# Master essay III.

Duraid Abbas Ghaieb
February 2023

**To Dolly**

# Table of contents


Krik? 6

Krik? Krak! 7

In the beginning 10

Direct information 14

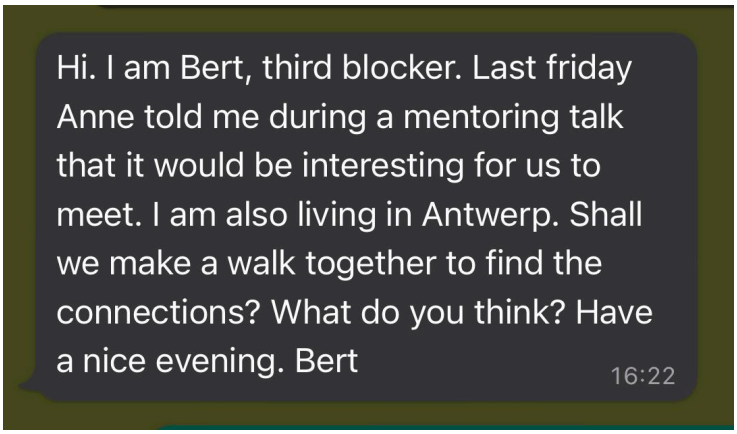
After the story 24

En toen? 34

# Krik?

**In Haiti, *Krik?* is a request to tell a story, and obliging listeners answer *Krak!*[1]**

The Haitian storytelling tradition was mentioned to me by Bert Serneels; a walk we had, during which we exchanged stories and thoughts. I would like to express my deep gratitude to Anne de Loos for the generous support: Connecting me with Bert.




21/12/2020.
On: WhatsApp.

[1] Edwidge Danticat. Krik? Krak!. Soho Press Inc. (1995).

# Krik? Krak!

**And the storytellers say, I have many stories I could tell you, and then they go on and tell stories to you, but mostly to themselves.[2]**

The tale of “Happy” is one of the stories I shared during the Master program,[3] as a way to initiate a conversation: To examine the metaphor and the ideas expressed in the narration of the tale. Aimed to make them evolve and come to new insights. The story was written when I went through the asylum procedure in the Netherlands at Ter Apel in the beginning of 2008.

During my detention in Ter Apel, and while waiting with other asylum seekers, in a confined space, to do our interviews, every day for several hours, for almost a week. Add a lack of dreams. Add a language imposed on us, an imperative language. Small monsters flowed inside of me. I conveyed my ruptures into a short story. One page. Coded. Because something was uncertain. Maybe I drew: “***A sheep that will live a long time***.”[4] I drew a cartoonish character, won’t die, metamorphoses.

Writing helped me to relieve stress in that condition. The motif was, perhaps if I write the guards will not kill me! I purged my panic, but did it solve the cause of the problem?[5] Forasmuch a young asylum seeker in his early 20s, was in the same circumstances, fell on the ground, shivered and kicked. The young man caught total anxiety and expressed his torment in a form of epilepsy. The rest of us, all people who were caught in that situational captivated space, gained a collective perception, became hysterical. Another person, late 30s, big, threw colorful plastic chairs towards the windows. It’s an event from history now, but such places still exist.

The narrator tells the story of “Happy” who feels like he is being treated as a sheep. Inspecting the sensation, the persona embarks on travels looking for comprehension. Time plays an important role. Long. Happy goes through many cities and farms, and the search for something legendary, fabulous, never stops. Faced with nations’ values, Happy allowed, what one calls the body; let it get dismembered, piece after piece, *gehakt* (minced meat), for the sake of hope.

---

[2] Danticat (1995).
[3] Toneelacademie Maastricht. Institute of performative arts. Master in Theatre 2020-2023.
[4] Borrowed from Antoine de Saint-Exupéry. The Little Prince. Translated from French by Katherine Woods. Egmont (2002).
[5] About SPECT scanning, Daniel Amen says that “... behavior is really an expression of the problem, it’s not the problem.” https://www.youtube.com/watch?v=esPRsT-lmw8 16/10/2013.

“**We tell the stories so that the young ones will know what came before them. They ask Krik? We say krak! Our stories are kept in our hearts**”[6] [7]

[6] Danticat (1995).

[7] For more views on why we tell stories? See Panchatantra: A king from South India assembles his ministers and addresses them: “Gentlemen, you already know how ignorant my sons are. They have no understanding whatsoever.” Then the king adds: “So please tell me ways and means by which my sons would be enlightened.” One of the ministers named: Sumati (whose name means ‘good sense’) advises the king to summon a Brahmin whose name is Vishnu Sharma to teach the three sons of the king by storytelling. PANCHATANTRA. PANDIT VISHNU SHARMA. Translated by G. L. Chandiramani. (1991) P.1-2. Rupa. A note: Vishnu is the author of the work. “Since there is no other independent external evidence about him ‘it is impossible to say whether he was the historical author… or is himself a literary invention.’” Vishnu Sharma. Wikipedia.

# In the beginning

روزی، روزگاری...

*Er was eens…*

Een dag, lang geleden
**Había una vez**

(يحكى) والله أعلم أنه كان فيما مضى من قديم الزمان وسالف العصر والأوان**...**

Once upon a time…

Read…
اَقْرَأْ...

Dear reader,

Hear, speak, **FEEL**

Since 2009, I have worked intensely, with many city theaters in the Netherlands and Belgium as an actor or director. Some projects had the privilege to be performed in many cultural centers and festivals, nationally, regionally and internationally. For more than ten years, with every tour, my health condition, physically and socially, waned. I am not going to analyze the phenomenon; this is not the place to make a critical assessment of my own health. However, allow me to state that the rush hours of production are blatantly violent.

It is possible to fall into lethargy, abuse drugs, and care less about myself and the world. So to carry on as I couldn't live in isolation, I asked the mentors of the Master program, to let me explore a different way of practicing artistic research. As Augusto Boal wrote: "... as a means to understand our own problems and to try to find our own solutions, rather than investigating those issues just in relation to the characters in a play!"[8] I requested to practice in a way that is different from the usual collaboration with cultural and production houses, submitting to calls, funds, codes. My idea also was derived from personal wonders: What would my research and project look like and manifest if I don't exercise the customs. My endeavor was an attempt to get away from the confined boxes and give stories (of my life and art) a social treat. Without the shadow of deadlines, always blocking the sun. Moreover, due to my age (almost 43), my body won't take hard labor anymore.

However, although I said that I don't want to collaborate with production houses, cultural centers and platforms, I didn't recluse myself completely from meeting people who collaborate with cultural houses. In June 2021, I met Wim Viaene and Meryem Bayram from Platform 0090, together with Bart Van den Eynde. During the session, I presented myself, stories and ideas. Meryem remembered something and mentioned Thomas Thwaites, who used prosthetic goat-like legs and lived three days with the goats of the Alps. At the end of our meeting, Meryem and Wim asked me: "What can we do for you?" For me, I had a feeling that I was already reinforced. When learning about Thomas Thwaites. This designer said: "What I am trying to do, is to try and kind of get out of myself and experience the world from a completely different perspective". Thomas wanted to "become a goat to escape the angst inherent in being human", "make people laugh, and then think."[9] [10]

[8] Augusto Boal. GAMES FOR ACTORS AND NON-ACTORS. Translated by Adrian Jackson. Second edition. Routledge (2002). P1.
[9] https://www.youtube.com/watch?v=VR5hFxeBaFY, 23/09/2016.
[10] Also see The Toaster Project, Thomas Thwaites attempted to build a toaster from scratch. The toaster only worked for a couple of seconds. Most interesting is not the final creation but the lesson learned. https://www.thomasthwaites.com/the-toaster-project/

Often, at a word from one of the people surrounding the *griot* (storyteller), he would lead the people far away, far back in time. Often, too, a passing man, a woman's gesture would awake from the memory of the *griot*, wise words that his grandfather's grandfather had learned from his grandfather. Sometimes the starting point would be an aphorism:[11] "**When the hyena wants to eat his young, he complains that it smells of goat**!"[12]

[11] Birago Diop. Tales of Amadou Koumba. Translated by Dorothy S. Blair. Longman (1985). "The *griot* would never go straight to the point; in fact the majority of his tales were designed to fill out a long winter's evening, and would have several points."Pxii. The protagonists in the African storytelling tradition (oral), may be animals or humans, or a mixture of both. "The fates of animals and humans are intermingled." Pvii. Also see George Orwell's Animal Farm. The last statement of the story goes like this: "The creatures outside looked from pig to man, and from man to pig, and from pig to man again: but already it was impossible to say which was which." Penguin (2000).

[12] Diop (1985). xii.

**“‘And what is that in your right hand, O Moses?’ He said, ‘It is my cane. I lean on it, and I herd my sheep with it, and I have other uses for it.”’**[13]

"وَمَا تِلْكَ بِيَمِينِكَ يَا مُوسَىٰ
قَالَ هِيَ عَصَايَ أَتَوَكَّأُ عَلَيْهَا وَأَهُشُّ بِهَا عَلَىٰ غَنَمِي وَلِيَ فِيهَا مَآرِبُ أُخْرَىٰ."

[13] Uthman’s Quran, chapter 20 Ṭā Hā سورة طه Verse 17-18. It is the Quran that was compiled by the third Caliph, Uthman ibn Affan. Based on the version that Hafsa bint Umar had.
https://www.corequran.com/20/#18

# Direct information

Sheep in fables are described as meek,[14] and careless.[15] Devoured by a dog who is meant to protect them from wolves,[16] must pay their fleece as a retribution in exchange for protection,[17] although their wools are shorn, their young ones often taken and killed for food, they must neither complain about their conditions,[18] nor claim their right in a share.[19] However, a sheep can ask a smart question,[20] but a lamb prefers to be slaughtered in sacrifice by a priest, than to be eaten by a wolf.[21] To be a sheep, is to be docile and weak.[22] “Happy creature” a wolf calls a lamb, only the lamb became a sacrifice to its own inexperience and naivety.[23]

In Kafka's short story “A crossbreed” the narrator describes having an animal “half kitten, half lamb.”[24] The creature, “Not content with being lamb and cat, it almost insists on being a dog as well.”[25] Kafka asks: “Had this cat, along with the soul of a lamb, the ambition of a human being?”[26] In William Blake's “The Lamb” (from Songs of Innocence), the poem starts with a question:

“Little Lamb who made thee,
Dost thou know who made thee”.[27]

---

[14] Fables of Jean de La Fontaine. The wolf and the lamb. Translated by Norman R. Shapiro. University of Illinois press (2000).
[15] Aesop’s fables. The Shepherd and the Sheep. Barnes & Noble, Inc (2014).
[16] Ibid, the sheep-bitter.
[17] Ibid, the sheep and the brambles.
[18] Ibid, the sheep and the dog.
[19] La Fontaine (2000). The Heifer, the Goat, and the Lamb in consort with the Lion.
[20] Aesop (2000), the sheep, the wolf, and the stag.
[21] Ibid, the lamb in the temple.
[22] Duraid Abbas Ghaieb, Happy (2008).
[23] Aesop (2000), The lamb and the wolf.
[24] Franz Kafka, A Crossbreed, translated by Willa and Edwin Muir. https://biblioklept.org/2014/07/25/a-crossbreed-franz-kafka/, 25/07/2023. In case the web page doesn’t work, see a recording of the page: https://drive.google.com/file/d/1SGS6oOQr-XiLB7TUTiiYUHCNxfsZisHe/view?usp=share_link

[25] Ibid.
[26] Ibid.
[27] https://surveyofbritishliterature.wordpress.com/2018/03/22/william-blakes-the-tyger-and-the-lamb/, 22/03/2023. In case the web page doesn’t work, see a recording of the page: https://drive.google.com/file/d/1Ill88ryny-NruKxLNMMsLp-ycMqexf0Y/view?usp=share_link

Blake gives an answer in the second stanza:

“I a child & thou a lamb,
We are called by his name.
Little Lamb God bless thee”.[28]
In “The Tyger” (from Songs of Experience),
Blake asks the cat many questions:
“What immortal hand or eye,
Could frame thy fearful symmetry?”[29]
“Did he who made the Lamb make thee?”[30].

One more question I found in “Baa, Baa, Black Sheep”, the peculiar creature in the song is interrogated: “Have you any wool?”[31]

One day, just about a week before State Of The Art II (SOTA), June 2022, I met with Meryem Kiliç, an actress based in Antwerp. I showed Meryem a video that we (I and the friends who helped me) managed to create for my presentation. Meryem reacted to the images and said: “It is not about the sheep, it is about the meat”. Meat, as Meryem added: “Meaning: power. Like soldiers in wars; blood and meat. Rich people can pay more to buy better meat”. “Duraid, wat je eerst ziet, is niet wat je echt ziet”. I find what Meryem told me, corresponds with what Dries Bouibi said to me during PowerTalks II (2018) at deSingel: “Everything is a metaphor.” Dries introduced me to Manifesto Antropófago by Oswald de Andrade (1928), then summed it up: “To eat or to be eaten.”[32]

I read some literary works out of curiosity. For example, I did not read Aesop's fables because they contain sheep, but at some point during my research, I decided to collect the fables, which have a sheep, or a lamb as a central character; I wondered, what will I find in them? Also, some of the stories

[28] Ibid.
[29] Ibid.
[30] Ibid.
[31] This nursery song was written around 1744. It may have a connection to the slave trade, and that black wool is worth less as it will not dye. (to be verified). A note: A kids song video illustrates that whether the sheep is **black**, blue, pink or white, the rhyme of the interrogation stays the same: “Have you any wool?” https://www.youtube.com/watch?v=MR5XSOdjKMA, 25/06/2018.

[32] See also Claude Lévi-Strauss. We Are All Cannibals. Translated by Jane Marie Todd. Columbia University press (2018). The Essays relate meat eating to cannibalism.

were given to me or sent to me by people I talked to as an interaction after they listened to my sheep tales. Other literature, like a poem, was found by chance while I watched a movie.[33]

Sheep in movies are not luckier than the ones in fables. Sheep are portrayed as subject to a dominant power, under the authority of dogs, and a wolf's avarice, who wants, not to eat one, but to kidnap all the herd at once.[34] Every creature, even a wolf, is tamed by work. Moreover, each creature has layers of skins; every character is a dog, a sheep, and a wolf at the same time.[35] A lamb witnesses the death of its mother by a wolf. It is impressed by the wolf's force and power. The lamb succeeds in convincing the wolf to train it to become strong. As a ram, it has become as strong as its teacher. When the time comes to hunt sheep, it acts in favor of the sheep. At this point, the ram-wolf kills its teacher and consequently is not recognized by the herd anymore.[36] Sheep in the season of shearing, bleed, because the shearers are in competition.[37] When two groups of sheep are sheared in two different patterns, the two herds fight and kill each other, Oh Sheep (2012). A black sheep is slaughtered as an offering for the new dead.[38] A cattle of even-toed hoofed mammals is burnt during a plague. And when the image of the burnt animals is shown, the voice-over dialogue between the characters goes like this: - "You know who did it?" - "islamic? Fishes? {an anti-government group.} Fuck knows." - "I'll bet it was the government. Every time one of our politicians is in trouble, a bomb explodes."[39]

The word ram suggests stubbornness. A group of sheep is slaughtered when one of the sheep falls ill with Scrapie.[40] An entire flock is slaughtered and hung on a tree, for a dishonor that it did not cause.[41] Mr. Milos is in love with an ewe. Milos goes to the city to treat his beloved for depression; the doctor,

[33] The House That Jack Built (2018). While watching the movie I was introduced to the poems of William Blake.
[34] Don't Give Up the Sheep (1953). Sheep Ahoy (1954).
[35] A sheep in the deep (1962).
[36] Ringing bell (1978). This animation film illustrates some ideas that I find very close to the ideas I explore in my "Happy" story. And I would like to say that there is a great possibility that I have watched the cartoon when I was little.
[37] Sunday is far away (1975).
[38] Wolf and sheep (2016).
[39] Children of men (2006).
[40] Rams (2015).
[41] The Weeping Meadow (2004).

too, falls in love and flirts with the ewe.[42] A white ewe is molested and raped multiple times by more than one man.[43] Images of holding a lamb like a baby, personified, often appear,[44] varying in details.

“Oh, lulla-lulla-lulla lullaby bye, do you want the stars to play with, or the moon to run away with? They’ll come if you don’t cry. So lulla-lulla-lulla lullaby bye, in your mother’s arms be sleeping.”[45] Visual media show, when a ram comes back to take revenge, it only appears as a mythological monster.[46] A review about the movie says: “It is a moral tale that conveys that when one tries to steal from another creature for selfish reasons, nature punishes the wrong-doer for his or her sins.”[47] When sheep take revenge, they are first transformed into zombies, before eating the flesh of the humans.[48] A human, having the role of a shepherd; the only man within a cult, polygynist, gets tied between trees and is left in the forest after placing a pair of ram's horns on his head like a Satyr![49] The movie ends with a young lady holding a black lamb in her arms, looking directly at the camera, giving the spectators an indication of the meaning of previous events. I included Satyr as an expression to refer to the fictitious. If I evoke hornes, or dying-and-rising deities, or the role of shepherdship, we have to call a lot of names: Pan. Fanoun. Thor. Ba’al, Osiris, Dionysus, Hermes, Tammuz and his mother, Duttur, mother of sheep. During grazing pasture, sheep do need protection from hungry wolves and

---

[42] Everything you always wanted to know about sex but were afraid to ask (1972).
[43] In 2020 I came across an Italian movie, and watched it online, because it was not possible to find it elsewhere. However, I can’t find the movie or any information about it anymore. I have to admit that I engaged in downloading pirated movies from the internet, which could be considered illegal. The title could be “Animali”, produced in the 70s or 80s. The film tells the story of a rich married man who has two grown children who live in their own homes. The man has a big house, a farm, and workers working for him. When his gaze falls on a white ewe, he asks one of his workers to take her away from the herd and put her in the stable by herself. The man pays multiple visits to the ewe in the stable, and there he flirts with her and rapes her repeatedly. When the worker finds out what his master is doing, he also rapes the ewe. When the wife discovers what the husband is doing, the woman suffers a nervous breakdown.
[44] Severance 2022 (Episode 5). Lamb (2021). The other Lamb (2020). Travis Scott - STOP TRYING TO BE GOD (a song).
[45] The opening scene of the movie: Killer of Sheep (1977).
[46] Lamb (2021). A note: There is another movie titled “Lamb” directed by Ross Partridge (2015). “The film was adopted from a novel of the same name, by Bonnie Nadzam (2011).” I have not read the book yet. How did the movie translate the book? “The story is about a relationship between a man (David Lamb) and a young girl (Tommie). The film raises complex issues, and the title, in any case, complicates matters more and: ‘exposes mankind’s eroded relationship with nature.’” Internet.
[47] https://dmtalkies.com/lamb-ending-explained-2021-film-a24-who-was-the-creature/, 29/10/2021. In case the web page doesn’t work, see a recording of the page: https://drive.google.com/file/d/1wEc1y86twyD6J9E6PK9M0tdjyAXBwGYL/view?usp=share_link

[48] Black Sheep (2006). A note: There are two other films titled “Black Sheep”: a documentary directed by Ed Perkins (2018), and a comedy directed by Penelope Spheeris (1996). I find that both movies review Black Sheep concept as related to the behavior of a distinctive personality more than the concept is associated with color.
[49] The other Lamb (2020).

grizzly bears.[50] Is it to say that nice and modern shepherds are necessary? In The Last Temptation Of Christ (1988), Willem Dafoe, having to play the role of Jesus, tells the other actors (apostles): “If you have sheep, give them away. If you have a family, leave them.”[51] Last but not least, in Baa Baa Land (2017), one can watch eight hours of footage of sheep standing in a field. Slow cinema. I find the footage paradisiacal and romantic, adding another layer of illusion.

On my first visit to Ferme du Pré aux Chênes in Wallonia, Belgium. I had a conversation with Philippe Genet; a farmer and an activist. Philippe shared with me a real incident while letting me feed his sheep: “Pay attention to the ram and do not put it behind you”. One day, as he continued telling, one of Philippe's relatives walked in front of a ram, and the ram butted her, which led to her death.[52]

In 2018, during PowerTalks II, I had a conversation with Mike van Alfen. Me sharing the tale of “Happy”, Mike smiled and said: “You are reminding me of Shaun the Sheep, the movie.” In Shaun the Sheep (both the series and the movies),[53] form and content focus on all the inventions created by a peculiar sheep, a leader, urging the rest of the herd to wonder and watch with eyes wide open. Regardless, the social structure of the animation’s narration revolves around the relation between sheep, a dog and a master, almost having a relationship like close relatives. And when the figures are not balanced, it leads to a traffic jam. As a viewer I formed some questions: Is this a formula, a molecular structure, that one can not live without the other? Is this our only social option? And if so, how do we live with the others?

If I’d try to describe the images of documentaries about the sheep industry, this entire document would be soaked in blood.

[50] Sweetgrass (2009). Broken Mountains (2005).
[51] The Last Temptation Of Christ (1988). The scene starts at minutes 1:08.
[52] Philippe Genet is also a baker, he is the partner of Vera Lambrechts. They both opened their house for me, introduced me to their children, friends, neighbors, and the useful tools and techniques while living on farms. They welcomed me and my friends more than once and helped me to achieve what I needed during the Master program.
[53] Shaun the Sheep, tv series (2007-2020). Shaun the Sheep movie (2015). Shaun the Sheep Movie: Farmageddon (2019). See also A Close Shave - The Birth of Shaun the Sheep - Wallace and Gromit (1995).

People of ancient Egypt depicted a man with a head of a ram, the figure Khnum;[54] creator and the source of the Nile, maker of gods and humans, who he made from clay at a potter's wheel. Khnum was a protector of kings.[55] In Enūma Eliš, the Babylonian creation myth, Enki or Ea, lord of the earth, knowledge and water, was represented as half goat, half fish. To extinguish the fire of a revolution, all gods and goddesses, of higher and lower ranks, decided to slaughter Kingu, although he was a god too. However, he was a rebellious individual. And from the blood of Kingu, mixed with mud, Enki created a solution, and formed humans to bear the burden of all divines.[56]

In Greek mythology, the Golden Fleece tells, a ram was born from Poseidon, associated with water, and is capable and can fly and save children from a sacrificial death. But even a flying ram descended from a god was sacrificed for another god, Zeus.[57] However, the skin was not lost.[58] The skin is a symbol of authority in the story of Jason. Here we go again, if I go by skin, Donkeyskin, a story by Charles Perrault (1695), gives us one more view on the symbol of skin power. Goat's skin was used as a trick in the story of Jacob and Esaua (the twin sons of Isaac).[59] The Abrahamic scriptures tell, a ram is to be slaughtered in the stead of a son.[60] [61] The ritual of scapegoating consists of a pair of animals, one sacrificed in burnt offering, though the skin is not burnt but given to the priest[62], while the other was sent to the wilderness,[63] with a mark, taking with it all sins of people. Sometimes the notion takes or is given a different shape.[64] "The next day John seeth Jesus coming unto him, and saith,

---

[54] A possible root of the Arabic word for Sheep: غنم (ghanam). A note: The Arabic word includes sheep and goats. Also the Chinese sign 羊 for sheep means both goat or ram and is pronounced yáng like in Yīn Yáng, is it written differently? (to be verified). Moreover, the interpretation of goat or sheep depends on culture. Umberto Eco writes: "A translator must take into accounts rules that are not strictly linguistic but, broadly speaking, cultural." Umberto Eco, Experience In Translation. Translated by Alastair McEwen. UNIVERSITY OF TORONTO PRESS (2001).

[55] Richard H. Wilkinson. The complete Gods and goddesses of Ancient Egypt. Thames & Hudson Ltd, London (2003). P194.

[56] نائل حنون. حينما في العلى: قصة الخليقة البابلية. دار الزمان، دمشق. (٢٠٠٦).
Na il Hannoon. When on High: The Babylonian Creation Story. The complete translation of the cuneiform text of the myth. Dar Alzaman, Damascus (2006).

[57] Apollonius Rhodius. Argonautica. Wikipedia.

[58] Ibid.

[59] King James version. Book of Genesis. 25 - 28. Collins (since 1819).

[60] Ibid. Genesis 22. Quran. Uthman ibn Affan version. Surah As-Saaffat 102.

[61] In the Hebrew Bible the story tells that the son was Isaac. The Quran does not mention the name of the son. However, in the collective memory of muslims (oral), the plot tells that the son was Ishmael! Islamic scholars discuss the matter in their books. According to Al-Qurtubi: "Scholars differed regarding who was the son to be slaughtered. Also Check Kitāb al-Hayawān (animal book) by Al-Jahiz. A note: The Qur'an comments on and interacts with an already existing heritage.

[62] See Burnt offering. Wikipedia.

[63] King James version. Leviticus 16:21-22.

[64] For example in one of Aesop's fables: The plague among the beasts, the scapegoat is an Ass. Aesop's fables (2014). P413.

Behold the Lamb of God, which takes the sin of the world."[65] This title is depicted in art, such as the Adoration of the Mystic Lamb by Jan van Eyck (between 1420 and 1432) and Agnus dei by Francisco de Zurbarán (between 1635 and 1640). Before I can ask about the nature of this unification, I feel that a theological study or research is needed here, to collect more insights and understandings.

Because, to share with you, dear reader, since I started presenting and sharing my stories, interlocutors mentioned to me the blood of Jesus and eating his body in churches. Also, interlocutors mention to me people who were burnt alive or got death threats![66] And with all due respect, I want to be careful, because I only have one opportunity to live in this mortal physical manifestation. Anyway, so far, I have learned, in Matthew's book 18:10-14 and Luke's book 15:3-7, the parable of the lost sheep by Jesus.

Could a sheep caught in thickets in one of Aesop's fables,[67] be the same sheep caught in thickets in the binding of Isaac of the Hebrew Bible?[68] Could the binding of Isaac be an evolved version of the Golden Fleece? Could sacrificing Kingu be one of the first myths that deal with the scapegoat concept?

Last year, I called my mother, Fayrouz Ahmed, my first source of information. She was born in what we now call modern Iraq, and is still living over there. I told her about my research and asked her a question: "Mother, can you tell me about sacrifice?" "Son, sacrifice of what?" Fayrouz asked. After that, she explained to me that there are many forms of animal sacrifice. Sacrifice for the new dead. Sacrifice for the dead one year after their death. Sacrifice for children a week after their birth. Sacrifice for pilgrims after their return home safely from travel. You promise to make a sacrifice, a vow. Sacrifice for the sake of God Almighty. Sacrifice to drive away envy. Bloodshed sacrifice.

In the social movements after the authorities suppressed people in the events of May 68 in France, a famous poster was created at the end of the protest. The poster shows: A drawing of a group of sheep heading towards one direction with a motto: "RETOUR A LA NORMALE… "[69]

---

[65] King James version. The gospel according to St. John 1:29.
[66] Kimpa Vita was mentioned to me by Geert Opsomer, Salman Rushdie by Mieke Versyp during PowerTalks II (2018). Giordano Bruno by a note from Enrica Camporesi. These events made me also find: Jan Hus, Thomas Cranmer, Joan of Arc, Girolamo Savonarola, Maria Barbara Carillo, William Tyndale, Saint Agatha, Fra Dolcino, Gerard Segarel, Mansur Al-Hallaj, Yahya ibn Habash Suhrawardi, which I still need to read their work and take care of my life.
[67] Aesop, the sheep and the brambles. Barnes & Noble, Inc (2014).
[68] Genesis 22.
[69] https://gallica.bnf.fr/ark:/12148/btv1b9018415w?rk=42918;4#

“Sheeple {sheep-people} is in the dictionary now. Is defined as people who are docile, compliant or easily influenced.”[70] Obeying authority like livestock. “W. R. Anderson, in his column ‘Round About Radio’,[71] published this line in 1945: ‘The simple truth is that you can get away with anything, in government. That covers almost all the evils of the time. Once in, nobody, apparently, can turn you out. The People, as ever (I spell it ‘Sheeple’), will stand anything.’” [72] [73]

In some products that appeared before me in Antwerp during my research in 2021: A drawing of a happy hopping sheep is printed on one side of cheese cover “biologische Haloeumie”,[74] on the other side of the cover, a smiling person is holding a lamb like a baby. A drawing of a sheep is printed on the lid of toilet paper with the slogan: “Soft & strong”.[75] One of the drawings of a sheep in Le Petit Prince by Antoine de Saint-Exupéry (Reynal & Hitchcock 1943)[76] is printed on Moleskine notebooks, surrounded by an arched sentence: “But you are innocent and true, and you come from a star”.[77] [78] A drawing of a sheep is animated to advertise sleeping pills (Sediplus) with an announcement: “voor een rustige slaap”.[79] “Imagine your best real life story as a movie”.[80] Sheep impact tells: if you help a sheep, a sheep will help you back in the same way; moreover, you will even be able to communicate with the animal telepathically! Dear friend, note that the short film is not about the sheep but about promoting alcohol.

---

[70] Jenna Amatulli (Apr 27, 2017). 'Sheeple' Has Been Added To The Dictionary. Huffpost. https://www.huffpost.com/entry/sheeple-has-been-added-to-the-dictionary_n_59021414e4b081a5c0fb9b77. In case the web page doesn’t work, see a recording of the page: https://drive.google.com/file/d/1U0L1g7Fuevgx1hJqRjHK7759EJSWW6-x/view?usp=share_link

[71] I unfortunately didn’t find the column by W. R. Anderson.

[72] Jenna Amatulli (Apr 27, 2017). See footnote 70.

[73] Also Ernest Rogers, whose 1949 book The Old Hokum Bucket contained a chapter entitled "We the Sheeple". I did not find this work yet.

[74] De Vreugdehoeve.

[75] https://drive.google.com/file/d/1EyXL5H2s01gSVkz7d5O7a_RPOW6DODgN/view?usp=share_link
A note: One can also experience seeing other images of animals on the lid of toilet paper, like puppies, ducklings and cubs.

[76] On the version I have is written “First published in Great Britain 1945 by William Heineman Limited.

[77] De Saint-Exupéry (2002). Chapter XVII.

[78] What is striking is the commercialisation of the illustration of the sheep from the book, while the little prince in the story (Chapter II) doesn’t accept any of the drawings of the sheep he asked for, instead contenting with the idea of the imagined sheep, together with his interlocutor, never to be seen.
https://drive.google.com/file/d/1Gbqs0VJ6vZLkhdisjywqC31D5Rg_YH2y/view?usp=share_link

[79] https://www.youtube.com/watch?v=zV5H8Q6wFd8&t=16s. In case the video doesn’t work, see a recording of the video: https://drive.google.com/file/d/1wF0dj2XCH2zcQ-WXpA4Jn72woowjodxc/view?usp=share_link

[80] Sheep impact (2011). A short advertising film for Carlton & United Breweries.

I should like to point out that I have taken an interest in this phenomenon, especially since some of my fellows have given me gifts, intentionally or not, that I find, somehow, related to the central character or title of my stories, such as a brownish sweater made of 100% of lamb's wool, or Happy socks. Even though the Happy socks are made of organic cotton, the friend chose to give me a pair of socks that had colorful prints of the word: HAPPY HAPPY HAPPY HAPPY.

If I try to make a conclusion, I feel all the above mentioned signs are direct information with a signification, a symbol, offering me layers of meanings, of our own stories and deeds. That the presentation of a lamb always needs agency. Even my own allegory, the tale of "Happy", was an awareness, the beginning of knowledge, a recognition of the mutual pain between humans and animals.[81]

[81] I could write these sentences with a quick review of the book of Ferdinand de Saussure. Course in General l Linguistics. Translated by Wade Baskin, Edited by Perry Meisel and Haun Saussy. Columbia University press (2011).

*Dolly,*

*You may experience that the stories are unrelated and the sequences are illogical, but they are unified by the presence of the narrator, as either actor or witness. Also note that in addition to the fact that I eat vegetables and fruits, I am a kebab and steak eater too. I haven't found a solution to a complex dilemma. Once, Bertrand Russell wrote to his lover: "Life is nothing but a competition to be the criminal rather than the victim."*[82]

*That's why I'm still thinking. Whenever I try to do an act that would have less sense of guilt in it, I find myself face to face with eating stones. And since everything shares a spiritual essence and a uniqueness, I always find myself in the same whirlpool. Vertigo. Are we both living alienated lives? Who is not a clone? Do you know that Scheherazade mourned the death of the girls who were killed every night? Do you know that she herself asked to be the king's next wife? Scheherazade was not afraid of death, nor of the king's wrath. Did Scheherazade tell stories to save her life, or did Scheherazade treat the king's pain by telling stories?*

*I hope that the offspring that came out of you and I will turn into pigeons, roaming the streets of Antwerp freely. With a wish, that the city will never be afflicted by famine. And that the cars become few, so pollution becomes less and we are not crushed under them. We also have to remember and beware of what we wish for. One day, Lucius, in the tale of the Golden Ass, wished to turn into a bird, but the witch accidentally turned him into a donkey.*

[82] https://quoteinvestigator.com/2020/05/02/victim/ 02/05/2020. In case the web page doesn't work, see a recording of the page: https://drive.google.com/file/d/163RaUGEGgWrnOZgh1HYh3AYt_hrzlyZr/view?usp=share_link

I was born under an umbrella of a fascist regime[83], have lived in war zones[84]. Add genes, the secured, concentrated Ter Apel's program[85] and the shining *medewerkers* (staff) of the centers.[86] Add a theatrical imagination[87]. All in a blender, helped me to retell and inscribe stories of honor. I wrote horror but now I am writing honor, because of my later encounters with wonderful people.

[83] The Ba'ath Party in modern Iraq, Saddam Hussein's regime.
[84] Personal observations on the subject matter of living in war zones were expressed in a letter written to Sanne van Rijn. Presented as my recipe on 17th May 2021.
https://drive.google.com/file/d/1arH863GLdG2s4UAC8ZRozWs26y9S-uHQ/view?usp=sharing
For more literature documenting the effects and consequences of wars in what we now call modern Iraq, check Republic of Fear (1998) by Kanan Makiya, also Frankenstein in Baghdad by Ahmed Saadawi (2014).
[85] The real and the imaginative of an interview given by an asylum seeker, interweaved. Read the stories by Hassan Blasim. The Madman of Freedom Square. Translated by Jonathan Wright. Comma press (2009).
[86] About people who work with an authority to perform a nation's legislation, check the essay by Everett Hughes. Good people dirty work. (1964).
[87] I studied theater in Baghdad from 1996 until 2007 and I was granted a Diploma and Bachelor in Theater Directing.

## After the story

Sharing the tale of “Happy” and “Donkey Sheep”[88] with peers from the Master program, during a walk, sitting in a park or a cafe, or presenting at SOTAs, or in classes and workshops, extended my research. I am inspired. As an interaction with my stories, while Enrica Camporesi gave me objects in shapes of animals, which she had made with her own hands, she also helped and made a comparative work of the translations of “Happy”.[89] [90] Bert Serneels mentioned to me the Haitian storytelling tradition. Rona Kennedy shared a dream with me: “in images with feelings.”[91] With such generous, kind gifts, I learned an answer to a question: What happens to a story in translation? I have collected another resource to help me explain: Why do we tell stories? My imagination has honed that through the world of dreams, one can set a technique to try to let go of things.

Abel Enklaar gave me a letter, where they wrote: “Opening up about experience fascist regime - Wolf and sheep as classic imagery to showcase fascism”.[92] Earlier, in November 2021, after a workshop with Vladimir Miller on artistic research, Abel wrote to me kind words, refined in me a feel of confidence, and confirmed an orientation that I should keep an eye on a story: “I am reminded to a french children's book I've read when I was little. I hope you know it, it's very famous, it's called 'le petit prince'. and it holds such a beautiful quote: ‘on ne voit bien qu’avec le cœur. L’essentiel est invisible pour les yeux.’ which translates to One sees clearly only with the heart. What is essential is invisible to the eye. I wanted to gift you that.”[93]

---

[88] After the story of “Happy” (2008), I wrote another story titled: “Donkey Khamar” (2018). However, I found the title confusing to some people as I used an Arabic word: “Khamar”, which means “Drunken”. Also, as I rewrote the story in the past three years, I changed the title to “Donkey Sheep”. The story is about a sheep that cared to become a donkey. Anyway, when the organism was sold to be slaughtered as a donkey, the butcher sold its meat, telling the customers: It’s lamb meat.

[89] You can scan the code in the next pages to see the comparative work by Enrica.

[90] Eco wrote that Roman Jakobson aimed to distinguish between various types of translation, implicity taking for granted that they were all forms of interpretation. Eco (2001). P68.

[91] Rona’s dream https://drive.google.com/file/d/1UU9gDfIQJw1w1x7A-B_itxqTJqdAiLh4/view?usp=share_link

[92] The letter of Abel
https://drive.google.com/file/d/1obC8rujqFSmus__d3Pvc8J5Zfu6SXuFl/view?usp=share_link.

And their translation as I asked them, as I don’t read cursive writing.
https://drive.google.com/file/d/1CQvI71dHPvwHDCYMa3dg4TFmuxPubkqj/view?usp=share_link

[93] Abel’s e-mail: https://drive.google.com/file/d/1LNGNjQkntBLZ0MO-G-LdZHuawvrQNdfg/view?usp=share_link

Dearest,

I may have read an Arabic version of the story when I was little! However, I have certainly read it twice in the past three years.

When Maria Trautman heard me tell my stories; it was during an online presentation (Covid time), SOTA, January 2021. Maria shared with me a little story where the central character is a fly. I quote: “All these impressions. What a wonderful place. What a wonderful feeling, this deep joy to simply… be. Still, she felt there was something important she had forgotten. And that the time to do it was final. She went into the other rooms, sat on all the textures she could find. Every single one in the whole apartment. Some were similar, but each one was still completely unique. It was breathtaking. She absorbed and sensed every single item she found.”[94]

Professor Ruth Benschop, after a mentoring session, reacted by sending me an article, Sheep do have Opinions (2006), written by Vinciane Despret. On another occasion, during an online mentoring session on June 20, 2022, Ruth said to me: "I want to give you a sheep.” Later, as part of my SOTA presentation on June 28, 2022, I uttered from the article, proposing that sheep “...they don’t make any obvious protest, they just get miserable.” Subsequently, Ruth gave me a note on a sheet of paper: “In Despret article, she writes about how sheep can protest, when the animal-researcher learns to pay attention to the sheep and so learns how to organize a situation that allows the sheep to express itself.” Ruth reminded me to read the article in hope, not only the sum of its parts caught in the “hierarchical scandal”.[95]

[94] The story of Maria
https://drive.google.com/file/d/16G584HkFuycoF2RWYAfk8riTTQekRPot/view?usp=share_link

[95] Despret (2006).

See “Felice Lettera”, with the Italian version of the tale of “Happy”, written by Enrica Camporesi.[96]



The objects made from clay.

Gifts received from Enrica Camporesi, 2020-2022.

[96] If the code won’t work, use the link:
https://drive.google.com/drive/folders/1N6myT2T44wp6mRY5tB7ClMx6wztpRDBQ?usp=share_link



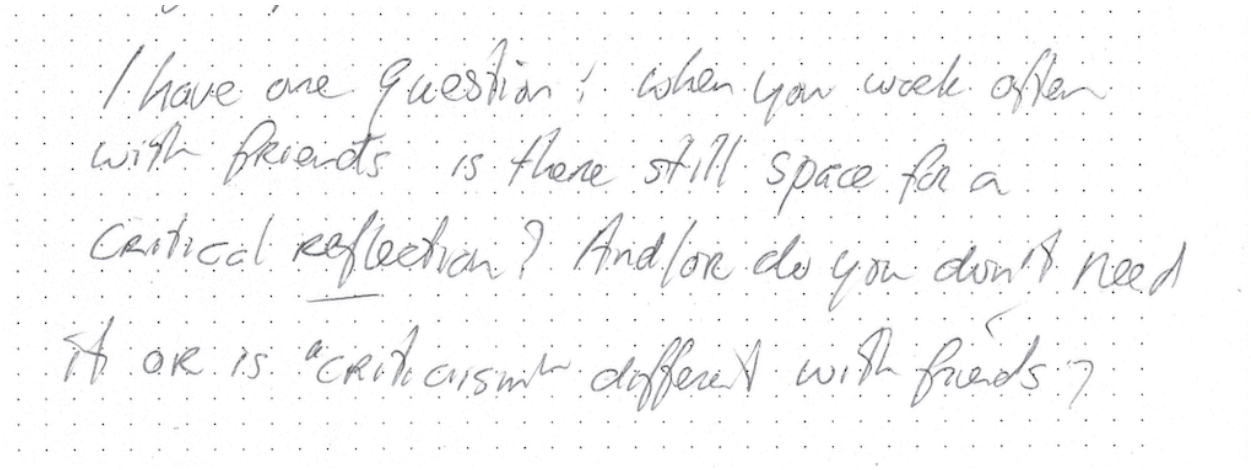

A sweater. A gift received from Christine Verheyden, 2021.




Happy socks. A gift received from Ana Konstantinovic, 2022.

Supported by openhearted friends, who helped in relation to the experimental practice I undertook. Although there was no budget. But artists must get paid. However, the people who embraced the enterprise made it clear that money is not needed when one is surrounded by wonderful people. We played without expectations of money reward. We exchanged gifts, like buying each other a coffee or a meal. “How and when does it work?”[97] We were transparent with each other; our capacities and resources were communicated with a language of feel. We slowed down our paces to activate the senses. The friends-artists-mentors Hamdan Saray, Vera Lambrechts, Hussein Shabeeb, Olivier Leclercq, Teatske Burgerjon gave me the honor to see their lives and artistic creativities in a poetic form. In the process, braided. We were engaged in different artistic researches, read and watched each other’s work and offered comments. We observed each other’s skins and cared, by all means, to not burnout each other.

A note from Frank Mineur after my SOTA presentation, June 2022:




I don't know if I can give  an answer, but I will try anyway. The people who helped me with my study and I shared things that happened and were happening in our lives and creations. Every meeting was a social event or a celebration, a Potluck. Sometimes we announce our disagreement with an idea, directly or indirectly, by a verbal language, or by one of the expressions of the skin. Sometimes, we used a story to illustrate one of our points towards each other and the world, by telling a story: “The stories that they tell, the storytellers are, in my view, thinking. And thinking is what we need to do, not

[97] A question from Ulrike Scholtes, State of the Art, June 2022. The complete note goes like this: “I would be very interested in the process of gift-giving: how and when does it work? Also how do you use the gifts? What responsibility do you have towards them?”

the discipline of philosophy, or political economy, or biology, or literature, or, or… The disciplines will take care of themselves. Without my help."[98]

Criticism with friends, as I experienced in the last three years; here, allow me to use the words of Boal again when he wrote about working with friends: "Working with friends it is the same…and it is different – the same is different and the different is the same!"[99] Boal then continues: "We cannot live in isolation, under arrest inside ourselves. We can learn enormously when we recognise ourselves in alterity: the Other also loves and hates, fears and has courage – just like me, like you, even though she/he, you and I have cultural differences. Precisely because of that, we can learn from each other: we are different, being the same." What I can add is a feeling that friends do not offend, they always showed sympathy and gave credit to each other. After all my friends did understand the case, the person who went and asked them: "**If you please-draw me a sheep!**"[100]

The collaboration with the fantastic friends resulted in the creation of a sheep, a puppet, as a central character, to make a movie with it, in the best of my imagination, but not necessary to happen. To make a movie from the tale of "Happy", then screen it while narrating the tale of "Donkey Sheep": The sheep who dared to become a donkey. But when the herd made it watch flickers known to the grown-up's sheep, the movie made the creature freeze in its exact spot, not able anymore to move around or wanting to wander into the woods.

I now conceive the Puppet/Sheep as a reborn doll: A method of coping. A therapeutic trip. An alternative therapy exercise that made me aware of how I move and think. The mirror of the Alexander acting technique. A travel companion. One of Maria Ouspenskaya's animal avatars that helped me break out of the traditional ways of movement. A method to recuperate creatively through learning a new story.

Hamdan made the head of the sheep. He first tried to make the movements of its eyes and mouth electronic, but due to lack of resources, the attempt failed, therefore he made them mechanical. Hamdan was also the one who filmed and edited the two scenes that we were able to shoot in the past three years (see Youtube links in the next pages). Moreover, Hamdan offered me one of his

[98] Donna Haraway Story Telling For Earthly Survival. (2016). https://archive.org/details/donna-haraway-story-telling-for-earthly-survival (the quotation starts from minutes 36:08 - 36:28).
[99] Boal (2002). P2.
[100] De Saint-Exupéry (2002).

paintings, as when, during one of our interactions, he reminded me that he had once painted a carcass, hung from its trotters. I found the painting similar to those of Soutine[101] and Rembrandt.[102] However, in Hamdan's painting, the carcass is part of a larger landscape.[103] Vera did carve, from Linda tree, four hooves for the sheep. Vera always helped me evaluate and evolve the actions and discoveries during my research. She also offered me a drawing that reviews the tale of "Donkey Khamar", "Donkey Sheep" now (see photo in the next pages). Through the drawing, Vera communicated with me artistic questions: "How do you imagine this forest?" "Which trees are growing there?" "Is there a river?" "What does he {the central character in the story} feel in the sweet and green forest?" "Is it freedom that makes him drunk?" Moreover, Vera welcomed me and my friends more than once in the farm where she is living with her family. And thus, we could shoot two scenes, and we were able to document the object.

To shoot the first scene, Hussein kneaded mud with water and made bones. Bones were needed to shoot the first scene. Framing a sentence from the tale of "Happy": "he… flayed his skin". Furthermore, Hussein called me once and told me that he has bought a drone (Mavic mini 2), and that we can now capture the vision that I once shared with him. Olivier is a friend of Vera and Teatske, also living in Wallonia (one of the three regions of Belgium). Olivier built the body of the sheep from vegetation (I missed the light of these events and stories, because Vera and Teatske took care of the logistics from afar. I am looking forward to hearing the stories from them). Teatske was the one who found the skin of the sheep: "Soft wool for the trotters, thick wool for the torso." And with the help of many other materials, Teatske, in her own space and rhythm, assembled all the parts together and made the rhyme. Made the sheep look so (see photos in the next page). Moreover, Teatske edited these pages with me: Reworded and rephrased together.

With care and friends' generosity, we constructed a puppet and documented it. During the process, we exchanged gifts of all kinds: kind words, time, amulets and bracelets, walnuts and dates, honey and small objects. Little stories.

These sheets were meant to praise friendship.

---

[101] Carcass of Beef (1925).
[102] Slaughtered Ox (1655).
[103] Civil war (2018). Also, during my research I discovered, by sharing the stories, some other friends of mine had produced an image of a slaughtered animal in their work: Hayder Hamed, Eid Sacrifice (2021). Tarek Shabout, Infected_bones and thigh-meat, as parts of a series titled Organs (2020).

Feedback after showing the first video in June, 2022.

“Something becomes clear very slowly” “Remembering the death”

**Greet Mertens.**

“The physical landscape of the movie is very beautiful.”

**Bart Van den Eynde.**

“It is very lovingfull.”

**Frank Mineur.**

“Very beautiful. We are fragile. We need to be vigilant.”

**Ruth Benschop.**

“The video is almost a painting moving so slowly, evolving almost”

**Abel Enklaar.**

The videos:

https://youtu.be/q7P3-lFJQMo

https://youtu.be/gjxvaG-O55M





Photos by Teatske Burgerjon, 2022.




The Drawing by Vera Lambrechts, 2020.

# En toen?

The Gift, an essay by Marcel Mauss, was mentioned to me twice. Once by Bart Van den Eynde, as he sensed that the way I am heading is the way of gift economy. “An informal way of uniting us socially.” “Gift exchange as anti-capitalism.” “Imagination in a free way.” Bart said in various one-on-one mentoring sessions. Then, after I shared gifts in forms of bracelets and amulets during my SOTAs’ presentations, Mauss’ book was mentioned to me again by Enrica, together with the Kula ring described in Malinowski’s Argonauts of the Western Pacific (Routledge & Kegan Paul Ltd 1922).

Mauss analyzes by using a comparative method the forms and function of the widespread custom of gift exchange (or gift culture), versus market economy, in societies from around the world, especially the Pacific Northwest; Potlatch. In the articulation of social order, the system is centered around the obligation to give, to receive, and, most importantly, to reciprocate. Mauss refutes the market economy that is based on an utilitarian doctrine. He concluded that exchange of goods was not mechanical but a moral transaction, bringing about and maintaining human, personal, relationships between individuals and groups.[104]

I am pleased to have since read the book of Mauss. It supported my knowledge about social solidarity by means of gift exchange. The many forms and names of gift exchange described in the essay were transformed by time. The stories have reconnected me to forms of gift exchange that were performed in Baghdad during the 80s, the 90s and the first decade of the second millennium.[105] These practices transformed in shapes and contents and intention. In Eid sacrifice, in the 80s, middle class people (or people who were trying to become middle class) slaughtered a ram, older than three years. The ram had to be perfect; his horns, teeth... are not broken. That the ram must not have a disability. The families used to share the meat with each other, in a Kula ring style. Thus all the families got a piece of all the sheep slaughtered in the neighborhood. Later, in the 90s and the first two years of the second millennium, the people kept getting poorer, because the Gulf wars were nasty. Humiliating. Thus acting like the middle class was not an option anymore. The families shared less meat with each other. Perfect and imperfect sheep, as well as other animals of all ages, were slaughtered during the ceremonies and non-ceremonies: rams, lambs, ewes, goats, cows, camels and birds, and whatnot. Oh dear. The people who were able to buy meat even started to hallucinate, they felt that some of the

[104] The Gift: Forms and Functions of Exchange in Archaic Societies (1925). Translated by Ian Cunnison, Cohen & West LTD, Londen (1966).
[105] From 1980 to 2007 the time I lived in those communities.

meat looked very strange while chewing it, and they thought it may be of a dog or a donkey. In general, during the sanctions against Iraq, the financial and trade embargo imposed by the United Nations Security Council (UNSC) on Iraq, affected the poor on a large scale, more than it affected the rich and politicians of the country. The people, my family included, did not even find bread to eat.

The essay by Mauss inspired me to articulate my intention of sharing gifts during my presentations in the Master's SOTAs. My actions were not aimless. My intention was not to obligate the recipients to give me back a gift. I kept embracing a feeling that the bond already existed. By being invited to the events of the Master and having the friends' generosity, and peers always offering time to listen and give feedback.

For me, the practice of gift giving was a celebration of breathing. Gift giving as a technique, an artistic form to communicate and share a story or part of my research. I did not try to act smart and study the impacts of these deeds on people. I did share so I could recover *me life*, by learning with *me friends*, *me animals*.

The work of Mauss did connect me to resources that will enrich my research on rituals as well. I could make a quasi conclusion and say that the Kasnazani Dhikr ritual that I offered and shared as a workshop during the Master, is Potlatch too.[106] Various kinds of gifts, with various intentions are exchanged in the houses of the Kasnazani. From giving a kiss on the hand of a friend in exchange for a good thought, distributing food and advice to passers-by, or to shed one's own blood during other ceremonies as an offer to the attendees, when one has absolutely nothing else to give.[107] Values like social solidarity, spiritual exercises by means of body work, political purposes, getting rid of psychological agitation, re-remembering old events, are also found in many other rituals in modern Iraq, for example: Ashura.

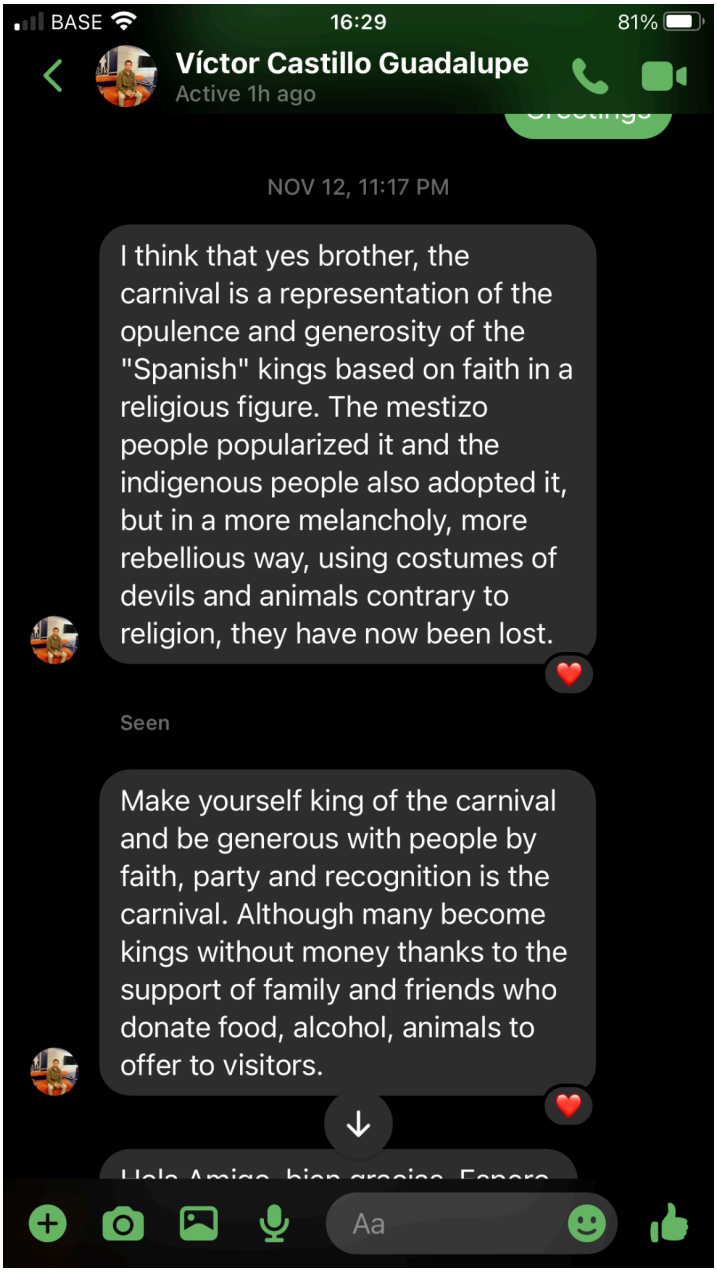
While reading the Gift of Mauss, I had to think about the ten days of Carnaval de Guamote, which is celebrated beginning or after Christian feasts of the Epiphany (Three Kings Day). Events that I

[106] For more information about the Kasnazani Dhikr, see the document I wrote to Ulrike Scholtes (one of the mentors of the Master) as my artistic research II. on 02/07/2021.
https://drive.google.com/file/d/1ZiL4tjFDQ-4H8Th5TUDLws7LEahwh7LZ/view?usp=share_link

[107] Last year I called my half brother, Louay Youssef, who is living in Baghdad right now and is still practicing the Kasnazani way. I asked him about the sacrifice of blood shedding by the darwish and he told me that the practice is prohibited now by the new chief. Why the Kasnazani Sufi way, practiced blood shedding sacrifices? And why did the way stop doing it now?

observed and photographed in 2015. I wondered if the ceremonies were Potlatch. Therefore I asked Victor, a friend from Guamote, Ecuador.[108]

[108] See also the work of Mattijs van de Port. Ecstatic Encounters. Bahian Candomblé and the Quest for the Really Real (2011). The works of Mattijs were introduced to me by Ulrike Scholtes.




2022.
On: Messenger (software).




CABINAS




QATAR



En toen, Sheherazade, en toen?[109]

[109] Imme Dros & Annemarie Van Haeringen, En toen, Sheherazade, en toen? Uit de verhalen van duizend-en-een-nacht. Amsterdam (2017). The authors collected and translated stories from One thousand and one nights, the stories with animals. The stories give us examples that any person, who has learned magical skills, regardless of whether she or he is a good or evil person, can turn me or you into an animal or an animal into a human being. Moreover, even a human being who has achieved magical skills, regardless of the person's nature, can be transformed into an animal or vice versa by another person who has gained magical skills. By countless tricks and means: Like reading some texts over a glass of water before giving it to someone to drink.




A drawing. A gift received from Kubra Abbas, 2018.

The amulets were inspired from the Japanese Omamori, the Turkish Muska or Ta'wiz (in Arabic taʿwīdh), and the Tibetan Nechung Chakney.











