

Report from the 2018 Prince Claus Awards Committee June 2018

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 principles, 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 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.

In December each year, the Prince Claus Awards are presented to the Laureates in a ceremony at the Royal Palace in Amsterdam in the presence of members of the Royal Family and an international audience.

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

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.

2018 Data

For the 2018 Prince Claus Awards, 213 people were formally invited to make nominations. A total of 85 nominations was received and researched by the Bureau.

The Prince Claus Awards Committee met on 16-18 December 2017 and drew up a shortlist for further research and second opinions from experts and advisors. During their second meeting on 15-16 May 2018, the Awards Committee conducted in-depth assessments of the 27 shortlisted candidates for the awards.

The Awards Committee's recommendations were presented to the Board of the Prince Claus Fund in June 2018.



F o n d s

Policy and Criteria

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

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

The Awards are given to individuals, groups and organisations based mainly 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 in-novation, audacity and tenacity. They seek to foster inspirational leadership and to enhance the positive impact of cultural expression on societies.

Recommendations for the 2018 Prince Claus Awards

2018 Principal Prince Claus Award

Market Photo Workshop

South Africa

Photography

Market Photo Workshop (1989, Johannesburg) is a training institution and cultural platform that instills and promotes the ideals of socially committed photography. It was the first space to provide photographic training, equipment and support to black South Africans during the apartheid era, giving huge impetus to the visual expression of black perspectives on local realities, exposing discrimination, injustices and oppression in powerful images. Almost 30 years later, it has 150-200 students per year and continues its transformative premise of recruiting people from disadvantaged communities and creating accessible and affordable opportunities in marginalised areas. When Market Photo Workshop started it was operating illegally; today its graduates are among the most acclaimed and influential photographers on the African continent, for example Zanele Muholi, Jodi Bieber and Sabelo Mlangeni.

Founded by David Goldblatt and now under the leadership of Lekgetho Makola, Market Photo Workshop is independent, inclusive and non-profit. It has developed an innovative methodology that combines technical training with social consciousness raising. Market Photo Workshop challenges conventional thinking and constantly interrogates the role of photography and modes of representation. It encourages students to engage profoundly with the world around them. Project work that sharpens critical and research skills is central to all programmes, and the strong body of teaching professionals is complemented by guest lectures and workshops facilitated by leading journalists, photographers and academics. There is an emphasis one-to-one mentorship with renowned photographers which has increased transfer of knowledge between generations and built a strong network and supportive community. Studies on multimedia and visual literacy, journalistic ethics, professional practice and entrepreneurial skills, as well as internships, enable students to flourish in the photography market. Alumni are further supported through multiple public



F o n d s

programmes, exhibitions and an Alumnus Award, and often continue to interact and contribute to the learning at Market Photo Workshop, serving as role models for younger generations.

Among its diverse programmes, Market Photo Workshop offers introductory courses in communities, weekend classes, an interactive module on archiving for street photographers, and intensive incubator programmes for emerging artists. Open to all genres of the photographic arts, it urges students to develop their own individual voice. Many of its graduates explore complex issues such as state violence, sexual politics, migration, homelessness, memory, and identity in a transitional society, capturing post-apartheid realities.

Through its three decades of revolutionary work, Market Photo Workshop has created a vast image archive of unique historical and social importance. To reach a wide public and expand critical discourse on visual culture and social change, it organises and supports photographic exhibitions both in its own gallery space and at external venues. It runs frequent public lectures, seminars and community events, and it is building regional links and exchange programmes with neighbouring countries.

Market Photo Workshop is honoured:

- for its political courage and historically significant act of opening photography to black South Africans during apartheid;
- for sustaining the radical spirit and ideals that grew out of the struggle against apartheid, stimulating critical reflection and enabling a continuing evolution of photographic expression of social realities and injustices;
- for creating a dynamic education process that propagates the role of photography as a proactive agent in social development;
- for providing access to essential storytelling tools and supportive networks, enabling young people, including the marginalised and disadvantaged, to envision and share their experience; and
- for its integrity over 30 years of dedication as a catalyst and springboard for talent, consistently empowering generations of remarkable photographers.

2018 Prince Claus Awards

Adong Judith Uganda Theatre

Adong Judith (1977, Gulu) is a playwright, film- and theatre-maker who fearlessly provokes public debate on highly contentious issues to initiate positive change. She does extensive research, including personal interviews with people directly involved in her subjects. Having studied music, dance and languages as well as literature, film and drama, she uses multifaceted artistic and technical skills, local languages, convincing characters and local detail to ensure audience engagement.

Her powerful drama *Silent Voices* (2012) evolved out of her MA thesis on the use of drama therapy for psycho-social support of former Lord's Resistance Army child soldiers. Revealing the terrors of the 20-year conflict, the play challenges the peace-building process implemented by the dominant ethnic group. It asks: Why amnesty? Why compensation for perpetrators while the victims are ignored? Who should forgive who? Who has the right to forgive on behalf of another? Staged in a

society undergoing transitional justice, *Silent Voices* evokes powerful responses. A local language version was very well received in the conflict areas. It confronts people with their passivity and complicity as citizens and warns of future problems if justice is not relevant to the war-affected communities. It resonates with post-conflict communities around the world. To increase impact, performances are free and there is a one-hour discussion by a panel of victims, lawmakers, human rights and community NGOs, and academics after every show.

Adong's other theatre works include: *Just Me, You and the Silence* (on the LGBTIQ rights struggle in Uganda), *Ga-AD!* (a satire on religious politics, hypocrisy and gender), *A Time to Celebrate* (on local child sacrifice practices), *Holy Maria* (on social media deception) and *Blood* (an updated adaptation on the horrors of colonialism¹). She has also written film, television and radio dramas on HIV/AIDS prevention, family planning, land mines, and human rights, as well as children's books in the Acholi language and an Acholi-English dictionary.

Formerly a drama lecturer at Makerere University, Adong is now the artistic director of *Silent Voices Uganda* (2016), a performance company dedicated to rebuilding Ugandan theatre-making. The company runs a potent apprenticeship programme that puts experienced and aspiring theatre-makers together to produce and perform a social change play. This transfers critical thinking and writing skills, and provides hands-on learning in acting, directing and all aspects of stage management and production. The programme was opened to participants from across Africa in 2018.

Adong Judith is honoured:

- for the passion and persuasive eloquence of her writing and directing;
- for her provocative and engaging use of theatre as a platform for witnessing, reporting, raising social consciousness and stimulating dialogue to achieve social change;
- for bringing the stories of vulnerable and disadvantaged people to the wider public of Uganda and the world;
- for her brave and relentless commitment to fighting injustice and discrimination in a conservative context, boldly speaking out and challenging not only official policies but also local conventions and socialised attitudes;
- for teaching, mentoring and acting as a strong role model for young theatre producers and directors, especially women; and
- for leading a renaissance re-energising the drama and performance arts in Uganda.

Marwa al-Sabouni

Syria

Architecture and Urbanism

Marwa al-Sabouni (1981, Homs) is an architect and urban thinker who analyses and reveals the role of modernist city planning in triggering and fuelling conflict. Living and working in war-devastated Homs, she has seen the urban zone lines become the fault lines of violence. Her book, *The Battle for Home: The Vision of a Young Architect in Syria* (2016), examines changes inflicted on the city's social fabric from French colonisation onwards. It shows how the ancient towns were gradually 'improved' with modern elements that distorted community relationships and fragmented societies. Anonymous concrete tower blocks contributed to loss of identity and self-respect. Administrative zoning, focused on efficiency, hygiene and traffic, separated people into enclaves by class, income, religion or ethnic

¹ Based on Lorraine Hansberry's *Les Blancs*, 1970.



F o n d s

group. This resulted in alienation from a wider sense of belonging, which generated mistrust, rival identities and ultimately the enmity that exploded in the civil war.

Al-Sabouni believes that architects have a duty to stimulate social cohesion. As she is unable to build due to the war, she designs proposals for the future based on the communal values that underpin good living spaces. Her innovative solution for reconstructing the destroyed Baba Amr district of Homs has the renewal of human connection at its heart. It draws on older Syrian spatial arrangements, when churches and mosques were built alongside one another and diverse classes and ethnicities constantly interacted. Her proposals reintroduce the traditional connections linking public and private spaces, and the buildings are designed to grow organically like trees.

These are ground-breaking proposals for Baba Amr, which could be extended to remake and heal the city. They are the opposite of current government plans for massive tower blocks isolated in regimented green spaces. Al-Sabouni urges rethinking rather than blindly following international trends and repeating past mistakes.

As well as publishing numerous articles and giving lectures on her ideas, al-Sabouni and her husband run the Arabic Gate for Architectural News, the only online media outlet dedicated to architectural news in Arabic. They have also recently opened an educational and children's bookshop in Homs.

Marwa al-Sabouni is honoured:

- for her profound analysis, clear reflections and incisive critique of modern architectural and town planning conventions, showing through lived experience that they contribute to the fragmentation of society and conflict;
- for emphasising that a city is first and foremost a home for people and that the built environment should reflect local values;
- for her imaginative and innovative proposals for urban design that can help to restore co-operation, social cohesion and a sense of identity after the devastation of war;
- for highlighting that 21st-century cities face increasing diversity and there is an urgent need for a global reconsideration of the values on which urban planning and architecture are based;
- for inspiring Middle-Eastern architects with ideas that counter both the European-centred paradigm and stereotyped Islamic architecture; and
- for her daring resilience in presenting future possibilities for Syria even as it is being bombed and destroyed, reminding us that war does not erase humanity, culture, pride or hope.

Kidlat Tahimik
Philippines
Visual Arts/Film

Kidlat Tahimik (1942, Baguio City) is a self-described 'Kultur Warrior', artist in many disciplines, and a creative force in his community – his name means 'quiet lightning' in the Tagalog language. Always using a low-budget DIY ethic, his work ranges from engaged performance to free-style architecture and carved installations. But it all started with film. While working as an economic researcher in Paris, he tore up his MBA diploma and quit his job. He joined a Bavarian artist's commune where, helping a film student, he learned to shoot a 16mm camera. Deeply inspired, he poured his heart and soul into his first film, Perfumed Nightmare (1977). A fictionalised version of his own dream trip to the West and disenchantment, it is a satirical critique of 'undeveloped' nations' obsession with the



F o n d s

‘overdeveloped’ West. It won awards at international festivals and was Kidlat’s turning point back towards the Philippines.

An enthusiastic advocate of indigenous culture, Kidlat built a hut in an Ifugao tribe village where he taught villagers to document their culture. With his wife Katrin, Kidlat organises conferences with indigenous peoples from around the world. His subsequent films include: *Why is Yellow Middle of Rainbow?* (1980-94, aka *I am Furious Yellow*), a father-and-son chronicle of joyfully surviving the Philippines’ 1980s revolution and natural catastrophes; *Turumba* (1983) on the impact of Globalisation and Western religions on village families and crafts; and *BalikBayan#1* or *Memories of Overdevelopment Redux III* (2015), a revisionist historical drama about Enrique, Magellan’s indigenous slave and technically the first person to circumnavigate the globe. A passionate supporter of independent cinema, Kidlat returned his Lifetime Achievement award to protest Cinemalaya Philippine Independent Festival’s decision to merge the section for debutante filmmakers with veteran cineastes.

Co-founder of the Baguio Arts Guild (1986), Kidlat mentors and teaches young creatives through workshops and community projects. He has designed and built two highly imaginative, non-profit art centres. The Victor Oteyza Community Art Space is an energy hub encouraging talent through all-expenses-paid exhibitions, performances and live music funded by the proceeds of its popular restaurant/café. The Ili Likha Artists Watering Hole, an ecology oasis which hosts artists’ studios, galleries, and a café, is centred on a free cinema, created in the form of a ship, which shows independent films. Like Kidlat’s films, these centres had no blueprint. They were constructed organically by local craftsmen using recycled found materials to create striking and delightful community spaces.

Since 1998, Kidlat and his Ifugao mentor Lopes Nauyac revived an ancient rice terraces ritual— the Pun-nuk. It is an annual thanksgiving to the Gods for the gift of rice. UNESCO in 2016 inscribed Pun-nuk to its list of Intangible Culture Heritage (ICH).

Kidlat Tahimik is honoured:

- for his holistic, free-spirited and joyfully rebellious approach and lifetime commitment to independent creativity;
- for his charismatic role as a catalyst and thought leader inspiring people to tap into their own inner spirit;
- for his innovative works in multiple fields that reject imposed conventions in favour of an ingenious, pragmatic and environmentally aware DIY ethos and aesthetic;
- for his vital and compelling filmmaking showing how to condemn and fight injustice while living joyfully;
- for his commitment to Philippine culture and pro-indigenous activism, creatively resisting cultural imperialism and showing that local ways and knowledge are a rich resource; and
- for his deep social engagement and generosity in doing whatever he can to change things for the better, building infrastructure, sharing his gifts and creating spaces of freedom.

Eka Kurniawan
Indonesia
Literature

Eka Kurniawan (1975, Tasikmalaya, West Java) is a writer who explores Indonesia’s complex recent history through appealing fiction. Having studied the great Indonesian writer Pramoedya Ananta Toer



F o n d s

for his philosophy thesis, Kurniawan turned away from social realism and developed his own innovative style to make sensitive and often traumatic realities accessible and relevant to a wide audience. He combines elements of diverse literary forms and influences, including local folklore traditions, oral histories, wayang theatre, Indonesian martial arts and horror comics, and magical realism, to portray people's real, multi-layered experiences. With acute historical intelligence, expansive storytelling, and page after page of fantastical plot twists and irreverent humour, Kurniawan's work is a deep affirmation of the humanity of those shunted to the margins – the exploited, the excluded, the persecuted, who are really the majority.

His first major novel, *Beauty Is a Wound* (2002), is both a hilarious satire and a family tragedy of epic scope that ensues from the physical and sexual violence of Indonesia's Dutch colonial history, Japanese occupation and Suharto's dictatorship and genocide. It evokes a vivid sense of poverty and rural isolation, and urges a reassessment of history and its unresolved consequences. The many ghosts that haunt the imaginary town at the centre of Kurniawan's works suggest that the past will not be over until the culprits are held accountable.

Man Tiger (2004) concerns a murder, a man possessed by the spirit of white tiger, and two tormented families caught in village politics. Kurniawan borrows from local tales about magical male tigers who protect good villages or families. But here the tiger is a female who takes possession of a man – a twist that enables a sharp critique of patriarchy and the oppression of women. Strikingly lyrical and elegantly constructed, *Man Tiger* gained Kurniawan the accolade of being the first Indonesian writer to be nominated for the Man Booker international prize (2016).

Other works include: *Graffiti in the Toilet* (2000), a collection of satirical short stories on his generation including leaders who become power-hungry opportunists; *A Bunch of Satan's Slaves* (2010), a co-authored anthology of ghost stories; *Vengeance Is Mine, All Others Pay Cash* (2014), a study of masculinity, rape, authority and impotence; and a children's book with adult appeal titled *O* (2016). His major works have been translated into 24 languages.

Eka Kurniawan is honoured:

- for his profoundly imaginative storytelling, the remarkable beauty of his prose and the universal relevance of his subject matter;
- for confronting violent political acts that are absent from official discourse and examining controversial issues in a way that people can really relate to, helping them to reclaim stories of their past and construct a better understanding of their country;
- for projecting the distinctiveness of Indonesian culture and giving status to local stories and myths;
- for highlighting the power of language and literature in the way we perceive and process information on difficult topics, particularly at a time when language is hijacked by those in authority; and
- for bringing attention for alternative readings of Indonesian history, stimulating long-overdue awareness and greater understanding of his homeland.

O Menelick 2° Ato
Brazil
Media/Journalism

O Menelick 2° Ato (*Menelick Act 2*) (2010, São Paulo) is an independent platform making Afro-Brazilian culture visible in a racially unequal society. Although less than half of the population self-

identify as white and most Brazilians are of mixed ancestry, the majority people of colour have almost no presence and no voice in Brazilian media. Menelick Act 2 gives thinkers and protagonists of Afro-Brazilian artistic production a space to share their perspectives and project the ideas, creativity and concerns of the contemporary black community in Brazil.

Founded and directed by journalist and photographer Nabor Jr, it is the rebirth of the first-ever black journal in Brazil, titled Menelick², which was launched by a poet in 1915 but was unable to sustain publication. Menelick Act 2 is an avant-garde, non-profit, quarterly magazine published online and in a physical version distributed free through libraries and cultural events as well as in conflict areas of São Paulo. Cultural activists, artists, scholars and journalists comprise the editorial board and diverse creative, popular and academic writers and artists are contributors.

Committed to counteracting black cultural invisibility and the lack of diversity in mainstream cultural institutions, Menelick Act 2 believes art is a powerful way to make the struggles and contributions of black people seen and disseminated. Covering all forms of music, theatre, cinema, dance, fine arts, photography, fashion, literature, poetry and popular urban manifestations such as clowning and hip-hop, it introduces many individuals and collectives to a wider public.

Menelick Act 2 highlights cultural actions that question social conventions and challenge stereotypes. It features work that reflects on black experience but the artist does not have to be black. Critical essays discuss cultural works that deal with racial identity, gender politics, class, the socioeconomic conditions of Afro-Brazilians, war, colonialism and consumerism, among others. Reports tackle topics such as black representation in Brazilian advertising; a section on Africa generates diasporic connections; and academic studies review the legacy of past black masters of Brazilian arts who have been overlooked in the nation's history and are unknown, particularly among younger generations.

By documenting black cultural activities and productions, Menelick Act 2 is establishing a body of knowledge that is an educational and research resource for present and future generations. Its critical reading of artworks forms a foundation for the inclusive Brazilian art history that is currently lacking.

Menelick Act 2 is honoured:

- for its dynamic commitment to redressing the lack of representation of the Afro-Brazilian community in Brazilian media and cultural institutions;
- for documenting, promoting and empowering black cultural production;
- for emphasising the conceptual content of Afro-Brazilian arts and extending its reach and social impact;
- for increasing insight into black people's experience, generating critical debate and opening paths to interracial communication and integration;
- for exemplifying the need for alternative publishing channels to counter dominant discourses and advocate equal opportunities; and
- for building a sense of pride and self-esteem in the majority black community and youth of Brazil.

² The title is a tribute to Menelick I of Ethiopia, the only African country to escape colonisation.