

HOW  
TO

“Trouble is a  
motor for change”

“Face  
the complexity  
and resist  
easy solutions”

“Allow  
yourself to feel  
anger”

“Staying with the trouble is coming  
to a dinner to talk about it. It is  
coming to a dinner to declare we  
need to stay in contact.”



“Ongoing  
self-questioning”

“See trouble  
as your friend”



## In the Long Now Lab – #sustainabilityjustkilledyou by Evanne Novak

As Anna Tsing, Elaine Gan, Nils Bubandt, and Heather Swanson state boldly in *Arts of Living on a Damaged Planet*:

“We are willing to turn things into rubble, destroy atmospheres, sell our companion species in exchange for dream worlds of progress. (...) While we gain plastic gyres and parking lots, we lose rainforests and coral reefs. (...) How much longer will we agree to step aside in silence as masters of the universe turn us into property, write our contracts, rape our bodies, sell our histories? How much longer will you and I choose extinction?”

The enormity of our dilemma leaves scientists, writers, artists, and scholars in shock. That state of shock is the starting point of our lab. How can we stay with the trouble, and what does that actually mean to us? In the first session, we formulated answers, in a contemplative dialogue on how to Stay with the Trouble.

In the second session, social scientist Shivant Jhagroe guided us through an ‘eco-intersectional deconstruction’ of the concept *sustainability*. How do sustainable products relate to ‘disposable people’? What happens if we imagine sustainable products include data on violence, disease, genetic damage, or death, gleaned from the long-term impact of resource extraction, manufacturing, use, and disposal? How can our social imagination be disrupted/opened up, with regard to these products?

By reflecting on – considered – sustainable products such as sustainable jeans, and organic ‘bierviltjes,’ we:

- shook up the word *sustainability*;
- unpacked the dogma that *sustainability* is in itself a good thing;
- questioned: what is it that *sustainability* seeks to sustain and for whom?
- uncovered how *sustainability* is *depoliticized* and how it reproduces inequality.
- depoliticized *sustainability*, by identifying ‘unsustainable’ aspects related to the product (exclusions, forms of violence, etc.).
- proposed new slogans and titles of *sustainable* products that express this tension.

The evening was all about staying with uncomfortable knowledge and being left without easy solutions in sight.

It is a privilege to be surrounded with people who have the desire, attention, and energy to stay with the trouble. As one participant said: it is a privilege to have access to discourse.



## 100 Day House: What does it mean? Reflecting on the past 50 Days and beyond. by Marga Kroodsma

On September 21st, Veem House has opened its doors again. We are extremely happy to be here and to share the 100 Day House #2 with our audience and performers. We are surrounded by inspiring artists, and surprised by their different approaches and how they meet and interact with our audience. We are inspired by the reactions of audience and the way they take part. We hosted Veem House Dinners with the neighbourhood again and we started a completely new project called ‘The Long Now Lab,’ where a group of engaged people gather regularly for think and *do* sessions – an experiment with the aim to create ideas and propositions collectively.

We are on our way. And soon we will arrive at Day 50. That means we’re half way and we could carefully say: ‘It is a success.’

And this brings me to the paradox of the 100 Day House. A board member was asking lately: ‘Everybody is complimenting us for the concept of the 100 Day House. We get funding for all the different projects within it. *But*, how do we express the darkness? We are closed and dark for 265 days of the year. We have a problem! And nobody seems to mind?’

I would like to quote Anne Breure: “The 100 Day House is not a model, but the 100 Day House comes from an attitude. Every context requires a different answer. We are not a ‘fantastic institution.’ We are not a solution. The 100 Day House is a problem. Because we are not there for 265 days. And the challenge will be: ‘to stay with the trouble,’ to speak as the philosopher Donna Haraway. Not to be the solution, that makes you forget that something is wrong. But, to show that something is wrong. And that is uncomfortable. That is awkward.”

In the past 50 Days an awful lot happened behind the scenes. The (temporary) absence of the artistic director Anne Breure meant that we had to find ways to relate to one and other anew. Each of us in their own independent way and all together as a team at the same time. Our goal was clear: we all wanted to realize a new 100 Day House. The drive was tremendous. It was this commitment and the trust by the team, the board, the makers, the public, and the funds that made it happen.

It made me realize – again, because it is no news – that in the

arts, whatever happens, we never give up, we keep on working. We go on and on as if our lives depend on it. It is still the reality of many organizations in the cultural sector: staff, freelancers, performers, creators, and clients, everyone feels closely connected with the mission of the organization or on their projects.

The devotion to the arts is enormous and it is this that drives us, not the financial compensation. But meanwhile: Staff is cut, people are over worked, jobs are underpaid. And there is barely time left to take care of each other. There are several great initiatives like the Fair Practice Code and artists that develop inspiring alternative practices, but at large, the field is just



further exhausting and weakening itself. In this situation, it is very hard to maintain a sustainable organization. And thus, it remains urgent to make the problem visible, to emphasize the darkness, and to stay with the trouble.

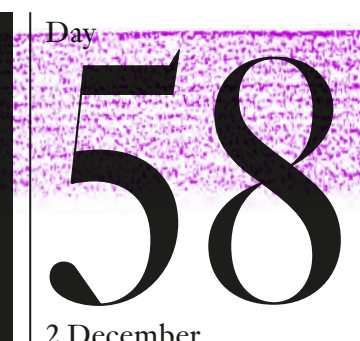
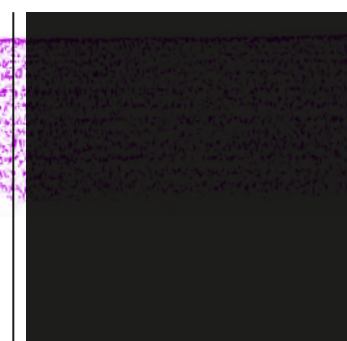
In my view, there is only one way to change the situation: to create space and time to think and react collectively. With the 100 Day House we hope to come to new insights and potentially come up with exiting propositions for the future. On the 31st of December, we’ll turn off the lights again. On that day we’ll present our latest newspaper, in which we hope to share even more insights and experiences to go into the darkness with you. Let’s talk, think, and act together.

*Ps: In the meantime, Anne Breure is recovering well, slowly and step by step. Thanks for all the well-being wishes!*

# “Do not overproduce at your own workplace”



II



Day  
**51**  
12 November

**Keren Levi**

12–25 NOVEMBER  
RESIDENCY #stayinthehouse

**Chi-kung by Jon Silber**

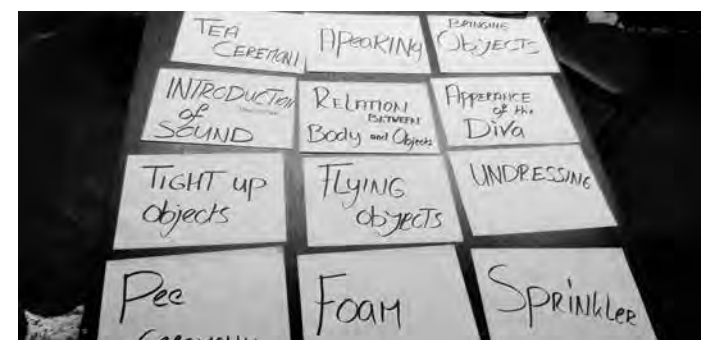
AT WORK #themultitude

Day  
**52**  
13 November

**Reading & Research Group II: Fluid Fundaments**

AT WORK humanlandscapes

Day  
**54**  
15 November



**Les Spectateurs stay with Keren Levi**

INTERACTION  
feministkilljoys #humanlandscapes

Day  
**55**  
16 November

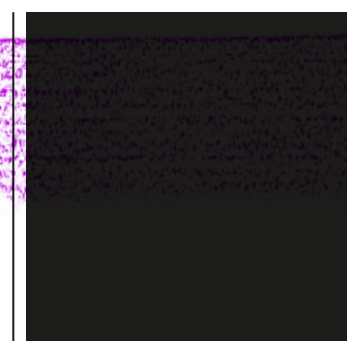
**Human Landscapes – Book 1 by Michiel Vandevelde**

PERFORMANCE  
#themultitude #politicalmemory

Day  
**56**  
17 November

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

DISCOURSE  
#themultitude #politicalmemory



Day  
**58**  
2 December

**Fleur van den Berg**

18 NOVEMBER – 2 DECEMBER  
RESIDENCY #stayinthehouse

**Chi-kung by Jon Silber**

AT WORK #themultitude



Language(s) for Interaction  
by Suze van Miltenburg

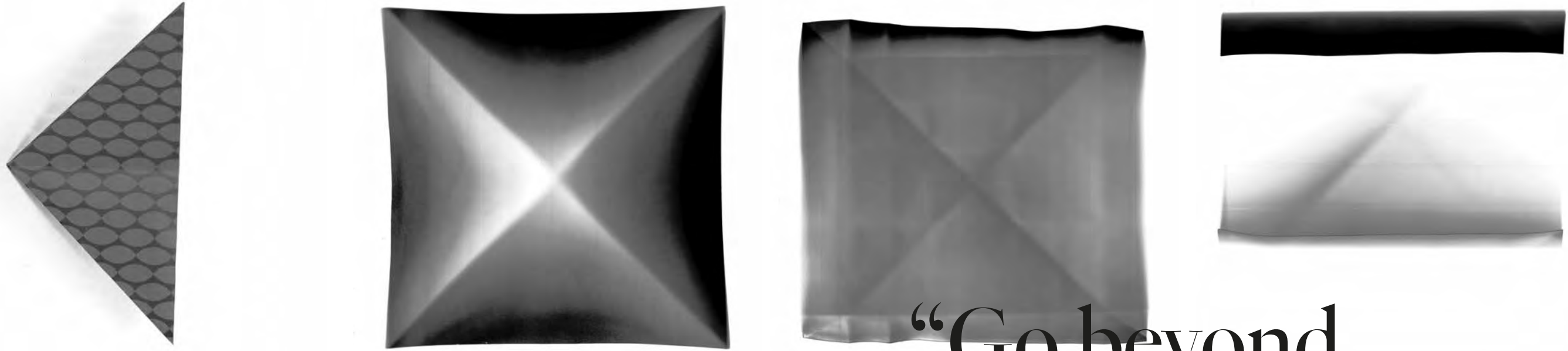
EN A house for performance, a space in which emerging artists explore new forms and languages to discuss current subjects. But what, actually, is the language of our audience? What languages do they bring? In which ways do they express themselves? In our interaction program the search for language is constantly present. A diverse group of spectators are visiting our house, different people with different backgrounds and expertise coming together. Do we understand each other? How do we find a language that is not excluding someone or putting somebody off? Should we write this text in Dutch or English? How do we address the other? And what words do we choose in order to address the other?

It is day 50 and we observed our spectators and the way they express themselves:

Sometimes literally in another language, like some of our spectators understand each other the most in their mother tongue. Sometimes pejorative such as one of our Spectateurs calling themself 'the laymen' during our online feedback session. Sometimes in silence, like the beginning of Veem Huis Diner #2, where the composition of the group was diverse but also quite intimate. Sometimes in silence like during *Les Spectateurs stay with Margo van de Linde*, because of the amount of impressions that needed to be processed after seeing the presentation. Sometimes in 'radical honesty' and sometimes in drawings on our beer pads in search of the meaning of the word *trouble*.

Like one of our guests wrote during dinner: "the coming together is 'staying with the trouble.'" It is coming together and being questioned about the language you're used to speaking. It shows that some languages excludes others, or temper them. That some languages are quite similar. That some are more outspoken or more present than others are. This coming together is 'staying with the trouble' because it requires listening, taking care and effort, not knowing, being open, and searching collectively for a common language. Staying with the trouble is active. Requires action. An interaction: such as during the *Les Spectateurs* moment with Margo in which two spectators shortly interrupt the performance because they discovered in that moment they both do origami in order to re-connect with themselves. Like during Veem Huis Diner #1 when one of our guests, right in the moment, translated a text from English to Dutch while having a German mother tongue. Like Veem Huis Diner #2 where the Borek and Dolma's formed, for a short moment, an universal language.

This origami series is called "Stay with the trouble" and it's made by Suze van Miltenburg.



“Go beyond  
the surface and  
the quick-to-solve”

NL Een huis voor performance, een plek waar opkomende kunstenaars nieuwe vormen en talen ontwikkelen waarmee actuele onderwerpen bespreekbaar worden gemaakt. Maar wat is eigenlijk de taal van ons publiek? Welke talen brengen onze toeschouwers mee? Op welke manieren drukken zij zich uit? In het interactie programma is de zoektocht naar taal constant aanwezig. Een diverse groep toeschouwers betreedt ons huis, verschillende mensen met verschillende achtergronden en expertises komen samen. Verstaan wij elkaar? Hoe vinden we een taal die niemand uitsluit of afstoot? Schrijven we deze tekst in het Engels of Nederlands? Hoe bereiken we de ander? En welke woorden kiezen we om de ander aan te spreken?

Het is dag 50 en wij observeerden onze toeschouwers en de manieren waarop zij zich uitte:

Soms letterlijk in een andere taal zoals sommige van onze toeschouwers omdat zij elkaar het best verstaan in hun moedertaal. Soms kleinerend, zoals een van onze *Spectateurs* zichzelf 'de leek' noemde tijdens een online feedback sessie. Soms in stilte zoals aan het begin van Veem Huis Diner #2, waar de samenstelling van de groep divers maar ook erg intiem was. Of in stilte zoals tijdens *Les Spectateurs stay with Margo van de Linde* omdat er tijd nodig was de hoeveelheid achtergebleven indrukken van het getoonde werk te verwerken. Soms in 'Radical Honesty' en soms in tekeningen op de vitjes op zoek naar de betekenis van het woord *trouble*.

Zoals een van de gasten tijdens het diner schreef, dit samen komen is 'staying with the trouble'. Het is samenzijn en bevraagd worden op de taal die je gewend bent te gebruiken. Het maakt zichtbaar dat sommige talen de ander uitsluiten of afschrikken. Dat sommige talen erg op elkaar lijken. Dat sommige meer uitgesproken of aanwezig zijn dan andere. Dit samenkomen is 'staying with the trouble' omdat het vraagt echt te luisteren, moeite te doen, het niet te weten, open te staan om samen te zoeken naar een gezamenlijke taal. Staying with the trouble is actief. Het vraagt om actie. Een interactie: zoals tijdens het *Les Spectateurs* moment met Margo waarin twee toeschouwers de presentatie kort doorbreken omdat zij er door de presentatie achter komen dat ze beide aan origami doen om opnieuw in verbinding met zichzelf te komen. Zoals tijdens Veem Huis Diner #1 waar een van de gasten ter plekke een tekst van Engels naar Nederlands vertaalt, terwijl haar moedertaal Duits is. Zoals Veem Huis Diner #2 waar de Borek en Dolma's, voor heel even, een universele taal vormen.

#HumantoNonHumanSustainability, 8—11 October  
For four up-following days *Les Spectateurs* gathered on our online feedback platform.

Day 61  
22 November

Day 65  
26 November

Day 66  
27 November

Day 68  
29 November

Day 63  
24 November

Day 64  
25 November

Day 67  
28 November

Day 60  
21 November

Day 59  
20 November

SITUATION WITH  
OUTSTRECHED  
ARM by Oliver  
Zahn  
PERFORMANCE #politicalmemory



Chi-kung by Jon  
Silber  
AT WORK #themultitude



Reading &  
Research Group II:  
Fluid Fundaments  
AT WORK #humanlandscapes

Les Spectateurs  
stay with Fleur van  
den Berg  
INTERACTION #feministkilljoys

TKTKTKTKTKTK  
by Cherish Menzo  
PERFORMANCE #feministkilljoys

Reading &  
Research Group II:  
Fluid Fundaments  
AT WORK #humanlandscapes

Day 59  
20 November

Day 63  
24 November



TKTKTKTKTKTK  
by Genevieve Murphy  
PERFORMANCE #humanlandscapes #feministkilljoys

Day 60  
21 November



In a Flickering Light + Looking Back  
(live music version by Paul Koek)  
by Sander Breure & Witte van Hulzen  
(in collaboration with Amsterdam Art  
Weekend)  
PERFORMANCE #humanlandscapes



Anne meets Jeffrey  
by Emma  
Berentsen &  
Tiffany Murphy  
PERFORMANCE #feministkilljoys

1: SONGS  
by Nicole Beutler  
PERFORMANCE #feministkilljoys

Departing  
Landscapes by  
Keren Levi  
PERFORMANCE #humanlandscapes #feministkilljoys



Myrroring Mystics – Channeling  
Het Begijnhof through Sound and Body  
An interview with Housemaker  
Margo van de Linde By Lies Mensink

“The world at large is in a very precarious state.” It is Margo van de Linde’s second time as housemaker in Vecem’s Hundred Day House. Margo: “Now more than ever, making work that is honest is how I “stay with trouble”, don’t want to get caught up in the ideas of what might ‘do well.’ I feel this is a time that needs authenticity, intimacy, and truth.”

Margo and I meet in the Vecem Studio as she is working on her new piece *Me, the Beguines and the Communion*. The floor is marked with black tape in a triangular shape. Margo explains: “We are working in this triangle, which could be a courtyard, though somebody commented yesterday that it is a vagina, which I also think is pretty awesome!” The triangular shape creates a space for Margo to compose in. Sharing the stage with a percussionist, she creates an auditory experience: “I can place myself anywhere in accordance to the people, so they can get different experiences of my sound and body in relation to them.”

The main ingredient for the performance is a series of conversations she had with three of her neighbours in Het Begijnhof in Amsterdam. For six years, Margo lived in this beautiful courtyard of houses, in which only women are allowed to live. It is a place charged with history, Margo could almost feel the spirits of the women that had lived there: “I remember when I just moved in it was almost too much! How can I honour this somehow and still be myself?” In her new piece *Me, the Beguines and the Communion*, she pays a homage to the beguines.

She portrays three of her neighbours in this one-woman show. An anarchistic quality and certain stubbornness bind the stories of these different women. One of them has never been married and the other left a life with a husband behind, yet they all made a specific choice of how to live their lives. “I only met women who have a very clear sense of how they want to practice their life and the rituals they want to create for themselves within that.” Margo agrees that it is a feminist piece: “To give a voice and a body to women who are, in my opinion, often not heard and seen is already a feminist act.” In fact, being a beguine is somewhat rebellious. Margo: “We call them ‘rebel nuns’ I think people go to beguinages and think ‘oh nuns live here.’ They’re not nuns! I don’t think people realize just how anarchistic a movement it was.”

Day  
**69**  
30 November

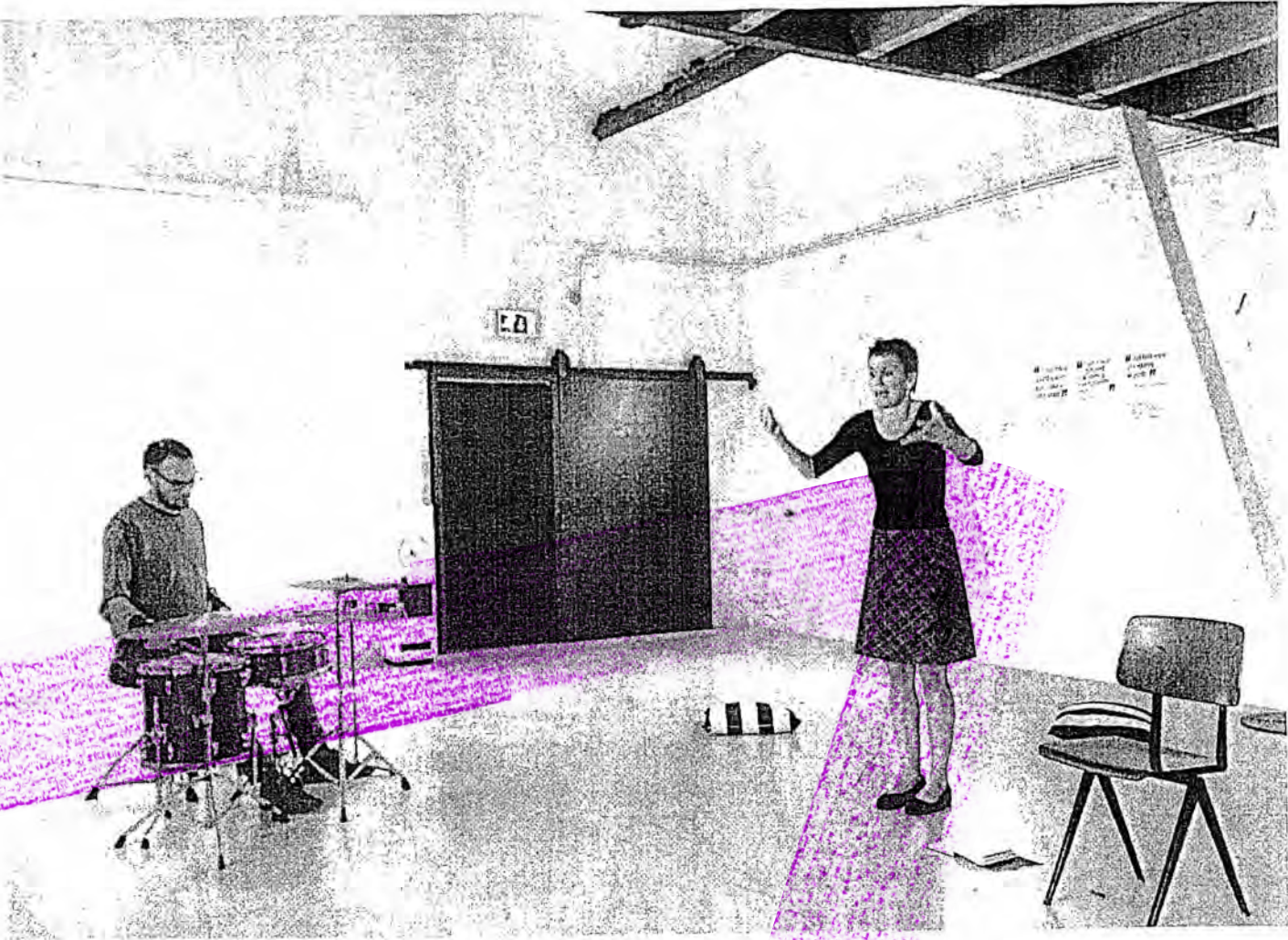
Departing  
Landscapes by  
Keren Levi  
PERFORMANCE  
#humanlandscapes #feministkilljoys

Day  
**70**  
1 December

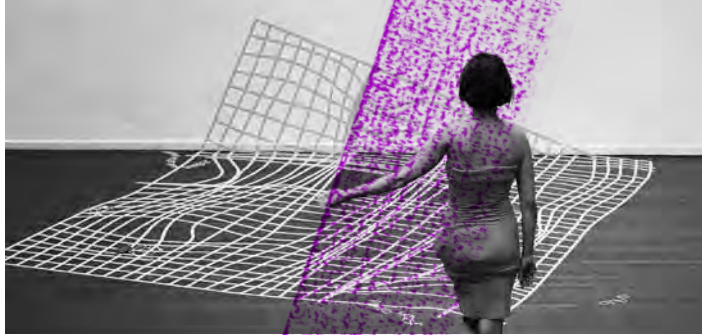
Day  
**71**  
2 December

While she shares the history of the beguines in her performance, Margo wants to move beyond the rational. This is why she is working with percussionist Henning Luther. Margo: “I think drums create texture and rhythm yet also leave space. I wanted the piece to be dynamic and open.” In the piece the two engage in an intuitive dialogue “I imagine he sometimes steers my characters or I influence him in how I’m speaking.” Working with her skills, improvisation, spoken word, music and acoustics she creates an auditory piece.

Margo describes improvising as a kind of channeling, and here she identifies with the beguines: “They were also women who – in the most extreme cases – were having very physical experiences of channeling spirits and channeling god.” She refers to the beguines scriptures that occasionally flow in and out of our conversation: “Being a beguine is about emptying yourself out and going through a kind of death: a transformation to have a rebirth. Like one of the Spectateurs from Vecem House said when visiting a rehearsal: “... the performance is like a mirror that got smashed into pieces, but that you then puzzle back together.”



DoReMiFa so Faar  
by Eva Susova  
PERFORMANCE  
#themultitude #feministkilljoys



Defiant Muse:  
Delphine Seyrig  
by Nataša Petrešin-  
Bachelez i.c.w.  
If I Can’t Dance  
PERFORMANCE #feministkilljoys

“Can your body  
be a site  
for action?”

Words for a Future: My one-year search for an imaginative vocabulary  
and lexicon of ten words by Nienke Scholts

“The future needs (...) a language in which the deadening force of words is countered with *presence*, continuous life”, Simon/e van Saarloos wrote when I invited her to share her thoughts on language, imagination, and future. Together with people from various knowledge domains inside and outside the arts, with *Words for the Future* I have been looking for a language – or words actually – that could conjure up imagination: a language that does not fixate but opens futures.

When I started this project there was talk of a so-called crisis of imagination: a strong desire to – but great struggle with – imagining alternatives for the current dominant narratives that are failing. If imagination is the underlying tissue of both reality and fiction I thought, if everything we created has been ever imagined by us too, then language seems crucial in that process. With language we describe, give name, and bring something into existence. A word: a world. “It is first of all through the name (or an ethics of naming),” philosopher Patricia Reed writes, “that a thought can be opened up beyond what *is*, as a cognitive site where imagination can begin to de- or re-structure the existent.” If we want to re-imagine our ways of being in and with the world, could we then start to describe it differently?

I decided to go on a search, for words. During this past year this search brought together more than twenty people\* from various fields of knowledge such as synthetic biology, linguistics, education, culture critique, anthropology, sociology, philosophy, ecology, and the arts. The contributors come from Pan-Africa, England, United States, Belgium, Colombia, The Netherlands, Chile, Turkey, Kenya, Switzerland, Lebanon, and India.

I was ‘hungry’ to find still unknown (to me) ways of thinking and wanted to hear different voices, a range of perspectives on the future fed by specific situatedness and knowledge, in order to eventually bring *that* in conversation with my field – the performing arts. I approached many different people of whom I felt are in some way ‘ahead of their time’ and asked them to propose a word for the future. I should actually say ‘a’ future, since within every word another possible future is embedded...(!) Eventually a lexicon of ten words came into existence: LIQUID, OTHERNESS, ECO-SWARAJ, PRACTICAL VISION, HOPE, TENSE, UNDECIDABILITY, RESURGENCE, !/?, and ATATA.

In the work or practice of artists these words were often already latently present. This was then a second step in the

process: I met artists in their studios or elsewhere, and via the specific word that I would ‘bring them’ we spoke about their work and broadly about the world. Thus, every word served as a catalyzer for a multi-voiced conversation, a conversation that consequently found its reflection in an artistic response. The essay of each author that had proposed a word and the artistic contribution of the artist to this word were then published together in one edition of the Words for the Future series.

The words in this collection are not futurisms *per se*, there are not ‘of’ or ‘from’ a future. They all seem to point to something that is already here. Not always on the surface but present as a potential. The attempt to open possible imaginations on a future then says a lot too about the present. Every word says something about a possible attitude one could take on, and the agency and ethics that come with that. Only through that engagement with *what is*, we might get beyond it, towards that space where imagination prefigures futures.

During one of my studio visits scenographer Jozef Wouters said: “I think that people engage more and more with a future [they want] because it is hijacked by tech companies in Silicon Valley, commodifying the future as a version one can buy, but that we do not recognize any more.” We were at the end of our conversation on UNDECIDABILITY, the sixth word of this series, for which we soon found the Dutch translation *bet vermogen om onbeslist te zijn* (the ability to be undecided). And I realized that we are also searching for a language that gives us back the future as such; a language that possesses the ability to be undecided.

For more information or purchase of the Words for the Future series please contact Nienke Scholts – [nienkescholts@gmail.com](mailto:nienkescholts@gmail.com), or visit <https://www.nienkescholts.com/words-for-the-future>

\* Contributors: Rachel Armstrong, Silvia Bottirollo, Natalia Chaves López, Gurur Ertem, Daniel L. Everett, Jalada (Moses Kilolo, Ashish Kothari, Ola Maciejewska, Sarah Moeremans), The NarrativeCollective (Hilda Moucharrafieh, Oguru Muraya, Nina Power, Rodrigo Sobarzo, Simone van Saarloos, Isabelle Stengers), TILT (Andrea Božić & Julia Willms), (*To*) Come and See team (Simon/e Truong, Eilit Marom, Anna Massoni, Elpida Orfanidou & Adina Secretan, Michiel Vandevelde, and Jozef Wouters). Publisher/Designer: The Future

“Intelligence is  
exposed to being created  
Decided pattern  
and a part  
Create someone  
with beauty to  
which we refer to  
which was not about seeing  
for perfection (belonging)  
He says since  
not have his last  
(Creation is  
exposed?) ... correct  
to practice?  
1

“An assembler  
of the  
dis-similar”  
about  
person  
proposed  
in condition  
of vegetation/plant  
and  
covers to  
palmistry

“Being is relation”; but Relation is safe from the idea  
of Being.

The idea of relation does not limit Relation, nor does it  
fit outside of it.

The idea of relation does not preexist (Relation).

Someone who thinks Relation thinks by means of it, just as  
does someone who thinks he is safe from it.

Relation contaminates, sweetens, as a principle, or as  
flower dust.

Relation enforces, lying in wait for equivalence.

That which would preexist (Relation) is vacuity of Being-  
as-Being.

Being-as-Being is not opaque but self-important.

Day  
**72**  
3 December

Chi-kung by Jon  
Silber  
AT WORK #themultitude

Day  
**73**  
4 December

How to Practice?  
by Fair Practice  
Label  
DISCOURSE  
#humanlandscapes #themultitude



Paula Chaves  
3-15 DECEMBER  
RESIDENCY #stayinthehouse

Day  
**76**  
7 December

The Making of  
Justice  
by Sarah Vanhee  
(film + talk)  
DISCOURSE #themultitude





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

Colophon  
Veem Newspaper #2

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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:



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Regular at the door: €14  
Discount (*Student, CJP, Stadspas*) online: €7  
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“Silence, breathe  
in and out”

Day  
84

15 December

Alias ‘La chica  
Scratch’ (work in  
progress) by Paula  
Chaves  
RESIDENCY - PERFORMANCE  
*feministkilljoys #politicalmemory*



Donna Haraway:  
Story Telling for  
Earthly Survival by  
Fabrizio Terranova  
(film screening)  
DISCOURSE *#humanlandscapes*



Day  
80

11 December

Reading &  
Research Group II:  
Fluid Fundaments  
AT WORK *#humanlandscapes*

Day  
82

13 December

Les Spectateurs  
stay with Paula  
Chaves  
INTERACTION  
*feministkilljoys #politicalmemory*



Day  
83

14 December

Dance Concert by  
Ola Maciejewska  
PERFORMANCE  
*tbemultitude #politicalmemory*



Day  
100

31 December



Veem House  
Oliebollen Brunch  
#4