

Suchan Kinoshita invited Frederique Bergholtz and Annie Fletcher to introduce to the audience the ideas behind *If I Can't Dance...*'s Edition III on *the Masquerade* via the performance *Loudspeaker*. This performance was first performed in 1997 at the Biennale of Johannesburg. In *Loudspeaker* two people whisper in the artist's ears. The artist acts like a loudspeaker, reproducing what she hears. NOTE

Igor Dobricic tries out the *Clock*. NOTE

On the occasion of *If I Can't Dance Tonight*, June 18 2008, Suchan Kinoshita read John Cage's *Lecture on Nothing* (1959). NOTE

CONVERSATION

MAGAZINE 1

IF I CAN'T DANCE,

PREFACE



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

EDITION III  
THE MASQUERADE

PROLOGUE  
COPENHAGEN 08/2008

MAGAZINE 1  
SUCHAN KINOSHITA



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

## TRAJECTORY

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### ARTISTS

KEREN CYTTER  
JON MIKEL ELIBA  
OLIVIER FOULON  
SUCHAN KINOSHITA  
JOACHIM KOESTER  
SARAH PIERCE

### PROLOGUE

Overgaden. Institute  
of Contemporary  
Art, Copenhagen  
August 23, 2008

### EPISODE 1

de Appel arts centre,  
Amsterdam  
Fall 2008

### EPISODE 2

Sala Rekalde,  
Bilbao  
Winter 2008/2009

### EPISODE 3

Project Arts Centre,  
Dublin,  
Spring 2009

### EPISODE 4

Van Abbemuseum,  
Eindhoven  
Winter 2009/2010



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

## A WORD FROM THE CURATORS

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A new, third edition of *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* is on its way.

Departing from investigations of theatricality and the live moment (Edition I, 2005) and of the legacies and potentials of feminism in contemporary art practice (Edition II, 2006-2007), the upcoming Edition III (2008-2009) focuses on the notion of the masquerade.

This year and the year to come, *If I Can't Dance...* will have instalments in Copenhagen, Bilbao, and Dublin, collaborating with Overgaden arts centre, the University of Copenhagen and Karriere, Sala Rekalde and Project Arts Centre. In the Netherlands we'll be present in de Appel arts centre in Amsterdam and the Van Abbemuseum in Eindhoven.

Keren Cytter, Jon Mikel Euba, Olivier Foulon, Suchan Kinoshita, Joachim Koester and Sarah Pierce are invited to produce new projects with us that will be developed within the time frame of two years, and presented at the subsequent moments on which *If I Can't Dance...* will visit the institutions mentioned.

Besides the more explicitly international choreography of *If I Can't Dance...* and the new team of artists we are going to collaborate with, we would like to mention the new series *If I Can't Dance Tonight*, hosted by Frascati Theatre in Amsterdam. The events within this series are organised on a monthly base, and both contextualize the practices of the artists that go with us on tour, and articulate the field of research central to Edition III.

Since the beginning of 2008, *If I Can't Dance...* has established itself as an independent foundation with a permanent production base in Amsterdam. With our new team we operate from

the Rijksakademie. We would like to thank them, as well as our main financial supporters, the Mondriaan Foundation and the European Union Culture Programme (2007-2013), and all those engaged in this newly developed programme.

We very much hope to meet you at one of the events to come!

Frederique Bergholtz and Annie Fletcher



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



## MASQUERADE

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The departure point for our current 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 topos 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 Butlers re-

thinking 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.. 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.






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 IN THIS MAGAZINE
 

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This magazine is the first from a new series, accompanying Edition III (2008–2009). Each issue presents one artist 'in focus'. The first magazine is dedicated to the practice of Suchan Kinoshita. The material used is based on *If I Can't Dance Tonight with Suchan Kinoshita* which took place on June 18 in Frascati in Amsterdam. The core event of the evening was a conversation with Igor Dobricic in which Suchan Kinoshita elaborated on her interest in the role of the spectator, anticipating her new project in which she will investigate the interconnections between, and the roles of, spectator, performer and director/artist.

Suchan Kinoshita studied contemporary music in Cologne (1981–85) and both studied (1988–1990) and taught at (1998–2004) the Jan van Eyck Academie in Maastricht. She was resident at PS1 in New York (1994–95) and won the *Prix de Rome* (1992). Recent solo exhibitions of her work were presented in Kunstvereniging Diepenheim (...*aber auch dann fehlt ein Fehler*, 2007–2008), the Ikon Gallery in Birmingham (*Das Fragment an sich*, 2006–2007) and Marres in Maastricht (*Archive of Problems*, 2004). Recent groups shows she participated in include *Skulptur Projekte* in Münster (2007), *A for Alibi* in De Appel, Amsterdam (2007), the Sharjah International Biennial 8 (2007) and *Adaptive Behaviour* in the New Museum of Contemporary Art, New York (2004).

Igor Dobricic studied dramaturgy at the Academy of Dramatic Arts in Belgrade. Since 1999 he has been coordinator of the Arts Programme of the European Cultural Foundation. In the

same year he was admitted to the postgraduate course at the De Amsterdamse School/Advanced Research in Theatre and dance Studies (DasArts) where he focused on exploring the parameters of the performer/audience presence inside a specific space/time context. From 2005 onwards, Igor Dobricic started developing a new project platform for the ECF (*ALMOST REAL*). Next to his role as arts programme officer for ECF, Igor is collaborating as a dramaturge with a number of younger generation performers.



CONVERSATION

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The following text is a transcript of the conversation between Suchan Kinoshita and Igor Dobricic that took place on June 18 at If I Can't Dance Tonight in Frascati Theatre in Amsterdam.

Suchan Kinoshita, one of the artists that will develop a new project over time within the upcoming, third edition of *If I Can't Dance...*, was invited to introduce her work at *If I Can't Dance Tonight* and to share with the audience some initial thoughts on the direction this new project might take.

Igor Dobricic, dramaturge and coordinator at the European Cultural Foundation was invited

to be her conversation partner. They didn't know each other beforehand, but were brought together by the organisers on the basis of the expectation of having affinity with each other's fields of interest.

Suchan Kinoshita's departure point for the new work is her interest in the 'roles' of spectator, performer and director. The direct source for investigating these positions and their relations, is her personal biography, offering a fruitful scenery for articulating these 'plays of selves'. In the conversation printed here, she makes a start, mainly focusing on the role of the spectator.




 SUCHAN KINOSHITA & IGOR DOBRICIC
 

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S: First I want to turn this thing. It's a clock and it's going to accompany us. I call them 'clocks'; they run for a certain time. I wonder whether it will be finished before we leave. Maybe we will be finished first...

I: You never measured the time that it actually takes?

S: The time of this clock always changes because of the temperature.

I: Ah.

S: You never know, with so many people in the space it might go very fast!

So let me start with a thought I had about my life as a spectator.

When I was a child and I couldn't fall to sleep, I invented a game. I stared at the metal piece of a lamp hanging in my bedroom and when I got accustomed to the darkness, I could see the reflection of things happening in this metal piece.

I had no expectations about a certain image that would appear; it was about concentrating on this object, allowing me to enter the role of a spectator. Suddenly it would just open up. I always had the feeling it was not me, creating the image. I really thought that what I saw was happening in the reflection. But of course it was also part of the role [of the spectator] that I had created at that moment, that's what gave me this so-called performance. Thinking back I vividly remember this pleasure, the pleasure of the creation of the spectator, which stimulated me to perceive my surrounding as a performance.

And this could happen anywhere. Anywhere. Later on, when I started working in theatre,

when I started doing performance with a beginning, middle and an end, this became actually a sort of a reduction for me. What I would like to work on for *If I Can't Dance...*, is a frame which is not in the first place meant for performance but can become one.

I: I have this interest lately in this notion of attention; in where you put your attention. You create the possibility of something to happen. If we would get very silent and start listening to what is happening...

...there, then all of a sudden something opens up in that space, which could take us, who knows where?

S: But it's also this strange combination between concentration and not concentrating.

Here is another example: I had this ritual of going for walks to escape the situation at home. Everybody knows this probably, it's a very classical image, but it was absolutely important for me to get out of the house and to just start walking. To start walking and walking and actually I didn't know what I was looking for. I was looking for some sort of ...

## SOUND OF METRO

S: I think it probably had more to do with the clock; spending time, in another space. Probably I didn't know what I was looking for. It was more about going away from a certain place,



*This lecture was printed in In  
measures in each line and two  
There are forty-eight such uni  
whole is divided into five large  
The forty-eight measures of ea  
printed in four columns to fac  
read across the page from left  
This should not be done in an  
attempt to be too strictly faithf  
with the rubato which one uses*

## LECTURE ON NOTHING

I am here , and there is nothing  
those who wish to get somewhere ,  
any moment .  
silence ; but what silence  
is that I go on talking .

a push :  
; but the pusher and the pusher  
tainment called a discussion  
Shall we have one later ?

Or , we could simply decide  
discussion .  
now there are silences  
words make help  
silences .

and I am saying it  
poetry as I need

This space of time  
We need  
¶

than actually knowing where to go. So the walking itself became a space so to speak, of performance, or not. That's a question of time maybe.

There were times that I found myself back in a telephone box, learning by heart recorded announcements, telling me that I was not connected. And for me it was really an important thing to do you know. The telephone box was just there. I wasn't going to the telephone box. I came across it. I found in these announcements a means for rehearsal, a stimulant to learn something by heart. I still know them. Suddenly, I think, I was really happy to do it, because it gave me pleasure in spending time.

Now I want to make a little link to a work. I constructed a travel agency in the train station of Maastricht. The visitors to the exhibition could sign up for a journey with me for twenty-four hours, without knowing what the destination would be. We created a kind of a plan, a score, to figure out where to go before we moved. We decided, for instance, that we would take the first train out of Holland, get out of the train at the first stop, take the first bus, get out at the first stop, go into the first pub we would come across and have a beer. By deciding this beforehand, it was very nice to walk, I mean, we didn't have to decide where to go. We were directing our movements.

When we were drinking the beer, having

ended up somewhere in a pub in Brussels, we thought up a fictive space in Brussels. A completely fictive space, and I think after three or four beers, we knew: OK, now we know what the space is... a square. So, after having created the square for ourselves to convince ourselves what the square really is like, we left the pub.



Suchan Kinoshita's reading of the  
complete lecture can be listened to  
via [www.ificandance.org](http://www.ificandance.org)

*tri Musicali, August 1959. There are four  
lines in each unit of the rhythmic structure.  
Each having forty-eight measures. The  
parts, in the proportion 7, 6, 14, 14, 7.  
The units are likewise so divided. The text is  
to be read in a rhythmic reading. Each line is to be  
read right, not down the columns in sequence.  
In a special manner (which might result from an  
error in the position of the words on the page), but  
in everyday speech.*

to say

If among you are  
let them leave at

What we require is

requires

Give any one thought

it falls down easily

produce that enter-

not to have a dis-

at ever you like .

But

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ke

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I have nothing to say

and that is

is organized

t fear these silences, —

### LECTURE ON NOTHING / 109

We walked into the taxi. It was just waiting in the street, by chance. We went into the taxi and asked the taxi driver to take us to the square.

I: How did you explain to him what it looks like, what did you say?

S: We said: "it's a place... we have been there before, we know the place, the square, but we

don't know exactly where it is. We don't know where it is. But it is here somewhere. It is here. We know it is existing. It exists." So the taxi driver, the person that is supposed to know all the squares in Brussels, had to translate our descriptions into a real place. But the taxi driver didn't know where it was. So what happened was that the trip was going everywhere else. He started to show us all the other places that resembled to him the one we had described and started to propose to us different other places that we might be happy with. But of course our job was to postpone the solving of the problem. We didn't want to go to that place. We really





This lecture was printed in *Incontri Musicali*, August 1959. There are four measures in each line and twelve lines in each unit of the rhythmic structure. There are forty-eight such units, each having forty-eight measures. The whole is divided into five large parts, in the proportion 7, 6, 14, 14, 7. The forty-eight measures of each unit are likewise so divided. The text is printed in four columns to facilitate a rhythmic reading. Each line is to be read across the page from left to right, not down the columns in sequence. This should not be done in an artificial manner (which might result from an attempt to be too strictly faithful to the position of the words on the page), but with the rubato which one uses in everyday speech.

## LECTURE ON NOTHING

I am here , and there is nothing to say .  
 those who wish to get somewhere , If among you are  
 any moment . What we re-quire is  
 silence ; but what silence requires  
 is that I go on talking .  
 a push : it falls down easily  
 ; but the pusher and the pushed pro-duce that enter-  
 tainment called a dis-cussion .  
 Shall we have one later ?  
 Or , we could simply de-cide not to have a dis-  
 cussion . What ever you like . But  
 now there are silence<sup>3</sup> and the  
 words make help make the  
 silences .  
 and I am saying it and that is  
 poetry as I need it .  
 This space of time is organized  
 We need not fear these silences, —



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



## CONVERSATION

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wanted to extend the situation in the taxi. And that was so amazing about the situation, I find afterwards, because in the beginning you start laughing and thinking: this is crazy. Is it just a joke, or is it this cruelty of fiction not becoming reality, or not wanting to become reality, or yes, proposing reality?

In this trip we were all part of the same performance, we created this new reality. The new reality that was created, I think that is performance.

Let me get back to spectatorship.

I have a fascination for people that are work-

ing, people that are actually not considered to be performing. The 'handlung', the act of doing something, of working, in whatever job, is very fascinating for me.

There again I remember becoming a spectator. I just wanted to be near people that work. It is actually not a very spectacular thing when somebody works. Somebody is just doing his or her job, a carpenter for instance. I had this ritual to go to a little shop where this one man was working, every day. I was really fascinated by the way he worked in his shop. His shop was his universe. He had to sell things; he had to



SUCHAN KINOSHITA & IGOR DOBRICIC

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invent things for his shop, to survive with the shop. The shop was actually a very, very small space. And every day he changed the order of things in the shop, recreated its economy, to have a reason for work or for the shop to exist. These were not really spectacular things he did, but for me they were spectacular, I think probably more because of this unspectacular way he invented these new things for his shop.

I was very fascinated with it. There is something about acting or performing that is a sort of economy in movement or in behaviour.

I: This is again because to work does not

mean to perform for somebody else. To work means to be engaged in the material, with something in the world, for reasons that have nothing to do with being observed by somebody. It gives the observer the possibility to create a performance, because it's not in the action. It's not meant to be, it's not meant for me. So I can make it into something by looking at it.

S: I like people performing for me, though. I consider performing also as work in fact. You work with dancers for instance. With dancers, work has to do with the way the movement is actually created; whether it has a sort of econo-



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



## CONVERSATION

my or an interest in itself or in its movement.

Here is an example.

I didn't make this one by accident. I made this with a glassblower. I always have this one lying down and in a way it's sort of handicapped, because it doesn't have a beautiful flow, like this beautiful other clock. But then I thought, it's nice, it's actually so complicated how the liquid moves. It needs a certain movement to flow.

You have to go along...

With this kind of tube... in order to... I'm not so concentrated now...

But if you know the instrument, if you get involved with the instrument, you can really get it going, perhaps you can try it... [hands the instrument to Igor Dobricic. See note on page 13]

## SOUND OF METRO

S: Bring it from this side to the other, try going very, very rigidly from one side to the other. You have to turn it in a certain way...

I: Probably with time you could become very skilful.

S: [Laughs] This is what I mean. There is a logic in the instrument: when you go forward with one liquid, the other one goes backward. It's not very easy. But it's also a nice thing, maybe it's tuned for a dancer. A dancer would be able to relate to it.

The work is the economy of the thing. And that's what I also like about performing. I think

I sometimes don't like theatre, because there is so much sort of a wish to tell...

I: To tell something to somebody?

S: Yes. In that context I have to read you something I found the other day. I think this is a very beautiful excerpt of an interview with John Cage talking about music. He says:

When I hear what we call music, it seems to me that someone is talking; talking about his feelings or about his ideas of relationships. But when I hear traffic, the sound of traffic here on Sixth Avenue for instance, I don't have the feeling that anyone is talking. I have the feeling that a sound is acting and I love the activity of sound. What it does is: it gets louder and quieter, and it gets higher and lower and it gets longer and shorter. It does all those things which I'm completely satisfied with. I don't need sound to talk to me.

We don't see much difference in time and space. We don't know where one starts and the other stops. So most of the arts we think of as being in time. And most of the arts we think of as being in space. Marcel Duchamp for instance began thinking of time, I mean thinking of music as being not a time art but a space art, and he made a piece called 'sculpture musicale', which means different sounds coming from different places and lasting, producing a sculpture which is 'sonorous' and which remains.

Peoples expect listening to be more than listening, and so sometimes they speak of inner listening, or the meaning of sound. When I talk about music it finally comes to peoples minds that I'm talking about sound that doesn't mean anything, that is not inner, but that is just outer. And those people who understand that finally say: "you mean its just sounds?" Thinking that for something just to be a sound is to be useless. For as I love sounds just as they are and I have no need for them being anything more than what they are. I don't want hem to be psy-





SUCHAN KINOSHITA & IGOR DOBRICIC



chological, I don't want a sound to pretend that it is a bucket, or that it is a President, or that it is in love with another sound. I just want it to be a sound. And I'm not so stupid either. There was a German philosopher, who is very well known, Immanuel Kant, and he said: "There are two things that don't have to mean anything, one is music and the other is laughter" that is in order to give us very deep pleasure.

S: To consider performance as work, as working, that is also what I was wondering about in the context of for instance the musician, the performer, and the visual artist. The notion of being an artist is so loaded with meaning; we're

sort of pretentious in a way. I prefer this notion of the musician, the worker, or the dancer. Being perhaps the director or the creator of the piece, but also the player.

The public becomes also a material to play with - I mean the public as a presence - to be present as performers. You can move the role of the public into a player. This shift is a part of a performance I've been working with in a work called *Detour* (*Umwege für Jogger*). The thought is that you are dealing with your thing and that I'm dealing with my thing. Everybody is dealing with their work, or whatever they are doing. And the idea is to create a little detour, like an 'Umweg'.







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

A lady from Texas said:  
We have no music  
music in Texas  
in Texas.  
Remove the records  
and someone  
Everybody  
which is  
it is a process  
and when you sing  
you are  
All I know about  
think I know something, but when I am w

## Afternote to LECTURE ON NOTHING

*In keeping with the  
than an entertainme  
regardless of what t  
delivered (at the Art  
questions. In 1960,  
time, the audience g  
entertained, refraine  
The answers ar*

1. That is a v  
answer.
2. My head u
3. Had you ha  
Schoenberg  
question.
4. According
5. Please repe  
And again  
And again
6. I have no

## 126/SILENCE

With each person, or with each role, you could compose a new detour, a way out and a way back. The detour is just an in-between passage, in-between a very regular way of existing. It's a way out and it's a way back.

I: But how?

With the joggers for instance, that's maybe a very simple example: I asked the joggers for an exhibition to change their course and to jog through the museum, to integrate the museum into their path. I wanted to think about different roles. The jogger has a special role; it's very clear, the role of the jogger. What he's doing, what he's working on, is very clear.

## SOUND OF METRO

There are a lot of thoughts on this actually, on how to create a detour. In the bathroom for instance. The detour could be related to objects or functions or persons or roles.

Let me get back to spectatorship and detours and describe another work that I did.

S: You can describe it...

I: It was just in a situation, in a gallery situation, which had by accident, or by possibility, an

audience space as well...

S: It had a theatre space...

I: It had a theatre space inside the gallery. Suchan created the possibility for the theatre audience to come and sit, expecting something to happen. And the gallery audience, the other audience, was invited to come into a gallery sit-



I live in Texas .  
in Texas. The reason they've no  
is because they have recordings  
from Texas .  
will learn to sing .  
is a song .  
no song at all :  
of singing .  
,  
where you are .  
method is that when I am not working I sometimes  
sing, it is quite clear that I know nothing.  
TW TW

*ought expressed above that a discussion is nothing more  
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ts' Club as described in the Foreword), there were six  
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from asking anything more.*

*ry good question. I should not want to spoil it with an  
nts to ache.*

*rd Marya Freund last April in Palermo singing Arnold  
e Pierrot Lunaire, I doubt whether you would ask that*

*the Farmers' Almanac this is False Spring.*

*t the question . . .*

*re answers.*

OBRICIC

on an individual basis, creating their own time.

I: So there were different rules. The theatre people were sitting and watching, and the gallery people could come in and out of the gallery.

S: I organized them. I said: "Do you want to be the public, which is going to be looked at, but you can also look? You are going to be situated in the convention of an audience space and your task is to look at the stage". And there was also applause involved for instance, but the applause was not reacting to anything happening on stage. At certain moments I would introduce an applause, as a way to relax, to get out the tension, and after the applause the participants would be concentrated again on being a public. It was strange to see that it was difficult for the 'gallery' public to stay in their role. Because it is also a role, when you look at artwork. Some people crossed the border between the two audiences, and that was also something to solve the problem. But in a way it is not so interesting to solve problems, after all.

uation, to enter onto the stage and look at the theatre audience as its object.

S: Both were actually invited to look at each other, because I was interested in the different movements of the audience: the theatre audience carefully orchestrated, sitting still and watching, and the gallery audience each present



A lady  
music in Texas  
in Texas.

from Texas said:  
We have no music

Remove the records from Texas  
and someone will learn to sing  
Everybody has a song  
which is no song at all :  
it is a process of singing  
and when you sing  
you are where you are

I live in Texas  
in Texas.  
is because

The reason they've no  
they have recordings

All I know about method is that when I am not working I sometimes  
think I know something, but when I am working, it is quite clear that I know nothing.

TP TP

#### Afternote to LECTURE ON NOTHING

*In keeping with the thought expressed above that a discussion is nothing more than an entertainment, I prepared six answers for the first six questions asked, regardless of what they were. In 1949 or '50, when the lecture was first delivered (at the Artists' Club as described in the Foreword), there were six questions. In 1960, however, when the speech was delivered for the second time, the audience got the point after two questions and, not wishing to be entertained, refrained from asking anything more.*

*The answers are*

- 1. That is a very good question. I should not want to spoil it with an answer.*
- 2. My head wants to ache.*
- 3. Had you heard Marya Freund last April in Palermo singing Arnold Schoenberg's Pierrot Lunaire, I doubt whether you would ask that question.*
- 4. According to the Farmers' Almanac this is False Spring.*
- 5. Please repeat the question . . .  
And again . . .  
And again . . .*
- 6. I have no more answers.*



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



## OVERGADEN

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Established in 1986 by a group of local artists, Overgaden. Institute of Contemporary Art has for more than two decades been among the leading non-profit exhibition spaces for contemporary art in Copenhagen. Situated by a canal in one of central Copenhagen's most historic neighbourhoods, Overgaden occupies two large floors of a 19th century building which used to house a printing works.

From the outset Overgaden had a strong identity as a space run by artists for artists. A constantly evolving three-person board of artists would programme the exhibitions from incoming applications submitted by other artists. Through this formalised application procedure, Overgaden has consistently offered young artists the opportunity and space to develop expansive, groundbreaking solo exhibitions. Many of these artists have gone on to have important international careers.

A public grant from the Ministry of Culture covered basic costs such as rent, electricity and publicity material but apart from this core funding, exhibiting artists were always expected to do a major part of the work, including invigilating their own exhibitions.

A lot has changed at Overgaden in the course of the last 20 years – artists no longer have to guard their own work and there is even a small staff. As part of recent measures to restructure the institution, Henriette Bretton-Meyer was appointed director in 2006 and thus became the first full-time director with a curatorial background. However, to this day board members remain for the most part artists. Currently, the board include artists Jytte Høy, Katya Sander and Henrik Plenge Jakobsen, art critic Jacob

Lillemoose and consultant Søren Krogh.

To a large extent the exhibition programme remains based on applications from artists and curators, largely from Denmark but also from further afield, and thus Overgaden retains its character as an open and accessible institution. However, in order to further enhance the profile for the space, Overgaden has started to initiate its own exhibition projects. The last years have included solo shows with Jakob Kolding, Poul Pedersen, Johanna Domke, Ursula Nistrup, J&K and Svend-Allan Sørensen as well as group exhibitions such as *The Reconquest of Space* curated by Fanny Gonella, *In the Poem about Love You Don't Write the Word Love* curated by Tanya Leighton and *The World is Flat* curated by Johanne Løgstrup.

Overgaden currently presents around 10 exhibitions a year (often in tandem) as well as a comprehensive programme – unrivalled in Denmark – of artist talks, film screenings, seminars and discussions. Overgaden is supported by the Danish Arts Council

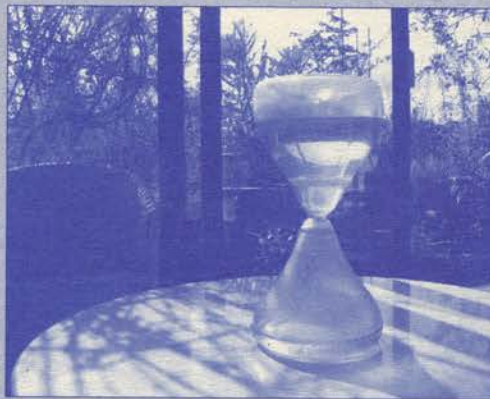





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 PERFORMANCE STUDIES INTERNATIONAL
 

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Founded in 1997, Performance Studies international promotes communication and exchange between scholars and practitioners working in the field of performance.

The organization developed from annual debates at New York University, organized by the graduate students of NYU's department of performance since 1991. The small 'i' in PSI's name testifies to this initial stage, when the organizers wanted to "refrain from making larger claims than they could justify", as Peggy Phelan, former professor at the department, explains. Over the past decade, PSI has staged numerous international conferences and festival gatherings that have moved between the discourse and practice of performance. PSI conferences have been held across the U.S.A. and the U.K. and in Germany, New Zealand and Singapore.

This year, the 14th PSI conference, *Interregnum: In Between States*, will take place in Copenhagen, Denmark from August 20th – 24th and is hosted by the Department of Arts and Cultural Studies of the University of Copenha-

gen. *Interregnum* is a term traditionally designating the period in between the reign of two monarchs, but in a wider sense it refers to any state of 'exception' of disorder and discontinuity. Departing from this key concept, the PSI conference will explore temporal, spatial, social and psychological states and spaces of 'exceptions'; *Interregnum* will look at what is between disciplines, that which is interdisciplinary, post-disciplinary or simply 'undisciplinary'.

Going beyond a traditional theatre studies approach, *Interregnum* seeks to look at performance studies in relationship with visual arts, surpassing the boundaries of art history, visual culture studies and media studies. During the conference, three different threads will approach these questions from disparate angles: *In between States of Spaces/Geographies*, *In Between States of Disciplines* and *In Between States of Subject/Body*. Key note speakers include Dorita Hannah (Massey University), Erika Fischer-Lichte, (Freie Universität Berlin) and Gavin Butt, (Goldsmiths, University of London).



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



## KARRIERE

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Karriere, a café/restaurant/bar recently opened in Flæsketorvet (the meatpacking district of Copenhagen), approaches art as a natural part of "meeting, eating, drinking, relaxing and having fun, spurring communication, reflection and play".

Various internationally renowned artists have helped to create the concept and design of Karriere, such as Olafur Eliasson (light objects), Rirkrit Tiravanija (stripper pole), and Monica Bonvicini (waiters' jewellery). According to Karriere's initiators Jeppe and Lærke Hein, everything, from the name Karriere - a work by Michael Elmgreen and Ingar Dragset - to the tables, lamps, dance floor and bar counter, is an artwork. "Art is at eye level - unless, of course, it happens to be the thing you're sitting on... Art

is the common, unifying factor at Karriere. It is a rallying point, something to talk to one another about. It is something that is present in the here and now - a contrast to the practice of sharing thoughts on something that is not present: the new kitchen you're planning, the holiday you've booked, people you've seen on TV."

Besides a public programme with artist talks, DJ's, concerts and performances, Karriere publishes a newspaper on art, featuring interviews, essays and artists' contributions. The latest issue includes, for example, an article on Food, the restaurant-cum-art project run by a group of artists headed by Caroline Gooden and Gordon Matta-Clark in the early 1970s in SoHo, New York. Karriere's newspaper can be downloaded for free at [www.karrierebar.com](http://www.karrierebar.com).





## IF I CAN'T DANCE... TONIGHT



The monthly event *If I Can't Dance Tonight* functions as a zone of experimentation and as a recurring element within the various, moving activities of *If I Can't Dance...* as a rolling platform.

Hosted by Frascati Theatre in Amsterdam, *If I Can't Dance Tonight* offers an eclectic programme of performances, instantaneous exhibitions, conversations with artists, screenings, readings, music etc. The *Tonight* events desire to provoke new ideas in the field of performative art practice in general, and to investigate notions of the masquerade in particular, giving time for in-depth discussion and exploration

and to – eventually – make the public... dance.

Each *If I Can't Dance Tonight* offers the stage to one 'artist in focus'. The most recent *Tonight* hosted Suchan Kinoshita's conversation with Igor Dobricic and her performance of John Cage's *Lecture on Nothing* in addition to a performance by Melanie Bonajo and Kinga Kielczynska in which the audience was invited to join a trance dance. A previous edition featured Jon Mikel Euba in conversation with critic and curator Peio Aguirre, followed by a futuristic-folkloric dance with the audience, directed by Voin de Voin.



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

## READING GROUP/PUBLICATION

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In 2006, If I Can't Dance... has initiated a monthly reading group that is open to the public and has generally consisted of a range of artists, critical thinkers, writers and various other readers from in and outside the field of contemporary (performance) art.

In the past, various texts in the field of feminism and gender studies have spurred critical debate in these monthly gatherings. From the fall of 2008 onwards, the If I Can't Dance... reading group will start to look at the topic of masquerade. It aspires to become a think tank for this field of research, in relation to both the practice of visual arts, and its cultural, societal and political meanings and manifestations.

Generously hosted, first by de Appel (2006-2007) and currently by the Rijksakademie in Amsterdam (2008), participants of the reading group will gather in the academy's large attic, the 'ship', to discuss new topics and directions in performative art practice. With the help of critical texts and visual material, the reading group tries to create a space that will enable creative disagreement, unexpected links and in-depth debate. It departs, in short, from a spirit of an open-ended discussion.

This fall, If I Can't Dance... will proudly present its second publication in the field of performative art practices entitled *Feminist Legacies and Potentials in Contemporary Art Practice*. Drawing from the exhibitions and performances presented by If I Can't Dance..., eleven critical thinkers will confront eleven artists from the perspective of historical and present-day feminism in art.

Accordingly, eleven collaborative essays will reflect on the state and importance of feminism for the practice of art and will show how artists today reactivate the past via visual and conceptual 'homage' and explore current ideas of political mobilization and engagement. Feminism, in *Feminist Legacies and Potentials*, is a fruitful starting point to discuss topics of individuality and subjectivity, of social roles and the politics of performance.

The list of artists in the publication includes Frances Stark, Falke Pisano, Will Holder, Haegue Yang, Jutta Koether, Karl Holmqvist, Sarah Pierce, Stefanie Seibold, Alexandra Bachzetsis, The Otolith Group and Maria Pask. Essays are written by Diana McCarty, Jan Verwoert, Binna Choi, Peio Aguirre, Lisette Smits, Igor Dobricic, Frederique Bergholtz, Paul O'Neill, Annie Fletcher, Vanessa Desclaux and Dieter Roelstraete. Design of *Feminist Legacies and Potentials* is by graphic designer Maureen Mooren.





## FRIDAY

AUGUST 22, 14:00-16:00  
PSi/UNIVERSITY OF COPENHAGEN

Frederique Bergholtz and Annie Fletcher will present a lecture on *If I Can't Dance...* at the conference *Interregnum* organized by Performance Studies international in collaboration with the University of Copenhagen. The entire programme and both the individual and panel abstracts can be found on [www.interregnum.dk](http://www.interregnum.dk) or [www.psi-web.org](http://www.psi-web.org).

## ADDRESS

Department of Arts and Cultural Studies  
Room 22.0.47  
University of Copenhagen  
Blixens Vej 1  
DK-2300 Copenhagen S  
(+45) 35 32 92 74  
[info@interregnum.dk](mailto:info@interregnum.dk)  
[www.interregnum.dk](http://www.interregnum.dk)

## ENTRANCE

The lecture is part of the public programme of the conference. The entrance is free and reservation is not necessary.

## RESERVATION

To attend the conference registration is obligatory. For information go to [www.interregnum.dk](http://www.interregnum.dk).





SATURDAY

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AUGUST 23, 12.00 – 20.00  
OVERGADEN

The Prologue of Edition III will take place in Overgaden, Institute of Contemporary Art. All the artists involved in Edition III will present their ideas for the new to develop projects.

Moderator  
LARS BANG LARSEN

Part I (12.00–14.45)  
JON MIKEL EUBA  
KEREN CYTTER

Part II (15.45–17.45)  
JOACHIM KOESTER  
SUCHAN KINOSHITA

Part III (18.00–19.30)  
SARAH PIERCE  
OLIVIER FOULON

ADDRESS  
Overgaden, Institute of Contemporary Art  
Overgaden Neden Vandet 17  
DK-1414 Copenhagen K  
+45 32 57 72 73  
info@overgaden.org  
www.overgaden.org

ENTRANCE  
Free

RESERVATION  
Reservation is recommended  
Please contact mg@ificantdance.org

AUGUST 23, 22.30 – 23.00  
KARRIERE

A performance is programmed in Karriere Bar. Janine Rostron, aka PLANNINGTOROCK, will present a dazzling performance that borrows from classical music, glam rock, and hip-hop.

ADDRESS  
Karriere contemporary art & social life  
Flaesketorvet 57-67  
DK-1711 Copenhagen V  
+45 33 21 55 09  
info@karrierebar.com  
www.karrierebar.com

ENTRANCE  
Free

RESERVATION  
No reservation required





## ORGANISATION

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### TEAM

Frederique Bergholtz – Financial and Artistic Director  
Annie Fletcher – Artistic Director  
Maaïke Gouwenberg – Production / Curator  
Claud Biemans – Finances  
Marcel van den Berg – Communication  
Flora Lysen – Research


### EXTERNAL

Jessica Gysel – Communication Advice  
Sal Kroonenberg – Photography  
Maureen Mooren – Graphic Design  
Annemarie Voermans – Intern

### BOARD

Gabriëlle Schleijsen – Chair  
Gemma Jelier – Treasurer  
Emily Pethick  
Daniël van der Velden  
Grant Watson





## COLOPHON

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This *If I Can't Dance...* magazine is the first in a series of six, due to be published during Edition III (2008-2010). The next *If I Can't Dance...* magazine will be published mid September 2008.

Editor:  
Frederique Bergholtz

Texts:  
Frederique Bergholtz  
Henriette Bretton-Meier  
Igor Dobricic  
Annie Fletcher  
Suchan Kinoshita

Editing:  
Frederique Bergholtz  
Jessica Gysel  
Floor Lysen

Concept design: Maureen Mooren  
& Daniel van der Velden

Design:  
Maureen Mooren together with Bart de Baets

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Page 16, 17, 21, 22, 25 Suchan Kinoshita  
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Of Your Revolution

If I Can't Dance, I Don't Want To Be Part  
Of Your Revolution  
PO Box 51144  
NL - 1007 EC Amsterdam  
info@ificantdance.org  
www.ificantdance.org





## PARTNERS

### PARTNERS EDITION III

Overgaden, København – DK  
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 Project Arts Centre, Dublin – IE  
 Van Abbemuseum, Eindhoven – NL

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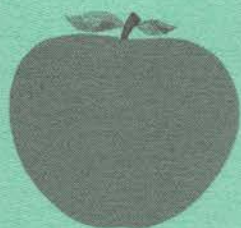
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Education and Culture DG

Culture Programme



vanabbemuseum



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

EDITION III  
THE MASQUERADE

PROLOGUE  
COPENHAGEN 08/2008

MAGAZINE 1  
SUCHAN KINOSHITA