

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)





	<p>info@wma.hk wma.hk @wmahk</p> <p>WMA 8/F Chun Wo Commercial Centre 23-29 Wing Wo Street, Central Hong Kong</p>
<p>SUBJECT Upcoming show at WMA Space</p> <p>DATE 15.02.22</p>	<p>Dear Jon Smith,</p> <p>Dae. Neque intem reicianimus num fugitio te eaquaec eritaspiet quuntios vellessita cusandadio temped ea asimus, ut aliquis et alicabo. Nam, que mosanim olupta quid exerum autaturis dis aut utes earum solut ium fugitam, quam, quae que voluptatem il inciliqui as doluptat ipsusapicid maio eum nati dolupciam, iur apit pra vidi rest as sum exere conserum facercium voloreh endelesed quo blabores moditati commit quam et harit odi volupic tore cones sincta sit, sam conserc hillabo rectur, quae simpe nos doloris porecto repudia sum la core coritis con et experiore re plabo.</p> <p>Ximus del endi voluptaecum quiassus dolorrorepe ipsus pro et laceprerumet que ligenet plit, accum everist iandici isciert venihil luptas es unt ventem quibus eventur abor am qui ventionsed quaernatiur, sam reperestota quibus volum ipsam lita dolecto cus alibea aligenis untia provita si sundis qui denis ipsant quaero moditi doluptatis sae quibusc itinum eiciam dolla none omnim hilloritem saperatia veliquiae. Et lautae volorum, con nimporn ovition nam, aceres dolore re ium fugit derum imodictie maximeturis molor rene eos acequia volorio rrupta ipici officiusam, accabore, sed ut assit, ipsuntur, susapication nim expla vendita tatatus apidundis il ellore platiis aborum quidero mod quam rest fuga. Duciaero officia cum faces qui doluptibus ducipid quam et et eum nihilita volore, que cumquat.</p> <p>Speak soon, Tian WMA Team</p>

	<p>WMA.HK</p>
<p>Vivian Ting</p>	<p>Director of Communications WMA 8/F Chun Wo Commercial Centre 23-29 Wing Wo Street, Central Hong Kong</p>
<p>vivian@wyng.hk</p>	



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

Sam Smith
123 Coleman Street
London
SE5 7TF





The Days Before The Silent Spring

Lo Lai Lai | Natalie
勞麗麗



15.12.20 - 15.01.21
WMA.HK



The Days Before The Silent Spring

Lo Lai Lai | Natalie
勞麗麗



15.12.20 - 15.01.21
WMA.HK

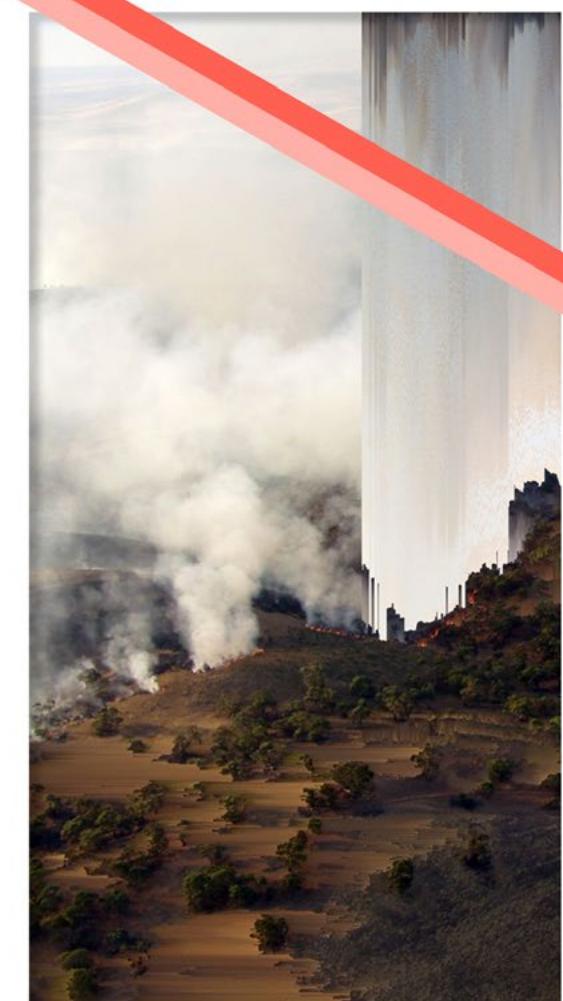
Imagine Demand and Build



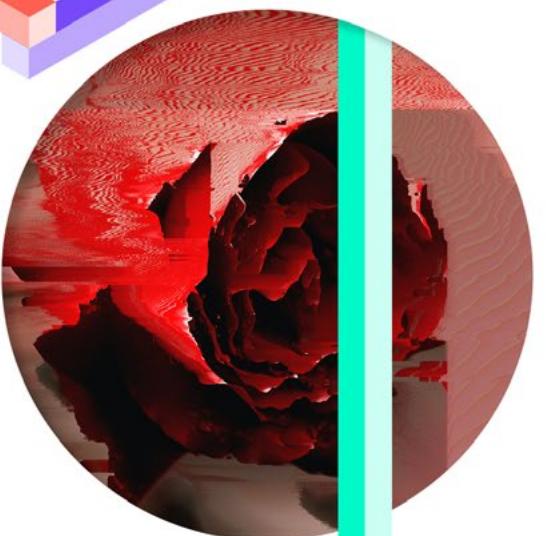
that
comes
next

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

Imagine Demand and Build

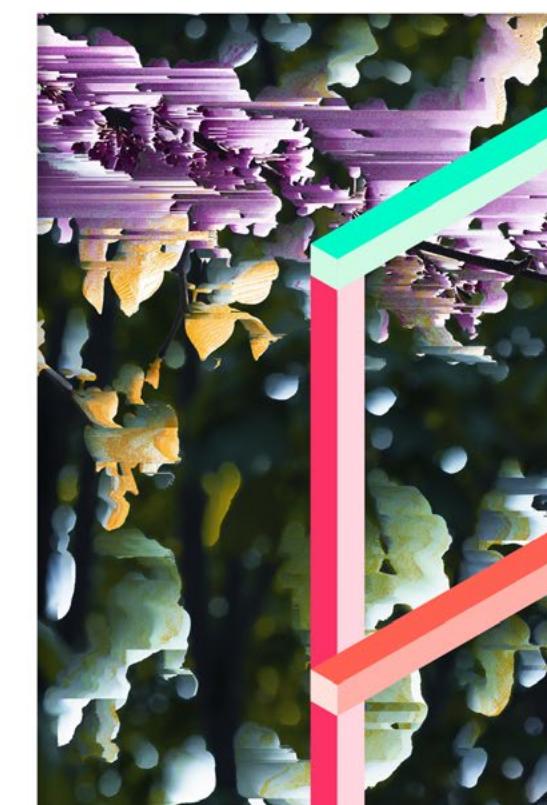


**The World
Transformed 2020**



**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 fest

The World Transformed | The World Transformed

Programme

Search → Calendar view

Diane Abbott MP in conversation with Rep. Ilhan Omar
7PM–9PM

LIVE NOW

The World Transformed | The World Transformed

Programme Calendar About My TWT

Utopia & Radical Futures

Uncertain times in the new era
Uncertainty and instability, how do we develop ideas and policies that should be advancing democracy and immediate security a

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

View all streams →

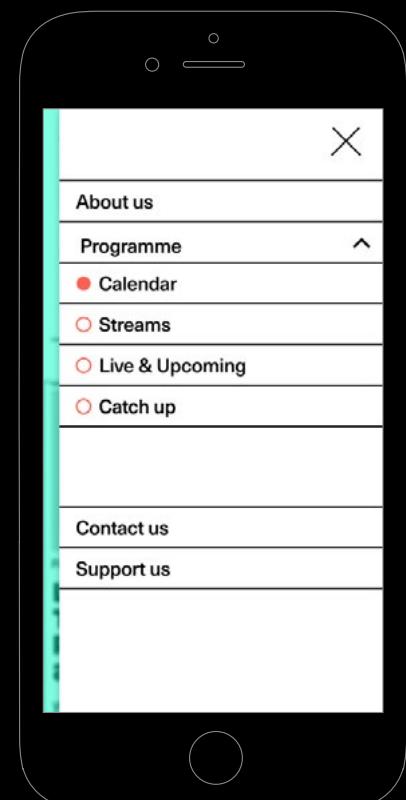
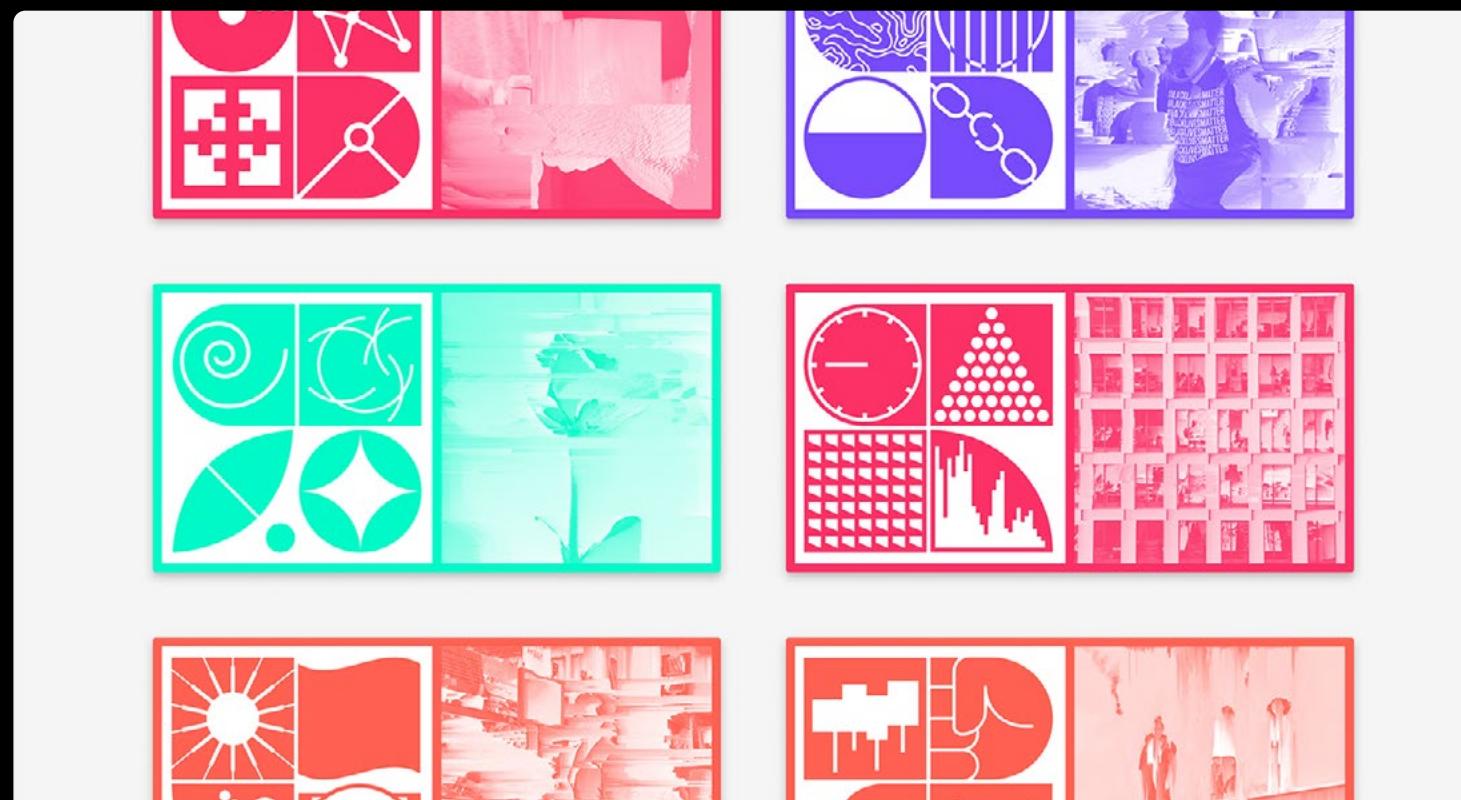
The screenshot shows the website's calendar interface. At the top left is the TWT logo and the text "The World Transformed". The top navigation bar includes links for "Programme", "Calendar", "About", "Account", and a menu icon. On the left, a monthly calendar for September 2020 is displayed, with the 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 for Tuesday, September 1st:

- 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. Each profile consists of a portrait photo, the speaker's name in bold, and a brief bio.

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





Highlights About Contribute

The Black Panther, Vol 17

Spare Rib Issue 1

Lucas Plan: Alternatives are Possible

Highlights About Contribute

Filter by Format ▾ Decade ▾ Social Movement ▾ Groups ▾ Sort by Title ▾ Grid List

Spare Rib Issue 217 Magazine, 1990

Organise! #34 For class struggle anarchism Newspaper 1990

Black Flag Vol 7 12 01 Newsletter

Lucas Plan

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

[More](#)



HANGER SHOP ショップ LOOKBOOK 本を見て ABOUT 約

BOSOZOKU
HANGER SS16
BOSOZOKU COLLECTION

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HARDWEAR
LATEX ACCESSORIES PRODUCED BY HANGER STUDIO

[Shop Now 今すぐ購入](#)

ニュースレターにサインアップ！ SIGN UP TO OUR NEWS LETTER! ニュースレターにサインアップ！ SIGN UP TO OUR NEWS LETTER ニュースレターリンク

HANGER SHOP ショップ LOOKBOOK 本を見て ABOUT 約

BOSOZOKU
HANGER SS16
BOSOZOKU COLLECTION

HANGER SHOP ショップ LOOKBOOK 本を見て ABOUT 約

TOKKU FOKKU JACKET
£590.00 GBP

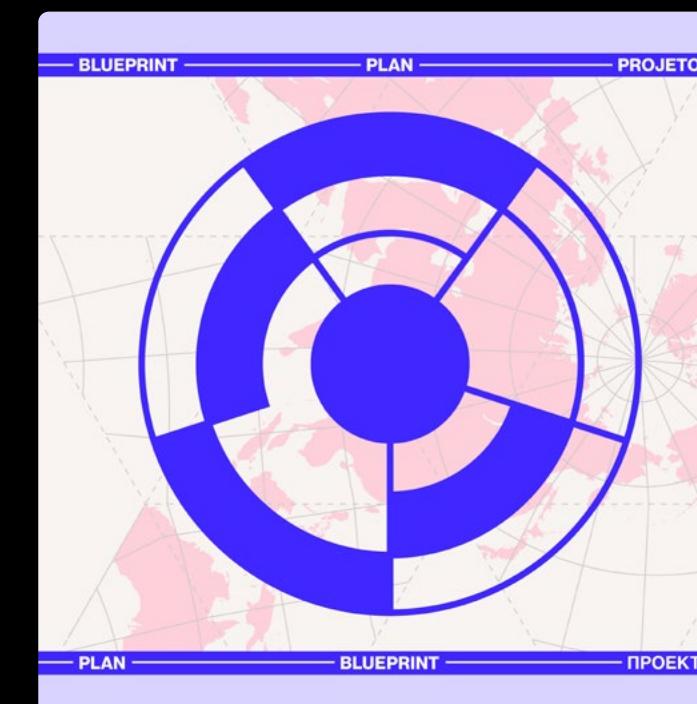
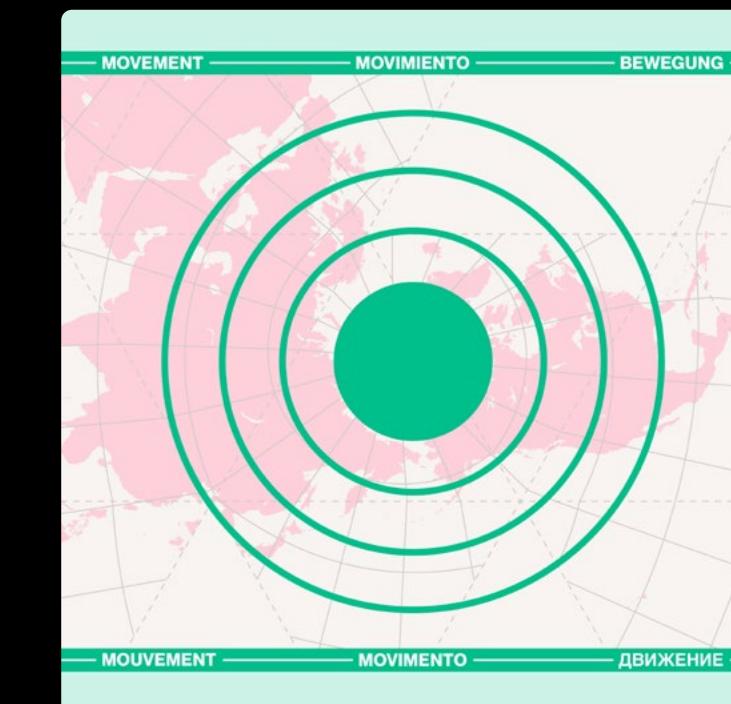
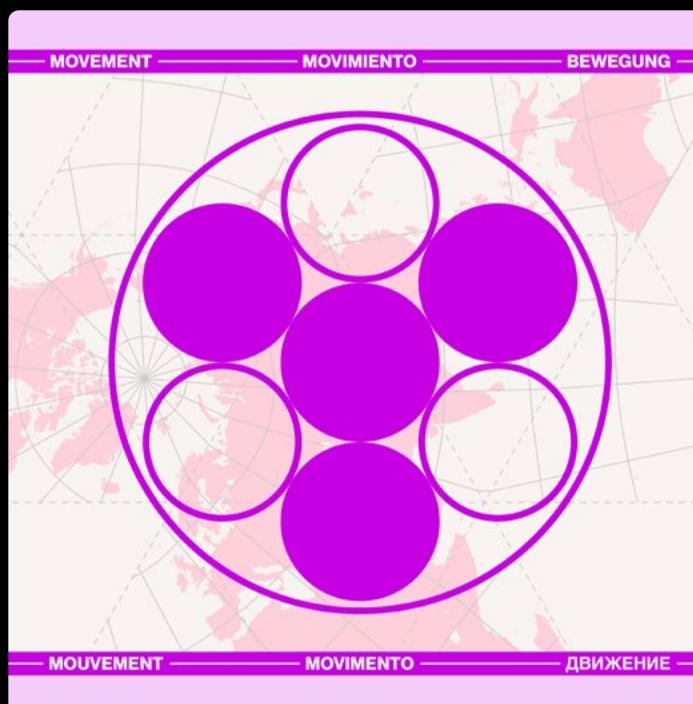
Cut from thick latex in a relaxed fit, the jacket features a metal zip front and contrasting appliqué detail.

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

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PROGRESSIVE INTERNATIONAL

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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

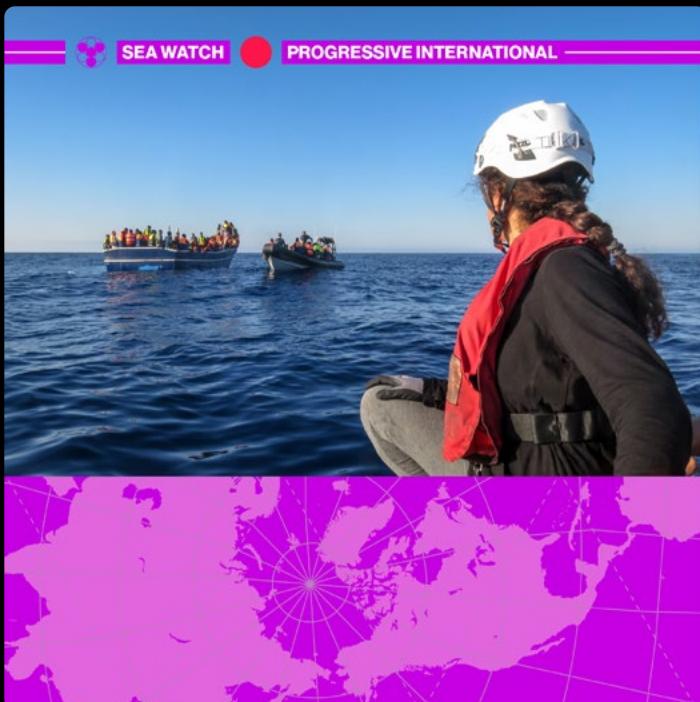
Debt Justice Group to IMF: "Defuse Ecuador's Debt Time Bomb!"

Document Statements

Available in English Spanish

Translator Tim Swillens

Published 29.08.2020



COUNCIL MEMBER

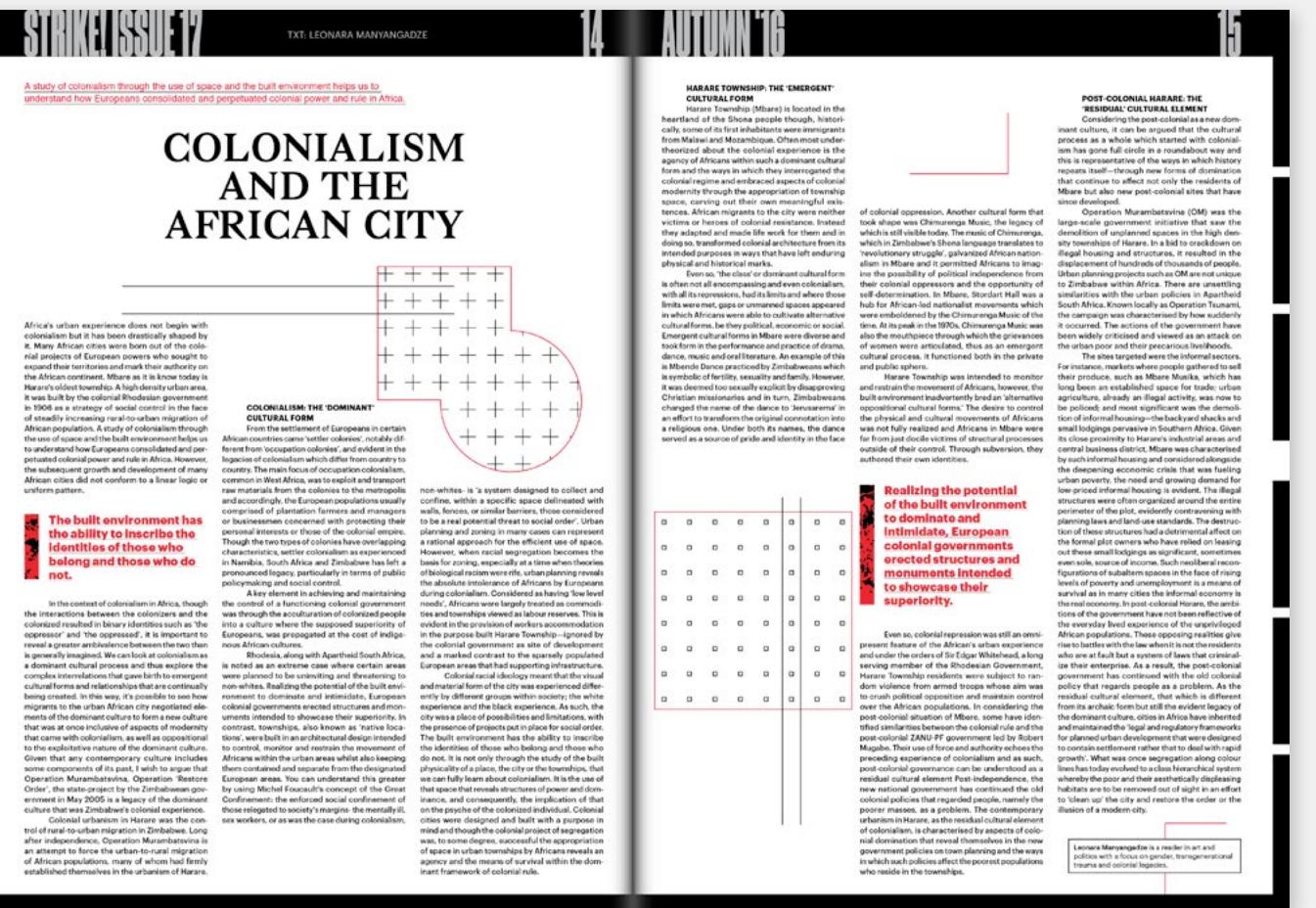
Vanessa Nakate
UGANDA

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





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

REPRINT: *Assata Shakur, To My People*. © 1973 by Assata Shakur. Reprinted with permission of the author.

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,

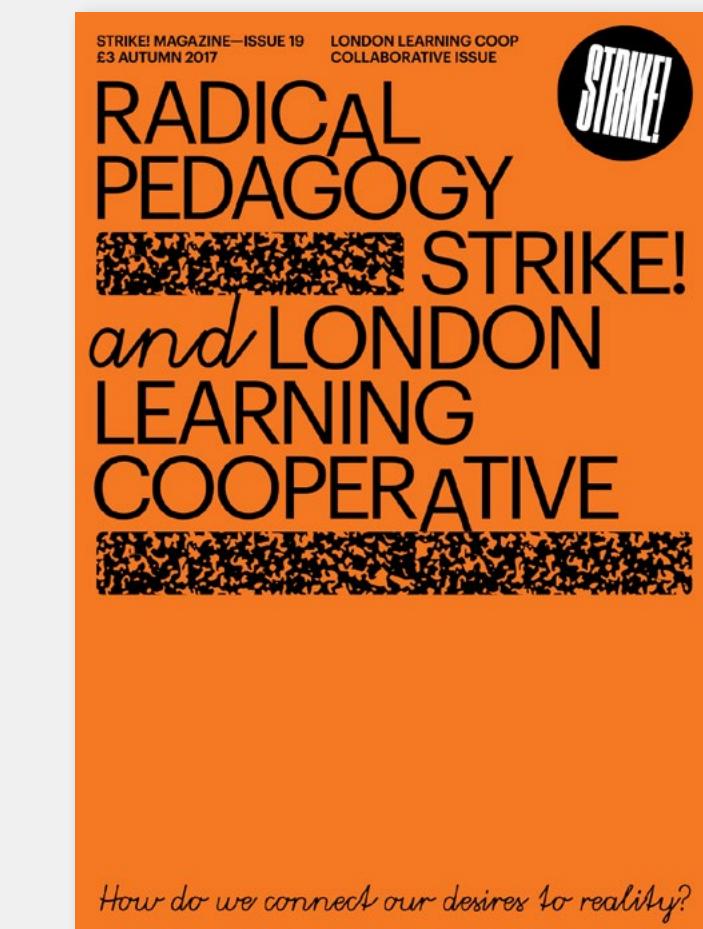
POLITICS OF THE BODY
ON VALIE EXPORT'S SYNTAGMA

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 counterpoint to the Vienna Actionist movement, which aimed to scandalize Austria's conservative post-war society with acts of desertion; 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 revered, noting EXPORT's sly reference to Freud's castration history in *Gonitalpanik*, that she 'inverts into a celebration of female genital power'.

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

JULIET JACQUES



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 writing this article for STRIKE!. We are young people currently experiencing these issues first-hand. We explore where and how education is failing us, including insights from participants in the film and we provide survival tips for those like us, out there.

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



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

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STRIKE! MAGAZINE



'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.'

BURNING DOWN VS. BUILDING UP A NEW PEDAGOGY FOR PUNK

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

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

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

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

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

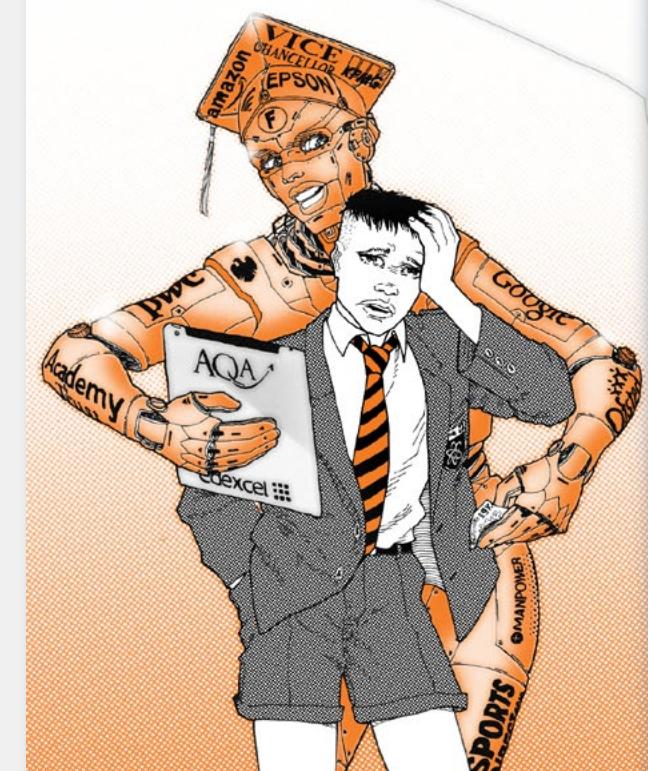
TEXT BY JANEY
IMAGE BY CAT SIMS

STRIKE! MAGAZINE



AUSTERITY AND EDUCATION

TEXT JULIE TOMLIN
IMAGE JOSEPH P KELLY



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

Perhaps because of him, and because my schooling took place when the argument over monetarism versus Keynesian economics was still alive, collective values of justice and the well-being of all still have resonance, despite the ways that neoliberalism and 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

on antidepressants'.

'But all schools, no matter how successful,



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.

Frutteti condivisi

Incontro scambio di esperienze, conoscenze ed idee

16:00
26.01.2019
La Foresta,
Rovereto

17:00
23.01.2019
La Foresta,
Rovereto

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

TECLA

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

17:00
23.01.2019
La Foresta,
Rovereto

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

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

Info: Paola 327 459 3287

Osservatorio Nazionale sul Disagio e la Solidarietà nelle Stazioni Italiane

la foresta

09:30
24.01.2019
La Foresta,
Rovereto

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

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

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Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV

[Explore Instagram](#)

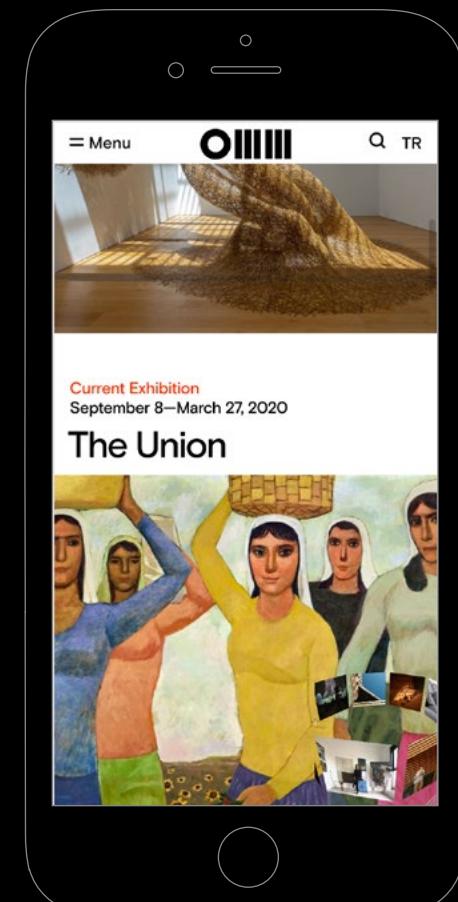
Odunpazari Modern Museum

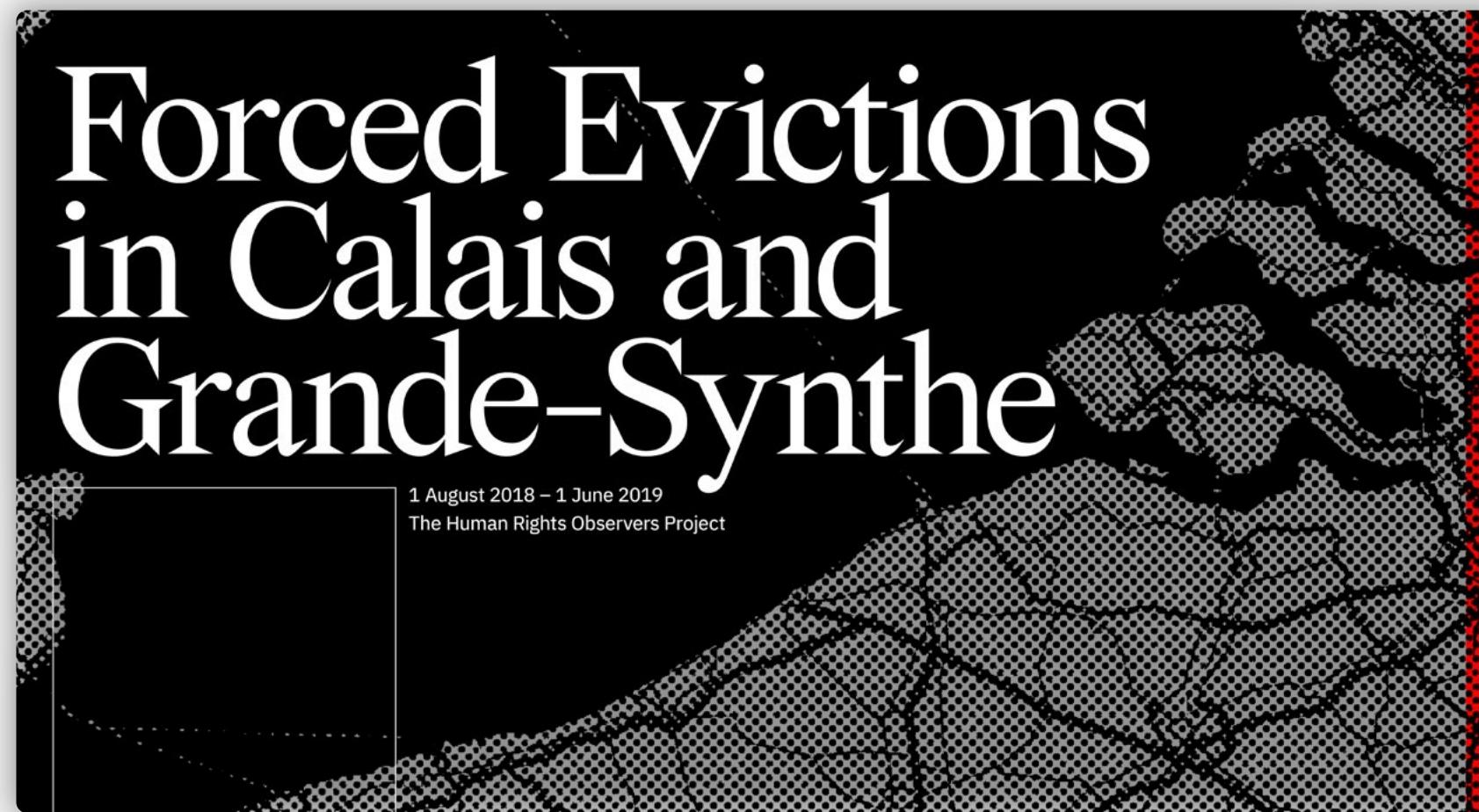
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Current Exhibition September 8–September 7, 2020

Tanabe Chikuunsai IV





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

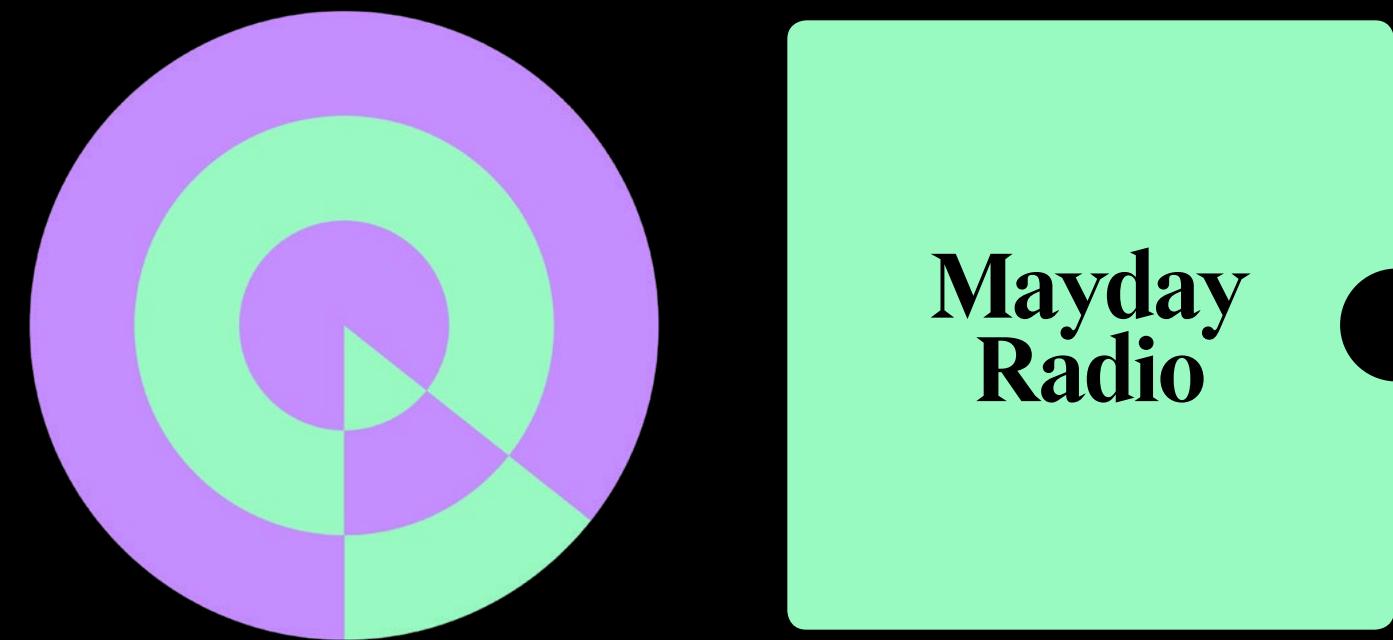
Open letter by H., A displaced person from Iran, November 2018

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

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

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

[2] [Hollande approuve un démantèlement complet « dicté » fin d'année »](#). Le Parisien. 26 September 2016.



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Call Out
2021

Abeng
22.05.21

Abolition A-Z
20.04.21

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Previous

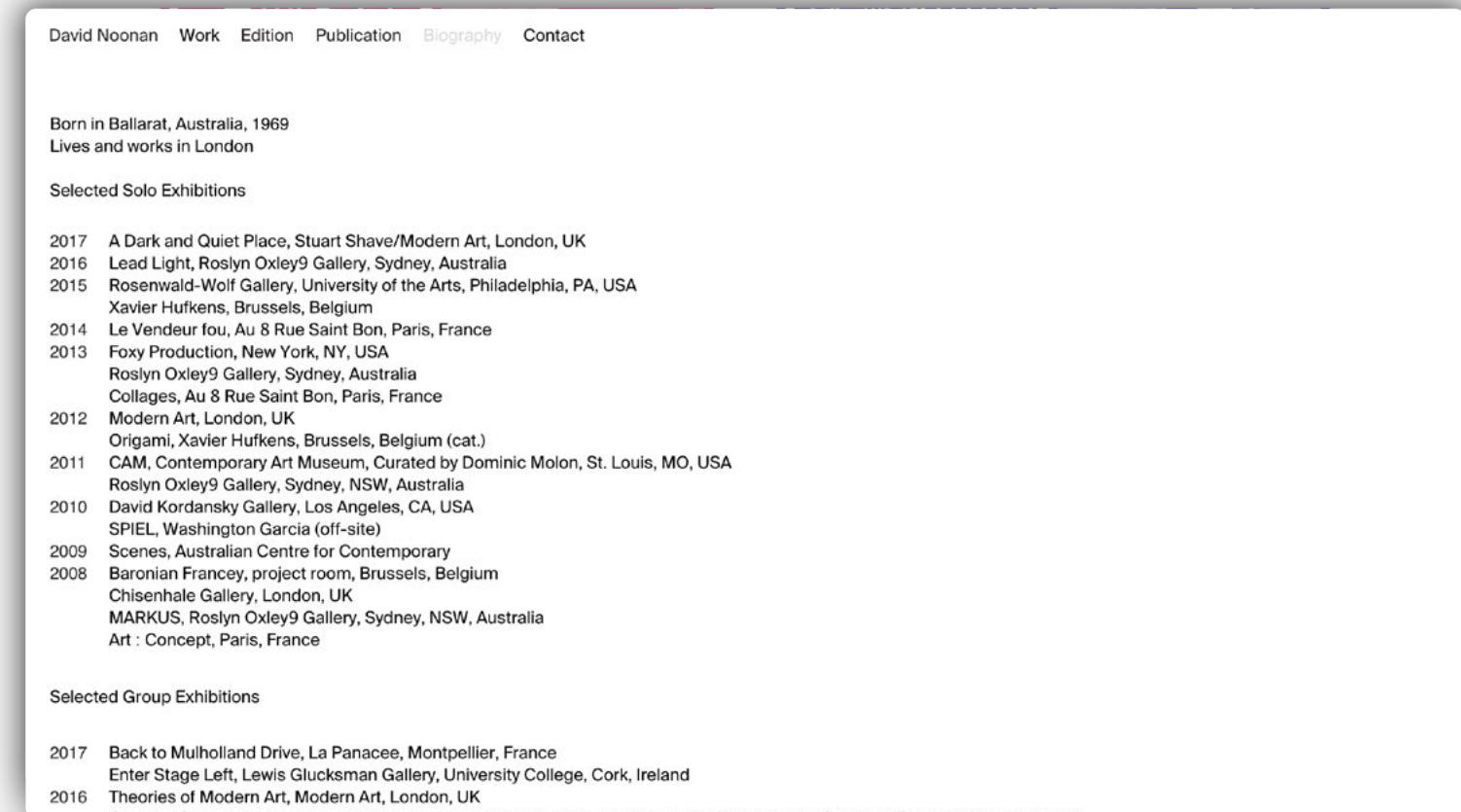
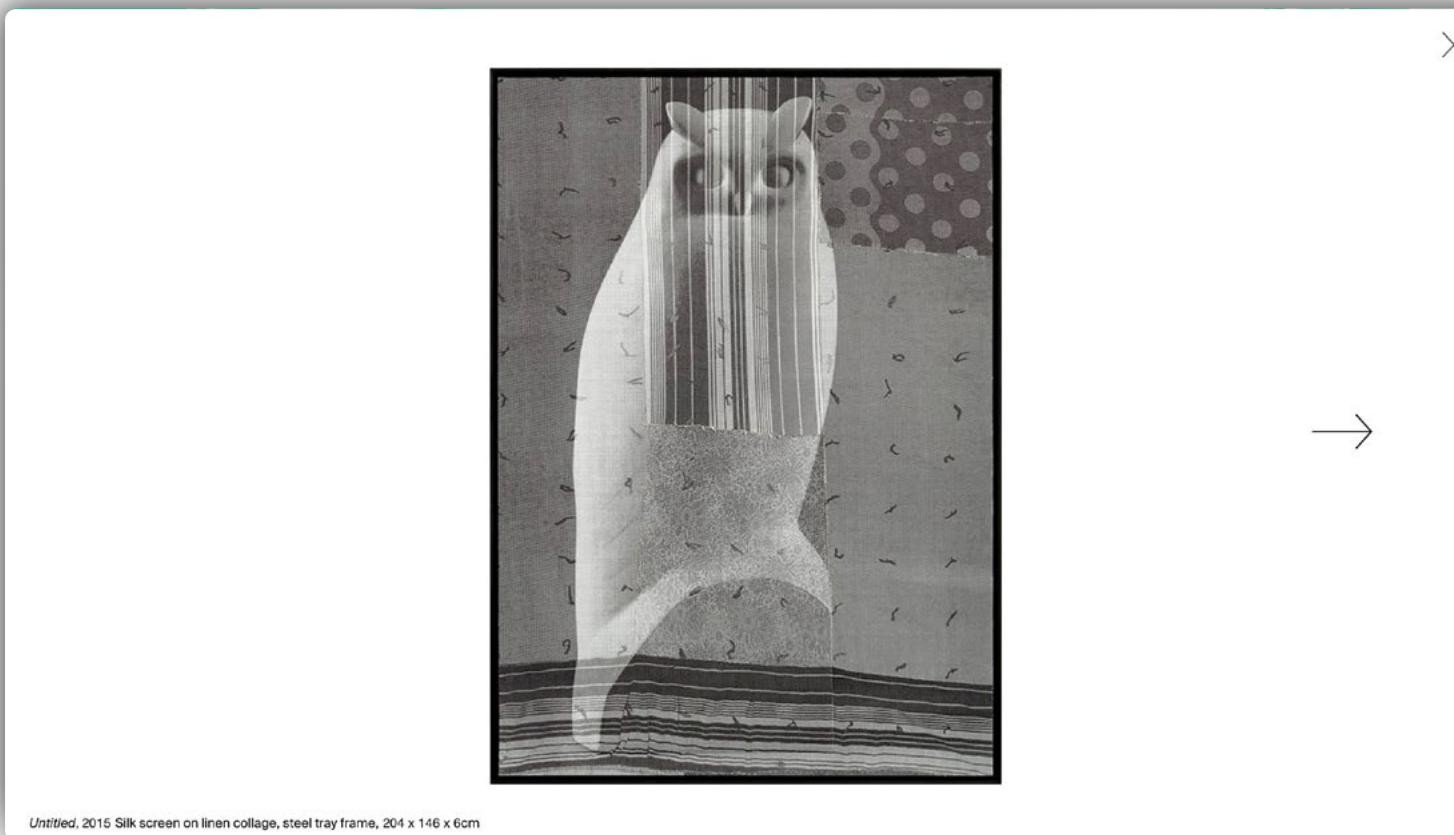
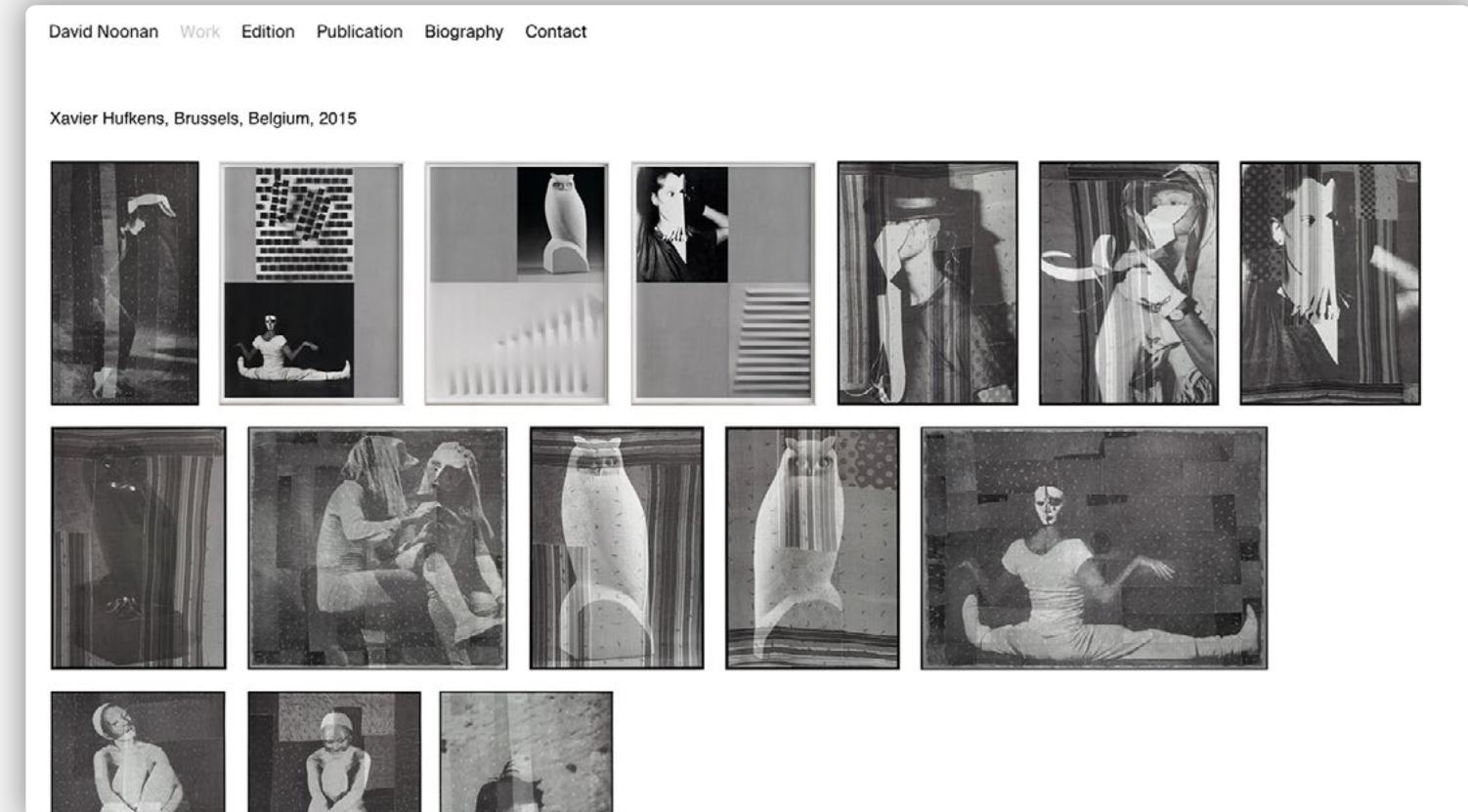
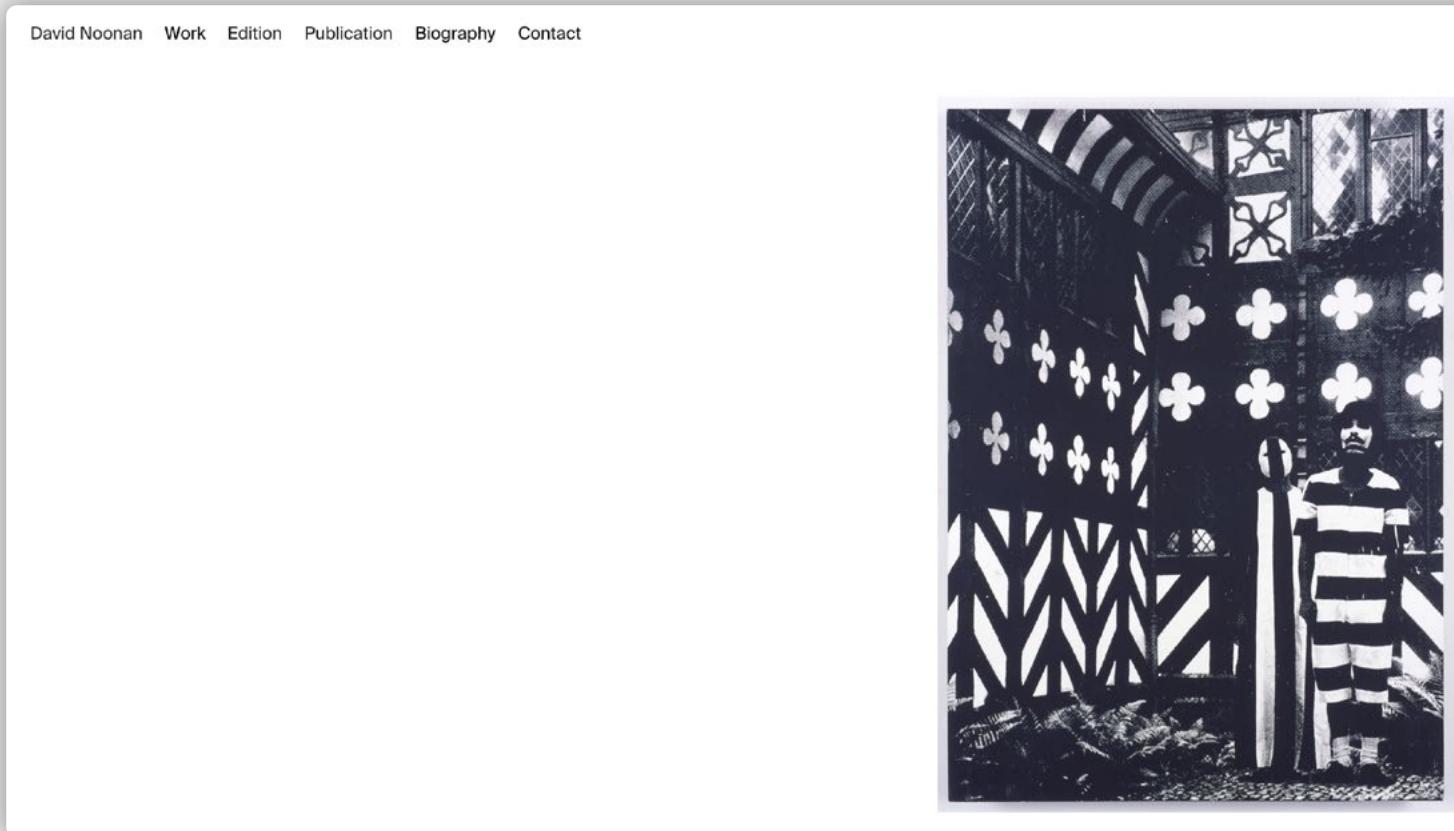
► DIARY OF A SQUAT 1989 15:21 / 23:41

Joyful Militant Sonic Cyberfeminisms

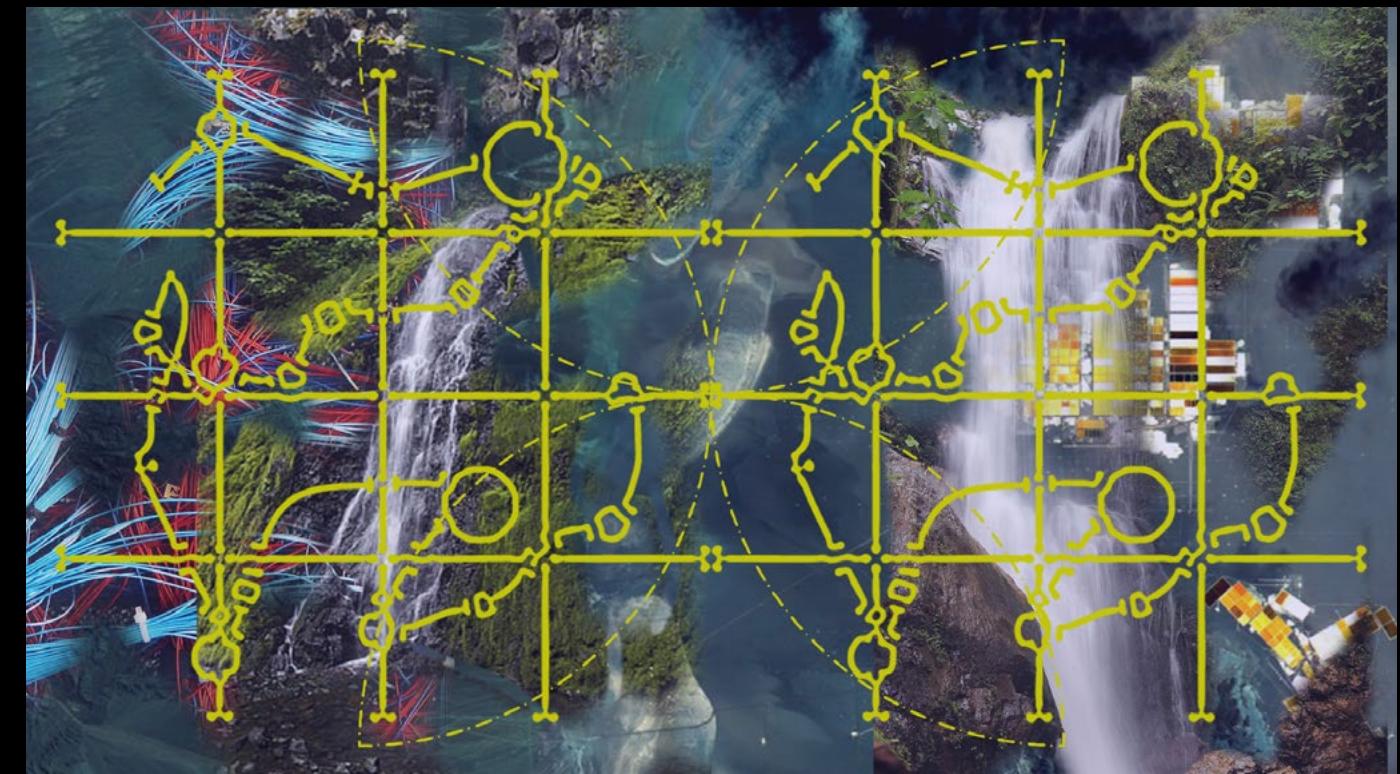
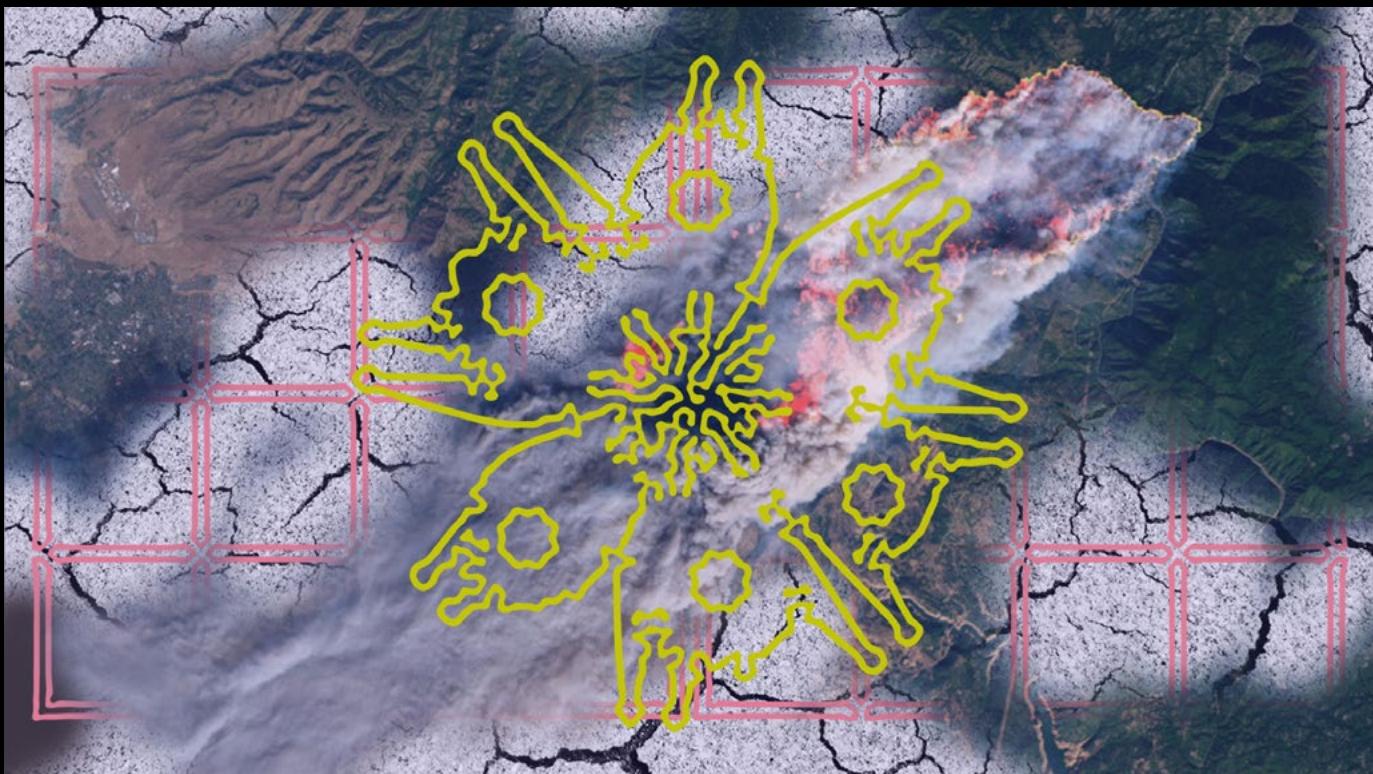
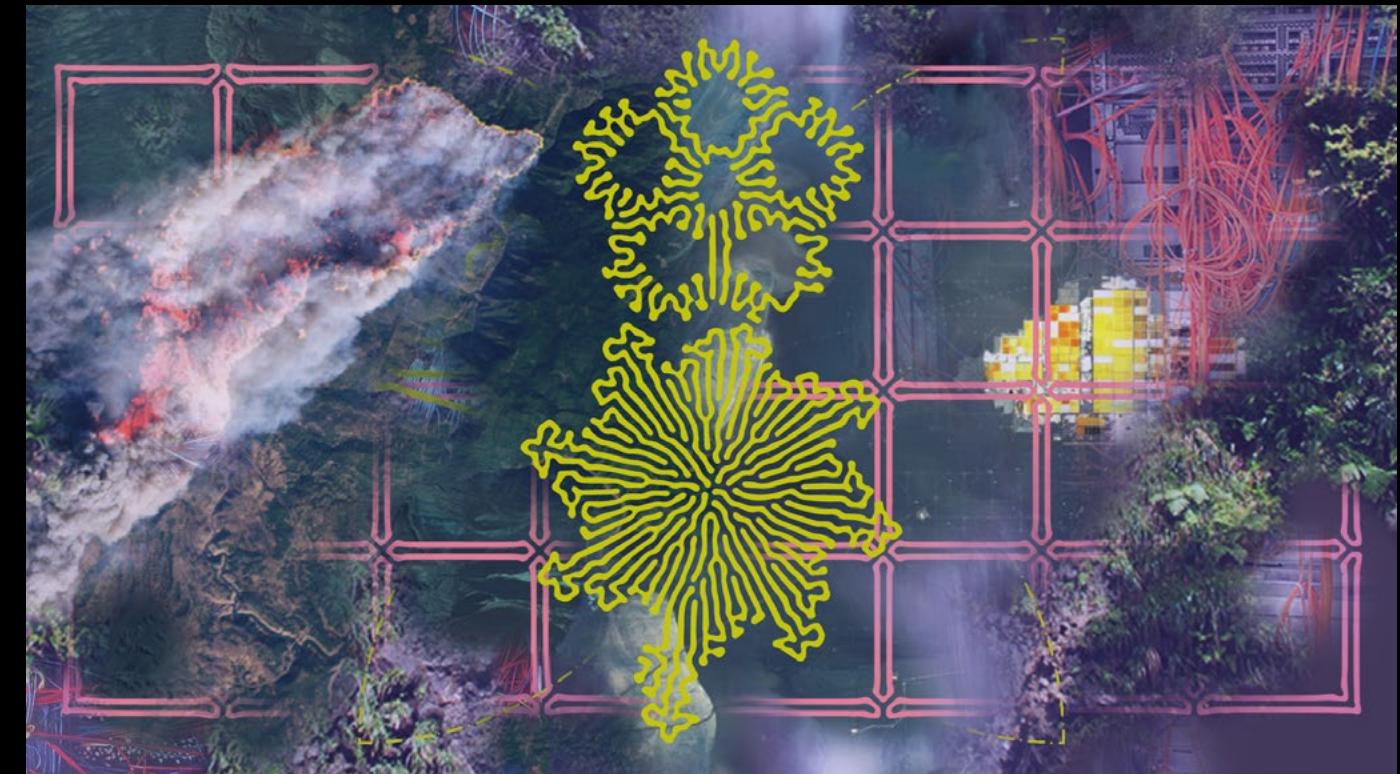
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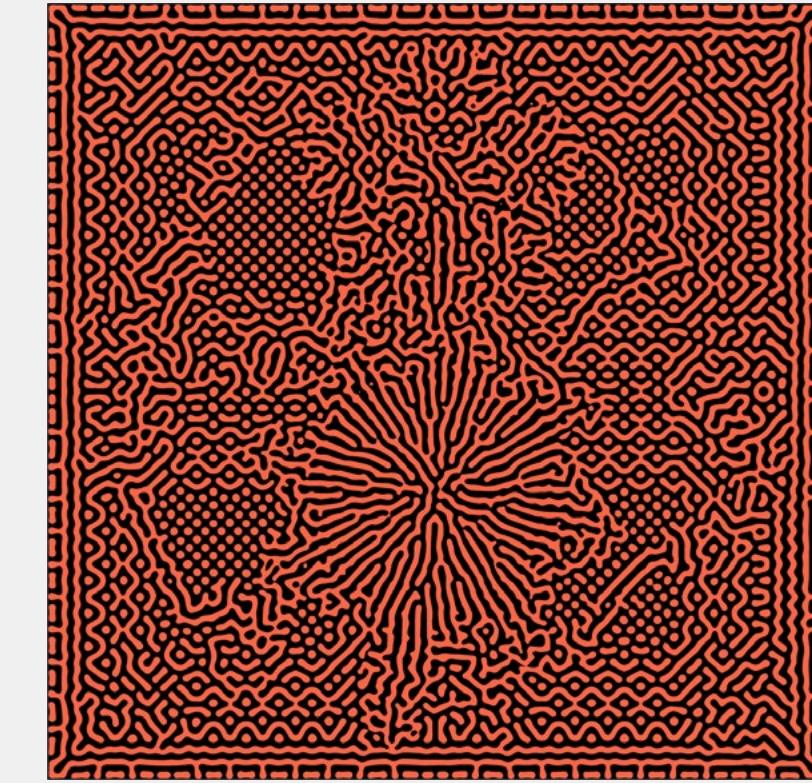
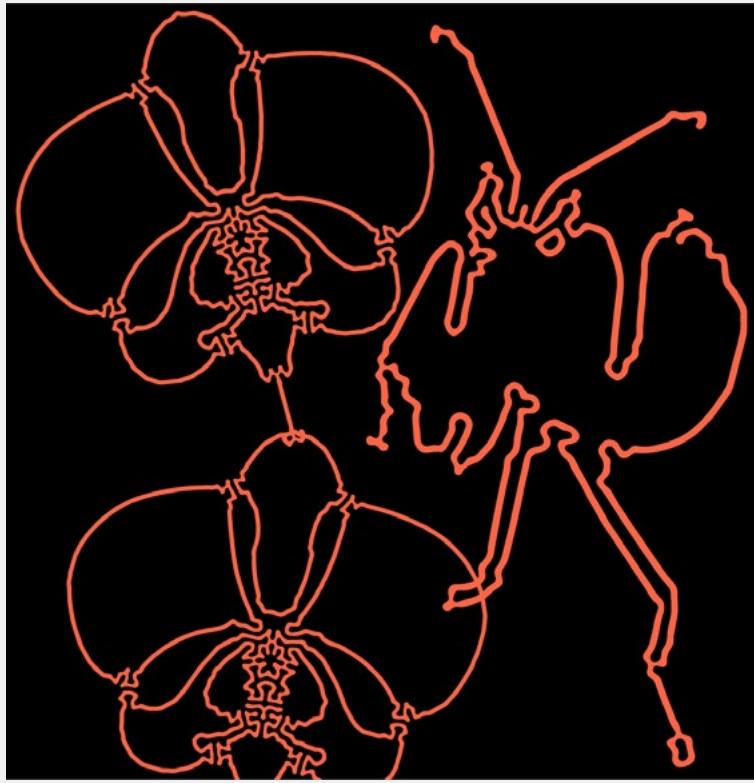
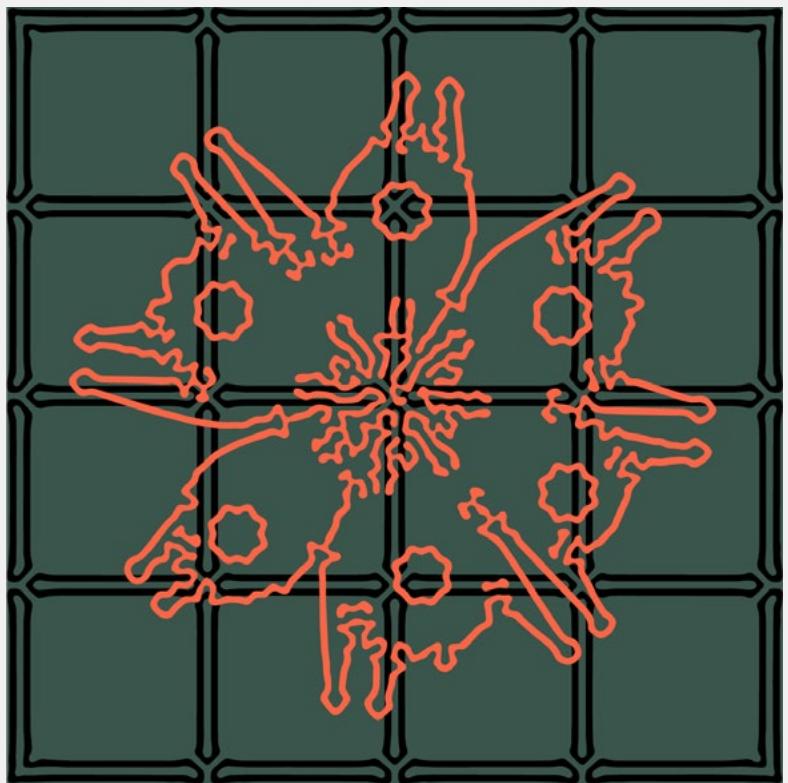
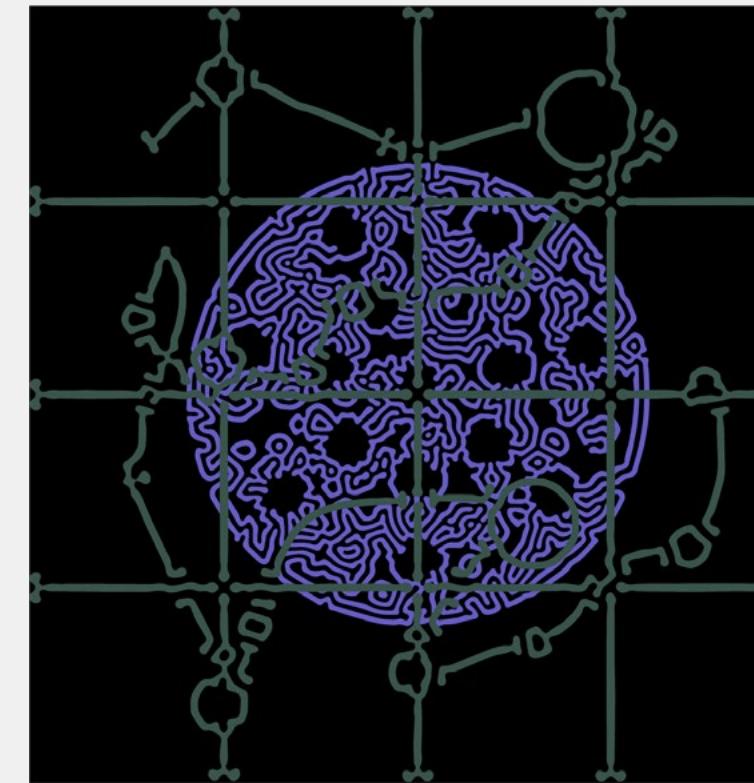
THE REAL FREE
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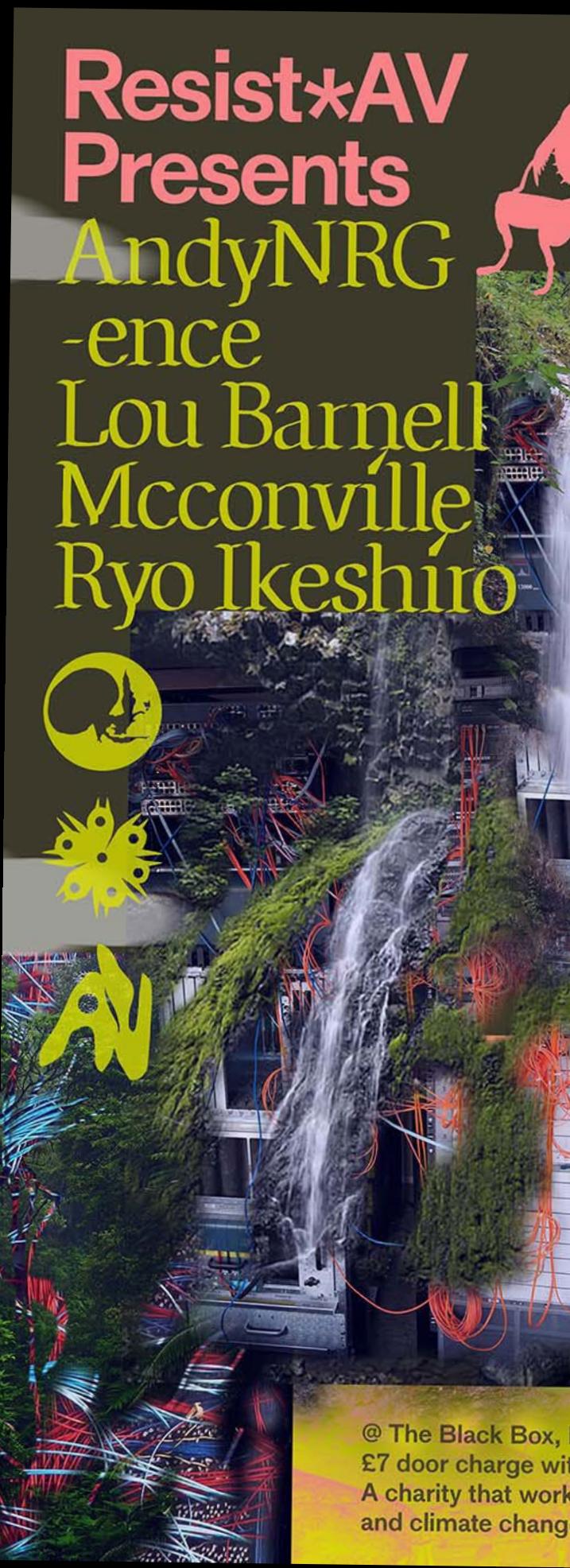
RONALD SUKENICK
author of Doggy Bag
G[ORPHAN] D[RIFT]
cyberpositive emissions
STEWART HOME







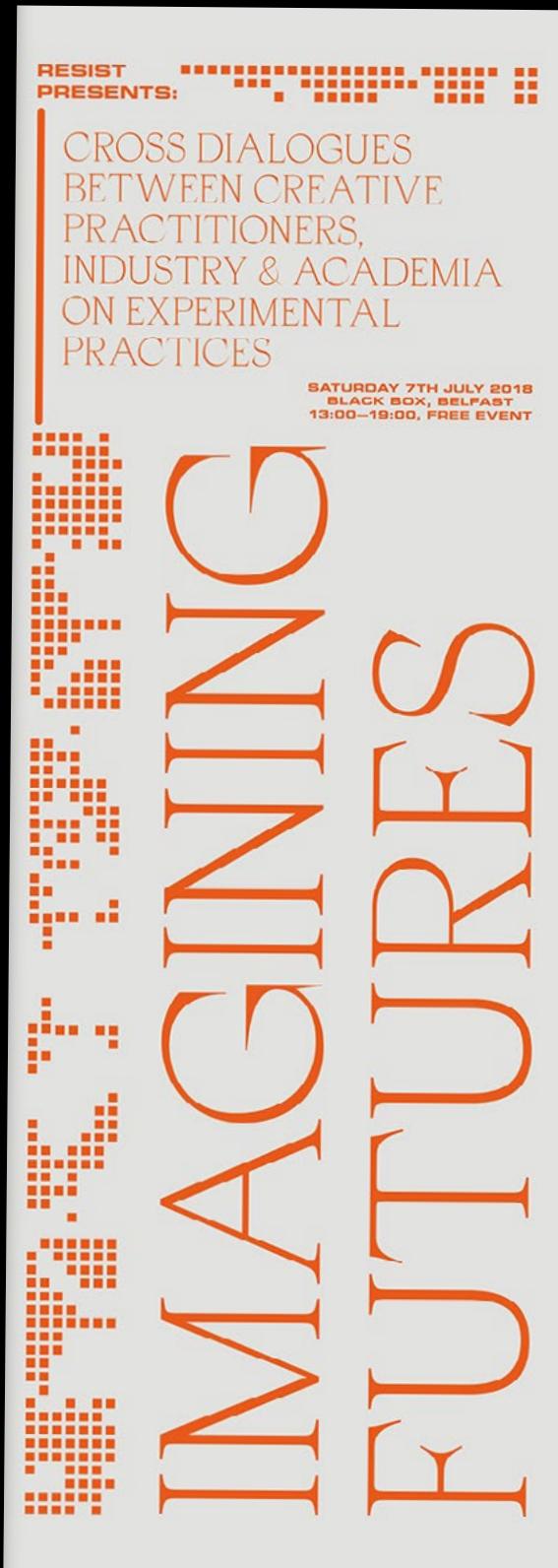




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INTRODUCTION

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

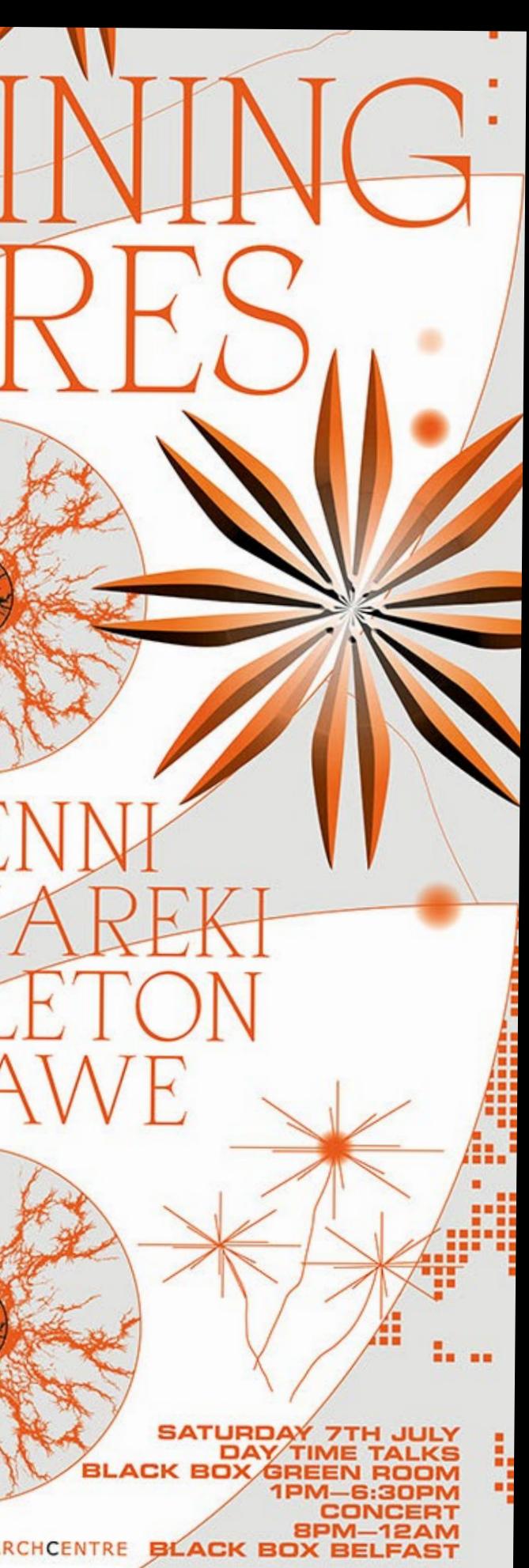
This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future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

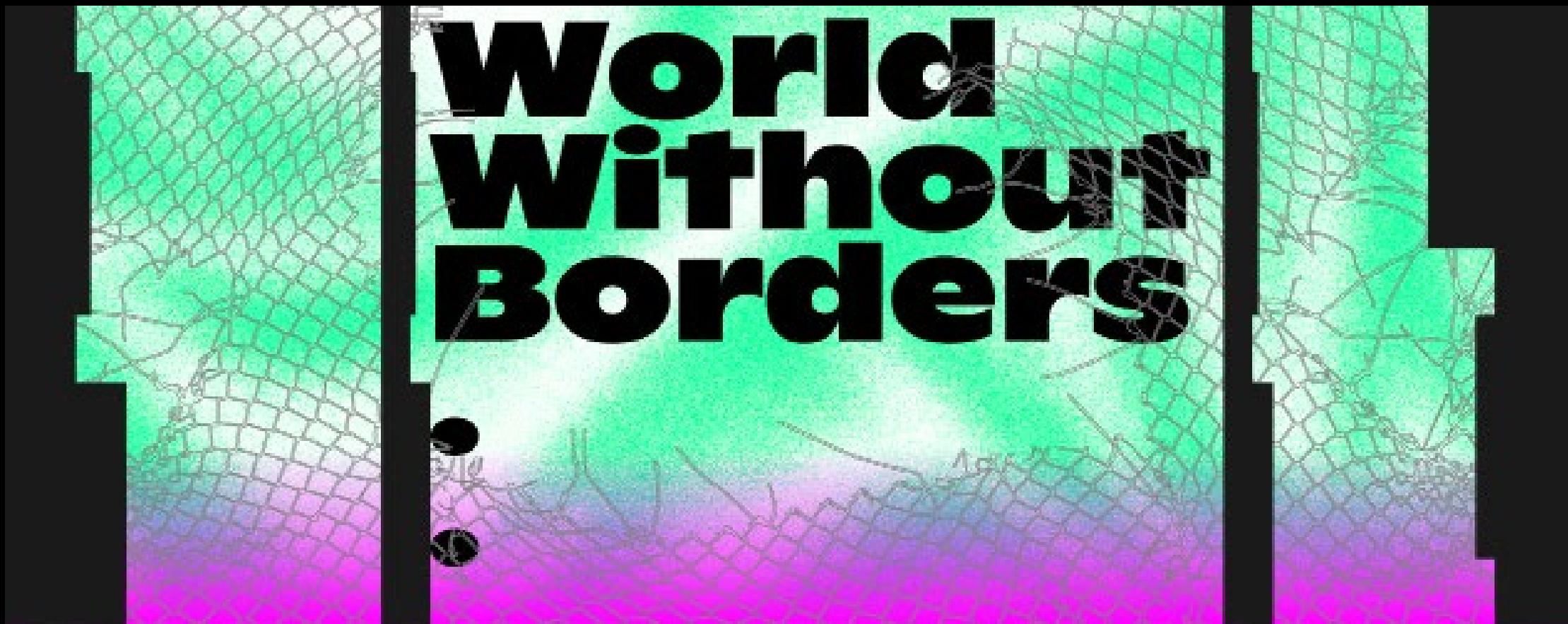
LORENZO SENNI
Tireless investigator of dance music's mechanisms and working parts, and head of respected experimental label Presto!, the Italian musician is responsible for a few of this decade's most unique releases Persona (Warp, 2016), Quantum Jelly (Editions Mego, 2012) and Superimpositions (Boomkat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

|||| HD X 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

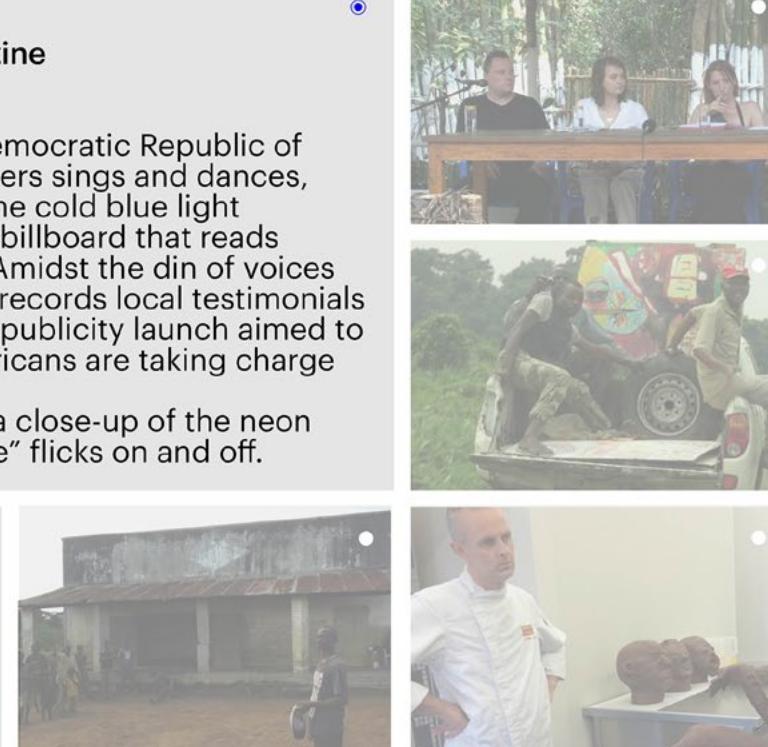
Interview with C-Magazine Summer 2014

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



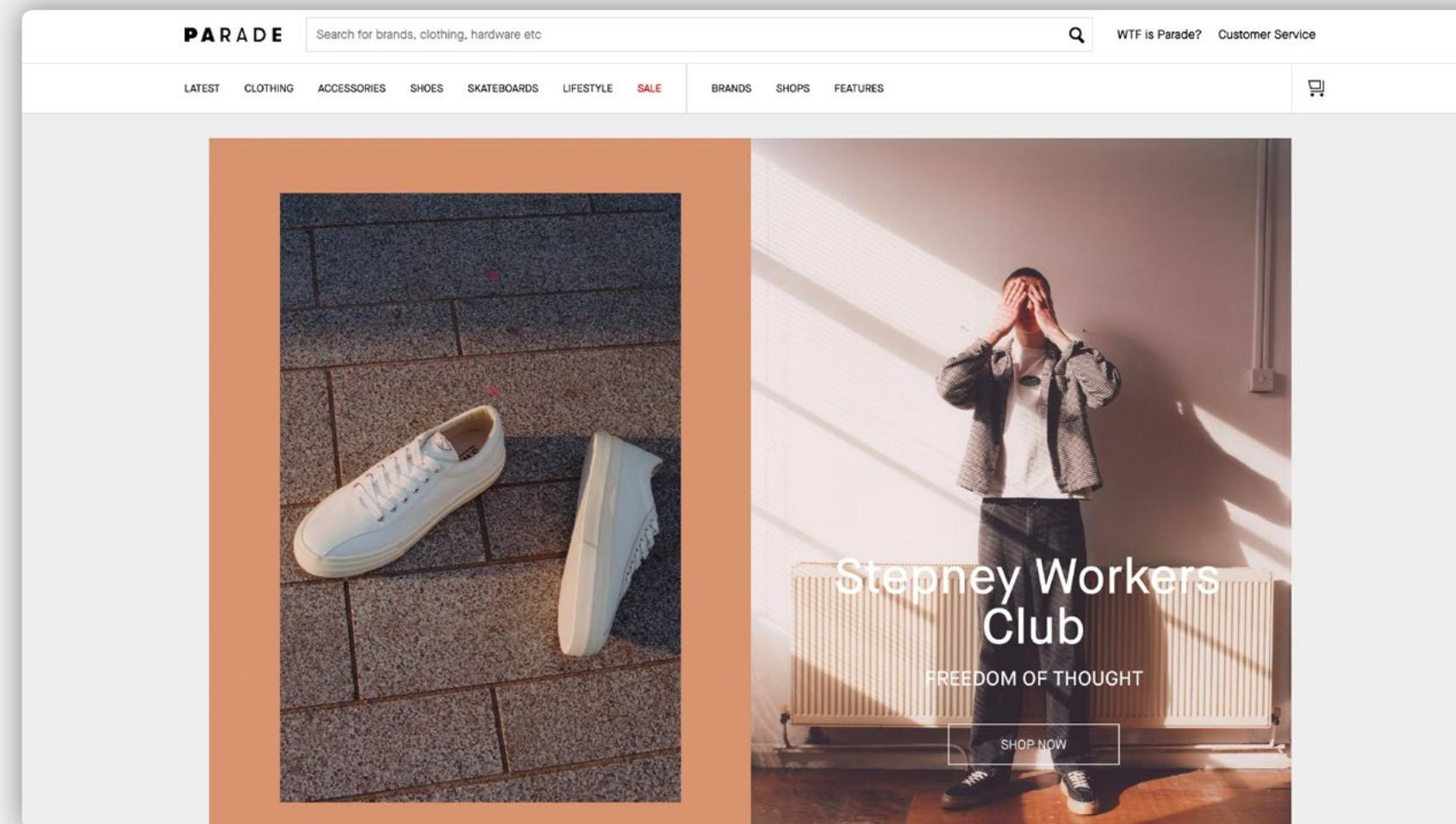
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04.12.14 IHA launches global debate series on poverty...

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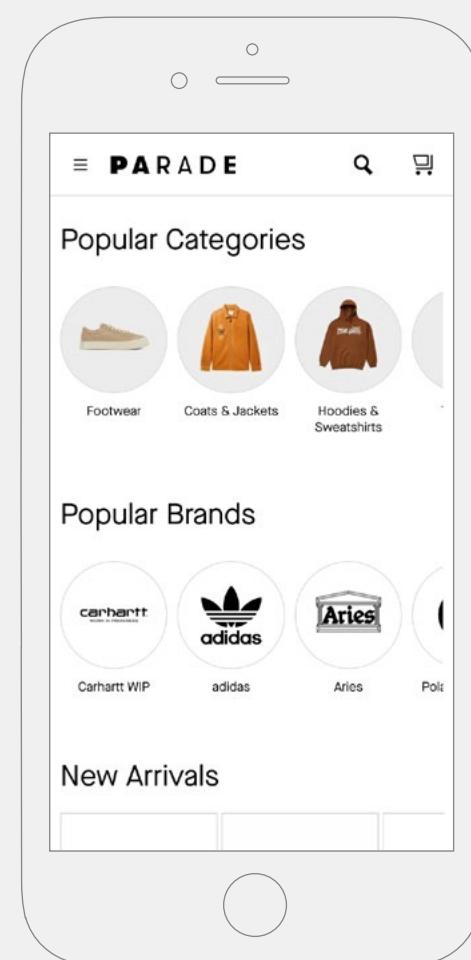


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EDITORIAL

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

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



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, a smaller box contains the text "WORKSHOP 17.07.19–24.07.19". At the top, a navigation bar includes a green circular logo with a white diagonal line, followed by links for "What's On", "Get involved", "Equipment", and "About Us". To the right of the main image, there 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 "Found Footage Workshop" led by Rhea Storr & Imran Perretta. The title is prominently featured in large, bold, black text. Below the title, event details are provided: "17.07.19–24.07.19", "10am–4pm", "£60 / Concession: £30", and "Spaces: 5 / Concession: 2". A "BOOK NOW" button is located at the bottom left. The page also features a large black and white photograph of several vintage cameras arranged in a grid pattern.



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