

Act for

100 million

children

Report

“At a time when the future of Europe seems more uncertain than ever, artists and thinkers from all over the world came together in Amsterdam to exchange ideas about Europe and its future.”

Report

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for Democracy!

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Amsterdam was all about European art and culture from May 31st to June 3rd. For the second edition of the Forum on European Culture titled Act for Democracy! De Balie and DutchCulture organised theatre and dance performances, lectures and debates, a spoken beat night and a genuine European cultural laboratory at 10 venues throughout the city.

With 220 artists and thinkers from 30 countries, the conclusion was clear: European culture unites us.

Yoeri Albrecht
(director De Balie)

&

Cees de Graaff
(director DutchCulture)

IT'S TIME TO ACT FOR DEMOCRACY!

Facts & Figures

4

days

51

programmes

12

locations

Forum on European Culture 2018 in figures

220

participants

from 30

countries

7700

visitors

Thank you for sharing your ideas with us

Absaline Hehakaya
Achim Borchardt-Hume
Ahmed Aarad
Alain Geismar
Albert Heta
Aldith Hunkar
Alessandra Pellegrini De Luca
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Jason Halbgewachs
Jasper Wezenberg
Jazie Veldhuijzen

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Jet van Helbergen
Jochen Gerz
Joeri Jansen
Jop van Bennekom
Jörgen Tjon A Fong
Joscha Steffens
Julian Rosefeldt
Julian Schneemann & friends
Juliette Singer
Kader Abdolah
Karin Geuijen
Katherine Heid
Katja Stehle
Kiza Magendane
Kysia Hekster
Lange Frans
Lara Staal
Lars Eidinger
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Laura Smillie
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Metahaven
Mike van Graan
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Minister van Engelshoven

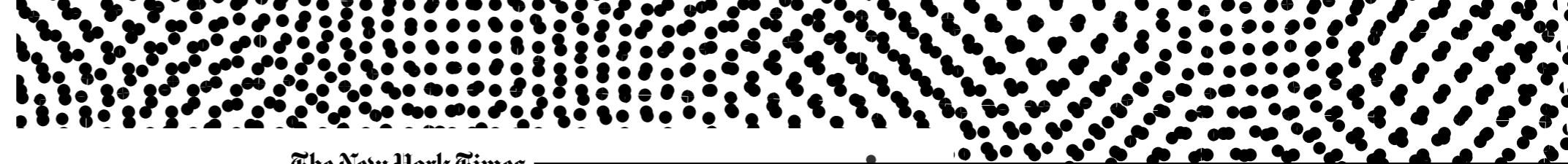
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Vasyl Cherepanyna
Vladimir Gintoff
Vonne van der Meer
WENDE
Wendelien van Oldenborgh
Willie Darktrousers
Wim Pijbes
Wolfgang Tillmans
Wolfgang Lehrner
Yazan Maksoud
Yoonis Osman Nuur
Zachary Formwalt

Filosofe Alicja Gescinska wil niet leven onder de tirannie van de massa. Dus neen, voor haar geen directe democratie. 'De brede massa is niet altijd goed geïnformeerd.' EVITA NEEFS

Democratie

Una mejor campaña de comunicación en la...



The New York Times

The European Union Is Under Threat. Artists Say It's Time to Rebrand.



We zeggen het maar even voor de zekerheid: printen is alleen toegestaan voor persoonlijk gebruik. Het is niet supersympathiek om dit artikel te verspreiden. Sterker nog: het is verboden. Gelukkig is het heel eenvoudig om anderen een Blendle-linkje te sturen. Delen kan dus altijd! 25-05-2018

MAURICE HOOGENDOORN ND.NL/CULTUUR vandaag - 2 minuten lezen BEELD ND

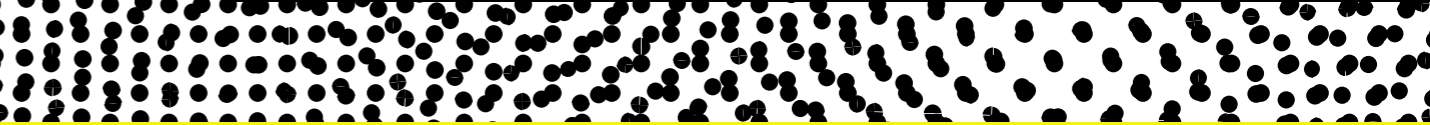
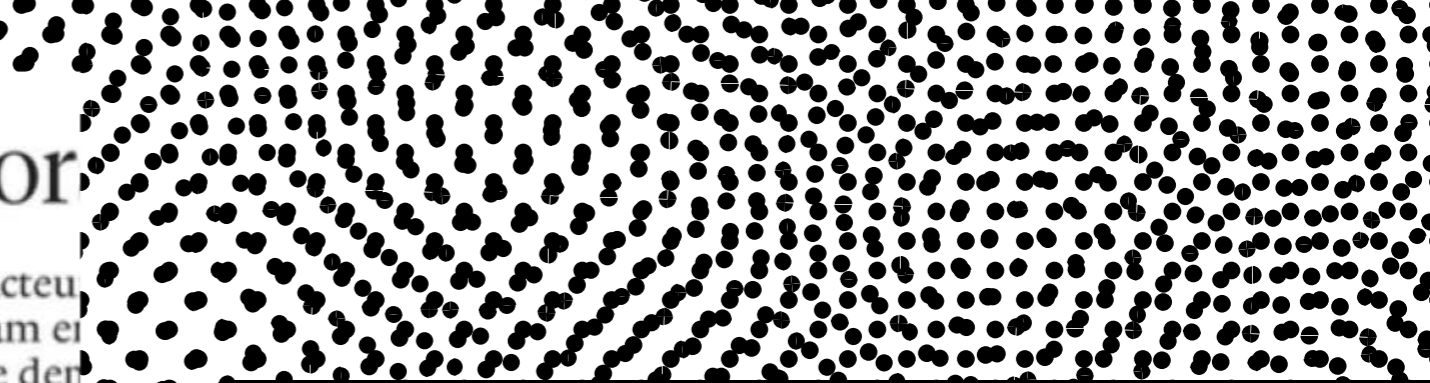
'De v niet Van Engelshoven in voor

Amsterdam * Minister Ingrid van Engelshoven (OC&W) debuteert zaterdag 3 juni op het podium van

We zeggen het maar even voor de zekerheid: printen is alleen toegestaan voor persoonlijk gebruik. Het is niet supersympathiek om dit artikel te verspreiden. Sterker nog: het is verboden. Gelukkig is het heel eenvoudig om anderen een Blendle-linkje te sturen. Delen kan dus altijd! 17-05-2018

De ontsnapping uit de vorige eeuw

Alessandro Baricco, de Umberto Eco van vandaag, boekstaft het ontstaan van een nieuwe wereld. De surfende mensheid verdient bewondering.



[.nederlandsdagblad](#)

We zeggen het maar even voor de zekerheid: printen is alleen toegestaan voor persoonlijk gebruik. Het is niet supersympathiek om dit artikel te verspreiden. Sterker nog: het is verboden. Gelukkig is het heel eenvoudig om anderen een Blendle-linkje te sturen. Delen kan dus altijd!
25-05-2018

MAURICE HOOGENDOORN [ND.NL/CULTUUR](#) **BEELD ND** vandaag · 2 minuten lezen

'De vrede in Europa is niet vanzelfsprekend'

OP DIVERSE PLEKKEN IN AMSTERDAM VINDT KOMENDE WEEK EEN GROOT FESTIVAL PLAATS OVER DE EUROPESE CULTUUR. 'ALS HET OVER EUROPA GAAT, GAAT HET TE VAAK ALLEEN OVER POLITICI EN BANKIERS', VINDT ORGANISATOR YOERI ALBRECHT.

Amsterdam

Denkers en kunstenaars uit heel Europa verzamelen zich van 31 mei tot en met 3 juni in onze hoofdstad. Voor de tweede keer wordt er het Forum on European Culture gehouden, georganiseerd door debatcentrum De Balie en DutchCulture. In 2016 was het de eerste keer. 'Als het een succes zou worden, zouden we er een tweejaarlijks evenement van maken, besloten we toen', zegt Yoeri Albrecht, directeur van De Balie. 'En het was een succes.'

Tussen de vele kunstenaars die naar Amsterdam komen, zijn enkele grote namen. Onder anderen architect Rem Koolhaas, de Italiaanse schrijver Alessandro Baricco en de Spaanse kunstenaar Santiago Sierra geven acte de présence.

Waarom een festival over de Europese cultuur?

'Ik liep al jaren met het plan rond, omdat er eigenlijk nog geen plek was waar Europese denkers en kunstenaars samen nadenken over de Europese cultuur. Om zo'n plek te creëren, hebben we op een gegeven moment met De Balie en DutchCulture een stichting opgericht. We willen een positief verhaal brengen over Europa, maar het is géén forum voor en over de Europese Unie.'

Is de vooronderstelling van dit forum dat meer Europese eenwording gewenst is?

'Nee. We willen een platform bieden aan kunstenaars en denkers, om samen na te denken over vragen als: wat is de Europese cultuur? En wat kan die betekenen voor de maatschappij? Cultuur kan een heel positieve, verbindende kracht hebben, maar is dat niet per se. Het Europese project van de afgelopen decennia heeft welvaart en vrede gebracht. Alle kunstenaars die komende week in Amsterdam zijn, beseffen dat dat een kostbaar goed is.'

In het programma klinkt pessimisme over de huidige staat van Europa. De persvrijheid en de rechtsstaat staan onder druk, de Unie valt uit elkaar ...

'De afgelopen decennia heeft Europa veel positieve resultaten bereikt, maar die moeten we niet vanzelfsprekend achten. Het kan ook anders, het kan kapot. De politieke instabiliteit in Europa neemt toe. Cultuurdragers moeten zich bewust blijven van hun verantwoordelijkheid in de maatschappij.'

Wat kan kunst dan betekenen voor de maatschappij, en voor een stabiel Europa?

'Alleen al het bestaan van een natie is voor een groot deel te danken aan denkers, kunstenaars. Een gemeenschap begint met ideeën.

Maar om een concreet voorbeeld te geven: de rol van Duitsland is heel belangrijk in het Europese project. Een van de dingen die Duitsland remmen, is de angst voor de eigen cultuur, door het oorlogsverleden. Hoe Duitsland zichzelf ziet, is cruciaal voor de toekomst van Europa. Daarover spreken we met Duitse kunstenaars en filosofen. Maar we denken met Vonne van der Meer (christen), Stefan Hertmans (atheïst) en Kader Abdolah (moslim) bijvoorbeeld ook na over religie in Europa. In datzelfde programma klinken ook psalmen, gezongen door het Nederlands Kamerkoor. Want we willen meer bereiken dan alleen een discussie.'

The European Union Is Under Threat. Artists Say It's Time to Rebrand.



In 2004, the architect Rem Koolhaas proposed a design for the European Union's flag, based on barcodes. This week, he will help lead a gathering of artists to find new ways for the organization to better present itself to the public.
2018 Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam

By **Nina Siegal**

May 29, 2018



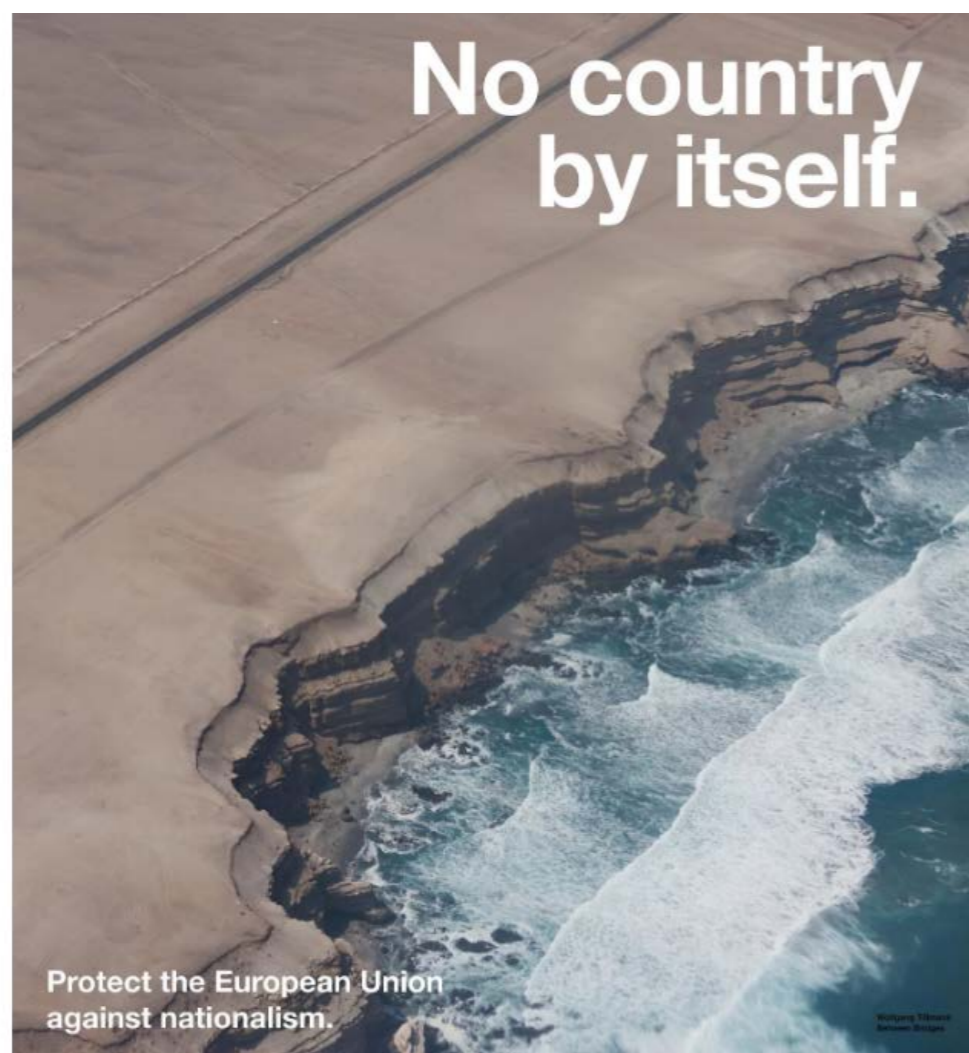
AMSTERDAM — With populist politicians across the Continent attacking the European Union and negotiations underway for Britain to leave the bloc, the very idea of a unified Europe seems to be under threat. Some artists feel the union needs to rethink its public image and refine its communications strategy to combat these attacks. In other words: to rebrand Europe.

The German photographer Wolfgang Tillmans has teamed up with a friend, the Dutch architect Rem Koolhaas, to encourage artists and other creative people to brainstorm ways for Europe to better present itself to the public.

They put out a call in March for rebranding proposals, asking: “How can the European Union be valued by its citizens and be recognized as a force for good, rather than as a faceless bureaucracy?” They requested ideas “for communicating the advantages of cooperation and friendship amongst people and nations.”

More than 400 proposals from 43 countries poured in. A German fashion designer had an idea for a unisex jacket that would serve as a ticket for public transportation in all 28 member states. A dance troupe with members from Albania, France and Italy proposed filming folk dances at European historical sites that could then be broadcast or viewed with virtual reality goggles. A musician from Hungary proposed a new anthem, and dozens of artists sent sketches for new European Union flags and designs for new euro bills and coins. Several proposals suggested the bloc needed to develop a new sense of humor.

Starting Thursday, about 30 of those who submitted the liveliest ideas will participate in EuroLab, a four-day event led by Mr. Tillmans, Mr. Koolhaas and the architectural historian Stephan Petermann during the [Forum on European Culture](#) in Amsterdam. Yoeri Albrecht, one of the forum’s organizers, described EuroLab as “a kind of jam session for the greatest cultural thinkers in Europe to tinker and work with the idea of Europe.”



In 2016, Wolfgang Tillmans entered the debate about Britain's membership in the European Union with a series of posters intended to persuade voters to stay. Wolfgang Tillmans

The ultimate goal of the session “is not about a happy, clappy symbol, song or gesture” to sum up the benefits of a united Europe, Mr. Tillmans said. “It is about coming to a deeper understanding of how this misinformation around the E.U. works and how can we counter nationalism.”

Mr. Tillmans considers himself to be a product of a “Pan-European experience.” He grew up in West Germany, moved to England as an exchange student in the 1980s, and has spent much of his adult life between London and Berlin; his burgundy European Union passport gives him the right to live and work in any member country.

When he saw the “nationalist wave crashing,” as he put it, with the campaign for the referendum in Britain on European Union membership, and subsequent attacks on the bloc by right-leaning politicians in other nations, he said, “I realized that there is an urgency to defend what I have enjoyed and what other previous generations have fought for. I feel that’s my duty as a citizen.”

Mr. Koolhaas said that, having lived through the formation of the European Union, he had “seen and felt the difference between being part of a single nation and being part of something bigger.” “Anyone who hasn’t experienced that transformation in an almost physical way has a hard time getting excited by it,” he said in an interview in his Amsterdam office. “How do you get excited about a given?”

Mr. Koolhaas said that he ultimately wanted “to find a crystal clear language to talk about Europe and to give it a more coherent narrative.”





Wolfgang Tillmans, left, and Rem Koolhaas requested ideas “for communicating the advantages of cooperation and friendship amongst people and nations.” via Office for Metropolitan Architecture

“I think that inevitably we also need to look at what’s causing this kind of persistent problem of the difficulty of communicating about Europe,” he added.

The European Union communication department is primarily tasked with informing member states and journalists about legislation and political initiatives. It has recently introduced [a campaign called “E.U. and Me”](#) to help younger Europeans learn how they benefit from the union. Carolien Peeters, a project adviser on that campaign, said that she and other officials planned to attend Eurolab, adding that she hoped to leave with new perspective and inspiration.

Mr. Albrecht said that he had organized the conference to give cultural leaders a voice.

“If Europe is a culture in which traditionally artists, philosophers and writers have pointed the way forward, how are these people going to be heard?” he said. “One of the problems with Europe today is that there’s hardly any place where real artists are given a place to talk about the future of the Continent and its culture. It’s a black hole in the heart of the European project.”

Mr. Tillmans said that he wanted the project to move beyond talk and result in concrete action after the end of the conference. He added that it would be finished only when people felt “a sense of ownership with the goals of the E.U.”

Mr. Koolhaas said that Eurolab would not end with a single winning proposal, but rather a range of ideas that could be put into play. He said he wanted to focus on refreshing “the raison d’être of Europe, and describe it in new words that do not repeat the old clichés or used-up rhetorics.”

“It’s a big challenge,” he said.



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INTERVIEW | SEYRAN ATES, STICHTSTER PROGRESSIEVE MOSKEE

‘Ik ben heel boos op links’

‘In het debat rond de hoofddoek gaat het nooit om de echte reden: seks’, zegt de Berlijnse moslima Seyran Ates. ‘Zelfs heel jonge meisjes worden gedwongen hun hoofd te bedekken omdat mannen hun driften niet kunnen bedwingen.’



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VAN ONZE REDACTRICE
IN NEDERLAND

EVITA NEEFS

AMSTERDAM | ‘De islam is een prachtige religie, maar we moeten haar loswrikken uit de handen van de fundamentalisten’, zegt de Duits-Turks-Koerdische Seyran Ates (55) ons in het Amsterdamse debathuis De Balie, waar ze deelnam aan het Forum on European Culture. Met dat doel richtte ze samen met enkele gelijkgezinden in Berlijn een moskee op waar ook vrouwen kunnen voorgaan in het gebed, waar holebi's welkom zijn en waar de Koran niet letterlijk wordt genomen, maar vertaald naar de 21ste eeuw.

Tijdens het hele gesprek staan voor de deur twee van de vijf Duitse politiemensen die haar al twaalf jaar beschermen – de andere drie kregen van de Nederlandse overheid geen wapenvergunning. ‘Ik word bedreigd omdat ik tegen gedwongen huwelijken en ere-

moorden strijd. En omdat ik pleit voor een progressieve, pluralistische islam die verenigbaar is met de democratie.’

‘Geloof me’, herhaalt ze, als om extra te onderstrepen hoe banaal de ‘zonden’ zijn waarvoor de extremisten haar de doodstraf gaven. ‘Meer is het niet: gelijke rechten voor mannen en vrouwen.’ Toen ze 21 was, werd Ates neergeschoten in een adviescentrum voor Turkse vrouwen, waar ze werkte om haar rechtenstudies te bekostigen. In 2006 was het gevaar zo groot geworden dat ze haar advocatenkantoor moest sluiten (in 2012 heeft ze het weer geopend).

Het gaat de verkeerde kant op met de moslimgemeenschappen in Europa, vreest ze. Al geruime tijd. ‘Sinds de jaren tachtig pogen ondemocratische islamitische regimes een wig te drijven tussen hun uitgeweken onderdanen en het Westen. De migranten worden aangespoord om hun religie als hun thuis te beschouwen omdat, zo wordt hen verteld, het racistische Europa hen toch altijd als vreemdelingen zal blijven beschouwen.’

Europese islam

Een belangrijk moment in die evolutie was de publicatie van de Caïro Verklaring van de Mensenrechten in de Islam in 1990. Voor de 45 islamitische landen die het document ondertekenden, zijn mensenrechten niet universeel, zoals de Verenigde Naties in 1948 verkondigden.

‘Het definitieve keerpunt kwam met de terreuraanslagen van 2001. Voordien waren we Koerd, Marokkaan of Turk... Maar sinds zoveel mensen werden gedood in naam van de islam, kunnen we niet langer ontkennen dat geloof een vorm van identiteit is. En nu zijn we op een punt beland dat moslim zijn voor de migrantengemeenschappen het alerbelangrijkste is.’

‘Als lid van de Duitse Islamconferentie (2006-2009) begon ik te beseffen dat conservatieve moslimorganisaties in Europa de democratie en de rechtsstaat niet aanvaarden. Na elke terreuraanslag werd gezegd dat dit niets te maken heeft met de islam. Maar dat klopt niet. Het heeft wel dege-

lijk met mijn godsdienst te maken. Dus moeten we iets van binnenuit veranderen.’

Zo ontstond de idee van een liberale moskee. Dat was in 2009. ‘Ik heb acht jaar nodig gehad om het project te realiseren. Sympathisanten noemden me roekeloos omdat ik al onder politiebewaking stond en al de schietschijf van de terroristen was. Maar ik antwoordde dat als de “stille meerderheid” zijn stem niet laat horen, er nooit iets zal veranderen.’

De moskee werd genoemd naar de 12de-eeuwse islamitische geleerde Ibn Rushd, beter bekend als Averroës, een groot kenner van de Griekse filosoof Aristoteles. En naar de Duitse schrijver Johann von Goethe, een bewonderaar van de islam en van de Arabische poëzie. ‘Het waren bruggenbouwers tussen Oost en West. Daarom heb ik hen gekozen.’

De Ibn Rushd-Goethemoskee is gegrondvest op de idee dat godsdienst ondergeschikt is aan de grondwet en dat moslims de Europese waarden moeten aanvaarden, want ‘natuurlijk kan je moslim en democraat zijn, moslim en feminist’.

Vanuit Mekka en Medina verspreidde de islam zich over grote delen van de wereld en in al die landen is hij anders, aangepast aan lokale omstandigheden. Dus moet er volgens Ates binnen de islam ook plaats zijn voor een ‘Europese islam’.

De kansen voor de ontwikkeling van zo’n ‘Europese islam’ hangen volgens haar voor een deel af van de hulp van Europese politici. Maar ze geeft wel toe dat de verandering op de eerste plaats van binnenuit moet komen.

‘Vuil werk’

Haar moskee heeft nog steeds geen eigen gebouw maar is te gast in een zaaltje van een protestantse kerk. Ze telt slechts een dertigtal vaste bezoekers. ‘Veel mensen zijn bang om te komen, al hebben we sympathisanten in heel Duitsland.’

Maar ook duizenden haters over heel de wereld. Er rusten twee Egyptische fatwa's op de moskee en in de Turkse media werd ze gekoppeld aan prediker Gülén, de aartsvijand van presi-



Seyran Ates (foto in Berlijn) krijgt al

dent Erdogan.

Ates vindt dat aartsconservatieve rijken uit Saudi-Arabië, Qatar, Turkije en de Moslim Broederschap ‘vuil werk verrichten’ door de verspreiding van het fundamentalisme te financieren. Ze smeekt Europa veel krachtiger op te treden tegen de export van ondemocratisch gedachtegoed, want daar zijn progressieve moslims het voornaamste slachtoffer van. ‘Ook hún rechten moet Europa beschermen.’

Met haar kersverse, in Brussel gevestigde, organisatie *Stop Extremism* haalde Ates 1,8 miljoen handtekeningen op ter ondersteuning van een voorstel om de EU meer instrumenten te geven in de strijd tegen alle vormen van extremisme, vanuit rechtse én vanuit islamitische hoek. ‘Als iemand, bijvoorbeeld, zijn vrouw verbiedt om te gaan werken, zou zij het recht moeten hebben om hem voor de rechtbank te brengen.’



twaalf jaar politiebewaking. ‘Ik word met de dood bedreigd omdat ik pleit voor een progressieve, pluralistische islam die verenigbaar is met de democratie.’ © afp

‘Door sharia-rechtbanken toe te laten, zoals Groot-Brittannië doet, zeg je eigenlijk tegen de man: “Neem de vrouw en doe wat je wil”’

‘We mogen dit fantastische project, de Europese Unie, niet laten kapotmaken’

Dat landen als het Verenigd Koninkrijk shariarechtbanken voor familie zaken toelaten, vindt ze onaanvaardbaar en rondt uit gevaarlijk. ‘Eigenlijk zeg je tegen de man: “Neem de vrouw en doe wat je wil”. Vrouwen worden volledig aan hun lot overgelaten, want in de conservatieve lezing van de islam zijn vrouwen ondergeschikt aan mannen.’

Ook het debat over de hoofddoek wordt volgens haar verkeerd gevoerd in Europa. ‘Het is geen religieus symbool’, zegt ze. ‘We hebben geen symbolen in de islam. Het is een politiek symbool voor genderapartheid.’

Als advocate verdedigde ze de Berlijnse overheid tegen een onderwijzeres die met een hoofddoek voor de klas wilde staan, omdat ze vindt dat de staat neutraal moet zijn. ‘Een leerkracht, rechter, politie-agente... kortom een rolmodel mag zijn religie niet tonen, zeker niet in de lagere school,

waar de kinderen zo beïnvloedbaar zijn.’

‘Met een hoofddoek zijn woorden overbodig. Hem dragen is tonen dat je genderapartheid aanvaardt.’

Multikulti

Ates vindt dat naar de hoofddoek niet mag gekeken worden door de ogen van een progressieve Europeaan die zo wie so van het recht op zelfbeschikking geniet. ‘Plaats je eens in de situatie van een jong meisje dat gedwongen wordt de hoofddoek te dragen. En vraag je eens af waarom ze zich moet bedekken. Het antwoord is seksualiteit. Ze moet zich bedekken omdat mannen hun driften niet kunnen bedwingen.’

‘We moeten durven te praten over de echte reden voor de hoofddoek’, zegt ze. Ze verwijt de progressieven dat ze toelieten dat meisjes op school een hoofddoek dragen. De hele multiculturele sa-

menleving is trouwens een verkeerd concept, betoogt ze in haar boek, *Der Multikulti-Irrtum* (2007). ‘De verdedigers van de multiculturele samenleving vinden dat verschillende groepen naast elkaar moeten kunnen leven. Voor hen heeft niemand het recht het gedachtegoed van de migrantengroepen te bekritisseren, ook al treden ze de mensenrechten met voeten. Maar dat is geen houdbare basis voor een goede samenleving.’

‘Mijn vader is Koerd, mijn moeder Turkse. Mijn cultuur is Turks én Duits. Voor de islamisten ben ik enkel Turks en moslim. Maar dat klopt niet. De samenleving is meer en meer transcultureel. En zo’n samenleving moet ondersteund worden door wetten die iedereen moet naleven.’

‘Leven in een vrije samenleving kan nooit betekenen dat iemand het recht heeft enkel zijn eigen vrijheden te verdedigen. Vrijheid

van godsdienst is nooit het recht van één godsdienst. Als moslims om vrijheid van godsdienst roepen, vraag hen dan of ze ook aanvaarden dat sommigen niet geloven in god of in een andere god.’

Dat ze haar pijlen vooral op de islamisten richt, betekent niet dat Ates niet beducht is voor het groeiende rechtse extremisme en nationalisme. ‘Als progressief ben ik ook heel kwaad omdat de linkers maar niet accepteren dat zij met hun *Multikulti* een van de redenen van de rechtse opmars zijn. Alle partijen, ook sociaal- en christendemocraten, moeten eens diep in eigen hart kijken en zich afvragen hoeveel schuld zij zelf aan de opkomst van rechts hebben. Maar nee, er is een greintje zelfkritiek te bespeuren. Ze roepen alleen maar dat extreem-rechts slecht is. Ik ben heel boos. We mogen dit fantastische project, de Europese Unie, niet laten kapotmaken.’

SELECTION OF WHAT THE PRESS REPORTED ABOUT 'ACT FOR DEMOCRACY!'

* ARTNET * ARTIST WOLFGANG TILLMANS AND ARCHITECT REM KOOLHAAS THINK THE EUROPEAN UNION GETS A BAD RAP. SO THEY WANT YOU TO REBRAND IT

* MONOPOL-MAGAZIN.DE * TILLMANS UND KOOLHAAS RUFEN ZUR IMAGEKAMPAGNE FÜR EU AUF

* SVT.SE * KONSTNÄRER SKA HJÄLPA EU ATT HÅLLA IHOP

* PHENOMENON.HU * WOLFGANG TILLMANS ARRABIZTATJA A A MŰVÉSZEKET, HOGY SEGÍTSENEK NEKI MENŐVÉ TENNI AZ EU-T

* ARTTRIBUNE.COM * ACT FOR DEMOCRAZY!, TILLMANS E KOOLHAAS LANCIANO UNA CALL PER IL "REBRANDING" DELL'UNIONE EUROPEA

* LE JOURNAL DES ARTS * WOLFGANG TILLMANS, REM KOOLHAAS ET STEPHAN PETERMANN, DIRECTEURS MARKETING DE L'UNION EUROPÉENNE

* DENNIKN.SK * NEPÁČI SA VÁM IMIDŽ EÚ? PRISPEJTE K REBRANDINGU POD VEDENÍM ARCHITEKTA REMA KOOLHAASA A FOTOGRAFA WOLFGANGA TILLMANS

* LA REPUBBLICA * NEWS

* DE STANDAARD * REM KOOLHAAS ZOEKT NIEUW BEELD VOOR OUD SUCCESVERHAAL

* ZAHRANICNI.EUROPRAVY.CZ * NOVÁ IMAGE EU? DO NIZOZEMÍ SE SJEDOU NEJLEPŠÍ KULTURNÍ MOZKY, PŘEDLOŽÍ NÁPADY

* NON PROFIT QUARTERLY * NO MAN IS AN ISLAND, AND MORE CREATIVE IDEAS TO FIGHT NATIONALISM (ANNA BERRY)

* CEZKENOVINY.CZ * SKUPINA UMĚLCŮ ŘEŠÍ, JAK LÉPE PREZENTOVAT EVROPSKOU UNII OBČANŮM

* VISA0.SAPO.PT * VÁRIOS ARTISTAS QUEREM DAR UMA NOVA IMAGEM À UNIÃO EUROPEIA

* EL PAIS * REM KOOLHAAS REÚNE IDEAS PARA RELANZAR LA MARCA UE

* DE VOLKSKRANT * EEN MINISTER, ACTEURS EN LANGE FRANS IN DE SCHOUWBURG OP ZOEK NAAR 'ONZE' IDENTITEIT

* DE VOLKSKRANT * 'LINKS MOET HET IDEE VAN DE NATIESTAAT TERUGVEROVEREN'

* DE STANDAARD * KAN DE DOOD TER DOOD VERORDEELD WORDEN?

* ONEWORLD * VOLKSJURY VERKLAART EUROPA SCHULDIG

* DE THEATERKRANT * EUROPE ON TRIAL

* DIEM25.ORG * OFFICIAL OPENING - 'ACT FOR DEMOCRACY!'

* DE CORRESPONDENT * JE IDEEËN EN EMOTIES ZIJN GEKAAPT DOOR HET KAPITALISME, STELT FILOSOOF SREČKO HORVAT

* NRC HANDELSBLAD * SCHRIJFSTER ERDOGAN WEGENS GEZONDHEID NIET IN AMSTERDAM

* HET FINANCIEELE DAGBLAD * 'HONGARIJE EN POLEN VERSTERKEN ELKAAR'

* ELLE * GIRL CRUSH - MADI MAXWELL-LIBBY

* ALGEMEEN DAGBLAD * ZIJN MENSEN BANG OM HUNSTEM TE LATEN HOREN?

* DE GROENE AMSTERDAMMER * DE ONTSNAPPING UIT DE VORIGE EEUW

* HUFFINGTON POST *
.E.: REBRANDING Π Ω Π
REM KOOLHAAS, STEPHAN PETERMANN
WOLFGANG TILLMANS

* CNN.GR * REBRANDING

* DE GROENE AMSTERDAMMER * DE ITALIAANSE LES VOOR EUROPA

* EL PAIS * EL ARTISTA SANTIAGO SIERRA DICE DESDE HOLANDA QUE "EN ESPAÑA HAY PRESOS POLÍTICOS"

* EL MUNDO * "LOS PRESOS ESTÁN PEOR QUE CON EL FRANQUISMO"

* BOTA PRESS * ALBERT HETA PANELIST NĚ FORUM ON EUROPEAN CULTURE: ACT FOR DEMOCRACY!, QĚ PO MBAHET NĚ AMSTERDAM

* DE STANDAARD * 'DE GEEST VAN MEI '68 IS ONUITROEIBAAR'

* DE STANDAARD * DEMOCRATIE PER APP, NEEN BEDANKT

* DE CORRESPONDENT * HET ONLINE DEBAT ZOU BETER WORDEN ALS WE SOMS ANDERMANS STANDPUNT INNEMEN

* NEDERLANDS DAGBLAD * 'DE VREDE IN EUROPA IS NIET VANZELFSPREKEND'

* INTERNATIONAL NEW YORK TIMES * THE EUROPEAN UNION IS UNDER THREAT. ARTISTS SAY IT'S TIME TO REBRAND.

* HET PAROOL * OP HET PODIUM VOOR VREDIG EUROPA

* MONOPOL MAGAZIN * TILLMANS UND KOHLHAAS STELLEN IDEEN FÜR EU-IMAGEKAMPAGNE VOR



Progr

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Eurolab

During all 4 days of the Forum, Eurolab provided a vibrant energy throughout the city and the whole festival. Eurolab, initiated by the Forum on European Culture, artist Wolfgang Tillmans and architects Rem Koolhaas and Stephan Petermann, aimed to explore new ideas to communicate the EU in the run-up to the European elections in May 2018. More than 50 creatives, designers, activists, architects and scientists, came together in the auditorium of the Stedelijk Museum. On Sunday, the outcomes of Eurolab were presented in a fully packed hall of De Balie. Interesting was that there was a representative of the EU in the room, who said that he learned a lot from Eurolab. A lot of press was present during the final presentation. ZDF made a TV reportage, and the BBC, ARTE and many newspapers did interviews with Rem Koolhaas and Wolfgang Tillmans.

Currently, the Eurolab-team is working to disseminate the results of the creative pressure cooker throughout Europe, and work on concrete campaign material.



Official Opening Forum on European Culture

At a crucial point in European history we opened the second edition of the Forum on European Culture in Amsterdam's National Theatre, this year themed 'Act for Democracy!' Accompanied by the beautiful cross-cultural sound of **Julian Schneemann & Friends**, the Croatian philosopher **Srecko Horvat** and Spain's most controversial artist **Santiago Sierra** shared their perspectives on today's Europe. The imperative to 'Act for Democracy' became extra clear when it turned out that the exiled Turkish writer **Asli Erdogan** was not able to speak during the opening because of her time in Turkish prison.



Artists are the only ones who can move society forward because they think out loud and imagine.

Yoeri Albrecht
(curator Forum on European Culture)

Freedom Lecture: Belarus Free Theatre

During the first night of the Forum **Natalia Kaliada**, founder and artistic director of the Belarus Free Theatre – the only theatre company in Europe that is banned by its own government based on political reasons – gave the 23rd Freedom Lecture. She called upon all artists worldwide to come into action “cause artists are not victims, they are not heroes, but there are contemporary artists and their job is to provoke politicians.” Her strong message was beautifully introduced by a haunting theatrical monologue in which actor **Nicolai Khalezin** evoked what it meant to live under dictatorship.



Political Prisoners in Contemporary Spain with Santiago Sierra

"If Spain isn't a dictatorship, it surely looks a lot like one"

Santiago Sierra

The temperature in the room was rising during one of the most heated debates of the Forum. **Santiago Sierra**, whose artwork Contemporary Spanish Political Prisoners was removed from a prestigious international art fair in Madrid in February, came to Amsterdam and showed the audience examples of all the ways in which artistic freedom is under pressure in Spain at this moment. He invited, amongst others, a journalist and a rapper, who became victims of censorship by the government. The audience were all very much in favor of **Santiago Sierra** and his companions. Critical comments from audience members or the moderator, resulted in a passionate debate on freedom and the current state of Spain.



The 21st Century Museum



An important focus point of this year's Forum was to establish a dialogue beyond European borders. That's why we decided to organize an intercultural dialogue between European and Arabic Museum professionals. In a world where political tensions drive the continents apart, we were looking for the ways in which art and cultural can create intercultural ties. The Louvre Abu Dhabi was an inspiration for us to dive into the question in which ways these kind of museums can build bridges, both within and beyond today's societies. We were happy to welcome distinguished guests such as: **Reem Fadda** (o.a. curator, The Palestinian Museum), **Juliette Singer** (curator, Louvre Abu Dhabi), **Achim Borchardt-Hume** (Director of Exhibitions, Tate), **Wim Pijbes** (former director Rijksmuseum) en **Salama Al Shamsi** (projectmanager Zayed National Museum).

Defining Fair International Cooperation



Natemodis arumquidesto eaquiat.
Litis simus adit voluptedel magnis aut officiti

During this programme, art professionals discussed with each other and with the audience, the importance of a toolkit in order to establish fair international collaborations in the arts. Do these kind of tools help us becoming aware of the inequality in current day intercultural cooperation? The discussion showed that the toolkit can be a useful instrument to create awareness around this subject. However, the practical use of the toolkit might be further developed. This sessions was a perfect starting point for a campaign called 'Defining Fair International Cooperation', which will be developed further after the Forum.



Youth Debate

The youngest participants of this year's Forum were to be found in Theater Bellevue on Friday morning. Since statistics have shown that Europe's youth is least likely to go out and vote, we found it important to give them a stage, and find out how they think about Europe, and the future of our European continent. Do they feel represented in the current system? How do they envision their own role in the democratic development in Europe? We organized this debate on the current state of Europe with 50 young people from all backgrounds and corners of The Netherlands.

With a lot of enthusiasm and increasing self-confidence, the four groups of students started the debates around three central themes; the democratic legitimacy of the EU, mobility amongst the youth, and racism in Europe. Each theme was introduced by **Max van Breggen** of the new Youth Representative European Affairs for the National Youth Council (NJR). The group from Tilburg was the winner of the debate; they won participation in a debate workshop in Athens, offered by IDEA NL!. This programme was organized in light of the election of the NJR and was organized in cooperation with International Debate Education Association (IDEA NL).



Expert Meeting – Artists under pressure in Europe

For this expert meeting, we invited over 20 human rights organizations, several representatives of the Dutch government and the European Parliament to talk about freedom of expression in Europe today. European artists are under pressure. How can we facilitate freedom of speech and freedom of creativity? We invited **Natalia Kaliada** and **Nicolai Khalezin** from the Belarus Free Theater, and **Márton Gulyás**, thinker and activist from Hungary to share their experiences with the representatives that were present. Writer **Asli Erdogan** was also supposed to be present in this expert meeting. It was sad and important to realize that it is precisely the lack of democracy that caused Asli Erdogan such severe injuries that she was not able to be here. An interesting outcome of the session was that Márton Gulyás, Natalia Kaliada and Nicolai Khalezin all expect the European Union to focus more on cultural, instead of economic projects.

'We have to stop framing the EU as an 'un-moveable' block but rather as a moveable organism we are all part of'

Marietje Schaake
(Member of the EP)



The Spirit of '68 /// Programme & Expo

“Today, the spirit of May 68 belongs to everyone, with no designated heirs, and the peoples of Europe have it at their disposal”

Alain Geismar

Fifty years after the pivotal year of 1968 we were brought back to the '68 protests by **Alain Geismar**, one of the main leaders of the '68 movement in France. In a compelling speech he explored the spirit of '68: What made it so special that it has become one of the most famous revolutionary years in history? Geismar also evoked his personal involvement in the protests.

“I could never have imagined being in this situation a few days earlier. Overnight I found myself surrounded by dozens of microphones and cameras.”

After his speech we discussed the spirit of '68 today with Swiss activist **Flavia Kleiner**, Polish-Belgian philosopher **Alicja Gescinska** and Belgian journalist **Thomas Decreus**.

During the 4 days of the Forum people could visit the What If!? Pop-up Museum. This traveling multimedia exhibition by the journalistic initiative the **Iron Curtain Project** explored what has become of the ideals of 1986 and looked into revolutionary ideas for today.

The Art of Regionalism

During The Art of Regionalism, speakers from different parts of Europe took the stage and spoke out about the power and diversity of culture in their region. We dived into the cultural diversity of Friesland, Scotland and Kosovo with **Jackie Wylie** (director National Theatre of Scotland), **Albert Heta** (director Stacion, Centre for Contemporary Art, Prishtina) and **Sjoerd Bootsma** (Leeuwarden-Fryslân 2018). All speakers showed the cultural highlights of their respective regions. The speakers focused on the importance of language, such as for example the Frisian language, as a means of identification within their communities as well as with other European regions. In Kosovo, the suppression of tradition and cultural practices, led to the independence of Serbia. In Scotland, where a majority of the people voted against Brexit, culture and nationality are less related in comparison to Kosovo. Jackie Wylie stated that instead of nationalism, identity politics is more and more at the forefront in Scotland. The Frisian troubadour **Willie Darktrousers** adorned the programme with three of his acoustic songs.

This programme has been developed in cooperation with Leeuwarden Culturele Hoofdstad 2018



What's up Europe? – Spoken Beat Night

They had only met for the first time a day before but rocked the stage during a special European edition of Spoken Beat Night, a unique concert that combines music, spoken word and live animation. The Dutch host and initiator **Jeannine Valeriano** shared the stage with two completely different spoken word artists from across the channel: **Madi Maxwell-Libby** & **Jacob Sam-La Rose**. Together with 3 jazz musicians and 2 live-animators they explored European identity in times of Brexit and growing nationalism in words, images and music.



What does it matter if you are inside, or out, if you are always above suspicion?

Madi Maxwell-Libby

This was supposed to be a love letter, but it's hard to love a place that could never take my true name in its mouth, the place I was born but was always left wondering whether I truly belonged.

Jacob Sam-La Rose

“What makes a country more than an agreement about a line drawn on the ground?”

Jeannine Valeriano

The Future of the Eurozone

Together with development and inequality specialist and economist **Branko Milanović**, Italian journalist and economist **Federico Fubini** and economic journalist **Sandra Phlippen**, we investigated the economic and political logic of the Eurozone, and searched for alternatives. A major focal point was how economic inequality, populism and the functioning of the Eurozone are more interlinked than was previously thought.



@Stedelijk Museum

Artists from Makers Unite, writer **Arnon Grunberg**, **Margriet Schavemaker** (Stedelijk Museum) and **Yoeri Albrecht** (Curator Forum and Director De Balie) entered in a conversation about how museums and cultural institutions can radically open up. The project that Arnon Grunberg and Makers Unite did in the museum was an exiting experiment, and it turned out to be a huge success for all parties involved. An important conclusion of the conversation was that cultural institutions should take this project as an example and an inspiration for the future. We should make sure that cultural institutions really reflect the diversity of our society and that different voices are included in our programming and exhibitions.

"Give us the museum is a research project, improvisation, performance and dialogue. Is the museum a temple for the secular elite, or may that sacred place be politely desecrated by making of it a doctor's office, hotel lobby, schoolyard, refugee center or fun fair?"

Arnon Grunberg



Musical Gamechangers: Shantel

What role can music play in bringing different cultures together, and how do you create a shared diverse European sound and identity?

These were the central questions during our Saturday-night programme with the artist, DJ and producer **Shantel**; a 21st-century phenomenon and truly European artist. With his worldwide hit *Disko Partizani!* and his Bucovina Club orchestra he sparked worldwide enthusiasm for Balkan Beats. His music gives a sound to migration mixing music from South-Eastern Europe, the Middle East and the Mediterranean into a unique blend of contemporary European pop music.

Shantel took the audience this evening on a musical journey through Europe. We traveled back to his family roots in Bucovina, a region situated between Romania and Ukraine where Shantel found a great part of his musical inspiration. Shantel stated in his speech that initiatives such as the Forum on European Culture are so important in his view. A free exchange of cultures and ideas with artists, thinkers and creatives from all over Europe is necessary in order to create mutual understanding and a stronger feeling of togetherness.

Shantel electrified the audience in De Balie on this Saturday night. At the end of the programme all seats were put into the corners of the room, and the audience danced together on Shantel's music until late in the evening.

Building Conversation

'Het kan heel verhelderend zijn om eens niet meteen naar het midden te gaan maar eerst de uitersten te verkennen'

Lotte Van den Berg,
Building Conversation

The increasingly divided European society is crying out for renewed attention to the need for conversation between people. Nowadays, people who disagree with each other hardly ever meet in real life. How can we get people to really talk with one another?

Building Conversation challenged the participants this morning in De Balie to start a conversation with their fellow European citizens in the form of an Agonistic Conversation. The session focused on questions such as; should Europe close its borders to immigrants or not? Should The Netherlands stay within the EU or not?

The Agonistic Conversation is a conversation between opponents, developed in response to philosopher **Chantal Mouffe**. The first phase of the conversation is polarization; advocates and opponents presented their polarized opinions, while standing each on one side of the room. After this, participants were allowed to walk around and meet their opponents in silence. During the last round, all participants were lying on the ground, and the conversation proceeded without looking at each other.

For the participants this was a very interesting experience. One person commented that it was a good experience to have for once, an open conversation on the subject of the EU, without escalation at a certain point. Someone else said afterwards that it was interesting to get more insight in the convictions of Eurosceptics, which made her understand their positions much better. Building Conversation showed that an agonistic conversation can be a fruitful form of debate – whatever your position on a certain matter is.

Understanding the Populist Turn I

“I am not saying that globalization is the problem. Redistribution after globalisation is”

Ulrike Guérot on the causes of populism

How should we understand the surge of support for populist leaders and the growing dissatisfaction with the political establishment both in Western and Eastern Europe? **Jan-Werner Müller**, **Ulrike Guerot** and **Slawomir Sierakowski** all gave their own opinions and discussed this later on during a panel conversation.



Understanding the Populist II – 10 Lessons on Populism

“In Hungary, in a relatively poor country, we still have the resources to make the necessary correction to turn our actual evil and cruel state into a non-cruel and non-evil one”.

Marton Gulyas
on the state of his country Hungary.



With inspiring European thinkers who, each in their own way, stood up against populism in Europe, we took a close look at different populist movements. What should be our answers to populism to counter the populist tide? With German professor **Jan-Werner Müller**, a worldwide expert on populism, and **Paul Scheffer** we defined the misunderstandings of populism and analysed both left- and right-wing populism. After this discussion three inspiring young European thinkers took the stage to discuss how they stood up against populism in their respective country.

Marton Gulyas talked about resisting populism in his home country Hungary, whilst **Flavia Kleiner** discussed how she actively and successfully campaigned against the populist party in Switzerland. **Claudia Chwalisz** on the other hand looked more on how we can give people a bigger voice in the policy process and therefore give populism a smaller change to succeed.

Europa: Wir Schaffen Das!

Germany has always played a central role in Europe. There is just no way around Germany. As Angela Merkel just started her fourth term, we explored the cultural and political role of Germany in Europe with one of Germany's leading writers **Simon Strauß**, muslim feminist **Seyran Ates**, actor **Lars Eidinger** and theater director **Chris Dercon**. Dutch singer-songwriter **WENDE** spiced up the evening with songs from her album **MENS** that were closely connected to the subject of this evening.

Ates and Strauss both curated an important piece of German literature that was performed by the great German stage actor Lars Eidinger. The most important moment during the programme was the moment that Seyran Ates said to Lars Eidinger; 'You should be proud to be a German and you should be proud on German culture'. She said; 'I am proud on my Turkish identity as well, even though Erdogan does terrible things!' Lars explained why he has troubles being proud of his German identity because of the dark history of the country that still plays an important role in society and his personal life. This shows precisely the ambiguous position of Germany in Europe!

Germany's role in Europe must not only be defined by its economic policy; it must also be filled by a cultural movement, which works together and is independent of party-political interests, which interrogates the European spirit, its past (including the dark sides) and draws strength from it for the future.

Simon Strauss during Wir Schaffen Das!



Sign of the Times – Le nationalism, c'est la guerre!

Especially for the Forum renowned theatre director **Ivo van Hove** directed a collage performance on one of the most important socio-political topic in European society: identity. When does identity function as an emancipatory idea that brings people together in a joint struggle for equality? And how does identity increase the gap between different groups in society? Van Hove's performance didn't offer a simple answer in which opposing voice enter into a dialogue – he juxtaposed Oprah Winfrey with Catherine Deneuve and Martin Luther King with the populist Dutch politician Geert Wilders. But instead left it to the audience to start thinking about the role of identity in society, an age-old question as political scientist **Mark Lilla** reminded us during his introduction lecture, since “a tension between wanting to be free, and wanting to belong, has been with us for a long time.”



Europe on Trial

At the main location of the Festival – De Balie, a former court house – activist **Yoonis Oosman Nuur** and political curator **Lara Staal** put Europe on a theatrical trial for a real judge: Is the EU guilty of neglecting its hospitality and violating human rights in light of the refugee crisis? After a series of pleas and interrogations – ranging from professors of migration, to theatre makers to concerned citizens – it was in the end up to audience to give the final judgment. They were predominantly unanimous. On the question ‘Is Europe guilty?’ they answered a straightforward ‘yes’.



Three Women with director Ida Does

Uncovering denied and untold stories of the Dutch colonial past, we screened the new documentary film of award-winning film director **Ida Does**. **Three Women** (2018) is a cinematic plea where different stories come together. For this documentary, director Ida Does followed three women who are involved in the heritage of slavery, Valika Smeulders (heritage expert), Marian Markelo (winti priestess) and Ellen-Rose Kambel (researcher). Confronting the themes of the Forum, this film asks not only 'Who is Europe?', as a matter of representation, but also 'Where, what and when, is Europe?'. These and other questions were addressed in a lively panel discussion with the audience, in the presence of the director, protagonist **Ellen-Rose Kambel**, and **dr. Dienke Hondius** (Mapping Slavery), moderated by **Inez Blanca**.



Children of Men with philosopher Srećko Horvat and director Alfonso Cuarón

Philosopher Srećko Horvat selected a contemporary classic, **Children of Men** (2008), which to his opinion reflected the contemporary situation in Europe best. On the first day of the Forum, we heard that the Oscar-winning director of the film, Alfonso Cuarón, would join the screening! We could not have been happier with this surprise visit!

Horvat and Cuarón discussed Europe's refugee crisis as a crisis of humanity, as an introduction to the film screening. During the Q&A questions ranged from Cuarón's meticulous directing skills to the prophetic qualities of *Children of Men* to Europe and the United Kingdom of today.

Faith in Europe: Is Europe losing its soul?

We started the Sunday morning of the Forum with the beautiful music of Nederlands Kamerkoor (Netherlands Chamber Choir) from their renowned international project 150 Psalms. Taking the music as a starting point we explored with three very different writers – the Dutch-Iranian writer **Kader Abdolah**, the Flemish writer **Stefan Hertmans** and the Dutch writer **Vonne van der Meer** – the religious roots of the European project. Are European identity and culture historically connected to Christianity, religious pluralism, or rather on Enlightenment ideas and reason?



Russia Report: A part of Europe or apart from Europe?

In Russia Report: A part of Europe or Apart from Europe? photographer **Sergey Ponomarev** from Moscow and director of the Ural Biennial **Alisa Prudnikova** from Ekaterinburg discussed the cultural differences and similarities between Russia and Western-Europe and gave the audience an inside in their work.

That Russia alternates between the role of outsider and insider within Europe became clear in texts of famous Russian writers, presented by actors **Thomas Dudkiewicz** and **Vanja Rukavina** and in the dance duet Heart of steel: Skin of Water of choreographer **Oxana Chevtchouk**. The answer to the question of Russia being a part of Europe or Apart from Europe is not straightforward and will maybe always remain unclear. But this afternoon showed that the artists build people-to-people connections and relate to European themes, be it from the in- or the outside.

Manifesto with director Julian Rosefeldt

The international art scene of the twentieth century has been shaped and moulded by the bravado of artistic and political manifestos. **Julian Rosefeldt's** art installation turned feature film **Manifesto** (2015), recounts and remixes approximately sixty of these manifestos, voiced by a single actor, Cate Blanchett, playing thirteen different personas. Head of Cinema of De Balie, **Absaline Hehakaya**, interviewed the artist-director before and after the film screening in an on-going conversation with the audience, about the differences and similarities between the art world and the film industry, the installation and the feature film, and the varying receptions of the film in different European countries. How is the manifesto, as a means for the artist to shape her/his world, viewed in different European contexts? Pivotal or obsolete? Rosefeldt's film imbues new life into these manifestos, by bringing them as an altogether new manifesto to the big screen.



Alessandro Baricco: A Manifesto for the Arts

We closed of the Forum with one of the most important and innovating literary voices of Europe: the Italian writer **Alessandro Baricco**. In De Balie he talked for the first time about his most recent work, a sequel to his famous 2006 essay *The Barbarians*. With an enormous energy and optimism Baricco explained his visions on the role of culture in today's digital world.



The European International – Exhibition @Rijksakademie

During the days of the Forum the normally closed-off Rijksakademie of beeldende kunsten opened its gates for The European International exposition: a collaboration between 13 international artists of the Rijksakademie and the Ukrainian curator Vasyl Cherepanyn, director of the Visual Culture Research Centre in Kyiv. By radically questioning the European status-quo, the exposition explored political alternatives and ways to create international solidarity. The artists made clear in their work that both the criticism and call for change is mainly coming from the outside: both the internal and external outside that Europe so problematically tries to hold off.



Quotes



“Europe is protecting my freedom of religion”

Muslim feminist Seyran Ateş
@Concertgebouw

“What makes a country more than an agreement about a line drawn on the ground?”

Spoken-word artist Jeannine Valeriano
@Melkweg



“If we want an open world, but we cannot teach how to live in it, people keep looking for walls”

Italian writer Alessandro Baricco
@DeBalie



“What Europe needs from culture is disagreement and debate”

German writer Simon Strauss
@Concertgebouw



“Kill the populists with kindness”

Political activist Flavia Kleiner @Frascati

Impressions Forum impressions Forum impressions



June 1, Stedelijk Museum: Act for Democracy @ Stedelijk Museum



June 2, De Balie: Musical Gamechangers: Shantel



May 31- June 3, De Balie: What if... Pop up museum: The Spirit of '68



May 31- June 3, Festival Hub De Balie



June 1, De Melkweg, What's up Europe - Spoken Beat Night



May 31- June 3, Posters 'Political Prisoners in Contemporary Spain' (2018) by Santiago Sierra in the streets of Amsterdam.



June 2, De Balie: Europe on Trial



June 2, Stadsschouwburg: Sign of the Times - Le Nationalism c'est la guerre!





June 1, Frascati: The 21st Century Museum: A place where cultures meet?



June 1, Stedelijk Museum: Act for Democracy @ Stedelijk Museum



June 2, Stadsschouwburg: Sign of the Times - Le Nationalism c'est la guerre!



June 3, De Balie: Eurolab presentation



June 2, De Balie: Film+Talk: Srecko Horvat & Alfonso Cuarón: Children of Men



May 31, Stadsschouwburg: Act for Democracy! Opening



May 31- June 3, Rijksakademie: The European International



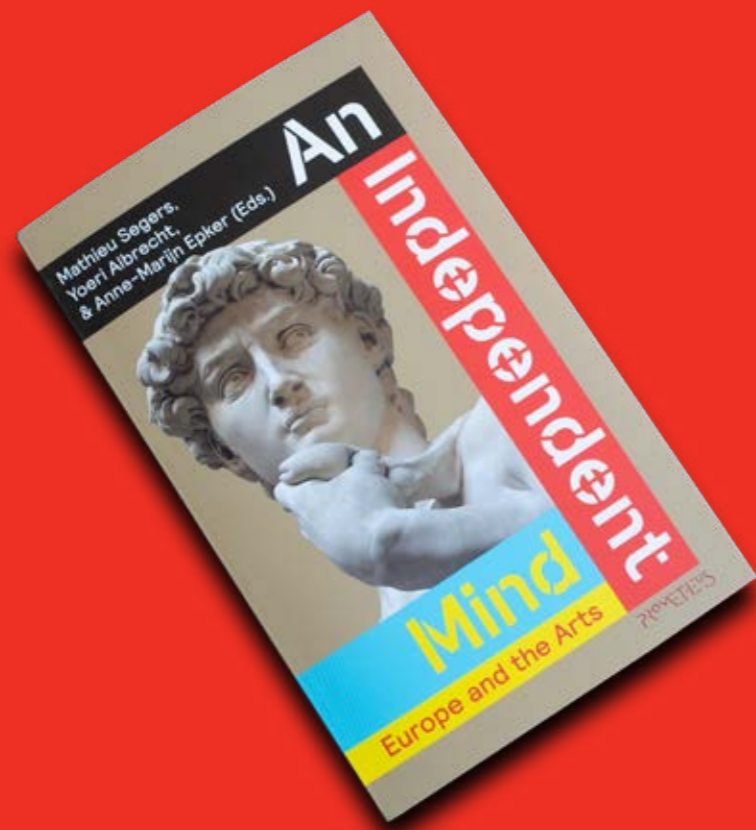
June 2, Frascati: The Populist Turn



June 2, Concertgebouw: Europa, 'Wir Schaffen Das!'

An Independent Mind

On the occasion of this year's Forum, a follow up of the anthology 'Re:Thinking Europe' was published by Prometheus. In 'An Independent Mind', we made a selection of fragments of the most important and inspirational writers and poets of the 21st century on the value of culture for Europe such as Susan Sontag, Stefan Zweig, Herman Hesse and Thomas Mann. The central text in this book is Romain Rolland's 'Déclaration de l'Indépendance de l'Esprit (1918)': a passionate manifesto in which he disputed nationalism and war, and voiced a plea for European camaraderie. Stefan Hertmans, Arnon Grunberg, and Susanne Kennedy have contributed wonderful essays to this collection, taking inspiration from this text.



Thank you!



Forum on European Culture is an initiative of DutchCulture and De Balie.



Missed out something?

Have you missed programs during the Forum on European Culture that you really wanted to attend or do you want to watch something again? In that case we have recordings of most of the programs

Want to contribute?

We are constantly looking for fresh ideas, new initiatives and cooperations.

Get in touch via: info@cultureforum.eu

Check out the online report to watch the live streams: cultureforum.eu/report2018

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