

# AMAZÔNIA

Carmignac Photojournalism Award

10th Edition

#PrixCarmignacAmazônia

# Carmignac Photojournalism Award 10th edition — The Amazon

Tommaso Protti  
*Amazônia*

Press kit

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Exhibition at the Saatchi Gallery  
June 9 — July 18, 2021

Duke of York's HQ, King's Road, London SW3 4RY

[saatchigallery.com](http://saatchigallery.com)



Araribóia, Brazil © Tommaso Protti for Fondation Carmignac

**Amazônia**  
by Tommaso Protti

**Carmignac Photojournalism Award**  
10th edition – The Amazon

**Saatchi Gallery**  
Duke of York's HQ  
King's Road London SW3 4RY

June 9 – July 18, 2021  
Wednesday to Sunday from 10am to 6pm  
(latest entry at 5.00pm)  
Free admission with pre-booked tickets

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**SAATCHI GALLERY**

The 10th Carmignac Photojournalism Award is dedicated to the Amazon and the issues related to its deforestation. It is chaired by Yolanda Kakabadse, Minister of the Environment of Ecuador between 1998 and 2000 and President of WWF from 2010 to 2017. The Award was awarded to Tommaso Protti.

From January to July 2019, Italian photojournalist Tommaso Protti, accompanied by British journalist Sam Cowie, travelled thousands of miles across the Brazilian Amazon to create this reportage. From the eastern region of Maranhão to the western region of Rondônia, through the states of Pará and Amazonas, they portrayed life in modern day Brazilian Amazon, where social and humanitarian crises overlap with the ongoing destruction of the rainforest.

In August 2020, Tommaso Protti went back to the Amazon to document the fires that were raging again. Traveling along BR-163, the controversial road built in the 1970s during the dictatorship to open up the jungle to colonization, he also investigated the impact of Covid-19 on indigenous communities living in the area.

"I wanted to illustrate the social transformations, focusing on the veiled truth of the bloodshed and destruction that are currently taking place in the region. These diverse forms of violence are the consequences of changes in the global market, as well as of the exponential increase of global consumption, from cocaine to beef. Scientists claim the forest is reaching a point of no return because of deforestation, fuelled by illegal logging, and because of land grabbing, agricultural expansion, state and private sectors led development and resource extraction projects. I believe it is important to raise awareness of this situation and question it."

Tommaso Protti

"With photojournalist Tommaso Protti, we embark on a journey to the heart of the crisis. His work is a candid look at the diverse landscapes and lives among the world's last great tropical forest. (...) We get to meet indigenous activists who fight to protect the forest for future generations. We also witness the destruction caused by loggers, land grabbers and miners who exploit the region's riches for their own profit. The pictures take us to the Amazon's urban metropolises, where warring drug gangs kill to get control over the cocaine trade, and where desperate Venezuelans fleeing the civil conflict live in makeshift camps. We meet peasant activists who risk their life resisting the aggressive advance of agricultural bounds. We get to understand the huge damage inflicted to traditional river communities, consequences of state-led mega-projects such as hydroelectric dams. (...) Finally, Tommaso Protti's work offers a glimpse at everyday life in one of the planet's most extraordinary regions: people date, go to parties, worship and try to enjoy life, just like anywhere else."

Sam Cowie

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'Arctic: New Frontier' by Yuri Kozyrev  
and Kadir van Lohuizen, 9th Carmignac  
Photojournalism Award, Saatchi Gallery,  
March 2019 © Justin Piperger



**Tommaso Protti**  
**Amazônia**

**Price:** 35 GBP

**Size:** 24 × 28 cm, 144 pages

**Contributors:** Stéphen Rostain,  
Sam Cowie, Tommaso Protti, laureate  
of the 10th edition of the Carmignac  
Photojournalism Award

## Exhibition and monograph

Each year, at the end of the photo reportage in the selected area, the work of the Carmignac Photojournalism Award Laureate is used to produce both a major exhibition in Paris and London, and the publication of a monograph.

### Saatchi Gallery, London



After taking place at the Maison Européenne de la Photographie (MEP) in Paris and on the Hôtel de Ville gates, the exhibition of more than 80 photographs and 5 videos by Tommaso Protti, "both haunting and poetic, presenting a harrowing picture of what life is like for people living in the Brazilian Amazon" (*The Washington Post*, December 2019), will be displayed from June 9-July 18, 2021, at London's Saatchi Gallery, which has been hosting the Carmignac Photojournalism Award for six consecutive years. The exhibition will be on the Ground Floor of the Gallery, free for the public.

### Monograph



The exhibition is accompanied by a bilingual French-English catalogue co-published by Fondation Carmignac and Reliefs Editions. It will be available at the Saatchi Gallery bookstore and throughout the network of bookstores in the UK and Europe. Reliefs is a publishing house that develops, in a spirit of permanent curiosity, an editorial policy focused on the transmission of knowledge and awareness of the future of our planet. Reliefs Editions publish a magazine of the same name dedicated to nature, adventure and exploration, with a strong desire to popularize science. This collaboration is part of the defence of common values and reflects a shared desire to report, through photographs and committed texts, on the contemporary issues covered by this 7-month report in the Amazon.

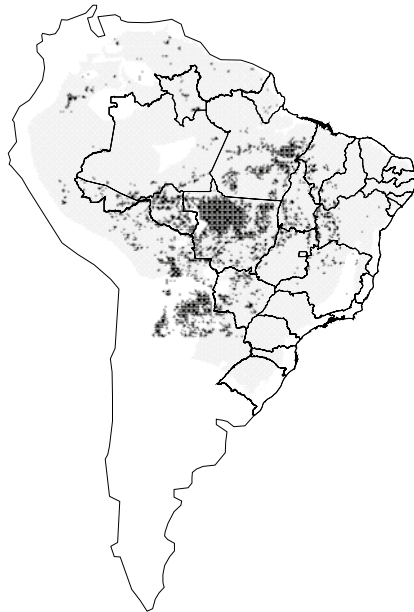


**Stéphen Rostain**

Member of the jury of the 10th edition of the Carmignac Photojournalism Award. Archaeologist, Research Director for the CNRS.

**Tree cover loss (deforestation, fires) between 2001 and 2018**

 Tree cover  
 Tree cover loss



"Veni, vidi, vici... and I wept," might say the white man, who has little cause for pride since he invaded the world's largest rainforest 500 years ago. The Europeans arrived from the east like a disastrous tsunami, draining the sap from the trees, the soil... even from human beings. In order to be seen by the world, the Amerindians nearly disappeared: between 80 and 95% of the original population of Amazonia died out as a result of the conquest, before making a lifesaving recovery and rebelling against their condition. In the Amazon, people are being persecuted, deforestation has never been so virulent, biodiversity is dropping drastically, the earth is dying and so is the water.

And now the recurring threat of the BBB can be badly felt. Bible, Bullets and Beef. The Bible brings in its wake a procession of missionaries, evangelists and preachers with intentions that are not always very Christian. Bullets are used by soldiers, gunmen and ardent defenders of (their) freedom by firearms. Beef is the scourge brought by the "deforestors", the big landowners and the agribusiness lobbies. The steaming multi-millennial canopy is prey to sad, soulless lords; the emerald forest is being devoured by greenbacks. But as the Amazon retreats further and further into the jungle, treasures of biodiversity and an irreplaceable heritage for all humanity vanish with it. Brush fires reached record levels in Brazil in July 2019, nearly three times more than the previous year. In that month alone, 2,254 square kilometres of forest vanished, almost the size of Luxembourg. In terms of football, a sport Brazilians are crazy about, that represents the disappearance of 670 playing fields every 90 minutes, the time of a match. But the game has obviously been fixed; the green team has no chance against the red. Everywhere you go, people are deliberately setting fire, mingling tradition and greed, "and poorly covered fires burn even better" (Andromaque, Jean Racine, 1667). Some time ago, while flying from Manaus to São Paulo, I was amazed at the number of fires burning, making the forest look like a tragic firework display. The green holocaust is one of the major reasons for the climate crisis we are facing. It is our very future that is going up in smoke.

Tommaso Protti recounts the rape of the Amazon. There is plenty to see: illegal gold mines gnawing voraciously into the subsoil, jungle cemeteries where stranded trees form tombstone crosses, abject killings to steal a few acres of land or a pinch of drugs, unhealthy favelas burned by devastating fires, scenes of drunkenness, prostitution or cocaine-laced insanity in the heat of these tropical mean streets... Far from the earthly paradise that Christopher Columbus thought he had reached on his third voyage in 1498, when he dropped anchor in the delta of the Orinoco. Today, Native Americans such as cabocles (mixed descendants of Europeans and Amerindians) often have a life of hell there. The photographer has taken his camera into the deepest, darkest corners of Amazonia to capture unpromising testimonies: a forester crying over a fallen tree; a gold digger, his fingers gnawed away by his fever for the metal; a little girl lost after her homeland has been flooded by a hydro-electric dam; a drug dealer arrested in the middle of an interview... and down-and-outs everywhere. All share the same feelings: saudade for the past, distress about the present and despair for the future. On their side, the Amerindians persist in their exemplary will to resist annihilation. From playful water games to festive rituals and collective dances, they illuminate the pages of the book with their joy of life, their determination and, above all, their tireless ability to adapt to change. Unyielding, they face ever more ignominious attempts to make them flee or hunt them down. They are candles of hope in a world that is getting darker every day.

The great merit of the photographer is to have avoided the trap of sentimentality in order to highlight the chilling reality of forgotten humanity. The absence of colour in his night shots dramatically accentuates the inexorable feeling of mourning. His keen-edged camera captures moments of grace that awaken our deepest emotions, and our slumbering guilt. A salutary shame grabs us by the throat. The terrifying consequences of our voracity, our arrogance and our blindness are violently exposed to our sight and conscience.

Nearly 20% of the Amazon has already been wiped out in the last 50 years, and up to 30% more is expected to be lost by 2050. A few months ago, in response to the cries of alarm over the death of the Amazon rainforest and the approach of the ecological apocalypse, the Amerindian leader Ailton Krenak proposed solutions that his people know well, and for good reason.

### 03 The Amazon Carmignac Photojournalism Award – 10th edition

The Amazon is a vast region covering the territory of nine nations: Brazil, Bolivia, Peru, Ecuador, Colombia, Venezuela, Guyana, Suriname and French Guiana. The region has a surface area of 5,500,000 km<sup>2</sup> and is crossed by the Amazon river, the second longest river in the world and the largest by discharge volume of water. The Amazon alone accounts for half of the remaining tropical forests on the planet. It is home to 70% of the world's biodiversity and to one in ten of the world's species.

This territory is home to 30 million people, including 350 indigenous groups, most of whom live in their natural habitats, but the development of economic activities in the region mean that this ecosystem is under more threat than ever before.

Since 1999 at least 2,200 new species have been discovered in the Amazon biome, but with 17% of the Amazon's surface area already destroyed, the rainforest is increasingly vulnerable.

Responsibility for the degradation and destruction of this fragile natural environment lies with climate change, but also human activity. The consequences are multiple and both local and global: greenhouse gas emissions, destruction of biodiversity, hydrological alterations and even soil erosion.

#### The jury

**CHAIR — Yolanda Kakabadse**  
Minister of the Environment  
in Ecuador (1998-2000) and President  
of WWF (2010-2017)

**Simon Baker**  
Director of the Maison Européenne  
de la Photographie (MEP)

**Clinton Cargill**  
Assistant National Editor  
of The New York Times

**Alessia Glaviano**  
Photography Director of Vogue Italia,  
L'Uomo Vogue, Vogue.it Web Editor  
and Director of Photo Vogue Festival

**Magdalena Herrera**  
Photography Director of Geo Magazine  
France

**Kadir van Lohuizen**  
Photojournalist

**Yuri Kozyrev**  
Photojournalist

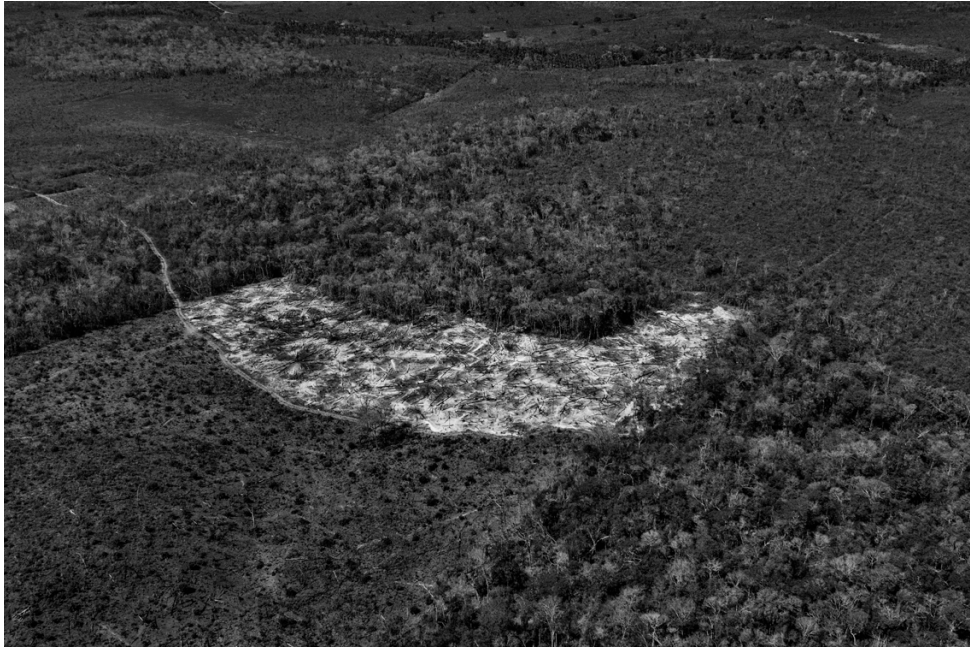
**Stéphen Rostain**  
Archaeologist, Research  
Research Director for the CNRS

The 10th Carmignac Photojournalism Award is dedicated to the Amazon and the issues related to its deforestation. Chaired by Yolanda Kakabadse, Minister of the Environment of Ecuador between 1998 and 2000 and President of WWF from 2010 to 2017, the jury met in November 2019 and awarded Tommaso Protti.

**Grajaú, Maranhão.**

© Tommaso Protti for Fondation Carmignac

A deforested area in the southern Maranhão State seen from the helicopter of IBAMA, Brazilian Institute of the Environment and Renewable Natural Resources. Maranhão is one of the worst affected by forest fires and illegal logging, and has lost 75% of its Amazon forest cover. The Amazon rainforest is losing the equivalent of a football pitch of forest cover every minute. Scientists say it is reaching a tipping point: if deforestation continues upward, the forest may never recover.

**Kayapó, Pará.**

© Tommaso Protti for Fondation Carmignac

Kayapó children play behind a waterfall in the Kuben-Kran Ken village, in the southern Pará State. The Kayapó's territory is the largest tropical protected area in the world, more than 3.2 million hectares of forest and scrubland containing many endangered species. It serves as a crucial barrier to deforestation advancing from the south.

**Manaus, Amazonas.**

© Tommaso Protti for Fondation Carmignac

A young man lies dead in the streets of a poor neighbourhood, as family members, neighbours and police wait for the authorities to collect the body and take it to the morgue. The victim was shot in the head outside of his home. Police and residents suspect the killing was over unpaid drug debts. Manaus has become one of Brazil's most violent cities. According to local authorities, the majority of homicides are drug-related.



**Manaus, Amazonas.**

© Tommaso Protti for Fondation Carmignac

A drunk homeless man walks waist-deep in garbage-filled water at the port area of Manaus. Founded by Jesuit priests on the banks of the Rio Negro, a tributary of the Amazon River, Manaus grew from a quiet jungle outpost to a sprawling metropolis of 2 million people in the middle of the forest. Today, it is the richest and most populous city of the Brazilian Amazon. But it also has some of the worst socioeconomic indicators of Brazil's big cities.

**Altamira.**

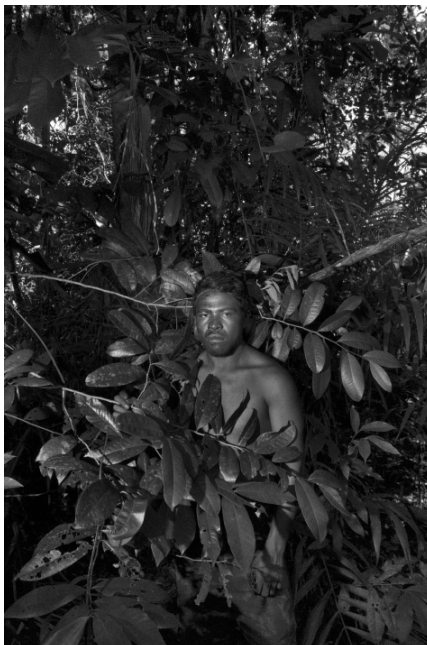
© Tommaso Protti for Fondation Carmignac

Altamira, Pará. These trees died due to the opening of the Belo Monte hydroelectric dam in Altamira, Pará State, which flooded 400 km<sup>2</sup> of forest. At the time of its construction, the dam was decried by environmentalists and civil society groups. Today, the project remains mired in controversy with serious questions regarding its viability and accusations of corruption during the bidding process.

**Jenipapo dos Vieiras, Maranhão.**

© Tommaso Protti for Fondation Carmignac

Paulo Paulino (25), a.k.a Lobo Mau ("bad wolf"), was killed on November 1st, 2019 in an ambush by illegal loggers inside the Arariboia Indigenous Land. He was a member of the Guajajara forest guard in Maranhão state. For several towns in the surrounding region, the local economy is based largely on illegal timber and irregular sawmills provide jobs for poor, unskilled workers. Indigenous activists who confront logging interests routinely suffer harassment, threats and even murder.



**Pau d'Arco, Pará,  
Brazil—2019**

© Tommaso Protti for Fondation Carmignac

A landless peasant erects a sign claiming occupation of the Santa Lúcia farm in Pau d'Arco. In May 2017, the farm was the site of a bloody massacre in which ten land rights activists were killed by police. In Brazil's Amazon States, it is common for landowners to contract off-duty police officers to perform extrajudicial killings and land evictions. Today, the property is occupied by 197 families from the Liga dos Camponeses Pobres (Poor Peasants League, or LCP).



**Canaã dos Carajás, Pará,  
Brazil—2019**

© Tommaso Protti for Fondation Carmignac

A landless peasant leader on the Grotão de Mutum landless peasant camp near Canaã dos Carajás. Brazil's Movimento dos Trabalhadores Rurais Sem Terra (Landless Worker's Movement) fights for agrarian reform across Brazil, where 40% of farmers operate less than 1.2% of farmable lands.



**Araribóia, Maranhão  
Brazil—2019**

© Tommaso Protti for Fondation Carmignac

A young man lies dead in the streets of a poor neighborhood, as family members, neighbors and police wait for the authorities to collect the body and take it to the morgue. The victim was shot in the head outside of his home. Police and residents suspect the killing was over unpaid drug debts. Manaus has become one of Brazil's most violent cities. According to local authorities, the majority of homicides are drug-related.



**Crepurizão, Pará,  
Brazil—2019**

© **Tommaso Protti for Fondation Carmignac**  
Drunken garimpeiros (wildcat miners) in a bar in Crepurizão, a gold mining town in southwestern Pará State. The town serves as a base for miners to stay and to take small planes to a number of illegal goldmining sites in the region, including on indigenous lands and protected forest areas. The town's entire economy revolves around illegal gold extraction.



**Jamxim National Forest,  
Brazil—August 11, 2020**

© **Tommaso Protti for Fondation Carmignac**  
Destroyed vegetation and burned fields in the Jamxim National forest, a protected reserve of more than 1.3 million hectares (3 million acres) that is one of the most devastated in Brazil. The Jamxim National Forest was one of the areas affected by the 'Fire Day' last August, when the number of fires tripled in the region. Most of the fires are agricultural, either small-holders burning stubble after harvest, or farmers clearing forest for cropland. Illegal land-grabbers also destroy trees so they can raise the value of the property they seize.



**Novo Progresso,  
Brazil—August 13, 2020**

© **Tommaso Protti for Fondation Carmignac**  
A billboard shows propaganda of the president Jair Bolsonaro at the entrance of Novo Progresso, Pará state. The propaganda says: "For God, for our families, for those who produce". The town of Novo Progresso is considered to be the epicentre of Brazil's illegal gold mining industry in the Amazon. On August 10, 2019, the forest around the town erupted into flames when a group of farmers coordinated the so-called "fire day" to show Bolsonaro their will to work – fires soared by 300% around the town that day.



**Crepori National Forest,  
Brazil—August 15, 2020**

© Tommaso Protti for Fondation Carmignac

A garimpeira - wildcat miner woman - on an illegal gold mining site in the Crepori National Forest in southwestern Pará state. High gold prices combined with recession in Brazil have led to a new gold rush in this mineral rich region, aided by weakened environmental oversight.



**Novo Progresso,  
Brazil—August 17, 2020**

© Tommaso Protti for Fondation Carmignac

Kayapo Mekragnotire Indigenous block a highway near Novo Progresso, Para state. Protesters blocked the highway BR-163 to pressure Brazilian President Jair Bolsonaro to better shield them from COVID-19, to extend damages payments for road construction near their land, and to consult them on a proposed railway to transport soybeans and corn.



**Novo Progresso,  
Brazil—August 17, 2020**

© Tommaso Protti for Fondation Carmignac

A chopped tree inside a cemetery near Novo Progresso, Pará state.





© Tommaso Protti/Gabriel Bianchini

**05 Tommaso Protti**

Tommaso Protti (Italy, 1986) lives and works in São Paulo, Brazil. He started his career as a photographer in 2011 after graduating in Political Science and International Relations. Since then, he has devoted himself on creating his own long-term projects.

His work has been exhibited internationally at The Royal Albert Hall (London), Greenwich Heritage Centre (Woolwich, UK), Benaki Museum (Athens), MACRo (Rome), 10b Photography gallery (Rome), Fotoleggendo festival (Rome), Les Rencontres d'Arles festival (France), Prix Bayeux- Calvados des Correspondants de guerre festival (France), Belfast Photo festival (Ireland), C40 Mayors Summit (Mexico City), UN COP 22 (Marrakesh, Morocco), PARTE Contemporary Art Fair (São Paulo, Brazil).

His photographs have been published in major titles including *The New York Times*, *The Wall Street Journal*, *Time*, *National Geographic*, *The New Yorker*, *The Guardian*, *The Independent*, *Le Monde*, *Corriere della Sera*... He also works with international organizations such as the United Nations.

His reportage 'Amazônia', supported by the Carmignac Photojournalism Award, won the 'World Understanding Award' of the 77th Picture Of the Year in March, 2020.

Tommaso is a member of Angustia.

**More information:**

[fondationcarmignac.com/photojournalism](http://fondationcarmignac.com/photojournalism)

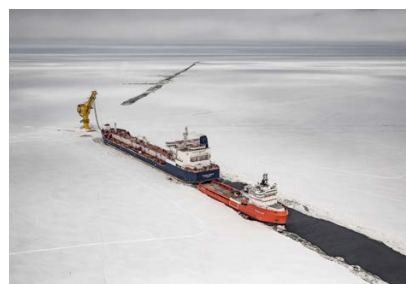
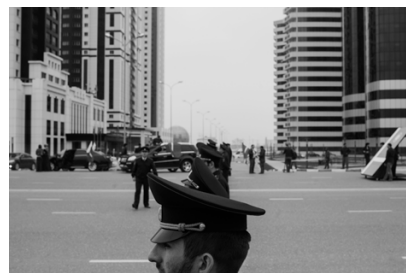
In 2009, while media and photojournalism faced an unprecedented crisis, Edouard Carmignac created the Carmignac Photojournalism Award to support photographers in the field.

Directed by Emeric Glayse, it funds annually the production of an investigative photo reportage on human rights violations and geostrategic issues in the world. Selected by an international jury, the laureate receives a €50.000 grant, enabling them to carry out an in-depth research in the field, with logistical support from Fondation Carmignac. The latter presents a traveling exhibition and the publication of a monograph upon their return. At the end of each edition, four photographs bequeathed by the laureates are included in the Carmignac collection.

Previous editions have focused on Gaza (Kai Wiedenhöfer), Pashtunistan (Massimo Berruti), Zimbabwe (Robin Hammond), Chechnya (Davide Monteleone), Iran (Newsha Tavakolian), French Guiana (Christophe Gin), Libya (Narciso Contreras), Nepal (Lizzie Sadin), the Arctic (Yuri Kozyrev and Kadir van Lohuizen), and the Democratic Republic of the Congo (Finbarr O'Reilly).

**From left to right:**

- © Kai Wiedenhöfer  
for Fondation Carmignac
- © Davide Monteleone/Agence VU  
pour la Fondation Carmignac
- © Massimo Berruti/MAPS images  
pour la Fondation Carmignac
- © Newsha Tavakolian/Magnum Photos  
for Fondation Carmignac
- © Robin Hammond  
for Fondation Carmignac
- © Narciso Contreras  
pour la Fondation Carmignac
- © Christophe Gin  
for Fondation Carmignac
- © Lizzie Sadin  
for Fondation Carmignac
- © Kadir van Lohuizen/Noor  
for Fondation Carmignac
- © Yuri Kozyrev/Noor  
for Fondation Carmignac



**More information:**  
[fondationcarmignac.com](http://fondationcarmignac.com)

Created in 2000 under the initiative of Edouard Carmignac, the Fondation Carmignac is a corporate foundation with two main focuses: an art collection of close to 300 works, and the annual Carmignac Photojournalism Award. The Villa Carmignac, an exhibition space on Porquerolles Island in Southern France, showcases the collection and hosts a programme of cultural and artistic activities.

On June 2nd, 2018, the Foundation opened to the public in Porquerolles, a Mediterranean island often compared to a floating forest on the sea. Visitors can discover contemporary artworks of the Carmignac collection in the beautiful surroundings of a national park, along with temporary exhibitions, and a sculpture garden. The island is not the result of a random decision: "As in all legends or initiatory journeys, the voyage to the island is always a dual crossing — both physical and psychological. It means crossing over to the other side," states the Director of the Foundation, Charles Carmignac.

The collection, presented and shared since its creation inside the company's offices, celebrates American art from the 1960s to the 1980s, with iconic works by Andy Warhol, Roy Lichtenstein and Jean-Michel Basquiat. The 20th and 21st centuries are surveyed with the incisive or more contemplative visions of Gerhard Richter, Willem de Kooning, Martial Raysse, Miquel Barceló or even Ed Ruscha, while the collection opens up new horizons with works by Zhang Huan, El Anatsui and those of the young emerging scene such as Korakrit Arunanondchai or Theaster Gates. Lastly, photography and photojournalism complete this singular panorama, reflecting a personal history made of encounters and shared moments in life.



**More information:**  
[saatchigallery.com](http://saatchigallery.com)

**Saatchi Gallery Exterior**  
© Matthew Booth, 2008  
Image courtesy  
of the Saatchi Gallery, London.

## 07 Saatchi Gallery

Since 1985, Saatchi Gallery has provided an innovative platform for contemporary art. Exhibitions have presented works by largely unseen young artists, or by international artists whose work has been rarely or never exhibited in the UK. This approach has made the Gallery one of the most recognised names in contemporary art. Since moving to its current 70,000 square feet space in the Duke of York's Headquarters in Chelsea, London, the Gallery has welcomed over 10 million visitors. The Gallery hosts over 5,000 schools visits annually and has over 6 million followers on social media. In 2019 Saatchi Gallery became a charity, beginning a new chapter in its history.



### Safety Measures

Saatchi Gallery is committed to playing our part in encouraging the art world to reopen by supporting artists and exhibitions. The health & safety of visitors and staff remains our priority. Saatchi Gallery will be following government advice on health & safety measures including:

- Social distancing throughout our building
- Operating one-way navigation throughout our spaces
- Wearing of face coverings by staff and visitors
- Multiple hand sanitisation stations

For the latest safety information, please visit  
**[www.saatchigallery.com](http://www.saatchigallery.com)**

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