

# rites of exchange

## COLLABORATION BETWEEN HISK, KASK & ISELP

**SATURDAY 12 MAY 2018,  
13–18.00  
ISELP, BRUSSELS**

Over one afternoon, ISELP plays host to a series of performative lectures by artists and curators, ranging in format from the TED talk to the dance floor demonstration. Other contributions include variations on the ping-pong game, the audioguide and food installation. Yet across all the performative situations staged in different parts of ISELP, there remains a constant desire to de-passify the spectator and mobilise her and him physically, emotionally and intellectually.

The programme is the result of a close collaboration between artists in residence at HISK - Higher Institute for Fine Arts, Ghent, and curators on the Curatorial Studies programme at KASK - School of Arts, Ghent.

## ARTISTS

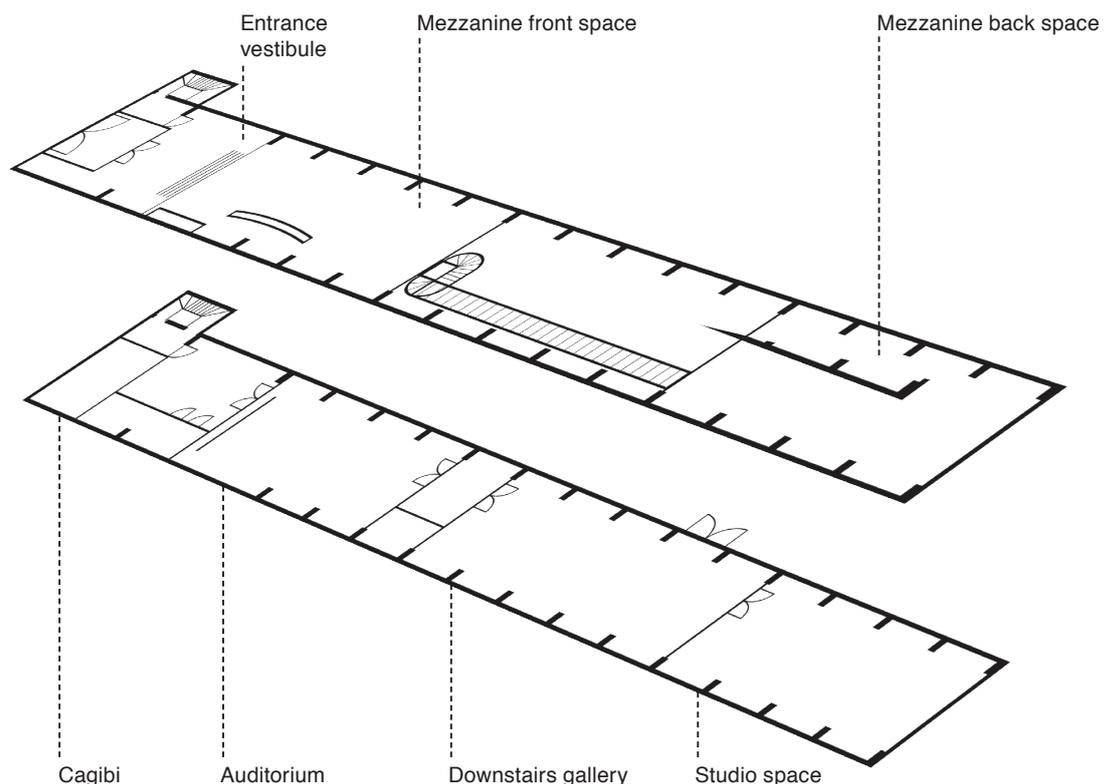
Sofia Caesar  
Chego Check (aka Goeun Choi)  
Béatrice Didier  
Chris Dupuis  
Frédéric Ehlers  
Megan-Leigh Heilig  
Lisette de Greeuw  
Roel Heremans  
Hannah Mevis  
Gašper Piano  
Mark Požlep  
Marijke De Roover  
Lisa Wilkens

## CURATORS

Nathalie Cohen  
Romuald Demidenko  
Maxime Gourdon  
Hélène Jacques  
Alicja Melzacka  
Benedict Vandaele  
Anna Zhironkina  
Marijke De Roover  
Lisa Wilkens

FREE - no tickets required

13.00–18.00	<b>Questioning the answer</b> [Lisette de Greeuw, Benedict Vandaele, Anna Zhironkina]	Downstairs gallery, continuous
	<b>In salad we trust</b> [Hannah Mevis, Anna Zhironkina]	Downstairs gallery, continuous
	<b>What is a lecture performance? Invitation taken literally</b> [Béatrice Didier, Nathalie Cohen]	'Cagibi', continuous
	<b>The ping-pong talks</b> [Lisa Wilkens, Anna Zhironkina]	Outdoors, continuous
13.15–14.00	<b>Blueprint for revolution</b> [Mark Požlep, Gašper Piano]	Auditorium
	<b>Zero hour</b> [Sofia Caesar, Alicja Melzacka]	Downstairs gallery
14.00–15.00	<b>How far is the South?</b> [Chego Check {aka Goeun Choi}, Megan-Leigh Heilig, Hélène Jacques]	Studio space
	<b>Why work?</b> [Lisa Wilkens, Maxime Gourdon, Alicja Melzacka]	Mezzanine back space
	<b>Zero hour</b> {la structure} [Sofia Caesar, Alicja Melzacka]	Downstairs gallery, continuous
15.00–15.30	<b>Lezing performance: the small strokes of tomorrow will never become whole again</b> [Nathalie Cohen, Roel Heremans]	Entrance vestibule
	<b>Why work?</b> [Alicja Melzacka, Lisa Wilkens]	Mezzanine back space
15.30–16.30	<b>Dead people are liking things on Facebook</b> [Chris Dupuis, Nathalie Cohen]	Auditorium
	<b>Working Title</b> [open discussion with Sofia Caesar, Maxime Gourdon, Alicja Melzacka et Lisa Wilkens]	Mezzanine front space
16.30–17.00	<b>Le courage d'être soi</b> [Frédéric Ehlers, Hannah Mevis]	Auditorium
	<b>Lezing performance: the small strokes of tomorrow will never become whole again</b> [Roel Heremans, Nathalie Cohen]	Entrance vestibule
17.00–17.30	<b>The eggcellent adventures of Marijke De Roover (a musical TEDx Talk) on non-nuclear parenting</b> [Marijke De Roover, Romuald Demidenko]	Auditorium



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### QUESTIONING THE ANSWER\*

Questioning the answer is a performative conversation between an audience and an art installation. Through mathematical algorithms, de Greeuw tries to question the concept of performative lecture and raises such questions as 'What makes a lecture performative?', 'Does the knowledge exchanged need to be true?' and 'Is interaction the most important element of a performative lecture?'

Lisette de Greeuw  
Benedict Vandaele (curator)  
Anna Zhironkina (curator)

### IN SALAD WE TRUST

In salad we trust is a statement about institutions, lectured through gustatory senses. In the form of a food installation, it invites participants to experience new tastes and interpret them according to their preferences.

Hannah Mevis  
Anna Zhironkina (curator)

### WHAT IS LECTURE PERFORMANCE? INVITATION TAKEN LITERALLY

Béatrice Didier's action will consist in reading and performing, in the context of a day about 'lecture performances'. Her piece considers the expression physically, asking 'What happens when a term is repeated for many hours?' If, by repeating a word for hours, it begins to lose its meaning and reveals its hollow materiality, what happens to the one uttering it? And for the one listening to it?

Béatrice Didier  
Nathalie Cohen (curator)

### THE PING-PONG TALKS

The ping-pong talks is an open dialogue between artists, curators and spectators whilst playing table tennis. The playful format aims to encourage free and spontaneous discussions among participants of various levels of skill and interest, knowledge and training.

Lisa Wilkens  
Anna Zhironkina (curator)

### BLUEPRINT FOR REVOLUTION: LECTURE PERFORMANCE\*

In 2017 I circumnavigated Manhattan Island in a canoe. One of main goals of the performance was to explore human reconciliation through conflicting notions of freedom. Through the physical act of canoeing, I tried to activate ideas of fantasy, discovery, conquest, and survival by confronting the Island's overwhelming capitalist system.

Mark Požlep  
with Gašper Piano

### ZERO HOUR

Zero hour invites audience members to assemble paper structures that stand for parts of a 'Zero Hour' working contract template. The four sides of the structures present alternatives to contractual language, speaking of unsaid the elements of such contracts. By re-arranging the order of these sentences, the participants establish tacit agreements and write a text in space.

Sofia Caesar  
Alicja Melzacka (curator)

### HOW FAR IS THE SOUTH?

The audience is warmly invited to dance and feel free to own and move its body the way it wants. Dance allows for a non-hierarchical relationship, as opposed to a conventional lecture, and a starting point for critical engagement with the body and place-making practices. The artists' joint playlist will be interrupted by questions or statements by the artists based on some of their encounters in Europe.

Chego Check (aka Goeun Choi)  
Megan-Leigh Heilig  
Hélène Jacques (curator)

### WHY WORK?\*

Why Work? is based on the idea of contracting an artist to work on site, to perform drawing in real time. The process will be regulated by a contract, which itself will be drawn or rather retraced by the artist during her working period to be then mechanically multiplied and distributed among the visitors. The performance will be followed by a public discussion revolving around such topics as invisible labour, precarity and alternative ways of valuing/financing artistic practice.

Lisa Wilkens  
Alicja Melzacka (curator)  
Maxime Gourdon (curator)

### LEZING PERFORMANCE: THE SMALL STROKES OF TOMORROW WILL NEVER BECOME WHOLE AGAIN

Inspired by the word 'lecture', which in French means 'reading', this performance invites the

visitor to read the self, and engage in a momentary personal reflection – one that asks her or him to imagine and literally read her/his own memory. This reading might trigger a listening, in particular of interior sounds that often go undetected.

Roel Heremans  
Nathalie Cohen (curator)

### DEAD PEOPLE ARE LIKING THINGS ON FACEBOOK\*

A performance of scrolling through lists of Facebook friends, discussing their death. Dupuis will talk about how he met them and how they died and what, if anything, he learned from knowing them.

Chris Dupuis  
Nathalie Cohen (curator)

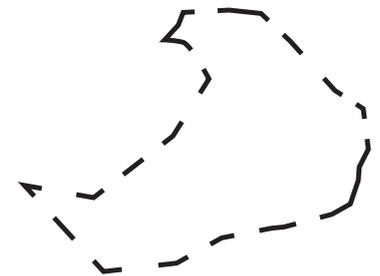
### LE COURAGE D'ÊTRE SOI

Frédéric Ehlers  
Hannah Mevis (curator)

### THE EGGCELENT ADVENTURES OF MARIJKE DE ROOVER: (A MUSICAL TEDX TALK) ON NON-NUCLEAR PARENTING\*

Surrogacy, egg donation, adoption or co-parenting create or offer a certain hope for gay couples, but it is only a starting point for rainbow couples to raise their children. In her musical TED talk Marijke De Roover deals with questions regarding the nuclear family, feminism/motherhood and ethics of reproduction.

Marijke De Roover  
Romuald Demidenko (curator)



**ISELP**  
ARTS CONTEMPORAINS



**Curatorial  
Studies**

**HISK**

\* Asterisks next to titles indicate that the performance is in English.