



THE PINK

CUBE

the pink cube
manifesto

MANIFESTO

SMILE TIME

“Since time began, the world has been inspired by the work of queer artists. In exchange, there has been suffering, there has been pain, there has been violence. Throughout history, society has struck a bargain with its queer citizens; they must pursue creative careers, if they do so discreetly. Through the arts queers are productive, lucrative, entertaining and even uplifting. These are the clear-cut and useful by-products of what is otherwise considered anti-social behavior. In cultured circles, queers may quietly coexist with an otherwise disapproving power elite.”

- **Queer Nation, 1990**

A photograph of a bouquet of flowers, primarily pink and white, in a vase. The flowers are in various stages of bloom. The image has a soft, slightly blurred quality. A large, solid pink geometric shape, resembling a stylized 'L' or a corner, is overlaid on the right side of the image, extending from the bottom edge towards the top. The word 'WELFARE' is written in a black, gothic-style font across the middle of the bouquet.

WELFARE

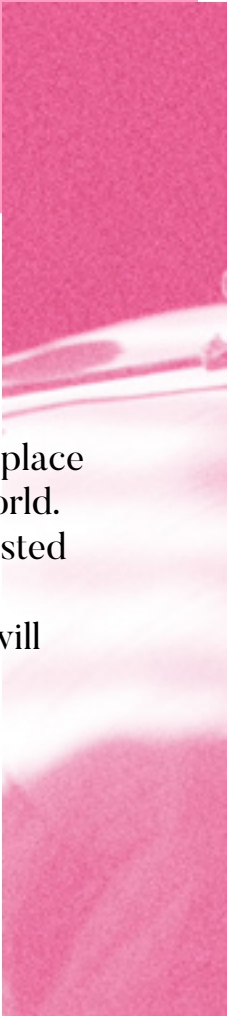



DEAR READER



DEAR READER,

The history of the LGBTQ+ community and queer culture remains largely in the shadows. We know the stories of pain, violence and oppression but are less familiar with those of love, beauty, power, resilience and productivity. Large portions of queer history are intangible. They are purposefully omitted from the canon by those in power, or even destroyed by force. Additionally, under the threat of such violence queer people turn to immaterial and therefore indestructible manifestations of their culture. Fashion, dance, language, humor, art and community. Queerness is carried with us on our bodies and in our minds. If you want to destroy our culture, you'll have to destroy us first. The result, however, is that now we exist on a plane of our own, outside the canon and outside the history books.



THE PINK CUBE will work to provide a proper place for queer art and queer people to thrive in the art world. If you are reading this, it means either you are interested in doing the same, or you are looking for a reason to be mad at us. Either way, in the following pages we will outline our core identity and methodology.

THE WILK CURSE



QUALITY IS D



BAD

I. QUALITY IS DEAD

At some point in time, art fell victim to the curse of commodification. At some point in time man witnessed this intensely human practice and decided there had to be a way to make money off of this. This is when the dictatorship of QUALITY crept into artistic practice. We reject quality. To consider art by the standards of rich white men who decide what art is or is not valuable based on if it is 'good' or 'bad' is completely insulting to what art is and what it can be. The elite group who have historically decided what art has value and what art does not is the same group who have historically oppressed us and other marginalized communities. This elite group witnessed our love and our joy and deemed it distasteful. This is a testament to their poor judgment. They can not be trusted. We do not abide by the definitions of quality as decided by the art market, large institutions, mainstream media and trend spotters. All art is good, all art has value, all art belongs.



RADICAL HUMOR


II. RADICAL HUMOR

If all art is good, then no art is bad. Kitsch and camp are to be embraced. The conventions of the heteronormative and capitalist art world are to be combated with radical HUMOR, foul language, shock factors and dirty minds. We are only half joking.



“Kill everyone now! Condone first degree murder! Advocate cannibalism! Eat shit! Filth is my politics! Filth is my life!”





QUEER FAILURE

III. QUEER FAILURE

Our work is lined with FAILURE. Our lives are lined with failure. Our existence is built upon failure. Failure is a queer art that rejects the conventions of capitalism and (hetero) normativity for the sake of creation and freedom. Society's definition of failure is situated directly opposite a definition of success that glorifies financial wealth and class hierarchy. Rejecting this striving for capitalist success means rejecting our fear of failure. We embrace and exhibit all our failures and the failures of those we work with and we refuse to subject ourselves to the heterosexual notion of shame, the very shame they tried to instill in us for being who we are.



IV. RADICAL EMPATHY, RADICAL AFFECTION

There have been many scholars, artists and activists who have formed and utilized definitions of radical empathy and radical affection in their practice. It is not up to us to redefine these, only to apply them. In practicing radical empathy and radical affection we seek to employ methods of care, kindness and understanding as a means of rejecting the power hungry characters of curators, directors, teachers and academics that have soured the passions of artists and art lovers alike. The 'industry' does not have to be 'cruel'. The industry merely needs to stimulate growth, and one can not grow out of a hardened shell.

137



DIVA

EMERALD

BEZALEL IS





DEAD

V. HIERARCHY IS DEAD

We are a couple of queers with degrees from art schools and universities where we learned nothing. Nothing of value to us, that is. Navigating our careers in the art world as queer people showed us that everything we were taught turned out to be obsolete. Our degrees or experience give us no position of power or authority over anyone we could possibly work with, and neither do theirs. The students, recent graduates, and volunteers that we work with all operate on the same level as us regardless of experience or educational background. The same goes for institutions who seek collaboration with us.

IN SUMMARY

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I. We create our own definitions of **QUALITY** and decide which artists or artworks to work with on a case by case basis, but always with a proper motivation.

II. We approach our work with **HUMOR** and are not impressed by etiquette or rules of conduct.

III. **FAILURE** is to be embraced in practice, not just in words. When we say we embrace failure, we mean it.

IV. We employ radical **EMPATHY** and **AFFECTION** in order to stimulate a safe environment for growth.

V. We work with a **FLAT HIERARCHY** and expect anyone we work with to adjust their expectations accordingly.

THE PINK CUBE





ACKNOWLEDGEMENTS

This text draws inspiration from the works of Susan Sontag, Jack Halberstam, Terri E. Givens, John Waters and Queer Nation.

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Printed at Walter's Bookshop, thanks to GRID Grafisch Museum.