

Robbie Blundell

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

Projects

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

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

Clients

Studio clients include, [Consented Magazine](#), [David Noonan](#), [Earth Percent](#), [Furtherfield Gallery](#), [Hanger Inc](#), [Institute of Human Activities](#), [MayDay Rooms](#), [not/no-where](#), [Progressive International](#), [Parade Skate Co.](#), [Studio TOOGOOD](#) and [WMA HK](#).

Experience

I have worked as freelance designer for studios including, [DVTK](#), [Future Corp](#), [Metahaven](#), [NoPlans](#) and [XL Recordings](#).

Education

Graphic Design,
University of Brighton (BA, 2014)

The World Transformed

Socially distanced,
but as radically
interactive as ever

September 2020.
A digital-first,
month long festival

Imagine, Demand and Build

TWTF

Socially distanced,
but as radically
interactive as ever

September 2020.
A digital-first,
month long festival

Design and demand an alternative

TWTF

Socially distanced,
but as radically
interactive as ever

September 2020.
A digital-first,
month long fes

The homepage features a large banner with a colorful, abstract background image of a building. Below the banner, there's a search bar and a 'Calendar view' button. A live stream card for 'Diane Abbott MP in conversation with Rep. Ilhan Omar' is displayed, showing two women smiling and a 'LIVE NOW' indicator. The main title 'Programme' is prominently displayed at the top left.

This section highlights the 'Utopia & Radical Futures' theme. It includes a purple icon grid with a checkered pattern and a stylized figure, followed by a green icon grid featuring a leaf and sun design. Below these are two smaller image cards: one showing a map and another showing people in a workshop setting.

This version of the 'Utopia & Radical Futures' section has a more complex layout. It includes a red sidebar with text about 'Utopias in the post-truth era', a green box with the 'Utopia & Radical Futures' logo and text, and a purple icon grid. At the bottom, there are five small circular icons and a 'View all streams' button.

A large grid of icons and images is shown, organized into several rows. The icons include a red square with a white cross, a purple circle with a white dot, a green square with a white spiral, a red square with a white triangle, a purple square with a white circle, and a red square with a white grid. The images include a red flag with a sun, a green landscape, a red triangle with a white grid, and a red square with a white grid.



The World Transformed

Sep 2020

M	T	W	T	F	S	S
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
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[CLEAR DATES](#)

TAGS

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

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

Calendar

Tue, 1 Sep, 2020

PANEL



Palestine and Kashmir: A tale of two occupations

With Becky Bond, Jo Beardsmore

SAT 10
2PM – 4PM

[+O](#) [Bookmark](#)

TRAINING



A Journey into Sonic Afrofuturism

With Jeremy Gilbert and Julian Henriques

SAT 10
7PM – 9PM

[+O](#) [Bookmark](#)

PANEL



Slaying the giants: Beating corporate power

With Alex Marshall, Christine Berry and Annie Quick

SUN 10
9PM – 10PM

[+O](#) [Bookmark](#)

Wed, 2 Sep, 2020



Kali Akuno

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

@KaliAkuno



Becky Bond

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

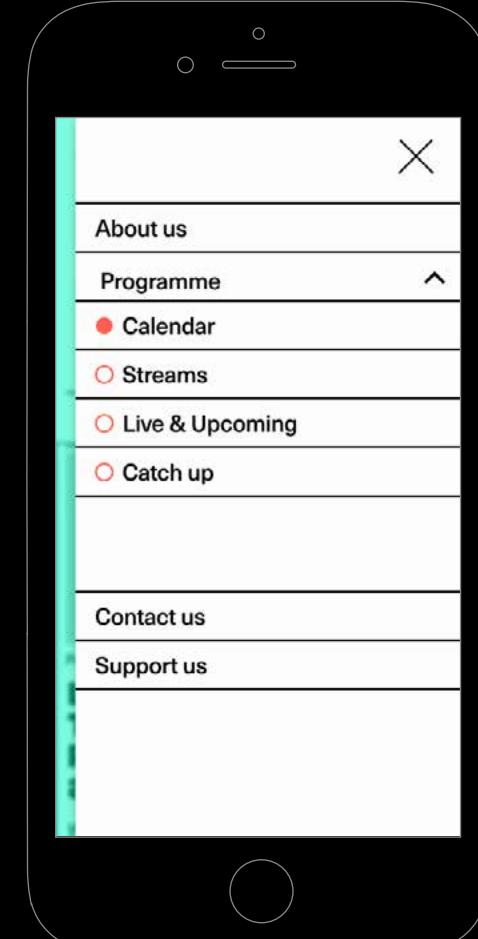
@BBond



Debbie Bookchin

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

@debbiebookchin



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HANGER SHOP ホーム LOOKBOOK カテゴリー ABOUT 製品

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BOSOZOKU
HANGER SS16
BOSOZOKU COLLECTION

Shop Now 今すぐ購入

H. STUDIO
A SEASONLESS CURATION OF SIGNATURE HANGER PIECES

Shop Now 今すぐ購入

HARDWEAR
LATEX ACCESSORIES PRODUCED BY HANGER STUDIO

SS17

H. STUDIO

HARDWEAR

HANGER SHOP 購入 LOOKBOOK ルックブック ABOUT 会社概要

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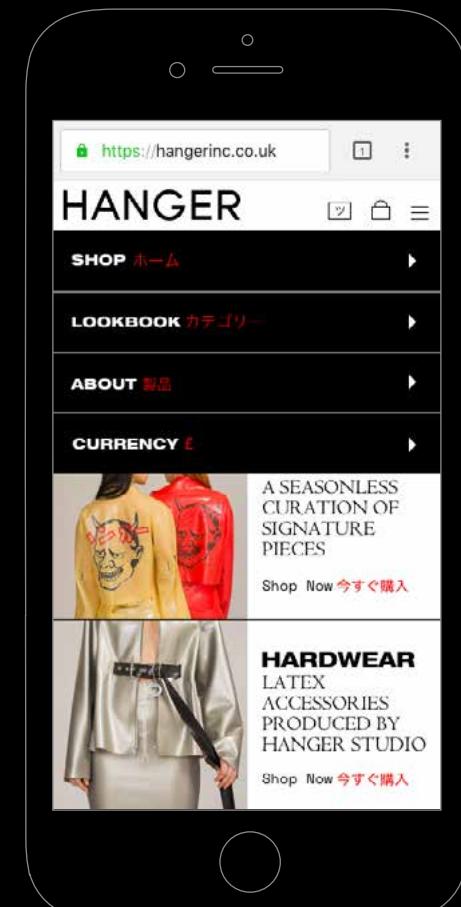
https://www.hangerinc.co.uk/collections/wovens

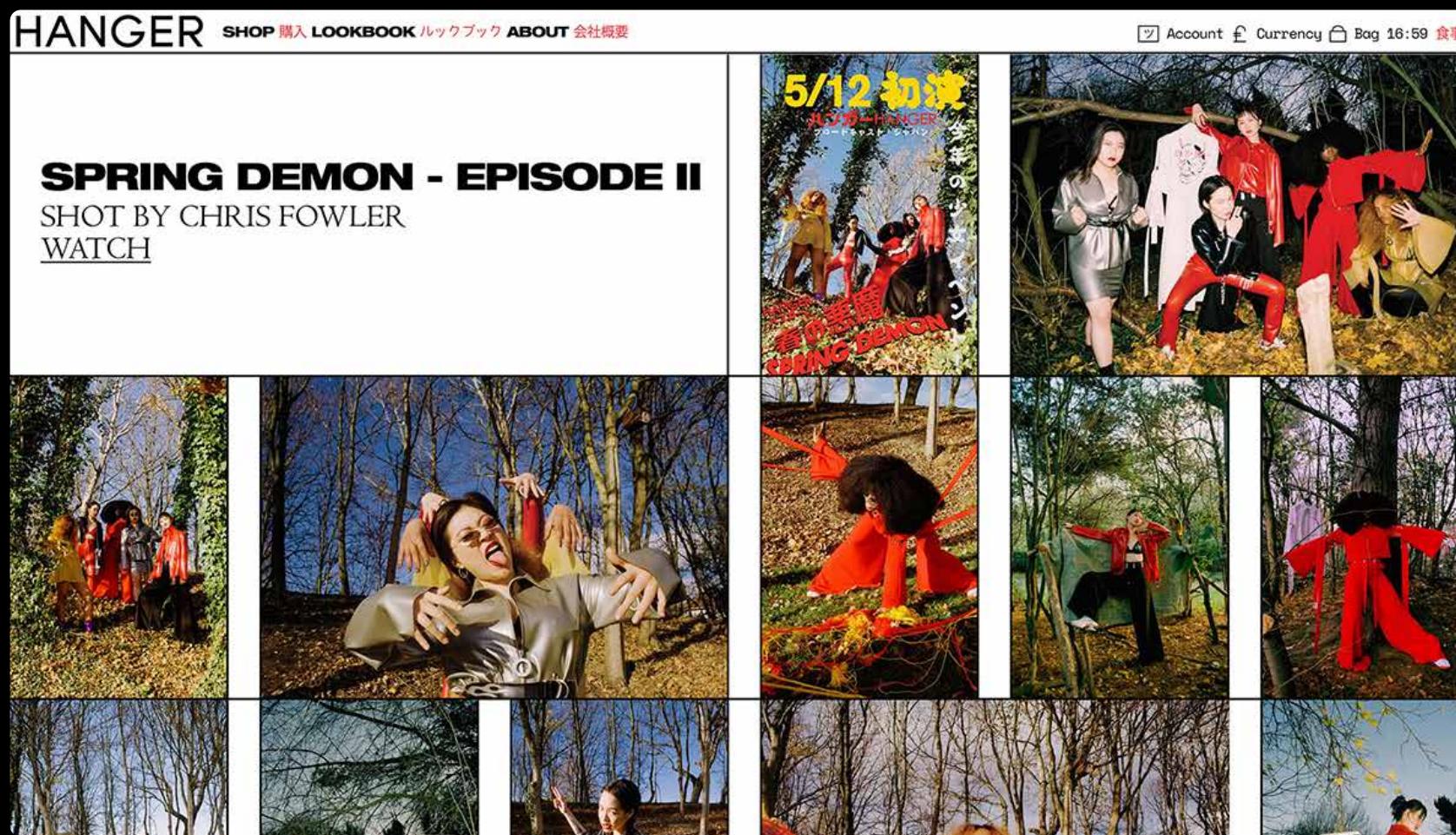
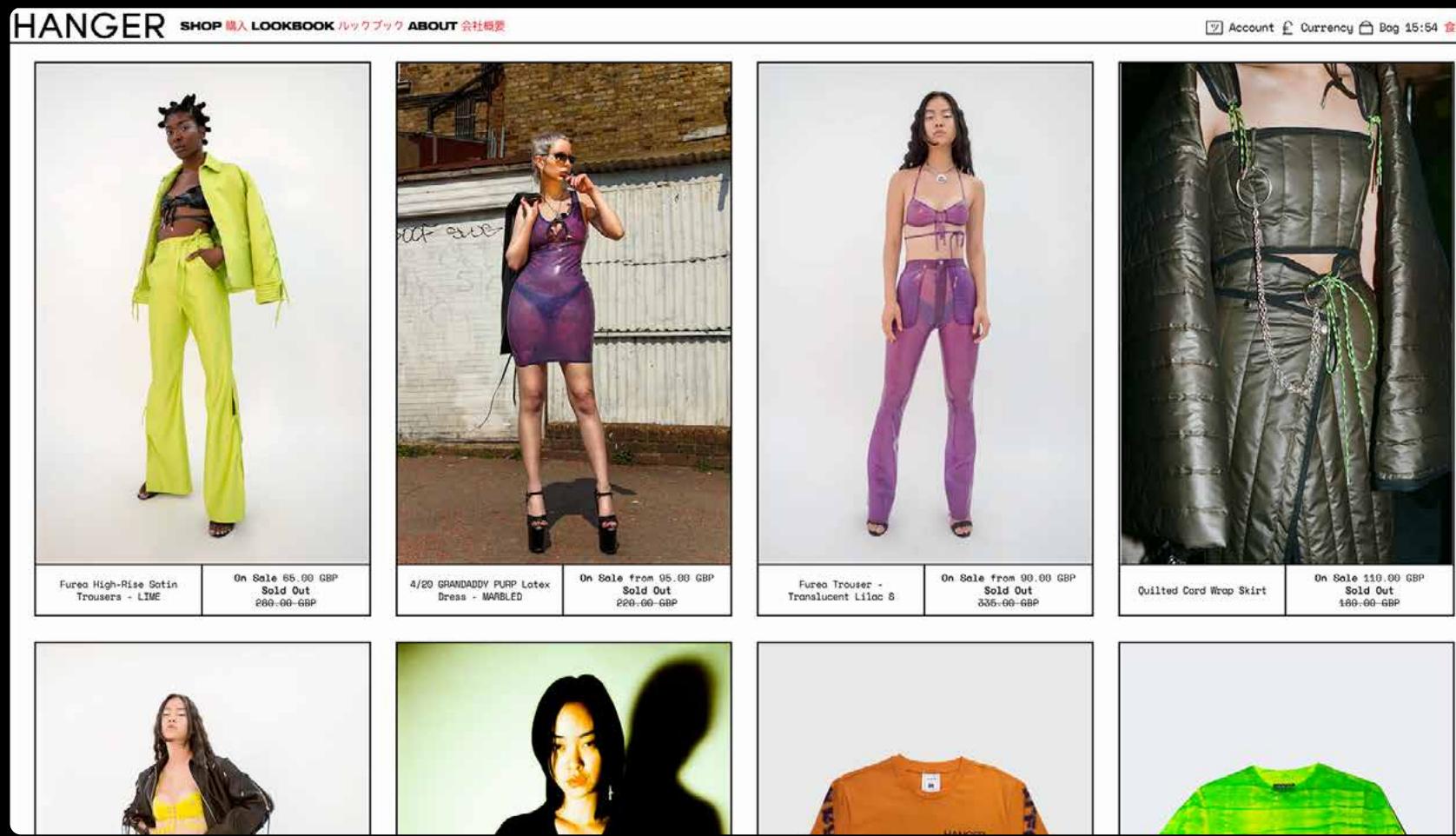
SIGN UP TO OUR NEWS LETTER ニュースレター会員登録

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

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

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The Black Panther, Vol 17

Spare Rib Issue 1

ALTERNATIVES ARE POSSIBLE

[Lucas Plan: Alternatives are Possible](#)

Highlights About Contribute

Highlights About Contribute

Filter by Format ▾ Decade ▾ Social Movement ▾ Groups ▾

Sort by Title ▾ Grid List

Spare Rib
Issue 217
Magazine, 1990

Organise! #34
For class struggle anarchism
Newspaper 1990

Black Flag
Vol 7 12 01
Newsletter

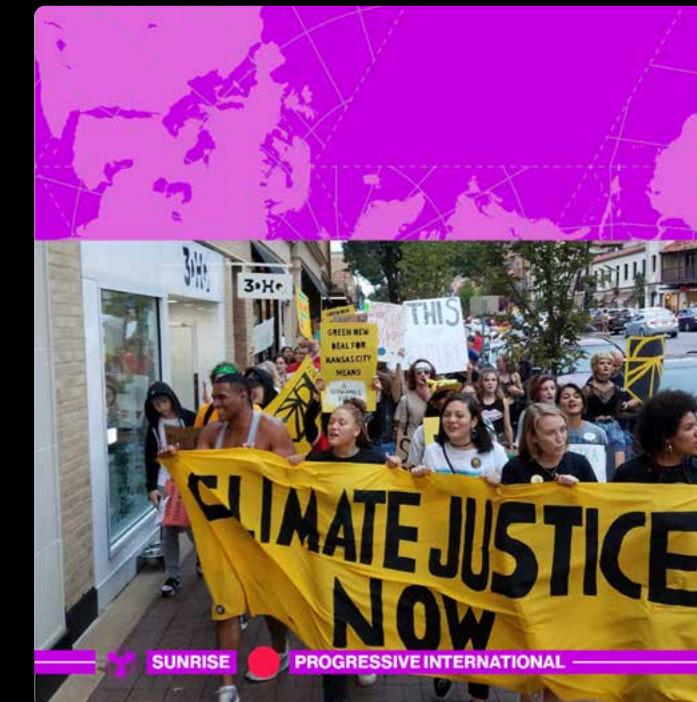
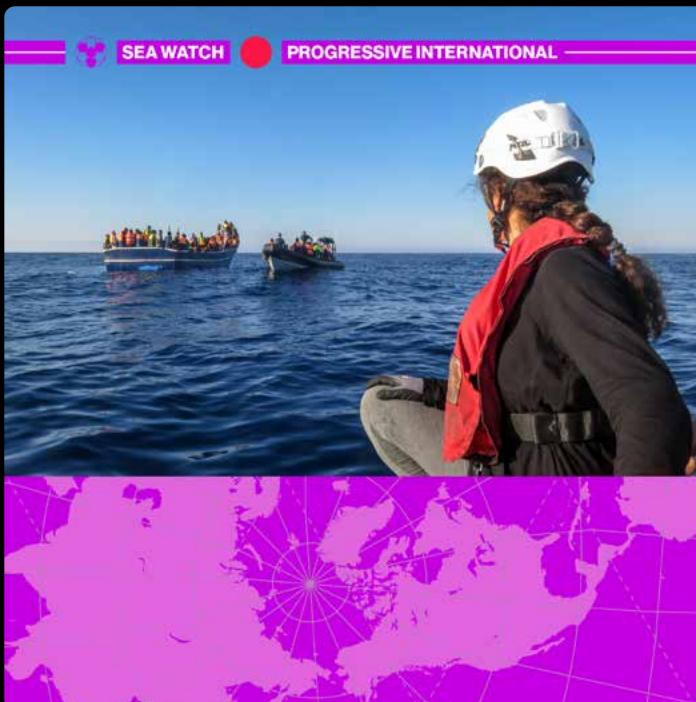
Lucas Plan

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

[More](#)

ALTERNATIVES ARE POSSIBLE

[Lucas Plan: Alternatives are Possible](#)



COUNCIL MEMBER

Vanessa Nakate
UGANDA

PROGRESSIVE INTERNATIONAL

Internationalism or Extinction

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

Yanis Varoufakis
PI Council Member



PROGRESSIVE INTERNATIONAL

WHAT WE DO WHO WE ARE SUPPORT EN BECOME A MEMBER

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

Document Statements

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

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

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

Available in English Spanish

Published 21.01.2021

PROGRESSIVE INTERNATIONAL

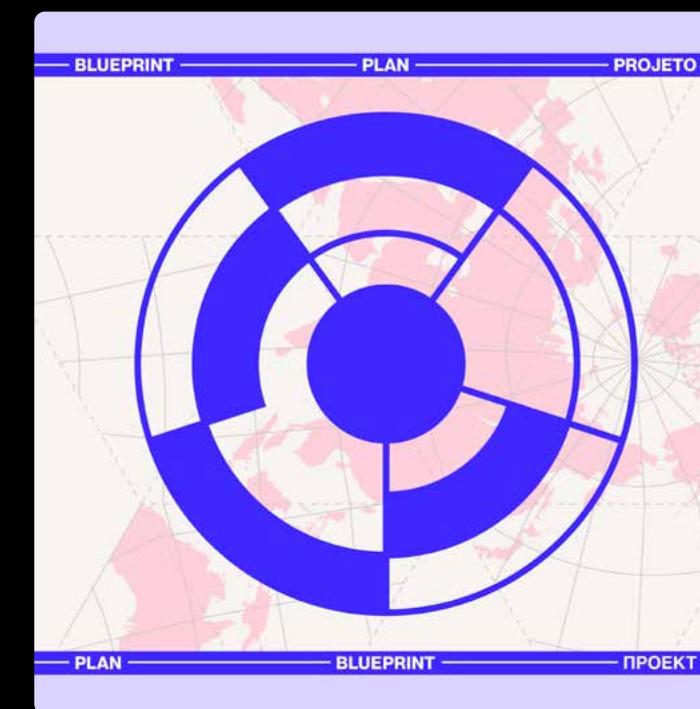
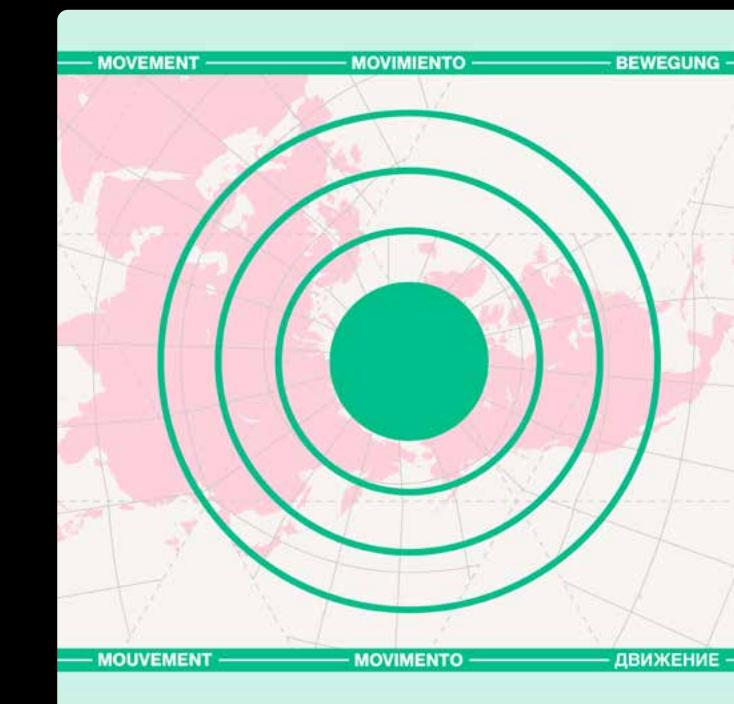
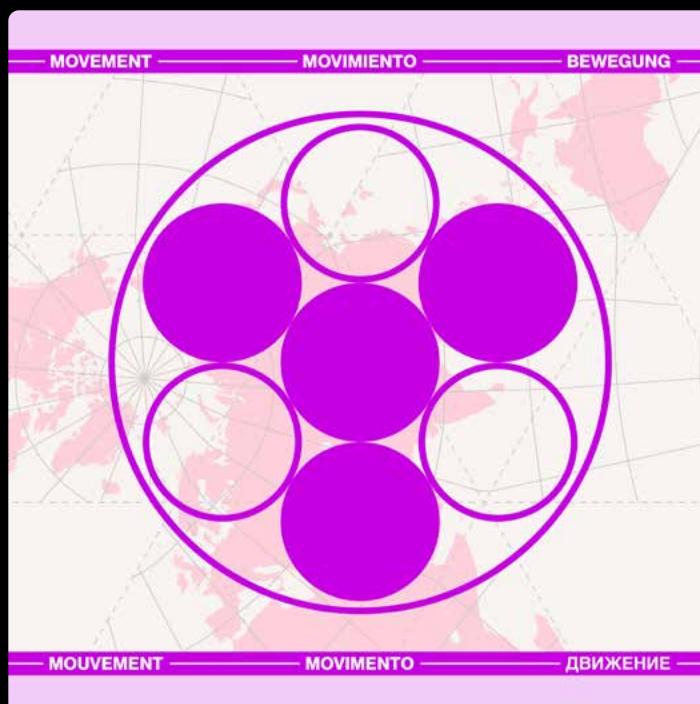
Debt Justice Group to IMF: "Defuse Ecuador's Debt Time Bomb!"

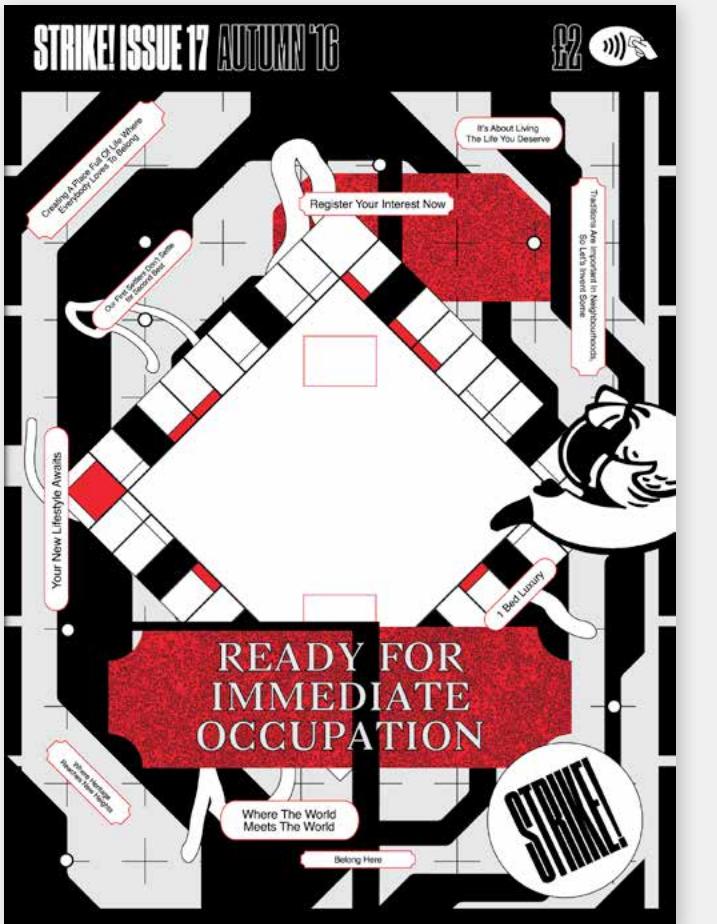
Document Statements

Available in English Spanish

Translator Tim Swillens

Published 29.08.2020





STRIKE! ISSUE 17

TXT: EXPERIMENTAL JETSET

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AUTUMN '16

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The Sign of the Apple
The sign of the apple (also known as the 'grind sign', the term 'grind' being a neologism referring to god, grinds) was conceived around 1962, by pro-Provo pioneers Bart Hoeks and Robert Rietveld. It is a hand signal consisting of a sign to symbolize the notion of Amsterdam as 'Magis Seminum' ('Magis Semen'). Originally, the sign stood for 'no more Provo', but it was later used to refer to a bus, from a skull to a bathrobe. In 1965, when the sign was adopted by the Provo movement, its meaning narrowed down to the sign of the apple as a representation of the city of Amsterdam.

At first sight, a drawing of an apple, the sign originally functioned as a city plan, in which the circular edges of the apple represent the canals of Amsterdam (the red dots) and the dots symbolized the Amstel river, and the dot symbolized the Sout (the square where the main Provo happenings took place).

Since 1965, the sign became the unofficial logo of the Provo movement, appearing frequently in print and on walls. In a sense, it is the perfect sign for Provo, as it is a geographical icon, preceding the Provo movement since it is the natural surroundings of Amsterdam.

The Color White
A collection of pamphlets and posters published by Provo between 1965 and 1967, the white series were basically a series of speculative political proposals. Presented as 'white' gestures, these plans functioned as counter-ideologies.

White series included the White Bicycle Plan, White Chimney Plan, White Waves Plan, White Chicken Plan, White Housing Plan, White Kids Plan, White Virtue Plan, White Sex Plan, White School Plan, White City Plan and White Corpus Plan.

When Provo turned into a political party, many of these plans became the basis for their political programs. Although most plans were never realized in the lifetime of Provo, echoes of them can be found in many social and 'green' policies that are now common for governments. The White Series also provided the main inspiration behind many of today's 'double bicycle' programs all over the world.

RED
A collection of pamphlets and posters published by Provo between 1965 and 1967, the red series regarding the meaning of the colour white within Provo. The immediate effect is clear: the colour white seems to have a liberating effect on people, as a peaceful screen on which the desires of a certain generation could be projected.

A good example of such a projection screen caused by red in the empty banner that the Provo were carrying with them in a protest march in 1966, when they were demonstrating against a local law that prohibited them from carrying banners. The banner itself could be seen as a bold provocation against that specific law. It's not hard to see the banner as an auspicious aesthetic and conceptual gesture as well.

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

This simple graphic motif, of turning the cover of one's magazine into a brick wall, is a subtle way of the way in which Provo tried to forge a connection between walls and words.

For many years, one young Provo is quoted as saying that the brick wall pattern symbolized 'the wall everybody will bring their head against, sooner or later—which is one explanation. However, using the word 'brick' is also interesting, because it makes you see the brick wall pattern as a gesture emphasizing the notion of the wall as a blank canvas—in other words, as a constructive gesture rather than a destructive one.

The Mirrored A
Designed in 1965 by the Provo-affiliated illustrator Bertus Willem Hogenboom. It is the perfect sign to place during the royal wedding procession on March 10, 1966.

The mirrored letter A obviously (and perfectly) represents the notion of symmetry—but it's not hard to see, to the eye, that it is also a mirror in the sense of printing itself. After all, most techniques of printing (whether it's letterpress, offset, or screenprint) involve processes in which images are either mirrored, turned upside down, or both.

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

Bonfire Signs
Yet another illustration of the idea of 'the city as a printing press' can be found in the strategic use of smoke. As a protest against the marriage of Queen Beatrix and Prince Claus, the Provo movement organized 'smoke bombs' (technically speaking, these weren't really 'bombs', but non-explosive devices to create smoke). These were used to mark the route of the royal wedding procession on March 10, 1966.

As the Dutch writer Jan Wolkers once noted outside the Royal Palace: 'I really wanted to make signals, one of the oldest languages in the world. The way in which the Provo movement used the city as a platform to showcase these smoke signals, to stage this event in such a provocative, counter-cultural way illustrates the idea of the city as a device to produce and reproduce language.'

A Typology of Status
A clear example of how Provo succeeded the city as a printing press is found in the appropriation (both physically and ritually) of the town's statues. By staging specific performances (parades and demonstrations) near these statues—such as the Donkelaar Nieuwenhove statue, De Dokwerker, and the Van Heutsz Monument—were transformed into Provo icons. The Provo movement's desire to turn the authority figure, into, effectively turning the lay-out of the city into a symbolic, psychogeographical space—a true theatre for the Provocean narrative.

Day of Anarchy
Designed by Bertus Willem Hogenboom, published in February 1966 (monograph, 33 x 214 cm). Most copies of this pamphlet were distributed as folded pieces, inserted in issues of *Provo*.

Since 2011, Amsterdam-based graphic design studio Experimental Jetset (cofounded by Marloes Blok and Bertjan van der Wal) has been working on an ongoing research project on the subject of the Provo movement (and its post-Provo offshoots). Their Provo-themed posters for a series of City Hall events in 2016 are recent installments which have since been distributed as folded pieces.

STRIKE! ISSUE 17

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INSPIRATIONAL EXAMPLES OF DIY RESISTANCE

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RESIST TO EXIST

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GUARDIAN OF THE LESBIANS
(Storm! Delavigne, New York, USA)

Storm! Delavigne was a defiance lesbian activist who founded the Storm! Collective in 1960. She would famously patrol the streets and lesbian bars of Greenwich Village, New York, to protect women from violence, intolerance and harassment. She is remembered as a fierce, militant and armed queer superhero. Her legacy in liberation movements continues to inspire activists around the world. To this day no-one knows who started the 1969 Stonewall Riot, but many of those involved (including Storm!) swear that she threw that all-important first punch.

PWY AS YOU CAN: WASTE SUPERMARKET
(Seeds, UK)

Take inspiration from the burgeoning Fair Trade Food movement (FTF). This year, they set up a food waste supermarket in a squatted shop in London. They sell surplus food from local supermarkets, markets, restaurants and other businesses and then charge for the food on entirely Pay As You Can principles. Around one third of the food produced in the UK ends up wasted, with roughly 1.3 million tonnes of food wasted in the UK. It's difficult for people to put food on the table on the UK and there are a million people are living in destitution. Projects like this both challenge the status quo and provide an alternative and sustainable alternative for hyper-consumed city living.

DULABI GANG
(Ultra Proadv, India)

The pink sari-wearing, transborder strike-bearing, all-women Gulabi Gang is perhaps globally notorious. The gang was set up in the Bareilly District of India's Madhya Pradesh state to help rural women to defend their crops and stop men from over the age of 40 from doing so. Today there are over 10,000 members; most of the gang members come from the lowest caste, the dalit—or untouchable—and most are over the age of 40. The gang got trained in little-known martial arts and weapons, including sticks and stones, and took place, keeping the sentiment of non-compliance strong, and the struggle alive. To this day, 41 Gulabi political prisoners remain imprisoned with terrorist charges.

FREE BREAKFAST PROJECT
(The Black Panther Party, USA)

The Black Panther Party's (BPP) Free Breakfast for Children Program is one of the most significant urban programs in history. It quickly changed the landscape of urban life in the city. The program was established by Fred Hampton in 1968 in Oakland. However, it quickly proliferated throughout cities across the United States. The program was run by the Black Panthers, a group of forty-seven BPP groups, assisted in providing food to tens of thousands of children every morning. The breakfast program radically exposed the conditions of poverty experienced by hundreds of children throughout the United States and the structural inequalities of capitalism that are so evident in the city.

The breakfast program was heavily founded on non-violent and non-coercive methods of resistance. It used a variety of grassroots strategies to achieve BPP's internal objectives. Through the process of synthesizing group motives with the tasks of normal life, the BPP created a collective identity that was based on a sense of community. These direct actions employed by the BPP facilitated the construction of an internationally recognized organization that possessed the capacity for a radical political revolution.

MATTIE MOUTOS
(Matthew Moutos is an ethnographic researcher based in South Africa. His work focuses on the material conditions of the working class and their organizational structures.)

NOTTING ON A MAP TACTIC
(Igbo communities, Nigeria)

The Notting on a map tactic has been used by women in Igbo communities in Nigeria to challenge a man's authority for centuries. Larger numbers of women would take the power balance by convincing their husbands and male relatives to leave home and go to school. This tactic is a form of nonviolent resistance. As the Igbo people are generally imagined, we can look at colonization as a dominant cultural process and thus explore the complex interrelations that gave birth to the emergent culture. The Igbo people have a long history of resistance, particularly being created in this way. It's possible to see how migrants to the urban African city negotiated alienation from the rural environment and the built environment that was at once inclusive of aspects of modernity that came with colonization, as well as oppositional to it. This is a form of resistance that is rooted in the Igbo culture. Given that any contemporary culture includes some components of its past, I wish to argue that Operation Murambatswana, Operation Restore Order, Operation Zanu PF, and Operation Gukurahundi in May 2009 is a legacy of the dominant culture that was Zimbabwe's colonial experience.

Operation Murambatswana was a policy of systematic control of rural-to-urban migration in Zimbabwe. Long after independence, Operation Murambatswana was an attempt to limit the urban migration of African populations, many of whom had finally established themselves in the urban areas of Harare. The津巴布韦政府在2009年5月实施了禁令，这是对农村居民向城市迁移的系统性控制。在独立后很长一段时间内，津巴布韦政府试图限制非洲人口向城市的迁移，许多人在农村地区建立了自己的生活。

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COLONIALISM AND THE AFRICAN CITY

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HARARE TOWNSHIP: THE 'EMERGENT' CULTURAL FORM
Harare Township (Mbari) is located in the heartland of the Shona people through historical, linguistic and cultural links with the Shona people from Malawi and Mozambique. Often times understood about the colonial experience is the agency of Africans who resisted the dominant cultural forms and the ways in which they sometimes colonized and appropriated aspects of colonial modernity through the appropriation of township spaces. In the case of Harare Township, the Shona, African migrants to the city were neither victims or heroes of colonial resistance. Instead, they appropriated and resisted the built environment as they did in their own villages. This is done in various ways, through the creation of informal settlements, through the re-use of raw materials from the colonies to the metropolis and accordingly, the European populations usually came to view these spaces as 'dirty' and 'backward'. However, when racial segregation becomes the basis for zoning, especially at a time when theories of biological racism were prevalent, urban planning reveals the physical and cultural movements of Africans that did not conform to a linear logic or universal patterns.

COLONIALISM: THE 'DOMINANT' CULTURAL FORM
From the settlement of Europeans in certain African territories, a more dominant, visibly different 'colonial' culture developed, evident in the legacies of colonialism which differ from country to country. The most notable was the introduction of European agriculture, which was to extract raw materials from the colonies to the metropolis and accordingly, the European populations usually came to view these spaces as 'dirty' and 'backward'. However, when racial segregation becomes the basis for zoning, especially at a time when theories of biological racism were prevalent, urban planning reveals the physical and cultural movements of Africans that did not conform to a linear logic or universal patterns.

The built environment has the ability to inscribe the identities of those who belong and those who do not.

In the context of colonialism in Africa, though the tensions between the colonizers and the colonized resulted in binary identities such as 'the oppressed' and 'the oppressor', it is important to realize that this is a polarized view of the situation that is generally imagined. We can look at colonization as a dominant cultural process and thus explore the complex interrelations that gave birth to the emergent culture. The Igbo people have a long history of resistance, particularly being created in this way. It's possible to see how migrants to the urban African city negotiated alienation from the rural environment and the built environment that was at once inclusive of aspects of modernity that came with colonization, as well as oppositional to it. This is a form of resistance that is rooted in the Igbo culture. Given that any contemporary culture includes some components of its past, I wish to argue that Operation Murambatswana, Operation Restore Order, Operation Zanu PF, and Operation Gukurahundi in May 2009 is a legacy of the dominant culture that was Zimbabwe's colonial experience.

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POST-COLONIAL HARARE: THE 'RESIDUAL' CULTURAL ELEMENT
Considering post-colonialism as a dominant element in the津巴布韦的后殖民时期，我们可以说这个过程作为一个整体，从一开始就是一场漫长的斗争，而且是反殖民的，因为津巴布韦人民在斗争中没有取得胜利，尽管他们通过各种形式的抵抗继续影响着这个国家，继续影响着它的政治和经济。津巴布韦的后殖民时期始于1980年，当时津巴布韦通过《津巴布韦宪法》成为了一个主权国家。然而，津巴布韦的后殖民时期并不意味着津巴布韦已经完全摆脱了殖民主义的影响。相反，津巴布韦的后殖民时期充满了各种各样的矛盾和冲突，这些矛盾和冲突反映了殖民主义对津巴布韦社会的深刻影响。津巴布韦的后殖民时期也标志着津巴布韦社会的深刻变化，这些变化包括政治、经济、社会和文化方面的变化。津巴布韦的后殖民时期是一个充满活力和变化的时代，也是一个充满挑战和困难的时代。津巴布韦的后殖民时期是一个充满希望和梦想的时代，也是一个充满痛苦和失望的时代。津巴布韦的后殖民时期是一个充满机遇和挑战的时代，也是一个充满风险和不确定性的时代。津巴布韦的后殖民时期是一个充满希望和梦想的时代，也是一个充满痛苦和失望的时代。津巴布韦的后殖民时期是一个充满机遇和挑战的时代，也是一个充满风险和不确定性的时代。

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

Even in colonial contexts, within an oppressive system of the All-British urban experience and under the orders of Sir Edgar Wharfehead, a long serving member of the Rhodesian Government, Harare Township residents were subject to random demolitions of their homes. This led to the津巴布韦政府在2009年5月实施了禁令，这是对农村居民向城市迁移的系统性控制。在独立后很长一段时间内，津巴布韦政府试图限制非洲人口向城市的迁移，许多人在农村地区建立了自己的生活。

Leonora Manyangadze is a津巴布韦人和政治家，她专注于探讨津巴布韦的后殖民创伤和帝国主义。



DIRECT ACTION
WHO'S BODY IS ON THE LINE?

Direct action. A central principle of anarchism, along with mutual aid and free association. By definition, it means individually or collectively taking action to meet a need and does not always mean the same as getting arrested. Community gardening projects, for instance, could be understood as direct action. However, I want to talk about forms of disruption and disobedience.

Whether it is locking on and blocking or street battles with the police or the fsh, this form of direct action tends to involve our bodies in a very direct and confrontational way. When seeking revolutionary change, the activist logic can become about how many actions, how many arrests, how many scars we've accumulated as signs of worth. No matter the cost to our bodies.

But we're not just bodies. If we can ever dream of escaping the productivist logic of capitalism, we have to take care of ourselves and each other.

The best actions I've been part of have been a nourishing and enriching experience. Not only did we collectively disrupt the workings of industrial infrastructure and its accumulation of profit. Not only did we kill the policeman in our heads guarding the border of what we thought was possible, but we took into account emotional labour. We took care of one another. We felt cared for and cared for one another, leaving us feeling ready to fight again.

The worst action I've been on, I felt like cannon fodder. As our block ran through line after line of riot cops, at each stage some of us fell. But like a war of attrition, individuals didn't seem to matter as long as some of us made it to our goal. I was left feeling drained, used and bruised, as were many of my comrades.

In the fight for a better world, direct action is demanded of us. We have to take risks, but if we're not careful or strategic, we're just throwing ourselves against the rocks. We don't need martyrs. We need to live dangerously, but not recklessly.

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**It is our duty to fight for our freedom.
It is our duty to win.
We must love each other and support each other.
We have nothing to lose but our chains.**

— Assata Shakur, *To My People*, 1973



BLACK AND TRANSGENDER THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

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

KHALEB BROOKS

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

I remember the first time I saw my life experiences acknowledged on a public platform. I had encountered black queer people at meetups, in poetry circles, magazines, facebook groups and head nods on the train. And then, a few years ago, I bought a ticket to see the first showing of the film *Parija*. I was excited to watch a film that at minimum included black queer characters and at maximum was familiar to my life. Yet what I was not prepared to see was the vernacular, social cues, social don'ts, religion, secrecy, fear, assertiveness,

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

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

Black bodies, black trans bodies cannot progress in a system that was not built for them in the first place. In a system where blackness itself is deemed criminal and participation in a market economy, allows for comfortable complacency whilst black 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,



POLITICS OF THE BODY ON VALIE EXPORT'S SYNTAGMA

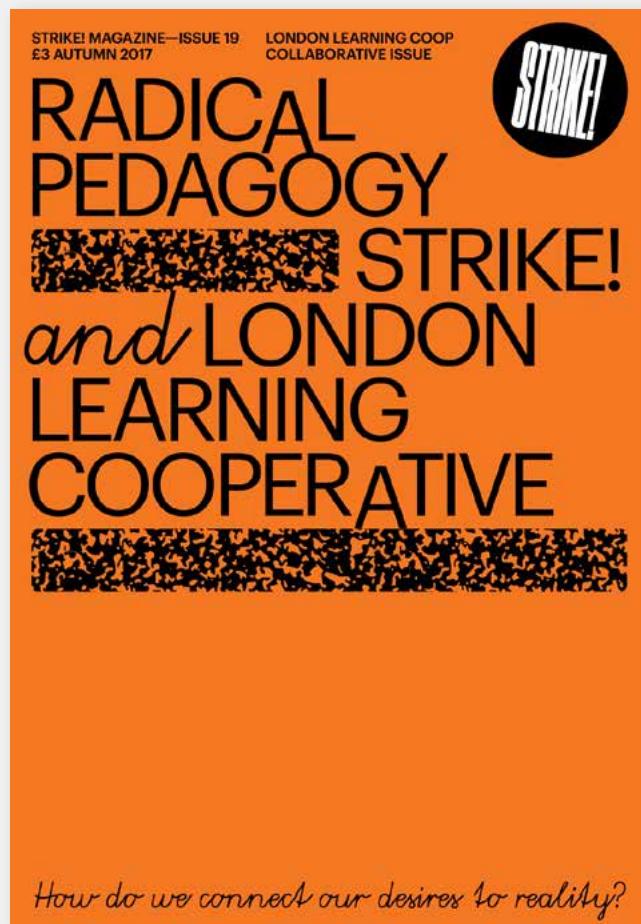
JULIET JACQUES

Austrian performance artist and filmmaker VALIE EXPORT made her name with a series of public interventions in the 1960s and 1970s, establishing her as a powerful female—and feminist—presence in an avant-garde scene that had been dominated by men. EXPORT (always in uppercase—she chose this name over those of her father or ex-husband) became a vital counterpoint to the Vienna Actionist movement, which aimed to scandalize Austria's conservative post-war society with acts of desecration, breaking social and sexual taboos; but in which the male body was given far more primacy and agency than the female, often using women as objects in male-directed performances.

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

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





THRIVING NOT SURVIVING SCHOOL, A SURVIVAL GUIDE

TEXT SKY CAESAR, GEORGIA MOON-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 sharing 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 could 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 years now, you're not even letting me speak my mother tongue in class.'

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

'It's something we use to express ourselves, it's something that is part of our identity basically, and it's just all these little things they're trying to remove from us, 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, our identity is not professional and it can't ever be professional until you white-wash yourself, basically.'

14 STRIKE! MAGAZINE



**BURNING DOWN VS. BUILDING UP
A NEW PEDAGOGY FOR PUNK**

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

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

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

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

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

TEXT BY JANEY
IMAGE BY CAT SIMS

STRIKE! MAGAZINE



AUSTERITY AND EDUCATION

TEXT JULIE TOMLIN
IMAGE JOSEPH P KELLY

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

Perhaps because of him, and because my schooling took place when the argument over monetarism versus Keynesian economics was still alive, collecting values of justice and the well-being of all still resonated, despite the ways that neoliberalism and the austerity it has spawned has chased 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 living and fighting cuts, it's also reimaging a different future, reconnecting and reasserting some of those values that we've lost or forgotten along the way.

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

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

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

But all schools, no matter how successful,

14 STRIKE! MAGAZINE



RADICAL PEDAGOGY

in PR PRACTICE

STRIKE! and LONDON LEARNING COOP ERATIVE

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

1-3pm:	WORKSHOPS	
	Self-defence	Shadow Sistxrs Fight Club
	Queer Story-telling	Robert Holtom Narrative Coach
	Unlearning Colonialism	Amit Singh (Consented)
	Singing and Songwriting	Hui Hue
	Dance and Movement	TBC
	Hula-hooping	TBC
4-8pm:	SCREENINGS	
	The Wave (Die Welle)	1hr 47min
	School of Rock	1hr 48min

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

RADICAL PEDAGO

in PR

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Power To The People

TXT: JOHN McDONNELL MP ISSUE 6

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.

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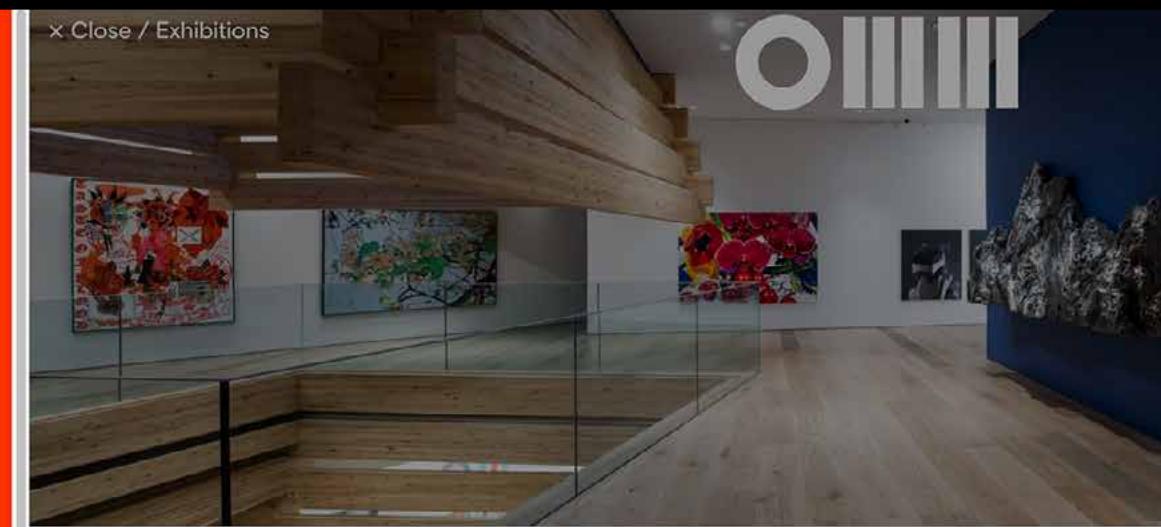
Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV



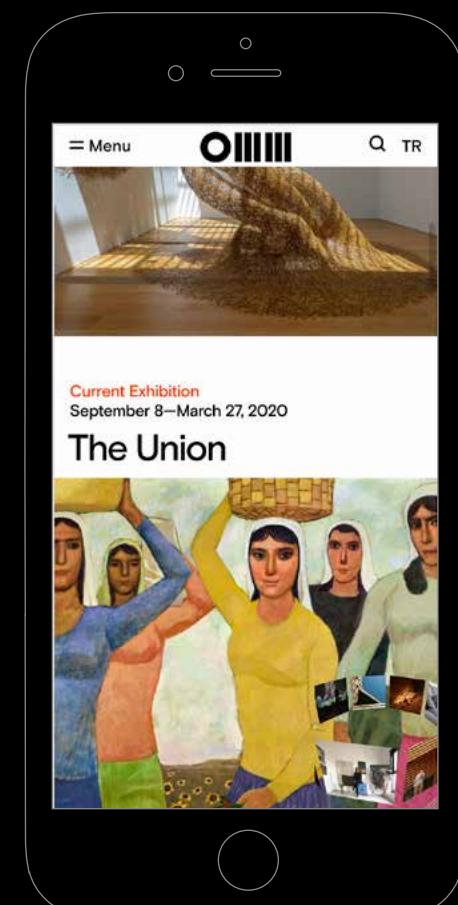
Odunpazarı Modern Museum

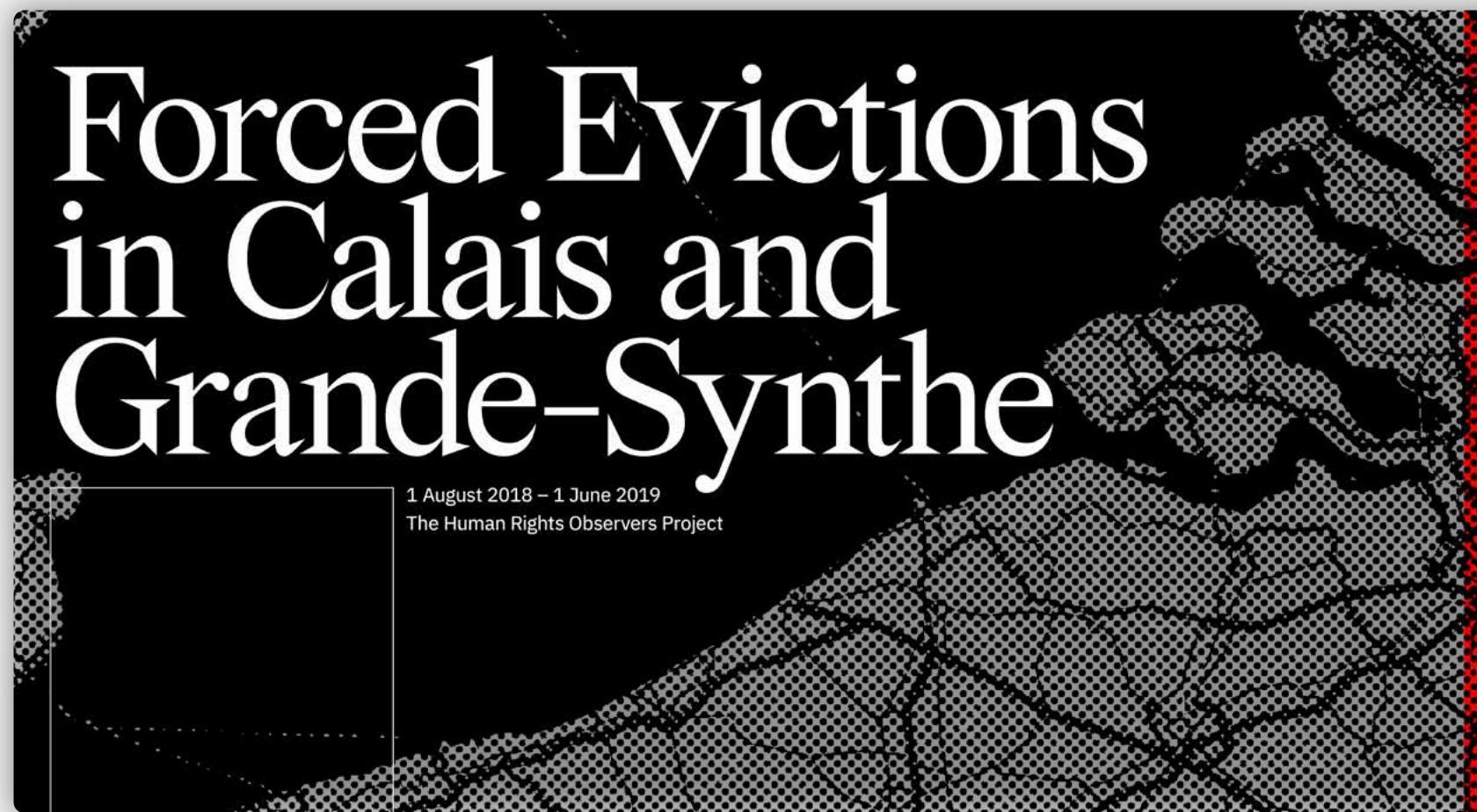
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Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV





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

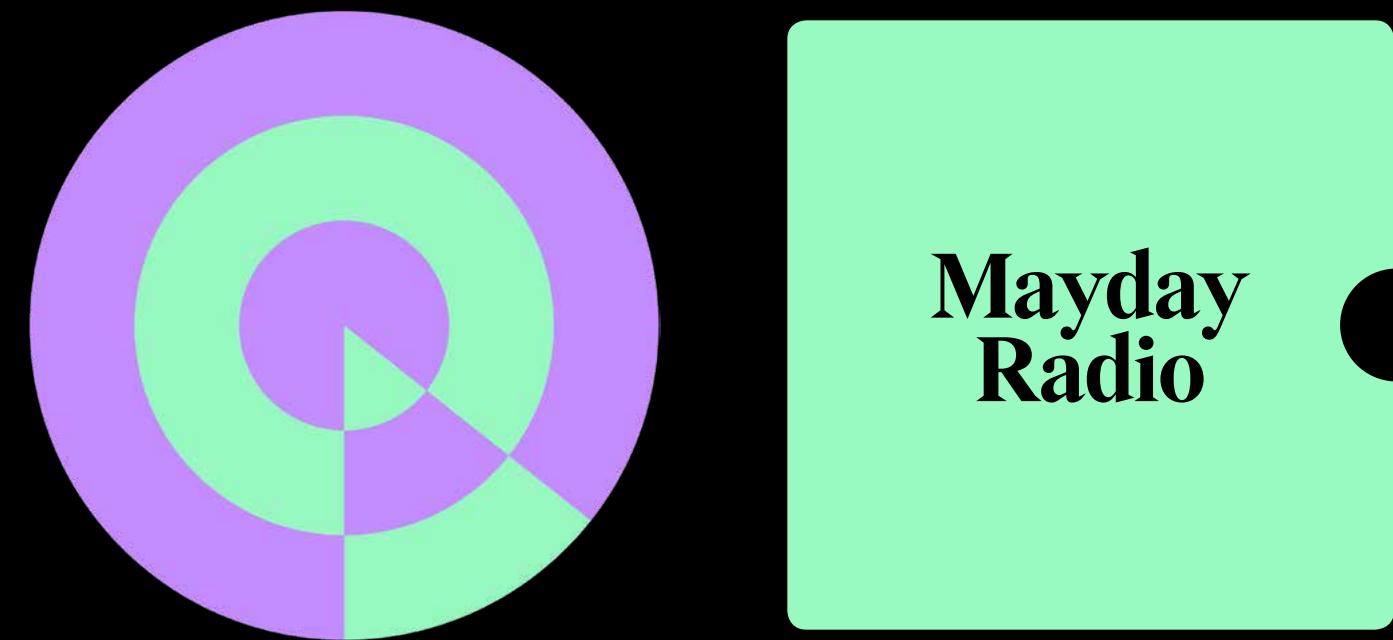
Open letter by H., A displaced person from Iran, November 2018

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

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

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

[2] Hollande appelle au démantèlement. http://www.lemonde.fr/politique/article/2016/09/26/hollande-appelle-au-demantlement_5005111_16.html. Parisien, 26 September 2016.



Mayday
Radio

Upcomming

Call Out
2021

Abeng
22.05.21

Abolition A-Z
20.04.21

View all
upcommming

Previous

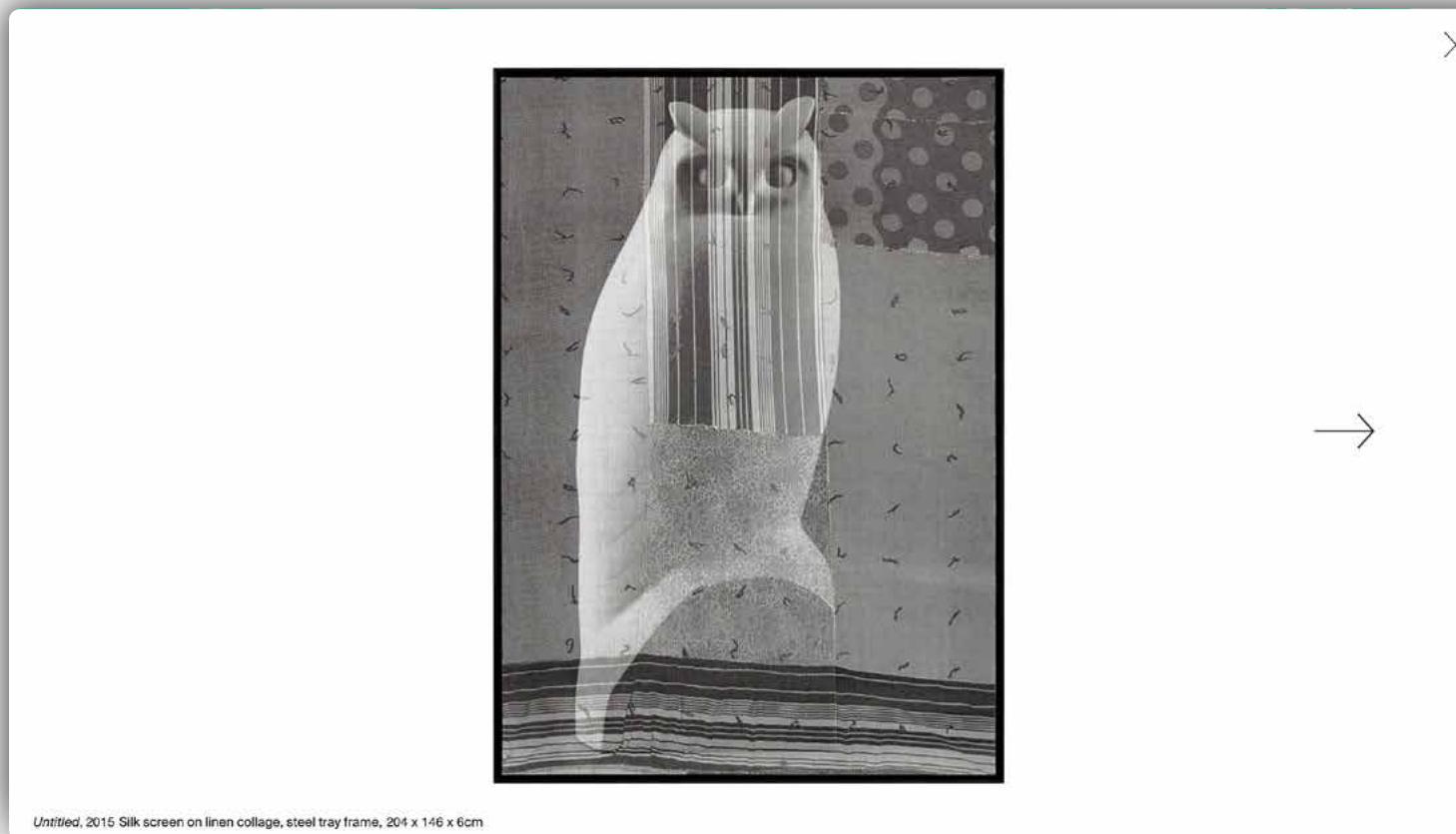
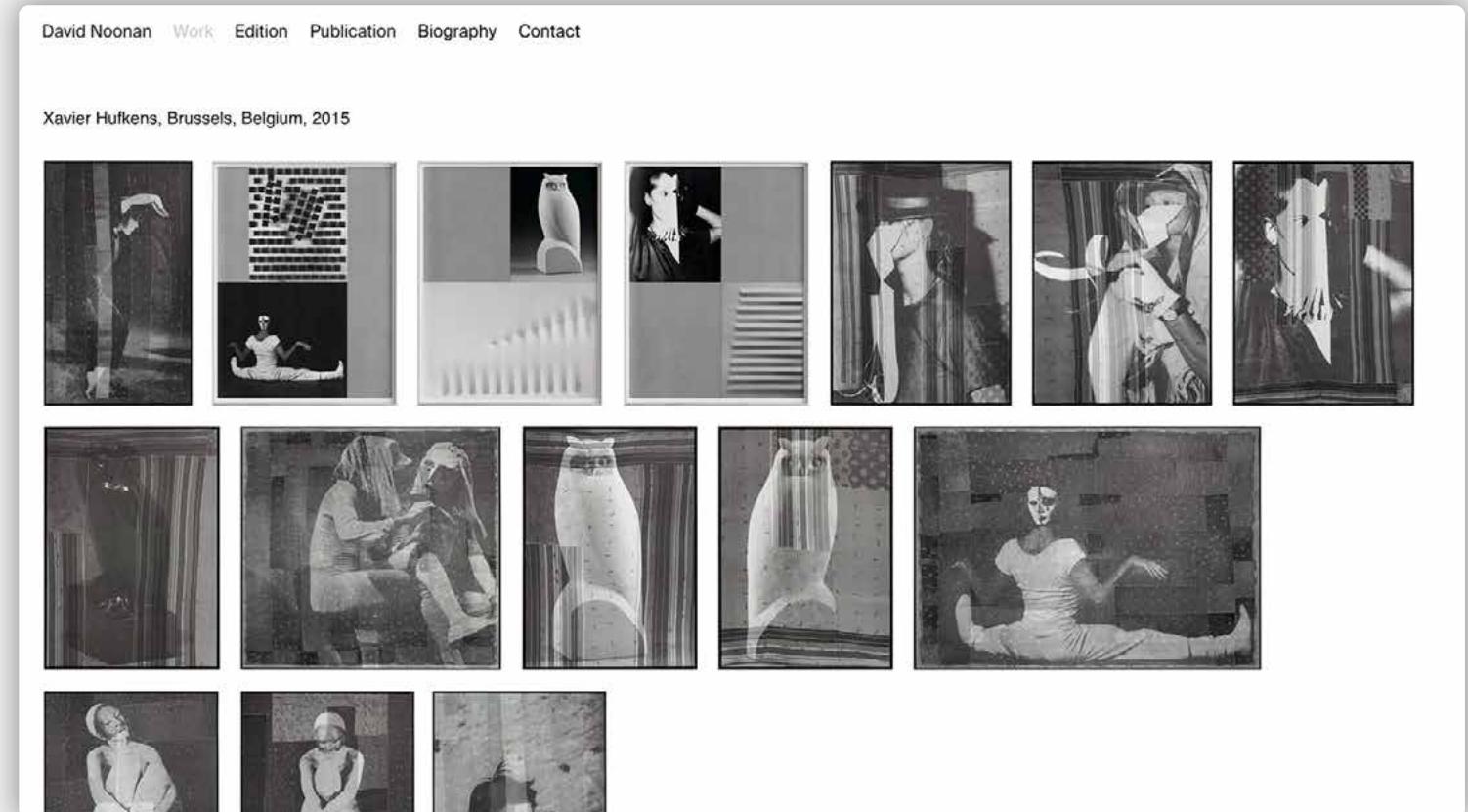
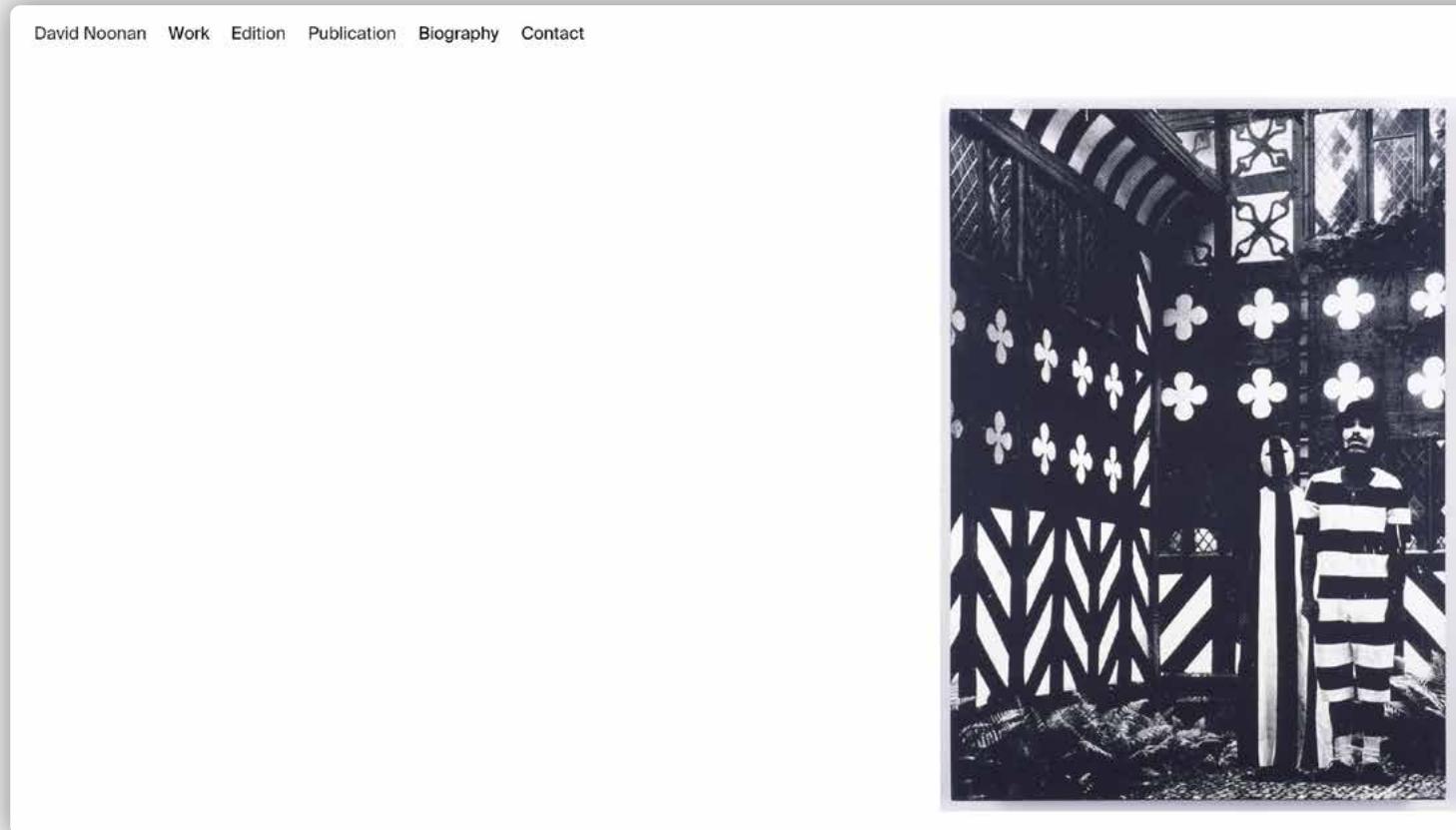
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THE REAL FREE
BRIXTON CHALLENGE

RONALD SUKENICK
author of Doggy Bag
ORPHAN D RIFT STEWART HOME
cyberpositive emissions

Joyful Militant Sonic
Cyberfeminisms

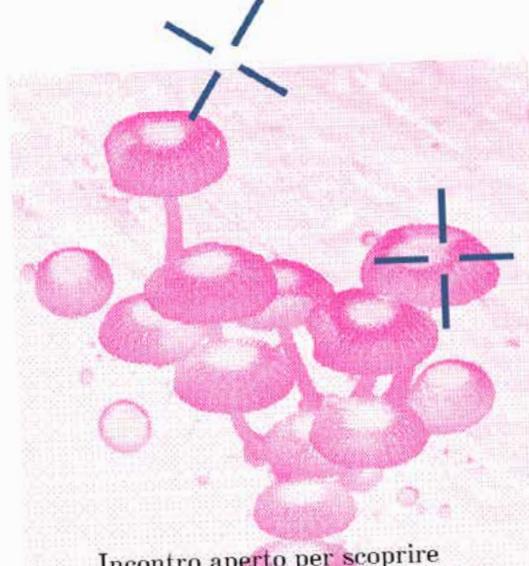
22.04.21



Frutteti condivisi



Incontro scambio di esperienze, conoscenze ed idee



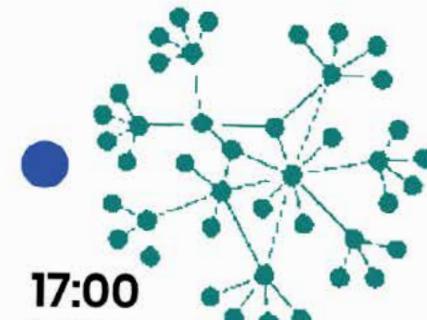
Incontro aperto per scoprire la pratica dei frutteti condivisi insieme a Spazi in Frutto. Una tavola rotonda per scambiare esperienze e conoscenze, discutendo di come si potrebbero attivare in Trentino.

**16:00
26.01.2019
La Foresta,
Rovereto**

TECLA



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



**17:00
23.01.2019
La Foresta,
Rovereto**

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

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

Info: Paola 327 459 3287

Osservatorio Nazionale sul Disagio e la Solidarietà nelle Stazioni Italiane

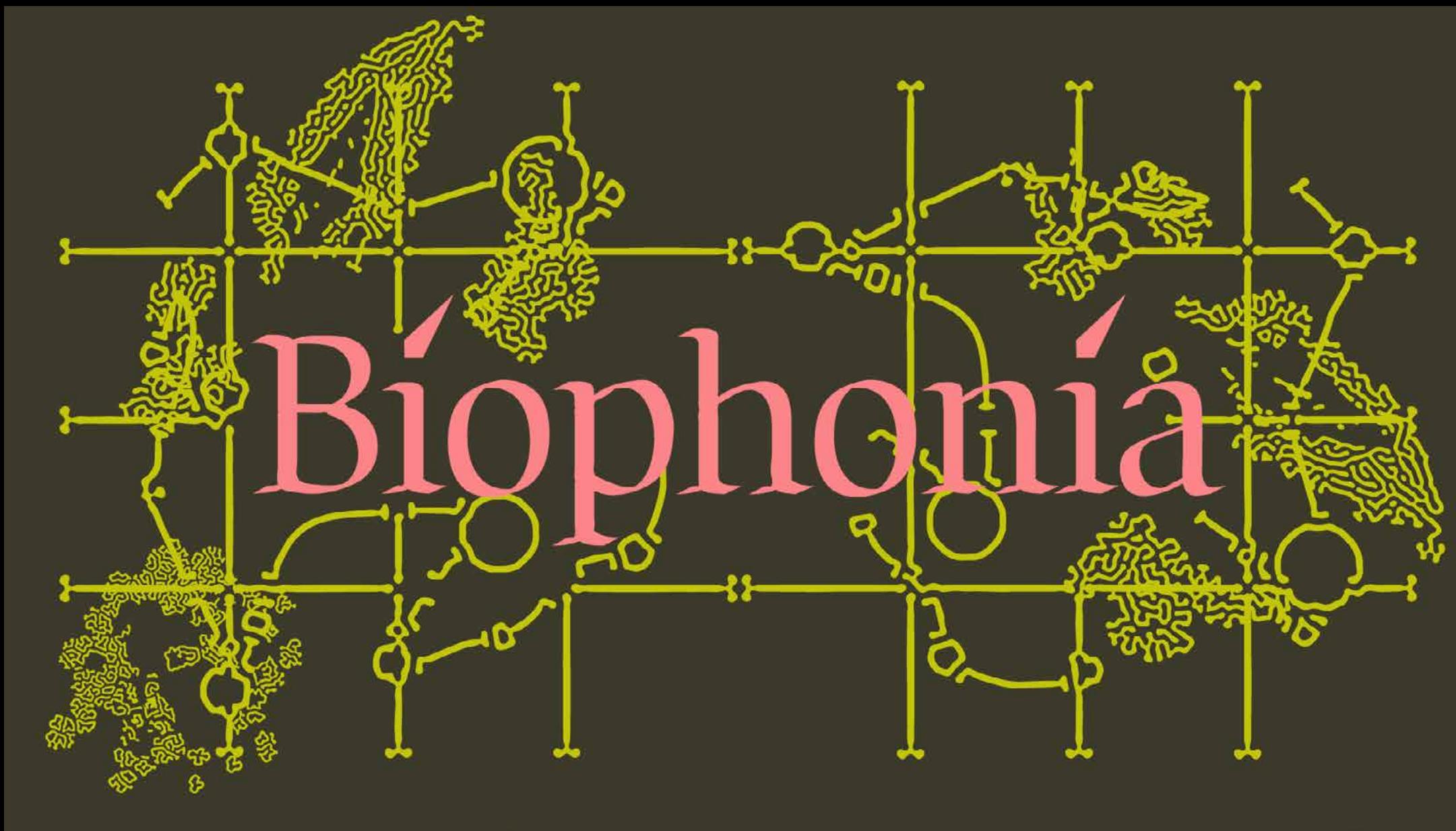


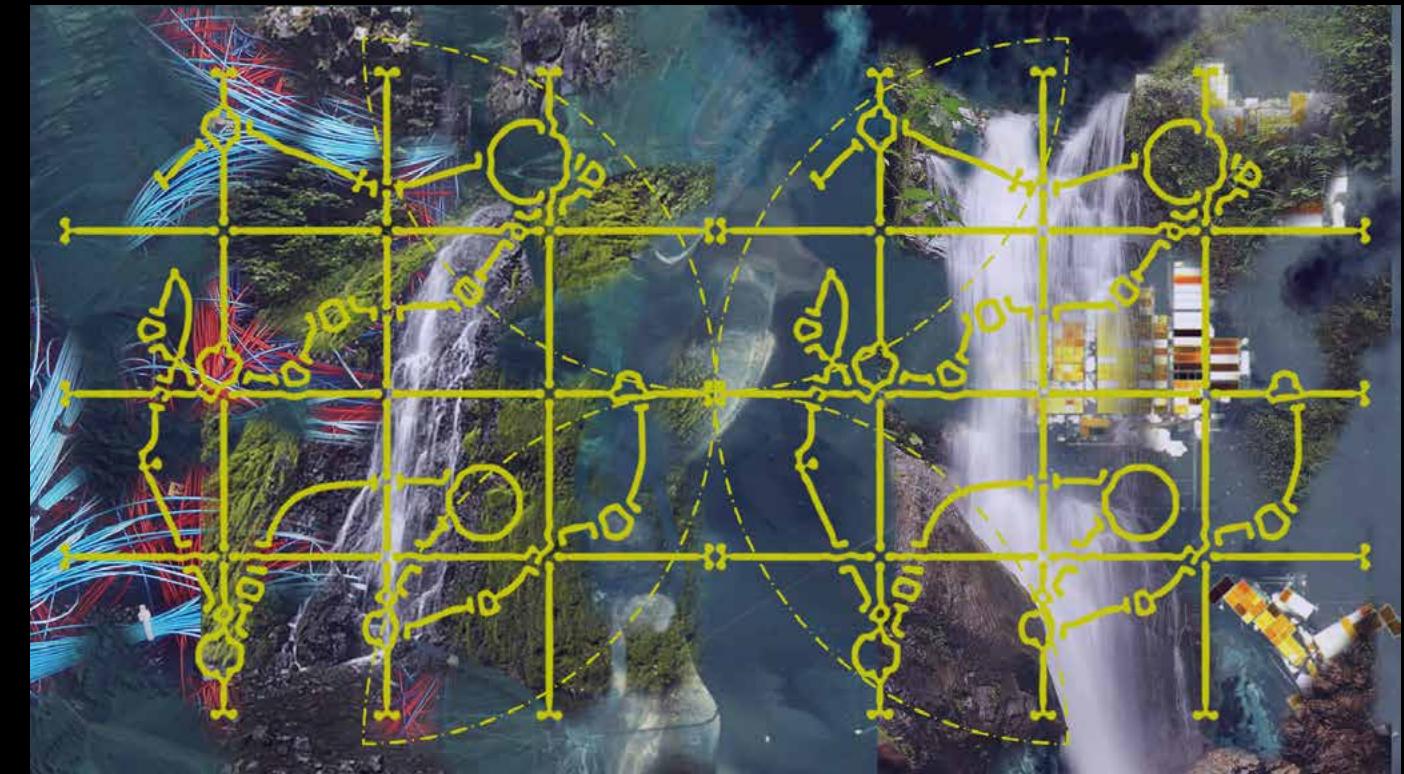
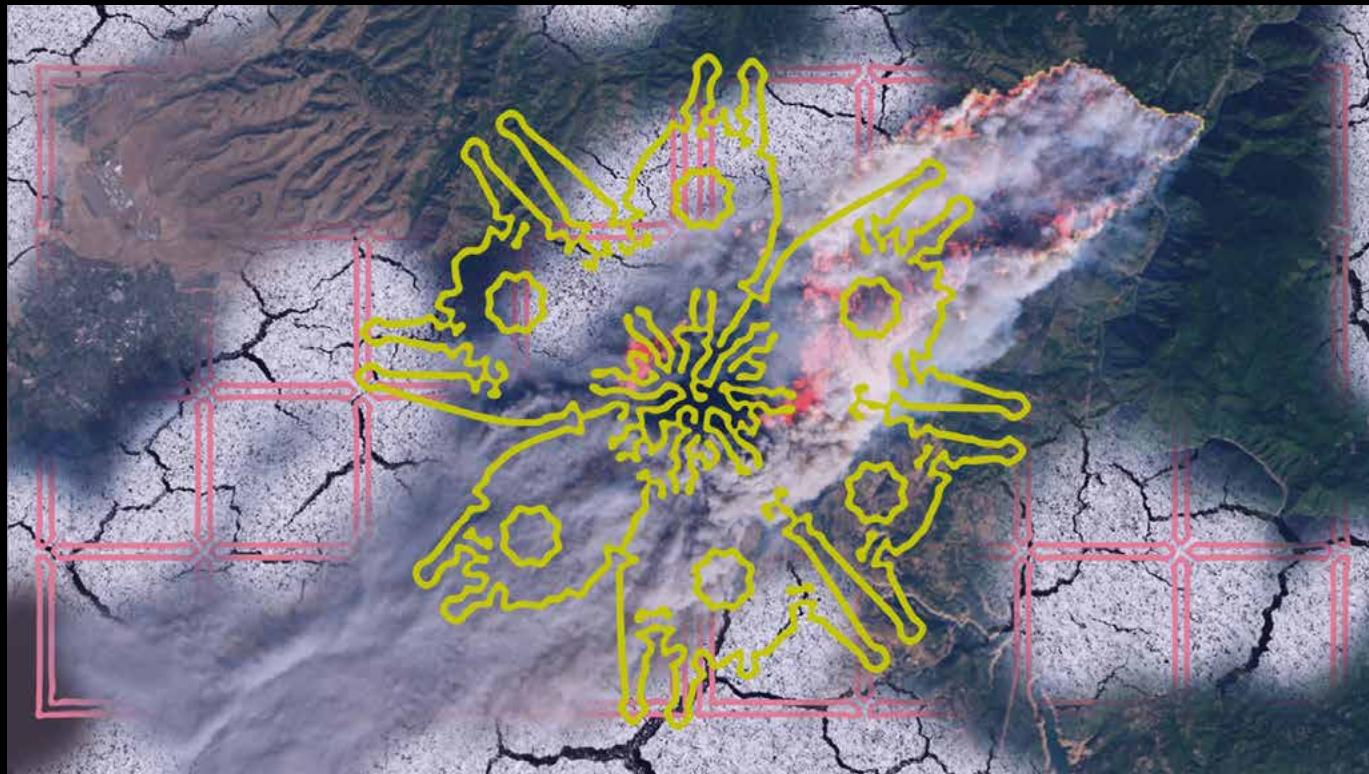
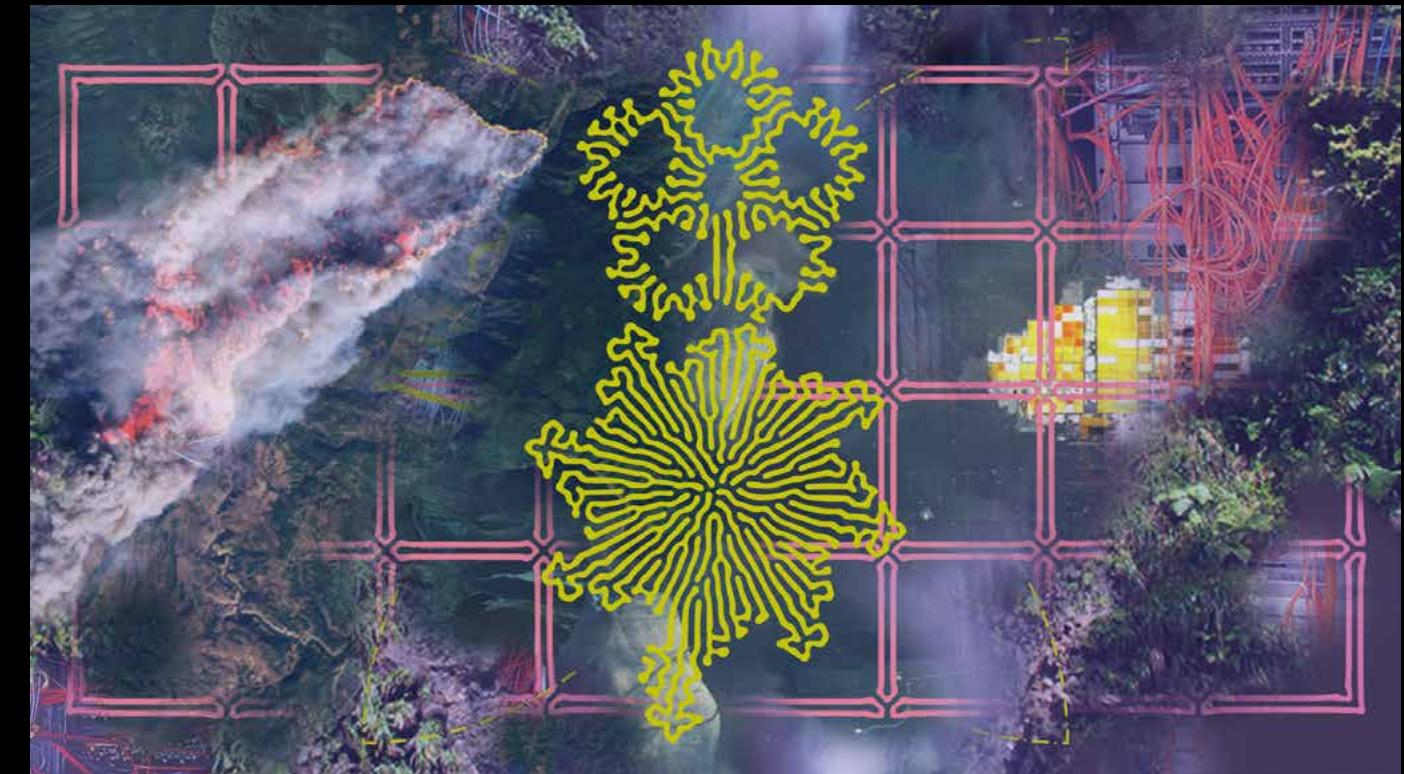
La Foresta sarà inserita nella rete nazionali degli Help Center situati nelle stazioni ferroviarie.

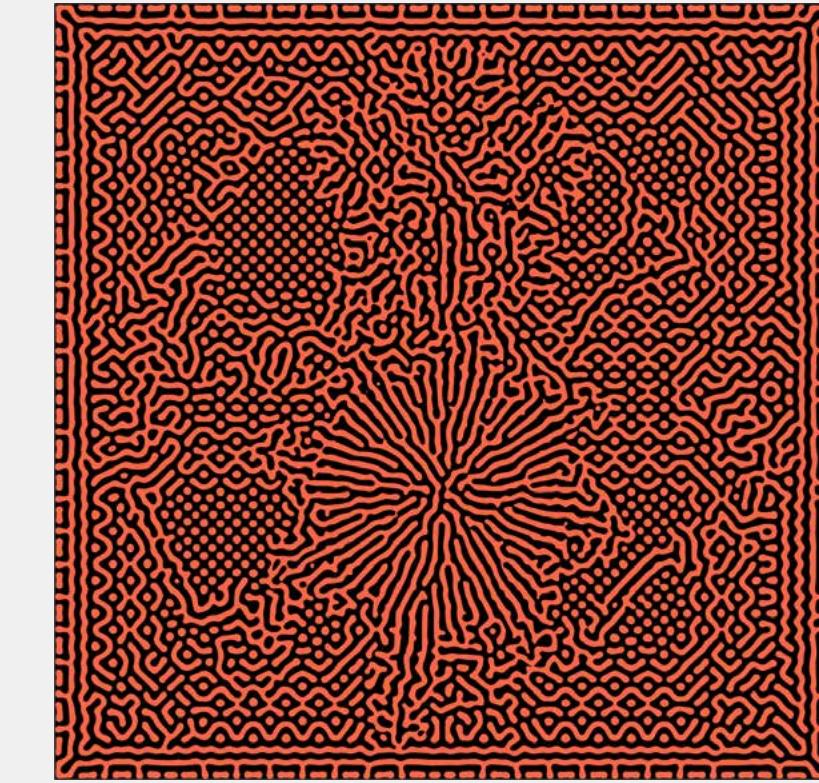
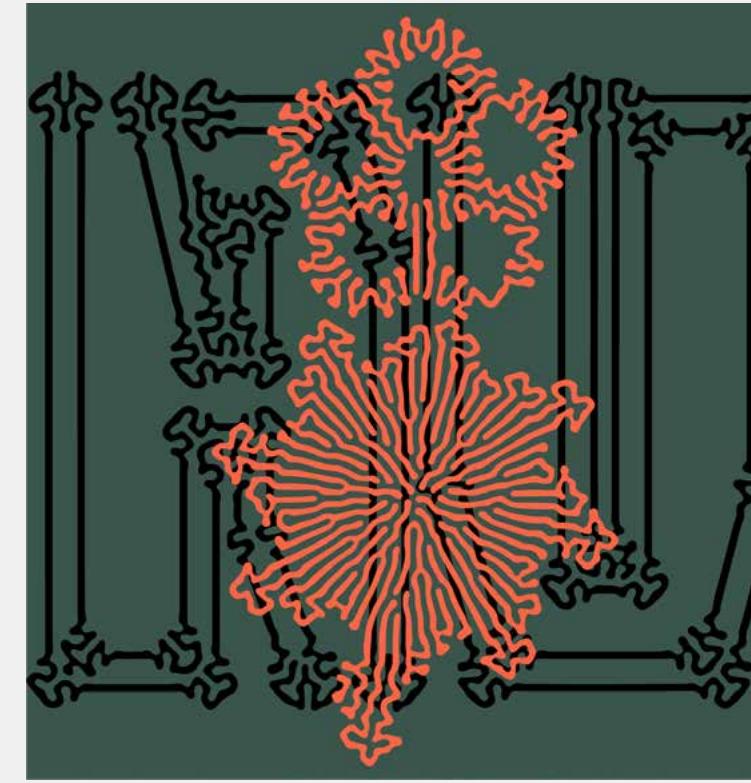
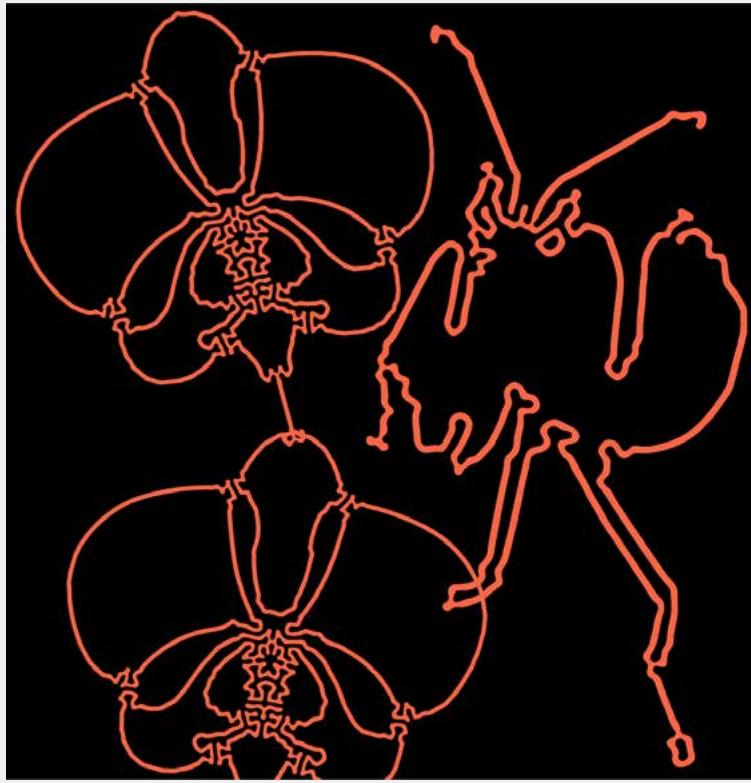
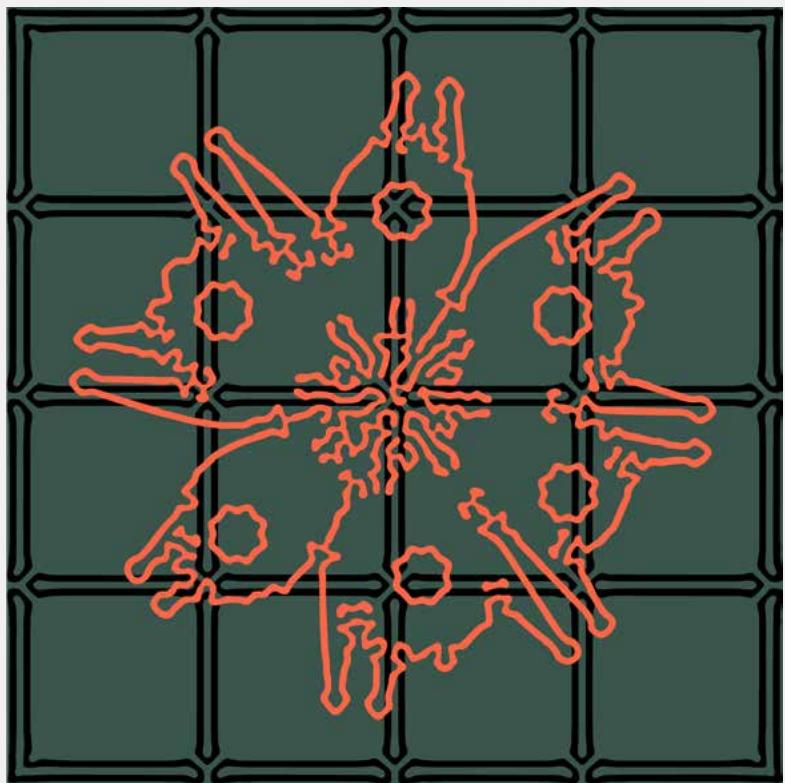
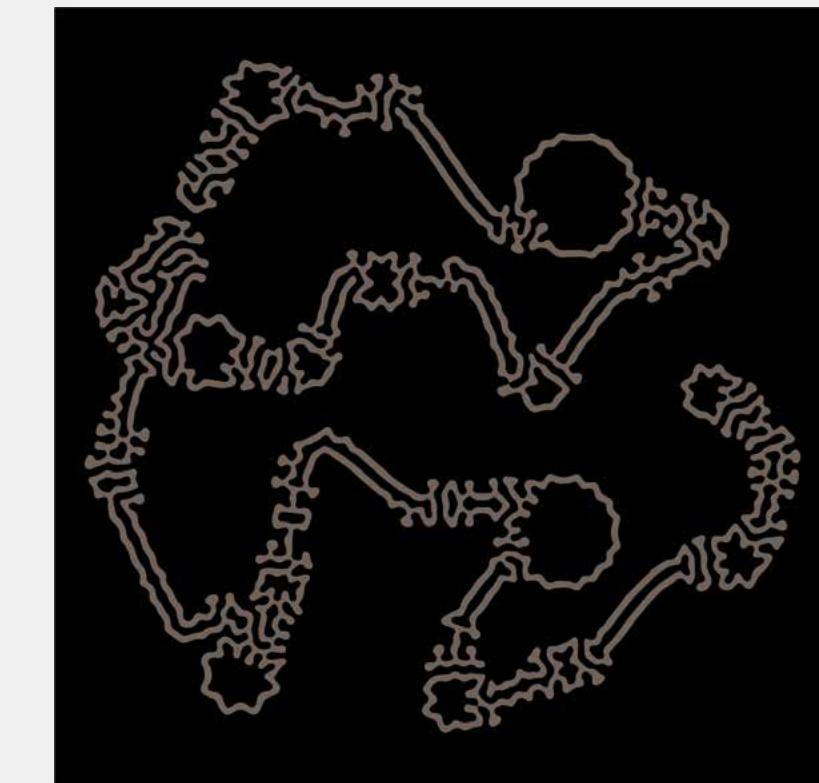
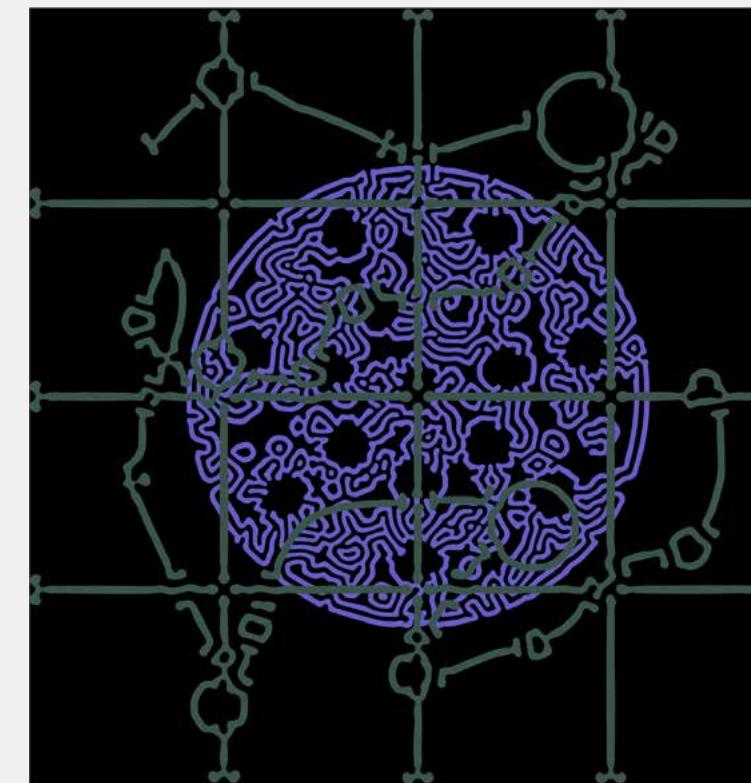
Alessandro Radicchi, fondatore e direttore dell'Osservatorio Nazionale sul Disagio e la Solidarietà nelle Stazioni Italiane, e Bruno Zene, il responsabile della Corporate Social Responsibility di FS, vengono a trovarci per esplorare insieme a noi il valore aggiunto che La Foresta porta a questa rete.

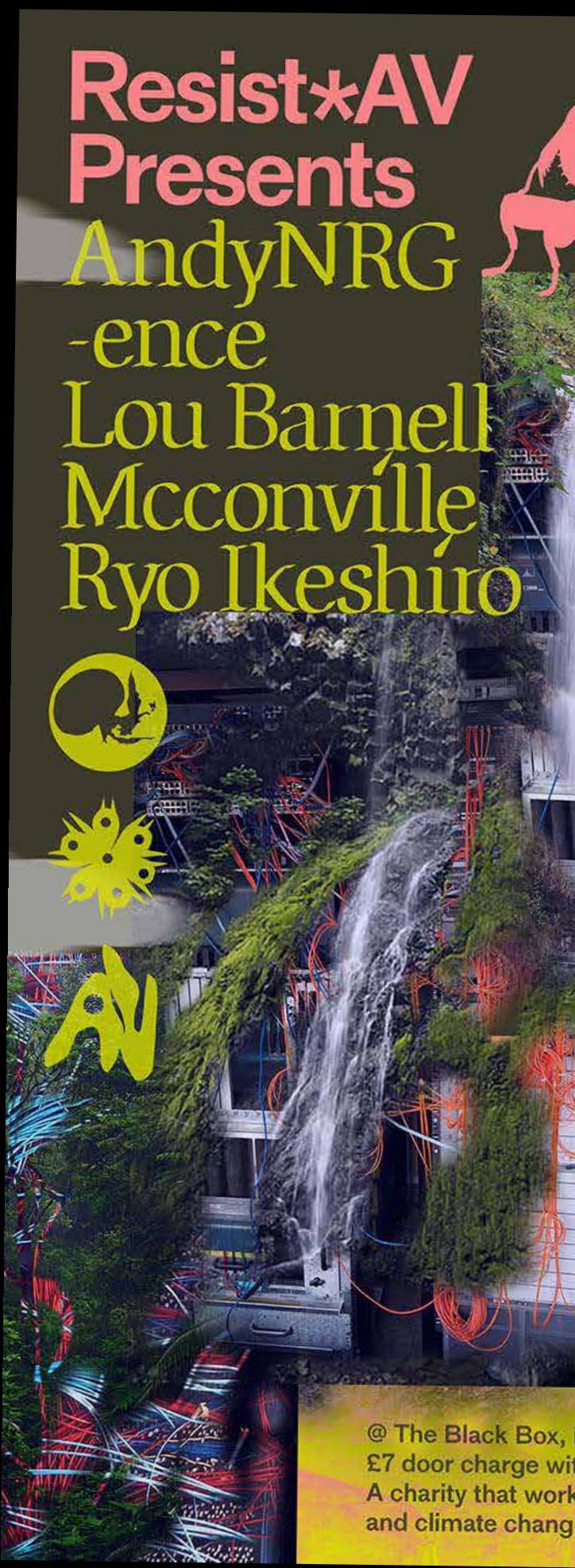
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24.01.2019
La Foresta,
Rovereto**







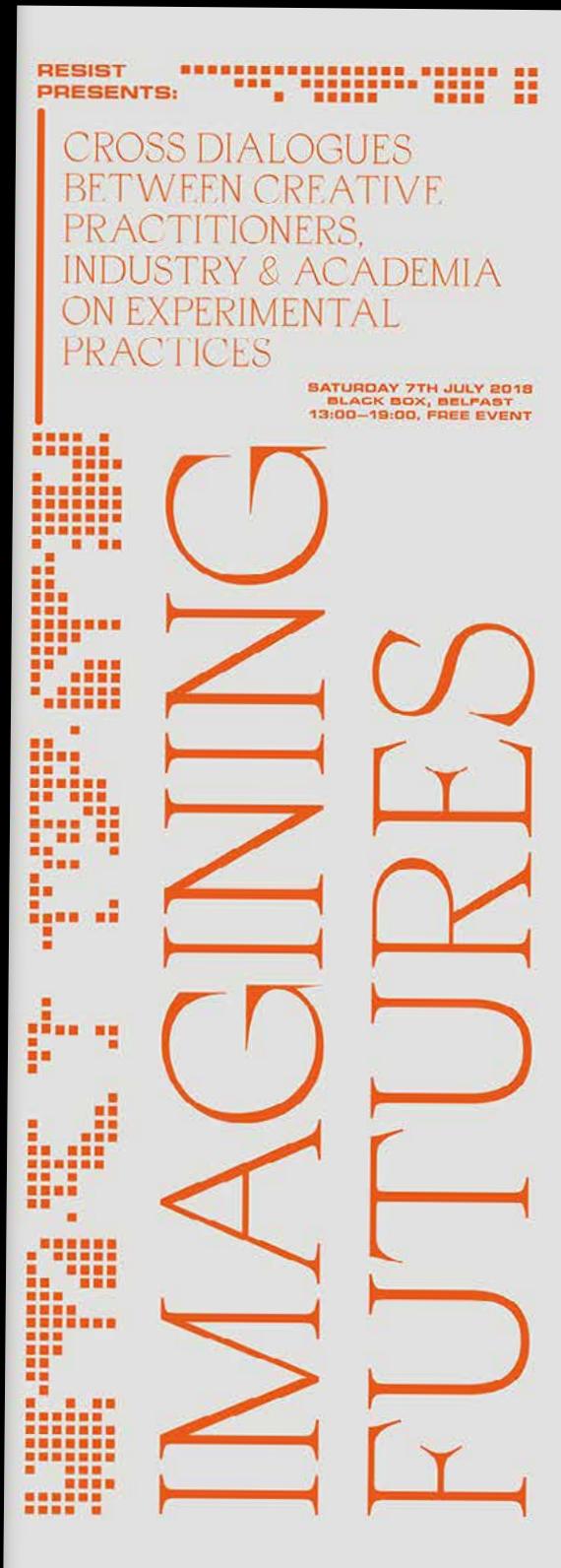




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INTRODUCTION

IMAGINING FUTURES: ON EXPERIMENTAL PRACTICES

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 Queen's 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

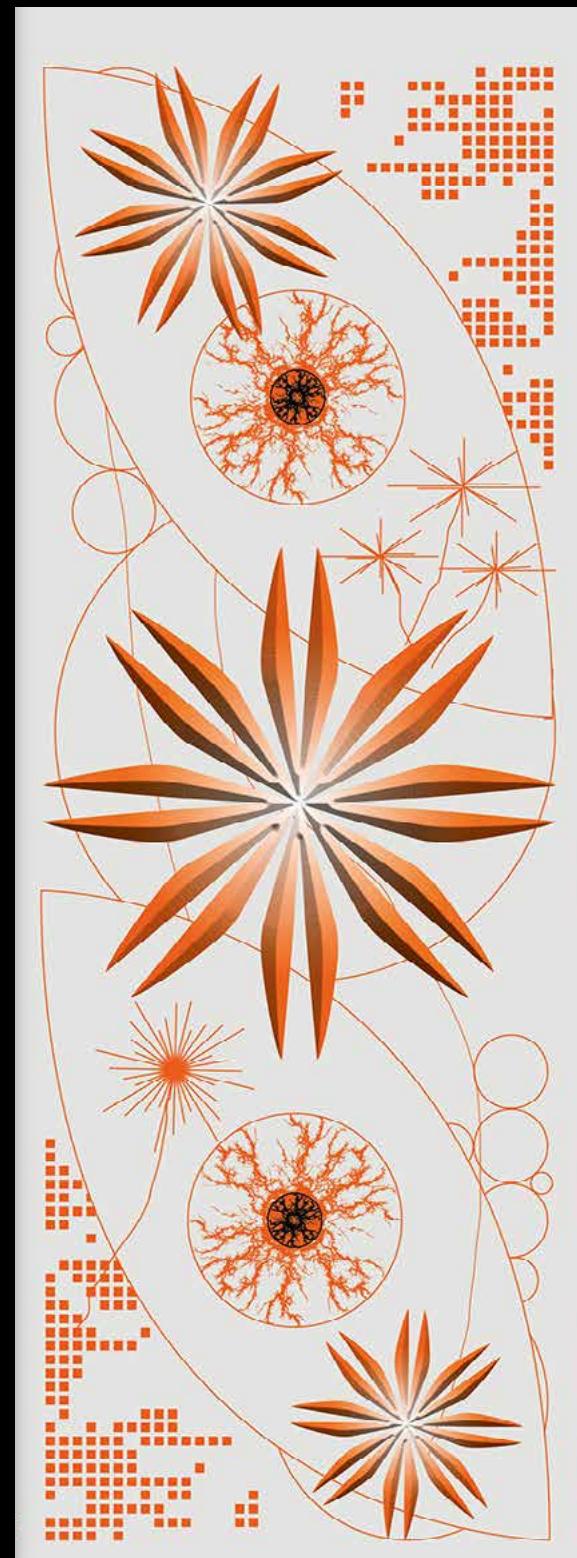
This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future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

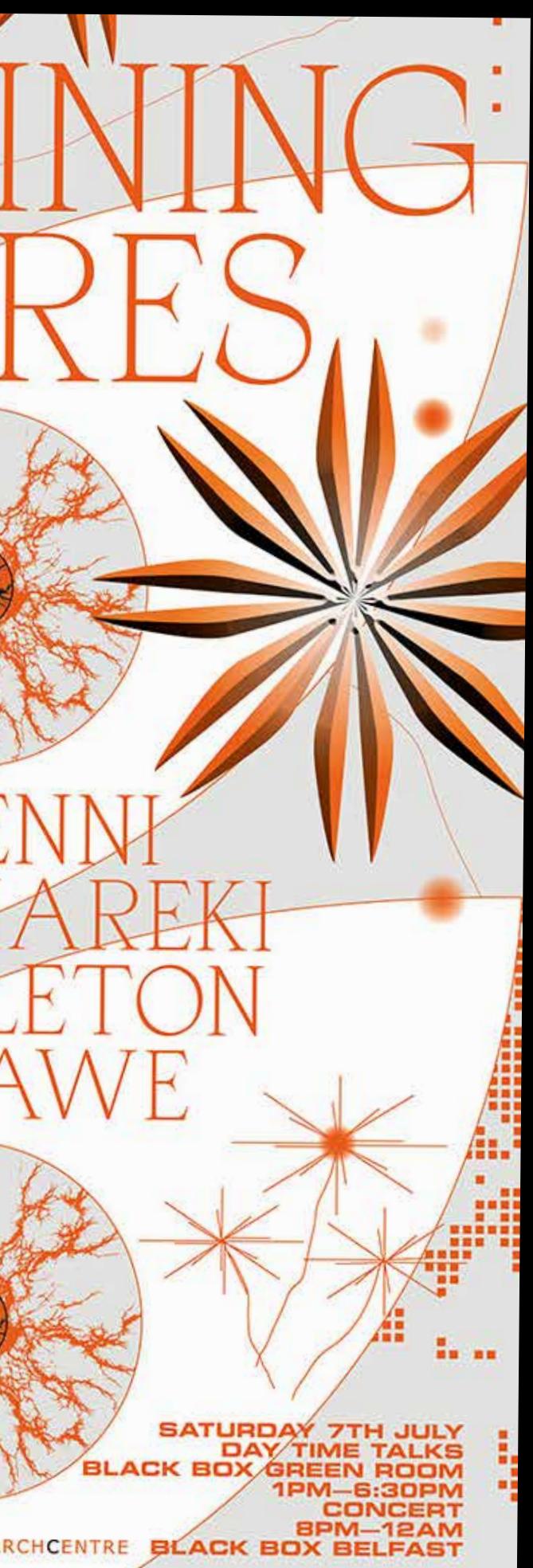
SHIVA FESHAREKI
Winner of the 2017 BASCA British Composer Award for Innovation. Shiva Feshareki is an experimental composer, radio presenter and turntablist of British Iranian heritage. Her work explores the sound of electricity through a wide range of practices and collaborative processes incorporating 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 spiral 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, Miral Farm Records, Planet Rhythm, RESIST, and in duo Spires with Phil Kieran. He is also one half of audiovisual project with Elena Hamilton.

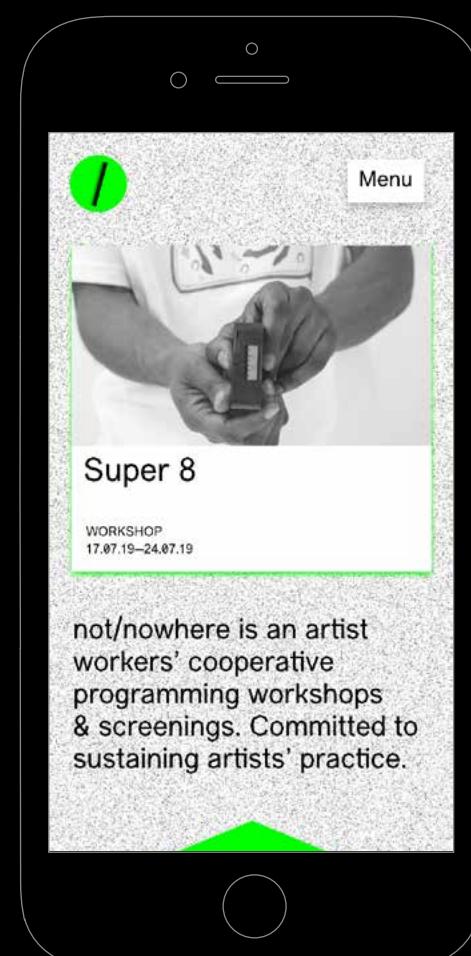
Join us and help imagine the future!





The website homepage features a black and white photograph of hands holding a Super 8 film cartridge. Below the image, the text "Super 8" is displayed in large, bold, black letters. Underneath, it says "WORKSHOP 17.07.19–24.07.19". At the top, there is a navigation bar with a green circular logo containing a white diagonal line, followed by links for "What's On", "Get involved", "Equipment", and "About Us". To the right of the main image, there is a section titled "Educational Group Visits" with a smaller image showing people working at a table. Below this, there are two hexagonal icons: one white icon labeled "Membership" and one green icon labeled "Equipment".

This page shows details for a "Found Footage Workshop" led by Rhea Storr & Imran Perretta, scheduled from 17.07.19 to 24.07.19. It includes information about cost (£60 / Concession: £30), availability (Spaces: 5 / Concession: 2), and a "BOOK NOW" button. The page also features a large image of several vintage cameras. The navigation bar at the top is identical to the homepage.



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

Day 1: Tuesday 17th July
10:00–17:30

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

Workshop facilitated by:
Rhea Storr and
Imran Perretta

No experience necessary

not/
nowhere

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

Camera-less techniques
for image making

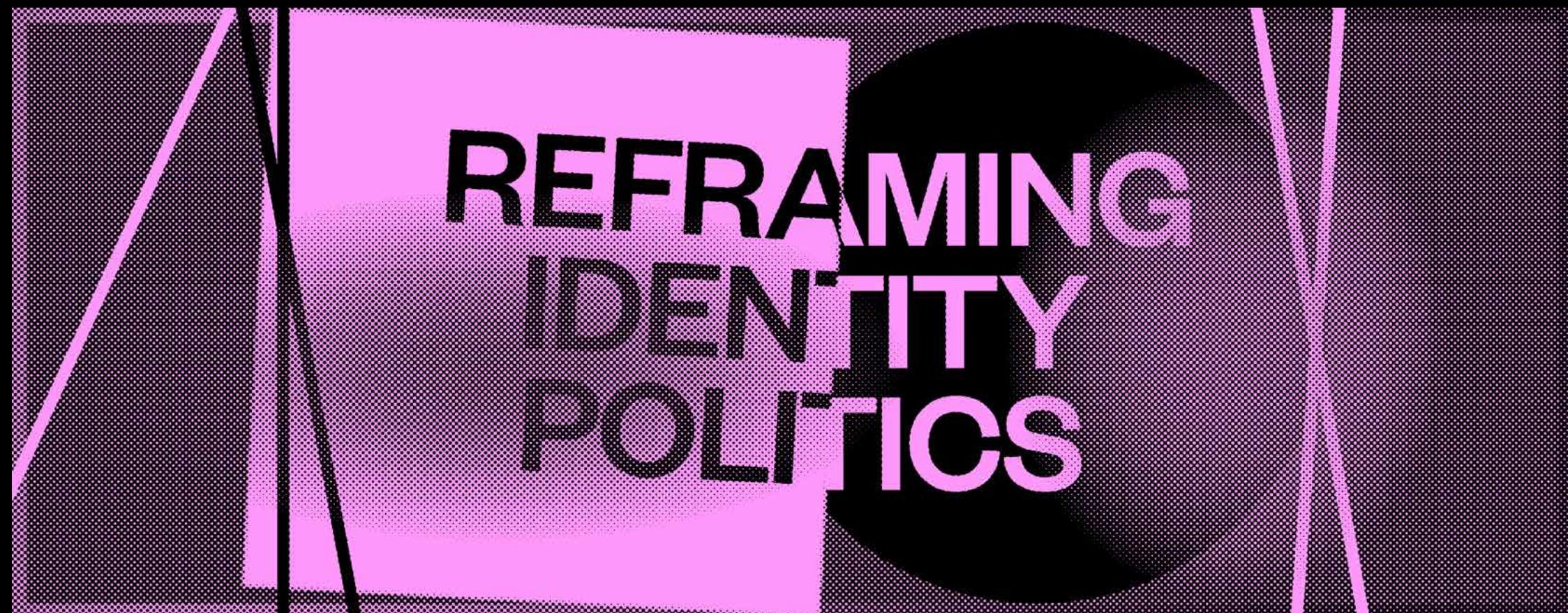
Examples of experimental
moving image works
using these techniques

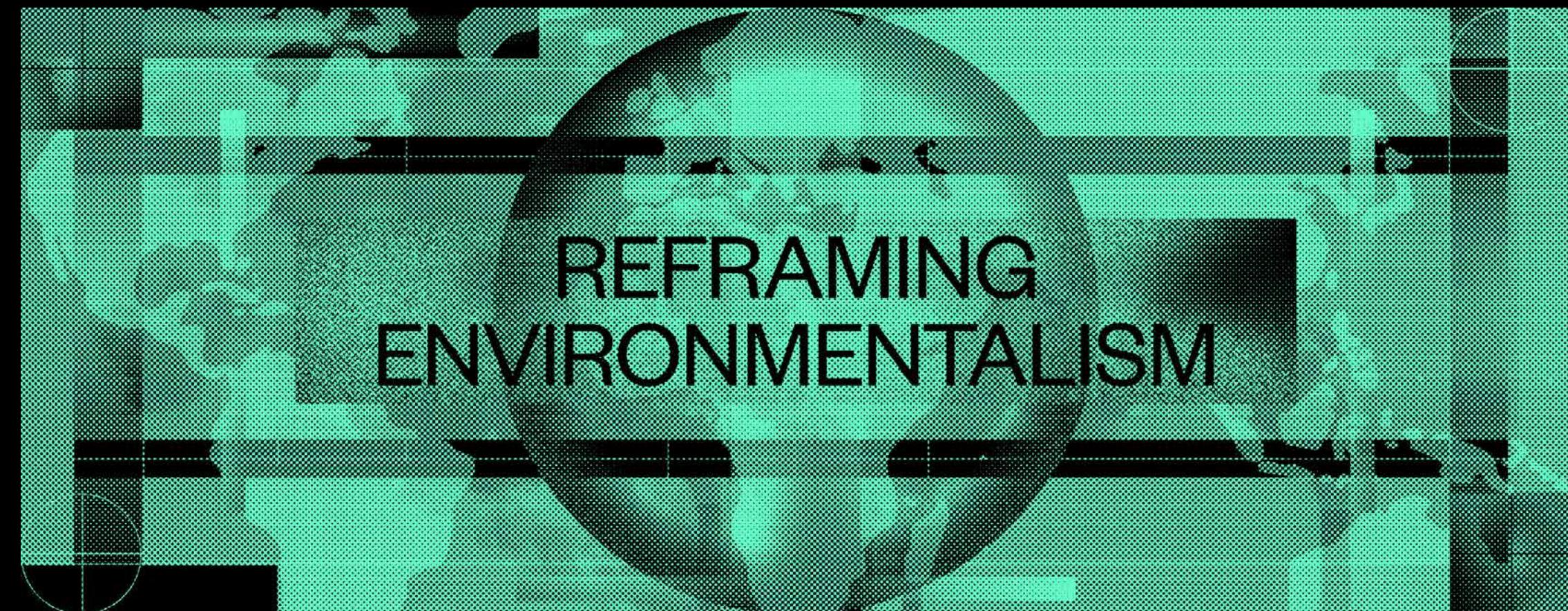
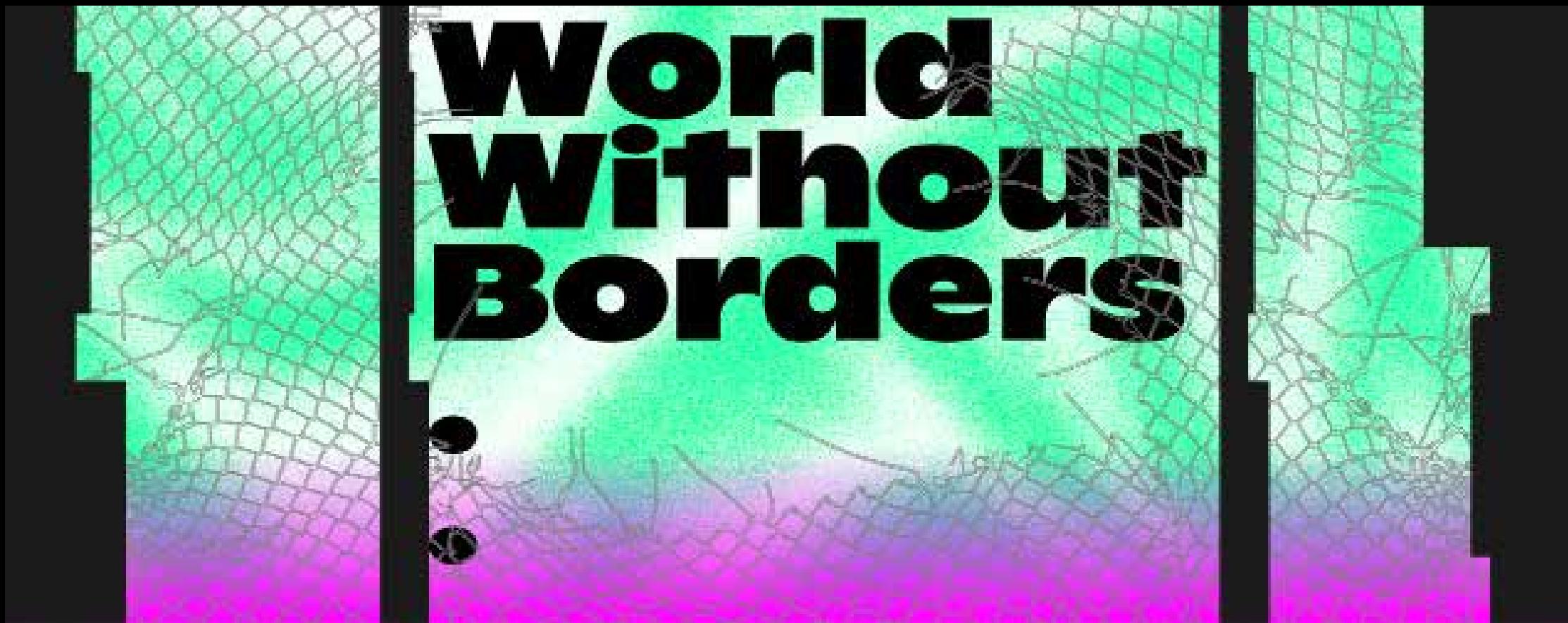
Altering the surface of film
using chemical techniques
such as tinting and toning

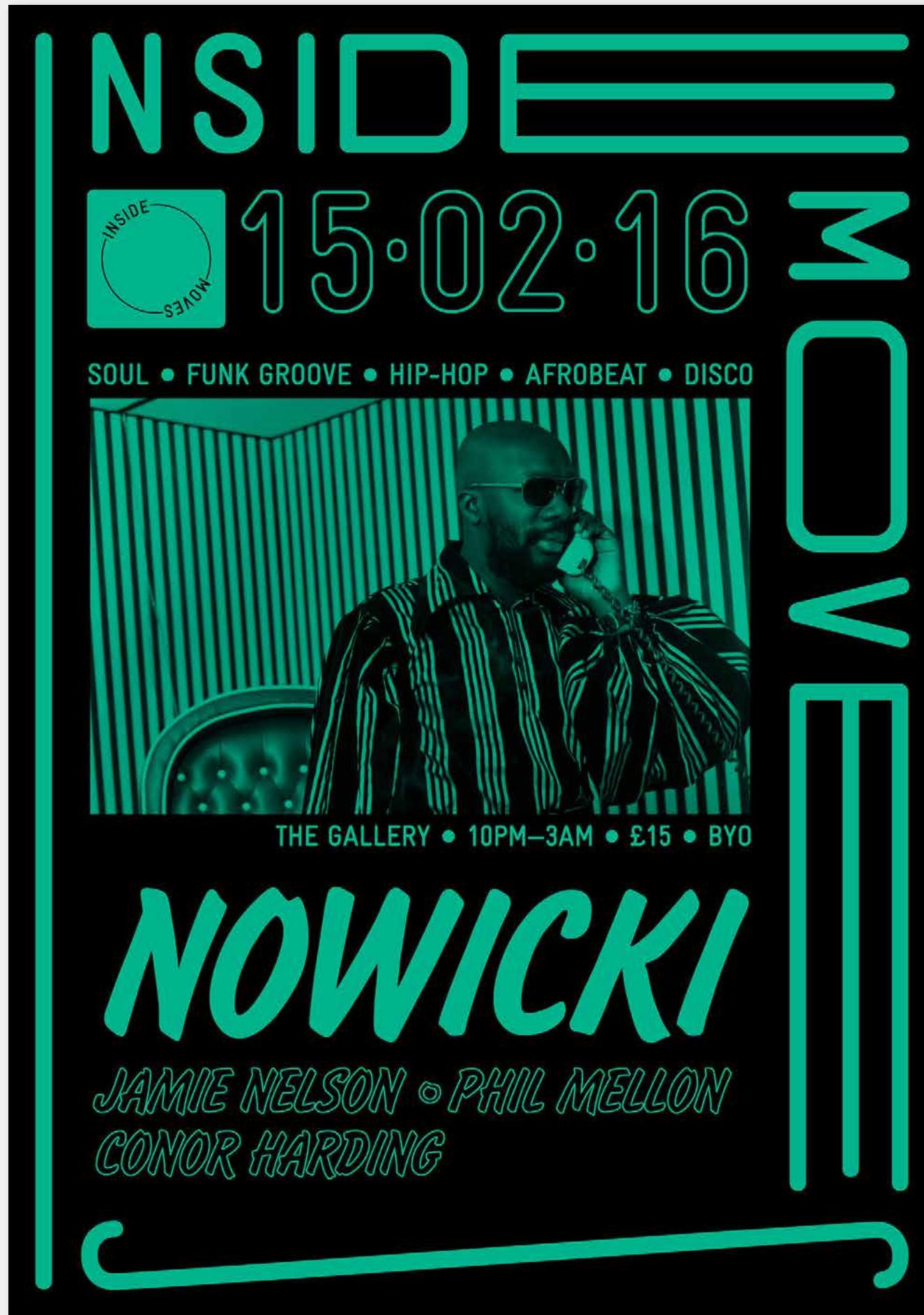
Editing and splicing
16mm film

Loading a 16mm projector
for playback

not-nowhere.org

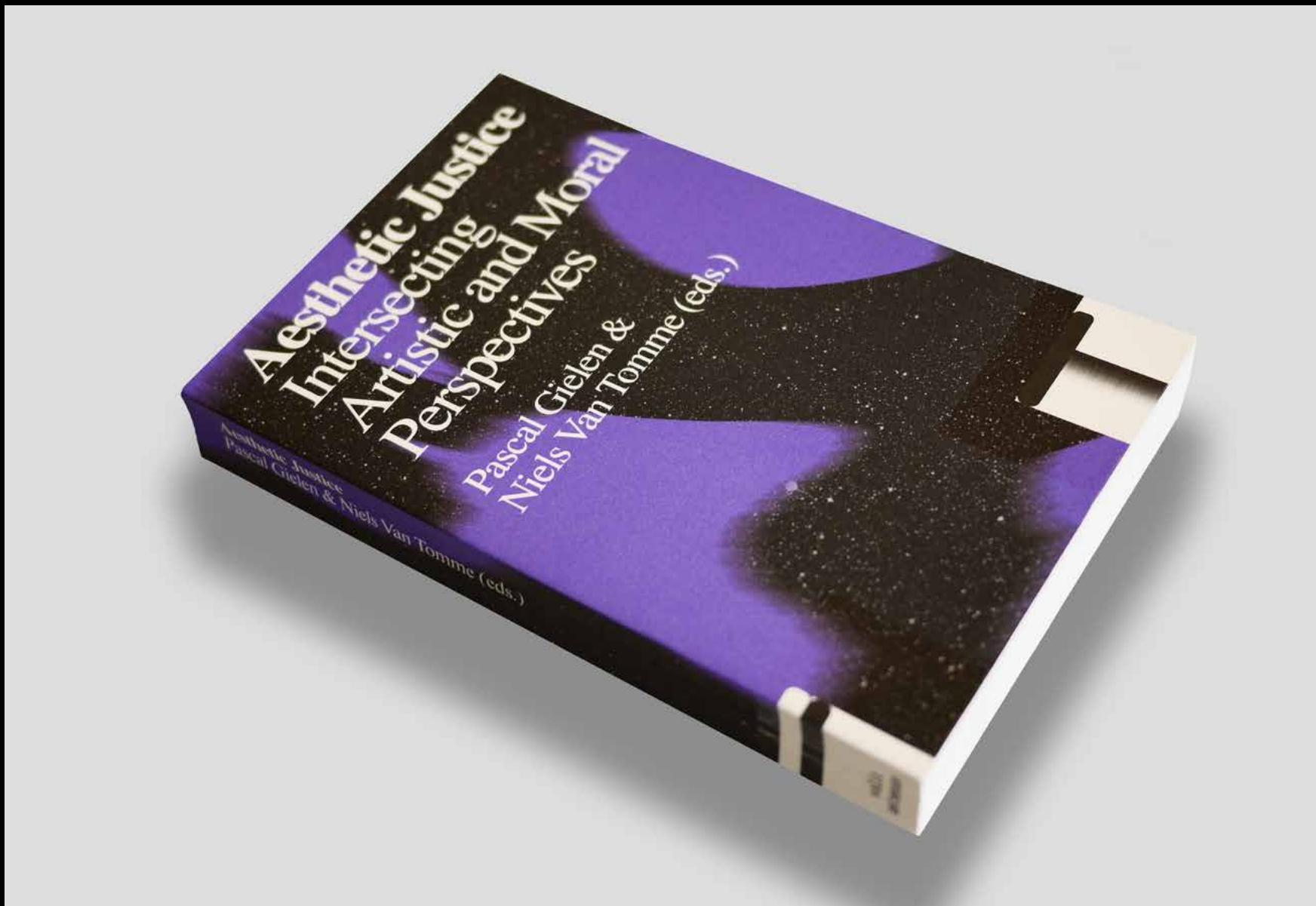












Settlement

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

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INSTITUTE FOR HUMAN ACTIVITIES

The Institute for Human Activities
In 2012, the Institute for Human Activities (IHA), a foundation established in the Netherlands, Belgium and the Democratic Republic of Congo, launched a series of projects that explore the relationship between art and society.

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...

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INSTITUTE FOR HUMAN ACTIVITIES

04.08.14 Interview with C-Magazine Summer 2014

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

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

01.10.14 Interview with Richard Florida at Research Seminar

07.09.14 07.09.14

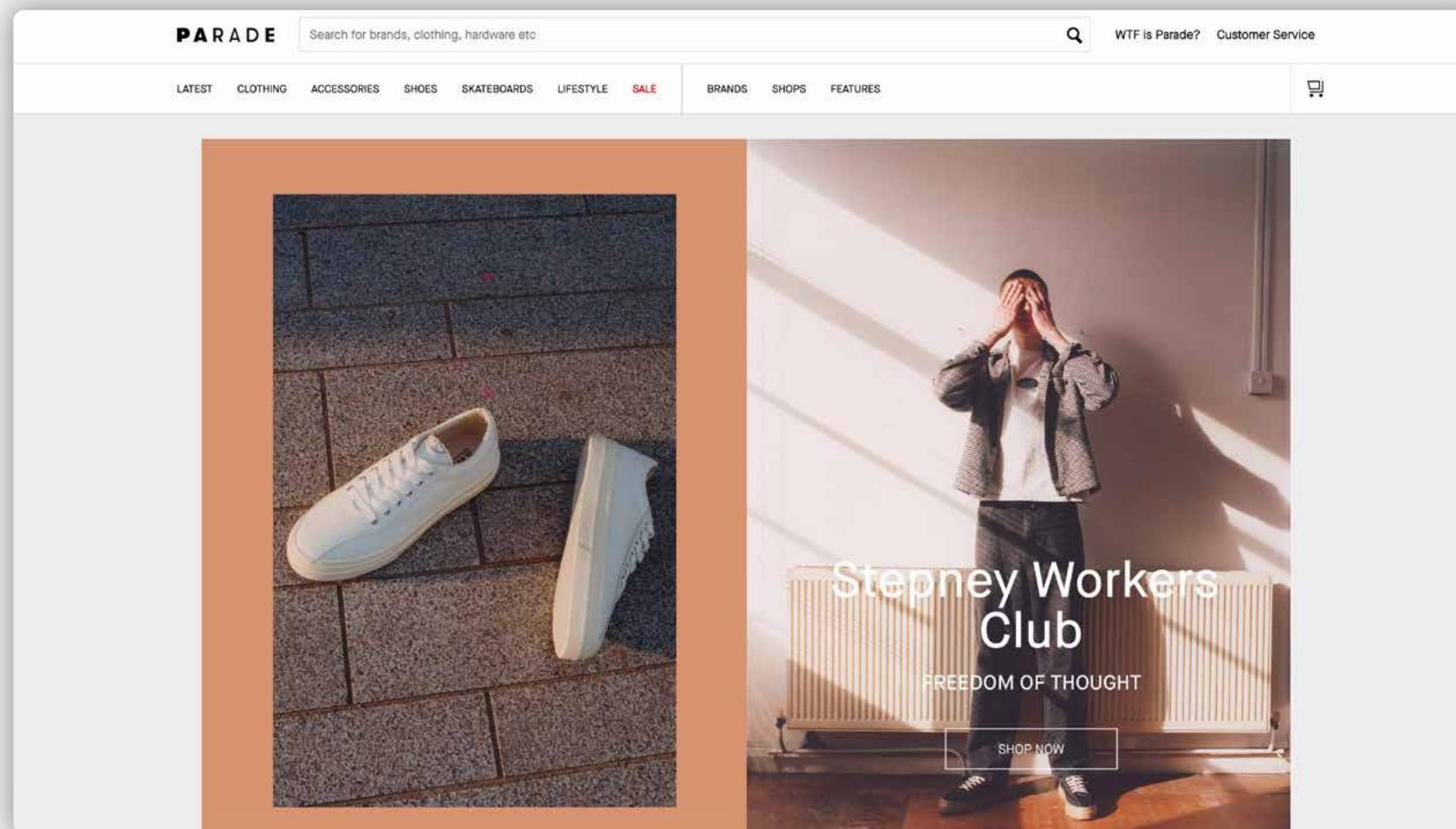
04.12.14 IHA launches global debate series on poverty...

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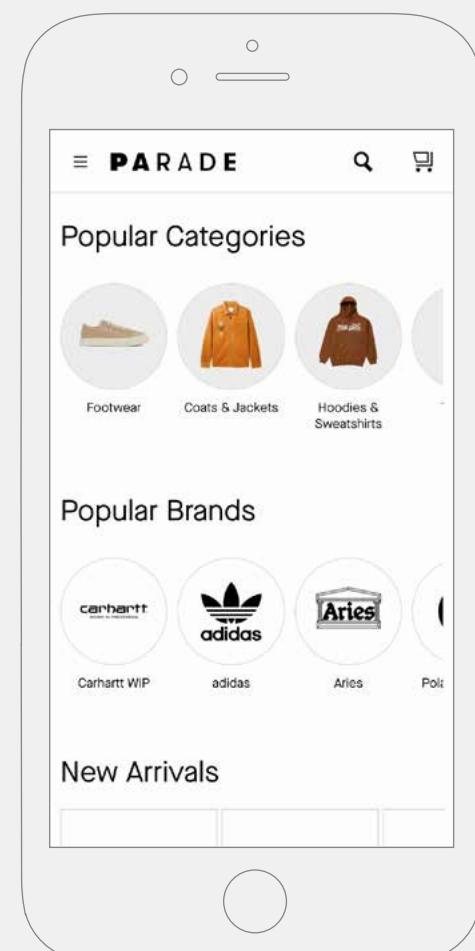


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EDITORIAL

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

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



COS Women Men Children COS x HAY Explore

Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

Relaxed style

Introducing a new selection of easy pieces in relaxed shapes

[shop the edit](#)



COS Women Men Children COS x HAY Explore

Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

New arrivals

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

[shop new arrivals](#)

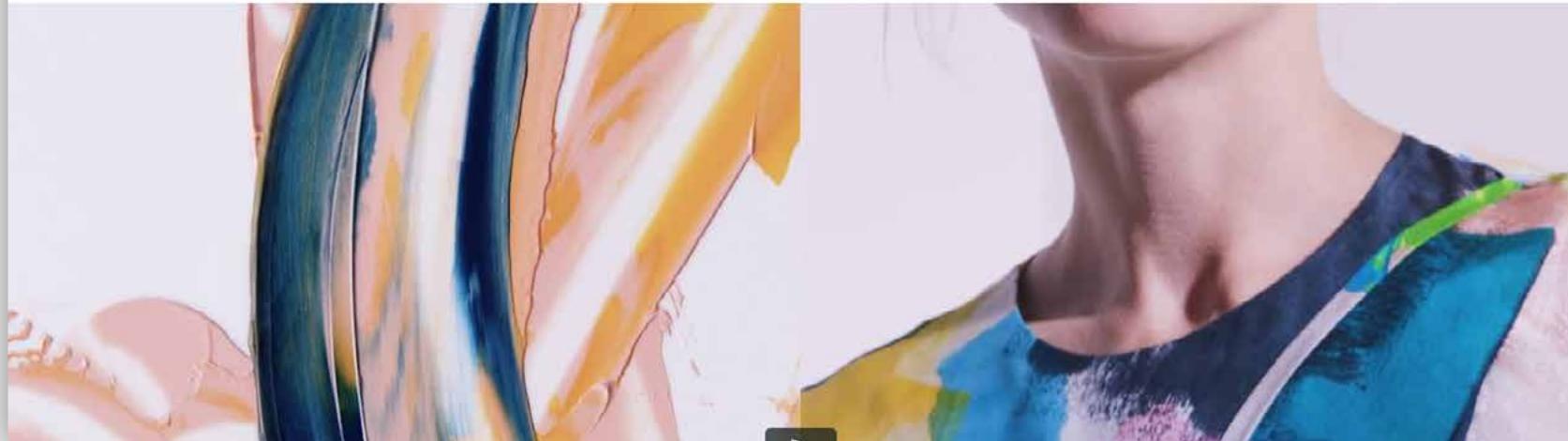


COS Women Men Children COS x HAY Explore Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

ON PRINTS

The story behind a COS print...

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



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

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



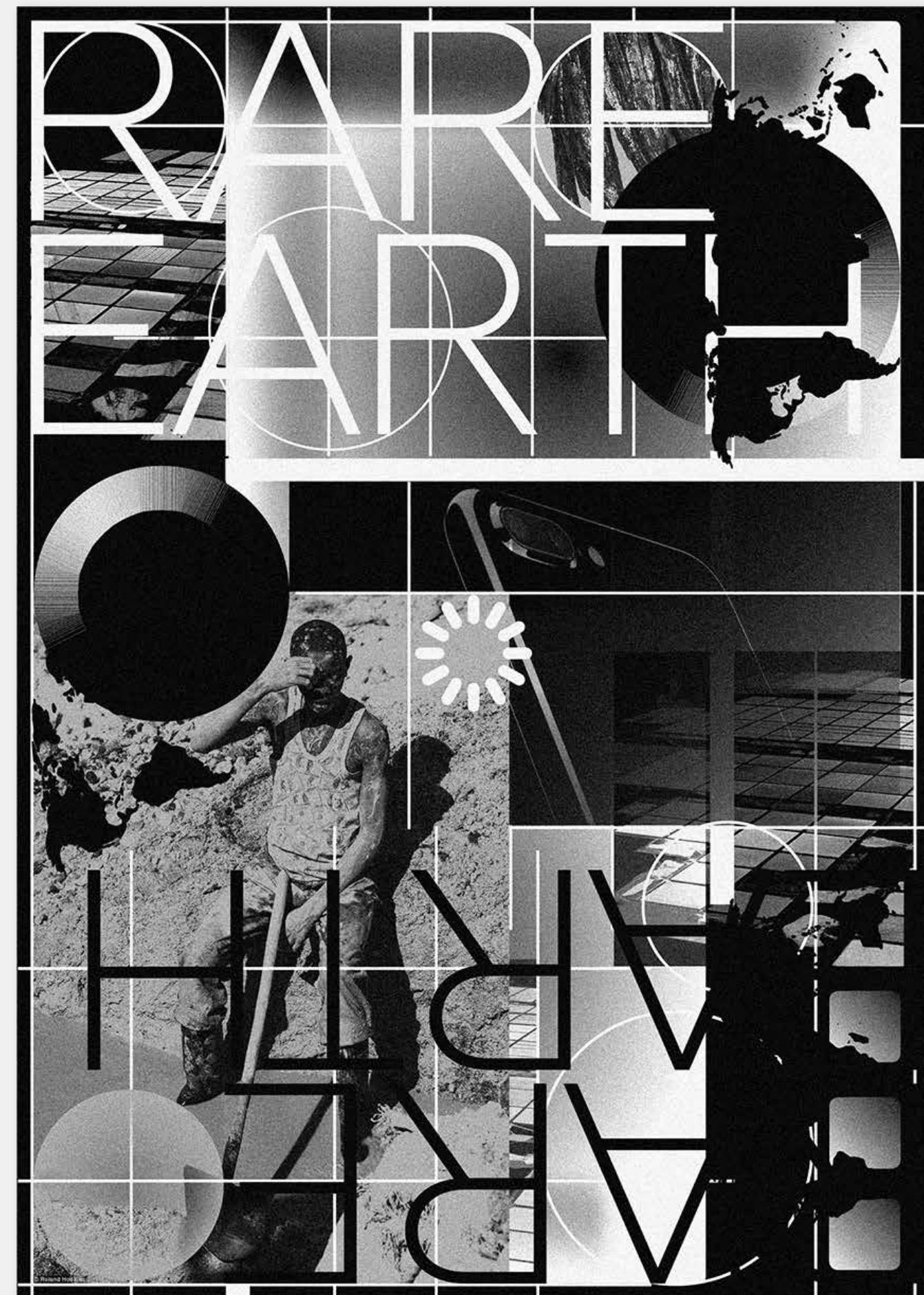


The Silence of Numbers, 2020-21
 Film Stills, 2017-18
 You don't know what nights are like?, 2016
 Looking Back, 2013
 Leicestershire, 2012
 From Bahrain, 2011
 Another Country, 2010
 Untitled, 2009
 City, London, 2008
 Tehran, West Suburb, 2008
 Wall House II, 2007
 Tehran, 2006
 Border, 2005-06
 Archive



Another Country, 2010





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