

## Press Release

After All, Everything Is Different In The End

Dear Jens,

More than 20 years ago now, two friends took me to see Carol Channing in Hello Dolly at the Auditorium Theatre in Chicago. I don't know how many people the Auditorium seats. Memory would suggest it was in the tens of thousands. The theatre was full. You could hear the first notes of the title song. Our collective gut string drew taut. Then: there she was, at the top of the winding staircase, one long gloved hand laid along the white balustrade: she was every dame, mame, belle who had ever descended (or had ever wanted to descend) a wide, winding staircase to a waiting chorus of high-kicking men. She and we relished every wiggled, lipsticked, and sequined step, each timed so perfectly that she arrived on the stage apron with the final crescendo of the music, which seemed to rise on our cue, as we rose to clap and clap and clap, performing a standing ovation literally to beat the band. And then that grin was moving toward us. This wasn't in the script. And yet, this was still Dolly—or was it Carol? Well, Dolly/Carol was now gently and elegantly gesturing for quiet. When a stunned hush finally reigned, Carol/Dolly—Dolly/Carol took one more carefully balanced step toward us, bent slightly at the hip as if about to share a secret, each gloved hand now melting into the sparkling flow of white fabric covering each thigh: she spoke with glowing, exaggerated precision, in an absolutely delicious stage whisper—as if alone to each of the thousands in attendance: "Shall we do that again?"<sup>1</sup>

Now, more than twenty years later and precisely on September 25th (and until October 18, 2009) at 18.00, at HISK, the Higher Institute for Fine Arts in Ghent, Belgium, Mike Carremans, the Gent Clapping Group, Brandon La Belle, Nate Harrison, Jeuno JE Kim, Raimundas Malasauskas, Joris van de Moortel, Tischa Mukarji, Sarah Pierce, Thus & Hence, who changed their name especially for this show, Ultra-red and Katarina Zdjelar have been invited to do exactly that again, and when you wrote to me asking if I would write this text, I tripped head-first into a recursion: after all, everything is different in the end.

Sarah Rifky, Curator, Cairo, September 2009

<sup>1</sup> Pollock, Della. "The Performative I". Critical Methodologies, Vol. 7, No. 3, 239-255. 2007.

After All, Everything Is Different In The End

Sep 25 - Oct 18, 2009

Opening: 25 September 18.00

Mike Carremans / Brandon LaBelle / Gent Clapping Group /  
Nate Harrison / Jeuno JE Kim / Raimundas Malašauskas /  
Joris van de Moortel / Tisha Mukarji / Sarah Pierce /  
Thus & Hence / Ultra-red / Katarina Zdjelar /  
plus Jean-Luc Godard, Len Lye and Norman McLaren

Curated by Jens Maier-Rothe

HISK / Higher Institute for Fine Arts, Gent, Belgium

Charles de Kerchovelaan 187A, 9000 Ghent, Belgium

Thursday to Sunday from 14.00 till 18.00

Supported by the Flemish Community in the framework of Curator Curator, a project initiated by Maarten Vanden Eynde and Maaike Gouwenberg in collaboration with the HISK.