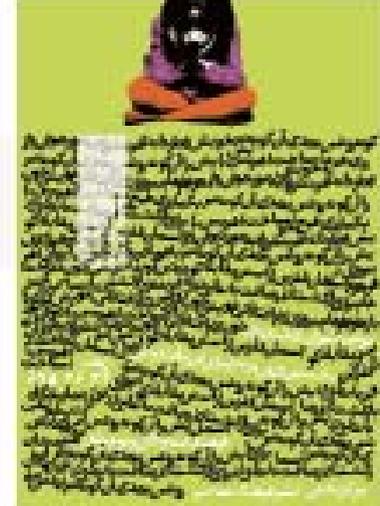
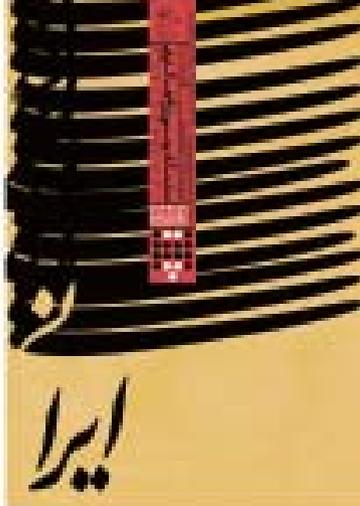


Posters 'Bridge, the Visual Language of Reza Abedini' exhibition in Plat'form 21, Amsterdam 2006





Designs by Reza Abedini



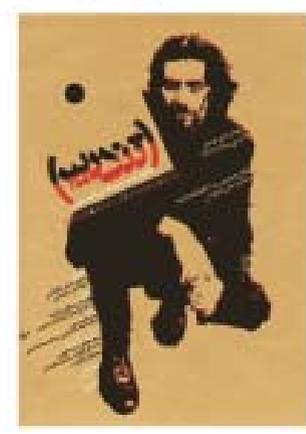
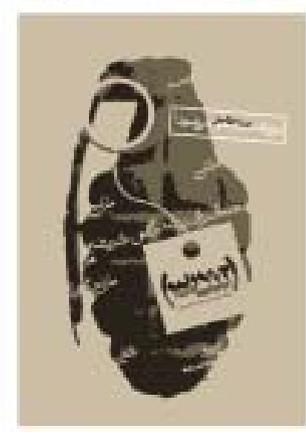
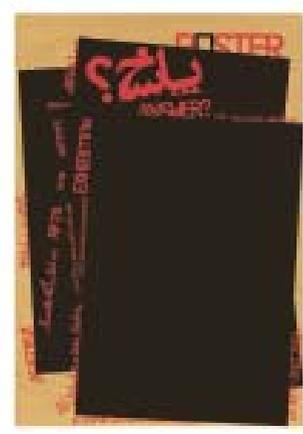
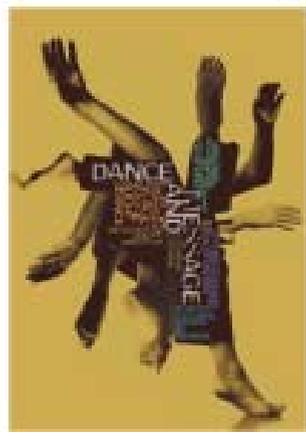
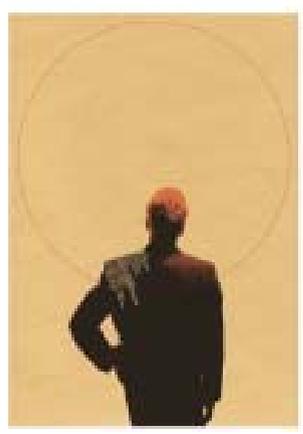
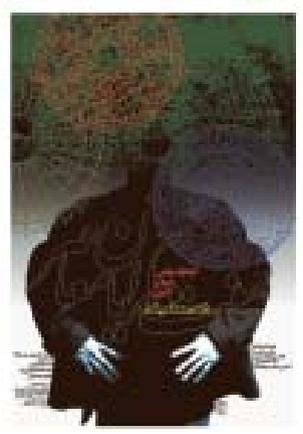
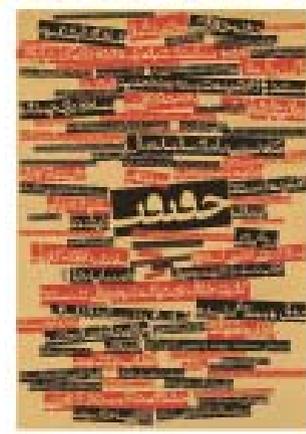
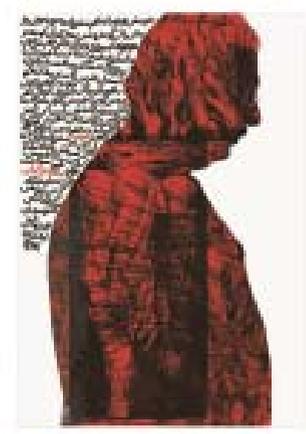
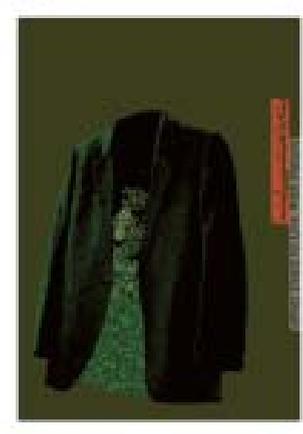
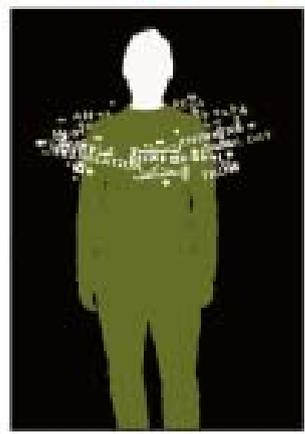
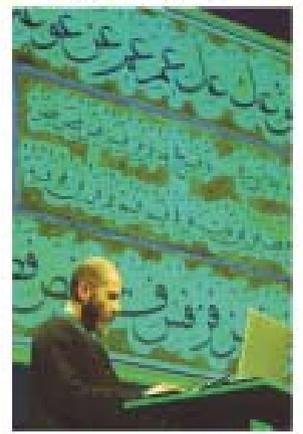
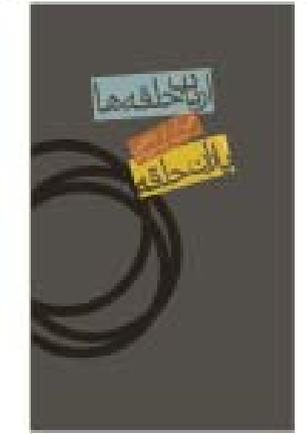
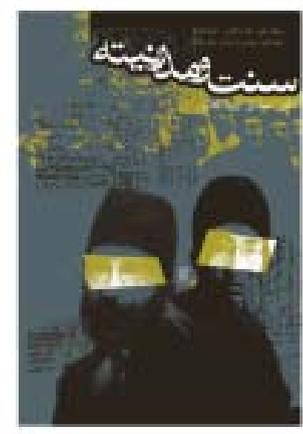
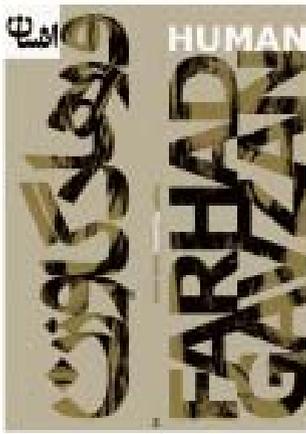
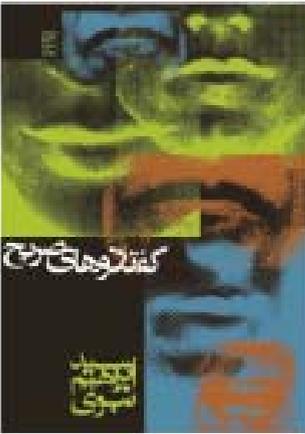
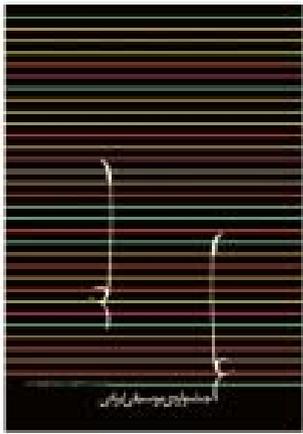
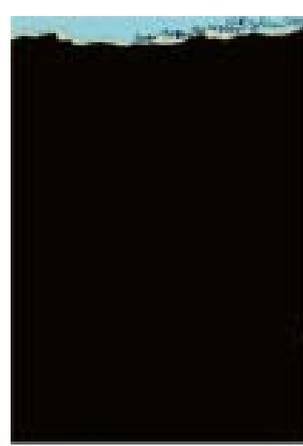
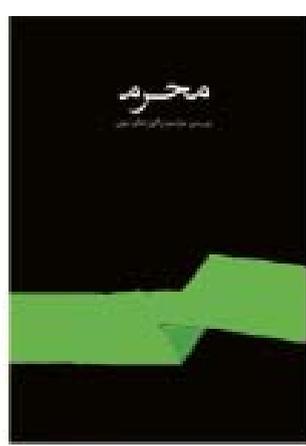
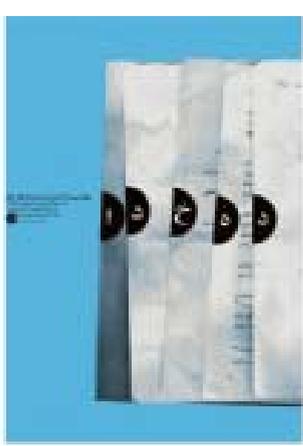
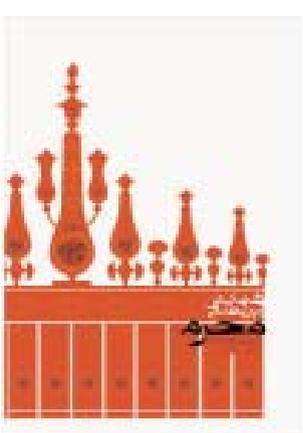
to be adjusted and the results were often awkward. Abedini, who is professor of graphic design and visual culture at Tehran University, has studied Persian visual traditions and his overriding aim is to find ways of using Persian script in graphic design to create a “unique Persian visual dialect” and restore it to its former glory. “I believe that is the only way Persian graphic design can find its own true identity,” he says.

The word ‘poetic’ is over-used in the context of art as a way of describing work that achieves its atmospheres and emotional effects by indirect means, so it must be applied with care. This is nevertheless the effect that Abedini seeks and his designs for literary and artistic projects operate on a mystical plane that is quite different from more prosaic forms of graphic communication. His protagonists are literally shaped, and even saturated, by his awareness of the Persian poetic tradition. He studied archaeology and the conservation of monuments before committing himself to graphic design and in a poster for an exhibition of his own work he shows his face dissolving behind a lacy cloud of floral motifs. Yet this engagement with history is far from passive or self-denying: the figures in his designs are caught in mid-gesture, they address the viewer, they look inward, they reflect.

As well as developing a graphic design sensitive to both the requirements of the modern world and to the achievements of Persian history, Abedini belongs to the international community of graphic designers. As a teacher and mentor for young designers, he is the most obvious successor among the third generation of Iranian artists and designers, who benefited from calmer conditions after eight years of war with Iraq, to the late Morteza Momayez, sometimes described as the father of modern Iranian graphic design. Abedini is a member, as was Momayez, of the Alliance Graphique Internationale, alongside other accomplished designers, and his work has featured in major surveys of contemporary graphic design such as *Area* (2003).

As a critic, Abedini writes for foreign magazines and he is co-author of *New Visual Culture of Modern Iran* (2006), the first survey of recent Iranian graphic design and image making. Bursting with visual energy and optimism, its pages will dumbfound anyone whose image of the country is shaped only by news reports about the political intransigence of Iranian leaders. “This book presents an image which will give you an insight into the real Iran,” writes Abedini, “other than what the BBC or CNN news would ever give you! Images of poetic beings, of mankind, its efforts, quests, desires, and of hope.”

Images, in other words, just like his own compellingly resonant graphic designs.



Designs by Reza Abedini



Lida Abdul
Photo: courtesy of Lida Abdul



Lida Abdul on stage with Ice Performance, 2005



Lida Abdul in White House, 2005



Photo from White House, 2005

Lida Abdul

Memory, Place and Imagination

by Anthony Kiendl

Lida Abdul is an interdisciplinary artist from Afghanistan who has been acknowledged as an artist of outstanding merit, and unique ability to speak of and about ideas of place, home, migration, belonging, memory, ruin and catastrophe. Working in film and video, as well as performance and installation, Abdul's practice as a visual artist speaks to the experience of many beyond the borders of her native country.

Abdul fled Afghanistan following the Soviet invasion in the 1980s, and spent many years as a refugee without a passport, living in Germany, and finally settling in the United States in Los Angeles. She still returns to Germany regularly where she has been an instructor at ZKM. She attended the MFA programme at the University of California at Irvine, a programme noted for its critical engagement. During her studies she developed a body of work that prefigures her recent videos and installations, working in film and performance. Significantly, her work at that time already focused on ideas of home and place. In addition to these works, which ultimately lead to her sustained critique of issues around architecture and the built environment, she was inspired by preceding generations of conceptual and performance artists, such as Marina Abramovic, Ana Mendieta, Vito Acconci, Gordon Matta-Clark and Hannah Wilke to name a few. It must be noted that her works are reflective of the work of feminist artists since the 1960s, especially feminist artists who have made the body the subject of and vehicle for addressing issues of power and identity. Her work combines the formalist histories of western art with the various traditions that collectively define the Afghan cultural and intellectual experience. Many of Abdul's works reflect the practice of endurance works in performance art – works that feature the expression of physical exertion, pushing the body to its limits in repetitive acts that foreground the physicality of the performer, and strip away any connotations of traditional theatre in which the audience is separated from the performer. This places the work among the audience, as an activity unfolding in everyday life.

Lida Abdul's works are particularly appropriate in the everyday, as they emphatically point to issues and realities of people's daily lives – ideas of home, power, memory and catastrophe. While monumentality continues to haunt contemporary art and architectural practices in westernised societies, alternative strategies in spatial culture have proliferated since the 1960s. By taking into consideration the works of artists, including those from culturally diverse and unconventional perspectives, such as Abdul's, the canons of modern art and architecture may be re-contextualised.

Abdul's work establishes itself as a discourse around architecture, not strictly as a formal engagement, but as a socially engaged look at spatial culture and the built environment. It is a serious challenge to the concerns of contemporary architecture. A consideration of the unbuilt, destroyed, and monumental, as such finds its voice and critical importance in its radical reappraisal of the politics of building. It carries ideas of home and shelter, and how representations of spaces are relevant to everyday life. Despite the emphatic relevance of her subject matter, Abdul's work must be read poetically. While she is clear about her own subject positions as woman, Afghan, immigrant, Muslim and refugee, her works are open to multiple readings and voices.



Lida Abdul and a projection of her work
Photo: courtesy Lida Abdul



Lida Abdul on stage with Ice Performance, 2005

Lida Abdul on stage with Ice Performance, 2005



Lida Abdul on stage with Ice Performance, 2005



She states, "Today technology has made possible a plurality of artistic practices that continue to challenge the notion of the work of art itself. Contemporary artists from Mexico, China, Iran, Israel and Palestine, to name just a few, are not only creating complex spaces and temporalities that seek a newer audience; they are also working as anthropologists, cultural critics, ethical philosophers and photojournalists who are creating a textured world that is rarely found in the popular media. These artists are the wandering souls of the world who move from one place to another making art that witnesses, that challenges and that asks other questions. They are celebrated, ignored, persecuted and sometimes even killed for refusing to take sides in the game of 'us' against 'them'; they are always the innocents abroad who are often exiles in their own countries of birth. ...when I was finishing an art residency in Kabul, Afghanistan (2005), I realised that I am one of these artists too. As an Afghan artist, who left her country of birth a few years after the Soviet invasion of Afghanistan, I have tried to comprehend the disaster that has ravaged my country for more than two decades. Blanchot says, 'A disaster touches nothing but changes everything'. Afghanistan is physically destroyed, yes, but the resilience to survive persists unabated. Language, notions of domesticity and perceptions of the other are all transformed radically, to the extent that survivors/refugees often refuse to talk about what they went through. We have all known the history of this silence. These nomadic artists give voice to the silence amongst us through their works."

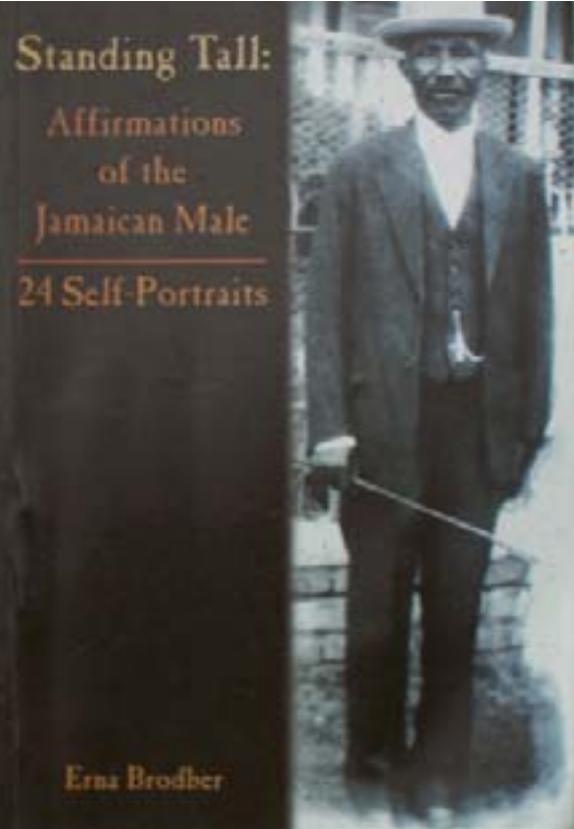
Abdul's work arguably took a giant leap forward upon her return to Afghanistan, both in content, urgency and formal and production quality. She found a distinct voice, and it is no wonder she has since been an invited participant as the first-ever official representation of Afghanistan at the 51st Venice Biennale (2005), and subsequently exhibited her work in Sydney, the Gwangju Biennial and the São Paulo Biennial (2006). In 2007 she will participate in the New Zealand Biennial. She has also recently been commissioned by FRAC Lorraine in Metz, France, to produce two new works, and has lectured and performed internationally.

In the production of her recent work in Afghanistan, Abdul has faced various calamities and hardships that are perhaps to be expected in producing artwork in a militarised zone. But beyond these challenges, she has sought to support the work of other artists in and around Kabul and promote the awareness of and opportunities for other film and video makers in the region. While filming new works there this past summer, Abdul worked with a team to present a screening of artist videos in Kabul. Despite the fact that Afghanistan is in the news and on television daily around the world, perceptions of it are limited. Abdul says, "Given its tragic history over the past two decades, Afghanistan's problems have become synonymous with the real or fictional threats to 'civilisation' itself. This is unfortunately what many believe and in doing so they reduce a whole people to a monolithic perception. Drugs, warlords, women's subjugation, lawlessness: all of these – doubtless real problems – are the lenses through which Afghanistan is seen in the popular media of the world. Is there any surprise then that there is little if anything known about the art and culture of Afghanistan? There are many 'Afghanistans'."

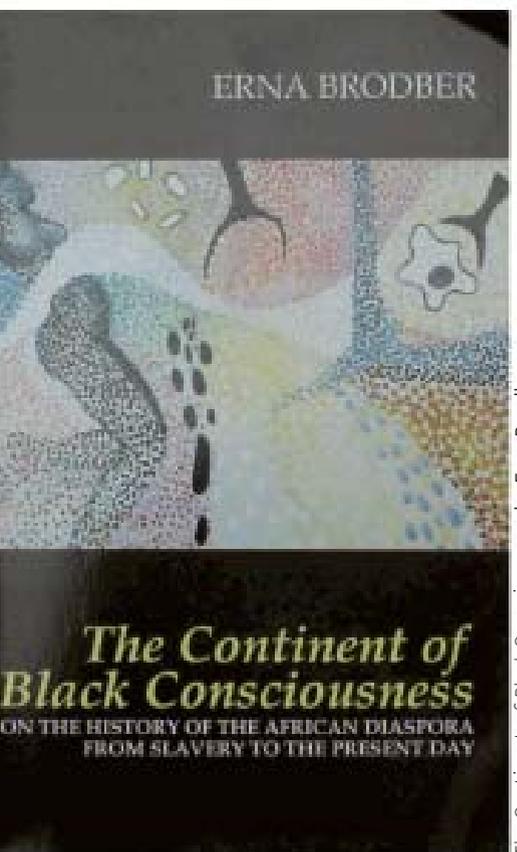
As Abdul states, "For me art is always a petition for another world, a momentary shattering of what is comfortable so that we become more sophisticated in reclaiming the present. The new wandering souls of the globe, the new global refuseniks – stubborn, weak, persecuted, and strong – will continue to make art as long as people believe in easy solutions and closures of the most banal kinds."



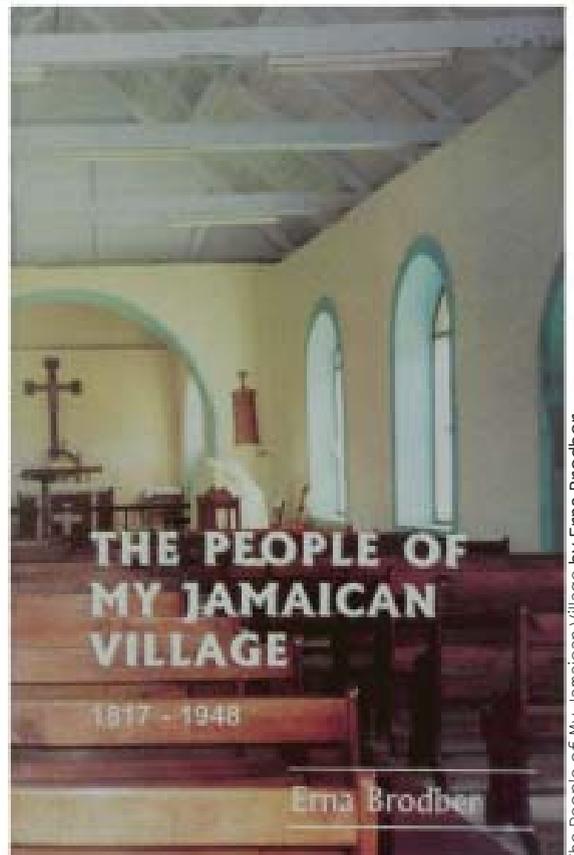
Dr Erna Brodber
Photo: Peter Ferguson



Standing Tall: Affirmations of the Jamaican Male by Erna Brodber
Photo: Dr Anthony MacFarlane



The Continent of Black Consciousness by Erna Brodber
Photo: Dr Anthony MacFarlane



The People of My Jamaican Village by Erna Brodber
Photo: Dr Anthony MacFarlane

Erna Brodber Celebrate Black Space

by Carolyn Cooper

Erna Brodber was born and raised in Woodside, a tiny village in the parish of St Mary, Jamaica. In her first novel, *Jane and Louisa Will Soon Come Home*, she describes Woodside as "a mossy covert dim and cool". It's as if you are in a little cave. It's dark, cool and mossy. You hide there and you feel safe. Very safe.

But you can't stay in that cave all your life. You have to get out. You can't repress yourself. You have to break free. And that is certainly what Erna Brodber herself has done. From that little village she has gone across the globe and now lives in an entire *Continent of Black Consciousness*. That's the title of one of her books in which she proposes that black people in Africa, Asia, the Pacific, Europe, America – far and wide and right here at home – must recognise that we are one people. We have to learn our history and understand our culture.

And so it's right there in Woodside that Dr Brodber built her house and set it in order. She calls it "Black Space". Not a black hole. Not at all. "Black Space" is full of knowledge. And visitors come from all over the world to consult her and learn about what she's been doing to help her community develop.

She's not the only one engaged in the task of transformation. What she's done is to help the community understand that they can't sit idly waiting for politicians to give them handouts. It is they who have to make life for themselves. And so, bit by bit, the people have been motivated to empower themselves. They've been engaged in all kinds of projects. When students come from abroad or from Kingston to study with Erna Brodber they live with the villagers. And so there's now a thriving educo-tourism business in Woodside.

Dr Brodber has also helped the people of Woodside to see that they had to rebuild their community centre, which had been destroyed by a hurricane. They needed a sense of structure and focus; a place where they could meet to discuss their own business and entertain visitors. She worked side by side with them on this project. The results are spectacular. The community centre comprises a large meeting room with kitchen and toilet facilities. There's even a gift shop so that tourists can buy souvenirs.

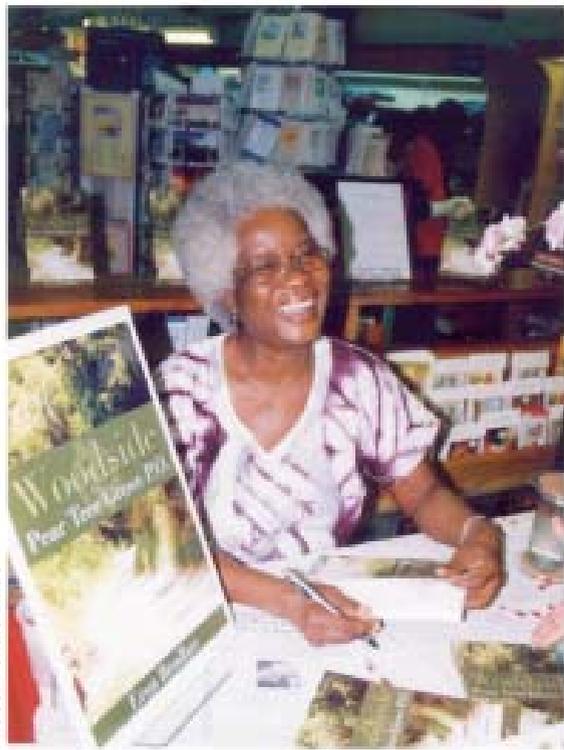
All kinds of meetings are held at the community centre. The grandest of them all is the celebration of "First of August" – the day on which black people were emancipated from slavery in 1834. It's we who emancipated ourselves. Erna Brodber revived the celebration in Woodside in 1996 in her own yard. Visitors come from all over Jamaica, even from abroad, to celebrate "Full Free". We enter the consciousness of our ancestors, reliving 1838, and we stay up all night waiting for the 1st of August to come.

This is how Erna Brodber describes the solemn festivities: "We hold a vigil and then at daybreak we go to the church built by black people. It has no walls, you know, and anybody gives thanks as the spirit moves. Then we contemplate what we are going to do with our freedom."

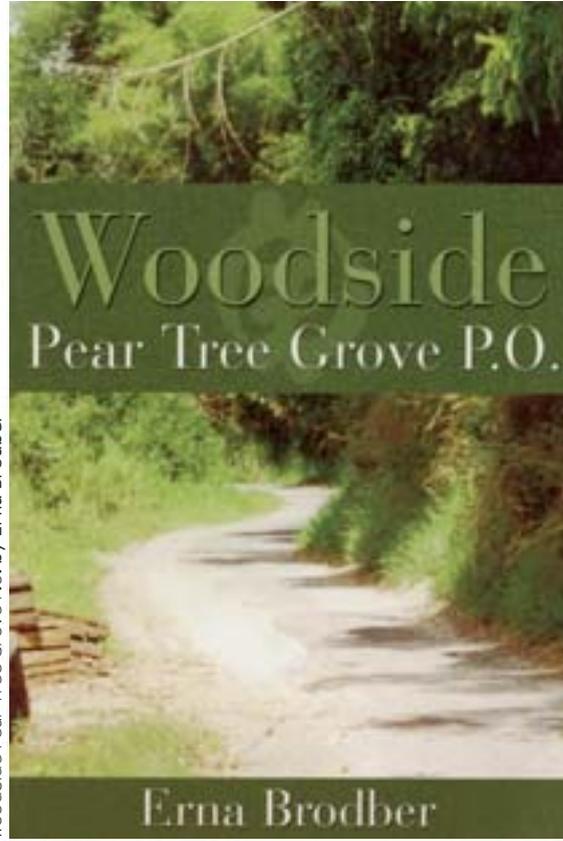
Then someone reads the Emancipation Proclamation, the cunning account of how the English "gave" black people freedom. And not a penny. As Dr Brodber puts it: "not a ship to carry us home. All they gave us was apprenticeship. We realised that, as a consequence, we had to learn to share what we had with each other."

Proverbial wisdom declares: "the jackass says the world isn't level." That's certainly true. White people got lots of money in compensation for the loss of slave labour. Black people got

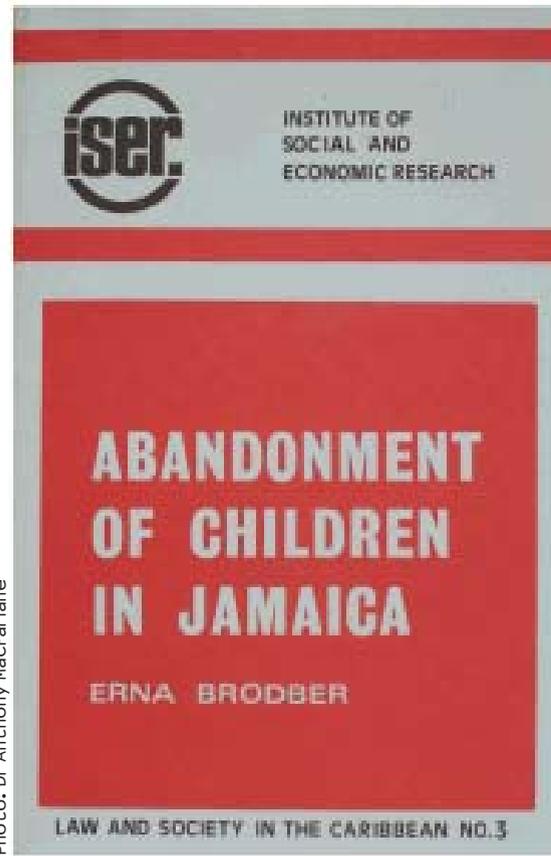
Dr Erna Brodber signing the publication Woodside, Pear Tree Grove P.O.
Photo: Donald Lindo



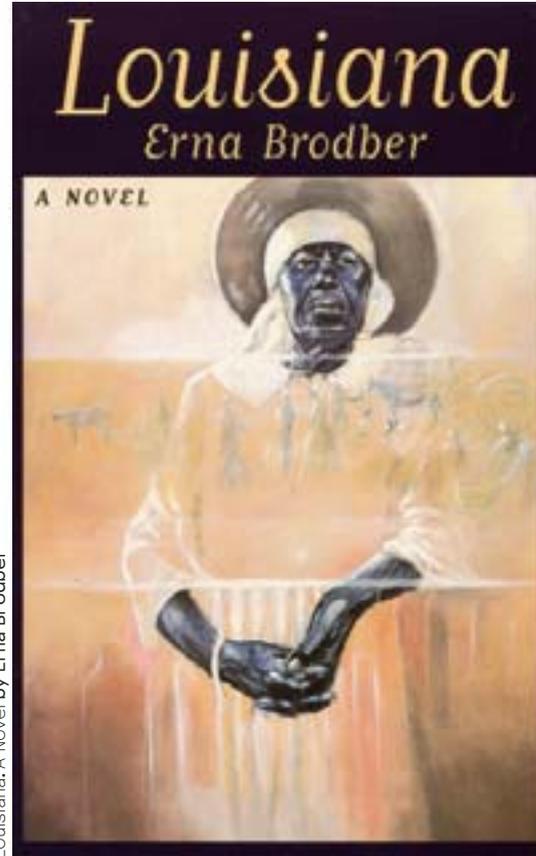
Woodside Pear Tree Grove P.O. by Erna Brodber



Abandonment of Children in Jamaica by Erna Brodber
Photo: Dr Anthony MacFarlane



Louisiana: A Novel by Erna Brodber



nothing. It is this understanding, Dr Brodber says, that made “Woodside people know that we had to ‘march down’ the evil spirits. So we march around the six miles of plantations and then we go to the community centre and we sit and share the food that all of us have brought.”

How did Erna Brodber find her way back home to Woodside, to black space? She left her village to go to high school in Kingston. Excelsior. Latin. “Higher”. So she attended a higher-higher high school. And then she went to university. Higher heights: UCWI, University College of the West Indies. There she studied history.

And it seems as if the novel *Jane and Louisa Will Soon Come Home* is somewhat auto-biographical. Like Erna herself, the central character, Nellie, leaves her rural home to go to school in Kingston. And she comes to understand that if you read uncritically the books to which you are exposed in university you run the risk of forgetting your origins. You begin to suffer from cultural amnesia. And that’s the mental slavery both Marcus Garvey and Bob Marley warned us about.

Erna Brodber went to McGill University in Canada; and then to the US where she studied psychiatric anthropology, exploring the strategies of folk healing, especially for mental illness. She returned to Jamaica in 1968 to teach in the Department of Sociology at the University. In those days there was only one university in Jamaica.

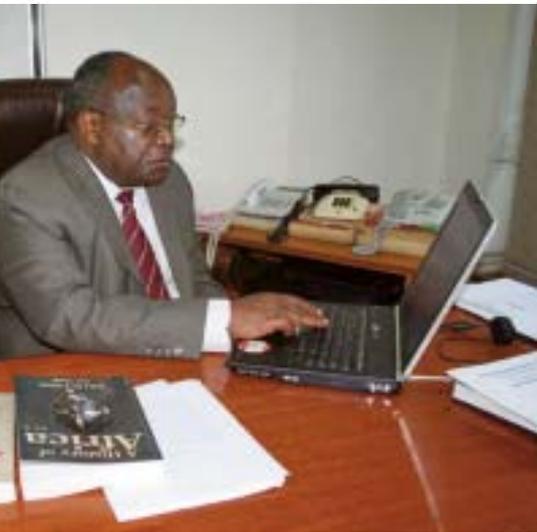
She was teaching social-work students and became quite frustrated with the foreign textbooks which failed to take into account local cultural realities. How can you do social work without a clear understanding of the society in which you’re working? Madness, pure and simple.

So Dr Brodber decided to start writing the textbooks that were needed. That’s how *Jane and Louisa Will Soon Come Home* evolved. In 1973 she transferred to the Institute of Social and Economic Research where she did the fieldwork for several of the books she subsequently wrote, all designed to help us find our way back home; back to our true selves.

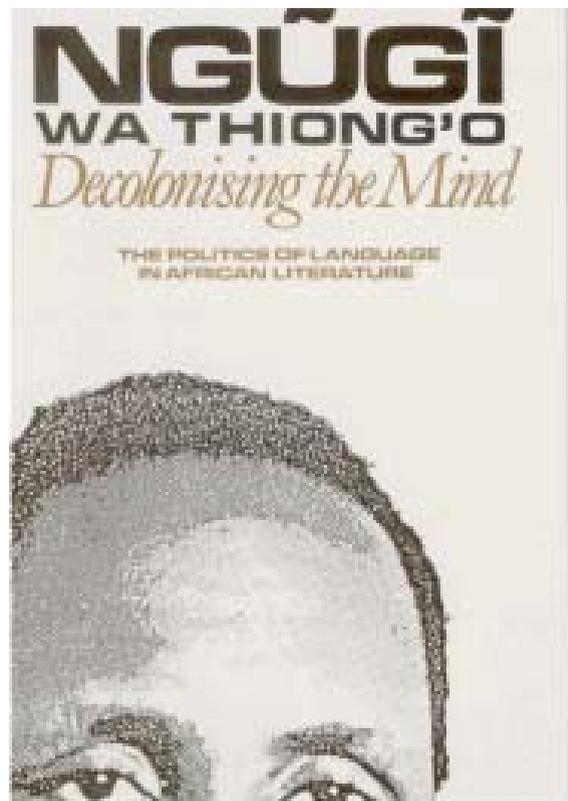
Erna Brodber was writing both fiction and social science. Her *magnum opus*, *The Second Generation of Freeman*, has its genesis in her PhD dissertation. It took quite a long time to get published, coming out only three years ago. It seems as if academics were afraid of the knowledge she had excavated.

Dr Brodber became a medium for the ancestral voices, allowing the elders to speak through her; documenting their story in their own words. And we hear what the old people say and have access to their thoughts. Dr Brodber defines her mission in this way: “I am writing for the people who didn’t get the opportunity to go to university.”

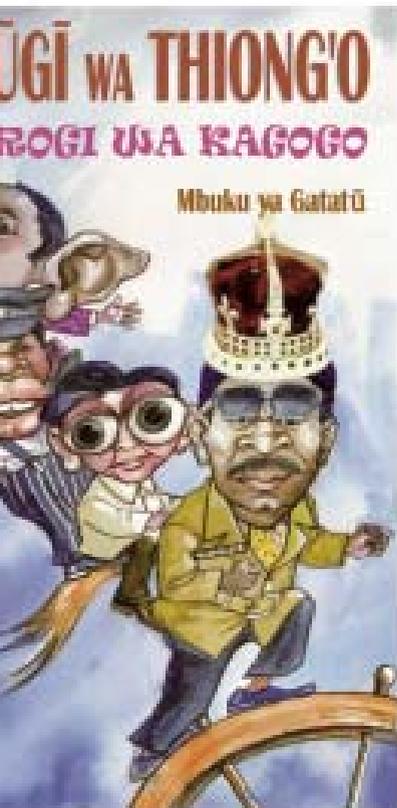
When her contract at the university was not renewed, she decided to accept her mission as an independent scholar. She went back to Woodside to do the very same academic work in her own community. And that’s how she ended up in “Black Space”. Give thanks.



Dr Henry Chakava working in his office in Brick Court House, Nairobi
Photo: Kevin Marokko



Book by Ngugi wa Thiong'o published by East African Educational Publishers Ltd
Photo: Kevin Marokko



Book by Ngugi wa Thiong'o published by East African Educational Publishers Ltd
Photo: Kevin Marokko



Dr Henry Chakava at his desk
Photo: Kevin Marokko

Henry Chakava

The Courage of a Practical Visionary

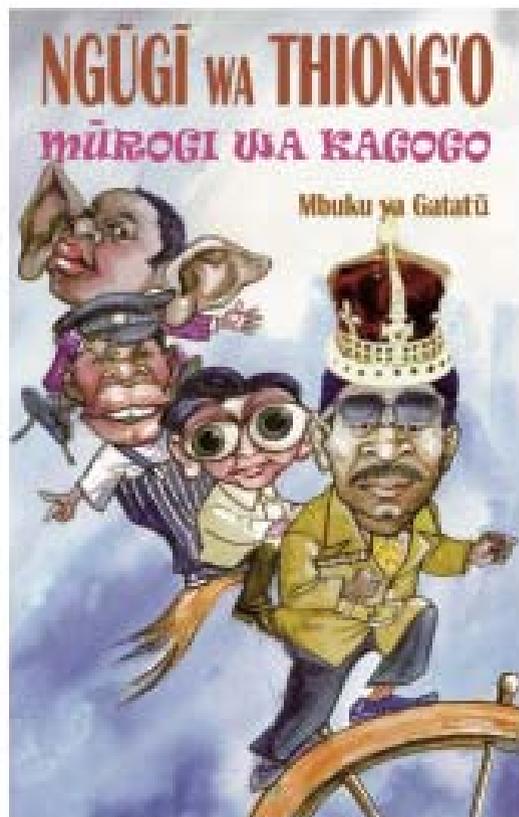
by Ngugi waThiong'o

Henry Chakava, the CEO of East African Educational Publishers, is simply one of the most courageous publishers in Africa or anywhere else in the world, a fact illustrated by an episode in my relationship with him and the Kenyan State.

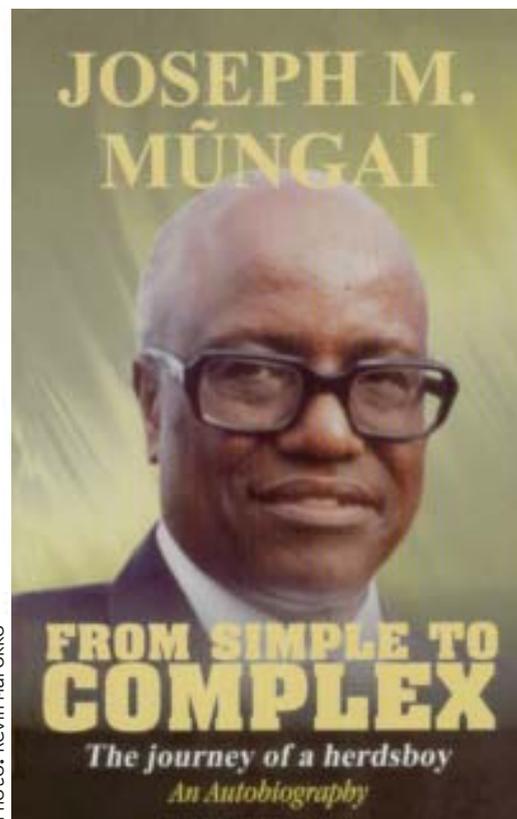
It was in the early eighties of the last century. I had come out of a maximum security prison with a novel manuscript, *Devil on the Cross*, in the Gikuyu language. I had sworn to never write fiction in English anymore and I was nervous as to whether I would ever find a publisher. Publishing in African languages, even in Africa, was an abnormality, a dangerous act. After all, I had been incarcerated for engaging in theatre in an African language. I approached Henry Chakava, then the Managing Director of Heinemann Kenya, whose parent company was still located in London. Henry Chakava did not hesitate. He was going to subject the novel to the normal process of assessing its quality as a work of art by soliciting written reports from his chosen readers and if it met the standards he did not see why not. News of the novel's imminent release reached the powers that be and Henry Chakava started getting threatening phone messages. These climaxed in an attempt to kidnap and possibly eliminate him, the fate of so many in the Kenya of those days. He narrowly escaped the intended fate but not before the hired assassins had whacked off his thumb, which was surgically reconnected later. Would he publish the novel? His bosses in London told him that he need not go ahead with the release; and even I could not bring myself to urge him to continue with the venture. But he did; and *Devil on the Cross* became the first major act in a revival of writing in African languages. Years later Henry Chakava was to write about that ordeal in a paper that described the challenges of publishing Ngugi. He might as well have written about the challenges of intellectual production in Africa in general. But the story, more than anything else, tells the courage of a committed but practical visionary.

He was a brilliant student of literature and philosophy at the University of Nairobi, graduating with double first class honours in 1972. If he had chosen academic life, he would, in all likelihood, have turned out to be a leading professor in any academy. Even now he writes with great clarity on a wide range of subjects, particularly on the philosophy and political economy of his chosen field. In choosing publishing, he actually became a producer of knowledge in the broadest sense of the term by enabling and giving African intellectual production continental and global visibility.

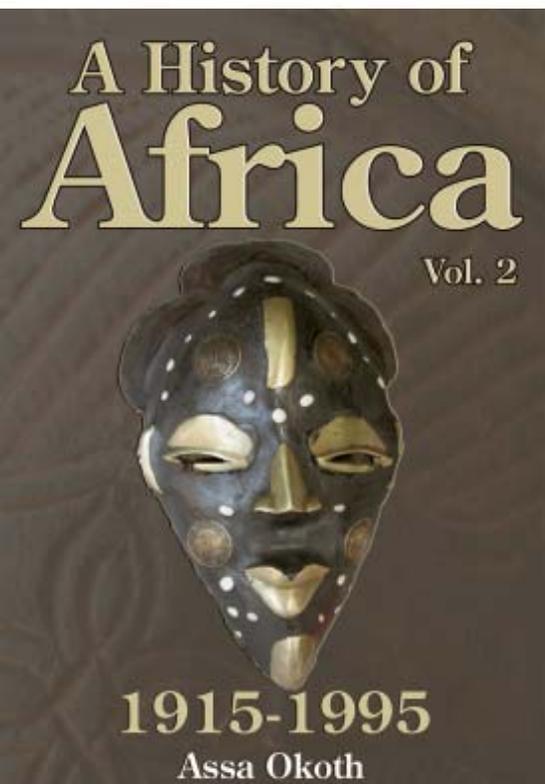
He inherited what was then Heinemann, Kenya Branch, in which he had risen from Editor to Publishing Manager, to Managing Editor, all in a space of five years, 1972-77. Later in 1992 he literally transformed it into a fully owned local company, buying out all the foreign shareholders, and under its new name, East African Educational Publishers, he turned it into one of the leading publishing ventures with branches in Kenya, Uganda and Tanzania. Under his leadership, the company has contributed immensely to the educational needs of Kenya and East Africa, publishing text books on everything from math and science to literature and humanities, all with an African perspective, but maintaining the highest standards possible with regards to content and editing and packaging. He is also a general publisher and again, under his leadership, African writers from all parts of the continent have found a home. East Africa Educational Publishers is now the leading indigenous commercial publishing institution in Africa.



Book by Ngũgĩ wa Thiong'o published by East African Educational Publishers Ltd
Photo: Kevin Marokko



Book by Joseph M. Mungai published by East African Educational Publishers Ltd
Photo: Kevin Marokko



Book by Assa Okoth published by East African Educational Publishers Ltd
Photo: Kevin Marokko

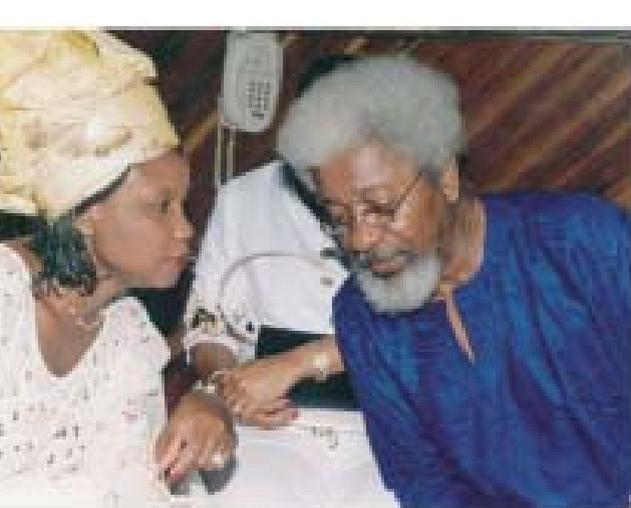


As is so much the practice in Africa, he publishes in English but unlike most other publishers he has not turned his back on African languages. Not only has he published original works in Kiswahili, but he has embarked on a most ambitious programme of translations into the same language. African writers such as Chinua Achebe, Wole Soyinka and Ayi Kwei Armah are available in Kiswahili. So are other writers from other parts of the world such as the Russian, Nikolai Gogol. Kiswahili is of course a national language in Tanzania and Kenya, and a lingua franca in East and Central Africa. It is also taught in many countries in the world. So it makes sense to write and publish in the language. But Henry Chakava has not stopped at Kiswahili. He has also published original works in other African languages such as Gikuyu, Dholuo, Meru, Luhya and Kikamba. In this, he is clearly a pioneer, a visionary who sees beyond the present.

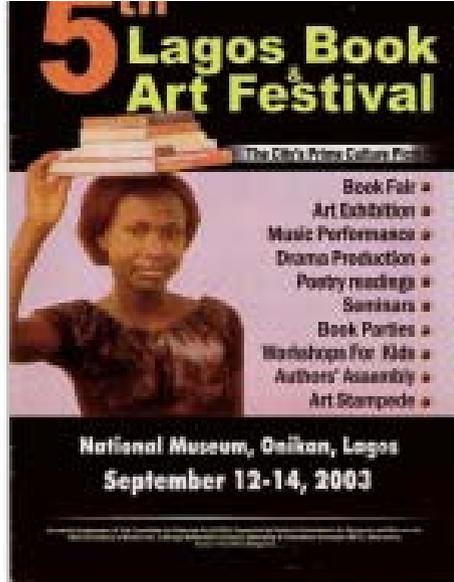
In addition to publishing, Henry Chakava has been involved in many other activities that have contributed immensely to the intellectual culture of Kenya and Africa. He has been a leading presence in such bodies as the African Books Collective; the Council for the Promotion of Children's Science Publication in Africa; the Pan African Children Book Fair; and the National Book Development Council of Kenya, to cite only a few. Currently he is working on a centre for the promotion of literature and knowledge in African languages.

Not surprisingly his work has earned him respect among his peers in Africa and around the world. He is the recipient of many honours, among them the First Zimbabwe International Book Fair Award for Life Long Contribution to the African Publishing Sector in 2004, and in September 2005, he was awarded an Honorary Doctorate by Oxford Brooks University in Britain.

But I come back to his courage. Henry Chakava is my publisher, and even during the days of the Moi dictatorship and despite the fact that I was a pariah in the eyes of the state which forced me into prison and then into exile, he has stuck with me, publishing my works, despite death threats. He is not however an ideologue. He stays within very strict business ethics and keeps a very commendable professional relation with his authors and everyone with whom he deals. He is a visionary whose feet are firmly planted in the real world. I feel honoured to be associated with this celebration of his courage, vision and practice.



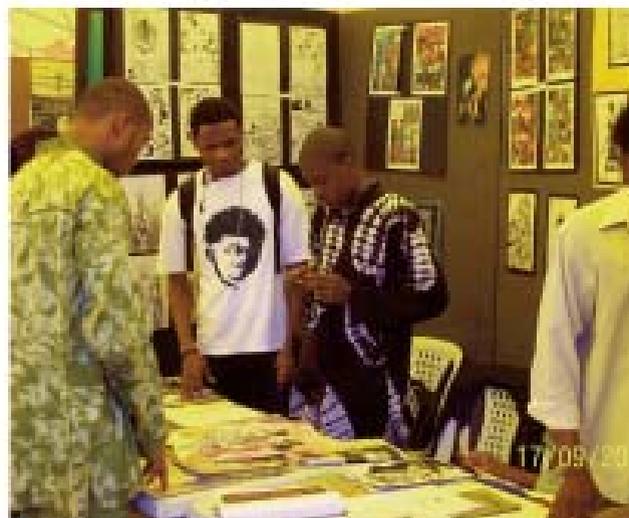
Nobel laureate Wole Soyinka and his wife at the Lagos Book and Art Festival



Poster for the 5th Lagos Book and Art Festival



Director of the Goethe Institute, Lagos, Mr. Arne Schneider opening the Symposium on African Literature at the Lagos Book and Art Festival



A stand at the Lagos Book and Art Festival

The Children's Theatre at the Lagos Book and Art Festival produced its own play presented by the children



Part of the audience at the Lagos Book and Art Festival



The Committee for Relevant Art (CORA) A Stampede of Dynamic Enthusiasm and Action

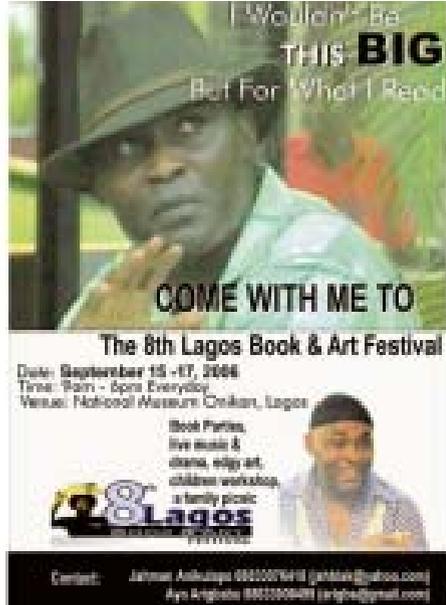
by Chika Okeke-Agulu

It is thrilling that the Committee for Relevant Art (CORA) is a recipient of a Prince Claus Fund Award for 2006. The most significant acknowledgment, thus far, of the innovative and invaluable work CORA has done in Nigeria for the past 15 years, this award provides a chance to examine why the group is unparalleled both in its programmes and in its longevity as a culture advocacy organisation in contemporary Nigeria.

Consisting originally of five friends mutually concerned about the state of the arts in Lagos and in Nigeria as a whole, CORA's first Art Stampede took place in an open neighbourhood square within Festac Town, Lagos, on 2 June 1991. That unprecedented gathering of some of the most prominent Nigerian writers, visual artists, arts journalists, patrons and performing artists but also curious passersby from the neighbourhood, the live music and food, the dynamic pairing of serious and light atmosphere, and especially the heated debate on the question "What Literature?", outlined, even at that inaugural moment, what would become the hallmark of CORA. Over the years, the Art Stampedes have covered a wide range of subjects, from debates around copyright and piracy or culture administration in Nigeria to analysis of the content and economy of the emergent Nigerian video-film industry, from dedicated sessions on the work of eminent Nigerian writers to discussions on trends and directions in Nigerian art. This ability to bring together significant scholars and public intellectuals, both elite and popular arts practitioners, both private arts administrators and high-level government functionaries, to debate issues relevant to contemporary Nigerian culture testifies to CORA's credibility within the field and also to the viability and relevance of its programmes and activities.

If the Art Stampede became the signal programme of the CORA, its annual Lagos Book Fair will no doubt have – and indeed is already having – an even more fundamental effect on the Nigerian social and cultural landscape. Already in its 8th edition, the book fair was originally established to challenge the notion that the book industry and reading culture in Nigeria had collapsed in the devastating aftermath of the International Monetary Fund-imposed Structural Adjustment Programme of the 1980s. The enthusiasm that is generated around the book fair is indicative of the reinvigoration of local small-scale publishing and revitalised reading culture, as well as highlighting the incremental consolidation of the book industry at a time when it seemed increasingly unlikely or even impossible. The increasing participation of well-known African writers and literary critics in the book fairs, in some ways, provides opportunities, never before contemplated, of intra-continental networking among writers and publishers; and, equally importantly, enriches the local readership's familiarity with the lives, works and experiences of their favourite authors from around the continent. In this sense, CORA's Lagos Book Fair and ancillary activities remind us of the work of the Mbari Artists and Writers Club and *Transition* in the 1960s, particularly their effort to provide platforms for serious critical debate on African literature. The phenomenal expansion of the book fair clearly proves that cultural rejuvenation can be motivated by a small committed group of citizens and not necessarily through direct government sponsorship or the intervention of foreign agencies.

Another important element in CORA's work is the establishment of the Great Highlife Party, a monthly event co-organised with the O'Jez Nightclub, in Suru-Lere, a Lagos suburb.



Poster for the 8th Lagos Book and Art Festival



The party is a platform for reviving Highlife, the popular musical form prevalent in West and Central Africa during the mid-20th century. Highlife – which in some ways became the musical expression of African urban modernity but is also a product of the political and social transformations ushered in by the decolonisation process, the rise of new independent states and the spread of urban centres – constitutes an invaluable part of Africa's modern history. CORA's Great Highlife Party is a way of sustaining this transnational, modern African heritage and, in addition to supporting new artists, CORA campaigns for the rehabilitation of the older generation of popular Highlife musicians some of whom have for years lived in penury, their archives in danger of being completely lost. Its work with the legendary octogenarian Highlife maestro Fatai Rolling Dollar is particularly worthy of mention.

From its inception CORA recognised the value of keeping abreast of issues, debates and developments in the cultural sector, and it has done this effectively through its activist and public commentary organs: the Arthouse Forum, the Lagos Circle of Critics and Culture Working Committee. By promptly responding to and participating in discussions on matters affecting artists and their publics, CORA not only ensures the sustenance of critical debate, but also pushes for ideas, programmes and legislation that advance, while fighting against those that inhibit, the growth of contemporary culture.

That CORA never floundered in this mission through the dark days of the military dictatorships of the 1990s, and has continued to amplify the scope of its work since, is a testimony to the strength of the vision and steadfastness of its membership. And it is the development of these kinds of initiatives, at precisely the moment when such endeavours seem impossible, far-fetched or unfashionable, that has made CORA an indispensable part of the contemporary Nigerian cultural landscape. CORA demonstrates the possibility of creating the context for culture to thrive in a society faced with broken or nonexistent infrastructure, debilitating political and economic conditions and loss of faith in the role of arts and culture in a developing country.

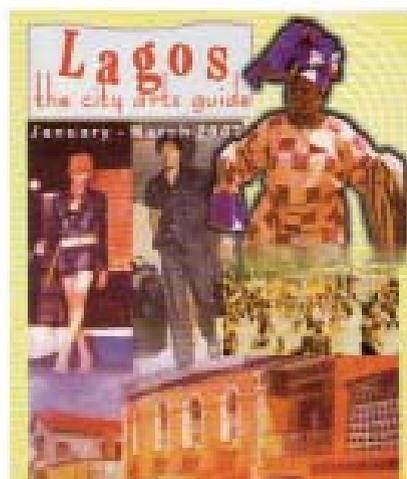
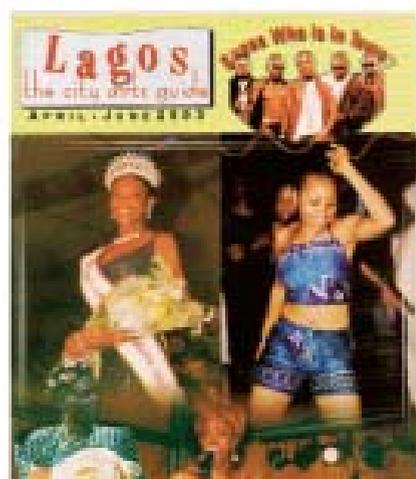
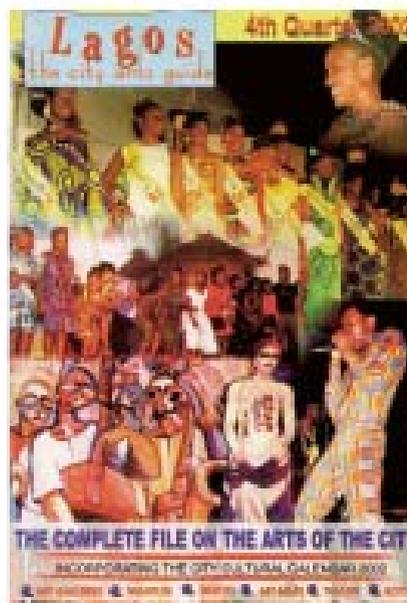
Indeed, the survival of CORA despite the challenging realities of contemporary Nigeria is a great achievement, more so because no other similar effort has lasted this long or had such widespread impact on the transaction and critical processes of the arts. The enormous burden of sustaining its work, often borne by its members through personal financial contributions, however, points to a chastening reality: that the battle for sustainable and thriving arts and culture has yet to be won, and until such a time when the Lagos Book Fair, for instance, ceases to depend largely on the personal funds of CORA members, the danger of regress remains. Indeed, for this very reason the Prince Claus Award becomes doubly important in the sense that the international recognition of CORA's work will hopefully draw more attention and encourage private and public sector organisations to support the group, while the award money will no doubt help realise some of the projects shelved for lack of funds.

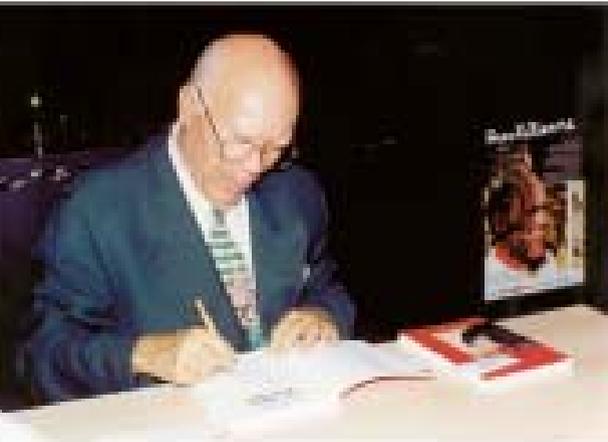
One of the criticisms of CORA has been its apparent inability to move its activities beyond Lagos. Given Nigeria's complex political and cultural landscape, this charge on the face of it has some merit. Yet, as the nation's cultural, financial and media capital, no other city qualifies as a base for a group primarily motivated by the need to lead and encourage a national dialogue on contemporary culture. My hope is that, with more resources at its disposal, CORA will be able to organise programmes in the north and east of the country. Indeed, its recent facilitation of the colloquium for the BOBTV Annual Film and TV Festival in Abuja, as well as its collaboration with the Ministry of Culture in promoting the annual National Festival of Arts and Culture, suggest that the group is ready to spread its influence beyond Lagos.

I congratulate my friends and colleagues who have steadfastly held on to the collective vision that inspired the formation of CORA and thank the Prince Claus Fund for recognising the group's work with this important award.

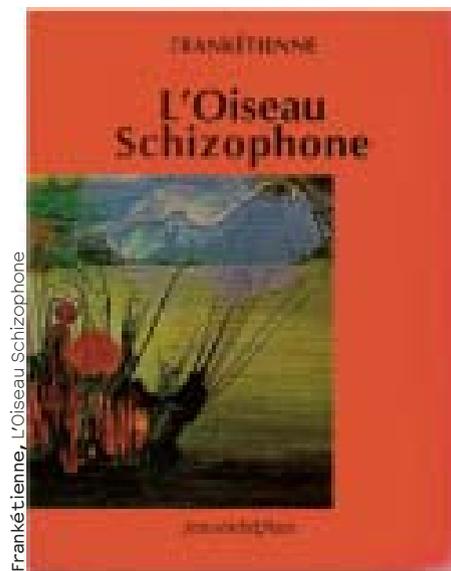


A puppeteer thrills his audience after a children's workshop on creating their own puppets at the Lagos Book and Art Festival

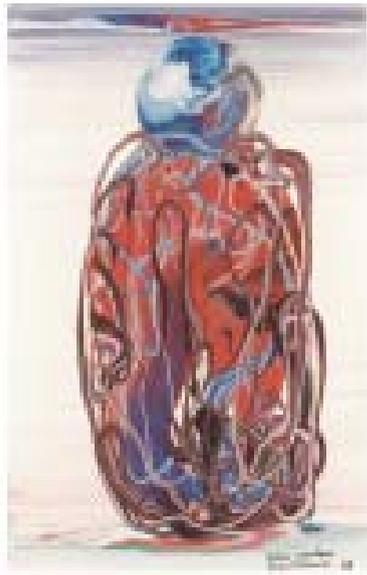




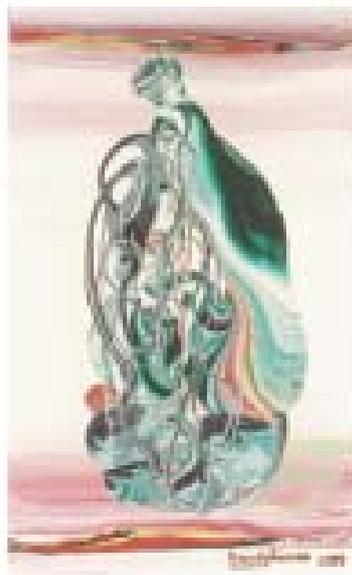
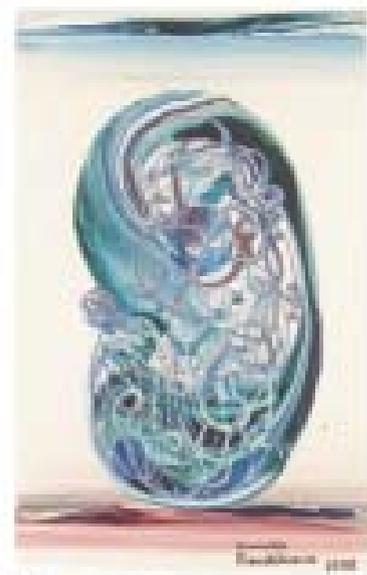
Frankétienne signing books



Frankétienne, L'Oiseau Schizophone



Paintings by Frankétienne



Frankétienne Between Dusk and Light

by Marcel Duret and Edwidge Danticat

Frankétienne, the greatest twentieth-century Creole-speaking writer, was born on 12 April 1936 in Haiti, in a rural area known as the Dry Gully. Although he comes from a family of modest means, he has had an exceptionally brilliant career and has become the most important creative spirit from Haiti ever.

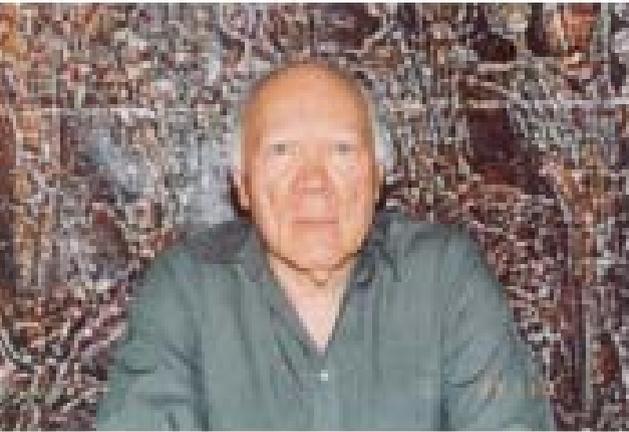
A poet, playwright, novelist, comedian, singer and philosopher, Frankétienne is certainly the most outstanding Haitian artist alive today. His vast oeuvre now includes over forty works published in French and Creole and thousands of pictures. He has devised an original aesthetic known as *Spiral*, involving notions of chaos, chance, unpredictability, virtuality, the unexpected and embodiments of the energy in vital phenomena, both in reality in general and in the creative process. The *Spiral* is the absolute structure that reproduces the infinite motion in the often mysterious and disconcerting diversity of life. Frankétienne has traced the importance and richness of this concept based on his personal reflections, his scholarly background and his lucid observations of his country: Haiti.

His personal reflections are nurtured by his atypical life experience in the impoverished Bel Air section of the capital. He used to roam run-down streets, alleys of ill repute and the narrow passageways that were home to notorious gangsters known at the time as *Iwijanboje* and noted for their outbursts against the tradition of repression. Perceived by their surroundings as veritable Zorro and Robin Hood-like heroes, they fascinated the young Frankétienne, who has confessed in several interviews that he might well have become a feared assassin.

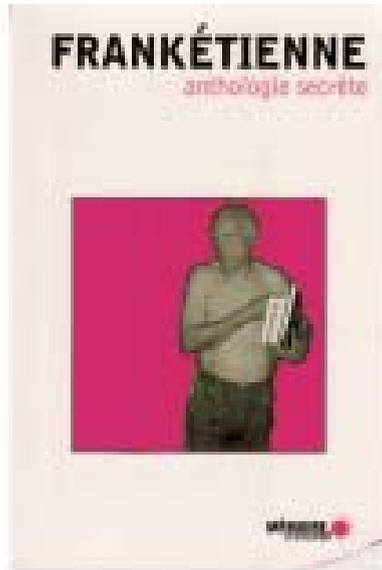
Coming from an exclusively Creole-speaking family and neighbourhood, he learned French at age six at the Petit Séminaire Collège St Martial and he has produced over thirty works in French, which are widely acclaimed among French speakers. He is also the author of the first modern novel in Creole, entitled *Dezafi*. He has produced over three thousand pictorial works and has written more than ten plays, of which the best known are *Pèlentèt*, *Bobomasouri* and *Kaselezo*.

A teacher of mathematics, physics, social studies and literature, Frankétienne has been sufficiently endowed intellectually to discover the importance of the *Spiral* and to turn it into a creative instrument. He lived exclusively in Haiti until he was 51, condemned to a type of domestic exile, and Haitian experiences were his main frame of reference, due to the continuous unrest over the course of history and chronic instability arising from a chaotic anarchy that became the main ingredient of his literary and visual work. Moreover, his important theatrical work has greatly promoted freedom of speech in Haiti.

Frankétienne's oeuvre is a dynamic exchange, a type of work in progress mingling reality with fiction, multi-dimensional images with verbal activity, lives of constant struggle, a fight with himself and against himself, between the innate and the acquired, between the violence of life and the art of violence, the quest for an equilibrium between a megalomaniac paranoia intent on destroying everything and the desire to recreate everything. Frankétienne is the incarnation of this power that is at the same time creative and destructive, and judiciously distributes the brightness and the obscurity, the wisdom and the insanity, and the dusk and the light that sustain Haiti. He bequeaths to us this matrix liable of bringing forth men and



Frankétienne



Frankétienne, Anthologie secrète

women suited for the combat against the forces from down below that dwell within us.

"[I am a] mere citizen of the universe, with skin that is inside out and my lack of melanin, my twenty-three pairs of chromosomes dancing a sunshine ballet, I still have the heart of a Negro, a glowing spirit, a festive sexuality and a spirit devoid of all suspicion in the absurd sieve of colours and the artificial separation of races," Frankétienne once said. "When I stop writing, it will be time for me to leave."

Enriching the dialectic, Frankétienne extends the limits from infinitesimal to infinitely vast, liberating imagination and expression of reality and of life. Life, according to Frankétienne, embodies energy across an infinite range. Haiti simply cannot be absent from his work, even though it is Haiti that impairs his aestheticism, as he often affirms. His work features an ongoing quest that sweeps him up in a whirlwind of ideas and transforms him constantly.

He is the non-conformist, the defiant, the rebel, the revolutionary, the *chen anraje* that society will never tame. Still, his intellectual integrity makes him appealing and endearing. His confidence and his optimism never fail to enchant us. He draws us out of our rut and has us follow unusual itineraries revolving around "variable axes" on "mobile planes".

In his own way, he appears to observe the law of the *lwas*, Haitian voodoo gods that make us insane or wise, or insane *and* wise at the same time. He proceeds from permutation to permutation, from extrapolation to extrapolation, from translation to transformation. We are free to follow him or to take leave when we see fit – and it is he who has said: "the work belongs to nobody; it belongs to everyone. All told, it appears as a project that everyone will carry out and transform, over the course of active readings that are never the same."

Throughout his colossal oeuvre, Frankétienne engages in a new rapport with the text and advances a new way of reading and of writing.



Frankétienne performing in Foukifoura, Théâtre international de langue française, Paris



Madeeha Gauhar

Creative Rebel With a Cause

by Asma Jahangir

Madeeha Gauhar is as unique as the form of communication she has selected to raise awareness, and she has been a consistent defender of freedom of expression especially through culture and art.

Boundless feelings, creativity and energy blend harmoniously to form make-believe images that herald an art form known as theatre. It is a powerful medium where a multitude of themes are explored and attitudes questioned. It is a celebration of the intellect – as Khalil Gibran put it: “All words are but crumbs that fall down from the feast of the mind” – and it is this highly versatile vein of artistic expression that consumes the life of Madeeha Gauhar. Theatre is her forte, and her theatre group – the roving Ajoka Theatre, through which she gives ideas close to her heart tangible expression – has produced some of the finest satire on political developments in the sub continent. The Ajoka Theatre is a collaboration of talented artists, with Madeeha and her well-known playwright husband Shahid Nadeem at the heart of all their activities.

Madeeha is one of those slightly controversial personalities that over the years has been assigned many faces. Some of the phrases that have been used to describe her have been: “She’s a little eccentric” or “She is an intellectual.” She is someone who has managed to pack an extraordinary amount of commendable activity into a short span of time.

Born and bred in Lahore, she appears to have been a bit of a rebel all along – probably the reason why she has been misunderstood quite often.

In the early years of her childhood, Madeeha suffered a setback – her father passed away while she was just a child. This tragedy matured Madeeha earlier than others of her age. She grew up under the supervision of a very dignified and exceptional person – her mother Khatija Gauhar, who fed the spirit of freedom to her children. This is perhaps one of the reasons for Madeeha’s complete lack of prejudices and her attitude of irreverence towards hypocritical piety. Sometimes a difficult person to negotiate with, Madeeha has remained consistent in her beliefs and actions, and even her detractors admire her work and her dedication to the world of theatre.

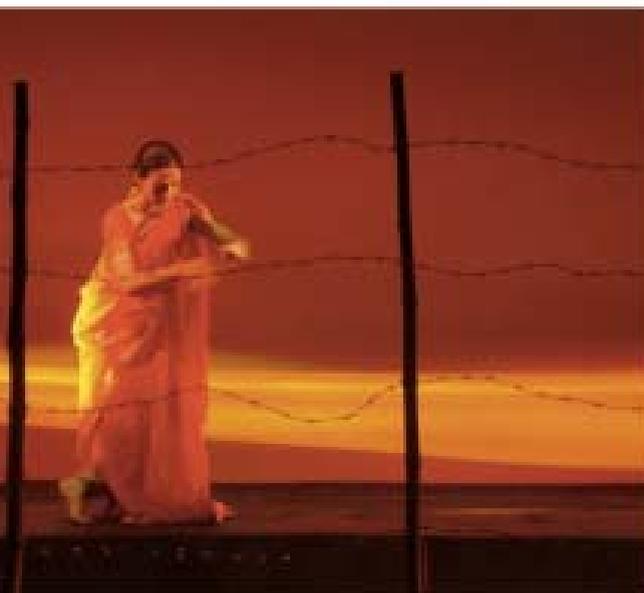
Her romance with acting started in college. Madeeha and her friends wrote a script, directed it and performed it to the delight of students at Kinnard College, Lahore. At the age of seventeen she made her debut on television. She was supported in her desires by her mother but under certain restrictions – any young woman would be required to observe “decent hours”. Gradually Madeeha broke the taboos to liberate herself and many others from such restrictions. Later in life, Madeeha confessed that this was a great learning experience for her.

Her dramatic pursuits progressed well. After she graduated from Kinnard College she joined Government College Lahore for a Masters course in English literature and here her talents really blossomed. The liberal atmosphere was an ideal breeding ground for an aspiring actor and she discovered a supportive environment for producing and writing plays. Madeeha recalls: “As our dramas were met with appreciation, I developed this new-found confidence and felt that I could accomplish much more.”

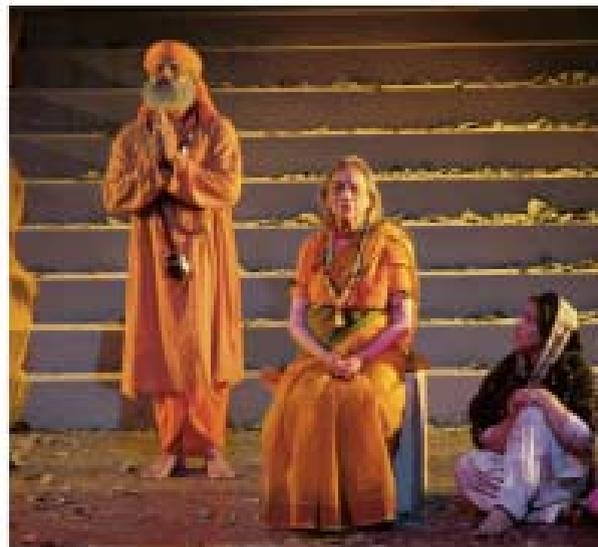
However, it was not all smooth sailing in the theatre department as increasingly she and her group of friends began to tackle controversial and explosive subjects. The college



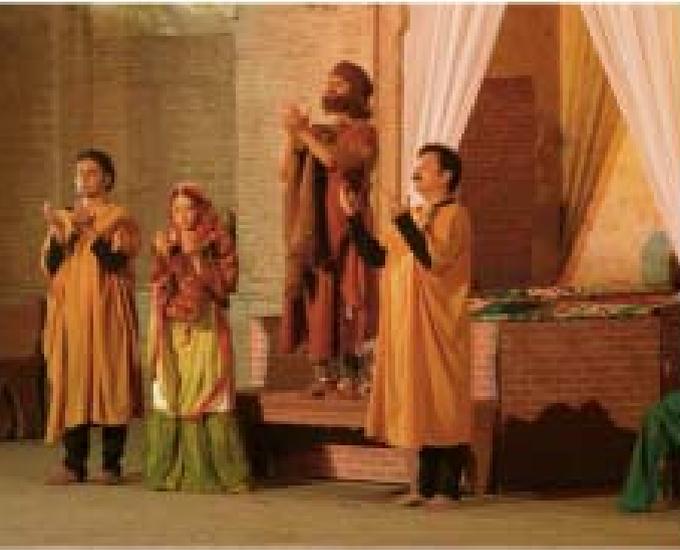
Madeeha Gauhar



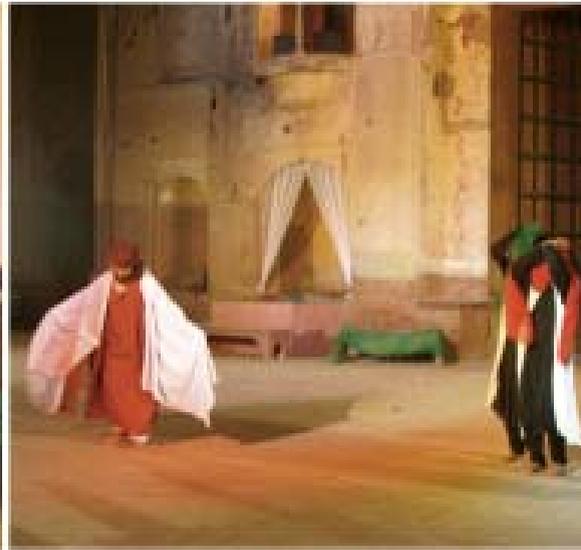
The play Shehr-I-Afsos being performed by the Ajoka Theatre



The play Bullah being performed by the Ajoka Theatre



The play Bullah being performed by the Ajoka Theatre



The play Bullah being performed by the Ajoka Theatre



Madeeha Gauhar

administration wanted them to stay clear of such subjects and repeatedly tried to ban the presentation of such plays. But by this time, Madeeha, armed with supreme determination, was no pushover for anyone. The rebel in her fought against the stagnation of traditional norms.

Once she acquired her Masters degree in English literature, Madeeha opted for government service and in the process of becoming a lecturer at a university she ended up getting posted to remote areas of the country. These were tough times but Madeeha learnt new lessons. She absorbed the diversity around her and in later years her depictions of rural Punjab in the work of her theatre made the scenes very real and relevant. She became a daughter of the soil.

In the following years Madeeha took up an opportunity to go abroad and study theatre. Her skills sharpened. And, on the domestic front, she married and had children. Parenting was another new role for her but she continued to work as hard as before and took the family into her world of theatre rather than drop her passion and commitment to this very strong medium of expression and action.

Madeeha Gauhar has directed many plays on human rights issues and through her performances she has been able to show how women continue to suffer imprisonment because of anti-women laws. In 1983 Madeeha was amongst the few women activists who challenged the Islamisation of Zia-ul-Haq. She was brutally attacked by the police and along with her colleagues was taken into custody. Later a number of women activists, including Madeeha, were arrested. Their few weeks in jail only encouraged others to mobilise a more effective campaign against discriminatory gender practices.

At the same time her performances have skilfully ridiculed extremist Islamic groups who often manage to indoctrinate people in the name of religion. Her plays have a clear political message and take into account the political motivation behind such acts of repression. She has taken this message to the doorsteps of ordinary people, who are the best audiences in recognising the factual portrayal of a society riddled with injustices.

The peace movement between India and Pakistan shares in and benefits from the Ajoka Theatre. Their performances have brought the civil society of both countries together and shown the commonality of their cultures. Madeeha has been in the forefront of this peace movement. She has insisted on lighting candles on the border of Pakistan and India.

Madeeha Gauhar continues to raise her voice for peace, justice and equality and to use her talent through theatre to promote a deeper commitment to democratic norms.

Al Kamandjâti

Turning Cultural Privileges into Cultural Rights

by Amira Hass

Musical talent is a natural gift – or, in more earthly terms – a privilege (reserved for the few), or simply a bit of good fortune. We, the unfortunate, who do not possess this privilege, are left to enjoy its fruits. And, yes, we have the right to envy the gifted. The musical talent of Ramzi Abu Redwan, who envisioned and founded Al Kamandjâti School, was discovered at a very advanced age. As a four-year old he was already busy selling newspapers to help support his family, living in the Al Am'ari refugee camp, a poor enclave inside the town of Al Bireh near Ramallah. He went on doing this until the age of sixteen. Not quite the setting for the early detection of musical talent, certainly not for a proper musical education. For musical education, too, is a privilege – but of a different kind. Not a natural gift of the privileged few, but a product of social and political conditions.

Hegemonic social classes – both economic and political – preserve their supremacy in every possible realm: knowledge, studies, aesthetics, space, pleasure, leisure, music, advancement. They do so through systems of control aiming to perpetuate their privilege in varying degrees of sophistication and subterfuge. Social privilege is a mutilated right, for it is granted to few, not to the public at large. Every human society maintains a primordial, democratic struggle to turn privileges into rights.

At the age of seventeen, Ramzi met a violin teacher at the home of a friend who knew him since he was a newspaper-selling urchin who was also throwing stones at military vehicles. It is no coincidence that the very same friend was a partner in one of the main projects dedicated to nurturing Palestinian cultural heritage: the Popular Art Centre that offers the public a wide variety of artistic activity. The teacher, usually residing in Jordan, came to teach at Bir Zeit University's music conservatory in Ramallah for a period of several months. He noticed Ramzi's attraction to music, and encouraged him to start studying. So what if you are seventeen years old? So what if you come from a refugee camp? He also provided the financial arrangements, enabling Ramzi to pursue his studies with his full talent, determination, creativity and the scholarships that he obtained.

Under Israeli occupation of the Palestinian territories – the West Bank and the Gaza Strip – the democratic struggle to turn privileges into rights is so much more difficult. Particularly for the last fifteen years – since Israel has been wielding the weapon of draconian restrictions of movement – the occupation has impoverished Palestinian society and its members and driven them to unprecedented low levels of subsistence. The occupation prevents three and a half million human beings from accessing space, studies, family life, their family orchards, the beach, the work place. When such fundamental rights are denied, the right to study music seems a luxury, forfeited *a priori*.

Still, Ramzi refused to regard music as a luxury or a privilege. While studying in France, he conceived the idea of creating a music school for Palestinian children, especially the poorer and more vulnerable. On the ground, the Second Intifada had already broken out. Here on vacation, wandering about his own small refugee camp, he was saddened to discover that children's drawings were all about tanks, bombs and *shaheeds*. He began to organise concerts for them. Then one day, amidst the drawings of tanks and *shaheeds*, someone had drawn a violin. What joy! What triumph!



Music workshop in Sabastia, August 2005, courtesy Al Kamandjâti



Learning to play the harp at Im Mushrayt, Ramallah, August 2005





Together with his French friends, he founded Al Kamandjāti (“The Violinist”) in France, in October 2002. “The main purpose of Al Kamandjāti Association,” the founders said, “is to create an environment where education and games are children’s principal concerns. Learning music is an escape valve to those children: the music schools offer them the chance to both discover their cultural heritage and open themselves to the outside world. In addition, they have a chance to explore their creative potential.”

The dream finally became reality in late August 2005, as the Kamandjāti School opened in Ramallah. It is no coincidence that the special building that houses the school in Ramallah Old City has been renovated by Riwaq, centre for architectural conservation, seated in Ramallah. The renovation of nearly ruined ancient stone buildings defies the occupation that is continuously attempting to erase the Palestinian past. But for the energetic collective of Riwaq this is not enough: having renovated scores of abandoned buildings, Riwaq passes them on to serve the community. Renovation here is a thrust for changing concepts, enhancing commitment and social engagement. Teaching that beauty should be made accessible to all, not limited exclusively to dignitaries and the rich.

With 300 students who are now reached by the teachers at the school in Ramallah and at various refugee camps throughout the West Bank, and with endless plans for expansion, Al Kamandjāti embodies two ongoing popular democratic struggles: the struggle against the Israeli occupation that aims to crush social webs and any hope for the future, and the struggle against the sub-culture of privilege, that is, the struggle for the right of the poor to study music, to learn to enjoy music, to make music.

Making music, Qalandiah, August 2005





Michael Mel giving a speech on the occasion of the 10th anniversary of the Prince Claus Fund on 6 September 2006, in the Rolzaal, The Hague



Michael Mel Bridge Between Two Worlds

by Caroline Turner

“I was born into a particular community,” Dr Michael Mel has written, “and while being in it I learnt the language and acquired particular ways of behaviour and conduct. In time I have had to ... learn to live and work with other people from other communities.” Articulating new visions of relations between plural and different cultures relates in an important way to what Michael Mel has called “the idea of emancipation from previous injustices towards a sense of freedom and liberation – the journey to turning the world upside down.” It is a journey in which, sadly, he will no longer be accompanied by his courageous wife Anna, who died tragically from cancer early in 2006. But nobody could have realised more fully that idea in their art and that journey in their life.

Michael Mel was born a member of the Mogeï tribe of the Hagen area in the Highlands of Papua New Guinea. He was, as he himself has indicated, born into two worlds: he was both ‘Mek’ from the Mogeï tribe, who learned their ancient culture and traditional ways of seeing the world as a child, and ‘Michael’ who went to Christian schools in Papua New Guinea and then to University in Australia, where he achieved a PhD in Drama and Performance from the Flinders University of South Australia. His whole life has been dedicated to the study, research, teaching and practice of Melanesian culture both in Papua New Guinea and elsewhere in the Pacific, working with people whose lives have been transformed in a few generations, as one commentator put it, “from the stone age to the jet age”. He has in his personal life gained international recognition as performance artist, thinker, writer, university lecturer, curator, mentor and teacher. In his position as Head of the Expressive Arts and Religious Education Department at the University of Goroka in Papua New Guinea, lecturing in art education and Melanesian cultural studies, he has been a mentor to his students. As an international curator he has given many opportunities to younger artists, and as a writer and artist he has been a ‘bridge’ between Papua New Guinea culture and the world. In these roles he has made a major difference in a country ravaged by natural disasters, subject to rampant capitalist exploitation, vexed with endemic political instability, divided by tribal rivalries and some 715 indigenous languages, and suffering from 85 per cent urban unemployment, a literacy rate of 65 per cent and with 37 per cent of the population living below the poverty line. Yet Michael Mel’s message is that Papua New Guinea culture should not be seen only in terms of cultural loss, or worse, annihilation: that it is a vital and living culture, drawing from traditions where art and life have no separation, and that there is much the world can learn from indigenous knowledge and indigenous cultures.

As an artist Michael Mel has an extraordinary ability to communicate with audiences in many countries, to move, to inspire and to be positive about the ability of human beings to work together to create a better world. His art thus connects to human rights. He achieved international artistic distinction with his performances/installations such as his presentation at the Second Asia-Pacific Triennial of Contemporary Art in Brisbane in 1996, where he invited the audience to “touch a native”. Wearing the regalia, paint and striking headdresses of the Highlands of Papua New Guinea, made from the feathers of birds such as the eagle and bird of paradise, Michael Mel and his wife Anna, “stood enticingly behind a large wooden frame”, as Senior Curator (Indigenous) at the National Museum of Australia Margo Neale described



A young participant joins Michael Mel in the performance of *I Iamb Nai?* Kundulilimoliga Pombrai? (Who is this person? Black or white?)
Photo: Tony Gwyn-Jones

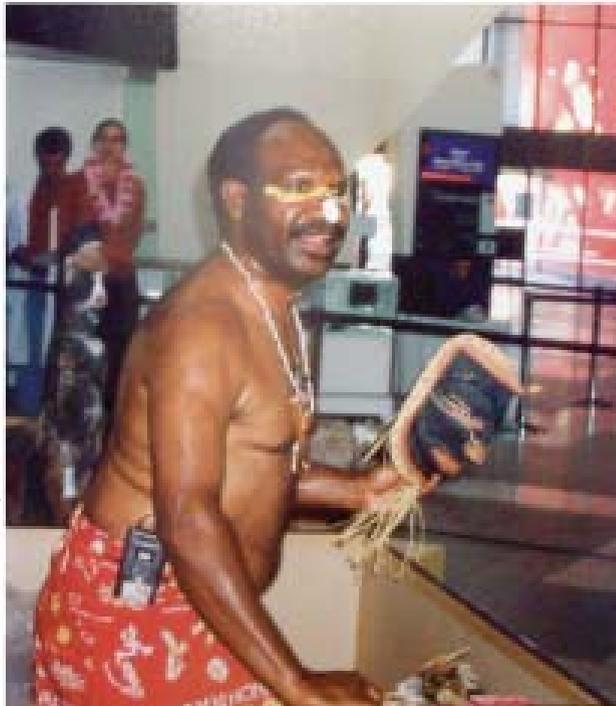




Performance of *Ii Iamb Nai? Kundulil molga Pombrai? (Who is this person? Black or White?)* by Michael Mel with participants at a conference in October 2005
 Photo: Tony Gwyn-Jones



Michael Mel performing *Ii Iamb Nai? Kundulil molga Pombrai? (Who is this person? Black or White?)* at the NMA in July 2003
 Photo: courtesy of the NMA Media Liaison Staff



the performance. Michael invited the audience: “Come ladies and gentlemen to the world of the native. Located here for all to see. Framed and Captured.” The point is that the term ‘native’ does not exist in the language of the colonised: the idea of ‘native’, as Neale observed, “is a construction that can only happen in relation to a colonising gaze, a gaze which from the native’s perspective is of the ‘other’ and from the coloniser, a gaze upon the other”. And it was the essence of the performance that it confronted participating members of the audience with a disturbing experience of complicity. It was a demonstration of what Neale termed “the Mels’ signature style”, namely, “confronting performances involving high levels of audience participation with compelling and illuminating messages about how the west constructs a fixed image of the Pacific native”. Michael Mel has stated that he wanted audiences also to be enriched through sharing knowledge and to understand that Papua New Guinea culture is about communication, personal actions, processes of negotiation and empowerment and an art which can “change people”.

The Pacific desperately needs teachers, artists and advocates like Michael Mel with his commitment to his own people and to humanity. The essential issue for him is, of course, cultural survival and affirmation, which he has defined as having to do “with a whole range of issues in relation to culture and cultural activities. Quite often in European and other collections, objects have been celebrated in terms of lineal time. In my perspective, in order to celebrate objects these have to be given a context, a history, a language, an aesthetic, a story and a place.” It is a philosophy that he has expounded in his performances and public statements with total assurance, clarity and effectiveness. Michael Mel is no doubt fortunate in being endowed with striking looks and physique, a splendidly resonant voice, natural eloquence, an engaging and compelling personality and a wonderful sense of humour. His manner conveys the ideal diplomatic effect of calm, courteous and genial authority. He frequently uses humour to achieve a serious message. What is not so easily revealed is the nature of his work: idealistic and humanist. He also possesses the supreme virtue of courage: courage to commit his life to helping his people preserve their past, survive and enrich the present and build new futures.

The historian C.L.R. James wrote that “the great artist is the product of a long and deeply rooted national tradition ... He appears at a moment of transition in national life with results which are recognised as having significance for the whole civilised world.” There is no question that Michael Mel’s art and philosophy are the product of the long and deeply rooted traditions of his people, nor that Papua New Guinea is undergoing a protracted and extremely arduous period of cultural change. It is also a period in which, in Mel’s own words, “indigenous languages, knowledge and ways of life have been put on the path of imperceptible erasure.” But art can be an essential way of negotiating such change.

Michael Mel has demonstrated in every way – in intellectual and artistic commitment and in personal leadership – his perhaps unique capacity to represent Papua New Guinea on the world scene in its journey of “emancipation from previous injustices”, a journey “to turning the world upside down”.

National Museum of Mali A Site with a Special Radiance

by Germain Viatte

While climbing the hill overlooking the National Museum of Mali at Bamako, one takes in all the attributes of this site, as well as the fluid geometry inspired by the buildings where so many forces converge. After twenty years of preliminary dynamics, the museum opened an additional wing in 2003. This expansion has enabled it to become the most sophisticated and vibrant cultural instrument in sub-Saharan Africa. As with the extensions to the previous buildings in 1981, the architects were J.-L. Pivin, P. Martin and M. Soumaré. Appearing both contemporary and reminiscent of regional traditions, the new wing meets international museographic standards and accommodates treasures from the past as well as state-of-the-art creations in its large exhibition hall. The site is spacious and well organised, comprising a large, elevated service area, a café, restaurant and a shop, and convenient conservation and research areas, forming a pleasant mix of rooms designed for imparting knowledge and exhibiting works of art.

I recall the excitement surrounding the grand opening on 11 October 2003. At the festive and impressive celebration, those present included the President of the Republic of Mali, the Aga Khan and the representative of the European Union, which had provided funding that made all the difference. A local poet sang the President's praises and eulogised the exceptional event; the Minister of Culture, the filmmaker Cheick Oumar Sissoko, and the Museum Director Samuel Sidibé related the efforts, the achievements and the prospects for the future. The brilliant and joyful crowd of invited guests brought the street back into the museum.

The collections gathered in the National Museum of Mali highlight two avenues of scientific and educational activities. They feature the country's splendid ancient history, the radiance of the great empires and the wealth of its traditional cultures. The museum's objectives are to raise public awareness of this heritage and to fight the looting and trafficking, as well as to recover several of the items taken, thanks primarily to the vigilance of customs officers. The presentation of the objects within the museum spaces is tailored to illustrate the different dimensions, rituals, symbols and aesthetic qualities of the traditions of the brotherhoods and associations that are in danger but still exist. A third orientation concerns textile art and reveals the continuity between the earliest traces of this art (11th and 12th centuries) and the admirable creativity of weavers and stylists today. This modern textile art was also manifested in the brightly coloured elegance of the visitors and in the dazzling fashion show at the opening ceremony for the new wing of the museum. Samuel Sidibé has in fact proven that museum initiatives stimulate contemporary creativity in all the fields of the arts. Here, like everywhere else, culture is supported by economic activity catalysed by mobilising events, educational workshops, quality selections in the shop and varied exhibitions, such as these "contemporary visions", which, within a few months of the opening, attracted artists from various countries in Africa.

The National Museum of Mali has raised its profile, since the memorable travelling exhibition 'Valleys of the Niger' (1993), by promoting public, scientific and documentary endeavours, by helping to train museum professionals and by designing an institution receptive to dynamic creation from all over the continent.

Succeeding Alpha Omar Konaré, Samuel Sidibé directs and promotes the institution under



Samuel Sidibé, Director of the National Museum of Mali



Staff of the National Museum of Mali



Entrance of the National Museum of Mali



Exterior of the permanent exhibition space at the National Museum of Mali



Part of a bed, Permanent Collection, National Museum of Mali



Terracotta (Thial), Permanent Collection, National Museum of Mali





N'Domo mask (Bamanan), Permanent Collection, National Museum of Mali



Komo mask (Bamanan), Permanent Collection, National Museum of Mali



Boli (Bamanan), Permanent Collection, National Museum of Mali



Poro mask (Senoufo), Permanent Collection, National Museum of Mali



Terracotta (Thial), Permanent Collection, National Museum of Mali



Jomogoni figure (Bamanan), Permanent Collection, National Museum of Mali

his aegis. Rather than trying to emulate the large, international institutions, which he knows well and with which he carries out joint projects, Samuel Sidibé aims to reconcile the actual needs of the highly diverse population in his city and the economic and patrimonial exigencies of his country. This has meant continuing daily operations, despite severe budget deficits, in the multiple endeavours of the museum: acquisitions, exhibitions, educational activities and cultural enrichment. At times, such as on the eve of major events, the pace becomes frenzied and Samuel Sidibé meets all the demands thanks to his calmness, kindness, good humour and determination arising from extraordinary energy. He manages to unearth the means, remain in step, serve the professional needs of his counterparts and consider the diversity of the visitors. He has also introduced the technologies required, such as the documentary system, which is an instrument of the patrimonial knowledge and vigilance that he has introduced throughout Africa, and which will one day connect all the databases of specialised museums worldwide.

I observed Samuel Sidibé at a seminar in late February 2000, which was convened in Timbuktu and drew eminent individuals from all walks of life and disciplines. He is perfectly at ease and welcomes dialogue but is a man of few words. He supports the slow and painstaking work of the archaeologists who work with him and appreciates suggestions from participants. He condemns and has little patience with the laxity of the local museum shop that sold off Neolithic finds dotting the desert surface. The role of the National Museum he directs is, in fact, particularly difficult in a poor country pressured by local and international tourist and art trades. The country's archaeological inventory, in which he participated alongside French, Dutch and British missions, demonstrated the extraordinary wealth of its territory through testimonies of the ancient and magnificent civilisations. The project obviously requires a long-term commitment, while other urgent needs include preventing and flushing out looting by negotiating restitutions and by monitoring trafficking. Likewise, the population needs to be made aware of the insidious depletion of the more recent vernacular cultures, of the importance of preserving both material and immaterial traces and of conveying their spirit and promoting their vitality. These are fundamental exigencies amid the changes that are occurring so rapidly.

The work accomplished at the National Museum of Mali attests to the tremendous courage, perseverance and accomplishments of the entire African community of professionals of patrimony. It emphasises the need to respect this at times superhuman effort and to be alert to it, as well as the need to contribute to it and to encourage the desire to devise the modalities of proposals that correspond both with the traditions and with the current and future needs of the population. I am convinced that tomorrow's museums everywhere will be able to serve their purpose and evolve only if, with regard to their respective contributions, they continue to pursue partnerships and exchanges that are made possible thanks to an institution, such as the National Museum of Mali, which brings them to life.

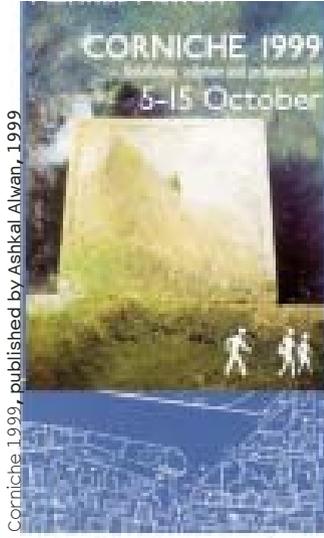
Translated from French by Lee Mitzman.



Christine Tohme
Photo: Roy Samaha



Opening of HomeWorks III, Beirut, November 2005
Photo: Houssam Mchatemch



Corniche 1999, published by Ashkal Alwan, 1999



HomeWorks: A Forum on Cultural Practices in the Region,
published by Ashkal Alwan, 2003



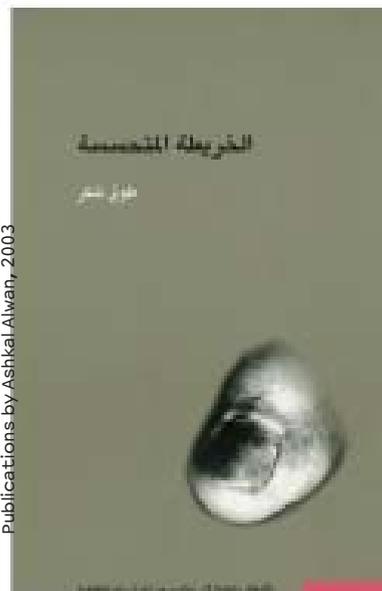
HomeWorks II: A Forum on Cultural Practices,
published by Ashkal Alwan, 2003



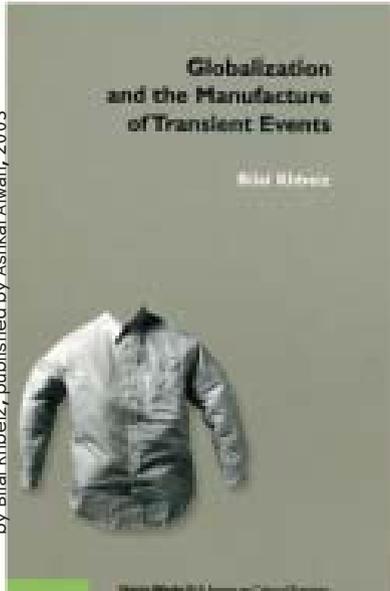
HomeWorks III: A Forum on Cultural Practices,
published by Ashkal Alwan, 2003



Publications by Ashkal Alwan, 2003



'Globalization and the Manufacture of Transient Events'
by Bilal Khebeiz, published by Ashkal Alwan, 2003



Christine Tohme A Difficult Path where Critical and Experimental Artistic Practices are at Stake

by Catherine David

The artists and authors that some have been quick to label as the 'new Lebanese scene' have recently received excellent reviews in magazines and from international programmers; these come with the ambiguities and misunderstandings arising from the beginning of 'acknowledgement' that while enthusiastic reflects a vested interest as well.

The tastes of a global market eager for novelties but with little sensitivity toward idiosyncrasies that cannot be related immediately and without exception to dominant symbolic representations and exchanges, in which the aesthetic qualities of stereotypes are rejected (about Islam, terrorism etc.), have clearly simplified and restricted the significant, formal choices. Nor should we be surprised that ideological and commercial interests lead to images and discourse, which through glossy magazines and cloned biennials, fantasize about a Middle East and more generally a miraculously peaceful, polished Arab world, leaving more complex or disconcerting expressions in a twilight zone.

Shifting the responsibility for these diversions to the cultural agents (Pascale Feghali and Elias Khoury at the Grand Théâtre in Beirut and the Arab Image Foundation and others for the Ayloul Festival), who have made concerted efforts without counting these last fifteen years following the civil war to open and impose a multi-faceted cultural space, when several forces were supporting programmed amnesia and distraction. The war in July, in which civilians were subject to violence and systematic destruction, radicalised both the commitments and the stakes of the cultural project that originated in the 1990s.

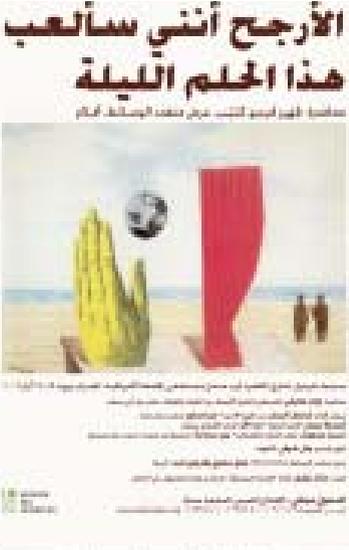
The actions of Christine Tohme seem to figure in this context, as they relate directly to the hopes and ambitions of an entire generation that no longer has the time to wait. Over coffee between two shows or lectures, in a car seeking out the different spots of Homeworks, at the offices of Ashkal Alwan or late in the evening at a Hamra bar in Beirut, as well as in Barcelona, Rotterdam or Oxford, ample opportunities have surfaced in recent years for brief exchanges and in-depth discussions, as well as for shared enthusiasm and more conflicting judgements. This continued until that horrible summer, when, with nearly all artists and others, she stayed at her station, producing testimonies and commentaries*, retaining a lucidity through thick and thin that only the insane could believe has become customary.

The war has stopped, but the sense of urgency has persisted, and the project is undoubtedly more necessary today than ever in open regional and Lebanese culture and should not be transformed into a showcase for a pseudo-democratic project imposed from outside (and to which some of the trends mentioned above relate directly). This appears to be the narrow, difficult path that Christine Tohme and those accompanying her have taken, driven by conviction and momentum, as well as by the requisite exigency and resolve, so that the various collaborative efforts and assistance requested do not distort the general perspective. The actual purpose of the project is to take a pragmatic approach to various institutional shortcomings (absence of public collections of modern and contemporary art, absence or scarcity of museums and public or private exhibition spaces, little or no public funding) and ongoing problems (no public forum for critical debate, little practical or theoretical training, few regional or international cultural

Poster for Hamra Street Project



Poster by Ashkal Alwan



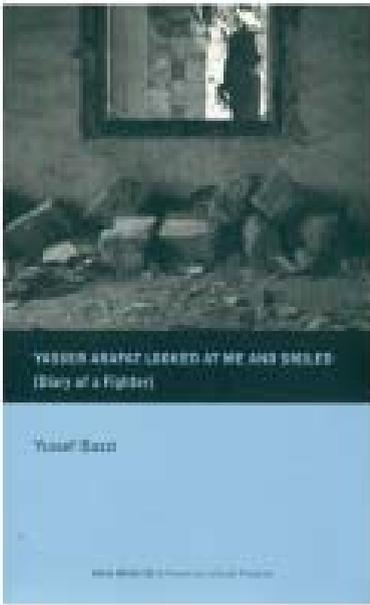
Reading, Rewriting Poe's The Oval Portrait – in Your Dreams by Jalal Toufic, published in Arabic by Ashkal Alwan



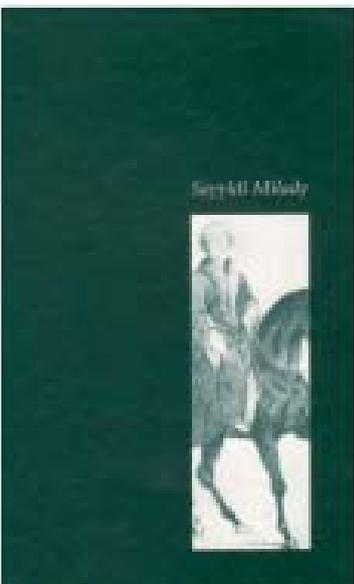
Burning in the Past, Tense by Suhail Shadoud, published in Arabic by Ashkal Alwan, 2005



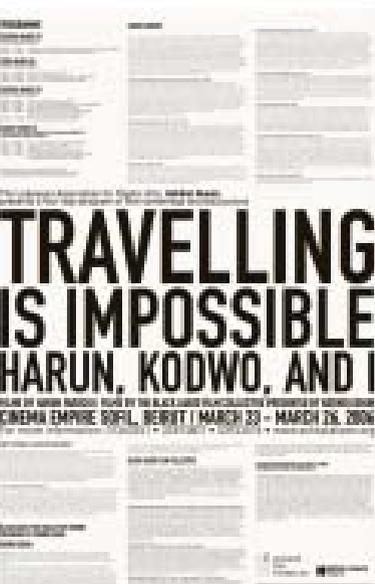
Yasser Arafat Looked at Me and Smiled (Diary of a Fighter) by Yusef Bazzi, published by Ashkal Alwan, 2005



Sayyraf Millady by Nadine Touma, published by Ashkal Alwan 2004



Poster for Travelling is Impossible by Ashkal Alwan 2006



Arabic Poster for Travelling is Impossible by Ashkal Alwan 2006



exchanges), which are also specific to Lebanese culture, society and politics and – with some nuances – that of the region in general. The aim is not to be deluded by miracle cures parachuting in institutions and formats (e.g. a museum of modern art or a turnkey biennial) applied elsewhere in the region. The objective was not to promote a generation of artists immediately but to embark on a slow and lasting consolidation of local, regional and international platforms, where works and ideas circulate and interact.

At a time when several ideological and commercial powers seek to dramatise culture, critical and experimental artistic practices are at stake, as well as a formal and discursive production that might further understanding and questioning of image representations and strategies that are subjects of conflict in the region. What has made Beirut such a dynamic cultural laboratory (for the region and beyond) is undoubtedly the outcome of a perception of and a need for culture as an experience, debate and project.

Ashkal Alwan and Homeworks are admittedly still fragile spheres, and quite a few social and political limits could neutralise the efforts launched in recent years. Overly restrained audiences, the persistence of very pronounced schisms between various groups in and different sections of the city are other obstacles. Few cultural projects today, however, confront conflicting discourses, systems of political representation and visual strategies that determine life and death among humans under the extremely difficult circumstances that have become a way of life for large groups of people today, if we accept that the world stretches beyond the European coastline.

*The war scenes recorded by Mohammed Soueid, Ziad Antar, Ghassan Salhab and Waël Nouredine are now being edited and will be presented in Beirut, with several other videos produced in July, in the spring of 2007 during the event *July Crisis 2006*.

Translated from French by Lee Mitzman.

Rapport du Comité des Prix Prince Claus 2006

Les Prix Prince Claus

Depuis sa fondation en 1996, l'une des principales activités de la Fondation Prince Claus a été de faire connaître et de rendre hommage à des personnes, des groupes, des organisations ou des institutions de grand mérite, travaillant dans le domaine de la culture et du développement en Asie, en Afrique, en Amérique latine et aux Caraïbes. Les Prix Prince Claus, qui sont présentés chaque année en décembre aux Pays-Bas mettent en avant et récompensent des contributions importantes à la culture et au développement dans les domaines d'intérêt de la Fondation Prince Claus. Le Grand Prix de 100 000 euros est décerné au lauréat lors d'une cérémonie en présence de membres de la famille royale et devant un public de 400 invités des Pays-Bas et de l'étranger. Dix autres lauréats reçoivent un prix de 25 000 euros chacun des mains de l'ambassadeur des Pays-Bas dans leurs pays respectifs.

Procédure

Pour préparer la sélection des lauréats, la Fondation Prince Claus contacte un groupe toujours différent de spécialistes travaillant dans les domaines correspondant à la mission de culture et de développement de la fondation, mais aussi des collègues et des partenaires de l'organisation, et leur demande de proposer des candidats. Il leur est aussi demandé de commenter les propositions des autres spécialistes. Les propositions pour les Prix 2006 ont été soumises au Bureau de la fondation en février 2006 et des conseillers du réseau de la fondation ont été sollicités pour un second avis. Lors d'une première réunion les 9 et 10 mars, le Comité des Prix Prince Claus 2006 a examiné les 48 nominations reçues et étudiées par le Bureau. Vingt candidats potentiels ont été alors sélectionnés. Après une étude plus approfondie de cette seconde liste, le Comité s'est retrouvé le 27 mai pour dresser la liste définitive des 11 lauréats des Prix Prince Claus 2006.

Critères et considérations

Les Prix Prince Claus sont décernés à des artistes et des intellectuels pour des réalisations exceptionnelles dans le domaine de la culture et du développement. Ces prix sont attribués à des personnes, des groupes et des organismes partout dans le monde, mais plus particulièrement en Afrique, en Asie, en Amérique latine et dans les Caraïbes.

La qualité du travail des lauréats est une condition sine qua non pour recevoir un prix Prince Claus. Cette qualité est évaluée dans le contexte professionnel et personnel du candidat. Les répercussions positives du travail du lauréat dans le domaine culturel et social pris dans un sens large constituent un autre facteur décisif. La fondation accorde également une grande importance à la construction de liens et d'interactions entre les cultures, et à la création de dénominateurs communs entre les différentes cultures ou courants culturels.

Les Prix Prince Claus récompensent des qualités artistiques et intellectuelles présentant un grand intérêt dans le monde d'aujourd'hui. L'objectif de ces prix est de soutenir les expériences, de reconnaître l'audace et la ténacité, de légitimer le travail accompli, d'en accroître les répercussions et de permettre aux lauréats d'être une source d'inspiration pour d'autres.

Programme

La Fondation Prince Claus entretient une vision très large de la notion de culture. Cette approche englobe toutes les disciplines intellectuelles et artistiques. Elle comprend ainsi également la transmission de culture, les réalisations dans le domaine de l'éducation, des médias et des arts appliqués. Elle s'intéresse aussi au sport, à la science et à la technologie qui ont des incidences dans le domaine de la culture. L'interculturalité occupe une place de premier plan dans les préoccupations de la fondation. Celle-ci manifeste aussi un grand intérêt pour les vocabulaires et les langages populaires qui se transforment en un langage universel reliant les différentes cultures. Parmi la multiplicité des initiatives culturelles à travers le monde, la fondation recherche l'innovation et l'expérimentation. La fondation accueille les propositions venues de tous les domaines culturels et de toutes les zones de potentiel. Elle maintient son intérêt pour les thèmes des années passées, comme la « Création d'espaces de liberté » qui traite de la manière dont les artistes et les intellectuels trouvent des méthodes pour exprimer des visions contestataires. La Fondation Prince Claus s'efforce de protéger et d'encourager la culture là où elle est menacée. Elle continue aussi à s'intéresser aux « zones de silence ». Les contacts avec ces régions sont limités car la fondation n'a que très peu accès aux plateformes d'échanges par où passent les communications.

Attention particulière en 2006 : le 10e anniversaire de la Fondation Prince Claus

L'année 2006 marque le 10^e anniversaire de la Fondation Prince Claus. Le travail et la philosophie de la fondation sont au centre de cette célébration avec une attention particulière pour tous les thèmes des années précédentes (de 1997 à 2005) et pour la relation entre culture et développement.

Le Grand Prix Prince Claus 2006

Reza Abedini Iran

Reza Abedini (né en 1967 à Téhéran) est un pionnier dans le domaine du design graphique contemporain. Il vit et travaille en Iran. Dans un style à la fois puissant et sophistiqué qui intègre admirablement et avec une grande liberté la calligraphie musulmane, il crée de belles images porteuses d'un message culturel fort. Sa passion pour le design graphique – en particulier la typographie et les caractères persans – l'a conduit à associer littérature et esthétique, à la recherche d'un langage visuel original qui reflète les sensibilités poétiques persanes.

Professeur de design graphique et de culture visuelle à l'université de Téhéran, Abedini rapproche les générations en mettant en évidence les rapports entre tradition visuelle et identité moderne. Il encourage la recherche sur l'histoire riche et diverse de l'art persan, et soutient le développement de nouveaux talents chez les jeunes générations. Sa récente publication « New Visual Culture of Modern Iran » traite de l'évolution du design et attire l'attention sur le travail de divers jeunes artistes. Il travaille avec des auteurs passionnés créant des œuvres d'art d'une grande originalité où le contenu du texte et le design sont parfaitement complémentaires (il a réalisé notamment une œuvre en collaboration avec le satiriste Ebrahim Nabavi, lauréat des Prix Prince Claus 2005).

Le Grand Prix Prince Claus récompense les qualités exceptionnelles du design graphique de Reza Abedini et sa compétence en tant qu'individu à adapter un savoir collectif, à le

renouveler et à lui donner une résonance contemporaine. Ce prix souligne la richesse et la diversité de la culture iranienne – à la fois ancienne et contemporaine – et sur l'importance du design graphique comme moyen de communication au niveau mondial. Il met en évidence la tradition et le rôle d'un design graphique radical, à la fois dans le pays du lauréat et partout dans le monde.

Les lauréats des dix Prix Prince Claus 2006

Lida Abdul Afghanistan

Lida Abdul a été choisie comme lauréate d'un des Prix Prince Claus 2006 pour la qualité des images et du langage poétique de ses œuvres visuelles. Son travail est l'expression d'une culture afghane contemporaine vue dans une perspective féminine centrée sur la reconstruction dans une période d'après-guerre.

Née à Kaboul en 1973, Lida Abdul a dû fuir son pays et vivre pendant cinq ans dans des centres de réfugiés avant de partir pour les États-Unis où elle a étudié les arts plastiques. L'artiste se sert de médiums divers, notamment la vidéo, le cinéma, la photo, les installations et les performances live pour explorer et visualiser une grande problématique mondiale, la question du « chez soi » et de l'identité. Dans son travail, elle crée des espaces de questionnement sur l'identité héritée ou acquise, s'intéresse aux ravages causés par la guerre, aux transformations et à la capacité des individus et des sociétés à rebondir. Enfin elle donne aux récits et aux actes de résistance passés sous silence l'occasion de se faire entendre.

Utilisant la réalité des conflits actuels dans « My City has No Monuments », dans la série « Nomadic House » ou encore dans « Painting the Ruins of Kabul », elle crée des images tout à fait inattendues. Dans son œuvre intitulée « White House », elle nous montre les ruines d'un village bombardé au milieu d'un paysage aride. Nous suivons une femme occupée à blanchir tout ce qui n'a pas été détruit au moyen d'un pot de peinture et d'une brosse. C'est le « J'accuse » de l'artiste, la création d'un paysage coupable où les ruines recouvertes d'un blanc de nacre hurlent une mise en accusation pathétique: Arrêtez les destructions absurdes et le massacre des peuples et de leurs cultures!

Lida Abdul combine des qualités artistiques exceptionnelles avec une prise de position sociale et politique très marquée. Artiste reconnue en Afghanistan comme à l'étranger, elle a été sélectionnée pour représenter son pays à la Biennale de Venise en 2005. Elle expose et enseigne à Kaboul. Elle collabore également à une anthologie réunissant des écrits d'Afghanistan ou relatifs à ce pays. Ce prix rend hommage aux qualités artistiques et à la courageuse créativité de Lida Abdul. Il souligne l'importance de la culture et fait valoir la voix des femmes dans le contexte de reconstruction de l'après-guerre.

Erna Brodber Jamaïque

Historienne de la culture, militante sociale, universitaire et écrivaine, Erna Brodber (née en 1940 à Woodside) effectue des recherches pionnières sur les récits de la tradition orale dans son pays. Elle est devenue un personnage incontournable de la littérature jamaïcaine et caribéenne. Elle combine une approche universitaire (basée sur des faits historiques) et des œuvres de fiction. Son premier roman « Jane and Louisa Will Soon Come Home » a été salué avec enthousiasme pour sa structure expérimentale et ses pénétrantes observations. Il traite de la nature de la vie villageoise et en particulier de la lutte des femmes aux prises avec l'héritage du passé et les réalités contemporaines. C'est un roman révolutionnaire sur le plan de la formation de l'identité individuelle et collective.

Ses œuvres font entrer les langues « du pays » dans la littérature mondiale. Elles mettent en avant l'élément africain présent dans l'identité caribéenne ainsi que le pouvoir de la mémoire culturelle. Pour Erna Brodber, la conscience spirituelle collective et l'interdépendance de l'esprit, de la raison et de la matière dans l'expérience humaine sont des éléments d'une importance essentielle, en particulier dans son roman « Myal ». La prise de conscience de la nécessité d'un ressourcement spirituel est fondamentale pour l'écrivain dans le contexte post-colonial.

Erna Brodber jouit d'une grande réputation au niveau international. Elle donne des conférences sur des questions telles que la conscience des noirs, l'émancipation, la pensée féministe post-coloniale et l'héritage des écrivains noirs. Elle a reçu du gouvernement jamaïcain le prestigieux Grand Prix Musgrave pour la littérature et l'orature.

Femme écrivain, organisatrice locale, intellectuelle, Erna Brodber attire des foules énormes lors de ses présentations. C'est une inspiratrice qui fait entendre la voix des femmes dans une « zone de silence ». Ce prix Prince Claus attribué pour la première fois en Jamaïque rend hommage aux réalisations exceptionnelles d'Erna Brodber et aux répercussions sociales de son travail dans le domaine de la culture et de l'identité.

Henry Chakava Kenya

Henry Chakava (né en 1946 à Vokoli) est un éditeur novateur, courageux et entreprenant qui consacre sa vie au développement de l'édition sur le continent africain. Après des études de littérature et de philosophie, il devient éditeur, puis directeur de rédaction à l'agence de Nairobi de la maison d'édition multinationale Heinemann. Il participe alors à la publication et à la promotion de nombreux écrivains africains qui sont devenus de grands auteurs reconnus au niveau international, par exemple Ngugi wa Thiong'o, Chinua Achebe, Ali Mazrui, Okot P'Bitek, Meja Mwangi, Francis Imbuga et Marjorie Macgoye. Par la suite, il reprend l'agence Heinemann au Kenya et la transforme en East African Educational Publishers, une maison d'édition pour l'Afrique orientale, avec des bureaux au Kenya, en Ouganda et en Tanzanie. Lorsque Heinemann cesse d'éditer sa collection consacrée aux écrivains africains, Henry Chakava reprend le catalogue de l'Afrique orientale – une initiative sans précédent dans tout le continent. Sous sa direction, la maison d'édition contribue énormément à répondre aux besoins de la région en matière d'enseignement et de culture en publiant des écrivains de premier plan et un remarquable éventail de livres pour enfants, à la fois dans les langues locales et en anglais. Elle produit également des manuels scolaires et d'études supérieures sur tous les sujets, traités dans une perspective africaine.

Henry Chakava a pris de grands risques pour la défense de la liberté d'expression et a été attaqué à plusieurs reprises par les agents de l'État. Il a publié des livres dans des langues locales alors que cela était considéré comme subversif. Il a aussi édité des ouvrages controversés d'auteurs en désaccord avec les gouvernements locaux. Il est l'une des figures de premier plan pour l'édition en langues africaines et il a contribué au développement d'un public local de lecteurs, des éléments essentiels dans le contexte africain. Pour toutes ces réalisations, il a reçu le « Prix pour la contribution de toute une vie à l'édition africaine » lors du Salon International du Livre du Zimbabwe ainsi que le titre de docteur honoraire (D.Litt.) de l'Oxford Brookes University.

La liste de ses activités est longue. Il est l'auteur de nombreux articles et livres sur l'édition en Afrique, et il a donné un nombre impressionnant de conférences sur le monde du livre en Afrique. Il a fait partie du comité de rédaction de multiples revues. Il est l'un des membres fondateurs du jury du Prix NOMA, ainsi qu'un membre fondateur de l'African Books Collective et du réseau d'éditeurs africains. Il est également président et coordinateur de la Semaine nationale du livre au Kenya, président fondateur du Conseil national pour le

développement du livre au Kenya et de l'Association pour le développement du livre en Afrique orientale, et directeur du Comité de direction du copyright au Kenya.

Ce prix rend hommage à Henry Chakava pour l'œuvre de toute une vie dans le domaine de l'édition en Afrique, pour la façon dont il a veillé au soutien et à la promotion d'écrivains dans un contexte difficile, notamment en défiant la dictature dans son propre pays. Ce prix met en avant sa contribution majeure au développement intellectuel et culturel de l'Afrique orientale.

Committee for Relevant Art (CORA) Nigeria

CORA est une organisation nigériane unique en son genre qui crée des espaces visant à lancer le débat sur diverses questions culturelles et à inciter le public à y participer. Fondée en 1991 en tant qu'organisation militante non gouvernementale à but non lucratif, CORA s'efforce d'explorer tous les moyens légaux pour créer un environnement favorable à l'essor de la culture contemporaine au Nigeria. Elle veut en particulier faire de l'art une expérience vivante, sociale et agréable pour tous et spécialement pour les jeunes générations, et elle s'efforce de créer une société où la culture soit reconnue.

CORA organise tous les trimestres Art Stampede, connu comme le « Parlement des artistes », une plate-forme de parole, informelle et très animée, qui a lieu en plein-air. Les questions artistiques actuelles y sont débattues et des personnalités influentes et des artistes invités de niveau international se livrent en public à des discussions et proposent des ateliers. Parmi les thèmes traités jusqu'ici, il y avait notamment la qualité de la nouvelle littérature nigériane, le rôle d'arbitre des artistes dans les crises politiques ou encore la radio et la télévision privées. Des éditions spéciales sur Wole Soyinka et Okwui Enwezor ont également eu lieu. CORA organise annuellement un Carnaval du Cinéma présentant en plein-air des films africains de grande qualité. Cette organisation est aussi à l'origine du Festival annuel du livre et des arts de Lagos, un marché populaire en plein-air avec des concerts, du théâtre, de la danse, des ateliers pour enfants, des lectures de poésie et de prose, des rencontres et des séminaires littéraires. CORA publie « Lagos: The City Arts Guide », un calendrier trimestriel consacré aux événements culturels, rassemblant des pages d'informations, des avant-premières et des critiques.

CORA travaille depuis 15 ans dans le contexte complexe de Lagos, sans aucun soutien du gouvernement, ni de quelque donateur étranger. Elle crée des publics pour toutes les disciplines artistiques et accorde une aide aux artistes et aux intellectuels. C'est une organisation démocratique, gérée par un collectif de citoyens. Les responsables actuels sont Toyin Akinosho et Jahman Anikulapo. Ce prix rend hommage au travail de citoyens enthousiastes et met en avant le rôle des énergies et des initiatives locales dans la stimulation de l'art et l'importance de la création d'espaces de liberté, de débat et d'échanges culturels.

Frankétienne Haïti

Frankétienne (né en 1936 à Ravine Sèche) est poète, romancier et dramaturge. Il a joué un rôle de premier plan dans la naissance d'une culture contemporaine à Haïti, et cela dans des conditions on ne peut plus complexes. En attirant l'attention sur les formes d'expression locales, il a stimulé une nouvelle approche de l'art. Prenant des risques politiques et esthétiques considérables, il a écrit en 1975 « Dézafi », une allégorie sur l'oppression politique sous le régime cruel de Papa Doc. Ce livre davantage centré sur la difficile situation des masses que sur des personnages individuels était le premier roman écrit en créole haïtien. Par cette publication, Frankétienne a fait du langage oral en un langage littéraire.

Pour que ses écrits soient lus par un public populaire, Frankétienne utilise à la fois le créole standard et des dialectes locaux. Il développe ainsi des possibilités nouvelles pour le discours caribéen et crée une expression locale directe et authentique. Il a publié plus de

30 ouvrages, parmi lesquels « Ultravocal » (1972), « Kaselezo » (1985), « L'Oiseau schizophrane » (1993) et « H'Eros Chimères » (2002). Ces œuvres d'une grande nouveauté placent Frankétienne au centre des recherches et des débats sur la Créolité dans toutes ses dimensions, à la fois linguistiques, esthétiques, politiques et sociales.

En dépit des difficultés auxquelles il a dû faire face à Haïti durant toute sa vie, Frankétienne a toujours refusé de quitter son pays natal. Chacune de ses œuvres est profondément ancrée dans l'histoire et le contexte contemporain de Haïti. Mettant en évidence des formes d'expression haïtiennes, il a créé une source vivante d'esthétique contemporaine dans son pays. Enseignant, artiste, musicien, humoriste et intellectuel populaire, il est considéré comme la « conscience nationale » de Haïti. Frankétienne est l'une des personnalités les plus importantes de l'histoire culturelle de son pays.

Ce Prix Prince Claus rend hommage aux multiples talents et à l'énergie de Frankétienne, une des grandes voix des Caraïbes. Il récompense ses prises de position radicales sur la créativité, l'utilisation poétique et magistrale qu'il fait du langage et la contribution de toute sa vie au développement culturel haïtien.

Madeeha Gauhar Pakistan

Actrice, directrice de théâtre et militante des droits de la femme, Madeeha Gauhar (née en 1956 à Karachi) est une grande figure du théâtre public en Asie du Sud. Très jeune, alors qu'elle était encore à l'école, elle a participé à la création d'une production dramatique contestataire. Plus tard, elle a été arrêtée et emprisonnée à deux reprises pour avoir pris part à des manifestations en faveur des droits de l'homme. Après des études de littérature, elle a enseigné dans une université du Punjab, fait de nombreux voyages à travers le pays et s'est intéressée au théâtre, à la fois à la télévision et sur scène. Sa volonté de ne pas cacher ses opinions politiques et ses vues féministes a entraîné son exclusion de la télévision pendant de nombreuses années.

En 1983, alors que la politique d'oppression mise en place par la dictature militaire est à son comble, Madeeha Gauhar fonde le Théâtre Ajoka, un théâtre de rue dont l'objectif est d'atteindre un public large, et de promouvoir une société laïque, humaine, juste et égalitaire. Leur première pièce est jouée en plein air à Lahore au mépris de la censure sévère en vigueur à cette époque. Depuis, la compagnie Ajoka continue de produire un théâtre de qualité dont les répercussions sont importantes sur le plan social et politique. Les spectacles sont joués sur scène et dans les rues, en ville et dans des régions perdues, et dans des langues locales. Le répertoire d'Ajoka qui mêle formes traditionnelles et techniques modernes comprend des œuvres satiriques, des productions expérimentales, plus de 24 pièces originales et de nombreuses adaptations d'auteurs tels que Brecht. Parmi les thèmes traités, on trouve le fondamentalisme, les crimes d'honneur et la censure. La compagnie a monté notamment « Itt » (Brique) sur le travail forcé (bonded labour) et « Bari » (Acquittement) qui se passe dans une cellule de prison et traite des lois qui discriminent les femmes. Une série télévisée très populaire a été réalisée à partir de cette pièce.

Ajoka travaille surtout avec des jeunes et organise des formations et des ateliers, notamment des ateliers d'écriture de scénarios pour les acteurs, les professionnels du théâtre et les militants locaux – une initiative importante dans un pays où les possibilités d'éducation théâtrale sont rares. Remettant en cause les frontières politiques, la compagnie organise aussi des représentations transfrontalières réunissant des acteurs d'Inde, du Bangladesh, du Népal et du Sri Lanka. Ajoka dispose également d'un théâtre pour enfants. Il a participé à de nombreux festivals internationaux en Asie et en Europe.

Sous la direction dynamique de Madeeha Gauhar, Ajoka a largement développé une approche contemporaine en dépit de l'opposition de l'État et d'une société conservatrice.

Ce n'est qu'à la fin des années 90 qu'Ajoka a pu donner des représentations dans des lieux appartenant à l'État. La compagnie vient d'organiser le festival international du théâtre Indo-Pak à Lahore. Forte personnalité dotée d'un amour inconditionnel pour le théâtre, Madeeha Gauhar s'est battue toute sa vie pour ses idéaux. Elle est une source d'inspiration pour les nouvelles générations de professionnels du théâtre, mais apporte aussi pour les militants sociaux et politiques de cette région du globe.

Al Kamandjâti Palestine

Al Kamandjâti est une organisation à but non lucratif fondée en 2002 dont l'objectif est de proposer des cours de musique aux enfants palestiniens, en particulier à ceux qui vivent dans les camps de réfugiés et les villages isolés de Cisjordanie, de la bande de Gaza et du Sud-Liban. Fondée par le musicien Ramzi Aburedwan, qui a grandi dans le camp de réfugiés Al Amari à Ramallah, l'association Al Kamandjâti permet aux enfants réfugiés de découvrir leur patrimoine culturel, de s'ouvrir au monde extérieur et, plus important encore, d'explorer leur potentiel créatif. L'engagement de Ramzi Aburedwan est basé sur une expérience personnelle qui l'a particulièrement marqué. Une photo de lui à l'âge de 8 ans a fait le tour du monde. Sur cette photo, on le voit jeter des pierres aux soldats israéliens pour se venger de la mort de son meilleur ami. L'occasion qui lui a été donnée d'apprendre le violon l'a sauvé d'une vie peu réjouissante qui aurait pu être destructrice.

Cette association propose des cours de musique (en particulier de violon ; Al Kamandjâti signifie « le violoniste »), des ateliers et des programmes musicaux, parmi lesquels notamment des concerts pour les enfants dans les camps de réfugiés. Des musiciens du monde entier viennent animer des ateliers et se produire pour les enfants. Avec des partenaires en Europe, Al Kamandjâti organise des concerts de solidarité et des campagnes de collecte de fonds. L'association rassemble aussi des instruments de musique et du matériel éducatif pour les camps. En 2005, l'école de musique de Al Kamandjâti s'est installée à Ramallah dans un bâtiment permanent qui est devenu le siège administratif de l'association. L'association donne des cours à 300 élèves, parmi lesquels les enfants des camps de réfugiés.

Al Kamandjâti considère que la musique est un langage universel qui permet aux enfants palestiniens de mieux comprendre leur propre culture, et facilite les échanges culturels et le renforcement de la tolérance et de la compréhension mutuelle. Opérant dans des conditions extrêmement difficiles qui sont celles des communautés de réfugiés, elle détourne les jeunes des impulsions destructrices en transformant leur énergie en une créativité positive et en se servant de la musique pour apporter la paix et créer de nouvelles possibilités. Ce prix rend hommage à Al Kamandjâti pour avoir donné des espaces d'espoir aux enfants palestiniens.

Michael Mel Papouasie-Nouvelle-Guinée

Artiste de performance, intellectuel, universitaire, commissaire d'exposition et professeur, Michael Mel (né en 1959 à Wila Village, Mt. Hagen) est actuellement maître de conférence et chef du département des arts de l'expression et de l'éducation religieuse à l'université de Goroka. Spécialiste de l'art contemporain international, et plus encore des traditions orales et des arts des diverses cultures de Papouasie-Nouvelle-Guinée. Il s'intéresse tout particulièrement aux questions d'identité et de survivance culturelle, à l'éducation par l'art, à la compréhension et la réévaluation de la sagesse indigène, et à la conservation des aspects positifs des cultures locales. Il joue un rôle clef dans le développement culturel des communautés des montagnes de Papouasie-Nouvelle-Guinée. Ses installations-performances – par exemple à l'Asia Pacific Triennial en 2003 – sont extrêmement novatrices et d'une grande importance culturelle.

Parmi ses nombreuses publications, on trouve des articles sur l'éducation comparée,

l'art et les droits de l'homme dans un contexte indigène, les perspectives multiculturelles, les liens entre éducation et identité, mais aussi les interactions entre savoir mondial et savoir indigène. Il met en place des échanges entre la Papouasie-Nouvelle-Guinée, l'Australie, l'Asie et le reste du monde, et témoigne de l'émergence d'une nouvelle identité papoue, faisant le lien entre le passé et une volonté de changement dans un contexte politique, social et économique particulièrement difficile.

Michael Mel est l'un des rares liens qui relie la Papouasie-Nouvelle-Guinée au monde, et il nous aide à comprendre les cultures complexes de l'île, leurs concepts philosophiques et leurs pratiques culturelles. En dépit des offres qui lui sont faites à l'étranger, il reste en Papouasie-Nouvelle-Guinée et encourage la population à être fière de son savoir indigène. Il travaille à l'intégration d'éléments de culture locale dans les programmes scolaires et à la promotion d'un enseignement prodigué à partir d'une perspective indigène.

La Papouasie-Nouvelle-Guinée est une « zone de silence ». Michael Mel utilise les méthodes de communication papoues (la musique, le chant, la danse, le « body painting » et la décoration) pour agir et se faire l'interprète des communautés locales et remettre ainsi en cause la domination culturelle occidentale. Il maintient et développe des formes culturelles mélanésiennes et crée des espaces de liberté pour les nouvelles générations.

Le Musée National du Mali, Bamako Mali

Depuis sa réouverture en 1981 dans un bâtiment inspiré par des formes architecturales bambara, le Musée National du Mali est devenu une institution culturelle de premier plan et très dynamique. La toute première préoccupation du musée est d'empêcher le pillage et le trafic illicite des objets culturels à la fois au Mali et dans le reste de l'Afrique. Créé sur l'initiative de l'ancien président Alpha Oumar Konaré, soutenu par une législation d'État et activement mis en place par le directeur Samuel Sidibé, le musée développe des activités pour sensibiliser la population et l'encourager à protéger son patrimoine. Tous ces efforts ont eu pour résultat une diminution significative du pillage des sites archéologiques, des manuscrits et des objets ethnographiques. De nombreuses communautés locales ont également créé leur propre petit musée.

Le Musée National du Mali possède une magnifique collection de plus de 6 000 objets et joue un rôle essentiel dans la préservation et l'interprétation du patrimoine esthétique du pays. Il abrite aussi une vaste collection consacrée au patrimoine musical malien et comprenant 150 instruments et accessoires, 274 cassettes audio et 121 heures d'enregistrements vidéo. Cette collection est désormais accessible sur le site Internet du musée. Le musée possède par ailleurs d'importantes collections de céramiques et de tissus. Il favorise les échanges entre professionnels pour la restauration des étoffes anciennes et des sites architecturaux. La présentation de ses expositions est un plaisir pour les yeux.

Le musée contribue à la promotion de l'art contemporain en organisant des expositions temporaires d'œuvres d'artistes du Mali et d'autres pays. Il a ainsi présenté une exposition intitulée « Temps et Espace. Cultures contemporaines d'Afrique occidentale. Changements et continuité ». Pour soutenir l'expression artistique contemporaine, le musée a organisé le Concours Panafricain des arts plastiques avec le Prix UNESCO pour la promotion des arts destiné à récompenser des réalisations exceptionnelles dans le domaine des arts plastiques. La collection de photographies du musée comprend environ 40 000 clichés en noir et blanc et 12 000 diapositives. Le musée accueille également l'une des plus importantes expositions d'art moderne d'Afrique, les « Rencontres de la Photographie africaine » qui présentent les œuvres des photographes africains contemporains et propose des colloques et des films.

Un programme multidisciplinaire, avec notamment des concerts de jeunes musiciens prometteurs et des groupes de danse d'avant-garde, a été mis en place pour sensibiliser le

public et attirer les visiteurs au musée. Des activités de recherche, des formations et des programmes d'échanges ont été mis en place en collaboration avec de grands musées internationaux pour continuer à mettre en valeur les ressources du Mali. Le musée participe également activement à ICOM (Conseil international des musées) et à AFRICOM, parmi d'autres organisations internationales de promotion de la culture.

Ce prix rend hommage au travail du Musée National du Mali et souligne l'importance de la prévention en matière de pillage et de trafic des biens culturels.

Christine Tohme Liban

En 1994, dans le contexte politique, économique et culturel extrêmement agité du Moyen-Orient, Christine Tohme (née en 1964, à Beyrouth) a fondé Ashkal Alwan, une association libanaise pour les arts plastiques. Cette organisation à but non lucratif soutient la production d'œuvres d'art contemporain et pose les bases d'une réflexion et d'une théorie critiques, son objectif étant la promotion d'une pensée libre et d'un discours critique au Liban.

Par le biais de son association, Christine Tohme favorise la réalisation et la présentation d'un art contemporain de haut niveau, notamment des installations et des performances in situ. Elle encourage le travail interdisciplinaire dans tous les médias et contribue ainsi à la diffusion d'une conception contemporaine de la production artistique. Elle recherche des artistes qui reflètent la diversité des discours dans le contexte sociopolitique. Bâtir une audience locale et renforcer la participation du public aux événements culturels sont parmi ses toutes premières priorités. Pour y parvenir, elle travaille par exemple à des projets d'art public le long de la corniche de Beyrouth et en collaborant avec des cinémas et des architectes locaux.

L'association Ashkal Alwan organise aussi des cours, des ateliers et un grand forum semestriel intitulé « HomeWorks », axé sur les questions culturelles de la région. Elle publie également un bulletin mensuel sur les manifestations culturelles locales et internationales, présentant les expositions, les appels d'offres, les conférences, les possibilités de financement et de formation. La détermination dont fait preuve Christine Tohme pour écrire, éditer des livres, des documents, des DVD, et créer des archives, est d'une grande importance pour le développement de la recherche, des débats, des collaborations et des partenariats.

Dévouée à l'expansion des pratiques culturelles, elle aide les artistes à bâtir leur carrière. Elle a notamment fait connaître le groupe Atlas et Akram Zaatari (tous deux libanais) à un large public. Un des aspects importants de ses réalisations est la création de liens dans la région et au niveau international. En 12 ans, elle a ainsi constitué des réseaux dynamiques et cohérents, et donné une place à la production artistique libanaise contemporaine sur la scène internationale. Elle est l'un des commissaires d'exposition les plus influents de cette région du globe, travaillant à la fois avec des artistes reconnus et de nouveaux talents. C'est aussi un partenaire actif dans de nombreux projets Sud-Sud.

Ce prix rend hommage au combat de Christine Tohme pour son soutien à l'art contemporain local dans des circonstances difficiles, pour les liens qu'elle met en place avec le reste du monde, pour ses recherches et pour les nouvelles opportunités qu'elle crée pour les générations à venir.

Translated from English by Marie-Luc Grall.

Informe del Comité

Premios Príncipe Claus 2006

Los Premios Príncipe Claus

Una de las principales actividades de la Fundación Príncipe Claus desde su fundación en 1996, ha sido la de reconocer y premiar a personas, agrupaciones, organizaciones o instituciones destacadas que realizan actividades en el terreno de la cultura y el desarrollo en Asia, África, América Latina y el Caribe. Los Premios Príncipe Claus, que se conceden cada año en el mes de diciembre, en los Países Bajos, enfocan y honran las aportaciones relevantes a la cultura y el desarrollo que se encuentran dentro de las áreas de interés de la Fundación Príncipe Claus. El Gran Premio, dotado con 100.000 euros, será entregado al laureado en presencia de miembros de la Familia Real y de un público formado por 400 invitados internacionales. Los embajadores de los Países Bajos harán entrega de los diez premios dotados con 25.000 euros a los galardonados en sus respectivos países.

Procedimientos

Con vistas a la selección de laureados, la Fundación Príncipe Claus se pone en contacto con un grupo cambiante de expertos en los campos relevantes a la misión de cultura y desarrollo de la Fundación, así como con colegas y socios de la Fundación y les pide que nominen a posibles candidatos y colaboren dando sus puntos de vista y opiniones sobre los candidatos propuestos. Las nominaciones para los Premios 2006 fueron entregadas a la Directiva de la Fundación en el mes de febrero de 2006 y se pidieron segundas opiniones a asesores de la Red de la Fundación. En una primera reunión que tuvo lugar del 9 al 10 de marzo, el Comité de Premios Príncipe Claus 2006 consideró las 48 nominaciones recibidas e investigadas por los miembros de la Directiva y elaboró una corta lista de 20 posibles candidatos. Tras otras investigaciones de esta lista corta, el Comité volvió a reunirse el 27 de mayo para redactar la lista de los 11 candidatos propuestos para los Premios Príncipe Claus.

Criterios y consideraciones

Los Premios Príncipe Claus se conceden a artistas e intelectuales por sus destacadas contribuciones al terreno de la cultura y el desarrollo. Los premios se otorgan a personas, agrupaciones y organizaciones de todo el mundo, pero en especial de África, Asia, América Latina y el Caribe.

La calidad es el *sine qua non* para la obtención de un Premio Príncipe Claus. La calidad de la obra de un laureado se evalúa teniendo en cuenta el contexto profesional y el personal; criterio igualmente importante es el impacto positivo que la obra de un laureado cause sobre el ámbito cultural y social más amplio. También se valoran mucho los lazos e interacciones entre diferentes culturas y el fomento de vínculos comunes y de corrientes culturales compartidas.

Los Premios Príncipe Claus reconocen las cualidades artísticas e intelectuales que son relevantes dentro del contexto contemporáneo y tienen como objetivo dar apoyo a la experimentación, valorar la audacia y la perseverancia, proporcionar legitimidad, aumentar el impacto y ser inspiración a los demás.

Política

La Fundación Príncipe Claus tiene un concepto amplio de cultura que acoge cualquier disciplina artística e intelectual. Este enfoque, que es abierto, abarca desde la transmisión

de cultura, los logros en educación, en medios de comunicación y en las artes aplicadas, a terrenos como el deporte, la ciencia y la tecnología, que interactúan y causan un impacto en el ámbito cultural. La 'interculturalidad' ocupa un lugar importante en la agenda de la Fundación y se pone especial interés en los léxicos y lenguas que se convierten en lenguajes universales que unan a las diferentes culturas. De entre la gran variedad de iniciativas culturales que se dan en todo el mundo, la Fundación está interesada en todas aquellas que están relacionadas con la innovación y la experimentación, pero está también abierta a propuestas que puedan llegar de cada uno de los terrenos culturales y áreas que prometen. La Fundación sigue interesada en temas de años anteriores, como Creando Espacios de Libertad, que se centra en los modos en que los artistas y pensadores hallan métodos para poder expresar puntos de vista disidentes. La Fundación Príncipe Claus tiene como objetivo proteger la cultura en lugares donde ésta se ve amenazada y mantiene su interés en explorar las 'zonas de silencio'. Establecer un contacto con dichas zonas se hace difícil ya que la Fundación apenas tiene acceso a las plataformas de intercambio a través de las cuales se comunican.

Foco 2006 – X aniversario de la Fundación Príncipe Claus

Como en 2006 se cumple el X aniversario de la Fundación Príncipe Claus, el foco central de la celebración será la labor que ella realiza y los principios éticos que aplica. Se dará gran atención a los temas habidos en todos los años anteriores (desde 1997 hasta 2005) y a la interrelación entre la cultura y el desarrollo.

Gran Premio Príncipe Claus 2006

Reza Abedini Irán

Reza Abedini (Teherán, 1967) es un exponente de innovación del diseño gráfico contemporáneo que reside y trabaja en Irán. Abedini crea imágenes hermosas que transmiten un fuerte mensaje cultural a partir de la utilización de un sofisticado y vigoroso estilo que incorpora la caligrafía islámica de un modo libre, innovador y llamativo. Su pasión por el diseño gráfico y en especial por los tipos y tipografías persas, le ha llevado a combinar la literatura con la estética, en busca de un lenguaje visual único que refleje las inquietudes poéticas persas.

Abedini, que es profesor de diseño gráfico y de cultura visual en la Universidad de Teherán, representa un puente generacional que pone el énfasis en la relación entre la tradición visual y la identidad moderna, que estimula la investigación de la rica historia del arte persa y que da formación a la gente de talento de las nuevas generaciones. Una reciente publicación suya, titulada 'New Visual Culture of Modern Iran', llama la atención sobre el desarrollo habido en el campo del diseño y resalta el trabajo de jóvenes artistas. Reza Abedini colabora con autores originales a fin de crear obras artísticas excepcionales en las que lo literario y el diseño se combinan a la perfección (esto incluye la labor conjunta con el satírico Ebrahim Navabi, laureado del Príncipe Claus de 2005).

Este premio honra el magnífico diseño gráfico de Reza Abedini y la habilidad personal de que dispone para adaptar el conocimiento colectivo, renovándolo y haciéndolo atractivo a nuestros días. El premio llama la atención sobre la gran diversidad que posee la cultura iraní, tanto la cultura del pasado como la contemporánea, reconoce el impacto que ejerce el diseño gráfico como poderoso medio de comunicación global y realza la tradición y el papel que desempeña el diseño gráfico innovador tanto en el propio país del laureado como en el resto del mundo.

Diez Premios Príncipe Claus 2006

Lida Abdul Afganistán

A Lida Abdul se la ha seleccionado como laureada del Príncipe Claus 2006 por las imágenes impactantes y el lenguaje poético que presenta su producción visual, con la cual da expresión a la cultura contemporánea afgana, y a través de una estética femenina de reconstitución y construcción, tras las secuelas de la guerra y la destrucción.

Nacida en Kabul en 1973, Abdul fue obligada a abandonar su país teniendo que vivir en centros de asilo durante cinco años antes de poder trasladarse a los Estados Unidos, donde estudió Arte. Lida Abdul utiliza diversos medios que incluyen el video, el cine, la fotografía, la instalación y las *performances* en vivo, con el fin de explorar y visualizar temas mundialmente relevantes como el 'hogar' o la identidad. Su obra crea espacios que cuestionan las identidades heredadas o adquiridas, deposita una mirada sobre los destrozos que deja el desastre y la guerra, sobre la transformación y capacidad de resistencia de los seres humanos y de la sociedad y pone voces a las historias silenciadas y a los actos de resistencia.

Lida Abdul crea imágenes nada usuales en obras como 'My City has No Monuments', en las series 'The Nomadic House' y 'Painting the Ruins of Kabul', utilizando la realidad del conflicto actual. En la obra que lleva por título 'White House' (Casa Blanca), contemplamos las ruinas de un pueblo bombardeado en medio de un paisaje árido mientras seguimos a una mujer que lleva un bote de pintura y una brocha con la que pinta de blanco todo lo que aún queda en pie. Esto es el "Yo acuso" de la artista, la creación de un paisaje cargado de culpa en el que las ruinas de color perla lanzan con elocuencia y a gritos, el llamamiento condenatorio de: ¡que se detenga la destrucción sin sentido y que no se borre a la gente y su cultura!

La sobresaliente calidad artística de su obra se mezcla con una fuerte declaración política y social y está reconocida tanto dentro como fuera de Afganistán. Abdul, que fue seleccionada para representar a su país en la Bienal de Venecia en 2005, expone y enseña en Kabul y es co-editora de una antología de escritos de y sobre Afganistán. Este premio honra la excelencia artística y la valiente creatividad de Lida Abdul, realizando a la vez el importante papel de la cultura, y pone en un primer plano la voz de la mujer en el contexto de la reconstrucción de la posguerra.

Erna Brodber Jamaica

Historiadora cultural, activista social, académica y autora, Erna Brodber (Woodside, 1940) llevó a cabo una investigación pionera sobre la historia oral y es una figura importantísima dentro de la literatura jamaicana y caribeña. Su primera novela 'Jane and Louisa Will Soon Come Home', que combina un enfoque académico (que se basa en hechos históricos) con la ficción, fue muy aclamada por su estructura experimental y por los lúcidos puntos de vista; es una obra que enfoca el carácter de la comunidad y, más en concreto, las luchas de la mujer por asimilar tanto la herencia del pasado como la realidad actual. Esta novela fue pionera en lo relativo a la formación de la identidad individual y comunitaria.

Sus obras son importantes porque incorporan las lenguas de la 'nación' a la literatura mundial, poniendo en un primer plano el componente africano de la identidad caribeña y el poder que tiene la memoria cultural. Un aspecto a resaltar en el enfoque de Erna Brodber, que está presente en 'Myal', una de sus novelas, es el énfasis en la conciencia espiritual de la comunidad, la interrelación entre el espíritu, la mente y la materia en la experiencia humana y la admisión de que, dentro del contexto poscolonial, recuperar lo espiritual resulta fundamental para poder sanar.

Erna Brodber goza de gran respeto internacional y da conferencias en muchos lugares

sobre temas como la conciencia Negra, la emancipación, el pensamiento feminista poscolonial y el legado de los escritores Negros. Ha recibido del gobierno jamaicano el prestigioso premio de Oro Musgrave, de Literatura escrita y Oral.

Como escritora, organizadora de la comunidad e intelectual popular que atrae a un público masivo en sus ponencias, Brodber constituye un importante modelo a imitar, alguien que da voz a la mujer en una zona de silencio. Este Premio Príncipe Claus, que es el primero que recibe Jamaica, honra los sobresalientes logros de Erna Brodber y el impacto social que ejerce su obra sobre el ámbito de la cultura y la identidad.

Henry Chakava Kenia

Henry Chakava (Vokoli, 1946) es un editor innovador, valiente y emprendedor que ha dedicado su vida al desarrollo editorial publicando en el continente africano. Cursó estudios de literatura y filosofía, convirtiéndose en editor y más tarde en director editorial de la delegación Heinemann en Nairobi, una empresa editorial multinacional. Chakava se dedicó a la publicación y promoción de muchos escritores africanos que se han convertido en grandes autores reconocidos internacionalmente, como Ngugi wa Thiong'o, Chinua Achebe, Ali Mazrui, Okot P'Bitek, Meja Mwangi, Francis Imbuga y Marjori Macgoye. Posteriormente se hizo cargo de la delegación keniana de la empresa, que él convirtió en East African Educational Publishers, con sucursales en Kenia, Uganda y Tanzania. Cuando Heinemann dejó de publicar la colección de autores africanos, Henry Chakava pasó a ocuparse del fondo de África Oriental, algo que nunca antes se había dado en ninguna parte del continente. Bajo su liderazgo, la empresa contribuye muchísimo a las necesidades culturales y educativas de la región publicando a escritores destacados y una sustancial literatura infantil escrita en lenguas locales y en inglés, y produciendo libros de texto escolares y universitarios en todas las materias y desde una perspectiva africana.

Henry Chakava tuvo que correr muchos riesgos para poder defender la libertad de expresión y sufrió agresiones por parte de agentes del estado. Publicó en lenguas locales cuando esto estaba considerado como algo subversivo y ha producido libros polémicos de autores que han criticado a los gobiernos locales. Chakava ha estado en la vanguardia de las publicaciones en lenguas africanas y ha contribuido materialmente a construir un público de lectores locales, siendo ambos factores importantes dentro del contexto africano. Por estos logros fue distinguido con el 'Award for de life-long contribution to African Publishing', otorgado por la Feria Internacional del Libro de Zimbabue y nombrado Doctor Honoris Causa por la universidad de Brookes, Oxford.

Ha realizado numerosas contribuciones: es autor de muchos artículos y libros relacionados con la edición en África; ha dado muchas conferencias sobre la industria del libro en África; ha formado parte del consejo editorial de varias revistas; es miembro fundador del jurado del Premio NOMA; es miembro fundador del African Books Collective (Colectivo de Libros Africanos) y del African Publishers Network (Red de Editores de África); es presidente y coordinador del Kenya's National Book Week (Semana del Libro Nacional); es miembro fundador del Kenya's National Book Development Council (Consejo para el Desarrollo del Libro Nacional de Kenia) y del East African Book Development Association (Asociación para el Desarrollo del Libro Africano), así como director del Consejo de Derechos de Autor de Kenia.

Este premio honra a Henry Chakava por la labor de toda una vida profesional dedicada a desarrollar la edición en África, por dar formación y promover a escritores que se encuentran en una situación difícil, por desafiar la dictadura de su propio país y por su gran contribución al desarrollo cultural e intelectual de África Oriental.

Committee for Relevant Art (CORA) Nigeria

CORA es una organización nigeriana única que crea espacios para que el público participe en debates sobre temas culturales. CORA se creó en 1991 como organización activista no gubernamental y sin ánimo de lucro. Su finalidad es la de explorar todos los medios legítimos para la creación de una sociedad abierta a la cultura y de un entorno donde pueda florecer la cultura contemporánea en Nigeria; en particular, para convertir a las artes en una experiencia viva, social y para el disfrute de todos, pero especialmente, para el de las jóvenes generaciones.

CORA organiza la 'Art Stampede' trimestral, conocida como el 'parlamento de los artistas', que es una plataforma animada, informal, discursiva y al aire libre que aborda temas candentes del mundo de las artes y donde figuras destacadas y artistas invitados internacionales participan en los debates y sesiones tipo taller. Los temas centrales han incluido la calidad de la literatura nigeriana más reciente, las ediciones especiales sobre Wole Soyinka y Okwui Enwezor, a artistas que fungen como árbitros en tiempos de crisis política, y emisiones privadas de programas. CORA organiza un Carnaval de Cine anual donde se proyectan películas africanas de alta calidad al aire libre, y también el Festival del Libro y del Arte de Lagos, un mercado popular al aire libre con música en vivo, drama, danza, taller de actividades infantiles, lectura de poesía y literatura, fiestas del libro y seminarios. CORA publica: 'Lagos: The City Arts Guide', un calendario trimestral de los eventos culturales, guías, preestrenos y reseñas.

CORA ha estado trabajando en el complejo entorno de Lagos durante 15 años sin recibir ayuda gubernamental o extranjera. Se está construyendo un público para cada rama de las artes, y brinda apoyo a la labor de artistas e intelectuales. CORA es una organización democrática dirigida por un colectivo de ciudadanos comprometidos, cuyos actuales responsables son Toyin Akinoso y Jahman Anikulapo. Este premio realza las contribuciones de ciudadanos comprometidos, el papel que desempeñan las energías e iniciativas locales para dar estímulo a las artes y la importancia que adquiere crear espacios de libertad, debate e intercambio cultural.

Frankétienne Haití

Frankétienne (Ravine Sèche, 1936) es un poeta, novelista y dramaturgo que ha desempeñado un papel esencial en la creación de la cultura contemporánea dentro del complejo entorno de Haití. Frankétienne ha dado estímulo a nuevos e interesantes enfoques para las artes poniendo en un primer plano las formas de expresión locales. En 1975 escribió, no sin tomar grandes riesgos políticos y estéticos, 'Dézafi', una alegoría sobre la opresión política bajo el régimen brutal de Papa Doc. Este libro enfoca la difícil situación en la que se encuentran las masas antes que en personajes individuales y fue la primera novela escrita en lengua criolla haitiana (créol). Con su publicación, Frankétienne transformó el lenguaje oral en lengua literaria.

Frankétienne utiliza tanto el *créol* estándar como las lenguas locales para aumentar el impacto de sus obras a nivel popular, con lo cual muestra las nuevas posibilidades que ofrece el discurso caribeño y la expresión local directa y auténtica. Cuenta con más de 30 títulos, escritos y dramas publicados, en los cuales se incluyen 'Ultravocal' (1972), 'Kaselezo' (1985), 'L'Oiseau Schizophone' (1993) y 'H' Eros Chimères' (2002), que no tienen precedentes. Estas obras lo sitúan en el centro de estudio y debate sobre la *Creolidad* en sus dimensiones lingüísticas, estéticas, políticas y sociales.

A pesar de las dificultades por las que ha tenido que pasar en Haití a lo largo de su vida, Frankétienne no ha querido dejar su país natal y toda su obra está profundamente enraizada en la historia y contexto contemporáneos de Haití. El autor ha creado una fuente viva de estética contemporánea, situando en un primer plano las formas de expresión haitianas.

Frankétienne es profesor, *performer*, artista, músico, comediante y un intelectual popular que está considerado como 'la conciencia nacional', además de ser una de las figuras más importantes de la historia cultural del país.

Este premio honra al multitalentoso y muy enérgico, Frankétienne, una de las más importantes voces del Caribe, por la postura radical que adopta en materia de creatividad, por su poético y poderoso uso del lenguaje y por su aportación de toda una vida al desarrollo de la cultura en Haití.

Madeeha Gauhar Pakistán

Se honra a Madeeha Gauhar (Karachi, 1956), actriz, directora teatral y activista de los derechos de la mujer, por sus aportaciones al teatro público en el Sur de Asia. Madeeha Gauhar ya formaba parte de una producción dramática *anti-establishment* cuando todavía iba a la escuela. Posteriormente fue arrestada y dos veces encarcelada por participar en protestas pro derechos humanos. Tras graduarse en literatura, fue docente en una universidad de Punjab, viajó por todo el país y se dedicó al teatro, tanto en televisión como en los escenarios. Sus esfuerzos por transmitir sus simpatías políticas y feministas hizo que ya no pudiera aparecer por televisión durante varios años.

En 1983, cuando la opresión de la dictadura militar se hallaba en su punto más álgido, Gauhar creó el Ajoka Theatre, inaugurando con ello un movimiento de teatro de calle que se proponía llegar al gran público con la finalidad de promover una sociedad secular, humana, justa e igualitaria. La primera obra de este teatro se representó en Lahore, al aire libre, desafiando las estrictas leyes de la censura. Desde entonces, Ajoka ha estado haciendo un teatro de calidad y de relevancia política y social, tanto sobre los escenarios como en las calles, en lugares apartados y en ciudades, y en lenguas vernáculas. Su repertorio, que mezcla las formas tradicionales con las técnicas modernas, incluye sátiras, producciones experimentales, más de 24 dramas originales y numerosas adaptaciones de escritores, entre ellos Brecht. Sus producciones, que tratan temas como el fundamentalismo, las muertes por honor y la censura, también incluye 'Itt' (ladrillo), que aborda el tema de la servidumbre por deuda (peonaje) y 'Bari' (absolución), que se desarrolla en la celda de una prisión y ofrece una mirada sobre las leyes discriminatorias contra las mujeres, producción que más tarde se convirtió en una serie televisiva que gozó de muy buena acogida.

Ajoka trabaja principalmente con gente joven organizando talleres de técnica y preparación que incluyen el desarrollo de guión y que están dirigidos a actores, trabajadores del teatro y activistas de la comunidad, lo cual es un papel importante en un país con escasos medios educativos para el teatro. Ajoka desafía las fronteras políticas llevando a cabo representaciones transfronterizas con actores en la India, Bangladesh, Nepal y Sri Lanka. También se dedica al teatro infantil y ha participado en numerosos festivales internacionales de drama de Asia y de Europa.

Bajo la dinámica dirección de Madeeha Gauhar ha florecido el enfoque contemporáneo de Ajoka a pesar de la oposición del estado y de la sociedad más conservadora. Ajoka no pudo llevar a cabo representaciones en instituciones estatales hasta finales de los años '90; y en los últimos tiempos ha puesto en marcha el festival de teatro internacional Indo-Pak, de fiel a sus ideales, no sólo inspira a las nuevas generaciones de aficionados al teatro, sino que incentiva a los activistas sociales y políticos de la región.

Al Kamandjâti Palestina

Al Kamandjâti es una organización sin ánimo de lucro, creada en 2002, con la finalidad de impartir clases de música a niños palestinos, en particular, a los que viven en los campos de refugiados y en poblados marginados de Cisjordania, la Franja de Gaza y el sur de Líbano. Al Kamandjâti fue fundada por el músico Ramzi Abu Redwan que creció en el campo de refugiados Al Amari, en Ramala, y es una organización que permite a los niños refugiados descubrir su legado cultural, abrirse al mundo exterior y, lo que es más importante, brindales la oportunidad de explorar su propio potencial creativo. Ramzi Abu Redwan se ha basado para ello en sus propias vivencias: una, de una fotografía donde se le ve a él, a la edad de ocho años, tirando piedras a los militares israelíes como venganza por haber matado a su mejor amigo, fotografía que dio la vuelta al mundo. Una oportunidad que le surgió de aprender a tocar el violín lo salvó de llevar una vida desoladora y, muy posiblemente, destructiva.

La organización ofrece clases de música (en especial, de violín, pues Al Kamandjâti significa 'El violinista'), talleres y programas de música que incluyen conciertos para los niños de los campos de refugiados y reúne a músicos de todo el mundo para dirigir los talleres y para interpretar ante el público infantil. Junto a sus socios europeos, Al Kamandjâti organiza conciertos solidarios y campañas para recaudar fondos y reúne instrumentos musicales y material didáctico para llevarlos a los campos. En 2005, la Escuela de Música Al Kamandjâti se estableció de manera definitiva en un edificio de Ramala, que hoy es la sede administrativa y en la cual se imparten clases a unos 300 alumnos tanto de los campos de refugiados como de los poblados.

Al Kamandjâti entiende la música como lenguaje universal que proporciona a los niños palestinos la manera de entender su propia cultura y que facilita el intercambio y el desarrollo de la tolerancia y la comprensión hacia los demás. Operando en las circunstancias de extrema gravedad en las que se encuentran las comunidades de refugiados, Al Kamandjâti desvía los impulsos destructivos de los jóvenes convirtiéndolos en creatividad positiva y utiliza la música para llevar la paz y la oportunidad. Este premio honra a Al Kamandjâti por crear espacios de esperanza para los niños palestinos.

Michael Mel Papúa Nueva Guinea

Michael Mel (Wila Village, Mt Hagen, 1959), artista de *performance*, pensador, conferencista, comisario de exposiciones y profesor, es actualmente profesor titular y jefe de Artes Expresivas del Departamento de Educación Religiosa de la universidad de Goroka. Es un conocedor de las artes contemporáneas internacionales, pero fundamentalmente, es un experto en las artes a nivel local y en las tradiciones orales de las ricas y diversas culturas que posee Papúa Nueva Guinea. Mel enfoca en temas relacionados con la identidad cultural y la supervivencia, la educación a través del arte, la comprensión y revalorización de la sabiduría indígena y en preservar los aspectos positivos de las culturas locales, desempeñando él mismo un papel clave en el desarrollo cultural de las comunidades de las tierras altas de Papúa Nueva Guinea. Su trabajo de *performer* o sus instalaciones, como por ejemplo, las de la Trienal Asia Pacific, en 2003, es innovador y culturalmente significativo.

Entre sus muchas publicaciones se encuentran artículos científicos sobre la educación comparativa, el arte y los derechos humanos dentro del contexto indígena, las perspectivas pluriculturales, la educación y la identidad y sobre la conexión entre el conocimiento global y el conocimiento indígena. Mel negocia intercambios entre Papúa Nueva Guinea, Australia, Asia y el resto del mundo y demuestra el surgimiento de una nueva identidad papúa, vinculando el pasado con el afán de cambio, y dentro de un complicado contexto económico y socio-político.

Michael Mel es uno de los pocos puentes de unión entre Papúa Nueva Guinea y el mundo que contribuyen a hacernos entender las complejas culturas que hay en la isla y las ideas filosóficas y prácticas culturales que ahí se dan. A pesar de tener oportunidades para irse al

extranjero, Mel sigue en Papúa Nueva Guinea ocupándose en alentar a los papúes a que se enorgullezcan de su sabiduría indígena. También incorpora elementos de la cultura local al programa educativo de las escuelas de Papúa y promueve la educación desde una perspectiva indígena.

Papúa Nueva Guinea es una zona de silencio. Utilizando métodos de comunicación papúes (la música, el canto, la danza, la pintura corporal y la decoración) con el fin de actuar y hablar en nombre de sus comunidades y desafiar el dominio cultural occidental, Michael Mel da continuidad y desarrolla las formas culturales melanesias, a la vez que crea espacios de libertad para las nuevas generaciones.

El Museo Nacional de Malí, Bamako Malí

El Museo Nacional de Malí se ha convertido en una destacada y vibrante institución cuya reapertura tuvo lugar en 1981 en un edificio de inspiración arquitectónica bambara. El Museo es pionero en esfuerzos realizados para prevenir el saqueo y el tráfico ilícito de objetos culturales, tanto en Malí como en el resto de África. Impulsado por el ex presidente, Alpha Oumar Konaré, respaldado por las leyes estatales y bajo la enérgica dirección de Samuel Sidibé, el museo se dedica a realizar actividades para que la gente tome conciencia y para alentarla a proteger su patrimonio. Como consecuencia de tales esfuerzos, el pillaje en yacimientos arqueológicos, manuscritos y objetos etnográficos se han visto disminuidos considerablemente y ha dado lugar a que en algunas ocasiones comunidades locales establezcan sus propios pequeños museos.

El Museo Nacional de Malí cuenta con una magnífica colección de más de 7.000 piezas y desempeña un importante papel en la conservación e interpretación de la herencia estética del país. Entre las propiedades del museo se encuentran una amplia colección del legado musical formada por 150 instrumentos y piezas accesorias, 274 audio casetes y 121 horas de grabaciones de video, las cuales están ya disponibles en una página web. El museo también posee importantes colecciones de cerámica y tejidos y ha facilitado el intercambio de profesionales que se dedican a la restauración de tejidos antiguos y de sitios arqueológicos. Tanto el diseño de exposición como la disposición de los objetos son una auténtica delicia visual.

El Museo también se ocupa de la promoción de las artes plásticas contemporáneas, organizando exposiciones periódicas de las obras de artistas de Malí y del extranjero, en las que se incluyen exposiciones como 'Time and Space: Contemporary Cultures of West Africa: shifts and Continuity' (Espacio y Tiempo: culturas contemporáneas de África Occidental; continuidad y cambios). Para poder dar apoyo a la expresión artística contemporánea, el museo ha instituido el Concurso de artes visuales panafricanas con el Premio de UNESCO para la Promoción de las Artes para los trabajos creativos sobresalientes. La colección fotográfica del museo se estima en unas 40.000 imágenes en blanco y negro y en 12.000 diapositivas; asimismo alberga una de las mayores exposiciones de arte moderno de África, la African Photography Encounters, en la que figuran fotógrafos africanos contemporáneos, se organizan coloquios y pases de películas.

Se ha creado un programa de muchas actividades multidisciplinarias que incluyen conciertos de jóvenes promesas musicales y grupos de danza vanguardistas que tiene como finalidad concientizar a las personas, crear un público y atraer a la gente al museo. Asimismo se han establecido programas de investigación, educación e intercambio con otros grandes museos internacionales para desarrollar más los recursos de Malí, y el museo participa, de forma activa, con ICOM y AFRICOM, entre otras organizaciones internacionales dedicadas a la promoción de la cultura.

Este premio honra la labor del Museo Nacional de Malí y pone el énfasis en la importancia que tiene prevenir el saqueo y tráfico culturales.

Christine Tohme Líbano

Christine Tohme (Beirut, 1964) fundó en 1994, y en medio de un turbulento escenario político, económico y cultural en Oriente Medio, la Asociación libanesa para las Artes Plásticas, Ashkal Alwan, que es una organización sin ánimo de lucro que impulsa y da apoyo a la producción de la práctica artística contemporánea y proporciona las bases para la reflexión y la teoría críticas. Su objetivo es promocionar la libertad de pensamiento y el discurso crítico en el Líbano.

A través de Ashkal Alwan, Christine Tohme hace posible que pueda hacerse y presentarse un excelente arte contemporáneo que incluye instalaciones y *performances* específicas del sitio. Tohme estimula el trabajo interdisciplinario en todos los medios y promueve un concepto contemporáneo de las producciones artísticas. Esta organizadora cultural busca a artistas que sepan reflejar la diversidad de discursos en el contexto socio-político. En su agenda ocupa lugar prominente la creación de un público local y la participación del mismo en la cultura, y trabajar a través de proyectos de arte público por toda la cornisa de Beirut, en colaboración con los cines y con los arquitectos locales.

Christine Tohme organiza conferencias, talleres y un importante foro bianual, el 'Home Works, que enfoca sobre temas culturales regionales. Ashkal Alwan publica un boletín de noticias de carácter mensual sobre eventos culturales internacionales o locales, sobre exposiciones, colaboraciones, conferencias, oportunidades de financiación y cursos. El compromiso que Christine Tohme tiene con la escritura, la edición, la documentación – incluyendo los DVD – y con el desarrollo de archivos, es fundamental para desarrollar la investigación, para generar el debate y para estimular la cooperación y asociación.

Tohme, quien se ha dedicado a extender las prácticas culturales, ayuda a artistas a que puedan labrarse un futuro profesional y ha dado a conocer a un público más amplio a Atlas Group y Akram Zaatari (ambos de Líbano), entre otros. Un importante aspecto de sus logros es la creación de vínculos a nivel regional e internacional. Mediante las redes que ha ido creando, que son el fruto de doce años de enérgico y consecuente trabajo, ha logrado poner al arte contemporáneo libanés en la plataforma mundial. Christine Tohme es una de las comisarias de exposición más influyentes de la región que colabora tanto con artistas consagrados como con las nuevas voces y es además socia activa en los proyectos sur-sur.

Este premio honra a Christine Tohme por sus esfuerzos por estimular la producción artística contemporánea en circunstancias difíciles, por crear vínculos con el resto del mundo, por su labor de investigación y por crear posibilidades para las nuevas generaciones.

Translated to Spanish by Maria Arbat.

The 2006 Prince Claus Awards Committee

Niek Biegman (Chairman), photographer and diplomat, was born in The Netherlands. He studied Arabic, Turkish, Islam and International Law, served as Dutch Ambassador in Egypt, at the United Nations in New York and elsewhere, and represented the Presidency of the EU in Ukraine during the Orange Revolution of 2004. He has published photographic books, among others, on dervish rituals and festivities in Egypt, and (for the UNFPA) on population and over-population in Haiti. He is now retired as ambassador but continues his photographic work with projects on Sufi rituals in Macedonia, Syria and other countries, as well as on oil wrestling in the Balkans. He lives in Amsterdam, The Netherlands, and Janjina, Croatia.

Manthia Diawara was born in Mali, studied Comparative Literature at Indiana University and is currently Professor of Comparative Literature and Film, and Director of the Institute of African American Affairs, at New York University. His documentary films include *Bamako Sigi Kan* (2002) and *Conakry Kas* (2004), and his publications include *In Search of Africa* (1998) and *We Won't Budge* (2003). He has written short stories, translated the writings of African filmmakers, and his forthcoming collection of analytical essays is entitled *Black Aesthetics*. He has served on international juries, been a member of numerous editorial boards, and is founder and editor-in-chief of *Black Renaissance/Renaissance Noire*.

Amitav Ghosh, writer, was born in Calcutta and studied in Delhi, Oxford and Alexandria. His novels include *The Circle of Reason*, *The Shadow Lines*, *In An Antique Land*, *Dancing in Cambodia*, *The Calcutta Chromosome*, *The Glass Palace* and, most recently, *The Hungry Tide*. Translated into 19 languages, his works have won the Prix Médicis (1990), the Sahitya Akademi Award (1998), the Arthur C. Clarke Award (1997) and the International e-Book Award (2001), among others. His essays have appeared in *The New Yorker*, *The New Republic* and *The New York Times*, and are published in a volume entitled *Incendiary Circumstances*. He has served on the jury of the Locarno Film Festival (Switzerland) and the Venice Film Festival (2001) and has taught in universities in India and the USA.

Pablo Monasterio was born in Mexico, studied photography in England and taught at Mexico's Universidad Autonoma Metropolitana (1978-85). His work has been exhibited in Europe and the Americas, and his photographic books include *The People of the Wind* (1982), *Corazon de Venado* (1992) and *La Ultima Ciudad/The Last City* (1995), the latter awarded L'Oeil d'Or in 1997 and Primavera's Best Photographic Book 1997-98. Jury member of World Press Photo Exhibition in 1995 and 1996, he organised the 150th anniversary of Photography in Mexico exhibition, edited and designed the seven-volume *Mexico Indigena* and prize-winning 20 volumes on Latin American photographers, edited *Luna Cornea* (1993-98) and is picture editor of *Letras Libres*.

Mick Pearce, architect, was born in Zimbabwe and completed the Diploma of Architecture (Hons) at the Architectural Association in London, UK (1962). His production, mainly in Zimbabwe and Central Africa, includes office blocks, university buildings, a hospital, a Hindu temple and low-cost housing. He won the 1982 British Civic Trust Award for a church conversion in England and his innovative Eastgate office-block development in Harare has been widely studied and won several international awards. Concerned with sustainable and ecologically sensitive

design, he lectures at international conferences and is currently working on the design and supervision of CH₂ in Melbourne, Australia and other projects concerning ecological approaches to urbanism.

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

Selma al Radi, born in Iraq, is an archaeologist and restorer of monuments. She studied at the University of Cambridge, UK, was archaeologist at the Iraq Museum in Baghdad (1962-65), assistant professor of Cultural Studies at the American University of Beirut (1969-74), advisor to the National Museum at Sana'a (1977-82) and Director of Restoration of the Amiriya Madrasa in Rada, Yemen (1983-2005). As well as numerous studies and articles, she is the author of *Phlamoudhi Vounari: A Sanctuary Site in Cyprus* (Studies in Mediterranean Archaeology Vol. LXV Goteborg 1983), *The Amiriya Madrasa in Rada, Yemen* (OUP London 1997) and *The Amiriya Madrasa* (Centro di Conservazione Archeologica Rome 2005).

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Fltr: Selma al Radi, Manthia Diawara, Pablo Monasterio, Amitav Ghosh,
Virginia Pérez-Ratton, Mick Pearce and Niek Biegman



Contributing Authors

Carolyn Cooper is Professor of Literary and Cultural Studies at the University of the West Indies, Mona, Jamaica where she teaches Caribbean, African and African-American literature. She is the author of two books on Jamaican culture: *Noises in the Blood: Orality, Gender and the 'Vulgar' Body of Jamaican Popular Culture* (1993); and *Sound Clash: Jamaican Dancehall Culture at Large* (2004), and is editing a selection of her controversial '(W)uman Tong(ue)' newspaper columns, written one week in English, the other in Jamaican for the *Jamaica Observer* from 1993-1998. An outspoken public intellectual, Professor Cooper is Head of the University's Reggae Studies Unit, an academic project she initiated, and also the current Director of the Institute of Caribbean Studies.

Edwidge Danticat was born in Port-au-Prince, Haiti, in 1969 and moved to the United States when she was twelve years old. She is the author of several works of fiction and non-fiction as well as books for children and young adults. Her novels include *Breath, Eyes, Memory, The Farming of Bones* and *The Dew Breaker*. She is also the author of *Krik? Krak!*, a collection of short stories, and of *After The Dance*, a travel narrative/memoir. Her next work, entitled *Brisquette and the Snakes: An Immigrant Daughter's Fairy Tale*, will be published in the spring of 2007 by the Haitian-owned Memoire D'encrier publishing house in Canada.

Catherine David studied linguistics and history of art at the Université de la Sorbonne and Ecole du Louvre in Paris. Curator at the Musée national d'art moderne, Centre Georges Pompidou (1982-90), and at the Galerie Nationale du Jeu de Paume (1990-94), she organised monographs and exhibitions on many prominent artists including Lothar Baumgarten, Helio Oiticica, Eva Hesse, and Choreh Feyzdjou, among others. From 1994 to 1997 she served as Artistic Director for documenta X (Germany) and since 1998 she is Director of Contemporary Arab Representations, a long-term project of the Tàpies Foundation in Barcelona. She organised 'The State of Things' (Kunst Werke, Berlin 2000), was Director of the Witte de With (the Netherlands 2002-04), and a Fellow at the Wissenschaftskolleg in Berlin (2006-06).

Marcel Duret (1949, Haiti) is a former actor, businessman, film producer and venerated supporter of the arts. As the Haitian Ambassador in Tokyo (1991-2003) he established the Future Friends of Haiti programme through which Japanese and Haitian artists and scholars visited each other's country. He contributed to the publication in Japanese (1999) of the first children's book made of banana fibre imported from Haiti, containing a story and illustrations by Haitians. He has produced a CD, 'Haiti-Japan, Heart to Heart' (2003), which features traditional instruments and musicians from the two cultures, and a widely distributed documentary film, *Haiti Cœur Battant*.

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

Amira Hass is a writer and journalist. Born in Jerusalem, she was a staff editor for *Ha'aretz* in 1989 and in 1993 started to write about the occupied territories. Resident in the Gaza Strip from 1993, she now lives in Ramallah in the Palestinian West Bank and is the author of *Drinking the Sea at Gaza: Days and Nights in a Land under Siege* (2000) and co-author of *Reporting from Ramallah: An Israeli Journalist in an Occupied Land* (2003). She was the recipient of the Press Freedom Hero award (International Press Institute, 2000), the Bruno Kreisky Award for Human Rights and the Prince Claus Award (2002), the UNESCO World Press Freedom Prize (2003) and the Anna Lindh Memorial Fund award (2004).

Asma Jahangir is an advocate of the Supreme Court of Pakistan and is co-founder and currently the chairperson of the Human Rights Commission of Pakistan, a non-governmental body. She has been at the forefront of campaigns on the rights of women, bonded labour, prisoners and minorities in Pakistan, and her role in the peace movement between India and Pakistan is well recognised in both countries. At the regional level she works for democratic and human rights and co-chairs a regional body, South Asians for Human Rights. In the past she held the post of UN Special Rapporteur on extrajudicial, summary or arbitrary executions, and is currently the UN Special Rapporteur on freedom of religion or belief.

Sandra Jongenelen studied political science at the University of Amsterdam and works as a freelance journalist. Based in the Netherlands, she produces articles and writes for several contractors, among others: *Het Financieele Dagblad*, *Kunstbeeld*, *SICAMag* and *Boekman*. She is also a member of the Boekman advisory committee.

Anthony Kiendl is Director of Plug In Institute of Contemporary Art in Winnipeg, Canada, and a Leverhulme Visiting Research Fellow at the School of Arts, Middlesex University, London, and on the faculty at the Banff Centre, Canada. He was the Director of Visual Arts, Walter Phillips Gallery and the Banff International Curatorial Institute at the Banff Centre from 2002 until 2006. In 2002, he served as Acting Director of the Dunlop Art Gallery, Regina Public Library in Saskatchewan, Canada, where he was Curator since 1997. He divides his time between London and Winnipeg.

Yovita Meta is the Director of the Biboki Weavers (Tafaen Pah Foundation), which she founded in 1990 in West Timor. A non-profit organisation that stimulates cultural and economic development, the Foundation works through self-managing groups of women weavers and producers of raw materials such as cotton and indigo, and has a membership of over 1,600 people. Training is provided in various subjects including project management, and assistance is given to self-managed activities such as house-building co-operatives and craft markets. Recognised as producing the finest textiles in West Timor, the Biboki Weavers have an active exhibition practice, intra-regional exchanges with Java, Bali and Australia, and participate in national and international exhibitions. Yovita Meta and the Biboki Weavers received a Prince Claus Award in 2004.

Chika Okeke-Agulu, artist, art historian and curator, has exhibited in more than 40 exhibitions in nine countries. He has contributed to volumes including *Reading the Contemporary*, *The Nsukka Artists and Contemporary Nigerian Art*, and *The Grove Dictionary of Art*, as well as journals such as *African Arts*, *Glendora Review* and *Art South Africa*. He has co-organised and written catalogue essays for exhibitions, including the Nigerian Pavilion at the Johannesburg Biennale (1995), 'Seven Stories About Modern Art in Africa' (London, 1995), 'The Short Century' (Munich, 2001), the Fifth Gwangju Biennale, South Korea, and 'Strange Planet', Georgia State University

Art Gallery (2004). He is co-editor of *Nka: Journal of Contemporary African Art* and Assistant Professor in Art History at Pennsylvania State University.

Rick Poynor was founding editor of *Eye* magazine (London, 1990–97) and writes columns for *Eye* and for *Print* magazine, New York. He has covered design, media and visual culture for *Blueprint*, *Icon*, *Domus*, *Metropolis*, *Adbusters*, *Harvard Design Magazine* among others. His books include *Typography Now: The Next Wave* (1991), *Design Without Boundaries* (1998), *Typographica* (2001), *No More Rules: Graphic Design and Postmodernism* (2003) and *Designing Pornotopia* (2006). In 2003, he co-founded the weblog *Design Observer* and in 2004, he was curator of the travelling exhibition 'Communicate: Independent British Graphic Design since the Sixties' at the Barbican Art Gallery, London. He lectures widely and is a research fellow at the Royal College of Art in London.

Els van der Plas, art historian and curator, is Director of the Prince Claus Fund since 1997. Founding director of the Gate Foundation (1987–1997) and member of the Board of Directors of the Stedelijk Museum, Amsterdam, she has curated international exhibitions and was advisor for 'Africa Remix' (Centre Pompidou in Paris, Hayward Gallery in London, Kunstpalast in Dusseldorf, 2005–06). She has lectured at institutions including Kingston University, London; Cornell University, New York; De Appel, Amsterdam; and at the World Bank conference 'Culture Counts', Florence, and the Unesco conference 'Culture and Development', Copenhagen. Her writings have been published worldwide and she was co-editor of *The Future is Handmade* (2003), *Creating Spaces of Freedom* (2000), *The Art of African Fashion* (1998) and *Indonesian Modern Art* (1993).

Abdul Sheriff is a leading authority on the history and cultures of the Indian Ocean. Born in Zanzibar, he was Professor of History at the University of Dar es Salaam and advisor on National Heritage and Principal Curator of Zanzibar's museums. He directed the restoration of the House of Wonders, which opened as the new museum of Zanzibar in 2005. He conserved and expanded museum collections and supervised the development of professional staff and sustainable management. He lectures and publishes internationally and his books include *Slaves, Spices and Ivory in Zanzibar 1770–1873* (1987), *Zanzibar under Colonial Rule* (1991), *The History and Conservation of Zanzibar Stone Town* (1995) and *Zanzibar Stone Town: An Architectural Exploration* (2001). In 2005 Abdul Sheriff received a Prince Claus Award.

Adriaan van der Staay is Chair of the Prince Claus Fund Committee for Culture and Development. Director of the Social and Cultural Planning Office of the Netherlands (1979–1998), he was a member of the Netherlands Commission for Unesco (1983–1992) and Chair of the Council for the UN World Decade on Culture and Development (1990–92). He held the Socrates Chair at the Faculty of History and Art at the Erasmus University, Rotterdam (1991–99), was co-founder of Poetry International, Chair of Architecture International and member of the Dutch National Board of the European Cultural Foundation and of the Netherlands Institute in Rome. Member of the Board of the Prince Claus Fund and Chair of the Prince Claus Awards Committee (1997–2003), he was recipient of the 2002 Van Praag Award.

Bruno Stagno studied architecture in Chile and France, taught at Chile's Pontificia Universidad Católica (1972–73) and was Professor of City Planning at the Universidad Autónoma de Centroamérica in San José (1982–87). In 1996 he founded the Institute for Tropical Architecture in Costa Rica, which he directs. His books include *Architecture for a Latitude* (1997), *An Architect in the Tropics* (1999), *Tropical Architecture: Critical Regionalism in the Age of Globalization*

(co-author, 2001) and *Rural Architecture in the Tropics* (2003). He lectures widely and recent exhibitions include 'Tropical Identity' (Venice Biennale of Architecture, 2004). He has received the Prince Claus Award (1997), Central American Eco-Design Award (2002), Chevalier de l'Ordre National du Mérite (France, 2003) and the Juan Torres Higuera Award (Costa Rica, 2005).

Ngugi wa Thiong'o is Distinguished Professor of English and Comparative Literature and Director of the International Center for Writing and Translation at the University of California, Irvine. Born in Kenya, he studied at Uganda's Makerere University College and at Leeds University, England. Novelist, playwright and essayist, his works include *Ngaahika Ndeenda (I Will Marry When I Want)* that led to his imprisonment in 1977, a prison diary *Detained*, *Petals of Blood* (1978) and *Caitani Muthara-ini (Devil on the Cross)*, 1980, the first modern novel written in Gikuyu. Non-fiction works include *Decolonising the Mind: The Politics of Language in African Literature* (1986) and *Penpoints, Gunpoints and Dreams: The Performance of Literature and Power in Post-Colonial Africa* (1998). His most recent novel is *Wizard of the Crow* (2006).

Caroline Turner is deputy director of the Humanities Research Centre at the Australian National University in Canberra, Australia, where she also directs a research platform on art and human rights. Prior to this she spent many years as a senior art museum curator and has organised over 60 international exhibitions, including serving for ten years in the 1990s as project director for the Asia-Pacific Triennial of Contemporary Art. Her most recent book is *Art and Social Change: Contemporary Art of Asia and the Pacific* (2005), which brings together scholarship linking art to the dramatic social and political changes underway in the Asia-Pacific region.

Germain Viatte is an honorary general curator of museums in France. He joined the Inspection générale des musées de province in 1963, helped to establish the Centre national d'art contemporain (CNAC, 1967–72) and participated in planning the Centre Georges Pompidou, where he was a curator (1975–85). He raised public interest in areas virtually overlooked at the time in Eastern Europe and Asia, formed and ran the Direction des musées de Marseille (1985–89), directed the Inspection générale des musées de France (1989–92) and became director of the national museum of modern art at the Centre Georges Pompidou (1992–97). As director of the museological project, he assisted in the realisation of the Musée du Quai Branly and has served as the artistic advisor to the president (1997–2006).

Ceremonies

The Principal Prince Claus Award was presented by HRH Prince Friso van Oranje-Nassau on 13 December 2006 at the Muziekgebouw aan't IJ in Amsterdam, the Netherlands.

The ten 2006 Prince Claus Awards were presented in the laureates' countries by:

- Mr R. van de Geer, Netherlands Ambassador to Afghanistan
- Mr N.P. van Zutphen, Netherlands Ambassador to Australia
- Mr W.W. Wildeboer, Netherlands Ambassador to Cuba
- Mr B. Schortinghuis, Netherlands Ambassador to the Dominican Republic
- Mr F.J. van de Laar, Chargé d'Affaires a.i., Netherlands Embassy in the Dominican Republic
- Mr R. Padberg, Consul General of the Netherlands in Haiti
- Mr R. Cartade, Honorary Consul of the Netherlands in Jamaica
- Mrs L. van den Assum, Netherlands Ambassador to Kenya
- Mr G.J. van Epen, Netherlands Ambassador to Lebanon
- Mr Z.E.R.H. Buikema, Netherlands Ambassador to Mali
- Mr A.C.A. van der Wiel, Netherlands Ambassador to Nigeria
- Mr C.W. Andreae, Netherlands Ambassador to Pakistan
- Mr F.A. Makken, Netherlands Ambassador to Palestinian Areas
- Mrs J.M. van der Kreek-Garnier, Consul General of the Netherlands in Papua New Guinea

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The Prince Claus Fund wishes to thank:

★★★★★

The Mayor and Aldermen of the City of Amsterdam for the reception given to welcome the international guests of the Prince Claus Fund.

With very special thanks to the directors and the staff of all the five-star hotels in Amsterdam that have offered rooms to the international guests of the Prince Claus Fund, in particular Mr. A.W. Grandia.

The staff at the Dutch Embassies in Abuja, Bamako, Beirut, Havana, Islamabad, Kabul, Kingston, Melbourne, Port au Prince, Port Moresby, Ramallah, Santo Domingo and Tehran for their co-operation in the organisation of ceremonies and events celebrating the 2006 Prince Claus Awards in the laureates' respective countries.

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

Richard Messina of Messina Productions for producing the 2006 Awards ceremony, and Jan Wolff, Mechteld Wolff and the staff of the Muziekgebouw aan 't IJ for the organisation at the location of the ceremony.



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Laureates of the Prince Claus Fund 2006-1997

The 2006 Prince Claus Awards
Marking the 10-year anniversary of the Prince Claus Fund, the 2006 Prince Claus Awards were dedicated to a revisiting and celebration of all the themes and sub-themes of previous years and all special fields of interest that have inspired the policy of the Prince Claus Fund throughout the years.

2006

The Principal 2006 Award
Reza Abedini Iran

Further 2006 Prince Claus Awards

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

2005

The Principal 2005 Award for 'Humor and Satire'
Zapiro alias **Jonathan Shapiro** South Africa

Further 2005 Awards went to:

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 Congo
Abdul Sheriff Zanzibar

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

2004

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

Further 2004 Awards went to:

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

The 2004 performance was given by *Carlinhos Brown*

2003

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

Wang Shixiang PR China

Further 2003 Awards went to:

Arab Human Development Report 2002
Biboki Weavers and Yovita Meta Indonesia
Carlinhos Brown Brazil
G.N. Devy India
District Six Museum South Africa
Mathare Youth Sports Association Kenya
New Argentinian Cinema:
Lita Stantic Argentina
Mick Pearce Zimbabwe
Reyum Institute of Arts and Culture Cambodia
Hasan Saltik Turkey

The 2003 Prince Claus Awards performance was given by *Heri Dono* on the theme of Survival and Innovation of Crafts

2002

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

Further 2002 Awards went to:

Marcelo Araúz Lavadenz Bolivia
Ali Ferzat Syria
Ferreira Gullar Brazil
Amira Hass Israel
Lembaga Kajian Islam dan Sosial (LKIS) 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

2001

The Principal 2001 Award celebrating 'Carnival'
Stichting Zomercarnaval Rotterdam, Netherlands
Peter Minshall Port of Spain, Trinidad

Further 2001 Awards went to:

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* Jamaica

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

2000

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

Further 2000 Awards went to:

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

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

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

1999

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

Further 1999 Awards went to:

Patrick Chamoiseau Martinique
Paulin J. Hountondji Benin
Pepetela Angola

Cildo Meireles Brazil
Dessalegn Rahmato Ethiopia
Juana Marta Rodas and Julia Isidrez Paraguay
Claudia Roden UK/Egypt
Cheick Oumar Sissoko Mali
Tsai Chih Chung Taiwan
Ken Yeang Malaysia

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

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

1998

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

Further 1998 Awards went to:

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

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

The 1998 Prince Claus Awards performance was an African Fashion show

1997

The Principal 1997 Award
Zimbabwe International Book Fair

Further 1997 Awards went to:
Council for the Development of Social Science Research in Africa Senegal

Index on Censorship UK
Malangatana Valente Ngwenya Mozambique
Joseph Hanson Kwabena Nketia Ghana
Sardono W. Kusumo Indonesia
Bruno Stagno Costa Rica
Jim Supangkat Indonesia
Abdeljelil Temimi Tunisia
Ernest Wamba-dia-Wamba Tanzania

The 1997 Prince Claus Awards speeches were delivered by *Kwasi Wiredu* Ghana/USA and *Yvonne Vera* Zimbabwe

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