

Robbie Blundell

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

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

Projects

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

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

Selected Clients and Collaborators

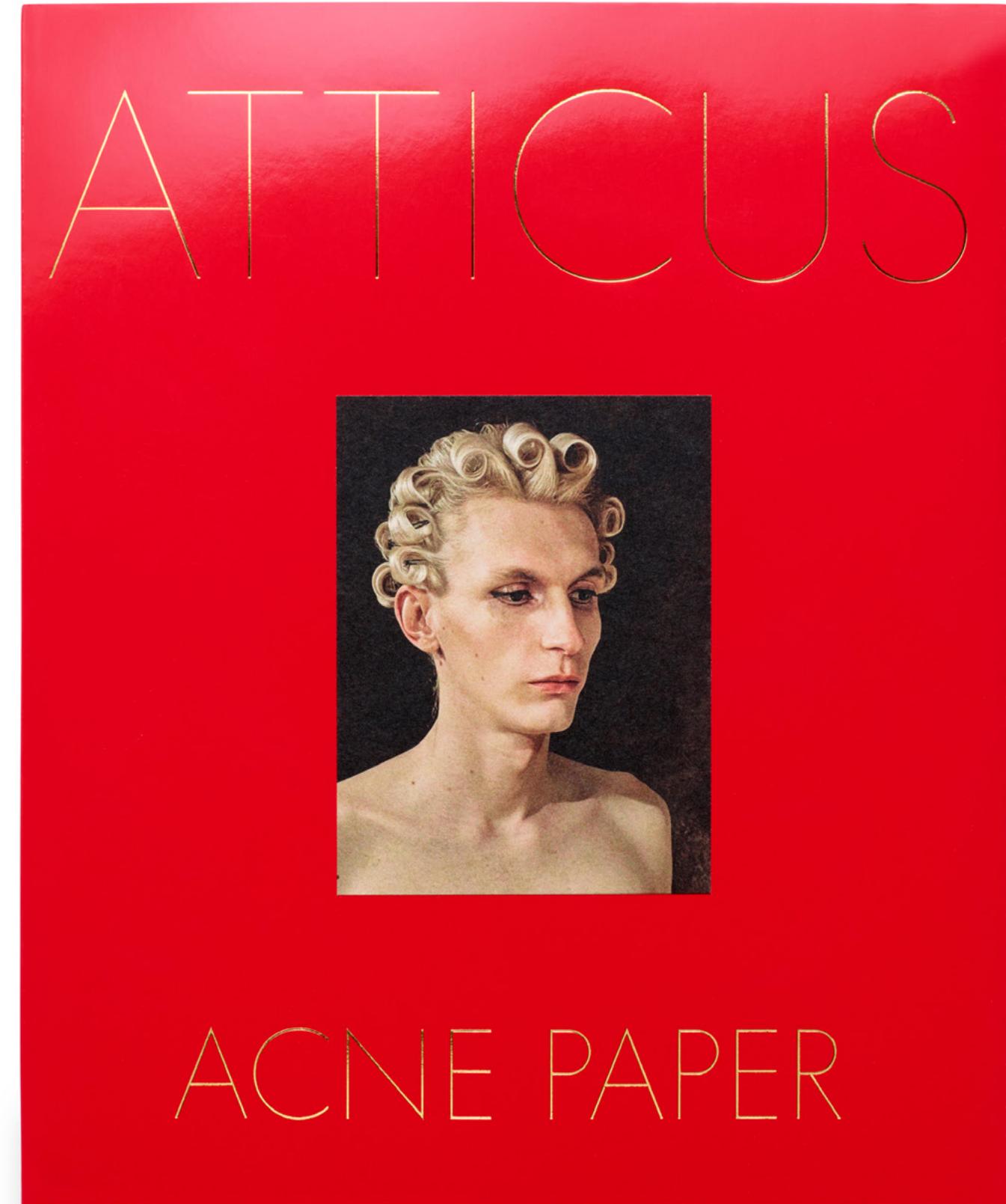
Acne
David Noonan
Earth Percent
Furtherfield Gallery
Hanger Inc.
Institute of Human Activities
MayDay Rooms
Odunpazarı Modern Museum
Parade Skate Co.
Progressive International
Studio TOOGOOD
WMA HK

Selected Experience

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

Contact

robbieblundell@pm.me





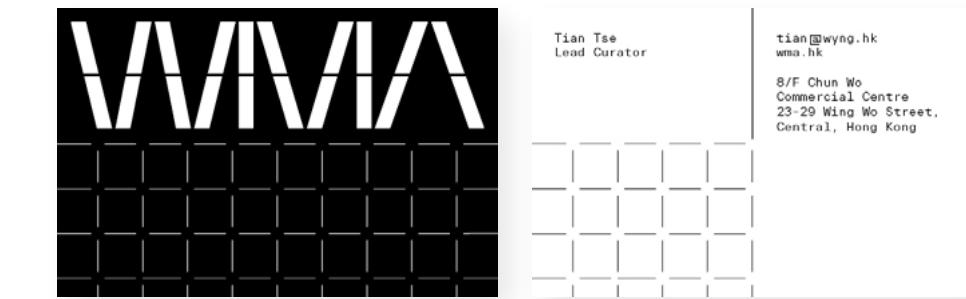


Visual Culture Archive & Project Space

視覺文化檔案和項目空間

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

WMA.HK
23-29 Wing Wo Street,
Central, Hong Kong



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wma.hk
@wma.hk

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

WOMEN 我們: From Her to Here

SUBJECT

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

DATE
15.02.22

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

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

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

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

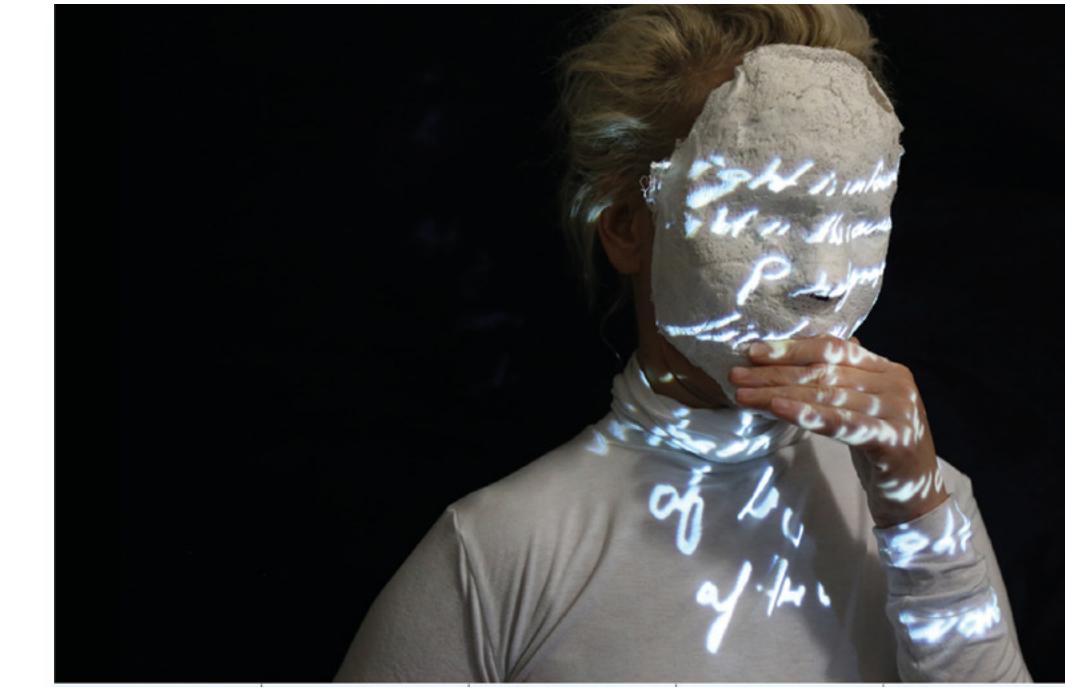


The Days Before The Silent Spring

Lo Lai Lai Natalie 勞麗麗

VAMIA

30.06.22 - 29.07.22
WMA, HK

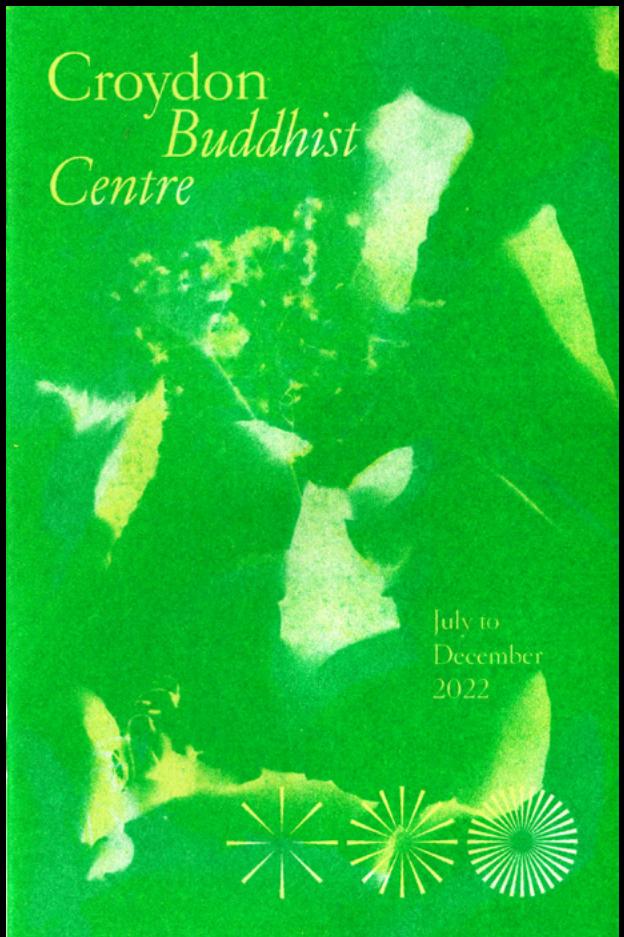


To the Last Light

Catrine Val 勞麗麗

10

15.12.20 - 15.01.21
WMA.HK



SUMMER 2022

NATURE OF MIND

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

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

YOGA FOR MEDITATION

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

OTHER BUDDHISM & MEDITATION EVENTS

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

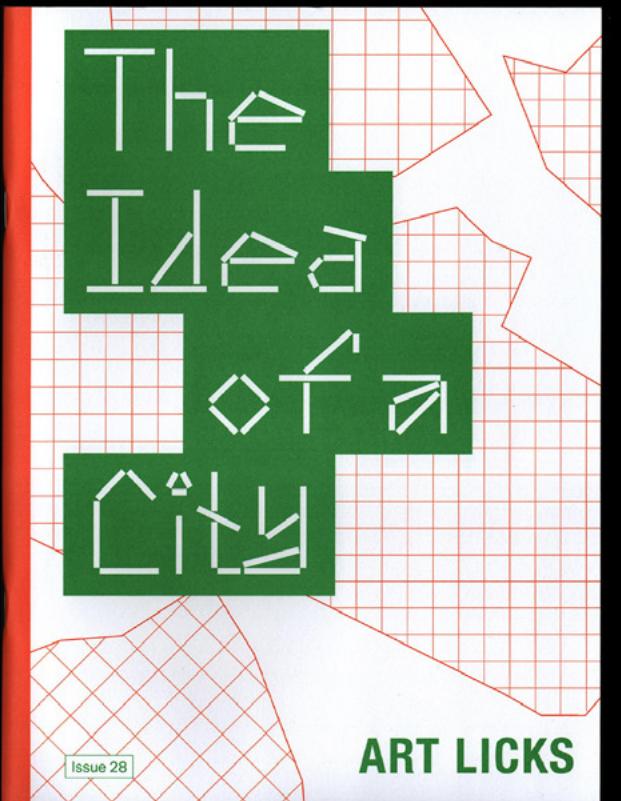
THE DANA ECONOMY

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

Autumn 2022



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



What happened to the people you went to University with?

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

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

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

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

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

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

Where did you study?
Crossing timelines.

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

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

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

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

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

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

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

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

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

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

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

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



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

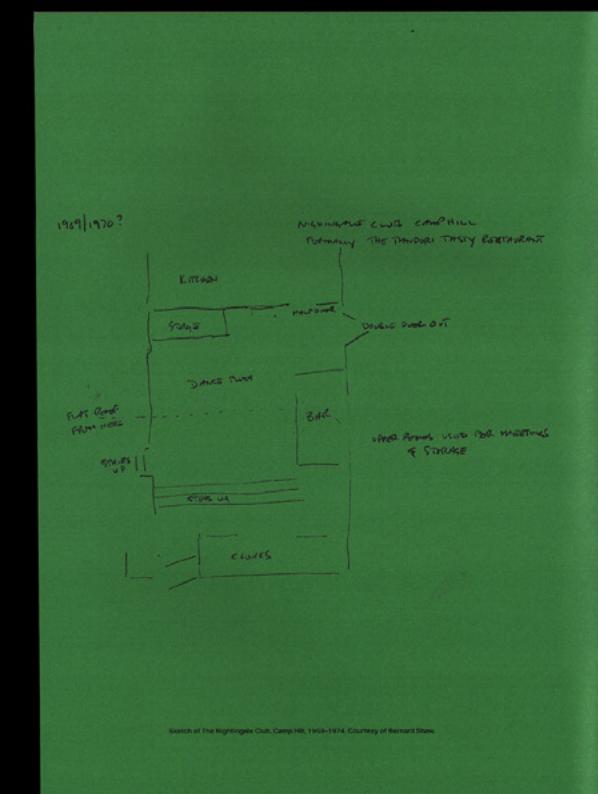
A Birmingham Miscellany

Simon and Tom Blood

Ryan Kearney

Queer Space Archive



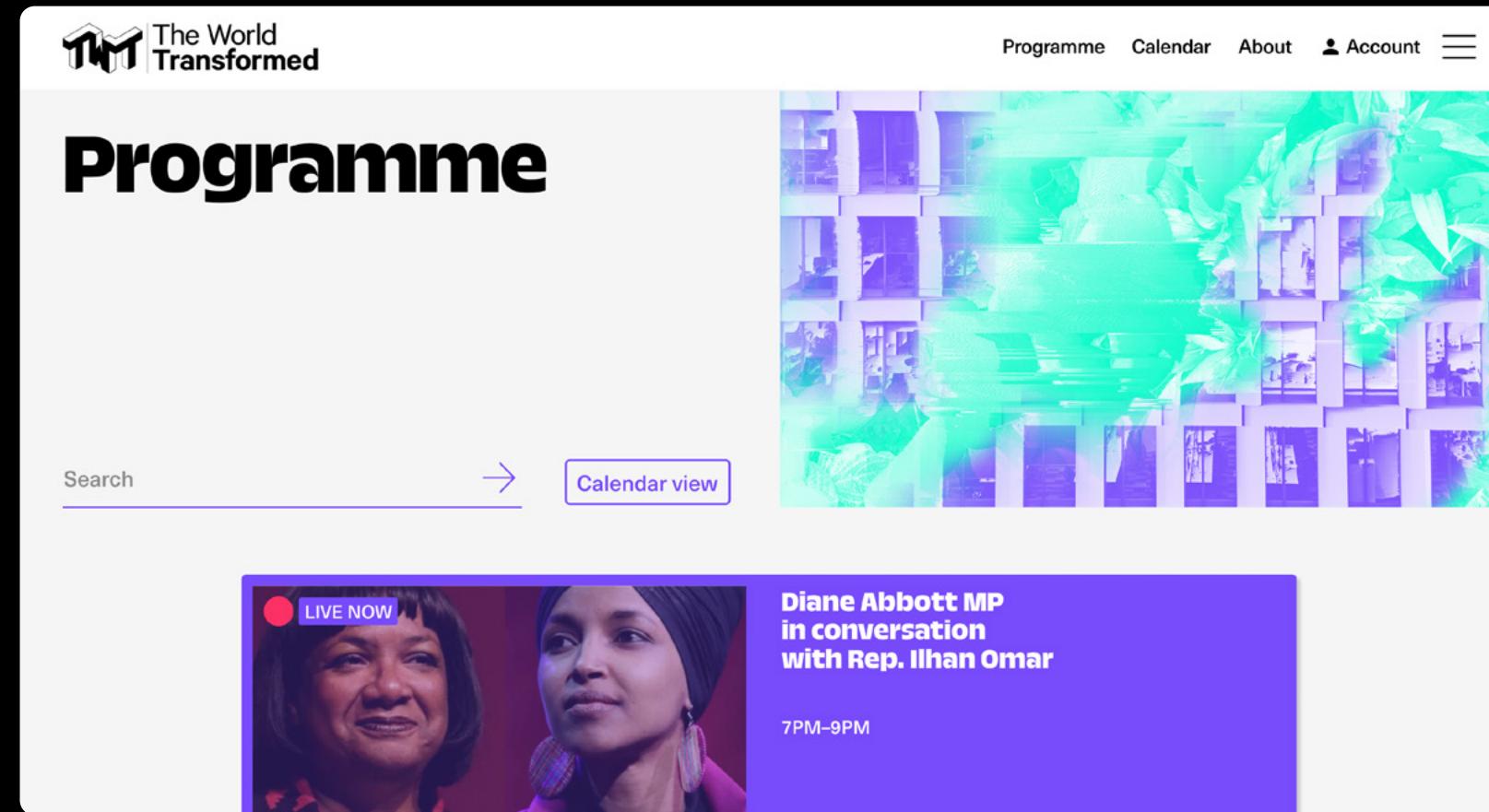


July 2017. I stepped in from the rain and made my way into the foyer of the Library of Birmingham, where I was directed to a queue waiting to ascend the escalator. Rather than wait, I made my way to a staircase behind a pair of fire-exit doors. The smell of pasties wafted from the cafe as I made my way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

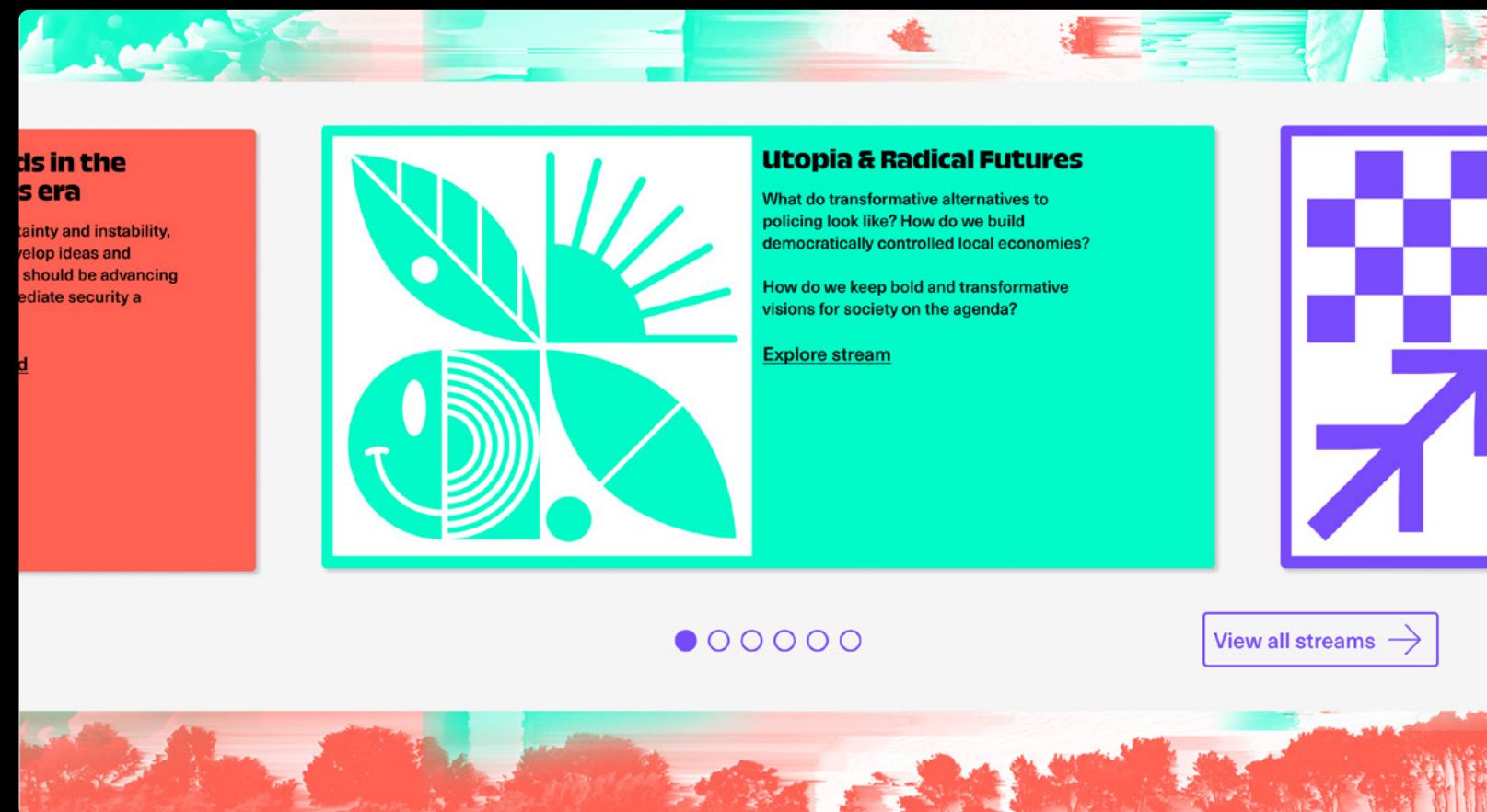
the knowledge that many of these sites were now demolished, made them feel more ephemeral than the social structures they were.

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





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



The screenshot shows the 'Streams' section of the website. It features a decorative banner at the top with a gradient from teal to red. Below the banner are four stream cards. From left to right: 1) A red card with white text: 'Bold ideas in the post-Brexit era'. It discusses uncertainty and instability, developing ideas and policies, and advancing immediate security and democracy. 2) A green card with a stylized graphic of a leaf and a sun-like shape, titled 'Utopia & Radical Futures'. It asks what transformative alternatives to policing look like and how to build democratically controlled local economies. 3) A green card titled 'Utopia & Radical Futures' with the same text as the second card. 4) A purple card with a checkered pattern and a large purple arrow pointing upwards. At the bottom of the page are five small circular icons and a button labeled 'View all streams →'.



Shape Your Space
Community Activity Weekend

Free activities include:

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

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

Full programme at: redlionshawkestoneproposals.commonplace.is

STEPHEN TAYLOR ARCHITECTS

Southwark Council

The screenshot shows the homepage of the Progressive International website. The header features a dark background with a world map and red grid lines. The logo 'PROGRESSIVE INTERNATIONAL' is in the top left corner, and a navigation bar with links 'WHAT WE DO', 'WHO WE ARE', 'SUPPORT', 'EN', and 'BECOME A MEMBER' is in the top right. A large white text overlay reads: 'We unite, organise, and mobilise progressive forces around the world.' Below this is a 'Become a member' button. A horizontal news banner at the bottom of the header contains links to various articles. The main content area has a light gray background. It features a section titled 'Latest' with a green box containing the text 'Italian pro-refugee mayor Mimmo Lucano in his own words' and a photo of a man. To the right are four smaller article cards with titles like 'In Poland, a Refugee Center for Those Farthest From Home', 'Why climate justice must go beyond borders', 'Hungary's teachers' unions prepare largest-ever mobilisation', and 'We are going to Colombia. Here's why'. At the bottom, there are five thumbnail images for other articles: 'Paris Commune', 'Why climate justice must go beyond borders', 'Karl Marx', 'Statement from the Cabinet on the war in Ukraine', and 'Women's Day'.

PROGRESSIVE INTERNATIONAL

WHAT WE DO WHO WE ARE SUPPORT EN BECOME A MEMBER

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

Become a member

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

Latest

Italian pro-refugee mayor Mimmo Lucano in his own words

21.03.2022

In Poland, a Refugee Center for Those Farthest From Home

20.03.2022

Why climate justice must go beyond borders

17.03.2022

Hungary's teachers' unions prepare largest-ever mobilisation

15.03.2022

We are going to Colombia. Here's why

10.03.2022

Paris Commune

Why climate justice must go beyond borders

Karl Marx

Statement from the Cabinet on the war in Ukraine

Women's Day

[= Menu](#)[Become a Member](#) [Q Search](#) [TR](#)

Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV



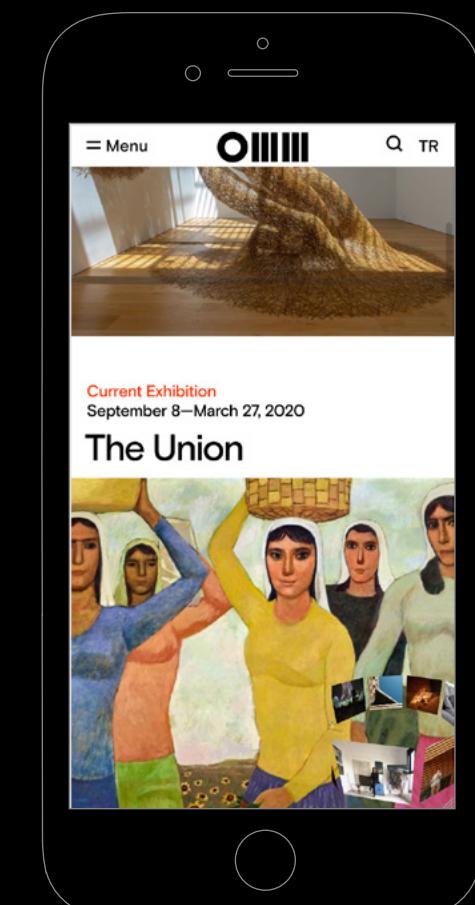
Odunpazari Modern Museum

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Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV





STRIKE! ISSUE 17

TXT: EXPERIMENTAL JETSET

22

23

The Sign of the Apple
The sign of the apple (also known as the 'prost sign', the term 'prost' being a neologism referring to god, gnomes and the Dutch word 'gesnor' [prost]) was conceived around 1962, by pro-Provo pioneers Bert Hughes and Robert Rietveld. It was first used by the Provo movement as a sign to symbolize the notion of Amsterdam as 'Magies Sentrum' ('Magic Center'). Originally, the sign stood for 'saints', but it was later adopted by the Provo movement to refer to a saint to a bathhouse. In 1965, when the sign was adopted by the Provo movement, its meaning narrowed down to the idea of the apple as a representation of the city of Amsterdam.

At first sight a drawing of an apple, the sign originally functioned as a city plan, in which the circular outlines of the letters 'P', 'R', 'O', 'V', 'O' formed a grid system symbolizing the Amstel river, and the dot symbolized the Spui (the square where the main Provo happenings took place).

Since 1965, the sign has become the unofficial logo of the Provo movement, appearing frequently in print and on walls. In a sense, it is the perfect sign for Provo's anti-interventionist and anti-planned approach to the city and its surroundings.

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

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

When Provo turned into a political party, many of these were adopted as their official party programs. Although most plans were never realized in the lifetime of Provo, echoes of them can be found in many social and green policies that are nowadays taken for granted. They also like to point to the different aspects of these plans as the main inspiration behind many of today's 'public bicycle' programs all over the world.

A Provo poster (from various (conflicting) stories regarding the meaning of the colour white within Provo, the immediate effect is clear: the colour white seems to represent a kind of purity or innocence, a clean screen on which the desires of a certain generation could be projected.

A good example of such a 'projection screen' can be found in the empty banner that the Provo were carrying with them in a protest march in 1966, when they were demonstrating against a local law that prohibited them from carrying out their activities. This banner can be seen as a ludic provocation against that specific law; it's not hard to see this as an outspoken aesthetic and conceptual gesture as well.

As the Provo's political career continued (conflicting stories), the colour white was used in many ways. Although most plans were never realized in the lifetime of Provo, echoes of them can be found in many social and green policies that are nowadays taken for granted. They also like to point to the different aspects of these plans as the main inspiration behind many of today's 'public bicycle' programs all over the world.

The Mirrored A
Designed in 1965 (by the Provo-affiliated illustrator Bernd Willems Hohengen), the iconic 'Day of Anarchy' poster announces the demonstrations that would take place during the royal wedding procession on March 10, 1966.

The mirrored letter A obviously (and perfectly) symbolizes the notion of anarchy, but it's not hard to see that the brick wall pattern symbolized the wall everybody will bang their head against, sooner or later—which is one explanation. However, regarding its use in the poster, it's more likely that the artist wanted to see the brick wall pattern as a gesture emphasizing the notion of the wall as a blank canvas—in other words, as a constructive gesture rather than a fatalistic one.

The Grot sign
As presented by Bert Hughes and Robert Jasper Grootenhuis, during the Open the Tomb happening of 1962.

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Bruks Sigule
Yet another illustration of this idea of the city as a 'printing press' can be found in the strategic use of the letter 'Q' to print the name of Queen Beatrix and Princess Beatrix. The Provo movement used 'smoke bombs' (technically speaking, these weren't really 'bombs', but non-explosive devices to create smoke) to mark the route of the royal wedding procession on March 10, 1966.

As the Dutch writer Jan Vervaeke once noted outside of the Royal Palace in The Hague: 'Finally he can really be seen as a smoke signal, 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 artistic form of communication, clearly illustrates the idea of the city as a device to produce and reproduce language.

A Typology of Status
A clear example of this idea of Provo occupied the city of Leiden, where the city hall was in the appropriation (both physically and rhetorically) of the town's statue. By staging specific performances (happenings and demonstrations) near the town's main gates, squares and monuments (such as at Hort Loeffstraat, the Domela Nieuwenhuis statue, De Dokwerker, and the Van Heutz Monument) were transformed into Provo spaces. The Provo's actions (such as the removal of the authority figure, etc.), effectively turning the lay-out of the city into a symbolic, psychogeographical space—a true theatre for the Provoitarian narrative.

Day of Anarchy
Designed by Bernd Willems Hohengen, published in February 1966 (monographied, 33 x 214 cm). Most copies of this pamphlet were distributed as folded pieces.

Since 2011, Amsterdam-based graphic design studio Experimental Jetset (featuring of Moratuwa Shukla, Joost Bakker and Sander Duijzer) have been working on an ongoing research project on the subject of the Provo movement (and its post-Provo offshoots).

10 maart dag van de anarchie

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

STRIKE! ISSUE 17

16 AUTUMN '16

INSPIRATIONAL EXAMPLES OF DIY RESISTANCE

17

GUARDIAN OF THE LESBIANS
(Stormé Delarverie, New York, USA)
Stormé Delarverie was a defiant biutch lesbian nicknamed 'The Guardian of the Lesbians' and lived in New York from the 1940s to 2014. She would famously patrol the streets and lesbian bars of Greenwich Village, New York, to protect other lesbians from violence, intolerance and harassment. She is remembered as a fierce, militant and armed queer superhero. Heavily involved in liberation movements, she was a member of the Black Panthers and the Gay Liberation Front. To this day no-one knows who started the 1969 Stonewall Riot, but many of those involved (including Stormé herself) swear that she threw that all-important first punch.

PAY AS YOU CAN WASTE SUPERMARKET
(Leeds, UK)
Take inspiration from the burgeoning Fair Junk Food movement (BJF). This year, they set up a food waste supermarket in a squated former supermarket in Leeds. They sell surplus food from supermarkets, supermarkets, markets, restaurants and other businesses and then charge for the food on entirely Pay As You Can principles. Around one thousand people visit the supermarket each week, saving over roughly 1.3 million kilos of food every year. In the UK, 8.6 million people struggle to put food on the table on the UK and more than a million people are living in destitution. Projects like this both challenge the supermarket's relationship with individual consumers and also pose a sustainable alternative for hyper-consumers everywhere.

GULABI GANG
(Uttar Pradesh, India)
The gang wears bamboo stick bearing, all-women Gulabi Gang in India's globally famous. The gang is set up in the rural District of kumaon in North India to help the poor and underprivileged. They are roughly 13,000 members strong. Today there are over 10,000 members; most of the gang members come from the lowest caste, the dalit—or untouchable caste, and most are over the age of 40. The gang got trained in self-defense and learned to use bamboo sticks as weapons. They also use bamboo stick used for fighting. At the gang meetings they invite co-operative members to come and report or explain themselves but if they refuse to do so, the gang members will beat them until they admit it. In the extreme, they will castrate them. An Sampat Pal Devi, the 47-year-old commander of the gang says: 'our missions have a 100% success rate.'

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 survival projects 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 provided free breakfast for tens of thousands of children every morning. The breakfast program radically exposed the concentration of poverty and exploitation 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 mass-aid and care for the community, extending beyond the material conditions of the working class and their organizational structures.

SITTING ON A MAN TACTIC
(Igbo communities, Nigeria)
The sitting on a man tactic has been used by women in Igbo communities in Nigeria to challenge a man's authority for centuries. Large numbers of women would resist the power balance by convincing their male counterparts to sit on their laps, thus challenging him in a number of innovative ways: simultaneous collective nudity, for instance. This tactic is used to respond to a variety of injustices but is most commonly used to challenge a man's authority over a woman. In the late 1920s and early 1930s in the anti-colonial protests, and more recently against Nigeria's multinational oil industry, women have used this ingenious tactic as a protest against male authority.

Even if there seems to be some controversy about the current research, it is important to remember that it is possible to achieve resistance through different forms of urban resistance. Aside from the 'classic' types of resistance in public places such as independent libraries, co-ops and theatres, it is worth mentioning the international migrant squats, and the numerous occupations of buildings that have been organized by migrants. Hostility the system produces in capitalist society. Dangerous ghetto and slum clearance, make you bring a change of black clothes if you go there. Oh, and don't forget to target the local middle-class.

Matthew Moutos is an ethnographic researcher based in south east Asia. His work focuses on the material conditions of the working class and their organizational structures.

EXARCHIA NEIGHBOURHOOD
(Athens, Greece)
Exarchia couldn't be ignored in our collection of examples of direct resistance. Historically, Athens' most radical and anti-authoritarian neighborhood is full of various clashes with the different faces of state oppression. It has earned itself a special mention in tourist guides as a place not to visit during your Greek holidays (unless, that is, if you're a member of the Black Panthers).

In the contrast of colonialism in Africa, though the interactions 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 not always the case. This is especially true in the everyday life of the city where the supposed superiority of Europeans, was propagated at the cost of indigenous African populations.

Blackhead, along with Apartheid South Africa, is noted as an extreme case where certain areas were planned to be unsightly and threatening to the physical and cultural movements of Africans. The physical and cultural movements of Africans were not fully realized and Africans were forced to live in informal settlements on the outskirts of the city. The dance served as a source of pride and identity in the face of colonial oppression. Another cultural form that was often not encompassing and even colonized with all its suppressions, but its limits and where these limitations were often imposed on the African population, is in which Africans were able to cultivate alternative cultures, their political, economic, or social. Exarchia, for instance, is a neighborhood that has been able to steadily increase rural-to-urban migration of African populations. A study of colonizations through the lens of the built environment is an attempt to understand how European consolidated and perpetuated colonial power and rule in Africa. However, the subsequent growth and development of many African cities did not conform to a linear logic or urban planning.

COLONIALISM: THE DOMINANT CULTURAL FORM
Colonialism is a system designed to collect and confine, within a specific space delineated with boundaries, a population that is considered inferior and is often perceived as a threat to the social order. Urban planning and zoning in many cases can represent the physical manifestation of this system. However, when racial segregation becomes the basis for zoning, especially at a time when theories of biological racism were rife, urban planning reveals the extent to which the built environment was used during colonization. Considered as having 'low-level needs', Africans were largely treated as commercial and domestic labor force, and were often segregated from the built environment.

Colonial racial ideology meant that the visual and auditory experience of the built environment differed by different groups within society; the white experience and the black experience. As such, the built environment was used to reinforce racial hierarchy and the presence of projects put in place for social order. The built environment has the ability to inscribe and reinforce the racial hierarchy of the city. However, it is not only through the study of the built physicality of a place, the city or the townships, that we can fully learn about colonialism. It is the use of biological racism where the built environment creates division, and consequently, the implication of that on the psyche of the colonized individual. Colonialism is a system that is designed to dominate and control over the African populations. In considering the past and present of the built environment, it is important to reflect on the similarities between the colonial rule and the post-colonial ZANU PF government led by Robert Mugabe. The津巴布韦an government, preceding experience of colonialism and as such, post-colonial governance can be understood as a residual cultural element Post-independence, the new government had to deal with the challenges of the colonial powers that regarded people, namely the poor masses, as a problem. The contemporary urban planning of津巴布韦 is characterized by aspects of colonialism, that reveal themselves in the new government's urban planning and the ways in which such policies affect the poorest populations who reside in the townships.

STRIKE! ISSUE 17

TXT: LEONARA MANYANGADZE

14 AUTUMN '16

HARARE TOWNSHIP: THE 'EMERGENT' CULTURAL FORM
Harare Township (Mabare) is located in the heartland of the Shona people though, historically, it was settled by Afrikaners and Portuguese miners from Malawi and Mozambique. Often most under-theorized about the colonial experience is the agency of the Shona who used their own cultural forms to fight back when they invaded the colonial modernity through the appropriation of township spaces. The Shona's resistance to colonial influences, African migrants to the city were neither their heroes nor heroes of colonial resistance. Instead, they were seen as a threat to the city's economy. In fact, they were doing as traditional colonial architecture from its original purposes in ways that had left enduring physical traces.

The built environment or dominant cultural form is often not encompassing and even colonized with all its suppressions, but its limits and where these limitations were often imposed on the African population, is in which Africans were able to cultivate alternative cultures, their political, economic, or social. Exarchia, for instance, is a neighborhood that has been able to steadily increase rural-to-urban migration of African populations. A study of colonizations through the lens of the built environment is an attempt to understand how European consolidated and perpetuated colonial power and rule in Africa. However, the subsequent growth and development of many African cities did not conform to a linear logic or urban planning.

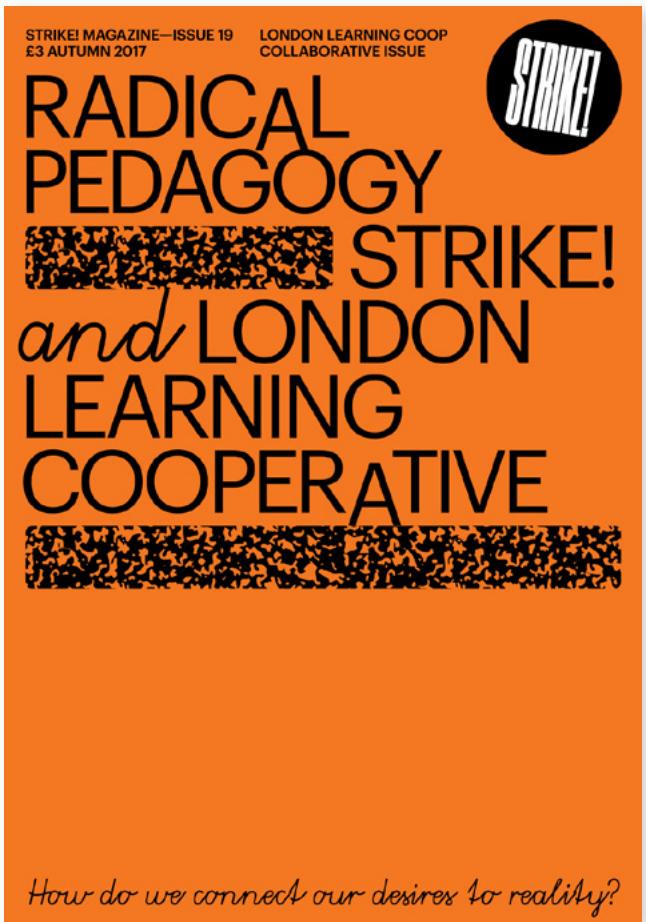
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Realizing the potential of the built environment to dominate and intimidate, European colonial governments erected structures and monuments intended to showcase their superiority.

Even so, colonial governments often did not consider the needs of the African urban experience and under the orders of Sir Edgar Whetstone, a long serving member of the Rhodesian Government, Harare Township residents were subject to random demolitions and evictions. This was done to crush political opposition and maintain control over the African populations. In considering the past and present of the built environment, it is important to reflect on the similarities between the colonial rule and the post-colonial ZANU PF government led by Robert Mugabe. The津巴布韦an government, preceding experience of colonialism and as such, post-colonial governance can be understood as a residual cultural element Post-independence, the new government had to deal with the challenges of the colonial powers that regarded people, namely the poor masses, as a problem. The contemporary urban planning of津巴布韦 is characterized by aspects of colonialism, that reveal themselves in the new government's urban planning and the ways in which such policies affect the poorest populations who reside in the townships.

Leonara Manyangadze is a reader in art and politics with a focus on gender, transgenerational trauma and colonial legacies.

THRIVING NOT SURVIVING
SCHOOL, A SURVIVAL GUIDE

TEXT SKY CAESAR,
GEORGIA MOONA-SAM
& DHELLA SNOUSSI

Education is failing us all, but it's not clear cut. Incarceration, mental health system, exclusion from schooling, the foster care system. Young working class people of colour are overrepresented at every level. Set up for unemployment and a lower quality of life.

This cycle begins with the education system, where students of colour and the working class are most frequently in detention or permanent exclusion. The crisis in education is why we have made a film exploring the perspectives of young people, like ourselves, who are surviving school. Before the launch of our film, *Surviving School*, we are writing this article for STRIKE!. We are young people currently experiencing these issues first-hand. We explore where and how education is failing us, including insights from participants in the film and we provide survival tips for those like us, out there.

Having interviewed our peers, one of the most striking themes was the recurring idea of 'professionalism'. In particular, how uncomfortable it is for us as young people of colour coming from multicultural backgrounds in an education system that puts more and more emphasis on a narrow notion of 'Britishness' and often limits the space for expression of our own backgrounds and traditions.

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

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

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

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

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

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

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

TEXT BY JANEY
IMAGE BY CAT SIMS

STRIKE! MAGAZINE



AUSTERITY AND EDUCATION

TEXT JULIE TOMLIN
IMAGE JOSEPH P KELLY



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

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

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

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

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

'But all schools, no matter how successful,

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STRIKE! MAGAZINE



DIRECT ACTION
WHO'S BODY IS ON THE LINE?

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

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

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

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

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

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

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

— Assata Shakur, *To My People*, 1973

Read & Review is a collective of activists, artists and writers whose purpose is to facilitate the exchange of ideas and discussions.

BLACK AND TRANSGENDER
THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

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

KHALEEB BROOKS

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

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

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

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

Black bodies, black trans bodies cannot progress in a system that was not built for them in the first place. In a system where blackness itself is deemed criminal and participation in a market economy, allows for comfortable complacency whilst black mortalities are easily managed, distributed and disposed. Positive visibility for black transgender people has become further embedded in valuing lives through policy based on death; and the convictions 'achieved' based on these policies are also furthering the prison industrial complex, through which capital gains through the privatization of prisons. And ultimately, ironically,

POLITICS OF THE BODY
ON VALIE EXPORT'S SYNTAGMA

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

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

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

JULIET JACQUES

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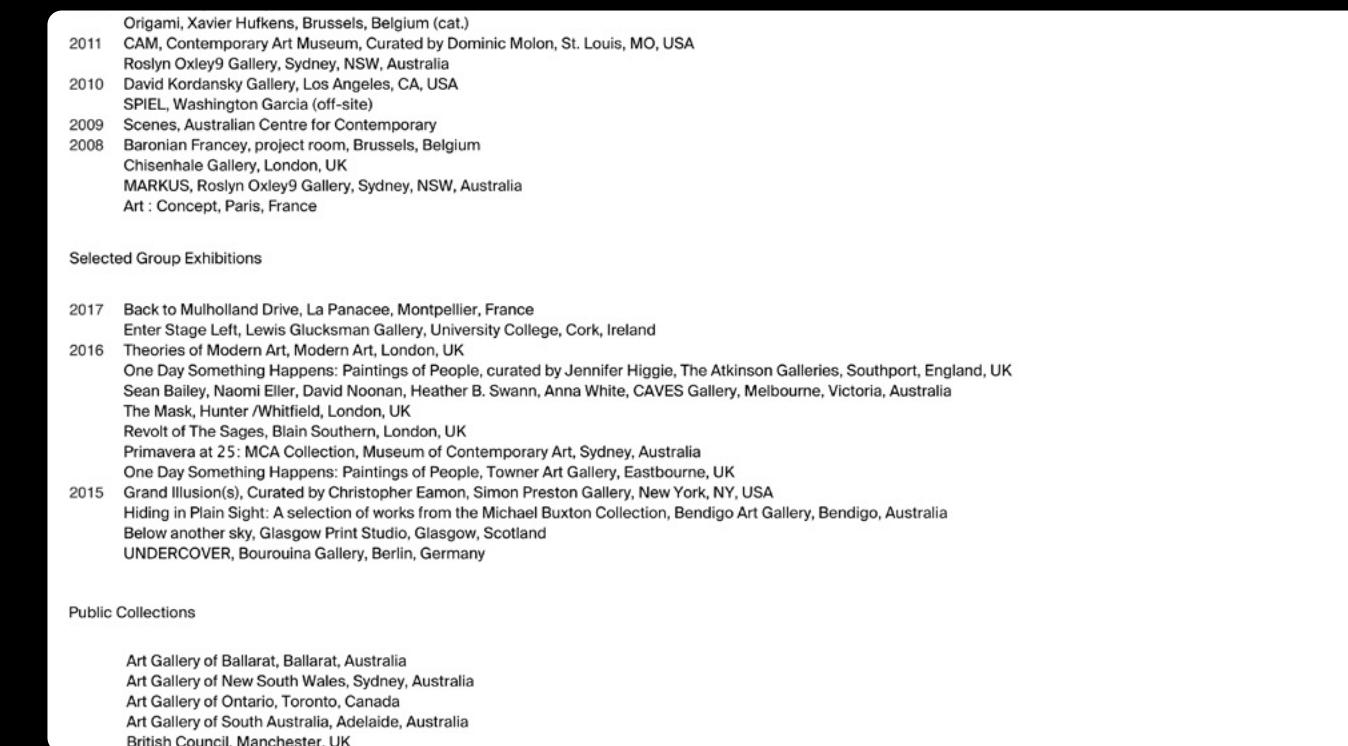
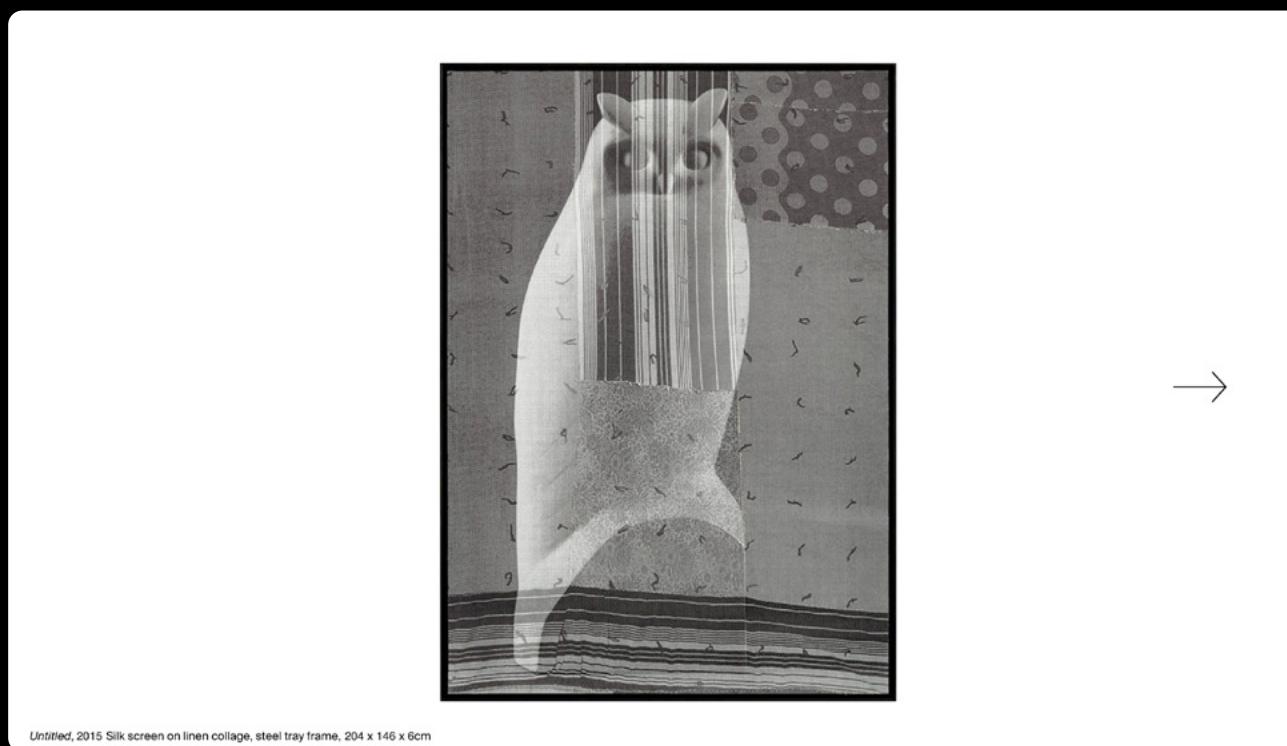
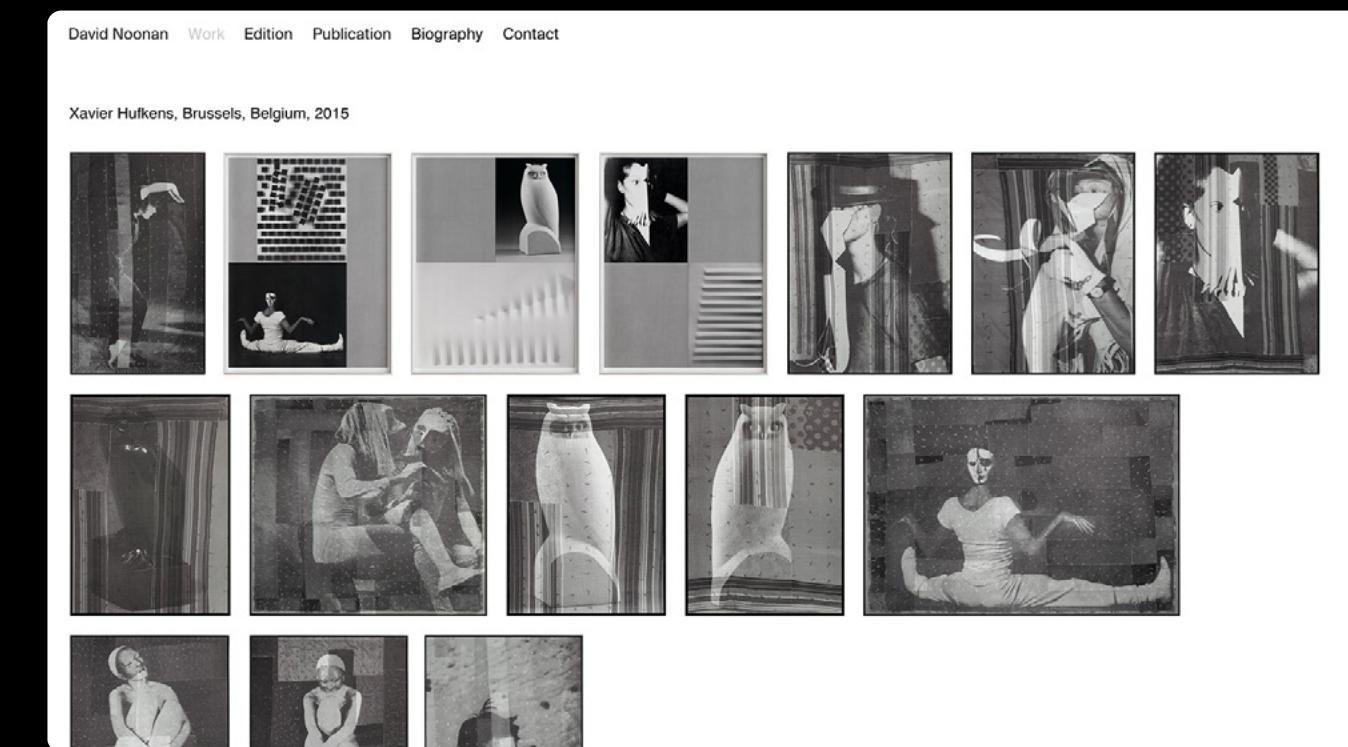
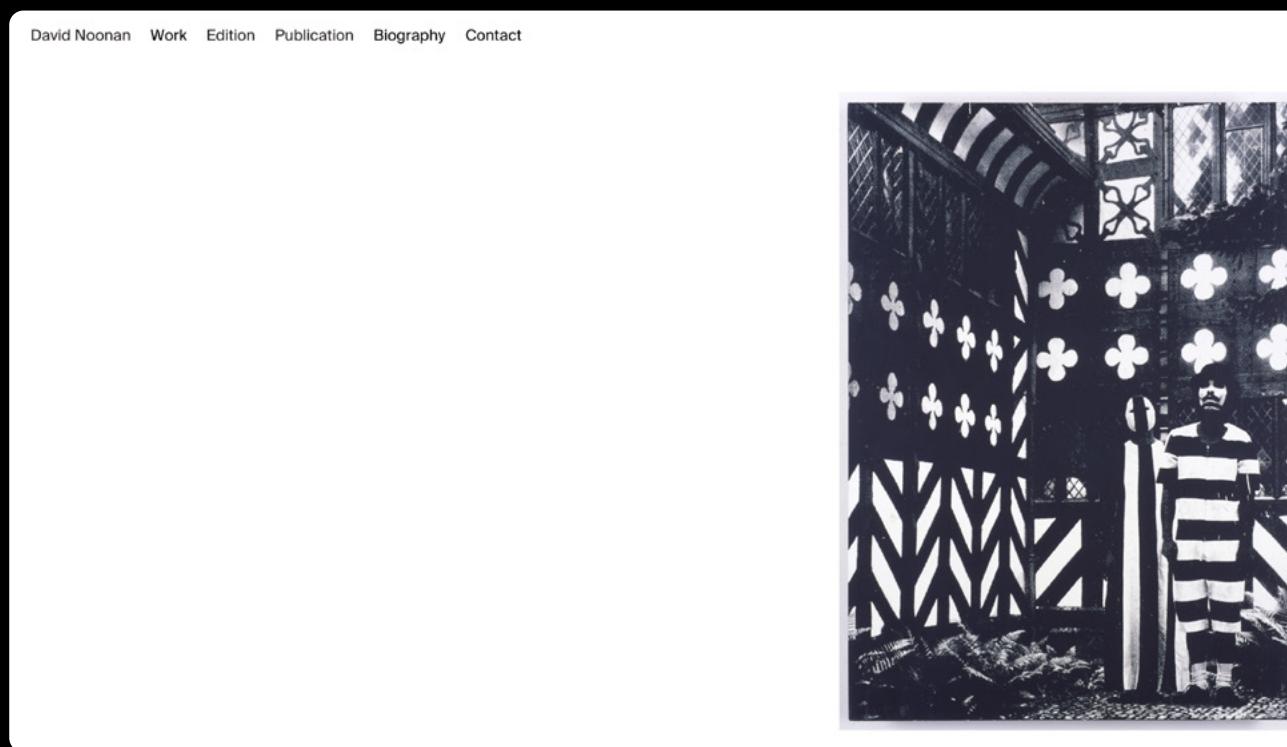
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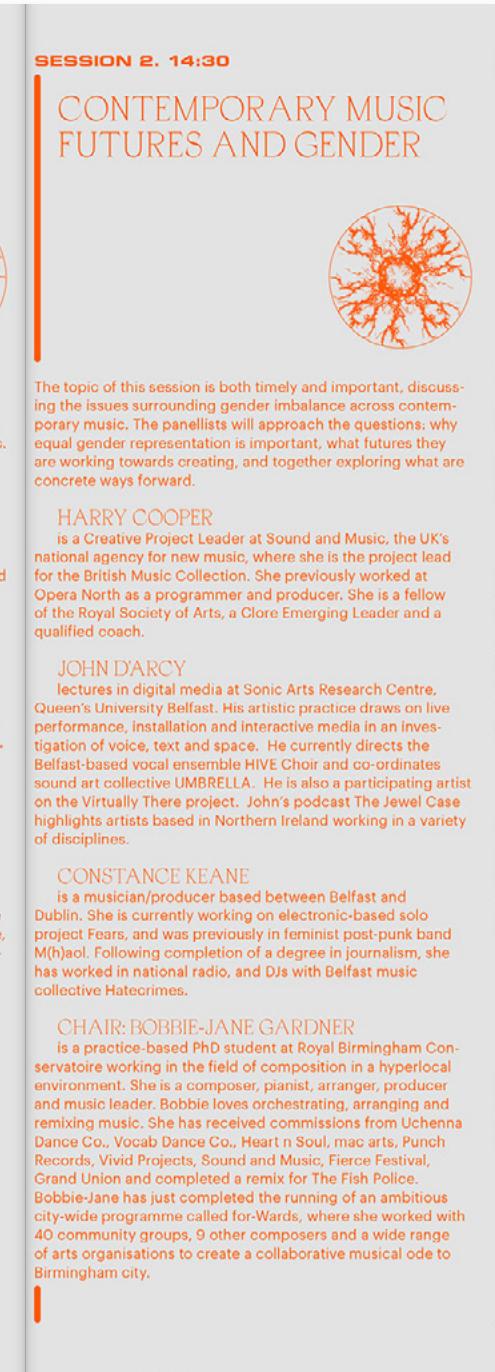
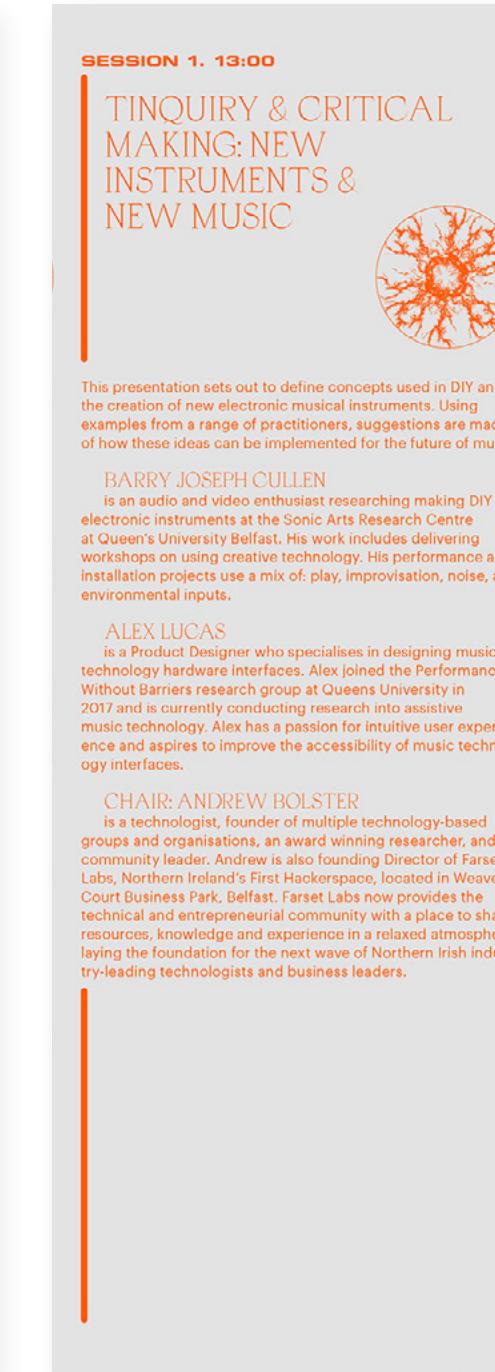
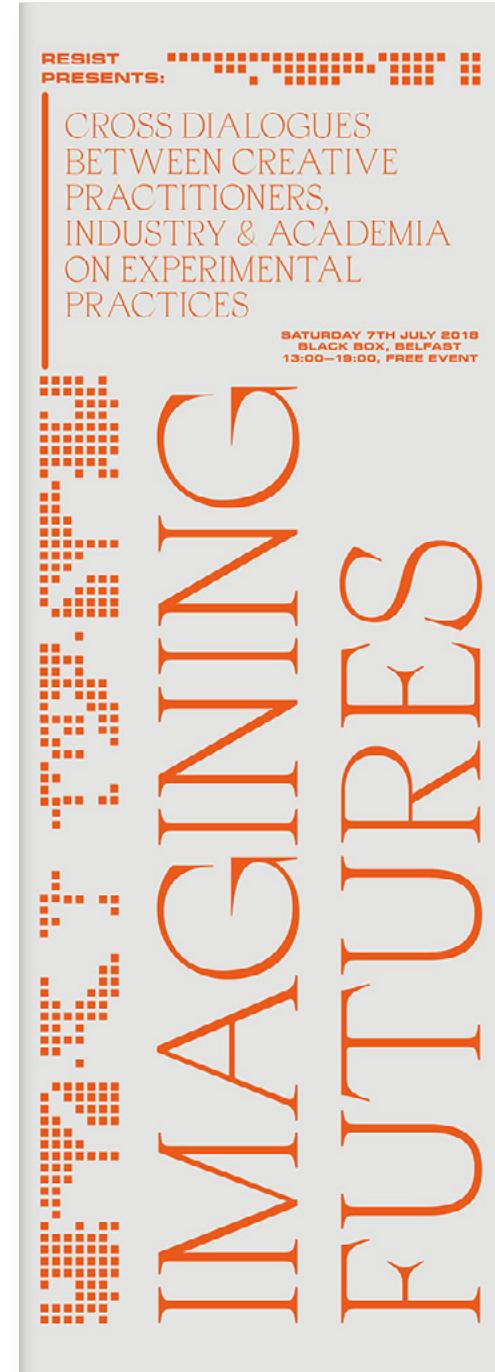
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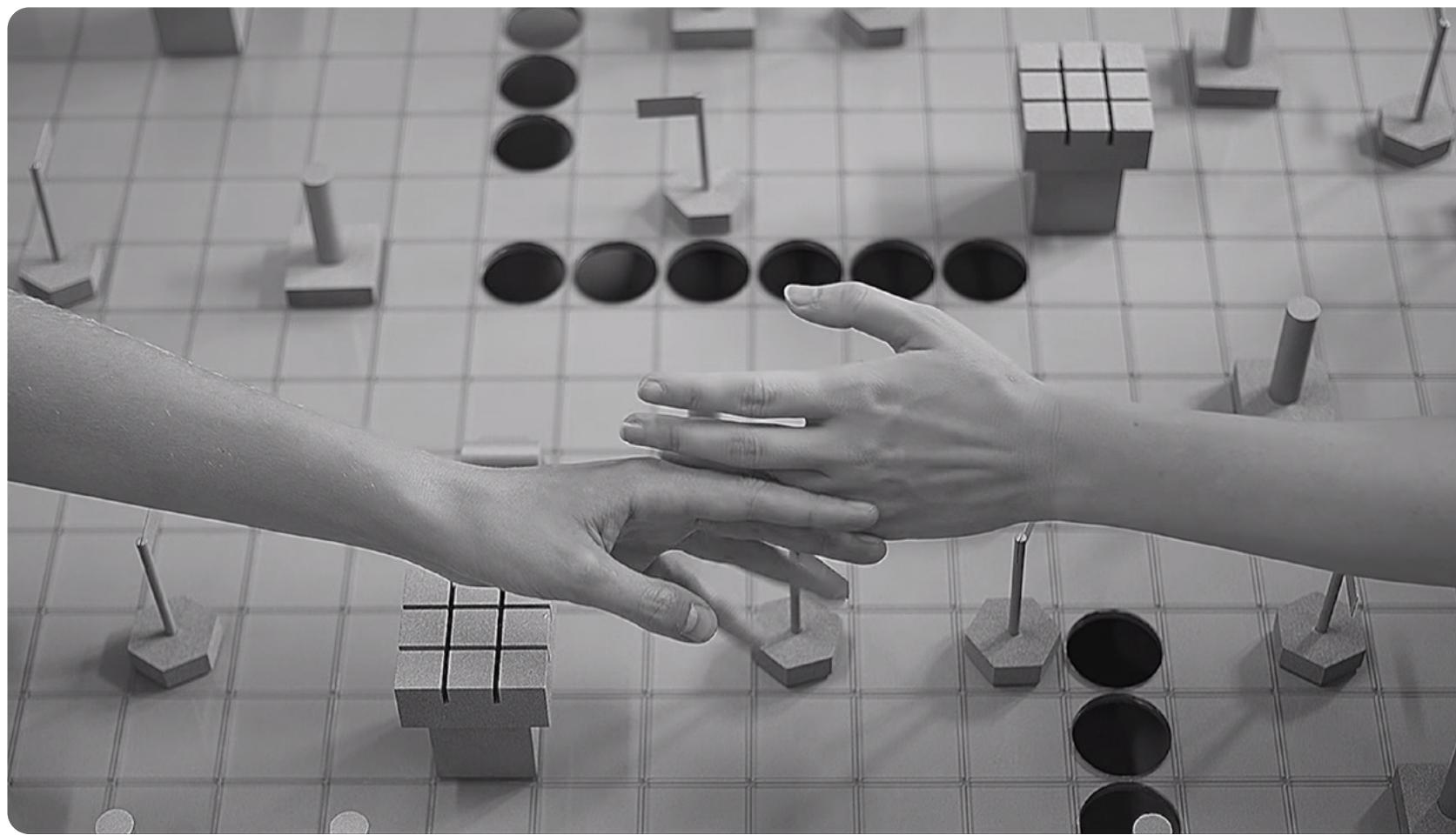
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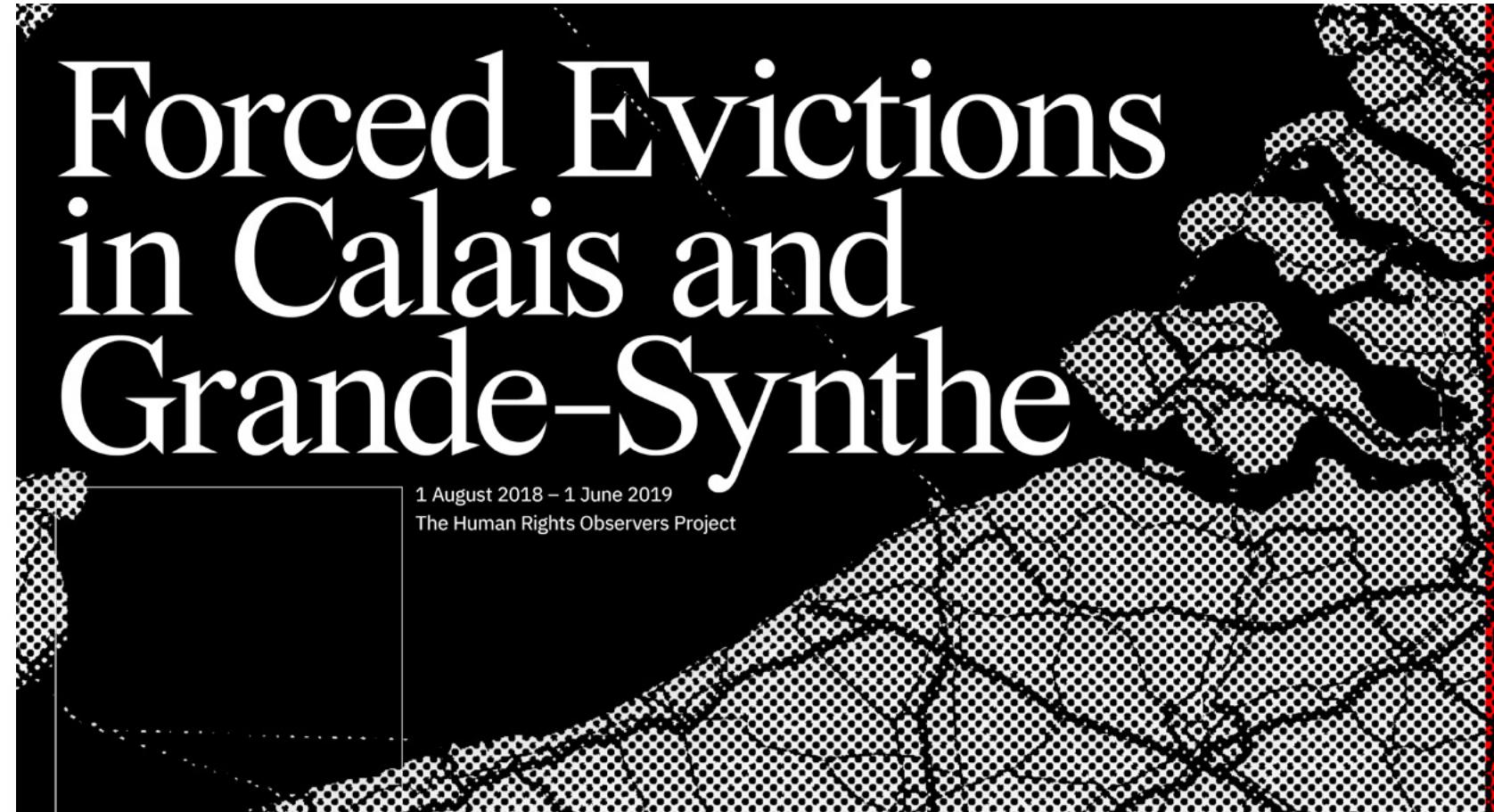












1 August 2018 – 1 June 2019
The Human Rights Observers Project

that is the amount of money, the books and the clothes that were in my backpack, and the tent in which I slept every night that was my house, or shelter, or whatever you consider it to be – my humble abode. Here, everybody complains somehow about their bad deeds that they do against us. Instead of teaching good and moral lessons and showing respect, courtesy to refugees, they teach us violence, cruelty, aggressiveness, they teach our family and children something that is really insane.

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

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

The number of displaced people in Calais, which dramatically dropped in the days following the clearance, started surging again soon after. The land of the former jungle remains deserted after its final eviction, but several smaller living sites have emerged in Calais, and along the coast of Northern France more generally. In the Calais region, the last census carried out in November 2018 by Refugee Info Bus estimates the number of displaced people in the city to be around 600.^[3] At the time of writing this current report, this number has decreased to approximately 500, although this trend can reverse due to the general increase in new arrivals during the summer. In April 2018, L'Au-

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

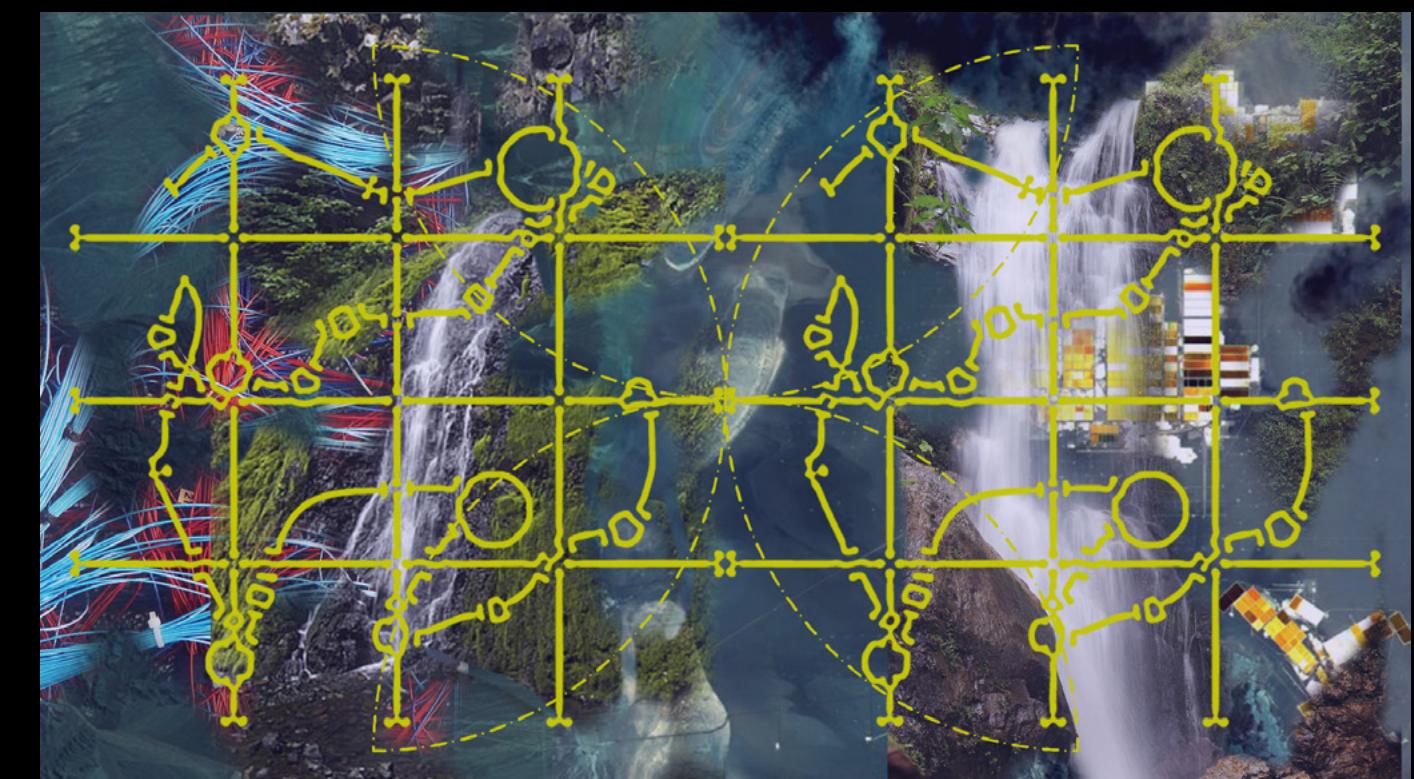
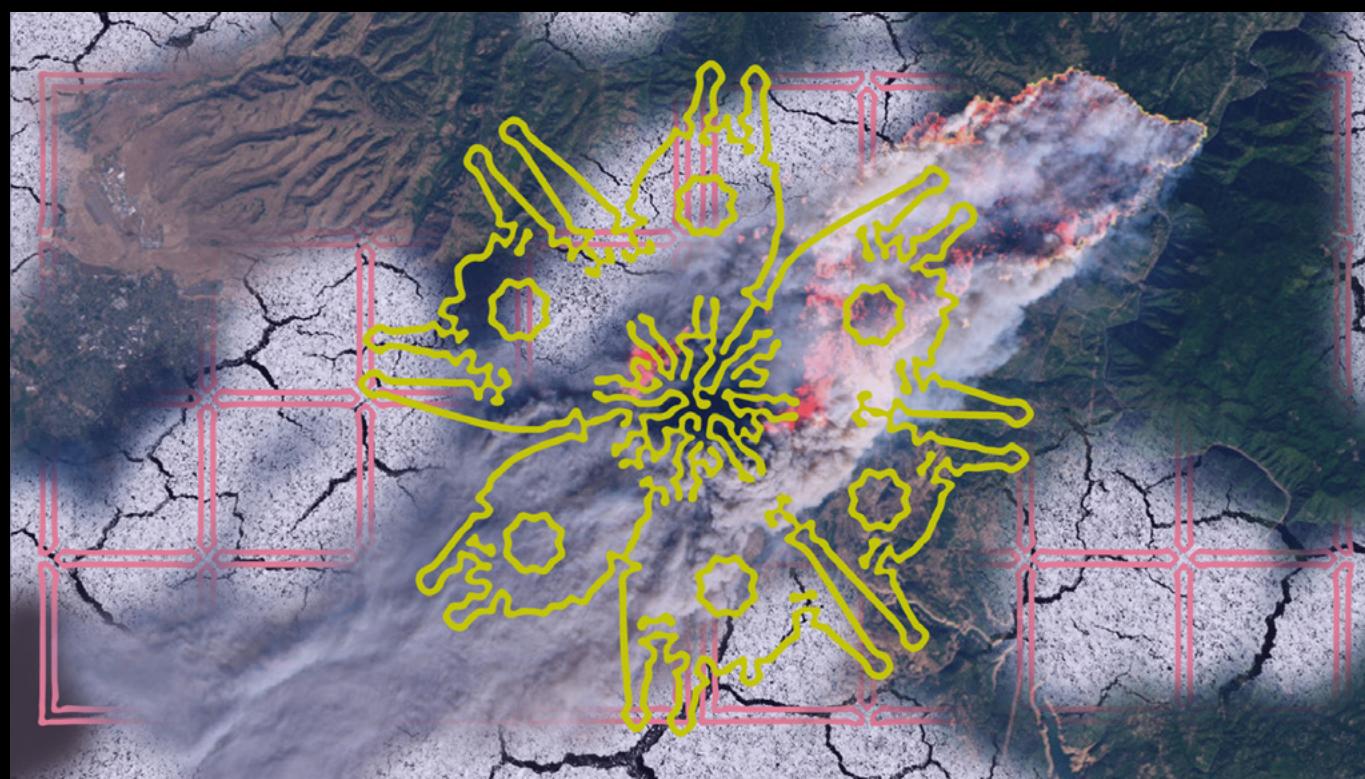
[2] "Hollande promet un démantèlement complet « d'ici la fin d'année ». Le Parisien. 26 September 2016.

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

The screenshot shows the Mayday Radio website's "Upcoming" section. At the top right is the "Mayday Radio" logo with a purple circular icon. Below it is a purple button labeled "Upcomming". Three items are listed in a horizontal row: 1. A black square with white text "Call Out 2021". 2. A purple square with white text "Abeng" and "22.05.21". 3. A purple square with white text "Abolition A-Z" and "20.04.21". To the right is a large circular button with the text "View all upcommming". Below the list is a green "Previous" button followed by a horizontal bar with four green segments.

The screenshot shows a show page from the Mayday Radio website. On the left is a purple circular icon. At the top right is a play button icon, the title "DIARY OF A SQUAT 1989", and a timestamp "15:21 / 23:41". The main title "Joyful Militant Sonic Cyberfeminisms" is centered in a large, bold, black serif font. Below it is the date "22.04.21". At the bottom are two images: one for "THE REAL FREE BRIXTON CHALLENGE" and another for "RONALD SUKENICK author of Doggy Bag O[RPHAN] D[RIFT] STEWART HOME".





Noah Kulwin

Tales from the Thrifts

From savings-and-loan crooks to crypto hucksters

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

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

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

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SALVO



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

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Anti-capitalism Class Strike Debt Posters

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Spare Rib Issue 217 Magazine, 1990

Organise! #34 For class struggle anarchism Newspaper 1990

Hackney Gutter Press

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

More

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