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Luv 'til it Hurts is a two-year period used to make a philanthropic device to unearth HIV related stigmas. At the end of the two-year period, the project will have begun generating income for other HIV-focused projects and activists works around the world. Over the course of the year following the two-year LUV project, the artist-derived 'device' will be transferred to the Elton John AIDS Foundation. LUV will require the functioning device to be taken care of for a minimum of 10-years (via contract) by whichever foundation working on HIV agrees to its terms. The planning for (research and development) and gift of the device to the Elton John AIDS Foundation is at once a gesture of generosity and a functioning solution for raising needed resources for the fight against HIV/AIDS around the world. It finds a solution in the art world. At its most basic level, Luv 'til it Hurts is a proposal from one artist to another. In its fullest form, I aspire for LUV to show by doing. To become a small fund first using the four income streams represented in the attached Venn diagram. The meta process of its making and being given away is a gesture. The combination of this gesture and functionality (with a comprehensive business plan) may even be exponential, and offer a 'line' of institutional/constructive critique to the arts, philanthropy, and the broader space in which artist-led activism is conjured.

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I was asked recently in an interview by a collective called Think Twice (based at the University of Leiden, Netherlands) if there is a difference between art and life. It's a great question, and I attempted to answer it throughout the interview:

<http://luvhurts.co/encounters/think-twice-questions-for-luv/>

There are three parts of the ABOG application that (for me) evoke some of the same tensions as this question on art/life: (a) if am I a student, (b) the format of the work sample requirement, and (c) the fellowship timeline. I'm applying for the ABOG fellowship for what I consider an important project on HIV and stigma. As a serial (three-time) durational, rights-focused, multi-stakeholder project maker, I can admit that I am 'asking' a lot of third and final project, Luv 'til it Hurts. By following these three items/tensions as topics, I expect the narrative to be fulfilled.

a. Regarding the student question, At first I marked 'no', and then changed it to 'yes' (part-time). I also didn't mark research in one of the fields, yet there is a lot to say about it in relation to LUV. I first revealed my HIV status publicly in January 2018 when giving half a keynote talk for the 10th anniversary of York University's Centre for Applied Human Rights. My co-presenter was Maggie O'Neill, Sociology Chair at University College of Cork (Ireland) and, by extension, UCC's Summer School on Economy & Society. Over a year of discussion, I explained my vision for a book (*Variations on Worldmaking*) on artist methodology over the past 20 years, which is the duration of my practice. The book is to feature participants from my three projects (freeDimensional, Lancheonete.org and Luv 'til it Hurts) as well as other interviewees. Over a

year of conversation, Professor O'Neill and I structured the book's contents and a timeline for completion that first allows her to observe me apply my methodology to the two-year LUV project by way of my fieldnotes. I explained to her how I kept field notes on the past two projects (freeDimensional /10 years on free expression and artist shelter; Lanchonete.org /5 years on the right to the city), and we amended the process in advance of LUV, our conversation beginning before its July 2018 start-date. The conversation entailed a trip to Cork in December 2018, a half-year into the LUV project, and again for the May 2019 Summer School on Economy & Society where I presented my overall book research and the final project in the series, of durational, multi-stakeholder, rights-focused art works. Professor O'Neill has a specialty in action research. In May she invited me to join the program for the completion of my book in the form of a PhD in sociology. The book timeline is by 2022 in relation to the normal period she takes to oversee a PhD candidate. I come into the Cork sociology program ABD in public and urban policy (New School), and Cork is considered a European (or unstructured program), yet I expect I will make annual trips for its Summer School. I consider the aforementioned set-up as a major support for the completion of Luv 'til it Hurts. I am content with its academic formality, yet my conversation with Professor O'Neill began in a slightly different context of me asking her to help hold me accountable for the application of my artist methodology (practiced and rehearsed through freeDimensional and Lanchonete.org) on Luv 'til it Hurts, a rather personal project for which I needed oversight. Already in the keynote that we shared, I became compelled by her approach to action research. Both freeDimensional and Lanchonete.org have been highly researched and I regularly write about them in research terms. Perhaps I'm over-explaining, but want to clearly assert that in the 'art/life' context of things, I take seriously the co-making of knowledge (and its access via archives and texts), and therefore feel that this long-term documentation process (that some call research) is necessary for sharing what the projects (and I) learn. The three projects' individual websites attempt to offer access from another vantage point. Professor O'Neill is also familiar with the post-period after the end of a project, and it has been accommodated for in the book timeline. Indeed, the post-period is a part of my methodology. I will comment more on this in the third point.

b. freeDimensional has worked with hundreds of artists at risk. An understanding of the art forms of their work (photography, sculpture, writing, radio, performance, film etc.) often helped to explain the censorship they experienced. While there are other terms (curatorial, etc) that can explain this 'understanding' I contend that it resulted primarily through artist to artist dialogue. The same thing occurred throughout Lanchonete.org, a project that hosted over 50 guest residents over its five-year run, and continues hosting until today. I've never really known how to explain my works in simple portfolio terms. I explain this because I do not wish to seem cheeky by asking that the three individual project websites stand as my work samples for this application. My pride is also involved here I admit. I feel that a few images of these projects do not suffice in explaining their scopes. I count this 'lacking record' a weakness that I'm attempting to correct, in part with the book on methodology and field note / action research supervision from Professor O'Neill for the LUV project, as well as my request for the ABOG fellowship. A curator who I esteem has referred to the LUV project as my *dérive*, and in some ways I suppose she's right. I invite new documentation strategies. Full stop. I'm still learning how to do this.

c. Fellowship timeline: The official duration of the LUV project on HIV and stigma is July 2018-June 2020. Almost seven years after the official end date of freeDimensional, the *Artist Safety Hosting* guide was published. In addition to the creation of the ArtsRightsJustice Academy at the University of Hildesheim (where freeDimensional's archive is housed) over five years and the three-year NYC artist safety prototype duration all comprise the 'post-period' of freedimensional, a ten-year project on free expression and artist shelter. Lanchonete.org ended in early 2018, and yet the transfer of its (lunch counter) real estate to the endowment of the local São Paulo Escola da Cidade (urban planning school)—both protecting the 30-year bar owner's rent rate and guaranteeing future student access to the site of project—will likely take until early 2020. For freeDimensional I didn't know how to plan the post-period, and for Lanchonete.org I attempted to approximate it at 2-3 years (which now seems accurate). I won't belabor too much here how the end dates (and official durations) of my projects offer strategic points at which I step back to see if the 'work' of the project can continue without me. That I make the projects precisely in order that their works continue after the end dates ... even if called by a different name. For Luv 'til it Hurts, the post-period is set approximately one year. It may require 18 months. This is how much time I think is necessary to transfer the philanthropic device to the Elton John AIDS Foundation.

Throughout the narrative, I attempt to convey how the work on the book (and what may seem like 'studentship') are essential measures for assuring cross-learning to and fine-tuning of Luv 'til it Hurts in methodological terms. What I would like to say in closing is that the year of the ABOG fellowship is almost the same as the post-period for Luv 'til it Hurts. I count this year of 'transfer' as one of the most important periods of my artistic life. For one I do not wish to have wasted my time, energy and ideas without the project advancing to a larger scale in the fight against HIV related stigmas (this is why the Elton John AIDS Foundation), and two, I'm staking a longer-held methodology for systems-change on the project's potential after a two-year research and development phase. It seems crucial that I don't mess this up, and that I look for the appropriate support mechanism in this period. It is for this reason I request the ABOG fellowship.