

performing**borders**

e-journal no. 2

RALLYING

CONFRONTATIONS

“It’s a heart smash
but the fragments
will rally”

*Arundhati Roy **

Welcome to the second issue of
performingborders annual e-journal.

Started in 2021, the performingborders
e-journal is a space to reflect on borders,
live art, community, and resistance.
Centering embodied knowledge and artists’
imagination as a space of knowledge
production, the e-journal is a site to reclaim
our collective capacity to build and share,
to nourish and connect working practices,
thinking, and lived experiences.

Last year’s e-journal gathered fragments of
reflections to rebuild our collective futures
after two years of the pandemic and failed
institutional promises of equality and social
justice in a white supremacist capitalist
patriarchal society (bell hooks). This year we
invited contributions from artists, makers,
organisers, and thinkers that have been
practising those futures in their day-to-day
work, step by step, fight by fight, constantly
rallying to transform imaginary possibilities
into realities.

The theme of this year stems from this
process of rallying together, of commoning
and communing, for the creation of
something better and the maintenance
of other ways of being. It is a movement
away from disembodied discourse towards
actions, gestures, and gatherings that (even
for a moment) let us consider what we can
do when we harness our resources, time,
bodies, and care, to collectivise them.

Alongside preparation for this e-journal,
we have been thinking (and re-thinking)
our ways of working and finding ways to
sustainably create work under a brutal and
unyielding capitalist model. It still remains
to be seen whether this is possible given the
unjust value systems that dictate everything
from funding, to working hours and support
available for artists and workers, but we
want to create as many interventions in this
as we have the capacity to make. Other
than continuing to work on organisational
horizontality, prioritising fair fees, and
providing access provisions to all our
collaborators, as of this e-journal we are
trialling a ‘solidarity pot’. The idea behind
this is to provide funds for all the artists we
work with (and ourselves!) to join unions,
and where possible cover this membership
for a year. As a part of this, we also have a
pot of money for costs relating to migration

RALLYING
THE
COMMONS

[Link to voiceover](#)

and visas, although given the relentlessness of these costs what we can provide at the moment is a drop in a bucket, but is something we aim to build up. To create or even envision a path toward a cultural sector (or a world) that prioritises collective well-being, mental health, and working rights it is no longer enough to just create transgressive art, we have to find a way to create structural interventions in the way we are organised and care for each other strategically.

In part, this e-journal also came from thinking about the ease with which the struggle of resistance and collective work is co-opted and tokenized and what this has meant for the cultural sector, which so easily shape-shifts into what might seem ‘radical’ or ‘progressive’ but is in fact the same oppressive structure dressed in new clothes. In this shifting landscape, every promise of care is absurd and warped in a hall of mirrors to leave you feeling more vulnerable than before. It is a discourse that insists that we acknowledge the structures of power at play, speaking of inequalities and social justice, quoting Audre Lorde and Stuart Hall, and yet upholding the structures all the same. This is not new and in fact, follows in the footsteps of neoliberalism’s best tool: the ability to turn everything against itself for profit. Whether

it is liberal feminism or ‘radical progressive’ cultural institutions, it feels that all our best efforts are turned into tote bags with catchy slogans and never into change to our material conditions.

It feels like right now existing, let alone working, feels hard, but this doesn’t quite capture the suffocating intersection that artists, organisers and cultural workers find themselves in – caught between a post-covid ‘recovery’, a crumbling arts sector, cost of living crises, the oppressive state and the hostile environment (and that’s all on top the war(s), the global rise of rightwing leaders, the climate catastrophe and all the other disasters waging war on our bodies, territories, and minds). Far from being discursive or theoretical pressures, the structures we’re caught against are actively sapping energy from workers in our sector (and everywhere), and slowly we’re realising that despite our best efforts to offer alternative working models, support, and financial means to make work, the state of the world means that things are becoming impossible for everyone (except the select few who are profiting from the disaster/s). The result of this is manifold but has a clear impact on folks’ abilities to make time for their personal lives, contribute to smaller projects, and make work, amongst all the other demands.

For this reason, and almost ironically, putting ‘Rallying the Commons’ together felt more than hard because as it turns out, the commons are exhausted. And so, Arundhati Roy’s words ring even more true. Even when we have been smashed to pieces, we must find a way to build back, to reverberate and rally, first slowly perhaps, but always remembering Angela Davis’s exhortation:

**freedom is a
constant struggle.**

Through this work, we want to create space for those underlying, ongoing struggles that shape our present. So, rather than give up or start selling tote bags, it felt right to focus on the kind of work that is ongoing, the work that is rallying despite being left in fragments. It is work that is quietly and loudly building new structures.

We are so excited and humbled by the contributions to this year’s e-journal, from *Ximena Alarcón-Díaz*’s sonic migration journeys that strengthen our individual and collective sense of agency, to *Sheila Ghelani*’s tender reflections on the lack of care in our sector, and how this intersects personal care responsibilities. We are

also excited to re-share Sheila's *Checklist of Care*, now with an audio recording- a recommended resource. **Helena Walsh** shares important reflections on how artist groups have collectivized and organized to support feminist pro-abortion campaigns in Ireland and how the introduction of basic income for artists is creating hope in the country. **Harun Morrison** shares with us images and words from his project *The Anchor, The Drum, The Ship* (2022 –) looking at the different ways to commemorate and remember alternative narratives and intervene in colonial histories. **Elif Sarican and Dilar Dirik** write on *hevaltî*-revolutionary friendship, a term used within revolutionary Kurdish contexts, reflecting on the required politicisation of care in times of revolution. We close this issue with two important reflections on budgeting and funding: **The Question of Funding** write on sustainable community-centered funding models and the use of Dayra (written by **Lara Khaldi**), and **Jack Ky Tan** shares their Budget Commission, through which we explored the imposed value systems we work with and think about all that is not captured in our budgets. This commission also includes a full annotated budget for this e-journal.

We hope you enjoy and that within these words, sounds, images, and gestures you

find echoes of the rallying calls to continue to imagine better worlds, because other worlds are possible.

With love, rage, care, and solidarity,

performingborders



** Author and political activist Arundhati Roy's quote was mentioned at her Stuart Hall Foundation's Annual Autumn keynote, 30 September 2022, London.*

Link to voiceover

THREE LISTENING RITUALS IN SONIC MIGRATIONS

Ximena Alarcón-Díaz

TRES RITUALES DE ESCUCHA EN MIGRACIONES SÓNICAS

Escucha la narración

These scores invite you to listen to *sonic migrations*: the resonances left in between the borders we cross when we tune in and meet others across *distant locations. The pieces are offered as a trilogy of rituals to connect your body to the dream world, to childhood memories of curiosity about nature, and to other beings that are more than human.

Derived from my Deep Listening on the process of geographic migration, and the impact of bodily and mental dislocation that is generated when we migrate, the *sonic migrations* rituals are crafted to balance our sense of place, in the physical realm, and

the feeling of presence, navigating through dreams, memories, and technologies in a fully embodied perception. From this listening, interfaces—the membranes that separate our realities—might emerge as fluid and sonic.

These rituals are nourished also by my research surrounding INTIMAL, a telematic physical/virtual ‘embodied’ system for relational listening in the context of human migration. In INTIMAL, listening within the relationships between human body movements, voice and language, memories of place, and



Estos rituales sonoros te invitan a escuchar migraciones sónicas: las resonancias que quedan entre los límites que cruzamos cuando nos sintonizamos con otrxs en lugares *distantes. Las ofrezco como una trilogía para conectarte desde tu cuerpo con el mundo onírico, con las memorias de tu niñez curiosa de naturaleza, y tu conexión actual con seres más que humanos.

Derivados de mi escucha profunda (Deep Listening) al proceso de migración geográfica, y el impacto de dislocación corporal y mental que se genera cuando migramos, los rituales de *migraciones sónicas*

proponen equilibrar nuestro sentido de lugar, en el espacio físico donde estamos, y el sentimiento de presencia, navegando a través de sueños, memorias y tecnologías, a otros espacios y tiempos, percibiendo con todo el cuerpo. De esta escucha, las interfaces—membranas que separan nuestras realidades—pueden emerger de manera fluída y sónica.

Estos rituales también se nutren de mi investigación y creación INTIMAL, un sistema físico/virtual telemático ‘incorporado’ para la escucha relacional en el contexto de la migración humana.

I have created these rituals to transcend the experience of migration: for people who have geographically migrated and for the ones who feel like outsiders within the borders of their localities. The *sonic migrations* rituals can be practised by anyone, and there is no need for musical or performance training. Feel free to experience these in different spaces, times

I am transmitting the rituals as bilingual sound pieces using my native and my second language, listening to how my own migration informs my changing vocal identities. I invite you also to locate in-between accents and linguistic understandings, as you share these rituals with others, inviting them to sonically *migrate with you. Pushing the boundaries of language and finding ourselves in experience, we can connect with others in unexpected dimensions, expanding our

* Distance is understood in the wider sense as geographical, cultural, social, or any perceived space that is too long or too short that hinders chances for a harmonious and meaningful connection.

** Migrate: understood as the process of body/mind mobility between geographies, cultures and knowledge(s), and the transformations that these produce in the perception of ourselves, our space and others.*

He creado estos rituales para trascender la experiencia de migración: para las personas que han migrado geográficamente y para las que se sienten foráneas dentro de los límites de sus localidades. Estos pueden

Transmito los rituales como piezas sonoras bilingües, usando mi idioma nativo y mi segundo idioma, escuchando también cómo mi propia migración informa mis identidades vocales cambiantes. Te invito también a ubicar acentos intermedios y entendimientos lingüísticos, mientras compartes estos

* La distancia se entiende en el sentido más amplio como un espacio geográfico, cultural, social o cualquier percepción que sea demasiado larga o demasiado corta que dificulta las posibilidades de una conexión armoniosa y significativa.

** Migrar: entendida como el proceso de movilidad cuerpo-mente entre geografías, culturas y saberes, y las transformaciones que éstas producen en la percepción de nosotros mismos, del espacio y de los demás.*

Ritual No. 1

Grounding from the sea of dreams

Listen / Escucha

Polo a tierra desde un mar de sueños

Note: This score invites you to have a gentle transition, listening between your dream, sleeping time, and your waking reality.

[sound: bubbling, babbling]

Wake up listening within your body
As a sea creature

Move your body gently in waves
As if you were swimming in a sea of dreams

Propelling new waves that are transmitted
Throughout your whole body

Breathe in through your blowholes
Gently exhale connecting yourself to your
dream journeys

Continue the breathing cycle and listen to
the spontaneous sounds that emerge from
your cetacean voice

Freely follow the transitional movements
to your waking reality



Notas: Este ejercicio te invita a tener una transición de escucha serena y fluida, entre tu tiempo de sueños y tu realidad despierta.

[sonido: burbujeando, balbuceando]

Despierta escuchando dentro de tu cuerpo
Como una criatura marina

Mueve suavemente tu cuerpo en ondas
Como si estuvieras nadando en un mar de
sueños

Impulsando nuevas ondas que se transmitan
Por todo tu cuerpo

Respira por tus espiráculos
Exhala suavemente, conectándote con tus
viajes oníricos

Continúa el ciclo de respiración
Escucha los sonidos espontáneos que surgen
en tu voz cetácea

Sigue con libertad los movimientos de

Let your sounds unite in one humming song

When your song comes to an end
Listen to the sounds that your wave
has awakened in your surroundings

Ground yourself



tránsito a tu realidad despierta

Deja que tus sonidos se unan en un canto
Cuando este llegue a su fin

Escucha los sonidos
Que han despertado a la onda de tu canto

Conecta tu polo a tierra

Ritual No. 2

Words Land

Note: For groups of two or three people (in any spoken language).

Speakers don't need to understand each others' native language.

Each person

Recall three words

That you cherish from your relationship to nature as a child

Use your native language

In your mind's ear compose a sequence using the words

Explore their sonic fragments

Listen to the silences in-between each word

Allow your body to sense the memory carried by each word

Signal with a smile to others when you are ready

Together simultaneously

Make your sequences audible
For each other

Freely sound phonemes, syllables, consonants, and vowels of each word

Listen / Escucha



Nota: Para grupos de dos o tres personas (en cualquier idioma).

Las participantes no necesitan entender el idioma nativo de los demás.

Cada persona

Trae a tu memoria tres palabras de tu relación con la naturaleza en tu infancia en tu idioma nativo

En tu mente oído, compone una secuencia usando las tres palabras
Escucha los silencios entre cada palabra

Permitiendo que tu cuerpo sienta la memoria que lleva cada palabra

Todas simultáneamente

En un acuerdo silencioso, ayudado por una sonrisa todas empiezan a hacer estas secuencias audibles

Una para la otra

Exploren libremente los fonemas, sílabas, consonantes, y vocales de cada palabra

Tierra Pa labr(e)ada

*[sounds: the musicality of the words
mixed together]*

Let your heart bridge your words to the
land
Sense your body and free subtle movements
that emerge

Listen in between your words, to others
And your synchronous overlappings

When you have heard everyone's words
Voice another person's word,
Inviting that person to tell the story behind
that word

That person becomes the *voicer*
and will tell the story in any sonic style

The others will become *resonators*
Whispering abstract sounds that resonate
With the *voicer's* story
All sense the connection to the voicer's land
When the voicer naturally ends the story,
the original word has landed

The *voicer* removes the chosen word from
her wording sequence

Voicer and resonators go back to voice their
sequence



*[sonidos: musicalidad de las palabras
mezcladas]*

Sientan su cuerpo y los movimientos sutiles
que emergen
A medida que sus corazones conectan el
palabreo a esa tierra

Escucha entre tus palabras, las palabras de
otras
Y sus superposiciones sincrónicas

Cuando hayan escuchado las palabras de
todas
Cualquiera expresa libremente la palabra

de otra persona,
Invitándoles a contar la historia que esta
guarda

Ella se convierte en la *voz palabrera*
Y comienza a contar la historia detrás de
esa palabra
en cualquier expresión sonora

Las demás se convertirán en *resonadoras*.
Susurrando sonidos abstractos que
resuenan
Con la historia de la tierra de la voz
palabrera

Until there is a new invitation

The score ends when all the words have
arrived at the shared land

Sientan su conexión a la tierra de esta voz

Cuando ella finaliza naturalmente la
historia,
la palabra original habrá abonado esta
tierra

La *voz palabrera* omite la palabra elegida
anteriormente de su secuencia.

Todas retoman la secuencia de sus palabras
Esperando una nueva invitación.

El ritual termina cuando todas las palabras
han abonado tierras compartidas.

Ritual No. 3

Treelina

Note: A group of people across distant locations, agree to connect with and through tree stories, at a specific time and day following this score, and then meet virtually to sing the experience in a network with others.

[sounds: Native American flute whistles, breathing out particles of soil sand floating across distances]

[sounds: percussive sounds made with Australian aboriginal clapping sticks]

In the place where you live
Greet a listening tree

walk with slow steps
surrounding it and making one circle
in silence, listening around the tree

[sounds: vibration made by rubbing a circular figure on an Irish bodhrán drum]

[sounds: decisive tap and further circular rubbing on an Irish bodhrán drum]

Continue making a second circle
Tell the tree mentally a story of a tree you
remember
From your native land

Listen / Escucha



Arbolito

Nota: Un grupo de personas en lugares distantes acuerda conectarse con y a través de árboles en una hora y un día específicos, y luego se reúne virtualmente para cantar la experiencia en red.

[sonidos: llamadas a través de silbatos de flautas indígenas de Norteamérica, exhalando partículas de arena que flotan en la distancia]

[sonidos: sonidos de percusión con palos de aplausos aborígenes australianos]

En el lugar donde vives
Escoge un árbol que escuche

En silencio,
camina alrededor del árbol con pasos lentos
escuchando
Hasta completar un círculo

[sonidos: vibración frotando un trazo circular en un tambor bodhrán irlandés]

Continúa haciendo un segundo círculo.

[sonidos: toque decisivo y frotamiento circular adicional en un tambor de bodhrán irlandés]

[sounds: decisive tap and accumulated vibration of the circular rubbing of an Irish bodhrán drum]

Continue making a third circle
Listen to a story that the tree needs to tell you
About this land

When completing the circle
In stillness, sense your feet
Listen to the vibrations between your feet, the soil
and the roots of the tree

Sing a two-word *treelilingual* song in a loop
One word from your story
One word from the story the tree has shared with you
(Note: The tree might communicate in sound that is not yet a word)

Change the speed of each word until you feel a rhythm that suits your breathing,
And listen for a new word emerging in-between

When the song ends,
go and gently touch
with your palms

the bark of your treeling friend.

Feel the connection in time and space
Through the network of trees

Root the experience in your cells.

Gathering in a Virtual Platform

Shared song

The group connects
On a virtual platform.
In order of each one's arrival
Using the chat window



Cuéntale mentalmente al árbol una historia
de un árbol que recuerdes
De tu tierra natal

Continúa haciendo un tercer círculo.

[sonidos: toque decisivo y vibración acumulada del roce circular de un tambor bodhrán irlandés]

Escucha una historia que el árbol quiere contarte
Sobre esta tierra

Al completar el círculo

En quietud, siente tus pies
Escucha las vibraciones entre tus pies, el suelo
y las raíces del árbol

Canta una canción compuesta por dos palabras en bucle
Una palabra de tu historia
Una palabra de la historia que el árbol ha compartido contigo
(Nota: el árbol puede comunicarse con un sonido que aún no es una palabra)

Cambia la velocidad de cada palabra/sonido hasta que sientas un ritmo que

acaricie tu respiración,
Escucha una nueva palabra que emerge en el medio

Cuando la canción termine,
ve y toca suavemente
con las palmas de tus manos
La corteza del árbol.

Siente las conexiones en tiempo y espacio
A través de la red de árboles

Arraiga la experiencia en tus células.

Ritual en Plataforma Virtual

Everyone adds their name and their song to the list.

When everyone has arrived

Agree on:

A shared hand gesture that suggests interconnection

A hand gesture that gives way to the next song

Start the Song

Invite each other to breathe together
With your hands and body relaxed

Touch the ground
with the soles of your feet

Bring from all your cells the memory of the song.

In the established order
The first person sings her song
sounding its rhythmic flavor

the others, listen

She signals interconnection
All come together repeating her song



Canción compartida

El grupo se conecta
En una plataforma virtual

Por orden de llegada
Y usando de la ventana de chat
Todas las personas agregan su nombre y su
canción a la lista.

Cuando todas hayan llegado

Acuerdan conjuntamente:

Un gesto de mano compartido que sugiere
interconexión
Un gesto con la mano que da paso a la
siguiente canción.

Empieza la canción

Todas se invitan a respirar juntas
Con sus manos y cuerpo relajados

Tocando el suelo
Con las plantas de los pies

Todas traen de sus células la memoria
canción.

keeping her pace of time

Listen across the distance
Delays and synchronicities
of this ancestral network

She finishes singing her song
By giving the signal to move on to the next
person.

The next person
Starts to sing their own song
In its unique rhythm
For others

En el orden establecido
La primera persona entona su canción
enseñando su sabor rítmico

Las otras escuchan

Ella da la señal de unirse en interconexión

Todas se unen repitiéndola
guardando su sabor de tiempo

Escuchen las distancias
y sincronías
de esta red ancestral

Everyone listens

In the same spirit
And at the signal given by them
join in interconnection
Repeat their song

Continue the cycle of singing, connecting,
listening and moving
From one person to the other

Until the last person's song has been heard.

Silently listen within your bodies
to the immemorial space that has been

created

from distant places
in-between your cells
in present tense.

Farewell

To say goodbye, each person offers a free
gesture of gratitude
received by all

And disconnects from the video call

Alone



La primera persona cierra el canto de su
canción.
Al dar la señal para pasar a la siguiente
persona.

la siguiente persona
Empieza a cantar su propia canción.
En su ritmo único
Para otras

Todas escuchan

En el mismo espíritu
Y a la señal dada por ella
Se unen interconexión

repitiendo su canción

Continúan el ciclo de cantar, conectar,
escuchar y moverse
De una persona a otra

Hasta que se haya escuchado la canción de
la última persona.

Cuando haya terminado
Escuchen en silencio dentro de sus cuerpos
al espacio inmemorial que se ha creado

de lugares lejanos
entre sus células

Without technology
feel the supportive connections
that unite the wisdom of people and trees.

en tiempo presente.

Despedida

Para despedirse cada persona ofrece un
gesto de agradecimiento
Al grupo

Y luego se desconecta de la videollamada

Sola

Sin tecnología
Siente las conexiones de apoyo
que unen la sabiduría de las personas y los
árboles.

SITTING IN THE GARDEN, WATCHING THE BIRDS WITH MUM...

Sheila Ghelani

[Link to voiceover](#)

There are so many ways I could start this bit of writing...

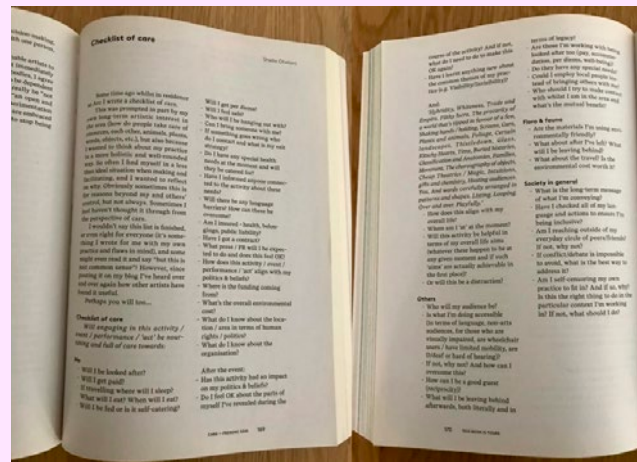
I could start it by telling you about my Checklist of Care - written for myself in 2016 after a new participatory artwork hit problems and I found myself abroad and alone. Burnt out and worried about how best to proceed I remember realising that there were several points in the process - not least turning the invitation down when it became obvious that the commission money wasn't quite big enough to realise the idea properly. The gamble I'd taken on everything working out - one I often took - hadn't paid off this time and it was painful. In the end the piece itself was delivered and

the commissioner was happy but this felt irrelevant. The journey towards making it had felt unbearable...

Reflecting on the experience afterwards I resolved not to make work like that anymore. I didn't want to labour more hours than I was paid for. I didn't want to be filled with anxiety when something went wrong. I didn't want to not be able to afford to pay for the technical and producing support I needed... Because, as Annie Dillard so succinctly puts it in *A Writers Life*;

‘How we spend our days is, of course, how we spend our lives.’

Or, I could start it by telling you about my beautiful mother Carol-Ann who died at the end of May this year, at home, aged 74. That on the morning of the day of her death I travelled to London to host some students in a studio space. That I was in two minds about going - knowing how ill she was, but then reasoned with myself that I could jump on a train if I needed to, and that mum,



“Checklist of Care” in This Book is Yours: Recipes for Artistic Collaboration by Sally de Kunst

having been a teacher all her life, would want me to be there... So I sat with those students and we talked about colonialism and objects - discussing their relationship to extraction, and had an interesting time. Only for me to then receive a phone call, whilst packing up, to come home urgently...



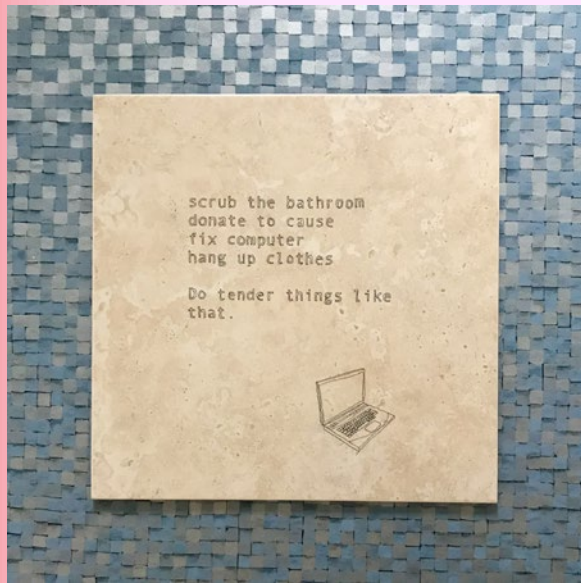
Caregiver (Forget-Me-Not), Sheila Ghelani



Caregiver (Forget-Me-Not), Sheila Ghelani



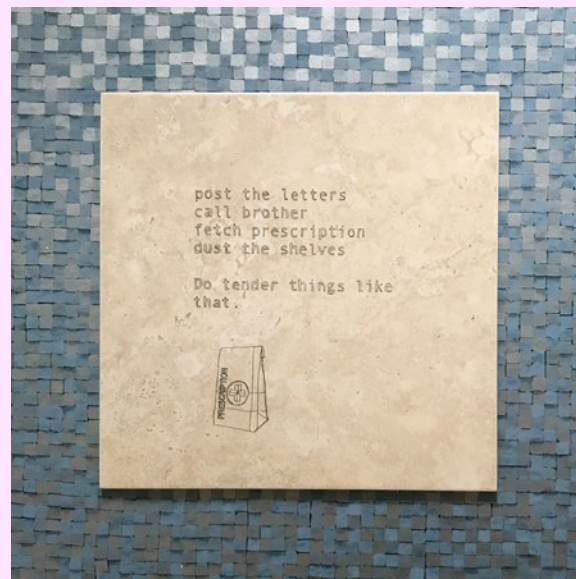
Caregiver (Forget-Me-Not), Sheila Ghelani



Caregiver (Forget-Me-Not), Sheila Ghelani



Caregiver (Forget-Me-Not), Sheila Ghelani



Caregiver (Forget-Me-Not), Sheila Ghelani

The point being that nearly six months later I still haven't been paid the honorarium I was promised by that university. That as I write this now it's November. That the cheque I was originally sent by them, several months after the work was completed, was in dollars, and my bank won't cash that, and so I need to fill out more forms for a bank transfer. That last week, although I most definitely need the money, I debated whether or not to bother pursuing the payment - whether it was worth my time. Because, as my mum taught me in May (her final lesson it turns out) time is life... Time is literally life.

Or I could start it with the words I wrote for a short film I made way back in 2009:

*'Live art is like being in love
with a very difficult lover
who will debate everything
who is careful with their cash
but keeps you hooked
because of the dirty
sweaty panting love
they make to you
in secret
after dark
and because their pillow-talk
makes it all make sense
keeps you calm
because they understand
you are trying to
make a difference
and putting yourself on the line
and risking saying too much
and sometimes going to extremes
because the ideas
you want to communicate
demand blood
demand sweat
demand tears
demand being naked
being vulnerable
letting it all hang out
because what you are
trying to say
is political
and could change things
couldn't it?'*

Even then, only some six or so years into making my own solo work, I clearly knew that art as a field of practice wouldn't take care of me. Couldn't perhaps - stretched too thin. Yet despite that, I would still continue to demand everything of myself to make it. Because I love it. Am seduced by it. Because it offers a mixed heritage person like myself, from humble origins, a means to be heard and work towards creating change (however small, however slight).

Passionate feelings.

Dangerous feelings?

Or I could start this piece of writing in countless other ways, drawing further on experiences from the past, right through to the present where care was lacking. There are lots to choose from... Too many in fact.

Is it the sector around the freelancer that hasn't improved?

Or is that I just haven't got any better at self-care?

Or that care is just too hard to enact - truly, deeply. Because it involves going slow when everyone and everything around you is going too fast?

Or fast when the institution is moving too slow (*'I need to speak to the palliative team now, I'm calling about my mother. I called an hour ago*

and nobody has called me back').

Or that mostly, more often than not, time isn't seen as life. It's seen as money.

I'm not sure what the answer is.

I do know that care isn't glamorous, that it's mundane, hard work, full of heavy labour, liquids leaking out of eyes and bodies, trembling and deep feelings.

But, if you're on the receiving end, it's everything. It can fill your heart. Make life possible.

Nowadays, a particularly strong sensation I get as I read my *Checklist of Care* out loud to others, is of overwhelm, mixed with resignation and a bit of anger - a little ball of fury popping around in my belly.

Still?

Do I still have to ask, *'Will I be looked after? Will I get paid?'*

I'm 48.

Still?



PERFORMING RESISTANCE, CARE AND LABOUR: FEMINIST ART AND ACTIVISM IN AN IRISH CONTEXT

Helena Walsh

Link to voiceover

Drawing on my experience as a live artist, feminist activist and member of the London-Irish diaspora, this article considers the overlapping connections between feminist art and activist campaigns in challenging patriarchal oppression in an Irish context.

It explores how feminist artists and activists have maintained networks of care and forged solidarity across borders, alongside the role of performance in making feminist legacies of care, labour and resistance visible.

In an Irish context, as elsewhere, artists attempted to counter the exclusionary sexism inherent within systems of representation by collectivising to gain recognition for their work and expertise. Kate Antosik-Parsons details the establishment of Irish Women Artists Link (IWAL) in London in 1986, alongside Women's Artists Action group (WAAG) in Dublin and Northern Irish Women Artists Group (NIWAG) in 1987. These groups operated as a vital support network for women artists, including artists working in the then emerging field of performance art. Antosik-Parsons records that WAAG's constitution sought to 'promote a viable system that provides an opportunity for realistic economic survival in the Arts,

including financial parity and equal access to grants, funding, and employment for women' (2015, p.203). Demonstrating cross-border solidarity WAAG allied with international feminist groups to pursue such objectives. Despite the valiant efforts of these groups, change was slow to progress as demonstrated by the statistics compiled in *Project Ireland* (2009-2010) by the Guerrilla Girls, an anonymous collective that have highlighted the sexism inherent in patriarchal systems of representation since 1985. A poster from this project, outlines full professors at the University of Ulster as 70% male and department heads at The National College of Art and Design in Dublin as 89% male. Yet over two thirds of the students in both institutions were female. This highlights that the high presence of females undertaking education in the arts was not mirrored in teaching positions at the institutions where they studied. At the time there were numerous factors that negatively impacted upon the progression of female artists and academics in Ireland. For example, when *Project Ireland* was produced almost complete bans on abortion were in place within both the Republic of Ireland and Northern Ireland.

**Notably,
cultural workers
contributed to the
recent successful
campaigns to
decriminalise
abortion both in
the north and
south.**

For example, The Artists Campaign to Repeal the 8th Amendment supported the successful legalising of abortion in The Republic in 2018. Their work included a performative street procession that began at the Clare Street Campus of Limerick School of Art and Design, where I studied. This was formerly a Magdalen Laundry; institutions run by Catholic religious orders where women were detained and forced to work unwaged in industrial laundries. The histories of these institutions informed LABOUR, a touring exhibition of durational Live Art, focused on issues of gender and Labour that I co-curated in 2012.

Additionally, Belfast-based winners of the 2021 Turner Prize, the Array Collective, that create ‘collaborative actions in response to the socio-political issues facing Northern Ireland,’ often using performance, advocated for the decriminalisation of abortion in the north, which was achieved in 2019. Performance was equally mobilised by the London-based direct action feminist performance group Speaking of IMELDA (Ireland Making England the Legal Destination for Abortion), which I co-founded in 2013. This intergenerational collective included former members of Irish Women’s Abortion Support Group (IWASG), who between 1980 and 2000, aided abortion seekers from the island of Ireland that

made the often arduous and costly journey to England. IWASG members met them at stations, accompanied them to clinics and housed them. Speaking of IMELDA creatively retrieved the forms of care undertaken by the London-Irish feminist diaspora in the past and inserted them into recent reproductive rights campaigns. Such broadened understandings of feminist activist histories and emphasised longstanding state failures, including the delegating of care for citizens across the Irish sea.

Similarly, through creative expressions of their material conditions, feminist artists have enabled understandings of forms of labour and care often dismissed in dominant discourse, including reproductive labour.

**For example,
within my work, I
have excessively,
repetitively,
and often
durationaly,
mobilised**



*Helena Walsh (2012) In Pursuit of Pleasure, LABOUR, Void Gallery
(Photo Jordan Hutchings)*

domestic work and the labours of the body as an act of resistance; washing laundry, cleaning baby bottles, cradling, cooking, mashing, menstruating.

Of course, second-wave feminist activist campaigns, such as Wages for Housework - that celebrated their 50th anniversary this year - focused attention on the inequalities of capitalist systems reliant on unpaid housework and reproductive labour. The arguments put forth by the Wages for Housework remain relevant to unpaid carers and domestic labourers today. And, as the wave of strikes across multiple sectors in UK this year demonstrate; for waged workers conditions remain poor and pay insufficiently low in relation to inflation, tax hikes and a new wave of austerity.

Through their, often voluntary labour, cultural workers have incrementally kicked open the door of cultural institutions to



Helena Walsh (2010) *Invisible Stains Right Here Right Now*, Kilmainham Gaol, Dublin (Photo Joseph Carr)

enable greater visibility for women and other marginalised identities. Given the increasingly precarious and insecure employment prevalent within the arts sector, cultural institutions and arts academies, exasperated by a post-pandemic cost-of-living crisis and a return to austerity, which also threatens arts funding, keeping this door ajar remains a battle. It is questionable how time-poor cultural

workers can continually sustain creative practices, let alone collective networks of care and voluntary cultural activism. How then can art institutions sustain equal systems of representation if participation in the arts becomes unviable to those without recourse to support? Interestingly, in the Republic of Ireland an Arts and Culture Taskforce concerned with Covid 19 recovery was established in 2020. As a result, a Basic Income for the Arts (BIA) scheme is currently being piloted. The pilot scheme runs from 2022 to 2025 and was allotted €25 million in the 2022 Budget. Two thousand eligible applicants were chosen via random anonymised selection, which was checked to ensure adequate representation. Each selected BIA applicant will receive a grant of €325 a week. It is not assured that this scheme will continue past 2025. However, the possibilities of a Basic Income for artists and creative arts workers holds the potential to keep once shut doors wide open, and could perhaps, enable new visions of what care might look like for all workers.

Book Reference:

Antosik-Parsons, K. (2015) 'The Development of Irish Feminist Performance Art in the 1980s and Early 1990s' in Phillips, Á. (2015) *Performance Art in Ireland: A History*. Bristol and London: Intellect and the Live Art Development Agency.

HOW RAISED
FLOWERBEDS
RAISE
QUESTIONS:
NOTES
ON THE
ANCHOR,
THE DRUM,
THE SHIP

Harun Morrison

The Anchor, The Drum, The Ship (2022 –)

The Anchor, The Drum, The Ship (2022 –) is an artwork sited in Gladstone Park in North-West London. The installation is a collaboration between myself and garden designer Antonia Couling. The work comprises three flowerbeds, each 10 metres in length, in the aforementioned shapes of the objects in the title. The final planting and bordering of the work took place between the 10 – 14th October 2022

installed by Antonia Couling, a team of professional gardeners doing the planting, myself and a team of heavy-lifters doing the digging and placing the rocks . The work was commissioned by Brent Council and Lin Kam Art.



Photo: James Allan

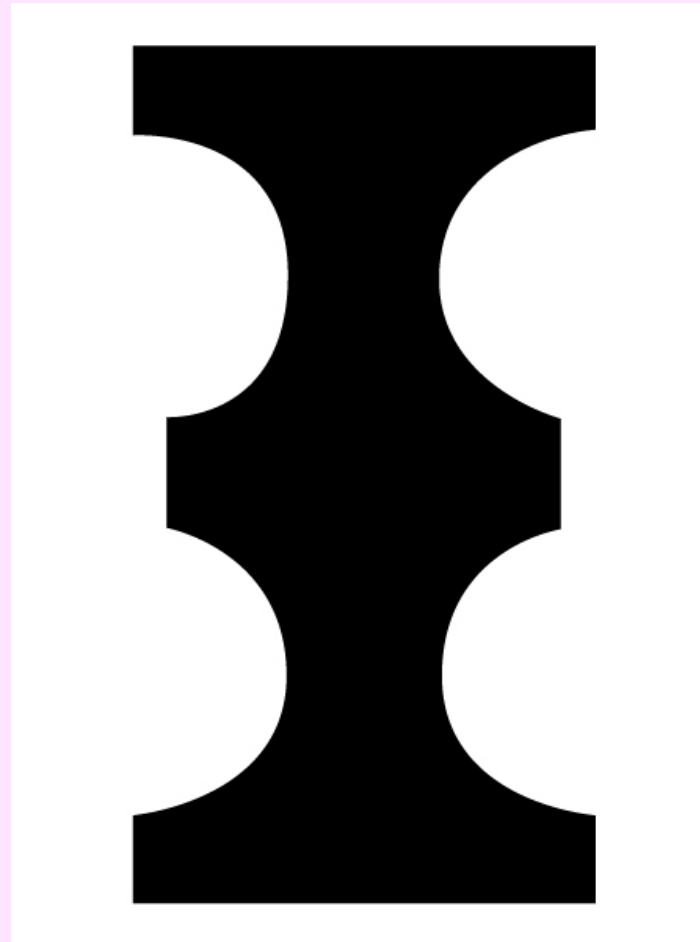


Photo: Caleb Morrison

On symbols:

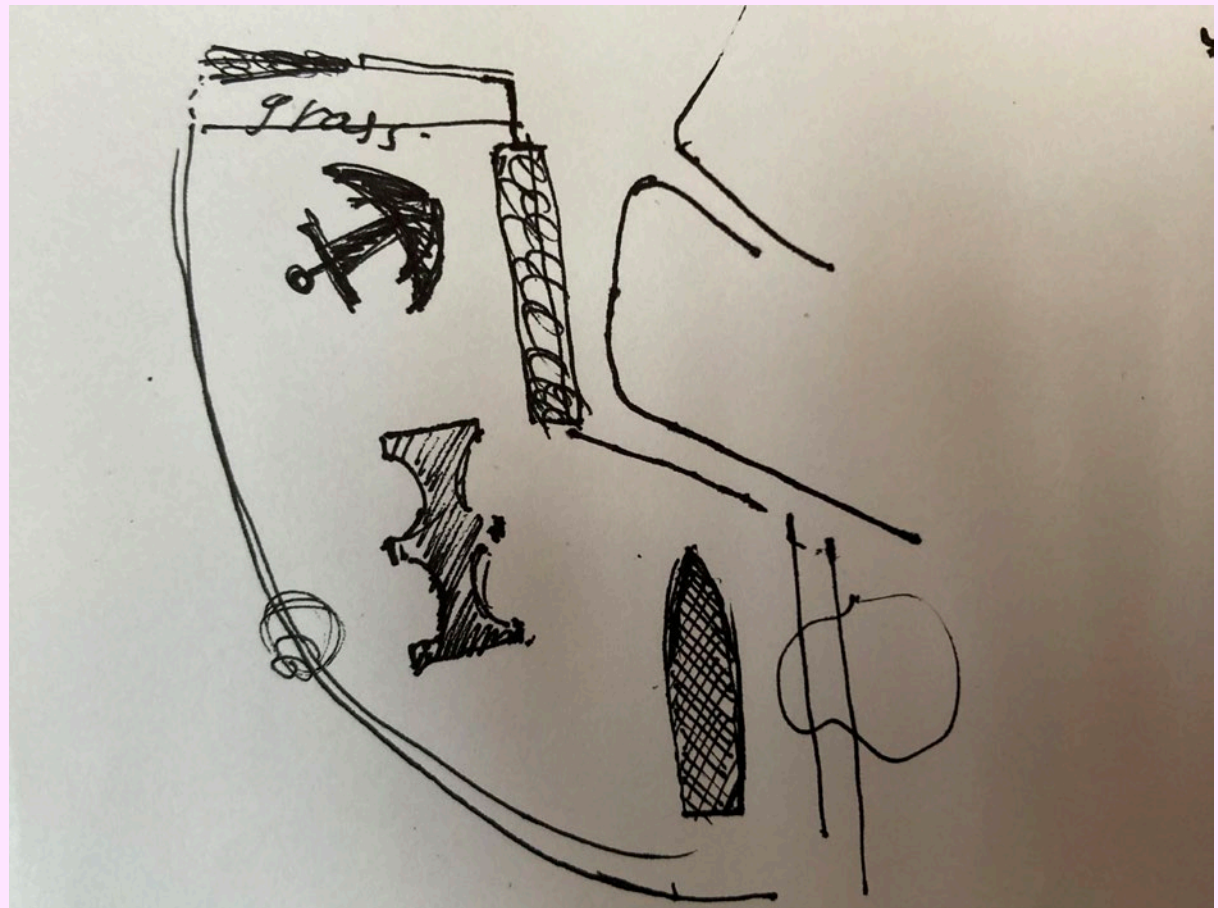
The constellation of symbols (*anchor, drum and ship*) offer a set of triangulation points to raise discussion around Victorian garden aesthetics, horticulture, plantations, migration and communication. The double-drum (Dono Ntoaso) is drawn from the Adinkra lexicon, a set of Akan symbols used by the Gyaman (also known as Ashanti) people of Ghana and the Ivory Coast. The symbols' meanings are linked to fables and used to convey wisdom and knowledge. The Dono Ntoaso symbolises united action, alertness, goodwill, praise and rejoicing.

A visual symbol of a thing in the material world, is often a codified simplification of a recognisable shape. In this sense the anchor and ship shapes are very legible to the Western eye. Whereas the Dono Ntoaso symbol is unlikely to be recognised by those who lack familiarity with the Adinkra shapes, perhaps the Sankofa Bird is among the most well known of the symbols through its use in various Black organisation logos, fabrics, jewellery etc. The word Sankofa, can be translated to mean, 'go back to the past and bring forward that which is useful'.



Double drum (Dono Ntoaso).

The anchor symbol evokes maritime histories but could also point to notions of groundedness, or the sunken. As someone who lives on a boat, the ship symbol can also have domestic connotations, and not solely make reference to the slave ship or Empire Windrush. The oldest boat discovered in Africa is the 'Dufuna Canoe' and dates to 6500 BC. I mention this to emphasise a longstanding African maritime history that pre-dates the Transatlantic Slave-Trade.



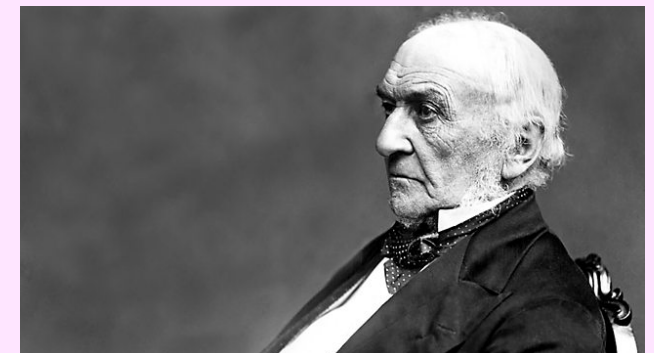
Preparatory Sketch. Harun Morrison.



Gladstone Park

Photo: Caleb Morrison

The then existing municipal borough at the time, Willesden (1874 – 1965) purchased the site that was to become Gladstone Park in 1900. The park takes its name after William Gladstone (1809 – 1898) a British statesman and politician, who had recently died. He served for twelve years as the UK's Prime Minister over four non-consecutive terms between 1868 and 1894. He also served as Chancellor of the Exchequer over a twelve year window. The William Gladstone association lay in the time he spent on one of the properties on the estate, Dollis Hill House.



William Gladstone Portrait.

Dollis Hill House

Dollis Hill House was built in 1825 by the Finch family, it was later occupied by Dudley Coutts Marjoribanks, 1st Baron Tweedmouth (a son of Edward Marjoribanks, a partner of Coutts Bank). After severe fire damage in the 1990s; the Grade II building was demolished in 2012. Today, a purposely incomplete brick structure outlines the ground floor spaces of the house.



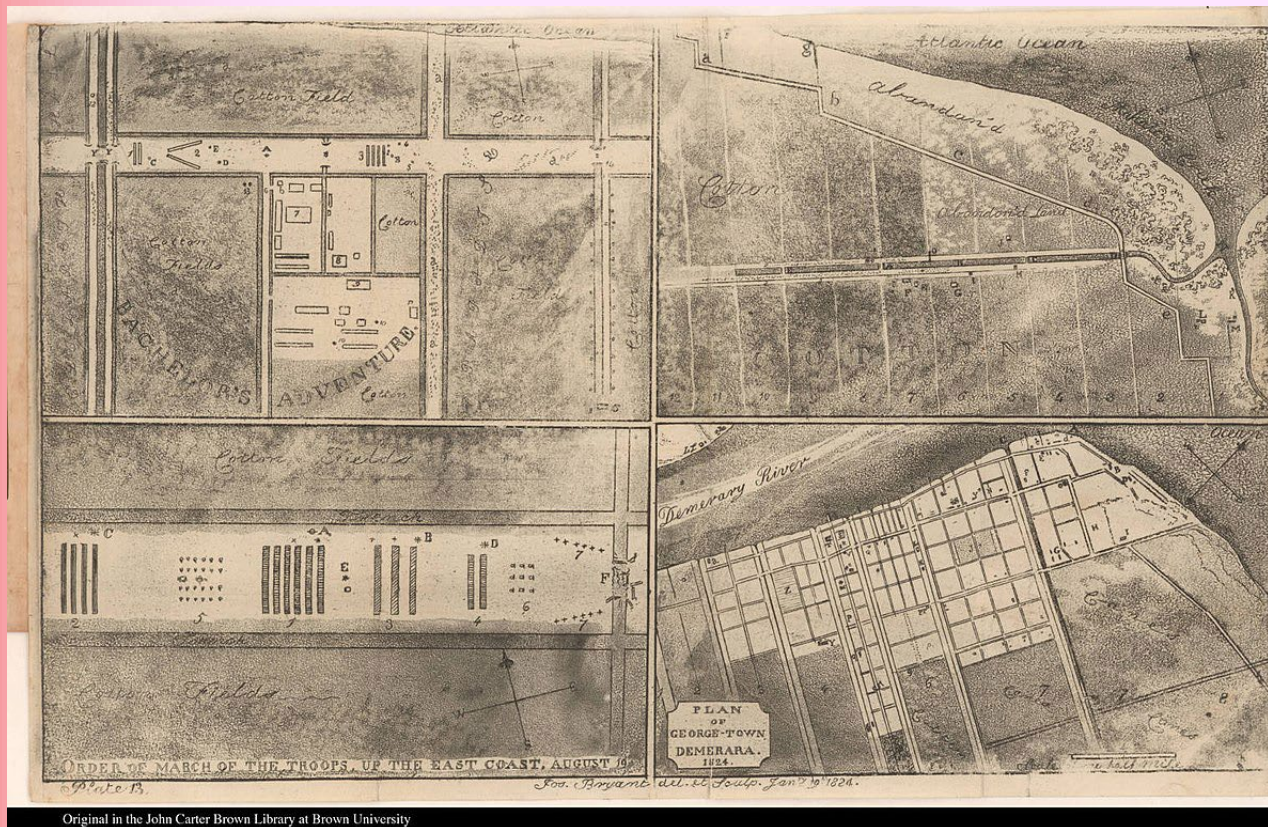
Dollis Hill House Vintage photograph.



Photo: James Allan

William Gladstone's father, Sir John Gladstone (1764 – 1851) was a merchant and slave owner. After the passing of the Slavery Abolition Act 1833, under the Primeminstership of Charles Grey, John Gladstone received more than £90,000, about £9.5m in today's terms, as compensation for the slaves they were forced to free. He received the largest of all compensation payments made by the Slave Compensation Commission. Gladstone and Slavery (2009) by Roland Quinault is insightful on William Gladstone's views in this context: "His stance on slavery echoed that of his father, who was one of the largest slave owners in the British West Indies, and on whom he was dependent for financial support. Gladstone opposed the slave trade but he wanted to improve the condition of the slaves before they were liberated."

Following the Black Lives Matter protests in 2020 and the larger wave of anti-racist protests that toppled statues celebrating colonial figures, (notably in the UK, the bronze of Edward Colston in Bristol), there have been amplified calls from community groups in Brent to change the name of the park. There have also been counter petitions to maintain the name.



Joshua Bryant. Plate 13: Plan of Demerara

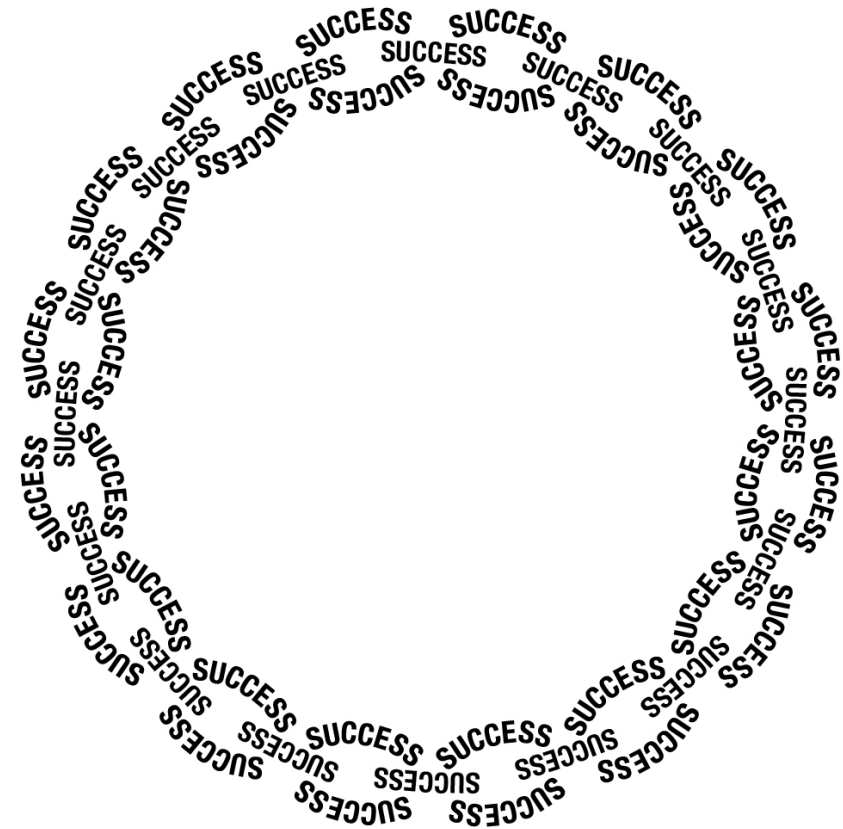
“What’s in a name?”

The Demerara Rebellion of 1823

The Demerara Rebellion of 1823 was an uprising on a plantation owned by John Gladstone. The rebellion was believed to be instigated by slaves Jack Gladstone & his father Quamina. Involving more than ten thousand enslaved people and lasting two days the rebellion resonated across the world and was a spur to the anti-abolition movement.



Joshua Bryant, Part of the Colony of Demerara From Mahaica Creek on the East Coast, to Plantation Friendship, from Account of an Insurrection of the Negro Slaves in the Colony of Demerara, 1824.



Unrealised Proposal, 'Success' mural design. Gladstone path. Harun Morrison.

The name of one of John Gladstone's plantations in Guyana was "Success". I used this as the basis for an unrealised ground-mural proposal for the park, which has since taken other graphic forms.

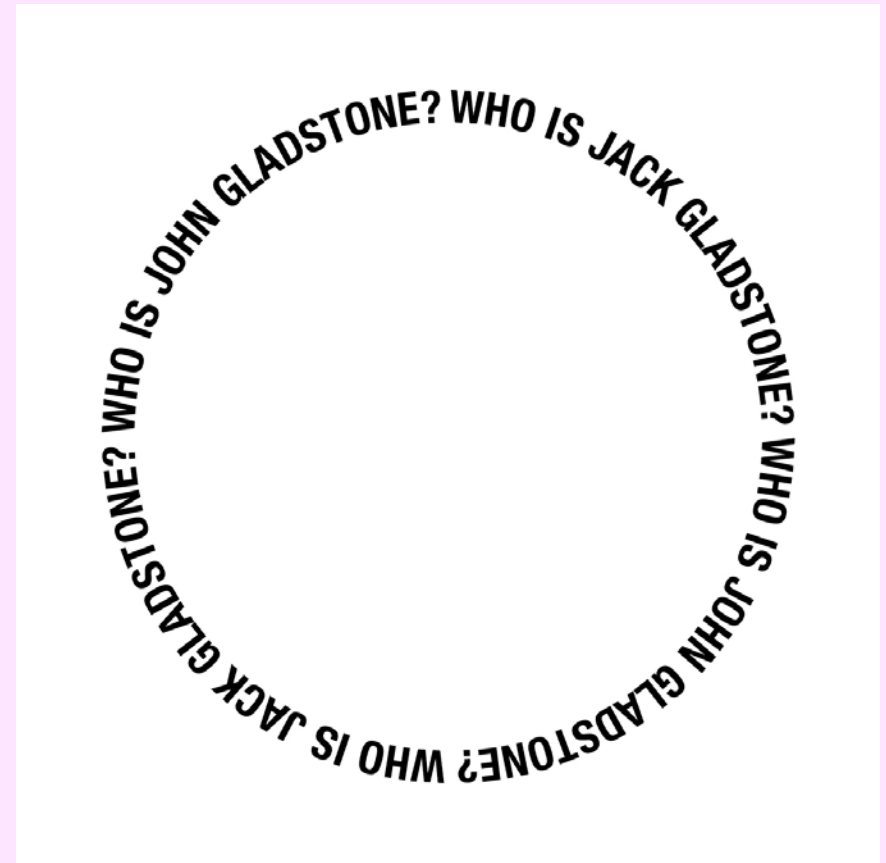
Retain and Explain?

In 2021, the then Conservative Government issued new legal protection for what the government's press release described as "England's cultural and historic heritage". Clearly reacting against the call for the removal of particular statues and alterations of names of squares, parks, rooms, streets and so on, led to the brandishing of the suspiciously pithy phrase 'retain and explain'. One can see the attraction to certain institutions, at one level it's the closest to doing nothing (depending on the labour invested in the 'explaining'). There is also a financial cost for councils to the changing of names, removal of signage, changing of letterheads, administrative costs of updating the system – which is another factor behind the reluctance. The cost of an affective pain is pitted against an economic one.

Should the names of all public spaces that take their names after individuals be reviewed every 10 years? I was curious about the consequences of proposing an alternative logic; rather than an alternative name, what if the council declared the park was named after Jack Gladstone rather than William Gladstone? At one level a sleight of hand, but if this pronouncement is accompanied by a committed effort

to educate and raise the profile of Jack Gladstone and the Demerara Rebellion, then maybe it functions as a transitional solution.

At the very least the William / John Gladstone name is complicated by being put in association with Jack Gladstone. This unsettles the question of who is assigned the label of hero and whose names are to be enshrined in the social imaginary.



Who is John Gladstone? Who is Jack Gladstone. Harun Morrison.

How is the park maintained?

Brent Council currently contracts Veolia (a French transnational company active in water, waste and energy services) to do their park maintenance. As a private contractor – they have a different relationship to the site than gardeners employed by the council directly to care for the land. Veolia calculated their prospective maintenance of the artwork at a much higher rate than a local, independent outfit.

The question as to who and how – the artwork will be maintained after its installation – was a major consideration. Budget for three years of maintenance has been secured by Brent council. This work will be undertaken by Antonia's company Felicity Garden Design, and a group of people interested in horticulture who will develop to become a parallel group to Friends of Gladstone Park. In this sense, a micro-community is being created to grow around the work itself.



Photo: James Allan



Gladstone Park line map. Azul De Monte / Harun Morrison.

This financial impact could have affected the realization of the work. The park is also reliant on the voluntary labour of the Friends of Gladstone Park who look after certain areas of the park; the areas that they committedly maintain would otherwise be another cost invoiced by Veolia – or done by employees of the council. This also indirectly gives the Friends of Gladstone Park a significant agency in the decision making of what happens in the park.

● *The Anchor, The Drum, The Ship* was developed in dialogue with and quotes from other pre-existing aesthetics in Gladstone Park. Notably the walled Victorian era-gardens, which feature a series of intricate perennial beds adjacent to the former stables, now Stables Cafe. Art in public space calls for a set of decisions as to how visually and conceptually disruptive the work intends to be (not that a public reaction can be predetermined). This can be at the level of colour and material – when and why to ‘stand-out’? But also the form itself in relation to the immediate environment. In this case the park is dominated by an Edwardian-gardening aesthetic that has had other more contemporary elements integrated over time.



Photo: James Allan

When is an artwork too polite? 'English politeness' is often identified as a mask for passive-aggressive behaviour, can it also be mobilised to smuggle other ideas into circulation?



Photo: Caleb Morrison

On borders:

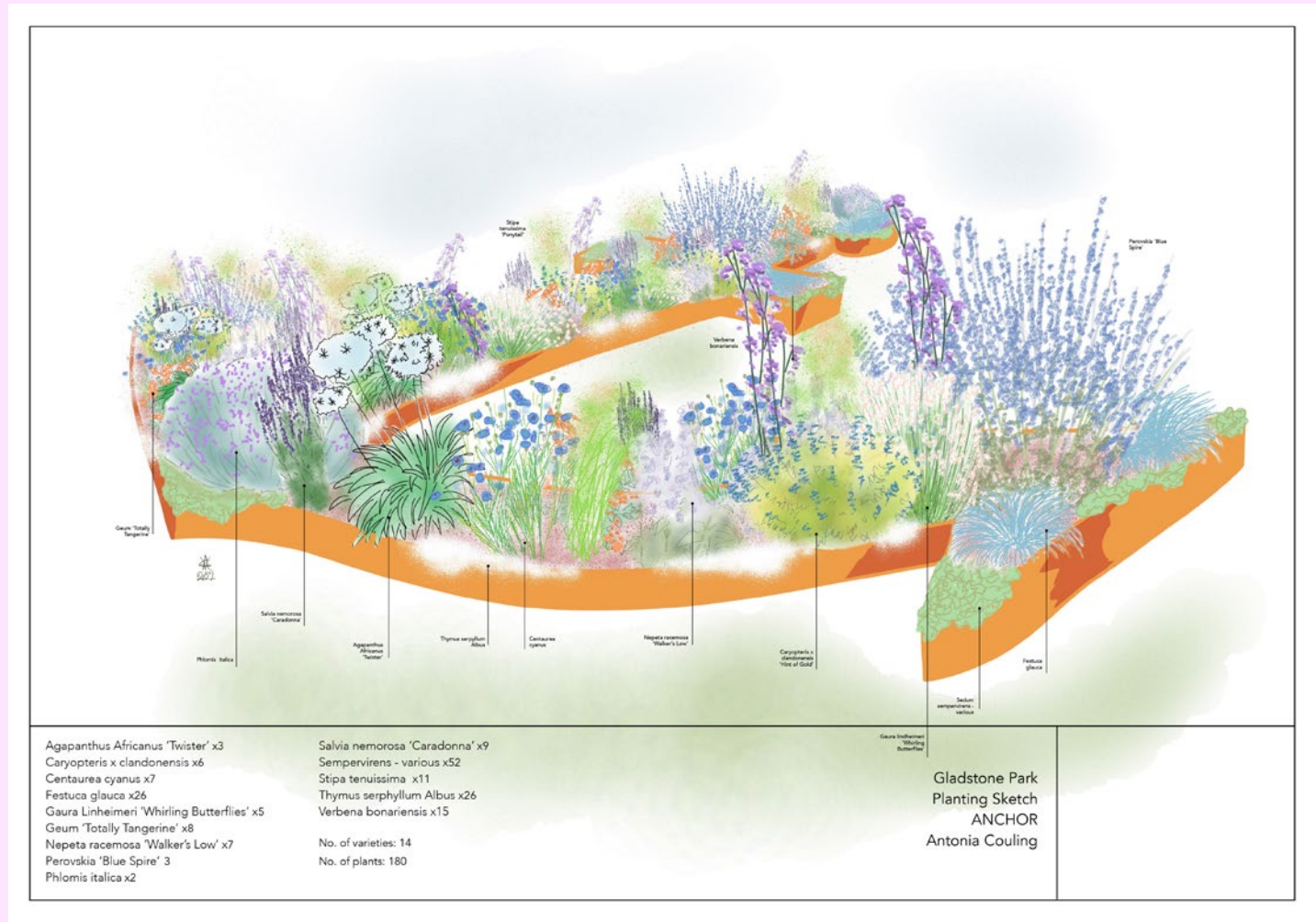
In the Victorian and Edwardian garden control of the land is performed through the regulation of the planting border. The neater the border the more it signified one had the financial and human resources to maintain the border.



Photo: James Allan



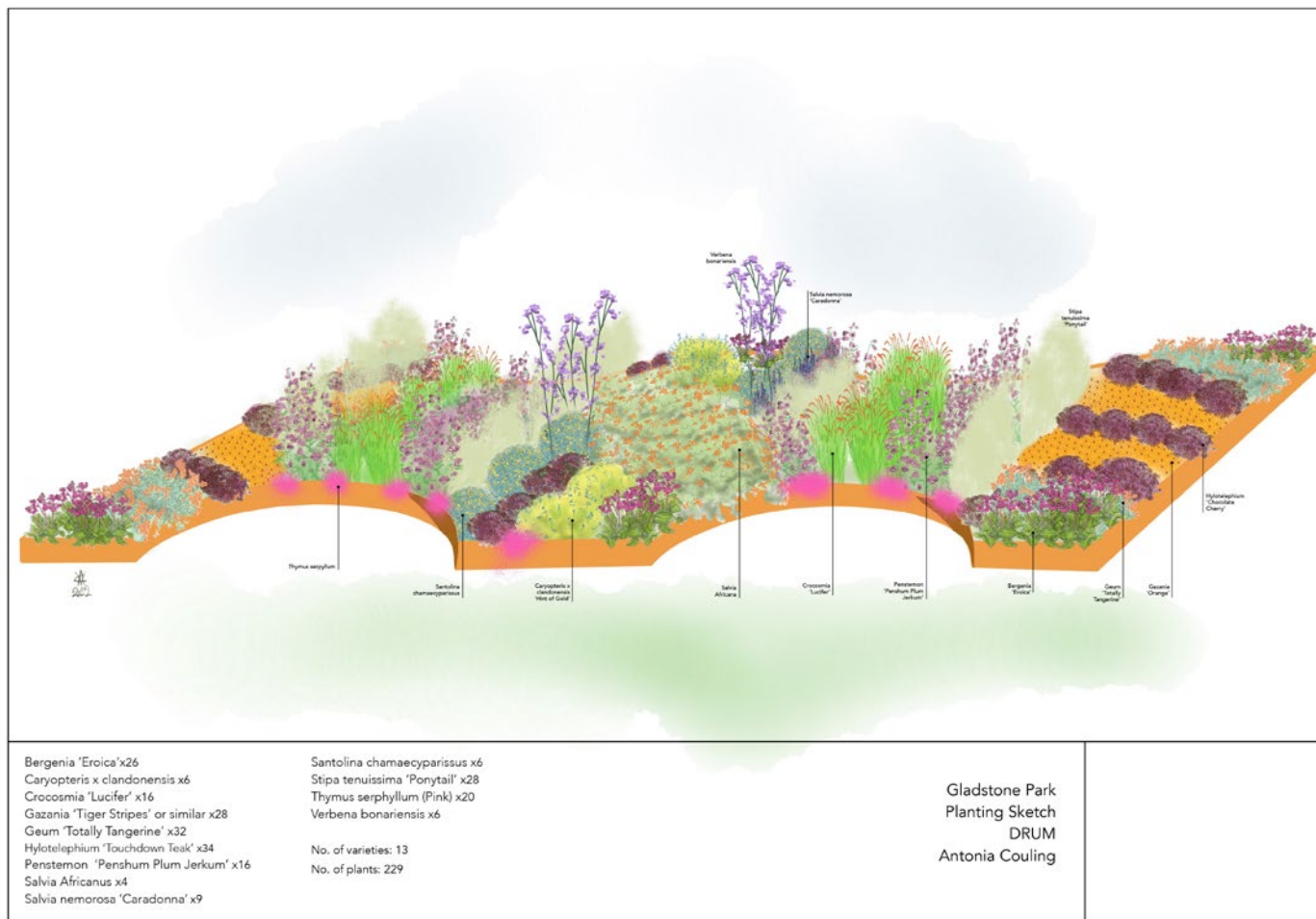
Photo: Caleb Morrison



PLANTING SKETCH – Gladstone Park Land. Antonia Couling ANCHOR

Following discussion with Antonia Couling about the multiple readings one could take from the shapes, she devised a planting plan specific to each of the symbols, which she outlines here:

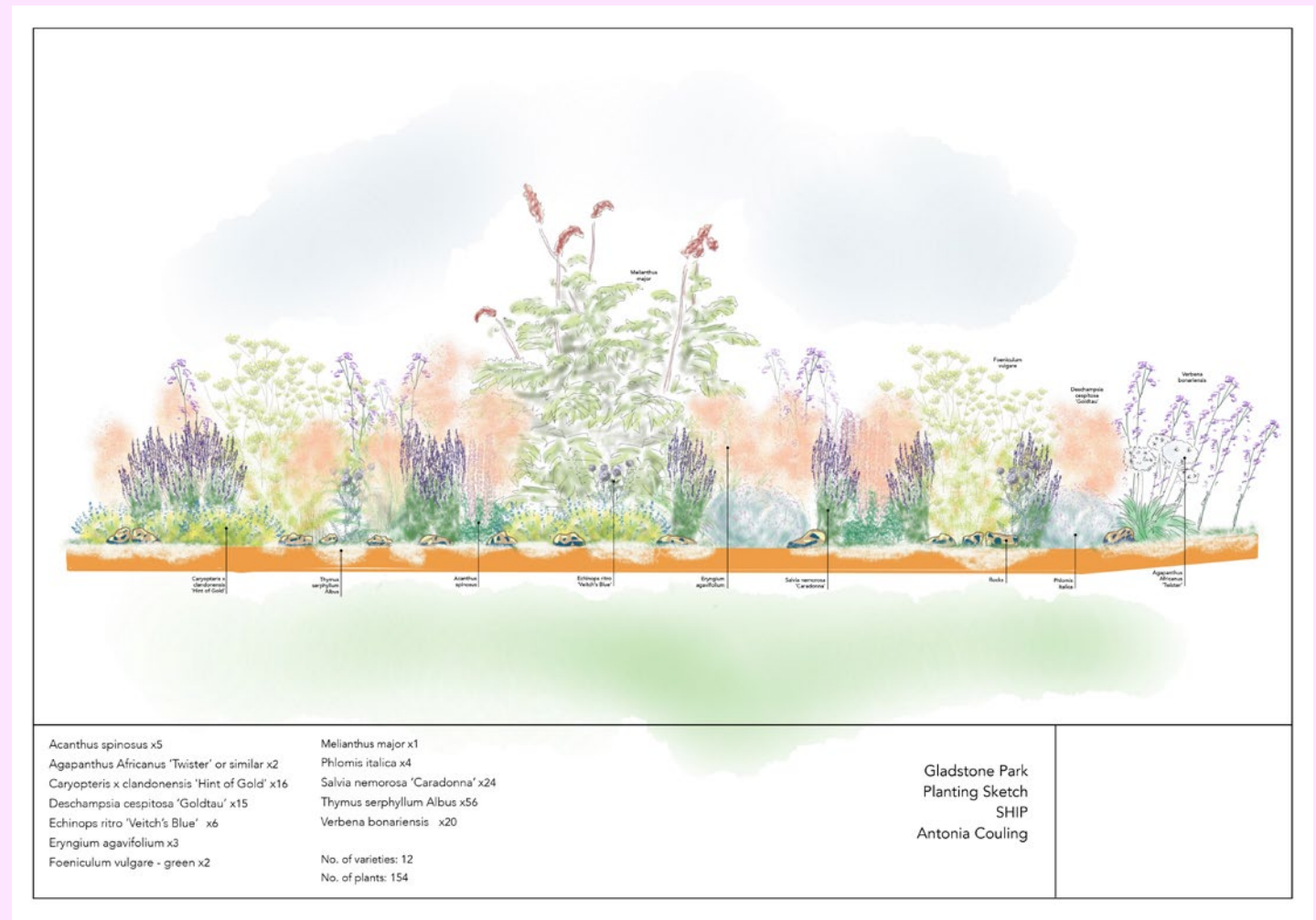
“The Anchor represents not only associations of all kinds with the sea and what is carried on it, but also the shores of Britain. Sedums and blue grass are planted at the extremities of the anchor on the ‘shoreline’. Running through the central column and branches, however, is a palette of mainly blues and pinks, hinting at an English meadow with its loose grasses and hovering blooms (such as the *Gaura* and the *Centaurea* or cornflower), but interspersed are injections of vibrant colour, some shared with the African Adrinka, such as the *Geum* ‘Totally Tangerine’, and some shared with the Ship, such as the *Salvia nemorosa* ‘Caradonna’, celebrating the rich cultural mix within those shores. ...”



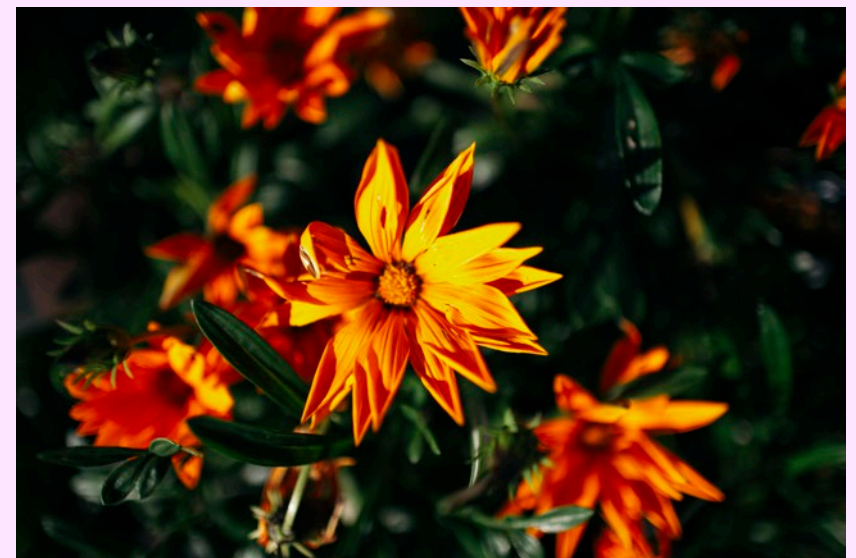
PLANTING SKETCH – Gladstone Park Land. Antonia Couling. DRUM

“... The Adinkra drum planting is inspired by Adinkra designs, replicating their bold stripes and sweeps of intense colour. The link between this planting and the Ship’s planting is most evident in the handful of *Verbena* in the center which will wave tall over the strong identity of the African patterns. African plant species such as the *Salvia Africana* in the center, *Crocosmia* and *Gazania* (or African Daisy) are included. The ship has a taller spine running along its center to suggest rigging (*Foeniculum*, *Melianthus* and *Verbena*). Grasses are interspersed with deep purple *Salvias*, which will waft to give the suggestion of movement.

Many of the surrounding plants are also prickly, mirroring the emotions contested history can elicit – that something may seem pleasant enough from a distance, but uncomfortable when seen up close. The low, white Thyme around the edges also hints at sea foam, which is magnified at the front by two *Agapanthus*.”



PLANTING SKETCH – Gladstone Park Land. Antonia Couling SHIP



Changes over time:

Writing about a work that contains live and growing elements, brings a vital element of inconstancy to the system. This is particularly apt when considering a work that might be incorporating historical legacies as a subject. In this sense, although the work is perennial, different elements will flower in different seasons. These flowerings over time can also be read as metaphorical for the different readings embedded in the work – and recognise their own temporality.



Photo: Briony Campbell



Photos: Briony Campbell

On the day the work was formally launched, 14 October 2022, a local drumming group performed by the Dono Ntoaso flowerbed. There was also a poetry reading from Brent-based poet Yasmin Nicholas. Antonia and I gave a tour of the flower beds for local invited residents explaining some of our ideas and the decision-making process





Photos: Briony Campbell



I am interested in a work that can memorialise without being a memorial, that can generate a relationship with history without being static itself. Among the visible aspects of this work is the hundreds of plants themselves. They will grow and flower and die, embedding these cycles into the installation emphasises the dynamism of what we think is past. The memorial in a traditional sense is built to commemorate a person or event, whereas an artwork can contain this function among others, without this being its primary intent.



Photo: Briony Campbell

Harun Morrison is an artist and writer based on the inland waterways. He is currently Designer and Researcher in Residence at V&A Dundee and an associate artist with Greenpeace UK.

Antonia Couling is a West London based horticulturalist and garden designer.

Despite growing up, in different parts of Europe, we have both been struck by the friendship and the camaraderie amongst those active in the Kurdistan freedom movement. Early on in our political activism, we both came to see these qualities both as the basis for how our communities should be organised, as well as prefiguring a new society based on the Kurdish freedom movement's revolutionary values.

As many more people engage with the movement's ideas, principles and values, we believe that the bond of solidarity underpinning its ideology and practice - *hevaltî* - must also be understood. In its simple terms, *hevaltî*, refers to the unbreakable bond of comradeship connecting members of the movement to

one another, a profound spiritual and personal commitment. Even in the midst of intense bombardment, Kurdish guerrillas describe how this *hevaltî* gives them the determination to continue the fight against the otherwise overwhelming might of the second largest NATO army.

It is perhaps difficult, for those living under capitalist modernity, to imagine the reality of such bonds. Numerous attempts to build communities based on solidarity, mutual

aid, and care, often collapse under the weight of capitalism's fragmenting and individualising logics. Initiatives, therefore, often remain small in scale or survive at the margins of society, as the unacknowledged values of love and care which even the most alienating social system cannot eradicate. However, the marginality of these values in the public sphere forces individuals to turn to individualist solutions to their social, economic, emotional and psychological problems. How else to deal with a social and environmental reality to which no collective solution seems possible?

The contours of *hevaltî* are not hard to understand for anyone who has watched a Hollywood war movie in which an American G.I. sacrifices himself for his war buddies. However, while Hollywood glorifies and commodifies this idea of individual self-sacrifice in imperialist militaries, it derides those very same values as 'terrorism' or mental illness amongst movements offering radical, democratic solutions to global capitalism. Yet it is precisely in such revolutionary contexts that such values acquire their force as the seeds of an alternative society.

The Kurdish word *heval* means friend but, used in the revolutionary context, it also means comrade, although these two

HEVALTÎ REVOLUTIONARY FRIENDSHIP AS RADICAL CARE

Elif Sarican & Dilar Dirik

Link to voiceover

meanings are intertwined. Militants of the Kurdistan freedom movement will often refer to each other as “rêheval” meaning a “friend on the path”, capturing the sense of common purpose the term denotes. In this anti-colonial mass liberation struggle against capitalism, patriarchy and the nation-state, the notion of hevaltî has obtained a wide set of meanings over the course of four decades of collective political resistance and organisation.

The movement refers to its internal culture as a “moral-political culture” and has set it as an aspirational core for the revolutionary transformation of the Kurdish nation and beyond. This has, over time, created an environment in which intense, sometimes harsh criticism and self-criticism coexist alongside the willingness of people to die for each other.

During the prison resistance in the 1980s, revolutionary Kurdish women and men drew their power to struggle against the state’s brutal and deadly torture and assimilation policies primarily from their ability to stick together, even when the atmosphere of mistrust and collaboration generated by the Turkish state made it difficult to believe and trust one’s comrades. Many leaders sacrificed themselves and left behind letters stating that they trusted their

comrades to mobilise people and carry their revolutionary cause to victory.

Among Kurdish guerrillas, friendship is so crucial for everyone’s survival and everyday shared living that it can be described as the art of loving and caring for the self and others equally and simultaneously. This, of course, as guerrillas frequently describe, demands a constant challenge of patriarchal and individualist mentalities based on power within each person.

In the civilian sphere, the movement has managed to transcend and transform divisions based on religion, tribe, gender, language, class etc by forming a solidarity and comradeship based movement that formulates new social contracts. Hevaltî as radical care is precisely this, it is supporting each other in duty of social transformation - to transform ourselves individually and internationally, to transform our *hevals*, to transform society all at the same time. The need to remain a conscious and political society outside of the state system is particularly vital in Europe, where states’ surveillance and policing concepts capitalise on individual interests and anxieties that break up communities and movements.

Hevaltî also structures the internationalist work the Kurdish movement is engaged

in - against a nation-state-based idea of solidarity, the hevaltî of women, peoples, movements beyond borders is primarily framed as a common front against fascism, one that should be based on tenderness, love, and care, as opposed to state-centric alliances, driven by economic or geostrategic interests. Again, such solidarity is based on criticism and self-criticism to develop and advance each other on equal and democratic terms and to equip one another for the many fights ahead. As radical care, this means preparing simultaneously for the fight within ourselves and the fight against the enemies of humanity.

Hevaltî is not incidental to the way the Kurdish movement organises itself, but rather is an essential foundation and a self-defence mechanism for any organising structure to function. For this reason we believe there is much to learn from hevaltî as a revolutionary method of radical care. The liberal notion of ‘tolerance’ that “we don’t have to like each other, we just have to be able to get the work done” is a damaging one that opens up communities to infiltration and attacks from the state. Of course, no method or mechanism is inherently impenetrable - but we wonder whether community and organising structures were based on an understanding

that “if we are fighting together, we need to try and like, in fact, love each other, too”, they would be safer and more sustainable.

This is not a naivety about human behaviour in our current world, especially considering that people bring individualistic, patriarchal, capitalist mentalities to the collective. Rather, it means that we treat each other with a base level of humanity and trust in everyone’s potential ability to transform, and, if all else fails, we have autonomous accountability mechanisms. Building our structures and mechanisms assuming that we are already free means that we become less and less reliant on state mechanisms and are able to organise ourselves based on our own principles. As the enemies of life continue to destroy our personalities, our communities, and our world, hevaltî as radical care becomes essential for survival.



*Jineoloji committee members walking on the streets of Rojava West Kurdistan after the Jineoloji conference in 2018.
(Photo credit- Jineoloji)*

DATA AND CONTINUAL DEBT

*Lara Khaldi on behalf of and with
the Question of Funding*

[Link to voiceover](#)

The Question of Funding (QoF) collective grew out of long conversations in connected ecosystems in Palestine and the Arab world. We belong to a generation of artists and cultural practitioners who survive on donor's economy. In Palestine in particular this has been quite palpable after the Oslo Accords of 1993. The Oslo accords planned to be not only a compromised slow peace process turned into an opportunity for more land grab, annexation and dispossession for Palestinians, but also the beginning of neoliberalization (as opposed to liberation), individualism and co-dependency on international donors. Older Art and cultural institutions transformed into NGOs, and new ones were based on the depoliticised model. This is the hegemonic form of cultural institutions in Palestine since the mid nineties to today. The consequences of this ideological and economic dependency has among many other, according to Hanafi and Tabar in their book "The Emergence of a Palestinian Globalised Elite" contributed to disengage the grassroots organisations from the political and economical

spheres and their constituencies in Palestine "re-embedding (of) the social relations with international organisations, financial institutions and European and North American Governments" (Hanafi & Tabar, 2005:28). The ramifications of this NGOisation of civil society in Palestine are colossal, however the funding/donor's economy culture is familiar to others in cultural institutions and spheres all around the globe. We see how funding bodies and sponsors influence decisions, censor exhibitions, and condition discourse. However both independent contemporary art practitioners and institutions are aware of those dynamics, some refuse to adhere to some of its policies, both in public and clandestinely through 'tricking the system'.



[Watch Video](#)

In Palestine, even though cultural practitioners and civil society workers have learned through practice to transvest conditional funding, there is a general agreement that it remains to condition cultural production and knowledge. However the situation is such that there usually seems to be very few alternatives. The discussion amongst NGO worker peers hits a dead-end after complaining about this donor culture and the agreement that 'something' needs to be done about it. The situation in Palestine is such that there are no alternative infrastructures. The Palestinian Authority itself depends on international funding, and is heavily conditioned politically by it, it does not fund institutions nor practitioners. Palestinian economy is a subeconomy of its colonizer, Israel, as it controls roads, borders, export-import laws and conditions..etc., so one reaches a dead -end for alternative economic support for cultural institutions. Yet there have been quite some amazing attempts in recent years.¹

There are already several ways and routes taken by cultural practitioners to build alternative ways of survival and sustenance. One of those we have collaborated with in order to chronicle their ways of transvestment² is the artist collective Eltiqa'. They have managed to remain a

collective, not register as an NGO and run a space which is open to younger artists for the past twenty years in one of the most dystopian places on earth, Gaza. Through divesting usual art funding channels they redistribute the resources in a different way which funding conditions them to, such as becoming an institution. We have detailed many anecdotes and examples while also including what context these interactions and exchanges are taking place within the exhibition in documenta fifteen, where the members' paintings were also shown. Several other facets of our discussions and questions took shape in publications about grassroot economies as children's and young adults' books. Yet it is Dayra which we hope would be more of an economic structural intervention.

Dayra is a medium that uses blockchain technology for circulating communal economic value, by helping the community to measure, and exchange the value of their local resources in the absence of money. It is an Arabic word meaning circle and circulating. It is a noun and a verb, where the act of sharing, and circulating local resources helps the community to maintain its wealth. The model starts with the premise that individuals but also local organizations, cooperatives, and associations who have no funds to sustain

their operations but have (and are) an abundance of resources and knowledge of varying types, whether they are material, physical, or intellectual. The currency thus aims to generate and store value through the act of exchanging and putting to use resources for the common good.

Dayra started from a discussion about Muneh (an Arabic word which refers to a historical lavantian tradition of provisions for the future, within the discussion of QoF it came to mean the pot of resources). The idea was to invite different cultural institutions to share resources such as equipment, member's skills, time...etc. Another set of events which propelled it were conditions faced during the pandemic in Palestine. Many daily workers in the service sector became unemployed. Simultaneously local Palestinian cultural institutions called for a meeting with funders to argue for an increase in funding because of the pandemic. A question propelled by those two ongoing crises was: why do cultural institutions see themselves outside of the wider economic crisis? We started to think of some kind of economical network which allows different economies in society to connect. While we (QoF) were trying to look for models we were also trying to find or to produce structures.

While being members in the lumbung (documenta fifteen) our interest in ‘liberating’ money grew. In documenta fifteen others referred to it as transvestment, while we call it ‘liberation’ of money from one hegemonic system into another which liberates the money from donor conditions. It was an interest to return to the essence of money as a medium of exchange rather than a medium of speculation and financial industry. Neoliberal structures, such as finance, took over the practices of economy. We wanted to address the economy as a political practice. Economy is about interdependence. Money should not be wealth. The wealth of a community is the existing resources of a community. We saw money only as a medium of exchange rather than where wealth is stored.

We started by making assemblies with agricultural workers. When we started, compost was our medium of exchange. Slowly we discovered this might be limiting, so we started to do research on different forms of cooperatives around us. We also hosted colleagues and members in learning sessions on local currencies, focusing on how community currencies work.

We are now building the architecture of an application for Dayra. Below are different principles, values, and questions we are still attempting to resolve. We hope that these might help inspire others:

2. Dayra is based on the circulation of communal debt

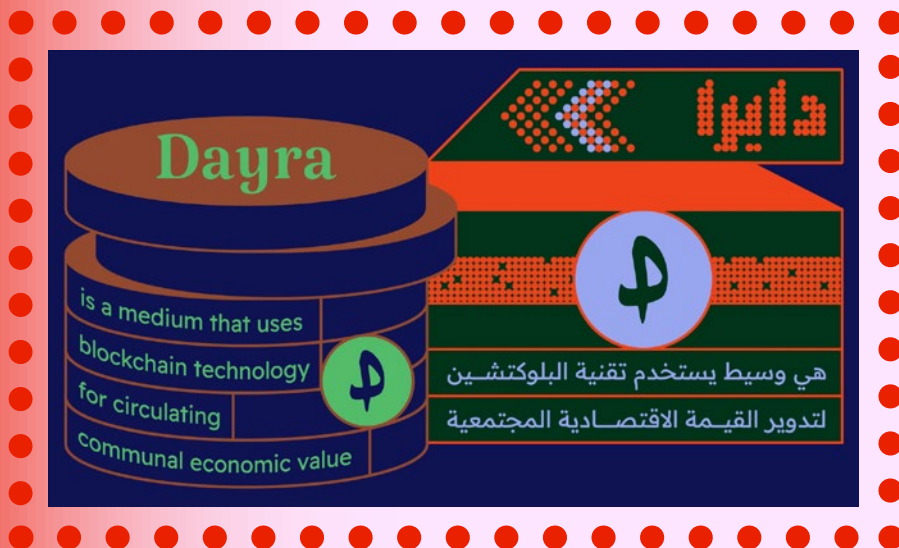
Dayra begins from a point of interdependencies. We are indebted to each other, when using Dayra we acknowledge this. We engage in a process of circulating debt. Debt becomes a communal resource; to be indebted to the community means you are part of it.

1. Funding based on abundance instead of on scarcity

Dayra functions in a way where the community funds itself while circulating its resources. It self-funds with an abundance of resources.

3. Non-trust based technology practiced within trust communal structures

We use the technology of the blockchain; a trustless tool. We are engulfing it with a community based governance system which is trust based. Using the technology as a medium for socially based infrastructure, the technology becomes only a tool.



Watch Video

4. Funding bottom up. Funds are produced by community sharing their existing resources (communal wealth)

Funds start from zero and build up by sharing resources. Value here is not for building assets, but rather for the act of sharing. What produces value is not assets but rather the sharing of the assets, its circulation within the community.

5. Circular by design

Members cannot accumulate Dayra. It is a medium of circulation and not accumulation. The structure is made so that Dayra is a medium for the continuous circulation of resources.

6. No accumulation of Dayra

If a member attempts to accumulate Dayra, they cannot use it anymore. Members have to keep sharing and using Dayra for it to gain value.

7. Interdependency between different small economies

One of the aims of Dayra is to connect small and fragile economies together, because it is based on the diversity of economies (artists, freelancers, farmers...)

8. No inflation or deflation. Caps on wallets. Dayra is generated out of expanding members and ecosystem users

Dayra expands with every member, and declines along with their absence. One cannot accumulate a certain amount of Dayras, the relation between the Dayras in circulation and the ones available in the system is always equal. It cannot become a medium of derivatives and speculation. We cannot use financial policies on it, like what is happening now with money. It should remain a very basic medium of exchange.

9. Minting the act of sharing, value based on circulation (against NFT)

Value is produced from the act of sharing, it is not an asset in itself. We are not trying to create NFTs, which produce value for digital assets. Dayra is not an NFT in the sense that we are trying to produce value for the communal exchange processes.

10. Local wealth and extraction: keeping local wealth within the community. One can't use Dayra outside of its local ecosystem

Every ecosystem can create its own Dayra, it is not our aim that it is globally used. We would be extracting wealth if we do that. Dayra should give value to communal wealth, if we transfer this to other stronger economies Dayra will disappear into that wealth. Through Dayra we attempt to circulate local resources and avoid investing in imported goods, as this is wealth which will leave the community. It is also about encouraging local ecosystems in supporting each other, especially in times of hardship.

11. Validation points as a way to communicate to the shared wealth

The system is divided into two point systems: Dayra and validation points. Validation points are the debt received when a member joins Dayra. Those validation points are in the communal pot already, what members can do is to transfer them, or validate someone else's act of sharing through one's points. Validation points are a declaration of the communal debt. Through points systems, individuals are able to communicate with the common pot.

12. Governance moves from a centralized system towards a decentralized system

Dayra is a centralized system. It starts with governance by members of the Dayra working group or QoF while slowly building tools it will transform into decentralized governance, involving all members.

13. Issues of arbitration and disagreements

Part of what QoF is trying to deal with within the social systems section of Dayra application, is about how to disagree and how to create models and ways of finding resolutions. We are trying to find a way of how the larger community can intervene to solve issues.

14. It is not crypto, it is not currency, it is not a coin... pushing blockchain outside of the fin-tech

We are using blockchain technology in Dayra. Blockchain has lost its potential, as crypto currencies are used to reproduce speculative economies but with a different technology. We return to the basics and promise of what blockchain can give us. We don't treat Dayra as a national currency, because it is not. We're trying to use other basic terms, such as points, units, tokens, or simply just Dayra.



Footnotes:

1. Such as RAWA Fund and Imm Sulaiman Farm.
2. Transvestment (Dmytri Kleiner & Baruch Gottlieb) is a macro-economic accounting identity which elaborates the exchange of value between domains of the economy under control of capitalist modes of production and autonomous domains which are outside of direct capitalist value extraction practices.



BUDGET COMMISSION

Jack Ky Tan

Link to voiceover

This essay is the first time that performingborders has involved an artist in an evaluation and discussion of the budget for an issue of an e-journal. Being an artist who uses law and governance as creative medium, this was an opportunity for me to consider budgeting as a creative activity and to explore the cultural and social dimensions of budgets. More significantly, this commission lays bare a behind-the-scenes of this particular e-journal budget: the anxieties, hopes, accountabilities and labour that this budget hides.

The brief asked me how performingborders could have “a transparent budget and publish it directly into the e-journal as an entry and as a way to embed it within the project”, and to reimagine “what a budget should really take into account”. We decided to present the entire budget spreadsheet for this issue as part of this essay. In it, I asked performingborders (Alessandra, Anahí and Xavier) to add budget items representing what is normally invisible or othered in budgets, and even to try costing or quantifying these budget lines.

In this way, the budget spreadsheet became a live in-conversation as we tried to pin down these budget items, such as ambitions, emotional labour, public duty, experimentation/failure, the weight

of guilt from taking time away from family/children, and performingborders’ entanglement with politics and society. As you might expect, much of this was impossible. The difficulties that emerged showed the limitations of budgets as a tool for describing complex things like organisations who want to be socially responsible, ethically evolving and embodying care for their workers, stakeholders, audiences and the environment.

More importantly, this exercise showed me that budgets offer a very particular (or blinkered) version of reality. It is a reality where only items and actors that can be costed (i.e., allocated a number to) are visible-ised and therefore counted. This action of assigning numerical value to phenomena in order to make them visible as legitimate data is a form of positivism.¹ My own issue with positivism as the only way in which to understand the world or to take organisational decisions is that artistic, ethical and social knowledge—embodiment, flux, pace, relationality, care, dignity, instinct, praxis, human rights, more-than-human rights—does not exist, and therefore does not count, in the logical world that a budget creates.

So in counterpoint, this essay offers introductory and not necessarily related thoughts on the ‘beyond of budgets’, and how its effect runs through my own personal experience and the events currently around me. It attempts to make visible and to count the cost of the various entities and agents behind the veil of budgets. For performing borders, being transparent about the current e-journal budget is not an easy thing to do. It is not comfortable for them or any organisation firstly to expose the official budget, and then also to talk about the hidden unbudgetable costs of producing the journal. But I hope this text also prepares you, our reader, to encounter the honesty and vulnerability of the conversation in the spreadsheet, and provides a frame of understanding how the *other* of a budget always haunts it.

I am a Budget

I suppose the first time that I ever encountered the idea of ‘budget’ was when I was six years old and my mother announced one day that I was her ‘investment’. Of course, I had no clue what she meant by this. In retrospect, I like to think that she made this pronouncement with love and pride, that I was (eventually) a good investment. And here you have to understand something about my mother,

or dare I presume all immigrant Chinese or Asian mothers of a certain generation who survived a war, and whose own mothers survived and fled other wars and revolutions. My mother, like many other aunties of her generation, also kept a stash of jewellery in a safety deposit box or an attic or deep in a wardrobe. For her/them, security and survival was not just about owning those bits of paper we call money. Money, they knew, does not always translate after you cross a border nor, like the WW2 Japanese-issued ‘Banana Money’, does it hold any value after a war ends or a regime collapses. Instead, their sense of security and survival is imbued in material objects too: in jewellery, in gold, in bodies, in the labour of bodies, in offspring.

I must declare that I am not an economist or have any expertise in accounts. In fact, my own dyscalculia makes numbers, dates and chronologies difficult if I am forced and expected to use accounting systems in the neuronormative way they were designed to be used. Instead, budgets are a humanities subject for me, a social object or an aesthetic lens. Therefore by ‘budget’ here and throughout this essay, I am referring to the overarching system or perspective of finance and its accompanying aesthetics of numbering/counting that contextualises, produces and performs my body, my person

and my relationship with others and the world. This would include ideas like a child being an investment. Of course on the one hand, a budget is a very useful planning and tracking tool for allocating organisational or personal money. It ensures an organisation’s or project’s viability by helping to meet one’s fiduciary responsibilities. And on a personal level, budgeting secures our own very basic needs of food, shelter, travel and communication. But on the other hand, my mother’s and my mother’s mother’s experiences also tell me that this strict understanding of budgets cannot tell the whole story of what a person or an organisation was, is or hopes to be. There are other energies, synchronicities and attentivenesses that have to be accounted for in order to understand more fully what makes something, someone, some organisation viable and thrive.

Rhetorical Budgets

I write this text also in the few weeks after British ex-Chancellor Kwasi Kwateng announced his disastrous ‘mini budget’ in Westminster, which led to his own resignation and that of Liz Truss, the briefest Prime Minister in the history of the UK. This was an unaccounted budget where they intended to make £45bn worth of tax cuts but with no costing for how

that shortfall in the public purse would be funded. The idea was that the tax cuts would somehow create a vibrant growth economy and would transform Britain into a hub of entrepreneurialism, a Singapore-on-Thames as it were. This was an expression of ideology as if mere expression itself was enough to create reality, and as if pure representation was itself knowhow, production and skill.

As someone who grew up in Singapore when it was still a ‘third world country’, I found it naive to think that Britain could achieve the Singapore dream simply through rhetoric, or more precisely through the use of (mini) budget as rhetoric. Can you really make a country ‘great again’ by simply saying so? In the 70s and 80s, I lived through some of what Singapore (and other rapidly developing ASEAN² countries) had to do to manifest a buoyant economy today. This was no miracle. It included decades of investing heavily in health and education, mass building and rebuilding of infrastructure and housing, law-making and reform, and growing the country’s financial assets.

Of course Singapore did rhetoric too in bucket loads, with daily recitals of its citizens’ pledge, annual patriotic productivity songs and visionary National

Day speeches. But this national hurrah-ing is backed up by having the second highest GDP per capita in the world at about US\$97,000. And for me as a Singaporean, that number is not just data but also represents the journeys and histories of work, migration, riot, sacrifice³, waiting, loss, experimentation and survivability of a people. I am not sure Kwateng and Truss budgeted for these items in their desire to transform the British economy into Singapore-on-Thames.

Budget as Material

As the artist-in-residence for a museum board of trustees, I once offered a provocation at a board meeting about the ancient Incan system of accounting, the Quipu. This is what I said:

The Quipu is an ancient materialised accounting system used by the Incas. ‘Materialised’ because the accounting isn’t represented as symbols on paper or on a tablet. The Quipu is made up of lengths of thick string bundled together with different knots tied along each string. The type of knot, the position along the string and colour indicate precise quantities of the things being counted. They were used throughout Inca society from merchants and village

elders to judges and kings as a forms of accounting

People who could read quipu were called Quipu-cama-yocs. You could say they were the equivalent of our chartered accountants. However, they did more than just check and read the numerical data contained in the strings. Research has suggested that Quipu also contain military knowledge, information about ritual organisation, calendar events, documentation of laws and history. As such, Quipu-cama-yocs were not just accountants, but historians and story-tellers. In fact, some writers have suggested that the Quipu acted as performance scores and indicated to the accountants how the story of the accounts should be told or acted out by them.

So what stories are hidden or erased in our modern approaches of accounting today and how can they be brought to life?

Perhaps our propensity to purge numbers from their stories or messy origins aligns with a European enlightenment preference for logic, rationality and a clarity (and cleanliness) of thinking. In this way, numbers can have fixed one-dimensional and manageable meanings, like bigger is better, or smaller is poorer. The messiness

of human lives, historical trauma, social injustices, and environmental/more-than-human cost can be discounted, or held as an arbitrary constant, or othered in the budget for fear of impeding progress, profit or growth.

Budget's Other

Sometimes people account for extra-budgetary items, these energies, as 'in kind contributions', 'social capital' or 'reputational value', or they are lumped together as 'intangible assets'. Unless there is a sale of the business or some court litigation, there is rarely a breakdown or accurate costing of these in monetary terms, in time taken or the opportunity costs involved. In the small to medium sized arts budgets I have come across, these items are also usually framed as a secondary category of resources within spreadsheets if at all, and often at the bottom, often after the 'contingencies' line, or often in a completely separate table.

The items that are foregrounded in budgets are the ones that you can put a number value to and ones that you can empirically know. The secondary 'fuzzy' budget items are there more to acknowledge and forewarn the range of extra-budgetary or other activity in the project, activities that don't *really* count.

Why, I wonder? Why the separation between data and knowledge, between labour and work, between labour and emotional labour, between reason and feeling, between office hours and time, between hard and soft decisions, between rationality and a hunch? Indeed, why the separation at all between budget and everyday life or worlding⁴?

Our spreadsheet tries to bridge these gaps by trying to itemise and quantify these other items. In doing so, we may find that numbers and budget lines do not have the clean and hard boundaries that we normally think they do.

READ PERFORMINGGEORDERS BUDGET



Footnotes:

1. Positivism is a philosophy that considers facts are only valid if they can be determined by discernable 'positive' evidence or experience, or through pure reason.

2. Association of Southeast Asian Nations.

3. In my view a particular sacrifice or cost of national productivity and efficiency includes Singaporeans agreeing a social contract of accepting limitations to Western-style civil liberties and human rights in exchange for security and economic success.

4. I use the term 'worlding' here to refer to both its postcolonial and new materialist meanings. Within postcolonial studies, worlding can refer to the process of archiving and recording by the coloniser, an activity through which the native's world is reconfigured as a colonised world, and that this new colonised world is the natural one. Mapping, recording, registering and budgeting were colonising activities in such worldings.

<https://postcolonial.net/glossary/worlding/>

In new materialism, worlding refers to how the world is a context for and result of human and more-than-human encounters and entanglement. In this sense, a budget is both what we make but also what makes us and through which world emerges.

<https://newmaterialism.eu/almanac/w/worlding.html>

Ximena Alarcón-Díaz

Website

is a sound artist-researcher interested in listening and sounding our sonic migrations: the resonances of geographical migrations.

She is a Deep Listening® certified tutor, with a PhD in Music Technology and Innovation. Throughout her career, she has created telematic sonic improvisations and interfaces for relational listening,

to understand sensorially migratory experiences. Her major works are Sounding Underground (IOCT-DMU, Leverhulme Trust, 2007-2009), the telematic

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Networked Migrations (CRiSAP-UAL, 2011-2017), and INTIMAL: Interfaces for Relational Listening (RITMO-UiO, Marie Skłodowska Curie IF, 2017-2019).

In Bath, with The Studio Recovery Fund 2021, she created the INTIMAL App©

for people to explore their “migratory journeys”. Emerging from her INTIMAL project, Ximena leads a collective of Latin American migrant women – Intimal – who come together to listen to their migrations and expand their notions of femininity, territory and care. She teaches

Deep Listening® at the Center for Deep Listening, and independently, with an emphasis on Sonic Migrations.

Ximena Alarcón-Díaz

es una artista-investigadora sonora interesada en escuchar y sonorizar nuestras migraciones sonoras: las resonancias de las migraciones geográficas.

Es tutora certificada en Deep Listening®, y tiene un doctorado en Música, Innovación y Tecnología. A lo largo de su carrera ha creado improvisaciones sonoras telemáticas e interfaces de escucha relacional, para comprender sensorialmente experiencias migratorias. Sus principales obras son Sounding Underground (IOCT-DMU, Leverhulme Trust, 2007-2009), la serie de performances sonoras telemáticas Networked Migrations (CRiSAP-UAL, 2011-2017) e INTIMAL: Interfaces for Relational Listening (RITMO-UiO, Marie Skłodowska Curie IF, 2017-2019). En Bath, con The Studio Recovery Fund 2021, creó la INTIMAL App© para que las personas exploren sus “viajes migratorios”. Emergente de su proyecto INTIMAL, Ximena lidera el colectivo Intimal de mujeres migrantes latinoamericanas escuchando sus migraciones y ampliando nociones de feminidad, territorio y cuidado. Ximena enseña Deep Listening® en el Center for Deep Listening, y de forma independiente, con énfasis en Migraciones Sónicas.

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Link to voiceover

Sheila Ghelani

Website

is an artist of Indian/English mixed heritage, whose solo and collaborative performances, social art works, installations, texts and videos seek to illuminate and make visible the connections between identity, ecology, science, history and the present day.

Since 1995 her attentive, detailed and care ‘full’ practice has been cross-pollinating ideas, materials, people and places in order to un-settle dominant narratives and make space for those that are (or that which is) in-between, on the edge, in the middle, at the border.

Originally trained in contemporary dance, Sheila is interested in the relationship between art and science with particular focus on care and hybridity. She is an artist who champions making work for the passer-by.

She is also part of Land Body Ecologies the fourth collaborative residency group in Wellcome Collection’s Hub since 2014.

Helena Walsh

Website

is an Irish live artist. She has been based in London since 2003. Her practice explores the relations between gender, national identity and cultural histories. Walsh has performed widely in galleries, museums, theatres and non-traditional art spaces, including public sites. She graduated from Limerick School of Art and Design with a BA in Fine Art in 2001 and completed her Masters in Fine Art at Chelsea College of Art and Design in 2004. In 2013 she completed a practice-based PhD in the Department of Drama, Queen Mary University of London focussed on Live Art and femininity in post-conflict Ireland. Walsh is a founder member of the pro-choice feminist performance group Speaking of IMELDA (Ireland Making England the Legal Destination for Abortion). Between 2013 and 2018 she played a key role in sustaining the collective collaborations of Speaking of IMELDA, contributing to the development of the group’s public performances, publications and media campaigns. Walsh regularly presents and writes on feminist performance practice. She has published in collections focussed on live art and the performing arts

in an Irish context. She is a lecturer at the University of the Arts, London.

Harun Morrison

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is an artist and writer based on the inland waterways. He is currently Designer and Researcher in Residence at V&A Dundee. His forthcoming novel, *The Escape Artist* will be published by Book Works in 2023/24. Since 2006, Harun has collaborated with Helen Walker as part of the collective practice *They Are Here*. Harun has recently had solo exhibitions at Nieuwe Vide project space in Haarlem, Netherlands (2022) and Eastside Projects, Birmingham, (2021). He is currently exhibiting *Dolphin Head Mountain* at the Horniman Museum. This spring Harun will develop new work for the group exhibition *Chronic Hunger, Chronic Desire* in Timișoara, Romania, as part of the European Capital of Culture 2023 programme. Harun continues to develop and repair a garden for Mind Sheffield, a mental health support service, as part of the Art Catalyst research programme Emergent Ecologies and is producing a card game, *Environmental Justice Questions* which will be circulated next year. Harun is an associate artist with Greenpeace Uk.

Antonia Couling

is a qualified garden designer and garden historian, and a certified horticulturist. She grew up in Brent, North London, but was born in Rome and comes from a family made up of several nationalities. This international background has informed her design journey over the years. Antonia has a special interest in the well-being potential of gardens and gardening and her passion for history led to a Masters in Garden and Landscape History at the Institute of Historical Research at University College London. She has recently compiled a research paper on the contested history of London's green spaces and has been commissioned to write a book on the history of Gladstone Park.

Dilar Dirik

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was born in Antakya and grew up in Offenbach am Main. She is an activist, political sociologist, and writer, currently based in the UK. She holds a PhD in Sociology from the University of Cambridge and currently researches and

teaches at the University of Oxford. She is the author of the book “The Kurdish Women’s Movement: History, Theory, Practice” (Pluto Press, 2022). Her research and teaching focus on feminism and women’s resistance struggles, justice-seeking, autonomy, war, stateless liberation, and radical knowledge production.

Elif Sarıcan

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is a writer and organiser. She is a social anthropologist and worked with the late Professor David Graeber at the London School of Economics during her Postgraduate degree. She has guest lectured at a number of universities across Europe and North America on topics of feminism, radical politics and global history. Elif is Community and Partnerships Lead for the radical publisher the Left Book Club.

The Question of Funding

Website

is a growing collective of cultural producers and community organizers from Palestine. By producing, documenting, accumulating, and disseminating resources, experience, and knowledge with their wider community, it aims to rethink the economy of funding and how it affects cultural production both in Palestine and the world.

The collective was formed in 2019 by a group of individuals engaged in different facets of the cultural sector, from working for non-governmental cultural institutions dependent on international funding (such as Khalil Sakakini Cultural Center, Grassroots Al-Quds, and the Popular Art Center) and foundations and cultural centers (including Al-Basta Theatre, Dalia Association, and Rawa Fund), to practicing as independent practitioners. Born out of informal and open encounters within Palestine’s wider arts community, The Question of Funding sought to question, debate, and find solutions to the prevalent constrictive international funding models on which Palestinian cultural institutions continue to depend.

Lara Khaldi

is a curator, critic and artist living between Jerusalem and Amsterdam. Since 2019 she has been a member of the curatorial team of documenta fifteen. In recent years she was the head of the Media Studies Programme at Alquds Bard College, Jerusalem and a core tutor in the Disarming Design MA program, at Sandberg Institute, 2020-2022. Lara is a co-founding member of the independent educational platform School of Intrusions and the collective Question of Funding. Khaldi has been recently appointed as director of de Appel Art Centre in Amsterdam, starting January 2023.

Jack's practice-led PhD at Roehampton University explored legal aesthetics and performance art. He has taught sculpture at the Royal College of Art and University of Brighton, and politics at Goldsmiths.

Jack Ky Tan

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uses law, policy, social norms and customs as a medium of making art. He creates performances, sculpture and participatory projects that highlight the rules that guide human behaviour. In Jack's social practice, he blurs the boundaries between art, governance and consultancy in order to help organisations reform and revision themselves using artistic thinking. Jack trained as a lawyer and worked in civil rights NGOs before becoming an artist.

performing borders
e-journal issue no.2

RALLYING THE CONDITIONS

Published on December 14 2022



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Alessandra Cianetti, Xavier de Sousa, and
Anahí Saravia Herrera.

Website and Design by:
Rodrigo Nava Ramírez

Social Media and Design support:
Anna Corfa

*Thank you to our friends at the Necessity Fund and to Arts Council
England for supporting this work.*