

CONTENTS

Introduction by Rolex CEO Patrick Heiniger

Fact sheet

Mentors and protégés 2002-2007

Biographies of current mentors and protégés

Selected quotations – mentors and protégés 2002-2007

Past protégés – where are they now?

Advisors

Rolex and the arts

Additional photos & information

INTRODUCTION

by Rolex CEO Patrick Heiniger

The Rolex Mentor and Protégé Arts Initiative reflects the values of a company which, for 100 years, has been dedicated to excellence. The highest standards of craftsmanship in watchmaking, a commitment to perfection and durability, and great care and attention to detail are all principles that we cherish.

In keeping with this philosophy, Rolex has long been associated with exceptional individuals across many domains. Be they explorers, sportsmen or artists, these outstanding men and women all set personal achievement as the highest goal.

From the middle of the last century, we began to test the reliability of our watches by asking leaders in sports and exploration to wear them under the most extreme conditions. Whether a Rolex watch was worn on the summit of Mount Everest by Sir Edmund Hillary, or carried on the exterior of Jacques Piccard's bathyscaphe to a depth of 10,916 metres underwater, we wanted to know that it could meet the demands of people facing the limits of human endurance.

We at Rolex apply the same standards to our non-commercial activities as we do to watchmaking. These activities, which further underscore our long-held belief in accomplishment through bold determination, include our arts and sports sponsorships as well as our philanthropic endeavours.

Through the Rolex Awards for Enterprise, we started in the 1970s to give tangible encouragement to inspired individuals in science, exploration and the environment. Since then, we have invested across the world in people dedicated to advancing education, conservation, medicine, technology and discovery.

To complement this international philanthropic programme, in 2002, with the help of a specialised team within the company, we launched the Rolex Mentor and Protégé Arts Initiative. Our research with arts experts showed that systematic corporate support of individual artists across a variety of disciplines was lacking, and the Arts Initiative was created to fill this void in arts philanthropy around the globe.

Just as it takes a year to construct a Rolex timepiece to our exacting standards, it takes a year to set up a relationship between a mentor and a protégé, who then spend another year developing a fruitful collaboration. The resulting benefits to the young protégés will ripple out into their own work and to the artistic community at large with the passage of time.

I am proud of the programme's achievement and profoundly grateful to all of the participants – advisors, nominators, mentors and protégés – who have contributed to our efforts to support the arts worldwide.

FACT SHEET

The Rolex Mentor and Protégé Arts Initiative is an international philanthropic programme devised by Rolex and run by a team at the company's headquarters in Geneva. It seeks out highly talented 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 now in its third cycle (2006-2007). 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 time to learn, create and grow.

Programme format

Rolex invites masters in dance, film, literature, music, theatre and the visual arts to provide individual guidance to gifted young artists. In six disciplines, a senior artist (the mentor) agrees to foster and counsel a young artist (the protégé) for one year. Each pair decides the most effective way of interacting.

Selection of mentors

Every two years, a new Advisory Board of distinguished artists and practitioners suggests and endorses potential mentors. Once the mentors have been approached and have agreed to take part, Rolex works with them to establish a profile of the protégé they would like to work with.

Selection of protégés

Then, six Nominating Panels – one panel per discipline – are assembled. The panels are made up of experts qualified to identify suitable potential protégés. To ensure that the process is impartial, panel members remain anonymous during the selection period. Artists do not apply directly to the programme. Each Nominating Panel recommends potential protégés, who are then invited by Rolex to submit applications. The Nominating Panel studies all the applications and recommends three finalists. The entire process has an invaluable spin-off, as it allows the panellists to become aware of about 30 talented young people in their field. Rolex then arranges for the mentor to meet the finalists and choose his or her protégé.

Year of mentoring

Mentors and protégés spend a minimum of six weeks together, though many spend considerably more time sharing knowledge and experience. The place and time of these interactions are arranged by mutual agreement. The form of the interaction is flexible, ranging from a protégé being granted access to a master at work, to mentor and protégé actually collaborating on a work. During the year, Rolex keeps in contact with the mentors and protégés to provide logistical support as required.

Protégé grant

Each protégé receives a grant of US\$25,000 during the mentoring year, in addition to money to cover travel and other major expenses. A budget of a further \$25,000 is available to each protégé after the year is over. This is offered specifically towards the creation of a new piece of work, a publication or a performance or public event.

Documentation

To help give exposure to both the protégés and the programme, Rolex documents the year of mentoring in a publication and a film. A website rolexmentorprotege.com also describes the programme.

Outcome

After the mentoring year is over, Rolex continues to keep 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 protégés' achievements through the programme. However, Rolex is aware that the full benefits of the programme for many of the young artists may continue far into the future.

Global creative community

Since the launch of the Rolex Mentor and Protégé Arts Initiative in 2002, 179 artists, art world leaders and other cultural luminaries have participated in the programme, including 54 advisors who have helped select mentors, and 93 nominators who have helped select protégés. Programme participants contribute from across the globe, building a Rolex community of artists spanning 39 countries that grows in depth and scope with each mentoring year.

MENTORS and PROTÉGÉS 2002-2007

Dance

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

(The mentor-protégé relationship in film launched in 2004)

Stephen Frears (U.K.)	Josué Méndez (Peru)	(2006-2007)
Mira Nair (India)	Aditya Assarat (Thailand)	(2004-2005)

Literature

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

Pinchas Zukerman (Israel)	David Aaron Carpenter (U.S.)	(2006-2007)
Jessye Norman (U.S.)	Susan Platts (Canada)	(2004-2005)
Sir Colin Davis (U.K.)	Josep Caballé-Domenech (Spain)	(2002-2003)

Theatre

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

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)

BIOGRAPHIES

Current mentors and protégés

Dance

Anne Teresa De Keersmaeker

Belgian dancer and choreographer Anne Teresa De Keersmaeker, 47, has revolutionised European dance. “I came to dance through music,” she says. “I had a feeling that it was the only way for me to express myself.” From 1978 to 1980 she studied at MUDRA, the school founded by Maurice Béjart. In 1981, she studied in New York at the Tisch School of the Arts.

From her first production, “Asch”, in 1980, she has displayed extraordinary sensitivity in merging movement with music, often working with composers to create her pieces. In 1982, “Fase, four movements to the music of Steve Reich” was the first of several collaborations with the American composer. She founded her company, Rosas, in 1983. In the same year she made “Rosas danst Rosas”, with music composed by Thierry De Mey and Peter Vermeersch.

Since 1992, Rosas has been company-in-residence at Brussels’ Théâtre Royal de la Monnaie/De Munt. “ERTS”, a large-scale production incorporating videotapes, and “Rosa”, created for a film directed by Peter Greenaway, were her first projects there. Since then, she has made works featuring a complex structure of movement, gesture and texts, set to many different kinds of music.

Founded in 1995, her dance school, P.A.R.T.S. – Performing Arts Research and Training Studios – is an important centre of contemporary dance that offers a four-year curriculum and houses talented students from all over the world. De Keersmaeker won the Bessie Award for “Rosas danst Rosas” in 1988. She has received the French government’s Officier de l’Ordre des Arts et des Lettres (2000) and the médaille de Vermeil from the City of Paris (2002). In 2001, King Albert II of Belgium conferred on her the title of baroness.

Anani Dodji Sanouvi

Anani Dodji (Pierre) Sanouvi, 31, has been hailed for his ability to assimilate different traditions into his own dynamic dance style. Born in Togo, brought up in Gabon and now living in Senegal, he brings together his African heritage and European modernity. Sanouvi has overcome many obstacles, including initial scepticism from fellow villagers, to pursue a career as a dancer. In 1997, he began dancing professionally in Togo. He attended workshops such as the Ateliers du Monde in Montpellier, France (2001), and choreographer Germaine Acogny’s Ecole des Sables in Senegal (in 2002 and 2005).

Sanouvi taught and performed in Africa and Europe for nine years before taking up residence in Brussels for the mentoring year. In Senegal, in 2003, he formed the

Compagnie Savog with young German choreographer Annette Vogel, creating “Stück” and “Global Positive”, among other pieces. In 2005 he was a laureate in the UNESCO-Aschberg Bursaries for Artists programme.

Film

Stephen Frears

British director Stephen Frears, 66, is known for films that span genres ranging from gritty productions about people living on the fringes of society to romantic satires and a lavish 18th-century period piece. “I do what my guts tell me, I direct what I like,” says Frears. “I have a good sense of what makes a good text, a quality I picked up in the theatre.”

After studying law at Cambridge (1960-1963), he joined the Royal Court Theatre where he came under the influence of directors Lindsay Anderson and Karel Reisz, whom he calls his spiritual fathers. It was Reisz who enlisted him as assistant director in his film “Morgan” (1966). A year later Frears directed his own short film, “The Burning”, and, in 1971, made his first feature, “Gumshoe”, starring Albert Finney. For the next 12 years, he worked in television, directing award-winning films for the BBC. In 1985 “My Beautiful Laundrette”, written by Hanif Kureishi, launched him as a major filmmaker, followed by “Sammy and Rosie Get Laid” and “Prick Up Your Ears”, both released in 1987. The following year, he directed his first American feature “Dangerous Liaisons”, for which he received a BAFTA Best Director nomination and international honours including the César for Best Foreign Film. “The Grifters” (1990) earned him an Academy Award Best Director nomination. Since then, “The Snapper” (1993), “The Hi-Lo Country” (1998), “Liam” (2000), “High Fidelity” (2000), “Dirty Pretty Things” (2002), “Mrs Henderson Presents” (2005), have won awards in Europe and the United States. In 2007, Stephen Frears’ film, “The Queen” (2006), was nominated for six Oscars, including Best Director for Frears and Best Actress for Dame Helen Mirren, who won the Academy Award. In May 2007, he was president of the jury at the Cannes Film Festival.

Josué Méndez

“Ever since I knew what a director was, I wanted to be one,” says 31-year-old Peruvian film-maker Josué Méndez. After high school, Méndez joined a film workshop in Lima where he realised that he could “use film-making to say something about life”. At Yale University (1994-1998), he gained a B.A. in film and Latin American studies, and took courses in film-making and editing at New York University’s Tisch School of the Arts. Returning to Peru, he formed his own production company, Chullachaki Producciones, in 1998, and began working as a freelance assistant director, film editor and screenwriter. His first feature film, “Días de Santiago” (2004), about a young war veteran’s difficult return to civilian life, has been shown at 90 film festivals and has won more than 30 international prizes, making it Peru’s most awarded film. He developed the script of his second feature, “Dioses”, while participating in a Cannes

Film Festival-sponsored programme in late 2004. The story explores Peru's isolated upper classes.

Literature

Tahar Ben Jelloun

"I write to change things," says the acclaimed North African writer Tahar Ben Jelloun, 62. "I believe that literature can sometimes be a form of exorcism. When I cannot act upon reality, I write." A winner of the Prix Goncourt, he draws upon his experiences of alienation in his native Morocco and as an immigrant in France, as well as on his insights as a psychologist, to create his powerful and controversial works – novels, poems, plays, essays and articles.

Educated in Tangier and at the Université Mohammed V in Rabat where he studied philosophy, Ben Jelloun participated in student protests in 1965. His subsequent removal to an army disciplinary camp started his writing career. His first poem was written secretly in the barracks and published in the Moroccan literary journal *Souffles* in 1968. In 1971, he emigrated to France and began freelancing for *Le Monde* and writing poetry, while pursuing his doctorate in psychiatric social work from the Université de Paris. Two years later, "Harrouda", his first novel, was published.

He rose to prominence in 1985 with "The Sand Child" and its sequel, "The Sacred Night", for which he won the Prix Goncourt in 1987. The two-volume saga explores themes of exclusion, solitude, bilingualism, gender identity, male dominance and the social and religious complexities of Moroccan culture. Themes of racism and exclusion pervade "French Hospitality", 1984, a discourse on racism suffered by North Africans in France, "Racism, as Explained to My Daughter", 1998, based on questions put to Ben Jelloun by his 10-year-old daughter, and "Islam Explained", 2002. The politically charged "This Blinding Absence of Light", 2001, set in Morocco's Tazmamart prison where military insurgents were held in appalling conditions, won the International IMPAC Dublin Literary Award in 2004. His recent works include a novel, "Partir", 2005. He was awarded Le Prix de la Paix – Peace Prize – in 2007 by the Association of the United Nations in Spain.

Edem Awumey

Edem Awumey, 32, has put the theme of exile at the heart of his fiction. Originally from Lomé, capital of Togo, Edem – who writes under his first name – now lives in Quebec. After taking two degrees in literature (1995-2000) from Lomé University, he won a UNESCO-Aschberg scholarship in 2000 to be writer-in-residence in Marnay-sur-Seine, in France. Between 2000 and 2005, he earned diplomas in languages and literature and cultural development at the Université de Cergy-Pontoise. He then completed his doctorate, whose subject, the literature of exile, echoes the work of Tahar Ben Jelloun.

Originally a writer of short stories, Edem made a breakthrough in 2006 when "Port-Mélo", his first novel, was released by Gallimard. The novel won the Grand prix littéraire de l'Afrique noire 2006, one of Africa's leading literary awards.

Music

Pinchas Zukerman

The great violinist, violist and conductor Pinchas Zukerman, 59, began to play the violin at the age of seven. In 1962, aged 13, he went to New York to the Juilliard School, thanks to the support of Pablo Casals and Isaac Stern. There, under the tutelage of Ivan Galamian, “a light went on” and he realised that music was going to be his life.

After winning the Leventritt Competition in 1967, he gained international attention and secured his first recording contract. In 1970, he began conducting, and has since toured worldwide as a soloist and conductor. He was music director of the Saint Paul (Minnesota) Chamber Orchestra from 1980 to 1987, principal guest conductor of the Dallas Symphony Orchestra and music director of several festivals.

In 1998, he was appointed music director of the National Arts Centre (NAC) Orchestra in Ottawa, Canada. “Bringing musical education to the forefront of our public is now a global problem,” he says. He chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music and has pioneered distance-learning technology.

He is a frequent chamber music performer, appearing with such luminaries as Itzhak Perlman and Vladimir Ashkenazy, and with the Zukerman ChamberPlayers, his acclaimed string ensemble of young musicians who have trained with him. He has made over 100 recordings earning 21 Grammy nominations and two Grammy awards.

In 2006, playing the viola, Zukerman undertook a recital tour of the U.S. and Canada with Itzhak Perlman on the violin. In the same year, Zukerman ChamberPlayers made a U.S. tour and released their first CD.

Zukerman describes his life’s journey as “an ongoing studying and restudying of music. I’m on this earth to make music.”

David Aaron Carpenter

New York violist David Aaron Carpenter began studying the violin at the age of six, but, at 12, he “fell in love with the viola” and has been captivated by this rich-toned instrument ever since. The talented 21-year-old musician’s skills have been honed at the pre-college divisions of Juilliard and the Manhattan School of Music, Italy’s Accademia Chigiana and also at the Verbier Festival Academy, where he met teachers who inspired his musical development. At present, he is majoring in politics at Princeton University in order to expand his intellectual horizons. “My studies at Princeton have deepened my musical sensibilities,” he says.

The winner of the prestigious 2006 Naumburg viola competition, Carpenter has performed at well-known U.S. concert venues including Carnegie Hall and the Kennedy Center. Christoph Eschenbach, music director of the Philadelphia Orchestra, describes Carpenter’s viola-playing as “breathtaking, convincing and highly charismatic”.

Theatre

Julie Taymor

Director and designer Julie Taymor, 54, is celebrated worldwide for her visionary productions that span many theatrical genres. “I conceive and I write and I design and I direct. I’m really a theatre maker, but there’s no word for that,” she says. As a child, she performed with the Boston Children’s Theatre and, by the age of 10, developed what she calls “a real seriousness about theatre”. Her passion for Asian theatre was sparked when she travelled as a teenager to India and Sri Lanka on a cultural exchange programme. She studied in Paris with Jacques Lecoq before going on to Oberlin College in Ohio (1970-1974), where she majored in the ritual origins of theatre as expressed through folklore and mythology, and joined Herbert Blau’s experimental theatre company.

Her interest in masks and puppetry as a high art form was developed between 1974 and 1978 in Indonesia, where she founded Teatr Loh, an international theatre troupe. In 1979, in the U.S., she began masterminding productions incorporating set, costume, puppet and mask designs. Among her early works were “The Haggadah” (1980) and the musical, “Liberty’s Taken” (1985), created with composer Elliot Goldenthal. “Juan Darién: A Carnival Mass”, 1988, was her first Broadway project. In 1992, she made her opera-directing debut in Tokyo with Stravinsky’s “Oedipus Rex”, starring Jessye Norman and Bryn Terfel. In 1997, her stage production of “The Lion King” received international acclaim. Her feature film directorial debut, “Titus” (1999), was followed in 2002 by “Frida”, her Academy Award-winning biopic of Mexican painter Frida Kahlo. As well as receiving a MacArthur Foundation “genius grant”, her honours include two Tony awards for “The Lion King”. Her opera “Grendel”, created with Goldenthal, premiered at the Los Angeles Opera in 2006. Her latest film is “Across the Universe”, featuring Beatles songs. A musical based on “Spider-Man” is in development, with Bono from U2.

Selina Cartmell

For Selina Cartmell, as for her mentor Julie Taymor, an early professional experience in Bali proved life-changing. Today, at 33, she is already acclaimed for bringing a new vision to the Irish theatre. She received an M.A. in history of art and drama from Trinity College, Dublin, and Glasgow University (1995-1999), and a post-graduate diploma in advanced theatre practice – directing (1999-2000) from London’s Central School of Speech and Drama.

In 2003, she returned to Dublin and formed her own company, Siren Productions. She also began working as a freelance director. Her interdisciplinary productions include “Fando & Lis” (2003), “La Musica” (2003), “Passades” (2004), “Shutter” (2004) and, in 2005, “Titus Andronicus”, which won four *Irish Times* Theatre Awards. Her most recent success is a spring 2007 production of Stephen Sondheim’s musical thriller, “Sweeney Todd, the Demon Barber of Fleet Street” at Dublin’s Gate Theatre.

Visual Arts

John Baldessari

John Baldessari, 76, has redefined the parameters of contemporary art over the past four decades, challenging perceptions with a juxtaposition of painting, photography, film and text. “I have always been fascinated by language and words,” he says. “I often think of myself not as an artist, but as a failed writer.”

As a boy in California, he spent countless hours reconstructing hundreds of taps he found lying around his father’s salvage business. “I sometimes think that this hands-on thing, taking objects apart, painting them and putting them together in a different way, had a lot of bearing on my future art,” he remarks. He received a B.A. in art from San Diego State College in 1953 and a Master’s degree four years later. He spent two years at the Otis and the Chouinard Art institutes in Los Angeles. Then, in the late 1950s, he taught art to support himself as a painter, and led a workshop for juvenile delinquents – a pivotal experience. As a teacher at the California Institute of the Arts (CalArts) from 1970 to 1988, he influenced some of the most important artists of the next generation in his now legendary “Post-Studio Art” course.

In 1970, he burned all his work from 1953 to 1966 to mark his death as a painter. The ashes, reconstituted in a book-shaped urn, became a “single, definable work of art” – the Cremation Project – that symbolised his shift from painting to language-based art, and to experimental work in many media. His projects include artist books, films, web-based projects, billboards and public works. Baldessari’s work has featured in more than 120 solo exhibitions in the U.S. and Europe and in over 300 group exhibitions. Among his many awards is the 2005 Americans for the Arts, Lifetime Achievement Award.

Alejandro Cesarco

Alejandro Cesarco, 32, from Uruguay, challenges viewers to seek new meaning behind the text and images of his evocative and complex creations. After a degree in economics from Montevideo’s Universidad Católica del Uruguay (1994-1998), he went to live in New York. From 1998 to 2000, he studied on the New York University/International Center of Photography programme.

Among his diverse projects, consisting of photographs, videos, books and a sculpture project, many have been exhibited in galleries and museums in the United States, Latin America and Europe. Two solo exhibitions in New York, at the Murray Guy Gallery and at Art in General, addressed his recurrent interests in repetition, narrative and the practices of reading and translating. With a strong interest in collaboration, he also works as a curator and editor at New York’s Art Resources Transfer/A.R.T. Press. In September 2007 in Pôrto Alegre in Brazil, Cesarco curated the Conversations Exhibition, exploring cultural geography through specific relationships between works of art. Baldessari contributed work at Cesarco’s invitation.

SELECTED QUOTATIONS

Mentors and protégés 2002-2007

Dance

Anne Teresa De Keersmaeker, mentor 2006-2007 to dancer and choreographer Anani Dodji Sanouvi from Togo

“[The Arts Initiative] allows a process in depth over a longer period of time, which is not product-oriented. And it’s generous. That’s an exceptional thing because it creates a chance that a relationship can happen between two artists. Well, you don’t have so many opportunities to do that.”

Anani Dodji Sanouvi

“Inner silence. I think that’s what we have in common. I understood her when I saw her moving on stage. This kind of silence is a very strong, very soft energy that you have inside you and that you dance and play to the music. I saw it in her. I’m in the right place at the right time, and that’s priceless.”

Film

Stephen Frears, mentor 2006-2007 to film-maker Josué Méndez from Peru

“I often teach at the National Film School of England... You deal with people who really don’t know anything. And it makes you articulate. Most important of all, young people teach you a lot and keep you alive in the best possible sense. I never know if I do as much for them as they do for me.”

Josué Méndez

“It’s a dream. How on earth would I have thought of working with Frears, one on one? It doesn’t happen, you know, and if it weren’t for Rolex it would not happen: it’s just impossible for a Peruvian to work with Frears. So it makes the impossible possible.”

Mira Nair, mentor 2004-2005 to film-maker Aditya Assarat from Thailand

“...to let somebody into the mentor-protégé relationship, there must be a dialogue between us. I can’t just be giving. And so in Aditya’s work I saw something I could learn from.... He has the talent to know how to frame something. He really knows what a story is, what is the right story to tell.”

Aditya Assarat

“I realised that what [Mira Nair] does is not much different from what I do. Film-making is the same everywhere. It’s a race against time and every director is under pressure and makes mistakes. It gave me the confidence that I can do what she does.”

Literature

Tahar Ben Jelloun, mentor 2006-2007 to novelist Edem Awumey from Togo

“Well, we have had several methods of working up until now. The first, necessarily, when we don’t see each other, is that we communicate by email. He sends me a chapter. I read it. I tell him what I think about it; but I prefer the other method that we have been using since we have been in Tangier; in other words we chat, we talk, but not necessarily about his own book. What interests me is not to be a corrector or to be a teacher, but to be someone who accompanies a writer as he writes.”

Edem Awumey

“It was fantastic luck that enabled me to meet a writer. Obviously, I knew a bit about [Tahar Ben Jelloun’s] work, but meeting a writer, in the flesh, I was going to say in his ‘true reality’.... Very, very lucky.”

Mario Vargas Llosa, mentor 2004-2005 to novelist Antonio García Ángel from Colombia

“What I try is not to convince Antonio that there is only one way to produce novels, not at all. I think there are probably as many ways as there are novelists, and what is important is that he finds his own way, the way in which he can take advantage of his own potential. This I think will be the best help I can give him.”

Antonio García Ángel

“I feel that in a literary sense he’s a liberator. I remember he once told me: ‘In literature there’s nothing you can’t write about. All subjects are worthwhile, all one wants to write about one can write about as long as one always writes it well.’ And this is like...that kind of declaration of principles gives me lots of confidence as it doesn’t limit your creation.”

Toni Morrison, mentor 2002-2003 to novelist Julia Leigh from Australia

“We’re interested in the process by which art gets done ... not the consequence at this point but the act, the process, how you get to think about these things, and with whom, and how you get to trust certain parts of your own imagination.”

Julia Leigh

“It’s the invaluable experience of having Toni being there just as a general support, just to read the work. I know that she’s been extraordinarily generous in that she doesn’t need to do it, you know, so that’s been a really invaluable thing, and then there’s also been this, what this scholarship has afforded me, which is time...”

Music

Pinchas Zukerman, mentor 2006-2007 to violist David Aaron Carpenter from the United States

“There are degrees of talent, but when you have a David Carpenter, that’s unique. And the question is – how far can he go? Way up there. [He points to the sky.] And I hope I’ll be able to meet him, that’s all.”

David Aaron Carpenter

“My goal is to present the viola’s amazing ability to move people and communicate at a level higher than merely filigree. There are so many new qualities to explore about the instrument, and, with the Zukerman ‘sound’ and approach to the viola, I have a lot to learn.”

Jessye Norman, mentor 2004-2005 to singer Susan Platts from Canada

“What I’m working with Susan in achieving is convincing her that it is all right for that incredible voice that is inside of her to live free, to absolutely come out of her in all the freedom that she feels quite naturally for the text. One of the reasons that we’ve worked together so wonderfully over these last months is that she and I are very interested in what actually we have to say.”

Susan Platts

“So it’s incredibly wonderful to know that if I sent her an email right now, she’d probably email me back within a couple of hours. And if it was something, especially if it was something desperate like: ‘Help, I really need your help!’ she’ll always phone me and we’ll talk it through; and every so often there’s that sort of sense of: I’m talking to *Jessye Norman!*”

Sir Colin Davis, mentor 2002-2003 to conductor Josep Caballé-Domenech from Spain

“Music is so odd because it takes place in time, and it has a beginning, a middle and an end, and it’s a kind of image of one’s whole life. But you begin, and towards the end death puts its hand on your shoulder and says: ‘It’s time,’ and the piece comes to an end. And if you look at it that way, every time you are doing a piece, your life is on the line too.”

Josep Caballé-Domenech

“There are things you learn now [during the mentoring year] and there are things you just have somewhere in your head, and some time, after two, three, five, ten, 15 years you realise – oh, that’s what he [the mentor] did. You never know...”

Theatre

Julie Taymor, mentor 2006-2007 to director Selina Cartmell from the United Kingdom

“I think if you feel strongly about your vision – and that doesn’t mean that other people can’t influence you and can’t inspire you and can’t give you notes, or do whatever Selina’s going through right now – you just have to hold on to what you were after, and be able to take in the messages, the suggestions, the help, whether it be helpful or not.

But keep that focus going towards what you love about it. Where's the positive, where are you aiming for, what can you let go and still get there?"

Selina Cartmell

"Julie was over in Dublin to see 'Festen' at the Gate Theatre which I directed for the Dublin Theatre Festival. After the show we discussed how far you can push the form and how to keep taking risks. I felt Julie understood the way I worked, and she had some very interesting observations about the role of the ensemble in this production. One of the most important things Julie has given me is the strength to not be categorised and to feel free to move through a diverse range of artistic mediums in order to express my vision."

Sir Peter Hall, mentor 2004-2005 to playwright and director Lara Foot Newton from South Africa

"Lara wasn't beginning, she'd done a lot already. What she needed was to be confirmed in some sense, and made absolutely confident. And I hope I played a little part in that. She certainly helped me in my confidence.... I'm very much against the idea of master classes and masters, anyway, in the sense that we're grand and we're handing something on. I think all we can do is say to them: 'Do what *you* want, do your obsession, be courageous. Don't do what I do. I'm me, you're you'."

Lara Foot Newton

"I always think you learn from the person rather than from the skill of the person. So whilst he has his massive skill and experience and technique which I'm learning every day that I'm with him, and seeing how he analyses a text and uses the text, I think ultimately I'll learn from him as a man, from what kind of a man he is, and how that will affect me as a human being. And I think all great mentors and artists are like that, that they pass on something that is not quantifiable."

Visual Arts

John Baldessari, mentor 2006-2007 to artist Alejandro Cesarco from Uruguay

"I've always thought in teaching you've been successful when you've made contact and you can see the light lighting up in their eyes, you know. And you try everything until you can see that moment when, you know, they're understanding what you said. And so

a good way, if you both profess to be artists, is to work on something together, and then you kind of talk that way.”

“I think I found the idea of just having one student very attractive, because I think that the ideal situation, a writer once said about teaching – and I’ll always remember it: ‘The ideal teaching is the teacher on one end of the log and the student at the other end of the log, and that’s it’.”

Alejandro Cesarco

“...the first few meetings were just getting to know each other as people I guess and asking questions – what do you think of this, what do you think of that? And me showing him work, and him responding to it. And then it kind of flowed naturally that perhaps the most productive way of going about it was just to work together and collaborate on something.”

David Hockney, mentor 2004-2005 to painter Matthias Weischer from Germany

“I met Matthias and we got on, I liked him, he laughed at my jokes – but I saw the interest, and he said he’d seen my work and knew my interests, and I have an interest in pictorial space, naturally, and perspective as well. So that was why. But, you know, I said when the year’s up, well, it doesn’t matter, I’ve just got a new friend in a young painter. It won’t end, at the year’s end.”

“Well, practical things are simple to teach, you know, and in a way you can teach the craft but you can’t teach the poetry, can you? It seems to me they gave up the craft and tried to teach the poetry, which I don’t think you can do really.”

Matthias Weischer

“David always told me painting is an old man’s work.... I think you need 50, 40 years now to go really into it. And it’s really an interesting point, I think.”

PAST PROTÉGÉS

Where are they now?

After participating in the Rolex Arts Initiative, the 11 past protégés of the programme are discovering new creative horizons.

Sahel Al-Hiyari, visual arts protégé (2002-2003), is practising architecture in his native Amman, Jordan. As a result of the Arts Initiative, Al-Hiyari gained international visibility. In April 2007, he gave a lecture on his recent work at Harvard University's Graduate School of Design, and, in June, he was one of nine master jurors for the Aga Khan Awards for Architecture.

After the mentoring year, mentor Mira Nair visited **Aditya Assarat**, film protégé (2004-2005), in his hometown, Bangkok, to advise him on making his first feature-length film, "Wonderful Town", which he shot in a Thai village damaged by the tsunami. Nair commented on his script and helped him raise funding.

Josep Caballé-Domenech, music protégé (2002-2003), now conducts prestigious European orchestras as guest conductor and was principal guest conductor of the Norrköping Symphony Orchestra in Sweden until May 2007. Like his mentor Sir Colin Davis, he also conducts operas in addition to symphonies. In 2008, he will direct, at Austria's Theater an der Wien, the opera "Luisa Fernanda", with Plácido Domingo and Patricia Petibon as the lead singers. Caballé-Domenech credits Sir Colin with expanding his understanding of music in a broader context.

Protégée **Lara Foot Newton** (2004-2005), a South African theatre director, continues to have a close working relationship with her mentor Sir Peter Hall who during the mentoring year helped to arrange for a London production of her play "Tshepang", which she wrote and directed. Sir Peter later helped her have the script published. Foot Newton has been Director/Dramaturge-in-Residence at the Baxter Theatre, in Cape Town since December 2004. Her third play, "Reach", premiered in Europe and South Africa in mid-2007. She is now also raising funds to develop a full feature film drawn from "Tshepang", with a mixture of animation and live action.

Antonio García Ángel, literature protégé (2004-2005), completed the manuscript of his second novel, "Recursos Humanos", with the guidance of mentor Mario Vargas Llosa during the mentoring year. The novel has now been published in Latin America and also in Spain, a major step forward for a young, South American writer. A film company has bought the initial rights to shoot a feature film based on the book. He is currently working on a monograph about Colombian novelist and poet Álvaro Mutis.

Junaid Jemal Sendi, dance protégé (2004-2005), is developing contemporary dance in his hometown, Addis Ababa, the capital of Ethiopia. Thanks to the Arts Initiative, his career has been given a boost in the international arena and he has toured and performed in Europe and Asia since summer 2006.

During his mentorship with William Forsythe in 2002-2003, the young Tibetan-Chinese dancer **Sang Jijia** joined Forsythe's company in Frankfurt and remained with his mentor, first with the Ballett Frankfurt and then with the Forsythe Company, for four years. He returned to China in 2006 to develop new work and mentor others in his home country where he has commissions from two leading dance companies to create new dances. In October 2007, Sang Jijia premieres a new piece in Hong Kong. In parallel to his work as a choreographer, he has also started a documentary film project in Tibet.

Julia Leigh, literature protégée (2002-2003), has recently finished work on a novella which will be published in 2008 in Australia, the U.K., the U.S. and Spain, with further translations pending. She continues to write fiction and screenplays, and is completing a doctorate in English through the University of Adelaide, South Australia.

Federico León, theatre protégé (2002-2003), has been prolific in his career since his mentorship with Robert Wilson. He has published a book (a literary record of his scripts and productions) and, in 2005, premiered a new work, the "Buenos Aires Shantytown Project", at the Hebbel Theatre in Berlin. He has since developed this work into his second feature film, "Estrellas", which won the official Special Jury Prize of the 2007 Buenos Aires Independent Film Festival. He will direct one of his plays in Buenos Aires in late 2007.

Susan Platts, music protégée (2004-2005), is harvesting the artistic fruits of an intense and productive mentoring year with Jessye Norman. She is expanding her repertoire and appearing at concerts throughout North America and Europe, including two recent performances with 2006-2007 music mentor Pinchas Zukerman. Susan Platts and Miss Norman continue to work together. Susan Platts is currently preparing her first solo recording.

Matthias Weischer, visual arts protégé (2004-2005), is currently an artist-in-residence at the Villa Massimo in Rome. He recently held a solo exhibition in Mannheim, Germany and his work was featured in a group exhibition at the Salt Lake ART Center, Utah, in June. He is holding a solo show in Berlin in November 2007.

The following events, public performances and publications have received financial support from the Rolex Arts Initiative:

The publication of a monograph of **Sahel Al-Hiyari**'s most important works, with an introduction by mentor Álvaro Siza.

The shooting of **Aditya Assarat**'s feature-length film, "Wonderful Town".

A performance of the Royal Philharmonic Orchestra in London conducted by **Josep Caballé-Domenech** in May 2006. The orchestra invited him to conduct again in March 2007.

A performance of **Lara Foot Newton**'s play "Tshepang" for a New York audience at Columbia University's Miller Theatre at the closing celebration for the Arts Initiative's Cycle 2 in New York in December 2005. Following this performance, her production returned to the U.S. and, subsequently, Foot Newton was invited to the Screenwriters' Lab at the Sundance Institute.

The promotion of **Antonio García Ángel**'s novel "Recursos Humanos" in South America and Spain, with Mario Vargas Llosa present at the launch of the Spanish edition.

A performance by **Junaid Jemal Sendi** at the cultural festival organised by Rolex for autumn 2007 in New York City.

A work choreographed by **Sang Jijia** for the Ballett Frankfurt at the Bockenheimer Depot in Frankfurt and premiered in January 2004.

A reading by **Julia Leigh**, with Toni Morrison, at Barnard College, New York City, in December 2005.

The Hebbel Theatre production of **Federico León**'s "Buenos Aires Shantytown Project" and its subsequent transfer to New York, as well as the English translation of "Registers", his book of scripts and productions.

The commissioning, for **Susan Platts**, of a new work for voice and orchestra which she will perform with Canada's CBC Radio Orchestra.

A catalogue of **Matthias Weischer**'s drawings which will be available at his solo exhibition in Berlin in November 2007.

ADVISORS

Pina Bausch
choreographer and dancer

Tahar Ben Jelloun
novelist, poet, essayist

Trisha Brown
choreographer and dancer

Peter Carey
author

Carolyn Carlson
choreographer and dancer

Christo and Jeanne-Claude
visual artists

Alain Coblenca
attorney and philanthropist

María de Corral
curator and critic of visual arts

Alfonso Cuarón
film-maker

Guy Darnet
cultural producer, dance

Ariel Dorfman
author

Martin Engstroem
cultural producer, music

William Forsythe
choreographer

Jane Friedman
publisher

Jonathan Galassi
publisher, translator, poet

Frank Gehry
architect

Amitav Ghosh
novelist and essayist

the late Paul Gottlieb
editor and publisher

Gary Graffman
pianist and educator

Cynthia Gregory
prima ballerina

Agnes Gund
collector and philanthropist

Sir Peter Hall
theatre and opera director

Geraldine James
film, television and stage actress

Joseph Kalichstein
pianist

Anish Kapoor
visual artist

Alex Katz
visual artist

Harvey Lichtenstein
cultural producer, performing arts

Cho-Liang Lin
violinist

Sir Neville Marriner
conductor

Joseph V. Melillo
cultural producer

Anthony Minghella
film director, producer and writer

Yoko Morishita
prima ballerina

Elizabeth Murray
painter

Ivan Nabokov
publisher

Mira Nair
film-maker

Cees Nooteboom
novelist and poet

Jessye Norman
soprano

Michael Ondaatje
novelist and poet

Gabriel Orozco
visual artist

Giuseppe Penone
visual artist

Julia Peyton-Jones
curator

Aidan Quinn
film, television and stage actor

Lynn Redgrave
film, television and stage actress

Eve Ruggieri
cultural producer, music

Carlos Saura
writer and film director

Peter Sellars
theatre and opera director

Anna Deavere Smith
theatre artist

Valerie Solti
author and philanthropist

Wole Soyinka
author

Alistair Spalding
cultural producer, dance

Julie Taymor
theatre, film and opera director

José van Dam
bass-baritone

Robert Wilson
theatre artist

ROLEX AND THE ARTS

Since it was founded in the early 20th century, Rolex has encouraged visionary and talented individuals who make a meaningful contribution to the world. In keeping with this long tradition, the company fosters the arts and individual artists through sponsorship and philanthropy.

Rolex's commitment to culture began in the 1970s with the forging of a unique relationship with New Zealand soprano Dame Kiri Te Kanawa. Over the years, this pioneering partnership has been extended to many other famous names in the arts, as well as to prestigious cultural events.

In classical music, Rolex has developed strong links with distinguished performers including Plácido Domingo (from 1982 onwards) and Rolando Villazón, a young tenor whose talent is now widely recognised. Among the leading women vocalists of our time, Renée Fleming and Cecilia Bartoli are also linked to Rolex. Major instrumental performers, including violinist Maxim Vengerov, are part of the company's cultural network.

In contemporary music, Rolex is associated with artists such as jazz pianist and singer Diana Krall, as well as sitar player Anoushka Shankar.

Several world-renowned international cultural events benefit from Rolex's sponsorship, including Operalia, founded by Plácido Domingo in 1993, and the Verbier Festival. Since 2006, Rolex has been proud to have links with the Monte-Carlo Opera and La Scala in Milan.

Rolex's cultural interests include dance, classical as well as contemporary. The company has offered support to dancers such as Sylvie Guillem and Yuan Yuan Tan, and choreographer William Forsythe.

It was with the same determination to champion individual excellence in the arts that, in 2002, the company established the philanthropic Rolex Mentor and Protégé Arts Initiative.

Whether it is extended to exceptional artists or to cultural events, the support given by Rolex helps promote culture worldwide and allows the powerful experiences that culture creates to be shared by a wide audience.

ADDITIONAL PHOTOS & INFORMATION

- The Rolex Arts Initiative website: **rolexmentorprotege.com**
- The press room of the Rolex Arts Initiative can be accessed via the website listed above. The press room contains, for use by the media, a wide range of high-resolution photos of the current and past mentors and protégés, as well as documentation including short interviews with the current mentors and protégés. The documents are also available on request from Rolex.
- Three official films about the Rolex Arts Initiative (2002-2003, 2004-2005 and 2006-2007), with interviews of the mentors and protégés, on DVD, available on request.
- A wide range of publications documenting the Rolex Arts Initiative, 2002-2007 are also available on request.
- The Rolex Institute website, describing Rolex's philanthropic programmes **rolex.com/en/inside-rolex/rolex-institute/index.jsp**

**The Rolex Arts Initiative: PO Box 1311, 1211 Geneva 26, Switzerland.
Tel: + 41 22 302 22 00; Fax: +41 22 302 25 85; Email rmp@rolex.com**