

## Report from the 2017 Prince Claus Awards Committee June 2017

### **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 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 Principal Prince Claus Award is presented to the Principal Laureate(s) and further 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.

### **2017 Prince Claus Awards Committee**

Emile Fallaux (Chair), Cultural Advisor, Filmmaker and Journalist, Amsterdam, the Netherlands

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

Defne Ayas, Curator/Director of Witte de With Center for Contemporary Art, Rotterdam, the Netherlands

Solange Farkas, Curator, São Paulo, Brazil

Dinh Q Lê, Visual Artist, Ho Chi Minh, Vietnam

Neo Muyanga, Composer and Musician, Cape Town, South Africa

Manuel de Rivero, Architect and Urbanist, Lima, Peru

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

### **2017 Data**

For the 2017 Prince Claus Awards, 377 people were invited to make nominations. A total of 143 nominations was received and researched by the Bureau. The Prince Claus Awards Committee met on 16-18 December 2016 and drew up a shortlist for further research and second opinions from experts and advisors. During their second meeting on 30 May – 1 June 2017, the Awards Committee conducted in-depth assessments of the 46 shortlisted candidates. This year the Awards Committee selected two Joint Principal Laureates for the Principal Award and five additional Laureates. The Awards Committee's recommendations were presented to the Board of the Prince Claus Fund in June 2017.

## **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 innovation, audacity and tenacity. They seek to foster inspirational leadership and to enhance the positive impact of cultural expression on societies.

## **Recommendations for the 2017 Prince Claus Awards**

### **2017 Joint Principal Prince Claus Award**

The Principal Award is presented jointly to two laureates, Vincent Carelli (Brazil) and Ma Jun (China), whose individual outstanding work has wide influence on vast populations on opposite sides of the world. They use different media and methods in different disciplines but both:

- highlight the urgent struggle to protect people's lives and the environment against unjust and unsustainable exploitation
- emphasise the importance of people's voices
- prove the power of citizens to create just and sustainable societies
- demonstrate the fundamental need for transparent, accurate and accessible information.

### **Vincent Carelli**

#### **Brazil**

#### **Audio Visual**

Vincent Carelli (1953, Paris\*) is a documentary filmmaker who has pioneered video making by indigenous communities in Brazil, creating videos that are changing public perceptions of indigenous reality. Engaged with the indigenous cause since the 1970s, he started filming activities in indigenous villages. There was such positive response in the communities that he began to teach them how to make videos themselves. In 1986 he and his wife (anthropologist Virgínia Valadão, 1952-1998) founded Video in the Villages (Video nas Aldeias -VNA), which has developed into a unique collaborative audiovisual production centre that provides equipment, training, post-production support and distribution. It supplies indigenous schools with videos in their own languages, runs regional workshops and has created an exchange network among the different indigenous communities. Through their video making native Brazilians create their own images and narratives without external intermediaries. They affirm their identity, document and preserve their culture for future generations, and share their perspectives with the world. More than 100 films, made and directed by indigenous filmmakers of nearly 50 different ethnic groups, are shown locally and internationally, winning awards.

In 2000, Carelli and VNA produced a TV series, *Índios no Brasil (Natives in Brazil)*, on how the Indians live and think. The first programme includes interviews on the ignorance and stereotypes that underpin the discrimination suffered by indigenous communities. Ten thousand copies were distributed to public schools and the series was rerun on state-owned TV channels reaching millions. VNA has produced 16 documentaries on the project's working methods and results, which have inspired similar projects elsewhere, and it has built one of the most substantial public film archives on indigenous culture worldwide.

Carelli has produced two groundbreaking films that present the repressed history of indigenous people in Brazil. *Corumbiara* (2009) tells the story of the 1985 massacre of an uncontacted indigenous community in South Rondonia and gives voice to the few survivors. *Martírio* (2017) unites footage from almost three decades of filming evidence of the Guarani-Kaiowa people's struggle for land and peace. Told from the perspective of the Indians, it shows the history of killing, displacement and brutal expropriation of their lands from the time of the European invasion to modern agribusiness. *Martírio* has been shown in 21 cities, running for over a month and shocking the Brazilian public with its irrefutable testimony of the violence indigenous communities suffer. It indicates the responsible role of the Brazilian State and Federal Supreme Court and is highly relevant in the current political situation when many established Indigenous Rights Policies are under threat.

Vincent Carelli is awarded for initiating a creative and effective way for indigenous people to document, preserve and strengthen their identity and culture; for making the true lives of indigenous communities visible, documenting their resistance, building respect and counteracting prejudice; for facilitating the growth of a new, original and independent indigenous film tradition; for giving voice to people who had always been the subject of external representation thereby challenging ethnographic conventions and mainstream media distortions; for providing citizens with genuine information crucial to the development of a just Brazilian society; and for his proactive commitment to recognition and respect for the plurality of worldviews, cultural diversity and peaceful interethnic relations.

(\*The son of a Brazilian father and French mother, Carelli was born in Paris and moved to Brazil aged 5.)

## **Ma Jun China New Media // Culture and Development**

Ma Jun (1968, Qingdao) is a journalist, new media designer and environmentalist who is empowering citizens to take action against industrial pollution. As a young investigative journalist in the 1990s he saw first-hand the social and ecological devastation of rampant economic growth, and his book *China's Water Crisis* (1999) detailed the history of government policies that allowed destruction of essential resources.

Realising that public pressure is key to getting government and industry to act and that citizens' first need is clear factual information, in 2006 Ma Jun set up the non-profit Institute of Public and Environmental Affairs (IPE) to gather official data on pollution, analyse it and make it understandable to the general public and freely available. Ma Jun and IPE have designed an innovative app called the Blue Map which enables people to monitor and report evidence of pollution in their immediate neighbourhoods, with the information fed directly to regulators. The Blue Map also allows users to see hourly air quality by location in 300 Chinese cities, locate factories and report on their progress to meet government standards, and follow a constantly updated list of companies ranked in order of transparency and co-operation on environmental issues.

IPE monitors emissions, issues reports and publicises pollution violations, effectively naming and shaming offenders. It encourages companies on its blacklist to respond publicly on its website, and publishes all government's environmental standards and regulations, providing legal and technical support to activists. Many corporations and factories are now following clear compliance steps laid out by IPE. In the IT industry, for example, following a year of hard-hitting investigative reports and campaigns, some of the largest companies are cleaning up their supply chains.

Ma Jun communicates effectively with all stakeholders. Collaborative rather than aggressive, he emphasises the primacy of people's wellbeing and mobilises support for positive moves by government and environmental officials. He reaches a wide audience through social media, public lectures, articles and consistent interaction with domestic and international media. Ma Jun co-founded the Green Choices Alliance, a network of NGOs that targets consumers to use their buying power as pressure and has helped 150 international companies improve environmental performance in their supply chains.

Together with the Alliance, Ma Jun developed the Pollution Information Transparency Index, ranking cities by their level of disclosure on environmental data. They run workshops with city officials to share best

practices and organise events to recognise cities taking the greatest steps toward transparency. In partnership with other NGOs, IPE has introduced Green Stocks and Green Banking to influence investors and banks.

Ma Jun is awarded for his passion, determination and courage over two decades in informing and mobilising Chinese citizens to fight pollution for the greater good of society; for his creative use of new media to clearly explain and freely share complex information that gives power to the people; for designing an innovative interactive app that enables the public to participate directly in recording and monitoring environmental pollution; for choosing a constructive approach and strategic deployment of official data to challenge and influence corporate and governmental policy change; for emphasising the shared citizen, corporate and government responsibility in dealing with the environmental crisis; and for demonstrating the role of public activism and the importance of transparent information disclosure in solving global problems.

## **Further 2017 Prince Claus Awards**

### **Khadija Al-Salami Yemen Audio Visual**

Khadija Al-Salami (1966, Sana'a) is a documentary filmmaker and activist for women's rights in Yemen. Aged 11, she got work at a local TV station and later earned a scholarship to study filmmaking in the US. Since then she has used film to document and spread knowledge about women's lives, and she has set up a foundation that supports 550 girls to attend school.

*A Stranger In Her Own City* (2005) is a moving account of a 13-year-old girl who refused to veil herself, talked with boys on the street and was severely punished by family and community. *Amina* (2006) tells the story of a child bride sentenced to death for killing her husband even though there was no proof she had committed the crime. Filmed inside the cells, it reveals prison conditions and abuses. Al-Salami was involved in civic efforts to lift Amina's death sentence and her film led to changes in the legal status and rights of women prisoners.

*The Scream* (2012), shot at the sit-in camp outside Sanaa University, records the role of women in the 2011 protests against the totalitarian regime. They make fiery speeches, contact officials to denounce the use of prohibited weapons by security forces against protesters, and openly discuss gender equality with male protestors. It documents women protestors beaten by male 'revolutionaries' for refusing to move their tents away from the men's tents, women treated with contempt by companions of a prominent religious figure, and President Saleh's speeches criticising the mixing of the sexes in the opposition ranks.

*I am Nojoom, 10 and divorced* (2015) is a gripping exposé on child marriage. Based on Nojoom Ali's autobiography, it is skilfully scripted by Al-Salami and enriched by her own personal experience of escaping, aged 11, from a forced marriage. The film is a cry for compassion, equality and human rights. It depicts Nojoom's forced marriage, escape and eventual divorce obtained thanks to a sympathetic judge. Free to watch on YouTube and available on the black market, it is copied, shown in neighbourhood screenings and widely distributed in Arab regions. *I am Nojoom* is Al-Salami's first feature film and only the second full-length feature film shot in Yemen by a Yemeni filmmaker. Made with an all-local cast of actors and technicians whom Al-Salami trained, it offers a rare cinematic glimpse of Yemeni life and is spurring renewal of Yemen's once vibrant cinema culture.

Khadija Al-Salami is awarded for her courageous use of the power of film to positively influence and reshape societies in Yemen and beyond; for her strong messages about the global problems of discrimination against women and child marriage; for her unconventional portrayals of Yemeni women, giving insight into hidden lives and enabling women to speak for themselves and demonstrate their potential to change their society; for dealing with sensitive issues in a direct and disarming manner to encourage young girls to persevere in overcoming obstacles; for speaking out and bringing critical and controversial issues that had been silenced to a wide audience; and for her trailblazing role in Yemeni cinema, inspiring young generations of filmmakers to tell their own stories.

**L'Art Rue**  
**Tunisia**  
**Visual Arts**

L'Art Rue (2006, Tunis) is an association that is transforming life in Tunis through re-appropriating public space for creative expression and public participation. Founded by Selma (1975) and Sofiane (1972) Ouissi, L'Art Rue organises collaborative and critical research, reflection and production with young artists.

Dream City, a biennial festival of contemporary arts in public space, is a key activity. It was boldly initiated in 2007, during the autocratic regime of Ben Ali, and located in the medina, which was conservative and almost deserted. Now in its sixth edition, Dream City is a dynamic event that incorporates dance, performance and visual arts into the fabric of the old city centre. It invites Tunisian artists, as well as artists from Africa, Asia and Europe, to reflect on Tunisian society and history to create site-specific works that engage viewers and give new shape and meaning to the streets, squares and objects in urban space. It attracts an audience of thousands of young Tunisians and involves the community through interactive works, debates and group walks through the historical downtown. Visits and meetings with school children are arranged in conjunction with the Ministries of Education and Cultural Affairs.

From their venue Dar Bach Hamba, which has become an important cultural hub in the city, L'Art Rue runs a range of activities. 'Change ma Classe' takes art to children and teenagers in schools throughout the medina. Monthly Dreams Brainstorming workshops for artists and urban professionals, such as sociologists, art critics, journalists, city planners, architects and philosophers, debate questions of art, territory and population and the factors and influences underlying art in public space including inspiration or coercion brought about by architecture, town planning, the social fabric or the history of a place. Another project is *Z.A.T: Zone Artistique Temporaire, Temporary Artistic Area*, a free quarterly review of critical contemporary writing on art in public space and the relationship between art and civic and political life. It has a circulation of 5,000 and is distributed in Tunisia, France, Belgium, Italy, Morocco and Algeria.

L'Art Rue has developed cultural programmes for marginalised people and programmes that strengthen respect for the rights of minorities. It engages in legal matters such as authors' rights and lobbies politicians on the need for structural support for culture. Recently, in partnership with other civil society associations, it organised a public showing of *The Human Library*, a project conceived by the Danish association Stop the Violence, in which participants share their experiences, advocate a cause or help to combat the prejudices that persist in the society.

L'Art Rue is awarded for reclaiming and activating public space in Tunis as a place of free expression and debate; for taking art to the people and engaging them in diverse interactive cultural experiences; for building an energetic collaboration and action platform that supports the local arts community and networks across Africa and the Middle East; for fostering innovation and pioneering a self-critical approach to contemporary arts in Tunisia; for demonstrating that art can be a tool of reflection, struggle and possibility; and for being an important beacon for younger generations of Tunisians in the political and cultural reconstruction of their society.

**Brigitte Baptiste**  
**Colombia**  
**Culture and Development**

Brigitte Baptiste (1963, Bogota) is a scientist, an advocate of gender diversity and an inspiring public intellectual who challenges conventions in both science and culture. She has a master's degree in conservation and tropical development, and a doctorate honoris causa in ecological economics and natural resource management. She is Director of the prestigious Humboldt Institute for the research and management of biodiversity in Colombia.

Baptiste is internationally recognised as an innovator of ecological theory. She is a major contributor to the development of the important concept of socio-ecosystems, which links nature and society in an integrated approach. This concept has been successfully applied to develop public policies

restricting exploitation of Colombia's Páramo ecosystems and wetlands. Her work includes training and motivating young environmentalists, creating monitoring systems that reflect social aspects of biodiversity, recording and strengthening indigenous knowledge, and implementing community-led sustainability programmes with rural communities.

She is an expert on environmental management in areas where rapid development and the imposition of industries, such as mining, has had negative consequences for communities and habitats. Following the peace deal between the Colombian government and the FARC, Baptiste is a key person in formulating policies and environmental planning for the conflict areas in order to protect biodiversity and prevent negative impacts on local people. Already, with recent inventories and monitoring in areas previously considered too dangerous for research, her institute has recorded 109 new species.

Brigitte Baptiste is a highly visible transgender woman and activist on LGBTQI issues. She has strengthened the position of the transgender community in Colombia. A charismatic speaker with a strong presence on social media and the author of 15 books, a popular TV series and regular newspaper columns, she stimulates a huge audience to think about diversity, human behaviour and ecology in new ways. She contributes to the programme on transgender studies at the Jesuit-run Javeriana University where she has been professor of ecology for more than 20 years, and influences public policy on environmental, gender and social issues.

Brigitte Baptist is awarded for her relentless search for new knowledge and alternative narratives; for increasing understanding that diversity is an essential fact of life, and that cultural diversity is part of nature's diversity not something separate; for her innovative research on socio-ecosystems and promoting connectivity between people and nature as a source of well-being for people and nations; for combining science, ecology and gender activism, building bridges and increasing awareness and debate about the connections between diversity, environment, quality of life and culture; for confronting prejudice and stereotypes, inspiring youth and LGBTQI people, and generating social change and acceptance in Colombia and internationally; and for raising consciousness that in order to protect biodiversity and the planet's future, we must also protect cultural diversity.

## **Amar Kanwar**

### **India**

#### **Visual Art // Audio Visual**

Amar Kanwar (1964, New Delhi) is an artist, filmmaker and social activist committed to creating art that responds to issues of social justice. His beautiful and compelling films and multi-media installations examine the politics of power, violence, ecology, sexuality and justice in varied forms. His work originates in narratives often drawn from zones of conflict and is characterised by a distinctly poetic approach to the social and political. It does not aim to represent trauma or political situations as much as to find ways through them by looking deeply into the causes and effects in everyday life.

*A Season Outside* (1997) examines the troubled border between India and Pakistan as the basis for an intensely personal and philosophical cinematic essay dealing with multiple forms of violence and non-violence. Presenting the proposition that poetry creates a unique understanding of the passage of time and the future, *A Night of Prophecy* (2002) interrogates the nation, opening up an underbelly seldom experienced. Multiple voices come together as the poetry of resistance reveals the fault lines of democracy in the Indian subcontinent. *The Lightning Testimonies* (2007) reflects upon a history of conflict in the Indian subcontinent through experiences of sexual violence. As the stories unfold, women from different times and regions come together. The work speaks to them directly, in an effort to understand how such violence is resisted, remembered and recorded by individuals and communities. Using a range of visual vocabularies, *The Lightning Testimonies* transports us beyond the realm of suffering into a space of contemplation, where resilience creates the potential for transformation. *The Torn First Pages* (2004-08) presents a powerful immersive experience of dictatorship in Burma and portrays the courage and resilience of people fighting for democracy. Kanwar's ongoing work, *The Sovereign Forest* (2012-) exposes the brutal appropriation of lands and natural resources in Odisha. It documents the contest between developers, the state and the resistance;

the impact on local communities and environment, and the loss and destruction that underlies so-called 'economic growth'.

To increase and broaden impact, Kanwar adapts his works to connect with diverse audiences, from local films clubs and associations in the communities where the topic is most urgent, to art exhibitions and film festivals around the world. *The Lightning Testimonies* was exhibited in Assam accompanied by extensive public outreach. *The Sovereign Forest* was installed in Odisha, in collaboration with an activist media organisation and was continuously open to the public for four years giving an opportunity to diverse visitors to engage and contribute an image or object to the exhibition.

Although focused on South Asia, Kanwar's work has global relevance. It shows what it means to resist as an individual or community, challenges our understanding of crime, politics and human rights, and proposes that poetry and art can be evidence against injustice. His works draw us into resistance to oppression and action for social justice no matter where we are.

Beyond his creative productions, Kanwar is actively involved in campaigns against extremism and violence, and in training and mentoring young filmmakers from multiple conflict areas and social movements.

Amar Kanwar is awarded for his profoundly disturbing, beautiful and moving works that operate at the interface between art, documentation and activism; for his critical and contemplative investigation of the nature of oppression and people's courageous resistance against it; for giving voice to the victims of social injustice, looking deeply into the multi-layered causes and effects of problems, and recording evidence of our times; for his innovative use of hybrid art forms in a unique method of storytelling that gives viewers a potent personal experience and overcomes educational and cultural boundaries; for combining poetic sensibility and political consciousness to increase the reach and impact of documentary filmmaking; and for expanding the possibilities of art as a means of obtaining social justice and inspiring new generations of artists to think deeply about the social impact of their work.

## **Diébédo Francis Kéré** **Burkina Faso** **Architecture**

Diébédo Francis Kéré (1965, Gando) is an architect who shows that architecture can be a generous profession dedicated to increasing people's well-being. Kéré excelled at school and won a scholarship to study carpentry in Germany and then went on to study architecture and engineering at the Technische Universität in Berlin. He had been the only child from Gando village able to attend school in a distant town, and while he was studying in Germany, he established Bricks for Gando as a charity to raise money to build a school in his village. In 2000, Kéré returned to Burkina Faso and together with the Gando community constructed the Gando Primary School.

Kéré's plans for the school used both traditional local knowledge and Western techniques, an innovative combination that is the foundation of his practice. All his designs are based on ecological principles and sustainability. He uses local materials and merges local building traditions with contemporary construction techniques incorporating appropriate climate sensitive design and technology. Kéré engages deeply with the local community. He explains and discusses his plans and methods, trains them in modern construction skills and employs them in the building process. This active involvement establishes a strong connection between people and a building, creating a sense of ownership and pride. It also means local people are able and keen to do maintenance and repairs.

Kéré has his office in Berlin but returns frequently to Burkina Faso where his projects include an extension and library for the primary school, secondary schools for Gando and the nearby town of Dano, teachers' housing, a health centre, a women's centre and a research centre for sustainable building practices. He is renowned for his restructuring of foreign plans for an Opera Village, transforming it from a dominant external imposition that would have been anathema to the villagers into an attractive functional settlement with good housing and water supplies. He has designed buildings in Sudan, Mozambique and Kenya as well as a construction of compressed earth to house the Centre for Earthen Architecture in Mali. Projects in Europe include the International Red Cross and Red Crescent Museum in Geneva.

A recent project is the new post-revolution Parliament in Ouagadougou. Kéré's design literally and symbolically embodies the core democratic values of transparency, openness and equality. It takes the form of a stepped ziggurat that people can climb on, occupy and use to observe the proceedings. A great tree, next to the debating chamber, reflects local traditions of decision-making, and green terraces that reflect Burkina Faso's agricultural economy are integrated as research space for urban agriculture.

Diébédo Francis Kéré is awarded for the design and construction of buildings of great beauty that meet people's needs; for establishing a holistic approach to architectural practice that stresses the importance of community involvement, respect for local culture and use of sustainable materials and methodologies; for honouring people's pride in their cultural traditions and techniques, and re-interpreting them for contemporary use; for inventively combining relevant factors from two different knowledge systems to achieve practical solutions of global relevance and creating an exchange of ideas between Africa and Europe; for demonstrating the importance of autonomy and self-development, and mentoring and training people so they can undertake their own projects for local development; and for his ethical commitment to create inspiring architecture that improves living conditions and uplifts communities which is a motivating example for young generations of architects around the world.