

FINALE EDITION IX–
BODIES AND TECHNOLOGIES
(2022–23)

Susanne Altmann
Black Speaks Back
Devika Chotoe
Samia Henni
Nuraini Juliastuti
Grant Watson
Constantina Zavitsanos

September 2023–
February 2024

Amsterdam

SEPTEMBER 2023

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With Edition IX—*Bodies and Technologies* we tackle the complex and plural entanglements between bodies and technologies—from experiences of pleasure and intimacy 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 strategies and performance-based research methodologies of our artists and researchers to ask how technologies affect the experiences of bodies and vice versa.

The artist projects featured in Edition IX both depart from a process of demystifying current technologies, from sensory enhancement apparatuses to social media circulation systems. In this undertaking, they engage technology not as a means but as a tool to hack dominant systems of access and create spaces of belonging. In their collective film project, *Black Speaks Back* explores non-sexual intimacies within African and African diasporic communities around the Netherlands, initiating urgent discussions of intergenerational trauma, kinship networks and solidarity across racial divides. As a result of a study of entropy, indeterminacy and shared

in/capacities, the performance(s) initiated by Constantina Zavitsanos experiment(s) with different thresholds of perception, unfolding in a space of not-knowing, chance, and collaboration.

Across the Edition IX research projects, there is a shared sense of urgency to intervene into technologies of narration and memory. Unpacking unknown and suppressed archives from across geopolitical contexts and colonial histories, they offer diverse performative methods for connecting across pasts, presents and futures. Art historian Susanne Altmann's publication builds on her long-term exploration of women's art production in former socialist Eastern Europe, foregrounding imbrications of the personal and political in acts of remembering this recent past, and proposing a novel form of feminist history-writing. Through an exhibition and printed repository, architectural historian Samia Henni rehearses the scattered and still mostly sealed archives of the French nuclear bomb programme in the Algerian Sahara (1960–1966), exposing the ongoing toxicity of the state's atomic technologies and infrastructures. In a collection of children stories set in the Indonesian archipelago, researcher and pedagogue Nuraini Juliastuti employs

storytelling as an archival technology that can reverberate disappearing Indigenous cosmologies, tales of feral friendships, and the ailments of violated environments.

Alongside the programme of artist and research commissions, Edition IX has also been bolstered by the on-going work of research fellow Devika Chotoe. Chotoe will kick off the Edition IX Finale events with a radio conversation featuring scholars Tina Campt and Rolando Vázquez and, later, will launch a reader with a collection of materials from across her two-year research trajectory. Finally, the Edition IX inquiry into bodies and technologies has also prompted an archival activation of Grant Watson's earlier research commission *How We Behave* (Edition V, 2013–14). In an exhibition and live reading, a selection of materials from his growing archive will be presented, sharing a rich intergenerational cartography of feminist, queer and LGBTI strategies and histories of daily practices of self-care.

In this programme booklet, you will find more information about each of these new productions, as well as more details about their upcoming presentations, which will take place across the city of Amsterdam. These presentations will

lead you to our wonderful partners Bijlmerbios, CBK Zuidoost, Goethe-Institut, Framer Framed, IHLIA & OBA Oosterdok and Splendor, who all have played essential roles in realizing these new works.

We want to thank all the artists, researchers and other participants in Edition IX for a very rich two years of collaboration.

Artistic team

Frédérique Bergholtz, Anik Fournier, Sara Giannini, Megan Hoetger

PRODUCTIONS

Susanne Altmann

When Technology Was Female

In the post-revolutionary climate of the soon-to-be Soviet Union (c.1917), communism flashed up as a new societal model that led to not yet seen approaches in artistic production. The classical model of autonomous work shifted to a collective and all-encompassing venture, one that spanned installation, participatory performance, intermediality and the applied arts (from textile-making to product design). At this historical turn, technology and industrialisation had not yet been ideologically subsumed within rigidified party lines and were enthusiastically welcomed, not least of all by women artists who took on an active role in the building of that new society. Even as a rather positive climate towards gender equality remained throughout the socialist East, ideological indoctrinations and the hardships of World War II, followed by the Cold War, led to the abandonment—or, at least, stifling—of many utopian ideas in the countries under Soviet influence. Starting from the brief period of the Soviet avant-garde after



Liubov Popova design for the working clothes of actor nr. 5 in Vsevolod Meyerhold's production of "The Magnanimous Cuckold", 1921.

the First World War, Susanne Altmann's research project *When Technology Was Female* traces the work of women artists up through the 1980s when new generations across East Germany and the Eastern Bloc began to reassess the role of women and the aesthetic "performance" of femininity, shifting attention to their own artistic self-determination. Their works and ways of working were informed by the principles of media experimentation from the Soviet avant-garde, but now critically devoid of promises of the communist machine age.

Drawing out the lines of continuity and rupture that connect these different periods and places, *When Technology Was Female* is a sweeping survey of women's artistic production, including analysis of works by Alexandra Exter, Liubov Popova, Varvara Stepanova, Sibylle Bergemann, Kira Muratova, Věra Chytilová, Tina Bara, Evelyn Richter, the Erfurt Women Artists' Group and more. The publication is also an experiment in parallel storytelling, placing the researcher's art historical analysis alongside a running synopsis of the changing political contexts, as well as her own personal memories as a woman who grew up in East Germany.



Stills from *Signale*. Super 8 film by the Erfurt Women Artists' Group, "Exterra XX", Erfurt (1986). Camera and editing by Gabriele Stötzer (Kachold) and Monika Andres with sound by EOG (Verena Kyselka, Ina Heyner and Gabriele Kachold).

Programme

When Technology Was Female Film Screening

20 January 2024, 14–18hr

Goethe-Institut Amsterdam

€7,50 regular/€5,00 students

A screening programme featuring a selection of the moving images examined in Altmann's research from across different geographic, temporal and aesthetic constellations. Includes greater- and lesser-known works like *Aelita* (1924, dir. Yakov Protazanov), *Wäscherinnen* (1972, dir. Jürgen Böttcher) and *Signale* (1989, Erfurt Women Artists' Group).

When Technology Was Female Book Launch

20 January 2024, 18.30hr

Goethe-Institut Amsterdam

Free, Registration

An afternoon film programme culminates with the launch of Altmann's publication, prompting a lively conversation between the art historian and the design collective Experimental Jetset with whom she worked to realise the performative form of the book.

Address and Accessibility Information

Goethe-Institut Amsterdam
Herengracht 470
1017 CA Amsterdam
www.goethe.de

- Seated event
- First floor, no elevator
- No wheelchair accessible WC;
gender neutral WC
- Language: English

Studio

For work-in-process information on
When Technology Was Female, please visit
www.ificantdance.studio



SUSANNE ALTMANN (b. Dresden, Germany. Lives 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 *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.

WHEN TECHNOLOGY
WAS FEMALE

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and writing processes, and to
the Goethe Institute Amsterdam
for generously hosting the
publication's launch events.

Zwarte Ibis: The Spirit of Black Intimacies is a community-based film project conceived and realised by the grassroots media collective Black Speaks Back (BSB). With the project, BSB explores different kinds of non-sexual intimacies—with self or across generations, for instance—within African and African diasporic communities around the Netherlands, taking the Amsterdam Bijlmer area as a symbolic centre of Black life. Centring dialogue with one another, the collective has developed a creative methodology called the Kitchen Table Talk. Its intersectional and decolonial approach broadens notions of what intimacy is and makes significant claims for the importance of intimacy within research and production practices, moving away from the dehumanising and oppressive structures of the status quo. Legacies of colonialism impact both the public and private life of Black people, and most often it is the public life that becomes hyper-visible. Movements like BLM alongside local activist initiatives (e.g. Nederland Wordt Beter or The Black Archives) have brought much-needed attention to topics of police brutality, as



Documentation of performance from preliminary research presentation at the If I Can't Dance Introductory Event, July 2022, photos: Maarten Nauw.

well as racism in education, the labour market, housing and health care. This work is crucial. With *Zwarte Ibis*, though, BSB offers something back to their local communities that reflects not (or not only) a hyper-visible public life but, also, the vulnerability, resilience, humour, joy, grief and anger flowing through private conversations, speaking to struggles in the public domain but also going beyond them. These are precisely the perspectives that BSB feels are being missed in many frameworks for diversity and inclusion.

The release of *Zwarte Ibis* is marked by a programme of screenings, as well as a multimedia installation and artist talk that connects the movie theatre and the gallery. With this constellation of activities, the collective aims to involve as many community members as possible in their ongoing conversation. For more on BSB's Kitchen Table Talk methodology, visit the If I Can't Dance online studio.



Behind-the-scenes documentation from the making of the *Zwarte Ibis* film, 2023, photos: Henck Pengel.

Programme

Exhibition

7 December 2023–11 February 2024

CBK Zuidoost

Free

Exhibition Opening

7 December 2023, [Time TBC]

Free, Registration

As a culmination of their time in the CBK Zuidoost's BijlmAIR residency programme, the collective presents an installation sharing materials from across their research and production processes, including audio elements from their 2022 Kitchen Table Talks; collective notes from scriptwriting at the CBK's Heesterveld studio in February 2023; and behind-the-scenes footage from filming in summer 2023.

Zwarte Ibis

Film Premiere

9 December 2023, 18–22hr

[Location TBC]

Free, Registration

Following the opening of their installation at the CBK Zuidoost, BSB invites audiences

to join them for the world premiere of *Zwarte Ibis*. The film is accompanied by a performance programme, a post-screening discussion with collective members, and a DJ set with festive dance party.

Weekly Film Screenings

16, 23 December 2023, [Time TBC]

6, 13, 20, 27 January 2024, [Time TBC]

Bijlmerbios film(t)huis

€9,00 regular/€5,00 students

Following the premiere and in conjunction with their installation, the collective welcomes audiences to stop by the Bijlmerbios arthouse movie theatre for one of their weekly screenings happening on Saturday afternoons for the duration of the CBK exhibition. Screenings feature both *Zwarte Ibis* and BSB's 2018 film *EUphoria*.

Artist talk

3 February 2024, [Time TBC]

Begins at the CBK Zuidoost

Free, Registration

Connecting BSB's installation at the CBK Zuidoost with the weekly film screenings at Bijlmerbios, this moving artist talk brings together members of the collective to

discuss their collaborative production process, as well as the central role of Amsterdam's Bijlmer neighbourhood within their project.

Address and Accessibility Information

Bijlmerbios film(t)huis
Bijlmerplein 888
1102 MG Amsterdam
www.bijlmerbios.com

- Seated event
- First floor, wheelchair accessible via elevator
- Wheel-chair accessible WC; gender neutral WC
- Language: Dutch, Subtitling: English

CBK Zuidoost
Anton de Komplein 120
1102 DR Amsterdam
www.cbkzuidoost.nl

- Seats available
- Ground floor, wheelchair accessible
- Wheelchair accessible WC; gender-neutral WC
- Language: Dutch and English

Studio

For work-in-process information on *Zwarte Ibis: The Spirit of Black Intimacies*, please visit www.ificantdance.studio



BLACK SPEAKS BACK (est. 2016, Brussels. Based in Amsterdam) is a Belgo-Dutch grassroots media platform for multidimensional 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 known 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, filmmakers and podcasters towards building powerful Afro-European futures. The *Zwarte Ibis* project is led by Chris (Ci) Ricketts, Emma-Lee Amponsah, Alexine Gabriela, Nohely Koeyers and Smita James.

CHRIS (CI) RICKETS 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.

EMMA-LEE AMPONSAH is a researcher, writer and creative producer. Her work centres on matters related to afriological blackness and cultural production in/with media technology. Drawing on subversive methodologies she seeks to challenge hegemonic, Eurocentric and individualistic forms of knowledge and art production. Currently, she is a fellow at the

racism and technology centre in Amsterdam, where she works on a creative project about Black digital intimacies.

ALEXINE 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.

NOHELY KOEYERS is a creative writer and storyteller based in Rotterdam. Through poetry and prose, photography and illustration, she tells stories as a form of expression and which people can relate to. She has worked on a variety of film and video productions, including Black Speaks Back's *EUPhoria* (2018), and, currently, as part of the creative studio Half & Half in collaboration with Kunstinstituut Melly, Rotterdam and Acne Studios, Stockholm.

SMITA 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 Amsterdam stages of RE:Definition, Cinnamon Wednesday and the Black Magic Woman Festival.

ZWARTE IBIS

Cast (in alphabetical order)
Benedicta Anasagasti, Ted Bwatu, Chiokee Campagnard, Charity Charly, Raoul Daal, Jelany Hammen, Burnice Hiwat, Tilia Horb, Ichmarah Kock, Junadry Leocaria, Gail Levis, Shanti Monkou, Olawale Olagoke, Angelo Ormskerk, Khady Postma, Andrea Ricketts, Aisha Roffel, Anissia Schotman, Nikita Schubert, Juliano Sedoc, Ramfis Thomas, Leroy Vaarnold, Ródae Valentijn, Rómeycia Valentijn, Henriette Valies

Crew (in alphabetical order)
Selome Abrha, Emma-Lee Amponsah, Marcellino van Callias, Manar Chaara, Ewen Cicilson, Ingrid Ellensburg, Alexine Gabriela, Smita James, Rowena Hiwat, Arlondre Kitoko, Nohely Koeyers, Yassine Moufid, Mina Ouaoourst, Henck Pengel, Celene Prineas, Chris (Ci) Ricketts, Rashida Tauwnaar, Chris Tjong Ayong, Ganiu Turgah, Duella Valentijn, Nathania Velasquez, Roxana Verwey

Zwarte Ibis is co-produced in partnership with CBK Zuidoost whose BijlmAIR residency programme provided time and space at crucial stages of the scriptwriting and filming processes. Many thanks to the Bijlmerbios film(t)huis for joining as a presentation partner and making it possible to share screenings in Zuidoost. The project has been made possible with the generous support of a "Research, Act & Reflect" grant from Stimuleringsfonds Creatieve Industrie.

Devika Chotoe

Excavating technologies of perception from within the vistas of modernity

Programme

Conversation

20 September 2023, 18hr

SHEBANG

€7,50 regular/€5,00 students

As the research fellow for Edition IX, multidisciplinary artist, curator and community organizer, Devika Chotoe lead *If I Can't Dance's* institutional research into the field of inquiry *Bodies and Technologies*.

In her practice she investigates the ongoing impact of Dutch colonialism on communities of colour in the Netherlands, with a focus on the (queer) histories of Indian and Indo-Surinamese migratory trajectories. For Devika, darkness is an operative mode filled with potential and became the red line to navigate the entanglements of bodies and technologies. Through reading groups and radio broadcasts, territories were opened-up that called on a range of perceptive registers, allowing sensibilities of suppressed histories and cultural imaginaries to emerge.



Anne Jesuina rehearsing for Devika Chotoe's performance *Forthcoming (Not Yet Here, But Always Been There)*, within the context of patricia kaersenhout's exhibition *The Third Dimension* in CBK Zuidoost, November 2022, photo: Devika Chotoe.

The upcoming conversation with Tina M. Campt, Black feminist theorist of visual culture and contemporary art, and Rolando Vázquez, teacher and decolonial thinker, focuses on technologies of perception as a key site for emancipative pedagogies.

Address and Accessibility Information

SHEBANG

Hettenheuvelweg 8
1101 BN Amsterdam
www.shebangamsterdam.nl

- Seated event
- Ground floor, wheelchair accessible
- No wheelchair accessible WC;
gender-neutral WC
- Language: English

Studio

For information on the field of inquiry,
please visit www.ificantdance.studio



DEVIKA CHOTOE (b.1992, lives in Amsterdam) (she/they), is a multidisciplinary artist, curator and community organizer. She views her artistic processes as resistance praxis: a space for resilience where notions of care, support, vulnerability and healing are centred and form the main conditions for constructing processes of transformation and its embodiment. A main emphasis in Devika's research is unfolding the ongoing impact 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. Devika graduated from the School for New Dance Development (SNDO) in 2022 and is currently holding a position as Junior Curator at CBK Zuidoost. She also writes reviews for the Theaterkrant and contributes to community organizing as the co-founder of the foundation Hindostaans & Queer.

TINA CAMPT is a black feminist theorist of visual culture and contemporary art and lead convener of the Practicing Refusal Collective and the Sojourner Project. She is Roger S. Berlind '52 Professor of Humanities in the Department of Art and Archeology and the Lewis Center for the Arts at Princeton University. Her books include *Listening to Images, Image Matters: Archive, Photography, and the African Diaspora in Europe, Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich*, and *Imagining Everyday Life:*

Engagements with Vernacular Photography (with Marianne Hirsch, Gil Hochberg, and Brian Wallis).

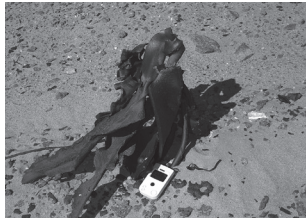
ROLANDO VÁZQUEZ is co-organizer of the Middelburg Decolonial Summer School. He is associate professor of Sociology at University College Roosevelt and Cluster Chair at University College Utrecht, Utrecht University in the Netherlands. He is the author of *Vistas of Modernity—decolonial aesthetics and the end of the contemporary*.

If I Can't Dance would like to extend its warm gratitude to SHEBANG for hosting the conversation *Excavating technologies of perception from within the vistas of modernity*.

Between 1960 and 1966, the French colonial regime detonated four atmospheric atomic bombs, thirteen underground nuclear bombs and conducted other nuclear experiments in the Algerian Sahara, whose natural resources were being extracted. The resulting toxification of the Sahara spread radioactive fallout across Algeria, North, Central and West Africa, and the Mediterranean (including southern Europe), causing irreversible and still ongoing contaminations of living bodies, cells and particles, as well as in the natural and built environments. Because the archives of the French nuclear programme remain closed nearly fifty years later, historical details and continuing impacts remain largely unknown.

For the Edition IX finale, architectural historian and anticolonial thinker Samia Henni presents the exhibition *Performing Colonial Toxicity* together with the publication *Colonial Toxicity: Rehearsing French Nuclear Architecture and Landscape in the Sahara*. Experimenting with different forms of spatialising and circulating suppressed information, together they form a call to action to open the archives:

a crucial first step for exposing the pasts, presents and futures of colonial toxicity. On the one hand, *Performing Colonial Toxicity* presents available, offered, contraband and leaked materials from the archives in an immersive multimedia installation. Organised into a series of stations meant to be traversed and engaged by bodies, the installation traces and names the spatial, atmospheric, and geological impacts of France's atomic bombs in the Sahara, as well as its colonial classification vocabularies, and the (after)lives of its radioactive debris and nuclear wastes. On the other hand, *Colonial Toxicity: Rehearsing French Nuclear Architecture and Landscape in the Sahara* offers the archive materials as a visual repository conceived in the spirit of Aby Warburg's *Bilderatlas*. Bringing together over six hundred pages of materials, the repository rehearses the archival absences and presences that mark the history of France's nuclear bomb programme. As a prologue to the exhibition and publication Henni has also developed the *Testimony Translation Project*, an open access database in the If I Can't Dance Studio, which begins the long process of digitalising and translating over seven hundred pages of written and oral testimonies from French and Algerian victims of the nuclear blasts.



Photographs by Bruno Barrillot, co-founder of the Observatoire des armements in Lyon, France. Images taken by filmmaker Larbi Benchiha and his team during a November 2007 visit to France's nuclear sites in Reggane and In Ecker in the Algerian Sahara. Courtesy of the Observatoire des armements (www.obsarm.org).

Programme

Performing Colonial Toxicity Exhibition

7 October 2023–14 January 2024
Framer Framed
Free/Donation

Exhibition Opening
7 October 2023, 18–20h
Free/Donation

Performing Colonial Toxicity:
The Testimony Translation Project
Roundtable Conversation
28 October 2023, 15.30–17hr
Framer Framed
Free, Registration

Kicking off a day of archive activation activities organised in conjunction with the *Performing Colonial Toxicity* exhibition, the researcher introduces her open access database built in the If I Can't Dance Studio and developed together with a global network of twenty translator-participants. Amsterdam-based collaborators join the conversation to offer their reflections on the process of working on the testimony translations.

Performing Colonial Toxicity: *Cinematic Documents*

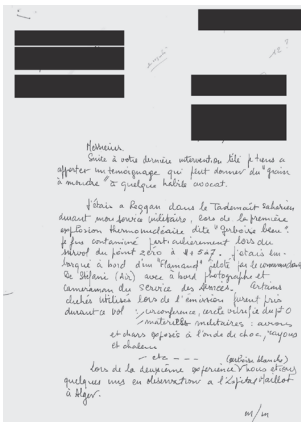
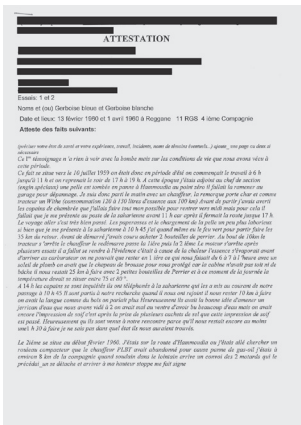
Film Screening
28 October 2023, 18–20.30hr
Framer Framed
Free, Registration

A day of archive activation activities continues with an evening of films, featuring two documentaries about the (after)lives of the French nuclear bomb programmes in the Algerian Sahara: 'Vent de sable: Le Sahara des essais nucléaires' (2008, dir. Larbi Benchiha) and 'At(h)ome' (2013, dir. Élisabeth Leuvrey in collaboration with Bruno Hadjih). The films are introduced by Henni who also leads a post-screening discussion.

Colonial Toxicity: Rehearsing *French Nuclear Architecture and* *Landscape in the Sahara*

Book Launch
26 November 2023, 15–17hr
Framer Framed
Free, Registration

To celebrate the release of *Colonial Toxicity*, Henni invites respondents, scholar Jeff Diamanti and artist Ola Hassanain,



Scanned original testimonies collected by the Lyon-based NGO Observatoire des Armements in collaboration with the Association of the Veterans of the French Nuclear Tests and their Families. To protect the privacy of the witnesses, identifying information has been redacted.

to reflect on the experimental repository form of the book. They are joined by François Girard-Meunier (designer), Megan Hoetger (managing editor) and Georg Rutishauser (contributing editor) who offer thoughts on the process of realising the repository.

Samia Henni and Nuraini Juliastuti
Conversation
14 January 2024, 15–17hr
Framer Framed
Free, Registration

For the closing of the *Performing Colonial Toxicity* exhibition, Henni is joined by fellow Edition IX – *Bodies and Technologies* contributor Nuraini Juliastuti in a conversation on the anticolonial and decolonial research methods and distribution strategies operative across Henni and Juliastuti's respective projects.

Address and Accessibility Information
Framer Framed
Oranje-Vrijstaatkade 71
1093 KS Amsterdam
www.framerframed.nl

- In the exhibition seats are available, the public programmes are seated events
- Ground floor, wheelchair accessible
- Wheelchair accessible WC; gender-neutral WC
- Language: English

Studio

To visit the *Testimony Translation Project*, Henni's online work created within the frame of *Performing Colonial Toxicity*, please visit www.ificandance.studio



SAMIA HENNI
(b. 1980, Algiers, Algeria).
Lives in Zurich, Switzerland)
is an architectural historian,
exhibition maker and educator.
Working through textual and
visual strategies, her practice
interrogates histories of the built,
destroyed and imagined envi-
ronment—those produced
by processes and mechanisms
of colonisation, forced displace-
ment, nuclear weapons, resource
extraction and warfare. Henni's
research has culminated in
the award-winning book
*Architecture of Counter-
revolution: The French Army in
Northern Algeria* (gta Verlag,
2017, EN; Editions B42, 2019,
FR) and *Colonial Toxicity:
Rehearsing French Radioactive
Architecture and Landscape
in the Sahara* (If I Can't Dance,
edition fink, 2023), as well as
in the edited volumes *War Zones*,
gta papers no. 2 (gta Verlag,
2018) and *Deserts Are Not Empty*
(Columbia Books on Architec-
ture and the City, 2022); and in
exhibitions including *Archives:
Secret-Défense?* (ifa Gallery/
SAVVY Contemporary, Berlin,
2021), *Housing Pharmacology*
(Manifesta 13, Marseilles, 2020)
and *Discreet Violence: Archi-
tecture and the French War in
Algeria* (Zurich, Rotterdam,
Berlin, Johannesburg, Paris,
Prague, Ithaca, Philadelphia,
and Charlottesville, 2017–22).
Currently, Henni is an invited
guest professor at the Institute
for the History and theory
of Architecture, ETH Zurich.
She has taught at Cornell
University, Geneva University
of Art and Design, Princeton
University, and the University
of Zurich.

COLONIAL TOXICITY:
REHEARSING FRENCH
NUCLEAR ARCHITECTURE
AND LANDSCAPE IN
THE SAHARA

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realisation, as well as for the use
of materials from their archive.

Nuraini Juliastuti *Stories of Wounds and Wonder*

An experimental children's book, *Stories of Wounds and Wonder* is the result of a two-year inquiry around storytelling as a form of archival technology within the world-making practices of what Nuraini Juliastuti calls the 'commons museum', a speculative concept to imagine counter-authoritarian, decolonial institutions based on radical pedagogy, vernacular archiving and community-based techniques of life.

Opening up the 'commons museum' to non-human perspectives, *Stories of Wounds and Wonder* follows the paths of different animals living across the Indonesian archipelago. Set against the backdrop of postcolonial erasure, develop-
mentalism, and capitalist expansion, its six episodes dwell on the animals' struggles and their poetic practices of survival. Guided by the adventurous She/Rat Puteri, children and adults alike will learn about cross-species solidarity, rebellious movements, disappearing Indigenous cosmologies, and about the women who wove around the mountains in eco-political resistance. Imagined as a script for intergenerational transmission, the book

thoughtfully mixes songs, dialogues, and epic poetry with hand-made drawings, contextualising essays and accompanying notations.

To celebrate the release of the book, in January and February 2024 the script is activated through a series of gatherings and presentations at Framer Framed, Amsterdam, including a children's workshop on cross-species friendships, a display of artefacts and props, and a day of readings and conversations around the book's main topics and methodologies. Check our website for more information and updates on the launch events.



Nuraini Juliastuti, *Learning How to Draw Puteri*, preparatory sketch, 2022. "The stories of Puteri, Our Rat, traverse across multiple trajectories, paths and the folded worlds of the past, present and future. Puteri is a sociable rat, a cosmopolitan being. Her circle of friends is not only limited to rats, but also includes long-tailed monkeys, dogs, *canthel* (Javanese sorghum), paddy (of course), and human beings."

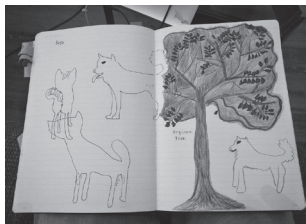
Programme

Samia Henni and Nuraini Juliastuti
Conversation
14 January 2024, 15–17hr
Framer Framed
Free, Registration

Juliastuti joins fellow Edition IX – *Bodies and Technologies* contributor Samia Henni in a conversation on the anticolonial and decolonial research methods and distribution strategies operative across their respective projects. The event coincides with the finissage of Henni's *Performing Colonial Toxicity* exhibition.

How to Talk with Our Fellow Non-humans?
Children's Workshop
14 February, [Time TBC]
Framer Framed
Free, Registration

Stories of Wounds and Wonder serves as a departure point for a storytelling workshop on friendships across animal species. In the first part of the workshop, the script is read aloud and discussed in relation to some of the books, fables, textiles, prints, puppets



Nuraini Juliastuti, *Bello under the Angsana Tree*, preparatory sketch, 2022. “Bello is a mixed breed of Balinese Kintamani and Timorese dog who lives by himself around Port Kupang. Fate brought Bello to encounter Puteri. Their encounter leads to long conversations around dog as food, traditional beliefs, and the possibilities of developing a resistance movement among local dogs.”

and other artefacts that inspired it. After that, participants are invited to share stories from their own contexts and draw their own animal characters, practising how they can all live and talk together in a new imaginative world.

The workshop is conducted in English and is imagined for children aged 9 to 13 with a migration background.

Display

15–25 February 2024

Framer Framed

Free

A display of books, fables, traditional textiles, prints, puppets and other artefacts belonging to the communities that inspired *Stories of Wounds and Wonder*. These objects are also accompanied by drawings of animal characters produced during the children’s workshop.

Stories of Wounds and Wonder

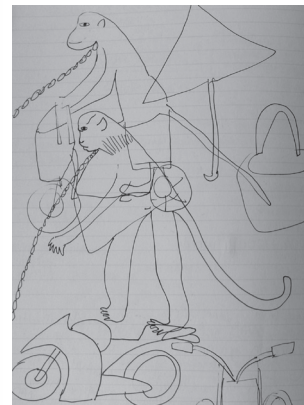
Book Launch

17 February 2024, [Time TBC]

Framer Framed

Free, Registration

To celebrate the release of the publication, various guests and friends read aloud some



Nuraini Juliastuti, *Armina – the Macaque Dancer*, preparatory sketch, 2022. “Armina is Moni’s distant cousin who lives in Surabaya, East Java. An unfortunate event caused Armina to be part of the *topeng monyet*, the dancing macaque troupe which belongs to Adhi Usadha, a human animal tamer, or an animal master.”

extracts of the script and jam around its main themes and methodologies, including storytelling and museum practices, drawing as research and cross-species solidarity.

Address and Accessibility Information

Framer Framed

Oranje-Vrijstaatkade 71

1093 KS Amsterdam

www.framerframed.nl

- In the display seats are available; the public programmes are seated events
- First floor, wheelchair accessible via elevator
- Wheelchair accessible WC; gender-neutral WC
- Language: English

Studio

For work-in-process information on *Stories of Wounds and Wonder*, please visit ificantdance.studio



NURAINI JULIASTUTI (b. 1975, Surabaya, Indonesia. Lives in Leiden, the Netherlands) is a trans-local practising researcher and writer, focusing on art organisations, activism, illegality, alternative cultural production, and archiving. In 1999, Nuraini co-founded the Kunci Study Forum & Collective in Yogyakarta, Indonesia. In 2019 she obtained a PhD from the Institute of Cultural Anthropology and Development Sociology, Leiden University and in 2020 she took up a postdoctoral fellowship at the Amsterdam School of Cultural Analysis, Univeristy of Amsterdam. Nuraini's individual and collective works have been presented and published by various international cultural institutions such as Haus der Kulturen der Welt, Neue Gesellschaft für bildende Kunst, Asia Cultural Centre, Para Site, Inter-Asia Cultural Studies, and Critical Times. Next to her academic and art projects, Nuraini develops *Domestic Notes*, a publication-based project that takes domestic and migrant spaces as sites to discuss everyday politics, the organisation of makeshift support systems, and alternative cultural production. With her family, Nuraini runs Reading Sideways Press, a small press which publishes works and translations on arts, sports, and literature.

STORIES OF WOUNDS AND WONDER

ISBN 978-94-92139-26-9
€25

Available from February 2024

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The launch events of *Stories of Wounds and Wonder* are presented in partnership with Framer Framed. Framer Framed is supported by the Ministry of Education, Culture and Science; Amsterdam Fund for the Arts; and VriendenLoterij Fonds. A warm thank you to all the Framer Framed team for hosting us.

In addition, the launch events are generously supported by the project Worlding Public Cultures: The Arts and Social Innovation at the Amsterdam School of Cultural Analysis (ASCA), University of Amsterdam.

Grant Watson

How We Behave/An Archive of Radical Practice

Programme

Exhibition

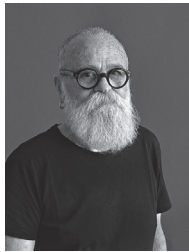
11 December 2023–7 January 2024

OBA Oosterdok

Free

Edition IX also gleaned insights into the field of inquiry *Bodies and Technologies* through the revisiting of *How We Behave*. This If I Can't Dance research commission (2013–ongoing), takes Foucault's concept of technologies of the self as a starting point to interview artists, activists, and theoreticians about their daily techniques of self-care. What began as an attempt to update and structure the archival holdings that now includes over one hundred and fifty interviews, became an activation of this material in the If I Can't Dance online studio.

IHLIA LGTBI Heritage hosts *How We Behave/An Archive of Radical Practice*, giving access to transcripts, audio recordings and video portraits of the life stories of a selection of interviewees. IHLIA contributes to these narratives with material from its



AA Bronson. Photo: Mark Jan Krayenhoff van de Leur. Interview: May 2012, Chez Bushwick Studio Brooklyn, New York, US. Presented as part of *How We Behave/An archive of radical practice* on www.ificandance.studio



Joy Mariama Smith. Portrait: July 2013, Stolzenhagen. Photo: Tom O'Doherty. Interview: February/March 2020, BAK – basis voor actuele kunst, Utrecht, Netherlands. Presented as part of *How We Behave/An archive of radical practice* on www.ificandance.studio



Abhina Aher. Photo taken by one of Aher's friends. Interview: January 2016 office of the India HIV/AIDS Alliance, New Delhi, India. Presented as part of *How We Behave/An archive of radical practice* on www.ificandance.studio

collection dedicated to the LGBTI communities and histories in the Netherlands. The project will culminate with a reading performance where personal narratives hold the capacity to travel and resonate between bodies.

Address and Accessibility Information

IHLIA/OBA
Oosterdokskade 143
1011 DL Amsterdam
www.oba.nl

- Seats available
- Third floor, wheelchair accessible via elevator
- Wheelchair accessible WC; gender-neutral WC
- Language: English

Studio

For information on *How We Behave/An Archive of Radical Practice*, please visit www.ificandance.studio



GRANT WATSON is a curator, artist and writer, whose practice looks at radical archives in the present. Taking in queer and feminist biography, textile politics, experimental pedagogy, transnational aesthetics and histories of the left, his projects are developed and mediated through interview conversations, workshops, seminars and curated exhibitions. 'How We Behave' developed with *If I Can't Dance*, has been shown at Extra City, Antwerp, 2017; Whitechapel Gallery, London, 2017; State of Concept, Athens, 2016; Nottingham Contemporary, Nottingham, 2015; The Showroom, London, 2015; and *If I Can't Dance*, Amsterdam, 2014. He has worked with institutions internationally such as—the House of World Cultures, Berlin, the Bauhaus Kooperation, SESC Pompéia, São Paulo, China Academy of Art, Hangzhou, Kiran Nadar Museum, New Delhi, Tate Liverpool, and Documenta 12. He has held curatorial positions at the Institute of International Visual Arts (Iniva), London, Museum of Contemporary Art, Antwerp (M HKA) and Project Art Centre, Dublin. He teaches at the Royal College of Art, London, and the Dutch Art Institute, Arnhem, and holds a PhD in Visual Cultures from Goldsmiths College, London University.

HOW WE BEHAVE: AN ARCHIVE OF RADICAL PRACTICE

If I Can't Dance would like to express its sincere gratitude to all the interviewees that allowed us to share their narratives on ifcandance.studio and within the exhibition at IHLIA LGTBI Heritage: Akhil Katyal, Laurence Rassel, Abhina Aher, Randy Alfred, Dhiren Borisa, Jessica Gysel, Ajamu X, Joy Mariama Smith, Kostas Tzimoulis, Kirk Read, Ti, AA Bronson, Sher Doruff, Mary Kelly, Michelle Dizon, Sylvère Lotringer †, Mauricio Ianês, Suely Rolnik, Kiriakos Spirou, Elke Van Campenhout, Mijke van der Drift, Diana McCarty, Reem Shilleh, Urok Shirhan, Oleksiy Radynski, and Urvashi Bhutalia. We are also most grateful to IHLIA–LGBTI Heritage and especially to Fleur Jacobs and Feargal Agard for hosting and collaborating with us on the presentation of *How We Behave/An archive of radical practice* within their space at the OBA.

Culminating Constantina Zavitsanos' two year research into entropy, polyvocality, and indeterminacy, *Entrophy* is a three-performance programme catalysed by the artist and conjured with Angelo Custódio and Pedro Matias, S*an D. Henry-Smith and Geo Wyex. Each of the three performances responds to the same score initiated by Zavitsanos and developed together with the artists through a twist on the popular deductive reasoning game twenty questions. With Zavitsanos in the role of the guesser, the artists have been asked to think of 'absolutely nothing' before answering a set of twenty yes/no questions on the performance they were going to stage. Though based on absolutely nothing, the improvisational nature of their answers has determined the score for each performance, unsettling rigid understandings of production and reproduction, autonomy and dependency, and interpretation and creation.

Following this experimental process of co-creation, the resulting performances do not belong to anyone. They exist in a space of collaboration and not-knowing, unfolding through chance, improvisation,



Representation of the cyclic universe theory, from *Entrophy*'s research material. "Against an opaque purple background, two symmetrical bell-like shapes stretch out from a bright light source that ties them in the middle. Each bell-shape seems to contain mirrored images of universes and galaxies."



Constantina Zavitsanos, infrared thermal imaging test, 2023. "A blurry infrared image. Against a dark purple sky, merged in orange hues are outlines of a cityscape and a person in a hood wearing glasses. Their face is rendered bright yellow. A bright yellowing pink smoke-like shape hangs in the sky."

shared in/capacities and desire. Continuing Zavitsanos' research into what constitutes matter and different thresholds of perception, the performances are inhabited by sound, infrasound and infrared light. As per the artists' answers, all have air and water, some have fire and only one has earth. Repeated twice on the same day, the performances interpret the score at different tempos, speed and signatures. With time flowing in multiple directions, the performances are accessible through different layers of descriptions, interpretations and captions.

Programme

Entrophy

Performance(s)

30 September 2023, 15hr and 18hr*

Splendor (on-site)

€16,50 regular/€10 students

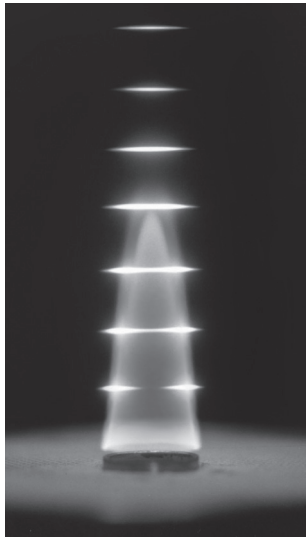
Live-stream (online)

Free/Registration

*15–16.30hr, walk in: 14.30hr

18–19.30hr, walk in: 17.30hr

Each slot includes all three performances, presented one after the other with no intermission.



Thin filament pyrometry (TFP) image in diluted methane flame, from *Entrophy's* research material. "Against a darkened background, a blue vertical flame emanates light. The flame is scored by thin streaks of bright yellow light along its height, and extending above its visible end."

Address and Accessibility Information

Splendor

Nieuwe Uilenburgerstraat 116

1011 LX Amsterdam

www.splendoramsterdam.com

- Hybrid performance(s), online and on-site
- Live-stream on Zoom
- The on-site performance(s) is a seated event. There will be priority seats for wheelchair users as well as for deaf and hard of hearing audiences. If you come a bit earlier, our hosts will help you find a spot.
- Ground floor, wheelchair accessible
- Wheelchair accessible WC downstairs via elevator; gender-neutral WC
- Language: English
- The performances employ sound and infrasound (vibrations)
- Sign language interpretation (NGT on-site, ASL online)
- CART captioning (Dutch and English on-site, English online)
- Poetic audio description (English, both on-site and online)

- Masking during the performance is welcome and highly encouraged; masks are available at the entrance.

- Splendor has a café where you can hang out before and after the performance(s).

Please contact office@ificantdance.org with any additional questions regarding accessibility for this event.

Studio

For work-in-process information on *Entrophy*, please visit www.ificantdance.studio



CONSTANTINA ZAVITSANOS (b. 1977, Reading, United States. Lives in New York City, United States) 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 and arises in working with materials such as inaudible sound waves, holographic transmissions, and infrared light, but also everyday life performance such as school loan debt or years of sleep. 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. In 2023 and 2019, they co-organised the cross-disability arts events, 'I wanna be with you everywhere' at Performance Space New York and the Whitney Museum. Zavitsanos is a recipient of the Keith Haring Fellowship in Art & Activism (2022) and the Roy Lichtenstein Award (2021).

ANGELO CUSTÓDIO (b. 1983, Portugal. Lives in Amsterdam, the Netherlands) is a researcher, artist and performer experimenting with voice, writing and sound. He creates sonic based experiences from a crip~queer perspective, informed by critical theory and embodied knowledge. Trained as a classical singer, Angelo explores the relations between poetics and techno-somatic ways of voicing. Through listening,

he develops sonic encounters with the vulnerable, opening 'cracks' to wild(er) spaces that utterly invite freer ecologies of living. Angelo holds a MFA from Master of Voice, Sandberg Institute and has been kindly awarded the Stipendium for Emerging Artists from the Mondriaan Funds (2020–2021). He has presented work in the Netherlands, Germany, Belgium, China, Switzerland, Bulgaria, Greece and Portugal, in institutions such as Haus der Kulturen der Welt (HKW), Van Abbemuseum, Oude Kerk and Stedelijk Museum voor Actuele Kunst (S.M.A.K.).

PEDRO MATIAS (b. 1984, Portugal. Lives in Amsterdam, the Netherlands) is an artist, researcher and film-maker, exploring immersive environments that play with alternative dynamics of participation, new flows of alternative knowledge, 'aesthesis' and performativity. Their work facilitates time-based spaces to encounter the stranger matter; the stranger body; the stranger self. Pedro's work shape-shifts across mediums, as a necessary feature of its form, composition, and politics. Pedro Matias holds a MFA from Sandberg Institute (Fine Arts Department) and a MA (Philosophy) from the New University of Lisbon. Pedro's work has been awarded several funding grants and presented in various international festivals and platforms such as Galerie für Gegenwartskunst, E-WERK, Haus der Elektronischen Künste, Museu Nacional de Arte Contemporânea, Het Hem,

Cabaret Voltaire (Manifesta11) and S.M.A.K.

Angelo & Pedro, together with Arthur Guilleminot, are currently developing the Iridescent Institute of Desire, a collaborative artist-run research network and project, focused on de/composing the notion of stable structures and (re)imagine collaboration from the perspective of eternal events of 'desiring'.

S*AN D. HENRY-SMITH is a collaborative practitioner engaging Black experimentalisms in and across poetry, photography, sound, and performance. Recent solo exhibitions include "tremor low" at ROZENSTRAAT in Amsterdam (2023) and "in awe of geometry & mornings" at White Columns in New York (2021). Their book *Wild Peach* (2020), was published by Futurepoem, and shortlisted for the PEN Open Book Award, and they are the author of two chapbooks: *Body Text* (2016) and *Flotsam Suite: A Strange & Precarious Life, or How We Chronicled the Little Disasters & I Won't Leave the Dance Floor Til It's Out of My System* (2019). They have received awards and fellowships from Amsterdam Fonds voor de kunst (2023), the Fulbright Program (2020), The Poetry Project (2019), and Poets House (2017), among others. They have read and performed previously at 47 Canal, Solomon R. Guggenheim Museum, The Shed, The Studio Museum in Harlem, Brooklyn Museum, The Poetry Project, and Triple Canopy, among others.

GEO WYEX (b. New York City, United States. Lives in Rotterdam, the Netherlands) is an artist and educator who works in music, performance, poetry and sound. His most recent record, *ATM FM* (2020), was released through Muck Studies Dept. —a constellational narrative framework and imaginary city agent that surveys the bottom of low-lying water areas, "looking for stars out of what stinks." Muck Studies Dept. as a project is a *Weltenshaaung*, with many forms and formats. Inspired by aesthetics and methodologies of black Atlantic poetics, investigative journalism and storytelling theater, the project connects mud, water, gas, ass, rocks, coins, keys, extractive industry, and sensual expression of belonging to that flood. Wyex has presented work at MoMA PS1, New Museum, Stedelijk Museum, The Studio Museum in Harlem, Dutch National Opera, L'Arsenic, Joe's Pub etc. He was a resident at the Rijksakademie in 2015–2016. Recent collaborators include A.K. Burns, Every Ocean Hughes, Colin Self, and Tourmaline.

ENTROPHY

Concept
Constantina Zavitsanos

Initiator of the score
Constantina Zavitsanos

Performers and co-creators of the score
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Pedro Matias
S*an D. Henry-Smith
Geo Wyex

Curator and production manager
Sara Giannini

Stage manager
Annick Kleizen

Production assistance
Sancha Meca Castro

Set design
Constantina Zavitsanos

AV
Leroy Char

Light design
Marion Tränkle

Live-stream production
Barry Jonas
Zsolt Szederkényi

NGT interpreters and Dutch CART
Faye Schippers
Clarissa van den Elzen

ASL interpreters
TBC

English CART
Veerle Haverhals

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Front of house team
Naomi Collier Broms
Sancha Meca Castro

Accessibility advisors
Staci Bu Shea
Annick Kleizen

Zoom production advisors
Patrick Mahaney
Lauren Parrish

Accessibility financial support
I Wanna Be With You
Everywhere

We would like to thank I Wanna Be With You Everywhere for their generous contribution in making the event more widely accessible. We are also very grateful to Eliane Baudet, Staci Bu Shea, Marja de Kinderen, Annick Kleizen, Patrick Mahaney, Lauren Parrish and Simon(e) van Saarloos for sharing their expertise and advising us in different phases of the project. Finally, a warm thank you to the Splendor collective, and in particular to Nora Fisher, for hosting the programme.

The Finale programme is accompanied by an Edition Bag, designed by Maud Vervenne. With purchasing this bag you'll support If I Can't Dance and receive a series of seven posters featuring materials drawn from the projects of Susanne Altmann, Black Speaks Back, Devika Chotoe, Samia Henni, Nuraini Juliastuti, Grant Watson and Constantina Zavitsanos. For this special edition, each has contributed visual elements—from drawings and scans to photographs and film stills—related to their research and culled from their pages in the If I Can't Dance online studio. Additionally, the Edition Bag contains this programme booklet in print, with an expandable calendar of all the Finale events, as well as a voucher-code offering a 15% discount on all If I Can't Dance publications, including new titles and previous releases.

Buy your Edition Bag for €17,50 in our online shop, www.ificantdance.org/shop, and pick it up at one of the Finale venues during an event, or at the If I Can't Dance office from 20 September 2023 through 29 February 2024.

The Finale programme will take place in the venues of our partner institutions across Amsterdam. You can find their addresses under each production. There you will also find a link to their websites with more detailed information on the venue, its location and how to get there.

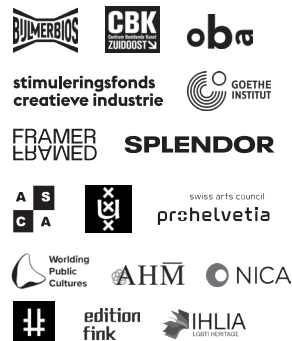
Under each production, you can find a brief overview of accessibility information. If you need additional information, we gladly provide more details. Or, if you have further questions regarding your visit, please don't hesitate to get in touch with us via office@ificantdance.org.

PARTNERS

Grateful for our public and private funding, we want to thank the Mondriaan Fund (Kunstpodia) and the AFK (Amsterdam Fund for the Arts) for their structural support, and Ammodo and Prins Bernhard Cultuurfonds for their edition support.



Operating as an itinerant production house, our co-production and presentation partners are crucial in realizing our biennial programme of commissions with artists and researchers. We thank them and their teams for their immense commitment throughout the development phase of the projects as well as during their public presentations. A big salute to: Goethe-Institut Amsterdam, Rotterdam and Thessaloniki (Susanne Altmann); Bijlmerbios and CBK Zuidoost (Black Speaks Back); Shebang (Devika Chotoe); Framers Framed (Samia Henni and Nuraini Juliastuti); IHLIA and OBA Oosterdok (Grant Watson); and Splendor (Constantina Zavitsanos). The productions wouldn't have been possible with the support of project funds as well as an extensive web of advisors, collaborators and communities listed in the chapter Productions, thank you all!



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- Devika Chotoe
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Programme Curator
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www.ificantdance.org

Office
Mon–Thu, 10–17hr

Library
Mon–Thu, 10–17hr
Please call before you stop by

Archive
Wed, by appointment only
Please write Anik Fournier,
af@ificantdance.org

The library, archive and office
are on the ground floor and are
wheelchair friendly

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