



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

EDITION 2:
FEMINIST LEGACIES
AND POTENTIALS IN
CONTEMPORARY
ART PRACTICE

NOVEMBER 16 2006 –
JANUARY 7 2007
DE APPEL, AMSTERDAM

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

NEGOTIATING FEMINIST LEGACIES AND POTENTIALS – FRÉDÉRIQUE BERGHOLTZ & ANNIE FLETCHER

As an agile and experimental curatorial platform 'If I Can't Dance...' departs from a spirit of open questioning and enquiry with artists. This year it looks specifically at the legacies and potentials of feminism in relation to art today. Beginning with the quote of Emma Goldman: 'If I can't dance, I don't want to be part of your revolution' we are interested in the simultaneous critical and celebratory implications of this Lithuanian anarchist's statement. We suppose it pertains in Goldman's case to the search for (and the difficulty of finding) agency, or her own power as an individual woman despite her involvement in a collective quest for political change. The question for us is how can we consider such a desire now?

Developing 'If I Can't Dance...' with De Appel allows us to articulate a historical context for this legacy very precisely. Established in 1975, this art centre has a rich history of showing experimental art for over thirty years. Amongst other things one can trace a very specific trajectory of performance art which directly engaged with issues of sexuality and Western feminism in the late 70s under Wies Smals. This is the first time that an episode of 'If I Can't Dance...' has been produced in the context of a contemporary art institution rather than in a performance venue, and it provides a rich situation from which to think about artistic legacy and indeed the curatorial history of De Appel itself (under Wies Smals, Saskia Bos and now Ann De-meester). Working with Nell Donkers the archivist from De Appel, we have excavated elements of the archive. Archival

documentation, presented within an installation by Stefanie Seibold, will be shown from artists such as Carolee Schneemann, Moniek Toebosch, Martha Wilson, Gina Pane and Joan Jonas. These practices provide an interesting comparison to the artistic vernacular used by artists to think through ideas of agency, singularity and political empowerment today.

'If I Can't Dance...' doesn't offer a determined survey in the form of a single exhibition, rather we will work repeatedly with an expanding group of over thirty artists in a series of public platforms. To this end, in Amsterdam 'If I Can't Dance...' manifests itself as an exhibition and a series of performances at De Appel, a symposium at De Balie, an 'insert' by the Otolith Group into the exhibition 'Just in Time' at the Stedelijk Museum and with two evening events at Club 11.

We are not trying to sum up a contemporary feminist art or to collate an aesthetic for feminism, but rather to explore how feminist thinking on all levels (social, artistic, political, theoretical, ideological or structural) may be important in our cultural life. It seems to us that there is currently a rich artistic discourse, which taps into this legacy and manifests itself in the materiality and language of visual art, but also interrogates how artists choose to perform themselves and their work within the dominant visual economy. 'If I Can't Dance...' aims to explore these tendencies as inquisitively as possible.

Does the legacy of feminism and its aspirations for equality resonate with art-

ists practicing now, or are the demands within their practice different? Have the articulations and celebration of difference and alterity to the dominant discourse, inspired by feminism, influenced a certain criticality of approach? How do artists think about the need for feminism, has it influence on their work today? Does it condition their thinking about representation or visibility in explicit or more implicit ways? From which location within the increasingly globalised visual economy do we speak of feminist legacies anyway? We invited a wide variety of contemporary artists, designers, thinkers and performers who negotiate these questions through their work.

As curators we tried not to have art pieces in mind for exhibition. Instinctively we conversed with many artists instead about what it could possibly mean, right here and right now to think about feminism in relation to contemporary art practice. Many issues emerged permitting us to rethink ideas of visibility, process, authorship and collaboration. Even the certitude of the art object and the exhibition structure as viable model for representing art came in to question when faced with artists whose practices often refute the consensus of what visibility, art and strategies of representation are.

THE PERSONAL IS POLITICAL

Inevitably certain strands or points of commonality have emerged. One interesting tendency has been to think about the performative potential of feminism. How one lives and enacts being an artist. And to quote from Isabel Nolan in a

cent email, 'how to think about what work 'does' rather than what it 'is' and how it elucidates on regular human subjectivity that is complex, fragile, labile' etc'. The writings and drawings of Frances Stark in her book 'The Architect and the Housewife' form a good example of this performative intensity. In her presentation for De Appel she accounts with exacting intensity for her own positionality²⁴ and the balance of acting as an artist, a teacher, a woman and a mother and thinking on how to reflect and produce in a complex manner beyond the prescribed limits of each role.

Designer Susan Cianciolo reflects on the subjectivity and agency of contemporary woman. Through her collaborative practice and often roughly hewn and manually produced work, Cianciolo became known for her radical attempts to produce against the demands of the fashion industry, making interpretative conceptual pieces and combining them with film, installation and performance.

Asking the question 'where am I in this' is a central theme for many artists here. Falke Pisano reflects in her slide and sound piece 'on her own and others' interpretative relationship with a 'classic' work of abstract sculpture: Chillida's 'Comb Of The Winds'. Haegue Yang's performance 'Storage Piece' muses through two actors on the pragmatics of transporting and exhibiting art and asks how this 'work' might be valued. Yang's complex explorations of her singularity in relation to place, memory, and family are developed in the form of an installation at De Appel. In her re-rendering of a work of

Marcel Broodthaers she confirms an insistent tendency within this project for artists to inscribe their own relationship to art and its histories.

Jutta Koether's intense and complex reworking of a series of paintings speaks of a sharp critical inquiry as she explained in a recent interview, she is interested "in European history when painting was still innovative". Here she will exhibit her re-interpretation of Courbet's canonical 'Origin of the World' and adds to it a series of paintings and drawings including two versions of 'La Femme' (after Cezanne). Jutta Koethers' practice maintains an exemplary and open manner of inquiry into critical and creative practice and collaborative endeavours, all of which propose new possibilities for the production and reception of art.

Lily van der Stokker's brightly coloured and exuberant wall paintings play with many received notions of what a 'feminine' art might be: i.e. something highly decorative and intensely personal and emotional. She peppers her works with statements about friends, family, with comments and expressions and even complaints, which apparently account for her own life. However, on closer reflection it is never clear that these statements are true or, indeed can be attributed to Stokker's emotional or interior life. They function ambiguously and just as symbolically, as each spiral painted curve or fluorescent flourish.

I WANT TO FUNCTION IN THE PRESENT TIME

The design group Bless, 'Cable Jewellery'

is indicative perhaps of a practice embedded in the present at almost an extreme level. This jewellery adorns the cables emerging from electrical appliances used in the exhibition, which are normally disguised to 'make them invisible. Bless are all for decorating what there is – as is – there is no distance between the personal and the symbolic for them here.

Being 'of' the world and not distancing oneself from it while still engaged with processes of representation, depiction and description is a complex demand if not a utopian one. This contradictory desire perhaps is best encapsulated in Kate Davis' elegant title for her self-portrait and sculptural installation 'I Want to Function in Present Time'.

In her series of drawings, sculptures, animations and wall hangings, Isabel Nolan also firmly positions the artists' role as one describing the world and the feeling of how one inhabits it, while not divesting these thoughts of their difficulty or fundamental inscrutability. Instead she tries to infuse them with an open interpretative possibility.

DOING THINGS DIFFERENTLY

The fashion designer Pascale Gatzén, in collaboration with Myrza de Muynck, questions the nature of creative production by proposing that a new fashion collection should emerge from intense creative collaborations with other artists rather than departing from a concept of her own. Working with choreographer Alexandra Bachzetsis, artist Jonas Ohls-

THE FEMINIST LEGACIES AND POTENTIALS

son and fashion photographer Katja Rahwles, this new fashion collection will be launched in January, 2007.

GLOBAL LEGACIES AND POTENTIALS

For their project at the Stedelijk Museum, Anjalika Sagar and Kodwo Eshun negotiate elements from the photographic archive belonging to Angalika's grandmother. She has chosen photographs depicting an historic meeting of intellectuals and activists from India and China. This women's alliance emerged from the Non-Aligned Movement. The Otolith Group insist that there is enormous potential in revisiting and reinterpreting these apparently failed Utopian moments from history to activate alternative political and imaginative proposals for today beyond the hegemony of global capitalism.

It's not just the legacy of social and political history per se, which is examined here, a particular history of art itself comes under review. A remarkably poignant element in the work of Sarah Pierce, Karl Holmqvist, Daria Martin, Lucy Skaer and Will Holder has been to pay homage in a variety of ways to a series of influential women artists of the 20th century including Leonora Carrington, Eva Hesse, Yayoi Kusama and Gertrude Stein. Skaer's esoteric installation draws together a series of dispersed elements to which the filmic depiction of Carrington, the 89 year old surrealist painter and writer, forms the key. Judith Hopf will take on the legacy of Dan Graham's 'Performance, Audience, Mirror' performed in De Appel in 1977.

Interested in how the protagonist might be re-read Hopf positions herself as the seer and interpreter of detail in Graham's place.

For the symposium on the 18th of November, Daria Martin will make a presentation, which follows five different generations of women artists. She presents documentation of choreographer Anna Halprin, artist Carolee Schneemann, musician Zeena Parkins and actor/dancer Nina Fog and discusses how their approaches and artistic trajectories inform her practice. Karl Holmqvist in his installation and performance re-introduces and literally remakes the work of Yayoi Kusama on his own terms.

Designer Will Holder and artist Sarah Pierce will each perform in relation to two iconic artists of the 20th century in an attempt to recuperate or critique each figure and the work itself on its own terms, rather than accepting how they were critically read in the past as women rather than as artists. Will Holder will recite over two days from 'The Making of Americans' by Gertrude Stein. Sarah Pierce will carry out a series of readings called 'The Meaning of Greatness' in which she negotiates her own relationship to the figure of Eva Hesse.

Paulina Olowska considers the figure and representation of the woman in the 20th century overtly. She reimagines the image of the Utopian Modernist woman in the documentation of her performance 'Alphabet' which took place in Berlin in 2005. With a series of collaborators Olowska performed the alphabet of full body poses based on the work of chore-

ographer Milca Mayerova.

'planningtorock' is a musician and video master who constructs a larger-than-life heroic and masked female alter ego. Selecting and hybridising elements from the dandy, the cyborg and the modernist hero, 'planningtorock' presents us with the fabulous and unflappable 21st century woman. She will perform at Club 11 as part of the launch of GLU magazine.

Claudia and Julia Müller take a very different perspective on the mock heroic in the form of a large scale wall drawing of Celine Dion. Interested in domestic relationships, the artists depict this ballad queen before she became a huge star, as a teenager from the 80's.

Sue Tompkins' performances and installations form a personal incantation, interspersed with snippets and fleeting references to songs and other incidental thoughts. Tompkins fluctuates in her work between performing and acknowledging her own personal performative presence, combining the sense of a carefully choreographed yet seemingly casual encounter.

By thinking about reproduction as part of the classic feminist discourse, Maria Pask investigates the nuts and bolts of procreation in a performance with Esther de Vlam called 'The Birds and the Bees'.

We are grateful to all of the artists and collaborators who thoughtfully and adventurously participated in episode II of 'If I Can't Dance...' and hope that this process of re-examining the legacies and potentials of feminism is merely the beginning of a long and fruitful discussion over the next two months here in Amsterdam.

EXHIBITION

November 16 2006 – January 7 2007
De Appel

EXHIBITION

CONTRIBUTIONS

Alexandra Bachzetsis, Bless, Kate Davis,
Pascale Gaten, Karl Holmqvist, Jutta
Knoether, Claudia & Julia Müller, Isabel
Molan, Paulina Olowska, Falke Pisano,
Stefanie Seibold, Lucy Skaer, Frances
Stark, Lily van der Stokker, Sue
Tompkins and Haegue Yang.

VENUE

De Appel

WHEN

November 17 2006 – January 7 2007

VISITING INFORMATION

Address: Nieuwe Spiegelstraat 10,
1017 DE Amsterdam

Opening hours: Tuesday-Sunday
11.00 – 18.00

Entrance/Bank holidays:
www.deappel.nl

OPENING

VENUE

De Appel

WHEN

Thursday November 16, 17.00 – 20.00

AFTERPARTY

CONTRIBUTION

'ACT'

VENUE

't Zonnehuis

WHEN

Thursday November 16, 20.00 – 01.00

VISITING INFORMATION

Address: Zonneplein 30,
1033 EK Amsterdam

Route description

[www.partycentrum-zonnehuis.nl/
route.htm](http://www.partycentrum-zonnehuis.nl/route.htm)

't Zonnehuis is located in Amsterdam
North and reachable by NDSM Ferry.
Please be aware that the last ferry leaves
at 23.45.

From 20.00 – 22.00 a buffet will be
available for € 15 pp (ex drinks).
Reservations: marijn@ifficandance.org
by November 11

ANCIENT
TO

ARCHIVE DE APPEL

November 16 2006 – January 14 2007
De Appel

ARCHIVE I

In the 'Shadow Cabinet' a selection from the archive of De Appel is on show. This selection includes videos, photos, press documents and correspondence related to activities in De Appel that were informed by notions of feminism, stemming from both the period of the directorship of Wies Smals (1975 – 1983) and Saskia Bos (1984 – 2006).

Artists that within this frame are presented include amongst others Carolee Schneemann, Martha Wilson, Gina Pane, Moniek Toeboosch and Joan Jonas.

The selection is made by the curators in collaboration with Nell Donkers.

The archive is presented within the context of an installation made by Stefanie Seibold.

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VENUE
De Appel

WHEN
November 17 2006 – January 14 2007

VISITING INFORMATION
Address: Nieuwe Spiegelstraat 10,
1017 DE Amsterdam
Opening hours: Tuesday-Sunday
11.00 – 18.00
Entrance/Bank holidays:
www.deappel.nl

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IF I CAN'T DANCE
I DON'T WANT TO BE
A PARTNER WITH YOU

FEMINIST LEGACIES AND POTENTIALS / CONTEMPORARY ART PRACTICE

SYMPOSIUM I

FEMINIST LEGACIES AND POTENTIALS IN CONTEMPORARY ART PRACTICE

Following a previous symposium organised by 'If I Can't Dance ...' on the legacies and potentials of feminism in contemporary art practice earlier this year, this second symposium will further articulate and expand upon these concerns. The contributions are all loosely centred around what we believe is the necessity to nuance and question the apparent linear trajectory of feminism often described as generations or 'waves' (particularly in the European context). The programme includes a lecture focusing on a productive and inclusive current approach in the production of feminist theory, and a lecture on feminist legacies in relation to contemporary art and curating in the situation of globalisation. Also, in a variety of presentational formats, several artists and a curator look into influences and reverberations of the recent past in relation to their own practice.

The symposium is hosted by De Balie, and is organised in collaboration with Huis & Festival a/d Werf and De Appel.

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PROGRAMME

REGISTRATION & WELCOME
10.00–11.00

KEYNOTE LECTURES
11.00–13.30

IRIS VAN DER TUIN

Iris van der Tuin is a feminist philosopher. She is writing her dissertation at Utrecht University, where she also teaches in the Gender Studies department. She is particularly interested in feminist knowledge theories, feminist generations, and third wave feminism. Her talk will address the double meaning of generation (both the generative and generationality) so as to build an argument about sustainable and transformative feminist perspectives following, for instance, theoretical physicist and feminist theorist Karen Barad.

HELENA RECKITT

Helena Reckitt is currently Senior Curator at the Power Plant, Toronto. Recently she has been Senior Director of Exhibitions and Education at the Atlanta Contemporary Art Center. In the 1990s she was Head of Talks at London's Institute of Contemporary Arts, where she organized a programme of broad-ranging cultural debate. Reckitt was an editor of "Art and Feminism" (Phaidon Press, 2001). Her talk will address questions of contemporary art's relationship to feminist legacies, and will be developed from a recently published article by Reckitt on the upcoming exhibitions 'Global Feminisms' and 'WACK! Art and the Feminist Revolution'.

LUNCH
13.45–14.45

DISCUSSION

14.45–16.15
moderated by Annie Fletcher & Frédérique Bergholtz

STUDIES AND STORIES
16.15–16.55

KARL HOLMQVIST

Karl Holmqvist explores issues of appropriation and identity, through the use of writing and spoken word readings as well as in installations and collaborative practices of different kinds. His most recent solo exhibition is currently on view at Galerie Giti Nourbakhsh in Berlin (until 22.12.06). He will read excerpts from the artist's writings of Yayoi Kusama (*1929)

DRINKS AND SNACKS
17.00–17.30

STUDIES AND STORIES
17.30–18.00

ANETA SZYLAK

Aneta Szylak is a curator and art critic based in Gdansk, where she is Vice-President of the art organization Wyspa Progress Foundation, and co-founder of the Wyspa Institute of Art, where she has curated the project 'Ewa Partum: The Legality of Space [Works 1965–2005]' last September. Her presentation will evolve around the work of Ewa Partum (*1945), who belongs to the conceptual art movement in Poland from the 1960s and 70s.

DINNER
18.15–19.45

DE
BALIE
AMSTERDAM

DE
BALIE
AMSTERDAM

SYMPOSIUM I

STUDIES AND STORIES

19.45–21.45

DARIA MARTIN

The films of Daria Martin map out newly interpreted images of modernistic ideals and tendencies within the performative arts. Her films act as expanded tableaux vivants, staging relationships between performers in particular situations borrowed from dance, sports and entertainment. Until 26 November, Martin shows the films 'In the Palace' (2000) and 'Wintergarden' (2005) in Docking Station, the new project space of the Stedelijk Museum. Martin will focus on the work of different generations of female cultural producers, and will show one of her own works, as well as video by actor/dancer Nina Fog, documentation of performances by musician Zeena Parkins, artist Carolee Schneeman and choreographer Anna Halprin.

PERFORMANCE

22.00–22.30

SUE TOMPKINS

Since the late 1990's the majority of Sue Tompkins' work has been in the field of live spoken word performances and musical recordings. Tompkins was lead singer in the acclaimed art-rock band 'Life Without Buildings' from 1999–2002. Tompkins' object-based works include collages and sculptures. For the symposium Sue Tompkins will perform her new work 'Elephants Galore' (2005).

VENUE

De Balie, Kleine-Gartmanplantsoen 10,
1017 RR Amsterdam

WHEN

Saturday November 18,
10.00–23.00

VISITING INFORMATION

Entrance € 27,50
(including lunch and dinner)
Reservations can be made via
0031(0)20 55 35 100 or via
www.debalie.nl

INSERT STEDELIJK MUSEUM

As part of the exhibition *Just in Time*
December 1 2006 – March 11 2007
Stedelijk Museum CS

JUST IN TIME

JUST IN TIME

As part of the exhibition 'Just in Time' (Gemeenteaankopen 2006), 'If I Can't Dance...' has been invited to propose a contribution, responding to the question posed by curator Maxine Kopsa: 'what is necessary'? Our answer was evidently 'feminism', more precisely 'global feminism'. Representing a field which we are currently exploring (see 'Correspondents'), a very concrete anchor in our first steps within this investigation is our activity of producing the new film of The Otolith Group. In this new film The Otolith Group, consisting of Anjalika Sagar and Kodwo Eshun, departs from the archive of Anjalika's grandmother who was a feminist living in India and was in the 1960's active in the women's and Non-Aligned movements. From there they will re-visit apparently failed Utopian moments in order to offer alternative thinking beyond the hegemony of global capitalism. The film is due to be released in Spring/Summer 2007. In the exhibition 'Just in Time' the artists will show a selection from this archive.

As a counterpart of the presentation of the archive of De Appel, a selection will be presented from catalogues, press reviews and correspondence related to exhibitions and symposia in the Stedelijk Museum that were related to women's practice and were informed by feminist issues. The selection is made by the curators in collaboration with Nell Donkers, archivist of De Appel.

VENUE

Stedelijk Museum CS

WHEN

December 1 2006 – March 11 2007

VISITING INFORMATION

Address: Oosterdokskade 5

1011 AB Amsterdam

Monday – Sunday 10.00 – 18.00

Entrance/Bank holidays:

www.stedelijk.nl

AN TIAN D WANG LUTION

SYMPOSIUM II
December 7, 2006, 19.00–22.30
Stedelijk Museum CS at Club 11

CURATING & FEMINISM TODAY

SYMPOSIUM II

CURATING & FEMINISM TODAY

The second symposium aims to shed light on the question of why many curators have currently developed an interest in the legacies of feminism. The guest speakers have been invited to present current projects and to share their thoughts and knowledge on the notion of feminist strategies in curating.

This symposium is organised in collaboration with Stedelijk Museum CS at Club 11.

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PROGRAMME

PRESENTATIONS

19.00–21.30

MIRJAM WESTEN

Mirjam Westen is art historian and curator at the Museum voor Moderne Kunst Arnhem who has been researching, presenting and collecting art from a feminist perspective.

BETTINA STEINBRÜGGE

Bettina Steinbrügge is the artistic director of Halle für Kunst, Lüneburg, where she is currently showing 'Cooling Out - On the Paradox of Feminism'.

HEIKE MUNDER (TBC)

Heike Munder is currently based in Zürich where she is director of the Migros Museum since 2001. Most recently she curated the project 'It's Time for Action (There's No Option) – About Feminism'.

MODERATED DISCUSSION

21.30–22.30

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VENUE

Stedelijk Museum CS at Club 11

WHEN

December 7, 19.00 – 22.30

VISITING INFORMATION

Address: Oosterdoksade 5,
1011 AB Amsterdam

Entrance: free

Reservations: smcsop11@stedelijk.nl

FILM & PERFORMANCE PROGRAMME

December 21, 20:00 - Late
Stedelijk Museum CS at Club 11

THE FANTASY OF FAILED UTOPIAS AND A GIRL'S DAYDREAM

FILM & PERFORMANCE PROGRAMME

THE FANTASY OF FAILED UTOPIAS AND A GIRL'S DAYDREAM

On the occasion of the launch of its fourth issue, GLU magazine will present within the frame of 'If I Can't Dance...' a film programme curated by artist Susanne Winterling. The programme consists of seven short films focussing on notions of identity. 'If I Can't Dance...' has invited Berlin based 'planningtorock' to perform this evening. DJ Djuna Barnes from Copenhagen is the final act.

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PROGRAMME

FILM PROGRAMME

20:00-21:00

'The Fantasy of Failed Utopias and a Girl's Daydream'

CONTRIBUTIONS

- Emily Roysdon: 'Social Movement & POW'
- Marriage: 'Dead in the Desert'
- E.E. Cassidy: 'Sadie's Daydream: We are the Mods'
- Erika Vogt: 'Now is dead'
- Kat Ross: 'shebinds'
- Kaucyila Brooke: 'Untitled'
- Margo Victor: 'MVG Test'
- Lynn Chan: 'Demolition Derby'
- Eve Fowler: 'Untitled'

DRINKS

21:00-22:00

PERFORMANCE

22:00-23:00

'planningtorock'

DJ Djuna Barnes
23:00

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VENUE

Stedelijk Museum CS & Club 11

WHEN

December 21, 2006
From 20.00

VISITING INFORMATION

Address: Oosterdokskade 5

1011 AB Amsterdam

Entrance: € 5 (including copy GLU #4)

Reservations: smcs@11@stedelijk.nl

This programme was generously
sponsored by Red Bull.

www.glumagazine.com

THE FUTURE OF NCE TO BE REVOLUTION



PERFORMANCE PROGRAMME

January 13 & 14 2007

De Appel

PERFORMANCES

For two days, Saturday January 13 and Sunday January 14, a programme of performances will take place in De Appel. Please check our website for the precise schedule of the programme.

CONTRIBUTIONS

- Susan Cianciolo, 'Tales Told By An Apollo Goddess'
- Will Holder, 'Recital of Gertrude Stein's, 'The Making of Americans, Being a History of a Family's Progress' (1925)'
- Judith Hopf, 'What Do You Look Like?'
- Maria Pask & Esther de Vlam, 'The Birds And The Bees'
- Sarah Pierce, 'Readings from 'The Meaning of Greatness'.'
- Sue Tompkins, 'Untitled'
- Haegue Yang, 'Storage Piece'

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VENUE

De Appel

WHEN

January 13 & 14 2007

VISITING INFORMATION

Address: Nieuwe Spiegelstraat 10,
1017 DE Amsterdam

Entrance: free.

Reservations: enke@deappel.nl

THE DANCE
OF EVANTHOE
AND HER SISTER

BY MARY W. B. L. L. L. L.

WITH ILLUSTRATIONS BY J. W. B. L. L. L.

NEW YORK: PUBLISHED BY J. W. B. L. L. L.

1854.

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NEW YORK: PUBLISHED BY J. W. B. L. L. L.

READING GROUP

November 22 2006, 19.30 – 22.00

December 13 2006, 19.30 – 22.00

De Appel

READING GROUP

READING GROUP

Since July, 'If I Can't Dance...' has initiated a reading group every three weeks for which we have invited a wide range of practitioners to gather and read texts together. These texts, proposed by the curators and the participants, are related to the field of research of the second edition of 'If I Can't Dance...'. The reading group is initiated to open up the discussion, aiming to widen the network of ideas and knowledge, and departs from the following imperatives:

'In the spirit of an open-ended discussion: 1) There is no audience. We do not need to 'perform' this reading group. 2) You do not need to speak from a fixed position. You are not here as a representative of anything or anyone else. 3) Say anything.... This is all about making the u-turns needed to discover common points of reference.'

From: Annie Fletcher & Sarah Pierce, 'The Paraeducation Department', Witte de With / TENT, 2005.

The reading group is generously hosted by De Appel and sometimes takes place in other venue's. In October for example, the group was invited by the MuHKA to gather in the Martha Rosler Library, as part of the show 'Academy', where a text from Rosler's library was discussed.

The next reading group sessions will be held on Wednesday November 22 and Wednesday December 13 at De Appel.

Those who are interested in joining can contact Marijn Jostmeijer via

marijn@ificantdance.org. On the web site www.ificantdance.org the bibliography can be consulted.

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VENUE
De Appel

WHEN
Wednesday, November 22,
19.30–22.00
Wednesday, December 13,
19.30–22.00

VISITING INFORMATION
Address: Nieuwe Spiegelstraat 13
1017 DE Amsterdam
Entrance: free.
Reservations: marijn@ificantdance.org

CORRESPONDENTS

CORRESPONDENTS

Exploring the field of the legacies and potentials of feminism as articulated within art practices, cautions us against a schematic view on the history of feminism, as well as against too narrow a scope. We realize that we still tend to think and act from an 'extreme Western' scope, though at the same time we are eager to develop approaches that open up perspectives, both in terms of time and geography. In an interview from 1981, Jacques Derrida stated:

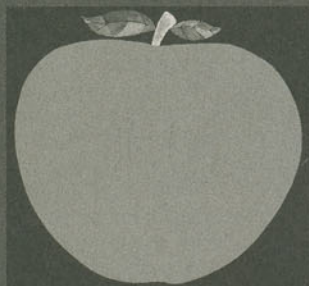
"The development of the present [feminist] struggle (or struggles) is extraordinary not only in its quantitative extension within Europe – because of its progress and the masses that have slowly aroused – but also, and this is a much more important phenomenon I believe, outside of Europe. And such progress brings with it new types of historical research, other forms of reading, the discovery of new bodies of material that have gone unrecognized or misunderstood up until now, that is to say, they have been excessively concealed or marginalised. The history of different 'feminisms' has often been, of course, a past 'passed-over-in-silence'. Now here is the paradox: having made possible the reawakening of this silent past, having re-appropriated a history previously stifled, feminist movements will perhaps have to renounce an all too easy kind of progressivism in the evaluation of this history. Such progressivism is often taken as their axiomatic base: the inevitable or rather essential presupposition of what one might call the ideological consensus of feminists, perhaps also

their 'dogmatics'; or what the 'maverick feminist' [Emma Goldman] 'suspects to be their sluggishness. It is the image of a contingently 'accelerated' 'liberation' at once punctuated by determinable stages and commended by an ultimately thinkable thelos, a truth of sexual difference and femininity etc. And if there is no doubt that this theatre, upon which the progress of feminist struggles is staged, exists, it is a relatively short and very recent sequence within 'extreme-Western' history," Jacques Derrida and Christie V. McDonald, *'Choreographies'* (1981). In: *'Derrida and Feminism. Recasting the Question of Woman'*, New York and London, Routledge, 1997

In the ongoing second edition of *'If I Can't Dance...'* in 2007, we want to investigate global feminism by co-operating with 'correspondents': artists and cultural practitioners who report to us from fields, both in terms of knowledge and geography, they are closely related to. The outcome of these collaborations will be presented in *Huis & Festival a/d Werf* in Utrecht and the *MuHKA* in 2007.

HUIS & WERF

Huis & Festival a/d Werf, Utrecht



De Appel, Amsterdam

M HKA

MuHKA, Antwerp

HUIS & FESTIVAL A/D WERF

is a festival, a production house, a studio and a podium, based in Utrecht. Music, theatre and visual arts form the three pillars of the programming. Within the functions of production house and studio, HFadW guides young artists to develop and refine their signature. HFadW also co-ordinates the distribution, nationally and internationally, of their productions. In the Festival, which consists of both programmed and produced productions, the developments that have manifested themselves in the Huis during the year, get a national and international context,

presented to a wide audience. On the podium, HadW invites renowned companies that support articulating the field of research of the production house.

DE APPEL

founded in 1975, is a centre for contemporary arts in Amsterdam, focussing on both developing projects and research. The institute operates within an international network of art centres, museums and other cultural institutions. Young, talented artists from the Netherlands and abroad are invited by De Appel to produce new projects. De Appel is interested in all media that the visual arts employ, and finding the common ground of different disciplines. Per year, six exhibitions take place, either solo – or group exhibitions. Alongside the main programme of exhibitions, De Appel offers an active side programme of lectures, book presentations and small exhibitions in the 'shadow cabinet'. Since 1994 De Appel offers on a yearly basis six young curators the opportunity to develop their skills in the Curatorial Training Programme.

MUHKA

is a contemporary visual art and visual culture museum, situated in Antwerp. It was founded in 1987 and is primarily funded by the Flemish Community. In 2003 it merged with the Centre for Visual Culture, thus adding a film/media program, the quarterly journal for visual culture critique/theory AS, and an important collection of artifacts related to pre-cinema and cinema to its roster. The visual art collection has an international scope,

starting in the mid seventies as a result of a failed attempt to develop a museum around the public intervention 'Office Baroque' by the American artist Gordon Matta Clark. This work was produced by the institute which preceded MuHKA, namely the ICC – itself founded in 1970 as an immediate response to the happenings staged by artists like Panamarenko in the second half of the sixties. MuHKA's aim is to position reflection at the heart of its activities, so that acting and thinking are continuously intertwined, producing a fertile territory for an encounter to take place between art and people – a core interest of the MuHKA. Exhibitions may be at the same time focused on one person and/or group projects (as with Pistoletto & Cittadellarte), or they may foreground abstract art problematics through the focus on a certain art scene (as in the 'Intertidal' exhibition covering art from Vancouver).

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

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Students Graphic Design Rietveld Acad-
emie, Lies Vanborm, Dorina Wolf.



debalie

11|restaurant_bar_club

Stedelijk Museum CS



COLOPHON / PRACTICAL INFORMATION

ORGANISATION

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Annie Fletcher, curator

Marijn Jostmeijer, production assistant

Astrid Schumacher, production assistant

Hilde de Bruijn, production symposia

Sara Carels, production De Appel

Anne Demeester, director De Appel

Nell Donkers, archivist De Appel

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PRACTICAL INFORMATION

WEB SITE

www.ificantdance.org

Here you can find update information on the programme, as well as a Dutch translation of the text in this programme guide.

GUIDED TOURS

On three Saturdays, guided tours are offered by the curators of the project:

Saturday December 9, 15.00 – 16.00

Saturday December 16, 15.00 – 16.00

Saturday January 6 2007, 15.00 – 16.00

Address: De Appel, Nieuwe Spiegelstraat 10, 1017 DE Amsterdam.

Reservations (a week in advance) via enke@deappel.nl

IF I CAN'T DANCE
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PART OF YOUR REVOL

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NOVEMBER
14 APRIL

NOVEMBER
JANUARY
DE APPEL, ACHTERDAAM