



PRESS KIT

Goethe Medal 2018

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GOETHE MEDALS CONFERRED IN WEIMAR



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The Colombian theatre-makers Heidi and Rolf Abderhalden from the Mapa Teatro collective, the Swiss-Brazilian documentary photographer and human rights activist Claudia Andujar and the Hungarian composer and conductor Peter Eötvös were awarded the Goethe Medal on 28 August. Every year the Goethe-Institut confers the official decoration of the Federal Republic of Germany to persons who have made a special contribution to international cultural dialogue. The president of the Goethe-Institut, Klaus-Dieter Lehmann, lauded the four awardees for their special dedication to making a new start after “catastrophe.” The conferment of the Goethe Medals at the Residenzschloss in Weimar was attended by Michelle Müntefering, the Minister of State for International Cultural Policy, Benjamin-Immanuel Hoff, the Thuringian Minister for Culture, Federal and European Affairs and Head of the State Chancellery, and the Mayor of the City of Weimar, Peter Kleine.

In his opening speech, Klaus-Dieter Lehmann emphasised the ideas, the work and the artistic talents of the awardees, who have always been resolutely committed to emancipatory movements and positions and rebelled against repression and social injustice. He noted, “All four awardees see artistic expressiveness as an essential element of human coexistence and participation. Without cultural understanding, without dialogue, our world becomes ever less understandable. It needs people who are actively committed to cultural mediation, who also have the ability to deal with cultural differences, whether in South America, Africa, or Europe.” The first Vice President of the Goethe-Institut and Chair of the Goethe Medal Conferment Commission Christina von Braun underscored, “Our three awardees proved courage in situations of civil war and displacement while also demonstrating that culture and language can have an effect against violence.”

Playwright Deniz Utlu highlighted the courage of the siblings Heidi and Rolf Abderhalden to repeatedly take a strong position, saying, “In the face of irresolvable contradictions, Heidi and Rolf Abderhalden not only repeatedly dared to conduct the experiment with their collective, but made it an essential part of their work. This excluded any clear answers. But they didn’t use that as an excuse to not take a position. On the contrary, the questions they ask are always the search for a position in the face of irresolvable contradictions. For their work, which originates from a cosmopolitan spirit and in which the transcendence of boundaries becomes method, for the precision of their local view, which also shakes our centrism here on the other side of the Atlantic, they are being honoured today with the Goethe Medal.”

Anthropologist Stephen Corry praised the work of the artist and activist Claudia Andujar, stating, “For 50 years she has photographed an Amazon tribe, the Yanomami [...].The Yanomami were already famous. Claudia shows a people preoccupied by their place in the world, who accept full responsibility for the physical and spiritual health of their wider surroundings, both the visible and what is unseen. No Amazon tribe has been portrayed with deeper understanding.” He continued, “Claudia’s work, seen by millions, remains a unique legacy for all humanity.” Claudia Andujar announced in her Acceptance speech that she wants to share the award with the speaker of the Yanomami, Davi Kopenawa Yanomami, who was also joining the ceremony.

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In his laudatory speech for Péter Eötvös, the writer and playwright Albert Ostermaier spoke about the composer's ability to make the invisible visible with his music, saying, "*Atlantis*, as one of his early opuses is called, this Atlantis: it could also be submerged below-stage, or his piece *Levitation* right here below the shuddering floorboards. Every place is a place of the ears. With him the eyes learn to hear, the ears to see. And much more: He reveals the mechanics of the invisible. He is a linguistic acrobat: His music speaks all languages and every piece speaks a new one. He is a voice acrobat: he learns the languages by listening to the voices, but his voices do not create a Babel, but multiply, overlay, contradict, somersault, merge into a single, universal language that everyone understands and makes everything that we think we do not understand comprehensible in the hearing. His music frees us."

Mapa Teatro

The Colombian theatrical collective Mapa Teatro around the Swiss-Colombian siblings Heidi and Rolf Abderhalden has been unique in its form since its founding in 1984. The "experimental laboratory" includes visual and music and video performing artists, who can be seen in its innovative plays at theatre festivals worldwide. In its social documentary projects, the collective devotes itself to regional as well as global issues and, using radical and multimedia means, investigates the interweaving of politics, society, festive culture, violence and revolution in Colombian society. Thus, Mapa Teatro makes an important contribution not only to contemporary Colombian theatre, but also to the country's reconciliation processes. Since the collective's foundation, their plays have always reflected the situation of Colombia and the continent. In *Testigo de las Ruinas* (2005) they deal with the evacuation and dissolution of a neighbourhood. In *Los Incontados* (2014), they look at different parties to the civil war and their use of violence. Even their venues – above all the republican building that houses the collective and which was saved from certain decay by their moving into it in the 1980s – testify to this. From the point of view of the collective, over 50 years of armed conflict in the country and the resulting violence, displacement and unresolved questions of guilt require constant exploration. Mapa Teatro does this with bold and new formats.

Claudia Andujar

Claudia Andujar is one of the most significant representatives of artistic documentary photography in South America. After fleeing National Socialism, she decided to pursue a career as a photojournalist with which she joined the fight against dictatorship and violence in her new homeland. Since the 1970s she has produced more than 60,000 photographs in her efforts to protect the Yanomami, Brazil's largest indigenous population. Her impressive series of images are both artistic and political, creating a panorama of Brazil that moves between the city and nature. Her encounter with the Yanomami, whose existence is threatened by the destruction of their living space driven by economic interests, has had the greatest impact on her life and her artistic work. In 1971 she travelled to the Brazilian Amazon for the first time as part of a photography commission for *Realidade* magazine and was fascinated by the Yanomami way of life. She increasingly turned away from photojournalism to devote herself to her life's project: protecting the Yanomami. From 1971 to 1978 she lived with them in the Amazon until the military government drove her out. Then, with the missionary Carlo Zacquini, anthropologist Bruce Albert and other activists, she founded the Comissão Pró-Yanomami, an NGO campaigning for the establishment of a park to protect the Yanomami and their natural environment. Not least through this commitment, this habitat in the Amazon region was declared a protected area in 1992. The photographer also captured the



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community life of the Yanomami in her most important 1980s series, *Marcados* (The Marked). The black-and-white portraits of the Yanomami were produced as part of a vaccination campaign aimed at improving their health. At 87, Andujar is still an important voice in South America as an artist and activist – not least because the circumstances in Brazil give her no peace of mind.

Péter Eötvös

For the Hungarian composer, conductor and professor Peter Eötvös, music is intense communication between composer, performer and audience. Born in Transylvania in 1944 – a place of longing that would shape his compositions – he sought early contact with contemporary European music cultures. In the 1960s, he forged connections with the Cologne musical avant-garde and in 1978, at the invitation of Pierre Boulez, conducted the opening concert of the *Institute de Recherche et Coordination Acoustique/Musique* in Paris. Peter Eötvös is one of the most successful opera composers of our time – his extraordinary sound compositions incessantly pose existential questions for which the composer invents musically powerful, often overwhelming responses. With the *International Peter Eötvös Institute* for young conductors and composers, founded in 1991, he created a platform to pass on knowledge and lived experience to the next generation. From 1992, Peter Eötvös taught at the *University of Music in Karlsruhe*, took on a professorship at the *Cologne Musikhochschule* in 1998, to return to Karlsruhe in 2002 for another five years. Since the 1990s, Peter Eötvös has increasingly devoted himself to the composition of concert works and operas. He achieved his breakthrough in 1998 with the opera *Trois sœurs*, after Anton Chekhov's *Three Sisters*, which premiered at the *Opéra de Lyon* as a sensational success. From then on, he has divided his time between conducting and composing, devoting himself to political topics such as in the musical *Golden Dragon*, commissioned by the *Ensemble Modern*, which deals with globalisation and migration policies and premiered in 2014 at the *Oper Frankfurt*.

About the Goethe Medal

The Goethe Medal was established by the Executive Committee of the Goethe-Institut in 1954 and acknowledged as an official decoration by the Federal Republic of Germany in 1975. The Goethe Medal is conferred on 28 August, the birthday of Johann Wolfgang von Goethe. Since it was first awarded in 1955, a total of 348 people from 65 countries have been honoured. The awardees have included Daniel Barenboim, Pierre Bourdieu, David Cornwell AKA John le Carré, Sir Ernst Gombrich, Lars Gustafsson, Ágnes Heller, Petros Markaris, Sir Karl Raimund Popper, Jorge Semprún, Robert Wilson, Neil MacGregor, Helen Wolff, Yurii Andrukhovych and Irina Shcherbakova.

You can download the press kit here:

www.goethe.de/pressemappe/goethe-medaille

You can also find extensive information about the Goethe Medal as well as a list of all previous awardees at:

www.goethe.de/goethe-medaille

The awarding of the 2018 Goethe Medals is organised in close partnership with the Klassik Stiftung Weimar and the City of Weimar. The conversation with Claudia Andujar was held in cooperation with Kunstfest Weimar with kind support from the City of Weimar. The conversation with the siblings Heidi and Rolf Abderhalden was



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held in close cooperation with Kunstfest Weimar with support from the Klassik Stiftung Weimar.



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Awarding of the 2018 Goethe Medals: Programme



Tuesday, 28 August 2017, 11 am: Award ceremony

Stadtschloss Weimar
Burgplatz 4
99423 Weimar

Klaus-Dieter Lehmann
President of the Goethe-Institut

Welcoming address

Michelle Müntefering
Minister of State in the Foreign Office for International Cultural Policy

Opening address

Benjamin-Immanuel Hoff
Thuringian Minister for Culture, Federal and European Affairs and Head of the State
Chancellery

Opening address

Peter Kleine
Mayor of the City of Weimar

Opening address

Deniz Utlü

Laudatory speech for Heidi und Rolf Abderhalden

Conferment of the Goethe Medal to Heidi and Rolf Abderhalden
and acceptance speech

Stephen Corry

Laudatory speech for Claudia Andujar

Conferment of the Goethe Medal to Claudia Andujar
and acceptance speech

Albert Ostermaier

Laudatory speech for Peter Eötvös

Conferment of the Goethe Medal to Peter Eötvös
and acceptance speech by his daughter Ann-yi Bingöl

Musical programme

In cooperation with the Liszt School of Music Weimar

Together with Kunstfest Weimar, this year the Goethe-Institut will again offer guests an opportunity to meet the awardees:



Sunday, 26 August 2018, 3 pm: “From Artist to Activist”

Talk with the photographer Claudia Andujar, awardee of the 2018 Goethe Medal, the anthropologist Stephen Corry and the speaker of the indigenous Yanomami Davi Kopenawa Yanomami

Place: *Former Bauhaus Museum, Theaterplatz 1, 99423 Weimar*

Language: *In English and Portuguese with translation*

The Swiss-Brazilian photographer Claudia Andujar has been advocating for the rights of the indigenous people of Brazil since the 1970s. Most important is her work with the culture of the Yanomami, whose territory is threatened by economically driven destruction. In her picture series, she has captured the community life of the Yanomami over several decades in photographs. In a conversation with the British anthropologist Stephen Corry and Davi Kopenawa Yanomami, Brazilian speaker of the indigenous Yanomami, Claudia Andujar offers insights into her life and work.

With kind support from the City of Weimar

Monday, 27 August 2018, 7 pm: “Laboratory of the Arts”

Talk with Heidi and Rolf Abderhalden, awardees of the 2018 Goethe Medal, and the German cultural scientist Christina von Braun.

Place: *Herzogin Anna Amalia Bibliothek, Studienzentrum, Platz der Demokratie 4, 99423 Weimar*

Language: *In English and Spanish with translation*

The siblings Heidi and Rolf Abderhalden have their roots in Switzerland and Colombia: this dual perspective feeds into the work of their Mapa Teatro, which is considered one of the most innovative art laboratories in South America. Mapa Teatro is a transdisciplinary Laboratory of the Arts, founded in Paris in 1984. It has been based in Bogotá since 1986. Beyond geographic and artistic boundaries, the collective deals with classical and contemporary drama as well as current politics and historiography. It gives special attention to issues of regional policy, such as the “War of Remembrance” that broke out after the disarming of the FARC guerrillas.

With kind support from the Klassik Stiftung Weimar

You can request press accreditation for both events from Anke Scheller at Kunstfest Weimar: Tel.: +49 (0) 3643 / 755 292 or presse@kunstfest-weimar.de



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Awardees: Heidi and Rolf Abderhalden (Mapa Teatro) Theatre-makers, Colombia

The Colombian theatrical collective Mapa Teatro around the Swiss-Colombian siblings Heidi and Rolf Abderhalden has been unique in its form since its founding in 1984. The “experimental laboratory” includes visual as well as performing music and video artists, who can be seen in its innovative plays at theatre festivals worldwide. In its social documentary projects, Mapa Teatro devotes itself to regional as well as global issues and, using radical and multimedia means, investigates the interweaving of politics, society, festive culture, violence and revolution in Colombian society. Thus, the collective makes an important contribution not only to contemporary Colombian theatre, but also to the country’s reconciliation processes.

The siblings Heidi, Rolf and Elizabeth Abderhalden, children of a Swiss father and a Colombian mother, founded the theatre collective Mapa Teatro after their training in Paris in 1984, and two years later, Heidi and Rolf decided to make a permanent move to Colombia. Heidi Abderhalden (born 1962 in Bogotá), educated in acting, directing and stage design in Lausanne and Paris, is a director and dramaturge. She is particularly interested in topics such as the body, voice and their appearance in art. For example, the online platform 1000voces.com, founded by her, compiles radio sound works based on testimonies from the “La Ruta Pacífica de las Mujeres project”. Rolf Abderhalden (born 1965 in Manizales, Colombia) is trained in art therapy, theatre directing and acting in Lausanne, Rome and Paris. In addition to his work at Mapa Teatro, he works as a lecturer at the Universidad Nacional de Colombia. All the hallmarks and individual interests of both siblings are visible in each of the plays by Mapa Teatro, which is why they are always considered as “one mind” behind Mapa Teatro. The third founding member of Mapa Teatro, Elizabeth Abderhalden, did not move to Colombia, but remained close to the collective, for example by designing the extraordinary costumes for the productions.

After moving from Paris to Bogotá in 1986, Heidi and Rolf Abderhalden inaugurated the Laboratory for Artistic and Transdisciplinary Creation. Since then, the Laboratorio de artistas de Mapa Teatro has played an important role in artistic dynamics in Colombia in the field of creation and art education. Mapa Teatro draws its own cartography in the “living arts” – they open up a space in which the crossing of geographical, linguistic and artistic boundaries is explicitly demanded. The same applies to the staging of local and global issues to which the collective devotes itself with various artistic means such as theatre, opera, cabaret, radio, visual and sound installations, urban measures or performative conferences. With their work, the collective thus makes an important contribution to contemporary Colombian theatre.

Processing regional political issues has a long tradition at Mapa Teatro and their plays have always reflected the situation of Colombia and the continent. From the point of view of the collective, over 50 years of armed conflict in the country, violence, displacement and unresolved questions of guilt require constant exploration. In *Testigo de las Ruinas* (*Witness to the Ruins*, 2005) they deal with the evacuation and dissolution of a neighbourhood. In *Los Incontados*

(*The Unaccounted*, 2014), they reflect on the role of feasts and celebrations in the context of Colombian violence. Even their venues – above all the republican building that houses the collective and which was saved from certain decay by their moving into it in the 1980s – testify to this. Contemporary drama also flows into their plays: their first theatre project (*El silencio*, 1988 to 1990), for example, was a research project on Samuel Beckett and approved by him. Other works explore, for example, Heiner Müller (*Palabras y música*, 1991-1995), Gabriel García Márquez and traditional Indian theatre (*El otro Mapa*, 1996-2000) and the “political works” of Shakespeare (since 2000) and their own “Ethno-fiction” productions, remembering Jean Rouch's work (*Cundúa Project, Anatomy of violence in Colombia*)

Mapa Teatro collaborates in numerous productions, for instance with Hebbel am Ufer (HAU) in Berlin, the Schaubuehne and the Vienna Festwochen and the Zurich Theater Spektakel. In return, the Abderhaldens bring theatre-makers from other countries to Bogotá as part of the Experimenta/Sur art festival organised by them with the support of the Siemens Stiftung. This platform is, as it were, the quintessence of Mapa Teatro, as it combines socio-political engagement, international networking and highly contemporary theatre. Since 2017 Mapa Teatro has participated in a curatorial capacity in the regional two-year project The Future of Remembrance, which is organised by the Goethe-Institut South America. In performances, panel discussions and other experimental formats, it addresses future-oriented questions of remembrance and forgetting. It is a motto that could not be better suited to the theme of the 2018 Goethe Medal, “Life after Catastrophe.”

The collective gathers inspiration not least through its international networking. Guest appearances in numerous cities around the world enable it to raise awareness of Colombian topics outside the country and the continent. For example, Mapa Teatro appeared as a guest in Berlin three times at the theatre festival F.I.N.D. with its work (*Anatomías de la violencia*, 2010-2017) and its latest production *La Despedida*. The trilogy explores the facets of Colombia's political violence – paramilitarism, drug trafficking and guerrilla warfare – using two distinctive motifs: the “fiesta de los vivos” (Feast of the Living) and the “celebración de los muertos” (Celebration of the Dead). Each part presents a single party to this lengthy war and reveals the fine line between celebration and outbreaks of violence. Together, the three parts combine to form a substantial vision, made up of cult and surrealistic elements, of Latin American democracies since the end of the Second World War.

Quotes by Mapa Teatro

“Since the birth of Tragedy, theater has been the scene of the relationship between death and celebration. For us, theater continues to be the poetic-political device that allows us to transpose the fear of death and the violence that we have lived in Colombia since we were born, but also our permanent desire to celebrate life.”

To the abominable rituals of death that this country has witnessed, we Colombians have opposed an obstinate resistance force that we recognize in our

ability to survive and celebrate. From our side, we have tried to conjure indignation and fear in the enjoyment and freedom that theater offers us.”

“We have waited 52 years to celebrate peace and now that it is front of us, we seem not to know how to live without the enemy. That same sensation has gone through the creation process of *La Despedida*, our very last production: saying goodbye to war seems to be more difficult than welcoming peace.”



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Quotes about Mapa Teatro

“One more reason to go to the theatre. During the Experimenta Sur, *Los Incontados* is performed, the last part of a trilogy, staged by Rolf and Heidi Abderhalden, who have operated the Mapa for thirty years. Themes: Colombian violence, narcs, rebels, paramilitary, corrupt politicians. The surreal image sequence in the privately financed house – a play that is much larger than the means with which it comes about, is striking.” (Boris Pofalla, *Frankfurter Allgemeine Sonntagszeitung*)

“The troupe can hardly be classified to a specific style. ‘At first we were heavily influenced by European theatre, Beckett and Heiner Müller, the young British dramas of the 1990s. In the meantime, however, we have developed our own forms,’ says Abderhalden. They are based heavily on musical elements, the construction of objects and environments and the impressive presence of the performers. According to the manifesto of the Brazilian Osvaldo de Andrade, Abderhalden calls the form of appropriation of the most varied styles and methods ‘anthropophagous,’ that is, feeding on human flesh. ‘It’s not really about eating the flesh. Rather, the early cultures wanted to incorporate the spirit of their enemies, their courage, their valour.’” (Tom Muströph, *Der Tagesspiegel*)

“The Mapa Teatro is one of the absolute theatrical spearheads of Colombia – and in a radical way and using experimental performative means, investigates the interweaving of politics, society, festive culture, violence and revolution. The directors Heidi and Rolf Abderhalden confront actors, magicians, children and musicians with the present and past of Colombia and dissect the relationship of people to the state as a fascinating and disturbing social picture puzzle.” (Jürgen Berger and Ilona Goyeneche, curators, ¡Adelante!, Ibero-American Theatre Festival at the Theater Heidelberg)



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**Awardee: Claudia Andujar
photographer, artist and human rights activist, Brazil**

Claudia Andujar is one of the most significant representatives of artistic documentary photography in South America. After fleeing from the National Socialists, she decided to pursue a career as a photojournalist with which she joins the fight against dictatorship and violence in her new homeland. Since the 1970s she has produced more than 60,000 photographs in her efforts to protect the Yanomami, Brazil's largest indigenous population. Her impressive series of images are both artistic and political, creating a panorama of Brazil that moves between the city and nature, and offering realistic and intimate insights into the lives of the Yanomami. At 87 Andujar is still an important voice in South America as an artist and activist – not least because the circumstances in Brazil give her no peace of mind.

Claudia Andujar, born in Switzerland in 1931, spent her childhood in Romania and Hungary until she and her mother were forced to flee from persecution by the Nazi regime. Her father, a Hungarian Jew, and most of her relatives died in the Dachau concentration camp in 1944. In 1945 Andujar emigrated to the United States to live with her uncle, began studying the humanities and came into contact with photography for the first time. She celebrated her initial successes as a photojournalist in New York with publications for *LIFE* magazine and the *New York Times*, and her photographs were also included in the collection of MoMA. In 1955 she finally followed her mother, who had emigrated to São Paulo.

Until Claudia Andujar learned to speak Portuguese the camera served as her best translator and an important means of documenting and disseminating the protests against political injustice, violence and oppression in Brazil. For example, in the 1960s she photographed the rallies of the Catholic reaction shortly before the military coup against then President João Goulart – despite the fact that the military dictatorship sometimes also impeded her own artistic work.

Her encounter with the Yanomami, whose existence is threatened by the destruction of their living space driven by economic interests, has had the greatest impact on her life and her artistic work. In 1971 she travelled to the Brazilian Amazon for the first time as part of a photography commission for *Realidade* magazine and was fascinated by the Yanomami way of life. She increasingly turned away from photojournalism to devote herself to her life's project: protecting the Yanomami. From 1971 to 1978 she lived with them in the Amazon until the military government drove her out. Then, with the missionary Carlo Zacchini, anthropologist Bruce Albert and other activists, she founded the Comissão Pró-Yanomami, an NGO campaigning for the establishment of a park to protect the Yanomami and their natural environment. Not least through this commitment this habitat in the Amazon region was declared a protected area in 1992.

The photographer also captured the community life of the Yanomami in her most important 1980s series, *Marcados* (The Marked). The black-and-white portraits of the Yanomami were produced as part of a vaccination campaign aimed at improving their health. Along with two physicians, she moved from village to

village using her camera to document the people's state of health. Since the Yanomami do not have names in the European sense, those photographed were tagged with numbers so that they could be identified later on their health cards. At first glance, the questionable marking method used by the doctors seems derogatory and reminiscent of concentration camps. Andujar did not condemn the method, but legitimised it since she wanted to help the people. She therefore dedicated up to an hour for the creation of each portrait and in each attempted to work out fragments of an identity, a personal life story. For unlike those imprisoned in concentration camps, these people were not marked for death, but "marked for survival."

Claudia Andujar received scholarships from the Guggenheim Foundation (1972/1974) and the São Paulo Research Foundation (FAPESP). In 1976 her work was exhibited for the first time as Brazilian art at the Arte Brasileira by the Museum of Contemporary Art (MAC) of the University of São Paulo (USP). Her photographs were part of the 1998 Art Biennial and the 1999 Foto España in Madrid. She exhibited her complete works at the Pinacoteca do Estado de São Paulo in 2005 and at the Moreira Salles Institute in Rio de Janeiro in 2015. In 2015 the Inhotim Institute near the city of Belo Horizonte opened its nineteenth permanent gallery dedicated to the photographer. In 2017 the artist presented her first solo exhibition in Germany at the Museum für Moderne Kunst Frankfurt am Main (MMK) entitled *Claudia Andujar. Tomorrow must not be like yesterday*. The exhibition was part of the Episodes of the South project by the Goethe-Institut Brazil. Since 2015 this series by the Goethe-Institut has critically grappled with stereotypical ideas of "the South" in artistic and scientific debates and developed new, individual points of view. Claudia Andujar's point of view and its expression in her photographs are of particular importance insofar as it is a view that has had to endure dictatorship, violence and genocide.

Quotes by Claudia Andujar

"I was born in Switzerland but grew up in Hungary; one could say that my photography is marked by my past: a past with wars – and with minorities who do not give up trying to assert themselves in the world."

"In concentration camps, the prisoners were marked with numbers tattooed on their arms. For me, they were the ones marked for death. What I later tried to do with the Yanomami was to mark them for life, for survival."

"The Yanomami say that we are reaching the end of the world. My work is about counteracting the end."

Quotes about Claudia Andujar

"The way that Claudia Andujar marks her own position in her pictures by inscribing the perspective of the camera sets her photographs apart from the documentary conventions of the time. Her pictures are subjective, partisan, present." (Catrin Lorch, *Süddeutsche Zeitung*)

"The show at the MMK bears witness to a tendency that has been visible for several years to bring art and politics closer together again, while at the same

time focusing on positions that do not formulate any aesthetic claim for themselves. The Claudia Andujar show very convincingly proves that they can still have aesthetics with their own, compelling charm.” (Michael Hierholzer, *Frankfurter Allgemeine Zeitung* on the exhibition *Claudia Andujar. Tomorrow must not be like yesterday* at the Frankfurt Museum für Moderne Kunst.)

“The photos now on display on the second floor of the Museum für Moderne Kunst (Frankfurt) show Andujar’s portraits taken for the vaccination cards. Often the people have a reserved or even dismissive look. They are frightened by the confrontation with an unknown white woman with a camera. Andujar attempted to build trust. Her photographs were not snapshots. Sometimes she shot an entire roll of film before deeming a picture good enough. The dialogue between the sitter and the photographer characterises every picture and shapes the series.” (Dierk Wolters, *Frankfurter Neue Presse*)



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AWARDEE: PÉTER EÖTVÖS COMPOSER, CONDUCTOR AND PROFESSOR, HUNGARY

For the composer and conductor Péter Eötvös, music is a form of intense communication between composer, performer and audience. Born in Transylvania – a place of longing that would shape his compositions – he sought early contact with contemporary European music cultures. In the 1960s, he forged connections with the Cologne musical avant-garde and in 1978, at the invitation of Pierre Boulez, conducted the opening concert of the *Institute de Recherche et Coordination Acoustique/Musique (IRCAM)* in Paris. Péter Eötvös is one of the most successful opera composers of our time – his extraordinary sound compositions incessantly pose existential questions for which the composer invents musically powerful, often overwhelming responses.

Péter Eötvös was born in 1944 in Székelyudvarhely, Transylvania to a family of musicians. At the young age of 14, he was accepted into the composition class of Zoltán Kodály at the Budapest Academy of Music. A scholarship enabled him to move to West Germany in 1966. In Cologne, the mecca of 1950s and 1960s contemporary music, he worked in close contact with Karlheinz Stockhausen. This was followed by concert appearances with the Stockhausen Ensemble (1968 to 1976) and a job as a sound engineer at the Electronic Studio of the WDR in Cologne (1971 to 1979). At the invitation of the composer Pierre Boulez, Eötvös directed the opening concert of the IRCAM in Paris in 1978. He was then appointed musical director of the Ensemble Intercontemporain for which he was responsible for the premiere of many works. In 1980 he made his conducting debut at the London Proms, and a year later he conducted the world premiere of Karlheinz Stockhausen's opera *Donnerstag aus Licht* at La Scala in Milan. In 1991 he founded the International Péter Eötvös Institute for young conductors and composers as a platform to pass on knowledge and lived experience to the next generation. In addition, Péter Eötvös taught at the University of Music in Karlsruhe in 1992, took on a professorship at the Cologne Musikhochschule in 1998, to return to Karlsruhe in 2002 for another five years.

Since the 1990s Péter Eötvös has increasingly devoted himself to the composition of concert works and operas. He achieved his breakthrough in 1998 with the opera *Trois sœurs*, after Anton Chekhov's *Three Sisters*, which premiered at the Opéra de Lyon as a sensational success. From then on, he divided his time between a life of conducting and composing. Among other works, he wrote *zeroPoints* in 1999 as a tribute to Pierre Boulez. The piece refers to the historical "zero hour," in which the integrated noise sounds are produced exclusively by the orchestral instruments themselves. In the concert *Speaking Drums* (2012/2013) written for the exceptional percussionist Martin Grubinger, Eötvös used the combination of spoken word and Indian drums with poems by fellow Hungarian Sandor Weöres and the twelfth- and thirteenth-century Indian poet Jayadeva.

His compositions are based on his own lyric ideas or historic world literature, but present-day political issues like globalisation or immigration policy are also incorporated in his pieces. For instance, his opera *Golden Dragon* (2014), based

on the contemporary German-language theatre of Roland Schimmelpfennig, “deals almost clairvoyantly with the current problems of refugee flows in Europe” (*Der Spiegel*, 2016). Eötvös’s extraordinary sound compositions also express tragic, personal themes. *Replica* comes from personal experience. “My young adult son decided that life was not worth living. For three years I tried to convince him of the opposite over and over again in conversations.” He set this battle, which he would eventually lose, to music: the viola represents the father, the orchestra the son. The father passionately attempts to persuade his son, whose responses are melancholic. It is an intense, deeply emotional listening experience.

Péter Eötvös has received numerous international awards and prizes, including the Hungarian Bartók Prize (1997), the Royal Philharmonic Society Music Award (2002), the Golden Lion of the Venice Biennale 2011 and the International Classical Music Award (2014). Since 1997 he has been a member of the Akademie der Künste, Berlin, the Hungarian Academy of Literature and Art and the Royal Swedish Academy of Music.

Quotes by Péter Eötvös

“[Conducting premieres] is my favourite thing. Because I’m also a composer. I have this creative gift, and I’m interested in what my colleagues are thinking and creating. I think exactly like a writer who reads books by his colleagues. Since I master the techniques of conducting, I am even able to implement it.”

“As a composer, I’m basically a translator or transformer. Existing formulas from cosmology, or distances or masses of stars or things like that are what I attempt to translate into music. I always need a stimulus from the outside, be it a picture or a text or just the idea of the expansion of the universe.”

“Each language has its own sound world, its own focus, a different tempo, and when I compose, I think very carefully in which language direction I will compose the notes.”

Quotes about Péter Eötvös

“He is one of the very rare conductors who can conduct everything because they can use the conceptual spirit of the composer. He knows about the inner coherence of the works, the importance of the details and how he can convey this to the listener.” (Karlheinz Stockhausen, in an article by Dagmar Wacker/ journal21.ch)

“So this is the unrestrained fellow from Transylvania, the man of all styles, who regularly confounds the experts. Six years ago, he achieved a breakthrough with his *Three Sisters* opera after Chekhov, which he has hardly ever been able to achieve with complex scores. He was already familiar with the avant-garde circles, the European radio orchestras (including the BBC), but now even larger audiences have discovered an artist who flees from a recognisable image. He is constantly changing his style, his language – the exact opposite of the lonely and subjective creator who translates his identity into the work.” (Volker Hagedorn, *Die Zeit*)

“The characters [in *Three Sisters*] are literally psychoanalysed, which painfully transmits their suffering to today’s observer. The fact that the three sisters were also presented in the premiere by tenors instead of female singers, that the production – far from any flat realism – retained a Kabuki or Nō theatrical distance, intensified the objectifying observational pressure of the events. This proximity to the people, their suffering, their bafflement, also occupied Eötvös in his other operas. And he always finds music full of dark beauty, full of mystery, often emotionally overpowering especially in its uncommon inner tranquillity.”
(Gerhard Rohde, *Frankfurter Allgemeine Zeitung*)



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LAUDATORY SPEAKERS FOR THE 2018 GOETHE MEDALS

The laudatory speeches for the awardees of the 2018 Goethe Medal will be held by Stephen Corry (for Claudia Andujar), Albert Ostermaier (for Péter Eötvös) and Deniz Utlu (for Heidi and Rolf Abderhalden, Mapa Teatro).



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Stephen Corry (anthropologist/activist/author)

Stephen Corry, born in Malaysia in 1951, works for the self-determination of indigenous peoples and the protection of their lands. He has no formal training, but joined the NGO Survival International as a volunteer in 1972 and became its CEO in 1984. He has conducted fieldwork with tribal peoples in South America, East and southern Africa, and India. In 2011, he wrote the book *Tribal Peoples for Tomorrow's World* as an introduction to the subject for lay readers. The book explains who tribal peoples are, how they live and why their disappearance is far from inevitable. He is currently writing a series of articles exploring how conservation initiatives can harm tribes. His work is dedicated to countering negative stereotypes and promoting the fact that tribal peoples live in today's world, and are our contemporaries, not relics of an ancient past. He believes that they have their own ways of making the world a better place and rejects notions that they are backward, which he believes are based on prejudice and ignorance.

Albert Ostermaier (writer/playwright)

The Munich-based writer became known above all as a poet and playwright. His plays were staged by many well-known directors, including Andrea Breth and Martin Kušej. His latest novel *Lenz im Libanon* was published by Suhrkamp Verlag in 2015. Albert Ostermaier has been honoured with prestigious awards and distinctions including the Kleist Prize, the Bertolt Brecht Prize and, in 2011, the Welt Literature Prize for his literary oeuvre. He has been a member of the Bavarian Academy of Fine Arts since 2015. Albert Ostermaier has gained great renown as the artistic director of various festivals. Since 2014 he has curated the Thomas Bernhard Festival *Verstörungen* together with Raimund Fellingner in Goldegg, Austria. In 2017 Albert Ostermaier completed his Nibelungen trilogy for the Nibelungen Festival in Worms. His latest work *Die verlorene Oper. Ruhrepos* will premiere in June 2018 at the Ruhrfestspiele in Recklinghausen in cooperation with the Staatsschauspiel Hannover.

Deniz Utlu (writer/playwright)

Deniz Utlu, born in 1983, lives in Berlin. His first novel, *Die Ungehaltenen*, was published in 2014. That same year he received the Kranichstein Literature Prize (pupils' jury) for his short story "Jugend mit Gott." The novel *Die Ungehaltenen* was adapted in 2015 by Hakan Savaş Mican for Studio Я of the Maxim Gorki Theatre. Deniz Utlu has written a column for the Tagesspiegel news programme every second Saturday since the summer of 2017. In addition to novels, he writes essays and poetry. In 2012 his play *Fahrräder könnten eine Rolle spielen* (together with Sasha Salzmann) premiered at the Ballhaus Naunynstraße in Berlin. It was the first theatrical work to grapple with the NSU murders. In 2013 he headed the Literaturwerkstatt Rauš – Neue Deutsche Stücke. In 2003 he founded the culture and society magazine *freitext*, which he edited for ten years. He spent a lengthy period in Colombia in 2015 and 2016 in connection with his work for the German Institute for Human Rights. After he was unable to assume his scholarship at the Kulturakademie Tarabya in Istanbul in 2017, he lived in

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Peru from December 2017 until February 2018 with a grant from the Goethe-Institut. He is presently working on his second novel at Solitude Palace.



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ABOUT THE GOETHE MEDAL

Once a year, the Goethe-Institut awards the Goethe Medal, an official decoration of the Federal Republic of Germany. This medal honours luminaries who have performed outstanding service for the German language and for international cultural relations.

The candidates for the Goethe Medal are nominated every year by the Goethe-Instituts abroad in close collaboration with Germany's diplomatic representation offices. The Goethe Medal Conferment Commission, consisting of persons from the fields of science, the arts and culture, pre-selects the awardees who must then be confirmed by the Board of Trustees. The chair of the Goethe Medal Conferment Commission is the cultural scientist and Vice President of the Goethe-Institut Christina von Braun.

The Goethe Medal was established by the Executive Committee of the Goethe-Institut in 1954 and acknowledged as an official decoration by the Federal Republic of Germany in 1975. Since 2009, the award ceremony has taken place in Weimar on 28 August, Goethe's birthday. Thus, the ceremony fits seamlessly into the Weimar Kultursommer and one of its highlights, the Kunstfest Weimar. Together with the Kunstfest, the Goethe-Institut organises a fringe programme that rounds off the festivities for the conferment of the Goethe Medal and offers further opportunities to meet the awardees.

Since it was first awarded in 1955, a total of 348 people from 65 countries have been honoured. The awardees have included Daniel Barenboim, Pierre Bourdieu, David Cornwell AKA John le Carré, Sir Ernst Gombrich, Lars Gustafsson, Ágnes Heller, Petros Markaris, Sir Karl Raimund Popper, Jorge Semprún, Robert Wilson, Neil MacGregor, Helen Wolff and Irina Shcherbakova.

2018 Goethe Medal Conferment Commission

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Journalist and publicist
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