

ONGOING MANIFESTO OF PUMICE RAFT

Lili Huston-Herterich
(6 many others)
Performance, sculpture, manifesto, and new money

This work was first made and performed in the Orgesaal at Toni Areal at the Zürich University of the Arts on Saturday 3 December 2022.

A second draft of the work was made and performed at Tail of the Junction in Toronto as a part of a program organized by Pumice Raft on Tuesday 20 June 2023.

This third draft was made and performed at Gesellschaft für Aktuelle Kunst (GAK) in Bremen on Thursday 23 January 2025.

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

This conversation was posted on social media sometime in May 2022. In November 2022, I read a text by Pule kajanolitji that shook me so much I wrote it on a sheet of paper and taped it to my studio wall. An excerpt:
It would appear that one requires a fear of brokenness and a phobia of broken people in order to perpetuate such a cultish celebration of excess. It appears it is a fear response; a repulsion not only to the state of poverty, but to those in that state, by which one self-defines against.

This is the third draft of Ongoing Manifesto of Radical Dependency (OMRD). Curator and artist Parker Kay of Pumice Raft initiated a program of performances in Toronto on 20 June 2023 for which the second draft OMRD was written. The format of this hand-out is based on a document made for that performance. That document was based on the first performance and first draft of OMRD, which was supported by a paid research term with School of Commons, an experimental peer-learning project based in Zürich. Many of the ideas in this text are from people I met through this project, and more are from the time between each performance as the drafts changed based on context and contact.

From a comment by Eirini Sourgiadaki in a meeting in April 2022. Notice when you are "full": when you cannot take in more information.

WHAT COULDN'T FIT IN THIS PARTICULAR SHOE:
RECOGNIZE HABITS THAT ARE NON-CONSENSUALLY EXTRACTIVE, AND DIVERT THEM WHEN THEY INEVITABLY EMERGE.
TRUST YOUR NEURODIVERGENCE
DEFINE HOW YOU FAN
RESIST LINEAR TIME
MAKE REAL EVERY PASSING FANCY

From curator Parker Kay (Pumice Raft) on working with artists as a fan.

From comedian Maria Bamford at a Kelly Writers House program in 2017.

Words borrowed from Bubu Mosiashvili's response to the online writing workshop 'Why Are You Standing' on 8 January 2025. A recipe for Dutch pea soup explains that the soup is ready "when the spoon stands on its own". An alternate way of writing that would be, "when the soup is thick enough to support the spoon".

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

This word was edited out. An elaboration:
Softly: without emotionally or physically hurting other people. Either for the benefit of other people, or your own survival. Without personal greed or gain. An example: using a part of a grant to pay for education. Working on your personal unpaid work during the hours of your paid job. Funnelling a portion of salary towards funding workshops that teach other people skills that can earn them a similar salary.

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

Toddler method. Why, why, why, why, why. Also can be a way to begin to write a manifesto. Learn to notice by noticing how children do it.

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

Another line from an older draft of this manifesto: **FRIENDSHIP CAN BE A RESEARCH METHODOLOGY. EXPERIMENT WITH ETHICAL NEPOTISM.** From something writer Deniz Kırkalı said in conversation.

In worlds that laud capital and the power of the individual, double down on these systems and withhold your consumption. Another line from an older draft of this manifesto: **MISUSE ORGANIZED SYSTEMS.** Choose how you participate, and participate with targeted and intentional action. Follow the non-violent oppositions of South African and Palestinian anti-apartheid movements to withdraw your consumption and investment in products, companies, and people on illegally settled land.

By dependencies, I don't mean kin, but rather what, who, where and what contexts are you/your work dependent on to have come into creation, existed, and persisted. Annette Hans, artistic and managing Director of Gesellschaft für Aktuelle Kunst (GAK) in Bremen, invited this version of this ongoing performance and writing work to preface a group exhibition that will open in June 2025.

GET SUPPORT SO YOU CAN SUPPORT.

LEAVE TRACES.

ASK FOR CONSENT

WEAR COMPLETENESS LIKE A COSTUME

REJECT A SENSE OF URGENCY

EMBEZZLE *softly.*

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

REPEAT YOURSELF AND NOTICE THE INEVITABLE CHANGE

WHEN YOU EXCEED YOURSELF (AND IT WILL HAPPEN) GET RID OF THE EXCESS WITH INTENTION *alright*

WITNESS AS A CARE GESTURE.

JUST BECAUSE YOU DON'T UNDERSTAND IT DOESN'T MEAN IT DOESN'T MAKE SENSE

WITHHOLD YOUR CONSUMPTION.

DO NOT RUN ON ENERGETIC DEFICITS.

ALWAYS MAKE SPACE FOR PEOPLE TO DENY PARTICIPATION.

ACKNOWLEDGE YOUR DEPENDENCIES.

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

Written initially as notes from Shaheed Omar via a presentation of Engy Mohsen and Gabriel Hensche's project 'How to Love Many in Many Ways' in 2022.

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

Initially inspired by something typographer Khajag Apelian said about getting paid by IBM to produce an open-source typeface many people use during a presentation of his work organized by Naïma Ben Ayed in 2022. Day-job recognition.

Written as a reminder and an affirmation, to be chanted in times of scarcity. An origin of this line could be traced back to a social media post by Pule kajanolitji on 7 November 2022:

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

This came alongside another line in another draft of this manifesto: **IF IT IS ABOUT MONEY, DO NOT PRETEND IT IS NOT ABOUT MONEY.** It is both about the patience involved in making room for new knowledge systems and the inevitable learning experience of things not making sense, and the opacity of funding and access in cultural practices.

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

From a presentation by artist Kit Kuksenok's work in audience expectations and energy. Something they share in relation to their artistic practice and as a yoga teacher: meet people where they are, and don't leave them there.

"Consent hates guilt", I write to Pule kajanolitji in the summer of 2022. Consent operates outside emotional debt. Consent must be everyday, must be commonplace, must not be grave, nor owed. Consent must be a necessary sustenance routine, like sleeping or eating.

Many practices that involve gathering information from subjects can be extractive if the destination of the information granted is unclear or not yet known. These are co-authors. Participation can be refused. Contact must be maintained, so consent is actively reinforced. This work should be long and hard, like any collaboration.

Punctuate with stillness, silence, and apparent inactivity. These moments are often the loudest and most active ones. In the online writing workshop 'Why Are You Standing' on 8 January 2025, Annette Hans writes speculatively in the voice of the art institution GAK: "At times I should be sleeping to be able to stand, to process, to dream again consciously against linearity."

On 4 May 2022, Pule kajanolitji suggests using EXPLAIN rather than DEFINE, because "explaining usually allows for complexity whereas defining simplifies". He offers: "KEEP IT COMPLEX, MAKE IT CLEAR" from Kathrin Böhm.

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

I wonder if repeatedly offering definitions - many brief and impossibly concise definitions, inevitably unable to contain the complexities of a thing - is a move towards a more realistic temporality than a linear one. Continue to redefine, and to face your definitions and their inaccuracies. Re-define them, and keep that archive of change somewhere. Notice how this is impossible. Learn to love futility.

In a podcast about Carl Andre's involvement in Anna Mendieta's death, the curator - turned - journalist Helen Molesworth notices how the more money people have, the less comfortable they are speaking to her about incriminating facts about Andre. Is it that with more money comes more opacity, as more can be lost? What else can be lost other than money?