

Housewarming:

Activations
for a new location

de
Appel
Amsterdam

07-23 March 2024

De Appel has recently moved from Lely Broedplaats in Nieuw West to Tempel Broedplaats in Diamantbuurt, because the former is due for renovation as part of the redevelopment and gentrification of the Nieuw West neighborhood. De Appel is fortunate to have found a home for the coming several years, in a city where struggle to find (affordable housing) is a collective struggle. What does a home for a cultural institution mean? And how can we warm it up together for the coming years? We would like to start the year together, thinking about land and housing in poetic and practical ways.

The main issues de Appel will be addressing in the coming years are housing, grassroot (art) economy, and governance. The exhibitions and live activations will be based on the need to learn from local and international experiences of collectivising land and housing, and in learning how communities, artists and institutions have dealt with them.

Land is the frontier when it comes to struggles related to the environmental crisis, land grabbing, affordable housing and many others. In the present context of late capitalism it is transposed to a commodity. We see political and social movements across the globe fighting for free and fair access to land and its resources. Artists have been spearheading and participating in these struggles, adopting and experimenting with shared ownership and different forms of the commons.

The *Housewarming* programme includes performances, screenings and conversations. During the span of the live activations artworks and traces from the performances will remain in the exhibition space, and guests are welcome to visit during opening hours.

Including artists and speakers:

Alina Lupu

Andrea Verdecchia

Aylin Kuryel & Firat Yücel

Ludovica Carbotta

Dimitris Chimonas

Francisca Khamis Giacoman

Ivo schmetz

Jumana Emil Abboud

Marije Baalman

Marina Christodoulidou

Mercedes Azpilicueta

Natascha Sadr Haghighian

Natasha Hulst

Pam Virada

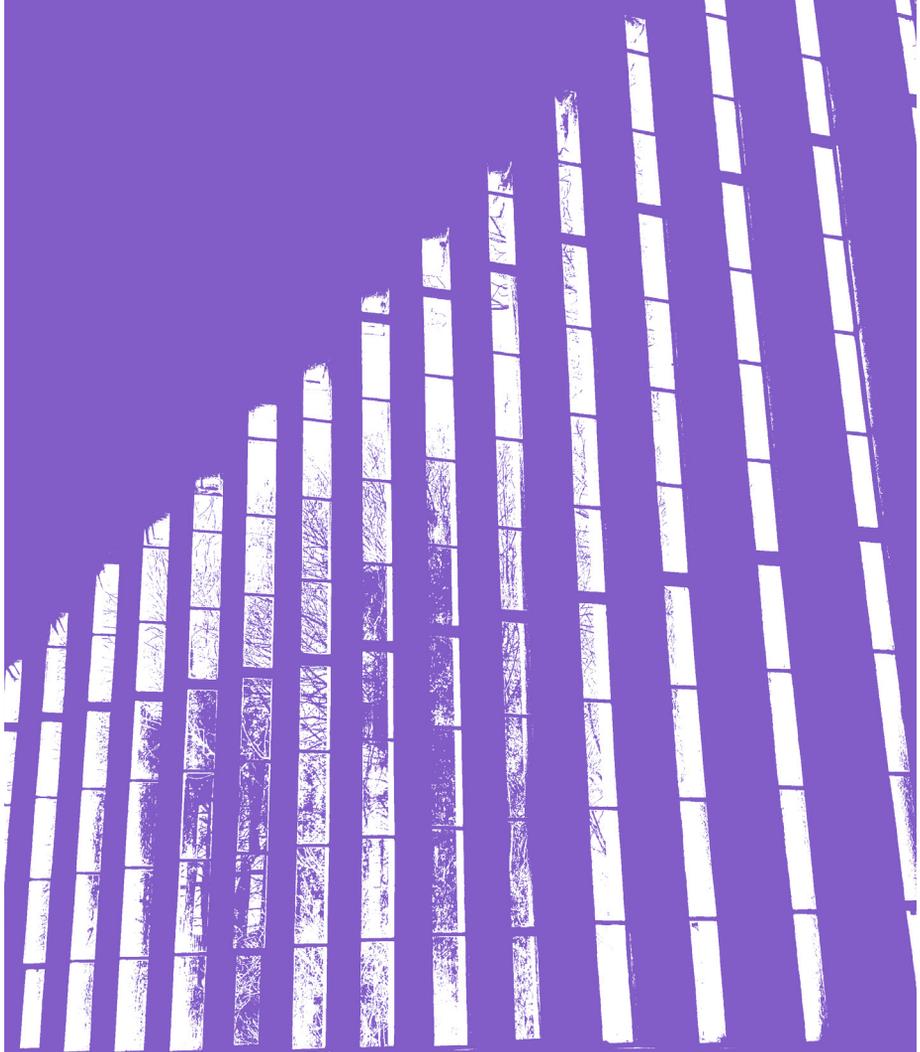
Raoni Muzho Saleh

Siwar Kraytem with Alev Ersan

and Betül Aksu

Wouter Stroet

Yannesh Meijman



07-09 March 2024

week 1

Thursday, 07 March 2024

18:00–18:30 *A Happy Ending, part IV: A Dweller's Longing, 2024*
Performance by Jumana Emil Abboud

The artist wishes to recall a folktale from nine or nine-hundred years ago, a tale from Palestine and from the world. A tale dismissed by the world of today. Abboud's storytelling emerges from several endangered water sources in Palestine and the inherited tales they inspire through time. What unfolds, as the artist walks us through the natural landscape, is a multi-layered poem encompassing water-lore, myth, metaphor, imagination and audience participation that all respond to the difficulty of present-day human and more-than-human entanglements.

18:30–19:00 *Salía de la tierra* [It came out of the earth], 2024
Performance by Mercedes Azpilicueta

Mercedes Azpilicueta's artistic practice brings together different figures, from the past and the present, who address the vulnerable or collective body from a decolonial feminist perspective. In fluid, associative connections, she confronts rigid narratives of history in an attempt to dismantle them and make room for the affective and dissident voices to emerge. As such, her work manifests itself in performative and sculptural installations inspired by speculative and fictional Latin American literature, neo-baroque art history, contemporary popular culture and new materialist theory. In *Salía de la tierra* Mercedes initiates a cleansing of the building with sage, laurel and rosemary. The Ruda plant will also be present in spirit. A letter composed by the artist and addressed to the guests, containing poems, allusions to performance works from the archive and songs, will be read by the artist. As a remnant of the performance, an altar composed by de Appel's team will be left in the exhibition space.

19:30–20:00 *Second part | A Happy Ending, part IV: A Dweller's Longing*
Performance by Jumana Emil Abboud

Saturday, 09 March 2024

18:00–18:30

Caer Ascendiendo [Fall Ascending], 2023

Performance by Francisca Khamis Giacoman with performers Sancha Meca Castro and Nara Gonçalves

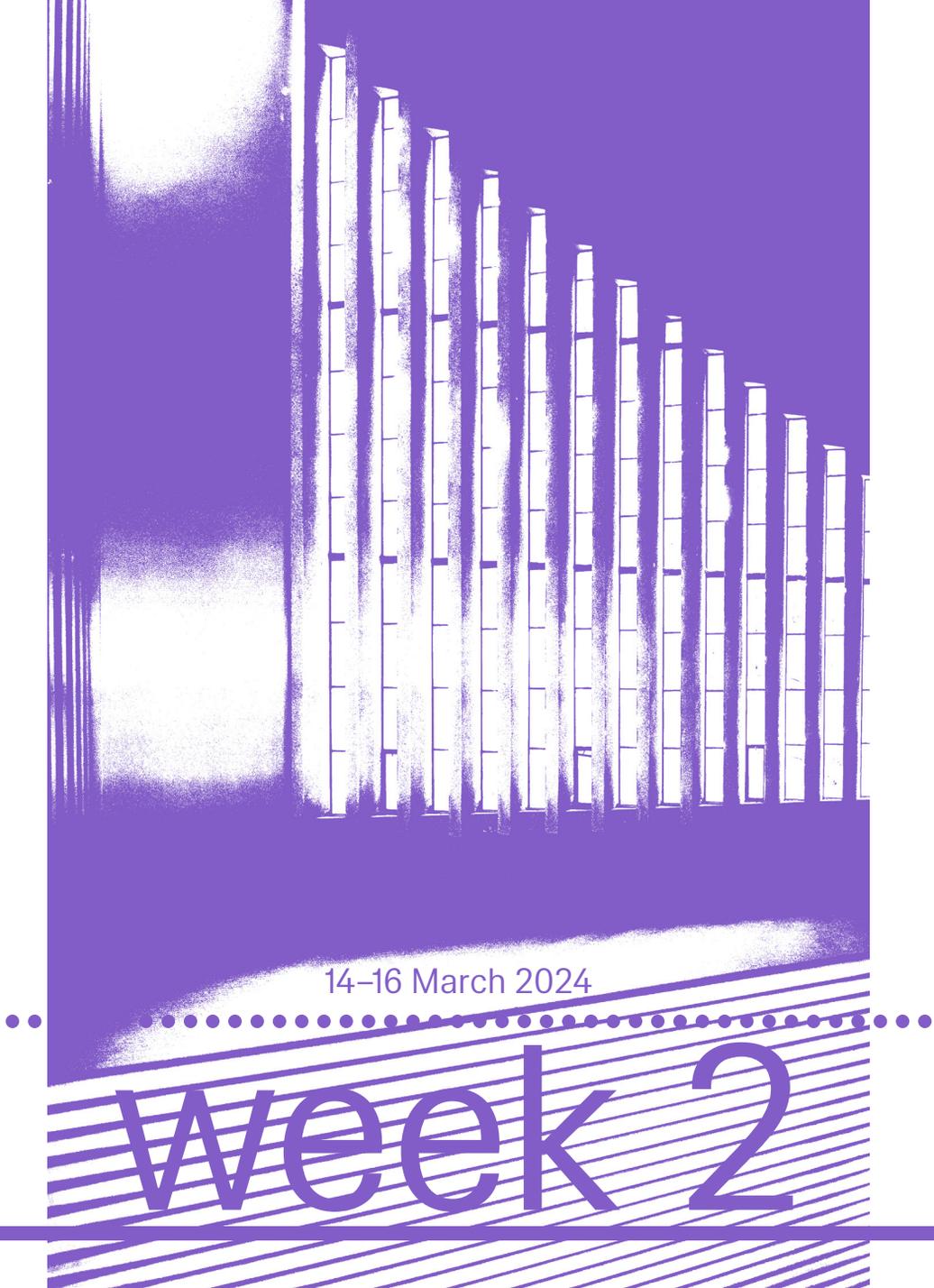
Two performers unfold an object in response to a set of instructions. Embedded within these instructions is the unfolding of a story—the narrative of the artists’ family migration from Palestine to Chile, highlighting its connection to the textile industry, specifically through the creation of a parachute. The parachute was crafted by the artists’ father and brother and sent as a package to her. The parachute remains at de Appel being continuously transformed during the span of the *Housewarming* programme.

19:00

TRANS(IN) MOAN(IN)

Performance by choreographer Raoni/Muzho Saleh in collaboration with composer Abel Kroon

How do we learn to become intimate with one another by way of sounding together, through the difference of our dispossessions without separating? This performance serves as a way to be made and unmade by the sound of the transmoan, a wayward sound that combines the raw emotion of the analog moan with the driving force of the techno beat. “Waywardness” is a term coined by Saidiya Hartman who speaks of “waywardness as the social poësis that sustains the dispossessed.” By practicing the transmoan you can exercise spilling over into one another, leaking into the cracks of our presumed solid subjectivity and inserting with a wild groan the tale of the errant pathways. You can use the transmoan as an artistic framework through which you converse with one another’s ghosts and explore with our sounding relationalities beyond the impossible.



14-16 March 2024

week 2

Thursday, 14 March 2024

- 14:00–17:00 *Monowe*, 2024
Repeated video screenings by Ludovica Carbotta, 64 min., Italian with English subtitles
- 17:00–18:00 Conversation between Ludovica Carbotta and Huib Haye van der Werf

In the courthouse of *Monowe*, a town inhabited by only one person, a trial is underway in which the only citizen is the defendant, but at the same time judge, prosecutor, lawyer, witness and victim. *Monowe* is an imaginary city, an urban model created for a single individual. The shape of the buildings and infrastructure tells of the legacy of a catastrophic past and the possibility of future survival. *Monowe* represents the state of isolation of the contemporary individual, the result of external dynamics and strategies of self-protection. The inhabited spaces are physical places, architectures that preserve specific functions: the house, the museum, the watchtower, the courthouse, but also abstract places, metaphors for parts of the body in which the inhabitant confronts his interiority. The unfolding of the court proceedings, formulated as the inhabitant remembers hearing or seeing them, will take us through the different stages of its existence within the town of *Monowe*.

Friday, 15 March 2024

- 14:00–18:30 Screenings of short films from *Collectief Eigendom*
- 18:30–19:00 Talk by Ivo schmetz on *Collectief Eigendom* project
- 19:00–20:30 Panel discussion on collective ownership with Natasha Hulst, Andrea Verdecchia, and Marije Baalman

Collectief Eigendom is a webdocumentary about collective ownership. The project (which is a combination of video, audio, photography and text) portrays people and organisations that use a collective ownership construction for housing, free spaces, agriculture, nature, energy, care and other things. It is an inspiration document as well as an archive and manual for everyone interested in collective ownership and the cooperative movement.

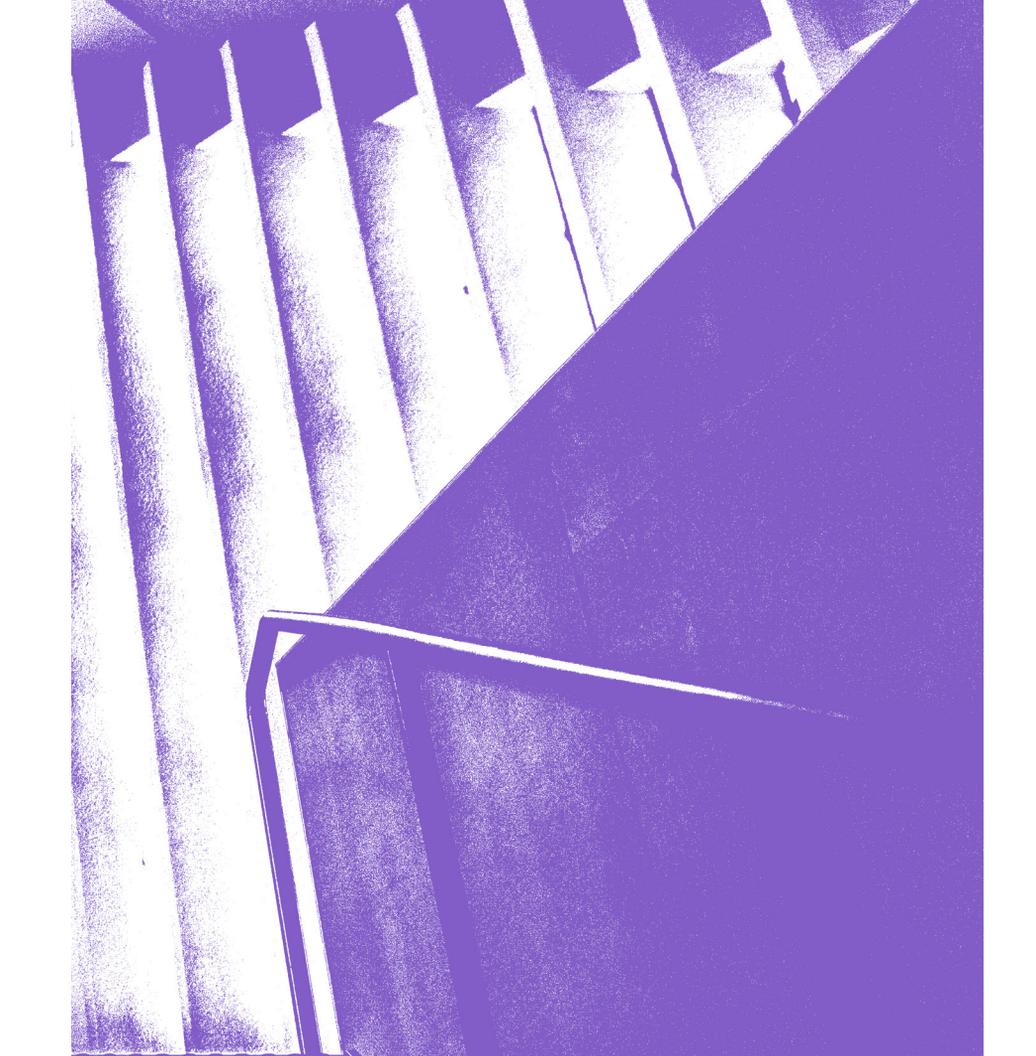
The panel following the screenings will address what ingredients are needed for a cooperative to work. As well as the different models of cooperatives and the forms of working (and living) together.

Saturday, 16 March 2024

- 15:00–16:00 Participatory performance with Dimitris Chimonas
- 16:30–17:30 *The Broken Pitcher*, 2022
Film screening by Natascha Sadr Haghghian and Marina Christodoulidou, 69 min., multilingual with English subtitles
- 17:30–18:30 Conversation with Marina Christodoulidou,
Natascha Sadr Haghghian and Dimitris Chimonas

Tracing the effects of financialisation and austerity, the film attends to a concrete case: A crucial meeting at a bank, negotiating the foreclosure of a family home in Larnaka, Cyprus in 2019. Inspired by Abbas Kiarostami's film *First Case, Second Case* (1979, Iran), the filmed reenactment of the bank meeting is shown to people from various backgrounds who are asked to respond to the question: "In your opinion what should the bank employees do?". The responses encompass perspectives of people from different interest groups in Cyprus and beyond, including housing rights activists in Barcelona, Berlin and Beirut, persons who are similarly affected by these policies, public figures, lawyers, economists and artists. Foreclosure is one of the austerity measures that were imposed on the Cypriot government by the Troika (the EU Commission, the European Central Bank and the International Monetary Fund) after the financial crisis in 2012. *The Broken Pitcher* situates the case in relation to the colonial history of finance, debt and property and seeks out potentials for changing the script of interacting with it.

As an introduction to screening *The Broken Pitcher*, we engage in a warm-up session to prepare ourselves to take up the role of 'spect-actors'. Introduced by Augusto Boal, this term refers to spectators who actively wield their urgencies to investigate, analyze, and reshape the reality they inhabit. This session acts as an invitation for the audience to transition from passive observers to active participants. As part of de Appel's housewarming, and framed by tools used for *The Broken Pitcher*, a series of participatory games is facilitated by artist and dramaturg Dimitris Chimonas.



20–23 March 2024

week 3

Wednesday, 20 March 2024

13:30–17:30 Mourning Sociality:
in the honor of Professional Mourners around the world
Participatory event by Raoni/Muzho Saleh

Mourning Sociality is a ceremony facilitated by choreographer Raoni/Muzho Saleh, that centers socialising through the collective practice of grief. It is a 4 hour participatory event that honours collective gathering by way of moaning and mourning as an expression of love for loss. This space centers the sorrow that comes with the violence of the settler colonial psyche and structures. The intention for this gathering is to collectively practice loving our broken heartedness without the need to fix anything. In this space wailing and lamenting rhythms is encouraged by other trembling voices so that we do not have to suffer in loneliness and numbness.

Everyone is welcome to participate in this communal moment, but due to limited capacity, reservations are necessary. Please send an email to rsvp@deappel.nl. You will receive more information about this event upon reservation.

18:00–18:30 *Caer Ascendiendo* [Fall Ascending], 2023
Performance by Francisca Khamis Giacoman with
performers Sancha Meca Castro and Nara Gonçalves

Two performers unfold an object in response to a set of instructions. Embedded within these instructions is the unfolding of a story—the narrative of the artists' family migration from Palestine to Chile, highlighting its connection to the textile industry, specifically through the creation of a parachute. The parachute was crafted by the artists' father and brother and sent as a package to her. The parachute remains at de Appel being continuously transformed during the span of the *Housewarming* programme.

Thursday, 21 March 2024

18:00–19:30 *Still in my Quotidian*
Lecture Performance by Siwar Kraytem in conversation
with Betül Aksu and Alev Ersan

The lecture performance takes on language as a confrontational tool. It addresses language in relation to questions of privilege, hierarchy, and precarity, reflecting on multilingualism and society and tools of social negotiation. The performance is a housewarming of sorts for a stranger in Amsterdam, a long awaited one. As an artist receives their residency permit to stay another two years here, they question what it means to stay in Amsterdam, find space and allow for their language to claim space. Siwar met Alev and Betül on a screen in 2023, as part of their current participation in BAK's fellowship for Situated Practice. Soon after, they formed a working group called 'Yaani' inspired by the common word in colloquial Arabic and Turkish. Alev and Betül will be in conversation with Siwar about belonging, alienation, and familiarity as part of their ongoing discussion around language.

*Alev and Betül's travel is supported by Basis voor Actuele Kunst (BAK).

Friday, 22 March 2024

10:00–16:00 *The Diver, 2004*
Video screening by Jumana Emil Abboud, 6 min., on loop

The video narrative tells the story of a Diver who is anonymous in gender, name, and nationality, and is on an endless search to find 'Heart'. The places the Diver visits are nameless, referred to only as "earth, sea, sky, and snow." They are unclaimed territories the Diver passes through on his/her quest for 'Heart'. Using the diving suit as the ultimate veil, disguise or defense mechanism, the Diver's world (as his/her identity), is somewhat ambiguous, unknown, unclaimed.

10:00, 12:00 Kunstschooldagen

18:00–19:15 *Translating Ulysses, 2023*
Film Screening by Aylin Kuryel and Fırat Yücel, 71 min.,
Dutch and Turkish with English subtitles

19:30–20:30 Conversation with Aylin Kuryel and Firat Yücel

Kawa Nemir is like a walking dictionary of Kurdish language. Whenever he hears a new word or an idiom, he records it and he never forgets. Considering the Kurdish language his home, he wanders from one exile to another. But how to transfer this collective memory into paper? With its vast, infinite range of words, symbols and anti-colonial resonance, James Joyce's *Ulysses* becomes an obsession for him. A translation that would encapsulate all the Kurdish words and idioms he collected throughout the years. Exhausted from political prosecutions and language ban, he flees Turkey and takes refuge at Anne Frank's former house in Amsterdam, now serving as residence for exiled writers. Will he be able to finish the translation of *Ulysses* and publish it?

Saturday, 23 March 2024

14:00–18:00 *A Collision with the Past, 2021*
Looping Audio Essay by Alina Lupu

The audio essay was ignited by an invitation from The Input Party's collaboration with the Institute of Social History in Amsterdam (IISG). During the visit to the IISG Alina found and was captivated by pictures of the squat De Kalenderpanden. Commissioned by Ja Ja Ja Nee Nee Nee radio, under the curatorial guidance of Radna Rumping, she had the support to embark on a research that would take more than a year. The piece would later be broadcast under the Ja Ja Ja Nee Nee Nee series 'Near Histories'. The Kalenderpanden, is a former squat located in the East of Amsterdam. The squat was in operation between 1996 and 2000, and, after its eviction, it was turned into luxury lofts. The piece uses archive material that the squatters from that time made available: a documented timeline of both the squatting and the eviction. It also tries to touch upon how the practice of squatting changed in the past decades, since the 2010 squatting ban, and weaves in and out of how one can still get access to the Kalenderpanden building, two decades after. While putting together the piece, between November 2020 and November 2021, there has been a resurgence of squatting as a housing practice in Amsterdam. Kalenderpanden is linked to the newly squatted Hotel Mokum as well as a building on Spuistraat 59 and one on Ringdijk 8, both squatted by the Anarcha Feminist Group Amsterdam.

18:00

Screenings of *Kraaienest Blijft* and *Hotel Mokum*

18:45–19:45

Conversation between Yannesh Meijman, Wouter Stroet and Alina Lupu

Kraaienest Blijft, 2022

Film by Wouter Stroet, 5 min., Dutch/English with English subtitles

Through photogrammetric imagery, 'Kraaiennest Blijft' explores the structures of a seemingly abandoned Grand Café in the Dutch city of Groningen. The piece assembles shattered interiors of – at first sight – unused spaces. Fragments of a conversation with former homeless students reveal that the property is actually far from vacant, and show that there is an alternative.

Hotel Mokum, 2023

Film by Yannesh Meijman, 30 min., Dutch with English subtitles

Hotel Mokum is a documentary about a collective that squatted the abandoned Hotel Marnix in the heart of Amsterdam on October 16th, 2021. Over six weeks the collective transformed the hotel into a home, a self-proclaimed free space and an oasis in a city smothered by hypergentrification. At the height of its popularity, Hotel Mokum got evicted under the guise of fire safety. The story of Hotel Mokum is rooted in protest: against both the housing and cost of living crises, as well as the criminalization of squatting in 2010 that led to the eviction of over 300 squats in Amsterdam alone. The film combines documentary footage, archival materials, and constructed scenes to create a complex and intimate portrait of a hopeful collective and the city they are working to reclaim.

Traces and artworks that remain in the exhibition space

Pam Virada

Descendants (spine x) series, clay beads, 2021–ongoing

The series is ongoing and reacts to different architectural spaces it inhabits as an integral component of the artist's ongoing exploration into Feng Shui; an ancestral knowledge that initially served as a mechanism for women and peasants to navigate within Confucianism. Resembling a suncatcher, the work mirrors and responds to the available light sources within the space, including sunlight and the projector's light intertwining them to form constellations. This process incorporates remnants and ruins of history, resulting in a tapestry of multiplied temporalities and fractured zones.

Wouter Stroet

Stenen voor de Diamantbuurt (Stones for the Diamantbuurt), Tiles (270 × 60 cm) and Video (9 min.), 2024

Last summer the City of Amsterdam placed these tiles on the corner of the Bethaniënstraat located in Amsterdam's Red Light District. The structure, meant as a pilot which could potentially be deployed in various areas of the city, is specifically designed to prevent street dealers from standing on the corner. The tiles are an element of the hostile architecture that is becoming more apparent in Amsterdam. The walk through the city (referring to the work of Francis Alys) reveals the dynamics and history of the city itself, in this case how public space, which should be common, is controlled, conditioned and hostile.

Other traces left in the space after the performances include balloons with an eye drawn on them by Jumana Emil Abboud, which corresponds to one of the folk tales in her performance about souls trapped in jars. Another is a parachute from Francisca Khamis Giacoman's performance, as well as an altar by the artist Mercedes Azpilicueta, who asked members of de Appel's team to contribute special objects that remind them of their different homes. Another trace is a fragment of Aylin Kuryel and Firat Yücel's documentary, *Translating Ulysses*, fifth episode of the film, in which an exiled translator searches for a house in Amsterdam.

● de Appel is
● Noor Abuarafeh
● Melissa Appleton
● Jesse Blaauw
● Nell Donkers
● Jacquine van Elsberg
● Lucie von Eugen
● Jan van Geem
● Monika Georgieva
● Jan-Pieter 't Hart
● Ka-Tjun Hau
● Matt Hinkley
● Mylan Hoezen
● Lara Khaldi
● Brechje Krahl
● Maria Nolla
● Sofia Patat
● David Smeulders
● Sophie Soobramien
● Chala Itai Westerman

● Production support
● Sjoerd Tim & team
● (installation)
● Özgür Atlagan

● Supervisory Board
● Bart Beekman (Chair)
● Jelle Miedema (Treasurer)
● Ansuya Blom
● Chiara de Cesari
● Sjaron Minailo

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● Zuzana Kostelanská

● Printed at
● Terry Bleu

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de Appel welcomes visitors:
Wednesday through
Saturday
14:00–20:00

Tickets:
Adults: € 6 (for the entire
Housewarming programme)
Students: € 3
Ages 0–18: free
We accept ICOM and
Museumkaart.

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