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.

PROJECTS

I was 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

I have worked as a designer for studios including:
COS
DVTK
Future Corp
Metahaven
NoPlans
XL Recordings

EDUCATION

MA Forensic Architecture,
Centre for Research Architecture,
Goldsmiths, 2025

BA Graphic Design,
University of Brighton, 2014

TEACHING

Associate Lecturer, MA Graphic Design, UAL, Present

Lecturer, BA Graphic Design,
Winchester School of Art, 2023

CONTACT

robbieblundell@pm.me

The Ellington Effect or, Billy Strayhorn and the Production of Ellingtonian Space.

Versioning as Method
(Music and the Musical
De-estrangement of Difference)
Part 2

Edward George and Louis Moreno

Department of Visual Cultures
Postgraduate Thursday Programme

Thurs 30th May,
5–7pm

RHB
Cinema

Versioning as Method
(Music and the Musical
De-estrangement of Difference)
Part 3

Plus DJs/Music from:
Bushes
Edward George
Anneke Kampman

Debussy's Cakewalk: Tonal Impressions (A Work in Progress)

Edward George

GUCU Strike Fundraiser*

Thurs 27th June, 6pm – Close
Avalon Cafe, SE14
£8 suggested donation

Versioning as Method
(Music and the Musical
De-estrangement of Difference)
Part 2

Edward George and Louis Moreno

The Ellington Effect or, Billy Strayhorn and the Production of Ellingtonian Space.

Department of Visual Cultures
Public Programme, Summer 2024

Thurs 30th May,
5–7pm

RHB 137a

Department of Visual Cultures Public Programme, Spring 2024
Convened by Adrian Heathfield
Sensing Ends
Outliving Wreckage
1st February
Exquisite Catastrophe
Adrian Heathfield
8th February
Ouroboros (screening)
Basma Alsharif w. Gareth Evans
22nd February
Planetary Quilombo
Martin Savransky
29th February
Urthworks Trilogy (screening)
Ben Rivers w. Gareth Evans
7th March
The Cloud
Arkadi Zaides
plus more to be announced in March
Ian Gulland Lecture Theatre
Whitehead Building
Goldsmiths
UNIVERSITY OF LONDON

Department of Visual Cultures Public Programme, Spring 2024
Sensing Ends, Outliving Wreckage
Urthworks Trilogy
Ben Rivers
with
Gareth Evans
Thurs 29th February
5–7pm
Ian Gulland Lecture Theatre
Whitehead Building
Goldsmiths
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Department of Visual Cultures, Public Programme, Spring 2024
Sensing Ends, Outliving Wreckage
Ouroboros
Basma Alsharif
with
Gareth Evans
Thurs 8th February
5–7pm
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ARCHIVE
AS
CATALYST
NO POLL TAX TO PAY FOR NO MORE GULF WARS
BLACK WOMEN FOR WAGES FOR HOUSEW
WAGES FOR HOUSEWORK CAMPAIGN
PLATFORM
Summer – Winter 2025

Archive as Catalyst
Summer – Winter 2025
The World's Life
PEACE
UNITY
THE HEART OF THE
power
RECLAIM MIGRANT DOMESTIC WORKERS RIGHTS
BE BRAVE
STRONG
Fight our Rights
What could a people's history of climate justice look like; what grows there?
Who could create such a place; where?

Archive as Catalyst
Summer – Winter 2025

These projects represent the first stirrings of exploration and experiment. Their public offerings will take place between July and December 2025.

5 *Introduction*

HISTORY FROM BELOW

8 *Common Scripts*
Leonie Roushan

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These Are Our Stories
Francesca Humi

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Tanya Rideout

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SHADOWS OF INDUSTRIALISATION
Tanya Rideout

Early industrialization still casts shadows. The skeletons of gasholders across the UK await their fate: they're dismantled, gentrified, transformed into arts spaces and luxury flats – even illegally climbed by local youth, scrambling through the dark to reclaim what's theirs. In the disused spaces of gasholders and mines, the more-than-human world moves in, ignoring the 'Danger and Keep Out' signs, raising questions about who or what industrial heritage belongs to. Who owns this history?

Archives of mining communities stretching back over a century show how questions of collective ownership and protection of the natural world overlap. Harold Heslop, a Durham miner born in 1898, longed for the river to 'recover most of its lost joys', for birds that didn't need to fear drinking the water at its edges. And yet: 'How we gloated over the possibility of the mines being nationalised', he continued. 'How we dreamed. How we stretched out our hands to the pit head gearing to take it and all it signified into our own dear keeping.'

Shadows of Industrialisation uncovers the memories of the working class people who lived, worked and died in mining communities. In a creative workshop, we'll explore materials from the Burnett Archive of Working Class Autobiographies, the Working Class Movement Library and the Glasgow Mechanics' Institute. Together, we'll unearth new possibilities for ownership, dreaning and 'dear keeping'.

TANYA RIDEOUT grew up in the shadows of (de)industrialisation. The shadow of her dad's foundry, which closed in 1982, plunging her family and community into poverty. The shadows of the men she knew from that time who congregated in their kitchen loudly talking about union politics. Her dad became a shadow of himself after a stroke, caused partly by a decade of night shifts cleaning out the foundry ovens, his lungs overloaded with the particles of industry. Tanya has recently completed a PhD on the history of the coal gas industry and its impacts in working-class communities, in collaboration with the Future Societies Programme at Anglia Ruskin University. She has spent two decades helping charities create more democratic workplaces and now works for Platform as People and Process Manager.

RESISTANCE

How have social movements mounted creative resistance to corporate and state power?

THE CONTRACT
Christina D. Bartson

The Contract is a short archival film tracing the speculative fictions of oil, finance, and empire through the lens of the Baku-Tbilisi-Ceyhan (BTC) pipeline. A forensic excavation of one of the most ambitious oil pipeline projects of the 21st century, *The Contract* interrogates how the invisible architectures of corporate and state power shape our world – and what that legacy means for us today.

Platform's BTC archive sits at the core of the film. It documents the pipeline's construction, predicted impacts and the voices of those directly affected. The film also draws on the archive of fossil fuel giant British Petroleum and the late nineteenth-century cinema of Alexandre Mishon, a Russian-French photographer and cinematographer who lived in Baku during the first oil boom.

The Contract is not just a film about a pipeline – it is a film about power, corporate imperialism, and how oil infrastructure shapes our futures. Through a forensic, poetic, and investigative lens, the film uncovers what was hidden in plain sight when the BTC pipeline was conceived, and what we must reckon with today.

CHRISTINA D. BARTSON is a filmmaker and archivist based in London with roots in the Midwest. Her projects consider the political economy of media and how narratives about conflict, social movements, and land are mobilized through archival materials. Her work has been supported by If/Then Shorts and Field of Vision, Video Consortium Allies Programme Fellowship, 2024 NBCUniversal Original Voices Accelerator Fellowship, 2023 Global Research Initiatives Fellowship (New York University), 2023 Moore Research Fellowship (Swarthmore College), and more.

WWW.CHRISTINA-BARTSON.COM

IMAGINATION

We can't build the new world in the shape of the old. How can creative approaches to movement histories spark dreams of liberation?

CULTIVATING HOMELAND
Yasmina Seifeddine

The systems of colonialism and racial capitalism that drive our ongoing climate collapse are the same systems responsible for the manufactured 'slow death' of genocide, ecocide and memoricide – the destruction of memory.

As livelihoods, communities and ecosystems become de-futured, acts of remembering and connecting to the land are central to enacting decolonial trajectories and resisting disaster capitalism. Cultivating Homeland draws its name from Rheim Alkahdi's *Templates for Liberation*. It will explore archives of decolonial justice in South West Asia and North Africa, in particular: a family digital archive of the Syrian revolutionary Sultan al-Atrache, the endangered flower of the iris damscena and anti-sectarian poststamps from The Palestine Museum Digital Archive.

Artist Yasmina Seifeddine will design and screenprint poststamps to use for an intergenerational letter-writing and future-making workshop and create a series of vases collaged with English and Arabic transcriptions and archival motifs. Her work will be shared through an accessible exhibition and screen-printed zines.

YASMINA SEIFEDDINE belongs to the Lebanese diaspora and has settler citizenship. As a community organizer, researcher, and emerging visual artist she experiments with tangible strategies and (mine-)theory towards decolonizaiton. In all her work, she attempts to 'mostly' conceptualize a shared, creative and spatial practice that can support the visions of communities who are stewarding movements in the name of liberation and care-oriented worlds. In tackling the de-futuring realities of colonialism and racial capitalism, her current research interests explore the extent to which methods for drawing from can sustain the opening of redirective, prefigurative and decolonial trajectories.

WWW.YASMINA-SEIFEDDINE.COM

THE FUTURE OF WOODOAKS FARM

Reconnecting With Nature

Over the last 50 years, a huge increase in greenhouse gases, pollution and changes in land use due to human activity have warmed the climate and are destroying the ecosystems that life on earth depends on. It's estimated that 60% of the UK's biodiversity has been lost, including 38 million birds, while a quarter of all our mammals at risk of extinction. As reflected at Woodoaks, 97% of our wildflower meadows have been lost nationally. Having experienced decades of environmental and financial decline at the farm, John Findlay and his wife Sally began to discuss ways to restore it.

When John died in 2016, Sally sought stewards to fulfil an ambition to transform Woodoaks Farm back to its former glory. Sally approached the Soil Association Land Trust to work alongside the tenant farmer, Whitby's Family Farm, and in 2019 donated the vast majority of Woodoaks to the trust.

Their mission is to transform the farm into a successful organic farm once again, operating in harmony with nature and people, mitigating the damaging effects that intensive farming processes are having on the environment and atmosphere.

Since then, the farm has been improved in the following ways:

SUPER RICH SOIL

The farm is working to regenerate the soil. To achieve this they have planted fertility enriching 'herbal leys', a super rich mix of over 20 different plants, all acting to rebuild natural processes in the earth, including attracting worms and other microorganisms that rebuild healthy soils. To ensure the soil is self-replenishing after crop harvesting. The farm has re-introduced intercropping and crop rotation and eliminated the use of pesticides and un-natural fertilisers. While a weekly composting club led by Sarrat Community Garden creates compost for use at the farm.

A MOSAIC OF HABITATS

Increasing biodiversity is at the core of improving the environment at Woodoaks as well as attracting visitors. So far, over 2.5km of hedgerows have been planted with some trees integrated, many reinstating lost boundaries in line with historic maps, to provide extensive, biodiverse wildlife corridors. Chalk grasslands, flower-rich meadows, ponds, wild ecotones and areas for natural succession will be created and agroforestry introduced, to increase the diversity of fruit and nut trees.

The Whitby Family now keep a smaller number of cattle who enjoy a rich natural diet from grazing on herbal rich leys. The cows move around the fields adding their natural fertiliser to the soils and increasing biodiversity in some areas of the farm.

A PRODUCTIVE FARM

The farm will continue to be a productive farm, only a more resilient one. Practices that are already take place, and will continue, include organic vegetable growing, managed timber coppicing and hay cropping.

The farm has encouraged the establishment of smaller scale market gardeners, including Rickey's Alkaline Market Garden and fruit forest; and Melanie Jones- Bharadwa's Golden Rose Flower Farm. Rickey grows amaranth, courgettes, edible pumpkins, tomatoes and various berries in some of the fields and the produce is sold at the farm.

Not only are hedgerows good for the planet and for wildlife.

Woodoaks volunteers have already planted over 2.5km of hedgerows to increase habitats and biodiversity. Laurie Jones and Ola Wasilewska film 'Jean Hedges at Woodoaks Farm'.

A Modern Farm

Bookending the 19th century was the arrival of, first, the Grand Junction Canal and, second, the Metropolitan Railway, which together brought urbanisation, and with it, transformed local supply and demand.

The canal brought coal to the area and its markets and challenged the local firewood trade. In response, Woodoaks Farm established a lumber industry that would last a century and sell oak, beech, ash, larch, cherry and walnut to local buyers. The Trustees of Lord Rendlesham's Will (the Thellusson family), acquired Woodoaks in 1827, and soon rebuilt many of the buildings on the site, including the main farmhouse extant today. Later owners became involved in the burgeoning local brewing industry.

The Findlays arrived from Scotland in the early 1920s, by which point the farm had been renamed Woodoaks. Historian, Lisbet Sherlock, describes this era as characteristic of the changes experienced across the agriculture sector over the course of the twentieth century. New technologies and scientific discoveries were harnessed to improve productivity and global supply chains evolved to meet that demand, yet without full knowledge or concern for the longer term consequences to the environment.

During the Findlay's occupation, horses used for farmwork were replaced by machinery; mixed crop rotations (including potatoes, wheat, oats, clover leys, marrow, potatoes and kale) that sustained healthy soils were gradually replaced by monocultures; while chemical fertiliser, herbicides and insecticides were reluctantly adopted. Coupled with changes in consumer fashions (e.g. the trend towards supermarket shopping), the close connection between farm and the local community was severed over time.

Further pressure came from infrastructure projects, like the M25 and local sewage works, which reduced the farm's size and divided it up, making it harder to manage.

Over the course of a century, the impact of more intensive farming gradually became apparent, with crops becoming less robust, soil quality diminishing and biodiversity in decline. Meanwhile, the workforce dwindled (from a peak of around 40 to 2) and profits slumped. Still, amongst challenging circumstances, nature prevails, and many species cling on. For example, barn owls still thrive and were filmed at Woodoaks for 1998's Life of Birds series, narrated by David Attenborough.

Twentieth Century painting by Alice des Clayes (depicting horses ploughing the land, not long before heavy machinery such as motorised tractors and combine harvesters would replace them at Woodoaks

Photomontage of an unrealised M25 various alignments on the edge of Woodoaks Farm at the dawn of great technological change impacting and threatening the farm

Photographers
Commissions
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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..."

Photographers
Commissions
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Alec & Carmen Soth
Take Your Daughter To The Road
"Now nineteen, Carmen is about to venture out on her own road. She has no intention to be a professional photographer, but I nonetheless wanted to give her an old 35mm just like my father gave me. We took a trip with the premise that I'd teach her about F-stops and shutter speeds. But my real purpose was to travel beside her with my camera one last time."

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Honduras Resiste
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Take Cuba Off the List!
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"Towards a Global Charter for Labour Rights"
Labor
Program of Action on the Construction of a New International Economic Order

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Internationalism or extinction

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WOMAN
EYEWEAR
KIDS
ICONS
COLLABORATION
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Facilitating greater understanding of Hong Kong through the lens-based art form.

WMA

23-29 Wing Wo Street, Central,Hong Kong

WMA

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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 Hoi 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 lends 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
30.06.22 – 29.07.22
WMA.HK

To the
Last Light
Catrine Val
勞麗麗
WMA
15.12.20 – 15.01.21
WMA.HK

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Bristol Photo Festival: Realms of Memory
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Tracy CHENG & Shera CHO
CHAN Ting
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SIGN IN
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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…

Asymmetric silk dress with ties
In contrast to the spontaneity of this process, the later stages of development were detailed and precise. Each simple shape or flash of colour originated as an individual piece of art. Once the right composition was found, the separate components were carefully combined, arranged and repeated to form the comprehensive pattern.
From a distance, the print resembles a montage of colliding shapes and colours. At a closer look, you'll recognise the fading trail of a roller and natural flow of paintbrush fibres, left exposed to honour the evolution of this print. A visual representation of free expression. Behind the initial graphic impact, there is even more to this design than meets the eye…

Palestine
DeepDive

Palestine DeepDive
The Occupied Golan Heights
With Dr Hamdan Taha and Dr Iman Saca
5:07 / 15:28

Connecting Palestinian Realities to Western Audiences
Palestine DeepDive

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

Giving Rise to a New Generation of Palestinian Journalists
Palestine DeepDive

Palestine DeepDive
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 DeepDive
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
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 to travel due to the

Sanction Smotrich?
Ayah Ziyadeh Palestinian Activist & Journalist
Palestine DeepDive
5:07 / 15:28

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ATTICUS
ACNE PAPER

Illustrations by James Spencer

Jimmy Wright

Atticus adored Jimmy Wright, not only his work as an artist but his whole person! I was fortunate enough to get to know him personally – and for that I cannot thank Atticus enough – and from the first time I met him, in his beautiful apartment in the iconic Freeman Alley in NYC, I fell in love with him too. His laughter is enthralling, his love and knowledge of art history infinite, but above all he is a resolute and calm person, despite having had a fairly eventful and in some ways not an easy life. Born in rural Kentucky, Wright moved to Chicago to attend the Art Institute of Chicago in the 1960s. After graduation he left Chicago for Carbondale, Illinois, to attend graduate school at Southern Illinois University. A major catastrophe befell Wright in 1970 when his house burned down, taking with it all the paintings he'd made back in Chicago. Left were a scattered portfolio of drawings and prints and a brain full of remembered artworks. You can see singe marks from this inferno around the edges of the handful of remaining Chicago-era pieces, poignant reminders of the tenuousness of material existence. Jimmy's decision to settle in New York in 1974 was to prove an excellent one. He began working as a costume and set designer for film and ballet – that's how he met Atticus – then began a career as a teacher, but most importantly became a spokesperson for Manhattan's gay nightlife. He took to the city immediately, painting luminous night studies of the cityscape. Wright dove into New York's nightlife with gusto, and his sketchbooks include uproarious images of disco club scenes; his etching *Club 82* (1974) looks something like Studio 54 as it might have been rendered by Max Beckmann. One of his best friends at that time was Arch Connelly. Jimmy still gets emotional when he thinks back to him and their special relationship of brotherhood. Wright stopped making this body of work as the AIDS crisis wrecked the gay community and New York changed. The existing drawings from that period serve as a dreamlike document of an often mythologised cultural moment. The first of Wright's many flower works were painted 1988–91, in homage to the artist's partner who had died from AIDS. The beautiful flowers that Wright continues to paint, and that have been the centre of his research for almost thirty years, are a sign of love for his lost companion and for an entire generation swept away by the disease that in these paintings seems to be reborn in the form of wonderful flowers.

Becket Logan, *Portrait of Ken Nozzi and Jimmy Wright*, 1976, photograph.

Lukas Gschwendner

Salman Toor, *The Letecomer*, 2021, 121.9 × 152.4 cm, oil on panel.

Salman Toor, *Fag Puddle with Candle, Shoe and Flag*, 2022, 236.2 × 226.6 cm, oil on canvas.

Hair by Olivier Schawalder Makeup by Kathinka Gernant Nails by Daniel Smedeman
Photographer assisted by Vera van Dam Stylist assisted by Kevin Groipesh, Rebecca Punchouse and Gino Gurrieri

Opposite: Patrick wears shirt by Sandra Bute, trousers and boots Balenciaga.
Above: Matty wears coat by Dries van Noten, gloves by House of Harlot, belt by Zane Bayne, boots by Saint Laurent by Anthony Vaccarello.

Aesthetic Justice
Intersecting
Artistic and Moral
Perspectives
Pascal Gielen &
Niels Van Tomme (eds.)
Aesthetic Justice
Pascal Gielen & Niels Van Tomme (eds.)

A Transitional Operation

Samuel Vriezen in Conversation with Christian Wolff

The New Problem of Evil

One of the most disappointing moments in twenty-first century mass media came when Rupert Murdoch was brought before the British House of Commons Select Committee for Culture, Media and Sport in 2011. The hearing had been convened to determine Murdoch's level of involvement in the practice of phone hacking, which had been used by Murdoch's most notorious newspaper, the *News of the World*. (The scandal would quickly lead to the newspaper's closing down.) No doubt, the television audience that gathered to see Murdoch questioned had secretly hoped for something like the climactic scene of Rob Reiner's 1992 film *A Few Good Men*. This unexceptional legal thriller is remembered now only for the witness-box outburst by Jack Nicholson's Colonel Jessup: 'You can't handle the truth!' Jessup is successfully goaded by Tom Cruise's lawyer into admitting his role in an informal disciplinary regime which has led to the death of at least one man. The speech is remembered because Jessup obligingly plays – or overplays – the role of stage villain. (Overplaying might be said to be constitutive of the art of playing the stage villain – excess comes as standard here.)

Perhaps this scene is also remembered because it delivers narrative and libidinal satisfactions we cannot find when faced with the actuality of late twentieth-and early twenty-first- century capitalist power. For what we enjoy in Jessup's tirade is his full identification with the 'evil' of which he is accused. This is no mealy-mouthed apology, no carefully worded press statement. Instead, we see Jessup fully *embody* the obscene underside of power. The hubris and the excess are not merely admitted to; they are actively performed. Jessup cannot control himself. The 'truth' to which he famously refers no longer skulks in shadowy corridors, in gloomy dungeons, in small print; it erupts out of him, he cannot help but expose it to the public gaze.

Needless to say, Murdoch provided his audience with none of this. There was to be no moment where he outed himself as a ruthless tyrant. Some argued that his appearance at the hearing (a slightly bewildered old man, hard of hearing, testy, but not exactly aggressive) was another kind of performance altogether. They maintained that the persona Murdoch assumed was both a deception designed to court sympathy and an exercise in bathos, which aimed to deprive the proceedings of all drama. In any case, Murdoch's appearance at the hearings was more like a vignette

from the HBO television series *The Wire* than the famous scene from *A Few Good Men*.

Much of the power of *The Wire* – and also many of its claims to 'realism' – came from its refusal to offer its audience the pleasure of seeing it done. If there was a source of malignancy in *The Wire*, it could barely be represented, still less personified or embodied. For this source was the system itself, a vast interlocking network involving drug crime, policing, politics and education, which it took all of the series' five seasons to lay out. The system not only supplants the role of the villain, it is also, in effect, the main protagonist of the series. The system appears as an anti-agency which absorbs and neutralises practically all of the struggles aimed at changing it. This protean capacity of the system to reproduce itself sets the fatalistic rhythm of the series. We look in vain for 'villains' here. Instead of an evil figure whom we can blame, *The Wire* presents us with someone like William Rawls (John Doman), a manager who repeatedly acts in his own interests and in the interests of the police's managerialist bureaucracy. What defines Rawls' – and the reason that he infuriates and frustrates us – is his 'realistic' accommodation to the system. Yet Rawls compliance with its bureaucratic protocol is evidently not the source of the system's malignancy; it is just one means by which the system achieves its own self-reproduction. Rawls' cynical conformism shows that not only has he has adapted to this world without heroes and villains, he thrives in it; whereas the various efforts of the mavericks and misfits in the Major Crimes Unit indicate that they cannot similarly adjust.

Part of *The Wire*'s 'reality effect' is rooted in the way it continually frustrates – but not completely – the efforts of these mavericks and misfits. Other police dramas have taught us to expect such figures inevitably to triumph, to win out against the system that has disdained and rejected them. It is clear from very early on that there is to be no such triumph in *The Wire*. There is to be no justice, aesthetic or otherwise (and the fact that Bill Rawls shares a surname with one of the best-known philosophers of justice is surely no accident). In much television, especially crime drama, culture delivers what the social and political world cannot. The villain is identified, caught and punished; justice is done, and seen to be done. The aesthetic representation of justice serves to make good a deficit of justice in the actual world. But much of the value of *The Wire* comes from the way it uses a new aesthetic

DR – And one of those goals is to be able to compete – not be merely equal.

KJM – Absolutely. The goal is competitive parity in every arena. That is why the notion of *belatedness* that Jeff Wall wrote about so convincingly in his catalogue essay for my exhibition at the Vancouver Art Gallery in 2010 is so relevant. When black people were first brought to the Western hemisphere from Africa and put to work as slaves, they were already competitively disadvantaged in lots of ways: they had no ocean-going ships, no explosive armaments, and no state economics that compelled adventure-seeking in search of wealth and resources. We were vulnerable on all those fronts. The dominant Western concept of art developed formally and philosophically, all the way from the fifth century BC to the nineteenth century AD, without any theoretical contributions from black scholars or practitioners. The development and perfection of realism in art, for instance, all the way from Jan van Eyck to the Photo-realists, wasn't in the least driven by African economies or African aesthetics. None of the important developments that gave rise to modernism were led by black people, despite the fact that approaches borrowed from 'primitive' and 'tribal' art inspired the radically transgressive gestures that defined much of modern art. Again, this is why for black people the crisis of representation is different from the crisis of representation experienced by whites. And the problem that African-American artists in particular were having is that by the 1950s people were saying that the game was essentially over while we were just getting started. We still don't get to decide what kinds of things will or will not be recognized as works of art, or what can or cannot enter the museum. All my life I've been expected to acknowledge the power and beauty of pictures made by white artists that have only white people in them; I think it's only reasonable to ask other people to do the same *vis-à-vis* paintings that have only black figures in them. That is part of the counter-archive that I'm seeking to establish in my work. In fact, I would have to qualify

even that notion, as my work is not an argument *against* anything; it is an argument *for* something else.

DR – I'd like to dwell on this notion of a counter-archive for a moment. Because if your work constitutes a critique of the dominant visual culture of the last five hundred years or so, it also does so by way of taking recourse to that culture's most paradigmatic art form, namely painting in the grand manner. Obviously there's a bit of a contradiction there.

KJM – Here's why I'm perfectly comfortable operating *within* the realm of painting with the goal of entering the museum as it is currently structured: if I don't do it, or if other people like me don't do it, we will be condemned to celebrate European beauty and Europe's artistic achievement in perpetuity.

DR – Thus perpetuating the self-same condition of invisibility...

KJM – And that's precisely why I stopped making abstract work – because white figures in pictures representative of ideal beauty and humanity are ubiquitous. The truth of this reality is almost everywhere taken for granted. And to me that's unacceptable. I have lots of young nieces and nephews – they should encounter a broader representation of human ideals than the post-imperial models I had to work against. I think it is safe to say that museums around the world are not going to get rid of their Titians, Goyas and Van der Weydens any time in the foreseeable future. Those pictures are going to stay right where they are, anchored in a narrative that begins in ancient Greece, Rome and medieval Italy, and is carried through all the way to Robert Rauschenberg, Jasper Johns and Andy Warhol. The custodians of this history are happy to tell you that sometime in the late 1980s a space was opened up for all these different groups of people, all these other identities, to come in – but what does that mean? In all this, it really doesn't matter what we think of Velázquez, Matisse or Lucian Freud.

imagine what would happen if a new kind of people's democracy took over a city right now. How could they survive against the forces of global capital? Should the people occupy the banks? How should they respond to armed attacks? Brecht doesn't provide answers. Instead, he invites each of us to think for ourselves.

For me, one of the most important scenes in the play is a short exchange between Genevieve, the delegate in charge of education who has always stood for peace, and Pierre Langevin, a worker delegate to the Commune. The end is very close now. They are working late at City Hall. They can hear the enemy's guns. They look at the banner proclaiming the principles of the Commune. In 1871, these freedoms were radical; now we take them for granted. But then Brecht has Langevin ask some hard questions:

> Freedom of the Individual: Does that include the freedom to make business deals against the public interest; to live off the people; to conspire against the people and to deal with their enemies?
>
> Freedom of Conscience: But what exactly is dictated to them by their consciences? I'll tell you. Whatever their rulers want to be dictated. From the moment a child can walk.
>
> The Right of Assembly: Does this mean that the financial wolves, the parasites of the press, the military hyenas and all the lesser bloodsuckers are free to reassemble the Versailles and use the freedom of Freedom of Speech to publicize opinions of all kinds against us? Is there a guaranteed freedom to spread lies?

In America, we are taught that we live in a free country. But what does that really mean?

A Stage in the Street

From the beginning, it was clear to me we would perform the play in public spaces around the city. Had I had access to a theatre, I would not have used it. The Communards took over their city and defended it in the street. All the contemporary protest movements have stood their ground in the streets, from The Plaza

del Sol to Tahir Square. I was inspired by the Occupy encampment in Zuccotti Park as an extraordinary theatre of the people. It wasn't simply a place where people lived. The activists choose the most visible location to live in public and enact together a new egalitarian community. Rather than simply protest, they did something much powerful: they attempted to show quite concretely that another world was possible. They improvised on the spot a participatory democracy, where people shared their resources. It was never meant to be a real city over the long term. It was a proposal for a city yet to be.

The activists and everyone who took part in the General Assembly meetings each night were trying to do two things at once: to run a city in miniature on one square block, and to change the world. I would come home from these events elated. I know it sounds crazy, but I felt like even if I hadn't been in Petrograd in October 1917, at least I was here now.

A Work in Progress

Since we had no space in which to rehearse, we would rehearse in public. The play itself would be a rehearsal on both a practical and a conceptual level. My idea was that we would work on Saturdays and Sundays. Each day we went out, we would work on one scene. Thus over a period of three months from March through May, the months that the Paris Commune actually existed, we would rehearse the play, scene by scene from beginning to end. This would be our task. The work that actually goes into making a performance would be visible. I thought of it as a rehearsal for a commune yet to come. Indeed the concept of the 'incomplete', that freedom itself is always a work in progress, is there in the play itself.

> **Langevin** – I drink to the incomplete.
>
> **Genevieve** – Why the incomplete, Monsieur Langevin?
>
> **Langevin** – It's on the way to Freedom.
>
> **Genevieve** – And Freedom now, is it an illusion?
>
> **Langevin** – (laughing) In politics, yes.

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.

COURSE

Transforming Self and World: A Buddhist Introduction to Radical Change

We are deeply connected to everything around us. When things are difficult in the world, we feel it intensely. In an unstable world, it's easy to feel overwhelmed, powerless, and insignificant.

But our deep connection to the world around us is also our greatest strength. The Buddha's great discovery was that by working on our own minds, and helping others to do the same, we can have a radical effect on the world around us.
This course will offer a practical guide to changing the world. We'll be applying key Buddhist principles to show how – whatever is happening around us – we can take action to seed change, helping to bring into being a world of joy, meaning and harmony. It will include meditation, practical exercises, community-building, and an exploration of how to meet political, economic and social turmoil with wisdom and compassion.

This course is specially suitable as your first introduction to Buddhism and/or meditation.

Eight Wednesday evenings from September 14th, 7.15–9.30pm.
Led by Viryadeva & Mokshadarshini.

All welcome; suggested donation £100/£80.
Book online.

Autumn 2022

DHARMA MORNINGS

Transforming Work: Buddhism in Real Life

As part of our 'Building the Buddhaland' season, we're going to be exploring how to bring the Buddha's teaching into our working lives. If we want to really change ourselves, then our Buddhist practice has to come off the cushion and into our day-to-day activity.

During this eight-week theme, we'll explore a range of teachings and practices for 'transforming work.' Perhaps we work in a busy, stressful environment. Maybe it's hard to keep in touch with our values in a workplace with an ethos we don't share. On this course we'll discover how to transform our work – even our whole lives – in the service of deeper meaning.

This series is especially suitable for those new to Buddhism, and for those who want to deepen their understanding of how Buddhism applies to their lives.

Eight Saturdays from 10th September, 10:30am–12:45pm.
Led by Vajragupta, Prajnanandi & Mokshadarshini.
Suggested donation £100/80.
No need to book–just drop in.

Building the Buddhaland

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 tranform the lives of even more people.

Autumn 2022

JULY

RETREAT
Wild Awake
Friday 1st – Friday 8th

Buck Moon, Weds 13th

COURSE
Mind is Luminous
Wednesday 18th – August 17th

EVENT
Dharma Day
Tuesday 16th

AUGUST

DHARMA MORNINGS
The Open Dimension of Being
Saturday 6th, 13th, 20th

Sturgeon moon, Fri 12th

URBAN RETREAT
The Inconceivable Emancipation
Friday 12th – Sunday 14th

WORKING RETREAT
The Crucial Situation
Monday 22nd – Friday 26th

SEPTEMBER

COURSE
Transforming Self and World
Weds 14th – Nov 2nd

Harvest moon, Sat 10th

DHARMA MORNINGS
Transforming Work
Saturday 10th – Oct 29th

RETREAT
Who is Padmasambhava?
Friday 16th – Sunday 18th

OCTOBER

Hunter's moon, Sun 9th

NOVEMBER

EVENT
Sangha Day
Saturday 12th

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

Croydon *Buddhist* Centre

98 High Street
Croydon CR0 1ND

info@buddhistcentrecroydon.org
buddhistcentrecroydon.org

The True Individual

There is a contradiction buried deep in contemporary life.

On the one hand, we share an instinct that the best way to live is to be more fully ourselves. Authenticity, honesty and genuine self-expression seem central to a meaningful, fulfilled life.

On the other, when we look honestly at our own minds, authentic individuality is rarely what we find. Instead, we discover a conflicting mass of desires, emotions and ideas. So much of what we think of as our own we absorb from our parents, our friends, or—most of all—from the ever-present clamour of digital media.

Beneath all of the noise and confusion, who are we really?

Join us for a whole season of courses, talks and events probing the deepest question we can ask ourselves: who am I? We'll use key Buddhist teachings to help recover our human birthright, putting us in touch with values and ideals that truly belong to us.

Starting September 2023 to February 2024.

PROGRAMME HIGHLIGHTS

September 2023 to February 2024

INTENSIVE COURSE

Imaginal Ascent: A Training in Visionary Meditation

Wednesdays, 7:15-9:30pm
6th September to 25th October

Meditation is more than just a way to manage stress. Throughout its 2500-year history, the Buddhist tradition has taught practitioners to use meditation in order to access a strange, magical territory: the realm of vision.

The Buddhist tradition is thick with images of mystical beings and spirits. The supernatural is commonplace, as meditators encounter the strange and wonderful worlds that open up as consciousness begins to expand.

On this course, you'll learn how to elevate and enrich your natural human capacity for imagination. Step by step, you'll learn to use meditation to ascend to a visionary plane of meaning, significance and depth.

This course is especially suitable for people who think they don't have any imagination!

With Viryadeva and team
Suggested donation: £100/70

DHARMA MORNING SERIES

Buddhism, Identity and the Future of Religion

Saturdays, 10:30am-12:45pm
23rd September to 28th October

Right at the heart of Buddhism lies a powerful critique of the deepest inbuilt human belief: that we possess a fixed, enduring self. The Buddha made a great discovery: if we let go of clinging to fixed identity, tremendous freedom becomes possible.

In the past decade, identity has become more and more of a pressing social and political issue. Clashes over gender, race and nationality have intensified in a painful struggle for belonging, security and meaning.

At a moment when knowing who you are seems more important than ever, what could it mean to follow the Buddhist path, and go beyond identity?

Join Viryadeva in a five-week series focusing on this pressing political and spiritual issue. We'll explore how we ended up in the current crisis of identity, and how Buddhism might enable us to move beyond it.

With Viryadeva
All welcome
Recommended donation: £70/50

DHARMA MORNING SERIES

The Individual, the Group, and the Spiritual Community

Saturdays, 10:30am-12:45pm
4th November to 16th December

Being a Buddhist does not mean being part of a religious group, slavishly following its ideas and practices. It means learning how to see the world as it is—through your own eyes—and acting from that vision.

This is a hard thing to do. Our dependence on the group is extremely strong. True individuals are rare.

On this six-week course we'll explore how to emancipate ourselves from the need for group approval, and become a true individual. The key—Buddhism teaches—is forming a spiritual community or sangha. By coming together with others who are learning to be themselves, we can help each other discover true individuality.

With Vajragupta & Prajnanandi
All welcome
Recommended donation £85/60

INTENSIVE COURSE

Sitting in the Mandala

Wednesdays, 7:15pm-9:30pm
8th November to 13th December

Our world can seem irreparably broken. War, disease and crisis seem to be on the rise all around us. When so much suffering and uncertainty confronts us, it's hard to believe another reality is possible.

Buddhism tells us that this is only one way of seeing things. The human heart is, in its essence, powerful enough to bring about transformation beyond our wildest dreams.

On this course we'll learn to create a new world. Starting with what is most important, most valuable to ourselves and others in our lives, we'll learn to bring into being an ever-expanding circle of beauty and meaning. We'll learn to create a mandala.

Through meditation, exploration of ancient Buddhist symbolism, and ritual, we'll learn how to live from the wonder and creativity latent in every moment of existence.

With Mokshadarshini & team
For those who have been meditating for at least six months
Recommended donation £70/50

INTRODUCTORY COURSE

The Journey and the Guide

Saturdays, 10:30am-12:45pm
6th January to 24th Febuary 2024

Buddhism teaches that life can become a journey towards Enlightenment: the potential for all humans to live a life of total love, energy and wisdom.

On this course, we'll learn how to make this journey. Step-by-step, we will find out how to move beyond the distraction and confusion that marks so much of human life. We'll discover a path that is profoundly rewarding, purposeful and effective.

At the journey's heart, we'll encounter the deepest mysteries of human existence itself...

This course offers a radical, uncompromising vision of the possibilities latent within all of us. If you've ever wondered what Buddhism is all about, or if you've ever wanted a comprehensive overview of the Buddhist path, join this course.

With Viryadeva, Prajnanandi & team
All welcome
Recommended donation £100/70

INTENSIVE COURSE

Training the Mind: Meditation for Emotional Resilience

Wednesdays, 7:15-9:30pm
17th January to 6th March

This intensive introduction to Buddhist meditation will take you to the white-hot core of human suffering—and out the other side.

Meditations for developing emotional resilience, inspired by the Tibetan *lojong* or 'mind-training' tradition. This tradition, born in the harsh landscape of ancient Tibet, takes the grit and poison of life and shows us how to transmute it into spiritual power.

The course will take you through a journey which starts with our own difficulty and turmoil, and ends with an overflowing desire to serve all living beings.

This is suitable for people totally new to meditation, and for those who want to learn how to face suffering—your own or others'—with greater steadiness and resilience.

With Viryadeva, Kokshudarshini & team
All welcome
Recommended donation £100/70

AUTUMN SANGHA RETREAT

Breaking Through Into Buddhahood

Friday 27th to Sunday 29th
October 2023
at Rivendell Retreat Centre

The word 'Buddha' means *one who is awake*. Buddhism is the path of becoming truly, fully awake to the vastness and mystery of existence.

Waking up in this way isn't an easy task. We find ourselves bewildered by a tangle of views, opinions and assumptions. Before we can wake up to the truth of things, we need to clear the way.

On this weekend of meditation, discussion, and ritual—held amidst the autumn colours and falling leaves of the beautiful Rivendell retreat centre—we'll find out how to break completely free of the views and habits that limit us.

With Prajnanandi and Vajragupta
All welcome
£125

MIDWINTER INTENSIVE RETREAT

The Higher Hedonism

20th to 27th December
at Rivendell Retreat Centre

Buddhism is not only about suffering. At the heart of the path is a message about the vital importance of pleasure: if we want to live free from craving, distraction and sticky attachment, we need to develop a wellspring of bliss within ourselves. Again and again, the Buddha emphasised the importance of learning to dwell in the *dhyanas*, otherworldly states of peace, rapture and beauty.

Through meditation, we can leave behind unfulfilling pleasures in favour of more refined forms of happiness, and even can develop the confidence and clarity to move beyond craving altogether, into the Great Bliss of awakening.

With Viryadeva and Vajragupta
We will be meditating 5-6 hours daily, with several days in complete silence
£275

NEW YEAR URBAN RETREAT

Kiss the Joy as it Flies

Thursday 28th December
to Monday 1st January
Non-residential retreat at
Croydon Buddhist Centre

Human life, Buddhism teaches, is a precious opportunity. If we are not careful, the mundane details of our lives can consume us. The antidote is to pay attention to the fleeting nature of existence.

On this intensive meditation retreat, we'll be training in three ways of reflecting on impermanence. In the process, we'll transform our relationship with change, learning to find in it an opportunity to notice what really matters. As one year fades and a new year is born, this is a time to turn inwards, to reflect on our deepest values. Join us to start the New Year with clarity, purpose and integrity.

With Vajragupta & Viryadeva
Recommended donation £80-£120
For those who have been meditating for at least six months

EVERY WEEK

Yoga for Meditation

Explore the connection between body, breath, and mind. One-hour classes of stretches and poses that will leave you feeling invigorated, centred, and relaxed.

Tuesdays, 11:15am-12:15pm
Thursdays, 11:45am-12:45pm
Suggested donation: £8

FIRST FRIDAY OF THE MONTH

Sub-35s Group

Join our free monthly event run by and for 18-35 year olds. These evenings always involve dinner and meditation but often also rituals, talks, and discussions sat around a bonfire! See website for details.

To book, and to see all our events, visit: *buddhistcentrecroydon.org*

Design: Margo Rabbie

INSIDE: COP26

Daily broadcast from the heart of the pivotal climate summit: COP26

INSIDE COP26

EARTH/PERCENT + CLYDE BUILT RADIO

INSIDE: COP26 MORE ABOUT US

Having spent the past decade working as an expert internationally and for the EU, Sophie Shnapp has unique expertise in the fields of climate change, energy efficiency, renewable energy, sustainability and environmental and cultural policy development, strategy and implementation. Throughout the show, Sophie will be interviewing climate experts inside and outside of COP26 to provide listeners with information straight from the source.

Clyde Built Radio is an independent community radio station, broadcasting daily from the famous Barras Market in Glasgow. The station showcases local music championing diverse acts from Glasgow and Scotland. They have worked with leading brands like Dr Martens, New Balance and on events such as Riverside Festival and Glasgow International Festival, attracting opportunities to benefit the local scene.

INSIDE COP26

EARTH/PERCENT + CLYDE BUILT RADIO

INSIDE· COP26
01.11 – 12.11.21
EARTH/PERCENT & CLYDE BUILT RADIO

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DIRECTOR, THE INTERNATIONAL CENTRE
FOR CLIMATE CHANGE AND DEVELOPMENT

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FARHANA YAMIN
JUST TRANSITION

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EarthPercent & Hayden Thorpe
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INDIGENOUS VOICES
Client Earth
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A festival of politics, arts and culture.
06.20—09.20

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Demand
and Build
NO
JUSTICE
NO
PEACE
The World
Transformed 2020
Socially distanced,
but as radically
interactive as ever.

The World
Transformed
Socially distanced,
but as radically
interactive as ever.
September 2020.
A digital-first,
month long festival.

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Diane Abbott MP in conversation with Rep. Ilhan Omar
7PM–9PM
Upcoming

Utopia & Radical Futures
What do transformative alternatives to policing look like? How do we build democratically controlled local economies?
How do we keep bold and transformative visions for society on the agenda?
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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
Prof. David Ness from the University of South Australia (UniSA), has a background in architecture, urban and infrastructure planning, and
Keynote:
Mr. Dan Lert
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

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PERSONAL STYLISTS
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Read my chats with our teams of personal stylists - and meet them in store!
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I recently went back to the archives and stumbled across a floor plan of the city's Gay Community Centre which operated from 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 unaware of its queer significance. 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, Elise Martyn and Rachel Zajac asked participants to view a video of 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 ethos 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 difficulties facing the hospitality industry 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

16

A Brummagem Miscellany

Simon and Tom Bloor

17

The social parts of University intersections in Birmingham and London that allowed Matters of Interest to meet. Different generations studying at the same University at different moments in time: the shared and separate experiences in parallel. Women in MoI / a group largely run by women. The feminist city.

The University is probably a place that isn't 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 myths:
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, spilt 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?

What happened to the people you went to University with?

Are you still in touch?

B A M A P H D
P H A M A B D
A M A B
B A M
AM
I

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

Noticeably scruffy amongst the business-casual 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 crumble and dared to peek beyond the confines of structure. Finally, others had seen into the corners where so many new ideas had lurked, desperate for a chance to expand. Now, those tiny thoughts were becoming magnificent.

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?

Where does the Knowledge go when they Leave?

CaN i WrItE mY dIsSeRtAtIoN lIkE tHiS iF i JuSt!fY iT?

Standing on the jam-packed 18:47 train home – the long one with all the stops – the inhabitant hooked an elbow around a bright yellow pole for stability and opened up the notes app on their phone to jot down their thoughts.

'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.'

In parallel time the Inhabitant and Vice-Chancellor closed the notes app and car window, and in the seconds held between these two acts the promise to the City started to realise itself.

Black Hole Club were, in this instance, Matters of Interest (MoI), Emily Scarrott and Cathy Wade.

Focused on collaboration and exchange, Black Hole Club is an artists' development programme created by Vivid Projects in 2014, that provides space for sharing skills, testing ideas and reaching audiences through live and online platforms. The cohort is selected from an annual open call, supported by artist facilitator Cathy Wade and company curatorial associates.

Matters of Interest is a peer-led series of Skype based research-roundtables designed to bring together artists and designers during -and beyond- the COVID-19 crisis. Each Matters of Interest takes place as a group chat, during which a subject of interest is researched and discussed by participants. Matters of Interest joined Black Hole Club in April 2022.

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

Ryan Kearney

Queer Space Archive

The Club's Conception (or How the Egg Was Cracked), Ryan Kearney, installation view at Recent 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 escalators. Rather than wait, I made my way to a staircase behind a pair of fire-exit doors. The smell of pasties wafted from the café as I made my way up a fluorescently lit, concrete staircase to the archives 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 meeting minutes, financial records, and annual reports. While this gloss hinted 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 Architecture and a small number of people who attended Birmingham's longest-running LGBTQ+ venue, The Nightingale Club, on the exhibition *The Club's Conception (or 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 gossip. This way of working now forms Queer Space Archive, a social and cultural initiative that hopes to retrace LGBTQ+ venues across Birmingham.

Frutteti condivisi

Incontro scambio di esperienze, conoscenze ed idee

Incontro aperto per scoprire la pratica dei frutteti condivisi insieme a *Spazi in Frutto*. Una tavola rotonda per scambiarci esperienze e conoscenze, discutendo di come si potrebbero attivare in Trentino.

16:00
26.01.2019
La Foresta, Rovereto

TECLA

Ti interessa l'arte della tessitura? Sei incuriosito dai filati alternativi? Vuoi sperimentare la creazione di un filato?

LA FILATURA

Nasce a Rovereto il gruppo TECLA, un altroModo di fare tessitura.

Appuntamento ogni 2° e 4° mercoledì del mese. È possibile aggiungersi al gruppo in qualsiasi momento. A cura del gruppo informale l'ALTROmodo.

Info: Paola 327 459 3287

17:00
23.01.2019
La Foresta, Rovereto

Osservatorio Nazionale sul Disagio e la Solidarietà nelle Stazioni Italiane

la foresta

La Foresta sarà inserita nella rete nazionali degli Help Center situati nelle stazioni ferroviarie.

Alessandro Radicchi, fondatore e direttore dell'Osservatorio Nazionale sul Disagio e la Solidarietà nelle Stazioni Italiane, e Bruno Zene, il responsabile della Corporate Social Responsibility di FS,vengono a trovarci per esplorare insieme a noi il valore aggiunto che La Foresta porta a questa rete.

09:30
24.01.2019
La Foresta, Rovereto

David Noonan Work Edition Publication Biography Contact

David Noonan Work Edition Publication Biography Contact

Xavier Hufkens, Brussels, Belgium, 2015

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

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 Higgie, The Atkinson Galleries, Southport, England, UK
Sean Bailey, Naomi Eller, David Noonan, Heather B. Swann, Anna White, CAVES Gallery, Melbourne, Victoria, Australia
The Mask, Hunter /Whitfield, London, UK
Revolt of The Sages, Blain Southern, London, UK
Primavera at 25: MCA Collection, Museum of Contemporary Art, Sydney, Australia
One Day Something Happens: Paintings of People, Towner Art Gallery, Eastbourne, UK
2015 Grand Illusion(s), Curated by Christopher Eamon, Simon Preston Gallery, New York, NY, USA
Hiding in Plain Sight: A selection of works from the Michael Buxton Collection, Bendigo Art Gallery, Bendigo, Australia
Below another sky, Glasgow Print Studio, Glasgow, Scotland
UNDERCOVER, Bourouina Gallery, Berlin, Germany

Public Collections

Art Gallery of Ballarat, Ballarat, Australia
Art Gallery of New South Wales, Sydney, Australia
Art Gallery of Ontario, Toronto, Canada
Art Gallery of South Australia, Adelaide, Australia
British Council, Manchester, UK

STRIKE! ISSUE 17 AUTUMN '16
£2
Closing 5 More of Its Inner Districts to Cars & Buses
It's About Living The Life You Deserve
Register Your Interest Now
Traditions Are Imported In Neighbourhoods So Let's Invent Some
Our City Belongs Not Just Tourists But Everyone
Your New Lifestyle Awaits
1 Bed Luxury
READY FOR IMMEDIATE OCCUPATION
Where Is Your Place In Nightlife
Where The World Meets The World
Belong Here
STRIKE!

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The Colour White
The Brick Wall Pattern
The Mirrored A
Smoke Signals
A Typology of Statues
10 maart dag van de anarchie

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RESIST TO EXIST
GUARDIAN OF THE LESBIANS
(Stonné DeLarverie, New York, USA)
PAY AS YOU CAN, WASTE SUPERMARKET
(Leeds, UK)
GULABI GANG
(Uttar Pradesh, India)
THE MAPUCHE STRUGGLE
(Araucanía Region, Chile)
FREE BREAKFAST PROJECT
(The Black Panther Party, USA)
SITTING ON A MAN TACTIC
(Igbo communities, Nigeria)
EXARCHIA NEIGHBOURHOOD
(Athens, Greece)

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A study of colonialism through the use of space and the built environment helps us to understand how Europeans consolidated and perpetuated colonial power and rule in Africa.
COLONIALISM AND THE AFRICAN CITY
HARARE TOWNSHIP: THE 'EMERGENT' CULTURAL FORM
POST-COLONIAL HARARE: THE 'RESIDUAL' CULTURAL ELEMENT
COLONIALISM: THE 'DOMINANT' CULTURAL FORM
The built environment has the ability to inscribe the identities of those who belong and those who do not.
Realizing the potential of the built environment to dominate and intimidate, European colonial governments erected structures and monuments intended to showcase their superiority.

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*

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 irritated me that you're saying we're a cultural, diverse school, but two-twos now, you're not even letting me speak my mother tongue in class.'

Likewise, Aneesha, 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, which is uncomfortable to have to deal with. Because a lot of it is just about, like, being professional, but it's not just that, it's like, your identity is not professional and it can't ever be professional until you white-wash yourself, basically.'

AUSTERITY AND EDUCATION

TEXT *JULIE TOMLIN*
IMAGE *JOSEPH P KELLY*

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

Perhaps because of him, and because my schooling took place when the argument over monetarism versus Keynesian economics was still alive, collective values of justice and the wellbeing of all still 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 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 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 in 2002 represented a radical shift. The promise for schools was greater financial independence, but the majority belong to multi-academy trusts, which pay for services that were once provided by local authorities. Headteachers focus on justifying expenditure, performance, results 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 Wood's, 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 be bringing all those kids up to understand what it is to be a world citizen, contributing positively to their community, but if enough of them don't get their grades, they get rid of you'.

But all schools, no matter how successful,

Shape Your Space: Pop-up Public Room
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Creche
Football
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+ more
26+27th Nov
10am-6pm
Another opportunity to have your say on estate improvements and a new community centre.

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10am-6pm
STEPHEN TAYLOR ARCHITECTS

Programme
Saturday 26.11.22
ACTIVITY ORGANISER TIME
Family Music Workshop Margaret's Music 10:00-11:00
Football Coaching Red Lion FC 11:00-13:00
Arts and Crafts Class Esther Buabeng 10:30-12:30
Tea & Coffee Okra 10:00-14:00
Bike Repairs Community Cycle Works 10:00-16:00
Table Tennis Available to use 10:00-18:00
Stay & Play Esther Buabeng 10:00-18:00
Face Painting Esther Buabeng 11:30-13:30
African Drumming Margaret's Music 12:00-13:00
Caribbean Cafe Plush 13:00-18:00
Football Coaching Ballers Academy 14:00-18:00
Housing & Estate Advice Altaf Ghafoor 14:00-16:00
Wing Chun Self Defence Wing Chun School Tsan 16-17:00 + 17-18:00

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PLATFORM
HOLLY HERNDON

PLATFORM
HOLLY HERNDON
PLATFORM

Forced Evictions in Calais and Grande-Synthe

1 August 2018 – 1 June 2019
The Human Rights Observers Project

Introduction
A.1 Overview of the Situation
A.2 The Human Rights Observers Project
Calais
B.1 Living Sites

Overview of the Situation

> *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 living sites have emerged in Calais, and along the coast of Northern France.

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

[2] "Hollande promet un démantèlement complet « d'ici la fin d'année »", Le Parisien. 26 September 2016.

Mayday Radio
Upcomming
Call Out 2021
Abeng
22.05.21
Abolition A-Z
20.04.21
View all upcommming
Previous
Techno Activate
20.03.21
Audio Arcades Project
19.02.21
Ernst Schoen Files
30.10.20
Tape Club
24.09.20

DIARY OF A SQUAT 1989
15:21 / 23:41
Joyful Militant Sonic Cyberfeminisms
22.04.21
THE REAL BRIXTON CHALLENGE
FREE
UNDERGROUND presents
RONALD SUKENICK
author of Doggy Bag
O[RPHAN] D[RIFT›]
cyberpositive emissions
STEWART HOME
author of Red London
LIGHT SURGEONS
deranged super8 swarm from Portsmouth
CHRIS JONES
FAST HARD zine

Robbie Blundell

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.

RESIST

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£7 door charge with £2 from every ticket going to Cool Earth
A charity that works with local people to halt deforestation
and climate change. coolearth.org

Biophonia

Leftove.rs

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.

Leftovers is a shared online archive of radical, anti-oppressive and working class movements.

mitra tabrizian

Photography Film Publication Writing About

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

Back

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Another Country, 2010

About Thumbnails

Contact

robbieblundell@pm.me