

Robbie Blundell

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

Member of Evening Class ↗

Developing Sun Coop ↗

Contact

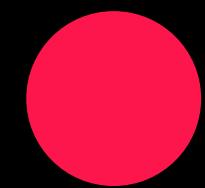
robbieblundell@pm.me ↗

Selected Clients and collaborators

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

Education

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



PROGRESSIVE INTERNATIONAL



COUNCIL MEMBER

Vanessa Nakate

UGANDA



ips of a major pandemic crisis, rooted in neoliberal capitalism. Much as during those responsible for the calamity are hard to identify, they will retain or enhance their power, and construct a world much like the one they have created, but worse. It needs to be countered and overcome in the powerful popular movements dedicated to coming together within the Progressive International. We must be able to exaggerate what is at stake. We are at a moment in human history. What is at stake determines whether the human experiment ends in an inglorious end, taking much of life on.

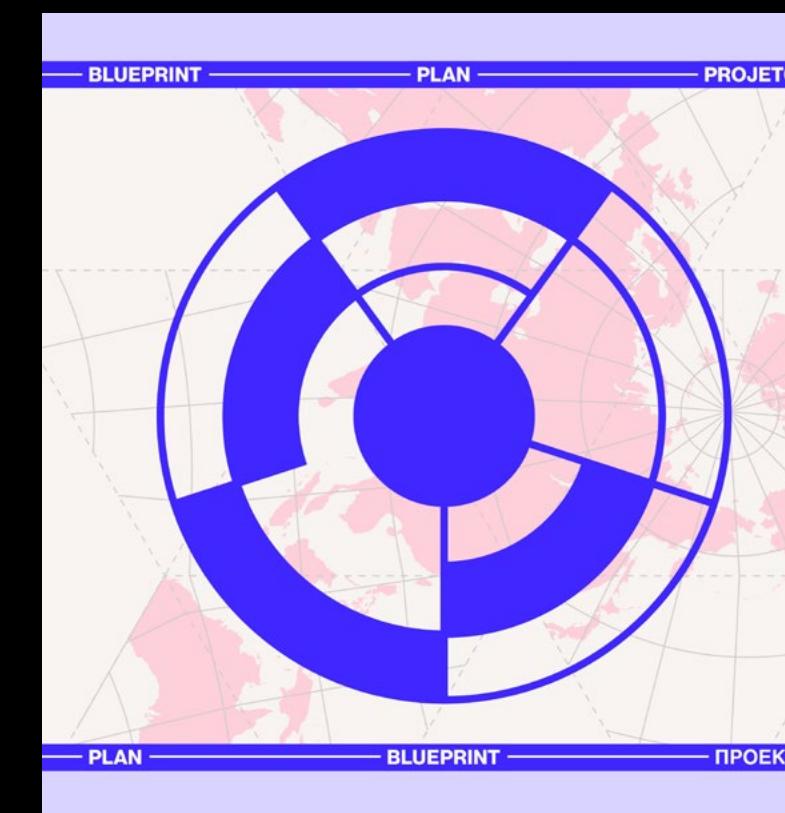
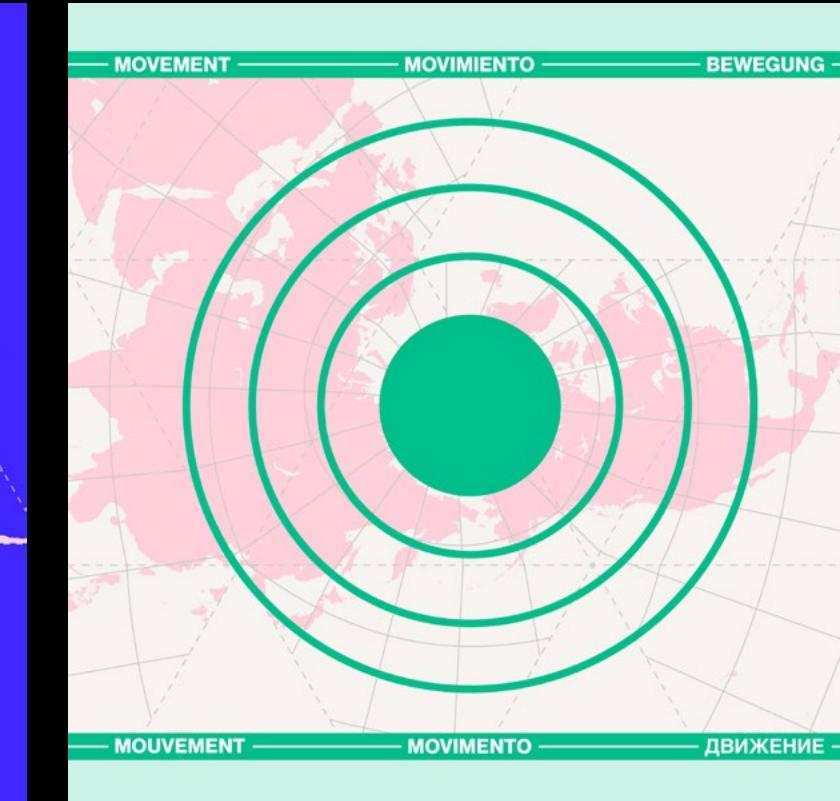
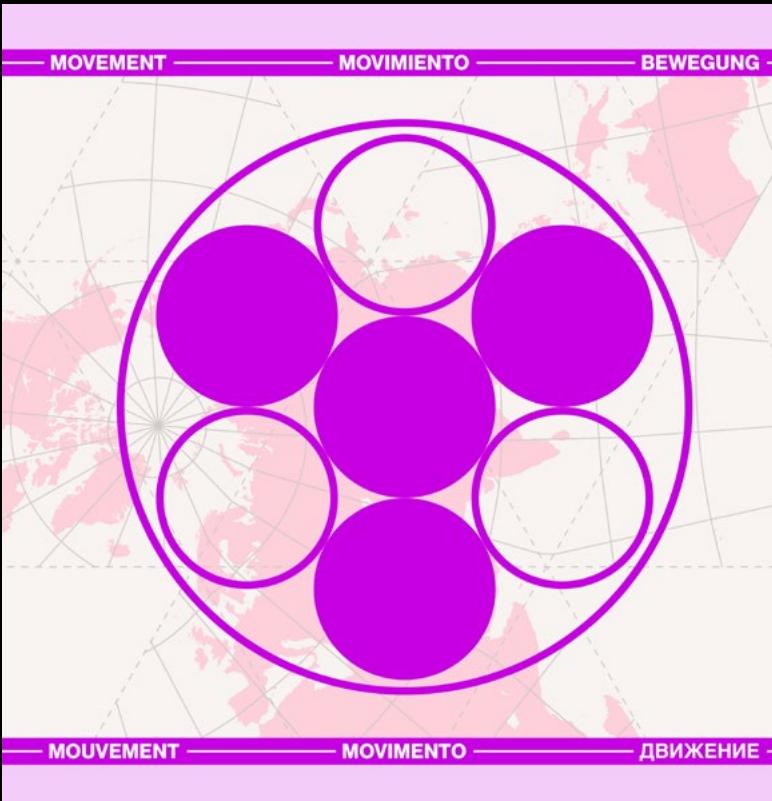
Noam Chomsky
PI Council Member

PROGRESSIVE INTERNATIONAL

Internationalism or Extinction



Progressive International Visual identity



PROGRESSIVE INTERNATIONAL KC TENANTS

Covid-19 Organizing Toolkit



KC Tenants



Landlord Research

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

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

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

PROGRESSIVE INTERNATIONAL

Launching a Global Progressive Front



Press Pack

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



Noam Chomsky
Council Member

About the Progressive International

What we do

- **Connect** progressives around the world to build solidarity and collective power.
- **Support** members with resources, amplification, toolkits, and training.
- **Envision** a new world with proposals to transform global governance.
- **Mobilize** progressive forces toward direct actions that transcend borders.

Who we are

Council: The Council of advisors guides the strategic direction of the movement. They meet each year to deliberate the priorities of the initiative and proposals from the membership.

Secretariat: The Secretariat manages the daily operations of the Progressive International. It connects the nodes of the network, assists members, and facilitates joint actions. It includes translators, web developers, graphic designers, and community organizers.

Members: Both individuals and organizations are invited to become members of the Progressive International. Members organize campaigns, share resources, contribute to the development of the Progressive International.



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

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

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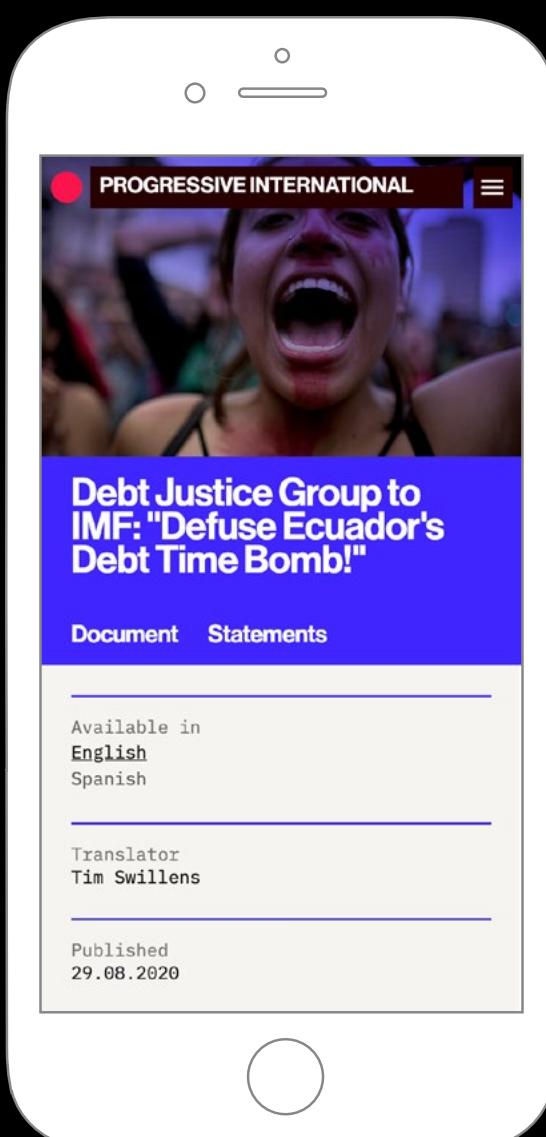


The IMF moves forward with its austerity and deregulation agenda for Ecuador. The next commitment for the South American country is so-called "Central Bank independence," which would prevent its government from allocating resources to public institutions during this unprecedented economic and health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

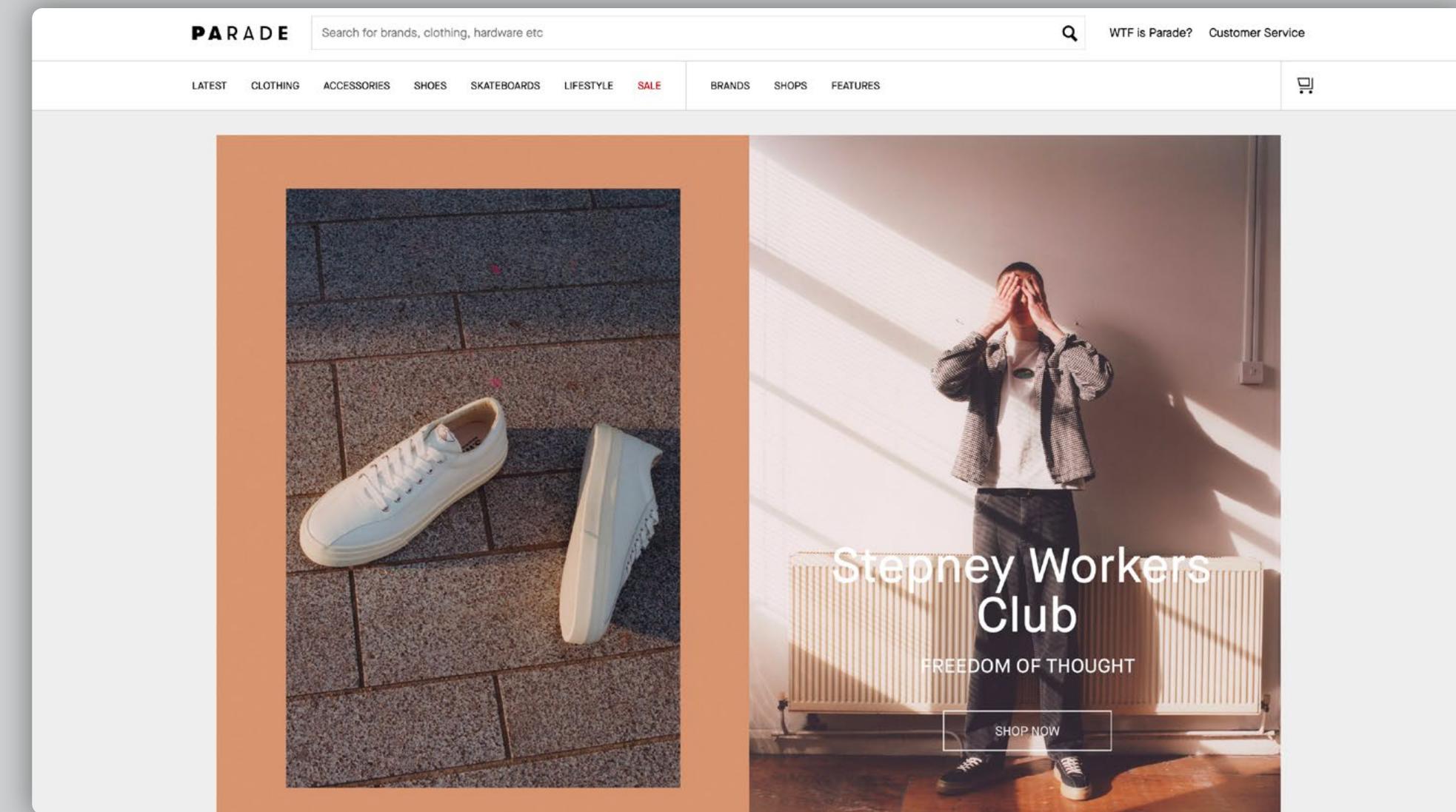
In this sense, the IMF ratified that Ecuador's government must revive the reforms to the Monetary and Financial Code that were rejected by the National Assembly in November 2019 in the context of massive popular mobilizations that opposed the government's anti-popular measures and the economic deregulation prescribed by the IMF. The National Assembly judged these reforms, including the independence of the Central Bank, as

Available in
[English](#)
[Spanish](#)

Published
21.01.2021



Online marketplace and editorial platform for skateboarding retailer Parade.

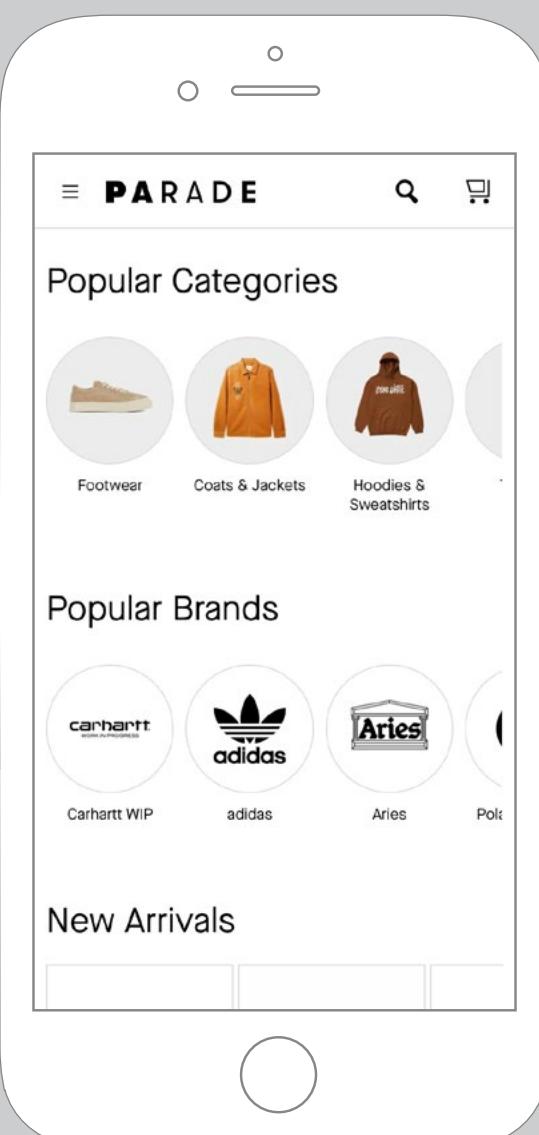


LATEST CLOTHING ACCESSORIES SHOES SKATEBOARDS LIFESTYLE SALE BRANDS SHOPS FEATURES Search for brands, clothing, hardware etc

EDITORIAL

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

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





Programme Calendar About My TWT

Programme

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Calendar view



Diane Abbott MP in conversation with Rep. Ilhan Omar

7PM-9PM

ands in the virus era

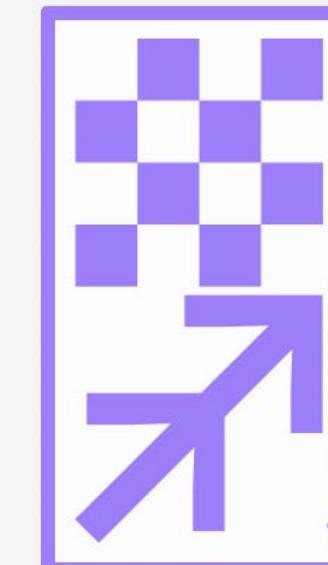
and instability, provide demands that the left order to make immediate



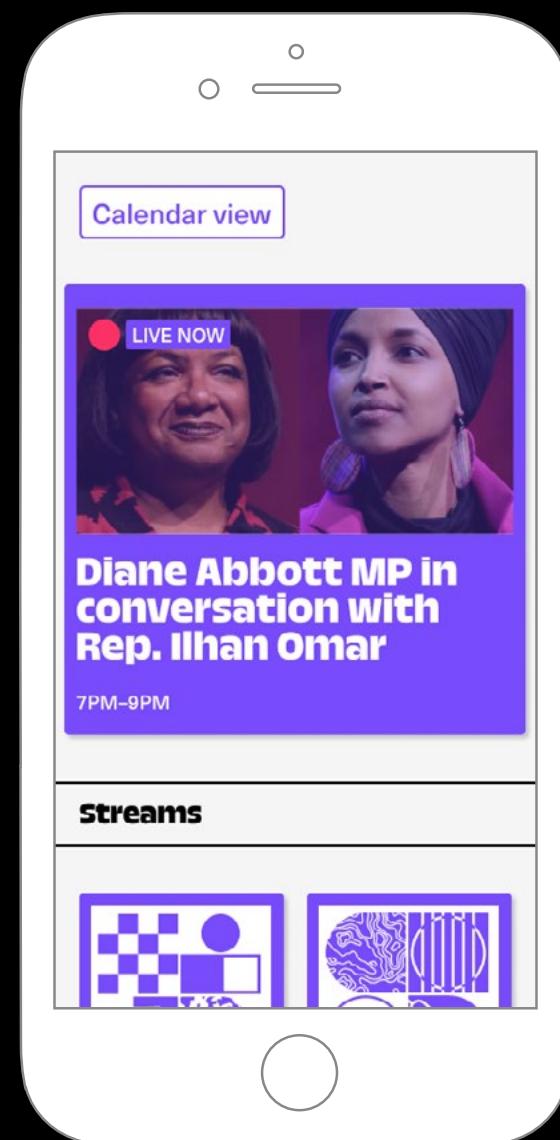
Utopia & Radical Futures

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?

[Explore sessions in this stream](#)



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Organising at Scale (1/2)

WORKSHOP

TUE 01
2PM – 4:30PM

CAPACITY: **Less than 5 spaces left**

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From the Bernie Sanders 2016 Presidential race to Momentum's general election campaign, new organising techniques and volunteer systems have enabled people to get involved in campaigns on a massive scale. Join this nuts and bolts organising session to explore practical techniques for unleashing the vastly untapped potential of

Speakers



Kali Akuno

Kali Akuno is a co-founder and co-director of Cooperation Jackson. He served as the Director of



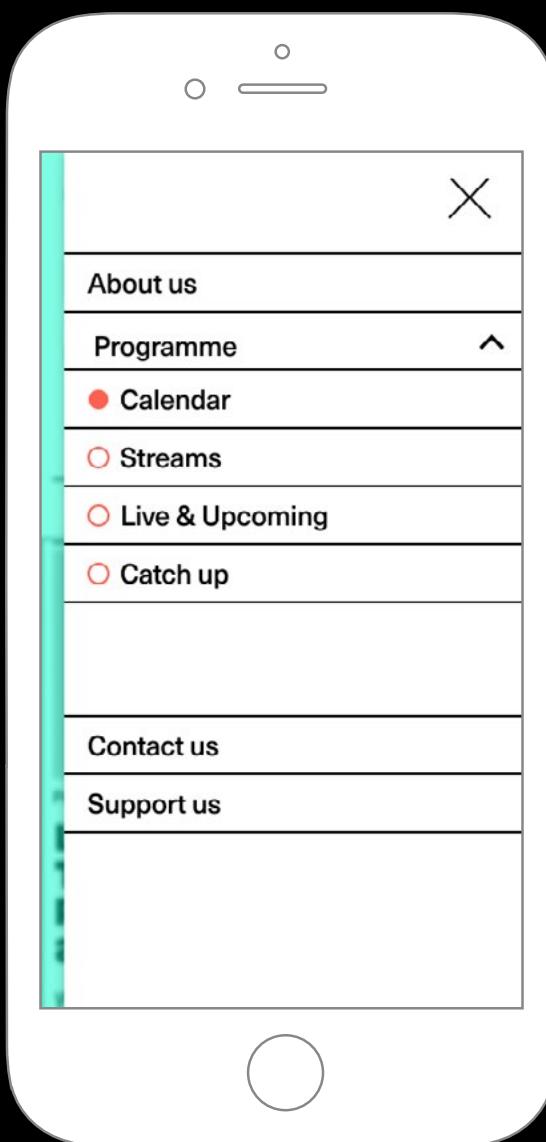
Becky Bond

Becky Bond served as a senior advisor on the Bernie Sanders presidential campaign and was an architect



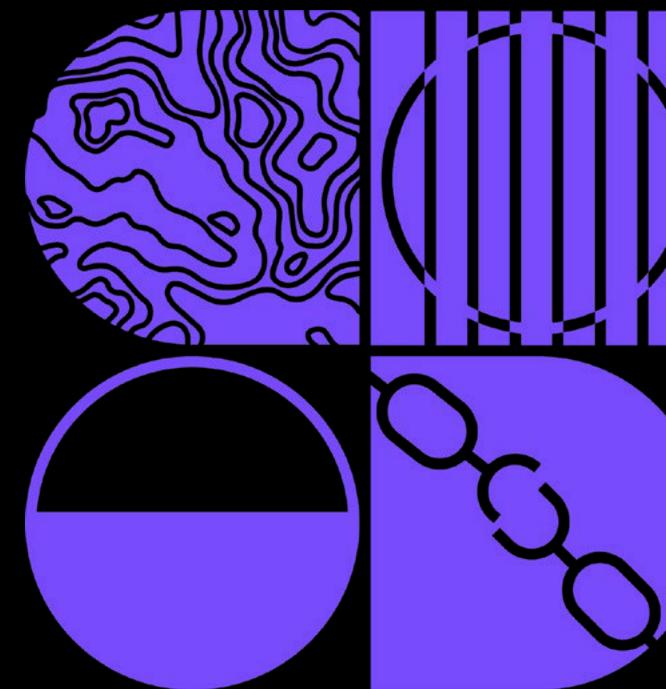
Debbie Bookchin

Journalist, author, and co-editor of *The Next Revolution: Popular Assemblies and the Promise of*

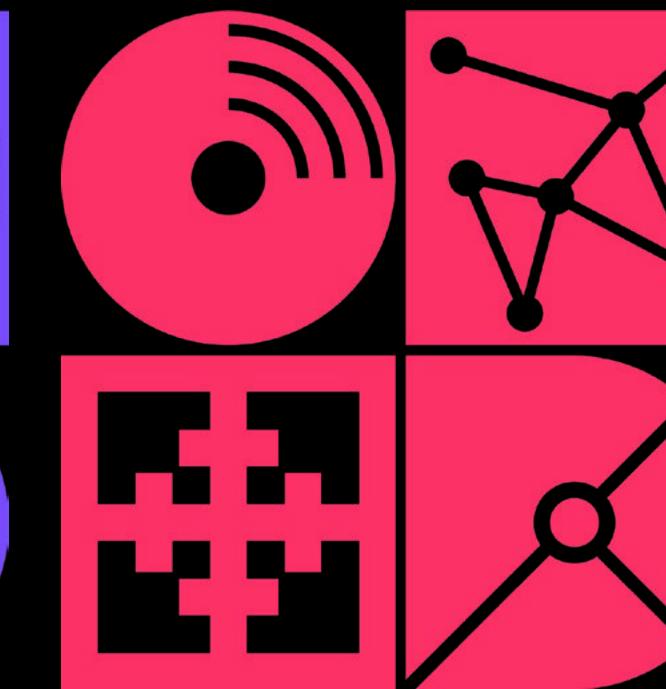




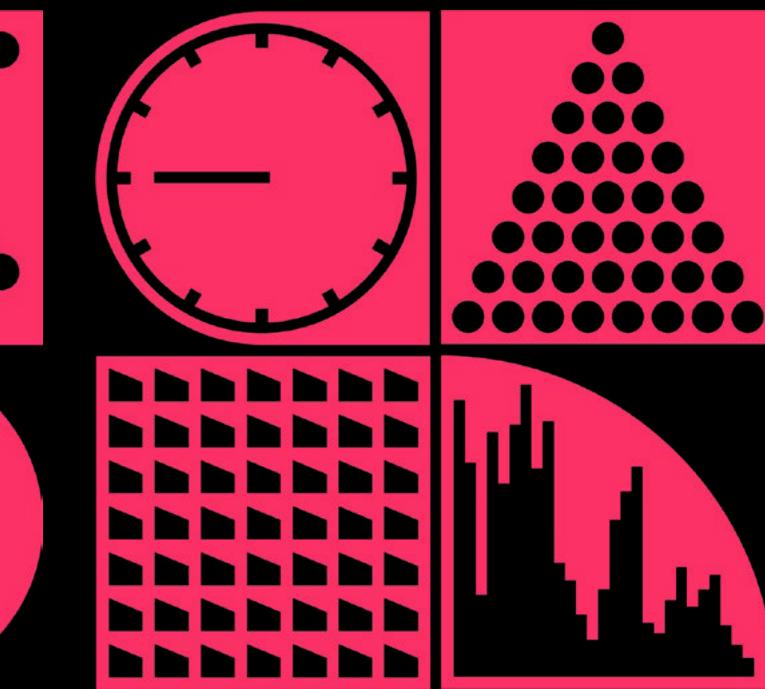
**Strategy
forum**



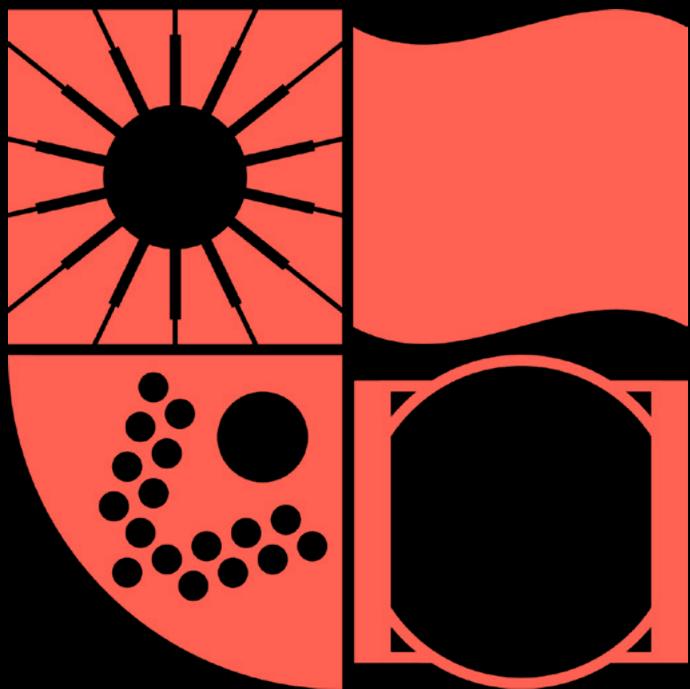
**Unthink racism
& imperialism**



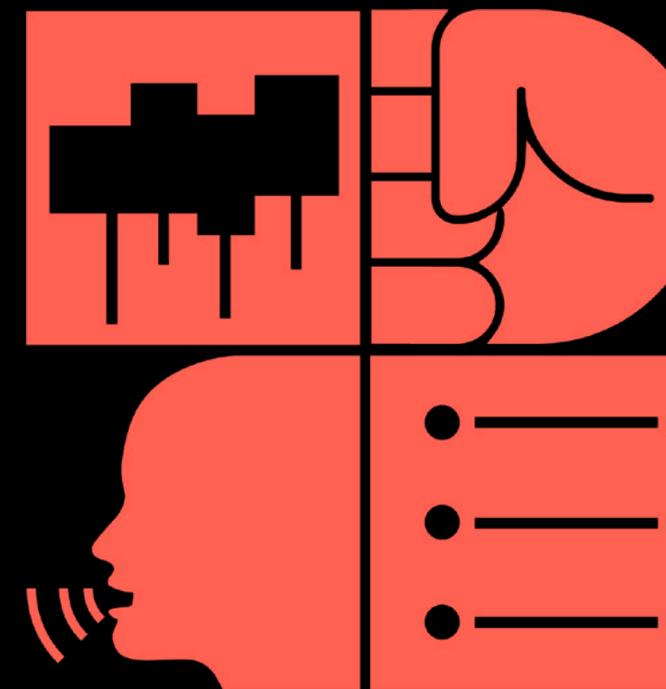
**Brave new
digital world**



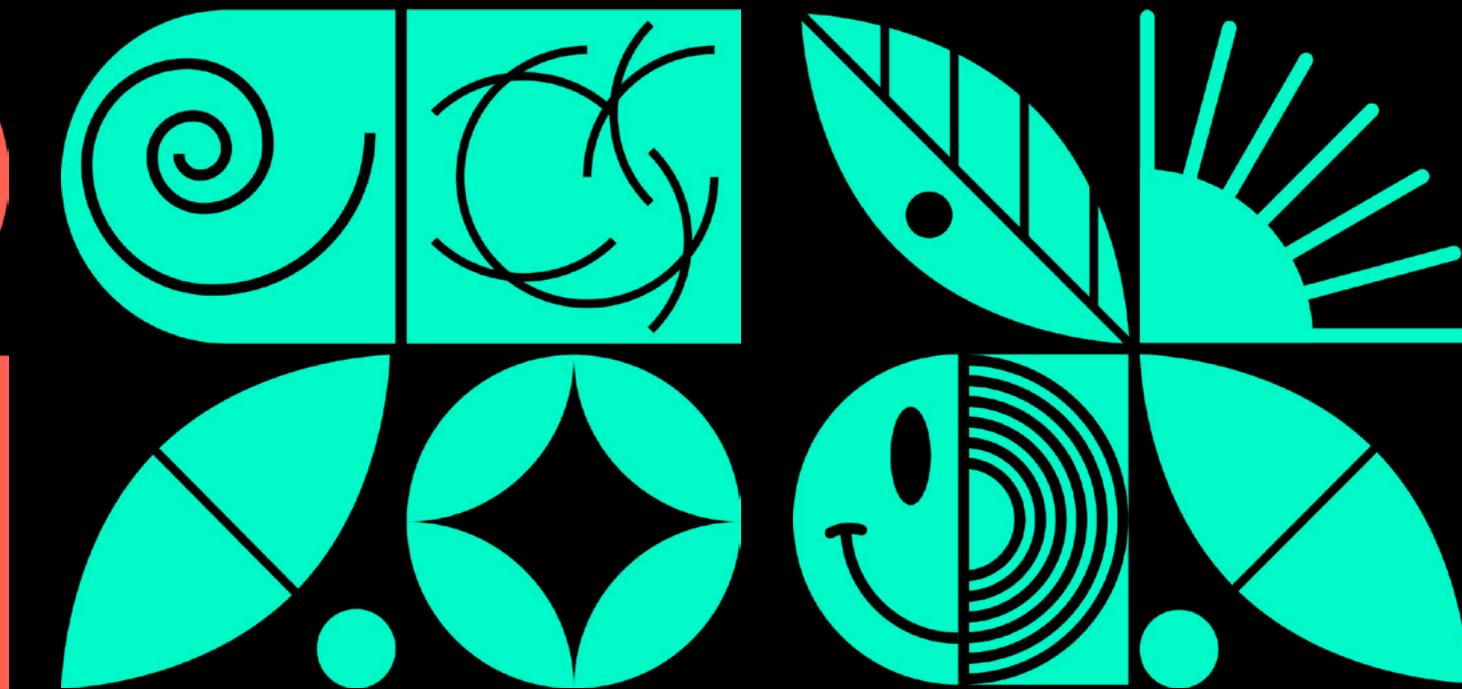
**Capitalism
101**



**Boses beware,
workers unite**



**Socialist demands in the
era of coronavirus**



**Arts & culture
for the many**

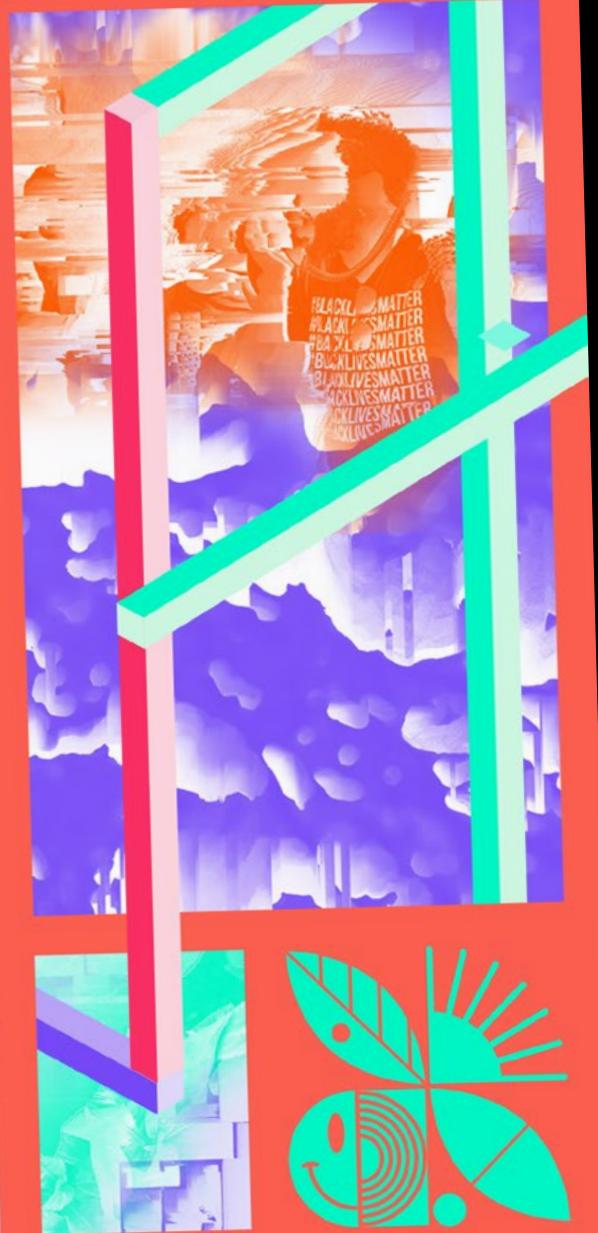


**Utopia &
radical futures**

agine,
mand
d build
at
mes
xt



Socially distanced,
but as radically
interactive as ever



September 2020.
A digital-first,
month long festival

Design and
demand an
alternative



Socially distanced,
but as radically
interactive as ever



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Imagine,
Demand
and Build



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September 2020.
A digital-first,
month long fes

Design, Art Direction, Editorial, and
digital archive for radical publisher
STRIKE! Magazine, development by This
Blows



STRIKE! ISSUE 17 AUTUMN '16

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SPECTRAL DEVELOPMENTS -- HAUNTED SCHEMES --

Empty council blocks are important sites for occupation, they are concrete reminders of what we have lost, but also sites that can remind us of the spectres of capital, to occupy the luxury dorms, not just the gutted and dilapidated estates. We need to take the empty spaces and their price in overseas auctions, be delirious in acts of audacity, defacto the cascades of psychic platoons.

It's what you've been waiting for... what you always dreamed of... carries hedonism at its heart, seizes the attention:

After a decade of sustained social cleansing, inner London is a gated matrix—pages of A-Z sinking into property empires in China, Malaysia, the Middle East. In the city's most deprived areas, where they are unravel under a condition of ownership, the interfaces between boundaries become sites of conflict, entropy and entropy. Architecture becomes modern, these are encountered, the splendours of imagined, beliefs and dears.

Crystallised fragments accults back to the central zones, as they let them together, mechanics of breaking gains glistening in loading bays, portakabins and service tunnels:

portals, soft points—the porosity of the suburbs seeping back in—on zero hours contracts in the service sector, on construction sites, in exports and shopping malls—what we have lost:

productive reuse model... it is only by visualising ourselves inside and outside simultaneously that we can prepare ourselves for occupation, for taking a city that has been colonised—

Our strike should have more in common with postcolonial agents than articles in Socialism Worker, —promises of elevation, spell binding intoxication, inflation and mad love are the tropes we should collate—

Uninhabited acres of 'investment opportunities' with their bespoke kitchens, designer bathrooms, under-floor heating are the zones we should occupy-----

private roof top gardens commanding spectacular views, private terraces commanding spectacular views, private terraces commanding spectacular views, its reconfiguration, its occupation, should emerge as a violent train under the skin of the development—

We need to mentally prepare ourselves for taking over these luxury dorms. We need to think how we will repurpose them. We should visualise empty apartments as hollowed-out palaces with east dining halls, ovalular bars, hexagonal floor-flows, perimeter walls of tinted glass—

We need to think of occupation as not just strategy but new mode of living—a return to collectivity—not to create 'pockets of resistance' but to hijack liberal urbanism to create a luxury lifestyle—but to reject deleterious inclusion, neoliberal self-interest:

Vauxhall—Nine Elms—Battersea Power Station—

—precision, sight of hand, precision, the desire to move is there... the yearning for transcendence—

this isn't enough— we're not getting what we want a radical reordering, the scrambling intoxication of love--

you feel the exquisite rush of anticipation.. chalk marks on walls, staircase and landings— saturated inscriptions, crossing, looping, overwriting, beautiful views magnificient apartments

READY FOR IMMEDIATE OCCUPATION

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that's its form or its representation. With the rise of constitutional representative government and the expansion of trade and business, monarchical power was considerably diminished. But his message was don't be fooled, a grand vision of power and its associated wealth and the associated move from simplicity to complexity only concealed the state's consolidation. The significance of the state's consolidation, the significance of the Paris Commune—was re-affirmed.

In telling the story of Paris, Laura Oldfield Ford transformed the physical environment to suit the empty metrics of consumer life and the vacuity of the consumer culture. For Goodman, modern city living barely rivaled the complacent stupidity of suburban life. Cities were functional if imagined as massive department stores, but dysfunctional on any scale.

Now that the state represents its universalised values as the city's own, it's becoming all the more difficult to defend democracy against the state and resist the polarisation of politics that attacks on the city provoke.

A distinctive current in post-war architecture, urban planning and the arts of the 1960s was reactionary. Rather than being the other to the state, the city was an alternative to the state. The Arts were rightly fond of its statement, that the state is a social relationship; a certain way of people relating to one another. But this was only half the story. The state also had a social function, and the state and the commune, the city embodied a corporate spirit and it described a corresponding approach to organisation. The city was a place of legend, states in all of its guises—power, the state and the nation—represented the same.

That international politics of the state shows just how tricky Landauer's project is. Towards the end of the 1960s, the Arts were fond of the annual celebration of the storming of the Bastille. It was evoked a genuinely revolutionary spirit. It was not just a mechanical or routine memorial. It was an attempt to imagine a collective future of freedom and unity. Things are different now. Instilling itself in the life of the city, the state has also appropriated the city's energy and dynamism. In cultural festivals, July 14 is an obvious example. No surprise to find that Paris tourists direct visitors to enjoy the spectacular views from the romantic Seine embankments, the Eiffel Tower and the beaten-track curiosity. The incorporation of the city doesn't mean that the biases of the state are still there. It means that the internal logic of the state often city dwellers exposed to perceived arbitrary violence respond in kind as condemned for attacking those responsible for protecting their security. That's what happened in Paris in 1968. That's what happened when it attacked its own citizens in the 1970s. Though he found signs of life in a plethora of grass-roads around Paris, he also found signs of death. They were filled with disease, crime, harassment, exploitation, isolation, hunger and ignorance. He appears to offer a perspective that the state has worked its way into the city and brought about its internal collapse. This was one of the outcomes Landauer sketched in 1907. The state has become a force of destruction, a force of hegemony. Now that the state represents its universalised values as the city's own, it's becoming all the more difficult to defend democracy against the state and resist the polarisation of politics that attacks on the city provoke.

Nightlife appears to be limited, with increasing pace towards the weekend. Roughly 50% of venues have been shut down in the last ten years, late licences are harder to come by and astronomical rent prices in places like London mean that clubs are forced to leave the city. This is the increased saturation of clubbing. This is most evident in the unhybrid marriage of nightife and pop-up culture; predictable, expensive and dull, the dullification of dance music.

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

This depiction of nightlife is a far cry from previous models of clubs, which were historically positioned themselves as separate and apart to the status quo. In their ideal form, they function as a semi autonomous space to bring like-minded people together. The music clubs, the bars that run alongside them, the discos, the dingy dance floors with open minded programming and unlikely sound systems, and the clubs that consistently offend the neighbours, are spaces that allow the people within them to create different worlds, away from the various pressures, tensions and expectations of the rest of society. For many, these spaces are a place of respite, a place of validation of selfhood and a lifeline.

Undoubtedly, there is a whole lot of bullshit that has to do with the idea of safety. But it is important to fight for the sort of venues outlined above. Clubs and bars provide physical space for community, scenes and culture to take root in austere, lifeless, dead spaces. They are few ways of making money from creative endeavours. They are crucial to so many cultural and social organisations. The idea of clubs as places of refuge, escape and music such as dance, voguing, house and techno serves as a warped testament to the success of the underground. The clubs that are currently being closed off and sold to wealthy, white-middle class kids in clubs that should be better conceptualised as Wembley style concerts (e.g. the likes of Kylie Minogue) are the queen clubs, with largely POC (People Of Colour) crowds, and facilitated by those physical spaces.

Charlotte Sykes is a professor of Political Theory at the University of Nottingham, where she specialises in political philosophy. She is the author of *The Politics of the Aesthetic Revolution*. Her latest book is *Art and the Politics of Aesthetics*. She is also the author of *Art and the Politics of Democracy*.

Desecration of the Vodafone Column during the Paris Commune. Source: Wiki Media Commons

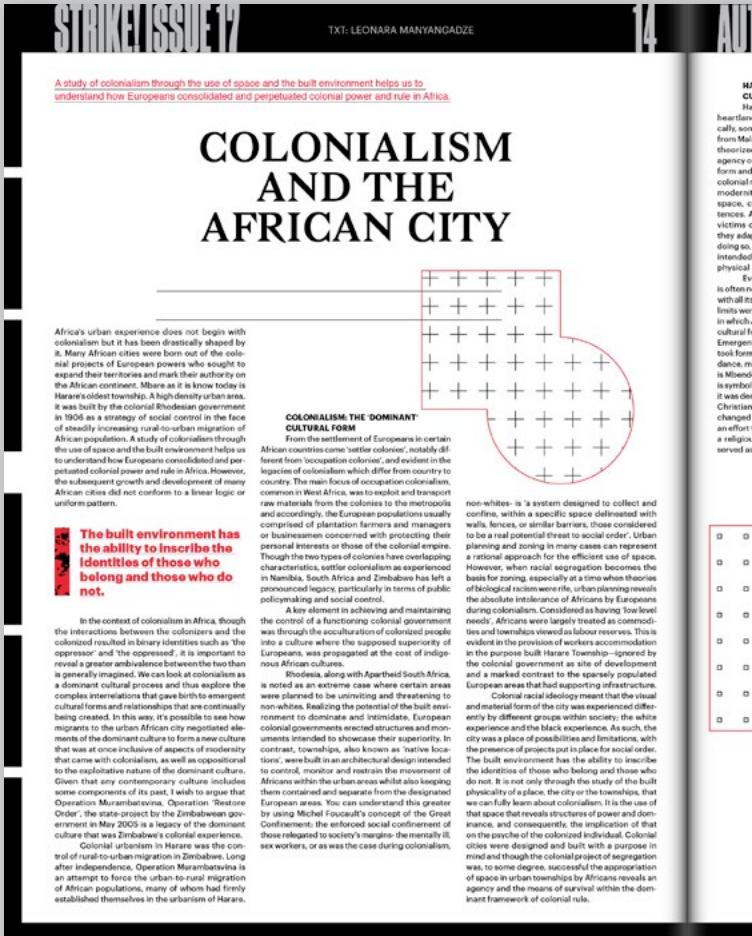
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Clubs are necessary spaces created for communities to flourish, to celebrate identity, and nurture pleasure. When they are being threatened, how can we protect them?

A WORLD INSIDE

The potential of clubbing to sustain new cultures and marginalised communities is due to the fact that clubs draw certain crowds and may also exclude those that make their crowd feel uncomfortable. Families are welcome in the Orlando nightclub, highlighted as the killing at the Orlando nightclub, highlighting the violence that the world created at Latin Night at the Queen Club and the world outside. Outside, it's another day in straight white shirts. Clubbers are seen as a threat to their own utopia. One reason revered gay club Paradise Garage rejected membership was protection from those who wanted to turn it into a disco.

On a more local level, Stephen Seeks from Bonn Broad explains it thus: "Nightlife is important to marginalised/DIY communities because we have to create a safe space for ourselves until those communities feel safe enough to open up to others: Clubs can be places where people can 'become your true self' in complete safety". The word 'safe' is often used, indicating a display of the contradictory logic of Tory conservatism. The profit-making capacities of commercial venues as such is pitted against Victorian values of safety, hygiene and respectability, and it appears the latter two currently dictate the terms. It is not entirely clear where we are from here. Organisations trying to protect their clubs by lobbying on these issues are not again, we have to question what form of nightlife they are fighting for. Berlin in Berlin was recently rechristened as a cultural capital, and the city's mayor, Klaus Wowereit, has called for the physical space. Clubs can offer a temporary utopia, better understood as a collective effort by people to create a space that is safe for everyone. In fact, this is the case. When interviewing London feminist queer and GTFO collectives who played at the CIRKEN synchronic party, (noted the last time I attended), they said that they were fighting for the physical space. Clubs can be places where people can 'become your true self' in complete safety. The word 'safe' is often used, indicating a display of the contradictory logic of Tory conservatism. The profit-making capacities of commercial venues as such is pitted against Victorian values of safety, hygiene and respectability, and it appears the latter two currently dictate the terms. It is not entirely clear where we are from here. Organisations trying to protect their clubs by lobbying on these issues are not again, we have to question what form of nightlife they are fighting for. 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ROUTINE DESTRUCTION

ARCHITECTURAL WORKERS

07:30
The alarm's snoozed for the 3rd time. I'm going to be late! Fuck. No breakfast.

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

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

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

09:28
Back at my desk, I open my emails. The first, sent late last night, is from **big boss** announcing the latest planning permission to be granted. Attached to the email is a drunken selfie they took with **councillor/mate** in the pub afterwards. An email thread follows of self-congratulatory in-jokes. Straight into the trash.

11:42
In July 2007, Southwark Council valued its 25 acre Heygate site at £150m. The estate comprised 1,272 council homes of which 169 were leaseholders... Of the 2,704 new homes, just 62 will be social-rented.

11:47
Heygate Estate Regeneration, 35 Degrees, 35percent.org/heygate-regeneration-lslq/ (June 2017)

09:20
I'm back by **line manager**. I lay out the options neatly. They brush my hands aside, picking up the blocks carelessly. One breaks. They prod the tiny pieces representing people's homes. They remark that design will be more straight-forward once they've been CPO'd. We can go taller, don't you think? I don't reply.

12:03
line manager dictates my tasks for the day. I'm to start laying out plans of wheelchair-accessible units on the development we're working on. **line manager** suggests copying and pasting layouts from a different project. I remind them that the corridors are too narrow. It doesn't matter. The planning officer won't measure it anyway. They make it clear that the flats will, in reality, be marketed as larger, more expensive versions of the standard apartment.

12:27
...borough should work with the Mayor and local communities to identify the range of needs likely to arise within their areas and ensure that, ten per cent of new housing meets Building Regulation requirement M4 (3) 'wheelchair user dwellings', i.e. is designed to be wheelchair accessible, or easily adaptable for residents who are wheelchair users.

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

13:02
I'm ready to change task. I walk downstairs to the model-making room. Strip-lighting and toxic fumes. I'm remaking the same model as yesterday, 23mm x 35.5x 78.25mm... I have been trained to believe that precision is key. Funny, being instructed to fudge heights to make our proposal look less obtrusive. The repetitive actions allow me time to think. I feel dizzy. It's so easy to make it look as if nothing were on a site before. I think about the people who currently are. I turn up my music.

13:17
I head to the door and walk around. I inhale deeply on my cigarette. I was meant to quit in the new year.

14:00
Let's chat about this in an hour. OK? **line manager** places a pile of papers on my desk.

14:03
As I get up, my back cracks simultaneously with the creak of the chair. I walk to the canteen. I'm feeling stressed again.

15:16
My chest is tight from anxiety, but I've finished the work. Better continue with the next task on the list.

17:25
I look up from my desk, and **line manager** is stood with **senior partner** ready to leave for a public consultation. I'm there to help carry the model. The taxi arrives. I sit next to **senior partner** and they complain about the whole planning process. They laugh. The neighbouring site sold their rights to sunlight 5 years ago.

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

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

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13:42
I sit down to eat. **big boss** is strolling around the office showing round some developers. The next big-standard housebuilder to realise our 'high-quality' designs. From one of the other tables there's a mix of laughter and awkward shuffling when someone mentions the latest campaign to resist demolition on one of our competitor's projects. Next to me **architect** and **architect** discuss the hip areas of London they've spent their weekends house-hunting in. On my wage it's unimaginable to be putting down a deposit. I grew up in London, and I can barely afford to rent here. I don't look up from my plate.

18:20
I'm off to make another coffee. In the canteen I bump into **architectural assistant**. Only three months in, but all their former eagerness has gone. I know I look dead behind the eyes too. It's nice to not have to put on a fake smile. How's it going? Good. How are you? Good. We shrug at each other and shuffle out.

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

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29:42
I look up from my desk, and **line manager** is stood with **senior partner** ready to leave for a public consultation. I'm there to help carry the model. The taxi arrives. I sit next to **senior partner** and they complain about the whole planning process. They laugh. The neighbouring site sold their rights to sunlight 5 years ago.

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33:09
We arrive at the community hall. After plon

A STATEMENT FROM
THIS BODY

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

IMG: Ella Barraclough. Featuring: Travis Alabanza

TRAVIS ALABANZA

STRIKE!

57



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

— Statement from Detained Voices

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 strikesmag.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
medicaljustice.org.uk

RIGHT TO REMAIN
righttoremain.org.uk

AGAINST BORDERS FOR CHILDREN
schoolsabc.net

A DIY GUIDE TO FEMINIST CYBERSECURITY

HACK BLOSSOM

TAKE CONTROL OF YOUR DIGITAL SPACES

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

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

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

FIND THE RIGHT TOOLS FOR YOUR SECURITY NEEDS

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

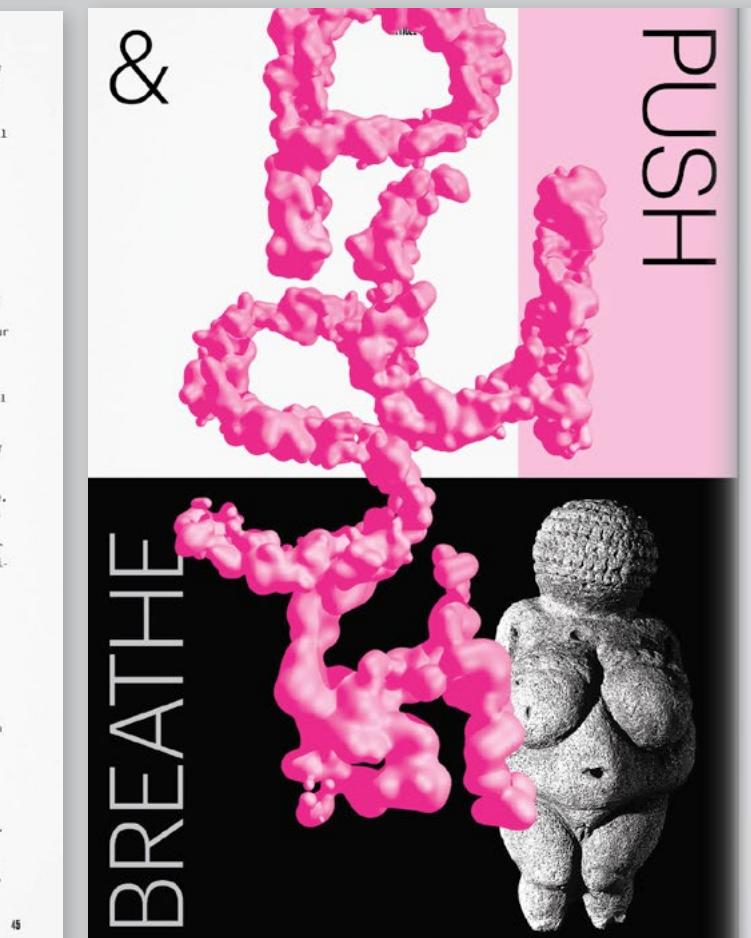
CASUAL SECURITY

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

> Install privacy extensions for Firefox such as Privacy Badger.

STRIKE!

57

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.

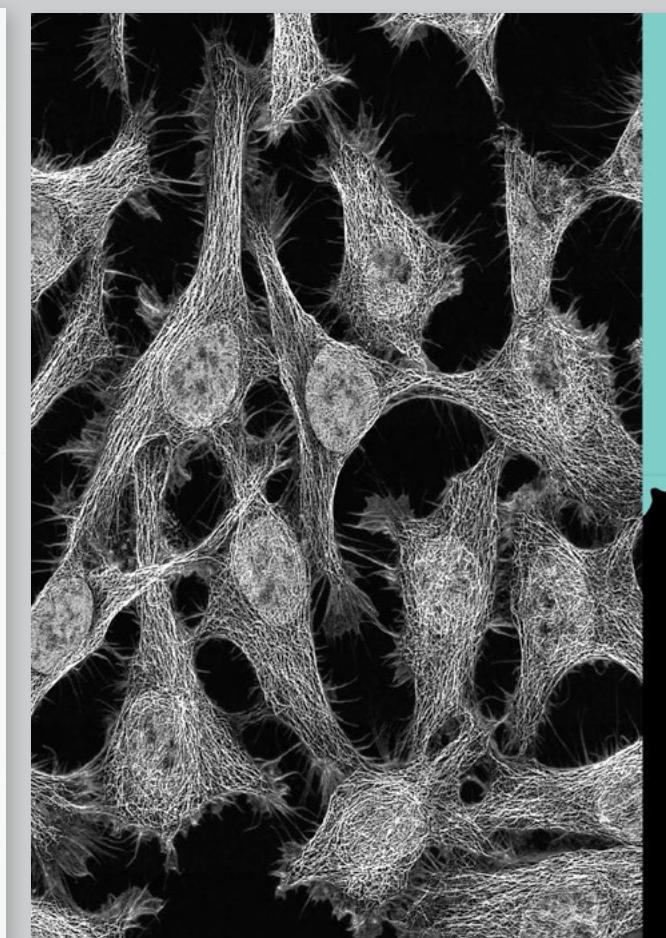
Birth itself is a physiological event that
works best with minimal interference. The combination
of privacy, darkness and minimal language
allows for a complex interplay of hormones,
enabling the woman and baby to move through
the rhythms of labour and birth. An undisturbed
physiological birth can be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

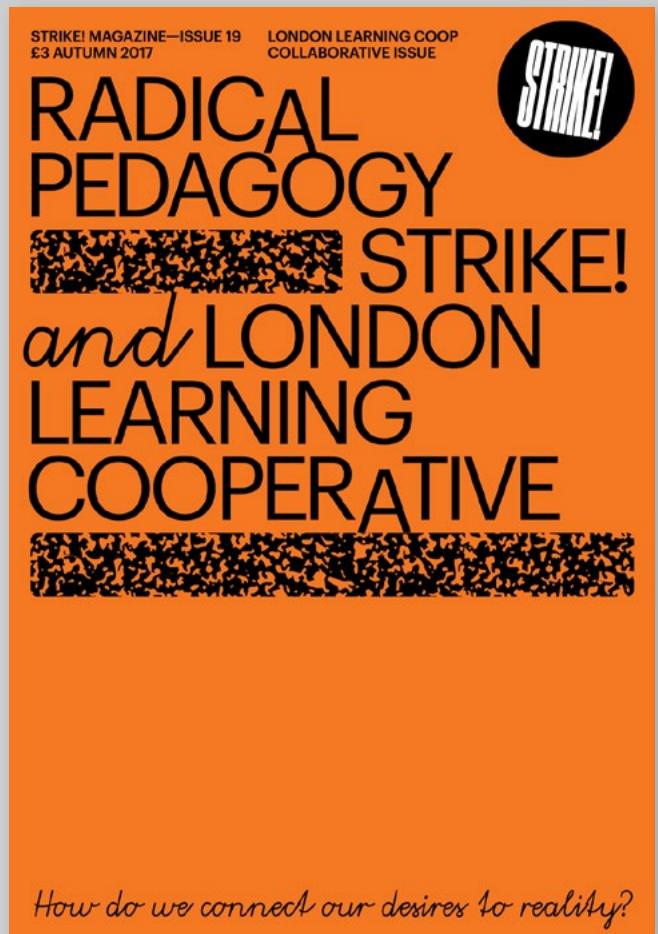
Reproduction is not perfect. While modern
obstetrics saves lives and the work done by the
NHS is vital, how well is the medical industrial
complex suited to physiological birth?² Like any
big institution it has its own motor and needs. It
has developed a factory-line of maternity care. The
woman's body and its 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 reductions. 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 patriarchy
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 sex-
ualisation of the female body, of abuse and rape,
of low- or un-paid work. The body is reduced to its





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LONDON LEARNING COOP
COLLABORATIVE ISSUE

STRIKE!

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| LOVE AND THANKS TO ALL OUR CONTRIBUTORS <3 |

How do we connect our desires to reality?

EDITORS' LETTER

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

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

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

Scrap everything we know, even the lines on paper.

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

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

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

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

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

With love and solidarity,
STRIKE! Xo



BURNING DOWN VS. BUILDING UP A NEW PEDAGOGY FOR PUNK

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

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

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

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

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



THRIVING NOT SURVIVING SCHOOL, A SURVIVAL 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-tens now, you're not even letting me speak my mother tongue in class.'

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



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

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

'The education system encouraged a very meritocratic and class-based outlook on what it is to be professional, and being professional actually should only account for your skill and your talent and how you make people feel, but that. If all of us get A's in school or you all pass your GCSEs, it didn't affect my intellect, my hair being frizzy or my skin being brown or my trainers being dirty, so why are you making such a big fuss about it?'

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

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

Muna shrugs, recalls her teacher's lowered expectations of her:

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

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

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

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

Lateef, twenty, comes at this from another angle:

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

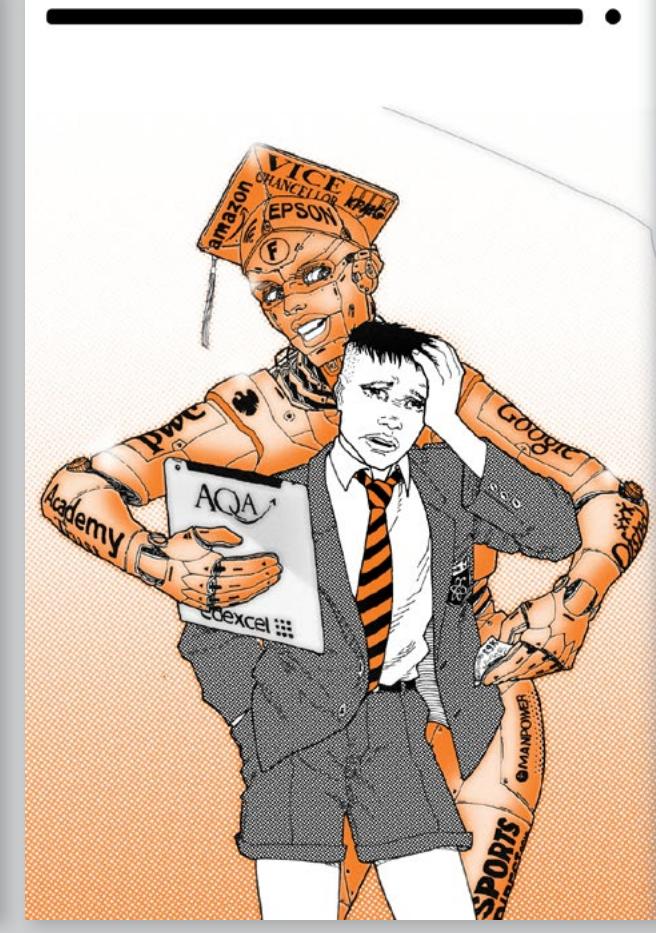


Either way, we are marked out as 'trouble-makers' without hope' or 'hard to teach' children. Not clever enough or too ADHD, too angry, too loud. But the problem isn't with us. In the words of Benjamin Zephaniah in his poem *No Problem*: 'I not do problem, I am a born academic, but dey got me on de run,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

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

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

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AUSTERITY AND EDUCATION

TEXT JULIE TOMLIN IMAGE JOSEPH P KELLY

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

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

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

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

But all schools, no matter how successful,



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.

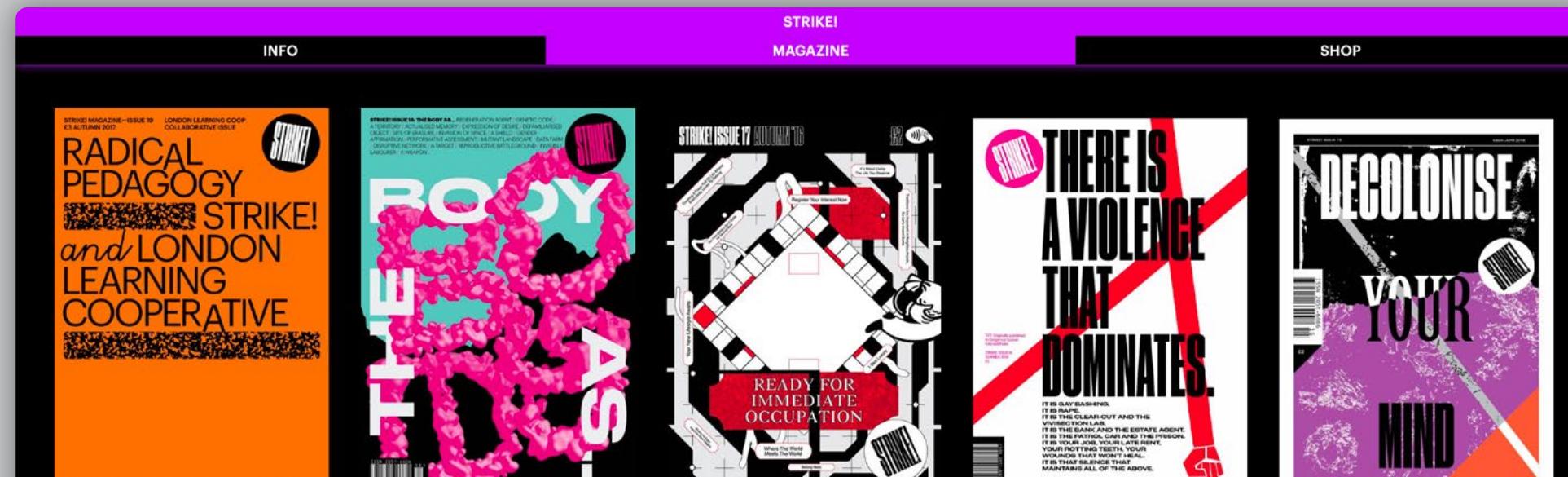
In our recent period, far from securing progress we seem to have gone back into the darkness. Popular political discussion, as witnessed in our mainstream media outlets, is a pretty bleak, barren wasteland. Newspapers print the sensationalist lies determined by their oligarch owners. The liberal *Guardian*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

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



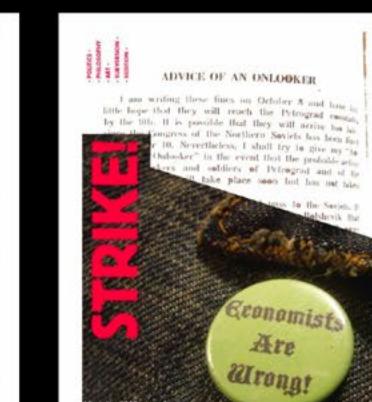
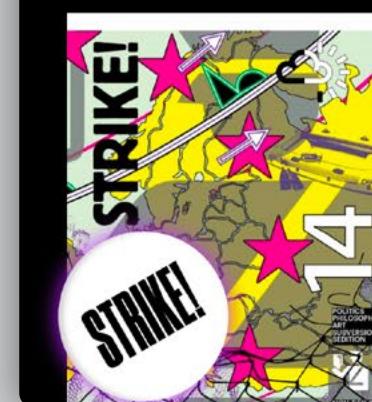
Issue 19 Radical Pedagogy
October 2017

Issue 18 The Body As...
May 2017

Issue 17 Cities
November 2016

Issue 16 Violence
June 2016

Issue 15 Decolonise
March 2016



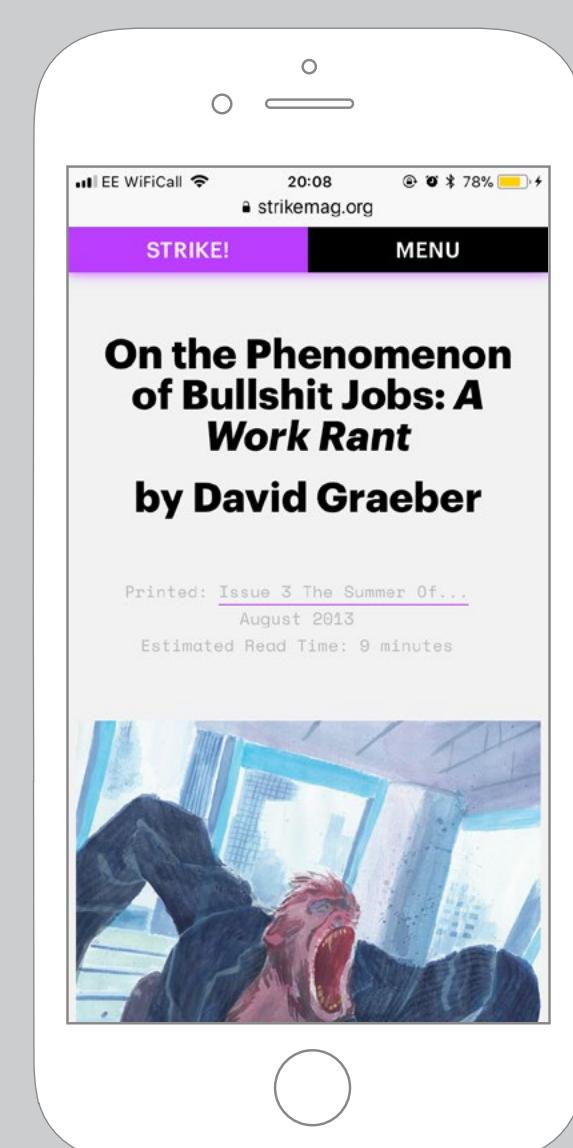
STRIKE!

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





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

**BOSOZOKU**

HANGER SSI6
BOSOZOKU COLLECTION

[Shop Now 今すぐ購入](#)

SSI6

H. STUDIO

H. STUDIO

A SEASONLESS CURATION OF
SIGNATURE HANGER PIECES

[Shop Now 今すぐ購入](#)

H. STUDIO

HARDWEAR

LATEX ACCESSORIES PRODUCED
BY HANGER STUDIO

HARDWEAR

**LATEX**[Shop Now 太りたくない](#)

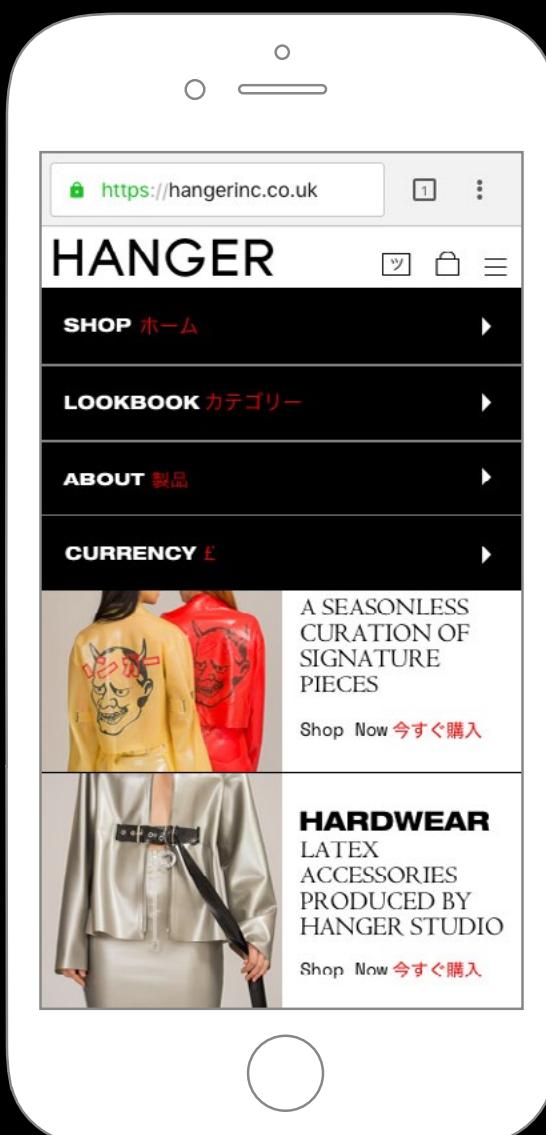
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織る

ACCESSORIES[Shop Now 太りたくない](#)

アクセサリー



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



SPRING DEMON - EPISODE II

SHOT BY CHRIS FOWLER
[WATCH](#)



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](#)



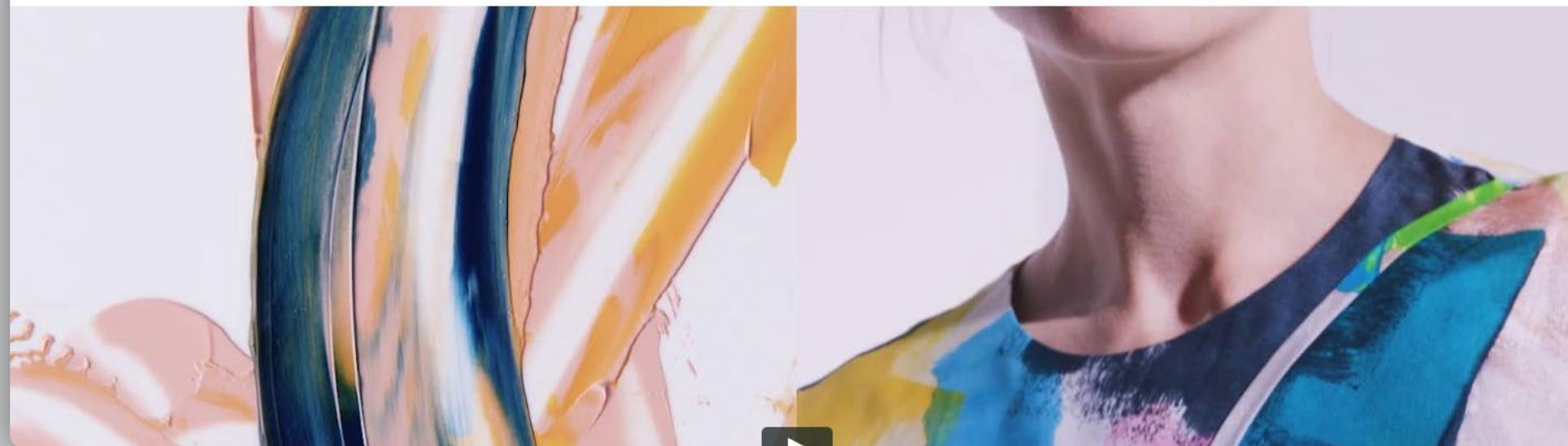
Implementation and expansion of the new site design, done as part of the in-house design team

[Women](#) [Men](#) [Children](#) [COS x HAY](#) [Explore](#)[SIGN IN](#) [SHIPPING TO: UNITED KINGDOM](#) [MY BAG](#)

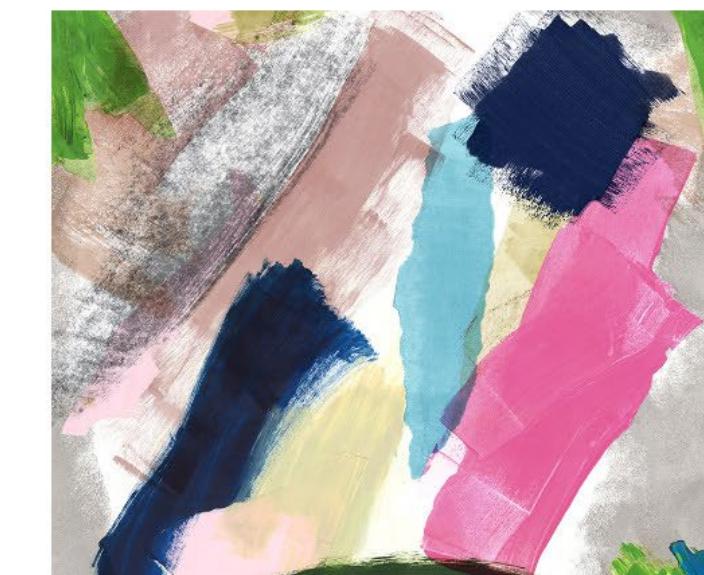
ON PRINTS

The story behind a COS print...

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

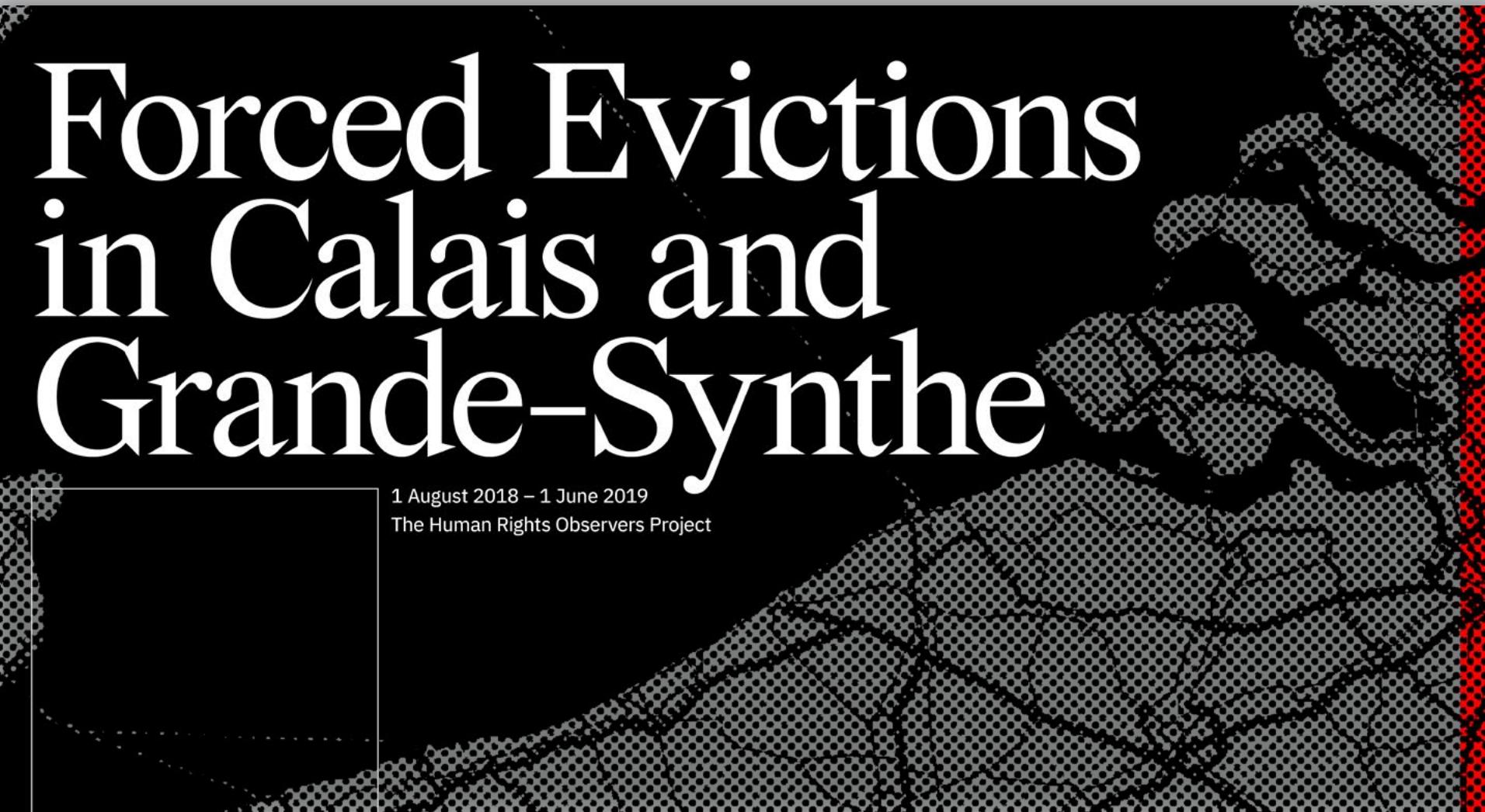
[Women](#) [Men](#) [Children](#) [COS x HAY](#) [Explore](#)[SIGN IN](#) [SHIPPING TO: UNITED KINGDOM](#) [MY BAG](#)

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



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

Read here: bit.ly/2KYMYSq ↗



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

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

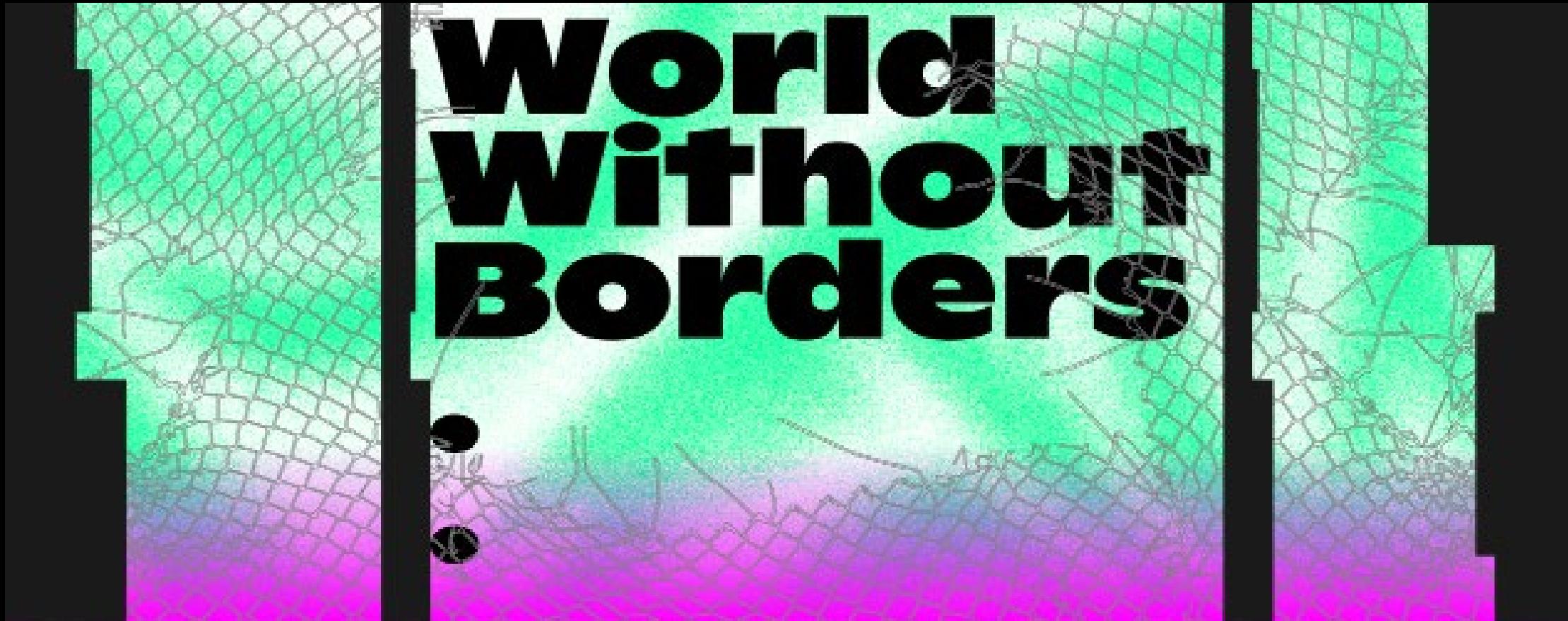
Open letter by H., A displaced person from Iran, November 2018

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

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

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



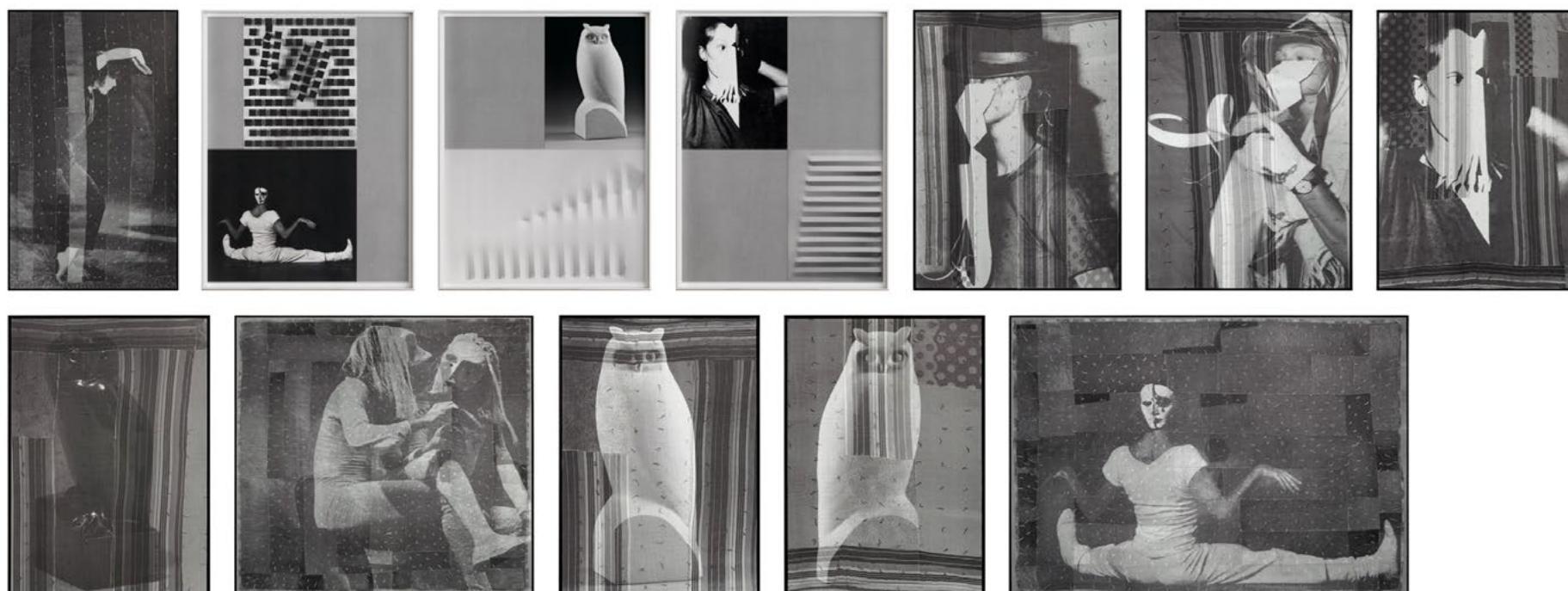


Extensive archive showcasing 10 years of the artists work, scrolling through series, publications and exhibition views

WIP In development

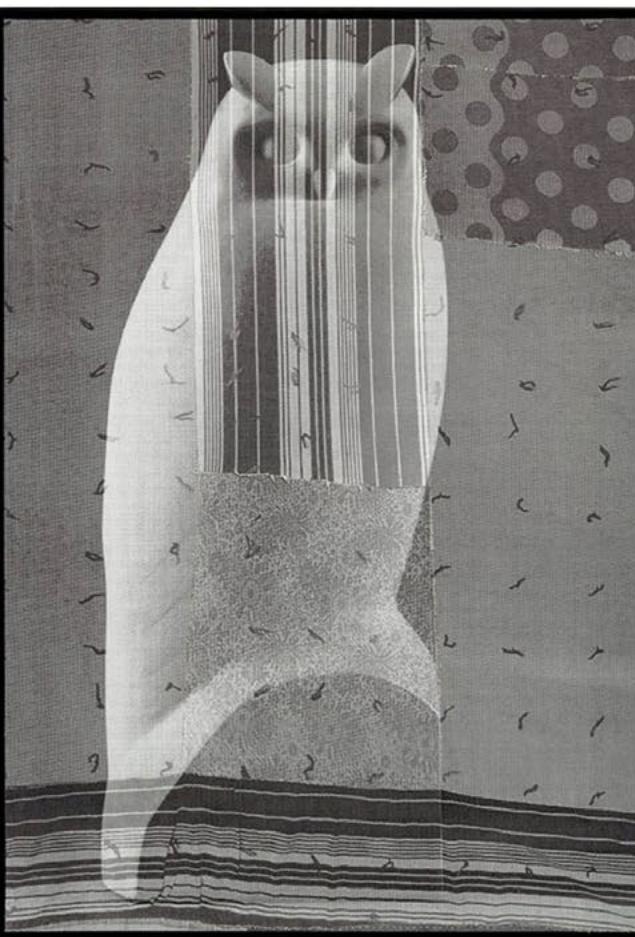


Xavier Hufkens, Brussels, Belgium, 2015



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

WIP In development



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

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

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

Selected Solo Exhibitions

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



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

With Future Corp

Current Exhibition September 8—September 7, 2020

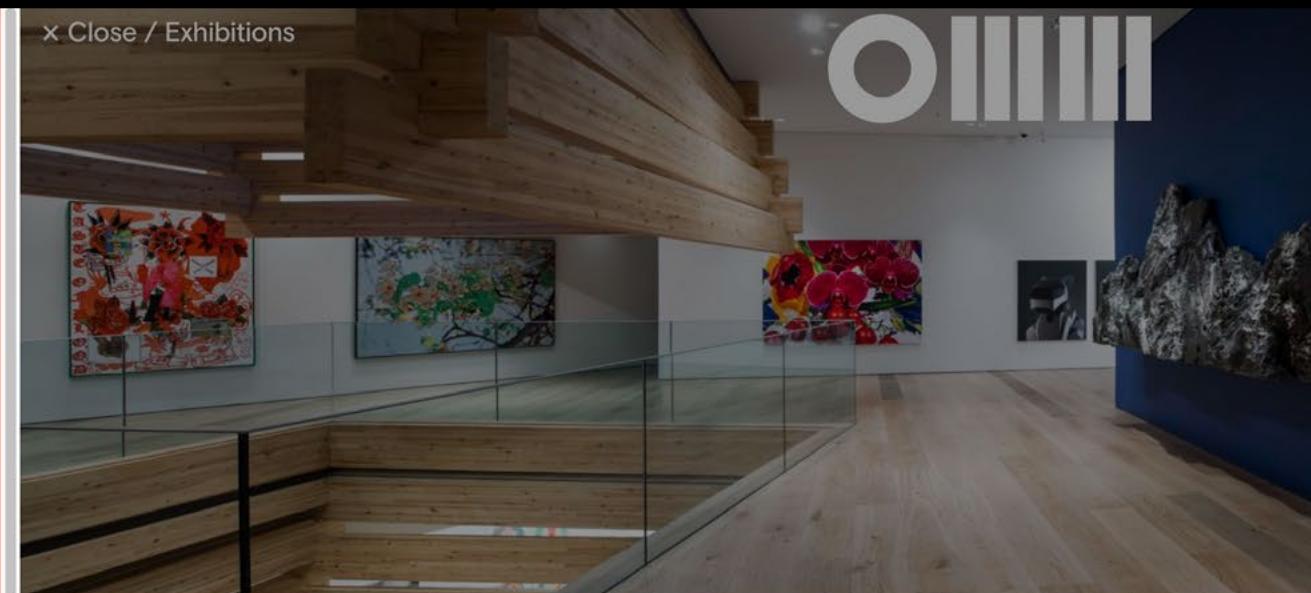
Tanabe Chikuunsai IV



Odunpazari Modern Museum

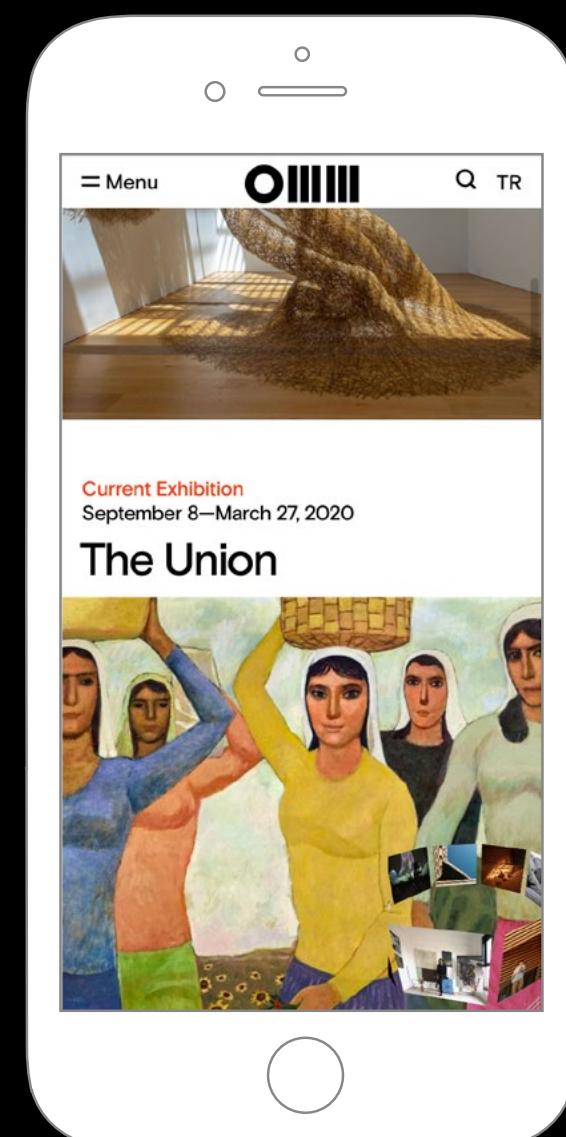
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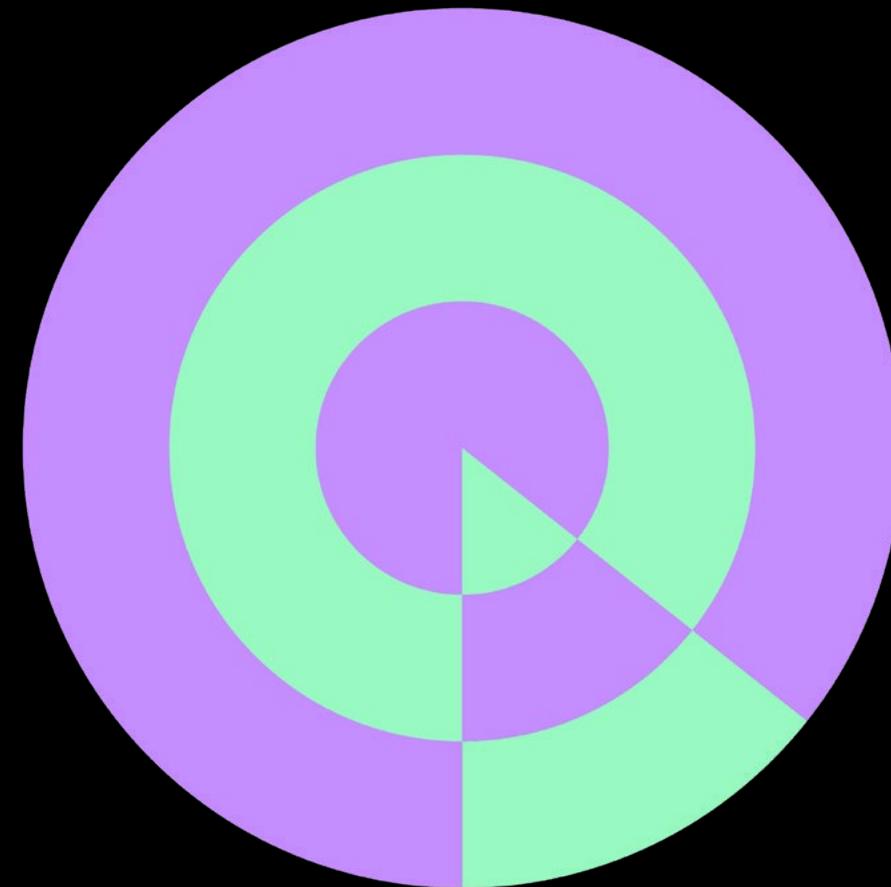


Current Exhibition September 8—September 7, 2020

Tanabe Chikuunsai IV



WIP Site build in progress



WIP Site build in progress

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

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

Each show box has a small white circular icon on its right edge, suggesting they are part of a larger horizontal list.

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

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

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



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

V.2 in progress

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

Day 1: Tuesday 17th July
10:00–17:30

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

Workshop facilitated by:
Rhea Storr and
Imran Perretta

No experience necessary

not/
nowhere

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

Camera-less techniques
for image making

Examples of experimental
moving image works
using these techniques

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

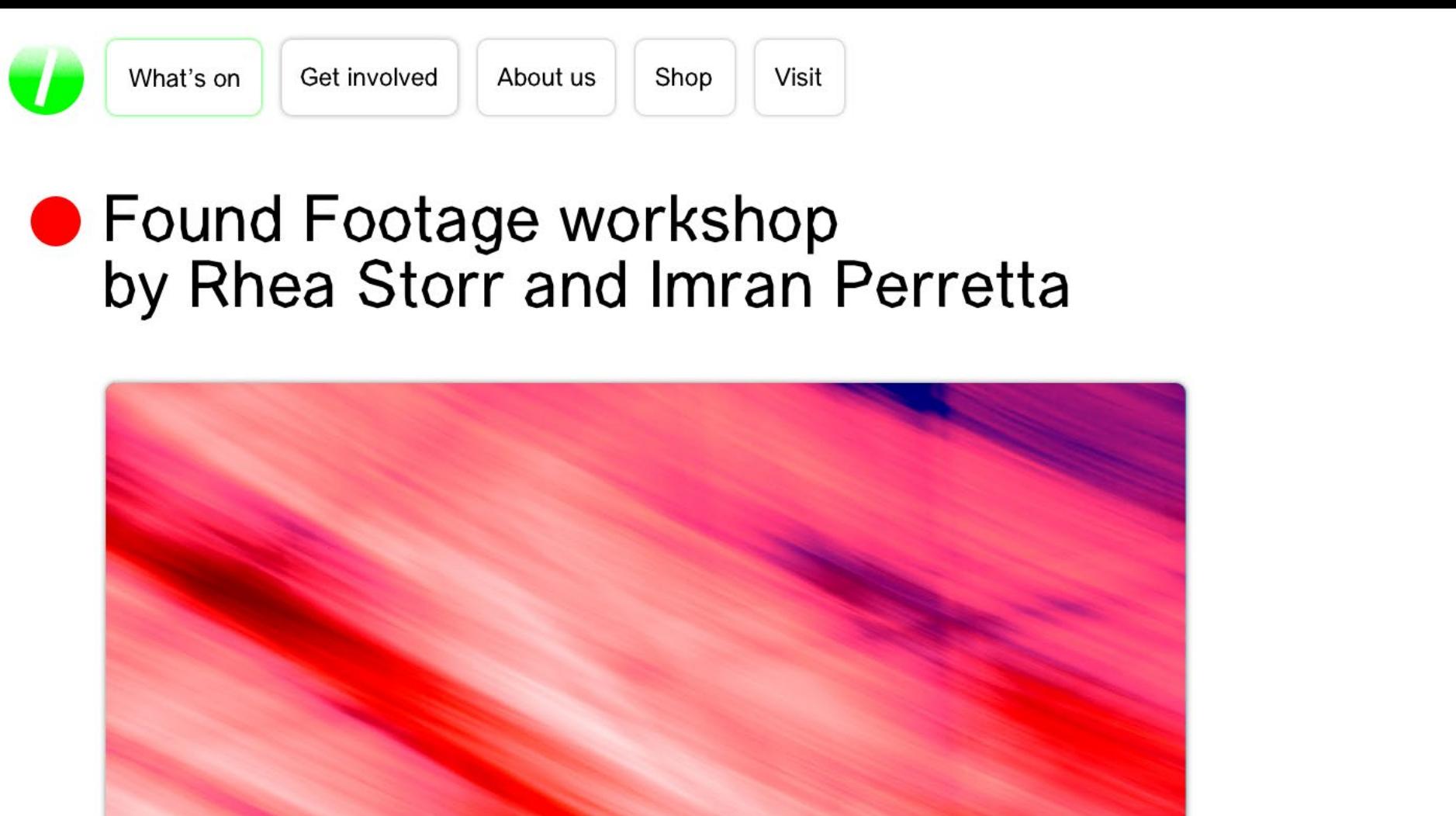
Editing and splicing
16mm film

Loading a 16mm projector
for playback

not-nowhere.org

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

V.2 in progress

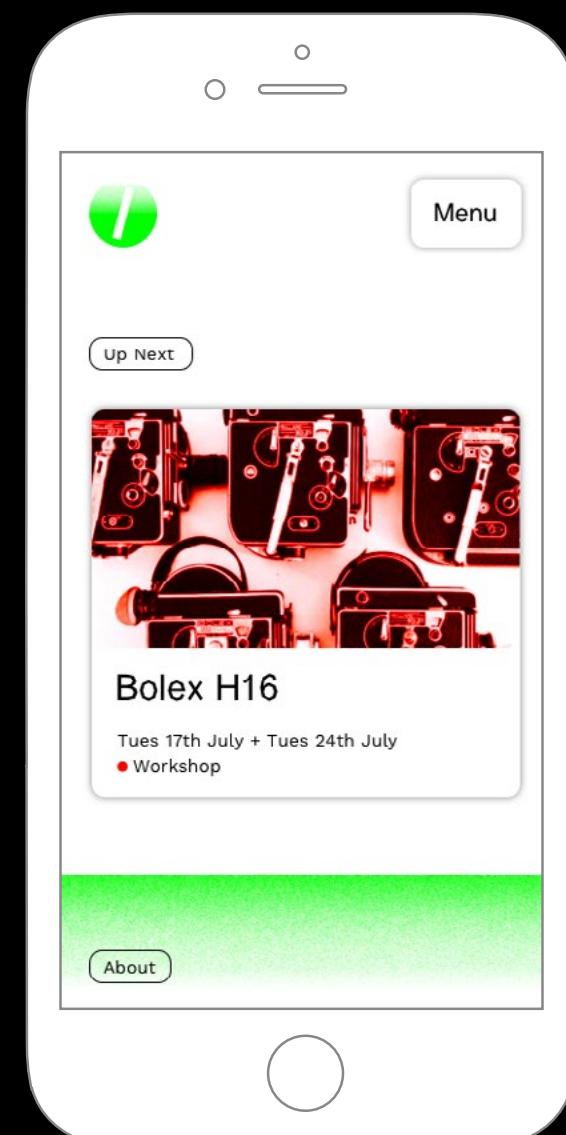


● Workshops ▶ Film Screenings ▶ Events || Exhibitions

September



Bolex H16
Tuesday 17th July & Tuesday 24th July
● Workshop





Research and editing of music video, with Metahaven





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

Settlement

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

Global

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

About

[Contact](#)

[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 Renzo Martens.

10.12.14

Interview with Richard Florida at Research Seminar



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

00:06

HD vimeo

04.12.14

IHA launches global debate series on poverty...

10.11.14

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

06.10.14

On the Institute for Human Activities...

02.10.14

Artists come to create beauty and...

Settlement

Global

Vision

Archive

Chronological

Random

Join

Collect

Circlé d' Art

INSTITUTE FOR HUMAN ACTIVITIES

04.08.14

Interview with C-Magazine Summer 2014

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

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

01.10.14

Interview with Richard Florida at



04.12.14

IHA launches global debate series on poverty...

10.11.14

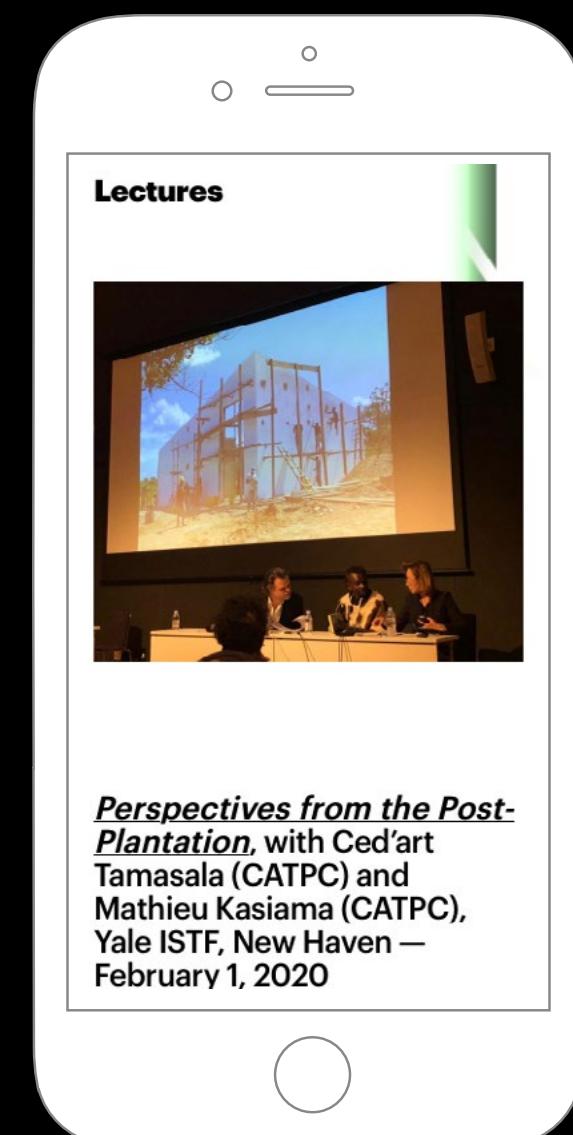
Renzo Martens: "Art's Critical Mandate"...

06.10.14

On the Institute for Human Activities...

02.10.14

Perspectives from the Post-Plantation, with Ced'art Tamasala (CATPC) and Mathieu Kasiama (CATPC), Yale ISTF, New Haven — February 1, 2020







**Resist*AV
Presents**

**AndyNRG
-ence
Lou Barnell
Mcconville
Ryo Ikeshiro**

sonorities.net **coolearth.org**

**Sonorities
Festival
Belfast**

@ The Black Box, Belfast, BT1 2LA
£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

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સોન

સોન.ડી



E-com for fashion brand Dsquared2, with Wednesday

SHIP TO: US STORE LOCATOR

DSQUARED2

MEN WOMEN KIDS COLLECTIONS #D2LIFE

PRE ORDER FALL WINTER
2018

MEN

WOMEN

SHIP TO: US STORE LOCATOR

DSQUARED2

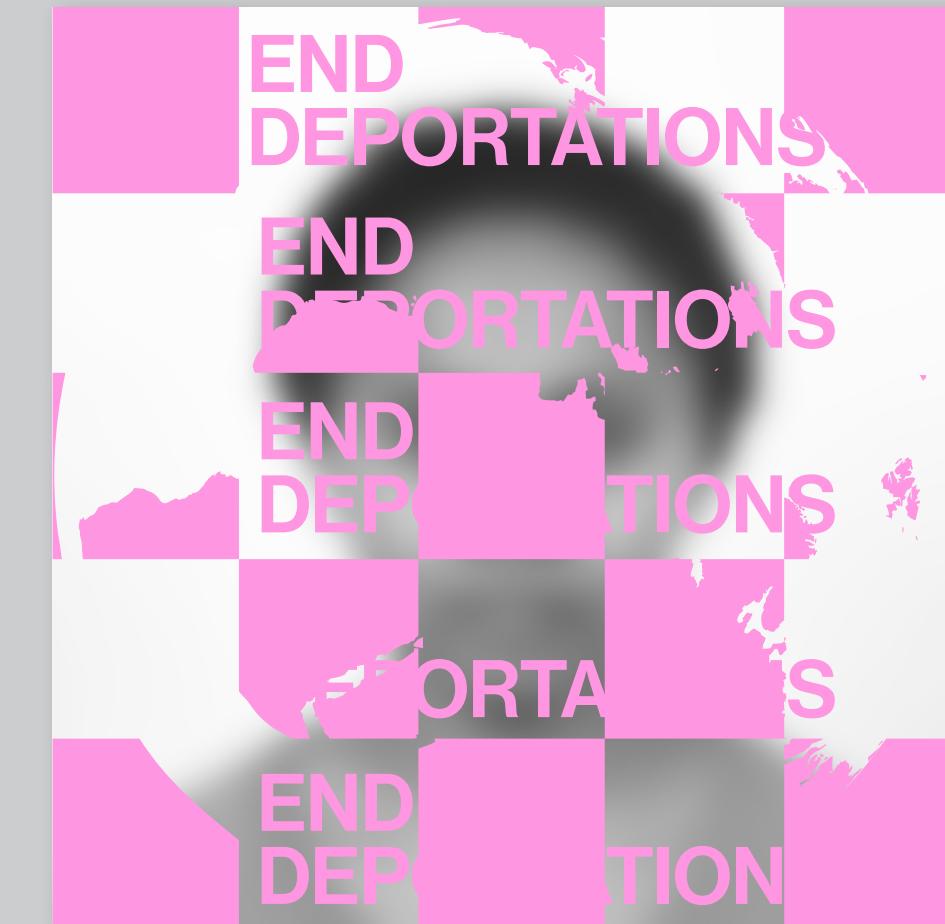
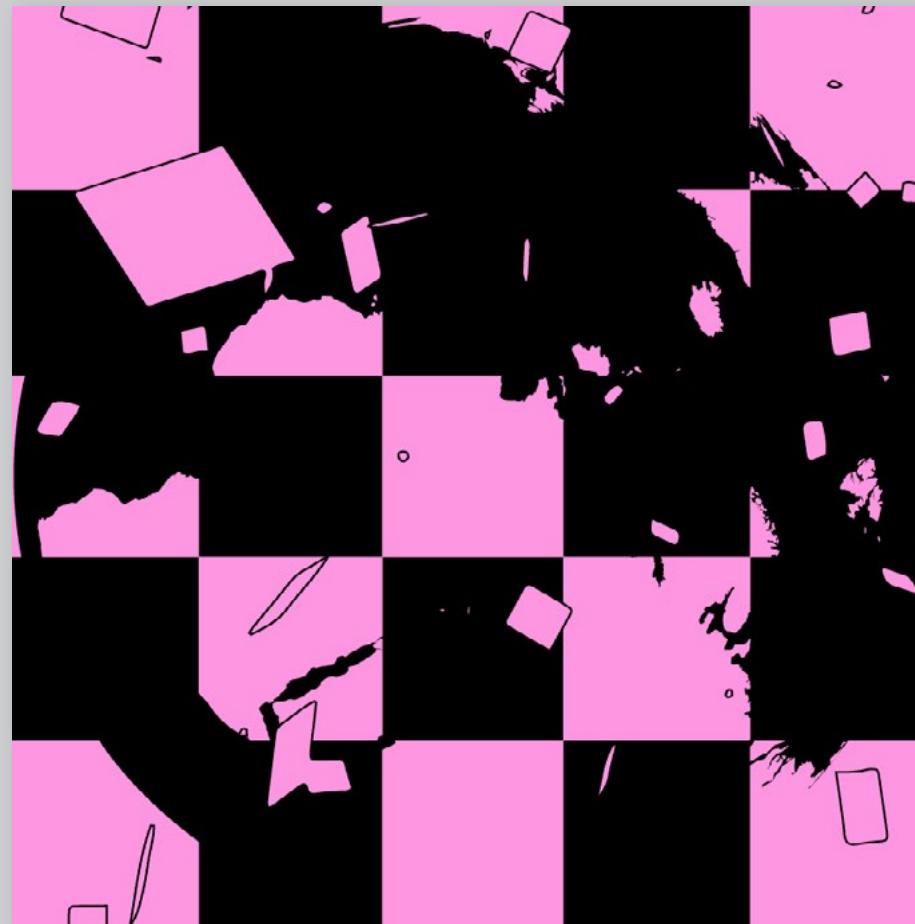
MEN WOMEN KIDS COLLECTIONS #D2LIFE

HOME / WOMEN / READY TO WEAR /

SIZE ↓ COLOR ↓ CATEGORY ↓ ORDER BY ↓

ALL READY-TO-WEAR

SIZE ↓ COLOR ↓ CATEGORY ↓ ORDER BY ↓







THE
INTERNET



5: THE STORY OF THE LEAK

20

5.1 EDWARD SNOWDEN

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

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

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

5.2 THE HUNT FOR SNOWDEN

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

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

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.

Sous Le Pave

L' Internet

>>

L'

Internet

Contact

robbieblundell@pm.me ↗