

OOMK

ISSUE FOUR

ONE OF MY KIND

THE INTERNET

"Nothing is going to save us. If we don't save ourselves, we're dead. Now use your imagination."

— Octavia Butler, *Parable of the Sower*

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THE INTERNET ISSUE

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Issue four, Summer 2015.

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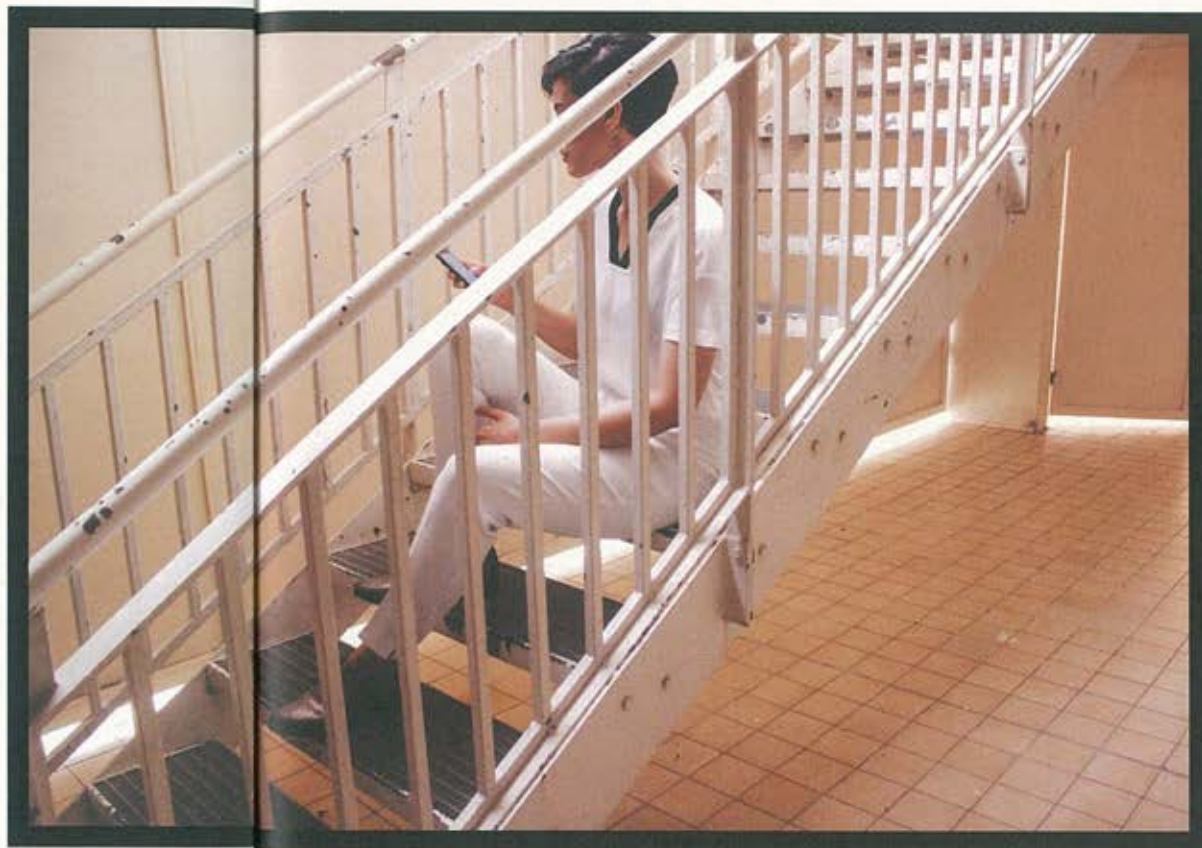
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oomk.net

"You cannot use someone else's fire;
you can only use your own and in
order to do that, you must first
be willing to believe you have it."

— AUDRE LORDE



THE INTERNET ISSUE



While the computer exposed us to new ways of working, playing and studying, it was the emergence of the Internet that exposed us to each other. In issue four we delve into the internets' of artists and writers who describe, deconstruct and weave their own web.

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OOMK INBOX

Ututuutu Wadi <cartodes1@tin.it>
to -

Nov 18

My Dear, how are you? am a banker in BANK. I got your contact from yahoo terrorist search, reason, I am in need of a foreigner, I want to transfer an abandoned of \$15.5M to your acct, 40% for u, contact me for more details. my No fill this form, your Full Name, phone No, Occupation, address.

Dr Ututuutu Wadi



Hi dear friend,

I'M PHILNA DEMPSEY I am a UNITED STATE ARMY GENERAL. From united state of America. Am supportive and caring, looking forward to get a nice friend. I read your profile and pick interest on you. I will like to establish mutual friendship with you. Please let continue our conversation through my private email:(philnadempsey2@hotmail.com) I will introduce myself better and send you my picture as soon as i receive your mail.

Thanks and regards.

PHILNA..

From: "Mohammed Hassan" <chris@propacific-toys.com.tw>
Date: 17 July 2015 07:14:46 BST
Subject: With due respect
Reply-To: <mohammedhassa02@hotmail.com>

Greetings,

I know that this mail will come to you as a surprise as we have never met before, but need not to worry as I am contacting you independently of my investigation and no one is informed of this communication. I need your urgent Cooperation in transferring the sum of \$11.3 Million dollars immediately to your private account. The money has been here in our Bank lying dormant for years now without anybody coming for the claim of it.

The fund belong to our deceased Customer Mrs. Joy Lake who perished along with her family since January 31 2000. The Banking laws here does not allow such money to stay more than 16 years, that is the reason why I need your Cooperation in transferring the money to your bank account so that we can use it to secure the future of our both families because I don't want the money to be recalled to the bank treasury as unclaimed fund.

By indicating your interest I will send you the full details on how the business will be executed. Please keep this proposal as a top secret and delete if you are not interested.

Best Regards,
Mr. Mohammed Hassan

SEARCH- ING FOR GOD

Google

god
godaddy
godzilla
god
godfather

Press Enter to search.

I'm Feeling Lucky



TARA MCINERNEY

**INTERVIEW BY
MAXIMILLIAN HARTLEY**

Tara McInerney's digitised comic, *Loading*, trades static frames for GIFs with audio to explore communication and connection in the post-internet age.

Can you tell us about your comic? It's a motion comic set in the present that follows a couple of friends as they chat online. I was led by a fascination with our life in the post-internet age. Our relationship with the web, how it interacts with us. Our interactions with others through it, relationships that occur due to it. Isolation and detachment, and how these feelings are lessened or worsened by this phenomenon. It was important that if I were to create a story about the internet, that it would be on a platform that can be viewed online; a digital comic.

Do you think the internet is negatively affecting our relationships? We're all hyper-connected now and as is the case with anything so ubiquitous, there's good and bad. I can keep in touch with my relatives in Spain and Ireland in real time, we feel involved in each other's lives even though we're countries apart- yet I've become sort of my own personal public broadcasting system. We're all our own PR managers now, which I think naturally has consequences for the ego.

How so? I think in general we take a much more editorial stance in how we come across online. We quite literally "edit" our own profiles, and whilst we might be in control over how we act in real life, it's not as conscious as how we edit our digital selves. The little bit of fallacy we all engage in- the performance aspect of it - is what interests me. That comes out in my story, I think. Trudy - the blonde girl, sets up a false online identity - Jaron - and uses him to talk to Mora. This is the extreme end of the performance spectrum.



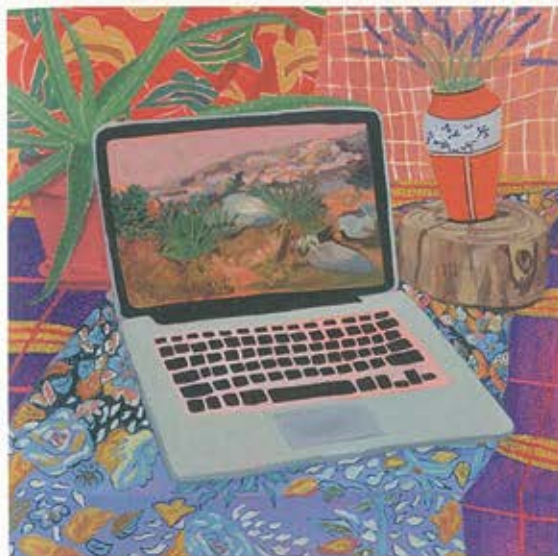
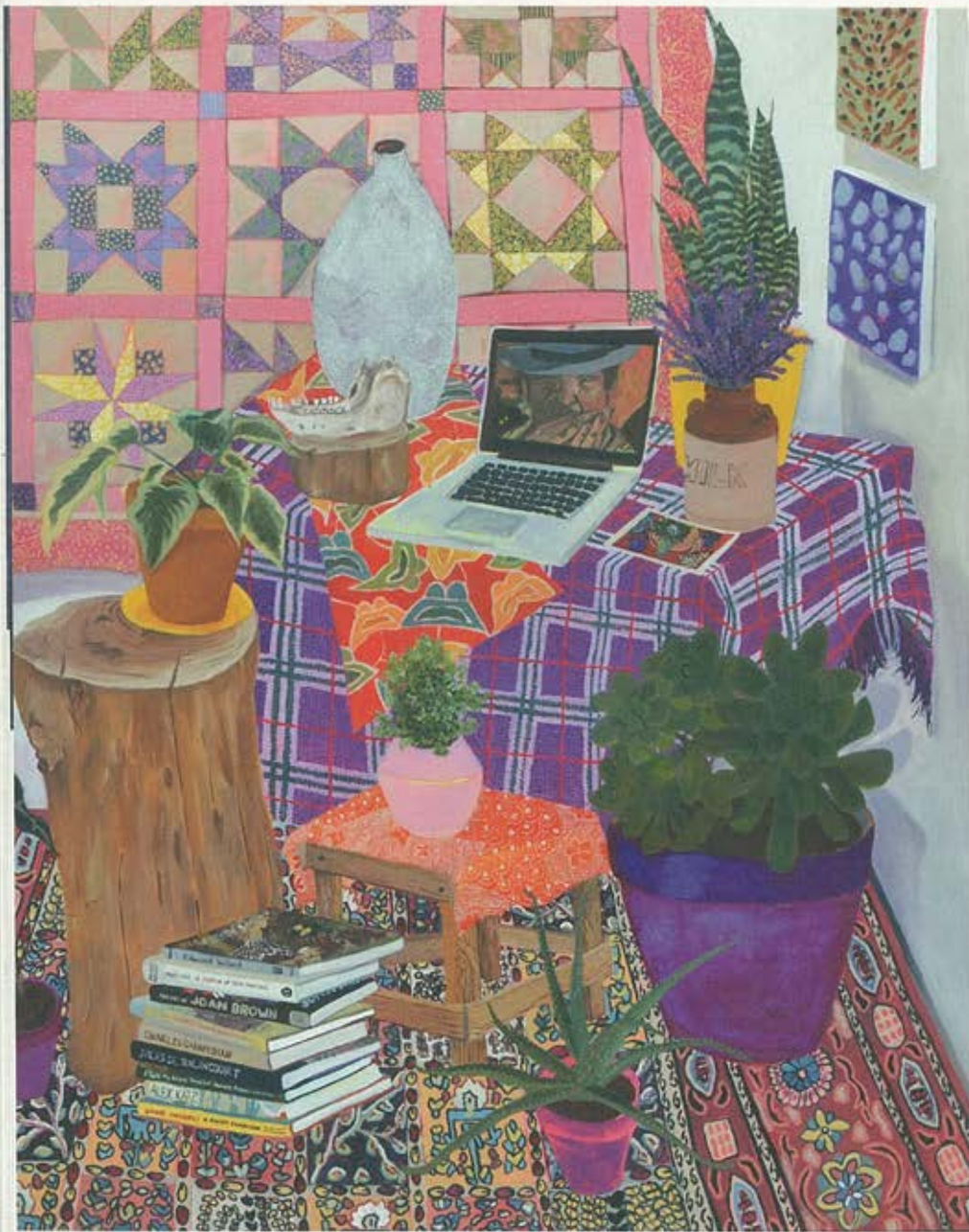


Why choose to make a motion comic over a traditional comic? Motion comics are a bit like a split-screen effect in a film, like in Grand Prix (1966) when there's a car chase and you get that simultaneity of several moving images at once sharing the screen. It takes the usual time-space sequencing of comics- which chronologically, panel by panel give you a visual description of the actions as they unfold- and trades it for a panel that depicts a pocket of time. I was very speculative as to whether or not this would work, but once I tried it- I saw that it just blew my story up. In the sense that, behind every GIF there seems to be a little world going on, and atmospherically, that was very exciting for me. So instead of freeze-frames, you have GIFs, and thanks to the internet, our perception of how time is depicted on the page/screen is changing.

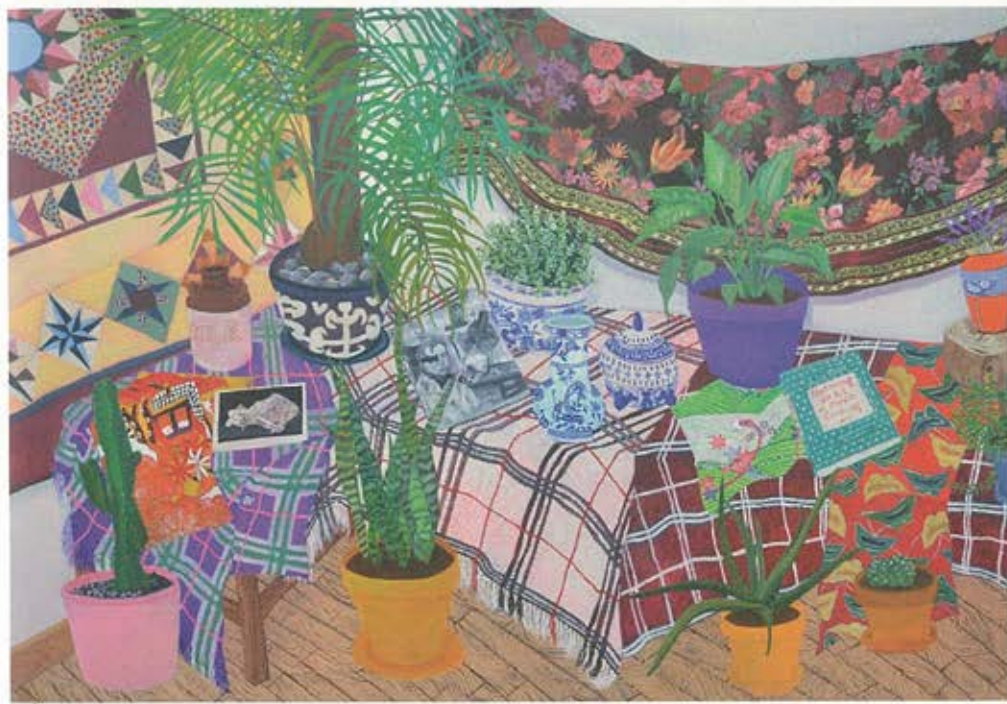
What do you think has more value - printed or digital media? I think that printed/physical media appeals to a part of us that physically desires, and digital to a part of us that psychologically desires. We smell and stroke and play with our books, they weigh our bag down and remind us that they are there. This zine takes up space in the world and commands its own presence- and that's why it is valuable. Digital media is valuable because it's cost-effective, highly mobile, it's transferrable, translatable, completely ubiquitous, and most importantly, instant. So, I actually value the physical and the digital equally, my only issue with the digital is we falsely believe we are in control- files corrupt, they are subject only to the program they are opened with, and that's why flash files are endangered now. All the major internet browsers are disabling flash files from playing online. That's why I'm creating a physical version of my comic to accompany the digital - but that's top secret.

Earlier, you mentioned isolation and detachment - do you really think the internet makes us feel that way? If you are predisposed to loneliness and detachment I think the internet can certainly exacerbate those feelings. Particularly because we experience a different type of connection online, where the nuances of physical interaction are non-existent, where body language and tone of voice don't play a part in communication.

I think we are social, physical creatures, designed to live in close proximity with others. Most of our communication is non-verbal. Conversely, I find I pay much closer attention to the finer linguistic details of conversation when chatting online, so information is clearer, but perhaps emotions aren't. Likewise, if you're terribly lonely, I think the internet is actually addictive. With little effort you can access the conceptual company of another human being- it's like a quick fix. With this accessibility and connectivity, do physical relationships maintain the same weight? And what about relationships that exist solely online - in what ways are they fulfilling? Plato suggested that physical engagements weren't necessary in the ultimate relationship - hence platonic love - which fits perfectly with a digital world!



STILL LIFE
ANNA VALDEZ





BY ANONYMOUS

IMAGE BY ALANA QUESTELL

Earlier this year, I had a deeply unsettling experience. Writing I had published online was used as evidence against me when I applied for a restraining order against a man who had been stalking me. My stalker's strategy was to discredit the case against him by labeling me as "mentally ill" and "emotionally unstable". His evidence was my very own words, the descriptions of my struggles with anorexia, bulimia and grief that I had written about online.

Although his methods were modern, his strategy wasn't original. Labeling a woman's emotional life as pathological in court smacks of a strain of misogyny that has been an accepted Western cultural practice since the 19th century. When a woman accuses a man of any kind of deviant or criminal behavior, from stalking to rape, it is not uncommon for the perpetrator's defense to include aspersions on the victim's mental state, tapping into our collective cultural misogyny.

Being the victim of stalking is a terrifying experience, and knowing that the man who had done this to me had used the internet to gather information to shield himself cast the internet in a frightening new light. Prior to the experience, the internet was for me what it likely is for many people, a benign and multifaceted tool that is such an integral part of our lives we often don't think twice about it.

As a writer, as indeed for most artists, it is also an extension of my professional environment - an online presence is essential. We take it for granted that reaching the widest possible audience is beneficial, and putting work online is a part of that process. In my case, the internet put me in touch with an international artistic community that I never would have found otherwise and it has been tremendously rewarding, both creatively and personally.

When I began writing about my eating disorder several years ago my desire was to share my story with people going through the same thing, to let them know recovery was possible. There was no way I could have anticipated that several years down the line my words would be culled in an attempt to deny me the protection of the law.

The vast open forum of the internet consists of an unknown audience and once my writing was published online I was no longer in control of my own narrative. The question I ask myself now is how, given that I create as a way of sifting through personal experiences and making sense of the world around me, can I continue to be creative, to write, to publish, knowing that my work can be seen and read by anyone and twisted to jeopardize my personal safety? How do I rise above the fear and not allow self-censorship to choke off my voice?

I was granted a six month restraining order which expired a few months ago. I felt absurdly grateful that the Judge gave it to me because it validated that my safety was being threatened, but I was also given the impression that it was my conduct in court that I was judged by more than anything else. Had I broken down in tears or lashed out in anger the outcome could well have been different. Under such stressful conditions, both would have been justifiable responses, but I was fighting to prove my sanity - and sane women don't cry and they don't express anger. In January I decided to quit my job and move 100 miles away to regain some piece of mind.

It varies from state to state in the US, but where I live, a restraining order is a civil order and does not give someone a criminal record. To file criminal charges would have been a wholly different and more difficult process. However, it's my hope that the next time this man does this to a woman they will look at my police report and the restraining order that was granted and see proof of a pattern of abuse.

By writing this essay and speaking out about what happened in court that day I believe I put myself at risk - I am afraid of retaliation from that same man. If I had claimed authorship of this essay, and should this man continue to Google me the way he appears to have done in the months before the hearing, he would have discovered this and be reading it right now. While I refuse to accept that male aggression is the norm or that it is my responsibility to truncate my life and silence myself in order to avoid it, I now have to weigh that ideal against the reality of my own safety. If I am intimidated into silence I risk unintentionally playing a part in allowing male aggression to continue unabated.

It is not news that perpetrators use the internet to harass and stalk their victims, but when women who have been on the receiving end of this kind of misogyny are too afraid of retaliation to speak about it, we cannot find one another for support, nor can we alert the public at large to a phenomenon that may be more widespread than we realize. The silence bred from fear prevents the formation of an effective defense strategy.

Simply saying that women should keep their mouths shut or bear the consequences is unacceptable. We all have a right to create, speak and write about our lives and experiences without fear of reprisal. Perhaps together we can change the norms within our individual communities that attempt to silence us.

Anti- (insert minority group here) Lobbying Centre

VACCANCY - Position:Troll Pay:Performance Based*

Do you have internet access 24/7? If you clicked yes, continue to complete the form.

- Yes
 No

Which newspapers/websites do you read online? (We hire across the board)

The Guardian Daily Mail The Sun Reddit Other --

Write something mean in 140 characters about the following people

- Muslims • Women • Black people • A minority group of your choice

As a troll you will have multiple identities and work across several platforms. Upload 3 possible avatar images and justify your selection.

No file chosen No file chosen No file chosen

Which statement accurately describes you

a moderate racist

If you are shortlisted you will need to complete a typing test and an 'Effective Trolling' training session.

*Performance based pay relates to how much engagement an employee's trolling receives. Bonuses are available for noticeable increases in levels of hatred on any given platform, based on troll data collection submitted through weekly reports.

ERROR : TOO FIERCE



A collaboration for the Qahwa Project's first issue,
'The Female Narrative'

FATIMAH AJ



SARAH AHMED



'Women everywhere are often perceived as glitches in an oppressive society, these are "broken" portraits of iconic women from the Middle East who have a place in history for their intelligence, bravery & strength.'



INTERVIEW BY HEIBA LAMARA

Damilola Odelola is creator of Blackgirl.tech, an independent support network and community for black women entering tech or already working in the field. Building safe-spaces to learn coding and web development online and IRL, blackgirl.tech is in the process of releasing online tutorials, resources, and a series of monthly workshops in London.

I graduated from university with a degree in English - I wanted to be a writer but decided to branch out to generate more income. I was on JSA and couldn't afford to hire someone to build my website so I decided to do it myself and learn HTML & CSS. When I joined Codecademy I realised how much more there was to building websites and began dabbling in the backend languages - mainly Ruby. It was the first time I had found something I enjoyed and could potentially live off so I kept going.

Literature helped me understand coding as a matter of language. Each coding language has certain foundations & commonalities like loops or arrays, the only difference being how they are referred to.

When I decided to pursue web development as a career the first thing I thought was, 'I don't want to go back to uni'. Every agency I called for work experience said the same thing; I was on the right path but didn't know enough. I looked through loads of short courses and applied to We Got Coders.

I found it hard to keep up in the first four weeks of the course, and I was actually failing. University encourages you to be an independent learner, but that's not how it works in web develop-

ment. I ended up struggling alone because I thought I had to figure everything out by myself. My colleagues and tutor were so helpful and supportive when one of us got stuck and that's something that reverberates through the whole community - almost everyone is willing to help.

Initially, I had no one to share my struggle or efforts with. None of my friends were really interested in tech. As cliché as it sounds, my faith definitely played a role in keeping me motivated. Learning to code is intimidating at first, especially if you come from a non-tech background but it's really not that bad when you're surrounded by do-ness and knowledge and Google. Friends, family and a really dope community played a massive, massive role. The fact that the course cost a ton of money? I had to finish it.

That was it.

Getting black women into tech isn't just about diversifying the tech industry, it's about giving black women the autonomy to create and build. We don't have to consume what is given to us just because it's the only option. Ultimately, it's about power and ownership, and black women have had neither.

I don't think you should learn to code just for the money, and

I don't think everyone should be a developer however, let's not pretend that there isn't a correlation between race and poverty. The long term effects of the lack of black women in tech means that it'll be just as hard, if not harder, for black women to be free of oppression. Others will still be making decisions for us, still be building for us, or without us in mind at all.

My earliest internet memory involves dial-up connection. The only real restriction on how much internet I could consume was dependent on how long my mum spent on the phone. During early secondary school piczo became a big thing. It was pre-facebook, pre-bebo, pre-hi5 and I'm even tempted to say pre-myspace but it essentially did the same thing. You had a blank page and you could fill it up with whatever you wanted, text, pictures, comments and dope backgrounds.

I'm more critical of other websites now. Nobody wants to wait 1-2 mins for a website to load only to read three hundred words. And because I know how things work, I can tailor my internet experience a little bit. You know when you're watching something online and you have random ads that start singing in the background but you can't see them? I can lock those off.

REPARATIONS AND REPAIR

ESTHER STANFORD-XOSIE

When Britain abolished slavery in 1834, the government paid today's equivalent of £16 billion to slave owners to compensate them for the loss of 'their property'. A fixed fee was paid out for every enslaved African they owned. The enslaved received nothing.

OOMK talks to reparations activist Esther Stanford-Xosie about quantifying the harm of colonial enslavement, its enduring legacy and how to begin to repair the damage done.

+ I think that one of the greatest misconceptions about the reparations movement is that it is all about monetary compensation. How do you define it?

Yes, although dominant perspectives promote reparations as being about financial compensation, we have to question whose narrative and visions of justice we are conforming to when this happens. I think it's important to look to how reparationists have defined the term. Nigerian Professor Chinweizu, who in his famous paper presented at the Abuja Conference in 1993[1] 'Reparations and New Global Order: A Comparative Overview' defined reparations in this way:

Let me begin by noting that reparation is not just about mon-

ey: it is not even mostly about money; in fact, money is not even one percent of what reparation is about. Reparation is mostly about making repairs. Self-made repairs, on ourselves: mental repairs, psychological repairs, cultural repairs, organisational repairs, social repairs, institutional repairs, technological repairs, economic repairs, political repairs, educational repairs, repairs of every type that we need in order to recreate sustainable black societies...

Also, reparations are not just a legal case or a political claim but also a social movement. In 'An Approach to Reparations', Human Rights Watch point out that the descendants of the enslaved, who can reasonably claim that today they personally suffer the effects of past human rights violations through continuing economic or social deprivation, are deserving of reparations.

+ How do you start to quantify the kind of harm that colonialism and slavery has caused so that reparations can be addressed?

The starting point is to recognise in broad terms the loss, in the belief that better understanding the extent of the harm will help find a way forward. We

INTERVIEW BY ARWA ABURAWA

are still in the process of a global accounting of the debt owed, crimes and violations committed, in holistic terms. Genocide is a crime of such massive proportions that even a century later the destruction is hard to comprehend. Much of that destruction cannot be undone: murdered multitudes, lost generations, uprooted communities, obliterated cultural heritage, expropriated property, and plundered natural resources. Many countries and interests participated and remain complicit in the Maangamizi (Afrikan holocaust of chattel, colonial and neo-colonial enslavement) and many more have benefited over the past centuries from the unresolved 'Afrikan Question' and the Maangamizi to advance their political and economic aims. For the above reasons we focus on reparations as a process, not a one time-event.

+ Why do you think cases such as the Japanese interned by America and the victims of Nazi holocaust have successfully obtained reparations whilst others struggle?

The Afrikan Reparations case is different to the cases you have just mentioned, more enduring and so cannot be compared to others. It was what some have called a foundational crime which has

implications for all global and social justice movements today. In short, the Afrikan case has far-reaching global consequences, not just for Afrikans and people of Afrikan descent but for all members of the human family. The Afrikan case for reparations is essentially an intergenerational case and the causal chain of harm is long and complex, not to mention the fact that the perpetrators are diffuse. This current economic, political and social system which produces so much inequality and injustice and is also responsible for the massive environmental catastrophe that we are currently faced with has its foundation in the enslavement of Afrika, Afrikan and indigenous people. The acts of redress mentioned above were for acts of injustice that were shorter in length and much more specific than the case, claim and movement for reparations for chattel, colonial and neo-colonial enslavement.

+ How did you come to campaign on reparations? What is it about this issue that drew you in?

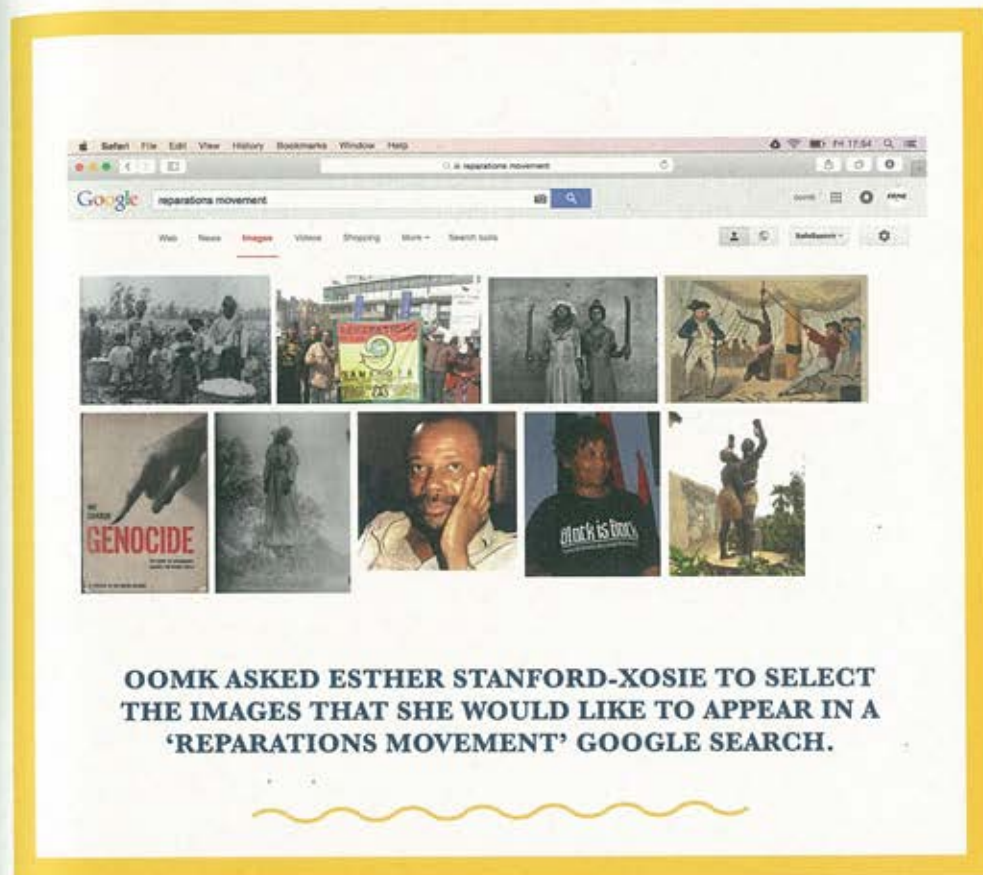
I wanted to be a history maker and that's why I studied law. Two ways in which we can change the world is through law and education. I knew from a young age I wanted to study law in order to

change the world and make things better for my community. I was working for an organisation of Black lawyers when I first became involved in the International Movement for Afrikan Reparations (ISMAR).

In 2001 I attended a historic reparations conference organised by the City College New York. It was my attendance at this and another conference on the state of the Black World in Atlanta, as well as my first trip to the Motherland (Afrika), that propelled me heart and soul into the ISMAR. The following year, I became a legal advisor to the Black Quest for Justice Campaign (BQJC) initiated legal strategy and action to sue Queen Elizabeth as Head of State and the British Commonwealth for the Genocidal Holocaust of the Transatlantic Traffic in Enslaved Afrikans, apartheid and other crimes against humanity. I am proud to say that one of my mentors was the now deceased Queen Mother of the USA Reparations Movement, Queen Dorothy Benton Lewis aka Queen Nana Asantewaa Ohema. She took up the mantle from the great Reparationist and freedom fighter Queen Mother Audley Moore. Queen Mother Dorothy was a great supporter of mine and inspiration to me as a young woman activist and someone who wanted to get more involved with the International Social Movement for Afrikan Reparations.

+ Do you think the experience of reproductive and sexual exploitation experienced by enslaved women needs to be explored separately within the reparations movement?

Yes, when it comes to women there needs to be greater recognition of and focus on forms of sexual and reproductive abuse and oppression. Although it is also true that women were not the only ones who experienced forms of sexual violence, children and men did too. The key point to note here is that for women and all people of conscience concerned with matters of sexual violence today, it is important to recognise the roots of such contemporary violence lies in the historic experience of chattel and colonial enslavement. It's an enduring injustice which transcends generations. Afrikan American Law Professor Adrienne D. Davis characterises enslavement as it impacted on women of Afrikan descent as a "sexual political economy" to make explicit the connections between its markets, labour structure, and sexual exploitation. The mainstream reproductive rights, women's and feminist movements have failed to genuinely include, or been guilty of marginalising, the realities of the enslaved female's experiences.



OOMK ASKED ESTHER STANFORD-XOSIE TO SELECT THE IMAGES THAT SHE WOULD LIKE TO APPEAR IN A 'REPARATIONS MOVEMENT' GOOGLE SEARCH.



28 WAYS HIJAB



TABITA REZAIRE

BITCOIN AND EMERGING ART

HELENA WEE

IMAGE BY ALEESHA NANDHRA



Money can be a bit of a taboo subject in art circles. The arrival of Bitcoin, however, has given us an alternative to normal currency, it is virtual money, and at a grassroots level that's something artists understand pretty well. Bitcoin and other cryptocurrencies provide an alternative value system not controlled by banks, governments or corporations. It cuts out the middleman making third party profiteering from monetary transactions irrelevant. The "power to the people" aspect is particularly appealing to artists. As advanced cryptography is used in Bitcoin technologies, all transactions can be anonymous. As well as allowing for everyday purchases, this also allows room for more morally ambiguous ones too, a point that hasn't gone unnoticed by the FBI.

SO HOW DO BITCOINS WORK?

When you install a Bitcoin wallet on your computer or mobile, it generates a unique address for each payment from you, or to you.

A private key is used as mathematical proof that a transaction has occurred between two specific Bitcoin wallets. A signature prevents transactions from being altered once they've taken place.

A distributed, neutral consensus system called mining is used to confirm transactions. Each transaction is included chronologically on a public ledger called the blockchain. This network-verified ledger is not controlled by any one individual or corporation and cannot be altered, making the system secure.

Seeing its potential as a moral alternative to the banks, some artists have started accepting Bitcoin. Dutch artist Renier van den Bezemer Schoonderwoerd earned €10,000 in Bitcoins for a painting called "Collaboration". The piece is about the relationship between people and finance, so Bitcoin seemed an obvious choice for its sale. Of the financial system in general, Bezemer said, "Banks are, in fact, not to be trusted". Online gallerists and dealers are also starting to accept Bitcoin. WeCoin88 is a service from Tutela Capital that sells art, pricing it using statistical analysis. They have reduced fees for sales in Bitcoin by 10% stating "because we deal in Bitcoins, you get rid of the

issues related to funds transactions that is really a burden in art".

Cointemporary is an online artist-run gallery founded by Andy Boot and Valentin Ruhly where works can only be purchased in Bitcoin. One artwork is shown for seven days or until an artwork is sold, with the next one shown immediately after. Their aim is to place artists' works in a broader global context free from the hegemonic financial system pervading much of the art world.

Sarah Meyonas, artist, business school graduate and Yale MFA grad student, is creator of BitchCoin. Every BitchCoin, bought online for US dollars, is backed by 25 square inches of unframed archival photography, created by Mayo-

nas, and stored in a bank vault. As her work changes in value, so does the value of BitchCoin. A public BitchCoin ledger provides full transparency, and the first 100 BitchCoins bought each contain an encrypted message reading "in the pink". Instead of dealers and collectors profiting from her artwork with her initial sale of it being her only financial recompense, BitchCoin allows Sarah to have a stake in the present and future value of her work.

Artists often get their funding from public bodies or rich patrons, but there are strings attached to such sources. On-line alternative funding methods provide much greater autonomy and connection with the viewing public and their peers. Bitcoin wallets have public addresses which can each be used for unique transactions. Cryptoart, set up by Troy Fearnow, publishes paper Bitcoin wallets or "cryptocertificates" the size of traditional stock certificates. Each has an artwork printed onto it, as well as a QR code representing the wallet's unique public address. To send money to the artwork just scan the QR code using your mobile phone Bitcoin wallet app. You can retrieve the money using the private key under the sticker on the back of the cryptocertificate.

Paper bitcoin wallets and QR coded public addresses pave the way for social tipping of artists. If someone views an art-

work online and likes it they can send a small payment or tip by scanning the Bitcoin wallet QR code. This does not prohibit the eventual sale of the work and can provide artists with a second revenue stream entirely, whilst still rewarding the gallery for their promotional efforts. As Tony Fearnow said: "Imagine a museum that was purely funded by attendees tipping on donated artworks". Schemes like this could be a potential solution for the 'starving artist' problem. Artists would be more in control of their own funding with no creative restrictions on their work. It also provides a gauge to styles and works the viewing public like which could be valuable information for artists.

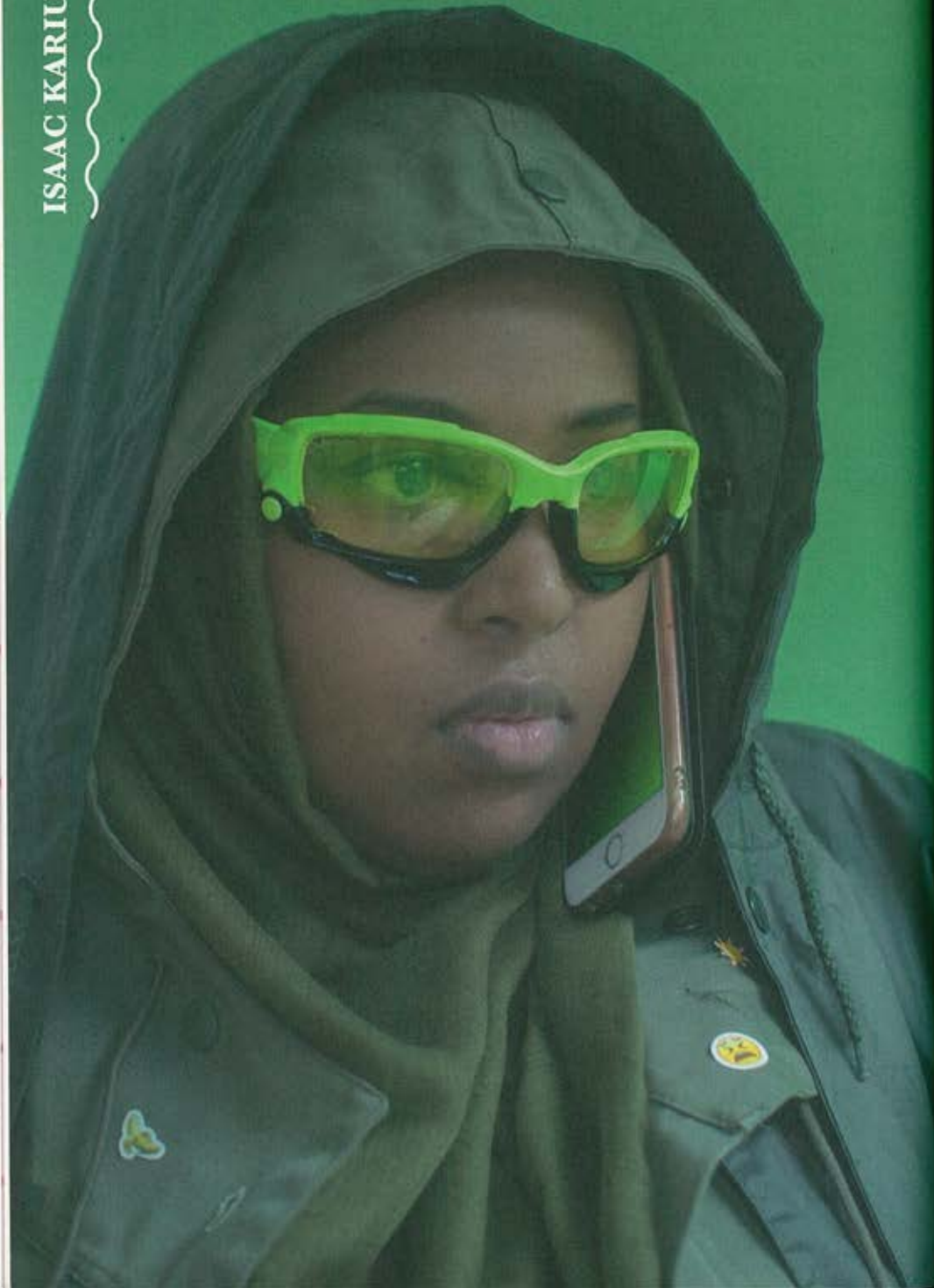
After earlier stratospheric heights Bitcoin's fluctuating price has recently declined, making people wonder about its future. However, not wanting to get left behind, big corporations such as Dell and PayPal have started accepting Bitcoin, which bodes well for confidence in it and cryptocurrencies in general. Whether or not Bitcoins last is difficult to say, but cryptocurrencies in some form are likely to continue. Artists will almost certainly continue to find them useful both as a source of inspiration, as well as a funding method which lets them hold the purse strings.

COMPUTER-FREE DAY HAIKUS

GAIL CHESTER

1. Computer-Free Day
10.10.10
Does idea send shivers down spine?
2. What could I do
With all the time saved
Not dealing with e-mails and spam?
3. Think of the terror
Induced by thought of
Giving your mobile away
4. Consider the implications
Of total computer
Dependence
5. Can one sustain
Professional job unless
One's good on computer?
6. Do you like what you see?
Are you happy to be
In thrall to machines?
7. Then think of the peace
You'd regain
By creating some space
in your brain
8. No broadband access
For last week
It's really upset other people
9. 'Don't fuck with me' Yelled computer
Breaking straight after Comp Free Day
launch
10. If they'd invented e-mail
First we'd say
'Wow, you can talk on the phone'

ISAAC KARIUKI



WEAPONISE THE INTERNET

RADICAL



MONARCHS

TRUTH TO THE YOUTH

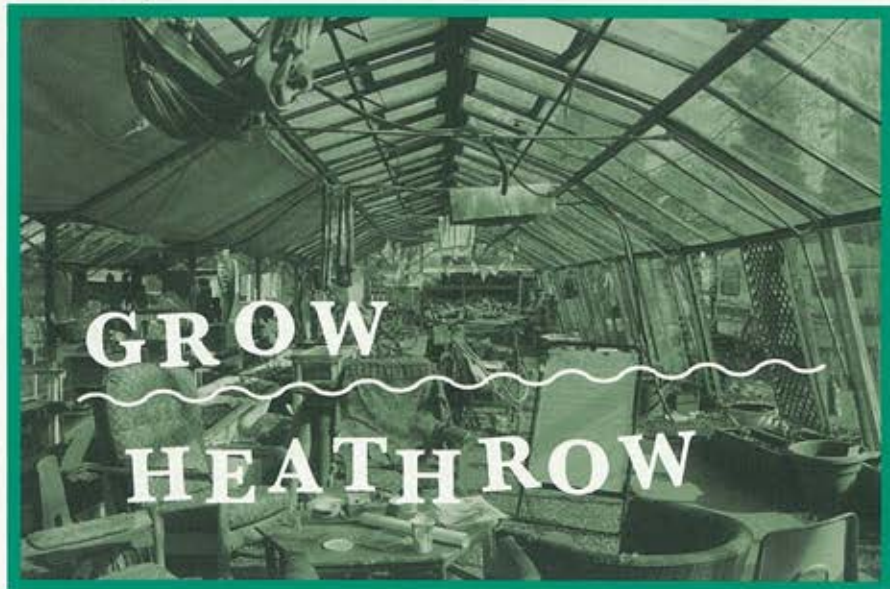
They are Radical Monarchs, an Oakland, California based collective of young girls of colour from ages eight to eleven years old, guided by youth development workers and co-founders Anayvette Martinez and Marilyn Hollinquest.

The aim? An inclusive girl group in which strength, sisterhood and radical social justice is nurtured and where belief in collective power and brilliance is encouraged.

Through the study of civil rights and social justice movements past and present and inclusive values across the gender spectrum, the girls work towards their 'Black Lives Matter', 'Radical Beauty', Radical Self-Love' and 'Food Justice' badges.

Their brown berets pay homage to their revolutionary forbears, The Black Panther Party, Brown Berets and Yellow Peril who shared the same Oakland soil.

MAYME SHAHEEM



RU REYNOR

INTERVIEW BY SOFIA NIAZI

+ What is Grow Heathrow?

Grow Heathrow is a plot of land located on a former wasteland between the M4 and Heathrow Airport, earmarked for development in the event of a third runway becoming approved. It is also the home of a ragtag group of activist squatters who occupy it.

+ Tell us about the community here.

It's really hard to define the archetypal Grow Heathrow member, because we're from all over the place. There are those who come because they're interested in the activist side of things, then there's environmentalists, and on top of that we get people who want to be involved with a project that has a strong ethos of collective autonomy. People can pretty much do what they want as long as they communicate with the wider collective. At the moment there's about 30 people staying on site, and of that there's about 12 permanent residents, and then a collection of long term volunteers (people who have been on site more than a month), and guests. Roles are flexible, informal,

and tied to our working groups. We have a series of working groups that organise work in different areas; growing, building, arts, defence, etc but people slip into roles too.

+ How important is the growing aspect to the project?

It depends who you ask really. To me, growing is very important, because food sovereignty and reducing the environmental impact of feeding ourselves is something I'm passionate about. It's great to show visitors how much you can produce on a relatively small plot with good management. Although our site is close to four acres a huge amount is preserved as habitat in the form of nettles, brambles, and mature trees, so the amount of space we actually grow on is relatively small. The growing and sharing of growing skills helps fulfil our aim to promote a way of life that can survive without peak oil and without huge amounts of environmental damage. We produce our own compost and fertilisers, and avoid the use of pesticides or herbicides. The site can actually feed itself very well off the wastes of society because we're so close to urban areas, but the kind of gunk you get out of the dumpster behind Tesco just doesn't compare to stuffing your face with fresh produce straight from the plant.

+ Is the local community involved in Grow Heathrow and in what way?

The local community are welcomed into Grow Heathrow with open arms - we recently set aside space for a local community cafe to grow after they lost their old allotment space. HARTS, Heathrow Arts, a community group that gets families in the Heathrow villages involved with collective art projects, was set up by Rose who's been part of Grow Heathrow for years. We like to see ourselves as a community resource, both for the local Heathrow community, and the activist community across the UK, and our space is free for anyone to use for meetings, growing, making, or anything else they can think of.

+ How did you get involved in Grow Heathrow and what attracted you to the space?

I got involved back in August 2001 when the front part of the land came up for eviction, and then I stayed for one week. After that I was coming to site every Wednesday for the meetings, and then at the weekends. I quit my job and moved in full time at the winter solstice. The main thing that attracted me to the space was the freedom. Here was somewhere I could make, and no one would complain about paint splatter on the floor! Here I could grow and not worry about flatmates stubbing out cigarettes in my plant pots. Here was the chance

to live in an off-grid community, something I'd wanted for over a decade.

+ I heard that one of the rooms is used by residents for meditation and yoga, is spirituality important to the way of life?

For me, the site is very spiritual just by its core nature. It's a monument to the battle of nature versus man—you have this great tug of war between the old structures and the new plant life, and now the Grow Heathrow people utilising both of those resources. Many of the trees on site are Elder, which has a huge amount of folklore attached to it. People used to say that Elder trees are the home of faeries, and there's evidence that the flowers are soporific. It's also said to banish evil spirits, but it's incredibly bad luck to cut one down, something I was told only after I'd done the deed.

+ The Grow Heathrow community is off-grid - what opportunities and challenges does this pose?

Other than for a couple of months in winter where you can get these grey days with no wind, the energy is adequate for everyone on site. Many people have laptops for work or study, most of us have phones, and we light the main space from the same battery bank too. On low energy days, people have to learn to share, and often go to a local cafe to get warm with a coffee,

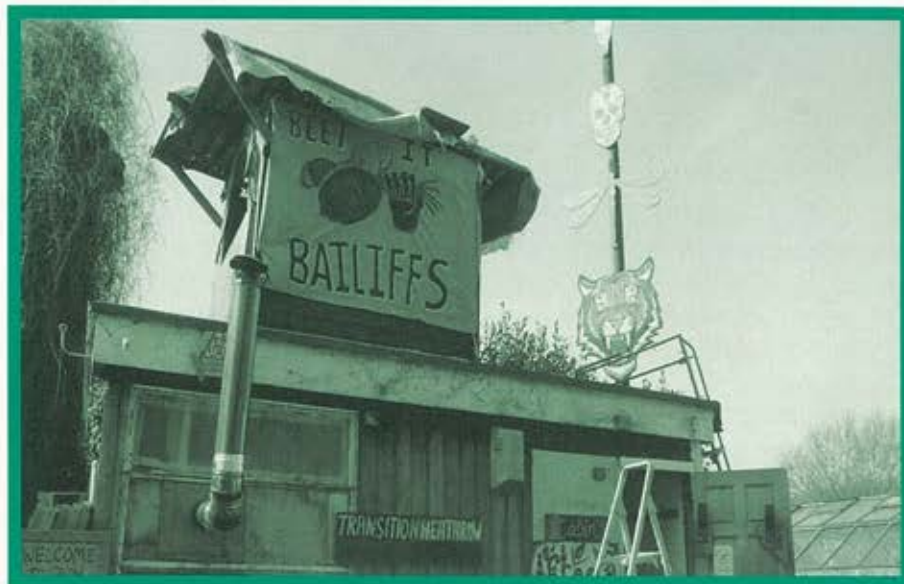
use the wifi, and charge their stuff. It's good to get off site to avoid cabin fever, and injects money into the local economy.

+ How can people get involved in the project?

Anyone is welcome to visit and stay for 2 weeks, after that you can apply to stay longer. If you don't have time to get involved regularly physically, it's always great to have people spreading the word about the project, attending or hosting workshops, and recommending the site to other people. You can also get involved by donating any seeds, books or tools you don't want or need.

+ Is the project connected to any other groups or social justice campaigns? If so why is this important?

We've got formal connections with Reclaim the Fields, and the London Community Food Growers Network, and then informal connections through our members with many more groups including Reclaim the Power, the 56A Collective, and the Radical Housing Network. Connections within activist groups are incredibly important. The powers we're fighting are bigger and richer than us and they expect to win. By meeting across campaign lines we spread good energy, share skills, and forge new connections.



IMAGES BY SAIRA NIAZI

+ What are your hopes for Grow Heathrow?

I hope that we continue to manage the land in a sustainable way moving forward, stay on the land for years to come, and become a fossil fuel free site that's a beacon of alternative technology in the South East. It would be amazing to become a destination for people of all walks of life to visit (as long as they don't fly in!), something between a wildlife sanctuary, organic farm, and sustainability centre.

THE BOOK IN MY BROWSER

ABEERA KAMRAN

www.thebookinmybrowser.com

OOMK asked web developer Abeera Kamran to explore her favourite texts through the internet.

I no longer read the way I used to. There are no more afternoons in a quiet house page flipping and tea drinking. There is no more sitting in one place looking at ink and paper, feeling the materiality of the book in my fingers, bookmarking, underlining dog-eared pages. Now as I read, I google everything, I pause, I digress, I read a blog, reblog, browse, download and I might come back to the book. But when I do, the act of reading has been mutated and transformed. My virtual and physical worlds intersect at every opportunity with such aggressive frequency that it is no longer possible to separate the two. This is what artist James Bridle calls the 'network'; the interweaving of us and the internet.

This website is an experiment in hacking traditional literary forms to create a cyborg literature in which the network is as much an author as the person who wrote the book. I have chosen extracts from books that I have enjoyed and penned them into the vernacular of the glorious world wide web.

I love reading books and this is a love letter to all the afternoons I spent quietly reading and how happily I bid those afternoons goodbye today. This time around instead of me reading a book, the network reads it out to me, in its siren song of drop-down menus, mouse-hovers, coded snippets, hyperlinks and automated emails.

THE BOOK IS DEAD.

LONG LIVE THE BOOK.

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I hear

I run away Georgia
Will you come Georgia
The night is my r

I have to be in your arms Georgia I'm not sl

The fire is like snow Georgia
Here is a town which is the same
I call Georgia
I run Georgia
The clouds are low and they're going to fall Georgia

Georgia Georgia Georgia

I'm not closing my eyes Georgia

I'm not sleeping Georgia

I call you Georgia
Georgia

I hurry - here is the wind Georgia

I walk stealthily along in the sh

- ✓ Sadness of the body
- Mirror sadness
- Sadness of [looking] like or unlike one's parents
- Sadness of not knowing if your body is normal
- Sadness of knowing your [body is] not normal
- Sadness of knowing your body is normal
- Beauty sadness
- Sadness of m[ake]up
- Sadness of physical pain
- Pins-and-[needles] sadness
- Sadness of clothes
- Sadness of the quavering eyelid
- Sadness of a missing rib
- Noticeable sad[ness]
- Sadness of going unnoticed
- The sadness of having genitals that are not like those of your lover
- The sadness of having genitals that are like those of your lover
- Sadness of hands

This a prism through which your sadness could be divided into its infinite spectrum.

name

email

Send me your sadness for cataloguing.



AURELLA YUSSUF

DIASPORA: A READY-MADE CROWD?

It seems like barely a week goes by without another Kickstarter or Indiegogo campaign appearing in my inbox or Twitter feed. Most of them aren't for wacky inventions or charity fundraisers, but from artists and filmmakers looking for ways to keep making their work, under precarious conditions of student loans, low paid jobs, and tricky grant applications for ever-decreasing government funding. Anyone working in the arts has probably been living in fear for their jobs since the Tories won the last general election, given the amount of funding cuts there have already been to the cultural

sector under the coalition government of the last five years. Disproportionately, those cuts have affected culturally specific organisations. Who would have thought that we'd see the loss of The Africa Centre and Iniva as permanent spaces?

If this is what's happening to institutions, then funding for art making is just as hard to come by. The grants available are often difficult to apply for and have strict requirements for either matching the funding (what are the chances that you've got that spare cash?) or that what you produce cannot make a profit (how then will you sell your work?) Navigating all of that is a job in and of itself and a drain on artists, often already balancing a paid job and their practice.

Online crowdfunding platforms appeared around the time of the financial crisis, and have in many ways offered what seems like a democratic

solution for artists to get their projects off the ground. But is it really as simple as making a page and waiting for the cash to start rolling in? Crowdfunding, like most things about social media, trades on social capital. Like it or not, most of the time, the internet reflects real life, and the fact is that there are entrenched hierarchies of privilege. A famous R&B group like TLC can galvanise their millions of fans to crowdfund their next album, but who is going to donate money to a relatively unknown sculptor or photographer who only has 70 followers?

Successfully funded projects tend to fall into one of several categories; either they have a highly organised and professional campaign with lots of media attention, which often means they are affiliated with an institution, or they already have a certain amount of presence/celebrity. In either case, the project benefits from a wide network of contacts and potential supporters, and requires a significant amount of resources and marketing expertise. If it sounds like entrepreneurial PR speak, that's because it is; it's definitely not for the shy and retiring types. In contrast, an early-career artist embarking on a crowdfunding campaign will most likely be relying on their immediate network, their friends and family, to donate to their campaign- and how many times can you ask friends

and family to donate to your art?

Despite the drawbacks, I think crowdfunding offers a great opportunity for people of colour in the arts who are underserved by the traditional models. Certainly, diasporic communities can be seen as a ready-made crowd, and remittance payments and savings clubs are forms of collective financial support that are familiar to many of us. Among younger generations in particular, we're making cultural remittances of a sort, in supporting the artists who can represent us in a way that is so sorely lacking in mainstream art and media.

There is definitely an urgent need for artists and arts organisations to diversify and think creatively about their funding streams. Over-reliance on public funding is unsustainable, especially in light of the recent announcement of £30m in cuts from the budget Department for Media, Culture and Sport. While crowdfunding online may not necessarily be a long-term strategy, it's a useful addition nonetheless. In this age of 'austerity', artists, especially non-white artists, need to use whatever tools are available to them stay connected to their audience, their patrons, in a relationship where we sustain and support each other.

IMAGE BY TATBITA REZAIRE



ABI LEWIS



NOUF ALHIMIARY

نوفلينچ

خاطرتي





تفیشن من اجل فکرة

TRANSATLANTIC GIRLHOOD IN PARTS

O
N
E

In Brooklyn on my Aunt's fridge I found a picture of seven year old me; French braids, gap-toothed and bone black wearing all the colours I've now given up. She boasted about my darkness but not her own because without flash she couldn't be seen in homemade dancehall videos that never managed to go viral.



RIANNA JADE PARKER

T
W
O

My baby fat grew with me and the ending years of my teens were spent collecting air miles and filming a millennial love story in my mind. I chased Wi-Fi, a fiancé, remnants of hope and other things songs about the Empire State promise you.

The red truck still lays on it's side to cry under the Ackee tree like the last three generations of women before me. I smoke the same tobacco as my father and face north of our island looking for him. I'll need Google translate for the next time we meet because of where he's been he sounds like Castro now.

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QUARREL!



THE ZINE.

I SAW WHAT THE REVOLUTION WOULD
LOOK LIKE AND IT WAS BEAUTIFUL

LENA MOHAMED

Lena Mohamed writes about her experience travelling from London to Chicago earlier this year to attend the Incite! Colour of Violence 4 conference, 'Beyond the State: Inciting Transformative Possibilities'

Under the global system of violence we are subjected to, white cis-gendered able-bodied straight men can exercise power unchecked. They are granted the ability, among other things, to control borders, police women's bodies, carry weapons. They get to practise this violence at every level, in both immense and intimately personal ways.

The US border is a space of confrontation - a staging point of these intersections of power, ironically brought into sharp relief by the reason for my travels: attending the Color of Violence 4 conference (COV4) in Chicago on seeking justice beyond the State. With an organising committee of Incite! members, its core principles of challenging colonial, racial and gender-based violence were the antithesis of this particular moment (every moment) at O'Hare airport that I was to experience.

Every interaction I have with a white person has a legacy of violence (what historical traumas ripping through ancestors' homes, bodies and souls have brought me to this moment?) The echoes of this resonate over and over again, filling the space between my body and theirs. So this white man who pulls me aside in the airport does not need to literally pull me aside for this to be yet another enactment within the trajectory of colonial violence. When asked to press my fingers to the glass panel so as to make an imprint of my identity for them to scrutinise and own forever I am reminded of the photographs they took of my people when they colonised our land. They categorised us: 'tea picker', 'hindoo', 'snake charmer'. The mode is the same, if the labels have changed. This time: 'terrorist'.

While this airport marks the terrain of the world we know - one founded on violence- COV4 acted as a counter-space. It was not a perfect conference; there were obvious errors made, but it was an attempt at conceiving of another world. And its starting point was one of love. Because non-violence is not

the opposite of violence. The opposite of violence is love. Not romantic love, or Hollywood love, but a love that binds people together in a way that is generous, just, and transformative.

The Muslimness of my skin exposes my body as a threat. White supremacy does a good job of constructing our bodies to subvert the authenticity of our flesh. I think that the fabric wrapped around my head is a site of resistance, but sometimes I can't work out if I do in fact make them nervous or if I've just made myself an easier target for their cameras, rifles and drones. But I take comfort in the example set by my sisters at COV4 with the visibility of their attire as a marker of resistance. In a world that seeks to silence our voices and erase our bodies, these women (many of them queer and trans women of colour) have forced their way into spaces that would not even have them exist and have demanded that they are seen and heard.

This visibility was a major element of COV4, which attempted to create a space in which women and trans people of colour could feel safe just being. It is the commitment of starting all social justice work and community organising from a place of love that envisions what the world will look like if the revolution is brought about by those most marginalised in the existing order.

So when the officer asks me to open my bags and he starts pulling my bras out it is a reminder of intimate and sexual violence women of colour experience every single day, many in the most appalling ways. If I had been black, statistics indicate the likelihood me leaving similar encounters with law enforcement agents assaulted or possibly with gunshot wounds, possibly dead.

And when the officers take issue with my book choices it is a reminder of the ways in which we have been refused the right to build our own knowledges on our terms to challenge the historical and contemporary epistemicide of our peoples.

And when the officers put me into a waiting room with only brown people (mostly Mexicans, South Americans, and Muslims), it was a reminder that this

nation state - just like every other white supremacist state - marks its territory in opposition to the Other and secures its borders by marking them with the presence of black and brown bodies desperate to get in and the ghosts of those who failed to do so.

I speak English well and I have a job to go back to (that they have been able to Google), so I am not made to be one of these. I can spend money within their borders, so they will take the risk with me (although they do seek reassurance that I will not be partaking in any protests while in Chicago). The absence of black people in this waiting room was also a reminder that anti-blackness is foundational to white supremacy. Black bodies governed by the United States do not line the country's borders; these black bodies are so often left to lie in the streets.

All of these modes of violence intersect at COV4 and we talk through and analyse them, learn from and critique each others' successes and failures, and celebrate the women who have come before us having given their lives to the struggle for justice.

The panels at the plenary sessions were peppered with legendary survivors of the prison industrial complex: Angela Davis, Rasmia Odeh, Cece McDonald (the latter by far the most impressive of all the speakers at the conference). But in the quiet corners of COV4 was where the real radical activism was being thrashed out. Workshops covered issues surrounding non-profits and the funding traps that result in ineffectual work, to the violence within diasporic homes being a replication of the colonial violence experienced back home. Other workshops looked at models for establishing justice and accountability within our communities that reject any need for police, to the ways state-level racism and Islamophobia result in our communities concealing internal realities that disadvantage and silence women, to the need for self and community healing as a radical form of resistance. COV4 ensured a breadth of analyses and strategies for moving forward with the revolution on the ground.

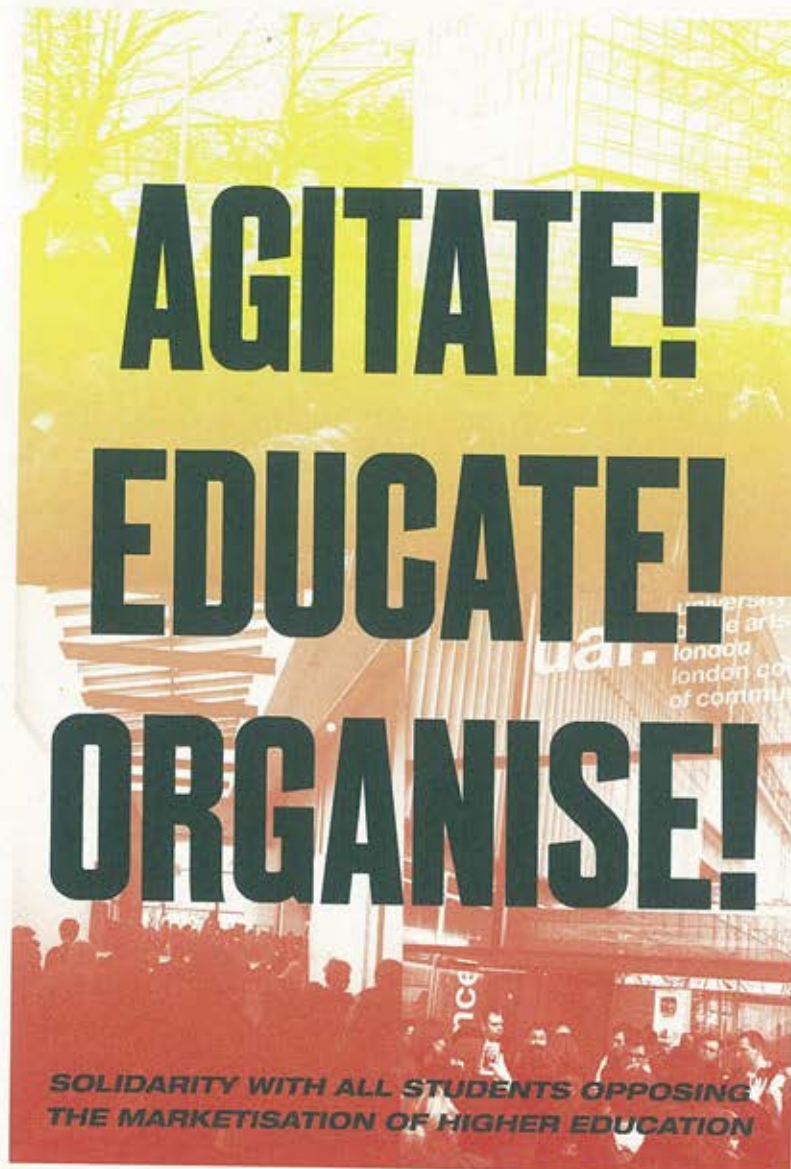
One of the frustrations with conferences on radical politics is that they engage in complex rhet-

oric and language tricks that encourage enthusiasm in attendees but in truth provide little to equip us with the reality on the ground. COV4 appeared to embody the politics that people spoke about. It was clear that their discourse came from the grassroots, a rejection of academia's attempt to force narratives from the top down. So when the organisers had little option but to hold the conference at the monster of a hotel, the Hyatt Regency (where a corporate finance conference ran concurrently), they facilitated training for the staff on LGBTQIA+ rights. This resulted in the hotel agreeing to alter some of its bathrooms to gender-neutral facilities. There were also funding options for those struggling to attend, free childcare facilities, healing physical therapy sessions, prayer spaces, and counselling available to those affected by some of the discussions being had.

There was also an agreement with hotel management to ensure that staff would not call the police if an incident occurred. Organisers pre-empted any incident in recognition of the fact that black people are targets of this armed wing of the white supremacist state, and are at risk of death when in contact with the police. When an incident (inevitably) occurred it was de-escalated by the on-call safety team, on-call lawyer-allies, as well as conference attendees.

COV4 was not perfect. It was messy at times, problematic at others, while some transparency was implemented it could have been done more effectively and the issues raised could have become workshops within the programme itself. There was also sometimes a worrying flattening out of some of the issues at hand as though, for instance, non-white people can segue out of the racial hierarchies we are trapped in and into a class structure that was only designed for white people anyway.

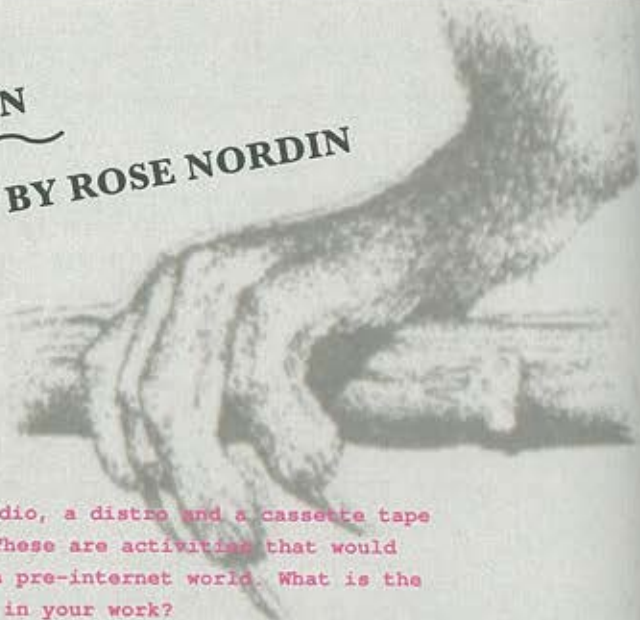
That said - without hyperbole - those three days with those 1200 people were the most beautiful, energising and transformative I have ever had the privilege of experiencing. The radical work being done on state violence, intimate violence, and transformative justice is embodied by those practicing it. Mistakes are recognised, and ways to be better, more loving to the people around us and fierce in the face of those who oppress us are put into practice. Despite the internal fractures Incite! is currently experiencing, the women around me were living their politics, and I cannot envisage a better strategy for a revolution that allows us not just to survive, but to live.



OCCUPY DESIGN UK

CRUMB CABIN

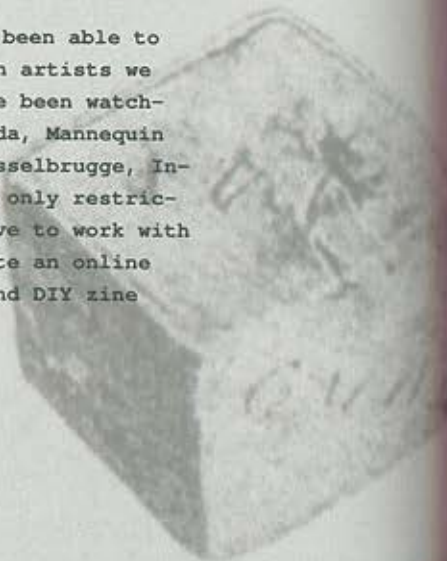
INTERVIEW BY ROSE NORDIN



+ You are a riso studio, a distro and a cassette tape based record label. These are activities that would seemingly thrive in a pre-internet world. What is the role of the internet in your work?

Moe: Initially the idea was to have a zine which would include a download code for music, so that we could sell a physical object without the costs of making vinyl. Turns out cassettes with download codes are even more popular to sell. People want to have something to hold, so we've since been focusing on cassettes and zines. We sell most of our zines and cassettes at fairs, but having our products online means a nice steady flow of sales without paying the extortionate rent for a shop in London.

Joey: Thanks to the internet we've been able to reach out and form relationships with artists we haven't met IRL, but whose work we've been watching develop online, such as Molly Soda, Mannequin Pussy, Esther Pearl Watson, Michel Esselbrugge, Ineis Estrada and Whorish Boorish. The only restriction is our lack of tongues- we'd love to work with non-English speaking artists to create an online and physical pathway (our bandcamp and DIY zine fairs) between artist and observer.



+ What is the role of the internet in the record label? What is the significance of the cassette and mp3 in tandem?

Joey: I don't think the record label side of things would exist without the internet! The internet seemed like the only environment the label could run. Even though the production and sale of cassettes has been on the rise, most record shops still don't have space on their shelves for them. Likewise, most shops that sell small selections of press art books and zines usually have an issue with how to present the zine/cassette package. Most people still don't use cassette players, but will buy the cassettes as a physical token of the digital version of the music.

Moe: People email us asking for a download code - they play the tape at home but want a digital copy to listen to on a device or phone while out and about.

+ What is the process for getting cassette tapes recorded and printed up? Do you have a lot of interesting tech to do this?

Moe: We contact tape distributors and they do all that work for us! We would love our own tape duplicator but we're steadily running out of room in the studio. The scariest thing is tapes have stopped being produced so I don't know how much longer this revival will last. We Riso print the covers ourselves- hopefully we'll have some people wanting us to print THEIR cassette artworks soon enough!

+ The cassette tape zines you sell with zines are strikingly designed and such beautiful objects. Why did you choose cassettes to distribute music?

Joey: Largely due to the fact that we were buying new and old cassette releases. I'm not sure exactly why or when but it seemed to be a preferable format. Cassettes are small, nifty and cheap to produce and all the covers were Riso printed right here in the studio! Listening to cassettes is cheaper than having to buy a record player, amp and speaker system; they also add a warped warmth to the music that you can't attain from your computer but which inevitably deteriorates the quality over time (RIP my copy of Janet Jackson 'Control').

Moe: I think it's partly nostalgia and partly convenience - CDs don't feel like a significant object to buy because you can just burn songs you've downloaded onto them. Cassettes seem less attainable nowadays, so if you're a small label that can't afford small runs of vinyl, cassettes are the perfect alternative. Collected together all the different artworks look beautiful on your shelf too.

The zine aspect of the label is really important to us because we always want music to come with artwork. You can't fit anything in a cassette box so it made perfect sense to us to pair it with a zine. It meant artists could collaborate with musicians and people would discover something new to them. The idea of someone buying one of our packs just for the music, and then discovering a love for zines is wicked.



+ Do you hold any strong opinions about the internet relating to your practice?

Joey: The first aspect of using the internet to promote your work is to not forget the importance of collaboration. You'll always need the help of others if your is going to be as good as possible and you can also offer your skills in return, creating an exchange of labour that helps you realise you have a unique set of skills to offer the world.

The second aspect would be authorship. So many people I know have seen their work copied and posted on someone else's Tumblr and others have seen their designs being sold on clothes by big retailers without being consulted or paid. The internet can appear a free-for-all in terms of searching, sharing and copying, but it's important to credit the creators, otherwise down the line we will have all this work, untitled, lacking an author, with people communicating only through an awareness of the style and content.

THE SAHARA IS

In the minds of many, the Sahara exists as a boundary between the Maghreb and "Black Africa". History and our lived experience tell a different story. The latest issue of Chimurenga's pan-African gazette, the Chronic, bears testimony to this. Designed in collaboration with Studio Safar in Beirut, and published in its entirety in Arabic as Muzmin, this special edition of the Chronic argues that the Sahara has never been a boundary, real or imagined. Trade caravans, intellectuals, literatures, human resources and political ideas have long circulated from Timbuktu to Marrakesh, from Khartoum to Tunis and Cairo and beyond.



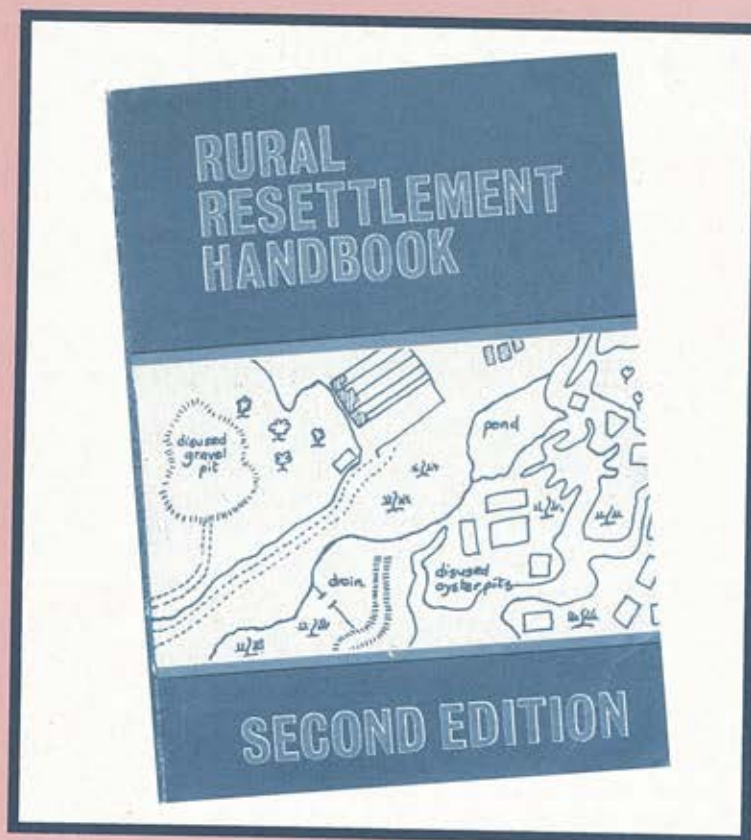
NOT A BOUNDARY



Marked by an urgency to unsettle the fictitious divide, this issue continues Chimurenga's ongoing quest to present alternative political, economic, historical, geographical and cultural cartographies of the continent. To imagine Africa, and to speak of it, outside the maps drawn at the Berlin Conference (1884-85).

THE RURAL RESETTLEMENT HANDBOOK

DIVYA OBSON



The first edition of the Rural Resettlement Handbook was published in 1977 followed by two more editions, each larger than the last. Out of 'Land for the People', a conference organized by Satish Kumar, a small group emerged which decided to make the handbooks. My dad told me this. He was one of the group of friends who wrote and published the books under the name of the Rural Resettlement Group (RRG). Though they have been on our bookshelf since before I was born, I only recently picked one up and asked what they were about.

The handbooks were designed as a practical guide to moving to the countryside for people who wished to set up sustainable rural communities. In their own words, "The RRG is a group of people dedicated to making rural resettlement more than just a fantasy for dissatisfied city folk". Where previously this option had been seen as "a cop-out for the middle class and the well-to-do", RRG believed it should a possibility for everyone. Not only did it present an economic solution to the rising house prices, but it described the beneficial social aspect of cooperative living that enamoured my parent's generation of the 70's .



The Rural Resettlement Handbook contains series of chapters on all the practical elements you would need to consider as a potential back-to-the-lander, Co-operative Enterprises, Working the Land, Parish Politics and Rural Health Care are some examples of the chapters

packed with information. The writers admit that not all of these details will make captivating reading - an unavoidable section on 'Planning Permission' is laid out swiftly - but what I like about the approach adopted is that it is firmly practical and realistic as opposed to romantic. Anyone can move to the countryside, but here is how you do it in way that is likely to keep you there.

The handbook is militantly practical- in a fun 70s sort of way. Instructions on finding somewhere to live read like a cartography exercise. There are directions to draw circles of varying diameters on a map around cities and any other site considered 'desirable' to an estate agent, and then to look for a place to live in between the gaps. I wonder what this map would look like if I drew it now; if there would be any gaps left at all.

One section in the book titled 'Ideas to Practice' brings together a collection of re-settler's stories of failure and success a few months, one year and ten years down the line. It's clear from these accounts that the challenges of the lifestyle are many, and yet somehow I am not put off. As one woman puts it - "as for my romantic ideal to be hugged and nurtured by the country - it has not gone. It has changed though. To begin with it seemed an ideal at

a distance. Today as I look onto a long awaited spring morning it seems much nearer." What is so inviting and inspiring about this, aside from being an invaluable cultural record of alternative movements in the 70s, is that having read it, I feel very much like I too could just get up and do it. Experiences of trial and error are emphasised, and reading the struggles and triumphs of others you feel that at the very least, you would not be alone.



In some ways succeeding in creating sustainable households might in fact be easier now than ever before, and yet so different. Our generation has the advantage of the internet and all of the network-forging, Do-it-Yourself learning this affords. On the other hand, I'm struck by how many state-funded opportu-

nities existed then that people my age could really benefit from now. Initiatives that seem a sort of fantasy - like government funding for retraining as a horticulturist or grants to build your own house - are all but non-existent now. It makes me appreciate more why generations before us have fought so hard and are so outraged at what has now been taken from us.

Amongst my own friendship circles this idea, of leaving the city, leaving London, has been floating around for some time now. It's observed as a sane solution to the crazy rent increases, job exploitation and fundamental disconnection with nature and wilderness we are collectively experiencing. I love London hugely, and having grown up in a relatively small seaside town, I know first-hand that it's no picnic being the only brown kid in school from a family of left-wing hippies. It is important not to idealise country life, because the city has been a place for marginalised people and struggles to grow and come to life in a way that might not have before or elsewhere.

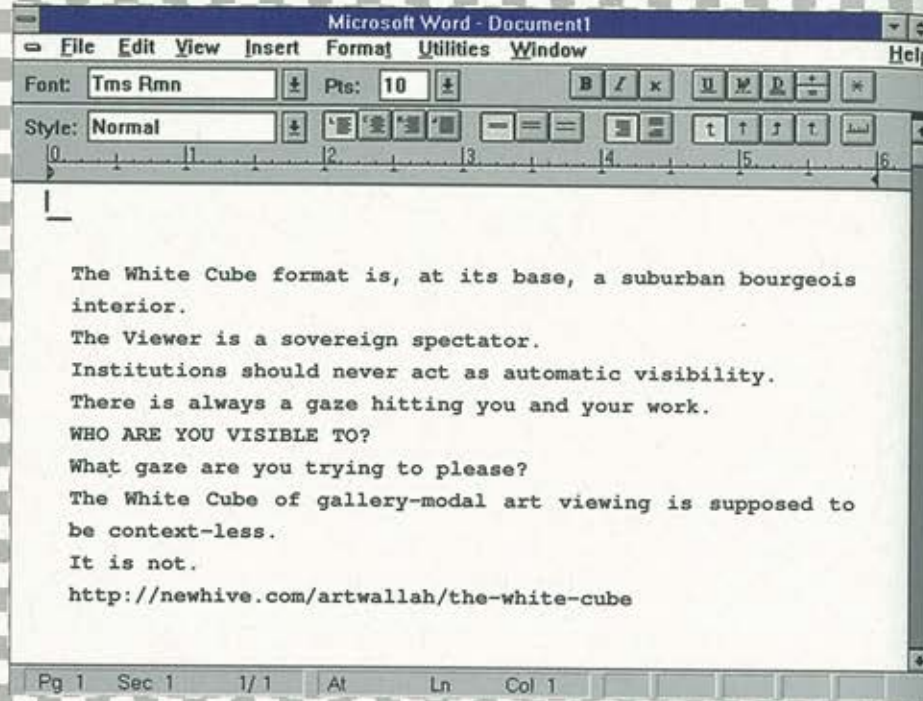
But we might also think about exercising some control in how we shape our engagement with the city and be careful where it is taking over in an unhealthy way. It's for this reason I dream of the regularity, slowness and rhythm of a lifestyle in

the countryside- no quick fixes, closer to wildlife and the changing of the seasons, having the time to fix things that break rather than buy easily disposable items and being able to cook all those wonderful-looking treats I've pinned on Pinterest. I only need to remember repeated attempts to grow vegetables in the many houses I've lived, to be reminded that this lifestyle is still difficult to achieve in an urban context. Although I used to think these kinds of ambitions were overstated and cliché, after eight years of living in London I can feel, palpably, the difference a few days away from the city and a Wi-Fi connection has on my body and mind.

Having spent today, one of the first beautiful warm days of the year, in the windowless office of my current job only emerging at 7pm, I'm reminded everyday that there has got to be more than this. And, perhaps we needn't all exile ourselves from the city in order to discover our own utopian slice of peace. Some friends based in Clapton have set up a housing co-operative called Ursus ('bear' in Latin) so that they can find somewhere long-term and sustainable to live communally, having squatted then rented together for years. Founded in the 90's, Radical Routes is an organisation that seeks to fund and support housing cooperatives just like this. Indeed, one of the most special things we can perhaps take from the Rural Resettlement Handbooks (and movements in the 1970s generally) is the idea of communal living, "emphasising the advantages of combining resources for a more satisfactory and mutually beneficial lifestyle than individual land settlement".

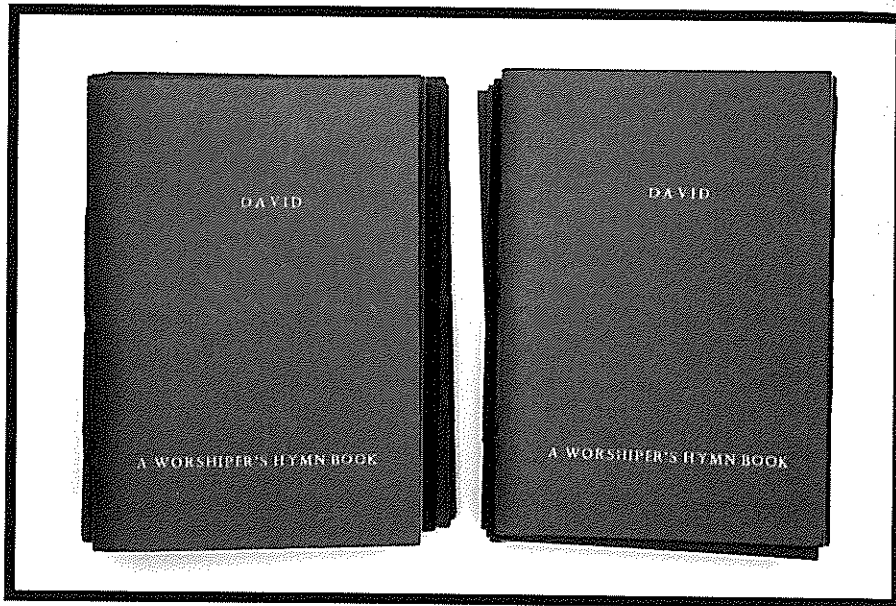
I'm yet to move out of London. It's more something I consider myself to be aiming towards in the future, up there with figuring out how to make money without working in an office and bringing together the people I love as much as possible. In any case, I intend to create a space that is culturally rich and full of creative opportunities before I transport my life elsewhere. This is my way of ensuring that if I finally leave, whatever life I can make will be enough to keep me there

ZARINA MUHAMMAD



*The internet has
taught me that nothing
is ever free of context*





HYMN BOOKS

7

To the Chief Musician, With Stringed Instruments. A Commemoration of David when the Ziphites were and said to him, "Is David not hiding with us?" Read in Psalm 24: 2-5.

I will freely sacrifice unto thee;
I will praise thy name, O LORD; for it
is good.

*You're all, I need to get by, ahhhhh
You're all, I need to get by, ahhhhh
You're all, I need to get by, ahhhhh*

2. Therefore my heart greatly rejoiceth;
And with my song will I praise him

*Like sweet morning dew
I took one look at you
And it was plain to see
You were my destiny
With you I'll spend my time
I'll dedicate my life I'll sacrifice for you
Dedicate my life for you*

You're all, I need to get by, ahhhhh

DA04Q

20

To the Chief Musician, Set to "The New Hymns." A Memorial of David when he fled from Achish. Read in Psalm 57.

I will cry unto God most high;
Unto God that performeth all
things for me.

*Let's dance, let's shout.
Shake you body down to the ground.
Let's dance, let's shout.
Shake you body down to the ground.
Let's dance, let's shout.
Shake you body down to the ground.
Let's dance, let's shout.
Shake you body down to the ground.*

*Here's my chance to dance my way
out of my constrictions.
Givin' you more of what
you're fakin' for.
Fist don't fail me now.
Fist don't fail me now.*

*A bam bam, what a bam bam
bam bam dilla, bam bam
'ey a me seh what a bam bam,
seh what a bam bam.*

*Wave your hands in the air
Like you don't care.
Do your dance, do your dance.*

*No bullet can stop us now, we neither
beg nor will we bow.
Neither can be bought nor sold.
We all defend the right,
JAH JAH children must unite
Your life is worth much
more than gold.*

*We're jamming, jamming
we're jamming in
the name of the LORD.
We're jamming, jamming
We're jamming right straight from JAH*

*Holy mount Zion,
Holy mount Zion,
JAH sited in Mount Zion
And rules all Creation*

IMA-ABASI OKON

JUMP UP
JUMP UP

&
GET
DOWN



~(◡‾◡)~

SANA BADRI

◉_◉

日本

IN JAPAN



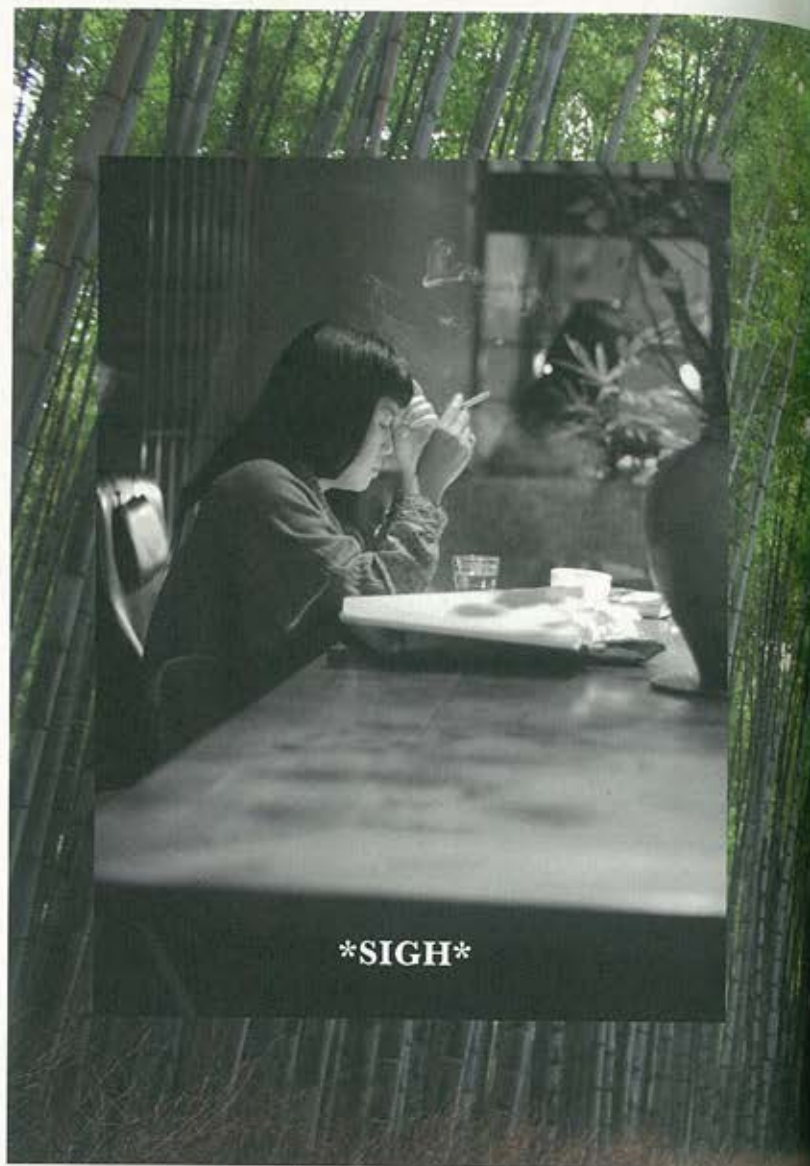
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GIGGLES

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SIGH



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DIGITAL PLAYGROUNDS

THE FIRST ACT

You don't know how to fix this up yet. Wire mishmash boiled spaghetti only an older brother can make sense of but it feels so close so you wait. Wait with breath so bated, it frosts chunky Sony VAIO glass. Distract yourself with Pinball SpaceCadet's whirling abandon. Minesweeper is a high-octane affair; sweat beaded on young upper lips as plastic mice hover over that next inch, that next uncharted territory. Difficulty setting: easy. It's a slide in bedroom slippers into the underworld. By next morning, you will be a netizen.

#THESTRUGGLEISREAL

The dial-up hisses its sibilance. An aunt is occupying the lines with her hard-headed accent and okra laughter. AOL chatroom on stand-by, that triangle A is a horcrux for the heady years, the best years. In hindsight, it was probably a precursor, another illumaniti symbol looming in cyberspaceland. But today, today it is Miniclip, Neopets, dubbed anime and Destiny's Child fansites. Eleven year self is convinced Stardoll is the greatest historical contribution made by man. Periodically, a scarlet flag raises its bulbous head, staring you down with that fierce PARENTAL BLOCK gaze. This is a roadblock carved in HTML. By the hundredth guess at the password, you give up, raise a Ctrl + X white flag. You push the keyboard away. Get yourself a glass of clear grapefruit and scowl at your mother for the next 24 hours.

A PORTRAIT OF THE ARTIST AS A YOUNG WOMAN

You don't think of yourself as a writer, no, more of a world builder. AU fanfiction lacing Harry Potter with X Men: Evolution. The reviews are glowing. Stardustgurl20 thinks you've captured the romantic tension well and this makes your fingers tingle. Your current project is a reimagining of Artemis & Apollo as high school students. This will be your magnum opus, the one that will have you featured on the homepage. It is etched on roughened notebooks first, pen ink blotted like goat eyes. DeviantArt links to a Myspace which links to a Piczo. This cut-throat world of comments, plagiarism and hits. No one at school knows. They wouldn't understand.

MOMTAZA MEHRI

EXEUNT

You are a grown-up. You pay for your music. None of that mp3 smuggling from Polish sites. A neat, shirt-pressed Facebook page. Even a Goodreads, to showcase an intellect behind the sepia-toned Instagram coffee-stains. Google still won't let you delete your hyper-neon web histories. Those lost profiles piled up like bric-à-brac. Your timeline is a hallmark of adulthood; all politics, awareness and sharp wit. You are an adult now.

Which is why you spent three hours yesterday on Tumblr, looking up photoshopped images of Drake's owlish face morphed onto cats.



██████████ HAS LEFT THE BUILDING

BY ██████████ ██████████

If you are not fluent in tech the knowledge of mass surveillance can be paralytic. Getting to grips with protecting your online security is a slow learning curve, at odds with the often-urgent need to communicate securely. For journalists, lawyers, activists and/or non-white peoples who deal with potentially sensitive material and sources, even researching encryption online can feel like buying a one-way ticket to solitary confinement.

If you want to begin compartmentalizing your online activity immediately, there are a few steps you can take towards anonymity that require only a beginners understanding of Internet security. This is in no way a comprehensive plan; it's a little breathing room and the advice often given to journalists and researcher before they set up sources for an assignment. Your web searches and online activity are anonymous to the extent that, while all your online activity is being stored in a massive data-farm, you, without a bit of work cannot immediately be identified as the user of the laptop.

1.

Begin with a clean slate. Using cash only, buy a cheap laptop from a second-hand electrical store on the high street. Even better send someone else to buy it for you. All hardware has a unique address so you want to avoid anything that will connect this hardware to your name.

2.

Your Internet server and home or work IP address will identify you. When you start up your new laptop make sure you're away from home; disconnect the Wi-Fi on your laptop and don't reconnect it again.

3.

Only access the internet using a pre-paid mobile broadband dongle, bought with cash. 10 to 15 Gig should be enough to get you started and top-up vouchers can also be bought in cash.

4.

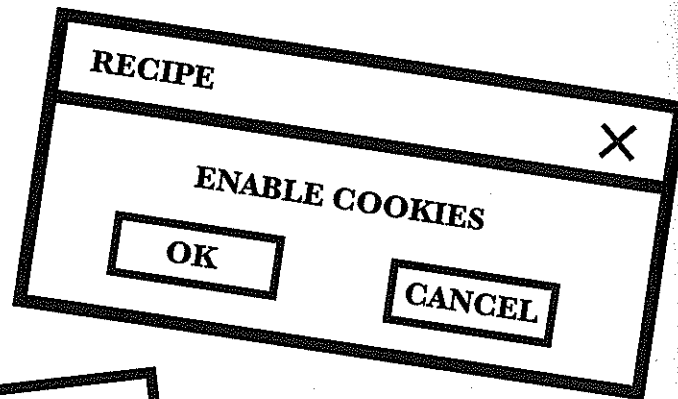
Cash. Cash only, forever and always. If anything so far in this process has been paid for by credit card return to Step 1. The aim of the game is to make, you, the owner of the laptop as difficult to identify as possible.

5.

If you use your new laptop to access any account related to your personal life whether it be your email or twitter account you identify yourself as its primary user. If necessary create fake accounts but be aware of how and who you interact with online may reveal who you are.

6.

Ask a tech-literate to help you install anti-virus software, VPN and an IP tracking system. Begin dropping words like 'Tor'.



INGREDIENTS

125g butter, softened
100g light brown sugar
125g caster sugar
1 egg, lightly beaten
1 tsp vanilla extract
225g self-raising flour
½ tsp salt
200g chocolate chips

METHOD

- >> Preheat the oven to 180°C, gas mark 4.
- >> Cream butter and sugars, once creamed, combine in the egg and vanilla.
- >> Sift in the flour and salt, then the chocolate chips.
- >> Roll into walnut size balls and squish into rounds.
- >> Place on ungreased baking paper. Bake for 10 minutes until just golden around the edges.
- >> Take out of the oven and leave to harden for a minute before transferring to a wire cooling rack.
- >> 'Enable cookies' by eating them. </>