

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



EDITION III
MASQUERADE

LARS BANG LARSEN, FRANCESCO BERNADELLI, RUTH BUCHANAN, DANIEL BUREN, YANN CHATEIGNÉ TYTELMAN,
KEREN CYTTER, YAEL DAVIDS, JON MIKEL EUBA, OLIVIER FOULON, LUCA FREI, AURÉLIEN FROMENT

KINGA KIELCZYNSKA, SUCHAN KINOSHITA, JOACHIM KOESTER, IVANA MÜLLER, MARIA PASK, PEGGY PHELAN, SARAH PIERCE,
JIMMY ROBERT, SUELY ROLNIK, STEFANIE SEIBOLD & TERESA MARIA DIAZ NERIO, VOIN DE VOIN

FROM DUSK TILL DAWN

19 – 20 MARCH 2010

5 PM – 11 AM

VAN ABBEMUSEUM

PROGRAMME

Lars Bang Larsen

I Have Even Met Happy Drag Queens
lecture

In the late 1960s and early 1970s drag performance groups such as The Cockettes in San Francisco, The Mirabelles in Paris and Dzi Croquettes in Sao Paulo introduced a new and troubling kind of militant theatre. Seemingly frivolous and party-oriented, and criticised by feminist theory, drag queens went head-to-head with sexual restraints and bodily representations, as well as with a theatre of good intentions. The lecture will discuss the political power of drag and introduce the screening of The Cockettes' 1972 film *Tricia's Wedding*, a spoof on the wedding of president Nixon's daughter.

Lars Bang Larsen feat. Milton Miron

Tricia's Wedding (1972)
film screening

In this film, screened in conjunction with Lars Bang Larsen's lecture *I Have Even Met Happy Drag Queens*, the Cockettes enact Tricia Nixon's wedding to Edward Cox on June 11, 1971. Hurlme O. Hurlme, television correspondent, covers the wedding and interviews celebrities in attendance, such as Golda Meir, Indira Gandhi, Jacqueline Onassis, Queen Elizabeth, and Elizabeth Taylor. Coretta King sings. During the reception, Eartha Kitt puts LSD in the punch and hell breaks loose.

Lars Bang Larsen

Give Me Kisses Up Till Death
lecture

This lecture is a montage about poet, singer, door-to-door bathroom supplies saleswoman and Cabaret Voltaire co-founder Emmy Hennings. "And one day there will be a white snow flurry. / Then I will flee to your countenance. / Dreaming of you – O gentle drowning! – / The brightest light plays around us." (Emmy Hennings, *Noch halten wir uns an den Händen*, 1919)

Ruth Buchanan

Circular Facts (2009-2010)
performance

Circular Facts is a performance that takes mystery novelist Agatha Christie's disappearance for 11 days in 1926 as its departure point. The performance is part of the trilogy *Lying Freely* in which Buchanan constructs 'meetings' between herself and the practices of three well-known female literary figures – Virginia Woolf, Agatha Christie, and Janet Frame – in order to ask how one speaks as an artist today and what kind of space it is that this voice makes? Understanding that each of these women have dealt with what it means to have an artistic life in public, Buchanan explores the tensions between private need and public expectation, and individual desires and collectively received legacies.

If I Can't Dance... Production

Lying Freely is co-produced by Casco (Utrecht), If I Can't Dance... (Amsterdam), Jan van Eyck Academie (Maastricht), and Showroom (London)

Daniel Buren

Fragments einer Rede über die Kunst. 18 peintures sur toile. Tissus rayés blancs et colorés. Juin 1974 blanc et orange (1965-1981)
paintings

This work, part of the collection of the Van Abbemuseum, is a 'remnant' of the show that was installed in the spaces of the old part of the museum prior to If I Can't Dance... its entrée. This

show was a reconstruction of the summer show of 1983 made by the director at the time Rudi Fuchs, and is an exquisite example of associative curating. This work by Buren has all the seminal features of the work of this artist: coloured stripes with a width of 8,7 cm and made out of shed cloth. They look like conventional paintings – they are stretched on a frame, have a regular painting size and they have traces of paint – but they don't 'behave' as such. They stand on the floor, a condition put down by the artists for showing the works, and thus engage in the 'conversation' on how the context (of the museum) influences meaning and beholding.

Yann Chateigné Tytelman

The Pantomime

lecture and film programme

Held in the museum's library during the entire night, *The Pantomime* is an eighteen hours long selection of moving images associating film, video and archives, and crossing artists works, movies and performance documents as well as other material dealing with anthropology, science and music. Prisms explored in this programme include the figure of mime, theatrical silence and the language of gestures. Numerous relationships between the body, object and memory, between theatre, film and magic, as well as between dream, museum, and death, including the notion of 'macabre pantomime', will pass in review. At midnight, Yann Chateigné Tytelman will present a lecture, starting with a reading of Denis Diderot's analysis of mute theatre, language and the sublime. Then he will go backwards and forwards from possession rituals to popular origins of the pantomime, also standing still at the birth of cinema, referencing the works of artists such as Mike Kelley, Harald Thys & Jos de Gruyter (and many more) in the light of their notions of mise en scene, memory and the unconscious in the context of a museum's deserted library, of a collection experienced at night, of a haunted place.

Keren Cytter

Performer/Audience/Mirror (2009)
performance

Performer/Audience/Mirror (2009) is an interpretation of the seminal performance *Performer/Audience/Mirror* (1975) by Dan Graham. In Cytter's adaptation the performance features, instead of a sole performer (the artist himself) two actors, one male one female, who experience a sex change. The male actor, closely following Graham's performance, describes himself, his external features, and then goes on to observe and describe the audience's external appearance. The female actor recounts scattered memories and introduces another reality into the here and now of the gathering.

If I Can't Dance... Production

Keren Cytter & D.I.E NOW

The True Story of John Webber and His Endless Struggle with the Table of Content (2010)
dance-theatre

The True Story of John Webber and His Endless Struggle with the Table Of Content by Keren Cytter and the dance group Dance International Europe Now features political activist John Webber and graphic designer Linda Schultz who wake up one morning and notice that they have undergone an unexpected change of sex. The consequences of this incident domino out in society, sexual politics and identity and lead finally to a revolution. *The True Story...* is a highly stylized theatrical performance, combining different

media such as film, language, light projections, and choreography, and is based on a wide range of influences, including Pina Bausch, the Bat-Sheva dance group, Samuel Beckett, Disney on Ice, Michael Jackson, Yvonne Rainer, and the exotic rhythms of the 1980s dance-floor filler the Lambada.

If I Can't Dance... Production

The True Story is co-produced by If I Can't Dance... (Amsterdam), Hebbel am Ufer (Berlin), Performa (New York), and Tate Modern (London)

Yael Davids

Learning to Imitate (2008-2010)

performance / installation

Learning to Imitate is an exploration of the voice as a qualifying element of identity. In an anthological way, Davids recounts how in cinema, philosophy, literature, and theatre the voice has played a role in acts of both masking and unmasking. In the performance in the Van Abbemuseum, the registers of beholding and experiencing within the context of the museum are articulated, as both the 'set' and the 'choreography' of the performance hint at the relation of the voice to the face and to vision, as well as to its container, the body and the spacial sphere.

If I Can't Dance... Production

Learning to Imitate was first performed in Objectif (Antwerp). Co-produced by Art Sheffield 10 (Sheffield) and If I Can't Dance... (Amsterdam).

Jon Mikel Euba

Notes for the Camera Person in RE: Horse (2010)
installation

Transcoding RE:Horse (2010)

performance

Since 2006, Jon Mikel Euba has been developing *RE: Horse*, a 'concert of images' put into operation by two cameramen, a horse and its guide, the projection of Andy Warhol's film of the Velvet Underground and Nico jamming in the Factory (1966), and the audience present, including photographers documenting the performance. *RE: Horse* has had several manifestations in the last years and sparked off related lecture performances. The formal challenges explored in *RE: Horse*, as well as the issues addressed content wise, are complex and multi-layered, in accordance with its structure that reminds of the 'Gesamtkunstwerk'. The 'story line' of this performative installation is supported by an open score in which man, woman, child, animal, object, and space are configured and reconfigured in an inexhaustible assembly of relations and representations. In the Van Abbemuseum, the score of this performance will be on show. At 03.00 hrs Jon Mikel Euba will present an explanation of this score to the Eindhoven public, in a parallel session addressed to the audience gathered at MUSAC in the Spanish city Leon where Euba at this moment is working in *Primer Proforma*, a collective durational project.

If I Can't Dance... Production

Olivier Foulon

The Soliloquy of the Broom (2008-2010)

installation

"Gustave Courbet painted three copies of one portrait. Olivier Foulon adds another one via the medium of film." Writer/artist Maria Barnas' introduction to her essay on Foulon's work in the Dutch newspaper NRC Handelsblad is a short but adequate summary of *The Soliloquy of the Broom*. This multifaceted work, that since its 'release' in 2008 has featured in installations, screenings and lecture performances, leads back

to a world wide journey undertaken by Olivier Foulon and camera woman Martina Radwan in the summer of 2008, tracking four paintings by Gustave Courbet with the title *Jo, The Beautiful Irish Girl* (1865) and filming the individual paintings for two minutes on 16mm film, subsequently editing them into one work. For his installation in the Van Abbemuseum, Foulon will emphasize, through selected works from the collection, the notion of art as playback, art as make up, and art as accessoire.

If I Can't Dance... Production

The Soliloquy of the Broom is co-produced by If I Can't Dance... and Kolnisher Kunstverein (Cologne)

Luca Frei

5611 NH
installation

For *5611 NH* Luca Frei has made a configuration of several partition walls hanging from the ceiling and made out of coloured, sometimes perforated, sometimes rotating plastic sheets. Alluding to both the histories of installation and the kinetic, Frei creates a situation for the audience to navigate through. This new installation can be linked to Frei's English interpretation of the book *La Soi-Disant Utopie du Centre Beaubourg* (The So-Called Utopia of the Centre Beaubourg) written in 1976. The Swiss sociologist Albert Meister describes in this book a science-fiction scenario for alternative cultural activities in a subterranean space more than seventy floors below the foundations of the then newly opened Pompidou Centre in Paris.

If I Can't Dance... Production

Aurélien Froment & Aurélien Mole

In Order of Appearance

performance

Aurélien Froment & Aurélien Mole will present in the Van Abbemuseum an adaptation of the performance *Par Ordre d'Apparition* (In Order Of Appearance) that Aurélien Froment together with Youri Dirckx has developed last year for the theatre and was presented amongst others in Frascati Theatre in the series *If I Can't Dance Tonight*. The performance questions ways of presenting an artwork. In the theatre context, the presentation took place amidst an architecture made of paper, modelled on the white cube of the museum. This draft version of the gallery space was used as an operating table, an abstract playground, where objects and artworks were transformed. The piece explores the different viewpoints that one has of objects according to their context of exposition – here examined in relation to the museum.

If I Can't Dance... Production

In Order of Appearance is co-produced by If I Can't Dance... (Amsterdam) and STUK Kunstencentrum (Leuven). With thanks to Motive Gallery (Amsterdam).

Suchan Kinoshita

Detournement I-II-III (2010)

performance / installation

The basic elements of *Detournement* are: a revolving circular set, a performer seated in the middle, and a juxtaposition of words, placed on music stands that are positioned around the platform. The performer is confronted with un-associated words and challenged to surpass his of her structured mode of apprehension and narrative skill while creating (unpredicted) scenes with the ingredients at hand. *Detournement* is thus an exercise in deviation, a wandering from estab-

lished rules and paths. Being an incentive for a ‘detour’ from habitual patterns, *Detournement* is at the same time an exploration of the oscillating field between mimesis and mockery: it encourages voluntary ‘misuse’ (another connotation of the meaning ‘detournement’) and challenges the (well known) performers to sidestep their persona.

If I Can’t Dance... Production

Joachim Koester

To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the Magical Passes of Carlos Castaneda) (2009)
16 mm film installation

Thinking about the unconscious gesture, Joachim Koester has been exploring the terra incognita of the body and mind in a new series of works. For this new piece, Koester generated some routines with a mime player built on Castaneda’s so-called magical passes and tensegrity system. One way of explaining Koester’s interest in Castaneda’s movements is through the metaphoric connotations of photography. Photography has historically been seen as a medium that bridges the world of materiality and the so-called invisible realms. Koester is greatly inspired by this concept, except that in his photographic works the invisible realms do not refer to occult lore, but rather to a world of ideas. A connection can be drawn between the photographic as a portal to another realm, and certain types of bodily movements, and this is what particularly interests Koester in the Castaneda system. Especially the idea of generating routines is important. One could say that all movement and movement systems are routines with different intentions. In addition, Koester’s fascination for the role of the charlatan has found its way in to this film. The figure of the charlatan, which has a long life within the arts but also within shamanism, is well represented by Castaneda being one of the biggest: everything he ever claimed had happened was made up.

If I Can’t Dance... Production

Joachim Koester

Demonology (2010)
video

This very recent film is based on the quasi-psychedelic drawings from a so-called ‘demon-wall’ located in a Norwegian church dated 1620. From a distance, the drawings look like a solid black square but as one moves closer one can vaguely begin to discern different figures. It is a hidden world that is only exposed briefly in the corner of the eye. Similarly to how the demonic is linked to the shadows, the person looking at the film has to search in the dark after figures that give form to the invisible.

Maria Pask

Dance 1: Floor’s Quest for Truth (2010)
performance

Dance 1: Floor’s Quest for Truth is a ‘post-script’ to the performance *4 F-ER* which Maria Pask presented last year in the *If I Can’t Dance Tonight* series. In this performance, the main characters and concerns are connected with the ‘4 F’s’: a term used in evolutionary biology to describe the four basic drives or mind states that humans are evolutionarily adapted to be proficient at: feeding, fighting, fleeing and fertility. The script follows the protagonists’ (all young girls) reflections on what to do and what to be, both on a personal level and from a wider social perspective. The choreography focuses on the gestures these 4 F’s arouse. In the Van Abbemuseum, Maria Pask

and Esther de Vlam will present a dance for one of the characters from the original performance, enacted by Inger Koerselman, Anne Marie van Rees, Adriëne Wennekes and Zoë Reddy, representing issues of existence through movement.

If I Can’t Dance... Production

4 F-ER was first presented in Studio Voltaire (London) and is co-produced by If I Can’t Dance... (Amsterdam) and M HKA (Antwerp).

Peggy Phelan

Sexual Masquerades (2010)
lecture

Peggy Phelan is a renowned writer and researcher on performance and performativity. Her most well known publications are *Unmarked: the Politics of Performance*” (1993), *“Mourning Sex: Performing Public Memories”* (1997) and *the survey essay for “Art and Feminism* (2003). In the Van Abbemuseum she will present a new lecture in which she will consider two quite different instances of sexual masquerade in contemporary music as evidenced by the discussions on Lady Gaga and Michael Jackson. In addition, she will look at the ways in which the history of queer performance complicates the discussion of these two artists, including those by both out and closeted performers like Elton John, George Michael, K.D. Lang, and Melissa Etheridge. Peggy Phelan will be part of the roundtable conversation with the other invited speakers Suely Rolnik, Lars Bang Larsen and Yann Chateigne Tytelman, as well as some of the artists present.

Sarah Pierce

The question would be the answer to the question, Are you happy? (2009-ongoing)
installation

The question... contains a host of interests that Sarah Pierce repeatedly engages with in her ongoing project *The Metropolitan Complex* such as archives, creating situations for debate to occur, and student activism. Shot last year in the Basque country, Sarah Pierce invited local students in art, sociology and politics to a screening of the original French version of Jean Rouch & Edgar Morin’s film *Chronique d’un été* with Spanish subtitles, followed by a roundtable discussion. The resultant film expresses Pierce’s longing for political and aesthetic engagement and critical debate, and refers to her belief in personal liberty and self-expression. It questions any societal obligation to appear happy (see excerpt Jean Rouch) and fugitates pressures, prescription and any repression of independent voice.

If I Can’t Dance... Production

The question... is produced with a grant of The Arts Council of Ireland.

Sarah Pierce feat. Jean Rouch & Edgar Morin

Chronique d’un Été (1961)
film screening

Chronicle of a Summer was filmed by anthropologist and filmmaker Jean Rouch and sociologist Edgar Morin. It was a test of the possibilities of cinéma vérité by capturing snapshots of everyday life in Paris during the summer of 1960 and inviting their friends, patients and strangers to interact and take part in a sociological experiment. One of the characters is sent out on the street to ask passers-by: “Are you happy?” The question is posed in various forms to a mechanic, to Renault factory workers, couples, students etc. Their natural environments are recorded and debates ensue around tables indoors and outdoors including references to current affairs such as the war in Algeria. Rouch and Morin analyse

the result, question its scientific value or success, highly aware of the systemic flaw in the exercise due to the unusual presence of the camera. In the final scene they invite their subjects / objects to view and critique the film themselves.

Sarah Pierce & Kevin Atherton

conversation

Last year, within the series of *If I Can’t Dance Tonight* Sarah Pierce performed *Any Questions*: a performance from 1979 by the artist Kevin Atherton. Pierce has invited Atherton to come to the Van Abbemuseum to engage in a dialogue about his work, specifically to speak with her about the relationships between conceptual practice, self-reflexivity, audience, and time. These topics are articulated in her own practice as well, often departing from debate situations, in a quest for self expression and the individual voice.

Jimmy Robert

The Stickyness of the Situation (2010)
reading

The Stickyness of the Situation is a reading echoing, as a certain form of disembodied performance, *Figure de Style* as it was performed by Jimmy Robert in Frascati Theatre last year May as part of the *If I Can’t Dance Tonight* series, which itself was an echo of *Cut Piece* performed by Yoko Ono in 1966 in London. Instead of attempting to document a past event, the reading aims at a recycling of forms of some sort wherein the subject is no longer visible but only made manifest through the voice and resonates in the institution as a ghostly and restless occurrence during the night. Names and actions, long gone, are described as being part of a narrative of a distant situation that still generates clear images through our heads, as in oral history.

Suely Rolnik

Anthropophagic Subjectivity
lecture

Suely Rolnik is a psychoanalyst and Professor at the Catholic University of São Paulo. She also teaches on the Independent Studies Program at MACBA Barcelona. She is the author of “Molecular Revolution in Brazil” (2008) in collaboration with Félix Guattari. Suely Rolnik is well known for her research on Lygia Clark and her continuous effort to keep alive this legacy. In her lecture Rolnik will offer a critical account of the destabilised and disoriented subjectivities in today’s neoliberal society. She asks how we can construct an identity in a world where national, cultural, ethnic, religious, social, and sexual territories have lost their aura of truth, got mixed up in all possible ways, fluctuate or cease to exist. Rolnik will then introduce the notion of an ‘anthropophagic subjectivity’, whose origin she locates within the Anthropophagic movement of the 1930s in Brazil. This notion revolves around mimesis and consumption and points towards the formation of an identity that comes into being in an ongoing process of creation and re-creation.

Stefanie Seibold & Teresa Maria Diaz Nerio

the jungle is a skyscraper (2009)
performance

For the Van Abbemuseum, Stefanie Seibold and Teresa Maria Diaz Nerio revisit their performance *the jungle is a skyscraper*, originally conceived for the *If I Can’t Dance Tonight* series. The project takes as a starting point the costume politics of jazz musician Sun-Ra and his Arkestra as expressed in their musical performances throughout the world. The combination of music,

politics and science-fiction elements, resulting in emancipatory narratives such as afrofuturism and other alien-myth-sciences, are specific to the stage performances of the Sun-Ra Arkestra - oscillating between the sacred and the glitzy - in conjunction with a wider politics of form. In the performance and its adaptation for the museum’s library, Seibold and Nerio explore concepts such as consonance and dissonance, shape and shapelessness, or the known and the unknown, through sound, surface, texture and materials as loci of the political.

If I Can’t Dance... Production

the jungle is a skyscraper is co-produced by If I Can’t Dance... (Amsterdam) and M HKA (Antwerp).

Kinga Kielczynska, Ivana Müller, Voin de Voin

exercices
Artists / choreographers Kinga Kielczynska, Ivana Müller, and Voin de Voin will present (outdoor) after-midnight exercises for the audience. Each of them have set up some basic departure points, derived from a wide range of sources such as folk dance, games, and rituals, and will invite the audience to join in.

Francesco Bernadelli

Masquerady Music
music

Curator and writer Francesco Bernadelli, working in the framework of visual arts, time-based media and performance, is invited to curate a programme of music acts. This programme will be announced on the website www.ificantdance.org. Francesco Bernadelli has been curating film & video programs and performance projects. From 1999 until 2005 he programmed the video and filmic screening programs of Castello di Rivoli.

Publication

(Mis)reading Masquerades (2010)
book launch

At midnight *(Mis)reading Masquerades* will be launched. This publication offers a selection of texts that have been discussed over the last two years by the Reading Group, which meets monthly in the headquarters of If I Can’t Dance... in Amsterdam. The selection includes texts by Suely Rolnik, Peggy Phelan, Michael Taussig, Beatrice Preciado, Judith Butler and many others. The texts are introduced by the Reader Group members. The authors Lars Bang Larsen, Steven ten Thije and Yann Chateigne Tytelman have contributed in the form of an essay. More than twenty artists working at the Piet Zwart Institute (Rotterdam) and the Dutch Art Institute (Enschede) have made contributions especially for the publication. The graphic design is by Joris Kritis and Julie Peeters. *(Mis)reading Masquerades* is published by Revolver, ISBN 978-3-86895-071-7.

If I Can’t Dance... Production

(Mis)reading Masquerades is co-produced by If I Can’t Dance... (Amsterdam), the Dutch Art Institute (Enschede) and the Piet Zwart Institute (Rotterdam).

Radio

Radio Van Abbe

radio broadcast from Van Abbe’s tower

In the Van Abbemuseum’s tower, a life radio programme will cover the whole event from dusk till dawn. Through interviews with the artists, sound recordings of the performances, and other sound registrations, the live event can be followed by listeners all over the world through.

You can tune in at: www.ificantdance.org

Aurélien Froment &
Aurélien Mole
In Order of Appearance

Ongoing
Stefanie Seibold &
Teresa Maria Diaz Nerio
the jtrngtetsrskyscraper
performance
L

Ongoing
Jon Mikel Euba
Notes for the Camera
Person in RE:Horse
installation
F

Ongoing
Sarah Pierce feat.
Jean Rouch &
Edgar Morin
Chronique d'un Été
film screening / 80'
E

Ongoing
Sarah Pierce
The Question...
installation
E

Ongoing
Luca Frei
5611 NH
installation
C

Ongoing
Olivier Foulton
The Soliloquy of the
Broom
installation
B

Ongoing
Daniel Buren
Fragments einer Rede...
paintings
B/C/D/E/F/G/H/
I/J/K

Ongoing
Yann Chatignè
Tyletman
The Pantomime
film programme
L
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Ongoing
Radio Van Abbe
host Clare Butcher
radio programme
N / www.ificantdance.org

General information

From Dusk Till Dawn is the title of the final episode of Edition III – *Masquerade* and runs from the 19th of March 5 PM, the moment the museum normally closes, to the 20th of March 11 AM, the moment the museum normally opens. Visitors are welcome to come and go at any time between 5 PM and 11 AM.

Admission EUR 15; discount EUR 10 (in combination with Plaza Futura Theatre ticket)
The admission price includes food.

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0031(0)40-2381000
www.vanabbemuseum.nl
www.ificantdance.org

Outside of the museum

Keren Cytter & D.I.E NOW present *The True Story...* at Plaza Futura Theatre (10 minute walk from the Van Abbemuseum)

Performances at 20.30 and 22.30
Admission EUR 12
Bookings: www.plazafutura.nl

Plaza Futura Theatre
Leenderweg 65, 5614 HL Eindhoven

Publication

From dusk till dawn visitors can purchase (*Mis*)reading *Masquerades* for a reduced price of EUR 15 (normal price EUR 20)

Productions

The If I Can't Dance... productions are realised within the frame of Edition III – *Masquerade* (2008-2010), a long-term project partnering de Appel arts centre (Amsterdam), If I Can't Dance... (Amsterdam), Overgaden (Copenhagen), Project Arts Centre (Dublin), Sala Rekalde (Bilbao) and Van Abbemuseum (Eindhoven).

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Colophon

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