

If these weaves could talk

By Candice Allison

Curator and writer

Curator of the series of creative gatherings around '*women's work as artistic practice*'

November 2024

A curatorial epilogue

The world in its open-ended becoming needs care at all times: molecular care, intimate care, careful small-scale care. This care depends not on governments and social institutions: it begins with a plant watered, a cup washed, food offered, silence kept, silence broken, anger dispelled, a word uttered, an utterance heard, a hand touched.¹

This essay is written as a curatorial epilogue, a reflection on the 'women's work as artistic practice' gatherings that took place at the Origins Centre, University of Witwatersrand, over four days in August and September 2023, alongside Bev Butkow's site-specific installation re-weaving m/other. The gatherings emerged out of many discussions that took place over several years with Bev as the artist, co-curator, and collaborator who inspired this project in this manifestation.

I first met Bev in 2018 when I was appointed director of Bag Factory Artists' Studios in Johannesburg. Bev occupied a studio there and welcomed me with a generous and caring spirit. Over the next four years I would visit Bev in her studio most mornings to share a cup of freshly brewed coffee and chat about our thoughts, joys, and anxieties that we felt in our respective roles as artist and curator/cultural worker, as women, partners, caregivers, friends, professionals, researchers, academics, South Africans... the list goes on. In these moments, in her studio, as we sat amongst Bev's vast accumulation of salvaged textile-waste materials and never-finished woven creations, she created a safe and intimate sanctuary for counsel, support, and authenticity. The calming aroma of essential oils soothed the unburdening of our day-to-day concerns, interspersed with deliberations about the direction a particular artwork was taking and whether it needed to be pushed more or was near to some sort of resolution. On reflection I think about how the conversations we had during those days would be unconsciously, quietly intertwined into the making of each artwork – the words and conversations we might forget with the passing of time, that would be held, honoured, and remembered by the string and wool and fabric and beads ... imagine if these weaves could talk...

By the start of 2023 Bev and I had both moved on from our time at the Bag Factory and the opportunity to co-curate and collaborate on a public engagement programme alongside re-

¹ Lesia Prokopenko, 'Curating Theory, Mending Care', in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 46.

weaving m/other, set to open at the Origin's Centre in August 2023, felt like an organic culmination of all those conversations; many of which centred around our shared values and beliefs about contributing to a kinder, gentler, more caring (art)world that would, could, and should hold space for the woman creative as she grows and transitions through the many phases of 'open-ended becoming'. The gatherings were conceived of as a shared inquiry traversing the theoretical research and lived experience of artist women, academics, and thinkers working within the creative sector.

In her artist statement for the exhibition Bev stated 'woven throughout re-weaving m/other is the presence of care – care for my tactile human-made materials, for an ailing planet, for the body, and for one another. Continuing and evolving my investigations into notions of care and co-existence, it centres among other, the body, materiality and excess, women's labour, and the traces one leaves on the world.'²

It is this notion of care – something I felt deeply, emotionally and bodily, in the sincere hospitality of Bev's studio visits – interwoven with questions around curatorial ethics, that are at the heart of my research and concerns as a curator and academic. I am interested in the possibilities and limitations of reflective practice and what Janet Marstine terms 'radical transparency' as a process for inviting productive critique of contemporary curatorial practice.³ For me, an ethical curatorial practice, much like the 'new museum ethics' defined by Marstine, is a 'feminist-inspired mode of critical inquiry defined by its contingent nature' - always evolving and responding in an open and curious way to the environment in which the curator works.⁴ As the etymology of the word curator suggests, from the Latin *curare* which means not only to care and look after but also to cure and heal, the notion of care is at the heart of curatorial ethics. In *Philosophy of Care*, Boris Groys analysed the perception (and practice) of care. He asserted that the after-effects of the coronavirus pandemic made visible the conflict between self-care and public care – between care for one's own body and care for the societal body and its natural environment.⁵ Elke Krasny reminded us that the pandemic disproportionately affected women, although 'the actual impact of the pandemic on the lives of women* might never be fully understood, given the world's prevailing "data bias" when it comes to measuring the unpaid work performed by women*'. She did, however, suggest 'care feminism' as a solution, a 'political project' that 'is about what living with an infected planet can, could, and hopefully will be.'⁶

In moving through the different stages of open-ended becoming as woman/wife/mother/curator/academic, I have concluded that a politics and practice of care is vital not only for human and more-than-human life and survival, but as a powerful and radical philosophy to counteract the inequalities of our current conditions of social and ecological injustice. In their introduction to the publication *Radicalising Care: Feminist and Queer Activism in Curating*, Elke Krasny, Sophie Lingg, and Lena Fritsch described curating as caring as a practice that not only works against these challenges, but it also works towards hope, joy, and creating

² Bev Butkow. *re-weaving m/other*. Exhibition catalogue. 2023.

³ Marstine used the term 'radical transparency' to not only describe but to analyse behaviour and consider its significance. See Janet Marstine, 'Situated revelations: radical transparency in the museum' in Janet Marstine, Alexander Bauer and Chelsea Haines (eds), *New Directions in Museum Ethics* (London: Routledge, 2013), 3.

⁴ Janet Marstine, 'The Contingent Nature of New Museum Ethics', in *The Routledge Companion to Museum Ethics* (London and New York: Routledge, 2011).

⁵ Boris Groys, *Philosophy of Care* (London: Verso, 2022).

⁶ Elke Krasny, 'Radicalizing Care: Feminist Futures for Living with an Infected Planet', in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 32.

community across social and economic struggles.⁷ Making time and space for collaboration and exchange to share practices and ideas across common interests despite our differences, like in the four creative gatherings Bev and I assembled at the Origins Centre, are central to bringing closer together feminist theories of care as labour, critical race theory, and caring about reducing the negative traces we leave on the world around us.

The implicated curator

Historically, the cultural practice of curating has always operated in and across the culture of the nation-state and the culture of capitalism. Given these systems' historical convergence in colonialism, white supremacy, and patriarchy, curating cannot be claimed innocently or naively for any radical practice today.⁸

As Krasny, Lingg, and Fritsch asserted, the profession of the curator is complicated by its history of entanglement and implication in 'the making of cultural and epistemic violence connected to the nation-state, with its classist, sexist, and racist legacies of exclusionary citizenship'. They argued that, because of these histories, curating has much work to do, but it also has potential for 'shared meaning-making and raising matters of critical and public concern can be care-fully and critically employed' to heal the wounds of colonial capitalism and racist patriarchy.⁹

When questioned about what is 'the most invaluable skill required by a curator', Nigerian curator and artistic director Azu Nwagbogu offered two broad notions beyond skill: the intellectual, which 'involves curiosity, diligence and self-criticality', and the ethical, which 'broaches humility and respect for artistic endeavour.' Similarly, Cameroonian art critic, art historian, and curator Christine Eyene believes that 'ethics and values need to be brought into the mix. Because beyond the skill(s), and in fact at the heart of curating, is the notion of care. Caring for the artists, their art and the audience.'¹⁰ Increasingly, the curator's responsibility for the physical and intellectual care of collections has stretched beyond the guardianship of cultural heritage, to the care of and concern for those around us.

Writer and critic Miguel Á. Hernández-Navarro argued that responsibility and commitment towards the other is at the core of an ethical curatorial practice, 'at least if by ethics we understand the constant questioning and reconsideration of duty, commitment and responsibility'. He situated responsibility as a broader notion of care at the centre of curatorial practice:

The only mandate or principle the curator has, which he shouldn't betray, is that of fidelity and respect towards the other. Curatorial ethics therefore comes from an ethical experience of the subject, which is that of responsibility. In a world where responsibility is questioned and has disappeared from the individual sphere, curators have the single duty of being responsible individuals. That is why curating is an ethical profession, because,

⁷ Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021).

⁸ Lesia Prokopenko, 'Curating Theory, Mending Care', in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 15.

⁹ Lesia Prokopenko, 'Curating Theory, Mending Care', in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 16.

¹⁰ Azu Nwagbogu and Christine Eyene were both interviewed for the publication by Tim Clark (ed), *Curator Conversations* (London: 1000 Words, 2021), 39-56.

from the very etymology of the term, its task is to take care and be in charge of things, “to be responsible for” things.

For him there are three interrelated demands on the curator’s responsibility: the institution, the artwork and the public. Because of their connected nature, these multi-layered complexities are always at play in curatorial practice:

The curator’s job thus implies a triple ethical demand, which he must articulate and assemble in the best possible way. Being a curator involves shaping this demand, which, as we shall see, is in itself contradictory and impossible to carry out.

This is a rare statement but useful for opening up a dialogue about the interrelatedness of the ethical with other modes of practice, and it establishes the context in which the curator works as a field of contestations and competing commitments.¹¹ Like Hernández-Navarro, my research is informed by a similar understanding of the curator’s role and ethical commitments, however I would challenge his limiting conclusion, and argue instead for a curatorial practice that is ‘deeply engaged with the world around it and that it is adaptive and improvisational.’¹²

Hilde Hein asserted that feminist theory could offer an overarching system by which museums, and I would also argue curators, can engage in self-reflexivity and a move towards more ethical behaviour. From Hein’s perspective, feminist theory focuses on inclusion and process, that goes beyond an essentialised understanding of gender equality and connects museums with their diverse and ever-shifting communities. She advocates for the kind of deeply subversive feminism that challenges systemic inequality underpinning museum policy and practice towards an ethics of collaboration and social responsibility:

Feminist theory holds up an ideal of social life that promotes integrated relations between self and other, self and nature, in an environment that is non-repressive and caring.¹³

In Marstine’s assessment, the methods of feminism converged with intersectional theoretical movements (encompassing critical race theory, postcolonialism and queer theory) have problematised the process of ‘othering’ by calling for ‘a reconsideration of representation itself – the core function of museums.’¹⁴ By drawing on the contingent nature of (intersectional) feminist theory, curators can assert ‘dynamism and self-reflexivity’ in their work, as they consider constantly evolving ideals about social inclusion, working practices, and institutional power relations.

Sara Ahmed explained that living a feminist life requires ‘asking ethical questions about how we live, about how we relate, how we care, and most importantly, how to keep coming up against histories that have become concrete, histories that have become as solid as walls.’¹⁵ Bonhomme, Gravenor, and Prader similarly suggest that ‘radicalizing care in curatorial work means taking an

¹¹ Miguel. A Hernández-Navarro, ‘The Curator’s Demands: Towards an Ethics of Commitment’, in *Manifesta Journal*, 2, 2010, 5–12.

¹²¹² Marstine uses the term contingent to refer to something that is dependent on “factors, circumstances and/or events in the future and thus suggests a lack of certainty.”

¹³ Hilde Hein, ‘The responsibility of representation: A feminist perspective’, in Janet Marstine (ed), *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum* (London: Routledge, 2011).

¹⁴ Janet Marstine, ‘The contingent nature of the new museum ethics’, in Janet Marstine (ed), *The Routledge Companion to Museum Ethics for the Twenty-First-Century Museum*, (London: Routledge, 2011).

¹⁵ Sara Ahmed, *Living a Feminist Life* (Duke University Press: Durham, NC, 2017), 65.

intersectional approach to excavating histories; it incorporates speculation and imagination. Healing provides us with the tools to recover from a broken world.’¹⁶

The gatherings took place virtually in a disembodied digital space and physically at the Origins Centre in the Tapestry Room, an immense hall containing eleven 4.5 metre tall hand-embroidered tapestry panels by South African artist Tamar Mason, titled *The Thread of Knowing* (2005). Created in collaboration with a team of 80 Kosikona women embroiderers, the panels used traditional San imagery to detail the San's own interpretation of their history and human origins story, depicting the various influences and tragedies faced by San communities over the past 2,000 years, from a decline in the hunter-gather lifestyle and the arrival of colonial settlers, to genocide and brutalisation, cultural appropriation and later, the devastating AIDS pandemic. Throughout the process of conceptualising, planning, and delivering the gatherings I was based in and working from the United Kingdom and in the interests of complete transparency as I write this reflective essay, I must admit that I was not aware that this room with these artworks would be the location for the gatherings. This is not to say I would have changed the location to a different room, but I see this as a curatorial oversight on my part, an overlooked detail and missed opportunity to engage more critically and directly with the concrete histories Mason and the women she collaborated with were attempting to challenge with speculation and imagination. If these tapestries could talk, what would they tell us about the conversations, creative ideas, stories, gossip shared by the women who made them?

Situated within this space of reclaiming history through storytelling as an act of care, love, and resistance, the gatherings brought together 25 artist-women, creatives, and academics, with an audience of like-minded individuals, to share multiple perspectives, expanded conversations and artist-led curiosity as a generative source of insight and knowledge. As Tracy Murinik summarised in her introduction to the gathering on materials, ‘spaces don't exist until somebody creates them, and then other people might have the idea to create other spaces and there's a reciprocity in that’. It was our hope that the gatherings would ask ethical questions about how we live, how we relate, and how we care, in an effort to start challenging the concrete histories which have positioned women's work as lesser work that often remains hidden within a system that claims to be fair and equitable.

Curating carefully

Within the context of the curatorial prism, the word ‘care’ has been popularized in urban studies, the art world, and queer-feminist discourses. It is a call to action for sustainability – environmental, economic, public, and private. It also refers to the invisible and often unacknowledged labor of domestic, medical, or emotional work. At the same time, care as a discursive term is at risk of becoming an overused trope in these spheres. The meaning was made corruptible as it became fashionable.¹⁷

¹⁶ Edna Bonhomme, Vanessa Gravenor, and Nina Prader, ‘Excavating Care in Print Culture, Biometric Scanning, and Counter-archives’, in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 77.

¹⁷ Edna Bonhomme, Vanessa Gravenor, and Nina Prader, ‘Excavating Care in Print Culture, Biometric Scanning, and Counter-archives’, in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 71.

Krasny, Lingg, and Fritsch suggested that taking literally and seriously the etymological dimension of *curare*, care, for practicing curating, opens up ‘the question of care’ as the act of maintaining or repairing our world – encompassing body, self, and environment – so that we can live as well as possible. Through the women’s work as artistic practice gatherings, Bev and I attempted to materialize what a space of curatorial care looks and feels like.

The gatherings were comprised of a series of interactions around four broad themes that emerged from Bev’s creative process: the body and art – body, action, gesture; a material uprising – materiality, excess and waste; the value of women’s labour – mothering, nurturing, caring; and the traces we leave – materially, socially, environmentally – on each other and Mother Earth in the age of the Anthropocene. From the outset, the gatherings were guided by a value system of mutual respect, support, and kindness. What we learned was that making time and space from a position of care in turn created an environment in which the speakers and attending audiences could share their own narratives as women creatives. We attempted to foreground care and collective community in an effort to create a nurturing and supportive space for participants with the aim of developing a network/tribe/support structure for artist-women and academics.

Our approach to the gatherings began with the body and art, signifying the importance of the relationship between the act of making and creating, viewing and experiencing art as a physical act – a labouring, delivering, caring, nurturing relationship not only with the idea, the canvas, the performance, but the interconnectedness with the many physical interactions and transmutations that inform women’s creative practice. In her presentation, Fatima Moosa described her making process as a way of switching off conscious thought and decision making. We saw this as the aim of that first gathering, to tune into the energy, experience, and somatic response of the body in creative practice. For each gathering we invited a keynote speaker to make a provocation about the topic, which could take the form of a creative/experimental proposal. Performance and mixed-media artist Buhlebezwe Siwani’s provocation for the body and art took the form of a 2014 video work, *Ngenzelephantsi*. For twenty minutes the audience sat in silence, watching the artist ‘pluck’ feathers from her body, held in place by glue, her face wincing in pain as the feathers pulled at bodily hair and skin. My response to the work was one of deep physical discomfort as my face and body twitched in response to the artist’s own pained expressions. The prolonged duration of the video was heightened by my own increasing mental fatigue of staring at the same, unchanging close-up shots of the artist’s torso and lower limbs being slowly revealed with each plucked feather. I thought about the futility of the time and labour the artist had put in to attaching every single feather to her body, only to pull them off again, as I sat there silently willing the video to end. This physical abhorrence was explored in greater depth by Professor Jenni Lauwrens in her presentation about how an encounter with an image can be understood as embodied, rather than primarily visual. She concluded that ‘the experiential somatic encounter with art must become self-reflective so that the critical potential of the artwork can be realised.

In my role as director of the Bag Factory, a small non-profit art institution in Fordsburg, a deprived part of central Johannesburg, the question of institutional care – and whether institutions can practice care in a way that is healing and reparative – was at the forefront of my mind. As a curator who had previously worked on topics of feminist art practices and activism, I had a very thinly veiled agenda to address some of the systemic barriers which disproportionately affected the number of women artists working in the space. This was supported through artist development programs like the Young Womxn Studio Bursary and the decision to accept proposals from two or more artists to share a studio. Like Bev, many of the women artists who worked from studios at the Bag Factory for a duration of 3 months to a year and beyond, were reclaiming and working with ‘discarded’ materials in surprising ways, constantly pushing the boundaries and limitations of often domestic materials into abstract forms and powerful statements about women identity. In the gathering dedicated entirely to celebrating materials and materiality, we heard fascinating

presentations from Weiwei Wang about her work interweaving textile culture with contemporary art, design and heritage; Dr Adelheid Frackiewics presentation about her use of materials like teeth and lint that contain DNA traces of her family; and Kutlwano Monyai who talked about her use of throwaway plastic grocery bags as a material with negative connotations associated with poverty and environmental pollution, which she has reclaimed and celebrates in her work. She traced her knowledge of traditional weaving techniques and use of plastic through her matrilinear history as a positive example of intergenerational connections. Linking closely with this idea, Bev described an element of nostalgia in her work through working with materials that remind her of her grandmother who preserved and kept small scraps of fabric and ribbon as prized treasures. Inspired by her grandmother's reverence for materials, Bev began to reclaim and redefine these materials through the act of weaving / unweaving, energizing them with expressions of identity and imagination.

Gathering three on the value of women's labour, considered the burden of care on artist-women/artist-mothers, while simultaneously foregrounding care as a guiding philosophy of creative process, and of a re-visioned world.

Women have long laboured under love – caring for children, the wage worker, the sick, and the elderly. The term “care work” refers to low-wage reproductive labour, such as childcare or elderly care, cleaning, and other domestic duties, and its gendered and racial division of labor reproduces inequitable social relations under capitalism.¹⁸

Keynote speaker Grace Cross presented a beautifully poetic ode to ‘the pleasures of ordinary devotion: musings on motherhood and unseen labour’, placing intimate photographic images of her and her family alongside visuals of her deeply personal and revealing artworks. In Grace's works, life is art, art is life. Philiswa Lila narrated a transcribed interview with the important woman artist Mmakgabo Mmapula Helen Sebidi sharing insights into the beginnings of her artistic practice; Nina Barnett reflected on ‘mothering as a guide for collaborative practice’; and Princia Matungulu explored ‘shared identity processes and the migrant mother-daughter relationship’ in relation to the traditional weaving techniques and culturally important fabrics used in her woven artworks. Mary Corrigall closed the presentations by diverting from her usual research-led analyses on artistic practice and the art market to think about her own journey and practice as a writer. In ‘the female voice: from opinions to facts, figuration to abstraction’, she traced her work through three phases from becoming, to winning awards and pushing gender barriers, and her recent work in ‘data disruption’.

The fourth gathering, traces we leave upon the earth, zoned in on questioning what ethical, moral and material responsibilities do we have to the traces that we leave? How do we walk upon this earth? Krasny identified the care-crisis as a ‘nexus [that] runs through bodies, minds, land, and natural resources under the global neoliberal-capitalist world order.’ In her statement, she suggests that ‘curating aligned with care feminism frees up possibilities for collectively imagining, envisioning, practicing, feeling, thinking, and dreaming a radicalized care for living with an infected planet’.¹⁹ Zayaan Khan, Io Makandal, Miliswa Ndziba, Langelihle Mthembu, and Dr Meghan Judge all spoke from a place of deep connection with the earth, land, and natural world around us as

¹⁸ Amelia Wallin, ‘Instituting Care in Times of Radical Uncertainty’, in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 122.

¹⁹ Elke Krasny, ‘Radicalizing Care: Feminist Futures for Living with an Infected Planet’, in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 33.

intrinsic to their understanding of our place in the world and our responsibility to Mother Earth and the generations still to be born into her embrace.

Alternative archive-making

From the outset, Bev and I agreed that, for the gatherings to have a sustained impact, we would want to incorporate care within the framework of creating an alternative archive of women's work as artistic practice, especially in light of how official archives privilege a patriarchal, colonial history and narrative. As Bonhomme, Gravenor and Prader asserted, 'there are no innocent archives.'²⁰ As such, we approached the archive and the process of archive-making as a collaborative process that would foreground the voices of our specific demographic of artists working in SA today – female, mainly mothers, making 'thinking' art that is deeply invested in long-term development, rather than short-term commercial goals. Archive-making is a labour of caregiving – a care for source materials and the communities represented within an archive. A level of care should go into every decision made while processing an archive - not only in decisions about how best to 'preserve' archival materials but also in the decisions about how to arrange and describe materials so that they are discoverable and accessible. To process archives responsibly requires care, empathy, and time. Time I, we, have simply not had, but we have pushed forward because we know that we are doing important work. The work has been a labour of love, mostly done in short bursts of intense activity either early in the morning or late at night, around other work commitments, deadlines, family responsibilities, sick children, birthdays, marriage proposals, funerals, and day-to-day tasks. We have done our best for now. The archive is a work in progress, a creative-research process, a reflection, a manifesto, and a proposition for a different future.

As curators of these gatherings and custodians of the subsequent archive and repository, we are most thankful and grateful to all the speakers and writers who accepted our invitation to contribute to a co-created portrait of women artists working in South Africa right now. We are thankful to everyone who worked tirelessly 'behind the scenes' making sure that the gathering events took place seamlessly both in person and online; and to the team that supported the development and delivery of the online archive and repository. We would like to acknowledge and thank the National Arts Council for supporting this project in a way that allowed us to resist the art system's exploitation of unpaid labour by economically valuing the time and effort of every person involved in the gatherings and archive. Finally, I would like to thank Bev who carried the lion's share of the project on her over-burdened shoulders as I navigated major shifts, setbacks, and new beginnings in my life.

Note:

This curatorial epilogue was written by Candice Allison, the curator of a series of creative gatherings held at the Origins Centre at University of Witwatersrand, Johannesburg in August/September 2023 around 'women's work as artistic practice'.

²⁰ Edna Bonhomme, Vanessa Gravenor, and Nina Prader, 'Excavating Care in Print Culture, Biometric Scanning, and Counter-archives', in Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hoffman (eds), *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press: London, 2021), 77.

The living repository of these gatherings can be accessed here:
<https://womencreativesgathering.webflow.io>

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