

11 Jun –
14 Jun 2025
Planetary
Poetics
Graduation
Show

Public Programme

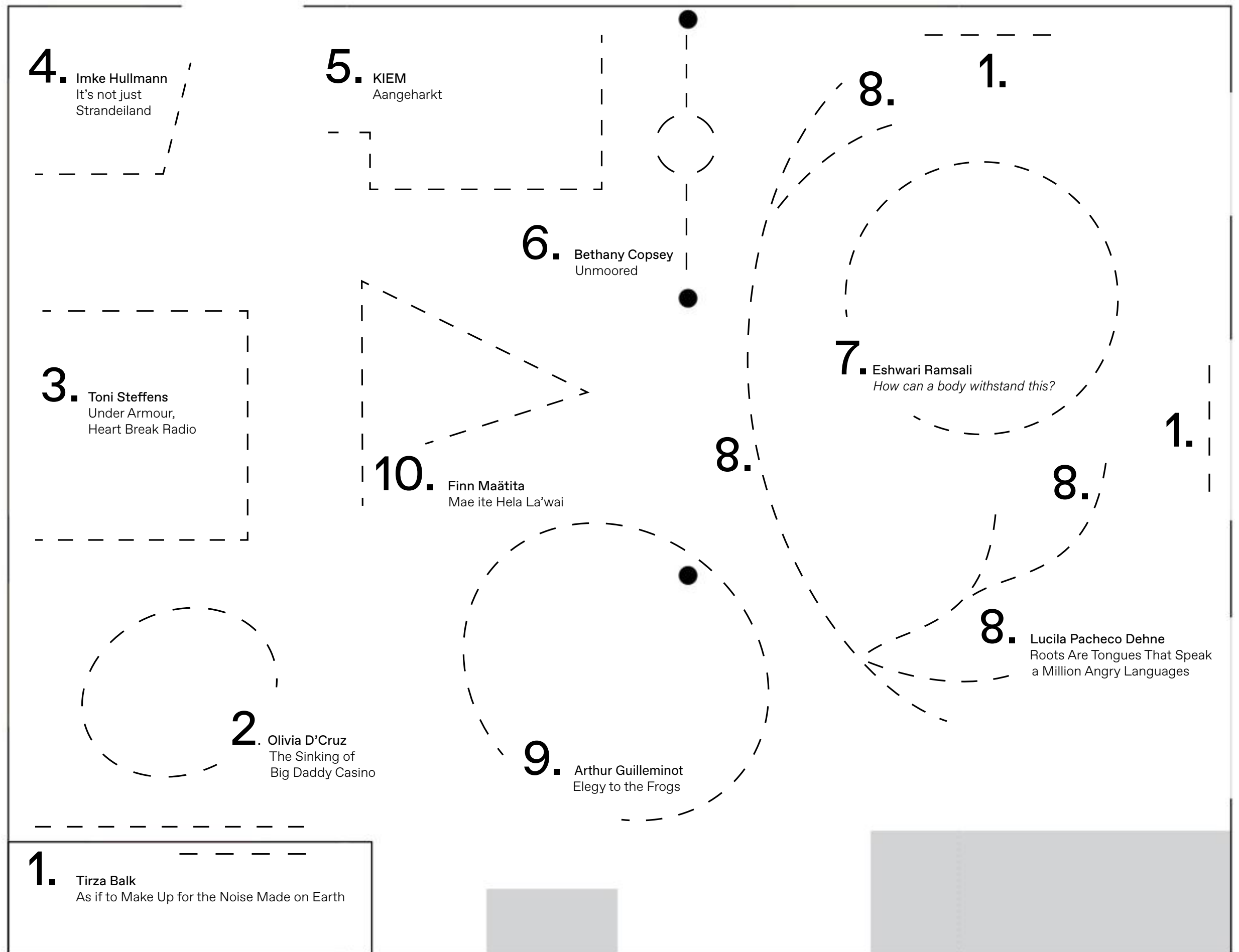
Throughout the exhibition, participating artists will be present to welcome visitors and share their practice. In addition, the following activations will take place.

Wednesday 11 June
19:00–21:00 Opening

Thursday 12 June
 11:00–13:00 Performance / hosting
 sessions by Eshwari Ramsali
 15:00–17:00 Performance / hosting
 sessions by Eshwari Ramsali
 17:00–18:00 Radio show by Toni Steffens

Friday 13 June
 11:00–13:00 Performance / hosting
 sessions by Eshwari Ramsali
 15:00–17:00 Performance / hosting
 sessions by Eshwari Ramsali
 13:30–14:15 Radio show by Toni Steffens
 18:00–19:00 Performance by Toni
 Steffens
 19:00–20:00 Puppet show by Olivia
 D'Cruz

Saturday 14 June
 12:00–14:00 Stories to sleep to by
 Mayomi Basnayaka
 14:00–15:30 Walking Tour with Red
 Amsterdam Noord, Bond Precaire
 Woonvormen and Baaibuurt Collectief
 (Starting at Framer Framed)
 16:00–17:00 Performance by Toni
 Steffens
 17:30–18:00 Puppet show by Olivia
 D’Cruz



1. Tirza Balk

As if to Make Up for the Noise Made on Earth is a poetic invitation consisting of fragments of texts on walls, windows, and fabric resembling a banner. Commenting on current as well as previous border and military regimes, it questions whether anything has really changed but asserts that a different world is possible still.

Alternating between the planetary and the personal, it highlights both the preciousness of life on this planet and the depth of the violence that is unleashed on a targeted majority. With most of the work facing outward, passersby and sunrays are ushered in. The full text can be accessed in the space.

Credits and collaborators:
Greenpeace Open Warehouse
Open Source Publishing
Eoin Ó Cuinneagáin
Ada M. Patterson
Oli D’Cruz
Finn Maätita

Banner:
550 x 130 cm
Water-based ink on discarded textile blend
Hemp, bamboo

6. Bethany Copsey

Unmoored
My piece responds to a current proposal and protest against a gold mine in the Sperrin Mountains, set to have a devastating impact on the land and communities in the area. An area familiar to me ancestrally but where I never been, the piece also delves into family history, emigration, land, belonging, and loss.

The piece is titled Unmoored, referring literally to no longer being anchored, figuratively to being adrift and being in flux, and personally or ecologically to being no longer moor or no longer the peaty landscapes of, for example, the Sperrin Mountains.

Screenprinted textile, audio recording, glass

Credits: Bertie Pennington for illustration and Save our Sperrins for inspiration and action against the gold mine.

2. Olivia D’Cruz

The Sinking of Big Daddy Casino is a puppet play about a floating casino on the Mandovi River in North Goa and a growing rebellion against it led by the all-seeing-crabs, mud-skipper croupier, mangrove bat and pole dancing crocodile. Casinos are illegal in India but through Portuguese hangover laws, they are welcome in Goa as long as they are not on land. So now, in Goa, the middle of a river is considered ‘offshore’. These eyesores are emblems of the current government, selling common land for quick bucks, betting on a single Dreamworld at the cost of many.

Music: Luz

Puppets: Ceramic, glass, textile

Video: 12”

Performers: Eshwari Ramsali, Finn Maätita, Toni Steffens, Lucila Pacheco Dehne, Tirza Balk

7. Eshwari Ramsali

How can a body withstand this?
Suspended in the form of a three-dimensional spiral, six heirloom saris —passed down from mother and grandmother— drape over a metal framework, forming a soft enclosure within the larger exhibition hall. Inside, a sitting room emerges: a site of pause, presence, and possibility. Blending installation, storytelling, performance, herbalism, and the ritual of tea, the artist hosts an evolving ceremony — inviting visitors to read fortunes together as the host serves deliberate blends of teas and tisanes.

Dedicated to the overworked and underpaid hosts of safe(r) spaces, this installation is both offering and inquiry: What does it mean to hold space bravely? What might hospitality and generosity look like when decolonised, when rooted in mutual care, grief tending, and queer/trans kinship? Please be welcome into this sanctuary of dreaming liberation into being — of crafting a world just out of reach, yet nearly here.

Credits: The title of the work is borrowed from Ellen Bas’s poem titled, ‘The Thing Is’

3.Toni Steffens

Heart Break Radio is a radio performance, broadcasted via a short range radio, stationed within the gallery space of Framer Framed. The show devices Takotsubo Cardiomyopathy/ “Broken Heart Syndrome” to discuss intrinsic relations between dancing as an embodied practice, alternative healing perspectives, the intersection of dance and soldering and speculations on why we carry a 1,5 m wide electro magnetic field, generated from our hearts.

Radio Guests: Finn Maätita, Lucila Pacheco Dehne, Oliva D’Cruz

Technical Supervision: Ivo van Stiphout, Brian McKenna, Jan Kees van Kampen

Under Armour is a performance inspired by the fearless dance of the Portia spider. Ready to be devoured by its beloved, spectating other, the work embarks on a chaotic journey synthesising different perspectives on why we (still) dance. Through interspecies performance, dystopia, military drill, dance insists on serving as a survival mechanism in the face of societal collapse.

Mentoring : Milena Bonilla
Outside Eye: Laura Boser

8. Lucila Pacheco Dehne

Roots Are Tongues That Speak a Million Angry Languages explores the political lives of plants that have migrated across continents and now grow under European norms. It weaves stories of so-called invasive species, crops brought from Abya Yala, and plants historically used for contraception and abortion, tracing how colonialism shaped their movement, classification, and control. These plants resist borders and definitions, revealing the deep entanglement between ecological displacement and human oppression. Through sculpture, text, and myth, the work asks what it means to live, grow, and survive in landscapes shaped by power, and what solidarities might sprout between bodies. What would a plant look like that resists colonialism, fascism, and patriarchy?

Materials: Steel, beeswax, sheep’s wool, corn, popcorn, tomato skins, turmeric, spoons, juniper berries, daisies, bramble leaves, glass, glazed ceramic, tin, natural dyes and textile

Credits & Thanks: Ufuk Akbey, Mio Fujimaki, and Marie De Bruyn for the glassblowing. Text on plants stems from Sea-Watch Visions: For the right to leave, for the right to arrive, for the right to stay, for the right to move.

4. Imke Hullmann

It’s not just Strandeiland responds to the ongoing construction of Strandeiland, an artificial island in Amsterdam. The audiovisual installation invites the island into the space and unfolds a process of feeling the many injustices that Strandeiland represents. How do I navigate an artistic process without a known outcome, starting from a need in the present, a response to a place I am a part of - a place between construction and destruction?

‘The place is alive, I am alive. We both have agency, we both have needs, we both need each other.’ How do I serve a place to counter the violence of the ongoing colonial inhabitation of land and sea?

Installation: Video and audio recordings with Strandeiland, projected on Sand; 14:23

‘Zandkaarten’ (700x570mm) paper, folded

Credits:
Strandeiland, Amsterdam

9. Arthur Guilleminot

Elegy to the Frogs is a multimedia installation reflecting on the toxic transformation of frogs by pollutants like Atrazine and glyphosate, still common in European farming. The work explores “swamp pedagogies”—ways of thinking and learning with wetland ecosystems marginalized by capitalist exploitation.

Sculptures shaped like queered frog vocal sacs host mosses, rot, and mold, hinting at nature’s potential for healing. These hybrid vessels channel a speculative chorus: queer, crepuscular voices mourning vanishing amphibians and imagining futures where multispecies life persists.

In this toxic world, mutated, entangled bodies whisper resilience, symbiosis, and becoming—calling us to listen and imagine otherwise.

Sound: Tatiana Rosa

Queer Frog Choir: Patri Roa Johansen, KIEM, Sasa Ghanem-Chaney and other queer kins

Special thanks to: Ada M. Patterson, Daniel van Dijck, Benedetta Pompili, Pedro Matias

5. KIEM

Aangeharkt
Three glass prints of cut tree trunks hang or stand in the midst of seemingly more daily objects, a clothes rack, a plant pot, a building’s design. They are held by the municipality chainsaw chains that cut them down. The materials that have replaced them now hold them. Two seats provide a resting place for headphones through which audio is playing. The tops are fragile ceramic prints of yet another two cut tree trunks. The audio speaks of the barriers that continue to enclose citizen agency over common green spaces, and the individual histories of these trees.

Please feel free to touch the clay prints. They might crumble.

Materials: wood, steel, glass, pigment, clay, wool alder trees
Soundwork 10:26
Videowork 05:36
Credits: Imke Hullmann - video, Municipality of Amsterdam - chainsaw chains

10.Finn Maätita

Mae ite Hela La’wai
In Maluku Telale we have an old saying about the body being an extension of the Land. Everything that is done to the Land will be felt in the body and vice versa. Where does this Land exist when we are still in the process of finding each other?

This wind instrument is a reaction to the soft architecture of our diasporic frame of reference. A scarcity of solidity that makes navigators out of all of us. The undercurrents of our conversations collide into a laminar flow, composing new undersongs, pieces of floating Moluccan ancestor. A celebration of finding a language to answer to our own diasporic phantom pains.

La mae hela, mae hela lou e. Take the rope, lower the sail. Let’s pull each other close like our wayfinding ancestors once did.

Materials: mangrove pigment on linen, two saureka-reka dance instruments, tahuri, cloves

In collaboration with: Ribka M. Pattinama Coleman, Jerrold Saija and Gaël Hutubessy