

On Friendship / (Collateral Damage) IV, November 11, 2021, Goethe-Institut Amsterdam, Performance

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 - June 2022)

A critical project concerning post-war artist Joseph Beuys

Created by Joseph Sassoon Semah, curator Linda Bouws

Joseph Semah

Beuys and Wolf Vostell - Zwischen Dichtung und Wahrheit

GOETHE-INSTITUT AMSTERDAM,

11 November 2021

Performance

Joseph Sassoon Semah with friends:

Baruch Abraham

Roel Arkesteijn

Masja Austen

Peter Baren

Uzi Heymann (piano)

Bülent Evren

Jom Semah

Yvonne Strang

Els Wijnen

Two postwar German Artists - Wolf Vostell / Joseph Beuys.

As will be clear, both of them became the [symbolic] Victim;

Joseph Beuys a volunteer soldier in the Third Reich transformed himself into the Victim of the Nazi-Era, and with him, West-Germany will cure itself.

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

The Christian legend concerning The Wandering Jew [The Eternal Jew] is as old as Christianity.

In the year 1602, a pamphlet in the German language [8 pages] has been published, entitled - "Kurze Beschreibung und Erzählung von einem Juden / mit namen Ahasverus" [A Brief Description and Narration Regarding a Jew / Named Ahasuerus].

This pamphlet is considered to be an influential work on Christian's thoughts concerning the Jew.

The pamphlet describes a meeting between Paulus von Eitzen and the so-called 'The Wandering Jew' who claimed to be punished directly by Jesus - that is to say, that the Jew named Ahasuerus had been doomed by Jesus to wander the rest of his life till the second coming of Christ.

".....The Lord Christ as he was led past under his cross, had rested against his [the Jew] house for a moment: as this was brought to his [the Jew] attention by several onlookers he had walked up to where he [Jesus] was: and had scolded at him and had told him to clear off/ to go there where he was destined to go. Christ had then fixed his gaze on him and had spoken to him more or less these words: I want to stand still and rest / but you should go....."

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

<http://www.josephsassooneh.nl/onfriendship4/>

© Stichting Metropool Internationale Kunstprojecten 2021

The Art Of Cooking - Iraqi Dolma



Jom Semah 2021

Dolma is no doubt a classic middle eastern dish - yet every country has its own version.

It is basically stuffed vegetables with a filling of rice and meat mixture!

Although the Greek version might be the most recognized version - the Iraqi dolma has unique sweet and savoury flavours!

Ingredients:

Small paprikas any color

Small eggplants

2-3 Large hard tomatoes

Grape leaves

2 Large onions

A couple of potatoes

500 gram Basmati rice

300 gram Ground beef or lamb

A nice large can of tomato paste

4 cloves of Garlic

Olive oil

Fresh parsley

Pomegranate Molasses or Syrup

500 ml of vegetable or beef stock

Salt

Pepper

Cumin powder

Paprika powder

Coriander powder

1 Lemon

How to prepare the vegetables:

So first we are going to prepare the vegetables -to be stuffed later on.

First, cut the heads of the eggplants and remove the insides (Do not throw the insides away.)

Cut open the top of the tomatoes and scoop out the inside seeds (Do not throw the inside away.)

Peel the onions, cut open on one side, and separate all the layers, then boil some water and simmer the onion layers and the grape leaves for about 2 minutes and remove.

Cut the stems off the grape leaves and the softer edges to form the grape leaves into sheets.

How to make the stuffing of the vegetables:

Place the washed rice in a large bowl, the ground meat, the insides of the tomatoes, and the eggplants. Finely slice some garlic as well as parsley and add to the bowl!

Add half a cup of pomegranate molasses, squeeze some lemon juice, and a couple of tablespoons of olive oil into the bowl.

Continue adding a tablespoon of cumin, paprika, coriander powder, 2 tablespoons of salt, and some black pepper depending on preference.

Make sure to mix well and then your stuffing is ready!

Let's stuff the tomatoes, the eggplant, and the paprika - it should be an easy task - simply stuff the vegetables and close the top like a lid.

Next, the stuffing of the onions is a bit tricky. Place a bit of stuffing on 1 side of the onion layer and roll it to resemble a dumpling shape, if the onion layer is not big enough, you can always add another layer of onion over the first one.

Now the grape leaves, place them flat like a piece of paper or like a sushi roll, and make sure the veiny side is pointing up. Place some stuffing in the middle of the leave towards you, fold the sides onto the stuffing and roll it to close it tightly!

Cooking the dolma:

Cut the potatoes into large slices and place them in the bottom of a big pot (this will prevent the vegetables from sticking, and by that to make them super tasty).

Now, stack the stuffed vegetables, the stuffed grape leaves, and the stuffed onion on top of the potatoes in any way you like - if you have any leftover stuffing, you can make small meatballs and add them as well to the pot.

Add a bit of olive oil and cook on medium heat for 15 minutes with the lid on, while cooking you can prepare the juice to add.

In a bowl mix the stock with a large tablespoon of tomato paste, pomegranate molasses, some lemon juice, add some salt and pepper, and mix until dissolved.

When the 15 minutes are over, remove the lid and gently pour the liquid into the pot until covered and place the lid back on, and then turn the heat down low.

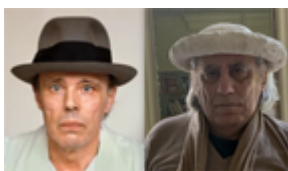
Cook for 40 minutes, and when done let it rest for 10 to 20 minutes.

Traditionally the food should be flipped onto a big plate; if you choose this way, make sure to do it with confidence!

This dolma dish is definitely the star of the show, for some serving tips I recommend eating it with fresh salad, and maybe bread, and some dipping sauces.

Enjoy!

On Friendship / (Collateral Damage) IV - A Critical Project On Post-War Artist Joseph Beuys



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 - June 2022)

A critical project concerning post-war artist Joseph Beuys

Created by Joseph Sassoon Semah, curator Linda Bouws

© Stichting Metropool Internationale Kunstprojecten

Introduction

In 2021/22 the 100th anniversary of the birth of artist Joseph Beuys will

be celebrated in Europe, among others with the special event 'Beuys 2021. 100 years'. Twelve cities and twenty institutes in Noordrijn Westfalen in Germany will be organizing exhibitions, theatre and other activities to celebrate this anniversary. (see for more info <https://beuys2021.de/en>).

Joseph Heinrich Beuys (1921, Krefeld- 1986, Dusseldorf) is one of the most influential German post-war artists, who became particularly famous for his performances, installations, lectures and Fluxus concerts. But who was Beuys truly? Joseph Beuys mythologized his war history as a National Socialist and Germany's problematic and post-traumatic past. After World War II Beuys transformed himself from perpetrator to victim. His service in the Luftwaffe did not offset his artistic practice. During this 100-years event none of these controversial aspects of Beuys' work, values and ideas are focused upon. As part of this celebration it is high time to add a more critical eye on Beuys' work and his relationship to Germany's post-war history.

Project

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.

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

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 will react 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 will cooperate with among others with Gerard-Marcks-Haus Bremen, Goethe-Institut Amsterdam, Duitsland Instituut Amsterdam, Lumen Travo Gallery, Redstone Natuursteen & Projects, the Jewish Historical Museum and The Maastricht Institute for the Arts. After completion of the manifestation a complementary publication will be compiled.

Metropool International Art Projects

Contact: Linda Bouws

lindabouws@gmail.com

Mob +31(0) 620132195

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



Mati Shemoelof - Opening Words - On Friendship / (Collateral Damage) IV, October 28, 2021, Goethe-Institut Amsterdam, Performance



Joseph Sassoon Semah

28 October 2021, 20.00 pm, Performance and Meeting - Mati Shemoelof (Poet, Author, Editor, Journalist, Berlin) & Joseph Sassoon Semah

The discussion about the creative activities of Joseph Beuys adhere to Eurocentric culture in general and to post-war German culture in particular. And yet, what will happen when two Iraqi Jews, i.e. Babylonian Jews - who live in two European capitals, Berlin and Amsterdam, respectively - decided to deconstruct Beuys' post war art production.

Could we give these two guests who became our host free speech, and should we listen to their desire to reclaim the Jewish Babylonian tradition from Joseph Beuys' art?

Most of the research on Joseph Beuys artistic activity has been generated by theories concerning Eurocentric culture, values and experiences, however this time we have the opportunity to hear other voices, a different reading that criticizes Beuys' work.

Mati Shemoelof - Opening Words 28.10.2021. Goethe Institut - Amsterdam

Joseph Sassoon Semah's artistic work criticizes and unmasks the work of Joseph Beuys, the most influential German artist post WWII. In his criticism of Beuys' art, Joseph Sassoon Semah uses the term "An Oppressive memory". To my mind, he means how an oppressor performs/re-presents/re-disguises himself as a victim and by doing so, he silences the victim.

Beuys, the big shaman of German art, spoke of the famous LEGEND of how his airplane was shot down and that he was saved by the Tartars. This is a myth that he created in order to make us feel compassion for his deeds.



Joseph Sassoon Semah

Let us first state the facts: In 1936 Beuys was a member of the Hitler Youth. We know that it was compulsory, but later on, in 1941, Beuys volunteered for the Luftwaffe (the aerial warfare branch of the Wehrmacht during World War II). In 1942, Beuys was stationed in Crimea and was a member of various combat bomber units. From 1943 on he was deployed as a rear-gunner in the Ju 87 "Stuka" dive-bomber. Initially stationed in Königgrätz, later on in the eastern Adriatic region. On March 16th 1944, Beuys' plane crashed on the Crimean Front, close to Znamienka. Records state that Beuys was conscious and recovered by German search commandos. There were no Tatars in the village at that time however. Beuys was then brought to a military hospital where he stayed for three weeks from March 17th to April 7th.

The research, texts, performances, art works and installations of Joseph Sassoon Semah today is a Babylonian Jewish de-construction of the artistic activities of Beuys from the center of Europe. In his artistic performance Joseph Sassoon Semah refers to two famous installations of Beuys. The first is the "Straßenbahnhaltestelle / Tram Stop" that was unveiled at the Venice Biennale of 1976. Joseph Beuys created a copy of a monument which was placed next to Tram Stop in Kleve - consisting of a field cannon crowned with a bust based on the figure of "Jean Baptiste Cloots". Cloots was born in 1755 near Kleve, at the castle of Gnadenthal, and later called himself "Anachrsis Cloots". He later joined the French revolution and symbolizes democracy.

Joseph Beuys' Tram Stop in 1976 is in a matter of fact a memory of Beuys as a 5 year old kid waiting for the train that would take him to visit his uncle who lived in Kleve. Joseph Beuys explained that he used to cross the street and sit on the monument named by the city as the "Iron Man"; At a certain time, the field cannon was crowned with a cupid. So, the memory is love and the idea that democracy should be spread by the cannon, and not war.

In Kleve not so far from the tram stop, there was a Jewish synagogue that was destroyed by Nazi troops during Kristallnacht. And when you add the fact that Beuys himself was part of the Nazi air force you get a story of re-creating himself as a rebel figure. Meanwhile ignoring the authentic victim while re-presenting himself as a victim.

Joseph Sassoon Semah doesn't forget Kleve's synagogue, as well as the real actions of Beuys. He writes letters to Albrecht Dürer, another German artist, in order to penetrate the German and European cannon and to bring back the lost Jewish voice. He writes: "All in all, Jose[f]ph Beuys' Straßenbahnhaltestelle / Tram Stop 1976 is physical - that is a real visible object in opposition - a manifestation to be contemplated from afar. The result of the intolerable conflict of false and true elements in Jose[f]ph Beuys' ideology which he tried to expand - to escape as it were, from his impossibility, i.e. from his post-traumatic stress disorder into a symbolic Healer of post-war West Germany, and at the same time to foster its future reputation."

In another famous Artwork Beuys planted 7000 Oak trees throughout the city of Kassel - each tree accompanied with basalt stone - as part of the seventh Documenta in Kassel (1982). Joseph Beuys' idea was to breath life back

into the emptiness and rubble of 7000 bomb holes that were left by the carpet bombing made by the allies in WW2.

Joseph Sassoon Semah refers to different theological resources - the Bible and the New Testament - in order to find the origins of meanings of the number 7000.

1 Kings: 19: 17-18 "17. And it shall come to pass, that him that escapeth the sword of Hazael shall Jehu slay: and him that escapeth from the sword of Jehu shall Elisha slay. 18. Yet I have left me 7000 seven thousand in Israel, all the knees which have not bowed unto Baal, and every mouth which hath not kissed him."

And the New Testament - Romans 11:4 - "But what saith the answer of God unto him? I have reserved to myself 7000 seven thousand men, who have not bowed the knee to the image of Baal."

Joseph Sassoon Semah uses these two resources in order to re-capture the real essence of the number 7000. He also uses an additional theological resource to capture the essence of The OAK and the Stone from the Old Testament - The Bible tells us about the OAK AND THE STONE - Joshua 24 :25-27: "On that day Joshua made a covenant for the people, and there at Shechem he established for them a statute and ordinance. recorded these things in the Book of the Law of God. Then he took a large stone and set it up there under the oak that was near the sanctuary of the LORD. And Joshua said to all the people, "You see this stone. It will be a witness against us, for it has heard all the words the LORD has spoken. To us, and it will be a witness against you if you ever deny your God."

To summarize my ideas until now, I want to contextualize why we are doing the action of planting an OAK tree and placing it next to a Stone originated from Jerusalem. Joseph Sassoon Semah wants to create a real new covenant with God. Not the God of the scripture, but the spiritual one. He reclaims the Jewish symbols which Beuys appropriated, and recreates a new symbolic order on the land of Europe. It is both an artistic moment and a spiritual one, both happening here on the European ground.

Beuys refers to Kleve with nostalgia and at the same time forgets about the Kristallnacht and his own involvement in WW2; Beuys also refers to the bombing of KASEL and forgets that it took place in order

to defeat NAZI troops and to stop the destruction of Jewish life. In his position Beuys appropriates the victim voice but Joseph Sassoon Semah reclaims it and re-creates a new alliance with God using the old meaning of the Oak tree and the stone here in the garden of Goethe Institute.

2.
Joseph Sassoon Semah's de-construction of Beuys art is also another dialogue that he conducts as an Israeli Jew who emigrated to Europe.
In his artistic performances and installations, he criticizes the admiration of Israeli artists toward Beuys.

In his insightful article, Dr. Kobi ben Meir writes about "Joseph Beuys and the Cultural Effect of Israeli Art of the 1970s". I will use some of his ideas in order to reflect upon Joseph Sassoon Semah's sharp artistic and poetic response to the Israeli admiration of Beuys' art.



*David Ginton,
Adoration of Beuys,
1973*

At the art school of Bezalel, Beuys became a revered hero, and Israeli artists made a pilgrimage to his Studio in Düsseldorf. The known Israeli artist David Ginton says that he first heard about the beginning of the Yom Kippur War as he was travelling by train to Düsseldorf. As soon as they arrived in Düsseldorf on the second day of the war, on October 7th, 1973, Ginton went to Joseph Beuys' home. After ringing the doorbell of Beuys' house, his wife opened

the door and said that her husband was out of town for several days. Ginaton's partner photographed him kneeling in front of the door of the Beuys' house.

It is interesting to examine how Ginaton positions himself in front of the closed door of Beuys' house. When it comes to size ratios, the young artist appears small in size and is almost disappearing in front of the massively large door. He kneels like an admirer of a holy person, and while he lowers himself, he is looking up as if at a holy past or a coveted hero. *Ginaton kneels outside the door frame in a sense the frame represents the high German art world to which he can't enter.* Therefore, Ginaton has no choice but to admire in reverence. Dr. Kobi ben Meir concludes that this admiration is a sign of pagan fetishism.

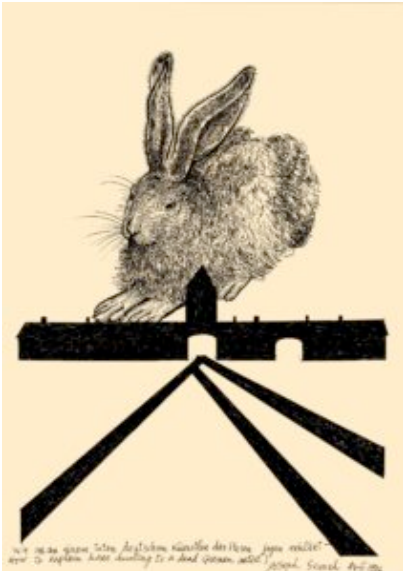
If we go back to the first part of my interpretation of the artistic work of Joseph Sassoon Semah, we will find the real man behind Beuys. The soldier, the oppressor who manipulates through his myth in order to transform himself into the voice of the oppressed. When we observe the kneeling of Ginaton in front of Beuys door - We get a distorted image.

How is it possible then that the Israeli Jewish artists, most of them second-generation Ashkenazi Jewish Holocaust survivors - are kneeling in front of Joseph Beuys and not the other way around?

Only 30 years after 1945 Beuys transformed himself into an extraordinary identity, which somehow forced them to forget about his real past actions.

David Ginaton testifies that through this photo and others he sought to clarify the relationship between Israeli art and international art, and to discuss questions of influence and appropriation.

In this photograph, the Israeli artist reveals himself as inferior to European art as part of a central and peripheral relationship, both influential and influenced.



Joseph Sassoon Semah

In his artistic works Joseph Sassoon Semah removes the veil and de-mystifies this distorted identity. Joseph Sassoon Semah is both a European/Amsterdam Based artist and a post-Israeli one. In having this dual identity he raises critical questions directed at the backbone of German and European art (Dürer-Beuys) and at the same time directs his artistic critical gaze towards the Israeli Jewish field of art to which he belonged before leaving Israel. He questions the reasons for the admiration that borders on self-cancellation.

There are several answers I can give as a commentator concerning these distorted relationships of the Israeli art world towards the image of Joseph Beuys:

1. The Israeli militarism, subconsciously is being connected to the figure of the German soldier, in which the Israeli admiration towards the Israeli soldiers is evident.
2. The insult felt by the survivors of European descent from Europe. Yes, the same Europe that annihilated their families, became a phantasmatic desire to be accepted by them.
3. There is an element of an imagined return to the ethnic hierarchies that existed before World War II, in which European Germans were above all and Asians were inferior. That is, in perverted peripheral/center relations that recur in the minds of the Gination as a symptom to the positioning of the Israeli art in relation to the European art.

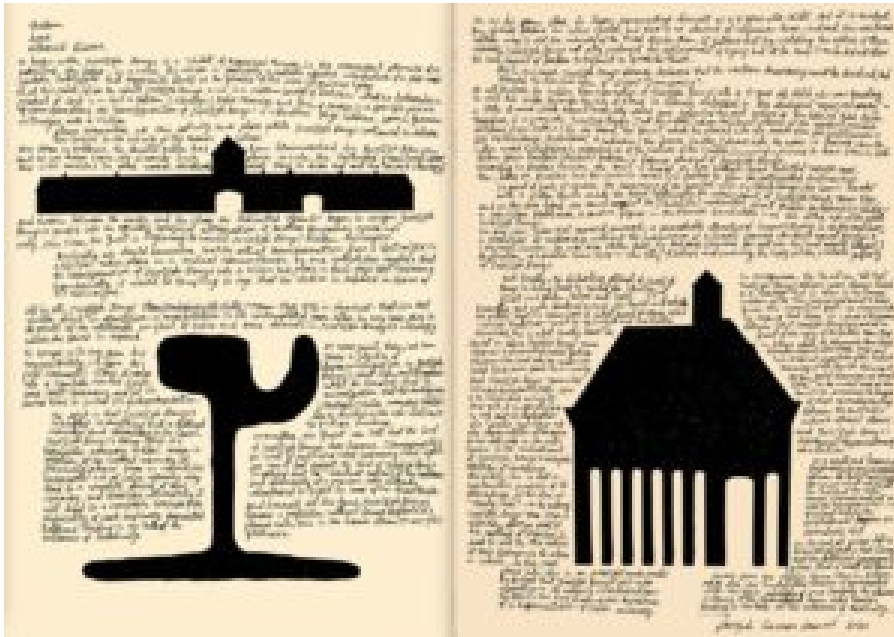
You can read it well in the famous *Hannah Arendt's* quote in a letter she

wrote from Jerusalem in 1961, when she was attending the Eichmann trial. Her description of the crowd at the courthouse, in a letter she sent to Jaspers, passes beyond condescension into outright racism: *“On top, the judges, the best of German Jewry. Below them, the prosecuting attorneys, Galicians, but still Europeans. Everything is organized by a police force that gives me the creeps, speaks only Hebrew, and looks Arabic. Some downright brutal types among them. They would obey any order. And outside the doors, the oriental mob, as if one were in Istanbul or some other half-Asiatic country.”*

Joseph Sassoon Semah’s gaze is a DOUBLE gaze, it resembles the double face of Janus the god of Gates: On the one hand, he deconstructs and demystify the admiration of the Israeli artist to Joseph Beuys. On the other hand, his artistic work criticizing and unmasking the work of Joseph Beuys and the whole European cannon.

He also uses old Biblical knowledge (don’t forget that he is the grandson of the last Rabbi of Bagdad). So, his art is also a living traditional performance that is very much inspired by the Jewish tradition in order to re-present and re-perform a new artistic, social and political, spiritual and geographical order between his Babylonian Jewish point of view and his temporary place /HaMakom - both towards the German European art and the Israeli art.

On Friendship / (Collateral Damage) IV - Goethe-Institut Amsterdam - September 2021 - June 2022



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 - June 2022)

A critical project concerning post-war artist Joseph Beuys, created by Joseph Sassoon Semah, curator Linda Bouws

© Stichting Metropool Internationale Kunstprojecten

(see

<https://rozenbergquarterly.com/on-friendship-collateral-damage-iv-a-critical-project-on-post-war-artists-joseph-beuys/>

Goethe-Institut Amsterdam, Herengracht 470, Amsterdam
28 October 2021- 23 December 2021

Joseph Sassoon Semah - Exhibition 'On Friendship / (Collateral Damage) IV'
Monday-Friday, 10.00 - 17.00 p.m.

See for more information Goethe-Institut

https://www.goethe.de/ins/nl/nl/ver.cfm?event_id=22376581

Goethe-Institut Amsterdam, Herengracht 470, Amsterdam
28 October 2021, 20.00 pm, Performance and Meeting

Mati Shemoelof (Poet, Author, Editor, Journalist, Berlin & Joseph Sassoon Semah. (English)

Discussion about the creative activities of Joseph Beuys adhere to Eurocentric culture in general and to post-war German culture in particular. And yet, what will happen when two Iraqi Jews, i.e. Babylonian Jews - who live in two European capitals, Berlin and Amsterdam, respectively - decided to deconstruct Beuys's post war art production.

Could we give these two guests who became our host free speech, and should we listen to their desire to reclaim the Jewish Babylonian tradition from Joseph Beuys' art?

Most of the research on Joseph Beuys artistic activity has been generated by theories concerning Eurocentric culture, values and experiences, however this time we have the opportunity to hear other voices, different reading that criticizes Beuys' work.

See for more information & tickets
Goethe-Institut https://www.goethe.de/ins/nl/nl/ver.cfm?event_id=22378810



*Goethe-Institut Amsterdam, Herengracht 470,
Amsterdam*

*11 November 2021, 20.00 pm, Performance and
Meeting*

Joseph Sassoon Semah & Rick Vercauteren

Joseph Sassoon Semah On Joseph Beuys and Wolf Vostell: Zwischen Dichtung
und Wahrheit. (English)

Joseph Beuys manifested himself post-war as the new Messiah, as a healer, as a shaman for the Germans, to free himself as perpetrator and free the Germans of their guilt. Vostell embodies the victim and claims to embody the German guilt, to fill the vacuum that the genocide left behind. Wolf Vostell claimed since the early 1950's that his mother was a Sephardic Jew. However, it wasn't until many years later that scholars began to inquire about Wolf's 'fabricated' autobiography. Joseph Sassoon Semah and Rick Vercauteren will focus on the German artist duo Joseph Beuys and Wolf Vostell.

See for more information & tickets
Goethe-Institut https://www.goethe.de/ins/nl/nl/ver.cfm?event_id=22379296

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.

On Friendship / (Collateral Damage) - IV: Lecture Roel Arkesteijn - Art and Ecology. Expanding the Concept of Joseph Beuys' 7000 Eichen



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 - June 2022)

A critical project concerning post-war artist Joseph Beuys, created by Joseph Sassoon Semah, curator Linda Bouws

© Stichting Metropool Internationale Kunstprojecten more information <http://rozenbergquarterly.com/category/on-friendship-collateral-damage/>

Landgoed Nardinclant- Amsterdam Garden, Houtweg 25, 1251 CS Laren

24 October 2021, 14.00 p.m.

Lecture Roel Arkesteijn: Art and Ecology. Expanding the Concept of Joseph Beuys' 7000 Eichen

Registration lindabouws@gmail.com - The event is restricted for 50 people; registration is first come, first serve.

Since the late 1960's and early 1970's, many visual artists developed artistic strategies to reclaim, re-purpose and redevelop territories which had been degraded by industrial use or otherwise inappropriate human activities; to foster ecological change; or to otherwise employ inventive methodologies to physically transform local ecologies. Whereas few of them are still widely recognized today, such as Robert Smithson and Joseph Beuys, many of these artists are still largely unknown to a wider visual art audience, or have nowadays even fallen into

oblivion.

Departing from his practice as a museum curator who has showcased many of these ecologically and socio-politically engaged artists, in his lecture Roel Arkesteijn will contextualize and try to shed new light on Joseph Beuys' project 7000 Eichen in Kassel, Germany. Introducing some of the Biblical, literary and visual artistic sources of 7000 Eichen, Arkesteijn will also reference Joseph Sassoon Semah's interpretations of this German artist.

Roel Arkesteijn is a curator and author interested in forms of artistic engagement, art for social change, and activism. From 2008-2021, he has been working as a curator of contemporary art at Museum Het Domein in Sittard, the Netherlands, where he drew attention to artists who are engaged with social or political issues, are interested in gender problems, act as bridge builders between different cultures, or actively intervene in ecological situations. Within this framework, he has made exhibitions of, among others, Fernando Bryce, Sarah Vanagt, Mel Chin, Leon Golub, Roger Ballen, José Bedia, Jota Castro, Mark Dion, Eugenio Dittborn, Patricia Johanson, Brandon Ballengée, The Yes Men, Koen Vanmechelen, Betye Saar, Basia Irland, Nils Norman, Chéri Samba and Joseph Sassoon Semah.

Next activities:

Goethe-Institut Amsterdam, Herengracht 470, Amsterdam 28 October 2021- 23 December 2021

Joseph Sassoon Semah - Exhibition 'On Friendship / (Collateral Damage) IV' Monday-Friday, 10.00 - 17.00 p.m.

Goethe-Institut Amsterdam, Herengracht 470, Amsterdam

28 October 2021, 20.00 pm, Performance and Meeting

Mati Shemoelof (Poet, Author, Editor, Journalist, Berlin & Joseph Sassoon Semah

Goethe-Institut Amsterdam, Herengracht 470, Amsterdam 11 November 2021, 20.00 pm, Performance and Meeting