

● ● ● ● ●

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

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 some way 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
28 October 2007 – 6 January 2008
MuHKA, Antwerp

OPENING
27 October 2007

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 MuHKA_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
Sanja Ivekovic
Jutta Koether
Sarah Pierce
Falke Pisano
Erik Van Lieshout
Frances Stark
Hito Steyerl
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

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

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

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 Steyerl. 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. Buerger (2003-05). Ruth Noack was curator of *Documenta 12* in Kassel, together with artistic director Roger M. Buerger.

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 Basicic 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, Elen 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.

SYMPOSIUM
28 October 2007
De Balie, Amsterdam

SYMPOSIUM

PROGRAM

INTRODUCTION
11.30-11.45
Frederique Bergholtz and Annie Fletcher

KEYNOTE SPEAKER
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 joint 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

FEMINIST LEARNING
POTENTIALS
CONTEMPORARY

PERFORMANCE PROGRAM

In the performance program three artists perform an *acte de presence*. Karl Holmqvist, Ivana Müller and Katarina Zdjelar. 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 reinterpreting 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*, Venice, and *Performa 05* and *07*, New York.

KATARINA ZDJELAR
The point of departure for Katarina Zdjelar'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 Zdjelar 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 recently had exhibitions at TENT, Rotterdam, Platform Garanti, Istanbul, and Casco, Utrecht.

Concept: Katarina Zdjelar
Performers: Ozlem Altin, Maja Bekan, Lina Issa, Ruth 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 (SNDD) in Amsterdam. She spent her internship as a guest student at the Academy

of Visual Arts in Berlin. 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 Lime Award. This year she won the Charlotte Köhler Prize.

Concept: Ivana Müller
Performer: Bill Atchison
How Heavy Are My Thoughts is co-produced by Museumsturm Frankfurt and Gasthuis 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 musical 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
2 & 3 November 2007
Huis a/d Werf, Utrecht



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

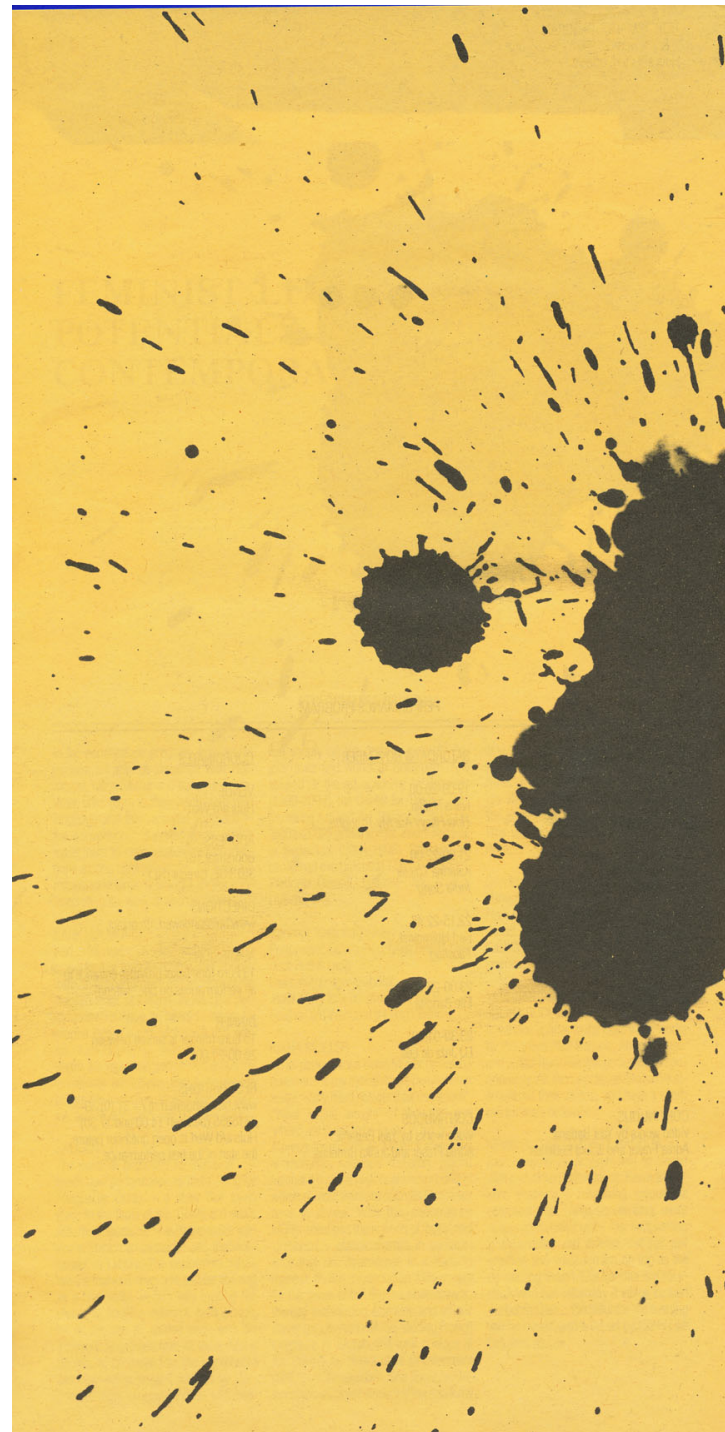
ADDRESS
Boorstraat 107
3513 SE, Utrecht (NL)

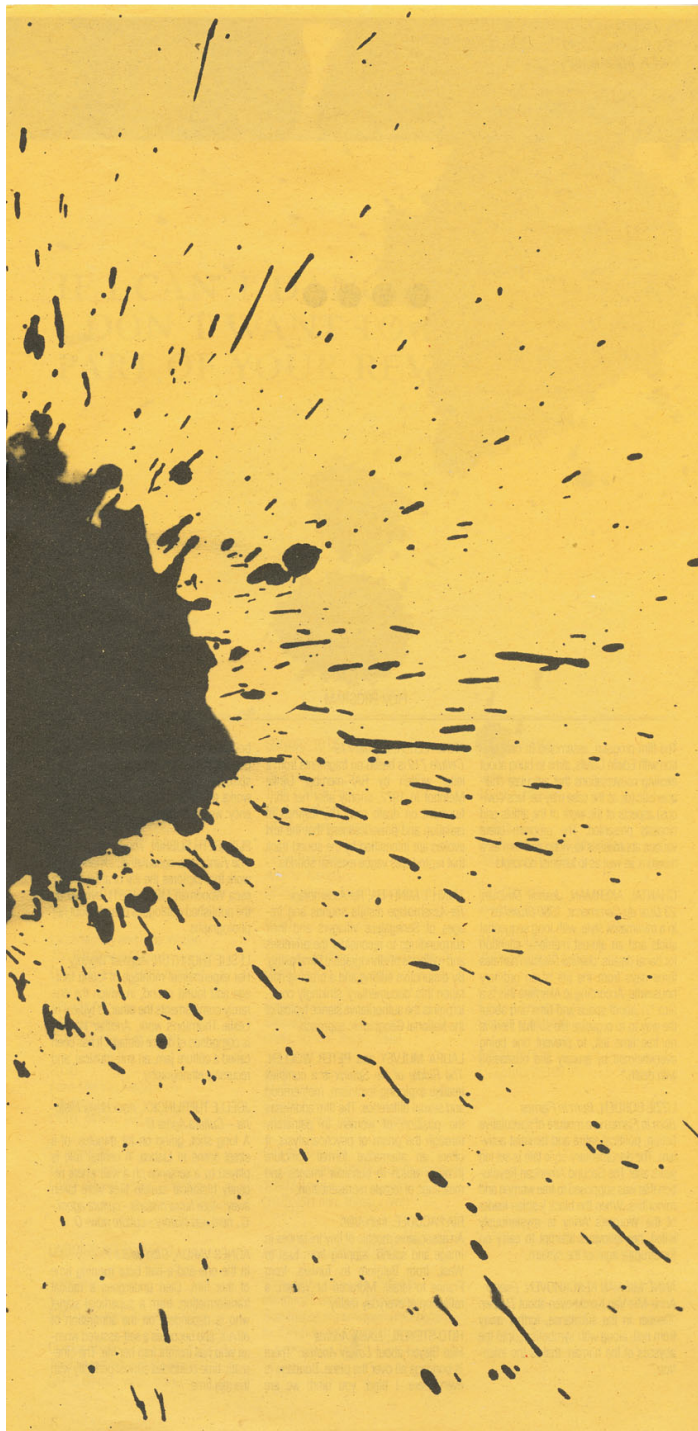
DIRECTIONS
www.huisaandewerf.nl/contact

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) 30-
2315355 (between 14.00 and 17.30)
Huis a/d Werf is open one hour before
the start of the first performance.





FILM PROGRAM
15 & 16 December 2007
MuHKA_media, Antwerp



FILM PROGRAM

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*
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, *Inchi 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 TUERLINCXX, *Aqui Havia História - Cultura Agora 0*
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 azulejo tiles were taken away: *Aqui havia história - 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 DANCE... I DON'T WANT TO BE PART OF YOUR REVOLUTION

FILM PROGRAM

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)

20.00
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 Tuertinckx
Aqui Havia Historia – Cultura Agora O
(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.ificandance.org or www.muHKA.be/film for the up-to-date program of guests.

LOCATIONS

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
1 November, 20 December 2007
De Appel, Amsterdam & MuHKA, Antwerp

VIDEO SPEAKERS CORNER
6 December 2007
MuHKA, Antwerp

READING GROUP & VIDEO SPEAKERS CORNER

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 discussed. For an overview of the texts which have been read to date, see www.ificandance.org.

For information and sign-up:
info@ificandance.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 Poppenor), 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.00000.be/ificandance

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
MuHKA

ADDRESS
Leuvenstraat 32
2000 Antwerpen
www.muHKA.be

TEAM, PARTNERS, FUNDS

TEAM & PARTNERS

TEAM

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

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

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

DE APPEL
Ann Demeester, director

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 by the three partners.

DE APPEL
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 MuHKA!

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

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.

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

EDITION II: FEMINIST LEGACIES AND POTENTIALS IN CONTEMPORARY ART PRACTICE

EPISODE 4
27 OCTOBER 2007 —
6 JANUARY 2008