

UPCOMING:



**buitenplaats
brienenoord**



**USHERING IN
SOME ALTERNATE
EGOS**

**Ushering in some
alternate egos**

Public rehearsal, Antye Guenther and Philippine Hoegen: How to court an alter ego? What started as a flirtatious exercise in collective script writing, developed into a collaborative exploration of our loves, fears and desires regarding work and research. This entanglement

of us and our lives invited some different selves, or alter ego's to insert themselves mischievously into our artistic (research) practices. In this public rehearsal, we will share with you the scenes we dreamed up and the strategies we stumbled upon along the way, and engage you in a process of embodying these coveted others.

Antye Guenther and Philippine Hoegen

Each training programma also offers the opportunity to go into our sauna. The schedule of the evening follows roughly this rhythm.

Sauna open from 18:00 to 19:00 (with food: potato salad/soup/fresh bread).

Training session from 19:00 to 21:00

Sauna open from 21:00 to 22:00

You can claim your spot in the www.buitenplaatsbrienenoord.nl ticket shop

Date: 28 November 2025, 18:00-22:00

Location: Buitenplaats Brienenoord in Rotterdam

Hello Alter Ego, 17 October 2025, Buitenplaats Brienenoord in Rotterdam

Please be welcome to join "Hello Alter Ego - A workshop on Alter Ego" by Ina Darakchieva, Philippine Hoegen, Sohrab Kashani and Nika van Woenzel.

An alter ego is another version of you — someone you sometimes want to be. This version might look, talk, and act differently, but it's still you. It's like trying on a new character to see the world in a new way.

Many artists, like Beyoncé and the writer Elena Ferrante, use, or are, alter egos. Ina Darakchieva, Philippine Hoegen, Sohrab Kashani and Nika van Woenzel are four performance artists who explore this idea in different ways: as social commentary, creative expression, coping strategies, art therapy, research, or political refuge. We've had amazing experiences with our alter egos and find that they help us understand things in new ways.

In this upcoming evening event, we're excited to share this technique with anyone interested — no art experience is necessary! A welcoming space will be created, where you will be guided through finding and practicing your own alter ego.

Date: Friday 17th of October 2025

Time: welcome from 6:30pm, starting 7pm

Location: Buitenplaats Brienenoord in Rotterdam

Participation: free, but reservation is needed (limited spots available)



Please have a look for more information and the reservation link on the Buitenplaats website and on IG.

<https://www.buitenplaatsbrienenoord.nl/events/hello-alter-ego>

Hello Alter Ego is part of the DATA DIVA Training Programme, by Antye Guenther

Dates: every Friday from 10th of October till 12th of December 2025

Time: inloop 6:30pm, starting 7pm

Location: Buitenplaats Brienenoord in Rotterdam

Participation: is free, but reservation is needed (limited spots available)

DATA DIVA Training Programme is part of the Waterwerken Residency and made possible with the generous support of

CBK Rotterdam, Mondriaan Fonds, Gemeente Rotterdam and Rotterdams WeerWoord.

Publication: Consent in action: Learning from artistic research within an institutional review context Veerle Spronck, Fabiola Camuti, Judith Leest, Philippine Hoegen, Truus Teunissen, October 2025
In Methods in Psychology

<https://www.sciencedirect.com/science/article/pii/S2590260125000384?via%3Dihub>



Consent in action: Learning from artistic research within an institutional review context

Veerle Spronck ^{a,*} , Fabiola Camuti ^a, Judith Leest ^a, Philippine Hoegen ^a, Truus Teunissen ^{b,c}

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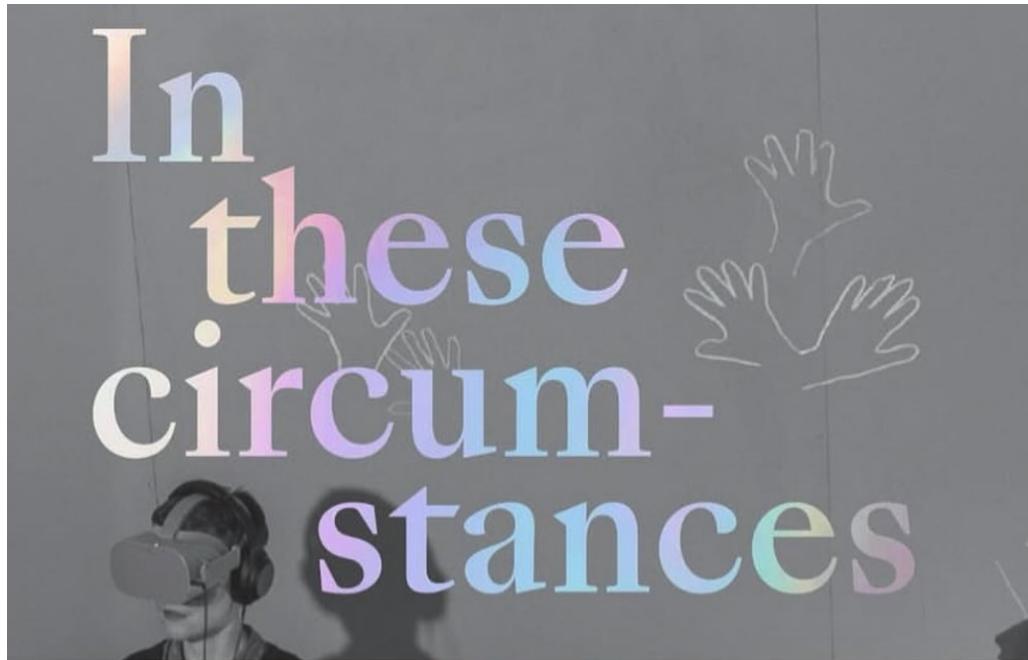
ABSTRACT

This article examines how artistic research practices challenge and reconfigure institutional approaches to research ethics. Focusing on the case of *Performing Working* —a doctoral project in the arts that was the first to undergo ethical review at the University of the Arts Utrecht—it investigates how forms of consent, researcher roles, and institutional responsibility are negotiated when research is processual, embodied, and collaboratively developed.

The article draws on a collaborative autoethnographic reflection involving the artist-researcher, a research participant, and members of the ethics committee. Care ethics is used as a conceptual lens to analyse the ethical dimensions of the case, foregrounding relationality, vulnerability, and attention to power. Rather than treating ethical approval as a one-off procedural hurdle, the analysis highlights ethics as an ongoing, situated practice that unfolds through dialogue, friction, and mutual attunement.

Artistic research is presented here as a 'hard case' that reveals structural frictions in existing review systems. At the same time, it offers alternative imaginaries and practices for dealing with complexity, uncertainty, and co-responsibility in research. While grounded in an artistic context, the article speaks to broader concerns in qualitative research methodology, particularly in fields that engage with lived experience, reflexivity, and shared authority. Ethics is reframed not merely as compliance, but as integral to how research is shaped, shared, and held accountable across diverse domains.

Presentation of book 'In These Circumstances' at Argos, Brussels, by
Philippe Hoegen (Ed.), Pia Louwerens, Túlio Rosa & Tamar Levit
21 June 2025



Saturday June 21st at argos – from 11h00 till 18h00, Werfstraat 13 Rue du Chantier, 1000 Brussels

Join us for a festive weekend at argos. Come for the books, the launch of a new publication by argos, a presentation of the a.pass publication IN THESE CIRCUMSTANCES or stay for the exhibition and screenings!

Presentation of the a.pass publication In These Circumstances (Saturday 16:00) by
Philippe Hoegen (Ed.), Pia Louwerens, Túlio Rosa & Tamar Levit

Presentation at Professional Doctorate Arts + Creative (PD A+C),
Embodyed Knowledge: A Multivocal Scripttogether Session, with Sophia
Badoutsou, Philippine Hoegen and Emily Huurdeman, 20 June 2025

The Resonance of PD

On June 20, 2025, the Professional Doctorate in Arts + Creative hosted its annual symposium, this time at LoCHal in Tilburg. This gathering brought together PD candidates, professors, and respondents from the professional field to reflect on where, how, and with whom their work resonates.

Throughout the afternoon, the symposium explored how third-cycle applied artistic and design research connects with societal urgencies and professional contexts through dialogue, interviews, thematic sessions, and shared reflections.





Embodied Knowledge

A Multivocal Scripttogether Session, with Sophia Badoutsou and Emily Huurdeman

This session invited participants to literally step into a performative space. PD candidates Sophia Badoutsou, Emily Huurdeman, and Philippine Hoegen led a session grounded in physical movement and affective knowledge.

Using a marked arena, prompts, and performance, they demonstrated how the body can be both a site and method of inquiry, as seen in their exposition:

<https://www.researchcatalogue.net/view/3753164/3775117>

The session blurred lines between audience and presenter, encouraging everyone to explore how knowledge is held in movement, silence, emotion, and gesture.

Presentation and panel during the Work Conference Exploding practices at BAK, Utrecht: De tafel van kunst en methode: Anke Coumans, Nirav Christophe, Philippine Hoegen

De tafel van kunst en methode: Wat doe je precies? Welke manieren van werken worden ontwikkeld en ontwikkelt zich ook een specifiek instrumentarium en vocabulair? Ontstaat er een eigen discipline? Hoe positioneren kunstenaars in de samenleving zich?

- Welke (artistieke) methodes, tools en uitgangspunten worden gehanteerd?
- Welke taal wordt gesproken en welk vocabulaire ontwikkelt zich?
- Wat moeten we kunnen en wat moeten we leren?
- De praktijk verandert de 'makers', hoe gaan we om met dit gegeven?



16 May 2025, 10:00-17:00

Werkconferentie Exploding Practices

Lectoraat Image in Context en stichting DesignArbeid

Hoe kunnen kunstenaars onderdeel zijn van maatschappelijke processen, zonder daarin te worden geïnstrumentaliseerd?

Tijdens deze expertmeeting ga je samen met kunstenaars, onderzoekers en makers in gesprek over autonomie, mandaat en eigenaarschap binnen sociaal betrokken kunstpraktijken.

Met bijdragen van o.a. Anke Coumans over methoden en vocabulaire van sociaal embedded kunst, en Nathalie Beekman over eigenaarschap en autonomie.

Exploding Practices: How the hell to common as an artist? Wordt georganiseerd door Lectoraat Image in Context, BAK Basecamp for Tactical Imaginaries Utrecht o.l.v. Jeanne van Heeswijk en stichting DesignArbeid.



De tafel van kunst en methode

Anke Coumans, Nirav Christophe,
Philippine Hoegen

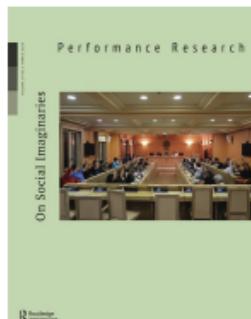
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Workshop/presentation for the launch of Performance Research Journal: On Social Imaginaries, introducing our article How We Wish To Work. Philippine Hoegen and Veerle Spronck, 16 May 2025

Performance Research On Social Imaginaries

Issue 29.2



Read more about the issue [here](#)

Date: 16 May 2025
Time: 12:30-19:00
Place: Fontys Academy of the Arts
Room: Kolommenzaal
⇒ Zwijzenplein 1, 5038 T2
Tilburg Netherlands
Admission: free
Registration [link](#)

Programme

12:30
Open doors, Welcome

13:00 - 13:30
Introduction session
Danae Theodoridou & Falk Hübner
(Issue editors)

13:30 - 14:30
Session 1 Art Institutions under the Spell of Exhaustion: Reimagining Institution practices
By Marta Kell

14:30 - 15:00
Reflection I

15:00-15:30
Break

15:30 - 16:30
Session 2 How We Wish to Work
Philippine Hoegen & Veerle Spronck

16:30 - 17:00
Reflection II

17:00-17:30
Break

17:30-18:30
Session 3 Embodying Utopia: THERE WILL BE LIGHT: A performance on basic income, futurity and social Imaginaries
Madison Jolliffe

18:30-19:00
Reflection III

Dinner (optional at own costs)

Sessions

by issue authors

Session 1 Art Institutions under the Spell of Exhaustion: Reimagining Institution practices

By Marta Kell

The article that Marta Kell and Alexander Roberts have written for the issue of Performance Research examines the concept of 'open source programming' as a way for art institutions to reimagine themselves and the social relations they build, and overcome the exhaustion and constraints they often face. While struggling with political urgencies and economic constraints, many art institutions often resort to mitigating measures that compromise their purpose, becoming, often unwillingly, inhospitable towards justice, experimentation, and public engagement. The authors draw upon 'institution practices', based on the idea that institutions are not fixed entities but social constructs that can be continuously negotiated and reimagined, and coin the term 'open source instituting' as a way to disrupt this cycle. Such 'open-source instituting' that empowers diverse individuals and groups to actively shape the institution, is crucial in order for art organizations to reimagine themselves and break free from the spell of exhaustion. The session led by Marta Kell, one of the two authors, is an invitation to explore main concepts tackled in the text, such as exhaustion (in relation to art institutions), open source instituting and nourishing artistry and instituting practices. In the first part of the session, these concepts will be discussed and unpacked. In the second part, participants will be invited to write a spell for a more hospitable and regenerative art institution.

Session 2 How We Wish to Work

By Philippine Hoegen & Veerle Spronck

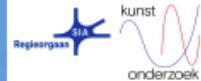
This session departs from the idea posited in the issue's text *How We Wish to Work* by Philippine Hoegen and Veerle Spronck, that ethics and aesthetics are inextricably entangled in artistic (research) practices, and that pitting them against each other is a habit in artistic critique that urgently needs updating. Through collective reflection and case-based inquiry, the session examines how ethical-aesthetic considerations take shape within collaborative processes and maps dilemmas related to the stakes of participation, the shaping of commitments, and the negotiation of artistic choices. The aim here is to check and test different positions on the aptitude of artistic work as a site for rehearsing collective imaginaries.

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Session 3 Embodying Utopia: THERE WILL BE LIGHT: A performance on basic income, futurity and social Imaginaries

By Madison Jolliffe

The dramaturgy of the performance *There Will Be Light*, on which the text of Madison Jolliffe and Miguel A. Melgares drew on, was dictated by questions that needed answers. For example: What do we want to do? Experiment with Universal Basic Income. How will we do that? By giving to one of our audience members a basic income for one year. But then who should get the money? Who gives the money? All of these questions opened up different crises. In this session led by Madison Jolliffe, one of the two authors, participants are invited (individually or as a group) to choose a social imaginary to challenge (for example financial distribution) and open up possibilities for hopeful alternatives, through a speculative dramaturgy. Participants here are invited to articulate questions and answers of a hypothetical performance that is being created similarly to the way that *There Will Be Light* was created.



This program is a collaboration of the **Fontys Professorship Artistic Connective Practices** and research platform **kunst onderzoek** (supported by SIA)

Session 2 How We Wish to Work By Philippine Hoegen & Veerle Spronck

This session departs from the idea posited in the issue's text *How We Wish to Work* by Philippine Hoegen and Veerle Spronck, that ethics and aesthetics are inextricably entangled in artistic (research) practices, and that pitting them against each other is a habit in artistic critique that urgently needs updating. Through collective reflection and case-based inquiry, the session examines how ethical-aesthetic considerations take shape within collaborative processes and maps dilemmas related to the stakes of participation, the shaping of commitments, and the negotiation of artistic choices. The aim here is to check and test different positions on the aptitude of artistic work as a site for rehearsing collective imaginaries.

Performance: Callisthenics (version 1.2) at Beyond the Black Box, Monty, Antwerp, with Paloma Bouhana and Henny Dörr (in absentia). 10 May 2025

Dramaturgical support Arnisa Zeqo.

programma

10.05

Callisthenics: stories of support, aversion and love

Paloma Bouhana, Henny Dörr & Philippine Hoegen

Beyond the Black Box Antwerpen 2025

18u00

• festival
• voorstelling
• Engels
• Duur: 30 minuten

'Callisthenics: Stories of Support, Aversion, and Love' is een performance over de onbespreekbare aspecten van mantelzorg. Drie generaties kunstenaars vertellen een persoonlijk verhaal over de emotionele en fysieke belasting die voortvloeit uit hun zorg voor ouders, partners, vrienden en kinderen.

Thema's als tegenstrijdige behoeften en verlangens, paradoxen in zorgrelaties en de wisselwerking tussen liefde en afkeer vormen de basis. De performers belichamen verschillende rollen en wisselen van rol om de veelzijdige aard van zorgrelaties langs alle kanten te kunnen belichten.



Performance USHERING IN SOME ALTERNATE EGOS - a performative script reading by Antye Guenther and Philippine Hoegen.
Varia, Rotterdam, 14-02-2025

USHERING IN SOME ALTERNATE EGOS

Date: 14 February 2025

Time: 19:00-21:00

Location: Varia (Gouwstraat 3), ROTTERDAM



USHERING IN SOME ALTERNATE EGOS - a performative script reading by Antye Guenther and Philippine Hoegen.

What started as a flirtatious and whimsical exercise in collective script writing, developed into a collaborative exploration of our loves, fears and desires regarding work and research. This entanglement of us and our lives invited some different selves, or alter ego's to insert themselves mischievously into our artistic (research) practices. In this performative reading, we wish to share with you the scenes we dreamed up and the strategies we stumbled upon

along the way, and engage you in a process of enticing and embodying these coveted others.

Philippe Hoegen is an artist based in Belgium and The Netherlands, working mainly with performance as an artistic medium and as a research strategy. Hoegen is currently a researcher and PD Candidate at the Professorship Expanding Artistic Practices, HKU University of the Arts Utrecht, with the project Performing Working, in which she looks at work through the lens of performance and performance through the lens of work, asking the questions who we are when we work, and who when we don't, or can't. She problematises the prioritization of waged work, exploring the value of unpaid and invisible labor and the marginalization of those who perform

it.<https://www.researchcatalogue.net/view/2550715/2550716>

Antye Guenther, originally from East Germany, works as a visual artist and artist-researcher. In her practice-based PhD, she collaboratively examines biometric data software visualisations, looking at what kind of hierarchies, norms and ideologies are installed in the underlying 3D imaging practices. Highly invested in exploring non-digital research methods to challenge powerful digital systems, Guenther brings her ceramic practice into tension with data and software regimes and develops the performative alter ego of the fabulous DATA DIVA as a dazzling research tool.

This events falls under Varia's Homebrewing research thread and is supported by the Creative Industries Fund NL.

<https://varia.zone/en/ushering-in-some-alternate-egos.html>

<https://varia.zone/ushering-in-some-alternate-egos.html>

varia (Gouwstraat 3, Rotterdam) is a space for developing collective approaches to everyday technology. As *varia* members, we maintain and facilitate a collective infrastructure from which we generate questions, opinions, modifications, help and action. We work with free software, organise events and collaborate in different constellations. *varia* figures things out as they go, tries to keep notes, is multilingual, has open hours and can be contacted at info[@]varia.zone.

Callisthenics: Stories of Support, Aversion, and Love

Paloma Bouhana, Henny Dörr & Philippine Hoegen

A performance piece about being untrained, unprepared, and unwilling for care giving and receiving.

At the 3rd International Care Ethics Research Consortium Conference: Care, Aesthetics, and Repair

<https://cerc2025.com/plenary-speakers-1>

Callisthenics: Stories of Support, Aversion, and Love **Paloma Bouhana, Henny Dörr & Philippine Hoegen**

A performance piece about being untrained, unprepared, and unwilling for care giving and receiving.

The piece deals with unmentionable aspects of informal care, through the lens of intergenerational personal experiences. Drawing from the heavy emotional and physical load of caring for parents, partners, or siblings, the narrative explores themes of conflicting needs and desires, paradoxes in care relationships, and the interplay between love and revulsion.

The performance brings together a constellation of three generations of artists who believe in, and practice, art as a place of mutual care, artistic exchange, and solidarity. Performance is the medium that connects us, both as method and as dissemination of our work and research.

The performance is rooted in lived experiences of informal care, collaborative explorations and research-through-doing.

The performers embody various roles shifting between them fluidly to speak of the multifaceted nature of care relationships. Through "showing doing", they explore the physical and emotional weight of caregiving, the contrasts and the paradoxes of responsibilities.



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[parallel sessions](#)
[schedule](#)

[online conference](#)
[contact](#)

Paloma Bouhana is an artist based in Brussels (BE). After a Master in Economics she graduated from the Design Academy of Eindhoven in 2018.

