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Bemusement Park



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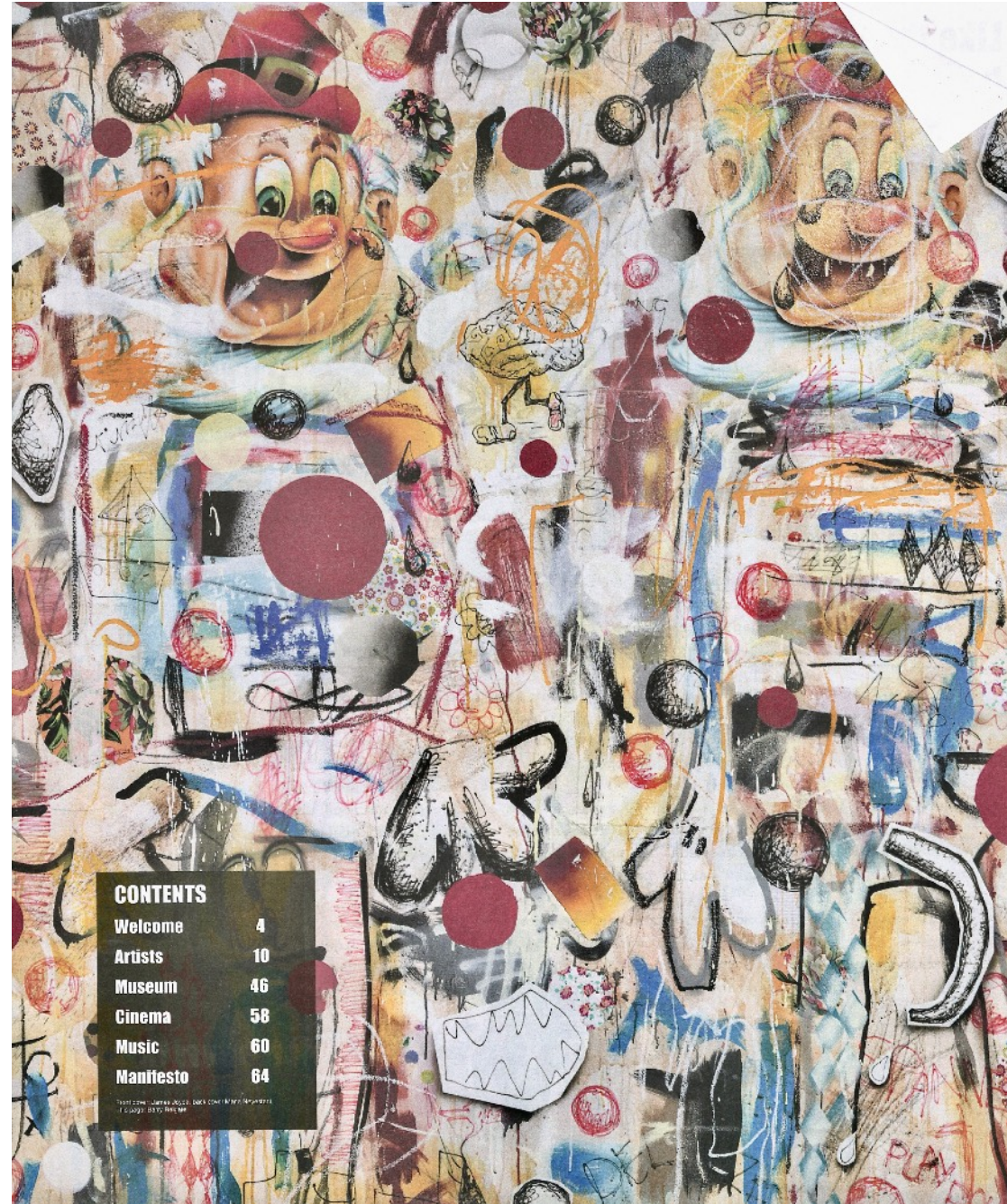
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- Sam F. North London.

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Bemusement Park

Bertolt Brecht once said *'Art is not a mirror held up to reality, but a hammer with which to shape it'*. Which is fine, but what if you're in a hall of mirrors and the giant hammer is made of foam? This is the question raised by Dismaland Bemusement Park.

It's with great pleasure we throw open the doors of the Tropicana once again, I've dreamed of installing a theme park on this site ever since I walked past the building six months ago and peered through a gap in the fence. But this is not your average sugar-coated fantasyland selling scrapings from the Hollywood floor. No, we couldn't afford the license for that.

Instead this is an attempt to build a different kind of family day out - one that sends a more appropriate message to the next generation - sorry kids. Sorry about the lack of meaningful jobs, global injustice and Channel 5. The fairytale is over, the world is sleepwalking towards climate catastrophe, maybe all that escapism will have to wait.

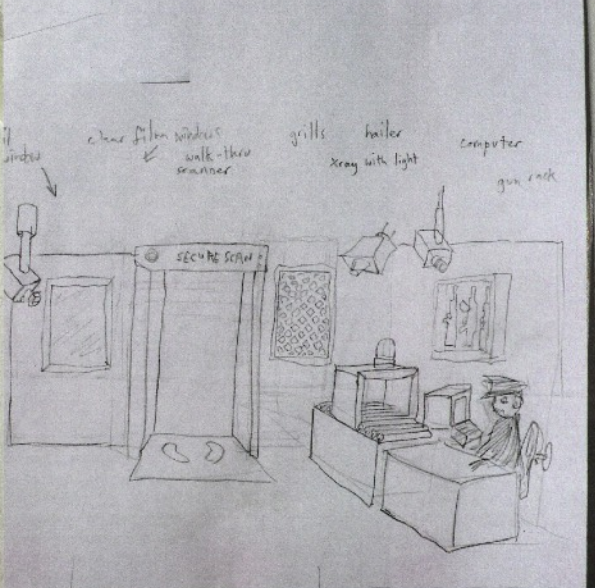
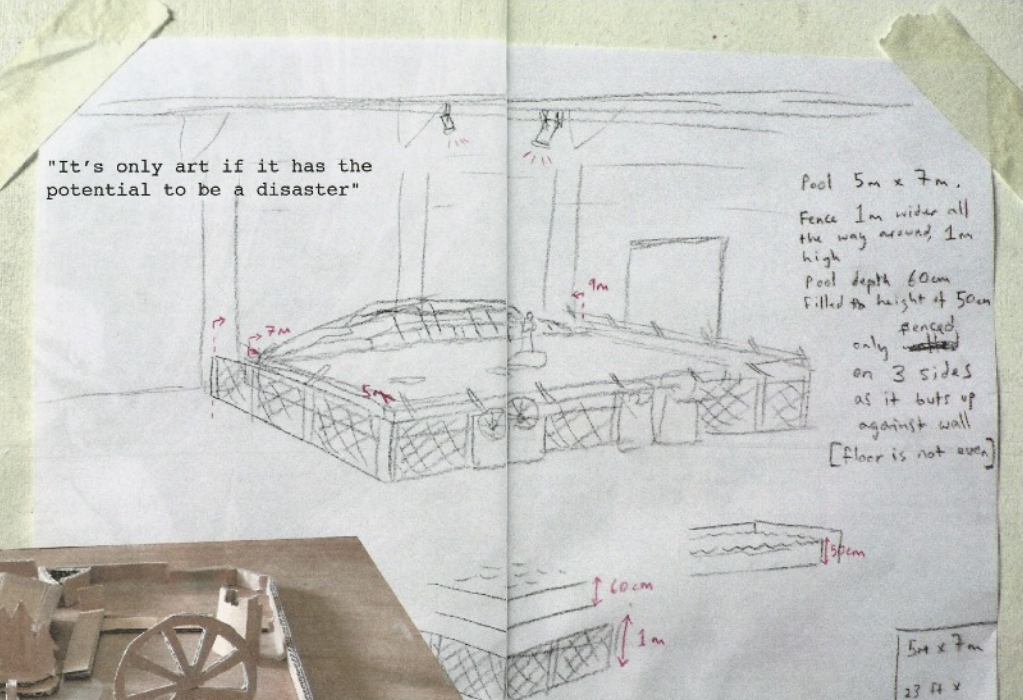
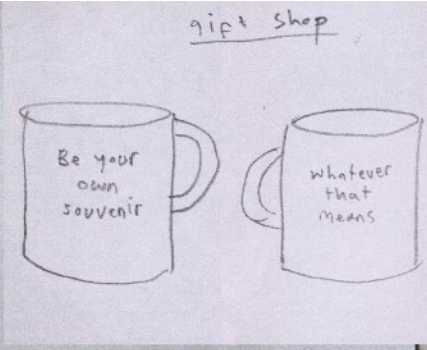
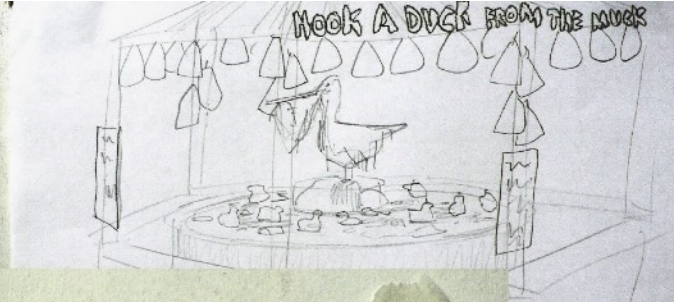
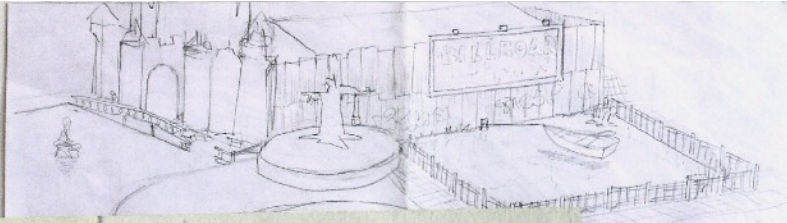
Here you'll find work by more than 50 artists from 17 different nations who all toil under the darkening clouds. They hail from a wide variety of backgrounds and disciplines - one was awarded the gold medal at the Venice Biennale, one burnt a million pounds and one has spent forty years making banners in his shed.

This event is so much more than just an art show, well, two things more. It's got a bar and a cinema. Think of this as a fairground that embraces brutality and low level criminality - so a fairground then. Here you're encouraged to consider, not just consume, to look, not just spectate and most important of all - beware of uneven floor surfaces.

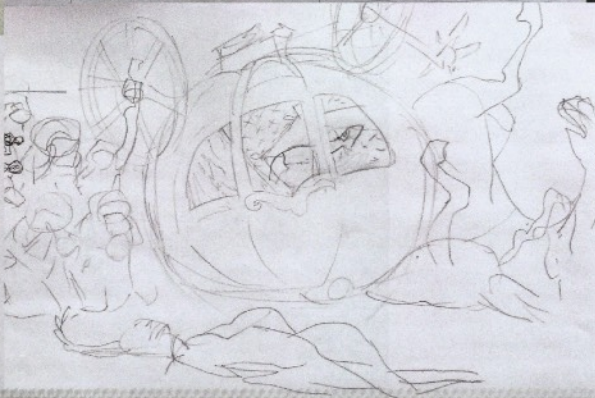
Banksy



Like this,
but good...



An early CAD (cardboard aided design)





The Artists...



Bill Barminski

Bill Barminski created the security screening room as you enter - the fabricated threat. Bill is an artist and filmmaker from California who started creating props out of cardboard for his low budget films. The props turned out to be more popular than the films and have since featured in pop videos, museum shows and are loved by everyone except his gallery - "This shit is not archival, Bill" they complain. When pressed on why he makes such highly detailed but temporary work Bill said, "Because they look cool! Look at them! Look!"



Ben Long

Ben Long made the 'cornice ice cream'. He's a wide-ranging artist who first gained notoriety by drawing elaborate pictures in the dirt on the back of trucks with his finger. He also made the massive horse out of used scaffolding poles "The bare bones of something that might once have seemed insurmountably grand" he says is one reading of it.



ESPO/Stephen Powers

Stephen Powers became a bonafide graffiti icon by means of a prolonged campaign of climbing and trespass in 90's New York. He then quit the vandal game and started to take graffiti in uncharted new directions, somehow without selling it out or milking it dry. Its hard to describe what he does now - essentially create large non-emphatic cerebral billboards for emotions and thoughts.

Jenny Holzer

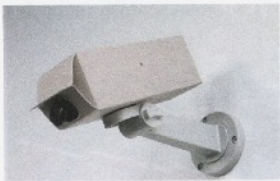
Jenny Holzer has been an art world legend for five decades, putting out carefully constructed statements on a grand scale. She started by pasting street posters of anonymous black italic script and then graduated to large electronic signs. She's essentially the Godmother of street intervention, she's won loads of awards and works in any medium from bronze and stone carving to stickers. Here she's projecting her texts from a couple of electronic signs borrowed from the council and delivering pronouncements from the tannoy system, read by an eight year old girl.



Caitlin Cherry

"America is interested in the militarization of everything," says Caitlin Cherry, a painter and sculptor from New York. Her recent work has been heavily influenced by Leonard da Vinci's sketches of weapons; in her last show she made three catapults and positioned her paintings to look like they were primed to be launched over the walls saying, "Like, if the museum had to defend itself, what does the museum have a lot of?" Here she's painted a picture on the bottom of a paddling pool.





Caroline McCarthy

Dubliner Caroline graduated from Goldsmiths in 1998. She uses plastic bags, rubbish, packaging, toilet paper and furniture to make art that challenges traditional perceptions. She says "Painting, I realised, was just getting in the way sometimes. I never really saw it as a massive jump from paint to plastic bags".



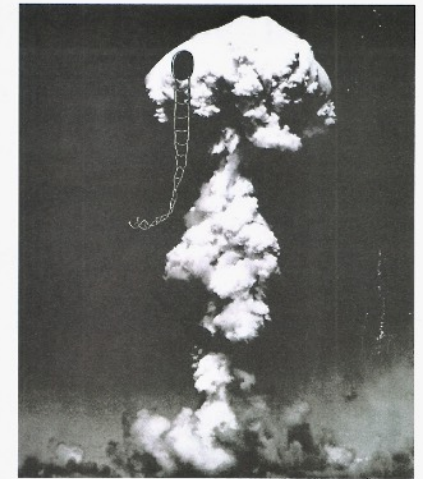
Banksy

Banksy is responsible for the grim reaper, the fountain, the mermaid, the boat pond, the Cinderella, the woman attacked by seagulls, a mouse being consumed by a snake, the killer whale jumping out of a toilet, a big wave painting and a hummingbird. Yet still apparently wondered if he had enough work in the show.



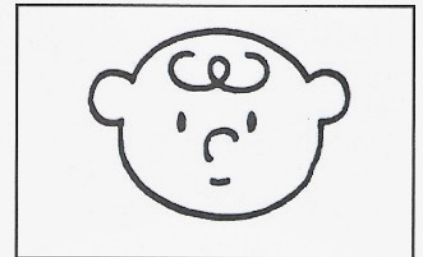
Dietrich Wegner

Dietrich Wegner hails from Australia. He's responsible for the baby in the vending machine and the mushroom cloud installation that's also a tree house. He says "The ephemeral beauty of a mushroom cloud is frightening, how it floats for a minute, delicate and blooming, yet remains chaotic and utterly destructive. We experience a contradiction between what our eyes enjoy and what our mind knows."



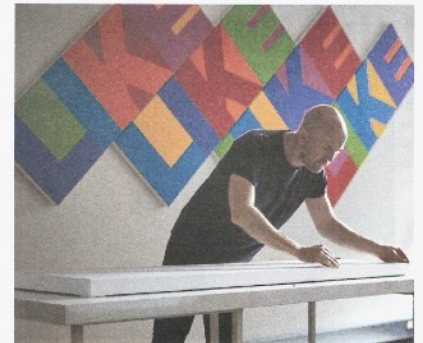
Andreas Hykade

Andreas is an animation director from Bavaria best known for his award winning "country films" trilogy. His trademark style is using simple characters and flat colour backgrounds to make animations exclusively for grown ups. Then he had a kid so now he sometimes makes animations for children, including the series 'Tom and the Slice of Bread with Strawberry Jam & Honey', which ran on the TV for eight years.



James Joyce

James Joyce is a London-based artist who was born in Wolverhampton and studied at Walsall College of Art. He transforms the commonplace into bright, iconic shapes with offbeat messages. His work has been featured in a LOT of magazines, usually on the cover - like this very publication for instance. His collapsed smiley face is actually titled "Here for a Good Time Not a Long Time".



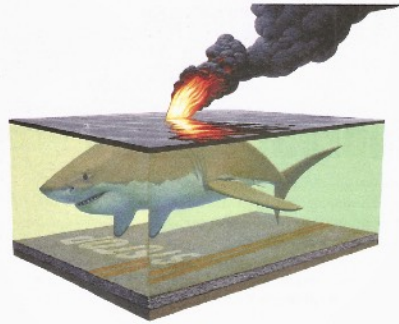
Brock Davis

Brock has carved out an illustrious and award winning career as an art director, multi-disciplinary artist and all round wise guy. He came up with the 'Make Something Cool Every Day' project - where he made something cool every day for a year. He has 171,000 Instagram followers and makes art the internet likes. For Dismaland he dragged an amusement's turnstile to lots of different places and took photographs of it.



Josh Keyes

Josh Keyes makes very distinctive paintings. They resemble diagrams that you'd find in a school textbook if you went to a school where they taught you to set fire to a Great White shark. Some people have described them as "a satirical look at the impact urban sprawl has on our rural surroundings." Maybe.



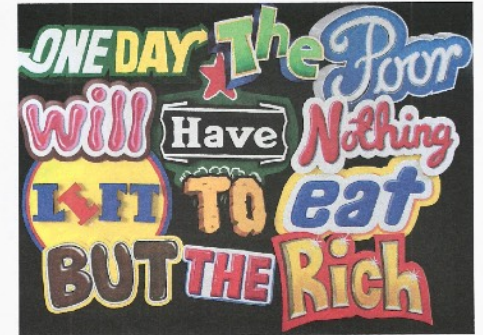
Leigh Mulley

Leigh is in thrall to the charms of the shabby British seaside town - the disused fairground rides, the optimistic ice cream van waiting in the rain, the dinghies forlornly stacked up against the wall. She's based in Folkestone so has plenty to inspire her lovingly rendered scenes, which are painted with such sincerity you can almost smell the vinegar and disappointment.



Jani Leinonen

Jani is from Finland and says stuff like "Why do they tell us it is possible to rent a private spaceship and fly to the moon but it is impossible to raise taxes by little bit for the rich?" His contribution to the show is a set of modified cereal boxes, but he's also been collecting beggars' signs he plans to exhibit in gold frames. He's on a mission against what he calls 'decaffeinated protest'.



Barry Reigate

Barry Reigate usually works on a large scale and tries to amuse, disturb, disgust and seduce you all at once. He employs a riot of colour and pop culture where sleazy cartoon characters fight for space alongside disembodied breasts. His 2014 show 'You Cannot Get Fingerprints from a Rock' came from the time someone threw a big rock through his window and he waited for two hours before a policeman arrived and imparted those words of wisdom.



Jeff Gillette

Jeff was born and raised within a mile of the Magic Kingdom in California, and boy, does it show. He's also an art teacher for the Tustin Unified District in California and in his spare time likes to go to the world's most congested and improvised living spaces - slums, and examine the aesthetic structures and visual patterns of human settlement. He also looks a bit like Jeff Daniels.





Lee is a self-proclaimed dog person from East Anglia who specialises in juxtaposing abandoned, derelict urban scenes in secluded rural locations. Basically run down estates in run-down estates. He somehow captures the sense of dark things happening behind closed doors, while presenting a perfectly chirpy looking, colourful landscape. He was recently elected as a member of the Royal Society of British Artists.

Lee Madgwick

Paco Pomet

Based in Grenada, Spain, Paco's art is laced with black humour and sublime craftsmanship. His work often resembles nostalgic, sepia style photographs from bygone eras until you look a bit closer and realise that all the people have hamster faces. He says of his art, "It is necessary to try to be like a child sometimes, to be oblivious, to behave irresponsible to taste again those sensations of innocent happiness. Art can be like this very often."



Laura Lancaster

Laura Lancaster is based in Newcastle and uses anonymous photos, slides and films that she finds in flea markets and junk shops as the inspiration for her paintings. Giving images that have been long forgotten a new lease of life. The broad brushstrokes she uses distort the subjects and give them a ghostly atmosphere. She started painting her own family photographs because she has a twin sister and didn't know who was who in the snap shots at the time. In addition Laura sings and plays guitar in an all-girl punk band called Silver Fox.



Zaria Forman

Zaria spent her childhood travelling to remote places where her mum took professional landscape photographs. She addresses climate change with her art and in August 2012 led Chasing the Light, a Kickstarter financed expedition sailing up the coast of Greenland, retracing the 1869 journey of American painter William Bradford and documenting the rapidly changing arctic landscape. She's also spent time in the Maldives - possibly the most vulnerable country to rising water levels. And yes, these are pictures made with pastels, not photographs.



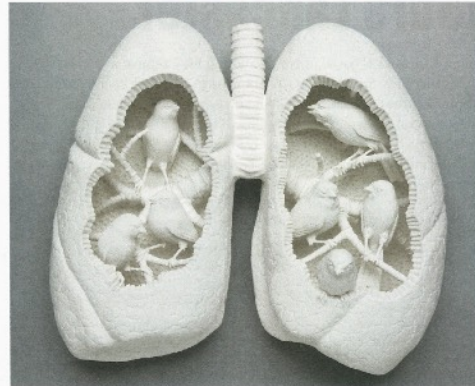
Jessica Harrison

Born in the most Westerly point of Northern England, Jess studied sculpture at the Edinburgh College of Art. Working with porcelain figurines she corrupts and distorts these symbols of kitsch and suburban tranquillity, exploring the doll's hidden interior. When she was little her mum kept a collection of these dolls locked away, never to be touched, so that might explain why she now gives figurines full sleeve tattoos and disembowels them. Unsurprisingly she's still not allowed to touch her mum's collection.



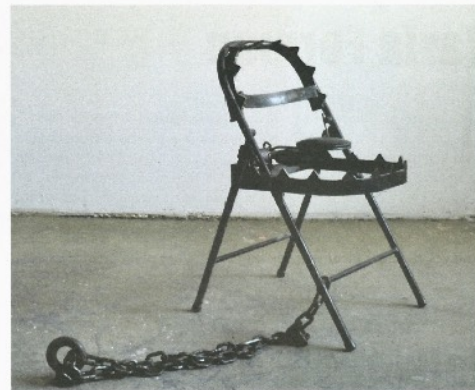
Kate MacDowell

Kate has been a high school teacher, volunteered in rural India and made websites for high tech corporate people. In 2004 she decided to study ceramics in North Carolina and now is a full-time sculptor. Her pieces are in part responses to climate change, pollution, and GM crops. They also borrow from myth, art history, figures of speech and other cultural touchstones. She hand sculpts each piece out of porcelain, which she favours for its 'luminous and ghostly qualities'.



Maskull Lasserre

Born in Canada and growing up in South Africa, Maskull has an apparently limitless free-wheeling mind and the patience of a fine craftsman. He specialises in drawing out the unexpected joy and horror in the every day. On show here we have one of his trademark sculptures where he's carved into a ready-made object to reveal the skeleton within. Plus a yawning bear trap folding chair, a militarised picture frame and a grenade that plays a tune when you pull out the pin, but only once. Also on show are sets of shoes into which Maskull has carved a variety of cloven hooves and which he'll be using to create alarmingly exotic footprints on the beach outside.



Severija Inčirauskaitė-Kriaunevičienė

Severija hails from Lithuania and uses power tools to create embroidery in an altogether new way. She takes the floral and decorative patterns traditional to her post-war Lithuanian village and the desolate Soviet domestic environment and applies them to buckets, watering cans, pot lids... and cars.

Amir Schiby

Schiby is an Israeli artist best known for his politically satirical cartoons. His heart wrenching image of four Palestinian boys - Ahdad Atef Bakr, Zakaria Ahdad Bakr, Mohamed Ramez Bakr, and Ismael Mohamed Bakr - who were killed on a Gaza beach by Israeli shelling, struck a chord around the world. He says it's a tribute to all children living in war zones.



Neta Harari Navon

Neta was born in 1970 in Yehud, Israel to Polish and Yemeni parents. Following her compulsory military service she studied Theatre and Set Design at the Bezalel Academy. Her work is based on images extracted from press photographs, alluding to the violent concrete political realities of evacuation.

"My Evacuation paintings are based on press photographs from the evacuation of Armona; an Israeli settlement in the West Bank, located at the end of a road between Jerusalem and Ramallah, in 2006. I try to tell the story of disintegration and national crisis through the private experience of the house that is threatened."



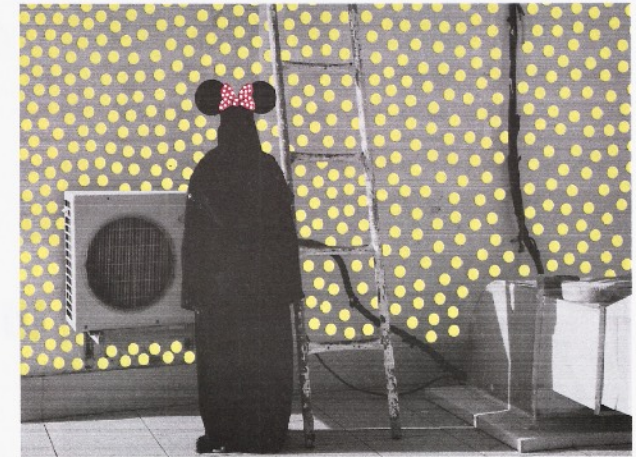
Sami Musa

Palestinian artist Sami first came to the fore with activist Mohammed Khatib when they made miniatures of Israeli symbols of occupation: walls, barbed wire, rifles, security cameras and the ever present tear gas, then re-framed them in an exhibition titled "Chic Art-Ressistance." This distinctly Shoreditch-esque show travelled the West Bank in 2013 confusing and inspiring locals in equal measure. The two bits of it that could clear customs are exhibited here.



Huda Beydoun

Born 1988 in Jeddah in Saudi Arabia, Huda sold her first painting at 18 but went on to major at university in Autism Spectrum Disorders. As well as painting she works with digital art, mixed media and photography. Her series 'Documenting the Undocumented' features images of various women from Saudi Arabia wearing burqas, but their heads are replaced by silhouettes of Disney characters. "It was challenging to take their pictures since a lot of undocumented immigrants are being deported." She says of the work. "Masking their faces with a Mickey or Minnie Mouse silhouette is a manner of hiding their true identity."





ESCIF

Escif hails from Valencia in Spain but has been active all over the world with his large murals. His work is often simple and always humorous yet conveys a poignancy and serious message that is rare in the world of spray cans. He also paints massive burgers, hotdogs and pizza slices.



LUSH

Lush is often described as 'the most interesting graffiti artist in the world today'. Unfortunately he's so 'interesting' the UK borders agency refused him permission to attend this event in person, despite numerous attempts and quite an expensive lawyer. So he remains at home in Australia but mailed over some canvases and a seaside photo board for us to erect in his absence.



AXEL VOID

Axel Void makes massive, almost photo-real murals that cover whole sides of buildings. His real name is Alejandro Hugo Dorda Mevs, born in Miami to a Haitian mother and a Spanish father (incredibly he can speak more than one language). He can also play the saxophone.

Jimmy Cauty

Mayor of the ADP

Jimmy drew a picture of Lord of the Rings when he was 17 years old that went on to become one of Athena's best selling posters of all time. Then had a string of massive pop hits with his group KLF, bought an armoured car to drive at public demonstrations and then burnt a million pounds as a piece of art. Now he's set himself the task of creating an entire town frozen in the moments just after a huge period of civil unrest. It's called the Aftermath Displacement Principle and he nearly went blind making it.

How many little guys are in ADP?

There's 3000 riot police in the village. Each one of those riot police start off as models of track workers, then what we do is cut their heads off and get British policeman heads. The people who make the models only do one style of British policeman so I bought thousands of them, cut their heads off, put them on the track worker bodies and then painted them white. Then put two coats of high-vis yellow on them and then added all the fucking markings back on their jackets.

Is it modelled on anywhere in particular?

I modelled it on towns that I've driven through - the outskirts of industrial places, the horrible places that I know. It's based on the stuff that's in your imagination.

Do you have a favourite part of the village?

No, I hate all of it.

Is it a hassle to install?

Yeah it is - there are 23 crates and each crate is 5ft x 5ft x 2ft. It's worse than going on tour. It's like going on tour but without the drugs or anyone to hump all the stuff about. I always end up doing it all.

Have you had to update it?

I have added a whole new set of things because amazingly, in 2013 people weren't going around staring at their phones all the time and now they are. I've had to do a load of policemen just standing there looking at their phones. Things have to be updated to keep pace with the modern world, which is changing so quickly.

Do you fear old age?

Well, no because I'm already in it.

Would you be annoyed if you got put in a home?

What we (my partner and I) are planning on doing is stockpiling heroin and we're going to go around in a couple of matching, hydraulically operated scissor lifts and we'll own our own home that has a pop chart every week and we'll take it in turns to be number 1. We've got it all planned out.

So have you planned your funeral then too?

Yes, we're both going to be incinerated and our ashes made into a brick and then the bricks will be the start of a wall.

Who don't you trust?

Myself and my own memory. My memory can't be trusted. Even when you're with an old friend you're still not sure if something happened. You need at least three people to figure out if something actually happened.

Do you have any favourite quotes about art?

I can't remember who said it but it was "being an artist is like going on a journey and finding interesting artefacts, and bringing them back and showing them to people". That's quite a positive thing but being an artist is much more negative than that.

Would you rather be remembered as a great artist or a nice person?

I think I'd have to say great artist. Even though that makes me feel a bit sick. You want your peers to acknowledge that you were a good artist, not necessarily the guy next door. You want other artists to think what you did was great. That you did one great thing.



Photo: Sophie Polivyrou

For the next five weeks the Tropicana will once again echo to the sound of crying children. When opened in 1937 it was simply known as 'The Pool' and once contained the largest open air swimming pool and highest diving board in Europe.



'You can only glimpse true misery in hot weather; everything else is simply absence of sun. Likewise you can only glimpse true loneliness surrounded by friends; everything else is simply absence of friends. It follows that if you wish to experience the truest loneliness and misery possible you must gather your friends and family around you and go to some warm and beautiful place. You could call it a holiday.'

The Astronauts' Caravan

The brainchild of engineer and cartoonist Tim Hunkin and pal Andy Plant, this is a very British way to experience zero gravity.

Why did you decide to build the Astronauts' Caravan?

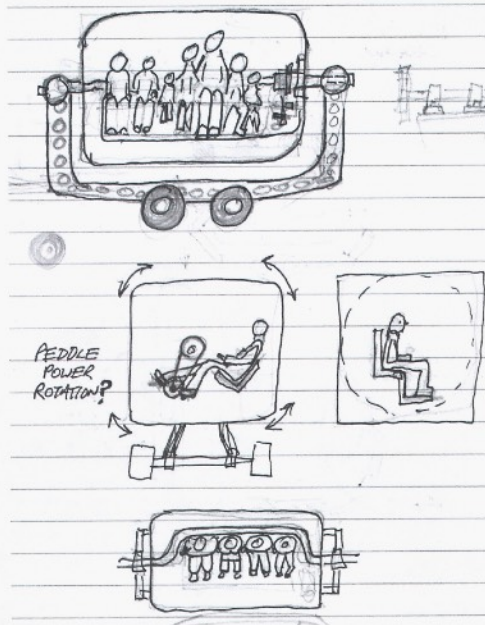
Andy and I love the old Haunted Swing on Blackpool Pleasure beach. Andy bet we could fit one inside a caravan and I said it would be too small. So then we both got hooked.

Has anyone ever been sick in it?

No, if you shut your eyes you feel perfectly normal. A few people have got claustrophobia though and needed to get out quick.

It's registered as officially a fairground ride - is it certified?

Yes, it was a nightmare and cost much more than making it - We certainly will never try to build another ride. I think this is why no rides are made in the UK now.



Winning is Strictly Prohibited David Shrigley

His work has been described as like the dark musings of a very wise child. He is a massively loved artist who was nominated for the Turner Prize in 2013 and his 10 foot high thumbs up called "Really Good" will be found on Trafalgar Square's fourth plinth next year. After the news was announced he said: "As an artist you have to feel your art makes the world a better place and you have to believe that quite sincerely, otherwise why would you make it?"

Here David has his own stall where you're offered the chance to knock over an anvil with a ping pong ball - to win the anvil, delivery not included. If you don't succeed nobody leaves empty handed - you'll take home a rubber bracelet embossed with the legend 'MEANINGLESS RUBBER BRACELET'. He also made the souvenir balloons.





Danisy



Cal
CAIDRAN

When I consider the past few weeks, I realise that I'm not concerned about the child migrants who are dead at the bottom of the Mediterranean. There is no point in being concerned about them – for they are dead. They think and feel nothing any more, after that last, terrible panic. After the waves came through the hatch, which was locked, and their mothers and fathers died next to them, trying to punch through the side of the boat to escape.

There have been thousands of them before, and there will be thousands – thousands upon thousands – more. They died, or will die. My thoughts are not with them.

Do you know who I'm concerned about? Us. Those children – floating underwater off the coast of Rhodes – do not play out well for us.

Put aside how it makes us look to the rest of the world – our government withdrawing funding for the rescue ships, a cold, unspinnable decision that could only have ever had one result: people dying.

Put aside our reputation as a nation, for we have enough friends who agree with our policy – well, Australia, at least – to brush that off.

No – I worry about us. Every individual in this country. I'm worried about us being part of a nation that goes along with this being the plan. I'm worried about our mental health. I do not underestimate anxiety and guilt any more – how they can torque up inside us as we get older. How things we thought we could ignore – things that would pass – can get lodged in your heart, burning you for 20 bad years, before the world turns sour and you collapse.

How much energy are we using, to not think about those children? Would funding those rescue boats cost us more, as a country, than it will cost our souls and minds to think of those children in the sea? The Mediterranean – previously for holidays and Cannes – is now to be fashioned into a siege trench, in which thousands and thousands of people will die. Is this what we do now? We protect the economy of Europe by letting the beaches of Greece and Italy fill with the corpses of families? How do we feel about that?

I know how we're supposed to feel: like it must happen. That we are a small country, in a world full of misery, and we must protect ourselves. We are supposed to feel grateful we are being protected from these waves of

migrants, coming at us from the north, east and south. There is a place for everyone on this Earth, and everyone must stay where they are. Or, at least, not come here. Politicians have made hard decisions to keep our country safe for us. The birds may migrate, but we must not.

Except we do. Humans are migrant. The world is only full of towers and minarets and gardens and pathways because we spread across the world in flocks: murmurations of humanity, that came in waves. Almost all our history is about movement: trade routes, new lands, exchanging silk for flints, founding empires, America, mountain-conquering, travelling to Disneyland or the Moon.

Perhaps it's because I am the grandchild of migrants, married to the child of migrants, but I am hyper-aware of the plasticity of a "homeland". I am aware of how much people move, and why. I note how the ones who migrate – away from trouble, away from war or repression – are the ones obsessed with peace, stability, educating their children, fitting in and getting on; the kind of supercitizens who recharge cities. I obsessively catalogue all the reasons why migration is argued to "not work", when clearly it is working, because it has, all through history. It is history. I note how migration to Britain in particular is deemed inappropriate, because we are small and crowded – despite only 2.27 per cent of Britain being built upon, and our economic system being dependent on constantly expanding consumer demand.

But none of that really matters – not now. The thing that matters is this: people will not stop migrating out of ****ed-up countries. There are currently more humans in transit – fleeing wars and repression in Syria, Eritrea, Libya and Iraq – than at any point since the Second World War: 50 million, according to the International Organisation for Migration.

If even a quarter of the predictions about climate change are true, they will be joined, within a generation, by millions more fleeing drought, flood, or countries that have been inundated by the sea. Most of this migration will be from the south to the north. The boats will not stop coming, because there is nowhere else for these people, with their children, to go.

And so my question is this: won't we, as a country, go mad if our sole and only plan, for the next 50 – the next 100 – years, is to sit here and keep watching children drown? Isn't that – just a little – like turning the unstoppable migration into murder? ■

caltin.moran@thetimes.co.uk

Big Top Freak Show

"DEVIANTS ARE SACRIFICED TO INCREASE GROUP SOLIDARITY"

Henry Holzer



Scott Hove

San Franciscan Scott Hove has cornered the market in creating vicious, snarling animalistic mouths within what appears to be delicately frosted huge cakes. Scott's 'Cakeland' series scored him international attention, but he's also been a ship chandler, delivering goods to the ports around the San Francisco bay. He can drive a forklift, he's worked on tugboats as a deckhand and can splice just about any kind of rope or wire. He says he is also very adept at trimming pot.

Ronit Baranga

Ronit Baranga is a ceramicist from Israel. This is the first time she has exhibited her stuff in a circus tent next to a unicorn. 'It's as if the beasts have been invited to feast but the plates are planning a feast of their own' she said.



Dorcas Casey

Dorcas grew up in Glastonbury. Her work is linked to memory and things that lurk about at the back of your mind. Despite making sculptures from what looks like piles of old socks, she constructs them with forensic accuracy. Assembling muscle groups and tissue to an unsettlingly life-like effect. She says she wants to tap into 'things that appear in some of your dreams that you've forgotten for 20 years until suddenly you see an object that you remember from your childhood that you haven't recalled since'.

Polly Morgan

A member of the UK Guild of Taxidermists, Polly has garnered a reputation for her poignant preparations of dead animals in new and imaginative situations. From a rat in a champagne glass to a bird admiring its reflection in a mirror, her work brings a dignity and fantasy to the lives of small creatures, and manages to say something about our own. All the animals she uses are donated by vets and pet owners whose loved ones have sadly passed on. Or been humanely hit by a truck.



Damien Hirst

Damien Hirst is an artist based in Gloucestershire.



Mike Ross

Creator of Big Rig Jig.

How do you start a project like Big Rig Jig?

I find reckless optimism to be a good initial ingredient.

How long did it take to put together?

It took three months, mostly done by a team of seven incredibly talented friends, including my beyond-supportive partner. We had a very low budget and no idea where to find trucks. I thought it would be a good plan to drive across the country and look for broken down trucks along rural roads and fields. We didn't find any that way, but it was a fun trip.

Where did the idea come from?

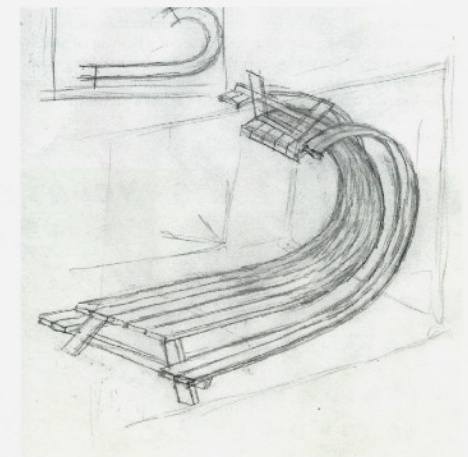
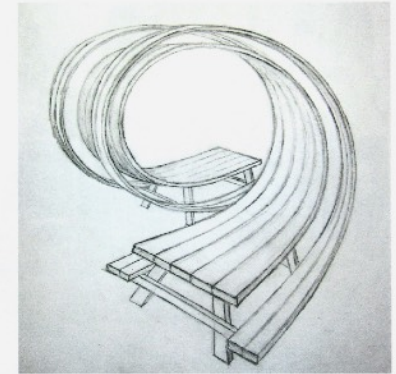
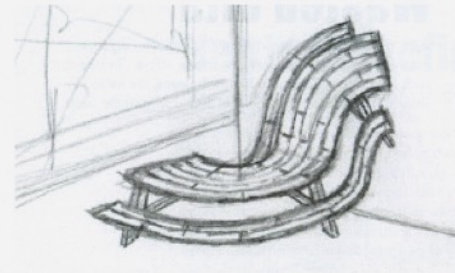
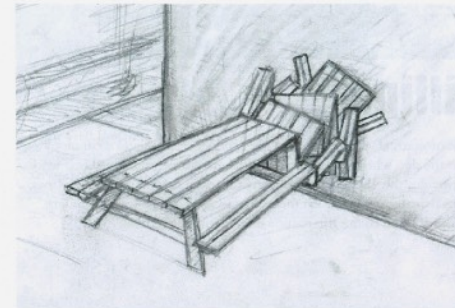
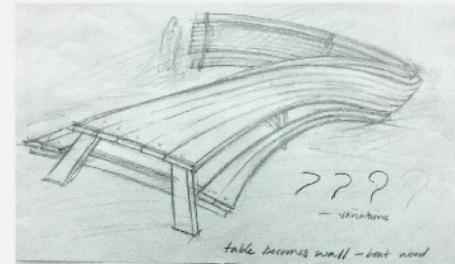
When I was making the sculpture I was thinking a lot about power.

What are your favourite quotes about art?

I like Jasper Johns's recipe for making art: "Do something, do something to that, and then do something to that." And then sort of opposite but equally true, from Igor Stravinsky: "The more constraints one imposes, the more one frees one's self."

Michael Beitz

When Michael Beitz was a teenager he discovered some clay deposits in a small river next to his house which he formed into shapes and fired in the oven, and that was the beginning of his fascination with sculpture. Later he got a job in a furniture factory but after making hundreds of rectangular and circular dining tables he went AWOL. Now he makes twisted sofas, melted chairs and picnic tables that loop the loop. "We don't even have time to stop and look at the objects we rely on for almost every aspect of our designed lives," he says "I started to see these objects as expressions of social functions that could be altered to describe certain anxieties or tensions that occur around us."





Peter Kennard & Cat Phillips

The collaboration kennardphillips came about as a response to the invasion of Iraq in 2002 - you'll probably remember their picture of Tony Blair gleefully taking a selfie in front of a burning oil field. Previously Peter Kennard had spent several decades producing some of the world's most iconic protest art [currently getting a retrospective at the Imperial War Museum, no less] and Cat was a printer for

photojournalists. She brought her experience of digital technology to the duo who are now a committed artistic partnership. Their work provides the visual punch to many protest movements. Indeed they make images available on their website you can use for a voluntary contribution to the International Solidarity Movement.

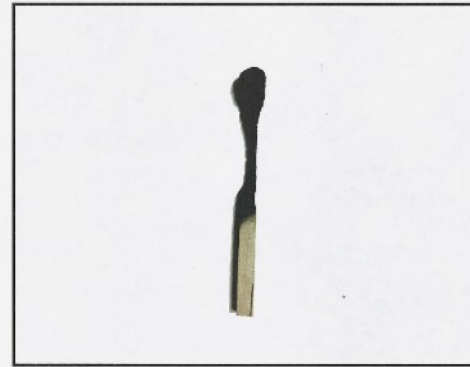
ALWAYS BE YOURSELF,
UNLESS YOU WANT
TO HAVE SOME
FRIENDS, THEN
ALWAYS BE
SOMEONE ELSE.

Wasted Rita

Wasted Rita is a 27-year-old from Portugal who deploys sarcasm and dark humour to devastating effect. She's coined such classics as "The more I know humans, the more I love snakes" You'll find her fly posters dotted around the arena.

Paul Insect & Bäst

This unlikely pairing of East London graphic gunslinger and Brooklyn high fashion vandal has produced a series of mind numbingly daft but highly popular online videos which follow the exploits of puppets made from the contents of Hackney skips. This is your first chance to operate the 'fly tip theatre' yourself. Probably not suitable for anyone aged over 25.



Greg Haberny

The words 'wild' 'frenetic' and 'chaotic' usually follow quite soon after Greg's name has been mentioned. Somewhat improbably his press blurb states 'His film making background enables him to envision his artwork as film sets and storyboards and he's able to direct the viewer precisely how he wants'. Maybe. But it's all very wild, frenetic and chaotic nonetheless.



Nettie Wakefield

Working primarily in pencil, you'll find Nettie doing portraits on her own stall in the arena. In 2013 she was shortlisted for the prestigious Jerwood Drawing Prize and at her debut show in London they said this about her: "Nettie Wakefield is a strikingly talented young artist with an acute eye for detail. By conceptualising the most traditional of methods, the artist has made the familiar unfamiliar, inducing unique and abstracted sensibilities into an otherwise ordinary practice." So yes, what that guy said.





Neta Harari Navon / Munnery

If you do just one thing today,
that might not be enough.



Geodome

Step inside the geodome for a celebration of pole-mounted spontaneous folk-art - or placards if you prefer. These signs have long served a vital function at public events and demonstrations but in recent years seem to be undergoing something of a renaissance. The scraps of card being waved at the demo against the gulf war in 2003 were heartfelt, but also entertaining. Jon Stewart's 'Rally to Restore Sanity' featured the work of every decent American screenwriter. The student loan demos were a platform for many laugh out loud pieces of homemade invective. Whether inspired by the rise of social media or the realisation that a demo is as good a place as any to attract a prospective mate with a sample of your sharp wit, placards have got a lot more entertaining and some highlights have been collected here in 'Now that's what I call protest, volume 1'.

DARREN CULLEN

Darren Cullen initially wanted to go into advertising but decided he was better off using the language and techniques of the medium to make work about the empty promises of consumerism. In 2013 he released an anti-army recruitment booklet called 'Join the Army' and made a series of short films called 'Action Man: Battlefield Casualties' to draw attention to the way the Ministry of Defence targets children with its official toy range, 'HM Armed Forces' (which includes an RAF Drone Playset).

Opening a loan shop targeted at the under 12s Darren says "I'm especially interested in the point where the terrible requirements of our system collide with the innocence of childhood. Children's play, like every other aspect of human life, has been colonised by capitalism, adapted into a sort of childhood training camp for the hard-working consumers and soldiers of tomorrow."



Comrades Advice Bureau

Visit the CAB for info and advice on all of life's problems; work, housing, your rights etc. Staffed by Acorn community union and the IWGB

ACORN

Founded in Bristol last year, ACORN is a community union who organise campaigns, protests and direct action. They tackle housing issues by focusing on the exploitation of private renters by landlords and letting agents. They've achieved astonishing success by bringing hundreds of members onto the street and demonstrating at offices of letting agents and even directly in front of private landlords homes. They've won tens of thousands of pounds worth of repairs, rent reductions and returned deposits for their members and Bristol City Council voted unanimously to back their Ethical Lettings Charter. They're now expanding to London, Birmingham, Newcastle and Reading.



IWGB

The Independent Workers Union of Great Britain (IWGB) is a worker-run union organising the unorganised. It's a union anyone can join (unless you're a boss).

Occupy Design

Occupy Design UK was set up as part of the Occupy movement in London. Its aim is to supply graphic solutions to social problems and question the design community about its role and responsibility within capitalism. Since its creation, the group has been active in the organisation of workshops, grassroots social movements and 'crisis graphics'.



Tinsel Edwards

Tinsel used to be in a band called The Fairies along with Twinkle, Tinky and Sparkle. She's the co founder of the excellent A-side B-Side gallery in London and her work offers social commentary entwined with an often honest and personal slant. Here you'll find her having stolen a bunch of estate agent's signs and repainted them with stories from locals squeezed out by London's insane housing crisis.



Ed Hall The man behind the banners

Ed Hall has been making the most fantastic banners for trade unions out of his shed in South London for the past 40 years. He is the number one man to go to if you want one done.

Are banners designed or art?

The French have got two words for it - 'fabrique', which means more than make something; it means to put a lot of skill into it. The ones I make have come out of an artisan tradition and you have to have some experience to know how to make one. The other French word is when they say something is 'realised by', which means thought of, designed and made. I've spoken to Jeremy Dellar about this - the only way you can be called an artist is if a group of informed people consider you that. You can't call yourself an artist.

When you know there's going to be a big march coming up, do you get a bit fearful of the orders?

I get very fearful. The most annoying thing is most people who phone me up for a banner have known about it for months. So why do they phone me up with two weeks to go? To make a big one takes between 150 - 200 hours and I can't do any shortcuts with that. There is a real timescale. If I'm working on something big it'll take a couple of weeks so that means in a year I can only really make about 20.

Don't you also provide a little bag to carry the poles for the banners you make.

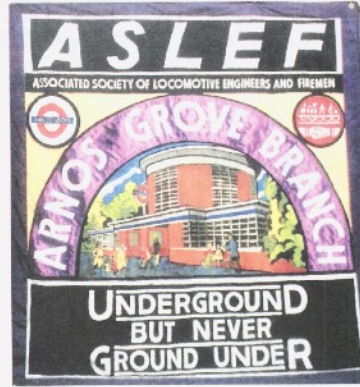
That's the trouble - if you've got six poles, people will lose at least one of them.

Do you get mad if you find out someone's lost one of your banners?

I do get annoyed. There was one with Luton NUT and I'd spent weeks on it. Luton's famous for straw and it took me ages to find a way of making the banner look as if it had been made out of straw. Then they phoned me up and said they'd lost it! When the Anti-Nazi League became United Against Fascists, I'd made about 10 Anti-Nazi League banners and they all went in the skip. Years later when I was searching around in the archives of the SWP in Vauxhall I couldn't believe it; I found one of them in the basement so I took it home.

What's your Holy Grail of Banners?

Tressell, who wrote *The Ragged Trousered Philanthropists*, was a sign-writer and house painter and he made a banner for the Social and Democratic Federation in Hastings back around 1900. The story goes that the south coast towns thought the Nazis would invade Britain successfully and places like Hastings would become beach heads, so they moved the banner to Birmingham and it's never been seen since. If anyone ever found that, it would just be the most amazing thing. It was his hand that painted it, it would be quite amazing.



I read that your favourite banners are those by the Suffragettes?

The interesting thing about the Suffragettes is one or two of them, including Sylvia Pankhurst, were artists in their own right - women were excluded from many professions but there was no bar to them joining the arts so some of the Suffragette banners were professionally made. For me they're artistically more interesting than the great big silk-woven things.

Having banners with images on is quite a British phenomenon isn't it?

Trade Union banners just don't have pictorials in any other country. John Gorman, who wrote the book *'Banner Bright'*, says that with the whole explosion of industrial workers, the only thing they had to go on was the canvases that had been painted for fairground shows, which are remarkably similar, so when they began to do trade union banners they just adopted the form. I think it's a bit more than that - Catholic countries had pictorial banners and they also had processions so I think in some ways unions thought they'd leave the banners to the religious people. In Britain that didn't exist so maybe they just invented their own pictorial tradition. Possibly they felt less constrained.

With the advent of everyone having a camera now has there been a new lease of life having pictorial banners at marches?

I think there's been a huge lease of life. In my limited research, by about 1970 the banner was more or less dead. 1970 seem to have been a low point because apparently there was a May Day meeting in the Festival Hall and there wasn't a single Trade Union banner on display. Unions like the NUT and RMT wanted to assert themselves in a post-Thatcher era or even a post-Industrial era and one of the most important ways to do it was to take part in street demonstrations and have something really pictorial for the public to look at and their own members to be inspired by. That definitely seems to be an up and up trend.



STRIKE! Magazine

can be found in the army tent, dispensing literature, running vandalism workshops and giving you the chance to print your own propaganda on their risograph machine. They submitted this for the programme...

An Anarchist Guide To...

Action

By Ruth Kinna

2 Action is one thing anarchists don't devolve. Action is DIRECT.

3 *Herbert Read* and his friends once said action was about putting up the **BARRICADE** the ubiquitous, permanently temporary obstruction to be erected, not especially in moments of crisis, but successively with each cultural shift, each fleeting moment of change, in order to keep reaction at bay. It speaks to the permanence of action and the balancing and re-balancing of forces through action.

Does that mean demolishing to build or building to demolish? There's probably not much to be gained by a long discussion. Just think adusting and they come to the same thing. The point is, action is not about tinkering. It's about overhauling and transforming. Vorticists targeted politeness, standardisation and civilised vision. *Mina Loy* told women that self realisation meant unmasking pet illusions, letting go of the lies of centuries. This was her destruction: a devastating psychological upheaval. No half measures, she said, no scratching on the surface of the rubbish heap of tradition. Only **ABSOLUTE DEMOLITION**. Can we do that with structures too?

What happens when people destroy? Letting go of the notion (based on fear) that the disorder of anarchy means war is another necessary demolition. Bearded,

white and male (and antifeminist too boot), *Proudhon* said it well:

LIBERTY THE MOTHER, NOT THE DAUGHTER OF ORDER

So free action is order? Yes, order as in 'not ordered' as in 'freely associating'. *Victor Yarrow* once said that the command of a man to himself is essentially different from the command of governor to the governed. Whereas the former requires responsibility the latter depends on accountability (often flouted).

Anarchists sometimes argue

1 Action is the art of antistatecraft

It means opposing the deployment of FEAR as an instrument of rule and all that fearful government involves. *Proudhon* said it best:

to be kept in sight • inspected • spied upon • directed • law driven • numbered • enrolled • indoctrinated • preached at • controlled • estimated • valued • censured • commanded

It involves a lot of other things, too. Take your pick: the Prince, Leviathan, possession, monopoly, capital, patriarchy, colonisation ... they all depend on fear. Action then,

is about being fearless

— audacious and courageous, perhaps, but also honest and true: statecraft recommends lies and cunning. Recovering **CRAFT** as a creative practice — **ART** freeing it from perfidious Machiavellian scheming.

4 What does action involve? Bakunin said DESTRUCTION!

about the irresponsibility of **PROPAGANDA BY THE DEED** and some worry that it seems to give the go-ahead to all kinds of selfregarding, selfaggrandising acts. It started off as a consciousness-raising tactic, based on confrontation. But it morphed into individual acts of violence and illegality. Because of the history, the dispute often turns on the question of violence. But disagreements about propaganda by the deed are as much about design and intelligibility or the perceived reasons and motivations for actions, as they are about the morality of the act. If, in any particular context, everyone is left scratching their heads about the intentions behind the action, then it's not really an effective deed.

THE SPIRIT OF REVOLT

(read it!) was *Kropotkin's* response. Like propaganda by the deed, the spirit of revolt celebrates individual freedom in action and the refusal of the order that statecraft imposes. But it situates action firmly in a social context. How are individual acts of rebellion likely to be understood? What's the response of the disempowered and marginalised likely to be? Revolt and resistance is not just about the rebellious. If you don't want to fall back on the law — my rights! — or the nation — our civilisation! — or capital — my lawyer! — or force — my army! — to mediate social relations, you've got to negotiate differences in actions.

5 Is action about power? Yes. Spirited action casts **POWER AS DUTY**. Duty?

All it means is that action is motivated by a desire not to feel complicit in harm or wrongdoing by inactivity (tacit consent). The power to act is driven by passion. Statecraft warns against passion: *Machiavelli* says love is fickle and that hate makes rulers vulnerable. Antistatecraft embraces passion as a route to ethical action. What else is rage if not sense of injustice? Your rage about

bankers
politicians
corporations
inequality
exploitation
racism
education
dishonesty
hypocrisy
the destruction
of the planet

... drives you to act, maybe alone, maybe with others, maybe secretly, maybe openly, maybe just for your own liberation, maybe in solidarity with others. Passions can be felt selfdestructively, but once it's realised in action it becomes constructive, reaching to its source. Transformed into creative, willful practice, action involves both the consideration of the ability the power to act and the rightness of the action — its ethics as a response to the wrong.

8 Either way, the politics of antistatecraft steadfastly REFUSES VANGUARDISM.

And this gives plenty of latitude for 'pointless' actions, both those that are consciously undertaken without any clearly defined goal (and which always appear pointless to those who want to see results) and those that fail to realise specified aims. If action is about putting up barricades, the attempt is enough.

9 The politics of antistatecraft says **ANOTHER WORLD IS POSSIBLE**. Action is utopian but it's not about utopia.

6 So, in what does action consist? The answer is: anything that you are empowered to do. Is it right to ask, **WHAT IS TO BE DONE?** Yes, but not with a view to converting people to any particular politics or world view. *Emma Goldman's* dictum about dancing and revolution is all about resisting preconceived ideas about what action involves and refusing to conform to someone else's strategy. And

your ethics allow and that you are empowered to do. Is it right to ask, **WHAT IS TO BE DONE?** Yes, but not with a view to converting people to any particular politics or world view. *Emma Goldman's* dictum about dancing and revolution is all about resisting preconceived ideas about what action involves and refusing to conform to someone else's strategy. And

NO GODS NO MASTERS

means that there are no absolute moral benchmarks to determine what ethical action might entail. Tolstoyans promote **NONRESISTANCE TO EVIL** as a form of resistance. *The Free Art Collective* says

PROTEST IS BEAUTIFUL.

Hakim Bey promotes **POETIC TERRORISM** and **TEMPORARY**

AUTONOMOUS ZONES. *Colin Ward* talked about the transformative potential of myriad nontopian experiments as well as squatting, sabotage and strike

ANARCHY IN ACTION:

the effort to protect and build anarchic spaces and conditions in which everyone might operate more freely.

7 There is one proviso: THE MEANS MUST BE CONSISTENT WITH THE ENDS

That can be interpreted in different ways. One view is that the error of the doctrine 'the ends justify the means' is that it defies a goal and then allows any means as long as they support its realisation: every thing's ok as long as action is directed towards the goal's attainment. An opposing view is that the fallacy of the dictum stems from the failure to properly specify the ends. This view says that it's only possible to decide what kinds of actions are consistent with goals once the goals have been agreed. If they're not agreed, what's to stop anybody from imposing their ideals on everybody else? The first view denies ends for fear that individuals are likely to be sacrificed for the greater good, the second says that setting out the aims of action is essential in order to protect against their perversion or usurpation.

The significant difference is the status that attaches to the idea of 'ends'. On the first view, the end is linked to an idea of history as a progressive, civilizing or liberating force. Whether or not those involved in action know it, they are treated as players in a bigger game — bearers of oppression rightly deployed by

experts or elites who understand the logic of history and are supremely confident about the benefits that action will bring (the breakingeggstomakeomelettes view. *Stirner* put it like this: the French Revolutionaries called for the rights of man. The Revolution cut off the heads of men). On the second, there is no ultimate goal or progressive historical march: it's only philosophy, not real life. Because we don't accept that we're destined to consume omelettes, we have to decide what we want to eat, and then plan on the provision accordingly. So refusing to be incorporated in the ends that history is said to describe is only one response that we have to deal with repressive political philosophies. If I decide that there's no logic in history, that there are no stages through which struggle must move, no necessary advancement and that history is just what I or we can make it, then the potential power of my actions can equally be said to depend on my determination of my ends — as opposed to my refusal to take part in any discussion about what might be desirable.

Does the rejection of vanguardism also mean that action has no room for the **AVANTGARDE**? No.

The politics of antistatecraft is about breaking free, resisting, experimenting and challenging norms and practices.

We can't all do that, or do it all the time. We're more or less enmeshed in statecraft. But we all have breaking points and we can still interact and be inspired.

10

Museum of Cruel Objects

Curated by Dr. Gavin Grindon

Gavin Grindon is a highly regarded art historian at the University of Essex who co-curated 2014's hugely popular Disobedient Objects exhibition at the V&A. Now he's been commissioned by Dismal Land to create the follow up - Cruel Designs, the world's first bus-mounted museum surveying the role of design for social control.

It's hoped that after its engagement here the bus will tour schools, museums and community venues. If you're interested in booking a visit please mail the website.



COMMAND CONTROL:
"It would be possible to write quite a history of the inventions made since 1830, for the sole purpose of supplying capital with weapons against the revolts of the working class."
 Karl Marx, Capital.

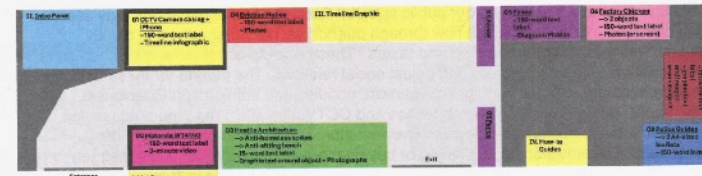
Cruel Designs is an exhibition of things that were made to hurt you. We usually think of designers as a progressive force for improving our world. But design is often used to force obedience on behalf of capitalism and the state: from Britain's leading role in anti-homeless spikes and CCTV; to Proytecta's booby-trapped border fences; to body-worn workplace surveillance devices like the Motorola WT-4000; to the continuing militarisation of the police. Museums rarely exhibit trauma until long after the event. Cruel Designs puts on display the ongoing trauma of British neoliberalism - that doctrine, introduced by Thatcher, that the capitalist market is an ethic in itself, capable of resolving all human problems.

These bad designs target individual bodies. But they also map out the systemic violence of corporate and government policy and the cruel designs they have on you. The business of control is booming under austerity. Since the late 1970s there have been a series of market bubbles in gated communities, surveillance, border controls and military-industrial technologies. This has been a time of capitalism recomposing our lives: From 'participatory' office design; to urban 'Crime Prevention Through Environmental Design'; to micro-targeted ambient advertising; to the defence corporations militarising international borders, modern disciplines of governmentality have become ever more interwoven.

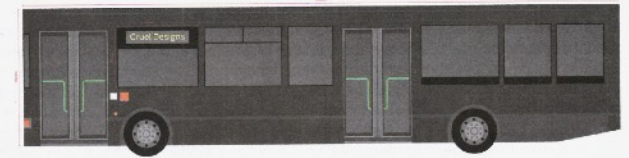
Cruel designs circulate from margin to centre. They often first enclose non-human animals, moving to colonial subjects before being introduced domestically on poor and marginal groups. The first human body-worn monitoring devices were ankle-monitors for prisoners, but the technology saw early use as location tags for cattle. Pigeon spikes were introduced to London around 1880 after pigeons' status shifted from messenger to vermin. Human anti-sitting spikes appeared on lower ledges by 1985. The 'less' of 'less lethal' rounds was discovered by firing them at pigs. The first human tests of baton rounds and tear gas were on enemy or colonial 'natives' in Vietnam, Hong Kong or Northern Ireland. Today, Israeli companies Elbit and Magal market new cruel designs to the US-Mexico border as 'field tested' on the Palestinian people.

These designs which enclose and exclude also map neoliberalism's move from colonial enclosure to the domestic 'new enclosures' of privatisation and 'deregulation'. As border fences make Europe a gated community against migrants from former colonies, anti-homeless spikes keep the domestic victims of austerity out of sight. In 2014, the police 'national barrier asset' kept people protesting against war away from a NATO summit in Wales. This year, the same fence was sent to Calais to keep out people migrating, most of whom were fleeing conflict in Syria and other African countries.

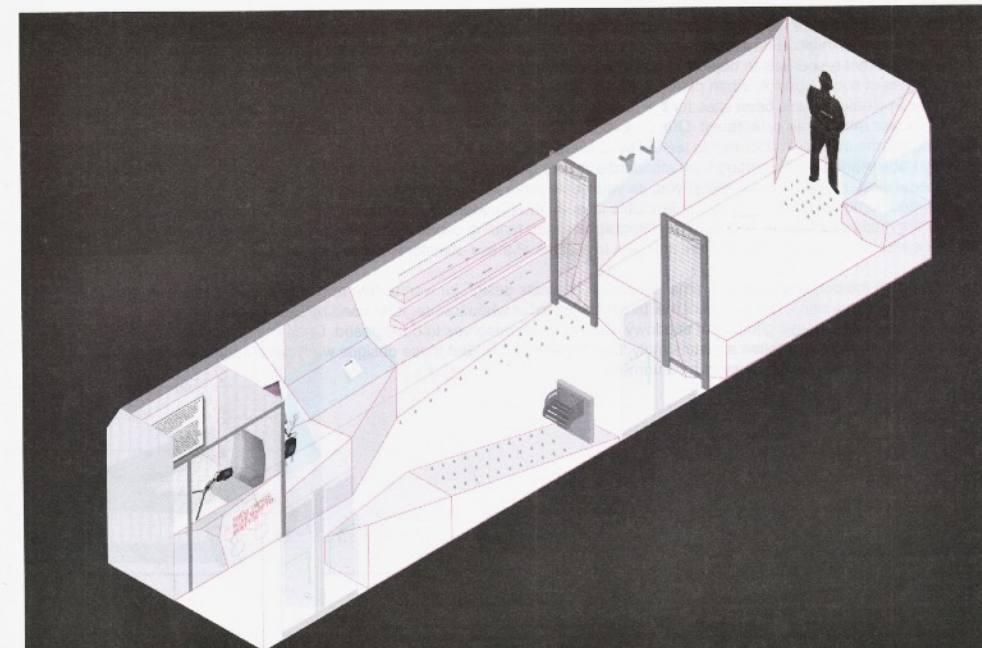
"Prisons resemble factories, schools, barracks, hospitals, which all resemble prisons."
 Michel Foucault, Discipline and Punish.



- C. Monitor
- E. Entry Panel
- D. Throttle
- F. Power
- 1. CCTV Camera Looking at Staff
- 2. Proytecta Fence
- 3. Plastic Architecture
- 4. Eviction Notice
- 5. Pigeon
- 6. Pigeon Chime
- 7. Police Uniform
- 8. Prisoner Goggles



Handbook	Cruel Designs Exhibition Process	08.07.16	Bus Interior - Floorplan	08.07.16 with workshop: 08.07.16	6
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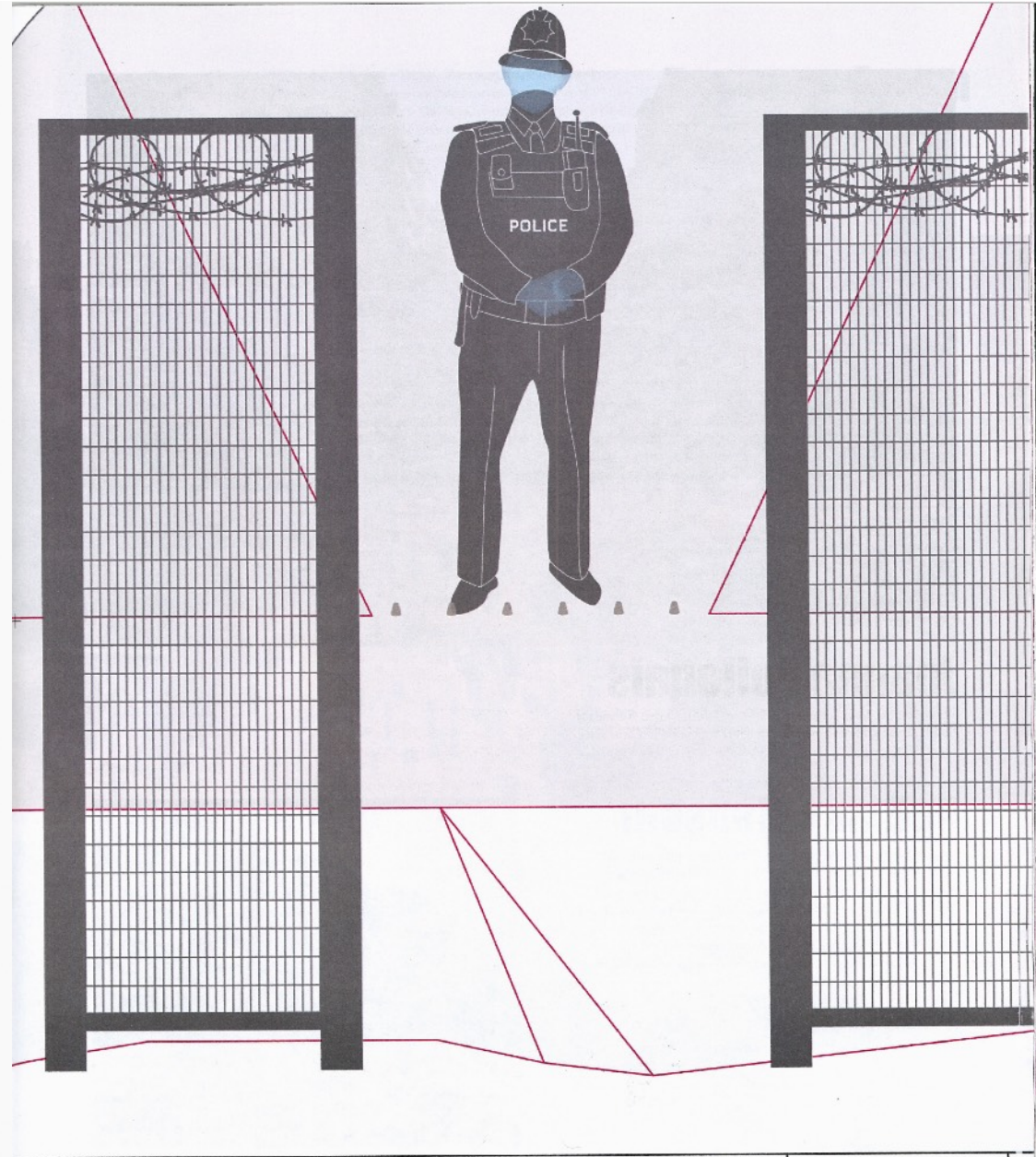
Handbook	Cruel Designs Exhibition Process	16.05.19	Exhibition Space	08.07.16 with workshop: 08.07.16	40
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These obedient objects create what Timothy Mitchell calls 'the state effect': they are objects in which power is not 'up there' but enacted daily: a silent, sharp delimitation of what we accept as our public sphere.¹ Policies, laws and markets may seem abstract. But they take shape in painful, designed interactions which flow through our bodies. They reshape us in bluntly material ways, from office ergonomics and 'wellness' to waterboarding and tasers.² These objects compose and embody state and capitalist order, accompanying the formation of regressive laws and unjust social relations. The market for these designs is produced by successive moral panics, from communism, mugging, hooliganism, hoodies and immigration to terrorism.³ While they most dramatically impact the public, designs such as hi-tech fences and CCTV also affect managers and police, automating their roles at the expense of their jobs as accountable figures. They outsource violence to objects, and the responsibility for them to the networks of people commissioning, designing or buying them who are all 'just doing their job'. These designs are one way in which violence and inequality become structural. One police term for this is 'designing out crime', using unpleasant lighting of various kinds, public seating which cannot be used by the homeless, insistent classical 'muzak' and 'mosquito alarms' - devices emitting an irritating noise that only young people can hear.

These are all bad designs. They fail to address the root causes of social problems, redefining them as 'security' problems which can be 'designed out'. They also fail in their brute attempt to force people's agency. When it comes to workplace discipline, capital depends on the autonomy and initiative of workers at the same time as it tends to take those things from them. Hitachi's 'business microscope' for monitoring workers' location, gestures, conversations and 'wellness' wrestles with this contradiction. CCTV has had a negligible impact on crime levels, while the increase in defensive design has increased feelings of social fear, by framing the rest of society as a threat and segregating communities so that local interactions that build social trust do not occur. At the border, no fence is unconquerable and can at best, in the words of the Mayor of Calais, "only push the problem back a few metres."⁴ These fundamental contradictions extend all the way into the objects' design. As military designs are adapted for domestic control, the brutality of the designs is limited by democratic public protest. These limits are exposed in contradictory design principles: 'less lethal weapons', 'anti-sit benches', 'humane slaughter'. These designs are shaped not only from above, but also by people resisting them.

Design, violence and the idea that objects have independent agency have been the subject of several recent broad curatorial projects. But this exhibition emerges specifically as a follow-up to 2014's V&A exhibition *Disobedient Objects*. Many cruel designs are direct responses to objects in that exhibition. This exhibition draws on critical engagements with design history, technologies of social control, urban planning and business management.⁵ From armouries and police museums to contemporary art, museums have always been sites for the display of power. This raises the question of whether exhibiting cruel designs can expose power rather than celebrate it. Our 'chamber of horrors' emphasises charmless bad design, from the obsession with totalising prisms evident in documents leaked by Edward Snowden, to the adolescent sexual imagery and Photoshop explosions of arms trade marketing. Departing from standard armoury displays, weapons are not displayed side-on, as if tools available for a masterful viewer. They are pointed at you, as you would more likely experience them. Most makers proved unwilling to discuss or lend, and some objects were only made visible through the Freedom of Information Act. So company logos and 'British-made' brands are made prominently visible, while infographics map funding connections between designs, profits and policies of dispossession. We also included labels written by victims of these objects. Redacted labels evoke how much is still hidden.

In focusing on the public sphere, this small exhibition neglects design for war, torture and imprisonment: such as the Maze prison in Northern Ireland and its use of the 'five techniques' of white torture, later used by British troops in Iraq. *Cruel Designs* only offers a glimpse of shadowy making which deserves to be exposed. Concrete objects in the world may make exclusion and exploitation appear simply 'the way things are.' But these designs were not a natural progression. They were specifically made. They can be unmade.



¹ David Harvey, *A Brief History of Neoliberalism*, 2007.
² Anna Faigenbaum, *Year Gas: The Making of a Peaceful Police*, 2015.
³ Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation*, 2012.
⁴ Wright notes, *The New Enclosures*, 1990.
⁵ Timothy Mitchell, "Sovereignty, Inequality, and the State Effect," in *State/Culture: State Formation after the Cultural Turn*, 2008.
⁶ Carl Cederström and Andre Spicer, *The Wellness Syndrome*, 2015.
⁷ Studies of the military, police-prison and border-industrial complexes paint a fuller picture than is possible here: Ruben Anderson, *Illegality, Inc.*, 2014; Stuart Hall, *Policing the Crisis*, 1978; Anna Minori, *Ground Control*, 2012; Christian Parenti, *Lockdown America*, 2006; Melian Williams, *Our Enemies in Blue*, 2015.
⁸ Stefano Harney, *State Work*, 2002; Carol Adreoyd et al., *The Technology of Political Control*, 1980; Adrian Forty, *Objects of Desire*, 1988. Once begun, I noted the singular term 'cruel design' used by Leopold Lambert in a related way, though his focus is on physical suffering more broadly.

Police Uniform

us@barnbrook.net
 www.barnbrook.net



Joanna Pollonais

Photographer Joanna has spent time in Tahrir Square, Rwanda, South Sudan and documented street art appearing in Cairo since the Arab Spring.

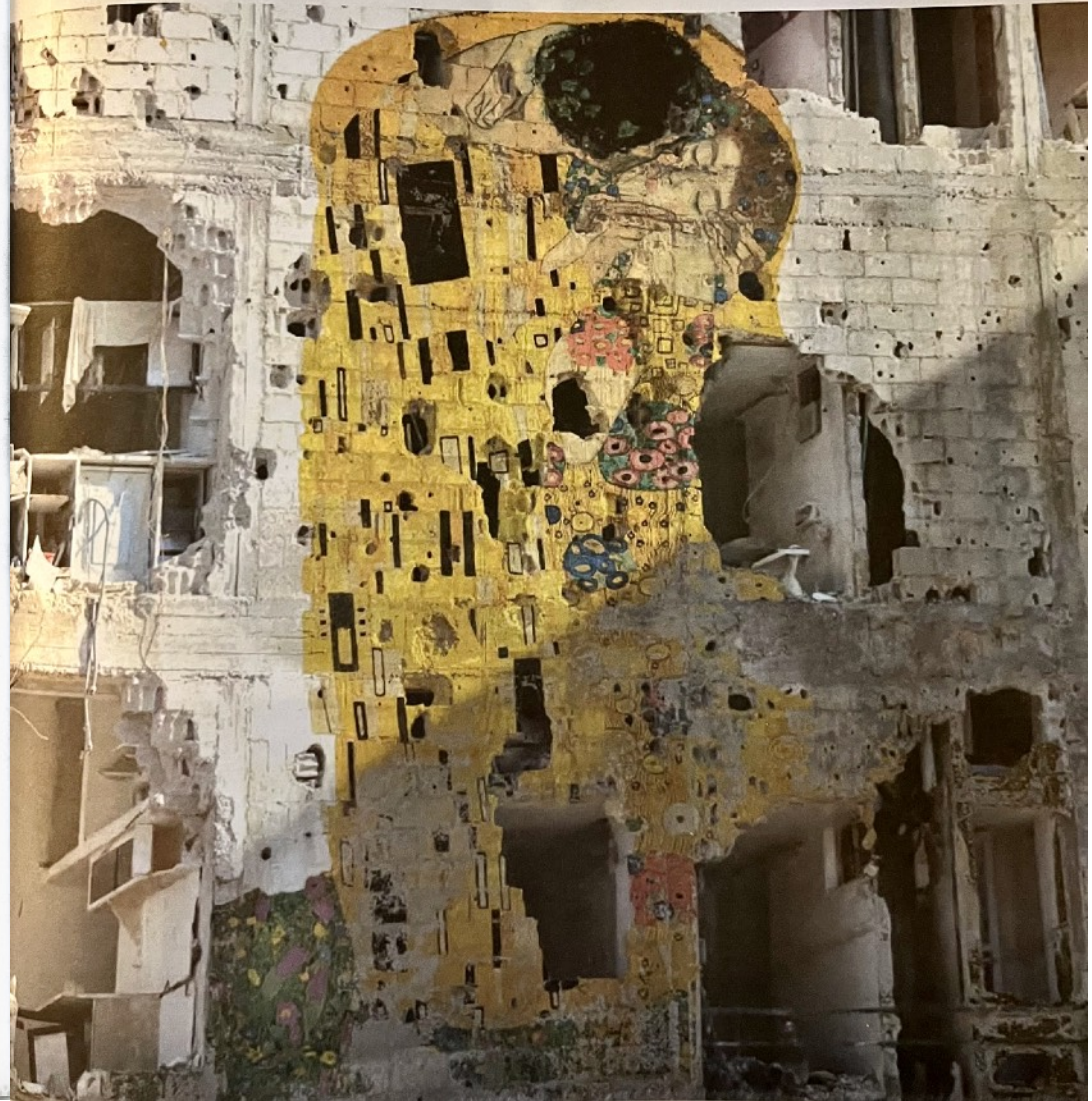
Suliman Mansour

One of Palestine's most recognisable and distinguished artists Suliman is best known for his 1973 artwork called 'Camels of Hardship', which depicts an elderly porter carrying Jerusalem on his back. Born in 1947, Mansour's life and work has centred around the Palestinian struggle - he sees art as aiding the continuation and revival of Palestinian identity. He's also a cartoonist, art instructor, author and co-founder of the Wasiti Art Center in Jerusalem.



Born in Damascus, Syria in 1980 and now living in Dubai, Tammam made worldwide headlines when his work Freedom Graffiti went viral on social media. Using one of the world's most iconic works of art - Gustav Klimt's The Kiss, to protest the country's suffering, he superimposed the recognisable image of love over the walls of a war-ravaged building in Damascus. He did it so well even we were convinced and booked him for the show.

Tammam Azzam



A Serious Problem

(why we protest)

(Knock, Knock) Excuse me Sir.

Ah! Chief of Staff, come in - have a biscuit

No thank you, Prime Minister. I'm afraid we've got a serious problem.

Oh?

The central intelligence unit is reporting an incident of, I'm not quite sure how to put this Sir... graffiti writing.

Dear God...

Someone has taken a can of white paint and written 'No War' in rather large letters, Sir.

Where on earth?

Behind the supermarket on the high street, next to the bins.

'No war' I'll be damned. Does anybody else know about this?

Some pictures have found their way online and a couple of blogs have picked it up.

Well don't just stand there, we need to do something...

I have the tactical support group standing by Sir.

These graffiti writers are fiendishly clever. 'No War' indeed. Hmm. You know, Norman, the funny thing is, I've never even thought about *not* going to war, it sounds ludicrous, doesn't it?

Well, Prime Minister, thousands of young people will lose their lives - war is certainly not as popular as it used to be.

Is it not?

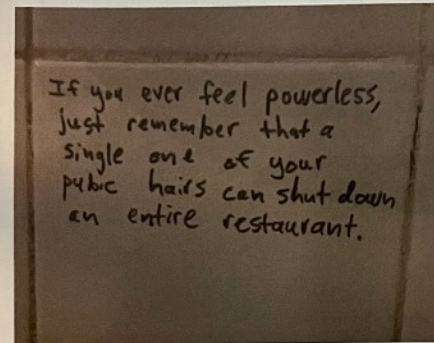
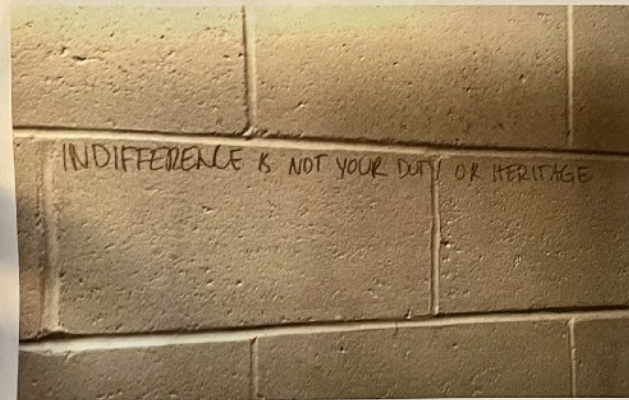
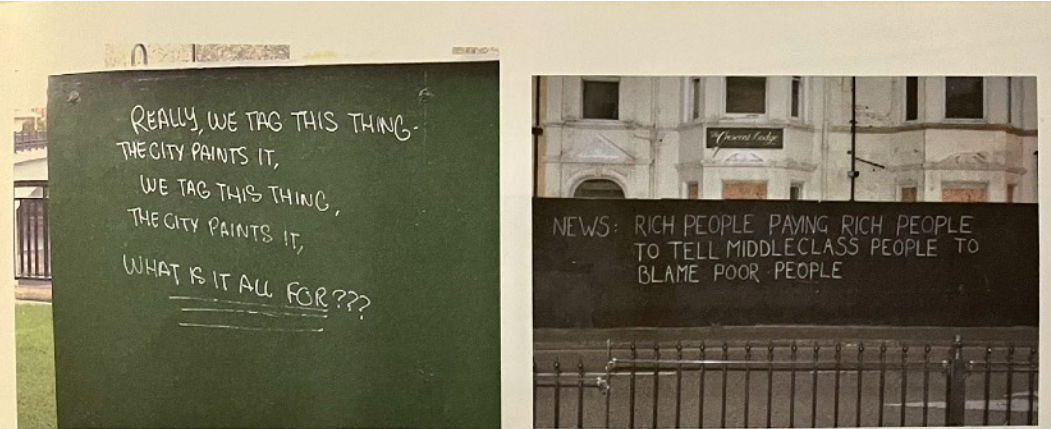
A lot of people say we don't really understand what we're fighting for these days.

Well, they have a point, I suppose...

And not going to war would certainly save an enormous amount of money, Sir.

Would it indeed? Hmm. You know what? That settles It! Get the Commander in Chief on the line, I'm putting an end to this blasted business once and for all.

Very good, Prime Minister



Shadi Al Zaqzouq

Born in Banghazi in 1989, Shadi grew up among the Palestinian community in Libya and was expelled with his family and other Palestinian refugees right after the Oslo Accords were signed. When he was 15 he and his family fled to the desert where he grew up, returning to Gaza just before the Second Intifida. Originally a guitar teacher who also painted, he won the Young Palestinian Artist Award in 2006 and in 2012 his picture 'After Washing' on the facing page was censored by the Dubai Art Fair and taken down without debate simply because the subject had written 'LEAVE' on that pair of underpants...

Do you paint through love or paint through anger?

My work is composed of the Idea and the Technique. The Idea is nourished by my life's experience, its injustice and its anger. When I paint though, it's love and passion that take over my anger.

What makes you the most angry?

So many things. But the worst might be prejudice.

When your work gets censored does a part of you feel glad that you must be doing something correctly as it's provoking a reaction?

I don't know if what I express is correct but when my work is censored I feel I have attained my objective by having crossed the line and reached the Forbidden.

What are your earliest memories of creating art?

Painting the walls of the Teacher Village in Al Kufrah, Lybia, where I grew up. The first one was the Genie of Aladdin going out of its lamp. Then I got orders from the neighbours and painted Mickey Mouse, Yasser Arafat or the name of Allah on the walls.

What do they think of Disney in Gaza?

As far as I know, when I was younger, TV broadcasted essentially Japanese manga and Disney was not widespread. I don't know what is going on now with the Internet generation.

What were your feelings about the Arab Spring?

I was really proud to be an Arab of my generation after so many years of despair and question on my Arabic identity. At the beginning I had the feeling that now our time had come, again. Then it all collapsed when it turned into a war of chairs.

Has moving from Gaza to Paris changed you or your art in any way?

I haven't changed but I evolved, with age but also with the new rights I have here. I am much more free to express myself even if I still self-censor. Having such easy access to art, from the streets to museums, provides me with more inspiration. At the same time, I feel my soul is suffering here and it's an everyday struggle.

What's the most important lesson life has taught you?

To be honest, this question made me look inside myself and I couldn't find any answer.

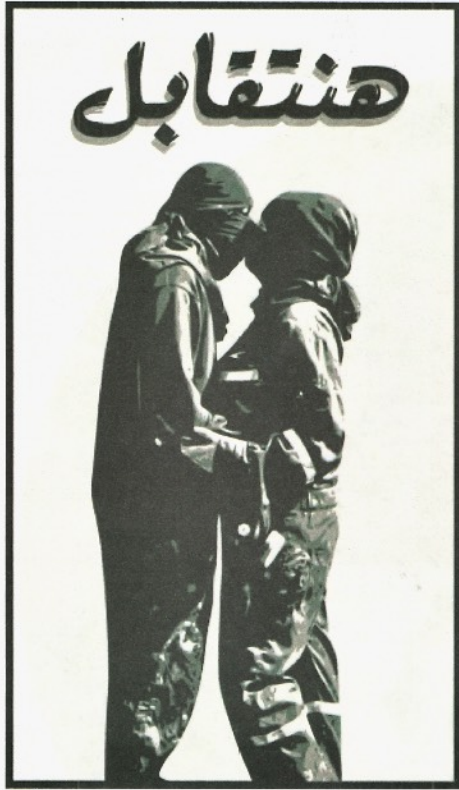
When you die, what do you want to happen to your body?

I wish I could be buried where family comes from, Jaffa. But as I am not allowed to visit there while alive I'm not sure I can rest there while dead.

Would you rather be remembered as a great artist or a nice person?

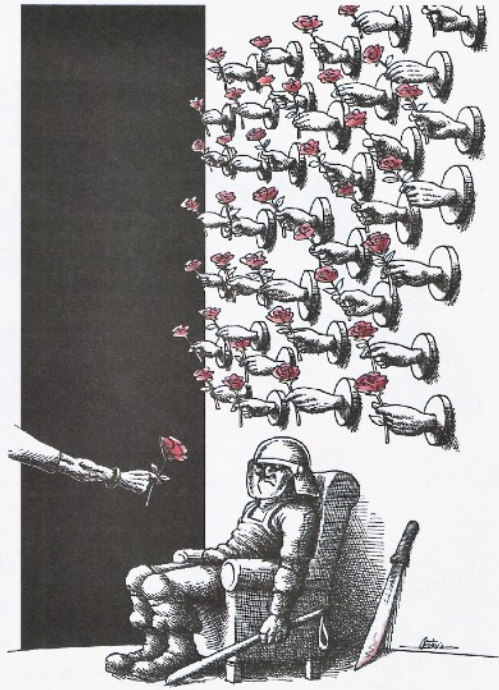
It's too late for the nice person... so as a great artist would suit me well.





El Teneen

Meaning 'The Dragon' in Arabic, El Teneen is an Egyptian street artist who first started work during the Egyptian Revolution in 2011. After Mubarak was deposed and replaced by the Supreme Council of Armed Forces (winning "most Orwellian name for a ruling body 2011") celebrations were short lived. Having witnessed the newly installed military junta's brutality at first hand, El Teneen's angry stencils appeared across Cairo, warning against the danger the junta posed to the revolution and contradicting the murals glorifying them.



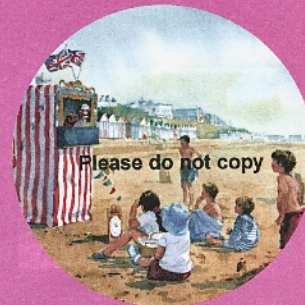
Mana Neyestani

Mana is an Iranian cartoonist who now lives in France. His work appears in all sorts of economic, political and cultural magazines but he originally trained as architect in Tehran. Post 1999, with the rise of reformist newspapers in Iran he focused his work on editorial cartoons and he actually went to jail because of one of them in 2006 where he and his editor were held in conditions he described as 'Kafkaesque'. On temporary release from prison he fled to Paris, where he now lives as a member of ICORN (the International Cities of Refuge Network).



Fares Cachoux

Fares Cachoux is an artist and graphic designer from Homs, Syria. In this series of posters, he hopes to preserve the memory of the places, the people, and the tragedies of the ongoing conflict in Syria. "Each poster is a cry which hopefully will reach somebody's ears, so that they can know, maybe years from now, what happened in Syria."



PUNCH & JULIE

by Julie Burchill

PUNCH:

Good day to you, my audience
You seem a smashing bunch
Let me introduce myself
My name is Mr Punch.
I'm part of your folk history
Like saucy Jack the Ripper
We're both a lovely bit of fun
Like beating up a stripper.
The ladies love a cheeky chap!
They love a bad boy too
And I am such a cheeky boy
I'll beat you black and blue!
(With my motley and my jester's
hat And my chin just like a gavel)
Perhaps I might remind you
Of Bad Boy Jimmy Saville?)
A man's home is his castle
And his wife his ball and chain
Such is the stuff that made
us free And our country
our domain.

JUDY:

I am Judy, wife of Punch
A punchline to his joke
I stand here to confirm to all
He's such a lovely bloke.
A nudge, a wink, a bit of banter
(What lady could resist?
He treats me like a princess!)
A cheeky broken wrist.

PUNCH:

You've heard my princess testify
I treat her like a queen
Off with her head! as Henry
said (He knew how to keep
'em keen!)
And so a bit of history
On how I came to be
Your cheeky seaside thug
of choice Your saucy Mr P.
They called me PUNCHINELLO
In far-off Italy
Lord of Misrule, and Trickster
I've played them to a T
When old Sam Pepys first
saw me In 1662
He wrote how 'pretty' was the
play I'm playing here for you.
But now we live in modern times
Where ladies have their rights
And there's always someone
throwing shade
On loving couples' fights.

*PUNCH SETS ABOUT JUDY
WITH HIS SLAPSTICK,
BREAKING OFF TO EXCLAIM:*

That's the way to do it!
A lovely bit of fun!
A playful little 'love-tap'
That's the way it's done!
That's the way to do it!
A side effect of passion.

How sad that being all PC
Is now the modern fashion.
You know she loves it really!
It's banter, in a way
And who bought all those
copies Of Fifty Shades Of Grey?
THE LADIES! Bless their
little hearts.
So no more silly crying about
damaged body parts.

*PUNCH CONTINUES BEATING
UP JUDY. SHE FALLS DOWN,
UNCONSCIOUS.*

continues....

Punch & Julie will be performed everyday.
Check board for showtimes.

Cinema

Housed in a velvet-curtain sided trailer our giant screen plays a selection of the very finest short films on repeat. Compiled in association with Chris from Colossal blog it features such classics as 'high diving giraffes' and 'The Employment'.



The Employment 08:30
opusBou



Bottle 05:25
Kirsten Lepore



Symmetry 02:46
The Mercantiles



**Golden Age of Insect Avlation:
The Great Grasshoppers** 00:10
Wayne Unten



Teddy Has An Operation 02:45
Ze Frank



Pug Particles 00:16
Ramil Valiev



New York Park 01:38
Black Sheep Films



I've fallen, and I can't get up! 00:44
Dave Fothergill



Don't Hug Me I'm Scared #1 00:20
Becky and Joe Leonie



The Gap 02:10
Daniel Sax / Ira Glass



Walking on By 01:20
Mr. Freeman



Liberty 03:28
Vincent Ullmann



Anamorphose Temporelle 03:04
Adrien M. & Claire B.



Living With Jigsaw 01:58
Chris Capel



Merry-go-round 02:30
VladimAr Turner



Danielle 04:56
Anthony Cerniello



Magic Hats 02:20
Jake Sumner/Alldayeveryday



Fuck That: A Guided Meditation
02:20 Jason Headley



5 mètres 80 05:07
Nicolas Deveaux



Rush Hour 01:12
Black Sheep Films



Yawns 01:27
The Mercantiles



**Stainless / Shinjuku
(excerpt)** 07:38
Adam Magyar

Live Shows...

28 Aug

Peanut Butter Wolf



Founder of the legendary Stones Throw Records and renowned producer.

DJ Yoda



King of hip-hop turntablism, meaning he's a DJ who actually knows how to entertain people.

Breakbeat Lou



Usually referred to as 'Your favourite DJ's favourite DJ'.

4 Sept

Run The Jewels



The hottest act in hip-hop right now, Run The Jewels are known for their dark and menacing lyrics and dark and menacing production. But apparently are the loveliest guys in real life.

11 Sept Comedy

Katherine Ryan



Katherine Ryan is simply the fastest rising star in British comedy, which is quite offensive to everyone else on the bill, given that she's from Canada.

MC Roger Monkhouse



Roger Monkhouse is known for being the best MC in the country.

Simon Munnery



Simon Munnery is every comedian's favourite comedian.

Ricky Grover



Ricky Grover is an ex-boxer and ex-star of EastEnders.

Mick Ferry



Mick Ferry won last year's Comedian's Comedian Award.

Michael Fabbri



Michael Fabbri is the cleverest rude comedian in the country.

Adam Bloom



Adam Bloom is the rudest clever comedian in the country.

18 Sept

Slieford Meds



Iconic Nottingham duo notorious for shooting their music videos with a phone on the back of a bus and swearing.

Savages



Post-punk four-piece who came up with their name after reading Lord Of The Flies.

25 Sept

Massive Attack



Pioneering local band they're perhaps most acclaimed for the best acceptance speech in awards history, when upon being awarded the BRIT for best dance act said: "none of us can dance."

Kate Tempest



Mercury-nominated Kate Tempest is one of the most exciting lyricists in the UK. Not shy of taking on any subject, her performances are both uplifting and gritty.

Pussy Riot



The most famous band in the world that you couldn't hum a tune by. They're promising something specially 'interactive' for Dismaland.

ADVERTISEMENT



Hungry?
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Rehab Pizza Kitchen!

An authentic wood fired pizza oven serving delicious thin crust pizza with mouthwatering toppings. Find us in the big tent in the arena.

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Paco Panto

Manifesto

A successful businessman travels to a secluded island for his summer holiday. One afternoon he is strolling across an idyllic golden beach when he sees a cluster of fishing boats pulled up to the shore. In their shade sit a group of fishermen dozing. The businessman then spots a lone fisherman sitting on the prow of his boat staring out to sea. He strolls over and engages him in conversation.

'What's going on?' he asks

'I like to just sit and enjoy the view' the fisherman replies

So the businessman asks - 'Instead of sitting here enjoying the view, why don't you take your boat and go out fishing while these other guys are asleep?'

'Why would I do that?' the fisherman asks.

'Well, I assume you'd catch a lot more fish if you were the only person out there' explains the businessman.

The fisherman nods and asks 'And then what?'

The businessman smiles 'With the money you make from catching more fish you could buy a bigger boat and get some bigger nets - then you'd catch even more fish'.

The fisherman nods 'And then what?' he shrugs.

The businessman frowns 'My friend - if you kept working hard and saved and invested every penny you earnt, one day this whole beach could be filled with people working for you. You'd be the most successful fisherman in the whole area. You'd have fleets of boats working day and night - you'd be rich.'

'And then what?' asks the fisherman.

'Well then' says the businessman 'you could do anything you like... you could just sit here on the beach in the middle of the day and enjoy the view'...

