

radical arts handbook  
issue 03 radical futures



## **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.

Published in 2020/21 by Gaia Project in partnership with Future's Venture Foundation. All rights reserved. © 2020/21, the authors, the artists, the photographers, Gaia Project, and Future's Venture Foundation.

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

Issue 1: Radical Past

Issue 2: Radical Present

Issue 3: Radical Futures

ISBN: 978-0-9932192-7-6 (3 volume set)

Front Cover: Untitled by Robin Doyle

Back Cover: FV Flame by Michael Barnes-Wynters

### **Editorial**

Roney Fraser-Munroe, Michael Barnes-Wynters, David Haley & James Brady

### **Copyediting & Proofreading**

Gaia Project

### **Design by**

K3 & Kargan Media

### **Distribution**

Cornerhouse Publications

HOME

2 Tony Wilson Place

Manchester

M15 4FN

United Kingdom

[www.cornerhousepublications.org](http://www.cornerhousepublications.org)

### **Future's Venture**

<http://futuresventure.net>



## contents

2	manifesto
3	editorial
4	michelle tylicki
5	foreword ruth daniel
6–7	kris canavan
8–9	provocation estabrak
10–12	ama josephine budge
13	danielle chappelle aspinwall
14–15	sumit sarkar
16	patch de salis
17–20	anarchitecture richard dedomenici & zean macfarlane
21	richard downes
22–23	serena hussain
24–25	provocation shabnam shabazi
26–27	martin lewsley
28–31	provocation topher campbell
32–33	after art school isa fremeaux & jay jordan
34	test screening paul burwell
35	beyond future
36	notes
37	credits

## 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 M. Pirsig)

*"Who controls the past controls the future. Who controls the present controls the past"* (George Orwell)

Breaking that control, this publication completes the Radical Trilogy, a compendium of creativity from Future's Venture Foundation (FVF). From a Radical Past, through the Radical Present, we may now see the possibility of a Radical Future, with a network of radical artists to carry on into their diverse futures.

Through unprecedented challenges our world continues its transformation with XR, MeToo, BLM, LGBTQ+. And there has never been a greater need for art to be radical, not avant garde, radical. FVF has done its job and the funding soon come to an end. It is wonderful that for the last round of funding we doubled the network by simply giving money to artists to carry on – no strings, on outputs, no outcomes and no evaluations – just a contribution to live. And some of those artists join with other friends to contribute their texts and images here. As Rebecca Solnit writes: *'We don't know what is going to happen, or how, or when, and that uncertainty is the space for hope.'*

And as Tony Allen spoke for his posthumous album:

*"I don't know when to stop, y'know? I-I'm just explor [sic] I mean what I'm doing is exploring.*

*Exploring this musical field, because There Is No End, there's no end to it*

*The line of music, There Is No End*

*We just have to explore*

*And express, and yeah look at it"*

The Editors, Ronald Fraser-Munroe, Michael Barnes-Wynters, David Haley and James Brady thank you for the opportunity to explore and express our Radical Futures.

Tony Allen (2021) *There Is No End*, posthumous album. Blue Note Records

Rebecca Solnit (2016) *Hope in the Dark: Untold Histories, Wild Possibilities*. Edinburgh, Cannongate. p xxi

#### The Editors

Future's Venture Imprint Group



I often used to think, what would it take for us to overhaul the failing systems we live in? As a young girl, I grew up learning that all of the systems that we live in have been created by men, all of them are failing us as humans and increasingly destroying the world in which we live. Capitalism, a system with the myth, that anyone can achieve anything has resulted in the world's richest 1% having as much wealth as 6.9 billion people, and the consequences of that equating to poverty, disease, conflict, climate change and unnecessary death.

So, when we think of 'what is a radical future?'; perhaps it's simply that the world is more equal and just. That feels very radical from the current status quo.

We are currently living through a global pandemic. Perhaps this is to be what it would take for us to overhaul our failing systems? People spoke of us not returning to our 'normal'. Less travel, less consumerism, more time for what matters - family and friends, less intensity of work. People have had a long time to reflect and understand what is most important in their lives, what they miss and what they don't. Yet, as we come over the other side, it seems like capitalism is more powerful and that we are falling back into the same ways and mistakes of the past.

Marx talked about the proletariat - a submissive working class, but friends in Brazil at Midia Ninja (the biggest citizen journalism platform in the world) now talk about a 'commentariat', those that do not hold the means of production, but who have found a voice and use the tools available to them through digital advances, to speak out against injustices and mobilise people - both on and offline to challenge their reality against Bolsonaro.

For me, a culmination of damage through climate change and digital advances for the commentariat, will inevitably result in a fight against the systems that have created this - where rethinking those systems will be the only way forward. I have hope for a radical equitable future, but fear it will take something bigger than a pandemic to make us fight for a better world.

**Ruth Daniel**  
Artist Mentor  
Future's Venture Foundation





**background**

Over the last 20 years I have utilised this husk and it's resources (blood, piss, shit) to create artworks that can be viewed as gestures of dissent.

In 2020 I presented a performance titled '*All Roads Lead To Shit*' - a collage of debasement centred around the idea of Brexit being an act of self-mutilation. My proposition, is to investigate this collage further in the context of film, while expanding the themes to include metaphors for the rambling chaos created by a bumbling buffoon, who unapologetically refers to homosexuals as BUMBOYS and reduces the country we live in, to a 'Plague Island'.

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

I have never been afraid of failure. I have, however, been afraid of not being nervous - nerves show that you care. If I don't care, then what is the point in creating anything?

The most important thing for me, in the creation of this video based work, is to execute the visual metaphors that are in my minds eye clearly enough to do my vision justice.

Perfection is unattainable, fear is a social construct: create something and enjoy the adventure that unfurls as a result of doing.

**what difference did FV funding and support mean to you, your project or production and your future work?**

As an artist who has never received ACE funding despite repeated efforts, to finally receive some funding has been a MASSIVE confidence boost and a welcome shot to the arm.

I have self-funded the majority of my performances and have found it a challenge to keep a roof over my head and survive as a human, while putting money into creative endeavours. This funding has released me from those pressures and given me some freedom.

An added and welcome bonus to the funding itself, is the support network that FV have created and continue to facilitate. This infrastructure ensures that all who obtain funding are nurtured.



Dear Reader,

If I picked up the book of you, what chapter would it read?

How would the words land from your pages onto my tongue?

What sounds will glide through these ears and what stimulations left on this body?

If I had to draw you, what relics of past life would we see on your outlines?

They say we are mosaics of all that's been around us - every pixel of ourselves borrowed.

So may I borrow you?

In hope our landscapes meet in common space that both our hearts can dance to.

You see I speak to you from a place of the broken hearted.

A cracked love affair with life, I am still untangling the common structures built on quick sand around us.

I want to converse with you about language, about love, expectations and being. Yet I know all these states are based on nothing but bias meanings.

We've been here before but my memory of you is vague yet I know you exist here with me, in this system...

Systems.

I've been thinking about systems.

How each system just makes more systems.

How the first system we have each ever faced is our families systems.

Fractals of service, love, hate, expectations, customs, traditions and... in/justice.

What othering lurks in the crevices of your ancestry?

Does it sparkle with repressed homophobia like mine?

Maybe your racism speaks clearly...

Tell me, do you speak of Palestine?

About those of us whom the world has left behind?

I wonder of the structures you yourself have helped build, and of those you have dismantled... What have you dismantled?

Agency...

You.

Have.

Agency.

Integrity.

It is never too late for integrity.

Let's meet outside, where our endless motions meet emotions searching for a life we're still destined to find.



**[10]** *Ama Josephine Budge* | Zachary Maxwell Stertz

## ama josephine budge

The *Apocalypse Reading Room* is a bunker, a shelter, a possibility, traveling library and a world of talking stories in the face of environmental and social change, a gathering of all the books we might need to change the end of the world...Well Some of them...

The installation was conceived of by artist, speculative writer and pleasure activist Ama Josephine Budge, who longed for time and space to read all the books she had been hoarding for a rainy day or an apocalyptic moment when, without the internet of course, your survival and ability to build new worlds might be dependent on your physical and creative library.

Working with the Free Word Centre in Farringdon, London, Ama launched a scratch of the installation in 2019 at *'All The Ways We Could Grow'* festival, with a focus on the possibilities and fluidities of gender. Then the pandemic happened and we were all stuck inside with our books indefinitely (though sadly not without our computers and subsequent work and social commitments).

Then the *Apocalypse Reading Room* was lucky enough to be offered Future's Venture funding, meaning Ama could launch *'Room2Room'* – a virtual installation for which artists/activists from all over the world read to camera from their own apocalypse survival guides.

FV funding also meant that when the physical installation opened at Artsadmin in Whitechapel (London), Ama could fulfil her dream of inviting two resident artists to share and rest and grow with the project: Lateisha Davine Lovelace-Hanson and Mohammed Z Rahman.

The bunker moves on to its next iteration, thanks to Future's Venture funding, with an eternal invitation to come and read, rest, write, share, imagine, dream and add your own apocalypse survival guides.

[www.amajosephinebudge.com/apocalypsereadingroom](http://www.amajosephinebudge.com/apocalypsereadingroom)

[www.artsadmin.co.uk/project/the-apocalypse-reading-room/](http://www.artsadmin.co.uk/project/the-apocalypse-reading-room/)

insta: @amajosephine #ApocalypseReadingRoom

---

# APOCALYPSE READING ROOM

---

If you were collecting books for the apocalypse,  
what would your reading room hold?

Share your apocalypse survival guide below!

**“Have you observed the ocean? The goal is not to repeat each other’s motion,  
but to respond in whatever way feels right in your body.”**

**– adrienne maree brown  
Emergent Strategy**

*The Apocalypse Reading Room is an installation by artist and writer Ama Josephine Budge. The installation at Toynbee Studios is produced and supported by Artsadmin as part of Season for Change, funded by Creative Europe, Future’s Venture Foundation and Arts Council England. | #ApocalypseReadingRoom | amajosephinebudge.com/apocalypsereadingroom*



Illustration  
by Danielle  
Chappelle Aspinwall



**[14]** *Form 19X Multi-Material 3D Printed Sculpture 2019* | Sumit Sarkar



### background

I am a sculptor and painter working with digital and analogue techniques, taking inspiration from a variety of sources including religious iconography, science fiction and street art, with recent work focusing on abstracted sculptural form.

New technology continues to be at the forefront of my practice with recent projects exploring the use of stone milling with a 7-axis robot arm, Virtual and Augmented Reality and multi-material 3D print.

I have exhibited in various solo and group exhibitions, including a 20 year retrospective alongside new works with Gem Arts in Gateshead in 2018, and a residency and exhibition at the Colombo Art Biennale in in 2017.

### current and future works

I am working on an ongoing interactive sculpture project that combines marble sculpture with 3D print, and Augmented Reality with projection mapping and sound to create a totally immersive audio/visual/sculptural exhibition experience. On hold due to the pandemic, now set to debut in 2023.

The physical sculptures will be made from different methods (the digital nature of each process meaning they fit together perfectly), merging stone, plastic, wood and metal, and will come alive with immersive digital 3D animation on AR headsets, each sculpture interacting with the audience and each other.

The more abstract and as digital my work becomes, the more I feel the need to stay rooted in the traditional, so I keep my hand trained with life drawing and 2D figurative animation, but with my eye ever fixed on a very abstract, digital, future vision.

### what difference did FV funding and support mean to you, your project or production and your future work?

The FV fund has enabled me to continue my practice and allow breathing space and exploration in these uncertain, in limbo times, with a focus on 3d printed sculpture. The connection with Barney Doodlebug from the Future's Venture collective has been critical, and we are plotting a future residency and exhibition.



**THIS AINT LIVING**



**A FILM ABOUT HOMELESSNESS**

**richard dedomenici | zean macfarlane**



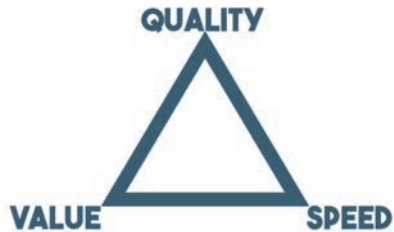
In 2015 I proposed to the Radical Independent Art Fund my plan to build a very small prototype portable house that looks like a piece of utilitarian street infrastructure; insert the house into a gap in the urban realm when nobody's looking, and see how long I can live inside it before someone notices that it's not supposed to be there.

The concept was very difficult to fund by traditional means, due to the threat it poses to accepted forms of land ownership and its potential to destabilise the property market. Thankfully, Future's Venture Foundation liked the idea, and offered to commission the project.



After a few false starts I found architect Zean Macfarlane - or rather he found me - and together we embarked on an epic journey to design from scratch a tiny house which has both the provision to be tethered to existing utilities, whilst also being able to be lifted on and off the back of a small truck, whilst also looking a bit like an air vent or possibly an environmental monitoring station.

On our first meeting Zean drew for me a picture of the Magic Triangle of Project Management (see image below)



He explained to me that, from the three variables of value, quality and speed, we could choose only two.

We settled on the first two, and thus, several years later, we are only now nearing the completion of the prototype house.

It's taken far longer than either of us could have possibly imagined, and the pandemic has delayed the project even further, but - barring a couple of final pieces of cladding that are currently stuck somewhere in the Suez canal - construction is almost finished.



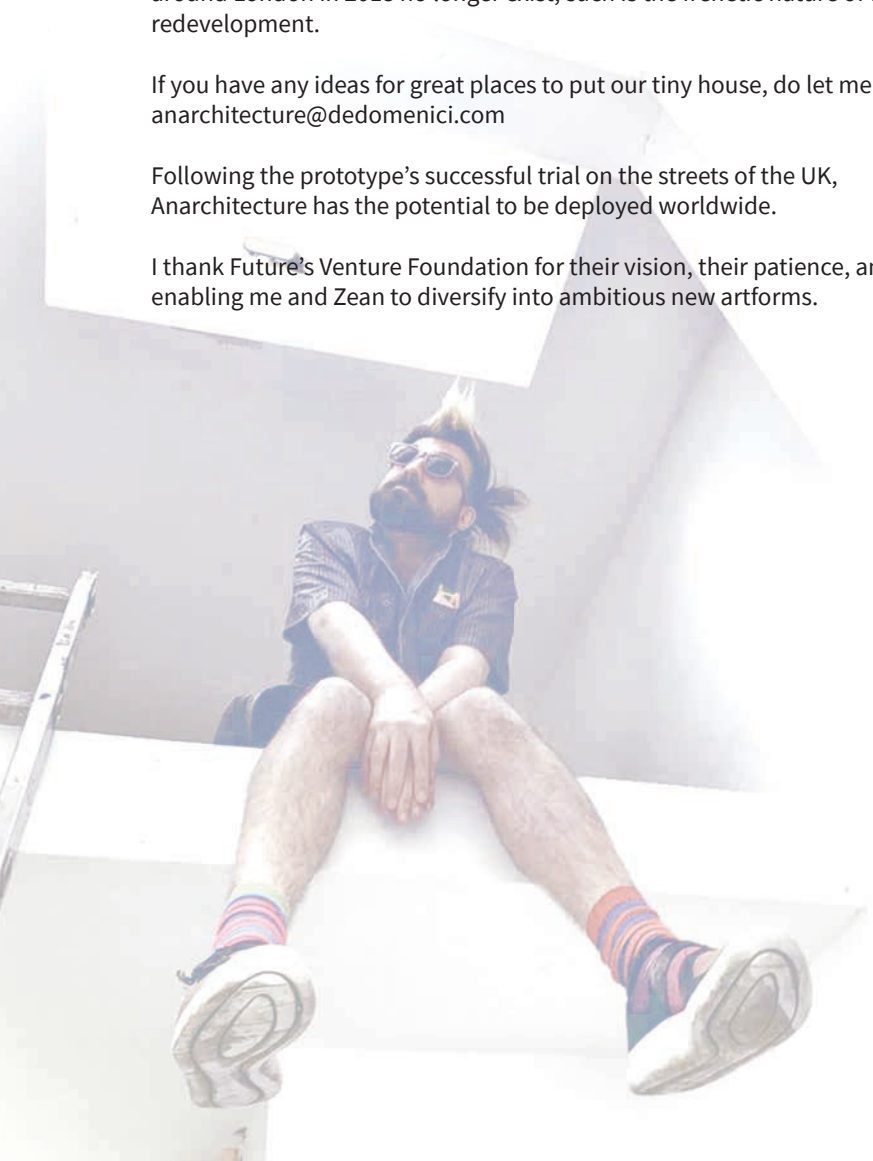
The project is my most complicated and delayed to date, but remains on budget, and so discreet deployment into the built environment should commence soon. I plan to install CCTV to document the response, if any, to the house.

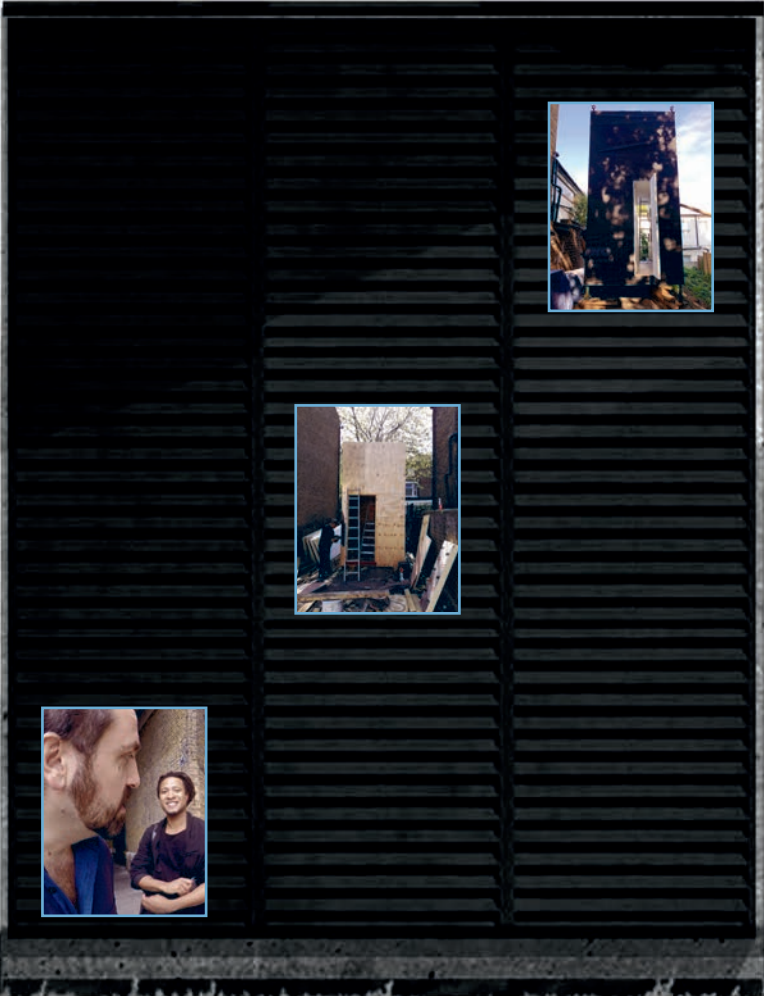
Unfortunately most of the excellent potential locations we scouted around London in 2018 no longer exist, such is the frenetic nature of urban redevelopment.

If you have any ideas for great places to put our tiny house, do let me know at [anarchitecture@dedomenici.com](mailto:anarchitecture@dedomenici.com)

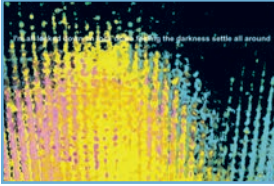
Following the prototype's successful trial on the streets of the UK, Anarchitecture has the potential to be deployed worldwide.

I thank Future's Venture Foundation for their vision, their patience, and for enabling me and Zean to diversify into ambitious new artforms.

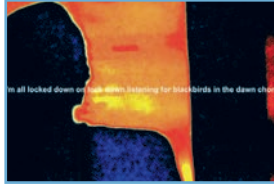




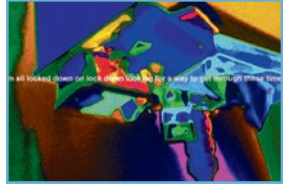
## richard downes



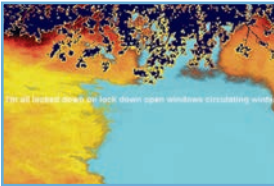
I'm all locked down on lock down feeling the darkness settle all around



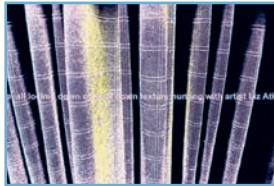
I'm all locked down on lock down listening for black birds in the dawn chorus



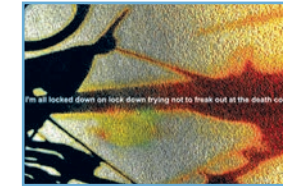
I'm all locked down on lock down looking for a way to get through these times



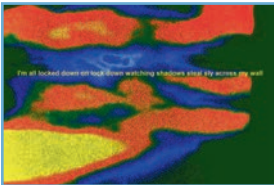
I'm all locked down on lock down open windows circulating winter



I'm all locked down on lock down texture hunting with artist Liz Atkin



I'm all locked down on lock down trying not to freak out at the death count



I'm all locked down on lock down watching shadows steal sly across my wall



I'm all locked down on lock down with no particular place to go Chuck

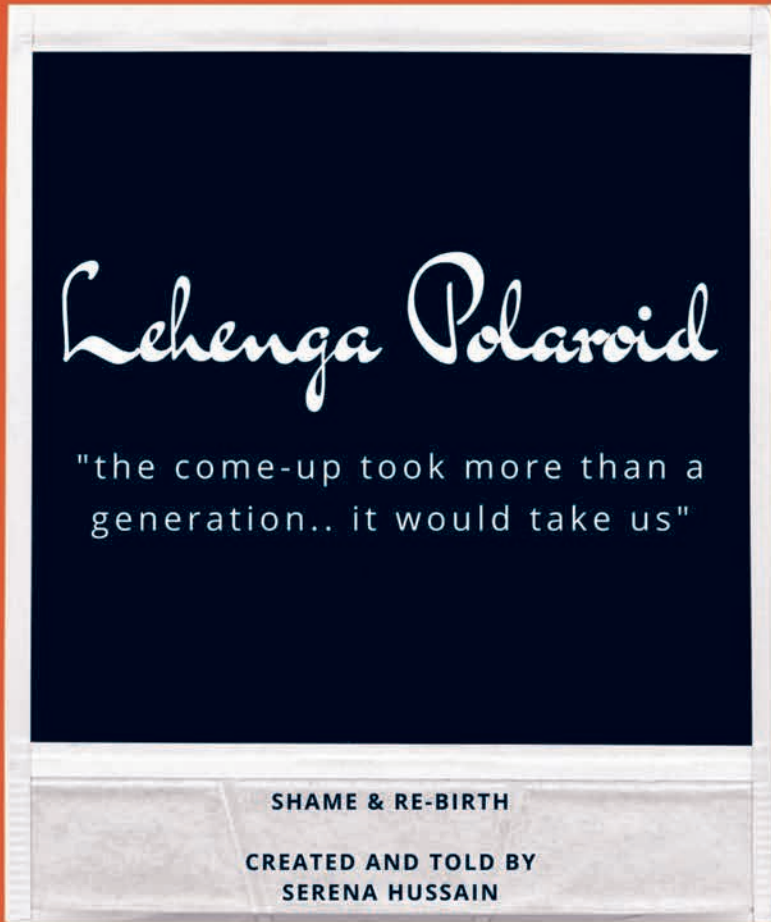


I'm all locked down on lock down like an engine softly ticking over



I'm all locked down on lock down writing single line haikus for my love

serena hussain





**background**

I am exploring spoken word storytelling for the first time in a video/film medium. A digital creator always working from my home studio setup where I explore music and video production, I wrote a synopsis for a novel proposal which turned into a monologue script. I've been challenging South Asian and Muslim cultural norms and values in and out of my work for decades.

This project challenges the stigma and recycled shame placed on infertility, divorce, and selfhood for South Asian women born, raised, and living in the UK /London diaspora. Self-produced in my home studio in South London, talking directly to camera, I aim to share evocative memories of shame and re-birth growing up in 80s and 90s London, and the becoming of more unexpected creative forms of myself.

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

What hasn't succeeded is my production schedule. I have experienced delays due to school closures (and self-isolation prompted home schooling) in line with government guidance on Covid-19. My future expectations for the production schedule is with the additional funding, and childcare support to get me back onto my filming, recording and editing schedule with an end of September 2021 deadline.

**what difference did FV funding and support mean to you, your project or production and your future work?**

The funding has allowed me to carve out production time with the assistance of paid childcare. I'm also hoping to workshop my script with a theatre professional as I believe there could be scope for a follow-on project.



## **I Can't Breathe**

*“When we revolt it’s not for a particular culture. We revolt simply because, for a variety of reasons, we can no longer breathe” (Frantz Fanon)*

This is an image from a video work, created against the backdrop of Covid and timely exposure of police killings, coinciding with murder of George Floyd reminding us of atrocities here at home...

Police killings are not just a US problem... The UK is not innocent... *“I can’t breathe”* has been uttered out of the mouths of many black people globally, most recently in 2018 by Kevin Clarke in Lewisham, two years before murder of Floyd... Last week, I walked passed a situation with 8 police men on top of a black man outside McDonalds in Dalston and the young man screaming: *“I am ill...I am ill...get off me...I’m ill...”*

In the last 50 years, more than 2000 people have been brutally killed at the hands of the UK’s police. I would not even treat an animal like that... The violence inflicted by the State, the racism in society. We think they are there to protect and uphold us but actually they want to destroy us...

War or justice?

The struggle continues...

Handing the torch to next generations...

Memories spoken so we can keep them alive...

Film, creativity as a way of evidencing, archiving past, present and future...

Archiving due to too many gaps, cracks, fissures...

If I don’t share my history/ her-story, then no one else will...

The violence and brutality inflicted by the state in a constant cover up...

Such low value for human life...

Why are some lives more valuable than others?

Why can’t we have the same rules for everyone?

Bringing young people together ...

Ownpowerment/ empowerment...

Giving them a voice...

Organising the next generation to save themselves!

# SAGA<sup>OF THE</sup> FROGCHILDREN



**background**

On December 1st 2019 I dreamt looking out of a window and gazed upon bare earth once occupied by a trampoline. The ground was slightly depressed. I went to the shed, took a spade and dug a hole.

The cavity filled with water, so the next week I excavated a big hole and using the natural clay (roughly 70cm below the topsoil), I lined a new garden pond the old way. It seemed the right thing to do. The pond filled over the winter. The following spring I went to seek frogspawn. Two days later, Lockdown, and the world changed.

Over the course of four seasons, and these strange times, I filmed the pond and its surrounding mantra. It evolved, it became very much alive, and it was good. It was Zen. The hole became sanity and a 'life' art project, an inspiration, and something to look inside. My family became observers.

**what difference did FV funding and support mean to you, your project or production and your future work?**

I collated and edited the video footage and published images of the progress of this living art and it became increasingly apparent that there was something very special taking place. It was very involved and required quality time to document. The Future's Venture funding support was an inspiration. It allowed me to move the project onwards removing a little financial pressure.

To me personally it also meant there was an organisation out there which cared and did not require me to tick boxes and project an outcome I could not predict. It inspired further dreaming about what I wanted to do. It allowed me to be an artist. These dreams and ponderings have spawned a working relationship with the multimedia artist Ruby Tingle whose contribution in words and thoughts to the film were absolute perfection. The saga continues...

<https://www.instagram.com/atomluft>

provocation **topher campbell**



### **HIV and Aids. Yesterday and Today.**

It's a Monday in November 2020 during one of the most distabalising years of my life. I have just been through 14 days of self-isolation because one of my lovers tested positive for Covid-19. The surreal experience of seeing his beautiful face looking tired and disorientated on our Facetime calls and the worry that I too might be a carrier has been stressful beyond belief. Thankfully it was not too serious, and he has recovered from what turned out to be a mild version of the maddening Coronavirus. As for me, I was tested and turned out negative. During my isolation I was called by the government Track and Trace people. They claimed they were making sure I was coping with isolation but then ended the call with a reminder that I could be fined for breaking isolation before my assigned date. The call felt like a form of social control.

Rewind 21 years to 1999 and I am in the home of a best friend who had painfully succumbed to many years of fighting the HIV virus. He was dying and gasping for breath in his last moments of life. His partner joined me with several other friends. All of us young, Black, white, straight and LGBTQ gathered around his bed in the small upstairs bedroom in North London. Bewildered and saddened by our once beautiful and youthful friend, a Black man now emaciated and shrunken. The attending nurse encouraged us to help him on his way. So, we did. With tears streaming down our faces holding each other's hand, some shouting, some whispering imploring him to "Let go". To let go of the suffering. In the next hour Steven or as we called him, Little Steve, died.

Now I hear the same language of testing positive or negative for a deadly virus; feel the same sense of weariness at a public health crisis that has gone on and on, as memories reach across the decades to remind me how vulnerable we all are. The difference is that in the 90s, the time of my young adulthood, there were no calls from government helplines or laws that could fine you or a national campaign telling us (laughingly) that we were "*all in this together*". Instead, there was vilification, shaming and rampant homophobia about the evils of the "gay plague". No matter that heterosexual, bisexual or for that matter any-sexual human being is vulnerable to HIV and AIDS. The era before Anti-retrovirals was deadly for us all. It's not over.

The picture has not changed for Black people throughout the Diaspora, and for Black men particularly. In Nigeria in 2017, 25% of newborn babies were HIV+. In parts of the US one in two Black men are HIV+ and in the UK the fastest growing group of people testing positive for HIV is Black men. In truth the era of Anti-retrovirals is still a long way off for many in the Global South, particularly parts of Africa and for many in the Indian Sub-continent where drug prices are high and health care is basic to the point of non-existent. Added to this Black Trans women, who face a tsunami of issues from sexism and homophobia to racism and effemiphobia, and out and out violence, also have a high rates of HIV infection.





Homophobia, trans-phobia, religious bigotry, state sanctioned ignorance and self-hate are the real disease. In the fight to stop this devastating, persistent world epidemic (that predates Covid) there is still no cure or vaccine.

My little film, *ENCOUNTERS*, commissioned by the pioneering organisation VisualAIDS is an attempt to prize open a space for Black and Brown people with HIV to be seen. It's a reminder of the challenges we face within Black and Brown LGBTQ+ communities. It is also a celebration of sex and sexuality. A reminder that in the continuing era of HIV and AIDS we must be open to talking about sexual pleasure. We should promote the message of connectivity as a bulwark against our experiences of lockdown and isolation today. A lockdown that cares not for our lived experience or difference as LGBTQ people.

The memories of Little Steve's death and the death of so many of my friends forced me to confront my own mortality and issues around my sexuality like never before. So as an artist I have begun many honest conversations with myself. *ENCOUNTERS* is part of that conversation and one that I am inviting the world to participate in. I hope *ENCOUNTERS* will embolden and inspire those living with HIV, to live more freely without stigma. Whilst also encouraging those who are not to be less fearful and continue to live lives that are full of promise, surprise and wonder. Now, more than ever we need to reassert the visibility, vulnerability and strength that is within our communities because, like in the worst era of HIV and AIDS, we need to look to each other for solutions.

I am lucky. Undetectable and thriving and able to experience many more Novembers. I am not especially lucky though, it's just that I live in a rich country with free healthcare. There are many who do not. Many who are experiencing all kinds of pressure to be quiet, hide their status, be less open. I want to make beautiful images of Black and Brown people bringing in the light. This shit is real, and we need to fight to make it end.

Topher Campbell  
London 2020-2021

## Brave Space

### Welcome multiple viewpoints

Speak from your own experience by using “I statements.”  
Ask questions to understand the sources of disagreements.

### Own your intentions and your impacts

Respect each other’s experiences and feelings by taking  
responsibility for the effects of your words.

On the other side, if you have a strong reaction to something, let  
the group know. Be open to dialogue.



# DISOBEDIENCE

## after art school isa fremeaux | jay jordan

What would an After Art School look and feel like? A space where instead of learning to represent the world we would experiment how to change it together directly? A place where all the violent dualisms of the modern western mindset seemed far in the past, and art-life, beautiful-useful, genius-skill, artist-craftperson, body-mind, individual-common, nature-culture, were entangled again. What would the future look like if art as we know it - this European invention, a little over 200 years old, devised by the white elites in the colonial metropolises and imposed as a universal feature of civilization everywhere - merged back into the everyday life and the specific territories and communities from which it was violently ripped?

This is the kind of future the Laboratory of Insurrectionary Imagination dreams, but we have never waited for the future, we believe that we build it in the present, even if that involves breaking norms and laws. And so, for 7 weeks thanks to the support of Future's Ventures Foundation we ran a course as a taster for such a school. Initially it was meant to take place at our home, the Zad, (zone à défendre, the zone to defend) 4000 acres of wetlands and farmlands in France where an international airport project was defeated by creative resistance and radical forms of life occupying the territory, and where such a school is being planned. But a pandemic got in the way and so we did something we never ever dreamt possible; we ran it virtually via pixels rather than bodies. A dozen artists activists took part fully, challenging themselves and their practices at every step: "*The workshop resolved and dissolved the edges between art, magic and activism, now I realise its all the same thing*" said one of the participants. Another summed the experience up in four words "*it made me braver*".


Jay (formerly John) Jordan and Isa Fremeaux from the Laboratory of Insurrectionary Imagination



**TEST < SCREENING**  
**THURSDAY**  
**21 OCTOBER 2021**  
**11AM-1PM > ZOOM EVENT**

**FUTURE'S VENTURE AND NOVA STUDIOS INVITE YOU TO COME VIEW + FEEDBACK  
SELECTED EXCERPTS OF ITS DOCU:FILM < OVER THE EDGE > THE LIFE AND WORK  
OF PAUL BURWELL < WORKING TITLE >. AFTER FOUR YEARS IN THE MAKING  
AND OVER THIRTY INTERVIEWS, AN INFLUENTIAL ART MOVEMENT STEPS  
FORWARD WITH PAUL BURWELL AT ITS CORE. FEATURING ANNE BEAN,  
RICHARD WILSON, DAVID TOOP, ANSUMAN BISWAS, CARLYLE REEDY,  
EVAN PARKER, SYLVIA HALLET, STEVE BERESFORD +**

**> A WORK IN PROGRESS**



**BEYOND  
FUTURE  
07/10/21  
ZOOM  
11AM-1PM**



notes

**Published by**  
Gaia Project & Future's Venture Foundation

**Future's Venture**  
<http://futuresventure.net>

**Contributors**

Michael Barnes-Wynters  
James Brady  
Ama Josephine Budge  
Topher Campbell  
Kris Canavan  
Danielle Chappelle Aspinwall  
Ruth Daniel  
Richard Dedomenici  
Richard Downes  
Robin Doyle  
Estabrak  
Roney Fraser-Munroe  
Isa Fremeaux  
David Haley  
Serena Hussain  
Jay Jordan  
Mae Kabore  
Martin Lewsley  
Zean Macfarlane  
Patch de Salis  
Patch-Up Productions  
Sumit Sarkar  
Shabnam Shabazi  
Zachary Maxwell Stertz  
Michelle Tylicki

