

Robbie Blundell

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

Projects

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

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

Clients

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

Experience

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

Education

Graphic Design,
University of Brighton (BA, 2014)



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TOKKU FOKKU JACKET
£590.00 GBP

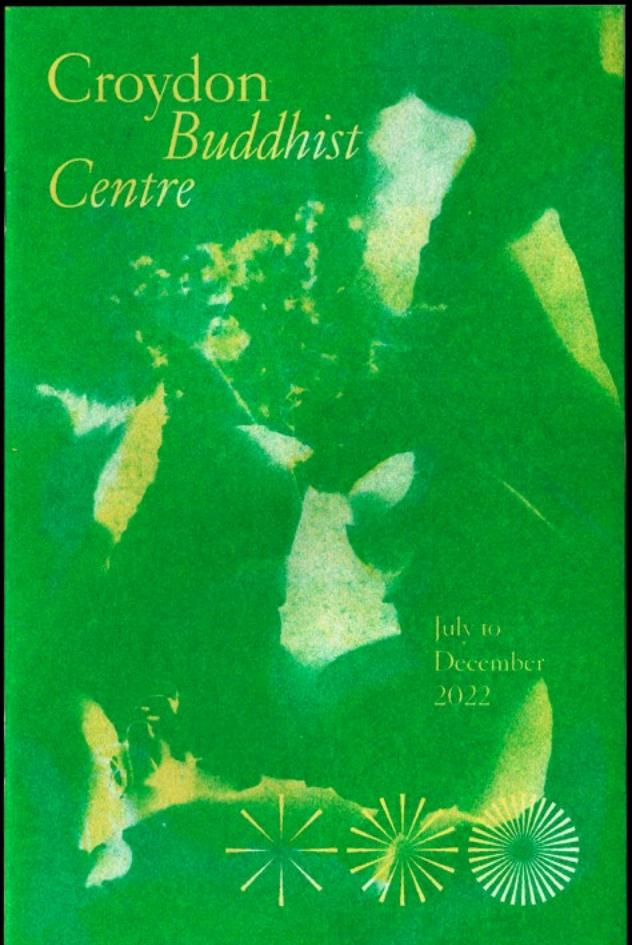
Cut from thick latex in a relaxed fit, the jacket features a metal zip front and contrasting appliqué detail.

[XS](#) [S](#) [M](#) [L](#) [Add to bag](#)

Material: 100% Latex
Model is a UK 8, 158cm tall wearing size S
For custom sizing, email info@hangerinc.co.uk
Please allow 3-5 days before dispatch

HANGER

BOSOZOKU
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SUMMER 2022

NATURE OF MIND

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

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

Summer 2022

COURSE

Mind is Luminous: Going Beyond Negative Thinking

The Buddha said that the mind is luminous, but that our negative thinking obscures its natural radiance. This course – perfect for those new to meditation – tells us how to move beyond distracted thought.

Together, we'll explore the Buddhist concept of *papanca*, which means proliferation, amplification or exaggeration: the tendency for the mind to tie itself in knots. We'll be uncovering the real causes of *papanca*, and learning how to transform it, so that the luminosity of our minds can shine forth.

Six Wednesday evenings from 18th July, 7:15–9:30pm. Led by Vajragupta, Turamani, & Mokshadarshini. All welcome; suggested donation £80/£60. Book online.

Nature of Mind

DHARMA MORNINGS

The Open Dimension of Being: Buddhist Perspectives on Language and Reality

The Buddha taught that reality itself is entirely beyond words, concepts and descriptions. Yet we tend to take the world around – and the stories we tell about it – very literally.

With help from an ancient Buddhist text, *The Advice of Vimalkirji*, Viryadeva will help us find a way beyond a deep paradox: although words and concepts seem to confuse and confine us, Buddhism teaches that we can use language itself to take us beyond language.

Through careful meditation and reflection, it turns out that we can unravel the conceptual cage the restricts us, and experience a vast new dimension: *the open dimension of being*.

Each talk will stand alone, but you'll get the most out of this series if you come to all three, along with the Urban Retreat (August 12–14th).

Three Saturday mornings from 6th August, 10:30am–12:45pm. Led by Viryadeva. All welcome; recommended donation £45/£30. In person and on Zoom. No need to book—just drop in.

YOGA FOR MEDITATION

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

OTHER BUDDHISM & MEDITATION EVENTS

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

THE DANA ECONOMY

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

Autumn 2022



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

WMA

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info@wma.hk
wma.hk
@wmahk

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

WOMEN 我們： From Her to Here

SUBJECT

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

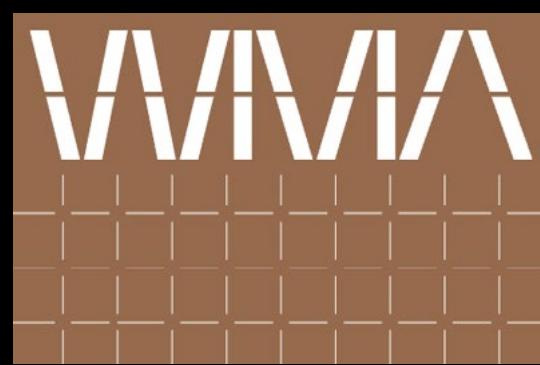
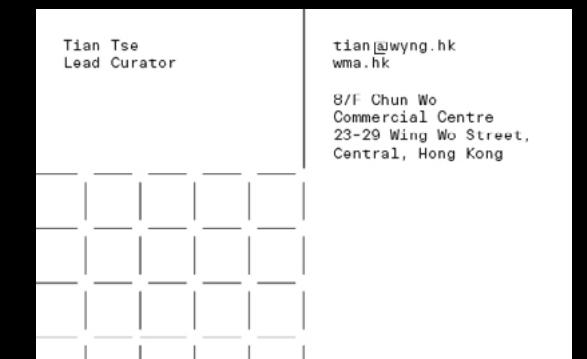
DATE
15.02.22

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

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

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

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



VISUAL CULTURE ARCHIVE & PROJECT SPACE FOR HONG KONG

視覺文化檔案和項目空間為香港

Images selected from the new WMA online visual archive platform.

Title: Portraits
Artist: Lau Ching Ping
Date: 22.05.21
Tag: Portraits

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WMA ARCHIVE
WMA.HK/ARCHIVE

TITLE: Portraits
ARTIST: Lau Ching Ping
DATE: 22.05.21
TAG: Portraits

ALT-TEXT: Two men in smart clothing embrace each other on a hilltop above the city. One looks concerned and holds the other tightly.

Image selected from the new WMA online visual archive platform.
View at: wma.hk/archive

WMA ARCHIVE
WMA.HK/ARCHIVE

VISUAL CULTURE ARCHIVE & PROJECT SPACE FOR HONG KONG



Image caption here, 2022

30.06.22 - 29.07.22

To the Last Light

Catrine Val
卡特琳 瓦爾



WMA.HK



The Days Before The Silent Spring

Lo Lai Lai Natalie
勞麗麗



30.06.22 - 29.07.22
WMA.HK



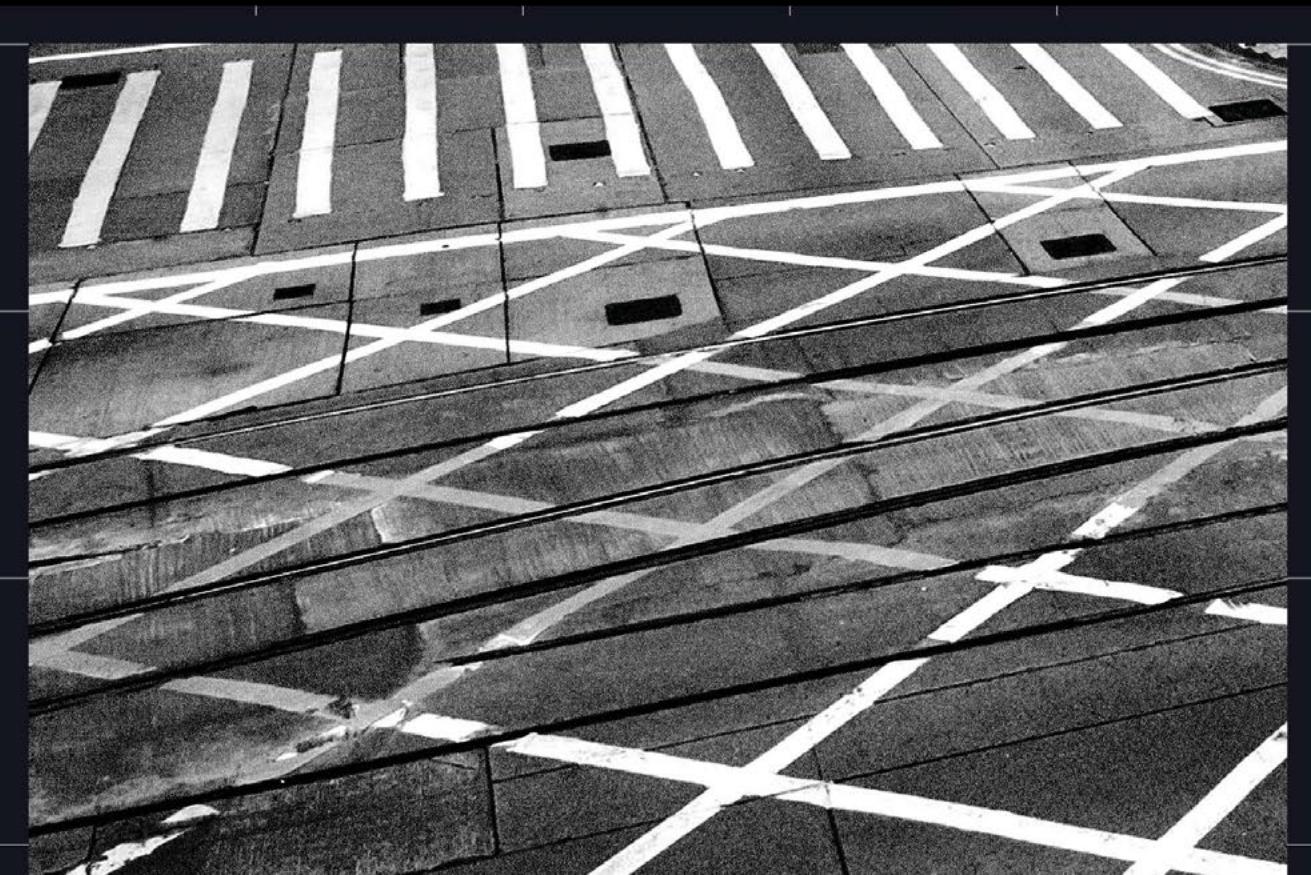
Visual Culture Archive & Project Space

視覺文化檔案和項目空間

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

WMA

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



Visual Culture Archive & Project Space

視覺文化檔案和項目空間

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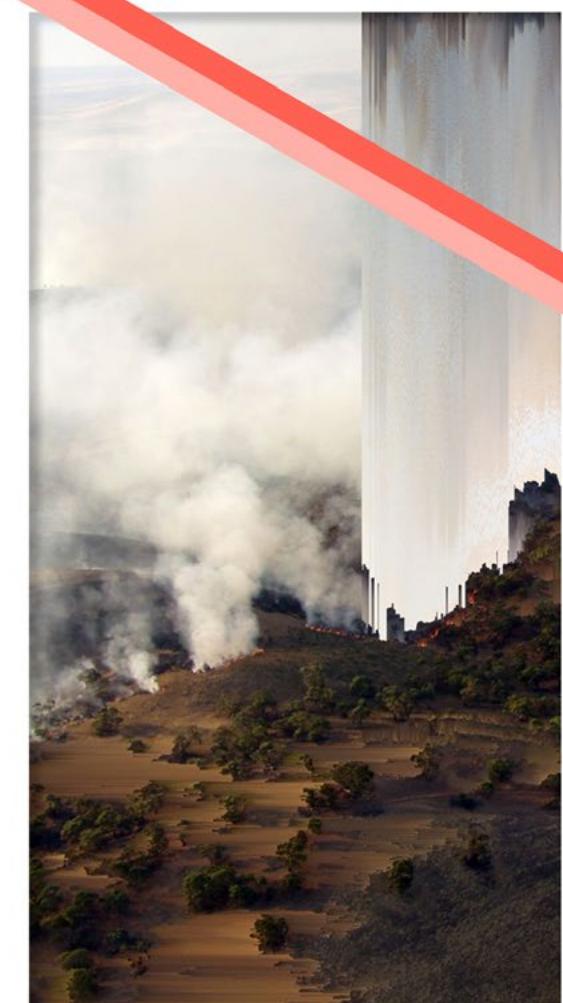
Imagine Demand and Build



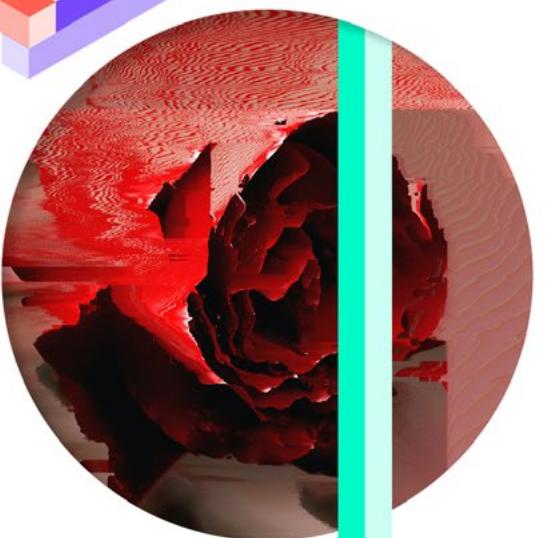
that
comes
next

September 2020.
A digital-first,
month long festival.

Imagine Demand and Build



**The World
Transformed 2020**



**Socially distanced,
but as radically
interactive as ever.**

The World Transformed



**Socially distanced,
but as radically
interactive as ever.**

September 2020
A digital-first,
month long festi

The World Transformed

Programme Calendar About Account

Programme

Search → Calendar view

Diane Abbott MP in conversation with Rep. Ilhan Omar

LIVE NOW

7PM–9PM

The World Transformed

Programme Calendar About My TWT

Utopia & Radical Futures

Streams

Local Economies

Policing

Utopia & Radical Futures

What do transformative alternatives to policing look like? How do we build democratically controlled local economies?

How do we keep bold and transformative visions for society on the agenda?

[Explore stream](#)

Streams

Uncertainty and instability, developing ideas and policies should be advancing immediate security and

Local Economies

What do local economies look like? How do we build them? How do we support them? How do we ensure they are sustainable and inclusive?

[Explore stream](#)

Policing

What do transformative alternatives to policing look like? How do we build democratically controlled local economies?

How do we keep bold and transformative visions for society on the agenda?

[Explore stream](#)

[View all streams →](#)

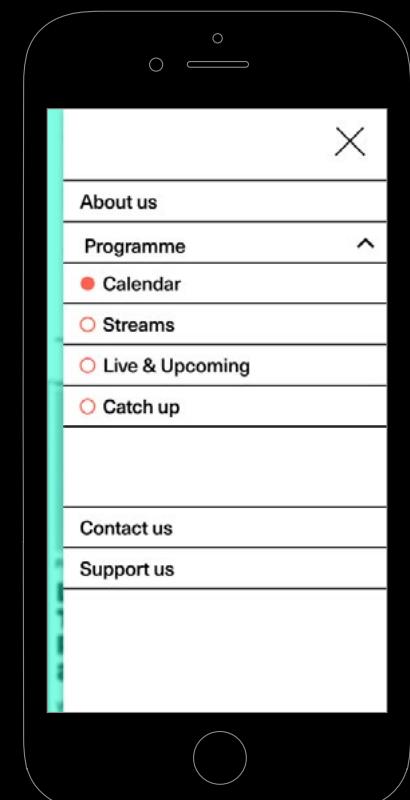
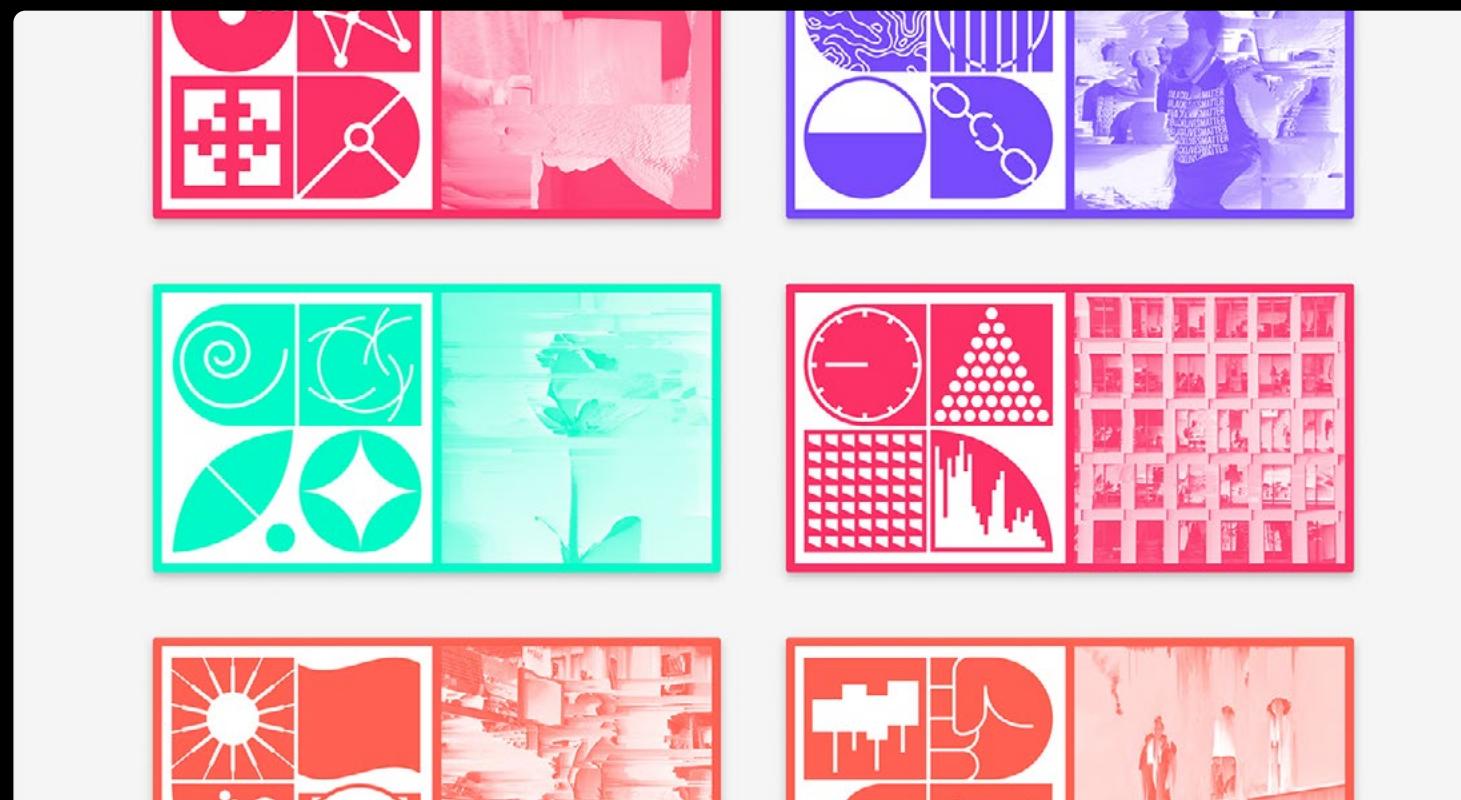
The screenshot shows the website's calendar interface. At the top left is the TWT logo and the text "The World Transformed". The top navigation bar includes links for "Programme", "Calendar", "About", "Account", and a menu icon. On the left, a monthly calendar for September 2020 is displayed, with the 1st highlighted in blue. Below the calendar are sections for "TAGS" (ANTI-FASCISM, ANTI-IMPERIALISM, ANTI-RACISM, ART & CULTURE, CAPITALISM, CLIMATE JUSTICE) and "CATEGORIES" (COURSE, TRAINING, POLICY LAB). The main content area features three event cards:

- PANEL: Palestine and Kashmir: A tale of two occupations** (With Becky Bond, Jo Beardsmore, SAT 10 2PM - 4PM)
- TRAINING: A Journey into Sonic Afrofuturism** (With Jeremy Gilbert and Julian Henriques, SAT 10 7PM - 9PM)
- PANEL: Slaying the giants: Beating corporate power** (With Alex Marshall, Christine Berry and Annie Quick, SUN 10 9PM - 10PM)

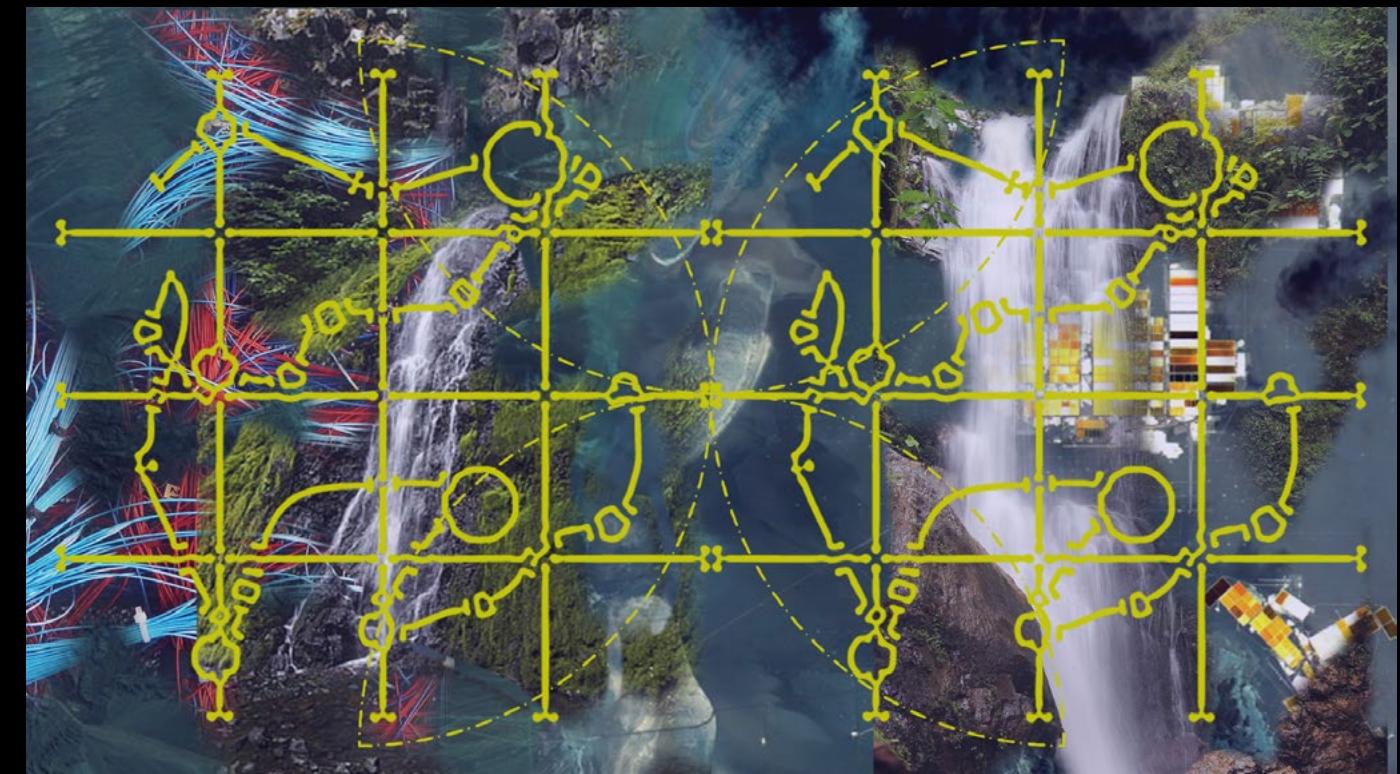
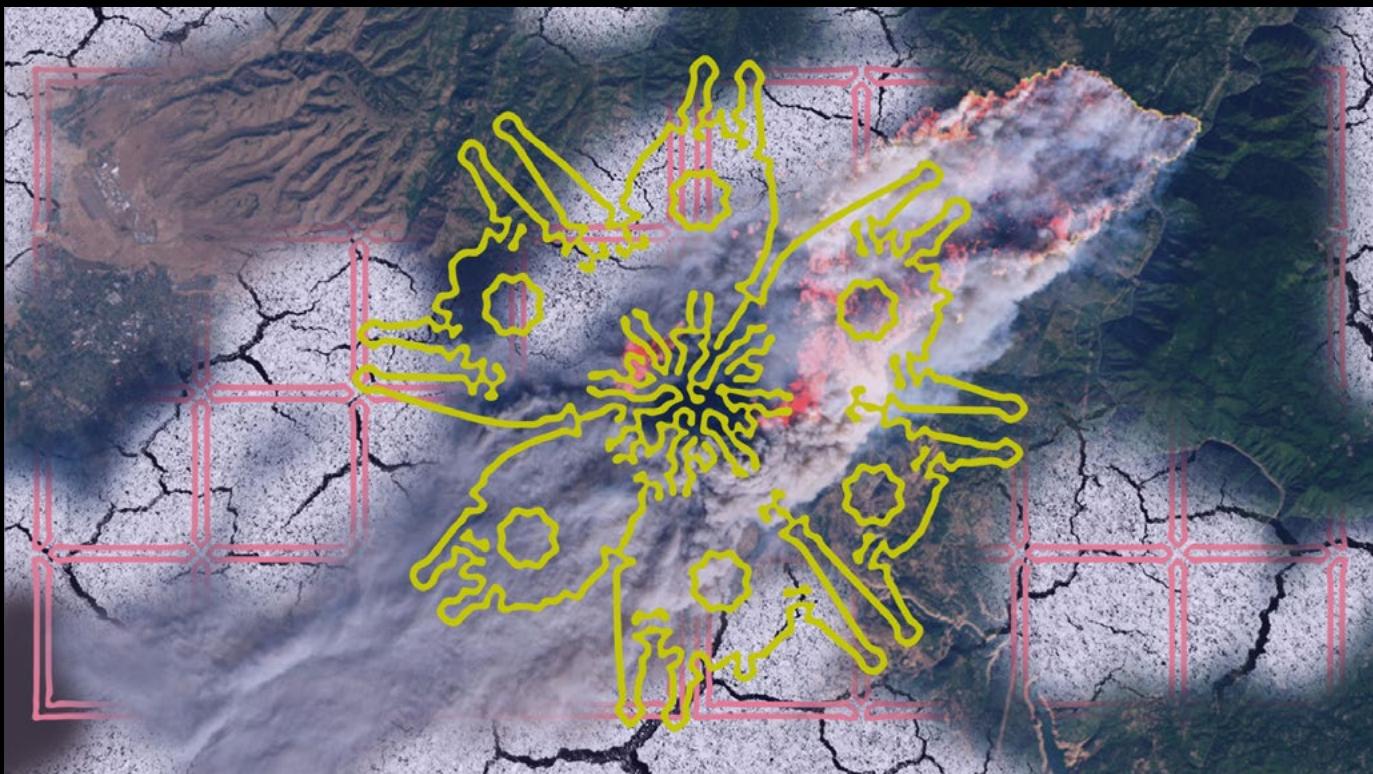
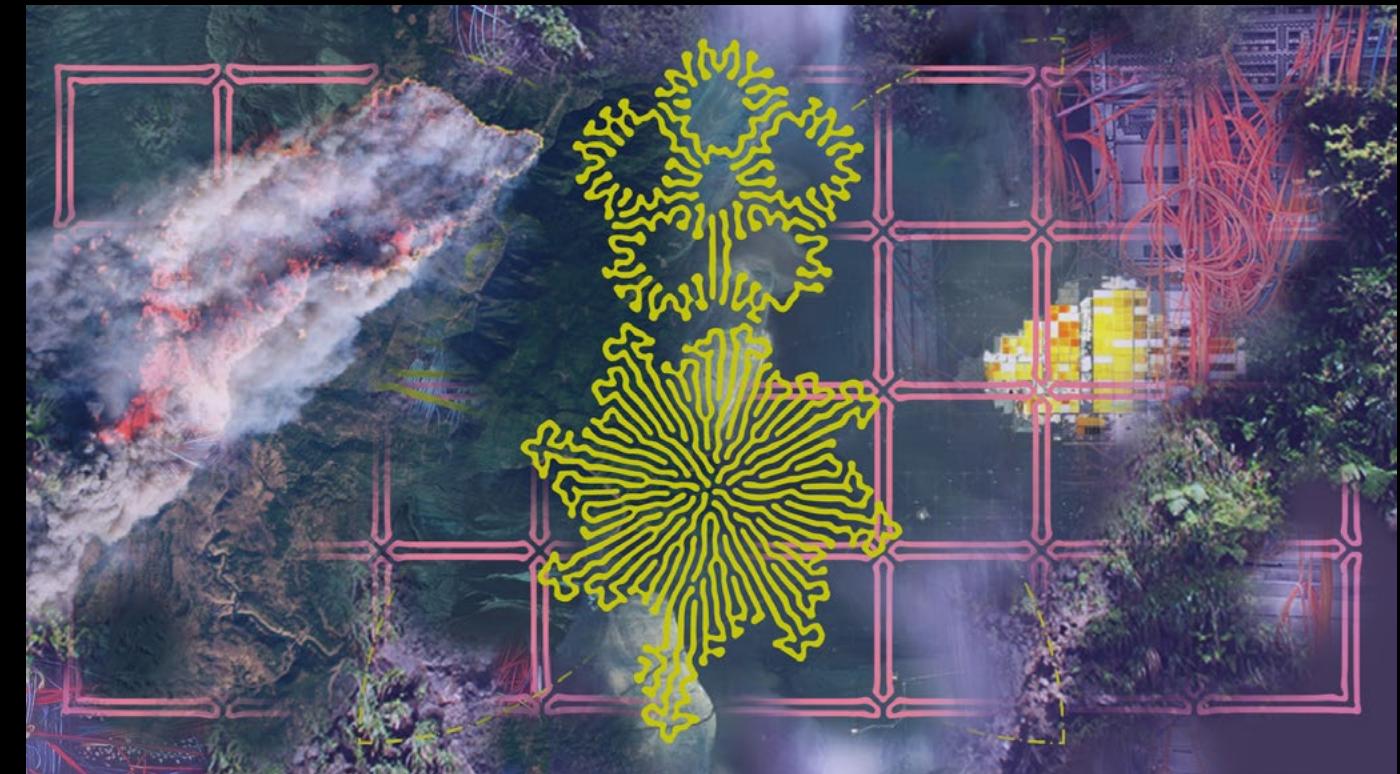
Each event card includes a small thumbnail image, a title, a brief description, and a date/time slot.

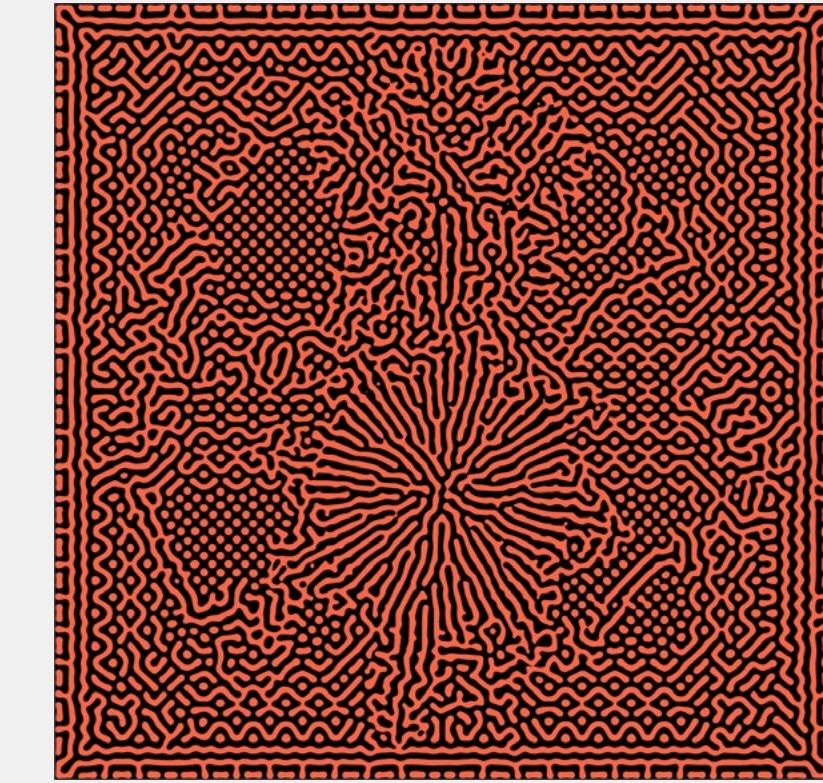
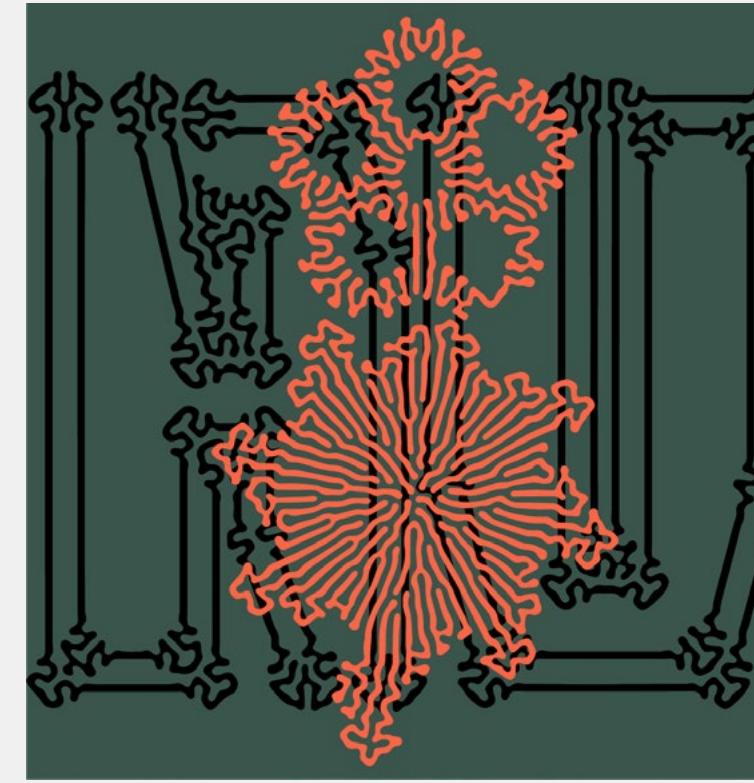
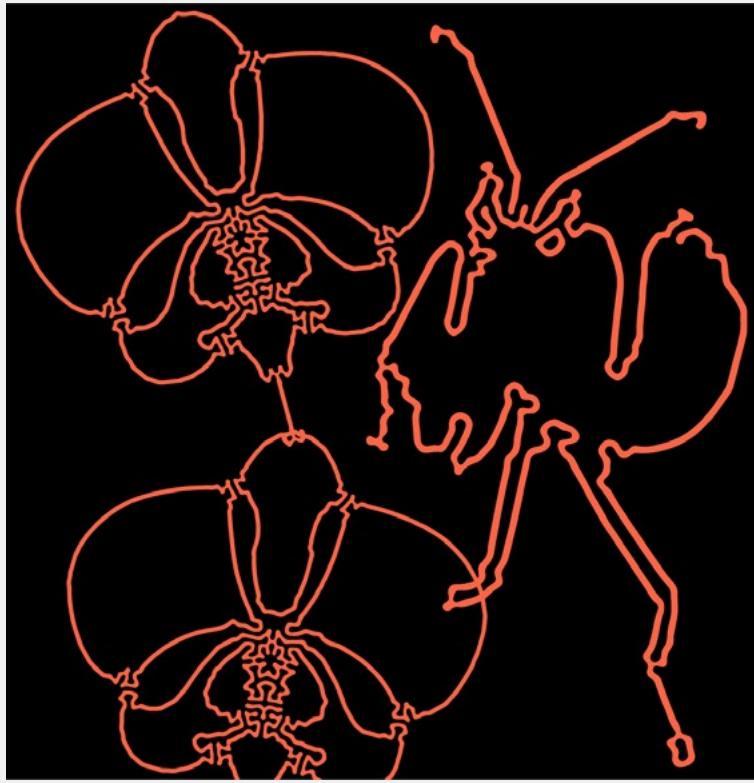
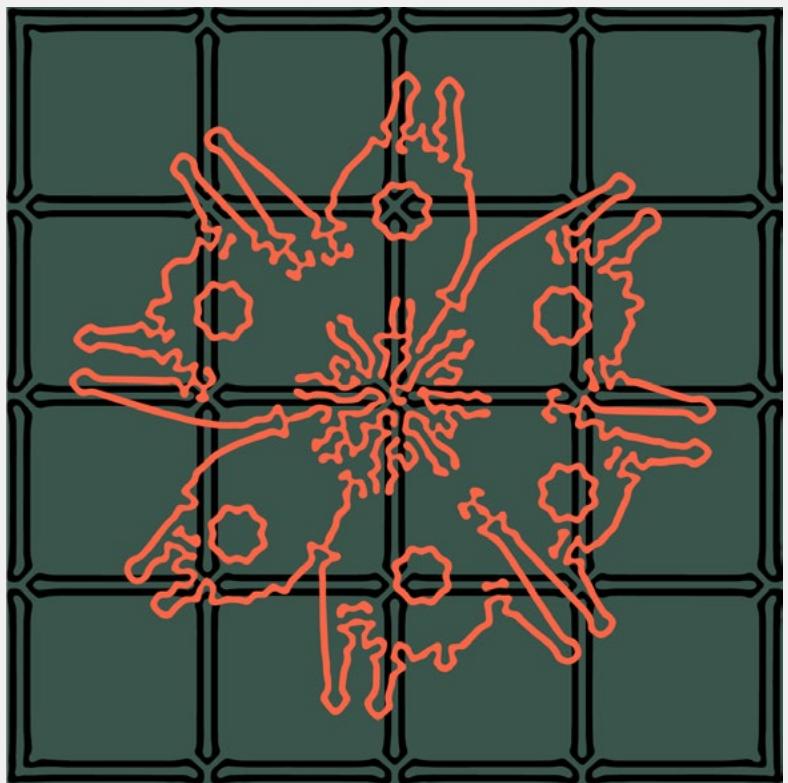
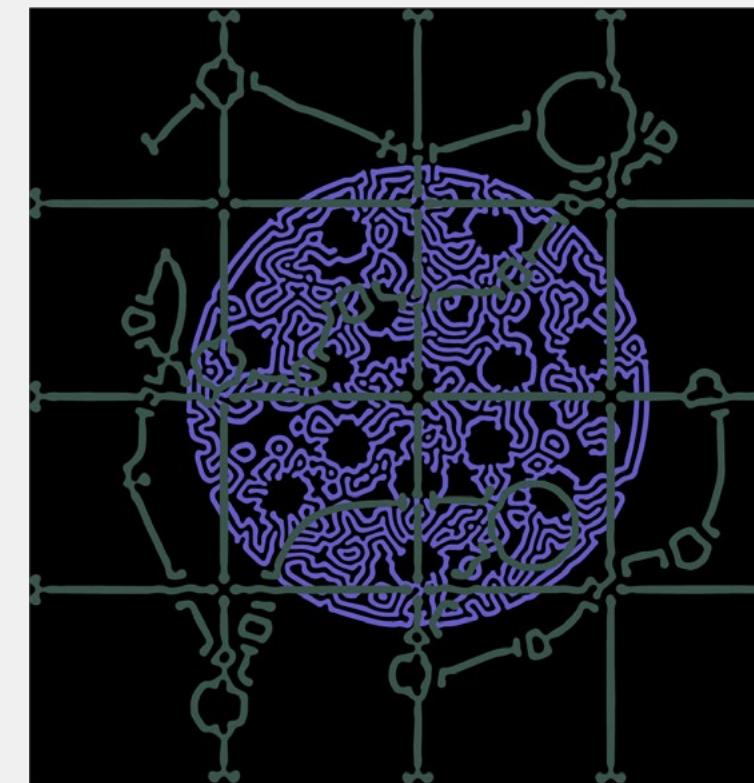
This section displays three speaker profiles in a grid format:

- Kali Akuno**: A man with a beard and cap, standing with arms crossed. Bio: Kali Akuno is a co-founder and co-director of Cooperation Jackson. He served as the Director of Special Projects and External Funding in the Mayoral Administration of the late Chokwe Lumumba of Jackson, MS. Social media: @KaliAkuno
- Becky Bond**: A woman with glasses and a dark jacket, smiling. Bio: Becky Bond served as a senior advisor on the Bernie Sanders presidential campaign and was an architect of the campaign's national, volunteer-driven grassroots campaign. Prior to joining the Bernie Sanders campaign, Becky served as political director at CREDO where she was an innovator working at the intersection of organizing, politics, and technology for over a decade. Social media: @BBond
- Debbie Bookchin**: A woman with dark hair, smiling. Bio: Journalist, author, and co-editor of The Next Revolution: Popular Assemblies and the Promise of Direct Democracy, essays by her father, Murray Bookchin. Social media: @debbiebookchin











The Black Panther, Vol 17

Spare Rib Issue 1

Lucas Plan: Alternatives are Possible

Highlights About Contribute

Spare Rib

Alternatives are Possible

Highlights About Contribute

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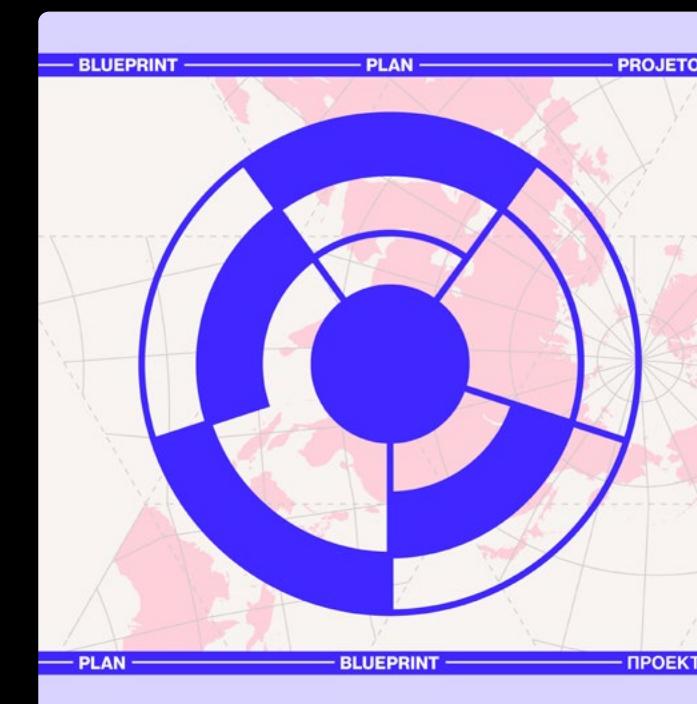
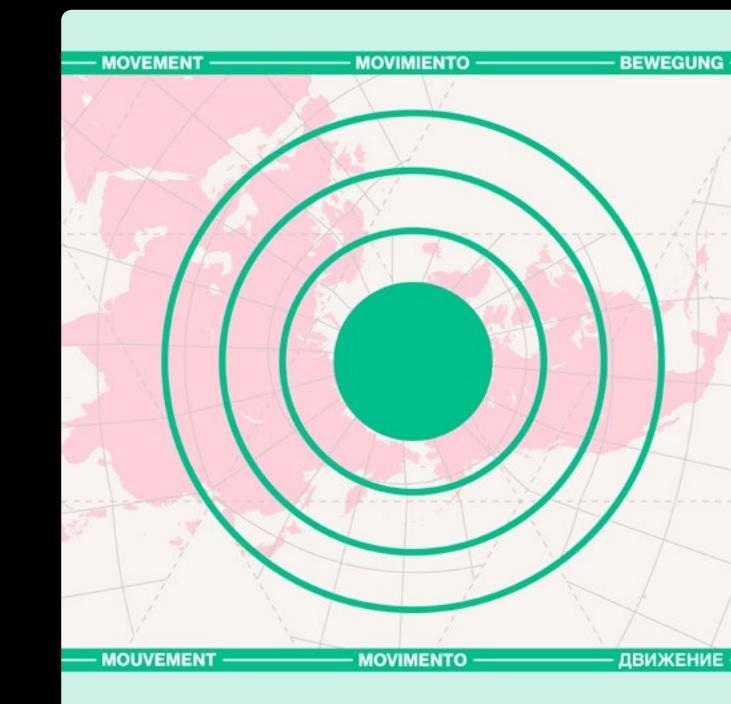
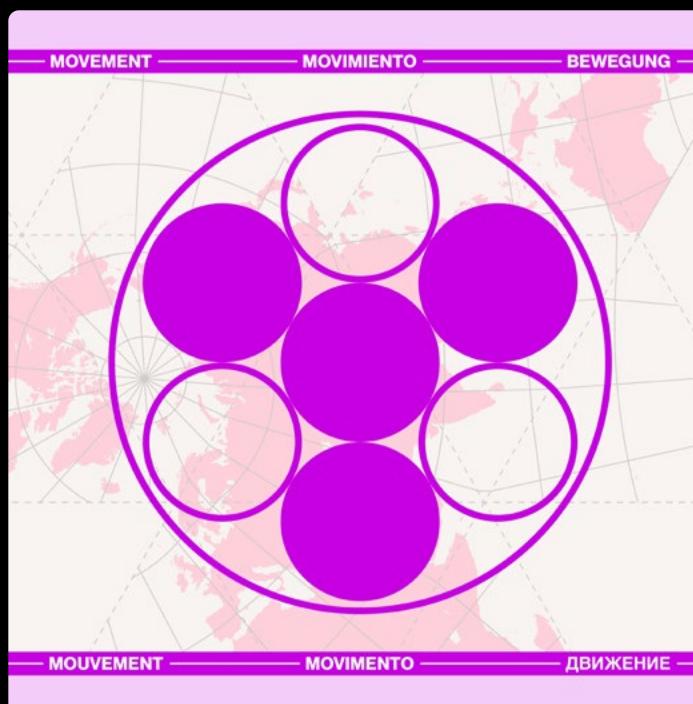
Spare Rib
Issue 217
Magazine, 1990

Organise! #34
For class struggle anarchism
Newspaper 1990

HACKNEY GUTTER PRESS

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

[More](#)



PROGRESSIVE INTERNATIONAL

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

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WHAT WE DO WHO WE ARE SUPPORT EN BECOME A MEMBER

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

Latest

Italian pro-refugee mayor Mimmo Lucano in his own words
21.03.2022

In Poland, a Refugee Center for Those Farthest From Home
20.03.2022

Why climate justice must go beyond borders
17.03.2022

Hungary's teachers' unions prepare largest-ever mobilisation
15.03.2022

We are going to Colombia. Here's why
10.03.2022

Why climate Statement



PROGRESSIVE INTERNATIONAL

WHAT WE DO WHO WE ARE SUPPORT EN BECOME A MEMBER

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

Document Statements

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

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

Available in English Spanish

Published 21.01.2021

PROGRESSIVE INTERNATIONAL

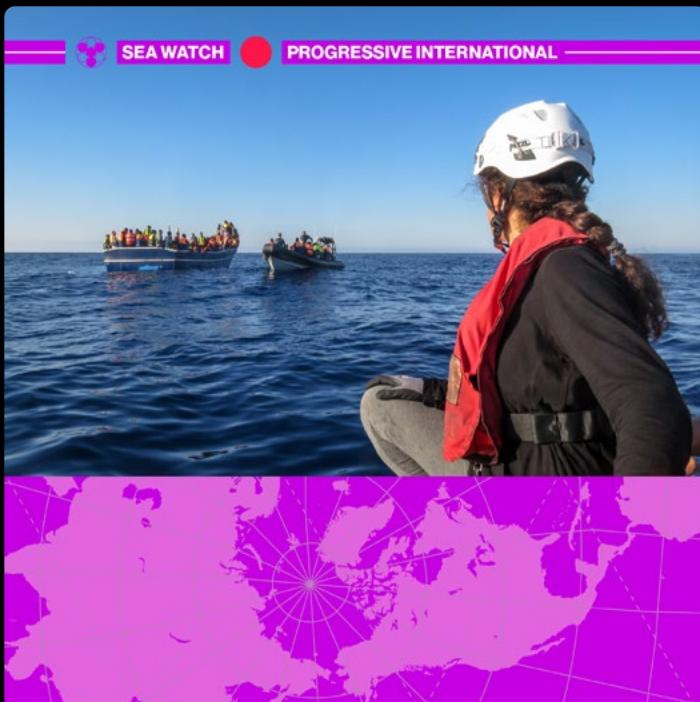
Debt Justice Group to IMF: "Defuse Ecuador's Debt Time Bomb!"

Document Statements

Available in English Spanish

Translator Tim Swillens

Published 29.08.2020



COUNCIL MEMBER

Vanessa Nakate
UGANDA

PROGRESSIVE INTERNATIONAL

Internationalism or Extinction

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

Yanis Varoufakis
PI Council Member



STRIKE! ISSUE 17

TXT: EXPERIMENTAL JETSET

22

AUTUMN '16

The Sign of the Apple
The sign of the apple (also known as the 'pot sign', the term 'pot' being a neologism referring to god, signs) was conceived around 1962, by pro-Provo pioneers Bert Hughes and Robert Jasper Grootenhuis. It was originally a sign to symbolize the notion of Amsterdam as 'Magis Sentrum' ('Magical Center'). Originally, the sign stood for two things: the fruit itself and the fruit of life—referred to as a fetus, from a skull to a bathrobe. In 1965, when the sign was adopted by the Provo movement, its meaning narrowed down to the idea of the apple as a representation of the map of Amsterdam.

At first sight a drawing of an apple, the sign actually functioned as a city plan, in which the circular outer shape represented the Amstel river (the circle) symbolized the Amstel river, and the dot symbolized the Spui (the square where the main Provo happenings took place).

Since 1965, the sign has become the unofficial logo of the Provo movement, appearing frequently in print and on walls. In a sense, it is the perfect sign for Provo: semi-geographical means—presenting the Provo movement firmly in the material surroundings of Amsterdam.

The Colour White
A collection of pamphlets and articles published by Provo between 1965 and 1967 were basically a series of speculative political proposals. Presented as 'whiter' gestures, these plans functioned as Planetary interventions.

Whiter included the White Bicycle Plan, White Chimney Plan, White Waves Plan, White Chicken Plan, White Housing Plan, White Kids Plan, White Victims Plan, White Nuclear Power Plan, White School Plan, White City Plan and White Corpus Plan.

When Provo turned into a political party, many of these whiter programs became official party programs. Although most plans were never realized in the lifetime of Provo, echoes of them can be found in many social and green policies that are nowadays taken for granted. The whiter idea, like the Provo sign, is the main inspiration behind many of today's 'public bicycle' programs all over the world.

White Cinema
A series of short, surreal (conflicting) stories regarding the meaning of the colour white within Provo. The immediate effect is clear: the colour white seems to represent a desire to leave, a desire to escape, a desire to move on which the desires of a certain generation could be projected.

A good example of such a 'projection screen' can be found in the empty banner that the Provo were carrying with them in a protest march in 1966, when they were demonstrating against a local law that prohibited them from carrying banners. The banner could also be seen as a ludic provocation against that specific law; it's hard to see the banner as an outspoken aesthetic and conceptual gesture as well.

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

The mirrored letter A obviously (and perfectly) embodies the notion of anarchy, but it's not hard to see it as a more profound reference to the nature of printing itself. After all, most techniques of printing (whether it's letterpress, offsetprint, or screenprint) involve processes in which images are either mirrored, turned upside down, or both.

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

Bomb Signs
Yet another illustration of the idea of the city as a 'printing press' can be found in the strategic use of 'smoke bombs' (or 'smoke signals') in the Provo's revolution. These were small bombs (technically speaking, these weren't really 'bombs', but non-explosive devices to create smoke) that were used to signal the start of the royal wedding procession on March 10, 1966.

As the Dutch writer Jan Wolkers once observed outside of the Royal Palace: 'In the end he really had to smoke signals, one of the oldest languages used in the world: the way in which the Provo movement used the city as a platform to showcase these smoke signals, to stage this ardent form of communication clearly illustrates the idea of the city as a device to produce and reproduce language.'

A Typology of Status
A clear example of how Provo occupied the city of Amsterdam is located in the appropriation (both physically and rhetorically) of the town's statues. By staging specific performances (happenings and demonstrations) near these historical pieces, southerns and northerns (such as Hart Lepenk, the Donella Nieuwenhuys statue, De Dokwerker, and the Van Heutz Monument) were transformed into Provo statues. By changing the names of these statues (the authority figure, etc.), effectively turning the lay-out of the city into a symbolic, psychogeographical space—a true theatre for the Provoarian narrative.

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

23

AUTUMN '16

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

This simple graphic trick, of turning the cover of a magazine into a brick wall, made it possible for the way in which Provo tried to forge a connection between walls and words.

In early 1966, one young Provo is quoted as saying that the brick wall pattern symbolized 'the wall everybody will bang their head against, sooner or later—which is one explanation. However, regarding the use of the brick wall pattern in Provo posters, see the brick wall pattern as a gesture emphasizing the notion of the wall as a blank canvas—in other words, as a constructive gesture rather than a fatalistic one.

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

Bomb Signs
Yet another illustration of the idea of the city as a 'printing press' can be found in the strategic use of 'smoke bombs' (or 'smoke signals') in the Provo's revolution. These were small bombs (technically speaking, these weren't really 'bombs', but non-explosive devices to create smoke) that were used to signal the start of the royal wedding procession on March 10, 1966.

As the Dutch writer Jan Wolkers once observed outside of the Royal Palace: 'In the end he really had to smoke signals, one of the oldest languages used in the world: the way in which the Provo movement used the city as a platform to showcase these smoke signals, to stage this ardent form of communication clearly illustrates the idea of the city as a device to produce and reproduce language.'

A Typology of Status
A clear example of how Provo occupied the city of Amsterdam is located in the appropriation (both physically and rhetorically) of the town's statues. By staging specific performances (happenings and demonstrations) near these historical pieces, southerns and northerns (such as Hart Lepenk, the Donella Nieuwenhuys statue, De Dokwerker, and the Van Heutz Monument) were transformed into Provo statues. By changing the names of these statues (the authority figure, etc.), effectively turning the lay-out of the city into a symbolic, psychogeographical space—a true theatre for the Provoarian narrative.

10 maart dag van de anarchie

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

Since 2011, Amsterdam-based graphic design studio Experimental Jetset (co-founded by Maaike Boer, Joost Bakker and Bertrand Holling) have been developing themes in an ongoing research project on the subject of the Provo movement (and its post-Provo offshoots).

To Provo Roots: Mediations for a Post-Colonial City
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INSPIRATIONAL EXAMPLES OF DIY RESISTANCE

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

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

FREE BREAKFAST PROJECT
(The Black Panther Party, USA)
The Black Panther Party's (BPP) Free Breakfast for Children Program is one of the most significant survival projects in history. It quickly changed the landscape of urban life in the city. The programme was established by Fred Hampton in 1968 in Oakland, however it quickly proliferated throughout cities across the United States. The program provided breakfast for tens of thousands of children every morning. The breakfast programme radically exposed the concentration of poverty and exploitation experienced by children throughout the United States and the structural inequalities of capitalism that are so evident in the city.

The breakfast programme was heavily founded on mass-aid and care for the community, rather than individual success. It used grassroots strategies to achieve BPP internal objectives. Through the process of synthesising group motives with the tasks of normal life, the BPP created a collective culture that was based on a collective identity. These direct actions employed by the BPP facilitated the construction of an internationally recognised organisation that possessed the capacity for a radical political transformation.

SITTING ON A MAN TACTIC
(Igbo communities, Nigeria)
Examine couldn't be ignored a collection of examples of citizen resistance. History shows Athens' most radical and anti-authoritarian neighbourhoods create various clashes with the different faces of state oppression. It has earned itself a special mention in tourist guides as a place not to visit during your Greek holidays (unless, that is, you're a member of the resistance).

Even if there seems to be some controversy about the current potential of this of this of Athens, it is important to remember that it is possible to resist through the body. The 'sitting on a man tactic' is generally imagined. We can look at colonialism as a dominant cultural process and thus explore the complex interrelations that gave birth to the emergent cultural forms. The tactic of 'sitting on a man' is a well-known characteristic, settler colonialism as experienced in Namibia, South Africa and Zimbabwe has left a pronounced legacy, particularly in terms of public memory.

A key element in achieving and maintaining the control of a functioning colonial government is the ability to impose strict rules and regulations on the colonised population. This is evident in the provision of workers accommodation in the built-up Harare Township—ignored by the colonial powers as a 'native location'. The 'native locations' were built in an architectural design intended to contrast, township, also known as native locations, were planned to be unsettling and threatening to the colonised population. This was done to reinforce the dominant and intimate, European colonial power's created structures and monitor the control of rural and urban migration in Zimbabwe. Long after independence, Operation Murambatsvina was an attempt to limit the urbanisation of the predominantly African populations, many of whom had firmly established themselves in the urban areas of Harare.

EXARCHIA NEIGHBOURHOOD
(Athens, Greece)
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Matthew Moutos is an ethnographic researcher based in south east Asia. His work focuses on the material conditions of the working class and their organisational structures.

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TXT: LEONARA MANYANGADZE

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HARARE TOWNSHIP: THE 'EMERGENT' CULTURAL FORM
Harare Township (Mabare) is located in the heartland of the Shona people though, historically, it was populated by people from Malawi and Mozambique. Often most under-theorized about the colonial experience is the agency of Africans who subversively cultural fronted the ways in which they interrogated the colonial modernity through the appropriation of township spaces. In the 1970s, the majority of African migrants to the city were neither victims or heroes of colonial resistance. Instead, they were agents of change, who were doing up, reworking colonial architecture from its original purposes in ways that had left enduring physical legacies.

The most dominant colonial form is often not all encompassing and even coexists with its own expressions, but its limits and where these limitations lie are often the most interesting in which Africans were able to cultivate alternative cultures, their political, economic or social. Emerging from the ways in which they interrogated the colonial modernity through the appropriation of township spaces, the 'emergent' cultural form of African migrants to the city were neither victims or heroes of colonial resistance. Instead, they were agents of change, who were doing up, reworking colonial architecture from its original purposes in ways that had left enduring physical legacies.

The site targeted were the informal sectors. For example, markets where people gathered to sell their goods. These sites have long been an established space for trade: urban agriculture, already an illegal activity, was now to be legalised. The site targeted was OM buildings, which were emboldened by the Chirungure Music of the time. At its peak in the 1970s, Chirungure Music was the most popular genre in Zimbabwe. The music took form in the performance and practice of drama, dance, music and oral literature. An example of is Abantu Dzidzo produced by Zimbabwean which helped to galvanise African nationalism. However, it was deemed too sexually explicit by disapproving Christian missionaries and in turn, Zimbabweans changed the lyrics. The music was a way of expressing the physical and cultural movements of Africans was not fully realised and Africans in Mabare were denied the right to express their culture. The dance served as a source of pride and identity in the face of colonial oppression. Another cultural form that shaped the township was Chirungure Music, the legacy of which in Zimbabwe's Shona language translates to 'revolutionary struggle', galvanised African nationalism in Mabare and permitted Africans to imagine the possibility of a better future. The site targeted were the informal sectors of the economy that were excluded from the built environment—the backyard shacks and small lodgings pervasive in Southern Africa. Given as the site targeted was the informal economy in the central business district, Mabare was characterised by such informal housing and considered alongside the deepening economic crisis that was fueling urbanisation and migration. The informal economy of low-priced informal housing is evident. The illegal structures were often organized around the entire perimeter of the townships, which were often built with planning laws and land-use standards. The destruction of these structures had a detrimental effect on the informal economy, which in turn, led to the demolition of these small buildings as significant, sometimes even sole, source of income. Such neoliberal refigurations of subaltern spaces in the face of rising levels of unemployment and migration, were evident in Harare as survival as in many cities the informal economy is the real economy. In post-colonial Harare, the arts centre, the site targeted was the site of the former site of the everyday lived experience of the unprivileged African populations. These opposing realities give the site targeted a sense of what is not only what is at fault but a sense of what criminalise their enterprise. As a result, the post-colonial government has continued with the old colonial policies of racial segregation and maintained the residual cultural element, which is different from its archaic form but still the evident legacy of the colonial period. The site targeted was the site of the everyday lived experience of the unprivileged African populations. These opposing realities give the site targeted a sense of what is not only what is at fault but a sense of what criminalise their enterprise. As a result, the post-colonial government has continued with the old colonial policies of racial segregation and maintained the residual cultural element, which is different from its archaic form but still the evident legacy of the colonial period.

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

Even if colonial governments did not target an entire neighbourhood of the African urban experience and under the orders of Sir Edgar Whetstone, a long serving member of the Rhodesian Government, Harare Township residents were subject to random beatings and torture. The site targeted was the site of the colonial government's attempts to impose racial segregation and maintain control over the African populations. In considering the site targeted, it is important to consider the racialised similarities between the colonial rule and the post-colonial ZANU PF government led by Robert Mugabe. The site targeted was the site of the preceding experience of colonialism and as such, post-colonial governance can be understood as a residual cultural element Post-independence, the new ruling regime, Rhodesia, had to impose strict racial policies that regarded people, namely the poor masses, as a problem. The contemporary urban experience of Harare is the result of the legacy of colonialism, which is evident in the site targeted. The site targeted was the site of the everyday lived experience of the unprivileged African populations, many of whom had firmly established themselves in the urban areas of Harare.

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



DIRECT ACTION
WHO'S BODY IS ON THE LINE?

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

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

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

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

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

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

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

— Assata Shakur, *To My People*, 1973

RECORD: REVENGE *REVENGE* is a collective of activists, artists and friends who are organizing to defend the Black community from police violence and the criminal justice system.

BLACK AND TRANSGENDER
THE ART OF BODY SOVEREIGNTY BEYOND EUROCENTRICITY

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

KHALEB BROOKS

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

I remember the first time I saw my life experiences acknowledged on a public platform. I had encountered black queer people at meetups, in poetry circles, magazines, facebook groups and head nods on the train. And then, a few years ago, I bought a ticket to see the first showing of the film *Parija*. I was excited to watch a film that at minimum included black queer characters and the convictions 'achieved based on these policies are also furthering the prison industrial complex, through which capital gains through the privatization of prisons'. And ultimately, ironically,

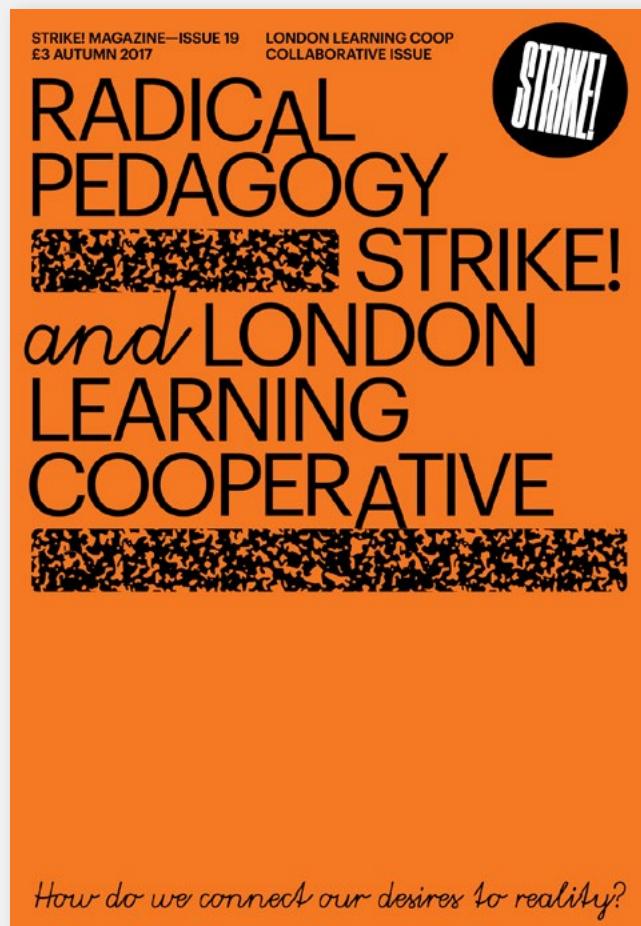
POLITICS OF THE BODY
ON VALIE EXPORT'S SYNTAGMA

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

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

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

JULIET JACQUES



THRIVING NOT SURVIVING SCHOOL, A SURVIVAL GUIDE

○ TEXT SKY CAESAR, GEORGIA MOONA-SAM & DHELIA SNOUSSI

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

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

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

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

'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. 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.'

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AUSTERITY AND EDUCATION

○ TEXT JULIE TOMLIN IMAGE JOSEPH P KELLY

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

Perhaps because of him, and because my schooling took place when the argument over monetarism versus Keynesian economics was still alive, collective values of justice and the well-being of all still have 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 saving and fighting cuts, it's also reimagining a different future, reconnecting and reasserting some of the values that we've lost or forgotten along the way.

Schools are key to achieving this because they occupy a constant intersection between children, their families and society. That's why principal of the Little London School in London, Jill Wood's refusal to put pupils through the SATs tests was also significant – by taking them on day trips instead, she demonstrated that there is an alternative to the tests-based education that creates so much anxiety among young children. Sally Kincaid, Divisional Secretary 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

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

But all schools, no matter how successful,

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

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

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

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

BURNING DOWN VS. BUILDING UP

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

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

○ TEXT BY JANEY IMAGE BY CAT SIMS

STRIKE! MAGAZINE





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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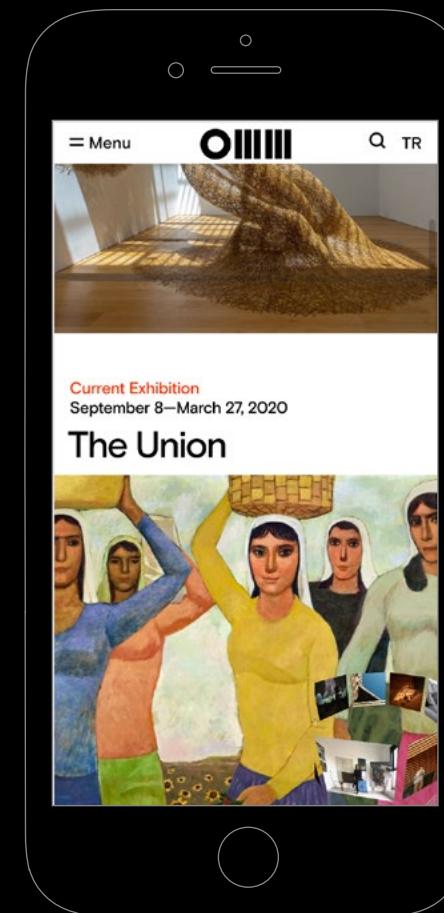
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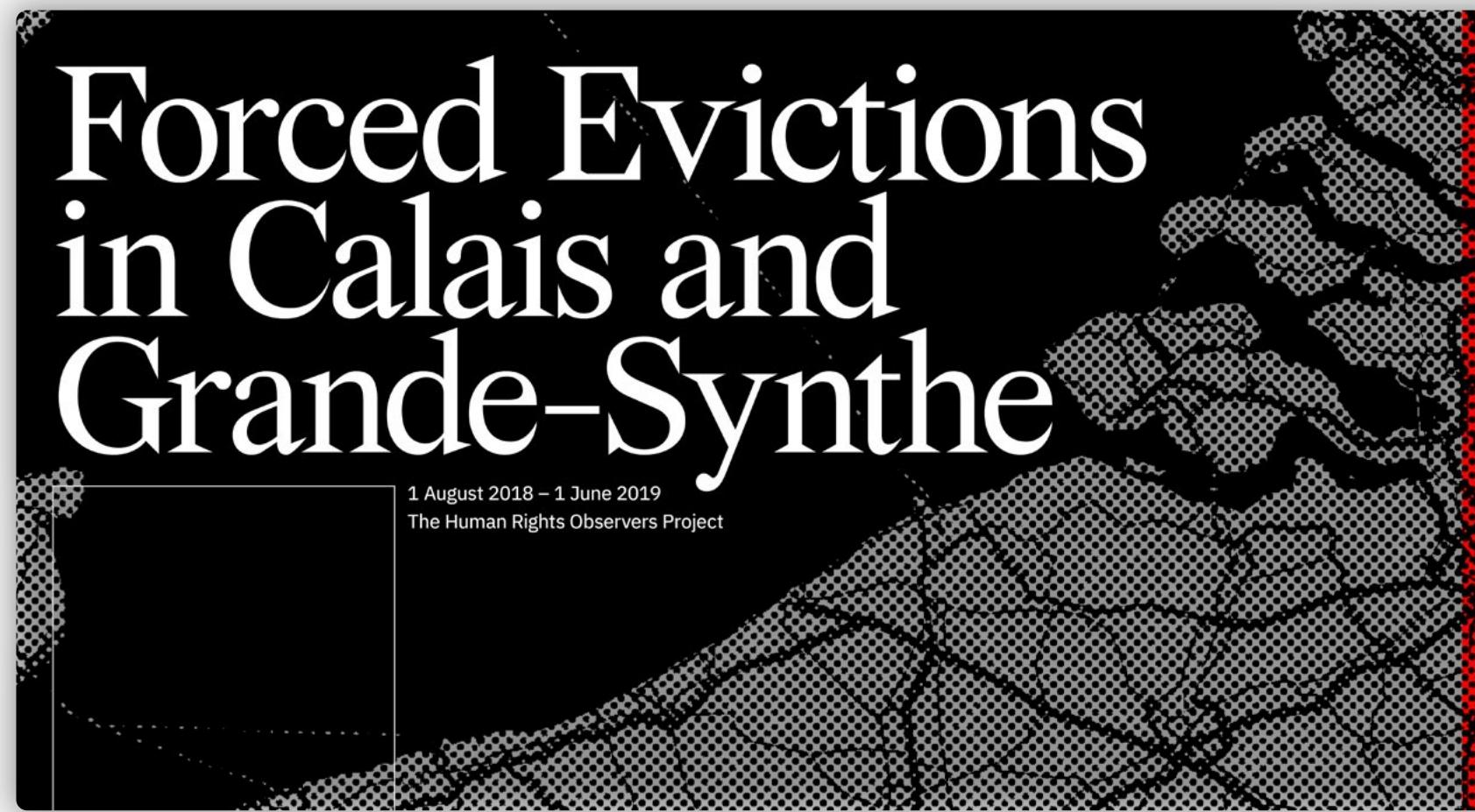
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Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV





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

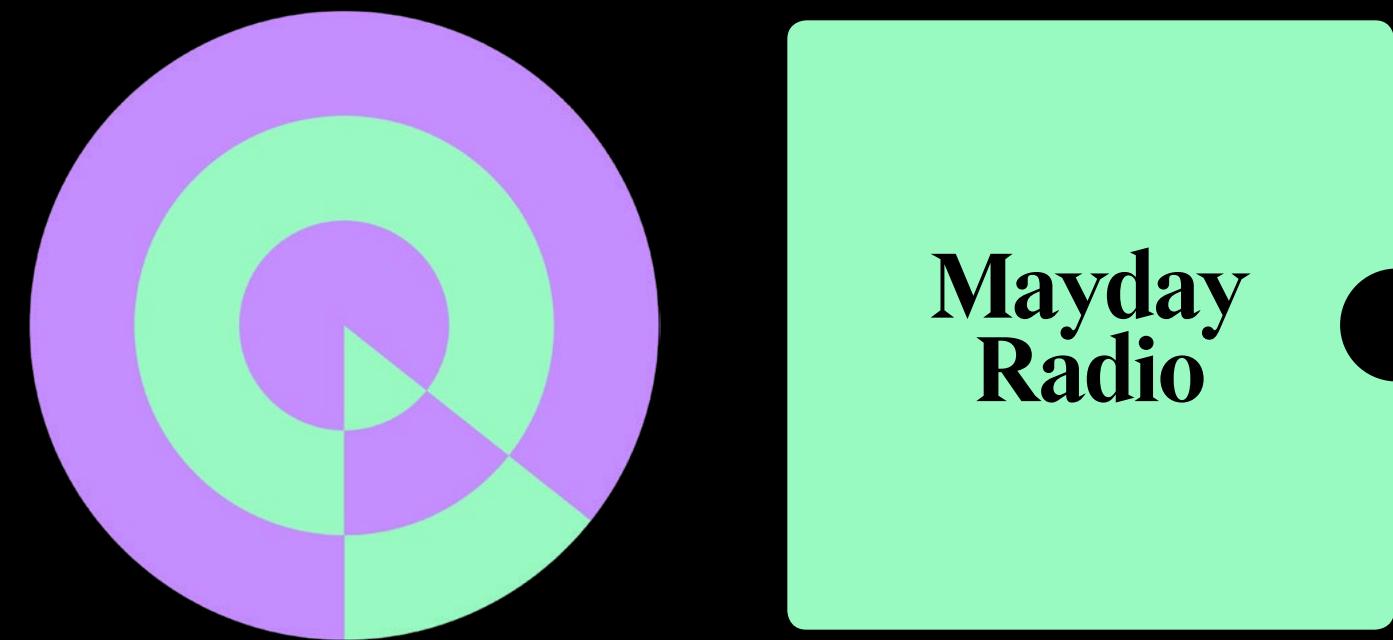
Open letter by H., A displaced person from Iran, November 2018

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

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

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

[2] [Hollande approuve un démantèlement complet « à ciel ouvert »](#). Le Parisien. 26 September 2016.



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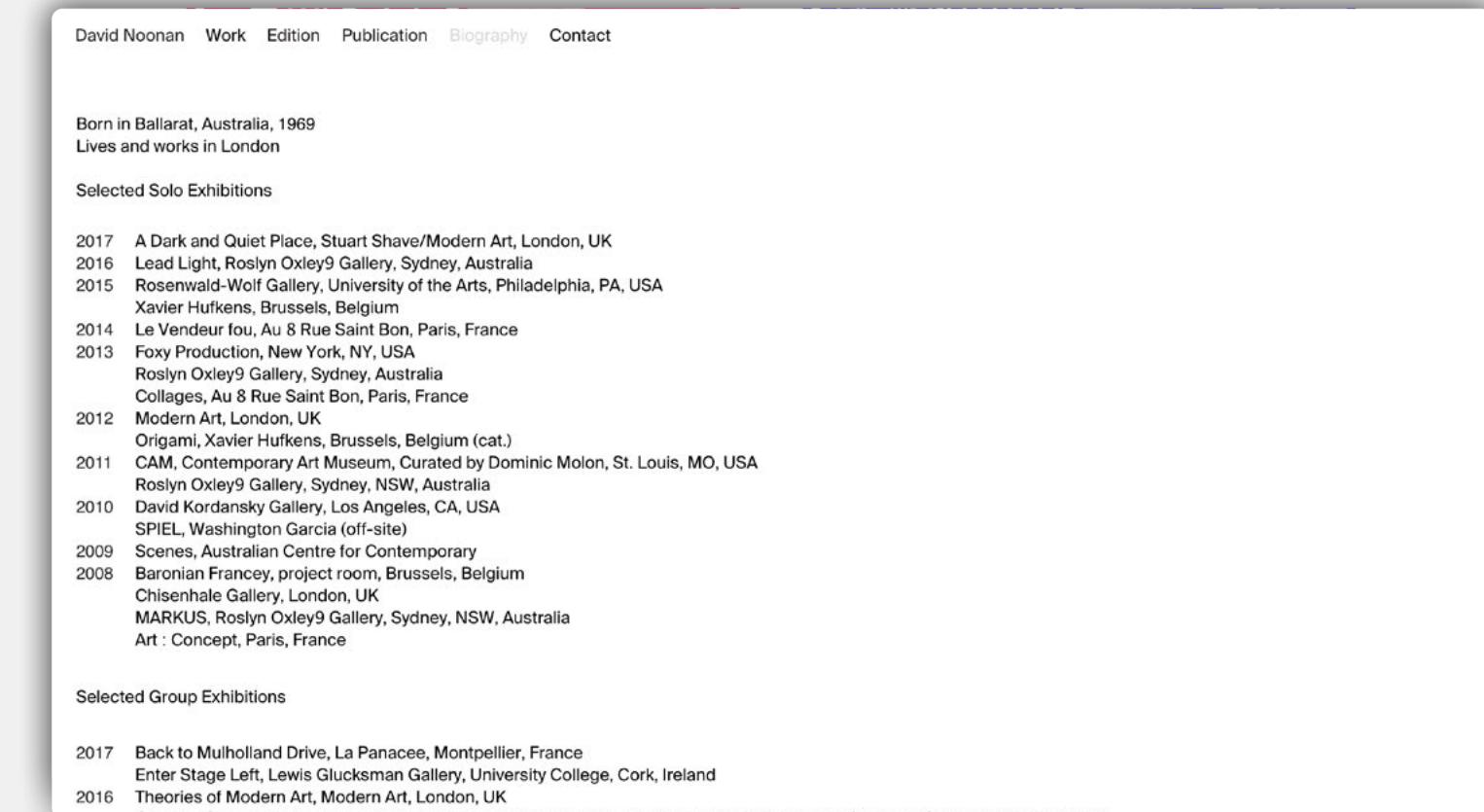
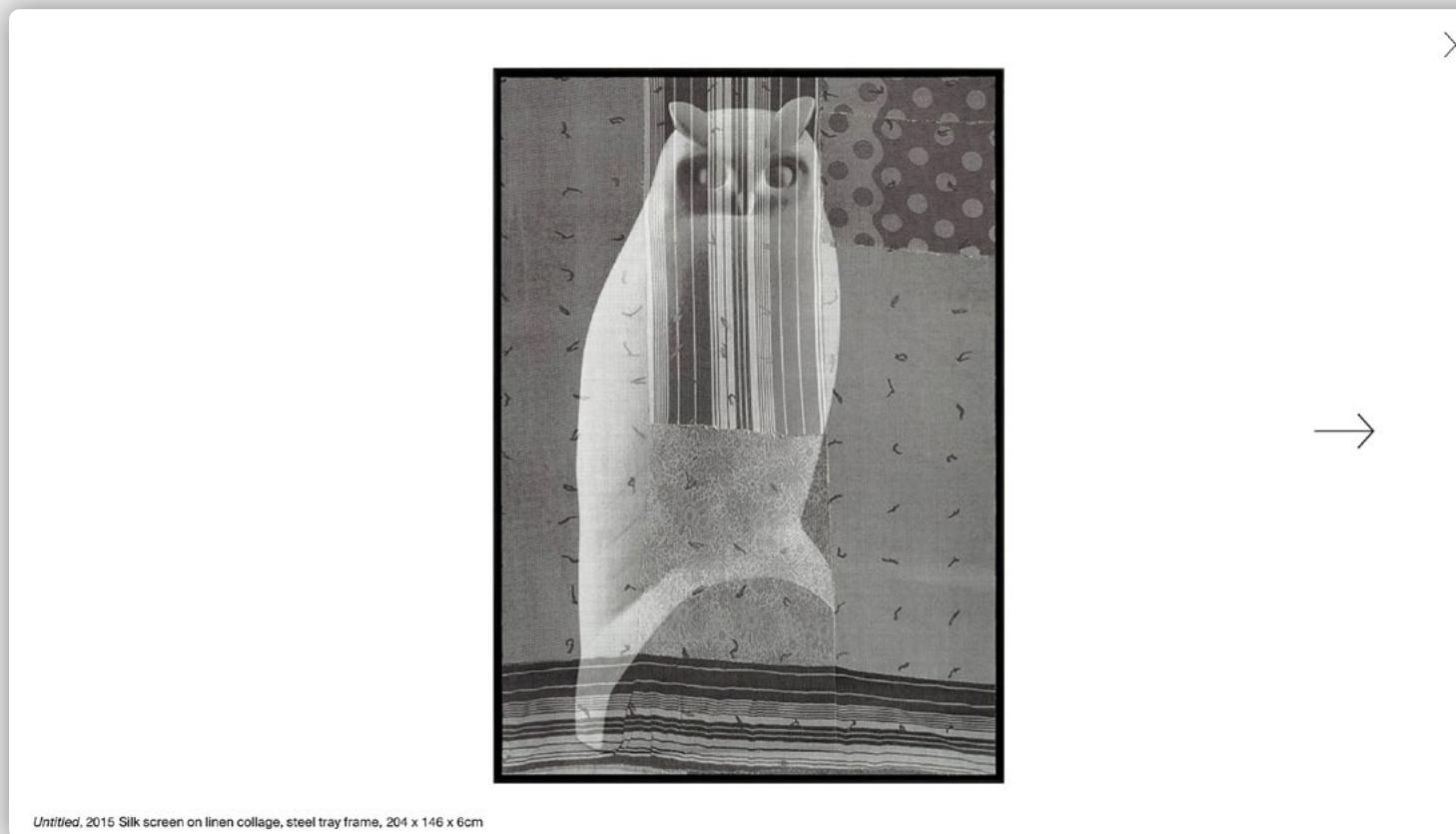
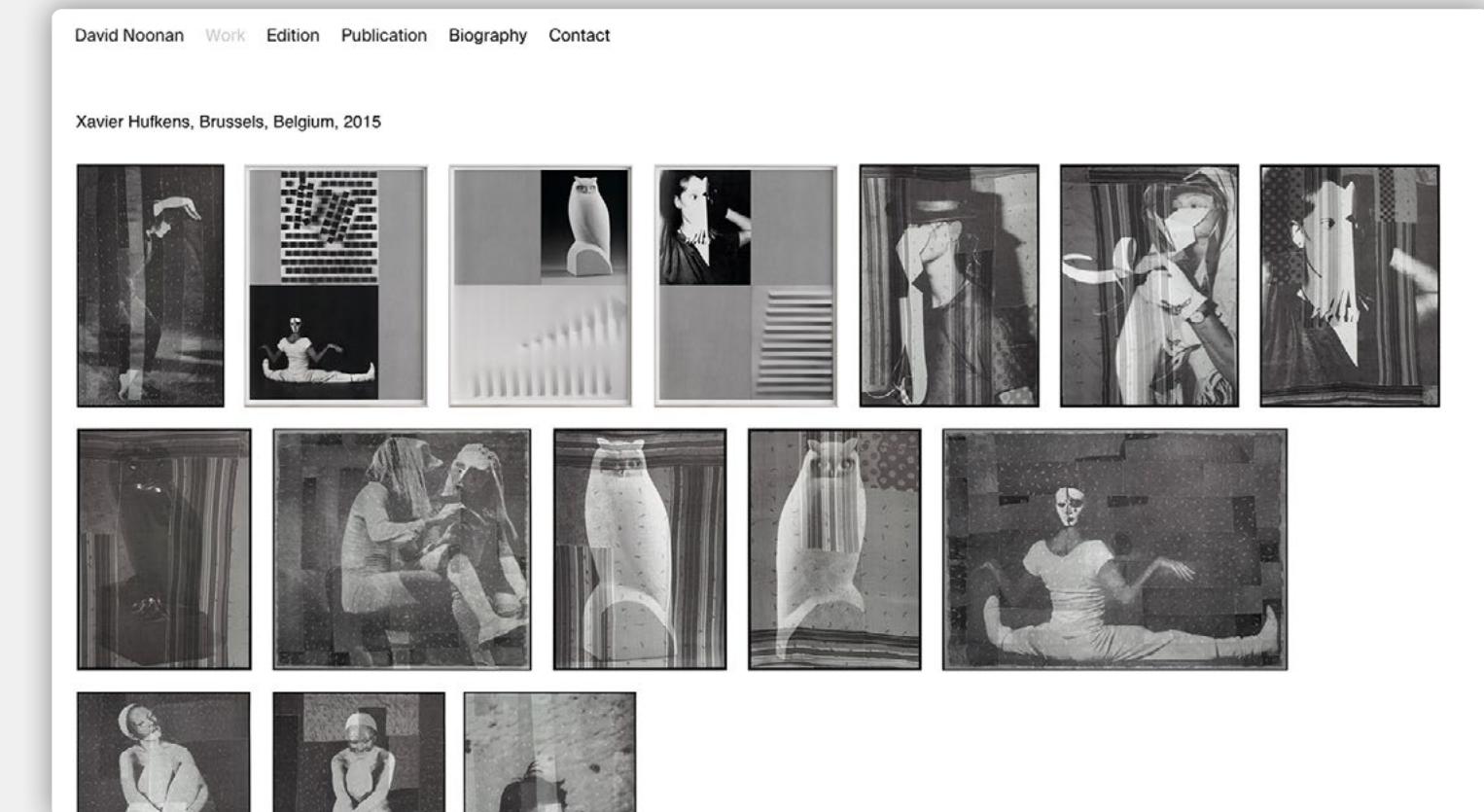
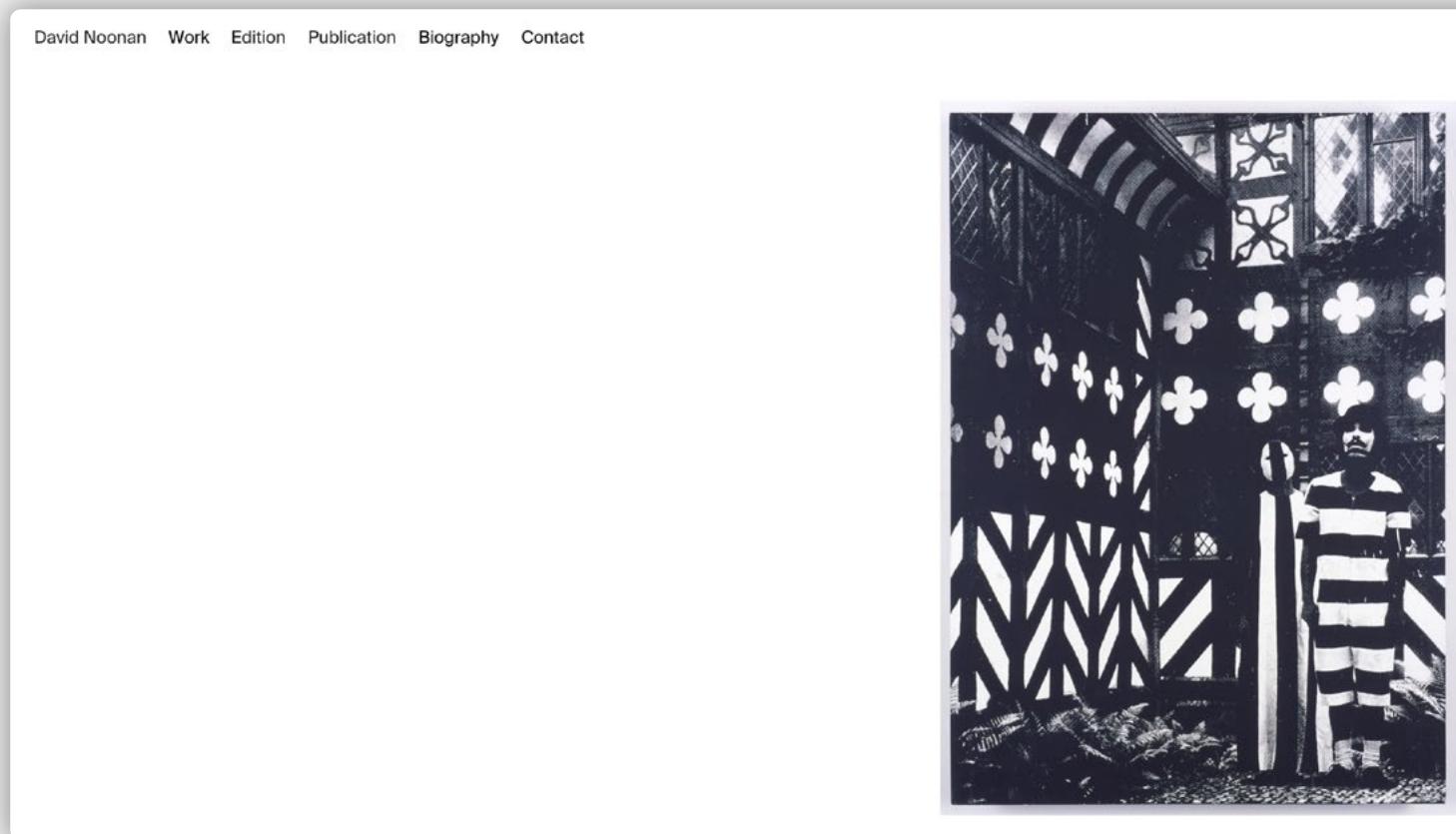
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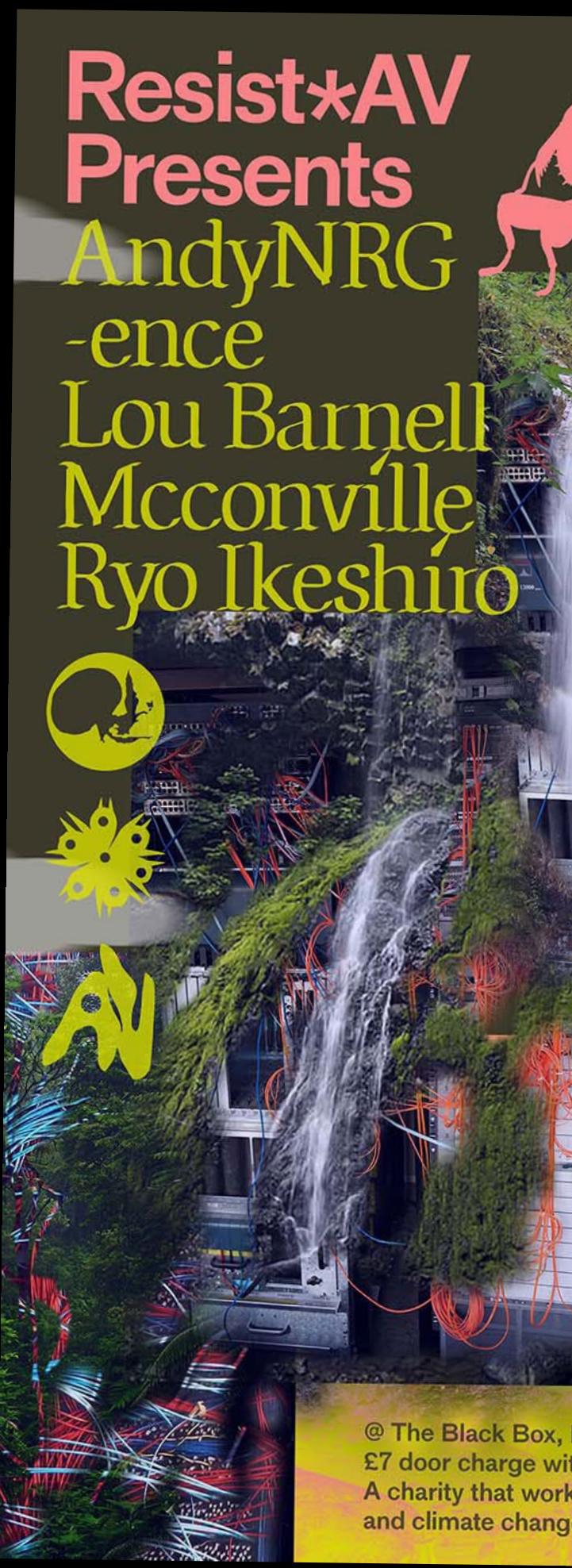
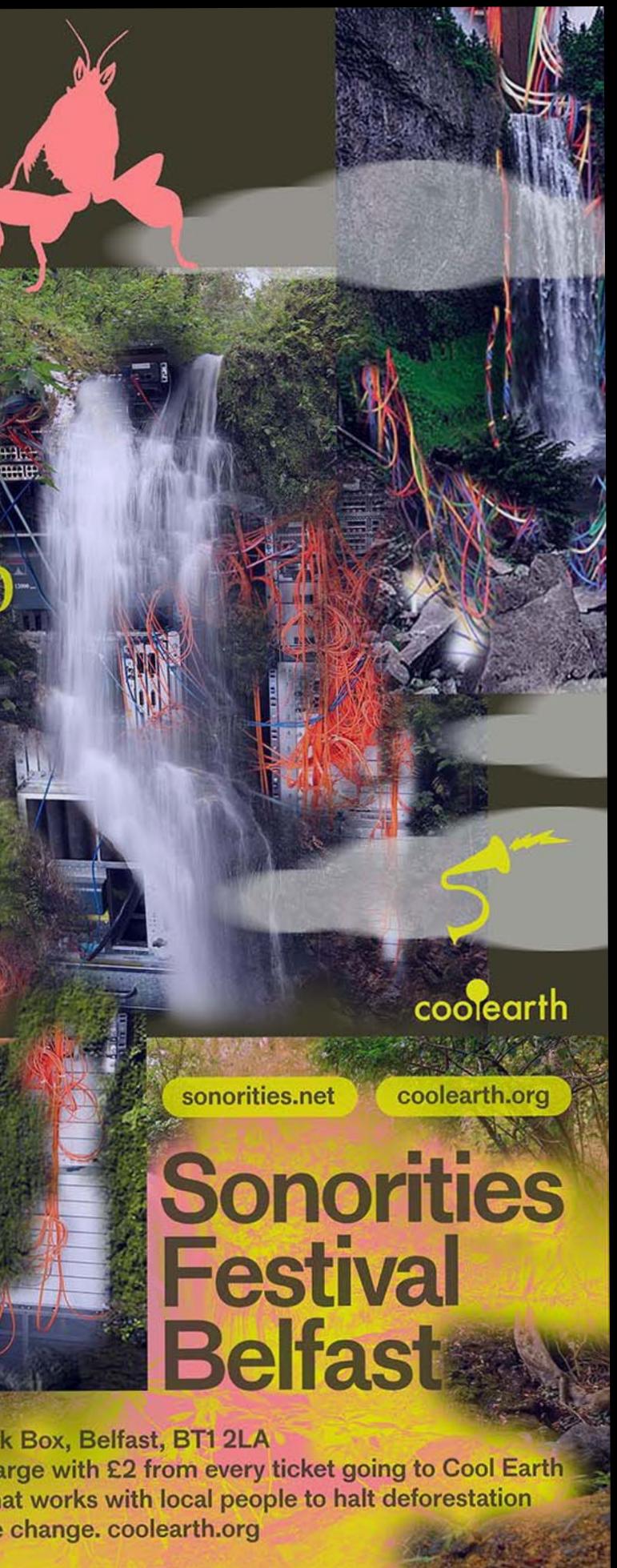
Joyful Militant Sonic
Cyberfeminisms

22.04.21

THE REAL FREE
BRIXTON CHALLENGE

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

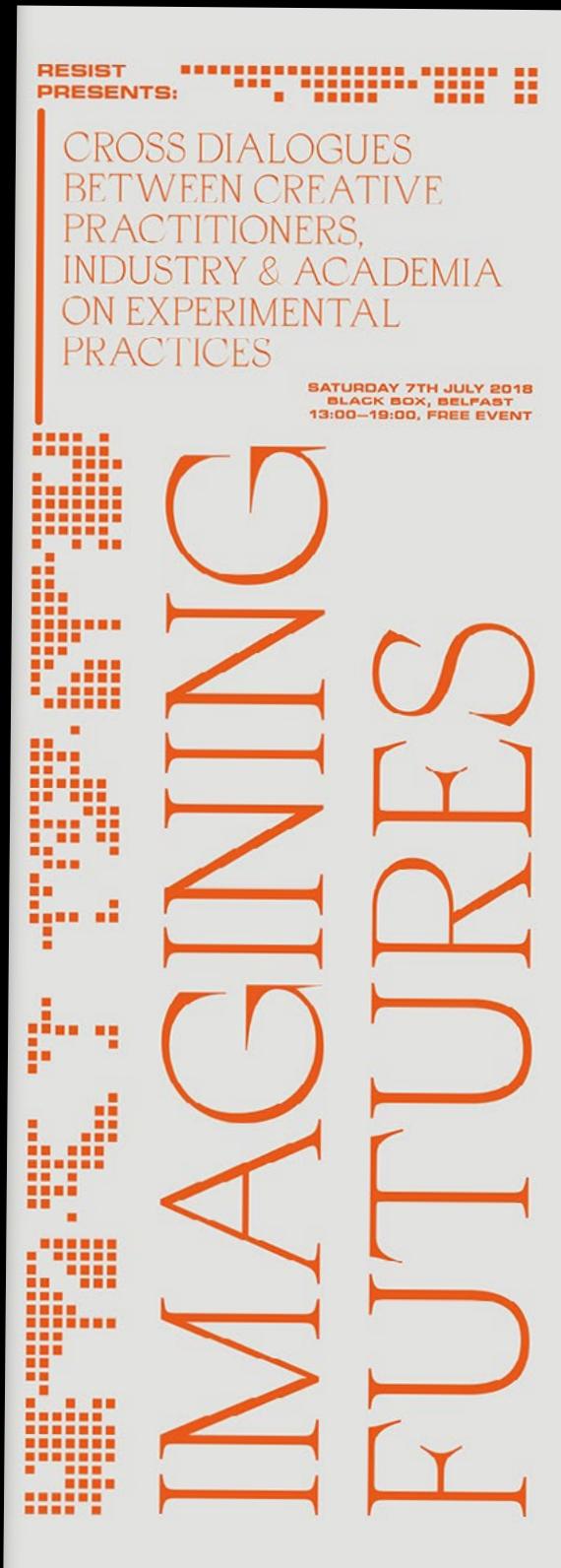




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INTRODUCTION

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

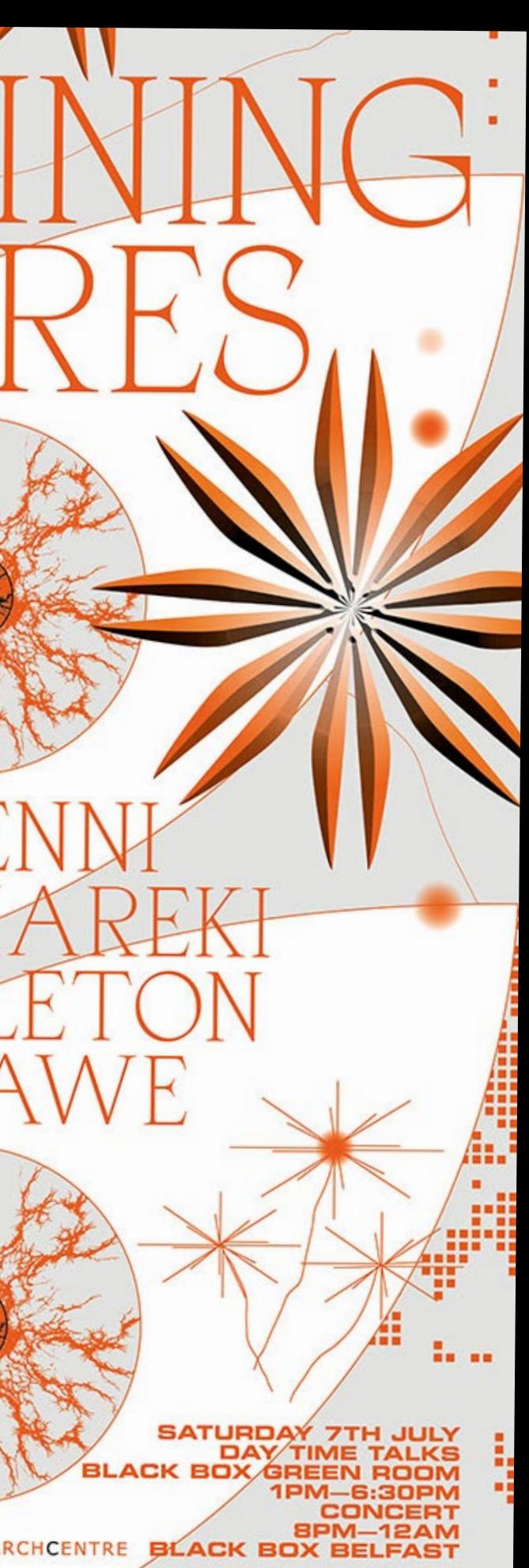
This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future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

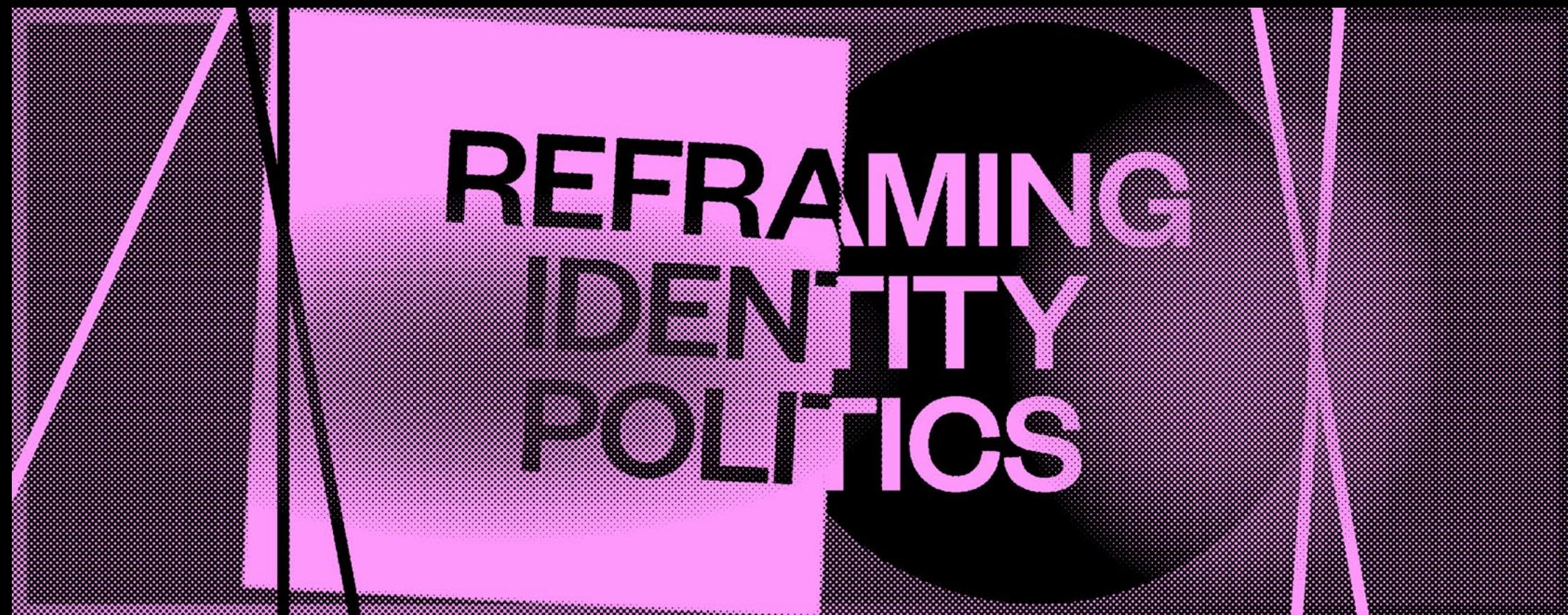
SHIVA FESHAREKI
Winner of the 2017 BASCA British Composer Award for Innovation, Shiva Feshareki is an experimental composer, radio presenter and turntablist of British Iranian heritage. Her work explores the sound of electricity through a wide range of practices and collaborative processes incorporating 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. 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.

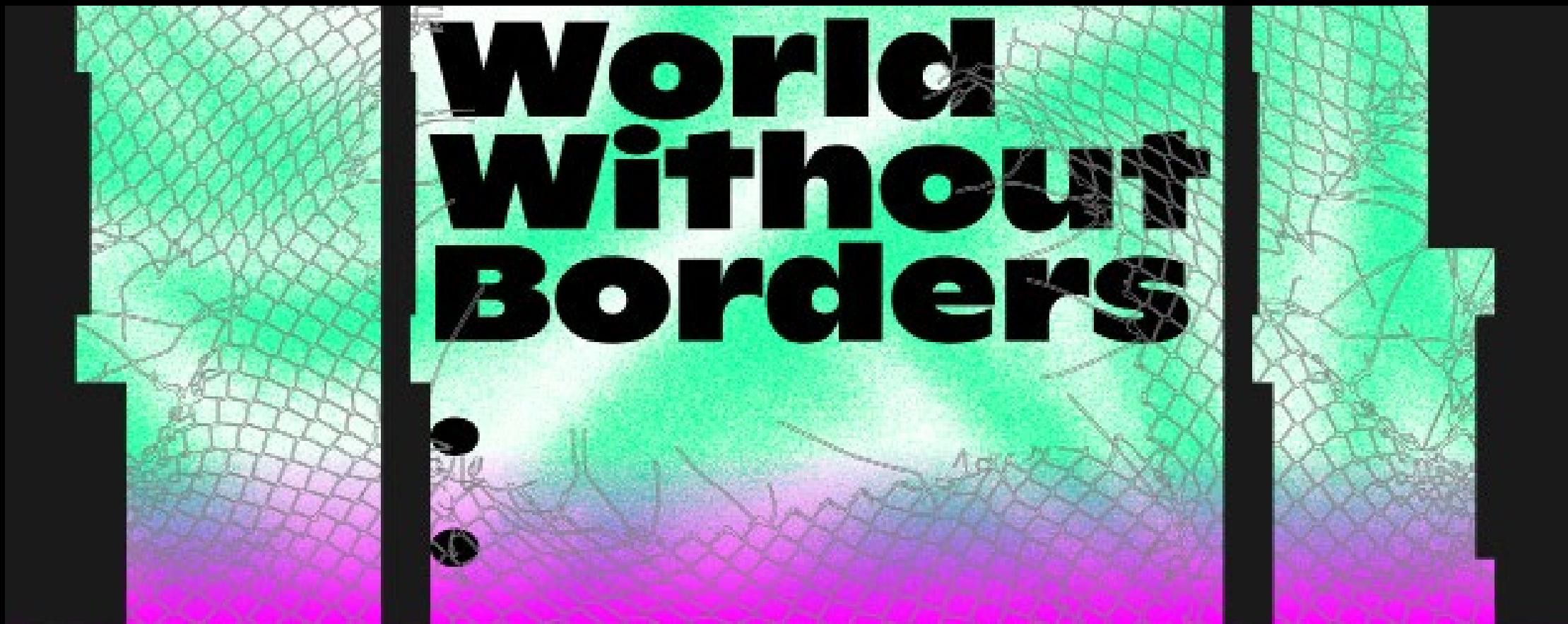
LORENZO SENNI
Tireless investigator of dance music's mechanisms and working parts, and head of respected experimental label Presto!, the Italian musician is responsible for a few of this decade's most unique releases Persona (Warp, 2016), Quantum Jelly (Editions Mego, 2012) and Superimpositions (Boomkat 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.

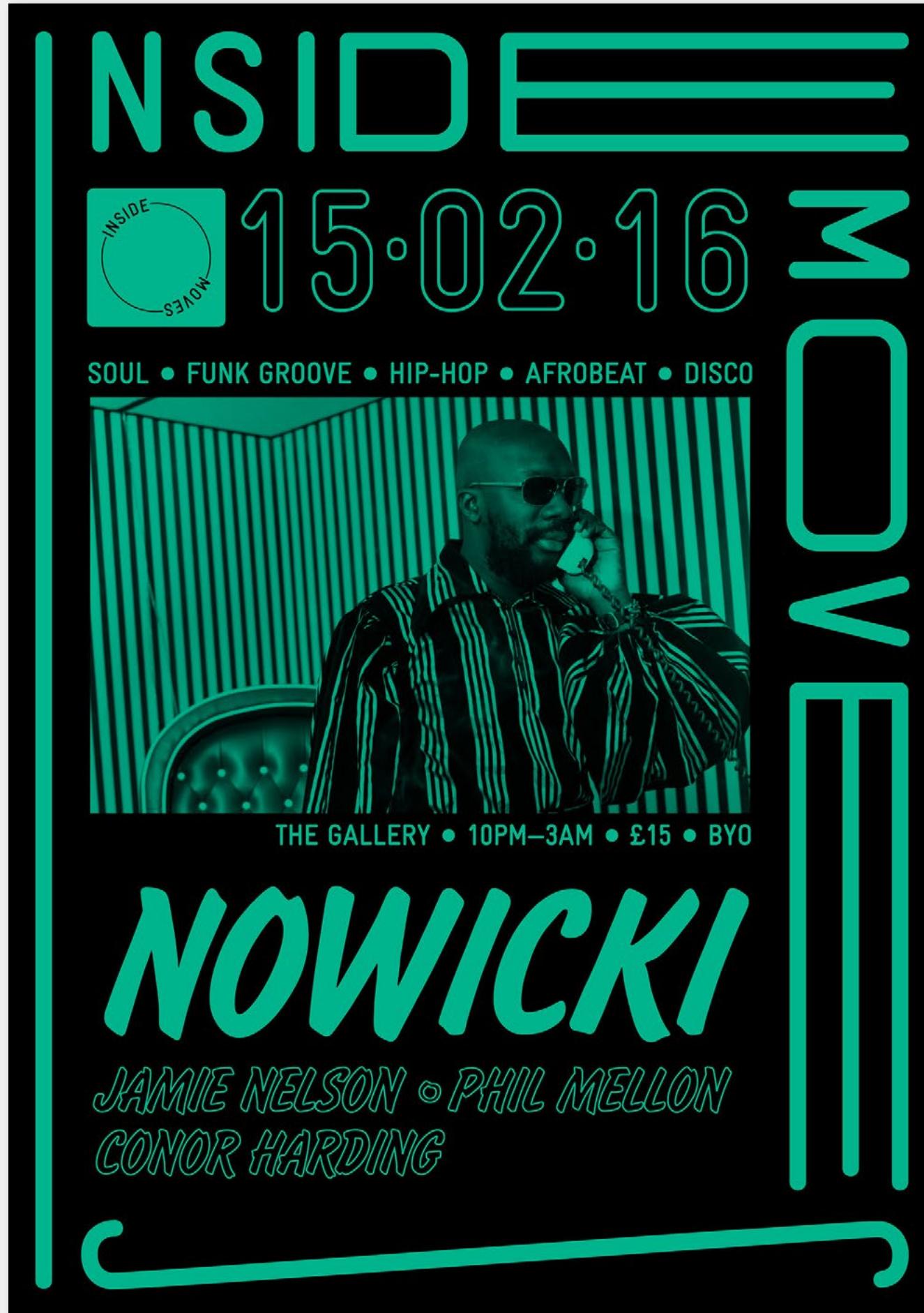
CHAIR: KOICHI SAMUELS
is an electronic musician, music researcher, and event curator, currently based at the Sonic Arts Research Centre as an AHRC creative economy engagement research fellow. He founded RESIST, the experimental club/art hybrid event and record label based in Belfast, Northern Ireland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





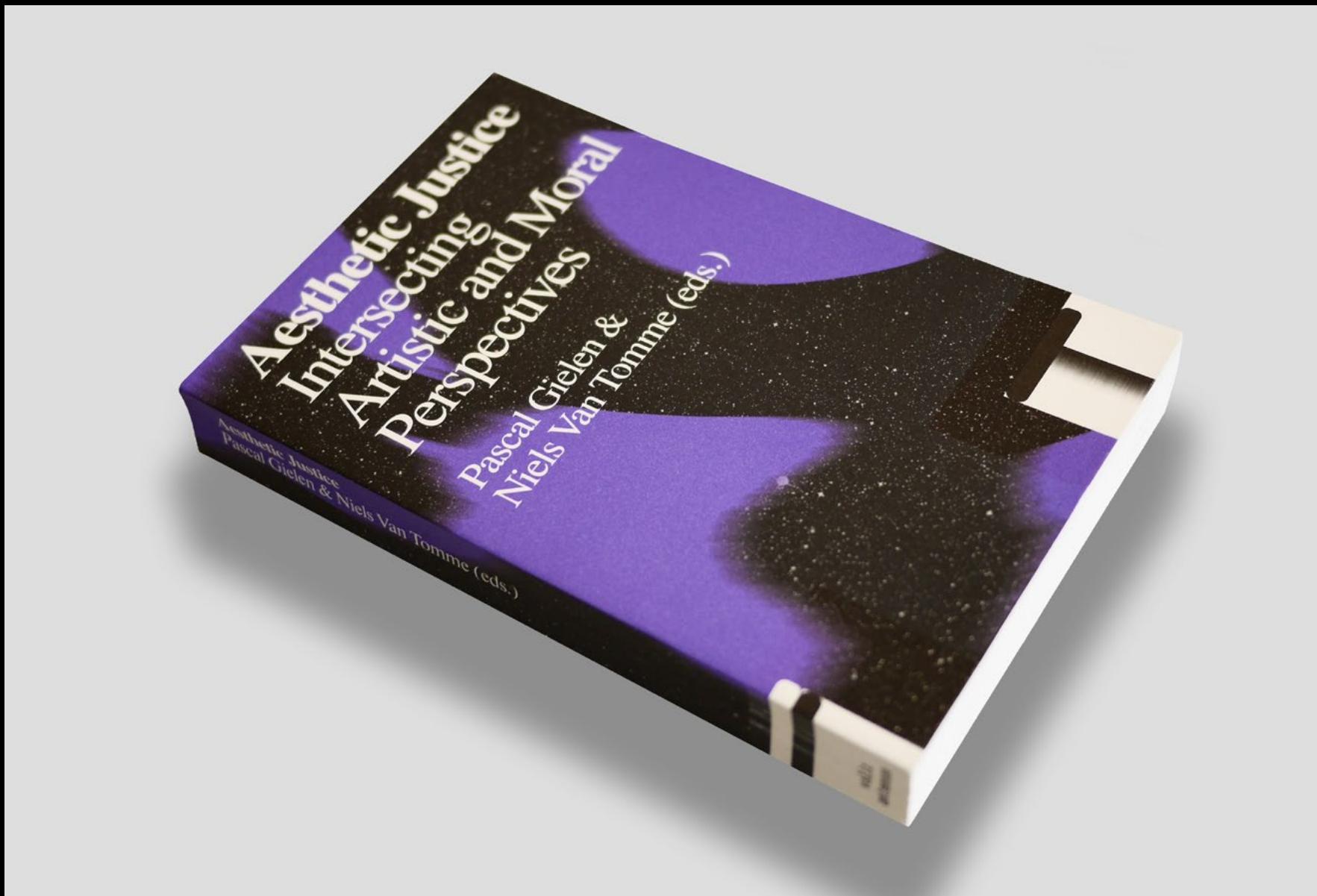












Settlement

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

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INSTITUTE FOR HUMAN ACTIVITIES

The Institute for Human Activities
In 2012, the Institute for Human Activities (IHA), a foundation established in the Netherlands, Belgium and the Democratic Republic of Congo, launched its first research seminar in Kinshasa, DRC.

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

vimeo

04.12.14 IHA launches global debate series on poverty...

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

06.10.14 On the Institute for Human Activities...

02.10.14 Artists come to create beauty and...

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INSTITUTE FOR HUMAN ACTIVITIES

04.08.14

Interview with C-Magazine Summer 2014

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

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

01.10.14

Interview with Richard Florida at Research Seminar





07.09.14

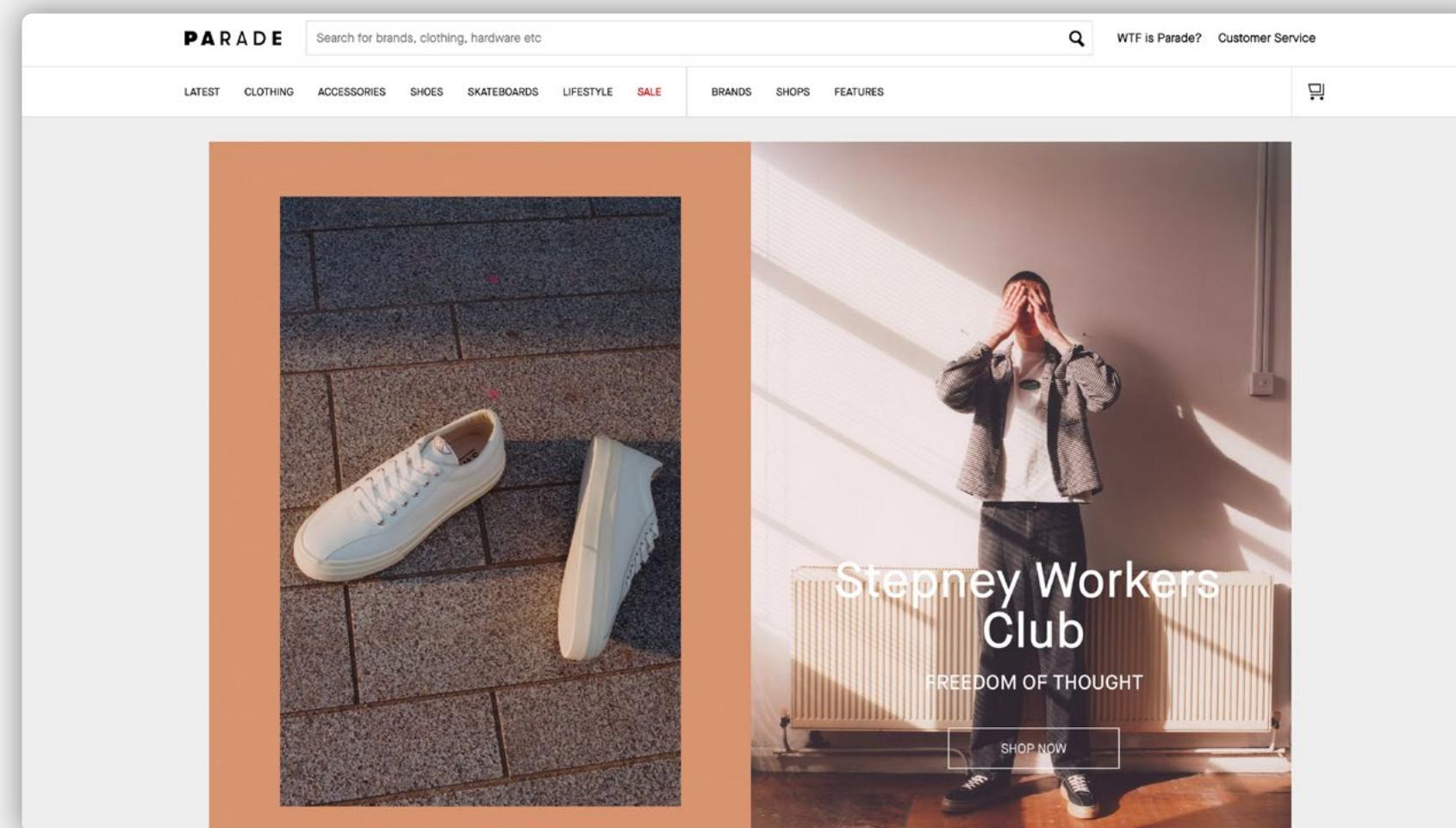
07.09.14

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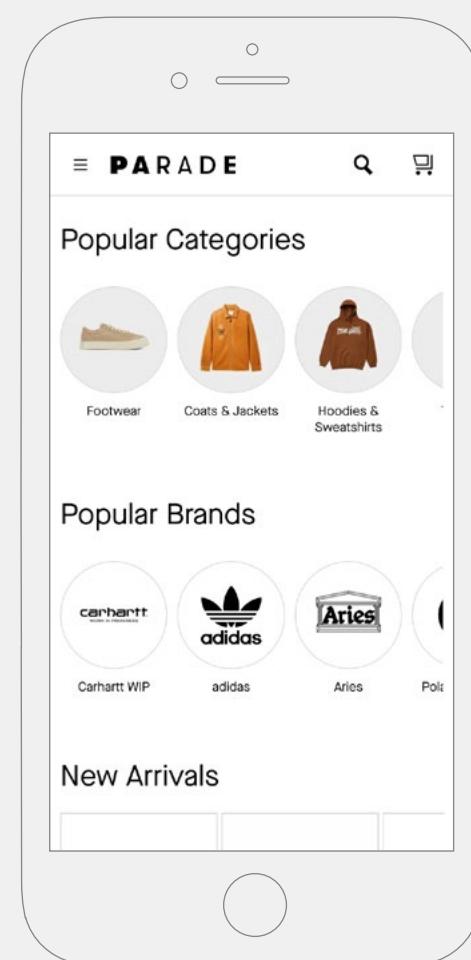


LATEST CLOTHING ACCESSORIES SHOES SKATEBOARDS LIFESTYLE SALE BRANDS SHOPS FEATURES Search for brands, clothing, hardware etc

EDITORIAL

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

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



The website homepage features a large black and white photograph of hands holding a Super 8 film cartridge. Below the image, the text "Super 8" is displayed in a large, bold, sans-serif font. Underneath "Super 8", the word "WORKSHOP" is followed by the dates "17.07.19–24.07.19". At the top of the page, there is a navigation bar with four items: "What's On", "Get involved", "Equipment", and "About Us". To the right of the main image, there are two smaller photographs: one showing people writing in notebooks and another showing a group of people seated at a table. Below these images are two green hexagonal buttons labeled "Membership" and "Equipment".

This page displays information for a workshop titled "Found Footage Workshop" led by "Rhea Storr & Imran Perretta". The dates are listed as "17.07.19–24.07.19". It includes a price of "£60 / Concession: £30" and "Spaces: 5 / Concession: 2". A "BOOK NOW" button is present. The top navigation bar is identical to the homepage. To the right of the text, there is a large black and white photograph of several vintage cameras.



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

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](#)

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.

mitra tabrizian

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



Photography Film Publication Writing About

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Another Country, 2010

1/8 next

About Thumbnails



Border, 2005-06

Close



Contact

robbieblundell@pm.me