

GALA TIMES

The GALA Queer Archive's Newsletter

May - September
2/3 2023

SHADES OF NUDE



LET'S GET NAKED!

Hello GALA Fam!

This edition of GALA Times is themed around nakedness and the power of vulnerability. Throughout various cultures and time periods, queer identities were often concealed due to societal norms and legal constraints. While nakedness is often a symbol of vulnerability, in queer communities it also signifies a willingness to shed societal masks and embrace one's true self. This metaphorical nudity mirrors the struggle of queer individuals to reveal our authentic identities, casting off the cloak of societal expectations and asserting our existence.

Our history tells us that we have often used nude gatherings, demonstrations, and art to challenge societal norms and promote liberation. Events like Pride parades and clothing-optional gatherings have allowed us to reclaim our bodies and redefine societal perceptions of beauty, fostering a sense of empowerment and acceptance.

Nakedness, in this context, represents

a bold assertion of the right to be seen and respected as one truly is. The naked body becomes a canvas for personal expression, an act of defiance against body-shaming and normative standards. Just as we strive to be seen and acknowledged for our authentic selves, the act of baring one's body can symbolise a refusal to hide behind social constructs that constrain and stigmatise.

It is crucial to recognise the intersection of queer history and the concept of nakedness. The experiences of queer individuals are diverse, influenced by factors such as race, gender identity, socioeconomic status, and more. Similarly, notions of nakedness vary across cultures and communities, as cultural norms and attitudes shape the perception of the exposed body.

The intersection of queer history and nakedness calls for an inclusive approach to understanding and celebrating individual experiences. By acknowledging the unique challenges faced by different queer individuals and recognising the varying cultural perspectives on nakedness, we can build a more comprehensive narrative that honours the multiplicity of identi-

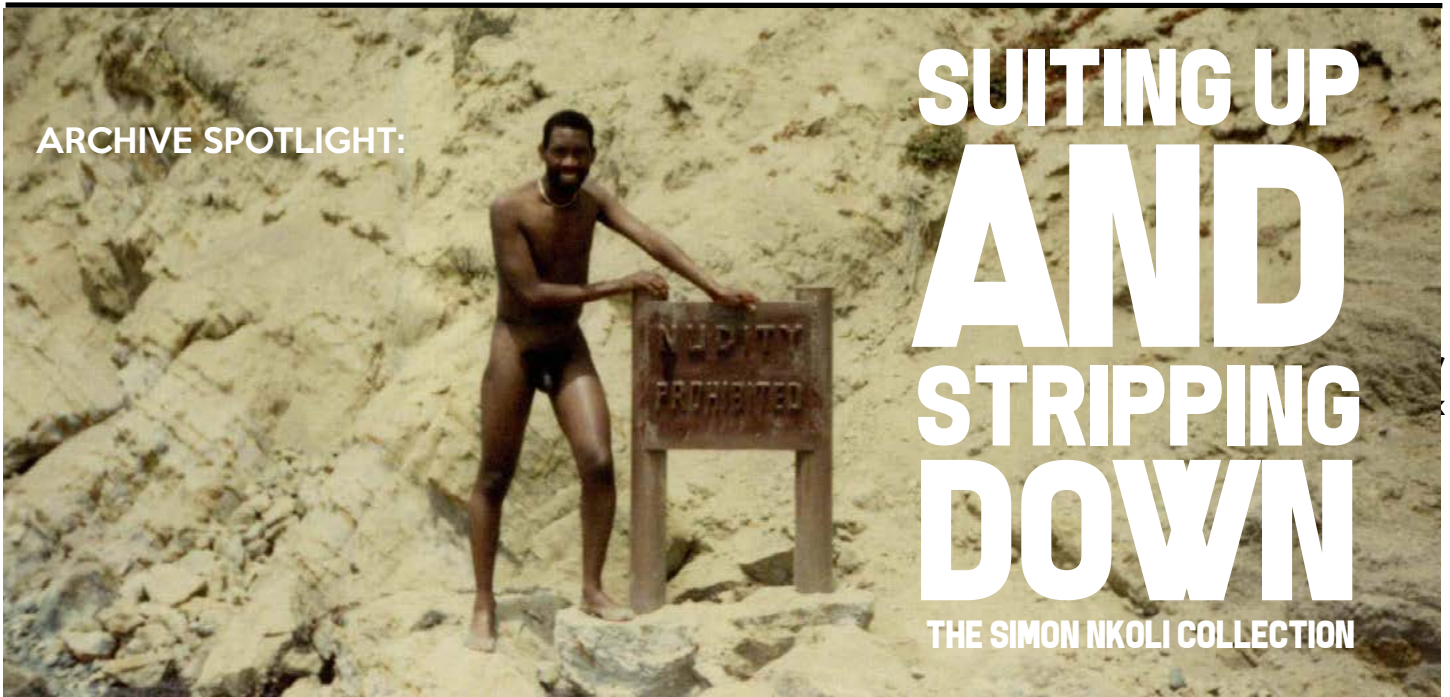
ties and experiences within the LGBT-QIA+ community.

As society continues to evolve, it is essential to honour the multifaceted nature of queer history, which includes nakedness. By doing so, we can contribute to a more inclusive narrative that celebrates the diversity of experiences, dismantles oppressive norms, and paves the way for a future where all individuals, regardless of their identities, can proudly and authentically bare themselves to the world. In this edition of the GALA Times, we welcome you to join us in stripping down to your gorgeous skin fam!

Keval Harie
(Executive Director)



ARCHIVE SPOTLIGHT:



Anti-apartheid, queer and HIV/AIDS activist Simon Tseko Nkoli is known and remembered for many reasons, but among those who knew him best, they all also remember his love for clothes and fashion.

While incarcerated awaiting trial during the Delmas Treason Trial, the archival record shows that Nkoli placed priority on the outfits he wore to court. This can be seen in his correspondence, as well as interviews with those who knew him at the time – his mother, lawyer, boyfriend and fellow detainees.

Friend and fellow trialist, Gcina Malindi recalled that he would wear the same outfits as Nkoli to court, as a show of solidarity and friendship:

“Simon loved his clothes and he (would) instruct Roy about what clothing he must get for him, and often I’d be included in the list of people that clothes must be bought for. I was always suspicious of the colours that would come when the clothes arrived. I used to wear a shirt that was identical to Si’s. So in our lime shirts we would get to court ... and I took a conscious decision that for Si I would wear a lime shirt.”¹

Malindi also recalled: “You would know when Si had a visitor coming

because you’d spend the morning with Si preparing his clothes, ironing the best clothes to go to the visit.”² Reflecting that for Nkoli it wasn’t just about the clothes and looking good, for him it was a distraction from the tedium and anxiety of detention.

Nkoli mentions his desire for a Carducci suit several times in his letters to Roy Shepherd (his partner at the time) during his awaiting trial incarceration, more specifically, a sky blue one. His frustration with Roy’s lack of fashion sense is also expressed many times – as Roy apparently got style, colour and most often his size wrong. The correspondence shows that despite

his disappointment in the clothes sent by Roy, he had a sense of humour about the situation:

“Thank you so much for all the things you send to me, especially the underpants. Dear me! They look so old fashioned. Hang on! Wait until I put them on. Perhaps they are much better than Gcina’s. I shall wear them tomorrow when we go for showering, just to show off, to be a model.”³

After his release from prison, Nkoli became heavily involved in queer activism, and many photographs show



The 22 Delmas Treason trialists, April 1996. Photograph by Giselle Wolfsohn. Nkoli is front right, end. (Simon Nkoli Collection – AM2623: B5).

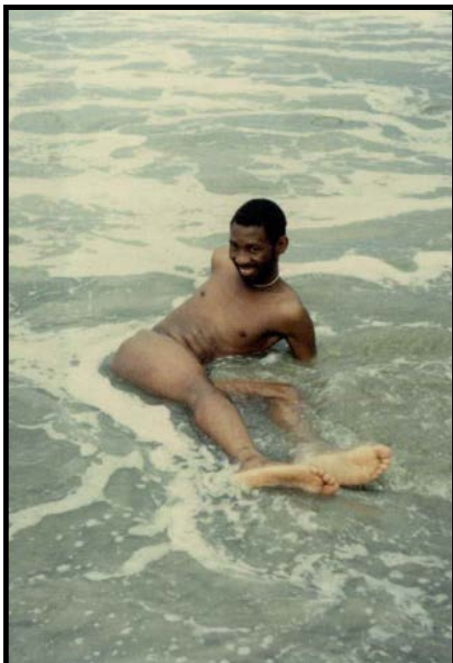
him wearing t-shirts from organisations to which he was affiliated, most notably the Gay & Lesbian Organisation of the Witwatersrand (GLOW), which he co-founded, but also those of Cape Town-based organisations OLGA (Organisation of Lesbian & Gay Activists) and ABIGALE (Association of Bisexuals, Gays and Lesbians)

However, as much as Nkoli loved clothes and used them to express his queer identity, he also loved baring all. From the photographs in the Nkoli collection we can see that he enjoyed being naked, especially in natural surroundings. There are several photos of him nude on various unnamed beaches from the early and mid-1990s.

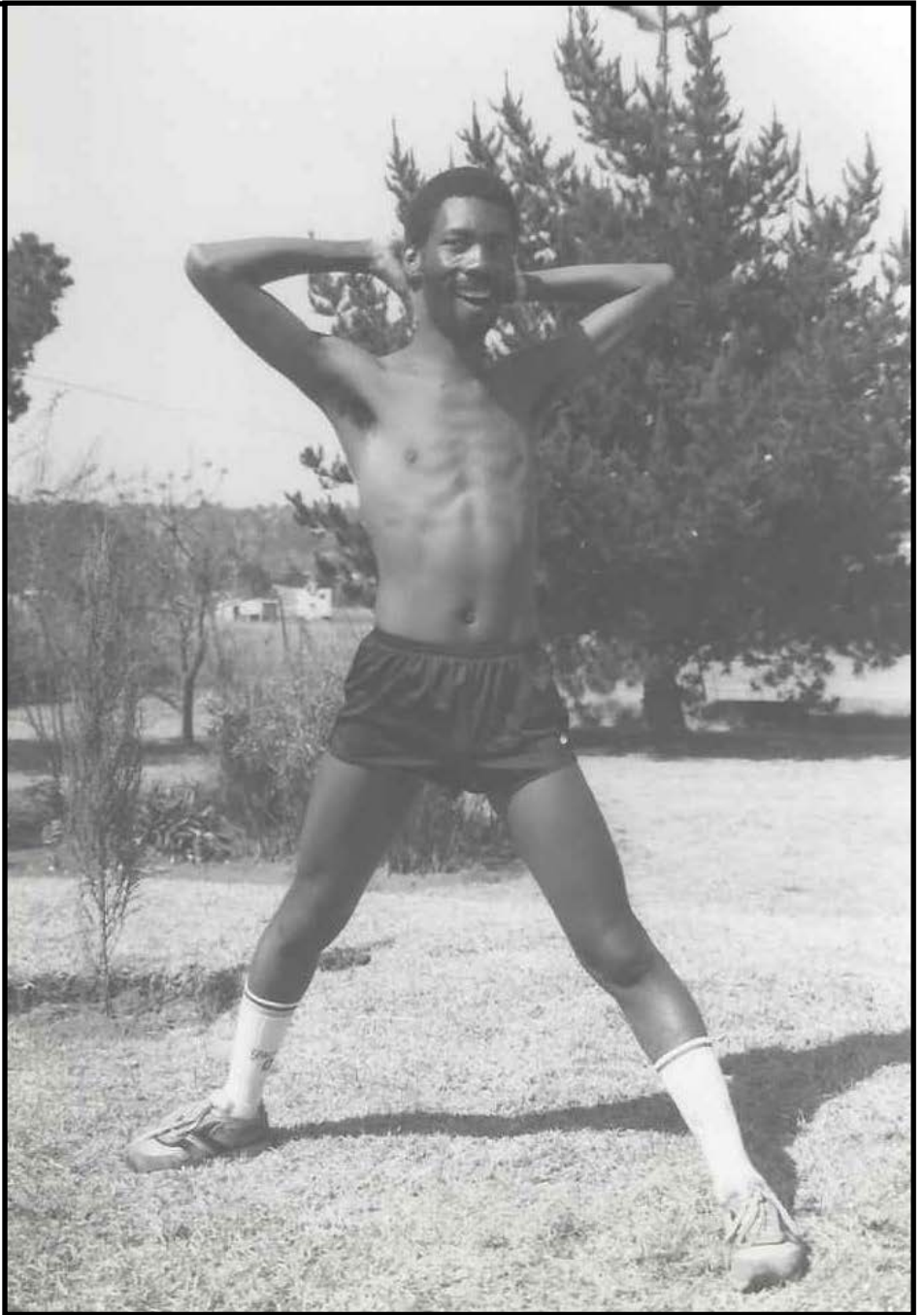
Bev Ditsie recalls:

“Simon was very free [...] You need to understand that Simon was the free-est human I have ever come across in my whole life, and it rubbed off on me, his freedom. He would walk around naked, and I’d go, “I didn’t grow up with men or boys around me”.”

Ditsie goes on to recall how Simon used to tease her about her embarrassment with his nudity.



Photographs of Nkoli donated by his partner in the mid-to-late 1990s, Roderick Sharpe. Unknown location. c. 1994. (Simon Nkoli Collection – AM2623: H7)



“Simon Nkoli exercising at Ronnie and Steven’s farm in Midrand, 1991”. Photographer unknown. (Simon Nkoli Collection - AM2623: H1.1.18)

Nkoli appeared to be proud of his body, which he kept fit through long-distance and marathon running, also reflected in the Nkoli archive collection.

Furthermore, just like his Pride and protest t-shirts, Nkoli used his body positivity towards his activism. In the early 1990s Nkoli became involved in HIV/AIDS activism and education, and posed (both nude and clothed) in a series of provocative (for the time) AIDS awareness posters for the Township AIDS Project (TAP), at a time when nudity, queerness and interracial relationships were all fraught with

societal and political taboos.

¹ Interview with Gcina Malindi, 7 December 2020 (GLOW Opera Collection – GAL0047)

² Interview with Gcina Malindi, 7 December 2020 (GLOW Opera Collection – GAL0047)

³ Letter from Simon Nkoli to Roy Shepherd, 3 September 1985 (Simon Nkoli Collection – AM2623)

⁴ Khaya Mchunu, “The Queer Activism of Simon Nkoli’s Clothed and Styled Body”, *Gender Questions* (11: 1), 2023

Linda Chernis
(Archives Coordinator)

ODE TO A QUEER HEALING JOURNEY

A healing retreat for activists

On the 1st of April, a sacred haven materialised - a queer healing retreat organised by GALA Queer Archive. In a world that often stifles our authentic voices, we, as gender diverse, young, Black and queer activists, embarked on a transformative journey. Discovering a hidden power within ourselves - vulnerability. In a world that often demands masks and shields, this retreat embraced the beauty of 'nakedness,' unveiling the importance of vulnerability in finding resilience and community while doing queer work. Here, vulnerability was not a weakness but a profound strength, an open door to self-discovery, and a path towards finding our tribe.

The retreat's opening circle set the tone for the deep exploration ahead. "Who are you?" The question echoed, calling upon each of us to reflect on our identities and roles in this world. As the circle held us, it became a sanctuary of trust, where societal expectations dissolved, and our true selves could emerge. We began to unearth our true purpose in life - a purpose that fuels our activism and resonates with the depths of our being.

In a meditative trance, we followed the "River of Life" and ventured into our life journeys until that point in time. Childhood reflections danced on the river's surface, and we encountered bends and rapids and learned to embrace change and challenges, releasing past experiences that no longer served us. The river became a mirror of resilience with its current carrying us towards healing and anchoring us in the very long journey ahead.

Without words, our innermost voices

became heard through the art of zine making. We exchanged stories: our war stories, our victory stories, our love and sex stories, stories of our battles and stories of how we overcame. We laid bare in front of each other. There is something about seeing each other's unfiltered essence that provides a cushion of safety.

Under the full moon, we gathered around the bonfire and released our pain into the flame, igniting transformative energy and making space for new beginnings. The fire roared an ancient alchemist of desires, manifesting our intentions in the sacred dance of its flames. Accompanied by the primal beat of a drum healer, we found a deeper connection to ourselves, our intentions amplified by the rhythmic vibrations, connecting us to the spiritual realm.

Guided by the morning sun, we embarked on a nature hike, journal in hand. In this serene setting, we sought connection, understanding our inner selves amidst the beauty of the natural world. Through introspective writing, we delved into our souls, exploring our identities together and alone, paving the path to personal growth.

We immersed ourselves in water, an ancient ritual of healing. Dissolving traumas and negativity, we emerged anew, cleansed and at peace. We visualised releasing emotional and spiritual blockages, letting go of past traumas. With Neo's support, we discovered the soothing power of water, achieving a harmonious balance within ourselves. The sound bowls resonated, their healing tones soothing our souls, releasing tension, and en-

couraging relaxation.

In the heartfelt "Letter to a Queer," we extended compassion and understanding to each other. Our hearts spilt onto paper, weaving threads of empathy and acceptance, creating a space of healing and expression. Reading these letters aloud, our heart spaces opened wide, a tapestry of compassion bonding us together.

Finally, we planted coriander seeds, symbolic of our intentions and desires. Nurturing these seeds, we visualised our goals taking root, growing strong and vibrant, a testament to our manifestations coming to life.

Through vulnerability, we discovered strength, not only within ourselves but in the community we formed. We realised that true healing comes from openness, empathy, and embracing our authentic selves. Together, we became a constellation of souls, each shining brightly, unapologetically queer, and fiercely united.

As we bid farewell to the retreat, our hearts carried the essence of vulnerability - the key that unlocked the door to a community that stands strong in the face of adversity. And so, with newfound strength and camaraderie, we venture forth, continuing the profound work of queerness with hearts full of vulnerability and love.

Join us next time.

Kgomotso Kgasi
(Programmes Manager)

BECOMING MY OWN ACTIVIST: NAVIGATING INTERSECTIONALITY AND SELF-CARE AS A YOUNG, BLACK, QUEER PERSON IN SOUTH AFRICA

I attract...

In a world where activism has become a crucial component of bringing about social change, many people today find themselves at the vanguard of key movements, fighting for justice and equality. As a young, black, LGBTIQ+ person living in South Africa, I felt compelled to become an activist as well. However, the emotional strain of being engaged in the fight to exist while also barely keeping myself alive, and dealing with my own traumatic experiences forced me to take a break from activism at some point. This article reflects on some parts of my experience while emphasizing the challenges of navigating intersectionality in the pursuit of justice.

In 2019, the brutal rape and murder of Uyinene Mrwetyana, a young student, in Cape Town shook the country to its core. The conduct sparked widespread outrage and several anti-GBV marches across South Africa. As a young, black, queer person, I felt obligated to participate in these marches and contribute my voice to the demands for change. However, unbeknownst to everyone at these very marches I was speaking at, I too had recently suffered at the hands of a man. At the time, it made sense to me to actively participate as I saw it as a healthy outlet for the anger and pain, I was in.

Unfortunately, that was far from the truth. My own experience with violence had left me emotionally weak, and the scars remained open. Advocating against GBV while also attempting to recover myself proved to be a huge difficulty. I was divided between

wanting to advocate for the cause and caring for my health. It became increasingly difficult to separate my activism from my pain. Not to say that activism work is separate from personal experience. If anything, the heart of activism is made up of personal, first-hand experience, but to say that I lacked healthy boundaries. I was pouring from an empty, broken cup.

As if the emotional turmoil surrounding the anti-GBV campaign wasn't enough, the COVID-19 outbreak offset a nationwide lockdown, exacerbating the problems faced by marginalised communities. The Black Lives Matter movement gained ground around the world at this time, shining a light on racial injustice. The South African movement emphasised the country's black people's struggles.

The interconnectivity of my identities became more apparent to me as a young, black, queer person than ever before. The complexities of combating GBV, addressing racial inequities, and advocating for queer rights were especially difficult to navigate. Especially given the fact that each of these encounters demanded concentration, energy, and emotional fortitude, which I did not have at the time. It became more challenging to balance the different movements while also prioritising my mental health and safety.

Recognising the toll activism was taking on my mental and emotional health, I made the difficult decision to take a step back. I needed to acknowledge that I could not pour from an

empty cup and that I needed time to heal and care for myself as well. Self-care became a priority, and I began seeking treatment and aid from loved ones who were aware of my pain.

Taking a break from advocacy did not mean that I abandoned the causes I cared about. Instead, it enabled me to reassess my strategy and plan a trajectory that valued self-preservation while remaining committed to social justice. I discovered the importance of quietly serving others, self-education, and seeking sanctuary in community settings that supported and validated my experiences.

Recognising the psychological anguish that came with working towards social change and justice while also dealing with personal setbacks was necessary for me to become my own activist. As a young, black, queer person in South Africa, navigating the intersectional realities of GBV, racial injustice, and LGBTIQ+ rights was difficult. I was able to accept my role as an advocate while simultaneously addressing my rehabilitation by prioritising self-care and finding a workable balance. Individual self-discovery journeys enable us to collectively build a better, more inclusive society that values variety.

Demi Phasha
(GALA Intern '23)

Note: Demi had written this piece a few days after the healing retreat. Watch the videos she had made of the retreat, titled [Attraction and Release](#).

I release...

Featured Fam:



Interview with Kelly Smith and Janine Adams – founders and organisers of the Unofficial Pink Party and the Queer Reading Room. Interviewed by Linda Chernis, via email, 07 August 2023. The interview text has been edited.

Pronouns: She/Her (both)

Linda (L): What are your 'day jobs'?

Janine(J): Foods operational support specialist, Woolworths

Kelly (K): I head up the production department of a fashion retail account at a content marketing agency.

L: What led you to get involved in queer social activism?

J: From a place of need. Growing up queer in Cape Town, I experienced being othered in queer spaces. Yes, I

had access to some queer spaces, but I was not the target audience, nor was I catered for. I believe we will always need safe spaces, to be ourselves individually and collectively, to grow and nurture our community, places where we belong.

K: The desire to create spaces that foster a sense of safety and belonging. Finding queer community that makes you feel valued and seen as the truest version of yourself can be an experience that is as cathartic as it is inspiring. But I also champion radical queer visibility because there is strength in numbers, and our chosen queer family understands the world and the challenges we navigate daily in a way that others may not. So it's important to me that queer spaces and communities exist so we have opportunities to connect.

L: Please tell us a bit about the Unofficial Pink Party and how it started?

J&K: The Unofficial Pink Party (UPP) is a dance party and safe space to experience queer exploration and meet new people that started out as a monthly event but is now quarterly. We set out to create a truly inclusive space where the LGBTQIA+ community and allies are welcome and celebrated - making us one of the most eclectic spaces in the city, supported by people across many intersections of queer life.

We had no idea where the road would take us when we first began but we



are humbled and honoured that we are able to celebrate the Unofficial Pink Party's ten-year anniversary in 2024- something that is possible only through the loyal support of the queer community.

L: What's next for the UPP?

J&K: More events! We'd like to dabble in hosting some day time events in future.

L: What/when is the next event?

J&K: Our next Unofficial Pink Party is on Sat 2 September (2023). Follow the UPP here to stay up-to-date on their events:

[Instagram](#)

[Facebook](#)

L: What's the best queer event/party you've ever attended (other than UPP parties)?

J: In 1999 in New York, at a weekly roving warehouse party which you had to have a password for to get in. Floors and floors of queer joy packed to the brim. I think it was called "Funhouse Friday".

K: This is a toss-up between Floatilla in Hong Kong, which is like a Pride Parade at sea with many participating boats that all drop anchor in a designated cove for a day of visiting as many boats as possible- each hosting their own party- with whatever floatation devices you brought along.

OR

Attending San Francisco Pride where I loved all the party options and that there was more than one march to attend- walking in the Dyke March and Trans March were definite highlights.

L: Along the theme of this edition of GALA Times, I'm intrigued by your nude reading groups- please tell us more about this? How did it start?

J&K: The latest nude reading salon we produced is called *Queer Reading Room* and we had our first one in March 2023.

Prior to that we cut our teeth producing similar nude reading events from 2014- 2019 that only gave the opportunity to participate as a nude reader if you identified as female. This was due to franchise rules for the event that had to be adhered to but we really wanted an opportunity to celebrate queer stories, queer readers and queer bodies. And so, Queer Reading Room was born.

L: How often do you meet?

J&K: In between our day jobs and the Unofficial Pink Party, we endeavour to produce one to two Queer Reading Room events each year.

L: What is the idea behind the event/group?

J&K: Queer Reading Room is about radical queer visibility. It is a celebration of performance art, queer bodies, queer literature and the intimacy of being read to. At the event, readers take to the stage to disrobe and read aloud to the audience. To be clear, only the readers are in the nude, not the audience. This particular alchemy of vulnerability and storytelling is unique and potent. Currently readers who volunteer are assigned their readings but we hope to encourage queer authors to read their own published work at future events, and so promote

local queer authors.

L: Is it open to across the SOGIESC spectrum?

J&K: Absolutely, our intention was to create an event where people across the SOGIESC spectrum could participate as readers or attend as audience members.

L: What do you do to relax, have fun, restore?

J: I sleep, LOL. I hang with loved ones, catch up on alone time, music, movies, nature.

K: To relax, I love time in nature: mountains, forest or ocean, not necessarily in that order. To have fun, I love going out dancing. To restore, I am currently studying to be a certified Trauma & Tension Release Exercises (TRE) provider, and practicing TRE helps me restore balance and manage stress.

L: What are you reading and/or watching at the moment?

J: I always need to read more, unfortunately. I recently read, and am still savouring and processing, bell hooks' *All About Love: New visions*. Life-altering! And always watching *RuPaul's Drag Race*, LOL.

K: Right now I'm re-reading Milan Kundera's *The Unbearable Lightness of Being*, because it's my favourite book and he passed away last month, as well as local book *Girls of Little Hope* by Sam Beckbessinger and Dale Halvorst. I also recently enjoyed watching Guillermo del Toro's *Cabinet of Curiosities* series.



LIBERATING THE SOUL: A SPIRITUAL ODYSSEY OF EMBRACING NUDITY

The richness of South African culture is truly fascinating, with its blend of spirituality, tradition, and individual expression. My personal journey is a testament to the beauty of embracing diversity and navigating societal beliefs and customs with curiosity and openness. My experiences draw from my practice as a spiritually-gifted person, a religious upbringing, and a love for self-expression. My story is a reminder to celebrate the unique paths we all take in life.

The sensation of having spiritual gifts coursing through my veins was akin to a song that had always been present, yet unheard. It was a calling that transcended the familiar rhythms of everyday life and beckoned me to explore the echoes of my ancestors. In embracing these gifts, I uncovered a vibrant tapestry of energies that interwove with my soul, enhancing my connection to both the seen and unseen. As a child of faith, my journey of embracing spiritual gifts came with an intricate twist. The church's teachings and South Africa's indigenous traditions stood on opposite shores, each with its own gravity. The tussle between these spiritual currents was

a violent sea to navigate, yet in this struggle, I discovered the power of reconciling seemingly different elements into a harmonious symphony of self.

Amidst the tides of spirituality and tradition, another wave of self-discovery emerged—expressive nudity. Stripping away layers of societal conditioning, I found an avenue of expression that transcended words. The gentle caress of the wind on bare skin became a dance of liberation, and the act of baring my physical form transformed into a canvas for the soul's expression.

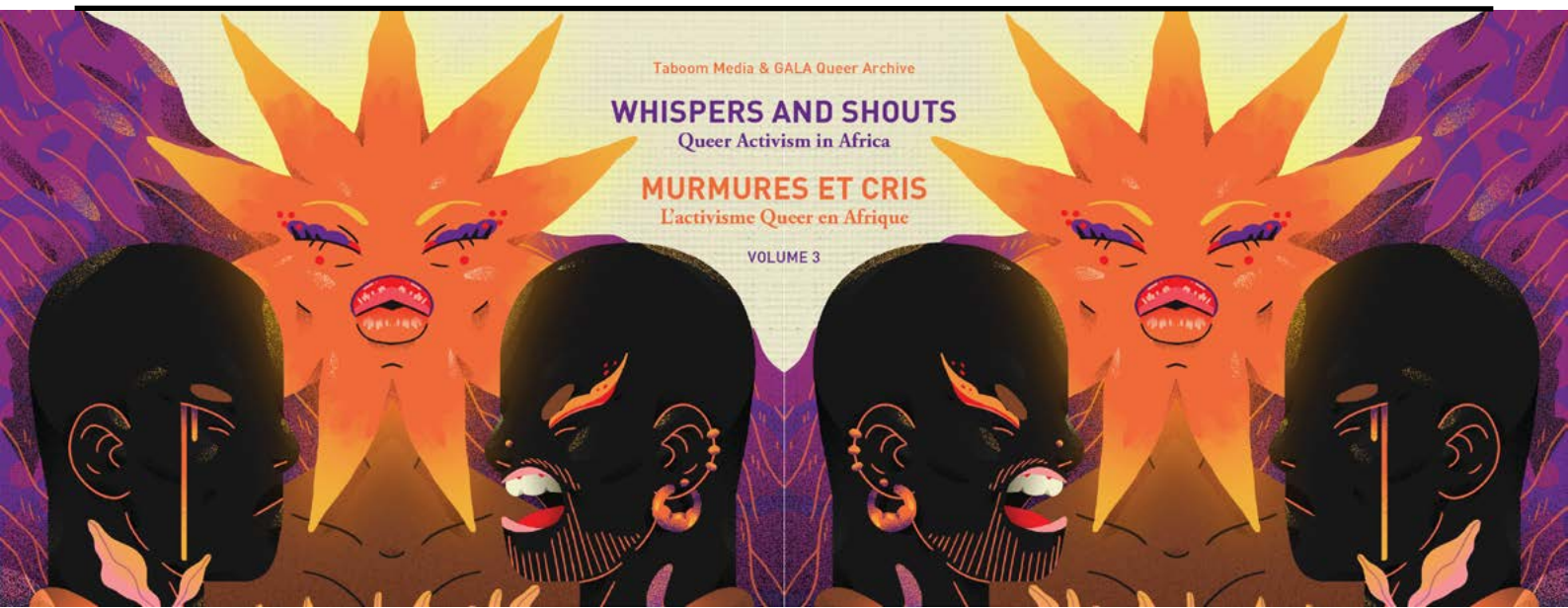
It is in the embrace of nudity that I felt love's gentle touch most profoundly. Love, in its purest form, liberates. As each piece of clothing fell away, so did the weight of judgement, self-doubt, and societal expectations. What remained was an authenticity that pulsed with the heartbeat of the universe. In this space, I encountered a deeper connection to my spiritual self—a connection that felt like a warm, enveloping embrace.

Bearing oneself before the world through expressive nudity is a pow-

erful testament to the resilience of the human spirit. It gives vulnerability a new dimension and should not be misunderstood as a weakness. An open soul, stripped of external masks, is ready to experience a profound spiritual awakening, just as an open heart can experience more profound love.

My journey through the crossroads of spirituality, tradition, and expressive nudity has been one of true liberation. It has been a symphony of the soul, a canvas of the heart, and an expression of the spirit. Through this sacred trifacta, I have discovered the touch of love, one that has whispered the truth of liberation into every corner of my being. The intertwining of these facets forms a beautiful tapestry that celebrates the intricate dance of self-discovery, spirituality, and authentic expression. As I continue this path, I encourage others to explore the power of shedding societal constraints, revealing the beauty of vulnerability, and embracing the love that liberates the soul.

Mmakoša Chisana
(Guest Contributor)



With the release of the latest *Queer Activists in Africa* anthology (produced by [Taboom Media](#) and the GALA Queer Archive), I am reminded more than ever before of how vulnerable it is to share one's story.

We often hear about the need for queer visibility, for our voices to be heard, for an awareness of our existence. This has always stood in stark contrast to the familiar refrainments such as being “in the closet”, to avoid being “outed” and “passing”.

It seems quite indicative of the ongoing (and what feels like growing) discriminatory and violent attitudes toward (and actions against) LGBTQIA+ people in Africa that we titled the latest anthology *Whispers and Shouts*. Often, queer experiences are pushed to extremes, either lay yourself bare, or stay out of sight.

The activists featured in this anthology are fighting against the queerphobia, in whatever way it manifests in their contexts. Some expressions of this discrimination are conspicuous, such as anti-queer legislation making a target of queer people, while some countries ignore their queer population entirely.

Their activism against all the iterations

of queerphobia must be as profuse. In the third volume, George, from Malawi describes how he and his partner nurtured their long-term relationship into an example of defiant hope for other LGBTQIA+ people in his community. In contrast to this, I think about the #FreeThe21 protests and social media campaign that broke out when Phali, and 20 other activists were arrested in Ghana in 2021.

As we were putting this anthology together, I was constantly hyper aware of the absence of any Ugandan activists. This is in stark contrast to the three Ugandan activists featured in volume 2, *Courage to Share*. This could be coincidental that Yoweri Museveni signed the Anti-Homosexuality Act into law this year. This law is the ten steps back, going so far as the death penalty for “aggravated homosexuality” (??). The law further endangers those who are found to be assisting queer people, which results in some queer people being outed.

When hearing about some of the experiences of people living in contexts that are life threatening, we often must consider how dangerous that visibility can be. When someone is a target, why would we draw attention to them?

When I am feeling particularly hopeless, I wonder what is the point of doing this. All this storytelling and art-making. The other day, I was talking to an activist about archiving and storytelling. They helped me in reframing my difficulty with what I think of as the (in)visibility conundrum. It seemed so simple, but reframing it as *representation* somehow dampened some of the pressure and real life safety issues with I had been despondent about. I now think about it more as being on the record, to be acknowledged rather than exposed.

No one can represent another perfectly, but at GALA we work really hard to be considerate about how we go about it, and try learn from the times we make mistakes. I am always struck with gratitude to all the people I have worked with who so generously share of themselves. Even if the circumstances force me into the (in)visibility conundrum, it is worth having the chance to acknowledge our experiences in one way or another.

Karin Tan

(Senior Information Officer)

The latest [Queer Activist Anthology](#) can be downloaded [here](#). If you are wanting a hardcopy, get in touch!

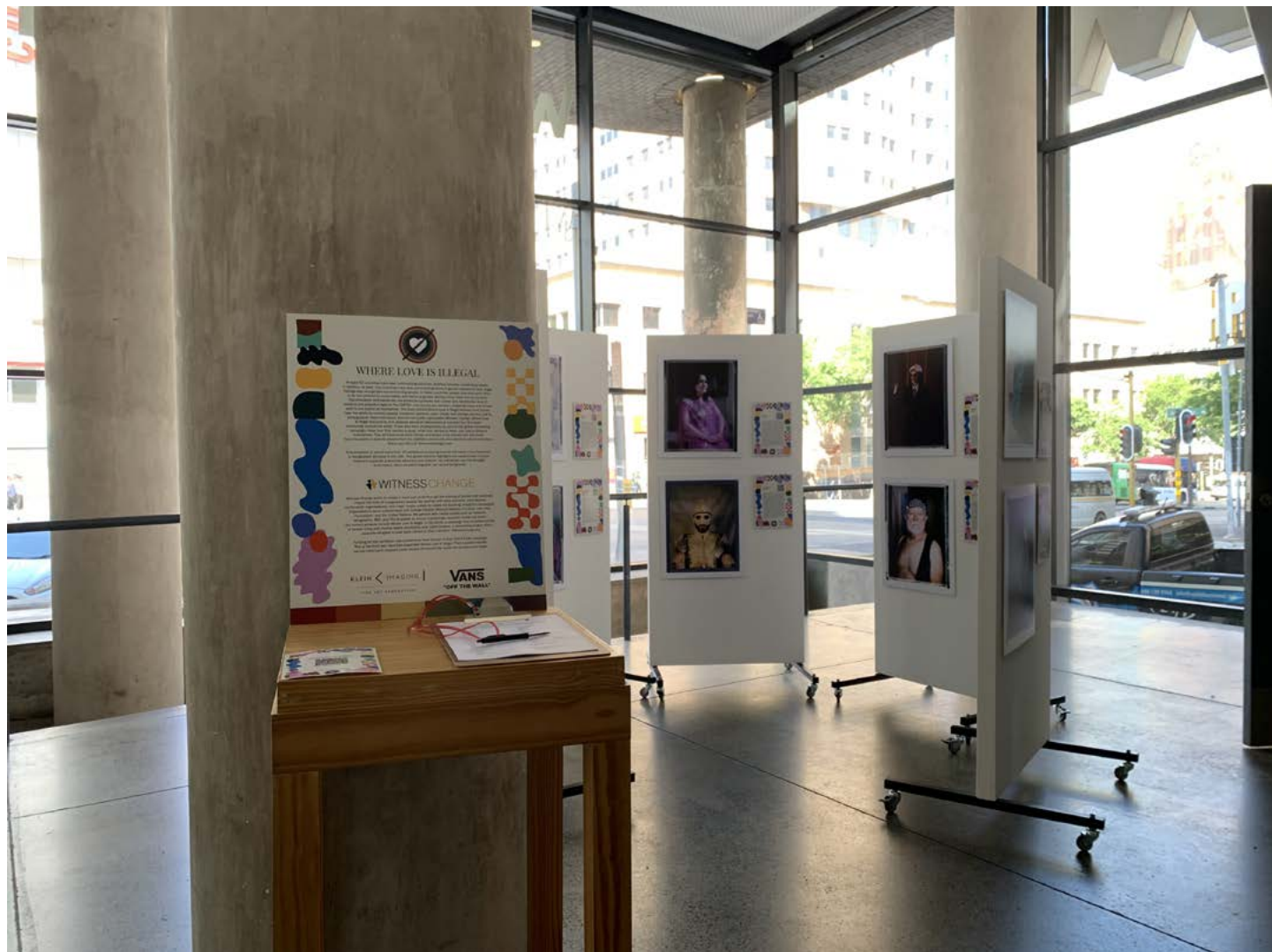
HIDE AND SEEK

THE (IN)VISIBILITY CONUNDRUM

WHERE LOVE IS ILLEGAL

A pop-up exhibition

3- 27 October 2023. Wits Art Museum foyer



For this Pride Month, the GALA Queer Archive is participating in Witness Change's exhibition campaign called 'WHERE LOVE IS ILLEGAL: Documenting and sharing LGBTI Stories of Discrimination and Survival from around the World'.

GALA is one of 20 organisations from countries around the world hosting this exhibition. Portraits of queer people from all over, accompanied by their stories, are sent directly to host organisations as an 'exhibition in a box'.

[Visit the website](#) to read more about the project and to access more stories.

Donate to GALA

The GALA Archive is a living archive. This means that we never stop collecting.

Do you have documents, posters, flyers, photographs, t-shirts or other items you would like to donate? Do you want your story, or that of your organisation, recorded and/or preserved? Your stories and contributions are important. Help us document the present in order to preserve the past.

Your contribution matters.

Please contact our Archives Coordinator, Linda Chernis: linda.chernis@wits.ac.za

Donations of books with queer content are welcome additions to the Cooper-Sparks Library that is housed at the GALA offices.

GALA is a non-profit organisation that relies solely on donor funding. Any and all donations are welcome.

You can donate to:

Bank name: Investec

Account name: Gay and Lesbian Memory in Action Trust

Account number: 100 1183 4713

Branch name and code: 580105

Type of account: Current

Swift code: iveszajjxxx

or via snapscan:



Snap here to pay

SnapScan

*Please note that GALA is a registered non-profit trust with S18A status, meaning that neither you nor GALA pays donations tax, and that donations are deductible from your taxable income.