

# Report



# Report

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# What is Europe?

This question is ever more pressing, as the present-day Europe wallows in crisis – its deepest since the process of European integration took off in the 1950's. Over the last years the debate about Europe's future has become the property of politicians and economists. What if the answers to Europe's most burning questions lie not in politics or diplomacy, but in art and culture?

With this question in mind we decided to organize Re:Creating Europe, the first Forum on European Culture, to discuss Europe's fundaments and future. On June 1-3 2016 more than 200 artists and thinkers from all over Europe and beyond came to join us in Amsterdam. Together they explored the role, value and impact of art and culture for Europe – in the past, present and future.

The days of the forum were filled with thrilling ideas, heated debates and unexpected encounters during which artists and thinkers engaged in the paradoxes and puzzles of European identity and culture. Re:Creating Europe took shape in a programme of debates, performances, lectures, film screenings, exhibitions and expert sessions.

Highlights were, among many more, a 12-hour marathon interview conducted by Rem Koolhaas, a cutting-edge theatre performance directed by Ivo van Hove with Europe's most talented actors, a theatrical journey through Europe's history by writer György Konrád and theatre maker Marjolijn van Heemstra and an exploration of Europe's cultural frontiers with young visual artists from the so-called "edges" of our continent.

We are more than honoured that so many thinkers and artists joined us on this quest. Without their enthusiasm, curiosity, ideas and visions this forum would never have been possible. As historian Mathieu Segers said during the opening of the forum: "The make-believe of pure rational models and ways does not suffice anymore. We need ideas, new and old." It is only together that we can establish the strengths of European culture in all its complexity.

We curated a selection of the most inspiring ideas from, among others, György Konrád, Chantal Mouffe, Arnon Grunberg, Rüdiger Safranski, Wende, Ulrich Seidl, Marjolijn van Heemstra, Philipp Blom, Benjamin Barber, Claudio Jongstra, Rem Koolhaas, Ivo van Hove, Marlène Dumas, Milo Rau, Slavenka Drakulic, Tom Holland, Jan Dibbets and Phillip Blond. These visions, thoughts and statements, presented in various forms – ranging from performances and plays to film screenings and lectures- can be found on the next pages.

We are looking back on a great first edition of the Forum on European Culture. We need to continue this dialogue the upcoming years to secure our shared European future. We would like to extend our sincere gratitude to all our partners, contributors and of course the audience for their enthusiasm and support.

Yoeri Albrecht  
(directeur De Balie)

&

Cees de Graaff  
(directeur DutchCulture)

# Thank you for sharing your ideas with us

Ivo van Hove	Diederick Koopal	Ulrich Seidl	Bart de Baere	Lucie Lausin
Mathieu Segers	Joeri Jansen	Arnon Grunberg	Feran Barenblit	Margarita Pita
Phillip Blond	Peter Ho	György Konrád	Jelle Burggraaff	Paris Legakis
Marlene Dumas	Bettine Vriesekoop	Marjolijn van Heemstra	Sheamus Cassidy	Benedikt Stoll
Ramsey Nasr	Costas Lapavitsas	Sophie in 't Veld	Diana Pinto	Pepijn Smit
Robert de Hoog	Aslı Çiçek	Caroline de Gruyter	Siebe Weide	Rajae El Mouhandiz
Gijs Scholten van Aschat	Engin Önder	Stefan Hertmans	Wendelien van Oldenborgh	Rosa Boon
Hugo Koolschijn	Abdelkader Benali	Myriam Sahraoui	Vincent van Velsen	Teddy Tops
Jude Law	Vasyl Cherepanyn	Monic Hendrickx	Michael Defuster	Stien Meesters
Lars Eidinger	Benjamin Barber	Roeland Hofman	Frans Damman	Thomas Spijkerman
Chris Nietvelt	Wende	Claudy Jongstra	Renée Kistemaker	Vincent Schipper
Halina Reijn	Ritva Viljanen	Flo Kasearu	Julie Hervé	Wouter Goedheer
Marieke Heebink	Justine Simons	Norbert Bisky	Teresa Navas	Esther van Rijswijk
Luuk van Middelaar	Ray Yeates	Milo Rau	Eneko Garate	Farid Tabarki
Rem Koolhaas	Slavenka Drakulic	Tiit Ojasoo	Maciej Hofman	Lucas De Man
Larry Siedentop	Paul Scheffer	Ene-Liis Semper	Mary McCarthy	Markha Valenta
Philipp Blom	Sam Samiee	Rüdiger Safranski	Tine de Moor	Maria Vlaar
Stella Ghervas	Kareem Lofty	Jet Bussemaker	Valerio Gatto Bonanni	Patrick van der Hijden
Abram de Swaan	Dušan Rodić	Jan Dibbets	Marilli Mastrandoni	Lex Bohlmeijer
Kishore Mahbubani	Boudewijn Poelmann	Bo Tarenskeen	Lieven de Cauter	Petra Stienen
Inne Olders	Peter Mensing	Lars van den Brink	Aetzeli Griffioen	Kirsten van den Hul
Diederik Samsom	Merlijn Twaalfhoven	Ignacio Evangelista	Ying Que	Hadassah de Boer
Lukasz Kolinski	Slawomir Sierakowski	Dries Verhoeven	Mirjana Smolic	Pieter van der Wielen
Ryan Heath	Jonas Staal	Arjo Klamer	Michiel Schwarz	Tim Wagemakers
Astrid Du Lau d'Allemans	Angela Richter	Elisabetta Lazzaro	Eline Hansen	Chris Keulemans
Ingo Niermann	Iryna Vikyrchak	Jacques de Swart	Merve Bedir	Bahram Sadeghi
Tom Lanoye	Laura Starink	Dirk Schoenmaker	Fabiola Fiocco	Carl Henrik Fredriksson
Jan Raes	Grzegorz Jankowicz	Rita de Graeve	Tabo Goudsward	Daphne Bunskoek
Flavia Kleiner	Laurent Binet	Pier Luigi Sacco	Friso Wiersum	Jair Stranders
Wolfgang Tillmans	Frank Westerman	Bernd Fesel	Menno Weijs	Janneke de Rooij
Vincent Stuer	Tom Holland	Isabelle Schwarz	Vivian Paulissen	Hanna Timmers
Chantal Mouffe	Joan Nederlof	Tsveta Andreeva	Nicola Mullenger	Rosa Asbreuk
Gerben Hellinga	Thijs Broer	Marcos García	Adam Ulbert	Esther Gaarlandt
Beatrix Ruf	Albert Jan Kruiter	Monique de Louwere	Ahmet Polat	Martijn de Rijk
Ann Demeester	Ruth Mackenzie	Robert Manchin	Andrea Voets	Bo Tarenskeen
Luc Tuymans	Barbara Visser	Robert Oosterhuis	Anne Breure	Caspar van Gemund
Evgeniy Levchenko	Wayne Modest	Peter Smidt	Anoek Nuyens	Janneke Remmers
Ivana Abramovic	Jurriaan Benschop	Emmanuel Legrand	Eva Salmeron	Kyrian Esser
Heiko Goelzer	Bonne Reijn	Willem van Zeeland	Eva Sancho	Arnold van Bruggen
Niklas Maak	Gloria Benedikt	Charl Landvreugd	Ilan Siebert	
Quirijn Bolle	Tomas Vanheste	Ewald Vanvugt	Ivana Vojt	
Johan Simons	Frank Furedi	Naeeda Aurangzeb	Kathrin Yvonne Bigler	
Rudi Fuchs	Tinneke Beeckman	Charles Esche	Klara van Duijkeren	
Pieter Kool	Ulrike Guéröt	Steven ten Thije	Lara Staal	



# Visions of Re:Creating Europe

Amsterdam  
1, 2 and 3 June 2016

## FACTS

3	days	37	nationalities
23	programmes	38	journalists
4	exhibitions	238	international contributors
7	expert sessions		
12	locations		
32	hours of livestream		
			And over 3700 visitors!

# Official Opening

Re:Creating Europe opened with a performance directed by one of the world's leading theatre directors: Ivo van Hove. In moments that most defined European history, great thinkers—from François Mitterrand to Barack Obama—have found the words to express the very notion of Europe. A multilingual cast, including Jude Law, Lars Eidinger, Ramsey Nasr and Halina Reijn, brought these defining historic and fictional speeches to life in a one-off play, especially made for this forum.

Following this unique performance, artist Marlène Dumas and historian Mathieu Segers reflected on the idea of Europe and its future.

"If Europe is to be saved from infinite misery, and indeed from final doom, there must be this act of faith in the European family, this act of oblivion against all crimes and follies of the past. Can the peoples of Europe rise to the heights of the soul and of the instinct and spirit of man?"

(Winston Churchill by Jude Law, British actor)

"Was Europa immer wieder stark gemacht hat, ist das Grundgefühl, dass diese Europäische Union für uns ein unglaubliches Glück ist."

(Angela Merkel by Halina Reijn, Dutch actress)



Photo: Jan Boeve (p. 10) / Bram Belloni (p. 11)

"Thinking and re-thinking is Europe's source of inspiration; the self-confidence to doubt its source of strength." (Mathieu Segers)



"I came to Europe, because of its art. Europe is also a wonderful collection of stories and images.

And works about stories and images. It has values to cherish like "dialogue" (Socrates) "doubt" (Kierkegaard) and "We are doomed to freedom" (Satre). It teaches that you must speak in your own name.

But one should also realize that this name, this I, is part of the words, wounds and works made by others. If this continent does not learn from its past and does not manage to unite and delight in a union of diversity, then Hitler has lost the battle, but won the War."

(Marlene Dumas, artist)

Photo: Bram Balion

"The Gezi Park protests made me feel democracy for the first time in my life."

(Engin Önder)



PORTRAIT



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## 1 night, 12 hours, 100 questions – Interview Marathon with Rem Koolhaas / Luuk van Middelaar / Yoeri Albrecht.

Within 1 single night, over the course of 12 hours, architect Rem Koolhaas, political theorist Luuk van Middelaar and De Balie's director Yoeri Albrecht conducted a 12-hours interview marathon with over 40 exciting European guests from the fields of arts, politics, soccer, science and much more. Koolhaas has conducted an interview marathon before, in 2006, at the

established London Serpentine Gallery. Now, ten years later, he has taken on the challenge once again.

Armed with many questions, the three interviewers searched for an answer to the ever more complex question: "What is Europe?". A feeling of urgency was present all night. If we do not look for alternatives to the burning issues Europe is currently facing – upcoming populism, euro-scepticism, nationalism, the refugee crisis – the European project will become endangered even further.

### 18:48 "EUROPEAN PEACE"

Stella Ghervas, a Swiss historian, stated that the question "What is Europe?" has occupied thinkers for centuries. "Everyone was trying to answer this question about how to have perpetual peace and how to solve this chronic disease of Europe, which was incessant war," Ms. Ghervas said. "It's a political definition of Europe that begins at the turn of the 18th century, a real need to propose alternatives to the conflicts of continental Europe."

### 20:52 "MIGRANT CRISIS"

Diederik Samsom, chair of the Dutch Labour Party, said that there are no easy solutions for the current refugee crisis. "I was looking at the pictures in the newspaper, and that was our failure staring right back at me. Then you start to realize that all those ideas of a better border police are impossible, because you cannot stop a dedicated human being that is in search of a better life. There's no way of stopping that, there is only a way of accommodating it, of steaming it, of organizing it, and we were failing."

### 23:17 "NO MAN IS AN ISLAND / NO COUNTRY BY ITSELF"

Wolfgang Tillmans, a German artist who has lived in London for decades now, launched a campaign against the Brexit. "In Britain there is not even someone who's holding up the flag of the EU, not even those who want to stay in the EU. They are embarrassed to even say that they like the EU. I just couldn't believe how weak the message of the remain-campaign is and was, that nobody was even prepared to refuse the myths. So I started to design 25 posters and launched them online and through social media. The campaign instantly went viral. I am very much convinced that artists do have a special power to shape thoughts and ideas."

### 18:56 "HUMAN RIGHTS"

On the question of what Europe's most fundamental values are, the German historian Philipp Blom answered: "Europe always talks about universal human rights, but they don't apply them to people from the outside."

### 22:50 "FIGHTING POPULISM"

Flavia Kleiner, who set up a campaign against the Swiss referendum on deporting migrants who commit a criminal crime, shared her perspective on how to counter populist tendencies in Europe: "The aliens in Star Track create a reality distortion field. This is what you need, you need to create your RDF and you need to build up your narrative and your self-fulfilling prophecy. You have to be sure that you are going to fucking win the referendum and the whole fucking war going on."

### 01:12 "THE VALUE OF CULTURE"

Ann Demeester, director of the Frans Hals Museum, on the intrinsic value of culture: "Culture is being celebrated for being this economical accelerator, but it is not celebrated for what it can actually do. I mean, art allows us to produce the world through fiction, that is what it does. And that is not acknowledged, and it is also not supported in policy systems."

### 05:34 "THE BORDERS OF EUROPE"

Vasyl Cherepanyn, director of the Visual Research Centre in Kiev had the honour to conclude the interview marathon. He focused on how Europe deals with its borders, stating that "the buffer zones that Europe has constructed, are an indicator of Europe's crisis to deal with its own problems. The Ukrainians don't want to be part of this buffer zone but want to be part of the European community."

# Molenbeek 2016

For Re:Creating Europe Stefan Hertmans wrote the play Molenbeek 2016, which was performed by the Dutch leading actress Monic Hendrickx. In the play, directed by Roeland Hofman, the sister of a radicalized boy speaks. She explores questions of violence, charity and responsibility. As a theatre maker, director or writer, how can you react to very recent and emotionally charged events such as the attacks in Brussels? Can theatre unite us in times of fragmentation and radicalisation? What can be said? For whom do you speak? An urgent conversation with writer Stefan Hertmans, theatre maker Myriam Sahraoui and theatre director Johan Simons followed the performance.



# Re:Creating Europe. But how?

There is no escaping from the negative narratives surrounding Europe nowadays: Europe is in crisis, Europe is a long gone past, it is a history. Yet, simultaneously, a generation of creative European thinkers and makers has decided now is the time to reimagine a future Europe for themselves and others. What do they have in common? What do they want to achieve? How will they contribute to shaping tomorrow's Europe? In a meeting of experts Lucas De Man (director, presenter, entrepreneur, performer, or - as he would rather put it - "creator") searches for answers with 40 young creatives from all over Europe.



## PARTICIPANTS

Marilli Mastrantoni (Theatre ENTRÓPIA, Greece)  
Ahmet Polat (photographer, The Netherlands/Turkey)  
Grzegorz Jankowicz (writer, Poland)  
Paris Legakis (interdisciplinary artist, Greece)  
Anoek Nuyens (theatre maker, The Netherlands)  
Eva Salmerón (Mmmm Art Collective, Spain)  
Engin Önder (journalist, Turkey)  
Merlijn Twaalfhoven (music composer, The Netherlands)

Pepijn Smit (theatre maker, The Netherlands)  
Ilan Siebert (entrepreneur, Germany)  
Thomas Spijkerman (theatre maker, The Netherlands)  
Sam Samiee (artist, Iran/The Netherlands)  
Kathrin Yvonne Bigler (artistic director, Switzerland)  
Valerio Gatto Bonanni (Teatro Valle Occupato, Italy)  
Margarita Pita (Urban Dig Project, Greece)  
Dušan Rodić (artist, Belgrade)  
Anne Breure (artistic director Veem Theater, The Netherlands)  
Eva Sancho Rodriguez (lecturer philosophy and film studies, The Netherlands)  
Adam Ulbert (artist, Hungary)  
Lara Staal (programme maker Frascati, The Netherlands)  
Lucie Lausin (designer, France)

and many others.

# Staging Democracy

Democracy, one of Europe's cornerstone values, is currently facing difficult times. High time to re-evaluate our notions of democracy. Can artists provide us with an alternative perspective? What change can artists bring about in light of Europe's failing democracies? And how do they envision a renewed European democracy? The political philosopher Chantal Mouffe and theatre maker Milo Rau explored notions of democracy. Together with Tiit Ojasoo and Ene-Liis Semper, who founded a fake political party that managed to turn Estonia on its head, they discussed how art and theatre can provide democracy with alternatives.



“Cultural and artistic practices are crucial in creating, transforming and crystalizing identities. (...) Artistic practices always have an affective dimension that makes us act.”

(Chantal Mouffe, political philosopher)

# The European Press on Re:Creating Europe III

“En wat moeten wij doen om te zorgen dat die grote dag zo snel mogelijk komt? Van elkaar houden! Het zal naïef zijn in tijden dat fundamentalisten andersdenkenden als honden afmaken en hooligans elkaar halfdood slaan, maar even kreeg ik kippenvel toen een acteur van Toneelgroep Amsterdam deze woorden van de Franse schrijver Victor Hugo uit 1849 vol vuur bracht op het podium, bij de opening van Re:Creating Europe.”

(De Correspondent)

“Ακριβώς μάλιστα η ανθρωπογεωγραφία αυτού του εναλλακτικού φόρουμ τεχνών και γραμμάτων είναι ιδιαίτερα ενδιαφέρουσα. Μεταξύ αυτών συναντά κανείς τον διάσημο ολλανδό αρχιτέκτονας Ρεμ Κούλχαας, ή τον Ούγγρο συγγραφέα Γκιόργκι Κόνραντ όπως όμως και τον βρετανό ηθοποιός Τζουντ Λο ενώ ανάμεσα στους προσκεκλημένους είναι και ο ελληνας οικονομολόγος και πρώην βουλευτής του ΣΥΡΙΖΑ Κώστας Λαπαθίτσας.”

(Huffington Post Greece)

“We willen de Europese cultuur niet idealiseren. Wat we wel beogen is via theater, mode, beeldende kunst, design en andere kunstvormen door te dringen tot de kracht van de Europese verbeelding’ besluit Cees de Graaff. ‘En die verbeelding is multi divers.’”

(De Standaard)

# If Cities Ruled Europe

Can Europe's future be found in the culture of the European city? Are European cities able to withstand the identity crisis and rising nationalism? And how does culture play a role in our journey towards a shared European culture and identity? A debate on the value of the cultural European city with world-renowned political scientist Benjamin Barber and prominent cultural policy makers from London, Helsinki and Dublin. The Dutch singer Wende added colour to this special evening with a spectacular musical performance.

**"We need an international parliament of cities with mayors solving problems, rather than relying on nation-states with governments so concerned with borders issues and sovereignty that they are unable to work together."**

(Benjamin Barber, political scientist)



**"We have to think in a cultural way about what values could liberate us. We need a new myth, a new thing that defines us."**

(Ray Yaetes, city arts officer, Dublin)

**"London will lose 30% of its artists' studios in the next 5 years as rents go sky-high. This is a real problem for the city."**

(Justine Simons, head of culture, London)

# The European Press on Re:Creating Europe I

**"With the European Union under pressure from economic stagnation, a wave of refugees, terror attacks and the possibility of Britain leaving the block, more than 150 cultural figures from 37 countries – including Jude Law and the architect Rem Koolhaas – gathered here at a forum last week to explore that possibility."**

(The New York Times)

**"Een explosie van creativiteit in al haar vormen, van theater en fotografie tot filosofie. Zo dient het forum Re:Creating Europe, dat morgen opent, zich aan."**

(De Standaard)

**"De interviewmarathon is onderdeel van het 'Forum on European Culture' dat de afgelopen dagen in Amsterdam werd gehouden. Er waren toneelvoorstellingen, films, exposities en vooral veel debatten. Dit keer niet over het Europa van de begrotingstekorten, maar het Europa van de 'dichters en denkers' zoals Yoeri Albrecht, directeur van debatcentrum De Balie, het uitdrukte."**

(Het Financieele Dagblad)

**"Pero la frase más demoledora de las tres horas que al arriba firmante pasó allí la pronunció él mismo: "Europa es víctima de una incapacidad absoluta de comunicación entre sus culturas."**

(El País)

# The European Commissioner

In “The European Commissioner”, actress Joan Nederlof introduced the inaccessible politics and conflicting values of Europe as the fictional, popular European Commissioner of Regulations, Charlotte Hajenius. Through humour, Charlotte invited the audience to share their doubts, thoughts and ideas on Europe. How can we create a sense of care and curiosity among the people of Europe? A show suitable to all who believe in Europe’s future, all those who don’t, or those who simply do not know. After the performance, Thijs Broer and Albert Jan Kruiter joined Charlotte/Joan to discuss the dilemmas faced by European politicians and European citizens.



“I am fictional. Yes, I think I should mention that. A man I spoke to recently racked his brain believing he knew me. That I actually existed. That really says it all, doesn’t it? People have no idea who’s who in European politics. Do any of you know Frans Timmermans?”

(The European Commissioner by Joan Nederlof, actress and screenwriter)

# The European Press on Re:Creating Europe II

“Churchill en Adenauer op één podium, hun visies uitsprekend. Zo werd woensdagavond een nieuwe historische gebeurtenis gecreëerd in het DeLaMar Theater in Amsterdam.”

(NRC Handelsblad)

“Unter dem Motto “Re:Creating Europe” befassen sich bis zum Freitag führende europäische Künstler, Historiker und Philosophen mit der Kultur Europas. Das Forum soll einen Beitrag zur Überwindung der derzeitigen Krise des Kontinents leisten.”

(Bild)

“Hij [György Konrád] wil niet zwijgen, omdat hij weet dat hij altijd risico’s heeft genomen om in vrijheid te leven. Europa incarneert voor hem die moedige liefde voor de vrijheid. Daarom houdt hij zelfs van Hongarije, ondanks haar woelige verleden en heden: ‘Because I’m here’, zei hij. Marjolijn van Heemstra krijgt na haar voorstelling een staande ovatie. Zoals velen verlaat ik diep ontroerd en zachtjes ontredderd het theater.”

(De Standaard)

“Koolhaas geeft Europa terug tijdens marathon-interview in De Balie.”

(de Volkskrant)

# Re:Thinking Europe

## – An Anthology

What is Europe? This was the central question during the official presentation of the anthology Re:Thinking Europe. Together with, Tom Holland, Philipp Blom, Stella Ghervas and Larry Siedentop, all co-authors of the book, we searched for possible answers to the question what the true foundations of Europe's history and civilization are. What is the role of Christianity, and what impact does it have on the way Europe deals with current religious issues? How should Europeans approach the challenges of present-day Europe? And what will Europe look like 20 years from now? Mathieu Segers provided an inspiring historical introduction to the debate, which turned out to be an exercise, in the old European style, of doubting, thinking, re-reading and thinking again.

“Christianity replaced fate with hope.”

(Larry Siedentop, political philosopher)

“This is the best period in the long span of European history to be alive.”

(Tom Holland, writer and historian)

“If we stop dreaming the dream of human rights, it can vanish.”

(Philipp Blom, historian)

“Lord of the Rings reveals a lot about how Europe sees itself, and how the rest of the world sees Europe.”

(Tom Holland, writer and historian)

“Europeans have many reasons to be afraid of power.”

(Stella Ghervas, historian)

“The European Union needs to emancipate from the US and Russia.”

(Stella Ghervas, historian)

Photo: Bram Belloni



# György Konrád: Writing life, writing Europe

The Jewish-Hungarian writer György Konrád, born in 1933, is the ultimate embodiment of Europe's tumultuous 20th century. As a boy, Konrád escaped the horrors of the Nazi concentration camps. In 1956, he saw the unfolding of the Hungarian revolts at first hand. He defended individual freedom during the communist rule, and continued his campaign during and after the fall of the Berlin Wall as a leading voice in the Hungarian democratic opposition. How would a person whose life story has been defined by European history, view today's Europe? During Re:Creating Europe, Konrád shared his concerns about the many refugees entering Europe.

In a theatrical performance, Dutch theatre maker Marjolijn van Heemstra beautifully reflected on Konrád's life story. How is Konrád's personal journey shaped by European history? What has made him to believe that the borders of Europe have to be closed off to refugees?



"In my eighty-three years, the necessity of thinking about three different totalitarian systems has been forced upon me: Nazism, Communism, and latterly Islamism. The features they share are that they are totalitarian, all three take complete control, their adherents prepare acts of violence in the name of ideology, and they are prone to use whatever means – without discrimination – against those who stand in their way. Europe was naive and unprepared for the first two – this is also the case with the third."

(György Konrád, novelist and essayist)

Photos: Adrie Mouthaar

He said: blau-augig. You in the West are blau-augig. You haven't known oppression for a long time. You trust too much, you forgot how to be disobedient, you lost your survival instincts. That is the difference between Eastern and Western Europe; we haven't lost our ability to distrust. And it's true that my whole life I have learned to trust. Trust is the foundation of my very existence.



"The brandy makes my head misty. I feel confused, I am that blue-eyed westerner, criticizing my continent, I feel pity for every soaked and tired person who sets foot on our continent. I want to drag them out of their depressing tents and make them my neighbours. Not just because I think they are sad little people but because I believe that through a maze of trade agreements, declarations of war, politics and exploitation their war is my war. And I see the possible danger, I feel the growing tension, but what I feel most of all is a moral obligation. And sitting here I realize it is exactly Konrad's history, the story that was part of my history books, that is the very foundation of my conviction.

I believe we need to even each other out. I'm afraid to say it because I'm afraid Konrad will call me lazy, and maybe I am, maybe I am just too comfortable being a faint hearted, blue-eyed idiot. But well, someone has to be."

(Marjolijn van Heemstra, writer, poet, publicist and theatre maker)

# Made in Europe

Which contemporary artworks should be common knowledge when thinking of the impressive, touching, shocking and innovative culture of Europe? Which new artworks are important for today's Europe? Various "curators" – Ruth Mackenzie (artistic director Holland Festival), Wayne Modest (curator Tropenmuseum), Gloria Benedikt (choreographer), Jurriaan Benschop (art critic), Barbara Visser (visual artist) and Bonne Reijn (creative entrepreneur) – each presented new, forgotten, or unknown peaks of European art. From the performance art of the Lebanese-born Palestinian Mona Hatoum to the video work of the French young artist Camille Henrot: a first step in creating a contemporary European canon was made.



"We need to remember that Made in Europe isn't purely a celebration. How do we decide which histories are included? We need to sketch a broader geography in order to create a European canon."

(Wayne Modest, curator Tropenmuseum)

“If we are to believe the Eurosceptics, nothing good ever comes from Europe; we must draw faith, hope, and shining examples from our national culture and tradition.

But there is enough Pan-European cultural heritage for all Europeans to be proud of.' With Made in Europe, my father tries to give an overview of the typically European achievements that form the cultural fabric, or, as he calls it, the cultural DNA of our continent.”

(Jet Steinz, daughter of Pieter Steinz, author of *Made in Europe*)

# Impressions of Re:Creating Europe

Amsterdam  
1-3 June 2016



Wednesday 1 June, DeLaMar Theater: Official Opening



Thursday 2 June, De Balie: Re:Thinking Europe - An Anthology



Thursday 2 June, De Balie: Interview Marathon with Rem Koolhaas, Yoeri Albrecht & Luuk van Middelaar

Photo's: Jan Boeve



Thursday 2 June, De Rijksakademie: Re:Creating Europe. But how?

Photo's: Jan Boeve (boven), Adrië Nouhaan (onder)



Friday 3 June, Theater Bellevue: Fort Europa, Tom Lanoye



Friday 3 June, Stedelijk Museum: Final Statement

Photo's: Jan Boeve

Ik omhelsde hem  
Hij ontweek mijn armen  
Alsof ik hem wou slaan  
Broer zei ik  
Broertje van me  
En hij: ga niet weg van wat  
Jou heeft gekozen  
Maar ga weg van alles  
Wat je bindt  
En plots die kleine  
Hele kleine  
Zwarte  
Koolzwarte plek  
In zijn zachte ogen  
En ik zei:  
Vader is blind  
Moeder is er niet meer  
Laat niets tussen ons...

En hij die wegwandelde  
En die smalle schouders opgetrokken  
Ik moet hem vinden  
Bij elkaar puzzelen  
De stukken in elkaar passen  
Kun je zo'n body bag openen?  
Kun je dat doen?  
Kun je daartegen?  
Moet je kotsen of huilen?  
Krijg ik een handvol zand  
Om te begraven wat niet  
Te vergeten valt?

Molenbeek 2016,  
Stefan Hertmans

"I am that blue-eyed westerner, criticizing my continent, I feel pity for every soaked and tired person who sets foot on our continent."

(Marjolijn van Heemstra)



"In my eighty-three years, the necessity of thinking about three different totalitarian systems has been forced upon me: Nazism, Communism, and latterly Islamism."

(György Konrád)



# Final Statement

To conclude three days of new encounters, important debates and inspiring exchanges, the final statement of Re:Creating Europe took place at the Stedelijk Museum Amsterdam. On this last evening of Re:Creating Europe, artists, writers, thinkers, politicians and visitors gathered for a final meeting, in order to discuss new insights and reflect on the first Forum on European Culture.

The audience set out on an interdisciplinary journey through the museum. Several contributors, among whom Jet Bussemaker, Vasyl Cherepanyn, Joan Nederlof, Philipp Blom and many others, shared their visions on Europe.

**“The key to cultural connection: our ability to listen.”**

(Marjolijn van Heemstra, writer, poet, publicist and theatre maker)

**“The bordering countries are currently defining the European idea more than the ones in the heart of the EU.”**

(Vasyl Cherepanyn, director of the Visual Culture Research Center)

“When today's artists connect the worlds of imagination, expertise and technology, they give us wings to lift Europe to a higher plane and raise our thinking to a higher level.”

(Jet Bussemaker, Dutch Minister of Education, Culture and Science)

Photo: Niels van Gierum



Over the course of three days, several expert sessions have taken place, all revolving around the theme “The Value of Culture”. Questions like, “How can we measure culture in economic terms?”, “What is the value of culture for Europe’s cities?”, “Is there something like true European pop music?” and “What is the impact of culture for social well-being and social cohesion?” have been thoroughly discussed.

Full reports can be found on [www.cultureforum.eu](http://www.cultureforum.eu).

### Expert Session: The Value of European Culture How can we measure the economic value of European culture?

In 2008, the financial crisis hit Europe. The fall of the stock market dragged the cultural market down with it, and culture budgets were the first to be confronted with cutbacks. In times of drastic political and economic change, culture is often the most overlooked value: we tend to forget that the cultural industry is the third largest economic sector in Europe.

Time to rethink culture in economic terms. PWC Strategy& set itself the task to help advance the valuation tools for cultural initiatives and presented the report “How to Value Culture” during this expert session. The report explores methods to value the direct/monetary and indirect/non-monetary factors of cultural initiatives.

“Culture is an ethereal concept that is both hard and uncomfortable to value. As a result, political decision makers will favour policy options with clear and tangible benefits and find it easy to cut subsidies to the arts. To level the playing field between tangible investments and cultural subsidies, it is important to establish the business case for cultural investments.”  
(Peter Mensing, consultant at PWC Strategy&)

“There were severe cutbacks a few years ago. The public didn’t really feel that it was very severe, there was very little opposition by the public (mainly by artists). If you point out to the public that there is a business case, it can help the appraisal of culture and art.”  
(Monique de Louwere, Dutch Council for Culture)

### Expert Session: Culture & Social Well-being How does culture contribute to social cohesion and social well-being in Europe?

In this session, researchers (in economics, sociology, political science etc.), artists and policy makers discussed the immaterial value of culture to society. The question raised above was partly answered by Pier Luigi Sacco, professor of Cultural Economics.

“Cultural participation is good for public well-being and innovation along with social cohesion, sustainability, new entrepreneurship, knowledge economy, “soft power” and local identity.”  
(Pier Luigi Sacco, professor of Cultural Economics)

The second keynote speaker, Bernd Fesel, introduced the “Cultural and creative spill overs in Europe: report on a preliminary evidence review” by Tom Fleming Creative Consultancy. The report, published in October 2015, addresses the problem of measuring the indirect effects of publicly funded projects in culture and creative industries from seventeen countries throughout Europe. The report states that governments and policymakers at all levels should realize that they are “key changemakers” in the creation and evidencing of cultural and creative spill overs.

But how can policy makers be changemakers? During the second discussion many experts stated that the evaluation of subsidized cultural initiatives leaves no space for failure or change. Fesel concluded that regulations concerning these evaluations should be more open; that is how governments can make a change.

“Qualitative evaluation is a social process, there needs to be extensive research to see the effects.”  
(Bernd Fesel, managing director of European Creative Business Network)

### Expert Session: History & Diversity How can we better represent Europe’s diverse culture and population in European museums? And how can we create the visibility we want?

“It’s not just about recognizing that there is difference, but about creating an institutional sphere in which this difference can be articulated and can be dealt with. Inclusive diversity needs new kinds of institutions and not a single event to make it happen.”  
(Steven ten Thije, art historian and curator)

“Art is also about recognition; “Can I find myself within it?”. But it is also mirroring; “Do I see something that I was not aware of before?”. Museums are the place to invite us.”  
(Naeeda Aurangzeb, journalist and TV host)

# The Anthology “ReThinking Europe – Thoughts on Europe: Past, Present and Future”

**The current state of affairs in Europe sets the stage for the anthology “ReThinking Europe”. On the special occasion of the forum, this anthology is composed by Yoeri Albrecht and Mathieu Segers. The book is a collection of essays by leading international thinkers – from Philipp Blom and Kalypso Nicolaïdis to Larry Siedentop – in a feverish quest to better understand Europe’s present state. In their essays, the authors engage in the paradoxes and puzzles of European identity and culture, and present new answers to the eternal question regarding “the essence of Europe”. The contributions by these contemporary authors to the book have been combined with a selection of key texts, often partly or entirely forgotten, from the incredible history of present-day Europe. These selected historical texts also address the, still-unanswered, question of “What is Europe?”. Speeches, essays and thoughts are, among others, by Jean Monnet, Konrad Adenauer, Charles de Gaulle, Milan Kundera, Margaret Thatcher, György Konrád and Barack Obama. The anthology has been officially presented in the programme ReThinking Europe.**

**Contributors:**  
 Larry Siedentop,  
 Tom Holland,  
 Ivan Krastev,  
 Philipp Blom,  
 Stella Ghervas,  
 Benno Barnard,  
 Kalypso Nicolaïdis and  
 Claudia Sternberg.



## Want to get hold of a copy of the anthology?

Please visit our website:  
[www.cultureforum.eu](http://www.cultureforum.eu).

## Yoeri Albrecht – Preface

On 1 January 2002, it seemed that the European project was complete. The euro had entered into circulation. The TV news showed the Minister of Finance withdrawing a few crisp new euro notes from a cash point, and that was that.

Few bothered to explain how and why there was a new currency. This was evidently unnecessary, because what Europe did, Europe did well; a superficial attitude on the part of bureaucrats, politicians and intellectuals. Around the turn of the century, however, the existence of Europe was still so self-evident that hardly anyone was talking about it. It was a background detail, part of the scenery. So self-evident and so out of sight that only specialists were truly interested in it. But that time is certainly over. Europe has become controversial, and thus it is essential to talk and think about Europe once more. Countries, cultures, cities and political projects cannot advance unless the ideas that underlie them are developed, discussed, criticized, shared and supported.

Despite the urgent need, it has by no means become easier to talk about Europe. Much of the debate has degenerated into three topics that can be summarized as for or against migrants, for or against the euro and for or against centralized bureaucracy. Yet, this is a dangerous oversimplification, since Europe is the continent that, like no other, has been able to translate the dreams and nightmares of humanity into reality.

The foundations of this book are drawn from an essay by the liberal philosopher, Isaiah Berlin. In 1959, Berlin was already keenly aware of the problem of two souls contained within one European body. As the child of Jewish refugees from the Baltic, he

was deeply apprehensive of the centralizing, totalitarian side of the European utopia. Understandably, he was more attracted to liberalism and freedom. As a student in Oxford, however, I experienced first-hand in his tutorials on German Romanticism how important Berlin considered the national component of European culture to be.

Behind the rich diversity of European culture, behind the many differences and singularities, lies a common characteristic. It is not in a “for versus against” rhetoric, but in nuance, depth and multi-layeredness, that the power of European culture is to be found.

## Kalypso Nicolaïdis – My Eutopia: Empathy in a Union of Others

There are stories one remembers till the end. Stanley Hoffmann, renowned Franco-American political scientist and a friend, died recently. He passed on many stories, but one stands out in my memory that serves as a retrospective beacon, a story illuminating our future in spite of our present European predicament. In the story, Stanley is fifteen and hiding with his mother in Lamalou-les-Bains, a charming village at the foot of rolling hills in the south of France. The village is occupied by German soldiers, most of whom are barely older than him by the end of the war. In the story, Stanley and his mother, originally Austrian Jews and the only ones in the village to understand German, manage to listen to their occupants as they open letters from home, letters full of catastrophic news of bombardments and death. And so Stanley and his mother pass on the message to the villagers; that in truth the boys in Nazi uniforms are malheureux comme des pierres (as sad as stones), and the villagers in turn send instructions to their sons in the maquis of the surrounding hills not to shoot. When the village was liberated in 1945, he recalls, not one drop of blood was shed. It was not like this everywhere.

Can this testimony inspire new generations who witness their own wars and atrocities, to believe in the possibility of a more ethical

world – malgré tout? Can we not together project ourselves back to the numerous pockets of deep humanity that were left even at the end of such an atrocious war (are they not all!?) and to these ineffable attitudes that made reconciliation possible after the war? And if we do, can we not share Stanley's gaze and suppose that the European Union was made possible, at least initially, from sparks like these? Ripples of empathy in the mist of Inferno.

We should certainly fear the technocratisation, banalisation and marginalisation of empathy bred by the complexity of today's globalisation. If empathy is about staying oneself while entering the other's mind and dreams, it is ultimately a call to action. A call for action by Europeans in the world ought to be based in part on our capacity to understand the perceptions that others have of the EU, including their perception of the EU as a postcolonial power. But more fundamentally, a global empathic actor must find ways of empowering actors for change elsewhere by co-inhabiting their worlds if and when they will let us.

In our own neck of the woods, we must rediscover and cultivate empathy for those left behind – left behind by the dignified Greek old man who killed himself not to be a burden for his family, left behind by the lifeless corpses at the bottom of the Mediterranean, left behind by all those who died in greater numbers in Paris' Bataclan because they did not want to leave their mates behind. We are also those left behind. So let us not forget these young German occupants in the village of Lamalou-Les-Bains whose despair echoing through the hills of the maquis protected them and ultimately won the European peace. It is in their name, and in the name of all those who fought in the past for a cause other than themselves, that we should continue to build, painstakingly, step by step, the institutions of empathy in a community of others.

## Ivan Krastev – Anatomy of Resentment

As it stands now, Europe has lost its self-confidence, its energy and its hope that the next century will be the "European century". From Beijing to Washington – and even in Brussels itself – the Old Continent is widely viewed as a spent geopolitical force, as a great place to live, but not a great place to dream. These days the European Union is less a declining power than a "retired power" – wise but inactive, prosperous but elastically accommodating. The perversity of the situation is that the European model has fallen victim not to its failure but to its success.

The refugee crisis has confronted the EU with the question of its borders and it signalled that the threatened majorities that have emerged as the major force in European politics fear and loath a "world without borders" and they demand from the European Union clearly defined and well-protected borders. The threatened majorities fear that foreigners are overtaking their countries and threatening their way of life and they are convinced that the current crisis is brought on them by a conspiracy between cosmopolitan-minded elites and tribal-minded immigrants. In short, the refugee crisis is changing European politics and threatening the European project in a way that neither the financial crisis nor the conflict with Russia does.

Three decades ago "solidarity" was the symbol of Central Europe. Dissident intellectuals claimed that the difference between the East and the West was that the East truly believes in the European Union while the West only belongs to it. So why is it that today Central Europeans have become so estranged from the fundamental values that underpin the European

Union and are so unwilling to show solidarity with the sufferings of "the others" now? The East-West split in the course of the refugee crisis teaches Europe a valuable lesson when it comes to its influence in the world. What the European Union can offer the others is not a set of institutions that they should imitate, but a centuries-long struggle to reconcile the universal and the local in its culture. It is the experience of cosmopolitanism as an ideal and as a crisis that makes Europe attractive to others and defines the world of today as a Europe-made world.



# Run-up to Re:Creating Europe

In the run-up to Re:Creating Europe, we travelled to cultural institutions in three important European cities: Kiev, Warsaw and Sofia. Dutch artists and thinkers teamed up with local artists, scientists and curators to exchange their perspectives on important European topics—from European borders to European citizenship—and to explore the role of culture in various regions of Europe.

## Kiev Biennale / October 2015

In Kiev, where the Maidan protests and the violent conflict in Eastern Ukraine are tangible on the streets, we discussed one of the most important issues of today's Europe: Europe's borders. What can we learn about European identity and culture in Ukraine, one of Europe's so-called "border" regions, but ultimately central in the continuing process of defining Europe?

"It's not totalitarian, it's not a blueprint, but it's having the self-confidence, time, and freedom to doubt. That is the essence of Europe."

(Mathieu Segers, historian)

"Maidan proved that the impossible is possible and that is a very European idea to me."

(Vasyl Cherepanyn, director of the Visual Culture Research Centre in Kiev)

## The National Audiovisual Institute (Warsaw) / February 2016

In a European meeting of Polish, Dutch and Flemish artists and thinkers in Warsaw, we explored the ways in which artists visualize the European past and present. A heated debate about the breakdown of the East-West division, the role of history and remembrance and the possibility of a new, shared narrative for Europe, followed.

"If not we, others will shape and imagine the future of Europe."

(Maria Hlavajova, artistic director of BAK)

## The Red House for Culture and Debate (Sofia) / March 2016

In Sofia we discussed the growth and popularity of engaged theatre in Eastern Europe in the last years with theatre experts from Bulgaria, Hungary, Poland and the Netherlands. How can art help us to make sense of the complex realities of today's Europe?

"For two whole days we create a temporary "in-between space" in Sofia. We discuss from dawn till dusk, about the differences and similarities between our approaches to theatre, about extreme forms of racism in Hungary, about Grindr and homophobia in Poland and the Dutch referendum against the association treaty with Ukraine as symbol of a rising right-wing populism. We build an inventory of local and global problems, of troubling issues within the European Union that beg for solutions. But it's so much and so all-encompassing that, more than anything, it sparks cynicism. Especially when you apply it all to the context of theatre because, after all, what can theatre actually do to solve these issues?"

(Anoek Nuyens, theatre maker)

"Engaged theatre seems to be the only way to give voice to the outsiders of European society."

(Neda Sokolovska, theatre maker)

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