EDITION II:
FEMINIST LEGACIES
AND POTENTIALS IN
CONTEMPORARY
ART PRACTICE

EPISODE 4 27 OCTOBER 2007 – 6 JANUARY 2008

FEMINIST LEGACIES AND POTENTIALS IN CONTEMPORARY ART PRACTICE

INTRODUCTION

"Change is certainly a painful process. If it were not, more people may actually be tempted to try it."

As keynote speaker Rosi Braidotti will explain in the upcoming If I Can't Dance... symposium, change implies dis-identification, that is, the loss of cherished habits of thought and representation. It reminded us as curators of this project why we were so attracted to the quote from Emma Goldman - "If I can't dance. I don't want to be part of your revolution" - that we have taken as the name of our organisation. Perhaps this statement articulates a kind of constructive alienation, or a refusal of the status quo. This utterance, and Goldman's biography in general, are examples of how dis-identifications from dominant models can be productive and creative events. And this is precisely what we hope to investigate in our project. Braidotti gives us another example, feminism: "Feminism is based on the radical dis-engagement from the dominant institutions and representations of femininity and masculinity to enter the process of [...] transforming gender. In so doing, feminism combines critique with creation of alternative ways of embodying and experiencing our sexualised selves."

For us, this quote beautifully defines the essence and potential of feminism and might go in someway to explaining why we as curators see it as a rich current intellectual and political terrain from which to explore and tap into artistic practice. The funny thing about feminism though, is that while change is at the core of its

endeavour, it is often thought to be old fashioned, stuck, essentialist and an anachronism. We experienced this paradox in 2006, when we started the second edition of If I Can't Dance... focusing on Feminist Legacies and Potentials in Contemporary Art Practice. Within that realm we initiated a reading group and somewhere in their responses some of the participants said, "I don't see myself as a feminist, but...". We often heard that while our 'foremothers' necessarily had paved the way, the connotations and associations that the term feminism evoked now came across as dated, and anything but sexy (apparently a strong value). But as usual, if you look at the statistics, with disconcerting figures when it comes, for instance, to the presence of women in high positions, equal pay, the numbers of women who die in childbirth, rape as a military weapon, etc. you can not help think that such remarks are based on a mixture of vanity and naivety. As feminist theorist Iris van der Tuin in our symposium last Winter noted: "...there is hardly room for feminism in the present. Either we are post-feminists or we long for a return to second-wave feminism, conceptualizing feminism as marching on the streets."

How can we get out of this impasse? To us, the approach of bell hooks (who calls herself "black woman intellectual, revolutionary activist") offers a way out. Rather than speaking of the feminist movement, she speaks of feminist movement, reactivating the term in a transitive way - as a verb almost - so that it becomes this no-

tion of constant action and a kind of restless criticality. It is precisely such an ongoing critical attitude that can be recognized in the practice of the artists and other cultural practitioners who this Autumn and Winter will be present in the fourth and final episode of the Feminist Legacies and Potentials in Contemporary Art Practice saga. The 1960s and '70s in the 'West', represented a robust moment in which social reform seemed to coincide with radical new ideas about what art was. and more particularly what it could be. The objective of the women's liberation movement affiliated with the arts was clear: they strove for appreciation and exposure equal to that of their male colleagues. The art situation today shows evidence that this struggle did - partially - bear fruit. The sign of the times indicates though that instead of the iconic, the implicit and the latent are explored as powerful approaches. This project takes as a result feminism not as its subject but as its focus. We are excited to present to you practices of artists that raise the awareness of both the complexities, and the paradoxes that lie in the heart of the transformative act of feminism.

Frederique Bergholtz and Annie Fletcher

EXHIBITION

SATURDAY 27 OCTOBER

As a rolling platform If Can't Dance... is delighted to work in the fourth and final episode of Feminist Legacies and Potentials in Contemporary Art Practice again with many of the art and theatre institutions which have partnered us in this two year exploration. In the MuHKA, our newest partner, we start the programme with a large scale exhibition which combines elements from the collection with a series of works by invited artists who explore the performative potential of various media. The project further unfolds over three cities and includes a film weekend at MuH-KA media in Antwerp, a symposium at De Balie and a reading group in De Appel in Amsterdam and a performance programme at Huis a/d Werf in Utrecht. Information about these events you'll find in this programme guide.

We cordially invite you for the opening of the exhibition in the MuHKA in Antwerp on Saturday 27 October between 17.00 and 21.00.

28 OCTOBER 2007 - 6 JANUARY 2008

EXHIBITION WITH WORKS BY Heather Allen Monica Bonvicini Lili Dujourie Jef Geys Unni Gjertsen Karl Holmqvist Sania Ivekovic Jutta Koether Sarah Pierce Falke Pisano Erik Van Lieshout Frances Stark Hito Steverl Anne-mie Van Kerckhoven Cathy Wilkes Haegue Yang Katarina Zdjelar

COORDINATES

VENUE MuHKA

ADDRESS Leuvenstraat 32 2000 Antwerpen (BE)

OPEN Tuesday - Sunday 10.00-17.00

BANK HOLIDAYS 25 December / 1 January

25 December / 1 January
ADMISSION

5 euro / 3 euro (-26/60+/groups of 10 or more/the physically challenged) / free entrance (-13/ICOM/Friends of MuHKA)

INFORMATION t+32 (0)3 260 99 99 www.muhka.be info@muhka.be

BUS SERVICE
On the opening day a bus will drive from Amsterdam to Antwerp and back.
Amsterdam: departure 15.00 from the Damrak. Antwerp: departure 22.00 from the MuHKA. 10 Euro. Reservations: maaike@ificantdance.org

SYMPOSIUM

In the symposium we want to join with a series of thinkers and cultural practitioners in exploring the current political potential of feminism in the age of globalization. Can its methods of enquiry, critique, and activism aid in thinking about contemporary identity? We are interested in thinking about what would the issues be for a global feminism today. In the morning the keynote speaker Rosi Braidotti will outline the intellectual terrain from her perspective. In the afternoon we open out the debate in relation to the practice of artists such as Hito Steverl. Ruth Noack, who developed an interesting feminist narrative in Documenta 12, has been invited to speak from a curatorial perspective.

ROSI BRAIDOTTI

Rosi Braidotti has taught at the University of Utrecht in The Netherlands since 1988, when she was appointed as the founding professor in women's studies. In 1995 she became the Director of The Netherlands research school of Women's Studies, a position she held until 2005. Braidotti is currently Distinguished Professor in the Humanities at Utrecht University. Her books include Nomadic Subjects: Embodiment and Difference in Contemporary Feminist Theory (1994), Metamorphoses: Towards a Materialist Theory of Becoming (2002), and Transpositions: On Nomadic Ethics (2006).

RUTH NOACK

Ruth Noack studied Art History and Feminist Theory at various universities in the US, England, Germany and Austria. From 2000 on she has taught Film Theory at

different universities. She has been active as a curator since 1992 producing shows like *Organisational Form* (2002–03) and *Die Regierung* (together with Roger M. Buergel (2003–05). Ruth Noack was curator of *Documenta 12* in Kassel, together with artistic director Roger M. Buergel.

HITO STEYERL

Hito Steyerl studied Cinematography and Documentary Filmmaking at the Academy of Visual Arts, Tokyo and Munich Academy of Television and Film. She is a visiting professor for Cultural and Gender Studies at the University of Arts, Berlin. She has published filmic and written essays centered around questions of globalization, urbanism, racism and nationalism. She is involved in the movement of feminist migrants and women of color in Germany. Her films include: The Empty Centre, 1998, Normalität, 1999, November, 2004, and Lovely Andrea, 2007.

DIANA MCARTHY

Diana McCarthy has been working with art and technology since 1988. In 1993 she joined the Media Research Foundation and became active in the area of new media, specializing in projects that promote a critical discourse and understanding of these emergent tools in the cultural arena. As part of this work she has participated in the establishment of numerous international events and networks that address art, culture, technology and gender.

KATARINA ZDJELAR

Katarina Zdjelar studied at the art academy in Belgrade (1999-2004), the Center for

Theatre, Performance Art and Art Theory in Belgrade (2001-2002) and the Piet Zwart Institute in Rotterdam (2004-2006). Recently she has received the Dimitrije Basicevic Mangelos prize for young Serbian artists including a residency in ISCP in New York. She has recently had exhibitions at Platform Garanti, Istanbul, TENT., Rotterdam and Casco, Utrecht.

MOUNIRA AL SOLH

Mounira Al Solh studied Painting at the Lebanese University in Beirut, and Fine Art at the Rietveld Academie in Amsterdam. Currently she is resident in the Rijks -academie. She had several exhibitions in Europe and in Lebanon, most recently in the Venice Biennial: *Forward* the Lebanese Pavillion. She is nominated for the Black Magic Woman Award 2007.

STEFANIE SEIBOLD, CHRISTINE LEMKE Stefanie Seibold is an artist and teacher. Since 1999 she has been a lecturer in the Fine Arts Department of the Art University of Linz. Since 2006 she teaches Performance at the same university. Seibold's performances include I'm Not Half the Man I Used to Be (If I Can't Dance... Ed. II (2005 & 2007)). She has shown installations in De Appel Arts Centre, City of Women, Ljubljana, Ellen de Bruijne Projects. Amsterdam, and other venues. Christine Lemke is an artist and writer. She studied Literature and Art in Hamburg and Düsseldorf. She has published texts and reviews in de:bug, Springerin, Starship and Metropolis M. She was part of the exhibitions Echopark and Get That Balance in 2001.



PROGRAM

INTRODUCTION 11.30–11.45 Frederique Bergholtz and Annie Fletcher

KEYNOTE SPLAKER
11.45—12.30
Rosi Braidotti
Affirmative Ethics and the Question of Pain

Respondents: Sarah Pierce and Unni Gjertsen

13.00-14.00 lunch

STUDIES & STORIES 14.00-15.00 Ruth Noack about *Documenta 12*

15.30-16.00 break

CONVERSATIONS 16.00-16.45 Hito Steyerl and Diana McCarthy 16.45-17.15 Mounira Al Solh and Katarina Zdjelar

PERFORMANCE 18.00–18.30 Stefanie Seibold and Christine Lemke Crystal C – Don't Copy Me

CREDITS

The symposium is generously hosted by De Balie.

The symposium is a joined initiative of MuHKA, Huis en Festival a/d Werf and De Appel.

COORDINATES

VENUE De Balie

ADDRESS Kleine Gartmanplantsoen 10 1017 RR Amsterdam (NL)

ADMISSION 15 Euro (including lunch)

RESERVATIONS www.debalie.nl / + 31 (0)20 5535100

BUS SERVICE

On Sunday a bus will drive from Antwerp to Amsterdam and back. Antwerp: departure 09.00 from the MuHKA. Amsterdam: departure 19.30 from De Balie. 10 Euro. Reservations: ontvangt@muhka.be



In the performance program three artists perform an *acte de presence*. Karl Holmqvist, Ivana Muller and Katarina Zdelar. What links them is their fascination with language and their analytic approach to the conventions of performance, which leads them to make unexpected connections among different genres. All three are interested in feminist thought and/or reinterepreting the work of women artists.

KARL HOLMQVIST

Karl Holmqvist works with text and presents this in both written and spoken form. In his performances the genre of the 'spoken word' is central. In his new performance Facehug he refers to works by Martha Rosler, Lucy McKenzie and others. Karl Holmqvist lives and works in Berlin. He has taken part in numerous international exhibitions and performance programs, including Utopia Station, Venere, and Performa 05 and 07, New York.

KATARINA ZDJELAR

The point of departure for Katarina Zd-jelar's new performance is *India Song* by Marguerite Duras — a story that takes place in the India of the 1930s and deals with the impossible love between the wife of the French ambassador and the vice-consul in Lahore. The performers translate the text as a novel text, theater text and as a film script, in this way inviting the viewer to imagine different *India Songs*. He or she can be carried away with the intensely passionate story of Anne-Marie Stretter, or be guided by the unexpected and often comic stage directions by Marguerite Duras to again end up with both

feet solidly on the ground. Katarina Zd-jelar lives and works in Rotterdam. She studied at the art academy in Belgrade (1999-2004), the Center for Theater, Performance Art and Art Theory in Belgrade (2001-2002) and the Piet Zwart Institute in Rotterdam (2004-2006): She has recent, had exhibitions at TENT, Rotterdam, Platform Garanti, Istanbul, and Casco, Utrecht.

Concept: Katarina Zdjelar Performers: Ozlem Altin, Maja Bekan, Lina Issa, Ruthh Legg Dramaturgy: Igor Dobricic India Song is a co-produced by Huis en Festival a/d Werf and If I Can't Dance...

IVANA MÜLLER

In her performance Ivana Müller poses the question: "If my thoughts are heavier than usual, is my head heavier than usual too?" "What is the 'weight' of thoughts and 'where' are these to be found in the body?" A presenter reports on Müller's empirical, at moments hilarious research, placed against a cultural historical background in which diverse thinkers such as Descartes pass in review. With this performance Müller redefines the notions of 'body' and 'presence' - classic themes in performance that she approaches in a startling manner. In this presentation Müller opts for the genre of the 'lecture performance', thereby thematizing scientific and artistic investigation. Ivana Müller studied French Literature in Zagreb and took courses at the School for New Dance Development (SNDO) in Amsterdam. She spent her internship as a guest student at the Academy of Visual Arts in Lerlin. Since 2002 Ivana Müller has been making various performances, including her most recent, When We Were Holding It Together, for which she was nominated for the Mime Award This year she won the Charlotte Kohler Prize.

Concept: Ivana Müller
Performer: Bill Aitchison
How Heavy Are My Thoughts is co-produced by Mousonturm Frankfurt and Gasthus Theater Amsterdam and was premiered at the Plateaux Festival 2003

YAEL BARTANA, ANDREA FRASER, JULIKA RUDELIUS

In various spaces in the Huis video works by the artists Yael Bartana, Andrea Fraser and Julika Rudelius will be screened continuously. All incorporate performative elements in their videos, and have a sharp eye for male behavior.

KEVIN BLECHDOM, ELLE BANDITA

Each evening the program will be closed with a muzical performance. Kevin Blechdom presents a refreshing mixture of computer pop, banjo-songwriting, weird noises and explicit lyrics. Her songwriting is fragmented and diverse, but her raw emotion and voice remain on top as the connecting thread. Elle Bandita is a rock-chick who has left many a venue burned out behind her.... On Saturday the evening will be closed with a DJ set by (Girls Like Us) Jess de Lez.

PERFORMANCE PROGRAM

FRIDAY 2 NOVEMBER

19.00-20.00 Ivana Müller How Heavy Are My Thoughts

21.00-22.00 Katarina Zdjelar India Song

22.15-22.45 Karl Holmqvist Facehug

23.00-24.00 Kevin Blechdom

CONTINUOUS video works by Yael Bartana, Adrea Fraser and Julika Rudelius

SATURDAY 3 NOVEMBER

19.00-20.00 Ivana Müller How Heavy Are My Thoughts

21.00-22.00 Katarina Zdjelar India Song

22.15-22.45 Karl Holmqvist Facehug

23.00-23.30 Elle Bandita

23:30-01.00 DJ Jezz de Les

CONTINUOUS video works by Yael Bartana, Adrea Fraser and Julika Rudelius

COORDINATES

VENUE Huis a/d Werf

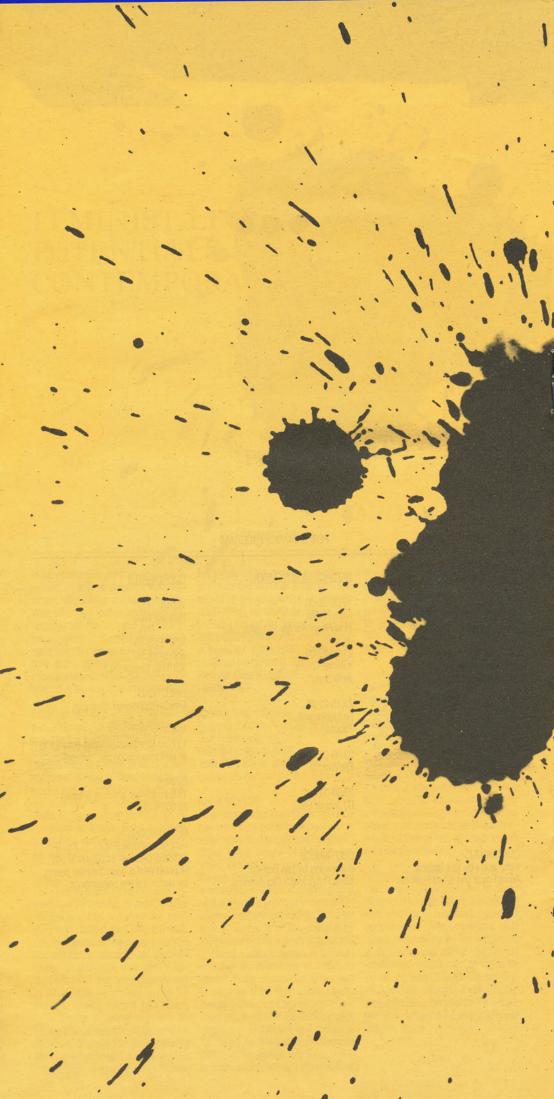
ADDRESS Boorstraat 107 3513 SE, Utrecht (NL)

DIRECTIONS www.huisaandewerf.nl/contact

ADMISSION
13 Euro (one ticket provides entrance to all performances on one evening)

DINNER 15 Euro (dinner is served between 20.00-21.00)

RESERVATIONS
www.huisaandewerf.nl / + 31 (0) 302315355 (between 14.00 and 17.30)
Huis a/d Werf is open one hour before
the start of the first performance.







The film program, assembled in cooperation with Edwin Carels, aims to bring about exciting conversations that articulate characteristic (or, as the case may be, less obvious) aspects of the work of the artists and cineasts presented. The program offers various approaches to video and film as a medium, as well as to feminist concepts.

CHANTAL AKERMAN, Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles In a minimalist style, with long sequential shots and an almost maniacal attention for banal details, Jeanne Dielman narrates three days from the life of an ordinary housewife. According to Akerman this is a film "...about space and time and about the way to to organize life so that there is no free time left, to prevent one being overwhelmed by anxiety and obsession with death."

LIZZIE BORDEN, Born in Flames

Born in Flames is a mixture of speculative fiction, political satire and feminist activism. The documentary-style tale is set ten years after The Second American Revolution that was supposed to free women and minorities. When the black lesbian leader of the Women's Army is mysteriously killed, her followers attempt to carry on the struggle against the system.

ANNE-MIE VAN KERCKHOVEN, Deeper Anne-Mie Van Kerckhoven about Deeper. "Deeper in the substance, further away from hell, along with symbolism, into the abysses of the human, that is the intention."

ANNIK LEROY, Cellule 719

Cellule 719 is based on fragments from a letter written by RAF-member Ulrike Meinhof in 1972, shortly after her confinement on death row. The feelings of isolation and powerlessness that the text evokes are intensified by the sound track that reproduces vague external sounds.

TRINH T. MINH-HA, Re-Assemblage Re-Assemblage distills sounds and images of Senegalese villagers and their surroundings to reconsider the premises and methods of ethnographic filmmaking. By disjunctive editing and a probing narration this 'documentary' strikingly counterpoints the authoritative stance typical of the National Geographic approach.

LAURA MULVEY and PETER WOLLEN, The Riddle of the Sphinx is a complex treatise exploring feminism, motherhood and sexual difference. The film addresses the position of women in patriarchy through the prism of psychoanalysis. It offers an alternative formal structure through which to consider images and meanings of female representation.

RIA PACQUÉE, Inch'Allah

An associative mosaic of tiny instances in image and sound, zapping from East to West, from Belgium to Tunisia, from France to Israel, Morocco or Yemen, a reflection of everyday reality.

HITO STEYERL, Lovely Andrea
Hito Steyerl about Lovely Andrea: "There
is bondage all over the place. Bondage is
everywhere. I bind; you bind; we are

bound. The art of knot-tying is not just popular in Abu Ghraib and Guantanamo. I spin; you spin; we are connected. Networks and webs, suspense and dependency; we are hooked."

ELISABETH SUBRIN, The Fancy

The Fancy is a speculative, experimental work that explores the life of artist Francesca Woodman (1958-1981), evoked by the published catalogues of and about her photographs

LESLIE THORNTON, Another Worldly
Her experimental montage of found footage and found sound, in which the one rarely complements the other, is typical of Leslie Thornton's work. Another Worldly is comprised of dance footage. It has been called a culture jam, an anti-musical, and recursive ethnography.

JOËLLE TUERLINCKX, Aqui Havia Historia — Cultura Agora O

A long shot, going on for minutes, of a street scene in Lisboa. A central role is played by a sentence on a wall where recently historical azuleio tiles were taken away: Aqui havia historia - cultura agora - 0, here was history - culture now- 0

AGNES VARDA, Cléo de 5 à 7

In the one-and-a-half hour running time of this film, Cléo undergoes a radical transformation: from a superficial starlet who is dependant on the admiration of others, she becomes a self-assured woman who has insight into her life. The cinematic time coincides almost perfectly with the real time.

IF I CAN'T DANC LDON'T WANT TO PART OF YOUR REV



SATURDAY 15 DECEMBER

15.00 Ria Pacquée Inch'Allah (2005, 19 min. dvd, color)

Elisabeth Subrin The Fancy (2000, 36 min. video, color)

17.00 Laura Mulvey and Peter Wollen The Riddle of the Sphinx (1977, 92 min. 16 mm, color)

Hito Steyerl Lovely Andrea (2007, 30 min. dvd, color)

Anne-Mie Van Kerckhoven Deeper (2003, 44 min. dvd, color)

Lizzie Borden Born in Flames (1983, 90 min. 16mm, color)

ONGOING IN DECEMBER

Anna Biller Viva (2007, 120 min. 35 mm, color)

Charles Atlas The Legend of Leigh Bowery (2002, 60 min. video, color)

SUNDAY 16 DECEMBER

15.00 Trinh T. Minh-ha Re-Assemblage (1982, 40 min. 16mm, color)

Leslie Thornton

Another Worldly
(2000, 24 min. 16mm, color/b&w)

17.00 Joëlle Tuerlinckx *Aqui Havia Historia — Cultura Agora 0* (1998, 15 min. video, color)

Agnes Varda *Cléo de 5 à 7* (1961, 90 min. 35mm, b&w)

20.00 Annik Leroy *Cellule 719* (2004, 15 min. beta sp, color)

Chantal Akerman Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles (1975, 201 min. 16mm, color)

ARTISTS' INTRODUCTIONS

Some of the artists are invited to introduce their films. Check www. ificantdance.org or www.muhka.be/film for the up-to-date program of guests.

DINATES

VENUE MuHKA_media

ADDRESS Waalsekaai 47 (FotoMuseum) 2000 Antwerp (BE)

DIRECTIONS www.muhka.be

BANK HOLIDAYS 25 December / 1 January

ADMISSION 5 euro / 3 euro per block (-26/60+/ Friends of MuHKA)

INFORMATION T +32 (0)3 260 99 99



READING GROUP

Since 2006, in cooperation with De Appel If I Can't Dance... has been conducting a reading group that meets once every three weeks. Feminism related texts are read together and discuss at For an overview of the texts which have been read to date, see www.incantdance.org.

For information and sign-up: info@ificantdance.org.

VIDEO SPEAKERS CORNER

At the initiative of bolwerK in Antwerp, we are issuing a call for reactions to the quote by Emma Goldman — "If I can't dance, I don't want to be part of your revolution"— in the form of a visual contribution. These will be screened my means of a mobile Video Speakers Corner on Thursday evening, 6 December, during the Antwerp Nocturne.

The Video Speakers Corner is one of the public moments in a self-organized alternative program initiated by bolwerK. To empower the initiative a workshop (FC Poppesnor), local radio interventions (with miss Tigra) and a concert (Gynaika Inbetween Space) are planned, stimulating exchange between the local Antwerp stakeholders and their network.

For information and sign-up: www.ooooo.be/ificantdance

FEMINIST LEGACIES AND POTENTIALS IN CONTEMPORARY ART PRACTICE

READING GROUP & VIDEO SPEAKERS CORNER

READING GROUP

Thursday 1 November 20.00 in the library of De Appel

Thursday 20 December 20.00 in the MuHKA

The text to be read will be announced on the website, www.ificantdance.org

VIDEO SPEAKERS CORNER

Thursday 6 December from 20.00 on around the MuHKA

RELATED EVENTS
Tuesday 9 September
workshop FC Poppesnor
Saturday 10 November
radio miss Tigra
Saturday 24 November
radio miss Tigra
Saturday 15 December
radio miss Tigra
Saturday 5 January
concert Gynaika (tbc)

COORDINATES

VENUE De Appel

ADDRESS Nieuwe Spiegelstraat 10 1017 DE Amsterdam

VENUE MuĤKA

ADDRESS
Leuvenstraat 32
2000 Antwerpen
www.muhka.be

TEAM & PARTNERS

TEAM

IF I CAN'T DANCE...
Frederique Bergholtz, co-director
Annie Fletcher, co-director
Maaike Gouwenberg, assistant curator

MuHKA
Bart De Baere, director
Luc Delrue, business manager
Grant Watson, curator
Roel Van Nunen, production
Edwin Carels, curator MuHKA_media

HUIS A/D WERF Yvonne Franquinet, direction / artistic leader Coby de Vos, direction / business manager Lotte Heeman, assistant director

DE APPEL Ann Demeester, director

and the MuHKA-team

PARTNERS

TRAJECTORY

Edition II: Feminist Legacies and Potentials in Contemporary Art Practice has been developed in four episodes. Episode 1: Festival a/d Werf, Utrecht, May 2006 > Episode 2: De Appel, Amsterdam, Oct 2006-Jan 2007 > Episode 3: Festival a/d Werf, Utrecht, May 2007 > Episode 4: MuHKA, Antwerpen, Oct 2007-Jan 2008. The final episode of this edition will include, next to the exhibition and the film program in the MuHKA, a performance program in Huis a/d Werf and a symposium in De Balie in Amsterdam, organized

DE APPEL

by the three partners.

founded in 1975, is a centre for contemporary arts in Amsterdam, focusing 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.

HUIS EN 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. The Festival 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 in the Festival, presented to a wide audience. On the podium, HFadW invites renowned companies that support articulating the field of research of the production house.

MuHKA,

the Museum of Contemporary Art in Antwerp, focuses on contemporary art and visual culture. The museum organizes exhibitions in and out of doors that concentrate on the work of a single artist, a particular medium, or a social or geographic issue. The museum's collection is exhibited in displays that change every few months. In addition, MuHKA has a varied programme of performances, talks, panel discussions, concerts, symposia, debates and book launches. You can read about contemporary art, film and visual culture in the wide assortment of books, catalogues and periodicals in the MuHKA Library. You can visit MuHKA_media for their daily film programme, for media art and visual culture. For drinks and tasty lunches go up to the MuHKAFE!

FUNDS & COORDINATES & COLOFON

FINANCIAL SUPPORT

Edition II: Feminist Legacies and Potentials in Contemporary Art Practice is financially supported by

British Council
Cultuurfonds BNG
Mondriaan Foundation
Netherlands Foundation For Visual Arts,
Design and Architecture
Prince Bernhard Culture Fund

SPECIAL THANKS TO De Balie









Prins Bernhard | Cultuurfonds geeft cultuur de kans

COORDINATES

De Appel Nieuwe Spiegelstraat 10 1017 DE Amsterdam 0031-(0)20-6255651

De Balie Kleine-Gartmanplantsoen 10 1017 RR Amsterdam www.debalie.nl 0031-(0)20-5535151 (info) 0031-(0)20-5535100 (reservations)

Huis en Festival a/d Werf Boorstraat 107 3513 SE Utrecht www.huisaandewerf.nl 0031-(0)30-2315844 (info) 0031-(0)30-2315355 (reservations)

If I Can't Dance... PO Box 51144-1007 EC Amsterdam www.ificantdance.org

MuHKA Leuvenstraat 32 2000 Antwerp www.muhka.be 0032-(0)3-2609999

MuHKA_media Waalse Kaai 47 2000 Antwerp www.muhka.be/film 0032-(0)3-2609999

COLOFON

CONCEPT DESIGN
Maureen Mooren &
Daniël van der Velden
GRAPHIC DESIGN
Maureen Mooren, Amsterdam

PRINTING Cultura, Wetteren

COPIES 5000 ex

This program guide is published on the occasion of the fourth episode of the second edition of If I Can't Dance I Don't Want To Be Part Of Your Revolution focusing on Feminist Legacies and Potentials in Contemporary Art Practice, 27 October 2007 – 6 January 2008.

IN LOANT DANCE,

DON'T WANT TO HE

EDITION II:
FEMINIST LEGACIES
AND POTENTIALS IN
CONTEMPORARY
ART PRACTICE

EPISODE 4 27 OCTOBER 2007 – 6 JANUARY 2008