



PRIVATE WALLS
GALLERY



TARAHUMARA LEGS

Hannelore Vandenbussche
Belgium (1981)

Type
Work on paper

Dimensions
74,20 cm x 56,70 cm

Year
2023

Signed and dated
Yes

Private Walls Gallery
Kleine Reinaerdtreef 11
B-9830 Sint-Martens-Latem

Private Walls Gallery - Knokke-Zoute
Zeedijk 759
B-8300 Knokke-Zoute

privatewalls.com
art@privatewalls.com
+32 475 760 760

BIOGRAPHY

The powerful humanity of sport and play

With her camera, Belgian photographer Hannelore Vandebussche (°1981, lives and works in Amsterdam) has been travelling around the world since 2014. The common thread throughout her work are special sports traditions that give insight into the culture of a people and thus into our deep humanity. 'People all over the world engage in sports and games. Although motivations may differ, play is independent of factors such as poverty, wealth or religion. Through my projects, I want to give spectators an insight into other cultures, so that we can appreciate each other more and learn from each other,' states Hannelore Vandebussche.



The idea for Human Playground came about when she worked as an assistant for British photographer Jimmy Nelson. 'While he mainly pictures the people and clothing of the world's last tribes, I saw the craziest things happening around me. That's how I came up with the idea of photographing sports among the tribes. Although everything has basically already been portrayed, during my research I did not find any photo book around that theme. That was the trigger to start my own project,' Vandebussche says. 'When I read stories about the child slaves who have since been replaced by robot jockeys for camel races in the United Arab Emirates, or read how indigenous women in Bolivia managed to escape their oppression by turning en masse to free wrestling, I knew I wanted to visualise stories with a deeper, social meaning. Or how sport and play can promote emancipation.'

Emancipating role

Although each of her photographs stands on its own as an autonomous work of art, she compiled a series of images per sport into a lavish coffee table book for TeNeues and her research also formed the starting point for a documentary series at Netflix. 'The three projects are complementary. While for the series we work with themes like religion, money, pain or tradition and bring an overarching story across peoples, the picture book is divided by sport. Each time, I portray the playing field or landscape, the action and the people. That way I show the universal values we share, but also the fascinating diversity between all peoples of the world,' Vandebussche says.

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With her colourful images, the Belgian photographer sheds light on the lives of often remote peoples. 'One of my most extraordinary encounters was with the Tarahumara people in northern Mexico. Only on my third visit did they trust me enough for me to make my images. Because they live in an inhospitable area, they do almost everything on foot. Moreover, they believe their mile-long walks favour the rain gods. This makes them the best endurance runners in the world. Their self-organised running competition in traditional attire is a competitive, but at the same time particularly enjoyable celebration of togetherness,' Vandebussche says. 'This human connection also struck me at Dambe, which is played on the rubbish dumps in the slums of Lagos. As soon as the game starts, people seem to forget the context, and regain hope. Another favourite are the eagle hunters in Mongolia. While those birds used to have to provide food for the tribes, flying has now become a technical competition. With her win, Aisholpan was the first woman to break the traditional male bastion. I also like to portray that emancipating role of the game.'