

“**Stay
with
the
trouble**”

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with
the
trouble**”



“**STAY
WITH**

“**THE
TROUBLE**”

Welcome to the 100 Day House #2!

Ahead of us are 100 Days to spend together. To watch, think, discuss, and do. 100 Days of performance art, bar talks, artists, lectures, bookshop grazing, chi kung, troubled waters, clear proposals, neighbours, heated discussion, action work groups, les Spectateurs, familiar and new faces, purple keys, and yet unknown surprises. Most of all, we hope you make this house your house, a place to imagine, to share, and to stay with. To *stay with* what matters.

Last year, during the first 265 day period of blackout and the 100 Day House #1, we went with Virginia Woolf's motto: "The future is dark, which is the best thing the future can be." Darkness stands for not knowing what will come and for the embrace of that; because in uncertainty there is room to act. This year we continue to act in that space of uncertainty. Even though we had a fruitful first edition, we don't get used to the dark, it never becomes familiar, easy, foreseeable, or an accepted state of being. The 100 Days are not a model, but rather an attitude. An attitude of prioritizing the values we think should be fundamental for how we make and present art; for how we work and live together.

The challenge, as put by Donna Haraway, will be "how to stay with the trouble." To not forget, but to show, that something is at stake. To together attempt to relate to the present – and everything within it that asks us to notice it. Haraway: "A livable world needs to be composed collectively, bit by bit, or not at all."

So now turn and touch the pages of this newspaper and explore the trouble of the next 100 Days. Thematic lines and activity modes help you navigate and find your own preferred routes throughout the program, both here and on our website. There are four activity modes: **Performance**: new and existing performance works by daring artist from close by and afar. **Discourse**: worlds of thoughts are conjured up in reading groups, lectures, performances, and debates; they float like clouds from the tribune, via the bookshop and accumulate in the foyer before taken into the night. **At Work**: get active in Chi Kung training, Reading & Research groups, and the Long Now lab. **Interaction**: togetherness and exchange between the house and the neighbourhood.

As some of you might notice, we continue with the same main themes as last year. We find they are still or even more relevant today and are not fleshed out or unpacked enough. We are not done. So, we stick to them. We don't swallow, but keep chewing! We explore them further in different ways this time and you can recognize the themes by the following hashtags: **#themultitude** for Social Imaginary; **#feministkilljoys** for Feminism; **#politicalmemory** for Political Memory; **#humanlandscapes** for Human and non-Human Sustainability.

Coming out of the 265 days of darkness, we call today Day 1 – the first day of the last hundred, the first day we are in the light again, that we open our doors and we welcome you back. However, Day 1 is also day 266, since this is not a new start but a continuation. We stay with the trouble and you are greatly invited to stay with it, with us.

Team Veem House

#themultitude

V e e m

100 Day House #2

Veem Huis diner #1

INTERACTION #themultitude

Day
2
24 September

Who does the festival belong to?
Public conversation and book launch with Marta Keil, i.c.w. DAS Theatre

DISCOURSE #themultitude



Day
3
From 25 September

Reading & Research Group I:
Universalisms: what binds us, divides us (?)

25 September, 2 October, 9 October, 16 October, 23 October, 30 October, at 19.30. AT WORK #themultitude

RR

Day
7
29 September



Muur by Floor van Leeuwen

PERFORMANCE #themultitude

Day
46
7 November

To be announced
FESTIVAL #themultitude



Day
10
2 October

Words for the Future. Completed series launch by Nienke Scholts and invited guests

DISCOURSE #themultitude

Day
55
16 November

Human Landscapes – Book 1 by Michiel Vandevelde

PERFORMANCE #themultitude #politicalmemory



Day
50
11 November

My name is Janez Janša by Janez Janša (film+talk)

DISCOURSE #politicalmemory #themultitude

Day
56
17 November

Dance Concert by Ola Maciejewska

PERFORMANCE #themultitude #politicalmemory

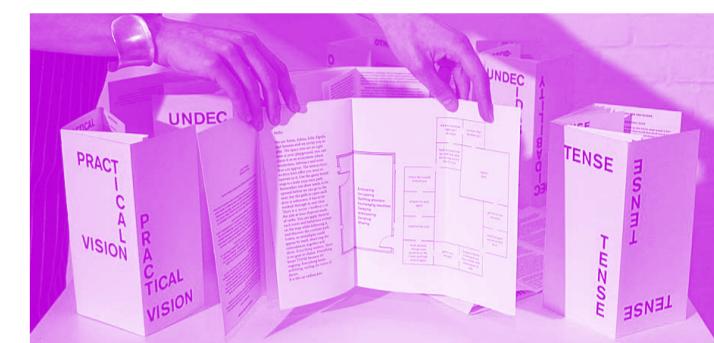


Day
83
14 December

I desire a plurality of institutions connected to different, heterogeneous forms of living and being.
Sarah Vanhee

RR II

Day
7
29 September



The Making of Justice by Sarah Vanhee (film)

DISCOURSE #themultitude



Reading & Research groups
Reading & Research, shortly RR, is about reading and studying a specific topic together. Smaller groups of interested people gather to read and unfold texts into worlds of thoughts while helping and challenging each other, as everyone brings their own background, expertise, vision, and 'readings.' RR is also about slow thinking, zooming in, and developing discourse. There are two RR series these 100 Days:

RR I: Universalisms What binds us, divides us (?)
The starting point is the "Encyclopedia of Universalisms" that nY has just published (find it in our bookshop). An attempt to move towards a way of thinking that really matters to everyone. Through some readings into the thorough critique it has been facing, we turn to universalisms as a possible political horizon, studying and discussing along with selections from Isabelle Stengers, Fred Moten, Eduardo Viveiros de Castro, Édouard Glissant, and others. Eventually participants are invited to bring forward their universal concept and write a text about it coached by one of nY's editors.

RR I: 25 September, 2 October, 9 October, 16 October, 23 October, 30 October, at 19.30.
For RR II see p.8

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RR I: 25 September, 2 October, 9 October, 16 October, 23 October, 30 October, at 19.30.
For RR II see p.8

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We are addressing each other too. When we speak to someone, we open the possibility of a return address; to and from. Feminism: to and from, a dialogue, a dance, a chance, what we have to do to be.— Sara Ahmed

Feminism

Feminism points out problems of exclusion, it fights for equal changes and rights which on a large-scale women still don't get. The #metoo movement made that once and again clear. Feminism seems to increasingly be taken on as an attitude that can address states of being that are feminine without any distinction of gender – not female or women only – because it is about justice for everyone. Feminism as a capacity to transversally approach different power relations, to use another language, to make trouble, to act against violence, as well as eliminate colonialism, class differentiation, supremacism, and patriarchy from bodies, minds, and actions.

We took the hashtag #feministkilljoys from Sara Ahmed. Someone who feels uncomfortable with the status quo in society and points out injustice is often seen as a 'killjoy'. The figure of the killjoy interrupts the western narrative of happiness. She chooses to point out where unhappiness is located and "kills the joy." But "to kill joy," as Ahmed writes, is also "to open a life, to make room for life, to make room for possibility, for chance."

We explore the quality of the feminist attitude further this year through the "dialogues, dances and chances" of among others: new forms of solitude and spirituality in Margo van de Linde's new solo; the re-embodiment of "endangered human movements" in Amanda Piña's activist work; in Emma Berentsen's Anne meets Jeffrey a re-telling and re-claiming of a rape story; the feminine heroines brought on stage by one actress and many voices in 1: SONGS by Nicole Beutler; and in Ivo Dimchev's performance-exhibition Avoiding DeLIEath.

Les Spectateurs

Sinds 2015 zijn Les Spectateurs een wezenlijk deel van ons huis. Het is een groeiende groep 'non-professionele toeschouwers' die affinititeit hebben met theater en nieuwsgierig zijn naar hoe makers hun ideeën omzetten in een voorstelling. Tijdens de komende 100 dagen organiseren wij zes bijeenkomsten. Op deze avonden zijn Les Spectateurs uitgenodigd om bij een repetitie te zijn en vervolgens met elkaar in gesprek te gaan over wat ze gezien en ervaren hebben. Het is een ontmoeting tussen de expertise van de deelnemers en de expertise van de kunstenaar, met als doel: de ontwikkeling van het kunstwerk, maar ook van zichzelf. Dat is inspirerend voor beide kanten!

Les Spectateurs zijn een divers gezelschap van o.a. buurtgenoten, acteurs en actrices uit amateur circuit in Amsterdam, journalisten, moeders, muzikanten en ambtenaren... Wil je meer informatie of meedoen? Stuur dan een mailtje naar Suze: suze@veem.house.

Veem Diner

Met elkaar eten is een van de meest vanzelfsprekende manieren om gesprek te voeren, samen te komen en een ruimte te delen. Dat is waarom we samen met onze de buurt, kunstenaars en andere gasten maandelijks een diner organiseren. We koken en eten samen naar aanleiding van een van de thematische lijnen van het 100 Dagen Huis.

Les Spectateurs

Les Spectateurs are an inherent part of our house. It is a growing group of 'non-professional spectators' who have an affinity with theatre and are curious about how makers are transforming their ideas into performances. During the coming 100 Days we organize six sessions. On these evenings Les Spectateurs are invited to visit a rehearsal and discuss together with the maker afterwards about what they have seen and experienced. It is a meeting between the expertise of the participants and the expertise of the artist that results both in the development of the artwork, but also of all those involved. That's inspiring for both sides!

Les Spectateurs are a diverse group of, among others, neighbours, actors from the amateur circuit in Amsterdam, journalists, civil servants, mothers, musicians... Do you want more information or to join in? Send an e-mail to Suze: suze@veem.house

Day

48

9 November

Day

In our eyes, a cascade. by Clara Amaral

PERFORMANCE
#feministkilljoys #humanlandscapes

Day

70

1 December 3 – 11 pm

Day

71

2 December 11.30 – 7 pm

Day

27

19 October

Day

28

20 October

**Me, the Beguines
and the
Communion (work
in progress)
by Margo
van de Linde**

PERFORMANCE
#feministkilljoys

Day

34

26 October
The Jaguar and the
Snake – Endan-
gered Human
Movements Vol. 3
by Amanda Piña

PERFORMANCE
#feministkilljoys #politicalmemory



Day

42

3 November

**Avoiding
DeLIEath
by Ivo Dimchev**

PERFORMANCE
#feministkilljoys



Day

60

21 November

**Anne meets Jeffrey
by Emma Berentsen
& Tiffany Murphy**

PERFORMANCE
#feministkilljoys



Day

66

27 November (try-out)

28 November

67

29 November

68

29 November

**Defiant Muse:
Delphine Seyrig
by Nataša
Petrešin-Bachelez
I.C.W. If I Can't
Dance**

PERFORMANCE
#feministkilljoys



Day

69

30 November

**Departing
Landscapes
by Keren Levi**

PERFORMANCE
#feministkilljoys #humanlandscapes



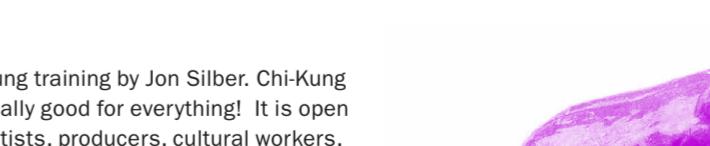
Day

84

15 December

**Alias
"La chica Scratch"
(work in progress)
by Paula Chaves**

RESIDENCY - PERFORMANCE
#feministkilljoys #politicalmemory



Day

3

2

Chi-Kung with Jon Silber

Weekly we are organizing a Chi Kung training by Jon Silber. Chi-Kung is a Chinese training that is basically good for everything! It is open for everybody who likes to join: artists, producers, cultural workers, audience members, neighbours – everyone is welcome.

Every Monday at 19.30



#feministkilljoys

V e e m

1 0 0 D a y

H o u s e

2



Artists are looking at history as a multitude of stories and use it as political material that can be actualized, re-imagined, and re-membered through personal and troubled lenses.

Political Memory

Specific and personal memories of the past. Minor histories told through unusual perspectives. Voices that in the dominant Eurocentric train of progress are often being ignored and thus unheard. We see more and more artists challenging the way history is written and passed on. They are looking at history as a multitude of stories and use it as political material that can be actualized, re-imagined, and re-membered through personal and troubled lenses. Using the past in order to break open issues that matter to them now. Doing so they seem to not only make sense of the present world, but to also point to our active role in the creation of histories and how they are told and remembered.

Earlier this week Tea Tupajić showed *Dark Numbers* at Frascati about the Srebrenica-genocide. Tea – who grew up in Bosnia – invited old Dutch veterans to tell their personal side of the event on stage with her. Oliver Zahn digs into the cultural history, origin, and use of a burdened symbol: the Hitler salute. The documentary *My Name Is Janez Janša* (2012), reflects on the action of three Slovenian artists who in 2007 changed their name to Janez Janša, the then prime minister of their country. Choreographer Michiel Vandevelde has a group of performers retell Nazim Hikmet's epic poem *Human Landscapes for my Country* on an almost dark stage. The poem "is shot through with the optimistic conviction that human beings have the capacity to forge their own path upwards by sheer force of their own will" (William Armstrong).



Become a Housemate

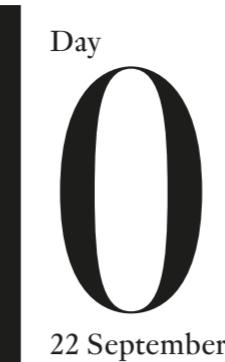
On the 22nd of September 2018 we open the doors to the 100 Day House #2! The house stays open till the last day of the year. To turn this house into a home, we are looking for housemates! Become a housemate and receive the purple edition key by post. For €100 you can get full access* to everything within the 100 Day House #2.

Your special edition Housemate key gives you access to:

- ALL ACTIVITIES from performances and book launches to chi-kung sessions and reading groups. Together with the key, you will get a code to reserve one personal ticket for an event.
- Housemate housewarming!
- More insights and special contents on the 100 Day House #2
- Invitation to take part in the discussion on the future of the Veem House

* The Housemate Key does not guarantee the access to an activity if it is already sold out. We invite you to reserve a ticket online in advance by using your personal code.

#politicalmemory
Veem
100 Day House #2



Lolling and Rolling
by Jaha Koo

PERFORMANCE #politicalmemory

Alias "La chica Scratch"
(work in progress)
by Paula Chaves

RESIDENCY, PERFORMANCE #politicalmemory #feministkilljoys



Dark Numbers by
Tea Tupajić.
Frascati Produc-
ties (co-production
with Veem House)

PERFORMANCE (TOUR)
#politicalmemory

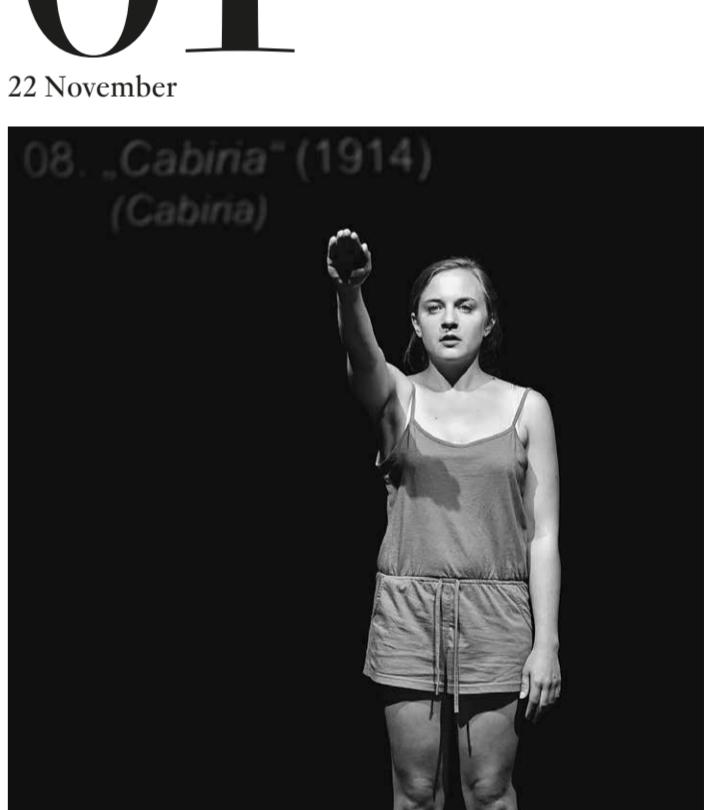


**Human Land-
scapes – Book 1**
by Michiel Vande-
velde

PERFORMANCE
#politicalmemory #themultitude

**My name is
Janez Janša**
by Janez Janša
(film+talk)

DISCOURSE
#politicalmemory #themultitude



The Long Now Lab
The Long Now refers to long-term thinking and also to a consciousness that the present is already part of the future. The Long Now labs are spaces for the further unpacking of concerns raised during the 100 Day House, in inspirational workshops, in-depth research and hands-on experiments, in order to eventually turn common matters into concrete proposals and actions. Two labs are being shaped in collaboration with the Veem community (you), artists, and social partners. Participants get together several times during the 100 Days. On these days time is stretched and in this time something is worked on and brought into movement.

More information about the content of the Lab's, dates and signing up options can be found on www.veem.house, or email: nienke@veem.house

STAY WITH THE TROUBLE

SAVING LIVES



Veem

100 Day

House

#2

#humanlandscapes

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dark

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Human and Non-Human Sustainability

Like last year we continue to explore how we can co-exist with a world in disturbance, within capitalist ruins, and with the effects of the Anthropocene – who's inevitable changes we experience on daily basis. With this unusual hot Summer, the feeling of no return arrived to our own back yards. Neither end time fatalism nor false hope are useful here. Rather we take an example from today's generation of teens who understands that acting is the only way – like the *#thisiszerobour* movement. So, the question is indeed, how to act-with this state of no return? What are forms of non-human and human co-existence in this world? How to attend to practices, cultures, ecologies, metabolisms, matters, constellations, lifeforms that are not predicated on neo-liberal values but become visible when we look and think sideways?

With regard to this house and the conditions of art making practices, we ask these questions on micro-level. How as an institution do we coexist with others in and outside the art field? How can we think sustainability throughout our organization? How can we work together to name, analyze, and to co-live with the issues we face while making and presenting performing arts today? We explore this with the Veem community in one of the Long Now labs; by continuing to implement the values underlying the Fair Practice Code; by screening Fabrizio Terranova's *Storytelling for Earthly Survival* again in our film-program to keep the tentacular thinking going; by inviting Sarah Vanhee recent "film for listeners" *The Making of Justice* which uses storytelling and fiction as a means of confirming, transcending and transforming an – apparent futureless – present situation; and by bringing back a few performances like *CEEPOR*: Cyclical interactions can generate to most unpredictable phenomena.

100 days a place for art, politics, ideas and people.

PERFORMANCES

We do this with presenting and producing performances; radical, daring, and experimental work, from inspiring local and international artists.

DISCOURSE

We do this in discourse by organising book launches, hosting symposia, publishing 'words for the future', making podcasts and hosting House Events.

INTERACTION

We do this in interaction with our neighbours and our partners in the city and the international arts field by hosting Veem House dinners, with welcoming you to audience platform Les Spectateurs and by inviting artists who unfold the neighbourhood.

AT WORK

We do this by collectively being at work with organising weekly Chi Kung classes for everyone accessible, hosting several series of Reading & Research groups on theoretical and inspirational sources...and turn thoughts into action in the Long Now labs.

Fair Practice Code: work session

DISCOURSE #humanlandscapes

Day
13
5 October



Day
19
11 October

Day
20
12 October

CEEPOR
by Yurie Umamoto,
Pablo Fontdevila,
Kumi Umamoto,
Douwe Smit, and
Igor Dobričić
PERFORMANCE #humanlandscapes



How can we co-exist
with a world in
disturbance, within
capitalist ruins, and
with the effects of
the Anthropocene?

Day
45
from 6 November

Day
21
13 October

Day
22
14 October

Reading Group II:
Fluid Fundamentals

5 November, 13 November,
20 November, 27 November,
4 December, 11 December, at 19.30.
AT WORK #humanlandscapes

Day
48
9 November

In a Flickering Light +
Looking Back
by Sander Breure and
Witte van Hulzen,
with live music
by Paul Koek
PERFORMANCE #humanlandscapes



Day
63
24 November, 8 pm

Day
64
25 November, 4 pm

**Donna Haraway –
Story Telling for
Earthly Survival
by Fabrizio
Terranova (film)**

DISCOURSE #humanlandscapes



Day
84
15 December

RR II: Fluid Fundamentals
Looking into today's (and future)
ways of working

We discuss Judith Butler and
Isabell Lorey and others who
understand precariousness as a
given that defines us and
propose to use this condition of
mutual dependence as a
starting point for new practices
of work-life. We read about care
(and violence) in Mark Fisher;

RR II: 6 November, 13 November,
20 November, 27 November,
4 December, 11 December, at 19.30.

For RR I see p.5

This RR is done in the context of
Fluid Fundamentals of work-life a
research by Nienke Scholts into
alternative practices of organizing
performing arts, of which the
100 Days is one of the main
collaborators and case study.

we undo work and rethink commu-
nity with James Chamberlain
and do post-work imaginaries
with Kathi Weeks. We unpack
the container-notion 'work' and
find categories and feelings
for all the sorts of work and
non-work we do, paid or not,
conscious or not, and map them.

RR II: 6 November, 13 November,
20 November, 27 November,
4 December, 11 December, at 19.30.

For RR I see p.5

**Departing
Landscapes**
by Keren Levi
PERFORMANCE
#humanlandscapes #feministkilljoys



Day
83
14 December

**double-you
double-you
double-you
dot
veem
dot
house**

Colophon
Editors
Veem House for Performance:
Stay with the trouble 2018 team
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Lithography and printing
Drukkerij Tielen
Staarten 1, 5281 PK Boxtel
Ticket pricing
Regular online: €12
Regular at the door: €14
Discount (Student, CJP, Stadspas) online: €8
Discount (Student, CJP, Stadspas) at the door: €8

ANBI
Veem House for Performance has the cultural
ANBI status. This means that Veem has been
recognized as a charity. Contributions to the
organization are fiscally attractive for
businesses and individuals. The Dutch tax
authority imposes clear conditions on ANBI
institutions, such as publishing certain data
on the Internet. Data from Veem House for
Performance can be found on our website,
<http://veem.house>

The 100 Day House #2 and productions
within its program are made possible by:



#humanlandscapes
Veem
100 Day House