

Robbie Blundell

Interdependant graphic and digital designer from Belfast, living in London. Currently working on a freelance basis, designing identities and digital platforms with cultural and political organisations.

Selected Clients and collaborators

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

Member of Evening Class

Developing Sun Coop

Contact

robbieblundell@pm.me

# The World Transformed

Socially distanced,  
but as radically  
interactive as ever

September 2020.  
A digital-first,  
month long festival

## Imagine, Demand and Build

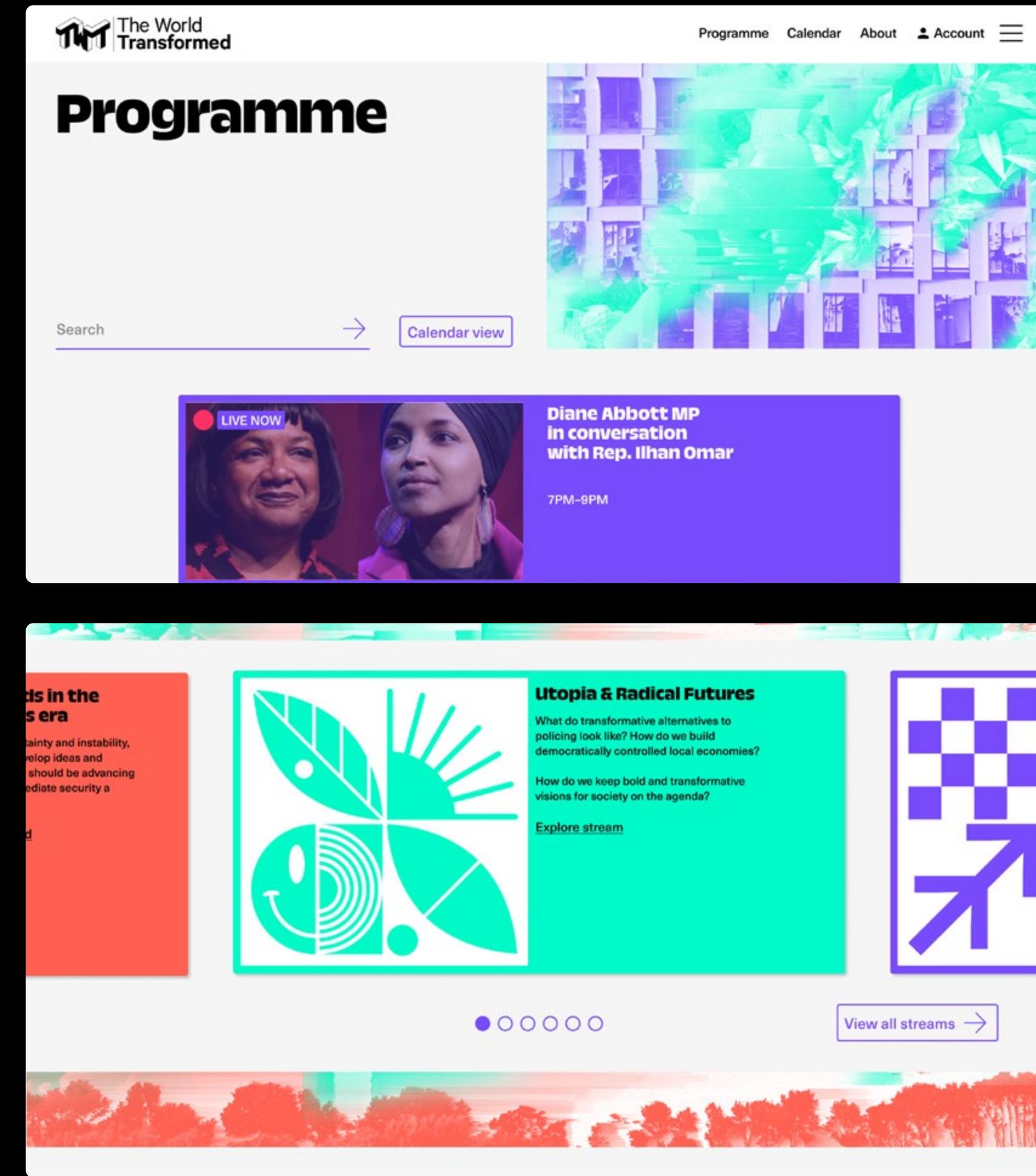
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## Design and demand an alternative

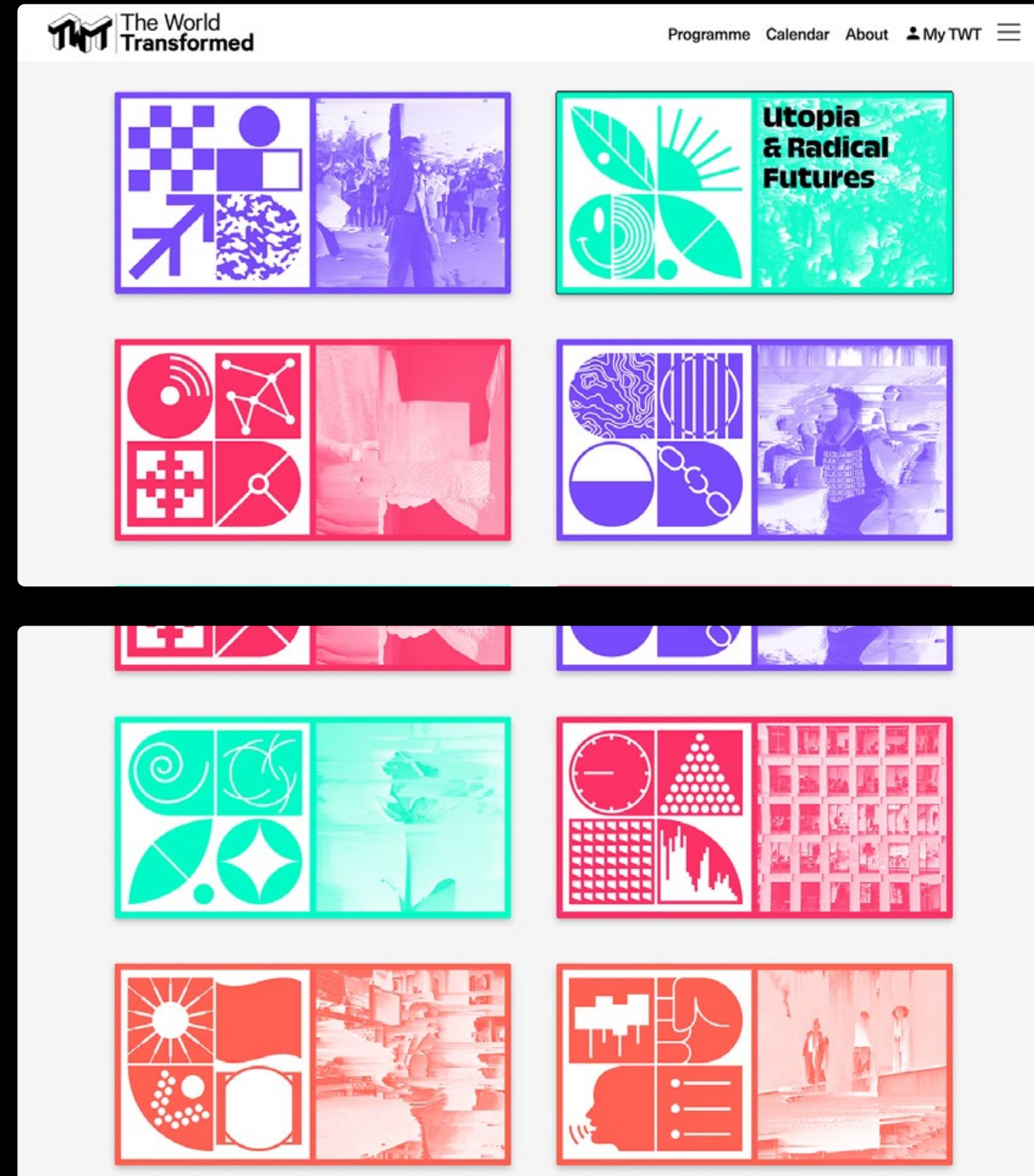
Socially distanced,  
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interactive as ever

September 2020.  
A digital-first,  
month long fes



The image shows the 'Programme' page of the The World Transformed website. At the top left is the logo 'The World Transformed'. The top right features navigation links: 'Programme', 'Calendar', 'About', 'Account', and a menu icon. Below the header is a large, colorful abstract image of a city skyline at night. A search bar with placeholder text 'Search' and a blue arrow icon is positioned above a purple button labeled 'Calendar view'. The main content area displays a live stream card for 'Diane Abbott MP in conversation with Rep. Ilhan Omar' from 7PM-9PM, showing a photo of Diane Abbott and Ilhan Omar. Below this are two stream cards: 'Utopia & Radical Futures' (orange background) featuring a stylized green leaf and sun graphic, and another stream card with a purple checkered pattern and a purple arrow pointing upwards. A horizontal navigation bar with five dots and a 'View all streams' button are at the bottom.







The World Transformed

## Sep 2020

M	T	W	T	F	S	S
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

[CLEAR DATES](#)

**TAGS**

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- [ANTI-IMPERIALISM](#)
- [ANTI-RACISM](#)
- [ART & CULTURE](#)
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**CATEGORIES**

- [COURSE](#)
- [TRAINING](#)
- [POLICY LAB](#)
- [PANEL](#)
- [WORKSHOP](#)

# Calendar

## Tue, 1 Sep, 2020



**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

## Wed, 2 Sep, 2020



**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.  
[@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.  
[@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.  
[@debbiebookchin](#)

The mobile phone screen displays a vertical navigation menu on the right side. The menu items are:

- About us
- Programme
- Calendar
- Streams
- Live & Upcoming
- Catch up
- Contact us
- Support us

RB



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BOSOZOKU COLLECTION

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LATEX ACCESSORIES PRODUCED  
BY HANGER STUDIO

SS17

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ラテックス

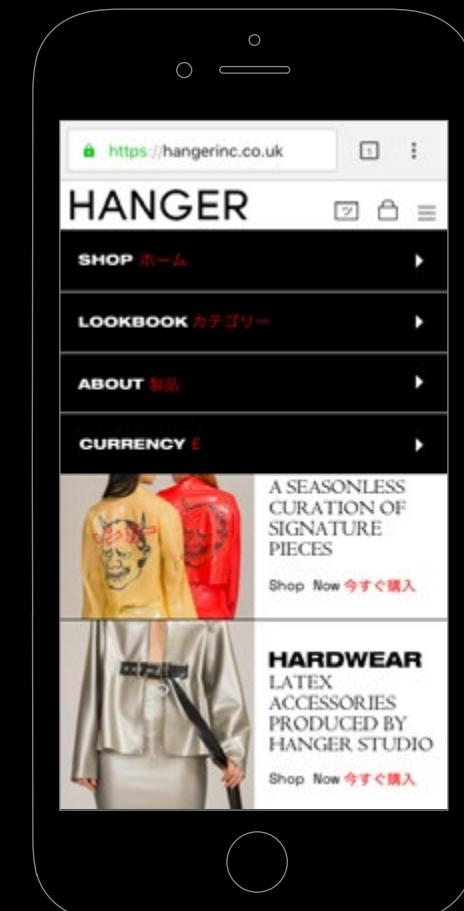
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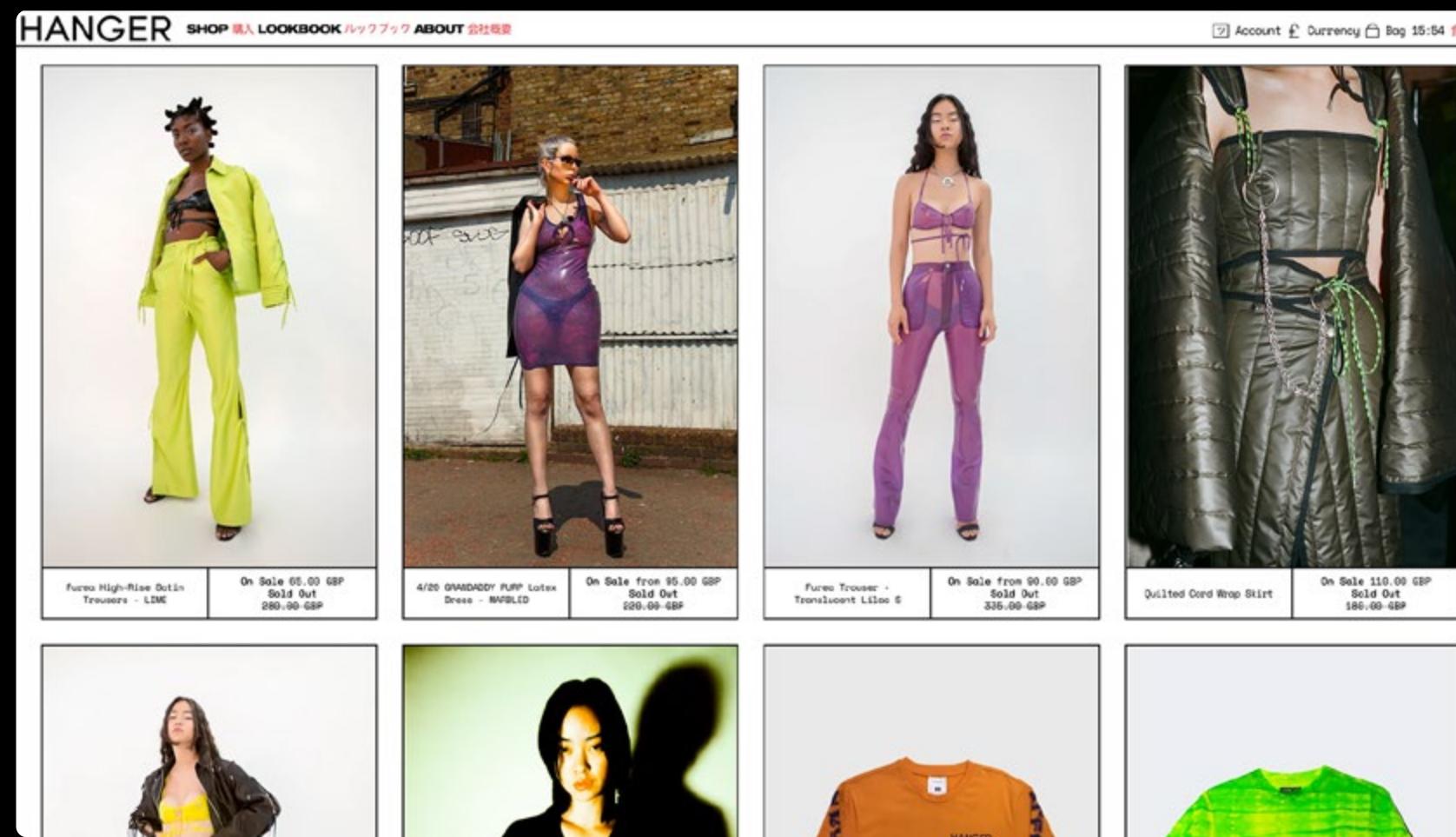
アセサリー

<https://www.hangerinc.co.uk/collections/wovens>

[NEWS LETTER ニュースレター会員登録](#) [SIGN UP TO OUR NEWS LETTER ニュースレター会員登録](#) [SIGN UP TO OUR NEWS LETTER](#)

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The Black Panther, Vol 17

Spare Rib Issue 1

Lucas Plan: Alternatives are Possible

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

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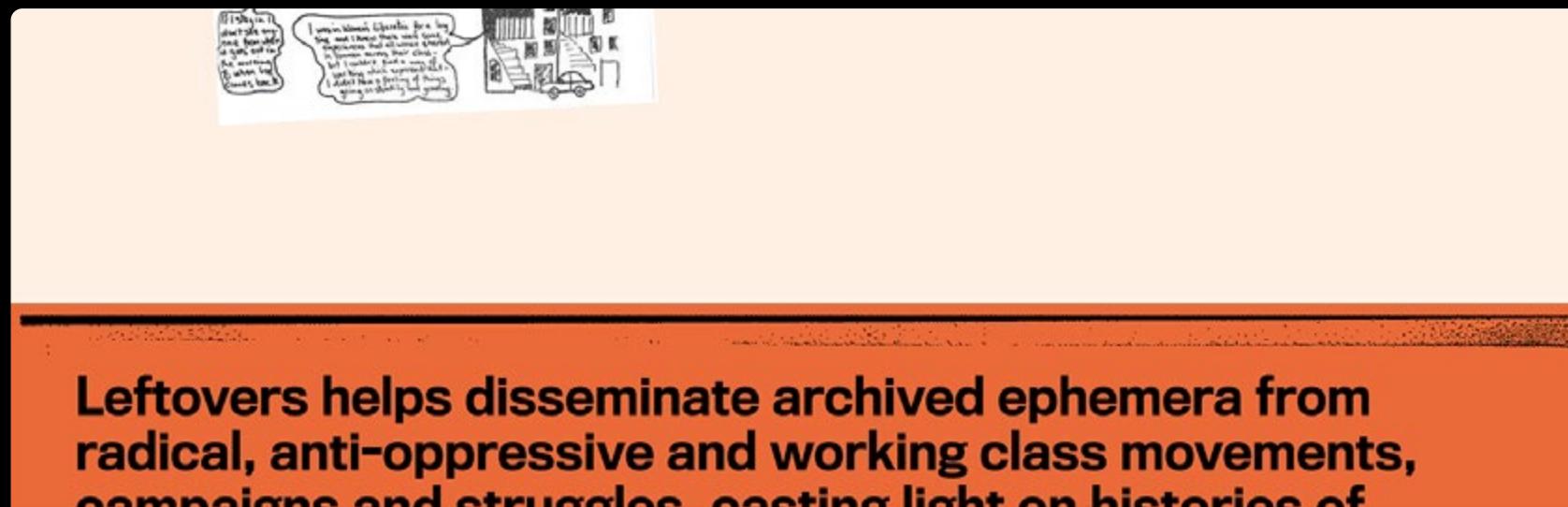
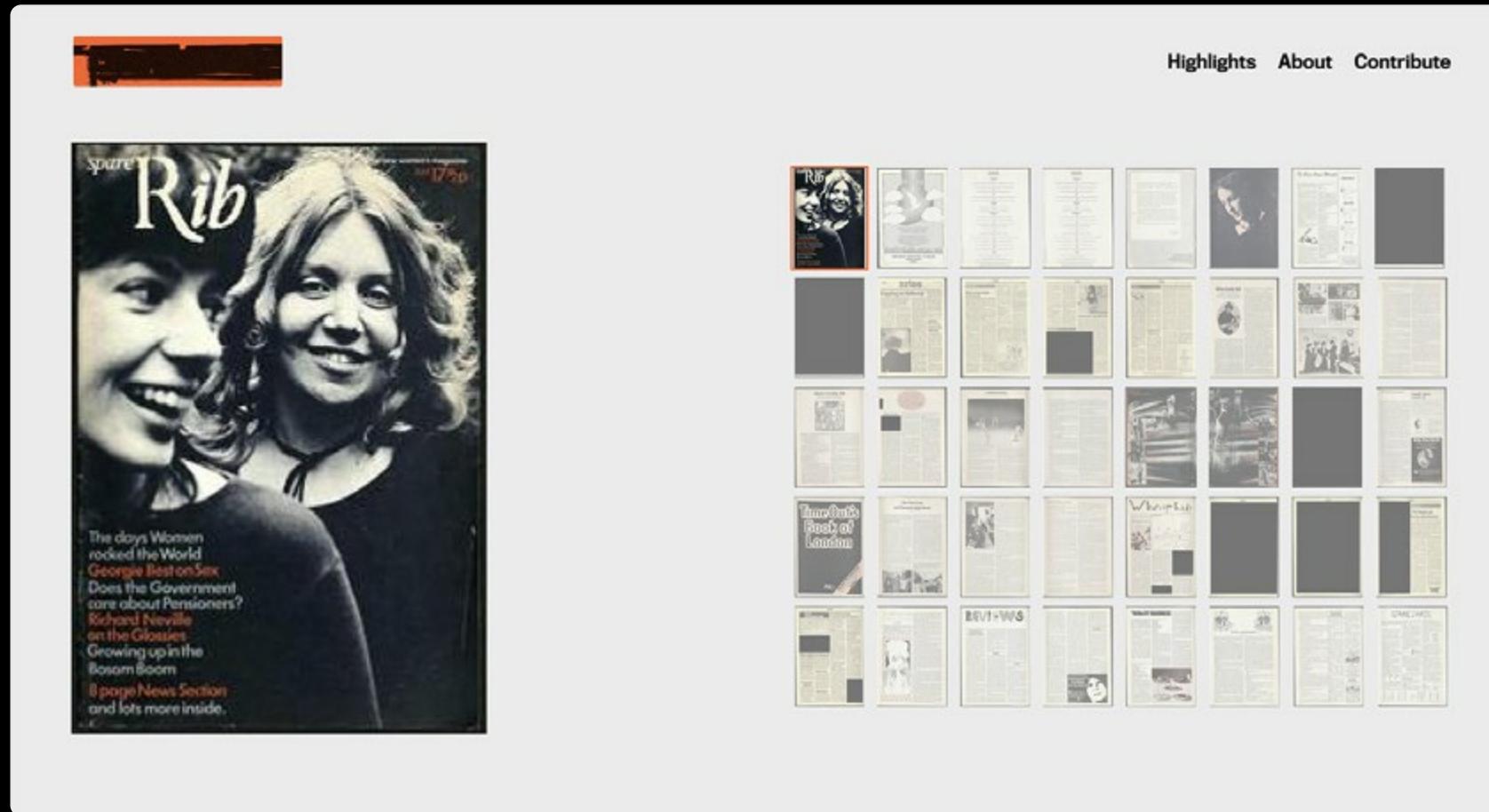
**Spare Rib  
Issue 217**  
Magazine, 1990

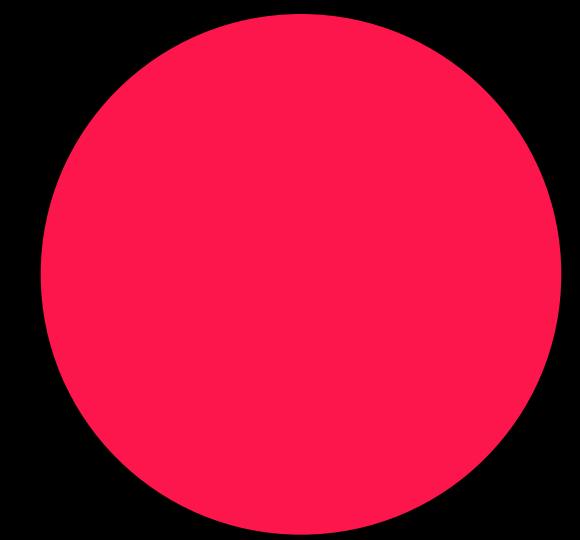
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**Organiser #34  
For class struggle anarchism**  
Newspaper 1990

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**Black Flag  
Vol 7 12 01**  
Newsletter







**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



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.

The IMF dogmatically defends this vision of the central bank despite the fact that it has been widely questioned by countless economic studies showing

Available in English Spanish

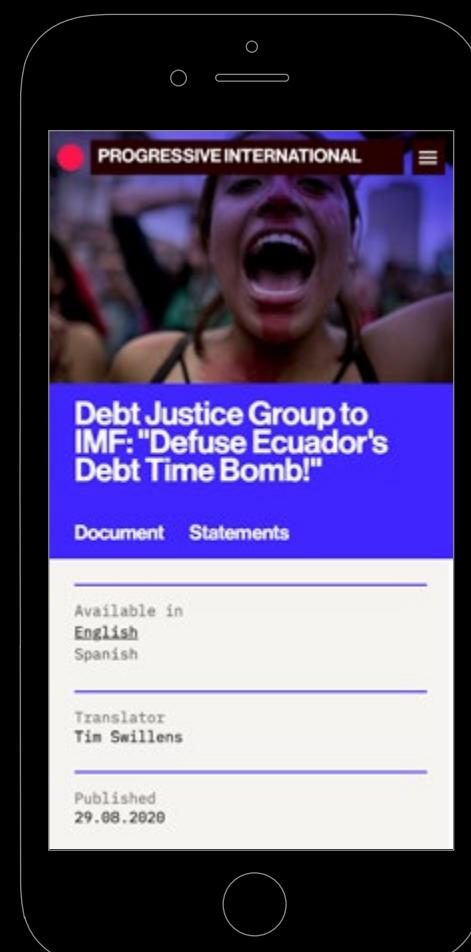
Published 21.01.2021

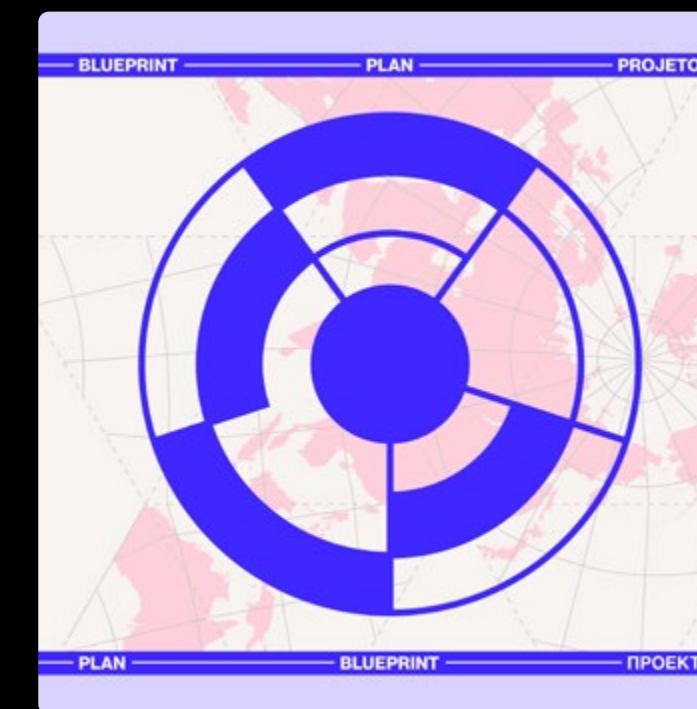
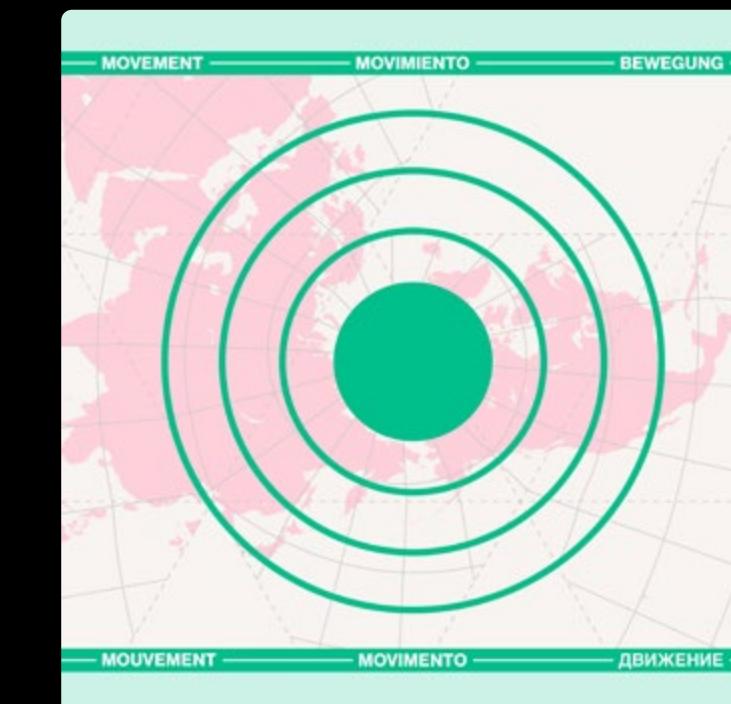
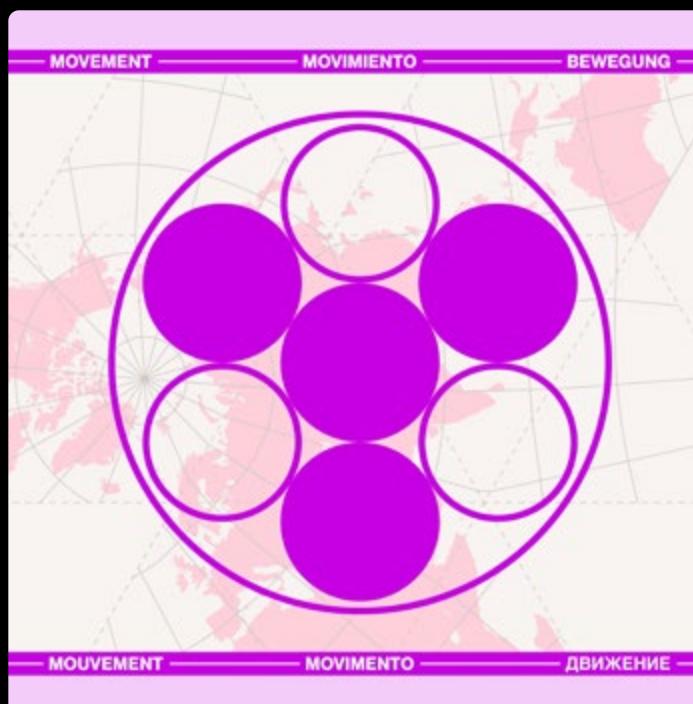
Document Statements

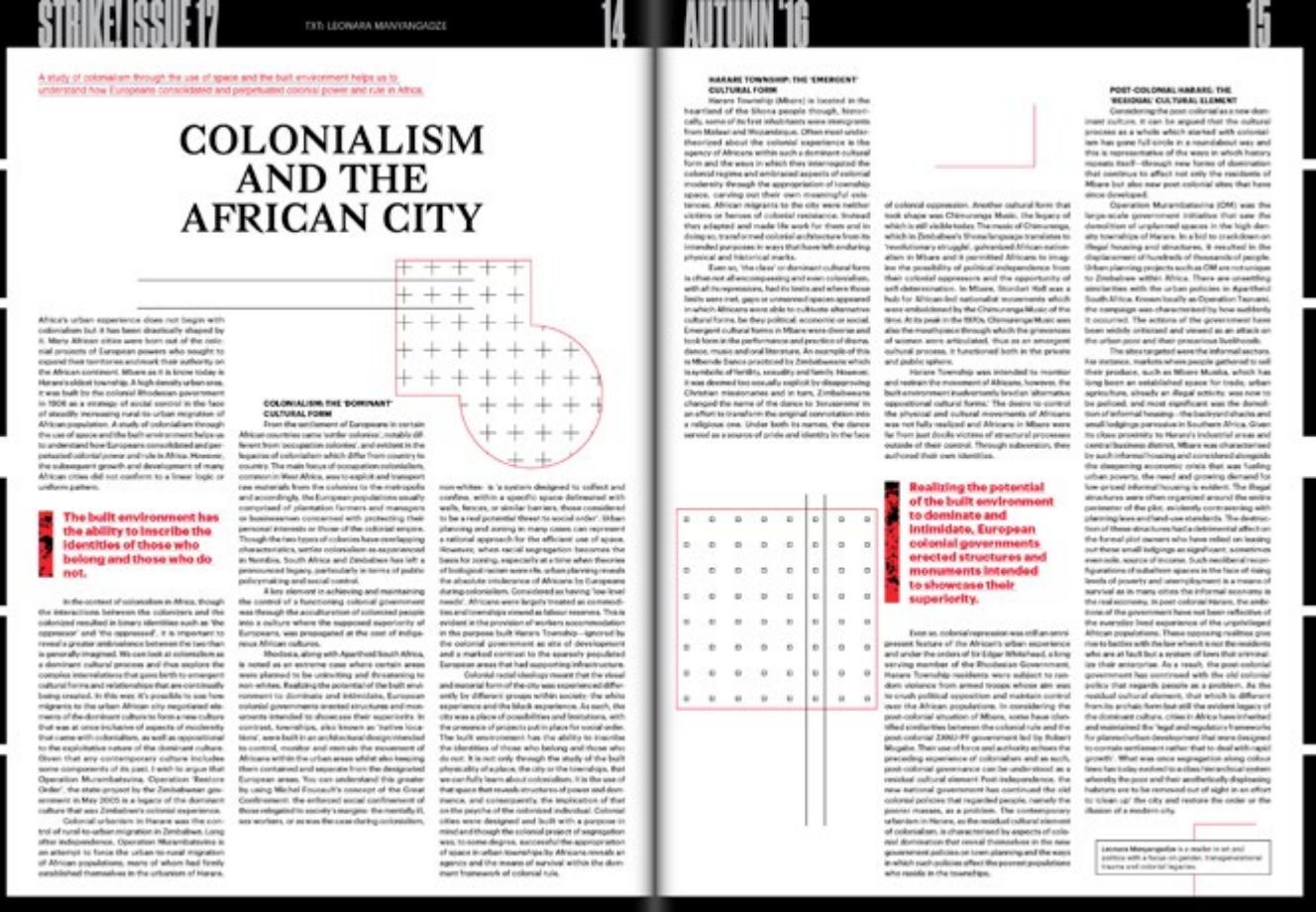
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Translator Tim Swillens

Published 29.08.2020









**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 fash, this form of direct action tends to involve our bodies in a very direct and confrontational way. When seeking revolutionary change, the activist logic can become about how many actions, how many arrests, how many stars 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 productive 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

RECOMMENDED READING: *Reclaiming Space: How to Organise Direct Action* by STRIKE! Collective, *How to Organise Direct Action* by STRIKE! Collective, *How to Organise Direct Action* by STRIKE! Collective

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

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

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

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

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

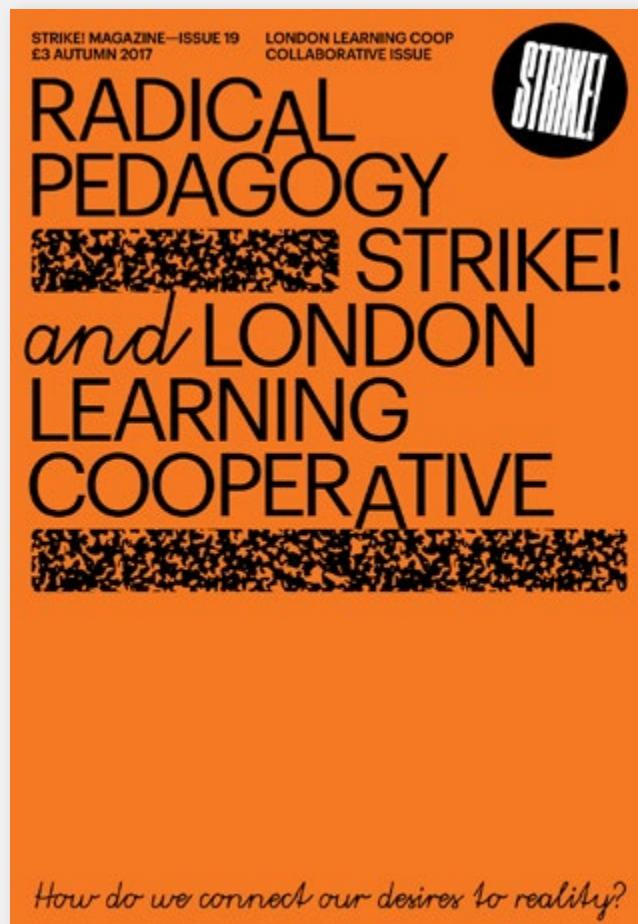
**POLITICS OF THE BODY**  
**ON VALIE EXPORT'S SYNTAGMA**

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 (written in uppercase) 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 Test-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 *Genitalapen*, in which she entered a Munich art cinema in crotchless pants and exposed her genitalia to the audience at eye level, making them fully aware of what they were looking at, have been recreated 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 Feherkassky'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 *Genitalapen*, 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 & DHELLA SNOUSSI

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

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

Having interviewed our peers, one of the most striking themes was the feeling of 'professionalism'. In particular, how uncomfortable it is for 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 off these little things they're trying to remove from us, which is uncomfortable to have to deal with. Because a lot of it is just about, like, being professional, but it's not just that, it's like, your identity is not professional and it can't ever be professional until you white-wash yourself, basically."



**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 new 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



**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 school days 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 years 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 illustrates 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 about fighting for a different future, re-connecting and reassessing some of the values that we've lost or forgotten along the way.

Schools are key to achieving this because they occupy an important intersection between children, their families and society. That's why principal of the Little London School in Leeds, Jill Wood's refusal to put pupils through the SATs tests was also significant – by taking them on day trips instead, she demonstrated that there is an alternative to the tests-based education that creates so much anxiety among young children. Sally Kincaid, Divisional Secretary of the Wakefield National Education Union (formerly the National Union of Teachers) says it was just that bit of resistance and 'hugacity' that we 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

RB



# RADICAL PEDAGOGY in PRACTICE

## STRIKE! and LONDON LEARNING COOP ERATIVE

01 Oct DIY Space For London Entrance £2/5/8

1-3pm:	WORKSHOPS	
	Self-defence	Shadow Sistxrs Fight Club
	Queer Story-telling	Robert Holtom Narrative Coach
	Unlearning Colonialism	Amit Singh (Consented)
	Singing and Songwriting	Hui Hue
	Dance and Movement	TBC
	Hula-hooping	TBC
4-8pm:	SCREENINGS	
	The Wave (Die Welle)	1hr 47min
	School of Rock	1hr 48min

*The academy is not paradise. But learning is a place where paradise can be created. - bell hooks*

# RADICAL PEDAGO

## in PR

## STRIKE! a

## LONDON

## LEARNIN

## COOP ER

01 Oct DIY Space For London

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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.

= Menu

Current Exhibition September 8—September 7, 2020

# Tanabe Chikuunsai IV



Explore Instagram

Odunpazari Modern Museum

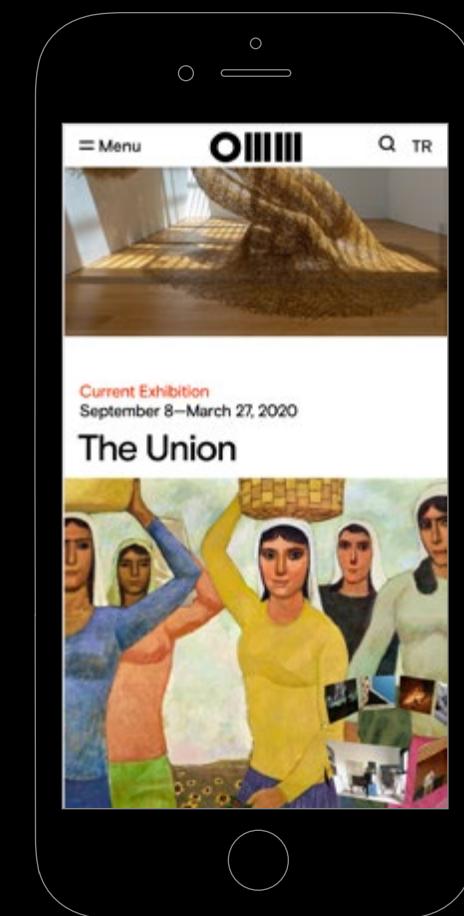
X Close / Exhibitions

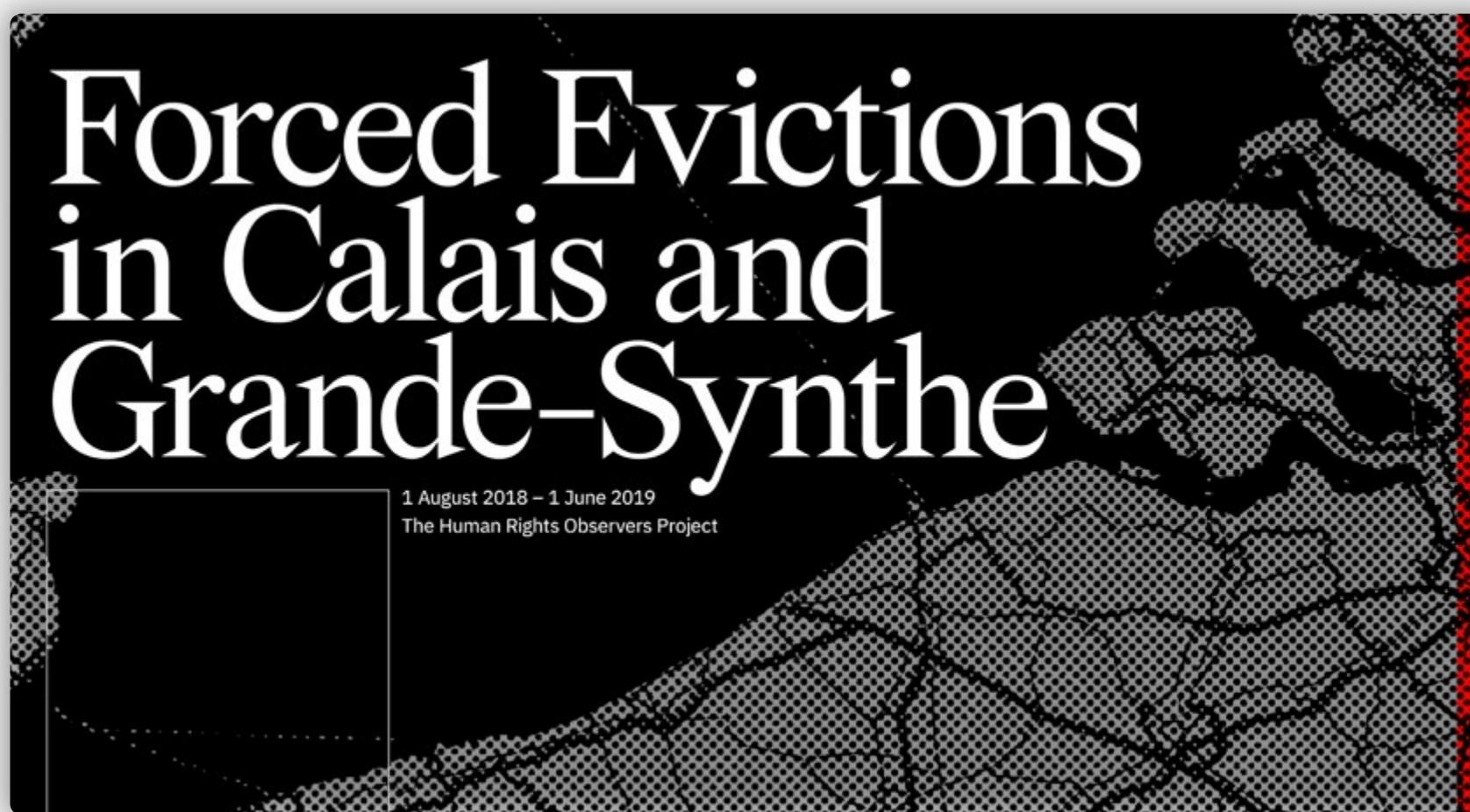
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Current Exhibition September 8—September 7, 2020

# 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.*

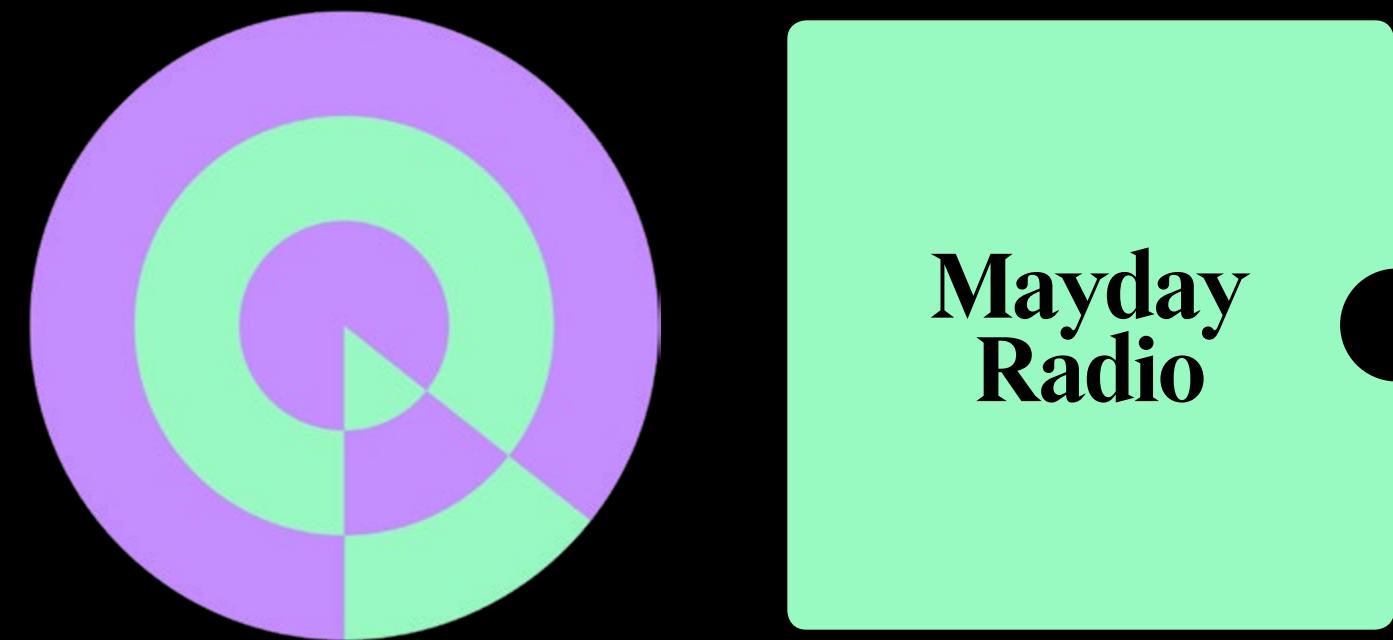
Open letter by H., A displaced person from Iran, November 2018

During the eviction of the shantytown known as the 'Jungle'<sup>[1]</sup> 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'.<sup>[2]</sup> 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] Discours au sujet de l'évacuation du camp de la 'Jungle' à Calais, 26 septembre 2016.



Mayday  
Radio

Upcomming

Call Out  
2021

Abeng  
22.05.21

Abolition A-Z  
20.04.21

View all  
upcommming

Previous

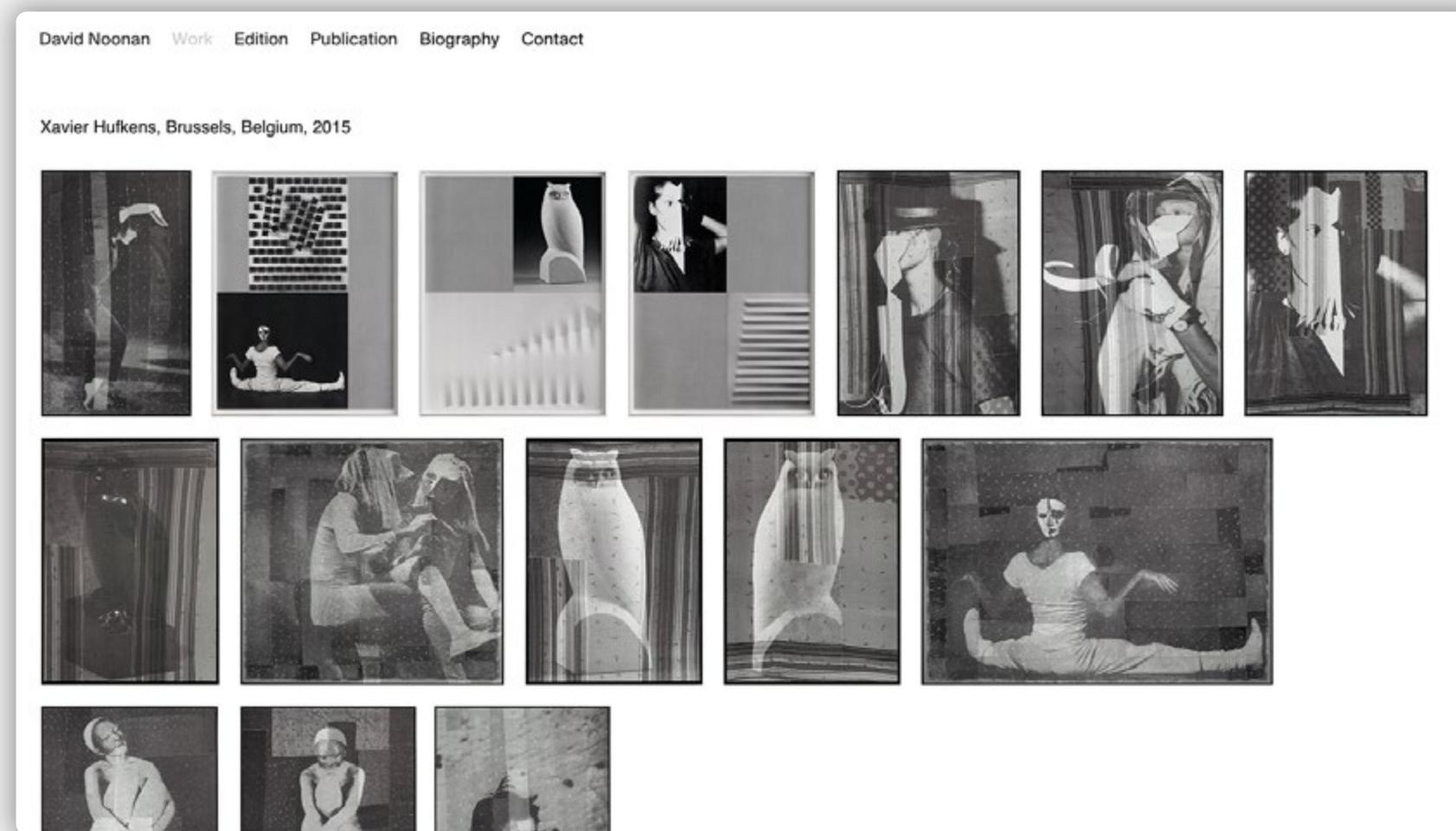
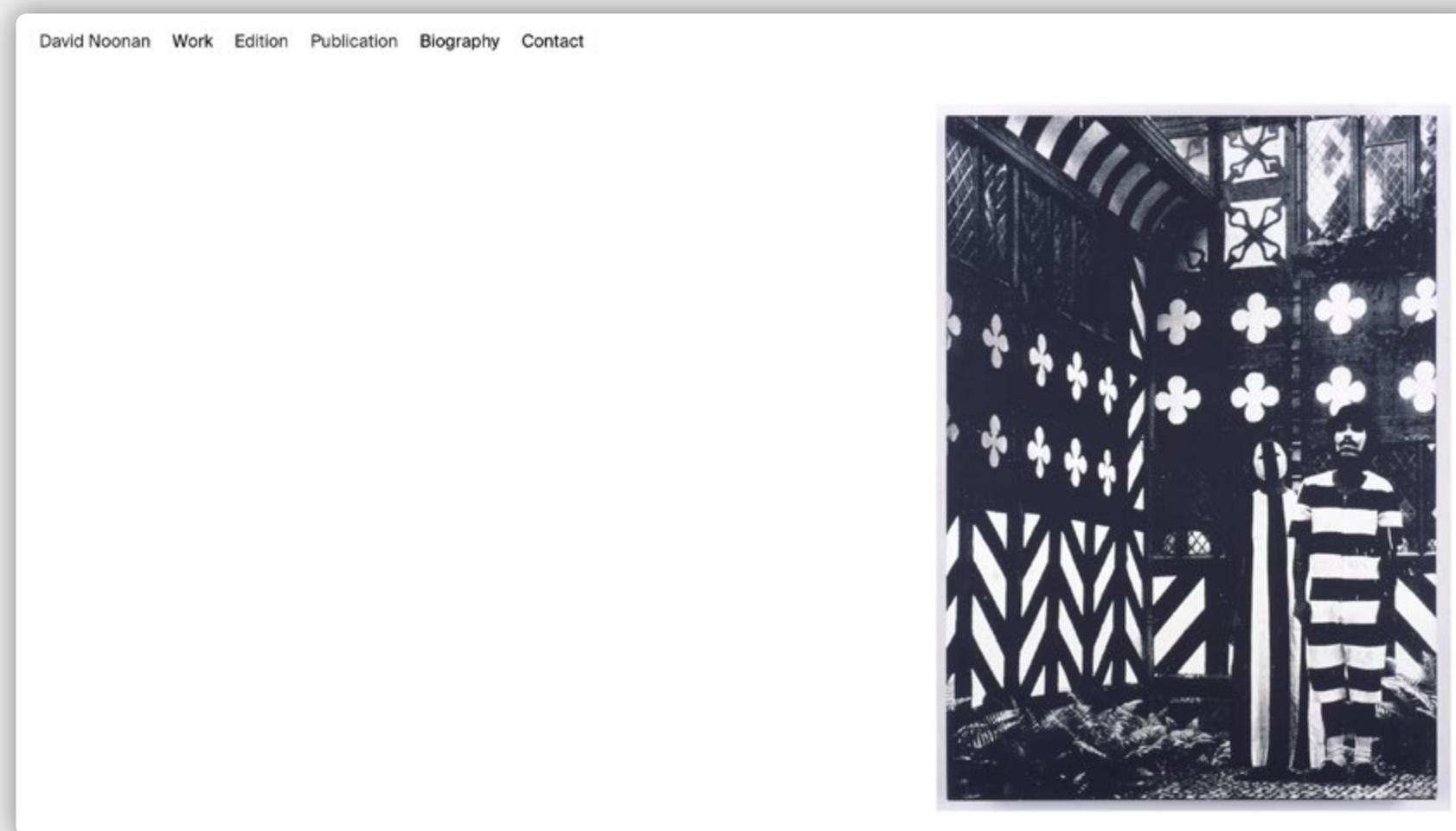
► DIARY OF A SQUAT 1989 15:21 / 23:41

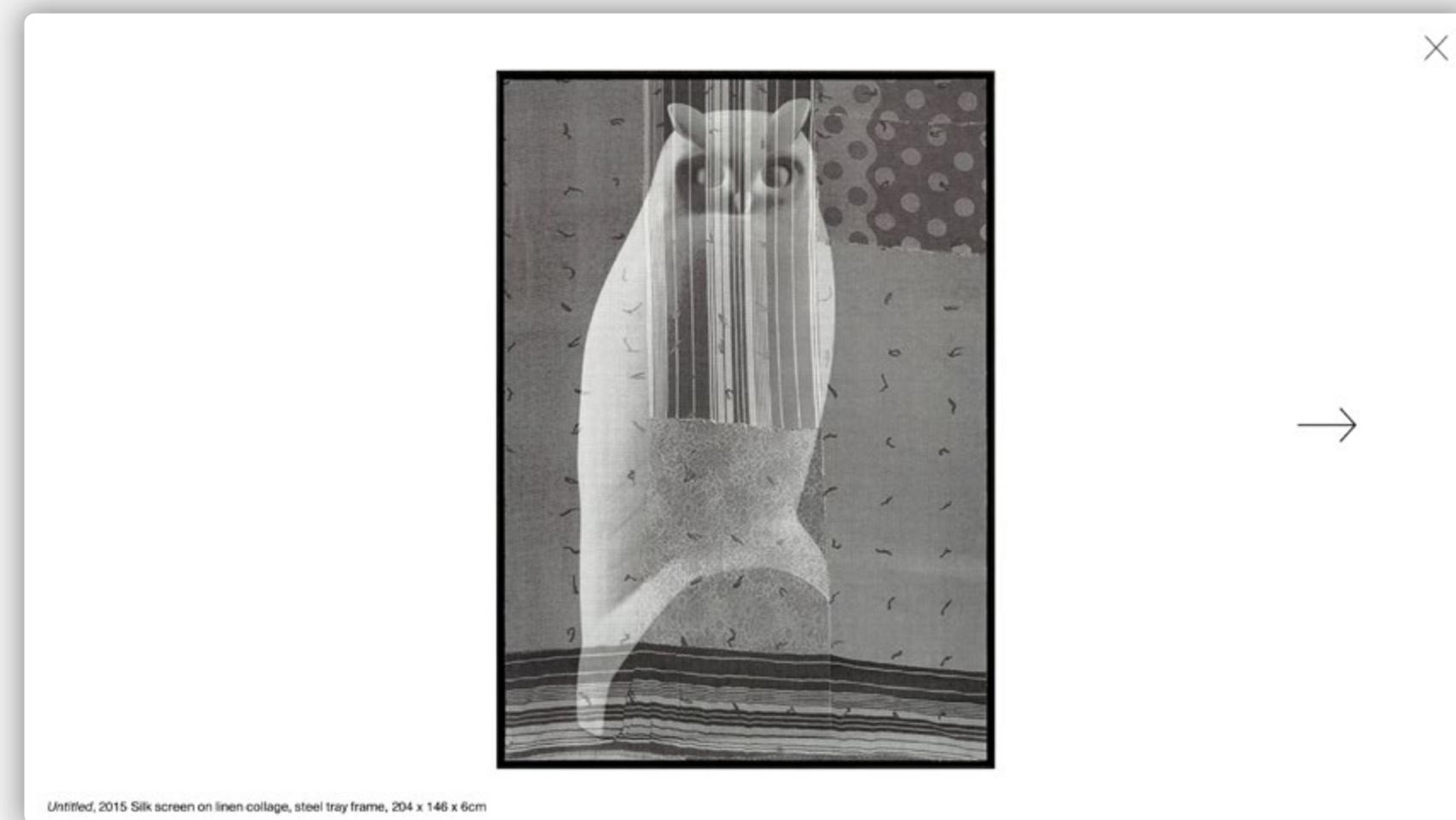
Joyful Militant Sonic  
Cyberfeminisms

22.04.21

THE REAL FREE  
BRIXTON CHALLENGE

RONALD SUKENICK  
author of Doggy Bag  
O[RPHAN]-D[RIFT]  
cyberpositive emissions  
STEWART HOME





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

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

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

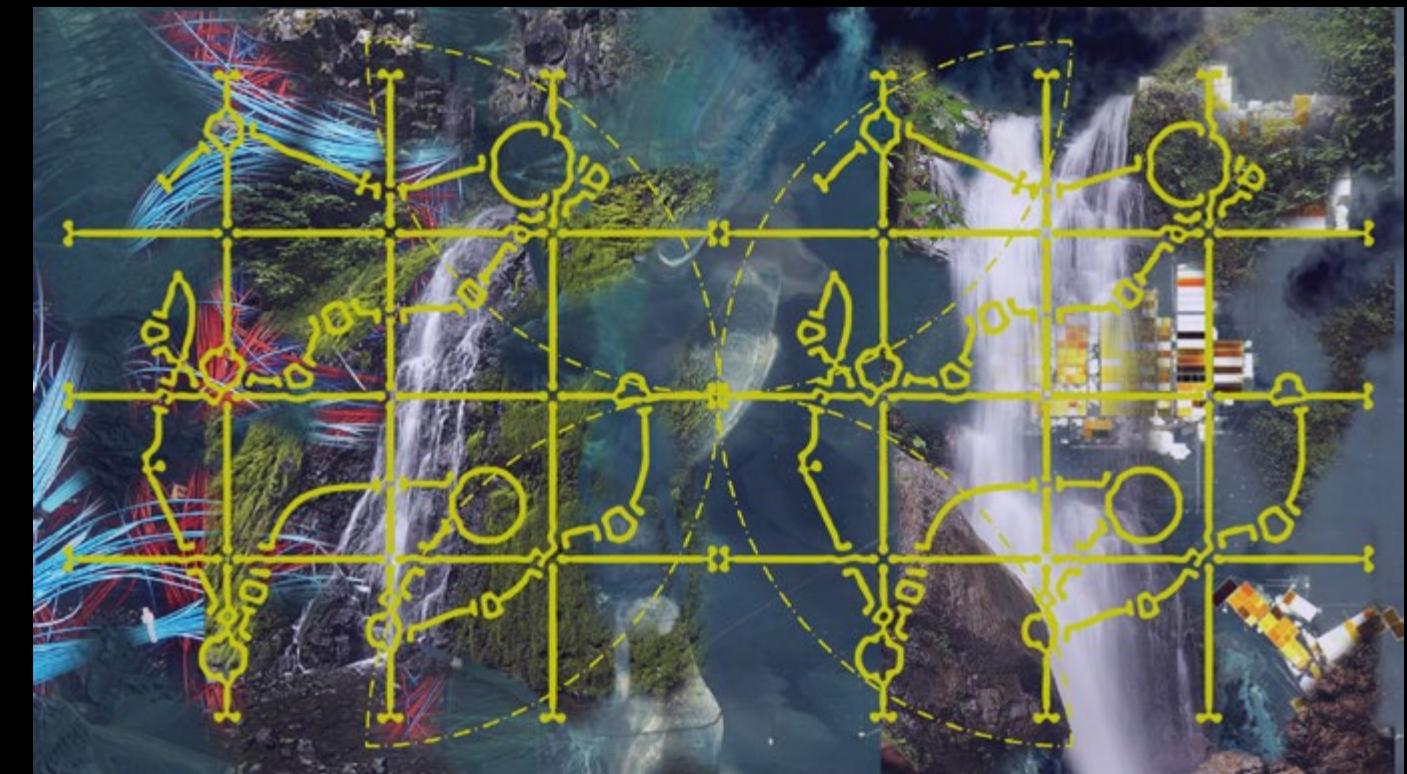
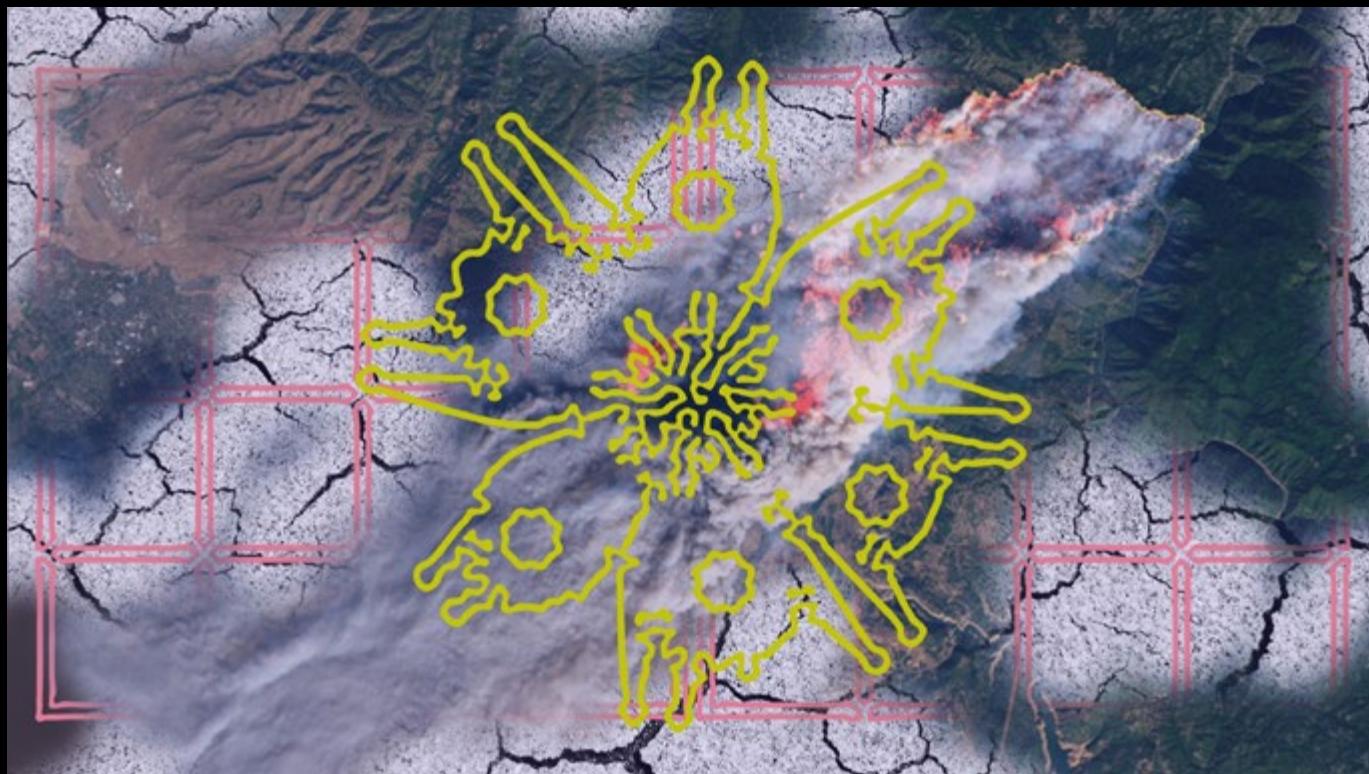
Selected Solo Exhibitions

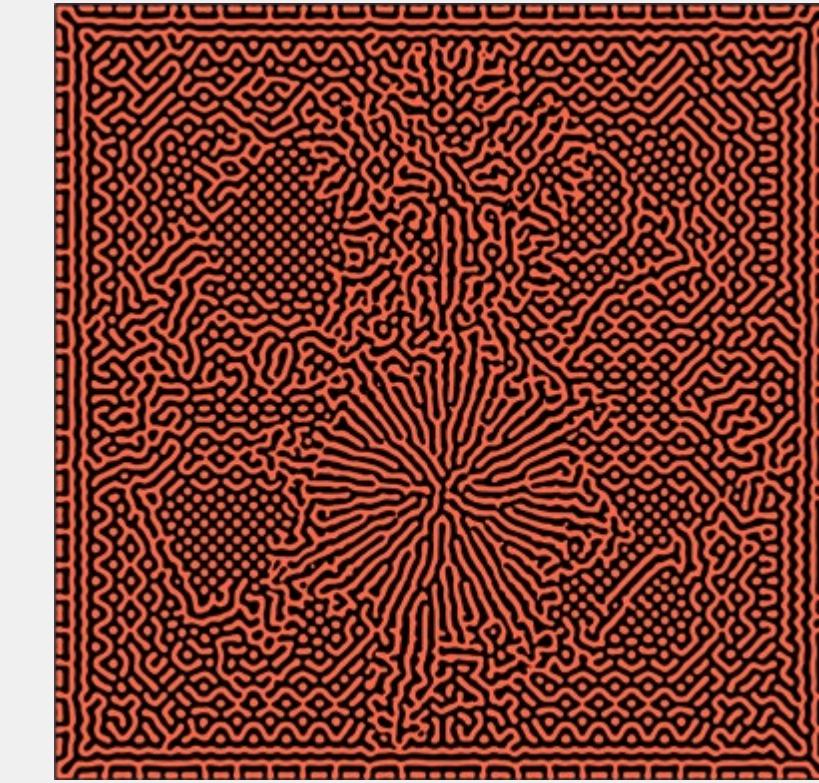
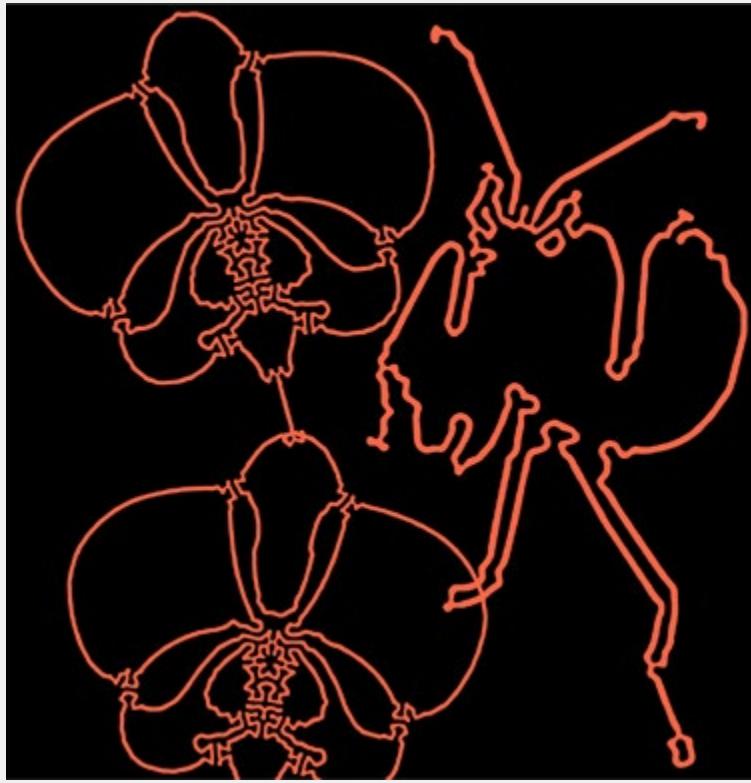
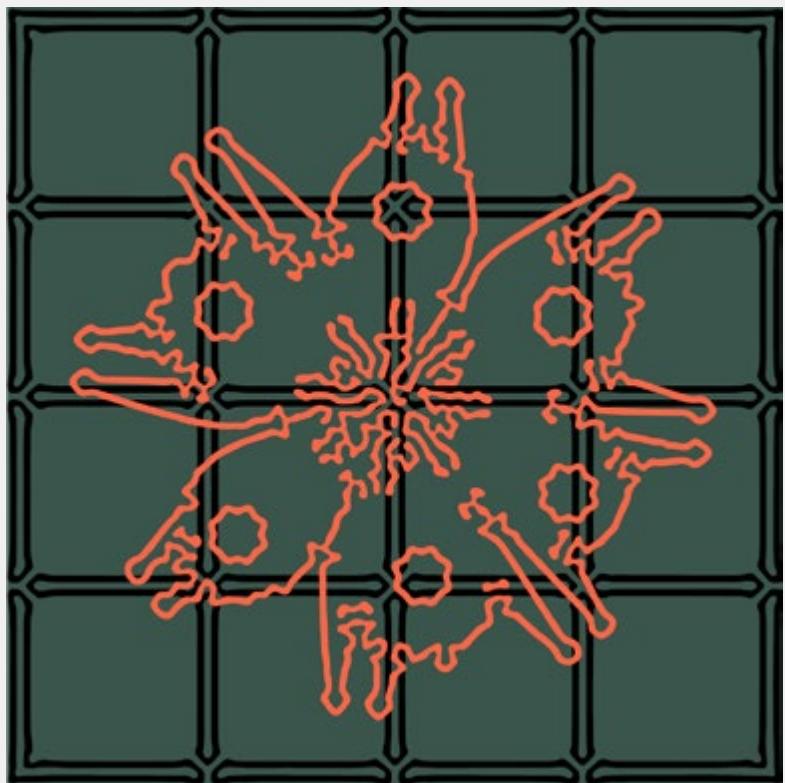
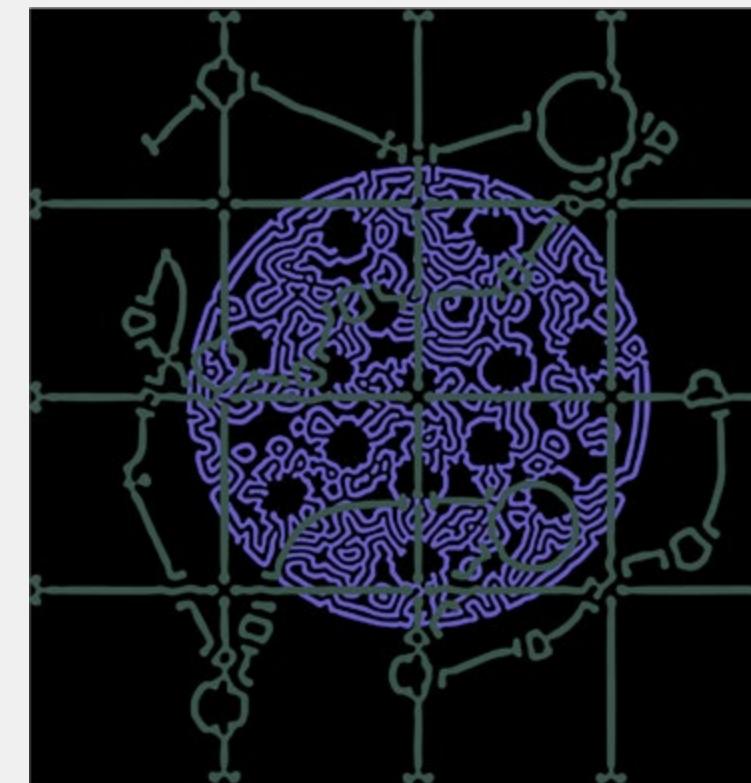
- 2017 A Dark and Quiet Place, Stuart Shave/Modern Art, London, UK
- 2016 Lead Light, Roslyn Oxley9 Gallery, Sydney, Australia
- 2015 Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, PA, USA  
Xavier Hufkens, Brussels, Belgium
- 2014 Le Vendeur fou, Au 8 Rue Saint Bon, Paris, France
- 2013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

Selected Group Exhibitions

- 2017 Back to Mulholland Drive, La Panacee, Montpellier, France  
Enter Stage Left, Lewis Glucksman Gallery, University College, Cork, Ireland
- 2016 Theories of Modern Art, Modern Art, London, UK  
One Day Something Happens: Paintings of People, curated by Jennifer Diggie, The Atkinson, Southport, England, UK









**Resist\*AV  
Presents**

**AndyNRG  
-ence**

**Lou Barnell  
Mcconville  
Ryo Ikeshiro**











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**Black Box, Belfast, BT1 2LA**  
£7 door charge with £2 from every ticket going to Cool Earth  
A charity that works with local people to halt deforestation  
and climate change. [coolearth.org](http://coolearth.org)

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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.

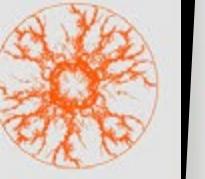
Imagining futures may be utopian, apocalyptic, intentional, subconscious, prophetic, deterministic and everything in between – yet undoubtedly musicians and artists are compelled to imagine through creating.

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

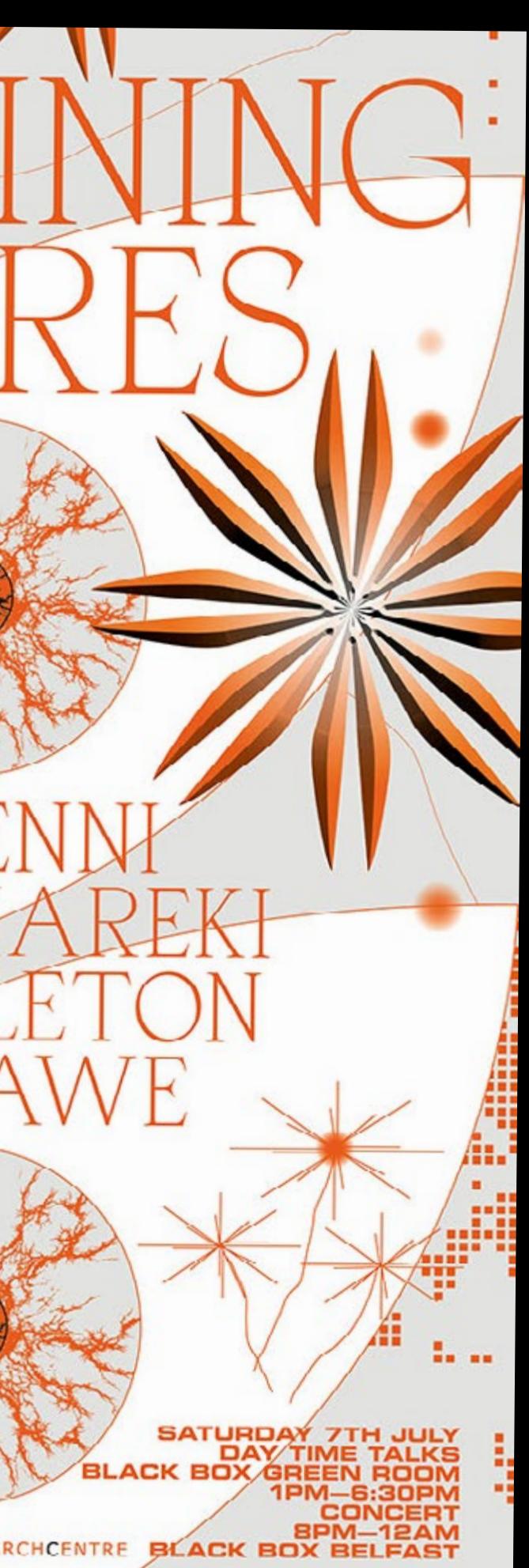


This panel session is set to be a captivating dialogue between Shiva Feshareki and Lorenzo Senni, two artists who are at the forefront of innovation with their own distinctive forms of imagining in contemporary music. Both artists will present insights into their own approaches of shaping the future 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, the station on which she hosts her monthly show 'New Forms'. Turntablism is also a signature element of her compositional work, which explores the physicality of sound in relation to light and movement. Shiva continues to work on site-specific compositions, while refining her live remixing skills and love of improvisation through performance.

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

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



The website homepage features a navigation bar with a green circular logo containing a white diagonal line, followed by links to 'What's On', 'Get involved', 'Equipment', and 'About Us'. Below the navigation is a large image of a person's hands holding a Super 8 film cartridge. To the right of this image is a section titled 'Educational Group Visits' with a smaller image of people working at a table. In the center, there are two large hexagonal icons: a white one labeled 'Membership' and a green one labeled 'Equipment'.

**Super 8**

WORKSHOP  
17.07.19–24.07.19

Educational Group Visits

Membership

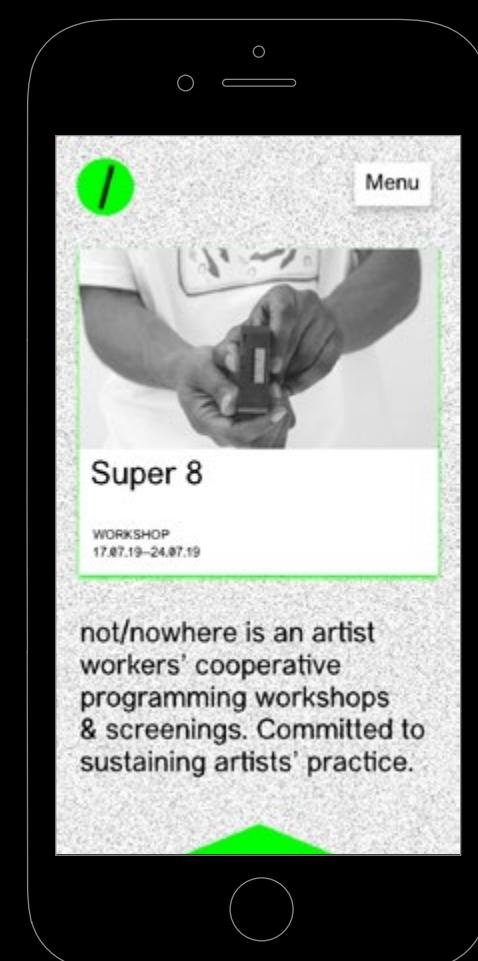
Equipment

A detailed view of the website showing a workshop listing. The green circular logo is at the top left. The workshop title is 'Found Footage Workshop Rhea Storr & Imran Perretta'. Below it are event details: dates (17.07.19–24.07.19), time (10am–4pm), price (£60 / Concession: £30), and space availability (Spaces: 5 / Concession: 2). A 'BOOK NOW' button is at the bottom. To the right is a large image of several vintage Super 8 cameras.

Found Footage Workshop  
Rhea Storr & Imran Perretta

# 17.07.19–24.07.19      £60 / Concession: £30  
🕒 10am–4pm      Spaces: 5 / Concession: 2

BOOK NOW



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

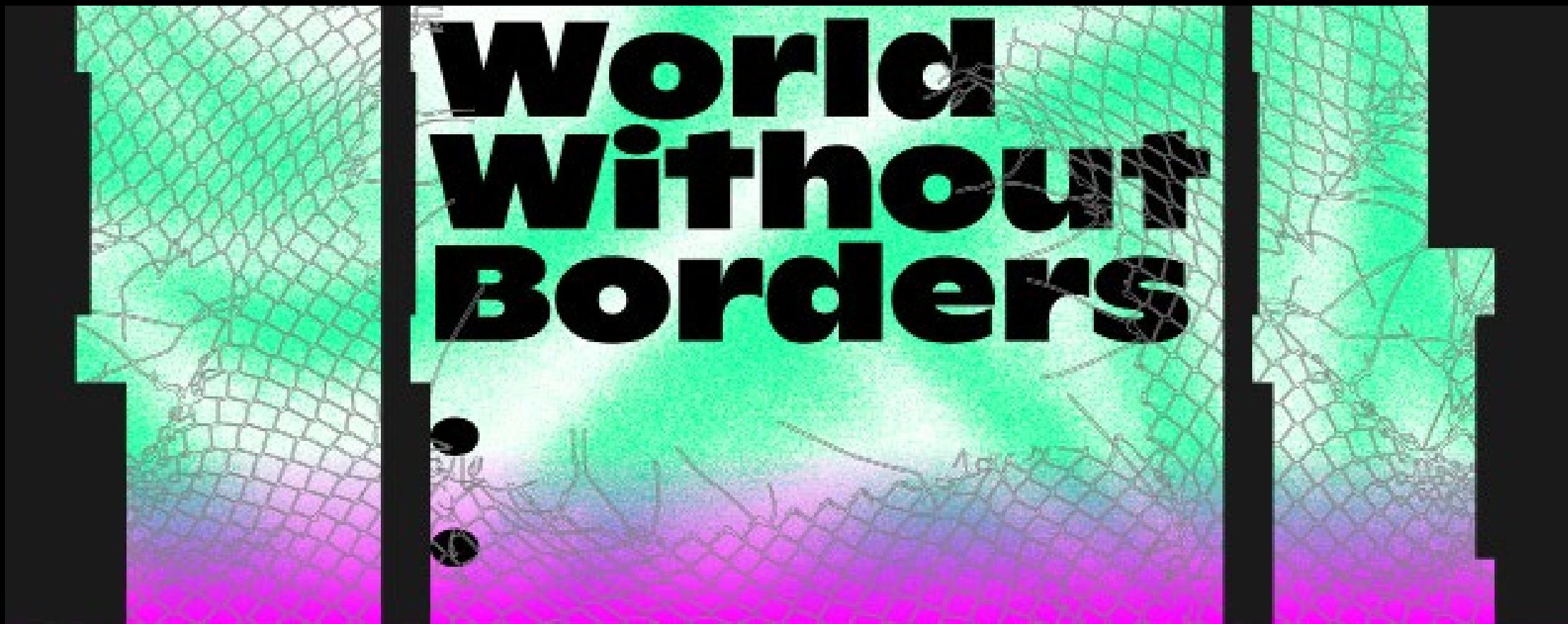
Altering the surface of film  
using chemical techniques  
such as tinting and toning

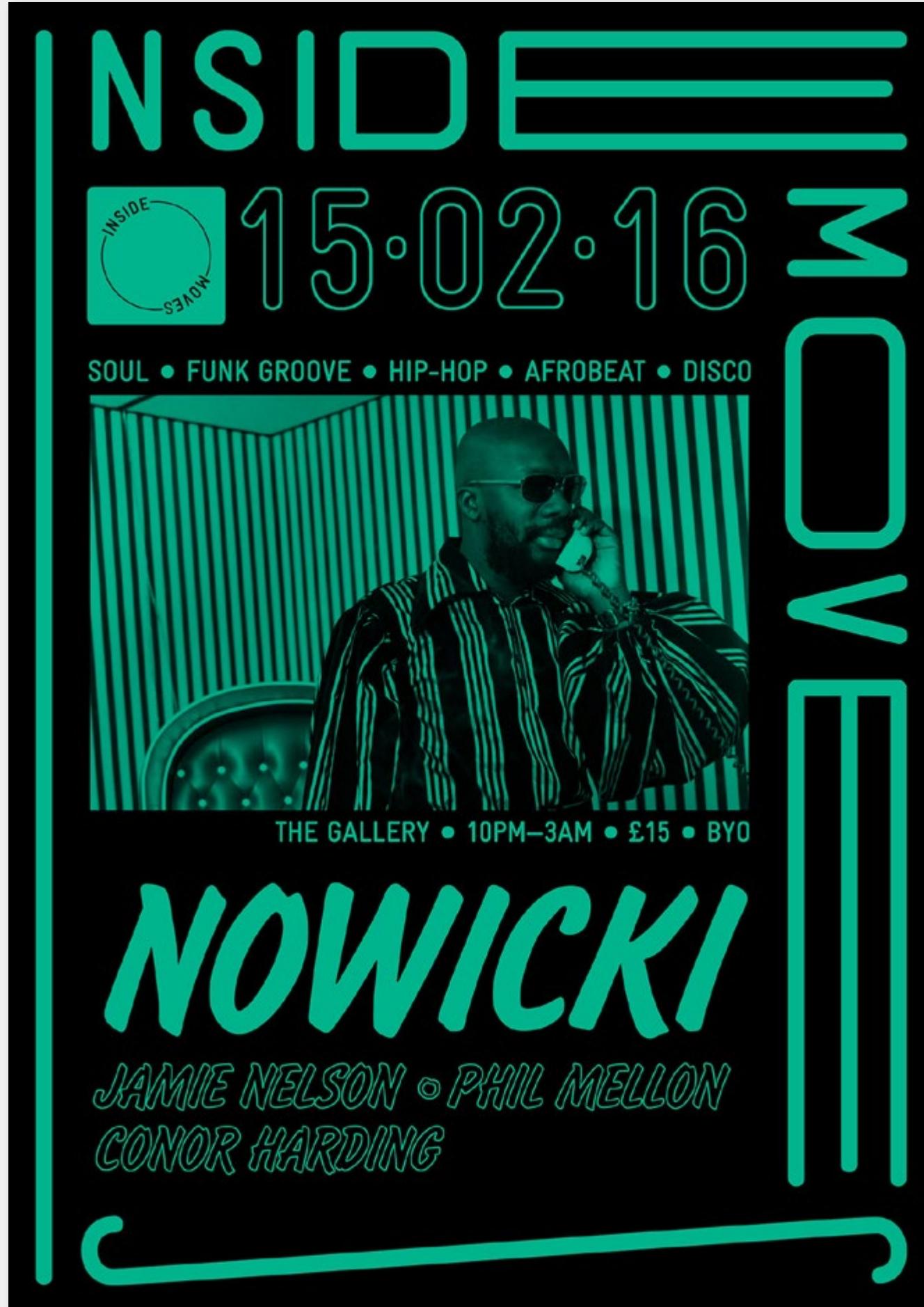
Editing and splicing  
16mm film

Loading a 16mm projector  
for playback

[not-nowhere.org](http://not-nowhere.org)

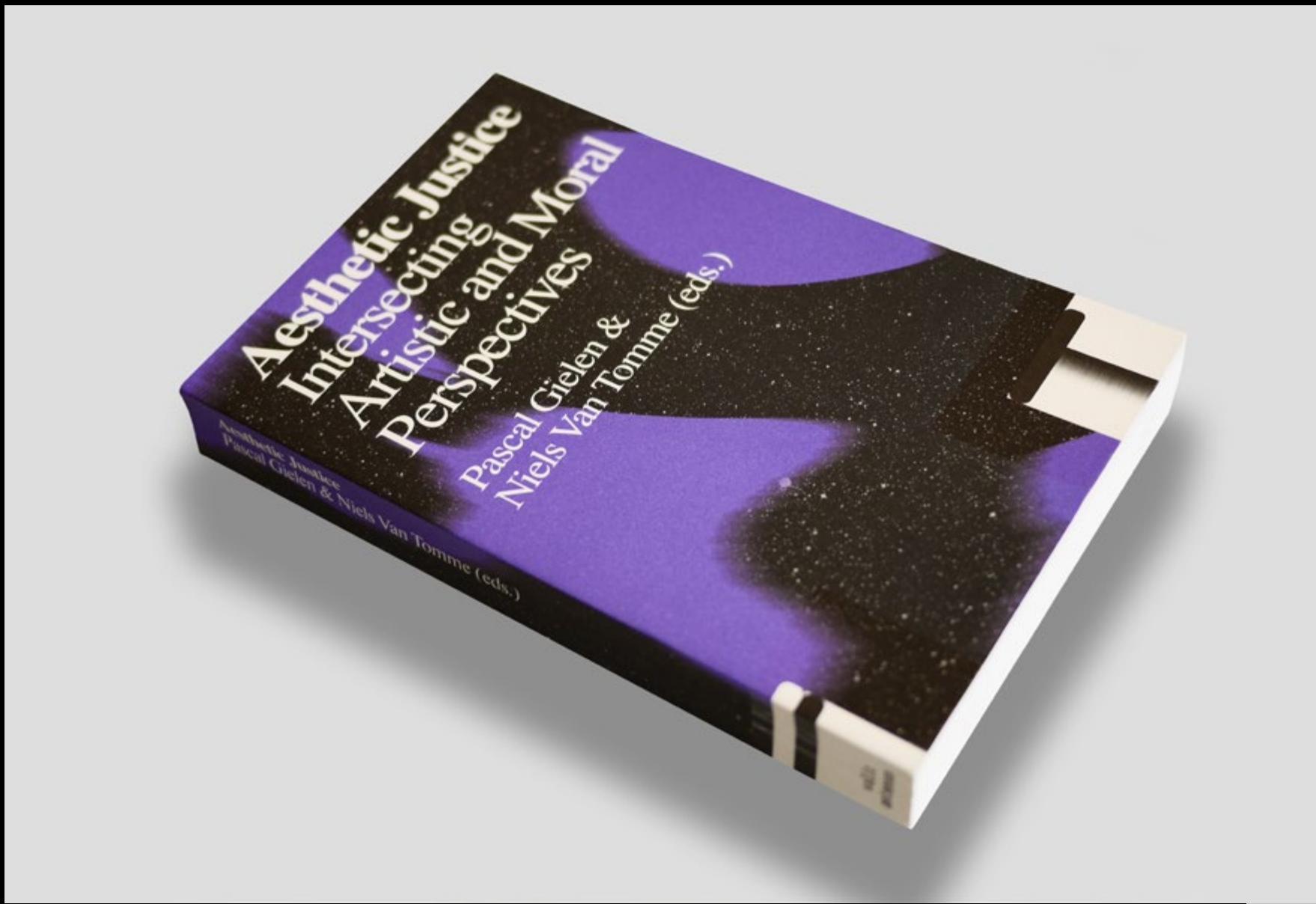












**Settlement**

- Curriculum
- Residencies
- Conferences
- Exhibitions
- Circulation

**Global**

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

**About**

Contact

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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...

**Settlement**

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- Random

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Circlé d' Art

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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

07.09.14

04.12.14

IHA launches global debate series on poverty...

10.11.14

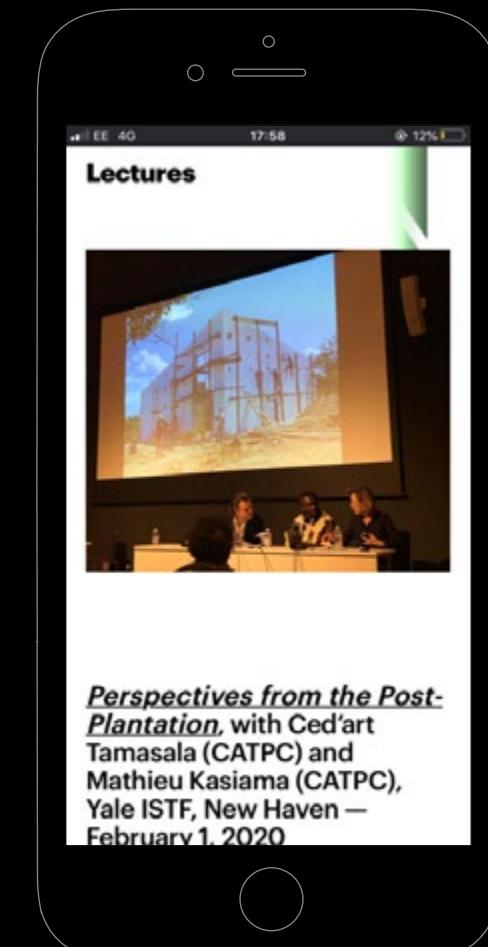
Renzo Martens: "Art's Critical Mandate"...

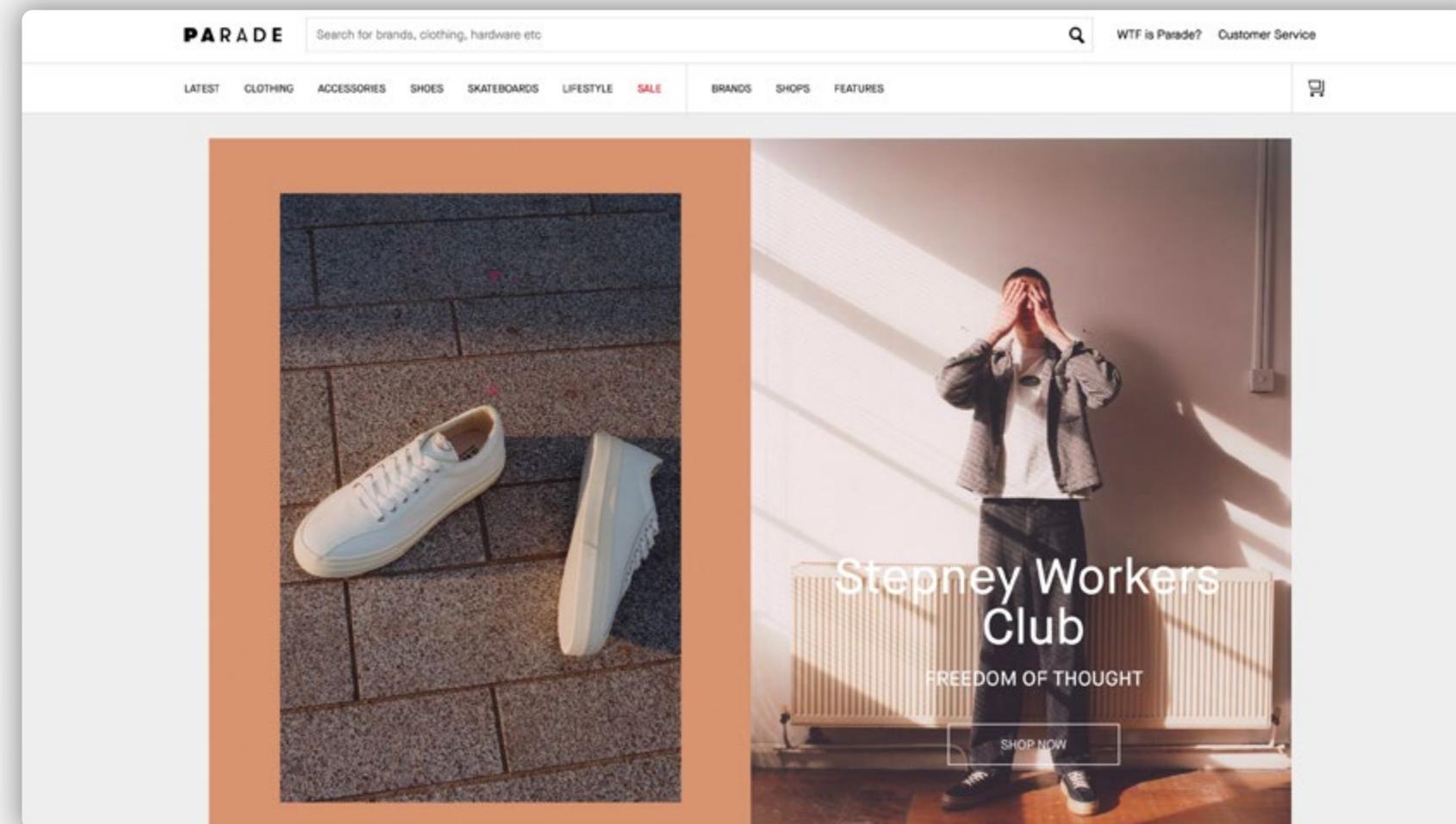
06.10.14

On the Institute for Human Activities...

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Artists come to create beauty and...



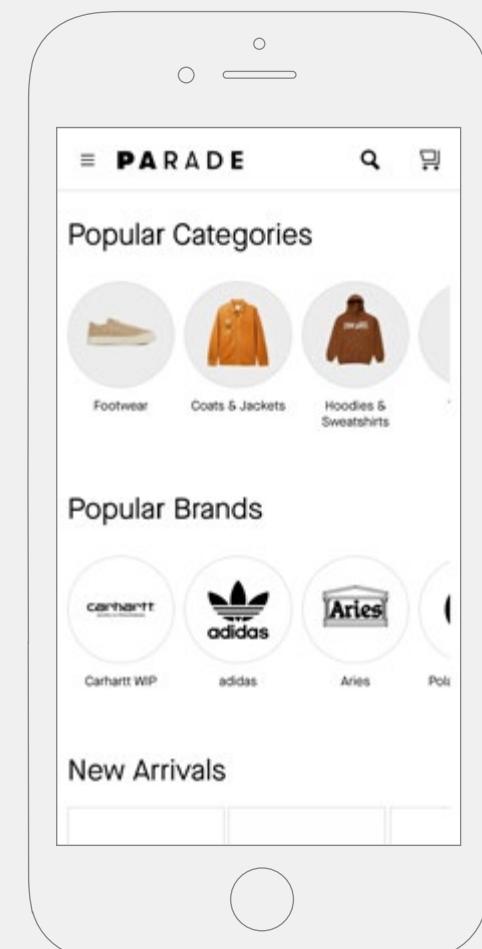


LATEST CLOTHING ACCESSORIES SHOES SKATEBOARDS LIFESTYLE SALE BRANDS SHOPS FEATURES Search for brands, clothing, hardware etc

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.



COS Women Men Children COS X HAY Explore

Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

## Relaxed style

Introducing a new selection of easy pieces in relaxed shapes

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COS Women Men Children COS X HAY Explore

Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

## New arrivals

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

[shop new arrivals](#)



COS Women Men Children COS X HAY Explore Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

## ON PRINTS

The story behind a COS print...

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



COS Women Men Children COS X HAY Explore Q SIGN IN SHIPPING TO: UNITED KINGDOM MY BAG

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

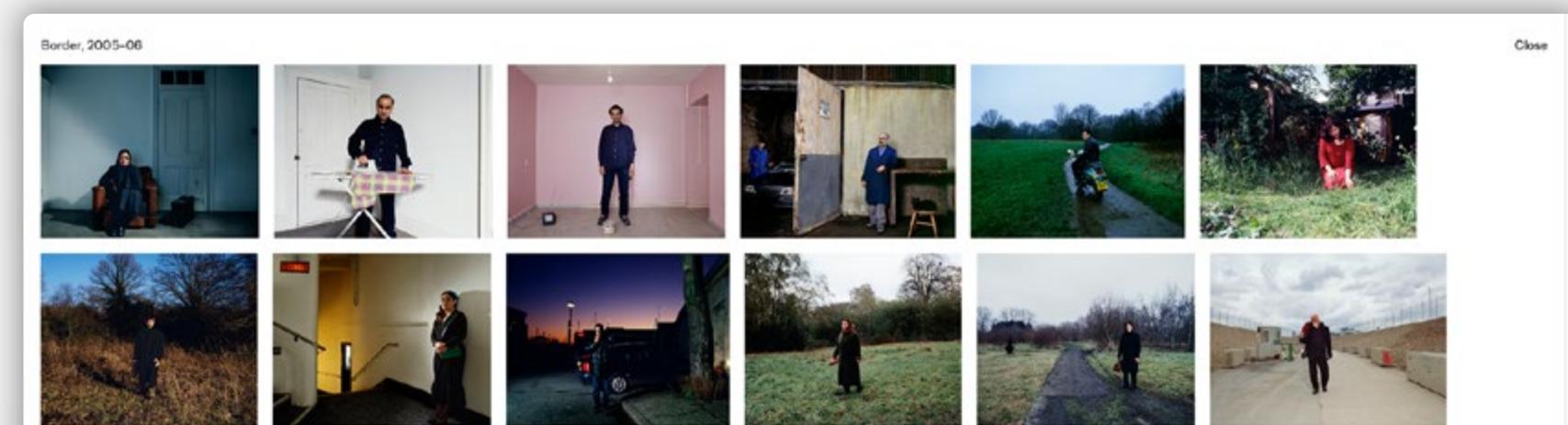


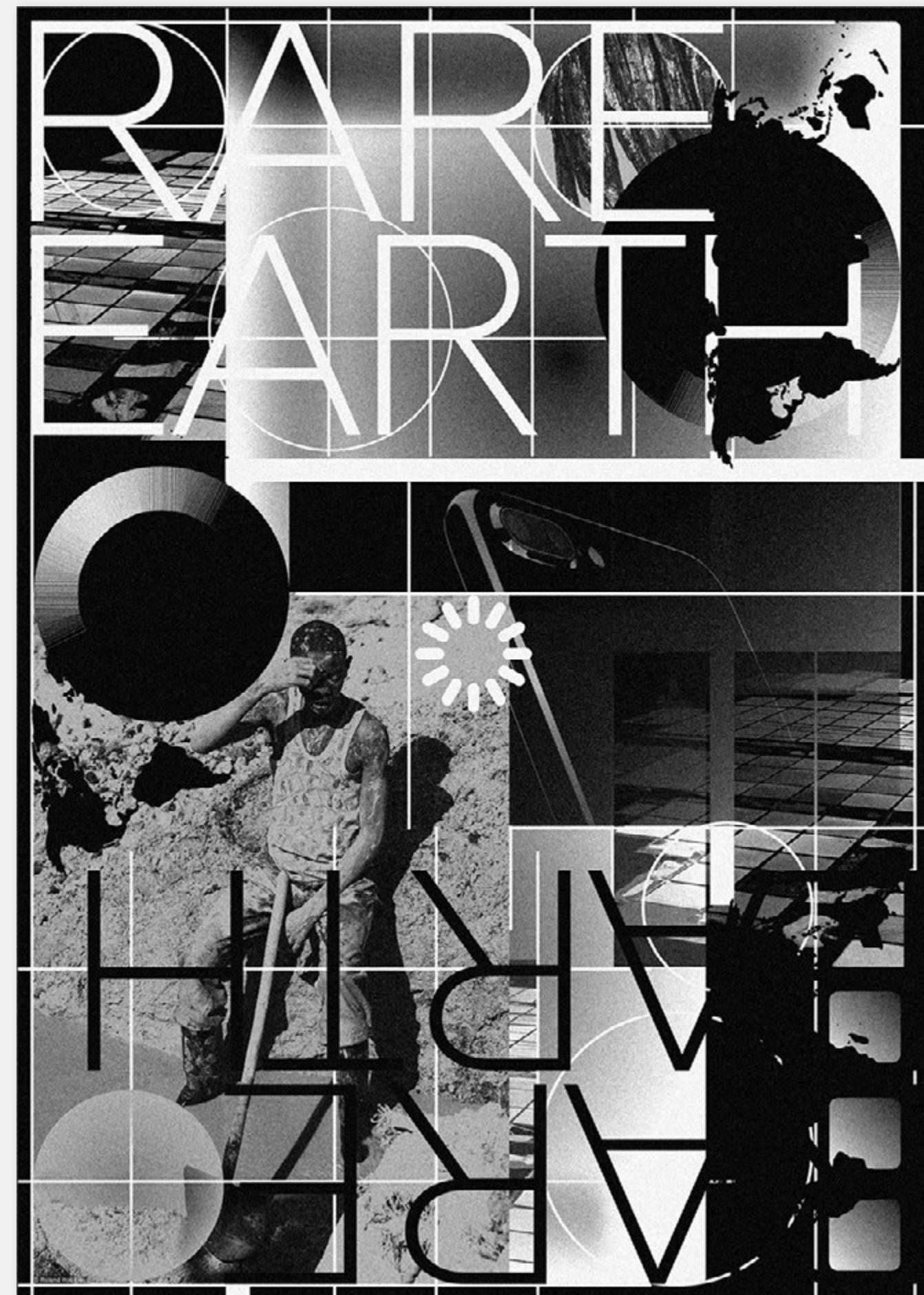
mitra tabrizian



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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