

	BOUTIQUE	ARENA	EXPO	STUDIO	
19:00				EXHIBITION: 12 MAY 19:00 - 00:00 13-14 MAY 10:00 - 18:00	
19:30		19:30 - 19:50 GHAZALE MOQANAKI & SAGHAR KHADEM			
19:45			19:45 - 20:05 GÖKAY ATABEK & WERNER VAN DER ZWAN: THE MUTTERING VOID — VACUUM CLEANERS AND TRASH CANS UNPLUGGED		
20:00	20:00 - 22:45 BENT LOCHTENBERG & CHRIS NELCK: GENDER REVUE				
20:15		20:15 - 20:45 LESTER DAVID			
20:30					
20:45			20:45 - 21:10 AHMAD MALLAH & REBECCA LILICH // KRÜGER: YALLA TNAM (يالله تنام)		
21:00				21:00 - 21:40 ARTIST TALK: HELEEN MINEUR	
21:15					
21:30					
21:45			21:30 - 22:15 ILLNOLEDGE	21:45 - 22:00 AMOS PELED: PHANTOM LIMB	EXHIBITION: 12 MAY 19:00 - 00:00 13-14 MAY 10:00 - 18:00
22:00					
22:15					
22:30			22:30 - 22:45 DIANE MAHIN: GRUNT		
22:45					
23:00		22:45 - 23:45 PEDRO KASTELIJNS & QBAE			
23:15			23:15 - 23:45 KIRSTY BAKER: BAKER'S BINGO RAGE		
23:30					
23:45					
00:00			23:45 - 01:00 AFTERPARTY: DJs HOSTED BY WORM		
00:15					
00:30					
00:45					

performing artists

GHAZALE MOQANAKI & SAGHAR KHADEM

One of the Iranian instruments that Ghazale Moqanaki and Saghar Khadem perform with is the santur: a trapezoidal string instrument with a rich history. It has 72 strings and is played with wooden mallets, producing a unique, resonant sound. Variants of the santur can be found in India, Turkey, and Greece, each with its own style and technique. In this concert, the santur is accompanied by Iranian percussion performed by Saghar.

BENT LOCHTENBERG AND CHRIS NELCK: GENDER REVUE

Bent and Chris present a study that unfolds as a slow, deliberate reveal across four acts. Rooted in shame and performativity, they reimagine the traditional gender reveal as *Gender Revue*: performativity transformed into spectacle. Let us perform gender for you. This revue draws from burlesque, freak show, and ritual, inspired by the radical intimacy of Annie Sprinkle and Sands Murray-Wassink, as well as the theories of Mario Mieli.

GÖKAY ATABEK & WERNER VAN DER ZWAN: THE MUTTERING VOID — VACUUM CLEANERS AND TRASH CANS UNPLUGGED

Gökay and Werner give voice to vacuum cleaners and trash cans, exploring their sonic relationship with humans. Both have previously animated and sonified objects. Together, they merge their vocabularies in a performance, reframing these objects as active intermediaries in trash's journey. Trash doesn't disappear; it haunts us, reappearing in microplastics in our blood or medicine in our water. The piece asks: What if we see these "black holes" as actors in this exchange?

LESTER DAVID

Lester David is a multi-award-winning artist, music producer, and creative director, coming from Caracas, Venezuela. His music is an introspective voyage, blending Venezuelan folklore, Caribbean rhythms, house, and operatic nuances within the fabric of pop music, in a fresh and unprecedented way.

AHMAD MALLAH & REBECCA LILICH // KRÜGER: YALLA TNAM (يالله تنام)

Yalla Tnam (يالله تنام) is a ritual performance blending grief, protest, and survival through voice, sound, and movement. Ahmad and Rebecca invite the audience into an act of collective mourning and rebirth, weaving Fairuz's lullaby "Yalla Tnam" with Syrian grief rituals from the early Revolution. Mallah's live-processed singing creates a haunting rhythm of care and endurance, while Lilich // Krüger responds with gestures of care and violence, crafting a mythic, tender yet tense performance. The work unfolds as a ceremony, suspended between the personal and political, exploring the artists' intertwined heritages, migration histories, and their complex relationship with the Netherlands — as both refuge and displacement.

ILLNOLEDGE

I.L.L.N.O.L.E.D.G.E. It's an acronym for: Intuitive, Limitless, Liberal-minded, New-fangled, Original, Luminous, Educative, Dedicated, Genuine, Elevators. The brother duo has developed their own sound called "Akan Fu". Their craft is an embodiment of their philosophy of the close relationship between music and spirituality and puts the focus on black cultural heritage.

AMOS PELED: PHANTOM LIMB

Phantom Limb is a project exploring the enigmatic and poetic relationship between a human being and the black box that is their interior through the use of a medical ultrasound machine. Amos has been developing methods to perform audio-visual manipulations which transform the ultrasound machine into an instrument that illuminates the inside of the body and expands the space of the artistic act into the organs, under the skin. The work investigates concepts such as the distance of the human body from the idea of oneself, the hierarchical relationship between the inside and the outside, pain as a poetic message, and the lack of internal symmetry.

DIANE MAHIN: GRUNT

In *GRUNT*, a woman communicates only through growls and grunts, shifting between urgency and intimacy. Her attempts at humor darken into trauma-laden sounds, and tenderness collapses into violence. What starts as an awkward, misunderstood encounter escalates into a desperate plea for connection. As communication fails, her growls grow frantic, propelled outward in hope of a response until they erupt as involuntary, visceral outbursts. The piece exposes trauma's raw layers through primal vocality and physicality. Inspired by metal's heavy vocals, Diane began growling in 2023, studying under professional singers. She's drawn to its immediate darkness and cathartic power, blending humour and pathos in the contrast between gesture and sound.

PEDRO KASTELIJNS & QBAE

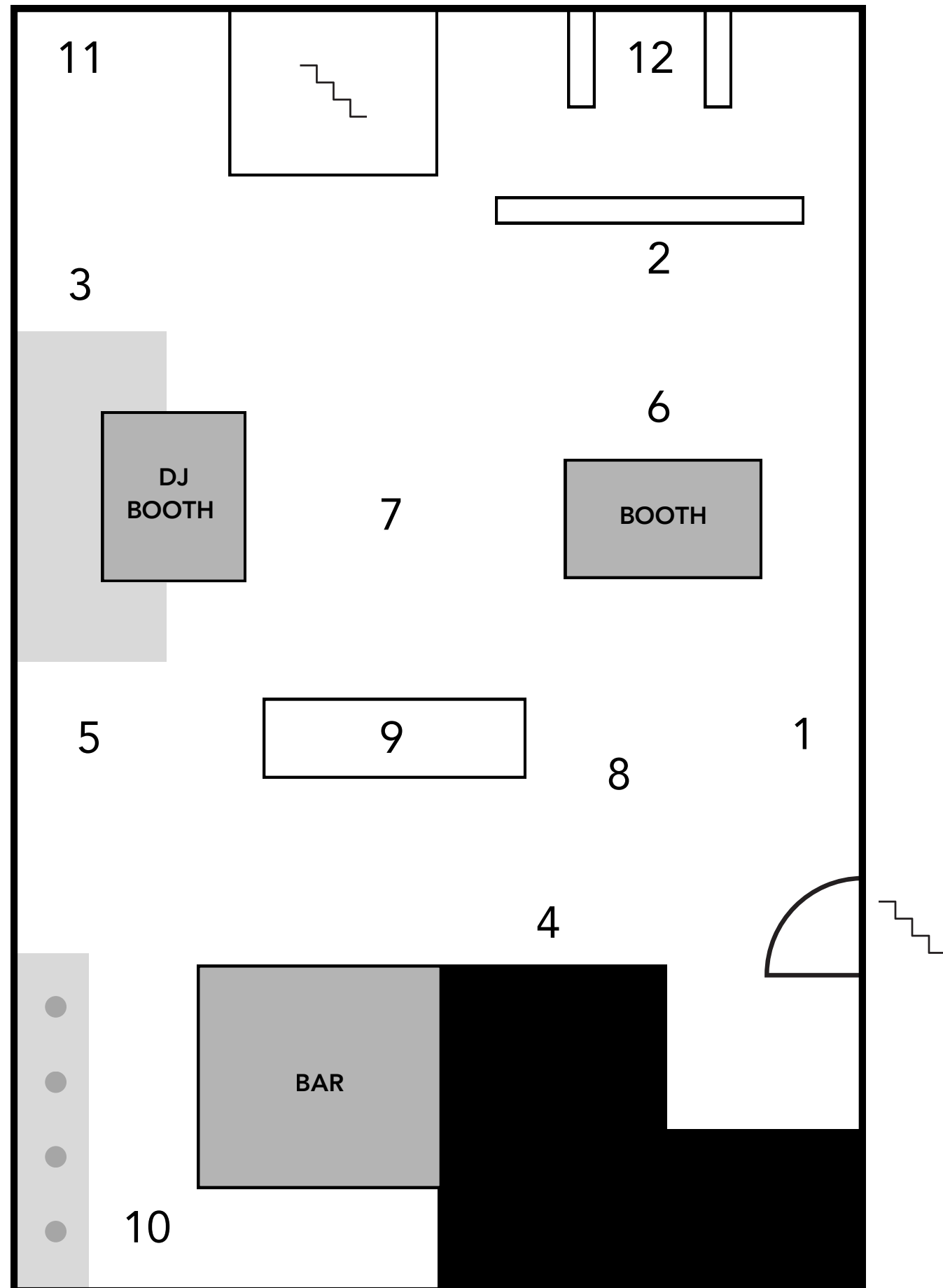
Inspired by the precarious urbanisation of Brazil, Pedro Kastelijns' homeland, and the standardised Dutch landscape, where he currently lives, Pedro Kastelijns, alongside QBAE, presents a multicoloured ritual rooted in Brazilian sounds, MCing, jazz, rock, and improvisation. His songs musically address the dichotomies of both landscapes while reminding us of the importance of building our realities. Their concerts have captivated audiences across the Netherlands and Brazil with heartfelt performances and theatrical experimentation on stage.

KIRSTY BAKER: BAKER'S BINGO RAGE

Baker's Bingo Rage is a game and participatory performance that combines elements of mime, stand-up, and cabaret. The concept explores the role of the collective in processing pent-up anger and transforming it into positive energy and action. In this adapted version of the classic bingo game, Kirsty acts as the host and guide for participants. The songs, stories, interviews, and role-playing elements featured in the performance serve as the game's prizes. These components are inspired by experiences of emotional suppression and the search for expression and empowerment within a group setting. Through humor, playfulness, and vulnerability, the performance culminates in a collective finale of song and dance, providing a space for the expression of emotions that are often difficult to release individually.

AFTERPARTY HOSTED BY WORM

After the performances, Amarte invites you to the Amarte Wonderland afterparty, with a line-up of DJs selected by WORM.



1
ROGER ANIS: A BLESSED MARRIAGE
A Blessed Marriage was selected for the Amarte X Rotterdam Photo 2026 open call for its courageous and intimate examination of how social, religious, and political systems inscribe themselves onto the most private dimensions of life, namely in love. Navigating the emotional and psychological terrain of engagement, marriage, separation, and eventual divorce under Egypt's restrictive legal and religious frameworks, Roger transforms his former marriage into a broader reflection. The autobiographic project embodies the weight individuals carry of inherited norms and institutional control. The project illuminates the silent struggles endured by countless couples navigating love in restrictive contexts, and stands as a powerful testament to the evolving forms connection and resistance can take.

2
TINDRA ELIASON: I DECOMPOSE EVERYDAY
 Through a lens of memory, migration, and material culture, Tindra Eliason explores how traces of past lives persist in the objects around us, thus influencing changing ideas about connectedness. The selected objects evoke memory, distance, and silent reflection, functioning almost as internalised images or mental snapshots. Through carefully layered airbrush techniques, Eliason offers a perspective on how personal history, cultural transition, and emotional resonance embed themselves in everyday material forms.

3
JAKOB VAN KLINKEN: JOHN SAUL INDUSTRIAL GENERATOR, 17 LITER PISS DC CONVERT., 85F-34M
 Jakob's non-functional machines with narrative purpose blur the lines between function and fantasy. An archive of parts assembled into chaotic, submarine-inspired sculptures; these pieces exist in a wasteland world where humans and crabs collaborate on rusted inventions, combining elements of Mad Max, SpongeBob SquarePants, and old tinkerer's garages. Through "pretend-inventing," Jakob explores how sculpture can act as both invention and narrative, challenging the boundaries of labour, progress, and material deception.

4
JOJO KNOWLES: COLLATERAL
Collateral is a project reflecting on human centrism and the small ways animals suffer as collateral damage to the daily life of humans. Jojo's research revolves around animals, their bodies,

in human-made spaces. With a strong interest in human cognitive dissonance and animal confinement which comes to represent societal power structures, this installation is a thought provoking approach which searches for ways to mend our relationship to animals we domesticate and for a way to domesticate ourselves. As part of *Collateral*, the work *Staircase for Mourning* serves as an ode to the lives that mice live parallel to humans, cohabiting in the same spaces and eating the same crumbs. The sculpture acts as a small memorial for their deaths in our homes, before they are swept up and thrown out with our household trash.

5
HELEEN MINEUR: FOLLY
Folly explores mental illness through a crip-queer and fabulistic perspective, raising questions about how care, truth, and madness are represented throughout history and in the media. By blending experimental film with documentary strategies, the work challenges the linear narrative and reframes erased histories. Through archival material on the settings of female patients, the history of treatments, and the mystical approach in medieval iconography, Heleen has developed a speculative narrative in which fiction and historical sources flow into one another. Central to this is the question of how clinical truth relates to subjective experience — and how it is told, distorted, or forgotten.

6
EVA VAN OOIJEN: MULTIPLYING LOES
 Eva has acquired exhibition maquettes containing scale models of works by the forgotten artist Loes, all that remain of Loes's multifaceted oeuvre. Loes's practice lends itself to multiple interpretations and inspired by artists such as Hans Arp and Katja Mater, Eva has reconstructed Loes's work through different lenses in an attempt to restore the works to their original size. The results are then translated into photographs, allowing them to shift between forms and raising the question of where the artwork ultimately resides. Eva blends fact, fiction, and imagination with the aim of raising questions about authenticity, authorship, power, the art world, and feminism. What makes an artwork authentic, and who is its author? And when it comes to that author, who is heard and seen?

7
RITA OSIPOVA: CURRENT
 Thirsty, we have poured data into our lives, forgetting to create a stop button. Now it flows in an endless stream that we can't exist without, but have difficulty coexisting with.

Current captures the pulse of our digital age, where information flows endlessly, beautifully, and chaotically. Shaped like a drinking fountain, the sculpture plays with the paradox of data as both necessity and overflow. We turn to it instinctively, like water, yet it drowns us in its excess. Cables twist and pour, a frozen cascade of the feeds we scroll, the notifications we chase, the noise we mistake for clarity. A fountain that doesn't refresh, but floods — echoing the weight of presence in a world that never goes offline.

8
LEVI OVERVEST: ALUMINIUM STIGMATISATIE
 By repeatedly reducing his hands in a wet piece of clay, Levi has developed experimental forms inspired by the hands and feet of Jesus from the altarpiece by Matthias Grünewald in Isenheim. Within this project Levi has developed a deeper understanding of the process of aluminium casting in order to execute his visual language with greater intention. In Levi's practice, the material itself conveys meaning. By leaving the casting process visible, he directs attention to the image as a product of its material creation. The act of casting, with all its traces, becomes part of the artwork's narrative.

9
MARILYN SONNEVELD: SHARP OBJECTS
 Through a vivid interplay of color and form, Sonneveld's oil paintings and glass objects express intimate narratives that communicate universal notions around the body, touching upon (self)acceptance, vulnerability and sexuality. In her most recent series Marilyn delves deeper inwards, revealing a shift towards abstraction. Her works of glass set a certain mood as their colours amalgamate, abandoning the clear lines and strokes that characterised Sonneveld's previous series. They convey a certain temperature, pressure and humidity, similar to weather maps. Behind these high pressure areas, we catch a glimpse of intimate scenes, reminiscent of vague memories. Only their traces and shadows are within our reach.

10
MAURIK STOMPS: DIEPDRUK
 Along the playful process of making, Maurik Stomps searches for a sense of control over his own creative process. An introspective deep dive leads back to his own family history, the death of a brother he never knew, and the traces this left behind in daily life. Trying to find parallels, Maurik drops six perfectly straight cubes 500 meters down the surface where the immense pressure reshaped them irreversibly.

11
TESSEL DE ZWART: RESIDENTS
 Tessel's project, which came to fruition during residency at PADA, explores the traces people leave behind and the transience of identity and the body. Her hands-on research on the personal, the absent, and the ephemeral resulted in paper garments that appear to have been abandoned by their wearers, as if people once sat inside them, but now only the shells remain. The work deals with traces of presence and points to the question of what remains when someone disappears as well as how identity is constructed and what it consists of.

12
FILM SCREENINGS
 The following films will be screened on a continuous loop:

PEMBE & EFLATUN
 Alix Bortoli, Dal Park & Minem Sezgin de Boer

An ecofeminist sand animation about love and re-creating a sustainable life together in the times of war, drought and limited food resources

IMAGINE ME LIKE A COUNTRY OF LOVE
 Thana Farooq

An experimental short film that explores the emotional and physical landscapes of returning to a homeland transformed by time and conflict.

SUMMER SOUVENIR
 Louka Hoogendijk

Katja is enjoying a surf holiday with her friends until an unexpected situation during paragliding casts a dark shadow over her summer.

HARVEST
 Igor Schiller

Harvest follows a protagonist who leaves home seeking independence, only to return transformed, confronting change, growth, and the enduring pull of his roots.

Maker Meet-Up #2
 On May 13 and 14, the Amarte Wonderland exhibition will remain open to visitors, from 10:00 - 18:00. On both days Amarte will host panel talks as part of the second edition of the Maker Meet-Up event. Both the exhibition and the Maker Meet-Up take place in the Studio of Club RAUM. Admission is free, and no registration is required. Find more information in the news section of www.amarte.nl.