

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

Mythologies / Methodologies
Approaching Feminist Collectivities
of the 1970s and 1980s


SISTER OUTSIDER presenteert een

GALA-AVOND

voor vrouwen

met OEMA SOSO en
andere artiesten

waar? SLEEP IN, Mauritskade 28
datum: Zaterdag 9 November
vanaf 20 uur
TOEGANG f15
Er is ETEN te koop



Kaartverkoop:
Xantippe Vrouwenboekhandel
Leon tel: 234088, Sumter tel: 823113, Wekker tel: 710522

A four-part series to kick
off the If I Can't Dance
*Edition VIII – Ritual and
Display* final programme

Saturdays 16-18.30hr,
24 October –
14 November 2020
Live-streamed from
various locations
around Amsterdam

“Mythologies / Methodologies: Approaching Feminist Collectivities of the 1970s and 1980s” is the inaugural event of the *If I Can’t Dance, I Don’t Want To Be Part Of Your Revolution Edition VIII – Ritual and Display* final programme, which runs from October 2020 through April 2021. Over roughly six months the artists and researchers with whom *If I Can’t Dance* has worked over the last two years (2019-2020) will present their projects through a number of different channels, ranging from the theatre stage to the radio broadcast to the exhibition wall. To kick off this lively schedule of activities we begin with a four-part series, which introduces audiences to a range of feminist collective histories from different (psycho-)geographies of the 1970s and 1980s, as well as to a range of contemporary performance-based archival research methodologies.

For this series we aim to expand on the thinking around feminist collective strategies and histories, which our *Edition VIII – Ritual and Display* Research Fellow Giulia Damiani has shared with us in the past years. Indeed, Damiani’s performance-oriented approach to archival research has been a source of inspiration for the “Methodologies/ Mythologies” symposium as we have shaped its participant line-up and form. In it, we constellate Damiani’s work with the work of two other feminist scholars, Chandra Frank and Ros Murray, both of whom has also developed her own method in archival work. Between and within the presentations, we are excited to also include conversations, a film screening and a roundtable. Across these moments of engagement we hope audience members can, as we have done, find points of entry into the legacies of feminist collectivities of the 1970s and 1980s that resonate today.

- 24 October 2020
16.00-18.30hr
GIULIA DAMIANI AND THE NAEPOLITAN
FEMINIST GROUP LE NEMESIACHE
With contributions by Genevieve Hyacinthe and Le Nemesiache
- 31 October 2020
16.00-18.30hr
ROS MURRAY ON LES MUSES S'AMUSENT
AND FEMINIST VIDEO ACTIVISM IN 1970s PARIS
With streaming of *Delphine et Carole, insoumuses*
(Callisto McNulty, 2019, 71 minutes)
- 7 November 2020
16.00-18.30hr
CHANDRA FRANK ON THE AMSTERDAM BLACK LESBIAN
LITERARY CIRCLE SISTER OUTSIDER
Followed by a conversation with Professor Gloria Wekker
- 14 November 2020
16.00-18.30hr
CONCLUDING ROUNDTABLE
With Elize Mazadiego in conversation with Giulia Damiani,
Chandra Frank and Ros Murray

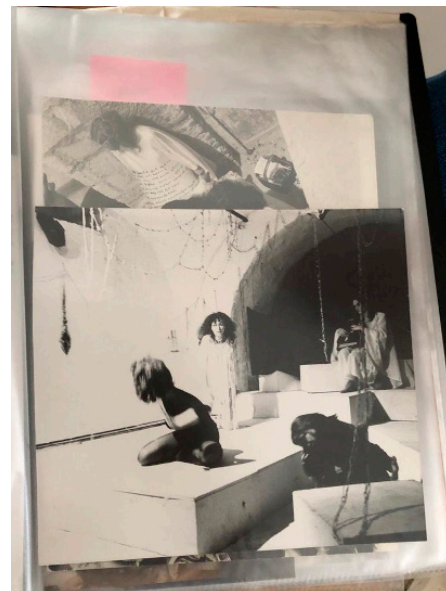
24 October, 16.00-18.30hr

GIULIA DAMIANI AND THE NAEPOLITAN FEMINIST GROUP LE NEMESIACHE

With contributions by Genevieve Hyacinthe and Le Nemesiache

Introduced by If I Can't Dance Archivist Anik Fournier and followed by a conversation with Edition VIII – Ritual and Display reading group participants

Transmitting from the Amsterdam art space Rongwrong, If I Can't Dance 2019–20 Research Fellow Giulia Damiani opens the series with a performance-lecture activating the exhibition *From the Volcano to the Sea. The Feminist Group Le Nemesiache in 1970s and 1980s Naples*, curated by Damiani in conclusion of her fellowship. Damiani's presentation weaves together her analysis of Le Nemesiache's collective practice with archival materials, as well as audio elements that bring in voices from the group's living members and from US-based scholar Genevieve Hyacinthe on ritualistic approaches to contemporary art scholarship. Damiani proposes that Le Nemesiache's interest in mythological embodiment was set against Western patriarchal paradigms of abstraction, objectivity and separation. Her performance-lecture explores the collective's engagement in ritualistic actions and protests embedded in the volcanic landscapes of Naples and aimed at reclaiming its old pagan traditions.



Archival materials from Le Nemesiache

Following the presentation, Damiani will be joined by Fournier and members of the *Edition VIII – Ritual and Display* reading group, which she organized between May 2019 and January 2020. The day will close with a Q&A that invites our audience following online to join the conversation.



Giulia Damiani is a writer, curator and dramaturge. In Amsterdam she is the fellow of the current edition on Ritual and Display at If I Can't Dance, I Don't Want to Be Part of Your Revolution (2019–20). She is completing a PhD in the Art department at Goldsmiths, University of London (2020, AHRC scholarship) where she teaches in the MFA in Curating. She has also guest lectured and tutored at Sandberg Instituut, SNDO – School for New Dance Development in Amsterdam and the Dutch Art Institute. She has been thinking with the archive of the feminist group Le Nemesiache from Naples and has been writing new performances inspired by the group's ritual investment in their natural, supernatural and urban landscape. Her collaborations with artists bring together practices of myth-making, magic, landscape and the language of evocation and invocation.



Genevieve Hyacinthe's dissertation, 'Traditional Rhythms and Global Remixes: Translating Form in Contemporary Mali Dance Collectives' (S. Blier, Harvard, 2008) is a project that remains ongoing and has been foundational to the way she thinks about and frames modern and contemporary art. To varying degrees, Genevieve has been a student, teacher and performer of West African and Haitian dance and doundoun drumming since 2000, and her position as a practitioner intersects with her work as an academic. She is most interested in writing about the global black experience in art and culture, modern and contemporary performance, sculpture, feminisms and Global South issues. Genevieve's recent book, *Radical Virtuosity: Ana Mendieta and the Black Atlantic* was published by MIT Press in fall 2019. Her next book project explores contemporary black sculpture and abstraction practices and new critical essays appear in the *ASAP/J* 'Black One Shot' series (August 2020) and the edition, *Where is Art?* (Routledge).

31 October, 16.00-18.30hr

ROS MURRAY ON LES MUSES S'AMUSENT AND FEMINIST VIDEO ACTIVISM IN 1970s PARIS

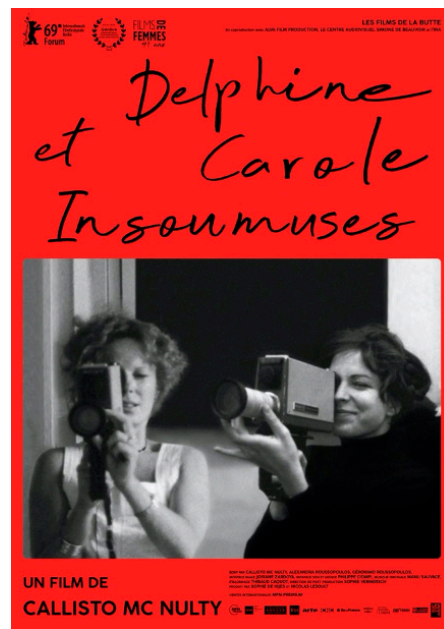
*Introduced by If I Can't Dance Curator Megan Hoetger
and followed by streaming of documentary film
Delphine et Carole, insoumuses (2019)*

In week two of the series, film scholar Ros Murray gives an overview of feminist film collective activities in France through the 1970s. This field of activity connects to the 2017-2018 If I Can't Dance research commission *Calamity*, a project that was undertaken by curator Nataša Petrešin-Bachelez in the context of her long-term research with Giovanna Zapperi toward the exhibition *Defiant Muses: Delphine Seyrig and the Feminist Video Collectives in France in the 1970s and 1980s* at the Museo Nacional Centro de Arte Reina Sofía, Madrid (September 2019 – July 2020). Here we delve deeper into the realm of dissident video practice, as well as the politics of the camera eye/I in post-1968 Paris. Murray's presentation in particular emerges from her current research into the practice of Paris based filmmaker Carole Roussopoulos and her video activism strategies within Video Out and Les Muses s'amusement [The Muses have Fun], a collective formed by Roussopoulos, Seyrig, Ioana Wieder and others in the mid-1970s. Following the talk is a screening of *Delphine et Carole, insoumuses* (71 minutes), a documentary begun by Carole Roussopoulos and completed by her granddaughter, Callisto McNulty, in 2019.

Following the film streaming, Murray will be joined by Hoetger and invited discussants for a brief response session on documentary film, feminism and collective organizing. As in the previous week, the day will close with a Q&A that invites audiences following online to join the conversation.



Ros Murray is a film historian, critic, and lecturer in French at King's College, London. Her research monograph *Antonin Artaud: The Scum of the Soul*, came with Palgrave Macmillan in 2014, and she has published articles on queer and feminist film and video in *Camera Obscura*, *Feral Feminisms*, the *Moving Image Review and Art Journal*, *Film Philosophy* and *Studies in European Cinema*. Her current book project focuses on militant video and feminist documentary in 1970s France, with a particular emphasis on and the relationships between video technologies, embodiment and politics. Ros is a founding member, with Dr. Azadeh Fatehrad (Kingston), of the research network Herstorographies.



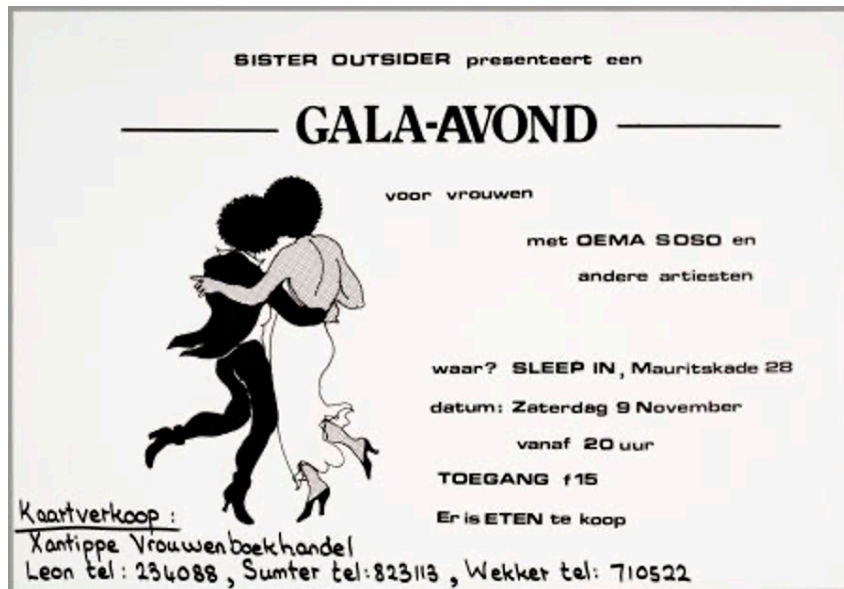
Film poster for *Delphine et Carole, insoumuses*, 2019

7 November, 16.00-18.30hr

CHANDRA FRANK ON THE AMSTERDAM BLACK LESBIAN LITERARY CIRCLE SISTER OUTSIDER

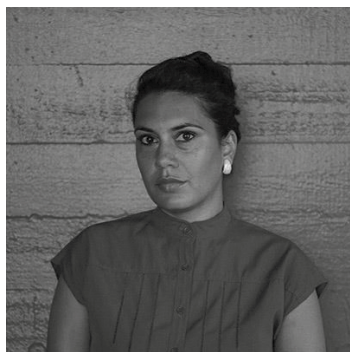
*Introduced by If I Can't Dance Curator Sara Giannini
and followed by a conversation with Professor Gloria Wekker*

Our third and final presenter in the series is scholar and curator Chandra Frank who shares an experimental audio-visual essay, introducing audience members to archival materials from the black feminist lesbian collective Sister Outsider, co-founded in Amsterdam in 1983 by Tania Leon, José Maas, Tienieke Sumter and Gloria Wekker. The video presents Frank's methodology of 'intimate listening' in archival research and, in the process, gives a short overview of Sister Outsider.



Sister Outsider presents gala night for women, 1986, flyer by Jo Nesbitt

Following her presentation, Frank is joined by Professor Gloria Wekker for a conversation on Sister Outsider, their legacies and their contemporary resonance. The day closes with an extended Q&A session led by Sara Giannini.



Chandra Frank is a feminist researcher and independent curator who works on the intersections of archives, waterways, gender, sexuality and race. Her curatorial practice explores the politics of care, experimental forms of narration, and the colonial grammar embedded within display and exhibition arrangements. Chandra earned a PhD in Media, Communications and Cultural Studies from Goldsmiths, University of London. She has published in peer-reviewed journals and exhibition catalogues, including *Feminist Review*, the Small Axe VLOSA catalogue, *The Place is Here* publication and the collection *Tongues*. Her curated exhibitions include *Re(as)sisting Narratives* (Amsterdam/Cape Town), *Fugitive Desires* (London), and *Proclamation 73* (Durban) (co-curated with Zara Julius). Chandra curated the 2016 Archives Matter Conference at the Centre for Feminist Research at Goldsmiths. Currently, Chandra is a Post-Doctoral Fellow at the Charles Phelps Taft Research Centre at the University of Cincinnati.

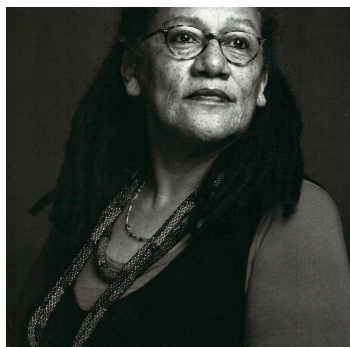


Photo by Koos Breukel

Gloria Wekker is a poet, activist and cultural anthropologist with specializations in Gender Studies, Sexuality, African-American and Caribbean Studies. She was one of the founders of *Sister Outsider* (1983-1987), a literary circle of Black lesbians in Amsterdam. She is emerita professor in Gender Studies at Utrecht University. Among her noteworthy publications are *The Politics of Passion; Women's sexual Culture in the Afro-Surinamese Diaspora* (2006), for which she received the Ruth Benedict Prize of American Anthropological Association and *White Innocence; Paradoxes of Colonialism and Race* (2016). In 2017, she was distinguished as one of the ten most influential academics in The Netherlands and with the prestigious Joke Smit Award for her efforts on behalf of the emancipation of black, migrant and refugee women. Between 2019-2021, she holds the King Willem Alexander Chair for Low Land Studies at the University of Liège, Belgium.

14 November, 16.00-18.30hr

CONCLUDING ROUNDTABLE

Giulia Damiani, Chandra Frank and Ros Murray in conversation

The *Mythologies/Methodologies* series closes with a roundtable conversation between Damiani, Frank and Murray moderated by art history scholar Elize Mazadiego. Mazadiego's work on "urban folklore" as a lens onto Happenings and Fluxus activities in the Argentinian context opens the discussion up to the global trajectories tracked throughout the series. Our hope in triangulating these projects from across geographies is to generate a rich discussion around feminist collectivity and, in particular, about the form(s) in which the legacies of collectives can and do survive into futures where they can inspire the work and dreams of younger generations. Hence, this final conversation focuses in particular on the role of performance-based archival research methodologies in (re-)activating feminist collective strategies within historical scholarship.



Elize Mazadiego is a Marie Skłodowska Curie Fellow at the University of Amsterdam and co-coordinator of the research group: Global Trajectories of Thought and Memory: Art and the Global South. Her focus as an art historian is on Global conceptualisms, diasporic networks of art since 1968 and contemporary feminisms in Latin American art. She has two forthcoming publications, a monograph titled *Dematerialization and the Social Materiality of Art: Experimental Forms in Argentina, 1955-1968* and an edited volume titled *Charting Space: the Cartographies of Conceptualism*. Her work can be found in *Frieze*, *ArtNexus* and multiple anthologies. She received her PhD in Art history, theory and criticism from the University of California.

“Mythologies / Methodologies” is organized by the If I Can’t Dance curatorial team (Frédérique Bergholtz, Sara Giannini and Megan Hoetger).

Live-stream concept and realization by Lukas Heistinge with audio-visual support from Fan Liao and Temra Pavlovic.
Live-stream audience moderation by Amalia Calderón and Naomi Collier Brooms.

If I Can’t Dance is supported by the Mondriaan Fund and the AFK (Amsterdam Fund for the Arts).



Edition VIII – Ritual and Display is supported by the Prins Bernhard Cultuurfonds.



The *Mythologies / Methodologies* series is realized in partnership with the Amsterdam School for Heritage, Memory and Material Culture, University of Amsterdam. Special thanks to Centre Audiovisuel Simone de Beauvoir.

