



Fonds

Prince Claus Fund *for*
Culture and Development

Fondation Prince Claus *pour la*
Culture et le Développement

Fundación Príncipe Claus *para la*
Cultura y el Desarrollo

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VII
awards

2007 Prince Claus Awards
Prix Prince Claus 2007
Premios Príncipe Claus 2007

“What does the world of today tell us about the world of tomorrow? Some of the messages are, I believe, quite clear... There will be no sanctuaries, be they economic, financial, political or environmental... There will be conflicts with their origins in ecological scarcities. There will be racial and ethnic conflicts, and social and political conflicts. While we can anticipate some of these tensions and conflicts, others will take us by surprise, as they have done in the past.

... The challenge must be met by new forms of co-operation which give real expression to considerations, not only of efficiency, but especially of equity and solidarity... accompanied by the development of new ways of interpreting the world, of analysing its problems... These new approaches must not only give expression to equity and solidarity; they must ultimately have their roots planted firmly in ethics and morality.”

His Royal Highness Prince Claus of the Netherlands
Society for International Development World Conference,
Amsterdam 1991

Address by the Honorary Chairmen of the Prince Claus Fund His Royal Highness Prince Friso and His Royal Highness Prince Constantijn

The Prince Claus Fund believes that increased intercultural understanding is essential to achieve peaceful co-existence. Cultures are the webs of behaviour and value we create to mould communities of individuals who can live together and benefit from each other. Yet at the same time our cultures establish borders, boundaries and differences, separating us from others. Despite a universal desire for peace, our societies continue to be torn apart by conflicts over resources, beliefs and aspirations.

Since its founding over a decade ago, the Prince Claus Fund has worked to increase intercultural exchanges and communication. Building and strengthening bridges between people of different backgrounds, beliefs and traditions is one of the Fund's primary goals – demonstrating the authenticity, value, and quality of creative expression from across the globe.

Also the Fund is convinced that understanding needs interaction; which can be inspiring but also confronting. Sites of cultural encounter contain the seeds for conflict as well as for confluence. Songs have been composed to rouse feelings: anger or joy, to propel soldiers into war or to celebrate peace. Buildings and public sculptures can be a focus for bitter controversies: both their construction and destruction can be the starting point for violence or reconciliation. Literature, even the gentle art of poetry, can recall unresolved conflicts and provoke renewed hatred.

The Prince Claus Fund has chosen *Culture and Conflict* as the theme for its 2007 Awards programme and its activities. The Fund is acutely aware of the dangers inherent in real and perceived cultural differences, nevertheless it believes cultural expression is humans' aspiration to a more civilised co-existence. Culture suffers under conflict, and its artefacts and expressions may be deliberately destroyed or suppressed, but with its persistence or re-emergence there is a sign of hope. Hope: that civilisation may gain the upper hand over the disruptive forces of power and conflict. Where culture is lived and expressed the possibility for learning and for discourse is opened. On the bridges of cultural encounter people can learn about alternatives, interrogate their existing values, stimulate respect, overcome prejudice, counteract injustice and resolve conflict.



HRH Prince Friso
Photo © Capital Photos



HRH Prince Constantijn
Photo © Capital Photos

This year the jury has selected 11 Prince Claus Laureates who work at the interface of culture and conflict. Through their actions in war situations and in contexts of social inequality, economic injustice or religious intolerance, the 2007 Prince Claus Laureates show us ways to alleviate conflict through culture. By expressing the experience of war through vivid dance, choreography can be the voice of the silenced and a medium for healing reflection. Principal laureate, Congolese choreographer and dancer Faustin Linyekula, wants to give the people in his own country the possibility and the power to envision another future for themselves and their badly torn land. He will establish in his native city Kisangani, former Stanleyville, a cultural centre that provides the inhabitants with a positive energy that will open their eyes for creative possibilities and joy.

Dramatic witnessing to traumatic events through theatre, visual art or film can empower individuals and communities to confront their past, deal with their situation and reclaim self-respect. Calypso music and cartoons can offer critique, seek justice and promote public debate. Innovative radio programmes and literary forums can provide a platform for the meeting of different minds in the search for reconciliation and resolution.

The Prince Claus Fund honours the 2007 Prince Claus Laureates and celebrates their outstanding achievements at the interface of conflict and culture. Their work is a source of inspiration for us all.

Foreword

Culture and Conflict, a Contemporary Theme in Troubled Times

In 2007 the Prince Claus Fund selected *Culture and Conflict* as the theme of its activities. This means that not only will the Prince Claus Awards be linked to this theme, but also the other projects which the Fund supports and develops, the books it publishes and the discussions it launches.

Conflict occurs when there are strongly opposing and sometimes violent responses to an issue. This is often because of different values, behaviour patterns or access to resources. As culture shapes our values and behaviour, culture and conflict are intricately related. Culture influences the content of our conflicts. It also affects the way we react in contentious situations. Installing a monument can arouse opposite responses, publishing a book can increase or reduce conflict, and the destruction of cultural heritage is a symptom of a larger conflict of values.

Culture clearly has a role in conflict situations and it can be a positive means for achieving resolution. Through their activities in the many and varied contemporary media, creative men and women provide spaces for sharing views and experiences. They enable us to expose tensions and misunderstandings. Cultural practices can reveal ambiguities and hidden realities. They bring underlying aspects to the surface so that real dialogue can take place. By enabling people to participate, through artworks and cultural events, artists offer us a way towards greater understanding and opportunities to resolve conflicts.

Among this year's laureates is the Sudanese Writers Union, through which writers and intellectuals are working against huge odds to provide a Space of Freedom for debate. In their own homes, in local universities and in public places, members of the Union offer their opinions and discuss the issues that trouble their country. Hundreds of people attend the Union's meetings because they are one of the few places where thinking citizens can speak out and assume responsibility for finding solutions. The Union is making it possible to discuss subjects that would otherwise have no platform. It is opening up what was a Zone of Silence and giving many people a voice.

This year, the Fund also published a monograph in its *Prince Claus Fund Library* of the Afghan visual artist and 2006 Prince Claus laureate Lida Abdul. Her work seems symbolic of this year's theme. Abdul shoots

her films in the surroundings of Kabul in Afghanistan. Her subject is always the senselessness of the destruction of peoples and cultures. Her work shows that the ruins in her country need our attention. The empty places of the Bamiyan Buddhas represent a heartfelt cry for the preservation of a centuries-old cultural heritage. The remains of beautiful cities and villages, of ancient monuments and mosques, create a shameful landscape – a landscape whose scars tell the story of its destruction by the Taliban, the Russian occupation and the American incursion. Abdul draws attention to the value of culture to human beings; respect for culture is respect for people and their history.

The Principal Prince Claus Award will be presented on 12 December 2007 by the Honorary Chairman, HRH Prince Constantijn, to the Congolese dancer and choreographer Faustin Linyekula in the *Muziekgebouw aan't IJ*. A musical performance during this festive ceremony will be provided by laureate and calypso singer Chalkdust from Trinidad. The other ten awards will be presented by the Dutch Ambassadors in the laureates' own countries. We wish to thank the Ambassadors for their co-operation in shining the spotlight on the positive role of culture and cultural activities in their countries.

We also thank the members of the jury, the nominators, advisors and authors of the laudations for the time and energy they have expended in judging and nominating, and in recommending the laureates. The laureates' work links them together in a vision, also expressed in the work of Lida Abdul, that culture and cultural heritage are essential to an existence that is worthy of humankind.

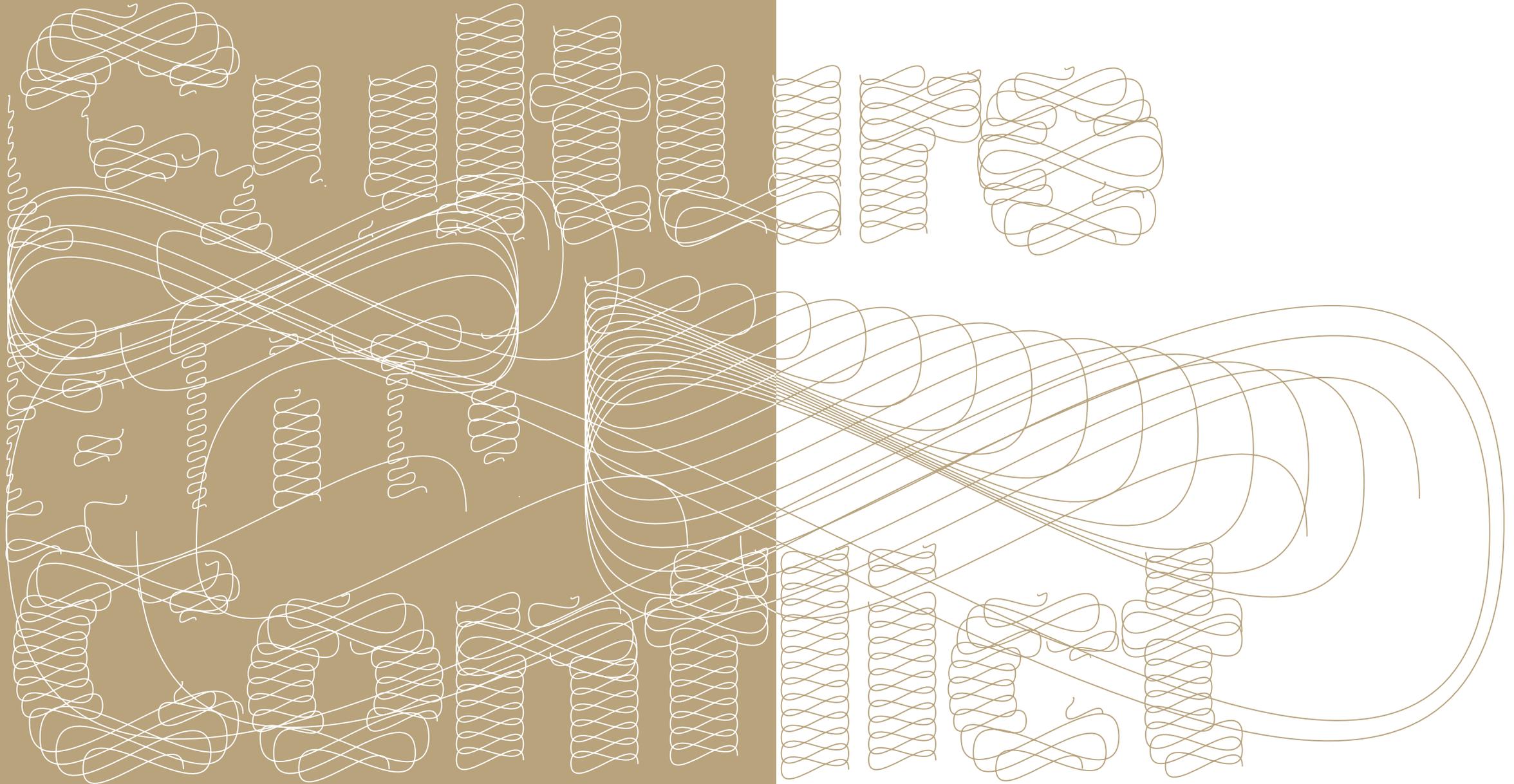
Lilian Gonçalves-Ho Kang You
Chairperson

Els van der Plas
Director

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Culture and Conflict: 2007 Theme Essays



A Caged Peace

Shahidul Alam

I am the rage I am the storm
My path I leave barren and shorn
Swaying in my crazy dance
I rejoice at all I face
Move at my own pace
I grapple my foe
I wrestle to die
I am the warrior, head held high*

Kazi Nazrul Islam

He was a dreamer, a rebel, a lover, a poet. He moved strong men to tears and woke a nation to unite against tyranny. The British imprisoned him only to find his pen spewing venom from the prison cell. Yet, Kazi Nazrul Islam was a romantic, and his lilting songs, magical stories and even his fiery verse did more to bring together Muslims and Hindus than any peacemaker had ever done. The poor turned away from God's door, the lover spurned, the weak, the meek, the downtrodden, all found refuge in his words and his music. Unlike the literary giant of the time – Tagore, Nazrul was uncompromising. He lived the life he preached. He spoke of strife, and the peace of acquiescence was never his mettle. Mixing Persian, English and Hindi with his majestic repertoire in his native language Bangla, Nazrul called a nation to war against its occupiers, but also spoke out against the tyranny of religion and class. It was his haunting love songs, however, that made Nazrul inimitable. Living the life he preached, he refused to conform. Marrying outside religion, shunning material comfort, and eventually rejecting our carefully defined sanity, he rebelled against a peace that required the acceptance of the status quo. Conflict was his muse.

Lalon, long before him, had traversed a very different terrain. The journey between the body and the soul. The metaphors of the bird and the cage, with the soul flirting with the body, elusive, tantalising and ever so ephemeral. The Sufi saint dealt with the conflict between the material world and the spiritual realm. But for Bangladeshis it wasn't Tagore or



Celebrating Ershad's fall: jubilant Bangladeshis on the night of 4 December 1990 when the autocratic general, faced with a popular democratic struggle, announced he was stepping down
Photo © Shahidul Alam/Drik/majorityworld.com

Lalon or even Nazrul, but the struggle for language itself that galvanised the nation. Separated from India on the basis of religion when the British were forced to leave, East Pakistanis had always felt exploited by the West wing and discontent had been brewing, but it was when Field Marshal Ayub Khan declared that Urdu would be the national language of Pakistan that people took to the streets. The violent birth of Bangladesh gave a nation with its own language, but Bangali nationalism too became the oppressor of other cultures and the indigenous people of the Hill Tracts have been brutally reminded ever since that they are the other. Their peace could only be earned at the cost of their identity.

Surendra Lal Dewan was sad that his song had been stolen by the president, but that was not what pained him most. As director of the Tribal Centre in Rangamati, he was required to bring out Pahari women dressed in ethnic garb at regular intervals. They would dance in bright tribal costumes for tourists, visiting dignitaries and even curious Bangalis whenever the state needed to demonstrate Bangladesh's tolerance and its ethnic diversity. In his song, Dewan had spoken of a Bangladesh free of oppression and torture. That a military general, claiming the song to be his own, would use the same words to chant of an egalitarian Bangladesh pierced Surendra with his own words.

Even the naked halogen lamp that shone on the creaky planks that made up the stage near Ispahani Gate 1 had gone. It was the port town of Chittagong and there was no electricity. It didn't affect Mustafa Kamal and the UTSA theatre group. A string of candles lit up the actors. The children came up close. Kamal wasn't involved in national issues. He and his group performed to children and their parents, in the slums around Gate 1, and in many other parts of the country. The plays would talk of HIV/AIDS, dowry and land rights. The team would go out to villages and settle land disputes, or fights over someone's loss of face, by getting the villagers to enact their strife in public. Their participatory plays used humour, love and the occasional risqué dialogue to enthrall a rapt audience who found a momentary outlet from their tortured lives. But the plays were not simply about temporary relief. They introduced strategies for dealing with the tensions that built up between the landed and the landless, between the buyer and the seller, but also between friends, relatives and neighbours. Kamal understood that conflict was a natural product of relationships. While controversies and grievances resulting from differences in values, competition for resources or perceived threats, often result in conflict, its mitigation rarely depends entirely upon the solution of the problem, but might only require a release through rituals of protest.



Mustafa Kamal, theatre activist, with a performance related to social issues and conflict resolution at an open air theatre in a slum in Chittagong, Bangladesh 2007
Photo © Shahidul Alam/Drik/majorityworld.com

Artificial barriers between nations, illegal occupation of lands, the struggle between the worker and the employer, the exploitation of women and children, and the suppression of minorities generate sparks that might set ablaze communities, and the fires needed to be doused. But there was more to art than being the key to the cage. Kamal worried that while his art might allay the tension, it might, through appeasement – like the empty rhetoric of politicians, like the opium fed to the hungry child, like the comfort assured in afterlife, like the promises of peace by generals – help perpetuate the greater wrong.

*Translated and adapted from the poem “The Rebel” by Kazi Nazrul Islam



Nur Hossain, a young worker, who had 'Let Democracy be Freed' painted on his back, was killed by police bullets on 10 November 1987 and has become a symbol of the democratic movement in Bangladesh – honoured in this mural on the wall of Jahangirnagar University Campus on the outskirts of Dhaka
Photo © Shahidul Alam/Drik/majorityworld.com

Living in Letters: A Cityless Man's Journey Back Home

Khaled Hroub



The separation wall around Bethlehem
Photo courtesy: Khaled Hroub

Conflicts are the source of many dire things. They are also the source of some good things. This is neither to say that they should ever be welcomed nor that indifference towards them is in any way acceptable. The experience of my people, and me, shows this blend of bad and good things resulting from great conflicts. The Palestinian people have been through numerous sufferings since the British mandate over their country was imposed in the 1920s. Because of the conflict over Palestine, the Palestinians lost lives, land, houses and freedoms. More than five million of them, that is at least half of the population, now live in the Diaspora – far away from Palestine. But also, because of the same conflict, many other things have happened to the Palestinians. They have strived through the tough times, gaining and losing. One gain is that they have become impressively educated. School and university education has been seen as one survival weapon that would arm them against an uncertain future. Families quickly embraced the willingness to sacrifice anything to secure money for the education of their children. Over the decades, Palestinians have nurtured an obsession for collecting university degrees. (I myself have five, a brother of mine has just acquired his third one, and the rest of the family are busy doing the same!)

Another gain for the Palestinians is that they have travelled the world over. They travelled and travelled until there was no more money to travel, then they settled. Some of them, or the children of some of them, achieved impressively. In El Salvador, the race for the 2004 elections was between leftwing and rightwing contestants, the fathers of both having come originally from Bethlehem – that is my city! Diaspora Palestinians have become shrewder and of course more cosmopolitan than their fathers and grandfathers. They have travelled, and they have come to know many cities. I was one of them. I travelled a lot and fell for many cities. I don't know if I was doing the right thing. But what I'm sure of is that travelling is the greatest of educations. It's the art of discovering and rediscovering life. Travel is indeed life. It is wonderful to be identified with Bethlehem. But Bethlehem would mean nothing to anyone if no people or ideas had ever travelled from it to the outside world. As a devout unbeliever, Bethlehem for me is the magic carpet that takes me far away and lands me warmly in remote places. But it would have killed me to think that I might have been stuck there all my life. Dare I say that I owe

the conflict a lot? It made me taste other cities before I rediscovered Bethlehem.

When I travel, I write. When I write all conflicts fade. They recede like a shrinking ocean and dry up as I write. They escape in the shining light of my letters. I send letters to friends in many cities. I live in letters. In recent years a friend of mine from Berlin shook up some of my beliefs about being cityless, without even knowing that he was doing this. He inspired me to write more letters to myself. Below are a number of them taken out of the yet to be written book.



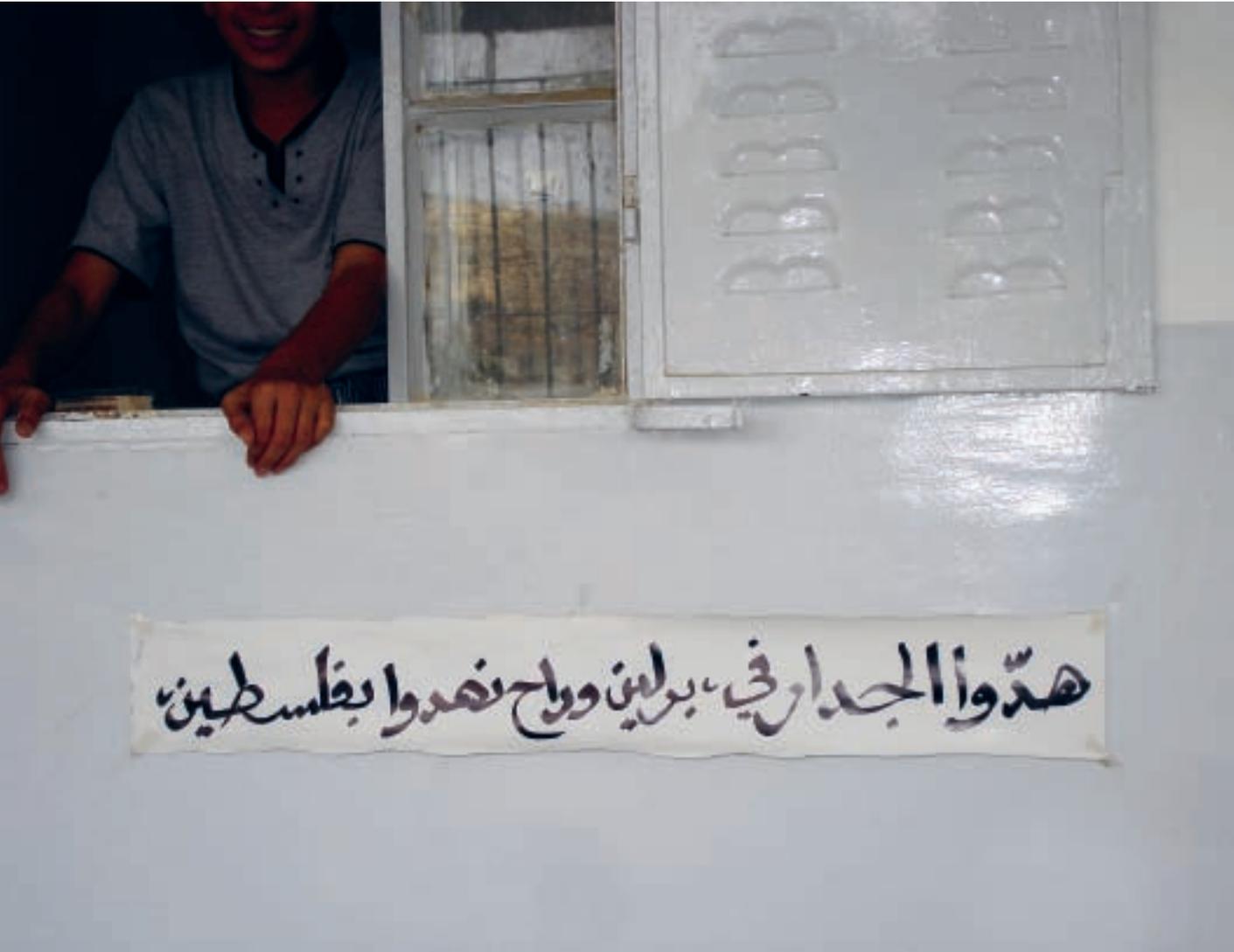
The separation wall around Bethlehem
Photo courtesy: Khaled Hroub

Lieber Thomas,
(Berlin)

You wouldn't believe it. I write to you from Wadi Foukeen, my village near Bethlehem. And guess what: my sister's house is now "wired" and has got internet access. Her kids can now say good morning to the outside world. My village lies by the so-called Green Line that divides the so-called Israel from the so-called West Bank. Half of my grandfather's land, as that of the rest of the old villagers here, was lost in the 1948 war and got included behind that Line. Since then it has become part of what would be called Israel. Half of the inhabitants of this village left their homes because of that war, including my grandfather and his family.

Anyway my friend, we are now in the year 2005. And what I can see from behind the window of my sister's living room is the ugliest thing you could ever imagine: a huge concrete wall that encloses the village from almost all directions. It only leaves a narrow passage for us to reach Bethlehem and the surrounding areas. Everybody here hates the wall. They say: how can it be that walls of separation everywhere else are dismantled but in Palestine a repulsive new one is erected?

Ok, I know what you are thinking. It is strange that I should suddenly think of you again here, yes I know. But I'll tell you why this came about. Yesterday I visited the only school in the village, the elementary school where my sister teaches. Her colleagues wanted to meet her brother, that is me, who comes all the way from London to visit. I was happy and everyone was so welcoming to me. On the wall of one of the classes, Thomas, I read these words: "The Wall in Berlin was destroyed, and the Wall in Palestine will be destroyed too." I was overwhelmed. For a moment, and I don't know why, I imagined you next to me, looking and reading those words, as if you could read and understand Arabic.



"The Wall in Berlin was destroyed, and the Wall in Palestine will be destroyed too" at the school in Wadi Foukeen Village, Bethlehem
Photo courtesy: Khaled Hroub

Reading the name of your city Berlin in my remote and nearly unknown village was a nice surprise for me. I bet you that nobody in Berlin would know the name or anything about Wadi Foukeen, my village. And you know what, I just wonder too, how many of all these little kids here know what and where Berlin is? But for me, as you know, I fell in love with your city from the first visit. And since that day when you showed me around, I have kept warm memories. And the thing that I loved most about your guided tour that you gave me around Berlin was the idea of stepping on the traces of that ugly wall that used to divide your city. I was very happy and I was a bit saddened too. I was happy, of course, seeing that the wall had gone. Listening to your comments about the places, streets, cafes and their histories was great. Seeing life blossom anew above the no-man's-land of the wall was spiritual.

But there was something else in the air. Your immersion in the small details of your city made me discover something missing in me. I realised that I was a man without a city. There was no city for me to take people around and show them. My early departure from Bethlehem had left my attachment to it more notional and emotional than real. When I left Bethlehem I was only four years old. I hardly remember anything, and I never thought that it was necessary anyway. To be honest with you my feelings are mixed toward Bethlehem, and maybe I will explain that later to you.

Leaving Palestine, I moved and lived in many cities, and continents. I created a theory to console myself and justify living in the present, whatever present it was at the time: I'm a timeless and cityless man. I belong to nowhere and to everywhere. I move between cities. I love them or dislike them. I stay in them or I leave them, just like an unfaithful lover. That tour of Berlin you took me around destroyed my theory, Thomas. It left me as an orphan. A lonely man, thrown in the middle of the wilderness, without a place, without a city. Since your tour I repented my faithlessness to Bethlehem and decided to go search for it!

Ciao Cecilia,
(Pisa)

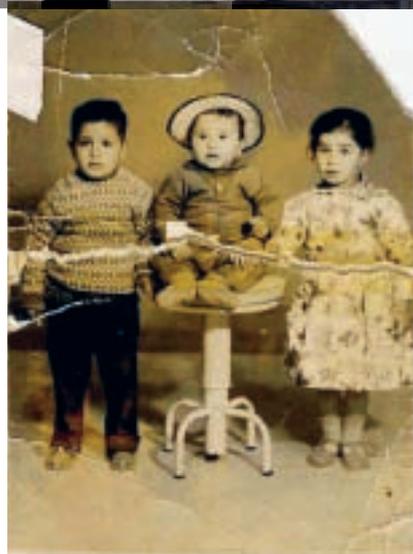
You may have already forgotten about me. It has been almost ten years by now. But I will never forget you, your family and your city. It is me, Khaled, the Jesus-look-alike guy from Bethlehem. I was amused by the wonderment in your eyes when you heard that I was from Bethlehem.



Khaled Hroub

- 1 Khaled Hroub in Berlin, April 2005
- 2 Khaled Hroub with his sister and cousin, 1965
- 3 Khaled Hroub and his family, Jordan 1972
- 4 At the elementary school in Wadi Foukeen Village, Bethlehem
- 5 Deheisha refugee camp, Bethlehem

All photos courtesy: Khaled Hroub



It was a sweet feeling, uplifting and very satisfying. At dinner in your house and surrounded by you, your husband and your little two kids I felt like a little Jesus. Those eyes around the table were exploring me. Your shy husband could not help but ask how it could be that I was a Muslim from Bethlehem. He was curious about the interior of the Church of the Nativity. Suddenly, inside me I felt ashamed. I had never visited “my city” as an adult. I could not tell him a lot. I struggled hard to remember what I read in some books. And yet, looking like Jesus, everything I said to him was received with such deep respect and conviction.

When I spent a few nights in the nearby monastery, there was a portrait of Jesus in my room. I kept staring at his face. Definitely it is a beautiful face. Cecilia is slightly shocked that the real Jesus would look more like me than the Jesus in the portrait. It is a new fact for her that his hair should be dark, not blonde, and his eyes brown or black, not blue. But alas, the most beautiful thing about him is his being from my city. He is my bridge to the world. I hide my doubts and qualms with all religions and gods when I speak to Cecilia. All the time I had blamed God and questioned his wisdom in crowding Palestine with so many prophets. It is a very narrow strip of land to be crammed with so many prophets and sacred texts. Over centuries the followers of those prophets have fought each other for absurd reasons. I keep pondering whether we might have lived in more peace had those prophets been better distributed across the four corners of the world.

Salam Ahmad,
(Damascus)

I had tears in my eyes. Your unexpected phone call surprised me. I felt the hair on my arms rising, literally! Your voice took me to those wonderful days, unravelling layers and layers of memories. Twenty-four years have past since we last met. What a mean life to separate us like this. All those years I thought you were dead. And I once wrote an unpublished obituary for you and our plan to liberate Palestine. It is amazing that you still remember vividly the details of our plan to defeat Israel.

Ahmad, Mohamad and I were three close friends during high school in the late 1970s in Amman, Jordan. Energised to change the world, nothing could stop us from doing what we wanted. In fact, the world was waiting for us. It was our destiny to rescue all the oppressed peoples,

not only in Palestine but all over the globe. We had three nicknames that easily spoke of our political leanings. Ahmad's nickname was Guevara, Mohamad's was Carlos, and mine was Castro. Ahmad was the striking force, Mohamad was the conspirator and financier, and I was the man of letters!

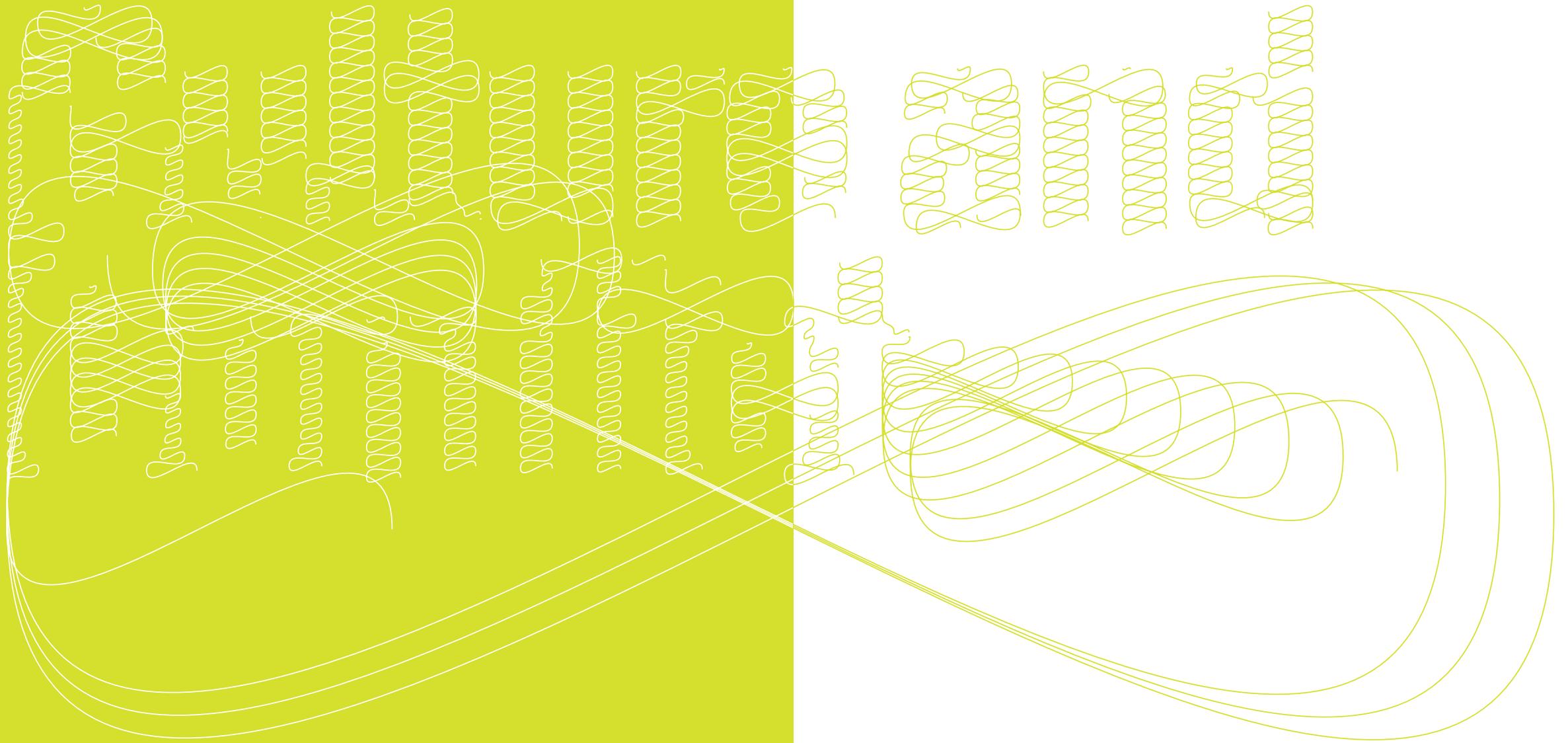
We were busy thinking about the destiny of the world. Of course we did not care much about our studies. We cared more about two immediate destinies right around us. The first one was the destiny of the females in the nearby high school. Our hearts were theirs. We would make two daily pilgrimages around the school, in the morning and in the afternoon. The green striped uniform of the schoolgirls made an ever-lasting imprint on our minds. I wrote many letters to many of those girls. I was a pen-for-hire for my friends. In return for a bottle of Pepsi-Cola and a sandwich, I would write love letters. I bragged that any girl in the school would melt like an ice cream if targeted with my love letters.

But the second pressing destiny that haunted us was that of Palestine. We got fed up with the scandalous failure of the Arab governments and the Palestinian factions to liberate Palestine. We decided to take up the mission. We evolved a plan. If we surrounded Israel from all directions by revolutionary governments then we could easily squash it in the middle. Our problem, as Palestinians and Arabs, was all those Western-affiliated puppet regimes. They would do nothing against Israel. They feared it. And more than that, those puppet rulers feared losing their positions of power most. They would sacrifice Palestine and their own countries to preserve their rule. So part one of the plan was to replace them, and encircle Palestine with true revolutionary regimes. Part two was to launch war against Israel and liberate Palestine once and for all. Part three was for us to enjoy our victory, and get applauded by all those beautiful girls at the nearby school! In our young minds the two destinies merged into each other!

In part one of the plan Ahmad, that's Guevara, would leave Jordan and go to Lebanon. His mission is to take over the Palestinian Liberation Organisation, the PLO, dismiss Yaser Arafat, and unite the relentlessly fragmented Palestinian factions. There, in Lebanon, he would create a revolutionary regime combining the new PLO, under his leadership of course, and a newly established and leftwing Lebanese government. Mohamad, that's Carlos, would move to Syria. He would organise a military coup and get rid of the Bathist regime there and bring about a truly revolutionary government. I, that's Castro, would stay in Jordan and organise another military coup against the Jordanian monarchy, which is no more than a Western tool against Arab and Palestinian aspirations.

But before ending high school Ahmad headed to Lebanon. He fought Israel in the southern part of the country. He got wounded and a couple of years later we lost contact. I thought he was killed. Mohamad/Carlos, who was supposed to bring down the regime in Syria, left for America to continue his studies. Soon after his arrival he dropped his studies and became a mini-capitalist. Obviously he forgot about the revolution and our plan to liberate Palestine. In fact, I almost did the same! I, too, forgot about our Marxist revolution, but joined another one. I became a reactionary Islamist at the University of Jordan where I finished my first degree in civil engineering. I left Jordan to go to West Africa, where I became ideologically confused. Then I moved to Europe. There I stopped being an Islamist. Instead, I started searching for my own self, wandering between cities and giving talks. In Berlin I rediscovered Bethlehem, and started writing un-read letters. I vowed to the memories of Guevara and all those old good days at high school that one day I would collect those letters. I will dedicate them to Ahmad/Guevara who is still alive and who is still dead in Damascus, dreaming of the revolution.

The 2007 Prince Claus Awards



Report from the 2007 Prince Claus Awards Committee

The Prince Claus Awards

The Prince Claus Awards are annual awards given to individuals, groups, organisations or institutions that have made unique and important contributions to culture and development within the Prince Claus Fund's area of interest. Each year in December, the Principal Prince Claus Award of EUR 100,000 is presented to the laureate at a prestigious venue in Amsterdam in the presence of members of the Royal family and an audience of 600 international guests. The ten Prince Claus 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 and expanding network 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 candidates and to assist by providing insights and opinions on the proposed candidates.

Nominations for the 2007 Awards were submitted to the Fund's Bureau before December 2006 and second opinions requested from advisers in the Fund's network. At a first meeting of the 2007 Prince Claus Awards Committee on 14 December 2006, a short list was established from the proposals received and researched by the Bureau staff. For the 2007 Awards, the Committee considered 73 nominations and selected a short list of 34. Further research was carried out on the short-listed candidates and the Committee met again on 12-13 May 2007 to draw up the list of 11 recipients of the 2007 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. A second important criterion is the positive impact of the laureate's work on a wider cultural and social field. The creation of links and interactions between different cultures, the fostering of commonalities and the initiation of shared cultural currents are highly valued. The Prince Claus Awards recognise artistic and intellectual qualities that are relevant in the contemporary context. They aim to support experimentation and innovation, to appreciate audacity and tenacity, to increase impact and to provide inspiration.

Policy

The Prince Claus Fund maintains a broad view of culture that accommodates all types of artistic and intellectual disciplines. This open approach encompasses the transmission of culture, achievements in education, media and the applied arts, as well as fields such as sports, science and technology that interact with and impact on the domain of culture.

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

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

2007 Theme: Culture and Conflict

Conflict can be defined as a strong or even violent response to different values and access to resources. Because culture shapes all human values and behaviours, culture and conflict are inextricably linked. Culture is deeply implicated both in the substance of conflicts and in the way we deal with conflicts in our societies. The creation of monuments and publication of books, for example, can either exacerbate or lessen conflict, and attention to cultural differences can become a source of inclusion or exclusion. The destruction of cultural heritage, burning of books and imprisonment of poets are symptoms of larger conflicts of values, clearly demonstrating the powerful role of culture. Positive intervention through cultural action demands a high degree of self-awareness, open debate, commitment to equal rights and tolerance.

Culture can be an effective tool for conflict resolution. Throughout history, creative men and women have helped to transform conflict into peace through their cultural practices and actions. By enabling shared experience and cross-cultural understanding – for example through stories, metaphors and images – cultural practices create space for rethinking and refashioning of dogmas and destructive dominance. Cultural practices can bring injustice to light, reveal the hidden sources and aspects of underlying tensions, and overcome barriers to dialogue. Stereotypes and misunderstandings, which may well have their roots in cultural practices, can be confronted and unravelling in a film or exhibition; a cartoon can raise global awareness, and minority voices can reach out through songs and stories. By translating personal experience of conflict situations into artworks, artists give recognition to the ambiguities and realities, and provide people across the world with tools for greater understanding of under-reported or mis-reported conflicts.

Cultural expressions can inspire people to withstand and improve their circumstances. Working with memory and transforming experience through re-enactment can assist in healing trauma and in reconciling perpetrators and victims. In periods of post-conflict reconstruction, banned or destroyed cultural practices can be regenerated as sources for regaining dignity and identity and building new lives. Culture can preserve and interpret testimony, transmitting it to new generations in the hope of preventing future conflict. By investigating the context of conflicts, artists create possibilities for change. They open eyes and minds to the sources of conflict, create bridges (literal or metaphoric) within communities and between communities, and demonstrate cross-cultural co-existence.

Within this broad framework, the Prince Claus Fund considers Culture and Conflict an area of special interest and looks for cultural practices that produce insights into how culture can affect situations of conflict. Through its Awards Programme, the Fund seeks to identify and celebrate artists, cultural groups and organisations in its area of concern that are dealing with conflict in innovative ways, helping to build cultures that inspire tolerance and peaceful co-existence.

The 2007 Principal Prince Claus Award

Faustin Linyekula

Democratic Republic of Congo

Faustin Linyekula (b. 1974, Ubundu) is an exceptionally gifted choreographer whose work vividly communicates the complex experience of living with conflict. When local opportunities were blocked by government closure of universities, Linyekula moved to Kenya where he joined a theatre and dance workshop. In 1993, he co-founded Kenya's first contemporary dance group and a prize at Angola's International Dance Festival resulted in invitations to perform internationally. Linyekula was commissioned to create *Tales Off the Mud Walls* for Vienna's 2002 SummerTanz Festival.

Despite his burgeoning international reputation, in 2001 Linyekula returned to Congo where he set up a teaching studio and created a 'home-coming' work entitled *Spectacularly Empty*, which explores the chaos of memory and realities of return. Drawing on his personal experience and engagement with the lives of people in the Congo context, Linyekula's works are deeply humanistic and paradoxical narratives. Major works include *Triptyque sans Titre* (2002), turbulent fragments of a society in conflict; *Spectacularly Empty II* (2003), an ironic look at materialism in Kinshasa; and *Le Festival des Mensonges* (2005-06), an exploration of Congo's evolution.

Studios Kabako, his centre for performance, education and exchange in Kinshasa, provides a multi-disciplinary environment for experiment, attracting musicians, poets, designers and artists as well as dancers and actors. Linyekula performs, tours, participates in workshops across Africa and internationally, and is involved in long-term collaborations with groups in Ethiopia and South Africa.

Addressing the complexities of history, identity and conflict with courage, introspection, sensitivity and humour, Linyekula raises questions about the post-colonial condition and the violence done to ethics. In his hands, dance is a tool for bearing witness and for engaging with the outcomes of that witnessing.

Faustin Linyekula is honoured for his outstanding choreography, for his bold return to the turbulent context of the Congo, for his innovative activation of culture in the face of conflict, and for his energetic commitment to the development of his community.

Ten 2007 Prince Claus Awards

Patricia Ariza Colombia

Patricia Ariza (b. 1948, Velez Santander) is a leading light in engaged theatre in a context of civil war. As a child, Ariza became one of Bogota's million refugees and later at university she initiated student involvement in social issues through artistic expression. On graduating she produced high quality independent theatre and in 1966 co-founded Colombia's first alternative theatre, Teatro La Candelaria.

Ariza has formulated a special approach to theatre making that promotes social interaction and thereby reduces conflict. A specific group such as women displaced by violence, the elderly or market vendors, through testimony and re-enactment, develop a script centred on the issues in their collective life. Personal experience is then transformed into matter for public dialogue through performance in one of the many organisations Ariza was instrumental in founding and directing such as the Cultural Theatre Movement, the Colombian Theatre Corporation, National Festival of New Theatre, Festival of Alternative Theatre or Festival of Women on Stage.

This award honours Patricia Ariza for her outstanding work over decades to empower the disadvantaged, enabling them to transform their lives through cultural activities, for her efforts to counteract injustice and restore social memory, and for her energetic commitment to the reduction of conflict.

Ars Aevi Bosnia and Herzegovina

When bombs were falling on Sarajevo in July 1992, a group of intellectuals, convinced of the power of culture on the human psyche, decided to create a museum of contemporary art as a symbol of belief in the future and in the city as a crossroads of oriental and occidental cultures – a place of diversity and tolerance which successive empires were unable to destroy.

The organisers initiated an intense process of intercultural networking with artists and galleries. Through liaisons with international museums and curators, artists were invited to donate works to this unique museum. The resulting collection of outstanding contemporary art is a manifestation of artists' solidarity with people in conflict situations.

With no permanent base, Ars Aevi set up temporary exhibitions and presented art in public spaces, such as supermarkets and bus stops. It initiated seminars promoting multicultural dialogue and training courses in museology and has now begun to build permanent spaces for its collection. In 2003 Ars Aevi curated the country's first participation in the Venice biennale.

Ars Aevi is awarded for the boldness of its initiative, for its dedication to intercultural communication, for manifesting the power of culture in a conflict situation and for striving towards a future in which artistic vision can help us all to envision a different reality.

Augusto Boal Brazil

Catalyst and cultural revolutionary Augusto Boal (b. 1931, Rio de Janeiro) has fundamentally altered global concepts of theatre. Rather than accepting pre-ordained text, Boal's methods turn spectators into 'spec-actors' who intervene and change the story by inserting real issues such as exploitation, violence and corruption. His work in factories and favelas led to imprisonment, torture and exile in 1971. He published his seminal text, *Theatre of the Oppressed*, in 1973 and organised the first International Festival of the Theatre of the Oppressed in 1981. Returning to Brazil in 1986, Boal founded community-based performance companies, established the Centre for the Theatre of the Oppressed (CTO) and published *Games for Actors and Non-Actors* (1992). Among others, he has worked with the Landless People's Movement, housemaids, prison guards and prisoners, and as a member of Rio's Council he invented 'Legislative Theatre' for voters, which resulted in reformed city legislation. His methodology is used in over 70 countries and, for example, to deal with conflicts in Brazil's schools.

Augusto Boal is honoured for his lifetime achievements in innovative and engaged cultural action, for his revolutionary influence on global theatre theory and practice, and for transforming theatre arts into an effective medium for dealing with conflicts.

Oscar Hagerman Mexico

Oscar Hagerman (b. 1936, Coruña) is an outstanding architect and designer whose innovative approach combines traditional aesthetics with contemporary technology in an effective interconnection between culture and development. When one of his designs based on indigenous artefacts proved highly popular and was reproduced in poor rural villages, Hagerman recognised the potential for empowering people through adaptations of local cultural knowledge. Working closely with indigenous communities, he uses his technical expertise to create designs that meet their needs and incorporate their values. These collaborative projects include housing, schools, community centres, an eco-tourism hotel, the Intercultural University of the Indigenous Ayuuk People, clinics, an orphanage, furniture and objects for the tourist

market. Through this co-operative process, traditional concepts are transformed into practical, contemporary beauty.

A paper entitled 'Design in the Service of Mankind' (1979), a forthcoming book on 'Design and Architecture in Communities of Extreme Poverty', and exhibitions and seminars spread his ideas. Hagerman has also designed numerous urban buildings and is Professor of Architecture and Design at the National Autonomous University of Mexico.

This award honours Oscar Hagerman for his outstanding designs, for his engaged approach to architecture and design for indigenous communities, and for bridging the gap between sophisticated design and people's needs.

Emily Jacir Palestine

Emily Jacir (b. 1970, Bethlehem) is an exceptionally talented artist whose works seriously engage the implications of conflict. Her video *Crossing Surda* (2003) records the two kilometres Palestinians have to walk between military checkpoints on the last permitted road between Ramallah and 30 Palestinian villages. *Where We Come From* (2003) documents the requests of people denied access to their homeland – 'play soccer with a boy in Haifa'; 'water a tree in my village'; 'put flowers on my mother's grave' – and snapshots of Jacir, whose American passport and 'freedom of movement' stamp allow her to carry out those requests. *Retracing bus no. 23 on the historic Jerusalem-Hebron Road* (2006) recalls the journey in the 1960s and shows the intrusion of 'the wall', the isolation, restriction, enclosure and devastation of community. *Memorial to 418 Palestinian Villages Destroyed, Depopulated and Occupied by Israel in 1948* (2001) – an abandoned refugee tent, hand-stitched by exiled Palestinians, Israelis and others – is a desperate witness to enduring memory.

Emily Jacir is awarded for the quality of her intensely evocative artworks that transcend the national framework and resonate with exiles around the world, for her resistance to injustice, and for her attempts through cultural actions to heal the wounds of conflict.

Harutyun Khachatryan Armenia

Harutyun Khachatryan (b. 1955, Akhalkalak, Georgia) is an outstanding filmmaker whose works eloquently evoke Armenian realities through compelling imagery and cinematography. Early films *The Voices of the District* (1981) and *Kond* (1987) reveal local social and political tensions so effectively that *Kond* was banned in Armenia but won the main prize at Kiev's film festival. Voted 'Best Film of the 90s' in Armenia, *Return to the Promised Land* (1991)

is an intense portrayal of the newly independent country, devastated by earthquake, engaged in a bloody war and flooded with refugees. *The Documentarist* (2003) starkly chronicles Armenia's difficult transition in the 90s, while *Return of the Poet* (2006) is a lyrical journey exploring material poverty and cultural richness, an expression of the soul of the country.

Khachatryan founded and directs Yerevan's Golden Apricot International Film Festival, an important platform for cross-cultural exchange that creates opportunities, experience and training for local development.

The Prince Claus Award honours Harutyun Khachatryan for the aesthetic quality and moving content of his films, for preserving images of suffering caused by conflict as warning for future generations, for raising the profile of film in Armenia, and for his poetic use of cultural expression to combat conflict.

Hollis Liverpool, alias Chalkdust Trinidad and Tobago

Dynamic musician and many-time winner of Trinidad's prestigious Calypso Monarch, Chalkdust (b. 1941, Chaguaramas) is a master of calypso as a form of social satire. Disguising incisive critiques in humorous wordplay, he is a voice of the disadvantaged, expressing controversial issues in a context of deep inequality. His more than 300 songs include: 'The Right History', 'You Can't Judge Culture', 'Grandpa's Back Pay', 'The Qualifications of a Politician' and 'To Hell with the Ministry'. Committed to developing the root traditions of this unique Afro-Caribbean language, his 'Calypso in Hospital' attacks recent commercialisation.

Former director of the Ministry of Culture and of the Carnival Institute of Trinidad, Chalkdust is Assistant Professor of History at the University of the Virgin Islands. He lectures in the Caribbean and beyond. His publications include: *Rituals of Power and Rebellion: The Carnival Tradition in Trinidad & Tobago 1763-1962* (2001) and *From the Horse's Mouth: Stories of the History and Development of the Calypso from the 1920s to 1970s* (2003).

Chalkdust is honoured for his outstanding music and social critique, for his important contributions to the study and development of calypso, and for nurturing a space of freedom and expression that enables people to live together in tough conditions.

Godfrey Mwampembwa, alias Gado Kenya

Expert creator of witty cartoons, Gado (b. 1969, Dar es Salaam) provides unique insights into local and international issues. With brilliant simplicity, his pen unerringly targets underlying social, political and cultural conflicts,

revealing their impact on individuals, highlighting weaknesses and frailties yet never ignoring the essential humanity of his subjects.

A pioneer in testing local boundaries, Gado's crisp analysis and revelations prod the powerful. His resistance to political interference and boldness in tackling hot issues head on are important contributions to democratisation and freedom of expression in East Africa, inspiring many who are threatened by censorship. In 1999 he was Kenya's Cartoonist of the Year and he is the most internationally syndicated editorial cartoonist in East and Central Africa. One of 12 participants in the UN's exhibition 'Cartooning for Peace', Gado's work is collected in two books, *Democracy!* and *The End of an Error and the Beginning of a New One*. He has also produced a comic book and a video on racism, and in 2001 graduated in classical animation and filmmaking.

This award honours Gado for his courageous cartooning, for using humour to expose aspects of social and political conflicts, and for his inspirational role in the struggle for free expression.

Radio Isanganiro Burundi

Radio Isanganiro ('Meeting Point') is an outstanding example of a private radio station actively involved in peace building. Founded in 2002 by a group of Burundian journalists, after decades of regional conflict, Isanganiro's mission is conflict resolution. Its multi-ethnic staff ensures balance and objectivity through dual-perspective reporting, commitment to a conflict-sensitive approach, verification of facts and avoidance of sensationalism.

Phone-in programmes 'What is your Reaction?' on the week's news and 'What is your news?' for communities not covered in regular news bulletins, empower people and raise debate. Dialogue and understanding are encouraged through 'Remember me' giving callers the opportunity to thank others, and 'Forgive me' enabling people to express regret for past actions. Operating in a fragile context, Isanganiro's investigative reports contribute significantly in counteracting impunity.

With more than three thousand callers per day, Isanganiro broadcasts in Kirundi, French and Swahili and on the internet, covering the whole nation plus neighbouring countries sheltering Burundian refugees and the diaspora. Isanganiro offers training opportunities and a research databank on the sub-region.

Radio Isanganiro is honoured for its commitment to reconciliation, for providing a democratic platform for free expression and community dialogue, and for working to restore radio as a trustworthy source of information.

The Sudanese Writers Union Sudan

One of the few platforms for intellectual debate in the country, the Sudanese Writers Union works through culture to promote dialogue and seek solutions to conflicts. Emphasising Sudan's multi-cultural identity and rigorously promoting the right of all people to express their culture and beliefs, it brings together writers of different disciplines, intellectual orientations, regional backgrounds, genders and ethnicities.

Founded on the restoration of democracy in 1985, the union quickly became an important space for informed discussion. Two days after the military coup in 1989, it was banned and its members subjected to harassment, torture and detention. Re-emerging on the signing of the peace agreement in 2006, it currently has about 50 members. Regular meetings attract 200 participants for candid debate on controversial issues such as Darfur, rape, Muslim identity and government corruption. Through frequent publication in daily newspapers, including articles by members living in exile, the union spreads informed opinion. It hosts international intellectuals, participates in international conferences and engages with international issues.

The Sudanese Writers Union is honoured for its combination of intellectualism and activism, for providing a platform for freedom of expression, cultural diversity and social justice, and for its courageous use of the word in its struggle against tyranny.

French translation of this report: see from p. 94

Spanish translation of this report: see from p. 102



Faustin Linyekula

Challenging History, Illuminating a Future

Peter Sellars

Faustin Linyekula is at the head of a new generation of young African artists creating a body of work that testifies to the experience and the aftermath of atrocity, like Primo Levi, and in the process of realising this work, embodying the light and the heat that empower and illumine a future.

Working across disciplines, his collective and inclusive collaborative creations inhabit and express his own piercing vision and generous aesthetics, taking the fragments of a history and a community and rethreading them and reweaving them into a new possibility of coherence and life-force.

The resulting projects become steps towards recovery, equilibrium, self-mastery, and social regeneration. In his emerging body of work, compassion, irony and unrelenting honesty challenge the bitterness of history.

With exceptional economy of means, Faustin Linyekula evokes a richness and complexity of emotion and a density of historical perspective that is not otherwise available in the media outlets that surround his people and his country.

His commitment to Africa is most beautifully and tellingly evoked by his refusal to become an expatriate artist living more comfortably in Europe. His determination to spend half of every year in the Congo, founding arts centres and collaborative artist spaces, housing not just his own work but the work of younger generations than himself, has borne extraordinary fruit, first in Kinshasa, and now in his own home town, in Kisangani.

His presence in Europe calls the world's attention to the work to be done, the voices to be heard and the moral imperatives that emanate from Africa today.

His work in Africa constitutes a crucial link to the rest of the world, a reseeded and a replanting of a courageous civilisation that has learned painfully, deeply, and at great human cost, and now has so much to teach the planet.

Faustin Linyekula is stepping forth as a young master artist whose wisdom and powers of truth-telling go far beyond his age, giving new purpose, meaning and depth to the traditions of the avant-garde, and new insight, freshness and hope to one of the world's great traditions.

His recognition by the Prince Claus Fund is a wonderful moment, a triumph for positive action in a difficult time and a cause for praise and celebration.



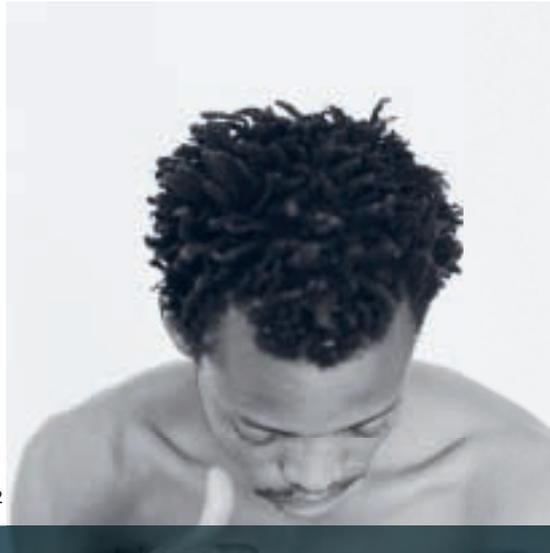
The Dialogue Series: I. Franco, Festival Avignon 2007
Photo © Agathe Poupenny



The Dialogue Series: I. Franco, Festival Avignon 2007
Photo © Agathe Poupenny



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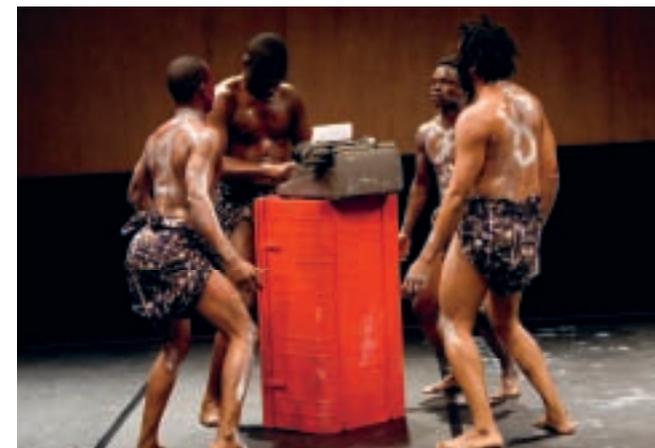
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Faustin Linyekula
1 Faustin Linyekula Photo © Antoine Tempé
2 Faustin Linyekula Photo © Antoine Tempé
3 Si c'est un nègre/autoportrait, 2003, with Sylvain Prunenec Photo © Agathe Poupenev
4 Radio Okapi Photo © Agathe Poupenev
5 The Dialogue Series III: Dinozord, Festival d'Avignon 2007 Photo © Agathe Poupenev
6 The Dialogue Series III: Dinozord, 2006 Photo © Sammy Baloji
7 The Dialogue Series III: Dinozord, 2006 Photo © Sammy Baloji
8 Tryptique sans titre, 2003 Photo © Fabienne Wilkin
9 The Dialogue Series III: Dinozord, Festival Avignon 2007 Photo © Agathe Poupenev
10 The Dialogue Series III: Dinozord, Festival Avignon 2007 Photo © Agathe Poupenev

Faustin Linyekula

1, 2, 4, 5, 6 Le Festival des mensonges, Paris 2006

Photo © Agathe Poupenev

3 The Dialogue Series: I. Franco, Festival Avignon 2007

Photo © Agathe Poupenev



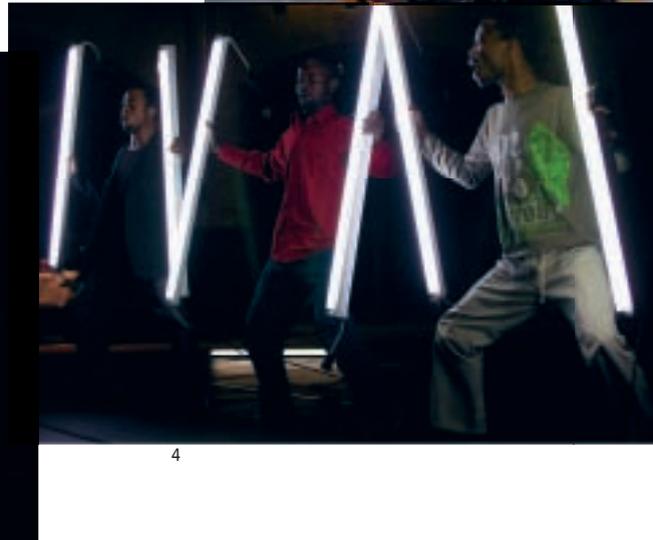
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Le Festival des mensonges, Paris 2006
Photo © Agathe Poupeney

Patricia Ariza

Activism and Art

José Roca

“You can knock down a tree without adversely affecting the species, but you cannot abandon a man – even the weakest and smallest – without damaging mankind.”

Antigone, Sophocles

Reference to La Candelaria Theatre is unavoidable when talking about the arts in Colombia, and it is impossible to talk about La Candelaria without mentioning Patricia Ariza. Yet Ariza's work goes beyond theatre and is critical to an understanding of a whole era of political activism through culture. In both its poetics and its politics, her work focuses on the shortages, precariousness and contradictions, using symbolism to try to offer solutions for a society that has been struggling with political and social conflict for five decades. She often quotes the African poet and leader Amílcar Cabral's view that culture consists of peoples' responses to crises. And Patricia Ariza, we could say, tries to guide these responses so that they have an active impact on the crises that generated them.

Born into a family of village artisans, Patricia Ariza inherited aesthetic sensitivity from her father, a cabinet-maker and musician, and her capacity for hard work and her relationship with the earth from her mother. At a very young age she moved to Medellín and became involved with counterculture groups, particularly the Nadaists, who expressed their ideas through poetry with great emphasis on social protest. She studied philosophy and plastic arts at Bogotá's Universidad Nacional, joined left-wing cultural groups and was active in the revolutionary struggle. Soon known for her boldness and ability to inspire, in 1966, when she was only 16, she ran the Teatro de Cámara Festival – perhaps the country's first-ever independent drama event – and co-founded La Candelaria Theatre. Ariza's political militancy has almost always been through art, where she seems to achieve more through symbolic effectiveness than traditional politics. As her partner Carlos Satizábal says: “Only art creations seem to have that force of synthesis and hold the secret of talking to the conscience and to the most secret parts of each of our souls and bodies. Only they can heal by recalling through the heart what was once painful ... converting the memories ... into a shared language.”

I discovered La Candelaria Theatre when I was very young, and later, with more intensity, as a university student. The political approach of the group's performances and their subject matter resounded with my own ethical position towards the social function of art and they were tremendously influential. I would even say that that was the experience of a whole generation when they came into contact with La Candelaria. I had the honour of meeting Ariza and the group in 1991 when I was in charge of the installation of an exhibition of their props and stage design elements to celebrate La Candelaria's 25th anniversary. Staging the exhibition was conceptually complicated: theatre items are almost always silent and even trivial elements. Separated from the performance, they can become mere objects, unable to communicate anything beyond their material nature. Yet these objects had a strong symbolic charge, an aura. Exhibited in a totally dark hall with dramatic lighting, the history impregnated in those mostly simple and shabby objects bearing the traces of a thousand performances, converted them into catalysts of many memories, essential elements evoking the stories they had helped to convey. That exhibition recalls a statement of Ariza's that “Misfits, subject to accumulated social dramas, are also memory

bearers and founders of new cultural formations.” No one and nothing is mute: the task is to find an appropriate space for them to speak up/have a voice.

As she herself was uprooted, Ariza understands that the only baggage carried by displaced people is their own culture, and that this intangible heritage has to be preserved to give back the uprooted individuals their dignity. Financial assistance and solidarity are not enough if the individual is not properly valued – not as an individual to be pitied but as someone who has a great deal to say and contribute. Through their project *Expedición por el Éxodo (Exodus Journey)*, Ariza and Satizábal have put forward proposals such as “agropolitan urban culture” where displaced people are encouraged to plant crops in the areas where they live and in uncultivated urban areas. This not only answers their need for food, saving them the indignity of having to beg or rely on Government institutions or NGOs, but also preserves knowledge passed down through generations and the self-esteem of self-sufficiency. Satizábal states: “We cannot greet people fleeing from something only with mercy. We also need to recognise the unique and painful richness of their languages and their memory. That wealth and memory needs to be made visible, recognised, valued and convened, by asking them to help to solve their situation.”

Actress, activist and theatre director, Patricia Ariza is also a playwright. One of her most recent projects emerged from a meeting with women from the Urabá region, the scene of territorial conflicts for several decades. The women described their double tragedy: not only were their partners and children killed but they were not allowed to bury them. Ariza immediately recognised in their plight echoes of the story of Antigone, punished for breaking Creon's law forbidding the burial of her family. For more than eight years, Ariza read and reread the Sophocles text and its many versions, finally proposing a new Antigone, which was performed on La Candelaria's 40th anniversary in 2006. Echoing Ariza's conviction – that one role of art is to establish links so the audience can identify with it and thus ask themselves questions about their own situation and the reasons for their existence – a reviewer wrote: “this myth [Antigone at La Candelaria] is not a version, it is a vision of the country. The great challenge is to understand why it has remained valid down through the centuries and what we can learn in Colombia, in the 21st Century.”

Involving the audience is clearly at the heart of Ariza's urban intervention *Siembra y Canto en la Plaza (Sowing and Canto in the Square)* where, she explains, “Art and politics are condensed in a complex way in this type of participation.” As a tribute to the internally displaced people, Ariza summoned artists, musicians, writers, political activists, human rights defenders, representatives of native groups and peasants to a day of singing and dancing to celebrate rural culture. They literally took the *campo* or countryside (an abstract concept for a country with a mostly urban population) to the centre of the city, to Plaza de Bolívar, the nation's symbolic heart, where participants sowed traditional crops from the various regions in newly created smallholdings. The aim was to make citizens aware of the tragedy and what it means to have nearly 10% of the country's population displaced – to make them aware, not through cold statistical figures or accusations, but by holding a celebration, a collective act of sowing and singing as an act of faith, as a means of redemption through culture.

Patricia Ariza's actions are aimed at breaking skepticism and indifference, creating a more responsible society, because public politics are only effective in a symbolically fertilised land. In a recent speech, Patricia Ariza declared that in every cultural act “something has to happen... conclusions must be obtained; those conclusions have to reach the people, something has to happen ... within us.”

Translated from Spanish by Deborah Powell (Concorde Group).



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Patricia Ariza

- 1 Patricia Ariza
- 2 Performance installation during Patricia Ariza's project: Siembra y Canto en la Plaza, Bogota 2007
- 3 Activities during Siembra y Canto en la Plaza, Bogota 2007
- 4 Patricia Ariza at Chile Crea
- 5 Demonstration for freedom, Colombia 1980
- 6 Participating in the demonstration for freedom, Colombia 1980
- 7 View of Patricia Ariza's project: Memoria Viva en la Plaza, Bogota 2007
- 8 Memoria Viva en la Plaza, Bogota 2007
- 9 Patricia Ariza at a conference in Cuba
- 10 Siembra y Canto en la Plaza, Bogota 2007

All photos courtesy: Patricia Ariza



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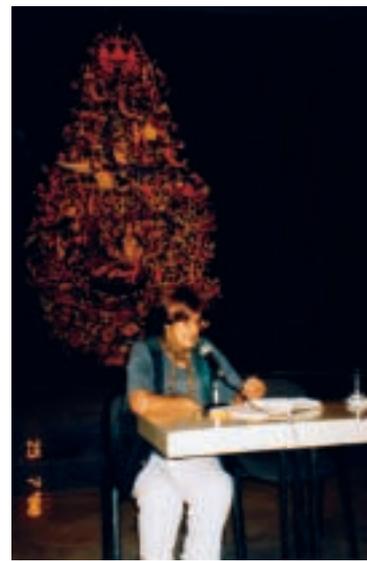
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Ars Aevi

Towards the Future: Imagining a Different World

Maria Hlavajova

"We truly can't imagine what it was like. We can't imagine how dreadful, how terrifying war is – and how normal it becomes. Can't understand, can't imagine."

Susan Sontag

With the catastrophic example of the Balkan conflict in mind (and Rwanda and Sierra Leone and Israel and Palestine, to name but a few instances of the disasters in our lived history), essayist and novelist Susan Sontag wrote these words in 2003 in her book *Regarding the Pain of Others*. Through a thorough analysis of images of war and atrocities at the intersection of politics, news, media and art, Sontag arrived at a paradox: never before have we been confronted with so many and such graphic images, yet through their ubiquity they become commonplace, part of a new, everyday normalcy. In our day and age, gruesome and explicit images of war are terrifying and ordinary at the same time.

But what if we look at art itself and try to *think* it apart from the imperative to document, illustrate, or exemplify what we "know" about the world we live in? What place does art – the images that it produces, but also its artists, curators, art institutions, activist practices, criticism, theory, discourse, and even architecture and so on – have vis-à-vis the challenges of our times, times in which the powers that be have failed to relinquish and prevent myriad forms of armed hostility? What possibilities are there before us, artists and intellectuals?

Let's take the case of Ars Aevi – "art of the epoch", as the meaning of the anagram of Sarajevo, the hosting city, suggests in Latin. When the despair of the last war on the European continent enveloped the world and shamefully petrified most of us with our inability to act, a group of Sarajevo intellectuals gathered together – it was in 1992 – in order to debate a way out. The assembly and its outcome can be argued as a powerful instance of cultural resistance. During the meetings, the idea of an international contemporary art collection was born, a collection that would offer a possibility for how one can dissent from the impositions of war, undermining the situation's demobilising nature. What followed was a grand gesture of solidarity, a strong wave of immense collective undertaking by artists and curators from all over the world to make this "collection of world contemporary art" a reality, so that it would soon become a grounding proposition for a "museum of the world's artists". Amongst these "world artists" who generously donated their works are seminal figures of the art of the twentieth and twenty-first centuries such as Marina Abramovic, Ilya Kabakov, Joseph Kosuth, Sol Lewitt and Michelangelo Pistoletto, to name but few.

As of now – and until the architectural concept of the world-famous Renzo Piano materialises – the museum functions without walls. Exhibitions and projects are impermanent and provisional in the best sense of the words, taking place in various locations on an irregular basis, testing the limits of the concept of the museum as we know it by employing the principles of temporality and migration. In the same way that the collection has been put together, projects take shape gradually through the collaborative efforts of a network of curators and artists and other museums and cultural practitioners across borders, in an attempt to rethink

centralist models of power in art institutional contexts. A museum yet to come, a museum that *isn't* and is rather *in becoming* may thus be claimed to belong to all those who contributed to it and who invested their belief in art and in the possibility to imagine the world differently from the way it is. It is my proposition that this is precisely what is before us as we confront issues of major political significance such as war: the possibility to foster the imagining of another world.

Having said this I have a strong feeling that Ars Aevi should always be "located" in the future, as an ideal to motivate thinking and action but out of reach for good; for to remain aspirational towards and speculative about the future, one needs to prevent settling down in a routine once goals are achieved. Instead of reconfirming the status quo, we learn from Ars Aevi that art is a space in which the consensus about things can be questioned. One cannot think of society without a conflict; indeed, disagreement is one of the main ingredients of democracy. Yet it must be negotiated in non-violent, friendly ways (think only of Chantal Mouffe's metaphor of "friendly enemies"). Art shows that this is possible. For an art institution in such a context, however, a continuous path towards the future is neither short of challenges nor clear of pitfalls, controversies and failures. Yet, with guidance on the content and quality of art, with awareness of the traps of late capitalism that welcomes the large-scale, spectacular and entertaining, and with sensitivity towards local needs in face-to-face global developments, the chances of succeeding are overwhelming. This Prince Claus prize, I suggest, points precisely this direction.

The journey Ars Aevi has embarked upon unfolds from the question if – and how – art can *think* us away from a dreadful political impasse. Jean-Luc Godard in his film *Notre Musique* (2004) takes a similar starting point. In what is in fact a philosophical treatise that critically reflects on our recent history tragically defined by wars and on the question of art's possibilities in times of war, Godard, too, locates the great work in Sarajevo, which is famously a place where cultures not only clash but also co-exist and intertwine. In the post-war city, an international literary conference takes place, and Godard has writers and poets – among them, Palestinian poet Mahmoud Darwish, one of the Prince Claus Fund's previous awardees – speak facts and fictions about what is to be done. The message is clear and encouraging: "As our age has endless destructive force, it now needs a revolution of a comparable creative force that reinforces memory, clarifies dreams, and gives substance to image." A museum such as Ars Aevi in this context seems like exactly such an empowering option.

Ars Aevi

- 1 Ars Aevi bridge designed by architect Renzo Piano, Sarajevo 2002 Photo © Dejan Vekic
- 2 Ars Aevi grounds, Sarajevo 2006 Photo © Almin Zrno
- 3 Ars Aevi grounds, Sarajevo 2006 Photo © Almin Zrno
- 4 View of Ars Aevi collection, Ars Aevi Art Depot, Skenderija Centre, Sarajevo Photo © Almin Zrno
- 5 View of Ars Aevi collection, Ars Aevi Art Depot, Skenderija Centre, Sarajevo Photo © Almin Zrno
- 6 View of Ars Aevi collection, Ars Aevi Art Depot, Skenderija Centre, Sarajevo Photo © Almin Zrno
- 7 Eventi Tellurici by Bizhan Bassiri, Sarajevo 2004 Photo © Gino di Paolo
- 8 La Porta dello Specchio by Michelangelo Pistoletto, Milan 1994 Photo © Salvatore Licitra
- 9 Poster for 'Artefacts – Bosnia and Herzegovina at the Venice Biennale 1993–2003', Venice 2003
- 10 View of the Bosnia and Herzegovina Pavilion at the Venice Biennale 2003 Photo © Almin Zrno

All photos courtesy: Ars Aevi



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Augusto Boal

Hymning a Theatre-maker a Revolutionary

Robert Wilson

THIS IS THIS IS IS FOR HIM FOR AB
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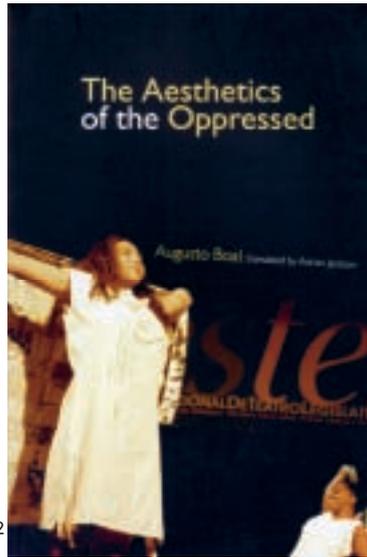
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PRISON GUARDS LEGISLATES LEGISLATIVE
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PRACTICE OF THEATRE A THEATRE THROUGH
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MEDIUM FOR RESOLVING PROBLEMS
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OUR HANDS TO HIM HUMNING HYMNS
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MAKES US SING HIS PRAISE PRAISING
SING SINGING HYMNS A HYMN N N
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THIS IS IS IS FOR TO HYMN HIM August 10th 2007
ROBERT WILSON WARSAW OCTOBER 2007



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Augusto Boal

- 1 Augusto Boal Photo © Geo Britto
- 2 Publication The Aesthetics of the Oppressed by Augusto Boal, 2006
- 3 Augusto Boal
- 4 Stage performance at Augusto Boal's project 'Aesthetics of the Oppressed' project in Minas Geraes, Brazil
- 5 Collective creativity at 'Aesthetics of the Oppressed' in Minas Geraes, Brazil
- 6 Panela de Opressao, a Theatre of the Oppressed youth group from the Anil and Tirol favelas, in "S.I.D.A. dança!" which led to a law providing free female condoms in poor communities, Rio de Janeiro Photo © Geo Britto
- 7 Pirei na Cenna, a Theatre of the Oppressed group formed by people with mental health problems, their families and others, in a drama on avoidance of STDs and HIV in their communities Photo © Geo Britto
- 8-9 Periferia em Acao, a Theatre of the Oppressed youth group from different favelas, in a performance on teenage pregnancy, Sao Gonçalo, Brazil Photo © Geo Britto
- 10 Participants with Human Being From Clean Garbage, at the 'Aesthetics of the Oppressed' project in Minas Geraes, Brazil

All photos courtesy: Augusto Boal



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Oscar Hagerman

The Architect of the People

Elena Poniatowska

First came the chair. Not Van Gogh's, but similar, as honest and traditional. Pure chairs look alike. Oscar Hagerman, the architect, rejected monumental architecture, towers that drill the sky, terrifying projects, shopping malls and complexes that remind us of Mars. He chose a humble, wood chair – a chair that would please both a peasant and Prince Claus.

Hagerman was born in La Coruña in 1936 and came to Mexico when he was 15 years old, after a long stay in Cuba. He forgot his Scandinavian roots, but that did not mean he would not, on various occasions, visit his Swedish homeland. He graduated in architecture from the School of Architecture at his beloved UNAM (Autonomous University of Mexico). Ever modest, he was interested in furniture as he felt that it was the humblest form of architecture. During the 1950s, a degree in design was in its teething stages at Mexico University. He joined the people who are closest to the earth and live from it, in other words, the poorest among the poor. He worked with people who made coffins for the dead in a co-operative and earned a few pennies. He gave them his design for a chair, which then became so popular that he was awarded the first prize from the Mexican Institute of Foreign Trade. At the Tenango del Valle prison, the prisoners wove the palm-leaf seat and the chair became even cheaper and was then sold everywhere, on the sidewalks, in the markets, at the side of the road. Hundreds of thousands of these chairs entered the poorest of homes. Families would sit around the fire at night, tell stories, talk about the day's events, enjoy their well-deserved rest, as the chair would rock them to sleep.

Hundreds of thousands of Mexicans were involved in manufacturing this chair that is now part of our day-to-day life.

The chair changed his life. It brought him closer to people who have nothing. He discovered what it meant to share their life, sit with them, warm his hands in front of a fire, quietly contemplate the sky. Oscar Hagerman acquired their blessed rhythm and not that of the largest city in the world, Mexico City. He was not scared of working in difficult situations. Neither was he frightened to take on injustice and poverty. He saw architecture not as a form but as a service. He found a kind of peace in the countryside that he did not find in the cramped streets of the capital, the materialistic-driven mercantilism of advertising and celebrities. Mud, wood, palm-tree leaves are his materials. Iron, aluminium, polyethylene and plastic have nothing to do with him.

Above all, Oscar Hagerman is devoted to the indigenous, those people who are always on the sidelines, who live in the mountains, who have no water or electricity and who lug wood home on their backs in order to warm themselves.

The indigenous peoples of Chiapas, Puebla, Jalisco, Oaxaca and Guerrero are his family, the land of his land, the wood of his tree of life, the salt water of his tears, the whiteness of his smile. This is also true of the thousands of university students to whom he has taught the harmony of industrial design. His drawings have a voice, and sometimes sing in the night, just as Mariana Yampolsky's book sang. Yampolsky was the great photographer with whom Hagerman travelled throughout the Republic to discover rural dwellings made out of materials given by the earth.

According to Hagerman, architecture must be a song to life, the song of those who live it, because beauty is achieved when projects come out of the people. Oscar Hagerman is to architecture what John Berger is to literature: essential.

As he explains, "Industrial design teaches us to look for original forms, but the greatest wealth is to create a world that belongs to the people, and for them to feel it as theirs. This will be their happiness." If you cannot relate to your home, it is not 'home'.

"There should be a subject taught at school on how to relate with others, on how to understand what people need. To achieve this, it is necessary to learn how to listen."

"Projects don't come alone. They always have a setting, there is always a landscape around them, an economic situation, a culture, and habits of loving."

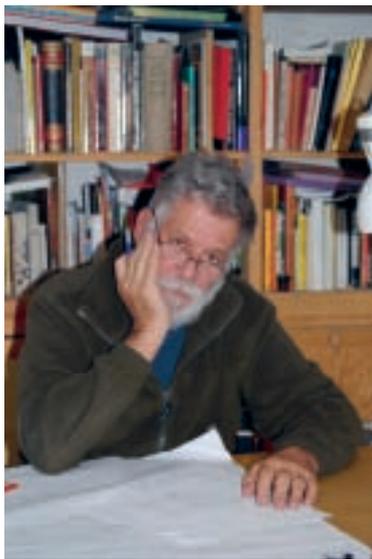
"I believe that I have been a very happy architect, and that is the best anyone can desire professionally."

Oscar Hagerman, the architect, has made schools, hospitals, maternity hospitals, shelters, houses, bridges, furniture for children and for adults. He has also designed various objects: boxes, frames, equipment that carpenters, potters, seamstresses and other craftsmen use to better their life.

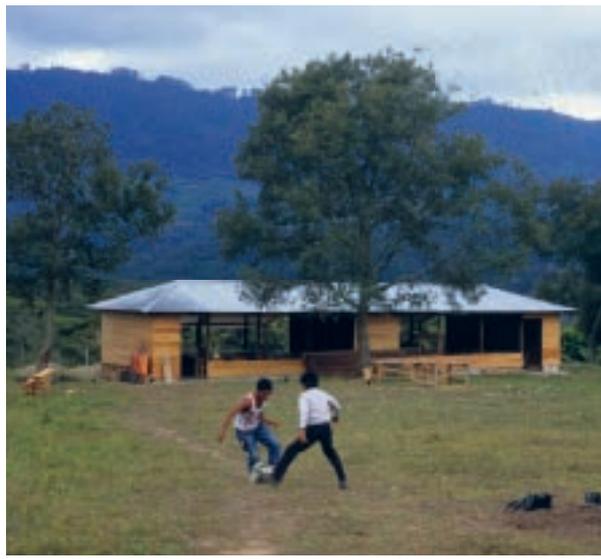
Oscar Hagerman is a man that walks. He extends his tree branches and embraces like the earth. He doesn't mind getting dirty. He welcomes the rain and the sunshine. He has learned the secrets of nature from the indigenous people. There is nobody like him in Mexico. Nobody knows the value of stone and straw better than him. He has devoted his time to the indigenous communities for nearly 50 years and he is the wisest architect in Mexico. He works slowly as there is never enough money to build a whole house – the poor build one room, and then another – and Oscar never charges for this work.

Sunburnt by all the Mexican suns, Oscar Hagerman knows better than anybody that the sun is the blanket of the poor.

Translated from Spanish by Deborah Powell (Concorde Group).



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Oscar Hagerman

- 1 Oscar Hagerman Photo © Paula Haro
- 2 The first classrooms of a secondary school designed by Oscar Hagerman in Guaquitepec, Chiapas
- 3 House in Santiago, Morelos
- 4 Classrooms designed by Oscar Hagerman at the University in Jaltepec, Oaxaca
- 5 House for street children in Puebla, Mexico
- 6 Boxes produced by a women's co-operative in San Andres Yahuitlalpan, Puebla
- 7 Oscar Hagerman with students at the University of San Luis Potosi Photo © Fernando Madrigal
- 8 Chair designed by Oscar Hagerman and made by craftsmen in Yucatan, Mexico
- 9 Chair designed by Oscar Hagerman for the Co-operative Don Emiliano, Mexico D.F.
- 10 Dissemble design by Oscar Hagerman for a co-operative in Coapilla, Chiapas

All photos courtesy: Oscar Hagerman



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The Aesthetics and Politics of Witnessing

Salah M. Hassan

"Her compositions slip through the nets of bureaucracies and non-negotiable borders, time and space, in search not of grandiose dreams or clotted fantasies but rather of humdrum objects and simple gestures."

Edward Said in *Emily Jacir: Belonging* (2004)

Palestinian artist Emily Jacir's latest mixed-media installation, *Material for a Film* (2006-Present), continues her exploration of exile, diaspora, memory and resistance, building on her earlier accomplishments that poignantly traverse the borders of art, life, politics and culture in exceptionally creative ways. Yet, in *Material for a Film*, the politics and poetics of witnessing achieve a new intensity, by moving its audience from being mere spectators to becoming engaged witnesses in a political and aesthetic act of bodily involvement. The work reflects the preoccupation with naming, placing, dating and commemorating in contemporary art practice, but it also foregrounds trauma, representation and erasure, and the visibility and invisibility of the exilic subject. It is an on-going project, the first segment of which was displayed at the 2006 Sydney Biennale, and the second at the 52nd Venice Biennale in 2007 where Emily Jacir was awarded the 'Golden Lion to an Artist Under 40 Years'.

Material for a Film focuses on Wael Zuaiter, the first victim in Europe of a series of assassinations of Palestinian artists and intellectuals by Israeli agents. "Zuaiter was gunned down on Monday October 16, 1972... Israeli assassins fired 12 bullets into his head and chest with 22 calibre pistols at close range. A thirteenth bullet pierced his volume 2 of *A Thousand and One Nights* and got lodged in its spine." We learn that "Zuaiter was reading *A Thousand and One Nights*... Translating *A Thousand and One Nights* directly from Arabic into Italian was a project Zuaiter was working on since his arrival in Italy in 1962." The painful irony is that Shahrazad, the storyteller of *A Thousand and One Nights*, continued to tell stories to avoid death at the hand of the king, while Zuaiter died in the act of translating stories told for the very purpose of staying alive – the uncanny fact of the 13th bullet piercing the book symbolises the desire to kill the story, and render it and its narrator invisible.

Jacir's work resurrects the act of storytelling as witnessing through the spectator's experience of the events in tangible forms: voices, sounds, images and archival documents. The point of departure for much of Jacir's work is "historical unpacking, and a re-tracing of disparate trajectories of people and places in time." Her relationship with Palestine provides the basis, and "the real and imagined borders and their unconscious markers, displacement, dislocation and resistance" have become central to her endeavour, including "the direct, physical existence of political land divisions, the intertwining of socio-economic structures, and the divisions between cultures which exist beyond marked space."

Born in 1970 and living and working between Ramallah and New York, Emily Jacir is one of the most impressive young artists in the contemporary scene. Researching her subject with diligence, Jacir engages with its intellectual content and political and aesthetic implications. Much of her art-making utilises the anxieties and instabilities of "place" by incorporating photography, performance, video and installation. It is perhaps the complexity of exile that drives Jacir to such complex strategies. T.J. Demos has argued that it is in the innovative use

of neo-conceptual strategies – photo-text presentation, linguistic dimensions, task-based performance, statistical surveys, advertisements, the artist as service provider – that Jacir's exceptional inventiveness is clearly displayed. The condition of exile has caused her to drift between mediums, "producing material dislocation, necessitating travel, and leading to collaborations with diasporic communities".

Change/Exchange (1998) was made during a residency in Paris. Starting with US\$100, Jacir exchanged the dollars for French francs several times, losing a margin on every transaction, until she was left with a few coins no agency would accept for conversion. She documented each exchange in photographs, saved the receipts, and used this record of the transactions to compose a work that poignantly maps capitalist exchange and bureaucracy and the idea of crossing. Astute mapping of such processes has become a hallmark of her later work. Ideas of deterritorialisation and site specificity are innovatively reconfigured in the context of exile. As Demos explains, Jacir's work embodies the impossibility of the site and the specificity of exile: "the unhealable rift between a human being and a native place, between self and a true home" (Edward Said).

In *Where We Come From* (2001-2003), Jacir asked exiled and fellow Palestinians who are not able to move freely: "If I could do anything for you, anywhere in Palestine, what would it be?" Their responses ranged from simple practical requests to emotional pleas. Taking advantage of her American passport, she carried out their requests: from playing soccer with the first Palestinian boy she meets in Haifa, to the wish of a man denied entry to Jerusalem: "Go to my mother's grave in Jerusalem on her birthday and put flowers and pray". Jacir documented her actions with simple snapshots and presented them with brief captions. The work's extraordinary force derives from the tension between its minimalist, non-sentimental presentation and the poetics of everyday desires of ordinary Palestinians thwarted by confinement and exile.

Jacir takes risks, working outside conventional structures of reward and patronage. In *Crossing Surda (a record of going to and from work)* (2002), she documented the everyday effects of living in a restricted and colonised territory by clandestinely filming the daily commute, including her passage through Israeli checkpoints. In *Memorial to 418 Palestinian Villages which were Destroyed, Depopulated and Occupied by Israel in 1948* (2001), the embroidery of the names of the villages onto a real refugee tent was a collaborative effort: installing the tent in her studio, Jacir invited friends and strangers to help her embroider the names. It references both the historical and the contemporary depopulation witnessed today in the occupied West Bank and Gaza Strip. In *From Texas with Love* (2002), Jacir asked Palestinians what music they would choose if they could drive across their country for one hour. She compiled their suggestions on a soundtrack, and played it during an uninterrupted journey across Texas. The resulting film is a view through the car's windscreen accompanied by the soundtrack.

Jacir's work cannot be interpreted within a narrow nationalist framework – her themes range from the fashioning of the female body, self-censorship, mundane exchanges and their significance, and the poetics of the everyday in crossing real or imagined borders, to the more overtly political work referred to here. By making the experiences of Palestinians central to her deeply poetic work, Jacir demonstrates great courage. One critic states: "Jacir's ongoing project provides one model for the way singular, personal gestures might attempt to heal the wounds of a bitter conflict." Raging for more than half a century, the Palestinian experience has come to epitomise the irony, as Edward Said says, of being "exiled by exiles." Jacir's work documents and redeems exile as a state-of-being, in the most humanising way for a population suffering double displacement – denied even the status of exile. Few artists have elucidated the complexities of exile and dislocation with the elegance and intelligence that Emily Jacir demonstrates. Her inspiring artworks open up new horizons of reflection on the politics of witnessing, commemorating and coping with loss.



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Emily Jacir

- 1 Emily Jacir
- 2, 3 Memorial to 418 Palestinian Villages which were Destroyed, Depopulated and Occupied by Israel in 1948, 2001, refugee tent, embroidery thread, daily log with names of all the people who sewed each day, 8' x 10' x 12'
- 4 Where We Come From, series, 2001-2003, American passport, 1 DVD, 30 framed texts and 32 photos
- 5, 6 From Paris to Riyadh (Drawings for my Mother), 1999-2001, marker on vellum, documenting the 'illegal' sections of Vogue magazine. Twenty drawings in the series each comprised of over a 100 sheets
- 7 Crossing Surda (a record of going to and from work), 2002, two-channel video installation, 132 mins, video still
- 8 A Sketch in the Egyptian Museum, April 24, 2003, Cairo, 2003, video loop
- 9 Man at Bethlehem checkpoint on April 20, 2002, c-print, 16 x 20

All photos courtesy: Emily Jacir



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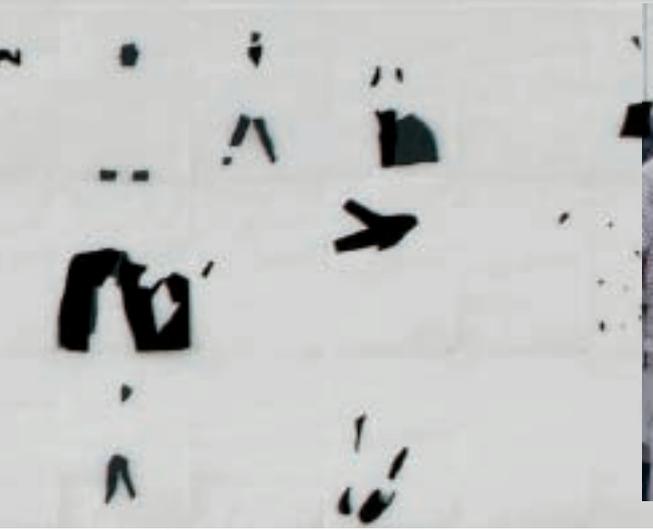
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Harutyun Khachatryan

The Earth Trembles

Andrei Plakhov

The creative work of Harutyun Khachatryan presents an image of pure cinematic form, in the framework of which he succeeds in expressing the cruel contradictions of the contemporary world. On the threshold of the 21st century, the world lost its unifying humanist basis, breaking up into separate voices of different cultures. The collapse of the Soviet Union is a striking manifestation of this disintegration, and Armenia, a country that has been through hard historical trials, again faced dramatic shocks and challenges: economic and psychological stress, social stratification and poverty, a frightful earthquake, inter-ethnic conflicts in the Caucasus, war with Azerbaijan for the disputed territory of Nagorno Karabakh, problems of establishing independence and young democracy.

In Khachatryan's films *Kond* and *White Town*, which appeared at the end of the Soviet epoch and during the period of Gorbachov's Perestroika, one already felt a presentiment of these tectonic displacements. In these films there are no traditional dramatic supports, no banal commentator's text. Instead the viewer is plunged into the life of the town, from the central square, Lenin monument, revolutionary holidays, baptisms in the army and the handing over of transitory banners, to weddings and deaths. Life is transformed into objective reality: the scenes are directed in such a way that broad historical and philosophical associations arise. And alongside are seemingly fortuitous shots from a hidden camera: for instance, a peasant carries a squealing pig.

In these films the director reveals a conflict – between the cliché of official ideology and the real-life problems of the towns – with the thoroughness of a documentarist and the sympathy of a poet. Henceforth, this balanced composition defines the structure of all Khachatryan's creations: one side never outweighing the other, never tilting the balance towards either cold observation or hot pathos. This formal equilibrium very precisely corresponds to the character of the director himself, a man in whom melancholy and temperament, an active position in life and philosophical meditation, are combined. A foreigner, even one who knows Armenians and Armenia fairly well, would be left guessing whether this is a feature of the national character or a deeply personal quality inherent in Harutyun Khachatryan.

It has always puzzled me why the most talented Armenian filmmakers have usually reached their creative peak beyond the frontiers of Armenia. And why, unlike neighbouring Georgia, a strong national film school was not formed in Armenia. One answer is that it is difficult to combine the Armenian artistic mentality with realism, and as Siegfried Krakauer said, cinema is the "rehabilitation of physical reality". Into the Armenian cinema that was carried away by poetic symbols and images, Khachatryan brought an important and scarce documentary component, yet at the same time not excluding poetic imagery. His genre is difficult to define as the films do not correspond to traditional conceptions of amusement cinema, but neither can they be classified in the documentarist canons. His works occur at the meeting point of realism and fiction, document and imagination.

This applies intensely to his film *Wind of Emptiness*, in which documentary observation interlaces with a free arrangement of the biblical theme of the "prodigal son" in the departure, wanderings and bitter return of Armenians to their motherland. Here there are amazing fates and heroes: the artist, establishing himself in Tallinn, half-forgetting his mother tongue and selling his Armenian landscapes for the Swedish throne; the director in a taiga settlement

producing a play of William Saroyan – a classic American author of Armenian origin – with Chukchi actors and getting stymied in conveying his pain in a foreign language. Is the director interested in whether his fellow-countryman, torn from his motherland, retains the national code within himself? Or was he weary of the daily concern for earning one's bread?

Khachatryan lived in his motherland through the difficult 1990s, when the industrial infrastructure of cinema collapsed. He produced *Return to the Promised Land* in 1991, but his next film, *Documentarist*, only appeared in 2003. For ten years, even more, the director's profession did not, as it were, exist.

The subject of *Return to the Promised Land* is the striving to bear the trial of daily life and the incarnation of the national idea. A personal story told in images, it takes place in northern Armenia after the earthquake, in harsh conditions provoked by war and economic crisis. Two young refugees, despite all the difficulties, regenerate their home and bear children for the future – a metaphor for the survival of a whole people under extreme conditions.

Documentarist concerns the lived experience of an artist, which on the one hand nourishes his creative process, and on the other, makes him morbid and almost insufferable. An image of today's Armenia is presented in seven parts: "Career", "Maternity home", "Beggars", "With the beggars", "Children's home", "Refugees" and "Execution". On the black and white screen a rather dark picture emerges: street urchins, triumph of criminal structures, homeless dogs. The view is full of sympathy and anger, yet the director maintains strict objectivity. In the final analysis, there is a light of hope: even in this frightful world, there are people who try to remain people.

In the films Khachatryan has made in the 21st century, one feels a wiser attitude. His early creativity, although it goes well beyond these limits, nevertheless tried to work in the capacity of a source of the usual Soviet optimism, which was formed in the bosom of collective mythology. Today, in the epoch of individualism, it is more difficult to find sources of optimism; rather Khachatryan adapts Visconti's formula: "pessimism of intellect – optimism of will". The protagonist in *Documentarist* takes life without embellishment: hard, sickly, cruel, ugly and of all sorts. He himself is the fruit of this life and suffers its pains. Moreover, as an artist, he is especially sensitive but he has nowhere to hide, he has no other life, and he sustains himself on the energy of the trembling of the much-suffering earth of Armenia. This is "the earth trembles" in the direct and figurative sense, as in Visconti's classic film in the epoch of neo-realism.

Critics define Khachatryan's most recent film, *The Return of the Poet*, as a "song about the motherland", a documentary epic, parable or fresco. The hero is the Armenian poet Jivani, born in the same Akhalkalak district in Georgia as Khachatryan but a century earlier. In the film, a sculptor carves a monument to the great poet and then takes it to his homeland, to the village of Kartsakhi. The statue's journey through Armenia becomes an occasion for poetical musings on nature, village and town life, and history. There is distinctive humour, and a surprising artistic device: the statue appears animated, free to see, hear and feel. There is also drama: at the end the statue stands in the middle of a cold field covered in snow. There is no patriotic happy ending – the contemporary director casts his lot with the old poet: both are singers of their motherland and hostages of the fate of their people.

Another guise in which we meet Harutyun Khachatryan is as the founder and inspirer of the International Film Festival in Yerevan, "the Golden Apricot". Here too, he shows a rare combination of qualities: on the one hand, establishing a festival for patriotic motives – it seemed painful that Armenia was not actively present in the world's cinemas – and, on the other hand, taking action to create communication among local and diasporic Armenian filmmakers and international cineastes, opening up the ancient and beautiful country of Armenia.

Translated from the Russian by John Phillips (Concorde Group).



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Harutyun Khachatryan

- 1 Harutyun Khachatryan holding the Karlovy Vary IFF Award
Photo © Ruben Khachatryan
- 2 Harutyun Khachatryan on the set of Wind of Emptiness
Photo © Ruben Khachatryan
- 3 Harutyun Khachatryan on the set during the shooting of Return of the Poet
Photo © Ruben Khachatryan
- 4-7 Wind of Emptiness, 1990, film stills
- 8 Poster for Return of the Poet, 2005
- 9 Return of the Poet, 2005, film still
- 10 Poster for Documentarist, 2003

All photos courtesy: Harutyun Khachatryan



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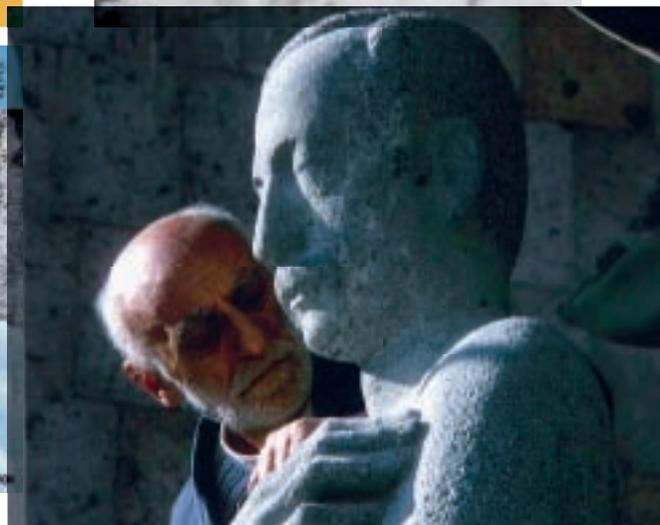
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Hollis Liverpool, alias Chalkdust

“Mighty Chalkdust”: A Warrior in the Cultural Struggle

Manuel Monestel

*“Ancient tribes, preserve in shrines
The lives of their old leaders
To pour their wisdom in the
Hearts and minds of young readers”**

Eulalia Bernard

Hollis Liverpool is a true-born calypsonian, a remarkable composer of Trinidadian popular songs, a solid academic, several times ‘Calypso Monarch’ awardee, and definitely one of the best minds of his native Trinidad.

His nicknames – ‘Chalkdust’ or ‘the Mighty Chalkdust’ – come from the fact that his profession as a school teacher put him in constant energetic contact with chalks and blackboards, and they neatly synthesize his tendency to emphasise the seeking of knowledge and the importance of generating and transmitting it. For Hollis Liverpool, alias Chalkdust, calypso encompasses resistance, identity, criticism, knowledge, music, artistic expression, humour and fun. He is a proud continuer of the tradition of the West African Griot and the Caribbean Chantuelle. Just like them, he has become a critical conscience of society and he pours his concepts, his opinions and his criticism into the lyrics of his calypsos and the contents of his writings.

Chalkdust’s cultural struggle has two major fronts, song making and book writing. He is a great warrior in both, and he proves this, again and again, every time he creates something new for the ear or for the eye. Because of this, he has become an outstanding university professor and an authority on Trinidadian Carnival and Caribbean Performance – its art, its history and its contemporary status.

“To understand fully the social, political and cultural impact of calypso, one must first acquire a clear understanding of the history of the calypso and the many changes it underwent throughout the eighteenth, nineteenth and twentieth centuries especially, together with many social forces that have all left their mark on its music and lyrical content.”

This quote of Chalkdust himself shows the deep view and commitment of the artist to the calypso as an artwork. Such commitment is reflected in both the form and the content of his songs, and also in the character of his performances. It also points to the essence of calypso as a way of singing and a way of saying things that transcend the regular pop song based on superficial words and commercial aim. *Ah Fraid Karl*, *Scapefox*, *Shango Vision* and *Brain Drain* are only a few examples of his corrosive and assertive language and his clear scope and wide view of the events and processes of the political and social life of Trinidad.

Calypso is a type of topic song that, as the product of constant migrations in the Caribbean Region, has become a sort of *lingua franca* in terms of a musical and a lyrical language. The work of Chalkdust and many other Trinidadian calypsonians shows a kind of brotherhood with calypso makers from diverse points in the Caribbean such as Lord Cobra from Panama, Walter Ferguson and Herbert Glinton from Costa Rica, or Breda David from Belize. The constant

feedback of the musical sounds of the heritage of the African Diaspora in the Caribbean provides marvellous music and deep and clever lyrics such as the ones generated by Hollis Liverpool.

Chalkdust has recorded more than 300 songs. He wrote his first calypsos in 1954, when he was a pupil at St Mary’s College in Port of Spain, and turned professional in the late 1960s. The quality and consistency of his musical work can be easily observed in terms of the seven times he has won the title of Trinidad and Tobago’s ‘Calypso Monarch’ in the last four decades: the first in 1976 and the latest in 2005. Besides this, he is also the eight-time winner of St. Thomas (USVI)’s calypso ‘King of the World’ contest.

The interesting combination of academic, music composer and popular performer makes Hollis Liverpool a special character in the calypso environment of Trinidad. He holds a Ph.D. in history and ethnomusicology from the University of Michigan, and is a Professor of History at the University of the Virgin Islands. Dr Liverpool lectures and offers workshops on the history and culture of kaiso music. He has written several papers and essays, and has published seven books dealing with Caribbean heritage and culture. As an intellectual he stands out as the author of books such as *Kaiso and Society*, *Rituals of Power and Rebellion: the Carnival Tradition in Trinidad and Tobago*, and *From the Horse’s Mouth*, a socio-cultural history of calypso from 1900 to 2003. As an academic he has participated in numerous worldwide conferences, workshops and seminars on various topics related to carnival and calypso.

His role as a cultural and political leader has led him to take up and fulfil important public charges in his country, like Director of Culture in the Ministry of Culture, director of the Carnival Institute of Trinidad, and secretary to the Association of Calypso.

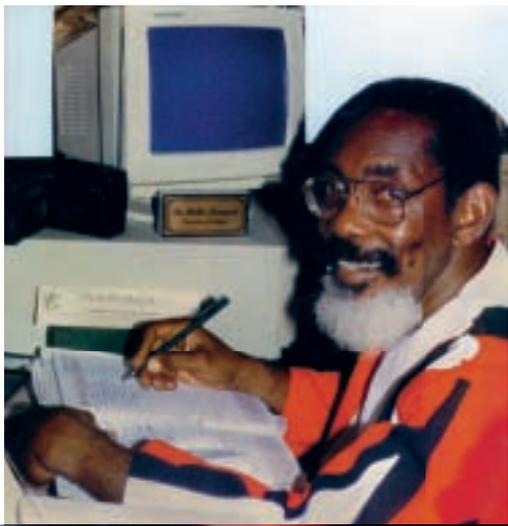
In an era in which traditional calypso suffers a constant bombardment of banal type songs of frequently meaningless lyrics, Chalkdust stands as a passionate defender of roots values, of songs of true value in terms of the meaning of the lyrics, the social and cultural pertinence and the political importance of the issues approached.

Today, at 66, Chalkie, as he is affectionately known throughout Trinidad and Tobago, is still moving on and generating as much music and thought as ever. By means of his constant and honest work, he continues to prove not only that kaiso music is great music to enjoy but that it is also much more than just a banal excuse to shake and jump around.

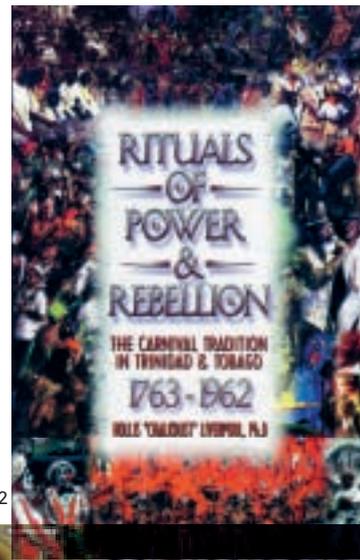
Chalkdust deserves to be honoured because of the remarkable way he has developed calypso music for over four decades, opening a wide window to the new generations, for the expression of freedom and justice among the people of Trinidad, the Caribbean and the world. His work has made calypso a stronger medium for reviewing topics like identity and the resistance of the struggling peoples of the Caribbean, longing for better living conditions and a society free of racism, poverty and marginalisation.

Hollis Liverpool is a pillar of the popular culture of Trinidad, a great master of calypso and a symbol of sensibility and honesty in music and cultural struggle.

* From a poem by Eulalia Bernard, Afro Descendant Poet, Costa Rica



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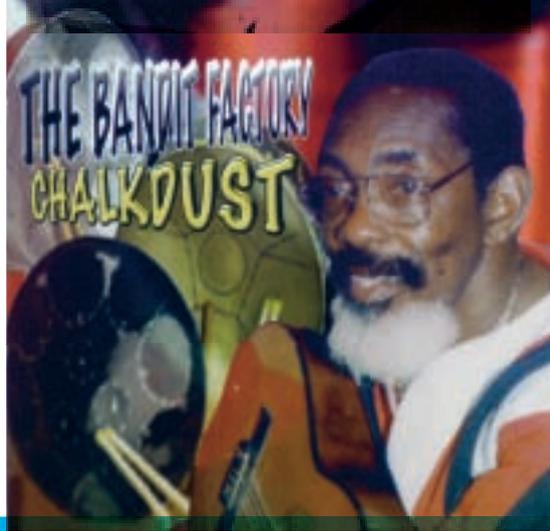
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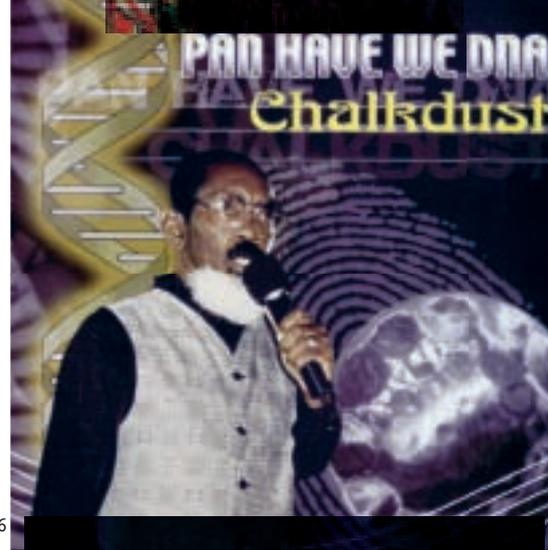
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Hollis Liverpool, alias Chalkdust

- 1 Hollis Liverpool working in his library at home, 2006
Photo © Irving Rauceo
- 2 Publication *Rituals of Power & Rebellion: The Carnival Tradition in Trinidad & Tobago, 1763-1962* by Dr Hollis Liverpool
- 3 Publication *From the Horse's Mouth* by Dr Hollis Liverpool
- 4 Presentation of calypsos on 'Cricket' as a form of resistance, July 2007 Photo © Irving Rauceo
- 5 CD cover of Chalkdust's *The Bandit Factory*
- 6 CD cover of Chalkdust's *Pan Have we DNA*
- 7 Chalkdust in the recording studio
- 8 Chalkdust at the International Caribbean Business Fair, Canada 2007
- 9 Chalkdust at a political calypso contest, Trinidad 2007 Photo © T. Saldenah
- 10 Chalkdust at a political calypso contest, Trinidad 2007 Photo © T. Saldenah

All photos courtesy: Hollis Liverpool



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Godfrey Mwampembwa, alias Gado

Breaching Africa's Cartoon Boundaries

Jonathan Shapiro

In Kenya, Gado is a national institution. Everyone seems to know him and to have a favourite cartoon of his to chuckle about. He is internationally recognised as a superb cartoonist. Being held in such high esteem can lead to complacency and a reduced desire to keep on upsetting the applecart. Happily, Gado has not allowed fame to blunt his pen. He is as edgy as ever, a brilliant risk-taking satirist, a champion of the underdog and a man of great humanity.

Gado and I met at the first of a number of international gatherings in which we've both participated. I could immediately see him to be a colleague of enormous integrity and someone who I would soon count as a friend. We established a rapport doing presentations together, just the two of us as an African duo, or more often as our continent's representatives among fellow-cartoonists from all over the world. I have been humbled in realising just how broad Gado's knowledge of Africa is, and how deep his understanding. He enthusiastically attends seminars and press conferences to learn still more. I've watched him easily interacting with high-ranking Kenyan officials and corporate leaders, some of whom must be among his targets. It isn't clear whether they're quite so friendly to him because of his formidable reputation, or whether they're simply disarmed by his affable personality and infectious laugh. What is clear is the respect with which they regard him.

Cartoonists undermine the establishment and those who hold power. All over the world – in both long-established democracies and in emerging democracies – calls are often made to curb cartoonists. The impact of cartooning was felt strongly in 2005 with the global furoré sparked by a few Danish cartoons of the Prophet Muhammad. Chilling calls for action against the cartoonists reached fever pitch and were strenuously resisted by advocates of freedom of expression. In repressive societies, cartoonists are frequent targets of authority, suffering censorship, police harassment, assault, exile, imprisonment, even torture and assassination.

Gado entered onto the cartooning stage as Kenya embarked on the bumpy ride toward multi-party democracy. He has felt the sting of harassment and censorship. He is determined to resist succumbing to self-censorship. As Kenya liberalised in the 1990s, Gado boldly breached the boundaries of political tolerance. In his neck of the African woods he pioneered the hard-hitting skewering of official corruption and abuse of power. The hurly-burly of this period is reflected in the title of his first book, *Democracy!* When President Daniel Arap Moi began losing his throttling grip on Kenya's body politic, Gado relentlessly satirised his shady practices and the corruption he'd fostered. One Gado cartoon has Moi listening to a litany of administrative abuses in a certain town and being implored to intervene. "Right!" says Moi, "I elevate it to city status!" Moi's near-interminable presidency did eventually end on 31 December 2002. That day Gado produced a mug-shot caricature of Moi. "Public Notice", it stated: "The person whose photograph appears above is no longer authorised to transact any business on behalf of the Republic."

Gado's second book was titled *The End of an Error and the Beginning of a New One!* President Mwai Kibaki's assuming office by democratic election held promise of better things for the nation. Alas, to a great extent this was not to be. Gado has written that "things have never been the same since the re-introduction of multi-party politics in Kenya and most parts of Africa. There came Ballot Boxes and Bullet boxes, By-elections and Buy-elections, Freedom

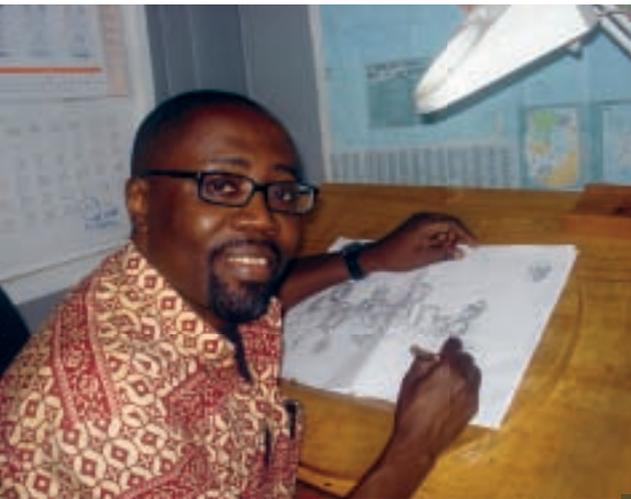
of Expression and Freedom of Oppression, Stakeholders and Steak-holders (as well as stick-holders)." The upside was more open contestation of ideas. The downside was that openness didn't prevent serious political chicanery and violence continuing seamlessly into the Kibaki era. Most disappointing was Kibaki's failure to stem endemic corruption, and his own eventual implication in this scourge. And Gado was always there pointing his ever-sharp quill. Kenya's acclaimed corruption fighter John Githongo has said, "the most frightening thing that could happen to a senior public official was to be criticised by Gado".

Religious and political authority figures are inclined to use culture as a smokescreen to shield the status quo and hide their transgressions. This is not unique to Africa, but is prevalent across the continent. Show respect for leaders, they say, and also for heads of neighbouring states. To ridicule the status of public office or disrespect your elders are seen as "not in our culture". So is attacking public figures for scandalous behaviour in their private lives. Naked or sexually charged depictions of public figures are frowned upon. And ridiculing religious proclamations is a big no-no.

Gado challenges these taboos. His hilarious parodies of New Testament quotations exposed the "cash-for-prayers" Bishop Njoka. The Bishop's fleecing of a parishioner while piously intoning, "The Lord is my Shepherd, I shall not want" became an indelible image in the public mind. But even Gado could not get daring cartoons of President Kibaki's wife Lucy past the fences of his editors' self-censorship. His newspaper, *The Nation*, would not publish his caricature of a giant Tina Turner-esque Lucy seen from behind, wide posterior atop her hapless husband. Gado did succeed in later publishing two censored Lucy cartoons in one of his books.

Gado's criticism of post-colonial misrule doesn't mean he's soft on erstwhile colonisers and their progeny. He lambastes the first world for failure to fully acknowledge the devastation unleashed on Africa by imperialism, slavery and the destruction of African culture. He chastises affluent nations for shirking their responsibility to relieve the crippling burden of third-world foreign debt, which he draws as an impossibly huge sack bearing down on the bent back of an emaciated youth. He contends that the so-called economic reforms demanded by the IMF are self-serving and create dependency rather than self-sufficiency. His deep cynicism of globalisation, which he regards as the disguised perpetuation of north-south inequality, is apparent in his deliberate misspelling, "globa**LIE**sation". And then there are the multinationals, whose motives he mistrusts and whose willingness to pay bribes he correctly condemns for being as bad as the taking of bribes, and perhaps even worse. Ruthless competition between locals for lucrative natural resources and the equally unscrupulous greed of certain outsiders have sparked some memorable Gado images such as his "Sudan Peace Deal" where the two protagonists gleefully prepare to sign by dipping their pens in a barrel of oil.

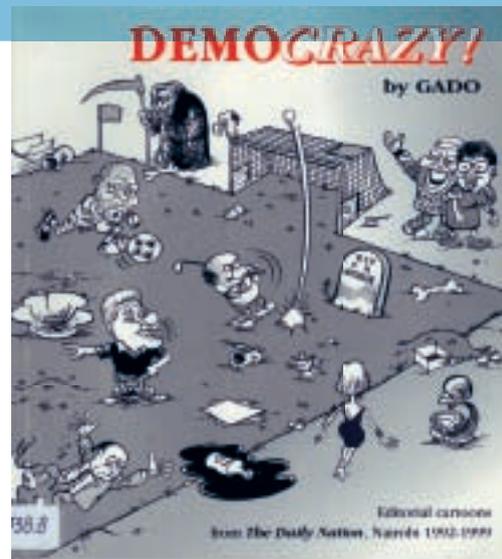
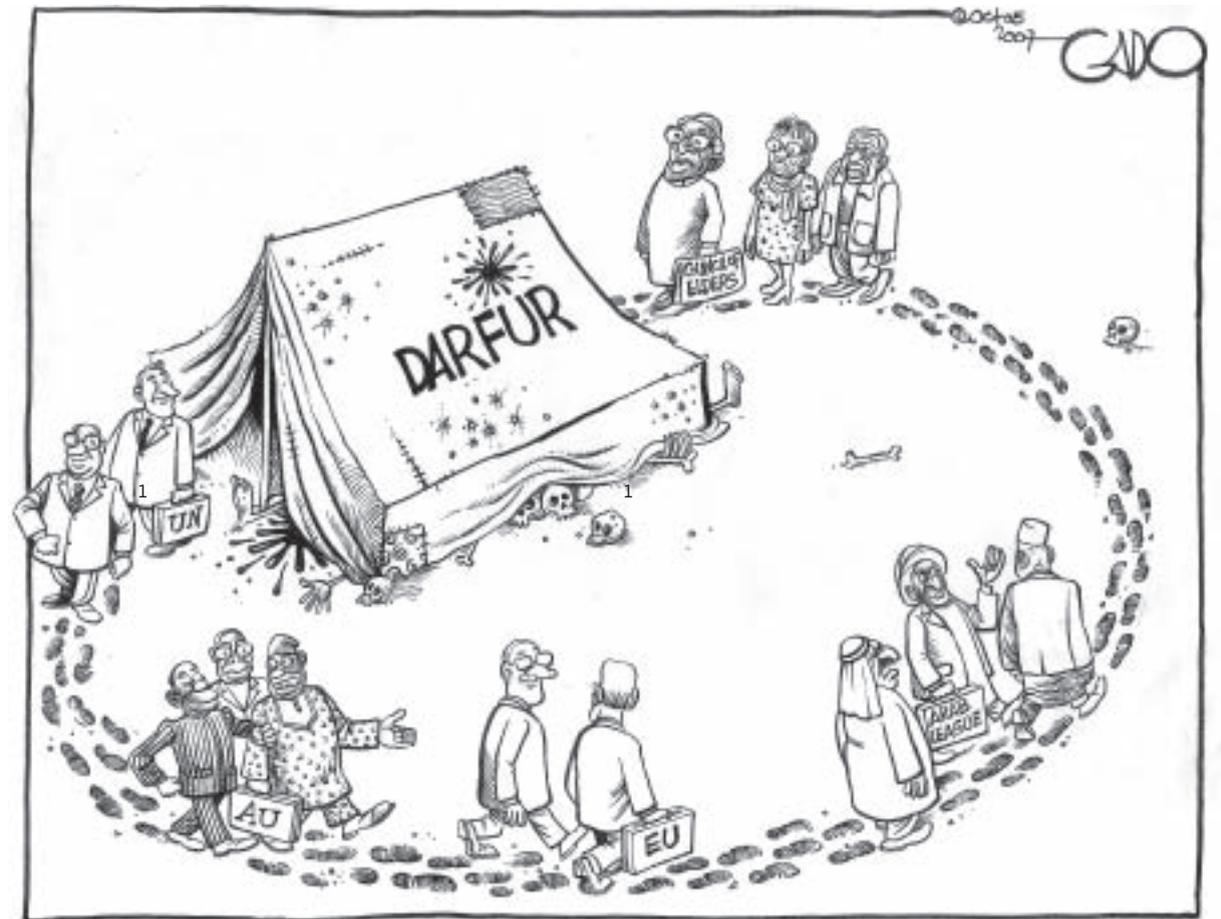
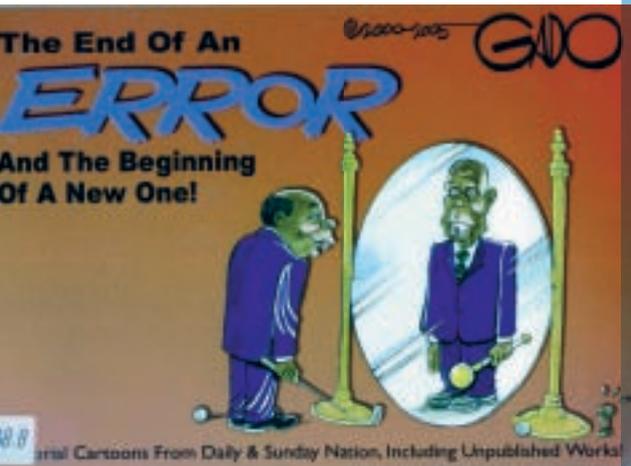
Gado is not only a wonderful communicator of ideas and a very funny man. He's also a top-notch cartoon practitioner, who developed his talent at home and honed his technique while studying in Italy and Canada. His conceptual clarity, his caricaturing ability and his penmanship are masterful. His political nous and fearless lampooning of those in power have played a significant role in Kenya's democratisation. He has inspired other cartoonists in Kenya and elsewhere in Africa to breach their own self-censorship boundaries. By pinpointing the salient points of complex issues, he has broadened Africans' understanding of the challenges facing the continent. He's helped Africans appreciate global affairs, and given people on other continents some insight into ours. And he's succeeded in doing all this with his characteristic wit. Let 2005 Nobel Peace Laureate Wangari Maathai have the last word: "Not only does he make us laugh and look at ourselves, but Gado also skillfully and creatively makes us think about ourselves."



Godfrey Mwampembwa, alias Gado

1 Godfrey Mwampembwa, alias Gado
 2-4 Cartoons by Gado
 5 Publication The End of an Error and the Beginning of a New One! by Gado, 2005
 6 Cartoon by Gado
 7 Publication Democracy! by Gado, 2000
 8 Cartoon by Gado

All photos courtesy: Godfrey Mwampembwa



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Radio Isanganiro

Making Space for Freedom and Democratic Expression

Grace Githaiga

Radio Isanganiro is an initiative of a group of Burundian journalists who believe in reconciliation through dialogue. The name means 'Meeting Point' in the local Kirundi language and their guiding motto is: 'Dialogue is better than force'. In the context of their country, these journalists believe in using radio, a medium that has its own particular advantages. Some of the advantages of radio are that it overcomes the barrier of traditional literacy. People do not need to read or write to use radio. It is an instant oral medium, and when used in small groups, it becomes a powerful information and learning tool. The power of participatory radio feedback is unprecedented for behaviour "mirroring" and as a tool for gaining insights into one's environment and action.

Launched in November 2002, Isanganiro continues to run its operations as a model of reconciliation and peace-building, placing special emphasis on the participatory methods that radio allows. Participation in any radio station is seen as both a means and an end in itself. As a medium of communication in a country that is recovering from conflict, radio allows parties to voice their concerns and engage in dialogue about how to solve any new conflict that may arise, as well as how to sustain peace.

The term 'peace-building' was first introduced and highlighted as an important and integral concept in post-conflict situations by the former UN Secretary General Boutros Boutros Ghali. In his 1992 report, *An Agenda for Peace*, Ghali incorporated the concept of post-conflict peace-building and stressed its potential in the alleviation of conflict and violent interactions. He went on to define peace-building as action to identify and support structures that will tend to strengthen and solidify peace in order to avoid a relapse into conflict. Radio Isanganiro is one such structure that is working towards solidifying peace.

Every conflict and peace-building situation is different and thus requires a specific examination, especially today when most conflicts are internal. It has been proven that after negotiations internationally, it is still the grassroots that will ensure successful peace-building efforts are achieved. Most conflicts have complicated roots and there is rarely a single determinant. Ethnicity, religion, economic or resource scarcity, for example, may be at play. In light of this, peace-building can be described as 'a comprehensive learning process' since there are no set patterns or models applicable to every conflict. Any actor involved in peace-building efforts has to shape its engagement according to the specific conflict situation. Radio Isanganiro is demonstrating this through focused programmes such as What is Your Reaction, which is a call-in programme on the week's events, inviting personal opinions on local issues. One of their talkshows, *Inyanduruko* (The Roots of Evil), is noted for being "very honest in its approach", giving context, information, and practical and concrete examples. The judges for the Radio for Peace-building, Africa 2006 Awards – in which *Inyanduruko* won first prize – praise the programme for raising provocative issues without exacerbating tensions, for probing the issues, allowing full expression and for clearly exploring different points of view. The judges conclude: "This programme is a realistic and strong advocate for resisting violence and not remaining passive. It's also very personal and relevant."

Peace-building aims at durable peace and is a never-ending task – one that ultimately save lives and resources. It encourages non-violent conflict management and goes beyond crisis intervention to ensure sustainable peace and security. It is about building trust and relationships, about hope and empowerment, about incremental change, discovery and flexibility. Even when faced with adversities of many short-term setbacks, peace-building still maintains the hope of having a positive impact in the long term. With programmes such as Remember Me, which gives callers the opportunity to thank people who have helped them, and another programme entitled Forgive me, encouraging listeners to express regret for past actions, Radio Isanganiro achieves strong social impact, encouraging understanding and helping to change the way Burundians think about themselves and others.

But there is more to Burundi than just conflict and strife, and programming at Isanganiro seeks to look at all aspects of life. The station deliberately seeks out stories of positive change, of people who have made a choice to work for peace and understanding. They promote local music, drama and cultural events, and their varied programmes examine relevant social issues that face Burundians in their day-to-day lives, as well as problems that will remain with Burundians in post-conflict Burundi. Among others, they feature youth shows, debate on health topics, *Agateka K'abana* on children's rights, and *Isanganiro ry'imiryango*, a programme on the role of women in society. The programmes aim to show that even contentious problems can be examined in ways that inform and entertain while still promoting the search for peaceful solutions.

Radio Isanganiro's programming takes cognisance of the uniqueness of the Burundi situation. It is aware of the need for flexibility and for innovation that respects local interests and skills. Almost all peace-building efforts take place in a highly charged unstable media environment, one in which information is scarce and often suspect. Radio Isanganiro's director notes: "We consider ourselves partners of the government ... they may think of us as a nuisance, but people take us seriously." The station has continuously focused on creating an open environment for both the dissemination of factual information and the expression of a wide variety of opinion. Information is critical in any peace-building process and informed people make better choices. Lack of information for people recovering from a conflict leads to misinformation, prejudices, and people walking into traps. It is important therefore to recognise that individual citizens and minority groups have rights of access to media (rights to communicate) and rights to be served by media according to their own determination of need. And Radio Isanganiro is important for promoting discussions and debate among the members of the community, rather than simply reporting on group activities or presenting generalised packaged information.

Radio Isanganiro has grown on the message level through providing space for interviews, testimonials and suggestions. The station is "giving voice to those who do not have any". It is creating renewed dialogue between the Tutsis, Hutus and Twas, and contributing to positive change. It is an outstanding example of a creative media project that is contributing to social reconstruction, peace-building and bringing communities together. It is demonstrating that positive results depend on the partnership between people, enhanced and made effective through the participatory nature of the media and its willingness to engage the community. Let us remember that there is no communication without community and no community without communication.

I applaud Radio Isanganiro on being awarded for its commitment to reconciliation in a fragile post-conflict situation. Bravo Isanganiro!



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Radio Isanganiro

1, 2, 7, 8, 10, 11 Scenes at Radio Isanganiro's broadcasting studio, Bujumbura

3, 4 Displaced people from Bujumbura rural province 2003

5, 6 'Heroes of humanity', a summit organised by Radio Isanganiro and their partners, in 2004, for heroes and heroines who saved people of a different ethnic group during the massacres in Burundi

9 Zura Karuhimbi, 80 years old and a heroine from Rwanda: belonging to the Hutu ethnic group, she saved many Tutsis during the genocide in Rwanda in 1994

All photos courtesy: Radio Isanganiro



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The Sudanese Writers Union

Building Democracy and Public Intellectual Culture

Elias Fath El Rahman

Sudan, like many postcolonial nation-states in Africa, is characterised by multi-ethnic, multi-cultural and multi-religious communities – a pluralistic society formed by people who have differences in their sense of belonging and national identity. Differing and contested visions for the country and its future range from the extreme of partitioning, the preservation of the status quo by any means necessary (including violence that would perpetuate inequalities within a united country), to upholding the right of self-determination for disenfranchised regions or groups. Official policies have so far resulted in a constant crisis of governance, civil war, ethnic cleansing, famine and other man-made disasters, which have gripped the country since its independence in the mid-1950s. As in other countries, the conflicts in Sudan, whether the north/south civil war or the tragedy in Darfur, were to a large extent caused by unequal development in the colonial and postcolonial periods, and persistent inequalities in power sharing and access to wealth.

Yet Sudan also provides a possible case for a creative model to emerge as a solution to the current crisis of nation-states in Africa. Such a model could be envisaged in the context of a unity that preserves and respects diversity within a pluralistic democratic system. Sudan's history of "people's power" provides a sense of optimism in this regard. Sudan was one of the first democracies in the region, starting its political life after independence as a multiparty and parliamentary democracy. Popular dissent managed, through non-violent means such as civil disobedience and strikes, to topple two military governments, in 1964 and 1985. The struggle for democracy continues vigorously despite the obstacles caused by the policies of the National Islamic Front and its ruling organ, the National Congress Party. The aftermath of the 2005 Comprehensive Peace Agreement, which ended the north/south civil war, has opened a space, albeit limited, for some level of civil liberties.

Despite the vicious cycles of military rule that have plagued it, Sudan continues to have a strong base of civil society groups and grassroots democratic movements. A shining example of such groups is the Sudanese Writers Union – a true beacon of hope in the struggle to build a strong foundation of civic engagement.

Efforts to set up the Sudanese Writers Union began in the mid-1970s with a preparatory committee of academics and writers including its current general secretary Kamal El Gizouli, the well-known poet, journalist, human rights activist and lawyer. The Union elected its leading committee and engaged in public programmes. These activities and the Union's role in organising writers and artists resulted in several of its leading figures being harassed and detained by the totalitarian regime of General Numeiri (1969-1985). It was only possible to re-establish the Union after the popular uprising in April 1985 toppled the dictatorship and restored democracy between 1985-1989.

The Sudanese Writers Union's main objective is to unify the public voices of Sudanese writers of all ideological and disciplinary persuasions under one organisation. Its leadership has consistently pursued the ideal of openness towards all writers irrespective of their intellectual orientation, gender or ethnic background, insisting that the Union must reflect the ideals of diversity and openness to different schools of thought. Among the goals written into the Union's constitution are the following: First, to mobilise, in one unifying body, the efforts of all Sudanese writers who believe in democracy, who acknowledge and respect diversity of Sudanese cultures, and who safeguard the autonomy

and independent identity of the Union against any governmental or other political interference or influence. Second, to work on behalf of Sudanese writers to defend and protect their creativity and intellectual production in a free and democratic environment. Third, to commit to the deepening of democratic values and practices, and to uphold the principles of freedom of speech, writing and publishing in all intellectual and creative fields. The most important principle guiding the Union is its commitment to reflect and uphold the multicultural identity of Sudan. Its constitution encourages engagement with local and global issues, favours world peace and friendship between nations, promotes the maintenance of a culture of human rights, and takes a strong stand against any kind of discrimination, whether based on race, colour, religion, political beliefs or gender.

From 1985 to 1989, despite its meagre logistical and financial resources, the Union succeeded in achieving most of its objectives at the local and national level. It also maintained a strong record of engagement with the outside world, establishing co-operation protocols with similar organisations in Africa, the Arab world and the world at large. It built links with regional and international writers organisations, such as the Pan-African Writers Union, the Afro-Asian Writers Union and the Arabic NGOs Democratic Network. It participated in numerous regional and international forums, such as the UN Conference for International NGOs.

Following the military coup of June 1989 that brought the current military Islamist regime to power, the Union, like most Sudanese civil society organisations, was immediately banned, dissolved and evacuated from its headquarters, as part of a series of oppressive decrees that resulted in a complete paralysis of independent civil society groups. The Union's members were again subjected to brutal harassment including torture and detention for long periods without trial. Many Sudanese intellectuals, among them members of the Union, were forced to flee the country. During the past two decades, oppressive measures against any kind of free intellectual activity have been imposed on the whole country. Despite such harsh repressive actions, some writers and activists have chosen to courageously remain inside the country and continue their struggle for civil liberties and freedom of expression. Several of the Union's members have spent multiple years in prison as political detainees, including its general secretary Kamal El Gizouli and Mahjoub Sharief, better known as the People's Poet, who were adopted by Amnesty International and Human Rights Watch as prisoners of conscience, with international campaigns waged to save their lives and secure their freedom. During their detention, Pen International also adopted both El Gizouli and Sharief as writers at risk.

It was only after the peace agreement between the Government and the SPLM/SPLA in 2003 and the issuing of the Interim Constitution in 2005 that the re-establishment of the Union became possible – an event now referred to as "the second birth of the Sudanese Writers Union". The Union was re-registered as an NGO in July 2006 and held its first general conference in September 2006 under the title 'Towards a Democratic Enterprise for Peaceful Acculturation in Sudan'.

The Sudanese Writers Union's history and contributions represent the wider struggle for a united, democratic and secular Sudan where cultural diversity, rather than being used as a tool of discrimination in political conflicts, would be valued, respected and cherished as an indispensable asset. Through its efforts, the Union demonstrates remarkable courage and commitment. Its leaders are well known, not only for their passionate work in defence of social and cultural justice, but also for the heavy price they and their families have paid in their fight for such ideals.

The Union truly embodies the determination of writers and intellectuals to build a strong democratic society in Sudan. Through their activism and their intellectual contributions, they demonstrate that culture and cultural diversity, given the opportunity to flourish in a democratic environment, could become a source of a great blessing rather than a cause for conflict. In awarding the Union, the Prince Claus Fund sends a strong message of support for the principles of democracy and respect for cultural diversity that the Sudanese Writers Union have been fighting for, against very difficult odds and for long decades.

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The Sudanese Writers Union

1 Kamal El Gizouli, Secretary General of the Sudanese Writers Union

2-10 Diverse audience, speakers and members at meetings of the Sudanese Writers Union, Khartoum

11 Members of the Union sharing limited resources

All photos courtesy: The Sudanese Writers Union



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Rapport du Comité des Prix Prince Claus 2007

Les Prix Prince Claus

Les prix Prince Claus sont attribués chaque année à des personnes, des groupes, des organismes ou des institutions pour des réalisations exceptionnelles dans le domaine de la culture et du développement correspondant aux centres d'intérêt de la Fondation Prince Claus.

Tous les ans en décembre, le Grand Prix Prince Claus de 100 000 euros est remis au lauréat dans un endroit prestigieux à Amsterdam, en présence de membres de la famille royale et devant un public de 600 invités des Pays-Bas et de l'étranger. Les dix Prix Prince Claus de 25 000 euros sont remis aux lauréats par l'ambassadeur des Pays-Bas dans leurs pays respectifs.

Procédure

Pour préparer la sélection des lauréats, la Fondation Prince Claus contacte un réseau 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 donner leur avis sur les propositions des autres spécialistes.

Les propositions pour les prix 2007 ont été soumises au Bureau de la fondation avant décembre 2006 et des conseillers du réseau de la fondation ont été sollicités pour un second avis. Lors d'une première réunion le 14 décembre 2006, le Comité des Prix Prince Claus 2006 a dressé une première liste de candidats potentiels à partir des propositions reçues et étudiées par le Bureau. Pour les prix 2007, le Comité a étudié 73 propositions et sélectionné 34 candidats au premier tour. Après une étude plus approfondie de cette liste, le Comité s'est retrouvé les 12 et 13 mai 2007 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 aux interactions entre les cultures, ainsi qu'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 qui 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, telle que 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, et d'explorer les « zones de silence ».

Thème 2007 : Culture & Conflits

Le conflit peut être vu comme une réponse ferme, voire violente, aux différences en matière de valeurs ou d'accès aux ressources. La culture étant un facteur déterminant des valeurs et des comportements humains, les concepts de culture et de conflit sont liés de manière inextricable. En profondeur, le contenu des conflits et la manière dont nous les traitons dans nos sociétés dépendent de la culture. La construction de monuments et la publication de livres par exemple peuvent aggraver ou au contraire apaiser un conflit, et l'attention portée aux différences culturelles peut être une source d'inclusion ou au contraire d'exclusion. La destruction du patrimoine culturel, le fait de brûler des livres et d'emprisonner des poètes sont des symptômes de conflits de valeurs plus larges qui témoignent de manière éloquente du rôle fort de la culture. Pour intervenir de manière positive par une action culturelle, il faut posséder un haut degré de conscience de soi, être attaché à l'idée de l'égalité des droits et à la tolérance, et le débat doit être ouvert.

La culture peut être un outil efficace dans la résolution des conflits. A travers l'histoire, maintes fois les pratiques et les actions culturelles d'hommes et de femmes à l'esprit créatif ont permis à la paix de s'installer à la place des conflits. En rendant possible le partage des expériences et la compréhension entre les cultures – par le biais de récits, de métaphores ou d'images par exemple – les pratiques culturelles créent un espace permettant de mettre en question et de transformer les dogmes et les dominations destructives. Les pratiques culturelles peuvent révéler des injustices, mettre en évidence les sources et les aspects cachés des tensions sous-jacentes, et venir à bout des obstacles qui empêchent le dialogue. Dans un film ou une exposition, il est possible de mettre à nu et de démythifier les stéréotypes et les malentendus qui trouvent leur origine dans certaines pratiques culturelles. Une caricature peut induire une prise de conscience au niveau mondial et la voix d'une minorité peut s'exprimer et s'imposer à travers des chansons et des récits. En traduisant dans leurs œuvres des expériences personnelles liées à des situations de conflit, les artistes mettent en évidence les ambiguïtés et les réalités, et offrent à des hommes et à des femmes à travers le monde, des outils permettant de mieux comprendre ces conflits dont on parle peu ou mal.

Les expressions culturelles peuvent encourager les individus à résister et améliorer les conditions dans lesquelles ils vivent. Le travail sur la mémoire et l'expérience de transformer la situation en revivant les faits, peuvent aider à guérir les traumatismes et à réconcilier agresseurs et victimes. Dans les périodes de reconstruction qui succèdent aux conflits, les pratiques culturelles interdites ou étouffées auparavant peuvent rejaillir comme des sources permettant de reconquérir identité et dignité, et de bâtir une nouvelle existence. La culture

permet de conserver les témoignages, de les interpréter et de les transmettre aux nouvelles générations dans l'espoir de prévenir un conflit ultérieur. En étudiant le contexte des conflits, les artistes créent des possibilités de changement. Ils ouvrent les yeux et les esprits sur les sources du conflit, jettent des ponts (au sens propre et au sens figuré) au sein des communautés et entre elles, et apportent la preuve qu'une coexistence transculturelle est possible.

C'est dans ce vaste contexte que la Fondation Prince Claus place le thème Culture & Conflits qu'elle a sélectionné comme domaine d'intérêt particulier. La fondation cherche à mettre en avant les pratiques culturelles qui permettent de mieux comprendre comment la culture peut avoir une incidence sur les situations de conflits. A travers le programme des prix Prince Claus, elle s'efforce d'identifier et de récompenser des artistes, des groupes culturels et des organisations qui abordent la question du conflit de manière novatrice et contribuent ainsi au développement des cultures qui encouragent la tolérance et la coexistence pacifique.

Les lauréats des dix Prix Prince Claus 2007

Faustin Linyekula République démocratique du Congo

Faustin Linyekula (né en 1974 à Ubundu) est un chorégraphe extrêmement talentueux. A travers son travail d'une grande vivacité, il traduit la complexité d'une expérience de vie dans une situation de conflit. Lorsque le gouvernement du Zaïre ferme les universités, bloquant toutes les possibilités de développement dans son pays, Linyekula part vivre au Kenya où il collabore à un atelier de théâtre et de danse. En 1993, il est cofondateur de la première compagnie de danse contemporaine de ce pays. Il reçoit également un prix au Festival international de danse d'Angola et, suite à cela, il est invité à se produire à l'étranger. On lui demande ainsi de réaliser une œuvre pour le Festival estival de danse de Vienne en 2002. Ce sera *Tales Off the Mud Walls*.

En dépit de cette réputation internationale naissante, Linyekula rentre au Congo en 2001. Il y crée une école de danse et réalise une œuvre de « retour au pays » intitulée *Spectacularly Empty*, qui explore le chaos de la mémoire et les réalités du retour.

Linyekula puise son inspiration à la fois dans son expérience personnelle et dans son engagement social quant à la manière dont les gens vivent au Congo. Ses œuvres profondément humanistes ont un caractère narratif tout à fait paradoxal. Parmi ses principales œuvres, on trouve notamment *Triptyque sans Titre* (2002), fragments mouvementés d'une société en conflit, *Spectacularly Empty II* (2003), qui jette un regard ironique sur le matérialisme à Kinshasa, et *Le Festival des Mensonges* (2006), où il explore l'évolution du Congo.

Les Studios Kabako, le centre de spectacles, de formation et d'échanges qu'il a créé à Kinshasa, sont un lieu pluridisciplinaire propice à l'expérimentation. Ils attirent autant les musiciens, les poètes, les designers et les artistes que les danseurs et les acteurs. Linyekula se produit sur scène, fait des tournées et participe à des ateliers partout en Afrique et dans d'autres continents. Il s'engage également dans des collaborations à long terme avec des compagnies en Éthiopie et en Afrique du Sud.

Explorant les multiples facettes de l'histoire, de l'identité et du conflit dans toute leur complexité, Linyekula questionne la situation post-coloniale et le non-respect des valeurs éthiques avec courage, introspection, sensibilité et humour. La danse est chez lui un outil pour supporter les témoignages et permettre l'expression des conséquences de ces témoignages.

Le prix Prince Claus rend hommage à Faustin Linyekula pour les qualités exceptionnelles de sa chorégraphie, pour son retour courageux dans un Congo en pleine turbulence, pour la manière novatrice dont il se sert de la culture face au conflit, et pour le dynamisme de son engagement pour le développement de sa communauté.

Les lauréats des dix Prix Prince Claus 2007

Patricia Ariza Colombie

Patricia Ariza (née en 1948 à Velez Santander) est une personnalité de premier plan dans le domaine du théâtre engagé dans un contexte de guerre civile. Alors qu'elle est encore enfant, Ariza fait partie de ces millions de réfugiés vivant à Bogota. Plus tard, à l'université, elle est à l'origine d'un mouvement étudiant en faveur d'un engagement social par le biais de l'expression artistique. Ses études terminées, elle présente un théâtre indépendant de grande qualité et en 1966, elle est cofondatrice du premier théâtre « alternatif » de Colombie : Teatro La Candelaria.

Ariza a élaboré une approche particulière du théâtre qui vise à développer l'interaction sociale en vue de réduire les conflits. Un groupe spécifique élabore un scénario sur des questions d'actualité pour cette collectivité particulière, en utilisant le témoignage et en revivant les faits. Il peut s'agir d'un groupe de femmes chassées par la violence, de personnes âgées ou de marchands ambulants. Les expériences personnelles deviennent alors la matière d'un dialogue public présenté dans l'une des nombreuses organisations et manifestations culturelles qu'Ariza a contribué à créer, telles que le Mouvement culturel du théâtre, la Corporation du théâtre colombien, le Festival national du nouveau théâtre, le Festival du théâtre « alternatif » ou encore le Festival des femmes sur scène.

Le prix Prince Claus rend hommage à Patricia Ariza pour le travail exceptionnel qu'elle a mené durant des décennies afin de donner davantage de pouvoir aux défavorisés, et pour la manière dont elle utilise les activités culturelles comme moyen de transformer leur vie. Ce prix récompense aussi ses efforts pour lutter contre les injustices, ainsi que le dynamisme de son engagement en vue d'une diminution des conflits.

Ars Aevi Bosnie-Herzégovine

Alors que les bombes tombent sur Sarajevo en juillet 1992, un groupe d'intellectuels convaincus du pouvoir de la culture sur l'esprit humain décide de créer un musée d'art contemporain comme symbole de leur foi en l'avenir et en leur ville, un carrefour, lieu de rencontre des cultures orientales et occidentales, un lieu de diversité et de tolérance qu'aucun des empires successifs n'est parvenu à détruire.

Ils mettent ainsi en place une toute nouvelle manière de collectionner des œuvres d'art. Par le biais des liens entretenus avec des musées et des conservateurs de l'étranger, des artistes sont invités à offrir des œuvres à ce musée exceptionnel. La collection ainsi née réunit d'extraordinaires œuvres d'art contemporain. Elle est un vibrant témoignage de la solidarité des artistes avec un peuple aux prises avec une situation de conflit.

Sans aucune base permanente, Ars Aevi a organisé des expositions temporaires et présenté ses œuvres dans des espaces publics tels que des supermarchés et des arrêts de bus. Des séminaires encouragent le dialogue multiculturel et des cours de formation en muséologie sont proposés. Aujourd'hui, Ars Aevi construit des espaces permanents pour abriter sa collection. En 2003, c'est Ars Aevi qui a organisé la première participation de la Bosnie-Herzégovine à la Biennale de Venise.

Le prix Prince Claus rend hommage au musée Ars Aevi pour la hardiesse de son initiative, pour la manière novatrice dont il a constitué une collection d'œuvres d'art, pour son engagement social dont témoigne sa politique d'exposition et pour sa façon de promouvoir la culture dans une situation de conflit.

Augusto Boal Brésil

Véritable catalyseur et révolutionnaire culturel, Augusto Boal (né en 1931 à Rio de Janeiro) a bouleversé les notions admises partout dans le monde en matière de théâtre. Plutôt que d'accepter un texte préétabli, Boal transforme les spectateurs en ce qu'il appelle des « spectateurs ». Le public intervient et modifie le récit en y insérant des questions tirées de leur vie quotidienne, telles que l'exploitation, la violence ou la corruption. Son travail dans les usines et les favelas lui ont valu la prison et la torture, et finalement l'exil en 1971. En 1973, il publie un texte décisif et novateur : *Le Théâtre de l'Opprimé* et en 1981, il organise le premier Festival international du théâtre de l'opprimé. De retour au Brésil en 1986, Boal fonde des compagnies théâtrales basées dans les communautés, crée le Centre pour le Théâtre de l'Opprimé (CTO) et publie *Jeux pour acteurs et non-acteurs* (1992). Il a travaillé notamment avec le Mouvement des populations sans terre, avec des femmes de chambre, des gardiens de prison et des prisonniers. En tant que membre du Conseil de Rio, il a inventé pour les électeurs le « Théâtre Législatif », qui a conduit à une réforme de la législation des villes. Sa méthode est désormais utilisée dans 70 pays. Dans les écoles brésiliennes par exemple, on l'applique pour résoudre les conflits.

Le prix Prince Claus rend hommage à Augusto Boal pour l'œuvre de toute une vie : son action à la fois novatrice et engagée dans le domaine de la culture. Ce prix récompense aussi la manière dont Boal a révolutionné le théâtre au niveau mondial, aussi bien sur le plan de la théorie que de la pratique, et pour le fait d'avoir transformé les arts du théâtre en un moyen efficace de résoudre les conflits.

Oscar Hagerman Mexique

Architecte et designer hors-pair, Oscar Hagerman (né en 1936 à Corunna) combine à la fois esthétique traditionnelle et technologie contemporaine dans une œuvre particulièrement novatrice, créant ainsi une interconnexion d'une grande efficacité entre culture et développement. Lorsque l'une de ses créations basée sur des objets indigènes s'est avérée très populaire et qu'on l'a reproduite dans de pauvres villages de campagne, Hagerman a pris conscience du fait que l'adaptation de savoirs culturels locaux pouvait émanciper les populations. Travaillant en étroite collaboration avec des communautés indigènes, il utilise désormais son expertise en matière de technique pour réaliser des créations qui prennent en compte les valeurs de ces populations et répondent à leurs besoins. Parmi ces projets de collaboration, on trouve des logements, des écoles, des centres communaux, un hôtel d'éco-tourisme, l'université interculturelle de la population indigène Ayuuk, des cliniques, un orphelinat, ainsi que du mobilier et des objets destinés au marché du tourisme. À travers ce processus de travail en commun, les concepts traditionnels se transforment en de belles créations pratiques et contemporaines.

Hagerman a publié un article intitulé *Design in the Service of Mankind* (le design au service de l'humanité) (1979) dans lequel il diffuse ses idées, et *Design and Architecture in Communities of Extreme Poverty* (le design et l'architecture dans les communautés d'extrême pauvreté) doit paraître prochainement, mais il organise aussi des expositions et des séminaires. Professeur d'architecture et de design à l'université nationale autonome du Mexique, Hagerman a également conçu de nombreux immeubles urbains.

Le prix Prince Claus rend hommage à Oscar Hagerman pour ses créations exceptionnelles, pour son approche engagée de l'architecture et du design au service des communautés indigènes, et sa façon de combler le fossé qui sépare le design raffiné et les véritables besoins des gens.

Emily Jacir Palestine

Emily Jacir (née en 1970 à Bethlehem) est une artiste douée d'un talent exceptionnel dont les œuvres reflètent ses préoccupations pour les implications des conflits. Sa vidéo *Crossing Surda* (2003) évoque les deux kilomètres que les Palestiniens doivent parcourir à pied entre les postes militaires de contrôle sur la dernière route qu'ils ont le droit d'emprunter entre Ramallah et 30 villages palestiniens. Une autre vidéo intitulée *Là d'où nous venons* (2003) recense les vœux de Palestiniens non autorisés à se rendre dans leur ville natale – « Joue au foot avec un garçon à Haïfa », « Arrose un arbre dans mon village », « Mets des fleurs sur la tombe de ma mère » – et montre des photos de Jacir accomplissant ces vœux puisque son passeport américain pourvu du tampon « liberté de circulation » l'y autorise. *Le trajet du bus no. 23 sur la route historique de Jérusalem à Hébron Road* (2006) fait revivre ce qu'était le voyage dans les années 1960 et montre l'intrusion du « mur », l'isolement, les restrictions, l'enfermement et l'anéantissement de la communauté. *Mémorial pour 418 Villages palestiniens détruits, dépeuplés et occupés par Israël en 1948* (2001) est un témoignage désespéré pour que la mémoire ne se perde pas. Elle présente une tente de réfugiés abandonnée, peinte à la main par des Palestiniens, des Israéliens et d'autres exilés.

Le prix Prince Claus rend hommage à Emily Jacir pour la qualité de ses œuvres d'une grande force évocatrice qui dépassent le cadre de la Palestine et résonnent avec les exilés partout dans le monde, pour sa lutte contre les injustices et pour ses tentatives de guérir les blessures causées par les conflits par le biais d'actions culturelles.

Harutyun Khachatryan Arménie

Harutyun Khachatryan (né en 1955 à Akhalkalak, Géorgie) est un cinéaste exceptionnel qui utilise dans ses films une imagerie et une cinématographie d'une grande éloquence pour évoquer les réalités arméniennes. Ses premières œuvres, *The Voices of the District* (1981) et *Kond* (1987), révélaient avec une telle force les tensions sociales et politiques locales que *Kond* a été interdit en Arménie. Il a néanmoins remporté le premier prix au Festival du film de Kiev. Le film *Return to the Promised Land* (1991) a été élu « Meilleur film des années 90 » en Arménie. C'est le portrait intense d'un pays nouvellement indépendant, dévasté par un tremblement de terre, engagé dans une guerre sanglante, et envahi de réfugiés. *The Documentarist* (2003) fait la chronique austère de la difficile période de transition que l'Arménie a connue dans les années 90, alors que *Return of the Poet* (2006) est un voyage lyrique qui explore la pauvreté matérielle et la richesse culturelle, une expression de l'âme de ce pays.

Khachatryan est cofondateur et directeur du Festival international du film Golden Apricot d'Erevan, une importante plate-forme d'échanges interculturels qui favorise le développement local en ouvrant de nombreuses possibilités, en encourageant les expériences et en proposant des formations.

Le prix Prince Claus rend hommage à Harutyun Khachatryan pour la qualité esthétique et le caractère émouvant du contenu de ses films, pour la façon dont il veille à la conservation, pour les générations futures, des images des souffrances causées par des conflits. Il récompense aussi la manière dont Khachatryan donne au cinéma la place qui lui revient en Arménie, et pour son utilisation poétique de l'expression culturelle pour combattre les conflits.

Hollis Liverpool, alias Chalkdust Trinidad et Tobago

Musicien dynamique, plusieurs fois lauréat du prestigieux Calypso Monarch de Tobago, Chalkdust (né en 1941 à Chaguaramas) est un maître du calypso en tant que forme de satire sociale. Dissimulant ses critiques incisives sous des jeux de mots empreints d'humour, Chalkdust donne une voix aux défavorisés, exprimant des opinions controversées dans un

contexte de profondes inégalités. Il a composé plus de 300 chansons, parmi lesquelles «The Right History», «You Can't Judge Culture», «Grandpa's Back Pay», «The Qualifications of a Politician» et «To Hell with the Ministry». Soucieux de mettre en valeur ce langage afro-caribéen unique dans sa forme originale, il attaque la commercialisation récente de cette forme d'expression dans «Calypso in Hospital».

Ancien directeur du ministère de la Culture et de l'Institut du Carnaval de Trinidad, Chalkdust est professeur d'histoire assistant à l'Université des Îles Vierges. Il enseigne aux Caraïbes et à l'étranger. Il a publié notamment *Rituals of Power and Rebellion: The Carnival Tradition in Trinidad & Tobago 1763-1962* (Rituels de puissance et de rébellion : la tradition du carnaval à Trinidad et Tobago) (2001) et *From the Horse's Mouth: Stories of the History and Development of the Calypso from the 1920s to 1970s* (De la bouche du cheval : récits de l'histoire et du développement du calypso de 1920 à 1970) (2003).

Le prix Prince Claus rend hommage à Chalkdust pour sa musique exceptionnelle et sa critique sociale, et pour sa contribution importante à l'étude et au développement du calypso. Il récompense aussi le fait qu'il veille au développement d'un espace de liberté et d'expression permettant aux individus de vivre ensemble dans de rudes conditions.

Godfrey Mwampembwa, alias Gado Kenya

Spécialisé dans les dessins humoristiques très spirituels, Gado (né en 1969 à Dar es Salaam) jette un regard original sur les questions locales et internationales à travers ses œuvres. Sa plume atteint sa cible de manière infaillible, avec brillance et simplicité, mettant en évidence des conflits sous-jacents, sociaux, politiques et culturels, faisant ressortir leur impact sur les individus et révélant les faiblesses et les vulnérabilités des personnes et des institutions, sans jamais perdre de vue l'aspect humain fondamental de ses sujets.

Pionnier dans sa façon de mettre en question les frontières locales, Gado secoue le pouvoir par ses analyses et ses révélations croustillantes. Sa lutte contre l'ingérence politique et sa hardiesse lorsqu'il attaque de front des questions brûlantes contribuent fortement à la démocratisation et au développement de la liberté d'expression en Afrique orientale. Il est une source d'inspiration pour ceux qui sont menacés par la censure. Élu dessinateur humoristique de l'année au Kenya en 1999, Gado est le caricaturiste de l'Est et du Centre de l'Afrique le plus édité à l'étranger. Avec 12 autres dessinateurs, il a participé à l'exposition de l'ONU, *Cartooning for Peace* (Dessins humoristiques pour la paix). Les œuvres de Gado sont rassemblées dans deux livres, *Democrazy!* et *The End of an Error and the Beginning of a New One* (La fin d'une erreur et le début d'une autre). Il a également réalisé une bande dessinée et une vidéo sur le racisme, et en 2001, il a terminé une formation de réalisateur de films d'animation classique et de cinéma.

Le prix Prince Claus rend hommage à Gado pour ses dessins courageux, pour la façon dont il se sert de l'humour comme révélateur de certains aspects des conflits sociaux et politiques, et pour son rôle d'inspireur dans la lutte pour l'expression libre.

Radio Isanganiro Burundi

Radio Isanganiro (« Meeting Point ») est une station de radio privée unique en son genre, engagée de manière active dans la construction de la paix. Fondée en 2002 par un groupe de journalistes burundais, Isanganiro s'est donné pour mission de résoudre les conflits après des décennies de luttes régionales. Son équipe multiethnique garantit l'équilibre et l'objectivité des informations qu'elle diffuse en réalisant des reportages à perspective double, en choisissant une approche qui prend en compte les conflits, en vérifiant les faits rapportés et en refusant le sensationnel.

Les programmes « Quelle est votre réaction ? » – aux nouvelles de la semaine – et « Quelles sont vos nouvelles ? » – pour les communautés que les bulletins d'information réguliers ne couvrent pas – sont des émissions à ligne ouverte qui permettent aux gens de s'exprimer et suscitent discussions et débats. Les émissions telles que « Souviens-toi de moi », qui offre aux auditeurs la possibilité de remercier d'autres personnes, et « Pardonne-moi », qui permet aux gens d'exprimer leurs regrets pour des actes commis dans le passé, encouragent le dialogue et la compréhension mutuelle. Les reportages d'investigation d'Isanganiro aident par ailleurs à lutter de manière significative contre l'impunité dans un contexte encore très fragile.

Les émissions d'Isanganiro sont diffusées en kirundi, en français, en swahili et sur Internet. Plus de trois mille personnes appellent tous les jours. La radio couvre tout le Burundi, les pays voisins où vivent de nombreux réfugiés burundais et la diaspora. Isanganiro propose également des formations et une banque de données de recherche recouvrant la sous-région.

Le prix Prince Claus récompense Radio Isanganiro pour la manière dont il s'engage en vue de la réconciliation, pour la plate-forme démocratique qu'il offre à l'expression libre et au dialogue local, et pour travail qu'il accomplit afin que la radio redevienne une source d'informations digne de confiance.

L'Union des écrivains soudanais Soudan

L'Union des écrivains soudanais est l'une des rares plate-formes de débat intellectuel dans le pays. Cette association cherche à promouvoir le dialogue et à résoudre les conflits par le biais de la culture. Elle met l'accent sur le caractère multiculturel du Soudan et défend avec force le droit de tous les peuples à exprimer leurs propres cultures et leurs propres convictions. L'Union rassemble des écrivains – hommes et femmes – de diverses disciplines et orientations, et de diverses origines régionales ou ethniques.

Créée lors de la restauration de la démocratie en 1985, l'Union des écrivains est devenue très vite un important espace de discussion informelle. Deux jours après le coup d'État militaire de 1989, elle fait cependant l'objet d'une interdiction et ses membres sont soumis au harcèlement, à la torture et à la prison. En 2006, elle resurgit sous le signe de l'accord de paix et compte aujourd'hui une cinquantaine de membres. Les réunions organisées régulièrement attirent à chaque fois quelque 200 participants pour des débats ouverts et francs sur des questions aussi brûlantes que le Darfour, le viol, l'identité musulmane ou la corruption des pouvoirs publics. À travers de nombreux écrits publiés dans les quotidiens, notamment des articles de ses membres vivant en exil, l'Union des écrivains soudanais diffuse des opinions émises en toute connaissance de cause. Elle accueille par ailleurs des intellectuels de l'étranger, participe à des conférences internationales et s'engage dans des questions internationales.

Le prix Prince Claus rend hommage à l'Union des écrivains soudanais pour sa façon de combiner intellectualisme et activisme, pour la plate-forme qu'elle offre à la liberté d'expression, à la diversité culturelle et à la justice sociale, et pour sa courageuse utilisation des mots dans la lutte contre la tyrannie.

Translated from English by Marie-Luc Grall.

Informe del Comité

Premios Príncipe Claus 2007

Los Premios Príncipe Claus

Los Premios Príncipe Claus se otorgan anualmente a personas, grupos, organizaciones e instituciones que han realizado aportaciones únicas y significativas a la cultura y el desarrollo dentro del área de interés de la Fundación Príncipe Claus. Cada año en el mes de diciembre se hace entrega al laureado del Gran Premio Príncipe Claus, dotado con 100.000 euros, en algún lugar prestigioso de Amsterdam en presencia de miembros de la Familia Real y de un público compuesto por 600 invitados internacionales. Los otros diez Premios Príncipe Claus, dotados con 25.000 euros, son entregados a los laureados por los embajadores de los Países Bajos en sus respectivos países.

Procedimientos

Con vistas a la selección de laureados, la Fundación Príncipe Claus se pone en contacto con una red cambiante y expansiva de expertos en campos relevantes a la misión de cultura y desarrollo de la Fundación, así como también 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 2007 fueron presentadas a la Directiva de la Fundación antes del mes de diciembre de 2006 y se pidieron segundas opiniones a asesores de la red de la Fundación. En una primera reunión del Comité de Premios Príncipe Claus 2007, celebrada el 14 de diciembre de 2006, quedó elaborada una lista corta con las propuestas recibidas e investigadas por el personal de la Directiva. Para los Premios 2007, el Comité sometió a consideración 73 nominaciones y seleccionó 34 en una lista corta. Se efectuaron otras investigaciones respecto a los candidatos seleccionados en la lista corta y el Comité volvió a reunirse los días 12 y 13 de mayo de 2007 para redactar la lista de 11 candidatos a los Premios Príncipe Claus 2007.

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. Estos premios se otorgan a personas, agrupaciones y organizaciones de todo el mundo, pero principalmente de África, Asia, América Latina y el Caribe.

La calidad de la obra de un laureado es el *sine qua non* para la obtención de un Premio Príncipe Claus y se evalúa partiendo tanto del contexto profesional como personal. Otro criterio importante es el impacto positivo que el trabajo del laureado haya tenido sobre un ámbito cultural y social más amplio. También está altamente valorado el que se establezcan lazos e interacciones entre diferentes culturas, que se fomenten vínculos comunes y 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 y la innovación, valorar la audacia y la perseverancia, aumentar el impacto y ser inspiración para los demás.

Política

La Fundación Príncipe Claus tiene un amplio concepto de cultura que acoge cualquier disciplina artística e intelectual. Es un enfoque abierto que abarca la transmisión de cultura, los logros en el campo educativo, en los medios y las artes aplicadas, así como también 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 y que unen a diferentes culturas. De entre la amplia variedad de iniciativas culturales que se dan por todo el mundo, la Fundación está interesada en todas aquellas que están relacionadas con la innovación y la experimentación, pero también está abierta a propuestas surgidas de cada uno de los terrenos culturales y áreas que prometen.

La Fundación sigue interesada en temas de años anteriores tales como Creando Espacios de Libertad, el cual se centra en el modo en que artistas y pensadores hallan métodos para poder expresar opiniones disidentes. La Fundación Príncipe Claus tiene como objetivo proteger la cultura en lugares donde ésta se ve amenazada y explorar las 'zonas de silencio'.

Tema de 2007: Cultura y conflicto

Puede definirse como conflicto la respuesta fuerte o incluso violenta a valores diferentes y al acceso a recursos. Dado que la cultura determina cada uno de los valores y conductas humanas, cultura y conflicto van unidas de modo indisoluble. La cultura forma parte fundamental tanto de la esencia de los conflictos como del modo en que nos manejamos con dichos conflictos en la sociedad. Construir monumentos o publicar libros, por ejemplo, tanto puede aumentar el conflicto como hacerlo disminuir; dar atención a las diferencias culturales puede convertirse en fuente de inclusión o de exclusión. Destruir el legado cultural, quemar libros y encarcelar a poetas son síntomas de conflictos mayores respecto a valores que muestran, de modo claro, el poderoso papel que tiene la cultura. La intervención positiva mediante la acción cultural exige un alto grado de autoconciencia, de debate abierto, de compromiso de dar a todos los mismos derechos y de tolerancia.

La cultura puede ser una herramienta eficaz para la resolución del conflicto. A través de la historia, hombres y mujeres creativos, mediante sus prácticas culturales y sus acciones, han contribuido a transformar el conflicto en paz. Permitiendo la experiencia compartida y el entendimiento transcultural –por ejemplo, mediante narraciones, metáforas e imágenes–, las prácticas culturales crean espacio para replantear y volver a configurar los dogmas y la dominación destructiva. Las prácticas culturales pueden sacar a la luz las injusticias, revelar las raíces ocultas y aspectos de las tensiones subyacentes y superar las barreras al diálogo. Los estereotipos y los malos entendidos, que pueden estar anclados en prácticas culturales, pueden ser confrontados y desenmarañados a través de una película o de una exposición; un dibujo animado puede causar una concienciación a nivel mundial, y voces minoritarias pueden llegar a un público mediante canciones o historias. Traduciendo la experiencia personal de las situaciones de conflicto en obras de arte, los artistas proporcionan reconocimiento a las ambigüedades y realidades, ofreciendo las herramientas para una mayor comprensión de los conflictos que han sido mal o insuficientemente informados a todas las personas en todo el mundo.

Las manifestaciones culturales pueden inspirar a la gente a oponerse a su situación o a mejorarla. Trabajar con la memoria y transformar la experiencia volviendo a representarla, puede ayudar a curar la experiencia traumática y en la reconciliación de víctimas y victimarios. En fases de reconstrucción después del conflicto, las prácticas culturales que han sido prohibidas o destruidas pueden ser regeneradas como fuentes para recobrar la dignidad y la

identidad y para construir nuevas vidas. La cultura puede preservar e interpretar el testimonio transmitiéndolo a las nuevas generaciones con la esperanza de prevenir futuros conflictos. Investigando el contexto de los conflictos, los artistas crean posibilidades al cambio; abren ojos y mentes a las fuentes del conflicto, construyen puentes (reales o metafóricos) dentro de las comunidades y entre ellas y demuestran que la coexistencia intercultural es posible.

Dentro de este amplio marco, la Fundación Príncipe Claus considera la Cultura y el Conflicto como un área de especial interés y busca prácticas culturales que produzcan ideas acerca de en qué modo la cultura puede tener un efecto en situaciones de conflicto. Mediante su Programa de Premios, la Fundación procura identificar y honrar a artistas, agrupaciones culturales y organizaciones en su área de interés que enfocan conflictos de una manera innovadora, contribuyendo a la creación de culturas que estimulan la tolerancia y la coexistencia pacífica.

El Gran Premio Príncipe Claus 2007

Faustin Linyekula República Democrática del Congo

Faustin Linyekula (Ubundu, 1974) es un coreógrafo de unas dotes excepcionales cuyo trabajo transmite de manera viva la compleja experiencia de convivir con el conflicto. Cuando quedaron bloqueadas las oportunidades en el ámbito local debido al cierre de las universidades por parte del gobierno, Linyekula se trasladó a Kenia y allí participó en un taller de danza y de teatro. En 1993 se convirtió en co-fundador del primer grupo de danza contemporánea de Kenia y recibió un premio en el Festival de Danza Internacional de Angola que dio lugar a actuaciones en la escena internacional. A Linyekula se le encargó crear *Tales Off the Mud Walls* para el Festival de Danza de verano de Viena 2002.

A pesar de su creciente reputación internacional, Linyekula volvió al Congo en 2001 donde montó un estudio de aprendizaje y creó una obra de 'regreso a casa', titulada *Spectacularly Empty*, que explora el caos de la memoria y las realidades que supone el retorno.

Los trabajos de Linyekula, basados en sus propias experiencias y compromiso con las vidas de las personas en el contexto del Congo, son profundamente humanistas y tienen una narrativa paradójica. Sus principales obras incluyen: *Triptyque sans Titre* (2002), fragmentos turbulentos de una sociedad en conflicto; *Spectacularly Empty II* (2003), una mirada irónica al materialismo en Kinshasa; y *Le Festival des Mensonges* (2005-2006), una exploración de la evolución del Congo.

Los Estudios Kabako, su centro de *performance*, de educación y de intercambio en Kinshasa, ofrece un ambiente multidisciplinario para la experimentación y atrae a músicos, poetas, diseñadores y artistas, así como también a bailarines y actores. Linyekula realiza actuaciones, giras, participa en talleres por toda África y a nivel internacional y está involucrado en colaboraciones a largo plazo con compañías de Etiopía y Sudáfrica.

Al enfocar las complejidades de la historia, la identidad y el conflicto con valentía, introspección, sensibilidad y humor, Linyekula plantea preguntas sobre la situación poscolonial y la violencia ejercida contra la ética. En sus manos la danza es una herramienta para dar testimonio y para comprometerse con el resultado de tal testimonio.

Se honra a Faustin Linyekula por su destacada coreografía, por su valiente retorno al contexto turbulento del Congo, por activar la cultura ante el conflicto de manera innovadora, y por su enérgico compromiso con el desarrollo de su comunidad.

Diez Premios Príncipe Claus 2007

Patricia Ariza Colombia

Patricia Ariza (Vélez, Santander, 1948) es una figura protagónica en el teatro comprometido dentro en un marco de guerra civil. Ya de niña Ariza se convirtió en una refugiada más del millón de refugiados que hay en Bogotá, y posteriormente, en la universidad, inició el compromiso de estudiantes en temas sociales a través de la expresión artística. Al graduarse Ariza produjo teatro independiente de alta calidad y en 1966 co-fundó el primer teatro alternativo de Colombia, el Teatro La Candelaria.

Ariza ha dado un enfoque especial al teatro, el cual promueve la interacción social y por tanto hace que se reduzca el conflicto. Grupos específicos como los de mujeres que han sido desplazadas por los efectos de la violencia, los de las personas mayores o los de los vendedores en mercados, desarrollan un guión que se centra en cuestiones que tienen que ver con su vida colectiva, mediante el testimonio y la reinterpretación. La experiencia personal pasa a ser pues asunto para el diálogo público mediante la actuación en una de las muchas organizaciones en las que Ariza ha sido pieza fundamental fundando y dirigiendo, como en el caso del Movimiento de Teatro Cultural, la Corporación de Teatro Colombiano, el Festival Nacional de Teatro Nuevo, el Festival de Teatro Alternativo o el Festival de la Mujer en el Escenario.

Este premio honra a Patricia Ariza por su destacado trabajo durante décadas empoderando a los desfavorecidos y permitiéndoles con ello transformar su vida a través de actividades culturales; por los esfuerzos que ella ha mostrado al contrarrestar la injusticia y devolver la memoria social, y por su enérgico compromiso con la reducción del conflicto.

Ars Aevi Bosnia y Herzegovina

Cuando las bombas caían sobre Sarajevo, en julio de 1992, un grupo de intelectuales, convencidos del poder que ejerce la cultura en las mentes de las personas, decidieron crear un museo de arte contemporáneo que representara la fe en el futuro y en la ciudad como encrucijada entre la cultura oriental y occidental; un lugar de diversidad y tolerancia que sucesivos imperios no pudieran destruir.

Los organizadores iniciaron un intenso proceso de creación de redes interculturales de artistas y galerías. A través de contactos con museos internacionales y con comisarios de exposiciones, se sugirió a los artistas que donaran obras a este museo tan único. El resultado fue una colección sobresaliente de arte contemporáneo que es expresión de la solidaridad de los artistas con las personas que se encuentran en situaciones de conflictos.

Sin base permanente alguna, Ars Aevi creó exposiciones temporales exhibiendo el arte en espacios públicos como supermercados y paradas de autobús. Ars Aevi inició seminarios que promovían el diálogo multicultural y cursos de formación en museología. Recientemente ha empezado a edificar espacios permanentes para acoger la colección. En 2003 Ars Aevi se encargó de la primera participación del país en la bienal de Venecia.

Se premia a Ars Aevi por la valentía de su iniciativa, por su dedicación a la comunicación intercultural, por hacer manifiesto el poder de la cultura en situación de conflicto y por afanarse por un futuro en el cual la visión artística pueda ayudarnos a todos a imaginar una realidad diferente.

Augusto Boal Brasil

Catalizador y revolucionario cultural, Augusto Boal (Río de Janeiro, 1931) básicamente lo que ha hecho ha sido alterar los conceptos globales del teatro. Antes que aceptar textos preestablecidos, los métodos de Boal consisten en hacer que los espectadores se conviertan

en 'espec-actores' que intervienen y cambian la historia, introduciendo temas de la realidad tales como la explotación, la violencia y la corrupción. Su trabajo en fábricas y en las favelas hizo que Boal fuera encarcelado, torturado y en 1971, exiliado. En 1973 publicó su texto seminal *Teatro del Oprimido* y en 1981 organizó el primer Festival Internacional de los Oprimidos. De vuelta al Brasil en 1986, Boal fundó compañías teatrales de comunidades, estableció el Centro de Teatro de los Oprimidos (CTO) y publicó *Juegos para actores y no actores* (1992). Ha trabajado, entre otras personas, con el Movimiento de la Gente sin Tierras, con trabajadoras domésticas, guardias de prisiones y prisioneros y como miembro del Consejo Municipal de Río, inventó el 'Teatro legislativo' para votantes, que dio como resultado una reforma en la legislación de la ciudad. Su método es utilizado en más de 70 países y se aplica, por ejemplo, para tratar conflictos en las escuelas de Brasil.

Se honra a Augusto Boal por su trayectoria profesional en acción cultural comprometida e innovadora, por la influencia revolucionaria que ejerce en la teoría y la práctica teatral a nivel global, y por transformar las artes teatrales en medio eficaz para manejar los conflictos.

Oscar Hagerman México

Oscar Hagerman (La Coruña, 1936) es un destacado arquitecto y diseñador cuyo enfoque innovador mezcla la estética tradicional con la tecnología contemporánea en una interconexión eficaz entre cultura y desarrollo. Cuando uno de sus diseños, basado en objetos indígenas, se hizo muy popular y se hicieron reproducciones en poblados rurales pobres, Hagerman se dio cuenta del potencial que había en esto para empoderar a la gente mediante adaptaciones del conocimiento cultural local. Trabajando en estrecha colaboración con las comunidades indígenas, Hagerman utiliza su *expertise* técnico para crear diseños que cubran las necesidades e incorporen sus valores. Estos proyectos de colaboración incluyen viviendas, escuelas, centros para la comunidad, un hotel de turismo ecológico, la Universidad Intercultural del Pueblo Indígena Ayuuk, clínicas, un orfanato, muebles y objetos dirigidos al mercado del turismo. Los conceptos tradicionales son transformados a través de este proceso de colaboración en belleza práctica y contemporánea.

Un trabajo titulado 'El diseño al servicio de la humanidad' (1979), un libro de próxima aparición sobre 'Diseño y arquitectura en las comunidades con extrema pobreza' y exposiciones y seminarios contribuyeron a difundir sus ideas. Hagerman ha diseñado también numerosos edificios urbanos y es catedrático en Arquitectura y Diseño en la Universidad Nacional Autónoma de México.

Este premio honra a Oscar Hagerman por sus sobresalientes diseños, por su enfoque comprometido en arquitectura y diseño con las comunidades indígenas y por tender un puente entre un diseño sofisticado y las necesidades del pueblo.

Emily Jacir Palestina

Emily Jacir (Belén, 1970) es una artista de talento extraordinario en cuyos trabajos plasma seriamente las implicaciones que acarrea el conflicto. Su video *Crossing Surda* (2003) muestra los dos kilómetros que los palestinos han de recorrer entre los puestos de control militares de la última carretera permitida entre Ramala y otros 30 poblados palestinos. *Where We Come From* (2003) documenta las peticiones de las personas a quienes fueron negadas el acceso a su país ('juega al fútbol con un chico en Haifa'; 'riega un árbol en mi pueblo'; 'pon flores en la tumba de mi madre'), e instantáneas de Jacir, cuyo pasaporte estadounidense y el sello de 'libertad de movimiento' le dan la posibilidad de realizar dichas peticiones. *Retracing bus no. 23 on the historic Jerusalem-Hebron Road* (2006) trae a la memoria el viaje en los años '60 mostrando la intrusión del muro, el aislamiento, las restricciones, el cercamiento y la destrucción

de la comunidad. *Memorial to 418 Palestinian Villages Destroyed, Depopulated and Occupied by Israel in 1948* (2001) muestra una tienda de refugiados abandonada, cosida a mano por palestinos exiliados, por israelíes y por otras gentes y es un testimonio desesperado de la memoria duradera.

Se honra a Emily Jacir por la calidad de sus obras de arte profundamente evocadoras que traspasan fronteras nacionales y llegan al exiliado de todo el mundo, por su resistencia ante la injusticia y por sus intentos de curar las heridas producidas por el conflicto mediante acciones culturales.

Harutyun Khachatryan Armenia

Harutyun Khachatryan (Akhalkalak, Georgia, 1955) es un destacado cineasta cuya obra evoca de manera elocuente la realidad armenia a través de imágenes y cinematografía impactantes. Películas tempranas como *The Voices of the District* (1981) y *Kond* (1987) ponen de manifiesto las tensiones políticas y sociales a nivel local de un modo tan efectivo que *Kond* llegó a ser prohibida en Armenia pero ganó el primer premio en el festival de cine de Kiev. *Return to the Promised Land* (1991), que fue elegida "Mejor Película de los '90" en Armenia, es un retrato impactante del recientemente independizado país, que ha sido sacudido por terremotos, sumido en una sangrienta guerra e inundado de refugiados. *The Documentarist* (2003) describe de manera viva la difícil transición de Armenia durante la década de los '90, mientras que *Return of the Poet* (2006) es un viaje lírico que explora la pobreza material y la riqueza cultural, la expresión del alma de un pueblo.

Khachatryan fundó el Festival Internacional de Cine Golden Apricot de Yerevan, del cual es director, que es una plataforma importante para el intercambio intercultural que ofrece oportunidades, experiencia y formación para el desarrollo local.

Se honra a Harutyun Khachatryan con el Premio Príncipe Claus por la calidad estética y el contenido conmovedor de sus películas, por preservar imágenes que muestran el sufrimiento causado por el conflicto como advertencia para las futuras generaciones, por elevar el perfil cinematográfico de Armenia, y por el uso poético de la expresión cultural como modo de combatir el conflicto.

Hollis Liverpool, alias Chalkdust Trinidad y Tobago

Músico de gran dinamismo que ha sido numerosas veces ganador del prestigioso Calypso Monarch de Trinidad, Chalkdust (Chaguaramas, 1941) es un maestro del calipso en su manifestación de sátira social.

Al disfrazar las críticas incisivas en juegos de palabras humorísticos, Chalkdust es la voz de los desfavorecidos que expresa cuestiones controvertidas en un entorno de profunda desigualdad. Sus más de 300 canciones incluyen: 'The Right History', 'You Can't Judge Culture', 'Grandpa's Back Pay', 'The Qualifications of a Politician' y 'To Hell with the Ministry'. Comprometido con el desarrollo de las tradiciones más enraizadas de esta tan única lengua afrocaribeña, su 'Calypso in Hospital' es un ataque a la actual comercialización.

Chalkdust, quien fue director del Ministerio de Cultura y del Instituto del Carnaval de Trinidad, es profesor adjunto de Historia de la Universidad of the Virgin Islands y da conferencias por el Caribe e internacionalmente. Entre sus publicaciones se encuentran: *Rituals of Power and Rebellion: The Carnival Tradition in Trinidad & Tobago 1763-1962*, (2001) y *From the Horse's Mouth: Stories of the History and Development of the Calypso from the 1920s to 1970s* (2003).

Se honra a Chalkdust por su sobresaliente música y su crítica social, por sus importantes aportaciones al estudio y desarrollo del calipso y por estimular el espacio de libertad y expresión que hace posible que las personas convivan en circunstancias duras.

Godfrey Mwampembwa, alias Gado Kenia

Experto creador de divertidos cómics, Gado (Dar es Salam, 1969) proporciona enfoques únicos sobre cuestiones internacionales y locales. Dotado de una genial simplicidad, su lápiz ataca de manera infalible los conflictos culturales, políticos y sociales subyacentes al poner de manifiesto el impacto que tienen sobre las personas y realzar la debilidad y fragilidad, pero sin ignorar nunca la base humana de sus temas.

Gado es pionero en poner a prueba fronteras locales y sus vigorosos análisis y revelaciones molestan a los poderosos. Su resistencia a la intervención política y su osadía a la hora de abordar temas candentes frontalmente son importantes contribuciones a la democratización y la libertad de expresión en el África Oriental y sirven de inspiración a muchas personas amenazadas por la censura. Gado fue, en 1999, el Dibujante del Año y es el más publicado en periódicos internacionales del África Central y Oriental. Fue uno de los 12 participantes en la exposición de Naciones Unidas, 'Cartooning for Peace', y su obra está reunida en dos libros: *Democracy!* y *The End of an Error and the Beginning of a New One*. Asimismo ha elaborado un libro de cómics y un video sobre el tema del racismo y en 2001 se graduó en Animación Clásica y Cinematografía.

Este premio honra a Gado por sus atrevidos cómics, por utilizar el humor para exponer ciertos aspectos de los conflictos políticos y sociales y por tener un papel inspirador en la lucha por la libre expresión.

Radio Isanganiro Burundi

Radio Isanganiro ('Meeting Point') es un ejemplo sobresaliente de una emisora de radio privada que está involucrada de manera activa en la construcción de la paz. Tras décadas de conflictos regionales, fue fundada en 2002 por un grupo de periodistas burundeses y la misión que se ha propuesto Isanganiro es la de solución de conflictos. La emisora cuenta con un personal multiétnico el cual garantiza el equilibrio y la objetividad a través de un periodismo basado en la perspectiva dual, en el compromiso con el enfoque sensible al conflicto, en la comprobación de los hechos y en evitar caer en el sensacionalismo.

Programas de llamadas telefónicas, dirigidas a comunidades que no cubren los boletines informativos regulares, como 'What is your Reaccion?' (¿Qué piensa Ud. de esto?) sobre las noticias de la semana, y 'What is Your News' (¿Cuál es su noticia?) empodera a la gente y da lugar a debates. A través de 'Remember me' se fomenta el diálogo y el entendimiento ya que da a los oyentes que llaman la oportunidad de dar las gracias a otras personas; 'Forgive me' permite a las personas expresar arrepentimiento por actos cometidos en el pasado. Los informes de investigación de Isanganiro, que opera en un contexto delicado, contribuyen, de manera significativa, a contrarrestar la impunidad.

Isanganiro recibe más de tres mil llamadas al día y emite en kirundi, en francés y en swahili y a través de Internet, cubriendo con ello toda la nación y países vecinos, cobijando a refugiados burundeses y de la diáspora. Isanganiro da la posibilidad de formación y cuenta con un banco de datos de investigación en la región subcontinental.

Se honra a Radio Isanganiro por su compromiso con la reconciliación, por proporcionar una plataforma democrática a la libre expresión y al diálogo comunitario, y por trabajar en el restablecimiento del medio radiofónico como fuente de información fidedigna.

Unión de Escritores Sudanesees Sudán

La Unión de Escritores Sudanesees, una de las pocas plataformas para el debate intelectual del país, utiliza la cultura para promover el diálogo y buscar soluciones a conflictos. Enfatizando la identidad multicultural de Sudán y promoviendo de manera rigurosa el derecho de toda

persona a expresar su cultura y creencias, la Unión reúne a escritores de diferentes disciplinas, orientaciones intelectuales, procedencias regionales, género y etnias.

Fue fundada al volverse a implantar la democracia en 1985 y pronto pasó a ser un espacio importante para la discusiones profundas. Dos días después del golpe militar de 1989, la Unión de Escritores quedó prohibida y sus miembros sujetos a acoso, tortura y arresto. Tras la firma del acuerdo de paz, en 2006, volvió a resurgir y en la actualidad cuenta con unos 50 miembros. Sus encuentros periódicos reúnen a 200 personas que participan en debates abiertos sobre temas controvertidos como Darfur, las violaciones, la identidad musulmana y la corrupción del gobierno. Mediante la frecuente publicación en periódicos que incluyen artículos escritos por miembros que viven en el exilio, la unión divulga opiniones de nivel, recibe a intelectuales internacionales, participa en conferencias a nivel mundial y se involucra en temas internacionales.

Se honra a la Unión de Escritores Sudanesees por combinar el activismo con el trabajo intelectual, por dar una plataforma a la libre expresión, a la diversidad cultural y justicia social y por el valiente uso que hacen de la palabra en su lucha contra la tiranía.

Translated from English by Maria Arbat.

The 2007 Prince Claus Awards Committee

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*.

Peter Geschiere was born in the Netherlands, studied history and anthropology in Amsterdam, and has worked in various parts of Africa. Until 2002 he was Professor for the anthropology of Africa at the University of Leiden and he is currently attached to the University of Amsterdam as research professor. His publications include works on the impact of state formation in West Africa, the dynamics of local cultures in interaction with politico-economic changes, the conservation and exploitation of tropical rain forests, autochthony, citizenship and exclusion. He is a member of the Netherlands Royal Academy of Sciences and the Academy of Sciences of Cameroon, board member of the International African Institute (London) and chair of the ABv (association of Dutch anthropologists). In 2002 he was nominated Distinguished Africanist of the Year by the African Studies Association (USA).

Pablo Ortiz 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 worked on the design and supervision of CH2 in Melbourne, Australia, lectures at international conferences, and is currently involved in 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 is founding Director of TEOR/ÉTica since 1999. Major curatorial projects include Mes6tica 11 (1996) and biennales of Sao Paulo (1996, 98), Lima (1997, 99,2002), Venice (1997) and Cuenca (2001, 04). 1ences 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 Archaologica Rome 2005).

Mai Ghossoub 1952–2007

The Prince Claus Fund honours the memory of Mai Ghossoub, beloved friend, energetic colleague, and generous and astute member of the founding Prince Claus Awards Committee (1998-2001). Born in Beirut, Mai studied mathematics and literature and was a student activist for the Palestinian cause in the 1970s. She always felt with the marginalised and helpless. During the 1975 Lebanese civil war she helped establish medical dispensaries in Beirut. In 1977 she was shot while driving a wounded Palestinian to hospital and evacuated to London for treatment.

She co-founded Al-Saqi Books in Beirut and London – London's first Arabic publisher and bookshop with its interesting and sometimes daring publications list and challenging range of events, debates, happenings and parties. Renowned for her critical essays on aesthetics, sexism, migration, censorship and war, she was the author of, among others, *Imagined Masculinities: Male Identity and Culture in the Middle East* (2000), the play *Divas* and her wonderful memoir *Leaving Beirut* (1997). A multi-talent, who loved modern jazz and belly dancing, she was also a visual and performance artist, with sculptures and installations exhibited internationally. During the 2006 war in Lebanon, she published an outstanding collection of writings and drawings from some of the world's leading artists and intellectuals entitled *Lebanon, Lebanon*, and sent all the proceeds to support Lebanese children's homes struggling in the terrible situation. To call attention to both the plight of her beautiful homeland, she also organised seminars, gatherings and readings in London and co-curated the exhibition 'Lebanon – Image in All the People' at the 2006 Liverpool biennale. Mai contributed greatly to the Fund's ideas, policies and working methods, and was a valuable adviser and committed participant. She was a life force. Her warmth, humour, wisdom and passion remain with us. She is greatly missed.



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- Awards Committee**
- 1 Meeting of the 2006 Prince Claus Awards Committee, Amsterdam, December 2006
 - 2 Virginia Pérez-Ratton, Manthia Diawara and Pablo Ortiz Monasterio, Amsterdam, December 2006
 - 3 Mick Pearce and Peter Geschiere, Amsterdam, December 2006
 - 4 Mick Pearce, Selma al Radi and Barbara Murray, Amsterdam, December 2006
 - 5 2007 Prince Claus Awards Committee meeting in Costa Rica, May 2007: (ltr) Pablo Ortiz Monasterio, Mick Pearce, Manthia Diawara, Peter Geschiere, Selma al Radi and Virginia Pérez-Ratton
 - 6 Selma al Radi and Manthia Diawara, Costa Rica, May 2007
 - 7 Selma al Radi and Manthia Diawara, Costa Rica, May 2007
 - 8 Fariba de Bruin-Derakhshani and Virginia Pérez-Ratton, Costa Rica, May 2007
 - 9 Members of the 2007 Prince Claus Awards Committee and team at TEOR/éTica, Costa Rica, May 2007: (ltr) Barbara Murray, Selma al Radi, Mick Pearce, Virginia Pérez-Ratton, Fariba de Bruin-Derakhshani, Manthia Diawara, Els van der Plas, Pablo Ortiz Monasterio and Peter Geschiere



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Contributing Authors

Shahidul Alam is a Bangladeshi photographer, writer and activist. He obtained a PhD in organic chemistry before taking up photography as a profession. A former president of the Bangladesh Photographic Society, Alam set up the award winning Drik Picture Library in 1989. He also set up the Bangladesh Photographic Institute and Pathshala, the South Asian Institute of Photography. He is the director of Chobi Mela the festival of photography in Asia. His work has been shown in the Museum of Modern Art in New York, Tehran Museum of Contemporary Arts, Royal Albert Hall in London and the National Art Gallery in Kuala Lumpur. He has chaired the World Press Photo international jury and is an honorary fellow of the Royal Photographic Society, a board member of the National Geographic Society and the Eugene Smith Foundation. He is currently visiting professor at the University of Sunderland and Regent's Lecturer at UCLA.

Grace Githaiga is the Executive Director of EcoNews Africa. She studied communications and community development at Daystar University (Kenya), online communication for journalists at the University of Stockholm, and has a Masters in international studies from the University of Nairobi. Following a post with Kenya's Ministry of Information in communication for development, community media and institutional strengthening, she joined the NGO sector as a print and broadcast journalist for *Africa Woman Newspaper* and editor of *EcoNews Africa Newsletter* and *Community Media News*. She has contributed articles to *Wajibu Journal* and *Media and Culture in Kenya* and done projects for Article 19 and FEMNET. Co-ordinator for the Kenya Community Media Network and the Community Media Network of Eastern and Southern Africa, she is currently President of the World Association of Community Broadcasters (AMARC). She consults for UNESCO and has designed training for effective communication and peace-building programmes for women in Burundi and Somalia.

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

Salah M. Hassan is Director of Africana Studies and Research Center, and Professor of African and African Diaspora Art History and Visual Culture in the Department of History of Art and Visual Culture at Cornell University. Hassan is editor of *Nka: Journal of Contemporary African Art*, and consulting editor for *African Arts*. He authored and/or edited books such as *Unpacking Europe, Authentic/Ex-Centric* (2001), *Gendered Vision: The Art of Contemporary Africana Women Artists* (1997), and *Art and Islamic Literacy among the Hausa of Northern Nigeria* (1992). He contributed to journals and anthologies such as: *The Art of African Fashion* (1998), *Reading the Contemporary: African Art from Theory to Marketplace* (1999), *Looking Both Ways* (2003) and *Women, Patronage, and Self-Representation in Islamic Societies* (2000). Hassan curated international exhibitions at the 49th Venice Biennale (2001), 'Unpacking Europe' at the Museum Boijmans Van Beuningen, Rotterdam (2001-02) and '3x3: Three Artists/Three Projects' at the Dakar Biennale (2004).

Maria Hlavajova studied aesthetics and cultural studies, was director of the Soros Center for Contemporary Arts in Bratislava (1994-99), a faculty member at the Center for Curatorial Studies, Bard College, New York (1998-2002) and co-curator of 'Manifesta 3', Ljubljana (2000). Artistic director of BAK (Basis voor Actuele Kunst) in Utrecht since 2000, her curatorial projects include: 'Now What? Dreaming a better world in six parts' (2003), 'Cordially Invited, episode 3: Who if not we...?' (2004), 'Gerrit Dekker: About no below, no above, no sides' (2005), 'Concerning War' (2005), 'Concerning "Knowledge Production": Practices in Contemporary Art' (2006), and 'Roman Ondák: The Day After Yesterday' (2007). She was curator of 'Citizens and Subjects' for the Dutch Pavilion Venice Biennale (2007), co-editor of the critical reader *Citizens and Subjects: The Netherlands, for example* (2007) and is co-director of tranzit network, supporting exchange and art practices in Austria, Czech Republic, Hungary and Slovakia.

Khaled Hroub is director of the Cambridge Arab Media Project at the Centre of Middle Eastern and Islamic Studies, University of Cambridge. He worked for the Middle East Programme of the International Institute of International Studies, London, and is the author of *Hamas: A Beginners Guide* (2006) and *Hamas: Political Thought and Practice* (2000). His academic writings have appeared in *Middle East Journal*, *Middle East International*, *Journal for Palestine Studies*, 'Shu'un Arabyya', *Critique: Critical Middle Eastern Studies*, *Outre Terre* and *Internationale Politik*. He writes a weekly article for seven Arab dailies (Jordan, Qatar, Egypt, UAE, Oman, Palestine, Mauritania and the UK) and has published in the *Daily Star*, *International Herald Tribune*, *El Pais* and *La Razon*. Until recently he was the host of a weekly book-review programme on Al-Jazeera TV and he is the author of two forthcoming books: *New Media and Politics in the Arab World* and *Broadcasting God on Arab Screen: Perils and Promises of Religious Media*.

Manuel Monestel studied sociology and arts at the University of Costa Rica, and popular culture and ethnomusicology at the State University of Bahia in Brazil. He lectures on ethnomusicology and music in relation to cultural industry, drama, dance and society at the University of Costa Rica and the Distance University of Costa Rica, and has been head of cultural departments and projects for various institutions such as the University for Peace, the National Counsel of University Principals and the Associated Colleges of the Midwest. He has published many articles and books including *Ritmo Canción e Identidad: Una historia Sociocultural del Calypso Limonense* (2003). A singer and composer of over 100 songs, he has studied and performed calypso music in Costa Rica during the past three decades and has toured the Americas, Europe and Asia as leader of his band Cantoamerica, with La Orquesta de la Papaya, and as a soloist. He is currently writing a book on Costa Rican popular music and recording two new music albums.

Andrei Plakhov, born in Ukraine, studied mathematics and then changed to film history and criticism at the Moscow Film School (VGIK), completing his PhD with a thesis on Visconti. He taught at VGIK, has written on film for local and international publications including *Iskusstvo kino*, *Voskskrant*, and *Cahiers du Cinema*, and is a columnist for leading Russian daily *Kommersant*. A member of European Film Academy, he was elected President of FIPRESCI (the International Federation of Film Critics) in 2005. Plakhov programmes the Moscow International and other regional film festivals. He was awarded the honourable medal of the Cannes Film Festival and has been a jury member of the Berlin, San Sebastian, Tokyo and Venice festivals. He was head (1986-90) of the Conflict Commission of the Filmmakers Union in Moscow that liberated over 200 films banned under Soviet censorship. His books include: *Altogether 33: Contemporary Directors, Soviet Film, Under F-sign. Film Festivals*, and is co-author of *Aki Kaurismaki: The Last Romantic*.

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

Elena Poniatowska Amor, journalist and author, co-founder of Cineteca Nacional (National Film Archives), the newspaper *La Jornada*, the feminist magazine *Fem* and the Siglo XXI publishing house, was the first woman to receive Mexico's National Journalism Prize (1979) and was awarded Mexico's National Prize of Arts and Sciences (2002). She rejected the Villaurrutia Literary Prize for her book *La Noche de Tlatelolco (Massacre in Mexico)* (1971) as a mark of protest. In 2001 China selected *The Skin of the Sky* as the best Latin American Novel of the year. Other books include *Hasta no verte Jesus mio (Here's to You, Jesus)* (1969) a collective portrait of Mexican women in the 1910 revolution, and *Tinísima* (1992), a biography of photographer Tina Modotti. She holds several honorary degrees including from New York's Columbia University and Mexico's UNAM, the Mazatlan Prize for Literature (1972 and 1992), Alfaguara Literary Prize (2001), IWMF Courage in Journalism Award (2006) and Rómulo Gallegos Prize (2007).

Elias Fath El Rahman is a well-known Sudanese poet, writer and publisher. He has published several books of poetry and literary criticism including three volumes of poetry: *The Voice of the Late Night Wanderer*, *No One Could Save the Horses*, and *The Tears of the Idol are Not Shed for the God*. Among his publications on literary criticism are: *Al-Mutanabi' and Migration*, *The Tooth of the Enemy* and *Abu Nawas as a Contemporary Poet*. He recently established Madarik, a publishing house based in Cairo and Khartoum, and specialises in Sudanese literature, literary and artistic criticism and documentation.

José Roca is a curator based in Bogotá, Colombia, where he is the art director of the Banco de la República. His recent curatorial projects include: 'Carlos Garaicoa: La Ruina; La Utopía', Biblioteca Luis Angel Arango, Bogotá (2000), Bronx Museum, New York (2000) and Museo Alejandro Otero, Caracas (2001); 'Botánica Política', Sala Montcada/La Caixa, Barcelona (2004); 'Regina Silveira: Sombra Luminosa', Museo de Arte del Banco de la República (2007); 'Phantasmagoría: Specters of Absence', travelling exhibition co-organised by Independent Curators International and the Museo de Arte del Banco de la República (2007-09). He was a co-curator of the 'I Poly/graphic Triennial' in San Juan, Puerto Rico (2004), the 27th Bienal de São Paulo, Brazil (2006), the 'Encuentro de Medellín MDE07' (2007), and of 'Cart(ajena)', a series of urban interventions in Cartagena, Colombia (2007). He was a jury member for the 52nd Venice Biennial (2007) and is currently artistic director of 'Philagrafika', Philadelphia (2010).

Peter Sellars is a theatre, opera and festival director of, among others, Los Angeles Festival (1990, 1993), Adelaide Festival (2002), Venice Biennale International Festival of Theatre (2003) and Vienna's New Crowned Hope Festival (2006). His productions include re-interpretations of Shakespeare, Aeschylus and Tang Xianzu; contemporary operas by György Ligeti, Kaija Saariaho and Osvaldo Golijov, and, with John Adams, new works such as *Nixon in China*, *The Death of Klinghoffer* and *Doctor Atomic*. Recent projects include a Chicano version of Stravinsky's *The Story of a Soldier*; Antonin Artaud's play coupled with June Jordan's poetry, *For an End to the Judgment of God/Kissing God Goodbye* staged as a press conference on war in Afghanistan; and Euripides' *The Children of Herakles* focusing on contemporary immigration and refugee issues. Professor in the Department of World Arts and Cultures, UCLA, and resident curator of the Telluride Film Festival, he was recently elected to the American Academy of Arts and Sciences.

Jonathan Shapiro, aka Zapiro, is editorial cartoonist for South Africa's *Mail & Guardian*, *Sunday Times* and *Independent Newspapers*. Born in Cape Town, he studied architecture and became active in the anti-apartheid movement in 1983. He became cartoonist for *South* in 1987. In 1988 he was detained by the security police shortly before taking up a Fulbright Scholarship at the School of Visual Arts in New York. He has published 12 cartoon collections and three educational comics, and has participated in many international cartoon events. In 2005 he received the Prince Claus Principal Award. Other awards include Mondi Shanduka SA Journalist of the Year, Vodacom SA Cartoonist of the Year, CNN Journalist of the Year (Sport category). In 2004 the University of Transkei made him an Honorary Doctor of Literature. Because he's contesting a R10 million (€1.1 million) defamation suit by a strong presidential contender, he received this year's Cartoonists Rights Network International Award for Courage in Editorial Cartooning.

Robert Wilson, director and visual artist, started his career with works such as *King of Spain* (1969), *Deafman Glance* (1970), *Einstein on the Beach* (with Philip Glass, 1976), *Death Destruction Detroit I and II* (Schaubühne, Berlin 1979 and 1987), and *The Black Rider* (Thalia, Hamburg 1991). His opera productions include *Madama Butterfly* (Paris 1993), *Lohengrin* (New York 1998), the *Ring Cycle* (Zurich 2001/Paris 2006) and *I La Galigo* (Lincoln Center Festival 2005). Wilson's drawings, videos, furniture designs and installations have been shown at the Pompidou, Stedelijk and Guggenheim museums. His exhibitions include the Guggenheim's Giorgio Armani retrospective and the 'VOOM Portraits' including subjects Gao Xingjian, Mikhail Baryshnikov and Brad Pitt. Elected to the American Academy of Arts and Letters (2000), his awards include a Golden Lion for sculpture, Venice Biennale (1993), the US National Design Award for lifetime achievement (2001) and the *Commandeur des arts et des lettres* (2002).



2006 Principal Prince Claus Laureate Reza Abedini and HRH Prince Friso during the award presentation at the Muziekgebouw aan 't IJ in Amsterdam, December 2006
Photo © Capital Photos



Samuel Sidibé of the 2006 Prince Claus Laureate the National Museum of Mali with HRH Prince Constantijn at the award presentation in Mali, February 2007
Photo courtesy: Royal Netherlands Embassy in Mali

Ceremonies

The 2007 Principal Prince Claus Award was presented by HRH Prince Constantijn of the Netherlands on 12 December 2007 at the Muziekgebouw aan 't IJ in Amsterdam, the Netherlands.

The ten 2007 Prince Claus Awards were presented in the laureates' countries by:

Mr K.E.T.I. Vosskübler, Netherlands Ambassador to Bosnia and Herzegovina
 Mr O. Hattinga van 't Sant, Netherlands Ambassador to Brazil
 Mr F. van Haren, Netherlands Ambassador to Colombia
 Mr O.F.G. Elderenbosch, Netherlands Ambassador to Georgia
 Mrs L. van den Assum, Netherlands Ambassador to Kenya
 Mrs C. Minderhoud, Netherlands Ambassador to Mexico
 Mr F. Makken, Netherlands Representative to the Palestinian Authority
 Mr P. Schönherr, Netherlands Ambassador to Rwanda
 Mr J.H.M. Wolfs, Netherlands Ambassador to Sudan
 Mr H.P.P.M. Horbach, Netherlands Ambassador to Trinidad and Tobago

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

Special thanks to Mrs E. Berends-Vergunst, Netherlands Ambassador to the Democratic Republic of Congo, for organising the reception in Kinshasa for the principal laureate.



Her Majesty Queen Beatrix with the 2006 principal laureate Reza Abedini and his wife. Behind them are Their Royal Highnesses Princess Laurentien, Prince Constantijn, Princess Maxima, Prince Friso and Princess Mabel. At the front are Lilian Gonçalves-Ho Kang You (on the left) and Els van der Plas (on the right)

1 2006 Prince Claus Laureate Lida Abdul with 2004 Prince Claus Laureate Omara Khan Massoudi and Ambassador R. van de Geer during the award presentation in Afghanistan, June 2007
Photo courtesy: Royal Netherlands Embassy in Afghanistan



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4 Toyin Akinosho of the 2006 Prince Claus Laureate CORA and Ambassador A.C.A. van der Wiel at the award presentation in Nigeria, December 2006 Photo courtesy: Royal Netherlands Embassy in Nigeria



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5 2006 Prince Claus Laureate Frankétienne with Ambassador F.J. van de Laar during the award presentation in Haiti, December 2006 Photo courtesy: Netherlands Consulate-General in Haiti



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8 2006 Prince Claus Laureate Madeeha Gauhar with Ambassador C.W. Andrae at the award presentation in Pakistan, December 2006 Photo courtesy: Royal Netherlands Embassy in Pakistan

9 Ajoka theatre group perform during the award ceremony for Madeeha Gauhar, Pakistan 2006 Photo courtesy: Royal Netherlands Embassy in Pakistan



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10 Ramzi Aburedwan of the 2006 Prince Claus Laureate Al Kamandjati with Ambassador F.A. Makken at the award presentation in Palestine, December 2006 Photo courtesy: Royal Netherlands Embassy in Palestine

11 Performance during the award ceremony for Al Kamandjati, Palestine, December 2006 Photo courtesy: Royal Netherlands Embassy in Palestine



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12 2006 Prince Claus Laureate Michael Mel with Ambassador N.P. van Zutphen at the award presentation in Papua New Guinea, November 2006 Photo courtesy: Royal Netherlands Embassy in Australia

13 Performance during the award ceremony for Michael Mel, Papua New Guinea, November 2006 Photo courtesy: Royal Netherlands Embassy in Australia

14 HRH Princess Laurentien, Cheikh Oumar Sissoko, Minister of Culture of Mali, HRH Prince Constantijn, Samuel Sidibé, Director of the National Museum of Mali, HRH Prince Friso and HRH Princess Mabel, Mali 2007 Photo courtesy: Royal Netherlands Embassy in Mali



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15 Frederic Housseini and the 2006 Prince Claus Laureate Christine Tohme with Ambassador G.J. van Epen at the award presentation in Lebanon, December 2006 Photo courtesy: Royal Netherlands Embassy in Lebanon



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



The Dutch Postcode Lottery supports the Prince Claus Fund



The Prince Claus Fund

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Paul Meijs, Consultant and former Director of Care Nederland, Boskoop, The Netherlands

Iwana Chronis is Secretary to the Steering Committee Cultural Emergency Response

Laureates of the Prince Claus Fund 2007-1997

The 2007 Prince Claus Awards

The Principal 2007 Prince Claus Award for 'Culture and Conflict'
Faustin Linyekula Democratic Republic of Congo

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

The 2006 Prince Claus Awards

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

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

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

The 2005 Prince Claus Awards

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

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

The 2004 Prince Claus Awards

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

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

The 2004 performance was given by *Carlinhos Brown*.

The 2003 Prince Claus Awards

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

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

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

The 2002 Prince Claus Awards

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

Further 2002 Prince Claus Awards
Ali Ferzat Syria
Ferreira Gullar Brazil
Amira Hass Israel
Marcelo Araújo Lavadenz Bolivia
Lembaga Kajian Islam dan Sosial (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.

The 2001 Prince Claus Awards

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

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

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

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

The 2000 Prince Claus Awards

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

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

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

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

The 1999 Prince Claus Awards

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

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

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

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

The 1998 Prince Claus Awards

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

Further 1998 Prince Claus Awards
Rakhshan Bani-Etemad Iran
Heri Dono Indonesia
Ticio Escobar Paraguay
Jyotindra Jain India

Jean-Baptiste Kiéthéga Burkina Faso
David Koloane South Africa
Baaba Maal Senegal
Carlos Monsiváis Mexico
Redza Piyadasa Malaysia
Nazek Saba-Yared Lebanon
Rogelio Salmona Colombia
Kumar Shahani India
Tian Zhuang Zhuang PR China

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

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

The 1997 Prince Claus Awards

The Principal 1997 Award
Zimbabwe International Book Fair

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

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

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