

Bodies and Technologies INTRODUCTORY EVENT
2022–23

Saturday 2 July, 2022
10:30hr–18:30hr

LIKEMINDS PODIUM, Amsterdam

IF I CAN'T DANCE, I DON'T WANT
TO BE PART OF YOUR REVOLUTION
proudly presents Edition IX—*Bodies and
Technologies* (2022–23), our ninth biennial
programme, which features six new artistic
and research commissions from Susanne
Altmann, Black Speaks Back, Samia Henni,
Nuraini Juliastuti, Jessika Khazrik, and
Constantina Zavitsanos, as well as a study
programme led by our research fellow
Devika Chotoe.

With Edition IX—*Bodies and Technologies*
we tackle the complex and plural entangle-
ments between bodies and technologies
—from experiences of pleasure and inti-
macy to the ongoing embodied realities of
colonial and ableist frameworks. These
entanglements generate both possibilities
for liberation and risks of further control.
Bodies and Technologies lingers in this
paradox, turning to the performance strate-
gies and performance-based research meth-
odologies of our artists and researchers to
ask how technologies affect the experiences
of bodies and vice versa. How do various
technologies condition the performance
and experience of one's own body and of

other bodies? And, in turn, how do different bodily experiences recondition, retune and perhaps even disrupt technologies?

On Saturday 2 July you can follow these different lines of investigation and listen to our Edition IX artists and researchers share some glimpses into their projects-in-the-making. To learn more about the different curatorial facets of the programme and engagements with the *Bodies and Technologies* field of inquiry, we invite you also to tune in to Ja Ja Ja Nee Nee Nee for a Radio Emma broadcast on Wednesday 29 June where the If I Can't Dance artistic team (Frédérique Bergholtz, Anik Fournier, Sara Giannini and Megan Hoetger) and research fellow Devika Chotoe share their own entry points into Edition IX.

PROGRAMME

Doors open	10hr
Welcome note	10:30hr
Morning session: Research Commissions	11hr

Nuraini Juliastuti
*Commons Museums:
Technologies for
Covering the Wounds*
Lecture

Susanne Altmann
*When Technology Was
Female: A Cultural
Investigation of Former
Socialist Europe,
1917–89 and After*
Lecture

Samia Henni
*Performing Colonial
Toxicity*
Lecture-Performance

Lunch 14hr

Afternoon session: 15hr
Artist Commissions

Black Speaks Back
Zwarte Ibis:
The Spirit of Black
Intimacies
Performance & Screening

Constantina Zavitsanos
Entrophy
Lecture-Performance

Jessika Khazrik
ني دابارق *Pharmakopoeia*
Essay-Performance

Drinks 18:30hr

PRACTICAL INFORMATION

Tickets Tickets for the event are €17 regular / €13 students. The price includes lunch, as well as coffee, tea, and small treats throughout the day.

Lunch A vegan, gluten-free lunch as well as small treats are prepared for *Bodies and Technologies* by Risa Horn, an Amsterdam based artist, chef and doula.

Risa Horn is an Amsterdam based artist whose research moonlights as a postpartum doula and as a professional chef. Horn's multidisciplinary practice aims to create holes in space and time wherein resonance and refraction become reigning logics. In the intimacy of care work haptic encounters can take on oceanic proportion and sensory breadth. Like the performance of a ripple, nourishment and flavour reveal unfolding layers of meaning and experience.

Lunch
An airy bisque of green summer vegetables with fresh notes of basil, accompanied by fresh bread. A red cabbage chutney lightened by apple, pomegranate, and lemon.

Last taste
Dark chocolate poured with rum and orange rind. Sweet dates accompanied by rose.

Lingering sweetness
Lemon zest spritz.
Orange blossom anis florentine.

Through the day

Hibiscus—a hibiscus infusion of water and dried hibiscus petals.

Cardamom—a cooling water laced with notes of cardamom jam) and amaretto cherry chocolate bark.

Bookshop and reading table

Our bookshop will be present with special discounts and new titles, as well as a reading table with literature related to the *Bodies and Technologies* field of inquiry.

Address and accessibility

Our host, Likeminds Podium (Gedempt Hamerkanaal 203, Amsterdam-Noord) is a very spacious theatre venue situated in a former industrial hangar. It is located on the ground floor and is wheelchair accessible. There is a parking lot right in front of the entrance. Restrooms, including an accessible toilet, are also on the ground floor.

For more accessibility requirements, please get in touch via office@ificantdance.org.

Directions

Located directly on the IJ, Likeminds Podium is a quick ride from Amsterdam Centraal Station. There are a few options available:

By ferry, you can reach the venue via the F3 (docking point located on the west side of the Centraal Station, direction: Buiksloterweg) to the 38 bus (direction Station Noord, stop: Havikslaan) with a 5-minute walk.

Or, if you're keen for a little longer of a stroll, it's also possible to travel via the F2 (docking point located on the east side of the Centraal Station, direction: IJplein) with a 15-minute walk through the surrounding neighbourhood.

By metro, the venue is accessible via line 52 (direction Noord, stop: Noorderpark) with a 11-minute walk through the surrounding neighbourhood.

Artist Commissions

Black Speaks Back



Black Speaks Back logo, 2022.

Circular graphic logo in a two-tone colour scheme where the ground is a brilliant red and 'the figure' a quasi-three-dimensional speech bubble box in melon orange. Playing with flatness and dimensionality, the letters BSB are printed in the upper right of the circle. The red letters look as if they are a negative relief, cut out from the speech bubble.

... (est. 2016, Brussels, Belgium. Based in Amsterdam) is a Belgo-Dutch grassroots media collective that supports diverse, multidimensional and innovative Black narratives. The group creates platforms for panels, poetry and politics of pleasure while also making short films and videos including the world's first Afrofuturistic musical *EUphoria* (2018). They also facilitate conversations related to Blackness in the Low Countries and provide resources for young and/or upcoming experimental writers, film-makers and podcasters towards building powerful Afro-European futures. The *Zwarte Ibis* project is led by Chris (Ci) Rickets and Alexine Gabriela in collaboration with Smita James.

Gabriela (she/her & they/them) is a queer Afro-Caribbean femme, community organiser and researcher based in Amsterdam and interested in decolonial and intersectional perspectives on Blackness. She is co-founder

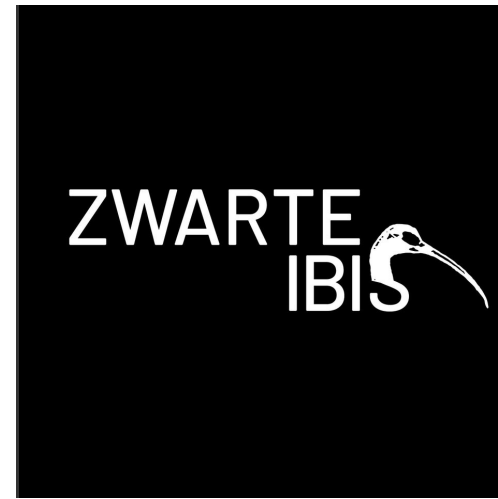
of the Caribbean collective 6 ISLANDS and a grassroots archivist at the Black Archives in Amsterdam focussing on Black history in the Dutch context.

Ci is an Amsterdam-based audio-digital artist whose work as a music producer encompasses many genres in creating songs, recording, mixing, producing and live (DJ) performing. Ci partners with spoken word artist James to form Poetronic, exploring combinations of spoken word with electronic beats.

James is a rhythmic reasoner who spins her words around love, thunder and other collisions, and is driven by what we dream with our eyes open and taste with our mouths shut. She turns stages into living rooms and minds into arenas. Coming up in the Roots & Routes network, her words have in recent years graced the stages of RE:Definition, Cinnamon Wednesday and the Black Magic Woman festival.

Project

Zwarte Ibis: The Spirit of Black Intimacies is a multidisciplinary, audio-visual tale



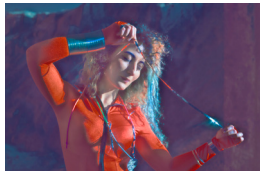
Zwarte Ibis logo, 2022.

Square graphic logo in black-and-white monochromatic colour scheme where 'the ground' is flat black and 'the figure' a stark white pairing of the words 'Zwarte' and 'Ibis'. 'Zwarte' appears more-or-less in the centre of the graphic, and 'Ibis' is right-centred with the 'Ibi' aligned directly below the 'te' of Zwarte. The 's' in Ibis transforms into the long-beaked head of an ibis bird.

that explores life in a Black body and its conditioned intimacy in times of explicit (racialised) state surveillance. How do Black people navigate the intimate sphere in a context where their bodies are heavily politicised and under constant interrogation? *Zwarte Ibis* offers responses through literary and audio-visual research, as well as Kitchen Table Talks—staged gatherings set to happen through fall 2022 that hold space for on-the-ground dialogue with Black people about their lived and embodied experiences. The collective then embarks on the making of their film, which, like their *EUphoria* (2018), is created in

collaboration with Black creators, artists and grassroots media productions. The film tackles hyper-sexualisation, cultural fragmentation and collective remembrance, playing with the blurry lines between intimacy and sexuality, freedom and conditioning, individual and collective, myth and reality, and more. Working in the interstices of these binaries, it experiments with visual and sonic metaphors that might help picture the dynamics of Black love, intimacy and pleasure as they unfold through ‘technologies of intimacy’, from social media or internet dating to practices of hacking the preset codes of normative love.

Jessika Khazrik



Jessika Khazrik, 2021 © Robert Sieg.

Medium shot of Jessika Khazrik who appears in an ecstatic posture, with eyes closed, smiling and her body moving, possibly dancing. Her hands are raised and hold a shiny reflective wire. Her skin has an olive-copper undertone. Her eye-brow make-up is blue, and her long curly hair is dyed in different colours: light blue, orange and off-white. Wearing a tight, red top with a zipper, her jewellery ranges from a heart-shaped necklace to a long metallic armband. The ambience of the photograph is eerie, otherworldly, with a blurred background that looks like stone.

... (b. 1991, Beirut. Lives in Beirut and Berlin) is an artist, composer, writer and technologist whose ‘indisciplinary’ practice ranges from performance to machine learning, ecotoxicology, cryptography, and history of science, to visual art and music. Khazrik works with a trans-millennial production of knowledge based on an environmental understanding of the techno-politics of voice, media and code. While tracing the history, political economy and myths

of discipline, her interdisciplinary practice revolves around the collective search and need for polymathic resonance in the twentieth to twenty-first century and long-term future. Khazrik holds BAs in Linguistics and Theatre from the Lebanese University, Beirut and an MS in Art, Culture and Technology from the Massachusetts Institute of Technology, Cambridge, MA where she was awarded the Ada Lovelace Award. Khazrik’s work has been performed, exhibited and published internationally in literary anthologies, clubs, theatres, museums, scientific consortia, quarries and banks. Khazrik has been a fellow at SHAPE (2021–22), HfK Bremen (2020), Digital Earth (2018–19) and Home Workspace Programme (2012–13).

Project

Spanning music, performance and hyper-media environments, *Pharmakopoeia* نيدابارق is a long-term interdisciplinary project that probes the interlinks and common origins of remedies, medicine and media. ‘Pharmacopoeia’ denotes a formulary of shared remedies that would, up until some centuries ago, thoroughly instruct on how



Still from 'Health De-militarized Technology De-militarized', episode V of *Pharmakopoeia* hyper-video anti-ads, 2021. Courtesy the artist.

Film still showing Jessica Khazrik's profile as she sits on what seems to be an industrial rooftop inhabited by aluminium storage units, columns and ventilators. Khazrik is seated on a container with her feet placed on another at the same height as her backbone. Her legs close in a triangle shape. She tilts backwards with her hands on her knees. Although the position involves muscular tension, the intention of the body is slightly meditative and her face looks up towards the sky, possibly to a four-legged drone flying above her. She is wearing a tight red suit. A long metallic armband stands out from her accessories. The blue-toned image is framed by some graphical elements including scripts in Arabic and tentacular wavy patterns or strokes.

to identify ailments and prepare compound medicines. If we were to revisit these medical monographs from 'modern' disciplinary lenses, many would be regarded as operating at the intersection of medicine, magic, agriculture, music, science, alchemy, ecotoxicology, astrology and cryptography. While some pharmacopoeia circulated for millennia mixing and listing in an accretive manner a variety of pharmacognostic resources and recipes, modern pharmacopoeia are usually published by governmental authorities and/or pharmaceutical regulatory bodies for the purpose of proprietary and territorial standardisations.

Khazrik's *Pharmakopoeia* نيدابارق attests to a trans-millennial circulation of knowledge

and continuously unfolds through diverse iterations, which are critically inspired by fields of medicine, machine learning, and music, but also science and technology studies, feminist philosophy of science, law and medical anthropology. With *If I Can't Dance*, Khazrik explores the divinatory afterlives and militarised roots of biomedical practices of sonification, sensing, imaging and anamnesis. In particular, she studies the points of convergence between the history of science and the history of magic through fieldwork and rehearsals in environmental medicine research centres and scientific laboratories. This trajectory is conceived to culminate in a theatrical congregation and hyper-media club experience, which gathers different practitioners and practices encountered along the way.

Aknowledgements

Pharmakopoeia نيدابارق is commissioned by *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* and co-produced with Iaspis—The Swedish Arts Grants Committee's International Programme for Visual and Applied Arts as part of their *Holes, Spirals, Waves* (2022) programme.

Constantina
Zavitsanos
(and friends)



Constantina Zavitsanos.
Photo courtesy of the artist.

Direct but relaxed gaze. Their skin is white and their hair is dark with loose curls tucked up in a bright yellow captain's hat with shirt to match. A paisley collar, tortoise shell glasses and overall straps complete the look; the vibe is chill and sweet but maybe up to something fun on the horizon.

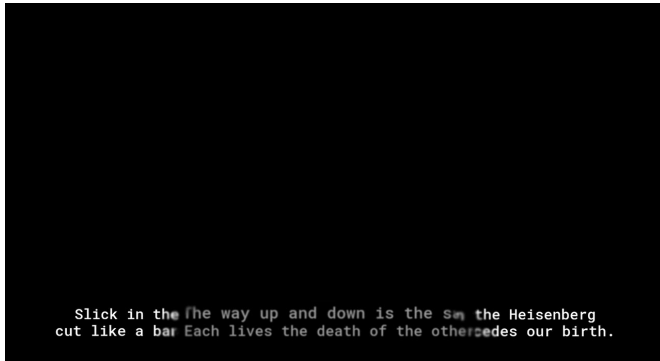
Part of the research is carried out at the Helmholtz Centre for Environmental Research in Munich where Khazrik is an artist in residence from spring 2022 to spring 2023.

... (b. 1977, Reading. Lives in New York City) works in sculpture, performance, text and sound to elaborate what is invaluable in the re/production of debt, dependency and means beyond measure. Their work interferes with what is perceivably accessed through fixed form or any one given sense and arises in the superposition of need and desire, as well as at the limits of what constitutes matter and capacity. Sometimes this means sculpting inaudible sound waves, holographic transmissions or infrared light; it can also mean reshaping or congealing in sculpture the performance of everyday life often rendered immaterial like school loan debt (hours in debt), or years of sleep (hours in bed). Their work has been exhibited at the Brooklyn Museum, New Museum, Artists Space and The Kitchen in New York as well as at Arika, Glasgow, Museum für Moderne Kunst, Frankfurt and Haus

der Kulturen der Welt, Berlin. With Park McArthur, they coauthored 'The Guild of the Brave Poor Things' (in *Trap Door: Trans Cultural Production and the Politics of Visibility*, 2017) and 'Other Forms of Conviviality' (in *Women & Performance*, 2013). In 2019, they co-organised the cross-disability arts events and study sessions, 'I wanna be with you everywhere' at Performance Space New York and the Whitney. Zavitsanos is the 2021 recipient of the Roy Lichtenstein Award. They hold an MFA from the Pennsylvania Academy of the Fine Arts, Philadelphia and a BFA from Millersville University, PA.

Project

Heat is commonly thought of as the warmth emanating from individual bodies, which can be measured for observance by an audience. Deviating from this line of thought and referring to the scientific definition of heat as transfer of energy amongst systems, Zavitsanos wishes to image the felt, shared qualities of heat among bodies in space beyond sight and fixed form. In so doing, the artist insists upon a 'hapticality' beyond, below and before the invariable



Constantina Zavitsanos, *O* [in progress tests], binaural sound on headphones: emulated breath and speech of screen reader AI; overlapping projected open captions on floor. Dimensions variable, 2022.

A black screen hosts two lines of overlapping projected captions in white and grey. The two texts interrupt and join one another in partial occlusion that complicates the legibility of one and produces new texture. Joined text reads as: 'Slick in the The way up and down is the same the Heisenberg cut like a band Each lives the death of the other cedes our birth.'

idea of a 'body' cast by Enlightenment thought. Deriving from the Greek term *haptikos*—that means pertaining to the sense of touch—with 'hapticality' the artist refers to the notion introduced by theorists Fred Moten and Stefano Harney of a shared form of somatic knowledge, 'a feeling through others, a feel for feeling others feeling you'.

Accordingly, the experimentation in *Entropy* is geared towards the inception of a spatial performative installation through technologies such as infrared light, binaural sound, haptic infrasonic and written scores. Infrared light and infrasound materially unravel at the perceived limits of the sensorial, opening up sight and sound to

a dimension of feeling. Written scores—intended as sets of instructions for bounded and infinite reproduction—break apart the idea of individuated authorship, performing interdependency and the conviviality of art and life. As a way to further the implications of interdependency and hapticality, the project is developing through conversations and in various forms of collaboration with other artists, practitioners and theorists.

Research Commissions

Susanne Altmann



Susanne Altmann, 2021.
Photo courtesy of the artist.

A tightly cropped portrait of Altmann. Her skin is white. She wears a black-and-white gingham, button-up shirt with a single strand of pearls quietly peaking through. Surrounded by pink balloons, she dreamily grasps a blue balloon and, with a big smile, looks up to her right, the top left of frame, at some unknown point.

... (b. Dresden, Germany. Lives and works in Dresden) is an independent feminist art historian and curator. It was only after 1989, when educational access outside of party lines became possible, that she could devote herself to the study of art history and philosophy, first in Dresden and later at the New School for Social Research, New York. Alongside various curatorial and publishing activities, her historical research focusses on art production in the former socialist parts of Europe before and after 1989, investigating the development of a canon and modes of reception for non-conformist avant-gardes.

Increasingly, Altmann aims to recontextualise art created in Eastern Germany, investigating it in relation to Eastern Europe rather than the West. Recent projects include the landmark exhibition *The Medea Insurrection: Women Artists Behind the Iron Curtain*, Albertinum, Dresden State Art Collections, 2018 and the Wende Museum, Los Angeles, 2020; the exhibition *Pants Wear Skirts: The Erfurt Women Artists' Group 1984–1994* (co-curator), neue Gesellschaft für bildende Kunst, Berlin, 2021; and a literary transcription of British artist Monica Ross's text-based work *Valentine* (2022). Since 2010, Altmann teaches contemporary and German art history as part of the Erasmus/DAAD programme at the Academy of Fine Arts, Dresden.

Project

In the post-revolutionary climate of soon-to-be Soviet territories (c.1918), Communism flashed up as a model that led artists away from classical ideas of the autonomous work. Artistic production moved towards collective all-encompassing installation, participatory performance and 'intermediality', as well as applied arts from textile-making



Evelyn Richter, *Selbstinszenierung*, TU Dresden, 1952. S/W-Fotografie / Barytpapier. Kunstfonds, Staatliche Kunstsammlungen Dresden.
Photo: Stefanie Reesko. © SKD.

In this black-and-white self-portrait photograph, the artist wears a wrap jacket and two-tone pants as she stands alone in the corner of a room, her body transformed into a cyborg form by costume and accoutrements: cylindrical metal containers protrude from the top of her head and both ears; metal-rimmed goggles partially shade her eyes, transforming the ocular socket into a gaping hole; and a metal ring holds her mouth open, producing another gaping hole. She holds a dome-shaped aluminium reflector in the crook of her right arm, turning the hand into yet another gleaming metal surface; in her left hand, using her hip as a support, she holds up a wooden pole with a metal 'X' on its end. Suspended from her neck is a black box, which, on its left, connects to a spiral cord that drapes across her chest like a necklace. She is encircled by 1950s modernist lighting design objects – desk lamps, floor lamps, clamp lights, and even what appears to be stage light canisters. They all shine directly onto her.

to product design. At this historical turn, industrialisation and its technologies were not yet part of a rigidified party ideology and were welcomed enthusiastically by artists, including women, who took on an incredibly active role in the building of this new society. To this day, their work has not been adequately recognised.

When Technology Was Female aims to identify the visual and intellectual continuity among women artists in the erstwhile

Eastern Bloc and former Yugoslavia. Starting from the brief period of the Soviet avant-garde after the First World War, it traces the period up through the 1960s when new generations of women artists in East Germany and the broader Eastern Bloc, as well as in Yugoslavia, began to reassess their role(s) and their aesthetic ‘performance’ of femininity. Their works and ways of working were informed by Soviet avant-garde media experimentation—principles now critically devoid of promises of the Communist machine age.

Samia Henni



Samia Henni, 2018.
© Argenis Apolinario.

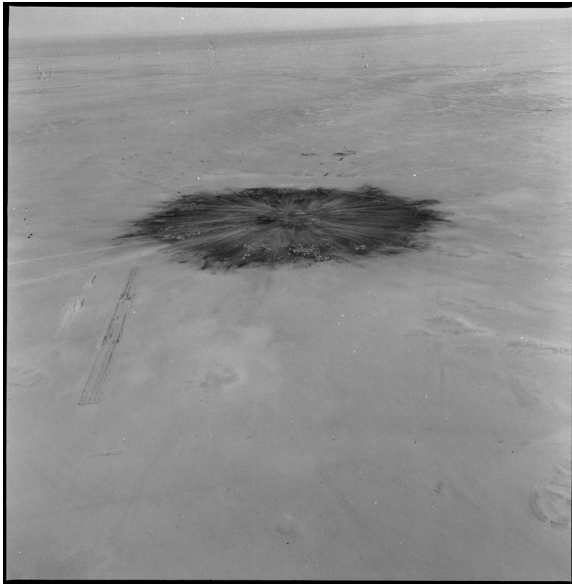
A portrait photo of Samia Henni shows her standing up with a serious expression on her face in the middle of delivering the lecture ‘From Counterrevolution to Counterinsurgency’ in the frame of the Intra-Disciplinary Seminar series organised by Leslie Hewitt and Omar Berrada at the Cooper Union in New York City. Her skin is light brown, and her dark brown curls fall to her shoulders, framing her face and revealing a hammered metal chandelier earring on her left ear. Henni’s black clothing fades into the lecture hall-style seating behind her, with an olive-green cable-knit shawl popping against the dark ground. Orbiting around her are the reflections from stage lights, two chartreuse green (one left and right) and one brick red (on left).

... (b. 1980, Algiers, Algeria. Lives in Zurich and Ithaca, NY) is an architectural historian, exhibition maker and educator. Working through textual and visual strategies, her practice interrogates histories of the built, destroyed and imagined environment—those produced by processes and mechanisms of colonisation, forced displacement, nuclear weapons, resource extraction and warfare. Her research has culminated in the award-winning book *Architecture of Counterrevolution: The French Army in Northern Algeria* (2017),

the edited volumes *War Zones* (2018) and *Deserts Are Not Empty* (2022), as well as exhibitions such as *Archives: Secret-Défense?* (ifa Gallery/SAVVY Contemporary, Berlin, 2021), *Housing Pharmacology* (Manifesta 13, Marseilles, 2020) and *Discreet Violence: Architecture and the French War in Algeria* (Zurich, Rotterdam, Berlin, Johannesburg, Paris, Prague, Ithaca and Philadelphia, 2017–19). She teaches at Cornell University, Ithaca and was the Albert Hirschman Chair (2021/22) at the Institute for Advanced Study (IMéRA) in Marseilles.

Project

Between 1960 and 1966, the French colonial regime detonated four atmospheric atomic bombs, thirteen underground nuclear bombs and conducted other nuclear experimentations in the Algerian Sahara, whose natural resources were being extracted. France’s secret nuclear weapons programme occurred during and after the Algerian Revolution, or the Algerian War of Independence (1954–62). The toxification of the Sahara resulting from France’s imposed toxic imprints and irrevocable



'Gerboise Bleue', France's first atomic bomb, Saharan Center for Military Experiments, Reggane, Algerian Sahara, February 1960 © Raymond Varoqui / SCA/ECPAD.

Archival black-and-white photograph taken by a French military photographer in the Algerian Sahara, which depicts an aerial view of the blast imprint from a nuclear bomb detonation. The imprint appears as a black circular form with striation lines radiating out from a slightly raised mound in the centre, and it sits in stark contrast to the vastness of mid-tone gray desert floor that surrounds it. No other forms appear in the space and even the horizon line is pushed to the very top of the image's frame, creating visual confusion around the imprint's scale.

nuclear blasts spread radioactive fallout across Algeria, North, Central and West Africa, and the Mediterranean (including southern Europe), causing irreversible contaminations among living bodies, cells and particles, as well as in the natural and built environments. The historical details and ongoing impacts of this nuclear history remain largely unknown, tenaciously hidden by the French state behind a wall of red ink 'classified' stamps. The 'official' archive is, thus, mostly marked by its holes, breaks and absences.

Developed in close dialogue with the activists and archives at the Observatoire des armements, which stand as 'unofficial' witnesses refusing to allow total erasure, *Performing Colonial Toxicity* weaves a speculative narrative built around visual gaps, redactions and low threshold copies. Through a multimedia installation and the publication of a visual repository, the research project exposes the toxicity of the norms and forms of France's atomic technologies and infrastructures, including their current archival, economic, environmental, political and social impacts. In so doing, it explores the relationships and intersections between performativity, bodies, radioactivity, coloniality, war and violence.

Acknowledgements

Performing Colonial Toxicity is commissioned by If I Can't Dance, I Don't Want To Be Part Of Your Revolution and co-produced with Framer Framed, Amsterdam. Development of the project is also supported by the Political Ecologies seminar, Amsterdam School for Cultural Analysis, University of Amsterdam.



Nuraini Juliastuti.
Photo courtesy of the artist.

Headshot of Nuraini Juliastuti against a backdrop of red bricks. She has dark, shoulder-length straight hair and a rather short fringe. Her eyes and eyebrows are also dark, and her skin is light brown. She looks to the side and seems to be smiling at someone who is not the photographer. She wears a blue-and-white striped shirt with a banded collar and brown, almost square glasses.

... (b. 1975, Surabaya, Indonesia. Lives in Leiden) is a translocal practising researcher and writer who focusses on art organisations, activism, illegality, alternative cultural production and unofficial, everyday practices of vernacular archiving. In 1999, Nuraini co-founded Kunci Study Forum & Collective in Yogyakarta. During its first decade, Kunci published *Newsletter Kunci* and a mailing list, two open forums dedicated to discussing contemporary cultural issues in post-Suharto Indonesia. Since 2016, Kunci has established the long-term project *School of Improper Education*. Juliastuti obtained her PhD from Leiden University in 2019 and in 2020 took up a postdoctoral fellowship at the Amsterdam School of Cultural Analysis, University of Amsterdam. She has published numerous articles and book chapters and since 2018 develops *Domestic Notes*, a publication-based project that uses domestic and migrant spaces as sites to discuss everyday politics, organisation of makeshift support systems and alternative cultural production. With her family, she runs Reading Sideways Press, a small press that publishes works and translations on arts, sports and literature.

Project

Commons Museums: Technologies for Covering the Wounds departs from the sensorial and ecological archival methodologies that have emerged from the resistance practices of cultural activist groups in late-post-Reformasi Indonesia and Timor Leste. In various ways these groups are committed to the recuperation of suppressed indigenous knowledge across agriculture, language, story-telling, and crafts. Juliastuti conceptualises these practices into ‘commons museums,’ reclaiming the ‘museum’ from its colonial, extractivist entanglements. Commons museums indicate long-term platforms dedicated to designing alternative schooling, methods for archiving and mechanisms for surviving together. Their collections and archival methodologies are embodied and lived, based on transgenerational practices of transmission.

Moving between environmental activism, radical pedagogy, vernacular archiving and communal economies, Juliastuti’s durational research process unfolds through ‘archives’ created in response to initiatives. Such archives intermingle characters, objects, props



Arte Moris Free Art School, June 2019.
Photo courtesy of the artist.

It is a clear day around sunset. In front of a treeline sits a white octagonal building with a domed roof pointed at the centre. A few people sit on top of the central staircase that takes visitors to the first floor and wrap-around balcony. Arching over it is a three colourful V-shaped signs that read Free Art School Timor—Leste Arte Moris Galleria. The ground floor is semi-open to the outside and held up by columns that has panels with colourful floor-to-ceiling paintings. The building looks out over a big parking lot with two large sculptures made of recycled materials. The first consists of many flip-flops in the shape of a teapot; the second of a car body positioned vertically so we can see a woman's profile with a rose in her hair painted on top. Three young people in skirts walk through the lot with their backs to us, and others hang around a scooter behind the car sculpture.

and stories as well as natural and supernatural elements coming from the groups' lived experiences. The archival process develops into a radio play—a performative language and display through which the collections of the 'commons museum' are shown, embodied, activated and circulated.

Acknowledgements

The project is realised in dialogue with the following groups: Sekolah Pagesangan (Yogyakarta, Indonesia), Lakoat Kujawas (Mollo, Indonesia), Arte Moris Free Art School (Dili, Timor Leste).

The 2022–23 research fellow Devika Chotoe draws on her pedagogical and organising experience to lead the Reading Group for the *Bodies and Technologies* field of inquiry. As part of this trajectory, Chotoe curates a radio broadcast series with If I Can't Dance's Radio Emma, which opens up Reading Group discussions for and with a broader audience. Alongside these discursive spaces, Chotoe's somatic-based and spoken word workshops link theory and practice, while her organisation of a public programme contextualises Patricia Kaersenhout's new film project shown at CBK-Zuidoost, Amsterdam, 2022. The two-year field of inquiry is then materialised in a Reader edited by Chotoe with documentation and archival texts.

Devika Chotoe

... (She/They) is a performance and sonic artist, poet and organiser. Currently she is a graduating student at the School for New Dance Development in Amsterdam where she works across performance and performative print-based media. Chotoe's

physical vocabulary has mainly been influenced by queer social dance styles and club cultures such as Ballroom (Voguing), House-dance and Waacking. Furthermore, she is trained in the Indian classical dance form Odissi and taps into a range of different somatic and embodiment practices. Her sonic and poetic work is rooted in researching notions of the voice, textual composition, polyrhythm, looping, recording and translation. Their artistic praxis is framed within a broader research into the ongoing impacts of Dutch colonialism on communities of colour in the metropole, with a special focus on the (queer) histories of Indian and Indo-Surinamese migratory trajectories, as well as into decolonial healing tactics. Besides her artistic endeavours, she is a board member of the foundations Hindostaans & Queer and Fite Qlub, Amsterdam.

TEAMS

If I Can't Dance Team

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IT and Studio

Frédérique Bergholtz
Artistic and General Director

Naomi Collier Broms
Assistant Archive and Research

Sancha Castro
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Anik Fournier
Curator Archive and Research

Sara Giannini
Curator

Megan Hoetger
Curator

Mini Maxwell
Curator Open Rehearsal

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	Maud Vervenne Graphic design
Fellow	Devika Chotoe Fellow Edition IX, <i>Bodies and Technologies</i> (2022–23)
Tutors	Snejanka Mihaylova and Rory Pilgrim Tutors Dutch Art Institute's COOP study group <i>On Tradition–Future Ancestors: Rurality and Law</i> (2020–2021)

Introductory Event Team

Risa Horn
Catering

Susana Vilchez
AV

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, producing work that ranges from live performance, film and installations, to printed matter, radio broadcast and digital activations.

Uniting our projects is a critical consideration of space, time and the body (in all its manifestations). Through our programme of productions and publications we aim to support practitioners at pivotal stages in their career, and to represent intergenerational, international, and intersectional positions.

The commission of Samia Henni is co-produced with Framer Framed (Amsterdam), with the project's development supported by the 'Political Ecologies' seminar, Amsterdam School for Cultural Analysis, University of Amsterdam; the commission of Nuraini Juliastuti is realised in dialogue with Sekolah Pagesangan (Yogyakarta, Indonesia), Lakoat Kujawas (Mollo, Indonesia) and Arte Moris Free Art School (Dili, Timor Leste); the commission of Jessica Khazrik is co-produced with Iaspis – The Swedish Arts Grants Committee's International Programme for Visual and Applied Arts as part of their *Holes, Spirals, Waves* (2022) programme and supported by a residency at the Helmholtz Centre for Environmental Research in Munich.

Special thanks to our host Likeminds, a network of diverse, young, urban artists that give a voice to contemporary city culture.

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IF I CAN'T DANCE,
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