



Prince Claus Fund for
Culture and Development

Report from the 2013 Prince Claus Awards Committee May 2013

The Prince Claus Awards

The Prince Claus Awards honour outstanding achievements in the field of culture and development. The awards are presented annually to individuals, groups and organisations whose cultural actions have a positive impact on the development of their societies.

In keeping with the Prince Claus Fund's guiding principle that 'culture is a basic need', the awards highlight significant contributions in regions where resources or opportunities for cultural expression, creative production and preservation of cultural heritage are limited.

Procedures

The Fund invites cultural experts from its global network to nominate candidates for the awards. Research is carried out by the Fund's Bureau and second opinions on all nominations are solicited.

The international Prince Claus Awards Committee meets twice a year to consider the information about the nominated candidates and subsequently presents its recommendations to the Board of the Prince Claus Fund.

In December of each year, the Principal Prince Claus Award is presented to the Principal Laureate at a ceremony in the Royal Palace in Amsterdam in the presence of members of the Royal family and an international audience.

The ten Prince Claus Awards are presented to the recipients in their respective countries by the Dutch Ambassadors.

2013 Prince Claus Awards Committee

Bregtje van der Haak (Chair), Filmmaker and Journalist, Amsterdam, the Netherlands

Rema Hammami, Cultural Anthropologist, East Jerusalem, Palestine

Salah Hassan, Professor of African Art History and Visual Culture, Sudan / Ithaca, USA

Kettly Mars, Writer, Port au Prince, Haiti

Ong Keng Sen, Theatre Producer and Artistic Director, Singapore

José Roca, Curator, Bogota, Colombia

Fariba Derakhshani is Coordinator of the Awards Programme and Secretary to the Awards Committee.

A total of 117 nominations were received for the 2013 Prince Claus Awards. Based on the bureau's research on these nominations, a shortlist was drawn up during the first meeting of the Prince Claus Awards Committee in December 2012. Further research was carried out on the shortlisted candidates and second opinions were collected from experts and advisors.

During their second meeting in May 2013, the Awards Committee conducted in-depth assessments of the shortlisted candidates and selected 11 recipients for the 2013 Prince Claus

Awards. The Awards Committee's recommendations were presented to the Board of the Prince Claus Fund on 31 May 2013.

Policy and Criteria

The Prince Claus Fund maintains a broad view of culture that accommodates all types of artistic and intellectual disciplines.

The Prince Claus Awards are presented to artists, intellectuals and cultural activators in recognition of both the excellent quality of their work and their significant impact on the development of society.

The awards are given to individuals, groups and organisations based in Africa, Asia, Latin America and the Caribbean.

Quality is a *sine qua non* for a Prince Claus Award. The quality of a laureate's work is assessed in professional and personal contexts and for its positive influence on cultural and social fields. The Prince Claus Awards recognise artistic and intellectual qualities, experimentation and innovation, audacity and tenacity, and they seek to foster inspirational leadership and to enhance the impact of cultural expression on societies.

The Fund aims to support cultural initiatives that stimulate development in difficult contexts and to provide protection to culture where it is threatened. The creation of interactions between different cultures is highly valued.

Recommendations for the 2013 Prince Claus Awards

2013 Principal Prince Claus Award

Ahmed Fouad Negm

Egypt Literature

Ahmed Fouad Negm (1929, Kafr Abu Najm) is a master poet, fearless social and political critic, and beloved advocate of the poor and the disenfranchised. Rooted in local working class culture, he has been a perceptive public intellectual and a much-loved balladeer of the people for many decades. Negm is both an icon and a folk hero, renowned in literary circles for the quality, lyricism and beauty of his work, from love songs to radical satires that take the complex, highly nuanced vernacular Arabic to unprecedented poetic levels. He is celebrated on the streets of Cairo and across the Arab world for giving voice to the spirit of the people's movement for social justice.

Negm draws creatively on the rich colloquial language, its rhythms and traditions of song, invocation and especially humour, to give vibrant expression to the people's concerns and aspirations. Since the 1960s, he has criticised the succession of authoritarian regimes and elites in Egypt – from British colonial times onwards – exposing their willingness to oppress and impoverish people, their abuse of power, their self-serving deceptions, hypocrisies and corruption. Achieving this through hilarious caricatures, double meanings, reworked slogans, satiric mimicry and devastating irony, Negm uplifts, encourages and inspires people, keeping hope alive in the face of tyranny.

Liberal and open-minded, Negm reminds his audiences of Egypt's heritage of ethnic and religious diversity, its deep pluralist and humanist roots and universal values of mutual co-existence and social solidarity. In the 1970s and 80s, when such public performances were outlawed, Negm's charismatic underground performances with legendary musician Sheik Imam were well attended despite great personal risk. Combining poetry and music in this traditional

form, Negm spread his message to the widest possible audience including the illiterate and reached populations across the Middle East through samizdat cassette tapes. And today his stirring message is still highly relevant – many young Egyptians know his poems by heart, chant them on the streets, use them in graffiti and posters, and reinterpret them in new music.

Ahmed Fouad Negm is honoured for creating true poetry in vernacular Arabic that communicates deeply with people; for his independence, unwavering integrity, courage and rigorous commitment to the struggle for freedom and justice; for speaking truth to power, refusing to be silenced and inspiring more than three generations in the Arab-speaking world; for the aesthetic and political force of his work highlighting the basic need for culture and humour in harsh and difficult circumstances; and for his significant impact on Arabic poetry bringing recognition to the rich literary potential of the colloquial language.

Ten 2013 Prince Claus Awards

Christopher Cozier Trinidad & Tobago Visual Arts/Culture & Development

Christopher Cozier (1959, Port of Spain) is a multi-talented cultural activator with a profound impact on cultural development across the Caribbean. His informed and incisive artwork in diverse media reflects his deep understanding of Trinidad's past and present, and beyond this, he mentors and supports local and regional artists, providing critiques, establishing dialogues with them across virtual space and initiating opportunities.

A pivotal agent in the evolution of contemporary art discourse in the Caribbean, Cozier was a major contributor (1998-2010) to the seminal journal *Small Axe*. As both writer and editor, his commitment to research and critical enquiry expanded the dialogue between traditional academic disciplines and the visual, and helped to liberate local discourse from predictable tropes and stereotypes.

For more than 25 years, Chris Cozier has been running artists' workshops, exchanges and residencies linking local artists with international practitioners. Among many activities he was instrumental in establishing an exhibition context for new media. In 2006 he co-founded Alice Yard as an informal venue for creative experiment, exchange and debate. Located in the backyard of a house in Port of Spain, it hosts artists' projects, performances, music events, readings, discussions and film screenings, as well as offering living quarters for visiting artists, a multipurpose studio and exhibition space, and a rehearsal space for young bands.

Cozier's advocacy of Caribbean art on global levels includes co-curating Paramaribo Span (Suriname, 2010) and Wrestling with the Image: Caribbean Interventions (Washington DC, 2011) which featured 36 artists from 14 countries of the Anglophone, Francophone and Dutch-speaking Caribbean; the online catalogue he produced for the latter show is used as a teaching tool at several universities. He is also currently a 2014 Satellite Advisory Curator to SITE Santa Fe.

Christopher Cozier is honoured for his influential role and open inclusive approach in developing art and culture across the Caribbean; for selflessly and generously creating possibilities for others, inspiring and mentoring younger generations; for his disciplined commitment to intellectual inquiry and critical discourse.

Carla Fernández
Mexico
Design/Cultural Heritage

Carla Fernández (1973, Saltillo Coahuila) is a fashion designer and cultural historian who is documenting, preserving, revitalising and bringing to contemporary relevance the rich textile heritage of Mexico's indigenous communities.

Combining her passion for beautiful clothing and a deep respect for the artisans and communities who produce traditional textiles, she founded an ethical and sustainable business that includes a fashion label and a unique mobile design studio, Taller Flora (Workshop Flora). Travelling throughout the country, Fernández works closely with hand spinners, weavers, embroiderers and garment makers to document their age-old techniques and processes such as backstrap-loom weaving, natural dyeing, embroidered motifs and unique geometric structuring, pleating and folding. Then, working collaboratively, they adapt and transform these concepts to make striking contemporary clothing.

The business produces both a high quality fashion collection of refined, singular modern design and a commercially produced prêt-à-porter line. They also make appealing and practical clothes for the communities of producers, including a hand-woven indigo-dyed denim popular with village youths. Their range of attractive, comfortable and hard-wearing school uniforms for Oaxaca State has led to abandoned factories being re-opened under worker-run management and increased local employment.

Carla Fernández promotes environmentally responsible production processes and the economic development of indigenous artisans and their communities by ensuring that her co-workers are recognised and paid for their intellectual property. She shares her methodology and spirit as a designer-anthropologist through talks, exhibitions and publications such as her book *The Barefoot Designer: A Handbook*.

Carla Fernández is honoured for creating stunning contemporary fashions by collaborating and adapting traditional techniques and styles; for empowering communities, especially women, by channeling their knowledge and skills into modern design; for reinvigorating Mexico's indigenous textile traditions and establishing a detailed archive as a lasting legacy for future generations; for devising an ethical production model that fully respects the intellectual property rights of indigenous individuals and communities; and for demonstrating the important cultural, social and economic role of textiles and design for a country and community.

Naiza Khan
Pakistan
Visuals Arts

Visual artist Naiza Khan (1968, Bahawalpur) is a keen observer of crucial social paradoxes in Pakistani society. Drawing on her own experiences and not afraid of dealing with contentious subjects, her focus is the relationship of identity and place, the interweaving of the personal and the political.

Her strong and consistent body of work includes investigations regarding gender, particularly the female body in relation to public space in a conservative and male-dominated context. In *Henna Hands* (2003) she imprinted life-size female figures on the walls of public areas such as the railway colony in Karachi, and her exhibition *The Skin She Wears* (2008) interrogated contradictions around the sensuality and control of the female body in a series of sculptures, made in galvanised steel, of garments that sit between lingerie and armour.

In her extensive project on Manora Island, Khan combined evocative fragments, found objects, recorded impressions, videos, watercolours, mapping and performance to examine conflicting narratives surrounding contested terrain. In the video *Homage* (2009), she worked with broken furniture and the rubble of a demolished school to eloquently comment on displacement, forced evictions and the power structures that drive people out. Her recent series of paintings, *Karachi Elegies* (2013), convey the experience of living and working in an urban landscape disrupted by political violence and natural disaster.

A catalyst in the local art world, Naiza Khan is a founder and former co-ordinator of the Vasl Artists' Collective, which supports artists through residencies, dialogue and collaborations within a regional network. She shares her knowledge with younger generations and promotes Pakistani art through teaching and curating exhibitions such as *The Rising Tide: New Directions in Art from Pakistan 1990-2010* at the Mohatta Palace Museum, Karachi (2010).

Naiza Khan is honoured for her strong body of work which offers complex, nuanced perspectives on Pakistani society today; for her courage in raising public awareness on controversial social and political issues; for being a role model for women artists in a male-dominated context; and for her significant contribution to the development of arts and culture in Pakistan and the region.

Lu Guang **China** **Photography**

Lu Guang (1961, Yongkang) is a photographer who investigates the impact of rapid industrialisation on human lives in China today. Through his photojournalistic case studies of subjects such as open-pit coal mining, the SARS epidemic, communities living with pollution, chemical waste and contaminated water, he reveals the suffering of the earth and the people, particularly workers and the poor. With its potent use of composition and colour, Lu's work is both expressive and intensely engaging, drawing us in so powerfully that it creates personal involvement and response.

Maintaining his independence by funding his investigative projects within a minimal budget from his small photo laboratory business, Lu Guang approaches each subject with a sustained depth that enables him to capture rare moments and unprecedented images. His series on the Dalian oil spill (2010) includes painful and unforgettable scenes of two firefighters desperately struggling to stay afloat in the oily waters and the tragic death of firefighter Zhang Liang.

By making visible what is usually covered up, Lu Guang opens a critical public space in which issues can be scrutinised and changed. Shared on the internet and hotly debated on Chinese twitter, his images have inspired people to act and forced authorities in China to take action on several occasions. For example, the public outcry following publication of his portraits of peasant farmers, who had been encouraged to sell blood to pay for fertilizer and due to unsafe procedures contracted HIV/AIDS, resulted in the responsible authorities providing the care and treatment the farmers had previously been refused.

Lu Guang is honoured for showing people the truth through his moving photographic testimony on hidden human tragedies and devastated environments; for his astute use of fine aesthetics, compelling narratives and digital media to activate public response and compel authorities to take remedial action; for his courage, integrity and sustained commitment to tackling sensitive issues in a difficult context; and for demonstrating the powerful role of photography as a medium for social change.

Idrissou Mora-Kpai
Benin
Film

Idrissou Mora-Kpai (1967, Beroubouay) is a documentary filmmaker who examines contemporary African subjectivities, proposing an alternative for the limited and often distorted image of the continent in western media. One of the most original African documentarists to have emerged in the last decade, his methodology is based on rigorous research that uncovers some of the hidden realities resulting from the complex entanglements of Africa, Asia and Europe in the colonial era. Carefully showing how colonialism created connections between diverse worlds and then shattered them, his films reveal the delicate process of individuals trying to deal with the impact of these ruptures on their personal lives and communities.

Mora-Kpai's subtle approach combines a variety of documentary techniques with fine aesthetics and acute sensitivity to vulnerability and dignity. In *Si-Gueriki, la reine-mère (Si-Gueriki, The Queen Mother, 2002)*, a narrative of return, he shows an intimate portrait of his two mothers. The strong cinematography of *Arlit, deuxième Paris (Arlit, the Second Paris, 2005)* conveys the impact of uranium mining in Niger; an indictment of external governments' and multinationals' plundering of resources with total disregard for the people and environment. *Indochine, Sur les traces d'une mère (Indochina, Traces of a Mother, 2010)* concerns the descendants of Vietnamese women and the African men conscripted by France for its war against independence in Indochina. At the end of the war, children were forcefully separated from their mothers and sent to Africa either with their fathers or as orphans carrying deep psychological scars and identity conflicts.

Idrissou Mora-Kpai is honoured for creating beautiful, moving and profound films that offer a nuanced understanding of African identities and contexts; for his commitment to documentary research and visual storytelling along the fault lines of colonialism; for bringing to light repressed histories that have relevance and resonance for large populations of the world; and for demonstrating the importance of cultural production in rectifying social and intellectual conventions based on error.

Zanele Muholi
South Africa
Photography

Zanele Muholi (1972, Umlazi) is a photographer and visual activist who affirms and celebrates the multiplicity of human identity and sexuality. Representing the black female body in an honest and compelling way, her intimate portrayal of lesbian love reveals beauty and tenderness, and asserts the joy of close relationships with radical and liberating energy.

Parallel with the production of these inspiring images, Muholi works on *Faces and Phases* (ongoing since 2006), an expanding archive of the lesbian, gay, bisexual and transgender (LGBT) community in South Africa. Muholi's integrity and affinity with those she photographs establishes deep trust, empowering them to become more public. She employs black-and-white portrait conventions to create dignified visual statements that emphasise the official nature of this historically important record of a previously hidden population. In addition she has done important work on hate crimes against LGBT people, the trials of perpetrators and funerals of victims.

Confidently operating in the different and often separated contexts of contemporary art and social development, from official cultural events to the streets, Zanele Muholi reaches a wide audience. She shines a searching light on the interaction of socio-economic realities and gender non-conformity, exploring the power politics of class, race, gender and sexuality, and

disrupting norms and stereotypes. Intentionally didactic, her work activates others, increases media attention on LGBT issues, confronts the conservative social culture and boldly exposes the contradictions between South Africa's progressive LGBT state policy and the country's daily context of violent homophobia.

Zanele Muholi is honoured for her powerful images supporting and promoting self-expression and pride within the gay community; for increasing knowledge and understanding of sensitive and/or taboo issues in South Africa and beyond; for her courageous visual archiving and activism to uphold the rights of LGBT people and assert their presence in public space; and for creating witnesses out of each of us and giving us a powerful weapon in the universal fight against discrimination.

Oscar Muñoz **Colombia** **Visual Arts**

Oscar Muñoz (1951, Popayán) is a visual artist who uses unusual techniques and a fine aesthetic sensibility to create compelling artworks that interrogate paradoxes of the human image and the fragile and ephemeral nature of perception, identity and memory. Over more than 30 years, he has created an outstanding body of work that is simultaneously local and universal. In the Colombian context, his work questions the role of the image, its production and consumption through public media, in shaping a political reality that accepts persistent violence and war as daily routine.

Oscar Muñoz continuously experiments with processes, mediums and representation. In *Aliento (Respiration)* (1995-2002) the viewer breathes onto seemingly blank mirrors to reveal obituary portraits, momentarily re-instating their presence. The video *Re/trato* (2004) shows the artist's struggle to draw a self-portrait in water on a hot pavement where the lines evaporate before he can complete the image. In other works, faces printed with ashes on water slowly deform and disappear as the water drains away, or, using video, are reversed and re-formed in continuous loops.

An inspirational figure in Colombia's art scene, Muñoz is the co-founder (2006) and artistic director of Lugar a Dudas (Room for Doubts) in Cali. This centre, which is an open-access space with an archive, library, artists' residencies and a laboratory for research and critical analysis, has activated and revitalised local culture.

Oscar Muñoz is honoured for his highly original, profound and poetic artworks on the transitory nature of human existence, memory and history; for his dedicated commitment to heightening public awareness of both the power and fragility of the image in a context of violence and disappearance; for expanding the boundaries of the visual arts in his pursuit of accessible and deceptively simple ways to convey complex ideas; and for his generosity as a public intellectual, influencing younger generations and supporting the development of contemporary culture.

Orquesta de Instrumentos Recicladados Cateura **Paraguay** **Music**

Orquesta de Instrumentos Recicladados Cateura (2006, Cateura) is a youth orchestra that is transforming lives. It is unique in its ingenious use of humble local resources and a beacon of pride and hope for the local community. Six kilometres west of Asunción, Cateura is built on top of a landfill where more than 1.5 tonnes of solid wastes are dumped every day. Most families here, including children, work as garbage recyclers to earn a meagre living. In this difficult

context, Favio Chávez, a former music teacher working as an environmental engineer, started giving music lessons to the children.

At first the budding musicians played on Chávez's own instruments but as the number of students increased there was need for more instruments but no funds to buy them. Chávez, with the help and the genius of community members, searched and found waste materials that they could fashion into all the different musical instruments: bottle caps as keys for a saxophone; galvanized pipes for flutes; old cans for sound boxes. Today the 30 teenagers who make up the Orquesta de Instrumentos Reciclados Cateura proudly play Mozart, Latin American or Beatles music on their fine cellos, clarinets, trombones – every instrument that a quality orchestra has.

The orchestra gives an average of one performance a week in Paraguay, as well as playing in regional concerts and international festivals. More than 120 children now take part in free music classes and aspire to join the orchestra, and many community members are involved in its activities.

Orquesta de Instrumentos Reciclados Cateura is honoured for bringing music and joy to many people; for their innovative and communal collaboration in using the resources at hand to create possibilities and transcend their difficult circumstances; for engendering self-esteem, community pride and social cohesion through musical expression; and for showing that culture is a human necessity and that material poverty need not be an obstacle to a life rich in culture.

Teater Garasi/Garasi Performance Institute Indonesia Theatre/Performance Arts

Teater Garasi (1993, Yogyakarta) is a laboratory of performing arts created and run by a multi-disciplinary collective of artists who have been conscious modernisers of Indonesian theatre for over 20 years. Conceiving theatre as a continuous creative learning process for both practitioners and audience, they engage the public in reflection on social, political, economic and cultural issues.

Constantly experimenting with new forms and ideas while remaining relevant to their context, the collective draws on diverse elements of local culture, such as ancient legends, contemporary poetry, television, folk traditions, rock music, historical events and street life, to explore Indonesian society today. Teater Garasi work together as a group to create a performance by researching a chosen subject with all participants – lighting and scenery designers, choreographers, actors, musicians, authors – collaborating in its development.

Productions cover a wide range of forms and subjects, from a play on female guest workers performed for village audiences to spectacular visual theatre, from interactive audience pieces to a children's musical. Their epic three-part, four-year project *Waktu Batu* (*Time Stone*, 2001-05) examines transitions from mythology and history to modernity. *Je.ja.l.an* (*The Street*, 2008) investigates everyday urban tactics, and *Tubuh Ketiga* (*The Third Body*) (2010) is a dance-drama celebrating cultural fusion.

Intercultural CitySoundScape (2012) was an ethnographic mapping of Indonesian society involving composers, musicians, artists and curators from different areas of the country. Welcoming such collaborations and often hosting regional and international practitioners, their space in Yogyakarta offers public workshops, intergenerational discussions, archive, library and publications, and a mentoring scheme for aspiring actors.

Teater Garasi is honoured for their adventurous spirit and groundbreaking work in stimulating performance arts in South East Asia; for their vibrant and diverse body of innovative productions offering immersive experience and challenging ideas; for breaking the barriers of theatre as high art, fusing the modern and the traditional, and engaging a wide public in the

power of performance; and for highlighting and celebrating the complex heterogeneous nature of Indonesian society.

Alejandro Zambra
Chile
Literature

Alejandro Zambra (1975, Santiago de Chile) is a writer who evokes the existential dilemmas underlying everyday life in Chile. He is the author of three very short, lyrical novels of astonishing depth and resonance. Beneath a seemingly mundane surface, interwoven with intriguing structural games and masterly economy of language, he explores notions of love and trust, and reveals the inexorable impact of the past on the present. A representative of the generation who were children during the dictatorship, Zambra reflects on the ownership of that painful history.

Bonsái (2006) concerns the evolution of a love affair affected by fictions and omissions. *La Vida Privada de los Arboles* (*The Private Lives of Trees*, 2007) examines memory and anxiety in a marriage and the stories people create for themselves. The most recent, *Formas de Volver a Casa* (*Ways of Going Home*, 2011) is an intense narrative centred on a child's relations with his parents and peers, touching on gaps in understanding, the everyday politics of survival in a dictatorship, varieties of human weakness, guilt, failure and endurance, and the different ways of remembering and coming to terms with the past and the present.

These sensitive and difficult stories are told in a highly engaging way. Employing fictions within fictions, multiple narrators and shifting timescales that reveal continuous revision of memories and variations of events, Zambra creates a surprising vastness in his minimalist, concentrated masterpieces. He distills content by cutting between scenes, inserting precise and poetic detail, interleaving banality with profundity. As author/narrator, he constantly interrupts with disarming intimacy to share his worries about writing and remind us it is fiction we are reading.

Alejandro Zambra is honoured for his beautiful, creative and revelatory writings; for his perceptive observation of the deeper social and psychological consequences of dictatorship; for helping people to examine their own and alternate interpretations of a difficult past and its impact on the present; and for stimulating the renewed interest of both readers and writers in the possibilities of the novel as a repository of history and a source of self-development.