**Art, Politics and the Pamphleteer**

A *RadicalAesthetics/RadicalArt (RaRa)* event

***People’s History Museum***, Manchester, FRIDAY June 14th 2013

**Art, Politics and the Pamphleteer** explores the history and relevance of the pamphlet for contemporary art practice through presentations by speakers and performers that are for or against something – in essence a protest. The event asks: How have artists used the trope of the radical pamphlet? How might it be utilized as a format?

It is written because there is something that one wants to say now, and one believes there is no other way of getting a hearing. Pamphlets may turn on points of ethics or theology but they always have a clear political implication. A pamphlet may be written either for or against somebody or something, but in essence it is always a protest.

George Orwell (1948) in *British Pamphleteers Volume 1, from the sixteenth century to the French Revolution*

**SCHEDULE**

10.00 -10.30 arrival coffee

10.30 - 10.45 Intro

**Presentations**

10.45 Eddy Dreadnought: ‘Quiet Art’

10.55 Joanne Lee: ‘For rigorous impropriety: the digressive, excessive enquiries of the Pam Flett Press’

11.15 Hester Reeve: Emily Davison Day & A digital equivalent to the Suffragette tactic of leafleting

11.30 The Neo Futurist Collective: ‘A Revolutionary Manifesto for the Middle Classes’

## 11. 50 Black Dogs : ‘On Collectivism’

12.20- 12.50 discussion

**12.50-2.00 lunch** *– there is a café in the Museum and plenty of other venues around and about.*

*The exhibition of pamphlets by artists and from the People’ History Museum collection and the performance by Bethany Cassidy are on the ‘Accumulator Tower’*

**Presentations**

2.00 Ruth Beale: ‘Battles Lost and Won’

2.30 Chris Morton: ‘An Introduction to the Cultural Hegemony of Cultural Hegemony…’

2.45 Simon Ford and Robert Galeta: ‘Snap’; ‘Protest in a Bag’

3.05 No Future Society: ‘Signalling the City’

3.25 Andrew Wilson: ‘Let’s forget everything (and get drunk)’

3.45 – 4.30 discussion

**Throughout the day**: Chris Dunne and Phil Eastwood: ‘POST HASTE MANIFESTO’

**Angeliki Avgitidou ‘Manifestos for Artists in Crisis’**

"Manifestos for Artists in Crisis" is a participatory project originally presented as a day event in a "One Euro Shop" in Thessaloniki, as part of "Performance now v.3: Practices of Engagement", parallel program to the exhibition "It's the political economy stupid!" at the Contemporary Art Centre of Thessaloniki (September 2012).

**Angeliki Avgitidou** studied architecture at the Aristotle University of Thessaloniki and fine art at Central Saint Martins College of Art and Design, University of the Arts (MA, PhD). She participated in the first Festival of Performance of the 2nd Thessaloniki Biennale of Contemporary Art and the 4th Performance Biennial of Chile, *Deformes*. She teaches the courses *Performance* and *Public Art* in the Department of Fine and Applied Arts, University of Western Macedonia, Greece. (Homepage: [http://www.arealartist.com](http://www.arealartist.com/)).

**Ruth Beale ‘Battles Lost and Won’**

Ruth Beale will use her 'Pamphlet Library', a collection of twentieth century polemics, to talk about recurrent political issues - battles lost and won - including rights and institutions undermined by the current government's 'austerity' agenda.

**Ruth Beale's** practice takes the form of action-research into historical and social discourses, investigating the shifting relationships between art, society and politics, and how the preservation and dissemination of ideas and objects impacts on what is valued and what is overlooked. Recent exhibitions and events include 'Words to be Spoken Aloud' (Turner Contemporary, Margate 2013), 'Cultural Pursuits', 'On the desperate and long-neglected need for small events' (LGP, Coventry, 2012), 'Now I Gotta Reason' (Jerwood Space, London, 2012) and 'Ad Hoc', a bespoke library and salon space and events programme created for David Roberts Art Foundation (London, 2012-2013).

## **Black Dogs : ‘On Collectivism’**

Black Dogs use the ‘Art, Politics and the Pamphleteer’ event as an opportunity to facilitate a dialogue between ourselves, the participants and audience on the theme of ‘collectivism’. Black Dogs contacted participants in advance of the event and requested that they provide an image and page of text in response to the theme of ‘(for or against) collectivism’. Black Dogs’ activity takes the form of a 20 - 30-minute slideshow. Prior to the start of the slideshow a publication/ pamphlet is distributed to each member of the audience. The pamphlet is designed to be read alongside the slideshow, with each page relating to a specific slide/image. The content of the slides and the corresponding pages in the pamphlet is representative of the collective, their wider network, and the audience.

**Black Dogs** is an art collective formed in 2003 in Leeds. Their output has included formal exhibitions, relational and participatory installations, public events and interventions, publications, video, audio works and records and collaborative learning projects. They have a core of fourteen members currently living and working between Leeds, Bradford, Huddersfield, London and Milton Keynes. Black Dogs artistic and critical interests are broad and varied, underpinned by an interest in art’s potential as a social practice. They approach art as a space in which to experiment with new ways of understanding the world - and of being and acting together - that have social, economic and political resonances. [www.black-dogs.org](http://www.black-dogs.org)

**Bethany Cassidy**

'My practices explores the reactive and connective power of music within a diverse range of communities. Using experiential and ethnographic methods of research, I am interested in the fusion between (diverse kinds of) people and (diverse kinds of) music, with a current focus on themes of dance, rhythm and ritualistic behaviour. I like to translate thought provoking subjects into positive, humorous and accessible art forms.'

**Bethany Cassidy**: (b. 1986, based Manchester, UK) graduated with a BA (Hons) Fine Art in 2008 from Kingston University. She is currently studying MA Art as Environment at Manchester Metropolitan University.

**Barbara Dean**

As an arts educator in the Adult Community Learning sector, I am interested in how the ‘learning’ experience becomes ‘performative’ in terms of human enactment and communication. In performances I use the vehicle of the ‘pamphlet’ to challenge the relationship between the artist and audience. The pamphlet seems to offer up this other channel through which to communicate with audiences/learners; the pamphlet can speak the unspeakable or declare the [un-knowable]. It communicates special information, information that may appear transient, yet at the same time suggesting permanence.

**Barbara Dean** is a North London based arts educator, practicing since 2000, in live and visual art. Venues for her work have included Tate Britain, The Battersea Arts Centre, The Museum of Domestic Design & Architecture, with performances that have appeared in live arts festivals both in the UK and Europe. She has worked with culturally diverse audiences and communities, including Age Concern, The Women’s Institute, and The Headway Charity. Up until 2008 she was a member of the collaborative artist’s group, Kitchen Antics & Appliances. Barbara has been funded by Arts Council England, and is currently commissioned by Enfield Adult Community Learning Services to work with the mental health organisation Mind in Enfield. [www.barbaradean.org](http://www.barbaradean.org)

**Eddy Dreadnought: Quiet Art**

Eddy Dreadnought’s pamphlet ‘Quiet Art’ is a subdued, low volume polemic, starting with the recession, moving on to the art industry, and arriving at a call for quietism in art.

Eddy is an artist working out of Sheffield, using performance, writing, drawing, video and sculpture to present his ideas. His work can be seen on <http://eddydreadnought.tumblr.com/>

**Chris Dunne and Phil Eastwood: POST HASTE MANIFESTO**

Performance Print Situation No 6: POST HASTE continues a series of public events that combine a range of alternative creative working methods in the rapid production of an evolving library of limited edition handmade publications. Activities are focused on exploring the effect of instigating an extemporaneous approach to pamphlet design. The project reflects an awareness of Schwitters’ original MERZ project, combined with our own brief to create improvised text and imagery spontaneously via performed activities outside of the conventional print studio. Performance and creative playfulness are an integral aspect of the little riot press process. Recycled material is collected and reconfigured into new imagery as precipitately as possible. The speed, or haste, is fundamental to the event, and seen as an essential primary means of focusing expression. Elements are quickly placed as compositions are rapidly realized. The narrative evolves instinctively via an intuitive layout and pagination dictated by the scale and format of the page. Performance Print Situation No 6 will be ongoing throughout the day. Material will be created and displayed accompanied by improvised performances and sonic interventions.

NO TIME TO WASTE

A REJECTION OF TALKING INSTEAD OF DOING

A POSITIVE PROVOCATION

AN END TO APATHY

IN FAVOUR OF SUBVERSION

PROMOTING The Language of protest

REACTING AGAINST DOCTORIN

REJECTION OF INFORMATION OVERLOAD

A PROTEST FOR THE OVERWORKED AND UNDERVALUED

A STAND Against the paperless society

A CELEBRATION OF PHYSICALITY

A Rage against hegemony

DEMANDING A FREE PRESS

speakING your mind

IN FAVOUR OF SUBVERSION

A REJECTION OF THE STATUS QUO

AN ACTIVE ONGOING DISRUPTION OF THE SPECTACLE

The **little riot press** is an independent artist run free press, producing work very much in the spirit of Kurt Schwitters Merz. Little riot press shares its DNA with Dada, Fluxus and Punk. It explores the creative potential of combining traditional print with digital technology. Graphic design, illustration, typography and fine art collide. Hand-made limited edition publications evolve through creative collaborations using agitprop guerrilla design techniques. The little riot press have created a DIY mobile print resource that can be easily transported in vintage suitcases. Recent performance print situations have been staged at the University of Lincoln (April 2013) and the Dessau Bauhaus/Anhalt Universite (May 2013). Current media terminology would suggest the little riot press is part of an international 'culture jamming' experiment.  As such, the little riot press make collaborations, publications, exhibitions, situations, blogs, tweets, et cetera, in attempt to interrupt the facade of the spectacle.

**Simon Ford and Robert Galeta**

Our against is a philosophical/semiotic one against the institutional arrogance which pre-characterises and pre-understands pretty much any kind of challenge in our mediated world; an arrogance apparently guaranteed by an ownership of distribution, re-representation and language itself, the most disgraceful aspect. **SNAP** is a cast brick made by the artists; it is presented on a Primark tea towel. Snap, amongst other things, is a working-class term for a sandwich to take to work, a description of an abrupt emotion and a tool of direct action. **PROTEST IN A BAG** is a life-size cardboard cut-out-and-use figure for a protest you care to be part of. Comes with full instructions.

**Robert Galeta**: Born Bradford 1952. Studied Classics at St. John's Oxford and PhD, University of East Anglia. Translated Cinema 2- the time image by Gilles Deleuze, 1988. Based in the printmaking department at Bradford School of Arts and Media. Collaborated with Simon Ford on prints and artists' books, most recently 'You earned it'. Recent paper "a relevant city and the symbolic resources of art and poetry' given at the conference 'Ambiances & atmospheres in Translation', Royal Holloway, University of London, February 2013.

**Simon Ford**: I started thinking seriously about the use of photo/graphic language as necessary tools with which to open political dialogues at the time of the miners' strike in 1985. Five or six years later I showed a body of work, *Shifts*, at the National Museum of Wales based on clocks and the repetitious nature of work. In subsequent exhibitions I used a serial approach to former industrial areas *(Industria*, Liverpool, 2000). A recent instance of this ambition was an installation for the Ways of Looking Photography and New Media Festival (Bradford 2011), *Tracker Chronicles* presented an assemblage of sculptural objects, face recognition technology, real-time global tracking of bank trading and containership traffic with fictional "documentary" films. I am trying to elucidate a critical representation of power systems and present-day subjectivity. Visibility alone tells us little.

**Freee**

Freee is a collective made up of three artists, Dave Beech, Andy Hewitt and Mel Jordan, who work together on slogans, billboards and publications that challenge the commercial and bureaucratic colonization of the public sphere of opinion formation. Freee occupies the public sphere with works that take sides, speak their mind and divide opinion. See www.freee.org.uk

**Marc Herbst**

Marc Herbst is a wandering artist and writer.

He co-edits the Journal of Aesthetics & Protest.

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

**Joanne Lee**: ***For rigorous impropriety: the digressive, excessive enquiries of the Pam Flett Press***

Gerald Raunig’s *Factories of Knowledge, Industries of Creativity* (Semiotexte, 2013) delineates ‘Twenty-Eight Tendencies of the Modulating University’ amongst which he contends that the ‘external funding fetish’ and the drive for evaluability/measurability of results has led to the situation where content is secondary at all stages of the research process. He also asserts that ‘wild and transversal writing’ is tamed by being fed into the ‘creativity-destroying apparatuses of disciplining institutions’ wherein researchers are required ‘to squeeze the last vestiges of their powers of invention into the straitjacket of the essay industry.’ The chief means of control, he says, is the peer-reviewed academic journal: once intended to enhance objectivity, in more recent times it has become an instrument of self-government and for bolstering existing structures of inclusion/exclusion.

 My proposed contribution to Art, Politics and the Pamphleteer takes up Raunig’s critique of the modulating university to demonstrate my own attempt to secure the use of invention within the context of a creative academic enquiry and to increase the possibility for different forms of critical, artistic expression. The Pam Flett Press, my independent, self-funded pamphlet serial, emerged in 2011 out of a growing frustration with the spaces and forms within which I felt my work as both an artist and an academic was supposed – professionally speaking – to appear. It is both a protest against existing modes and structures, and a demonstration that alternatives remain possible. If the ‘essay industry’ normally straitjackets, as Raunig proposes, the Pam Flett Press seeks to restore the properly creative and critical possibilities of the form by recalling that etymologically the essay derives from ideas of trial, test and experiment. A performance/reading of one of the excessive footnotes from a forthcoming issue of the Press, which specifically proposes an attitude of rigorous impropriety towards forms of research, publication and distribution, will be counterpointed by images derived from the informal dialogue of signs and messages found within university studios, workshops and offices.

**Joanne Lee** is a Brighton-based artist, writer and publisher. Her work uses words and pictures to explore a curiosity about everyday life and the ordinary places in which she lives and works. Much of her activity emerges through a series of publications under the imprint of the Pam Flett Press, where she explores the visual, verbal and temporal possibilities of the ‘essay’, and via the opportunities for production that arise in dialogue with creative and critical friends. She is Senior Lecturer in Fine Art at Nottingham Trent University.

<http://www.joannelee.info/>

**Chris Morton: *An Introduction to the Cultural Hegemony of Cultural Hegemony…***

   ...Did you know of the dreadful dangers - befalling the Arts & Society - being wreaked by the Cultural Hegemony of Cultural Hegemony..?  Had you already noticed the insidious presence of plain ol’ Cultural Hegemony but not, perhaps, its’ onerous overseer..?  How can I help you may well wonder...

...Well, you can find out about the *fuck Art, let’s dance…* project’s look at how our Arts are tacitly affected & driven by hidden cultural values & social pressures in our pair o’pamphlets; *‘Survey Ord ance Cultural Hegemony - Part the First’* and *‘Part the Second - I-SPY Cultural Hegemony’*...

   And yes, you too can become a *Fuckartlet’s Dancer* and join in using the *I-SPY Cultural Hegemony Book* to record your thoughts, questions & answers - because I-SPYing [& OUTing] the enemy within is one of the best ways you can get out there & in on the action and, crucially, add your input to the on-going movement…

   Furthermore, as we want to share *Fuckartlet’s Dancers’* ideas & comments you can upload your own I-SPY Book’s entries to the dedicated project website via: [www.newsironicle.com](http://www.newsironicle.com/) soasto *Join the Dance, Will you, Wont You..?*

**Chris Morton** …did first punk record label & single bag…/ Stiff Record’s original art director - doing ‘*Fuck Art, Let’s Dance*’ slogan & ‘*Home Tapping is killing the Industry*’ logo…/ ’82-94 - c-more-tone studios - devised multi-award winning album covers & attendant publicity…/ ’99 - post-MA established Artgoes – *The Catalogue Art Superstore* & ISBN imprint - creating ‘unlimitedition’ artists’books, multiples & unreadymades… / set-up The Major ‘art Surgery – *“a 3-pronged art attack that’s trident-tested”* - for Public Art, ‘Digilog’ Design & Teaching Bookarts... / 2008 launched artPods - digitally *re-presenting & promoting* artists &/or creative projects with multimedia pdf’s - recently adding interactive eBook artPads… / all currently combined with running padbooks - a social enterprise facilitating therapeutic creative writing & bookmaking in prisons...

**Matador Oven**

writer, dabbler, seer, provocateur, new musical masochist

<http://www.facebook.com/MatadorOven>

**No Future Society: ‘Signalling the City’**

Who creates the city? Do we as individuals have a right to shape the spaces we inhabit? In what forms can radical politics be communicated effectively in an urban environment characterised by the instant gratification of consumer culture and an intense proliferation of images? Could the form of the city as a communicable place be understood to have overtaken the historic role of the pamphlet? **No Future** will discuss how these kinds of questions and more were tackled in the production of their poster-pamphlet, ‘Signalling the City’.

**No Future Society** is a coming together of political interests through a small London based affinity group, organised on socially anarchist terms. In forming this group we place a special emphasis on the role of aesthetic representation in the reproduction of ideological hegemony, as well as its resistance through deconstruction and alternative representations. This broad scope extends all the way from the specific artwork to the general aesthetic architecture of everyday life. We believe that, in what is an increasingly sensually mediated world, there is a great empowering potential in aesthetics for signalling unrealised freedoms from the oppressive and faltering logic of capital.

**Veda Popovici**

Veda Popovici’s interests include collective representations in art, possibilities of creating the common, colonial (and) patriarchal histories and the political harmfull­/harmlessness of art. Her latest project, *the Other Us ­ a workshop for reinventing identity*, critically addresses national identity and seeks to clarify the mechanisms behind its construction.

Veda Popovici (born 1986, in Romania) works as an artist, theoretician and activist mostly in a dilettante manner. Her interests include collective representations in art, possibilities of creating the common, colonial (and) patriarchal histories and the political harmfull­/harmlessness of art.

Her latest project, *the Other Us ­ a workshop for reinventing identity*, critically addresses national identity and seeks to clarify the mechanisms behind its construction. Currently, she is a Phd. Candidate at the University of Arts in Bucharest with a research on nationalism in Romanian art of the ’70s and ’80s. She lives and works in Bucharest.

<http://veda­popovici.blogspot.ro/>

**Hester Reeve**

This work builds upon ongoing collaborative work with Olivia Plender under the auspices of The Emily Davison Lodge. Our work aims to re-historicise the tactics of the militant suffragettes as being those of exemplary militant artists and, as such, the actions of many suffragettes stand as a challenging inspiration to the current interest in the relationship between art and politics. It was through work made and exhibited at the Women’s Library (‘Out of the Archives’ 2010) that we first promoted the idea of ‘Emily Davison Day’ – that June 4th should be celebrated as a national holiday where people should “dare to be free?” and, in particular, dance.

**Hester Reeve** navigates her complex relationship as an artist with the world through her conceptual persona HRH.the; an intellectual and fantastical strategy to activate radical subjectivity, historical connectivity and rituals of meaningful relationship making. Her practice incorporates the artist’s body/agency, drawing, writing, performance for camera, philosophy and David Bohm’s ‘Dialogue.’ Public showings include former Randolph Street Gallery Chicago, LIVE Biennale Vancouver, the Women’s Library Gallery London and most recently Arnolfini Bristol where she was curator of a one-day event, The Live Notation Unit, supported by the AHRC. The artist has co-authored many publications, most notably Libkovice: Zdař Bůh (DIVUS 97) that explores through interviews and photographs the transition from communism to democracy in post-revolution Czechoslovakia. Reeve is currently commencing a 2- year project with the Yorkshire Sculpture Park supported by an award from the Arts Council of England.

**Britta Schultz**

This is not a protest – or is it? With my sticker project I want to explore motivations of protestors and want to highlight the representative nature of protest signs. Pick up one and become a non-protestor!

Knit designer, interested in a variety political social and cultural topics to create meaningful and innovative design.

**Julie Shiels: One minute silence – resisting indifference**

In this project I colonise discarded cardboard boxes that have been put out with the rubbish to be recycled. In the tradition of the bricoleur, I utilise the material but also the public spaces that are at hand. I use these temporary sites to convey ideas about the fragility of life and its circumstances. Rather than a direct political message these stencilled texts emphasise marginality, human frailty, mortality and impermanence –ideas that have resonance for everybody. While not directly a protest, this slide show is an invitation to pause and silently consider our ‘indifference’ to others but also the uncertainty of our own fate.

In the context of being placed on the street for collection, the cardboard box is also conceived as having a redemptive quality through the act of recycling. Unlike other rubbish that goes to landfill, the potential re-use of the cardboard box suggests thrift and the possibility of saving ourselves and the planet from our own voracious and destructive tendencies. Alternatively, the promise of recycling may just be a salve to the conscience, which makes us feel better about carrying on consuming.

Julie Shiels is based in Melbourne, Australia. She completed a Masters of Art in Public Space at RMIT University in 2006 where she currently works as a lecturer. Julie is also undertaking a PhD (at the Victorian College of the Arts) that considers how space can be utilised to expand representations of waste and consumption in found object arts practice. She was a founding member of Another Planet Posters 1984-1988 (later known as Red Planet Posters), a political screen-printing co-operative. Since then she has initiated and undertaken scores of projects with communities, museums and arts organisations in galleries, public spaces and on the web.

**Julie Ward**

Learner case studies from our project have just been published in a special edition of Harvard Educational Review - see the link: <http://hepg.org/her/abstract/1221>

Bonnie Moorhen performances on June 22, 23, 29 & 30

<http://www.festivalne.com/events/event/bonny-moorhen/>

**Andrew Wilson: *Let’s forget everything (and get drunk)***

We tend to distinguish much of our knowledge by contrasts; we know what we mean by white in comparison with black, man in comparison to woman and so on. We acknowledge that a solid is manifested by the empty space that surrounds it and that the dip manifests the wave. *Let’s forget everything (and get drunk)* *is a gently anarchic declaration of the value of spontaneous, ad hoc creation and creativity.* Delivered verbally in parallel with a barrage of images which simultaneously contrast the recitation via authentication and contradiction.

Andrew Wilson was born into a catholic church outside of London in the early summer of 1982. At age 13 Andrew abandoned his religious education in favour of Beer and Football up until a brief spell of fishing in 2002. In 2008 Andrew graduated from Newcastle University having attained a BAhons in Fine Art. Since then Andrew has shaped a practice-led-curiosity working alongside and in collaboration with other Artists - Art Organisations, Rural Communities, Mental Healthcare Institutions, Daytime Disco’s and Downtown Shoppers. Andrew remains living and working from Newcastle upon Tyne.

**The Neo Futurist Collective: A Revolutionary Manifesto for the Middle Classes**

*A Revolutionary Manifesto for the Middle Classes* is part of Joseph Young’s ongoing project "The Ballad of Skinny Lattes and Vintage Clothing". The performative possibilities of the manifesto have been explored extensively by the Collective, notably on the weekend of Lehmann Brothers collapse, in which the Neo Futurist manifesto was declaimed on Wall Street itself, as the momentous events that led to our current austerity crisis unfolded. For this occasion, we propose the inclusion of our "historic" recording of a call for action at the end of *A Revolutionary Manifesto for the Middle Classes* entitled *A Declaration for Failure*. For this, Young recorded a section of the manifesto on an original working Edison Phonograph to replicate the sound of a recording that purports to come from the time of the Great Depression in the 1930's. The purpose of which was to draw parallels between not just the economic uncertainties of our time and then, but also the political pressures that inevitably follow. This authentic sounding recording tells the story of a middle class that is revolting against what it sees as a Zionist global banking conspiracy destroying the local High Street and the "*multiplication of small masters*" that inhabit it. Their call to arms echoes down the ages as a poetic elegy for a lost world of small traders and craftsmen, overwhelmed by vast economic forces that seem to threaten an entire way of life.

**Joseph Young**: In 2007, I formed *The Neo Futurist Collective* – its’ stated objective to “come together to celebrate urban noise in all its visual and aural forms.” Our first public action, as a card- carrying revolutionary art movement, was to declaim our manifesto on the streets of Brighton, UK on Feb 20th 2008, on the 99th anniversary of the publication of the Founding of Futurism Manifesto, accompanied by roadworks and a small crowd of supporters. As a group we have created a series of collaborative works based on the surviving 7 bars of the printed score to Awakening of a City by Futurist artist, Luigi Russolo (the only fragment of Russolo’s printed noise scores to survive). These (Re)Awakenings have included commissions at Tate Modern as part of the futurist retrospective, Fuse Medway Festival in Kent, Sonic Arts Network Expo, Conflux festival NYC and in the former Commonwealth building for InTRANSIT festival.

*(Joseph Young - Founder and Curator)*

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

