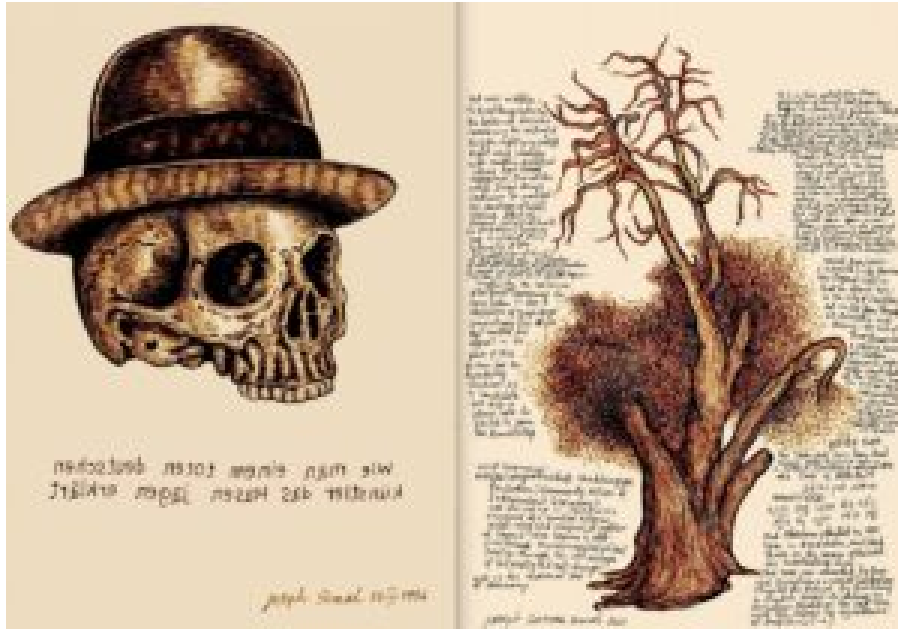


# Joseph Sassoon Semah - Bushuis Oost-Indisch Huis & Duitsland Instituut



*Bushuis - Oost-Indisch  
Huis, UvA,  
Kloveniersburgwal 48,  
Amsterdam*  
Installation Joseph  
Sassoon Semah: 24  
March - 24 June 2022

*Duitsland Instituut, UvA - SPUI25 - 7 april 2022, 17.00 hrs*

Meeting: Footnotes accompanying the work of Joseph Beuys and Joseph Sassoon Semah

&

A Meeting with Hans Peter Riegel (Switzerland), Dr. Arie Hartog (Director Gerhard-Marcks Haus Bremen) and Joseph Sassoon Semah, under the direction of Professor Ton Nijhuis (Director DIA)

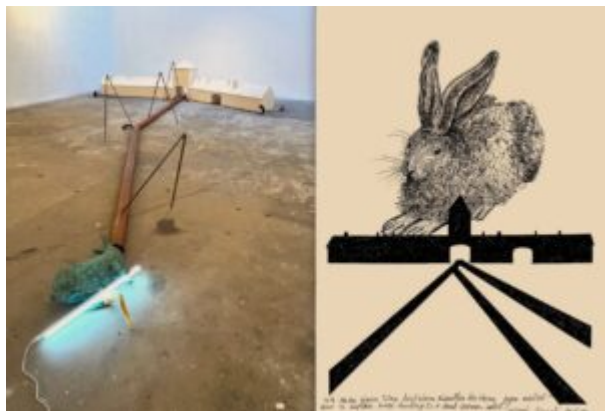
Introduction by Hans Peter Riegel, author of the four-part critical biography about Joseph Beuys, *'Beuys, Die Biografie'*, the standard reference to Beuys.

Reservation

SPUI25: [https://spui25.nl/programma/footnotes-to-the-work-of-joseph-beuys/make\\_reservation](https://spui25.nl/programma/footnotes-to-the-work-of-joseph-beuys/make_reservation)

Art cannot be seen disengaged from society - which political, social and cultural implications does Joseph Beuys' work show us? How do work and politics relate in Beuys' work, what is myth and what is reality? Did Beuys free art of power and financial gain or did he use his art with the purpose to forget or idealize his own

war history and that of Germany? Does his transformation from perpetrator to victim fit into post-war Germany? How did Beuys use his 'visual codes', that have disappeared, and secret symbols?



Do works of art lose their magic when the imagery is based on a myth and lies?

What role do the German art world and politics play to promote Joseph Beuys to one of the most important post-war artists?

How must we interpret Beuys in this celebratory year 2021/22?

'On Friendship / (Collateral Damage) IV - How to Explain Hare Hunting to a Dead German Artist [The usefulness of continuous measurement of the distance between Nostalgia and Melancholia]' ('Hasenjagd' is the code word for killing Jews during World War II) centers on Joseph Beuys and Joseph Sassoon Semah takes us on a journey of critical analysis of Beuys. Linda Bouws is the curator.



Joseph Sassoon Semah, has done extensive research into Joseph Beuys' work, values and ideas and based on this research and texts he will analyse the deeper meaning of the (secret) symbols used by Joseph Beuys for 'On Friendship / (Collateral Damage) IV- How to Explain Hare Hunting to a Dead German Artist [The usefulness of continuous measurement of the distance between Nostalgia and Melancholia]'. He

reacts to them using new monumental sculptures and a series of old and new drawings, performances, texts and meetings.

This project wants to raise public awareness about the missing information on Joseph Beuys.

Information that has been disregarded during this celebratory year or has been evaded to avoid uncomfortable confrontations. A new project about the reading of Beuys 'shrouded' art by the Jewish-Babylonian artist Joseph Sassoon Semah.

We cooperate with among others with Gerard-Marcks-Haus Bremen, Goethe-Institut Amsterdam, Duitsland Instituut Amsterdam, Deutsche Bank, Lumen Travo Gallery, Redstone Natuursteen & Projecten, Maarten Lutherkerk, Advocatenkantoor Birkway, Landgoed Nardinclant/Amsterdam Garden, Geestelijke Gezondheidszorg Amacura and The Maastricht Institute for the Arts. After completion of the manifestation a complementary publication will be compiled.

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The project is realised in part with the support of Mondriaan Fund, the public fund for visual art and cultural heritage and Redstone Natuursteen & Projecten.

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