

We encourage you to consider this document as an invitation to carefully approach the use of the format Lecture-performance (when creating one or classifying a work as such). Please take in consideration the relations that are generated when a lecture-performance is announced, when it happens, and as it remains.

GUIDELINES FOR NAMING WORKS/PROPOSALS/MATERIALS AS LECTURE-PERFORMANCE*

DO**

Treat the format Lecture-performance as a knowledge in itself¹

Consider the space, the location, the situation, the circumstances and the context in which the Lecture-performance is created and/or presented²

Use time to produce spaces through the Lecture-performance³

Do pay attention to what the Lecture-performance does in saying and says in doing⁴

Question how the Lecture-performance resists and reinforces hegemony⁵

Question as well the ways it reflects and refracts facts, truths, rules, methods, identities, roles, beliefs, visibilities and invisibilities⁶

Use the political potentials that go beyond the content of the Lecture-performance⁷

Select points of reference for the Lecture-performance and shake the frame⁸

DO NOT

Do not use the format Lecture-performance without reflecting on the format itself⁹

Do not neglect the artistic and/or choreographic dimension of Lecture-performance... Otherwise let it drop!¹⁰

Do not forget that Lecture and performance exist (also) as autonomous formats¹¹

Do not believe the Lecture-performance (only) makes sense in the here and now¹²

Do not use documentation to fight against the disappearance of the Lecture-performance¹³

Do not fetishize the Lecture-performance as the missing link between art and academia¹⁴

Do not reduce articulation to text nor text to meaning in the Lecture-performance¹⁵

Do not rely on a set of rules to make the Lecture-performance stand on its own¹⁶

*genre and/or format

**each guideline number corresponds to its own category in the index box