

Robbie Blundell

Graphic and digital designer, primarily working on identity systems, printed matter and digital platforms. I have worked with major commercial and cultural institutions; COS, Galeries Lafayette Champs-élysées, Valiz publishing, and community organisations such as Progressive International, Furtherfield Gallery and MayDay Rooms.

I currently work interdependently with a number of other practices, this has recently been with [Common Knowledge](#) and [New Design Congress](#).

Projects

I have been a co-organizer of [Evening Class](#) since 2016. Key activities include, the formation of a [Designers + Cultural Workers Union](#), consciousness raising events reflecting on shared experiences of work [Dependent On Experience](#), collaborations with Precarious Workers Brigade, a [DIY Furniture Workshop](#), A Case of the Mondays: A Reading Group on the Refusal of Work. Find out more in the [Walker Arts Interview](#).

I am a member of [Sun Housing Coop](#). A co-operative organizing to develop purpose-built communal housing and work space in London.

Selected Clients and Collaborators

Acne
David Noonan
Earth Percent
Furtherfield Gallery
Hanger Inc.
Institute of Human Activities
MayDay Rooms
Odunpazarı Modern Museum
Parade Skate Co.
Progressive International
Studio TOOGOOD
WMA HK

Selected Experience

COS
[DVTK](#)
[Future Corp](#)
[Metahaven](#)
[NoPlans](#)
[XL Recordings](#)

Contact

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Palestine Deep Dive

Watch Read About Voices Support Search...

A new generation of Palestinian voices. Support independent media uplifting a new generation of Palestinian voices. Support independent media uplifting a new generation of Palestinian voices.

This is Not Journalism: Ahmed Alnaouq, Speaks Out Against the BBC & NYT

17.6.22 Palestine Deep Dive

Latest DeepDive See all videos →

Latest Unmuted See all video →

Anti-Palestinian Repression in Germany

Unmuted 21.4.23 Hebh Jamal

Celebrating the Artwork of Palestinian Children

Unmuted 11.4.23 Rana Shubair

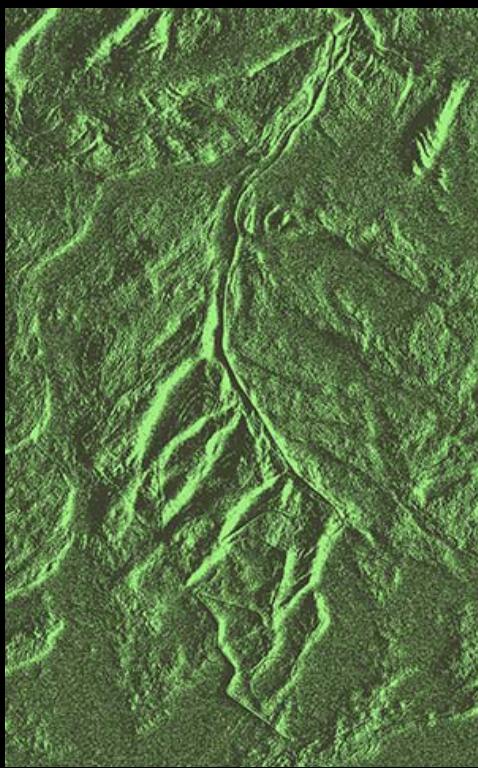
Deep Dive Daily. Your Palestine & Israel news roundups straight to your inbox.

Name

Reclaiming Palestine's Archaeology

Dr. Hamdan Taha & Dr. Iman Saca

Palestine Deep Dive



Giving Rise to a New Generation of Palestinian Journalists

Palestine Deep Dive

palestinedeepdive

From Gaza to Durham: A Journey from One World to Another

TEXT BY: Tarneen Hannad

Like Share Comment



Connecting Palestinian Realities to Western Audiences

Palestine Deep Dive

Palestine Deep Dive

On Israel's Weaponization of Time

Time is no friend of ours, most Palestinians won't be afraid to tell you. And in Gaza especially, you would be forgiven for thinking that for many years, time has been stuck on a repeat in a loop of its own.

22 November 2022

Gazans hoping to leave Gaza line up at Rafah crossing

On February 1, I left the Gaza Strip to pursue my master's degree in the UK, for which I have obtained a hard-fought scholarship. There are only two ways to exit the Strip into the outside world: the Erez crossing into Israel and then to Jordan (we are not allowed to use Israel's airport), and Rafah crossing into Egypt. The border crossing into Jordan was closed at the time I had

Palestine Deep Dive

From Gaza to Durham: A Journey from One World to Another

I believe I owe my people a story. I want everyone to know what it's like for a Palestinian from Gaza to travel through Rafah crossing into Egypt in a bid for freedom.

22 November 2022

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Palestine Deep Dive

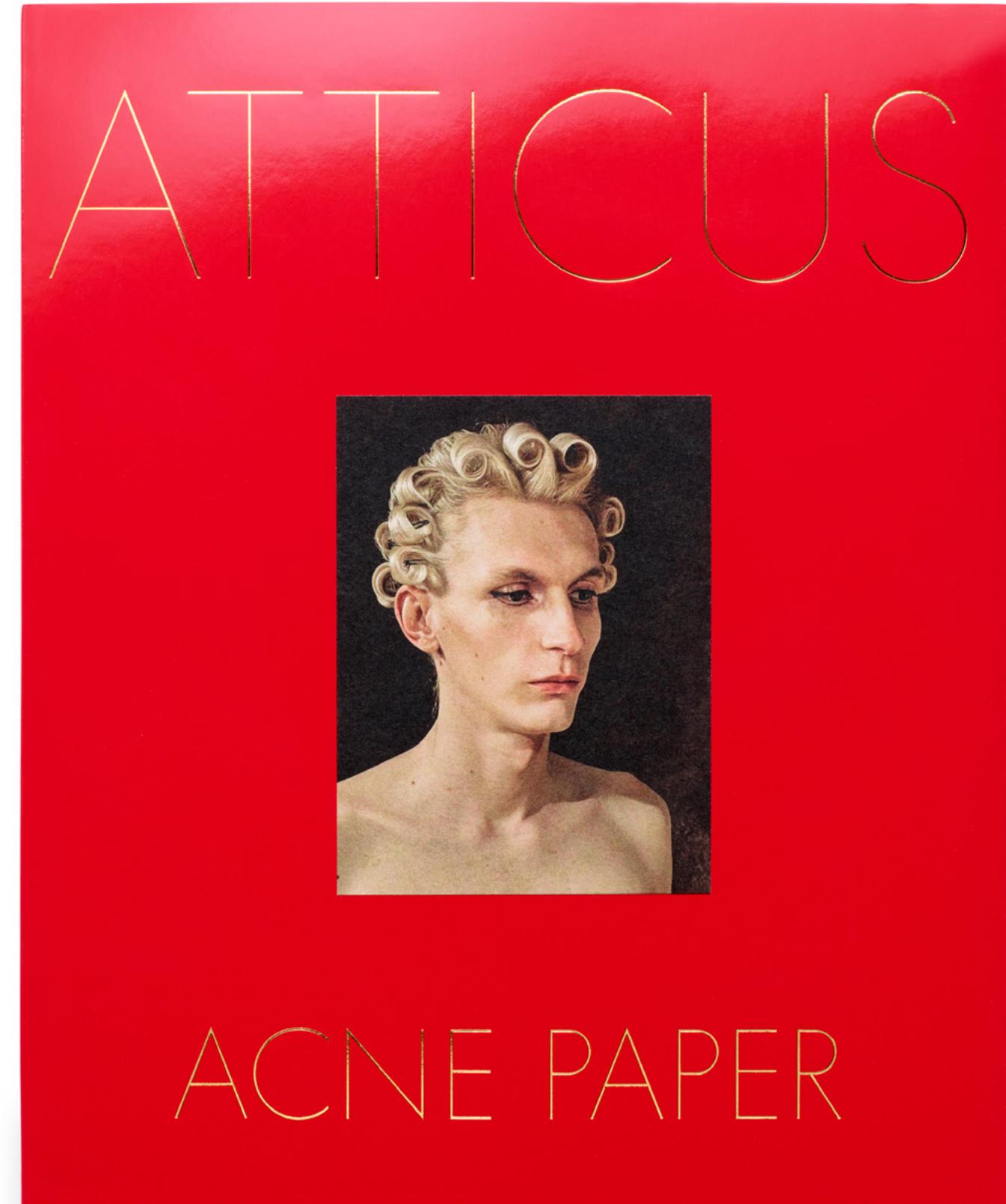
Sanction Smotrich?

Palestine Deep Dive

5:07 / 15:28

Ayah Ziyadeh Palestinian Activist & Journalist





Illustrations by James Spencer





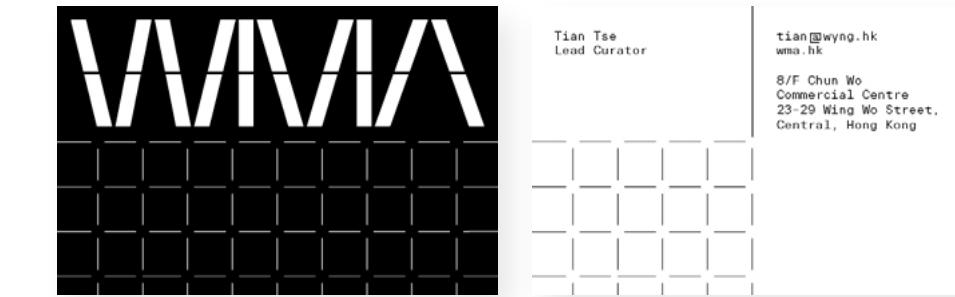
Visual Culture Archive & Project Space

視覺文化檔案和項目空間

Facilitating greater
understanding of
Hong Kong through
the lens-based art form.

23-29 Wing Wo Street,
Central, Hong Kong

WMA



WMA

+852 3974 5488
info@wma.hk
wma.hk
@wma.hk

WMA
8/F Chun Wo Commercial Centre
23-29 Wing Wo Street, Central
Hong Kong

WOMEN 我們: From Her to Here

SUBJECT

WMA is honoured to present the
WOMEN 我們 series with San Francisco
Chinese Culture Center (CCC).

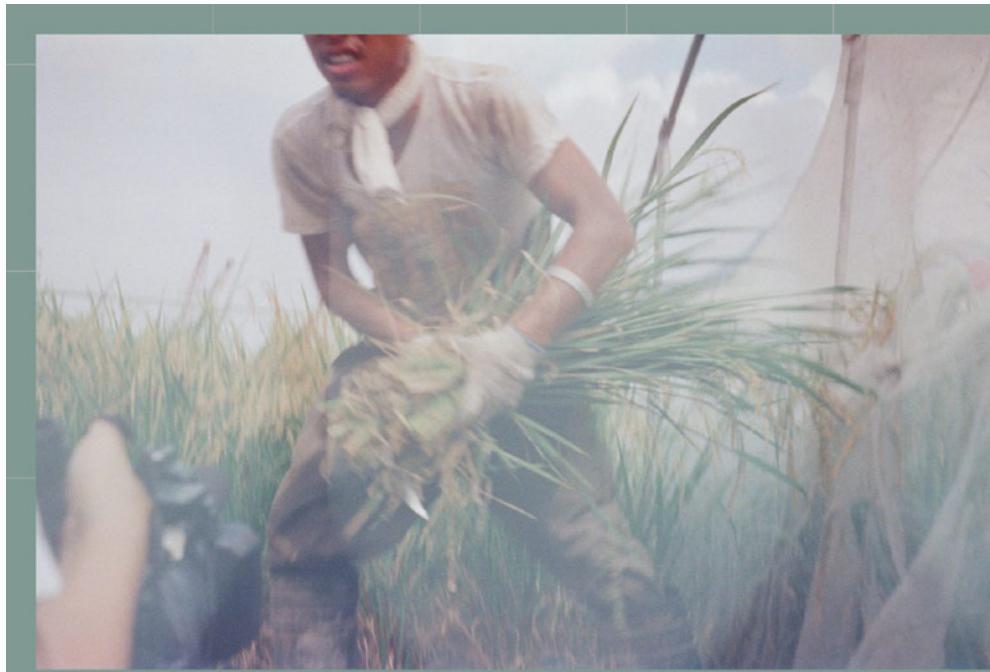
DATE
15.02.22

Become an energy of queer powers — to be fluid, to exist in liminality,
and to bend but not break.

WMA is honoured to present the 'WOMEN 我們' series with San
Francisco Chinese Culture Center (CCC). Inaugurated in 2011 Shanghai,
'WOMEN我們' (a Mandarin homophone meaning both 'women' and 'we')
curated by Abby Chen was the first exhibition to address feminism and
queerness in China at the time. It represents agency and belonging and
focuses on issues such as feminism, gender diversity, and sexual equality.

This exhibition will be presented as a two-phase dialogue – Phase
One will be an adaptation of the series's latest iteration, From
Her to Here, curated by Hol Leung. Brings together works by 6
multidisciplinary artists, Chen Han Sheng, Huang Meng Wen,
Heesoo Kwon, Madeleine Lim, Nicole Pun, TT Takemoto to embody
a "queer state of mind". The exhibition suggests how a nonbinary
approach towards navigating the world leads to new questions
about the seemingly straight and rigid dicotomies that surround us.
Discovering the nature of our world is an energy of queer powers
— to be fluid, to exist in liminality, and to bend but not break.

Date: 21.1.22 – 31.5.22
Time: 12 – 7pm (星期二至日 Tue to Sun)
Place: WMA Space, 8/F Chun Wo
Commercial Centre, 23-29 Wing Wo Street, Central



The Days Before The Silent Spring

Lo Lai Lai Natalie
勞麗麗

WMA

30.06.-29.07.22
WMA.HK



Catrine Val. Here. 2022

30.06-29.07.22

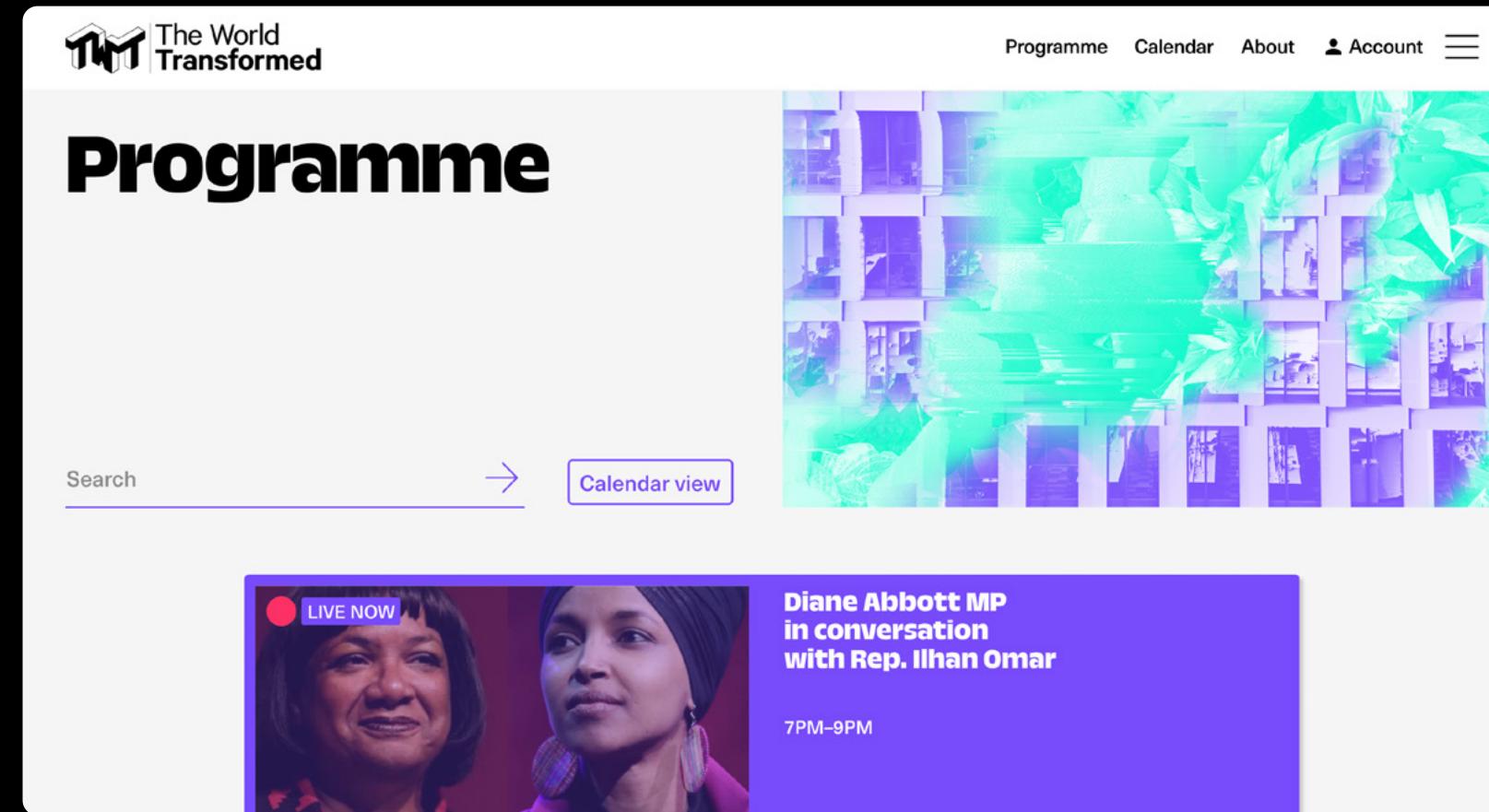
To the Last Light

Catrine Val
卡特琳 瓦爾

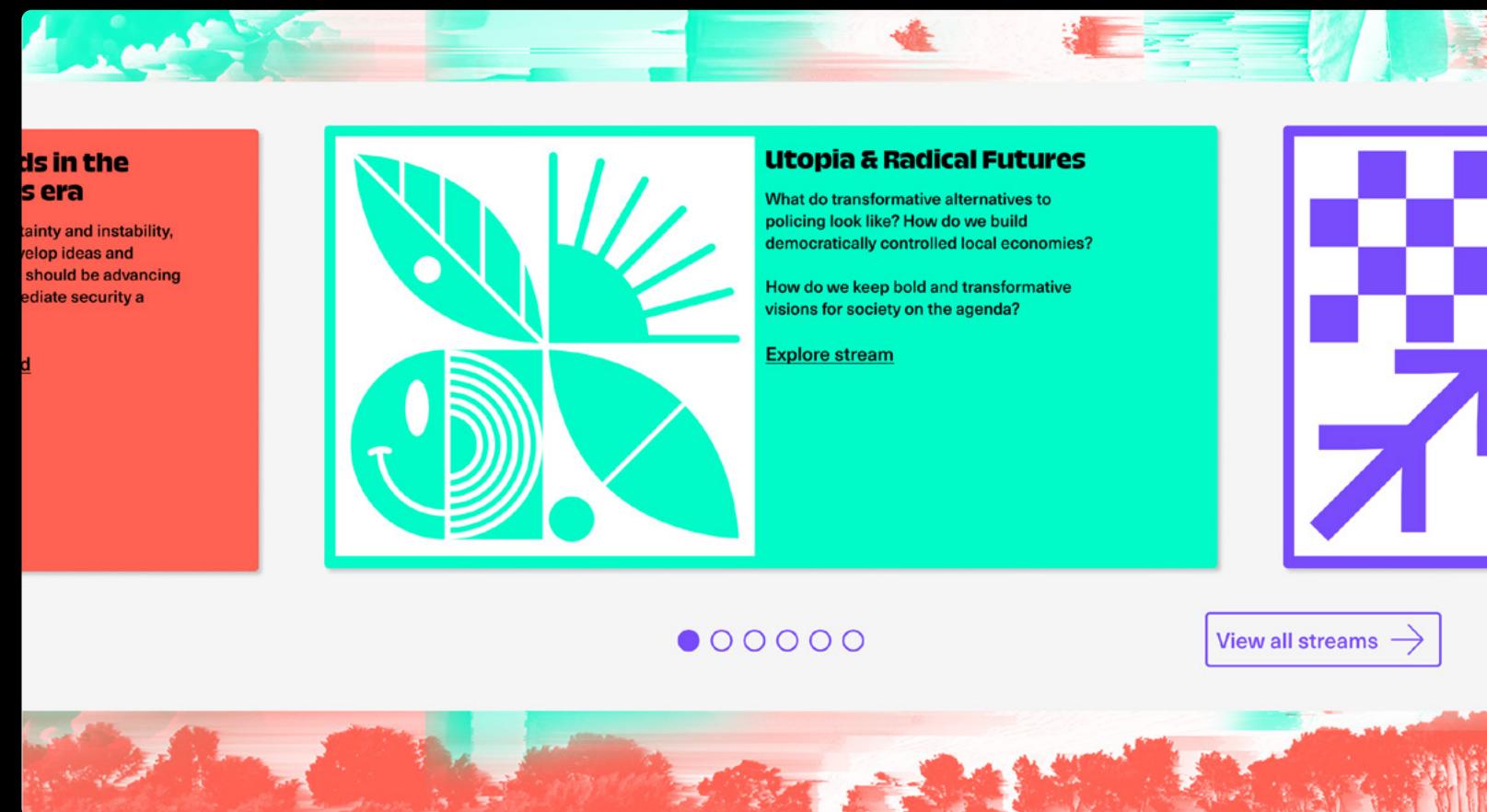
WMA

WMA.HK

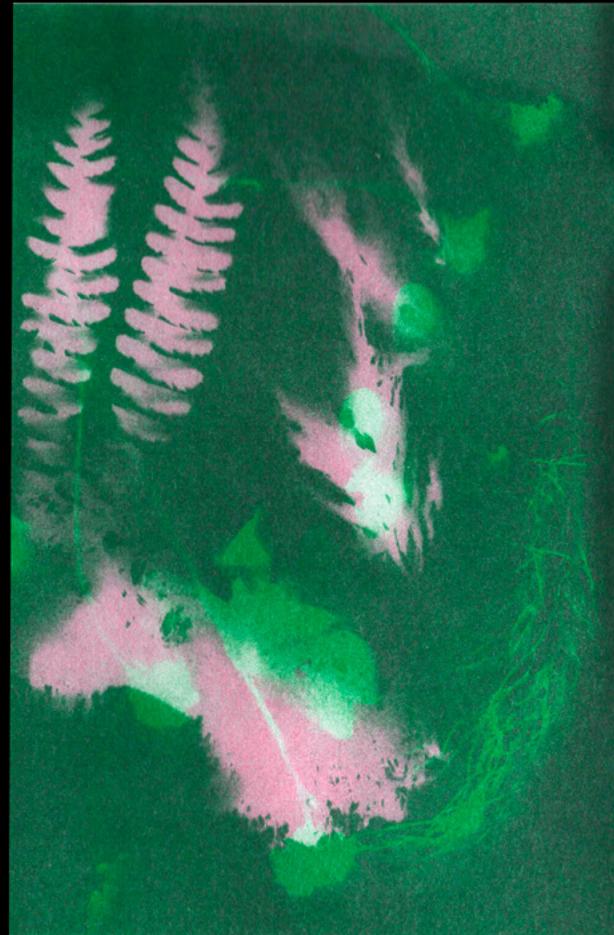
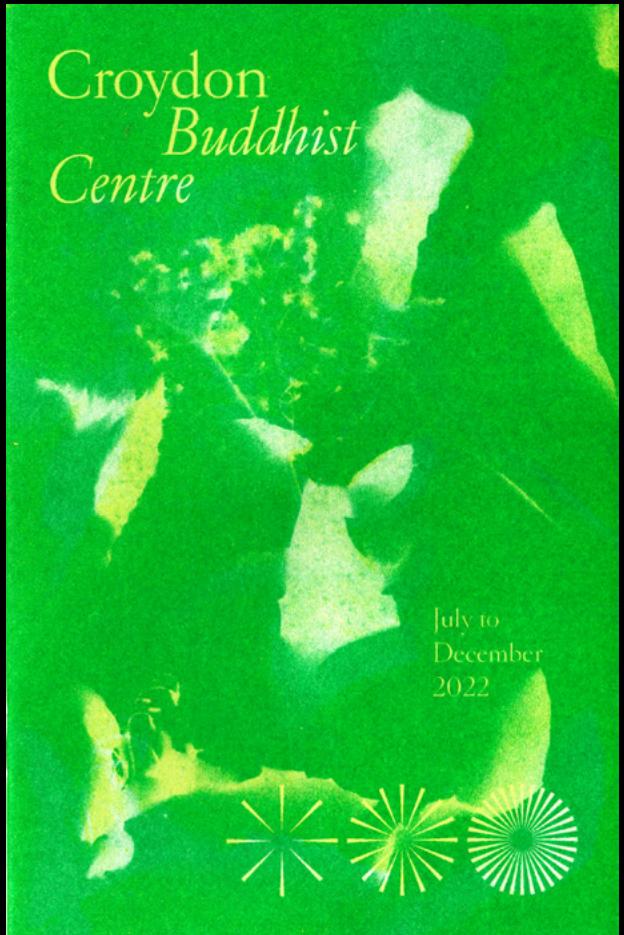




The screenshot shows the 'Programme' section of the website. At the top left is the logo 'The World Transformed'. To the right are navigation links: 'Programme', 'Calendar', 'About', 'Account', and a menu icon. Below the navigation is a large, colorful collage of various images. On the left side of the main content area is a search bar with the placeholder 'Search' and a purple arrow icon. Next to it is a button labeled 'Calendar view'. Below these are two event cards. The first card features a photo of two women, one with a 'LIVE NOW' badge, and the text: 'Diane Abbott MP in conversation with Rep. Ilhan Omar' and '7PM-9PM'. The second card is partially visible.



The screenshot shows the 'Streams' section of the website. It features a decorative banner at the top with a gradient from teal to red and white abstract shapes. Below the banner are four stream cards. From left to right: 1) A red card with the title 'Bold ideas in the post-Brexit era' and a brief description about uncertainty and instability, followed by a 'View all streams' button. 2) A green card with a stylized graphic of a leaf and a sun-like shape, titled 'Utopia & Radical Futures'. It includes a question about transformative alternatives to policing and how to build democratically controlled local economies, and a link to 'Explore stream'. 3) A purple card with a checkered pattern and a large purple arrow pointing upwards. 4) A blue card which is mostly cut off by the edge of the frame. At the bottom of the page is a horizontal navigation bar with several small circular icons and a 'View all streams' button with a purple arrow.



SUMMER 2022

NATURE OF MIND

The mind is our most valuable asset, and most dangerous possession. It can be amazingly creative or terrifyingly destructive. Every experience we have is mediated through the mind. From a Buddhist perspective, our greatest danger is not realising the mind's potential, and not finding ways of living that out.

Join us this summer for the conclusion of our season of events, courses and retreats on the nature of mind – a deep dive into the mystery of human consciousness.

YOGA FOR MEDITATION

We run a range of drop-in yoga classes, all led by experienced practitioners of yoga and meditation. Check our website for more information.

OTHER BUDDHISM & MEDITATION EVENTS

This brochure contains just some highlights of our programme. We also have drop-in classes, practice evenings, and more – see our website for full details.

THE DANA ECONOMY

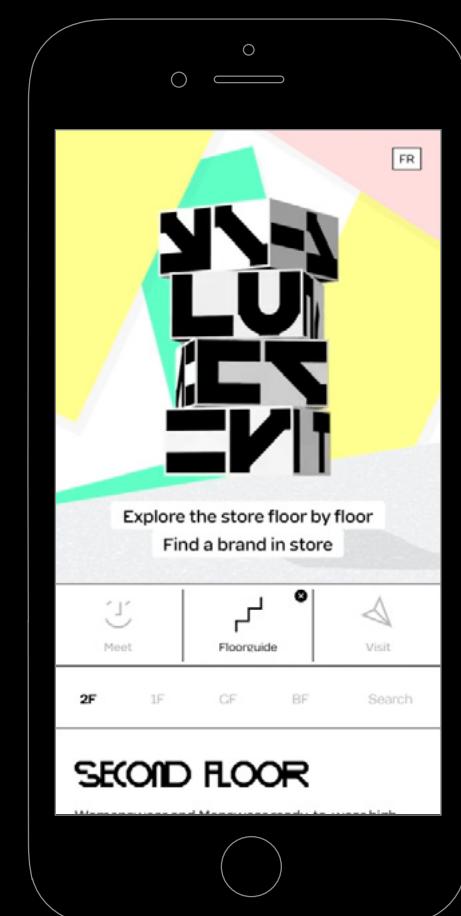
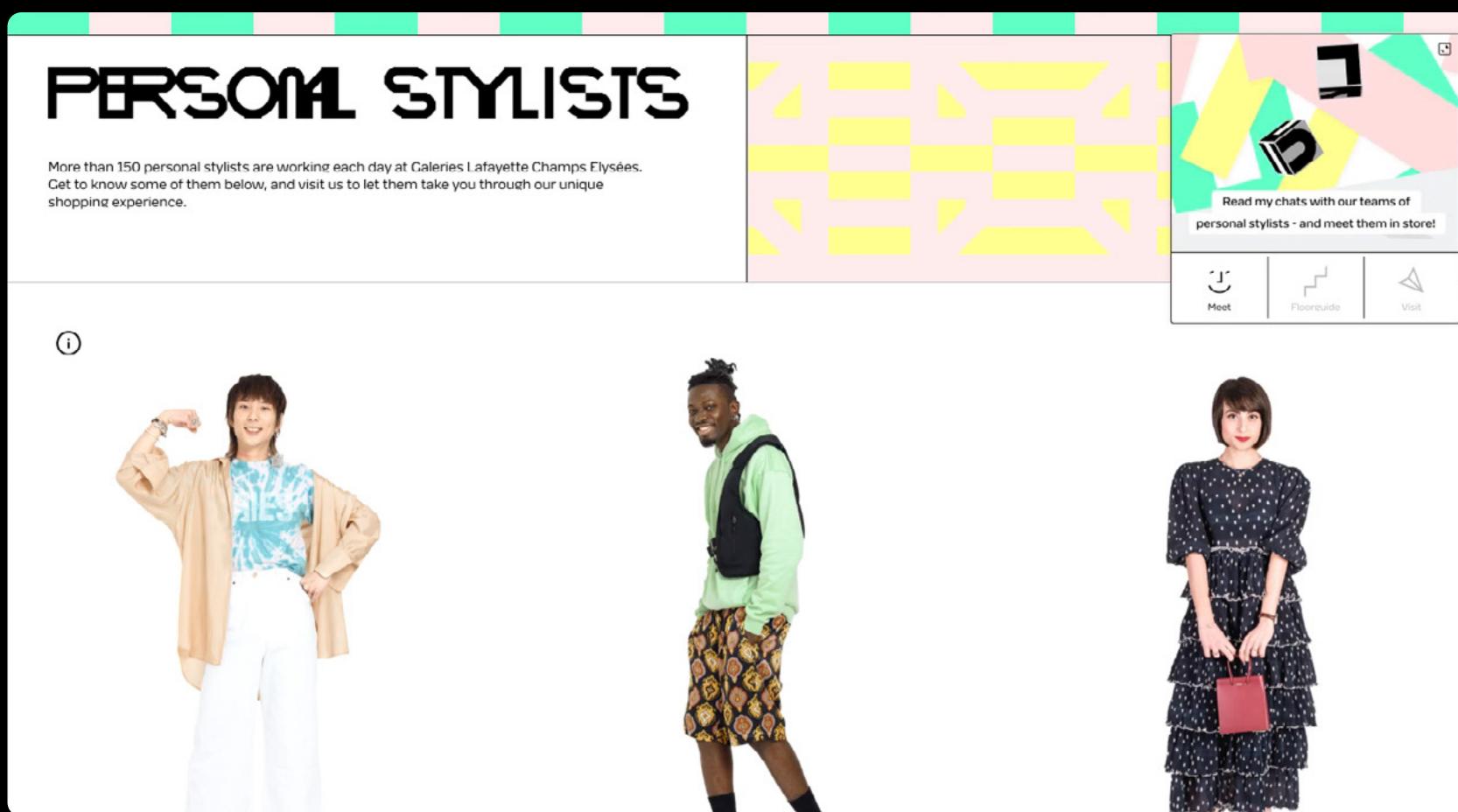
We don't have a fixed charge for any of our events. We want to build a Buddhaland: a place that runs on mutual generosity – *dana* – rather than monetary transaction. All prices quoted are suggested donations. Please give more if you can, and help us transform the lives of even more people.

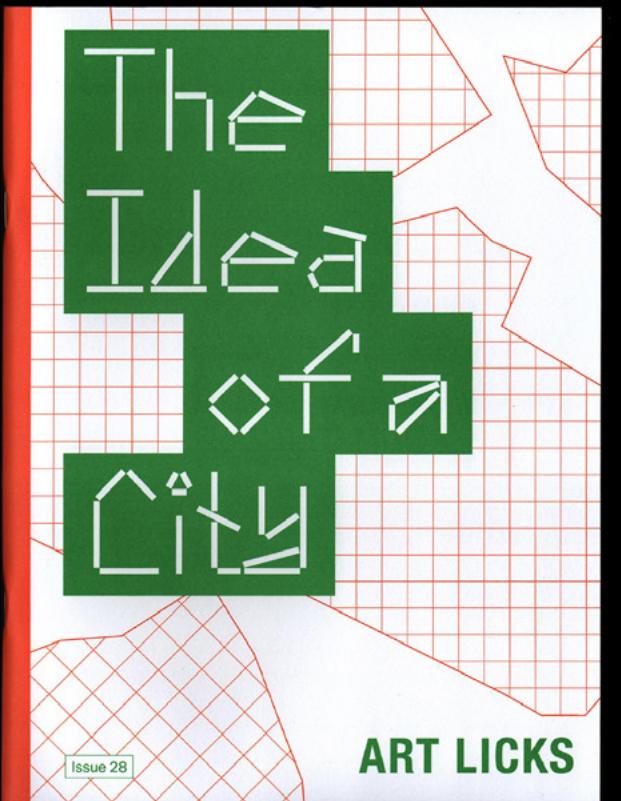


Autumn 2022



JULY	SEPTEMBER
RETREAT Wild Awake Friday 1st - Friday 8th	COURSE Transforming Self and World Weds 14th - Nov 2nd
 Buck Moon, Weds 13th	 Harvest moon, Sat 10th
COURSE Mind is Luminous Wednesday 13th - August 17th	DHARMA MORNING Transforming Work Saturday 10th - Oct 29th
EVENT Dharma Day Tuesday 16th	RETREAT Who is Padmasambhava? Friday 16th - Sunday 18th
AUGUST	OCTOBER
DHARMA MORNING The Open Dimension of Being Saturday 6th, 13th, 20th	 Hunter's moon, Sun 9th
 Sturgeon moon, Fri 12th	NOVEMBER
URBAN RETREAT The Inconceivable Emancipation Friday 12th - Sunday 14th	EVENT Songha Day Saturday 12th
WORKING RETREAT The Crucial Situation Monday 22nd - Friday 26th	 Beaver moon, Tues 8th
DECEMBER	 Cold moon, Thurs 8th
URBAN RETREAT Entering the Great Silence Wednesday 28th - 1st Jan 2023	
98 High Street Croydon CR0 1ND	info@buddhistcentrecroydon.org buddhistcentrecroydon.org





What happened to the people you went to University with?

B A M A P H D
P H A M A B D
A M A B
B A M
A M

A triumphant art school inhabitant wandered into the train station, feet stamping in steel-toe-cap boots for prestigious lifting, shifting and deconstructing, scrunching up a Gregg's bag and nursing a half-empty too-warm can of Diet Coke.

Noticeably scruffy amongst the business-asual rush hour but nevertheless part of the swarming, hungry commute, they listened to the gossip of passengers who had seen the boundaries of the university walls and moved beyond the confined structures. Finally, orders had been issued into the corners where so many new ideas had harked, desperate for a chance to expand. Now, those tiny thoughts were becoming magnificent.

The University is probably a place that gets too concerned with teaching. It gains more seductive, larger sums of income through research programmes; its awards and funding to develop STEM subjects. The newcomer 'A', the introduction of A to STEM, saw the University tolerate the newcomer. For the University, knowledge is an adventure to an unknown land.

Student myth:
Do you remember that guy you told me about from the first day of your course?

Oh yeah the one who stacked up loads of chairs and as he sat on top of them used a long piece of wood to make a cup of tea with. He fell off all the chairs, split the scalding tea everywhere but it was all apparently fine because he filmed it and therefore made performance art, not a safety risk.

Where did you study?
Crossing timelines.

If you want to study art you have to go to London. I don't want to go to London, have you seen the train fares?

B A M A P H D
P H A M A B D
A M A B
B A M
A M

Where does the Knowledge go when they Leave?
CaN i WritE mY diSeRtAtiOn liKE tHiS iF i Justify iT?

Isn't it strange that people view the Art School like it is an alien planet with futuristic ideals? they wrote. ... But we aren't up in space, or on the moon, we are present here on the Earth, and we are creating those utopian values here for the earthlings.

'What will the earthlings do without us?' When the beings known as artists cease to exist, how will we find ways to care and share? How will the people of the City celebrate, grieve, or protest when we are no longer allowed to interact with materials?

The studio taught us to be citizens, not outsiders. The Art School is not a fortress, it IS the City. The University is not a container, it is a place full of beings who are eager to drip through the cracks spreading through rigid systems and leak out onto the streets.

Questions for Universities of the Future:
Does Re-Shaping mean Re-Learning?
Does Re-Learning mean De-Skilling?
Does De-Skilling mean Simplifying?

Does Simplifying mean Absence?
Does the City contain a University?
Does University contain Knowledge?
Do Students gain Knowledge?

I recently went back to the archives and stumbled across a floor plan of the city's Gay Community Centre, built between 1976–1979, one of the first of its kind in England. It was not a blueprint, nor did it include measurements that might suggest a practical use. The original building also remains in Digbeth – resilient on the cusp of Birmingham's HS2 high-speed rail development where neighbouring structures have been demolished. Now formed of shop fronts and flats, the building stands seemingly unremarkable in its ordinariness. So, what is the role of sketching from memory in retracing space when missing depictions are found, or when a building still stands?

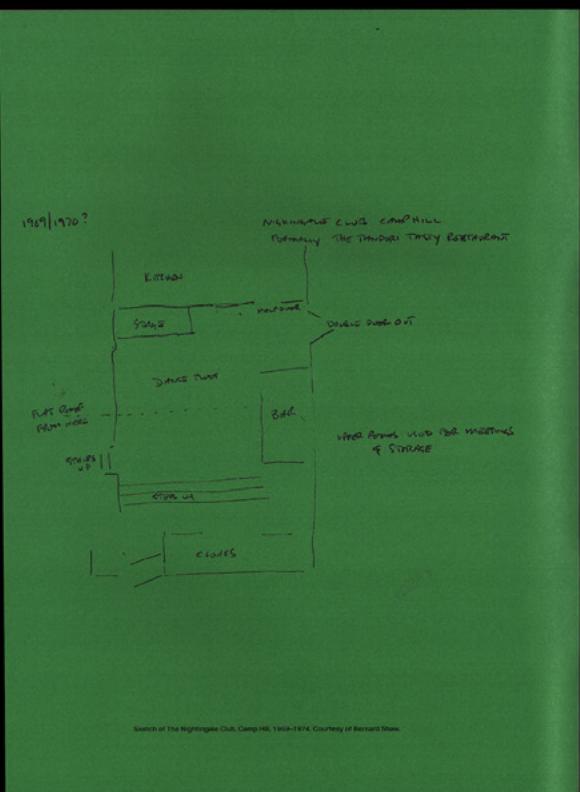
Memory-based drawing is used mostly in the field of criminology studies, where researchers have praised its ability to aid witness accounts. In 2015, researchers Fiona Jack, Eva Martyn and Rachel Zablotsky conducted a study to video an environment, before splitting them into three groups: the first with a photograph; the second with an existing sketch; and the third with the task of sketching the environment from memory. This study found that giving participants a photograph or existing sketch was just as effective for recalling memory, however, those who sketched provided

more accurate details. The physical act of putting pencil to paper is thought to be behind the success of sketching past events or environments accurately, and this act carries through to autobiographical studies, where research has credited drawing past personal events with feelings of self-relevance and authorship.

Since 2019, a quarter of Birmingham's LGBTQ+ venues have closed permanently due to urban redevelopment, accelerated by the difficult factors that have arisen including during the coronavirus pandemic. While sketching will not remedy the displacement of Birmingham's communities for unaffordable residential developments, I like to think of it as a way of recording past venues and using conversations around heritage to try and future-proof the existence of spaces by and for queer people.



The original site of Birmingham's Gay Community Centre, April 2022. Photo: Ryan Kearney



Sketch of the Nightingale Club, Camp Hill, 1969–1974. Courtesy of Bernard Shaw



Ryan Kearney
Queer Space Archive

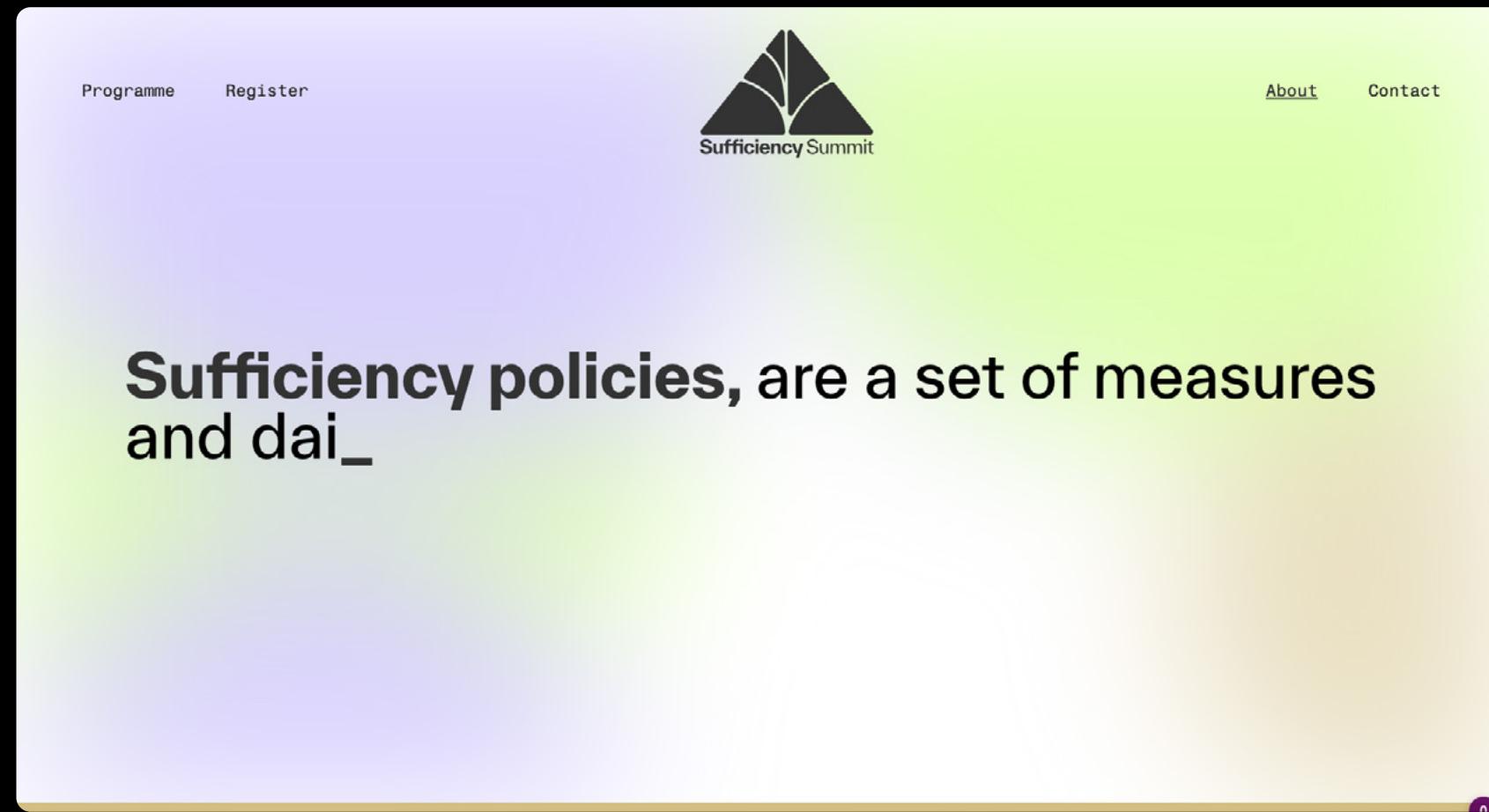


The Old's Conception for *How the Egg Was Cracked*, Ryan Kearney, Installation view at Record Activity 2019. Photo: John Fallon

July 2017. I stepped in from the rain and made my way into the foyer of the Library of Birmingham, where I was directed to a queue waiting to ascend the escalator. Rather than wait, I made my way to a staircase behind a pair of fire-exit doors. The smell of pastries wafted from the cafe as I made my way up a short flight of stairs. I reached the landing on the fourth floor. I signed in, placed my bags in the locker, and took my seat at a table where a few cardboard boxes were placed. As I flicked through folders comprising the city's LGBTQ+ heritage, venues including clubs, bars, and community centres became reduced to a seemingly endless supply of names, financial records, and annual reports. While this place housed at the struggles and resiliencies of community spaces on the margins, a lack of photographs paired with

the knowledge that many of these sites were now demolished, made them feel more ephemeral than the social structures they were.

Looking to forge a visual understanding of these spaces, I worked with Intervention Architects and a small number of people who attended the Birmingham-based LGBTQ+ venue, The Nightingale Club, on the exhibition *The Club's Conception for How the Egg Was Cracked* at Recent Activity in 2019. Using only their memories, they sketched rough and undirected floor plans of the now-demolished structures, before walking me through their sketches as they shared stories, anecdotes, and snippets of memory. This way of working now forms Queer Space Archive, a social and cultural initiative that hopes to retrace LGBTQ+ venues across Birmingham.



Sufficiency in Urban and Human Settlements

4th May, 2023
Paris: 9:20-9:50 (UTC+1)
Adelaide: 17:50-18:20 (UTC+9:30)

Efforts to reduce the emissions of urban settlements, responsible for around 70% of the global total, have largely overlooked the high potential of policies that constrain the growth of material stocks and consumption carbon. The challenge is to ensure societal wellbeing, equitable access to services and dramatic cuts in emissions via leaner and resource-saving built form, planning configurations and more interconnected, cost effective and less carbon-intensive infrastructure solutions. Examples of such policies and best practice solutions will be examined, while highlighting their potential to transform approaches in the global North and South and dramatically reduce carbon, resources and cost.

Moderator:

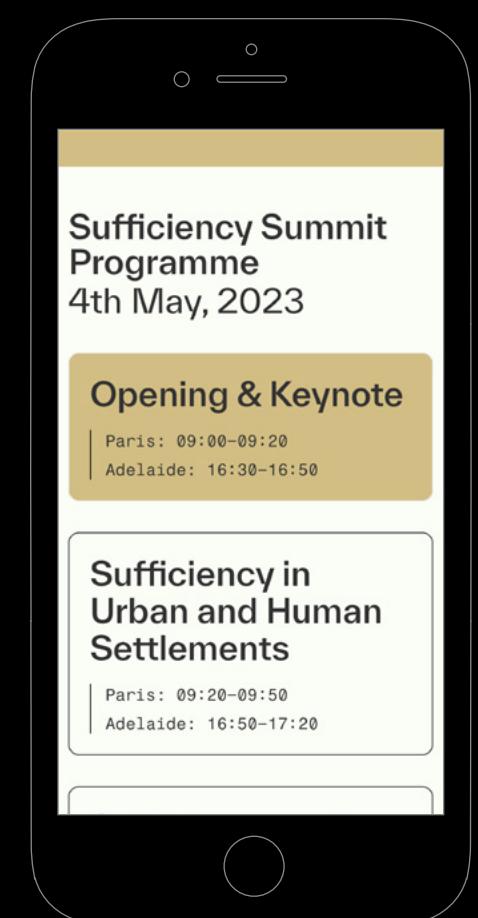
Prof. David Ness

Keynote:

Mr. Dan Lert

Prof. David Ness from the University of South Australia (UniSA), has a background in architecture, urban and infrastructure planning, and

Mr. Dan Lert is Deputy Mayor of Paris in charge of the ecological transition, climate plan, water, and energy since July 2020. He is also



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...

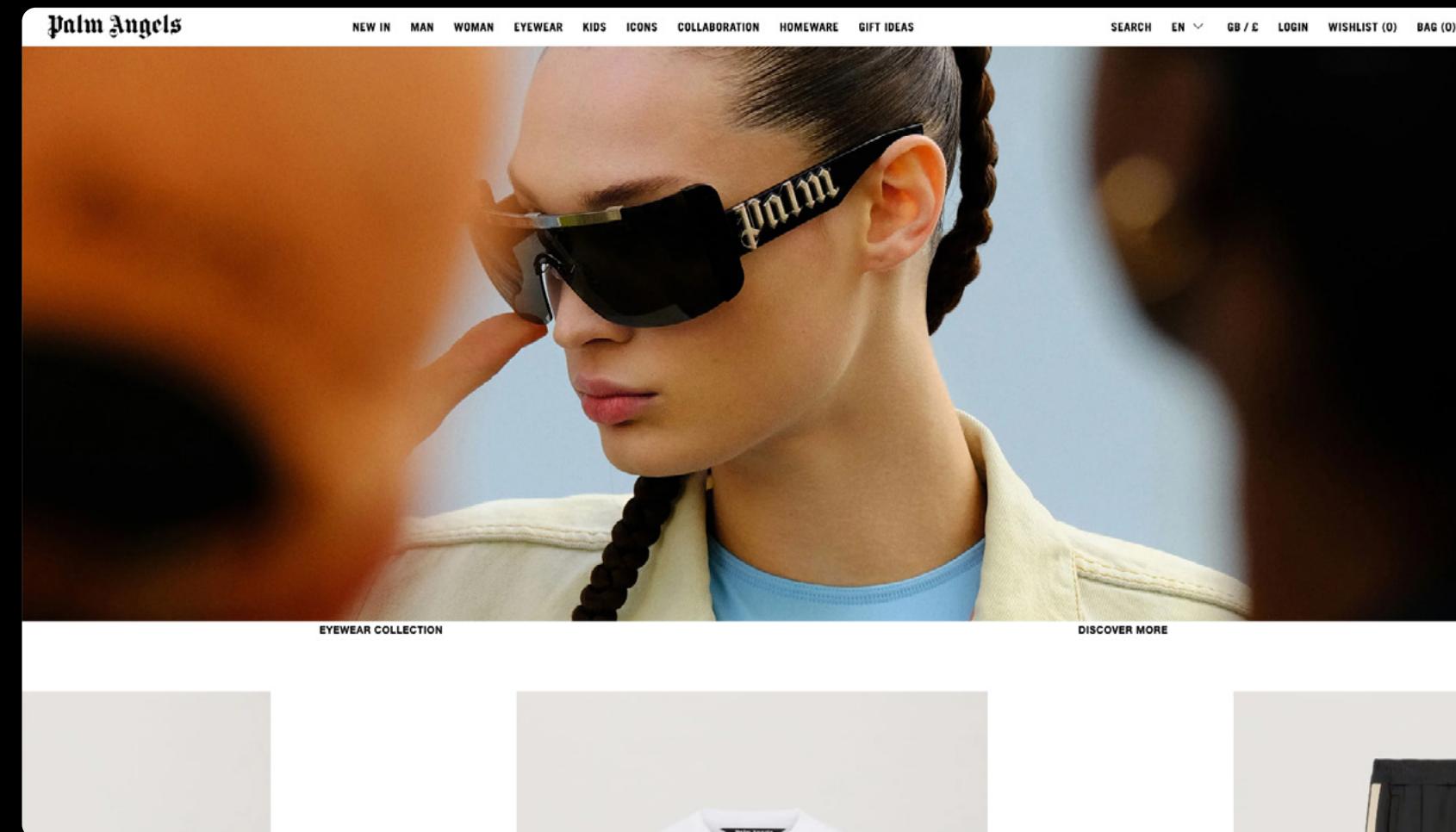


[Strappy poplin dress](#)



[Reversible sweatshirt](#)





MAGNUM PHOTOS

Photographers Commissions Licensing News About Contact

AMI x Magnum

FAMI.LY

Magnum Photos teamed up with Parisian fashion brand AMI for an extraordinary collaboration. 13 photographers as well as two invited video artists were given "carte blanche" to interpret the theme of family through photography and video. The work is exhibited in Paris, Miami, Shanghai and Kyoto along a book published by Flammarion with a preface from Leila Slimani and distributed internationally.



The top section features three photographs: the left one shows a large hall with a glass roof and a central grey structure; the middle one is a close-up of a dark book cover with the text 'FAMI.LY' in white; the right one shows a long gallery with several framed photographs on the walls.

MAGNUM PHOTOS

Photographers Commissions Licensing News About Contact



"Since we moved to a farm five years ago, our sheep, goats, chickens, cat, dogs, and donkeys have become part of our family as well. Like all families, our life together is complicated and challenging, but love overrules it all and we have finally made a world for ourselves that we can truly call home. It's sentimental, but true..."



The bottom section features a large central photograph of a person's face, with a row of smaller photographs below it. The left small photo shows a woman in a forest; the middle one is a Polaroid-style photo of a child standing outdoors; the right one shows two people lying in a grassy field.

[= Menu](#)[Become a Member](#) [Q Search](#) [TR](#)**Current Exhibition** September 8–September 7, 2020

Tanabe Chikuunsai IV

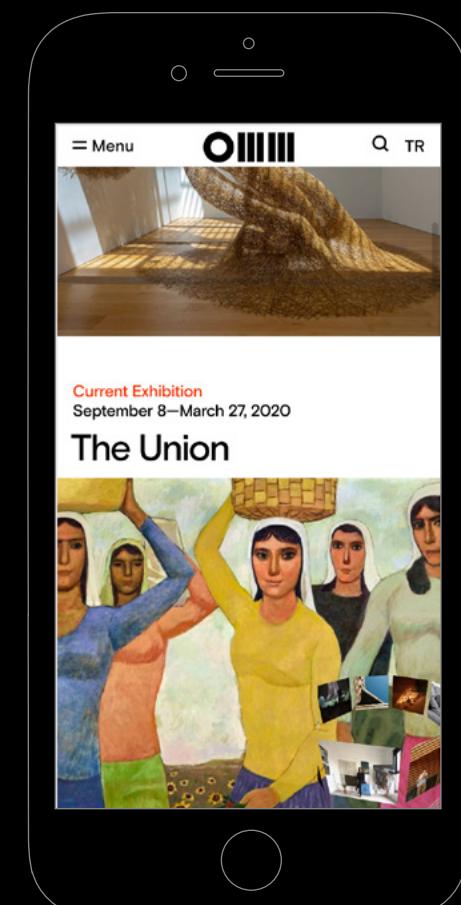


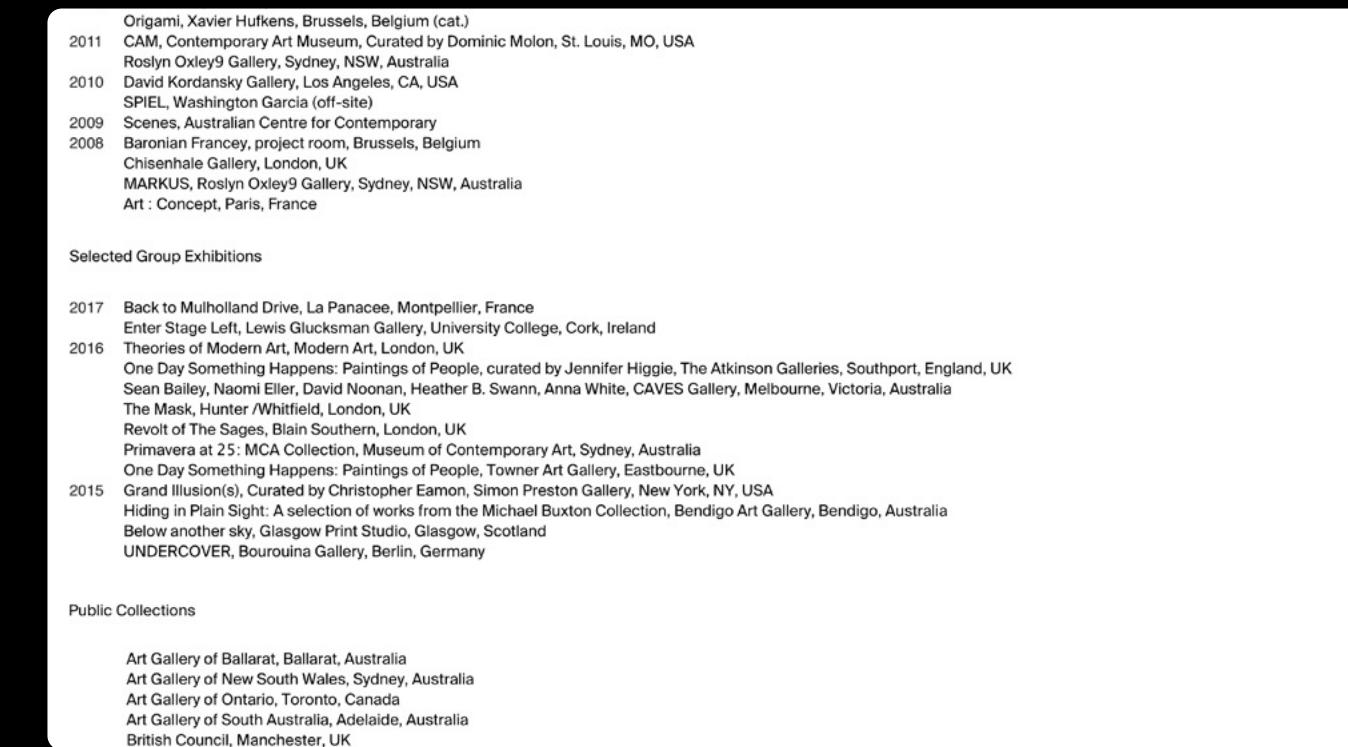
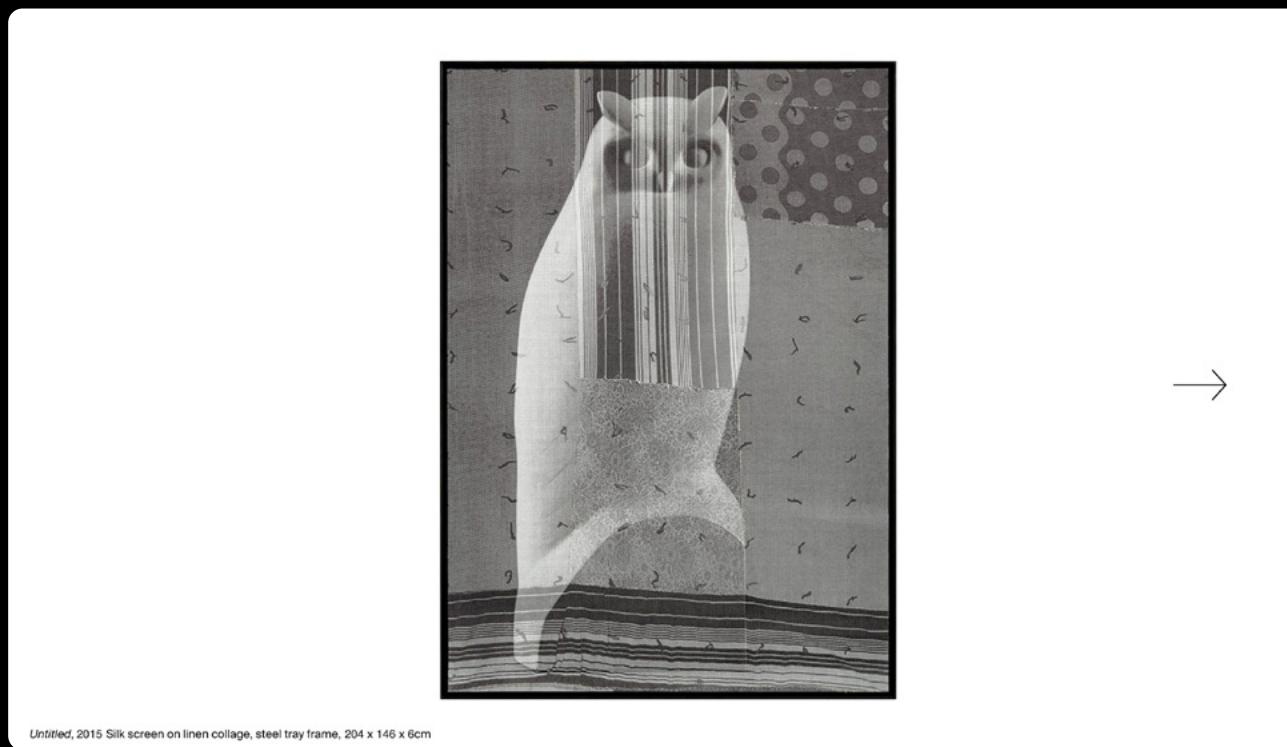
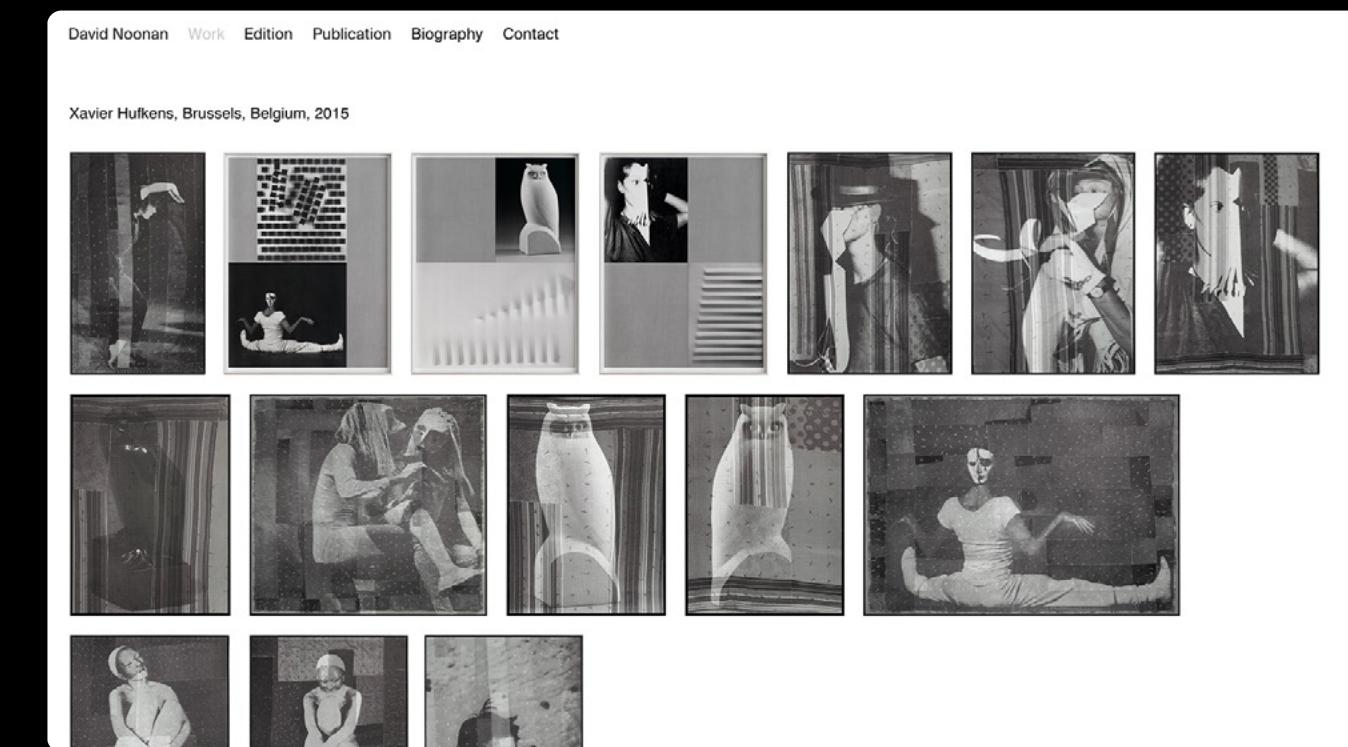
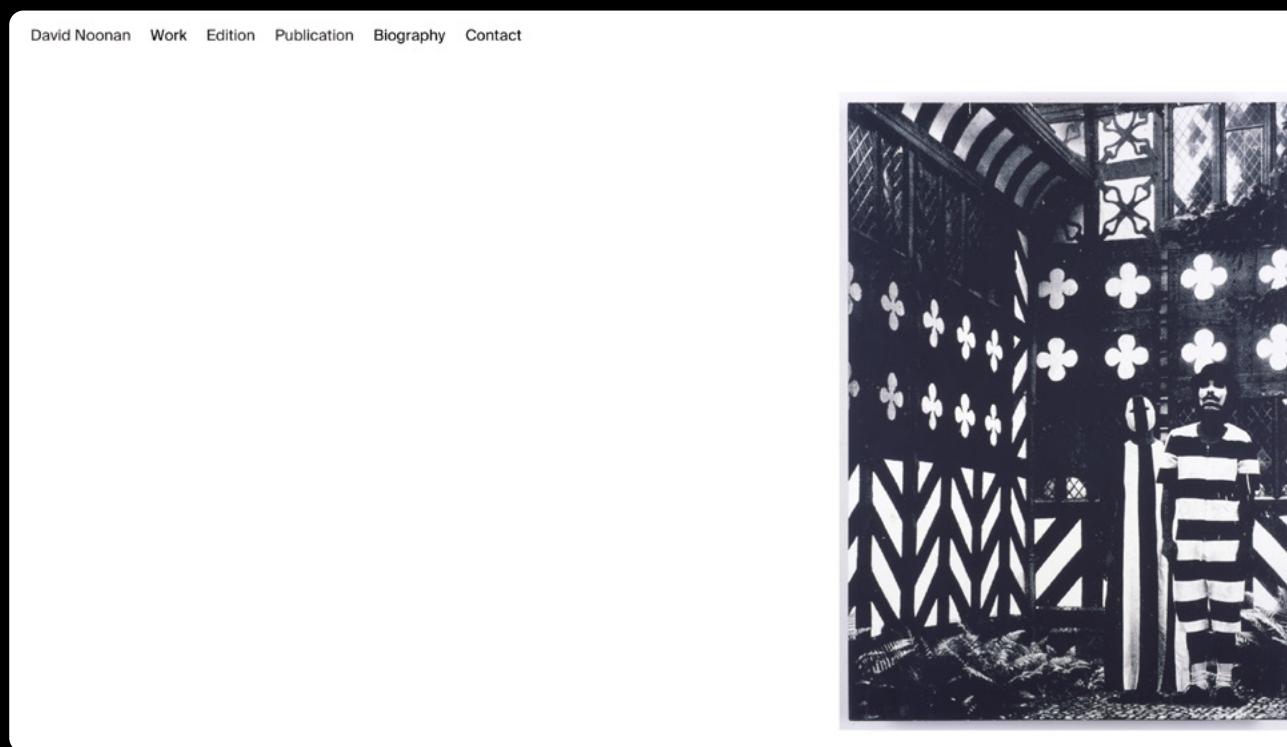
Odunpazari Modern Museum

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Exhibitions
Program
Collection
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[Instagram](#)[x Close / Exhibitions](#)**Current Exhibition** September 8–September 7, 2020

Tanabe Chikuunsai IV







Shape Your Space
Community Activity Weekend

Free activities include:

- Art classes
- Cafe
- Creche
- Bike Repairs
- Boxing
- Football
- Music
- Table Tennis
- + more

Next to John Kennedy House
26+27th November
10am-6pm

Full programme at: redlionshawkestoneproposals.commonplace.is

STEPHEN TAYLOR ARCHITECTS







The screenshot shows the homepage of the Progressive International website. The header features a dark background with a world map and red grid lines. The logo 'PROGRESSIVE INTERNATIONAL' is in the top left, and a navigation bar with 'WHAT WE DO', 'WHO WE ARE', 'SUPPORT EN', and 'BECOME A MEMBER' is in the top right. A large central text area reads 'We unite, organise, and mobilise progressive forces around the world.' with a 'Become a member' button below it. Below this, a horizontal news banner includes links to articles about Colombia, Argentina, Alexandra Kollontai, and the Philippines. The main content area is titled 'Latest' and shows a featured article about Mimmo Lucano, followed by a grid of five smaller articles.

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

Become a member

• We are going to Colombia. Here's why • El pueblo de Argentina exige justicia al FMI. ¿Quién la impartirá? • Alexandra Kollontai: 'Women's Day' • A Trail of Blood: Resisting Tyranny in the Philippines • Another

Latest

Italian pro-refugee mayor Mimmo Lucano in his own words

21.03.2022

In Poland, a Refugee Center for Those Farthest From Home

20.03.2022

Why climate justice must go beyond borders

17.03.2022

Hungary's teachers' unions prepare largest-ever mobilisation

15.03.2022

We are going to Colombia. Here's why

10.03.2022

Paris Commune

Why climate justice must go beyond borders

PROGRESSIVE INTERNATIONAL

Karl Marx

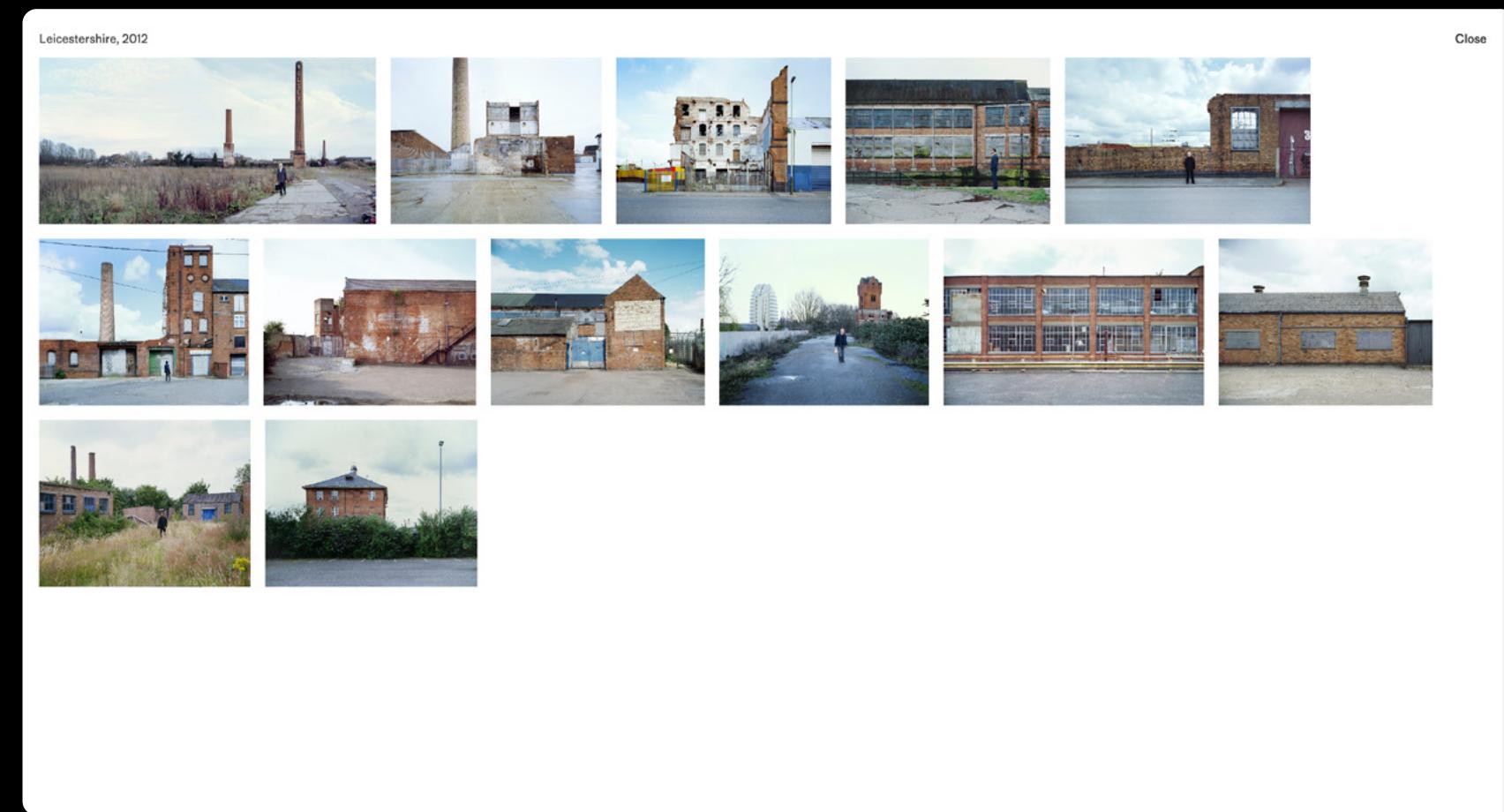
05.05.1818 – 14.03.1883

Statement from the Cabinet on the war in Ukraine

PROGRESSIVE INTERNATIONAL

Women's Day

PROGRESSIVE INTERNATIONAL



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

Photography Film Publication Writing About

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 items are listed in a horizontal row: 1. A black square with white text 'Call Out 2021'. 2. A purple square with white text 'Abeng' and '22.05.21'. 3. A purple square with white text 'Abolition A-Z' and '20.04.21'. To the right is a large circular button with the text 'View all upcommming'.

The screenshot shows a show page for 'Joyful Militant Sonic Cyberfeminisms'. At the top left is the purple circular icon. Above the play button is the text 'DIARY OF A SQUAT 1989'. The play button shows '15:21 / 23:41'. The main title 'Joyful Militant Sonic Cyberfeminisms' is centered in a large, bold, black serif font. Below the title is the date '22.04.21'. At the bottom are two images: one for 'THE REAL FREE BRIXTON CHALLENGE' and another for 'RONALD SUKENICK' featuring 'ORPHAN D RIFT STEWART HOME'.



Leftovers is a project that seeks to create a shared online archive of anti-oppressive and working class movements and the material traces they have left.

Highlights About Contribute

The Black Panther, Vol 17

Spare Rib Issue 1

ALTERNATIVES ARE POSSIBLE

Lucas Plan: Alternatives are Possible

Spare Rib

Search the archive

Anti-capitalism Class Strike Debt Posters

Advanced Search

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

Hackney Gutter Press

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

Noah Kulwin

Tales from the Thrifts

From savings-and-loan crooks to crypto hucksters

THE GLOBAL EQUITIES MARKET has taken a historic beating this year. Halfway through June, the S&P 500 had lost about a quarter of its value. The bluest of blue-chip stocks, Tesla, was down about 45 percent over the same time period. Somehow, cryptocurrencies have had it even worse. After several years of comically large growth since the last major “correction,” Bitcoin and Ethereum—the two foundational and most widely traded cryptocurrencies—have, at the time of this writing, more than halved in value since January 2022. For an asset that was supposed to offer a hedge against volatility—like that induced by a land war in Europe—the sector’s failure has been especially galling.

Among the many scandals now coming to light as crypto’s tide goes out, the most troubling is the complete collapse in price of the cryptocurrency Luna and its associated “stablecoin,” TerraUSD, also called UST. While Luna’s value was free-floating, the purpose of UST, like that of other algorithmic stablecoins, was to use sophisticated, proprietary computer code to maintain a fixed exchange value of 1 UST = \$1. One UST could be worth five Luna or fifty-thousand Luna, but it would always equal \$1.

Stablecoins serve two purposes in the cryptocurrency world: they allow for easier convertibility in and out of more volatile currencies; and possessing stablecoins can even be a remunerative hedge *against* volatility in other crypto assets. All that’s needed is an incentive to hold the stablecoin in the first place. If UST is worth \$1, why not just hold \$1, secured by the U.S. government rather than some string of code? Well, Luna’s and UST’s parent company, Terraform Labs, sold these securities using a service (or “protocol”) offering a 20 percent annualized percentage yield (APY) for holders of UST: significantly more than what its competitors offered.

SALVO



STRIKE! ISSUE 17

TXT: EXPERIMENTAL JETSET

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The Sign of the Apple
The sign of the apple (also known as the 'prost sign', the term 'prost' being a neologism referring to god, gnois) was conceived around 1962, by pro-Provo pioneers Bert Hughes and Robert 'Robert' Holmgren. It consists of a circle with a sign to symbolize the notion of Amsterdam as 'Magies Sentrum' ('Magic Center'). Originally, the sign stood for 'Liberation', but it was later changed to 'Provo' due to 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 notion of Amsterdam.

At first sight a drawing of an apple, the sign originally functioned as a city plan, in which the circular outline of the apple 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 became the unofficial logo of the Provo movement, appearing frequently in print and on walls. In a sense, it is the perfect sign for Provo's anti-interventionist and anti-establishment principles, graphically mirrored in the material surroundings of Amsterdam.

The Color White
A collection of pamphlets and leaflets published by Provo between 1965-1966. These documents were basically a series of speculative political proposals. Presented as 'whiter' gestures, these plans functioned as Planwest's manifesto.

White Plans included the White Bicycle Plan, White Chimney Plan, White Waves Plan, White Chicken Plan, White Housing Plan, White Kids Plan, White Victims Plan, White Water Plan, White Work Plan, White School Plan, White City Plan and White Corpus Plan.

When Provo turned into a political party, many of these were adopted as their 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. They also like to point to the different aspects of the white plans as the main inspiration behind many of today's 'public bicycle' programs all over the world.

A Provo poster (with various conflicting stories regarding the meaning of the colour white within Provo, the immediate effect is clear: the colour white seems to represent a clean slate, a new beginning, a fresh 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 out their actions. This banner can be 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.

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The Mirrored A
Designed in 1965 by the Provo-affiliated illustrator Bertus Willem Holmgren, 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) symbolizes the notion of anarchy, but it's not hard to see it as a more subtle reference to the nature of printing itself. After all, most techniques of printing (whether it's letterpress, offset, 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 action can often only be achieved through negative action.

Bomb Signals
Yet another illustration of this idea of the city as a 'printing press' can be found in the strategic use of 'smoke bombs' to protest the marriage of Queen Beatrix and Prince Claus. The Provo used so-called 'smoke bombs' (technically speaking, these weren't really 'bombs', but non-explosive devices to create smoke signals) to signal the start of the royal wedding procession on March 10, 1966.

As the Dutch writer Jan Wolkers once observed outside the Royal Palace: 'I think we really have to smoke signals, one of the oldest languages in the world; the way in which the Provo movement used the city as a platform to showcase these smoke signals, to stage this anti-authority 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 idea of Provo occupied the city of Harare (then Salisbury) in the appropriation (both physically and rhetorically) of the town's statues. By staging specific performances (happenings and demonstrations) near historical statues, squares and monuments (such as at Hartington, the Donella Nieuwenhuys statue, De Dokwerker, and the Van Heutz Monument) were transformed into Provo spaces. The statues were used as symbols of authority (figure, etc.), effectively turning the lay-out of the city into a symbolic, psychogeographical space—a true theatre for the Provoitarian narrative.

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

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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 hand-drawn sketches of the brick wall pattern with handwritten word 'PROVO' appearing as graffiti on a wall.

This simple graphic trick, of turning the cover of something into a blank canvas, is a trademark of the way in which Provo tried to forge a connection between walls and words.

In the early days, 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 us as a collective, it's a bit like a wall that you can't 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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Day of Anarchy
Designed by Bertus Willem Holmgren, published in February 1966 (monographied, 33 x 214 cm). Most copies of this pamphlet were distributed as folded pieces.

Since 2011, Amsterdam-based graphic design studio Experimental Jetset consisting of Marinka Stadhouders, Jeroen van der Drift and Henk Duijzer have been working on an ongoing research project on the subject of the Provo movement (and its post-Provo offshoots).
Their most recent publication is a small booklet for the 50th anniversary year of Day of Anarchy, titled as introductory text to Provo's first Mediale for a Post-Provo City. The recent installation within this booklet is dated between March 19 and May 22, 2016, at Galerie für Zeitgenössische Kunst Leipzig.
experimentaljetset.com

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INSPIRATIONAL EXAMPLES OF DIY RESISTANCE

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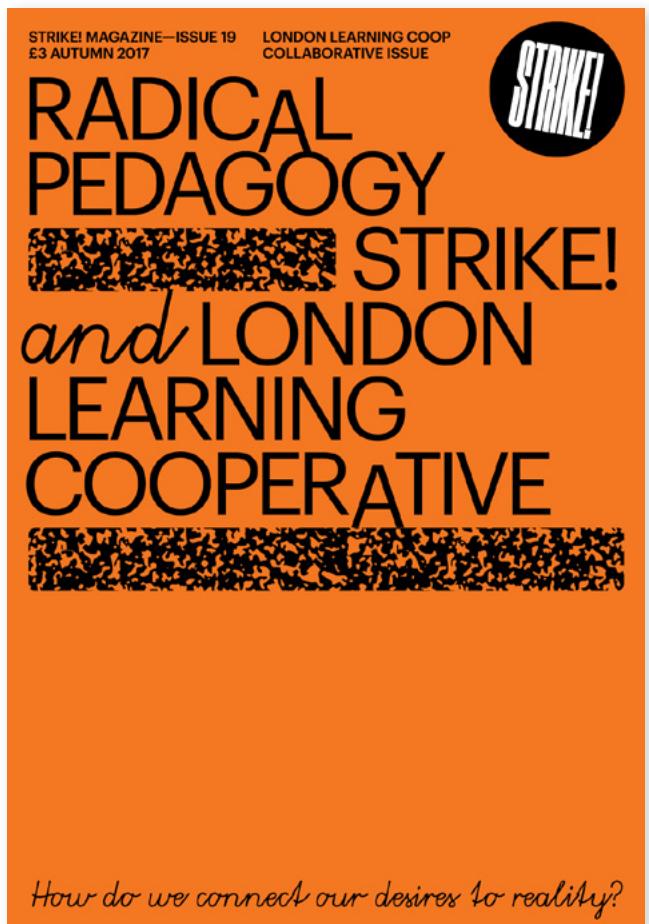
STRIKE! AND MATTHEW MOUTOS

RESIST TO EXIST

GUARDIAN OF THE LESBIANS
(Stormé Delarverie, New York, USA)
Stormé Delarverie was a defiant biutch 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. Heavily involved in liberation movements, she was a member of the Black Panthers and the Women's Lib movement. To this day no-one knows who started the 1969 Stonewall Riot, but many of those involved (including Stormé herself) swear that she threw that all-important first punch.

PAY AS YOU CAN, WASTE SUPERMARKET
(Leeds, UK)
Take inspiration from the burgeoning Fair Junk Food movement (BJF). 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 supermarket's relationship with individual consumers and also pose a sustainable alternative for hyper-consumers everywhere.

GULABI GANG
(Uttar Pradesh, India)
The gulabi gang-wearing, bamboo stick-bearing, all-women Gulabi Gang in India globally challenges the status quo. They are a group of women who sought to protect their territories and mark their territory on the African continent. It is known today as Harare's oldest township. A high density urban area, it was built by the colonial Rhodesian government in 1960. It is a place of steadily increasing rural-to-urban migration of African populations. At the peak of the 1970s, Chimurengani Music was born. At its peak in the 1970s, Chimurengani Music was a form of steady-state revolution. The music of the Gulabi Gang was born out of the desire to express themselves. African migrants to the city were neither the heroes nor heroes of colonial resistance. Instead, they were the ones who were being oppressed. They were doing up, transformed colonial architecture from its original purposes in ways that had left enduring physical traces. The most dominant cultural form is often not the encompassing and colonialisating, with all its suppressions, but its limits and where these limits are breached. In Harare, there are areas in which African women were able to cultivate alternative cultures, their political, economic, or social. Chimurengani Music was born out of the desire to express themselves. African migrants to the city were neither the heroes nor heroes of colonial resistance. Instead, they were the ones who were being oppressed. They were doing up, transformed colonial architecture from its original purposes in ways that had left enduring physical traces. The most dominant cultural form is often not the encompassing and colonialisating, with all its suppressions, but its limits and where these limits are breached. In Harare, there are areas in which African women were able to cultivate alternative cultures, their political, economic, or social. Chimurengani Music was born out of the desire to express themselves. 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THRIVING NOT SURVIVING
SCHOOL, A SURVIVAL GUIDE

TEXT SKY CAESAR,
GEORGIA MOONA-SAM
& DHELLA 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.

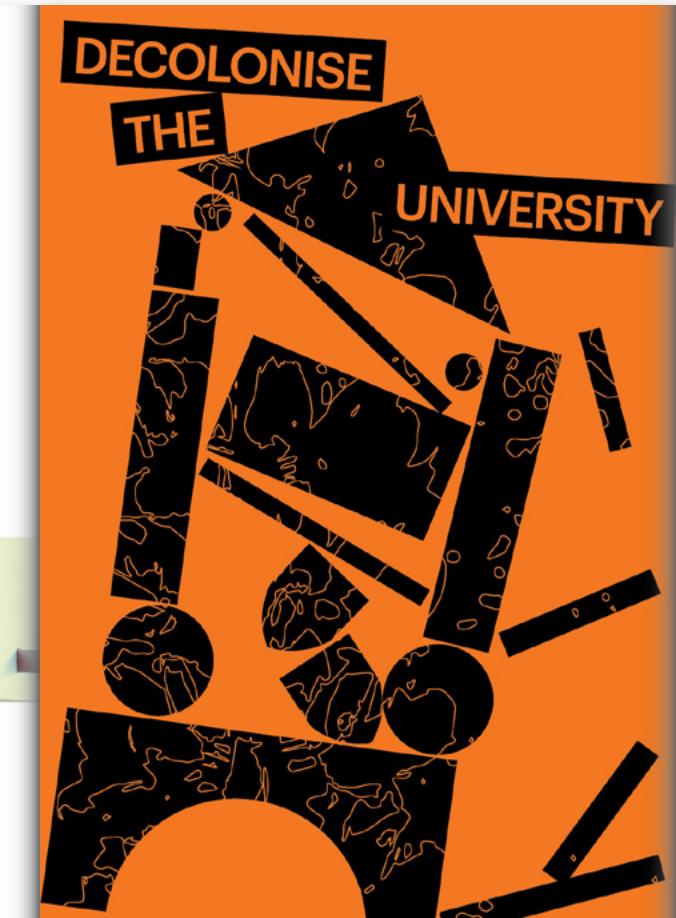
I'm Somali. I'll speak to my friends in Somali in lunch-time or break-time, one time my teacher must have thought we were bad-mouthing someone or something, so he was like, you're not allowed to speak your language in the classroom. The white students never got that. They would never get the same response 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 irritated me that you're saying we're a cultural, diverse school, but two now, you're not even letting me speak my mother tongue in class.'

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



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

'It's something we use to express ourselves, it's something that is part of our identity basically, 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, it's 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.'

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

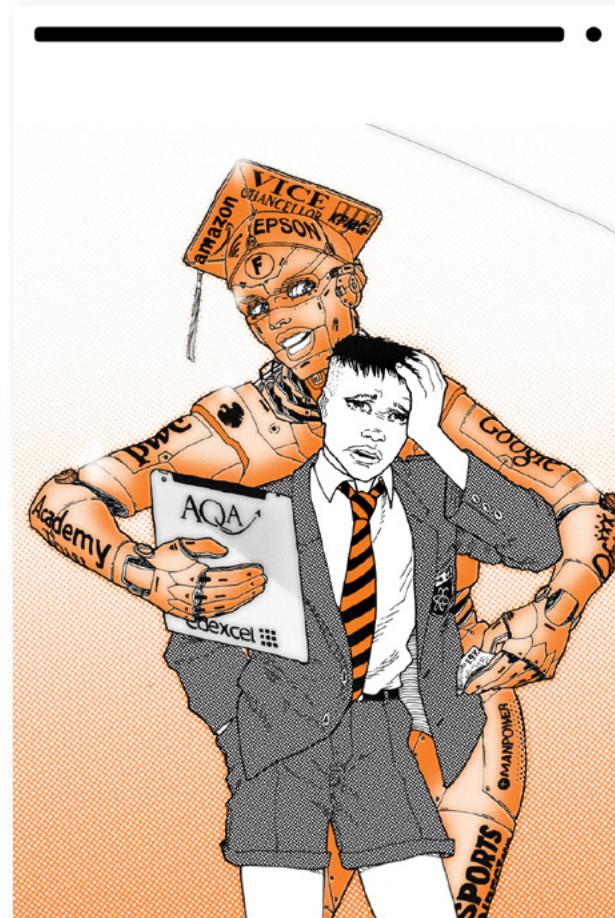
TEXT BY JANEY
IMAGE BY CAT SIMS

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 its austerity has spread. It has chipped away at that 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 reimagining a different future, reconnecting and reasserting 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 Woods' 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 this 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 living because of stress and kids are on antidepressants.'

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

in 2002 represented a radical shift. The promise for schools was greater financial independence, but the majority belong to multi academy trusts, which pay off services that were once provided by local authorities. Headteachers focus on justifying expenditure, performance, rewards and meeting targets in an environment no longer shaped by city or borough-wide strategies drawn up by the local authority. Meanwhile, teachers are leaving the profession in droves, worn down by the 'ridiculous' amount of administrative work required in what is now frequently referred to as an 'industry', says Kincaid. 'Teachers have always worked long hours, but they worked them for the kids. Now they have to work long hours for data, and that's partly what's driving teachers out of the profession. As a result, schools like Jill Woods', which continue to believe in a more holistic education, do so with an awareness that missing performance targets, or dropping down the league table could jeopardise the future of the school. 'Education should be about access to as broad an education as possible and lots of different experiences,' says a governor from an inner city primary school in Leeds, who asked not to be named. 'It shouldn't just be about did they or did they not get 100 in their end of year assessments in Year 6, but because of the way we're inspected, that is the bottom line. You could bring in all those kids up to understand what it is to be a world citizen, but if enough of them don't get their grades, they get rid of you.'

But all schools, no matter how successful,



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 or 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.

*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

Read & Review is a collective of activists, artists and writers whose purpose is to share their writing, ideas and experiences.

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 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 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,

empowered vulnerability and struggle that is specific to the black community. When the lights turned on, more than half of the audience was wet faced with tears and overwhelmed by seeing themselves for the first time in mainstream media. And this year, we are at a pivotal point again, Moonlight has won three Academy Awards, a Golden Globe and is succeeding in creatively mainstreaming black love.

But black love has always existed. Black queer, intersex and trans people have always existed. Their bodies, narratives and magic have always existed, beyond history. While assessing platforms of recognition is a positive stride towards removing ideas about 'the other', it is necessary that the strength of mapping narratives isn't solely lost in the commodification of identities. We need not solely rely on a categorization and a homogenization of being in order to push policy that will take us further from the roots of aggression. While the Matthew Shepard and James Byrd, Jr. Hate Crimes Prevention Act was a step towards state protection, Trump legislation is quickly unravelling progressive policy (ie. withdrawal of bathroom rights for transgender students). And while the European Court of Human Rights declared transgender people are protected under Article 15 of the convention, the majority of black trans deaths are occurring in the Global South.

Black bodies, black trans bodies cannot progress in a system that was not built for them in the first place. In a system where blackness itself is deemed criminal and participation in a market economy, allows for comfortable complacency whilst black mortalities are easily managed, distributed and disposed. Positive visibility for black transgender people has become further embedded in valuing lives through policy based on death; 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 Avant-Garde 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*, 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 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 revered, 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

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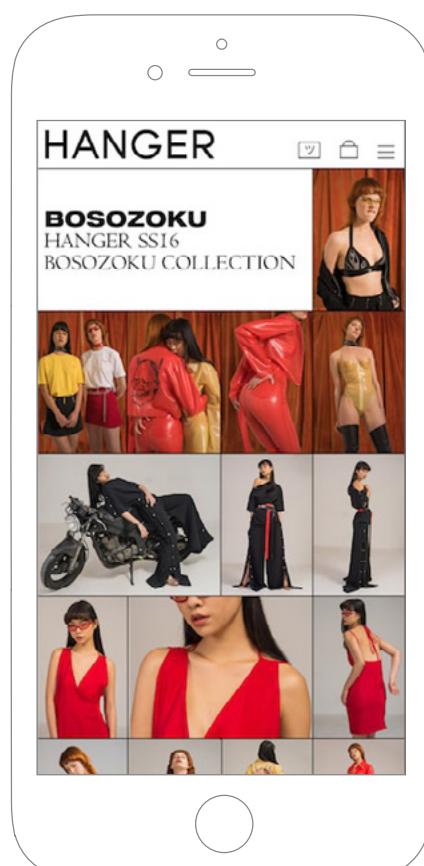
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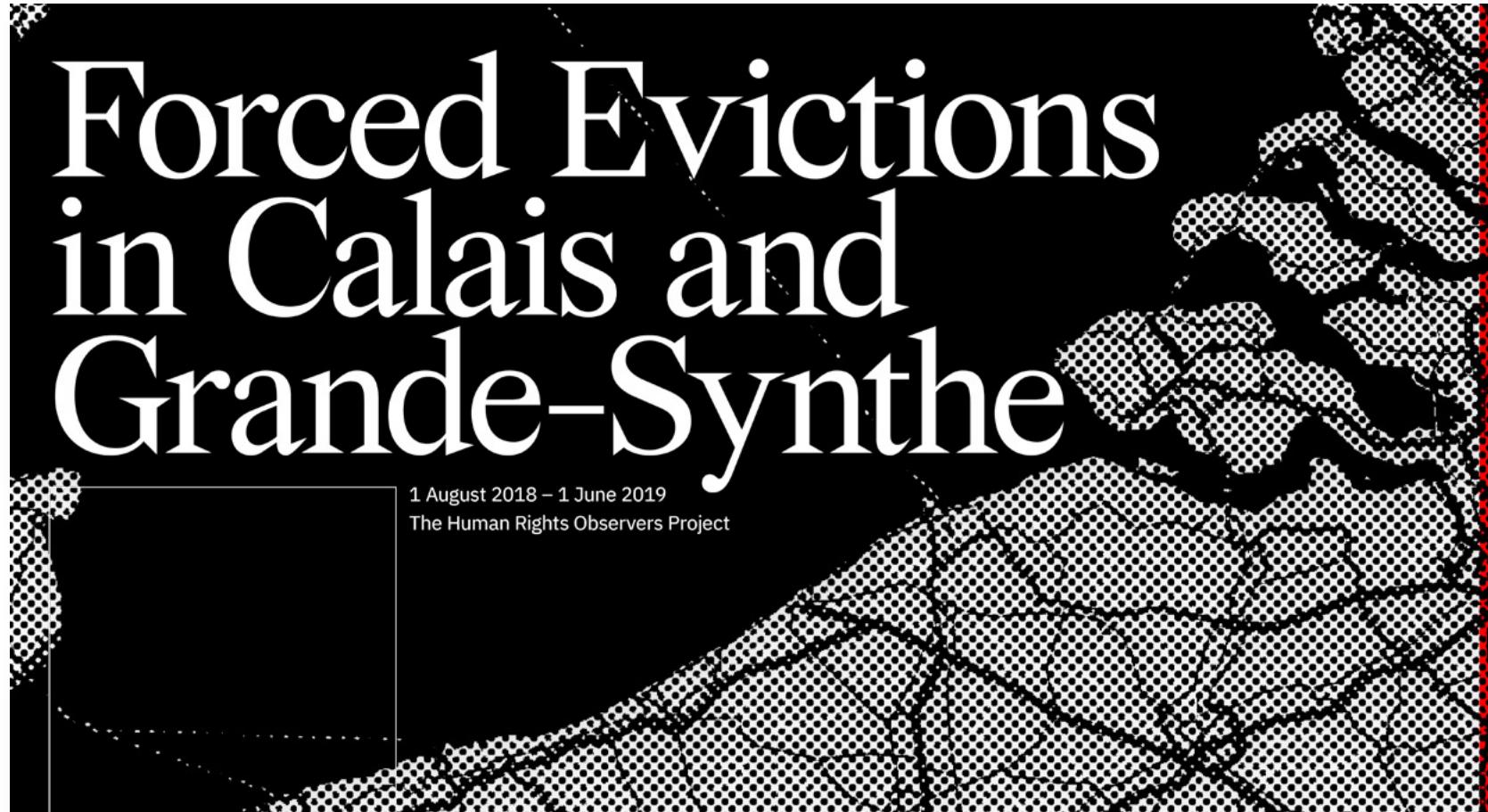
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that is the amount of money, the books and the clothes that were in my backpack, and the tent in which I slept every night that was my house, or shelter, or whatever you consider it to be – my humble abode. Here, everybody complains somehow about their bad deeds that they do against us. Instead of teaching good and moral lessons and showing respect, courtesy 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 living sites have emerged in Calais, and along the coast of Northern France more generally. In the Calais region, the last census carried out in November 2018 by Refugee Info Bus estimates the number of displaced people in the city to be around 600.^[3] At the time of writing this current report, this number has decreased to approximately 500, although this trend can reverse due to the general increase in new arrivals during the summer. In April 2018, L’Au-

[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.

[3] Report from the November 2018 Census of Calais. Refugee Info Bus, November 2018.

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