

[Philippine Hoegen](#) is a visual artist living in Brussels. In her multi-stranded, predominantly performative practice, she explores the ways in which we continuously create versions of ourselves, the apparatuses and processes we use for this and what that means for our understanding of 'self'. In the past 2 years this has led her to focus specifically on how this functions in the context of work. Hoegen approaches performance explicitly as a research strategy: a way of thinking in which the physical is involved. Currently she is a researcher at the [HKU Professorship Performative Creative Processes](#), and [CARADT](#) (Centre of Applied Research for Art, Design and Technology) Avans University, with a research project titled [Performing Working](#).

Recent activities include a performative research project, residency and series of presentations at Kunsthal Gent titled [What is Work?](#) (03-2021/04-2022); the publication [In these circumstances: On collaboration, performativity, self-organisation and transdisciplinarity in research-based practices](#) (editor: launch May 2022); a series of podcasts for/i.c.w. Club Solo Breda [About The Future and the Artists' Initiatives](#) (11-12/2020); a residency at Buda, Kortrijk, with the project [Hey You!](#) (06/07-2020); a series of seven broadcasts titled [Scores for Isolation](#) on Onomatopeenet / Instagram Live (04-05/2020); the presentation of her book [ANOTHER VERSION: Thinking Through Performing](#), during the Bâtard festival at the Beursschouwburg in Brussels (01/2020); the solo performance Ventriloquists III followed by a discussion on her research [The Self as a Relational Infrastructure in Process](#) ([CARADT](#)), at the conference [DIS SEMINAR](#) by Art ≈ Research, Amsterdam (2019). Hoegen moderates debates and conferences on art and labour – upcoming [How Do We Proceed From Here?](#) at Tent, Rotterdam – and as an activist she is part of [State of the Arts](#), and co-initiator of [SOS-Relief](#).