

The sole of the shoe was found outside the premises of Alba Festival in Zürich in June, during a trip funded by School of Commons. My flight from Rotterdam cost €201.56, without checked luggage. I was able to fit the sole of the shoe I my carry on bag to take back with me.

I used all of the toothpicks in my apartment for this sculpture, which I share stocking responsibilities along with Mariana Aboim. I don't know who paid for these toothpicks. They likely cost €1-3.

The decorative ribbon has been in my studio sewing kit for many years. I am certain I bought it without an intention for it at the Afrikaanderplein market in Rotterdam from a sewing stand. It was about a meter long, and likely cost €1-3.

The three checkered and one striped fabrics used as the base for embroidery I found together, folded neatly on a garbage can on 's-Gravendijkwal in Rotterdam. The black fabric is from a graphic printed pillowcase that read "LOVE" with a white rose on it that I included as a found object in an exhibition at Peach in Rotterdam in 2021. I also found it on the street in Rotterdam, but I don't remember where.

The embroidery was done with the machines at the Fabric Station at the Willem De Kooning Academy in Rotterdam, where my partner Mariana Aboim works. I used Mariana's staff login to access the schedule of the machines, as well as to log into the computers connected to the embroidery machines, which are reserved for students and staff only. The thread used to embroider is also from the academy. I spent €17 euros on the embroidery production in total, which includes machine time, interface backing, and thread.

The typeface used for the embroidery is Bayard Regular from Vocal Type Co. founded by Tré Seals. Bayard is a unique sans-serif typeface inspired by signs from the 1963 March On Washington For Jobs and Freedom. I downloaded it for free at vocal.type.co.

The assembly of this sculpture I did in my shared studio space, which I pay a €95,67 monthly rent. The production of this sculpture took about on week in the studio.

I purchased the UV epoxy resin and metallic and glitter powder pigments that fill the cavities of the shoe sole from polyestershoppen.nl for €50.88, including shipping.

The glue used in the sculpture - super glue, Bison transparent glue, and a two-part epoxy - were all purchased originally as workshop materials for recycled glass sculpture workshops I held at Badischer Kunstverein in Karlsruhe, Germany in 2021. Badischer Kunstverein covered these material costs.

The outfit I am wearing is from Princess Winter, a steel sculpture I made in 2018. Her pants and shirt are made from socks, scarves, t-shirts, and other scraps of textile material gathered at a textile recycling and redistribution warehouse at the port of Rotterdam.

The form of using an old shoe as a freestanding sculptural base is informed by a sculpture I made from Tor Jonsson's Doc Martens in 2019 for an exhibition at Zalucky Contemporary in Toronto.

The beginning of the performance featured a cover of Tiësto's song 'The Business'.

The end of the performance is a karaoke version of Kate Bush's song 'Sat In Your Lap' via a YouTube video uploaded by user Lemmy Caution on 10 April 2018.

A man named Tobias showed me how to use the organ. I showed whoever played the organ during this performance what Tobias showed me. Elisa Lemma played the organ and kept time. Neither of these people were paid.

The typefaces on the handout are Bayard Regular (see above); Lithops by Anne-Dauphine Borione, originally hand drawn which was inspired by succulent plants, Art Nouveau, Alzheimer brains, and Matisse cutouts; Not Courier Sans by Open Source Publishing; and Kingthings Wrote by Kevin King, which I like because it reminds me of the Disney font. All of these fonts were downloaded for free.

Jelena Mair-Khamees secured the venue, equipment, and props for this performance, along with coordinating the schedule and venues of all other programming this weekend, and maintained communication throughout the development of this work.

Kit Kuksenok was provided crucial structural development preceding this performance, and support during it on the organ.

Katharina Cameron supported with feedback, humour and friendship during the creation of the sculpture.

Raluca Croitoru introduced me to a part of an essay by choreographer Xavier Le Roy called 'Notes on Exhibition Works Involving Live Human Actions Performed in Public', where he lists all the people and the money involved in producing their performance, and I based this object on this reference.

School of Commons paid for my flight to Zürich to perform this weekend. It cost €178.96. School of Commons also commissioned the larger research surrounding this project for the year of 2022 for 2,500CHF.

My primary day job is as a "marketeer" and content creator for Kaapse Brouwers in Rotterdam, where I work on a free-lance basis for €26/hour.

Joseph Baan offered me accommodation with them this weekend for free.

Mariana Aboim provided extra dog care during the weeks preceding this project to make space for my preparations and mood swings, and significant emotional support throughout the 2022.

For that or those that I have inevitably forgotten: this process does not end: not futile, but indeed impossible. I will continue to revise, attempt, and play with the possibilities of acknowledgement.