

# YOLANDA M. VAN EDE

## PROFILE

Yolanda van Ede has been a dancer, is a trained anthropologist who conducted ethnographic research on dance, the senses, oral tradition, and kinship, and conducted ethnographic fieldwork in Nepalese Himalayas, southern Spain, Tokyo, Manilla, and the Netherlands. She is a passionate lecturer and creative writer as well.

In addition, she is a visual artist with a passion for ecological materials and slow art methods. Anticipating long-term consequences of the rising sea level, her sculptures, paintings, and installations serve as an invitation to imagine the idea of a *retroevolution* - that is, a human evolution back to an aquatic life.

Life is Art

Leven is meervoud van lef

(life is the plural of guts; after *Loesje*).

## EDUCATION

### GERRIT RIETVELD ACADEMIE — 2016-2021

DOGtime Expanded Painting, graduated in June 2021 in Fine Arts.

### UNIVERSITY OF AMSTERDAM — 1988-PRESENT

In 2000, I was tenured as assistant professor in cultural anthropology, specialized in qualitative methodology, designing and writing ethnography, the anthropology of the senses, anthropology of gender and religion, and of ritual and oral history. At present, I am a senior lecturer, devoting much of my time to art projects.

In 2014-5, ethnographic fieldwork in Manilla on dance instructors (DI's) and their ballroom scene.

From 2009-12, ethnographic research in Tokyo with Japanese flamenco dancers and schools.

PhD degree in January 1999. Dissertation 'House of Birds. An ethnohistory of a Tibetan Buddhist Nunnery in Nepal,' based on two years ethnographic fieldwork, in Bigu valley, Nepal.

Master degree in December 1992. Thesis 'Met Sherpa Anis in hun Dharma Tuin,' based on four-months ethnographic fieldwork in Bigu valley, Nepal.

### TONEELACADEMIE MAASTRICHT — 1981-1982

One year acting school, after which I joined Theater La Luna five years, director Canci Geraedts, and some ad-hoc theatre productions. One of these brought me to Madrid to study flamenco

dancing, what I turned into a topic of anthropological research with ethnographic fieldwork in Seville, Spain, and Tokyo, Japan, 2009-2012.

VWO — 1974-1980

Gemeentelijke Scholengemeenschap Doetinchem.

During high school, I have been into international competition ballroom and Latin American dancing, which I picked up again in 2012, till 2016.

## EXHIBITIONS

### GRADUATION SHOW 2021 - GERRIT RIETVELD ACADEMIE

'Lucy.' Sculpture installation. Willow twigs, shells, crab claws, moss coral, plummets, chain, plaster sheets.

### SI.SI.SPEX 2020 - GERRIT RIETVELD ACADEMIE

'co-worlding.' Sculpture. Seaweed, kaolin, papier maché, bamboo, sisal, wood, oars. 80x350x350 cm.

### SI.SI.SPEX 2019 - GERRIT RIETVELD ACADEMIE

'seeds of life.' Installation. Seaweed, wool, glass. 200x200x70 cm.

### KUNSTKAPEL, JUNE 2019 - GERRIT RIETVELD ACADEMIE

'Water world.' Assessment installation DOGtime EP3.

### WG PROTEST EXHIBITION AGAINST TRUMP, 25-27 FEBRUARY 2017.

'Pig.' Expanded painting, acrylic and barbed wire on canvas. 80x30 cm.

### INTERNATIONAL EXCHANGE OF CHILD ART WORK, 1978-79.

Southwestern Ohio Art Education Association, the Arts Constorium Gallery, Batavia, Ohio. 'Marie Antoinette.' Print and crayon on paper. 70x50 cm.

## PUBLICATIONS

(forthcoming), 'Dancing Clay: on kinaesthetic experience and tactile materialization,' in Rottenberg, Henia, Linda Dankworth and Deborah Williams (eds.), *Dance and Visual Art: Intersections on Material Culture*, pp.x. London, UK: Palgrave MacMillan.

(forthcoming), *House of Birds. An ethnohistory of a Tibetan Buddhist nunnery in Nepal*. Kathmandu: Vajra Books.

(2021), 'Niets is voor eeuwig. Onhoudbare kunst in een onhoudbare wereld.' *Tijdschrift CUL* 28(3): 32-33.

(2021), *Imagine Us. A sympoietic story of stories on art in the nature of life*. Thesis. DOGtime EP, tutor Q.S.Serafijn. ([www.rietveldacademie.nl/nl/](http://www.rietveldacademie.nl/nl/))

- (2020), *Art in Nature, Nature in Art. Towards the imaginary and sensorial in a glocal world*. Essay. DOGtime EP4, tutor Jorinde Seijdel. (unpublished)
- 2017), 'Stomping on the Ground: Dancing Flamenco through Tokyo's Soundscape.' *Yearbook of the International Council of Traditional Music* 2017: 48-66.
- (2014), 'Japanized Flamenco: Sensory shifts in the relocation of a transnational dance genre.' *Journal of Dance and Somatic Practices* 6(1): 61-74.
- (2014), 'Sounding contestation, silent suppression: Cosmopolitics and gender in Japanese flamenco', in Linda Dankworth and Ann David (eds), *Dance Ethnography and Global Perspectives*, pp. 154–71. London, UK: Palgrave McMillan.
- (2010), 'Different roads to grace: Spanish and Japanese approaches to flamenco dance, The Varieties of Ritual Experience', in Jan Weinhold and Geoffrey Samuel and Axel Michaels et al. (eds), *Ritual Dynamics and the Science of Ritual: Volume II – Body, Performance, Agency and Experience*, pp. 481–504. Wiesbaden, Germany: Harrassowitz.
- (2009), 'Bezinning. Over zin en zingeving en de antropologie van de zintuigen.' In Sunier, Thijl (ed.), *Antropologie in een zee van verhalen*, pp. 89-109. Amsterdam: Uitgeverij Aksant.
- (2009), 'Sensuous Anthropology: Sense and Sensibility and the Rehabilitation of Skill.' *Anthropological Notebooks* XV(2): 61-74.
- (2007), 'From the Untouchables towards Cool Investigation.' In van Ginkel, Rob & Alex Striating (eds.), *Wildness & Sensation. Anthropology of Sinister and Sensuous Realms*, pp. 274-294. Amsterdam: Het Spinhuis Publishers.
- (2007), 'Doggy hondjes.' In Guadeloupe, Francio & Vincent de Rooij (eds.), *Zo zijn onze manieren ... visies op multiculturaliteit in Nederland.*, pp. 191-197. Amsterdam: Rozenberg.
- (1999), *House of Birds: an ethnohistory of a Tibetan nunnery in Nepal*. PhD.dissertation, University of Amsterdam.
- (1997), 'Of aficionados and other virtual gypsies. Review essay on "Flamenco: Passion, Politics and Popular Culture" by William Washabaugh (1996)', *Etnofoor*, 10: 1/2, pp. 208–14.