

Robbie Blundell

I am an interdependant graphic and digital designer from Belfast, living in London. Currently I work on a freelance basis, designing identities and digital platforms with cultural and political organisations.

I am also part of Evening Class ↗

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Selected Clients and collaborators

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

Education

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



A promotional image for Resist*AV Presents. The top half features a pink crab silhouette in the upper right corner. The middle section contains a photograph of a waterfall with colorful streamers. Overlaid on the image are several yellow graphic elements: a circular logo with a bird, a flower-like shape, a stylized 'AV' monogram, and a 'S' logo. The bottom half has a yellow-to-green gradient background with the text "Resist*AV Presents" in large red letters, followed by the names "AndyNRG", "-ence", "Lou Barnell", "Mcconville", and "Ryo Ikeshiro" in yellow. At the very bottom, there's text about the venue, door charge, and charity.

Resist*AV
Presents

AndyNRG
-ence
Lou Barnell
Mcconville
Ryo Ikeshiro

sonorities.net coolearth.org

Sonorities Festival Belfast

@ The Black Box, Belfast, BT1 2LA
£7 door charge with £2 from every ticket going to Cool Earth
A charity that works with local people to halt deforestation
and climate change. coolearth.org

A promotional image for Resist*AV Presents. The top half features a pink crab silhouette in the upper right corner. The middle section contains a photograph of a waterfall with colorful streamers. Overlaid on the image are several yellow graphic elements: a circular logo with a bird, a flower-like shape, a stylized 'AV' monogram, and a 'S' logo. The bottom half has a yellow-to-green gradient background with the text "Resist*AV Presents" in large red letters, followed by the names "AndyNRG", "-ence", "Lou Barnell", "Mcconville", and "Ryo Ikeshiro" in yellow. At the very bottom, there's text about the venue, door charge, and charity.

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**BOSOZOKU**HANGER SSI6
BOSOZOKU COLLECTION

Shop Now 今すぐ購入

SSI6

H. STUDIO

H. STUDIOA SEASONLESS CURATION OF
SIGNATURE HANGER PIECES

Shop Now 今すぐ購入

HARDWEAR

HARDWEARLATEX ACCESSORIES PRODUCED
BY HANGER STUDIO

HARDWEAR

**LATEX**

Shop Now 太りたくない

ラテックス

WOVENS

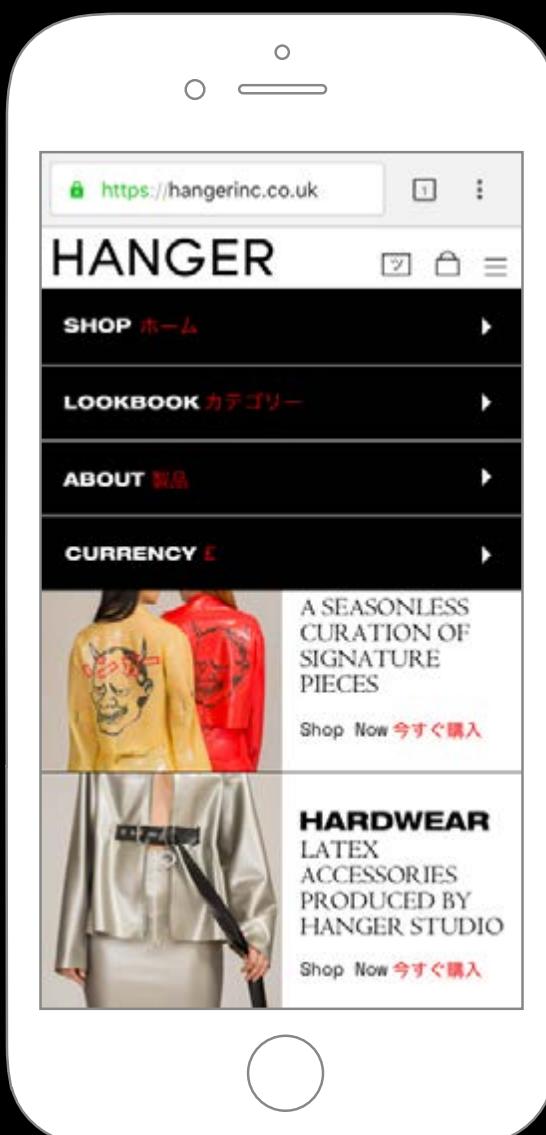
Shop Now 太りたくない

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ACCESSORIES

Shop Now 太りたくない

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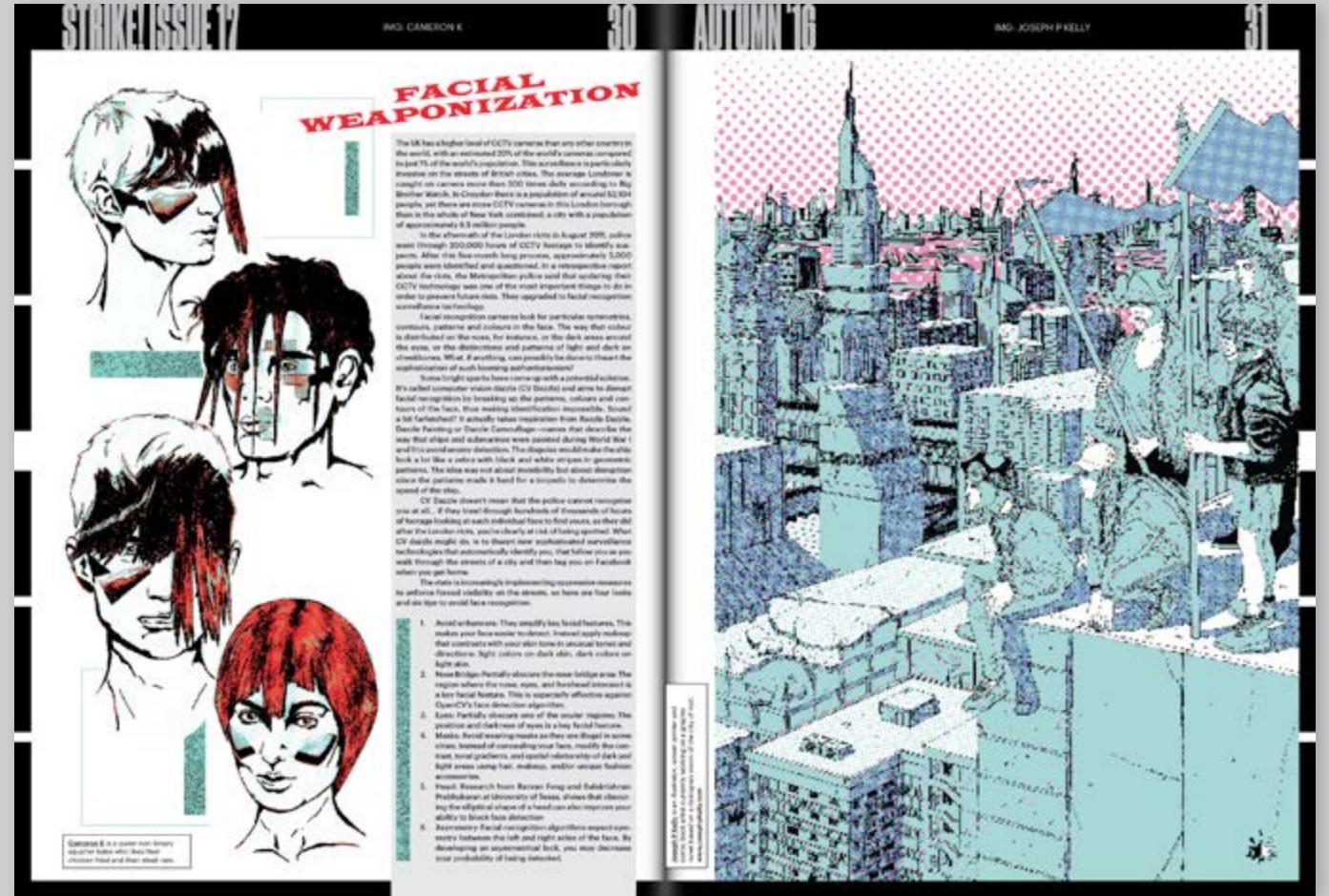
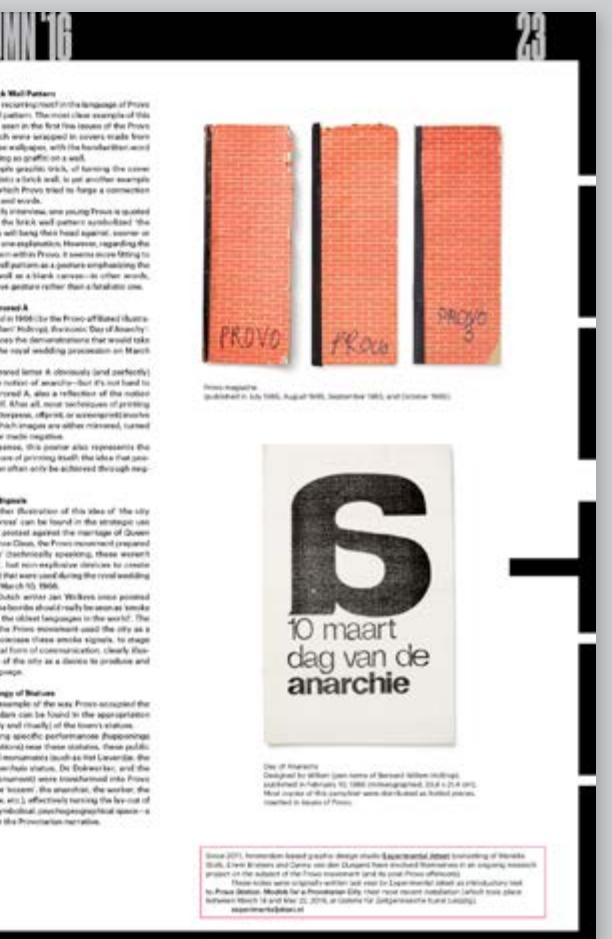
3D anteroom and e-com for ethical latex fashion brand Hanger, with DVTK

**SPRING DEMON - EPISODE II**

SHOT BY CHRIS FOWLER
[WATCH](#)









ROUTINE DESTRUCTION

ARCHITECTURAL WORKERS

In July 2007, Southwark Council voted to 25 acres Heygate site at £250m. The estate consists of 1,710 council homes of which 184 were tenancies... Of the 2,704 new homes... just 82 will be social rented.

Heygate Estate regeneration, 35 Degrees, 35degrees.org.uk/housing-regeneration-hqf-london-2007/

09:20
Back at my desk, I open my emails. The first, sent late last night, is from **big boss** announcing the latest planning permission to be granted. Attached to the email is a drunken selfie they took with **councillor/mate** in the pub afterwards. An email thread follows of self-congratulatory jokes. Straight into the trash.

09:28
line manager dictates my tasks for the day. I'm to start laying out plans of wheelchair accessible units on the development we're working on. **line manager** suggests copying and pasting layouts from a different project. I remind them that the corridors are too narrow. It doesn't matter. The planning officer won't measure it anyway. They make it clear that the flats will, in reality, be marketed as larger, more expensive versions of the standard model.

09:47
Running from the station, I turn the corner for work. I act casual and smile at **office manager**, as I clock in. They look at their watch and make a note. I'll be told off later no doubt.

09:50
Finally at my desk. It's covered with piles of paper—marked-up, screwed-up—from yesterday's late night. My colleagues don't look up from their screens. I turn on my computer and load up the same programs I use every day. This screen blurs when they flicker into view.

09:52
I need caffeine. I glance across at **line manager**, checking that they are occupied before hurrying to the canteen. I avoid conversation with the others lingering around the coffee machine. Someone mentions a party happening at a 'community garden' that's popped-up on one of the estates we've helped to demolish.

10:30
The alarm's snoozed for the 3rd time. I'm going to be late! Fuck. No breakfast.

10:45
I bump into **architectural assistant**. Only three months in, but all their former eagerness has gone. Now I know I look dead behind the eyes too. It's nice to not have to put on a fake smile. How's it going? Good. How are you? Good. We shush at each other and shuffle out.

11:30
line manager is stood with **senior partner** ready to leave for a public consultation. I'm there to help carry the model. The taxi arrives. I sit next to **partner/partner** and they complain about the whole planning process. They laugh. The neighbouring site sold their rights to sunlight 5 years ago.

12:35
I can hear **project architect** and **associate** talking loudly about ringing up a journalist from the **Architectural Journal** to write a puff piece about the latest project in the office to be completed. It's all a PR game. If you don't dig too deeply, and believe all the vaguely positive quotes it doesn't seem too bad. New homes! For poor people! In a housing crisis! Well done us.

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

17:55
I'm meant to finish work at 6. Its company policy not to pay overtime.

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

14:20
14,790 households applied to their local authority for homelessness assistance in 2010/11.

Barnet Developments, one of Britain's biggest homelessness charities, is engaged in a campaign to end after one of its top executives was arrested on suspicion of bery...
Barnet Developments' top London executive arrested over homelessness. www.theguardian.com/business/2011/oct/15/barnet-developments-top-executed-over-homelessness/ (December 2011)

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

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

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

15:17
My chest is tight from anxiety, but I've finished the work. Better continue with the next task on the list.

17:55
I look up from my desk, and **line manager** is stood with **senior partner** ready to leave for a public consultation. I'm there to help carry the model. The taxi arrives. I sit next to **partner/partner** and they complain about the whole planning process. They laugh. The neighbouring site sold their rights to sunlight 5 years ago.

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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 up or blockingading or street battles with the police or the fash, 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 wars 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 producerist 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 canon fodder. As our block ran through line after line of riot cops, it was stages 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 defended 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 freedoms. 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

LISTEN

BLACK AND TRANSGENDER
THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

KHALIEB BROOKS

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

When engaging with the strategic dis-enfranchisement 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 schizophrasia, instilled by both the necessity to progress and the enduring sexualization, de-sensitization, 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, and by tightly packaged in this idea of progression as capital, progression as policy and even progression as knowledge deemed by the left. But who is going to teach us how to 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 virulent, 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 commodification of identities. We need not solely rely on a categorization and a homogenization of being in order to push policy that will take 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 (i.e. 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 violent 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 VALUE EXPORT'S SYNTAGMA

JULIET JACQUES

Austrian performance artist and filmmaker **VALUE 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 Actionist performances such as *Tapp und Tast-Kino* (*Tap and Touch Cinema*), where **EXPORT** built a *Screenland* 'movie theatre' over her breasts so that bystanders who reached through its curtains could touch her body, or *Genitalpalast*, 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 Abramovic, but also the **VALUE EXPORT** Society, who re-stage them in Tallinn, continuing to shock twenty-first century audiences. In *Film Unframed*, Peter Tschirksky's extensive volume on Austrian avant-garde cinema, Maureen Turim suggests why they remain so revered, noting **EXPORT**'s 'shy reference to Freud's castration history in *Genitalpalast*, that she invents into a celebration of female genital power.'

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



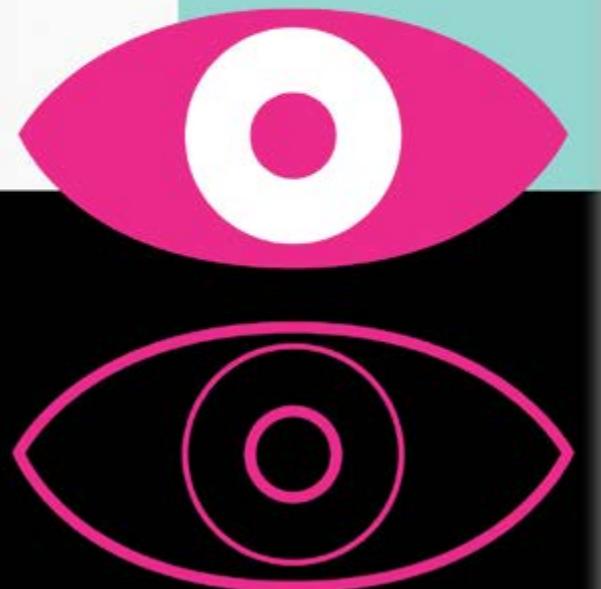
A STATEMENT FROM THIS BODY

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

Photo: Ella Barrellough, featuring: Travis Alabanza

STRIKE! 2

A DIY GUIDE TO FEMINIST CYBERSECURITY



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.

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

CASUAL SECURITY

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

> Install privacy extensions for Firefox such as Privacy Badger.

STRIKE! 3

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

— Statement from Detained Voices

Last year, over 1500 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 Africa, Jamaica, Pakistan, Nigeria and Ghana. In other words, ex-British colonies.

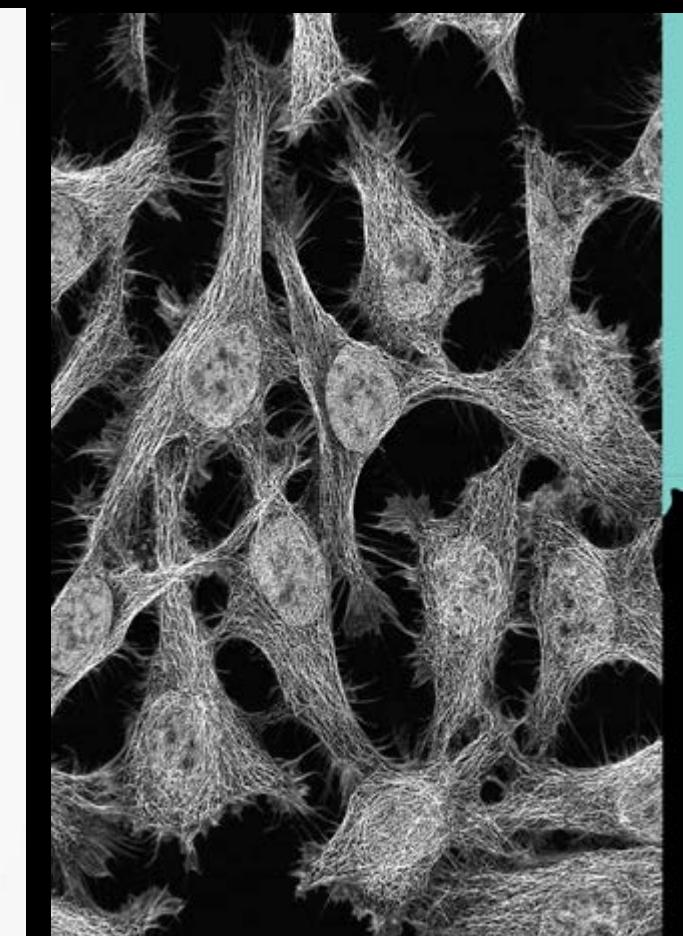
Mass deportations are secretive and often violent, leaving in the middle of the night from an undisclosed location.

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

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

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

- MOVEMENT FOR JUSTICE** facebook.com/movementforjustice
- END DEPORTATIONS** enddeportations.wordpress.com
- DOCS NOT COPS** docsnotcops.co.uk
- ANTI-RAIDS** network25.legalandsocial.net
- DETAINED VOICES** detainedvoices.com
- SOA DILATEE SUPPORT** soadilatesupport.wordpress.com
- MEDICAL JUSTICE** medicaljustice.org.uk
- RIGHT TO REMAIN** righttoremain.org.uk
- AGAINST BORDERS FOR CHILDREN** childsborders.net



THE POLITICS OF BIRTHING BODIES

LADY STARDUST

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

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

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

FEMALE BODIES IN PATRIARCHAL CAPITALISM

Social reproduction is devalued 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

STRIKE! 4

STRIKE! 5

STRIKE! MAGAZINE—ISSUE 19
£3 AUTUMN 2017LONDON LEARNING COOP
COLLABORATIVE ISSUE

RADICAL PEDAGOGY

and LONDON LEARNING COOPERATIVE

How do we connect our desires to reality?

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18. AUSTERITY AND EDUCATION —JULIE TOMLIN
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34. WHITE MIRRORS RACISM IN CHILDREN'S LITERATURE —AMIYA NAGPAL
37. A GREEN-EYED MONSTER ETERNALLY KILLING THE VIBE —SAVVA SHIROV
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LOVE AND THANKS TO ALL OUR CONTRIBUTORS -3

EDITORS' LETTER

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

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

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

Scribble everything we know, even this lines on paper.

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

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

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

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

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

With love and solidarity,
STRIKE! XO

BURNING DOWN VS. BUILDING UP
A NEW PEDAGOGY FOR PUNK

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

Epitomised in the Sex Pistols lyric 'I wanna destroy the passerby', punk music created spaces to release 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 malmanaging 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, leading 'hardness' above all else. In comparison, care is considered soft and unnecessary, when in fact it is care work keeping the whole scene (and society as a whole) together.

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

THRIVING NOT SURVIVING
SCHOOL, A SURVIVAL GUIDETEXT SKY CAESAR,
GEORGIA MOONA-SAM
& DHELIA SNOUSSI

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

This cycle begins with the education system, where students of colour and the working class are more 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, cut there.

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



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

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

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



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

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

'[The education system encouraged] a very eurocentric and class-based outlook on what it is to be professional, and being professional actually should only account for your skill and your talent and how you make people feel, but a lot of professionalism has nothing to do with that. If all of us get A's in school or you all pass your GCSEs, it didn't affect my intellect, my hair being frizzy or my skin being brown or my trainers being dirty, so why are you making such a big fuss about it?'

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

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

From early on, young working class BAME people are reminded of 'their place' in society. This shows how school colludes with the prison system and policing to entrap and hold back young people. Munia shrugs, recalls her teacher's lowered expectations of her:

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

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

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

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

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

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

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

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

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

STRIKE! MAGAZINE



AUSTERITY AND EDUCATION

TEXT JULIE TOMLIN
IMAGE JOSEPH P KELLY

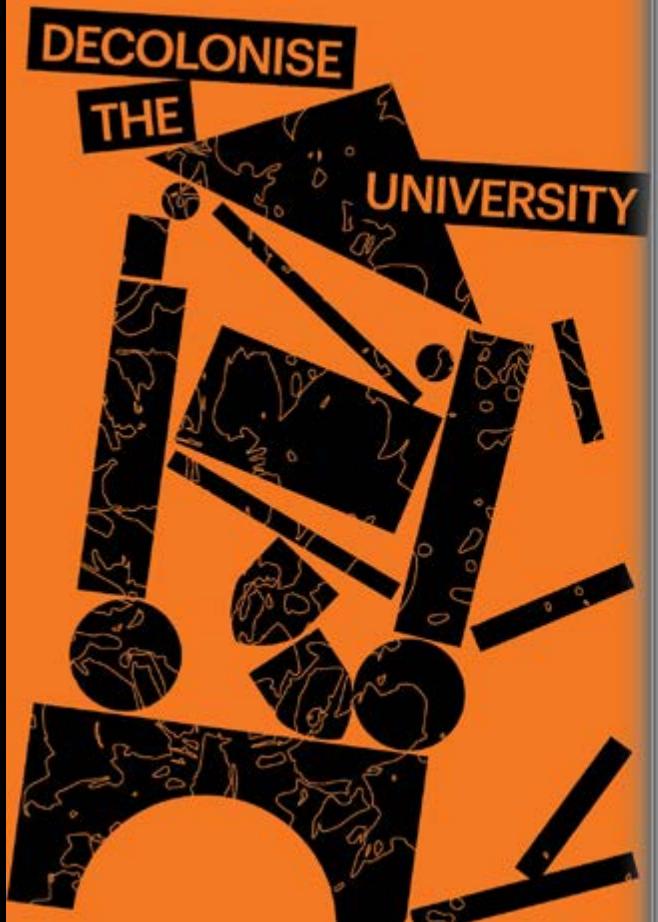
The angry response to the tragedy of the Grenfell Tower fire in June felt like a defining moment. After years of being told there was no alternative, people re-drew the line, responding in fury. This push-back roused feelings I associate most strongly with my working class, staunchly socialist grandfather 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 welfare of all still had resonance, despite the ways that neoliberalism and the austerity it has spawned has chipped away at them since it won the day. As support for Jeremy Corbyn's Labour Party manifesto showed during the election this summer, shortly before the Grenfell Tower fire, opposition to austerity isn't just about money and fighting cuts. It's about reimaging a different future, reconnecting and 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 Wood's refusal to put pupils through the SATs tests was also significant—by taking them on day trips instead, she demonstrated that there is an alternative to the tests-based education that creates so much anxiety among young children. Sally Kincaid, Divisional Secretary of the Wakefield National Education Union (formerly the National Union of Teachers) says it was 'just that bit of resistance and humanity' that was needed: 'It's important to campaign against cuts and also for a better education system, one that's not creating a situation where teachers are leaving because of stress and kids are on antidepressants'.

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

STRIKE! MAGAZINE



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 the European Enlightenment where bodies were categorized and put into hierarchies, which inevitably positioned the white, middle class man at the top. Europeans did everything they could to create the next Clive of India (racist politician Enoch Powell studied Urdu a SOAS for that very reason); and academic scientific journals staged debates about whether black or brown people had souls, or were even human. Thus, knowledge production and the colonial mission were, and still are, intertwined. The very foundations of educational spaces in the Western world were aimed at maintaining the idea of Western superiority; to provide the academic backing for racism.

The sheer whiteness of school and university curricula serve the purpose of reproducing the racial logic of colonialism, with Enlightenment philosopher David Hume expressing the sentiments of the time: 'there never was a civilized nation of any other complexion than white...no ingenious manufactures amongst them, no arts, no sciences'. This was said around 300 years ago, but the sentiments are reinforced again and again in education and wider society and this is

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

AMIT SINGH

arguably the very purpose of education in the West: to enforce 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 men? We're taught to internalize our own inferiority as we attempt to navigate educational institutions that are sites of our own oppression.

Rarely are we taught about the great innovations of those outside the West, of the contributions of those from South Asia to modern science, logic or reason, or about the fact that binary arithmetic first emerged not from German mathematician Gottfried Leibniz in the eighteenth century but on the small island of Mangareva (now known as French Polynesia) some six hundred years ago. We are likewise never taught about the role we played in our own freedom. Not about the revolutionary actions of Bhagat Singh in colonial India, nor about the black Jacobins, who established the first Black Republic in the world on kicking the French out of Haiti. Instead we're taught that Britain benevolently ended the slave trade and was kind enough to build railways in the Raj.

Can our current education system ever be decolonial? It has never been something constructed for the benefit of people who are not white and it has always been weaponized against non-white populations both at home and abroad. White people leave school believing in their own superiority, while it is difficult for people of colour to leave education without discrediting themselves inferior. Racism acts as a good example of how education is a recreation of dominant ideologies, rather than 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 over seas with white 'gap-yah' students eager to build a school 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), as

'children grew 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 school closed in 1982 with the breakdown of the party. However, it does demonstrate that in order to subvert the state we need to look elsewhere for alternative educational models and platforms.

The state cannot ever remedy societal

oppressions which it actively encourages and reinforces and, as such, state-led education isn't going to emancipate us anytime soon. As a result, the onus 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 (as many groups are doing) to more grassroots community-led projects aimed at 're-educating' young people and creating a more collaborative educational space because it is difficult to imagine salvaging the school or the university, given their historically oppressive nature. Adding a few black and brown faces to white curriculums is positive to an extent, as too is getting more people of colour into universities, but it doesn't change the nature of these institutions—even if short term it makes sense for people to be well equipped to thrive within these institutions, just as white men have always been able to do. The point is for us to not allow education to start or end in classrooms. Whilst long term we need to abolish the school and the university (at least as we know it) and rebuild something else, something better: we must, in the words of Friere, create an educational model that can become 'the practice of freedom', the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.' Only then can we become emancipated.

AMIT SINGH is co-editor at Counterpoint UK



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

CLIFFORD HARPER

and fun friendships with people I was introduced to as part of my partner's now 'old' life, encounters initially filled with a sense of dread and/or mutual suspicion. I stopped tagging along out of fear of seeming uncouth, apathetic or lame and started to believe that maybe you don't need to be crazy in love with me to tolerate me or even just want me around. I didn't make an extra effort to be liked or push for premature closeness with people I met through my partner—it kinda just happened gradually, and I remember thinking fuck, I'm actually feeling pretty secure about all this. Maybe this is not too good to be true, maybe this is my life now. I was in love and people liked me and I was doing things. The end.

Nah, just fucking with you. So alongside all this, my partner was feeling some changes too. They realized they're bored of doing the same shit as before, that they want to do things other than coming off meat on their Sundays, maybe remember what having passions feels like and make some new fucking friends. They distanced themselves from people who gained increasing presence in my life and slowly found a home away from home, with people who don't have anything to do with a chapter of their life they clearly wanted to leave behind. We were both doing our own things, things that made us excited and happier independently of each other. But somehow we stayed close, and despite my previous and well-rationaled aversions to them—arches and hyperbole, they became my favourite fucking person.

And then they fell in love with someone else. Nothing happened. I say that because it's true that monogamy tends to think (for understandable reasons such as the insidious epistemic power of the institution of marriage) that jealousy is about people you love fucking and loving other people; only sociopathics in denial could possibly be immune to the hellfire agony a piece of information like that would surely bring. And that is of course bullshit; in fact to call bullshit on this is now closer to realism than controversy, despite the prevailing strength of the mainstream belief itself.

'Nothing happened', in my case, meant my partner's relationship to the person they fell for stayed (at the time of writing) platonic. I've never felt pangs of jealousy in my life—even when partners have lied and cheated, I focused on my sadness and disappointment (read: dissociation and disgust) rather

GREEN EYES INSTAGRAM

GREEN EYES INSTAGRAM

that the feeling of being threatened—a struggle with speculations 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 exist in any emotionally charged way—something I just assumed was an ASD (Autism Spectrum Disorder) thing and moved on. But this time, the thing that actually happened was that my heart began to break. My ability to be happy for my partner's happiness waned with every new, usually extremely mundane instance in which I was mistreated, ignored or dismissed. They suddenly just didn't have the energy to bother with me, to process my feelings or ask me for my thoughts. I felt like over the course of one weekend I went, and I'm gonna melt hypothalamus, from being someone special to someone in the way.

I don't really know what happened but I'm gonna talk about jealousy. Or, actually, just don't talk about your 'jealousy', maybe you don't even read up on it when you're feeling shit. It's not some interesting, intellectually challenging or productive topic of endless interpersonal conversation between your partner. It's not another flew to address and privately interrogate' within yourself.

Nor is jealousy a testament to love—and claiming the converse is just giving a crap petname to a DV (Domestic Violence) agenda: driven by the desire for power and control over an individual ('maybe he was a little bit jealous, maybe he didn't let you see other men, maybe she threatened suicide when you had another date, so what, at least there was intimacy, at least they really loved you').

Jealousy is (or is also) a myth: a green eyed monster eternally killing the vibe. As the poly bloggers 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 previously held and naturalized beliefs about what one is entitled to love. On this niche yet common-sense view, jealousy, at basis, is a challenge to individual entitlement insofar as it troubles assumptions about what it means to be a relational unit, often simply by shoving a set of rock-solid beliefs to have been assumptions all along, formed under particular conditions in your couple history.

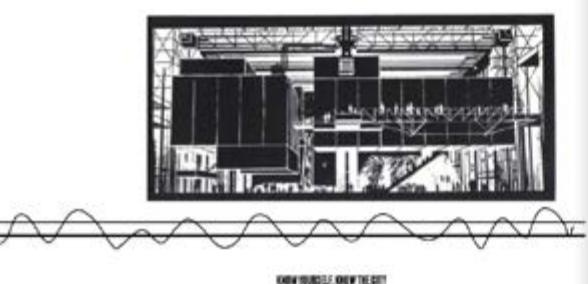
SARAH SHIMPORE is a feminist living researcher of difference through the lens of her diverse and complex life. She is a cognitive behaviour and stress prevention and resilience coach, communication and fashionista. Her hobbies include: travel, fine wine, and puppies.

GREEN EYES INSTAGRAM

GREEN EYES INSTAGRAM



Pan Palace 1960-66
Draft layout of a page from a Pan Palace promotional pamphlet outlining some of its possible uses. ©1963

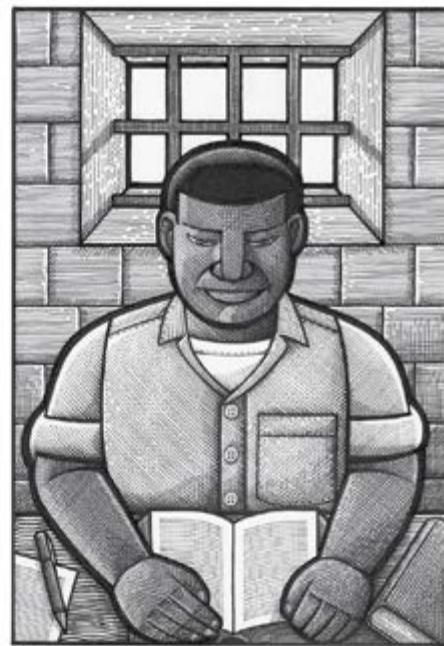


KEN HOLLOWAY, KNOW YOURSELF, KNOW THE CITY

PRISON EDUCATION
AND ITS POTENTIAL

TEXT BY LUKE BILLINGHAM
& LEE HUMPHRIES,
HAVEN DISTRIBUTION

IMAGE BY CLIFFORD HARPER



STRIKE!



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

Relaxed style

Introducing a new selection of easy pieces in relaxed shapes

[shop the edit](#)



New arrivals

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

[shop new arrivals](#)



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

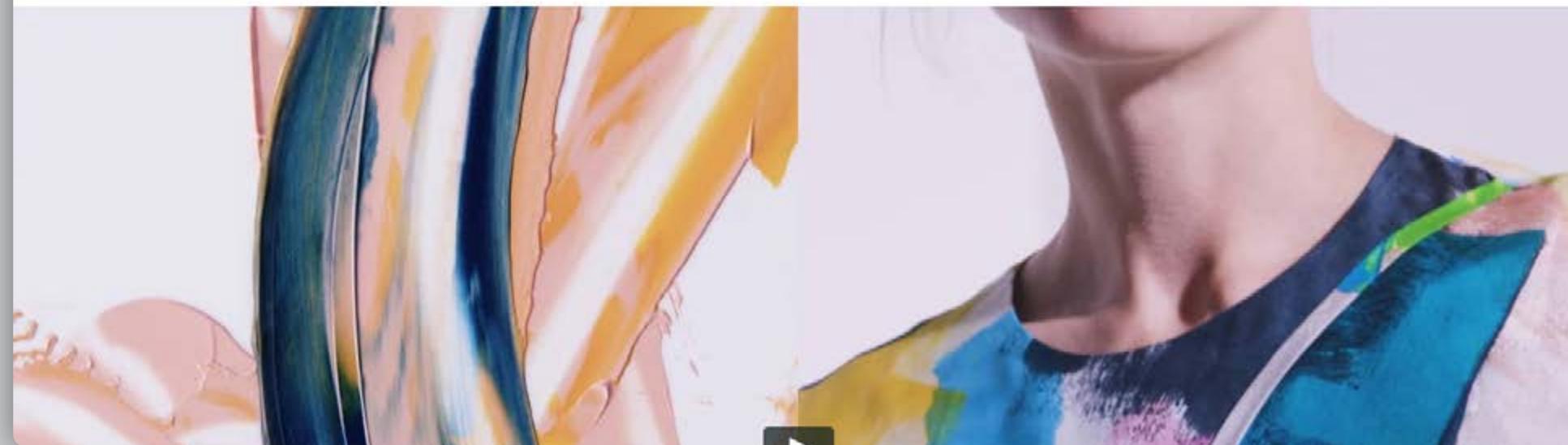
COS

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

ON PRINTS

The story behind a COS print...

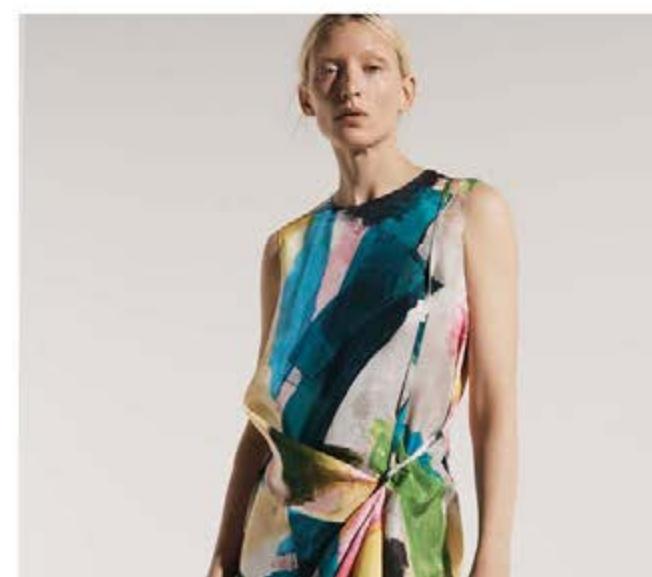
Prints are special within the world of design. They represent the coming together of colours, patterns and shapes on a single piece of material – often in a vibrant, jubilant way. To celebrate the new print in our latest collection, our designers shared the story of how they created it: through an artistic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



COS

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

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





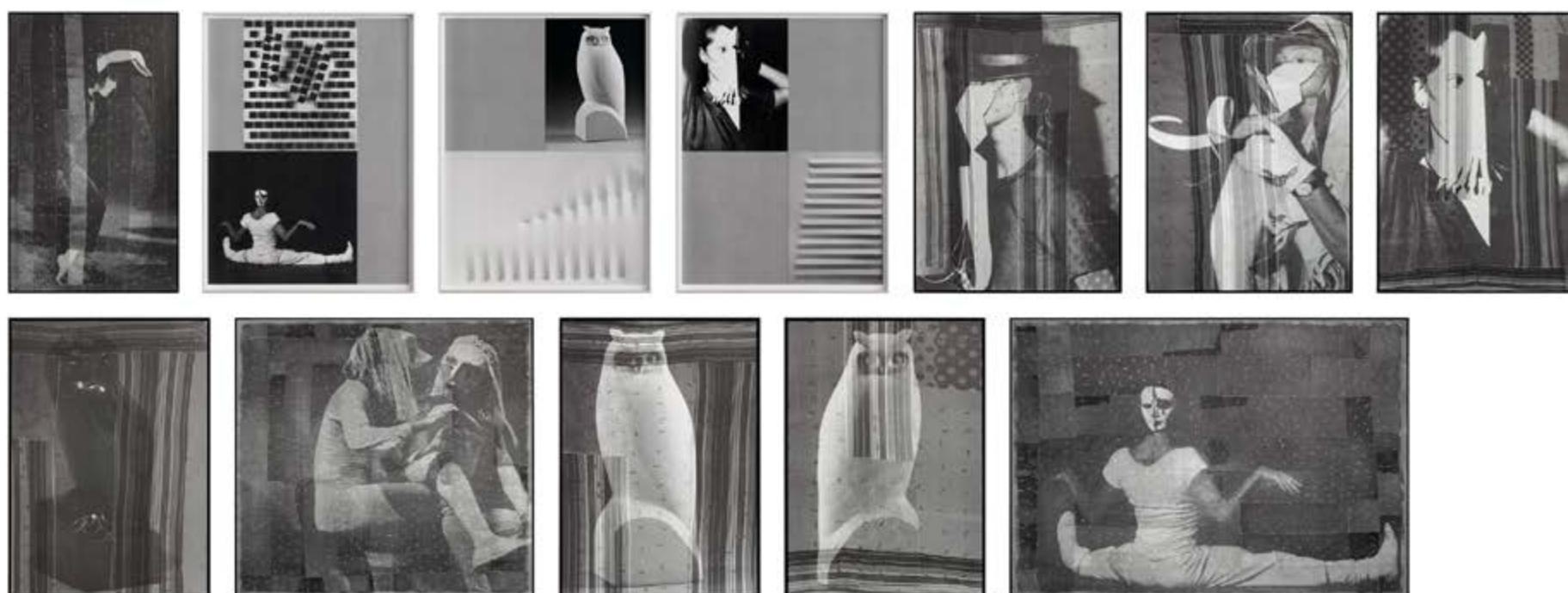


Extensive archive showcasing 10 years of
the artists work, scrolling through series,
publications and exhibition views

WIP In development

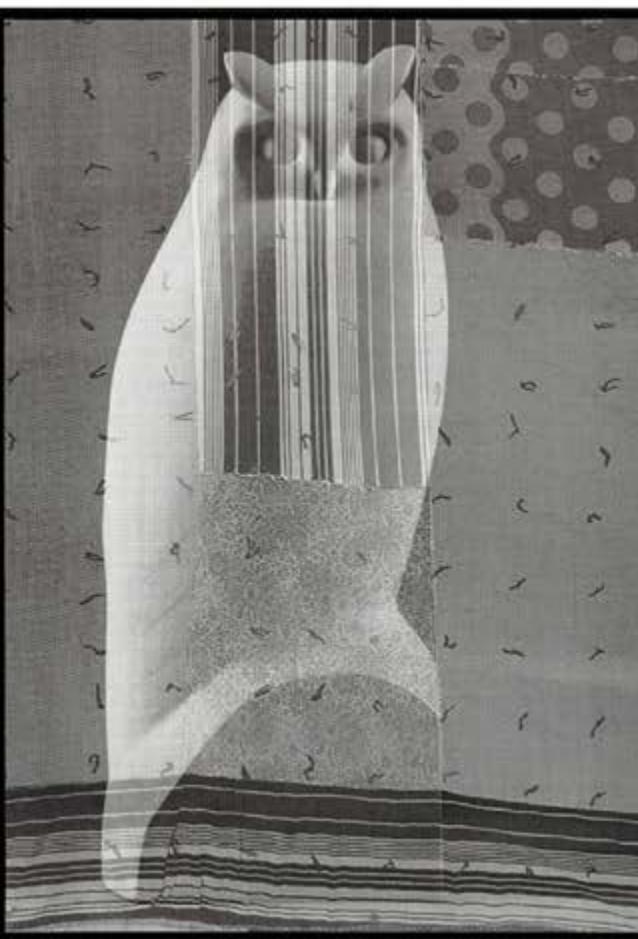


Xavier Hufkens, Brussels, Belgium, 2015



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

WIP In development



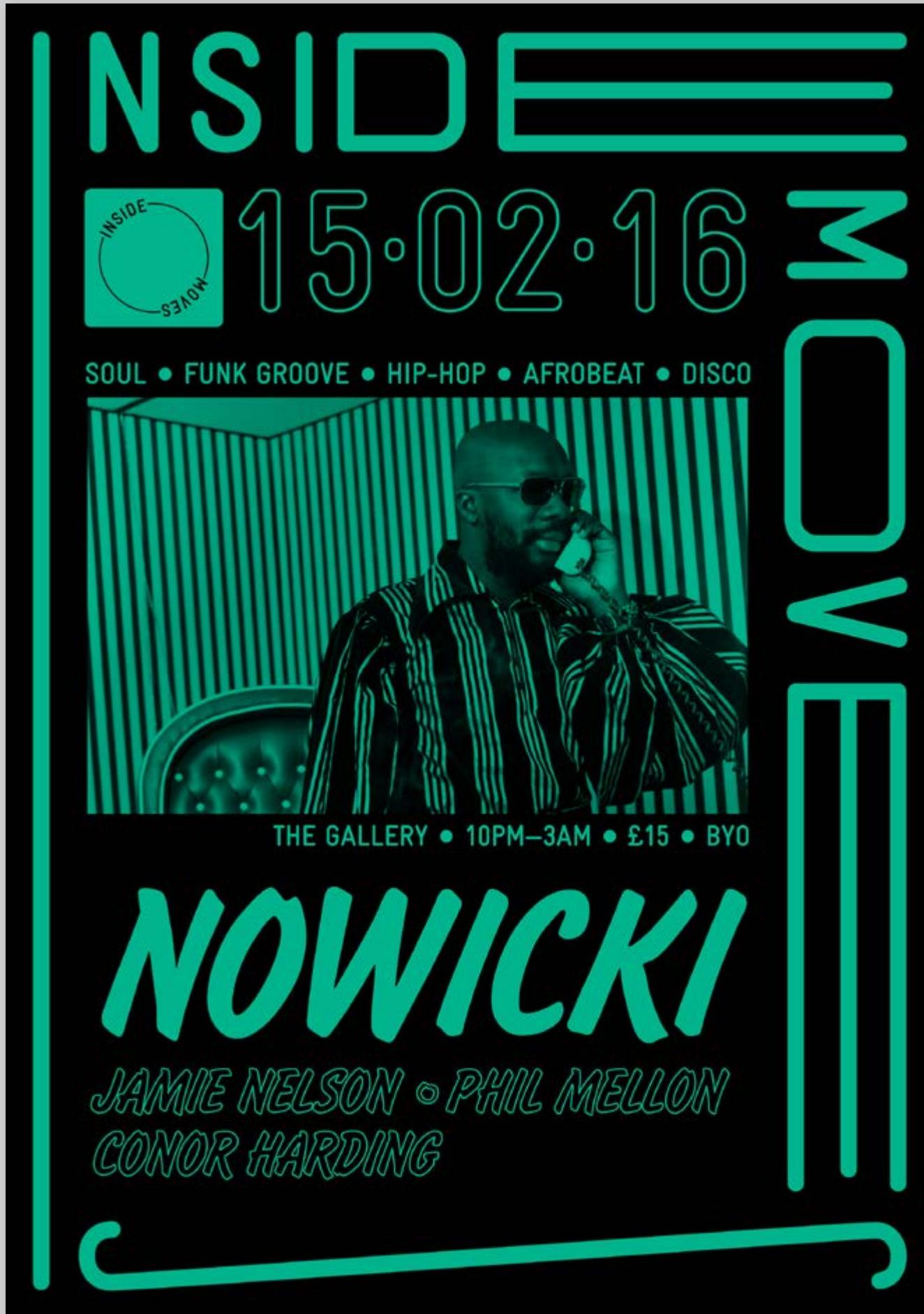
Untitled, 2015 Silk screen on linen collage, steel tray frame, 204 x 146 x 6cm

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

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

Selected Solo Exhibitions

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



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

With Future Corp

Current Exhibition September 8—September 7, 2020

Tanabe Chikuunsai IV



Odunpazari Modern Museum

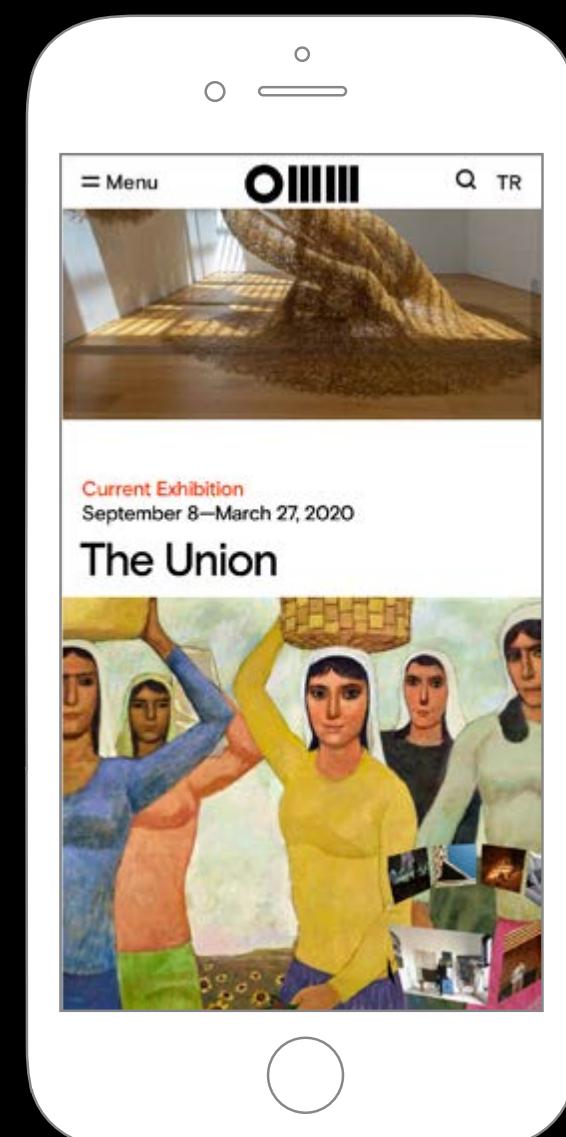
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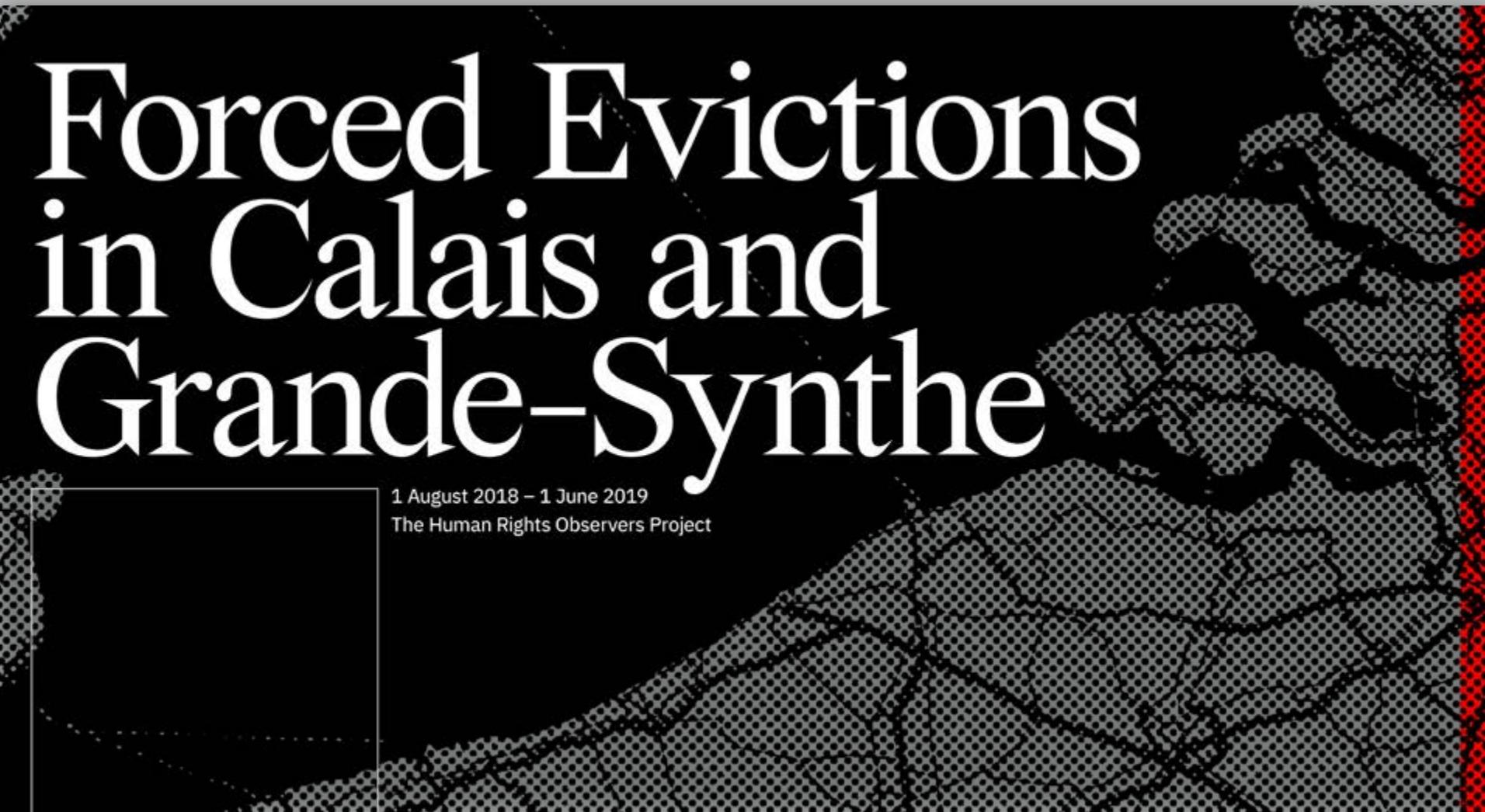
Current Exhibition September 8—September 7, 2020

Tanabe Chikuunsai IV



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

Read here: bit.ly/2KYMYSq ↗



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

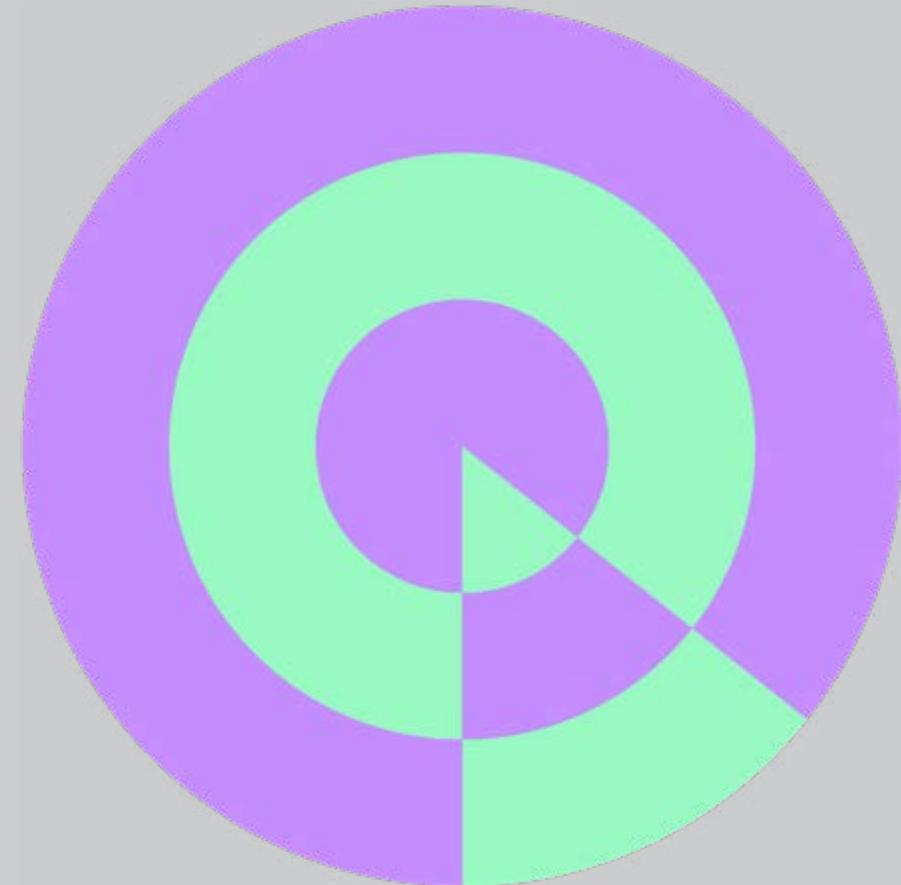
Open letter by H., A displaced person from Iran, November 2018

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

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

[2] [Migrants squat an makeshift camp in Calais is demolished](http://www.euronews.com/2016/09/28/france-demolishes-jungle-migrant-camp-in-calais/). Euronews. 28 September 2016.

WIP Site build in progress



WIP Site build in progress

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

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

Each show box has a small white circular icon on its right edge.

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

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

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



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

V.2 in progress

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

Day 1: Tuesday 17th July
10:00–17:30

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

Workshop facilitated by:
Rhea Storr and
Imran Perretta

No experience necessary

not/
nowhere

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

Camera-less techniques
for image making

Examples of experimental
moving image works
using these techniques

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

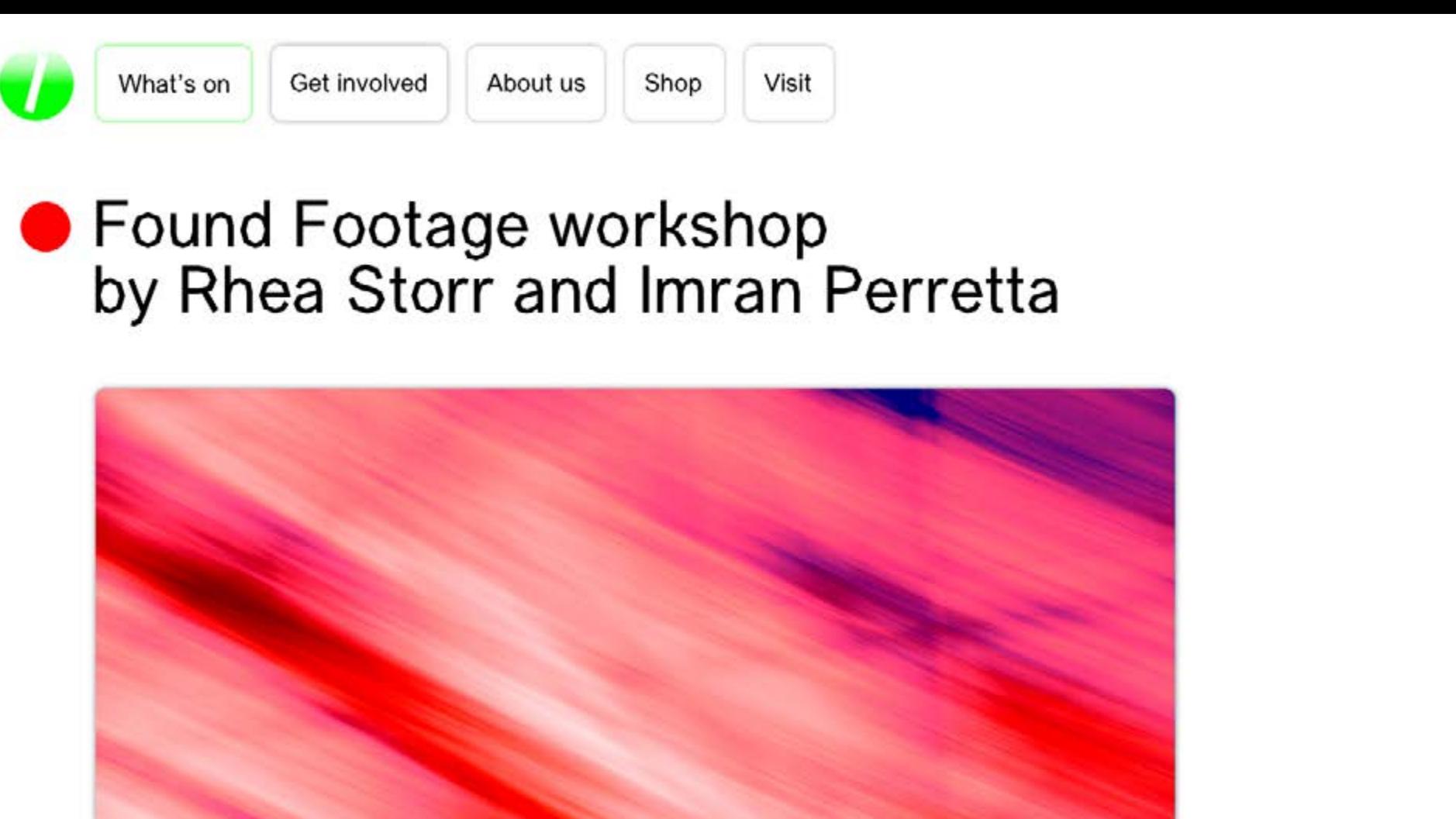
Editing and splicing
16mm film

Loading a 16mm projector
for playback

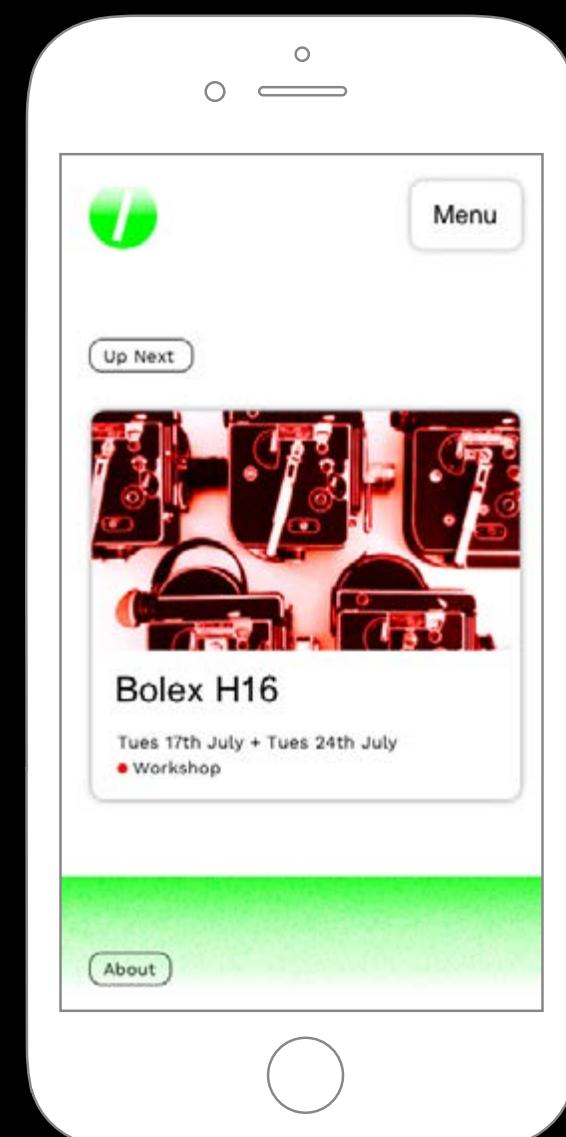
not-nowhere.org

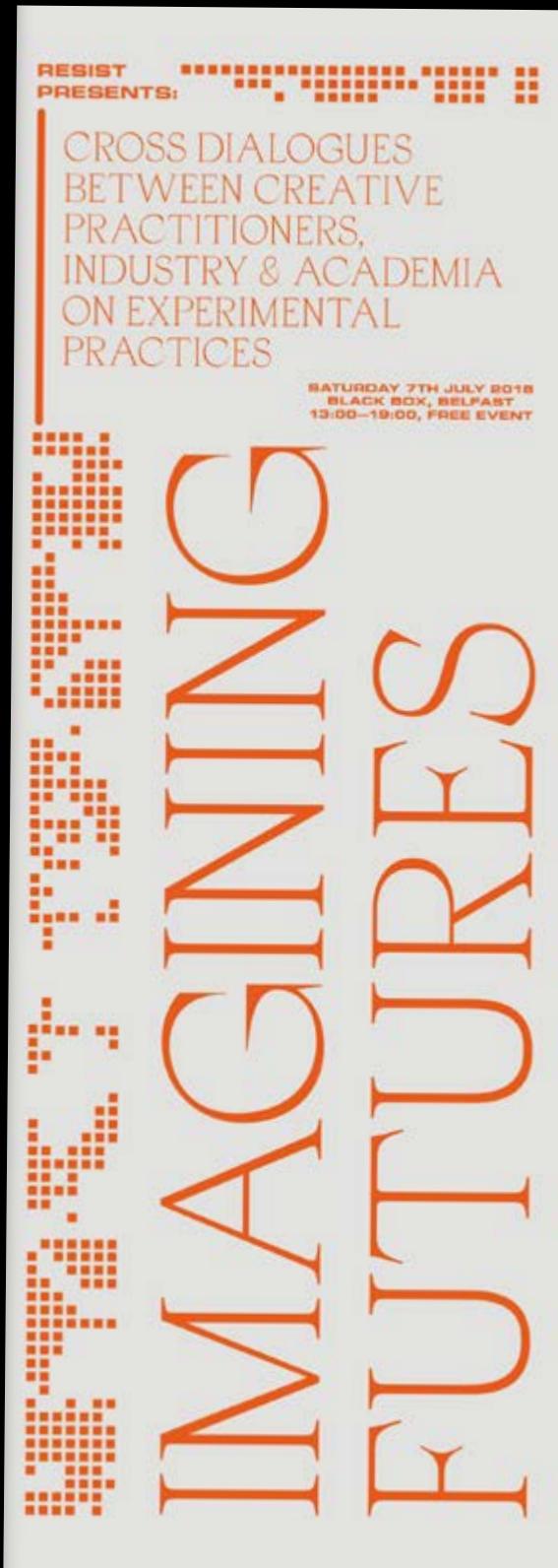
V.1 Identity and website design for artist workers' cooperative that programmes workshops, screenings and exhibitions.

V.2 in progress



A smaller screenshot of the website showing a monthly calendar for September. At the top left is a green circular icon with a white 'I'. Below it is a navigation bar with icons for Workshops (red dot), Film Screenings (green triangle), Events (blue double arrow), and Exhibitions (pink double vertical bars). The month 'September' is displayed prominently. Below the month, there is a grid of images showing various cameras. One camera, a 'Bolex H16', is highlighted with a red border and a callout box. The callout box contains the text 'Bolex H16' and 'Tuesday 17th July & Tuesday 24th July' with a red 'Workshop' tag. A hand cursor icon is positioned at the bottom right corner of the callout box.





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

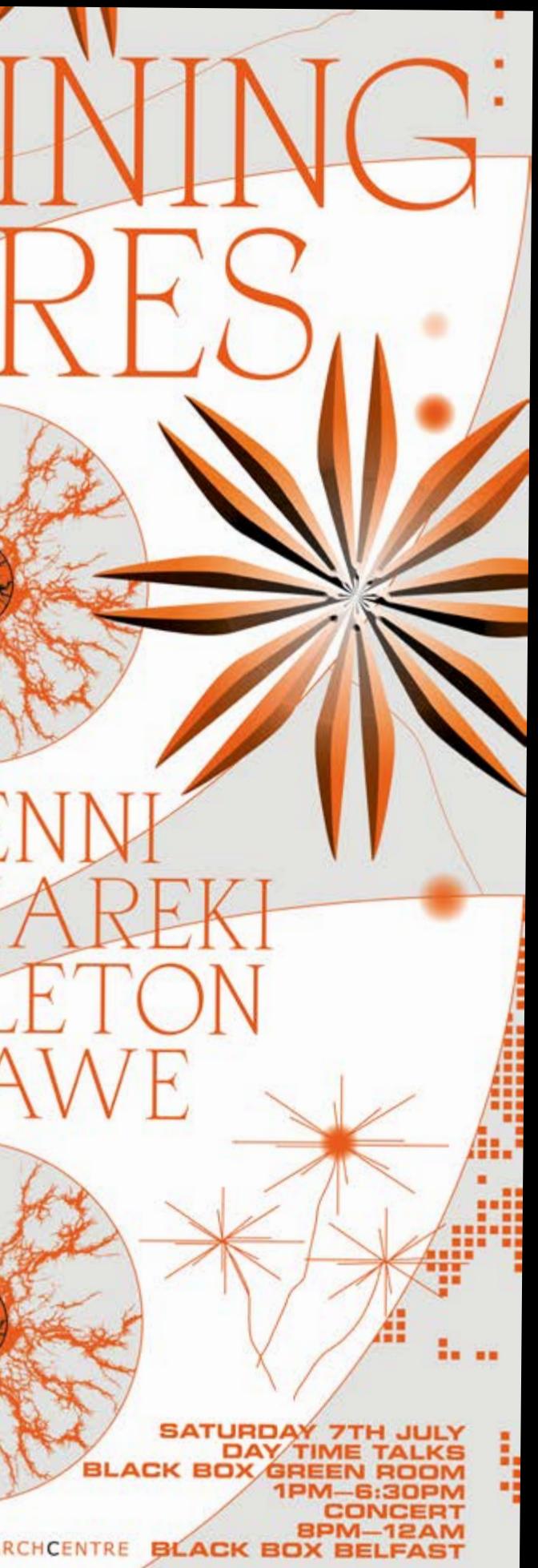
This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future 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.

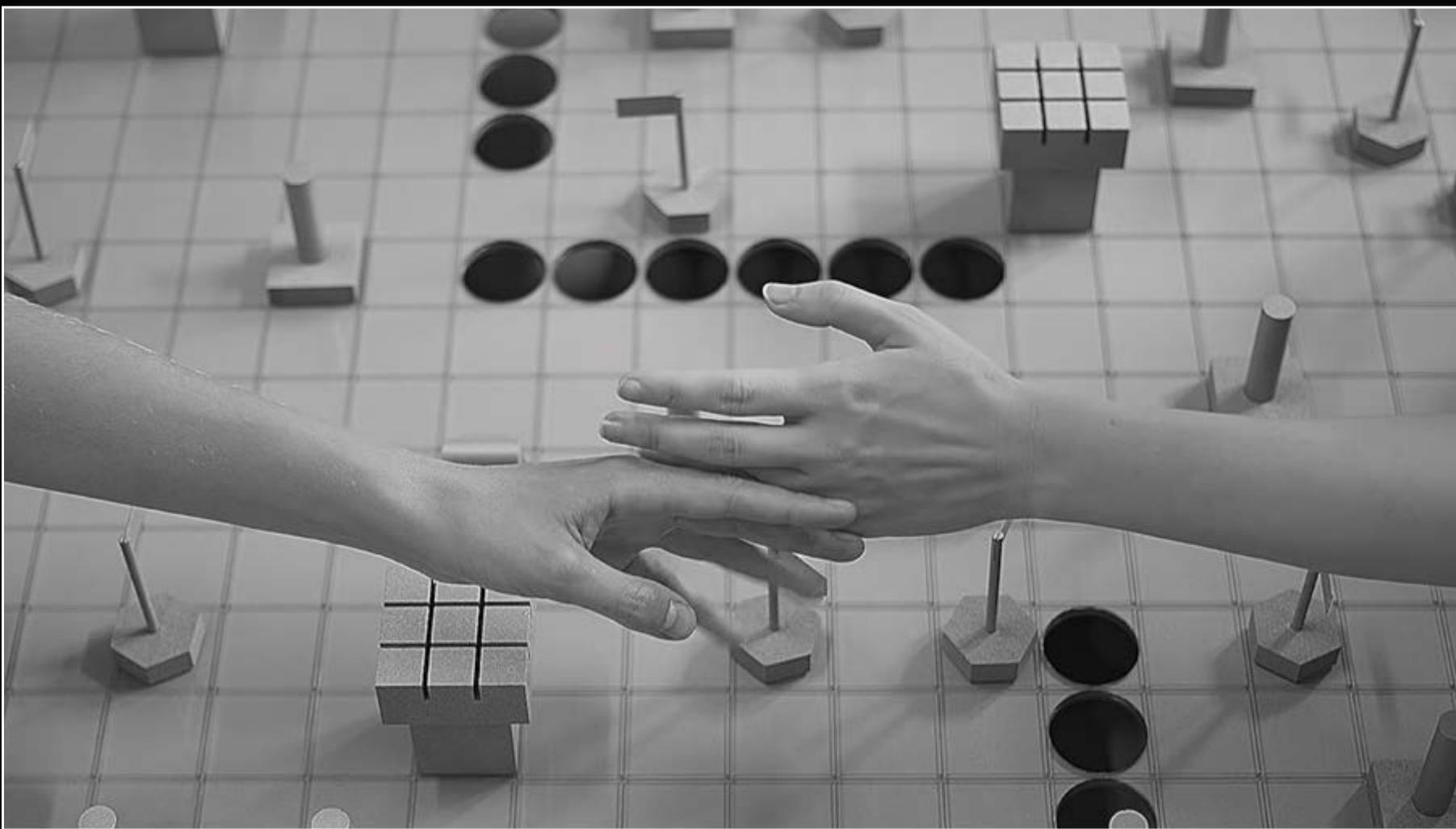
CHAIR: KOICHI SAMUELS
is an electronic musician, music researcher, and event curator, currently based at the Sonic Arts Research Centre as an AHRC creative economy engagement research fellow. He founded RESIST, the experimental club/art hybrid event and record label based in Belfast, Northern Ireland 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 Elena Hamilton.

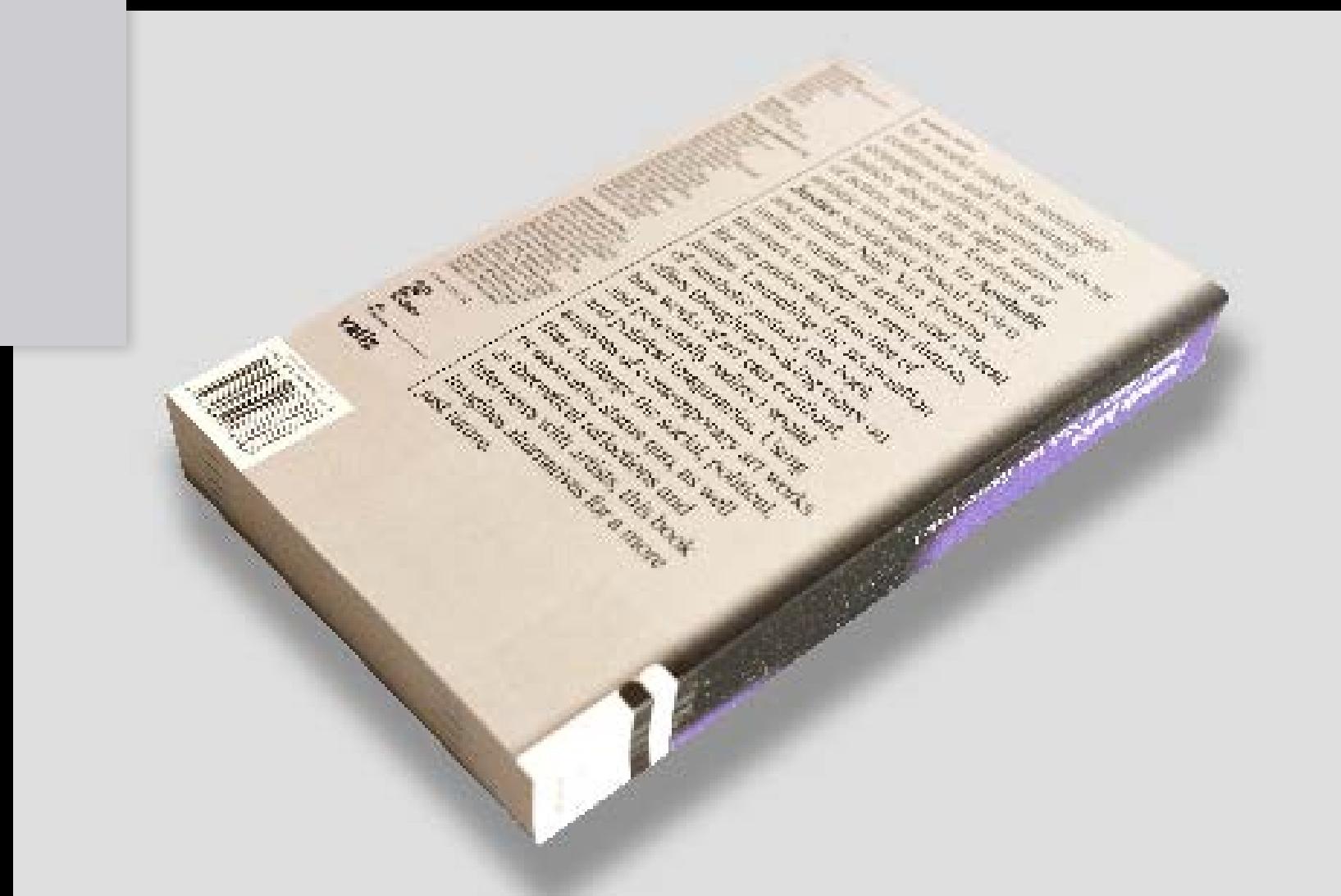
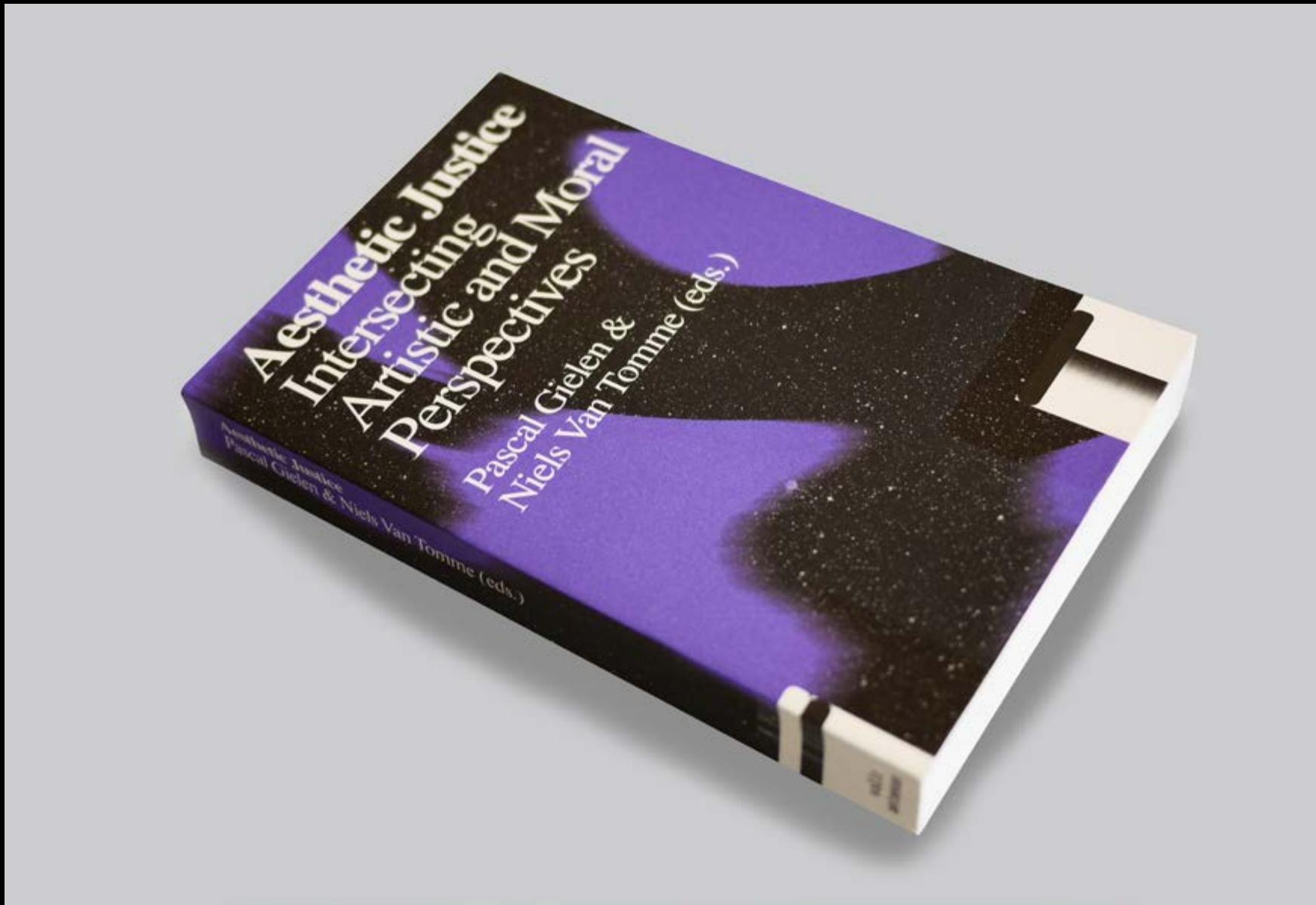






Research and editing of music video, with Metahaven





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

Settlement

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

Global

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

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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, was founded by Renzo Martens.

10.12.14

Interview with Richard Florida at Research Seminar



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

00:06

HD vimeo

04.12.14

IHA launches global debate series on poverty...

10.11.14

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

06.10.14

On the Institute for Human Activities...

02.10.14

Artists come to create beauty and...

Settlement

- Global
- Vision
- Archive**

Chronological

- Random

Join

- Collect
- Circlé d' Art

INSTITUTE FOR HUMAN ACTIVITIES

04.08.14

Interview with C-Magazine Summer 2014

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

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

01.10.14

Interview with Richard Florida at



04.12.14

IHA launches global debate series on poverty...

10.11.14

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

06.10.14

On the Institute for Human Activities...

02.10.14

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





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.

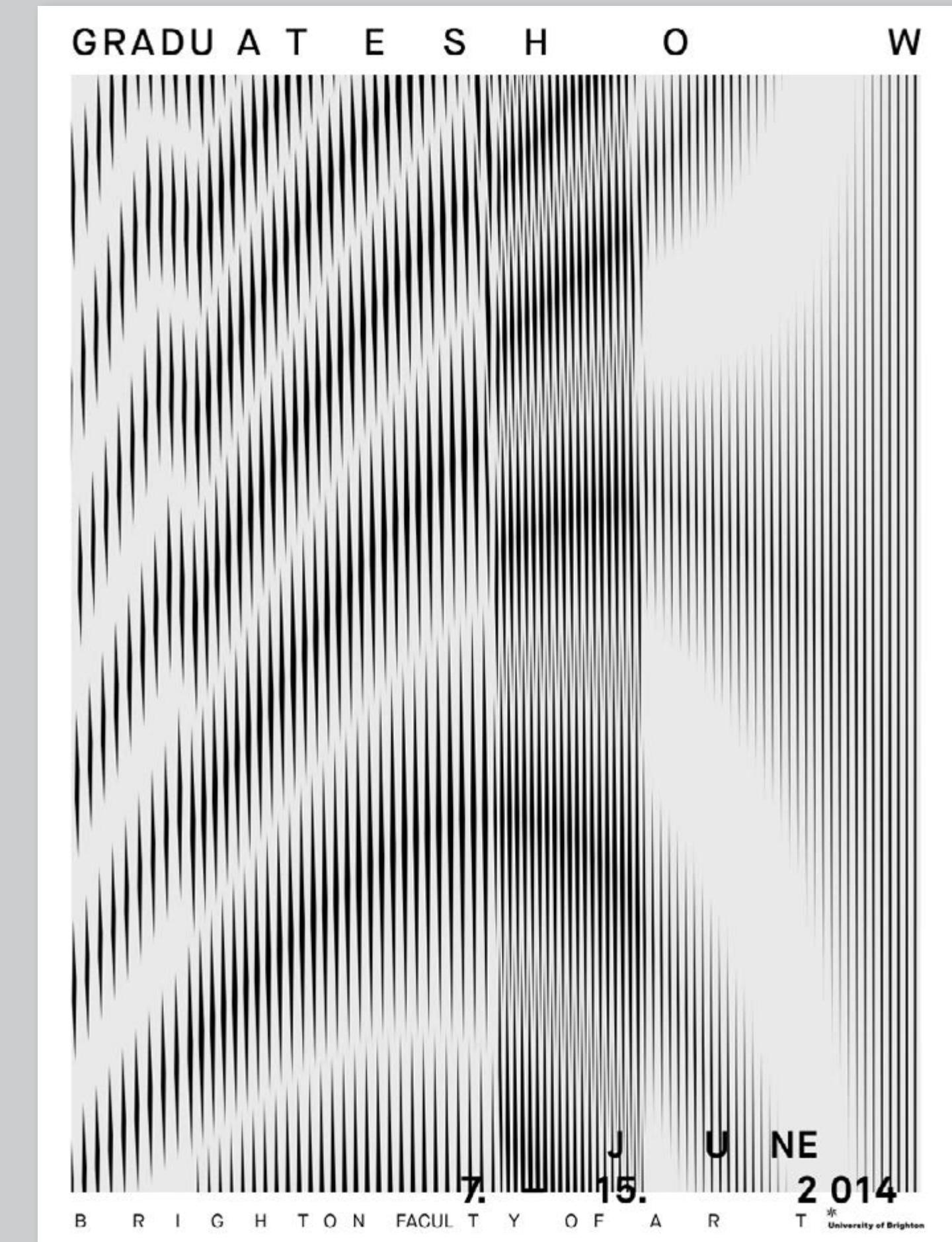
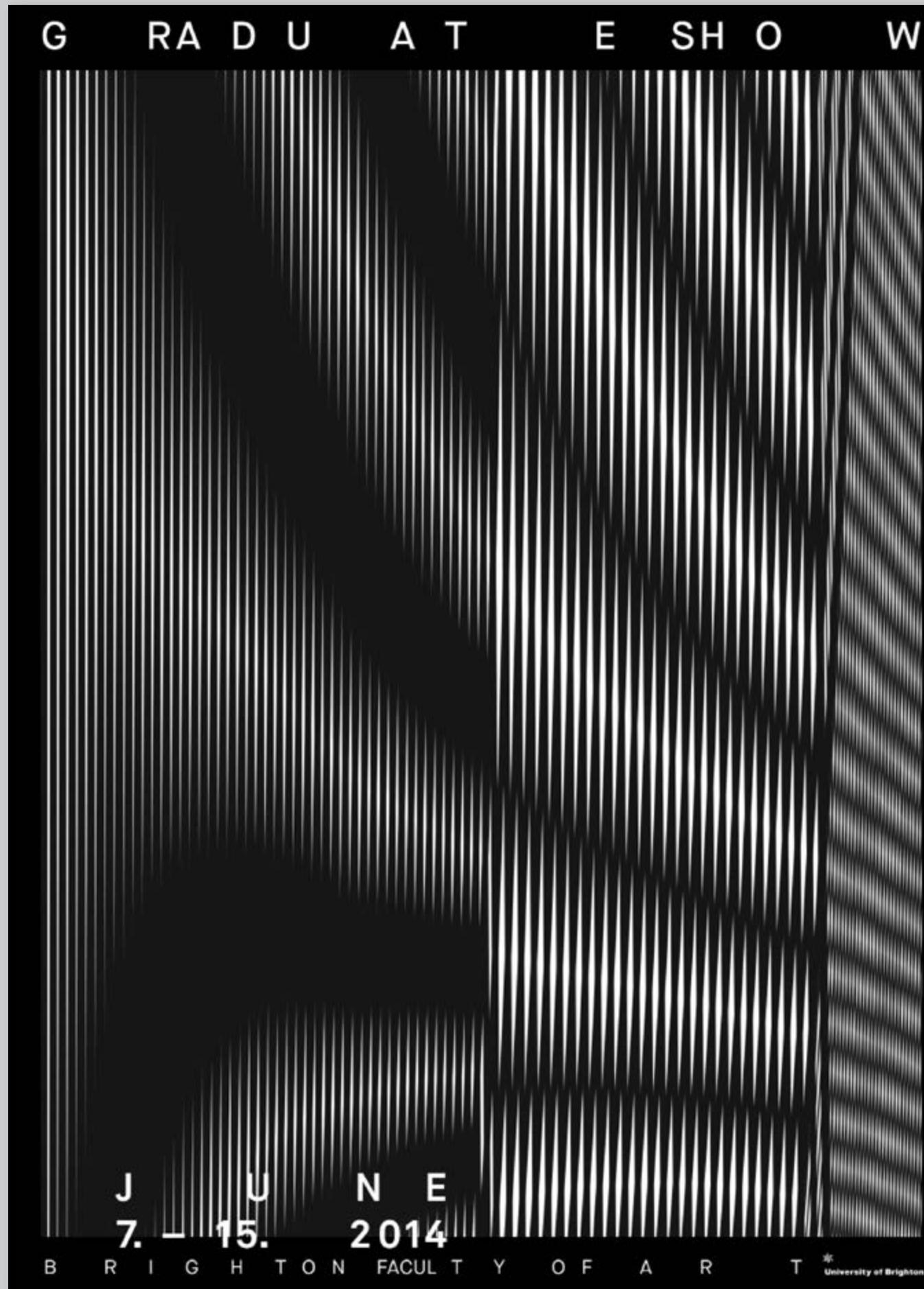
Still within this tradition, Marx then introduced us to the dialectical process of history and thought. Thesis and antithesis would lead to a progressive synthesis.

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.





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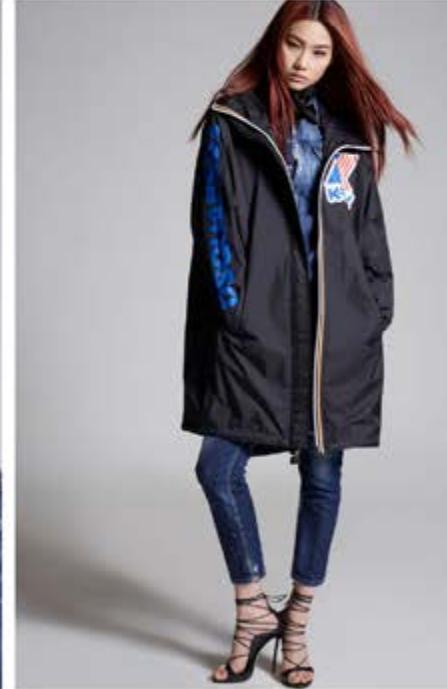
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5: THE STORY OF THE LEAK

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 airside in Moscow's Sheremetyevo airport, he was granted one year's asylum in Russia. He is currently staying at an undisclosed location in the country. In October, he was visited by a group of US whistleblowers who presented him with the Sam Adams award.

Sous Le Pave L' Internet

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5.3 GCHQ AND THE GUARDIAN

The *Guardian* 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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Internet

Contact

robbieblundell@pm.me ↗