



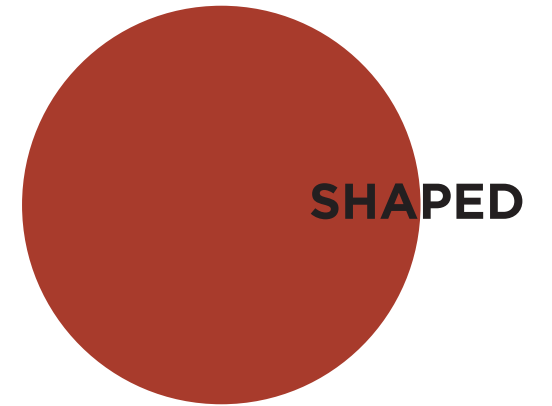
SHAPED

Roos Daemen

● SHAPED



Roos Daemen





CONTENTS

9	PREFACE
13	PROLOGUE
17	INCLUSION Chapter 1
47	EXPLORATION Chapter 2
71	ABUNDANCE Chapter 3
97	EPILOGUE
101	REFERENCES

PREFACE

I'm happy to present to you this online visual book, that I have made for the Graphic Design course offered by the Royal Academy of Art The Hague (KABK). Under guidance of Marthe Prins, I have worked on this project from April, 2020, until June, 2020.

I started this project asking myself where my interest for ethnicity, identity and discrimination comes from, as I'm part of the ethnic majority group in the Netherlands and I haven't experienced discrimination firsthand. This question made me think about my first three years growing up in Zambia, where I was - except for the daughter of my mother's colleague - the only white girl in the village.

The idea arose to analyze photos and images that my dad made during this time and explore how my first three years might have shaped my specific interests in these topics. I wanted to add an extra layer to this research project by analyzing the pictures from an anthropological standpoint. To what extent did I experience positive discrimination back then and how can I relate that now to the knowledge I have gained during my bachelor anthropology?

I explore these questions by placing the images my dad made next to quotes from anthropological articles. I made illustrations and used colors to further explore and visualize my interpretation of the images and the anthropological theories.

The book is divided into three chapters: Inclusion, Exploration and Abundance. I felt these themes fit both the content of the images and the anthropological theories.

In chapter one I explore the idea of inclusion both in the context of my (Dutch) family and the local people of the village. I place this next to anthropological quotes about inclusion. The colors shown in this chapter are not only an introduction to the four colors I use throughout the book, they also show the emotions I felt while analyzing the images. Blue stands for a feeling of peace, pink for trust, yellow for exploration and red for playfulness.

In Chapter two I do not only show images of me in a context of exploration, I also explore and experiment with illustrations and sequences out of the videos my dad made. These illustrations challenge the anthropological insights about power relations and who has the power to create identities.

Chapter three is focused on abundance in ways of material, food and attention. I include anecdotes as an extra layer to explore my youth in Zambia in relation to anthropological theories.

I have chosen to mark the texts with a waterpaint pencil which is also used to color the chapter introduction images in a childlike way to give a feeling of playfulness in showing my interpretation.

I hope the enthusiasm I've put into this book comes across to you. Enjoy!

PROLOGUE



Large beige walking shoes standing in the entrance of the hut. Familiar shoes. I scan up and see white beige pants. Equally familiar. As I scan up further I see a man holding a black thing that I've seen him holding before. A red dot gives color to the black object. It is pointed at me. Just like the other times. Long curly dark hair surround the face that is behind the object. The face of my dad is vaguely visible.

This is my first memory. My dad holding a camera and filming me to show my grandparents how I'm growing up. My mom got a job in Zambia and moved with me to a small fishing village called Nchelenge. At that time I was only eight months old. Here I grew up until I was almost four years old.

Eighteen years later I started to study cultural anthropology and my specific interest went to ethnicity, identity and discrimination. In what way might these early years in Nchelenge have shaped my interest in these themes? How do I look back on my youth in Zambia with the anthropological knowledge I have now?

In this book I explore these questions by placing the images my dad made next to anthropological theories about inclusion, belonging and identity.



INCLUSION









“The most important good we distribute to each other in society is membership. The right to belong is prior to all other distributive decisions since it is members who make those decisions. Belongingness entails an unwavering commitment to not simply tolerating and respecting difference but to ensuring that all people are welcome and feel that they belong in the society.” (Powell, J.A. & S. Menendian, 2017)













“We must support the creation of structures of inclusion that recognize and accommodate difference, rather than seek to erase it. We need practices that create voice without denying our deep interrelationship.” (Powell, J.A. & S. Menendian, 2017)







EXPLORATION



“Any genetic variation is found in all populations, only in different frequencies. If we looked at an African and a European individual with only “our DNA sequencer,” both might look alike. Clearly, different technologies, whether genetic markers or the bare eyes of the man on the street, produce different clusters of people, different versions of race.” (M’Charek 2013: 423)





"Othering is not only a more descriptively inclusive term that captures the many expressions of broad prejudice across any of the dimensions of group-based difference, but it serves as a conceptual framework featuring a generalizable set of processes that engender group-based marginality." (Powell, J.A. & S. Menendian, 2017)







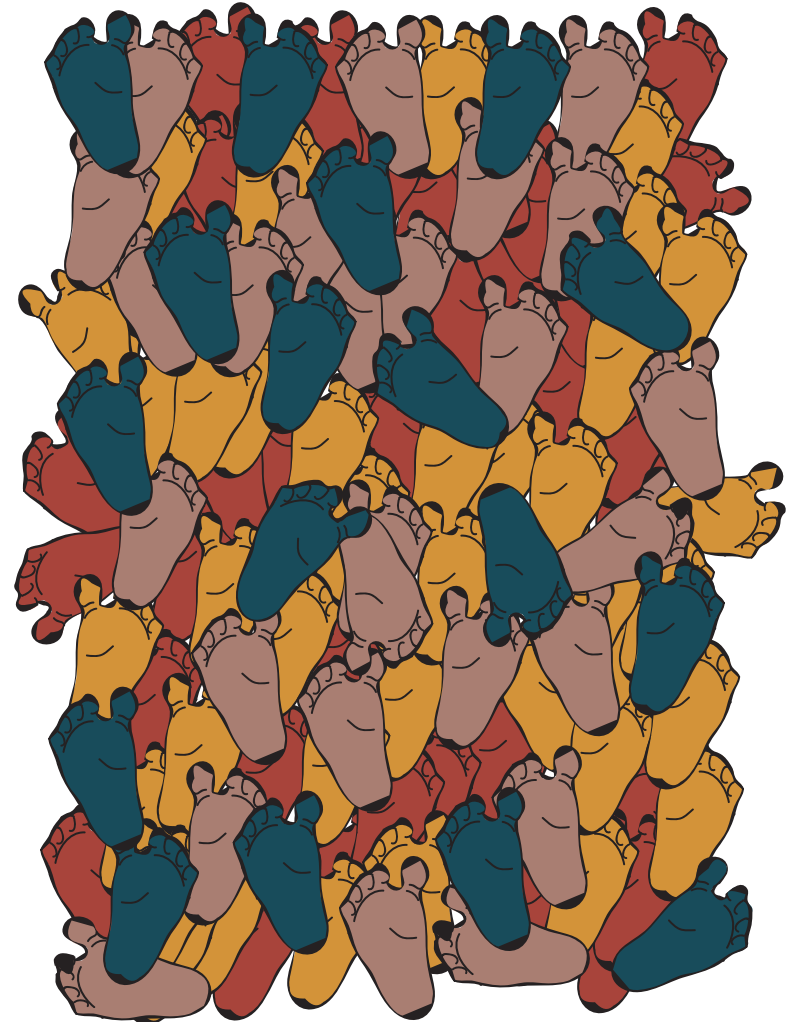
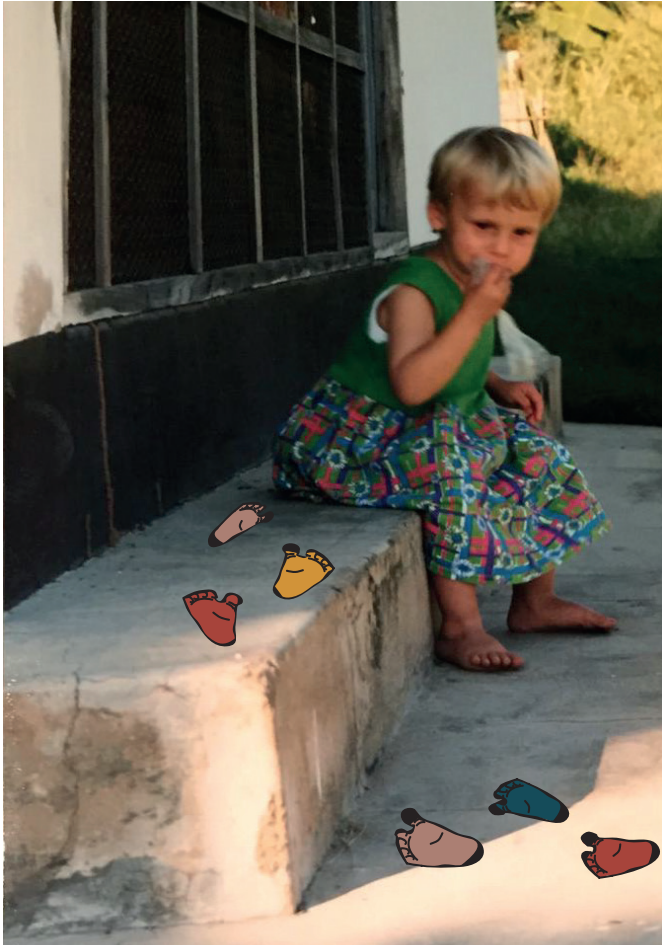




“The point is to analyze the differential ways in which different social divisions are concretely enmeshed and constructed by each other and how they relate to political and subjective constructions of identities.” (Yuval-Davis 2006: 205)

The sun is out and the kids are playing with a ball. Roos runs around too enthusiastically and falls. All the kids run to her and scream loudly ‘Sorry! Sorry!’, which in the Netherlands means something like: ‘How annoying that you fell, are you OK?’. A moment later one of the other kids falls, only a few kids say ‘sorry’ and the game goes on.







ABUNDANCE



“In linguistic terms, the focus is on words and how they gain meaning in relation to one another. Words do not have an essence by and of themselves but only in relation to each other.” (M’Charek 2013: 421)

Three year old Roos is at the Lusaka airport with mom. She is wearing a little dress and on her back she has a baby doll tightened up with a colorful piece of clothing. At customs a big intimidating bodyguard wants to look into the suitcase of mom, but Roos doesn’t agree on this. ‘Dekuma!’, she screams, ‘Dekuma!’. The bodyguard bursts out laughing. Little Roos just said to this man: ‘I’m gonna hit you!’. Still laughing, the man signs to mom that it is OK and she can pass without opening the suitcase.



POSSESSION

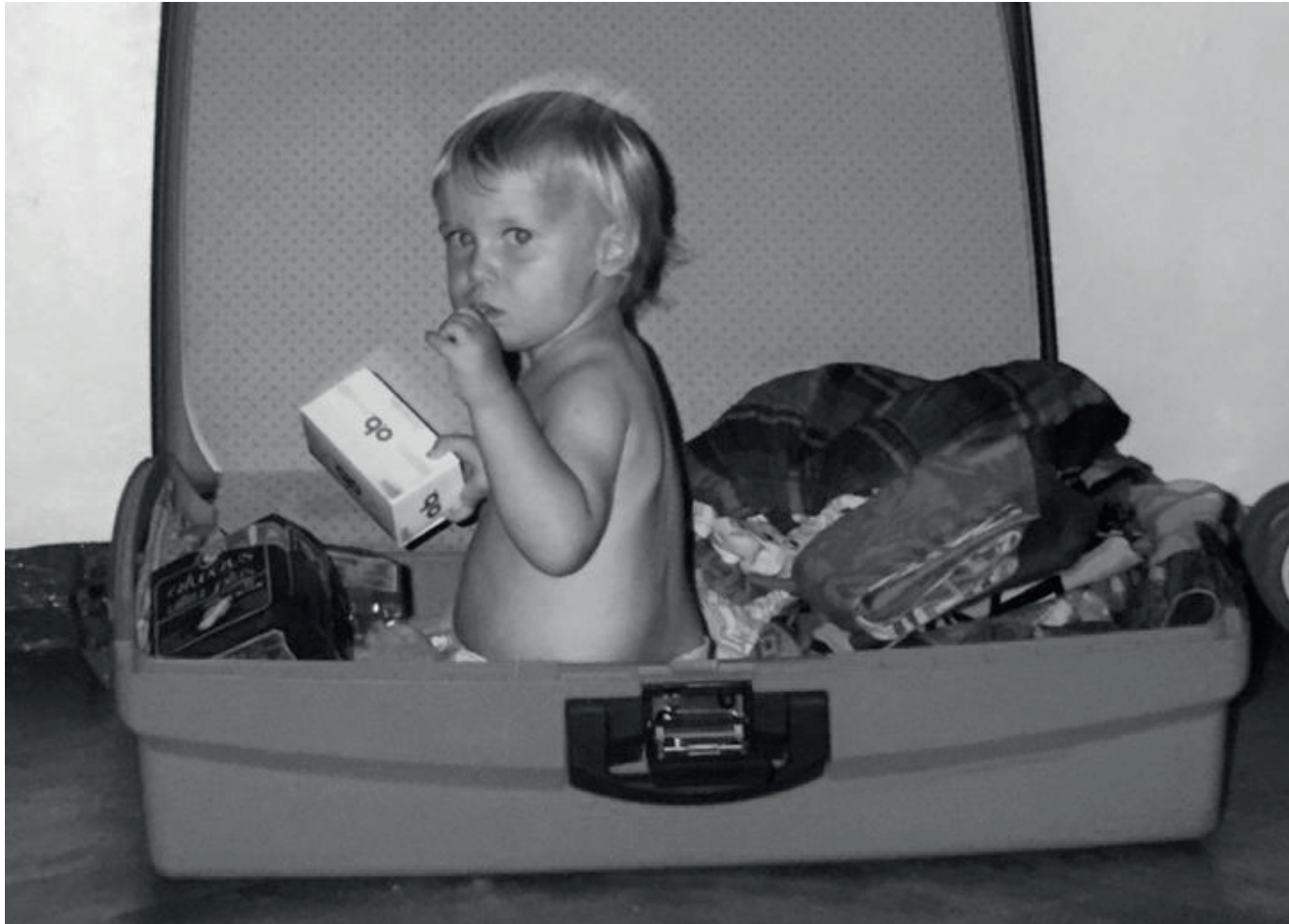


IMAGINATION



"Othering reflects an objective position of power and resources as well as the intersubjective nature of group based identities." (Powell, J.A. & S. Menendian, 2017)

The kids are claying in the little cabin in the garden of Roos' house. Little Roos wants to have the most beautiful piece of art. She looks at the clay ball in her hands and the holes poked in them, she is not satisfied. She looks at the simple human statue that one of the other kids made. "You make for me", Roos commands to the kid. She keeps on repeating this, till she gets the statue. When Roos sees the kid making an identical human statue, she starts saying "You make for me" again, as she doesn't want anybody else to have such art.







“Although human beings have a natural tendency to make categorical distinctions, the categories themselves and meanings associated with those categories are socially constructed rather than natural.” (Powell, J.A. & S. Menendian, 2017)

“Facts have to be narrated, related and situated into fiction in order to make sense and to become relevant. A fact, and its status of factness, thus depends on its relation to fictions.” (M’charek 2013: 436)







EPILOGUE



It has been an adventure to dive into the past and look back on my childhood through my dad's lens. Seeing the images that he has seen and what images he thought were worth capturing and saving as memories. Therefore I would like to thank my dad for the nicely shot photos and videos that gave me the chance to work on this project and make this visual book.

Although the images were taken by my dad, while analysing them I made my own interpretation. As I felt different emotions, I used four different colors that I thought fit these emotions. Overall I wanted to give this book a personal and childlike appearance, as I felt getting to know little me and therefore also myself as I am now.

I think having lived in two worlds (busy Amsterdam and the quiet fishing village Nchelenge) has created some sort of sensitivity for belonging and identity.

While analyzing the images, two things stood out for me. Firstly the love, patience and care that people around me seemed to give me. That filled my heart with joy and I feel very thankful for that.

Secondly my attention was caught by the bossiness and cockyness of little me and that everyone around me seemed to accept that. I wonder if that would've been different if I would've been the daughter of a local.

There are a lot of images where I'm just doing my thing, ignorant of the surrounding. Therefore it has been very interesting to look back on these images and interpretate it with an anthropological lens as well. You can always view things from different perspectives and it is always good to be aware of the context in which things are created and shaped.

REFERENCES

M'charek, A. (2013) 'Beyond Fact or Fiction: On the Materiality of Race in Practice' *Cultural Anthropology* 28-3: 420-442.

Powell, J.A. & S. Menendian (2017, June 29) *The Problem of Othering: Towards Inclusiveness and Belonging* Consulted on May 19, 2020, www.otheringandbelonging.org/the-problem-of-othering.

Yuval-Davis, N. (2006) 'Intersectionality and feminist politics' *European Journal of Women's Studies* 13-3: 193-209.

