

Little Red Review

on Revolutions

by Chto Delat collective, St-Petersburg, Russia

C A U T I O N

THIS PUBLICATION MIGHT
HURT YOUR ANTI-COMMUNIST
SENTIMENTS

Yesterday
was early,
tomorrow
it will be late



Lenin

**#Lenin #RussianRevolution #peace #power-to-soviets
#one-hundred-years #october1917**

1917, Russia ***Great October***

Socialist Revolution

This revolution erupted in the middle of the brutal first world war and thus, as an anti-war movement. Arresting slogans of social justice captured the collective imagination — PEACE TO THE PEOPLE, LAND TO THE PEASANTS, FACTORIES TO THE WORKERS.

ALL POWER TO THE SOVIETS.

Suddenly victorious, the revolution abolished private property and established a dictatorship of the proletariat.

CHTO DELAT*

artist's statement

* **Chto Delat** [rus. for *what is to be done*] — internationally recognized collective of artists, philosophers and activists based in St.-Petersburg, Russia. They exist since almost 15 years. The name of the group comes from Lenin's pamphlet about revolution.



IN 1917 LENIN ARRIVED TO RUSSIA IN SEALED RAILROAD CAR TO PREPARE AND LEAD SOCIALIST REVOLUTION IN RUSSIA. THIS CAR CAN BE CONSIDERED AS A KIND OF TRANSPORT CONTAINER ONCE USED FOR LITERAL SHIPMENT OF REVOLUTION'S BRAIN AND WILL. TODAY CONTAINERS - TECHNICAL INNOVATION WHICH ONCE REVOLUTIONIZED THE TRANSPORTATION OF GOODS AND MADE GLOBALIZATION POSSIBLE - BECOME A SYMBOLIC MODULE FOR THE ARTISTIC PRESENTATION OF DIFFERENT HISTORICAL EVENTS WHICH OCCURS AROUND GLOBE AFTER THE SURPRISING AND SHOCKING SUCCESS OF RUSSIAN REVOLUTION.



BUT WHAT CAN BE CONSIDERED AS REVOLUTION? THOSE WHO LOOKS AT WIKIPEDIA AT THE SECTION OF 20TH-CENTURY REVOLUTIONS WILL BE SHOCKED IN FRONT OF LONG ALPHABETICAL LIST OF DIFFERENT EVENTS AROUND GLOBE WHICH HAS HAPPENED INSIDE LESS THAN 100 YEARS.



REVOLUTION IS A PROCESS OF EMANCIPATION AND SOMETHING IT AFFECTS THE ESTABLISHED ORDER. NOT MANY EMANCIPATORY STRUGGLES CULMINATED IN THEIR OWN REVOLUTION BUT THEY ALWAYS CREATED SO CALLED REVOLUTIONARY SITUATIONS WITH UNPREDICTABLE OUTCOMES. REVOLUTIONARY SITUATION IS SOMETHING WHERE PROGRESSIVE AND REACTIONARY FORCES IN SOCIETY CAN JOIN THEIR HISTORICAL WORK AND ALWAYS CHALLENGE THE STATUS QUO AND THE POWER.

WHAT IS THE MEANING OF THESE EVENTS FOR US TODAY? WHAT DID 1917 OPEN AND WHAT DID IT BLOCK? WHAT WOULD IT MEAN TO BREAK THE CONTINUITY WITH CAPITALISM IN ITS CURRENT OVERWHELMING FORMS OF ITS ONGOING CRISIS, DEBT AND AUSTERITIES? DO 'REVOLUTIONS' CONTINUE AS A CARRIER FOR EMANCIPATORY EGALITARIAN ENERGIES OR HAS THAT POSSIBILITY BEEN FULLY FORECLOSED AND THE PROFESSIONAL REVOLUTIONARIES IS LONG FORGOTTEN OCCUPATION WHICH IS INCOMPATIBLE WITH DEMOCRACY?



IN THIS PROJECT WE HAVE NO REAL POSSIBILITY TO SPEAK PARTICULARLY OF THE POLITICAL, SOCIAL, AND INTELLECTUAL LEGACY OF THESE DIFFERENT EVENTS. BUT WE TRY TO CREATE A TEMPORARY NIGHT MONUMENT DEDICATED TO ALL HISTORIES WHICH WE DELIBERATELY CHOOSE TO PRESENT THROUGH THE STUDIES OF ITS OWN VISUAL LANGUAGE AND DIFFERENT ARTISTIC INTERPRETATIONS OF IT.



MEMORIALS OFTEN ARE THE CELEBRATION AND COMMEMORATION OF THE DEAD – USUALLY THOSE WHO SACRIFICE THEIR LIFE IN FIGHTING FOR THE CHANGE. THE REVOLUTION CAN BE CONSIDERED AS THE SUBLIME EVENT BECAUSE NOTHING CAN BE MORE SUBLIME AS PEOPLE FIGHTING FOR LIBERATION – AND IT SUBLIME HAS ALWAYS ITS OWN REPRESENTATIONAL LIMITS – SORROW AND EXULTATION MUST UNITE.



ALL ENTRANCES TO THE CONTAINER IN OUR INSTALLATION ARE CLOSED – AND THROUGH SOME GAPS PUBLIC CAN ONLY SEE A STRONG BLINDING LIGHT WHICH REMINDS US THAT TODAY WE CAN HARDLY IMAGINE WHAT REAL REVOLUTION IS AND THIS LIGHT SHOULD BE KIND OF A REMINDER NOT TO FORGET AND NOT TO FORGIVE EVEN IN THE MOST INAPPROPRIATE SITUATION AND MOMENT.

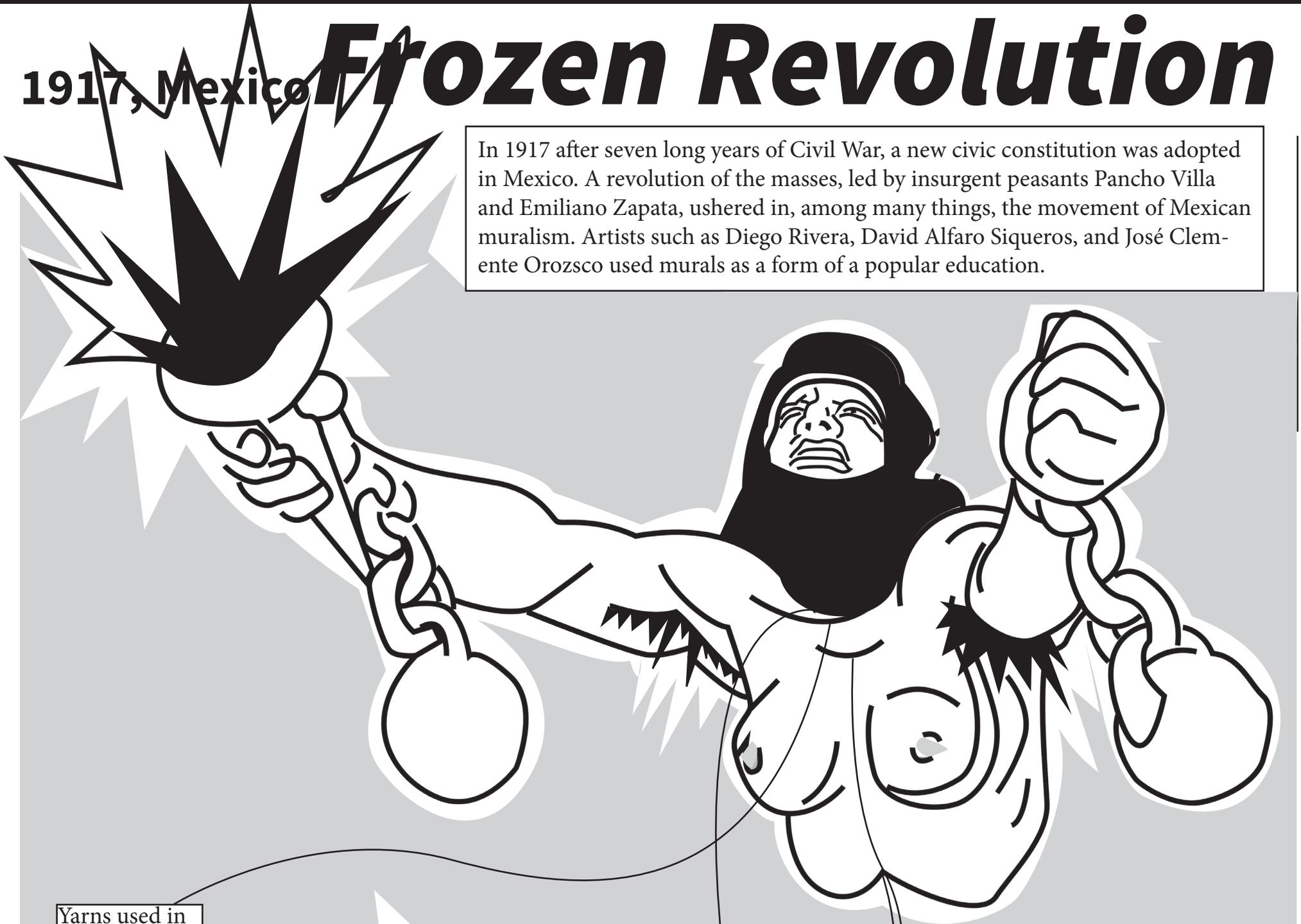
October 2017

#mexicanmuralism #DiegoRivera

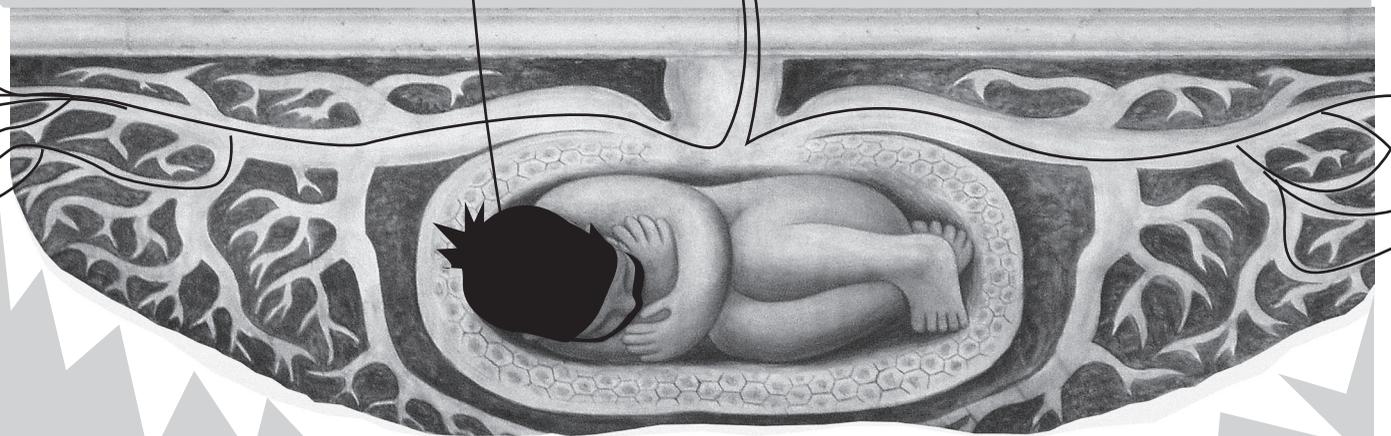
#DavidAlfaroSiqueros #JoséClementeOrozco

1917, Mexico **Frozen Revolution**

In 1917 after seven long years of Civil War, a new civic constitution was adopted in Mexico. A revolution of the masses, led by insurgent peasants Pancho Villa and Emiliano Zapata, ushered in, among many things, the movement of Mexican muralism. Artists such as Diego Rivera, David Alfaro Siqueros, and José Clemente Orozco used murals as a form of a popular education.



Yarns used in this project are a doubled worsted weight Corridale wool, handspun and hand dyed from Manos a rural women's cooperative in Uruguay.



REVOLUTION AND THEIR FUTURE sculpture composition by *Chto Delat* with *Beryl Tsang* (Toronto) after *DEMOCRACY IN CHAINS* by D.A. Siqueros, 1934 and *INDUSTRY MURALS* by D. Rivera, 1933

#Zapatism #ENZLN #SubcomandanteMarcos

1994 *Zapatistas Army of National Liberation Uprising*

On the January 1st of 1994 the Army of National Liberation named after Emiliano Zapata entered the town of San Christobal de Las Casas to continue revolutionary struggle for the rights of the indigenous peoples of Mexico to their land, for justice, education, and health. Culture, Land, and Science are the latest core demands of the Zapatistas.

“Did you hear it?
{...}
The day that was day,
was night.
And night shall be the day
that will be day.
Democracy!
Liberty!
Justice!



STANDING FISTS\REBEL ROCKS
(fragment) sculpture composition by *Chto Delat*
after *Diego Rivera's INDUSTRY MURALS*, at the
Detroit Institute of Arts, 1933

Subcomandante Insurgente Marcos, Mexico, December, 2012

#RosaLuxemburg #notopoliceviolence #antifascism
 #leftfront #timecapsule #politics-of-memory #derstijl

1918\19, Germany *Spartacus Revolt*

“Tomorrow
 the revolution will
 ‘rise up again,
 clashing its weapons,’
 and to your horror
 it will proclaim with
 trumpets blazing:
 I was,
 I am,
 I shall be!”
Rosa Luxemburg

Inspired by the electrifying impact of the Bolshevik Revolution and the experience of the horrors of the First World War, the German working class rose up. Initially a sailor mutiny, the revolution spread to the home army, the urban workforce and part of the Bavarian rural population.

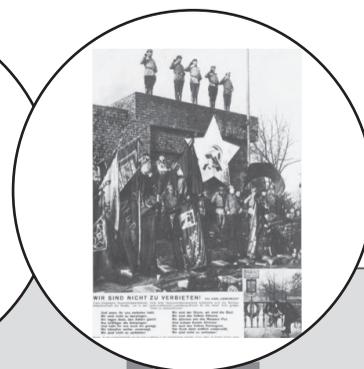
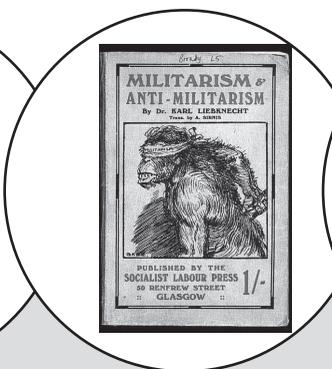
The tragic image of this uprising is represented by Ludwig Mies van der Rohe’s Memorial to Rosa Luxemburg and Karl Liebknecht, leaders of the Spartakusbund and martyrs of the failed November 1918 Revolution in Germany. The monumental structure — first erected in 1926, before being torn down by the Nazis less than a decade later made up of jagged bricks. Mies was reported to have said the following:

As most of these people [Rosa Luxemburg, Karl Liebknecht, other fallen heroes of the revolution] were shot in front of a brick wall, a brick wall would be what I would build as a monument.

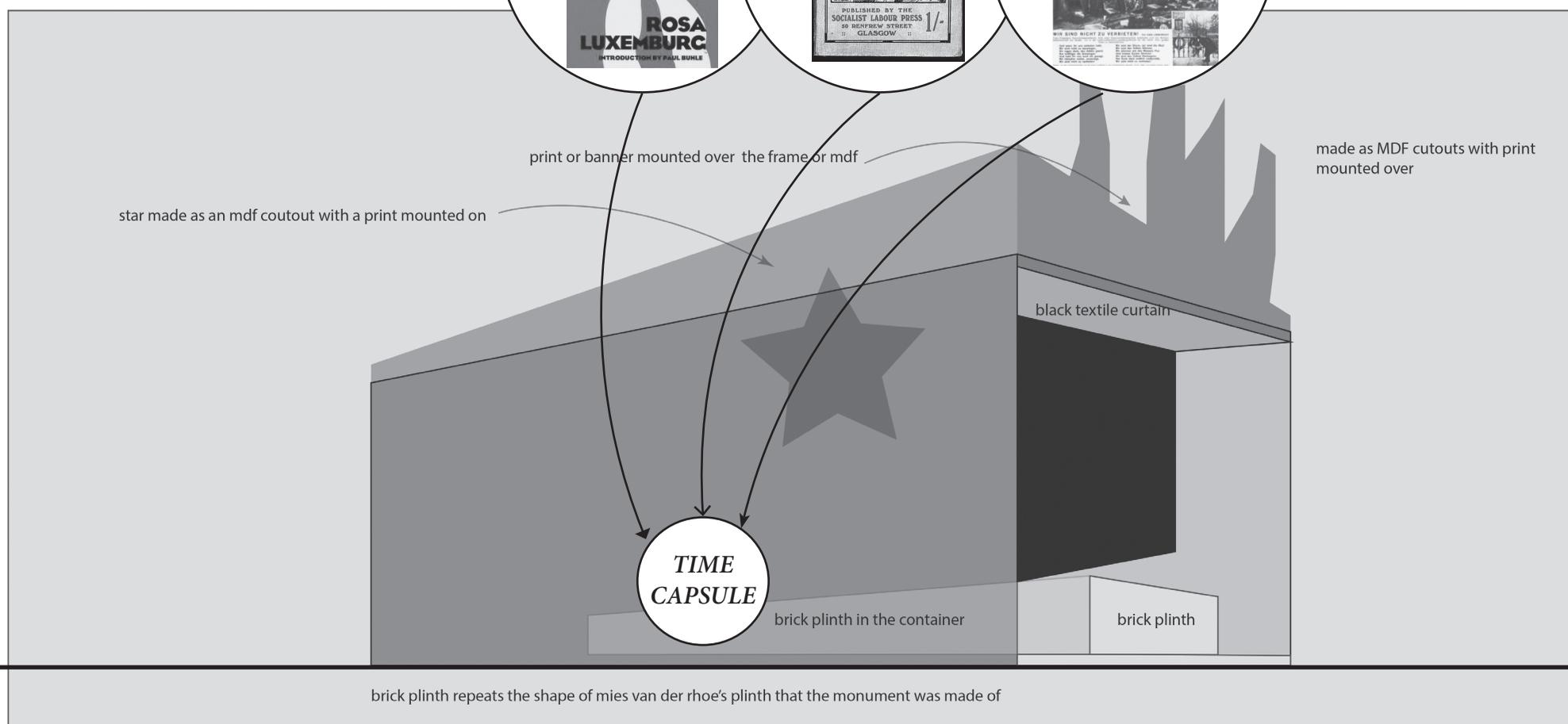
Rosa Luxemburg
REFORM or REVOLUTION

Karl Liebknecht
ANTI-MILITARISM

Mies van der Rohe
MEMOIRS



Chto Delat
 revoke inspirational spirit of
 this three significant
 revolutionaries by sending
 their books into the *one-night*
TIME CAPSULE
 for the duration
 of the event



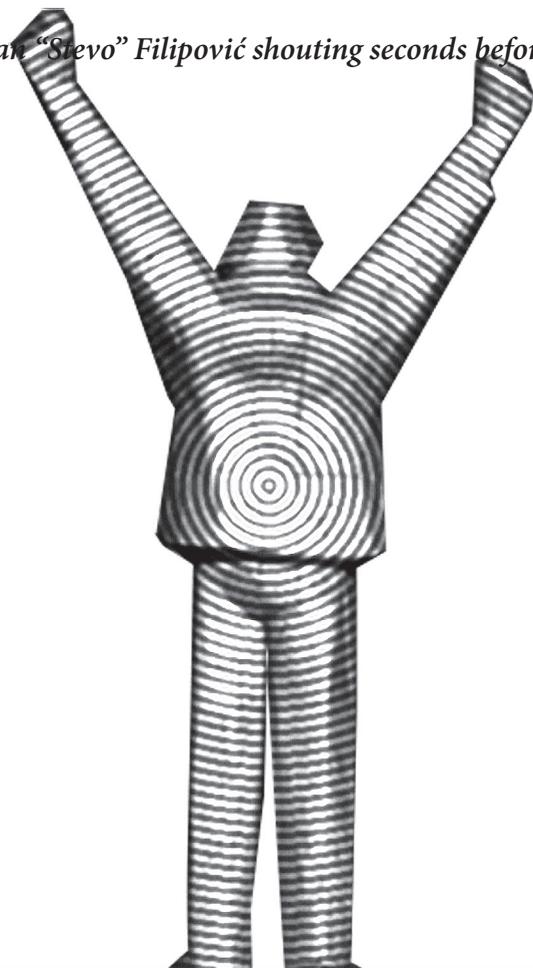
#antifascism #drugTito #partisanship
#women-in-arms #non-alignment

Yugoslav Partisan Antifascist Struggle and the Non-Aligned Movement

Death to fascism,
freedom to the people!

Effectively resisting Nazi Germany during its occupation of World War II, the Yugoslav Partisans or the National Liberation Army has established a communist state in Yugoslavia that lasted between 1945-1992. During this period, Yugoslavia joined The Non-Aligned Movement (NAM) - a group of states that are not formally aligned with or against any major power bloc. As of 2017, the movement has 122 members. Their purpose, as written by Fidel Castro in the Havana Declaration of 1979, is as follows: "The national independence, sovereignty, territorial integrity and security of non-aligned countries" in their "struggle against imperialism, colonialism, neo-colonialism, racism, and all forms of foreign aggression, occupation, domination, interference or hegemony as well as against great power and bloc politics." The imagery used in this container display reflects a rich culture of memorials to the victims of the war in Yugoslavia and contains historical slogans of the partisan struggle "Brotherhood and Unity".

partisan fighter Stjepan "Stevo" Filipović shouting seconds before his execution



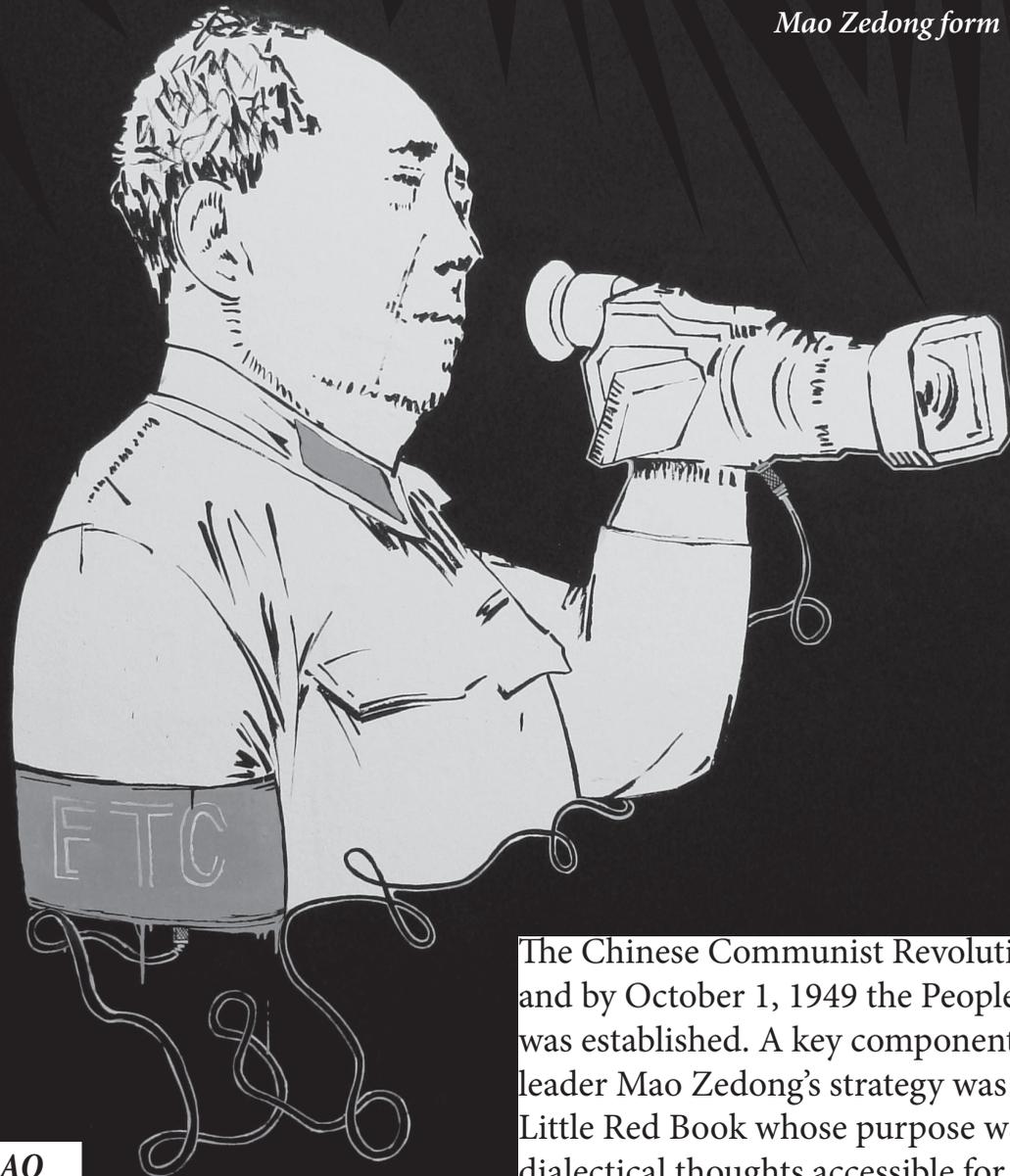
PARTISAN NEVER GIVES UP (fragment)
sculpture composition by *Chto Delat* after
Vojin Bakic's MONUMENT TO "STEVO" FILIPOVIĆ,
Vidrak Mountain, 1960

#dialectics #ChinaRevolution #maoism #newleft
#littleredbook

Revolution in China

Revolution is not having a dinner party,
writing an essay, painting a picture,
or doing embroidery.

Mao Zedong from The LITTLE RED BOOK



**LITTLE RED
REVIEW ON
REVOLUTIONS**

Chto Delat, multiple
offset print, 20.000
copies
2017

CAMERAMA
mural by *Chto Delat*
(realized by Nikolay
Oleynikov), 2010\2017

The Chinese Communist Revolution started from 1945 and by October 1, 1949 the People's Republic of China was established. A key component of revolutionary leader Mao Zedong's strategy was the creation of the Little Red Book whose purpose was to make Zedong's dialectical thoughts accessible for anyone to read, memorize, or set to music. This book became a key part of the reading for anti-colonial audiences worldwide.

RevoluciónCubana #che #fidel # MoncadaBarracks
BattleofSantaClara # RadioRebelde

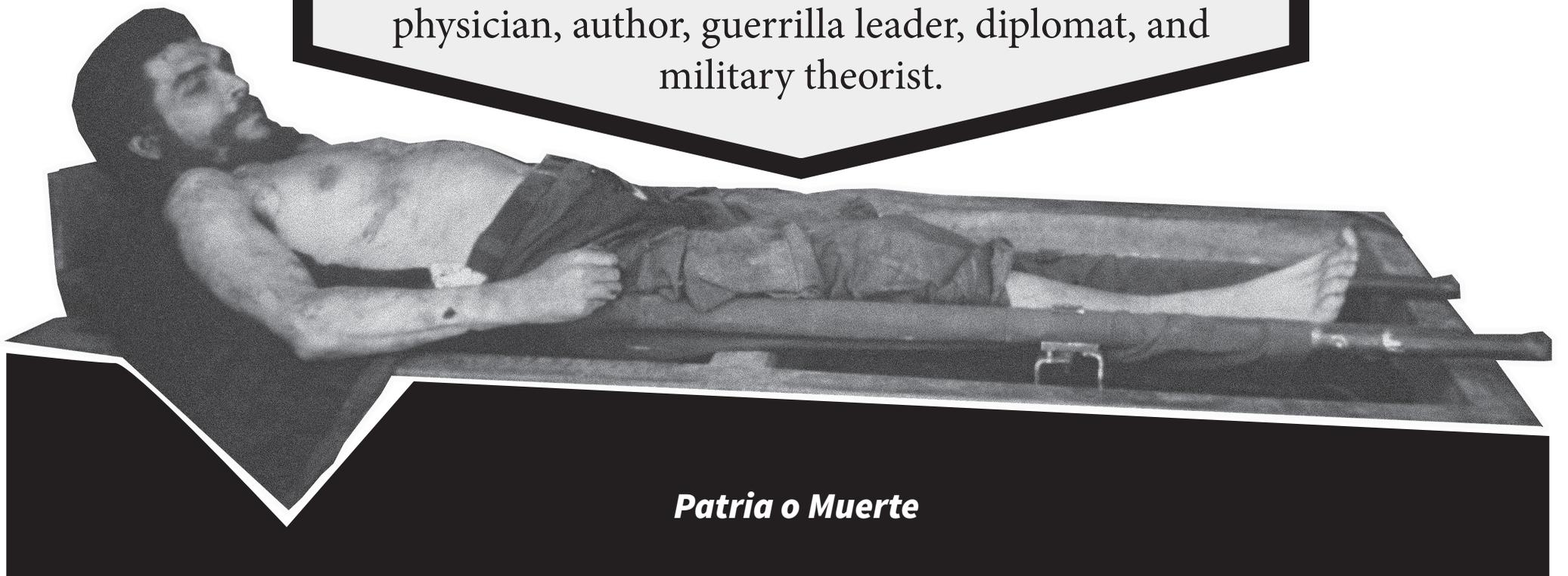
1959 *Cuban Revolution*

The Cuban Revolution was an armed revolt conducted by Fidel Castro's 26th of July Movement and its allies against the right-wing authoritarian government of President Fulgencio Batista.

After six years of armed struggle, Castro ousted Batista on 1 January 1959, putting in place a revolutionary socialist state.

The Cuban Revolution had a profound cultural impact creating the new possibilities for anti-colonial struggles around the world.

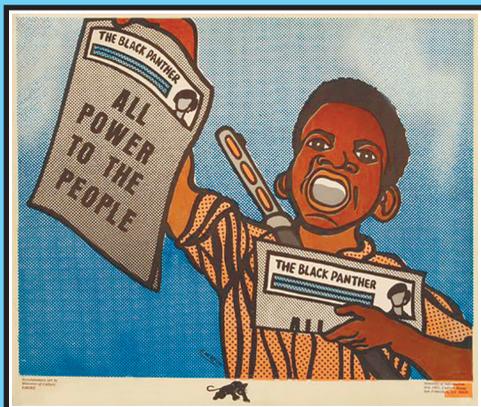
A major figure of the Cuban Revolution was Ernesto "Che" Guevara - an Argentine Marxist revolutionary, physician, author, guerrilla leader, diplomat, and military theorist.



Patria o Muerte

#BlackPantherParty, #SituationistInternational, #PolularS
#powerofimagination, #powertothepeople

1968 *Through Continents*

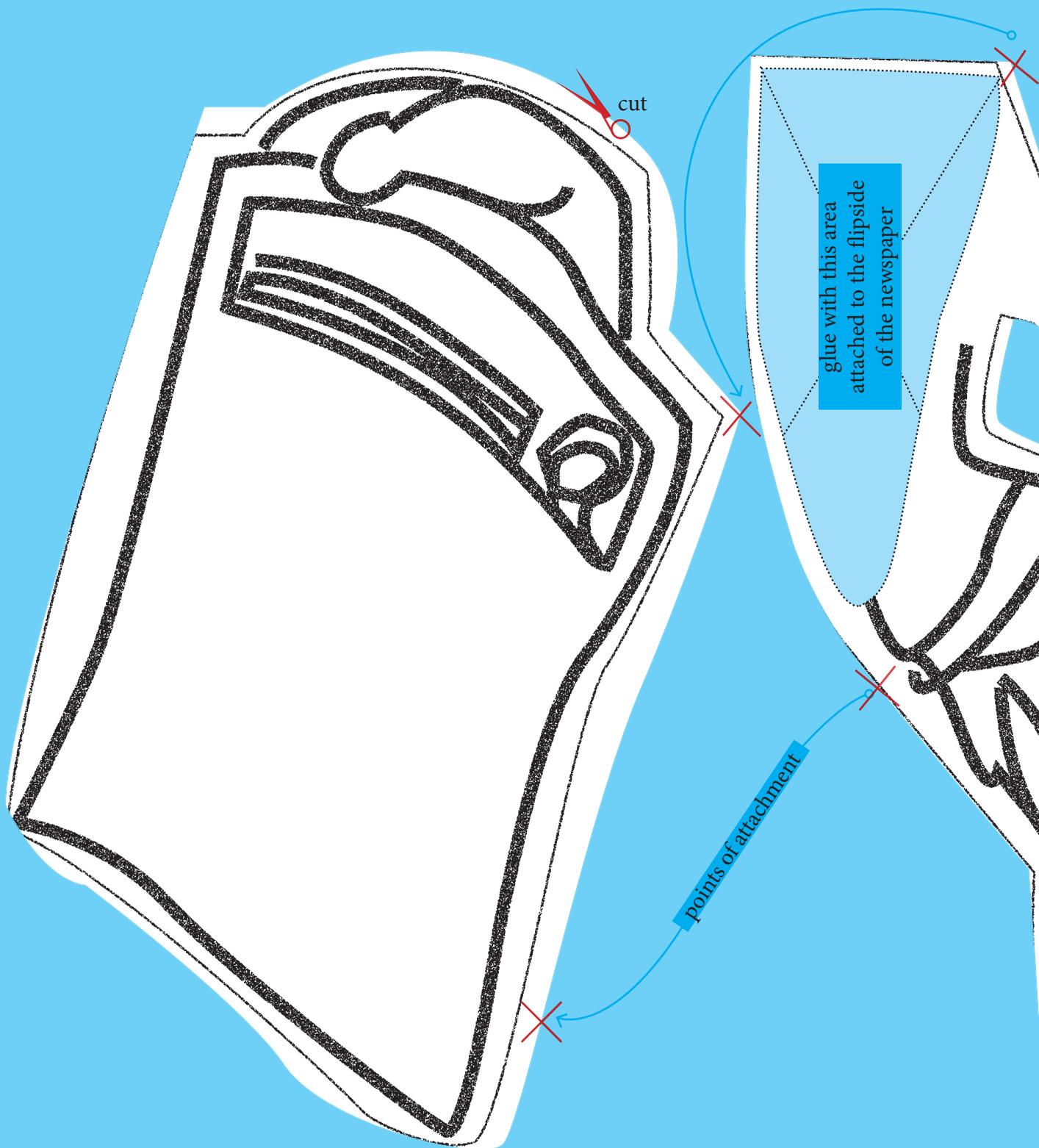


NEWS BOY (VERSION) original poster
by Emory Douglas, Black Panthers Party

Fifty years after the first socialist revolutions, the new movements of the poor, oppressed and excluded rose up as a global tsunami.

A renewed left emerged that theorized and actively explored the intersection of class, race, and gender as more relevant approach to struggle together against the oppressor.

The process which were rooted in so called 68 movements were also closely connected to different anti-colonial struggle and gave a race to most prominent tendencies in pop culture which celebrates the emancipated identity of a new type of protestor.



there is no power of imagination

silkscreenWorkshop, #posterasamedium,

(Paris, Oakland, and elsewhere)

MAKE YOUR OWN LITTLE MONUMENT CUTOUT with *Chto Delat*, after *Emory Douglas's** iconic poster he designed for the *Black Panther Newspaper***.

step one: color the design as you like

step two: write down your own slogan on the newspaper cover

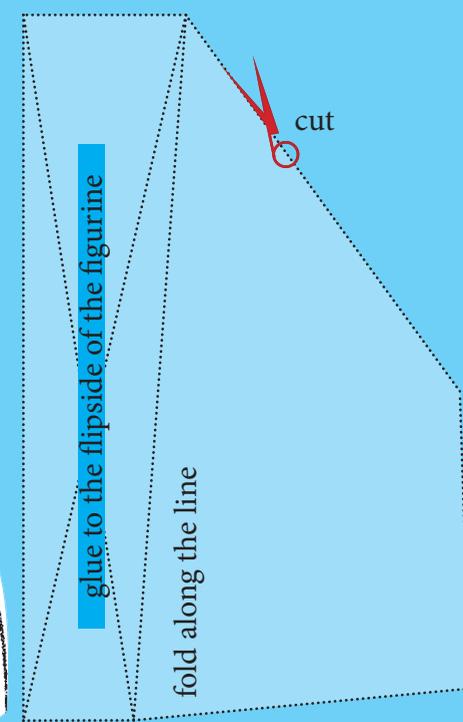
step three: attach your drawing to the thicker paper\cardboard

step four: cut the three details with scissors

step five: attach details to one another with glue

step six: give your little monument to your best friend, tell them the story of your revolution

*Emory Douglas is a living legend artist who was a Minister of Culture at BPP
First BLACK PANTHER NEWSPAPER was printed exactly 50 years ago*



tion without powerful images

Asger Jorn, Situationist International

#glasnost #democratization #Gorbachev

#no-to-nuclear-weapon #BerlinWall #former-East-Block

1989 *Perestroika and more*

Perestroika was a political movement for reformation within the Communist Party of the Soviet Union during the 1980s until 1991 widely associated with Soviet leader Mikhail Gorbachev and his glasnost (meaning “openness”) policy reform. Gorbachev had dreamed about “the socialism with human face” but in reality it turned out that socialism collapsed completely. The most celebrated event of this process happened in Berlin where the Wall separating divided Germany has fallen.

The process of Perestroika and results of this change became very ambivalent – some historians interpret this events as a conservative revolution from below paradoxically driven by the idea of freedom and civic liberties. This process resulted in the return of the private property relations, massive nationalist movement and the disintegration of the USSR and Eastern Block.



WOLF-GIRLS: THERE WERE MANY HOPES
sculpture by *Chito Delat* based on the drawing by *Glyuklya Pershina* for Perestroika Sonspiel, 2008

#ghezipark #takhrirsquare #maidan #occupywallstreet
#m15 #arabspring #indignados

Colour Revolutions

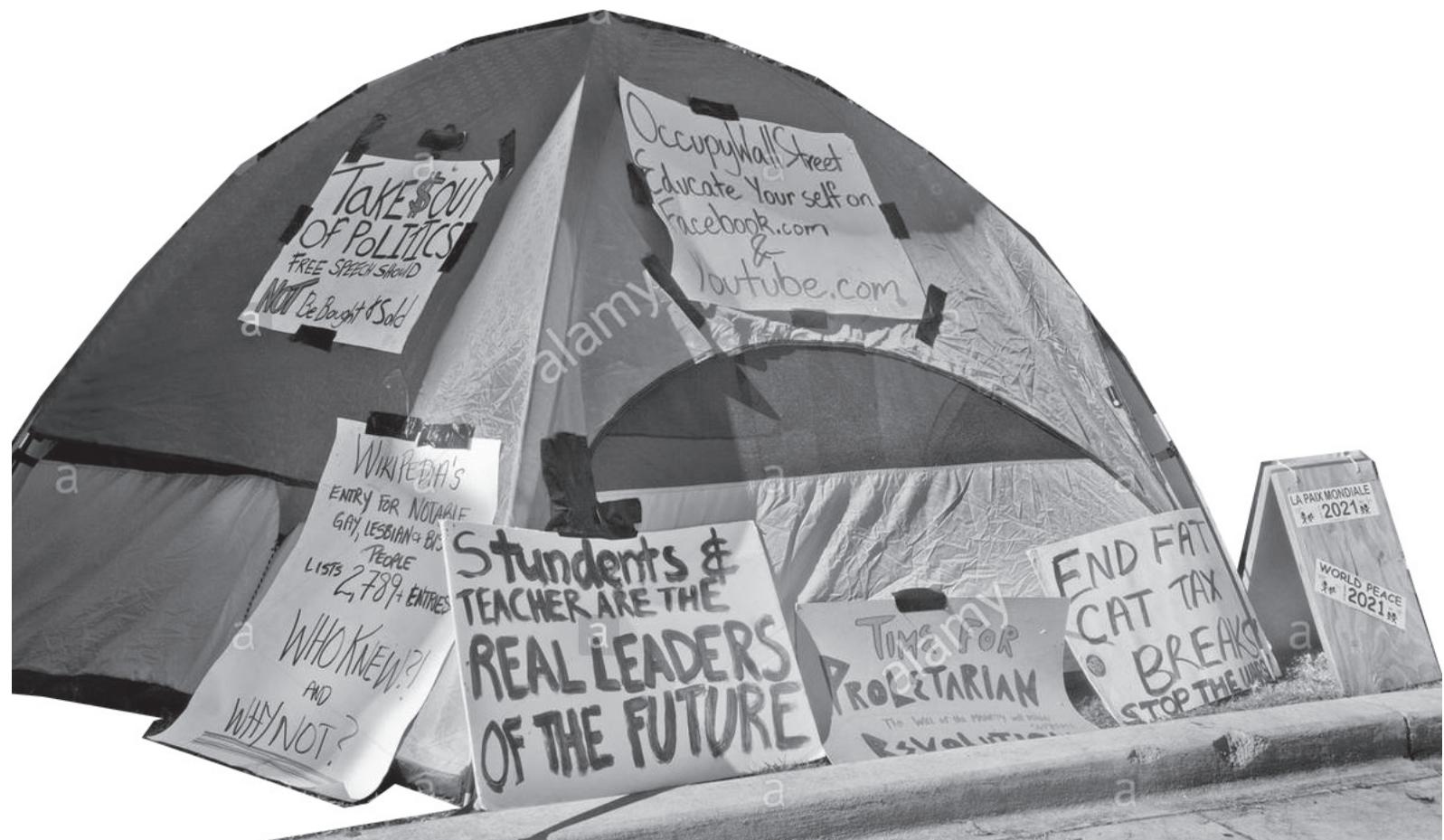
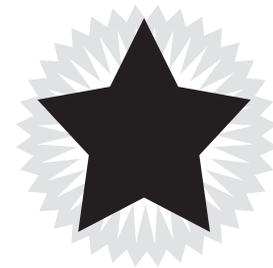
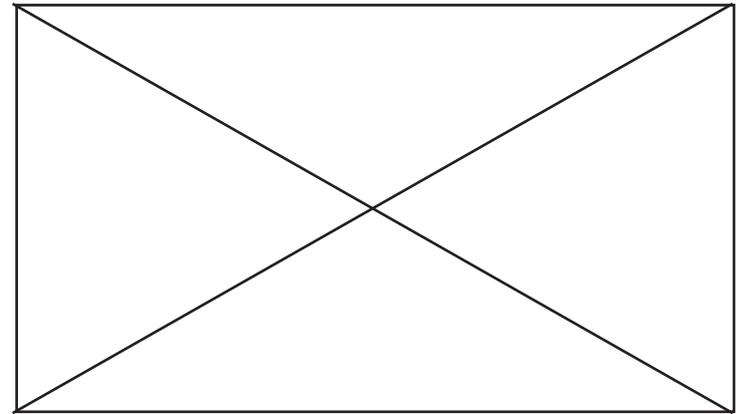
During Perestroika, the media and the world witnessed numerous revolutions throughout former Soviet and Balkan countries as well as the Mid-East. These revolutions were described by colors from Velvet to Orange to Saffron.

Participants in the color revolutions have mostly used non-violent demonstrations, strikes, and interventions against their governments and advocated democracy. These movements generally adopted a specific color or flower as their symbol.

Many of participants and leaders of this revolutions demonstrated incredible heroic commitment to the course of democratization of the politics in a genuine way. The color revolutions very often have managed to get rid of dictatorship but failed to establish a new just and democratic forms of governance and their outcomes were often taken over conservative forces



The legitimate symbol of color revolution could be a tent because most of them have started with the occupation of public square and they can be considered in close relations to the recent different occupations in Turkey (Gezi Park, M15 movements The Puerta del Sol in Madrid, in Tahrir Square, Cairo and Occupy Wall Street to mention a few)



We Are 99%

BELARUS

Velvet Revolution

EGYPT

Yellow Revolution

GEORGIA

Bulldozer Revolution

IRAN

Rose Revolution

IRAQ

Orange Revolution

KYRGYZSTAN

Purple Revolution

KUWAIT

Tulip Revolution

LEBANON

Cedar Revolution

MOLDOVA

Blue Revolution

MYANMAR

Jeans Revolution

TUNISIA

Saffron Revolution

UKRAINE

Grape Revolution

YUGOSLAVIA

Green Revolution

Jasmine Revolution

Lotus Revolution...

LOCAL HISTORIES ————— CURRENT STRUGGLES

OUR TEMPORARY MONUMENT AT NIGHT INTEGRATES A GROUP OF CONTAINERS THAT PRESENT DIFFERENT LOCAL HISTORIES AND CURRENT STRUGGLES IN TORONTO REALIZED BY LOCAL ARTIST ACTIVIST GROUPS. WE THINK IT IS CRITICAL TO CONTEXTUALIZE THEIR WORK IN A LONG HISTORIES OF INTERNATIONAL STRUGGLE FOR EMANCIPATION, DIGNIFIED FORMS OF LIFE AND GENUINE DEMOCRACY.

WE DO NOT MIND THAT MANY OF THEM REJECT THE RHETORIC OF HISTORICAL REVOLUTIONS BUT THEIR EFFORTS AND COMMITMENT BECAUSE, NEVERTHELESS, THEIR WORK IS BUILD ON A FOUNDATION OF REVOLUTIONARY HISTORY. ***“IN DOING SO THIS LIVING, BREATHING MONUMENT BRINGS INTO THE WORLD A SOCIAL SPACE THAT INFORMS AND COMPLICATES THE NARRATIVE AND HISTORY OF GLOBAL JUSTICE”***. (NATO THOMPSON)

Justseeds Artists' Cooperative



Village Print Shop

is a temporary community silkscreen studio, activating the space and engaging with the public to produce visual materials for our artist/activist neighbors participating in the other shipping containers. With your help, banners, t-shirts and posters will be printed that address a variety of pressing issues facing Toronto's communities.

In addition to live printing, visitors may add prints to an ongoing wheatpaste mural on the exterior of the container. The container will change and evolve throughout the evening as new prints are added. The project will act as both a hub to engage visitors in the activity of printing, as well as a distribution center to disseminate the voices of the revolution.

Come pull a squeegee and take a printed poster with you to extend these messages outside of this all night art event!

With 29 members from the U.S., Canada, and Mexico, Justseeds produces collective portfolios, contributes graphics to grassroots struggles for justice, builds large sculptural installations in galleries, and wheatpastes the streets. Justseeds has held group and solo exhibitions internationally, including the 2014 Quebec City Biennial, and the 28th and 29th Slovenian Biennial of Graphic Arts (28th Grand Prix Winner), and has produced thematic print portfolios housed in over 50 institutional collections.

LAL



TORONTO THROUGH SOUND

The duo electronic LAL will create a 10 minute soundscape that speaks to Toronto's Migrant and Indigenous history through sound.

LAL will highlight neighbourhoods such as Chinatown, Vaughan and Oakwood, Korea Town, Yonge/Finch, St. Clair West, Little Italy, Little Bangladesh and Kensington Market (to name a few) while also recognizing Toronto as Treaty Territory founded on Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River territory.

LAL will sample current sounds and voices in these different neighborhoods as well as look at the last 50 years of change in Toronto and highlight unknown or disappearing histories. Toronto is a meeting place where Indigenous, Immigrant and settler communities come together, as well as the land and water and creatures who live here. This piece is a reminder of the past and, through sound, a glimpse of the future.

LAL was formed in 1998 by the dynamic duo of poet, singer, activist, and Bengali rooted tough-guy Rosina Kazi; and her life partner producer, sound designer, philosopher, and Barbados-born king of chill, Nicholas Murray.

LAL's music cuts deep and explores the deepest of grooves, a persistent theme throughout their evolution - fairness will prevail. They've supported a multitude of art projects, artists, organizations and musicians all connected and committed to the manifestation of peace and justice for all

Tings Chak



MONUMENT TO (IM)MOBILIZATION

"The migrant urban population [...] an indispensable part of the revolutionary process." ~ Ghanaian revolutionary Kwame Nkrumah

Monument to (Im)mobilization invites you to see (im)migrants in struggle as revolutionaries.

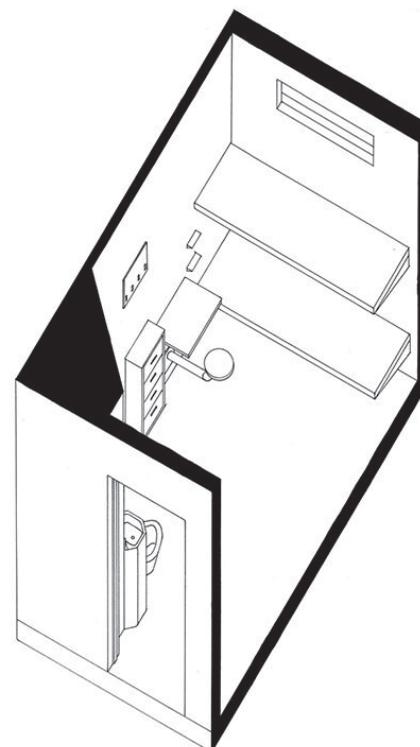
The 1:1 scale installation of a typical maximum security prison cell mirrors the space from which undocumented migrants and refugees organized a historic hunger strike in 2013 to call for an end to immigration detention. The installation is accompanied by narratives of (im)migrants in revolutionary moments, such as the Winnipeg General Strike, B.C. Ghadar Party, and 1917 Brazil General Strike.

It is in such spaces that countless have been detained before their torture, execution or deportation.

The audio, textual artifacts and physical enclosure immerses you in sites of oppression, immobilization and struggle of mobilization.

Working class immigrants suffer dual violence from capitalism; displacement from homelands and exploitation as immigrant workers. Migrants suffer dual violence from the state; incarceration and deportation. Yet, Monument to (Im)mobilization shows that when people transcend national, cultural and racial borders and unite as an oppressed class of people, they become the protagonists of their lives "indispensable to the revolutionary process."

MΔ/EMENT sees movements in moments. MΔ/EMENT is about migration. MΔ/EMENT is art in the service of the internationalist working class revolution. MΔ/EMENT is Δ. Lead co-conspirator, Tings Chak, is an organizer and architecturally-trained artist. Collaborating with her is writer, researcher and organizer, Syed Hussan.



monument to (im)mobilization

*honouring (im)migrants in
struggle, as revolutionaries.*

Operation Snatch



The Viminal Space

The Viminal Space explores the coerced social and legal construct of sex workers as victims or criminals, which often produces the same result; sex workers are victims if they do not agree to be criminalized, and criminals if they do not agree to be victimized.

The Viminal Space is an interactive installation featuring the work of four distinct yet mutually supportive groups of sex work advocates, all fighting for the same goal: the decriminalization of sex work. Butterfly: Asian and Migrant Sex Workers Support Network will show the process by which Asian and migrant sex workers are framed as victims of trafficking for the purpose of sexual exploitation and subsequently criminalized through the backdoor process of raids and deportations. Sudbury's SWANS will feature work that explores the experiences of the Northern women they service and with whom they do creative outreach, and Stella from Montréal will feature an archive of their 22 years of activism in the global fight for sex workers rights. Alex Tigchelaar from Operation Snatch, an interdisciplinary performance company that focuses on sex worker histories, will lead and curate the project and perform, every three hours, a solo version of her play *Les Demimondes*.

Alex Tigchelaar's interdisciplinary artistic and advocacy practices have centered around the experiences of sex workers for twenty-five years. Since 1995, Stella l'Amie de Maimie has been providing support for sex workers in Montréal. Butterfly: Asian and Migrant Sex Workers Support Network provides support for the rights of Asian and migrant sex workers. The Sex Work Advisory Network of Sudbury (SWANS) is a recent initiative that has already resulted in dynamic sex worker-led multidisciplinary art such as Project ArmHer



88 Days Of Fortune

Cosmic Melanin

An 88 Days Of Fortune showcase unlike any other. A continued celebration of our 8th year anniversary, *Cosmic Melanin: Enter The Loop* will be a full 12 hours of music, performance and visual art. A glance into a future of what can be. Featuring some of the city's best and brightest artists and musicians.

Enter inside a stargate with 88 Days Of Fortune + Friends! Join us where art, music and magic combine to help shift us all into a new dimension filled with positivity and hope for a better world.

88 Days Of Fortune is a collective, creative enterprise and record label. As a community driven organization, our mission is to support collective and community members develop their creative and artistic practices through: Providing a platform to showcase their art, creating independent music videos, producing/recording albums and curating a space to network with other like minded artists. Our goal is to challenge stereotypes that surround urban arts/music culture and to promote underground art culture in Toronto and beyond

RISE Edutainment

how we RISE from our struggles

RISE curated a spoken word performance and designed this container as a space to express the interaction/experience between the heart and mind relating to mental health and oppression.

This shipping container is meant to explore the struggles created by oppression that cause a disconnect in the harmony of the mind and heart. The exterior to the shipping container is meant to look hardened, boxed, shell-like, to represent the impact the conditioning of society has on the two vital organs.

The interior is meant to depict the soft, tenderness and empathetic side of our human nature. Vulnerability is the platform for human existence.

Reaching Intelligent Souls Everywhere (RISE) is a youth-led grassroots movement that provides opportunities and spaces for youth to develop artistically, personally, socially, and spiritually. Creating safe and inclusive spaces that foster self-expression and healing through the performance arts and storytelling. We've been using the power of self-expression to empower youth and communities to make positive, lasting contributions to society.

Syrus Marcus Ware

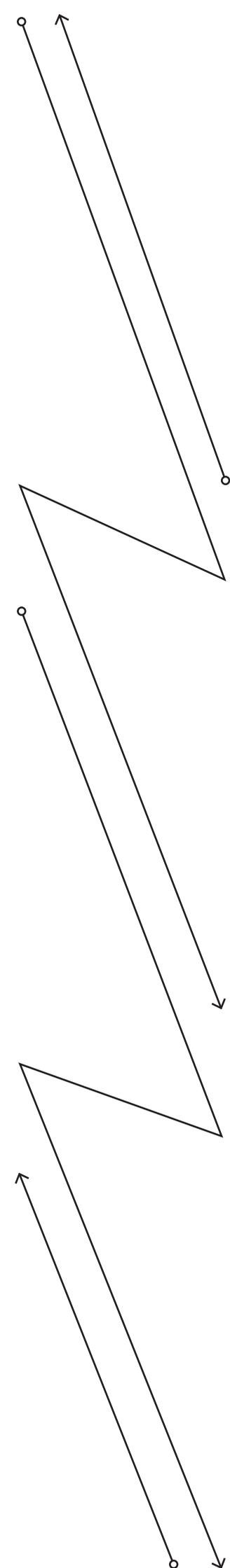
Melisse Watson

THE STOLEN PEOPLE

This government issued workstation is one of many that occupy the futures decimated landscape. Covered with socialist-style pro-government propaganda and non-rebel iconography, at first glance seems a mechanical open air purgatory of a lost place. People clock in for their shifts and work tirelessly during the days to filter water, grow food hydroponically, attempt to make communication with "the others" and take their daily dose of life, a serum that protects citizens from the high levels of pollutants in the air and water.

At night the space is converted into an activist meeting place by The Stolen People, rebels who are resisting the system and have created a life-giving serum of their own. As such, the rebels live outside of the system. Letters, objects, memorabilia and archives are all left from their movement. The Stolen People leave these messages to communicate with loved ones, to learn of times before, to keep up with current organizing plans and strategies. The Stolen People are part of a vast underground movement that came out of the Black Power Movement, Black Lives Matter Movement and the Last Stand era, which ended abruptly in 2067 when the water became too polluted to consume. They are Black people- people who would not be eradicated.

Syrus Marcus Ware & Melisse Watson collaborate on largescale durational performances for FADO's performance series, Monomyths (Toronto, 2016) & for The Theatre Centre in Toronto. Their projects invoke the spirit of collaborative work, collective struggle, make visible the invisibilized labour of women & trans people within activist movements. They explore futurism, black mysticism and draw on their solo practices which explore black radical tradition, black & Indigenous solidarity & nature-inspired practices for social change.





Carole Condé

Karl Beveridge

**Ontario Coalition Against
Poverty**

‘MORE or LESS’

This collaboration will focus on OCAP's current campaigns and their relation to the history of resistance in Toronto.

There has been a long history in Toronto of the dispossessed organizing for fair and just treatment; from the protests against the House of Industry (a poorhouse founded in 1836), the anti-eviction demonstrations of the 1930s, to the crisis of homelessness today. A history that parallels and slides into the history of revolutions, the ultimate rising of the dispossessed.

OCAP has lead recent actions against the treatment of the dispossessed in Toronto, from issues of homelessness, nutrition, affordable housing, adequate and sustainable income support, to those of social justice.

This project will be an installation/intervention as part of the ‘Monument to the Century of Revolutions’.

The artists will meet with participants to determine the issues and stories they wish to tell, which could include workshops where participants act out their stories to develop the visual imagery.

The final work will be based on this process.

Carole Condé and Karl Beveridge have collaborated with various trade union and community organizations in the production of their staged photographic work over the past 40 years. Recently their work has been included in exhibitions: Really Useful Knowledge, Museo Reina Sofia, Madrid; the Noorderlicht Photofestival, Groningen, Holland; Manif d'art 7 in Quebec City, and Toronto: Tributes and Tributaries, Art Gallery of Ontario. In 2016, a survey of their work, Public Exposures, was shown at 401 Richmond, Toronto

A multi-disciplinary artist, Merna has released 4 albums and collaborated with DJ Jazzy Jeff, Doc McKinney and Ali Shaheed Muhammad. Her newest self-produced EP, “sans” a sound design installation is supported by Factor, MUCHFact, OAC.



The Rematriation of
Revolution **featuring Red Slam**

is comprised of three powerhouse live musical sets which weaves audience engagement with a fusion of music, words, movement and projections. This installation explores themes such as the interconnectivity of intention on the land, the struggle to rebuild a broken spirit fragmented from intergenerational trauma, the resilience we must summon to re-matriate our revolutionary roots of resistance from first contact, and examines the AIM movement and Idle No More as Indigenous People. Red Slam will also be hosting intimate and interactive SLAM JAMS which will manifest into two distinct artistic vizez. The first involves a series of musical jam and storytelling sessions inside the installation, where members of the public can listen in and observe while others engage in visual art making with our visual artist and contribute to a 4 directions #mniwiconi #waterislife piece. The second SLAM JAM will rotate elements of the HipHop Medicine Wheel outside of the installation where the public will be encouraged to participate at various points in call and response, tableau creation and freestyle dance or rap jams in the spirit of the Rematriation of the Circle and the Revolution of the Cipher.

A TD Toronto Arts Foundation Diversity Arts Award Finalist is an indigenous hip hop fusion arts movement based in Tkaronto, Red Slam's 4Directions workshops, musical projects, artist residencies and audience engaged performances uplift, self-identify and promote unity through Spoken, Lyricism which Arranges Meaning (SLAM). Having opened for Martha Redbone and Tanya Tagaq. Their debut LP Right Level is a mash-up of lyricism, HipHop beats, live instrumentation, and oral storytelling relevant to indigenous struggles today.



Ashley McKenzie-Barnes

Merna

Domesticate Me

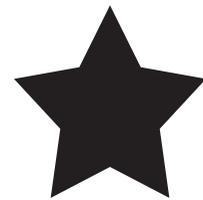
“You can have it all” is a newer idea society has begun to adopt when it comes to women, childcare, and careers. It is a valid and true idea, however still a difficult one to achieve with domestic labor (i.e. housework, child rearing) not being recognized with wages, a notion considered to be the beginning of the oppression of women by Marxist feminists.

This brings us to reproduction. The female body is capable of the greatest miracle of them all childbirth. During this time of pregnancy and child rearing, women, naturally break from labour outside the home, leaving them financially vulnerable. Laws do not always support subsidized wages during this time. If one is not afforded maternity leave pay, a dim reality may come to be.

“Domesticate Me” will re-tell the story of the capabilities of women by focusing on the importance of domestic labor and reimagining them in a visual language not often portrayed by mass media and society. We place the viewer in the space most often associated with domestic duties: the kitchen. It will not be an ordinary kitchen, however.

Throughout Ashley McKenzie-Barnes' 14 years of experience, she has acted as Creative Director of the Canadian Wildlife Federation, Art Director at Virgin Radio, worked with CBC and BellMedia. Ashley has curated over 20 exhibits and her art has been showcased at the ROM and Glenn Gould Studios.

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Tough Guy Mountain

POSTCAPITALIST PROPAGANDA

More than at any other point in time, for this generation, there is a fear, an energy, and a belief that capitalism will end. The smiling mask of Neoliberalism has been torn away to expose the well-established hideous truth about the fundamental nature of Capitalism; that it is built on, and thrives off inequality.

It fuels and perpetuates racist, sexist, misogynistic, classist perspectives. The time for debating between right and left has ended, and the time to end this structure and move onto what comes next has come. Tough Guy Mountain is here to contribute to this momentous shift with a marketing campaign.

A marketing campaign that celebrates a post-work, equality based economy from a future where postcapitalism hegemonic reigns and capitalism is resistant. Performers activate the installation as brand ambassadors and capitalist protesters.

Postcapitalist Propaganda is an interactive installation composed of projected animation, printed matter and live performance. It draws from the work of Nick Srnicek and Alex Williams, and imports it into the narrative hyper-capitalist fantasy of the art collective Tough Guy Mountain.

Tough Guy Mountain is an ongoing project focusing on the glories, trials and absurdity of late capitalism. An artist collective of over a dozen members, TGM creates presentations about corporate personhood, hierarchy and the precariousness of creative labour. These manifest as narrative performances about a fantastical corporation that manages the brand for clients such as Art, Capitalism and its newest client: Post-Capitalism

→ **d'bi.young anitafrika** ←

→ **THE WATAH THEATRE** ←

LUKUMI DUB OPERA:

150 YEARS BEFORE & AFTER

Lukumi Dub Opera is a performance art piece that occurs over a 12 hour period. Through music, poetry, movement, visual art, mythology and play, the piece explores the legacy of Canada particularly in relation to the treatment of the land and potential environmental fallout from a nuclear disaster, 150 years leading up to the present and 150 years into the future. This piece is a commentary on our collective responsibility, as we move forward in shaping the Canadian nation, to learn from the mistakes of our fore-parents, and responsibly care-take the land and all its inhabitants.

There will be 6 performances of the Dub Opera throughout the night, shown as act one, act two and act three in thirty minute sets. The interactive show will be led by d'bi.young anitafrika and features an eclectic group of musicians and actors. The Dub Opera was composed by Waleed Abdulhamid and conceptualized and directed by d'bi.young anitafrika.

Musicians include Waleed Abdulhamid on Bass, Sarah Thawer on Drums, Joseph Callender on Horns, Patrick O'Reilly on Guitar and more...

Actors are comprised of professional actors as well as Artists-in-Residence currently in training at The Watah Theatre.

d'bi.young anitafrika is a Black feminist queer multi-disciplinary artist, United Nations speaker, Canadian Poet of Honor, InkTalks/TED speaker, YWCA Woman of Distinction and three time Dora Award winning writer-performer.

Lukumi will see the return of original cast members including Christopher Butcher, Patrick O'Reilly, Sarah Thawer and Joseph Callender from the band The 333, and artists from the 2016/17 Watah Theatre Artists-in-Residence; lead by Project Curator d'bi.young anitafrika with Musical Director Waleed Abdulhamid

MONUMENT TO THE CENTURY OF REVOLUTIONS

by **CHTO DELAT (DMITRY VILENSKY, OLGA TSAPLYA EGOROVA, NIKOLAY OLEYNIKOV)**

with participation of

JUST SEEDS ARTISTS' COOPERATIVE

TOUGH GUY MOUNTAIN

LAL

88 DAYS OF FORTUNE

MΔVEMENT, TINGS CHAK AND SYED HUSSAN

RISE EDUTAINMENT

SYRUS MARCUS WARE & MELISSE WATSON

REDSLAM COLLECTIVE

CAROL CONDE AND KARL BEVERIDGE

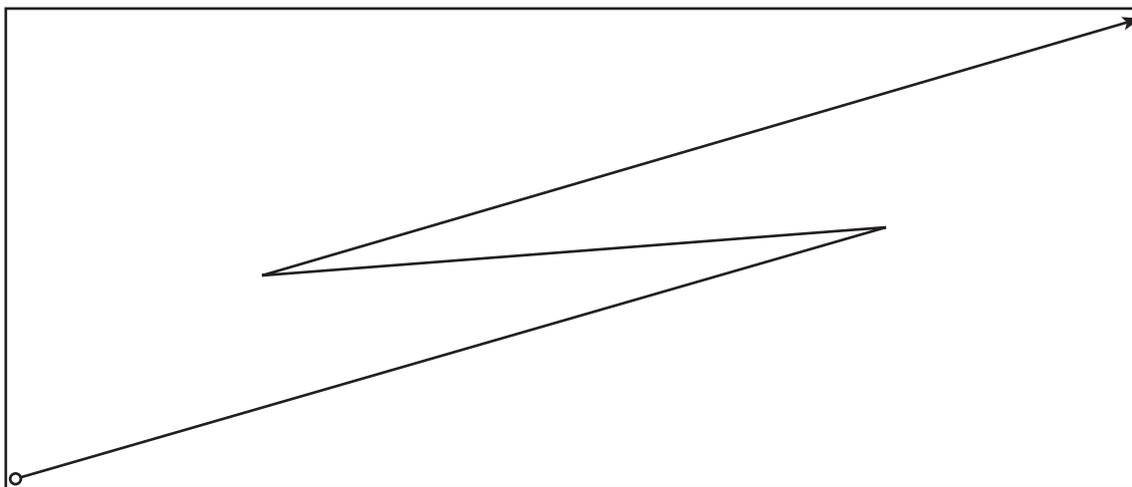
ASHLEY MCKENZIE-BARNES AND MERNA

d'BI YOUNG ANITAFRIKA AND THE WATAH THEATRE

curated by **NATQ THOMPSON**

supported by the **CITY OF TORONTO, MUSAGETES FOUNDATION AND OTHERS**

we thank all the artists, community groups, volunteers and to everyone that came out to support the **MONUMENT TO THE CENTURY OF REVOLUTIONS**



there is
a crack in
everything
that's how
the light
gets in

LEONARD COHEN

1917

2017

and on