

Contending for Dream Space





intelligent mischief
noun, verb, adjective

in·tel·li·gent mis·chief | \in-'te-lə-jənt 'mis-çəf

1/ a creative action design lab with a mission to boost invention & imagination, realign action logic, and experiment with new forms of civil society to create atmospheres of change.

2/ to harness the arts, popular culture, design narrative to shift the way social change happens

3/ trickstery



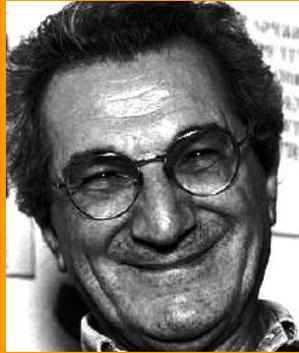
Our lineage...cultural theory



Antonio Gramsci



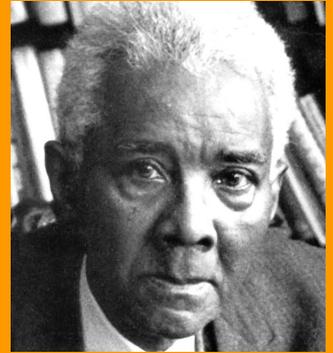
Stuart Hall



Antonio Negri



Grace Lee Boggs



CLR James



Our tradition...black tricksterism



Harriet Tubman



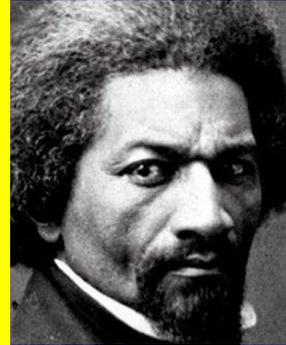
James Baldwin



Josephine Baker



Zora Neale Hurston



Frederick Douglass



Bob Marley



Our people...

Center for Artistic Activism &
Design Studio for Social Intervention &
Center for Story Based Strategy &
Movement Net Lab &
Movement Strategy Center &
Culture Strike &
US Department of Arts and Culture &
John Jennings &
Black Women Artists for Black Lives Matter &
Lynnee Denise &
Adrienne Marie Brown &
Complex Movements &
Red Wedge &
Alt Woke Manifesto, etc. etc. etc. etc.



Our practice...

Transformative Cultural
Experiences

Cultural Products & Tools

Diegetic Prototypes

Art Installations

Performance Art



What is the DREAM SPACE?



Why does it matter?



**Are we doing
enough
dreaming?**

We are in an Imagination Battle...



How do we win?

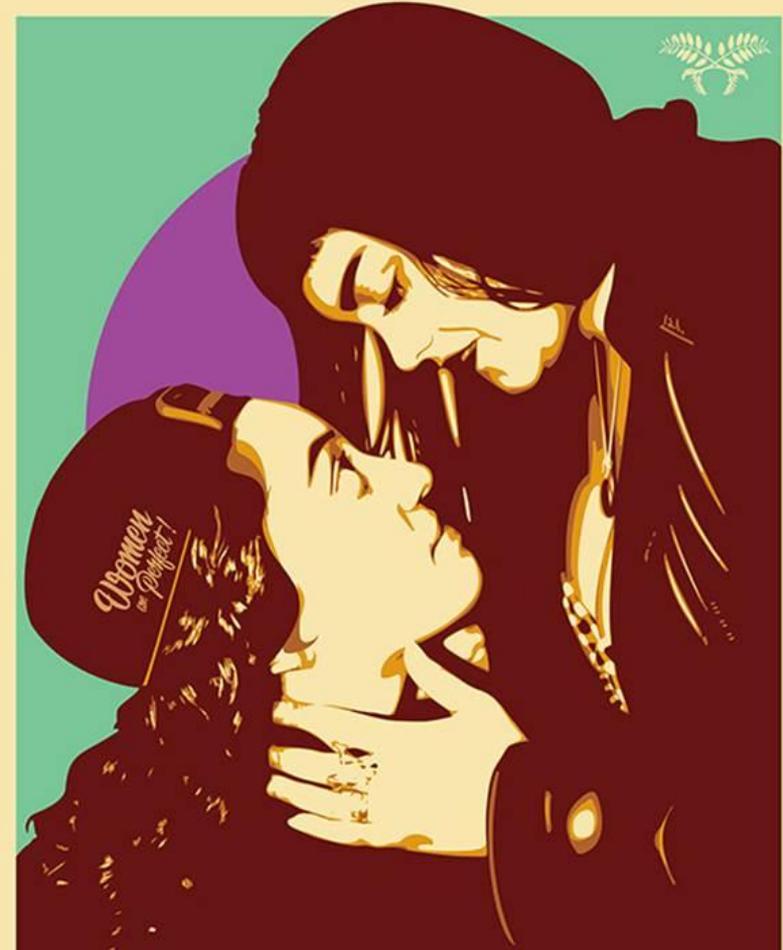






◊ WE THE PEOPLE ◊

ARE GREATER THAN FEAR



WE THE INDIVISIBLE



by **NoViolet Bulawayo**

Calling the border crossers, footsteps mourning lost homelands. Calling beautiful black men, beating hearts stilled by police bullets. Calling incarcerated mothers, milk souring behind bars. Calling the forgotten bodies, seeping sorrow into the Mediterranean. Calling indigenous peoples, displaced in their own lands. Calling produce pickers, lungs ravaged by pesticides. Calling the "alien." Calling black and brown children being groomed for jail in neglected schools. Calling their brothers, fathers and uncles, choking the throats of greedy prisons. Calling the landscapers, the maids, the cooks, the nannies, living on throbbing feet. Calling the "undocumented." Calling the oppressed, waiting in vain for justice. Calling murdered transgender sisters, their precious names unsung. Calling the citizens of no nation. Calling the brilliant blood spilled by border agents. Calling the homeless, dreaming of home. Calling disabled communities that are too often forgotten. Calling sweatshop workers drenched in rivers of sweat. Calling the disenfranchised. Calling mothers languishing in welfare lines. Calling deported parents, hearts breaking for separated children. Calling the weary tillers of the land who don't get to eat the grain. Calling the "illegals." Calling the evacuees waiting in refugee camps. Calling brown bodies, packed like sardines in detention centers. Calling the poor, waiting for the future with posters that read, "What About Us?"

The call is a prayer to the human in each one of us; all our names make it holy. The call is a song that will save us. The call is a balm to heal our bruised humanity. The call is truth's mirror; it dares us to look into our hearts. The call is a bridge over borders that never belonged to the earth to begin with. The call is light to swallow the darkness we've been fighting against so we can finally sit in bright justice. The call is a funeral poem, it weeps for the precious bodies murdered by the police and border agents. The call is a map into destiny, it charts the free world we want to live and love in. The call is against silence; it will ring from Baltimore to Bangladesh. In Ferguson. In Johannesburg. Around Mexico. El Salvador. All over the Americas. In Folsom State Prison. On every street. From Syria to Kosovo. In China and Eritrea. In Cambodia and Haiti. In Karnes County, Texas. In Zimbabwe. At checkpoints. Outside your backyard.







Coverage of art, politics, and culture filled their publications. The movement influenced later styles, Avant-garde and Downtown music movements, and groups including Surrealism, Nouveau Réalisme, Pop Art and Fluxus.

Guillaume Apollinaire
LOUIS ARAGON
JEAN ARP
JACQUES-LOUIS BOISSE

FRANCIS PICABIA
Stan Ray
WALTER DERRIEN
WALTER DESSAIGNES

WALTER DESSAIGNES
WALTER DESSAIGNES
WALTER DESSAIGNES

begin in neutral Zurich, Switzerland, during World War I and peaked from 1916 to 1920. The movement primarily involved visual arts, literature (poetry, art manifestoes, art theory), theatre, and graphic design, and concentrated

Guillaume Apollinaire
LOUIS ARAGON
JEAN ARP
JACQUES-LOUIS BOISSE

Wieland Herzfelde
Hannah Hoch
BARRY HUMPHRIES

ANNAD I 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



Prefigurative
art

Creative
Direct
Action

Accessorizing
&
Aesthetizing
Protest

Social
Justice
Art/Message
Driven
Cultural
Production

Collaboration
between artists
and communities
to uplift
community
narratives

Socially
Responsible Art
Making & Cultural
Production

Art being
produced by
artists who
share the
experience of
oppressed
communities

Using art &
culture to provide
relief from the
effects of
oppression

Art that
gives back

Using art & culture to provide relief from the effects of oppression

Socially Responsible Art Making & Cultural Production

Social Justice Art/Message Driven Cultural Production

Social Justice Art/Message Driven Cultural Production

Art that gives back

Collaboration between artists and communities to uplift community narratives

Prefigurative art

Using art & culture to provide relief from the effects of oppression

Creative Direct Action

Creative Direct Action

Art being produced by artists who share the experience of oppressed communities

Art that gives back

Prefigurative art

Art being produced by artists who share the experience of oppressed communities

communities

Collaboration between artists and communities to uplift community narratives

Accessorizing & Aesthetizing Protest

Socially Responsible Art Making & Cultural Production

Accessorizing & Aesthetizing Protest

What to do next?

CREATIVES

1. Decide where in the spectrum it makes the most sense for you to be involved.
2. Learn/read about the movements and the ways in which artists and artist/activists contributed.
3. Keep making art, don't quit art to become an activist. You can be both. It's okay to just be an artist.
4. Visit Amplifier Foundation - works directly with artists to create imagery for our movements
5. Be open and curious about social justice themes, messages. Be in conversation. Let these messages come through in your work.

ACTIVISTS

5. Include artists in planning; design structures where artists are embedded - as important a role as organizers, but don't objectify the artists, make room for their way of thinking as an essential way of thinking that produces the best outcomes for our communities.

THERE

ARE



BLACK



PEOPLE

IN



THE



FUTURE

Go forth and Occupy the Dream Space.