

Digital ↵ Print ↵

Robbie Blundell is an interdependant Graphic designer from Belfast, currently living in London.

He is interested in developing strong visual narratives and cooperative working structures.

He is a member of Evening Class ↗

Clients Include:

COS, Consented Magazine, DVTK, David Noonan, Hanger Inc, Holly Herndon, Institute of Human Activities, MayDay Rooms, Metahaven, Mitra Tabrizian, No Plans, not/no-where, STRIKE! Magazine, Studio TOOGOOD, Valiz

Education:

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

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



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

BOSOZOKU
HANGER SSI6
BOSOZOKU COLLECTION

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H. STUDIO
A SEASONLESS CURATION OF SIGNATURE HANGER PIECES

[Shop Now 今すぐ購入](#)

HARDWEAR
LATEX ACCESSORIES PRODUCED BY HANGER STUDIO

LATEX

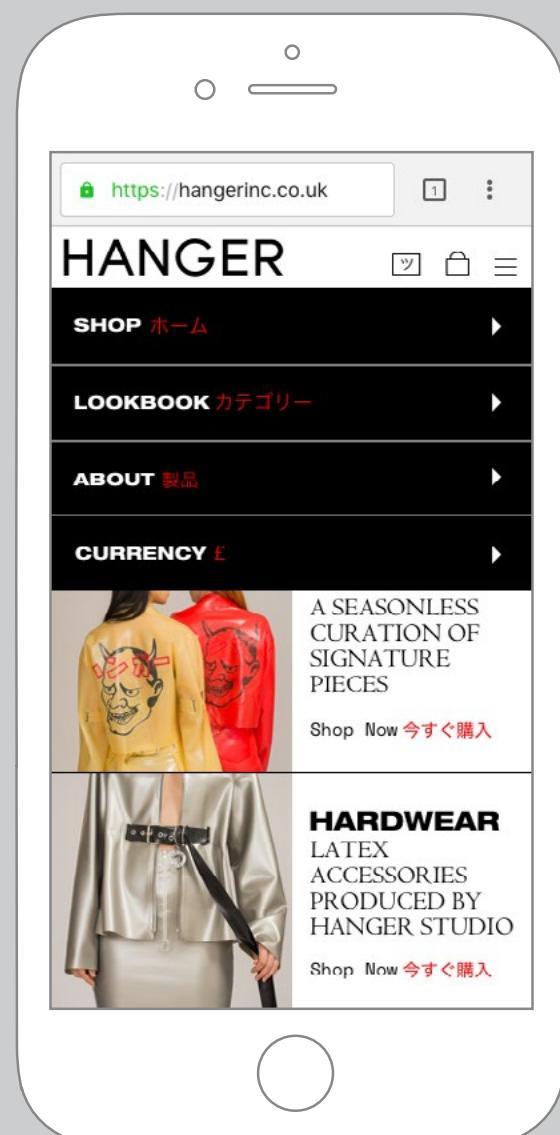
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WOVENS

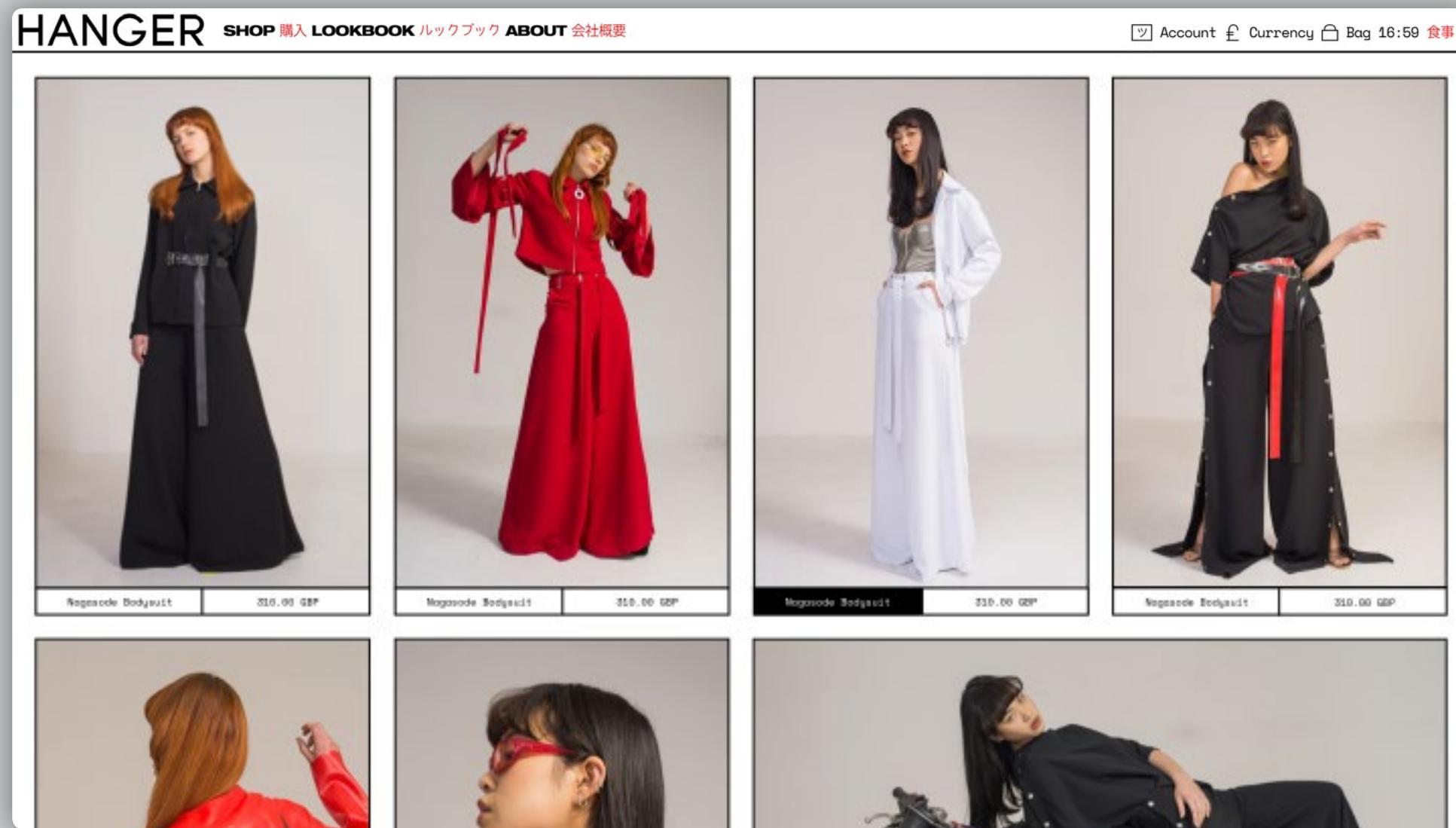
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ACCESSORIES

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



SPRING DEMON - EPISODE II
SHOT BY CHRIS FOWLER
[WATCH](#)

5/12 初演
HANGER
5月12日初演
HANGER
SPRING DEMON

The collage includes a promotional poster for the shoot, several group photos of models in various latex looks, and individual shots of models posing in a forest setting.

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

Settlement

Curriculum
Residencies
Conferences
Exhibitions
Circulation

Global

Vision
Archive
Join
Collect
Circlé d' Art





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[Disclaimer](#)

INSTITUTE FOR HUMAN ACTIVITIES

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

10.12.14

Interview with Richard Florida at Research Seminar



04.12.14

IHA launches global debate series on poverty...

10.11.14

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

06.10.14

On the Institute for Human Activities...

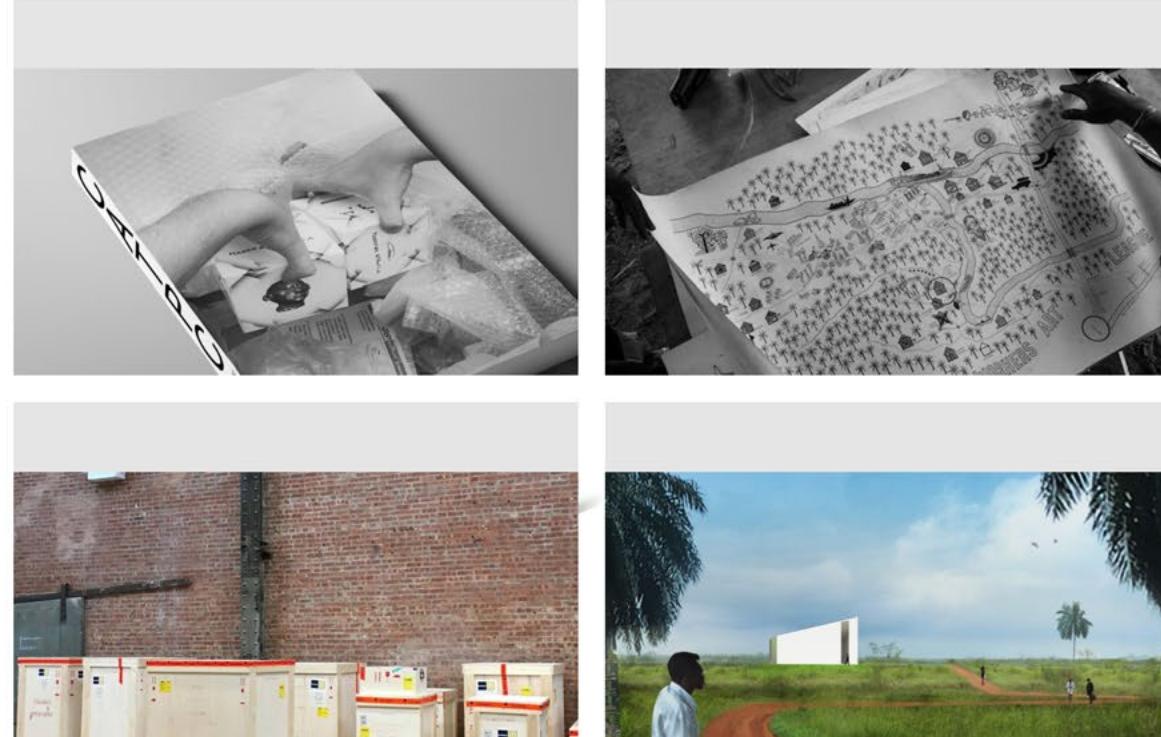
02.10.14

Artists come to create beauty and...

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INSTITUTE FOR HUMAN ACTIVITIES



Cercle d'art des travailleurs de plantati...
Launch of the first publication on the activities of the CATPC in Lusanga

MATTER OF CRITIQUE PART IV
in SculptureCenter, ...
Sunday, January 29, 2017, 2pm to 5:30pm

Exhibition CATPC
in SculptureCenter,



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

- Settlement**
- Curriculum
- Residencies
- Conferences
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INSTITUTE FOR HUMAN ACTIVITIES

The Institute for Human Activities

In 2012, the Institute for Human Activities (IHA), a foundation established in the Netherlands, Belgium and the Democratic Republic of Congo, began 'A Gentrification Program' on a former Unilever plantation, 800 kilometers from Kinshasa, on a tributary of the Congo River.



opening seminar on a clearing days, art historians such as TJ Ngongo, and artists including the terms for the IHA's five speaker was urban theorist Richard much contested thesis of art as a when art critically engages often brings beauty, jobs, and such art is exhibited, discussed York and Berlin.ation Program to counteract this. plantation to accumulate capital to join a more lucrative post-For a local economy, which Unilever sold its Congolese plantations in 2009, most of its plantation workers had no access to clean water, electricity, sanitary installations, or a salary above 1 USD per day.

In the summer of 2013 Unilever's successor, the Canadian company Feronia, blocked public roads, reneged on lease contracts and destroyed the IHA's settlement. Artworks in which children of plantation workers expressed their vision for the future were confiscated. The IHA was forced to leave its settlement and the communities with whom it had been working.

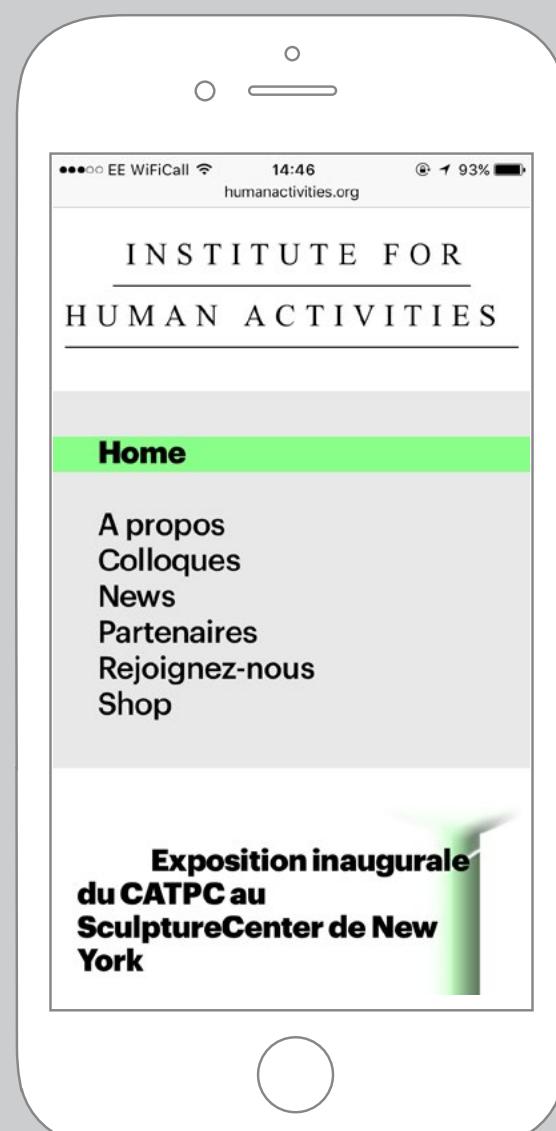
Interview with Richard Florida at Research Seminar
René Ngongo and Renzo Martens in Conversation with Richard Florida. Institute for Human Activities, 2012

- 04.12.14**
- IHA launches global debate series on poverty...

- 10.11.14**
- Renzo Martens: "Art's Critical Mandate"...

- 06.10.14**
- On the Institute for Human Activities...

- 02.10.14**
- Artists come to create beauty and...



- Settlement**
- Global
- Vision
- Archive**
- Chronological
- Random

- Join
- Collect
- Circlé d' Art

INSTITUTE FOR HUMAN ACTIVITIES

Interview with C-Magazine Summer 2014

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

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

04.08.14

01.10.14

Interview with Richard Florida at



- 04.12.14**
- IHA launches global debate series on poverty...

- 10.11.14**
- Renzo Martens: "Art's Critical Mandate"...

- 06.10.14**
- On the Institute for Human Activities...

- 02.10.14**

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

Relaxed style

Introducing a new selection of easy pieces in relaxed shapes

[shop the edit](#)



New arrivals

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

[shop new arrivals](#)

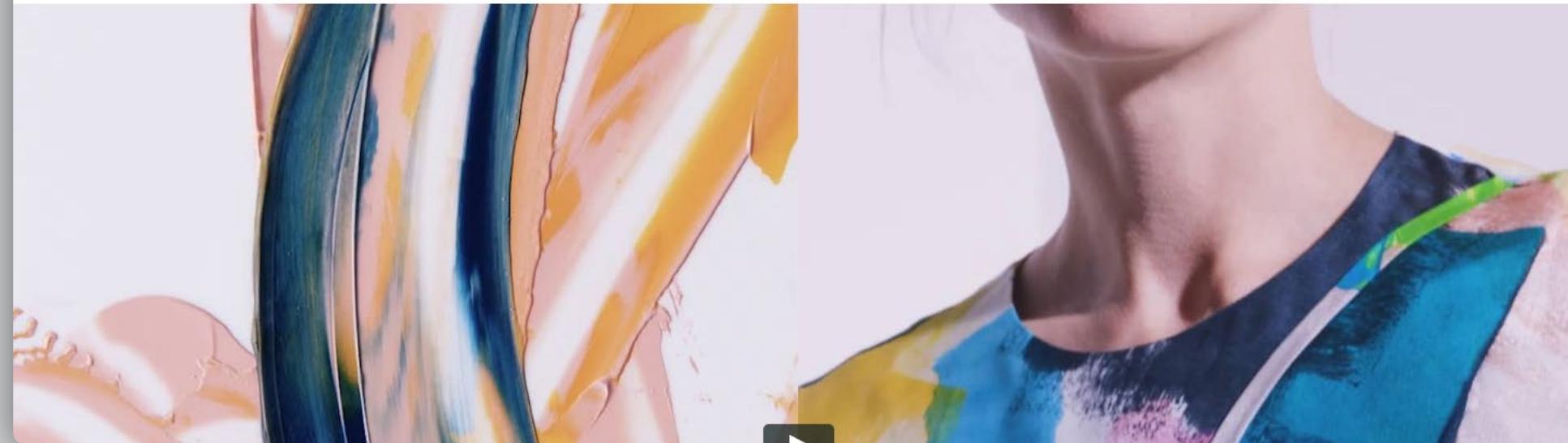


Implementation and expansion of the new site design, done as part of the in-house design team

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...



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



Bold and simple portfolio site for writer,
editor and creative consultant Lynette
Nylander, development by This Blows

Lynette Nylander

Writer / Editor / Creative Consultant

Publications:

American Vogue / AnOther / Antidote /
Buffalo Zine / Elle / Evening Standard /
Fader / i-D / INDUSTRIE / Net-A-Porter /
Refinery29 / Teen Vogue / The Beat

Evening Standard:

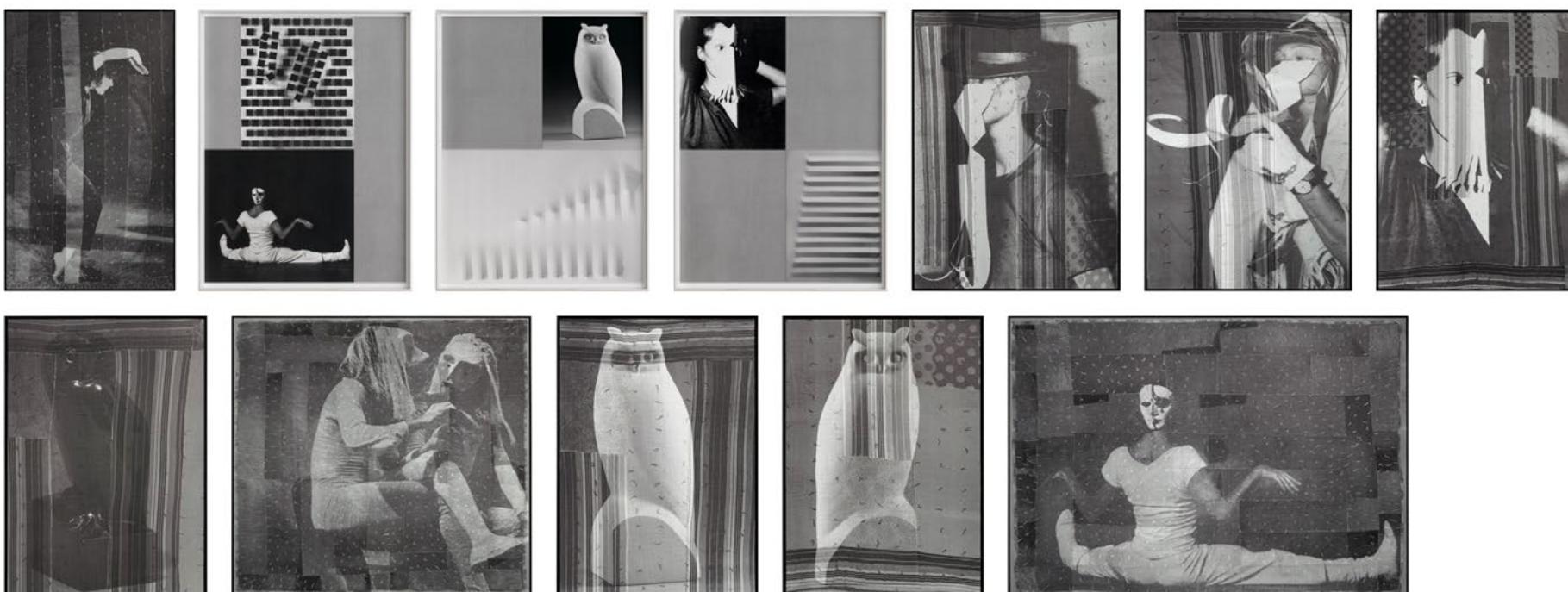
**FGM: why we need to talk
about this violence
against women**



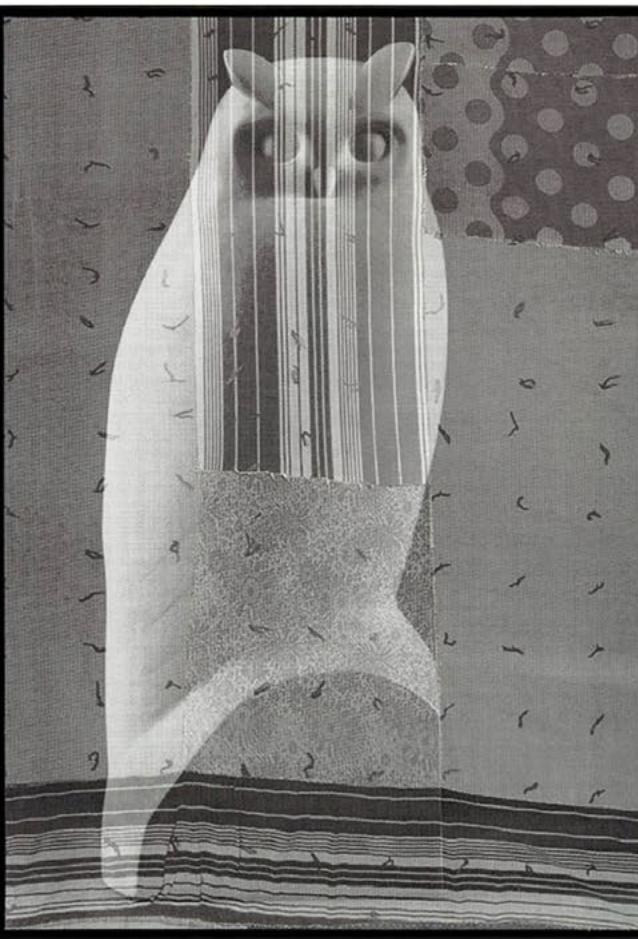
Extensive archive showcasing 10 years of
the artists work, scrolling through series,
publications and exhibition views
(In development)



Xavier Hufkens, Brussels, Belgium, 2015



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



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

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

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

Selected Solo Exhibitions

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

MayDay Radio

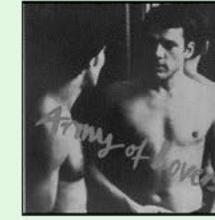
[About](#)


España 1936: The cultural reaction to the Spanish Cívil War

Lara Alonso Corona

03.04.19

0:00/1:06



Army of Lovers: Queer consciousness-raising after Stonewall

Fısun Güner & Tuna Erdem

03.04.19

0:00/1:10



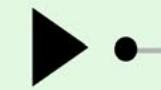
White Screens/Black Images: A conversation about black film

Tom Overton

03.04.19

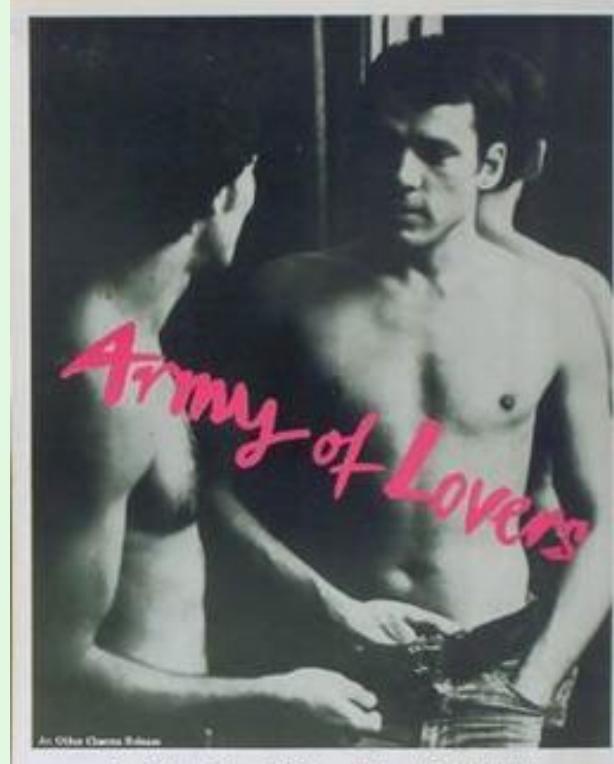
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Army of Lovers: Queer consciousness-raising after Stonewall



0:00/1:10

Recorded live in Birmingham during Grand Union's 'Ways of Learning' exhibition, this episode of Suite (212) Extra discusses queer consciousness-raising. Juliet talks to writer/artist Huw Lemmey about LGBTQI+ activism before and after the Stonewall riots of June 1969 in the US and western Europe; the use of direct action and think-ins by the Gay Liberation Front and others; how AIDS and Section 28 changed queer art and activism; the development of trans theory in the 1990s; and the state of queer politics and creativity today.



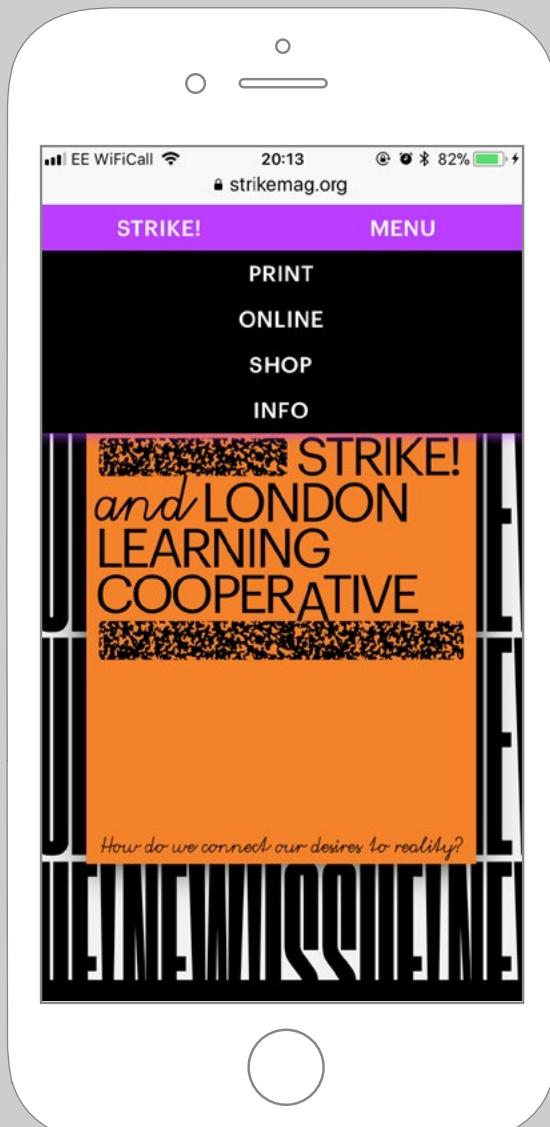
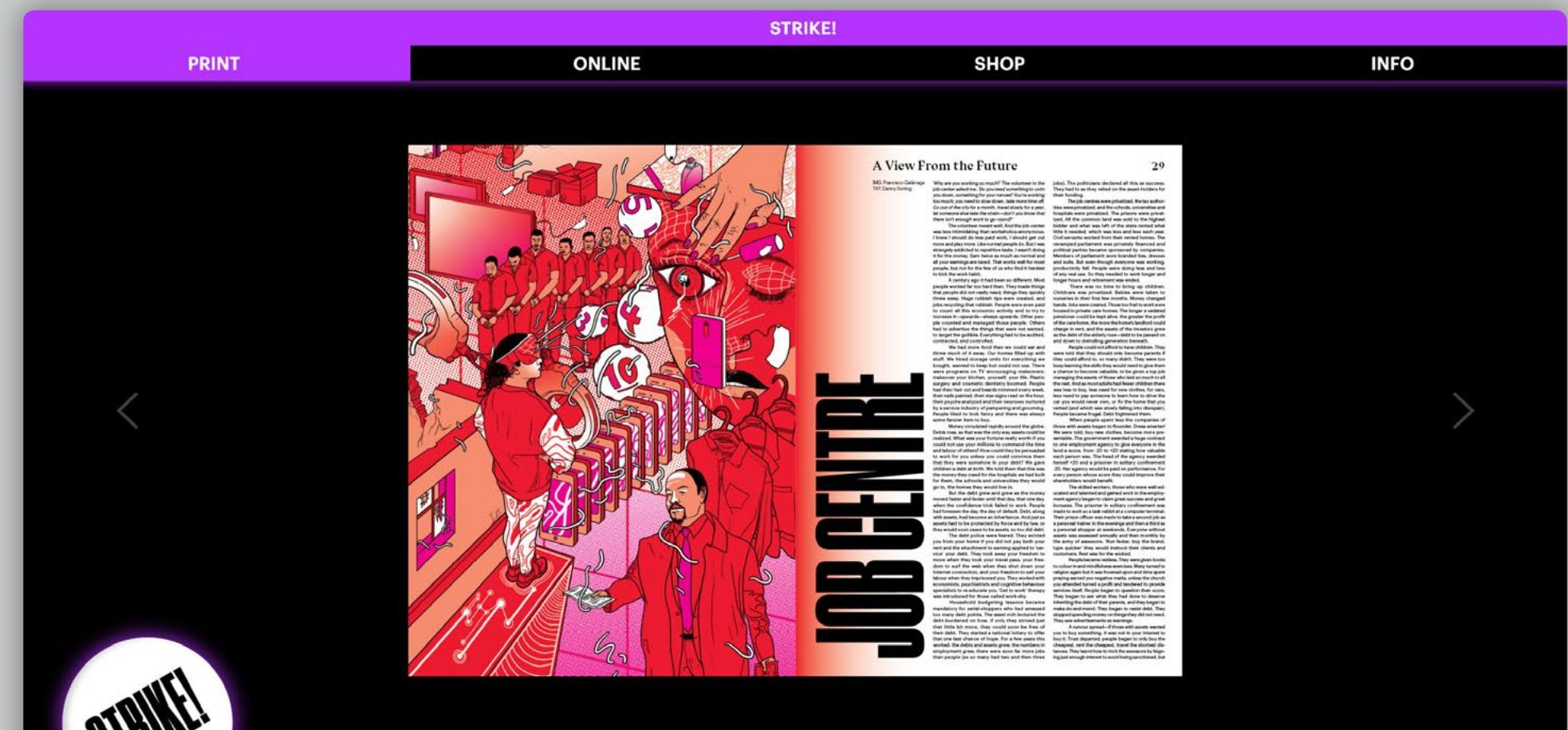
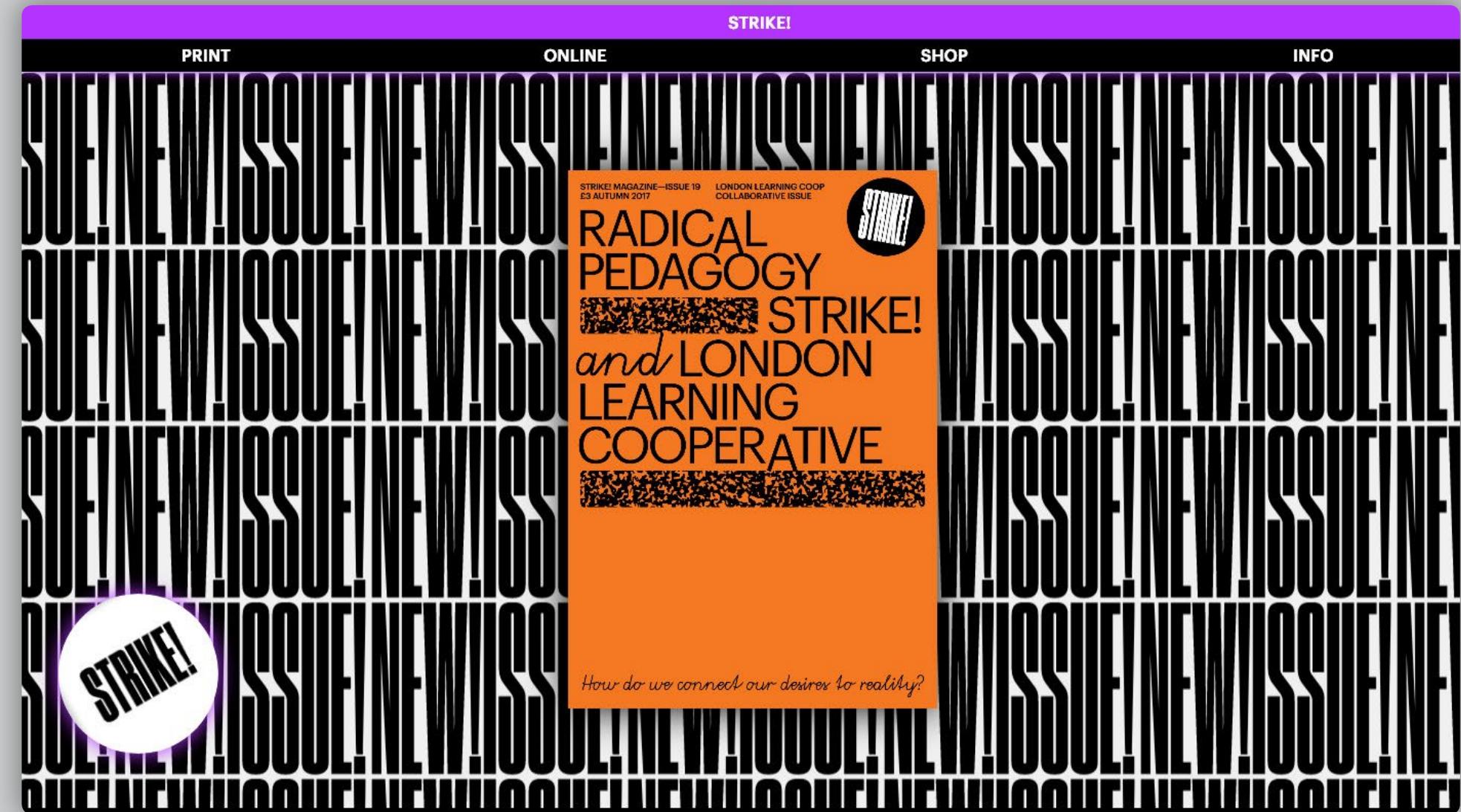
CULTURE

POLITICS

SPAIN

A FILM BY ROSA VON PRAUNHEIM
An Oscar® Feature Release

Editorial, archive and shop for radical publisher STRIKE! Magazine, development by This Blows



Editorial, archive and shop for
radical publisher STRIKE! Magazine,
development by This Blows



Black and Transgender: The Art of Body Sovereignty Beyond Eurocentricity

by Khaleb Brooks

Issue 18 The Body As...



Spectral Developments-- Haunted Schemes--

by Laura Oldfield-Ford

Issue 17 Cities

A Sisters Uncut Guide to Taking Action

LISTEN RESEARCH SOLIDARITY - NETWORK

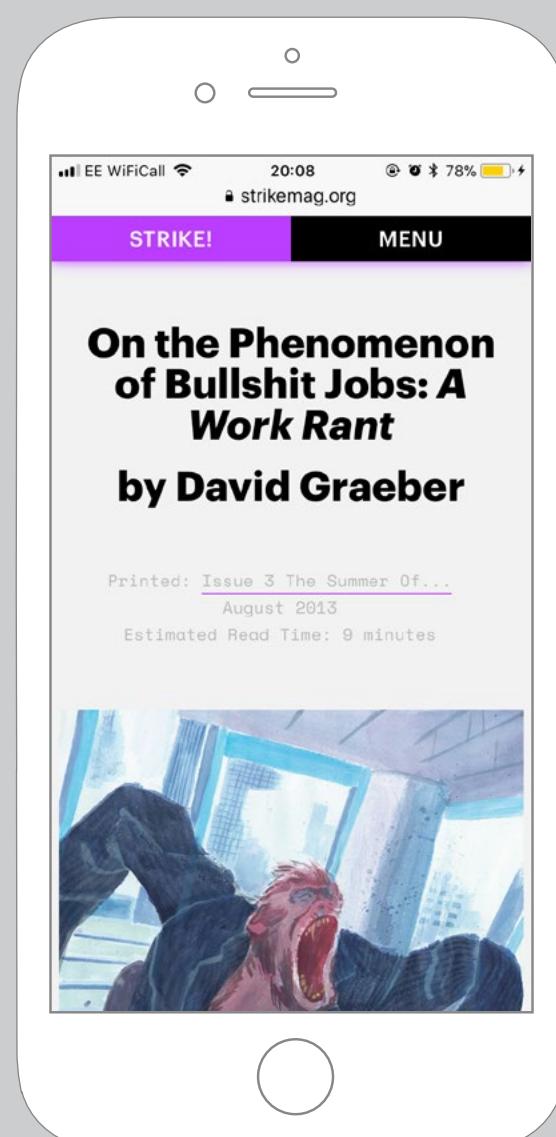
STRIKE!

PRINT ONLINE SHOP INFO

Capitalist Realism: Is There Still No Alternative?

by Mark Fisher

Printed: [Issue 1 Fucked](#) November 2012 Estimated Read Time: 7 minutes



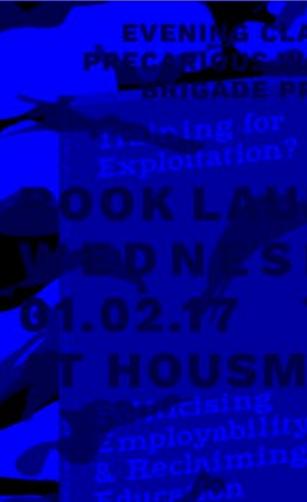
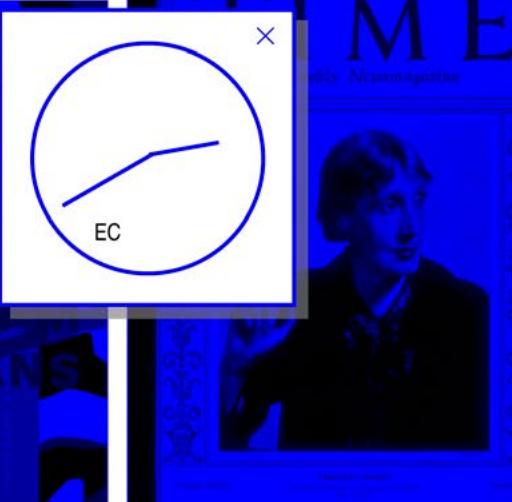
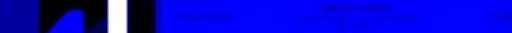
Simple roadmap of activity for self-organised design education collective Evening Class, development by This Blows

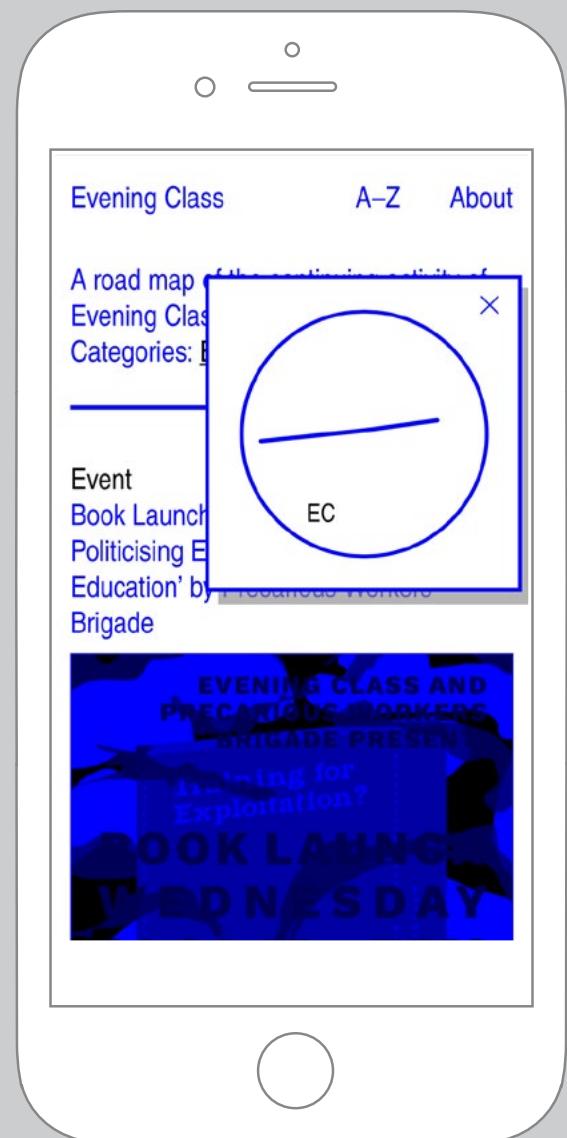


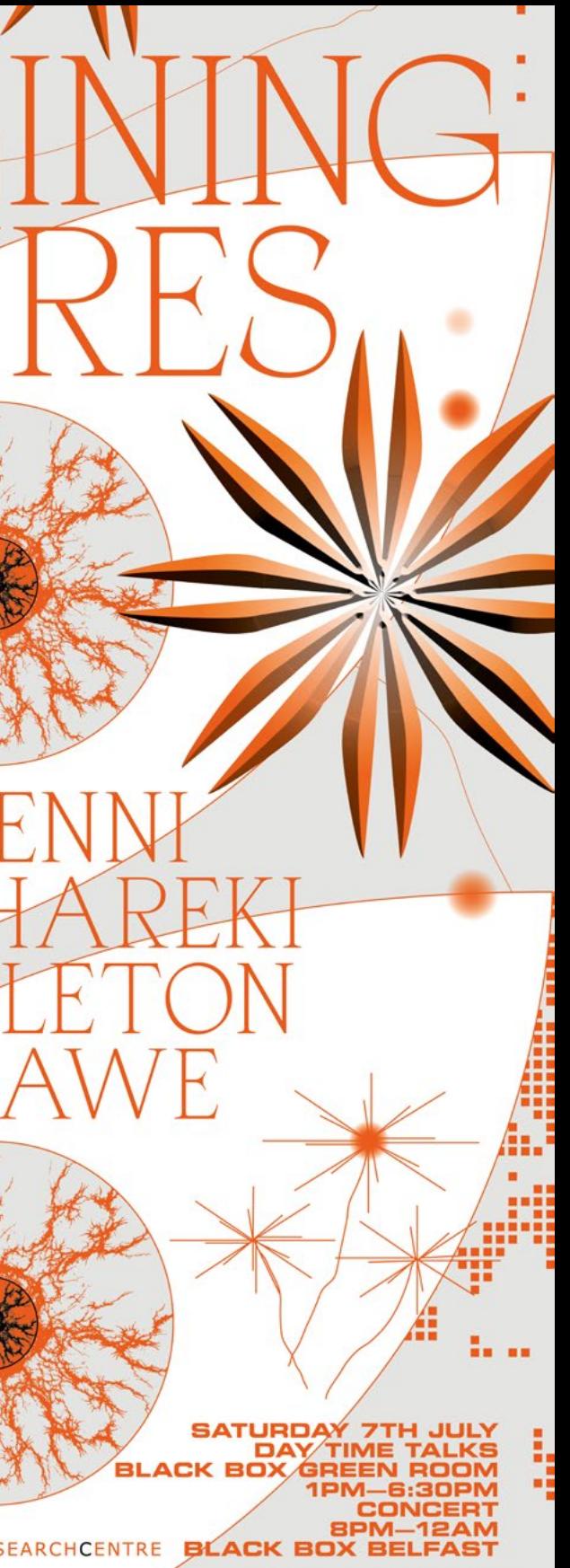
Evening Class

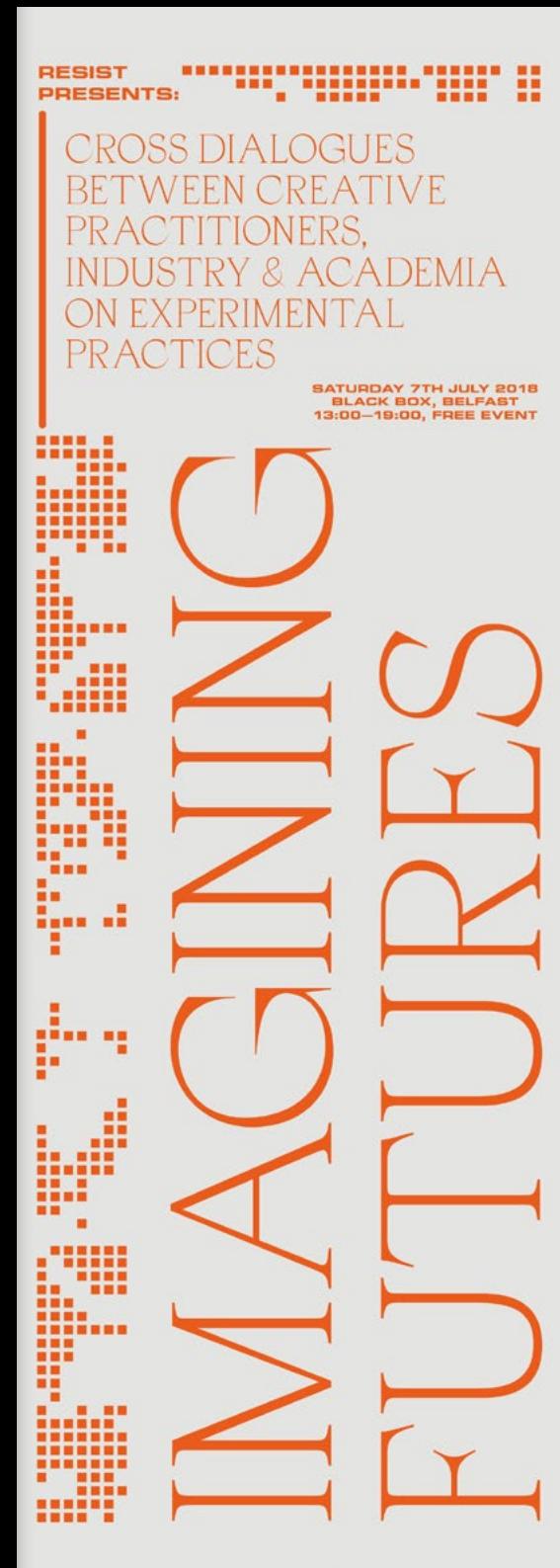
A road map of the continuing activity of Evening Class and its affiliates.

Categories: [Event](#) [Reading](#) [Project](#)

| | | | |
|---|---|--|---|
| <p>Event Book Launch: 'Training for Exploitation? Politicising Employability and Reclaiming Education' by Precarious Workers Brigade</p>  | <p>Event Virginia Woolf and London's Docks (a walk)</p>  | <p>Event Bad New Things by Keith Dodds</p>  | <p>Event Criticiscuffs talk: Love and Relationships</p>  |
| <p>21 Jan 2017 Posted by: Olya Troitskaya</p> | <p>24 Jan 2017 Posted by: Alexandra Lunn</p> | <hr/> | <hr/> |
| <p>Reading Aren't You Rather Young to be Writing your</p>  | <p>Event We got SOLE* – 1 year on</p>  | <hr/> | <hr/> |







INTRODUCTION

IMAGINING FUTURES: ON EXPERIMENTAL PRACTICES



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

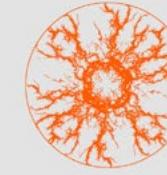
Imagining futures may be utopian, apocalyptic, intentional, subconscious, prophetic, deterministic and everything in between – yet undoubtedly musicians and artists are compelled to imagine through creating.

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

Join us and help imagine the future!

SESSION 1. 13:00

TINQUIRY & CRITICAL MAKING: NEW INSTRUMENTS & NEW MUSIC



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

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

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

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

SESSION 4. 17:30

IMAGINING FUTURES: NEW MINIMALISM AND NEW FORMS

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

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

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

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





ROUTINE DESTRUCTION

ARCHITECTURAL WORKERS

07.30
The alarm's sounded for the 2nd time. I'm going to be late! Fuck. No breakfast.

08.07
Running from the station, I turn the corner for work. I'm stressed and smile at office manager as I look in. They look at their watch and make a noise. I'll be told off later no doubt.

09.10
Finally at my desk. I've removed yesterday's paper—marked-up, scribbled-up—from yesterday's file right. My colleagues don't look up from their screens. I turn on my computer and load up the same program I use every day. The screen blinks when they flicker into view.

09.18
I need coffee. I glance across at her area, checking that they are occupied before heading to the canteen. I avoid conversation with the others lingering around the coffee machine. Someone mentions a party happening at a room nearby (which I'd popped up on one of the instant news feeds) helped to distract me.

10.00
Back at my desk. I open my emails. The first, sent this morning, is from big boss announcing the latest planning permission to be granted. Attached to the email is a caution suffice they talk with *carefully*. Under the pdf attachments. An email thread follows of self-congratulatory talk. Straight into the trash.

10.10
I'm managing decisions today for the day. So to start laying out plans of what should happen with the development work we're working on. I'm conscious of suggesting copying and pasting extracts from a different project. I remind them that the numbers are too far off. I know it's maths. The planning officer won't measure it anyway. They realise it's clear that the figures, in reality, are increased as larger, more expensive vehicles of the standard apartment.

10.30
I've brought along my laptop with the Mayor's architectural drawings to take the range of needs into account within each area of relevance. I am aware of our new housing needs (National Housing requirement 1M 03) which mean some changes. I've designed twice wheelchair accessible, or easily adaptable for wheelchairs who are non-wheelchair users.

11.15
I'm ready to go. I glance across at her area, talking loudly about ringing up a journalist from the *Architectural Journal* to write a stuff piece about the latest project in the office to be completed. It's all a PR game. If you don't dig this deeply, and believe all the vaporous positives cause it doesn't seem like a bad idea. *New homes!* *For your people!* *A housing crisis!* Well done us.

11.30
I sit down to eat. Buildings is shouting around the office showing round some developers. The next big-standard institutionalise to analyse our 'high-quality' design. Frontmen of the other offices there's a mix of laughter and awkward shuffling when someone mentions the latest campaign to recruit members on one of our competitor's projects. Next to me *architect* and *architect* discuss the hip areas of London they've spent their weekends house-hunting in. On my vase it's unimaginable to be putting down a deposit. I grew up in London, and can barely afford to set here. I don't look up from my plate.

12.00
I'm meant to finish work at 6, its company policy not to pay overtime.

13.00
We arrive at the community hall. After plotting down the model, I lay the tables with *Woolton party food*. Distractions. I join up the quirky drawings I hand-drawn last week. *Architects*. Lisa manager picks up a few colourful *Post-it notes* with positive comments already written on them. I notice that one of the buildings is now labelled as having 37 stories, so I ask *Lisa manager* about

13.30
I lay out my desk. I open my emails. The first, sent this morning, is from big boss announcing the latest planning permission to be granted. Attached to the email is a caution suffice they talk with *carefully*. Under the pdf attachments. An email thread follows of self-congratulatory talk. Straight into the trash.

14.00
Let's chat about this in an hour. *David* lists manager places a pile of papers on my desk.

14.03
I head to the door and walk around. Inhale deeply, exhale cigarette. I was meant to quit this new year.

15.17
My chest is tight from anxiety, but I've finished the work. *David* continues with the next task on the list.

15.30
I look up from my desk, and *Lisa manager* is stood with senior partners ready to leave for a public consultation. I'm there to help carry the model. The taxi arrives. I lift it into the partner car and then complete about the whole planning process. They laugh. The neighbouring site sold their rights in August 8 years ago.

16.00
I sit down to eat. Buildings is shouting around the office showing round some developers. The next big-standard institutionalise to analyse our 'high-quality' design. Frontmen of the other offices there's a mix of laughter and awkward shuffling when someone mentions the latest campaign to recruit members on one of our competitor's projects. Next to me *architect* and *architect* discuss the hip areas of London they've spent their weekends house-hunting in. On my vase it's unimaginable to be putting down a deposit. I grew up in London, and can barely afford to set here. I don't look up from my plate.

17.00
I'm meant to finish work at 6, its company policy not to pay overtime.

18.00

YOUR BODY

DIRECT ACTION
WHO'S BODY IS ON THE LINE?

15.17
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 thing as getting arrested. Community organising projects, for instance, could be understood as direct action. However, I want to talk about forms of disruption and disturbance.

15.30
Whether it's looking out on blocking or anger battles with the police or the tank, this form of direct action tends to involve our bodies in a very direct and confrontational way. When seeking revolutionary change, the author logic can become about how many actions, how many arrests, how many signs we've associated as signs of worth. No matter the cost to our bodies.

16.00
But we're not just bodies. If we are ever driven from the productive logic of capitalism, we have to take care of ourselves and each other.

16.30
The last actions I've been part of have been a mortifying and enriching experience. Not only did we collectively disrupt the workings of Industrial Infrastructure and its accumulation of profits. Not only did we kill the policemen in our heads guarding the borders of what we thought were impossible, but we took back into account remedial labour. We took care of one another. We felt cared for and cared for one another, leaving an imprint ready to fight again.

17.00
The most action I've been on: I felt like cannon fodder. As a blockade ran through line after line of riot cops, at each stage scared of what fed. But like a wave of attrition, individuals didn't seem to mind as long as some of us made it to our goal. I was left feeling drained, used and brutalised, as were many of my comrades.

18.00
In the fight for a better world, disruption is indispensable. We have to take risks, but if we're not careful or strategic, we'll just thereby alienate ourselves against the goals. We don't need majority. We need to live dangerously, but not mindlessly.

19.00
It is our duty to fight for our freedom. It is our duty to care. We must love each other and support each other. We must continue to show our strength. —Anita Shaker, *To My People*, 1973

LISTEN TO

BLACK AND TRANSGENDER
THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

KHALEEB BROOKS

5.10.18
Spirit attains its truth only by finding itself in absolute dismemberment
— Achille Mbembe

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

I 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 *Pariah*. I was excited to watch a film that at minimum included black queer characters and at maximum was familiar to my life. Yet what 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 existing 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 codification 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 complicity whilst black materialities 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,

15.17
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 scandalise Austria's conservative post-war society with acts of desecration; breaching social and sexual taboos, but in which the male body was given far more primacy and agency than the female, often using women as objects in male-directed performances.

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

BLACK AND TRANSGENDER
THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

KHALEEB BROOKS

5.10.18
Spirit attains its truth only by finding itself in absolute dismemberment
— Achille Mbembe

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

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POLITICS OF THE BODY
ON VALIE EXPORT'S SYNTAGMA

JULIET JACQUES

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A STATEMENT FROM THIS BODY

TRAVIS ALABANZA

In 2016 this body had thrown at it:
The word tranny 9 times.
At least five sodas/cookies on public transport a week.
Fruit was thrown very frequently, particularly in February and March.
Three incidences of police violence.
Just enough water bottles to remind itself it is not an object.
I didn't know longer aimed at its head.
No other pieces of food were thrown without its consent.
A punch that just missed the back of my shoulder.
Is she a boy or a girl?—over many hours in research.
Faggot. Pussies. Slutface. (soaper and pastie when applicable).
It is always applicable.
It has been thrown the expectation of knowing who to prove something.
Not been thrown first into trousers to stay safe.
It has been thrown out of changing rooms.
It has changed.
In this month of deportations this body felt the pressure of air-conditioned trains.
In May it also made an art piece about white men grabbing at my body after a show.
FRENCH FRIES: FINGER SALAD CLASS: MELTIE, through out the year.
No one has thrown at me their Uber ride home.
In January I was thrown off a bus for causing a scene.
You are causing a scene!
Your gender is a crime.
Your body is a crime of thrown objects!
This body has also experienced love.
Thrown harsh, strong, powerful, more love.
Thrown from friend to friend, friends friends, and real friends.
thrown in and out of safety too many times.
When I was walking in Maidstone this body had someone throw their spit at it.
This body spits.
This body does not spit back.
This body has been thrown into spaces made to destroy it.
This body has also lost the power of speech, a circle of justified lies.
In 2016 this body has been an obtrusive force for too long.
In 2017 it hopes it can walk peacefully.
It hopes it can part with its power.

© Eli Bendersky featuring Travis Alabanza

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

— Statement from Detained Voices

#STOP CHARTER FLIGHTS

#END DEPORTATIONS NOW

#SHUT THEM DOWN

NO ONE IS ILLEGAL

Last year, over 1,536 people were deported from the UK via mass deportation charter flights.
They leave on average once a week, deporting up to 100 people to countries like Albania, Jamaica, Pakistan, Nigeria and Ghana. In other words, ex-British colonies.

Mass deportations are secretive and often violent, leaving in the middle of the night from an undisclosed location.

They use brutal tactics to strap deportees down inside of the plane.

Our new documentary short, **Violent Borders**, on mass deportations, migration and detention, is available to view on our website strikemag.org.

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

MOVEMENT FOR JUSTICE
facebook.com/movementforjustice

END DEPORTATIONS
enddeportations.wordpress.com

DOCS NOT COPS
docsnotcops.co.uk

ANTI-RAIDS
network23.org/antiraids

DETAINED VOICES
detainedvoices.com

SOAS DETAINEE SUPPORT
soasdetaineesupport.wordpress.com

MEDICAL JUSTICE
medicajustice.org.uk

RIGHT TO REMAIN
righttoremain.org.uk

AGAINST BORDERS FOR CHILDREN
schoolsabc.net

A DIY GUIDE TO FEMINIST CYBERSECURITY

BACKBLAZING

TAKE CONTROL OF YOUR DIGITAL SPACES

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

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

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

FIND THE RIGHT TOOLS FOR YOUR SECURITY NEEDS

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

CASUAL SECURITY

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

> Install privacy extensions for Firefox such as Privacy Badger.

THE POLITICS OF BIRTHING BODIES

LADY STARDUST

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

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

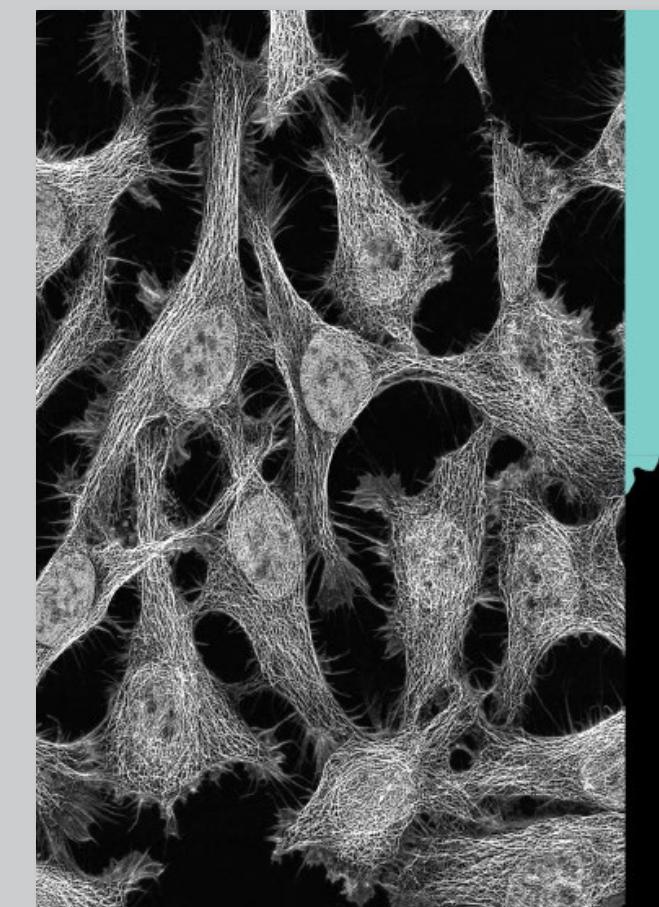
Birth itself is a physiological event that works best with minimal interference. The combination of privacy, darkness and minimal language allows for a complex interplay of hormones, enabling the woman and baby to move through the rhythms of labour and birth. An undisturbed physiological birth can be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

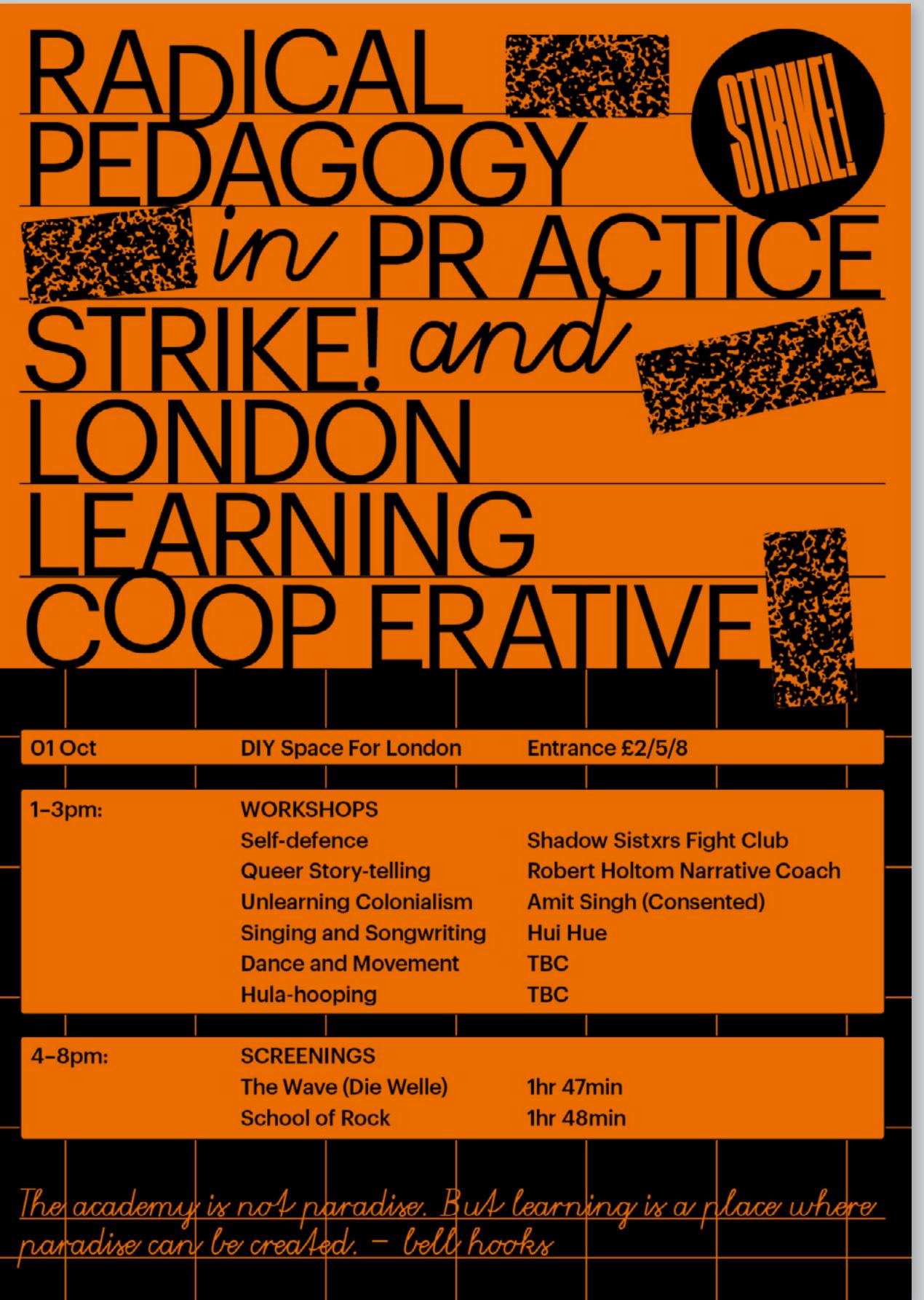
Reproduction is not perfect. While modern obstetrics saves lives and the work done by the NHS is vital, how well is the medical industrial complex suited to physiological birth?² Like any big institution it has its own motor and needs. It has developed a factory-line of maternity care. The woman's body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

FEMALE BODIES IN PATRIARCHAL CAPITALISM

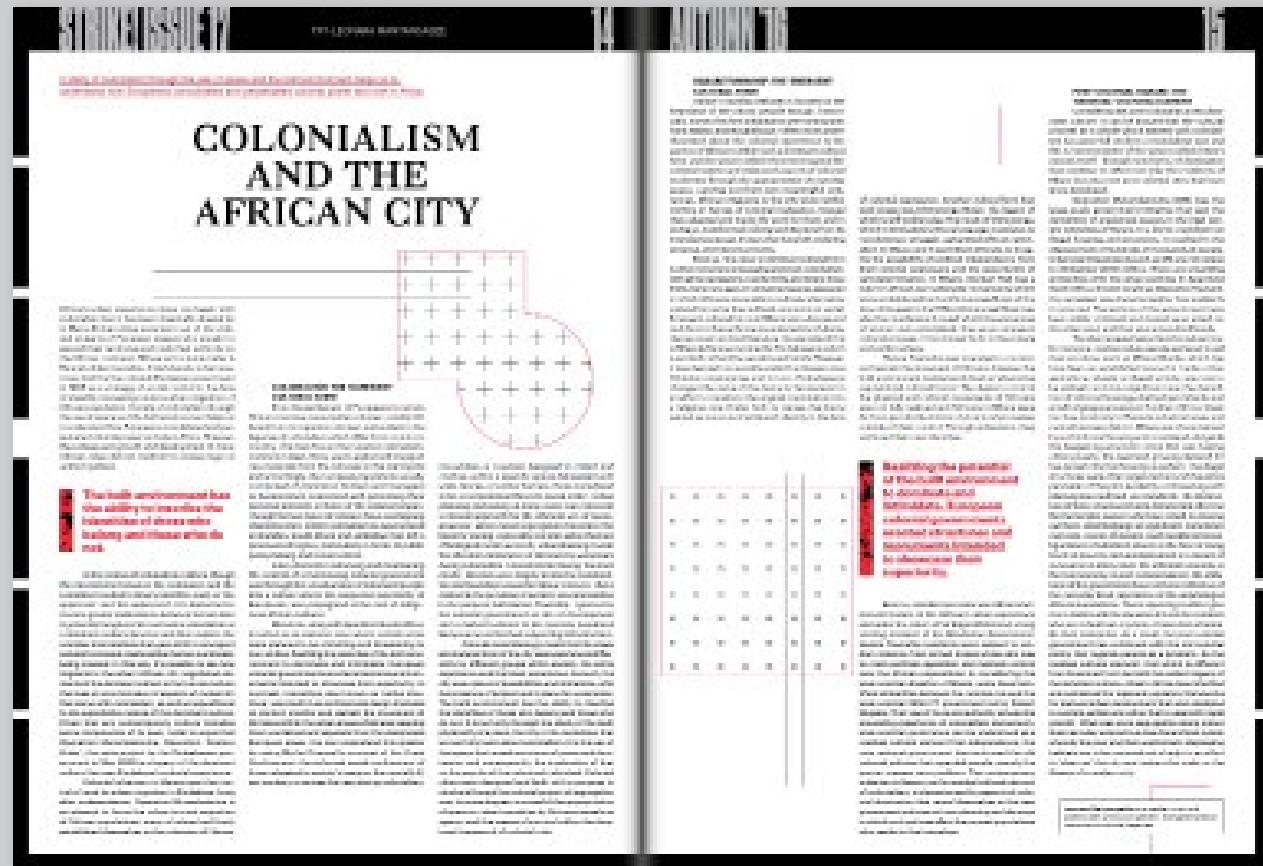
Social reproduction is devolved in patriarchal capitalism, including the work of the childbearing year. This cheapens the cost of social reproduction and limits how and where the work can be done. There is a brutal history of state control over reproductive choice, ranging from prohibition on contraception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

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





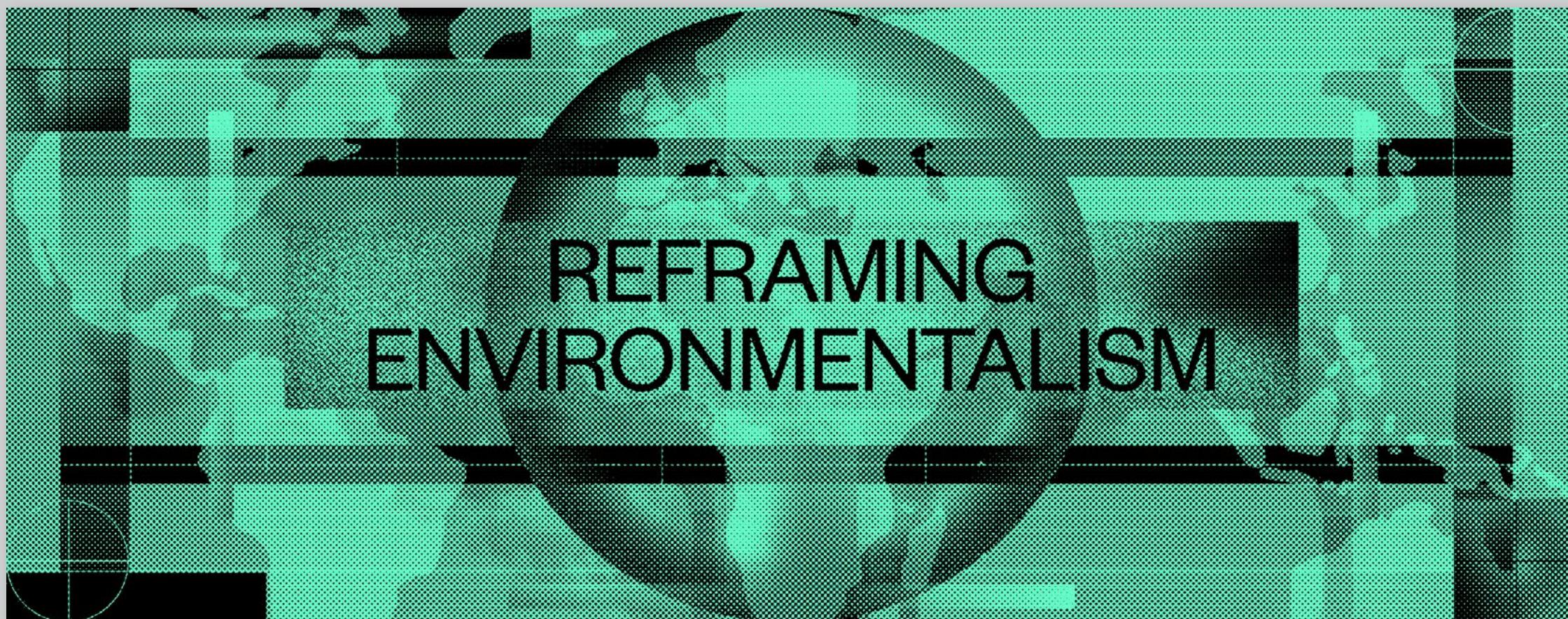






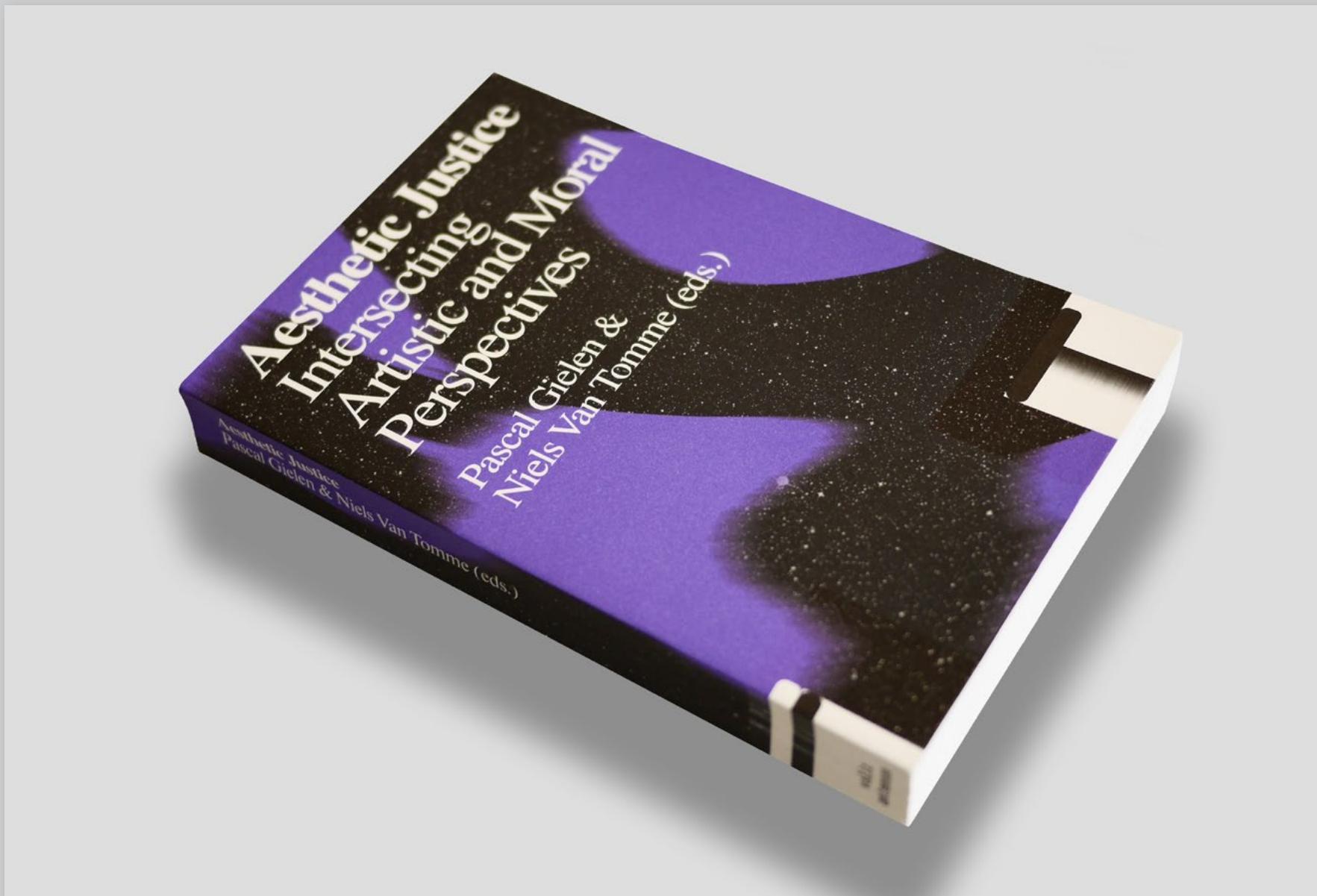
Research and editing of music video, with Metahaven



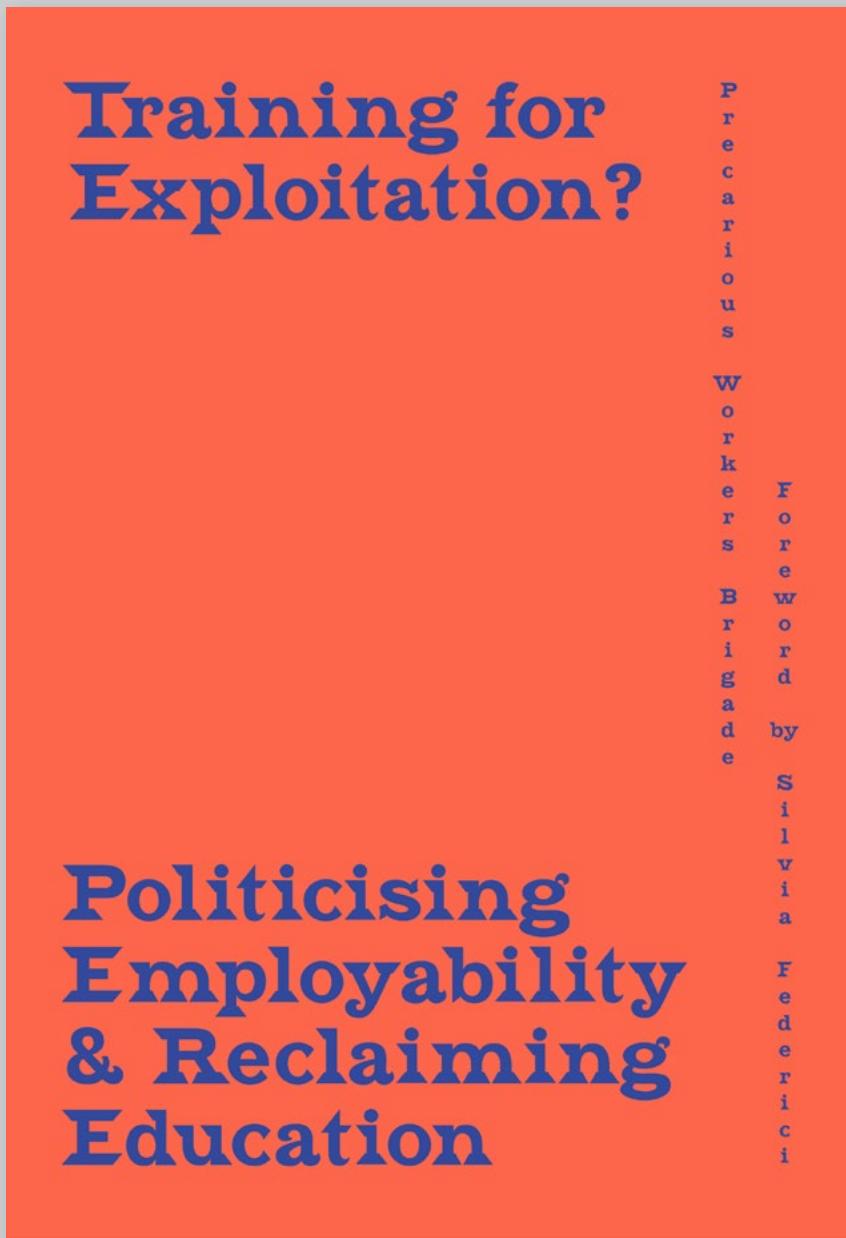












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Pushing Back Against Free Labour

LEGAL CLAIMS

In recent years, we have seen considerable push back against the normalisation of un- and low-paid labour. Some of the campaigns include:

In 2009 and 2011, former interns Nicola Vetta and Keri Hudson successfully claimed wages for their internships through employment tribunals, arguing that the nature of the work they did as interns put them in the legal category of worker and thus entitled them to the NMW. This individualistic method has since been pursued by advocacy group Intern Aware as a campaign, with ex-interns assisted in their claims for wages.

In 2011, Arts Council England published its *Internship Guidelines*, reminding organisations of the legal status of interns at for-profit organisations as workers.

PROTEST AND NAMING AND SHAMING

Intern Labour Rights in the US, Future Interns, PWB and others in the UK named and shamed art institutions such as the Serpentine and Barbican through flashmob protests and open letters. Thanks to persistence and, especially, to coordination with unionised staff on the inside, this achieved considerable results. The Gulf Labour Rights Coalition occupied the Guggenheim Museum in New York and Venice to address the exploitation of migrant workers building the Guggenheim (and other cultural and academic institutions) on Saadiyat Island, Abu Dhabi.

The group No Pay No Way organised around the lack of entry-level position at NGOs and charities, which are able to exploit their charitable status and graduates' desire to 'work for good cause' by 'hiring' people as volunteers.

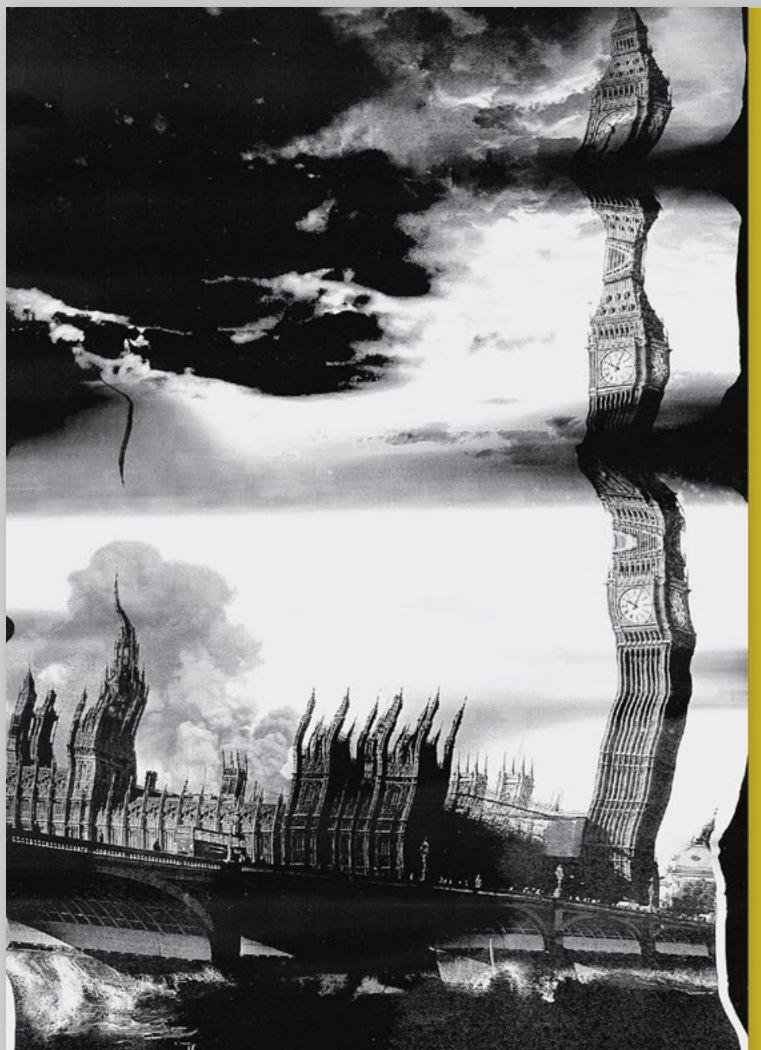
Other low-waged workers – most notably cinema workers (Ritz Living Wage, Curzon campaign) and cleaners (3 Cosas and United Voices of the World) – have, in recent years, organised militantly with their unions to push up wages to the London Living Wage and secure contractual sick pay. And grassroots group Boycott Workfare has, since 2010, organised against workfare regimes which force people receiving welfare to do unpaid labour by naming and shaming and taking action against profiteers and encouraging organisations to join in pledging to boycott workfare.

Many of these campaigns have supported each other in recognition that the issues are connected to each other.

CERTIFICATION AND UNIONISATION

In 2014, US-based group W.A.G.E. launched a certification program, to which non-profit arts organisations can voluntarily sign up, committing themselves to paying decent artist fees. That same year, Artists' Union England (AUE), the UK's first trade union for artists was founded. AUE aims to represent artists at strategic decision-making levels, challenge economic inequalities and exploitative practices in the art world and to negotiate fair pay and better working conditions for artists. Also in 2014, a-n (The Artist Information Company) launched The Paying Artists campaign, which aims to secure payment for artists who exhibit in publicly funded galleries. In 2016, they published *Paying Artists Draft Exhibition Fee Framework and Guidelines*.





JUL-AUG 2014
426-427
IMG: MARCO BEVILACQUA
TXT: JOHN MCDONNELL MP
ISSUE 6

Power To The People

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

How could we have let our politics become so degraded?

Three centuries ago the Enlightenment led us to believe that the exercise of reason would lead to a linear progression of how we understand the world and the society we live in. Many were convinced that this intellectual evolution would inform the political decisions taken on how best to organise our society.

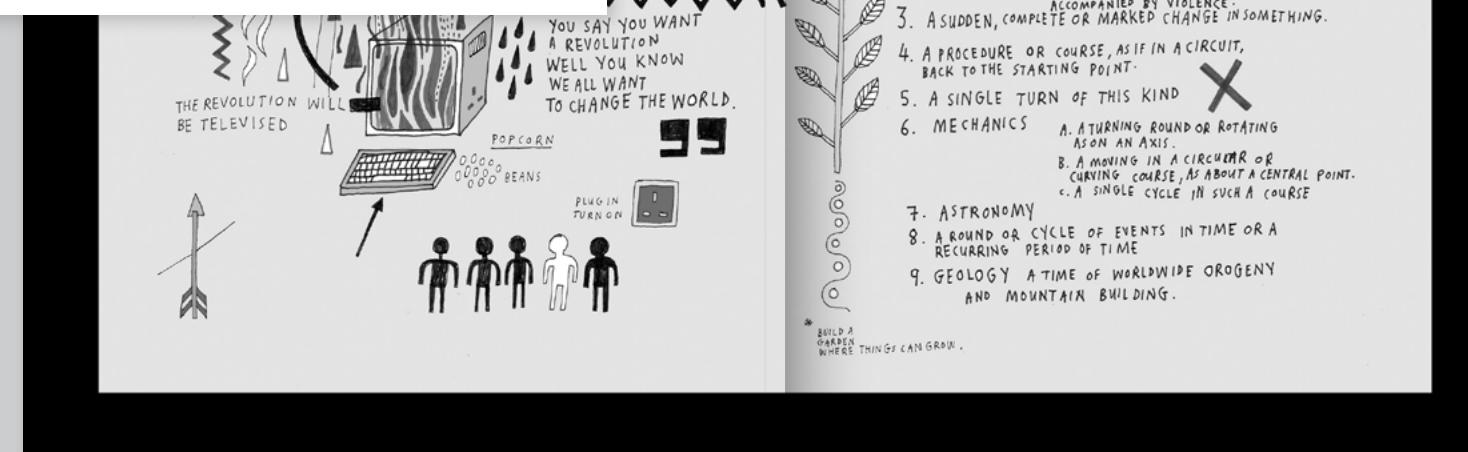
Still within this tradition, Marx then introduced us to the dialectical process of history and thought. Thesis and antithesis would lead to a progressive synthesis.

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

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

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

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





Sisterhood at the Intersection

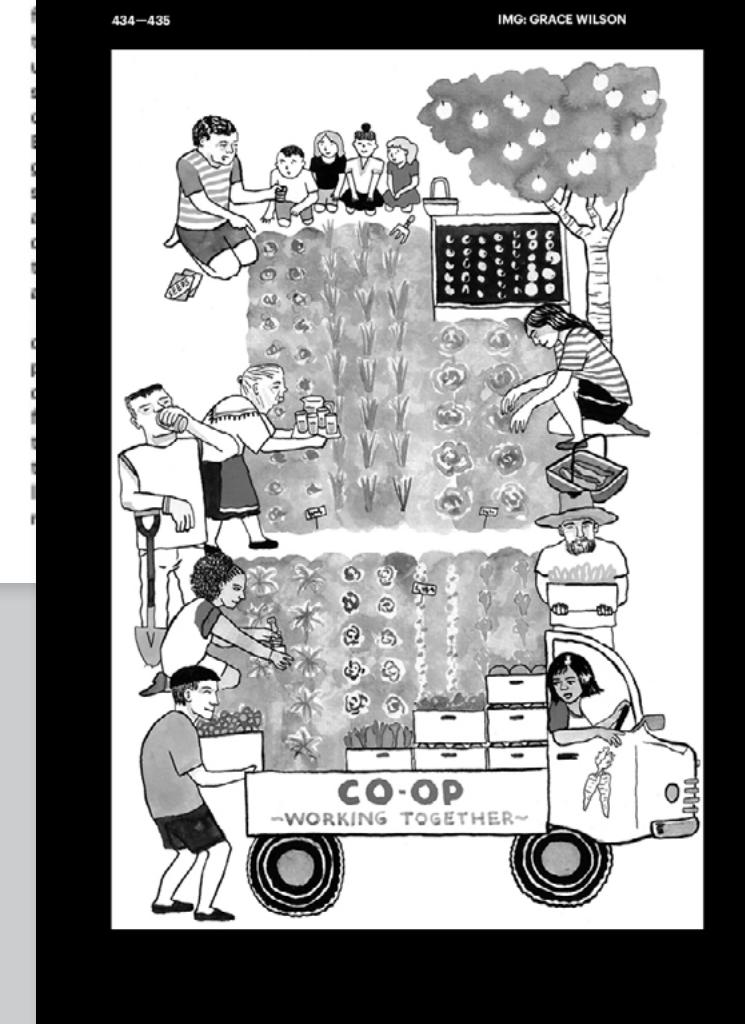
Solidarity at the Crossroads of Struggle

I grew up a feminist as well as a socialist, with both of these identities rooted in class. Feminism and socialism seemed to go hand-in-hand when I considered, for instance, the legacy of the 1984–5 Miners' Strike and the support groups formed by miners' wives, partners and other women in communities like my own. Although such groups were primarily established to distribute food and cash donations to the families of strikers, as the strike progressed their female members increasingly found themselves taking more explicitly political roles as part of fundraising and outreach work, and becoming public figures and community leaders in what had traditionally been a male-dominated political sphere. Through these networks of mutual support and solidarity, working-class women, while on the one hand defending what might be seen as a macho and patriarchal industrial culture, on the other hand gradually challenged the chauvinism in which this culture could be steeped.

Similarly, factory work, despite its immediate associations with industrial masculinity, has historically also been a potential hub of female working-class solidarity. This unfashionable species of feminism was commodified in the 2010 film *Made in Dagenham*, a dramatisation of the 1968 strike by sewing machinists at Ford's Dagenham car plant. The strike saw female workers take on their male bosses over sexual discrimination and the right to equal pay, with several becoming radicalised in the process, and its success

eventually resulted in the 1970 Equal Pay Act. Awareness of this history also helps to break down overly essentialist and unhelpfully narrow ideas of class identity, present on the left as well as the right, which tend to characterise 'the working class', or even just its politically organised sections, as composed only of men—or, more specifically, of white, male, urban industrial workers. The decreasing relevance of this concept of class is frequently used in the denial of 'working-class' as a viable contemporary political identity, despite the continued existence of class inequality. Over the past thirty years, deindustrialisation, structural unemployment, and the loss of skilled factory jobs have not only destroyed a former source of masculine status and self-respect, but also weakened what could be a source of political and social empowerment and consciousness-raising for women.

All this is desperately true now, of course. Today the



TXT: RHI COLVIN

ISSUE 6

Co-Operate or Die

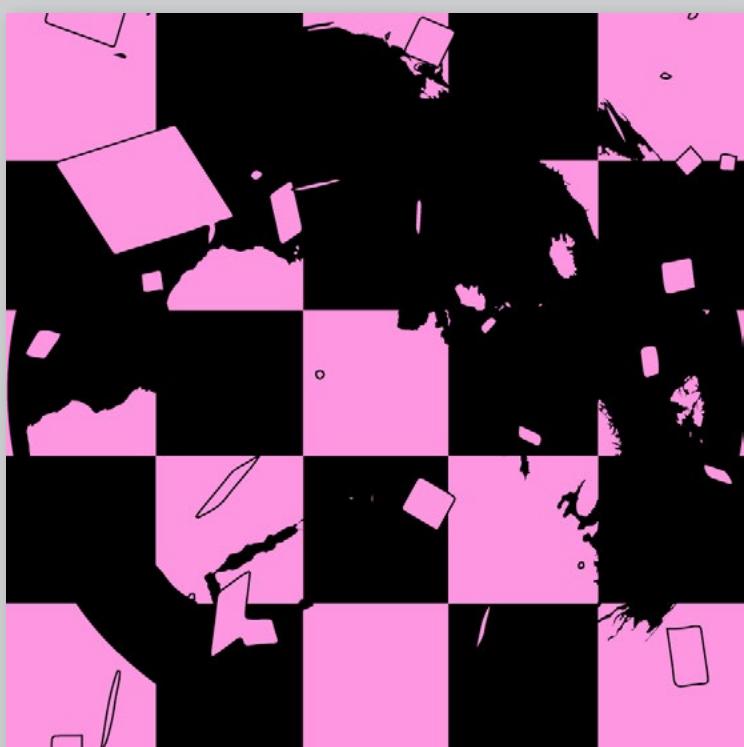
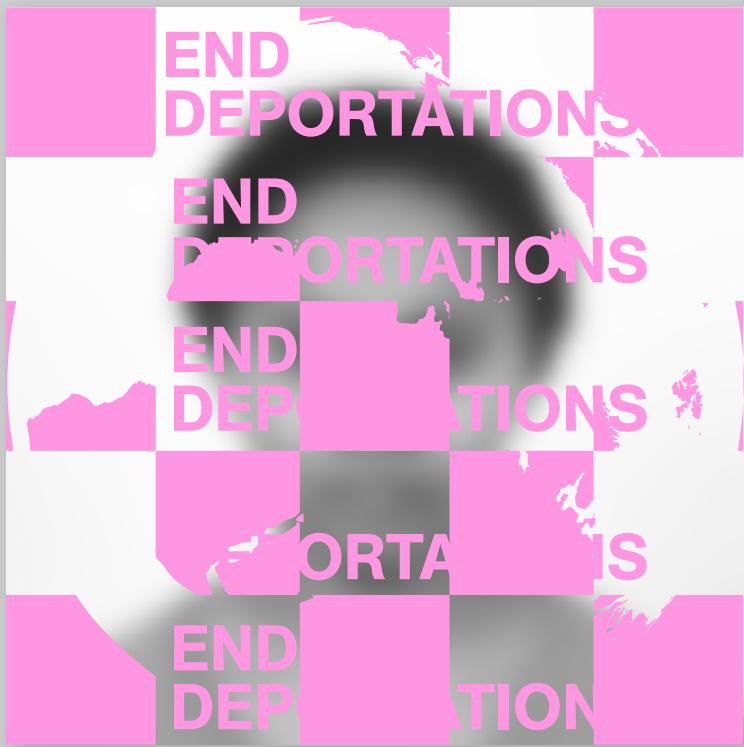
Options for the Alternative Generation

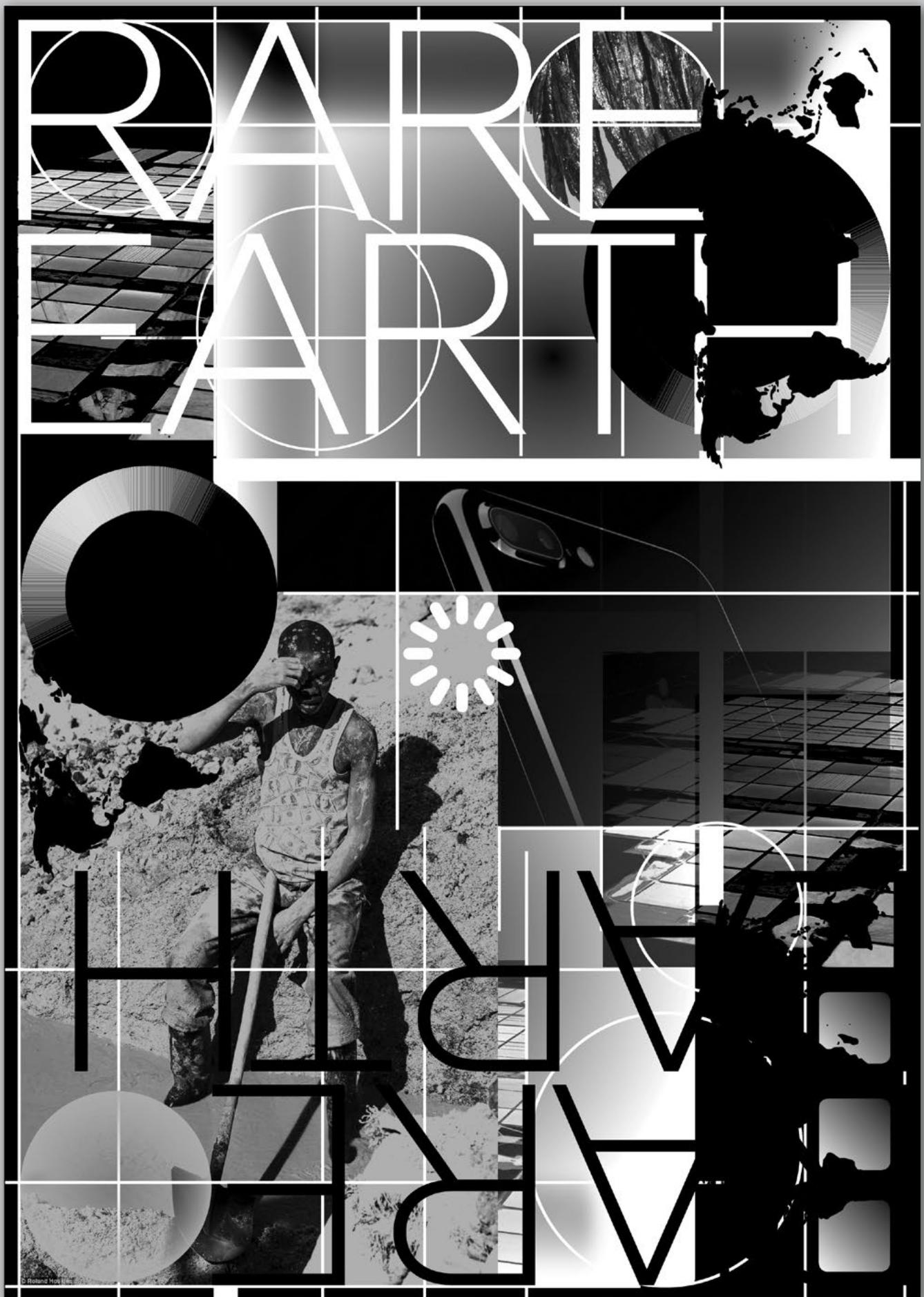
Two years ago I graduated from university and found myself in a reality that I was totally unprepared for. I had what I considered a strong CV: a first-class degree from the University of Leeds, a range of part-time jobs and a list of different volunteer roles and projects I had been involved in. I was ready to get a good job and start living the London dream.

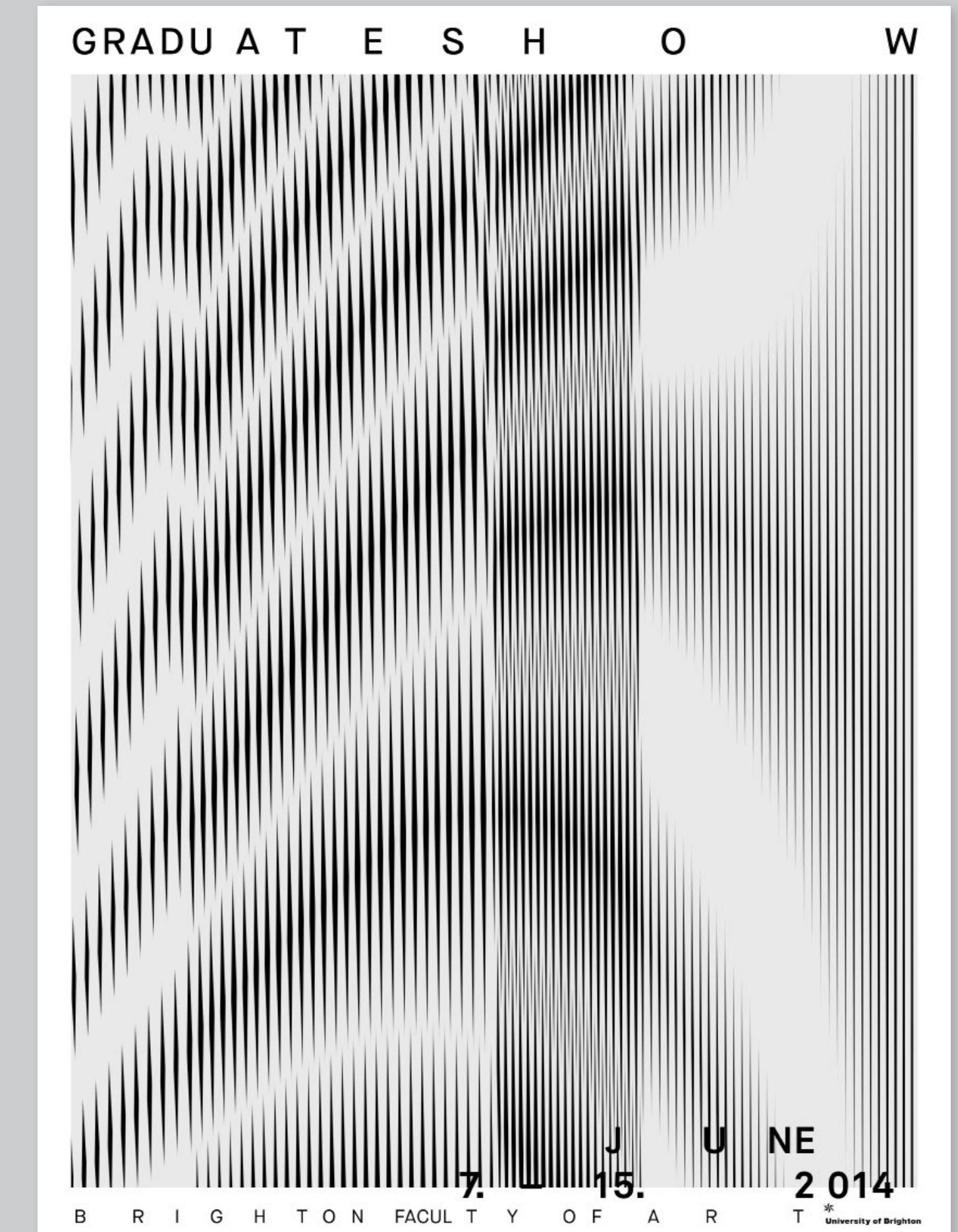
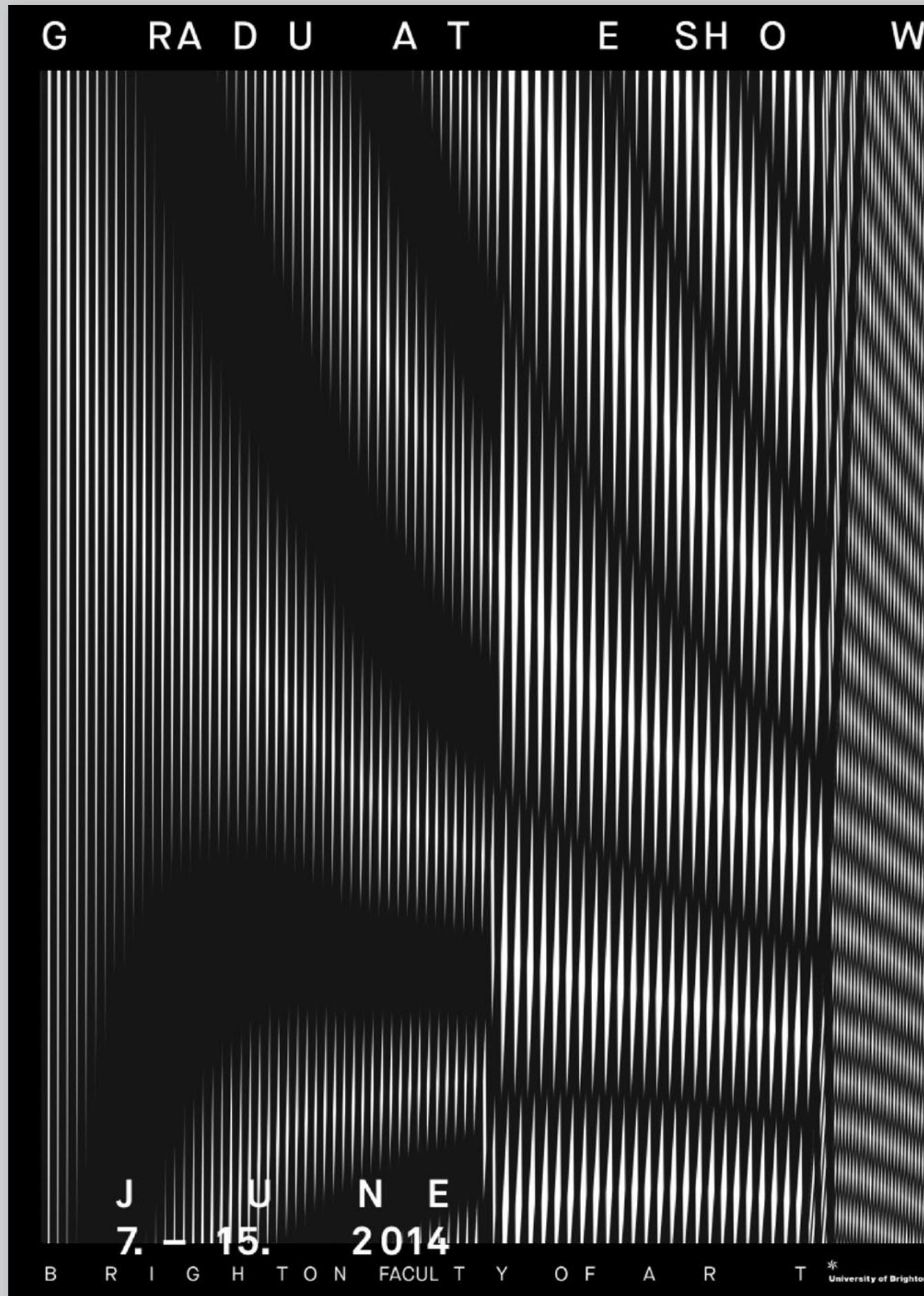
As I competed against other graduates for unpaid internships, volunteer placements and took up a part-time job waitressing, I felt my confidence plummet, aspirations lower, financial situation worsen and a slight existential crisis kicking in. I started to question where my life was going, what I was doing with my time and whether it was just me that felt this way? As I looked around me I began to realise that nobody I knew was getting paid to do a job they loved: friends were running abroad to teach English and escape the crisis here, settling for jobs they hated or taking up low-paid, part-time jobs to support them while they followed their real passions.

One afternoon, after an interview for an unpaid internship that 150 others had applied for, I had a moment of clarity: as long as we all fight for the scraps of work at the bottom of the economy that is all we will get—we will remain powerless and without influence. We will remain the generation without a future. And guess what? We are not the problem. We have ideas, skills, knowledge, energy and talent but the economy we are entering into no longer knows how to utilise our creativity for the common good.

Our role as the next generation should be to change it, to create something better. To create an economy that allows us to earn a living, do what we love and contribute









G R A D U A T E S H O W

PRIV A T E V I E W

7 June 2014 7 – 10pm

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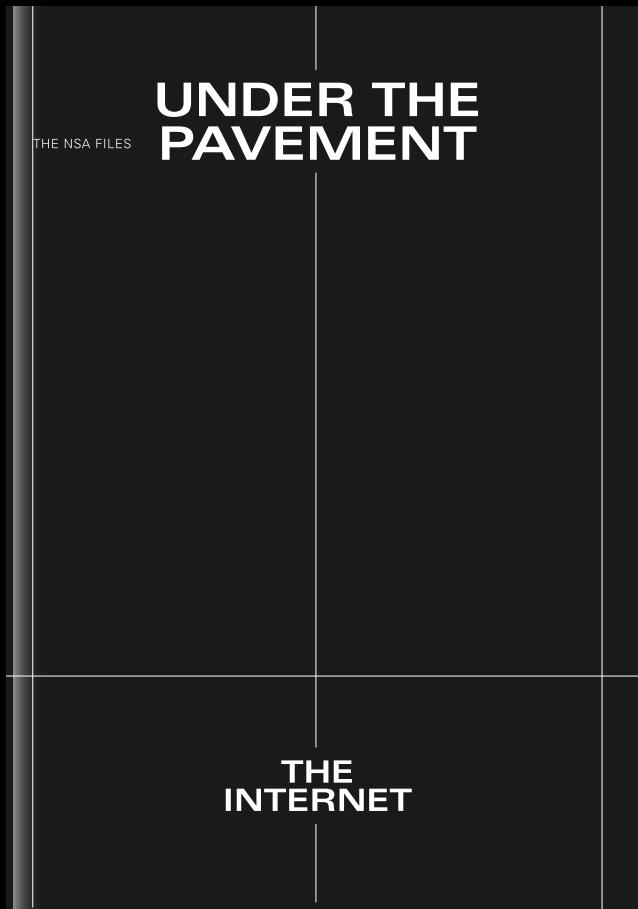
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UNDER THE PAVEMENT

THE NSA FILES

3: THE PROGRAMS

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3.1 PRISM

Prism is a top-secret \$20m-a-year NSA surveillance program, offering the agency access to information on its targets from the servers of some of the USA's biggest technology companies: Google, Apple, Microsoft, Facebook, AOL, PalTalk and Yahoo. The UK's spy agency GCHQ has access to Prism data.

NSA documents suggest the agency can use Prism to access information "directly from the servers" of US companies – a claim they strongly deny. Other documents showed the NSA had paid out millions of dollars to "Prism providers", and showed Microsoft had helped the NSA circumvent its users' encryption.

3.2 TEMPORA

The UK's GCHQ spy agency is operating a mass-interception network based on tapping fibre-optic cables, and using it to create a vast "internet buffer" named Tempora – a kind of Sky+ for huge amounts of data flowing in and out of the UK. The content of communications picked up by the system are stored for three days, while metadata – sender, recipient, time, and more – is stored for up to thirty days. Metadata is effectively the "envelope" of a communication: who it's from, when it was sent and from where, and who it's to, and where – but not the actual contents of the communication.

The system, part of GCHQ's stated goal to "Master the Internet", is enabled using a little-known clause of a law passed in 2000 for individual warranted surveillance, known as RIPA. The telecoms companies involved in the surveillance program were later named as BT, Verizon Business, Vodafone Cable, Global Crossing, Level 3 Viatel and Interoute.

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3.3 PHONE COLLECTION

The very first story from the NSA files showed the agency was continuing a controversial program to collect the phone records ("metadata") of millions of Americans – a scheme begun under President Bush. The scheme was widely believed to have been scrapped years before.

The program, which was re-authorised in July, allows the agency to store who Americans contact, when, and for how long. The agency is not, however, allowed to store the contents of calls. The Obama administration later released hundreds of pages of confidential documents about the program, showing aspects of the surveillance had at one stage been judged unconstitutional by secret oversight courts.

3.4 UPSTREAM

"Upstream" refers to a number of bulk-intercept programs carried out by the NSA, codenamed FAIRVIEW, STORMBREW, OAKSTAR and BLARNEY. Like similar GCHQ programs, upstream collection involves intercepting huge fibre-optic communications cables, both crossing the USA and at landing stations of undersea cables.

The collection, which relies on compensated relationships with US telecoms companies, allows the NSA access to huge troves of phone and Internet data, where at least one end of the communication is outside of the country. Last disclosures revealed the NSA keeps all the metadata it obtains through Upstream and Prism in a database system called MARINA for 12 months.

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Sous Le Pave L' Internet



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3.5 CRACKING CRYPTOGRAPHY

The NSA and GCHQ have been undertaking systematic effort to undermine encryption, the technology which underpins the safety and security of the internet, including email accounts, commerce, banking and official records.

The NSA has a \$250m-a-year program working overtly and covertly with industry to weaken security software, hardware equipment, and the global standards on security, leading experts to warn such actions leave all internet users more vulnerable.

Both agencies' codenames for their ultra-secret programs are named after their countries' respective civil war battles: BULLRUN for the NSA, and EDGEHILL for GCHQ.

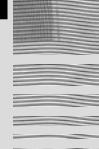
AIM
TO
MASTER
>> THE INTERNET

Sous Le Pave L' Internet

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C O D E N A M E

DIGITAL

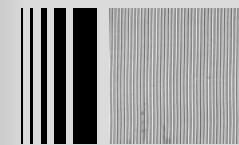
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Systematic effort to undermine encryption.**E D G E H I L L**

GCHQ

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5: THE STORY OF THE LEAK

5.1 EDWARD SNOWDEN

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

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

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

5.2 THE HUNT FOR SNOWDEN

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

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

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5.3 GCHQ AND THE GUARDIAN

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

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

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

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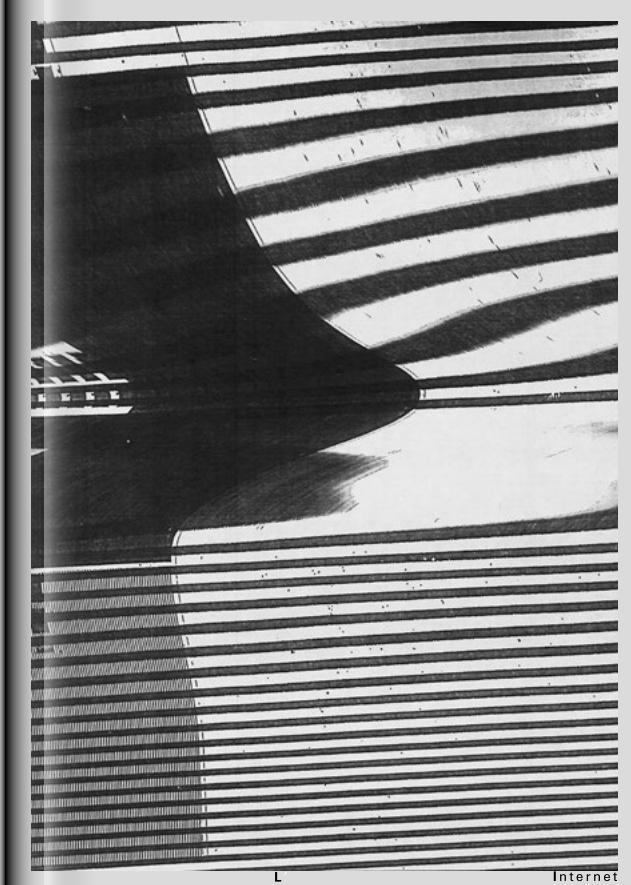
Sous

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Contact: robbieblundell@pm.me ↗