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ADVISORS TO THE ROLEX ARTS INITIATIVE 2001-2015

INFORMATION ON THE ROLEX INSTITUTE



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

In each of the disciplines – architecture, dance, film, literature, music, theatre and visual arts – Rolex invites a great artist (the mentor) to foster and counsel one young, professional artist (the protégé). 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 or four 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 75,000 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, 368 artists, art world leaders and other cultural luminaries have participated, including 101 advisors who have helped select mentors and 208 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 2002-2015

ARCHITECTURE

(Architecture was launched as a new discipline in 2012.)

PETER ZUMTHOR (Switzerland)	GLORIA CABRAL (Paraguay)	(2014-2015)
KAZUYO SEJIMA (Japan)	ZHAO YANG (China)	(2012-2013)

DANCE

ALEXEI RATMANSKY (Russia)	MYLES THATCHER (U.S.)	(2014-2015)
LIN HWAI-MIN (Taiwan)	EDUARDO FUKUSHIMA (Brazil)	(2012-2013)
TRISHA BROWN (U.S.)	LEE SERLE (Australia)	(2010-2011)
JIŘÍ KYLIÁN (Czech Republic)	JASON AKIRA SOMMA (U.S.)	(2008-2009)
ANNE TERESA DE KEERSMAEKER (Belgium)	ANANI DODJI SANOUVI (Togo)	(2006-2007)
SABURO TESHIGAWARA (Japan)	JUNAID JEMAL SENDI (Ethiopia)	(2004-2005)
WILLIAM FORSYTHE (U.S.)	SANG JIJIA (China)	(2002-2003)

FILM

(Film became a discipline in 2004.)

ALEJANDRO GONZÁLEZ IÑÁRRITU (Mexico)	TOM SHOVAL (Israel)	(2014-2015)
WALTER MURCH (U.S.)	SARA FGAIER (Italy)	(2012-2013)
ZHANG YIMOU (China)	ANNEMARIE JACIR (Palestine / Jordan)	(2010-2011)
MARTIN SCORSESE (U.S.)	CELINA MURGA (Argentina)	(2008-2009)
STEPHEN FREARS (U.K.)	JOSUÉ MÉNDEZ (Peru)	(2006-2007)
MIRA NAIR (India)	ADITYA ASSARAT (Thailand)	(2004-2005)

LITERATURE

MICHAEL ONDAATJE (Canada)	MIROSLAV PENKOV (Bulgaria)	(2014-2015)
MARGARET ATWOOD (Canada)	NAOMI ALDERMAN (U.K.)	(2012-2013)
HANS MAGNUS ENZENSBERGER (Germany)	TRACY K. SMITH (U.S.)	(2010-2011)
WOLE SOYINKA (Nigeria)	TARA JUNE WINCH (Australia)	(2008-2009)
TAHAR BEN JELLOUN (Morocco)	EDEM AWUMEY (Togo)	(2006-2007)
MARIO VARGAS LLOSA (Peru)	ANTONIO GARCÍA ÁNGEL (Colombia)	(2004-2005)
TONI MORRISON (U.S.)	JULIA LEIGH (Australia)	(2002-2003)

MUSIC

KAIJA SAARIAHO (Finland)	VASCO MENDONÇA (Portugal)	(2014-2015)
GILBERTO GIL (Brazil)	DINA EL WEDIDI (Egypt)	(2012-2013)
BRIAN ENO (U.K.)	BEN FROST (Australia)	(2010-2011)
YOUSSOU N'DOUR (Senegal)	AURELIO MARTÍNEZ (Honduras)	(2008-2009)
PINCHAS ZUKERMAN (Israel / Canada)	DAVID AARON CARPENTER (U.S.)	(2006-2007)
JESSYE NORMAN (U.S.)	SUSAN PLATTS (Canada)	(2004-2005)
THE LATE SIR COLIN DAVIS (U.K.)	JOSEP CABALLÉ-DOMENECH (Spain)	(2002-2003)

THEATRE

JENNIFER TIPTON (U.S.)	SEBASTIÁN SOLÓRZANO RODRÍGUEZ (Mexico)	(2014-2015)
THE LATE PATRICE CHÉREAU (France)	MICHAŁ BORCZUCH (Poland)	(2012-2013)
PETER SELLARS (U.S.)	MAYA ZBIB (Lebanon)	(2010-2011)
KATE VALK (U.S.)	NAHUEL PEREZ BISCAYART (Argentina)	(2008-2009)
JULIE TAYMOR (U.S.)	SELINA CARTMELL (U.K.)	(2006-2007)
SIR PETER HALL (U.K.)	LARA FOOT NEWTON (South Africa)	(2004-2005)
ROBERT WILSON (U.S.)	FEDERICO LEÓN (Argentina)	(2002-2003)

VISUAL ARTS

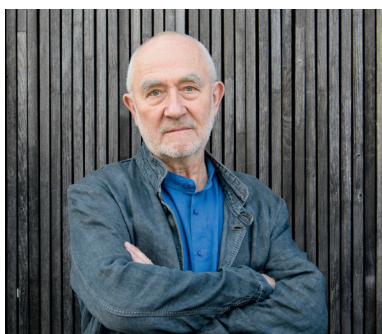
OLAFUR ELIASSON (Denmark)	SAMMY BALOJI (Congo)	(2014-2015)
WILLIAM KENTRIDGE (South Africa)	MATEO LÓPEZ (Colombia)	(2012-2013)
SIR ANISH KAPOOR (U.K.)	NICHOLAS HLOBO (South Africa)	(2010-2011)
REBECCA HORN (Germany)	MASANORI HANDA (Japan)	(2008-2009)
JOHN BALDESSARI (U.S.)	ALEJANDRO CESARCO (Uruguay)	(2006-2007)
DAVID HOCKNEY (U.K.)	MATTHIAS WEISCHER (Germany)	(2004-2005)
ÁLVARO SIZA (Portugal)	SAHEL AL-HIYARI (Jordan)	(2002-2003)



MENTORS AND PROTÉGÉS 2014-2015

ARCHITECTURE

Peter Zumthor, mentor



Widely revered Swiss architect Peter Zumthor (born on 26 April, 1943) has gained international renown for his timeless buildings that incorporate his masterful use of materials and light and challenge the senses. “I believe that the language of architecture is not a question of a specific style. Every building is built for a specific use in a specific place and for a specific society,” says Zumthor, winner of the esteemed Pritzker Prize, in his book *Thinking Architecture*.

Initially working in his father’s cabinet-making firm, Zumthor went on to train as a designer and architect in Basel and at the Pratt Institute in New York. Following more than a decade as a conservation architect, in 1978 he established his own practice in Haldenstein, Switzerland, where he still works with a small staff. Zumthor also worked as a respected architecture professor in the United States and Europe.

Among Zumthor’s most celebrated projects are his “masterpiece”, the Therme Vals (1996, Switzerland), famed for its evocative use of space and exquisite construction details; the Kunsthaus Bregenz (1997, Austria); the Swiss Sound Box, Swiss Pavilion Expo 2000 (Germany); the Bruder Klaus Field Chapel (2007, Germany); and the Kolumba Art Museum (2007, Germany). More recently, he designed London’s 2011 Serpentine Gallery Pavilion with garden designer Piet Oudolf, Norway’s Steilneset Memorial with artist Louise Bourgeois, and the Werkraumhaus in Andelsbuch, Austria (2013).

Recently, Zumthor was commissioned by the Los Angeles County Museum of Art to bring the museum into the 21st century. He has revealed plans to replace some of the existing structures with a new solar-powered building.

Adding to his many plaudits are the Praemium Imperiale (2008) and, in 2013, the RIBA Royal Gold Medal. Said Pritzker Prize jury chairman Lord Palumbo at the 2009 ceremony honouring Zumthor: “[Zumthor’s] architecture expresses... the legacy of the local culture and the invaluable lessons of architectural history.”

Gloria Cabral, protégée



For Paraguayan architect Gloria Cabral, designing buildings is based on thinking about how the space will be used rather than conceiving them as objets d'art. Influenced by what she calls the artistic and engineering sides of her parents, Cabral studied architecture at the Universidad Nacional de Asunción. While still studying, she was employed as an intern at prestigious Asunción-based architecture firm, Gabinete de Arquitectura, and was made a full partner in 2004. For the past 10 years, she has worked with the Gabinete team on projects

informed by strong environmental and social concerns, notably the Teleton Children's Rehabilitation Center, which won first prize at the 2010 Bienal Panamericana in the recycling category. Also a committed teacher, Cabral has been a professor at the Universidad Nacional de Asunción since 2009, and has served as visiting professor at universities in Panama and Peru. She also lectures at universities in several South American countries. Driven by a profound belief in collaborative approaches to work, Cabral hopes that in her mentorship with Peter Zumthor she can bring something to the relationship as well as receive something to help her grow and gain international exposure and experience outside Paraguay.

Born 15 March 1982

DANCE

Alexei Ratmansky, mentor

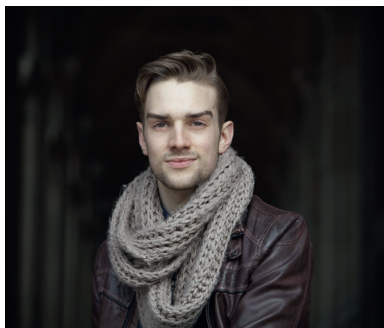


Widely recognized as one of the world's most influential and sought-after choreographers, Alexei Ratmansky (born on 27 August, 1968), currently artist-in-residence at the American Ballet Theatre, is credited with moving ballet forward, while maintaining its classical origins and revitalizing storytelling in his productions. "For [Ratmansky], everything comes from music," says friend and fellow Russian, Mikhail Baryshnikov.

At age 10, imbued with both athleticism and a musical sensibility, Ratmansky entered Moscow's Bolshoi Ballet School. He graduated from the class of legendary teacher Piotr Pestov in 1986 and soon began performing with the Ukrainian National Ballet in Kiev where he became principal dancer.

After six years, he left to explore Western styles of ballet. His first commissions were from ballerina Nina Ananiashvili, which led to choreographic work for leading companies such as the Kirov (now Mariinsky) and the Bolshoi Ballet. In the West, his first commissions were for the Royal Danish Ballet (2001), the Royal Swedish Ballet (2002) and the San Francisco Ballet (2003). Ratmansky returned to Moscow in 2004 as artistic director of the Bolshoi. His award-winning production of *The Bright Stream* (2003), the first and most successful of his restaging of Soviet ballets from the 1930s, led to his appointment. During his five years at the Bolshoi, he won numerous other awards, including a prize in 2007 for the choreography of his masterpiece, *Russian Seasons*, for the New York City Ballet. Ratmansky joined the American Ballet Theatre in 2009. Among his notable works since then are *On the Dnieper* (2009), *Seven Sonatas* (2009), *Nutcracker* (2010), *Firebird* (2012), *The Tempest* (2013) and the *Shostakovich Trilogy* (2014). Over the years, Ratmansky has created solo works for Baryshnikov, Diana Vishneva and Wendy Whelan, and ballets for, among others, the Paris Opera, La Scala, and, in 2013, the Royal Ballet, his first commission for a British company. Ratmansky was named a MacArthur Fellow in 2013.

Myles Thatcher, protégé



Acknowledged for his versatility and profound talent as a rising star of classical ballet, American dancer Myles Thatcher has been described as a choreographer with incredible potential by Helgi Tomasson, Artistic Director and Principal Choreographer of the San Francisco Ballet. “I am intrigued by the endless possibilities of moving bodies in space,” says Thatcher, who remembers choreographing a piece to the *The Nutcracker Suite* when he was a child. Thatcher attended the Harid Conservatory in Florida and studied at New York’s Ellison Ballet School before joining the San Francisco Ballet School Trainee Program in 2008. In 2009, he joined the company as an apprentice and was accepted into the corps de ballet a year later. Two of his latest works for the school’s trainees are *Spinae* (2011-2012) and *Stone and Steel* (2013), both the result of Thatcher encouraging strong feedback from his dancers. He will now choreograph a piece for the San Francisco Ballet’s 2015 repertory season. Looking forward to his mentorship with Alexei Ratmansky, he is attracted by the master’s musicality and wit, as well as his use of classical vocabulary in creating modern works.

Born 18 May 1990

FILM

Alejandro G. Iñárritu, mentor



Acclaimed director Alejandro González Iñárritu is celebrated for his films that capture the interconnectedness of human beings and mine the complex realm of dramatic realism. He is the first Mexican director to earn an Academy Award nomination for Best Director.

Iñárritu's curiosity began to reveal itself when he crossed the Atlantic twice, first at 17 years old and then at 19, working on cargo boats greasing engines and living throughout Europe and Africa. Upon his return in 1983, he studied communications at Mexico's Universidad Iberoamericana, while simultaneously starting his career as a radio host and radio station director, turning the station into the most provocative and top rock station in Mexico at the time. In the 1990s, he studied theatre with the eminent Ludwik Margules for three years as he formed his own production company, Zeta Films, a TV, commercial and short film house.

Iñárritu made his feature film debut in 2000 with *Amores Perros*, which was nominated for an Academy Award as Best Foreign Language Film and received over 60 prizes worldwide. His follow-up film was the star-studded *21 Grams* (2003), and, in 2006, he completed his trilogy with *Babel*, a film shot on three continents and in five languages. This film earned him the Best Director Award at the 59th Cannes Film Festival, as well as seven Academy Award nominations, including Best Director and Best Picture. In 2010, Iñárritu ventured to Spain to make his fourth film, *Biutiful*, which was also nominated for two Academy Awards, including Best Foreign Film. Exploring a new territory in comedy, his latest film, *Birdman*, is currently in post-production and was shot entirely in New York.

Additionally, Iñárritu has made four short films over the years: *Powder Keg* (2001, winner of a Cannes Lion); *Darkness* (2002), part of the collective feature film *11'09"01: Anna* (2007) part of the feature *To Each His Own Cinema*, a collective celebration of the 60th annual Cannes Film Festival; and one experimental dance short, *Naran Ja* (2012). Iñárritu's commercial work includes the Golden Lion Winner at Cannes, Nike's *Write the Future* (2010), the multi-award winning P&G's *Best Job* (2011) and Facebook's first commercial, *The Things That Connect Us* (2012).

Tom Shoval, protégé



Israeli film-maker and screenwriter Tom Shoval has won rave reviews for his sharp visual style and storytelling abilities. Influenced by his father who was passionate about film and, among other cinema adventures, took his 13-year-old son on a life-changing trip to Hollywood, Shoval became a devoted cinephile early on. He was a film major in high school, served in the army's film unit and co-founded the Baboon Group of young, Israeli short-film directors. In 2007, he graduated from Jerusalem's Sam Spiegel Film & TV School where the founding-director, film-personality Renen Schorr, described him as "one of the most significant and committed talents I have ever seen". Shoval's award-winning, short films, including *The Hungry Heart* (2005), *Shred of Hope* (2007) and *I will drink my tears* (2011), have been screened at film festivals worldwide. His debut feature, *Youth* (2013), a social drama and thriller depicting the challenges of middle-class life in Israel, premiered at the Berlinale and was, among other awards, named Best Film at the Jerusalem Film Festival. Shoval, currently a cinema teacher and TV writer, looks to mentor Alejandro González Iñárritu – whose film *Amores Perros* was an early inspiration – to help him develop his second feature.

Born 8 September 1981

LITERATURE

Michael Ondaatje, mentor



Proclaimed by *The New York Times* as a “mesmerizing” writer who “conjures images that pull strangers into the vivid rooms of his imagination”, Michael Ondaatje (born on 12 September, 1943) is recognized for his evocative narrative and lyrical style. Over nearly five decades, his linguistic prowess has won him international acclaim and numerous literary awards.

The multiculturalism reflected in Ondaatje’s works echoes his own life history. Born in Ceylon (now Sri Lanka), he moved to England as a young boy before immigrating to Canada, where he attended university, and taught for several years at York University’s Glendon College before writing full time.

Ondaatje first made his name as a poet with *The Dainty Monsters* (1967). In 1970, he received the first of five Governor General’s Awards, for *The Collected Works of Billy the Kid*. To date, he has published a dozen volumes of verse.

Best known as a novelist, Ondaatje often blends documentary and fictional accounts of real characters. *Coming Through Slaughter* (1976), a portrait of jazz musician Buddy Bolden, was his first novel, followed by *In the Skin of a Lion* (1987) and, in 1992, *The English Patient*, for which he became the first Canadian to win the coveted Booker Prize. The best-seller was made into a multi-Oscar-winning film that catapulted him to fame. More recently, his novels have included *Anil’s Ghost* (2000), winner of France’s Prix Médicis and the Irish Times International Fiction Prize, about modern-day Sri Lanka; *Divisadero* (2007); and *The Cat’s Table* (2011).

Ondaatje is also known for his non-fiction. *Running in the Family* (1982) is a humorous and heartfelt memoir, while *The Conversations: Walter Murch and the Art of Editing Film* (2002) is about the aesthetics of film editing, as seen by the 2012-2013 Rolex film mentor.

Ondaatje has also made two documentaries -- one on the ‘concrete poet’ bpNichol and one on Toronto’s Theatre Passe Muraille. He was one of the editors at Coach House Press, and for several years one of the editors of the literary magazine *Brick*. He lives in Toronto, Canada.

Miroslav Penkov, protégé



Bulgarian-born writer Miroslav Penkov wants to “give voice to a voiceless people” by allowing the world to read about Bulgaria, and for the people of Bulgaria to start reading local literature again, after years of being mired in economic crisis. An Assistant Professor of English in the Creative Writing Program at the University of North Texas, Penkov first came to the U.S. at age 19 to study psychology at the University of Arkansas. He ultimately received an MFA in Creative Writing in 2009, after short story writer and professor Ellen Gilchrist recognized his

talents and encouraged him to keep writing. Penkov’s first story collection, *East of the West: A Country in Stories* (2011), won the BBC International Short Story Award 2012, among other prizes. His story *Blood Money* (in *Granta*, 2013) covers racial intolerance in Bulgaria. For the past two years, he has been working on a novel, *Nominalia of the Imaginary Khans*. He perceives his books, written in English and Bulgarian, as links in a single chain. Penkov calls his mentorship with Michael Ondaatje “synchronistic”, and looks forward to learning from his favourite contemporary novelist writing in English.

Born 21 August 1982

MUSIC

Kaija Saariaho, mentor



Acknowledged as one of the leading and most original composers of recent times, Kaija Saariaho (born on 14 October, 1952) is known for her brilliant creations that often blend traditional instruments with electronics for chamber music, orchestral works and operas. “Saariaho has given her audiences... some of the most luminous, beguiling and sheerly sensual experiences they can hope to have,” says London’s Guardian newspaper.

As a child in Finland, Saariaho grew up playing several instruments and conjuring up melodies in her dreams: “I imagined that [music] came from my pillow,” she says. Beginning in 1976, she studied composition in Helsinki, Freiburg and Paris, where she has lived most of the time since 1982. At IRCAM, the Parisian institute for research into electro-acoustic music, Saariaho developed techniques of computer-assisted composition that have had a major influence on her work.

Early examples of Saariaho’s success were *Verblendungen* (1984) and *Nymphéa* (1987), a chamber piece commissioned by Lincoln Center and premiered by the Kronos Quartet. Among the many works she has produced since then in collaboration with such artists as Amin Maalouf (librettist), Peter Sellars (director) and Esa-Pekka Salonen (conductor) are three operas – the Grawemeyer Award-winning *L’Amour de loin* (2000), *Adriana Mater* (2006) and *Emilie* (2010) – and the oratorio *La Passion de Simone* (2006). More recently, she created *Circle Map* (2012), an orchestral work inspired by ancient Persian poems. The Montreal Symphony Orchestra, Lyon National Orchestra, Southbank Centre and Philharmonia Orchestra have commissioned her *Maan Varjot*, a piece for organ and orchestra, which will be premiered in May 2014.

Singled out as one of the few contemporary composers to achieve public acclaim as well as universal critical respect, Saariaho was named Musician of the Year 2008 by online publisher Musical America. Adding to Saariaho’s list of prestigious prizes is Sweden’s 2013 Polar Music Prize, which the “modern maestro” received in August along with former Rolex Mentor Youssou N’ Dour, in recognition of her exceptional contribution to the world of music.

Vasco Mendonça, protégé



Portuguese composer Vasco Mendonça has begun to attract considerable attention for his work on the international music scene. “Mendonça is a genuine artist, whose work displays a high level of craftsmanship and a fine aural imagination,” says British composer and former teacher George Benjamin. Following music studies in Lisbon and Amsterdam, Mendonça studied at King’s College London from 2007-2008. He has also taught Analysis and Composition in Lisbon for the past five years. Recent notable works include the chamber music piece

The Boys of Summer (2012), co-commissioned by the Aldeburgh, Aix-en-Provence and Verbier festivals, and an hour-long chamber opera, *The House Taken Over* (2013), commissioned by Aix-en-Provence Festival (which has premiered several of his pieces and invited him to give masterclasses) and LOD Muziektheater. Mendonça’s *Ping* (2013) was recently premiered in the United Kingdom by Music Theatre Wales. Forthcoming commissions include two new chamber music pieces – for percussion quintet and ensemble – and two opera/music theatre works. He is interested in exploring the fields of vocal writing and musical drama during his mentorship with Kaija Saariaho, whose sculptural-like soundscapes have long fascinated him.

Born 3 July 1977

THEATRE

Jennifer Tipton, mentor



Hailed as “the world’s most remarkable creator of lighting” by *The New York Times*, Jennifer Tipton (born on 11 September, 1937) has made significant contributions to her profession over nearly a half-century of lighting theatrical, dance and opera productions. For the MacArthur Foundation in the U.S., which honoured her with a “genius” grant in 2008, Tipton’s versatile designs have “redefined the relationship between lighting and performance”.

Entering Cornell University to study astrophysics, Tipton graduated in 1958 with an English degree and a resolve to dance. She then worked with many dance companies in New York before studying with prominent lighting designer Thomas Skelton, eventually becoming his assistant in 1963. “I fell in love with light at an early stage of dancing,” says Tipton. “It can communicate in a non-verbal way and it fills the space. Light is volume.”

Best known for her designs for dance, Tipton is principal lighting designer for the Paul Taylor Dance Company, with whom she has worked since the mid-1960s. She also began lighting early on for the American Ballet Theatre and made her mark in 1973 with a Jerome Robbins’ evening in Spoleto, Italy. Since then, she has continued to collaborate with the world’s most renowned choreographers, as well as on dozens of theatrical and opera productions. One of her many recent projects was the lighting of the American Ballet Theatre’s production of the *Shostakovich Trilogy* by Alexei Ratmansky (also a 2014-2015 Rolex mentor) at the Metropolitan Opera House.

A long-serving adjunct professor of design at Yale University’s School of Drama and a committed teacher, Tipton has influenced a generation of lighting designers, while helping to push lighting in new directions. Her groundbreaking work has earned her numerous major theatrical awards, including Bessies, Obies and Tonys, the Dorothy and Lillian Gish Prize (2001), one of the largest prizes in the arts, and the Jerome Robbins Award (2003).

Sebastián Solórzano Rodríguez, protégé



Mexican lighting designer Sebastián Solórzano Rodríguez uses light to express himself as a visual artist. “Painting and experimental cinema have always been one of my great references when I design light,” he says. The son of a dancer and an actor, he grew up playing backstage in the theatre and sees his passion for lighting as part of his inheritance. Having decided to learn lighting design through work instead of school, in 2009 he began his career by painting scenery, then became a scenography and lighting

assistant for the production agency Cornamusa. Solórzano Rodríguez began creating stage lighting for the Centro de Producción de Danza Contemporanea, the National Contemporary Dance Company of Mexico. Concurrently, he works with Luz Y Fuerza: Cine Expandido (Expanded Cinema), an interdisciplinary group he co-founded that makes hand-made light devices for art installations and live cinema performances, such as the recent *Poéticas del Encuentro (Encounter Poetics)* at Museo Ex Teresa Arte Actual in Mexico City. Also with this interdisciplinary group, he gives workshops in non-urban communities on expanded and experimental cinema and light projector construction. From these sessions, he has learned the importance of creative exchange and mutual learning, which he anticipates will be the outcome of his mentoring year with mentor Jennifer Tipton.

Born 13 March 1986

VISUAL ARTS

Olafur Eliasson, mentor



Danish-Icelandic artist Olafur Eliasson describes his works, which span photography, installation, sculpture, and film, as “experimental setups”. Eliasson (born in 1967) represented Denmark at the 50th Venice Biennale in 2003 and later that year installed *The weather project* at Tate Modern, London. *Take your time: Olafur Eliasson*, a survey exhibition organized by SFMOMA in 2007, travelled until 2010 to various venues, including the Museum of Modern Art, New York. *Innen Stadt Aussen* (Inner City Out), at Martin Gropius Bau in 2010, involved

interventions across Berlin as well as in the museum. Similarly, in 2011, *Seu corpo da obra* (*Your body of work*) engaged with three institutions around São Paulo – SESC Pompeia, SESC Belenzinho, and Pinacoteca do Estado de São Paulo – and spread out into the city itself.

Eliasson’s projects in public space include *Green river*, carried out in various cities between 1998 and 2001, and the Serpentine Gallery Pavilion 2007, designed together with Kjetil Thorsen. *The New York City Waterfalls*, commissioned by the Public Art Fund, were installed on Manhattan and Brooklyn shorelines during summer 2008. *Your rainbow panorama*, a 150-metre circular, coloured-glass walkway situated on top of ARoS Museum in Aarhus, Denmark, opened in 2011, and Harpa Reykjavik Concert Hall and Conference Centre, for which Eliasson created the façade in collaboration with Henning Larsen Architects, was awarded the European Union Prize for Contemporary Architecture – Mies van der Rohe Award 2013.

Eliasson’s latest project, *Little Sun*, is a solar-powered lamp developed together with the engineer Frederik Ottesen to improve the lives of the approximately 1.6 billion people worldwide who have no access to mains electricity. Established in 1995, his Berlin studio today numbers about 70 craftsmen, architects, geometers, and art historians. From 2009 to 2014, as a professor at the Berlin University of the Arts, Eliasson led the Institut für Raumexperimente (Institute for Spatial Experiments), a five-year experimental programme in arts education located in the same building as his studio.

Sammy Baloji, protégé



Artist-photographer Sammy Baloji works between Belgium and his native Democratic Republic of Congo where he creates haunting photomontages of his homeland. “I use photography as a tool of observation to write on my society,” says Baloji whose photographs have been praised for their “rich form and strong content” by the director of London’s Tate Modern. Baloji graduated from the University of Lubumbashi in Katanga Province and began his career as a comic-book artist. In 1993, he helped establish the Vicanos Club art collective and went on

to focus on photography, creating photographic series that have been widely exhibited in Europe, the U.S. and Africa. His most famous series, *Mémoire (Memory, 2006)*, juxtaposes images of Katanga’s once-rich mining industry with landscapes of today’s industrial ruins. Winner of the Prix Afrique en création (2007), the Prince Claus Award (2008) and the Spiegel Prize (2012), Baloji founded the Lubumbashi Biennale, which led to the formation of the Picha Art Centre whose mission is to support emerging Congolese artists. He foresees that his collaboration with Olafur Eliasson may also lead to the creation of an interdisciplinary studio for local Congolese artists.

Born 29 December 1978



ADVISORS 2001-2015

NINA ANANIASHVILI

ballerina

PIERRE AUDI

performing arts director

THE LATE PINA BAUSCH

choreographer and dancer

TAHAR BEN JELLOUN

novelist, poet, essayist

BARRY BERGDOLL

professor and curator

HOMI K. BHABHA

professor and literary theorist

MANUEL BORJA-VILLEL

art historian and museum director

ANDRÉ BRINK

writer

TRISHA BROWN

choreographer and dancer

JONATHAN BURROWS

choreographer and performer

DAME ANTONIA S. BYATT

novelist, short-story writer and critic

JANE CAMPION

film director

PETER CAREY

author

CAROLYN CARLSON

choreographer and dancer

SIDI LARBI CHERKAOUI

choreographer and dancer

SIR DAVID CHIPPERFIELD

architect

**CHRISTO AND THE LATE
JEANNE-CLAUDE**

visual artists

ALAIN COBLENCE

attorney and philanthropist

MARÍA DE CORRAL

curator and critic of visual arts

ALFONSO CUARÓN

film-maker

BICE CURIGER

curator

GUY DARMET

cultural producer, dance

ANNA DEAVERE SMITH

theatre artist

ARIEL DORFMAN

author

MARTIN T:SON ENGSTROEM

cultural producer, music

NURUDDIN FARAH

novelist, playwright and translator

GIAN ARTURO FERRARI

publisher

WILLIAM FORSYTHE

choreographer

JANE FRIEDMAN

publisher

JONATHAN GALASSI

publisher, translator poet

FRANK GEHRY

architect

AMITAV GHOSH

novelist and essayist

GILBERTO GIL

singer, composer and guitarist

THE LATE CHARLIE GILLET

radio broadcaster, author and music producer

OSVALDO GOLIJOV

composer

THE LATE PAUL GOTTLIEB

editor and publisher

GARY GRAFFMAN

pianist and educator

CYNTHIA GREGORY

prima ballerina

JOSEPH GRIMA

architect, researcher and editor

AGNES GUND

collector and philanthropist

CAI GUO-QIANG

visual artist

SIR PETER HALL

theatre and opera director

ZAKIR HUSSAIN

musician

GERALDINE JAMES

film, television and stage actress

JOSEPH KALICHSTEIN
pianist

SIR ANISH KAPOOR
visual artist

ALEX KATZ
visual artist

MARTHE KELLER
actress and opera director

ANGÉLIQUE KIDJO
singer and songwriter

JIRÍ KYLIÁN
choreographer

ELIZABETH LECOMPTE
theatre director

REYNOLD LEVY
philanthropist and producer

DANIEL LIBESKIND
architect

HARVEY LICHTENSTEIN
cultural producer, performing
arts

CHO-LIANG LIN
violinist

LIN ZHAOHUA
theatre director

TOM LUDDY
film producer and film festival
director

SIR NEVILLE MARRINER
conductor

PETER MAYER
publisher

FRANCES MCDORMAND
actress

SONNY MEHTA
publisher

JOSEPH V. MELILLO
cultural producer

**THE LATE ANTHONY
MINGHELLA**
film director, producer and
writer

YOKO MORISHITA
prima ballerina

MARK MORRIS
choreographer

**THE LATE ELIZABETH
MURRAY**
painter

IVAN NABOKOV
publisher

MIRA NAIR
film-maker

RYUE NISHIZAWA
architect

THE LATE CLAUDE NOBS
music festival director

CEES NOOTEBOOM
novelist and poet

JESSYE NORMAN
soprano

HANS ULRICH OBRIST
curator, critic and historian

BEN OKRI
poet and novelist

MICHAEL ONDAATJE
novelist and poet

GABRIEL OROZCO
visual artist

GIUSEPPE PENONE
visual artist

JULIA PEYTON-JONES
curator

AIDAN QUINN
film, television and stage actor

CHARLOTTE RAMPLING
actress

THE LATE LYNN REDGRAVE
film, television and stage
actress

EVE RUGGIERI
cultural producer, music

ESA-PEKKA SALONEN
conductor and composer

GUSTAVO SANTAOLALLA
musician and composer

CARLOS SAURA
writer and film director

KAZUYO SEJIMA
architect

PETER SELLARS
theatre and opera director

SIR NICHOLAS SEROTA
museum director and curator

FIONA SHAW
actress

CINDY SHERMAN
visual artist

LADY VALERIE SOLTÍ
author and philanthropist

WOLE SOYINKA
author

ALISTAIR SPALDING
cultural producer, dance

THOMAS STRUTH
photographer

HIROSHI SUGIMOTO
visual artist

DO HO SUH
visual artist

JULIE TAYMOR
theatre, film and opera director

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. The Institute's activities 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 2009, 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.

Rolex-funded watchmaking schools in Pennsylvania (United States) and Mumbai are designed for professional watchmakers and prepare them for the most demanding requirements of the industry. Graduates are not obliged to work for Rolex.