Accept typoes as generative poetry, miscalculations as access to new methods of qualification and measurement, misunderstandings as new forms of knowledge, emotional and social surprises as signs to be listened to and followed. Prioritize spaces and people that also accept and perform these trust practices.

"Consent hates guilt", I write
to Pule kaJanolitji in a
WhatsApp conversation in the
summer of 2022. Consent
operates outside emotional
debt. Consent must be more
everyday, must be more
commonplace, must not be
grave, or owed. What I mean is
that consent must be a
necessary sustenance routine,
like sleep or eating.

Kit Kuksenok and Emily Fong spoke about digestion and other non- cognitive functions of the body during in here / out there, an online drawing session on 27 November 2022.

(| just wrote this and it didn't save, so |'m writing it again, in effect begrudgingly performing what this line suggests.)

In a research meeting on 4 May 2022, Pule kaJanolintji suggests: EXPLAIN rather than DEFINE, because "explaining usually allows for complexity whereas defining simplifies". He offers: "KEEP IT COMPLEX, MAKE IT CLEAR" from Kathrin Böhm. A representation of complexity is certainly the aim in this line.

I wonder about explanation, and about the time that it takes to both explain, and receive that explanation. I worry about the finality of that time. Once time is spent on giving and receiving an explanation, there is a risk of the aillusion of finality, closure, an ending. How to make this time eternal, ongoing? How to make an explanation revizable?

I wonder if repeatedly offering definitions - many brief and impossibly concise definitions, inevitably unable to contain the complexities of a thing - is a move towards the temporality I'm looking for. "As frequently as you can" - continue to redefine, and to face your definitions and their inaccuracies. Re-define them, and keep that archive of change somewhere.

This is 4 times longer than the original note. Perhaps repeating a definition is towards an explanation. Proving that it produces excess.

This is strongly informed by Dorothea Deli's research work and workshop called 'Doing Neuroqueerness', as a part of Zürich-based peer-led research experiment School of Commons in 2021. Information on this project can be found on Instagram at @doing.neuroqueerness.

From an unfinished instagram conversation with Max Guy on "finishing" work, traces of the artist, and using traces in a research, studio, and collective practices.

Written initially as notes from Shahd Omar via Engy Mohsen and Gabriel Hensche's project 'How to Love Many in Many Ways'.

It seems almost common practice to mask the fact that money exists in the production, presentation, and distribution of cultural work. Is it because money is emotional? Is it because culture has to sit outside general economic understanding, else the exploitation of the many labours involved in its perpetuation (emotional, passionate, strategic, 'educational') will be exposed? Gatekeeping information about the costs of artistic practice and its support structures means securing an opacity in how to access these words. If its pay-to-play, name what was paid for the play.

From a series of conversations with Parker Kay (Pumice Raft) on working with artists as a fan. Pumice Raft describes fandom as a method for his creative and research work. Notes from a meeting: 'Curation - services of love, fandom towards sometimes practice. Archive. / Fandom is love too.'

Play the character of someone who is done strategically so people will feel safe listening to you. But do not finish, continue where you allegedly "ended".

As inspired by something type-designer Khajag Apelian shared about getting paid by IBM to produce an open-source typeface many people are using, during apresentation with Naïma Ben Ayed, 20 April 2022.

Day-job recognition.

via Eirini Sourgiadaki in a School of Commons research meeting on 11 April 2022: Notice when you are 'full'; when you cannot take in more information."

You want me to be honest? This is from an intentional acid trip with artist and friend Merve Kılıçer in September 2022 in Rotterdam. We spent the following two days transcribing our conversation on a hand-drawn map from memory. We spoke about a potential ancenstral calling to be a witness. This relates also to practices of transcription, collective note-taking, and active listening practices.

RESIST LINEAR TIME

TRUST YOUR NEURODIVERGENCE

LEAVE TRACES

REPEAT YOURSELF, AND NOTICE THE INEVITABLE CHANGE

ASK FOR CONSENT

IF IT INVOLVES MONEY, DON'T PRETEND
IT DOESN'T INVOLVE MONEY

REJECT A SENSE OF URGENCY

JUST BECAUSE YOU DON'T UNDERSTAND IT Doesn't mean it doesn't make sense

EMBEZZLE.

DEFINE HOW YOU FAN

DO NOT RUN ON ENERGETIC DEFICITS

WEAR COMPLETEDNESS LIKE A COSTUME

WITNESS AS A CARE GESTURE

WHEN YOU EXCEED YOUR NEED,
DISTRIBUTE YOUR EXCESS WITH INTENTION

ACKOWLEDGE YOUR DEPENDENCIES

By dependencies, I don't mean children, but rather what, who, where, and what contexts are you/your work dependent on to have existed, come into creation, and persisted. Pumice Raft initiated a program of performances in Toronto on 20 June 2023 for which this draft of Ongoing Manifesto of Radical Dependency (OMRD) was written. The format of this hand-out is based on a document I made for the performance of the first draft of . OMRD, which was supported by a paid research term with School of Commons, an experimental peer-learning project based in Zurich. Many of the ideas in this text are from people I met through this project, and more are from the time between performances as the drafts changed based on context.

I received a voice note from friend and artist Katharina Cameron on 29 November 2022 letting me know that monotheistic Christianity introduced linear time, and a worldview with a beginning and end.

Bring old ideas into the present. Reconnect with past collaborators, past institutions, past conversations. Insist on moving backward, as the only method of moving forward.

Toddler method. Why why why. Also a method of manifesto writing. Learn by noticing how the children do it. Make the same work over and over again.

Via artist Kit Kuksenok and their Energy ROI calculator, which is a spreadsheet tracking "units in energy' in "Percieved hours per year". The spreadsheet includes hours, energy, costs, etc., but cannot contain creative output type, inspiration, action, "long term enablement", etc. Kit: "the benefit of this was articulating that this was a scale that existed in my head that I've never written down before. It makes me understand the architecture of my mind, even thoughI'm off-roading anyway".

This word was edited out. Notes on an elaboration are below:

Without negative consequence to other people. Either for the benefit of other people, or your own survival. Without personal greed or gain. An example: using a part of a grant to pay for education. Working on your personal unpaid work during the hours of your paid job. Funnelling a portion of salary towards funding workshops that teach other people skills that can earn them a similar salary.

This is informed by a paragraphs-long Facebook post by Pule kaJanolitji on 7 November 2022 that I hand-transcribed to hang on my studio wall. Here is an excerpt:

"We see those who are living far beyond what they require, and are meant to understand them as being admirable. Why is it admirable to have so exceeded what you need? How is that admirable?"

Exceed yourself and your own definition. Capture the excess in the next definition. Rewrite it al again in the following, and leave that trail as exposed as you can, to show that you were present.

From a comment made by Deniz Kırkalı in April 2022

This could be from an affirmation text I wrote myself while at Index Foundation in Stockholm in 2020:

I will travel backwards. I will bring old works into the present. I will reconnect with past collaborators, past institutions. I will insist on moving backwards, as a new way of moving forwards.

There are many works that are urgent, but rarely in art is any production or presentation urgent. In collaborative practices, meaning in working with other people in any capacity, urgency is not a control mechanism. All timelines of practice, digestion, and response must demand to be accomodated.

More notes:

Carefully represent this embezzlement publicly as much as possible, without compromising its distribution. Say where your money has come from when communicating every public project or moment — including your day job, including your student loans, including your rental income, including your credit card, including your inheritance. There are also non-financial forms of embezzlement: try to identify them.

These are words from an Instagram Live conversation between Rebecca Walker & Adrienne Maree Brown, on Walker's 2022 book 'Women Talk Money'.

WHAT COULDN'T FIT IN THIS PARTICULAR BOOT:

DO NOT LET THE REGIME OF SCARCITY
PRODUCE FEAR THAT TRANSFORMS INTO
GREED AND COMPETITION.

PUNCTUATE WITH STILLNESS, SILENCE, AND APPARENT INACTIVITY.

RECOGNIZE HABITS THAT ARE NON-CONSENSUALLY EXTRACTIVE, AND DIVERT THEM WHEN THEY INEVITABLY EMERGE.

ALWAYS MAKE SPACE FOR PEOPLE TO DENY PARTICIPATION. (not species specific)

FRIENDSHIP CAN BE A RESEARCH METHODOLOGY EXPERIMENT WITH ETHICAL NEPOTISM



Lili Huston-Herterich (& many, man

Performance, shoe sculpture, manifesto, and new money

irst performed at the Orgesaal at Toni Areal at the Zürich University of the Arts on Saturday 3 December 2022.

These new annotations, text, and corresponding shoe performed at Tail of the Junction in Toronto on Tuesday 20 June 2023.