

## Digital ↳ Print ↳

**Robbie is an interdependant graphic designer from Belfast, currently living in London. He is interested in developing visual narratives and cooperative working structures.**

He is a member of Evening Class ↗

### Clients Include:

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

### Education:

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

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



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

HANGER SHOP ホーム LOOKBOOK カテゴリー ABOUT 製品

Account Bag Currency 17:07 午後

BOSOZOKU  
HANGER SSI6  
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

LATEX

Shop Now 太りたくない

WOVENS

Shop Now 太りたくない

ACCESSORIES

Shop Now 太りたくない

SS17

H. STUDIO

HARDWEAR



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

Account Currency Bag 17:55 食事

LATEX

Shop Now 太りたくない

WOVENS

Shop Now 太りたくない

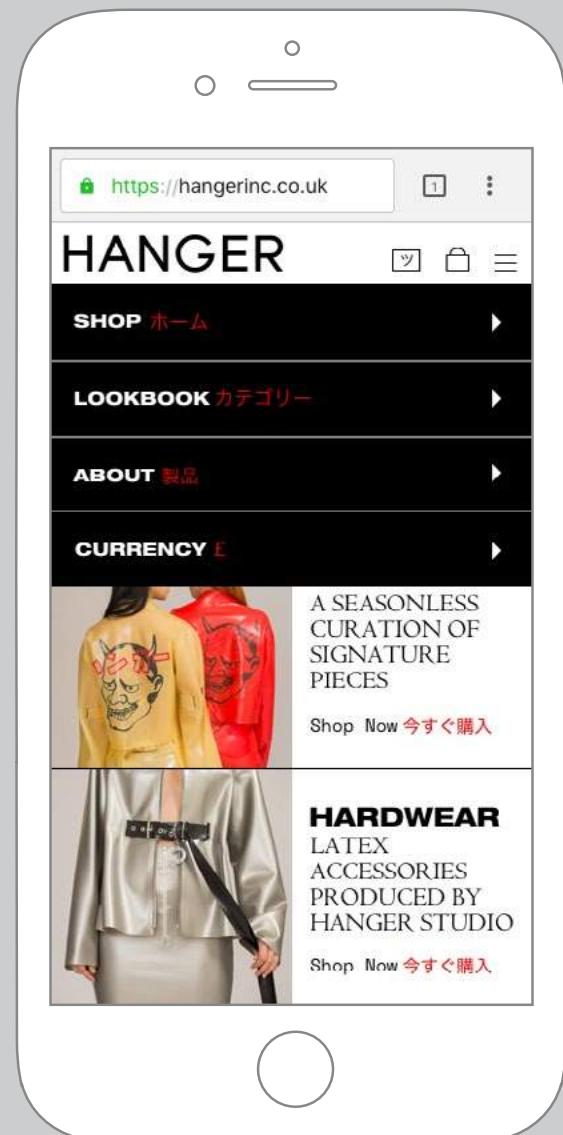
ACCESSORIES

Shop Now 太りたくない

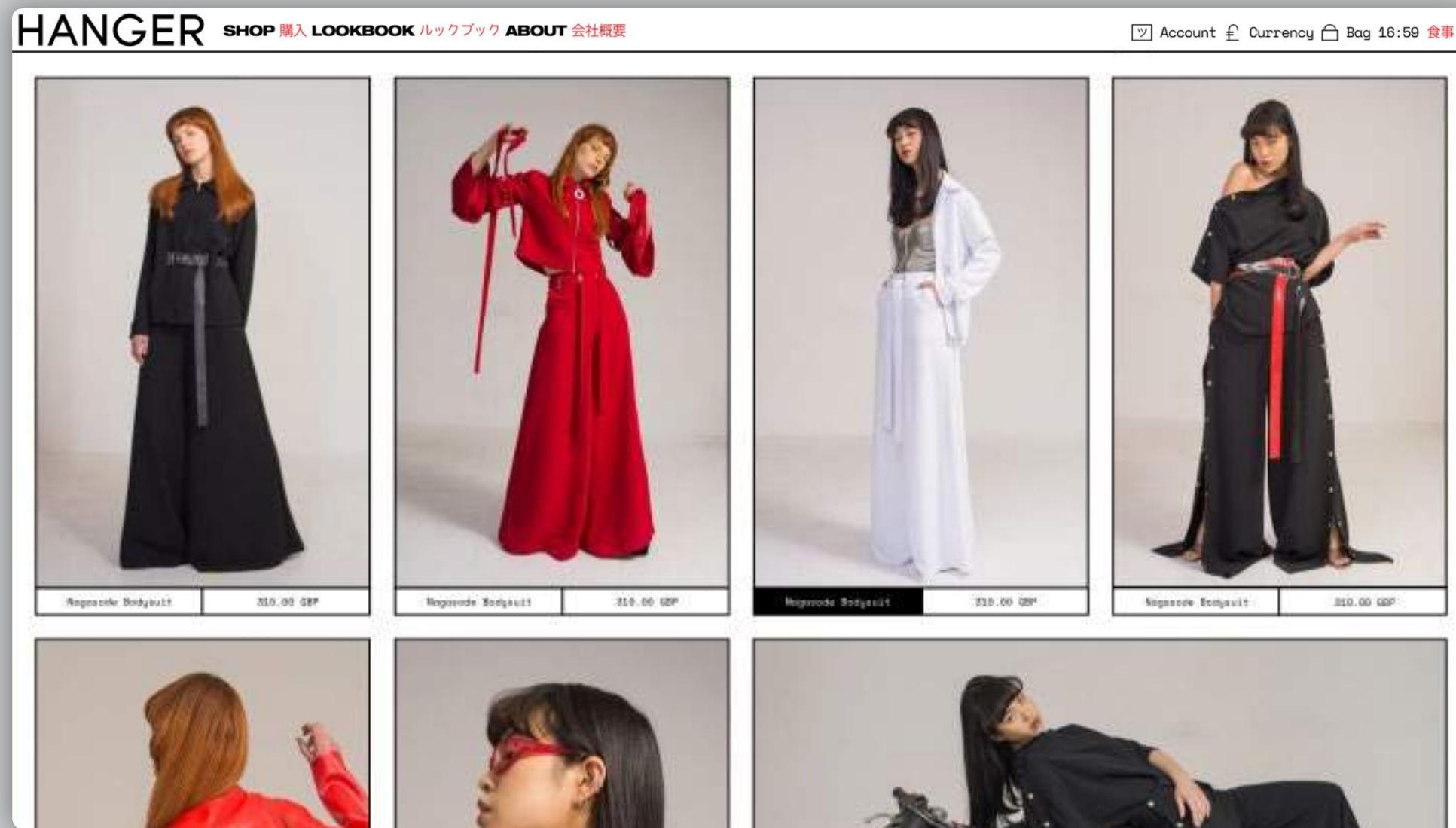
ラテックス

織る

アクセサリー



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



## SPRING DEMON - EPISODE II

SHOT BY CHRIS FOWLER  
[WATCH](#)



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

**Settlement**

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

**Global**

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- Archive
- Join
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- Circlé d' Art

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[Disclaimer](#)

**INSTITUTE FOR HUMAN ACTIVITIES**

**The Institute for Human Activities**

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

10.12.14

## Interview with Richard Florida at Research Seminar

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

00:06

|||| HD vimeo

04.12.14

IHA launches global debate series on poverty...

10.11.14

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

06.10.14

On the Institute for Human Activities...

02.10.14

Artists come to create beauty and...

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**INSTITUTE FOR HUMAN ACTIVITIES**



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

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## INSTITUTE FOR HUMAN ACTIVITIES

### The Institute for Human Activities

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



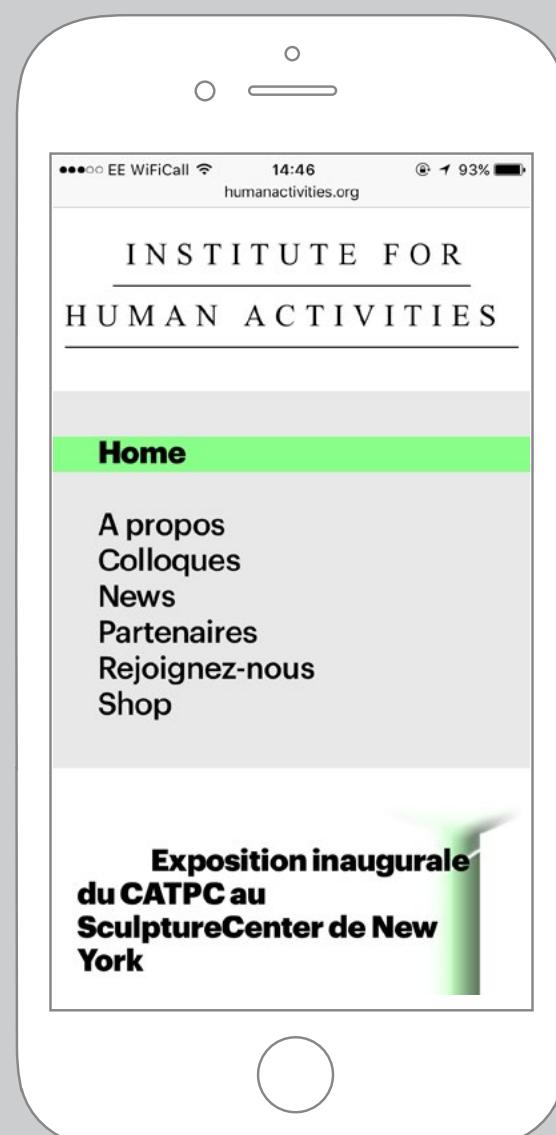
opening seminar on a clearing days, art historians such as TJ gongo, and artists including the terms for the IHA's five speaker was urban theorist Richard much contested thesis of art as a when art critically engages often brings beauty, jobs, and such art is exhibited, discussed York and Berlin.ation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

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

Interview with Richard Florida at Research Seminar

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

- 04.12.14**
- IHA launches global debate series on poverty...
  
- 10.11.14**
- Renzo Martens: "Art's Critical Mandate"...
  
- 06.10.14**
- On the Institute for Human Activities...
  
- 02.10.14**
- Artists come to create beauty and...



- Settlement**
- Global
- Vision
- Archive**
  
- Chronological**
- Random
  
- Join
- Collect
- Circlé d' Art

## INSTITUTE FOR HUMAN ACTIVITIES

### Interview with C-Magazine Summer 2014

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

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

04.08.14

Interview with Richard Florida at

01.10.14

Interview with

- 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**
- Exposition inaugurale du CATPC au SculptureCenter de New York

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

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

## Relaxed style

Introducing a new selection of easy pieces in relaxed shapes

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

## New arrivals

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

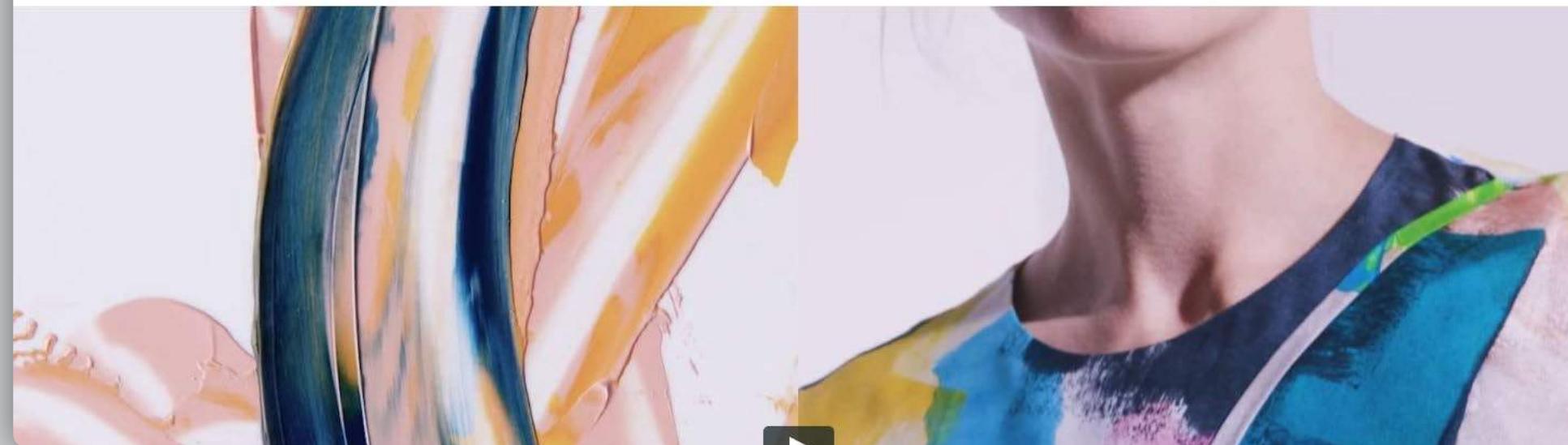
[shop new arrivals](#)

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

## ON PRINTS

The story behind a COS print...

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



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



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

# Lynette Nylander

## Writer / Editor / Creative Consultant

### Publications:

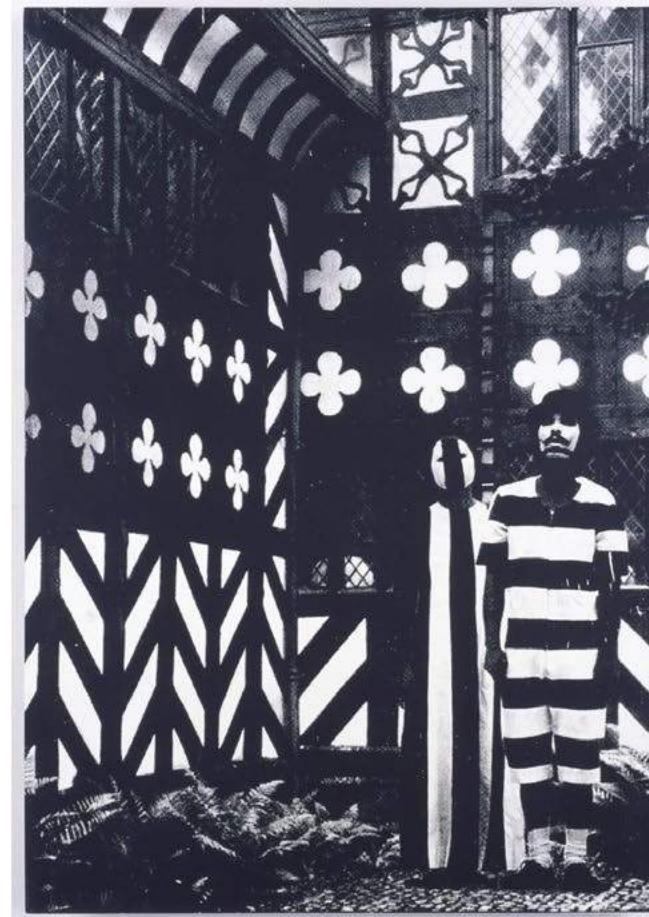
American Vogue / AnOther / Antidote /  
Buffalo Zine / Elle / Evening Standard /  
Fader / i-D / INDUSTRIE / Net-A-Porter /  
Refinery29 / Teen Vogue / The Beat

### Evening Standard:

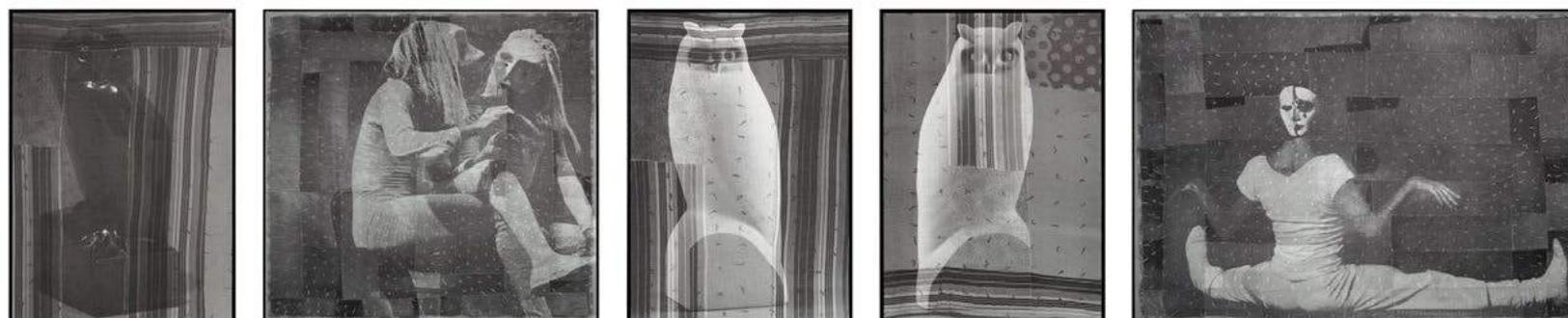
**FGM: why we need to talk  
about this violence  
against women**



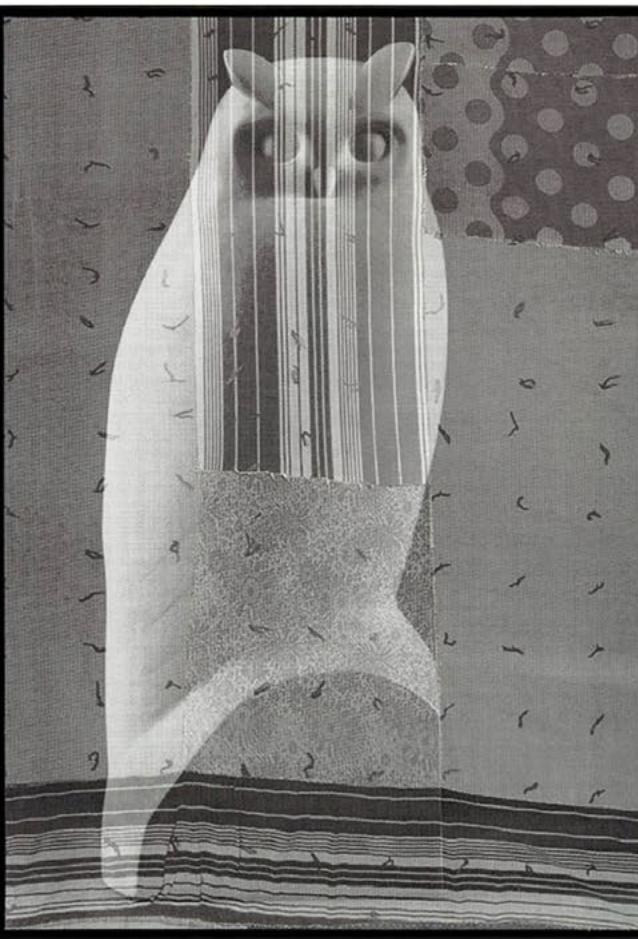
Extensive archive showcasing 10 years of  
the artists work, scrolling through series,  
publications and exhibition views  
(In development)



Xavier Hufkens, Brussels, Belgium, 2015



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



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

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

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

#### Selected Solo Exhibitions

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

# MayDay Radio

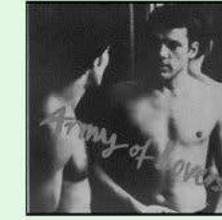
[About](#)


España 1936: The cultural reaction to the Spanish Cívil War

Lara Alonso Corona

03.04.19

0:00/1:06



Army of Lovers: Queer consciousness-raising after Stonewall

Fısun Güner & Tuna Erdem

03.04.19

0:00/1:10



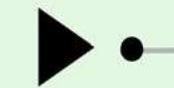
White Screens/Black Images: A conversation about black film

Tom Overton

03.04.19

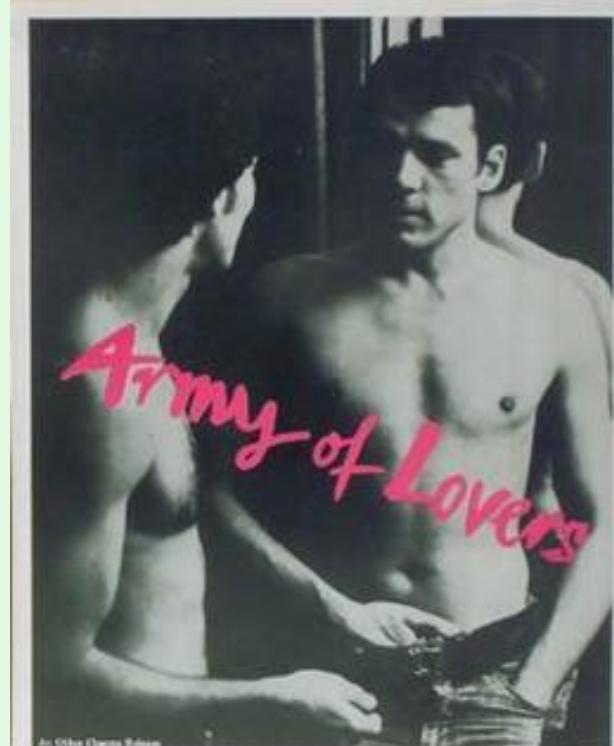
0:00/1:08

## Army of Lovers: Queer consciousness-raising after Stonewall



0:00/1:10

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



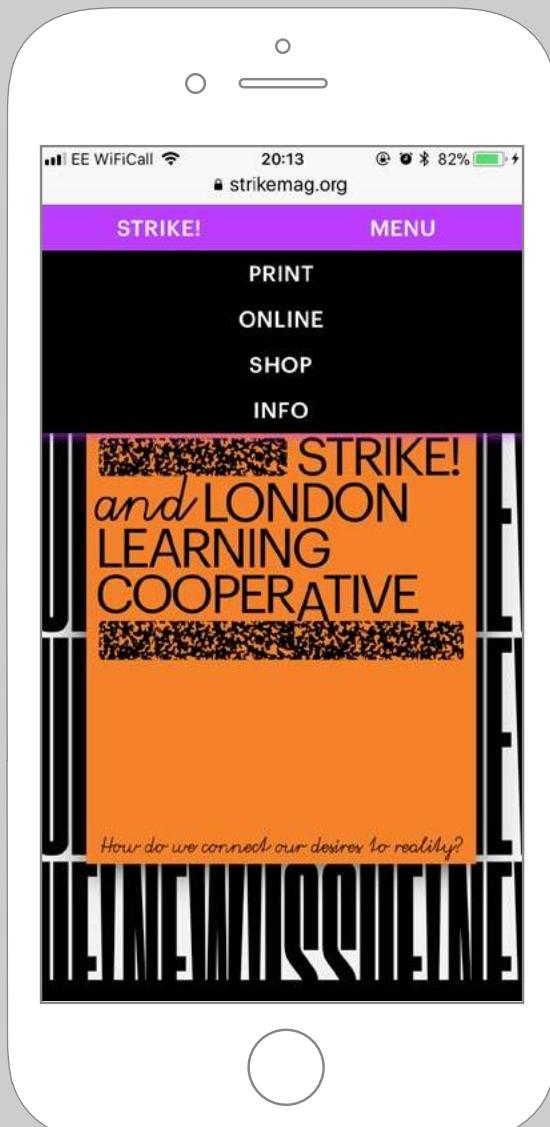
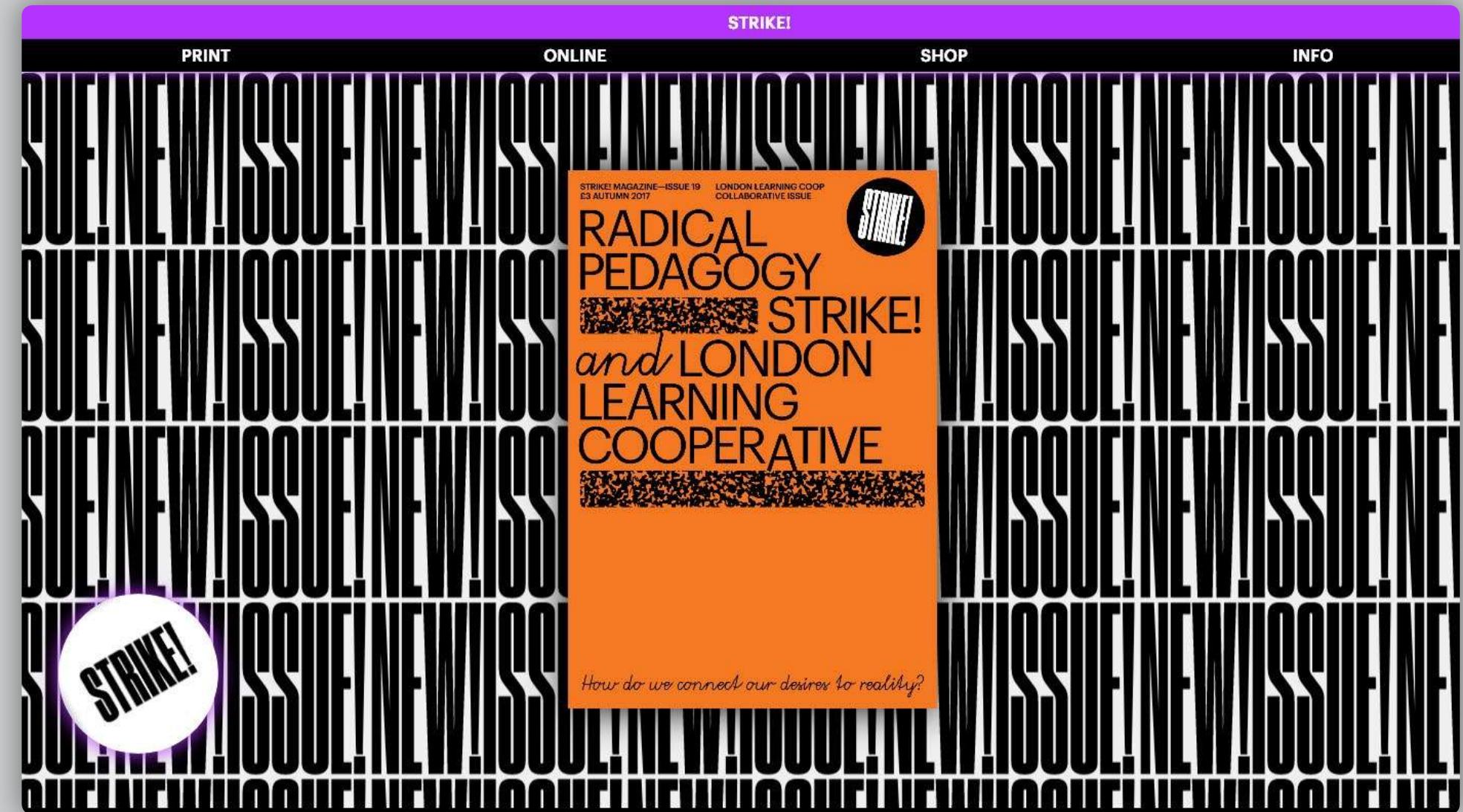
CULTURE

POLITICS

SPAIN

A FILM BY ROSA VON PRAUNHEIM  
An Other Cinema Release

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



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



**Black and Transgender: The Art  
of Body Sovereignty  
Beyond Eurocentricity**  
**by Khaleb Brooks**

Issue 18 The Body As...

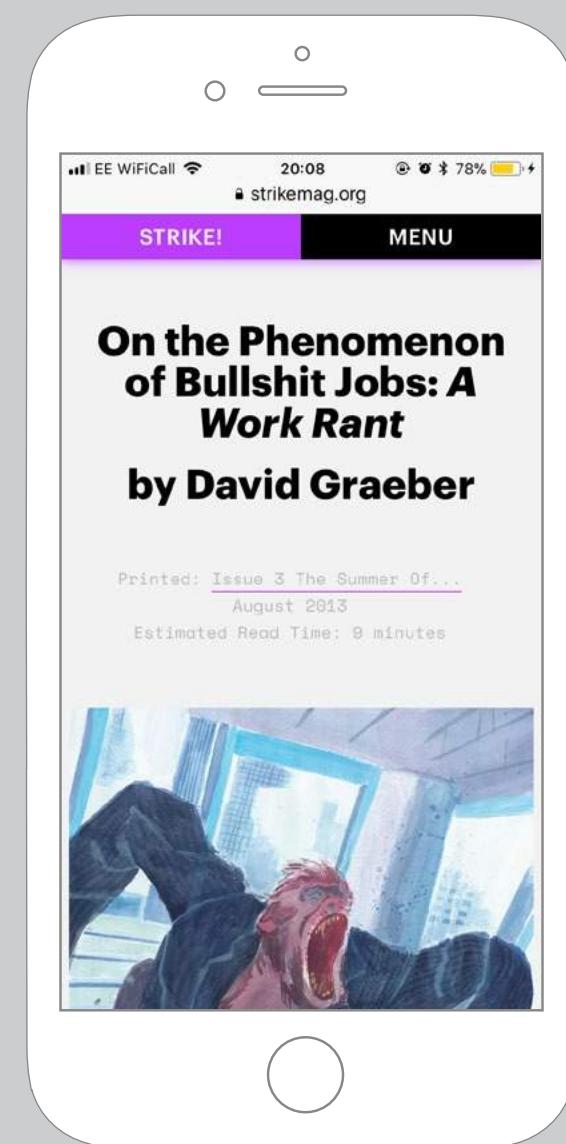


**Spectral Developments--  
Haunted Schemes--**  
**by Laura Oldfield-Ford**

Issue 17 Cities

The screenshot shows the STRIKE! website's navigation bar at the top, followed by a section titled "A Sisters Uncut Guide to Taking Action". Below this is a large, stylized graphic of white and black squiggly lines on a purple circular background.

The screenshot shows the main content area of the website. At the top is a purple header with the word "STRIKE!" in white. Below it is a black navigation bar with tabs for "PRINT", "ONLINE" (which is highlighted), "SHOP", and "INFO". The main title "Capitalist Realism: Is There Still No Alternative?" is displayed in large, bold, black font. Below the title is the author's name "by Mark Fisher". At the bottom of the page, there is a small note: "Printed: Issue 1 Fucked November 2012 Estimated Read Time: 7 minutes".



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

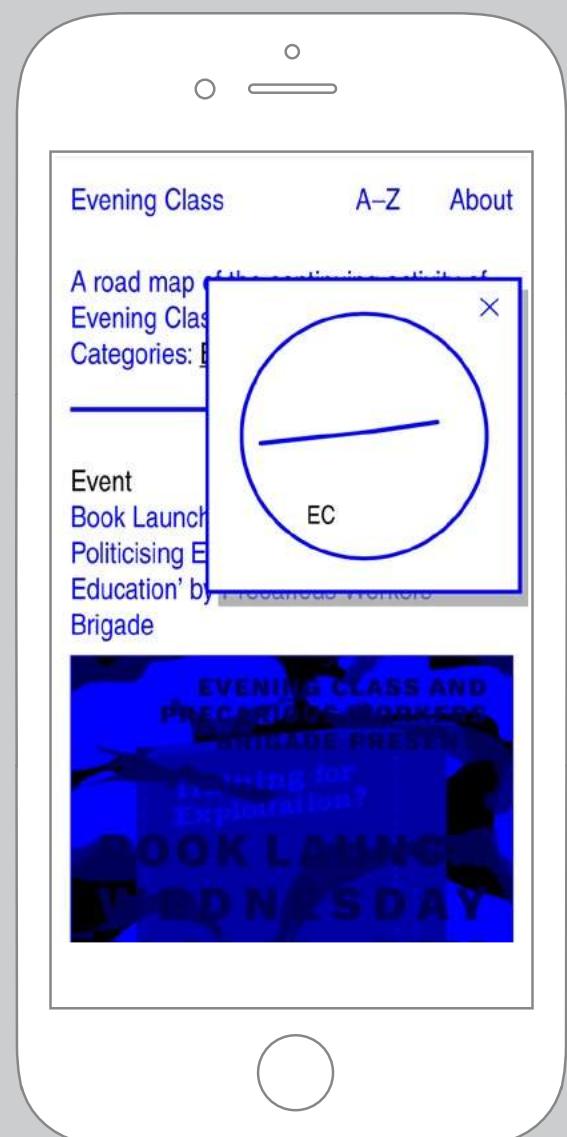


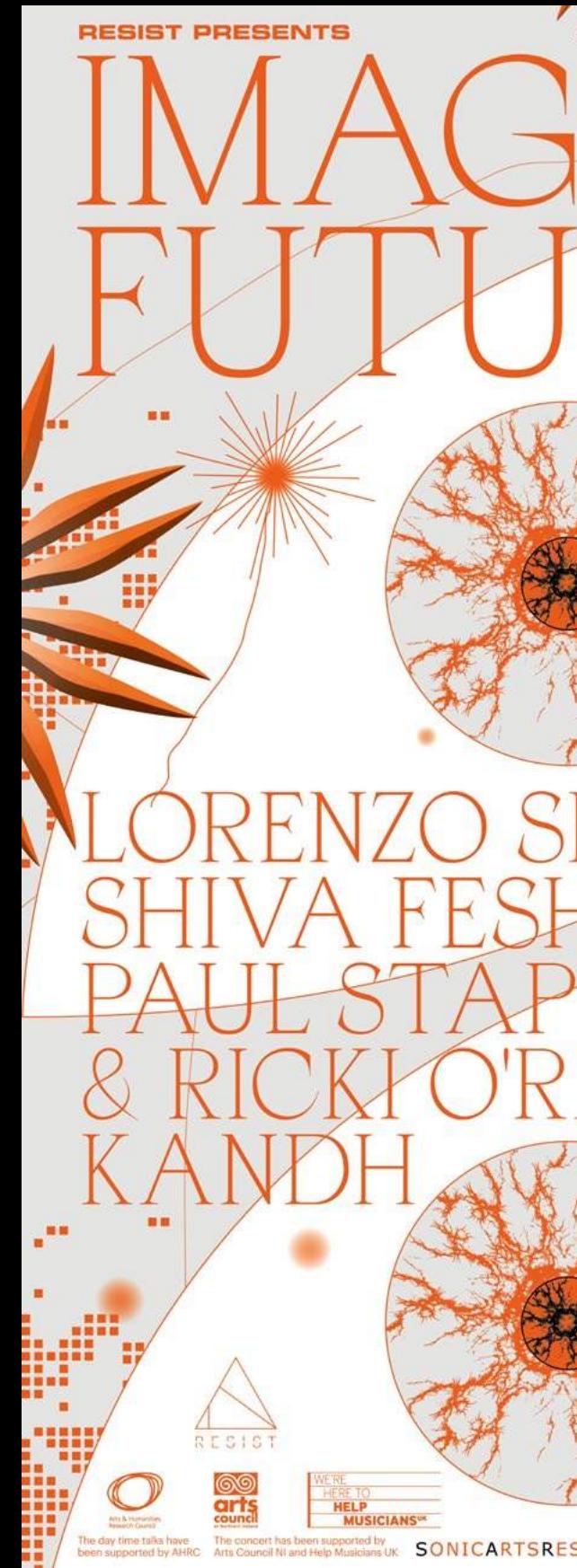
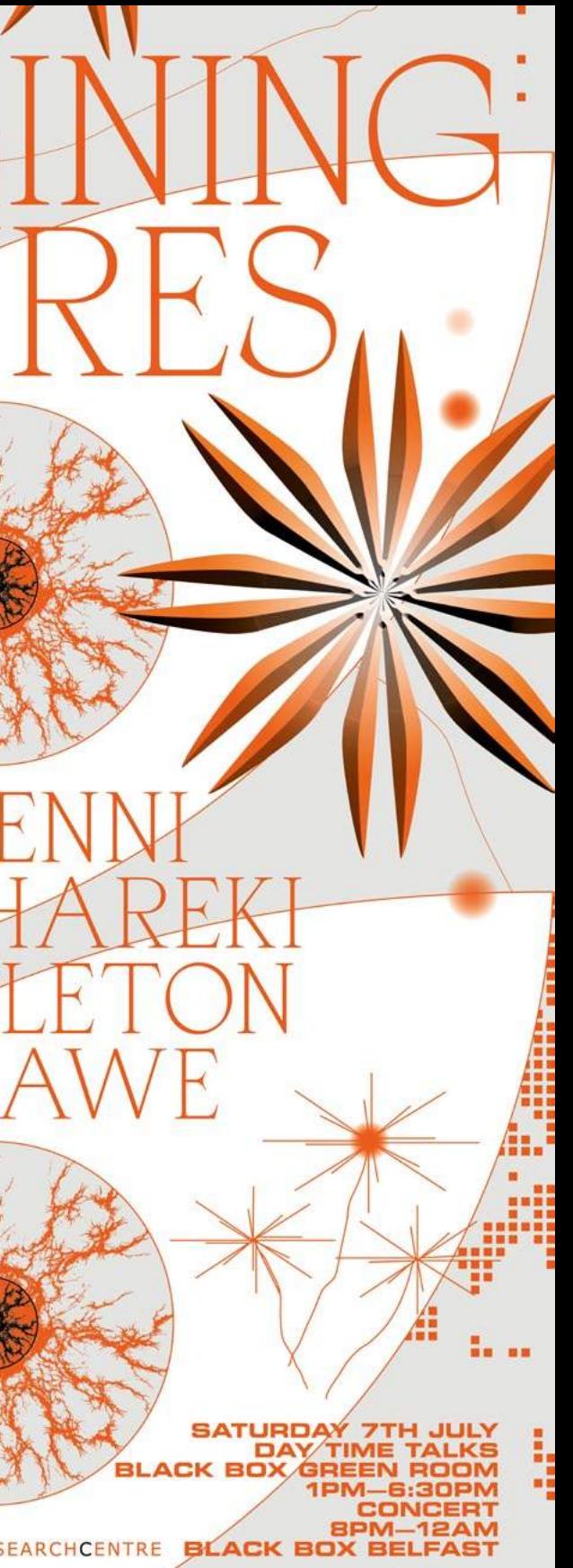
Evening Class      A-Z    About

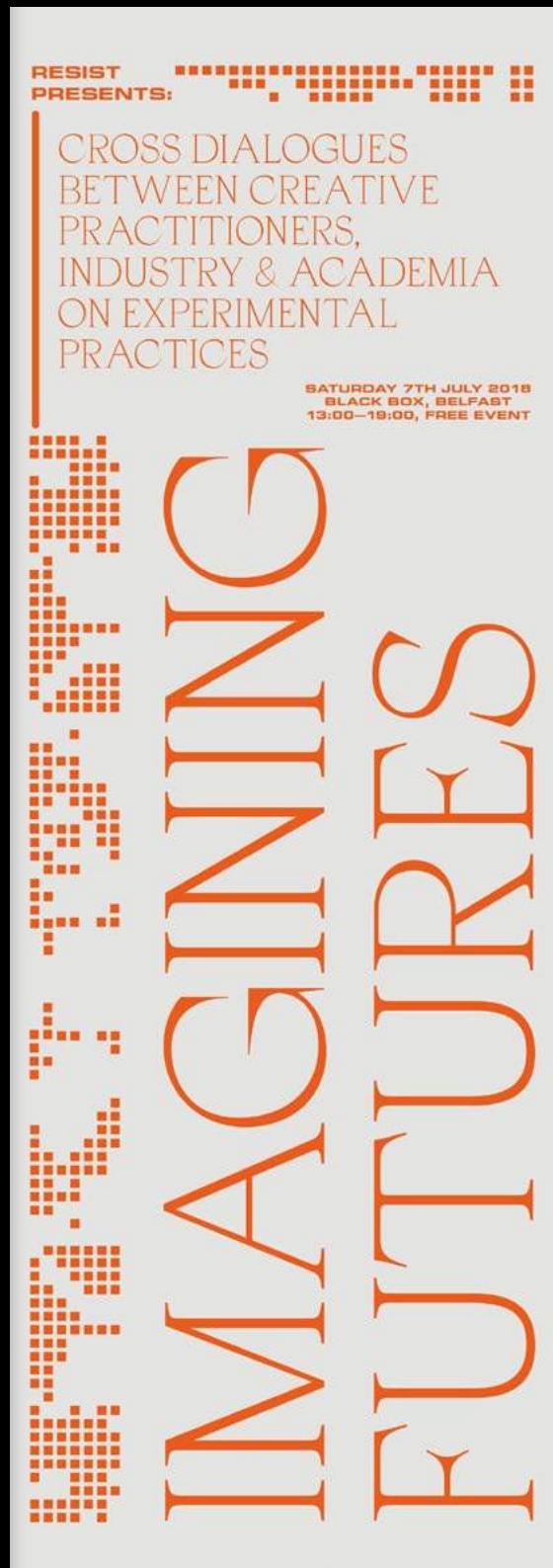
A road map of the continuing activity of Evening Class and its affiliates.  
Categories: [Event](#) [Reading](#) [Project](#)

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







**INTRODUCTION**

### IMAGINING FUTURES: ON EXPERIMENTAL PRACTICES



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

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

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

Join us and help imagine the future!

**SESSION 1. 13:00**

### TINQUIRY & CRITICAL MAKING: NEW INSTRUMENTS & NEW MUSIC

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

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

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

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

**SESSION 4. 17:30**

### IMAGINING FUTURES: NEW MINIMALISM AND NEW FORMS

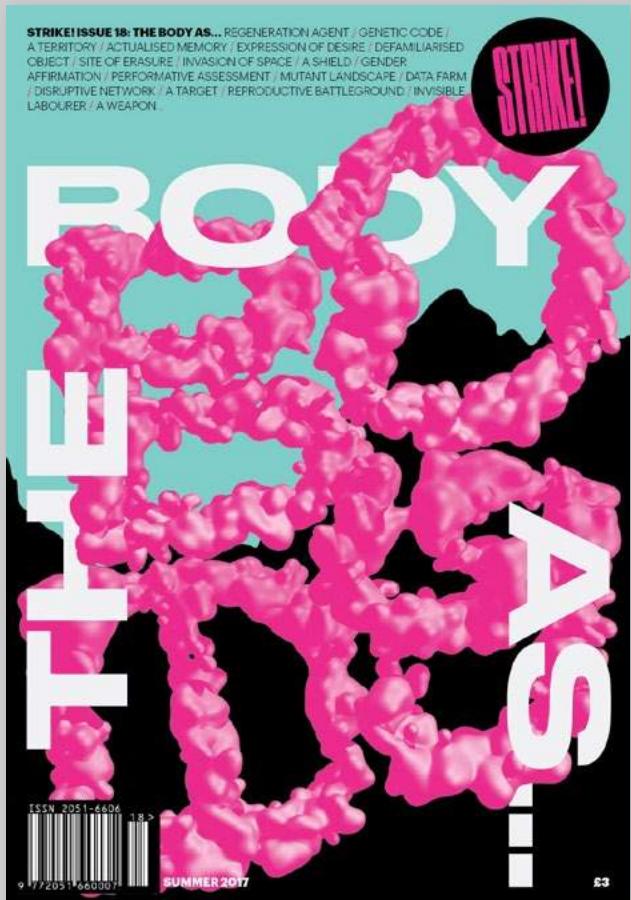
This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future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

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

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

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





**STRIKE! ISSUE 18: THE BODY AS...** REGENERATION AGENT / GENETIC CODE / A TERRITORY / ACTUALISED MEMORY / EXPRESSION OF DESIRE / DISFAMILIARISED OBJECT / SITE OF ERASURE / INVASION OF SPACE / A SHIELD / GENDER AFFIRMATION / PERFORMATIVE ASSESSMENT / MUTANT LANDSCAPE / DATA FARM / DISRUPTIVE NETWORK / A TARGET / REPRODUCTIVE BATTLEGROUND / INVISIBLE LABOURER / A WEAPON.

# BODY

## FOR SALE?

**ROUTINE DESTRUCTION**

**ARCHITECTURAL WORKERS**

**07.30**  
The alarm sounded for the 8am train. I'm going to be late! Fuck. No breakfast.

**08.07**  
Running from the station, I take the corner for work. I catch an early train to Marylebone station. They look at their watch and realize it's late. I'll be told off later no doubt.

**09.10**  
Finally at my desk. I've removed all physical paper-related stuff, screen-clear—on yesterday's laptop. My colleagues don't look up from their screens. I am on my computer and load up the software and log in every day. The screensaver when they flicker free-style.

**09.18**  
I need coffee. I glance across at her, eyes checking that they are occupied before turning to the espresso. I avoid conversation with the others lingering around the coffee machine. Someone mentions a pretty happening at a friend's party that's popped up on one of the end-of-year review feeds in emails.

**10.02**  
Back at my desk. I open my emails. The first one is from the regeneration agent. The email subject line is 'URGENT: Your building has been granted planning permission'. Attached is a PDF document with a few lines of text and a few diagrams. I scroll down to the bottom and see 'Planning Officer: [REDACTED]'. I'm not sure if this is the same person who sent me the email earlier. I scroll back up to the top and click on the link to view the document.

**10.03**  
I sit back by my window. I lay out the plans neatly. They spread my hands wide, picking up the details carefully. One looks. They peak the other side, crossing each other's fingers. Then comes flat design. It's not straight forward now that we have CFD out. We can do better, don't you think? I don't reply.

**10.08**  
I head to the door and walk around. Inhale deeply, exhale cigarette. I am meant to update the new year.

**11.00**  
Let's chat about this in an hour, 50% less manager ploughs a pile of papers on my desk.

**11.35**  
I get up, my back cracks simultaneously with the crack of the chair. I walk to the canteen, I'm finding it hard again.

**11.47**  
My chest is tight from anxiety, but I've finished the work. I shift my position with the next task on the list.

**12.00**  
I look out from my desk, and few minutes talking readily about rhinos for a journalist from the tabloid. I need to write a quick piece about the latest project in the office to be completed. It's a bit of PR genius. If you don't do this quickly, and believe all the vapoury promises you're not doing your job. New found fire power people! In a hussking crisis! Well done us.

**12.15**  
I sit down to eat. Buildings is shouting around the office showing round arm's developers. The next big industrial landlord to move in is 'high-quality' design. Frontons of the other letters there's a mix of designs and, without shouting voices, someone invents the latest campaign to move projects. Next to me, *Architect* and *Architect* discuss the regeneration of London. They've spent their weekends house-hunting in. On my way it's incongruous to be putting down deposit. I move in to London, and can't help but feel like home. I don't look up from my plate.

**13.00**  
I'm meant to finish work at 6, the company policy not to go overtime.

**13.18**  
We arrive at the community hall. After peeling down the road, I see the lights with Whistler party flag. Distracted. I join the quickly arriving. I hand around my work. Developers. Last manager picks up a few colourful print outs with positive comments already written on them. Notices that one of the buildings is now labelled as being fit for work, and ask me questions about how I don't look up from my plate.

**YOUR BODY**

**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 need and does not always mean the same thing getting arrested. Community organising projects, for instance, could be understood as direct action. However, I want to talk about terms of discipline and dismemberment.

Whether it's locking or breaking or severing bodies with the police or the law, infrastructural direct action tends to involve bodies in a very direct and instrumentalised way. When seeking revolutionary change, the without logic can become about how many arrests, how many arrests, how many bodies are assassinated as signs of worth. No matter the cost to our bodies, but we're not paid bodies. If we are working, we're being exploited. If we're not working, we're being victimised. It's not about us.

The last action. The fairest part of having been a revolutionist and emigrating experiences. Not only did we collectively disrupt the workings of Industrial Infrastructure and its accumulation of profits. Not only did we kill the policeman in our heads guarding the border of what we thought were possible, but we took industrialised remedial labour. We took care of live animals. We took control. We claimed for new identities, leaving an imprint ready to fight again.

The most violent I've been is a felt like canon fodder. An outback run through fire after bins of red caps, at which stage some of us fall. But like a war of attrition, individuals didn't seem to notice as long as we were in it. In our gear. I was left feeling drained, used and brutalised, as were many of my comrades.

In the fight for aboriginal world, dismemberment is independent of us. We have to take risks, but if we're not careful or strategic, we'll just become cannon fodder against the rocks. We need more intellect. We need to live dangerously, but not mindlessly.

How processes are applied to bodies can be considered both technical and political.

1. **Technique:** the process of dismemberment is often a technical exercise. It can be left to the medical professionals or others who are not involved in facing yet.
2. **Tech:** the techniques are often extremely specialised elements of labour. What's planned and during the event, what does the outcome? If we're following the same old patterns, it's time to think again.
3. **Using bodies:** bodies are used to do work.
4. **Violent use:** bodies are used to do work. This is not for direct action but it is capital for the movement. If it's not working, then we're not being effective.
5. **Thinking principally in terms of the body:** this is not the situation at this particular moment. Or it's not the situation where we're a right-wing apologist in an unquestioning experience and the tool of control, where our bodies are used to do work for us. It's not the case and evaluated based on where we are.

— 10 hours today in one of those 'body art' war kitchens accessible to us as dismemberment in a war. You really can't comprehend how much bodies can take until you think about mortality. That's when the idea of survival becomes really important and even more important to black and brown bodies. Different to women, but also different from men. Different to us as a culture, but also different from the process of white planning more meaningful as children available?

It's not easy to fight for our freedom.

We must love each other and support each other. We must be the ones to save our species.

— *America Shakes To My People*, 1973

**BLACK AND TRANSGENDER**  
**THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY**

**KHALEEB BROOKS**

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

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 reflect from a schizophrenia, instilled by both the necessity to progress and the enduring sexualization, de-sexualization, hyper-masculinity, and internalized fear of ourselves; reflect from subversive pedagogies of how we should identify? And even, by tightly packaged in this idea of progression as capital, progression as policy and even progression as knowledge, deemed by the left. But who is going to teach us how to fly? Who is going to teach us how to see? Not with our eyes, not a worldview that is intrinsically Eurocentric, who is going to teach us insight? From where will we learn how to imagine, perform and grow beyond the postcolonial, beyond identity politics and into a realm of collective consciousness that actualizes the black body as Fanon puts it, 'in total fusion with the world'.

I remember the first time I saw my life experiences acknowledged on a public platform. I had encountered black queer people at meetups, in poetry circles, magazines, facebook groups and head nods on the train. And then, a few years ago, I bought a ticket to see the first showing of the film *Pariah*. I was excited to watch a film that at minimum included black queer characters and at maximum was familiar to my life. Yet what 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 accessing platforms of recognition is a positive stride towards removing ideas about 'the other', it is necessary that the strength of mapping narratives isn't solely lost in the codification of identities. We need not solely rely on a categorization and a homogenization of being in order to push policy that will take us further from the roots of aggression. While the Matthew Shepard and James Byrd, Jr. Hate Crimes Prevention Act was a step towards state protection, Trump legislation is quickly unravelling progressive policy (ie withdrawal of bathroom rights for transgender students). And while the European Court of Human Rights declared transgender people are protected under Article 15 of the convention, the majority of black trans deaths are occurring in the Global South.

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

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

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

EXPORT moved from personal interaction with the cinema-going public to work towards a (slightly)



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

— Statement from Detained Voices

**#STOP CHARTER FLIGHTS**

**#END DEPORTATIONS NOW**

**#SHUT THEM DOWN**

**NO ONE IS ILLEGAL**

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

Mass deportations are secretive and often violent, leaving in the middle of the night from an undisclosed location.  
They use brutal tactics to strap deportees down inside of the plane.

Our new documentary short, **Violent Borders**, on mass deportations, migration and detention, is available to view on our website [strikenmag.org](http://strikenmag.org).

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

**MOVEMENT FOR JUSTICE**  
[facebook.com/movementforjustice](https://facebook.com/movementforjustice)

**END DEPORTATIONS**  
[enddeportations.wordpress.com](https://enddeportations.wordpress.com)

**DOCS NOT COPS**  
[docsnotcops.co.uk](https://docsnotcops.co.uk)

**ANTI-RAIDS**  
[network23.org/antiraids](https://network23.org/antiraids)

**DETAINED VOICES**  
[detainedvoices.com](https://detainedvoices.com)

**SOAS DETAINEE SUPPORT**  
[soasdetaineesupport.wordpress.com](https://soasdetaineesupport.wordpress.com)

**MEDICAL JUSTICE**  
[medicaljustice.org.uk](https://medicaljustice.org.uk)

**RIGHT TO REMAIN**  
[righttoremain.org.uk](https://righttoremain.org.uk)

**AGAINST BORDERS FOR CHILDREN**  
[schoolsabc.net](https://schoolsabc.net)

# A DIY GUIDE TO FEMINIST CYBERSECURITY

**BACKBLAZING**

**TAKE CONTROL OF YOUR DIGITAL SPACES**

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

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

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

**FIND THE RIGHT TOOLS FOR YOUR SECURITY NEEDS**

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

**CASUAL SECURITY**

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

> Install privacy extensions for Firefox such as Privacy Badger.

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**THE POLITICS OF BIRTHING BODIES**

**LADY STARBUST**

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

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

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

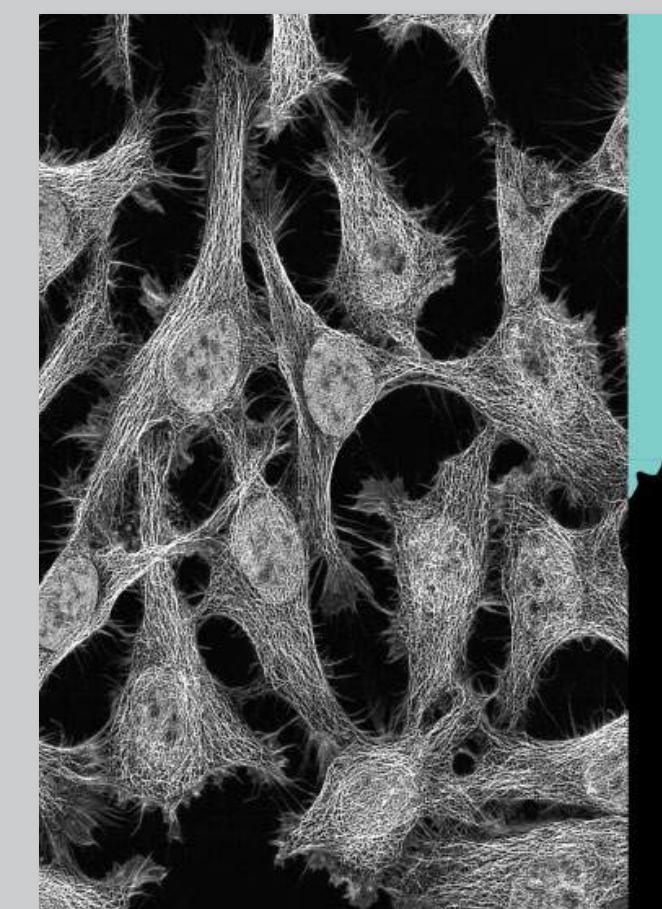
Reproduction is not perfect. While modern obstetrics saves lives and the work done by the NHS is vital, how well is the medical industrial complex suited to physiological birth? Like any big institution it has its own motor and needs. It has developed a factory-line of maternity care. The woman's body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

**FEMALE BODIES IN PATRIARCHAL CAPITALISM**

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

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

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STRIKE! MAGAZINE—ISSUE 19  
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LONDON LEARNING COOP  
COLLABORATIVE ISSUE

# RADICAL PEDAGOGY and STRIKE! LEARNING COOPERATIVE



How do we connect our desires to reality?

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REVIEWS  
Reviews of the Alternative English  
SUBMISSIONS  
Want to write?  
Submit your writing to  
strike@londonlearning.coop  
or drop us a line at  
London Learning Cooperative, 14  
Cromwell Road, London SW7 1EH

## THRIVING NOT SURVIVING SCHOOL, A SURVIVAL GUIDE

TEXT SKY CAESAR,  
GEORGIA MOONA-SAM  
& DHELIA SNOUSSI

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

This article 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 who 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 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 then limits the space for expression of our own backgrounds and traditions.



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

I'm from... I'll speak with my friends in... I'm from... in lunch-time or break-times, one time our 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 we are not even letting me speak my mother tongue in class.'

Liberation, Amritsara, reflects upon her schools ban on slang:

'But it doesn't stop there. We found out about Grove Woods Academy, Brighton, high-achieving students sport different-coloured uniforms and study in separate, more state-of-the-art buildings than those with a lower average. Maths/Science students are housed in lower units and that shows how reinforced priorities in education can occur, and the damaging effects. It is a fact that young black children are more likely to be one less interested, excluded as troublemakers, and less likely to be gifted and talented. School measures as from a young age into categories of "mature group", "offered and talented", both in foundation papers, where working-class young people are almost always at the bottom of the pile. From early on, young working-class BAME people are separated from their other in society. This shows how school colludes with the prison system and policing its arms and hold back young people.'

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

'She was making me feel like I didn't need to put on or anything. I felt like she wasn't appreciating me as much as the A\*-grade students. It's like you just that, it's like your identity is not professional and it can't ever be professional and you white-wash yourself, basically.'

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 for me to go through. Because it's like if it's just about like, being professional, but it's not just that, it's like your identity is not professional and it can't ever be professional and you white-wash yourself, basically.'

If you're privately-educated, money isn't necessarily an issue... I tried to do well doing peer in, just having less than 40k or less than

## EDITORS' LETTER

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

The question of pedagogy is political. We want to connect our needs and desires to reality. We want to move reality to be grounded by the forces of our collective dreams, but this isn't just simple utopian idealism; it's about the role that the police/men in your head, power—what we call them, are on about: dialogic, to negotiate. How do we connect the conditions by which decisions for our schools and our futures become real?

Now is an important time to call pedagogy into question. Theorist Marx's project is to create a world environment for education in an attempt to improve education and ultimately communism. This makes challenging inheritance and all of this more important. Violence against Black and Brown people under current governments makes it all the more necessary to have the tools to critique, assess what is going on, to fight and to be accomplices, to anti-discriminatory courses and policies violence. Years of austerity measures have meant that inequality is classless and educational institutions like the school and the university are intimately linked to unions. Neoliberalism and the schools will set the accompaniment. It is making us sick. Instead we need to remember and create our forms of learning, around creativity, emotions, our bodies and play.

Scrap everything we know, even the lines on paper.

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

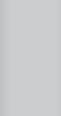
We want to open up new pedagogies which accompanies a collective project of anti-colonial education. A project that allows everyone to have access to a critical and liberatory education, not simply a privileged few. And a project that takes seriously, and does not de-centre, those knowledges that are counter-hegemonic or not palatable within a university setting. We recall the persecution of, within the advent of capitalism, when the wisdom of others was denigrated and their indigenous practices marginalised. We recognise how the little red knowledges of Indigenous peoples have been deviated, commodified and sold back to the world.

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

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

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

With love and solidarity,  
STRIKE! XD



TEXT BY JANEY  
IMAGE BY CAT SIMS

## 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.

Entitled in the New Zealand lyric 'Everyone登上 the pedestal', punk music created spaces to unleash a revolution on the reading corners of normality where it was instantly obvious something was very wrong. Punk was reduction, 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, Siouxie Sioux and The Slits, punk is heavily associated with a male masculinity. The obnoxious rapper 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 idea of性别女性 stick figures, and punk is often viewed as an aggressive fuck-it-all attitude. This nihilistic gesture is decisively masculine, leading 'from above' above all else. In comparison, care is considered soft and unnecessary, when in fact it can work keeping the whole scene (and society as a whole) together.

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



## AUSTERITY AND EDUCATION

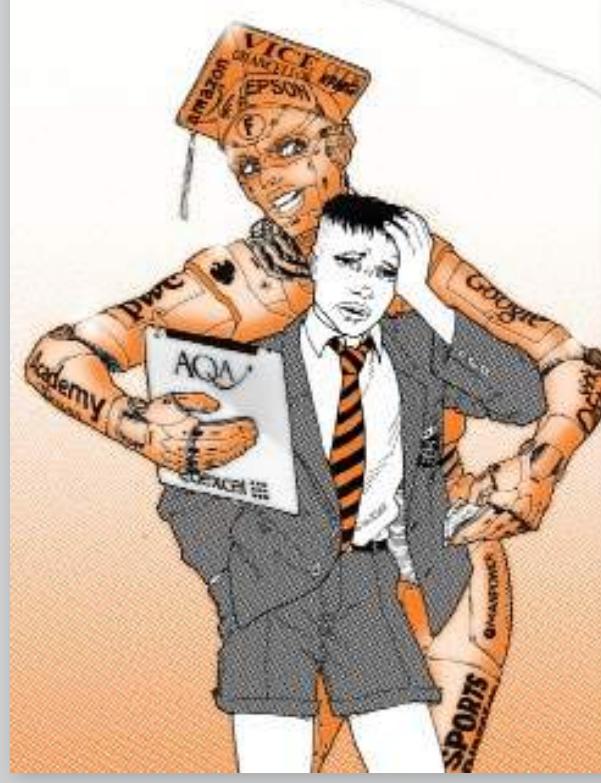
TEXT JULIE TOMLIN  
IMAGE JOSEPH P KELLY

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 grandmother 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 welfare of all still have resonance, despite the years that neoliberalism and the austerity it has overseen has chipped away at them since it won the day. As support for Jeremy Corbyn's Labour Party grew, Riots showed during the election this summer, shortly before the Grenfell Tower fire, aspirationality isn't just about income and living costs, it's about an reimagining a different future, reconnection and relearning some of those values that we lost or forgot along the way.

Schools has to be addressing 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 pen pupils through the GATE tests was also significant—in taking them on-day trips instead, she demonstrated that there is an alternative to the test-based education that creates racism anxiety among young children. Julie Kellat, General Secretary of the Warwickshire 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 for a better education system, one that not only creates a culture where teachers are learning because of stress and children are changing, but if enough of them don't get their grades, they'll get rid of you.

Our schools... no matter how successful



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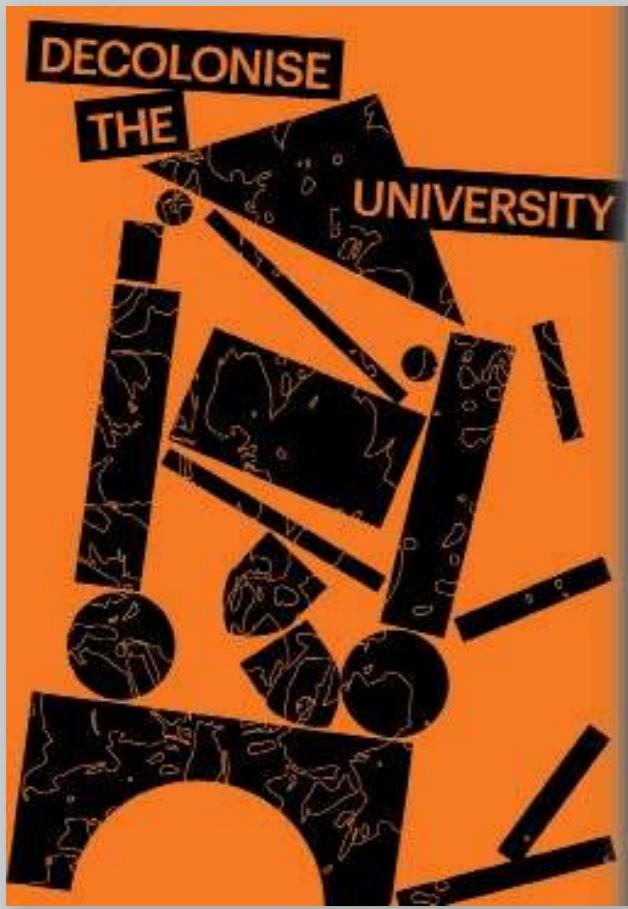
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EDUCATION IS RACIST,  
BECAUSE SOCIETY IS RACIST

TEXT BY AMIT SINGH

Education is racist, because society is racist. Teachers are racist, because people are racist. This isn't to say that teachers are calling their brown students 'Pakis' or brazenly dropping the N-bomb—though, that was the case when my parents were at school and my dad was told that university wasn't for 'Pakis' like him. To support this claim we need to move away from mainstream definitions of racism and reframe it. Understanding it not just as interpersonal name-calling (which has its own classist dimensions) but as something structural and inherently linked to colonialism.

Contrary to popular belief, race is not a biological or natural category. It is a colonial social construct. The construction of race was solidified during the age of European Enlightenment, where bodies were categorized and put into hierarchies, which inevitably positioned the white, middle-class man at the top. Europeans did everything through an attitude of 'colonialism', which led to them measuring skulls, combing hair and even questioning whether people of colour had real blood. All of which had deadly consequences, resulting in colonial massacres, massacres and the enslavement of millions of people in sub-Saharan Africa. According to Emmanuel Chukwudi Eze, a scholar of the Enlightenment, enlightenment philosophy was instrumental in codifying and institutionalizing both the scientific and popular European perceptions of the human race. The numerous writings on race by Hume, Kant, and Hegel played a crucial role in articulating Europe's sense not only of its cultural but also racial superiority. One went on to comment that 'race and civilization' became almost synonymous with white people, while unison and agency were frequently located among the non-white. Race as we know it then was a consequence that has its roots in this period.

IMAGE BY AMIT SINGH

We are likewise never taught  
about the role we played in our  
own freedom.

Ingrain the very purpose of education in the West; to reinforce the idea that those who are not white cannot think. How does this impact the self-esteem and self-worth of those who are not white now? We're taught to internalise our anti-coloniality on one another to propagate educational institutions that are stuck in our own oppression.

Really are we taught about the great achievements of those outside the West? Of the revolutionaries like Amilcar Cabral and Frantz Fanon who fought against the French in their native Africa. How does this look in our schools? How do we teach the history of the African diaspora? How do we teach the names of African revolutionaries? Those who don't conform will be told to exist outside these educational spaces. Schools and universities are parts of the state apparatus and are the major players in upholding the status quo. Not about the revolutionary wireless of Bhagat Singh in colonial India, nor about the Indian Jyotiiba, who established the first Black Republic in the world on kicking the French out of India. Instead we're taught that British benevolence ended the slave trade and were kind enough to build railways in the Raj.

Can our current education system ever be decolonized? It has never been something constructed for the benefit of people who are not white and it has always been weaponised against non-white populations both at home and abroad. White people leave school believing in their own superiority, while it's difficult for people of colour to leave education without deeming themselves inferior. Racism acts as a good example of how education is about a recreation of dominant discourses, rather than as a space to create good or able citizens. This is despite the fact that education is presented as a potential salvation for those in need and used as a neo-colonial tool overseas with white cash-rich imperial powers to build schools in Malawi or teach English in rural India. Instead, we need to view education for what it is: a way for the state to administer discipline and punishment. And remember who it is that is being punished.

IMAGE BY AMIT SINGH

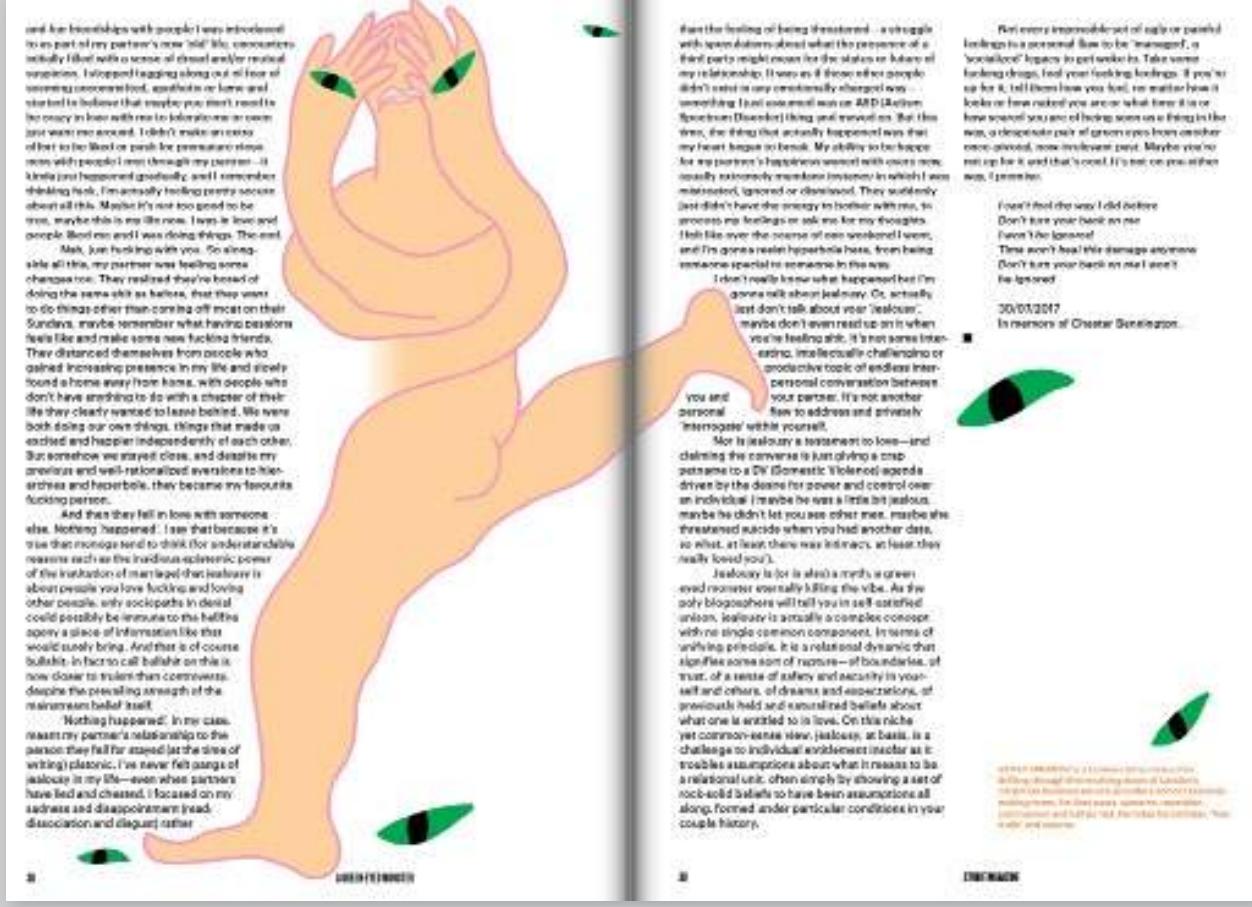
Children grow up feeling proud of being Black instead of feeling like it was a curse like a lot of children. Part of the Black Panthers ten-point programme was aimed at educating children about their 'true history' which these schools were a part of. Unfortunately, the period closed in 1982 with the breakdown of the party. However, it does demonstrate that in order to subvert the way we need to look elsewhere for alternative educational models and platforms.

The schools can remain somewhat segregated, which is probably encouraging and emotive and, in itself, state-led education isn't going to immediately change anything. As a result, the focus is on us to reimagine what education is and what constitutes an educational space. We need to look outside of the classroom or the lecture theatre. Too many principals are doing the wrong processes, narrowing and preparing ahead of 'the educational space' have achieved diversity and made places for students of colour, academics to radically shift the educational space will always be deemed fit if the state administration is educated.

Historically the most radical attempts to break with this and to provide 're-education' have come through groups outside of the state's reach. In the UK, for instance, Black parents ran what were known as Black Supplementary Schools (BSS) during the seventies and eighties which were aimed at preparing the classes done by mainstream schools to children of colour. They acted both to help students compete in mainstream schools (as teachers were routinely failing these children) but also acted to teach children a wider, more holistic education that did not centre whiteness. There were, of course, also schools set up and run by the Black Panthers in the USA that were literally aimed at subverting the racism. The Oakland Community School was set up in 1970. For instance, served the local community and had primarily black and brown teachers. One parent whose child went to school there commented to the *Cast Bar Times* that the school in another

IMAGE BY AMIT SINGH

The onus is on us to reimagine  
what education is and what  
constitutes an educational space.



that the feeling of being threatened—a struggle with someone about what the presence of a third party might mean for the status or future of my relationship. It was as if those other people didn't want me to be comfortable and secure. I was feeling threatened and I was feeling unsafe. But then, the thing that actually happened was that my heart began to beat. My ability to be happy for my partner's happiness went with me, more usually extremely irrational moments in which I am interested, ignored or dismissed. They usually don't have the energy to interact with me, so ignore my feelings or ask me for my thoughts. I felt like over the course of our weekend I was, and I'm gonna give a really hypothetical basis, from being someone special or someone in this way. I don't really know what happened but I'm gonna tell about what happened. On actually last don't talk about your 'feelings'. You don't even read up on it when you're feeling shit. It's not some interesting, impossible challenge or productive topic of endless interpersonal conversation between your partner. It's not another free to address and privately interrogate within yourself.

Now I realize it's a testament to love—and challenging the converse is just giving a crap. I'm not a DV (Domestic Violence) agenda driven by the desire for power and control over an individual. I maybe was a little bit jealous, maybe he didn't let you see other men, maybe she threatened outside if he had another date, so what, at least there was intimacy, at least they really loved each other.

Jalousie is for what's a myth a green-eyed monster constantly killing the vibe. As the only blogosphere will tell you in self-satisfied union, jealousy is actually a complex concept with no single common component. In terms of unifying principle, it is a relational dynamic that signifies some sort of rupture—of boundaries, of trust, of a sense of safety and security in yourself and others, of dreams and expectations, of previous held and normalized beliefs about what one is entitled to or love. On this niche yet common-sense view, jealousy, at base, is a challenge to individual entitlements based on a relational link often simply by showing a lack of respect or fidelity to her basic assumptions and all along formed under particular conditions in your couple history.

Nothing happened. In the case, neither my partner nor a relationship to the person they fall for assumed the risks of writing plays. I'm not the only one. Lots of us in my life—even when partners have lied and cheated, I focused on my sadness and disappointment instead of dissociation and anger rather

IMAGE BY AMIT SINGH

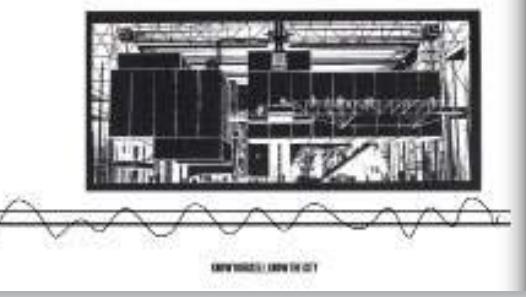
Kris Peters 2016-18  
2017 version of lounge from a Run Riot promotional zine

IMAGE BY CLIFFORD HARPER

PRISON EDUCATION  
AND ITS POTENTIALTEXT BY LUKE BILLINGHAM  
& LEE HUMPHRIES,  
HAVEN DISTRIBUTION

IMAGE BY CLIFFORD HARPER

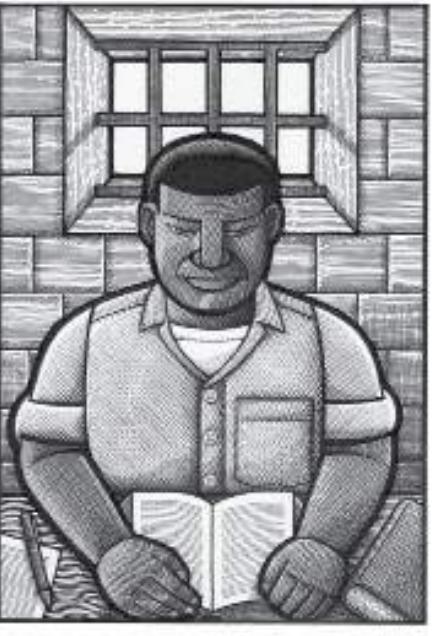
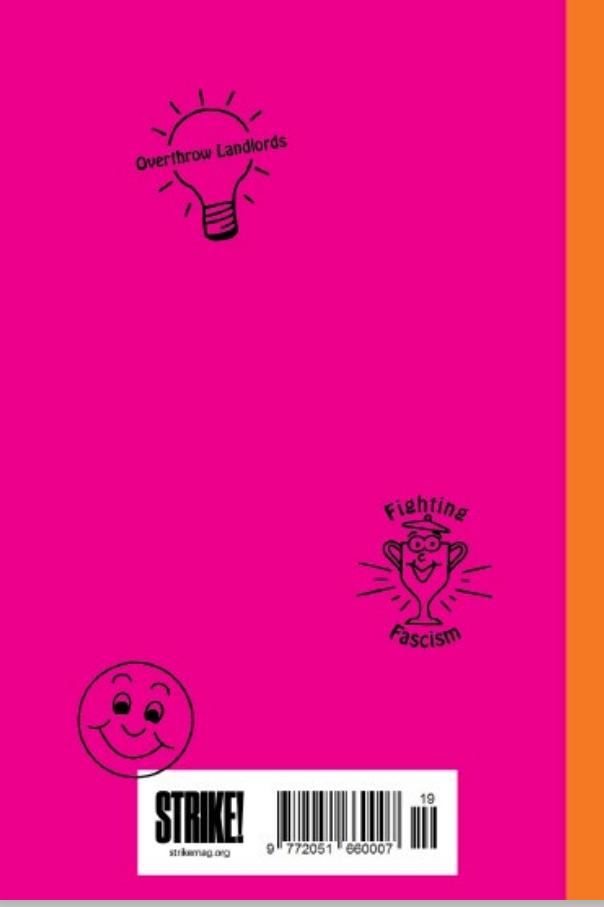


IMAGE BY CLIFFORD HARPER

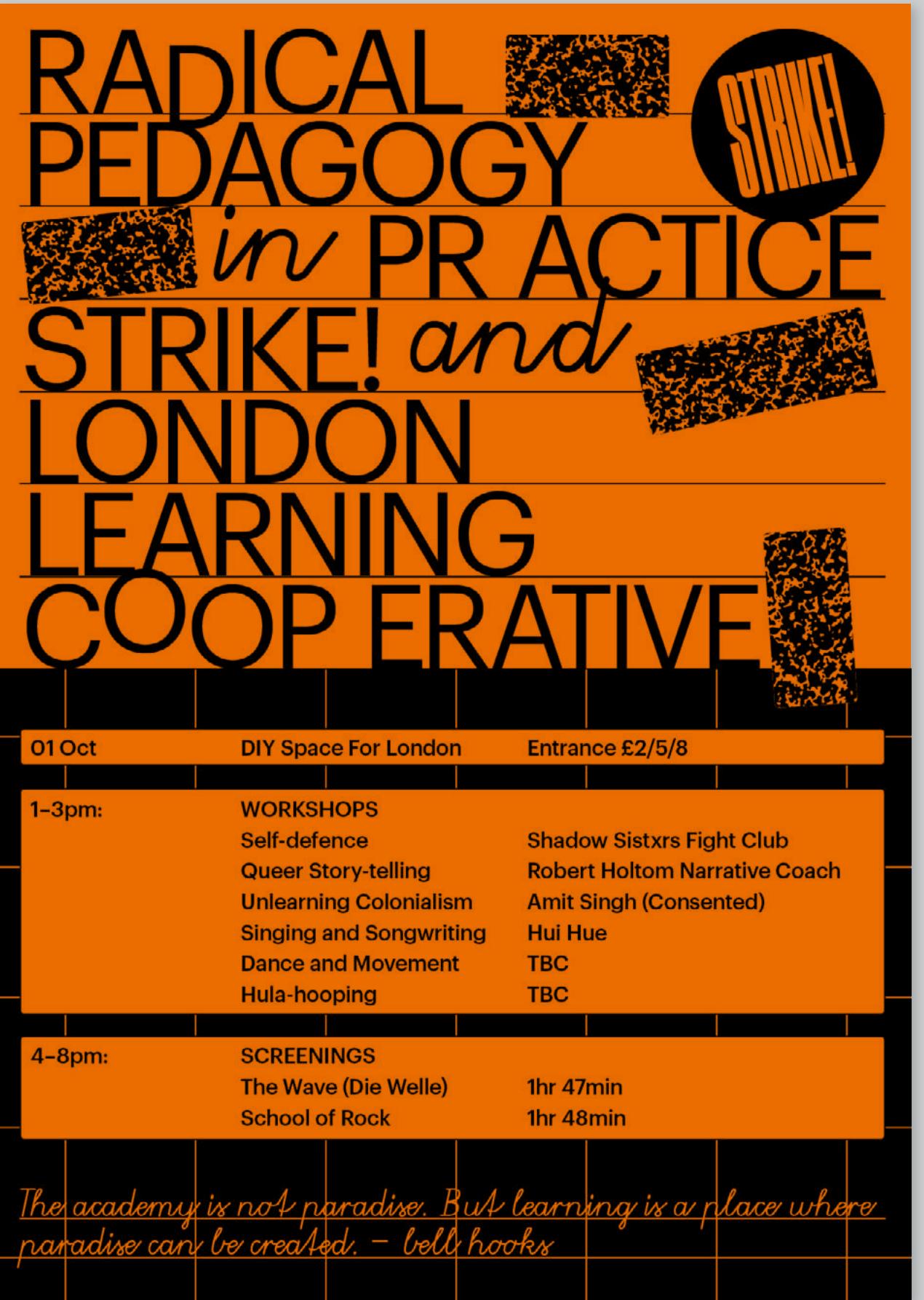


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**SPECTRAL DEVELOPMENTS  
--HAUNTED SCHEMES--**

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READY FOR IMMEDIATE OCCUPATION

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**SPECTRAL DEVELOPMENTS  
--HAUNTED SCHEMES--**

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**HIDING IN PLAIN SIGHT**

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**CITY, STATE AND COMMUNE**

STRIKE! ISSUE 17 AUTUMN '16

**A WORLD INSIDE**

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**HIDING IN PLAIN SIGHT**

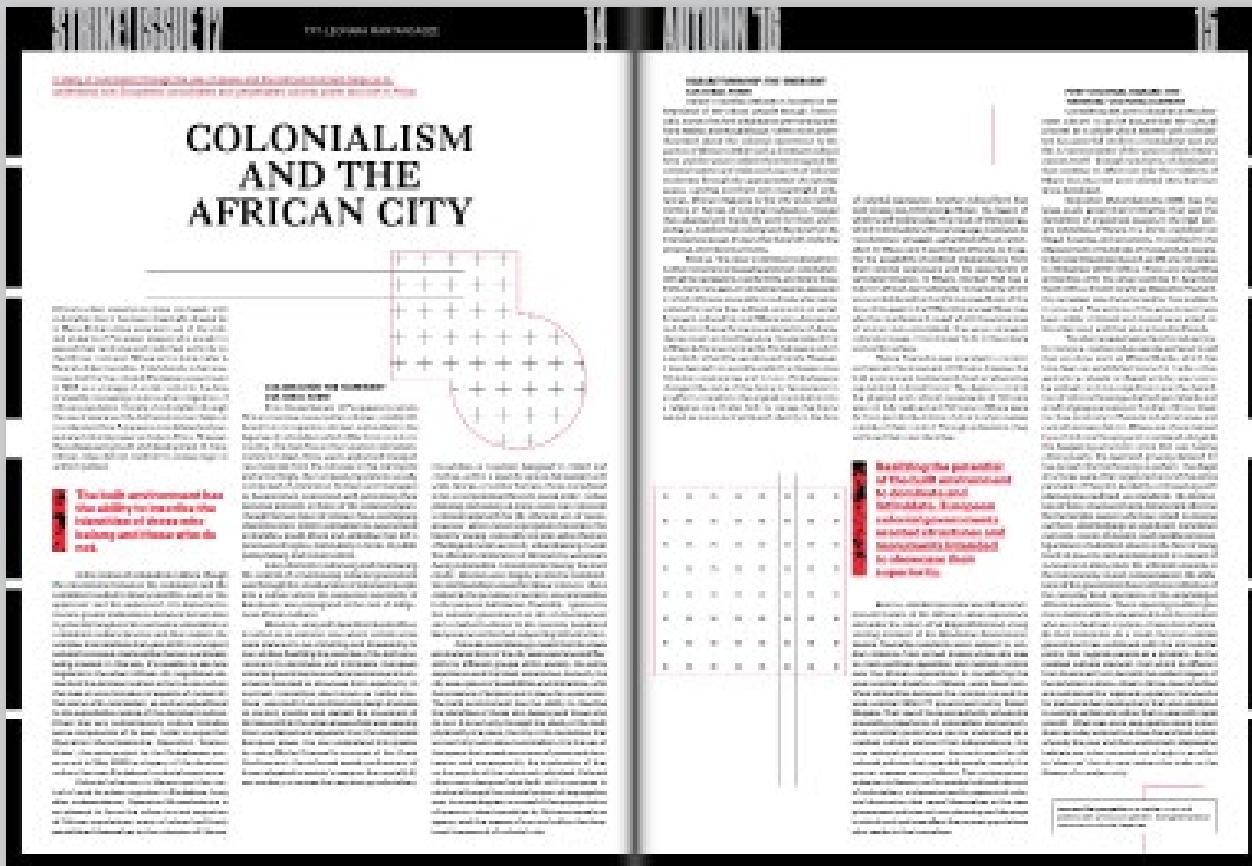
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**CITY, STATE AND COMMUNE**

STRIKE! ISSUE 17 AUTUMN '16

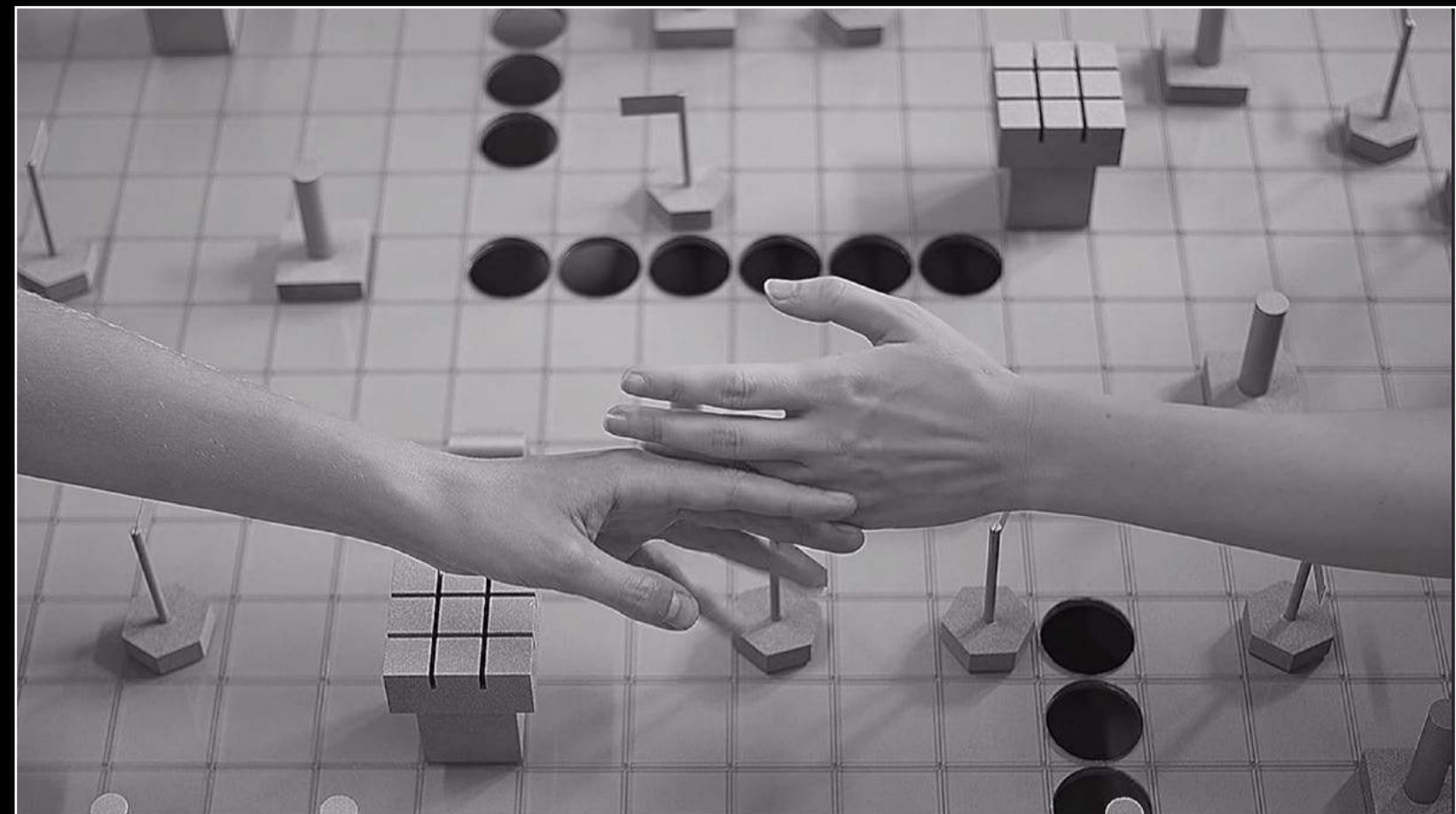
**A WORLD INSIDE**

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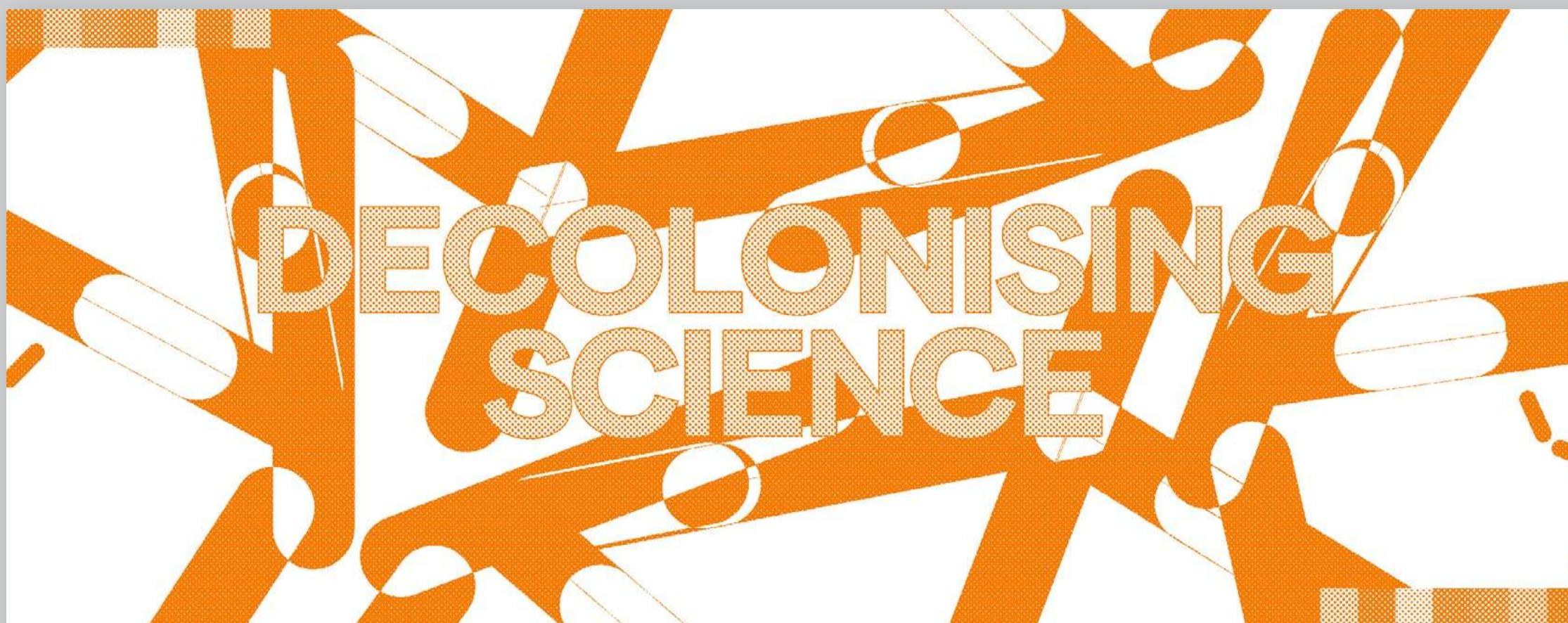




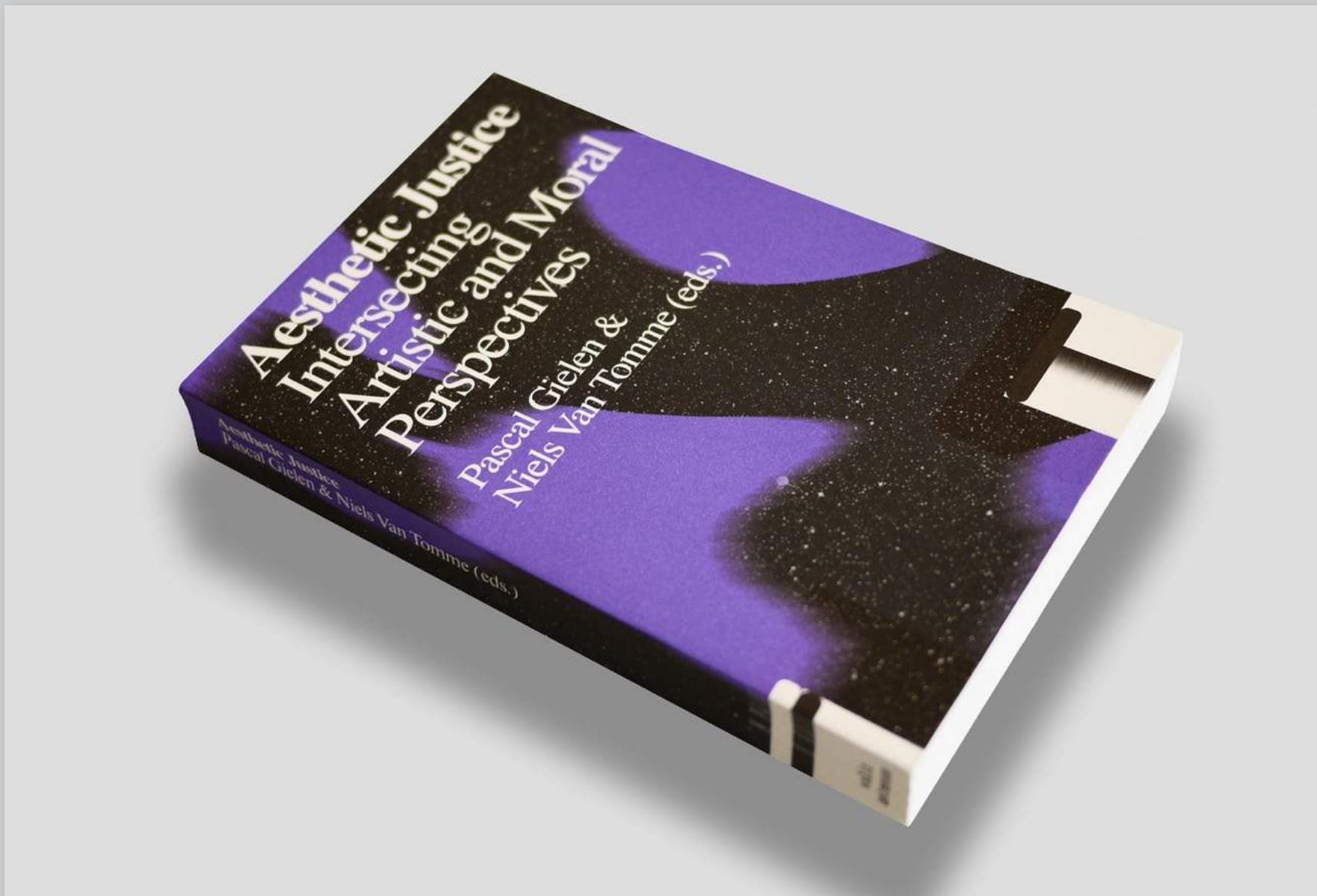
Research and editing of music video, with Metahaven

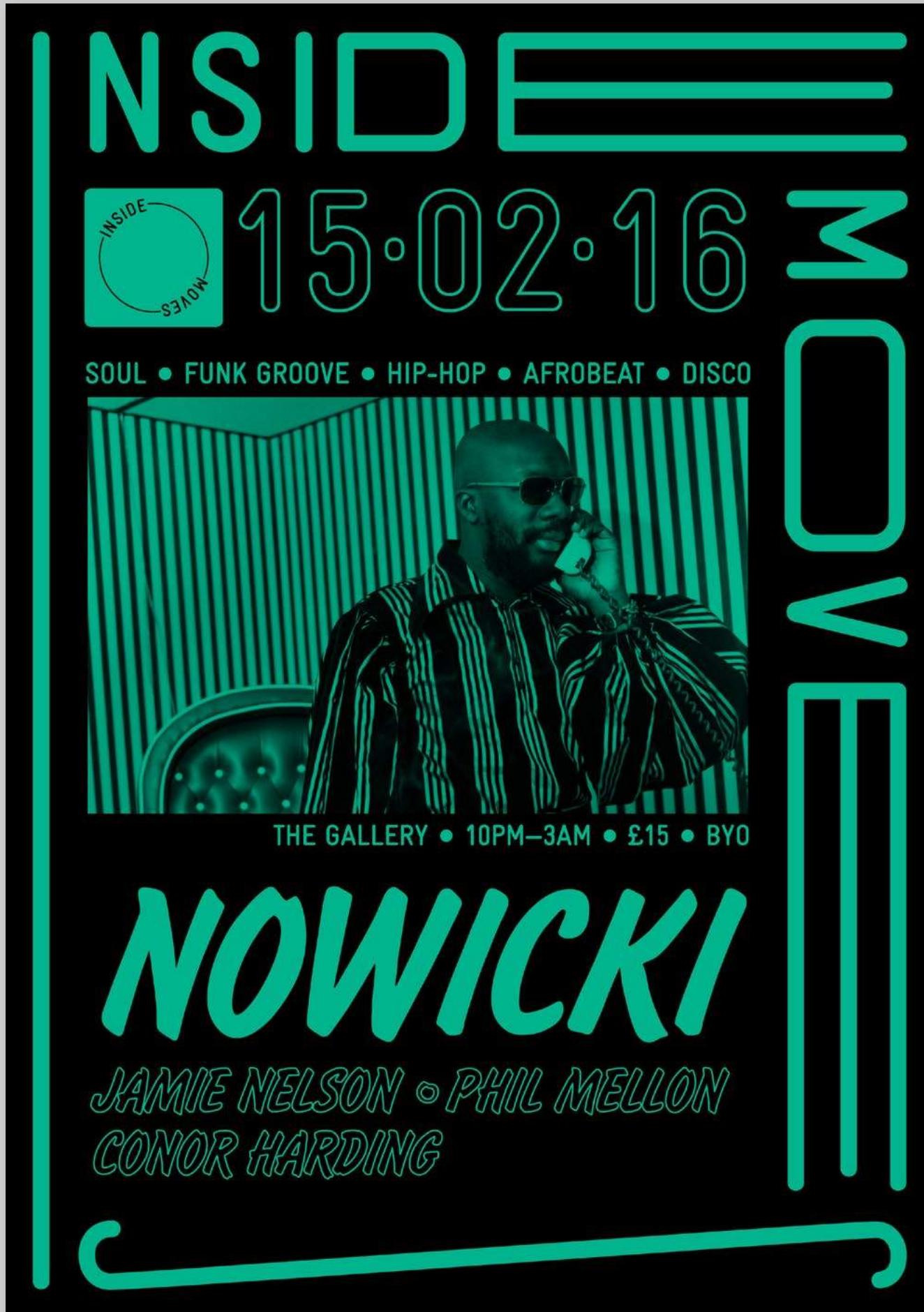


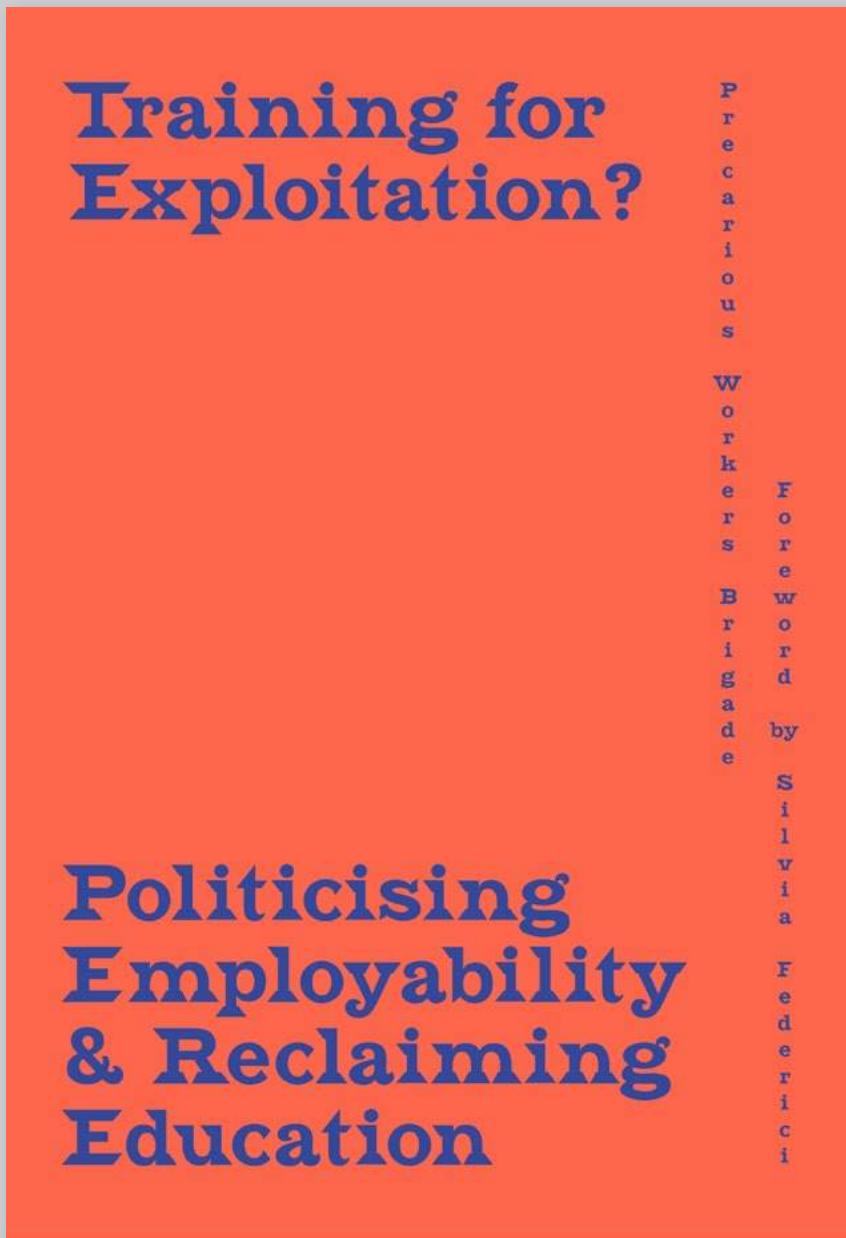












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## Pushing Back Against Free Labour

### LEGAL CLAIMS

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

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

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

### PROTEST AND NAMING AND SHAMING

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

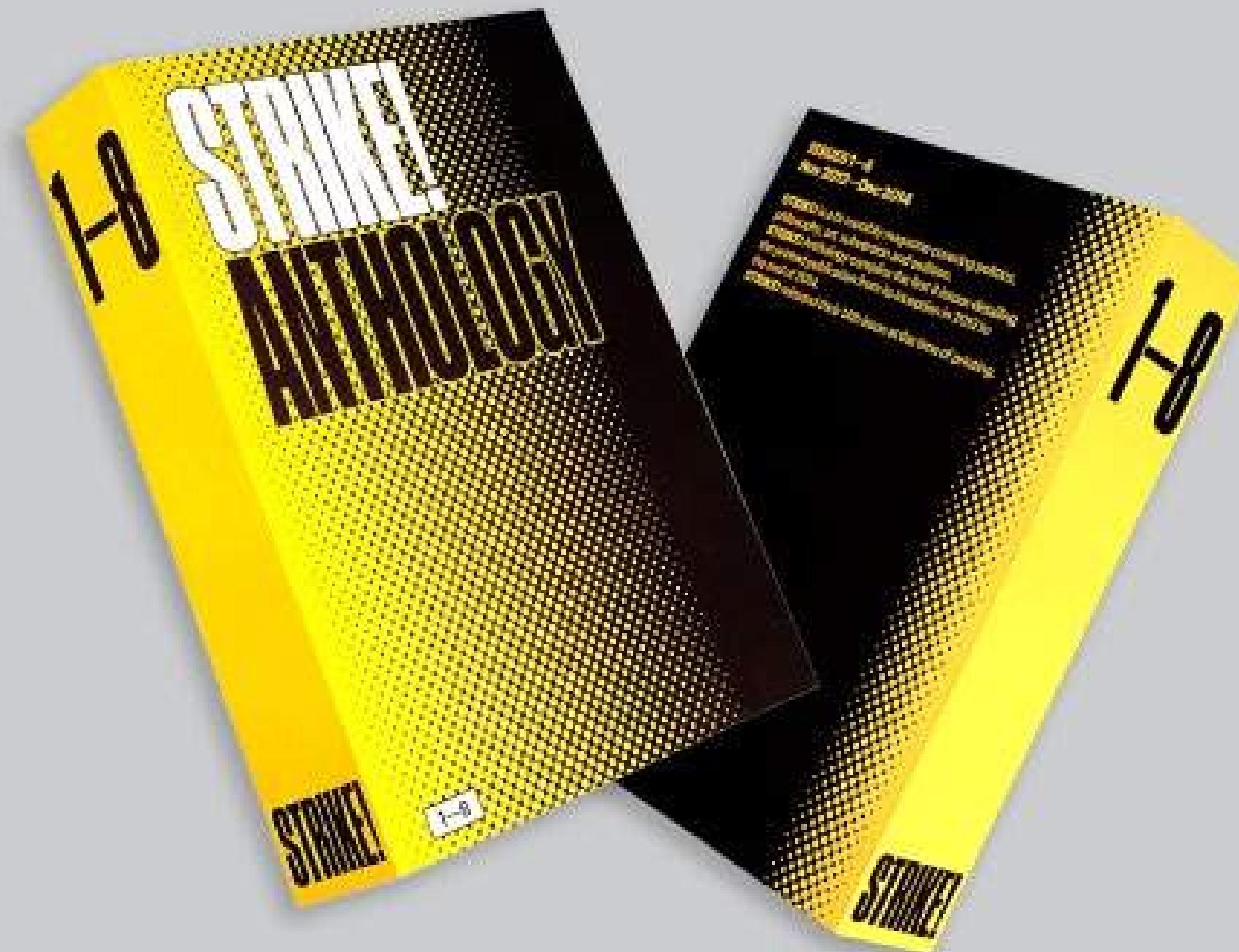
The group No Pay No Way organised around the lack of entry-level position at NGOs and charities, which are able to exploit their charitable status and graduates' desire to 'work for a good cause' by 'hiring' people as volunteers.

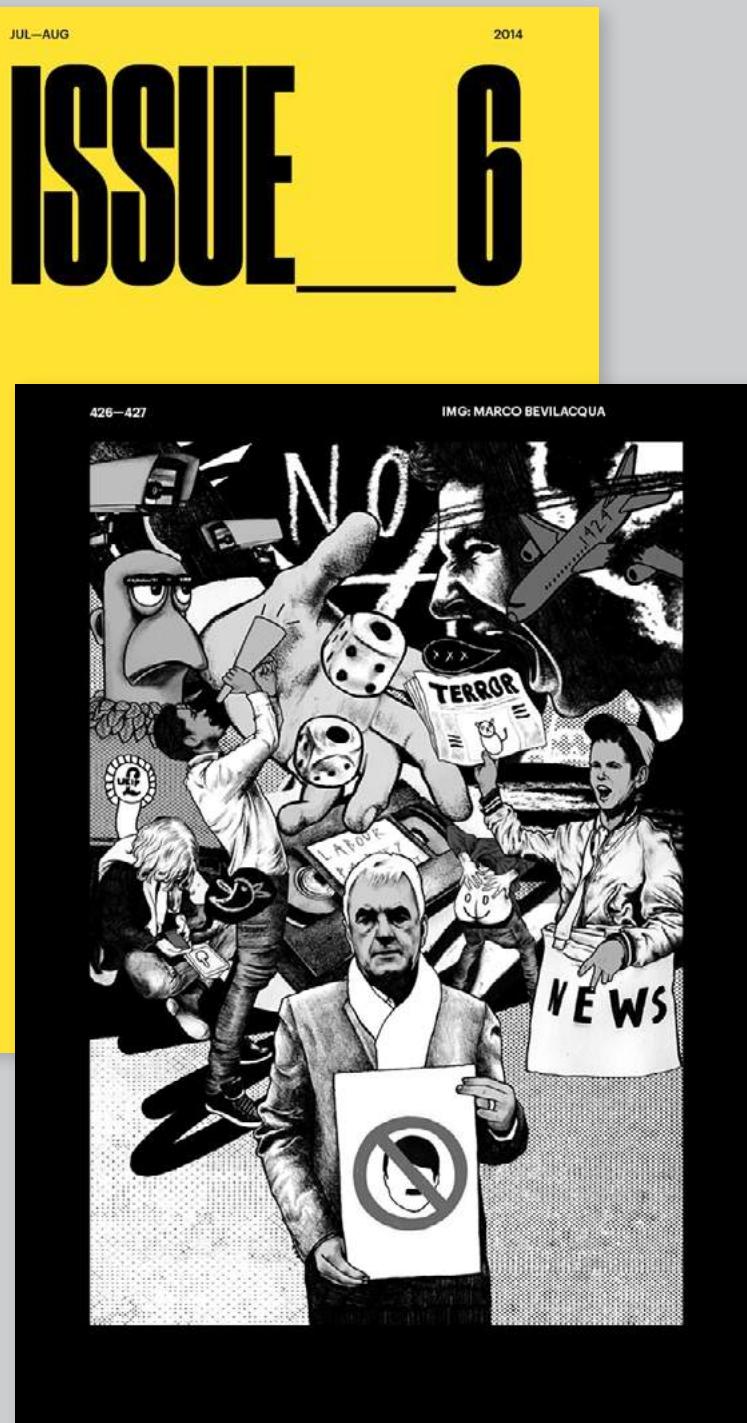
Other low-waged workers – most notably cinema workers (Ritz Living Wage, Curzon campaign) and cleaners (3 Cosas and United Voices of the World) – have, in recent years, organised militantly with their unions to push up wages to the London Living Wage and secure contractual sick pay. And grassroots group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

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

### CERTIFICATION AND UNIONISATION

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





JUL-AUG 2014  
426-427  
IMG: MARCO BEVILACQUA

TXT: JOHN MCDONNELL MP  
ISSUE 6

## Power To The People

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

How could we have let our politics become so degraded?

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

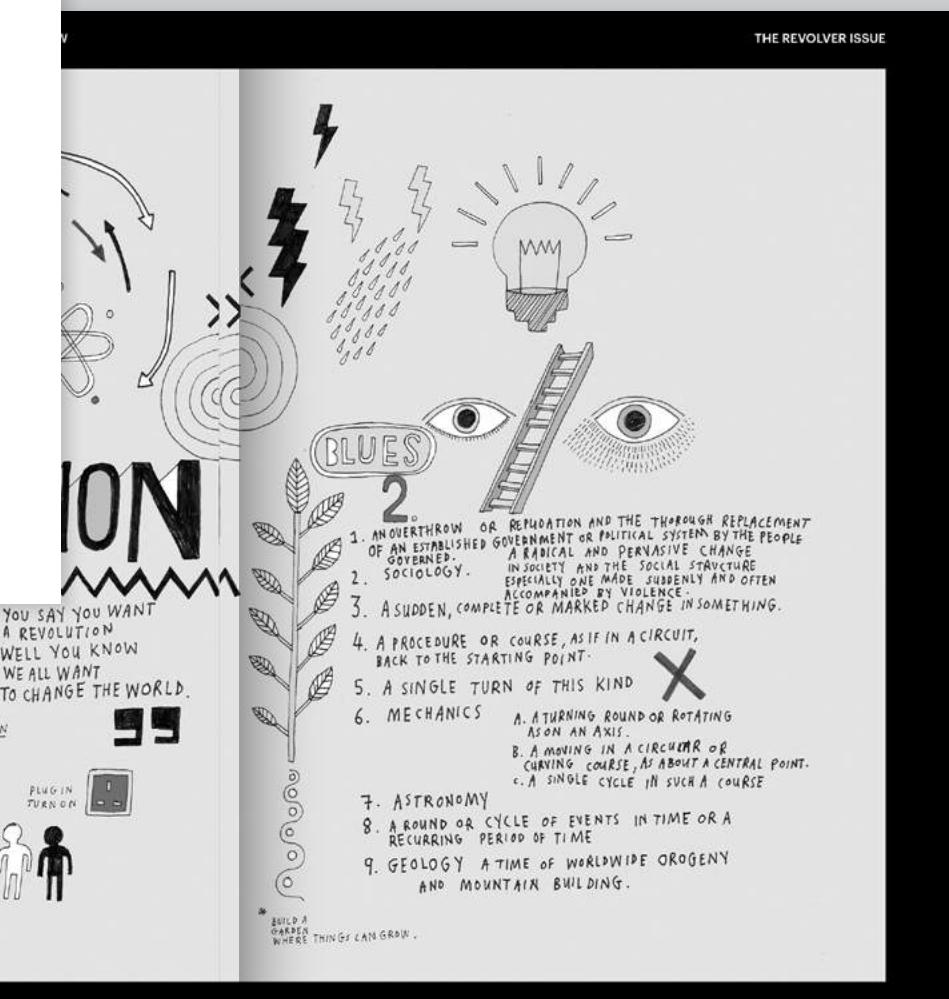
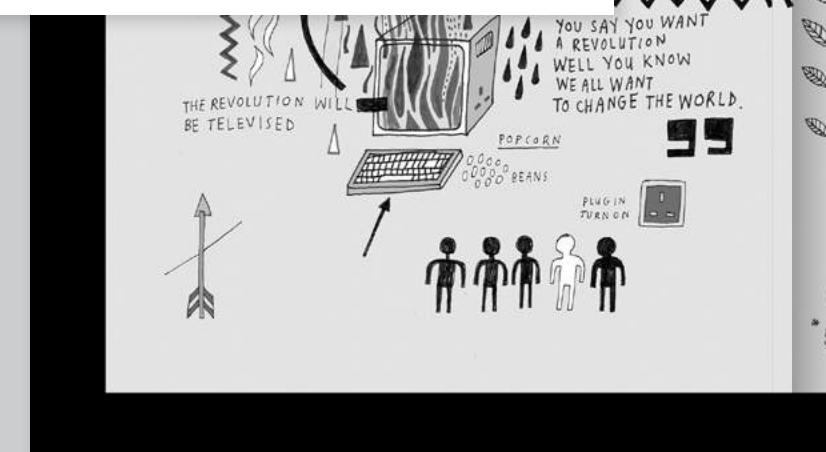
Still within this tradition, Marx then introduced us to the dialectical process of history and thought. Thesis and antithesis would lead to a progressive synthesis.

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

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

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

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



THE REVOLVER ISSUE



## Sisterhood at the Intersection

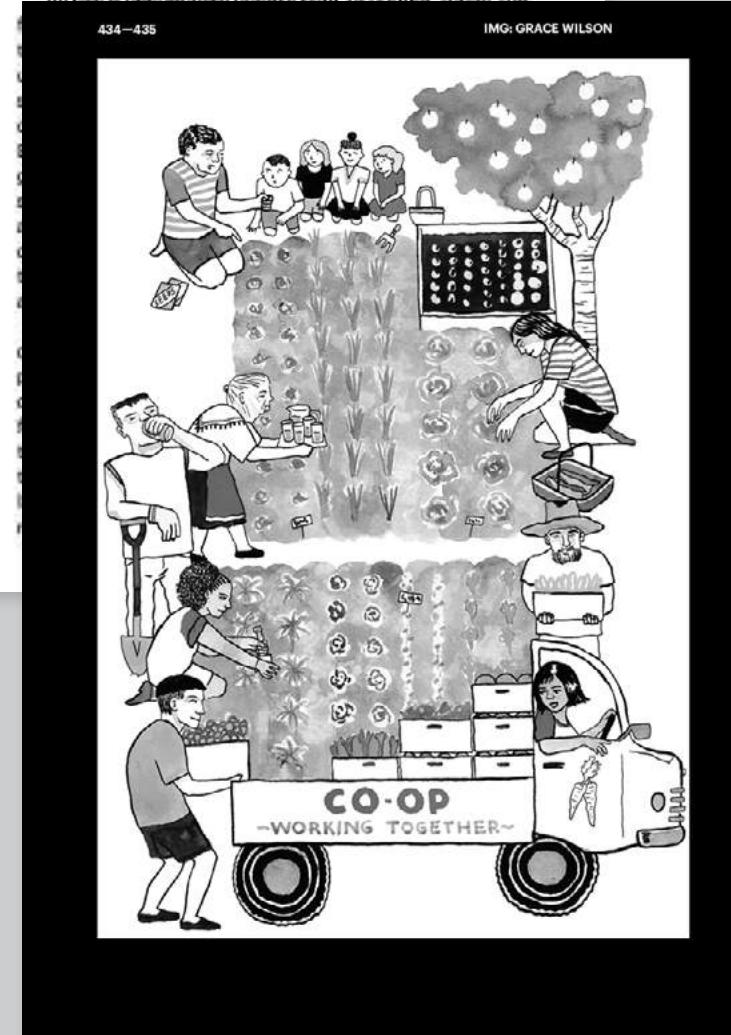
Solidarity at the Crossroads of Struggle

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

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

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

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



TXT: RHI COLVIN

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## Co-Operate or Die

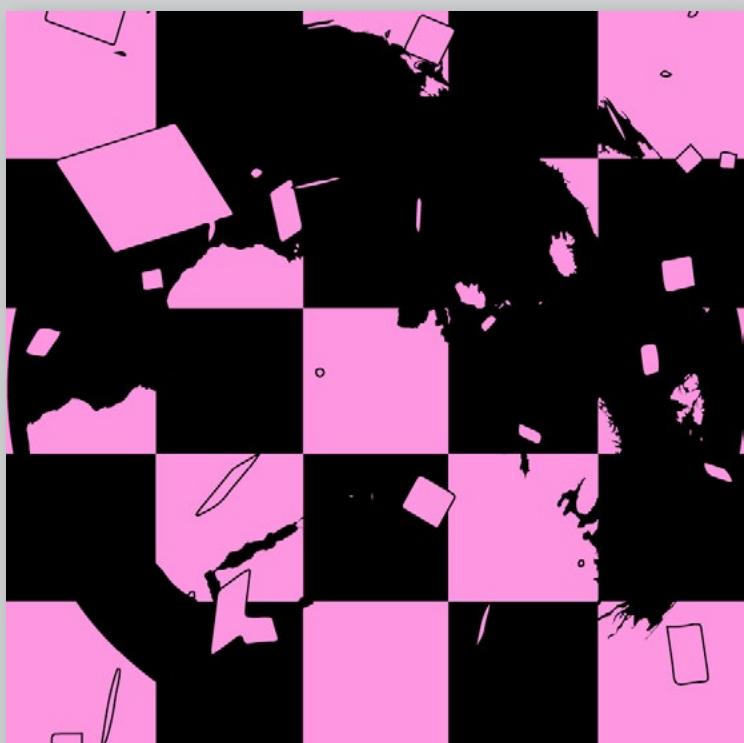
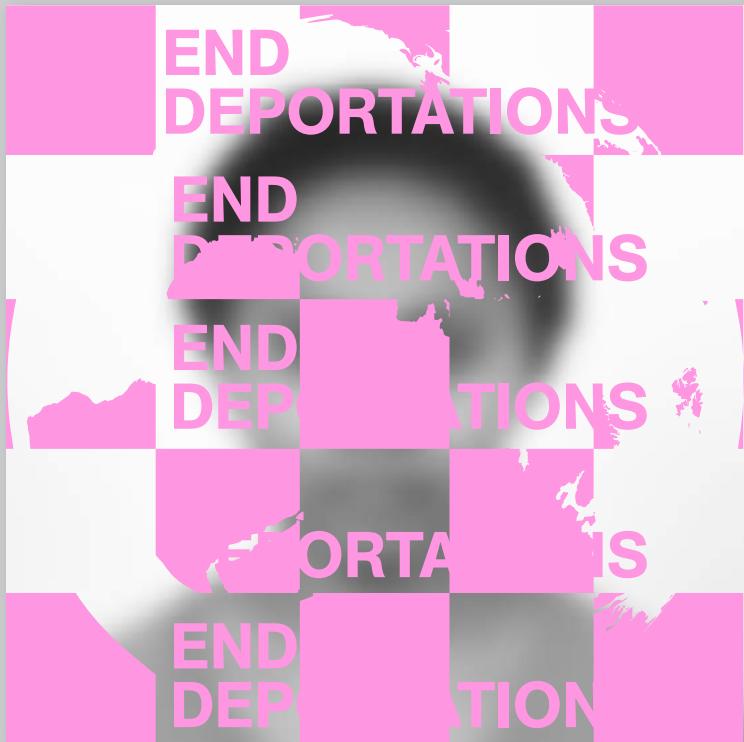
Options for the Alternative Generation

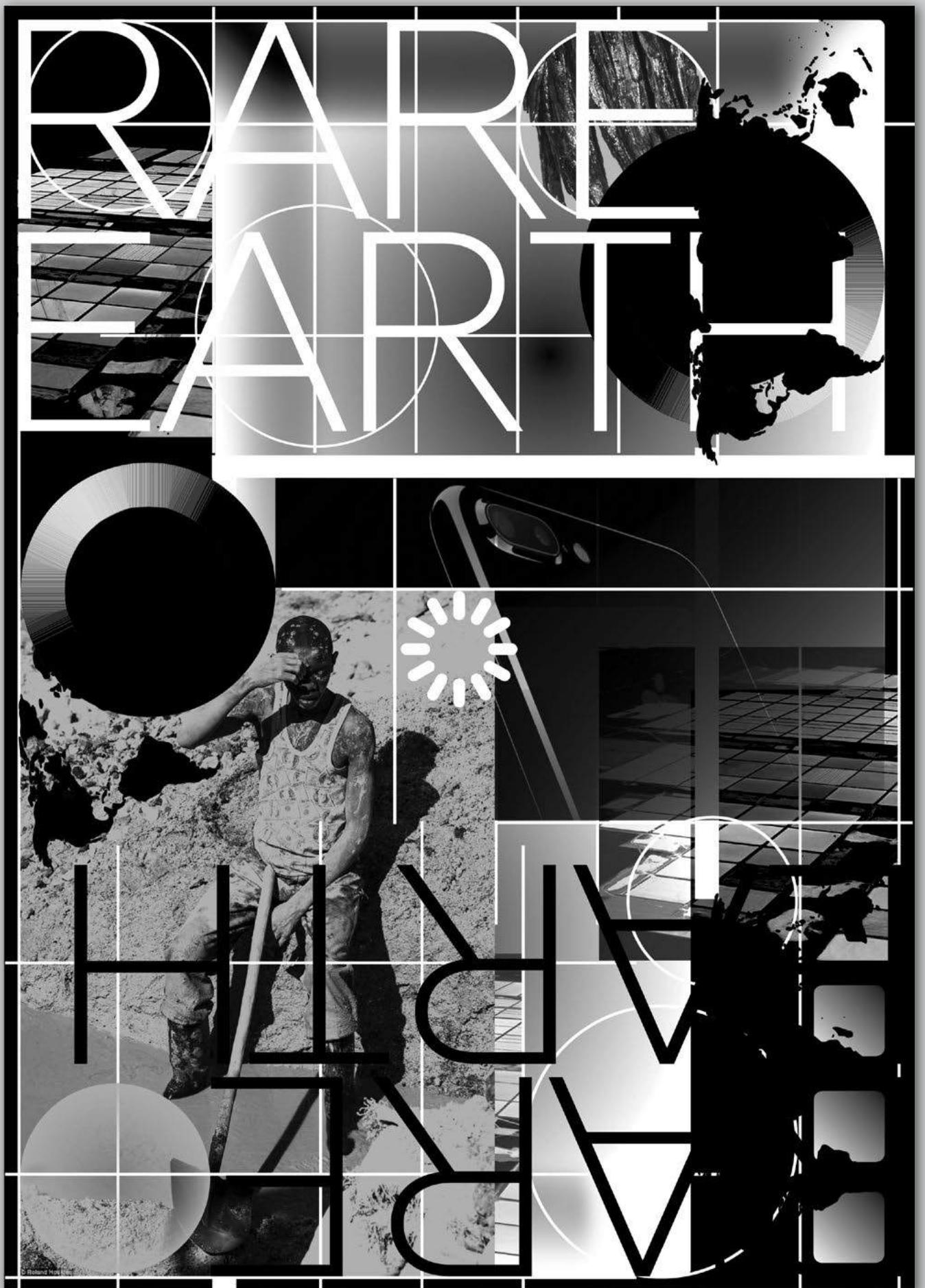
Two years ago I graduated from university and found myself in a reality that I was totally unprepared for. I had what I considered a strong CV: a first-class degree from the University of Leeds, a range of part-time jobs and a list of different volunteer roles and projects I had been involved in. I was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

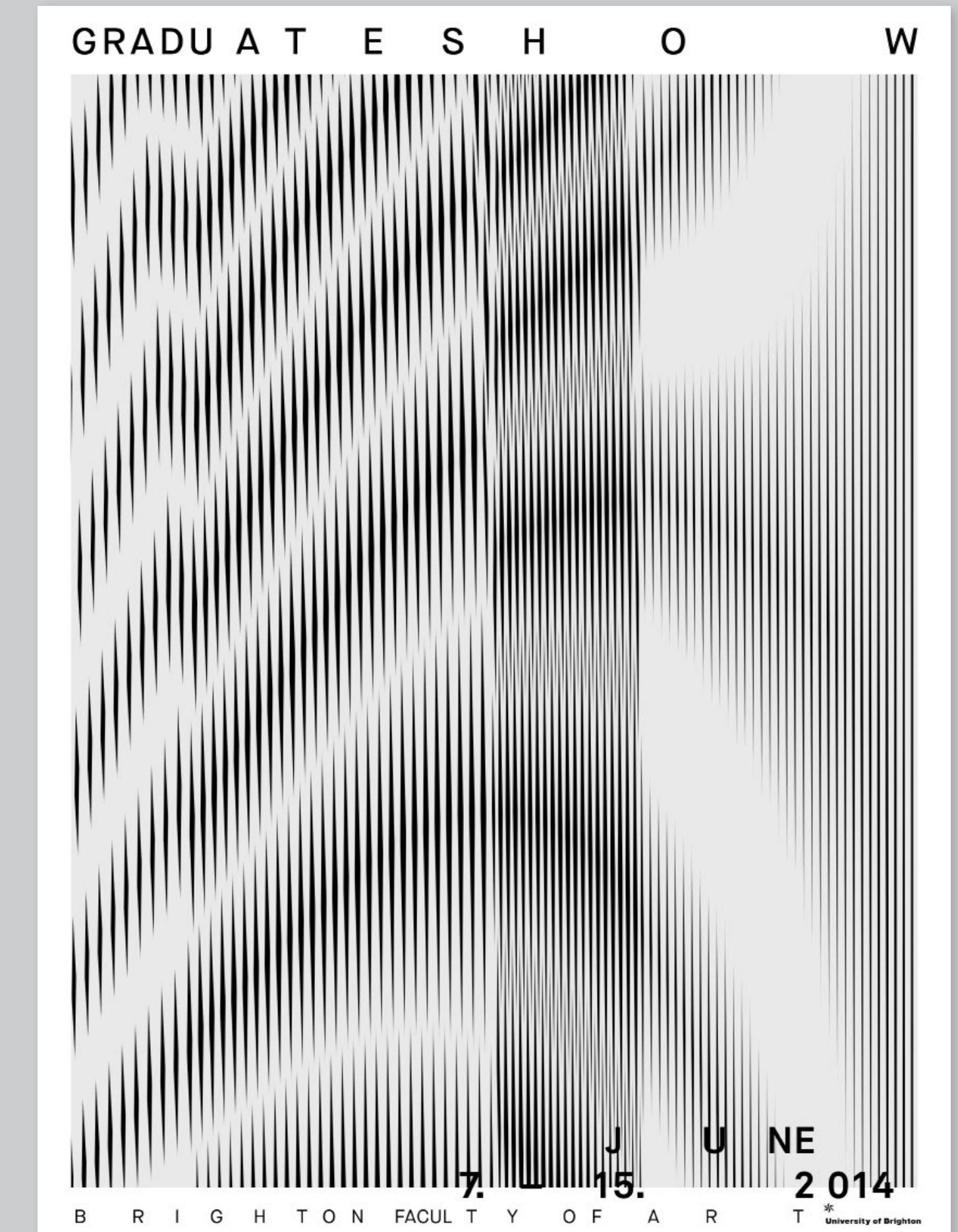
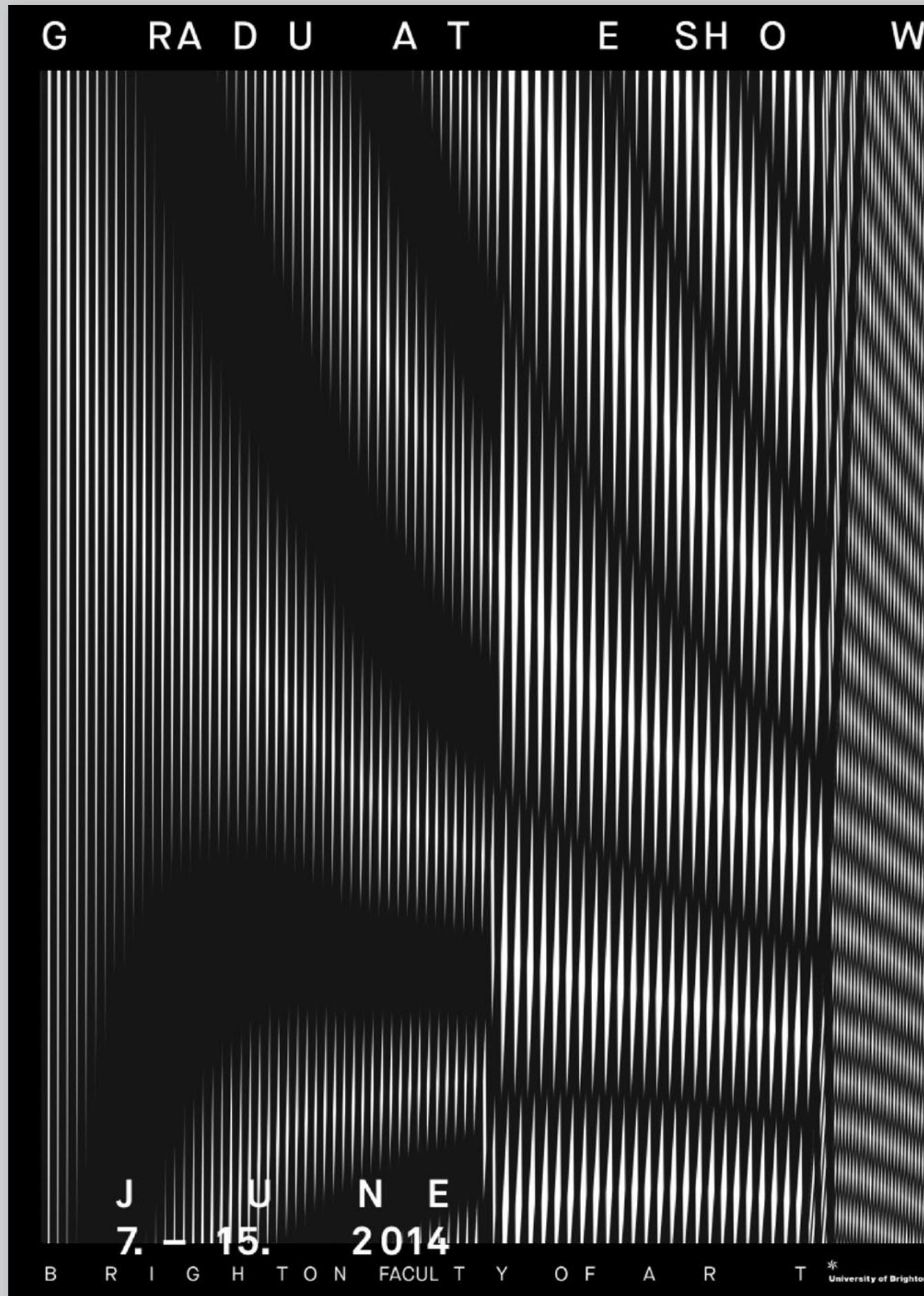
As I competed against other graduates for unpaid internships, volunteer placements and took up a part-time job waitressing, I felt my confidence plummet, aspirations lower, financial situation worsen and a slight existential crisis kicking in. I started to question where my life was going, what I was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

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

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









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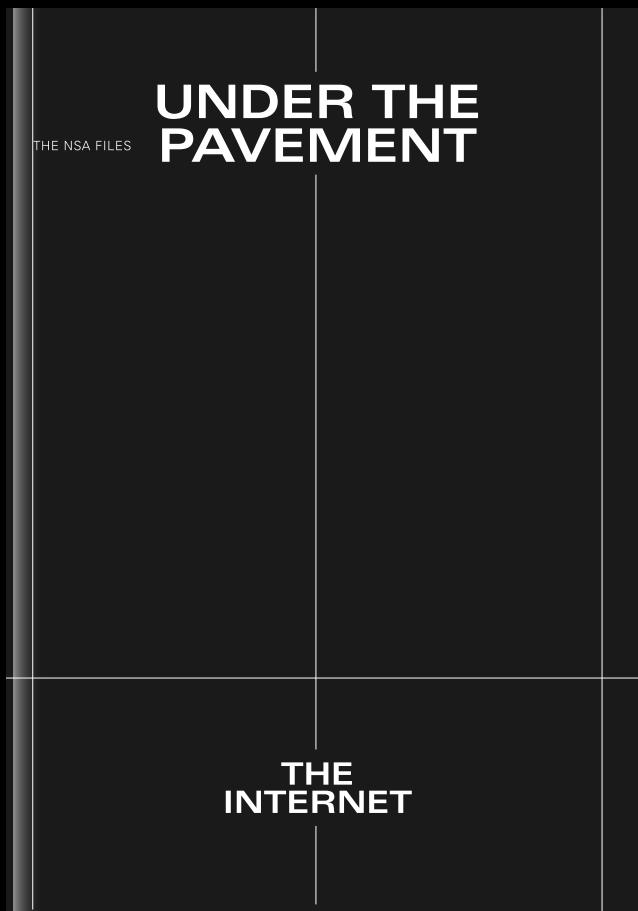
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**6**

3: THE PROGRAMS

### 3.1 PRISM

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

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

### 3.2 TEMPORA

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

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

Sous Le Pave L' Internet



**7**

3.3 PHONE COLLECTION

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

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

3.4 UPSTREAM

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

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

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**8**

3.5 CRACKING CRYPTOGRAPHY

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

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

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

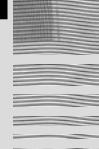
AIM  
TO  
MASTER  
>> THE INTERNET

Sous Le Pave L' Internet

10

C O D E N A M E

DIGITAL

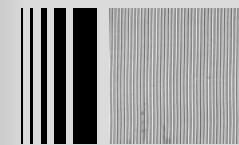
>  
Systematic effort to undermine encryption.**E D G E H I L L**

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**BULLRUN**

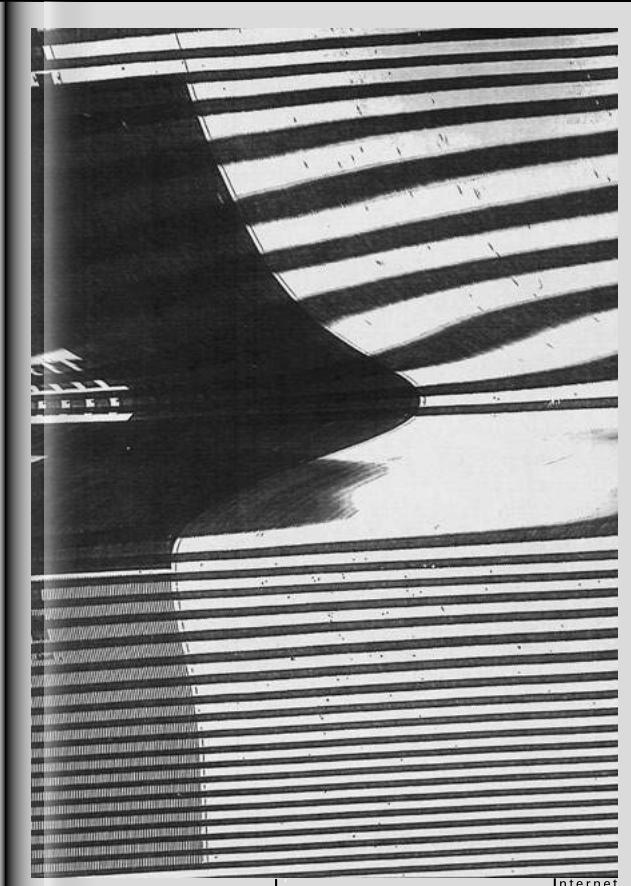
&gt; All Internet users more vulnerable.



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5: THE STORY OF THE LEAK

**5.1 EDWARD SNOWDEN**

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

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

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

**5.2 THE HUNT FOR SNOWDEN**

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

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

**5.3 GCHQ AND THE GUARDIAN**

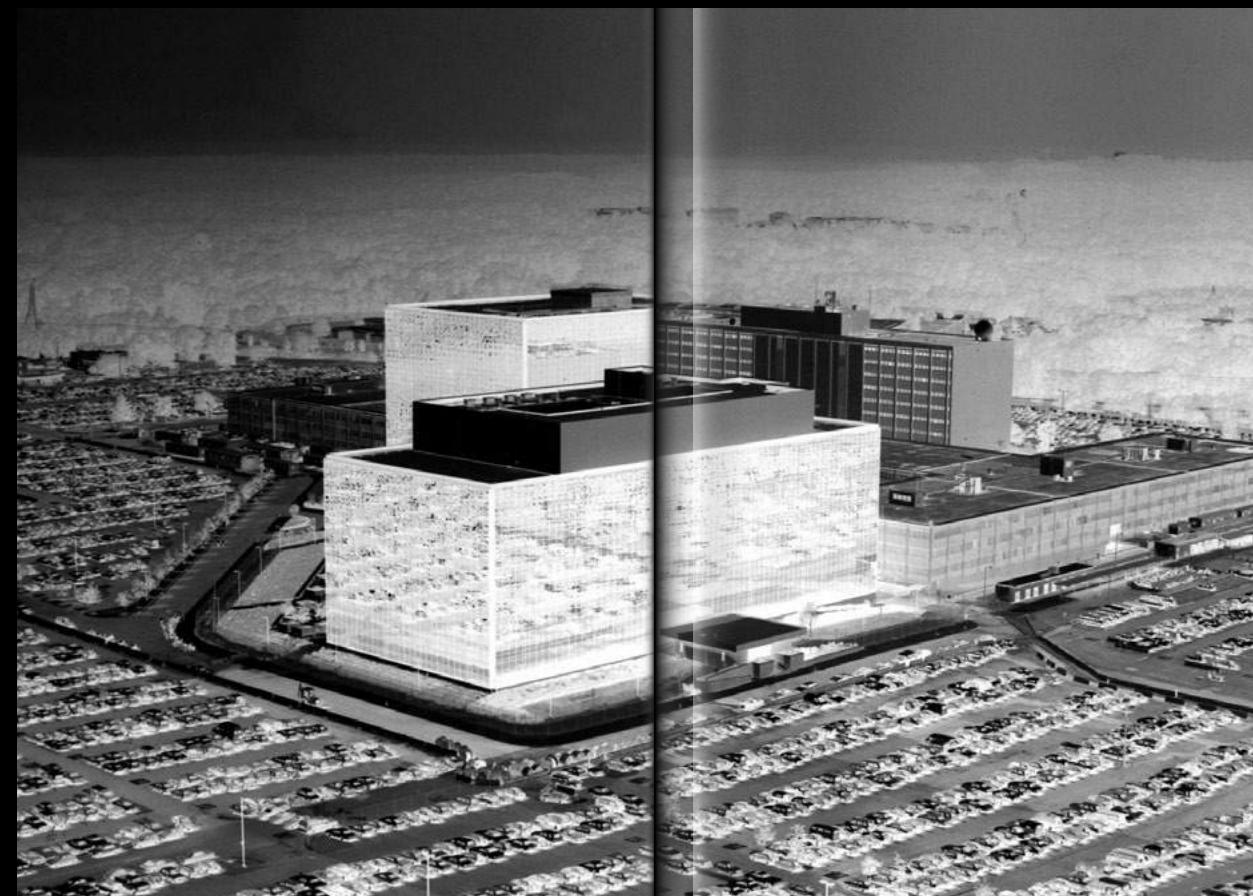
The *Guardian* has had a running series of conversations with GCHQ about its access to material disclosed by Edward Snowden, and publication of stories based on it. Such conversations intensified in July – weeks after the first publication – when a senior Cabinet Office official told *Guardian* editor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

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

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

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Sous

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Contact: [robbieblundell@pm.me](mailto:robbieblundell@pm.me) ↗