

radical arts handbook  
**issue 01 radical past**



## **publishers**

Future's Venture Foundation is a small Charitable Trust established to provide funding to artists and creatives to develop and deliver challenging and radical works that intend to make a difference and positive contribution to society, the environment and culture.

Gaia Project is an independent publishing and curatorial initiative operating at the intersection of Art and Ecology – or indeed, in that poetic space where Art becomes Ecology, and where Ecology becomes Art.

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### **Future's Venture Radical Arts Handbook**

Issue 1: Radical Past

Issue 2: Radical Present

Issue 3: Radical Future

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Back Cover: FV Flame by Michael Barnes-Wynters

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### **Future's Venture**

<http://futuresventure.net>



## contents

2	manifesto
3	editorial
4	reflection alison surtees
5	foreword dave carter
6–7	background denis mcgeary
8–9	mahboobeh rajabi
10–11	provocation brandalism
12–13	nathan geering
14–15	provocation jamil keating
16	dolly sen
17–20	the sea cannot be depleted wallace heim
21–23	provocation dan glass
24–25	paul burwell
26–27	pasha du valentine
28–29	0161 festival
30–31	robin doyle
32–33	our dreams cannot be legalised james brady
34–35	celebration provocation weekender
36	notes
37	credits and next issue

## future's venture foundation **manifesto**

manifesto for a new arts company or 'outcasting': the art of sustainable living

This manifesto outlines the basis for a new arts charity (Future's Venture Foundation) arising from two legacies: that of Lanternhouse which closed in 2012, and before it the world-renowned Welfare State International. The charity has been endowed by the sale in early 2015 of property owned by Lanternhouse International.

We use the notion of 'outcasting' as our underlying philosophical approach. Outcasting refers to that which is cast out: waste material, the rejected, other. We seek to support outcasts from conventional arts funding and outcasts from the strictures of normalized social and political expectations. We are casting out old associations, casting seeds, and casting out a fishing line reaching out for new members, associates, partners, and collaborators.

### **The art we make:**

- Changes the dominant social, environmental, economic and political narrative
- Maintains a radical voice and focuses on content and process rather than 'outputs', 'outcomes' and 'impact'
- Explores methods of genuine participation without compromising the autonomy or integrity of the artist
- Intends to make a difference: a positive contribution to society, the environment and culture
- Promotes sustainable living, rather than sustainable development
- Listens, responds and reflects
- Is not subject to the limitations and coercions of public and most other funding agencies
- Maintains a dialogue for futures thinking, exploring the potential to work between, across and beyond all creative disciplines
- Seeks partnerships, collaborations and networks
- Adopts adaptable processes and forms of engagement appropriate to the needs of the situation
- Remains dynamic, organic, ecological and rhizomatic in its approach throughout its life

### 3 Zines = 1 Radical Arts Handbook

*‘The most moral activity of all is the creation of space for life to move onward.’*  
– Robert Pirsig. *Lila: an inquiry into morals*

This book-zine is the first in a series of three publications – *Radical Past*, *Radical Present* and *Radical Futures* – a compendium to form the *Radical Arts Handbook*. Edited by Roney Fraser-Munroe, Michael Barnes-Wynters and David Haley, with support from James Brady, it establishes the Future’s Venture Foundation Imprint.

Future’s Venture Foundation (FVF) is a political intervention of defiance, a critical pedagogical process and an artwork in its own right. Its name disrupts the language of neoliberalism. Here, **Future’s** means owning our diverse, self-determined opportunities rather than predetermined commodity speculation. Here, **Venture** is supporting artists to undertake risky, daring and audacious projects. Here the underlying principles of this **Foundation** are based on ethical investments to provide the Radical Independent Arts Fund. A fund that is independent from other controls with the radical intension of affecting the fundamental nature of society through art practices.

As a whole, this *Radical Arts Handbook* is a manifestation of what FVF has achieved so far, where it is now and its potential exit, through others, beyond 2021.

Contributors have been drawn from a wide range of artists and activists, many of whom received funding to develop and produce their projects and productions through the Future’s Venture Foundation Radical Independent Arts Fund.

As a playwright passes their work on to directors, actors and theatre technicians to perform; as a painter entrusts their work to curators to exhibit; as a composer entreats musicians to play their music; We have yielded to others to interpret and reimagine what FVF has, is and will become.

#### The Editors

Future’s Venture Imprint Group

## reflection **alison surtees**

I came across an ad in The Guardian in September 2013; a Manifesto for a new kind of arts fund, one built on equity, putting the artists at the centre and a focus on environment, society and community. It spoke of the tyranny of funding, a move from monitoring and managing funds to actually producing work. Funding those less likely to access traditional funds, either from diverse backgrounds, or their ideas were felt to risky. This was all about taking risk, and it spoke to me directly. I met with the remaining Trustees of Lanternhouse International, Denis McGeary and David Haley, in November 2013, and thus began the journey of Future's Venture. Working with Richard Povall, we closed Lanternhouse International, selling the building assets to establish the new fund, developing the artistic vision and bringing in the first Trustees. We developed the funding application process, ensuring from the start that this would be simple, either written or video. Our first round of funding launched in September 2014 and was literally 250 words on a postcard, or a short video.

Since then I have been the Trust Administrator and Fund Manager, effectively running the Charity in a freelance capacity, supporting artists, establishing the Advisory Panel to give mentoring and application support. We always had the intention that this would be a seven-year journey; we invested wisely, and working with our finance manager, Cathy Brooks and with Richard we generated enough income to cover  $\frac{3}{4}$  of the cost of running the Charity. This was always about trying to do things differently. I've been determined that we build a real community, with our alumni, Trustees and Advisors. Our legacy will be the artists we funded, a diverse and talented bunch from all backgrounds. There is more to do before we finish... watch this space.

**Alison Surtees**

Trust Administrator

It's a great pleasure to be writing this introduction, to celebrate the last five years of our work and all of the artists and wider creative work that we've been able to support. My background is not really in the arts sector, although still one of the things that had the biggest impact on me as a teenager was being part of the youth theatre at Watford Palace Theatre. It showed me how to liberate my own voice and to speak up and stand up for change. After that my main activism was in the students union movement and then in the labour movement as a lifelong member of Unite/Transport & General Workers Union.

Having supported a number of radical artists and performers in my trade union role in the 1980s and 1990s and having kept in contact with many of them, I was always interested in how radical arts practice informs activism more widely and vice versa. So when I was invited to be the inaugural Chair of Trustees at our first meeting in 2015 I accepted without hesitation. Since then I've seen how an amazing range of brilliant new artistic and political talent has become connected and supported by the work of Future's Venture. Most times I've felt that I've learnt much more than I've been able to contribute but maybe that's not such a bad thing. I've certainly loved every minute of it.

I stood down last year, succeeded by Keisha Thompson who is doing a fantastic job and bringing a whole range of very relevant experience and expertise to the role in these troubled times. All of the Trustees and supporters have also done great jobs and I would particularly like to thank Alison Surtees as our administrator, not only for all of her hard work in keeping it all together but also supporting me in my role as we got started.

The only other thing to say is that the struggle continues (in every language of the world) and it's been great to play a part in that and I intend to enjoy carrying this through to the end and beyond.

**Dave Carter**

Trustee & Former Chair  
Future's Venture Foundation





LANTERNHOUSE



In 1974 I started work at a small arts organisation, Renaissance Theatre Trust, in Ulverston in the new county of Cumbria. I had been General Manager at Chester Gateway Theatre. To encourage new skills, Ruari McNeill and Jenny Wilson (directors of Mid-Pennine Arts), took me under their wing and introduced me to John and Sue Fox and the work of Welfare State International (WSI), based on a former tip in Burnley. This reignited my interests, which I developed in 1960s London at E15 Acting School – shock, music, parades, and events in unexpected places. There was change of gear in my thinking.

I settled into the work of Renaissance, touring small scale events throughout Cumbria into schools, villages and public halls. Dance, drama, poetry and music, developing on earlier work, some ‘makes you think’ events, some of which went well, others not, and a short, last minute residency by Welfare State in Barrow.

One warm evening in the late-1970s my family and I came back from a trip to find Sue and John Fox by our house on The Gill. They were looking for somewhere to live. John and Sue eventually moved into The Gill and life in Ulverston changed. Carnival Night, Lantern Procession, parades, music, Lanternhouse, festivals, artists, makers, craftspeople. WSI engaged the skills of the people of the Furness Peninsula creating magic and mayhem. These were rambunctious times.

Then John and Sue moved on. New directors were appointed but the WSI magic had gone. I had been invited onto the management board of Lanternhouse not realising the interesting times to come, and I eventually became the Chair. Then the Arts Council cut the grants and Lanternhouse closed. What to do? Brainstorm, seek advice. Think and be radical.

Lanternhouse and the workshop were sold.

Be radical.

Futures Venture was born, with a brief to be radical.

**Denis McGeary**

**mahboobeh rajabi**



## **mahboobeh rajabi**

### **background**

I am a digital artist, filmmaker, theatre maker, writer and creative producer. My mission is to tell untold stories using my art. The submission is a work in progress, as part of DIPACT, and a co-creation project with seven other artists to respond to the pandemic.

I founded DIPACT as a unique and innovative platform to give diverse artists time to explore and focus on their practice using shared leadership and co-creation methodologies. Our objective is fighting to be recognised as BAME artists in the art system. We are always faced with challenges to find space and now it is even more difficult with the pandemic situation. Currently we are working on creating responses to the pandemic online.

### **what succeeded and what didn't in your project or production?**

I have managed to make the platform happen, we created a group and we produce work by putting ourselves as artists first. I don't see any failure because the progress of our work has been huge compared to the resources we have, so I can say we need more funding and resources. Also we deserve to be more recognised in the cultural sector and able to find more collaborative partnerships.

### **what difference did future's venture foundation funding and support mean to you, your project or production and your future work?**

If it wasn't for Future's Venture to understand the ideas of artists like me, I would never have been able to take DIPACT so far. It also massively helps me to recognize my own skills and leadership potential. I have developed my career to a higher level.

### **further information**

<https://mahboobeh.co.uk/>  
<https://twitter.com/MahboobehMCR>  
<https://www.instagram.com/mahboobeh.mcr/>  
<https://www.facebook.com/DIPACTmcr/>  
<https://twitter.com/DIPACTmcr>





**CITIES  
WILL BE  
OURS  
AGAIN!**

Sr. X

The illustration is a high-contrast, halftone-style graphic. A man with a wide-eyed, smiling expression is the central figure, holding a large, rectangular sign. The sign's text is rendered in a bold, red, sans-serif font. The man is wearing a dark jacket and light-colored sneakers. The background is a dark, textured red with yellow diagonal lines and a faint cityscape silhouette. The overall aesthetic is reminiscent of mid-20th-century political posters or propaganda art.



### background

Brandalism is a revolt against the corporate control of culture and space. We are an international collective of artists and activists that use ‘subvertising’ as a tactic to confront the intersectional social and environmental injustices created by consumer capitalism.

### aims & objectives

To bring together artists and activists who are challenging the harmful impacts of corporate advertising around the world. From a three-day conference in Manchester, a new network The Subverters International was born.

### what succeeded and what didn’t in your project or production?

The Subverters International went on to organise an annual #SubvertTheCity week of action in 38 cities in 18 countries beginning in 2017. This included printing, distributing over 60 artwork designs for installation in billboard and bus stop ad spaces.

### what difference did future’s venture foundation funding and support mean to you, your project or production and your future work?

The three-day conference fused street art tactics with social change strategies. The funding also acted as a vote of confidence for the Brandalism collective; it was another way of saying, “we believe in the work you’re doing”.

### further information

[www.brandalism.ch](http://www.brandalism.ch)  
[www.subverters-international.net](http://www.subverters-international.net)  
twitter: @BrandalismUK



nathan geering



## nathan geering

### background

The Sight Specific Moves (2020) project set out to deliver injury prevention courses to people with visual impairment through the means of bboying. They would learn this valuable life skill to improve their spatial awareness.

### what succeeded and what didn't in your project or production?

Success – Participants learned to avoid injuries from falls in their daily lives.

Failure – We did not manage to cover all of the planned content due to time restraints.

### what difference did future's venture foundation funding and support mean to you, your project or production and your future work?

The support enabled me to reach platforms and to cultivate partnerships that I would have otherwise not been able to achieve.

### further information

[www.rationalearts.com](http://www.rationalearts.com)





provocation **jamil keating**



**ORGANIZING**

**BEAM**

# BLACK LIVES MATTER

CHITTER CHATTER  
NITTER NATTER  
NOT THE BANNER IMA STAND UNDER

WE USED TO SAY BLACK POWER. BABY.  
NOW UR ASKING ME  
IF I CAN BREATHE?

I DARE YOU TO TRY N MAKE IT A QUESTION

AS FOR ME TOO?  
NAH MB  
IM IRATE  
SHIT ON THE MISTERS  
DON'T HEX MY SISTERS

WE SHOULD BE SAYING NOT YOU N NEVER AGAIN!  
FLIP IT ON MEN  
DEFINITIVE END.

THROWING SOME WORKS IN UR SPANNER

U C ME N GEORGE PERRY FLOYD  
SHARE THE SAME BIRTHDAY  
OCTOBER 14TH  
ME N BREANNA TAYLOR  
SHARE THE SAME YOB  
1993  
SHE CAN'T BREATHE  
NEITHER CAN HE  
BUT ME...?

TRY AND MAKE IT A QUESTION.

I AINT SAYING BLM  
NEVER AGAIN

I DARE YOU TO TRY AND TAKE MY BREATH.

BY JAMIL E.R KEATING SEP 2020

## dolly sen



### background

Broken Hearts for the DWP was a symbolic protest at the Department for Work & Pensions head office. Each person carried a large red heart with the name of a person who has died due to DWP cuts. Our aim was to bear witness to these deaths and to raise awareness of how disabled people are being so badly treated by their own government.

### what succeeded and what didn't in your project or production?

We succeeded in organising a protest that involved local disability groups, whom we had no contact with before and giving family members of those who died a sense of standing up to establishment that has caused them so much grief. What we failed to realise was we needed a person just to deal with press as opportunities were missed.

### what difference did future's venture foundation funding and support mean to you, your project or production and your future work?

Future's Venture funding has pushed forward my career and activism. It has helped me gain confidence. It has made me unstoppable. Future's Venture has fortified the heart from one that kept breaking at the world's injustices into a heart that beats stronger and knows it can change a small part of the world.

### further information

[www.section136.co.uk](http://www.section136.co.uk)  
[www.dollysen.com](http://www.dollysen.com)

instagram: [dollysen70](https://www.instagram.com/dollysen70)  
twitter: [@DollyDollysen](https://twitter.com/DollyDollysen)



wallace heim



$x = 2140$



## the sea cannot be depleted **wallace heim**

When a chance comes, take it.

A chance came for me in the shape of support from Future's Venture Foundation, but it was so much more than the funding for a piece of work. It offered me the chance to change what I do, how I practice, and to go more deeply into the matters that compel me than I could have ever imagined.

For years, I had written about making art, particularly performance, theatre and social practice that engages with ecological imperatives, art that goes into the vexations and pleasures of how the human and the more-than-human are inter-dependant. My public writing was in an abstract language, about ethics, conflict, place and learning. I kept other strands of writing to myself, other desires for how to write what philosophy could grasp, but not express.

Too, I had started working more from home, which, living in Cumbria, means facing the civil-military nuclear complex as it extends through a landscape of seas and meadows, granite and politics.

I can't imagine another funder willing to take the risks of supporting the writing and production of a scripted, fictive audio piece by someone whose writing belonged more to academic journals, and whose earlier career had been as a theatre designer. Or to risk the project itself, which was taking on the civil-military nuclear world and the uncanny uncertainties of nuclear waste. The piece, titled 'the sea cannot be depleted', is three voices, each person watching the Solway Firth, each trying to understand the effects of real events – the military firing of depleted uranium into that estuary – and the enduring forces of what is buried beneath the surface.

The funds afforded me time, rich expanses of time to research, to walk the coasts, to watch, listen, swim, and to read. To write and re-write until the intuitions of the research came close to the expressions of the script. I was left alone to get on with it, and this was wonderful. The trust given to me from FVF was essential. I always knew, too, that there would be support from within FVF should I need help with the creative processes, or the mental health effects of the issues I was dealing with.

FVF brought together the artists in that first round to meet in Manchester, and this gave me inspiration and a feeling of shared purpose. Those conversations stay strong as key moments of the process. Now, in the COVID world, the news from the FVF artists that circulates digitally is a connection again with that generosity.

## the sea cannot be depleted **wallace heim**

The nuclear has not let me go. The ferocious complexity of the nuclear requires more than factionalism or the promotion of fear, and I continue to press into the cultural and social dimensions of the civil-military nuclear complex in various ways. I've participated in many cross-disciplinary and cross-agency workshops on the futures of nuclear wastes, both as artist and ethicist. My work is included in the Nuclear Cultures network, and been played at many conferences.

Over the last year, I have been considering the future of the Sellafield site in West Cumbria and the potential remediation of contaminated land in association with academics and scientists at The University of Manchester. They asked me to create a sculpture exhibition – another chance. The exhibition was titled

**X = 2140**

**In the coming 120 years, how can humans decide to dismantle, remember and repair the lands called Sellafield?**

and was shown at the Florence Arts Centre, Egremont, in early 2020, supported by The University of Manchester's Beam research network and Dalton Nuclear Institute, and funded by the UK Energy and Research Centre.

The exhibition involved having to engage more closely with the civil-military nuclear complex, not only view it from a distance. Those worlds are stark and murky and entwined with irreconcilable conflicts.

The artistic confidence that FVF support had given me helped as, again, I took familiar skills, those of theatre-making, and used them in a new way, making sculpture. Too, the confidence gained helped me keep my balance in addressing the more emotive issues around the nuclear industries, the imbalances of power and knowledge, and the deep time of radiological waste.

[www.wallaceheim.com](http://www.wallaceheim.com)

[www.theseacannotbedepleted.net](http://www.theseacannotbedepleted.net)

**X = 2140**

<https://www.facebook.com/nuclearsitefutures/>



wallace heim





### **The Gay Liberation Front are back and this is what they want!**

Boris Johnson acknowledged that ‘there is such a thing as a society’ because of communities coming together in the face of COVID-19. While this may be news to politicians, isolation, distancing, stigma, austerity and loneliness are nothing new to marginalised communities such as the LGBTQI+ community or people living with HIV.

The social impacts of Corona are widening to affect many more people, but I have seen my community respond with incredible, compassion and strategic sharing of skills, as well as love and support. I was honoured to be part of the recent Coronavirus Cabaret: the online show combating social isolation with queer artists and activists across the world. Fun, joy and tactical frivolity prove to be highly effective antidotes to fear, anxiety and social exclusion.

Those who have already walked through hell, such as the HIV genocide, or the centuries of compounded racism, xenophobia or homophobia are harnessing their lived histories to help people navigate this crisis. I’ve seen so many in my community fire up collective resources of activism, solidarity and critical thought to create networks of grassroots support in the face of government inaction. There is a powerful and intersectional understanding that we can solve the COVID-19 pandemic without causing further suppression of minority rights, to create a better, kinder, fairer world after the pandemic. However, the Government’s Coronavirus Bill is emblematic of why we must have a critical approach to social transformation within and beyond the pandemic. Indeed, while the Tory Government hypocritically heaps praise on the NHS, it continues to dismantle it.

Enforced isolation is torturous for people’s quality of life, but it can also be a place for personal growth, which is why online communication is a good place for inspiration, salvation and indeed revolution. Online platforms are not only a survival mechanism for loved ones and communities, but a place for ordinary people to understand the root causes of the pandemic and the structural symptoms, such as the NHS not having the equipment.

provocation **dan glass**



## **The Gay Liberation Front are back and this is what they want!**

Jean-Paul Sartre quipped that ‘life begins on the other side of despair’ and like all historical episodes of collective trauma, we are on a steep learning curve to channel grief for resilience. As Naomi Klein explores in ‘Coronavirus Capitalism’, these seismic moments are opportunities for systems hellbent on profit to capitalise on crisis and they are opportunities for people driven by equality and sustainability to reclaim ground for humankind to bring collective liberation.

For a very long time people have struggled for justice in Britain. Digging into the past, you enter an incredible ancestral tapestry of skills, beauty and fierce love, with visions of a new world. Fundamentally, communities committed to transformation have an intrinsic understanding that constantly challenging the status quo – of environmental, racial, social, economic barbarism – is tough, so don’t be too hard on yourself. Ask questions, reach out and look after yourself, so you can smile at the end of the day.

It is gutting that we celebrated the 50th anniversary of the Gay Liberation Front (GLF) in isolation. However, 1972 was when Coming Out, Gay Pride and the first Gay Pride March kicked off, so 2022 will be the 50th anniversary of those political demonstrations and celebrations. We are now being dynamic and making sure our queer friends and allies get lots of support and that, as soon as the time is right, our events will celebrate the building of queer freedom and justice.

Future’s Ventures has generously supported the development of - ‘Out of the Closet and Into the Streets - celebrating Pride and confronting rising LGBT+ hate crime.’ The programme exists to inspire a new generation of radical LGBTQIA+ artists and activists to learn from their elders and incorporate this wisdom into artistic interventions on the streets of London.

27.11.20 is the 50th anniversary celebration of the first LGBT+ demo in Britain

### **further information**

<http://www.gayliberationfrontuk.home.blog>



... entwickeln sich  
... Augen der Zuschauer.

GROSSBRITANNIEN

## THE BOW GAMELAN ENSEMBLE

FESTIVALERÖFFNUNG

paul burwell

**R**asselnde Blechteile, das dumpfe Dröhnen von Schrottmotoren, schrille Töne aus Kesselfeifen vermischt mit durchdringenden, sirenenartigen Klängen aus Plastikröhren, das Krachen zusammenschlagender Radkappen, ausrangierter Boiler und riesiger Metallwerkzeuge — das Bow Gamelan Ensemble aus London erzeugt mit diesen «Instrumenten» vibrierende Kaskaden aus Tönen und Musik, läßt Klangstrukturen entstehen, die gewöhnlich eher in die Welt einer dröhnenden Fabrik gehören.

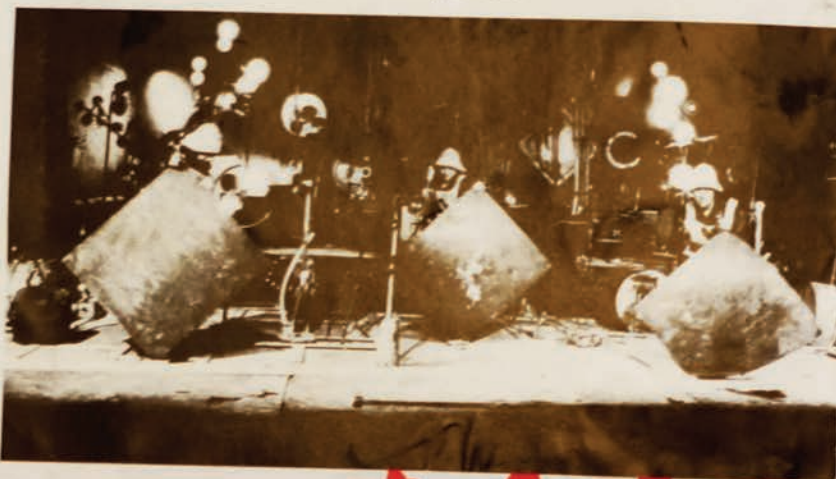
Zusammen mit speziellen Lichteffekten, die die bizarren Klangskulpturen in immer neuen Perspektiven ausleuchten, entsteht ein faszinierendes Gesamtkunstwerk.

Seit 1983 arbeiten die Performancekünstlerin Anne Bean, der Percussionist Paul Burwell und der Bildhauer Ri-

chard Wilson mit ihren ver-rückten Klangskulpturen, die sie ausschließlich aus Schrotteilen und gefundenen Objekten entwickeln. Ihre langjährigen Erfahrungen in den unterschiedlichsten Kunstrichtungen und ihre Neugier, in unerforschte Gebiete des Zusammenspiels von Klang, Licht und

Skulpturen vorzudringen, machen jede Performance des Bow Gamelan Ensembles zu einem nicht wiederholbaren Spektakel.

**Donnerstag, 1.9.,  
22.00 Uhr, Eisfabrik,  
ca. 1 Stunde, ohne Pause**



AS ANYTHING ELSE. THERE IS NO NEED TO RUSH INTO ANYTHING AS A REACTION. RELAX, SEE WHAT COMES ALONG... SEE WHAT HAPPENS ~~IF YOU~~ I WILL HAVE TO MAINTAIN THIS

EQUILIBRIUM ON MY RETURN TO ENGLAND. I MUST NOT SEE IT AS ~~PART~~ OF RETURNING TO THE BATTLE FRONT - I CAN KEEP MOVING IN LONDON - EXCEPT THAT AS AN ADVANTAGE, I WILL HAVE MY OWN POSSESSIONS AS TOOLS AND COMFORT. I HAVE TO EXPLORE THE POSITIVE SIDE OF BEING ALONE AT PRESENT. I HAVE TO TURN ALL THESE THINGS TO MY ADVANTAGE. I HAVE TO MINIMISE THE BAD AND ACCEMURATE THE GOOD. BATTER THINGS ALWAYS HAPPEN.

### GOOD HABITS

WALKING.

PRAYING.

ART.

LOOKING AFTER MY BODY - FOR THE EFFECT ON MY MIND.

LOOKING TO MAKE THINGS THAT GIVE ME SUSTENANCE  
SLEEP / REST.



pasha du valentine



### **background**

My project was called Dominartist 2020. Through channeling the persona of a dominatrix, I explored the concept of female power through various appropriated male attributes, aggression and the phallus, control and domination.

### **what succeeded and what didn't in your project or production?**

I created a mythological character through the internet quickly and concisely and was able to simulate power whilst revealing the shame associated with sex work and with the powerful woman. Shaming is a bigger part of the exhibition than I had intended as I am victim to it even though I am no longer the Dominartist. This is not so much a failing as a turn of events. The pandemic has also meant that the exhibition will not be realised in the form intended and will now be a five-year-long online interactive project. I don't want to think of that as a failing, but technically it is, as the exhibition was designed for a very different setting. I think though that the result will be more than satisfactory, maybe even a little bit ground-breaking. It will certainly exist for a lot longer than a London gallery show.

### **what difference did future's venture foundation funding and support mean to you, your project or production and your future work?**

My funding created a studio with equipment that has set me up for a life of creative practice in film, music, and performance. The pandemic has meant that I can forge a career on a different path – the virtual one – and now I have the means to do it.

### **further information**

[www.dominartist.co.uk](http://www.dominartist.co.uk)

[www.goddamnmedia.com](http://www.goddamnmedia.com)



0161 festival





**Music  
Art  
Sport  
Football  
Martial Arts  
Tours  
Seminars  
Education  
Talks**

**2021**

**Antifascism  
Manchester**

**23rd April - 3rd May**



robin doyle



robin doyle



**Laugh Riot (USA)**

**background**

A comment on the militarisation of police forces into a corporate apparatus to serve big business and corrupt politicians from We the People. Not saying there are no good police, but when they look like Luke's father... This is the USA version. I'll hopefully get round to creating more totalitarian fruit flavours someday. Acrylic on canvas.

**further information**

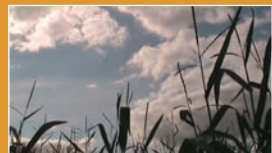
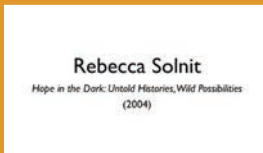
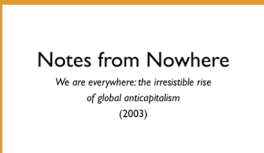
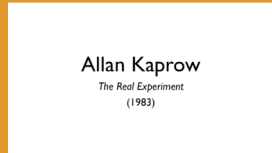
[www.whathaveidonenow.co.uk](http://www.whathaveidonenow.co.uk)

# our dreams cannot be legalised **james brady**

...from ART to ZAD... A Radical Glossary for the Post-capitalist Revolution

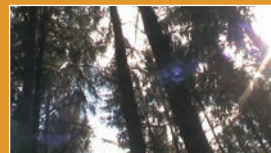
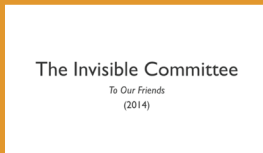
Future's Venture Foundation has generously supported the research and development of a project, which explores the synergy between the art of radical publishing and the art of disobedient direct action.

OUR DREAMS CANNOT BE LEGALISED places the activities of the activist-art collective, Laboratory of Insurrectionary Imagination into the context of the ZAD (Zone à Défendre) commune in Western France. This audio-visual notebook is a poetic collage of photographs, video, text, and narration (it also features some brilliant anarchist rapping by Stika). It's a pretty rough, unfinished piece, a work-in-progress only to be considered really as a provocative sketch of sorts – as imperfect, and hopefully as beautiful, as its subject matter.



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The voices you hear are those of the activist-artists reciting the radical words of the writers and powerful books that have inspired them to make their lives a form of 'artful resistance' over the years. The video footage was made on location at la ZAD as were many of the photos. These are playfully mixed with interrelated images of the Climate Games, Clown Army (CIRCA), Bike Bloc, and other collective, disobedient mobilisations of human bodies with crazy props and clandestine make-up.



## further information

video links

<http://bit.ly/ZADlabofiivid>

<http://bit.ly/ZADnotbeenvid>

<https://zadforever.blog/>





# FUTURE'S VENTURE





# INVITATION

## CELEBRATION: PROVOCATION WEEKENDER :2019

Three years into our great adventure of funding art practice, and on the eve of Brexit, we will be taking pause to celebrate what we have achieved in supporting artists in challenging practice, and those who traditionally have found it difficult to access funding.

This is equal parts celebration, and provocation. A chance to reflect on the work and its purpose, but also to draw inspiration for the future possibilities of funding arts practice, that challenges on many levels.

The weekend will be a mix of...

**PERFORMANCE, WORKSHOPS, TALKS, WALKS AND FUN**

**FROM SATURDAY 30TH MARCH FROM 10AM UNTIL SUNDAY 31ST MARCH 4PM**

This is a hurrah on the weekend of Brexit, a show of defiance, making a point for positive collaboration, we hope you will come and join us!

**WALK THE PLANK, CO3DEN WORKS, 37-41 CO3DEN STREET, SALFORD M6 6WF**

**PLEASE RSVP TO [ALMAISONPRODUCERS@GMAIL.COM](mailto:ALMAISONPRODUCERS@GMAIL.COM)**

**FILE UNDER: WELFARE STATE INTERNATIONAL**



FUTURE'S  
VENTURES

Weekender Image taken by M Barnes-Wynters of Hometown Story, written by Louise Wallwein and performed by the community of Hull in 2018. Commissioned by Absolutely Cultured for BBC Contains Strong Language Festival

notes

## credits | next issue

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**next issue**  
**radical arts handbook**  
**part two**  
**radical present**





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