

Thank you this has helped me with my homework but did u know that

A banana is a berry 🍌

Introductions

Günbike

Günbike is a resident at Morpho, she's doing the 'development' residency. Günbike has been busy working behind the scenes at the Anthea Hamilton show that opened last week at Mukha. I saw her at the opening and she said that she really likes the chairs made of legs and one other piece which I don't recall. Her name is on the wall in Letraset when you go in - I congratulated her on that. I enjoyed seeing the photo of her crouching next to a small ceramic imitation of her childhood dog on the website of Morpho. I also learned from Jeannette that Günbike took part in an exhibition last year in Maastricht alongside my friend Wilf Speller, which was curated by Tim, a friend of Jeannette's and David's. I have not mentioned this to Günbike yet but I am interested to know how she found it. She recently attended an after-party in Brussels and met my ex-boyfriend, she told me this while we were standing outside a restaurant with the other residents, waiting to go in. We laughed about the fact that without really knowing each other she already knew who my ex-boyfriend was. Her studio at Morpho is split in two, there is a line down the middle so you can see that it used to be two rooms. I am curious to see if this will affect her work while she is here or if it will have little effect. Perhaps she will do drawings that are split into two halves.

Kinga

Kinga is a resident at Morpho, she's doing the 'development' residency. Kinga has a background in dance, and works a lot with movement and the body. When we had our portraits taken last week by Aurélie Bayad, Kinga said that she did funny things with a chair for her photos, but I am yet to find out the specifics. I mainly see Kinga in the mornings when she is also getting coffee to take to her studio, which is on the floor above mine. One morning last week we read 'Gravity and Grace' by Simone Weil with Jeannette. We read the text out loud twice, once in my studio and once in the monastery garden. We talked about plants and how they seem so good at balancing the two states of gravity and grace, which Simone Weil considers humans to be less good at. Next we visited Kinga's studio, where there were several photographs from her childhood of coca-cola umbrellas, which her family were very excited by while she was growing up - she is thinking of bringing a coca-cola umbrella into her studio. I heard that she very often has many cups in her studio, and was amazed at the scarcity of cups in Jeannette's studio. Kinga has a son and we have had a few inspiring conversations about the life of artist parents, which has made me think about how I always plan to do social things in the evening, when it is not so easy for artist parents to join in.

Jeannette

Jeannette is a resident at Morpho, she's doing the 'wild card' residency. Her graduation work at the Antwerp Fine Art Academy or the Antwerp Academy of Fine Art was situated in the director's office, and explored how the architecture & infrastructure of this room was connected to the role of the person who uses it. Now whenever I hear the phrase 'director's office' I think of Jeannette. She is currently working on a project which will be exhibited on a boat in Amsterdam. She wants to make some things out of paper, and then coat the paper in resin or varnish (she is not sure which will work better, and she is seeking advice on this matter). When my partner Rikus came to stay in Antwerp he said 'I heard that you do institutional critique', and I laughed nervously because this evidenced the fact that I had described her work in this way to Rikus. Institutional critique is a genre we have had many conversations about, not always in an appreciative sense. Jeannette and I attended an informal writing workshop a couple of weeks ago run by Laure De Selys at WPZimmer, which is a space for performance. We had to respond to queues and then free-write for five minutes at a time. I enjoyed Jeannette's responses a lot, especially when she wrote in Dutch to shield us from understanding the parts she felt were private. Jeannette probably knows the most out of all the residents about what will happen during this dinner, because I have had the most conversations with her about it in the preceding days.

Caroline

Caroline is the artistic director of Morpho. Caroline is very interested in the work of Byung-Chul Han, an enthusiasm that is also shared by Kinga. I had never heard of him until now, but I am excited to try reading one of his books. Caroline recommends that a good one to start with is 'The Transparency Society'. Caroline has a baseball cap with a little clear plastic pocket on the front, in which she has inserted a film slide with an image of a woman and a candle. She is considering using this pocket as an exhibition space for Morpho residents. I recently told her that I am gifting little things to a hole in my studio because it sounds like it is breathing and I want to appease it. She told me an amazing story about a hole in Itay that is famous, called something like 'the hold of wisdom', which has a large intimidating face carved into the wall surrounding it. She explained that people often stick their hand into the hole while in the presence of a lover and say 'I love you', because in theory the hole is supposed to bite off the hand of anyone who is lying, so this act proves to the lover that their love is genuine. As well as being the artistic director of Morpho, Caroline curated a project for the Europalia festival this year, which I also helped with. The first time I met Caroline to discuss this project, she was standing outside Brussels Midi, and she had just purchased a coffee from Dunkin Donuts, so I did the same. We talked about smoking and I liked her hat.

Michelle

Michelle is an artist and chef who has been invited to work with each of the Morpho residents (one at a time) to devise a dinner. Michelle explained at our introductory talk that all of the projects she has been involved with could be considered as falling under the umbrella of 'hospitality'. She works (often with food) to create immersive experiences and scenarios which bring people together and make space for dancing and laughter. Her studio is in a building in the centre of Antwerp which is designed to look like a beehive - all of the rooms are hexagonal and presumably tessellate. The stools that were made by her friend for Table Dance are housed there, along with many other objects and foods including: statues of gnomes, a small child's kitchenette, a pestle and mortar, shoe-shaped candle stick holders,

bugatini. Michelle is trying to get rid of the bugatini because she doesn't like that it's harder to twist onto your fork than regular spaghetti. I have eaten lunch with Michelle three times since meeting her, and each time we have eaten some sort of bouncy ball (fish balls, prawn balls and meatballs at Ikea.) so inevitably this has influenced the dinner we are serving tonight. Michelle has an amazing way of melding multiple experiences into one outing, so that for instance when we are looking for string and masking tape, we are also looking for the perfect loo brush.

Yann

Yann is a resident at Morpho, he's doing the 'research' residency. The other day Yann and I were on the same train to Antwerp to meet Michelle and hear about her work. The train was delayed and we both realized we were on the same train by reporting the delay to our Morpho residents 'Signal' group. Yann advised me to get off the train at Antwerp Berchem as it would not be continuing on to Antwerp Centraal, but I almost stayed on it anyway, as someone in my carriage told me otherwise. I called him through 'signal' just in time and disembarked as he suggested. On the second train to Antwerp Centraal, I enjoyed talking to him about his project. He is in the process of devising a book which will be in the form of an exhibition, which I think means he will approach the making of the book as a curator might, inviting different artists to take part and seeing how their work might converse together to create new meanings. The book is on the subject of 'the night', and he is somehow connected to a botanical association that has nocturnal plants - he will visit, or he has visited, or he was not able to visit. I wanted to tell him about a thesis my friend wrote that I proof-read which was also on the topic of the night, but so far the opportunity has not arisen.

David

David was the first person to RSVP 'yes' to the dinner. I once saw David selling artwork at an art fair in Brussels alongside some friends. They had a peculiar way of selling the art, which involved inviting prospective buyers to engage in complicated games. I believe they played with the idea of 'donation' & 'price', mixing the two and calling into question the monetary and artistic value of art editions. I was intrigued and also a little scared to go up to their table, and when I did work up the courage, I manically grinned for the duration, not sure which parts were serious and which weren't. Then the other day Jeannette told me in the kitchen that she had seen David doing a performance in which he spoke in the style of an auctioneer. I was very excited by this, especially as I recently watched 'How Much Wood Would A Woodchuck Chuck', about the art of auctioneering by Werner Herzog, in which he calls this style of performance 'the poetry of capitalism'. This weekend I ran into David at an opening, and I really enjoyed talking to him, which was encouraging. I told him about his own auctioneering performance and that I thought it sounded great. He explained that this performance had been very much a part of his project at the art fair I had visited. This caused some confusion, and it made me feel as though I hadn't paid enough attention to the piece, or that my memory was playing tricks on me.

Chiara

Chiara was the third person to RSVP 'yes' to the dinner. I have seen Chiara perform once at 'Ne Mosquitoes Pas', a performance night in Brussels. Chiara's piece commenced with some generally unsuccessful flirtations with plants. She would shyly approach a plant and then slink away when it seemed that it wasn't into her. On other occasions, she was more successful and the plant and her would hit it off. Then came some dancing, which I remember less clearly, and she ended her piece with an enormously lengthy monologue about her relationship to the space we were in (the Artist Commons) and to other institutions and organizations within Brussels. She talked openly about her various doubts & forms of entanglement, and I loved how she went on and on, sometimes seeming to come to a conclusion but then lurching off down another route, never able to put a full stop against her experiences. I found it difficult to procure a contact for Chiara, but while snooping around on Facebook and Instagram, I noticed a poster for a show helpfully stating the names in large letters of all the artists involved, including Chiara and Eline de Clercq, who is re-generating the monastery garden, so I was able to ask Eline for her email address. I noticed the same poster is displayed in the corridors of the monastery, so I'm hoping Eline will assume this is where I saw the poster, instead of online. It seems less invasive somehow.

Maxime

Maxime was the second person to RSVP 'yes' to the dinner. I met Maxime once a few years ago at PAF (the Performing Arts Forum) in France. I was studying at the DAI (the Dutch Art Institute), and he was being paid by the DAI to ferry people back and forth from PAF to the airport. I presume he had many interesting conversations on these routes, with the plethora of tutors who were visiting us for a couple of days at a time. People would say at breakfast and dinner 'have you met Maxime, he's so lovely, I think the DAI should adopt him'. I only recall speaking to him once (as he was so busy), at a Karaoke night we held in the basement. I remember that I sang 'Wuthering Heights' by Kate Bush. He told me that he was working on a performance about embarrassment, particularly in relation to sexuality and sexual experiences. I was very excited because I love thinking about embarrassment, so I said I would come to see his piece in Brussels, but I never did. We became friends on Facebook, and over the years I've occasionally looked at his page to see what he's up to. I know that he organized a project that exists as a performative form of activism, in which he works with young people to talk openly about sexuality. I also read an interview in which he discussed the importance of laughter in overcoming failure, which I was greatly drawn to as I was thinking about this very thing while writing my thesis, and while reading 'the Queer Art of Failure' recently.

Mandus

Mandus has provided the soundtrack for tonight's dinner. I studied at the Dutch Art Institute with Mandus, and spent many nice nights listening to music with him. He has helped me to understand what pop music can do and be, through his writing, dj-ing, and recommending, for instance in his recent piece on the artist Rosalia, which is googlable: 'I "Cannot But Feel Exactly What They Felt" - On Rosalia, duende, and the heart in pop music'. While studying we collaborated on another playlist with songs by 'dark city women', a genre we felt was lapping at our shore but had not been properly archived. We also tried to make a playlist called 'medical success stories' but found it hard to continue after the first three additions: 'Through the Wire' by Kanye West, 'Head above Water' by Avril Lavigne, and 'I'm better' ft Lamb by Missy Elliott - we welcome any further additions. Mandus now lives in Copenhagen and is doing an internship at Diakron, an arts organization that has its headquarters in a water-treatment plant. I am hoping to visit him this summer.

Pierrot Lamp Game

1. When invited, the guests remove their name tags and place them into the lap of the pierrot lamp.
2. If a guest finds a small piece of scrunched-up paper during the dinner, they un-scrunch it and alert the person whose name is written down that they have found it.
3. The person whose name is on the piece of paper approaches the pierrot lamp and without looking chooses a name tag from the lap.
4. They take the name tag to the person whose name is on the name tag.
5. This person can choose another person to gift their name tag to if they wish.
6. The person now holding the name tag approaches the big book. They place the name tag on a blank space.



Send us your thoughts

Please feel free to send a short review of the evening (think google review, trip advisor, gossipy whatsapp message...) along with any photographs, to francesca@thehawkers.net

Order of service

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key:

numbered bold underlined - we made it

numbered bold - someone else made it

red - instructions for Fran and Michelle

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pre-19:00 pond is ready with heating appliances and plates for birds' nests. tables have been set with plates for mains, cutlery for all courses and glasses for water. soup plates will be brought out on the moment. (guests should hold on to their glass for all wines)

19:00-19:30 guests arrive, we offer them a necklace and a glass of bubbles. soup turned on.
An introduction to the evening by Fran and Michelle

0. NECKLACE OF TEMPTATION

1. GAZ DE SCHISTES Anna, André and Yann Durrmann, France (Alsace)

grape: muscat blanc

pairing:



Tiger orange petnat. Nose has a little bit of funk... Notes of tangerine, apricot and spice. Fun and energetic.

Joel Hart on Vivino

on the bottle: a pretty drawing of the terroir

19:30-20:00 we offer another glass of wine which will compliment the soup, soup will be served. Michelle begins to cook the birds' nests in hot oil and places them carefully into the pond

2. CUVÉE WEISS Dominik Held, Germany

grape: huxelrebe, müller-thurgau, scheurebe, reisling

pairing:



A light orange wine from Rheinhessen. Bottled unfiltered – with just a minute hint of sulphites. Light and seductive, it's fresh and crisp, with a ton of yellow and green fruit, plus wild flowers and herbs.

Wijnhuis Amsterdam

on the bottle: "...watch the clouds float, white ferrari" song by Frank Ocean - White Ferrari

3. SWAMP SOUP

20:15-20:45 soup bowls cleared away. the next glass of wine may be served, choice of love & passion or l'alternatif! guests attempt to fish for their dinner. Fran to serve the tomato sauce in the meantime

4. LOVE & PASSION RED Wabi-Sabi, Austria

grape: zweigelt, roesler

pairing:



...cute and tough. 🍷🍋

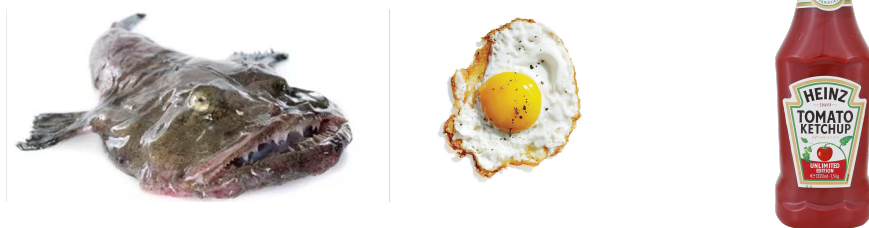
Jade Chintanalert on Vivino

on the bottle: a nice large red dot on front. logos on back, 'support your local farmer', 'low intervention', 'drink less but natural'.

5. L'ALTERNATIF Les Sabots d'Hélène, France (Languedoc-Roussillon)

grape: grenache, mourvedre, caladoc

pairing:



Nose initially had some reduction (eggs) but went away after about an hour... Would buy again.

Jim two years ago on Vivino

on the bottle: a little man wearing a white long-sleeve t-shirt and dungarees, stands inside a big pink bottle

6. FISH FLAVOURED BIRDS' NESTS AND TOMATO SAUCE

21:00-21:30 mains plates are cleared. Michelle cooks bananas. still unsure how these will be served. guests receive the non-alcoholic drink which should pair with the dessert

7. BANANAS WITH DUST

8. GINGER LEMONGRASS SWEET PEPPER Vilt Fermentary, Belgium

pairing:



on the bottle: 'VILT' in big letters, a small illustration, then 'Handcrafted natural fermented soda'. Best before 15/04/22

22:00-22:30 small juice shots made in the new juicer, very noisy

9. LOVE SHOT WITH READING

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23:00-00:00 all crockery etc. back to house and dishwasher filled, maybe everyone can help