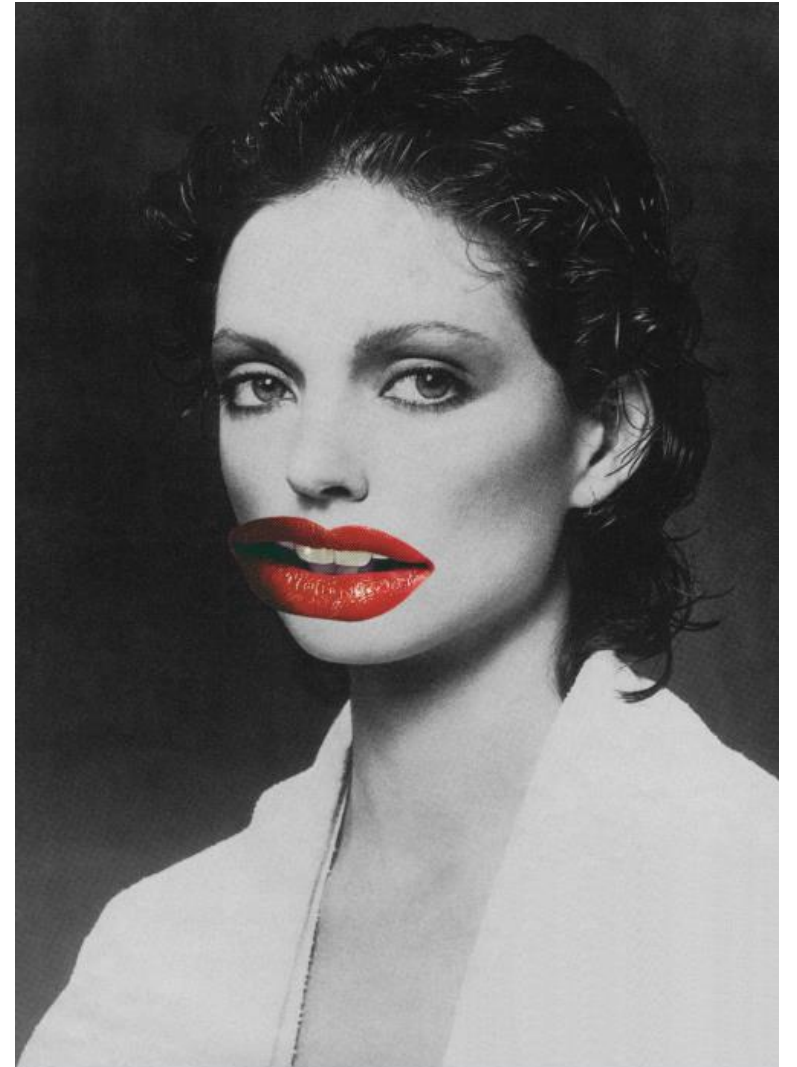


Linder in conversation with Gilly Fox

Friday 21 November 2025 12:00 pm – 1:00 pm

A selection of Linder's trailblazing photomontages explore the full range of her artistic practice, underscoring the experimental and feminist impulses of her thought-provoking work.

Adapted from the London retrospective at the Hayward Gallery, this touring iteration presents the full trajectory of Linder's artistic production, from the early work that grew from her involvement in the punk scene of 1970s Manchester to new works that have never been shown before. Linder's distinct visual language is characterised by a playful irreverence and examine our shifting attitudes to aspirational lifestyles, sex, food and fashion.



CORSIO, Solo exhibition at Stiwdio Griffith, Swansea College of Art

I'm an artist based in Caernarfon, North Wales, with a **sculptural and performative practice rooted in specific sites**. The ways in which materials stick to and transform locations and communities is of particular interest to me: from the patterns of peatlands to the textures of the intertidal zone, materials are a way of connecting to **more-than-human bodies**, helping us navigate more sustainable pathways on a range of scales.

My **interdisciplinary approach** is moulded by my upbringing on the rocky shores of Ynys Môn, a UNESCO Global Geopark, my academic studies in Architecture and Artistic Research, and ten years of collaborative practice in Berlin as part of artist-duo [Awst & Walther](#)

I collaborate regularly with practitioners from different fields, hosting workshops and creative events within my local, Welsh-speaking community and in schools and universities across the UK and Germany.





Activism And Artivism

Activism

the policy or action of using vigorous campaigning to bring about political or social change.

I.e. The Israel - Palestine Conflict in the West Bank, Gaza

Activism often embraces collective action.

Activism can also materialise through minor politics (related to the personal, small, or discrete).

Activism can be used in collaborative practice where a shared vision/ issue wishes to be explored.

Members pull together individual skills or experiences to execute ideas. (see Artworks project)

Grass Roots Activism, for example include where 'artworks themselves create spaces for politicised feminist dialogue'. (Grant: 29.04.2021).

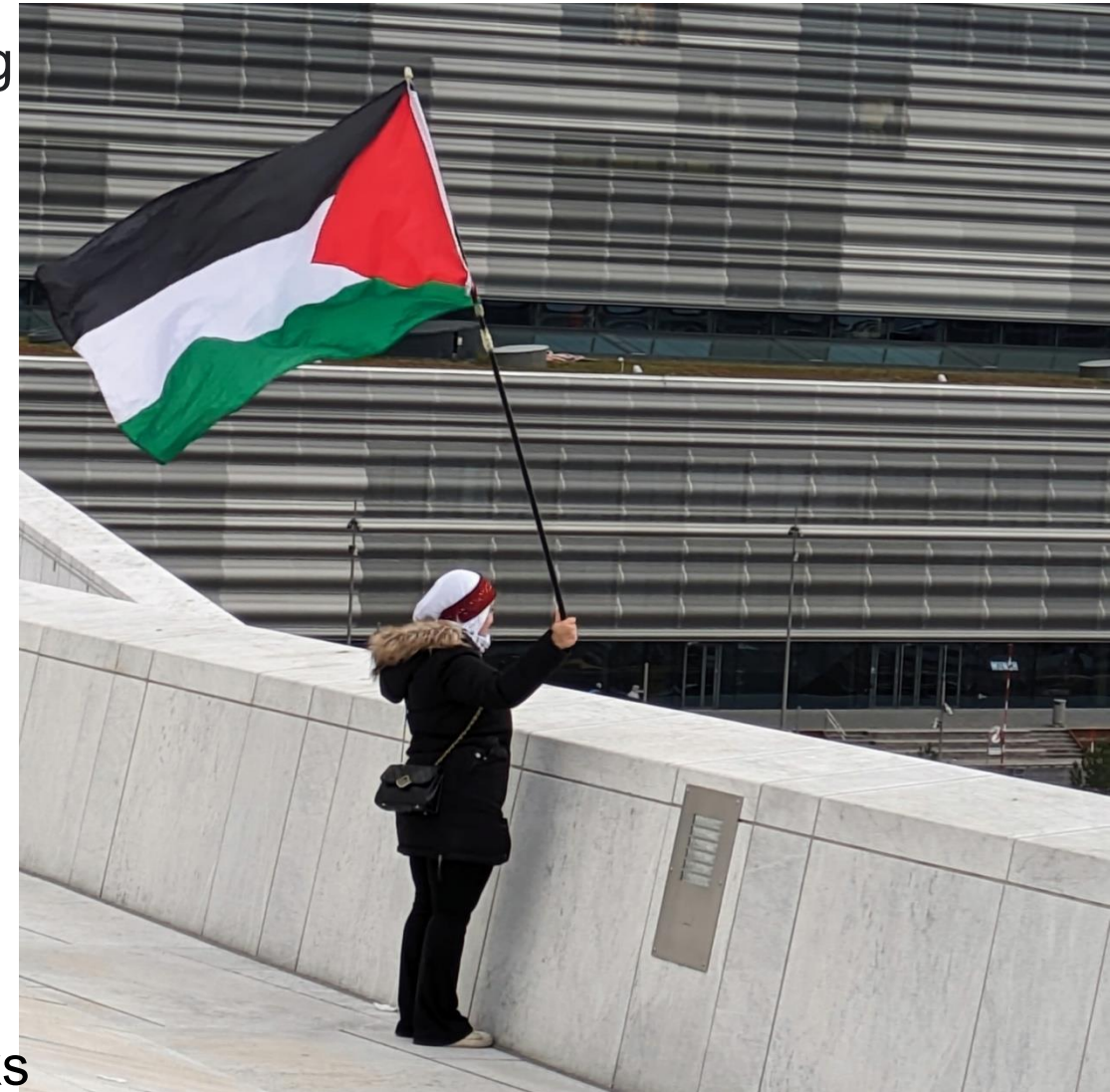


Image: Israel- Palestine Protest march
Opera House, Oslo : Sat 28 October 2023

Activist art is about empowering individuals and communities and is generally situated in the public arena with artists working closely with a community to generate the art.

The aim of activist artists is to create art that is a form of political or social currency, actively addressing cultural power structures rather than representing them or simply describing them.

A good example of this is Tania Bruguera 'Tate Neighbours'. She says, 'I don't want art that points to a thing. I want art that is the thing'.

<https://www.tate.org.uk/art/art-terms/a/activist-art>

What does it mean to be a neighbour

The power of this collective group was that we were able to bring all of these different interests together.



**A One month Project
run by Tania
Bruguera for Tate
Exchange,
collaborating with
Tate Neighbours.**

*Everybody is finding in
the group another side
of themselves and
what I like about it is
that everybody is
valuable and that they
know it.*

[https://www.tate.org.uk/
art/tate-exchange/art-
social-change](https://www.tate.org.uk/art/tate-exchange/art-social-change)

Ai Wiewie, Dissident Chinese Artist and Activist.

Well known for his political commentary and activism on human rights issues.

“Ai Weiwei's London exhibition called off over Israel social media post”.

Ai Weiwei's new exhibition, Bricks as Mortars, was due to open on Wednesday at The Lisson Gallery London.

Yasmin Rufo & Ian Youngs, BBC News

<https://www.bbc.co.uk/news/entertainment-arts-67424486>

15 November 2023



Ai, who has been vocal in his support for the Palestinians, said he was "committed to voicing my perspective". The gallery said there was "no place for debate that can be characterised as anti-Semitic or Islamophobic".

Ai Weiwei: Making Sense, The Design Museum

7 APRIL – 30 JULY 2023

The artist presents his work as a commentary on design and what it reveals about our changing values. The show mixes recent works with commissioned pieces, inviting us into a meditation on value and humanity, art and activism.

Ai Weiwei is a contemporary artist, documentarian and activist who found global prominence after being openly critical of the Chinese government's stance on democracy and human rights.

He was born in Beijing in 1957 and grew up in labour camps in the north-west of China after his father, Ai Qing, an anti-establishment poet, was exiled.

In 2011, he was arrested in Beijing for "economic crimes" and detained for 81 days without charge.

Ai is one of China's most vocal political commentators and makes use of Chinese art forms to display political and social issues.

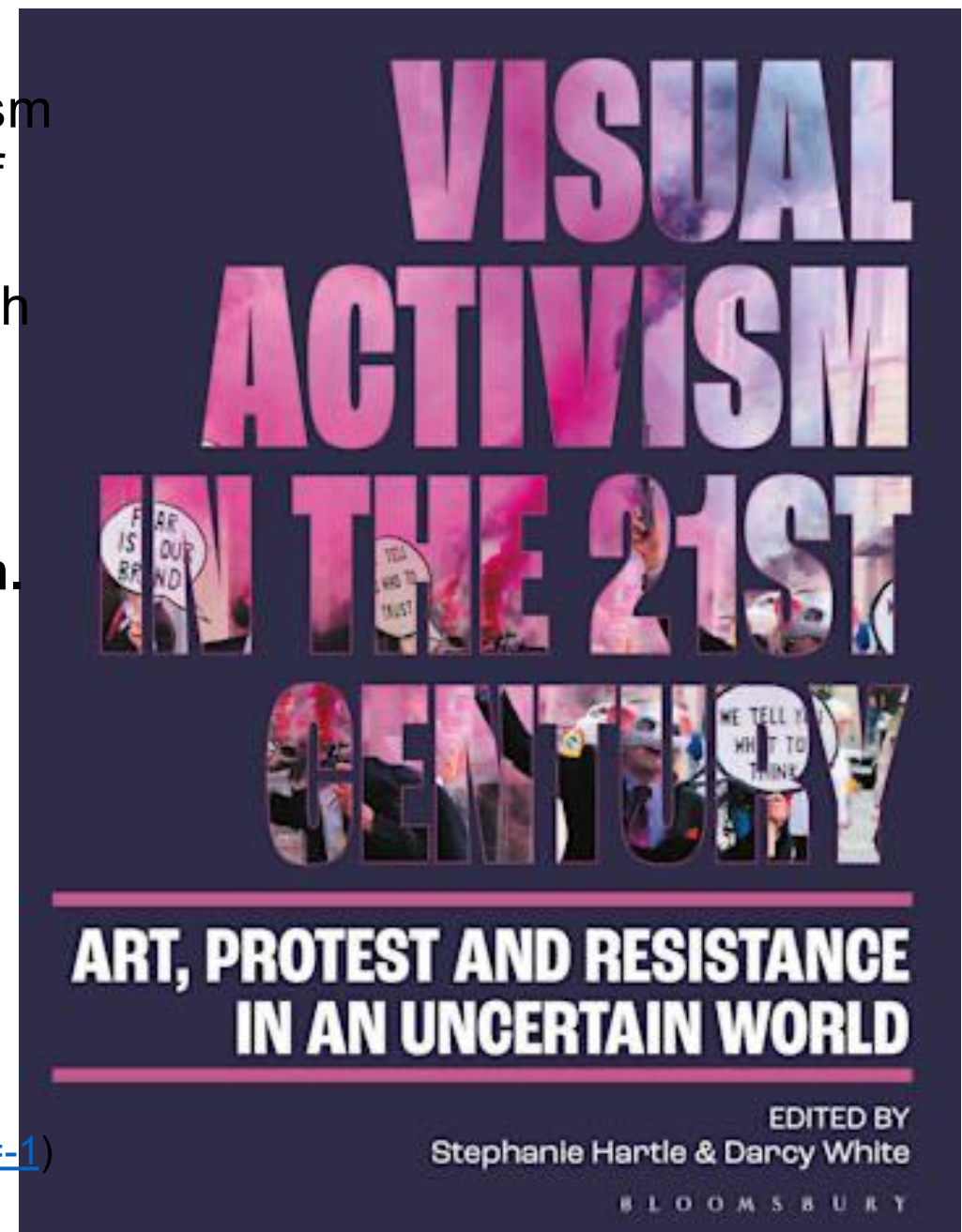


He is also a well-known advocate for human rights and has vocally expressed support for the Palestinian people.

This anthology presents 16 case-studies of visual activism from across the globe, providing an up-to-date picture of the impact of contemporary visual and art activism, and combining a scholarly interrogation of visual activism with an examination of how it works in practice. **The case studies address a wide range of issues including human rights abuses; state violence; gender and sexuality; racism; migration; and climate breakdown. They examine a range of approaches from playful carnivalesque parades to extreme practices such as 'lip-sewing' and are drawn from a wide range of international contexts – from Europe and the US, to Iran, India, Pakistan, Tunisia, and China.**

<https://www.bloomsbury.com/uk/visual-activism-in-the-21st-century-9781350265073/>

(available as online resource at <https://www.vlebooks-com.ezproxy.uwtsd.ac.uk/Product/Index/2868724?page=0&startBookmarkId=-1>) through librarysearch.uwtsd.ac.uk

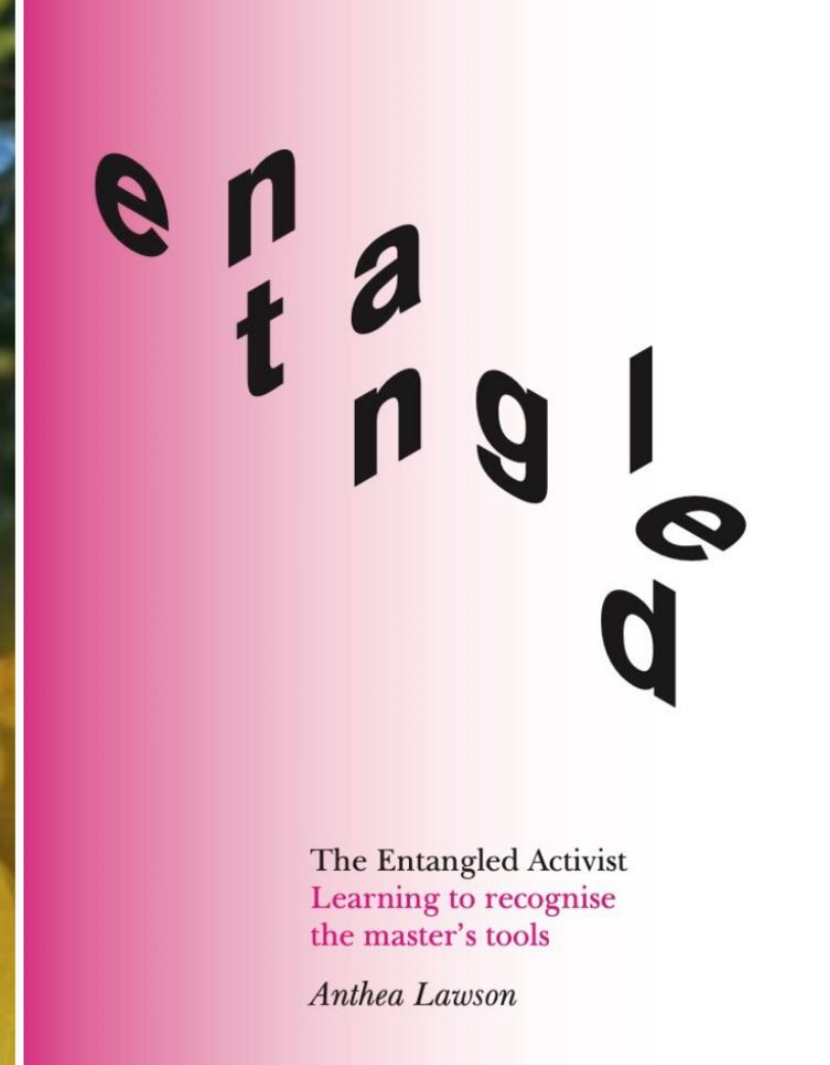


The Entangled Activist is the story of how activism is entangled in the problems it seeks to solve, told by a hard-hitting campaigner who learns to see activism very differently...

It unearths a different starting place, one where transforming ourselves is inherently part of transforming the world.[...]

After years of thinking that her task was to 'get the bastards,' campaigner, writer and reporter Anthea Lawson came to see that activism often emerges from the same troubles it is trying to fix, and that its demons, including righteousness, saviourism, burnout and treating other people badly, can be a gateway to understanding the depth of what really needs to change.

<https://www.anthealawson.uk/the-entangled-activist>



Grassroots

A grassroots movement is one that uses the people in a given district, region or community as the basis for a political or continent movement. Grassroots movements and organizations use collective action from the local level to implement change at the local, regional, national, or international levels. Grassroots movements are associated with bottom-up, rather than top-down decision-making, and are sometimes considered more natural or spontaneous than more traditional power structures.

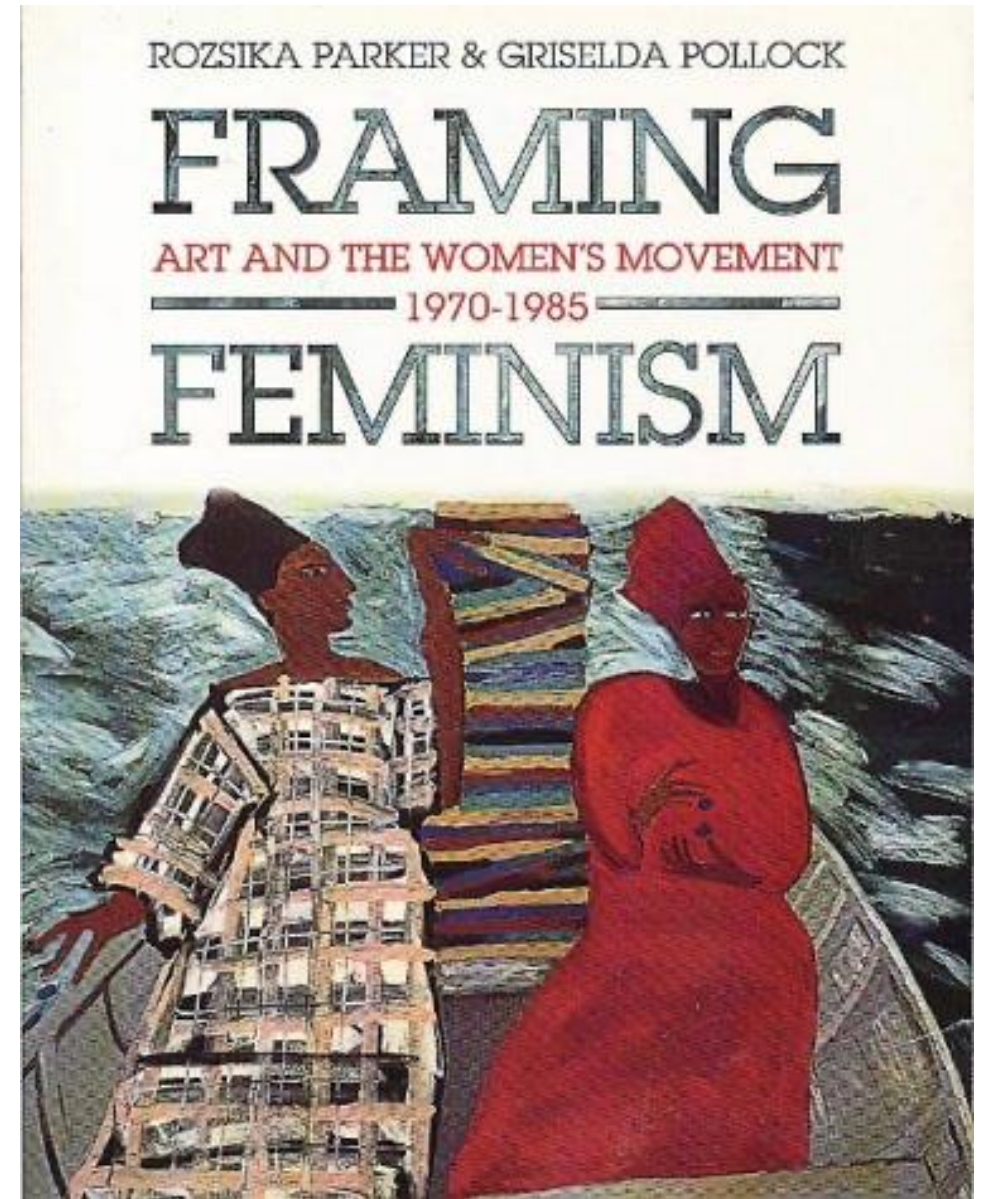
Wiki

Grass Roots: Artmaking and Political

‘Grass Roots: Artmaking and Political Struggle’ hosted by Kettles Yard, Cambridge, (April-June 2020) elucidated some of the political intentions, as well as ‘relationships between art, activism and political organising in Britain during the 1960’s, 1970’s and 1980’s’.

(<https://www.kettlesyard.co.uk/events/online-event-series-grassroots-artmaking-and-political-struggle/>) produced by feminist art collectives.

For example, Catherine Grant responded to ‘*Women and Creativity*,’ to consider how ‘artworks themselves created spaces for politicised feminist dialogue’. (Grant: 29.04.2021).



Front Cover image :Lubaina Himid, representation of woman of colour, and woman holding knowledge, 'represented by the stack of books)

Grizelda Pollock who advocated grassroots political and collective actions stated,

I cannot stress enough the importance of reading groups, weekend schools, a whole apparatus of unofficial but absolutely brilliant studying together and transmission of new ways of seeing the world and reading cultural practices.

Pollock (Kelly et al. 2015: np)

“In” Horne, C, (2019) *The feminist art of self education*. Taylor and Francis

Examples include: The Personal is Political

Activism/ Artivism/ in the shape of Feministo: The Women's Postal Art Event – Monica Ross, 1975–79



At the beginning of 1975 a group of women all over the Midlands and South of England gradually started sending each other small art-works through the post [...] 'We are trying, I think, to unite apparently disparate aspects—the private, domestic and personal with political and social understanding. We have few physical resources which is reflected in the art-works; many of them use old packaging, clothing; we recycle lots of things.

The Greenham Common Women's Peace Camp



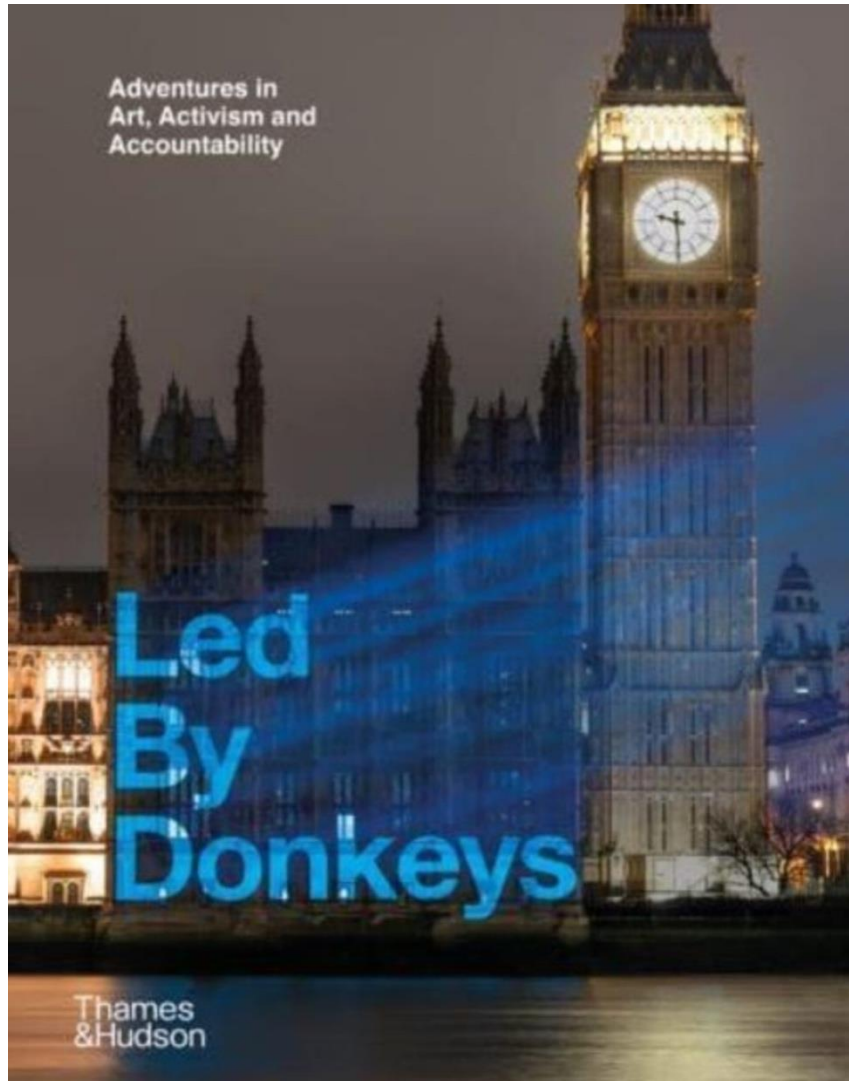
In the early 1980s residents of Newbury, were startled at the sight of cruise missiles – usually around 20 feet long – meandering their way past their windows. Its local airforce base, Greenham Common, had been chosen as their new home in line with NATO's response to Soviet SS20 missiles, potentially signifying not only an advancing of the cold war but future nuclear conflict. For the next 19 years women stayed at the site to protest, resist and raise awareness of the threat posed by Nuclear Weapons. Together they created Greenham Common Women's Peace Camp, one of the longest and most famous examples of feminist protest. <https://www.theartworks.org.uk/our-greenham>

Badges for the Peace Museum, Salts Mills, 2025



Led By Donkeys – On the Streets

Ben Stewart, James Sadri, Oliver Knowles and Will Rose.



<https://www.instagram.com/ledbydonkeys/reel/DCJVCgeoNri/>

The significance of the Protest Banner.....



The textile banner continues to operate as a powerful signifier for public protest. It is light, mobile and easily transportable.

2021 exhibition to mark 40 years after Greenham Common / Bridget Harvey, Fashioned from Nature, 2018/19, Victoria and Albert Museum / Climate March 2015, London

The role of activism and artivism

Artivism

is a portmanteau word combining art and activism.

Forms of artivism include culture jamming, subvertising, yarn bombing, street art, spoken word, protesting, and activism.

Collectively, Activism and Artivism can become an integral part of a collaborative tool kit.

Artivism includes
"writing about art as one's own contribution to activism" (Katy Deepwell, 19:20),



<https://craftatlas.co/crafts/yarn-bombing>

Lorna Hamilton Brown, Myth: Black people don't knit

Guerrilla Girls

an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art world.

The group formed in New York City in 1985 with the mission of bringing gender and racial inequality into focus within the greater arts community.

The group employs culture jamming in the form of posters, books, billboards, and public appearances to expose discrimination and corruption.

<https://www.tate.org.uk/art/artists/guerrilla-girls-6858>

GUERRILLA GIRLS' DEFINITION OF A HYPOCRITE.

(hip' o-crit) An art collector who buys white male art at benefits for liberal causes, but never buys art by women or artists of color.

Please send \$ and comments to:
Box 1056 Cooper Sta. NY, NY 10276

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD



To remain anonymous, members don gorilla masks and use pseudonyms that refer to deceased female artists such as Frida Kahlo, Kathe Kollwitz, and Alice Neel.

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
Not having to be in shows with men
Having an escape from the art world in your 4 free-lance jobs
Knowing your career might pick up after you're eighty
Being reassured that whatever kind of art you make it will be labeled feminine
Not being stuck in a tenured teaching position
Seeing your ideas live on in the work of others
Having the opportunity to choose between career and motherhood
Not having to choke on those big cigars or paint in Italian suits
Having more time to work when your mate dumps you for someone younger
Being included in revised versions of art history
Not having to undergo the embarrassment of being called a genius
Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM

GUERRILLA GIRLS

CONSCIENCE OF THE ART WORLD



Dearest Art Collector,
It has come to our
attention that your
collection, like most,
does not contain
enough art by women

We know that you
feel terrible about this
and will rectify the
situation immediately

All our love,
Guerrilla Girls

532 LaGuardia Pl. # 237, NY 10012 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

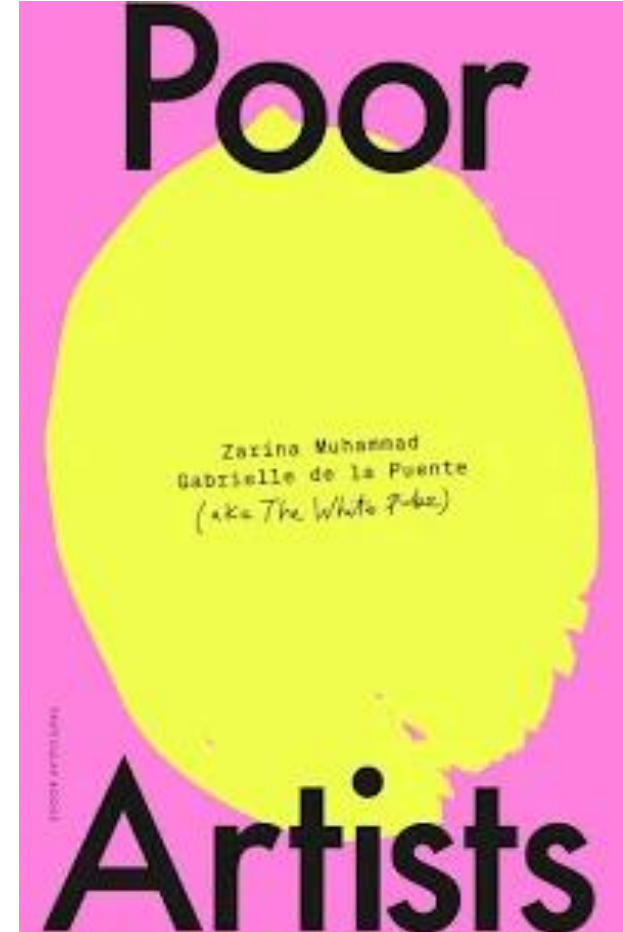
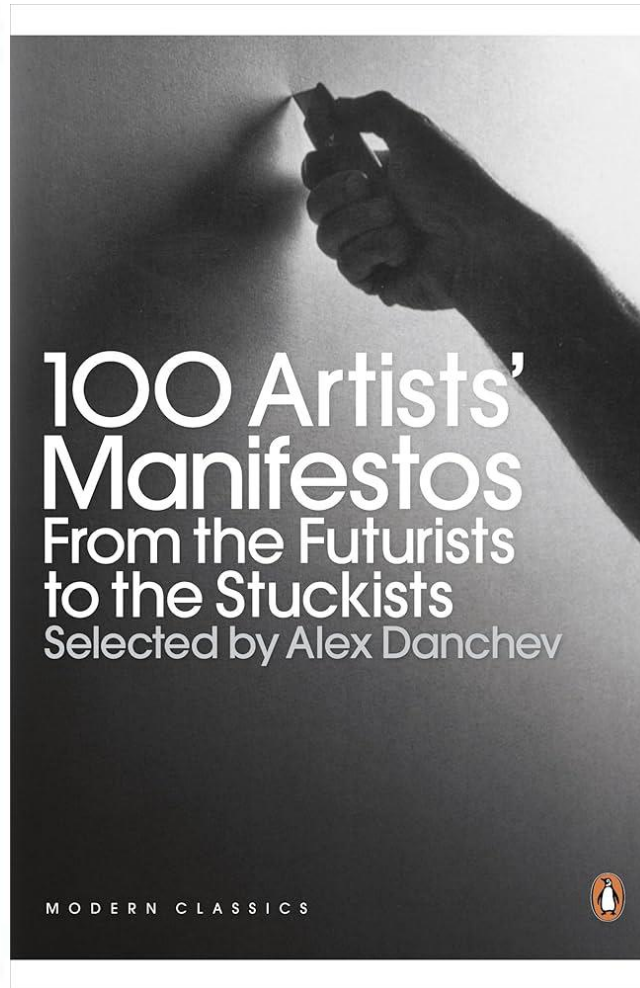
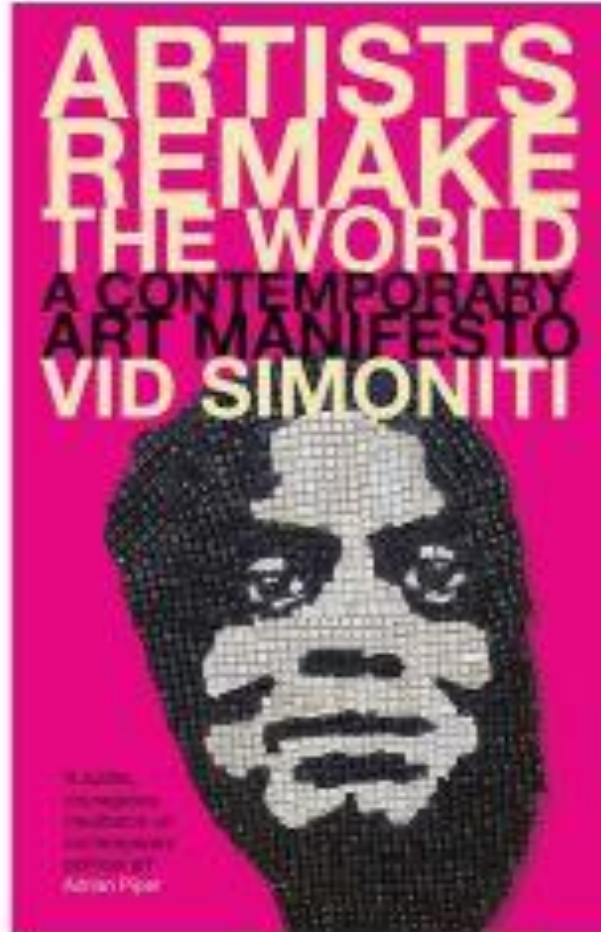
manifesto, manifesto, manifesto.....



The Artist's Manifesto

*"A creative philosophy
for life & work"*

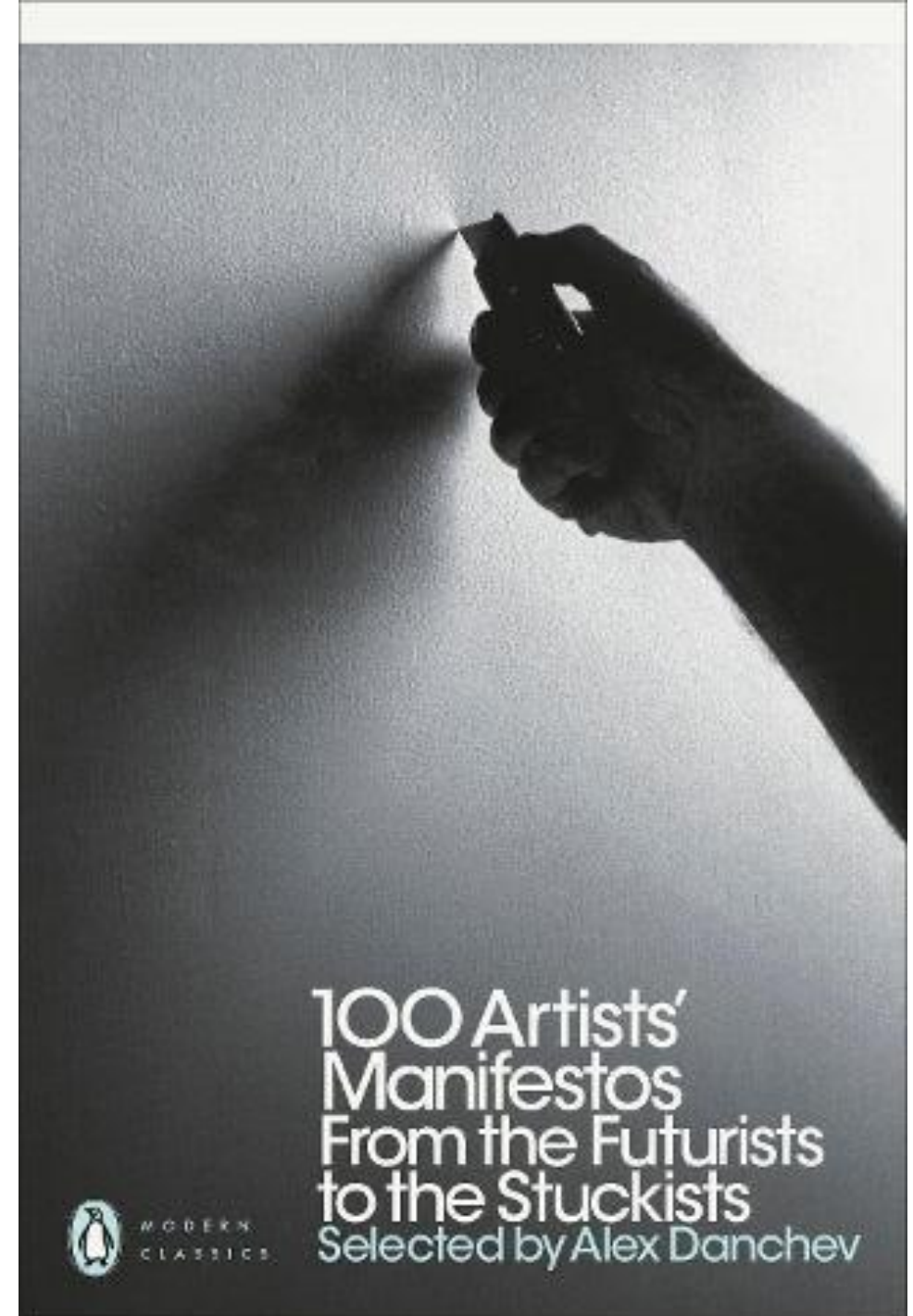
Larry G. Maguire



What is a Manifesto?

According to 100 Artists Manifestos From the Futurists to the Stuckists Selected by Alex Danchev (2011):

- A Manifesto is a verb, a doing word
- Manifesto is to perform



Bob and Roberto Smith



MY MANIFESTO VOTE ARTS

1. ALL SCHOOLS SHOULD BE ART SCHOOLS. DEVELOP A 'LEONARDO' SUBJECT IN PRIMARY SCHOOLS; A MARRIAGE OF ART AND SCIENCE.
2. DEEPEN OUR TIES WITH EUROPE. DITCH THE BREXIT. ART IS INTERNATIONAL.
3. SUPPORT THE EUROPEAN COURT OF HUMAN RIGHTS. THE H.R.A DEEPENS ARTISTS' VOICES WHEN WE SPEAK OUT ABOUT FREE SPEECH VIOLATIONS WORLD WIDE.
4. CREATE A NEW MODEL OF SUSTAINABLE FUNDING FOR REGIONAL MUSEUMS AND GALLERIES. PREVENT LOCAL AUTHORITIES FROM CLOSING GALLERIES & DECOMMISSIONING COLLECTIONS
5. SCRAP STUDENT FEES WE MUST HAVE VOICES FROM ALL COMMUNITIES IN ART SCHOOLS
6. HALT THE CLOSURE OF FOUNDATION COURSES
7. CANCEL THE EBACC WHICH DISTORTS CHILDRENS CHOICES AND DISCRIMINATES AGAINST CREATIVE KIDS
8. CREATE AN ONLINE REGISTRY OF PUBLICALLY HELD ART
9. 15% TAX ON AUCTION HOUSE SALES TO FUND ART IN SCHOOLS AND ART SCHOOLS TRIPLE FOREIGN AID TO SUPPORT ARTS
10. DEVELOP A CENTRE FOR ART, THEATRE, DESIGN, POETRY AND DANCE PEDAGOGY TO FOREFRONT CHILDRENS VOICES SO THAT THEY CAN CREATIVELY PARTICIPATE IN DEMOCRACY
11. ALLOW 16 & 17 YEAR OLDS A VOTE. ART IS ABOUT MAKING A MARK PLEASE VOTE. BOB AND ROBERTA SMITH 2017 X

Artist Manifesto's – Gilbert & George

(the collaborative duo)

- 1. Always be smartly dressed, well groomed, relaxed, friendly, polite and in complete control.**
- 2. Make the world believe in you and to pay heavily for this privilege.**
- 3. Never worry, assess, discuss or criticize but remain quiet respectful and calm.**
- 4. The Lord chisels still, so don't leave your bench for long.**

Gilbert & George, 1967

<https://www.royalacademy.org.uk/article/ten-game-changing-manifestos>



Claes Oldenburg I Am For.... Collectively We Are For.....

I Am For...(Statement, 1961)

I am for an art that is political-eretical-mystical, that does something other than sit on its ass in a museum. I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero. I am for an art that embroils itself with the everyday crap and still comes out on top. I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary. I am for all art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.

<https://walkerart.org/magazine/claes-oldenburg-i-am-for-an-art-1961>



10. Red Alan's Manifesto, Grayson Perry RA, 2014

Grayson Perry RA once famously asserted, "I can be outrageous because the vice squad is never going to raid a pottery exhibition." Through traditional craft – tapestry and ceramics – Perry explores a disparity between form and subject and chronicles contemporary life. In *Red Alan's Manifesto*, created for the Royal Academy, Perry provides a witty riposte to some of art's biggest issues, such as: Can anything be art? Who decides whether art is good or bad? The manifesto is written under the authorship of Red Alan, a ceramic sculpture of his childhood teddy bear, Alan Measles.

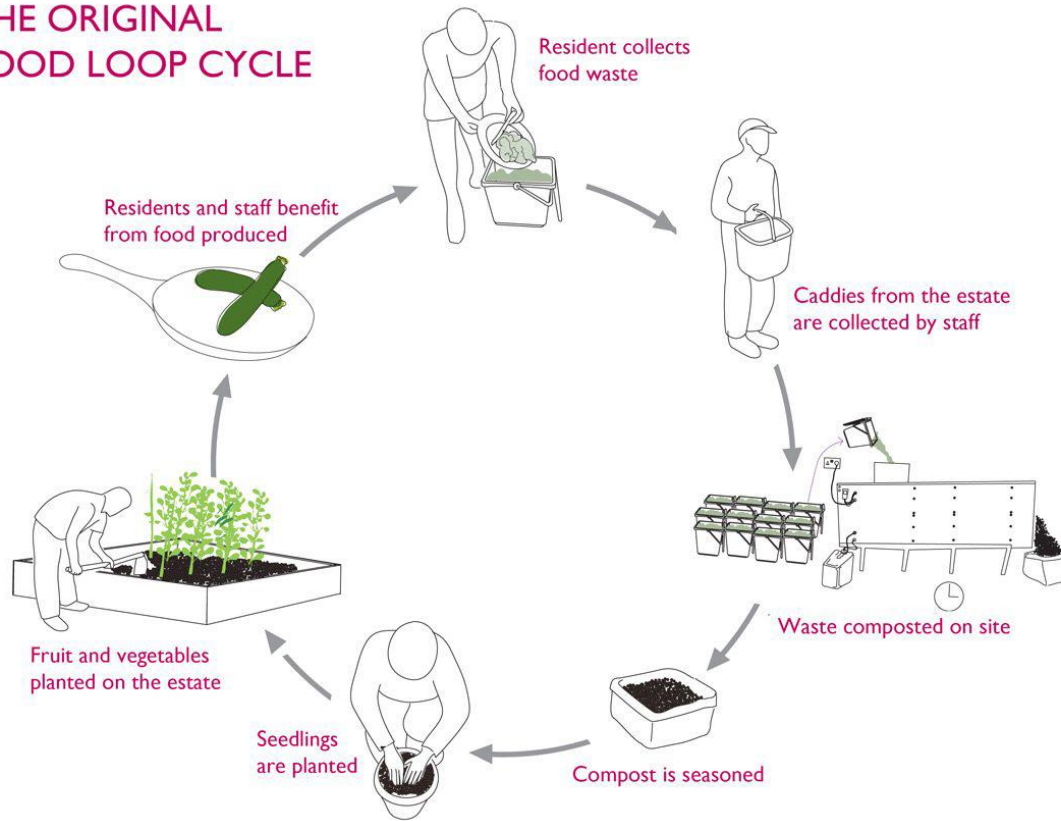
"Nothing in art is new or old fashioned, only good or bad."

Grayson Perry RA, 2014

<https://www.royalacademy.org.uk/article/ten-game-changing-manifestos>

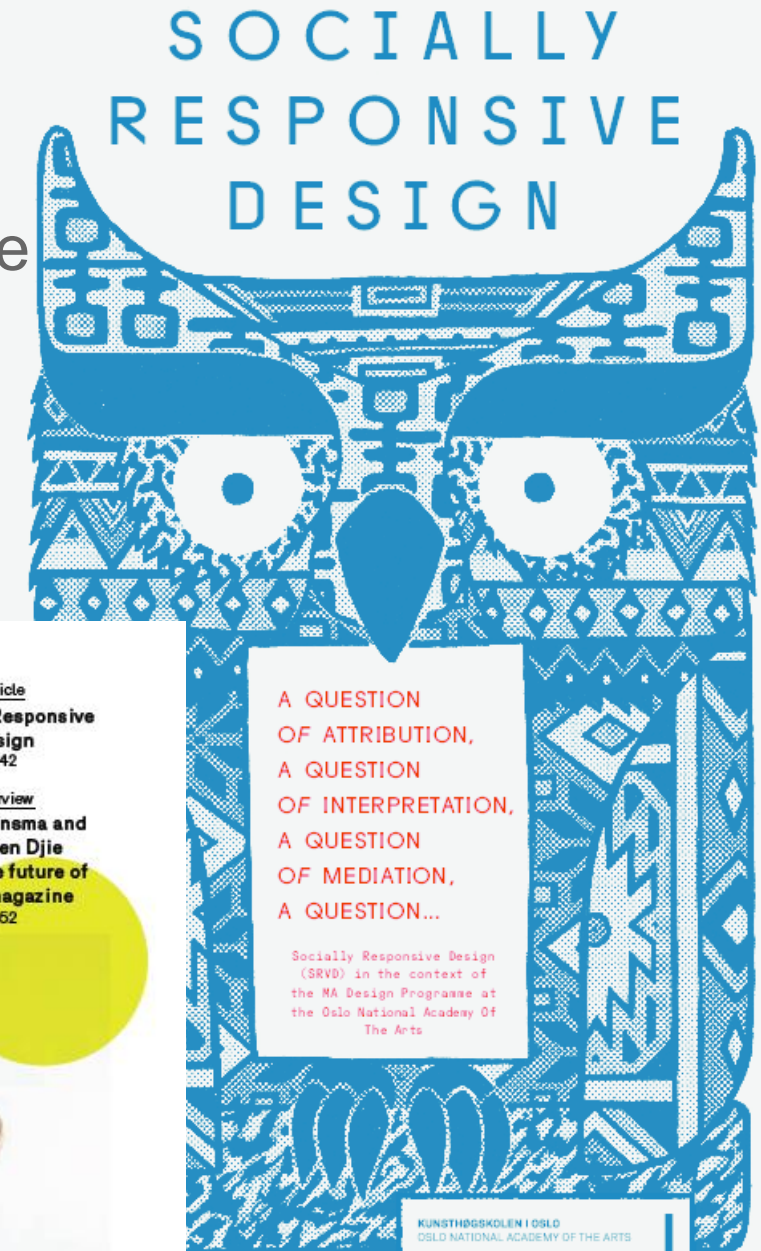


THE ORIGINAL FOOD LOOP CYCLE



Socially Responsive Design
Manifesto
(Jones and Lundebye, 2012)
8 rules for designerly engagement

Socially Responsive
Design – an
interview for
Connecting the
Dots



3 – PREPARING THE CONDITIONS FOR CO-CREATION

In line with societal changes, designers are forging new roles as facilitators, mediators and change agents. Practices are shifting from previous industrial design models that were primarily market-led towards purpose-led approaches. Design is therefore becoming even more relational and entangled in the lives of its users and collaborators. Here, participants are included in the process and offered a space to co-create lifestyles and livelihoods together.

6 – HOLDING BACK FROM IMMEDIATE SOLUTIONS

Designers are passionate and often get enthused or infatuated with an idea and want to run with it. Delaying decision-making and idea-forming for a longer period keeps the process open and enables designers to become immersed in a context. It deepens and refines the search for relevant and sensitive design responses to local needs.

8 rules for designerly engagement

1 – COMPLEXITY CALLS FOR RESPONSIVENESS

If small changes in a complex system such as an organization or a neighbourhood can catalyse larger social and ecological benefits, designers need to seek the appropriate 'leverage points' (Meadows, 1999). When working with people from different cultures, classes or educational backgrounds designers can encourage spontaneity and playfulness. This means listening to the different voices within a community and helping people to articulate, visualise and share local knowledge as a starting point for design.

7 –FROM 'ME-TO-WE' AND BACK AGAIN

Working with diverse groups of individuals requires a personal approach, to stimulate engagement and exchange. It requires empathy and the agility to move between "thinking-for" to 'thinking-with' to 'thinking-as' (Wood, Nieuwenhuijze, Jones, et al 2008). Find out about your interlocutors and address them personally to share a sense of being involved in something bigger, together.

Craftivism

If street protests are too shouty, craftivism may offer an alternative and still powerful means of political expression, <https://craftivist-collective.com/>

Craftivism is like punk. So says Sarah Corbett, (founder/ activist/crafter/and former professional campaigner for NGOs including Oxfam GB)

“If you squint at her workshop of women peacefully stitching dream clouds in a Devon studio, you might try to summon the spirit of the Sex Pistols at Free Trade Hall. You might. Where punk snarled and spat to dramatically shake up the nation, craft looks ineffably twee by comparison: needlework is not the Buzzcocks, knitting is not the Ramones.

And yet through painstaking, collective action, craftivism has become an unlikely social and political force” A stitch in time: how craftivists found their radical voice.



A Craftivism Manifesto.



Craftivism worked with
The Letterpress Collective,
Bristol on their printed
manifesto, printed on on
recycled card.

Limited edition - 100 prints,
signed and numbered.
Size A3 (29.7cm x 42cm)

A Craftivist's Manifesto

Connecting our hands, hearts and heads
we can truly make a difference.

- 1 Be the tortoise**
Breathe, take it slow. Craftivism is about taking a thoughtful approach to mindful activism.
- 2 Craft is our tool**
It can bring about effective long-term change, but it should always fit seamlessly with what we're saying, never used for the sake of it.
- 3 Solidarity not sympathy**
Preserve the dignity of others by showing solidarity with them in your craft. Understand their struggles and you'll understand their solutions. Activism is not about charity.
- 4 Find comfort in contemplation**
Use the slow, stitch-by-stitch nature of craft to help you consider the complexities of injustices. It will lead to a deeper understanding of them and their solutions.
- 5 Empathy never points fingers**
Try to see everyone's perspective. Everyone faces different challenges, so aim to make critical friends, not aggressive enemies.
- 6 Small & beautiful**
However small, pieces inspired by beauty and love can be powerful reminders of just how gorgeous the world can be. Don't worry about imperfections either, they're endearing.
- 7 Humility holds the key**
The world often needs us to change before it can. Consider your role within the bigger picture. Work with people, never against them and always keep an open mind.
- 8 Provoke don't preach**
Never shout, always encourage. Inform through your craft and let provoke thought and action. Intriguing activism inspires never intimidates.
- 9 Embrace positivity**
It's the most encouraging tone we can take. Being cynical's easy, but a positive, compassionate world vision has the power to fuel dreams and build movements.
- 10 Make the change you wish to see**
If we want our world to be more beautiful, kind & just, then let's make our activism beautiful, kind & just. So pick up your needle and thread and join us in crafting! Together we'll change our world one stitch at time...

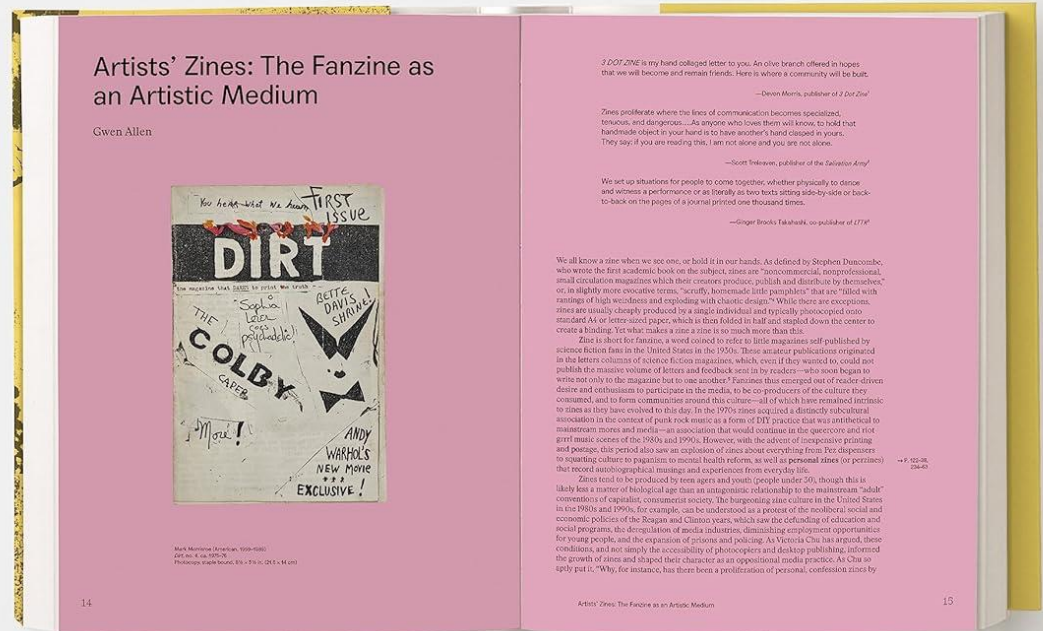
Made with courage and care by Craftivist Collective

Katherine Hamnett - activism, rebellion, slogan tees



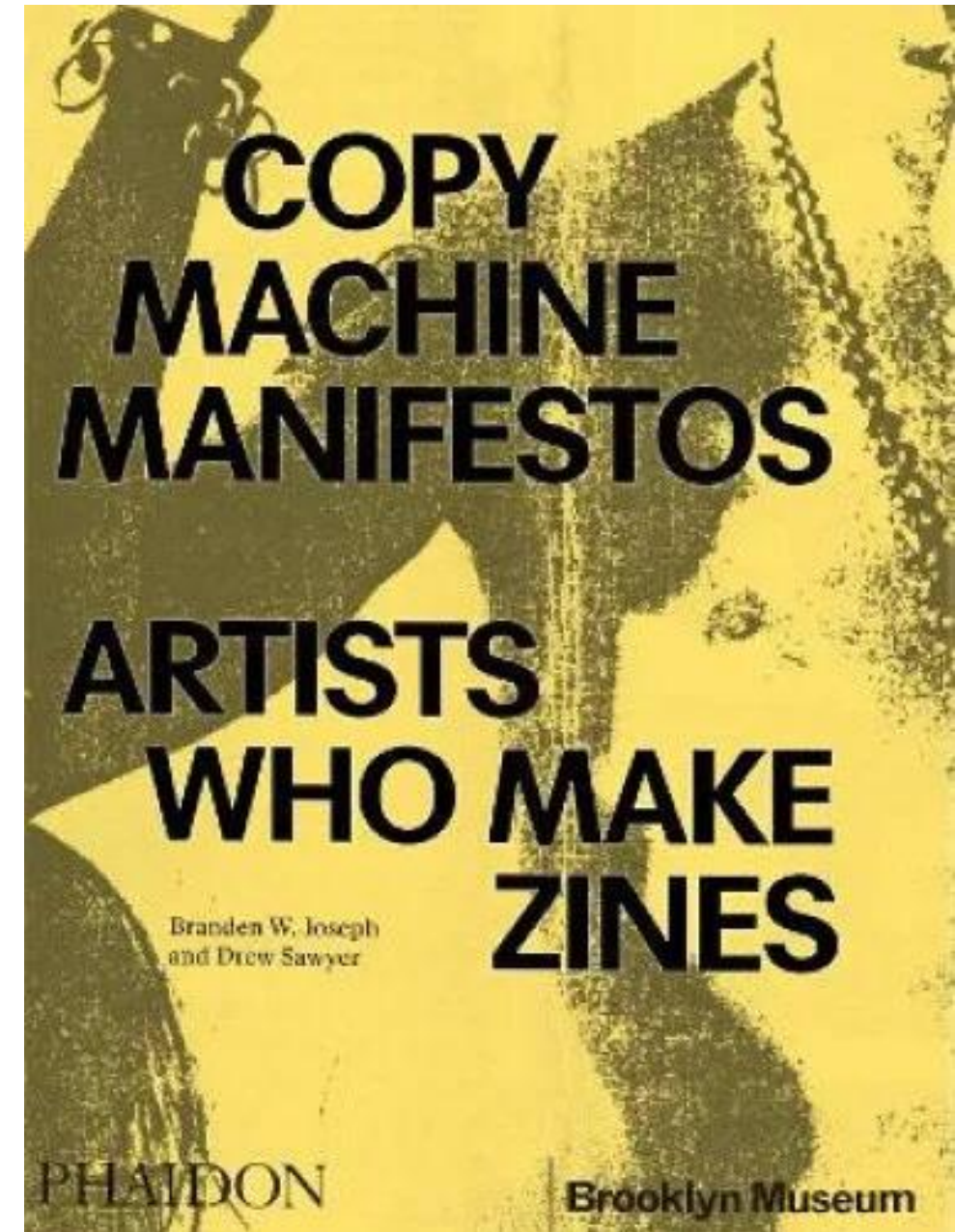
<https://www.bbc.com/culture/article/20200113-katharine-hamnett-the-original-fashion-eco-warrior>

The history of artists' zines in America



100 zine-makers including Beverly Buchanan, Mark Gonzales, G.B. Jones, Miranda July, Bruce LaBruce, Terence Koh, LTTR, Ari Marcopoulos, Mark Morrisroe, Raymond Pettibon, Brontez Purnell, Paul Mpagi Sepuya, and Kandis Williams

Celebrating how artists have harnessed the medium's essential role in community building and transforming material and conceptual approaches to making art across all media since 1970.



Published 2023

THE ART OF ACTIVISM

YOUR ALL-PURPOSE GUIDE TO MAKING THE IMPOSSIBLE POSSIBLE
From the Founders of the Center for Artistic Activism

STEVE + STEVE
DUNCOMBE LAMBERT

THE CARE COLLECTIVE

THE CARE MANIFESTO

THE POLITICS
OF
INTERDEPENDENCE

ART,
ACTIVISM,
&
OPPOSITIONALITY

essays from Afterimage



EDITED BY GRANT H. KES

Inclusive Arts Practice and Research

A Critical Manifesto



Edited by Alice Fox and Hannah Macpherson

MUSEUM ACTIVISM

EDITED BY
ROBERT R. JAMES AND
RICHARD SANDELL

MUSEUM MEANINGS

Manifestes

5

Anthony Masu
Design sous artifi
la création au ris
du *machine learn*

Manifestes

3

Jill Gasparina
Christophe Kihm
Anne-Lyse
Comment

Manifestes

6

Philippe Rahm
Le style anthropocène

Manifestes

2

Nicolas Nova
Enquête / Création
en design

Manifestes #1. Manifesto of interiors: thinking in the expanded media

Manifestes #2. Investigation/Design

Manifestes #3. Ways to Leave the earth

Manifestes #4

Manifestes #5 Artificial Design. Creation versus Machine learning

Manifestes #6. Anthropocene Style. Reinventing Deco

Manifestes #7 Why History matters to Graphic Design

Manifestes #8 Changing art form the outside in

Who is the minor in a manifesto?



Manifestes 8

Charlotte Laubard
Changing Art
from the Outside in

Is it a question of identity?

Who gets overlooked, underrepresented?

See Feminism and gender lecture. See post colonial studies lecture

The Lesbian Quilt Manifesto

What is a Lesbian Quilt?

Lesbian quilts are made by lesbians, about lesbians, or for lesbians.

Lesbian quilts are not gay quilts, they are not queer quilts.

They are unapologetically lesbian.

Lesbian quilts belong to the people they are for.

And they are the most gay and queer power.

Lesbian quilts are always beautifully flawed.

Lesbian quilts are made out of soft fabric, and strong passion.

Lesbian quilts are made in private, often, in secret and under pressure.

They are never sold in stores.

Lesbian quilts are always, they catch the light.

They show the beauty of life, love, and the world of their power.

They are the most beautiful, the most powerful, and the most alive.

Lesbian quilts are often and long in the making.

Lesbian quilts are never finished, but sometimes they are done.

Lesbian quilts go on the wall, in the room, in the home. They are the most, the most, and the most. They are the most, the most, and the most.

They are the most, the most, and the most.

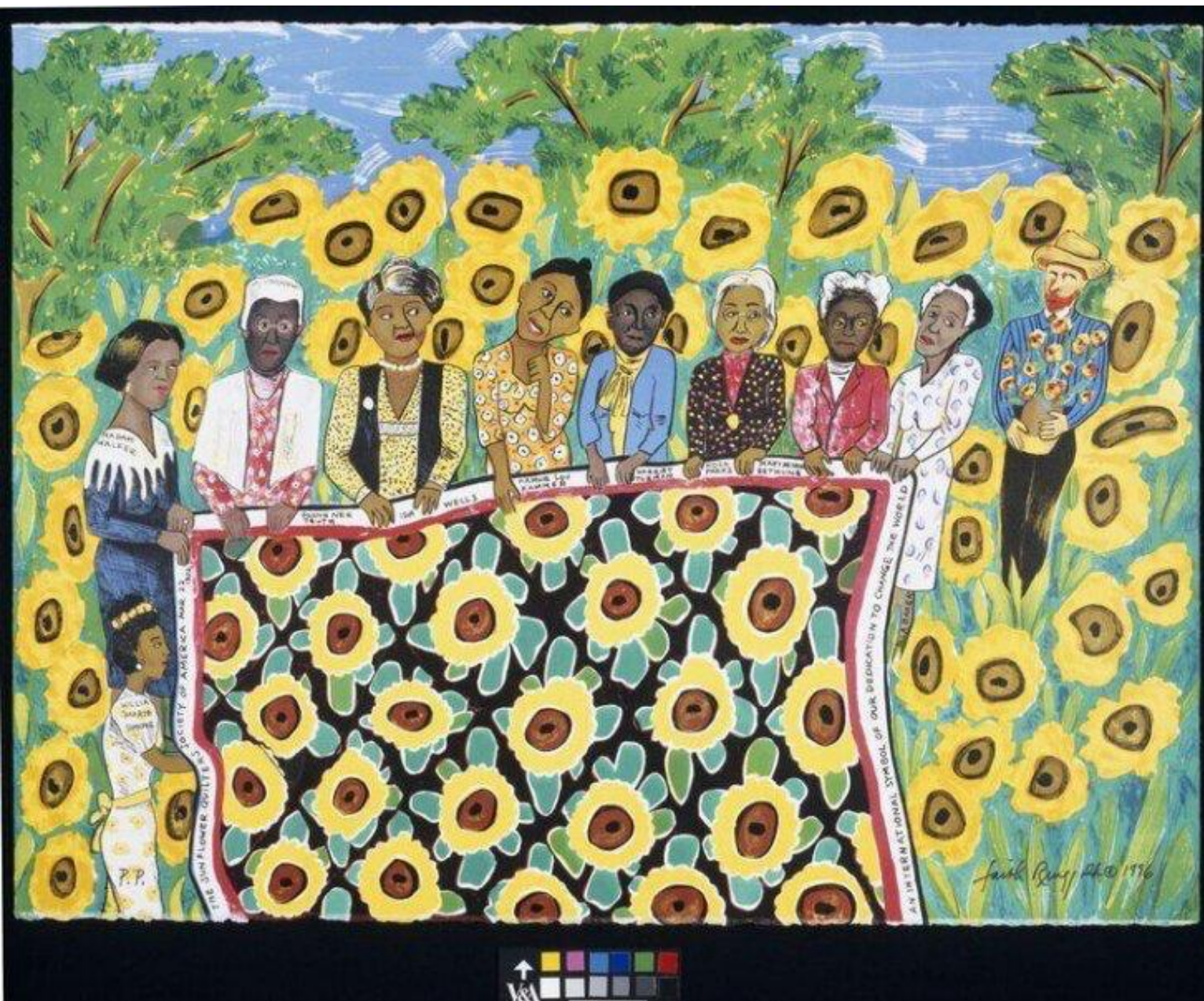
They are the most, the most, and the most.

Quilting the Lesbian Archive: Quilt Making as an Affective Methodology for Re-visioning the Lesbian Archive



There is no lesbian archive in the UK; lesbian materials are clustered and dispersed in vastly divergent kinds of archives..... Rather than a chronological or topographical ordering of archive materials, I present three kinds of archival encounter: the institutional (Vera Holme Collection: The Women's Library at London School of Economics), the domestic (the private collection of photographer Phyllis Christopher, and the community (The Lesbian Archive and Information Centre Collection at Glasgow Women's Library).

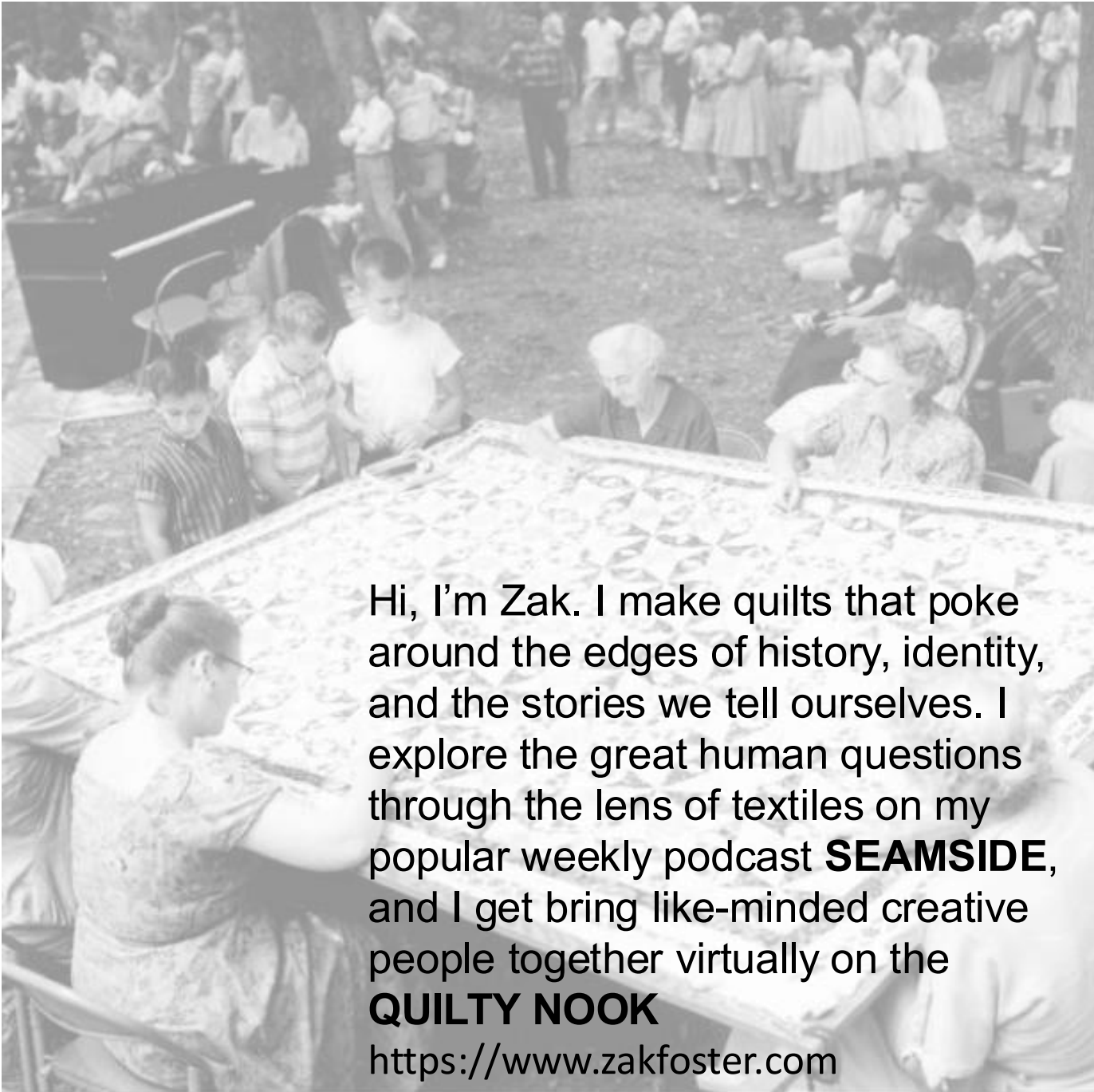
<https://www.smow.com/blog/2025/06/textile-manifestos-from-bauhaus-to-soft-sculpture-at-the-museum-fur-gestaltung-zurich/>



Faith Ringgold is widely regarded as one of the most important African American artists of the 20th century. Since the 1980s her work has centred on the domestic tradition of quilt making, which was frequently a communal and mutually advantageous activity. In the 1990s she began to make 'painted quilts'. These subvert and challenge the cultural hegemony of European and white artistic activity, as represented by the paintings in the Louvre in Paris.

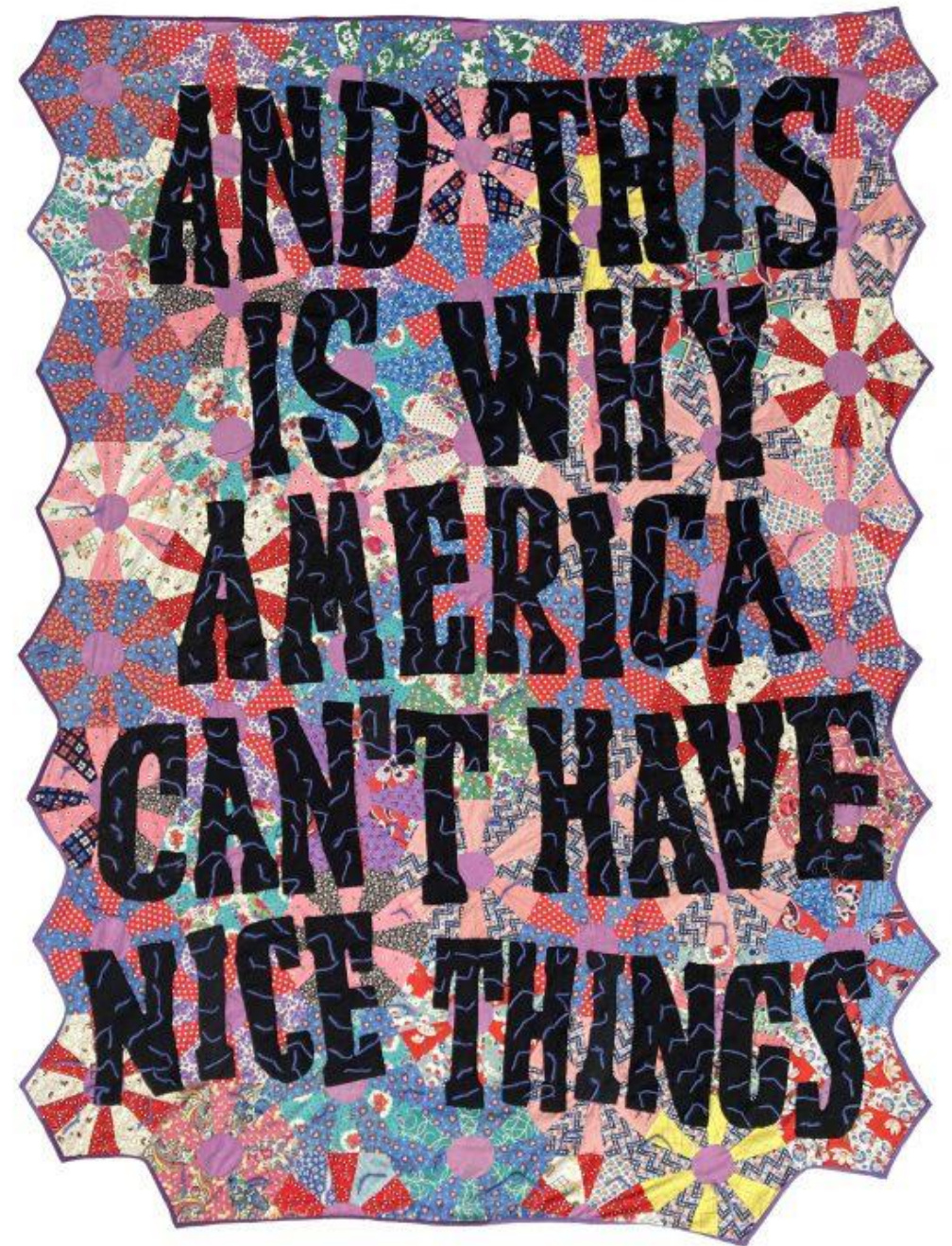
Van Gogh's psychological illness serves as a paradigm for the sickness of the whole white culture. This itself may be tormented now by its memory of the pain inflicted on the African American community

Sunflower Quilting Bee at Arles, 1996, Faith Ringgold



Hi, I'm Zak. I make quilts that poke around the edges of history, identity, and the stories we tell ourselves. I explore the great human questions through the lens of textiles on my popular weekly podcast **SEAMSIDE**, and I get bring like-minded creative people together virtually on the **QUILTY NOOK**
<https://www.zakfoster.com>

https://free-images.com/display/quilting_at_florida_folk.html



TASK

What are your beliefs or values –

Political/ethical concerns

Making – How?
Why? Who for?

Awareness of aesthetics

Similarities and differences

A Manifesto for Practice

See if you can create clouds of ideas

Rules

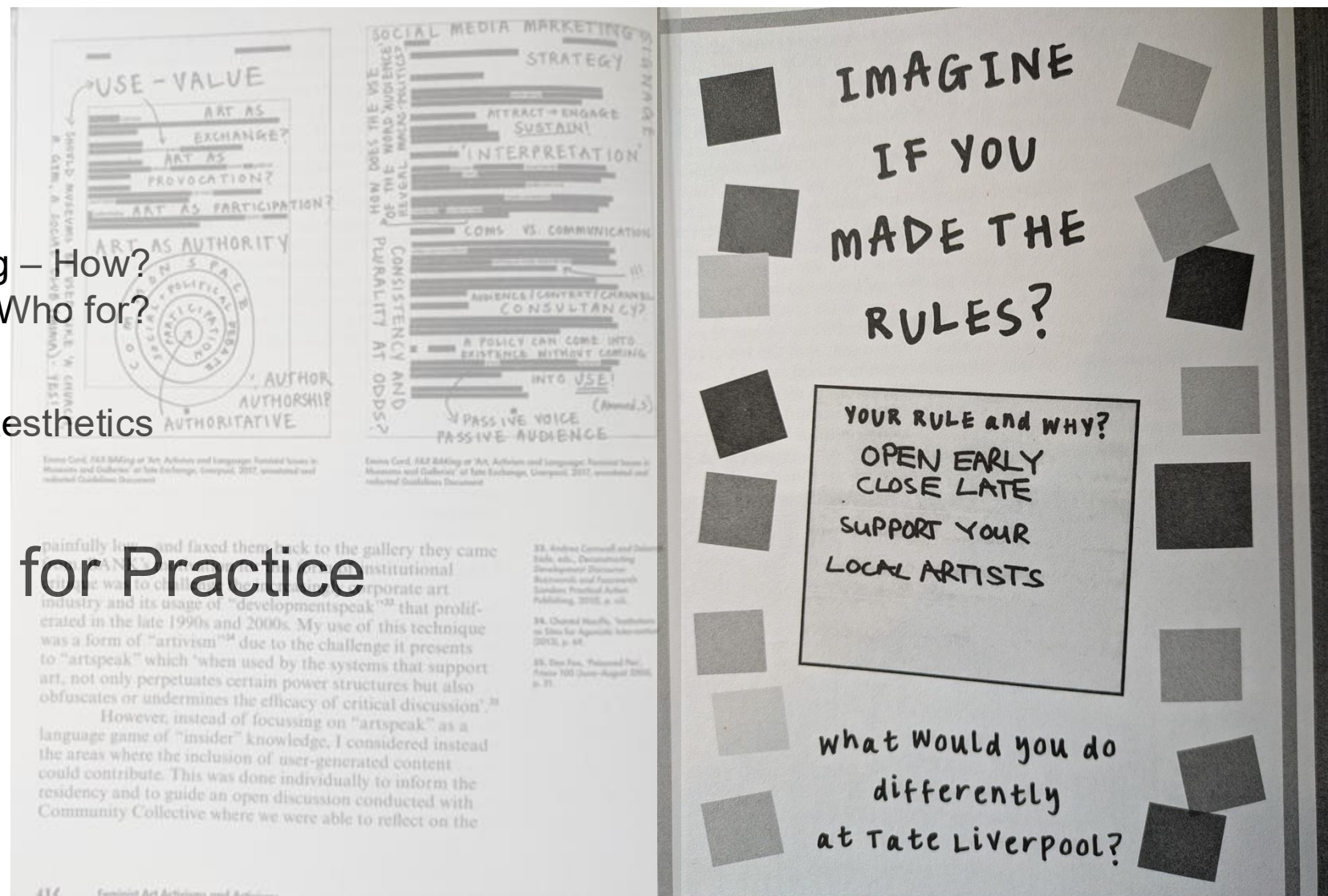
Influences

Where can these derive from?

Equitable Plurality

Once the statements are set, come up with a visual way to share th

The Peoples Glossary(www.thepeoplesglossary.co.uk) found in Curd, E Using words as Practice, pp409- 421 in Deepwell, K 2019



Swansea Performance weekend - in conjunction with the exhibition Linder: Danger Came Smiling

Thursday 20 Nov 2025 - Sunday 23 Nov 2025

Performers will test how disparate bodies can sonically and gesturally influence a collective encounter. Like rogue particles in a cultural collider, SGÔR circulates through the crowd, observing how gestures ripple, how atmospheres shift, and how formality might spill over into play.



The collective embraces the cut-and-paste sensibility as a method for exploring and subverting received notions of good behavior.

<https://www.glynnvivian.co.uk/whats-on/performance-weekend/>

END