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**SPEAKERS SOCIAL CAPITAL MEET-UP / FINISSAGE EVENT PUBLIC ART AMSTERDAM**

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SEPTEMBER 30, 2018

CRATAEUGUS ONDERNEMERSHUIS, MEIDOORNPLEIN AMSTERDAM

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### **Stewart Home**

Stewart Home was born and lives in London. He is the author of 15 published novels and several works of cultural commentary. His film book *Re-Enter The Dragon: Genre Theory, Bruceploitation and the Sleazy Joys of Lowbrow Cinema* has just been published, his collected poems entitled *SEND CA\$H* was issued in May this year. He is also an artist with work bought by the UK Arts Council on show as part of *In My Shoes* at the Longside Gallery in the Yorkshire Sculpture Park earlier this year; his most recent solo show was *Dual*

*Flying Kicks* at 5 Years Gallery in London in June 2018.

Simultaneously he continues to participate in activist projects such as *Spectres of Modernism*.

### **Spectres of Modernism**

*Spectres of Modernism* was a 2017 protest installation against the replacement of 110 social housing units for key workers with 99 luxury flats aimed at investors who'll leave them empty. Banners emblazoned with slogans dreamt up by leading artists and writers including Turner Prize winners Jeremy Deller and Elizabeth Price and Booker Prize nominated author Tom

McCarthy. The banners hung from the balconies of flats in Bowater House directly opposite The Denizen, Taylor Wimpey's currently under construction luxury apartment block on the corner of Golden Lane and Fann Street, close to London's financial centre. Slogans such as 'Zombie Investors Take Stock', 'Homes for Heroes', 'children need sunlight to grow' and 'parasites will starve in this carcass of culture', opposed the new development and draw attention to the failure of neo-liberal dogma in Britain's cities; its legacies of social cleansing, housing crisis, and damage to modernist architectural heritage, as well as the artwashing of urban devastation.

The Denizen is much taller than the social housing it is replacing and will overshadow local homes, the adjacent Jewin Welsh Chapel, Fortune Street Park, Richard Cloudesley and Prior Weston Schools and the Golden Lane Children's Centre. Sunlight is being stolen from children, residents and local workers to create ghost homes for investors who won't live in them. The community in Bowater House who will lose up to 70 percent of the light coming into their flats collaborated on the exhibition. The entire installation was designed by Fraser Muggeridge Studio to appear as a colourful, high impact collage of architecture and text. The exhibition was curated by Clare Carolin. Full list of participating artists: Mark Aerial Waller, Fiona Banner, Deborah Curtis, Adam Dant, Jeremy Deller, Arnaud Desjardin, Margarita Gluzberg, Patrick Goddard, Pippa Henslowe, Stewart Home, Siu Lan Ko, Tom McCarthy, Fraser Muggeridge, Katrina Palmer, Cornelia Parker, Esther Planas, Elizabeth Price, Anjalika Sagar – The Otolith Group, Iain Sinclair, Gavin Turk, Eleanor Vonne Brown.



### **Lara Almarcegui**

From the end of September 2018, a list of building materials is displayed on the sidewall of the new Hyperion Lyceum in Overhoeks near the IJ River. This artwork, titled *BOLD TOREN BOUWMATERIALEN*, by Lara Almarcegui presents a list of the tools and raw materials to be used in the construction of the 25-storey BOLD tower

that will stand next to the Hyperion Lyceum. With every newly built storey, the artwork is gradually hidden from view. In this way, Almarcegui confronts us with the enormous materiality of the city and raises questions about the impact of this materiality on our surroundings.

Rotterdam-based Spanish artist Lara Almarcegui often explores neglected sites, carefully cataloguing and highlighting each location's tendency towards entropy. As Spain's representative to the 55th Venice Biennial, she filled the pavilion with massive piles of building rubble similar to that used for its construction. Working at a time of widespread urban renewal in Europe, she has remained a champion of forgotten sites — creating guides for the cities' wastelands and even instigating their legal protection. Recently, with the intention of reflecting upon the region's histories, specifically built histories, the artist has been working towards the acquisition of Mineral Rights on iron ore deposits in order to prevent extraction.

Recent solo exhibitions include *Sand*, Kunstverein Springhornhof, ( 2017); *Le gypse*, Casino Luxembourg ( 2016) ; *Kunsthhaus Baselland*; Gemeentemuseum Den Haag (2015); *Mineral Rights*, Gallery Ellen de Bruijne Projects, Amsterdam (2015); *Gisement*, Gallery Mor Charpenter, Paris; *Underneath*, Gallery Parra y Romero, Madrid; *Spanish pavilion*, 55th Venice Biennial , CREDAC, Ivry sur Seine (2013); Group shows include *Lyon Biennale* (2017), *Wohnungsanfrage*, HKW, Berlin ( 2015), *Manifesta IX*, Genk; *TRACK*, Gent (2012), *Radical Nature*, Barbican Art Centre London, *Shenzhen Biennale*, *Athens Biennale* (2009), *Taipei Biennale*, *Gwangju Biennale* (2008), *Sharjah Biennale* (2007), *The 27 th São Paulo Biennial*, (2006), *Seville Biennial* (2006) and the *Liverpool Biennale* (2004).



### **Marinella Senatore**

Marinella Senatore was born in Italy in 1977. Trained in music, fine arts and film, her practice is characterized by public participation, initiating a dialogue between history, culture and social structures. Rethinking the role of the artist as author and the public as recipient,

Senatore's work merges forms of protest, learning theatre, oral histories, vernacular forms, protest dance and music, public ceremonies, civil rituals and mass events, rethinking the political nature of collective formations and their impact on the social history of places and communities while reflecting on the political dimension of collective formations and how they

generate a potential for social change. In 2013 she found The School of Narrative Dance, a nomadic, free of charge school based on horizontal system of education and emancipation. Next to her performative practice she explores urban issues and social topics such as emancipation and equality through painting, collages, installations, video, photography and sound, participated in group exhibitions such as the Her work has been exhibited widely throughout Italy and abroad.

**The School of Narrative Dance:** In 2013 Marinella Senatore founded *The School of Narrative Dance*, focused on the idea of storytelling as an experience that can be explored choreographically, on non-hierarchical learning, self-training and the creation of an active citizenship through informal education. Nomadic and free of charge, the School takes different forms depending on the spaces it temporarily occupies, and proposes an alternative system of education, based on emancipation, inclusion, and self-cultivation.

The School offers a wide range of classes in subjects such as literature, oral history, carpentry, art history, crafts, photography, arithmetic, drama, choreography, cinematic language, etc., encouraging individuals to share their skills or achieve new ones, building new groups and ideas of community. To date, the School's projects – produced by Institutions, Museums and Foundations – have been developed in several countries in Europe, US, and China with the involvement of political activists, scholars, artisans, illiterate people, students, housewives, classical musicians, writers, worker unions, retired, teachers, feminist choirs, Alpines, dancers, opera singer, community choir, brass band, gymnasts, folk musicians, folk dancers and so on. The work uses dance as a common language through which to celebrate the vernacular,

amateur, and professionally trained gestures of the participants.

**Protest Forms: Memory and Celebration:** Senatore's art is characterized by public participation. Everyone can take part in the artist's works, which simultaneously question her role as an author and that of the public as the receiver. Starting with the dialogue between individual stories, collective cultures and social structures, Senatore uses a broad spectrum of media: video, drawing, performance, collage, installation, photography, sound, painting and sculpture, in order to let her projects speak to multiple publics and contexts. Senatore urges to initiate a dialogue between history, culture and social structures. Rethinking the role of the artist as author and the public as recipient, Senatore's work merges forms of protest, learning theatre, oral histories, vernacular forms, protest dance and music, public ceremonies, civil rituals and mass events, reflecting on the political nature of collective formations and their impact on the social history of places and communities.



**Adeola Enigbokan**

Adeola Enigbokan is an artist and urbanist based in Amsterdam. Her research practice is informed by theory and methods from environmental psychology, anthropology and historical studies. She conducts research on urban experience with architects, designers, educators and other social

researchers in neighborhoods of New York, Tel Aviv, Moscow, Saint Petersburg, Beijing, Mexico City and Amsterdam. In *Piece-Walk/Free Zone*, she created a walk through New York's Garment District, based on research into the living conditions of garment workers between 1930 and 1980. For *Under Construction/Working at the New Queens Museum*, she designed a participatory public performance based on eight weeks spent working alongside a custodian, a curator, a development officer and an artist at the museum. She holds an MPhil in Anthropology and Historical Studies from The New School for Social Research, and a PhD in Environmental Psychology from the City University of New York, based on her doctoral dissertation, *Archiving the City: A Guide to the Art of Urban Interventions*. She has taught in the Department of Technology, Culture and Society at New York University. She currently teaches Urban Sociology at the undergraduate and graduate level at the University of Amsterdam. Her writing appears in the *Journal of Urbanism*, *Cultural Geographies*, *The New Inquiry* and *Art and the Public Sphere*.

### **A View to the North: Researching the public culture of the Molenwijk**

During the fall and winter of 2016 to 2017, faculty and masters students at the University of Amsterdam's Department of Sociology undertook a collaborative research project to explore the Molenwijk community as a place with a specific history and public cultural life. Through the research, which drew on qualitative methodology in the social sciences, the research team was able to identify specific areas of tension and connection in the Molenwijk residential area, which could present opportunities for further intervention by local

governmental and non-governmental arts and culture organizations.



### **Massih Hutak**

Active citizenship, social awareness of your environment and your fellow human beings and activism: according to Massih Hutak, these are responsibilities that

belong to freedom. Music plays an important role for him. As a former refugee, he knows what it means to not be free, to grow up in war, to move to different countries at a young age and finally to be at home in Amsterdam-Noord.

Massih Hutak is a rapper and writer from Amsterdam-Noord and a columnist on NPO Radio 1 and in *Het Parool*. He was a teacher at pre-vocational secondary schools in the Netherlands for four years but stopped to fully concentrate on his passion: music. He gives rap and writing workshops in which he discusses tolerance, politics, religion, freedom and sexuality.

### **Monnik**



Monnik, a speculative agency for future and fiction, started a pilot of the *World Building Laboratory*. In work sessions with interested parties, Monnik will build towards shared future scenarios for a



sustainable and inclusive Amsterdam. The Sixhaven is taken as a casus for these sessions.

Monnik is the brain-child of Edwin Gardner and Christiaan Fruneaux. They founded Monnik in 2012 because they felt (and still feel) that the world is in desperate need of a holistic imagination of a sustainable and inclusive society.

Chris and Edwin's intuitions led to some intriguing follow-up questions: How can we relate in a sensible and productive way to something that can't be measured, calculated, scanned or probed: the future? How can we think long-term? Consider the bigger picture? Not get lost in the relentless rapid-fire digital news cycles and twittermania?



### **Manon van Hoeckel**

Social designer Manon van Hoeckel exposes a direct consequence of the increasing pressure and activity in North. Since July, several neighbourhoods have introduced paid parking, a difficulty for the neighbourhood and a cause for much debate. As a result of this new parking policy, the residents receive fewer visits from family and

friends. Between 26 and 30 September, Van Hoeckel offers a

number of free parking spaces, in exchange for stories about everyday problems and their solutions in the (future) neighbourhood.

*Stop by for free parking, a conversation and stories at the Meidoornplein from 26 to 30 September from 9.00-17.00 hrs.*



### **Bart & Klaar**

Van der Lippe and Stuart are conceptual, socially-engaged artists, whose ideas are informed by the political and social realities of the environments they work in. The things going on in the places where they work are

what sets their agenda.

Their work is often not material in nature: instead, it is concerned with positioning and ideas. Their position is located at the crossroads where artistic identity, active citizenship and activism come together.

They make ideas, take action, have conversations and ask questions. They meet and invite people and use their art to give back to viewers and participants. This shows the joy they take in their work, as well as their engagement and their desire to make the world a slightly more beautiful place – if only because their approach stimulates a lust for life.

Van der Lippe and Stuart use their artistry to create movements in communities, like a wave giving rise to new waves. In this

process, they create insight into underlying structures and mechanisms. Their work is an endless exercise of interrelations, in which they become connected to the world, both as persons and as artists.

Bart & klaar have lived in the Van der Pek neighbourhood for years and have experienced all the changes personally. For Social Capital, they develop an app and performances that aim to conjure up experiences of new collectivity in public space, titled Just Practice!



**Moderator: Marlies Leupen**

After graduating from the conservatory in Arnhem, and studying cultural business management in Amsterdam, Marlies Leupen has been focusing on the business side of the arts, specializing in organizing and presenting projects. She worked as a project coordinator at the Arnhem School of the Arts, as head of marketing and education at Theater van het Oosten (now Toneelgroep Oostpool) and as business

manager of the Theater faculty at ArtEZ. In 2001 she started her own agency for communication and organization: for the arts and beyond.

Since 2014, Leupen has been developing and providing customized workshops for entrepreneurs in the cultural and social sector. Her starting point: the content. Through interactive workshops (among others: B hungry & get fed), she teaches entrepreneurs to extract the essence of their ideas in order to take them one step further.

Since 2007, Leupen has been moderating debates, talks and presentations. She has an affinity with a wide range of subjects: from architecture to health care and from art and culture to technology. Her style? Open-minded and persevering. Sensitive and at the same time not afraid. Personal and involved, with a lot of experience in the public sector.

Since 2018, Leupen has also been working with the method of 'Deep Democracy', a method for inclusive decision making.