

# YOUNG MEN AS SYSTEMIC WHISTLEBLOWERS

## Anthropological Gaze upon Failing Institutions and Transitional Spaces



Dirck van Bekkum

Text by cover page image bundle in Dutch English translation in progress summary [HERE](#) (2020)

## TREE OF TENDER CRAFTS AND KNOWLEDGES

Painting and design (2003) by Theresia Bernet partner of Dirck van Bekkum in love and trade [Moirā CTT](#) The Netherlands

For several millennia, the pathological aspects of imperializing, industrial, automating and digitizing progress have seemed to go hand in hand with the disappearance of, unspoken and explicit, tenderesses between living people. As Sting sings, we, people are much more vulnerable than we think (see page 45). Tendencies are impossible without collective experiences of each other and the world's beauty.

The term tender crafts in this bundle hints at, mostly unseen, qualities of young men and of educating, mental and, youth care professionals. Knowledge in young men's worlds is based on 'skill' ...endured practiced 'embodied moves'. Male adolescent lives often revolve around - alone or in peer groups - gaming, skating, chilling, working out, lounging, rapping, battling, being in the zone. A lot of knowledge is stored in these crafts. These forms of knowledge are performed by acting, doing and bodily splendor. Tender crafts emerge when experience and knowledge, form and content merge. Boys are rather vulnerable when showing their tender crafts especially when directed at their loved ones. Without complementarity of gender worlds this knowledge falls apart. To help every human, especially young men, into their unique purpose-path of life in this world can be done through tender crafts. Thousands of these loving crafts will then honor each other and this Earth.

The indigo-blue spirals at the bottom of the painting represent the power of tuberous plants which are receiving more space to unfold these days. So that the buds in a tree germinate, grow and bloom. This tree is one of the inspiration sources of Bureau Moira CTT. She symbolizes the miracle of the fragile cohesion of things that often seems to slip away. After almost fifteen years, the spirals, the promises in Moira CTT, have almost been rolled out (see also Intermezzo 14th pp 230 in the book).

The Tree plays a central role in the mythology of many civilizations, cultures and their religions. The center of the Christian paradise the tree of knowledge connected Heaven and Earth. The Tree is found in the pre-Christian Vedic and Germanic traditions. In Greek mythology even Zeus has to bow to the life-giving Female Trinity, [Moirā](#). In Norse mythology they are known as [Norns](#). Under [Ysgradill](#) the Tree of Life, they jointly determine the destiny of newborns (see [Tree of Souls](#) in James Cameron's visual epos Avatar).

The Biblical tree of knowledge represents the (im)possibility of being divine as a person. Recent rediscoveries around the [Gnosis in Christian traditions](#) indicate that personal access to the divine emerges from balancing between collective and individual experiences. In European history, knowledge in education and science has partly become disconnected from everyday experiences.

Bernet & van Bekkum, through their small-wisdom recovering-business [Moirā CTT](#), learned during three decades of educating/teaching efforts that -producing, testing and dissemination- knowledge is a 'fluid' and 'in between people' business. Mastering these urgent tender crafts is found in wise elders, mostly grandmothers & grandmothers, when gazing at their collective (grand)children.

### Literature

Joseph Campbell (1974/1984) *The Mythic Image*, Princeton University Press, New Jersey.

Elaine Pagels (2003) *Beyond Belief: The Secret Gospel of Thomas*, Vintage Books, New York.