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## FACT SHEET

The Rolex Mentor and Protégé Arts Initiative is an international philanthropic programme created by Rolex that is run from the company's headquarters in Geneva. It seeks out gifted young artists from around the world and brings them together with great masters for a year of creative collaboration in a one-to-one mentoring relationship.

### History and objectives

The Rolex Mentor and Protégé Arts Initiative was launched in June 2002. It runs biennially and is about to start its seventh cycle (2014-2015). Its objective is to help perpetuate the world's artistic heritage. In keeping with its tradition of supporting individual excellence, Rolex is giving emerging artists unique access to masters in their fields.

### How the programme works

Rolex invites great artists (the mentors) in architecture, dance, film, literature, music, theatre and visual arts to foster and counsel young, professional artists (the protégés). The mentoring period takes place over one year.

### Selection of mentors

Every two years, a new Advisory Board of distinguished artists and practitioners suggests and endorses potential mentors.

### Selection of protégés

Once the mentors have agreed to take part, Rolex works with them to establish a profile of a suitable protégé. Seven nominating panels – one panel per discipline – are then assembled. These panels are made up of experts qualified to identify potential protégés. To ensure that the process is impartial, panel members remain anonymous during the selection period. Young artists cannot apply directly to the programme. Each nominating panel recommends potential protégés, who are invited by Rolex to submit applications. The nominating panel studies the applications and recommends three finalists. Rolex then arranges for the mentor to meet the finalists and choose a protégé.

### Year of mentoring

Mentors and protégés are asked to spend at least six weeks together, though many spend considerably more time. They also agree on where, how and when they would like to interact. The programme encourages plans that foster significant bonds and creative collaboration through sustained periods of interaction over the mentoring year. At the end of the year, Rolex invites participants and guests to celebrate the programme's achievements at a gala event.

**What they receive**

Each protégé receives a grant of 25,000 Swiss francs during the mentoring year, in addition to funds to cover travel and other major expenses. A further 25,000 Swiss francs is available to each protégé after the year is over towards the creation of a new piece of work, a publication, a performance or a public event. Each mentor receives an honorarium of 50,000 Swiss francs.

**Outcome**

After the mentoring year finishes, Rolex keeps in touch with the protégés, following their careers with interest. The outcome for protégés varies: a new novel, a new stage production, a dancing career with the mentor's company and a collaborative artwork with the mentor are all examples of achievements through the programme. Rolex believes that, for many of the young artists, the full benefits of the Initiative will continue far into the future.

**Global creative community**

Since the launch of the Rolex Mentor and Protégé Arts Initiative in 2002, 363 artists, art world leaders and other cultural luminaries have participated, including 101 advisors who have helped select mentors and 213 nominators who have helped select protégés. Programme participants contribute from across the globe, building a Rolex community of artists spanning more than 40 countries that grows in depth and scope with each mentoring year.



## MENTORS AND PROTÉGÉS 2002-2013

### Architecture

(Architecture became a discipline in the Rolex Arts Initiative in 2012)

<b>KAZUYO SEJIMA</b> (Japan)	<b>YANG ZHAO</b> (China)	(2012-2013)
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### Dance

<b>LIN HWAI-MIN</b> (Taiwan)	<b>EDUARDO FUKUSHIMA</b> (Brazil)	(2012-2013)
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<b>TRISHA BROWN</b> (United States)	<b>LEE SERLE</b> (Australia)	(2010-2011)
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<b>JIRÍ KYLIÁN</b> (Czech Republic)	<b>JASON AKIRA SOMMA</b> (United States)	(2008-2009)
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<b>ANNE TERESA DE KEERSMAEKER</b> (Belgium)	<b>ANANI DODJI SANOUVI</b> (Togo)	(2006-2007)
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<b>SABURO TESHIGAWARA</b> (Japan)	<b>JUNAID JEMAL SENDI</b> (Ethiopia)	(2004-2005)
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<b>WILLIAM FORSYTHE</b> (United States)	<b>SANG JIJIA</b> (China)	(2002-2003)
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### Film

(Film became a discipline in the Rolex Arts Initiative in 2004)

<b>WALTER MURCH</b> (United States)	<b>SARA FGAIER</b> (Italy)	(2012-2013)
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<b>ZHANG YIMOU</b> (China)	<b>ANNEMARIE JACIR</b> (Palestinian Territories)	(2010-2011)
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<b>MARTIN SCORSESE</b> (United States)	<b>CELINA MURGA</b> (Argentina)	(2008-2009)
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<b>STEPHEN FREARS</b> (United Kingdom)	<b>JOSUÉ MÉNDEZ</b> (Peru)	(2006-2007)
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<b>MIRA NAIR</b> (India)	<b>ADITYA ASSARAT</b> (Thailand)	(2004-2005)
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### Literature

<b>MARGARET ATWOOD</b> (Canada)	<b>NAOMI ALDERMAN</b> (United Kingdom)	(2012-2013)
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<b>HANS MAGNUS ENZENSBERGER</b> (Germany)	<b>TRACY K. SMITH</b> (United States)	(2010-2011)
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<b>WOLE SOYINKA</b> (Nigeria)	<b>TARA JUNE WINCH</b> (Australia)	(2008-2009)
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<b>TAHAR BEN JELLOUN</b> (Morocco)	<b>EDEM AWUMEY</b> (Togo)	(2006-2007)
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<b>MARIO VARGAS LLOSA</b> (Peru)	<b>ANTONIO GARCÍA ÁNGEL</b> (Colombia)	(2004-2005)
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<b>TONI MORRISON</b> (United States)	<b>JULIA LEIGH</b> (Australia)	(2002-2003)
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## Music

<b>GILBERTO GIL</b> (Brazil)	<b>DINA EL WEDIDI</b> (Egypt)	(2012-2013)
<b>BRIAN ENO</b> (United Kingdom)	<b>BEN FROST</b> (Australia)	(2010-2011)
<b>YOUSSOU N'DOUR</b> (Senegal)	<b>AURELIO MARTÍNEZ</b> (Honduras)	(2008-2009)
<b>PINCHAS ZUKERMAN</b> (Israel)	<b>DAVID AARON CARPENTER</b> (United States)	(2006-2007)
<b>JESSYE NORMAN</b> (United States)	<b>SUSAN PLATTS</b> (Canada)	(2004-2005)
<b>THE LATE SIR COLIN DAVIS</b> (United Kingdom)	<b>JOSEP CABALLÉ-DOMENECH</b> (Spain)	(2002-2003)

## Theatre

<b>PATRICE CHÉREAU</b> (France)	<b>MICHAŁ BORCZUCH</b> (Poland)	(2012-2013)
<b>PETER SELLARS</b> (United States)	<b>MAYA ZBIB</b> (Lebanon)	(2010-2011)
<b>KATE VALK</b> (United States)	<b>NAHUEL PEREZ BISCAYART</b> (Argentina)	(2008-2009)
<b>JULIE TAYMOR</b> (United States)	<b>SELINA CARTMELL</b> (United Kingdom)	(2006-2007)
<b>SIR PETER HALL</b> (United Kingdom)	<b>LARA FOOT</b> (South Africa)	(2004-2005)
<b>ROBERT WILSON</b> (United States)	<b>FEDERICO LEÓN</b> (Argentina)	(2002-2003)

## Visual Arts

<b>WILLIAM KENTRIDGE</b> (South Africa)	<b>MATEO LÓPEZ</b> (Colombia)	(2012-2013)
<b>SIR ANISH KAPOOR</b> (United Kingdom)	<b>NICHOLAS HLOBO</b> (South Africa)	(2010-2011)
<b>REBECCA HORN</b> (Germany)	<b>MASANORI HANDA</b> (Japan)	(2008-2009)
<b>JOHN BALDESSARI</b> (United States)	<b>ALEJANDRO CESARCO</b> (Uruguay)	(2006-2007)
<b>DAVID HOCKNEY</b> (United Kingdom)	<b>MATTHIAS WEISCHER</b> (Germany)	(2004-2005)
<b>ÁLVARO SIZA</b> (Portugal)	<b>SAHEL AL-HIYARI</b> (Jordan)	(2002-2003)



## MENTORS AND PROTÉGÉS 2012-2013

### Architecture

#### Kazuyo Sejima, mentor

Recognized as one of today's most visionary and innovative architects, Kazuyo Sejima combines aesthetic simplicity with technical complexity in the critically acclaimed buildings she designs with Ryue Nishizawa, with whom she won the 2010 Pritzker Prize – architecture's greatest honour.

Following her architectural studies at the Japan Women's University and early work with architect Toyo Ito, Sejima formed her own firm, Kazuyo Sejima & Associates, in 1987. In 1995, three years after being named Japan's 1992 Young Architect of the Year, she joined with Nishizawa to establish the Tokyo-based firm SANAA (Sejima and Nishizawa and Associates).

Nearly a decade later, the practice came to world attention with the 21st Century Museum of Contemporary Art in Kanazawa, Japan, for which the partners won the Golden Lion at the 2004 Venice Architecture Biennale. SANAA's other groundbreaking works include New York's New Museum of Contemporary Art and the Serpentine Gallery Pavilion in London.

In 2010, a landmark year, Sejima was appointed as the first woman director of the architecture sector of the Venice Biennale, with specific responsibility for curating the exhibition. "Sejima comes back to an idea of architecture where functions, relations and the division of space are what matters," says Venice Biennale President Paolo Baratta. "Her pared-down architecture is so functional, it's lyrical." The SANAA-designed Rolex Learning Center, a library and student complex at Lausanne's Swiss Federal Institute of Technology, was opened to great acclaim, also in 2010.

More recently, SANAA completed the Louvre-Lens, an extension of the Louvre museum in the Nord-Pas-de-Calais region of France. In addition to designing her own buildings such as the Shibaura Building in Tokyo and the current Inujima Art House Project, Sejima lectures at leading universities in Japan and abroad.

## Yang Zhao, protégé

Chinese architect Yang Zhao was born in Chongqing, China. After studying at Tsinghua University, he established his own practice, Zhaoyang Studio, in 2007. For the first three years, the studio worked closely with Standardarchitecture, a leading new-generation design firm, in Beijing. In 2010, Zhao attended the Harvard Graduate School of Design where he received a Master's degree in architecture with distinction. Among his several built works, the Niyang River Visitor Center in Tibet, completed in collaboration with Standardarchitecture, has received international acclaim as a project that successfully transforms the natural landscape and creates a sense of place in a unique way. Zhao was awarded the 2010 WA Chinese Architecture Award from Beijing-based *World Architecture* magazine. Located in Dali, Yunnan Province, his studio is involved in exploring architectural solutions to the emerging urban conditions in rural China. Under the direction of his mentor Kazuyo Sejima, Zhao designed a Home-for-All meeting place to help victims of the Tohoku earthquake and tsunami in Japan. "We have to think about architecture in terms of the basic needs of human life," he says of the project to design a gathering place for a devastated Japanese village.

Date of birth: 24 April 1980

## Dance

### Lin Hwai-min, mentor

Hailed as Asia's premier choreographer, Lin Hwai-min, founder and artistic director of Cloud Gate Dance Theatre of Taiwan, often draws from Asian cultures and aesthetics to create works with contemporary resonance that have won him international acclaim. In honouring Lin with the prestigious Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement in 2013, the jury stated, Lin Hwai-min is "one of the most dynamic and innovative choreographers today... His choreographic brilliance continues to push boundaries and redefine the art form."

Lin reveals that he became "hooked" on dance at age five after watching the famous British film, *The Red Shoes*, 11 times. But, it was only when he saw the American modern-dance giant José Limón perform 10 years later that he decided to be a dancer. After training in New York, Lin returned to his native Taiwan in 1973 to found Cloud Gate, the first contemporary dance company in all Chinese-speaking communities. A writer-turned-choreographer, Lin reinterpreted Chinese epics and traditional opera in many of his early works. In the 1990s, he abandoned narrative and began creating abstract dances with a new vocabulary inspired by Qi Gong, martial arts and calligraphy. With creations such as *Moon Water*, the *Cursive* trilogy and *Water Stains on the Wall*, the company's reputation soared. "No company in the world dances like Cloud Gate," *Dance Europe* commented. "The importance of this evolution in Asian dance is no less profound than the impact of [William] Forsythe's Ballett Frankfurt on European classical ballet."

Lin also fosters young Taiwanese choreographers through Cloud Gate 2, the company he founded in 1999. The recipient of numerous awards, among them the Chevalier of the Order of Arts and Letters and the Lifetime Achievement Award of the International Movimentos Dance Prize, he was celebrated as one of "Asia's Heroes" by *Time Asia* in 2005.



## **Eduardo Fukushima, protégé**

A Brazilian with mixed Italian and Japanese ancestry, Eduardo Fukushima is a dancer and choreographer whose work is being recognized by both the public and critics in his country. Fukushima graduated in communication of the physical arts at the Pontifical Catholic University of São Paulo in 2011. He trained with many of Brazil's leading figures in contemporary dance and created his first solo piece in 2004. Fukushima won acclaim for *Between Contentions* (2008) and *How to Overcome the Great Tiredness?* (2009/2010). Both pieces follow a line of investigation that starts from gesture and movement. As for his mentor Lin Hwai-min, motion is the vehicle to convey his inner spirit. "I am interested in the study of movement. I dance because my body pushes me to move," says Fukushima, who created the solo *Crooked Man* in Taiwan. For Fukushima, his mentoring year was "a deep learning process". "... it was so enriching to be close to an experienced artist," he says, "and I came to understand his way of work, his journey as an artist." In addition to performing, Fukushima now intends to teach dance students in São Paulo.

Date of birth: 15 April 1984

## Film

### Walter Murch, mentor

Universally acknowledged as a master in his field, Walter Murch is revered for his work as a film editor and sound designer, a term he coined for his work on *Apocalypse Now*. He has helped shape many of the iconic films of the last four decades: *The Godfather*, *Apocalypse Now*, *The English Patient* and *Cold Mountain* among many others.

The son of a painter, Murch showed interest in “the landscape of sound” from his childhood. He recalls how at age 10 he convinced his family to buy a tape recorder, then a new consumer item, and would “dangle the microphone out of the window, recording the sounds of New York”, then splicing them into new compositions. His involvement with cinema was later cemented at the influential University of Southern California film school where he met future collaborator, director George Lucas, and other budding film notables.

Since 1969, when he began his career, Murch has worked with, among others, director Francis Ford Coppola and Anthony Minghella, on such cinematic milestones as *The Godfather I, II and III*, *The Conversation* and *The English Patient*, for which he won an unprecedented double Academy Award in 1996 – the only artist ever to win Oscars for both film editing and sound mixing.

Murch has provided insights into his many technical innovations in his book on film editing, *In the Blink of an Eye* (2001), as well as in Michael Ondaatje’s book *The Conversations, Walter Murch and the Art of Editing Film* (2002). Ondaatje reveals how Murch’s “renaissance” interests encompass a broad range of subjects, from architecture to astronomy, music theory, literary translation, science and mathematics. Few in Hollywood can speak so authoritatively on as many topics. Murch’s latest film project is *Particle Fever* (2013), a documentary about the search for the Higgs boson at CERN.

## Sara Fgaier, protégée

Italian film editor Sara Fgaier has been critically recognized for her sensitivity, meticulousness and creativity. “[She] deserves particular praise for crafting an outstanding example of the selection and interpolation of multisource material,” noted *Hollywood Reporter*. An inveterate film-goer from a young age, Fgaier, although having studied film at Bologna University, describes herself as being self-taught. She learned to edit by watching great movies, including those of mentor Walter Murch, whom she has considered a “distant mentor” from the time she was given his book, *In the Blink of an Eye*. “His text was an important guide in my ‘baptism of fire’,” she says of her first editing job on *La bocca del lupo* (*The Mouth of the Wolf*, 2009), the award-winning documentary on which she also worked as archival researcher and first assistant director with director Pietro Marcello. In 2011, she edited Marcello’s *Il silenzio di Pelešjan* (*The Silence of Pelešjan*), followed by Michele Manzolini and Federico Ferrone’s *Il treno va a Mosca* (*The Train to Moscow*), in 2013. Observing Murch edit the documentary *Particle Fever* allowed Fgaier “to observe, as a privileged witness, the director-editor dynamics and ways of working together and alone to find solutions”.

Date of birth: 25 November 1982

## Literature

### Margaret Atwood, mentor

Margaret Atwood – novelist, poet, essayist and literary critic – is a dominant figure in Canadian letters and one of the most esteemed and prolific writers of our time. Called a “scintillating wordsmith” by *The Economist*, she has written more than 50 volumes. Writing has been her lifelong calling. “Writing was the only thing I wanted to do,” says Atwood, who penned her first poem at age six and, in high school, declared her ambition to become a professional writer. Following undergraduate education at the University of Toronto, she began graduate studies at Harvard’s Radcliffe College where she received her Master’s degree in 1962. By that time she was publishing in small literary magazines, of which she has remained a supporter. Four years later, her second book of poetry, *The Circle Game*, earned her the Governor General’s Award and set her on the path to greatness in many literary genres.

Atwood gained international renown with such widely read novels as *The Edible Woman* (1969), the seminal *The Handmaid’s Tale* (1985), *Cat’s Eye* (1988), *Alias Grace* (1996), and the Booker Prize-winning *The Blind Assassin* (2000). With *Oryx and Crake* (2003), she returned to “speculative fiction”, which she defines as fiction about not-yet-real things that nevertheless could really happen. Her more recent works include the novel *The Year of the Flood* (2009) and the non-fiction *In Other Worlds: SF and the Human Imagination* (2011). In 2013, she published *MaddAddam*, which concludes a trilogy begun with *Oryx and Crake*.

Margaret Atwood is recognized as an environmentalist and social commentator, as well as a champion of young writers through her teaching, editing, online advice and non-fiction works. As a participant in such online sites as Wattpad, Byliner, Glossi and Flipboard, she is exploring new ways to connect writers and readers. “A word after a word after a word is power,” says the consummate writer.

## Naomi Alderman, protégée

In her thought-provoking works, British author Naomi Alderman has challenged orthodoxies – from her Orthodox Jewish background to the closed world of Oxford University. Alderman graduated from Oxford in 1996 and received an M.A. in creative writing from the University of East Anglia in 2003. Three years later, she wrote *Disobedience*, a novel about the tensions between religion and modern life, for which she won the 2006 Orange Award for New Writers and, in 2007, was named *The Sunday Times* Young Writer of the Year. Published in 10 languages, the book was followed by *The Lessons* (2010), which investigates the problems of wealth, and *The Liars' Gospel* (2012), a novel about Jesus from the perspective of the Pharisees. She is currently working on her fourth novel. Alderman also writes computer games and is co-creator and lead writer of *Zombies, Run!*, a best-selling iPhone app and audio adventure for runners. She created the digital zombie novella, *The Happy Zombie Sunrise Home*, together with mentor Margaret Atwood. "...we've spent a lot of time discussing new technology, the changing nature of writing and reading, what the future might hold for the arts – and indeed for the world," she says of her collaboration with Atwood.

Date of birth: 23 October 1974

## Music

### Gilberto Gil, mentor

Legendary singer, songwriter and guitarist Gilberto Gil is one of Brazil's most influential musicians. Known for his musical innovation and melodic richness, Gil has released 52 albums, five of them platinum, and sold more than four million records, 12 of them gold. Over nearly half a century, his music has incorporated a blend of styles, including bossa nova, baião, samba, reggae and rock, and an eclectic range of influences from the Beatles to Jimi Hendrix.

"Since my childhood, music has been my passion, and to work with passion is a dream," says Gil, whose interest in music as a precocious three-year-old was encouraged by his mother. The year 1963 marked a turning point when he met guitarist and singer Caetano Veloso at the Federal University of Bahia and the two began their long-time collaboration with the creation of Tropicalism. This artistic movement, deemed threatening for its controversial political content by the then military dictatorship, led to their imprisonment and later exile in England.

Upon his return from London in 1972, Gil began forging his renowned style in a string of landmark albums and performances that garnered international attention from the time of his appearance at the 1978 Montreux Jazz Festival. Since then, he has won 10 Grammy Awards, for albums such as *Quanta Live* (1999) and *Eletracústico* (2005), and, most recently, for his latest album, *Fé na Festa* (2010). In recent years, he has been touring, often with his son Bem, bringing his distinctive sound to audiences on five continents.

Gil's work as an environmentalist and politician has paralleled his musical career. In 2003, he was named Brazil's Minister of Culture, a post he held until 2008. Among his many honours, he was named UNESCO Artist for Peace in 1999 and was awarded both Sweden's Polar Music Prize and the French Légion d'honneur in 2005.

## **Dina El Wedidi, protégée**

Singled out for the originality of her voice and style by all who hear her, Egyptian Dina El Wedidi has made her mark on her country's music scene over the past six years. El Wedidi started composing songs when she was young and during university in Cairo where she studied languages. Her songs are infused with the political concerns of Egypt. From 2007 to 2010, El Wedidi worked as a singer and actress with the El Warsha Theatre Troupe, exploring Egyptian folklore and performing in such unlikely places as a Cairo prison. During this period (2009 to 2010), she also performed classical Egyptian and Arab songs with the Habayebna band, before establishing her own band in 2011. El Wedidi performed at Cairo's Jazz Festival in 2013 with her mentor Gilberto Gil, who gave her advice on her debut album, on which he will be a guest performer. "My meeting with Gil in Cairo was the most important event in the year; singing with him in the same festival was a great honour, especially him being in my country," she says. In addition, El Wedidi benefited by being with Gil at the Montreux Jazz Festival.

Date of birth: 1 October 1987

## Theatre

### Patrice Chéreau, mentor

French director Patrice Chéreau is heralded for his wide-ranging theatre, film and opera productions that delve deeply into human relationships. "Directing these different media is about the same thing – telling stories," he says.

Chéreau's storytelling ability was evident from an early age when he became known as an actor, director and stage manager of his school plays. The son of two painters, who developed his artistic sensibility, he was hailed as a theatre prodigy by age 15, and, seven years later, he began directing professionally, creating a public theatre in a Paris suburb. By the time he was 30, he had staged his first opera.

In the mid-1970s, Chéreau added film to his repertoire with the thriller *La chair de l'orchidée* (*Flesh and the Orchid*) and directed one of his most celebrated productions, Wagner's mythological *Ring* Cycle for the centenary of the Bayreuth Festival. This milestone adaptation, which he controversially set during the 19th-century Industrial Revolution, has since influenced the staging of operas worldwide.

Primarily known in France as a theatrical powerhouse and actor, over the past three decades, Chéreau has also demonstrated his artistry through his award-winning, often highly personal films. These include *L'Homme blessé* (*The Wounded Man*, 1983), the hit epic *La Reine Margot* (*Queen Margot*, 1994), *Ceux qui m'aiment prendront le train* (*Those Who Love Me Can Take the Train*, 1998), the notoriously erotic *Intimacy* (2001), *Son frère* (*His Brother*, 2003), *Gabrielle* (2005) and *Persécution* (2009).

A master teacher at film schools in New York and Paris, Chéreau also took on the role as a guest curator at the Louvre where he incorporated dance, opera, theatre, film and painting in the 2010 show *Les Visages et les corps* (*Faces and Bodies*). His first-ever English stage production took place in 2011 at London's Young Vic. Most recently, Chéreau directed Strauss' s opera *Elektra* to great acclaim at the 2013 Aix-en-Provence festival.



## Michał Borczuch, protégé

Michał Borczuch, one of the most interesting new voices in Polish theatre, is known for mould-breaking productions that often challenge popular trends and tastes. "I try to combine different and sometimes contradictory aesthetics in my work," says Borczuch, who looks for inspiration from actors whom he engages creatively in experimentation and improvisation. He received Master's degrees from both Kraków's fine arts academy and school of drama, where he currently lectures. Since 2005, he has been directing plays in Polish theatres and at international cultural festivals, beginning with works by modern Polish playwrights and moving to the classics. Among his adaptations are *Portret Doriana Graya* (*The Picture of Dorian Gray*, 2009), *Werther* (2009), *Twelfth Night* (2010), *Brand. Miasto. Wybrani* (*Brand. The City. The Chosen Ones*, 2011), and *Hans, Dora i Wilk* (*Hans, Dora and Wolf*, 2012), inspired by Sigmund Freud. Borczuch's production of Bernard-Marie Koltès's *Quai Ouest* (*Quay West*) will premiere in Wrocław in October 2013. "When I started to follow [mentor Patrice Chéreau] I felt a breath of fresh air – that I can go outside Poland, look on Polish theatre from a distance, compare it with things I've heard from him about his productions and his way of working."

Date of birth: 2 June 1979

## Visual Arts

### William Kentridge, mentor

A visual artist whose creativity has led him to other media, William Kentridge is acclaimed for his compelling work that meshes the personal and political influences on his life in South Africa during and after apartheid. "I am interested in a political art... an art of ambiguity, contradiction, uncompleted gestures and uncertain endings," says Kentridge.

After earning a degree in politics from Witwatersrand University in 1976, Kentridge spent the next decade pursuing his interests in both drawing and theatre, studying at the Johannesburg Art Foundation and the Ecole Jacques Lecoq in Paris, and working with the Junction Avenue Theatre Company.

By the late 1980s, Kentridge had begun the oeuvre for which he has become best known – an innovative fusion of charcoal drawing, animation, film and theatre, including the animation based on a succession of drawn, erased and redrawn charcoal images that he created for multi-media theatre pieces made with the Handspring Puppet Company, and his celebrated "Nine Drawings for Projection" film series.

In 2010, a major retrospective, *William Kentridge: Five Themes*, was held at New York's Museum of Modern Art (MoMA), while the premiere of his staging of Shostakovich's *The Nose* took place at the Metropolitan Opera. "It is hard to remember when a visual artist has cut such a wide swath in the city's cultural life, or spanned so many disciplines with such aplomb," said Calvin Tomkins in the *New Yorker*.

Kentridge's work has been featured at museums and exhibitions in New York, London, Sydney, Rome, Tokyo and São Paulo. Kentridge received the Kyoto Prize in Arts and Philosophy in 2010, and was elected as an honorary member of the American Academy of Arts and Letters in 2011. In 2012, he delivered the Charles Eliot Norton Lectures at Harvard University. In 2013, he received the title Commandeur des Arts et des Lettres from the French government and was awarded an honorary doctorate by Yale University.

## Mateo López, protégé

One of Colombia's most promising artists, Mateo López has caught the attention of curators in the Americas and Europe with his innovative drawings and installations. Like his mentor William Kentridge, López is interested in expanding the scope of drawing. His early studies in architecture equipped him to consider the medium in terms of time and space, and three rather than two dimensions. The portability of López's place of work, along with the constant process of recollecting information from his personal journeys, is a trademark of his installations. His exhibition *Topografía anecdótica* (*Anecdotal Topography*, Bogotá, 2008) was a narrative built on drawings, objects and photographs from his motorcycle trip through Colombia. In 2009, he published the book *Deriva* (*Adrift*). A year later, the project *Ping Pong*, with artist José Antonio Suárez, was presented at Art Basel. Lopez's installation *Viaje sin movimiento* (*Travelling without movement*, 2008-2010) was acquired by New York's Museum of Modern Art (MoMA) and formed part the museum's 2013 *A Trip from Here to There* exhibition. His work, *Casa desorientada* (*Disoriented House*) was also recently featured at Art Basel 2013. In response to Kentridge attempting to push him out of his comfort zone, he says: "Now I try to work more freely."

Date of birth: 30 September 1978



## IMPACT OF THE ROLEX ARTS INITIATIVE

### A year that reverberates through artists' lives

The Arts Initiative recently reached out to former protégés to ask how their mentoring year impacted their lives and careers. Five ways in which the Rolex Arts Initiative informs their practice emerged. Some of the protégés spoke fondly of the **principles and techniques** instilled by their mentors; others noted the benefits of the privileged access the programme provides to **observe** masters at work. They expressed gratitude about mentors who created environments to experiment and **create new work** and they cherish the opportunity for **continued collaboration**. Many protégés also described how their experience in the Rolex Arts Initiative inspired them to find ways they can **mentor younger artists** who are at the beginning of their careers.

### Mentors share principles and techniques



Matthias Weischer, visual arts protégé, 2004–2005

German artist Matthias Weischer thanks his mentor David Hockney for informing a central practice of his work – drawing. As Weischer shares, “I met him at a time when I was asking myself ‘How can I go on?’ He said: ‘Just keep on drawing. When you draw, you never run out of energy and ideas’.” Weischer has followed that advice to great success – he has had two solo exhibitions in the past two years, at the Museo de Arte de Ponce in Puerto Rico, and at Amsterdam’s Grimm Gallery.



Sang Jijia, dance protégé 2002–2003

Sang Jijia, a Chinese dancer of Tibetan origin, says that his mentor William Forsythe “had a very particular impact on my understanding of what dance is about, and also about being resolute in maintaining an artistic direction in my work.” In Bergen, Norway, in June 2013, Sang Jijia premiered a new work *Not Here/Not Ever*, created with Bruno Heynderickx, director and CEO of Carte Blanche.

## Lifelong lessons for protégés



**Josep Caballé-Domenech**, music protégé 2002–2003

Spanish conductor Josep Caballé-Domenech learned about perspective in his mentorship with Sir Colin Davis, who died in 2013. Now the music director of two orchestras, the Staatskapelle Halle, in Germany, and the Colorado Springs Philharmonic Orchestra, in the U.S., Caballé-Domenech said what he observed of Sir Colin was of “incalculable value”.



**Selina Cartmell**, theatre protégée 2006–2007

A British director based in Dublin, Selina Cartmell was inspired by her mentor Julie Taymor’s activities in fine art, opera and film, as well as theatre. Watching her, Cartmell realized “[I] can do a lot of things, not only the theatre classics, but opera and film as well.” She now encompasses both drama and opera in her busy schedule. In 2013, she directed Shakespeare’s *King Lear* in Dublin and is planning a production of *A Tender Thing*, an adaptation of *Romeo and Juliet*, in 2014.

## Protégés develop exciting new work during the mentoring year



**Tracy K. Smith**, literature protégée 2010–2011

American poet Tracy K. Smith crossed genres to write her first memoir during her mentoring year with Hans Magnus Enzensberger. “I had a big mess with a lot of raw material and Hans Magnus helped me develop characters and themes, and bring a focus to the work,” she says. “I don’t think I would have been able to do that without his guidance and honesty.” In 2013, Smith submitted the 300-page manuscript to her publisher.



**Lee Serle**, dance protégé 2010–2011

Australian dance protégé Lee Serle’s year with Trisha Brown inspired his own creative process. In 2011 at the Rolex Arts Weekend in New York, he debuted his new work *P.O.V.* In March 2013, Serle presented the work in his hometown, Melbourne, to rapt reviews. In 2013, he also choreographed a work for the Lyon Opera Ballet.

## Continuing collaborations



**Celina Murga**, film protégée 2008–2009

Argentinean film-maker Celina Murga received dual support from Martin Scorsese for her third feature film, *La tercera orilla* (*The Third Side of the River*). Scorsese signed on as her executive producer, which provided crucial help in raising funds. He also offered help during the editing process. When Murga had the rough cut ready, she took it to New York to show him. “He was pleased,” she said. “We got into a lot of detail. He is still mentoring me in a way.”



**Alejandro Cesarco**, visual arts protégé 2006–2007

Uruguayan conceptual artist Alejandro Cesarco and his mentor John Baldessari published *Retrospective*, a monograph related to their collaborative project, in 2011. Cesarco also recently had a solo exhibition, *A Portrait, a Story, and an Ending*, at the Kunsthalle in Zurich.

## Protégés become mentors



**Junaid Jemal Sendi**, dance protégé 2004–2005

When Ethiopian choreographer Junaid Jemal Sendi returned home after his mentorship (2004–2005) with Japanese choreographer Saburo Teshigawara, he decided to start mentoring younger dancers. Over the years he has led classes in contemporary, African and traditional dance for people throughout Ethiopia and gives workshops to marginalized youth in the U.K. “I’m telling them my story,” he says. “It gives them confidence and they are inspired by my energy.” He is now setting up a new dance company to train young dancers.



**Lara Foot**, theatre protégée 2004–2005

South African theatre director Lara Foot, mentored by Sir Peter Hall, credits the Rolex Arts Initiative concept with informing her own interaction with artists. “Shortly after taking over at the Baxter [Theatre in Cape Town], I launched the Zabalaza Theatre Festival, a project that aims to make the theatre a vibrant and socially integrated cultural space. In developing this project, I tried to infuse it with the same generosity and care I experienced participating in the Rolex project.”



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performing arts director

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**THE LATE LYNN REDGRAVE**  
film, television and stage  
actress

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cultural producer, music

**ESA-PEKKA SALONEN**  
conductor and composer

**GUSTAVO SANTAOLALLA**  
musician and composer

**CARLOS SAURA**  
writer and film director

**PETER SELLARS**  
theatre and opera director

**SIR NICHOLAS SEROTA**  
museum director and curator

**FIONA SHAW**  
actress

**CINDY SHERMAN**  
visual artist

**ANNA DEAVERE SMITH**  
theatre artist

**VALERIE SOLT**  
author and philanthropist

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**JENNIFER TIPTON**  
lighting designer

**JOSÉ VAN DAM**  
bass-baritone

**ROBERT WILSON**  
theatre artist





## THE ROLEX INSTITUTE

### Encouraging individual excellence through philanthropy and education

Driven by an unwavering pioneering spirit, **Rolex SA** is renowned for its many technical innovations in watchmaking that have made it a symbol of excellence around the globe. The company brand values of quality, know-how and individual achievement pervade all of its endeavours. Rolex is closely linked to many of the world's highest achievers and, since its beginnings, has supported visionary men and women in a variety of fields.

The **Rolex Institute** embodies this philosophy. Comprising the company's philanthropic programmes and educational initiatives, it aims at recognizing excellence and making a significant contribution to society. A dedicated team at Rolex headquarters in Geneva spearheads the Institute's activities, which include the following programmes:

The **Rolex Awards for Enterprise** were created in 1976 to mark the 50th anniversary of the Rolex Oyster – the world's first waterproof watch. They support pioneering men and women taking on major challenges in order to benefit mankind. The Awards help forward-looking individuals worldwide to carry out groundbreaking projects advancing human knowledge and well-being in the areas of science and health, technology, exploration, environment and cultural heritage.

In 2010, Rolex expanded the Rolex Awards to include **Young Laureates**, to support pioneers between the ages of 18 and 30.

The **Rolex Mentor and Protégé Arts Initiative** brings together promising talents with world-renowned masters in seven artistic disciplines for a year of one-to-one collaboration. Since its launch in 2002, this programme has built a remarkable international artistic community.

The Rolex Institute underwrites highly respected **educational activities** in the watchmaking and technological fields. The company was, for example, the major private funder of the new **Rolex Learning Center** at the École Polytechnique Fédérale de Lausanne (EPFL) in Switzerland.

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