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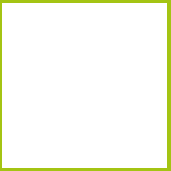
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**Routes ECF Princess Margriet Award for Cultural Diversity 2008**

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*HRH  
Princess Laurentien  
of the  
Netherlands*



**HRH Princess Laurentien of the Netherlands**

This is the grand 'vernissage' of what will eventually undoubtedly become a rich and highly diverse collection of outstanding performers, thinkers, and creators.... in other words, the people that this award seeks to recognise as a celebration of European creativity, diversity, openness and belonging.

The ECF decided to initiate this unique award to honour its equally unique President of 24 years: Princess Margriet; who dedicated her presidency to growing the ECF and its important role in supporting culture as a driving force for European integration. The award is also a way to visibly underline the values and ideals that the ECF stands for by rewarding those people who embody these in their art, their writing and their actions. In short: with their lives.

In all its activities the ECF is astutely aware of the continuously changing context in which it operates. It is exactly where the ECF is positioning itself in order to benefit from the enriching and necessary interchange of perspectives, backgrounds and expressions. With a strong belief that culture is a fundamental human need; **that it is not diversity that is threatening us, but the fear to embrace it.** Where some use culture to build fences and point out differences, at the ECF, we see culture as an instrument to build bridges and to give purpose to our societies and communities and their coexistence on this continent and within the wider context of its neighbouring countries.

0 It is our responsibility to make Europe not only more efficient, but also more inclusive and more open. We need to educate the next generations on the challenges ahead when it comes to knowledge and employability, but also on being cultured and responsible citizens.

It is also up to us to look after and enrich the specificity of Europe, its intense cultures and uniquely diverse peoples, impregnated by our history of failures and progress.

Let me conclude by reminding ourselves that we are culture and culture is us. It is precisely our diversity that we have in common – no matter where we come from, what we do or where we are going. This is not an abstract notion: it is up to all of us to build bridges between ourselves.

That's quite reassuring, I would say! *(excerpts opening remarks)*

**HRH Princess Laurentien of the Netherlands**

*Jury Report  
&  
Laureates*



**Jury Report & Laureates**

Artists play an important role in our changing societies: they open-up the boundaries of our imagination and reveal unknown routes between cultures. They touch hearts and minds.

The cultural and political map of Europe is changing rapidly: such developments as the enlargement of the European Union, migration to and within Europe, and the wider repercussions of globalisation, challenge us all. Instead of recognising and valuing these challenges, there is a growing tendency to retreat into fixed ideas of culture and cultural divides. Since Europe is intrinsically diverse, the pressing issue is how people of different languages, memories, representations and beliefs can live and move, meet and mingle within Europe's changing landscape.

**The Routes ECF Princess Margriet Award for Cultural Diversity commends and encourages exceptional contributions of artistic practitioners and cultural figures who contribute to an affirmative understanding of cultural diversity. The award acknowledges not only the quality of the laureate's artistic or critical work, but also its broader significance to contemporary European society.**

The 2008 Routes Award laureates are artists and thinkers who have demonstrated a skill to deal with the urgent challenges and questions of cultural diversity and its relevance to society in an artistically sensitive or intellectually rigorous way.

The Routes Award for Cultural Diversity goes to Professor Stuart Hall in tandem with Jérôme Bel and Pichet Klunchun for their performance *Pichet Klunchun and Myself*. They merit our highest appreciation for their commitment to their work in the face of Europe's growing cultural diversity.

# Stuart Hall





**Professor Stuart Hall** has been selected by the jury for his exceptional life work to the practice and ideas of cultural diversity and bringing about a constructive understanding of what diversity is and can become in society today. Stuart Hall has actively engaged with political debate especially in regard to issues of culture and identity. His key works on culture have shaped the very discourse of cultural diversity. Alongside his theoretical undertakings, Hall was, until July 2008, chair of INIVA (Institute of International Visual Arts) and Autograph ABP (Association of Black Photographers) – two visual arts organizations that together form Rivington Place, a cultural centre in central London dedicated to bringing culturally diverse practice and debate to the attention of the broadest possible publics. Although widely known in Britain, Hall remains relatively unknown to a larger, European public. Awarding Stuart Hall is a gesture of recognition for his visionary contribution to the argument for cultural diversity and to acknowledge his influence on European intellectuals and artists, thereby increasing the impact and inspiration of his work on a greater European level.

*Award € 30.000*

**Stuart Hall – Award**

Stuart Hall was born in Kingston, Jamaica in 1932. Hall moved to England in 1951. After a Rhodes Scholarship at Merton College, Oxford, Hall wrote his PhD on American literature, but it was his informal education at Oxford that introduced Hall to left-wing British History, international socialist politics, and continental philosophy. Between 1958-61, Hall edited the *New Left Review*. In 1964, he was invited to Birmingham University to help Richard Hoggart establish the Centre for Cultural Studies (1964) of which he subsequently became Director. In his years as the Director of the Centre for Cultural Studies, Hall wrote several books including *Situating Marx: Evaluations and Departures* (1972), *Encoding and Decoding in the Television Discourse* (1973), *Reading of Marx's 1857 Introduction to the Grundrisse* (1973) and *Policing the Crisis* (1978).

In 1979 Hall was appointed as Professor of Sociology at the Open University. Deeply committed to investigating a rapidly changing British society, his enormously influential writings on culture and its social and political ramifications foregrounded the relationship between culture and Marxism; postmodernism in cultural and political thought, and urgent and abiding questions of 'race', ethnicity and identity, cultural difference, globalization, multi-culturalism and visual culture. His published or co-published books during this period include: *New Ethnicities* (1988), *The Hard Road to Renewal: Thatcherism and the Crisis of the Left* (1988), *Resistance through Rituals* (1989), *What is Black in Popular Culture?* (1992), *Formations of Modernity* (1993), *Cultural Identity and Diaspora* (1994), *The Question of Cultural Identity with Paul Du Gay* (1996), *Stuart Hall: Critical Dialogues in Cultural Studies* (1996), *Representation. Cultural Representations and Signifying Practices* (1997). He has made radio and television programmes including the TV series, *Redemption Song* for BBC 2 on the cultures of the Caribbean.

After retiring from the Open University in 1997, Stuart Hall has been granted the status of Emeritus Professor and has since actively continued to publish essays and books among them *Visual culture: The Reader* (1999), and *Different: Contemporary Photographers and Black Identity* with Mark Sealy. Until 2008, Stuart Hall was chair of INIVA (Institute of International Visual Arts) and Autograph ABP (Association of Black Photographers) and on the team of the Lottery project to build Rivington Place, a culturally-diverse visual arts centre in London.

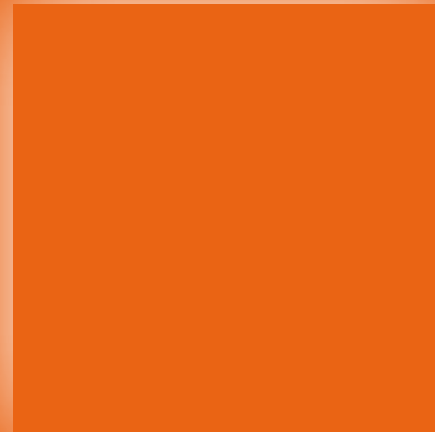


## Stuart Hall – Biography

It is worth reminding you that I came to Europe as a colonial subject and, as such, was the product of a much longer 'encounter' between Europe and its 'others' around the world – though 'encounter' may be too euphemistic a way of describing that long and troubled history. – Stuart Hall

**Cultural Diversity – Stuart Hall**

*'Cultural Diversity'*  
*Stuart Hall*



**Cultural Diversity – Stuart Hall**

I want to take this opportunity to express my deep gratitude to Her Royal Highness, Princess Margriet, to the European Cultural Foundation and to the Dutch Ministries of Culture and Foreign Affairs for initiating this award; and for doing me the great honour of making me a joint laureate (with Jérôme Bel and Pichet Klunchun) in the first year of its award. I am particularly pleased to receive the award from Princess Margriet who, in her presidency of the Foundation, has done so much to promote the cause of cultural diversity; and I am especially delighted to be one of its recipients in 2008, the European Year of Intercultural Dialogue.

I have been involved with cultural diversity work, one way or another, since I first arrived in Europe from Jamaica in 1951. My arrival was more or less coterminous with the onset of those post-war migrations which initiated the contemporary history of, and triggered the debate about the 'cultural diversity' idea. They marked the formation of new diasporas at the heart of European historic towns and cities, posing deep questions about cultural homogeneity and heterogeneity long before the term, 'cultural diversity' was first coined. It is worth reminding you that I came to Europe as a colonial subject and, as such, was the product of a much longer 'encounter' between Europe and its 'others' around the world – though 'encounter' may be too euphemistic a way of describing that long and troubled history. The post-war migrations are rightly seen as initiating a new phase in the conversation about the inter-face between cultural traditions.

There is a strongly-held view that the inter-mingling with different cultures will inevitably weaken and ruin our own. We are therefore tempted to represent our own cultures as more homogenous than in fact they are. We often feel impelled to retreat from the difficulties of dialogue by withdrawing, defensively, into the safe fortresses of our own cultures in the face of the challenge of difference. In our post-9/11 world, difference – with its threat of the unknown, the unfamiliar and its danger of separate but parallel worlds – has come to be seen as dangerous and threatening. It has become fashionable in Britain to say that 'multiculturalism is dead' – and that 9/11 killed it off.

In the face of this, one strategy is to return to our 'roots' [ROOTS] which seem to provide the guarantee of our identities back to the mists – if not the myths – of time, and the sources of social cohesion. But one of the difficult truths which migrants learn, and which may carry a metaphorical

lesson for us all, is that, in truth, we can't 'go home again'. The past is not waiting for us, back there, unchanged, as a place of comfort and solace. The past is being transformed before our very eyes and some are being deeply unhinged, by the forces of contemporary globalisation. It has therefore become imperative to think more about our 'routes' [ROUTES] – that is to say, the very different pathways which different cultures, peoples, traditions, languages and religions have taken to the present; which have brought us into, and convened us – some would say conscripted us all – to the same spaces and times in an increasingly globalised world.

Cultural difference is not about to disappear. It is not a temporary, little local difficulty which a dollop of goodwill on all sides will dissolve. It is a difficult – and a hard – task-master. This is because it is the product of what we must call the 'combined and uneven character' of globalisation, which is a deeply contradictory and unequal process: creating the dim and remote hope of greater universalism and integration on one side, while on the other side its lived realities arise from the paces and stages of development, the deep and apparently ineradicable chasms between rich and poor, the powerful and the powerless, the replete and the hungry, the healthy and the sick, the blessed and the damned of the earth.

The only alternative, the necessary strategy we have, is to recognize and learn to value difference despite its difficulties; to learn through practice, through trial and error, how, slowly and sometimes painfully, to negotiate difference. We need to conduct those life experiments which create the conditions in which difference can 'play' creatively across the traditional cultural categories; how, in short, to live with difference so as to make it into a creative rather than a destructive force. Whatever you think of Salman Rushdie, I think he was correct to say that the inter-mingling of cultures, the "transformation that come from new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs" is one of the principal ways in which, historically, "newness enters the world".

Cultural diversity is the name we give to a certain kind of 'learning', which gives us insight into the inner landscapes of how other people live their lives, how they experience and dream their worlds; how they cope with the broken hopes and possibilities of making a new life in a strange land; how

## Cultural Diversity – Stuart Hall

they try to resolve the contradictory realities of belongingness; and how they, in turn – disturbingly – see into ours. It teaches us how to express, to find a significant form, whatever the medium, for our innermost thoughts, feelings and desires. Learning through culture and the arts works by indirection. It is the slow, mutual, dialogic unfolding of reciprocal understanding. It 'teaches' us in ways which pure information, knowledge of the rational and logical kind, cannot supply. It constitutes in practice that acknowledgement of our radical dependence on 'the other'; on 'the other' who completes us, who is our 'constitutive outside'; on what Jacques Lacan called that radically de-centring experience of seeing ourselves 'from the place of the other'. It may stop us from projecting our fears and anxieties – the 'bad' parts of ourselves – into 'the other'. This is a kind of 'knowledge' which teaches us to learn through listening and looking. It learns through the body, as well as the mind and the intellect. Its terrain is that of the imagination.

This is a matter for cultures and societies as a whole. But cultural institutions have a special role to play in the process. However, they often remain embedded in older institutional cultures, connected to traditional artistic elites and to existing political frameworks; or they have become enmeshed in the 'spectacle' of the festivals and biennales, which represent global difference as a sort of simulacrum, a ventriloquising, of diversity, driven mainly by the global market. Can they really open, or be made to open, themselves to the radical project of learning to live with difference, to the emerging possibilities of a diverse, pluri-centered cultural world? Or are they likely to remain part of the problem rather than part of the solution?

I have spent some time institution-building for cultural diversity. Not because I have any special skill in this area, but because, without institutions, creative efforts, like the rainbow, come and go, often leaving no trace behind; or alternatively they become monuments to themselves. To repeat a sentiment I recently expressed on the occasion of the opening of Rivington Place, the building dedicated to cultural diversity in the visual arts which we opened last October in Shoreditch, London: "It's not worth keeping an institution alive for one minute more after it ceases to open a space that makes certain possibilities possible". Otherwise, institution-building is simply a drag – as well as being a drag on history. (*Brussels, 9 December 2008*)

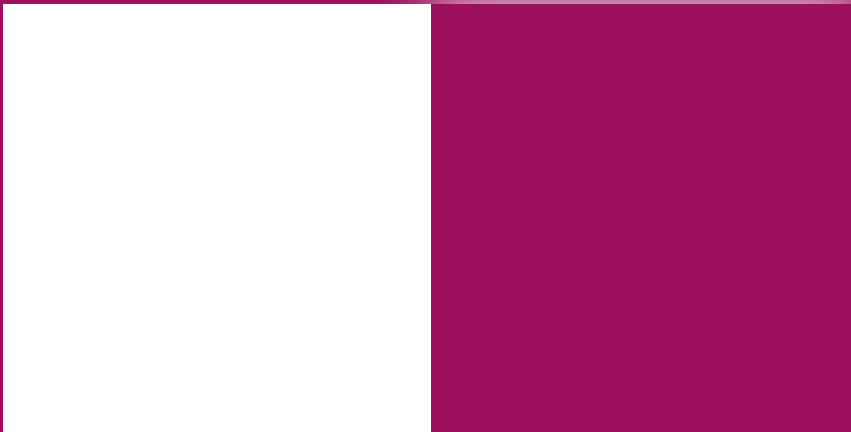
One of the difficult truths which migrants learn, and which may carry a metaphorical lesson for us all, is that, in truth, we can't 'go home again'. The past is not waiting for us, back there, unchanged, as a place of comfort and solace.

**Cultural Diversity – Stuart Hall**

# Jérôme Bel & Pichet Klunchun



Jérôme Bel & Pichet Klunchun



The jury chose Jérôme Bel and Pichet Klunchun to be awarded for their performance *Pichet Klunchun and Myself*. Bel and Klunchun use a deceptively simple yet innovative methodology for understanding what cultural diversity is in practice. The piece is a staged conversation between two professional dancers-choreographers who have very little in common. This dialogue, despite its seeming simplicity, is a brave and masterful deconstruction of cultural difference. Bel and Klunchun manage to turn a conversation between two artists into a moving, often hilarious encounter where real cultural exchange becomes palpable and breaks open what is usually taken for granted when two cultures meet. *Pichet Klunchun and Myself* delves behind the surface of cultural beliefs and professional ideologies and in so doing, charts a meaningful exploration of the trans-cultural encounter.

*Award € 20.000*

**Jérôme Bel & Pichet Klunchun**



**Jérôme Bel** (1964) lives in Paris and in Rio de Janeiro and works worldwide. He studied at the Centre National de Danse Contemporaine of Angers (France) in 1984-1985. From 1985 to 1991, he danced for many choreographers in France and in Italy. In 1992, he was assistant to the director and choreographer Philippe Découflé for the ceremonies of the XVIth Winter Olympic Games of Albertville and Savoie (France). Upon invitation he produced 'Veronique Doisneau' for the Paris Opera ballet in 2004. In 2005, Bel was invited to come and work in Bangkok by the curator Tang Fu Kuen, he produced *Pichet Klunchun and Myself* (2005) with the Thai traditional dancer Pichet Klunchun. In the same year he receives a Bessie Award for the performances of 'The Show Must Go on' in New York.

#### Choreography

1994	Nom donné par l'auteur (1994).
1995	Jérôme Bel
1997	Shirtology
1998	The Last Performance
1999	Glossolalie (choreography Myriam Gourfink).
2000	Xavier Le Roy (choreography Xavier Le Roy.)
2001	The Show Must Go on
2004	Véronique Doisneau
2004	The Show Must Go on 2
2005	<i>Pichet Klunchun and Myself</i>
2005	Isabel Torres (2005)
2009	Lutz Förster (2009)
2009	Cédric Andrieux (2009)
2009	A Spectator (2009)

Montpellier, Salzburg, Paris, Toulouse, Essen, Ghent, Berlin, Dublin, Frankfurt, Tunis, Milan, Taipei, Lisbon, Bern, Munich, Vienna, Göteborg, Ljubljana, Bergen, Singapore, Melbourne, Rome, Barcelona, Martigues, Lyon, Seoul, Zagreb, Rennes, Draguignan, Mulhouse, Amsterdam, New York, Columbus, Minneapolis, Hamburg, Köln-Düsseldorf, London, Beirut, Madrid Porto, Philadelphia, Portland, Jakarta, Yokohama.

### Jérôme Bel

**Pichet Klunchun** bridges traditional Thai Classical Dance language with contemporary sensibility. From the age of 16, Klunchun trained in Thai Classical Mask Dance, Khon, with Chaiyot Khummanee, one of the best Khon masters in Thailand. After receiving his degree in Thai Classical Dance at Chulalongkorn University in Bangkok, he pursued theatre both as dancer and choreographer at high-profile occasions, such as the opening and closing ceremonies of Asian Games in Bangkok in 1998. Subsequently, he also worked with contemporary dance. He is the only artist in his class to continue dance as a career today, and has earned domestic notoriety for his efforts in contemporising Khon. More recently he has participated in several intercultural performing arts programs as a Thai representative and as an international dancer-choreographer in Asia and Europe.

#### Directing Experience

1998 Asian Games, 2001 The River of Kings 1, The River of Kings 2, - 2004 I-TAP-PAJ-JA-YA-TA, The Essence in ASEAN Cultural Week; The Sacrifice of Phya Chattan, - 2005 I am a Demon,

#### Performance and Choreography

2002	Search Hamlet (Ong Keng Sen)
2003 - 2006	The Global Soul (TheatreWork's)
2003 - 2004	I-TAP-PAJ-JA-YA-TA
2004	The Tempest, The Bathing Ceremony of Phya Chattan
2004 - 2005	The Sacrifice of Phya Chattan
2005	Made in Thailand (with Jérôme Bel), Shoes
2005 - 2008	<i>Pichet Klunchun and Myself</i>
2005 - 2007	I am a Demon
2007	About Khon, Theppanom
2008	Recycle, Chui Chai, Reconsider

### Pichet Klunchun



**Jérôme Bel**  
 Each time we had  
 to rebuild the  
 process of getting  
 to know one  
 another...



**Pichet Klunchun**  
 After a  
 performance,  
 the audience  
 reflects on  
 its own culture.



**Jérôme Bel & Pichet Klunchun**



**Pichet Klunchun**

We improvised within a framework, which is only possible if you trust each other. Trust had to develop. The performances over time embody the theme of the piece.

**Jérôme Bel**

All my work is about differences. A lot of Western artists say 'Let's unify!' That's a mistake. We perform the differences. Dance is a language: you need to know the codes to read it. ... We try to know the difference. I accept him more because I know he is different.

**Mike Phillips (Jury member)**

I liked the reality of Bel & Klunchun's piece... Against my own instincts I was gripped. This performance brings to the surface the patronising logic of the perspective of Western culture. Here are two artists breaking through the skin showing us an attempt to inhabit a different skin.

**Jérôme Bel & Pichet Klunchun**

*HRH  
Princess Margriet  
of the  
Netherlands*



**HRH Princess Margriet of the Netherlands**



**HRH Princess Margriet** of the Netherlands addresses the audience in a conversation with Gottfried Wagner, Director of the ECF.

*G Wagner:* For decades, as President of the ECF and in your work for example for the Red Cross, you have done remarkable work between people with very different ROUTES. In the ECF you involved arts and culture in overcoming prejudices across Europe. What is your experience, how to build bridges in communication?

*HRH Princess Margriet:* It is indeed all about building bridges: Red Cross and ECF have in common that they are not involved in politics; they are independent, which allows for more freedom.

**The keyword is: human interest, interest in people.** Communication and human interaction follow. That's why I like the work of Jérôme Bel and Pichet Klunchun so much. They are interested in each other, as human beings. They really try to understand each other and as you see arts and performances follow. It all starts with interest in human beings. If you are not interested you will not even care for cultural diversity.

**Another keyword is: respect for the other.** I was struck by what Stuart Hall said in interviews: some differences are negotiable (like food), others are not (like religion). Personally I think language is very important, including body language. Choosing your words cautiously, checking whether the other shares the same or a different meaning, looking for common ground, helps to build bridges. It is important to look for common ground instead of what divides people. Words can create misunderstandings and can offend unintentionally. The same words can mean different things to different people.

I would like to congratulate the laureates and to thank the jury for having chosen artists and thinkers who are helping to promote respect for the other. Their work shows us the richness of difference. How terribly dull would life be without diversity. *(excerpts of interview)*

**HRH Princess Margriet of the Netherlands**

*'Waiting  
for the Barbarians'  
Minister  
Frans Timmermans*



**Waiting for the Barbarians – Minister Frans Timmermans**

The question ‘what is the role of arts and culture in combating politics of fear’ is perhaps at the heart of politics in Europe now that we see an incredible success on the European scene of politics of fear. Nothing works better in politics today than to say that people have all sorts of reasons to be afraid.

‘Waiting for the barbarians’. This is a concept used several times in European literature. Coetzee is the last who wrote about it. He said, if your constant obsession is with the barbarians, then fear will come. Then you create a very barbaric society, without the barbarians who probably will never come. And if you do not get rid of that obsession, you will not be able to create the society you want to create.

In modern Western European society there is this combination of politics of fear with a lack of knowledge, a feeling of belonging. **In fact the problem with diversity today is not people rejecting diversity, but people not finding belonging. What we need in European society today are people to be self-assured, to be sure about the fact that they belong somewhere.** Because they fear that something they have is going to be taken away from them. And at that point, culture enters the equation. I do believe that, to quote Albert Camus, the essential human capacity is to be able to dialogue, is to be able to see the world through somebody else’s eyes. And nothing, not any human activity is better suited to help us to see the world through somebody else’s eyes than arts. Because what else is art than reality digested and represented by the artist? And thus, the world presented by somebody else an invitation to other people to look at it. And I think this is where the respect for diversity begins.

If I look at our common European history, there have always been periods where diversity was champion, was heralded, was celebrated. And there have always been times when diversity was seen as dangerous, threatening, as something coming from elsewhere; the Huns or the Turks or whatever. The intrinsic strength of Europe is that we are always able to overcome these fears. Only today I believe that sometimes we have forgotten this incredible strength we Europeans have – and here we need thinkers, historians, writers, filmmakers, dancers, artists to help us to overcome this amnesia for our own European cultural history.

The fear can only be addressed if we rekindle the spirit of change and the spirit of diversity. Politicians are certainly not in a position to create this on our own. We need the activities of the cultural world of artists, of writers and of thinkers. To make sure that this century will be the century where again we not just respect diversity, but where again we take away this monopoly of the exclamation mark in the debate. Because there is a monopoly of people telling other people what they believe. And we should go back to asking other people what they believe, to be genuinely interested in what other people believe. We should go back to the question mark as part of our debate. *(excerpts)*

**Waiting for the Barbarians – Minister Frans Timmermans**

# *Jury, Nomination & Procedure*

The ECF's Routes Princess Margriet Award is dedicated to recognising and showing:

- the exceptional contributions by artists and intellectuals whose work enables differences across cultural divides to be experienced and valued
- the unique role of the arts in challenging accepted notions and the 'unwritten rules' of diversity in contemporary Europe.

The Award also aims to:

- share with a wider European public the ECF's efforts to connect artistic practices and cultural policies
- show how the Netherlands is committed to addressing cultural diversity in a European context.

In early 2008, the Routes Award approached over 40 nominators throughout Europe: experts in various disciplines of cultural practices from the ECF networks. These persons nominated 50 candidates. The laureates were then selected by the 2008 Routes Award jury:

**Robert Palmer** Director, Directorate of Culture, Cultural and Natural Heritage, Strasbourg, France

**Rachida Azough** Creative director Kosmpolis, Rotterdam the Netherlands

**Iara Boubnova** Director of the Institute of Contemporary Art, Sofia

**Mike Phillips** Novelist and cross-cultural consultant, UK

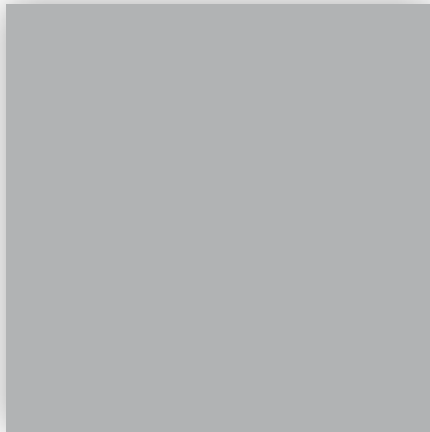
The Routes Princess Margriet Award is a tribute to HRH Princess Margriet of the Netherlands who presided over the ECF for 24 years. The Routes Award is an initiative of the ECF in cooperation with the Dutch Ministry of Education, Culture and Science and the Dutch Ministry of Foreign Affairs, generously supported by the Association of Charity Lotteries in the European Union (ACLEU) and the Rabobank Foundation.

## **Jury, Nomination & Procedure**









**Miriam Hederman O'Brien Ghislaine Glasson Deschaumes  
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Moulton Christel Hartmann-Fritsch Bettina Knaup  
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**With special thanks**

■ european cultural foundation



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