

Robbie Blundell

I am an interdependant graphic and digital designer from Belfast, living in London. Currently I work on a freelance basis, designing identities and digital platforms with cultural and political organisations.

I am also part of Evening Class ↗

Contact

robbieblundell@pm.me ↗

Selected Clients and collaborators

COS, Consented Magazine, DVTK, David Noonan, Furtherfield Gallery, Hanger Inc, Institute of Human Activities, MayDay Rooms, Momentum, No Plans, not/no-where, Studio TOOGOOD

Education

BA (Hons) Graphic Design,
University of Brighton (2014)

PROGRESSIVE INTERNATIONAL

WHAT WE DO WHO WE ARE SUPPORT EN BECOME A MEMBER



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Introducing: The Inaugural Blueprint Collection

Document Announcements



We are in the midst of multiple states of emergency: public health, climate-ecological, and political-economic. To call this a crisis feels like an understatement.

But it also feels imprecise. The wealthy few have not just weathered the storm, but strengthened their economic position; US billionaires alone added \$282 billion to their wealth in the first month of the pandemic. Meanwhile, an increasing proportion of humanity faces life-or-death conditions that will

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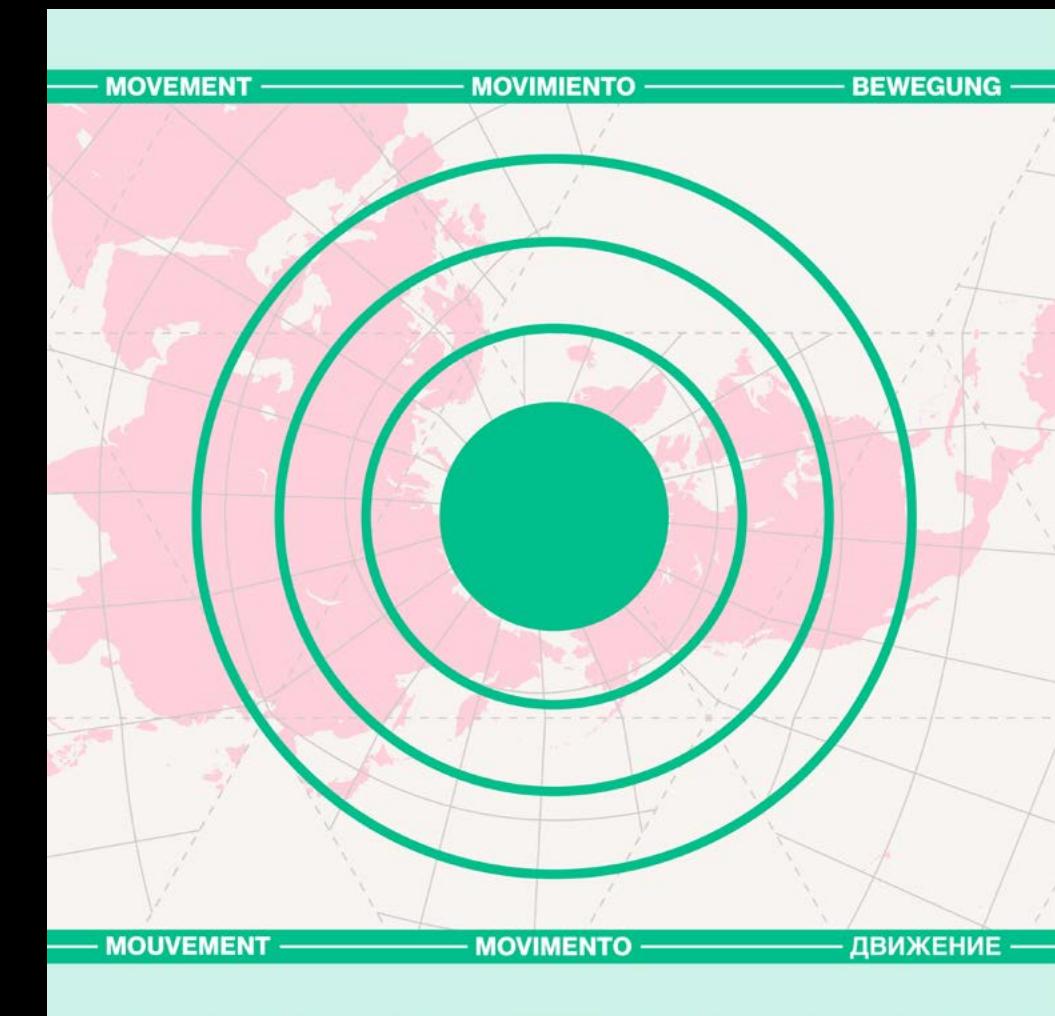
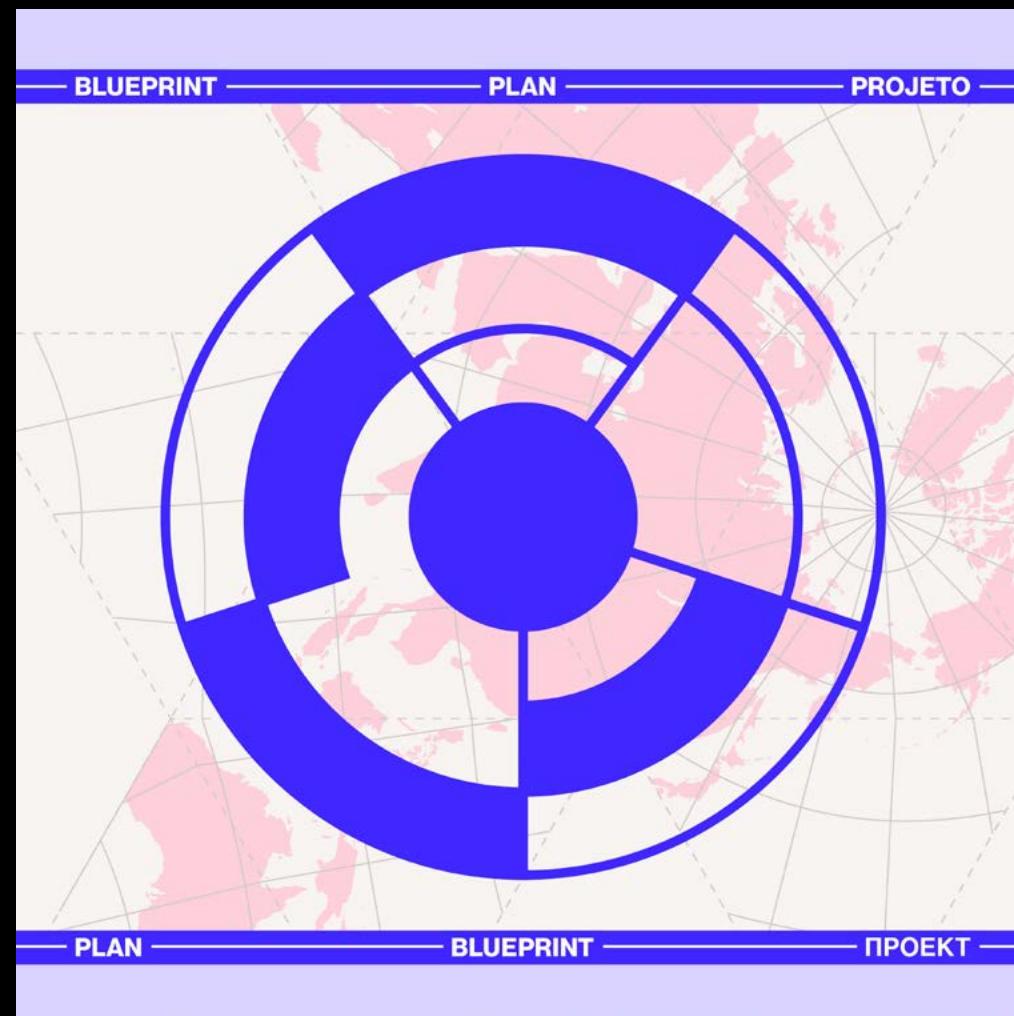
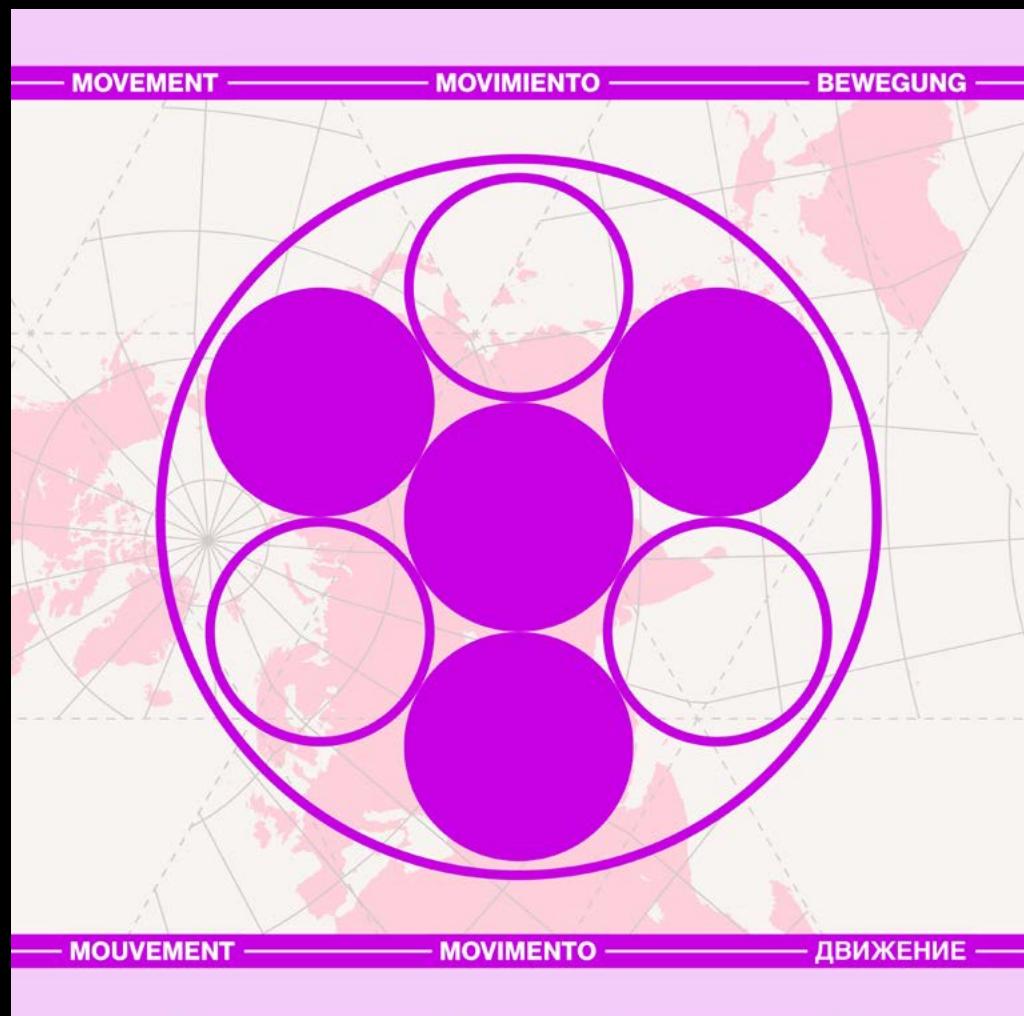
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Geoff Mann, Thea Riofrancos and David Adler

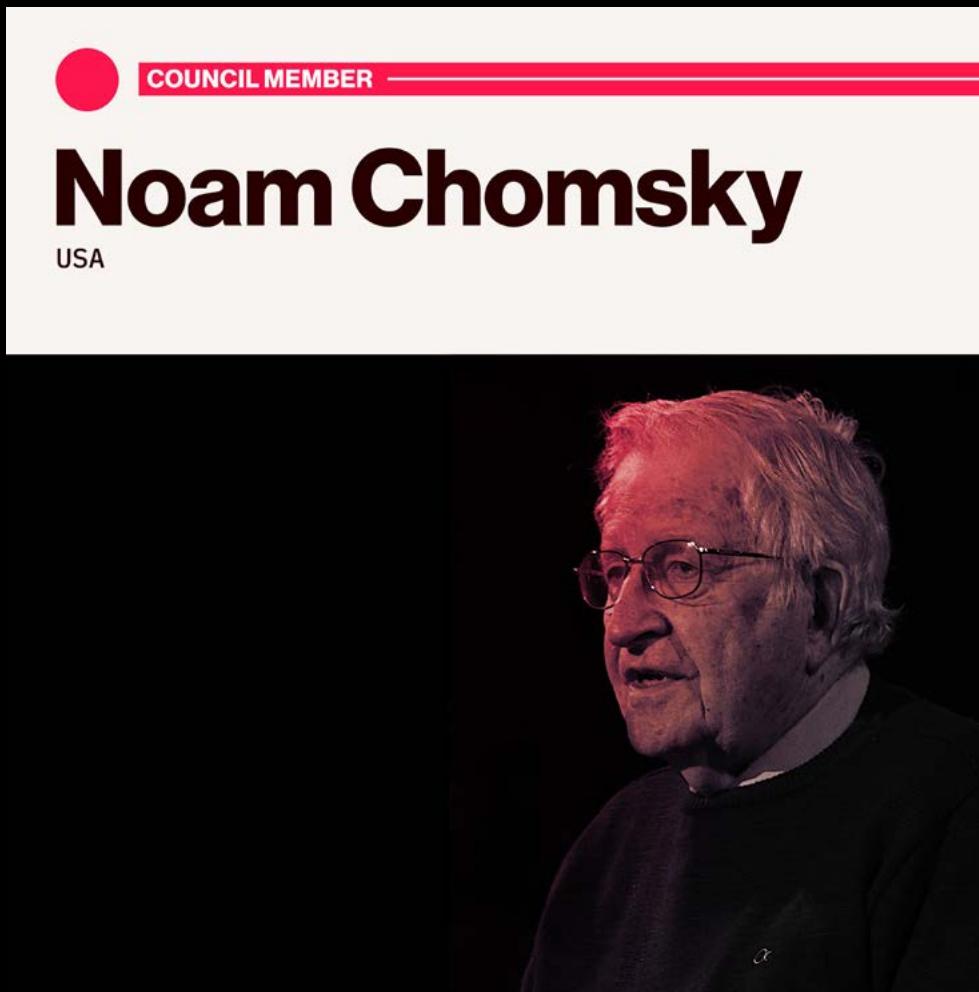
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Progressive International Visual identity



Progressive International Visual identity





The world is now in the grips of a major pandemic crisis, rooted in another colossal failure of neoliberal capitalism. Much as during the 2008 financial crisis, those responsible for the calamity are hard at work to ensure that they will retain or enhance their power, and will be able to reconstruct a world much like the one they have dominated, planting the seeds for even worse crises to come. It is imperative that their efforts be countered and overcome in the only way possible: by powerful popular movements dedicated to the survival of humanity coming together within the Progressive International. It is impossible to exaggerate what is at stake. We are living at an unprecedented moment in human history. What is decided right now will determine whether the human experiment continues, or collapses in an inglorious end, taking much of life on earth down with it.





KC Tenants



Landlord Research

Before you start organizing your neighbors, or as you get started, you should research your landlord. Landlords are very good at hiding behind various corporate names and shadow companies. Tenants often mistake their property managers for property owners, when a lot of landlords simply contract with local companies to run the day-to-day operations while they are based somewhere else. This research can be really complicated, but there are a few tools that can help you zero in on who actually owns your property, where they're based, and how to hold them accountable.

- **Online reviews, Facebook, LinkedIn:** This is a basic but helpful first step. Google your landlord and/or the property management company. Read Google, Yelp, and other reviews to figure out what other tenants have to say about them. This can also help you identify where else they own property, both in the city and around the country. Try looking up the property management company, landlord, and other related parties on Facebook (business and personal pages) and LinkedIn.
- **Websites:** Look up the landlord/management company websites. Sometimes they'll have contact information, or all their other properties listed right there.
- **Property manager:** If you live in a property that doesn't seem to care about the tenants, there's a good chance the company is not good to the property managers, either. Sometimes the property managers can be a good source of information about the owner, their other properties, etc. Be cautious about this approach.

"Landlords are very good at hiding behind various corporate names and shadow companies. Tenants often mistake their property managers for property owners, when a lot of landlords simply contract with local companies to run the day-to-day operations while they are based somewhere else."

Struggle in a Pandemic: **A Collection of Contributions on the COVID-19 Crisis**

Workers
Inquiry
Network

This image is a composite of various panels from a magazine spread. It includes a top header 'STRIKE ISSUE 17' and 'AUTUMN '16'. The main title 'SPECTRAL DEVELOPMENTS -- HAUNTED SCHEMES--' is prominently displayed in large, bold letters. Below the title are several black and white photographs showing architectural details like a building entrance, interior rooms, and abstract geometric patterns. There are also sections of text and small QR codes.

STRIKE ISSUE 17

TXT: CHARLOTTE SYKES

Clubs are necessary spaces created for communities to flourish, to celebrate identity, and nurture pleasure. When they are being threatened, how can we protect them?

A WORLD INSIDE

Joseph Ruddick is a graphic artist from the north east of England, who focuses on club culture. josephruddick.myportfolio.com

Nightlife is important to marginalised/DIY communities because we have to create a safe space for ourselves until those communities feel safe enough to open up to others.

This model of nightlife is a far cry from previous purposes of clubs, which have historically positioned themselves somewhat antagonistically to the status quo. In their ideal form, the function was as a place where like-minded, likeabled people together. The queer clubs, the tiny bars that run noise nights every Thursday, the dingy basements with open minded programming and unlikely sound systems, and the clubs that consistently define the area they are in, all of these spaces allow the people within them to create different worlds, worlds away from the various pressures, tastes and expectations of the rest of society. For many, these spaces are something between a validation of selfhood and a lifeline.

Undoubtedly, there is a whole lot of bullshit that happens in clubs, but in the same climate it is an increasingly important space of resistance. Clubs and bars provide physical space for communities, culture and to thrive and in austerity Britain, nightlife is one of the few ways of making space for marginalised groups. They are crucial to us in mental cultural and social economies. The (often appropriated) popularity of club culture and music such as drag, vogue, house and techno serves as a warning to mainstream culture that it is about to be overtaken. The kind of culture that is currently packaged and sold to straight, white, middle class kids in clubs that should be better conceptualised as Weenbie-style collectors (e.g. The Prodigy, Pet Shop Boys, Culture Club) with largely POC (People Of Colour) crowds, and facilitated by those physical spaces.

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AUTUMN '16

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The potential of clubbing to sustain new cultures and marginalised communities is due, in part, to the fact that clubs draw certain crowds and may also exclude those that make their crowd feel uncomfortable. A fantastic article on the killing at the Orlando nightclubs, highlighted the importance of clubs across the world—both at Latin Night at the Queen Club and the world outside. London's another day in straight white America. Clubs offer a chance to create your own utopia. One reason why gay clubs have survived despite the homophobia and transphobia from those who might bring oppressive behaviour instead. On a more local level, Stoffi Steeks from Born To Broadcast explored it further: "That's because we have marginalised/DIY communities because we have to create a safe space for ourselves until those communities feel safe enough to open up to others." Clubs can be places where people can 'become your truth', in comparison to the 'normative' spaces that are often necessitated by daytime spaces and activities. From a structural perspective, these parties allow for marginalised groups to reproduce themselves: events which challenge stereotypes, dynamics, gestures towards the body, and so on. These are often the most powerful, they subsequently empower people to continue with their daily struggles.

This is largely due to the fact that through their radical nature, clubs draw the potentiality of celebrating marginalised or alienated culture or identities on their own terms. Drag is a highly visual representation of this. It is a drag show, but it's also more than that. It is a mode of performance of gender expectations, which weigh down especially on the queer community. As the 'modern and traditional' form of queer nightlife entertainment, it makes sense that drag queens, and the activities they enable, in providing an outlet to re-experience the outside world. The artist Angel Rose points to the traditional function of the nightclub as a place for marginalised groups to support and encourage each other. As many marginalised communities have been oppressed in the name of 'morality', it makes sense that spaces seeking to work outside of that matrix would have subversive potential. The potentiality of clubs to disrupt the dancefloor as disrupting what is perceived to be 'appropriate' during urban daytime, with a specific focus on how bodies navigate nightlife spaces. The concept of 'liberation' is something that can be imagined in a queer club as 'straight' clubs involve too much nonconformist bullshit, is described as 'liberating', where you don't have to apologise for the presence of your non-normative body.

This disruption of social norms both allows for the celebration of marginalised identity, and attempts to disrupt the normative identity of these clubs. In her interview with Noisy Tees, Thammitz spoke of her horizon with the concept of clubbing as escapism—an activity more in line with the privileged 'liberal bullshit' of PLUR (love over money). She also spoke of the potential of clubs as escape, as refuge from the outside world. Angel Rose draws on a similar opposition in his distinction between leisure—equated with escapism—and pleasure, a visual iteration of identity enabled by the club. Club culture is a space that is both powerful, yet potentially better understood as a collective effort by promoters, DJs and dancers to create a more perfect future than the one outside of clubbing. Looking forward, as more and more GTFPOC collectives will play at the SIREN Synchrofestival, I noticed the prevalence of the term 'creating a space'. There is a sense that a certain type of clubbing has taken those anarchic edges and has come more into something enveloping, even nurturing, and is distinct from the external functionality of society. This kind of space largely excludes leisure clubbing, in which everyday socialities are replicated, and in which the freedom felt is largely illusory, and instead turns to those spaces that work towards actual liberations, however temporary.

The depletion of venues sends a clear message that the kind of activities they host are not valued or supported, a further indication of London's approach to 'unproductive' creative or marginalised communities.

This destruction exists equally when discussing spaces which foreground music rather than identities. Just as parties like New York's Ghe20DoIt! continue to have huge influence on club music in North America and beyond, and FWD+ has essentially closed its doors, the question is whether clubs can still provide a space for people to experiment, come together and support new development. The communal, DIY nature of these spaces is crucial. I spoke to Bristol-based club promoter and DJ, Matt T, about his right life as both an artist and a promoter. He describes his first experiences of clubbing as bringing a massive sense of relief and comfort in being part of a space where people were seeing the same experience that he was. The artist and dancer, Timo Tolkki, carries further into the ethos behind his TimoTolmance parties the insights that accompany his label. He sees them as a reaction against the increasing commercialisation of dance music, and the way it can be an armament. To fit space for a specific idea of music he did not feel was being represented properly.

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17 INSPIRATIONAL EXAMPLES OF DIY RESISTANCE

18 STRIKE! ISSUE 17

19 STRIKE! AND MATTHEW MOUTOS

20 PAY AS YOU CAN, WASTE SUPERMARKET (Leeds, UK)

21 THE MARUCHE STRUGGLE (Oaxaca Region, Chile)

22 TTX: EXPERIMENTAL JETSET

23 THE BRICK WALL PATTERN

24 COLONIALISM AND THE AFRICAN CITY

25 STRIKE! ISSUE 17

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27 STRIKE! AND LEONORA MANYANGADZE

28 FACIAL WEAPONIZATION

29 NEVER CONTENT

30 CITY, STATE AND COMMUNE

31 SQUATTERS HANDBOOK

32 PROVO STATION

33 THE MUSEUM ON THE MOON

34 DEPTFORD SONG

35 STUDENT RENT STRIKE 101

36 LOST IN THE LINE

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42 COLONIALISM THE DOMINANT CULTURAL FORM

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378 COLONIALISM & THE AFRICAN CITY</b



ROUTINE DESTRUCTION

ARCHITECTURAL WORKERS

In July 2007, Southwark Council valued its 25 acre Heygate site at £150m. The estate comprised 1,372 council homes of which 188 were leaseholders... Of the 2,704 new homes, just 62 will be social rented.

Heygate Estate Regeneration, 35 Degrees, 35percent.org/hegateregeneration-lslj (Jan 2017)

09:20
Back at my desk, I open my emails. The first, sent late last night, is from **big boss** announcing the latest planning permission to be granted. Attached to the email is a drunken selfie they took with **councillor/mate** in the pub afterwards. An email thread follows of self-congratulatory in-jokes. Straight into the trash.

09:28
line-manager dictates my tasks for the day. I'm to start laying out plans of wheelchair accessible units on the development we're working on. **line-manager** suggests copying and pasting layouts from a different project. I remind them that the corridors are too narrow. It doesn't matter. **The planning officer** won't measure it anyway. They make it clear that the flats will, in reality, be marketed as larger, more expensive versions of the standard apartment.

09:30
The alarm's snoozed for the 3rd time. I'm going to be late! Fuck. No breakfast.

09:07
Running from the station, I turn the corner for work. I act casual and smile at **office manager**, as I clock in. They look at their watch and make a note. I'll be told off later no doubt.

09:10
Finally at my desk. It's covered with piles of paper—marked-up, screwed-up—from yesterday's late night. My colleagues don't look up from their screens. I turn on my computer and load up the same programs I use every day. The screen blurs when they flicker into view.

09:12
I need caffeine. I glance across at **line-manager**, checking that they are occupied before hurrying to the canteen. I avoid conversation with the others lingering around the coffee machine. Someone mentions a party happening at a 'community garden' that's popped-up on one of the estates we've helped to demolish.

ISSN: 2051-4406
SUMMER 2017
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11:40
Households applied to their local authority for homelessness assistance in 2015/16

Table 784: local authorities' action under the homelessness provisions of the Housing Acts, financial years 2004–05 to 2015–16. Department for Communities and Local Government, gov.uk/government/statistics/lets-settling-claims-on-homelessness/ (December 2016)

12:03
I'm back by **line manager**. I lay out the options neatly. They brush my hands aside, picking up the blocks carelessly. One breaks. They prod the tiny pieces representing people's homes. They remark that design will be more straight-forward once they've been CPO'd. We can go taller, don't you think? I don't reply.

12:27
I'm off to make another coffee. In the canteen I bump into **architectural assistant**. Only three months in, but all their former eagerness has gone. Now I know I look dead behind the eyes too. It's nice to not have to put on a fake smile. How's it going? Good. How are you? Good. We shrug at each other and shuffle out.

13:03
...boroughs should work with the Mayor and local communities to identify the range of needs likely to arise within their areas and ensure that, ten per cent of new housing meets Building Regulation requirement M4 (3) wheelchair user dwellings... i.e. is designed to be wheelchair accessible or easily adaptable for residents who are wheelchair users.

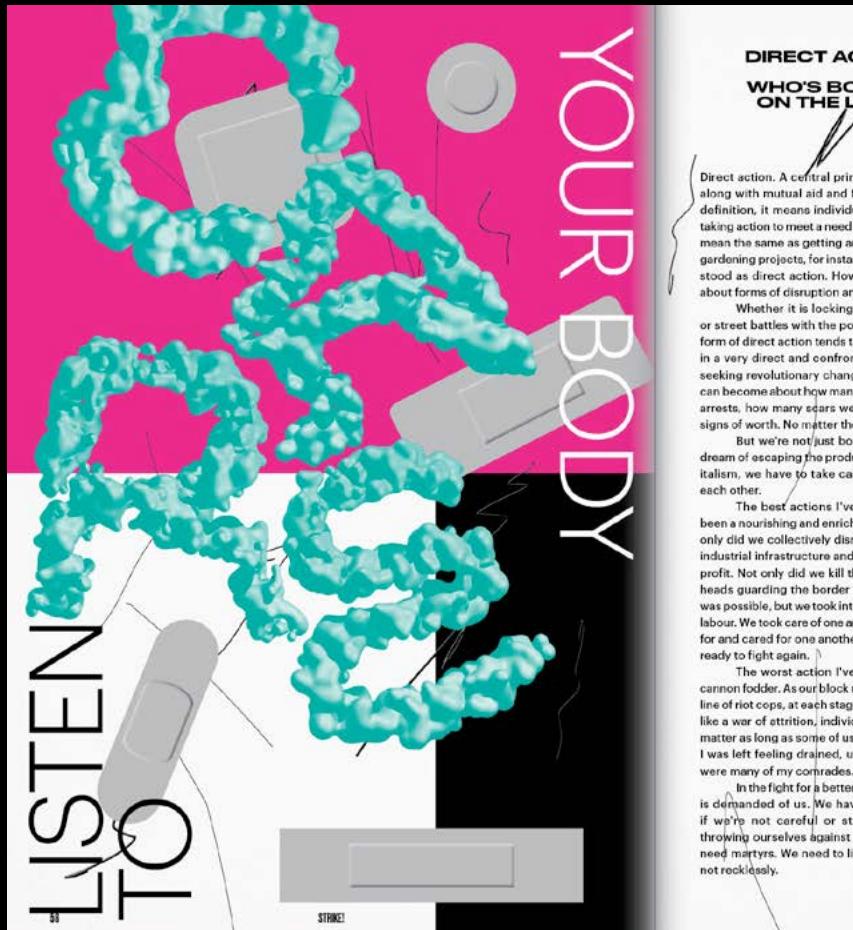
p. 170 Policy 3.8 Housing Choice, The London Plan, Greater London Authority, london.gov.uk/sites/default/files/the_london_plan_map_final_for_web_0906_0.pdf (March 2016)

13:10
I'm ready to change task. I walk downstairs to the model-making room. Strip-lighting and toxic fumes. I'm remaking the same model as yesterday. 23mm x 35.5x 78.25mm... I have been trained to believe that precision is key. Funny, being instructed to fudge heights to make our proposal look less obtrusive. The repetitive actions allow me time to think. I feel dizzy. It's so easy to make it look as if nothing were on a site before. I think about the people who currently are. I turn up my music.

13:02
I sit down to eat. **big boss** is strolling around the office showing round some developers. The next big-standard housebuilder to realise our 'high-quality' designs. From one of the other tables there's a mix of laughter and awkward shuffling when someone mentions the latest campaign to resist demolition on one of our competitor's projects. Next to me **architect** and **architect** discuss the hip areas of London they've spent their weekends house-hunting in. On my wage it's unimaginable to be putting down a deposit. I grew up in London, and I can barely afford to rent here. I don't look up from my plate.

17:58
I'm meant to finish work at 6. Its company policy not to pay overtime.

18:09
We arrive at the community hall. After plonking down the model, lay the tables with Waitrose party food. Distractions. I pin up the quirky drawings I hand-traced last week. Distractions. **line manager** sticks up a few colourful Post-it notes with positive comments already written on them. I notice that one of the buildings is now labeled as being 31 stories, so I ask **line manager** about



DIRECT ACTION
WHO'S BODY IS ON THE LINE?

Direct action. A central principle of anarchism, along with mutual aid and free association. By definition, it means individually or collectively taking action to meet a need and does not always mean the same as getting arrested. Community gardening projects, for instance, could be understood as direct action. However, I want to talk about forms of disruption and disobedience. Whether it is locking on or blockingading or street battles with the police or the fash, this form of direct action tends to involve our bodies in a very direct and confrontational way. When seeking revolutionary change, the activist logic can become about how many actions, how many arrests, how many scars we've accumulated as signs of worth. No matter the cost to our bodies. But we're not just bodies. If we can ever dream of escaping the productivist logic of capitalism, we have to take care of ourselves and each other. The best actions I've been part of have been a nourishing and enriching experience. Not only did we collectively disrupt the workings of industrial infrastructure and its accumulation of profit. Not only did we kill the policeman in our heads guarding the border of what we thought was possible, but we took into account emotional labour. We took care of one another. We felt cared for and cared for one another, leaving us feeling ready to fight again.

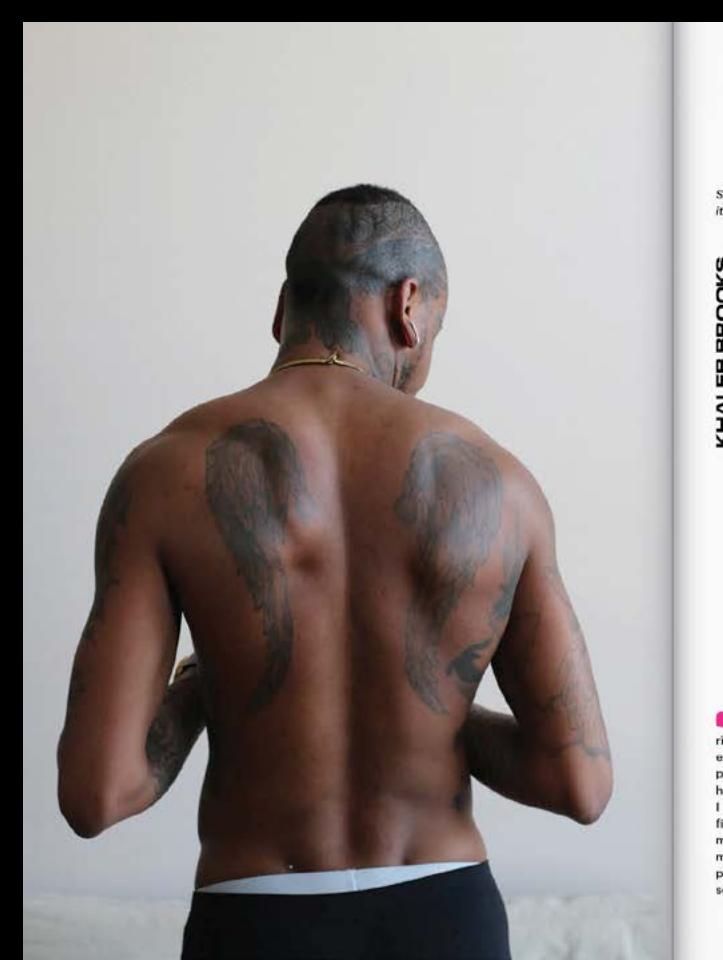
The worst action I've been on, I felt like cannon fodder. As our block ran through line after line of riot cops, at each stage some of us fell. But like a war of attrition, individuals didn't seem to matter as long as some of us made it to our goal. I was left feeling drained, used and bruised, as were many of my comrades.

In the fight for a better world, direct action is demanded of us. We have to take risks, but if we're not careful or strategic, we're just throwing ourselves against the rocks. We don't need martyrs. We need to live dangerously, but not recklessly.

It is our duty to fight for our freedom. It is our duty to win. We must love each other and support each other. We have nothing to lose but our chains.

— Assata Shakur, To My People, 1973

Strikes & Revolts are a collection of activists, artists and theorists who are coming together to explore revolution in the 21st century through art and action.



BLACK AND TRANSGENDER
THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

Spirit attains its truth only by finding itself in absolute dismemberment
— Achille Mbembe

KHALIEB BROOKS

When engaging with the strategic disengagement of the black body how do we develop discourse and action that isn't driven by paranoia and isolation? How do we relent from a schizophrenia instilled by both the necessity to progress and the enduring sexualization, de-sexualization, hyper masculinity, and internalized fear of ourselves; relent from subversive pedagogies of how we should identify? And even, the nomenclature instilled by Western medicine in the first place? By the Atlantic in the first place, and by ourselves in the second? We speak of the necessity to excel, by and by tightly packaged in this idea of progression as capital, progression as policy and even progression as knowledge deemed by the left. But who is going to teach us how to fly? Who is going to teach us how to see? Not with our eyes, not a worldview that is intrinsically Eurocentric, who is going to teach us insight? From where will we learn how to imagine, perform and grow beyond the postcolonial, beyond identity politics and into a realm of collective consciousness that actualizes the black body as Fanon puts it, 'in total fusion with the world'.

I remembered the first time I saw life experiences acknowledged on a public platform. I had encountered black queer people at meetups, in poetry circles, magazines, facebook groups and head nods on the train. And then, a few years ago, I bought a ticket to see the first showing of the film *Pariah*. I was excited to watch a film that at minimum included black queer characters and at maximum was familiar to my life. Yet what I was not prepared to see was the vernacular, social cues, social don'ts, religion, secrecy, fear, assertiveness,



POLITICS OF THE BODY
ON VALIE EXPORT'S SYNTAGMA

Austrian performance artist and filmmaker **VALIE EXPORT** made her name with a series of public interventions in the 1960s and 1970s, establishing her as a powerful female—and feminist—presence in an avant-garde scene that had been dominated by men. **EXPORT** (always in uppercase—she chose this name over those of her father or ex-husband) became a vital counterpart to the Vienna Actionist movement, which aimed to scandalize Austria's conservative post-war society with acts of desecration: breaking social and sexual taboos, but in which the male body was given far more primacy and agency than the female, often using women as objects in male-directed performances.

Feminist Actionist performances such as *Tapp und Tast-Kino* (*Tap and Touch Cinema*), where **EXPORT** built a Styrofoam 'movie theatre' over her breasts so that bystanders who reached through its curtains could touch her body, or *Genitalpanik*, in which she entered a Munich art cinema in crotchless pants and exposed her genitalia to the audience at eye level, making them fully aware of what they were looking at, have been recreated not just by *Marina Abramović*, but also the **VALIE EXPORT Society**, who re-stage them in Tallinn, continuing to shock twenty-first century audiences. In *Film Unframed*, Peter Tscherkassky's extensive volume on Austrian avant-garde cinema, Maureen Turim suggests why they remain so revered, noting **EXPORT**'s shy reference to Freud's castration history in *Genitalpanik*, that she 'inverts a celebration of female genital power.'

These performances were filmed, before **EXPORT** moved from personal interaction with the cinema-going public to work towards a (slightly)

Strikes & Revolts are a collection of activists, artists and theorists who are coming together to explore revolution in the 21st century through art and action.





A STATEMENT FROM THIS BODY

TRAVIS ALABANZA

In 2016 this body had thrown at it:
The word tranny 9 times.
At least five sideward glances on public transport a week.
Freak was thrown very frequently, particularly in february and march.
Three incidences of police violence.
Just enough warm hugs to remind itself it is not an object.
1 chicken burger aimed at its head.
No other pieces of food were thrown without its consent.
A punch that just missed the back of my shoulder.
'are you a boy or a girl'—too many times to recount.
Faggot. Pussy. Gayboy. (copy and paste where applicable).
It is always applicable.
It has been thrown the expectation of wearing skirts to prove something.
yet been thrown face first into trousers to stay safe.
It has been thrown out of changing rooms.
it has changed.
In the month of September this body felt the pressure of un-consented touch.
In May it also made an art piece about white men grabbing at my body after a show.
FIERCE. FIERCE. FINGERS. SNAP. CLICK. YAAAS. throughout the year.
No one has thrown at me their Uber ride home.
In January I was thrown off a bus for causing a scene.
'You are causing a scene'
'Your gender is a scene'
'Your body is a scene of thrown objects'
This body has also experienced love.
Thrown harsh, strong, powerful, trans love.
Thrown face first into love, tender touch, and real kisses.
thrown in and out of safety too many times.
When I was walking in Hackney this body had someone throw their spit at it.
This body gurgles.
This body knows not to spit back.
This body has been thrown into spaces made to destroy it.
This body has also saw the power of a space, a circle of protection.
in 2016 this body has been an obstacle course for too long.
in 2017 it hopes it can walk peacefully.
it hopes it can part seas with its power.

IMG: Ellis Barreleigh. Featuring: Travis Alabanza

Travis Alabanza is a London-based performance artist, theatre maker, writer & general shit-teller.

STRIKE! 57

'We are locked in our rooms. They just said 'pack pack pack.' They haven't said why.'

— Statement from Detained Voices

#STOP CHARTER FLIGHTS
#END DEPORTATIONS NOW
#SHUT THEM DOWN

NO ONE IS ILLEGAL

For more information on how to get involved, check out:

MOVEMENT FOR JUSTICE
facebook.com/movementforjustice

END DEPORTATIONS
enddeportations.wordpress.com

DOCS NOT COPS
docsnotcops.co.uk

ANTI-RAIDS
network23.org/antiraids

DETAINED VOICES
detainedvoices.com

SOAS DETAINEE SUPPORT
soasdetaineesupport.wordpress.com

MEDICAL JUSTICE
medicaljustice.org.uk

RIGHT TO REMAIN
righttoremain.org.uk

AGAINST BORDERS FOR CHILDREN
schoolsabc.net

Last year, over 1,536 people were deported from the UK via mass deportation charter flights.
They leave on average once a week, deporting up to 100 people to countries like Albania, Jamaica, Pakistan, Nigeria and Ghana. In other words, ex-British colonies.
Mass deportations are secretive and often violent, leaving in the middle of the night from an undisclosed location.
They use brutal tactics to strap deportees down inside of the plane.
Our new documentary short, *Violent Borders*, on mass deportations, migration and detention, is available to view on our website strikemag.org

A DIY GUIDE TO FEMINIST CYBERSECURITY

HACK BLOSSOM

TAKE CONTROL OF YOUR DIGITAL SPACES

The internet is a crucial environment for our lives. Friendships, relationships, work, activism, commerce, and so many other forms of social connections take place digitally. As we thrive in these internet spaces, harassment and violence along intersecting axes of oppression are felt with unchecked force. Trolls launch campaigns of abuse and intimidation, hackers seek to exploit and manipulate your private data, and companies mine and sell your activity for profit. These threats to digital autonomy are gendered, racialized, queerphobic, transphobic, ableist, and classist in nature. The severity of these threats can have vast physical and psychological repercussions for those who experience them: they cannot be taken lightly.

Digital spaces are unique in that you often have to rely on companies and developers to protect your well-being and data as you go about your digital life. These companies and developers frequently ignore or underestimate the digital threats to these spaces and their users. There is little in the way of accountability for companies and developers, all the while users are left with little support for the violence they've encountered, even being blamed for actions of a malicious attacker.

You have a right to exist safely in digital spaces. Although we have to rely on outside parties for technology to access these spaces, there are tons of helpful tools and strategies that allow you to take greater control of your digital life and mitigate the risk of malicious threats. We'll walk through common areas of digital life such as web browsing, private data, and smartphones to show you different ways that you can

FIND THE RIGHT TOOLS FOR YOUR SECURITY NEEDS

With so many cybersecurity tools out there, it can be intimidating to figure out which tools best meet your needs. Our cheat sheets will point you to recommended tech based on which digital activities and spaces you're looking to take better control of. We'll also give recommendations for the more experienced cyborgs that may need more hardcore security than your average person. Just make sure to keep in mind that regardless of which tech you decide to use, nothing in the digital world is 100% guaranteed to be secure! So always be vigilant and conscious about your security. Don't assume you're invincible: no-one ever is!

CASUAL SECURITY

This cheat sheet is best for internet feminists: you can make it much more difficult for trolls, trackers, and hackers to compromise your digital spaces. Our recommended tech for you is all free, requires only minimal set-up, and gives you easy options for securing your digital spaces and data. With almost all of this tech, you rarely have to think about what it's doing: it just works.

> Install privacy extensions for Firefox such as Privacy Badger.

STRIKE! 48

LADY STARDUST

Birth is simultaneously:
A mammal reproduction strategy.
A social and sexual event.
The reproduction of labour power and the gender and class divides in patriarchal capitalism.
A medical event with risks to be controlled (for some).

In the childbearing year, a woman confronts the link between sex and gender roles via the social constraints imposed on her body. Her relationships change, her body becomes public property to be discussed, touched and monitored, and she experiences becoming marginalised and instrumentalised.

Birth itself is a physiological event that works best with minimal interference. The combination of privacy, darkness and minimal language allows for a complex interplay of hormones, enabling the woman and baby to move through the rhythms of labour and birth. An undisturbed physiological birth can be a sexual and social event, welcoming a new life into the community it will soon become a part of.

Reproduction is not perfect. While modern obstetrics saves lives and the work done by the NHS is vital, how well is the medical industrial complex suited to physiological birth?² Like any big institution it has its own motor and needs. It has developed a factory-line of maternity care. The woman's body and it's passengers get processed through a series of 15 minute antenatal appointments, maternity triage, Labour Ward, Maternity ward, then home to welcome a steady stream of midwives and health visitors into her bedroom, many unfamiliar. This carries the factory-like benefits of control over the work process, work rationalisation and supposed cost reduction. A woman lying strapped down by a CTG monitor and anaesthetised with an epidural, makes for a docile patient and regulated, predictable work. 'Slow'

THE POLITICS OF BIRTHING BODIES

labours are artificially accelerated, despite the consequent increased intervention, with knock-on health risks for the mother and baby.³ The control is squarely in the hands of the medical professionals, with their high-tech equipment, uniforms, and jargon designed to obfuscate.

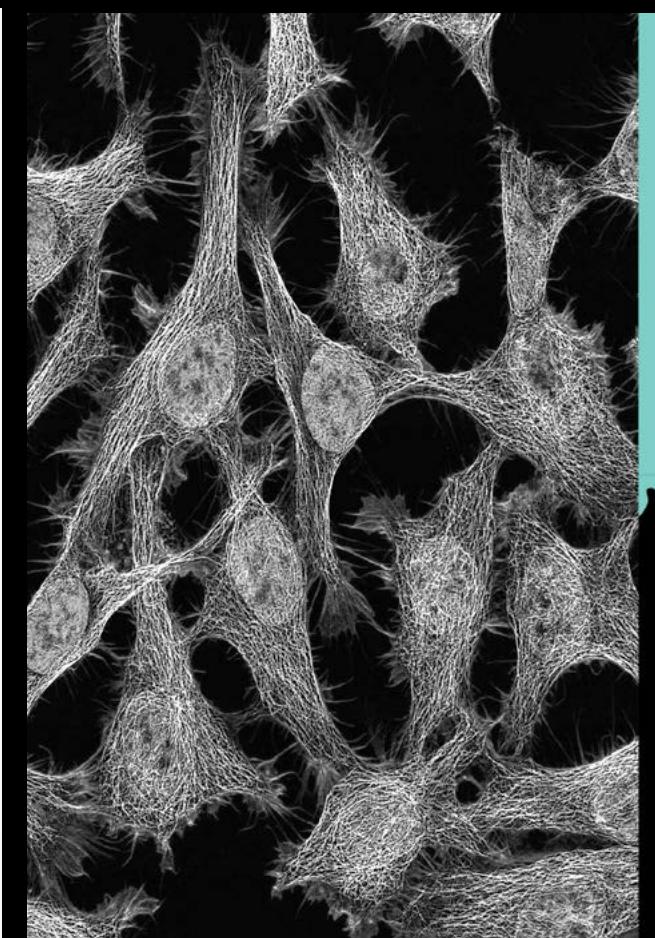
The woman is actively disempowered and alienated from her body. Power and knowledge of her body has been taken from her. She becomes compliant and a 'good patient'. As a birth worker I am continually surprised that women do NOT say 'I don't want my legs in those stirrups with a bright light shining on my vulva and your fingers in my vagina, please'. The power of the white coat and hospital setting is alive and well. The fear of litigation keeps midwives and doctors working within narrow hospital guidelines. All this is a far cry from the empowered birthing woman at the peak of her powers. 'If a woman does not look like a goddess in her labour, then someone is not treating her right.'

FEMALE BODIES IN PATRIARCHAL CAPITALISM

Social reproduction is devalued in patriarchal capitalism, including the work of the childbearing year. This cheapens the cost of social reproduction and limits how and where the work can be done. There is a brutal history of state control over reproductive choice, ranging from prohibition on contraception and abortions, to enforced sterilisation in export processing zones. Neoliberal 'choice' means little when wages are low, rents high and work insecure. It means little to the mother of a black boy-child in the US with the trigger-happy police force; or to the mother in a community that threatens ex-communication if she does not submit her daughter to genital mutilation.

The active disempowerment around childbirth can be seen as a continuum of the sexualisation of the female body, of abuse and rape, of low- or un-paid work. The body is reduced to its

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STRIKE! MAGAZINE—ISSUE 19
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COLLABORATIVE ISSUE

RADICAL PEDAGOGY

and LONDON LEARNING COOPERATIVE

How do we connect our desires to reality?

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SUBSCRIBE strikemag.org
CONTACT Writing: writing@strikemag.org Art: art@strikemag.org Video: propaganda@strikemag.org Events: sedition@strikemag.org Distro: distribution@strikemag.org
LOVE AND THANKS TO ALL OUR CONTRIBUTORS >3

EDITORS' LETTER

Pedagogy is about the different ways of learning. This isn't just about the traditional four walls of a classroom, but about learning from exposure, from walking down the street, from listening to each other and ourselves.

The question of pedagogy is political. We want to connect our needs and desires to reality. We want to rezo reality to the ground by the forces of our collective desires. But this isn't just simple sixties Situationist stonewall—the old 'kill the policeman in your head'. man—we need to learn how we go about doing it, together. How do you create the conditions by which desires for new worlds and new futures become realities?

Now is an important time to call pedagogies into question. Theresa May's project to create a 'hostile environment' for migrants is an attempt to normalize aggression and stigmatise compassion. This makes challenging intolerance and hate all the more important. Violence against black and brown people under current governments makes it all the more necessary to have the tools to critically engage with what is going on, to fight and to be accomplices, to end detention centres and police violence. Years of austerity measures have meant that inequality is deepening and educational institutions like the school and the university are intimately linked to prisons. Neoliberalism, and the whole value set that accompanies it, is making us sick. Instead we need to remember and create our forms of learning: around creativity, emotions, our bodies and play.

Scrap everything we know, even the lines on paper.

In these pages are different lived experiences to critical intervention to disrupt normative pedagogical practice. Anti-oppressive politics is an active process, one that calls on us to constantly challenge, to unlearn, to de-misognomy and decolonise our minds.

We want to push forward the pedagogy which accompanies a collective project of emancipatory education. A project that allows everyone to have access to a critical and liberatory education, not simply a privileged few. And a project that takes seriously, and does not de-centre, those knowledges that are counter-hegemonic or not palatable within a university setting. We recall the persecution of witches at the advent of capitalism, when the wisdom of women was demonised and their rebellious practices trampled on. We recognise how the inherited knowledges of indigenous peoples have been devalued, commodified and sold back to the world.

While education is violent, it can also be liberatory. As the radical educator Paulo Freire put it, 'the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of the world.'

In the spirit of seeking out new forms and conditions, we collaborated with our long-term pals at the London Learning Co-operative (LLC), a group based in Deptford, South London, who focus on the political and emancipatory prospects of decentralized, community-led, grassroots education.

The articles and illustrations here for you are meant to challenge as well as affirm. STRIKE! is committed to pushing forward and publishing the most exciting ideas around.

With love and solidarity,
STRIKE! XO

BURNING DOWN VS. BUILDING UP
A NEW PEDAGOGY FOR PUNK

Back in the '70s, punk was a flamethrower to rock'n'roll. As a genre, punk stuck two fingers up (literally) to indulgent, sweeping guitar solos and the commercial appeal of stadium shows. When a generation of youth in the USA were disillusioned by the Vietnam war; and poverty and unemployment in the UK were high, punk was a political force. It was a ripe outlet for discontent against a music industry that looked indulgent. In fact, punk's viciously anti-establishment stance was an opt-out of mainstream society altogether.

Epitomised in the Sex Pistols lyric 'I wanna destroy the passerby', punk music created spaces to unleash a swollen anger on the tugging currents of normality where it was patently obvious something was very wrong. Punk was reductive, raw and to the point. The charm in punk was that anyone could do it, a principle that lives on today. It carved out a space for powerful expression with minimal technical expertise and maximum energy.

However, despite punk icons like Poly Styrene, Siouxsie Sioux and The Slits, punk is largely associated with a rabid masculinity. The obnoxious swagger and mainstream success of punk frontmen like Iggy Pop, Joe Strummer and Johnny Ramone meant that, as a whole, the genre became synonymous with bare-chested white male anger. If white men in the seventies were angry, then women and people of colour were twice as angry. But, as in all other parts of history and life, only white men were listened to and visible.

BURNING DOWN VS. BUILDING UP
When raw female anger truly came to life through Riot Grrrl in the 90s, it still hadn't made much of a dent in perceptions of 'punk'. The rules of patriarchy stick fast, and punk is often viewed as an aggressive fuck-it-all attitude. This nihilistic posture is decisively masculine, lauding 'hardness' above all else. In comparison, care is considered soft and unnecessary, when in fact it is care work keeping the whole scene (and society as a whole) together.

My band, Dream Nails, despite our righteous anger and riotous live shows, get told that we're 'not very punk' because we like early nights on tour and prefer herbal tea to booze-ups. We're not into

THRIVING NOT SURVIVING
SCHOOL, A SURVIVAL GUIDETEXT SKY CAESAR,
GEORGIA MOONA-SAM
& DHELIA SNOUSSI

Education is failing us all, but it's not clear cut. Incarceration, mental health system, exclusion from schooling, the foster care system. Young working class people of colour are overrepresented at every level. Set up for unemployment and a lower quality of life.

This cycle begins with the education system, where students of colour and the working class are most frequently in detention or permanent exclusion. The crisis in education is why we have made a film exploring the perspectives of young people, like ourselves, who are surviving school. Before the launch of our film, *Surviving School*, we are writing this article for STRIKE!. We are young people currently experiencing these issues first-hand. We explore where and how education is failing us, including insights from participants in the film and we provide survival tips for those, like us, out there.

Having interviewed our peers, one of the most striking themes was the recurring idea of 'professionalism'. In particular, how uncomfortable it is for us as young people of colour coming from multicultural backgrounds in an education system that puts more and more emphasis on a narrow notion of 'Britishness' and often limits the space for expression of our own backgrounds and traditions.



We interviewed a classmate, Munia, aged eighteen, who reflects upon not being able to speak Somali in class:

'I'm Somali, I'll speak to my friends in Somali in lunch-time or break-time, one time my teacher must have thought we were bad-mouthing someone or something, so he was like, you're not allowed to speak your language in the classroom. The white teachers never got that. They would never get the same response that I would get... it's like you're saying "be yourself", how am I meant to be myself if I can't speak my own mother tongue. It just irritated me that you're saying we're a cultural, diverse school, but two-tens now, you're not even letting me speak my mother tongue in class.'

Likewise, Aneesa, eighteen, reflects upon her school's ban on slang:

'I'm something we use to express ourselves, it's something that is part of our identity basically, and it's just all these little things they're trying to remove from us, which is uncomfortable to have to deal with. Because a lot of it is just about, like, being professional, but it's not just that, it's like, your identity is not professional and it can't ever be professional until you white-wash yourself, basically.'

'It's something we use to express ourselves, it's something that is part of our identity basically, and it's just all these little things they're trying to remove from us, which is uncomfortable to have to deal with. Because a lot of it is just about, like, being professional, but it's not just that, it's like, your identity is not professional and it can't ever be professional until you white-wash yourself, basically.'

One of our interviewees, and recent General Secretary of the London School of Economics, Busayo Twins, weighs in on this notion of 'professionalism':

'The education system encouraged a very academic and class-based outlook on what it is to be professional, and being professional actually should only account for your skill and your talent and how you make people feel, but a lot of professionalism has nothing to do with that. If all of us get A's in school or you all pass your GCSEs, it didn't affect my intellect, my hair being frizzy or my skin being brown or my trainers being dirty, so why are you making such a big fuss about it?'

In school, it creates confusion when you are taught at a young age to be 'yourself' and to be kind to others, but in reality this isn't actually what they want. The more we understood the school system, the more we noticed the contradictory treatment from teachers. We are beginning to realise that 'being professional' and smart was based on having your hair back and wearing gender-specific clothing. From our afros to our kente clothes, we learn that society isn't ready for us, in our fullest selves. Georgia Moona-Sam reflects: 'the blackest thing you ever saw in a classroom is one Maya Angelou quote on the back wall.'

But it doesn't stop there. We found out about Crown Woods College, Brighter, higher-achieving students sport different-coloured uniforms and study in separate, more state-of-the-art buildings than those with a lower average. 'Misbehaviour' can land students in lower sets and this shows how misplaced priorities in education can occur, and to damaging effects. It is a fact that young black children are more likely to be put into internal isolation, excluded as trouble-makers, and less likely to be 'gifted and talented'. School separates us from a young age into categories of 'nurture group', 'gifted and talented', 'bottom set', foundation paper, where working class young people are almost always at the bottom of the pile.

From early on, young working class BAME people are reminded of 'their place' in society. This shows how school colludes with the prison system and policing to entrain and hold back young people. Munia shrugs, recalls her teacher's lowered expectations of her:

'She was making me feel like I didn't need to pass or anything. I felt like they weren't prioritising me as much as the A* students, or like, the B grade students. It's like they would always mention them in class... [but] talk about someone else who went from an

medium to a high grade.'

'If you're privately educated, money isn't necessarily an issue... I think to them being poor is just having less than 40k or less than

E to a C, why don't you talk about them? But they just fool like, maybe that's not an improvement.'

Lateef, twenty, comes at this from another angle:

'This is with a student, you never know what's going on in their life, you can't expect a student to meet at your expectations 24/7 and that was the problem with my school, they didn't know what was going on in my life, so they really just got angry, upset, reported me... I just got in trouble every month, just in trouble all the time... it just made me more angry and more frustrated, because I felt like they just gave up on me.'



Either way, we are marked out as 'trouble-makers without hope' or 'hard to teach' children. Not clever enough or too ADHD, too angry, too loud. But the problem isn't with us. In the words of Benjamin Zephaniah in his poem *No Problem*: 'I am not de problem, I am a born academic, but dey got me on de run, Now I am branded athletic.'

Two reports in August 2017 tell us that class is a huge factor in underachievement in education. The Education Policy Institute's recent report tells us that the very poorest children in England have fallen even further behind their non-disadvantaged classmates since 2007. Further new research confirms that the proportion of young UK students from disadvantaged areas dropping out of higher education in England by their second year is at its highest level for five years.

This is nothing new, and only confirms what we already know. The type of schooling you get will often depend on your area, or whether you can afford extra-curricular support. This shows how geography and economics work negatively against young working class people, who are often people of colour. Busayo makes the point on what class means in real terms:

'She was making me feel like I didn't need to pass or anything. I felt like they weren't prioritising me as much as the A* students, or like, the B grade students. It's like they would always mention them in class... [but] talk about someone else who went from an

medium to a high grade.'

'If you're privately educated, money isn't necessarily an issue... I think to them being poor is just having less than 40k or less than



AUSTERITY AND EDUCATION

TEXT JULIE TOMLIN
IMAGE JOSEPH P KELLY

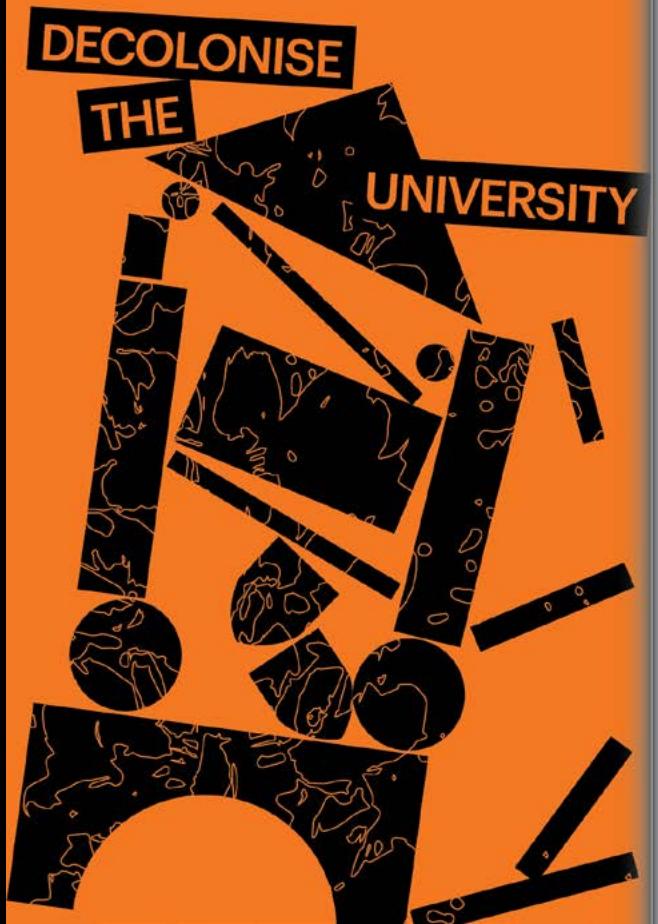
The angry response to the tragedy of the Grenfell Tower fire in June felt like a defining moment. After years of being told there was no alternative, people re-drew the line, responding in fury. This push-back roused feelings I associate most strongly with my working class, staunchly socialist grandfather whose support for the welfare state, despite all its imperfections, was viscerally rooted in his post-war dreams of building a better world for all.

Perhaps because of him, and because my schooling took place when the argument over monetarism versus Keynesian economics was still alive, collective values of justice and the wellbeing of all still had resonance, despite the ways that neoliberalism and the austerity it spawned has chipped away at them since it won the day. As support for Jeremy Corbyn's Labour Party manifesto showed during the election this summer, shortly before the Grenfell Tower fire, opposition to austerity isn't just about money and fighting cuts, it's about reimaging a different future, reconnecting and reassessing some of those values that we've lost or forgotten along the way.

Schools are key to achieving this because they occupy an important intersection between children, their families and society. That's why principal of the Little London School in Leeds Jill Wood's refusal to put pupils through the SATs was also significant—by taking them on day trips instead, she demonstrated that there is an alternative to the tests-based education that creates so much anxiety among young children. Sally Kincaid, Divisional Secretary of the Wakefield National Education Union (formerly the National Union of Teachers) says it was 'just that bit of resistance and humanity' that was needed: 'it's important to campaign against cuts and also for a better education system, one that's not creating a situation where teachers are leaving because of stress and kids are on antisocial presents'.

The educational landscape has always been changing, but the opening of the first academies

But all schools, no matter how successful,



EDUCATION IS RACIST,
BECAUSE SOCIETY IS RACIST

TEXT BY AMIT SINGH

Education is racist, because society is racist. Teachers are racist, because people are racist. This isn't to say that teachers are calling their brown students 'Pakis' or brazenly dropping the N-bomb—though, that was the case when my parents were at school and my dad was told that university wasn't for 'Pakis' like him. To support this claim we need to move away from mainstream definitions of racism and reframe it. Understanding it not just as interpersonal name-calling (which has its own classist dimensions) but as something structural and inherently linked to colonialism.

Contrary to popular belief, race is not a biological or natural category. It is a colonial social construct. The construction of race was solidified during the age of the European Enlightenment where bodies were categorized and put into hierarchies, which inevitably positioned the white, middle class man at the top. Europeans did everything they could to reaffirm these hierarchies through an embrace of 'science', which led them measuring skulls, combing hair and even contesting whether people of colour bled red blood. All of which had deadly consequences, resulting in colonial genocides, massacres and the enslavement of millions of people in sub-Saharan Africa. According to Emmanuel Chukwudi Eze, a scholar of the Enlightenment, enlightenment philosophy was instrumental in maintaining the idea of Western superiority; to provide the academic backing for racism.

The sheer whiteness of school and university curricula serve the purpose of reproducing the racial logic of colonialism, with Enlightenment philosopher David Hume expressing the sentiments of the time: 'there never was a civilized nation of any other complexion than white...no ingenious manufactures amongst them, no arts, no sciences'. This was said around 300 years ago, but the sentiments are reinforced again and again in education and wider society and this is

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STRIKE MAGAZINE

We are likewise never taught about the role we played in our own freedom.

AMIT SINGH

arguably the very purpose of education in the West; to enforce the idea that those who are not white cannot think. How does this impact the self-esteem and self-worth of those who are not white men? We're taught to internalize our own inferiority as we attempt to navigate educational institutions that are sites of our own oppression.

Rarely are we taught about the great innovations of those outside the West, of the contributions of those from South Asia to modern science, logic or reason, or about the fact that binary arithmetic first emerged not from German mathematician Gottfried Leibniz in the eighteenth century but on the small island of Mangareva (now known as French Polynesia) some six hundred years ago. We are likewise never taught about the role we played in our own freedom. Not about the revolutionary actions of Bhagat Singh in colonial India, nor about the Black Jacobins, who established the first Black Republic in the world on kicking the French out of Haiti. Instead we've been taught that Britain benevolently ended the slave trade and were kind enough to build railways in the Raj.

Can our current education system ever be decolonial? It has never been something constructed for the benefit of people who are not white and it has always been weaponized against non-white populations both at home and abroad. White people leave school believing in their own superiority, while it is difficult for people of colour to leave education without deeming themselves inferior. Racism acts as a good example of how education is about a recreation of dominant ideologies, rather than as a space to create good or able citizens. This is despite the fact that education is presented as a potential salvation for those in need and used as a neo-colonial tool overreaching with white 'gap-yah' students' eager to build a school in Malawi or teach English in rural India. Instead, we need to view education for what it is; a way for the state to administer 'discipline and punishment' (and remember who it is that is being punished).

'children grew up feeling proud of being black instead of feeling like it was a curse like a lot of children. Part of the Black Panthers ten-point programme was aimed at educating children about their "true history" which these schools were a part of. Unfortunately, the school closed in 1982 with the breakdown of the party. However, it does demonstrate that in order to subvert the state we need to look elsewhere for alternative educational models and platforms.

The state cannot ever remedy societal oppressions which it actively encourages and creates and, as such, state-led education isn't going to emancipate us any time soon. As a result, the onus is on us to reimagine what education is and what constitutes an educational space. We need to look outside of the classroom or the lecture theatre (as many groups are doing) to more grassroots community-led projects aimed at 're-educating' young people and creating a more collaborative educational space because it's difficult to imagine us salvaging the school or the university, given their historically oppressive nature. Adding a few black and brown faces to white curriculums is positive to an extent, as too is getting more people of colour into universities, but it doesn't change the nature of these institutions—even if short term it makes sense for people to be well equipped to thrive within these institutions, just as white men have always been able to do. The point is for us to not allow education to start or end in classrooms. Whilst long-term we need to abolish the school and the university (at least as we know it) and rebuild something else, something better: we must, in the words of Friere, create an educational model that can become 'the practice of freedom', the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.' Only then can we become emancipated.

AMIT SINGH is co-editor at *Consentient UK*.



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STRIKE MAGAZINE

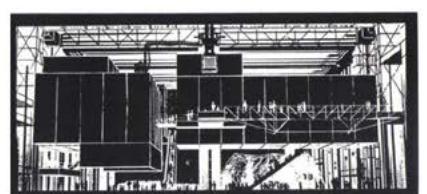
PRISON EDUCATION AND ITS POTENTIAL

TEXT BY LUKE BILLINGHAM
& LEE HUMPHRIES,
HAVEN DISTRIBUTION

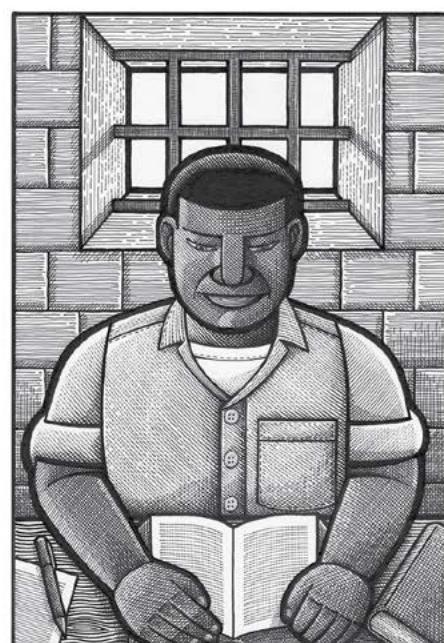
IMAGE BY CLIFFORD HARPER



Fun Palace 1960-66
Draft layout of a page from a Fun Palace promotional pamphlet outlining some of its possible uses, c.1962



KNOW YOURSELF, KNOW THE CITY



STRIKE MAGAZINE

and friendships with people I was introduced to as part of my partner's now 'old' life, encounters initially filled with a sense of dread and/or mutual suspicion. I stopped tagging along out of fear of seeming uncommitted, apathetic or lame and started to believe that maybe you don't need to be crazy in love with me to tolerate me or even just want me around. I didn't make an extra effort to be liked or push for premature closeness with people I met through my partner—it kinda just happened gradually, and I remember thinking fuck, I'm actually feeling pretty secure about all this. Maybe this is my life now. I was in love and people liked me and I was doing things. The end.

Nah, just fucking with you. So alongside all this, my partner was feeling some changes too. They realized they're bored of doing the same shit as before, that they want to do things other than coming off meat on their Sundays, maybe remember what having passions feels like and make some new fucking friends. They distanced themselves from people who gained increasing presence in my life and slowly found a home away from home, with people who don't have anything to do with a chapter of their life they clearly wanted to leave behind. We were both doing our own things, things that made us excited and happier independently of each other. But somehow we stayed close, and despite my previous and well-rationaled aversions to hierarchy and hyperbole, they became my favourite fucking person.

And then they fell in love with someone else. Nothing happened. I say that because it's true that monogamists tend to think (for understandable reasons such as the insidious epistemic power of the institution of marriage) that jealousy is about people you love fucking and loving other people: only sociopaths in denial could possibly be immune to the hellfire agony a piece of information like that would surely bring. And that is of course bullshit: in fact to call bullshit on this is now closer to trutism than controversy, despite the prevailing strength of the mainstream belief itself.

"Nothing happened," in my case, meant my partner's relationship to the person they fell for stayed (at the time of writing) platonic. I've never felt pangs of jealousy in my life—even when partners have lied and cheated, I focused on my sadness and disappointment (read: dissociation and disgust) rather



A GREEN-EYED MONSTER

than the feeling of being threatened—a struggle with speculations about what the presence of a third party might mean for the status or future of my relationship. It was as if those other people didn't exist in any emotionally charged way—something I just assumed was an ASD (Autism Spectrum Disorder) thing and moved on. But this time, the thing that actually happened was that my heart began to break. My ability to be happy for my partner's happiness waned with every new, usually extremely mundane instance in which I was mistreated, ignored or dismissed. They suddenly just didn't have the energy to bother with me, to process my feelings or ask me for my thoughts. I felt like over the course of one weekend I went, and I'm gonna resist hyperbole here, from being someone special to someone in the way.

I don't really know what happened but I'm gonna talk about jealousy. Or, actually, just don't talk about your 'jealousy', maybe don't even read up on it when you're feeling shit. It's not some interesting, intellectually challenging or productive topic of endless interpersonal conversation between your partners. It's not another flaw to address and privately you and personal 'interrogate' within yourself.

Nor is jealousy a testament to love—and claiming the converse is just giving a crap petname to a DV (Domestic Violence) agenda driven by the desire for power and control over an individual ('maybe he was a little bit jealous, maybe he didn't let you see other men, maybe she threatened suicide when you had another date, so what, at least there was intimacy, at least they really loved you').

Jealousy is (or is also) a myth: a green eyed monster eternally killing the vibe. As the poly blogosphere will tell you in self-satisfied unison, jealousy is actually a complex concept with no single common component. In terms of unifying principle, it is a relational dynamic that signifies some sort of rupture—of boundaries, of trust, of a sense of safety and security in yourself and others, of dreams and expectations, of previously held and naturalized beliefs about what one is entitled to in love. On this niche yet common-sense view, jealousy, at base, is a challenge to individual entitlement insofar as it troubles assumptions about what it means to be a relational unit, often simply by showing a set of rock-solid beliefs to have been assumptions all along, formed under particular conditions in your couple history.

SARVIA SHIRINOV is a freelance designer/illustrator living through the revolving doors of London's corporate business service providers and occasionally making notes. He likes pasta, patterns, repetition, communism and Father Ted. He hates his birthday, 'free trade' and spoons.

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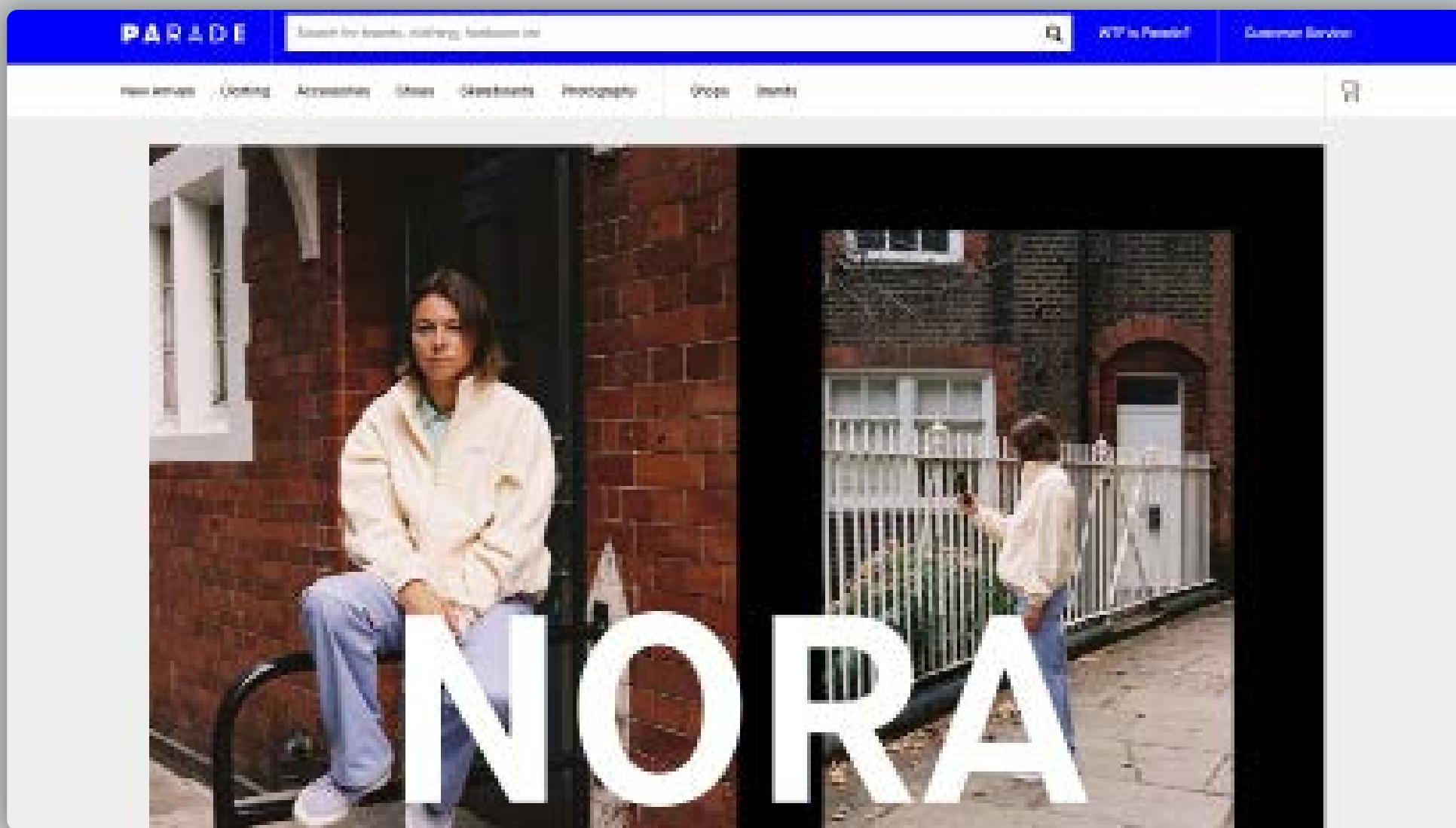
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New Arrivals



Base Uomo Autunno Pro
Autumnal Line
€79,00



Base Uomo Estate Pro
Summer Line
€79,00



Base Skaterka Kadea
Skate Long Autumn
€69,00



Base Drif-Carbo-Freestyle
Hoodie
€79,00

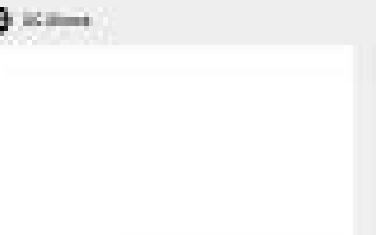


Atlantic Solid Jersey Drawstring
Pants
€69,00



Quasi Scolaro-Pantalone
Autumnal Line
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**AndyNRG
-ence**

**Lou Barnell
Mcconville
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3D anteroom and e-com for ethical latex fashion brand Hanger, with DVTK

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BOSOZOKU
HANGER SSI6
BOSOZOKU COLLECTION

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H. STUDIO
A SEASONLESS CURATION OF SIGNATURE HANGER PIECES

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HARDWEAR
LATEX ACCESSORIES PRODUCED BY HANGER STUDIO

HARDWEAR

HANGER SHOP 購入 LOOKBOOK ルックブック ABOUT 会社概要

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LATEX

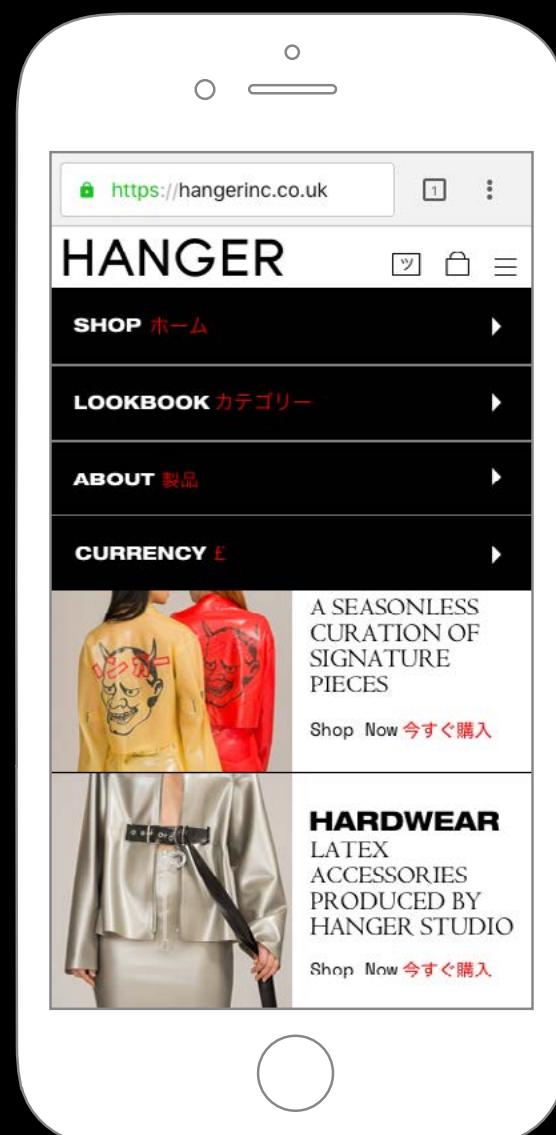
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3D anteroom and e-com for ethical latex fashion brand Hanger, with DVTK



SPRING DEMON - EPISODE II

SHOT BY CHRIS FOWLER
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Implementation and expansion of the new site design, done as part of the in-house design team

Relaxed style

Introducing a new selection of easy pieces in relaxed shapes

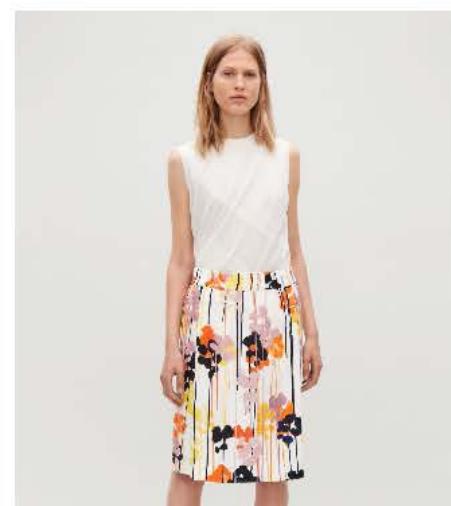
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New arrivals

Discover our latest collection, designed for the modern wardrobe: explore new styles

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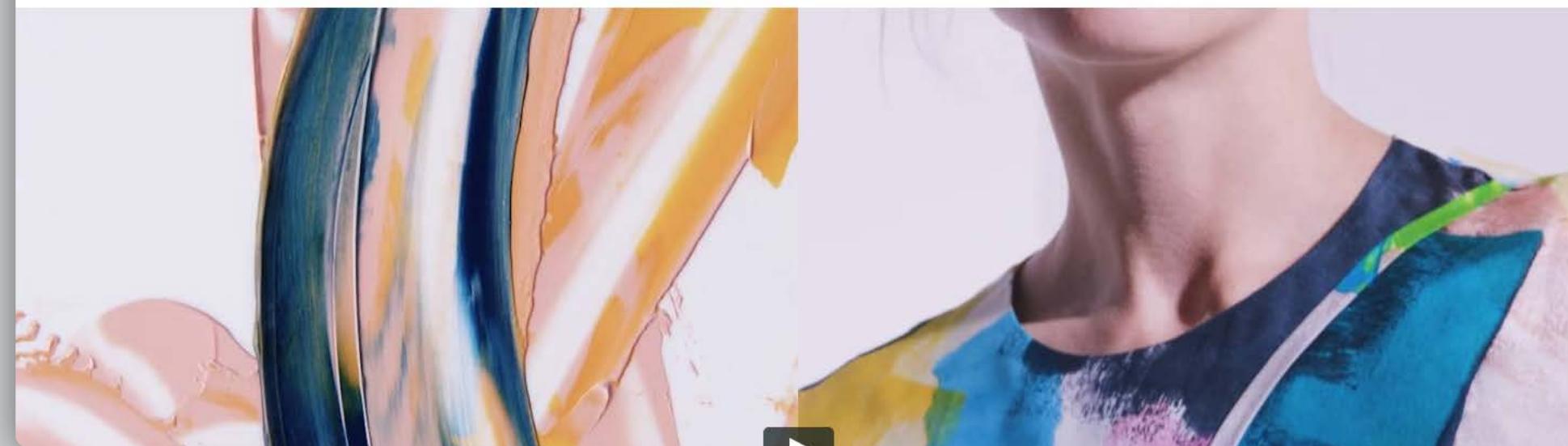
Implementation and expansion of the new site design, done as part of the in-house design team

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ON PRINTS

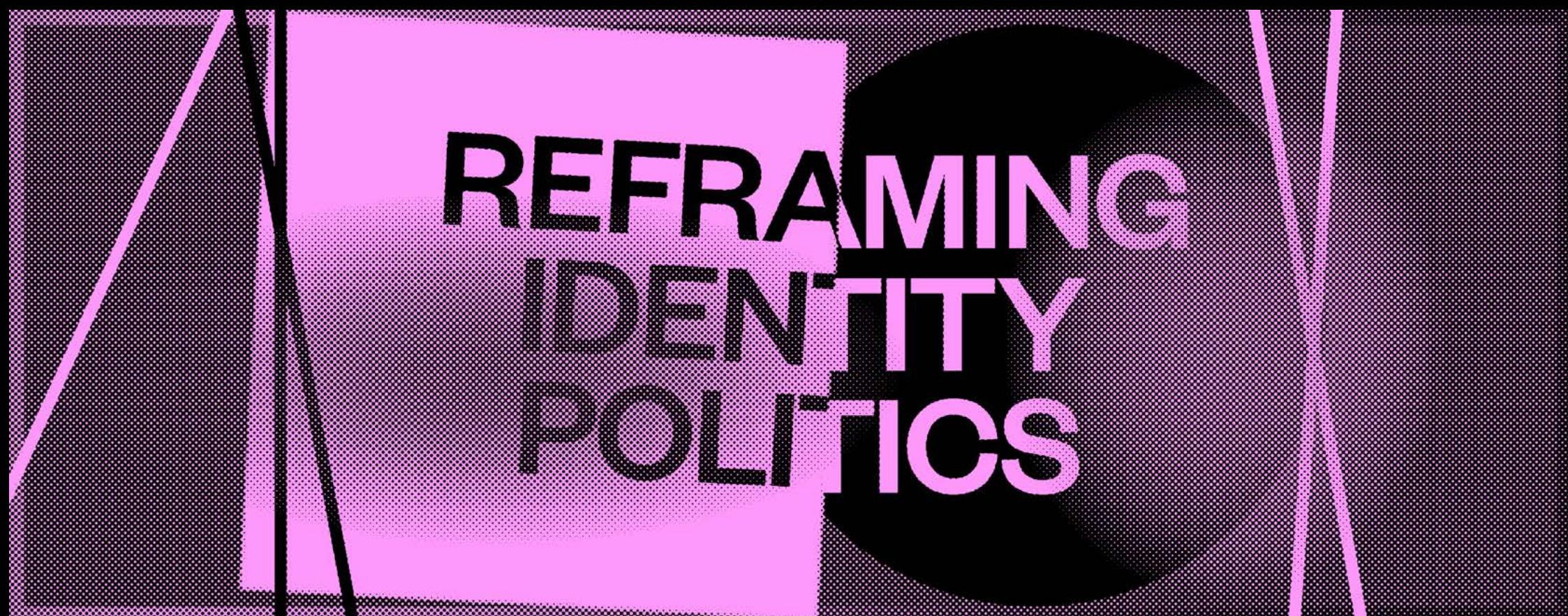
The story behind a COS print...

Prints are special within the world of design. They represent the coming together of colours, patterns and shapes on a single piece of material – often in a vibrant, jubilant way. To celebrate the new print in our latest collection, our designers shared the story of how they created it: through an artistic process of expression and spontaneity...

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Paintbrushes and rollers of different shapes and sizes were used to explore unexpected effects, while experimental collaging led to deeper textures.





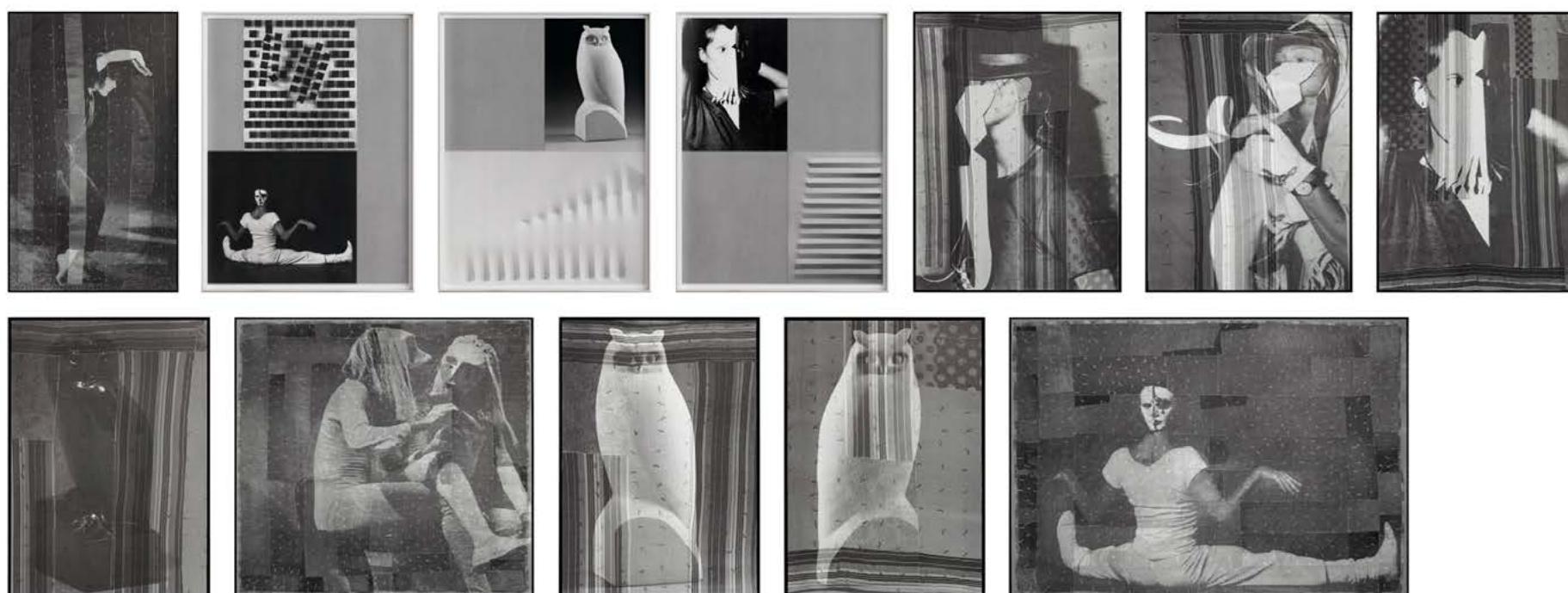


Extensive archive showcasing 10 years of the artists work, scrolling through series, publications and exhibition views

WIP In development

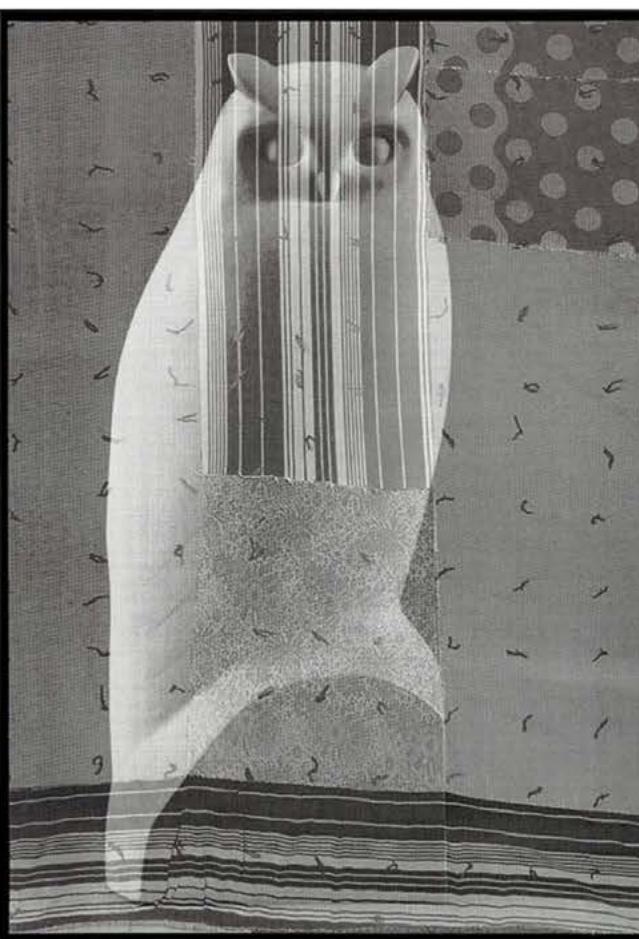


Xavier Hufkens, Brussels, Belgium, 2015



Extensive archive showcasing 10 years of the artists work, scrolling through series, publications and exhibition views

WIP In development



Untitled, 2015 Silk screen on linen collage, steel tray frame, 204 x 146 x 6cm

[David Noonan](#) [Work](#) [Edition](#) [Publication](#) [Biography](#) [Contact](#)

Born in Ballarat, Australia, 1969
Lives and works in London

Selected Solo Exhibitions

- 2017 A Dark and Quiet Place, Stuart Shave/Modern Art, London, UK
- 2016 Lead Light, Roslyn Oxley9 Gallery, Sydney, Australia
- 2015 Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, PA, USA
Xavier Hufkens, Brussels, Belgium
- 2014 Le Vendeur fou, Au 8 Rue Saint Bon, Paris, France
- 2013 Foxy Production, New York, NY, USA
Roslyn Oxley9 Gallery, Sydney, Australia
Collages, Au 8 Rue Saint Bon, Paris, France
- 2012 Modern Art, London, UK
Origami, Xavier Hufkens, Brussels, Belgium (cat.)
- 2011 CAM, Contemporary Art Museum, Curated by Dominic Molon, St. Louis, MO, USA
Roslyn Oxley9 Gallery, Sydney, NSW, Australia
- 2010 David Kordansky Gallery, Los Angeles, CA, USA
SPIEL, Washington Garcia (off-site)
- 2009 Scenes, Australian Centre for Contemporary
- 2008 Baronian Francey, project room, Brussels, Belgium
Chisenhale Gallery, London, UK
MARKUS, Roslyn Oxley9 Gallery, Sydney, NSW, Australia
Art : Concept, Paris, France

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For a cross-cultural platform where modern and contemporary art from Turkey and abroad is exhibited with a universal perspective.

With Future Corp

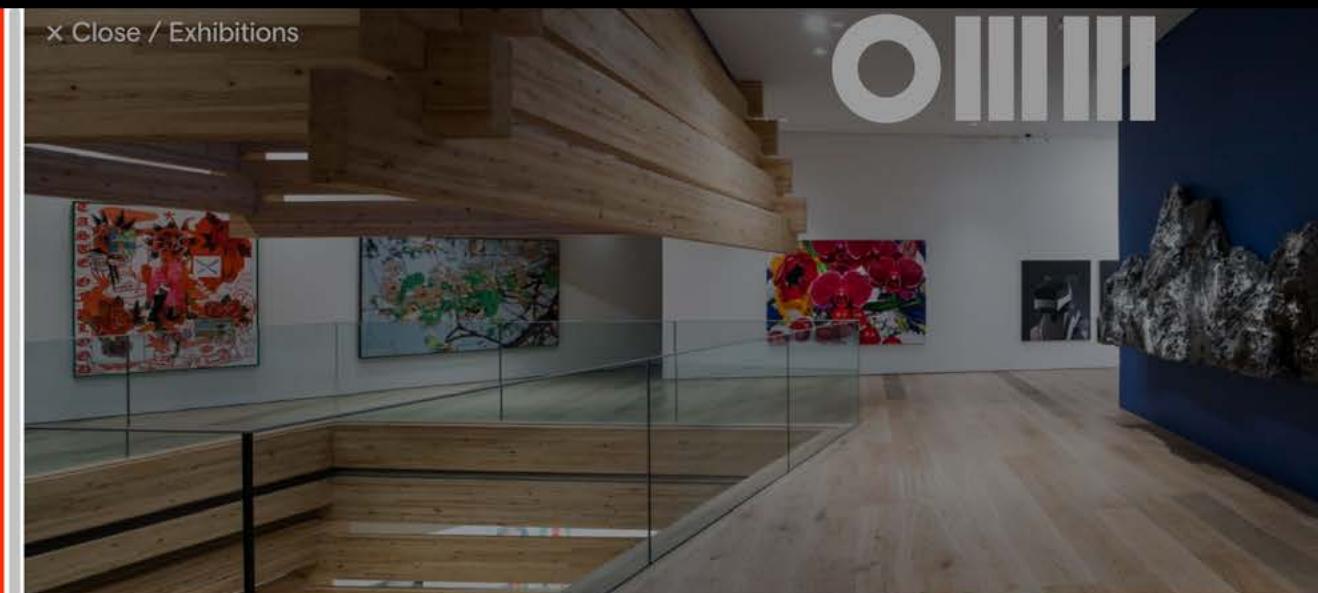
Tanabe Chikuunsai IV



Odunpazari Modern Museum

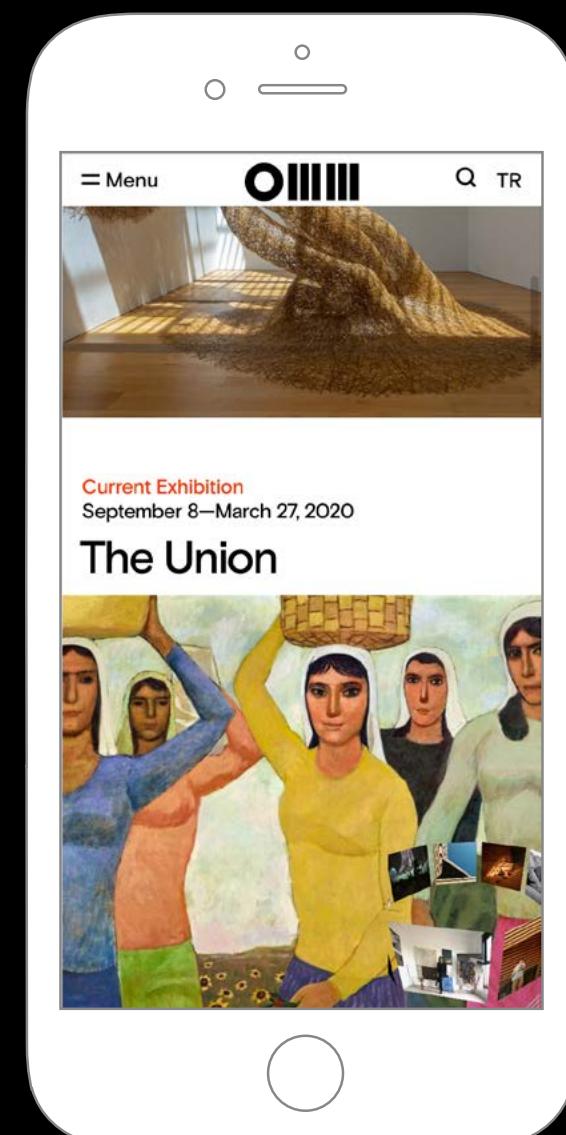
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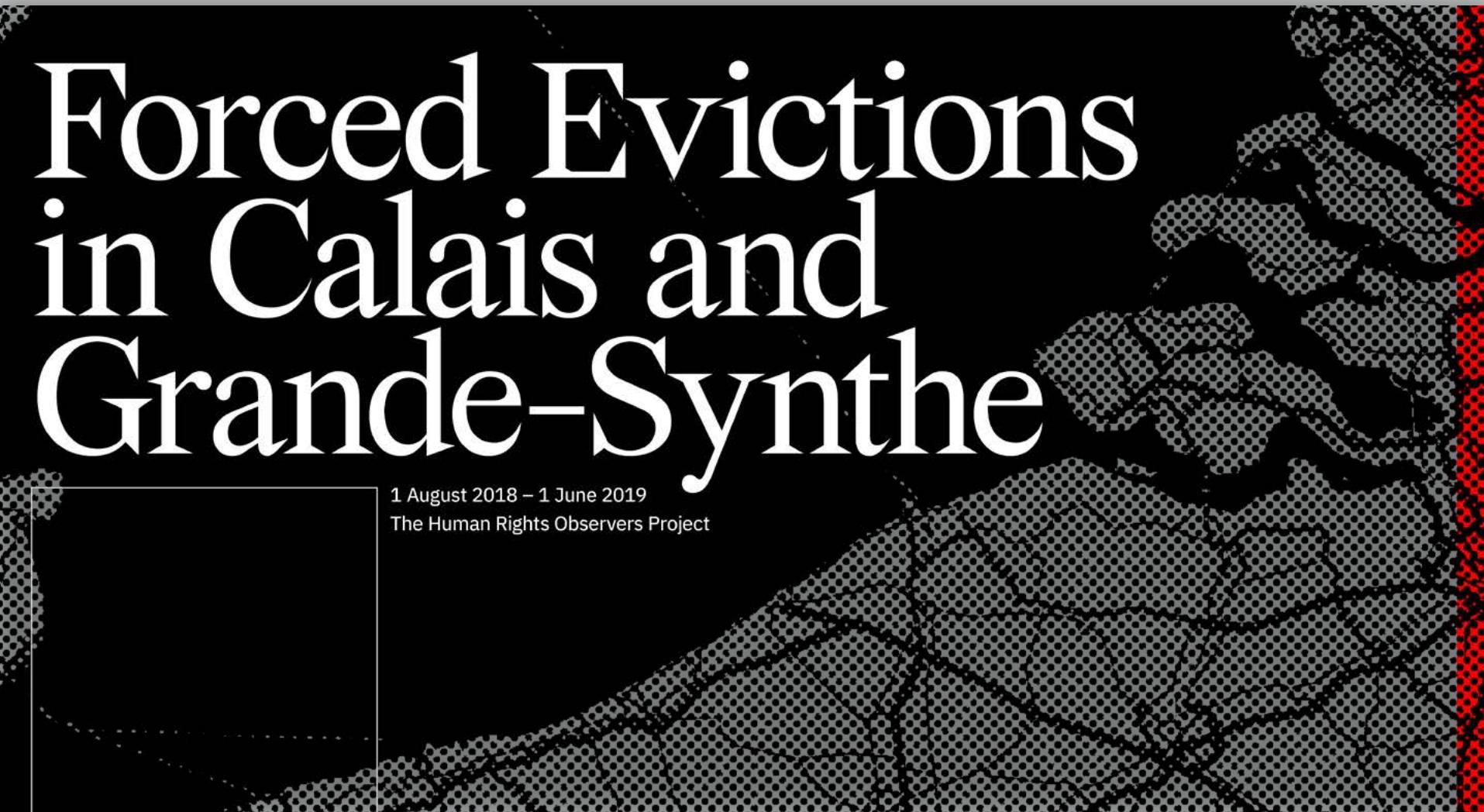
Current Exhibition September 8—September 7, 2020

Tanabe Chikuunsai IV



The HRO team monitors and documents
human rights violations against displaced
people around Calais
and Dunkirk.

Read here: bit.ly/2KYMYSq ↗



The problem is with the police coming here every other day and misbehaving. The worst time I want to mention here is when I had some books and some money with me. The policemen came and took my belongings by force, that is the amount of money, the books and the clothes that were in my backpack, and the tent in which I slept every night that was my house, or shelter, or whatever you consider it to be – my humble abode. Here, everybody complains somehow about their bad deeds that they do against us. Instead of teaching good and moral lessons and showing respect, courteousness to refugees, they teach us violence, cruelty, aggressiveness, they teach our family and children something that is really insane.

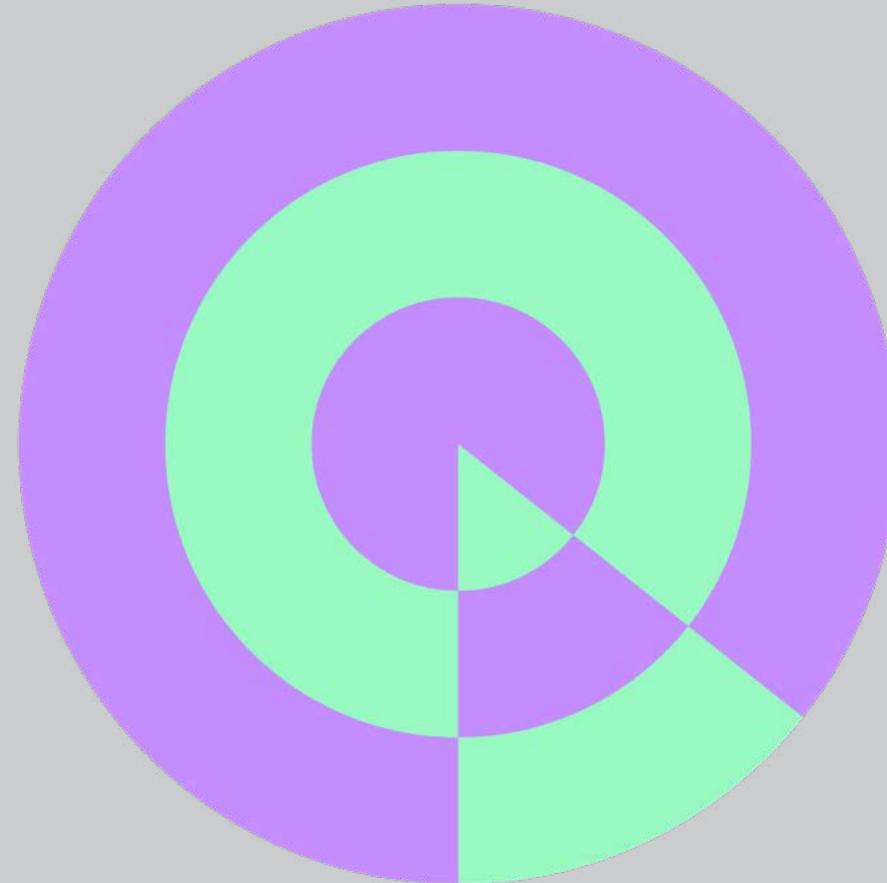
Open letter by H., A displaced person from Iran, November 2018

During the eviction of the shantytown known as the 'Jungle'^[1] in Calais in September 2016, François Hollande, then President of France, declared that 'we must completely, and definitively demolish the camp. The government will see this through'.^[2] The former Jungle, which numbered up to 10,000 residents, was characterised by multiple issues in terms of security, sanitation and safeguarding of vulnerable people (especially regarding women and minors). The words of François Hollande, and the images of the demolition and clearance of the Jungle suggested that the Calais 'problem' was solved and that the presence of migrants and refugees in Calais was a thing of the past. In reality, this major event was only the beginning of a new era in the history of the presence of displaced people in Northern France.

[1] The term 'jungle' is contested. From the Pashto word 'jangal', meaning wood or forest, it was initially used among the Afghan community in Calais and nowadays any informal living site of displaced people in Northern France, generally made of tents and other makeshift forms of shelter, the most famous of which was formerly located on the Lände area.

[2] "Hollande promet un démantèlement complet - d'ici la fin d'année - le Parisien. 26 September 2016.

WIP Site build in progress



WIP Site build in progress

The image shows a wireframe of a MayDay Radio website page. At the top left is a purple circular logo with a white 'P' inside. To its right is a black square containing a white double-lined 'II' symbol. Next is a green bar with the text "Techno Acvtivate • Poppy Tibbetts (Synaptic Island) On Air 18:00-21:00". Below this is a large text block:
MayDay Radio is an experiment in oral histories and sound production; it is a place to share equipment and skills; it is a platform to create new oral histories and activate existing archives, those at the MayDay Rooms but also beyond.
Below this are four colored boxes representing different shows:

- A white circle labeled "Ernst Schoen Files" with a green "Next on: 12.01.20" badge.
- A purple box labeled "Audio Tape Post Club" with the date "20.04.36".
- A green box labeled "Techno Activate" with the date "20.04.36".
- A purple box labeled "Reading John Weiners" with the date "20.04.36".

On Saturday, 27 April 2019, MayDay Radio had its launch. From 3pm there was a live broadcast from the roof of the MayDay Rooms. Those in attendance were invited to bring texts to read out live on air, others submitted audio in advance.

Due to Storm Hannah, there was heavy wind and rain that might occasionally be audible. In the kitchen downstairs there was also food, projections from aporee, and a badge-making machine that didn't end up working in the end.

The day was produced and organised by Georgia Anderson, Barry Dean, Sam Dolbear, Rosemary Grennan and Helen MacKenzie.



V.1 Identity and website design for artist workers' cooperative that programmes workshops, screenings and exhibitions.

V.2 in progress

In this one-day workshop, we will make short films from found 16mm footage

Day 1: Tuesday 17th July
10:00–17:30

Day 2: Tuesday 24th July
10:00–17:30pm

Workshop facilitated by:
Rhea Storr and
Imran Perretta

No experience necessary

not/
nowhere

During the course of the day we will explore...

Camera-less techniques
for image making

Examples of experimental
moving image works
using these techniques

Altering the surface of film
using chemical techniques
such as tinting and toning

Editing and splicing
16mm film

Loading a 16mm projector
for playback

not-nowhere.org

V.1 Identity and website design for artist workers' cooperative that programmes workshops, screenings and exhibitions.

V.2 in progress



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Get involved

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● Found Footage workshop by Rhea Storr and Imran Perretta



● Workshops ▶ Film Screenings ▶ Events || Exhibitions

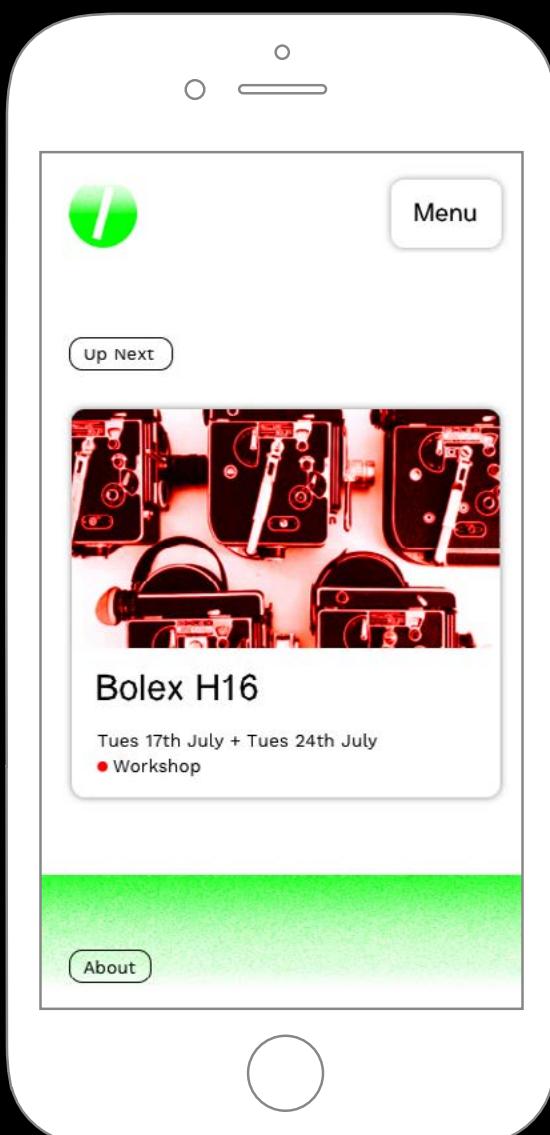
September

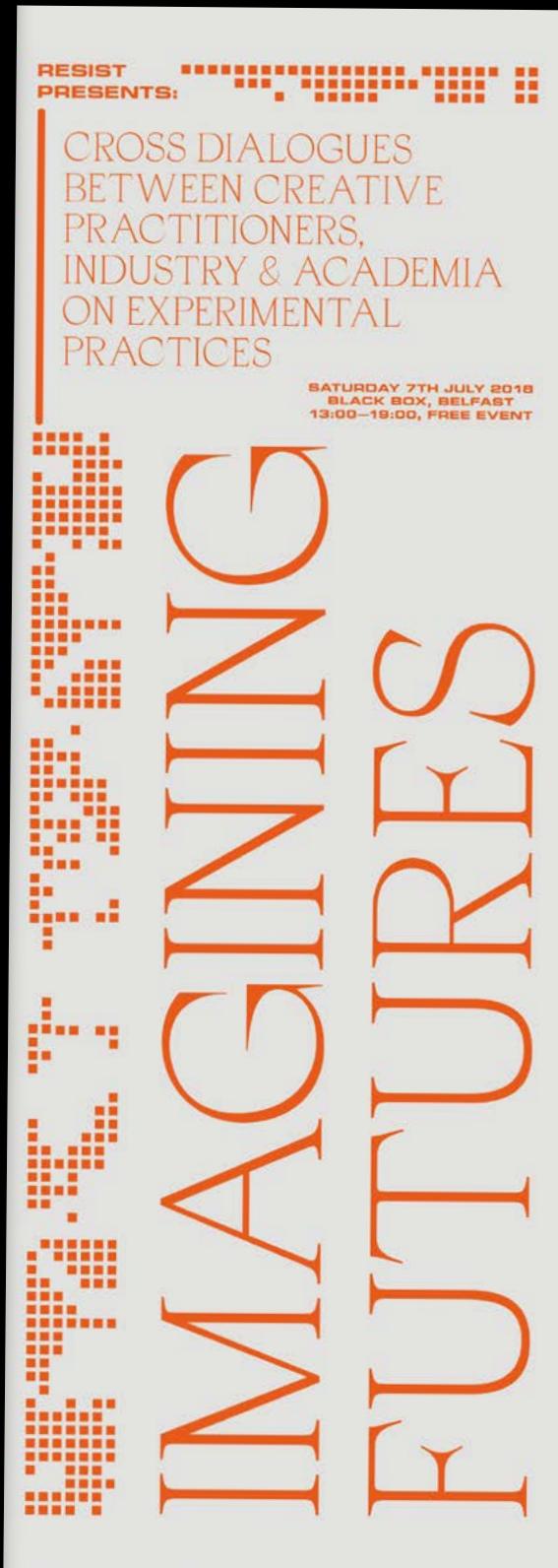


Bolex H16

Tuesday 17th July & Tuesday 24th July

● Workshop





INTRODUCTION

IMAGINING FUTURES: ON EXPERIMENTAL PRACTICES



Experimental art forms can create a space for imagining futures. From sound art to free improvisation, participatory practices to techno – art forms that resist the constraints and restrictions of market influence, identity categorisations and political norms can transport creators and audiences to a space of imagining beyond cold, hard realities and our immediate situated experiences.

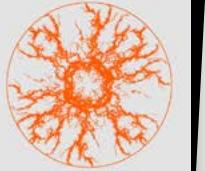
Imagining futures may be utopian, apocalyptic, intentional, subconscious, prophetic, deterministic and everything in between – yet undoubtedly musicians and artists are compelled to imagine through creating.

Throughout the day's events, we will be exploring: what experimental and creative practices teach us about the future; ways imagining the future can bring meaning to the present; as well as challenging the panellists and audience to imagine the futures, and devising concrete steps we could take to come closer to those visions.

Join us and help imagine the future!

SESSION 1. 13:00

TINQUIRY & CRITICAL MAKING: NEW INSTRUMENTS & NEW MUSIC



This presentation sets out to define concepts used in DIY and the creation of new electronic musical instruments. Using examples from a range of practitioners, suggestions are made of how these ideas can be implemented for the future of music.

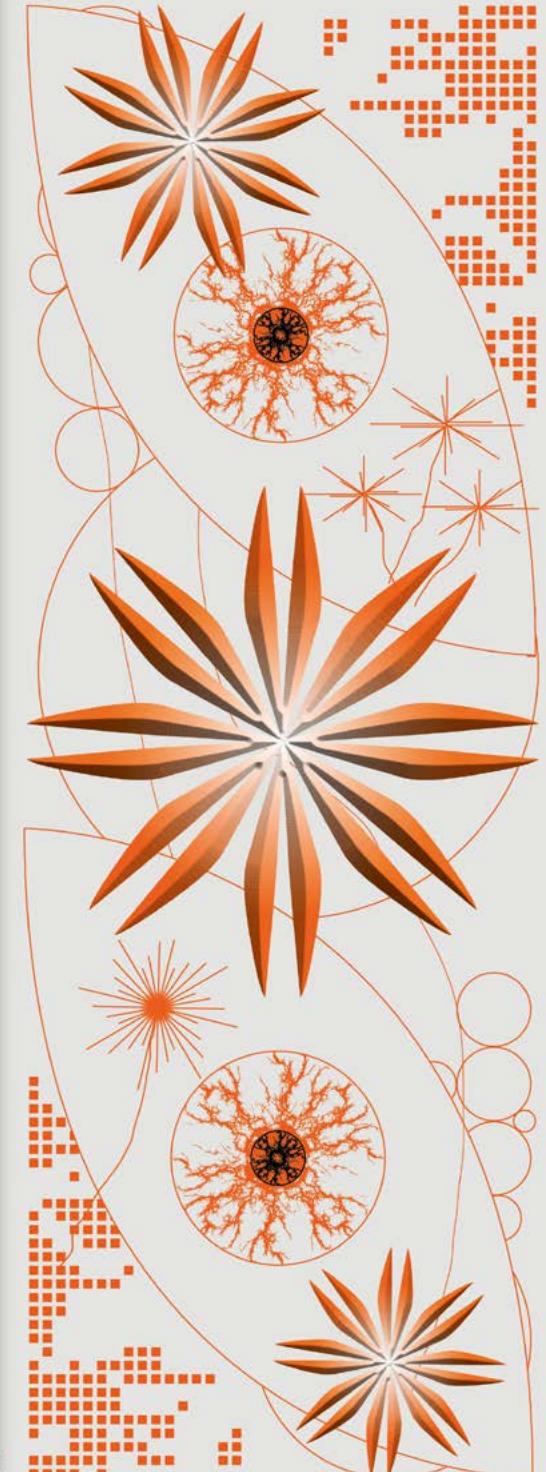
BARRY JOSEPH CULLEN
is an audio and video enthusiast researching making DIY electronic instruments at the Sonic Arts Research Centre at Queen's University Belfast. His work includes delivering workshops on using creative technology. His performance and installation projects use a mix of: play, improvisation, noise, and environmental inputs.

ALEX LUCAS
is a Product Designer who specialises in designing music technology hardware interfaces. Alex joined the Performance Without Barriers research group at Queens University in 2017 and is currently conducting research into assistive music technology. Alex has a passion for intuitive user experience and aspires to improve the accessibility of music technology interfaces.

CHAIR: ANDREW BOLSTER
is a technologist, founder of multiple technology-based groups and organisations, an award winning researcher, and community leader. Andrew is also founding Director of Farset Labs, Northern Ireland's First Hackerspace, located in Weavers Court Business Park, Belfast. Farset Labs now provides the technical and entrepreneurial community with a place to share resources, knowledge and experience in a relaxed atmosphere, laying the foundation for the next wave of Northern Irish industry-leading technologists and business leaders.

SESSION 4. 17:30

IMAGINING FUTURES: NEW MINIMALISM AND NEW FORMS

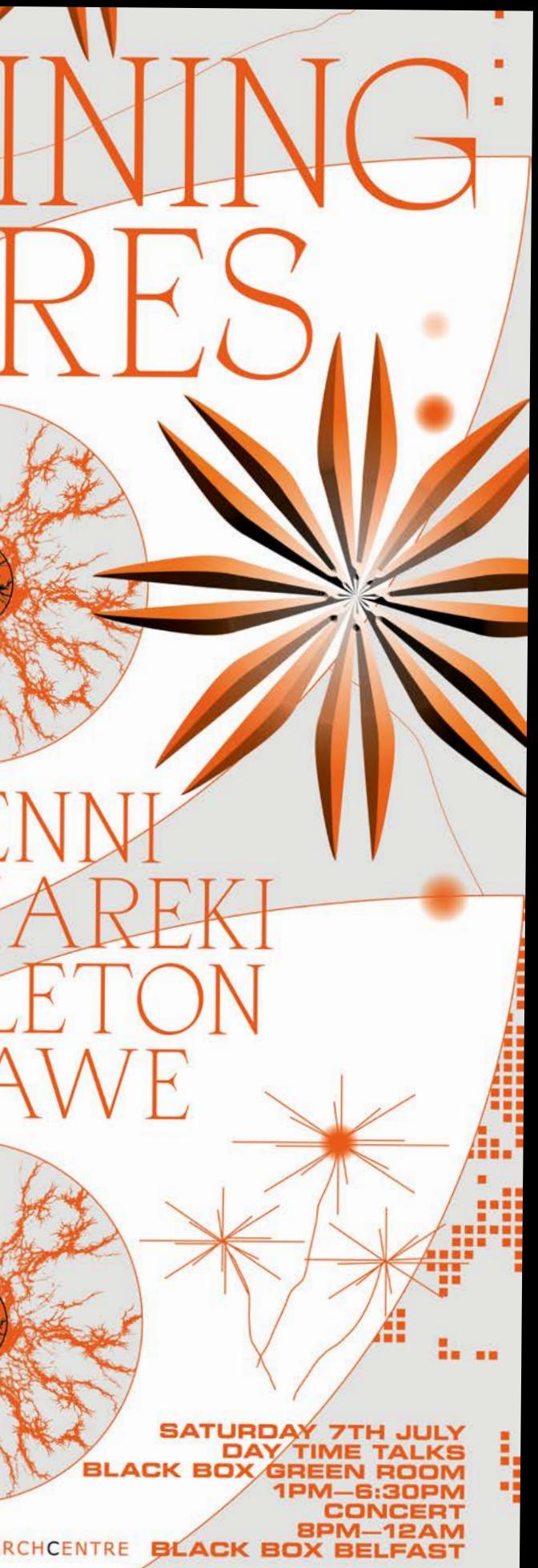


This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future of their fields, their creative processes, direction and inspirations. They will also be answering questions and opening the conversation to the audience.

SHIVA FESHAREKI
Winner of the 2017 BASCA British Composer Award for Innovation, Shiva Feshareki is an experimental composer, radio presenter and turntablist of British Iranian heritage. Her work explores the sound of electricity through a wide range of practices and collaborative processes incorporating classical methodology. Her turntable performances slice apart disparate sonic palettes before sewing them back together with expert sampling techniques. In 2017, Shiva performed with her turntables at Montreal's Mutek festival and at London's Tate Modern gallery as part of a series curated by NTS Radio, the station on which she hosts her monthly show 'New Forms'. Turntablism is also a signature element of her compositional work, which explores the physicality of sound in relation to light and movement. Shiva continues to work on site-specific compositions, while refining her live remixing skills and love of improvisation through performance.

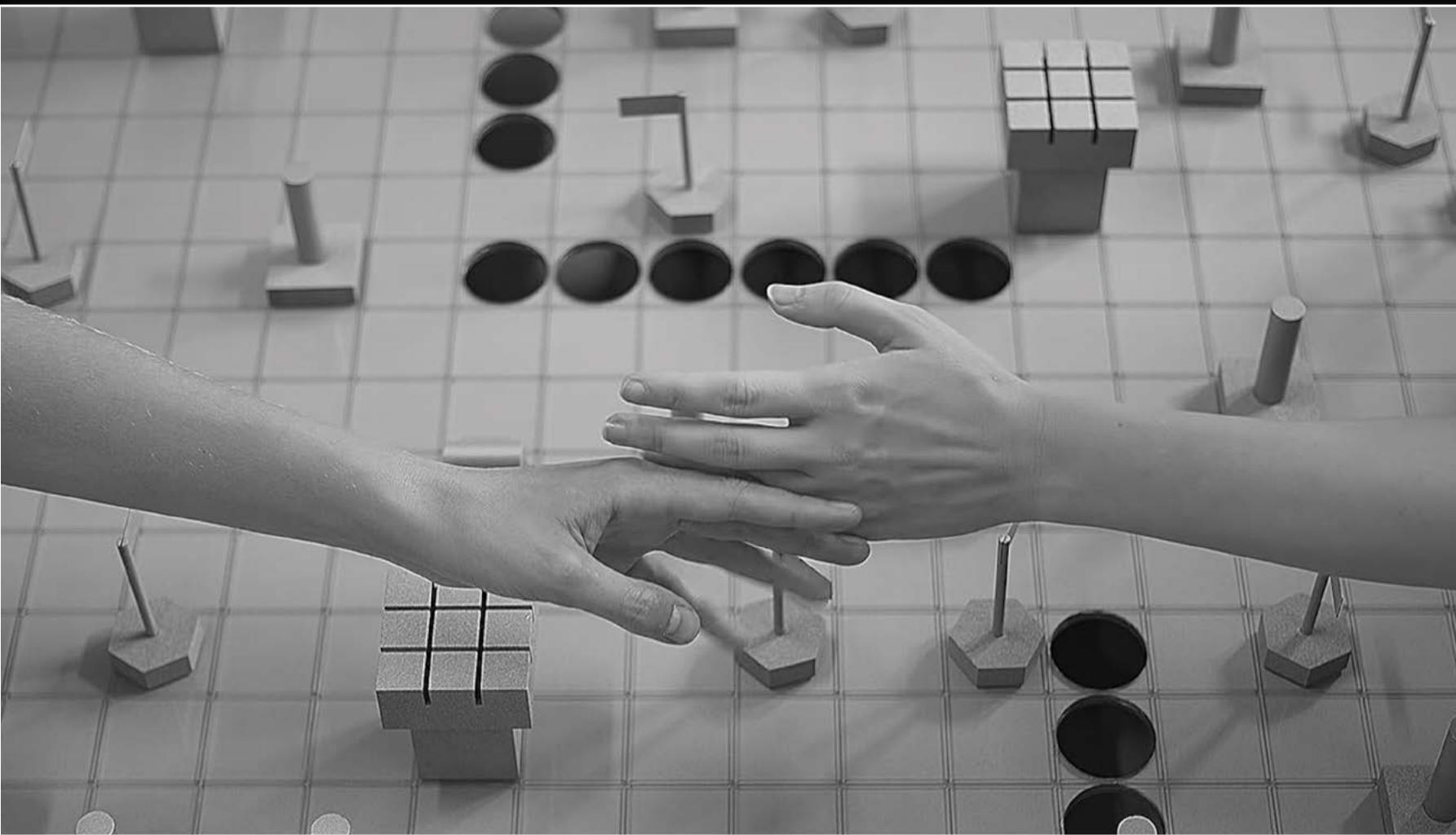
LORENZO SENNI
Tireless investigator of dance music's mechanisms and working parts, and head of respected experimental label Presto?, the Italian musician is responsible for a few of this decade's most unique releases Persona (Warp, 2016), Quantum Jelly (Editions Mego, 2012) and Superimpositions (Boomkat Editions, 2014). In 2016 Lorenzo Senni signed for legendary Warp Records and his EP "Persona" got awarded with the prestigious "Honorary Mention" at Prix Arts Electronica, one of the best known and longest running yearly prizes in the field of digital culture and music. Lorenzo Senni, who coined the term "Pointillistic Trance" and "Rave Voyeurism" to describe his approach, is as a sadistic scientist that is ripping the spinal cord out of trance and dangling it in front of our eyes. His work – an amazing deconstruction of sound and rave culture in the 90's, carefully analysing its constituent parts for reuse in a very different context, with repetition and isolation as key concepts, explores the idea of "buildup" found in euphoric dance music as a starting point to make a non-uplifting, more introspective piece that implicitly preserves its emotional tension and drama.

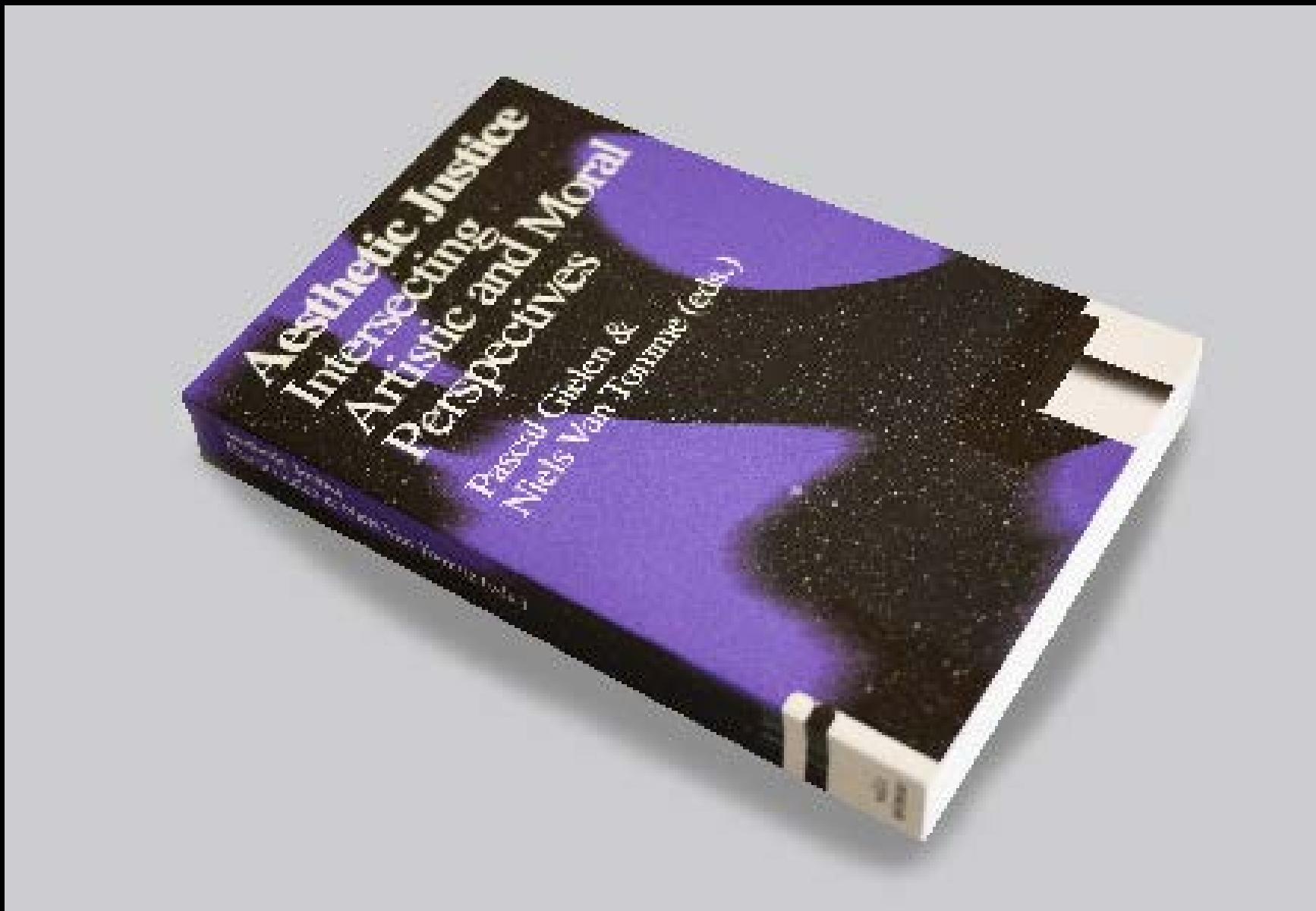
CHAIR: KOICHI SAMUELS
is an electronic musician, music researcher, and event curator, currently based at the Sonic Arts Research Centre as an AHRC creative economy engagement research fellow. He founded RESIST, the experimental club/art hybrid event and record label based in Belfast, Northern Ireland since 2016. Koichi has released music on record labels Soma Records, Animal Farm Records, Planet Rhythm, RESIST, and in duo Spires with Phil Kieran. He is also one half of audiovisual project with Elena Hamilton.





Research and editing of music video, with Metahaven





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Embedded news feed, shop and archive for research project IHA initiated by Dutch artist Renzo Martens, with Metahaven

Settlement

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

Global

- Vision
- Archive
- Join
- Collect
- Circlé d' Art

About

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Disclaimer

INSTITUTE FOR HUMAN ACTIVITIES

The Institute for Human Activities

In 2012, the Institute for Human Activities (IHA), a foundation established in the Netherlands, Belgium and the Democratic Republic of Congo, was founded by Dutch artist Renzo Martens.

10.12.14

Interview with Richard Florida at Research Seminar



René Ngongo and Renzo Martens in Conversation with Richard Florida. Institute for Human Activities, 2012

00:06

HD vimeo

04.12.14

IHA launches global debate series on poverty...

10.11.14

Renzo Martens: "Art's Critical Mandate"...

06.10.14

On the Institute for Human Activities...

02.10.14

Artists come to create beauty and...

Settlement

Global

Vision

Archive

- Chronological
- Random

Join

Collect

Circlé d' Art

INSTITUTE FOR HUMAN ACTIVITIES

04.08.14

Interview with C-Magazine Summer 2014

On a riverbank in the Democratic Republic of Congo, a crowd of revelers sings and dances, their faces aglow with the cold blue light emanating from a neon billboard that reads "enjoy please poverty." Amidst the din of voices and drums, the camera records local testimonials on behalf of a so-called publicity launch aimed to show the world that "Africans are taking charge of their own resources."

The camera cuts to a close-up of the neon text, as the word "please" flicks on and off.

01.10.14

Interview with Richard Florida at



04.12.14

IHA launches global debate series on poverty...

10.11.14

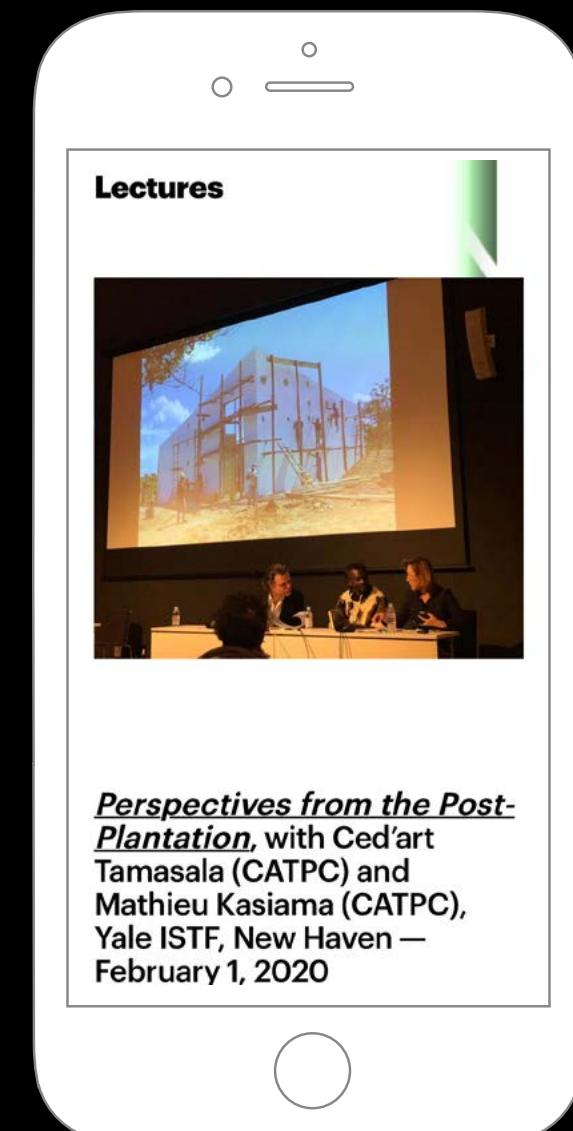
Renzo Martens: "Art's Critical Mandate"...

06.10.14

On the Institute for Human Activities...

02.10.14

Artists come to create beauty and...





TXT: JOHN McDONNELL MP
ISSUE 6

Power To The People

We have experienced the most serious economic crisis of the capitalist system since the great crash of 1929 and yet mainstream politics has sunk to a philistine level of political debate, best characterised by the recent spoof B-film party political broadcast made by the Labour Party and the succession of UKIP candidates spouting racist, homophobic bile.

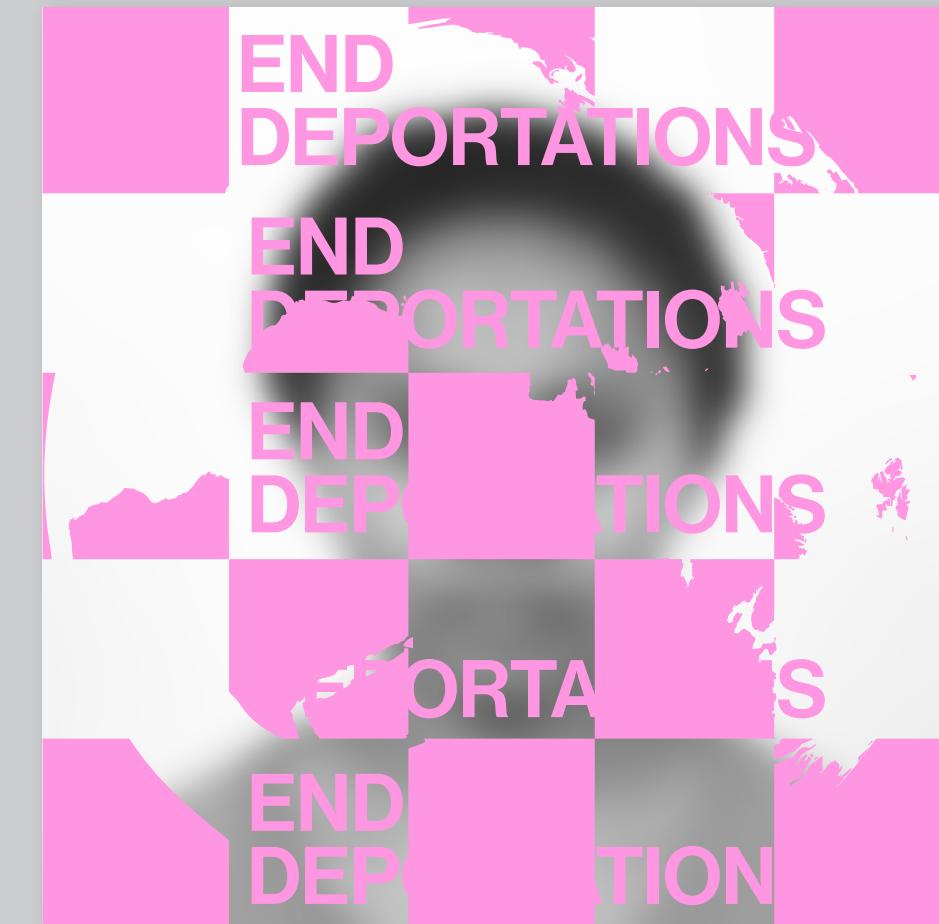
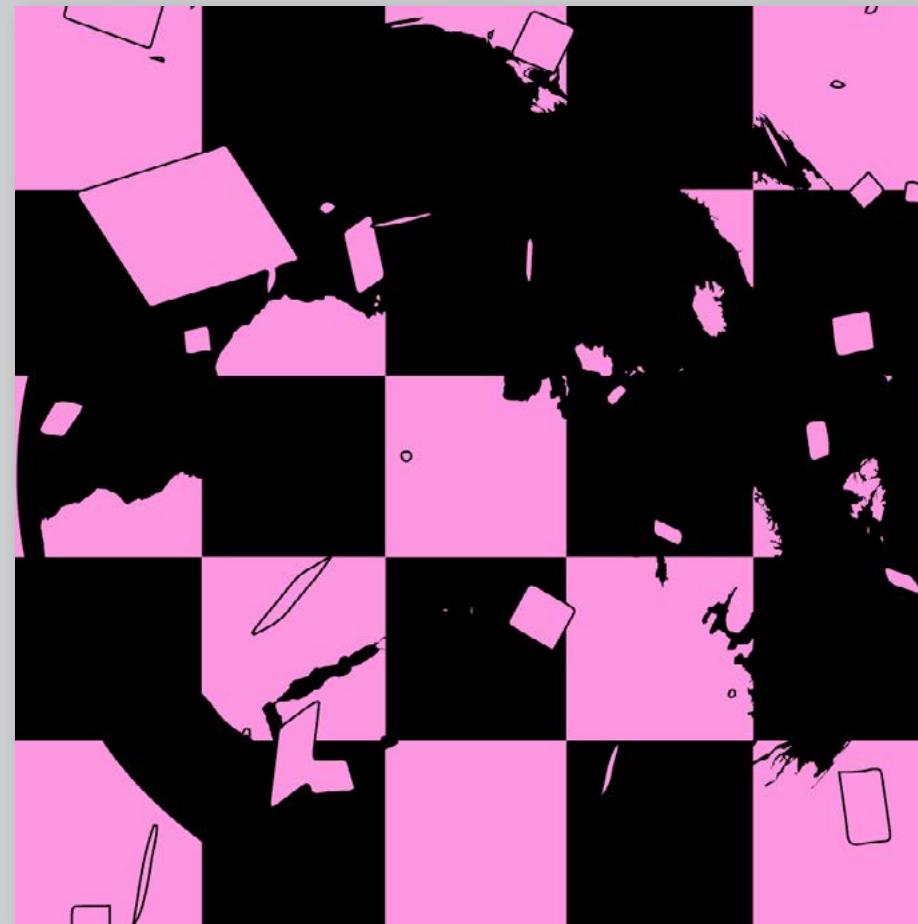
How could we have let our politics become so degraded? Three centuries ago the Enlightenment led us to believe that the exercise of reason would lead to a linear progression of how we understand the world and the society we live in. Many were convinced that this intellectual evolution would inform the political decisions taken on how best to organise our society. Still within this tradition, Marx then introduced us to the dialectical process of history and thought. Thesis and antithesis would lead to a progressive synthesis.

In our recent period, far from securing progress we seem to have gone back into the darkness. Popular political discussion, as witnessed in our mainstream media outlets, is a pretty bleak, barren wasteland. Newspapers print the sensationalist lies determined by their oligarch owners. The liberal *Guardian* very rarely strays beyond its acceptable establishment comfort-zone.

What masquerades as political debate on radio and television on programmes such as *Any Questions* and *Question Time* is largely a parade of posturing political hacks with barely a cigarette paper between the politics of the supposed political opponents who appear on the shows.

This intellectual vacuum has led to a situation best depicted by Stan Jameson in which for most it is easier to imagine the end of the world than the end of capitalism.

Politics doesn't have to be like this and we can't let this continue.





E-com for fashion brand Dsquared2, with Wednesday

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The model is 5'10" tall and wears a size 28

Color: Black



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5.1 EDWARD SNOWDEN

On 9 June 2013, 29-year-old Edward Snowden revealed himself as the source of the NSA revelations published that week in the *Guardian* and the *Washington Post*, in a video interview with Glenn Greenwald and Laura Poitras.

Snowden, an IT specialist working for US contractor Booz Allen Hamilton, had left his home in Hawaii for Hong Kong days before, and met with Poitras, Greenwald, and another *Guardian* journalist, Ewen MacAskill.

Saying he wanted to launch a global debate on the limits of NSA surveillance, Snowden said "I understand that I will be made to suffer for my actions," but "I will be satisfied if the federation of secret law, unequal pardon and irresistible executive powers that rule the world that I love are revealed even for an instant."

5.2 THE HUNT FOR SNOWDEN

Snowden had already left the USA for Hong Kong for fear of legal retribution as a result of his leaks. For several days, he remained in an undisclosed location in Hong Kong. However, just days after the USA issued an international warrant for his arrest on espionage charges, the whistleblowing website WikiLeaks announced Snowden had boarded a flight to Russia, as a stop-off to an undisclosed location in South America.

Snowden was expected to board a plane to Cuba the following morning, but did not. It emerged his temporary travel authorisation, issued by an Ecuadorian diplomat, had been revoked. After spending several weeks trapped airside in Moscow's Sheremetyevo airport, he was granted one year's asylum in Russia. He is currently staying at an undisclosed location in the country. In October, he was visited by a group of US whistleblowers who presented him with the Sam Adams award.

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5.3 GCHQ AND THE GUARDIAN

The *Guardian* had had a running series of conversations with GCHQ about its access to material disclosed by Edward Snowden, and publication of stories based on it. Such conversations intensified in July – weeks after the first publication – when a senior Cabinet Office official told *Guardian* editor Alan Rusbridger to hand back or destroy the material, saying "You've had your fun".

Wary of the risk of injunction or state censorship, the *Guardian* had already shared material with ProPublica and the *New York Times*. As such, when pressure from the Cabinet Office and GCHQ intensified, the newspaper offered to destroy all hard disks and computers on UK soil which contained information with the Snowden files. This offer was accepted, and the computers were smashed in a *Guardian* basement as GCHQ officials watched.

Rusbridger said the decision was taken in order to prevent a situation in which the paper would be legally required to hand over the material, or injunction. The White House deputy press secretary later said it was "difficult to imagine" the US government ever requiring an American newspaper to do the same.

Sous Le Pave L' Internet

>>

>>

Internet

Contact

robbieblundell@pm.me ↗