

Robbie Blundell

Interdependant graphic and digital designer from Belfast,
living in London. Currently working on a freelance basis,
designing identities and digital platforms with cultural and
political organisations.

Selected Clients and collaborators

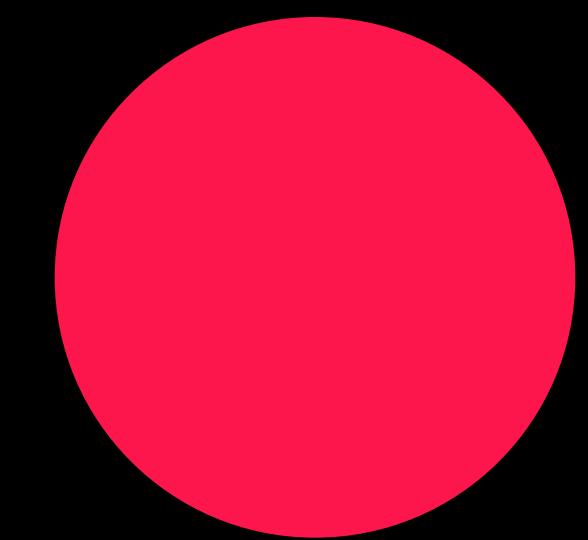
COS, Consented Magazine, DVTK, David Noonan, Earth Percent,
Furtherfield Gallery, Hanger Inc, Institute of Human Activities,
MayDay Rooms, No Plans, not/no-where, Studio TOOGOOD,
WMA HK

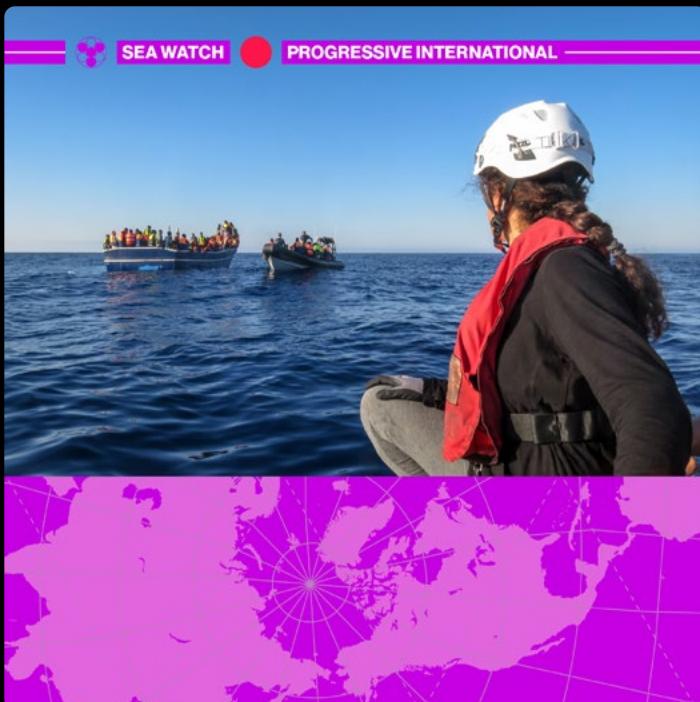
Member of

Developing Sun Coop

Contact

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COUNCIL MEMBER

Vanessa Nakate

UGANDA

PROGRESSIVE INTERNATIONAL

Internationalism or Extinction

Covid-19 has revealed a fundamental truth: we are only as healthy as our sickest neighbor, only as prosperous as the most bankrupted. But the international system remains paralysed by its beggar-thy-neighbour — and now sicken-thy-neighbour — mindset. The price of this failure will not merely be lives lost and livelihoods destroyed. It will be the disintegration of humanity itself. Our choice is now stark. Either we surrender to the forces of the Nationalist International — that coalition of xenophobic tyrants who, in partnership with the transnational oligarchy, are preparing to put this crisis to 'good' use — or we come together in a Progressive International, a common global front that transcends petty differences and national borders to reclaim the world from the twin forces of fascism and free market fundamentalism. Now is our moment. Join the Progressive International and help us build this common front together.

Yanis Varoufakis
PI Council Member

PROGRESSIVE INTERNATIONAL

WHAT WE DO WHO WE ARE SUPPORT EN-GB BECOME A MEMBER

2020

We unite, organise, and mobilise progressive forces around the world.

PROGRESSIVE INTERNATIONAL

WHAT WE DO WHO WE ARE SUPPORT EN BECOME A MEMBER

The IMF's austerity drive comes for the Central Bank of Ecuador

Document Statements

The IMF moves forward with its austerity and deregulation agenda for Ecuador. The next commitment for the South American country is so-called "Central Bank independence," which would prevent its government from allocating resources to public institutions during this unprecedented economic and health crisis.

In this sense, the IMF ratified that Ecuador's government must revive the reforms to the Monetary and Financial Code that were rejected by the National Assembly in November 2019 in the context of massive popular mobilizations that opposed the government's anti-popular measures and the economic deregulation prescribed by the IMF. The National Assembly judged these reforms, including the independence of the Central Bank, as unconstitutional and dangerous for the sustainability of Ecuador's dollarized economic regime. Despite this, the new credit agreement signed in September 2020 between the Washington-based multilateral organization and the government of President Lenín Moreno insists on the reforms.

The IMF dogmatically defends this vision of the central bank despite the fact that it has been widely questioned by countless economic studies showing

Available in English Spanish

Published 21.01.2021

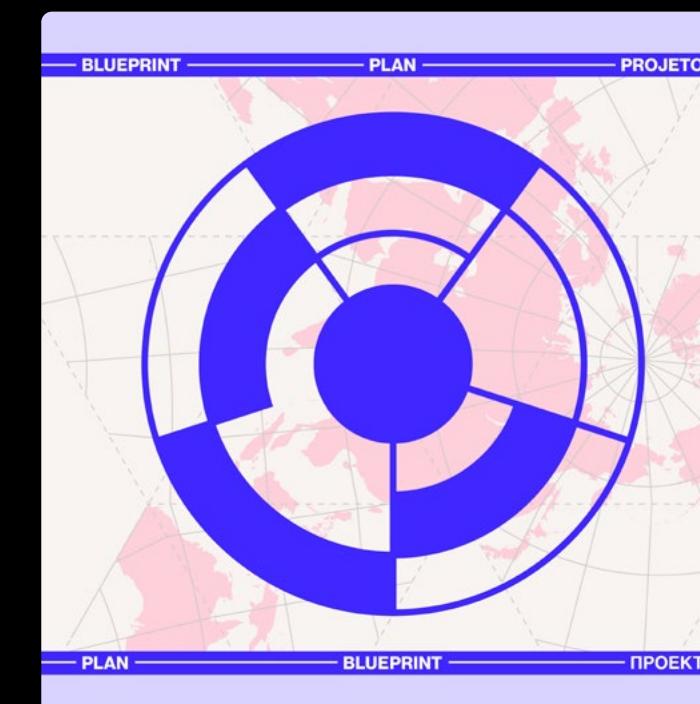
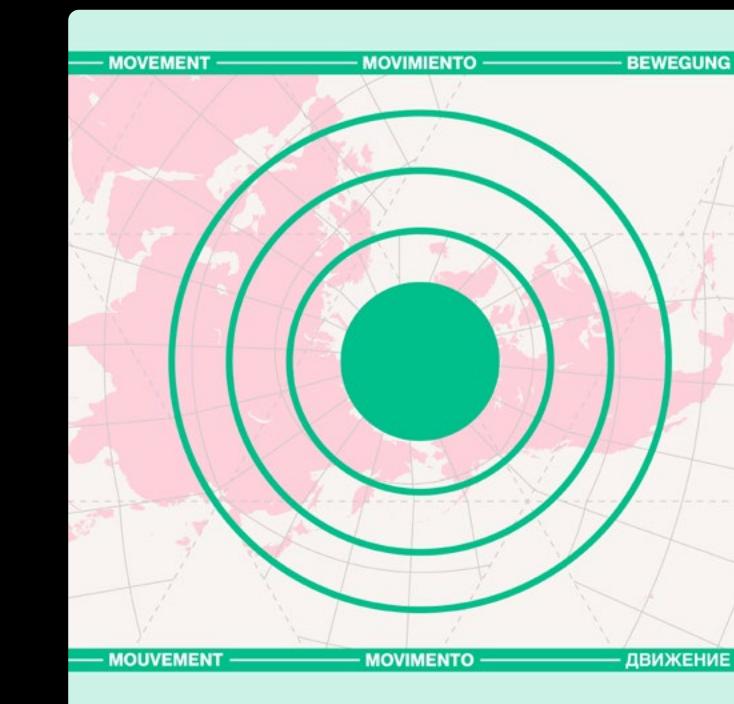
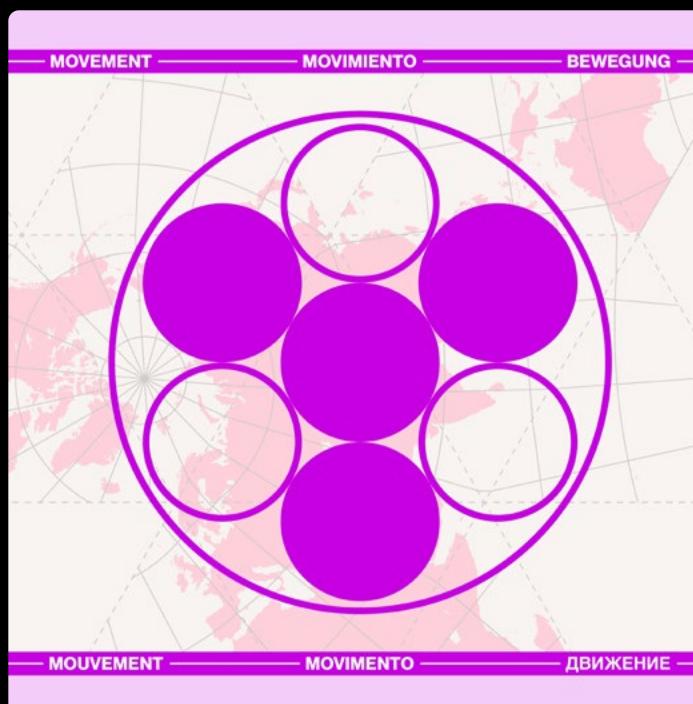
Debt Justice Group to IMF: "Defuse Ecuador's Debt Time Bomb!"

Document Statements

Available in English Spanish

Translator Tim Swillens

Published 29.08.2020





HANGER SHOP ホーム LOOKBOOK カテゴリー ABOUT 製品

Account Bag Currency 17:07 午後

BOSOZOKU
HANGER SS16
BOSOZOKU COLLECTION

Shop Now 今すぐ購入

H. STUDIO
A SEASONLESS CURATION OF SIGNATURE HANGER PIECES

Shop Now 今すぐ購入

HARDWEAR
LATEX ACCESSORIES PRODUCED BY HANGER STUDIO

SS17

H. 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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ACCESSORIES

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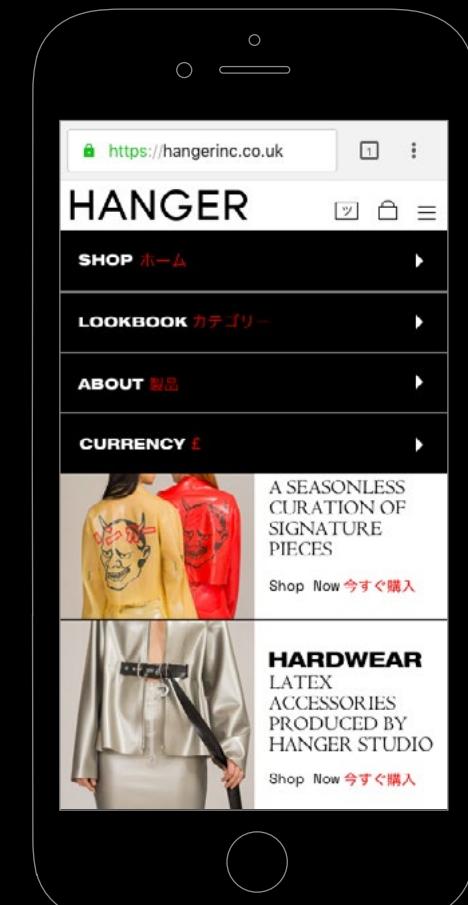
https://www.hangerinc.co.uk/collections/wovens

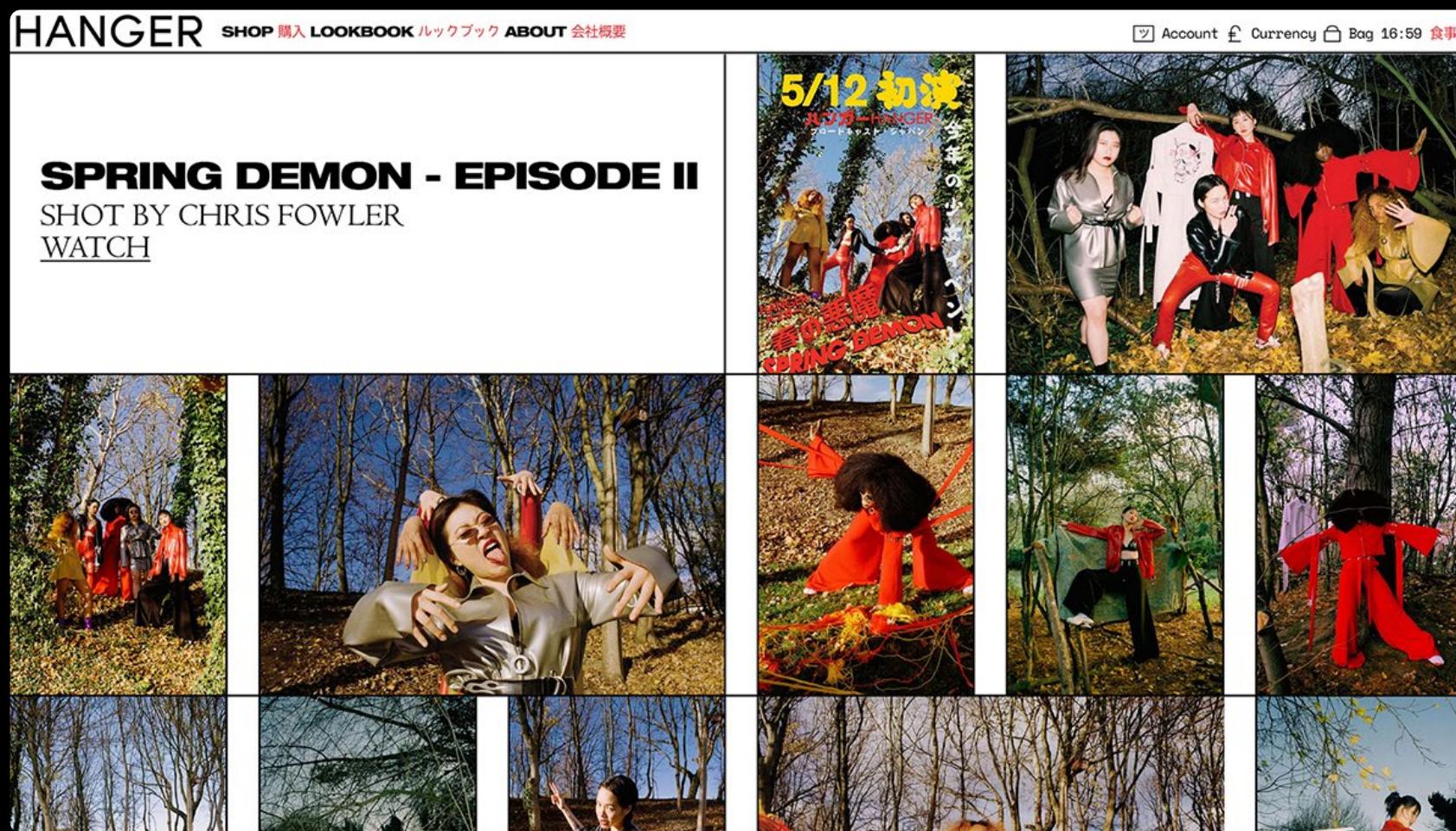
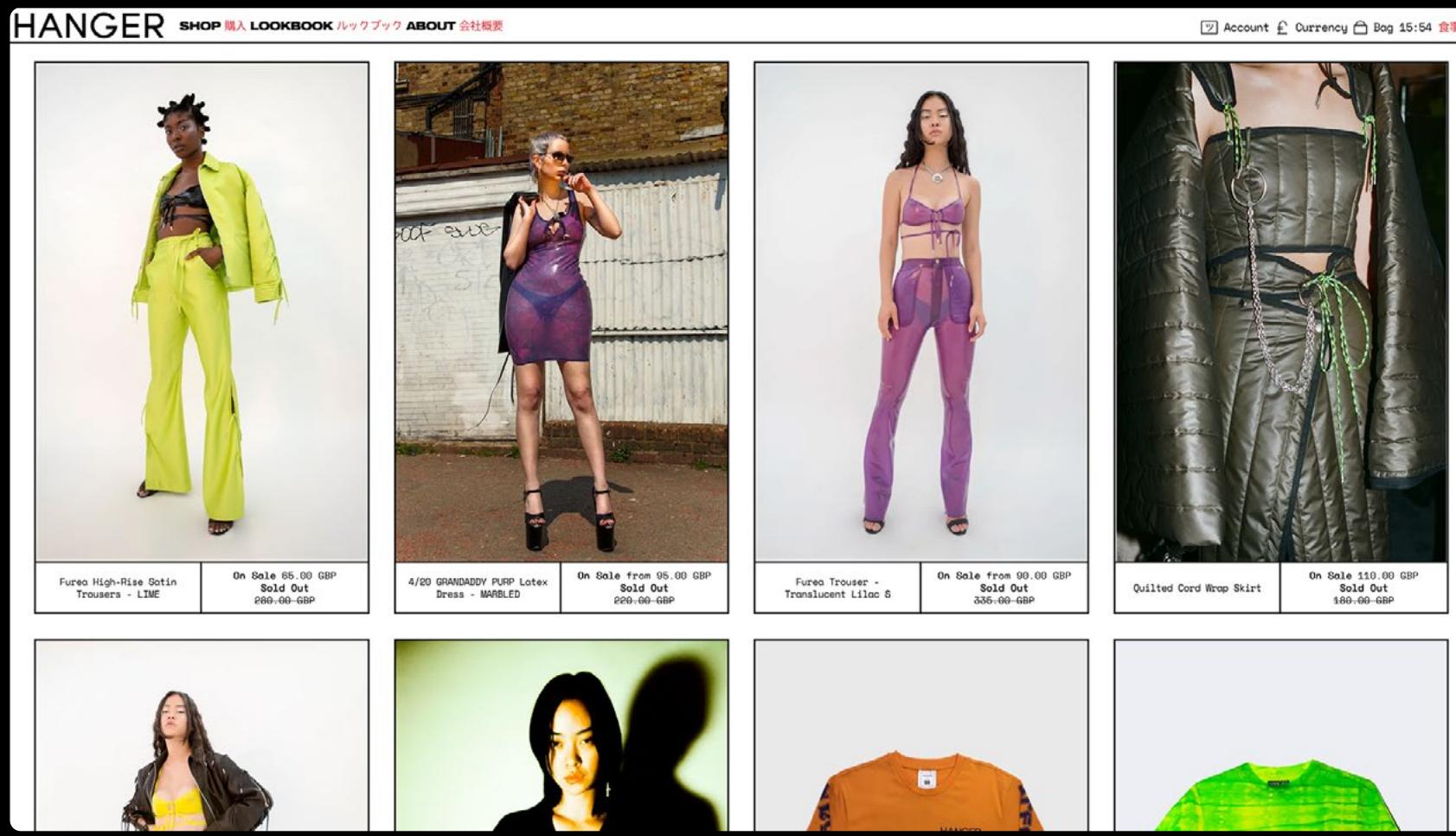
SIGN UP TO OUR NEWS LETTER ニュースレター会員登録

SIGN UP TO OUR NEWS LETTER ニュースレター会員登録

SIGN UP TO OUR NEWS LETTER ニュースレター会員登録

t f @







The Black Panther, Vol 17

Spare Rib Issue 1

ALTERNATIVES ARE POSSIBLE

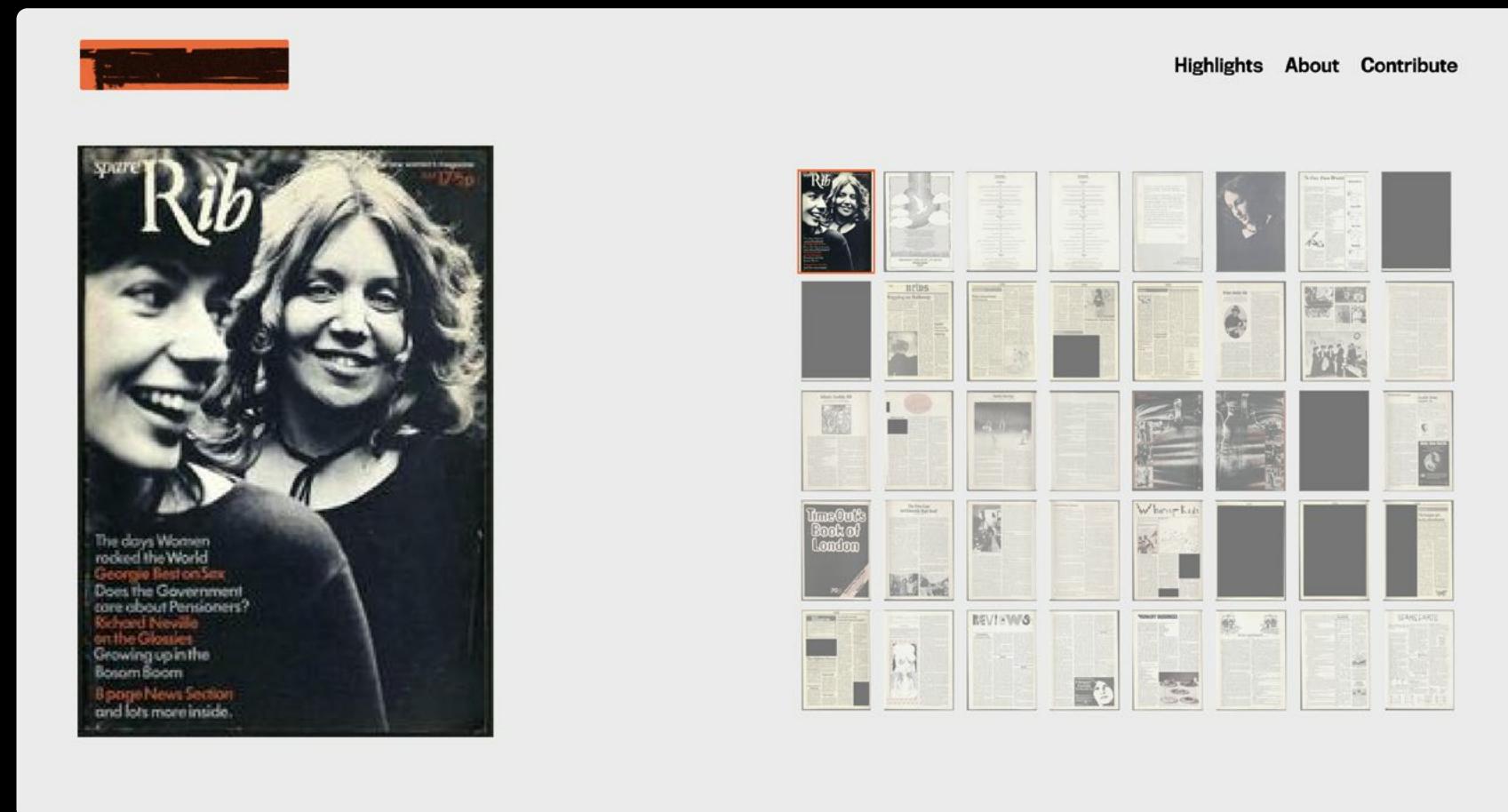
Lucas Plan: Alternatives are Possible

Filter by Format ▾ Decade ▾ Social Movement ▾ Groups ▾ Sort by Title ▾ Grid List

Spare Rib
Issue 217
Magazine, 1990

Organise! #34
For class struggle anarchism
Newspaper 1990

Black Flag
Vol 7 12 01
Newsletter



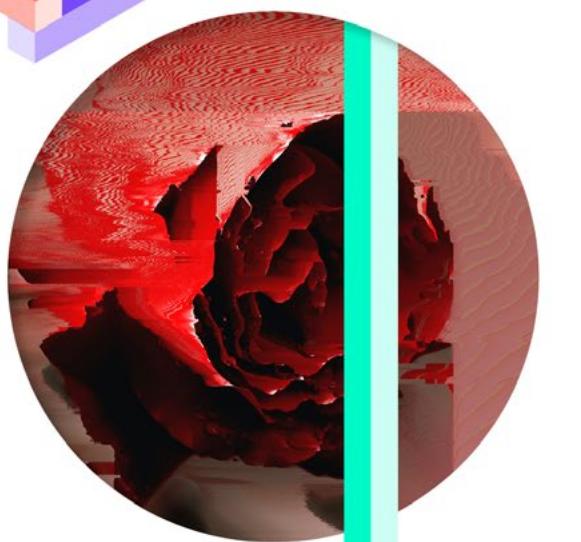
The screenshot shows a newspaper clipping from 'Hackney Gutter Press Issue 1' published in April 1972. The main headline reads 'PEOPLE'S FOOD CO-OP' with a price of '10p'. Below the headline is the subtitle 'Lincoln Estate, Bow'. The page features several columns of text and several speech bubbles containing handwritten-style text. At the bottom of the page is a small illustration of a row of houses.

People's Food Co-op

Hackney Gutter Press Issue 1 was published in April 1972 at Centerprise bookshop in Dalston. It draws an image of a borough both dilapidated and alive: empty and run down homes are turned into squats and community spaces.

[More](#)

Imagine, Demand and Build



Socially distanced,
but as radically
interactive as ever

September 2020.
A digital-first,
month long festival

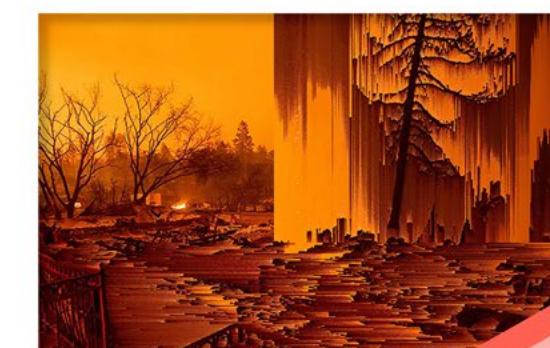
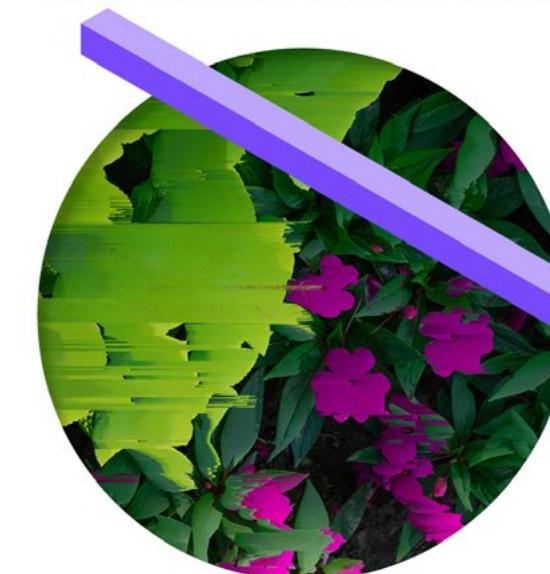
The World Transformed



Socially distanced,
but as radically
interactive as ever

September 2020.
A digital-first,
month long festival

Design and demand an alternative



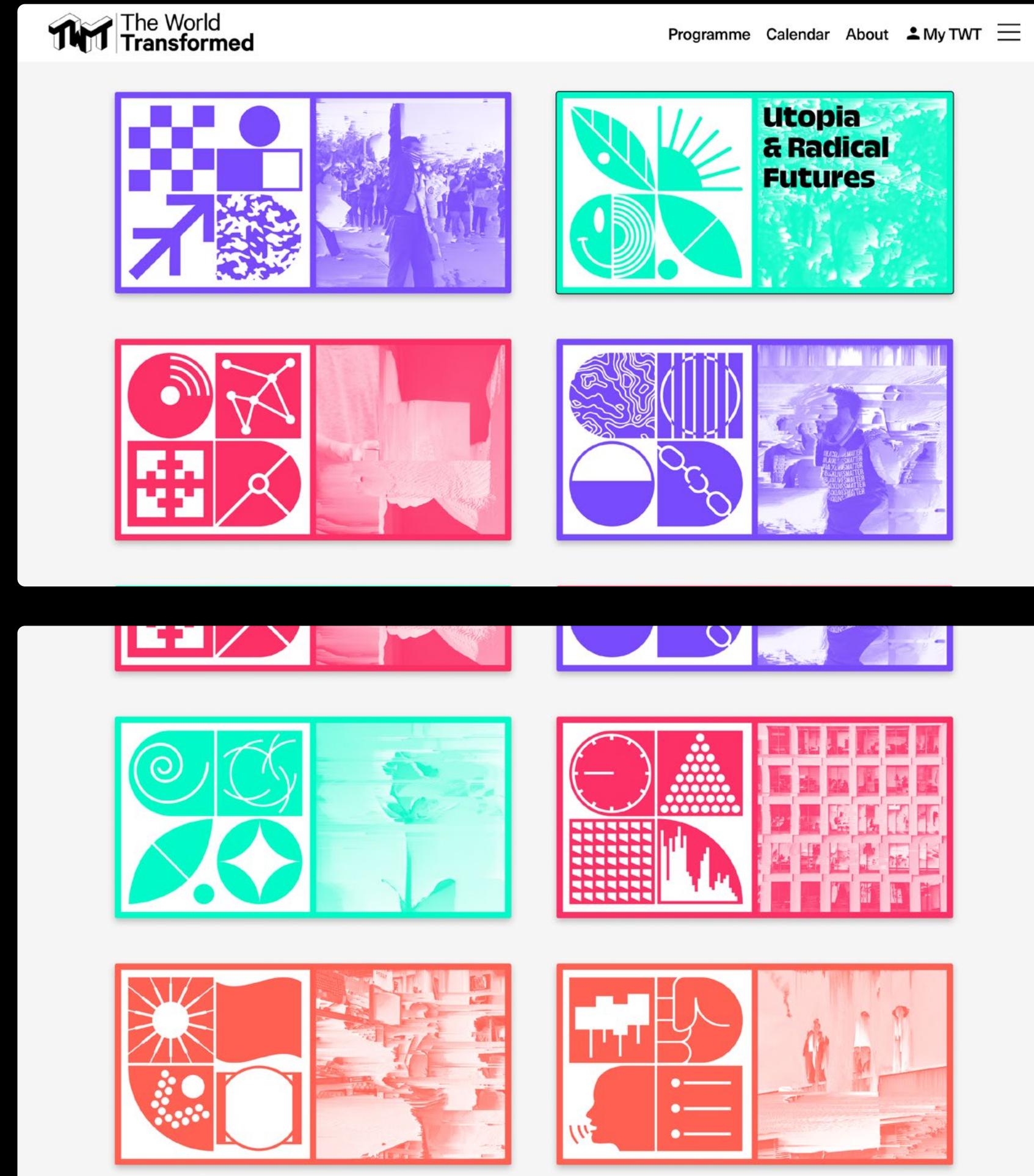
Socially distanced,
but as radically
interactive as ever



September 2020.
A digital-first,
month long fes

The image shows the 'Programme' section of the The World Transformed website. At the top left is the TWT logo. To its right are navigation links: Programme, Calendar, About, Account, and a menu icon. Below the navigation is a large, colorful abstract image of a city skyline at night. Underneath this is a search bar with a magnifying glass icon and a purple 'Calendar view' button. A purple banner features a photo of Diane Abbott MP and Rep. Ilhan Omar, with the text 'LIVE NOW' and 'Diane Abbott MP in conversation with Rep. Ilhan Omar' along with the time '7PM-9PM'. Below this is a grid of program cards. One card on the left has a red background and text about 'Utopias in the post-truth era'. Another card in the center has a teal background with a stylized green leaf logo and the text 'Utopia & Radical Futures'. To the right of the grid is a purple icon of a checkered flag with a diagonal arrow. At the bottom is a decorative footer image of a landscape.





The World Transformed

Sep 2020

M	T	W	T	F	S	S
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

[CLEAR DATES](#)

TAGS

- [ANTI-FASCISM](#)
- [ANTI-IMPERIALISM](#)
- [ANTI-RASCISM](#)
- [ART & CULTURE](#)
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CATEGORIES

- [COURSE](#)
- [TRAINING](#)
- [POLICY LAB](#)
- [PANEL](#)
- [WORKSHOP](#)

Calendar

Tue, 1 Sep, 2020

PANEL

Palestine and Kashmir: A tale of two occupations

With Becky Bond, Jo Beardsmore

SAT 10
2PM – 4PM

+o

TRAINING

A Journey into Sonic Afrofuturism

With Jeremy Gilbert and Julian Henriques

SAT 10
7PM – 9PM

+o

PANEL

Slaying the giants: Beating corporate power

With Alex Marshall, Christine Berry and Annie Quick

SUN 10
9PM – 10PM

+o

Wed, 2 Sep, 2020

Kali Akuno

Kali Akuno is a co-founder and co-director of Cooperation Jackson. He served as the Director of Special Projects and External Funding in the Mayoral Administration of the late Chokwe Lumumba of Jackson, MS.

@KaliAkuno

Becky Bond

Becky Bond served as a senior advisor on the Bernie Sanders presidential campaign and was an architect of the campaign's national, volunteer-driven grassroots campaign. Prior to joining the Bernie Sanders campaign, Becky served as political director at CREDO where she was an innovator working at the intersection of organizing, politics, and technology for over a decade.

@BBond

Debbie Bookchin

Journalist, author, and co-editor of *The Next Revolution: Popular Assemblies and the Promise of Direct Democracy*, essays by her father, Murray Bookchin.

@debbiebookchin

RB



STRIKE! ISSUE 17

TXT: EXPERIMENTAL JETSET

22

AUTUMN '16

The Sign of the Apple
The sign of the apple (also known as the 'pot sign', the term 'pot' being a neologism referring to god, signs) was conceived around 1962, by pro-Provo pioneers Bert Hughes and Robert Jasper Grootenhuis. It was originally a sign to symbolize the notion of Amsterdam as 'Magis Sentrum' ('Magical Center'). Originally, the sign stood for two things: the fruit itself and the fruit of life—a fetus, from a skull to a bathrobe. In 1965, when the sign was adopted by the Provo movement, its meaning narrowed down to the idea of the apple as a representation of the map of Amsterdam.

At first sight a drawing of an apple, the sign actually functioned as a city plan, in which the circular outer shape represented the Amstel river (the circle) symbolized the Amstel river, and the dot symbolized the Spui (the square where the main Provo happenings took place).

Since 1965, the sign has become the unofficial logo of the Provo movement, appearing frequently in print and on walls. In a sense, it is the perfect sign for Provo: semi-geographical means—drawing the Provo movement firmly in the material surroundings of Amsterdam.

The Color White
A collection of pamphlets and articles published by Provo between 1965 and 1967 were basically a series of speculative political proposals. Presented as 'whiter' gestures, these plans functioned as Planetary interventions.

Whiter included the White Bicycle Plan, White Chimney Plan, White Waves Plan, White Chicken Plan, White Housing Plan, White Kids Plan, White Victims Plan, White Nuclear Power Plan, White School Plan, White City Plan and White Corpus Plan.

When Provo turned into a political party, many of these plans became official party programs. Although most plans were never realized in the lifetime of Provo, echoes of them can be found in many social and green policies that are nowadays taken for granted. The ideas like 'white cities' were the main inspiration behind many of today's 'public bicycle' programs all over the world.

White Cinema
A series of short, surreal (conflicting) stories regarding the meaning of the colour white within Provo. The immediate effect is clear: the colour white seems to represent a kind of innocence, a pure screen on which the desires of a certain generation could be projected.

A good example of such a 'projection screen' can be found in the empty banner that the Provo were carrying with them in a protest march in 1966, when they were demonstrating against a local law that prohibited them from carrying banners. The banner could have been seen as a ludic provocation against that specific law; it's not hard to see the banner as an outspoken aesthetic and conceptual gesture as well.

The Mirrored A
Designed in 1965 (by the Provo-affiliated illustrator Bernd Willems Hogen), the iconic 'Day of Anarchy' poster announces the demonstrations that would take place during the royal wedding procession on March 10, 1966.

The mirrored letter A obviously (and perfectly) embodies the notion of anarchy, but it's not hard to see it as a more profound reference to the nature of printing itself. After all, most techniques of printing (whether it's letterpress, offsetprint, or screenprint) involve processes in which images are either mirrored, turned upside down, or both.

In that sense, this poster also represents the contrarian nature of printing itself: the idea that positive results can often only be achieved through negative actions.

Bomb Signs
Yet another illustration of the idea of the city as a 'printing press' can be found in the strategic use of 'smoke bombs' in the Provo's famous 'smoke bomb' (technically speaking, these weren't really 'bombs', but non-explosive devices to create smoke). The first smoke bomb was used during the royal wedding procession on March 10, 1966.

As the Dutch writer Jan Vervaeke once put it: 'out there, in the open air, he [the Provo] really became a smoke signal, one of the oldest languages used in the world.' The way in which the Provo movement used the city as a platform to showcase these smoke signals, to stage this ardent form of communication clearly illustrates the idea of the city as a device to produce and reproduce language.

A Typology of Status
A clear example of this is the 'city of status' located in Leiden, situated in the appropriation (both physically and ritually) of the town's statue. By staging specific performances (happenings and demonstrations) near these statues (processions, southerns and other events) at Hart Laurens, the Domela Nieuwenhuis statue, De Dokwerker, and the Van Heutsz Monument were transformed into Provo icons. By changing the name of the statue (the authority figure, etc.), effectively turning the lay-out of the city into a symbolic, psychogeographical space—a true theatre for the Provoarian narrative.

Day of Anarchy
Designed by Bernd Willems Hogen, published in February 1966 (impressions, 33 x 214 cm). Most copies of this pamphlet were distributed as folded pieces.

Covers of Provo issue 11 (August 1966) and issue 12 (October 1966).

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AUTUMN '16

The Brick Wall Pattern
Another recurring motif in the language of Provo is the brick wall pattern. The most clear example of this pattern can be seen in the first few issues of the Provo magazine, which were wrapped in covers made from actual brick walls with handwritten word 'Provo' appearing as graffiti on a wall.

This simple graphic trick, of turning the cover of a magazine into a brick wall, made it possible for the way in which Provo tried to forge a connection between walls and words.

In early 1965, one young Provo is quoted as saying that the brick wall pattern symbolized 'the wall everybody will bang their head against, sooner or later—which is one explanation. However, regarding the use of the brick wall pattern in Provo posters, see the brick wall pattern as a gesture emphasizing the notion of the wall as a blank canvas—in other words, as a constructive gesture rather than a fatalistic one.

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10 maart dag van de anarchie

Since 2011, Amsterdam-based graphic design studio Experimental Jetset (co-founded by Diederik Klaassen and Bernd Willems Hogen) have been developing a series of posters on the subject of the Provo movement (and its post-Provo offshoots). These posters are usually small-scale prints, mostly hand-drawn, and are sold online. Most copies of these pamphlets were distributed as folded pieces.

10 maart dag van de anarchie

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Covers of Provo issue 11 (August 1966) and issue 12 (October 1966).

STRIKE! ISSUE 17

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INSPIRATIONAL EXAMPLES OF DIY RESISTANCE

GUARDIAN OF THE LESBIANS
(Storme Delarverie, New York, USA)
Storme Delarverie was a defiant butch lesbian nicknamed 'The Guardian of the Lesbians' and lived in New York from the 1940s to 2014. She would famously patrol the streets and lesbian bars of Greenwich Village, New York, to protect other lesbians from violence, intolerance and harassment. She is remembered as a fierce, militant and armed queer superhero involved in liberation movements, including the Stonewall Riots and the Combahee River Collective. To this day no-one knows who started the 1969 Stonewall Riot, but many of those involved (including Storme herself) swear that she threw that all-important first punch.

PAY AS YOU CAN WASTE SUPERMARKET
(Leeds, UK)
Take inspiration from the burgeoning Real Junk Food movement (RJF). This year, they set up a food waste supermarket in a squated former supermarket in Leeds. They sell surplus food from supermarkets, markets, restaurants and other businesses and then charge for the food on entirely Pay As You Can principles. Around one thousand people visit the supermarket each week, saving roughly 1.3 million kilos of food every year. In the UK, 8.6 million people struggle to put food on the table on the UK and more than a million people are living in destitution. Projects like this both challenge the notion of waste and demonstrate that there is a sustainable alternative to hyper-convenient fast food.

FREE BREAKFAST PROJECT
(The Black Panther Party, USA)
The Black Panther Party's (BPP) Free Breakfast for Children Program is one of the most significant survival projects in history. It quickly changed the landscape of urban life in the city. The programme was established by Fred Hampton in 1968 in Oakland, however it quickly proliferated throughout cities across the United States. The program provided breakfast for tens of thousands of children every morning. The breakfast programme radically exposed the concentration of poverty and racism experienced by children throughout the United States and the structural inequalities of capitalism that are so evident in the city.

The breakfast programme was heavily founded on mass-aid and care for the community, rather than individual gain. It used grassroots strategies to achieve BPP internal objectives. Through the process of synthesising group motives with the tasks of normal life, the BPP created a collective culture that was based on a collective identity. These direct actions employed by the BPP facilitated the construction of an internationally recognised organisation that possessed the capacity for a radical political transformation.

SITTING ON A MAN TACTIC
(Igbo communities, Nigeria)
Examine couldn't be ignored a collection of examples of direct resistance. History shows Athens' most radical and anti-authoritarian neighbourhoods to practice clashes with the different faces of state oppression. It has earned itself a special mention in tourist guides as a place not to visit during your Greek holidays (unless, that is, you're a member of the resistance).

Even if there seems to be some controversy about the current potential of this tactic in the city, it is important to remember that it is possible to challenge the dominant culture and its forms of urban resistance. Aside from the 'classic' types of radical public places such as independent libraries, co-ops and theatres, it is worth mentioning the international migrant squats, and the numerous occupied buildings that have been taken over by refugees. Hostility the system produces in capitalist society. Dangerous ghetto and anarchist adage, maybe you bring a change of black clothes if you go there. Oh, and don't forget to target the local middle-class.

EXARCHIA NEIGHBOURHOOD
(Athens, Greece)
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Matthew Moutos is an ethnographic researcher based in south east Asia. His work focuses on the material conditions of the working class and their organisational structures.

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COLONIALISM AND THE AFRICAN CITY

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HARARE TOWNSHIP: THE 'EMERGENT' CULTURAL FORM
Harare Township (Mabare) is located in the heartland of the Shona people though, historically, it was settled by the Ndebele and Sotho tribes from Malawi and Mozambique. Often most under-theorized about the colonial experience is the agency of Africans who subversively cultural fronted the ways in which they integrated the colonial modernity through the appropriation of township spaces. In Harare, the 'emergent' cultural frontences, African migrants to the city were neither victims or heroes of colonial resistance. Instead, they were agents of their own agency, and were doing so, developing colonial architecture from its original purposes in ways that had left enduring physical legacies.

The most prominent colonial urban form is often not encompassing and even colonized with all its suppressions, but its limits and where these limitations are breached, are where the agency of Africans can be seen. In Harare's oldest township, a high density urban area, it was built by the colonial Rhodesian government to house the black population. It was here that the first steady increase in rural-to-urban migration of indigenous peoples began. The Rhodesian state tried to shut down their possibility of having their own urban centers, but this did not stop the black population from establishing their own and taking place, keeping the sentiment of non-compliance strong, and the struggle alive. To this day, 41 MaPheke political prisoners remain imprisoned with various charges.

COLONIALISM: THE 'DOMINANT' CULTURAL FORM
From the settler colonies in certain African territories, settler cultures, notably different from 'occupation cultures', and evident in the legacies of colonialism which differ from country to country. The main focus of this article is colonialism, and accordingly, the main focus of this article is the control of the colonial power over the metropolitan raw materials from the colonies to the metropole and accordingly, the African populations usually controlled by the colonial power, were used as labor force or businesspeople concerned with protecting their personal interests or those of the colonial empire. This is the case of Rhodesia, where the Shona and Ndebele characteristics, settler colonialism as experienced in Namibia, South Africa and Zimbabwe has left a pronounced legacy, particularly in terms of public urban planning.

A key element in achieving and maintaining the control of a functioning colonial government was the ability to impose strict controls on the movement of people into a culture where the supposed superiority of Europeans, was propagated at the cost of indigenous African populations.

Zimbabwe, along with Apartheid South Africa, is noted as an extreme case where certain areas were planned to be unsettling and threatening to the black population. Rhodesia's urban planning was characterized by the racial segregation of the black population, and the physical and cultural movements of Africans were not fully realized and Africans were not fully accepted in the city. The physical and cultural movements of Africans were, in turn, unplanned and uncontrolled processes outside of a religious one. Under both its names, the dance served as a source of pride and identity in the face of colonial oppression. Another cultural form that was often overlooked is the Chirungambo Music, the legacy of which in Zimbabwe's Shona language translates to 'revolutionary struggle', galvanized African nationalism in Mabare and permitted Africans to imagine themselves as the agents of their own revolution. The Chirungambo Music was a form of protest music that was born out of the struggle of the people against colonialism. It was a form of performance and practice of drama, dance, music and oral literature. An example of it is the famous 'Bomwe' performed by Zimbabwean which helped the people to unite. However, it was deemed too sexually explicit by disapproving Christian missionaries and in turn, Zimbabweans changed the lyrics of the song. The Chirungambo Music was an effort to transform the original connotation into a religious one. Under both its names, the dance served as a source of pride and identity in the face of colonial oppression.

The site targeted were the informal sectors. For example, markets where people gathered had been long been an established space for trade: urban agriculture, already an illegal activity, was now to be criminalized. The Rhodesian government of OM targeted the informal economy in Harare, and the campaign was characterized by how suddenly it occurred. The actions of the government have been described as 'a massive and sudden attack on the urban poor and their precarious livelihoods.'

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Realizing the potential of the built environment to dominate and intimidate, European colonial governments erected structures and monuments intended to showcase their superiority.

Even if colonial governments did not always do this on an extensive scale, the African urban experience and under the orders of Sir Edgar Whistler, a long serving member of the Rhodesian Government, Harare Township residents were subject to random demolitions and forced relocations. This led to an attempt to crush political opposition and maintain control over the African populations. In considering the post-colonial period, it is important to note the similarities between the colonial rule and the post-colonial ZANU PF government led by Robert Mugabe. The Rhodesian government had a preceding experience of colonialism and as such, post-colonial governance can be understood as a residual cultural element Post-independence, the new colonial regime had to maintain its hold on power, as the colonial policies that regulated people, namely the poor masses, as a political power. The contemporary urban planning of Harare, and the subsequent control of the city, is a continuation of this legacy. Even if the built environment as many cities the informal economy is the real economy. In post-colonial Harare, the arts center, the opera house, the stadium, the university, and the everyday lived experience of the unprivileged African populations. These opposing realities give the impression that the new regime, which is not afraid to be at fault, is a system of control that criminalizes their enterprise. As a result, the post-colonial government has continued with the old colonial policies, such as the informal economy, as a tool to maintain control over the residual cultural element, that is different from its archaic form but still the evident legacy of the colonial period. The Rhodesian government had maintained the legal and regulatory frameworks for planned urban development that were designed to maintain the colonial project of 'order and growth'. What was once segregation along colour lines has today evolved to a class hierarchical system whereby the poor and their aesthetically displaced urban dwellers are the ones that are left out of the game of light as an effort to 'clean up' the city and restore the order, or the illusion of a modern city.

Leonora Manyangadze is a reader in art and politics with a focus on gender, transgenerational trauma and colonial legacies.



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 and blocking street battles with the police or the fish, 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.

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*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

REPRINT: ASSATA SHAKUR, *TO MY PEOPLE*. © 1973 ASSATA SHAKUR. USED WITH PERMISSION OF THE AUTHOR'S ESTATE.

BLACK AND TRANSGENDER
THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

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

KHALEB BROOKS

When engaging with the strategic dismemberment 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 world view 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 remember the first time I saw my 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 *Parija*. I was excited to watch a film that at minimum included black queer characters and the convictions 'achieved based on these policies are also furthering the prison industrial complex, through which capital gains through the privatization of prisons'. And ultimately, ironically,

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 *Gonitalpanik* (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 re-created 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 Turin suggests why they remain so reverend, noting EXPORT's sly reference to Freud's castration history in *Gonitalpanik*, that she 'inverts into a celebration of female genital power'.

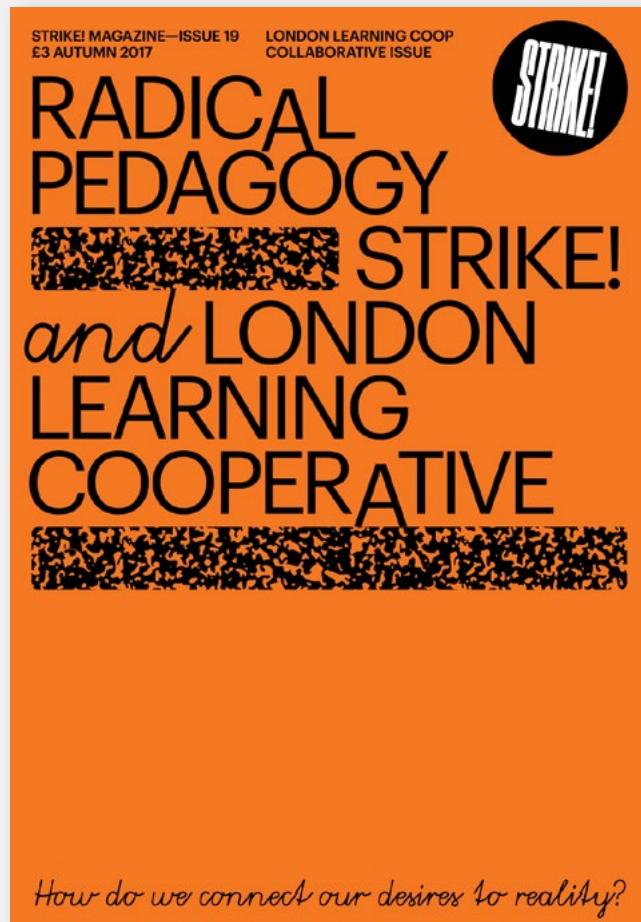
These performances were filmed, before EXPORT moved from personal interaction with the cinema-going public to work towards a (slightly)

JULIET JACQUES

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.

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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 female 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 GUIDE

TEXT 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, Muna, 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 students 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 stimulates me that you're saying we're a cultural, diverse school, but two years now, you're not even letting me speak my mother tongue in class.'

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

'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. 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.'

14 STRIKE! MAGAZINE



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 well-being of all still have resonance, despite the ways that neoliberalism and the austerity it has 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 saving and fighting cuts, it's also reimagining a different future, reconnecting and reasserting some of the values that we've lost or forgotten along the way.

Schools are key to achieving this because they occupy a constant intersection between children, their families and society. That's why principal of the Little London School in London, Jill Wood's refusal to put pupils through the SATs tests 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 antidepressants.'

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

But all schools, no matter how successful,



RADICAL PEDAGOGY in PRACTICE

STRIKE! and LONDON LEARNING COOPERATIVE

01 Oct DIY Space For London Entrance £2/5/8

1-3pm:	WORKSHOPS	
	Self-defence	Shadow Sistxrs Fight Club
	Queer Story-telling	Robert Holtom Narrative Coach
	Unlearning Colonialism	Amit Singh (Consented)
	Singing and Songwriting	Hui Hue
	Dance and Movement	TBC
	Hula-hooping	TBC

4-8pm:	SCREENINGS	
	The Wave (Die Welle)	1hr 47min
	School of Rock	1hr 48min

The academy is not paradise. But learning is a place where paradise can be created. - bell hooks

RADICAL PEDAGO in PR

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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.

= Menu



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Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV



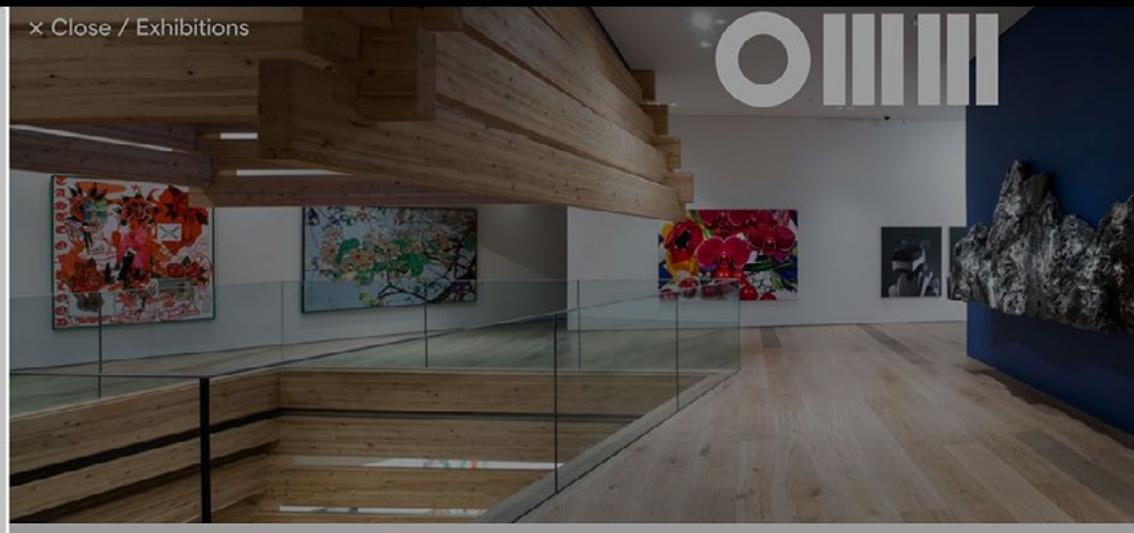
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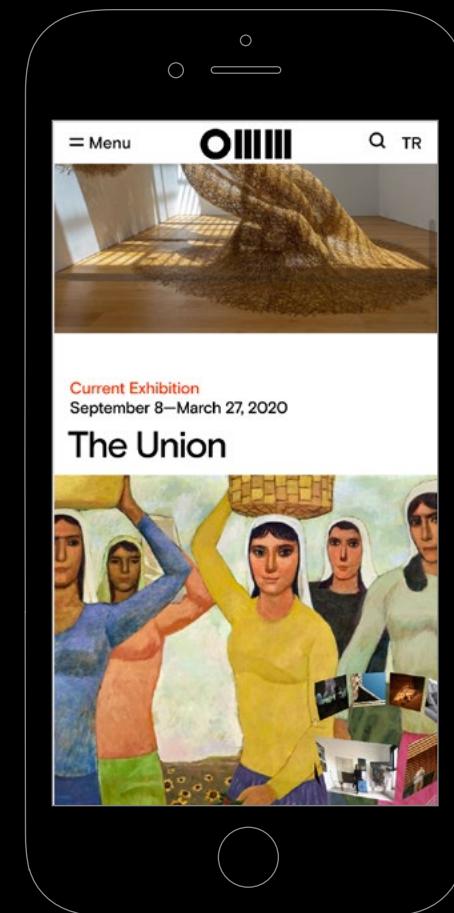
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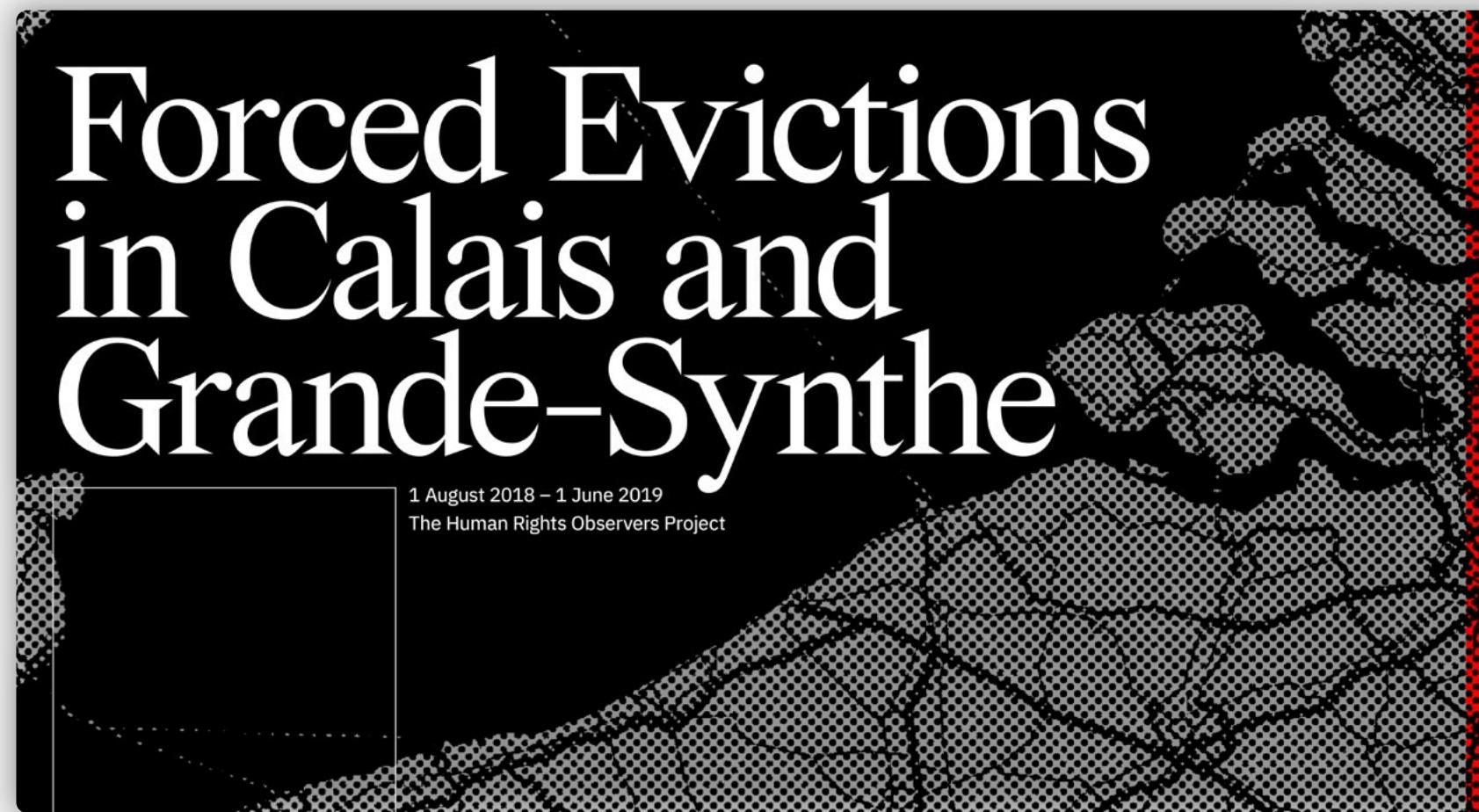
Close / Exhibitions



Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV





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.

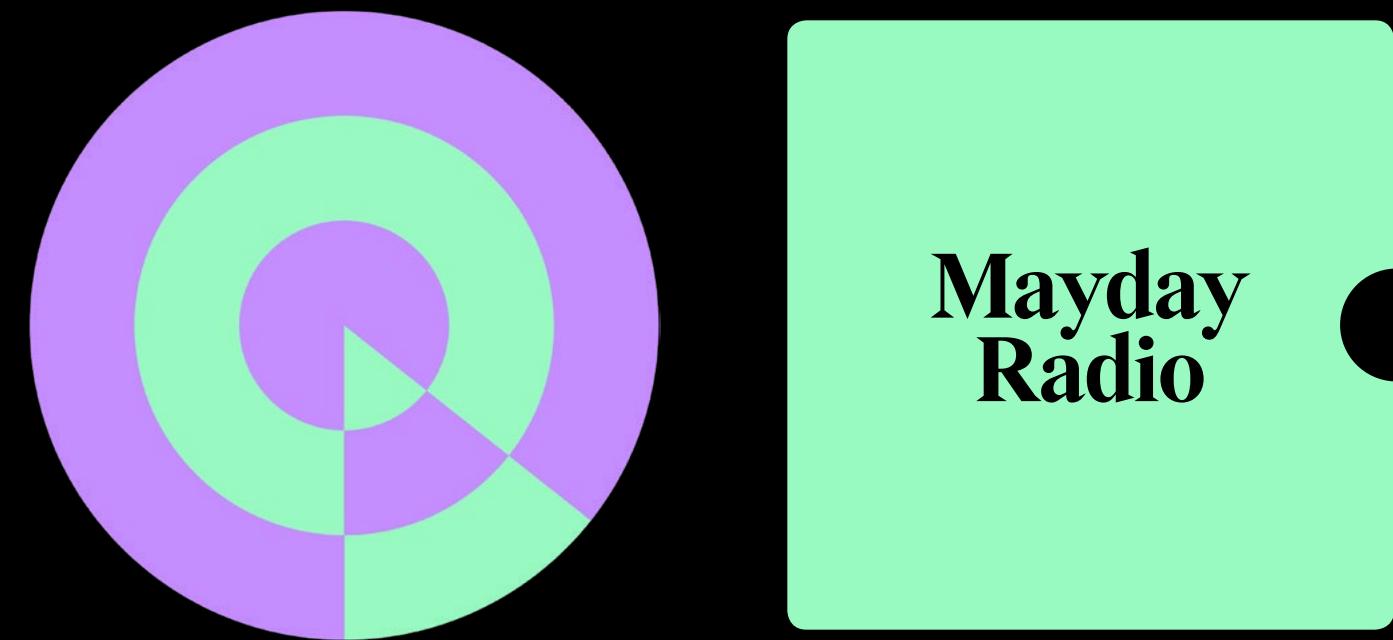
Open letter by H., A displaced person from Iran, November 2018

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.

The number of displaced people in Calais, which dramatically dropped in the days following the clearance, started surging again soon after. The land of the former jungle remains deserted after its final eviction, but several smaller

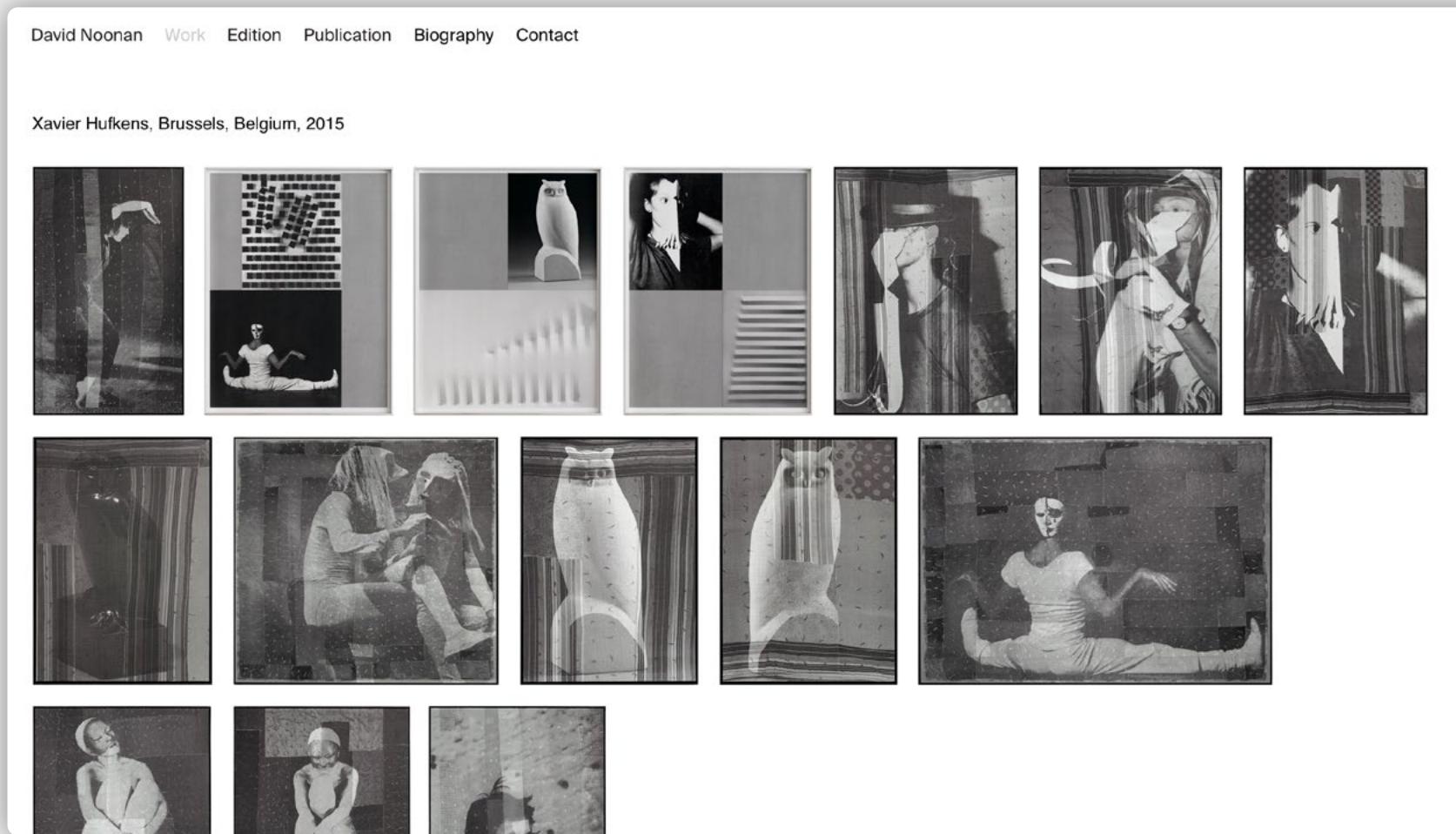
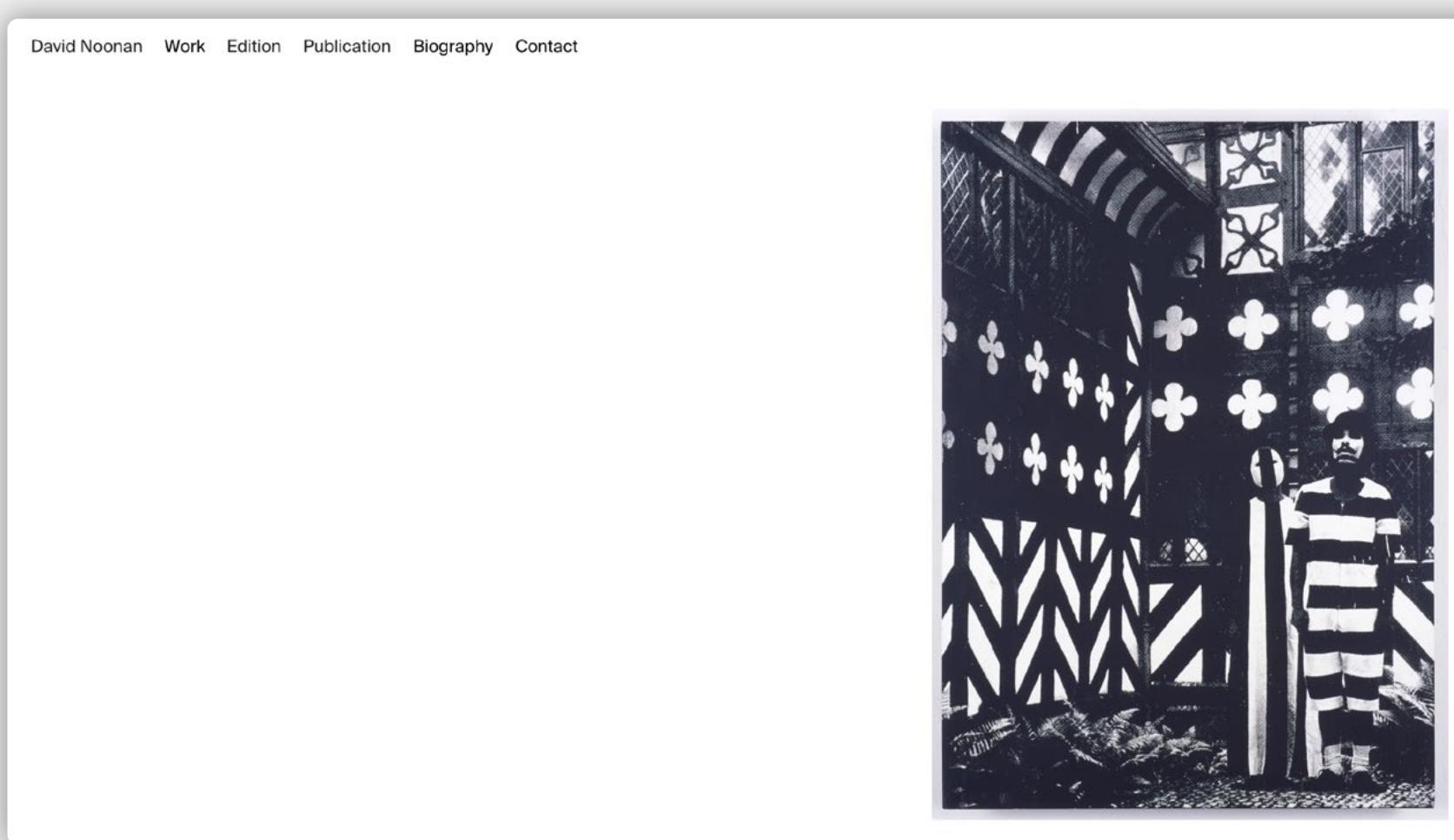
[1] The term 'jungle' is contested. From the Pashto word 'jangal', meaning wood or forest, it was initially used among the Afghan community in Calais and nowadays any informal living site of displaced people in Northern France, generally made of tents and other makeshift forms of shelter, the most famous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

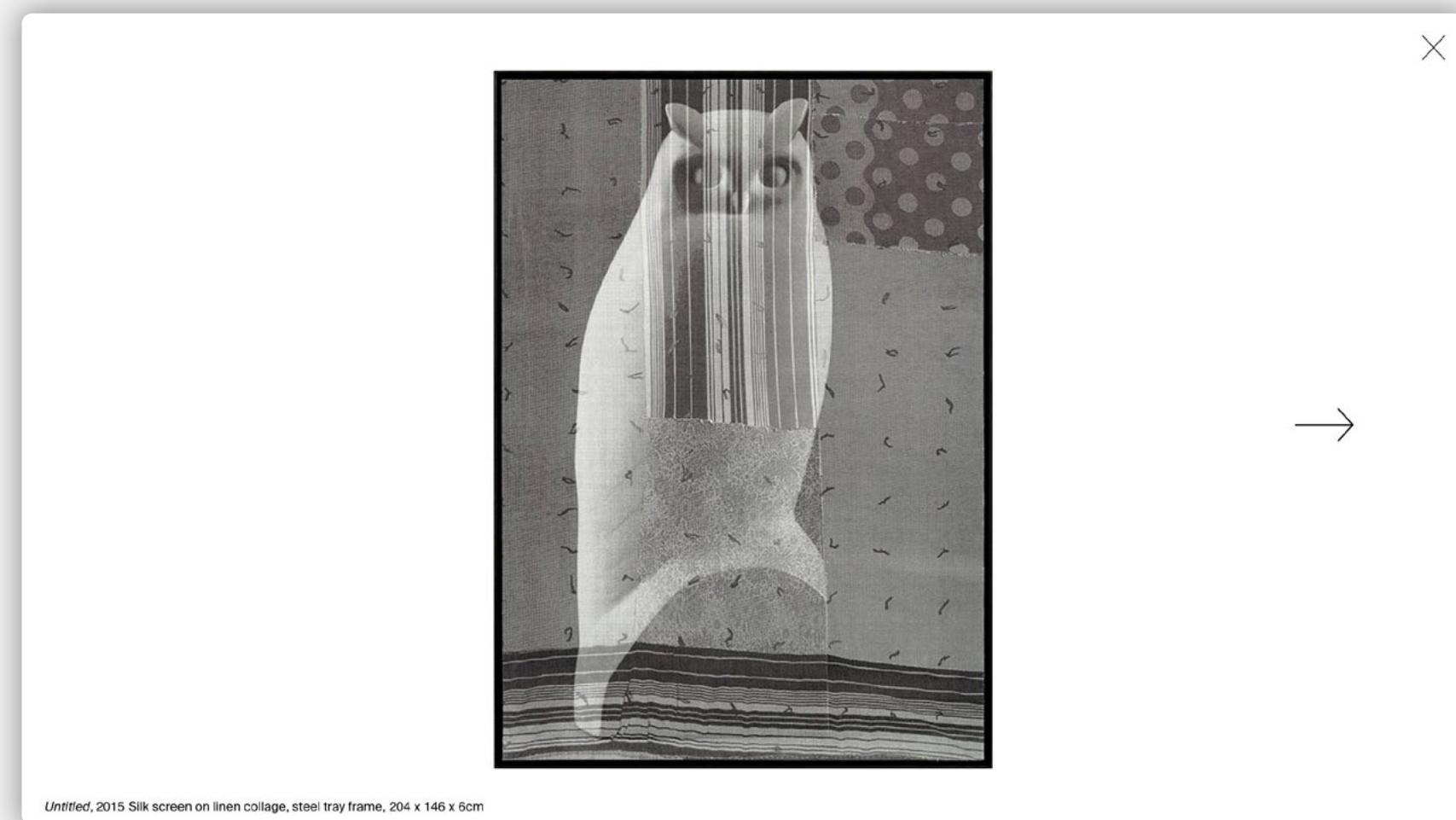
[2] [Hollande approuve un démantèlement complet « à ciel ouvert »](#). Le Parisien. 26 September 2016.



The screenshot shows the Mayday Radio website's 'Upcomming' section. At the top right is the 'Mayday Radio' logo with a purple circular icon. Below it is a purple button labeled 'Upcomming'. Three cards are displayed horizontally: a black card for 'Call Out 2021', a purple card for 'Abeng' dated '22.05.21', and another purple card for 'Abolition A-Z' dated '20.04.21'. To the right is a circular button with the text 'View all upcomming'.

The screenshot shows a show page for 'DIARY OF A SQUAT 1989'. At the top left is the purple circular icon. The title 'Joyful Militant Sonic Cyberfeminisms' is centered in large, bold, black serif font. Below the title is the date '22.04.21'. The player bar at the top shows a play button, the title, and a timestamp '15:21 / 23:41'. At the bottom are two images: a black and white photo of a protest sign for 'THE REAL BRIXTON CHALLENGE' and a book cover for 'RONALD SUKENICK' titled 'ORPHAN D RIFT'.





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

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

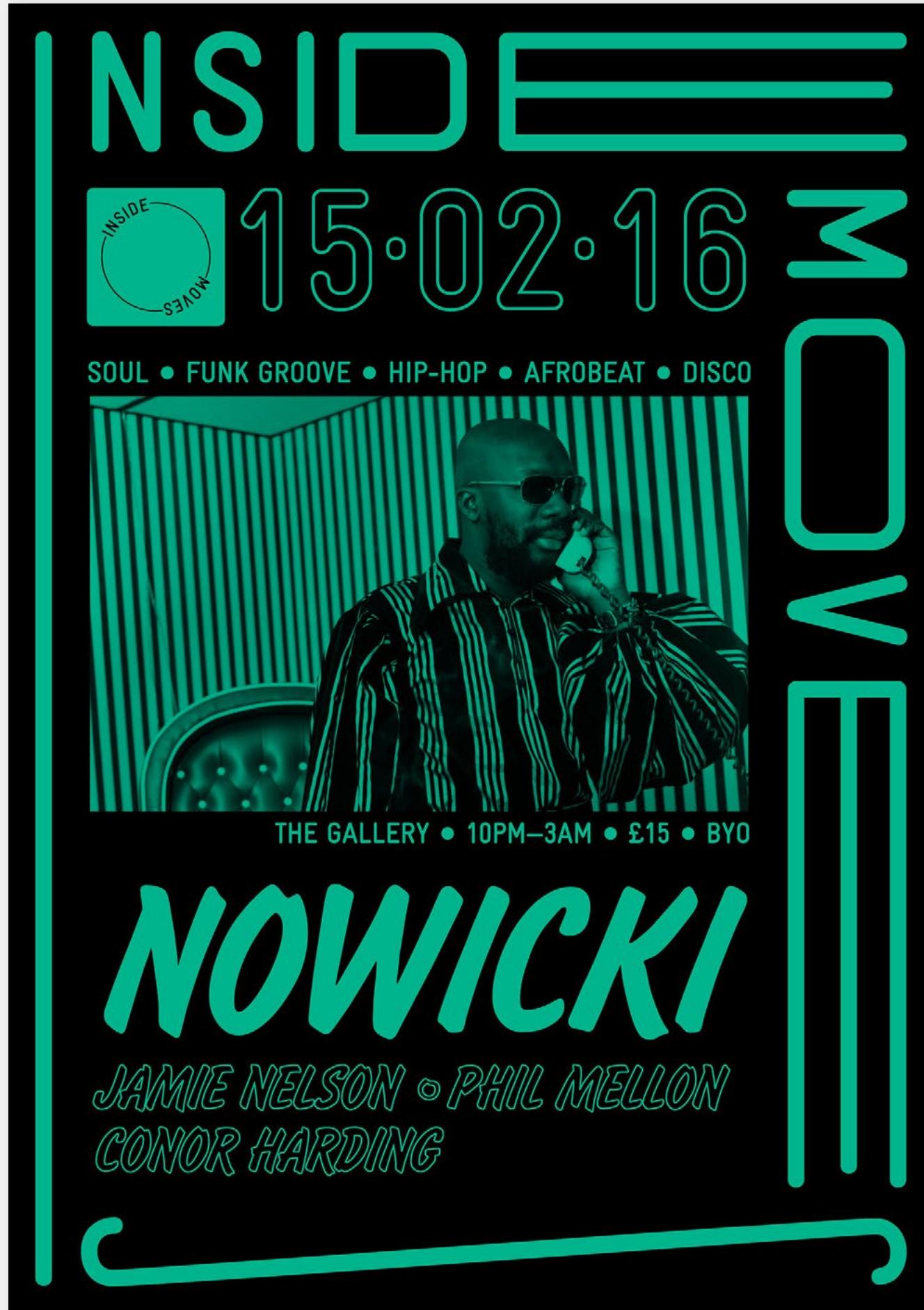
Born in Ballarat, Australia, 1969
Lives and works in London

Selected Solo Exhibitions

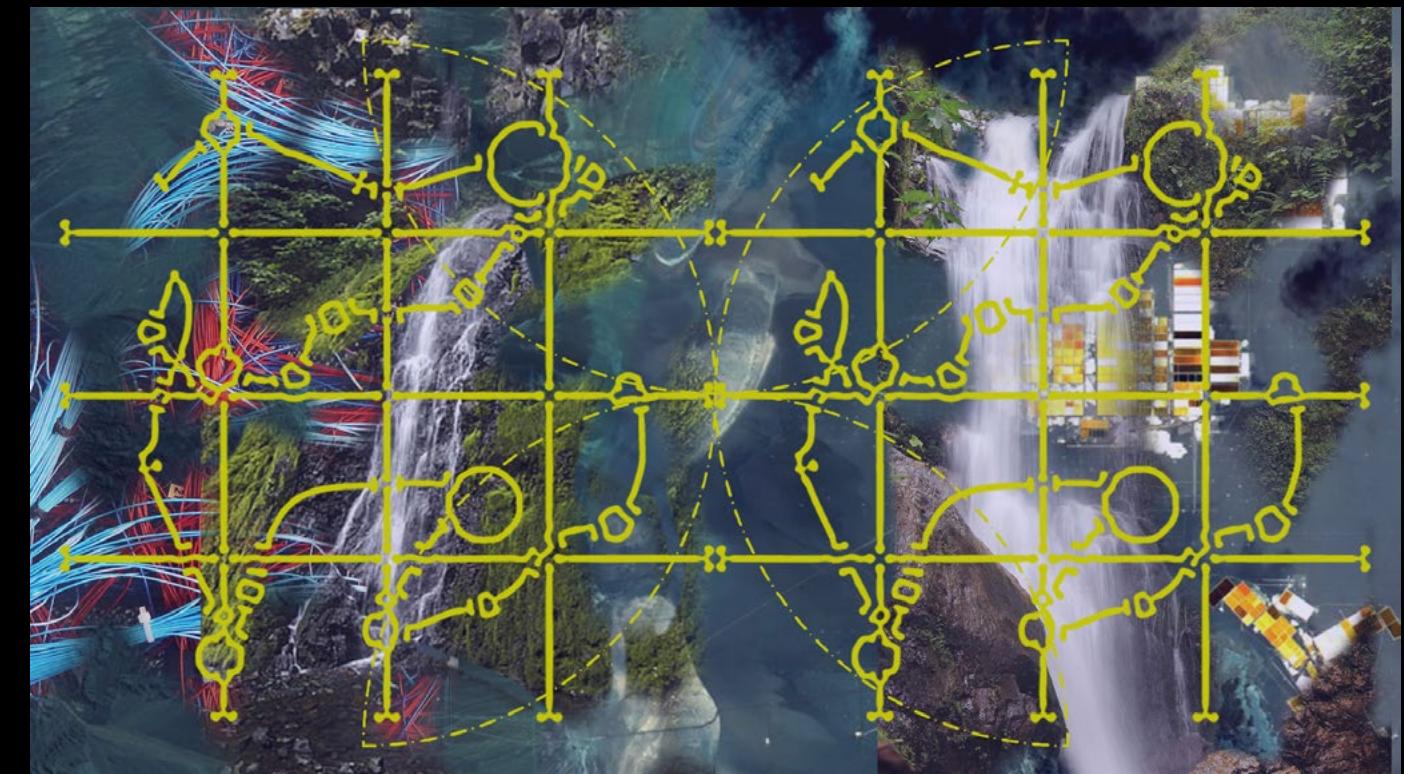
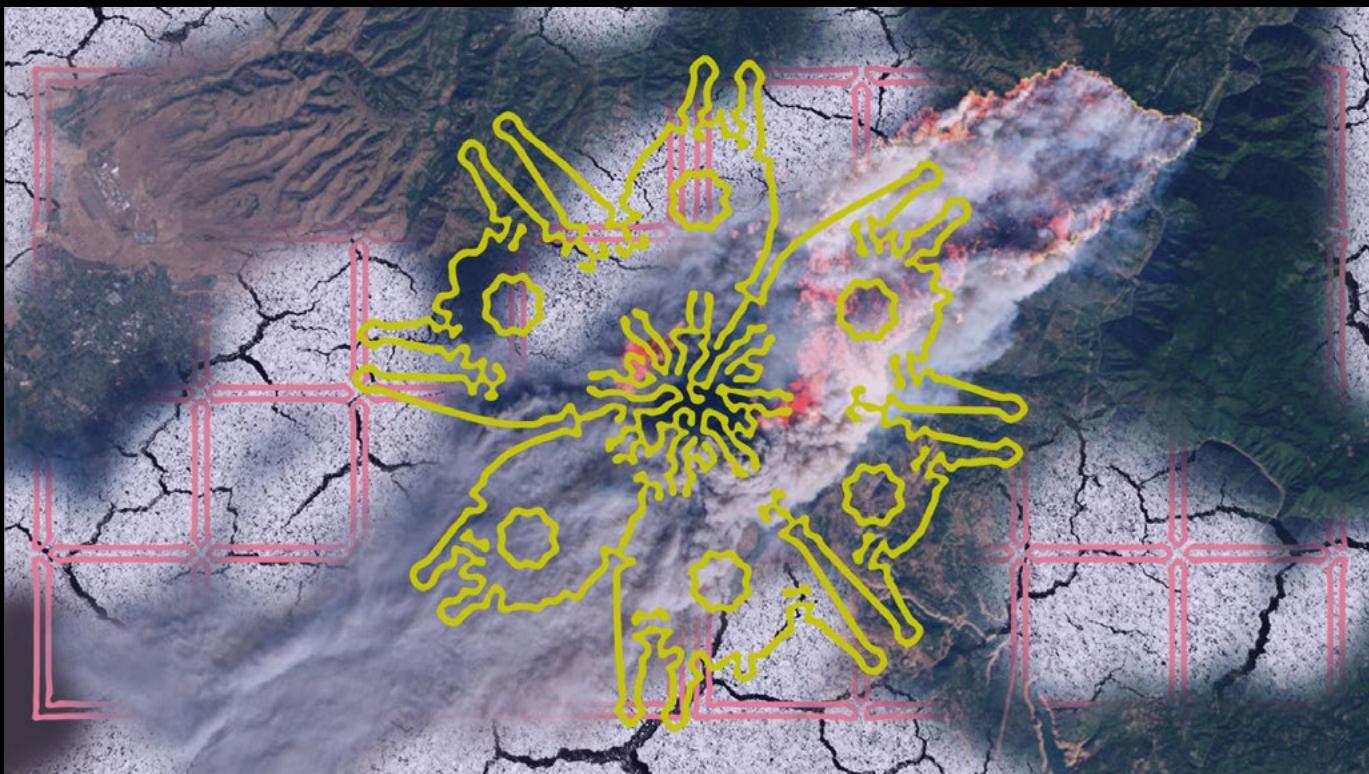
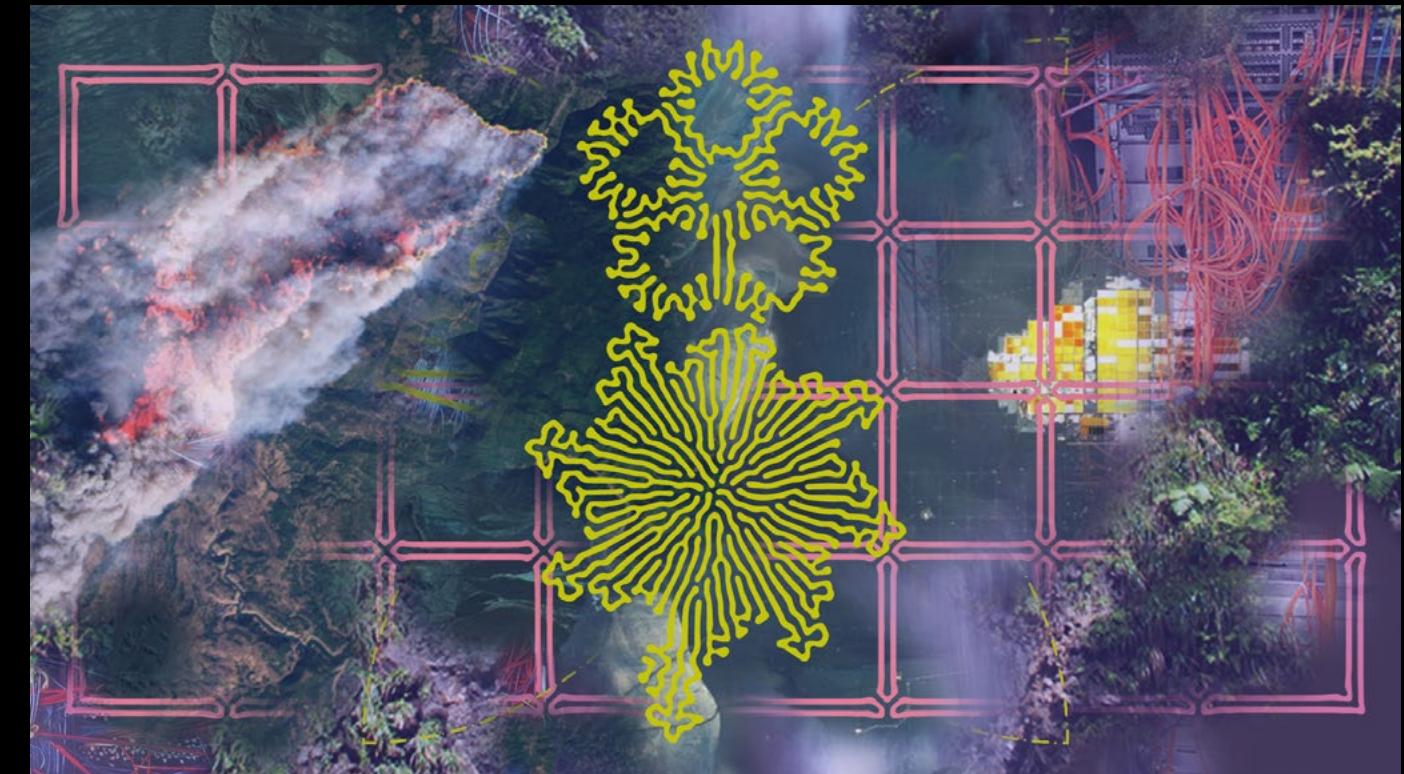
- 2017 A Dark and Quiet Place, Stuart Shave/Modern Art, London, UK
- 2016 Lead Light, Roslyn Oxley9 Gallery, Sydney, Australia
- 2015 Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, PA, USA
Xavier Hufkens, Brussels, Belgium
- 2014 Le Vendeur fou, Au 8 Rue Saint Bon, Paris, France
- 2013 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

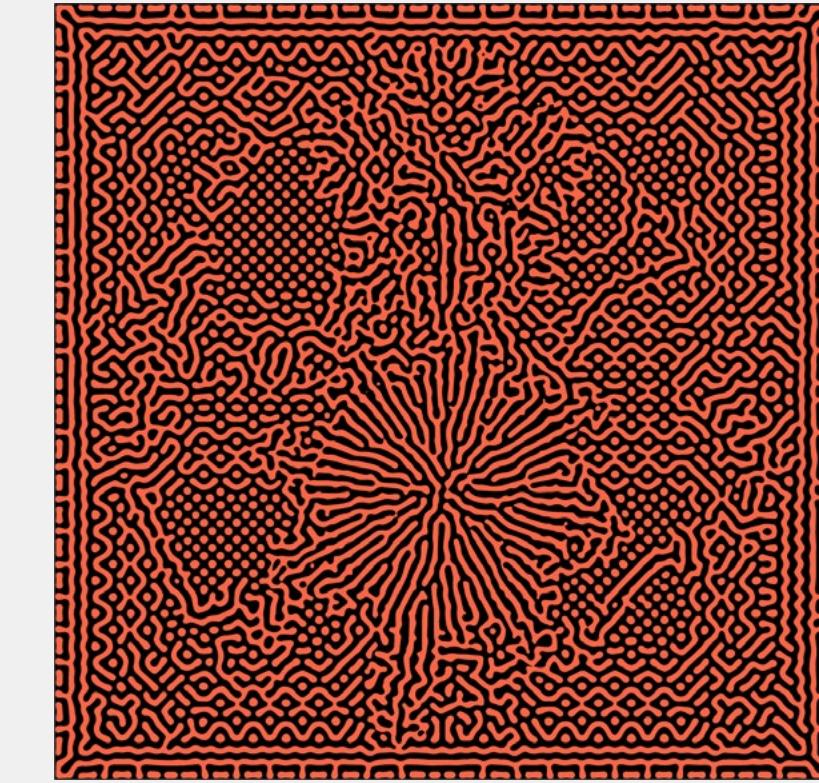
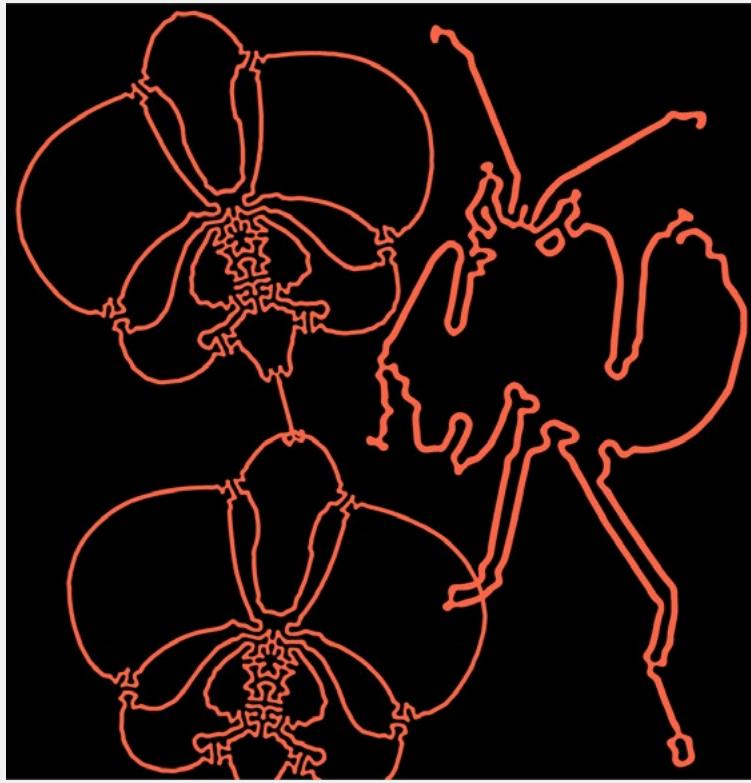
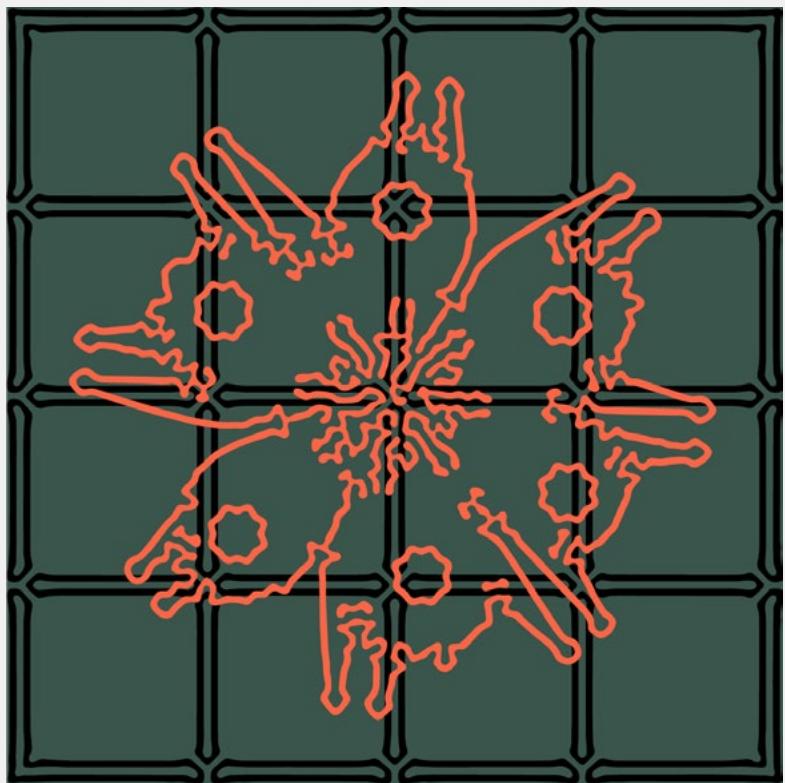
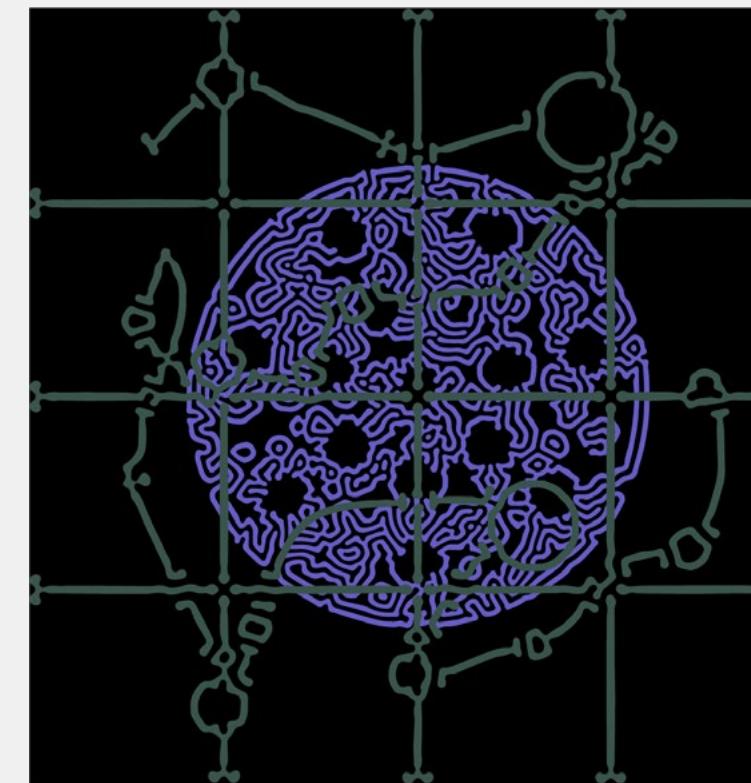
Selected Group Exhibitions

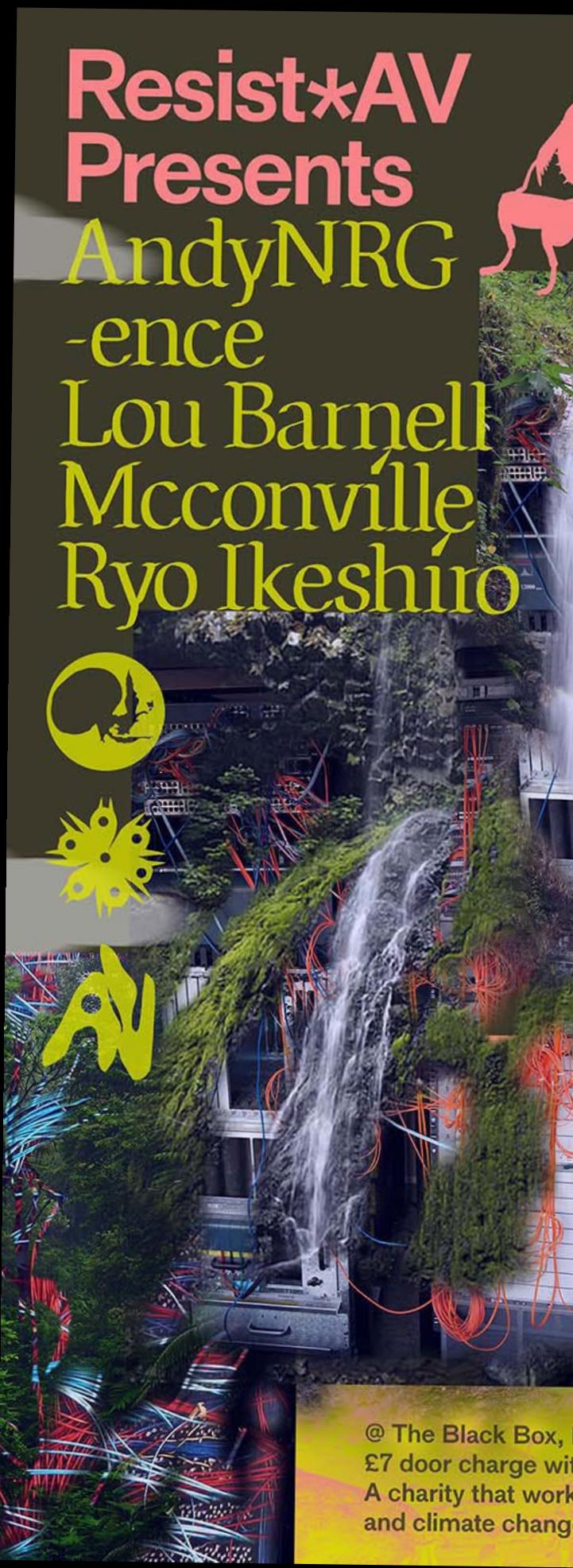
- 2017 Back to Mulholland Drive, La Panacee, Montpellier, France
Enter Stage Left, Lewis Glucksman Gallery, University College, Cork, Ireland
- 2016 Theories of Modern Art, Modern Art, London, UK
One Day Something Happens: Paintings of People, curated by Jennifer Higgins, The Atkinson, Southport, England, UK







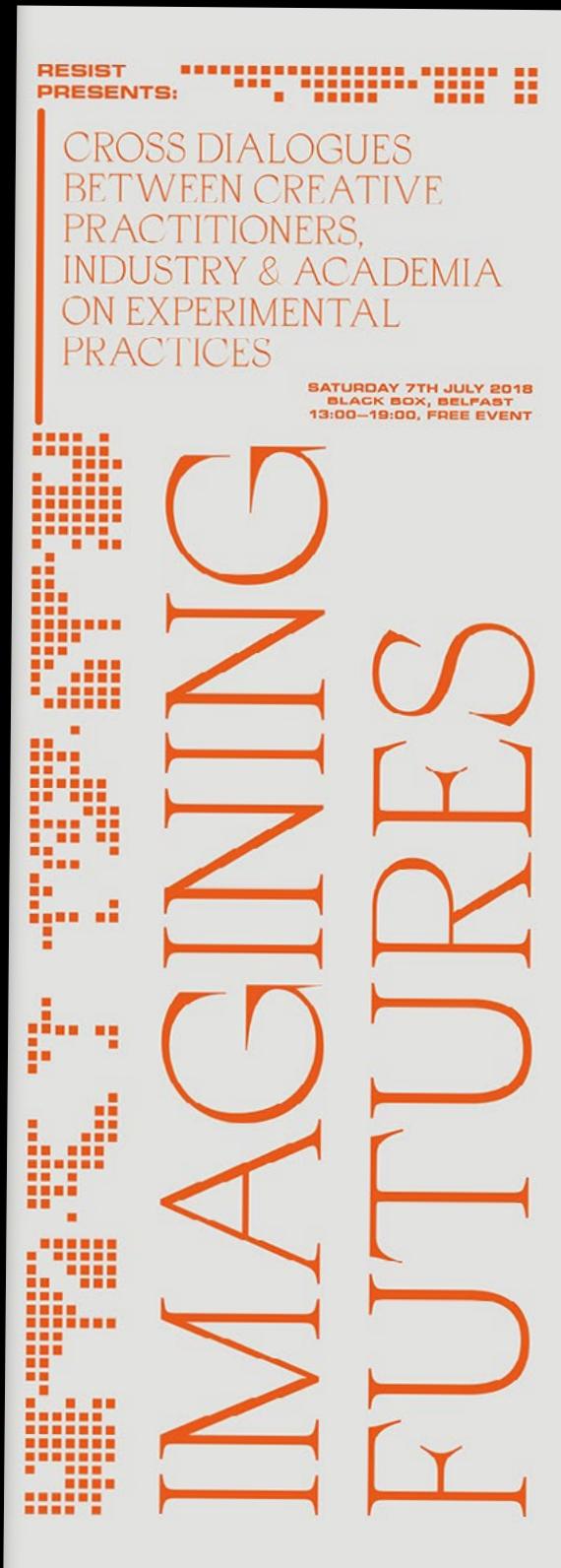




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INTRODUCTION

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.

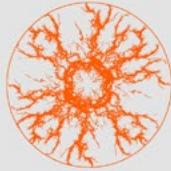
Imagining futures may be utopian, apocalyptic, intentional, subconscious, prophetic, deterministic and everything in between – yet undoubtedly musicians and artists are compelled to imagine through creating.

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 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.

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

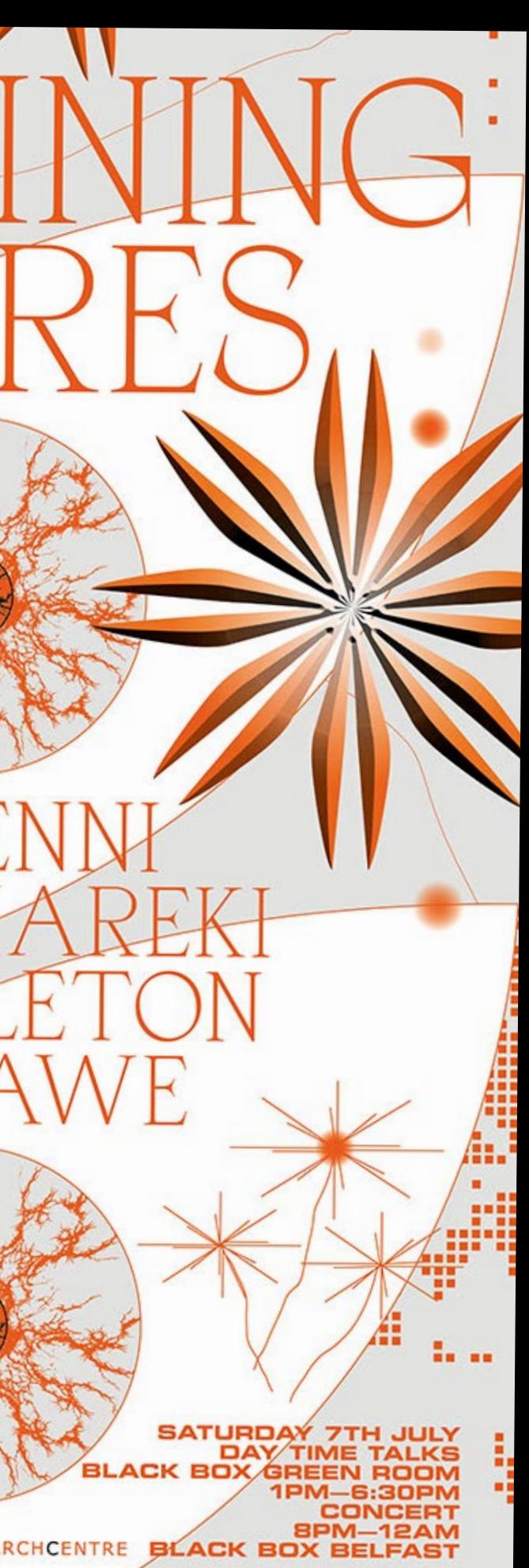
This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future 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. 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.





The website homepage features a large black and white photograph of a person's hands holding a Super 8 film cartridge. Below the image, the text "Super 8" is displayed in a large, bold, sans-serif font. Underneath "Super 8", the word "WORKSHOP" is followed by the dates "17.07.19–24.07.19". At the top of the page, there is a navigation bar with four items: "What's On", "Get involved", "Equipment", and "About Us". To the right of the main content area, there are two smaller images: one showing people writing at a table and another showing a group visit. Below these images, there are two hexagonal icons: a white one labeled "Membership" and a green one labeled "Equipment".

This page shows a detailed event listing for a "Found Footage Workshop" led by Rhea Storr & Imran Perretta. The title is prominently displayed in large, bold letters. Below the title, the dates "17.07.19–24.07.19" are listed, along with the price "£60 / Concession: £30", the time "10am–4pm", and the number of spaces "5 / Concession: 2". A "BOOK NOW" button is located at the bottom left. To the right of the text, there is a large black and white photograph of several vintage 8mm cameras arranged in a cluster. At the top of the page, the same navigation bar is present.



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

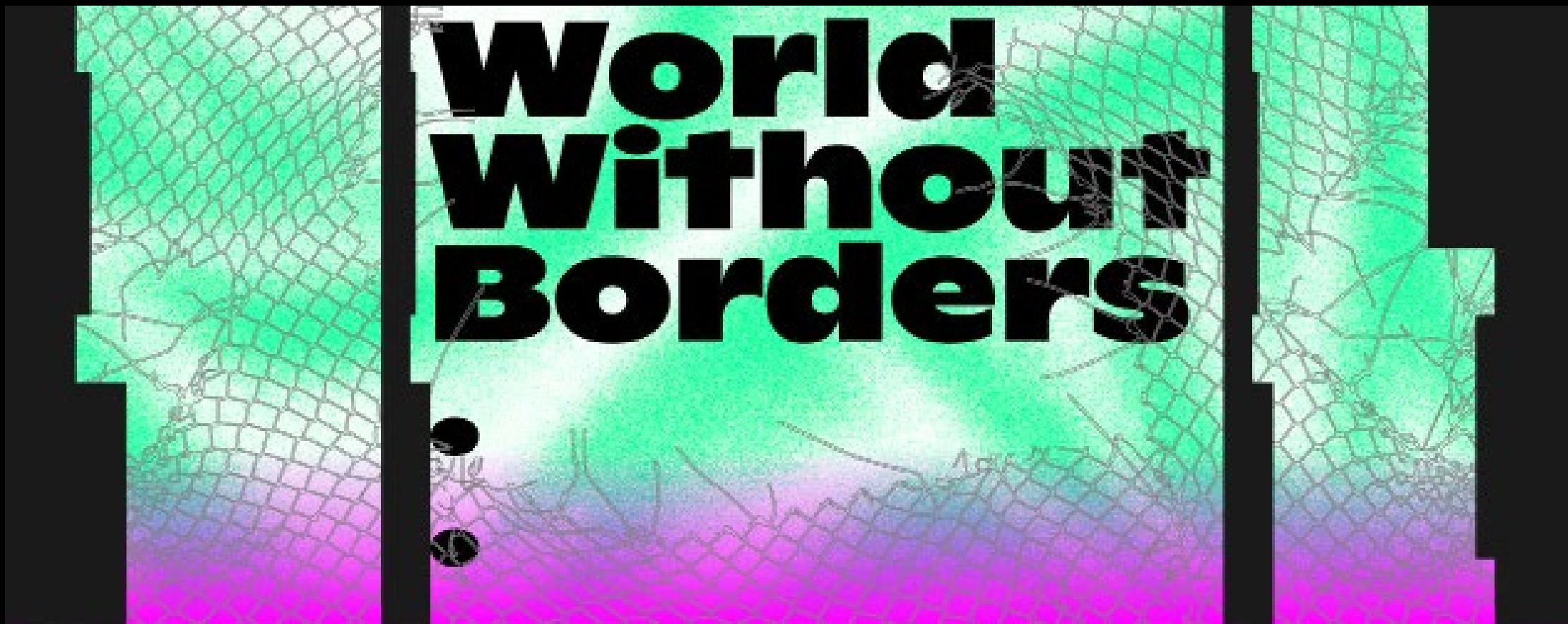
Altering the surface of film
using chemical techniques
such as tinting and toning

Editing and splicing
16mm film

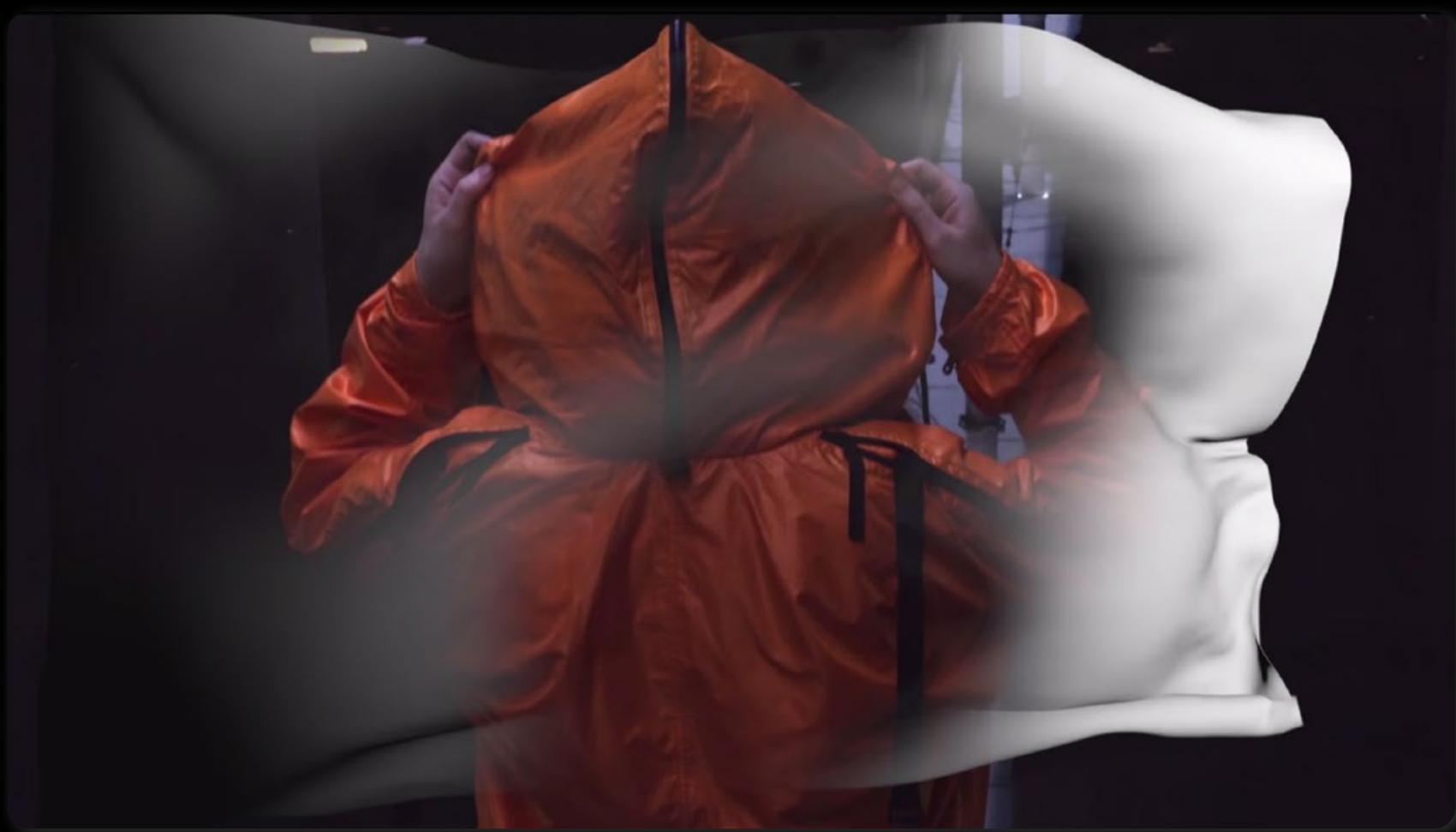
Loading a 16mm projector
for playback

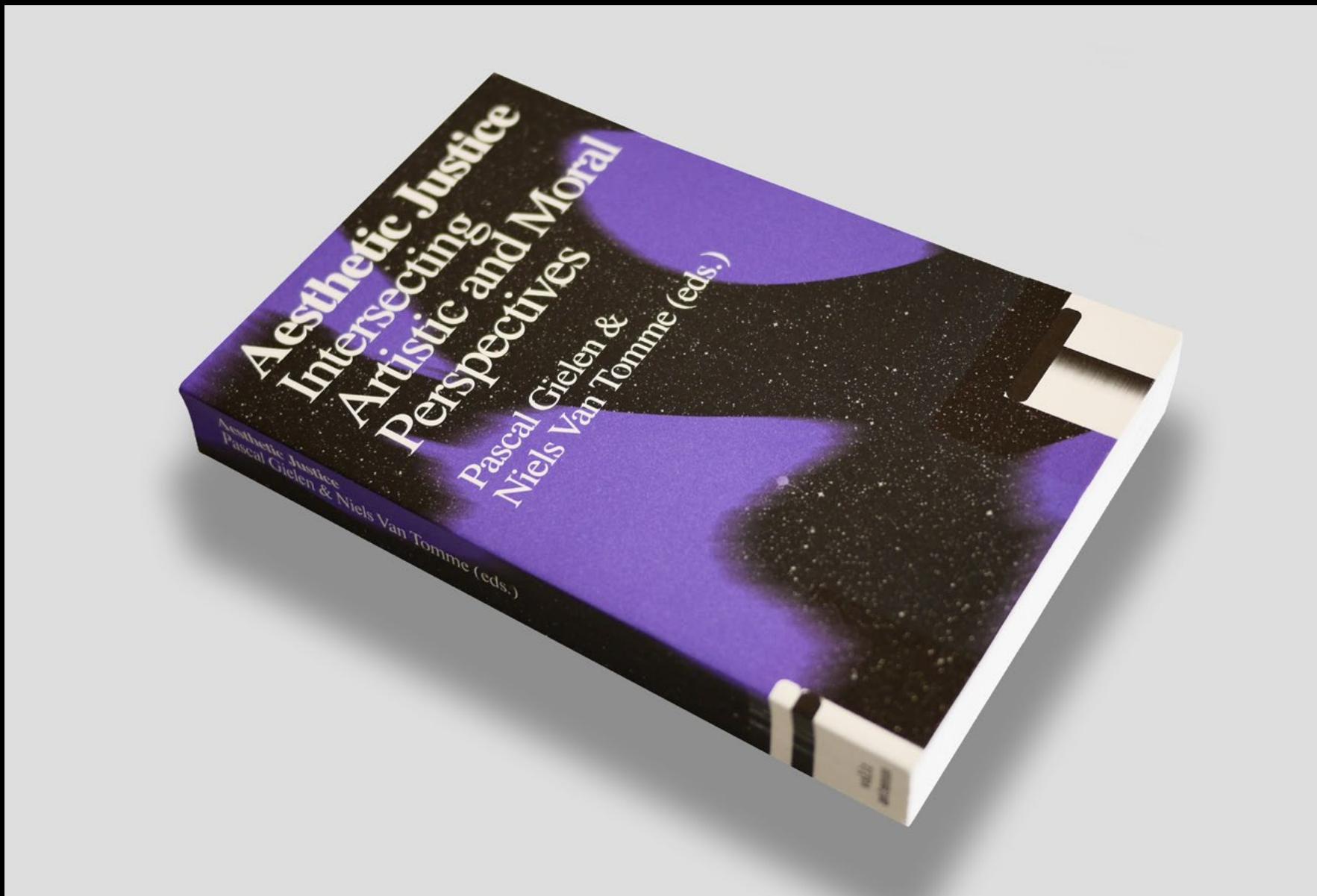
not-nowhere.org











Settlement

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

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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 Renzo Martens and René Ngongo.

10.12.14

Interview with Richard Florida at Research Seminar



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...

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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 Research Seminar**




07.09.14 07.09.14

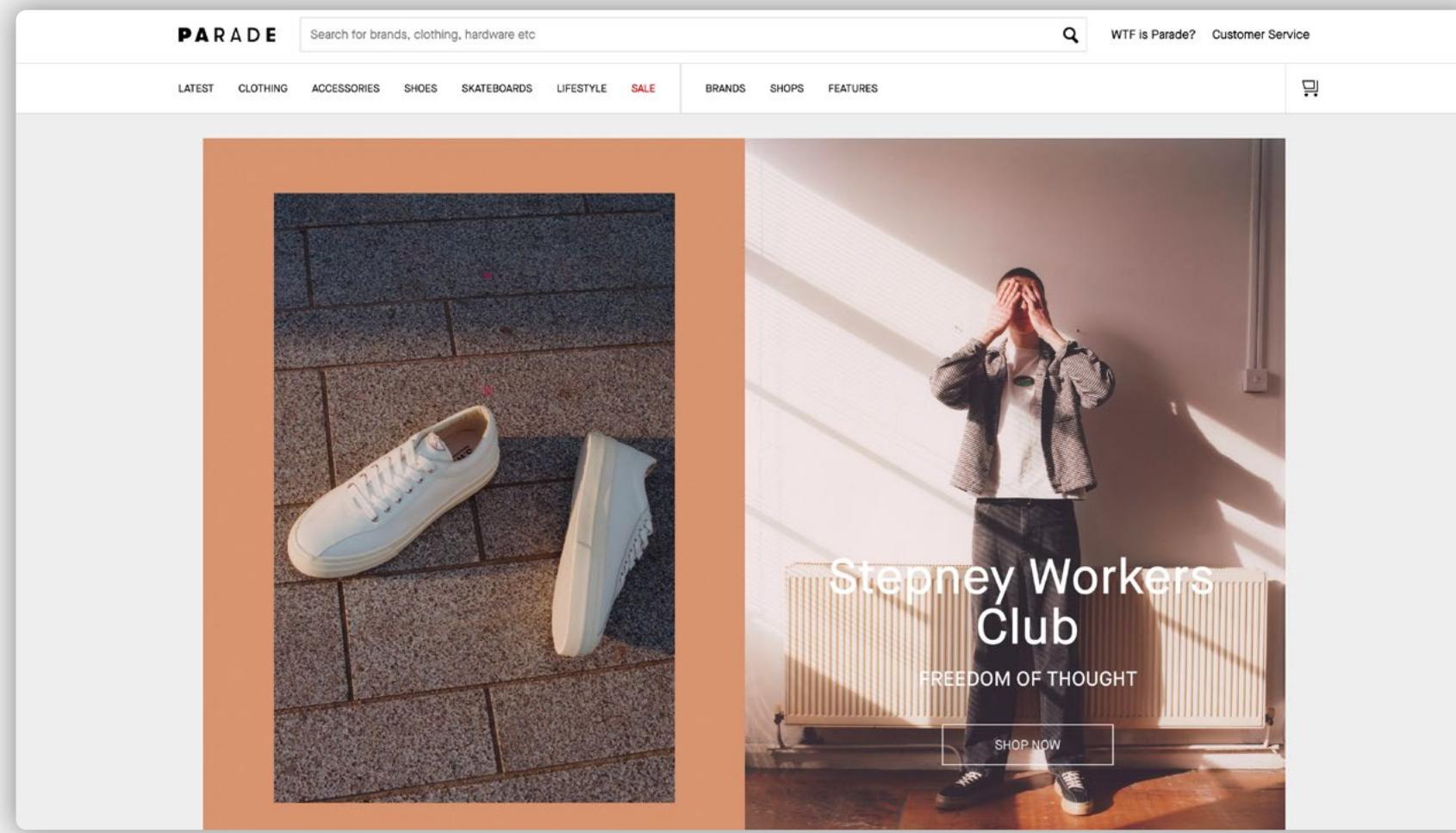
04.12.14 IHA launches global debate series on poverty...

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06.10.14 On the Institute for Human Activities...

02.10.14 Artists come to create beauty and...



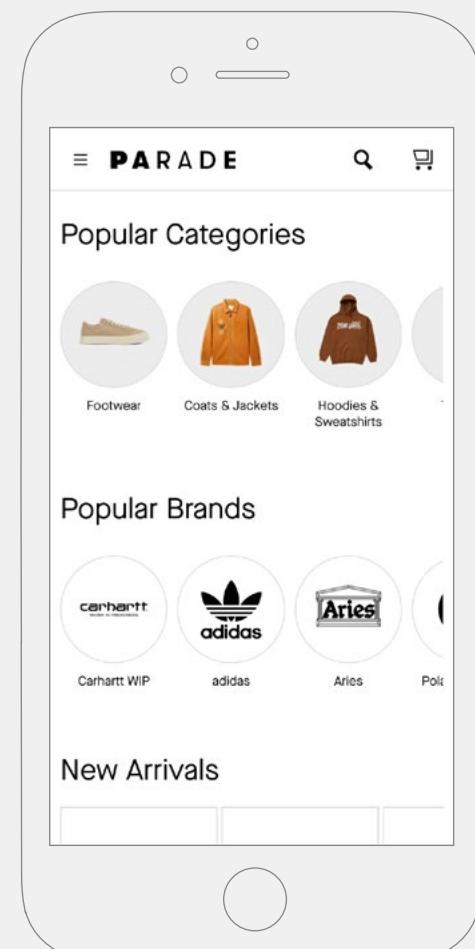


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EDITORIAL

Eric Elms Was Here: The Artist Whose Unlimited Energy Drives Powers Supply

Influential visual artist Eric Elms introduces us to the weird world of Powers Supply, one of the multiple design projects that make up his unique creative universe.



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COS Women Men Children COS x HAY Explore Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

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...



COS Women Men Children COS x HAY Explore Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

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

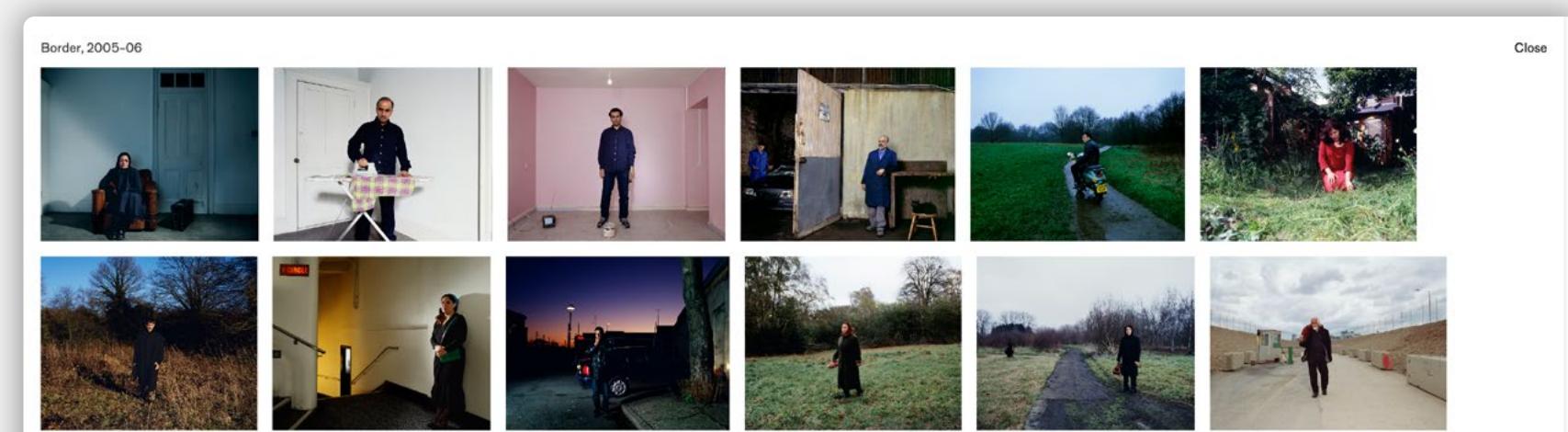


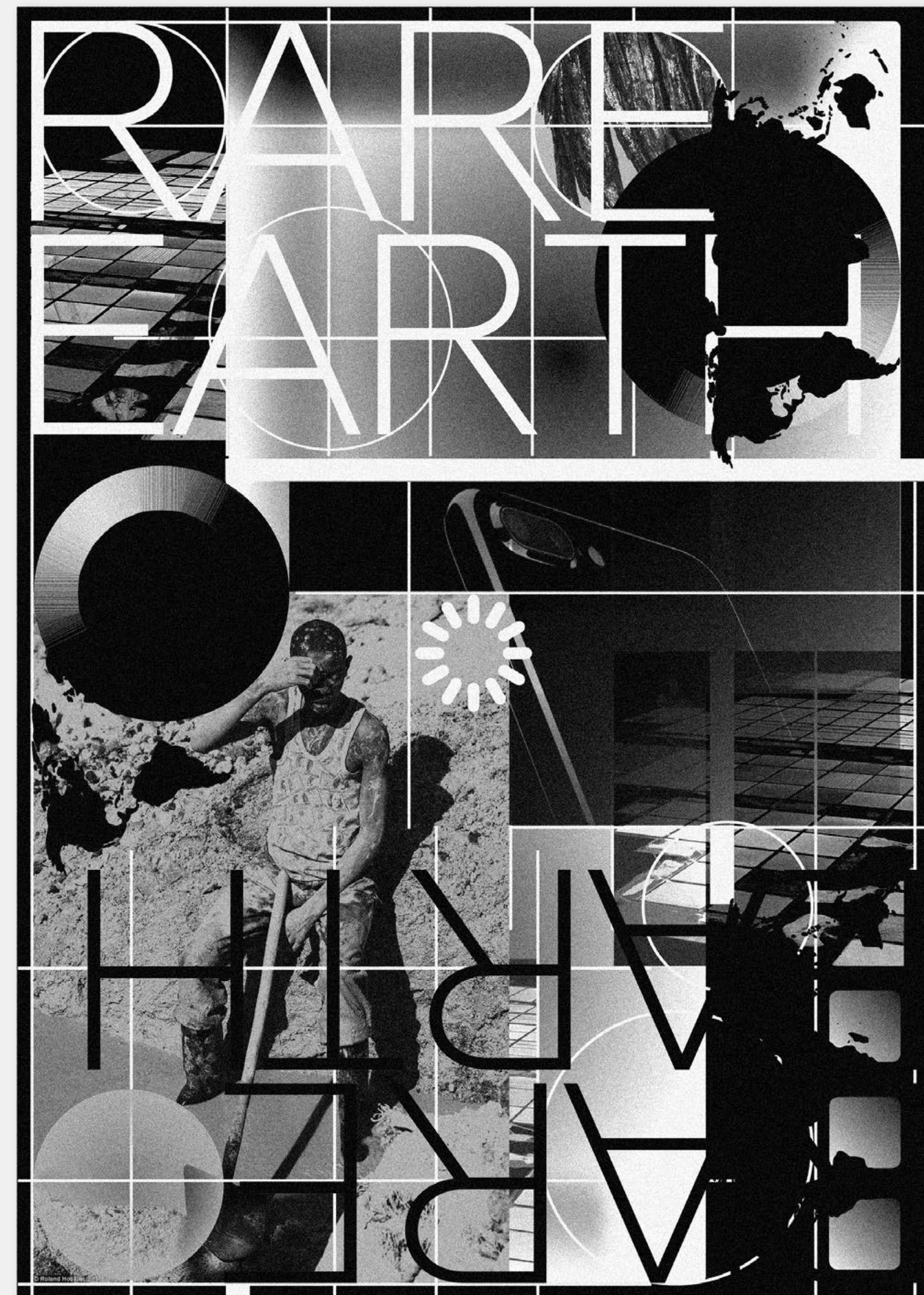
mitra tabrizian



The Silence of Numbers, 2020-21
Film Stills, 2017-18
You don't know what nights are like?, 2016
Looking Back, 2013
Leicestershire, 2012
From Bahrain, 2011
Another Country, 2010
Untitled, 2009
City, London, 2008
Tehran, West Suburb, 2008
Wall House II, 2007
Tehran, 2006
Border, 2005-06
Archive

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