

# INTRO- DUCTION

# PROGRAMME

2019–20

Saturday 26 and  
Sunday 27 October 2019,  
12-17hr

Not Yet Shebang, Amsterdam



IF I CAN'T DANCE, I DON'T WANT  
TO BE PART OF YOUR REVOLUTION  
proudly presents its eighth biannual pro-  
gramme of artist commissions and research  
projects that further its dedication to explor-  
ing the typology of performance and perfor-  
mativity in contemporary art.

The programme includes new commissions  
by artists Pauline Curnier Jardin, MPA,  
and Sands Murray-Wassink, and research  
projects by Derrais Carter, Sara Giannini,  
and Lisa Robertson.

While each of these commissions and  
research projects will follow an individual  
trajectory of development and presentation  
during the coming months, the programme  
also coalesces around the field of inquiry  
*Ritual and Display* led by fellow Giulia  
Damiani.

By way of introducing the new programme,  
the artists, researchers, and fellow present  
their works and research currently underway  
during a two-day gathering on 26 and 27  
October. Audiences are invited to come  
listen, watch, discuss the projects,  
and meet with their authors.

Saturday 26 October

Doors open 11.30hr

12hr

Giulia Damiani  
*Le Nemesiache*  
Lecture/Screening

MPA  
*Liveness*  
Performance

Lunch 14hr

15hr

Pauline Curnier Jardin  
*Qu'un sang impur*  
Screening

Sands Murray-Wassink  
*Up To And Including*  
*His Limits*  
Performance

Sunday 27 October

Doors open

11.30hr

12hr

Lisa Robertson

*Wide Rime*

Lecture

Sara Giannini

*Maquillage as Meditation.*

*Dis-identity, ecstasy and the feminine in Carmelo Bene's performance philosophy.*

Lecture/Screening

Lunch

14hr

15hr

Derrais Carter

*Black Revelry*

Lecture/Screening

## Practical information

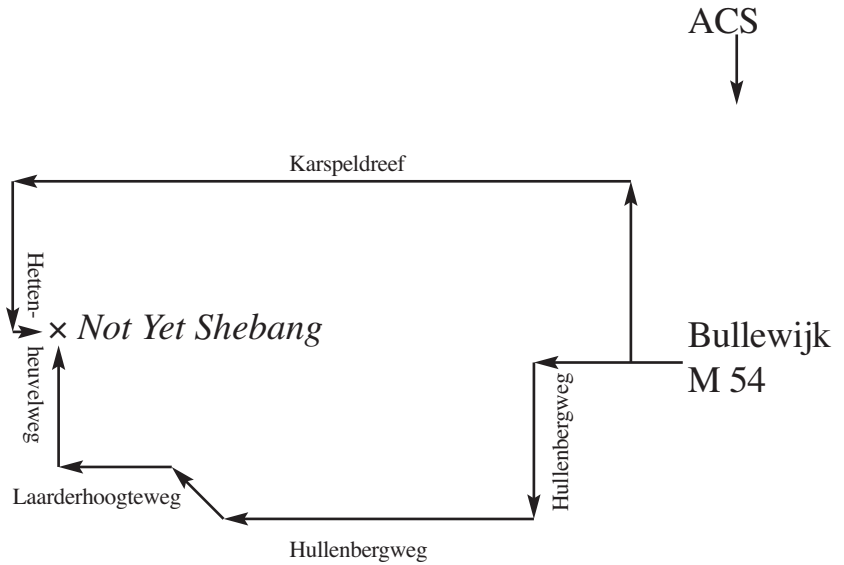
The days are divided into morning and afternoon blocks. You are free to join in throughout the day, we ask only that you respect the starting times of the morning and afternoon programmes.

The event is free of charge.  
Registration is required before 25 October  
via [office@ificantdance.org](mailto:office@ificantdance.org).

A simple lunch will be provided  
for a simple price.

During the two days our bookshop will be  
present with special discounts and new titles.

Our host is Not Yet Shebang, located on the first floor of Hettenheuvelweg 16 in Amsterdam-Zuidoost. From Amsterdam Central Station you can take Metro 54, direction Gein, which brings you in about 17 minutes to Bullewijk. It is a ten-minute walk from there:



## Summaries and biographies

### *Commissions*

Pauline Curnier Jardin ...will give a presentation on her ideas for the new commission and screen her latest work, part of the feature film trajectory, *Qu'un sang impur* (for which she recently was awarded the Preis der Nationalgalerie) in tandem with an earlier work, *Explosion Ma Baby*.

Through personas in (art)history, folklore and myth, Pauline Curnier Jardin (b.1980 Marseille. Lives and works in Amsterdam and Berlin) explores questions related to contemporary conditions of women; she will make her first feature film in which she will extend her interest in rituals that accompany stages of life.



MPA

...will present what she calls a *liveness*.

Meditative, durational, theatrical, and actionist modes of performance are used by MPA (b. 1980 Redding, CA. Lives and works in Joshua Tree and Los Angeles) to engage the energetic as a potential material in live work; she will create a new theatre performance in which she focuses on telepathic techniques to move matter.

Sands Murray-Wassink

Referencing and featuring the work of Carolee Schneemann, Sands Murray-Wassink will present a first public step in *Up To And Including His Limits*, comprising a double projection video, a performance and a reaching out ACCEPTANCE SURVIVAL ART event.

Sands Murray-Wassink (b. 1974, Topeka, Kansas USA. Lives in Amsterdam) is a painter, body artist and perfume collector indebted to various forms and permutations of intersectional feminist and queer art; he will dig through, order, and archive the full inventory of his studio as a durational performance over a period of one year.

*Research projects*

Derrais Carter

...will give an introduction to his research project *Black Revelry*. In this project Carter examines the 1970s painting *Sugar Shack* by Ernie Barnes as a rhizome for exploring Black intimacy. Using art history, Black popular music, and performance, the project pursues a Black written and performative mood that Aliyyah Abdur-Rahman calls the “black ecstatic”.

Derrais Carter (b. 1984, Augsburg DE. Lives and works in Tucson, AZ) is an interdisciplinary scholar and artist. He is currently assistant professor at the department of Gender & Women's Studies at the University of Arizona and teaches courses on Black Critical Theory, Black Popular Music, and Black Queer Studies.

Sara Giannini

...will give an introduction to her research project *Maquillage as Meditation. Dis-identity, ecstasy and the feminine in Carmelo Bene's performance philosophy*. With this research Sara looks into the complex ways in which the actor, author, director, and public persona Carmelo Bene (1937–2002) rethought the stage beyond the fictional realm as a philosophical space.

Sara Giannini (b. Civitanova Marche, IT. Lives and works in Amsterdam) is a curator, writer and educator (Dutch Art Institute/ Das Theatre) with a background in theatre studies and semiotics. In her practice Sara is interested in how performativity can unsettle categorisations and unleash tangential bodies of knowledge. Since her fellowship at CCS Bard (2018/19), she has been researching ecstasy, embodied language and tactics of dis-identifications.

## Summaries and biographies

Lisa Robertson

...will speak about her research project *wide rime* in which she looks at the innovation and cultural movements of rhyme and voice in medieval troubadour poetry of the 11th and 12th Centuries in the Languedoc region.

Poet, essayist, and novelist Lisa Robertson (b. 1961, Toronto. Lives and works in Nalliers, Nouvelle Aquitaine, France) began publishing in the early 90s in Vancouver. Her work in poetry considers the political energies and pressures that shape language as an aesthetic object and a record of historical desire. Her new work follows from earlier studies of gendered identity in Epic form, (*Debbie: An Epic*, 1997) and constructions of nature in Pastoral poetry (*The Weather*, 2001).

## *Field of Inquiry*

*The current programme's field of inquiry is Ritual and Display: a meeting place for all practitioners involved in the programme, as well as our audiences. With fellow Giulia Damiani we question how ritualistic practices and modes of display contribute to discussions on performance and performativity, while resisting traditional forms of visual consumption.*

Giulia Damiani

...will introduce her work on the feminist group *Le Nemesiache* and their extensive performance activity in Naples. She will screen the film *The Sibyls* (1977) which engages with rituals and natural phenomena, and elaborate on the entanglements of ritual with landscape, magic, fabulation and practices of evocation and invocation.

Giulia Damiani (b. 1989 Cesena, IT. Lives and works in London and Amsterdam) is a writer, curator and performance collaborator. Currently she is completing a PhD in the Art department at Goldsmiths University (AHRC scholarship) and has been teaching on feminism and writing on the MA Curating at Goldsmiths.

## Teams

### *If I Can't Dance team*

#### *General and Artistic director*

Frederique Bergholtz

#### *Archive and Research*

Anik Fournier

#### *Financial Advisor*

Hans Schamlé

#### *Technique*

Marcel van den Berg

#### *Design*

Will Holder

#### *Copy editor*

Janine Armin

*Introduction team*

*Production*  
Annick Kleizen

*Technique*  
Lot Meijers

*AV*  
Leroy Chaar

*Photography*  
Marcel de Buck

*Intern*  
Melanie Maria Bos

# IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION

Established in 2005, If I Can't Dance, I Don't Want To Be Part Of Your Revolution is an art organisation dedicated to exploring the evolution and typology of performance and performativity in contemporary art. We do this through the development, production, and presentation of commissioned projects with artists, curators, and researchers on the basis of long-term collaboration and support.

On a day-to-day basis we operate out of a production office in Amsterdam, using the flexibility it provides us to move and adapt, as each production requires. We present our projects through an ever-evolving network of partner institutions in the Netherlands and abroad, creating the conditions for each project to have a meaningful trajectory of presentations, and for diverse audiences to have access to these.

We aim to approach performance through an understanding of it as an inherently interdisciplinary form, and produce work that ranges from live performance to film to installations. Uniting our projects is a critical consideration of space, time, and the body (in all of its manifestations). Through our programme of productions we aim to support practitioners at pivotal stages in their career, and to represent intergenerational, international, and intersectional positions.

Paulien Curnier Jardin's *Qu'un sang impur* is co-produced by Bergen Assembly, Freunde der Nationalgalerie / Nationalgalerie – Staatliche Museen zu Berlin, and If I Can't Dance, I Don't Want To Be Part Of Your Revolution.

The project of Sands Murray-Wassink is supported by the Rijksakademie, offering a year-long studio space for taking stock of the artists oeuvre.

## NOT YET SHEBANG

Special thanks to Not Yet Shebang, a new hybrid workspace initiated by Bijlmer Parktheater, Centrum Beeldende Kunst Zuidoost (CBK), and Imagine IC in collaboration with Hobu, and Lola Bae.

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