

Prince Claus Awards Committee Report for the 2018 Next Generation Award June 2018

The Prince Claus Next Generation Award

In 2018 the Fund introduces the Next Generation Award for outstanding achievements and contributions in the field of culture and development by an individual under the age of 35.

The Next Generation Award is presented to an individual who is a role model for younger generations and whose cultural actions have a positive impact particularly on young people in their society.

In keeping with the Prince Claus Fund's guiding principles, the award highlights 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 Next Generation Award. Research is carried out by the Fund's Bureau and second opinions are sourced for all nominations.

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

The Prince Claus Next Generation Award is presented to the laureate during the ceremony for the Prince Claus Awards in December at the Royal Palace in Amsterdam in the presence of members of the Royal Family and an international audience.

The Next Generation Award is also presented to the recipient at a ceremony in their respective country by the Dutch Ambassador.

2018 Prince Claus Awards Committee

Solange Farkas (Chair), Curator, São Paulo, Brazil

Sheikha Hoor Al Qasimi, Curator and Visual Artist, Sharjah, Emirate of Sharjah

Defne Ayas, Curator, Rotterdam, the Netherlands/ Berlin, Germany

Tejumola Olaniyan, Professor of African and English Languages and Literature, Madison, US

Manuel de Rivero, Architect and Urbanist, Lima, Peru

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

Policy and Criteria

The Prince Claus Fund maintains a broad view of culture open to all artistic and intellectual disciplines.

The Prince Claus Next Generation Award is presented to artists and intellectuals in recognition of both the excellent quality of their work and their significant impact on the development of young people in their society. It recognises creative work that engages young people in the building of more inclusive, open-minded societies. It honours cultural endeavours that enable youth to explore issues related to gender, diversity and inclusion, and that allow young people to create alternative narratives and see their world in new and different ways.

The Next Generation Award is given to individuals based mainly in Africa, Asia, Latin America and the Caribbean.

Outstanding quality is a *sine qua non* for the Next Generation 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 Next Generation Award recognises artistic and intellectual qualities, experimentation and innovation, audacity and tenacity. It seeks to foster inspirational leadership and to enhance the positive impact of cultural expression on societies.

Recommendation for the 2018 Next Generation Award

2018 Next Generation Award

Dada Masilo South Africa Dance

Dada Masilo (1985, Soweto) is a dancer and choreographer who boldly intertwines African and Western cultures and histories in challenging and ground-breaking performances. Her formative experiences encompass performing modern township dance, and formal training in classical ballet and contemporary dance in South Africa and Europe. Open to ideas from this multiplicity of sources, she skilfully selects and brings seemingly incompatible elements together to reflect people's experiences in her homeland.

Masilo's first choreographic work was conceived as a tribute to her aunt who had died of AIDS. Set to Saint-Saëns' icon ballet music *The Dying Swan*, it explores the social stigma, rejection and lonely death of AIDS patients in South Africa. In her revised version of *Giselle*, the heroine dies of heartbreak, as per convention, but then she rises to seek revenge. Answering an ancestral call, she joins a band of spirits led by a sangoma (traditional healer) who seek the deeper political goal of freedom, which is possible only when those who betrayed them die.

Swan Lake was the first ballet Masilo saw and fell in love with as a child. She has rewritten it to explore the pressures and consequences of South African norms around arranged marriages, domestic violence and homophobia. In Masilo's *Swan Lake* (2010), the hero's parents buy him a bride, and she is forced to marry him. However, the hero's lover gate-crashes the wedding party and reveals in a beautiful duet that the hero is gay.

Every detail is cleverly designed to strengthen the stories' messages. The unique choreography is energetic and muscular, integrating diverse African gestures, rhythms and footwork with traditional ballet movement and contemporary dance. The expressive sound scores contain music from contemporary South Africa and the Western canon, as well as episodes of shouting and chatter in a mix of languages. Costume design features striking juxtapositions of tutus and African clothing, bare feet and point shoes. The strong African performance elements counteract ballet's fairy-tale aura and increase the realism of Masilo's altered narratives.

Masilo has created and performed eleven original choreographies as well as many collaborations with other choreographers and artists. This includes cutting-edge contemporary choreography and performance for four of William Kentridge's recent artworks. She mentors and



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teaches many young dancers using training processes that re-think and re-invent dance, and her company's productions and tours support numerous artists and performance technicians.

Dada Masilo is honoured:

- for the artistic passion, inventive experimentation and dynamic quality of her work;
- for her courageous creativity, mixing intelligence, wit and performance skills to convey volatile social issues in an accessible and captivating way;
- for transforming traditional Western ballet into a feminist vehicle that speaks to black identity;
- for transgressing the barriers of rigid cultural practices and taking huge aesthetic risks in fusing two very different performance styles, opening up the boundaries of 21st-century dance;
- for creating a highly innovative dance language by embracing elements of other cultures, showing a new way of expressing universal ideas in our multicultural reality; and
- for inspiring young generations and confidently projecting the possibilities open to South Africa's young black women.