



Prince Claus Fund for
Culture and Development

Report from the 2014 Prince Claus Awards Committee April 2014

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

2014 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
Gabriela Salgado, Independent Curator, London/Buenos Aires

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

A total of 95 nominations were received for the 2014 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 2013. Further research was carried out on the shortlisted candidates and second opinions were collected from experts and advisors.

During their second meeting in April 2014, the Awards Committee conducted in-depth assessments of the shortlisted candidates and selected the laureates. The Awards Committee's recommendations were presented to the Board of the Prince Claus Fund in June 2014.

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.

Outstanding 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 2014 Prince Claus Awards

2014 Principal Prince Claus Award

Abel Rodríguez aka Mogaje Guiju

Colombia

Culture & Development

Abel Rodríguez (1941, Igaraparaná River, La Chorrera) is a plant expert, an artist and the communicator of a profound understanding of the Amazonian socio-ecosystem. An elder of the Nonuya people, and known as "the namer of plants" because of his extensive botanical knowledge, he is the repository of his community's unique understanding of the humid tropical forest and practices based on the sustainable use and care of nature. During the 1980s, he explained multiple aspects of local flora to visiting scientists and in the 1990s,

following increased armed conflict in his territory and the displacement of his family to Bogota, he began making drawings and paintings of the plants from memory. Transferring the images in his mind onto paper, his artwork reflects the Nonuya's holistic environmental knowledge system based on their lived experience over many generations.

His meticulous studies of hundreds of species of trees, vines and lianas as well as cultivated plants comprise one of the most complete references of the region's biodiversity. They provide precise descriptions of plant architecture, locations, soil types, growing conditions, seasonal features, cultivation and uses including medicinal and artisanal. Exceptionally, and of primary importance in today's context, Rodríguez often describes a plant's relationships with other plants, animals, birds and insects, as well as associated community practices and stories. His series *Annual Cycle of the Flooded Rainforest* captures the subtle monthly changes and continuities, and his poetic work *The Tree of Abundance and Life* depicts the Nonuya philosophy of humanity's originary relationship with nature.

Rodríguez' work embodies a fine aesthetic sensibility. Simultaneously simple and intricate, beautiful and meaningful, containing myriad details that convey nature's richness and interconnectedness, his work challenges both established knowledge systems and national definitions of high and low art. In 2013, his work was selected for Colombia's prestigious 43rd Salón (inter) Nacional de Artistas. Unprecedented for the work of an indigenous Colombian, Rodríguez' drawings and paintings are esteemed for their quality and value as both fine art and scientific resource.

Abel Rodríguez is honoured for perpetuating and communicating the Nonuya's holistic knowledge of the Amazon basin environment; for transforming orally transmitted knowledge into poetic art that transcends the ethno-botanical genre; for countering dominant paradigms in the arts and sciences and demonstrating the relevance of indigenous knowledge in thinking about environmental sustainability; for revealing the indigenous world view as a source of knowledge for the common good, drawing attention to the skills, talents, heritage and rights of indigenous communities; and for stimulating intercultural exchange in a context of violence and discrimination.

2014 Prince Claus Awards

Ignacio Agüero

Chile

Film

Ignacio Agüero (1952, Santiago) is an independent documentary filmmaker and pro-active humanist whose work highlights the relationship of the personal and the political. His 14 films are essential in the account of Chilean society from the time of the dictatorship to today. Covering a wide range of subjects in diverse styles, they have a unique potency in conveying the positive in terrible adversity.

Filmed covertly and released under a pseudonym, *No olvidar (Not to Forget, 1982)* recounts the discovery of the bodies of 15 missing detained farm workers, proving their murder by state agents. Its strength lies in its sensitive portrayal of the resilience and loving remembrance of the victims' families. *Cien niños esperando un tren (One hundred children waiting for a train, 1988)* documents a delightful children's workshop while revealing their deprived social conditions and the teacher's committed creativity. Censored from national television, *El diario de Agustín (Agustín's Newspaper, 2008)* is a powerful exposé of the complicity of *El Mercurio* newspaper in the crimes of the dictatorship and its impunity even today. By filming a group of students carrying out the investigation, Agüero offers an effective example of human agency in resistance.

Active throughout the dictatorship, Agüero was instrumental in designing the 'No' campaign that led to Pinochet's electoral defeat. He continues his filmmaking experiments and, as professor of film at the Universidad de Chile, he transmits ideological values to new generations.

Ignacio Agüero is honoured for his innovative work combining lyrical aesthetics and perceptive detail with political and social activism; for creating humane films that emphasise personal and civic responsibility; for bearing witness and preserving memory in a poetic way that fosters truth and reconciliation; for his crucial contribution to a full account of Chilean history from the dictatorship to the present; and for his integrity and commitment to social justice and his art under extreme circumstances.

Rosina Cazali

Guatemala

Visual arts

Rosina Cazali (1960, Guatemala) is an independent curator, writer and activator of contemporary visual arts across Central America. A socially engaged thinker, her work positions art as a catalyst for reflection and dialogue in societies fragmented by political violence and struggling for justice and human rights.

Focusing on groundbreaking artists who confront crucial, often controversial issues and aspects of local realities, Cazali creates challenging, well-researched exhibitions. Among the seminal actions of her more than 25 years of experience is her dynamic involvement in Grupo Imaginaria and Octubre Azul, a festival asserting freedom of expression through street performance and highlighting art's role in forming citizenship in the frame of postwar society.

Cazali gives artists unstinting support, mentoring and motivating young artists and curators, using her skills to launch their work regionally and internationally. Author of numerous perceptive essays, she analyses art's content in a way that makes it universally relevant. Her skilful writing articulates art in relation to issues of socio-economics, politics, gender, race relations, decolonial thought and urbanisation, integrating the visual arts in wider social, historical and philosophical discourses.

Combining rigorous curatorial work with incisive writing, Cazali is creating the raw materials of Guatemala's contemporary art history. Despite difficult conditions, her extensive network disseminates knowledge and stimulates dialogue and exchanges among the diverse regional art scenes, as well as achieving an international reputation and reach.

Rosina Cazali is honoured for combining intellectual rigour and practical action with passionate support and generous advocacy of cutting-edge art and artists in difficult circumstances; for her fine writing, incisive analysis of artworks and skilled integration of the visual arts within the wider social context; for inspiring and activating the visual arts scene and establishing dynamic networks across Central America; and for bringing greater visibility and understanding to art and debates in Central America, transforming the map of recognised centres of contemporary artistic production.

Lav Diaz

Philippines

Film

Lav Diaz (1958, Datu Paglas, Mindanao) is a filmmaker who creates profound reflections of the Philippines' socio-political history and present. He follows an organic, improvisatory approach, keeping close to real life. This includes the use of real time, which radically alters

the quality of viewing and is a crucial characteristic of his aesthetic. The extended duration of his films enables the viewer to enter deeply into the experiences and emotions depicted, fostering knowledge and understanding that cannot occur in the usual 90-minute formula.

Grounded in local realities, his epic narratives articulate the problems of the country through individual experience of violent fascism, exploitation, corruption, discrimination, and the resulting suffering, poverty and struggle to endure. Diaz foregrounds the inescapable impact of the past on people's lives through a broad yet focused representation, using rhythm, repetition, poetic detail, silence and small gestures that carry immense meaning. *Ebolusyon (Evolution of a Filipino Family)*, 11 hours, 2004) is centred on an abandoned child living with a mentally ill woman and her brother, who aids the struggle by stealing ammunition from the bodies of dead military. Incorporating historical footage from the Marcos period of rallies and riots, popular soap scripts and a discourse on cinema of resistance, the film dissects class struggles and commercialism. *Melancholia* (7 hours, 2008) shows the struggle from the perspective of the resistance fighters. *Norte, Hangganan ng Kasaysayan (Norte, The End Of History)*, 4 hours, 2013), examines punishment of the innocent in contemporary Philippines.

Lav Diaz is honoured for his uniquely moving portrayals of the complexities of Filipino reality; for expanding and intensifying cinematic experience through his innovative approach to the art of filmmaking; for expressing truth and building a powerful cultural legacy for national healing and international understanding of the Philippines; for challenging the dominant commercially and politically driven uses of cinema; and for remaining true to his art and his intentions, providing inspiration for others working outside the mainstream.

FX Harsono

Indonesia

Visual arts

FX Harsono (1949, Blitar) is a visual artist whose work explores national identity, particularly in relation to ethnic minorities. An engaged citizen and a significant figure in the Indonesian art scene over four decades, in 1975 he was a founding member of the Gerakan Seni Rupa Baru (New Art Movement) which rejected elitist notions of art and critically addressed social issues through installation and public performance. Although dissent was dangerous, Harsono was actively critical throughout Suharto's regime in works such as *Voice Without Voice/Sign* (1993-94), which spells out the word 'democracy' in universal sign language.

In 1998, when demands for reform achieved Suharto's downfall but unleashed mob violence against ethnic minorities, Harsono began to explore identity. An Indonesian of Chinese ancestry, he had grown up under Suharto's laws (1967-2000) prohibiting public expression of Chinese culture and beliefs. The search for the self and experience of forced cultural denial are poetically depicted in *Writing in the Rain* (2011), in which Harsono's repeated attempts to write his Chinese name are continuously erased. His research drew him to the massacres of Chinese Indonesians (1948-49), mass gravesites, calligraphic epitaphs and survivors' stories, which he transformed into moving artworks.

Harsono's work explores the experience of being 'the other'; the pain of having to camouflage one's true self and of being excluded from society. He continues to produce innovative work, teach, write and contribute to debate on art and social issues, nurturing and challenging the next generation of artists.

FX Harsono is honoured for creating poignant aesthetic means for examining and healing the wounds of Indonesia's past; for drawing attention to the experience of ethnic minorities and incisively critiquing discrimination and the exclusionary nature of 'national'

history and identity; for reclaiming memories and repressed stories that are central to Asian history; and for contributing significantly to the development of socially engaged art in Indonesia.

Gülsün Karamustafa

Turkey

Visual arts

Gülsün Karamustafa (1946, Ankara) is an artist whose work provides a multi-layered depiction of critical socio-political issues in Istanbul over four decades. Arrested and imprisoned for six months after the 1971 military coup and then deprived of a passport and travel rights for 16 years, she became an intense observer of the waves of change that overtook the country, reflecting her thoughts in her prolific artistic production.

Fearless and wide-ranging in her choice of subjects, Karamustafa deals intelligently and sensitively with complexities, returning frequently to reconsider them from a different angle or through a new medium. Gender roles are scrutinised in works such as *From the Outside*, which shows women's attempts to navigate both secular modernism and religious tradition, and her three-channel video-installation *Men Crying* (2001). Idealisation of western taste and attitudes is examined in *Etiquette (The Taming of the East, 2011-13)*.

Retrieving histories from oblivion, Karamustafa opens windows on the past. *The Settler* (2003) concerns family displacement, and *Courier* (1991), which references the exodus from the Balkans, depicts family memorabilia sewn into children's vests – fragile hopes of safe passage and preservation of meaning. Her works often convey a tender critique and wish to protect things from destruction, whether by the state or changing notions of acceptability. The 1955 violence against the Greek minority and successive domestic occupation are evoked in *The Apartment Building* (2012).

A grounded citizen and an educator, Karamustafa is a guide and inspiration for new generations and women artists.

Gülsün Karamustafa is awarded for creating nuanced poetic work that captures the shifting cultural codes of life in Istanbul; for her daring analytical narratives and critical perspectives on crucial issues, conveying insights into historical context and societal change that remain resonant today; for her immense contribution to contemporary Turkish art and its development; and for confronting socio-political tensions and nurturing understanding and tolerance.

Tran Luong

North Vietnam

Visual arts

Tran Luong (1960, Hanoi) is a performance and visual artist, independent curator and major figure in creating space for critical contemporary art in North Vietnam. Among the first local artists to experiment with performance and video, his artwork is grounded in local experience. Challenging socio-political legacies and policies that repress individual expression, his work offers moving reflections on the impact of ideology on the body, particularly the internalisation of political repression at a young age, in works such as *Lap Loe* (2007-2013).

Active in making opportunities for artists, Tran co-founded the Gang of Five (1983-1996), which organised monthly exhibitions in alternative spaces. In 1998, he co-founded Nha San Studio, the country's first, artist-led, experimental art space, and curated the

majority of its exhibitions in the initial four years. Founding director of the national Hanoi Contemporary Art Centre in 2000, he resigned in 2003 in protest at government corruption.

Committed to taking art to the people to generate debate on ways of living, his collaborative projects include the Mao Khe Art Project, involving workshops with a rural mine-workers' community, and *On the Banks of Red River*, presenting interactive performance in an impoverished area of Hanoi.

A generous mentor of youth and curator of exhibitions locally and abroad, Tran Luong goes beyond normal curatorship. He encourages performers to push the boundaries, negotiates censorship with the authorities, creates exchanges and collaborations between North and South Vietnam and with other countries in the region, brings diasporan artists back and hosts international artists.

Tran Luong is awarded for his moving artworks that critique repression, emphasise human resilience and empower the individual through personal action and self-reflection; for his dedicated energy in developing spaces, initiatives, networks and communities for performance and video arts in Vietnam and regionally; for supporting alternative visions in a context of censorship and conformity; and for his commitment to freedom of expression, international dialogue, community enrichment and nurturing younger generations.

Museo Itinerante de Arte por la Memoria (MIAxM) (Itinerant Museum of Art for Memory)

Peru

Culture & Development

Museo Itinerante de Arte por la Memoria (2009, Peru) is a citizen intervention project that enables Peruvians to give voice to the recent history of social and political violence as well as begin to imagine a more just future. It works in a racially divided context where state institutions have not managed to bring accountability and justice, particularly for relatives of more than 15,000 mainly Quechua and Aymara people who remain missing.

A collective of young artists, an anthropologist, a documentary filmmaker, a sociologist, a historian and a lawyer, Museo Itinerante organises exhibitions, awareness workshops and participative interventions in public spaces. It collaborates with human rights associations and relatives of victims, and works mainly in marginalised and middle-class areas of Lima, as well as travelling around the country to reach a wider audience.

Museo Itinerante brings evocative art and history exhibitions onto the streets, into schools, churches and neighbourhoods. It creates spaces where men and women can identify, actively engage with and communally share their knowledge of the past and their griefs. Participative events, often involving people in contributing their stories or creating an artwork, are held on public occasions such as Independence Day. For example, on the day officially marking the 8th anniversary of Peru's Truth and Reconciliation Commission (2001-03), in Lima's central plaza the group installed an altarpiece with a 100-metre cloth made of the photos and names of victims of state violence. Through the personal words and images added to it by relatives of the victims and the disappeared, this artwork, *The Altar*, has become an important repository of national memory.

Museo Itinerante de Arte por la Memoria is awarded for publicly confronting the legacy of state violence, refusing the corruption and denial of memory; for taking art to the people and creatively using the arts to enable people to openly express and share their experiences and traumas; for bridging language and class barriers and confronting discrimination and racism through reflection and debate; and for effectively drawing

attention to the need to address the injustices of the past in order to move towards a healthy democratic society.

Lia Rodrigues

Brazil

Dance

Lia Rodrigues (1956, São Paulo) is a dancer and choreographer who brings art and life together through artistic excellence and social commitment. Returning from an illustrious career in Europe in 1990, she became a leading figure in Brazilian dance circles, setting up the Lia Rodrigues Companhia de Danças, and founding and directing the Panorama Rioarte de Dança festival. Shocked and moved by the pervasive social inequality she encountered, in 2003 she moved her base to Maré, one of Rio's largest favelas.

Working with community members of Redes de Desenvolvimento da Maré, Rodrigues set up the area's first cultural centre. In 2011 she launched the Free Dance School of Maré where about 200 students participate in workshops and classes in body awareness, contemporary dance and creative dance, as well as training in related practical and administrative skills.

Her company's audacious and technically superb choreographies push the limits of dance, exploring poverty, history, violence and citizenship through the body. *Incarnat* (2005) deals with hardship and feelings aroused by others' suffering. *Pororoca* (2009) concerns difference and the meeting of contrary currents.

Rehearsals are open to community members to inspire new ways of thinking and doing. The company tours and participates in festivals, bringing their work to a wide audience locally and internationally. Performances and classes in Maré are free, and income from external activities is re-invested.

Lia Rodrigues is honoured for her bold, innovative choreography that is generating a new language of Brazilian dance; for actively countering social inequality through the practical skills, reflective criticality and inspirational spirit of contemporary dance practice; for revealing the favelas as places of learning, energy, cultural creativity and positive construction; for challenging limited notions of social and artistic responsibility; and for creating dialogue between high artistic form and ordinary human life that is breaking down social barriers and transforming norms in Brazilian society.

SPARROW (Sound and Picture ARchives for Research on Women)

India

Culture & Development

SPARROW (1988, Mumbai) is an independent archival project that preserves and produces materials on the diverse histories and voices of women and feminism in India. Started in the home of writer and researcher CS Lakshmi, with co-founders Neera Desai and Maithreyi Krishna Raj, it has grown into a vibrant research centre with an extensive collection of written, visual and aural items. Multidisciplinary and focused on individual stories, the archives cover all aspects of the politics of women's everyday lives – the different race, gender and class struggles on many levels – and highlight women's cultural, social and political contributions.

SPARROW also creates resources, recovering experiences absent from official sources and in danger of being lost. Students participate in recording oral histories, collecting facts

not found in history books from women in progressive movements, social activists, tribal women, NGO women, traditional healers and scientists, among others. It publishes books, brochures and newsletters. Archiving in more than eight local languages, SPARROW translates to increase accessibility. It has published four volumes of a five-volume anthology featuring 87 writers translated from 23 languages.

Through readings, lectures, screenings and workshops, SPARROW stimulates discussion on topics such as Mumbai's communal violence, and the representation of women in popular culture. Book fairs, seminars, festivals and exhibitions, as well as social media assist public dissemination. It has showcased the work of women artists and cartoonists, and organised a conference of Dalit women writers. To celebrate International Women's Day in 2006, its exhibition *Marching on the Roads: Making Oneself, Making History* featured blown-up photos of women's activism pasted on buses plying four routes in Mumbai.

SPARROW is honoured for conserving and disseminating eclectic evidence of Indian women's struggles for a more just society; for uplifting women, inspiring dedication, energy and vision; for creating a powerful weapon in the battle to eradicate discrimination against women; for highlighting different ways of seeing, remembering and writing history, countering patriarchal versions and power structures; and for establishing a resource that makes rediscovery of women's histories possible and transmits the legacy to younger and future generations.