

The shoe is one of a pair of used sneakers I found in February 2024 somewhere in the east of Amsterdam while cycling to my studio at the Rijksakademie van Beeldende Kunsten in Amsterdam, where I currently am an artist in residence. In the box there was another pair of sneakers that I have used for material tests for the final object.

The hosting gallery Gesellschaft für Aktuelle Kunst (GAK) has paid for my return train tickets from Amsterdam to Bremen (which typically amounts to about €100). GAK has also paid for my accommodation for two nights in Bremen at the B&B hostel, which is about €55 per night. I will receive a €300 fee for the performance.

I used about 1kg of acrylic AI compound in the material tests and final fabrication of the shoe sculpture, and about 500g of epoxy. These materials combined cost about €53 from the Rijksakademie paint workshop, which is taken off of my material budget as a resident (€2,500/year). I used liquid epoxy pigment and powdered epoxy glitter from the workshop free of cost. Rijksakademie technical fellow Bradley Hamlin assisted in material tests. Bradley is paid by the Rijksakademie for his support of residents.

The brass rod I used to support the fabric strips were cut from a stash Stephan Kuderna of the Rijksakademie metal workshop; they are typically used to weld bronze, and he offered them for me to use free of charge. I hammered and drilled them in his workshop with his tools.

The fabric was gifted to me by fellow artist and former Rijksakademie resident Daniel Vorthuys, who offered large boxes of sample fabrics from upholstery and furnishing companies while they were moving out of their studio in September 2024. My assumption is that these fabrics were given to them by their partner at the time Bea McMahon, an artist who works with textiles in her practice.

I embroidered the text on the fabric at the Willem de Kooning Academie in Rotterdam, where my partner Mariana Aboim teaches theory to bachelors and masters students. Typically, these facilities are reserved for staff and students, but I was able to use the two embroidery machines with a reservation under Mariana's name. The cost of using the facilities was €18.

The typeface used for the embroidery I designed myself, based on the handwriting of artist Lee Lozano from the publication "Lee Lozano: Note Books 1967–70". Each glyph is a vectorized reproduction of a letter from one of the pages of her notebooks reproduced in this book.

I produced the sculpture at the Rijksakademie van Beeldende Kunsten, which is provided as a part of the residency program. The Rijksakademie van Beeldende Kunsten provides a stipend of around €1,400/month, of which €500 for housing and €150 for an annual fee of €1,800 is deducted per month.

The manifesto handout that is offered to the audience was printed with the Risograph machine at the Rijksakademie, with the assistant of technical fellow Alex Walker and fellow resident Erik Tlaseca. I haven't been able to receive the final price for the printing, but I estimate it to be about €30, which I have paid from my resident production budget. This money slip is the dimension of a €20 bill, and was printed at the Rijksakademie laser printer free of charge.

In the performance, I wear a suit I bought during an accidental 25-hour layover I had in Stockholm on the way to Toronto in 2024 – I thought I had booked a flight with a one hour layover, but it was 25 hours. 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 a shirt made by Toronto-artist who now goes by the name Spa Boy. I bought it from art book store Art Metropole in 2016 when we were both working there. It has quotes from Situationist International on it. I paid around \$25 for it.

I hope I am wearing a knitted shrug over the suit; at the time of writing this, it has not yet been stitched together. This was knitted on my own Brother KH-960 knitting machine, which was gifted to me by fellow artist Eline Groen in 2017. In 2024 with the help of Rijksakademie technical fellow Mauricio van der Maesen de Sombreff I hacked the machine to be able to send digital files to it from my own computer. This shrug is knit with a pattern made from images of paper currencies produced by regional banks in Wisconsin in the United States between 1820 and 1865. These currencies were used until 1865, when a national banking system was developed. The yarn I used is from Kobor Garens, a magical place that sells deadstock yarns from textile factories of the Netherlands that closed in the 1970s for €20/kg.

The form of using an old shoe as a sculptural base is a continuation of a work 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 for the first version of this performance in Zürich with School of Commons. I repeated it for the second performance in Toronto with Pumice Raft.

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.

GAK has provided the venue for this performance, and Annette Hans has curated the program. The team of GAK has communicated and coordinated the schedules and works of all performers. These production and staff costs are paid by GAK.

The soundtrack for the performance was made on a Roland Arranger keyboard I found on the street in 2023. At the time of writing this, I'm not sure who is playing the digital file I have prepared for the performance. I am indebted to their timekeeping. I did not pay them anything for their contribution.

Mariana Aboim has provided extra dog care during the days 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; this is where this money takes its inspiration.

For those individuals and numbers 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.