

Performing  
Working

Research

Journal

As I am starting this journal on 11-12-2023 over 7 months into the research, I will create some space in the beginning for back-logging which I will fill in over the course of the next months. I prefer not to begin with that as it's a bit of a tedious job (or might be a bit of a chore) and would rather indulge in the impulse that brought me to finally creating this document.

My official starting date as PD-ct is 1-5-2023. But the project was already up and running together. So it's a bit of a decision to make, pinpointing a beginning. Perhaps to do it intuitively? After about the first meeting with the group at the hospital? But that should include the preparations, as they were quite intense.

My first emails to the chemical ill groups went out on 24-11-2022. That's more than a year ago!

Oh I can go with that. Let's say we're a good year into the research. I'm not sure how to back-log a whole year, whether it should be per event or stage, or can it be more informative than that? Let's

decide here and now on informal!

Now we're on the subject, what indeed do I want this journal to be? For whom? with what aim? My desire is a kind of diary. A place to reflect, pour out fears and worries as well as ideas, desires, ambitions etc. But there's a catch. (as I'd also like it to be useful for the research itself) for the tracking of / reporting on the research. So who's talking here? The researcher? The person? The artist? The student? The teacher? The daughter? The lover? However, I guess they might all want some space for creativity. Ok, good idea. Let's all of us write here. On condition that we make explicit who's talking. maybe we use a coding system, a symbol perhaps, that is attached to each paragraph. You start by identifying the voice, and then (you write from that perspective) It's possible to combine 2 or 3 perspectives! (This is a score! A journaling score!)

○ The Confident Researcher

~ The Lost Researcher

△ The Artist

↙ The Student

↙ The Teacher

2 The Daughter (the care worker)  
    ↳ in training!

The Lover

○ The Alter-Ego (to be discovered)  
    ↳ which one? Phil

▽ The Patient

△ The Activist

◀ The Worker Ant

T the Li (or just T)

2 I had a dream last night which involved an old friend who I haven't seen for about 30 years but with whom I recently connected again, we have a date to meet up in a couple of months. This bit is real life. In the dream there was a complicated story about me having to go to her parents' house to look for something, about she and I making plans to go on holiday together, and all of us (including her mother and brother) stopping off at my parents' house before her. It was clear that things were in the dream. My son was in my old room. My parents were apparently my parents again as in: normal functioning autonomous save social people. The weather was sunny. It all felt very reassuring. I woke up realising how much I miss my parents.

They are a bit of a mess in real life, to the point that I don't see (or rather feel) them as the people I've always known as my parents. Mum is a heavy oxycodeine addict and she has giz-heimer. Dad is frail and confused and constantly falling over. Neither are really able to keep up with the daily tasks of life, but they refuse any help. We organise (one and one)

sister Eric) except of its coming from us directly. And they are both adamant about living out their lives at home. They often say they're done with life.

In their complete blindness to, and unwillingness of, the help they could and should get (it's all organised, ready for the taking). They are actually very demanding. And the excuse is often behind their stubborn refusal to acknowledge this. Or their incapacity to. Or their 'we give up' kind of attitude to the practical things. They prefer to muddle along and call us or the neighbours when things go wrong. And this drives us nuts.

13-12-2023

~ having some serious trouble figuring out what to do re the 'patient as a worker' project. I have to communicate to the group as its almost a month ago that we met. I have written out the notes I took. Including all except 1, the notes from individual conversations. But I feel I need to have a plan in order to contact them. Perhaps I should start with listing the desires voiced, or maybe listing all the answers to the 4 different questions, saying: this is what we've collected. From here we will strategise. And then start approaching the ones

who indicated they'd like to be in separate working groups... something like that?

○ 14-12-2023

Idea for Mares + collab. interview: a ~~TT~~ session on alter-ego's as methods of research.

/ 15-12-2023

Reading Udo, Work

traditional worker culture → work = necessary  
civil. modern work ethic → (Protestant work ethic) work = a religious duty. Weber.  
punct., Gorz.

political dimensions + normative force of paid work: work constructs individual subjects + structures the social order, making up the work society.

Work → utilitarian disciplining. Pathway to success as a creative act. (Post-industrial work ethic) → work as self-expression/development, creativity.

/ Talking to Tra D (future intern) yesterday she asked me if part of my idea (for understanding our selves) is bodies, were practices of mindfulness etc. and I said no: those are like Yoga disciplining practices whilst I think I'm more interested in undi-disciplining.

○ 17-12-23

Yesterday we did the "What is

work?" event at Toon. There were 8 people excluding me and the 7 Toon team, 12 including. Bouckra, Nini, Fatima, Zahra, Jasmijn, Wijnand, Rubin, Isis, Beykhan, Belgia, ihwan, Dark. Perfect number, as 3 people were needed per round, in total we did 8 rounds. People easily understood the question and started the 'Knutsel' session with enthusiasm, working mostly (but not only) in pairs on cards. Subjects to remember are:

Bouckra - Het werk van dealen met mensen  
dig jc stecht behandelen

Nini - Het werk van het rangeren van  
het huishouders (koken, boodschappen  
doen, huishoudelijke opdrachten, brengen  
v.t., kinderen was doen enz.)

Beyhan - Het werk van zorgen voor een ziche  
partner dat zijn dood

Belgin - Het werk van leven, op deze  
plaats

Fris - Het werk van volwassen zijn  
- Het werk van van-het-oor-  
her reizen (werk, thuis, geliefde,  
studie, vrienden enz.)

Zahra - Het werk van jezelf kleden (voor  
kleden, maar niet te duur)

Rubin - Het werk van altijd iets moeten  
Wijnand - Het werk van zoeken naar rust  
Wijnand - Het werk van altijd waar van  
kous moeten verdedigen

Dark - Het werk van mensen thuis houden

Als ik naar de plaatjes kijkt herinner ik me vast meer.

Gesprekken zijn over hoe zwaar die Zorg is voor die ziche partner/vader, Beldj moet huilen om Fatima ook, blithbaar heeft ze iets vergelijkbaars mee gemaakt. Fatima sprak niet veel NL, Lini sprak voor haar. Zahra vertelde dat ze speciaal in een 2de hands kleding zaak is gaan werken omdat ze verliefd is aan kleren waar het de duur voor. Lini vertelde over een deel van de bus, dat dat ook een vorm van onzichtbaarheid was want dat gaat over sociale banden maken. Beyhan had het veel over hoe goed de tijd was toen ze pas in NL aankwam dat de mensen, haar buur enzo, heel aardig liep, verwelkomend waren. Dat dat nu allemaal anders is. Beldj had maar geest Turkse les aan volwassenen als 2de taal. Dork vroeg naar het gebrek aan andere vrouwen in de plaatjes, en dat leidde tot een gesprek tussen vooral Lini en Beyhan over hoe vrouwen altijd aan het werk zijn zorgen koken enz, allemaal in de onzichtbaarheid. Tijdens het spel pon-nerende Ruben na dat we daar eigenlijk voor betaald worden mochten worden. Om dat het een interessant project zou kunnen zijn een subsidie aan de vraag om 1 week lang een groep mensen voor zulke taken te betalen, niet

inhoud en al, en dan zijn wat dat doet niet met dat werk. Ik vind dat eigenlijk een heel interessant plan, zodat ook op zicht of daklosheid kunnen bijkomen. Veel mensen hadden het over heel belang van in de natuur zijn, bekijken, maar ook onder de mensen zijn sociale banden maken voor elkaar zorgen. Elkaar groeten op straat (niet onzichtbaar zijn). Begrijp vind dat de jeugd van tegenwoordig niet straat ~~steeds~~ wordt opgevoed. Wijnaard maakte foto van de 4-kant "Stads van Koers verandert", "altijd iets moeten", "de humor eruit in zich" en "de witte man op de bank". Wijnaard vertelde dat hij zelf wordt in de drukte in de dakloze opvang, hij hoorde over oost-cuophese mensen die drukken en kwaai maken.

23-12-83

De kasten:

- Altijd onderweg zijn (Adrienne); van het naartje, van studie naar werk naar ouders naar lief etc.
- met beleid zorgen voor een ouder (Phil)
- Een man (partner, echtgenoot) niet hart zichtbaar (waar ze 12 jaar voor heeft gezorgd)
- Leven in de wereld, deze wereld, CO2 probleem. (Begijn)
- Jenoot ergens thuis vader, nergens kinder (Puk)

- Volwassen zijn (Iris)
- Koken (Fotijn)
- Kleding / ie kleden / in een 2de handelwinkel werken om daar kopen om minder geld uit te geven aan duur kleding (Iris)
- Op doch naer rust (Wijnand)
- Voor gezelf zorgen (Wijnand) voor vaak ziek (?) (Begijn)
- Wandelen in de natuur (Wijnand) als de ziel zorg eijen en elkeers gezondheid (Sam) wisse leeftijd
- Eets soort gelijk met sport (Boudewijn) en esthetische zelf zorg.
- Opnieuw (zorg voor) de woning (Begijn)
- Wij als iets mag (i.p.v. broet) Raben.
- De hele cicade van huis en gezin verzorgen → schoon maken huishoudschappen doet koken huiswerk helpen, opvoeden enz. (Wijnand)
- Er zijn mensen die misbruik van de kracht. (Boudewijn)
- De humor ervan blijven inzien (Iris)
- Steeds van koers veranderen (Wijnand)

Kaarten die niet zijn gespeeld maar wel gemaakt:

- De hele dag aan moeten staan (Adriana)
- Autogidsen (Gaspar)
- De hond uit laten (Ruben)

- leren (?) Ik denk Jaapjé. Stadoren.
- en nog één van Denk waar ik de uitdag nog niet van heb.  
Antwoord (=~~sch~~gaamte).

Ik had nog een gedachte vorige week. Ik heb er al eerder over nagedacht maar zou het nu wat serieuzer willen nemen. Om de notitie van vorige week als in betrekking werk toek ode op te revoeren kan het tof zijn de partners/organisaties met wie ik werk (Uvoc, HKU Staat consulaat, Toon? (is middels ter ziele maar ik zie wel vermoeden dat we nog wel iets met elkaar zullen doen) de bestuderen op werk. D.w.z. op hoe er wordt je werk) de werkcondities, wat men daar van vindt, hoe het wordt beleefd enz. 11 feb. is er op de HKU een dag over de HKU en Debbie heeft voorgesteld dat ik daar met deze vraag heen ga. Ik moet wel even goed gaan onderzoeken wat die vraag exact moet zijn (of vragen liever).

1 - 1 - 2024

Nieuw jaar!

Ik lees een boekje dat ik niet kiest van Jack Lub gekregen: Beledigende Broccoli 2.0, over de kloof tussen hoopvolle en hooplozen, door Tijn 't Jongens. <sup>even</sup> een aanleiding daarover. Hij heeft het over 'armoedetaylorisme'. Daarmee bedoelt hij fenomeen dat NL armoede beeldt dat verschillende instanties/maatschappijen verschillend als doctoren van armoede werken maar niemand aan het geheel. Dit doet denken aan de bliecht die je van veel mensen over het zorgapparaat hoort: dat de ene arts met dit deel van je lichaam bezig is, de ander niet dat, maar dat het lichaam niet als geheel wordt behandeld/beleefd. Deel problemen aanspannen i.p.v. structurale problemen. Zorg Taylorisme?

2 - 1 - 2024 (Reflexions on Gthfgo)

Reading Data Diva by Antje. Understanding " " as a performative alter ego who appeared during a rehearsal. Not sure yet if she became part of the perf. She was rehearsing for. The part of Data Diva seems to be that she does do things & doesn't, dares to be generous, outrageous, expressive, st. Hwy, unapologetic

• Ah, I have my answer: she became part of an installation slash workshop slash performance that she made with Isabelle Berrézky. D.D. acted as a host. Not too serious. Glam-duties. A question is my mind: What is Dada ?? Pink-collar workers → "female professions" Baby Diva → Diva becoming. Childhood heroes, come from East-DE context, somewhat ambiguous, as they all tend to promote aspects of communism.

Interlude: I do have some ideas about an alter-ego. Or perhaps dreams is a better word. I've recently started fantasizing about my life with the pegasus. The pegasus is fly, a bit scrawny, black, but fly, she's a bit fickle, though gentle mostly. I am her protector - Pegasus needs protecting because being a horse they are in danger of being hunted and collected - and as her devoted protector I lead a rather odd life. Hermit-like, sleeping in the hay with the pegs, slow meals with her, adapting to her needs and rhythm.

So this daydream has sparked an image of a person, the gender is rather indeterminate, who is rather rugged and uncouth (is that the word?) silent, following her own rules, living close with animals, horns tangled with fur, with insects crawling in them (think hollowed person).

many years ago). Perhaps she / they could be called Skylla (the monstrosity in the Odyssee, with a twin named Charybdis (Gariptus)....) or Gaript. She / they are I guess a version of the one I was thinking of before, "I prefer not to" in that she withdraws or refuses all sorts of conventional participation or displays some kind of civil or social disobedience. Which means she relies more on other guidelines than social conventions. And that's probably where the guest is. To figure out which guidelines she does follow, what constitutes them and what that yields. (That's not the right word. What happens.)

An interesting question here is which aggressor-  
es we will have to conjure up to access her  
voice and get into her. I'm trying to re-  
member what that was like with Reviel. First  
step was me writing him a letter. Then there  
was the beard of course, but I can't  
remember how soon this appeared. First the  
very crude party-shape, and later the  
beautiful tall, lanky one. But anyway,  
perhaps I could start with a letter to C,  
but I'm not so sure. She doesn't quite  
feel like someone you'd write a letter to.  
I think the garb will be quite crucial.  
Ideas: to kickstart the collab with the  
2 introverts lets do a meeting with / between  
our 3 alter egos. It would have to be live  
and probably in nature, even if it's

just a park or something. (as C. would  
be quite uncomfortable in a café or  
some such. Let's prepare this. As a  
way of starting, prepare somehow together.  
And don't forget to give them both  
a research assignment!)

12-1-24 (Morning)

I don't know who is speaking. I might be the daughter as I've just come from my parents' house there, evening full of cooking, accountancy, searching for lost objects, managing minor conflicts/problems with other people, managing my own annoyances, fears etc. Try to stay gentle and kind.

Perhaps The Student would be the most apt. Or the lover, there is a real struggle going on relation to my parents ~~to them~~ and to the love. To not go cold on them. To not allow myself to become tough or unfeeling. And at the same time the struggle is against ~~feeling~~ too much. Too much fear, worry, regulation. And too much love as well.

12-1-24 (afternoon)

Reading Unpaid Work, I had a funny realization. In the first chapter he is discussing Gorz, who speaks of 'functional integration' and the way we have convinced ourselves (in the sacrifice of capitalism) that waged work is what makes us worthy citizens (the ideology of work). I'm thinking about how women were excluded from waged work, a woman taking a job was regarded as one 'stealing work from a man. So they were excluded from being worthy citizens. So it's logical that work

access to work and the right to work was one of the first main objectives of feminism. But it's also a pity. It could have been a unique opportunity to break that mould. Another thing I was thinking is how when I was a young artist, I would feel profound exclusion when cycling to my studio in the morning amidst the work force of their bikes with cake tins and hammers. I felt useless, unneeded, disconnected, irrelevant. Instead of celebrating the fantastic freedom I had. And teaching really helped there. It gave me a sense of belonging. And even now, I'm disproportionately proud of the fact that I have an income and a contract, a job, especially as I retain a lot of the freedom of being an independent artist at the same time. But, so, what's interesting to me is the force of this work ideology mainly, it's possible for me to enjoy my freedom as an artist and idealising the work force who I saw as 'real people', and myself as some kind of *Boerhaave*.

It might also be good to take note of a paradox or irony in the writer finds in Götz's theory which is that the one hand seems to promote the abolition of work but also promotes work as an agent in binding individuals together in a society of associated individuals. However, at the same time, work ethic is an individualising force rather than a collectivising one. At least in the way it is upheld now, with practices of flexibility.

"an increasing glut of workers + shortage of secure full-time jobs" puts people more and more in competition to each other.

18-1-23  
Yesterday I had my first ever real operation. Some thoughts:

- Operating Theatre: What a great film. I think the whole thing slightly performative. The way people were interacting with each other. Greetings, jabs, "bawls"! It is a frantic, long, condensed and also the kisses, which makes it even more gendered than it already is, or was in this case, with all the top dogs being men. In fact only one female, the nurse-assistant (predictably). Then there's the music, giving the whole scene a cinematic, a bit sitcom type of feel.

- The patient: desperately trying to not become an object, by making jokes, asking questions, telling bits of how normal the whole thing is. The complete and utter reliance, dependency on other people is crazy.

- In Gaza right now people are having caesarians without anaesthetics.

- The body became meat: complete dissociation when my legs rose up in the air, yellowish-brown

from the bed again, whilst I could clearly feel my legs lying on the bed. In no way could that ~~any~~ object be ~~me~~, but it was. Also after that, when I was anxiously waiting for breathing and movement to come back to my legs and genital region (fanny came back to life last, this had me worried, maybe losing my precious pleasure zone!) there was this distinct feeling of the placement of the legs, where they were, which was actually just the memory of where they were just before the epiphora. At least that's what I think. So a kind of phantom sensation based on the last moment of feeling.

- Being carted around in a bed, the prone ~~static~~ position, puts one at a disadvantage. Lying down is acutely vulnerable. Your field of vision is diminished, at least the part that is relevant for your social existence because you can't scan your direct eye-level surroundings. There's mostly the ceiling, but the ceiling is irrelevant. So people kind of float into your line of vision, lots of new faces looking down on you, "Bonjour!", professional smile. Such a relief when someone actually engages. It's a pity I am so suspicious of the ~~whole~~ authentic contact would be useful here.

The language I often said: Je ne suis pas francophone, je ne débrouille très bien en français mais il ne faut pas me parler trop vite. Except for the kick (physio) nobody took

much notice. They probably just forgod.  
The anesthesiologist said "Je sais la ic  
suis juste a coté de vous." This was incredibly  
soothing.

- Now I'm sitting on my balcony  
among the snow filled plant pots watching  
people slog through the snow street.  
Hearing the magical sound of their feet  
making the snow go krrruapp, krrruapp,  
krruapp. Wrapped in a woolly blanket  
in the full sun, the colorful beach  
parasol protecting me from the melting  
snow dripping down, I feel like a patient  
in The Magic Mountain.

- It would be nice to talk to some surgeons,  
anesthesiologist, assistant surgeons etc. on the  
performance of their jobs. I'd really  
like to talk about the productivity  
of work. All sorts of work. But  
medical or rare work is a nice place to  
start. Take a midwife nurse would  
be nice to interview.

(addition 19-1-23)

- Talked more about the position of  
lying down and relating to your environment  
different from this position to Nika.  
She told me she did her exam presenta-  
tion at the art school in Breda  
lying down on the laps of the exam  
committee members. What an amazing  
idea. Thought for the go-go-go of

Moment: ask the committee members to lie down? Put them in bed? Ride them around?

19-1-23

27 A conversation with my parents.

Father: So will we see you this week?

Me: No not this week I'm having the operation remember? So I can't move for a couple of days.

Father: Operation? What operation?

Me: Remember I told you last week, I'm having a knee operation?

Father: Oh yes! You should talk to your mother about this! Here, I'm passing her the phone. Garrison, it's Phil! She's having a knee operation this week!

Me: It's ok Pap, she won't be able to remember anyway no need to worry no, Pap...?

Mother: Who is it? Oh it's Phil hi Phil! (Father in background: She's having a knee operation) Oh, do you have bad knees? Oh you have that from me! You've

King Van het Kraakbeen! I've had problems with my knees since I was very young.

(Background info: This is the 1 millionth time she tells me this)

Father in background: Phil is having an operation this week!

Mother: Oh darling, you're having an operation? When? Who will take care of you?

(before I can answer)

Mother: I can come, shall I come? I can pick you up, take you home, you can recuperate here!

Me, laughing: Haha, man you're on crack! and Dad keeps talking over, don't think that's gonna work

(I don't mention the fact that neither of my parents could anyway drive such a distance, my mother's license having been taken away since she has Alzheimer and a heavy addiction, and my father only just able to make it to the shop, in the village)

Mother: (angry) Why are you laughing! I'll come! Who's looking after you?

I'm laughing and I feel really mean that I'm laughing because I know she doesn't know that she can't do all this and I'm actually angry with her irrationality that she can't remember this, that she has absolutely no awareness of her own situation, because she just refuses ~~to~~ to admit it or confront it. But is that true? Is she just not able to remember? I'm not sure, because some moments she seems more aware. But I'm also angry or rather sad that this person ~~she~~ indeed would have jumped into her car and driven for 3 hours to pick me up so she could take ~~care of me~~ care of me - she did it quite a few times in the past - that this person is gone. And what makes it really weird or weird is that she's not dead my mother is still here on the ~~end~~ end of the line, but this is, and is not my mother! So in a way she is dead.

2 24-01-23

In train on way to Utrecht for workshops with MA students. Managed to find diclofenac pills (voltaren) at Rotterdam station. Not possible to get them in BE without prescription. I'm worried and stressed about the pain. It's a weird kind of pain, nagging,

an ache. During the night last night it was very strong. It was hard to write unbearable but of course it's tolerable. Just very unpleasant. Feels like the operation set me back: swollen knees,aching pain, like how it was a while ago before I did all the yoga and it seemed to get a bit better doable.

Pain makes you feel vulnerable, like it reduces drastically your incisiveness. Monday evening on the bike a car nearly ran me over. Instead of feeling indignant I responded with gallantry. To van der kamp han er ook wel bij ja. The hard but ke druk niet kle pijn jawn me er over op te kunnen winnen.

Pain also makes you irritable, I was cross and impatient with Jack in the morning and with Robert when he popped in for a coffee.

Pain is also stressful: I'm worried how to get through the day. My stomach is in a knot. I'm scared.

~ 31 Jan '26

How to order this research ???  
I have to start storing stuff on the file cloud, which should be the safe storage space of data, outcomes, notes and reports etc. And I'm getting completely lost because I can't figure out how to order it.  
I have the same problem for the website, for the research catalogues

etc. I basically have no idea how to  
order what I do. I spend a lot of  
time worrying about this, thinking  
about it and not making any progress.

There are a few different options:

1. Using the 3 research questions  
as an ordering principle. So that what  
give something like

- \* Performing Work
- \* Working in Performance (art)
- \* Work Ethics / ethics of Work /  
working + researching ethically.

But the reality of the research has  
taken it into a rather different  
direction so we would need at least  
a transposing:

- \* Rethinking Work
- \* Redefining Performance
- \* Redefining Transdisciplinary  
Co-creative research work

Then the first container would  
hold the projects sickness as  
work, homelessness as work, invisible  
labour of Tora etc.

The second I'm not sure I guess  
the work I plan to do with Slobab,  
perhaps what I did at Masses but  
only that which pertains to the  
audience as workers, not the TTS

That we did in Morris. So where does that fit?

On 1 Feb 24

Ok I'm going to make an executive decision now. We're going to go for something way more pragmatic:

For 1

Outcomes

- Notes + reports
- raw data
- source study
- contacts, cons + admin

talks +

Outcomes: presentations, workshops, texts and publications, events, performances, collages

Notes + reports: reports / notes workshops, cons supervisors, research journal.

Raw data: Straat Cons, Uly(4), Toon, atelier, Enquêtes Marées

Source Study: Books + Reading notes, Performances, Lectures + notes

Documentaries,

Contact, Cons + Admin: Académie, Badges (unica etc), all contacts (unica, sc, Toon, PD, + KU, ...)

4 Feb 2024

In this case the lover as care-giver.

I realise, as a lover giving care, the intimacy of the role. And I appreciate it. I am involved in intimate details of bodily functions of my lover (his toilet experiences, his discomforts in limbs and bowels) and assist in all the small and intimate rituals like washing, nappy changing, executing small exercises. We share all the smaller and bigger worries (Is this normal? Does this look worse than yesterday?) and our collective life plays (and on) a microscopic plane.

Opposite to what I feel as the daughter-as-care-giver, where all this intimacy causes me huge anxiety, to the point of resentment which in turn makes me feel acutely guilty because I'm very aware they (have) done and would have continued to do if they could - the same, if not more, for me, if and when the roles were reversed.

In the role of lover-as-caring person the contrary the intimacy is joyful, tender, involving. This last aspect has downsides: it's very hard to do anything else, like work. It's hard to concentrate on anything other than the care. And hard to (care) about anything.

else very much for that matter.  
On the other hand, the fact that we are so intimately and consistently in each other's space and company invites to share more than I would normally thoughts and ideas to do with work.  
So there is a nice state of musing over things together, which does contribute to better work conceptually and also to a pleasant way of working.

(I suppose some people probably experienced this during the lockdown, those that found themselves sharing more time + space with their loved ones)

We didn't so much because of complicating factors, but I can imagine it's similar in some cases.)

We are living so rapidly and quietly. Rhythmically I sit on the bed writing and listening to the ticking of his crutches as he does his obligatory 10 rounds around the table as exercise.

I realise the fact that the situation is not endless plays an important role. If this were forever, it would be a whole different ball game.

And the space we are in is spacious, light, comfortable and beautiful apartment. If we were somewhere cramped dark and dingy, I'm not so sure our togetherness would be so easy.

It's a triangle  
Learning, learning, learning, -

Continguum: I need a consent confirmation of some sort for both the WURU group and the SC group. There is a suggestion by Judith for the SC group to give an info that I record, in which I state all the facts about what will be done with people's info and products, where I then can say (and tape that) "I see you are all good!!" But this feels, again, super fake. So what would a correct way to do it be?

I'm thinking it should be a collective decision. Anything else is just bollocks. So we need to find a way to discuss this and decide together, come up with some kind of handout, that can then be read out or whatever at the beginning of each meeting. And can be discussed every time.

Some goes for the WURU group. Should be a collectively designed agreement on how we work together. And actually, the same goes for every collaboration that takes place in this research. These conversations should be documented, should lead to some kind of protocol which can be different for every group, and it should remain open for discussion.

△ 26 Feb 24

Last Friday (23<sup>rd</sup>) I went to Friberg and met with Debbie

to talk about a possible application for the Agis-fonds, to finance the next steps of the UMIC project. Part of the meeting was that we called Agis to ask if they think the project is viable for funding or not. I was rather confused by the conversation because I had anticipated they would be enthusiastic about the concreteness of the plan now, this idea of the 'quartet, magazines' but actually she wasn't. This was too 'concrete' as an outcome, too small perhaps. She was looking more for a concrete research question, also a larger one perhaps, and a "solution". I found this a bit confrontational because I realise that, although there is an aspect of the stupid 'save-the-world'-design solutions' in what she was saying (which I want to stay very far away from, it also touched a nerve: something like, am I aiming too low? Is it crazy to just exchange, speak out, get people to articulate and express? What do we actually want to contribute to, realise? What does it do to create a magazine? )

Somewhat I think the answer lies in the fact that we're creating a working method. What is that method? And what is the question? The question is around creating the conditions for participative, concrative collaborations which are truly participative, not extractive etc. But I was also struck by what she said

about: "I'd like to challenge you as a group to come up with a ~~closed~~ question. Which I think we can do,

□ 2 March, '24

The lover, the selfish lover, has abandoned her sick lover, her nursing duties. She has jumped on a train to France and has fled to the welcoming arms of the little house that embraces her like another lover, where life is so simple it can be a little stupifying, where she is all alone with the birds and beasts and the light that gives this writing hand a shadow to trail along.

It's a month and 3 days now since Jack's operation. His progress is reasonable, not great, it's slow and he doesn't sleep. Because he doesn't sleep I don't sleep so I started going back home to sleep after I caught myself in fits of crying in the middle of the day and realized I was getting disproportionately exhausted. Also he figured out how to get himself to the physio, so my job was mostly shopping cooking and periodically the daily injections until he figured that out himself too. Cooking sometimes. Distractions. Bringing some life and company. Those are the most important jobs now. Which I've abandoned.

We talk on the phone.

I'm not a very good nurse. I do too much and then get claustrophobic and too tired so then ultimately I run.

Ik kan geen vrachthonden.

□ 9 March 2024

Having luxuriated in time on my own I'm back in my role as lower-as nurse. While my nurse duties are significantly reduced on the practical side (my loved-patient is much more autonomous) he can do most things to do with mobility and daily care of himself and his kids (himself now) there is more work on the mental side: his moral-he's still not sleeping - is really low. So my work now consists mostly of finding ways to distract and boost morale. A little while ago I spoke about this to my dad. And about the claustrophobia. It was one of those (rare, now) occasions when he was very present, listening but also open, and he said "Ahh yes, tell me about it! That's what I do all day every day with your mother." It was a sweet and bonding moment.

○ 9 March 24

I'm trying, with this symbol, to

express both sides of the researcher  
in one, confident and lost, at the  
same time.

It's the weekend and I'm working  
as usual and wondering when in  
this process I will begin practic-  
ing what I preach and I'm likely  
more space and time for other types  
of work, other than the work  
I'm paid for. With Solrabs, who  
is currently interning with me, we  
have a plan to start logging all  
the types of activities (e.g. e.  
day my day week may be longer and  
using major categories (distinct type  
of "work" each activity is (not)  
restricting the term of waged work).  
I'm wondering if, for day at  
night need a new voice for the  
journal that is the worker. But  
no, probably the opposite is true.  
I did think it would defeat the  
exercise, the whole point is that all  
the voices that we have now work.  
OK. Good point.

9 March 2024

On Feb 27<sup>th</sup> Renée van Ophoo came  
for visit. We made a collage together.  
She came to Brussels. It was ~~such~~ an  
amazing day. And the collage is... just...  
BEAUTIFUL!!!

10 March 2024

I'm beginning to see a possible form for the performance - a presentation of the research, now scheduled for 22 April in the late afternoon. Here's what I'm thinking:

All 10 voices who are speaking in this research journal will talk and do. There might be 10 music stands, and I move between them. They might in a circle. The supervisor in the middle or swivel chairs so they can turn easily. (Also swivel chairs).

Texts can be based on or informed by texts from this research journal. But also an occasion to get to know these voices.

And then, when at the end it's the supervisors turn to ask questions, I will choose each time from which voice to answer them and they can choose who to address the question to.

Something else I want to write down: about the role of performance in this research...

12 March 2024 .. Continued: 2 days ago I had a very clear idea

what I wanted to say about this but now I'm not sure. But it was about the agency of performance for the research.

The Alter Ego project for example tie into the idea of "who we are when we work" work and identify who we are when we can't work.

But also: strategies from performance to help work on problems to gain insight etc. In fact I realize now that the alter ego project is a way to expand my repertoire... besides the scores.

19 - 03 - 24

Rec.

No.

No.

One.

No, no.

Nope.

Rec.

...

.....

.....

(laughs)

A 26 March 2024

So this is the first time I'm saying something, which is no surprise because I typically as an activist have very little time anyway and what time I have I would likely spend it on pleasant recircles and journaling because in my world it's all go go go and besides what use is a bit of journaling to the world which is on fire?

Having said that, as an activist I have been saying for about 2 years now (at least!) that I think we as activists should work on how we work. Should pay attention to taking care of ourselves (care and maintenance work of ourselves, our organisation, how we work together etc) all be part of the job and then I thought "oh project". This can be a project within SOTA and it can be a workgroup called Housekeeping (which I now know is an interesting choice in view of the ancient Greeks making a distinct distinction between the Oikos and the Polis and freedom being to be free from any role in the oikos, whether that is slave or master, because both are 'work' jobs, that make you unfree and I agreed with Lava that we would work on this together and that it would be part of this research

but since then I have HAD TIME  
to do anything about that! Unless you  
count admin. I did lots of admin.  
Me and Katherine we doing the financial  
paperwork for SOTA and I'm doing  
the paperwork, so it's a lot of work.  
and kind of like id. It's satisfying.  
I think doing admin is my favorite  
job as an activist. Hm.

27 - 03 - 24  
I need to protect myself against  
the worker ant.  
I am grateful to the ant. Don't get me  
wrong. The ant gets shit done. Big  
time.

But the ant tends to operate in a mode  
which is joyless, running on guilt and duty  
essentially flattening its head down, which  
implies a mode of not feeling very  
much and shoveling through the work.  
And the problem with that is that  
it's contagious, or it leaves rather, it  
leaks into other forms and shapes and  
voices and wraps us all in a dark  
stifling cloak.

That's why we're thinking about asking  
for help from an alter ego.

But before going there it might be  
interesting to see who among us is  
also functioning as an alter ego.  
I think he definitely the lover.

But also an as yet unnamed voice  
who is always present who floats  
above, or around, or below all of us,

and who calmly observes, analyses an  
ew, now and then straightens things out.  
Having just watched The Gentleman  
on Netflix (yes, very guilty pleasure) I  
see her rather as Ud Sudi Glass. She  
will be called Heli (from helicopter). And her  
symbol will be: T to symbolise both  
overview and rootedness.

(What's interesting about the Glass  
character is that she's not 'cold and ca-  
livating' even though she's 'cool'. She's just  
very observant, and fine with / good at  
high tenance work, actually cleaning up  
after people getting stuff back at break  
when it's off ~~it~~ after. But she's not a  
machine. She makes mistakes, operates  
from emotion sometimes (which isn't  
always arrogant) in fact she's a warm  
character. But just very able to observe  
and then do what needs to be done.

To go even further down the trashy  
netflix goes ip road: I just read  
online that the actress who plays  
S.G. based her on her friend's university  
from when she was little: Woman  
who got stuff done and straightened  
things out (while the dad's got  
themselves into all sorts of trouble)  
and kept the machine running by  
observing and doing the necessary.  
which had some conflict with the  
ethics of care discourses maybe come  
to think of it.  
So let's see what Heli is  
otherwise known as T has to say.

27-3-24

What does T have to say for herself?  
Well to begin with T would like to ponder the differences and similarities between versions and alter ego's. Because she sees there is an important distinction, while there are many similarities. She thinks it's important to focus on the fact that the alter Ego is the 'other self' other than self, while we versions of the self are all self. Obviously, these are all games or metaphors or aids to help us think, make, do be. So without becoming too merely or pernicious about the whole thing, T would urge us to bear this difference in mind because it helps.

The other I <sup>(alter Ego)</sup> is not a version, not a voice nor aspect of the self that is there, can be given a name, and can be voiced - or can voice themselves - simply by putting on that hat as it were. The alter ego, really, is an exercise in imagination, in triangulation, in stretching yourself out of yourself to find something that is actually spilling rather than something that you already are or have.

That's why it's like popping out one eye and throwing in another a wall to see what that wall looks like from the other side. Ms T finds herself writing in the 3<sup>rd</sup> person.



27-3-24

Oh well thanks for that T. That is actually quite helpful. It makes it all the more clear that arriving at an alter ego needs more than just thinking about it. We need exercises, scores of other strategies to court them, find them, explore and get to know them.

Dreams. It might sound weird but for those of us, and I know that isn't everyone, who dream a lot (I dream a lot) we know that in dreams very often we do things, see things and feel things that are completely outlandish to our familiar world and selves. Well that is how it is for me in any case. I wonder if that form of stepping outside yourself can be harnessed in the process of alter egoing.

Objects: I know for sure objects can work. A beard, a strap-on, a certain pair of shoes are the more obvious ones.

But they are in a specific category we might call body modifications. So what other types of objects can help or how to approach objects to invite them to help?

I'm reminded of 'fortress Undo' where people adopted an object and went into a process with that object to discover its transformative potential.

We definitely need scores for this.

T

29-3-24

Which wall do you want to see from the other side? This is a question to the artist, in relation to their ambitions with alter egoing.

✓

29-3-24

Something to do with the other side of work Jethic I guess.

○

12-4-24

The A.L.

Can be named both Skilla and Clarity? Is exactly about choice, when there is no good choice. Is the opposite of compromise, is exactly about accepting ~~possible~~ damage as a consequence of choice. And this is why they are necessary: the project and those in it have a tendency to think everything can be solved for everyone which is good as a basic ambition up to the point when it becomes a cop out from taking a clear stand, or making a difficult choice. And that's why we need them?

□

17-4-24

After a session with Jace + Soraab, with whom we're al-

looking the other ago project I  
pitched this idea and (hearing  
myself speak I didn't like the idea)  
which at all. It started to sound  
something like some kind of anti-war  
discourse or something. I think it  
might be a faux pas....

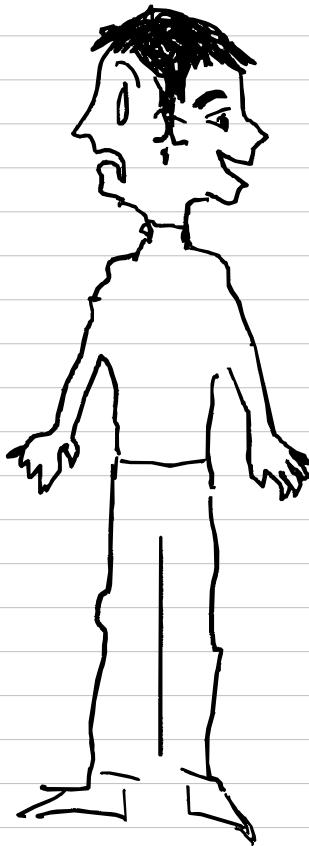
T 19-4-24

Mid-process of preparing the presentation/  
Performance at next Monday. Got  
all the outfits, the scene, positions  
and the programme. Have an idea of  
who we are and what we have to  
say but would like everyone  
to get it down on paper now.  
Probably here in this journal,  
cos it's going to be really helpful  
for this journal and the use of it's  
score to articulate who we are all are  
and what we do.

So I'm Hel, also known as T. T  
sometimes speaks of themselves in the  
3rd person, we're not sure why.  
T's role is take the meta position,  
the helicopter view and to keep  
the overview. T looks after everyone  
and keeps them in order. This some-  
times means clearing up peoples mess  
or being a shoulder to cry on, or call-  
ing out problems. So a bit of  
care taker/facilitator/... of the eco

logy of the project as a whole.

Thinking about the 2 researchers, the confident one and the lost one, I realised they are more like 1 person with a Janus head:



O 19-4-26

I'm aware of having many years of experience in artistic practice, teaching, and research and that gives me confidence, I can draw on that. I'm also aware of having some useful skills such as a reasonable

intelligence, imagination, the ability to play) and I have a good relationship with which I've created a lively network of collaborators around myself and by proxy around the research, which I'm able to narrate as, well as animate. <sup>board</sup>

I'm looking forward to the meeting, it will be really exciting to test the performative machine - as presentation and between you and me. I'm expecting some nice positive feedback, i.e. compliments!

~ 19-4-24

Oh well I'm frankly dreading it. I've been told (my Harry, and by the other side of my head) not to talk too much today, which suits me just fine. But you should know I have a tendency to appear suddenly at crucial moments and pee on everyone's fire works, or I kind of lurk in the background like a buzz in your ear.

If you want to see me in a positive light you could say I have the refine of the idiot (in the Isabel Stingers sense).

Basically, I'm still not sure what research is and if what we're doing is that. I'm convinced I don't know enough to do a project on perfor-

once, let alone work. To name just a few of my anxieties.

Basically, I'm convinced that what I am, we are, is a fraud.

▽ 19-4-24

I ironically after having started work with a group of chronically ill people more than a year ago, I have now joined the club. I have arthrosis which is considered a chronic illness.

I think that in the research I'm both a problem and an asset. I bring a specific and valuable perspective and knowledge to the project which was lacking before.

But yeah, I also slow things down. I make certain things impossible, sometimes I make work impossible...

□ 19-4-24

This may sound a bit modest but I actually think I might be the most important figure in this project, like, it's driving force.

I'm the libidinal energy, that takes us charging into all sorts of unknown territories and the sheer desire that keeps the whole thing pumping.

I'm the honey that holds together  
the community in this super collaborative  
project, and keeps those  
collaborations sweet.  
I'm the seductress that keeps  
drawing people in.  
etc.

In my view a good lover knows  
about her own pleasure, is curious about what  
give pleasure to others and take  
pleasure in the pleasure of others.  
And the good love is an eternal  
student of all these factors.

I'm a pretty good lover.

19-4-24

I've been around for a while, and  
have been through quite some trans-  
formations in my life. I started  
out as a real gallery artist (I was  
with a very hip gallery in New York  
called Teicher Gallery, and one in  
London called Perez-Willer). I had  
some success as the institutional  
exhibitions and reviews and stuff  
but, basically, my work didn't sell,  
so in the end as I was kind of out  
on my arse.

Performance was and is my big  
discovery. I love it as a medium  
as a gathering, a way of connecting

and it has led me into other artistic contexts where I feel much more at home. Where there is more solidarity and curiosity towards each other. And research has added to that a way to make a living, for which I'm profoundly grateful and I'm childishly proud of getting a salary for what I love to do.

My role in the research is inventing, collaborating, developing artistic strategies that serve the research, the collaborations, that gives form to what we do, make, lead...

→ 20-4-24

Ok. Rice. And a question to the artist. If we understand the alter ego as an artist strategy, what could be said about Elad at this point?

→ 20-4-24

Uhm. Well as you noted a while ago, an alter ego as we see it now is not quite the same as an other version. It's a more radical exercise in extending the self into something that is really other. a completely different perspective,

presentation etc. While we have a strong desire for an alter ego in this project, and we have an intuition of what they might need to be, we don't actually know yet who and what they are! They haven't found a clear embodiment yet, nor do they have a voice. For now they're just some possible attributes. Who knows what we might find out about them in J. e. the meeting.

T 20-4-24

OK. Next question today is what it is you want to bring (as a possible subject for discussion) during the meeting. I think the researchers should go first.

O 20-4-24

I would say we probably made some classic beginners mistakes in that we probably started on too many tracks at the same time. Bad

I think all this has settled into a kind of cadence now. It's a lot but it's doable. And the different tracks are feeding into each other. And that's good because I think we need to, not start up new tracks, but widen the ones we have, & start talking about work and performativity also with the people working at the Strait consult.

~ 20-4-24

Like I was saying, I worry that we don't know enough, neither about research nor work/labour nor performance. So, I wish we could withdraw for 6 months and just study.

At the same time I worry that we're not making enough. Like we still haven't produced an actual performance.

▽ 20-4-24

Speaking also for the daughter-as-information-carer what we have to say is that we don't practice what we preach. We talk a lot about making more room for activities other than waged work, and valuing things like care/work and the work of illness. But actually we don't practice that

for ourselves at all. After the surgery in January we were totally  
observing ourselves up for not being  
back at work 2 days later.

(And there actually something more  
interesting there was the fact that I  
get paid plays a significant role  
in that. I literally often catch  
myself thinking: does my work perfor-  
mance merit my salary?)

□ 20 - 4 - 24

Love comes with responsibility.  
I have a salary but no budget.  
The strength of this project is  
its capacity to make room for  
lots of different voices, to involve  
lots of different collaborators  
etc. But we don't have the means  
to acknowledge that work properly.  
We are working on this, with the  
wonderful help of Debbie. But  
it's a problem.

▽ 20 - 4 - 24

I guess that's usual: we're making  
enough? Where's the time for  
developing those artistic and per-  
formative strategies, tools, what-  
ever that carry all those collabora-  
tions? And how is the artistic  
nurtured and developed?

Ok, this was a bit of a fuckup week. We kind of all want to talk at once, and I feel like we could almost do with more versions, something like 'the unwilling' (caregiver, worker, lover...) I'm not sure. But I'll try to stick with who we have. And maybe approach this as the unwilling daughter-as-parent.

Mum apparently threw herself out of a moving van this week. And hit Papp over the head with her crutches.

We (me and my sister) are more or less forcing them into a kind of house but a really brilliant one, close to their/house so they can go home every day and they got a beautiful apartment where they can be together, including the dog! :)

Papp is actually in favour. Amazing. But Ernie and I both lie awake at night thinking: what are we doing? This is immoral! We can't do this to them. And then in the light of day we think "this is fantastic, what a golden opportunity!" And what a perfect way to ensure Mary will be safe when Papp keels over (which he will, with a severely enlarged prostate, a permanent catheter etc.)

The strongest emotion is that I just wish I would all be over and we

could all get on with our lives. And then almost as strong is the guilt for thinking this. And for not being willing. The very unwilling caregiver.

Something that happened before I started this journal, on November 6 2023.

I'm staying with my parents. Very early in the morning the phone rings. It's my sister, who is about to leave on a trip and who has just been called by the person who takes care of the horses on my parents farm. One of the horses is lying in the stable and can't get up. He's 35 yrs old, so not getting up is fatal. But Sonja has to go to work, so it's up to me.

Jack is with me. He has no experience at all with horses so I'm seeing the whole thing also through his eyes. In the stable, the scene is dramatic. Horses are huge when they're lying down. Massive. The big body is slithering, lashing, grunting. He's covered in sweat.

So we need a vet. Obviously, we are going to have to put him down. But that's not the end of it. The bigger problem is to get the body, once its life has left it, out of the stable, because he's in one of the loose boxes, furthest from the footway, and we are obliged to leave animal corpses by the roadside for the destruction company.

to pick them up.

First thing's first: the vet. Nice woman. She agrees, no question, he'll never get up again, we must put him down.

This is Glyn, a horse who I watched being born and who was with us all his life. A good horse and a sweet horse. But to be honest I don't feel much. To me, just now, he's just a problem, a task, something I have to do and don't feel half equipped to do. But no choice.

I stroke his neck and talk softly to him while the vet inserts the first, then the second injection. Under my hand I feel very distinctly the moment when life leaves him. It's a subtle change in texture of touch. A skin that covers a living body with blood circulating and muscles that are awake, to a dead fur. An object. Nothing going on underneath it. A taxidermy. With very strange and very strong.

The horse is dead. We call the farmer down the road. His son answers the phone. His dad, who has done this job once before for us, kindly is out. But no worries, the son will come, he knows the drill.

A winch. And a pulley. First we have to manoeuvre the body out of the

loose box. Jack is put to work too. We leave and pull and drag, position my the pulley and tying it first to the base of the opposite box. The body is beginning to leak. Fluids and chunks of ~~matter~~ come out and his tongue lolls out and drags over the stores.

Once he's out of the loose box and in the corridor, it's a straight line to the stable exit. I got my dad's car which has a track hauler attached the pulley and I drive forward slowly. Stop! I reverse, we stop, and again. And again. And again.

Big dead body lying in the yard in front of the stable door. The farmer goes off to get the tractor with a fork-lift.

We lash together the front and back legs. Over the head.

The fork is stuck through the lashings and lifts. Bound up like game, the big horse ~~is~~ rises into the air, suspended.

We've attached his head to the fork too, to stop it from falling down and dragging over the ground.

We walk to the road in procession.

Some uncharitable thoughts I have are: there aren't enough things for these old people to die of. Her mother's body is tough as an old boot. All the drugs she takes seem to have no effect on her ~~anemia~~, skeletal frame, which can barely walk but still spits fire. She can still draw herself up and put us all in her place with her sarcasm and authoritarian attitude, not questioning for a second her right to command, determine, lay down the law. It's impressive. (And) I'm old, as she is of course completely ~~board~~ <sup>mad</sup>. And if the child takes over and she's sobbing and helpless, totally dependent, which she also can't stand, so she'll also keep repeating you should just leave her behind, better if she dies.

I'm looking and trying to learn how to receive care gracefully? Is it possible to receive care gracefully?

And how do give care when you do it unwillingly, or at least drag your feet because it's just not who you want to be, what you want to be doing and also not the relationship you want to have with that person?

30-04-24

last week working with Palour

On a performance proposal she suggested we use the horse story as a central allegorical narrative / image. Bit new and daunting for me to take something so autobiographical into a piece, but also thrilling! "Let's start with our selves," she said. Wow. "Is that allowed?" I thought. But actually I've done that before. In the ventriloquists p.e., the dildo-story or the aancankings story. But I did find ways to bring them in without actually saying / speaking them myself. So that might be something to think about: who speaks whom? And before?

✓ 7 May 2024

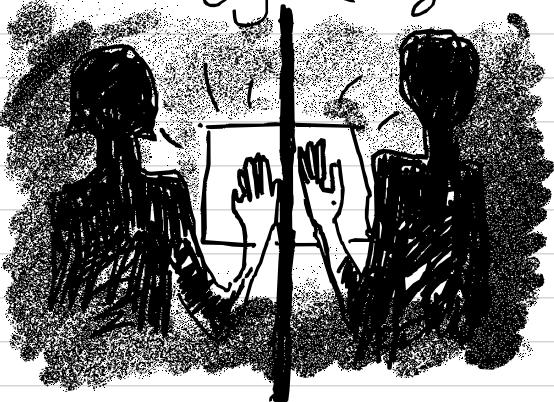
We need to talk about the Go-no-Go performance / presentation. What a pity if went the way it did. While I understand why it happened and how it happened, and in a way I can appreciate it as an important conversation to have, I am mostly really sad about the whole thing. And I find it odd that with small exceptions we didn't hear anything from anyone afterwards.

So what happened? Put simply, my supervisor got into a scrap. Fortunately it was after the go/no-go decision was taken, but it did impact the presentation and especially the conversation as it was the result of building tensions during the week-

ing. I don't really feel like describing  
here what was said who said what etc  
but what I can say is that it put me  
in a difficult position because it is we  
who put these people together more  
room and I have loyalties towards  
every single one of them. So although  
probably technically this shouldn't  
be my problem actually it is. And  
this is the student saying this because  
every thought I'm probably older than  
half of the supervisors, I am in this  
position of the one who is supervised.  
Which is one of those rare (and  
increasingly rarer as you get older)  
situations where you are not in the role  
of being responsible for someone else. On  
the contrary, they are supposed to be respon-  
sible for you kind of. (I mean, you always  
carry responsibility towards  
/ 22 May 2024 another person. But....)

On a completely different note:  
learning more about participation,  
I went to see the performance  
"Hands Made" by Begüm Erçiyas,  
where the idea was that the  
audiences/participants hands  
were the performers in the piece.  
You were set next to someone  
else in the dark with a participant  
in between. so you can't see them.  
In front/between you is a lit up  
surface where you're asked to  
each place a hand. And you're

Wearing headphones through  
which you get instructions.



What happened in my case was that my neighbour/co-performer took his hand away very early on so the whole thing fell flat for me. And I think I understand why. It wasn't the instructions because actually they didn't make you have to do anything intrusive you could do the whole thing without touching i.e., just some mimicing and I picking up an imagined object to get her hand to drop. But in the very first minute she did a sort of intro in which she did talk about touch. In a kind of "imagine 2 hands explaining each other" kind of way, which ever made me nervous. Because I didn't really want to be touching a stranger's hand. I really think if she hadn't done that, especially not like

that right at the beginning, if  
would have been completely  
different.

29 May 2024

Right now I hate my mother  
too much to kill her. A while ago I came up with a  
very well thought out, pretty  
solid plan how I can kill her. I  
won't describe it here just in  
case I ever revert back to it, but  
it's soft and painless and I really  
believe it can work. But now I'm  
too angry to kill her, to even want to  
kill her. The plan you see was  
born from love. It was conceived  
as a way to spare her the things  
that are ahead. I got the idea  
because I was thinking what is the  
best thing, the very best thing I  
can do for her now? What would be  
a real act of loyalty? So maybe  
it's more loyalty than love. Austin:  
what would a really good daughter  
do? A loyal daughter. A grateful  
daughter. Because through the p-  
revalusion I was reminding myself  
that she was also a wayward  
loving mother in the past. But  
now, after dealing for 5 days  
with a monster who tries to kill  
me and beats my dad with her  
crutches as he lies prostate.

from exhaustion - of dealing with her - on his bed, like is gripping or paranoid, blane, spitting and ragey. I'm a rock, I think just what I like. If it weren't for the dad who I pit, so so much I would... well I don't actually what I would. I don't even want to hurt her because I don't want to touch her, be near her, have anything to do with her.

And I know I know: it's the Alzheimer, it's not her, she can't help it. "Je may het haur niet kent houer" zeegde ze. That is she zicht. But what makes that really bad is that actually it is her. It's just the first time in my life I see her like this, it really isn't. There are scenes from my - our, cos my sister was more often the brunt of her paranoid anger - childhood where this is exactly who she was. Unreasonable paranoid scroogeish and downright sinister.

And I know I know it's all because of her childhood trauma. But she decided not to address that in any way. And my dad was fully color-blind to that. He actively sabotaged the tiny bit of therapy she was finally willing to accept at a certain point. So what now we have to bond over backwards to facilitate all their privilege-induced whining and perceived rights? We have to

run around on all the water didn't be  
long so they're not confronted with  
their own fucked up situation.

Fuck this shit.

I mean it, fuck this SHIT

So now I look back nostalgically on  
the time when I wanted to kill  
my mother.. Those were the good  
times.

My body is Zzzzz, racing heart  
I don't know where to put all the  
tension, I'm afraid I won't sleep,  
I don't know where to put it all!

2 3 June 2024

No progress. I threw my parents down  
a wall and expect me to deal with  
them. I don't know how to get out.  
Only they can let me out, by  
being ok. Or I can climb out temporarily by  
blocking my feelings towards them  
but this is really hard.

My insides are burning. My stomach  
feels like there's an acid smoldering  
there and my shoulders are pulling  
tight all their muscles.

□

3 June 2024

When me and Jack first met we

talked a lot about what a relationship is, what is, what a good relationship is, what 'good' is for me, for him and for us.

At the time I was practising polyamory so I was also in a relationship with some one else, so that was a fourth category, another 'us' for me and 'them' for Jack.

At some point we coined the phrase: Hoe elkaar lief te hebben en elkaar heel

laten?

How to love each other and leave each other whole?

By which we meant something like, when can you love someone, be in love, be with them without taking something from them or out of them through dependancies, claims, etc, but also through taking (too much) space or also feeling too responsible.

Jack ~~g~~ phrased it as: there is an a you and an us space. There are 3 different spaces that each have their own needs and desires and conditions. But most importantly they are 3 connected, but different spaces and it's important to allow them to be different.

Now I'm thinking we might be able to say the same for care.

How to care for each other while leaving each other whole?

And now I'm just reading in the essay called 'Finding the Other' by Wangui Lomg (in which Bali's Architecture of Loneliness) a quote from Raipo-Maria Wilke where he's talking about the highest goal in a relationship between 2 people being: "if they succeed in loving, then distance between them", which seems to me you could read also as loving, the impossibility of becoming really unified knowing and understanding each other fully. Which you could transpose to the other relationship, maybe as the impossibility of fully carrying as well as fully surrendering the weight of one of or to another.

It's always going to be a site of failure. You will never give all that is needed nor receive all that you need.

7 June

The performance I'm preparing with Paloma has the (working or developing) title Callisthenics. It comes from ~~the~~ Kalos (beautiful) and sthenos, strength. It's a form of strength training that uses the own body weight. It originally referred to exercises done by young women, but later gained the more general meaning it now has. But the fact that it's a 'beautiful training' is pretty heavily present as it's in the original of the word. And I'm not quite sure what to do with that right

But if we take it as 'trahing like one's own body weight': Care is really a fight with Jones, himself, one's own (micht-tions) weaknesses, fears and anxieties. The struggle not to go down with the person you're trying to care for.



14 June

Turns out my Mum probably has something called Lewy Body dementia. It's interesting what it does to have this info. We've had the more general diagnosis of Alzheimer for a long time and I'm not quite sure where this new one came from - if it's something they suspect, or if it's an actual diagnosis - but it gives me something to chew on, to research, it offers a new angle or perspective on what's up with her. Paranoia and mood swings are part of it, as well as hallucinations, delusions, pain, stress, anxiety.....

15 June

Continuing as

which is a new insight, namely that the confident and lost researcher are often working in tandem. The Jaws - heart image used in the performance "The Board Meeting" is good and fruitful. The fact that the two symbols together resemble a slightly

Squashed, lounging Yin-Yang symbol  
is pure coincidence.. but also kind  
of cool.

Thinking about this also brings me to  
an insightful relation to a question  
that was brought up during that per-  
formance, about the division between  
our artist-self and researcher-self. While  
the point made at the time was super  
valid, namely that when one is doing re-  
search/through art, one should  
surely consider this as one self I  
realise now why I do make the  
distinction, and why/ how it helps me:  
allowing the researcher her own position  
offers her a space for pure inquisi-  
tiveness, where the questions lead the  
way. At the same time, being the rese-  
archer there is an obligation (to take  
these questions seriously, to attach  
a research process to them meaning-  
fully) analysing, reflecting  
re-experiencing.

The artist, is a different space. The  
artist may also be led by questions, but  
not necessarily. She may also be led  
by gairly fascinations, the simple desire  
to make - give form, externalise. Gia  
the artists contract is that she takes  
care of the aesthetic processes and  
outcomes around, in, of the research or  
the project as a whole.

So there is a slightly different approach  
as well as a slightly different space or  
invitation.

A good example is what's happening today. As a researcher, and here it is, is a conscious choice to approach this as the researcher, and it is also the researcher who feels invited here, I've started micro dosing sessions. I took my first 0.5 grams this morning on an empty stomach as prescribed. In 2 days I will, according to how I'm feeling, take another 0.75 and then go up to a max of 1 or 1.5 gr per 48 hours, and do this for as long as the stash lasts.

I would never have thought of doing this probably if it hadn't landed by accident in my fridge with no other place to go. (Long story... my bosom friend Betsy ordered shrooms at my address because she lives in TR. But then when she was here she figured out it's too fussy to take them back with her to UTR. And they have an expiry date, so they need to be used.)

But it certainly is, potentially, timely. If ever I was craving calmness and clarity (which is what people report it does) then now is the time.

27 jan:

De situatie met mijn ouders is...  
ik hoop het gevoel niet vol, ik kan  
het niet aangeven, de smaakbeelden  
(van allemaal!) zijn nuw leus te

gaan. Ik kan op een punt dat ik denk: we moeten een voorstel doen dat ze kunnen Praten hierover. Ik wil voorstel doen aan Eric dat we een gesprek organiseren met een paar anderen erbij: K+P? Of in alle geval Christiaan? Christiaan? oud. Eindig? Onderwerpen:

H.Aots!

2) ~~We~~ willen gezellig naar huis. Dat kan alleen als er maatregelen worden getroffen. Welke maatregelen dan? Wie gaat dat organiseren? Het heeft alleen zijn dat Eric en ik dat doen, geeft alleen maar oorlog.

- Volledige? Meer? thuiszorg
- Maatregelen?
- Tijd voor de val alarm?
- Uitblijven op permanente zorg als pap wegvalt?

1) Kunnen we een tussenvorm beschrijven? Onderweg naar Olmenhoeve ontbijt/afreductie + slapen in NB? Ook terugvalt: wie gaat dit organiseren? Echte en ik niet.



17 June

Today we will work with Balon. We are in need of a bit of a skeleton, something to do. And although it's attractive to

start from text it would be great  
be start from the body as well.  
So we decide on 2 questions  
we'll try to work on physically.

1. Where do you feel the reaction  
to this forced movement in your body?  
(This part is without the pulley)
2. How can the pulley / what  
can the pulley be made to do,  
to alleviate or address that sen-  
sation.

—  
So we tried some things. For  
Paloma it was shoulders and neck.  
For me also shoulders and belly.  
We tried some crossings of the belt  
around PI's shoulders, pulling her  
up to express the feeling, and pulling  
her shoulders back rhythmically to ex-  
press / alleviate it.

Then I tried some things with the  
belt around my body, but there's  
a lot of resistance, everything is  
painful, so although I couldn't  
do very much, this was quite  
interesting.

—  
So, contrariwise the things  
we want to have in there are:

expressions of the weightiness, the  
heaviness of forced care, its cor-  
porality.

Our own experiences, writing on  
them or "interviewing" each other.

Existing texts, quotes etc.

Using the pulley:

- to talk about surrendering  
the body to someone else

- Callisthenics: care as a  
struggle primarily with the self.

Some possible experiments with  
Three Hearts I wrote between  
29 may and 14 june:

re-write it to my voice?  
" " " " " " *Play longer*  
" " " " " " as  
my voice.

Co-operative Callisthenics.

Re-voicing of texts as a way to  
sieve after them. Interlacing  
and collaging also a good strategy.



18 June

In the meantime I'm also thinking about what I could propose for the call for contributions to the conference Thinking with the Body - Our common methodological boundaries. They're asking to respond to the questions: How do we use the body as a source of knowledge/way of thinking? And: How can embodiment be defined and represented conceptually, theoretically or artistically? And something about the benefits of an interdisciplinary approach.

I'm thinking I should make a proposal using the books Thinking Through Performance + ~~an Informalistic~~ Thinking. Making the connection between the 2! They're asking for performance lectures, so I'm thinking a lecture with performative + participative elements, that responds to questions like: "great, embodied research, but how do you do it? through examples in the book. You'd then show how this method was put to work in a trans-disciplinary context.

I imagine the lecture would be very simple in infrastructure: just me and the books. Perhaps some blurred images of the book.

If I do use a projector, then I can also use that as a stage-space. Maybe.

Or no projector, just the books that we passed around. It depends a bit on how big the space is and how many people are present.

In any case, the idea would be to take the opportunity to create a narrative that connects the research project "the self as a relational infrastructure in process" to "performing working" through the combined development of methods of embodied research.

18 June

Idea to remember: I'm reading the text we were sent to prep the workshop on complex research environments (19, 20, 21 June) and I'm thinking that what we do in the Illness as Work group is a practice of empathy, not of love to them but of us towards all of us, and I'm thinking it could be nice to share this with them, this notion of empathy as method. I'm going to make it a more general practice that I share what I know about methodologies that are applicable to us.

18 June. Talking to Ninke:

Ruimt heb ik niet. Gis je geen betaald werk heb, heb ik een bepaalde ruimte niet, en moet ik daar rich op vinden. Versies kunnen die beperktheid waarom zat je die noties u. Versies niet in de groepswerk sessies. Eigen sprengoed deeg!

Taal en crivering los van elkeen hoppie  
so dat die ervaring weer terugbetaalbaar  
maak. (Dat is wat) ik doe met werk  
Taal komt net vanuit die mags  
velfloedingssoort.  
Gebruik taal gebruik om dit te doen  
want anders.

## Comparative Cultural

## Catalyses.

19 / June

Note to self (I'm learning):  
For the street (or self) group:  
go back to the initial questions.  
- Hoe ziet het werk van 'dakloosheid'  
eruit?  
- Wat heb je moeten leren?  
- Wat kan je daarbij helpen?  
- Welke spreedschappen gebruik je?  
And add 'verlet' to that:  
Gan wie schwijf ic?  
Gan wie leg je lid mit?  
etc.

↑  
Something else to learn from

the workshop today: allow space for own artistic output because it's important to foster/nurture the original impulse for the research, or the roots of that impulse.

And equally: because it's super important to keep working at the question: what are artistic strategies that can be deployed to work on these research questions. This is, or should be, one of the major research questions. And this connects seamlessly to the conversation with Ninke yesterday where she asked why I don't activate the working with versions with the co-creative working sessions with URC group and SAC-group f.e.

The word rehearsal came up again: I suggested it for what Reinhard is doing, trying out and finding different ways of living and working together based on different principles. I could also apply it to how we are working together in the work group.

The word product is a problem as usual. Route? Fruit? Outcomes that you can describe, or make tangible, give it a form in order to share them.

Dear Meloma,

Combat, Caylus  
1 July 2024

just before my family moved from England to Holland in 1982 I think my mother started trying to teach me Dutch, which I could speak, but couldn't really read or write. The method was writing a letter to my grandma every week. The letters always started like this:

Lieve Anna (my gran insisted on being called Anna because Anna made her feel old.)

Lieve Anna, hoe gaaf het met jou? Met mij gaaf het goed.

I once found an old shoe box, and in it were all the letters my mother and her brother wrote to their parents after the parents had moved to Ireland and left the kids with their grandmother in Holland. Every single letter started

the same. Lieve Vader en Moeder,  
hoe gaat het met u? Met mij  
gaat het goed. I guess we must  
have been about the same age.

Dear Heloëna, (I needed you into  
one person because it feels more personal  
to write to one.) How are you? I  
am... quite well I think, much better  
than last week. I've put myself on  
a regime of more sleep, less alcohol  
and a healthy diet. And minimal  
contact with my parents, which makes  
me feel fantastically guilty ever just  
writing it down! I will call them  
today (compensate! compensate!) But  
that's not what I want to talk about.  
I want to tell you about the book I'm  
reading: My Mother Lies by  
Chantal Akerman. (Apologies for reading  
it in the ENG translation, I'm lazy.)  
It's about the last years of her mother's  
life, or rather about her (C's) experiences  
of those years. She does some interesting  
things with it. F.L. on page 21 the 'I'

suddenly (seemlessly) switches to being her mother's first person perspective. And on page 23 it switches back. There's no mention or reference or announcement of the switches, just a new paragraph, and as a reader you understand soon enough from the content and tone of the fragment who is meant by 'I'. It's an odd few strategies she applies that make the text really layered. Or fractalised (is that a word?) as in: coming at it from different sides and in different ways (slouching, bursting in while banging doors, sliding, she has a few different gears).

Page 39, 3<sup>rd</sup> Paragraph

"But after the operation, I don't know when, it's all a blur, she'd fallen out of her bed at night and had had to return to hospital and it was there that she said to me with such hatred that I thought I might faint, I can't stand to see you in that dirty shirt, that's what she said you deserve a smack. She brought her hand up to her face like she was really going to do it.

I thought to myself, she must have

been bottling up this hatred for years. That it was the reason for all the kisses she'd given and taken away. That I embarrassed her. My old clothes and unbrushed hair had always bothered her, hurt her even.<sup>11</sup>

My mother would never have been bothered by unbrushed hair or shabby clothes, my French friend Jo called her the cowboy, because she never saw my mom in anything else than jeans, a tank top, shirt and boots, striding across the yard or her way to or from the stable, the field, the barn with a dog or a horse or a few of each behind her. I'm aware of the privilege that speaks from these casual details and it's a bit jarring in the German text that she seems unaware of such privilege when she writes about the Mexican carer who lives with her mother and the string of women

at their disposal for bathing, dressing, feeding, entertaining her, but more about that later. You can tell perhaps that I'm sobbing. You probably guessed that I chose this fragrance because obviously it brings me to the sordid situation we're in with my mother now, the fact that she's taken to beating my dad with her canes. She tries to hit me and my sister as well but we can usually dodge. But you know it's so sordid and nasty this story I would prefer we don't talk about it. But then I end up with such a pain in my belly from avoiding thinking about it that I find myself talking about it all the time, to any one who will listen. And that actually helps a bit.

Page 5, 7th paragraph:

With love  
Phil.

much love

Phil.

22 July 2024

— 2

It seems important to make some notes about things we are learning about care work, through current experiences with my mother.

I'm not sure it's proper to write about therapy sessions in a research journal probably not, but I will note the less because as a student and as a daughter, I'm learning so much, and the nature of what we're learning is so relevant to the research both as subject and in method, that it would be a waste not to include it.

About 2 months ago we moved my parents into a care home. A really nice, car-intensive, brilliant place. Lovely surroundings, great people, super apartment etc. But because my mother forgets or denies (a bit of both I suspect) that she's ill, it's an enormous struggle that resumes every day: "Why are we here, we've been kidnapped, our own daughters have thrown us out of our own home, they just want our house" etc. etc. She's very aggressive at times. She beats my dad. She tries to beat me and my sister. And at other times she's crying like a small child. What she has is called Lewy body dementia, which has as its symptoms aggression, para-

nia etc. So it's partly that. And partly it's aspects of her personality that are enlarged. Her dominant authoritarian self is becoming a kind of default position. Aligned with her child self.

The effect on me (and my sister too) is often sheer panic. This angry person is very hard to deal with and had me in a weird state of constant tension, belly ache, unable to enjoy things, a kind of anxious depression. So I decided to go and see my old therapist who fortunately enough has my dad's first name and my mom's surname (Philippe Jacobs). He's a gestalt therapist who works in a way that is very close to the notion of versions of the self. It's also quite like voice dialogue, but not exactly the same. I want to describe 2 sessions which will clarify the method I think. I'll make very concise descriptions.

1 Research or therapy question:  
How to deal with the situation with my mom without all this anxiety/panic/tension?

Ph.J. - Who is responding to you mother in this way?

Ph.J.: After some dialogue and reflection: A very old version of myself, the child who was always taking care not to make her (fickle and quite explosive) mother

angry. Whose mother is also often ill, illnesses that we're not allowed to talk about but which we as kids treat carefully and guiltily (somehow we feel responsible) around.

The mothers angry and authoritarian Personae speak(s) to, and conjures directly, this child. And this child is defenceless, because utterly dependent on this mother. So: scared, anxious, guilty, miserable.

Ph.J.: Who else are you, except this child?

Ph.H.: many things: An artist, a researcher, a partner, a friend, a lauch, a teacher, etc.

Ph.J.: So you are many others. That means you have many other ways of responding and dealing with your mother. You're going to need these others to care for and catch the child. And to take over communications with your mother.

My translation of the session: Next time I saw my man I prepared by telling the child to stand behind me, to hide if needs be, we (the others) are taking over communications now. She can go off and play nothing is required good here. This was very effective.

## Session 2.

Research question: What's with all the guilt? I feel like there is also an adult version of the child, who is being crushed by guilt, what can we do about that?

Ph. J: Can you take her place? Sit in another chair, what does she want to say?

Ph. H: As I sat down in the other chair, I immediately found a different version of my mom. The "mum chair" had been standing at a distance up till now but this one I put right next to me and started to cry. Sort of for my mom, mourning this person who we rarely see now, knowing she's still in there somewhere and missing her.

Ph. J: Can you talk to her, can you tell her you miss her?

Ph. H: No. I feel too guilty, I can't look her in the eye. I feel guilty we took her away from home.

Ph. J: Who did that? Was that you or was it a different you?

We reflect. It was of course my more rational me, the one who is able to rise above the situation (Heli?) and takes things in hand.

Ph. J. gives me a big cushion. This is the gift. Where does it belong? What happens with it in the hands of the different ones?

Quite quickly I get up and sit with the cushion on my lap in the chair. And there I'm quite comfortable with it. Why? Ph points out: because with the it's not guilt but taking responsibility. This is: doing what needs to be done, doing what is responsible, taking decisions, even difficult ones.

This then changes everything for the others. If we can leave it with the child then the adult child can look her man in the eyes and they can cry together and laugh together.

Applying this to my next visit with my friend was super. Following Ph. J.'s suggestion that the adult child can perhaps come out if the circumstances are favorable, it gave room to be tender and share jokes. Huge difference.

Sketches of the Constellations:

1.

angry man



Phil

child Phil

Jessica Z.

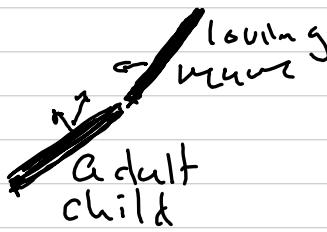
Ph.3

Shel:



... angry mom

Phil



child.  
(playing  
behind  
us, with  
fashions on the  
floor)

Letter Nr. 2.

Responding to letters from H & P, their  
letters Nr. 1.

(But didn't read Fleming's letter nr. 2  
(yet)).

Talk about control: My man's  
eternal fight for control. Reading  
the piece by Lucia Osborne-Crowley  
on illness as lack of control.

First Re-read their first letters.

Brussels, 16 July 2024

Dear Fleming and Paloma,

Your letters of two weeks ago struck  
me in my heart. Ferociously upfront,  
precise, unswerving, both of them so  
different, but this they share. Thank  
you. In some ways they are each  
others opposite: "I wish I could  
have cared for" and "I refuse to take  
their care upon myself."

My mother was always very good at giving care to others. To animals, her biggest love in life, she was a strong, devoted, knowledgeable and reassuring care giver. Spending in the stables for nights on end beside a mare who was due to foal, a herd of ewes all lambing at the same time but unable to do so without help. And also to us kids, she was warm and efficient, she actually really enjoyed caring, she always said so, and I could feel it. At the home where she lives now someone mentioned it: could we give her something to care for? An animal preferably, animals are what make her tick.

But for herself, her life long struggle has been against receiving care. She has always regarded her own body as an enemy that must be silenced, disciplined, numbed, muted and if

it got in the way it must be punished. God forbid she couldn't control it, control is everything and part of control is silence. There could be no discussion on her illnesses. She would take herself off to whatever doctor she could find for a quick fix, a massive pain killer with a life long addiction in tow, anything to come back home radiant and ready for action. Her illness was unmentionable, taboo.

I'm reading again, this time Lucia Osborne-Crowley, her essay called Who do we Save in a collection book called On Being Ill. She describes a conversation with her therapist where she's explaining to the therapist why she's postponing going to the hospital when she was clearly having an episode of her illness. She says it's because she felt she needed to learn, through punishment, to manage her illness.

better. If she suffered she wouldn't make the same mistake - of not resting enough, of staying out too late, of drinking wine again. The therapist points out how she's clinging to a narrative of control - if she does or doesn't do certain things she'll be better - as a better option than the more likely one, which is that she has no choice but to surrender to the whims of her illness, with no control. (Control) at any cost.

Control is the first thing you lose in illness. And to a certain extent in care as well, as the care is equally delivered over to the illness and its waves and tides as the one who is ill.

Having you already sent a second letter which ends with two

questions, each directed to a D,  
I feel called by both.

1. Silence; in this case, silence as taboo  
as an embargo, the unmentionableness  
of illness, while its presence is dis-  
cerned, everyone in its vicinity ex-  
larges that presence, puts us all at  
its service. Taking away the  
option to address it means you  
have to carry it around everywhere.  
It takes residence in everyone  
around it, and everyone is condition-  
ed by it, manoeuvring around it, attuned  
to its ebb and flow like little  
radars.

2. Letting go:  
Letting go of what? Of control?  
The big challenge. Of a person? Of life?  
When the cost of hanging on is so  
much higher than the cost of letting  
go, then the latter is actually  
more attractive. But who can cal-  
culate what costs what and who is  
paying which price?

And with which currency?

Thank you for reading.

Thank you for writing.

Speaking, exchanging, being heard,  
being allowed to hear. I'm not sure  
if they are currencies but they help.

× Phillipine.

9 Aug 2024  
Reading Audre Lorde: Your Silence will not Protect You.

Some thoughts while reading Audre Lorde on a Danish Island watching a storm come in over the sea.

In anti-racist, decolonial discourses the terms 'doing the work' or 'doing your homework' often come up. I need to look at this work. But I also need to do this work myself.

I need to read more Black writers and I also need to do more work on racist systems and thought patterns, behavioural patterns in myself, I shouldn't underestimate this work.

It is really uncomfortable and difficult. But for this research to amount to anything at all it has to address this type of work.

That's one thing.

Another thing she gets me thinking

Models?

about is a bit more difficult to put in words might be characterised as the work of queering, i.e. Life models? I spent quite some time in the past decades on exploring different models in my own sexual and relational 'repertoires', if that isn't too weird a word to use. In recent years this has less focus as a practice and a subject, at least the sexual experiments.

The relational ones? Well if you take relational as in 'romantic relational', then yes, it's also less experimental. But perhaps if you take it more as 'kin' relations, then there are some experiments, such as starting a house with D+L, sustaining (financial) dependency relationships like with D or re-entering close friendships from the past (such as with F. f.e.).

In which case you could say there is some sustained work going on. (Some more examples could be named that live in the blurry middle regions

between work, collaboration, co-living, 'connectivity' etc.)  
But in any case I'm thinking this might also have to be part of this research. Or better: be a principle or fundament of it.

And then there's the notion of intersectionality, which is perhaps why these two subjects mentioned above are important. Because there is work involved in opposition and living with violence and inequality. And there is work involved in living in new/different models of relationality. (In testing and trying and failing and trying again, but also in defending existing space for them in a society that doesn't like the unfamiliar.) 11 Aug 2024

So can we look at this work? Can we name it, describe it, in the same way we're naming and describing the work of sickness or homelessness.

Note  
Is all this calling things work that aren't normally called work maybe a form of gathering?

August 20, Kumbum.

Reading The Myth of Normal by Gabor Mate. Reading the Introduction is making me think about how I approach illness, or want to approach it, because if I say the work of illness it could be taken as 'the work you should be doing in order to get better etc. It could be taken in a prescriptive sense, which I don't want to do at all.

In the introduction gives a lot of statistics about how illnesses, of certain illnesses are rampant and increasing: allergies, obesity, depression, diabetes, autoimmune illnesses etc. There is a clear picture of collectivity. I think that's important, I want to go against the neo-liberal individualistic, 'you have to fix yourself' state of mind. The collectivity of it should come forward somehow. And maybe I take illness more as a particular state one finds oneself in, instead of a state of exception as it is tended to be framed in our contemporary mindset.

Interestingly, Upshé now says exactly that! Page 18:

"If we could begin to see much illness itself not as a cruel twist of fate or some nefarious mystery but rather as an expected and therefore normal consequence of abnormal, unnatural circumstances, it would have revolutionary implications for how we approach everything health related. The ailing bodies and minds among us would no longer be regarded as expressions of individual pathology but as living alarms directing our attention toward where our society has gone askew, and where our prevailing certainties and assumptions around health are, in fact, fictions."

I need to puzzle a bit on what normal, abnormal and natural (or unnatural) mean here but that's for later I guess.

24 Aug. Continued, same book:

Page 9: Paragraph 2:

"Health and illness are not constant states in a particular body or body part. They are, in

fact, an expression of an entire life lived, one that cannot, in turn, be understood in isolation; it is influenced by — or better yet, it arises from — a web of circumstances, relationships, events, and experiences."

And page 239, paragraphs 2+3

"There are no ~~any~~ measurable physical markers of mental illness other than the subjective (a person's description of their own mood, say) and the behavioral (sleep patterns, appetite etc.)

Like all concepts, mental illness is a construct — a particular frame we have developed to understand a phenomenon and explain what we observe. It may be valid in some respects and erroneous in others; it most definitely isn't objective. Unchecked, it becomes an all-encompassing lens through which we perceive and interpret. Such a way of seeing can say as much about the biases and values of the culture that gives rise to it as about the biases and values of phenomenon being seen whether a religious

concept like 'sinful' or a biomedical one like 'mentally ill'.

I like this a lot. I like the fact that the normalisation (as in; declaring normal) is called into question and that its lens gets turned back on itself, the question becoming "what does this tell us about you, the one judging the normal, what in these biases is revealed about what is important for you and why?".

Turkey, 24 August '24 / 2

Dear Heloma,

Living together these days with a big family: 2 sisters, each with a daughter (one adult and one teenage), a cat and a dog (who counts as children in this family), a boy friend (of the adult daughter), and <sup>also</sup> 2 friends of hers. We reside all together in 2 layers of a house that is perched perilously on the sea front. We ~~can~~ watch the sea eating away at the soft rocks and sand it stands on. A few more winters and it will undoubtedly topple into the waves which will, after having worked at it so hungrily receive it indifferently, having already moved on.

The mother of the teenage daughter is my very close friend. She's an artist from ~~front~~ Istanbul, an activist and

in many ways a moral compass for many people including me. I'll call her B.

Her daughter, C, is 16, has already spent ~~10 months~~ in a clinic, being treated for suicidal tendencies. She regularly self-harms (cuts herself) and is on anti-depressives. She doesn't swim or go for walks, while we sit outside staring at the huge red moon rising ~~she~~ inside scrolling her phone, she changes her position on the sofa, sleeps, wakes, and scrolls some more.

She told me yesterday, that what she loves is shopping, it's the only thing that really makes me happy is what she said.

Her anti-capitalist, political activist, anarchist mother, and I lock eyes and think many thoughts.

One is: it's great that there is something that makes her happy. I watch her <sup>I</sup> ~~labouring~~ to put this thought before the others. And I think about how a lot of the work of parenting

lies in battling with oneself.

Repressing judgment.

Scouring in every recess of oneself for clues to help you understand.

Tending to guilt, self reproach,  
To Get right fear.

Carrying. Dragging. lifting. Pushing.

Pulling. ~~inside~~ and out side oneself.

Crushing. ~~Pushing~~.

I know you know all about this Henry.

My 2nd coffee is finished, its time  
for my morning swim. Every ~~day~~ there is  
an small battle there too, my body unwilling  
to surrender itself to the restless hungry  
waves and my mind yearning to be out  
there, far out out in the vast <sup>water</sup> space  
expansive feeling free and weightless. But  
knowing too that I'll go just a bit  
too far and then my knees will start  
aching and I'll start swimming back  
with a whisper of fear in my brain, &

2 11 September

Informal Care Work is:

- Daily drama,
- Micro accomplishments (I watch a morsel of food go into my mother's mouth and feel a huge sense of accomplishment.)  
(It must be like that for people with kids too)
- Permanent paradoxes (any mother just said she doesn't want to live any more so why is she eating?)
- Micro management,
- guaranteed regards,
- Swimming in a sea of details,
- quick fixes (her face lights up when she sees me arrive, ~~I~~ feel clouds parting)
- ignorance, incapacity, inadequacy (she cries when I leave. Weight descends on me. It settles in the pit of my stomach. I could not do enough.)
- endless.

19 September —

Still in Student mode...

After I wrote the letter to Barn while still in Karaburun, — by the way, she liked the letter and added that there is even a kind of performativity in the care for Can, having to 'perform care' and perform understanding, sympathy, even when sometimes there is none. So perform in the sense of 'do as if', go through the motions. And this is stressful. She actually has a bunch of weird symptoms and ill-rases herself at the moment like 'silent acid reflux' which causes wounds in the mouth and constant coughing. She says herself: "I'm eating myself". There's actually an interesting chapter or section on this subject in the G. Maté book. — On the subject of guilt she mentioned the writer/thinker Michael Rothberg and his notion of the implicated subject. I started listening

to a talk by him on YouTube. I  
should finish it. He is searching  
for an alternative, or a way of nuanc-  
ing Guilt and Responsibility. He looks  
at Gaspar (? look up!) who speaks  
of Political guilt, and Aronoff who  
speaks of Political responsibility -  
looking for something in between  
victim, perpetrator and bystander,  
looking for a 'weak notion', bringing  
him to implicated subject. Implicated  
is understood as 'to be folded in'!

Next letter (Monday 23)

Maybe come back to the notion of  
~~writing~~ about cos I'd love to have that  
in there. Pick up the implicated subjects.  
And the conversation with Kaffica: why  
don't we all just drop everything and stop  
until the genocide stops. ~~Always~~ Will we  
be judged/judge ourselves in 50 years?

---

Monday 23<sup>rd</sup>

Dear Henry and Paloma,

I met my friend K in the Park in  
Saint Gildas, we shared a small pic-  
nic. We had a lot to talk about,  
almost everything related to the con-  
tingencies of race. We are both co-  
ordinators of an activist organisation  
(I say co-ordinators, because each in our own way we are im-  
plicated in the 'mainenance work' of  
that organisation, meaning adminis-  
tration, organising meetings, taking  
notes, that kind of work. Holding it,

tending to the thing itself.), we  
both have an aging mother who we  
have been forced to a care home.  
She has just lost her brother to cancer.  
And the world creativeness is on fire.

I'm not sure how we got there  
but we began to talk about the  
2nd world war - undoubtedly we were  
talking about Gaza - and we're thinking  
about how we look ~~to~~ upon the people  
alive at that time, our judgements  
of the now of right and wrong  
the actions of not only the ~~perpetra~~-  
tors, but the 'implicated' subjects as  
articulated by Michael Rothberg. And then we asked  
ourselves: how well we be looked  
upon? At which point we thought:  
how is it possible we are all (basically)  
getting on with it, doing our work and  
living our lives more or less as usual?  
Why don't we all stop everything and  
encourage everyone to stop everything

and refuse to move anymore until the genocide that's being committed under our noses stops? No matter whether that would work or not this is not meant as an argument about what is effective protest or justified cause but simply: as horrified as we are, as outraged we come we carry on?

Implicated subjectivity is a collective category not an individual plight. But that doesn't mean that individual initiative has no place there.

Care-taking is a collective project not an individual plight. But that doesn't mean it <sup>always</sup> feels collective. Most of the time, not at all.

Taking care of, caring for and caring about are all considerably (inmeasurably) reinforced when approached (broached, tackled, performed) collectively.

Each letter I write feels unfinished  
XXX Ph!

26 September

→ Today I need to be the confident researcher whether I like it or not. Next week we have new meetings with both the 'illness as Work' Group and the homelessness as Work group and I feel a real urgent desire to project a clear and practical path / framework for the next period in both projects, one path initiating ideas, made even a planning from which we can of course deviate.

Because I have a meeting in 45 mins with Bo and Veerle.

So here's how I see it.

1. We begin with sharing the decision that we are working towards a publication. That because of funds etc. we don't yet know if that will be online or paper small edition. (Definitely not a 'glossy') And that from now on we'll begin working towards that specifically.

2 - That the path towards that end goal is, for us, at least as important as the goal itself. So that we should design a process in which every one finds their place, feels good, can work well / freely.

3 - To that end I think it's up to us to offer options, places / roles etc. Not sure how we will do this but maybe 'subrider' Rollen.

I really think we have to learn by doing and by being really alert and analytical so we can adjust constantly.

J.

In another moment we talked about a digital space. This is a tool. The booklet we handed out is a tool. Or places we can begin to collect material.

The challenge for us lies in creating the conditions for people to get in touch with their own desire.

□ 28 October.

Time is passing so so quickly. I'm struggling to keep up, but I'm also thoroughly enjoying everything that's happened. Working with the illness as work groups is sheer pleasure, and I'm mainly in love with everyone.

The process I'm creating or following in my role in this collaboration as process designer and archivist mainly project leadership probably too is very intense and work-intensive. But I do believe it's the correct way to go. Taking care of transparency, consent, inclusion every step of the way is a labour of love, and an essential, indispensable work, that will hopefully lay the foundation for a real joyful collaboration. I'm kind of feeling my way through and trying to be very consistent.

Interestingly, it's becoming more and more clear what the problem is with the approach to consent in traditional and academic research. Right now I'm learning that consent is something you have to keep checking, tracking, renewing. For example, I had one-on-one calls with everyone last week checking on their thoughts about the subject of the first

magazine, their role, fee and dates. Then I made reports of those conversations and sent each individual report to each individual to check if I notated it correctly. This was important, a) because what is notated and archived has consequences and b) because it will go into a collective communal drive (online folder) so everyone of the group can read this. So it's super important that the texts reflect people's own words/thoughts.

This is a ton of work of course. But it's essential.

While all this comes easily in the Illness as Work group, I'm finding it much more difficult to understand how to do this with the homelessness as work group. From the last meeting it became even more clear that here we need individual, made-to-measure ways of working. People function very differently, need different things to be able to function, have different desires... The question is then: does share enough for there to be a collective project? And what can I as the lover contribute here? I think something is in the realm of one-on-one relationship development...

○

29.0kt

As I'm attempting to make a process-design for the homelessness as work

group, I'm gainin' some insights in the direction of the project as a whole, I think. I wanna try to describe this.

Re-<sup>char</sup>ging the notion of work

A research into Invisible labour  
or: hacking the term work

Researching by doing:  
an experiment in radically  
inclusive working conditions

Creating and practicing an  
inclusive, circular process and  
tracking/documenting it.  
Learning by doing, learning from  
mistakes.

Everyone involved in the project  
works according to their con-  
ditions, desires and strength,  
and we support each other  
as much as is possible

Difference as opposed to standardise-  
from Exploring and supporting each  
others differences.

Research by showing:  
the labour of home-  
lessness, of illness

website / podcast  
magazine  
publication  
book  
we work collectively  
on an object that  
communicates about  
these subjects - as-work  
+ applying the radically  
inclusive process.

applying that  
to the work of homelessness.

2 doelen:

DOEL

Het zichtbaar maken van  
het werk van dakloosheid



MIDDEL

Een publicatie genaacht  
Voor en door mensen die  
met dakloosheid te maken  
hebben.

DOEL

Een radicaal inclusief  
proces ontwerpen  
practijken en documenten

MIDDEL

Samenwerken aan deze  
publicatie in een proces  
dat voor elke deelnemer  
of samenwerkende vreugdelijk  
volle en duurzame  
werkcondities biedt

De publicatie moet voor  
een breed publiek toegankelijk  
zijn, het moet stigmatiserend  
dakloosheid aanpakken,  
kennis verspreiden en mis-  
standen aan het licht brengen

Iederen komt binnen  
deze samenwerking tot  
diens recht. We stoppen  
tot iederen elkaar op  
onze voorwaarden, wensen  
en krachten.

EISEN AAN  
MIDDEL

WELKE EISEN  
STELLEN WE AAN HET MIDDEL

op voor  
daklozen:  
stem/troost

Bewustmaking voor burgers  
en beleidsmakers v.d. Com-  
plexiteit v.h. leven in dakloos-  
heid, van de veelheid aan ver-  
schilderde verhalen hoe mogelijk  
het je kunnen overkomen, dat het  
iederen kan overkomen (stigma  
aanvechten) en waarom. Hoe?  
Door verhalen de delen.  
Die zijn ook voor andoren die  
te maken hebben met dakloosheid  
"je bent niet alleen".

HOE DOEN WE DAT?

Iederen verwoord eigen voor-  
waarden. We houden rech-  
ting met elkaar voorwaarden.  
We begeleiden en  
ondersteunen elkaar daarin  
- We onderzoeken alle  
wensen en krachten  
- We maken tijd en ruimte  
- We zijn flexibel.  
....  
....

HOE DOEN WE DAT?

actiepunten

# Dus wat moeten we doen/maken/produceren?

- Persoonlijke verhalen (Divers!)
- Verschillende perspectieven
- Door de lens van een ander kijken naar Dakloosheid.
- Tips + tricks?
- Inclusief het werk rond dakloosheid

↓ Onderzoek doen  
naar discussie +  
info rond dakloosheid

- \* foto's gemaakt door mensen uit de groep
- \* Verhalen van mensen uit de groep
- \* Verhalen van buiten de groep
- \* Tekeningen, schilderijen en columns
- \* Artikelen
- \* Interviews
- \* briefen
- \* Tips + tricks
- \* Een verslag van een wandeling door de stad met .....

- Voorwaarden voor persoon kennen.
- Kracht(en) per persoon kennen.
- Verlangers per persoon kennen.
- Een veilige, prettige werk omgeving bieden/creëren.
- Korter en lange lijnen uitzetten.
- Planningen en organisatie helder maken.
- Zorgen voor geld.
- .....
- .....

16 Nov.

It's funny, I don't think I've ever written as the worker ant before. I think I'm always a bit scornful about the worker ant. Like: (eye roll) jeez, get a life! Can you think of anything more boring, unimaginative, complacent than a lowly worker ant? But it's like with most lowly creatures. You don't miss them until they're gone. Don't worry I'm not going anywhere. That's the whole point of me. "Slave, scourge, deride me", I'll just bang on anyway. Because I actually just really like to work, to make lists and plough my way through. Huge sense of accomplishment, not order. It's so weird that I developed a desire for order, kind of later in life, it was never a thing until I turned 40. Then I started craving it. My partner at the time Sashia was very ... I was going to say is very orderly but that doesn't seem right. But let's say in her house she's super tidy. So that must have influenced me, shown me the peace that order brings. But there is also a darker side, which is that now I have a morbid fear of chaos. When I go to Jack's house and it's a mess (which it often is) I freak out, and start scurrying around tidily and cleaning which he hates. So that's not a very healthy

Pattern... and I'm trying to change that a bit, just, let it be. But back to work and worker anting: One of my favorite things to do is start the day with a to do list. Order! I know what to do! It creates pockets of time that feel free, within, or because of, the restraints.

We need to ask Heli why we also need my opposite, the alter ego, the work refuser. It has something to do with my bad reputation. My name itself is a negative. While I actually think I'm a force. I'm a drive, an energy. I'm sorry but I think you guys would be lost without me.

T 16 Nov

Dear worker ant,

Yes! you are right. We would be lost without you. And it's true that as is often the case with the ones who don't complain and just get on with it, who are so reliable they're basically invisible, we take you for granted, and worse, we deride you. Because we can perhaps. But there's also a good reason. You see, for all your qualities, you also have some faults, or, no that's not the right way to put it. Your strengths can eclipse weaker

selves or aspects, that are crucial, because they are weak. The idiots, the idiosyncrats, the slackers, the sickos, ... You the worker ant, with your drive and energy, can easily bulldoze over this lot, but that will leave us impoverished. You're a relentless solutionist, who will flatten out any complexity or ambivalence if left to your own devices. So you see that's why we need an alter ego, who's rather on the opposite side of the spectrum, (but the same spectrum!). Who delights in idleness, who can happily and peacefully do nothing, be still, space out. Because this creates space for the motley crew of misfits to come out.

~ 20 Nov.

I'm a bit lost. Having a minor crisis of confidence I think. No I'm just panicking. There's a couple of blockages going on. One is a really stupid practical one: I hate making the reports on the meetings. And they take well ages. Like walking through mud. And I'm worried about the Callisthenics performance. And I'm worried about the homelessness as work group. There are some things in the last meeting that felt difficult awkward. I wish I could find the same feeling of worth in this

journal when I write the reports. I'm wondering if the fact that they are published immediately is detrimental. If it causes a kind of self-consciousness... as in not a productive one. But that is part of the deal so can't be helped. Plus I also publish this journal so perhaps that's not it. I wonder if I could simply come up with a different system. Things I can think of:

\* do more beforehand. Like: articulating the research question (duh), and writing it down already in the format. And all the preparations they can go in beforehand too. Also the whole format + the questions. Maybe basically try to have filled in as much as poss. as we are preparing. So that there's only the fun part left writing what happened. And I should really get in the habit of doing that immediately afterwards. Then leaving a couple of days for it to sink in and add any later reflections. I will practice this already for the next illness as work needs on December 13.

Am I still the lost Researcher when I solve my own lostness? I'm wondering

about the term lost. In Dutch: verdwaald.  
Verdwaald sounds quite attractive actually because dwalen is to wander. Bewandered.

A bewandered researcher must be one who wanders into less obvious paths and alleys, who strolls, follows her no(n)e, or her desire.

Put like that, the lost researcher would seem to have quite an important role actually.

T 23 November.

What happened in the last D.A.V. meeting at the Straat Consulaat?

○ Some important decisions were taken such as:

- we will work from now on concretely towards a publication, deciding at a later stage if it will be an online publication, a magazine, a newspaper etc.
- the form for writing will be "the letter": all texts will consistently take the form of a letter.
- we will aim to draw more people into the group
- specifically we want to involve more people who are currently living or with homelessness. Focussing initially

or people already connected to  
the Straat Consultat.

- Dennis will actively recruit.
- Monica and Andrej are very invested in this aspect: "talk to those who are homeless now".
- We will engage in more 1 on 1 working formats, individual initiatives etc., such as

\* Phil and Uzanne can continue letterwriting.  
\* Wizard → photo project on 'aggressive architecture': urban interventions that target homeless people, D.C. making it impossible to lie down on benches.

We also made an initial division of labour.  
And there were some different ideas of things to do for or around the publication such as walks through the city, with posters as way points with f.e. QR codes that give access to stories connected to particular places, podcasts, soundscapes etc....

Something rather interesting and a bit, potentially thorny happened a week after Monica with whom I've started exchanging letters, inquired if she can be compensated for her time while writing so far work she's doing outside of the meetings. (The 'aktion banners' get a fee for taking part in our meetings at the Straat consultant')

24 11 2024

I'm listening to the book Fast, Cheap and Under Control. I learnt 3 interesting things.  $\hookrightarrow$  by John Gaspard.

1. It's from the form of the book itself. Each chapter starts with "Lesson" and then there is a short sort of take away like "Sometimes less money makes for a better movie". Then he tells a story through quotes, from interviews or conversations he's had. So he'll recount something and then say "Quote", and a quote follows, fleshing out on the thing he's talking about. Ideally like this form, it's relaxed, engaging and to the point. And it starts with the take away so there is a clear direction.  $\hookrightarrow$  Take One.

2. Symbiopsychodaxiplasm. That's a film by William Garfield Graves. It sounds like a super interesting film in which Graves directs by not directing, letting the crew become more and more frustrated and causing conflict, which is exactly what the documentary maker was looking for. The term comes from social scientist

Arthur Bentley, who coined the concept and term: Symbiotaxiplasm. "S. has to do with the interchange of dialogue. How the environment shapes human behaviour and how human animals affect their environment. How we alter our environment and how those alterations then affect us. Bill inserted the 'Psych' part of it to sort of explore creative thinking and what role that plays in the interchange of dialogue."

(This is a quote from Steve Buscemi who discovered and loved the film and together with Steven Soderbergh produced Graves sequel called Symbiopsychotaxiplasm: Take 2 1/2.

(I just found out there is also a song called Symbiotaxiplasm by Tomte Pendimento - 2022.)

Bentley: "A Symbiotaxium would be any society. Symbiotaxiplasm, or more simply taxiplasm would be the mass of most... and assimilated things which form the society, regarded as matter. Symbiotaxis would be the social process or function, regarded as such. The effectiveness of such a terminology ought not to be difficult to see. For example,

there is no word existing to designate exactly the mass of material things which have been taken up by socially organized men and incorporated in their common life: matter that is transformed into clothes, food, tools, playthings etc.

It was Greaves who inserted the 'psyche' to affirm "more aggressively the role that human psychology and creativity play in shaping the total environment while at the same time, these very environmental factors continually affect and determine human psychology and creativity. Thus everything that happens in the [Symbio] environment interrelates and affects the psychology of the people and, indeed, the creative process itself." (NYT, Maria San Filipo article from another book quoting Greaves)

I'm getting all this from a website called <https://polyglotconspiracy.wordpress.com>.

I'm wondering if we can say these 2 films are a good example of Gurdjieffic research. Avant la lettre? maybe. It was made in 1971. If not avant la lettre then perhaps 'hors

category' because I haven't come across much cinema when it comes to examples of artistic Research.

3. David Lynch and his crew took 5 yrs to make *Eraserhead*. Lynch was very much 'the artist' of the project. The ~~entire~~  
But he gave shares of the film to all the  
crew members. So while they probably earned nothing or next to nothing during those 5 yrs, as it was a no-budget kind of project they did earn actual money on those shares. Giving shares is an interesting idea as a form of remuneration. Can one give shares of a research? A performance? A publication? Maybe interesting in the D.A.W. (Homelessness) as work project?

25 NOV T

Concerning the Alter Ego project, and specifically the TTS happening this week at Witkies, I would like to see the artist and the researcher (both 'confidant' and 'bawarchi') to hash out what exactly our research question is here and what it is we're offering → what do people take away from it.

O  
+  
26  
+  
27  
Nov.

The research question connects to my 1<sup>st</sup> initial PD research question which is asking how tools, strategies and concepts from performance practice can contribute to issues of a societal scope, namely the problem of work. We will be sharing with a non-artists or other-than-artists.

(ok that's funny) the concept of an alter ego and the strategy of how to access this concept. (Concept or tool.) So subquestions are 1. if this indeed can be understood as a shareable tool And 2: how the format we came up with, this workshop, is effective in sharing it. And it addresses the larger, underlying question (that's perhaps too implicit) which is basically asking "what is good work and how can we claim and practice it." Because the collective research question within the group could be something like: "How might we claim and practice 'good' work, and can an alter Ego help us do that?"

It would be good if I can condense all this into a couple of questions so as to make it part of my introduction.

Then the part about: what do the participants take away? In the first place,

hopefully they take away an experience and a taste of what an After-Ed is, what it can do for them and how they can access it. But in order to answer do my own earlier conclusions about 'how to support the work of the spectator (participant or not)', there should also be some tangible take-aways.

1. The text we use for the guided meditation should be made available in the moment.
2. Maybe also Ira's research into A.E's
3. How about we share the report that we'll make of the event with all the participants? Including any pictures taken? I think that would be quite a nice idea.

---

2,8 Nov □

Q Idea, in relation to the other question on report writing: for DATZ → use the letter format!!! (Being as how we've chosen that as the main format.) That way the report becomes a letter to the whole group, which is actually way better.

10 Dec. — ? ○ ?

Dear Nika, Sohrab, Ina, Valentina and  
Rosa, and also dear collabor-  
ators or 'participants' in the workshop  
and dear alter ego's, or am I getting  
a bit to expensive here? Dear all!

On November 29 a workshop, or par-  
ticipative performative event, took place  
at Mares, Utrecht. I was one of  
the co-conceivers, together with N, S and  
I, and together with Valentina, Rosa and  
others at Mares. (I first wrote co-cre-  
ators, but then I realised that the  
'creation' also contains the actual doing  
of it, the execution, and in that, besides  
the people who worked on the prepar-  
ations, also the people who were in the  
workshop are co-creators.) In this letter  
I would like to reflect on what we did,  
what went well and where there's room for  
improvement. → We also did a round of names  
and a check-in with everyone present,  
each person describing himself with 1 word.  
We started with some introductions, to Mares  
to ourselves and to the program of the  
evening. Also how we had prepared the

event, as in, what we are sharing and what people can take home. There were print-outs of the programme, including the whole guided meditation which we started with. And the research that I had done on Alter Ego were printed for people to take home. The process of supporting people in finding an Alter Ego for themselves started after that with a guided body scan, to help everyone relax and arrive in the space, then to begin to imagine their bodies as different and then to open their eyes and begin to move and 'fill' this new and different body.

In a next step they were invited into a room full of clothes, objects and accessories, and asked to choose a maximum of three. Then, in an in between space we began to move and voice. And finally they were brought to a last space where, through some assignments they began to speak among each other and get to know one another's Alter Egos. Finally we all went upstairs again leaving the A.E.'s at the bottom of the stairs, for a round of reflections,

feed back and a check-out.

While the feedback was mostly positive - many people had surprised themselves. Some said they had been relieved that the process was more playful than they had anticipated, others that they enjoyed how fully engaged they became, most people had indeed discovered something new about themselves and in the tool - there was also some useful feedback on where there is room for development.

1. A few people felt the moving and sitting part could have been longer, so in this case the transition between room 2 and 3. They also needed more physical room to move around in.
2. People felt that more assignments would have been helpful. Or a trajectory with choices, to help them get closer to their A.E. For example "are you talkative or rather quiet?", "do you depend on certain objects or can you do without?... so questions that help people through their own answers to get to know their A.E.

3. For some the last 2 assignments were too long. They would have liked to have more ~~background~~ in the shape of more assignments of things to do.

4. Some would have liked more time and space to be by themselves, so as to 'feel' themselves. On the other hand some enjoyed the socialness. So perhaps there could be a question "would you like to meet some of the A.E.'s, if yes go to room 4, if no go upstairs and take a walk" something like that.

5. We should have another good look at the meditation. Some people found it confusing to first be brought into their own bodies and then become someone different. But not everyone agreed. Something to think about.

Nike came up with the idea of speed dating as an assignment, so everyone can speak one on one to everybody and experience the difference between the alter ego with different people in a

less exposed setting. We could prepare questions for them to use if they want.

6. Then there was the question of humor. While some enjoyed the playful atmosphere others found themselves being taken out of a kind of default setting whilst actually wanting to be more serious. Or more reflective, or thoughtful.

A last thing to note is that we only took recognisable photo's of people who indicated they wanted pictures of themselves. Those left us their email addresses and we sent them their photos afterwards.

All in all I think the event went really well. We were lucky with a great turn out (15 participants? more?) and a real engagement from everyone. I'm also very grateful for the well articulated feedback that will serve us well. I nice note to close on is that probably we will be invited to be a next edition in Rotterdam in September. To be continued... with love  
Philippine

26 Dec 2024

The Researchers.

Reading Melissa Trimmingham, A Methodology for Practice as Research, where she's talking about the spiral method  which means the research questions can change along the way, the process can change and inform the questions, so they can evolve following the practice, make me think if I could be a really good idea to make it a habit to reformulate my research questions f.c. every month. Or during the reflection moments.

30 Dec. 2024 —

Thinking on from the conversation with Nirav on Dec. 18, where we discussed the idea that there is, in the model I use of versions, no 'outside' of the versions - so every voice is a version, there is no super version who directs - and the idea that opposite versions such as 'the worker ant' and 'the slacker' can be seen as 2 sides of the same coin, or 2 extremities of the same scale, If I was just thinking again about the difference, - or rather, if there is a difference - between versions and alter egos. I still think there is. An alter ego is a different exercise. It's a much more intentionally sought out and

constructed persona. Maybe an exaggeration of a version, in order to explore that version. Ein' uitvoergrating. So maybe the alter ego Ein seeking out in the work with Antje is a kind of uitvoergrating of the opposite of the writer art whom we might call the slacker. A slacker who is almost voluptuously slacking, celebrating slackening.

Could we think that through for David? I think the thought works for David too. He was a version of me who we developed into a whole persona, with a garb and a bio and a posture. A way to, by throwing a shape into the world, find out what it's like to be that shape, to with around interact socially, be present physically in that shape, with that voice. And by doing so trying to feel and fill that shape.



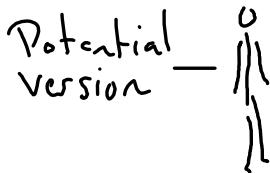
This is actually helpful in how to continue work on the script with Antje. It gives me more direction. Namely: What I'm trying to accomplish with the script is that I'm trying to create a shape, that I can throw into the world and then jump into. And that shape is an uitvoergrating, an

exaggeration, of a version of one who I'd like to explore or develop, or get to know better. Who is this voluptuous, slithering slacker. A water(?) wordless(?) horizontally oriented, slothful mass.....

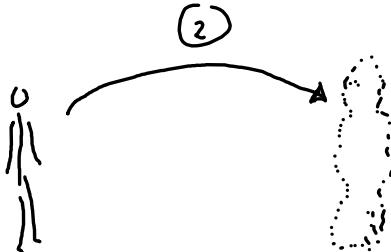
○

And this is perhaps why at some point David didn't need his beard anymore? Because the alter ego settled into a version?

①



— alter ego  
in concept.



Potential version  
begins to embody  
the a.e.

③



They start to  
merge...

④



... and  
the shapes  
approach/form  
each other



The a.e. 'settles'  
as a version.

Jan 9, 2025, The Aritist.



Reading 'Thinking Through Theater and Performance', chapter 7 How Does Scenography Think? by LIESBETH GROOT NIBBELINK

page 136:

¶ Relationality: For McKinney and Palmer, the component of relationality, firstly, entails that scenography is involved with creating and facilitating spaces of encounter. Relationality has a strong, although not exclusive, connection with spectatorship, as scenography plays a crucial role in 'shaping the interface between the performance and the audience' (2017: 5). In contemporary work, for instance in immersive, site-specific or ambulatory performances, these encounters could also involve other spectators, or specific sites, environments or social structures (8). McKinney and Palmer mention Rimini Protokoll's Situation Rooms as an example, a performance installation which places the spectators literally within the webbed actions of international arms trade. Wandering through several interrelated rooms, they step into the footsteps of, for instance, a weapons factory worker, a child soldier, a tradesman or a war journalist. This example exposes scenography as engaged in situating and positioning spectators, and with shifting viewing positions (9). In a scenographic analysis, we might ask questions such as:

- how does scenography shape and facilitate modes of encounter?
- how is spectatorship implicated in performance design and what are characteristics of scenography-as-interface?
- how are spectators addressed, situated and positioned by scenography?

P136-7 ¶

NOTE:

Makes me think about how I treat / use scenography, or almost don't use it. I mean, I have a kind of traveling salesman approach to the scenographies in my performances. The stage in Ventriloquists f.e. is created by a projector that projects an empty rectangle of light on the wall that I step in and out of. The idea actually came from cinema, the frame that's neither zoomed in nor out, there's a word for it which I've forgotten. Looking it up I find Medium Shot (which cuts off just under the waist) and Cowboy Shot (which cuts off a bit under the crotch). I think what I did falls under Medium shot (although I think David would have preferred Cowboy). In any case, the idea was to create a stage which is also a frame, a spotlight and a shadow theatre, because standing in the strong beam of light from the projector, my shadow looms up behind me and I play with that.

An important aspect of that set up was the fact that I could stick the whole contraption in a suitcase and trundle it off with me. And that all I needed to set up was an electrical socket (I would always bring my own extension cord) and a table. This minimalistic, DIY style has always been a kind of signature. I've never used a stage with stage lighting or anything like that.

And I think this does do something with the relationship with the audience. My first impulse to want to do performance, my *desire*, was to be in relation with the audience, the spectators, to smell them, watch their faces, look at them looking at me. And at me looking at them looking at me. I think this is really important for me in a performance that I do. I kind of crave that relationship.

And this is also maybe why I try to get as close as possible to 'showing doing' and 'showing being', and as far as possible from 'doing as if' (a useful Dunglification) or mimetic type of dynamic. Because then it isn't me they are seeing, nor me who is seeing them, nor them who are seeing me looking at them, because then I'm 'being' someone else.

The 'Callistenics' piece is probably the most elaborate kind of scenography I've ever used. But it still fits easily into a bag. And all it needs is a ladder, to install the pulley and the rope. And wireless mics, because the space where we'll perform in the conference will be big. But I could equally imagine it without mics, in a smaller, more intimate space. And here again, we will invite the audience close up. They should ideally get in the way. Paloma will hand them a piece of rope. I will take it away from them again, maybe give it to others. The rope is a kind of connector. And perhaps it even suggests control: they could, potentially, control us, or help us, by pulling with us.

11 January 2024, Brussels.

The Lover.

Dear Henry and Paloma,

There is a thick white fog holding the city which has no colour these days.

Many things happened since we wrote our last letters to each other.

We began working those letters, which we wrote throughout the summer, into a script. 3 scripts actually, with 3 performances in mind. And we began to rehearse, discovering how to move each other and ourselves. Untrained and unprepared we pushed and pulled, experimented, our bodies cumbersome, limited and sometimes suddenly light and delightful.

Because we wanted to catch our chance discoveries I began to draw our bodies, thinking about a manual, a 'how to' for our performance.

And we got ready about equipment: which harnesses? which gloves? Should we wear black? Catsuits? Paloma wears white puzzled over the pulleys, and the maths of weight divided by what? how

How long is the cord, how high is the beam?  
Henry oscillates between her beats as  
translator and performer, calling us to  
keep the bigger picture.

Then you become pregnant Paloma. Suddenly  
you are two. And your body, up until then  
the most little, young and healthy gains  
a whole new aspect. A new fra-  
gility and strength at the same time.  
She  
And then you, Henry are struck by a cerebral  
hemorrhage.

Our little cocoon falls apart. All this time  
we have been talking about care, illness,  
vulnerability as they intersect in our  
daily lives, but we were in a position  
that gave just enough space to move, to  
look at these things, to speak and think about them.  
Now that space has collapsed.

We keep working.  
Henry, You are struggling your way back to speech.  
To memory. You find yourself in a fog. The struggle  
is immense.  
Paloma, your grandfather died just last week, and  
meanwhile my father lost the last bit of power in his  
legs and submits to the hated wheel chair now.  
We keep working.

I don't have the distance to reflect on these processes, we are in the thick of it.

All I can say is that we will keep working and that I love you.

hisses, Philippa.

12 January.

Let's say I'm The Slacker.

No, it doesn't work. I'm the one who deserves the slacker. Am I the worker out? Or am I the desire for the slacker? The half-ass-er.

Ok, let's say I'm the desire. What do I need to fulfil this desire? What is the desire?

○ sorry, researcher is interrupting here. I'm thinking about what we can do do with Cindy, this idea that we will invent stories for each other to help each other find or become our Alter Egos and the text on scars that I was reading → the concept of task-based

scores, that give a direction/structure to the body? And I'm thinking this is connected to the notion of consent and that one person is instructing or setting up a structure for the other but that it's very much about the desire of that other. Or finding a common desire. But in any case related to the Dom-Sub contract I've just emailed us a bunch of dom-sub contracts.

We could discuss if we need a contract

16 Feb ... !!!

So much has happened in the past 4 weeks!

We all want to talk at the same time! We completed and performed 2 new performances!

And we did masses of teaching!

And had so many conversations and exchanges!

And experienced such a roller coaster of ... up of emotions actually!

Where to start? Who to start with?  
With the Lover of course. 

I fell in love at least three times these past weeks, perhaps even four. But I don't want to talk about all of them.

I definitely fell in love with Paloma, although I was already in love, but performing with her during CERC, and living together, eating together, preparing together, driving back and forth, installing the crazy pulley system together, everything was such an adventure. Such a proximity, sharing our nerves, exhaustion, power, joy and a bunch of other stuff...

I fell in love with Henry in their complete naked vulnerability in illness. Stripped of memory, identity, absolutely moving, swimming, warm, beautiful.

With Cudje too, especially when her crystal blue eyes well up with tears, which they sometimes very unexpectedly do. And in

in a more rational way because our whole process and collaboration have been without <sup>exception</sup> entirely without a single glitch! No irritation, impatience, misunderstanding or incredibly joyful and smooth path throughout. This is pretty remarkable.

✓ I, the artist, has been hardly a field-day-marathon-style of course. In conjunction with the others because naturally we were all in on this but I guess when it comes to creating artwork, in this case not only performances but also 2 mini-publications I gladly take at least most of the credit. I realise I never really answered their question during the go-no-go about whether there really is a difference between the artist and the researcher, but I think I could say something about that now. Obviously we're all intercooperating and interchanging/acting but let's say my job differs from that of the researcher in the same way as 'making' differs from researching.

Researching even when its research-  
through-doing <sup>or thinking</sup> requires tracing, documenting  
analysis in a different way than the  
artist's analysis, which is more directed  
at assessing the artistic merit and  
figuring out how to continue, build on  
the piece, develop it, next steps etc.

The researcher has a job of archiving  
and a different type of analysis,  
which is more about relating the  
piece to research questions assessing  
what has been learnt about those  
questions, what insights can be gleaned  
and captured, not only on the questions  
but also on the methods used etc.

and then flying up to a meta position  
to think about ~~Positionality~~ and 'cont-  
ding' (epistemology ontology, if you like...  
this needs some explaining... coming up  
soon)

Back to the artist, having said that about the  
artist's job being about assessing artistic merit,  
which sounds almost clinical as a way

to describe a process that's so... how  
so say it... intuitive, but also kind of jerky - as in  
moving at different speeds, sometimes flowing  
and sometimes grinding to a stand-still -  
and very much about thinking and making  
together actually. The collaborators and  
the collaborative processes were absolutely  
pivotal in these past 2 projects. And for  
that reason the love is very present. It's  
a social process at least as much as an  
artistic one. Or relational. So it makes total  
sense that the love is so activated and imp-  
ortant.

20 Feb T

I have a meeting with Veerle and Bo in  
a few minutes. I've need a plan, again,  
for the homelessness-is-work group.

Some time ago I came up with this whole  
'process design', but somehow the project just  
isn't moving. Is it just a lack of money?  
Or do we need to approach it completely  
differently?

Instinctively I feel we might want to re-  
focus on the joy. There was joy when we  
were simply cooking together and making  
things together. The T-shirts, the bodies,

those were our best sessions. And those sessions were also uncomplicated, in that they were about the moment, we didn't need anything extra (everyone was in some form or other reenergised) and it didn't matter that the group wasn't really a group. People could just drop in and there was no need for commitments or promises outside the moment itself.

Basically stuff that has to happen outside the meetings doesn't work. Even the letter writing with Monica has dried up. So I'm wondering how we can re-imagine the project to fit that pattern. And I'm wondering if we should maybe see what we can make already with what we have.

Another thing to prioritise is Bound Vests, because without them it seems a bit pointless. So what could make it work better for them?

Money for sure.  
More direction? A clearer goal?

I definitely need to finish my email to the financial person at het Straat consultant to get her on board.

10.55. We've had the meeting. It was great.

Our plan is to:

a put everything we have together and see if we can make a kind of mock up magazine from that.

b approach new meetings as moments of creating chapters, so doing it in the moment. (Embracing the fluidity of the group.)

c have a live meeting the 3 of us on 17 march to work on a dossier.

d finalise an application at Stroom.

e Reconnect with S.C. for that and plan a new meeting on April 16<sup>th</sup>.

We resolved to reconnect with our joy. And to concentrate on setting up a solicitors practice first in which we second the project in our own practices/researches and make sure our (especially Bo and Jeerle's) needs are met. Feels good!

Feb 25<sup>th</sup> '25. O

I would like to try to articulate a particular trail I'm on at the moment because it seems very fruitful and generative. And there are so many serendipitous meetings/exchanges happening that I really think it's worth paying attention to. I may have to start with some bullet points to get us going.

- From consent understood in the context of consent forms in participatory research practices to a more comprehensive and pernicious understanding of the notion of consent, namely: consent that departs from desire (what do you want to do) instead of from prohibitions (what do you not want what are your borders.) And consent that presumes 2 equal partners instead of one desiring ~~ability~~, one subject and another person as the object who is setting limits.
- This brought me to discourse on consent in sexual ethics and in BDSM. Why? Because this is an area where a lot of thought has gone into the notion of

consent so that there is a really developed discours. And because here there is a clear connection to desire.

- Reading for example the text Presupposition of Consent by Jonathan Jenkins Ichikawa I find very helpful parallels. For example the heavily gender inscribed consent based sexual ethics as criticised from feminist circles (man wants, woman sets boundaries) mirror precisely the researcher - researched/participant binary on which many consent-based participative research practices are based on.

Other texts: A phenomenological approach to sexual ethics + The Ethical Significance of Being an erotic Object by Ellie Anderson etc.)

- At the same time, in my performative practices both on the subject of care (as in the work on alter Egos, I've been concentrating on scores that are explicitly task based, and understanding those tasks as forms of support, as ways to help the one who is tasked to locate and realise a desire, so rather like a dom/sub relationship when we understand the role of

the dom / domme as the one who is actually in way at the service of the sub, in the sense that she may aim primarily at fulfilling the desire of the sub.

- In the Performance Ushering in some Alternative Ego's, i.e., the scores Antje and I gave to our characters ONE + TWO were designed to help the other person approach, embody and begin to become the alter ego this person/character was coveting.

2-3-2025 T

- ① How do all the elements I'm working on relate, connect, and how do they all connect to the research question.
- ② Could it be that the research question needs reformulation, or are we simply working in different chapters? I.e.:
  - Unrecognised and uncelebrated work (The work of illness, of homelessness etc.)
  - Consent, support and desire in participation and collaboration (what is described in the journal entry)

before this one.)

In each chapter we could say that there are continuous sub-questions such as: How can this be addressed through artistic strategies / how can this be worked on or researched 'artistically'? What is (good) work? Performance of work... still not quite sure how to sharper this. In the original application it was about regarding all work as performance but this seems too blunt or imprecise now. In fact it's becoming more urgent to precise what I mean with performance + performativity. And regarding the initial research proposal I see that Q n° 3 is about ethical practices so the whole consent, support + desire thing is actually there!

I think there are more but let's leave it at that for the moment.

I would love to make this visible somehow! The way each project inter-  
sects in the different chapters or subjects  
I'd love to understand that better.

Callisthenics  
+ other  
Performance  
works about  
care, support,  
aversion. Un-  
Paid + untrain-  
ed.

Performances  
+ workshops  
about  
Alter Ego's

Co-creative  
workshops -  
sions illness  
as work  
Group  
publications  
+ symposium

Co-creative  
workshops -  
collaborative  
process work-  
ing with the  
Skraat  
Consultant

- \* what is (so-called) work?
  - Consent, support, desire
  - Artistic strategies as research
- Performance is/ as work (... ? ....)
- Unrecognised + uncelebrated work

\* For now I'm understanding this part as related to the work of the lover, see entry of 16 Feb. So good work understood as, to put it a bit provocatively, love. This needs critical elaboration.

### Conclusion

Ok, what this makes clear is that we don't really know what we mean by the performance as work thing yet. But besides that we're seeing most or all topics in each project.

3 March 2025 ○

Or is it actually more something like this;

- 'What is (good) work?'
  - 'Uncelebrated or unrecognised work'
  - 'Consent, support and desire in Participation and collaboration'
- Artistic strategies as research *Performance as work + research*
  - 'Performance as /in work' (What is performativity actually, how can we reclaim it from its corporate denotation (work performance))
  - 'Alter Ego-ing: versions and alter ego's that work'

— . . . .

13 march 2023

Notes while reading from interviews, conditions etc. in the illness as work drive.

Interesting that the word Samenwerk-en pops up in different interviews. Social exclusion, loneliness or social anxiety is another.

The hand falling apart that Bart describes is amazing. (Interview Bart - Anna 31-1-25)

I do keep thinking about the performance I saw last Friday in Gent called 'Illness as a Metaphor',<sup>1</sup> a group of people with chronic or other illnesses create a kind of dialogue with Susan Sontags book. People initially all come up as someone else. As each other. This worked really well. And I can't help thinking how cool it would be if we could in fact create a performance together. We

<sup>1</sup> By Pearl Centre. Seen 7-3-25, Vierschuur.

could use what we have as texts (the interviews, the conditions and everything), taking out sentences or quotes, stringing them together to create a script.

✓ I'm thinking about the bit where Wim says he prefers his 'middle' Physio Therapist, even though she's super young etc. and how it was quite a thing for him to tell his old therapist this. (Interview Severine, Thursday, Wim, 31 Jan 2025). Of trouwe die zegt dat ze een doorlever is. Dat een woord! Of dat ze haar hulp helpt. Die nu ook nog hulp heeft. mentale strijd met ziekte. Daar gaat het veel over.

✓ 14 maart.

Trusse en Peter hebben het o.c. over de duidelijkbaarheid van veel aspecten v.h. leven met ziekte en ook over wat het doet met je relatie met je partner. Bart en Anna hebben het ook over

sociale verhouding: verlengt maar  
connectie vs. onzichtbaarheid. En ze heb-  
ben het over samen - voelen van  
grapje is want daar hadden  
Nikha, Sarah en ik het ook over.  
Het leidt dat veel stress in werk  
- en dat kan toch ik worden daar-  
gegeven dat nu het werk van zicht-  
baarheid in het sociale: Truus en Peter  
hebben het over de eenzaamheid van  
zichtbaarheid veel dingen onzicht-  
baar zijn, Nikha over hoe moeilijk  
het soms is van alle verwachtingen  
te voldoen. Sienik over hoe zeer  
we geprogrammeerd zijn alleen 'product-  
ief' werk (bepaald werk, werk dat zicht-  
baar de consumptie maatschappij vormt)  
te waarderen, ook voor onszelf, en  
dit 'aan jzelf' werken, soms simpelweg  
doen wat 'je moet doen' om de dag door  
te komen, met veel schuldgevoel of  
onbegrip (van jzelf in van buiten) komt.

14 maart:



Aan het einde van de bijeenkomst ZAW vandaag kwamen we op het volgende: wat als we naast dat we ziekte als werk zien, zorg als een samenwerking zien. Een samenwerking tussen de zorgontvanger en de zorggever. En wat als we die samenwerking aanpakken zoals wij in de groep samenwerking aanpakken: voordat je begint, denk je na over je noden, wat je nodig hebt om dit werk te doen. Maar ook, en dit is een gedachte die ik later had, over wat is het werk dat ik hier wil doen? Wat wil ik ermee?

Het werk zal altijd zwaar zijn, voor beide partijen, daar verander je niets aan. Maar door het als werk te zien, en in dit geval als samenwerking, door deze lens er op te leggen, kunnen we misschien wel, enerzijds, voor elkaar en voor onszelf erkennen dat het werk is (hard werken, niet zomaar, niet vanzelfsprekend), en dat je met elkaar iets te willen hebt, namelijk hoe je dat werk het liefste doet binnen de mogelijkheden, en wat je er mee wil. Dat klinkt misschien gek, want soms heb je nou eenmaal hulp nodig, dus de ambitie bij dat werk is gewoon overleven. Maar als je hier over doordenkt, valt er misschien toch meer over te zeggen.

Ik ga het even zelf proberen: ik heb artrose in allebei mijn knieën, ik ben het aan het uitstellen maar eigenlijk moet ik 2 nieuwe knieën. Ik weet uit ervaring dat je na zo'n operatie behoorlijk wat zorg nodig hebt. Omdat ik alleen woon, ga ik iets moeten organiseren zoals een rotatie dienst van vrienden en partner om me, zeker in het begin, te helpen met zeg maar alles. Mensen zullen bij me moeten komen slapen. Boodschappen doen, eten koken, helpen wassen enz, me naar de fysio rijden...

Eigenlijk denk ik dan: vreselijk. Dat kan je toch niet vragen? Wat een belasting!

Maar wat als ik denk: ok, dit is een project. We gaan moeten samenwerken.

Misschien maar even beginnen met een teamoverleg!

Wie kan wat doen, en wat heb je nodig om dat te doen? En ik? Wat heb ik nodig om mijn werk van zorgontvanger te doen? Ik heb nodig dat iedereen zijn grenzen aangeeft. Als ik weet dat je daar niet overheen gaat (tenzij het echt niet anders kan) hoeft ik me niet schuldig te voelen. Dat zal mijn werk aanzienlijk makkelijker maken. En wat is mijn ambitie in deze samenwerking? Iets moeilijker, voor de hand liggend is natuurlijk: een beetje uit de brand te willen worden geholpen. Maar in een ideale situatie misschien ook: dat we de tijd samen ook benutten als 'tijd samen'. Even bijpraten, wat er niet altijd van komt in de drukte. De intimiteit van deze hulp situatie erkennen, er misschien iets van leren, kijken of de zachtheid die daar bij kan komen ons iets brengt?

Zoiets?

9 April 2025

We haven't written anything in almost a month. This is not good. It's very telling about the situation we're in right now.

Too much teaching/chaos  
This is a pickle cos we are (as PD-ers) obliged to do some teaching. And that's cool. But teaching is like a vortex you get sucked into. It's like this bottomless pit. There's always more & more & more.

And I've committed myself to do the same amount next year as to be done with it for the rest of the year, but then I will have to make a plan for how to survive it. Because it's a real drain on creative energy. Think about the Working conditions??

There are some other factors too, I probably shouldn't have offered to help out Paloma with her performance in Antwerp Extra City (cos I hated that. I'm still feeling seriously shit about how that went: it was a messy and chaotic process, Paloma doing too many things at the same time, resulting in her forgetting her text half way and leaving me forced to improvise an ending, which was completely off script and weird. And also there was a

super weird atmosphere because somehow she had got everyone's backs up. I suppose I should be trusting her and trusting she did everything right and they were just bastards but somehow I don't. Oh dear I don't think this can be in this journal but now it is.

Flown on.

Getting bogged down.

Even dit zoomen, helicopter view.  
What's going on?

Fabiola → focus on 3 texts/text types as our basic theoretical framework.  
\* Good idea! Now read the texts!

Nirav

→ ga uit → 'Good work' strand is missing:  
→ Secret: the performer.  
→ Butler: who's afraid of gender.

Follow up on my idea about the lack of preparation for the relational side of work/work contexts.

Ach Veel + Walter had a meeting

Samenwerken  
als ambacht

fransen als iets  
dat je moet leren.

Doc de test met docenten.

and see if we can do in exp  
went with the HKU Dark in a  
over het wereld  
beeld dat een  
model voorstaat

Email them today!

Carina → Her take is that she's, on the one hand, gonna help me figure out how to get the work out in the world. Other hand help me set up my artistic framework. So

1. She got me to go to Centraal Museum and look at works from the collection

Voorwaarden! to see if I could connect with an  
Only if it July and maybe proposing an exhibition  
makes sense. ~~but then, an exhibition, may be a per-~~  
~~formance. Actually yes. A perfor-~~  
~~mance. Would be nice to make a~~  
~~performance with a piece anyway.~~

R.Q.

Wat is jouw plek? Is dat ~~het museum~~ of heel niet anders.   
Or some pieces. I took a lot of pictures. Should spend some time on those, upload them and have a good look at them. Also good prep for next supervision talk with Grise.

We were ~~do~~ an opening together, also at centraal. Was quite nice, though I still don't really get the point of going to openings. It was nice to meet old friends actually. Was cool but I never did understand how that becomes more than that. In any case I must go back and see the exhib again cos all I did was socialise.

Callisthenics → we have started work on a new conditions piece in the end, for better or for worse but somehow we couldn't not do that. We will just have to find our way through, keep cool, stay focussed. Anna will come to

\* drama that's great. Maybe make a bit of a retro planning.  
VOID CHAOS.

Upcoming:

→ May 16<sup>th</sup> → Focus on the way I do things, how they become method. Maybe some key points or something.

→ May 15<sup>th</sup> → Symposium around the new issue of Performance Research wet veerle probably a session.

→ 22 Mei → See abstract  
lecturers meeting

→ This spring/summer  
article on Elwin A.R.  
my contribution: new discourses

→ Ongoing → on consent.

→ June 20 → PD symposium on NOT  
"Impact" ...

→ ZAW → Before summer → draft of  
magazine ... make a planning.  
Finish the report

10 April 2025

—, and also ⑤ I guess.

The student researcher who is alter-  
nately lost and confident.

I need to write down the story  
of the collective journey we made with  
the project Performing Yorkley  
on the subjects of ethics, consent  
and die Ethische Tochtrsy.

There are many different protagonists  
for this story but for the sake of  
the article we're preparing we will  
concentrate on 4 roles, and 05 voices.

There is the artist-researcher, the  
participant in the research, the  
data steward and ethics expert and  
the ethics committee charged with  
the toxicity of the research on its ethical  
standards.

I will speak as the artist-researcher.

Even before starting on <sup>this</sup> particular research  
project this artist-researcher was pre-

occupied with concepts of ethics in situations of collaboration and participation, specifically understood in light of sharing authorship, distributing agency and joint decision making.

In .... I was confronted for the first time with the existence of, and necessity for, the 'toolkit' by an ethics committee of an artist-research project, through a course that the PD program I am part of offered. Participants in the course were asked to prepare a short presentation on our researches in light of the subject at hand, so I decided to share some ethical dilemma's I'd encountered. It started some years ago when I was sharing my body with a collaborator and realised the power imbalance between us, through the difference in access to that shared body. Then I talked about <sup>solutions for</sup> authorship dilemmas in co-creative projects with students and lastly about the even more complex co-creative trajectories I'd initiated in P.W. where I was, at that moment, embroiled in understanding how a research question can be arrived at collectively and which processes

can support a group of individuals to connect with what they themselves want to do, (make research) in such a project. I decided to share some of the sources I was consulting for this like 'The What of Consent, the Art of Giving and Receiving' and ... at the beginning of the workshop.

It became immediately clear that I was speaking a completely different language from the course leaders. They had come to teach us about consent-forms, institutional ethics committees, data management and the like, which were all ~~new~~ unfamiliar and incongruous words to my ears.

I wrote down during the first day of the workshop, that I was completely thrown off, feeling at once incredibly ignorant and somehow 'over qualified'. My approach to ethics being in a way more nuanced, but also really ignorant of formal and institutional requirements (the P.D. candidates). The course leaders advised us to check online if we could already find any ethical guidelines or checklists gathered by the universities (f.t. Bo's) we were all working for. I Googled ethical guidelines HKU, and

laded in an enormous amount of highly developed protocols, guidelines and codes of conduct which I stared at in awe for quite a while before realising I was on the website of the Hong Kong University.

'My' HKU, conversely, did not yet have an ethical committee it turned out. And the honour to spark the necessity for one to be created was all mine.

Thankfully I jumped <sup>into</sup> Judith's boat! Judith, working for the Culture of research at the HKU, was tasked with creating an ethical checklist, a procedure and overseeing the instatement of an board now ethics committee for the HKU.

From our first meeting to the end of the process I was deeply aware of how lucky I was to have the support and coaching of Judith and her colleague Susan Klaes. And together we also realised what a unique opportunity we had to develop protocols and procedures in which institutional needs and artistic conditions could be put in dialogue with each other.

Differently than many other art-schools in the NL, the HKU is not part of a conglomerate of other Hogeschools operating, so in its ethical guidelines etc. it can really specifically address the context of artistic research.

Coming from academia, Judith brought her knowledge and experience from the context, and as an artist and artistic researcher I began articulating my approach and practice on and of ethics in research and collaboration. We found that we had plenty to learn from each other. And this has also been later on in the process when I submitted my case to the ethics committee and was initially rejected.

The committee found some things were lacking but also realized that in other areas, my take on ethical practice was more rigorous or evolved than how it was considered in academic and institutional contexts. In fact, in certain areas the lack was because of this more nuanced approach to ethics.

A good and clear example is the concept of consent and its expression in the informed consent form.

In participative research situations, ethics committees will demand that a researcher presents participants with an informed consent form, stating particularities around duration and intensity of expected participation, roles, privacy protection, and it describes the boundaries of what is and can be expected from both/all parties. The document serves to protect, on the one hand, the participant, specifically the so called 'vulnerable participant' from doing things they haven't agreed to or that we consider unethical. On the other hand, it protects the researcher and the institution they are working for from legal problems addressed.

So the document is a defensive measure on all sides.

I however had been exploring consent through sources such as where named before with Brigittes in BDSM and set positive contexts. There, consent is approached from the angle of desire: what do you want, what do you want and how can we help each other to realize what we want to do. Applied to a participative research situation, this

translates as: what do you as a participant want to get out of this collaboration and what do you need, from me, the recorder, the institution, and from the process to realize this. (more on this later)

From the book *The Wheel of Consent*, I had learned, that 'What do you want?' is not a question with an answer but the result of a process of collective and individual exploration. So when I had been focussing on designing a process for this exploration, 'all' the institutional assessment asked of me was a simple form with a signature. And while I could produce this for one group I was working with simply because they were used to this procedure and I could easily explain its necessity to them, in a different group this would have been highly disruptive of a careful, attentive process I'd been slowly working on for almost a year.

Reciprocally, while the Ethics Committee couldn't simply pass my research, amongst

other things because of the lack of informed consent with this 2nd group, the comité members were also excited by the approach that I took. And this was the first spark for the ambition of writing an article all together.

### To follow

- Describe my blind spots (as pointed out by J. e. Truss)
- Describe the process of the 'pact' and 'Beyond Participation'
- Develop comparison Sexual Consent vs BDSM / sex positive discourses on consent and consent in participation.

April 13 2025

Man died 2 days ago. Am in the same at the cemetery and thinking the reason to write that down is so as to remind my future self of the moment.

Lots of things going through my mind, like some work things that are ~~due~~ (I should make the record for ZAU) but I know it's not realistic to think I will work this week. I'm frustrated about not feeling anything about man dying. It's like not being able to shit or something like really blocked. I should write a speech actually or something to say, but it's like without feeling anything I don't know what to say. I wonder if this is an (unconscious) strategy to sort of abscond yourself. It's a bit childish. Hiding. Running away. Not wanting the responsibility of feeling something. Ik zweef er een beetje boven. Als of ik maar het construct moeder-dochter-familie er high maar er niet zelf in zit, dus niet vanuit mijn rol/plaats/positie maar van een afstand.

•••  
•••  
•••  
•••

niet zo

•••  
•••  
•••  
•••

maar zo

Zou ik misschien tegen mijn moeder praten omdat ik dan 'in mijn plaats' moet stoppen?

Ik zeg wel steeds tegen iedereen dat ik het niet tegen hou, niet vechten, maar vraag me dan af of dat waar is.

Goed.

Wat zou ik tegen mijn zeggen?  
Welke man? En welke ik?

Grote vraag.

misschien Vanuit de foto's denken?

27 Maart, you are multiply  
15 April 2025  
Sj<sup>g</sup> bent, net als iedereen duidelijk, verschillende  
mens, in je verschillende levensfasen, rollen,  
en relaties.

Ik herde je niet toen je kind was maar door hoe je als volwassene over jezelf vertelde heb ik wel een beeld.

En stoerig, eigenzinnig, dommerig. Het meest vertelde verhaal is misschien dat je <sup>was later in NL</sup> van school geslagen bent  
om naar de paardenmarkt te gaan en er die avond tot verbijstering van je moeder een pony thuis werd afgeleverd. Ik stel me voor hoe het dan bij je kind tussen het paardenvolk stond koelbloedig maar arm gestrekt om te bidden op het dier waar je waarschijnlijk een verbond mee had gesloten: jij zou haar reden.

Ik heb je ook niet als tijger of als jonge vrouw gekend maar wie ik zie op deze foto's, en hoe ik je cijnsverhalen, is nog steeds een stoer, <sup>ny</sup>bloedhooi heel levenslustig en onervloedig. Je blit is licht ironisch, of schalks, is misschien een beter word. En smeuïnd. Je bent warm gloeiend.

Wie altijd ontbrekt in je verhalen, zorgvuldig toegedekt, is iemand die door een complete openstelling van gebuwtencissen, zoals ik <sup>h</sup>ijn in een Japans kamp in Indonesië, later

onwaarig NL <sup>op</sup>troert je anders maar Ierland verhuisden, en <sup>na</sup>later liet zich beden jong - sterven van je stedocer, is een veel levens - harde Curicq, op de vlucht voor ontstane demones zoals eenzaamheid, <sup>op</sup>je en zicht, en alles wat je gevoel van vrijheid zou kunnen bedreigen.

Ik wed niet of je kan zeggen dat een baby of of een jong kind haar ouders 'hent', maar vaders zijn lojira (you are multiply) past het te zeggen. door jouw kind te zijn kende ik een vrouw van die niemand anders kende.

Mijn warme, levenslustige moeder.

Mijn onstuitige moeder.

Je had geweldige spellertjes  
en fantasieën waar je mij ons, nou mee nam.  
Midden in de nacht haalde je ons uit bed om  
de kabouter in de tuin te zien. (Dat had je  
eigen moeder trouwens ook bij jou gedaan).

Je hield ons thuis van school ophr er <sup>is</sup>  
was een schreef voor alle vriendjes een baardje  
van de dokter, we gingen allemaal schatten.

Je kon trouwens ook bestoorlijk boos zijn.

Jouw vreugedrang, jouw levensvreugde.

Je zette je baby ~~stuk~~ in Oosterrijp op het  
balcon en ging skien. Bij deugdhorst even  
de sneakers weg blazen: daar zijn ze nog  
2 heerlijk slapende posities. Ik bedoel het  
me misschien niet, omdat ik dit verhaal zo  
veel heb gehoord, maar meer dat ik me dit  
gevoel echt herinner: hardzou, knipperend  
wit, warm van binnen en nou als een <sup>2de</sup> deken  
om me heen, de beste slaap ooit.

Je bent in je laagste jaren gevallen van  
je het harsbaard was. Verdronken!

Je dromen hadden vrij spel.

maar je hebt gevachten als een leeuw hí  
man.

Zo warm, zo licht, was je ook sterke.  
Ik heb je altijd achter me voelen staan.  
onvoorwaardelijk onafhankelijk (unwaveringly)  
Pap ook trouwans, en jij lie voor elkaar...  
wat een pact!!!

Liefste mama

You are multiple. Ik drang je in me, je bent  
een gloeiend kooltje dat ik hier in mijn  
borst heb.  
Nu gaan we samen op avontuur.

23-4-2024

2 maan. Het was zoals Erwin zei een  
geweldige sand-off op donderdag (17 april).  
maar ook een beetje alienating vond ik  
het als ik het eerlijk mag zeggen. Ik vond  
het mooi maar ook best bijzonder om 6 dagen met  
jouw dode lichaam samen te leven. Het was ergens  
bij- on 's morgens je kamer binnen te lopen en  
'Hoi Man' te roepen, <sup>beetje</sup> bloemen voor je te plakken  
et cetera. maar ook een absurd, zo'n lijk op een koei  
plank, langzaam verkleurend en ingekleind en  
een beetje stinkend. Ik was ook wel op-  
geleefd (en voor het eerst heel geëmotioneerd)  
toen we dinsdag (de 18de) de kist dicht deden.

22-4-2025

○ Idea: what's clearly underdeveloped right now in the Illness and Work magazine is the pact. I was thinking that, perhaps a way to involve the post collective could be to invite them to help us develop the pact. Maybe a workshop? With the group? Suggest in an email to Sevierin?

Something completely different: Reading research doc. Essene van Vugt, Shari (2022, 23 December)  
Treasure Society quote Boerschanscher: "Voor mij is het Igna. politiek: als je niet in verbinding staat niet jezelf denkt ik dat je klimaatverandering niet serieus neemt. Andat ik niet hoor uiteraard dat alles niet elkaar verbonden is." Heel mooi.  
Check this out. This is perfect.

So interesting that Dries Verhoeven and Rieke Vos have been selected for Venice Biennale performance. Interesting word. I'm thinking if this could help in thinking about what to do for the Symposium on Extreme 2026. Write to Liza: I would like it if we could involve this, would be a nice chance to work with him!

23 April 2025

Mam died, already 12 days ago. It doesn't actually feel that far away yet. I would like to write about it but also sort of don't want to. At the same time, there is a lot to say. But I don't think it's me that wants to talk.

⑤

Yes that's better. It might sound weird but indeed I, the researcher is the one who has things to say about the past week. I was continuously present you see. I was watching the daughter as she assisted in the washing and dressing of her mother's corpse. I was the one registering that we were touched to see her naked one more time, the sight and touch of her long thin body, old and girlish at once, so familiar and so alien. Reminds me of the Beauvoir quote we used in Cullather's about her mother's body, now existed less and more.

The daughter seemed to be hiding in a corner of our being through the whole process of the first days. She was covering. She only began to appear on Tuesday, see entries 13 + 15 April.

⑤  
25/  
April

The whole process, from the moment it became apparent Mum was going to die, to the 'public' moments of Tuesday and Thursday (15+17 April), continuing into the now, with administration, thank you notes etc. is highly scored, as ritualistic processes necessarily are. It's fascinating to see how versed Erni is in this, I'm following behind like a rookie, like the kid sister I obviously am.

So this is how it's done.

But part of me is rebellious. Or at least questioning. Attentive or aware that we are performing a score that, for me, came out of nowhere and presents itself as given. Who says this is how it's done? What do I even think of it? Where am I? How did I lay together with a corpse for 6 days become normal? What about the electricity keeping that freezer going? (A banal question, I know, but it did cross my mind a few times.)

25 April 2025, Combal.

2

Dear Henry and Paloma,

My mum died exactly 1/2 weeks ago. I threw myself into the first train to NL when I heard she wasn't doing well, it was the night train to Prague. I arrived half an hour too late, she was gone. I am so sorry to have missed her last moments but I will not dwell on this, nothing can be <sup>done</sup> about it.

I thought of you both often these past few weeks.

Washing and dressing my mother some hours after she passed, seeing and touching her naked body one more time, girlish and old at once; your quote, Paloma, from Simone Beauvoir took on a whole new meaning. The one about her mother's body, ..... and none existed more for her.

There it lay, this body from which  
I was born, which fed me, held me,  
which was treated so callously by my mo-  
ther herself which betrayed her so  
harshly, understandably in a way - now cold and  
stiff, and quite beautiful.

Haar strijd is gestreden. I'm unspeakably  
happy for her that her battle is over  
and ~~then~~ so sad this battle

atc up the last years of her other-  
wise quite blessed life. But let's not dwell.

Now she is a little burning coal that I  
hold in my heart and she travels with me.

She was a very adventurous person, and al-  
ready I can feel her sense of adventure  
charging my gaze differently.  
You know, it's good to have her  
back.

Lots of love from me to you both,  
gratefully yours,  
Philippe.

25 April 2025

○ A thought, while reading The Problem with Work, the part about Marx shifting the gaze from the market to the hidden abode of production, which I interpret as the locus where the actual work takes place:

The work floor, the office, classroom, boardroom, corridor etc etc. This is as Marx also points out the social space and the space where working conditions are at play. And it's the one aspect of work we are not prepared for at school or uni. We are not educated in managing our social relations at work, decision-making processes, conflict resolutions, and care for each other and ourselves in work/when at work.

And I'm thinking how the project with the illness as work group is actually an experiment in creating a really 'care-ful' 'hidden abode', with the fact that almost everyone in one way or another is living with illness as our shadow grace, because we simply can't NOT have a care-ful abode. We don't have a choice.. Vulnerability is the point of departure, and this changes everything also for those of us who are not necessarily

ill ourselves, we don't pit ourselves against one and other, we rather depart from vulnerability and relationality and see from there what is possible.

May 10th 2025

On Polyphony

First question: who's talking?

The researcher: Polyphony has several dimensions that are all important for us in our research, but they function differently. There is a political dimension because understanding the world as polyphonic implies an anti-essentialist and anti-individualistic attitude. An attitude that is rather committed to embracing complexity, entanglement and interdependence. Or put differently: knowing the world to be messy and noisy and embracing that as a good thing. There is a dimension that we might call conceptual-psychological, which attends to the notion that we are multiple. That we exist in different versions of

our selves, with different voices and different knowledges.

And there is <sup>the</sup> dimension that attends to that multiplying in others. This is perhaps the most challenging dimension because it asks us to bend ourselves to the waves and tides of each other, to attune our different selves to the different selves of our friends, lovers, collaborators and even, - the most challenging of all - of other (chosen) family members. The contradictions that live in ourselves are not easy to deal with and then there is understanding, moving with and accepting the contradictions in everyone around us. Few! One of us thrives on these challenges, and that is the artist in us.

The artist <sup>for me</sup> Polyphony is a given, and a point of departure. All art is co-creation, as we're all building on

what was done before we were even thought of, we're standing as the shadow of everyone who ever tried to express or externalise something and in the shadow of every object that was made to resonate with } or gesture the world or someone/thing in it.

A point of departure for this artist in particular, because I don't like working alone. I'm a collaborator in heart and soul, I thrive on the ping-pong of ideas and inclinations, the swimming in a murky pea soup of collective spew, and because I'm in a symbiotic relationship with another version of me the lover.

The Lover: As a lover I'm not exaggerating when I say I'm overtly, incurably polyamorous. This year is only 5 months old and I fell in love with 12 new people already at least 14 new ideas and countless new physical expressions

of love. Love understood as one of the conditions—or opportunities—of cross-pollination, the igniting of some kind of ~~fire~~, or the manifestation of a shared thrill.

To be honest this year hasn't been easy, because all these loves come with us many challenges of that love. Lovers tiffs.

So many.

I'm not versed in arguing, I didn't learn how to do it when I was young and now I need to learn, humbly.

The Student: The biggest lesson I learned this month was that arguing is an act so intimate, so vulnerable that it compares only with illness and sex.

I'm studying, but I'm not confident that I would pass the exam <sup>yet</sup> if there was one.

The daughter: exactly four weeks ago my mother died very suddenly very beautifully, a death that was at once awaited

and still wholly unexpected.  
Washing and dressing her body some hours  
after she passed (with my father  
fast asleep beside her), I conjured the  
researcher in me, because I needed  
some one by my side to help me remember  
what was happening, to be able to re-  
flect on this later, to process, I guess.  
And she helped me a lot. Together with  
the researcher I can look back and under-  
stand why I longed to see my mother's  
naked body one more time, this  
body that made me, nurtured me, is  
so familiar to me, and given at the same  
time, girlish and ancient at once. The  
body connects me to all the version of  
her I have known. And (this is key).

15 May 2025

T Chali in gesprek met Ⓛ en Ⓜ

Ik mocht voor een presentatie bij BAK mijn manieren van werken beschrijven als methode om in een gesprek vanuit methode te denken naar discipline.

En als ik het goed begrijp gaat het specifiek over manieren van werken in transdisciplinaire contexten.

De methoden die ik moet kunnen afdraaien vanuit performance.

Eenrijds vanuit een begrip van performance als een manier om te denken met en vanuit het lichaam, ofwel: het lichaam te activeren in het denken en ook, kennis van het lichaam zelf te betrachten.

Anderzijds is het gedacht vanuit performance als een discipline met eigen gereedschappen en strategieën.

Bedacht uit  
een workshop  
naar toe?

Een voorbeeld is de zogenoemde 'score'.

Een score is een manier om een performance

of een performatieve handeling te maken.  
Te maken denken aan bladmuziek, dat is een manier om aan de muzicant te communiceren wat te spelen. En ic kan denken aan iets veel lessers, een aanduiding die veel meer ruimte voor interpratie of improvisatie laat.

Spelregel of toon om iets dat licht op spelregels, dat de scene zet of de parameters stellen waarbinnen iets kan gaan gebeuren.

Scores worden in u- praktijk op al deze manieren ingebruikt, ook in het transdisciplinair werk. zichtbare taal

Bijvoorbeeld collectief 'Zichtbare taal' gebruiken we scores om het werk van zichtbare te beschrijven en te communiceren. Daar een vaardigheid die je hebt moeten leren om te leveren met je en specifieke aanduiding, of te leveren met zichtbare meer algemeen, als een score, dus als een soort instructie of spelregel te beschrijven, waarbij je heel duidelijk wat het is en vraagt. En ic nodigt een ander uit het samen met

'jou, of ooh, te doen.'

'Gebruik je gereedschap!'

'Blijf openstaan voor mogelijkheden'

De handelingen of vaardigheden

worden zo van het signatuur naar het  
brede toepassbare gebracht, en de formuleering  
communicatieve vormen van kennis.

Beelden  
S.G. + ZAAV

Scoren kunnen vormen vandaag in text, maar  
ook beeld, → schets, collage, combinaties  
van alles. Het gezamenlijk werken aan  
die scores, er over uitwisselen en ze uit-  
proberen heeft een hele centrale plaats in  
mijn werkwijze. Dat is zo ontstaan. Het zicht  
er misschien uit als lekker samen leren/scholen,  
(dat is het ook) maar het is inmiddels een  
onmisbaar deel van de methode geworden.  
Het is een manier om op een andere manier  
dan in gesprek met elkaar uit te wisselen  
en het is reflectie, expressie en 'on-disziplinaire'  
Een score geeft ook leunage aan het  
samen werken in een groep. Het geeft  
richting aan wat je samen wil doen en kan  
de voorwaarden voor verschillelijker T-  
sluisk

Vanuit de notie van de score zijn we in het collectief zichtbaar als werk aan begonnen werken aan een pact of overeenkomst voor hoe we samen willen werken: wat heeft iedereen nodig om het werk dat ze in dit project willen doen, te kunnen doen?

En wat willen we allemaal doen.

Beeld  
Pact

In performance bestaat ook de term 'task based-score'.

Beeld Forties

De score verwoordt een taak.

Performance zoals ik het beoefen en zie, (en dit maakt dat <sup>het</sup> wel overgaft maar niet hetzelfde is als theater) is in essentie:

Showing - doing: Het toren van het doen.

Niet van doen alsof, maar nadrukkelijk van het doen.

Das het maken van zo'n pact en dat publiceren is performance. We toren heel we dat doen, participatief onderzoek samen werken.

De task-based score is ook belangrijk in een performatieve werk. (Beelden Dis, Cilli, Antje). Ook hier heeft het de functie om het 'Showing doing' te faciliteren, of dragen.

En binnen de context van transdisciplinair werken, even goed. Hier (foto's, m.m.) is de score: Naar aanleiding van een onderdeel van de Part voorwaarde verwoord in het plaats zelf op de lijn. Rechts het achterant → dit is heel belangrijk voor mij links is het omgekeerde. Dat is een bekende oefening, maar toch heel vrijheid in dit geval, want doordat iemand bijvoorbeeld alleen kwam 't staan, een positie die voor de persoon in de groep fysieke voelbaar was wordt er een heel ander licht op deze voorwaarde geworpen.

(Mensen denken bij ieds performance (veel) aan iets heel fysiek, uitdagends; maar zo wordt het in transdisciplinair

co-creative contexton in mijn praktijk heel zeld. = Ik ben niet uit op iets ongewoonhds, dat is helemaal niet nodig.

Task-based zit dichtbij spel. Vragen van spel komen ook veel <sup>voor in</sup> mijn praktijk.

Beide Toen  
Spel

Voorbeeld: 'Wat is werk' <sup>is</sup> een. Een gesprek over onzichtbaar werk, waarbij we eerst een kaartspel maakten, waarbij henner iets uitdrukten over wat in hun leven onzichtbaar werk is, en we vervolgens met behulp van spelregels die rollen en handelingen daaiden, en we verbindingen maakten tussen die voorbeelden.

26 May T in conversation with ①

What are important things to write about in relation to the ethics article? A description of how I work such as we did in the last few pages is good to add. Then maybe something like ① why would you want to look at PSDM-

as an inspiration for understanding consent in the context of participative or collaborative research?

The point of the exercise is to see if this understanding of consent can encourage researchers to emancipate participants from a defensive and passive role - the one to whom things are done or asked of, and thus the one who must define and guard their boundaries - and the researcher from the role of

the one who makes

demands, and the one with the sole claim to desire\* in the sense of wanting and getting something from the project and the 'other'.

② What's the problem with doing that?

One problem is that BDSR contracts are mostly conceived and created for 2 or 3 participants, not groups, and in the very particular context in which the practice itself is the aim, while in the case of participative research the practice is meant to serve a research goal.

So the concept

has to be transposed to a different context -

lution in a different context, and with a different purpose.

Another problem is that in a BPSM context desire is more obviously present from the beginning <sup>in all parties</sup>, when it still needs development and exploration; it is the point of departure.

While in a participative research situation this 'desire', while <sup>probably</sup> present in the researcher (or their conditions), may <sup>necessarily be</sup> not <sup>obviously</sup> present in the participant. It is therefore important to develop a process to uncover, explore this, and allow it to develop, and evolve. This can be very time consuming, it requires some specific skills, and a large commitment from everyone involved.

③ How did we do it, what did we do well and what did we do wrong.

\* desire is used here to express the notion of 'wanting something', 'having an aim' or 'wanting something done'

21 July 2025

Today it's exactly 1 month ago that Pop died. In the night of 31 May - 1 June and we decided it was June 1<sup>st</sup> because it looks like it was midnight exactly. Although we can't be 100 percent sure because we weren't there. We were there nearly all the time, slept with him the night before but just in that moment we weren't there. Which makes me very sad in hindsight. But more about that later! First I want to write down some dreams.

Last night I dreamed that I was in the middle of a project when I was finishing something, and I started to think about how I could explain what I'd just done to my parents, and then I thought 'shit I haven't called them for ages! Why? How could I be so careless?' And then I started rehearsing how to explain it in a way they could tolerate. It was only when I woke up that I remembered they're both gone.

Another dream a few weeks ago was specifically about Mum. There was a kind of gathering or party. A coffee and cakes type of event.

She was standing in the middle, her hair brown the way it was when she was younger, wearing the brown blouse that I used to borrow off her a lot and smelt very familiarly of her. She was crying. I realised this was her death party, at the end of it she would be, somehow, euthanised. Once I understood this I realised a response from me was expected so I threw my arms around her, claspings from the side, and started weeping. She smelled the way she used to, the blouse had her comforting familiar smell. But otherwise it was hard to connect to her. I was adorished by people standing by that this was a completely inappropriate and unhelpful response and aggravating my mom's distress. So I left again, my tears stopped immediately. I felt very alienated, from her and from the situation.

Some days before I had a different dream. For some reason Jack and I were late for Pap's funeral. We arrived just as the casket was being carried away. It was transparent, Ernie was in it, waving

at me enthusiastically. Then it was just Pap he there but as he was being carried off he began to wake up, and he too started waving at the people standing in 2 rows between which he was being carried. His friends and family. He was doing his very particular wave, jauntily raising his hand above his head, and smiling a little ironically, so very Pap. Then the thought struck me: he's on his way to the crematorium, but he's awake! We can't let him be burned alive! The rest of the dream was me running around frantically looking for car keys, trying to find Ernie, and this frenzy went on until I woke up.

All three of these dreams were very vivid directly after waking up and even now I can still see details and feel the action, like a live peep box I can revisit.

• • •

13 July.

We seem to have lost our pcu.

Nobody is wanting to say anything.

I wonder why.

Nothing to say? Seems unlikely.

Nothing to say irrelevant to the research?

Too distanced from the research?

Maybe. But as the research connects to 'life' in so many ways, or is able to absorb so many different things, this seems a bit unlikely too.

I just went through my agenda, looking at the last 2 months, as I feel like I lost these 2 months as work-time, but looking back that's not actually true. I mean, I did a lot. Like the performance with Paloma. And a bunch of presentations. And teaching, especially assessments of thesis' etc. But it still feels like I didn't do much. Not stuff that contributes to the actual research, which id could if I could find the time to process things so that they to feed into the research, like reflection and write about the performance f.o.? And the two presentations. maybe I should make \*reports

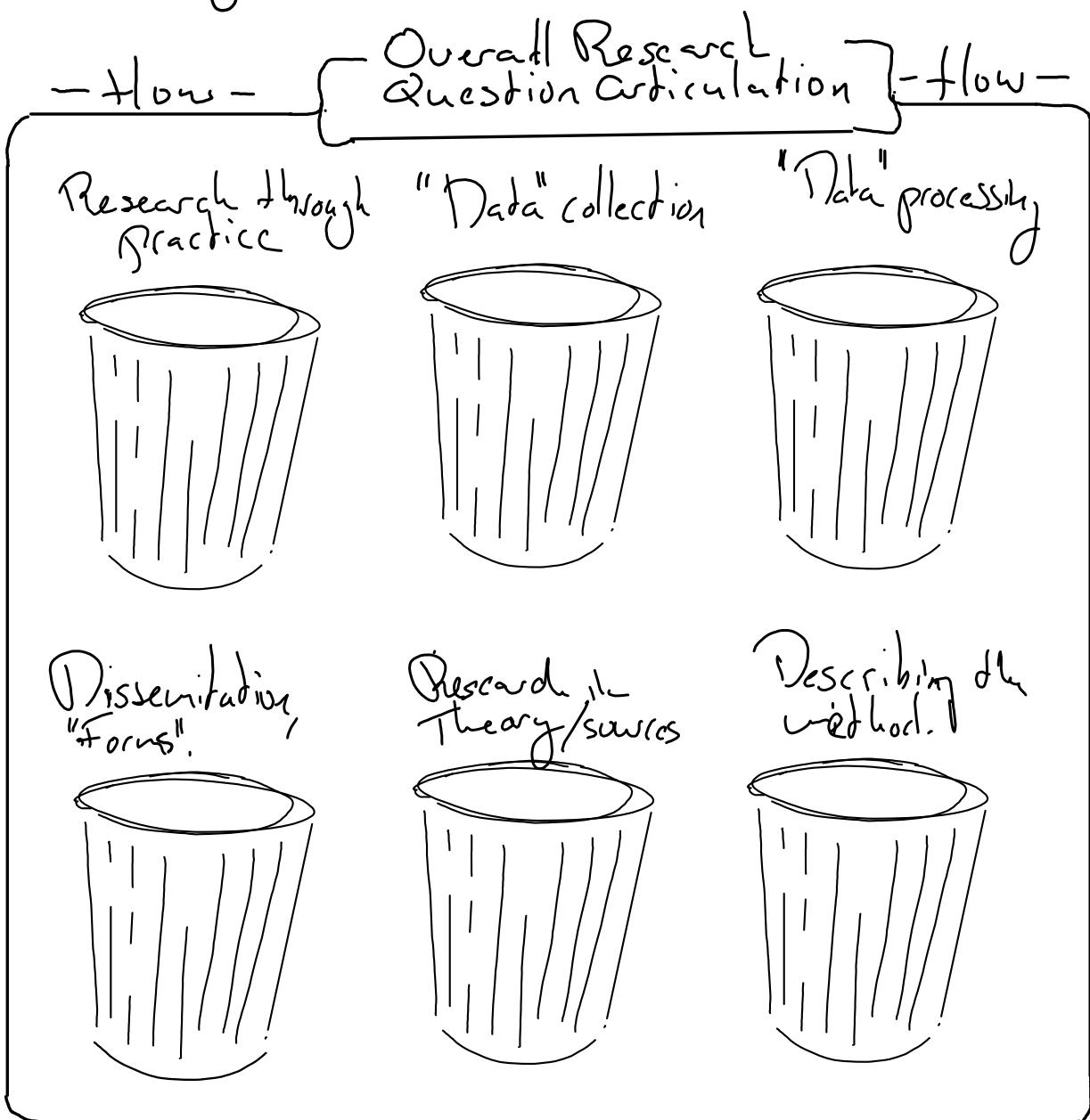
or these things too? And, perhaps very silly, but to give me a sense of order, could I make categories of how things contribute to the research? As a way of translating my way of working - my pluriform - into method? And as a way to reflect.

So as a way to process and reflect and as a way to describe the method. And that makes it important for the research.

Ok. How to start? What are the categories?

- Presentations-as-research ("onderzoek in praktijk")
- Performance-as-research.
- Teaching/workshop-as-research.
- "Auto-ethnography" of self with/of others (like in illness as work) → 'data collecting', 'generating'
- Different forms of 'collecting' and processing. (writing/drawing etc. with Illness as Work going f.e., Performative practices (can be developmental more), what else? Journaling, Interviews, Letter exchanges

Perhaps I should revisit what methodologies are in P.R. and use some of these categories f.o. as described by Falk. Or re-articulate them for myself, making some main buckets and chucking into each bucket what fits there, and then describing the elements in the buckets.



○ 13 July - 5 August: The following pages were continuously worked over the course of about 4 weeks, in short but curious bouts.

Methods used in the research Performing Working:

Research through Practice

- performances
- co-creation
- workshops
- lessons
- collaborations

\* "Data" (collection and) generation

- co-creative working sessions
- Interviews
- letter writing
- Autoethnographic practices (alone and in collaboration)
- The research journal
- Observing
- discussing/exchanging
- Collective script writing
- Performing
- Scoring, making and executing (task based) scores

\* "Data" processing

- making scores, translating "data" into scores
- doing those scores (together)
- Journaling/writing/drawing/collaging
- processing material from co-creative practices into publications
- writing reports
- Discussing and reflecting with co-researchers, supervisors etc.

Research through theory/source study

- ethics of care
- BDSM and sex positivism
- The Problem with Work, Kathi Weeks
- Performance and performativity discourses (Butler, ..., ...)
- Other works and practices: ...., ...., ....

\* I'm using the word 'data' a bit provocatively here. There is such a demand to explain what data are in artistic research and how they are obtained and processed I need to find my own (counter?) language for this.

Describing/tracking the process and method (design)

- this document
- writing reports
- the research catalogue
- the research journal

Dissemination

- articles for publication
- publications (books, magazines, leaflets, scripts etc.)
- presentations
- workshops
- lessons
- performances

These lists can be elaborated of course, but this is a first attempt. What's interesting for me is that it shows me where my classes are. For example under research through source study I'm not able to name very many practices and performances, which obviously they are present in my 'database' as in my consciousness, history etc. And I see new performances/exhibitions but tend to not take them as seriously as reading a book.

Now a bit more about data collection and data generation. Here's what I just found on the net:

## Data Generation

The student is talking to Google, what is data generation? Google is a data source, sampled data source, individual, The specific individuals, materials selected for groups, provide information for the study.

Data generation refers to the theory and methods used by researchers to create data from a sampled data source in a qualitative study. Data sources include human participants, documents, organizations, electronic media, and events (to name just a few examples). Qualitative data are products of the data sources and so include quotations, transcripts, observations, fieldnotes, and excerpts from documents such as images and newspaper articles. To generate data from a sampled data source, researchers interact with the data source using qualitative research methods within an overall strategy of inquiry. Many qualitative researchers recognize that by interacting with the data source, they cannot remain external to what is being studied and will have an effect on the data generated. The effect that researchers have on the data generated extends from the decisions that they make regarding the theoretical influences and design of the study as well as the beliefs, attitudes, values, and orientations of the researchers.

The term data generation is used in preference to data collection by researchers whose theoretical views about the nature of the social world and the production of knowledge extend to viewing data as a product of the interaction between the researchers and the data source during fieldwork. The term generation is intended to encapsulate the variety of ways in which the researcher, social world, and data interact in qualitative inquiry. Data are not considered to be "out there" just waiting to be collected; rather, data are produced from their sources using qualitative research methods. Researchers who hold such theoretical views reject the notion that the role of the researcher is simply that of a neutral detached observer of an objective reality. Rather, what is understood as "reality" is viewed as being socially constructed, and the role of the researcher is to actively construct knowledge of the social world using research methods and techniques that engage him or her with the data source(s).

So the method includes how I engage with my collaborators. That means that the whole 'ethics of care' + DSSM oriented development of collaborating methods is a key method in the research. So the PACT f.c. is a method, and should be described in my overview of methods. It's like a behavioural method.

PACT = Method

- The student is talking! Google taking:(data sow,:p. What is data generation? go.gs, fruit.info""""""

the study.

- The specific Edit!"," "Elect.!
- sor: how we engage with

each other. So the method includes how I engage with my collaborators. That means that the whole 'ethics of Care' + BDSM oriented development of collaborating methods is a key method in the research. So

the PACT f. c. is a method, and should be described in my overview of lct hods. It's like a behavioural method.

**POT = Method!**

Interviews are an example of a data generation method. An interview involves some degree of reflection by the participant in response to the questions posed by the interviewer. When reflecting on the questions during the interview, the participant may realize that he or she had not previously considered a question posed by the interviewer. Rather, the ideas generated in response to the question posed may have arisen only during the interview, or the ideas expressed may have been shaped in response to what had been said earlier in the interview, the manner of the researcher, or the tone or wording of the question. In some instances, it is possible that ideas would never have been formulated or expressed without the research interview. In light of points such as these, data may be considered to have been created using intellectual, analytic, and interpretive activities during the interview rather than to have been collected.

Because it is not possible to select or observe everything that relates to a research topic, researchers must make decisions about what is to make up the sample of data for their study and how these data can be generated. Decisions regarding the method of generating data from a data source, and thus the resultant form of the data obtained, are shaped by the theoretical framework informing the study and the aim(s) or question(s) that the research is intended to address. For example, if the data source is human participants purposefully sampled to meet the aims of the study, data could be generated using any number of qualitative methods and strategies, including different forms of interviewing, focus groups, observation, drawing, photography, writing, and performance.

right.

<https://methods.sagepub.com/ency/edvol/sage-encyc-qualitative-research-methods/chpt/data-generation>

There is also a page on this website called :

<https://methods.sagepub.com/diversifying-decolonizing>

The site is called Sage Research Methods and looks really good!

or the interaction among the group

> in our case also draining co/laying at c. in short co -creating  
together.right.

There is also a page on this website called :

The site is called Sage Research Methods and looks really good!

Oh that's quite interesting. And now we're on the subject of words that confuse me and trigger impostor-reflexes. I'm thinking about what are supervisor said during my go-to-go: What about the Rigor

### Google, Qualitative Rigor:

What is Rigor in qualitative research?

In qualitative research, rigor focuses on trustworthiness, which encompasses credibility (truth value of findings), transferability (generalizability), dependability (consistency of findings), and confirmability (objectivity). It also involves reflexivity, where researchers critically examine their own biases and how they might influence the research.

- Key Aspects of Rigor:

- **Transparency:** Clear and detailed documentation of the research process, including methodology, data analysis, and interpretation.
- **Systematic Approach:** Following a well-defined and logical progression from research question to conclusion.
- **Accurate Reporting:** Presenting findings in a complete and honest manner, acknowledging limitations.
- **Ethical Considerations:** Adhering to ethical guidelines throughout the research process.

- Importance of Rigor:

Rigor is crucial for ensuring the credibility and trustworthiness of research findings, making them useful and applicable to the wider context. Without rigor, research can be considered flawed, unreliable, and potentially misleading.

Google, what is epistemology in qualitative research?

### Epistemology in qualitative research

In qualitative research, epistemology refers to the researcher's assumptions about how knowledge is created, understood, and acquired. It shapes their perspective on reality and influences their research approach, including the methods used and the interpretation of findings. Essentially, it's about how researchers think about knowledge itself and how they access it.

And another one: "Epistemological knowledge" the lady at the symposium asked "But what is the E.K. you're probably?" We talked about this with Niraj and Anjali who were both very curious about this. But again I wanna try and understand what it means and how I can actually respond to such questions.

Oh that's quite interesting. and now we're on the subject of words that confuse me and trigger imposter-reflexes, I'm thinking about what one supervisor said during my Go-no-40:

What about the RigourGoogle, what is Right is qualitative research?

I'm going for the term qualitative, not artistic, cos I want to understand what these terms mean in

'regular' research. and because looking at the page before it is something that I also) do.400

go, what is epistemology in qualitative research?

and another one: "epistemological knowledge" the lady at the symposium asked, "But what is the E. K. you're producing?" We talked about this with Nirav and Centge who were both very derisive about this. But again, I wanna try and understand what it means and how I can actually respond to such questions.

QUESTION This is actually really interesting and helpful, but not I think in the way the lady with the question intended. But to make explicit what my beliefs are about what constitutes knowledge + how it can be accessed is great. Perhaps the whole point is that

What is Epistemology?

that is being researched in epistemic research. Which is a belief in itself.

Here's a more detailed breakdown: Epistemology is the branch of philosophy that studies the nature of knowledge, including its origin, scope, and limits.

In qualitative research, it's about the researcher's beliefs about what constitutes knowledge and how it can be accessed.

These beliefs, or epistemological stances, can vary widely, influencing the entire research process.

Key Epistemological Perspectives in Qualitative Research:

#### Interpretivism:

This perspective emphasizes understanding social phenomena through the meanings that individuals give to them. Researchers adopting this approach aim to interpret the subjective experiences and perspectives of participants.

#### Constructivism:

This perspective suggests that knowledge is not passively received but actively constructed by individuals. Researchers adopting this approach explore how individuals create their understanding of the world through their interactions and experiences.

#### Critical Theory:

This perspective emphasizes the role of power and social structures in shaping knowledge and experience. Researchers adopting this approach aim to critique and challenge existing social norms and inequalities.

How Epistemology Influences Qualitative Research:

#### 1 Research Questions:

Let's think how my epistemological stance shapes my research question. Which is the epistemological stance shapes the types of research questions my researchers ask and the focus of their investigation.

#### 2 Methodology:

Epistemology influences the choice of research methods. For example, an interpretivist might favor in-depth interviews, while a critical theorist might use discourse analysis.

3 Describe my methods, and how they reflect the epistemological stance.

Hmm this is actually racially interesting and helpful, but not I think in the way the lady with the question intended. But to make explicit what my beliefs are about

- what constitutes knowledge + how it can be accessed is

great. Perhaps the whole point is that that is being researched, in artistic research. Which is a belief in itself.<sup>1</sup>

Let's think how any epistemological stance shapes my research question What is

a) epistemological stance?>

2

- Describe my methods, and how 3 they reflect the epistemological stance.

## **Data Analysis:**

The way researchers interpret data is influenced by their epistemological assumptions.

## **Researcher Role:**

Epistemology shapes the researcher's role in the research process, including their relationship with participants and their level of involvement.

Why is Epistemology Important?

## **Transparency:**

Understanding one's epistemological stance makes the research process more transparent and reflexive.

## **Methodological Choices:**

It helps researchers make informed choices about which research methods are most appropriate for their research question and theoretical framework.

## **Interpretation:**

It shapes how researchers interpret their findings and the conclusions they draw.

## **Quality:**

By being explicit about their epistemological assumptions, researchers can ensure the quality and rigor of their qualitative research.

here they are again, Rigor now holding hands with Quality. Interesting.

Indeed. Another reason why it's am- Partant to figure out my " 'stance".

!

here they we again, Riger now holding hands with finality. Interesting.

Let's see what we can say now about our overall research question.

Transcribing, recording and reflecting on the last (24 June<sup>25</sup>) zoom-out session with Nirav I can come up with this: (and first)

The central research question of Performing Working is: How to work<sup>1</sup> in, with<sup>2</sup> and for<sup>3</sup> vulnerability?

<sup>1</sup>Work:

- what is work? Consciously kept as a question, not defined.
- work as lens
- perform

<sup>2</sup>In/with/for:

- in as in: in the circumstance of
- with as in: acknowledge as a given, create conditions for
- for as in: make space for, allow for

<sup>3</sup>Vulnerability:

- being body
- as opposed to productivity paradigm
- as opposed the myth of 'normal', body as a machine etc.,
- as opposed to mind/body split paradigm
- the vulnerability also of joy and desire

The aim of the research Performing Working is: to perform (to find ways of doing; to show doing; to rehearse; to practice; to share practices of) the process of reclaiming, training and creating conditions for working in, with and for vulnerability.



14 July 0

Een fascedoor. Ik was aan het nadenken over ZAV Tijdschrift 1 we hebben op geschreven hoofdstuk 3 → de vertaalslag naar het onderwijz maar ik denk dat dat het een apart blad moet vormen. En ik bedenk we ook dat ik daar veel over te zeggen heb. En dat vertaalslag naar het onderwijz misschien ogevoel betekent: "how to", hoe ga je aan met dat werk van zicht en hoe implementeer je 'radical inclusieve werkcondities'.

Eigenlijk denk ik dat elk hoofdst. een apart blad is!

En misschien gaan we ze wel allemaal tegelijk maken. En over 2 jaar, bij wijze van spraken, allemaal tegelijk uitgeven.

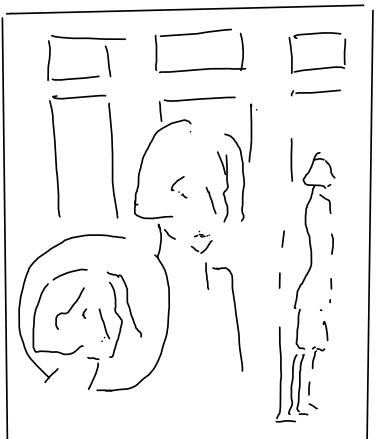
Update: later bedacht ik dat juist elk blad dezelfde inhoudsopgave moet hebben. maar het idee van alle 3 tegelijk in de stijgers zetten blijft best hangen)

16 July



Clearing out/sup my parents house, yes-  
terday I found an entire attic full of old  
works of mine. Drawings, sketches, sketches  
everything from nude studies to still lives,  
to abstracts; Paintings, large canvases  
and massive paintings on wood.. God,  
finding it quite depressing, that I made  
so much stuff / created so much 'work'  
I trashed almost all the drawings, yes-  
terday, only keeping a few, actually mostly  
just the self-portraits or the ones that  
seemed somehow to be me trying to tell  
myself something about myself. All the  
more formal stuff doesn't interest me at all,  
the exam work etc. funny. I like the  
very old stuff more, from before I got  
trained!

I kept, and might hang up at home, a  
wood cutting from 91, so that's the first year  
of art school, which is like  
a triple self portrait, I can-  
ember making it. 2 mirrors and  
a window reflection. 3 versions  
of myself. It's really quite  
interesting.



○ 5 August. T

Oh, I want to do some brain storming on the ZI. A.W. magazines. I'm spending a lot of time with the material these days and am enjoying that a lot. I feel like I'm also finally penetrating the rather understanding what we have.

We decided on a table of contents a few weeks ago and this still makes a lot of sense to me. But what I'm also thinking based on the material in front of me, is that the same table of contents could count for each issue. That we can more or less fill 3 magazines already with what we have. And that it would make sense to have each magazine roughly set up before we print anything. So three mock-ups that could almost be printed at the same time, and then released i.e. once a month, with a symposium as the launch of the final issue. And that it would be great to share the mock-ups with some people so as to include 'reader reactions'.

- Not forgetting we also wanted to make audio versions of the magazines, could they actually take the form of a kind of podcasts? Or form the basis of a performance?

Oh good. And now I want to come up with

- 1 The 3 themes that will determine the content of each magazine + make them distinct!
- 2 A rough sketch of the "rubrikken" of each magazine.

Sarah had the great idea to let the themes be inspired by quotes or drawings.

~~Also: Zorgaf Superheros~~  
 There's a bunch of quotes and drawings about 'safer working' which could be used as the theme for mag. 1.  
 Includes extra attention to how we worked together & good participation/collective reward.

② near which was on the word which was 'in it  
 been'. Which could encompass things about  
'identity' (Also: 'sick'n sexy')

③ And I'm thinking about communication  
 like the 'Dit is Normal' collage or the

spoon theory one. So about how to share with others what your reality looks like. Includes asking for help. 'Discriminatie van bepaalde relaties, hiërarchieen -'. Oh lets run with that for now.

The subcategories.

- Interviews.
- Quotes
- Drawings/images, including Jokes
- Reflections on and sections from articles
- Portraits → of us. Who we are.
- Scores → "to dry at home"  
"Om thuis de problemen -" Als een soort receptie. Misschien noemen we ze we receptie.
- een stuk van ons Pact, dat refereert aan het thema
- een stuk v. d. catalogus, idem.
- lezers reacties.
- een agenda? Relevant events?

- een stuk dat dieper in gaat op wat Shuvaly, een soort editorial.
- iets over het project zelf, dus een intro maar ook contextualisatie v.h. blad. Hardgeper voor de lezer.
- introductie/dankwoorden
- een ouzeel? spel? ook soort van score?
- wie zijn wij? → vriendenboekje pagina's.

(Koop een paar tijdschriften! (which type?)  
(check welke rubrieken ze hebben!)

- Bepaalde overkoepelende ordening in een rubriek adresseren zoals f.v. eenzaamheid, mentale ziekte.
- Manifest! Intro = een manifest?
- "Meta" rubriek: The history of...  
diese tijdschriften.

Misschien kan ik een soort grafiek maken  
van 3 / 3

TS ① Samen werken	② Identiteit	③ Communicatie "Dit is mijn realiteit"
Zicht op Werk	Interview Peter	Dit is normaal
Onderweg	Ik ben niet wie ik was Seks en Sexy	

23 September 2025

The lover.

(It's weird I still don't know the symbols by heart, and right now I ~~can't~~ <sup>shouldn't</sup> be bothered to look them up.)

I'm stalled.

On May 25th this year I wrote about the year having not been easy. About lover's tiffs and how badly equipped I am for those. Today, it's almost 4 months later and I have gained some new insights and maybe even developed, slightly, my underdeveloped skills.

There was a conversation, long overdue, with a friend who is also part of this research project, in an official capacity and with some authority. I wrote friend, an objective reader might protest. How can a figure with whom one has a professional relationship, one that involves power, be one's friend? Well, don't forget who is writing this. I am the lover. And the moment I wrote the word I felt my heart warm and knew it to be the correct form.

My friend is not always easy to love,

tend to be provocative, argumentative, almost seemly to enjoy conflict. I, who shy away from conflict, often grow weak at the knees and head for the exit.

This conversation was long overdue because of a tiff that happened a year and a half ago that should have been addressed but hasn't. That lay fermenting all that time.

That I was not able to address, too cowardly to pick up, too weak to face to. These sound like harsh words, but I don't mean them in a way that lacks empathy for myself. There were good reasons why I was weak (being tired and occupied by illness on different fronts are good reasons), and cowardliness is a simple lack of courage, with fear sometimes being a reasonable response. Moreover, I am not the only party who could address, pick up, tend to.

Long story short, we talked. And we did much more. We fought. And fighting was frightening because it was vulnerable, intimate, - I feel exposed - and intense, hard work! Full concentration, keeping your wits about you, listening intently and thinking carefully about your

responses without ignoring the emotions involved. Allowing anger. Talking in this effort definitely helped to restore trust and to normalize the relationship, but it was much more than that. There is a lot of care and intimacy involved in arguing. Is it, in a way, an act of love? I came out of the meeting feeling good. Good about myself, that I stuck with my guns and said what I wanted to say good about my friend who was equally committed to staying with the trouble, to staying engaged and allowing for emotion without being 'taken' by it. And I felt good about our friendship. This was a real investment in that friendship. In that relationship. I think for now we saved it.

25 September  
Artist + Researcher.

Homework!

Years ago Curis gave me some homework which was about describing or making somehow explicit what my artistic references are, let's say my artistic family.

Yesterday I was reading up on an artist who I admire, and also know personally from the 'scene' in Brussels, called Anna Risioli. She says about herself on her website that she works "on the boundary of artistic, creative and civic space." She uses words like "developing prototypes for sharing material resources, intelligence and affect," which is well put, about what she does, as far as I know. She also speaks of "recreated documentary", which I don't really know what that means, and "performative investigations, on income, precarity and labor conditions." Meaning that the artistic projects she undertakes are always also sites of experimenting with 'prototypes! Prototypes for thinking in new ways about working conditions, re-habilitation, access to and distribution of resources, and putting those ideas to the test by trying out practices that actually put those ideas to the test / into action. Perhaps I should interview Anna. (It's a bit pathetic but I'm intimidated by her,

cos I think she's really great.) Then I was thinking again about Mierle Laderman Ukeles who is an older generation artist and who works on labor, care and systems of maintenance in civil society. She used task-based scores, mostly tasking herself, to draw attention to the low status or invisibilization of maintenance work, namely house work, but also cleaning etc. of public space and environments. So housekeepers and service workers. Looking at the pictures of her work, the work she became known through, which she made in the 70's something about it really bothers me, in the same way that I'm a bit disturbed by pictures of Ovah Ova at work. While I really like the concepts and the methods, the images we're left with always show these beautiful creatures heroic, performing difficult, herculean or intense tasks. And their own physical and symbolic presence embodying a new kind of hero-artist now, because lets not forget, this was still in a time when the artist genius archetype was

strictly reserved for her — that in a way  
obliterates the act itself. 'Malgré soi'  
she overshadows her act, her work in the  
eye of this contemporary beholder of the  
pictures.

Perha's this also has to do with the  
fact that the task she takes on — awareness  
of and justice for housekeepers, sanitation  
workers, domestic workers, service workers,  
lets say maintenance workers — is so huge  
that what she becomes rather symbolic.

One reason for this is, I think, that she  
approaches the work individually and as an  
individual author/creator/artist. If you  
contrast this with for example the work  
done by the Ruan Grupo collective,  
what they managed to accomplish in the  
redistribution of resources f.c., and high-  
lighting value and power structures in the art  
world, and offering alternative models... which  
is only possible because it's a (huge) group  
effort and because the insistence on  
authorship is, not coded, but slackened...

So in my 2025 eyes this lone figure, beautiful and heroically performing the task of cleaning the stairs of the museum

— in the documentary I watched the voice-over says in awe it took her 4 hours, 4 hours of 'hard labour' while most domestic workers work more than 8 hours a day — becomes a bit pretentious.

(This could be a good topic to talk to Anna about, I'm curious what she thinks about this.)

Some examples of works by Anna are 'LET'S think about it', a project with and for STink, however, which was an experiment in practicing LETS = Local Exchange Trading Systems, which are locally initiated, not-for-profit community enterprises that support their members in exchanging services by using a time-based currency. She applied that in her collaboration with STink, offering her own time and services as remuneration for collaborators she invited, and being paid in the same way by STink, who's staff members came to help

her with renovations in her home and child-minding. → the word exemplification comes to mind!  
So we she is exploring a model by testing it, which is a form of what in my personal use of the term call performative research → finding out something by starting with a question, devising a score or instruction or protocol for action, and then doing it, with the specific aim to gather new insights through this doing. A question I would have for Anna is how she gathered and harvested and processed the insights she gathered.

(note to self: this is a method that I should describe as a method within my research. This is method nr. 1. And in its tow comes 'workshop as research' as instructed to Theatre Edm students, as 1b for example.)

---

A completely different thought: I was just re-reading my note on data in qualitative research and reading how people you talk to can be data sources, and then I thought it might be interesting to take this as a kind

of performative score, to work with with the I.a.W. group): something about performing data-source and performing researcher as a way to make visible what kind of activity that is exactly. What that looks and feels like.

(Performative research) To see if we can feel/understand the difference.

---

And again, something completely different. Let's talk about Rigour.

As already noted in this journal some time in July, there are certain words that are used in certain contexts as essential traits or building blocks of research that make my ears ring and my mind go blank, basically because I don't really understand their meaning - I know what they mean but only superficially, I haven't penetrated nor internalised their meaning. And because of that together with the confident assurance the authors of those words exude, and their insistence that

these are the fundamental basics for my research, I become easily convinced that what I am is a fraud, plain and simple.

To tackle this problem, I've decided to list these terms and begin answering them one by one. — Because yes, besides being convinced I'm a fraud, I'm also arrogantly sure that all these elements are present in my work + research, I just use different words for them. As always, I am the Janus head, lost and confident alternately.

26 Sept

The Epistemological source of Performance Research as I understand and practice it is that it is a form of research that not only acknowledges, access & activates different (from traditional) forms of knowledge (knowledges) such as experiential knowledge or bodily knowledge, but also involves these agents in how the research and its findings are communicated or expressed. (agents → experience and knowledge).

What do I mean by performative?

Preferences are: Brad Hademan on Performative Research, Anke Coninx on the paradigm shift from representational to performative art making / artistic practices and Performative Resistance as conceptualised by Sebastian Olma\* and Performance as described by Richard Schechner as being: Shohz, Doity.

27 Sept 2025

The artist-researcher continues:

In her book 'Artist & Work, proximity of art and capitalism' Barbara Kuntz correctly points out the work that is required of audiences in contemporary cultural institutions. Affective work that requires 'affective, cognitive and social skills' (p. 67).

\* *Diek also Kunst* p. 68 → 'to move with the world' something also in Sab's book, I'm curious

She points out that relational and participatory art lose their political potential because of the way they reproduce neo liberal values when practiced within the institutional realm, because they are serving a market logic for the benefit of the museum or institution.

And because these practices are often precarious and temporary (giving) fake or ethically questionable participation (Who can participate and who benefits? Which power imbalances are being masked? Is the artist's + institutional authority not hidden behind a facade of collaboration? And they depend on an audience participation that requires, without properly acknowledging work from that audience. This affective work thus becomes a commodity.

What both Kunst and Claire Bishop seem to fear for is the artist's role as an autonomous creator, as they are cast more in the role of the entrepreneurial facilitator.

Kunst points out that many/most relational or participative art projects don't suffi-

“critique or critique their own conditions. “After all .... spatialisation”, p56.

I embarked on this project with acute awareness of the pitfalls of participative practices, in particular the fact that they are often not in a position to question, critique or change their own (working, social, institutional) conditions (Kunst, 2015, p. 56\*) as well as the way participation and collaboration tend to mask existing power relationships and the thin dividing line between participation and exploitation/extraction (Kunst, 2015, p. 60\*). The Pact is one method of addressing these problems, in order to, if not solve them, at least make them visible and discussable.

(Shorter)

I began the project aware that participatory practices often fail to critique their own conditions and can obscure power dynamics or slide into exploitation (Kunst, 2015, pp. 56, 60). The Pact offers a way to expose and reflect on these issues, if not resolve them.

reference list:

\*Kunst, B. (2015). *Artist at work: Proximity of art and capitalism*. Zero Books.

How? ?

By collectively and individually mapping out what we need physically and mentally to be able to be present and do the work we want to do for this project it becomes very apparent where the actual conditions fall, simply because the appear principally conditionally!

atus (the institution, the members of the collective, the parameters of the research project and its resources) have flaws and limitations. But the fact of exposing these make it possible for all of us (participants, collaborators, institutions) to say no. Or at least to discuss and address the parts that could make them want to say no.

16 Oct 2025

Today we had 2 very fruitful supervision sessions with Nirav and with Fabiola. We discussed the text I sent them called 'What do I know?'.  
First some points that came up with Fabiola:  
\* like the Haseman to go deeper into speech act theory, because now I know the word work is performative, and a kind of defiant speech act → it's defying the regular use of the word to do something, which makes it performative, and that something is to 'lack' (problematic). The principle of wage-work and the invisibilisation of unengaged work or things not normally called work and in that it's not ornafic.

- \* And also now I am to be where I fall into the traps of 'work', where I conform. So not to solve but to critique.
- \* I will need a positionality judgement to clarify how I negotiate different roles
- \* Doing is the epistemology. Practice as the way of generating knowledge.
- \* Write a lexicon of other words. Such as generating instead of producing. Fruiting instead of production. Maybe also something other than epistemology? (But what is the  $\rightarrow$  I reject the but, and how the word epistemology is used to make me cower.)
- \* Part of the lexicon  $\rightarrow$  Critique (smash to bits) these fixed Roles: Change agent, innovator, professional, ever researcher  $\rightarrow$  because it pressures an individual with power (to extract data etc)
- \* Interviews: All good but start by making a TACT  $\rightarrow$  negotiation of

our own living conditions, ensuring reciprocity etc. Should be part of the interview! Consent, agreeing to who can use what, etc. That is the point of departure of the conversation. Site of researching - through - doing!

\* After thought: Idea for a performance <sup>easy</sup>  
perform. Research. <sup>easy</sup>  
↓  
\* Take up residency at the HKU.  
- 4 days a week (according to my contract)  
- For the 3 nights in those 4 days, I seek to be invited to someone's home for evening meal + night sleeping.

17/02/2025

Conversation with Bart + Niels:  
Artificial Friendship. You could say that as the I.A.W group we are practicing friendship. This in: within the parameters of the project (the given space + time) we practice being (artificial) friends with/for each other, doing it in a way better than in real life, because we express our needs etc.

Things that came up in the talk with  
Nirav, which was a week before, October  
9th.

21-10-2025

→ I have a lot of work to do.

→ How to be a good patient?

These 2 need to work together.

Quick practical update from the patient:  
Date with surgeon in 2 weeks, and another  
10 days later. Need to move forward. Pain is  
spreading, pins, back, aching is fucking up  
my body. This will be a big task to  
manage with the research, but it has to  
be done. Working hard with new physio to  
prepare. Good girl. But I can do better: take  
a bit of care for one. Live more healthily.  
Ideal would be operation in December.

Other next subject.

+

The lower and the researcher need to deepen  
their relationship.

We want to write an article on ethics  
in research. There are 2 calls for articles  
currently, and we would love to respond.

One specifically asks about how ethics  
can be used as something generative instead  
of restrictive so this is right up my  
alley.

What will be my angle?

I'd like to reiterate the BDSM angle, make it more clear how it can be helpful without it being the same. How I use it.

An important point to make will be in reference to Maggie Nelson about ~~a~~ it's not self-evident to know what you want but b it's necessary to explore what you want. To talk about the process of finding out together what we want which starts with asking the question.

To write about roles, on the one hand clarifying who is in which role and what that implies, & which responsibilities that comes with, but also: questioning assumptions on those roles, i.e., for example, 'The Researcher', assumptions are: an individual, the author, the 'falter' who is collecting data from subjects etc. That role needs to be re-assessed if we want to move away from an extractionist model of researching, or understanding.

27 Oct 2025

⑤ I was listening to an episode of Philosophize This in the car on Saturday, on Charles Taylor: Authenticity and the history of the self. He apparently traces the historical evolution of human understanding of the self, from being defined by ones place in society (Greeks) to the individual self, from the mind/body split (Descartes) to the romantic notion of the true self (Rousseau). The point Taylor makes is apparently that all these concepts of self exist simultaneously in our idea of ourselves now, the modern self, which he calls 'irreconcilably multilevelled'. So we kind of entertain all these passed ideas at once, even though they are paradoxical and mutually exclusive.

As I was listening I was wondering if it would be fair to say that in the contemporary self the element of performativity is defining or specific for our time in that there is a huge focus on how and what we perform both in work (work performance) and in showing

doing: making visible on social media etc how we perform our 'selves' That we perform ourselves, and that this visibility and the response, affirmations or judgments this gathers determines, for a large part, what that self is, how it is positioned and categorised. This is close to what Coemans and Haseman call the performative turn in arts and research, maybe? Something to look into.

12 Nov

The patient, I think.  
Rather wordless. Tired. Confused and a bit scared. A very confusing day which started with blood test at 8.00 in the morning, bone density vascular imaging that took ages because I got completely lost, had no idea at all where to go based on the instructions I got, which didn't match the building, then got sent to the wrong place by a dull meaning staff member etc etc. I took a picture of the place which turned out to be the correct place... looks like

Von Tric's The Kingdom. It would be nice to add a picture here. It says a lot. I'm too tired to write, but I do have a lot to say. Some other time I hope.

14 Nov 2025

T I think it would be useful for the E.M.O. and the articulations of the research to say something about what we mean by performing and what we mean by working. Because I think we're getting to a point where we can say something about those. And about the fact that our main strategy is, - and Fabiola calls this a performative strategy - that of labeling ~~as~~ things work, that aren't normally categorized as such. Perhaps I should start with those 3 things.

4 December 2025

1 day after knee surgery.

I'm very happy I didn't have to witness the operation. It's like a magical trick. I was in the operating theater, I got the epidural, I lay down and saw them begin cranking something above my chest and then I must have gone out because I don't remember anything else. When I woke up it also wasn't a 'huh, where am I what happened?' kind of waking up, I was very clear.

It's a bit hard to concentrate on writing right now, perhaps I should try to sleep a bit more. It's already 6.55 though and I would love a coffee.

8:45, coffee came. Slice of pain gris, a vache qui rit a butter and nutella... Not terribly exciting. As it goes in hospital the meals and the coffees are the highest form of entertainment in a day. I'm surprised at

at myself that I'm a bit bored. Were-  
n't only the boring bored? So now I'm  
writing here mainly out of boredom.  
I'm constantly thinking it would be great  
to keep a practical diary to make this whole  
episode part of my research etc etc but  
I'm already buried with the whole thing.  
It was fun to talk about it and make  
drawings about it in the IAW group,  
but to just lie here documenting it seems  
boring seems mind chilling.

Des liquides corporals.

Changer le lit

~~Un~~ un grand drap pour un césous.

Ces draps sont pour quand les gens  
vont au salle d'opération.

Le salic ou la salic? I think la. Gi la  
salle d'opération.

Hospital time is also French lesson time  
for me.

The sky is a lovely hazy blue with pale  
yellow streaks. Naples yellow. I'm very happy  
I'm by the window. I'm not the only  
one learning French some of the nurses

also have the French a bit unfamiliar  
in their mouths.



Saturday 6 Dec.

Home. Since Thursday evening actual-  
ly. Am so reminded of my want to how  
she would always flee from the hospi-  
tal as soon as she could. And also: how  
she would be up and running in no time  
given half a chance.

I am pretty much up and running.  
Took a dramadol first night home,  
Thursday, not last night, so I think  
I'm done with those.

On holoform it says 4 a day, with  
food, which doesn't really work cos  
I don't eat 4x and I had a belly  
ache in the night so I'm gonna just do  
3. Not good for the liver anyway<sup>so</sup>  
better less. But important against inflam-  
mation.

Movement is going incredibly well, even  
managed *badakorasana* and lying down  
one leg straight on mat one straight in air,  
90°, or a bit less and you crack your

Today: Knee circ. = 38, 5. (other knee  
is 36 so not much difference & knee actually)



I clearly fall into the category  
the 'good patient' whose story will be held  
up as an example to shame others into  
telling their best 'more, overly con-  
sidering that all bodies are different and  
react differently and I'm a lucky bastard.  
It's already having an effect on Jack who  
is being made to feel worthless by my  
progress.

11 Dec. 2025

a lot less sunny. Much more pain last  
couple of days. Feeling the confines of a  
shrinking illness world. But progress  
is still very good.



13 Dec. 2025

Woke up with almost no pain. Walked to kitchen without limp or anything. Knee still swollen etc but feels somehow different. Light at the end of the tunnel!

How pain wears you down! Sucks you into a small hole, shrinks your world. Trying not to get too excited cos we it will come back but wonderful to feel light again.

Yesterday I did a bit of work. It was good to be in that zone again, to be someone else than an ill person

15 Dec.

B-day yesterday. First Gysje dropped in in the morning. Ernie baked a cake. Oysters with Ernie, Sarah, Robert late afternoon. Jack came in the evening with the group presit: keyboard, brilliant!



Will see the surgeon today. 12 days after the op. I hope by then he will take out the staples, they hurt.

General state of mind: good, optimistic, not very active, very few thoughts or ideas, none of them interesting.

Ambitions of the day: write to Sam, send report (add pic?), take out staples at the beginning, cc Veerle & Bo.

My hip hurts. Makes it hard to sleep. Annoying ache. I think all this lying down isn't great for that.

19 Dec 2025

Stitches came out on Monday 15<sup>th</sup>. Surgeon said: "Maladie vous n'avez pas normale."

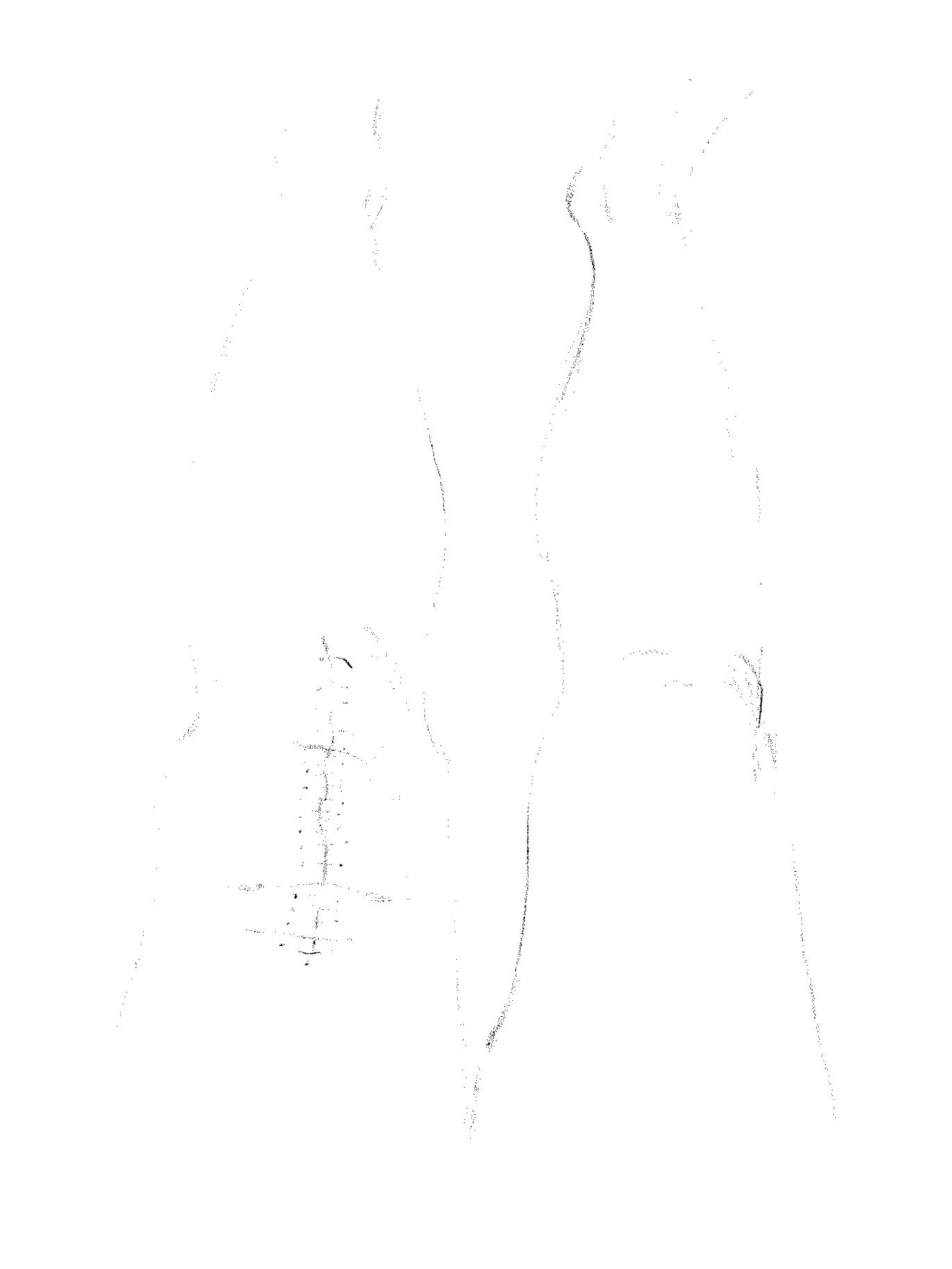
Much better without stitches. But nights are still a bit difficult, I don't look forward to them.

Have been trying to work a bit

bit. Finished the report on the homelessness as work project. Erniel had a look which was great. She had very interesting things to say about it, connecting it to life writing. I want to send it off today ... am finding it hard to write the accompanying email.

What does it need to say?

- a That I've finally got around to looking back on the project, that I've made an 'object' for a report as a way of doing that, and that I wanted to share this with her.
- b That I valued her and Dennis' collaboration a lot and that I'd love to speak with them to gather their perspective on the project and to reflect together on how and why it ended.



↳ That I'd also like to reach out to the participants but not before speaking to Sam.

↳ That we wonder whether it might still be possible to do something with the beautiful material we developed, and that I'm curious how they think about that.

And could we make a date to meet ~~the~~ in January <sup>in</sup> a zoom call if necessary to start off with.

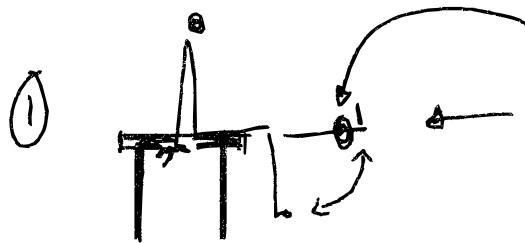
...  
Managed to send it, phew.

Automatic reply: she's on holiday <sup>haha</sup>.  
Still glad I sent it.



big Dcc.

I've decided to make a manual of the exercises my physio gives me, so I can keep on doing them on my own and when I'm in fr. there goes:



Quads

2 Kilo

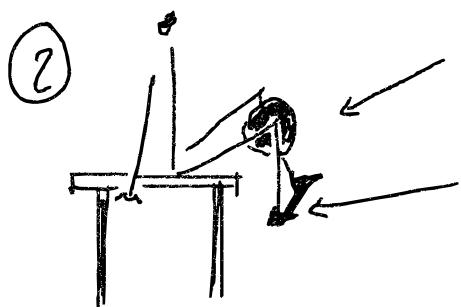
10 secs up

Down slowly 3 secs.

Pause.

Repeat.

toes flexed!



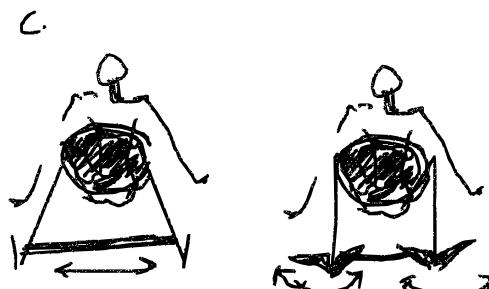
Abs, hips, feet

Soft ball between knees.

Optional: elastic around feet.

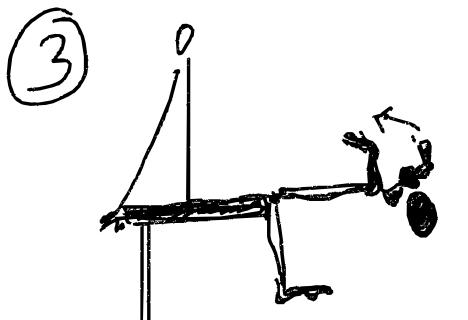
a. Pull knees up.

(abs, squeeze ball between knees.)



b. Come down again, rotate feet out and in. Keep squeezing the soft ball between knees. Good for hips.

c. Elastic on ankles. Press ball and move feet away from each other.

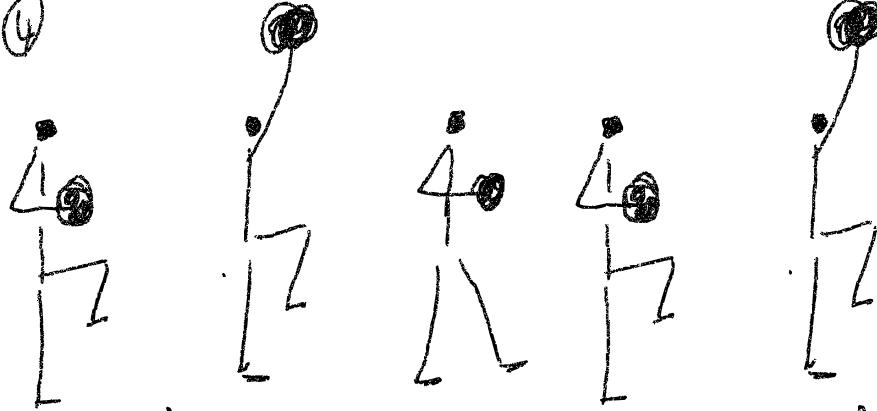


Feet and shins

Tie weight (4 kilo) to foot, just under the ball of the foot. Toes are flexed. Lift lower leg to horizontal, slowly down, foot up.

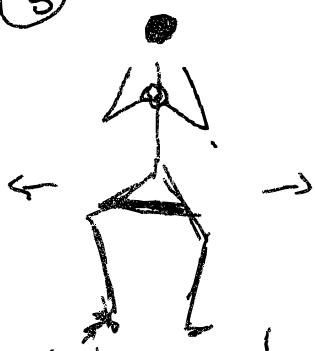
## Balance

④



Steps forwards, switching legs and lifting the ball in the air as you lift the knee. Same backward.

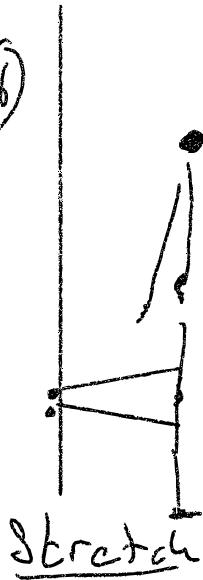
⑤



Sumo wrestler walk:  
Elastic around thighs,  
stay low, move to the right  
then to the left, about 5 paces,  
crab-like, small steps.

## Glutes and Quads

⑥



2 elastics, one above  
the knee, one below, attached  
to a pole or something.  
Step forward so that the  
elastics are taught. Let  
them stretch the leg completely.

## Stretch

7 Side muscles

7 → hold on to something to stabilise. (= fasten around ankles. Move leg sideways, in and out.

8 Glutes/hamstrings

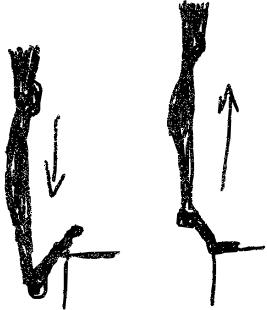


8 → Same, but move leg backwards.

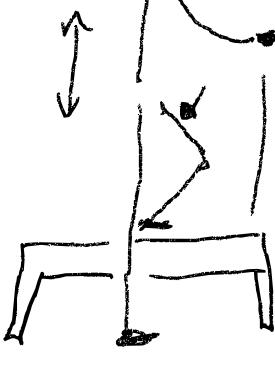


9 Calves.

With both legs, or just one coming down. Always two going up.



10 Quads etc.



Use stick or barnishr. for balance.

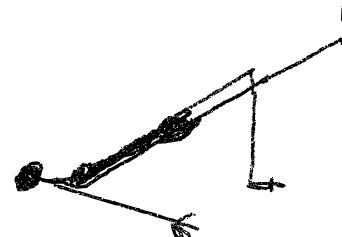
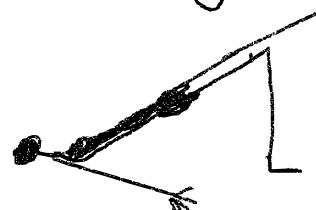
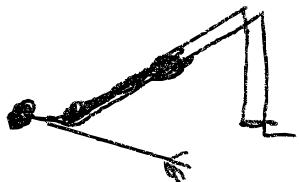
Move up and down by bending and stretching standing leg.

10b Same, but facing forwards.



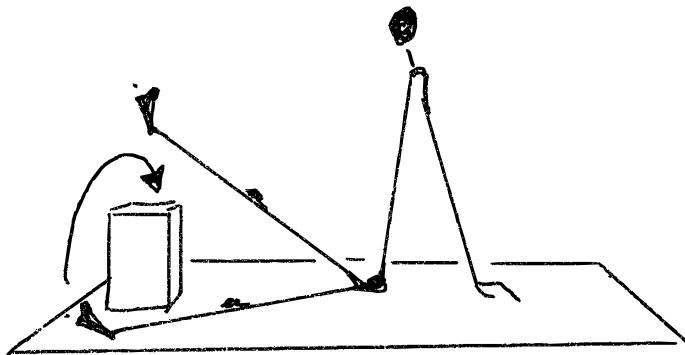
11 Glutes + Hamstrings

Bridge with 2 legs, stretch 1 leg, come down slowly.



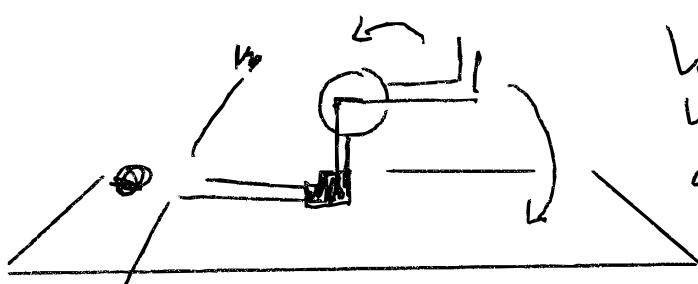
Variation: Feet on chair.

## 12) Quads and abs

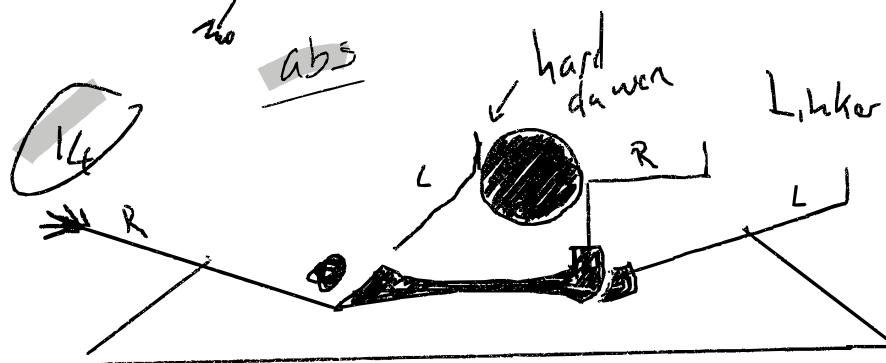


Lift leg over  
brick, tap left,  
tap right.

## 13) abs + back



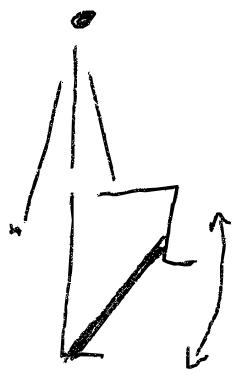
Ball knijpen tussen  
knieën, sterke  
hock, benen na  
de grond brengen  
naar links dan  
rechts.



Linker hand duwt  
Bal tegen rech  
knie, hard  
duwen!  
Rechter arm  
en linker been  
strakken. 15x doen  
andere kant.

15

Quads

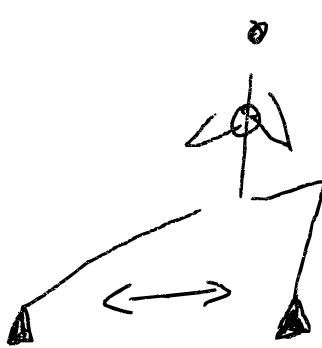


Use elastic.

Ground foot of standing leg and ankle of other leg. Bend knee and pull up upwards.

16

Quads



Shift weight from one side to other, carefully. See what's possible. Put weight on ice.

Keep knee above foot.

17

Balance



Stand feet together or walk one foot in front of other with eyes closed.

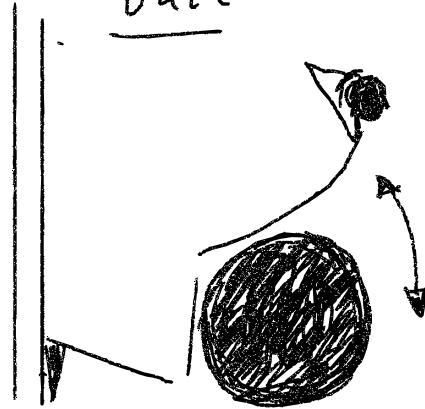
18) Glute, ham,  
Quads



Squats, with weights.  
Straight back.  
Bum backwards.  
Knees in front of toes.

Shoulders  
about half  
way high.

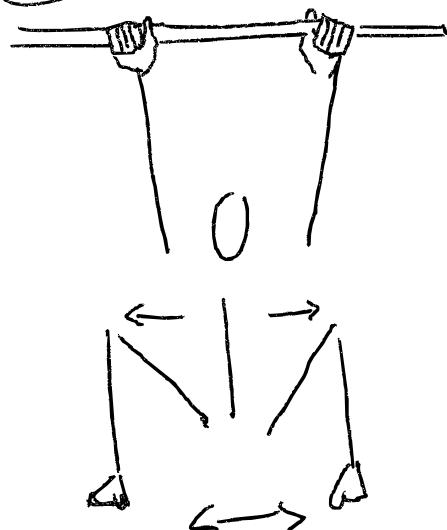
⑨ Back



Hips on ball, knees on floor, feet against wall, hands behind head.

Move up and down, or static; 20secs up  
keep elbows out.

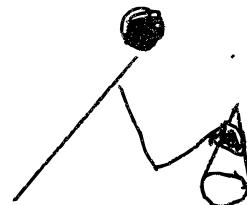
⑩



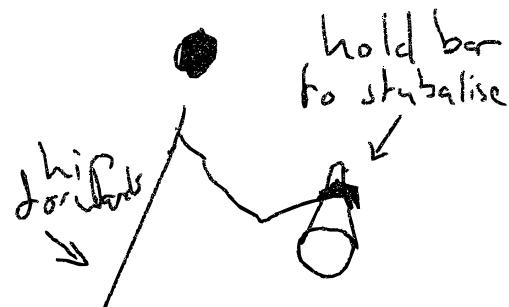
Putting weight on knees / legs.

Shift your weight from one side to the other. Try to put weight on injured knee

⑪



Putting weight on leg

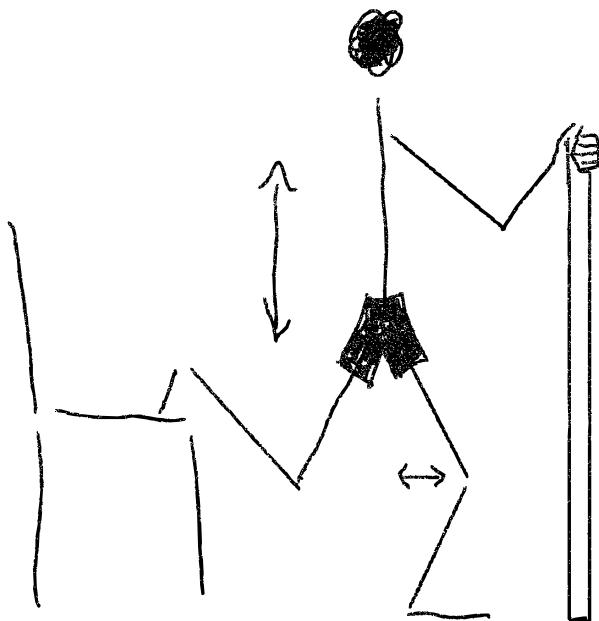


Bend standing legs and each other leg like you're about to run.

Stretch standing leg

22

Quads



← Use a stick or banister for balance

Take the full weight on the standing leg.

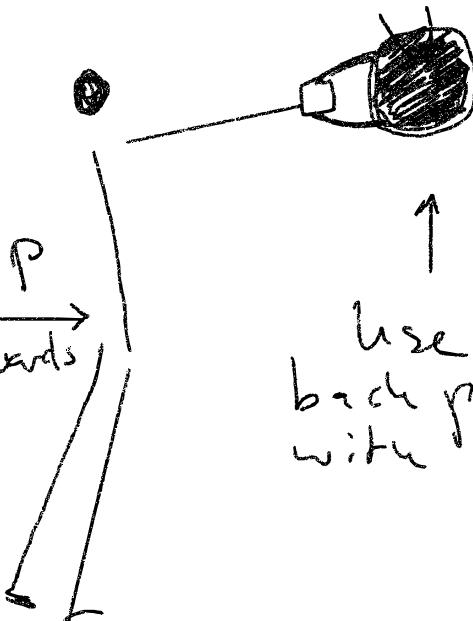
23

Kettle Swing

Glutes + hamstrings



hip  
forwards →



↑  
use a  
back pack  
with weights

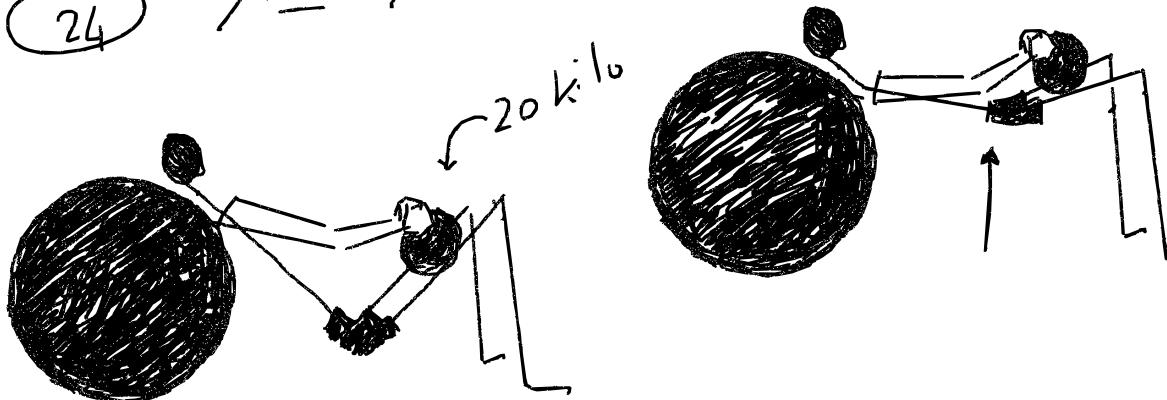
## How to massage the Scu

③ ↪ ↤ Circular movements  
towards the cut.

→ - ← Push upwards with 2  
thumbs in the direction  
of the cut.

→ ↪ ↤ ↪ ↤ Make S-shape with  
thumbs, pushing in the  
direction of the cut.

24 Glatos / haars

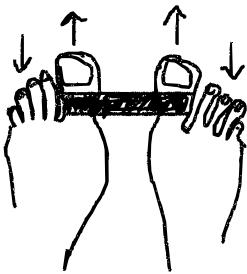


25) Hips



Make circular movements on the ball to open/rotate hips.

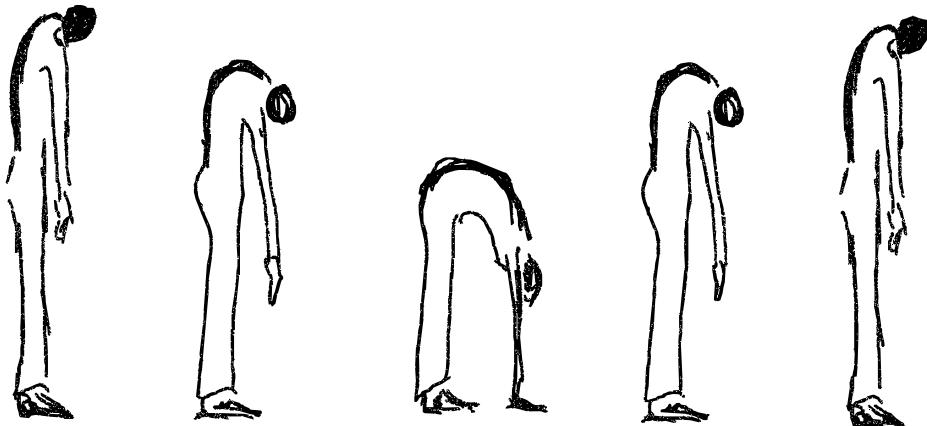
26) Feet  
- toes



Elastic around big toes. Lift big toes in the air while pushing others down, and vice versa.

27) Hips + lower back Series (Sciatic nerve problem)

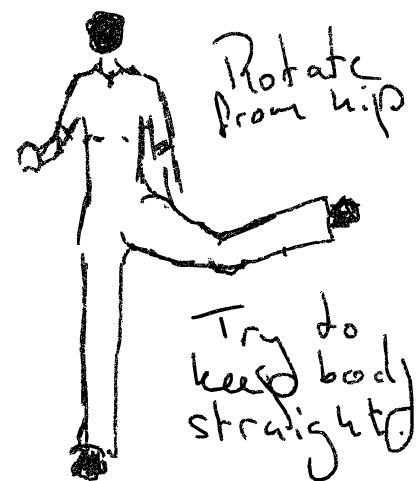
a: Jefferson curl



Vertebra by vertebra. Sacrum m. Abs contracted around the shoulders, pushing the spine bone out.

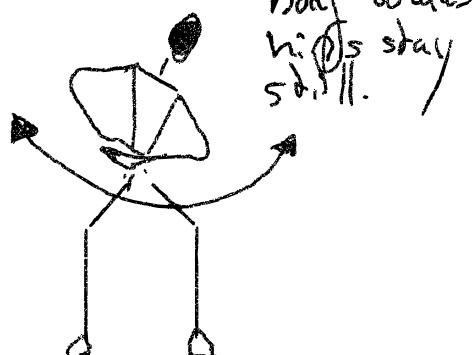
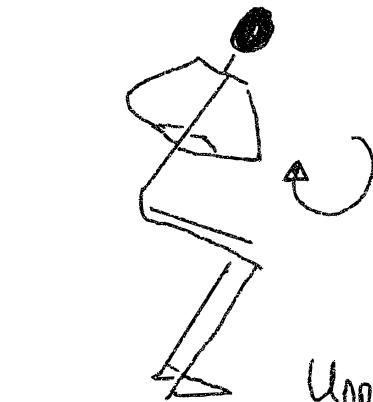
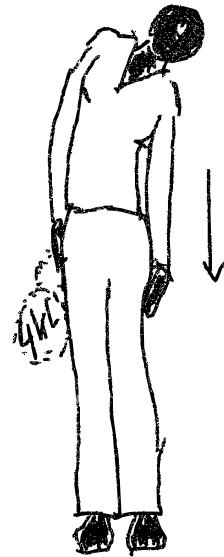
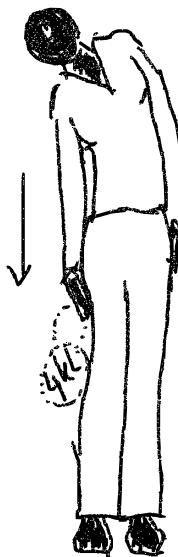
b: Leg cock

## Sciatica Series

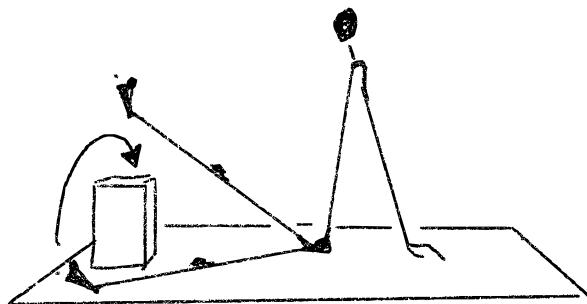


c: Side slide (option: with weight)

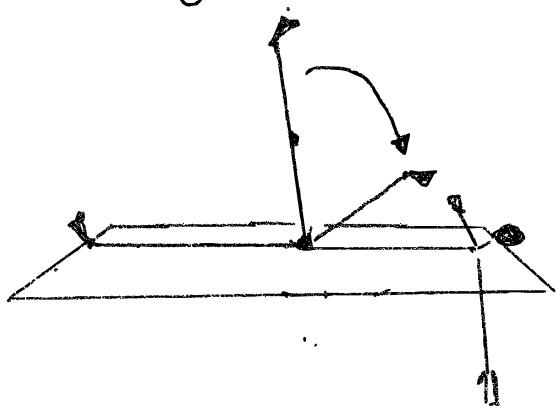
d: Baby cock



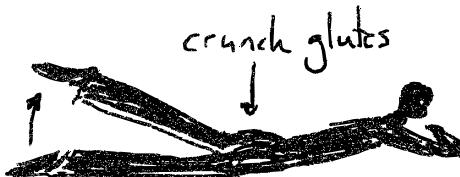
e: leg over block



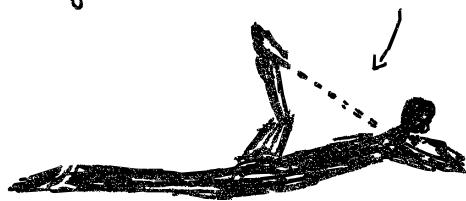
f: Yoga → open angle



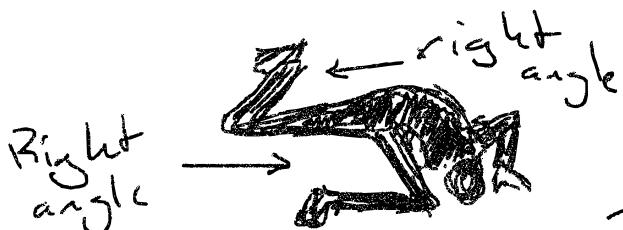
g: Belly leg lift.



h: Belly leg rotation. (Option: use elastic)



i: Swastika bend



View from above

Try to kiss your knee.  
Stronger version: hands behind the back. Do this several times on one side or rhythmically alternating sides.

### j: Sitting Rotational Stretch:



Left ankle on right knee (and vice versa). Bend down carefully.

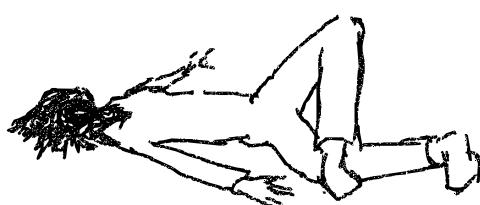
### n: Lying down Non-rotational Stretch



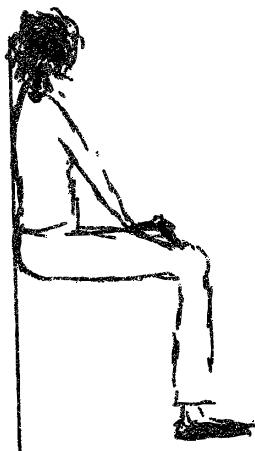
Bring knee to chest (other leg straight, lower).  
leg comes up and foot can rotate.

### i: All kinds of twist positions, cobra with legs to one side,

### g: Rotational Side drop



(28) Chair Quadst Glutes

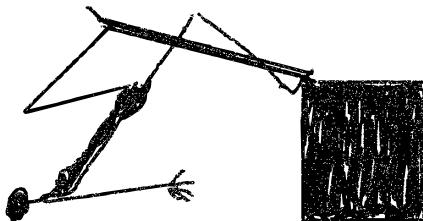
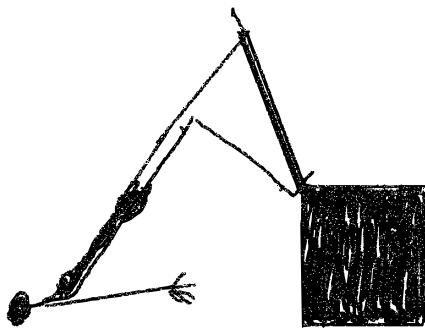


5 x 1 min, alternated with balance exercises (standing on 1 leg with eyes closed). Finish with 1,5 min.

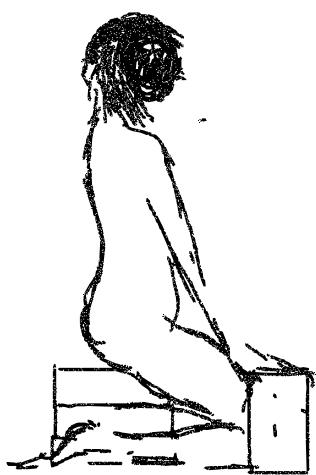
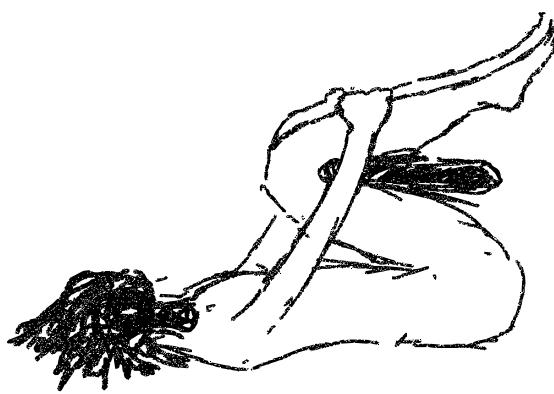
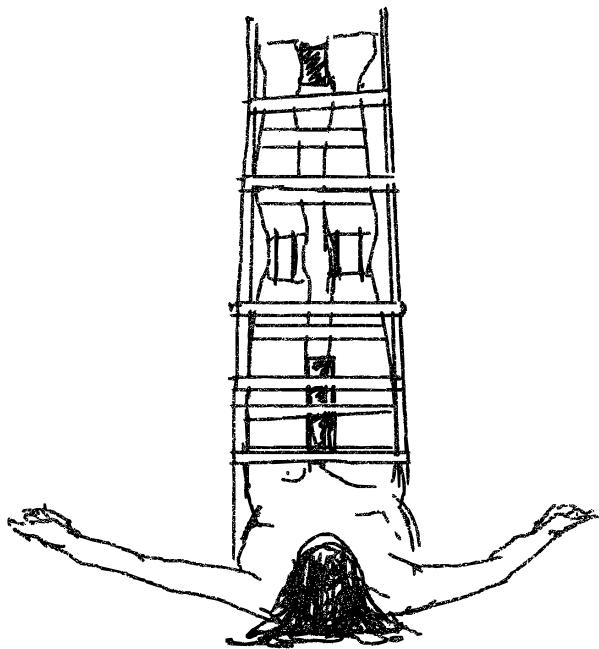
(Yesterday, 14-1-26, we went back to strength exercises instead of focussing on the Sciatic. But it's still there)

And we did a combination of ① and ③: weight on foot (4? kilo), lifting with leg not foot. 8 + 10 sec. Arm exercises with weights while the leg is busy.

And we did the Bridge ⑪ on an elevation with a variation:



# Yoga practices



11 Jan 2021

the patient

The latest thing is a piriformis syndrome  
means that the sciatic nerve (big nerve  
running from lower back via coxis, hip,  
but all the way into foot is pinched, ir-  
ritated or inflamed. Its a fucking pain  
in the butt, literally, and the whole  
package with the pain in the knee is  
seriously getting me down. Fuck pain is  
a fucker. You just don't want to do any-  
thing because everything hurts. Fucking  
depressing shit man.

For exercises for the nerve, see the series  
of pics (27).

→ see page before.

Yoga: legs up, lie on back fold legs, knee  
warrior + triconasana with support.  
Chair with support sit up + down.

26 - 12 - 2025

Reading, Social Works: performing art, supporting  
Publics, by Shannon Jackson.

On page 13 she writes: "The "interdisciplinary  
ity" of experimental art-making cannot ignore the  
fact that artists are often "disciplined" by previous  
training and, as a result, do not always share the  
same standards in craft, image-making activity  
or community organizing."

This is interesting. There is something in the  
paradox of many transdisciplinary practices,  
including my own, that call themselves such  
implying that we are working "beyond" disci-  
plines, without really first establishing or  
acknowledging what those disciplines might  
be.

27-12-2025 ?

Listening to: The Baby on the Fire Escape:  
Creativity, Motherhood, and the Mind-Baby  
Problem, by Julie Phillips, 2022

Also reading: Tell me Everything, by

Elizabeth Strout.

Also listening to 'To the Lighthouse' by Virginia Woolf, but using it more to fall asleep than anything else.

The agency in the fire escape is quite electrifying, all these women fighting to be both creator and mother (and black lesbian etc.). She examines the life and brotherhood of Alice Neel, Doris Lessing, Ursula K. Le Guin, Audre Lorde, Alice Walker, Angels Carter, Susan Sontag, Shirley Jackson, Gwendolyn Brooks, Louise Bourgeois, Penelope Fitzgerald, Lorrie Sage and Barbara Hepworth. She (the author) often uses the phrase: 'to think her own thoughts'.

I got up at 5am today, spurred on by the agency described in many of these works, tries to find the time and space to think their own thoughts.

The circumference of my knee is still 38cm.

28 Dec. 2025

▽?

I don't know who is writing. The worst is I don't really want to write because there are still no interesting thoughts in my head. I don't really want to think. And I really don't want to work.

My whole left leg is hurting. Not just the knee, also the hip and inside the hip up to the back. It hurts when I lie down and when I sit. It doesn't hurt in the bath so I have a lot of baths. I wonder if my mother just took a lot of painkillers?

I'm watching a lot of series and movies. It's all I want to do when I'm alone: lounge on the couch binge watching.

Shit, who have I become? Why aren't I using the luxury of time to be thinking my own thoughts and doing something with them.

⊕ I got the news last week that the proposal for the VIS Journal has been accepted.

And I got info about a sugar detoxifying webinar from Rich on art and health-care practices, which I should absolutely subscribe for ~~today~~ and thank Rich for.

▽ What's weird is that I feel almost normal except some 'discomfort' but I have no focus, and very low energy. I went to a yoga lesson yesterday (a bit ambitious as it turned out) and it wiped me out for the rest of the day.

Although I don't have much to write about I prefer it to reading. (Reading theory I mean) I think because reading is more effort and more stimulating somehow.



Note to self: get off the defensive and describe what you do as methods and as epistemology.

▽ Use Nirav's method of scripting to get her to make a performance for the IAW group, with the material that we have. Use images as scores. Texts as script or scores. (This will be really fun to work on!)

▽ So this is our problem with reading. We get so stimulated that after half a page

We've lost ourselves in ideas and thoughts and we get super excited and have to put the book down and write/ think/draw.

2 Jan 2026!

①

Continuing in 'Social Works' in the intro she gives a really good positioning of the rise of social art and its problems, its political + social context. She does it of course thru referencing writers. I was wondering if this could also be done thru J.c. artists + activists. Or thru. practices instead of theory. I wonder if I could work on that.

In general I'd like to push back against the ambiguous practice of book-referencing and do more practice-referencing.

6 Jan 2026

① However, it might be really good to do some explicit 'clarifying of terms' (professing explicitly to what you mean by certain terms) through reference to a particular articulation

(which might be easier if it's a book)  
like f.o. Vulnerability: use book by Mr.  
van der Burg.

11 Jan 2026



Embodied knowledge, making a case  
for giving importance to it and trying  
to articulate what could be meant by  
it is not about saying 'the body knows'  
stuff and we should 'then do it more'  
(although that is undoubtedly also true)  
but about problematising

the hegemony of the rational, with  
its promise of transparency and control,  
and surmounting ambiguity and vulnerability.  
It's about getting it through our thick  
skins that we exist as, with and through  
bodies, that thinking is itself a physical  
act and that everything we (think we)  
know is a product of being in the world  
as bodies.

So maybe I want to also move away from  
this idea (that I'm often held to) that a

Performative practice that involves the body is about everyone getting off their chair and moving around. It's not talking, writing, drawing, drinking coffee, it's all equally physical, embodied, whatever.

The illusion of a disembodied reality, the illusion that we are minds vs bodies and the elevation of the status of the mind above the body has contributed to a societal organisation that is inherently hostile towards the embodied state, or towards bodies, or beings that are bodies.

So making a plea for vulnerability, for and in vulnerability is basically making a plea for an environment and a social, physical and political organisation that is more welcoming and accomodating to bodies. Bodies that are heterogeneous, complicated, vulnerable and volatile as well as being resiliant, vivacious

and malleable. (disciplinable etc.)

Jan 20, 2026 ☺

Do we want to collapse?

1 Why the f. is it so difficult for humanity to understand that we are bodies? It enrages me when people talk about 'body in a meat sack', or the endless fantasies pursued in films where people upload their memories or mind to a computer.

A brain is an organ in a body you ~~more~~ on. This fantasy of disembodiment is a lethal one. It's allowed us to turn on our own physical environment and to create a world that is hostile to bodies.

Fantasy of invulnerability. Hand in hand with fantasy of human supremacy because that is based on an idea of human as superior, because rational, disembodied etc.

2 The fantasy of the individual.

So it's actually still the same <sup>if you look</sup> as discussed in the project 'What is

Work?' at Kunsthal Gent: understanding ourselves as Vulnerable, embodied and relational instead of Rational, disembodied and individual.

So what does that have to do with work and performativity? Or: how is this tackled in P.W.?  
Let's find out.

Let's say the epistemological stance is 'We are bodies' and 'We are relational/entangled' (maybe because we are bodies?)  
We are Vulnerable (also maybe because we are bodies?)

Put differently, we're fighting against three myths: ① The myth of the rational as a uniquely human and supreme quality.  
② The myth of the individual, as the autonomous independent subject. ③ The myth of disembodiment; <sup>as in, thinking</sup> the body as a ~~medium~~ we live in instead of 'we are body'.

Ok, so if we put those in the middle, what do we now want to surround them with?

Purple - Existing Discourses + Concepts  $\begin{cases} \text{theoretical} \\ \text{philosophical} \\ \text{artistic} \end{cases}$   
(also opposed ones?)  
Pink - Own concepts

Yellow - Practices  $\begin{cases} \text{methods} \\ \text{practices} \\ \text{techniques} \\ \text{skills} \end{cases}$

Green - Effects of those practices. (How they connect to the discourses?)

Blue - Research Projects (chapters)

White - Quotes and references/examples

② 25 Jan '26

The map is now on the wall, in the middle is the research issue (a bit easier than question for now) articulated as: PROBLEM: work = waged work only

work = identity work = your right to participate gives meaning to your life, = zalgrij werkend. Which might be summarised as f.e.

The central place work takes in our lives both individually and societally, (work understood as waged work) it's extractivist, individualistic, disembodied nature.

So the aim of the research is to invent and rehearse working conditions that support and acknowledge relationality (contingency, multiplicity) embodiment (we are bodies) and ethical are ethical (based on dignity, collaboration and agency)

Around that, the Ontology of the research let's say is an understanding of ourselves (human's) as embodied, transrational, and relational (more than rational)

Because of it's transrational ontology it explores alternative (too common or academic) epistemologies. Actually also because of its embodied and relational ontologies.

The notion of multiplicity of the self is important, perhaps also part of the ontology, and could be placed under relationality, although it has a lot to do with embodiment and transrationality too. Perhaps its an epistemology? And also a method? 

28-01-2026 

New Words! Dehumanism, Human exceptionalism, Transrational, Bodymind

2 Feb 2026 

Need to start work on article VIS ~~16~~. Want to figure out a structure. First line up what it is I promised to do in the article?

