

PhD FELLOWSHIP

Portfolio

(Appendice 3)

Call deadline: 2 March 2020

Duration of research project:

September 2020 – August 2024

PhD student: Hanne Van Dyck

Project title: The Crack Between the Worlds. Possibilities and Limits of Translating Healing Trance Rituals from Traditional Culture to Contemporary Art Practice

Research Domain: Arts

School of Arts supervisor: Wesley Meuris

University supervisor: Veerle Fraeters



Equally Unreal

2019

Text-based performance

Costume in collaboration with Lea Zannis

At Tique Art Space Antwerp BE

Equally Unreal is a meditation on the spiritual capability of hallucinating between different kinds of existences and non-ordinary realities. It is a reading of an experimental non-fiction text based on the Bardo Thodol, the Tibetan Book of the Dead, which is read to the deceased during forty-nine days in order to guide one through the experiences that the consciousness has in the interval between death and rebirth. *Equally Unreal* is written in the time-frame of forty-nine days, whenever in-between places, in different styles of writing, from stream-of-consciousness writing to stories to poetry, exploring the zone between reality and fiction. It's edited and restructured in China, close to the Tibetan border. The text is performed in different settings: in bedrooms, friends living rooms, hotels, on the Jemaa el-Fna square in Morocco, in a gallery in Belgium.



Battlefield of the Soul

2019

Text-based performance +-15 min

Embroideries 115 x 75 cm

Performed at OFFoff Moving Word,
Kunsthall Ghent BE

Images by Guilain Delanoue

Battlefield of the Soul came into being after meeting a coral cobra in Brazil that guided me during a plant-based medicine ceremony showing me that fear is a medicine and everything I ever need is present in my body. *Battlefield of the Soul* talks about this medicine, about this everything, about the snake/the body as the healer, present at the trial before death. It tells a story of other-becoming, like the snake who sheds its skin, symbol of transformation and eternity.



**I fall on my bones
Lie down on my back
I am now in my circle
Escape into the earth
My mouth bursts open
the voice comes out of me
I open my mouth with it
My head falls to pieces
to the ground**

**My head falls upon a head
My face falls upon a face
My mouth is closed by the fall
What comes out of my mouth gets
thrown back into myself
I have swallowed what I tasted
Fall!
Glide away!
Sink deeper!**

A Fly In A Salon

2019

Performance with Mostafa Lhanch

+/- 25 minutes

Jemaa El Fna square Marrakech MA

A Fly In A Salon is a collaborative intervention with Mostafa Lhanch, a storyteller performing at the Jemaa el-Fna square in Marrakech. By translating and performing *Equally Unreal* in Mostafa's Halqa (circle created by spectators), I address the interplay between being 'in' and/or 'out' of this landscaped scene. Although tourists are just as much part of the square than the locals are, it is seen by many as a cultural heritage that needs to be preserved, in order not to be contaminated by 'modernity'. Living in Marrakech as a non-Moroccan, I underline this in-between position to point out the rich history of cultural exchange of the square and the fact that 'oral culture' is by definition something in constant mutation and entirely based on individuals. Bringing this text to the famous and protected square, I put myself in line with travelers that used to come here with products and knowledge from other cultures.

Equally Unreal was performed partly and alternately by Mostafa in Darija, the language of the square and by myself in English, the language in which it is written and that of tourism, emphasizing the impossibility of mapping a condition that forces one to simultaneously inhabit two positions at once.

Translations are made by Mohamed Lamqayssi, Soumeiya Ait Ahmed and Aasma Khlif.

A Fly In A Salon took place during Halqa Jam Festival in Marrakech, an initiative by Asso Can Bri Jemaa El Fna.



Home of the Brave

2019

Text and sound performance with
Abdellah M Hassak
Youmein festival Tanger MA

Home of the brave is a poetic sound experiment by sound artist Abdellah M Hassak and visual artist/writer Hanne Van Dyck. Combining conceptual sound, text and image, they explore the story of the Hercules Cave, the Tawasin of Understanding by Al-Hallaj and the idea of true love. Their loops and repetitions invite you to reflect on the concept of a modern-day hero with more desires than her symbolic representation.



**Thanks for showing me your perfect knife
Thanks for sending me your medicine when I thought I was in a burn-
ing building
Thanks for letting me know that my body does not end at my skin
Thanks for letting me know that I talk in my sleep
the turtle was asking me things telepathically when you overheard me
saying that all oceans have waves
I saw with the eye of my heart that you are one of the golden apples
And to my deepest regret that's why I have to leave
I have to go and get the apples in the garden at the edge of the world
I have to take the path of virtue, which is hard but true**



Nafas

2018

Performance, +- 25 min

Concept: Mohamed Lamqayssi and Hanne Van Dyck

Choreography and performance:

Mohamed Lamqayssi

Text and video: Hanne Van Dyck

Regard extérieur: Taoufiq Izaddiou

Thanks: Nedjma Hadj Benchalbi

Co-Production:

Friche la belle de Mai - Marseille

Association On Marche - Marrakesh

Dancer/choreographer Mohamed Lamqayssi and visual artist/writer Hanne Van Dyck reflect on the relationship between context and identity. The empty in-between spaces that are created when changing context: living spaces, language, religion, lovers. How does external information construct the behaviour and thoughts of a person? How does knowledge shape our illusionary path to the truth? Can we change our perception of the world while preserving our identity?

Nafas, a breath is inspired by the way Al-Hallaj, a Persian mystic, poet and teacher of Sufism uses line diagrams and symbols to express things he cannot put into words. Van Dyck and Lamqayssi construct a shared ocean of understanding by combining movement, text, video, and sound.



The Rock Became the Object Itself

2019

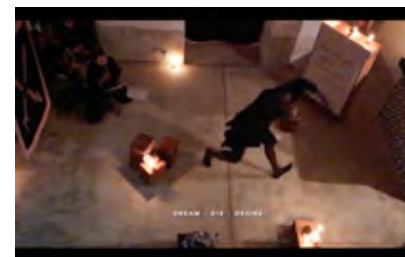
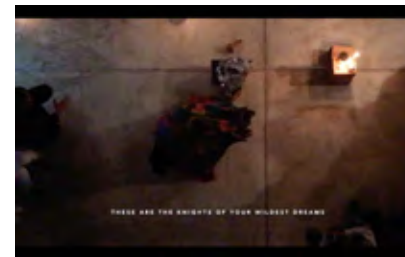
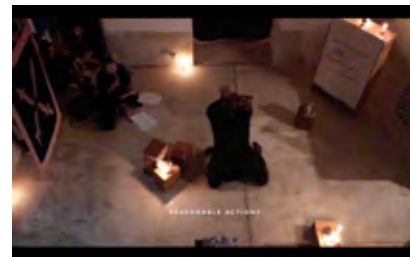
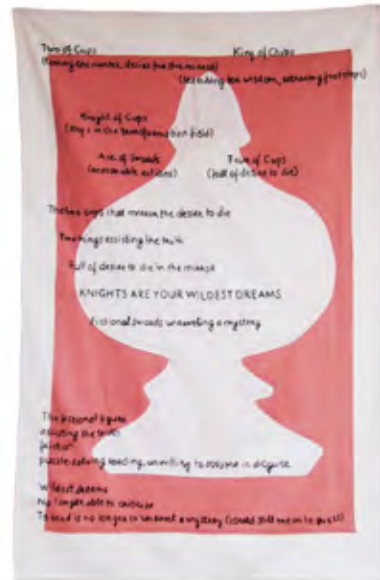
Embroidery on textile 115 x 75 cm, lead, bricks, tape

Molybdomancy (divination using molten lead) by Fatima Mehdi

Installation at LE18, Marrakech MA

The Rock Became the Object Itself is an installation about objects as markers of personification, dedicated to bricks and Moroccan fortune telling cards. Where bricks are the building blocks of the outside/visual world and mostly handled by men, clubs, cubs, swords, and coins, the four suits of the Carta, are the building blocks of the inside/invisible world, mostly handled by and for women. Chouaff(a) use the cards and shapes formed out of melted lead to predict the future and offer psychological support, in search for answers concerning marriage, children or the loyalty of a husband, a practice that has become largely marginalized. *The Rock Became the Object Itself* tells a personal story revolving around transformation, desire and mirroring behaviours wherein bricks and suits are the construction blocks of a transformation field of fictional figures in search of magic. By picking up the needle and thread to write, the artist joins a long line of women who have turned the domestic arts into political expression, an act of self-care that doubles as an act of resistance.

Sunru Carter performs a ritual dance on the words based on trance as an invocation to address this inside/outside, visible/invisible power-based rupture.



Khayma

2019

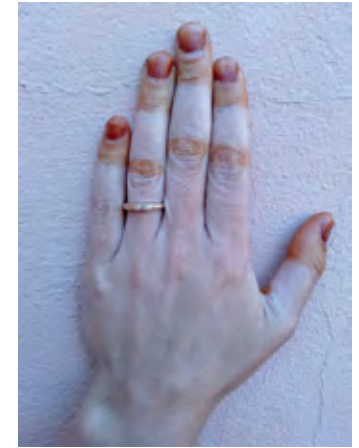
Project with anthropologist Alexandra Kollarova

Khayma, seffa, henna

At Caravan Tighmert, Tighmert MA

Khayma came to being during Caravan Tighmert, a cultural laboratory in the oasis of Tighmert in South-West Morocco. In the region they create patchworks from old Melfa, large batik fabrics imported from Mauritanië that women wear. The patchworks were one of the last products the caravans brought to Morocco and are made in the form of tents or shelters to protect from the sun. During a wedding for example, two families join to create a Khayma, a tent, in the courtyard.

We started the project by knocking on doors and asking (using a recording in Darija) for a piece of old melfa and to stitch together, as a way to connect to the women of the oasis. After a week of collecting and collectively stitching this khayma, we organized a Mahrouf with Soukaina Dabbah and Rachida Dabbah, two women from the oasis. A marhouf is a meeting where women come together to eat and celebrate. In the pictures the women are absent, but they let us record the dancing and music at the end of the evening.



Extrusion

2018

He Xiudong vocals and instruments

Recorded by Yasuhiro Morinaga

Video 09:30 min + audio 56 min

Extrusion is a video and audio work about forms of presentation. It paints a portrait of He Xiudong, a Dongba shaman priest from Lijiang, Yunnan Province, Southwest China. Dongba play a major role in Naxi culture and preach harmony between man and nature. Religious rituals, dances, and readings are conducted on request of the community to appropriate the spirits.

Globalization is carrying to the formerly remote communities of the foothills of the Himalaya a series of economic, political and social transformations. Changes in the way of life lead the people to lose the references to which most of their old culture is related. The commoditization of the most outstanding characteristics of their culture carries the danger to make them forget the original meaning of their most sacred concepts in the past.

The historic and World Heritage-listed town of Lijiang has been transformed from a relatively isolated town to a major domestic and international tourist destination. Instead of showing the Dongba performing rituals in a traditional costume, *Extrusion* paints an intimate portrait of the Dongba priest by showing a single shot video of his childhood bedroom at his father's house in the mountain village where he grew up. The music is He Xiudong performing a Chant about the Origin of Naxi Culture, followed by a Chant for Love Suicide.

The accompanied audio file is a recording of the conversation between myself, HeXiudong and Jay Brown, while showing HeXiudong the video to ask his permission to use the video and music.

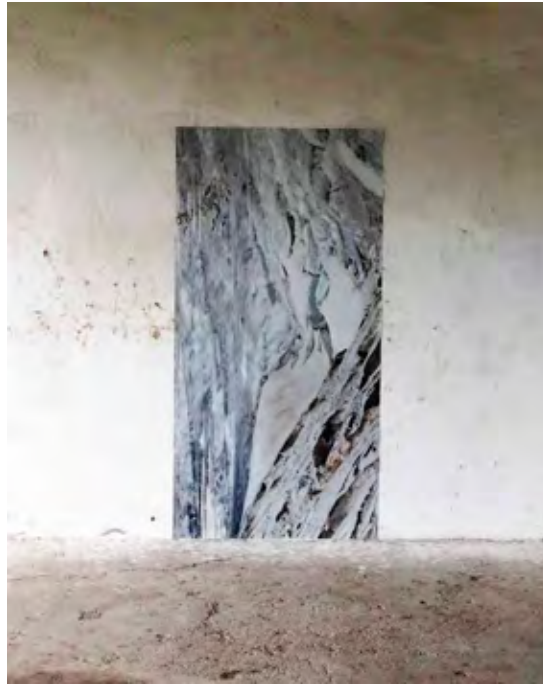


**Moments of Immersion and
Understanding, Followed by Distance
and Objectivity II**

2018

In collaboration with He JuiXing
Inkjet prints 75 x 150 cm, corrugated iron
The Camel's Space, Lijiang China
Performance by Kitamari

We collected old, unused pieces of corrugated iron in the village of Lashihai, Lijiang, China, each time having a conversation about how these objects would become art during the exhibition. The corrugated iron was installed together with prints of glaciers in Switzerland that are rapidly disappearing. This as a reference to the Jade Dragon Snow Mountain, the southernmost glacier in the Northern Hemisphere and a holy mountain for the Naxi community. According to the legend, it is the embodiment of Sanduo, the god of the Naxi community, it is also a place where lovers went to sacrifice their young lives in honor of true love and to escape from the arranged marriages and feudal ethics. Although the mountain is visible from the village on a cloudless day, people don't go there anymore since it's been taken over by tourism, you can now reach the peak by standing in line for the cable car. For the exhibition, we cleaned up the 'Camel's Space', that used to be a horse-resting place on the Tea-Horse trade route, and now is a communal space, still used as a resting place for horses and for late-night drinking.



**Moments of Immersion and
Understanding, Followed by Distance
and Objectivity**

2018

Prints on banner 75 x 150 cm, bricks,
corrugated iron, bamboo
Todra Gorge, Morocco

The installation is made in the village
of Aït Baha that is marked by the Todra
Gorge, a touristic landmark in Morocco.
It combines images of the Rhone glacier
in Switzerland, where I spend the three
months before moving to Aït Baha for four
months with images of the surrounding
Atlas mountains. Where the Rhone glacier
hits the road, a cave is carved out for
tourists, on top of the cave they cover the
ice with rugs to prevent it from melting.

The installation is made in collaboration
with members of the family I was living
with, close to Todra Gorge. We installed
the images on the roof, using building
materials during a time of strong winds.
Another part of the work is installed in the
Gorge, using the structure of shops where
people from the village sell rugs, clothes
and jewelry to tourists passing through.
Every now and then all these shops get
destroyed by heavy floods passing through
the village.

