

**IF I CAN'T DANCE I DON'T WANT TO BE PART OF YOUR REVOLUTION  
EDITION III: 'MASQUERADE'**

PROGRAMME 11<sup>TH</sup>, 12<sup>TH</sup> & 13<sup>TH</sup> JUNE 2009

**ARTISTS: KEREN CYTTER, JON MIKEL EUBA, OLIVIER FOULON,  
SUCHAN KINOSHITA, JOACHIM KOESTER, SARAH PIERCE**

**CURATORS: FREDERIQUE BERGHOLTZ & ANNIE FLETCHER**

**THURSDAY 11:**

JOACHIM KOESTER ALL DAY SCREENING  
SARAH PIERCE ALL DAY INSTALLATION  
SUCHAN KINOSHITA ALL DAY SCREENING FILM STARTS ON THE HOUR (45 min)

OLIVIER FOULON 20.00 – 20.10 SCREENING (SPACE UPSTAIRS)  
SARAH PIERCE 20.30 – 21.30 EVENT (SPACE UPSTAIRS)

**FRIDAY 12:**

JOACHIM KOESTER ALL DAY SCREENING  
SARAH PIERCE ALL DAY INSTALLATION  
SUCHAN KINOSHITA ALL DAY SCREENING FILM STARTS ON THE HOUR (45 min)

SARAH PIERCE 17.00 - 20.00 SCREENING/ROUND TABLE (CUBE)  
PROJECT BAR / SUSHI

KEREN CYTTER 21.30 - 22.30 PERFORMANCE (SPACE UPSTAIRS)  
*PREMIERE*

**SATURDAY 13:**

JOACHIM KOESTER ALL DAY SCREENING  
SARAH PIERCE ALL DAY INSTALLATION  
SUCHAN KINOSHITA ALL DAY SCREENING FILM STARTS ON THE HOUR (45min)

OLIVIER FOULON 15.45 – 15.55 SCREENING (SPACE UPSTAIRS)  
SARAH PIERCE 16.00 – 16.30 PERFORMANCE (CUBE)

KEREN CYTTER 18.00 – 19.00 PERFORMANCE (SPACE UPSTAIRS)  
JON MIKEL EUBA 20.00 – 23.00 PERFORMANCE (SPACE UPSTAIRS)

*17.00 Sh*  
*19.00 Sh*

**RESERVATIONS: BOX-OFFICE@PROJECTARTSCENTRE.IE  
TICKETS PRICES: FREE**

### **Edition III: 'Masquerade'**

The departure point for If I Can't Dance... 's third collaborative investigation is to explore a conceptual framework of "masquerade". This can be easily read in the light of If I Can't Dance... 's continuing exploration, since its inception, of certain intellectual paradigms such as performativity, theatricality and feminism(s), all of which have emerged from the activity of If I Can't Dance... over the last three years. This exploration has been produced in collaboration with highly engaged artists in the form of experimental sketches, performances, readings, exhibitions and enactments since 2005. By jumping into the intractably spectacular topoi of performance and theatre-based regimes, If I Can't Dance... through its unfolding production methodology probes, embraces and even sometimes collapses certain tenets of display and legibility employed in the visual arts, aiming to articulate a "politics of perception". (HT Lehmann)

Key to this practice is working with a select number of artists (in repertory) over a longer period and generating multiple spaces, contexts and possibilities for them to robustly engage and produce new work and insight into the emergent subject matter. As curators, we explore certain questions as openly and inquisitively as possible, providing the artists the maximum space and flexibility in order to generate their responses to our shared inquiry.

Using the If I Can't Dance... Reading Group as a space for theoretical research, we have moved from a more general investigation of the feminist legacy to look in particular at the idea of masquerade. Exploring its historical trajectories in psychoanalysis, feminism and performativity, we are particularly interested in Judith Butler's rethinking of Joan Riviere's text "Womanliness As A Masquerade" (1929), stating that gender is a fantasy enacted by 'corporeal styles that constitute bodily significations.' In other words, gender can be considered as an act, a performance, a set of manipulated codes, costumes, rather than a core aspect of an essential identity.

Another point of departure is a text by Giorgio Agamben, entitled "Notes on Gesture" (1993). According to Agamben, 'an age that has lost its gestures is, for this reason, obsessed by them. For human beings who have lost every sense of naturalness, each single gesture becomes a destiny and the more gestures lose their ease under the action of invisible powers, the more life becomes indecipherable'. Thinking of the gesture in these terms helps us to address the notion of the masquerade within the context of the embodied experience of social sphere, the collective, and in relation to a different understanding of what constitutes the political.

From there If I Can't Dance... looks at forms of masking, mimicry, parody and assimilation. Areas for exploration include the construction of subjectivity, modes of formalized and ritualized behavior, codes of contemporary transgressive and normative behavior, authenticity and falseness etc.. From these perspectives, the project aims to look at masquerade as a strategy that establishes identity as a complex potentiality and relationality. In addition the masquerade as subject matter in art, our attention is directed to its manifestations in the methodologies of art making. Methodologies that manifest themselves in for instance choreographies of detour, suspension and metonymy, activating that what is latent. As such, If I Can't Dance... aims to articulate in art's production and reception both apparent narrative, and that which remains illegible, as vital actors.

**Frederique Bergholtz & Annie Fletcher**

### **Programme Project Arts Centre**

#### **Keren Cytter**

'History in the Making or the Secret Diary of Linda Schultz', 2009

Performed by D.I.E. NOW

Actors: Luc van Esch, Andrew Kerton, Dafna Maimon and Susie Meyer.

Lighting: Vinny Jones

The character of Cytter's work employs the formulation of an alienated theatricality and a highly stylized vernacular of acting. Here these elements find form in a series of performances and films under the umbrella title 'History in the Making' which all spring from the same story and will lead from one to the other during the project's development.

'History into the Making', is a work in progress by artist Keren Cytter, which will culminate in a full-length theatre play. The work deals with identity construction, gender transgression, gender politics and revolution. On the story level the protagonists see themselves confronted with the process of a radical sex (ex) change. The public follows the individual attempts of the characters in managing identity and their new sex in social life as well as their efforts to change society. In Project Arts Centre, Keren Cytter will present a theatrical performance in the Space Upstairs.

#### **Biography**

Keren Cytter (1977) currently lives and works in Berlin. She studied at the Avni Institute in Tel-Aviv and de Ateliers, Amsterdam. Recent solo shows of her work were exhibited in Witte de With, Rotterdam (2008), Museum Moderner Kunst Stiftung Ludwig, Vienna (2007) and the KW Institute for Contemporary Art, Berlin (2006). Cytter's work has been included in numerous group exhibitions,

such as in the current Venice Biennial, Yokohama Triennale (2008), Manifesta 7 (2008), the Biennale de Lyon (2007) and 'Television Delivers People' in the Whitney Museum of American Art (2007).

### **Jon Mikel Euba**

'Lecture on Re:Horse'

Lecture performance

With Vanessa Donoso Lopez, Juan Sobe, Jesus, Daisy, Laura Polido, Borja, Paola, Noela Ruiz, Christina Busquets, Borja Chicharro, Begonya Marcos, Jose Miguel Jimenez, Andreas, Jose Altamirano, Gabriela Rodriguez, Marta Fernandez Calvo, Victoria Pazos, Marta Fermin Riberas, Marcos Isla, Deirdre Dunlevy, Sonia Gonzalez and Paqui Maldonado Blázquez.

Jon Mike Euba's multi faceted performance 'Re: Horse', described by him as a 'live concert of images', fuses elements of a live impromptu filming with the mistake-filled context of the rehearsal. A white horse, live present in the space, and a projection of the legendary recording made by Andy Warhol of a rehearsal of the Velvet Underground ("Symphony of Sounds") are connected by a score that is executed by two cameramen. In the film they shoot, numerous connections are made between man and woman, human being and animal, object and limb etc. Euba will give a lecture performance that is based on this performance and in which he, together with the audience, will analyse the fundamental elements that construct a performance and its witness.

### **Biography**

Jon Mikel Euba (1967) is based in Bilbao. Solo exhibitions of his work include 'Condensed Velazquez' in Soledad Lorenzo Gallery, Madrid (2008), 'Jugando con piedras', Moises Perez de Albeniz Gallery, Pamplona (2007) and 'Kill'em all' in the Fundació Antoni Tàpies, Barcelona (2003). Euba's work was also part of 'Les Rencontres Internationales' in Paris, Madrid and Berlin (2008), the Istanbul Biennale (2005) and the Busan Biennale, Korea (2005). 'Re: Horse' was performed in Festival a/d Werf, Utrecht (part of the If I Can't Dance... programme) (2007) and FLACC, Genk (2006).

### **Olivier Foulon**

'The Soliloquy of the Broom', 2008

16 mm film, screening

Olivier Foulon's project 'The Soliloquy of the Broom' focuses on the concept of masquerade in relation to painting. Central to this work is the portrait 'Jo, the Beautiful Irish Girl' painted by Gustave Courbet in 1865 in Trouville. It shows a lady named Jo, mistress and model of the artist James Whistler, looking at herself and her hair in a mirror. Due to great demand Gustave Courbet copied the painting

several times. The four versions belong nowadays to the Metropolitan Museum, New York, the Nelson-Atkins Museum, Kansas City, the National Museum of Stockholm and to a private collector. Olivier Foulon brought the four paintings together with the help of 16mm film and visualizes not only early forms of mass production in art, but works with the concept of a model that is used as a template for a painting which itself then becomes the model for another painting.

### **Biography**

Olivier Foulon (1976) lives and works in Berlin. He studied at the Ecole de Recherche Graphique in Brussels and the Jan van Eyck Akademie in Maastricht. Solo exhibitions of his work include 'Redites et Ratures' at Museum Abteiberg, Mönchengladbach (2007), 'Sprung in die Neuzeit - Un seul ou plusieurs lous?' at Dépendance, Brussels (2007) and 'Blind Mans Buff' in Marres, Maastricht (2004). Recent group exhibitions include 'Delusive Orders', Musée Sztuki (2008), Lodz, 'Speaking of which', Le Comptoir du Livre, Liège (2007) and the 'Prix de la Jeune Peinture Belge' (first prize), Palais des Beaux-Arts, Brussels (2005).

### **Suchan Kinoshita**

'Support act' 2009

Video screening

In her project for If I Can't Dance..., Suchan Kinoshita will throw certain 'roles' of director, viewer and performer into play. Through installations, screenings, choreographies etc. she will think about the institutions' role as an art centre and as a public space. A space in which visitors can enact different roles through 'detours' proposed by the artist. Within the spectrum of the roles of spectatorship, represented by the extremes of either distant inquiry or vital embodiment, Kinoshita aims to activate different 'registers'. For Project Arts Centre Kinoshita will create 'Light Conversations' – a piece for voice and light. In this installation, the viewer/listener is invited to actively interpret the interplay between light and language, respond to his or her visual and auditory experience. On June 11, 12 and 13 Kinoshita will show 'Support act', a screening of a film she made of the fitting up of a décor. It is rough material she wants to share with the audience and forms part of her current investigation into stages and light plans.

### **Biography**

Suchan Kinoshita (1960) lives and works in Maastricht. She studied contemporary music at the Music Academy in Cologne and art at the Jan van Eyck Academy in Maastricht. Kinoshita teaches at the Kunstakademie in Münster, Germany. Solo shows of her work were exhibited in the Ikon Gallery, Birmingham (2006), Galerie Nadja Vilenne, Liège (2006), Marres, Maastricht (2004) and the MuHKA, Antwerp (2002-2003). Recently, her work has been included in the 7th Shanghai Biennale (2008), Skulptur Projekte Münster (2007) and 'A for Alibi' in de Appel, Amsterdam (2007).

### Joachim Koester

'To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the Magical Passes of Carlos Castaneda)', 2009  
DVD, projection

Thinking about the unconscious gesture, Joachim Koester is exploring in a new series of works the terra incognita of the body and mind. For the new piece Koester generated some routines with a mime player built on Castanedas' so-called magical passes and tensegrity system. One way of explaining Koester's interest in Castanedas' movements is through the metaphoric connotations of photography. Photography has historically been seen as a medium that bridges the world of materiality and the so-called invisible realms. In Koester's own practice he has been greatly inspired by this concept, except that in his photographic works the invisible realms do not refer to occult lore, but rather to a world of ideas. A connection could be drawn between the photographic as a portal to another realm, and certain types of bodily movements, and this is what particularly interests Koester in the Castaneda system. Especially the idea of generating routines is important. One could say that all movement and movement systems are routines with different intentions. In addition, also Koester's fascination for the role of the charlatan has found its way to this film. The figure of the charlatan, which has a long life within the arts but also within shamanism, is well represented by Castanedas being one of the biggest: everything he ever claimed had happened was made up.

### Biography

Joachim Koester (1962) works and lives in New York and Copenhagen. He studied at the Royal Danish Academy of Fine Arts in Copenhagen. Solo exhibitions of Koester's work include 'My Frontier is an Endless Wall of Points', Moderna Museet, Stockholm (2007); 'Numerous Incidents Of Indefinite Outcome', Extra City, Antwerp (2007) and 'Le Matin des Magiciens', Palais de Tokyo, Paris (2006-2007). His work was recently included in 'Manifesta 7' in Italy (2008), the '8th Sharjah Biennial' (2007) and 'Black is Black', SMAK, Stedelijk Museum voor Actuele Kunst, Gent (2007).

### Sarah Pierce

'An artwork in the third person', 2009  
Installation

With Buba Cvoric, Teresa Maria Diaz Nerio, Tzvika Gutter, Rana Hamadeh, Seda Manavoglu, Barbara Philipp, Eva Schippers, James Skunca, Marina Tomic, Yen Yitzu, and Veridiana Zurita.

8 single channel DVDs, various theatre props and lighting, and selected items from the Project Arts Centre Archive 1974-1979 (Courtesy National Library of Ireland. Special thanks Colette O'Daly and Barry Houlihan).

Screening: Friday, June 12, 5-8 p.m. of Chronicle of a Summer (J. Rouch, E. Morin, 1961, 80 min) followed by a discussion with the audience hosted by Caroline Hancock and Sarah Pierce.

Since 2003, Sarah Pierce has used an umbrella term – The Metropolitan Complex – to describe her art practice. Despite its institutional resonance, this title does not signify an organisation. Instead, it demonstrates Pierce's broad understanding of cultural work, articulated through various discursive working methods, involving papers, interviews, archives, talks and exhibitions. Her primary focus during *If I Can't Dance...* has included a notion of 'being student' which Pierce develops "as a state of immediacy—the quality of being in direct and instant involvement with something that gives rise to a sense of urgency or excitement." The installation and performance in Project's Cube presents nine interviews with art students from the Dutch Art Institute in Enschede, all dealing with a historical relationship between performance and "presentness". Set against a backdrop of materials selected from Project's archives, 1974-1979, Pierce's processes of interrogation forge a relationship between visibility and disappearance – elements that coalesce in the masquerade – and highlight the potential for dissent and self-determination within institutional organisation.

### Biography

Sarah Pierce (1968) works and lives in Dublin. She studied at Cornell University and the Whitney Museum Independent Study Program. Currently she is preparing a PhD Curatorial/Knowledge at Goldsmith University in London. A solo exhibition of Pierce's work was mounted in Project Arts Centre in Dublin (2006). Her work was included in various group exhibitions, such as 'Nought to Sixty' at ICA London (2008), 'Left Pop', in the 2nd Moscow Biennial (2007), and *If I Can't Dance...* - 'Feminist Legacies and Potentials' in MuHKA, Antwerp (2007-2008). She set up (together with Annie Fletcher) the 'Paraeducation Department' as part of 'Tracer' in Witte de With (2004) and curated (together with Grant Watson) 'Enthusiasm!' a radio broadcast programme for the Frieze Art Fair (2006).

### Trajectory Edition III: 'Masquerade'

Prologue: Overgaden, Copenhagen – August 2008  
Episode 1: de Appel, Amsterdam – September - November 2008  
Episode 2: Sala Rekalde, Bilbao – December 2008 - March 2009  
Episode 3: Project Arts Centre, Dublin – May - June 2009  
Episode 4: Van Abbemuseum, Eindhoven – March 2010

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## GALLERY

**Suchan Kinoshita:**  
Support Act

## CUBE

**Sarah Pierce:**  
An Art Work in the Third  
Person

## CORRIDOR

**Joachim Koester:**

To navigate, in a genuine way, in the unknown, necessitates an attitude of daring, but not one of recklessness (movements generated from the Magical Passes of Carlos Castaneda)

## SPACE UPSTAIRS

**Keren Cytter:**

History in the Making or the Secret Diary of Linda Schultz

**Jon Mikel Euba:**

Lecture on Re:Horse

**Olivier Foulon:**

Jo, La Belle Irlandaise

Project Arts Centre  
39 East Essex Street,  
Temple Bar, Dublin 2,  
Ireland  
gallery@projectartscentre.ie  
(003531) 881 9613  
www.projectartscentre.ie

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