

On 15 Apr 2024, at 20:48, Philippine Hoegen <[p.c.hoegen@gmail.com](mailto:p.c.hoegen@gmail.com)> wrote:

Dear all,

with this email, I would like to invite you officially for our meeting on April 22 16.00-18.00, room 3.52 (3rd floor) at Nieuwkade 1 in Utrecht.

Our meeting will take the form of a board meeting.

Present will be a selection of versions of myself/of the person presenting their research to you that afternoon, as well as some other-than-human actors within the research.

Also present, will be the four supervisors of this research. We invite you, supervisors, to bring along your supervisor self, but also any other versions you think could contribute to the board meeting.

And Judith Leest will be present, of the HKU Centre for Education Research and Innovation, to whom the same invitation to bring other versions of herself along is extended.

Agenda:

1. After some words of welcome there will be an introduction and explanation of the procedure by T, who is chairing the meeting.
2. Then all the attendees will be asked to shortly introduce themselves.
3. What follows will be a discussion of the report (more about the report below) and the state of affairs of the research, with room to address what is missing or lacking, and what problems are being encountered in the research. All beings and elements present can be engaged (with) during the discussion in order to explore different paths or openings, help unblock blockages or draw attention to blind spots.
4. We will finish with drinks and snacks to ease our path towards some conclusions.

Report:

The report can be found under this link:

<https://www.researchcatalogue.net/shared/8cc5284c83a11e7cd8213d70bf45501e>

Please click on "open Exposition"

**NB: this page is for your eyes only, it is not meant as a public document and the link must not be shared.**

USERS MANUAL: This Research Catalogue is an attempt to create a repository and a portfolio in one, to give insight to involved parties such as supervisors, into the progress of the research project Performing Working. On the left-hand side are four columns that document concrete outcomes of the research. By clicking on the images you will be taken to pdf's with reports on workshops, co-working sessions or publications, or to video's in the case of performances. The fifth column is called sources and study, it's still very incomplete but the aim is that it gathers different types of sources that I'm consulting, including interviews I hold myself, books and texts that I read, performances, artworks or films by other people that I study.

The sixth column loses its shape as a column, it holds visual works that I'm making and allows for spouting off to projects or collaborations in process, idea's I'm developing or articulations that open up specific lines of thought. To the right of the USERS MANUAL is a document called Research Journal. Updated once a month, this journal has a writing score: before I begin writing, I choose which version of me is speaking. The cover image shows the legend of the different versions implicated and active in this research.

Hover over the top of the page to find the abstract, and the map of the page, called NAVIGATION, with which you can navigate directly to each item by clicking on the map.

**A large screen is strongly recommended for comfortable viewing.**

Looking forward immensely to seeing you next week,  
warm wishes,  
Philippine

### Script Board Meeting Performance:

Helli/T

**Welcome** everyone! Thank you for coming to this board meeting!

As this is our first meeting all together we will begin with a **round of introductions**: who is everyone and what is your role in the research.

I'll begin by introducing myself: So I'm Helli, also known as T. I will be chairing today's meeting.

T sometimes speaks of themself 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 sometimes means clearing up some mess, or **calling out problems**. So a bit of **care taker**/ facilitator/..... of the ecology of the project as a whole. So that's me.

I'd like to continue with the researchers. We have a confident researcher and a lost researcher. Thinking about the **2 researchers**, the confident one and the lost one, I realised they are more like **1 person with a Janus head**. So, one figure with 2 faces, or in this case, 2 voices.

I'd like to invite first the confident researcher to introduce themselves first.





Confident researcher:

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 **relational sensibility** with which I've created a lively network of collaborators around myself and by proxy around the research, which I'm able to nurture as well as animate. 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!





Lost researcher:

Oh well I'm frankly **dreading** it. I've been **told 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 fireworks, 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 role of **the idiot** (in the Isabel Stengers 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 knowledge** to do a project on performance, let alone work. To name just a few of my anxieties. Basically, I'm convinced that what I am, we are, is a **bit of a fraud**.

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The Patient

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.....

I'll hand over to the lover.



The Lover

This may sound a bit immodest, 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 **shear 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 gives pleasure to others and takes pleasure in the pleasure of others. And the good love is an **eternal student** of all these factors.

I'm a **pretty good lover**.

I'll hand over to the artist.



#### The Artist

I've **been around for a while**, and have been through quite some **transformations** in my time. I don't know if everyone knows this but I started out as a real gallery artist (I was with a very hip gallery in New York called Team Gallery, and with one in London called Percy -Miller). I had some successes, as in institutional exhibitions and reviews and stuff, but basically my work didn't sell, so in the end I was kind of out on my arse.

**Performance was and is my big discovery.** I love it as a medium, as a game, a way of connecting, doing research, 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**, is also a big discovery, that has added to that a way to **make a living**, for which I'm profoundly grateful and I'm childishy proud of getting a salary for what I love to do.

My **role** in the research is **inventing, elaborating, developing artistic strategies** that serve the research, the collaborations, that gives form to what we do, make and learn...



The presence you see over there is the **alter ego**... they are for now **present only through accessories**, and as someone we're **dreaming** of or about. We understand the alter ego as an **artistic strategy**. And as Helli noted a while ago, an alter ego as we see it now is **not quite the same as another version**. It's a more radical exercise in **extending the self** into something that is really other. A completely different perspective.

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 are present through these potential attributes. Who knows what we might find out about them during this meeting.

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*Move to intro's of the others present, while Helli gets her kit back on she Invites supervisors to introduce themselves.*

*After that: Intro of the objects.*



Helli: I'll also quickly **introduce these things** that also have roles within the research:  
*Starts with the game:*

A card game that's been part of our practice for a very long time.  
It's a tool tool for thinking and talking, they are domino cards that you can connect to each other, each connection brings in the random factor of the other half of the card.

The collages/images can be read in different ways. I will offer one reading, but please feel invited to make other interpretations, to move and use them as conversation pieces.

#### Collages

- 1: alter ego's, self as other, what is other
- 2: Versions, masks, suits or outfits, performativity
- 3: forced performativity, homelessness, precarity
- 4: precarity of place, structural precarity, structures of precarity
- 5: structure, institutions, hierarchies
- 6: institutions, illness, invisibilisation
- 7: voice, voicing
- 8: (mic + voice deformer) voice as research
- 9: research in/through making

This is an audio recorder. This is a video camera



Both are on. For documentation purposes only.

***Introduce the score!***

I'd also like to introduce a different kind of apparatus: a score. There is a score for today's meeting. It's very simple and everyone is invited to use it, and adhere to it:

**When you speak, please specify who is speaking.**

**When you ask a question, please specify to whom the question is addressed.**

*Move to the agenda.*

If the other board members are ok with this, I'd like to make a round, **starting with the research team**, to gather the things they would like discussed. **Then** we'll collect subjects **from everybody else**. **After that the floor is open for discussion.**

Confident researcher:

I would say we probably made some **classic beginners mistakes** in that we probably started on too many tracks at the same time. But 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**, f. e. start talking about work and performativity also with the people working at the Straat Consulaat.

Lost researcher:

Like I was saying, I worry that we **don't know enough**, neither about research not 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**.

The patient

Speaking for myself, the patient, but **also voicing a concern shared by the daughter-as** informal –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 beating ourselves up for not being back at work 2 days later.

The lover:

Love comes with **responsibility**. As a PD researcher we 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. We working on fundraising. But **fundamentally it's a problem**, a structural problem which needs to be addressed not just here but on a PD institutional level.

The artist:

I guess the usual: **are we making enough?** Where's the **time and space** for developing **those artistic and performative strategies**, tools, whatever that carry all those collaborations? And **to create the forms to share the research** and its insights. And also how is the artistic being **nurtured and developed?**

*Helli gets her kit back on.*

Thanks for that, now the supervisors and their versions are invited to speak about what they would like to add to the agenda..