

The shoe is one of a pair of used worker's boots I found outside a construction site in my studio's neighbourhood in Rotterdam, where the city has recently demolished what they deemed "problematic" social housing and is building new "mixed-use" residential buildings and parks. I found the pair last October, and Sophie Bates stored them in her studio for a month before I picked them up. My flight from Rotterdam to Toronto cost €689,67, with one checked bag.

I used a handful of leftover plaster that fill the base of the boot from the basement of the apartment Mariana Aboim and I share, originally purchased by her for the renovation of the walls before we moved in. The spray foam that fills the remainder of the boot I had to buy new for about €13, because our old one was dried up. Along with the spray foam, I bought metal rods to hold the fabric strips: in total these cost about €10.

I purchased the UV epoxy resin and metallic and glitter powder pigments from polyestershoppen.nl for €50.88, including shipping. This was purchased originally for the first performance in Zürich, and I used the leftovers for this shoe. I ran out, so I spent an additional \$60 at Aboveground in Toronto for more epoxy resin to top it off.

The checkered and striped fabrics I found folded neatly on a garbage can on 's-Gravendijkwal in Rotterdam. The gold fabric is the bottom of a shirt that I cut off to crop, which was originally purchased from a thrift store in Chicago, probably around 1-3 dollars. The brown faux-snakeskin fabric I purchased at €7/yard at Rotterdam's Blaak street market.

The stamp pad couldn't have been more than €2. The ink was €4 for a pad, and I purchased four pads for tests before finding the right colour.

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 €97 monthly rent. The production of this sculpture took about one week in the studio.

I'm wearing a suit I bought during an accidental 25-hour layover I had in Stockholm on the way to Toronto. It is from Acne Archive and it was very expensive - almost €400. I hope I own it forever. The t-shirt I am wearing is from a performance by Eothen Stern in 2019 - they charged €5 for it.

The form of using an old shoe as a freestanding sculptural base is a continuation of a sculpture I made from the soles of Tor Jonsson's Doc Martens in 2019 for an exhibition at Zalucky Contemporary in Toronto. I repeated this form during the first performance of "Let Me Tell You About This Shoe".

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

The typefaces on the manifesto handout are Bayard Regular from Vocal Type Co., which is inspired by signs from the 1963 March On Washington For Jobs and Freedom; Lithops by Anne-Dauphine Borione, which was originally hand drawn and inspired by succulents, Art Nouveau, and Alzheimer brains; Not Courier Sans by Open Source Publishing; and Kingthings Wrote by Kevin King, which I like because it reminds me of the Disney font.

Parker Kay secured the venue for this performance, curated the program, and communicated and coordinated the schedules and works of all other performers.

The venue rental was \$300. \$200 of this was paid from a fee I received from Vtape for a screening of a video work in progress on 16 June 2023. Vtape gave me another \$200 fee for a Q&A after the screening, which will cover a small portion of the fees for performers, the production manager, videographer, and photographer. The remainder of these costs are bolstered by Pumice Raft.

At the time of writing this, I'm not sure who is playing either a digital or real piano during the performance. I am indebted to their timekeeping. I did not pay them anything for their contribution. Kit Kuksenok and Elisa Lemma played the organ during the first performance.

Canada Council for the Arts granted me \$2,000 for travel costs incurred for an exhibition at Zalucky Contemporary, a screening at Vtape, and this performance. This covered my flight costs, and was supposed to cover my subsistence costs in Toronto. However, the latter was re-distributed to cover exhibition framing and production costs. At the time of writing this, I have spent about \$600 on subsistence during my trip, which includes local transportation, a temporary SIM card, food, entertainment, treats, and vices.

Cosmo Dean and Dana Slijboom have offered me accommodation in Toronto for free, and Cosmo has shared invaluable morning coffee conversations on the topic of money and art. Dana's home office, and sewing machine, were both integral in completing this work.

Mariana Aboim has provided extra dog care during the two weeks I am away, and significant emotional support.

Raluca Croitoru introduced me to an essay by choreographer Xavier Le Roy called 'Notes on Exhibition Works Involving Live Human Actions Performed in Public', where they list all the people and the money involved in producing their performance.

My primary day job as a "marketeer" and content creator for Kaapse Brouwers in Rotterdam, where I work on a free-lance basis two days a week for €26/hour, is how my "personal contribution" is financed.

For those that I have inevitably forgotten: this process is not futile, but surely impossible. I will continue to revise and attempt at different possibilities of acknowledgement, as both method and process.