

# Performance Joseph Sassoon Semah with Friends - Display of the WOUND

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]

(September 2021 - February 2023)

*Display of the WOUND*

Performance Joseph Sassoon Semah with Friends

Baruch Abraham

Masja Austen

Jom Semah

General Practitioner David de Boer

Balthasar Floriszstraat 23

1071 VA Amsterdam

July 10, 2022

A critical project concerning post-war artist Joseph Beuys

Created by Joseph Sassoon Semah, curator Linda Bouws

*Camera & editing: Bob Schoo, [www.n-p-n.info](http://www.n-p-n.info)*

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# Arie Hartog - Reading Joseph Beuys after Joseph Sassoon Semah

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]

A critical project concerning post-war artist Joseph Beuys  
(September 2021 - February 2023)

*Lecture: Dr. Arie Hartog, director Gerhard-Marcks-Haus, Bremen - Reading Joseph Beuys after Joseph Sassoon Semah*

Deutsche Bank Netherlands,  
De entree 195, Amsterdam  
May 24, 2022

In the Dutch branch of the Deutsche Bank in Amsterdam, an exhibition was set up on two floors - from May 24 to September 24, 2022.

The exhibition was opened by Bas Martejijn, Chief Country Officer of Deutsche Bank Netherlands.

Created by Joseph Sassoon Semah, curator Linda Bouws

*Camera & editing: Bob Schoo, [www.n-p-n.info](http://www.n-p-n.info)*

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## Rick Vercauteren - After Joseph

# Beuys /After Wolf Vostell /After WWII

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(September 2021 - February 2023)

A critical project concerning post-war artist Joseph Beuys

*Lecture: Rick Vercauteren - After Joseph Beuys /After Wolf Vostell /After WWII*

Two post-war German artists - Wolf Vostell / Jose(f)ph Beuys -As will be clear, both of them became the (symbolic) Victim; Jose(f)ph Beuys a volunteer soldier in the Third Reich transformed himself into the Victim of the Nazi era, and with him, post-war Germany will cure itself.

On the other hand, Wolf Vostell simply transformed himself into a Jew, i.e. the Victim.

Joseph Sassoon Semah 2021

Goethe-Institut Amsterdam  
Herengracht 470  
Amsterdam

Created by Joseph Sassoon Semah, curator Linda Bouws

*Camera & editing: Bob Schoo, [www.n-p-n.info](http://www.n-p-n.info)*

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# **Mati Shemoelof - A Babylonian Jew Named Joseph Sassoon Semah**

On Friendship / (Collateral Damage) IV

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A critical project concerning post-war artist Joseph Beuys

(September 2021 - February 2023)

Lecture: *Mati Shemoelof 'A Babylonian Jew Named Joseph Sassoon Semah'*

Goethe-Institut Amsterdam,

Herengracht 470

Amsterdam

October 28, 2021

Created by Joseph Sassoon Semah, curator Linda Bouws

Camera and editing: Bob Schoo, [www.n-p-n.info](http://www.n-p-n.info)

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**Deutsche Bank, Amsterdam. May  
24, 2022. On Friendship /**

# (Collateral Damage) IV

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]

(September 2021 - December 2022)

A critical project concerning post-war artist Joseph Beuys.

Created by Joseph Sassoon Semah, curator Linda Bouws

May 24 2022, Deutsche Bank Amsterdam

De entree 195, 1101 HE Amsterdam

כיצד להסביר ציד ארנבות לאמן גרמני מת

[The usefulness of continuous measurement of the distance between Nostalgia and Melancholia]

Please remember, 'Hare Hunting' was a [codeword] euphemism for killing Jews by the Nazi troops during the Holocaust.

According to Jewish tradition, the hare is among mammals deemed not kosher, and therefore not eaten by (observant) Jews.

As will be clear, Jose[f]ph Beuys who always already surrounded himself by old Nazis has managed to promote himself as the (symbolic) Victim of the Third Reich in the (extended) territory of Post-Nazi West Germany.

Jose[f]ph Beuys who volunteered to sacrifice himself for the ideology of the Third Reich - succeeded to transform himself symbolically as it were, into the great healer of post-Nazi-Era, and with him, West Germany will cure itself.

Therefore, as a consequence of the need to further the authentic status of The Guest - The Guest was forced on 24 February 1986,

to correct the statement of Jose[f]ph Beuys': "Wie man dem toten Hasen die Bilder erklärt / How to Explain Pictures to a Dead Hare" 26 November 1965.

Since then, it should be read as follows -

" כיצד להסביר ציד ארנבות לאמן גרמני מת / How to Explain Hare Hunting to a Dead German Artist / Wie man einem toten deutschen Künstler die Hasenjagd erklärt".

Finally, if the Guest is the symbolic Dead Hare, he may in the [end] has a Voice - in such a context obviously, the Guest's conversation with the Dead German Artist changes in significance - because the words of the Guest already shifted to a certain power; That is the Guest's / the Jew's power to transform Jose[f]ph Beuys the ex-Nazi soldier from a self-made Victim to his original status i.e. the Victimizer.

Basically, we should remember that the actual transformation from a Victimizer to a Victim takes place in radical circumstances.

In our context, this implies that the transformation of post-war Jose[f]ph Beuys into a Victim took place in Post-Nazi West Germany;

Eventually, it would be tempting to say that the authentic Victim 'The Guest' i.e., The Jew, cannot be defined by his Victimizer.

### *Performance*

Joseph Sassoon Semah with friends:

Baruch Abraham

Masja Austen

Peter Baren

Bülent Evren

Jom Semah

Camera & editing: Bob Schoo, <http://www.n-p-n.info>

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**DJDEBOERHUISARTS- Balth.**  
**Floriszoonstraat 23, Amsterdam**

July - September

*10 July 2022, 17.00 hrs.*

*A talk between David de Boer and Joseph Sassoon Semah - A performance  
'Display of the Wound', Joseph & Friends*

Excerpt - from a letter written by Joseph Sassoon Semah to Albrecht Dürer  
1986 ...Please remember, such an order - [ Jose[f]ph Beuys "Show Your Wound ]  
"Zeige Deine Wunde - from a German [ex] Nazi soldier to a certain Guest is not  
innocent, and the Guest always knows what will become of this quest;

Because as it is, there is always a risk following the showing of the wound of BRIT  
- MILaH, בְּרִית מִילָה [Covenant of circumcision] in the Extended Territory of  
Jose[f]ph Beuys;

After all, one cannot forget the devastating actions of Nazi Germany upon the  
Guest's בְּרִית מִילָה [Covenant of circumcision] - There is no secret here, the  
Guest's authentic healed wound is already buried, in the ground of the extended  
territory of Jose[f]ph Beuys...

