

inist and queer of color movement work, possibilities of dissent, the politics of water, and the ways in which race and the environment work as terrains of power. She is a co-founding member of the Tidal Studies Group, a collaborative collective exploring the rhythms, currents, spillage, and intimacies of water.

Sara Giannini is an Italian-born curator, writer, and educator based in Amsterdam whose practice weaves together language, performance, and critical fabulation. Since 2020, she has been a program curator at If I Can't Dance, I Don't Want To Be Part of Your Revolution, where she develops long-term research and artistic commissions in close dialogue with artists, writers, and thinkers exploring performance and performativity. Her projects critically engage systems of knowledge production, attending to what is invisible, latent, embodied, and immemorial.

Fire Over Water: Sipping Solstice

Arnisa Zeqo

Fire over Water is a modest intervention consisting of a small bonfire created in the garden of SYB after a day talking about outer and inner waters. The title refers to an anthology of experimental writing published by Tanam Press (1986) and gifted to Zeqo by an older Chilean poet and artist. Creating a small fire is an attempt to relax together and ask questions such as: Can a flame help relate to the inner and outer tides? How can the flame be kept alive? The intervention is accompanied by a cardamom drink and might include fashionable spontaneous readings.

Arnisa Zeqo is a curator, writer and educator who is currently director at Kunsthuis SYB. She was researcher in residence at the Rijksakademie (2021/2022), working on the intersection between performance, conceptual art and printed matter in the art ecology of Amsterdam in the 1980s. In 2015–2017 she worked for documenta 14 in Athens and Kassel, responsible for the education programs (aneducation) in Athens and initiator of the Society of Friends of Ulises Carrion within the Parliament of Bodies. The writings of Jane Bowles and June Jordan give a liberating feeling to her methodologies.

Colophon

Tidal Gatherings is an ongoing curatorial project initiated by Chandra Frank in 2024 in affiliation with If I Can't Dance, I Don't Want To Be Part Of Your Revolution, an Amsterdam-based arts organization dedicated to performance and performativity.

The first iteration of *Tidal Gatherings* took place in October in 2024 at If I Can't Dance, as part of Sound System Ecologies, a collaborative project with DJ Lynnée Denise, funded by the Mondriaan Fonds.

Fostering interregional collaboration, *Leakage – Passage – Spillage* is convened by If I Can't Dance and Kunsthuis SYB. The programme is curated by Chandra Frank in close dialogue with Arnisa Zeqo (Kunsthuis SYB) and Sara Giannini (If I Can't Dance), coordination by Gianne Hendriks (Kunsthuis SYB) with production support from Alice Conforti (Kunsthuis SYB). Communication by Lara den Hartog Jager. Graphic design by Sabo Day assisted by Augustinas Milkus.

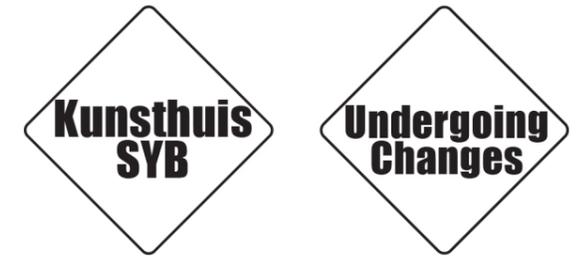
Kunsthuis SYB is supported by the Mondriaan Fonds and Provincie Fryslân. If I Can't Dance receives structural funding from the Mondriaan Fonds.

Tidal Gatherings:

Leakage – Passage – Spillage

21 June 2025

A summer solstice programme of walks, talks and rituals with Adjoa Armah, Chandra Frank, Sara Giannini, Fazal Rizvi, Mikki Stelder, Arnisa Zeqo.



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“I want to think more about the sea inside, bodily tides, and human plumbing”

– Astrida Neimanis

Kunsthuis SYB, in collaboration with If I Can't Dance, I Don't Want To Be Part Of Your Revolution is thrilled to present *Tidal Gatherings: Leakage – Passage – Spillage*, the second iteration of an ongoing experimental project on the intersections of water, ecology, and Dutch colonialism, curated and initiated by Chandra Frank.

Through a moving trajectory of events, *Tidal Gatherings* examines how the workings of race, control, mastery and order are deeply embedded in the Dutch landscape and its practices of water management. *Tidal Gatherings* now lands in Friesland – a region that was once water, and today lies at the edge of the intertidal zone of the Wadden Sea. Responding to Kunsthuis SYB's current trajectory, “Unpacking the House,” *Leakage – Passage – Spillage* considers how thinking with water can reshape our sense of space, time, and relation – dissolving dualities between inner and outer worlds. How do colonial ideas of water management relate to bodily tides, emotional floodings, and leakages? How does water inhabit our bodies, and how do we inhabit water?

Held during the summer solstice, which marks the longest day of the year in the Northern Hemisphere, we contemplate how duration and tempo in relation to water might shape our collaborative gathering and praxis. Tides relate to time, lunar phases, seasons, recurring intervals, periods, insurgent events, and due times, revealing an interconnection across planetary and bodily scales. The changing of seasons is often tied to cleansing or ‘tidying’ rituals. The word “tidy”, before it was used to describe ‘neatless’, referred to things being in “‘good condition, abundant, healthy’”. We are interested in the kind of ‘tidying’ that does not just ‘clean up’ or sanitize histories of empire and colonialism, but rather probes how things leak, spill, and pass through us, and the bodies of water we are part of.

Programme

Saturday, 21 June

- 10:30–11:00 Walk-in, welcoming coffee
11:00–11:30 Introduction by Chandra Frank, Sara Giannini and Arnisa Zeqo
11:30–13:00 *Beavers and Barricades*, Mikki Stelder
13:00–14:00 Lunch
14:00–15:00 *a tear, drowning a river, drowning an ocean*, Fazal Rizvi
15:15–16:15 *untitled [after the head of the sand]*, Adjoa Armah
16:30–17:45 *TIDE-OVER* by Chandra Frank and Sara Giannini
18:00–19:00 *Fire Over Water: Sipping Solstice*, with a reading by Arnisa Zeqo

Sunday, 22 June

- 12:00–13:00 Collective mud walking at Paesens-Moddergat

Contributions

Beavers and Barricades

Mikki Stelder

- Beaver burrows
- Beaver barricades
- Beaver gnaws
- Beaver digs holes in dykes that a finger can no longer close.
- Beaver nests in key water management infrastructure developed to manage the ebb and flow of this man-made nation.
- Beaver creates pools of possibility
- Beaver fosters more life
- What can Beaver teach us about the entanglement of water, colonialism, and ecocide?
- What can listening to Beaver tell us about different relations to water?
- What lessons does Beaver hold for liberatory struggle?

Beavers and Barricades is a work in progress that consists of a textual intervention and collective practice focused on what Beaver can teach us about water, colonialism, and ecology.

Mikki Stelder is an antidisiplinary researcher, writer, and educator who aspires to think with water against empire. Their visual practice explores the limits of the academic form. They are Assistant Professor in Cultural Studies at the University of Amsterdam.

a tear, drowning a river, drowning an ocean

Fazal Rizvi

In this lecture performance, Fazal Rizvi thinks and works through tears, and the notions of tearing up, and tearing down. He turns to shia rituals of mourning and remembering, in an attempt to turn and return to the body – and to the earth body. Mourning in this

context can be seen as a form of flooding and witnessing, which could simultaneously also serve as a means of cleansing, repair and renewal. Rizvi's presentation is centered and structured around the traditions of *marsiya* and *soz khwani*, which are poetic and performative traditions that have developed within South Asia, archiving stories of resistance from the battle of Karbala. Throughout the lecture performance, he activates water, as it journeys across time and place, from its molecular to more oceanic state/s.

Fazal Rizvi is an interdisciplinary artist from Pakistan. His inquiry rests between the personal, the social and the political. Having spent a few years thinking about the materiality and immateriality of the sea and its borders, Rizvi also keeps returning to the personal and familial as a place of trigger, contemplating on ideas of mourning, remembering, memorialising and monument making. Rizvi graduated from the National College of Arts, Lahore in 2010. His work has been shown in various exhibitions amongst others, Sharjah Biennale (2025), Lahore Biennale (2024 & 2018), Jogja Biennale (2023). He was a resident artist at the Jan van Eyck Academie for the year 2020–21.

untitled [after the head of the sand]

Adjoa Armah

Building on a series of performances she has been staging along the Ghanaian coast, for *Leakage – Passage – Spillage*, Armah offers a performance lecture consisting of 77 laps on a sandy stage, her movement repeating earlier performances at the shifting line between sea and land. During this performance, equal parts ritual offering, ancestral invocation and duration gesture, she recites fragments of her research and creates a bodily and sonic composition that mimics the material composition of sand, itself a gathering of fragments of larger rocks, minerals, and other organic matter.

Adjoa Armah is an artist, educator, and writer. Her practice meditates on memory and the layered realities we carry within our bodies. Drawing on personal and collective histories, she navigates grief, cultural memory, and resilience, as they emerge within diasporic and post-colonial contexts. Armah has shown internationally, including at Auto Italia, London, Hauser & Wirth, Menorca, Delfina Foundation, London, Armah is also currently a practice-led DPhil researcher in Fine Art at Ruskin School of Art at the University of Oxford.

TIDE-OVER: A walk, some talks, a memory theatre of shells, leaves, and rocks

Chandra Frank & Sara Giannini

In this collaborative walk, we ask what it means to 'tide each other over' through weaving together stories that traverse wet landscapes across multiple scales – inner and outer waters, astrological pulls, bodily tides. To 'tide over' often suggests a temporary fix or solution to survive a situation, whereas we are interested in choreographing other rhythms, spells, and intervals to imagine other ways of relating. Through a lexicon of flooding, spilling, and leaking, we explore intersecting genealogies of domination and containment as enacted on both environmental and women's bodies. Considering how fluids and currents have historically been subjected to control and management, what can be learned from tidal and watery relations to become 'unordered'?

Chandra Frank is assistant professor of women's, gender, and sexuality studies at the University of Cincinnati and an independent curator. She is the 2024–2027 Taft Professor of the Public Humanities. Her interdisciplinary research focuses on fem-