

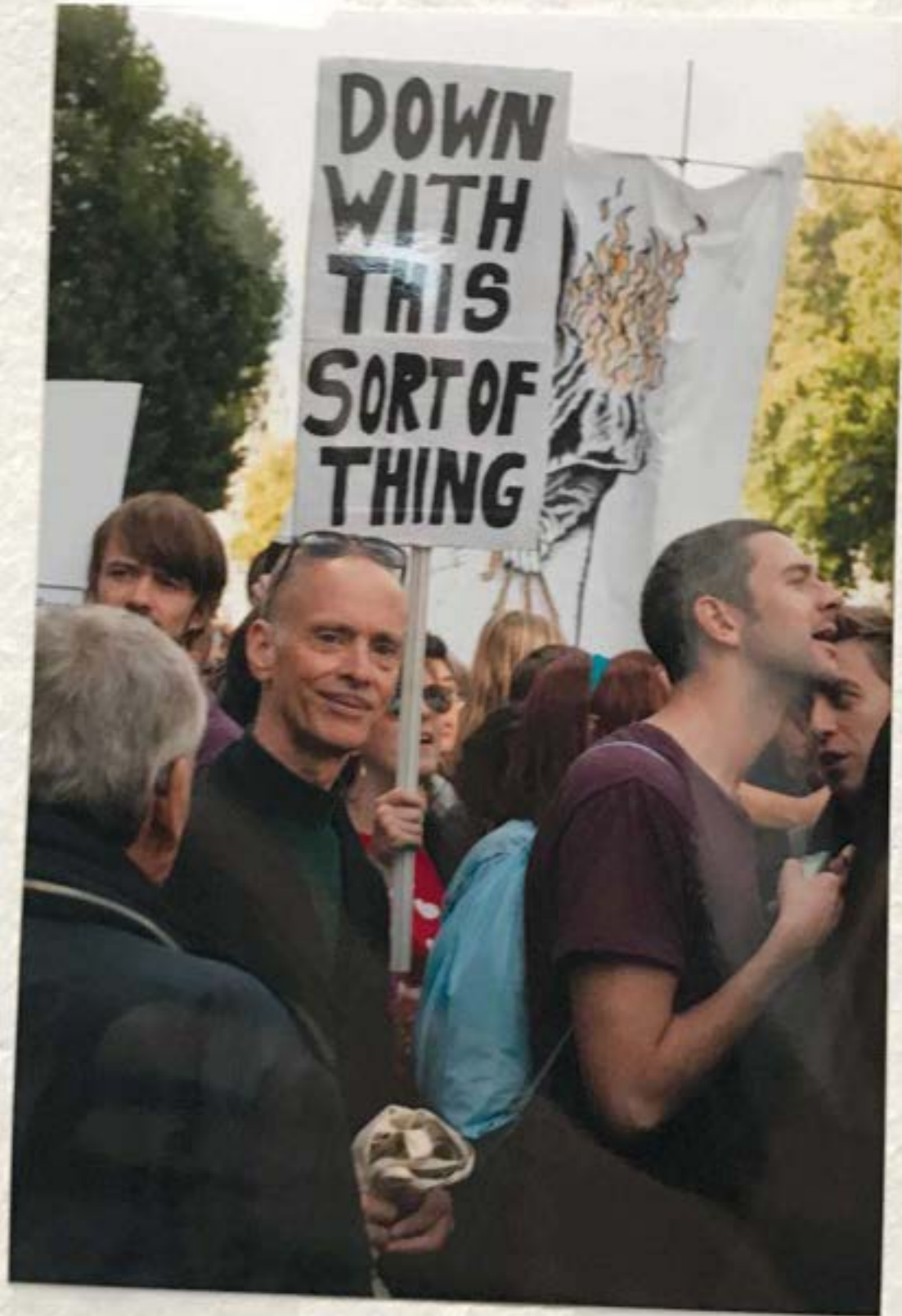


The Future is



Female.

“Find meaning. Distinguish melancholy from sadness. Go out for a walk. It doesn’t have to be a romantic walk in the park, spring at its most spectacular moment, flowers and smells and outstanding poetical imagery smoothly transferring you into another world. It doesn’t have to be a walk during which you’ll have multiple life epiphanies and discover meanings no other brain ever managed to encounter. Do not be afraid of spending quality time by yourself. Find meaning or don’t find meaning but ‘steal’ some time and give it freely and exclusively to your own self. Opt for privacy and solitude. That doesn’t make you antisocial or cause you to reject the rest of the world. But you need to breathe. And you need to be.” - Albert Camus, Notebooks 1951-1959



Issue No. 2

Graham Erickson:

“The centre does not hold” wrote Joan Didion in her seminal text “Slouching towards Bethlehem” The words were then borrowed by Joni Mitchell. Then I discovered that Joan Didion had respectfully lifted the words from the W.B. Yeats poem “The Second Coming”

I dug out a copy of the first issue of Impossible to Print. In it, we mention a number of possibilities which, in the time between printing and me writing this piece, have actually happened. I went to get my car serviced. It is getting harder and harder to get a car serviced in central London because old school garages make really cool apartments and art galleries.

My favourite garage is run by Errol. He is a child of the Windrush generation. Jamaican, wise, funny and, in truth, not always the most stringent mechanic but I like visiting him. We talked about politics. He has a lot of involvement with politics. He is a very present activist in bringing the catastrophic rates of colonic cancer in the Afro Caribbean community under control after beating colonic cancer.

He says that politicians spend their time perfecting speeches about the big issues when, really, quietly doing the small things, is what keeps the world gliding round smoothly.

How did we get here and can we leave? An original idea of Impossible was the power of ordinary people doing a reasonable amount of good for other people. It sounds so ludicrously simple. There has to be more to it than that right. Err, no, not really.

The centre may not hold but we will be OK. You still see it thankfully. It is not dramatic but it happens. Look beyond the blood red headlines. People, the vast, odd, disparate and diverse mass, want, when all is said and done, to get on with each other. They, we, want a bit of interaction, a bit of privacy, some happiness to soften the knocks of the game,

enough to eat, some to share, a place to live that offers comfort and security within our means. We like to say hello to strangers most of the time and will, largely, tick the box to help, rather than hurt, our fellow humans and animals. Simple huh.

I2P:

So we are going to spend issue two talking to those kind of people about the things that matter to them. We start looking at the roles of women globally. Nick Tree who works with aboriginal communities and plant medicine in Australia, shares a little about their matriarchal cultures. Sir David Attenborough explains why our biggest environmental challenge boils down to an issue of women's rights. Tea Uglow, who began advising Impossible as Tom, discusses her transition to Tea. And we look at Cuban revolutionary architecture, unusually feminine in its approach.

Then we examine the power of print in different guises, from the political poster work of Robert Montgomery and Wolfgang Tillmans, to the search for missing friends after Grenfell. We pay tribute to analog realities in interviews with Dazed co-founder Jefferson Hack and Mark Boyle, who recently quit modern tech. Ending off with old school film.

This whole issue has been designed in tribute to the poster, such that you can tear off any page and stick it on your wall or use it to wrap a present for a friend. Our hope is that the magazine falls apart and lives on.

Play. Have fun.

Graphic design.
Gymnasium Design Office.
Photography.
Mayan Toledano (Cover), Lily Cole, Chris Sharpe. I2P Team.
Words.
Graham Erickson.
Billboards.
Robert Montgomery.

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Maxine Walters

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Wolfgang Tillmans

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Zeyad Cred

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Jefferson Hack

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Mark Boyle

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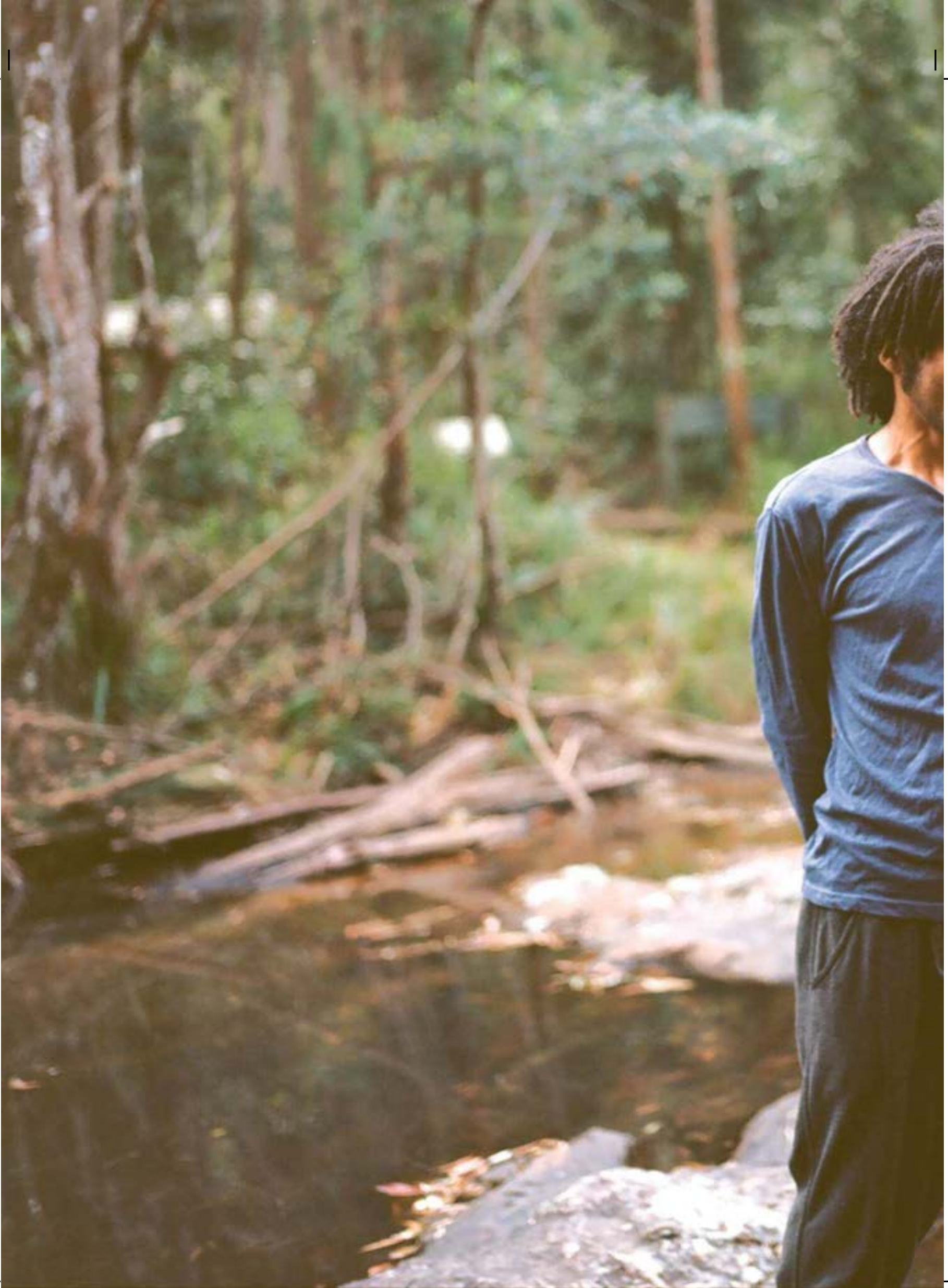
Texture of time

impossible.com

Mayan Toledano. Pages 4-5

Nick Tree

Custodian of indigenous Australian song line law custom and plant knowledge. Nick Tree has worked for over 20 years with a number of Australian indigenous tribes archiving and preserving sacred lore, songlines and medicinal knowledge. He has a forthcoming book under the name Nen.



I grew up in Sydney and to be honest I didn't get any exposure at school in general to any kind of sense of Aboriginal culture beyond a few depictions in films.

I then went to uni where I did a psychology degree and that got me concerned at the time with the increasing prescription of SSRIs which are a class of antidepressants. I was concerned about the role of pharma companies and their patenting regimes in prescribing these often previously unknown compounds which are linked with suicide and all sorts of other side effects, essentially they are mental straight jackets and treatments.

So I became interested in possible plant based antidepressants. This led me to start searching the Australian flora. I was helped by a friend who was a young chemistry PhD student. We discovered a number of potentially interesting compounds in plants.

I started to put out a little bit about these plants to the wider world and I was quite literally intercepted within a very short time by custodians from northern New South Wales.



A friend of a friend brought a representative from the local indigenous matriarchal tribe, which was Bundjalung, to my house. I was really looking forward to meeting him because I hadn't had much contact with indigenous culture let alone relatively intact indigenous culture. He walked onto my veranda, he took one look at the plants, looked shocked, said "this is a medicine place" and properly ran away. I was a bit upset at the time. I didn't know what to make of that.

Then quite a few hours later I was sitting in my studio, I was working on some music, it was about midnight, I had the door open. In walked three 'black fellas' as they're affectionately known. They just took one look at me and I knew I was going for a ride. And that was it.

Off I was taken in a car to meet the last fully initiated man in the tribe, the senior law man. They then insisted that they train me the 'proper' way - that any kinds of medicinal plants need to be handled with not just respect, and respect for the environment, but under the law.





of protocols as to the ethics of the person and the ways that these plants are given to people, law also refers to the natural law, the natural environment, and understanding of how all life forms work together in symbiosis.

Which brings us to the essential core Bundjalung law which is that they don't have ten commandments, they simply have three, which are share, care and always tell the truth. The last one being considered the most important, even more serious than murder.

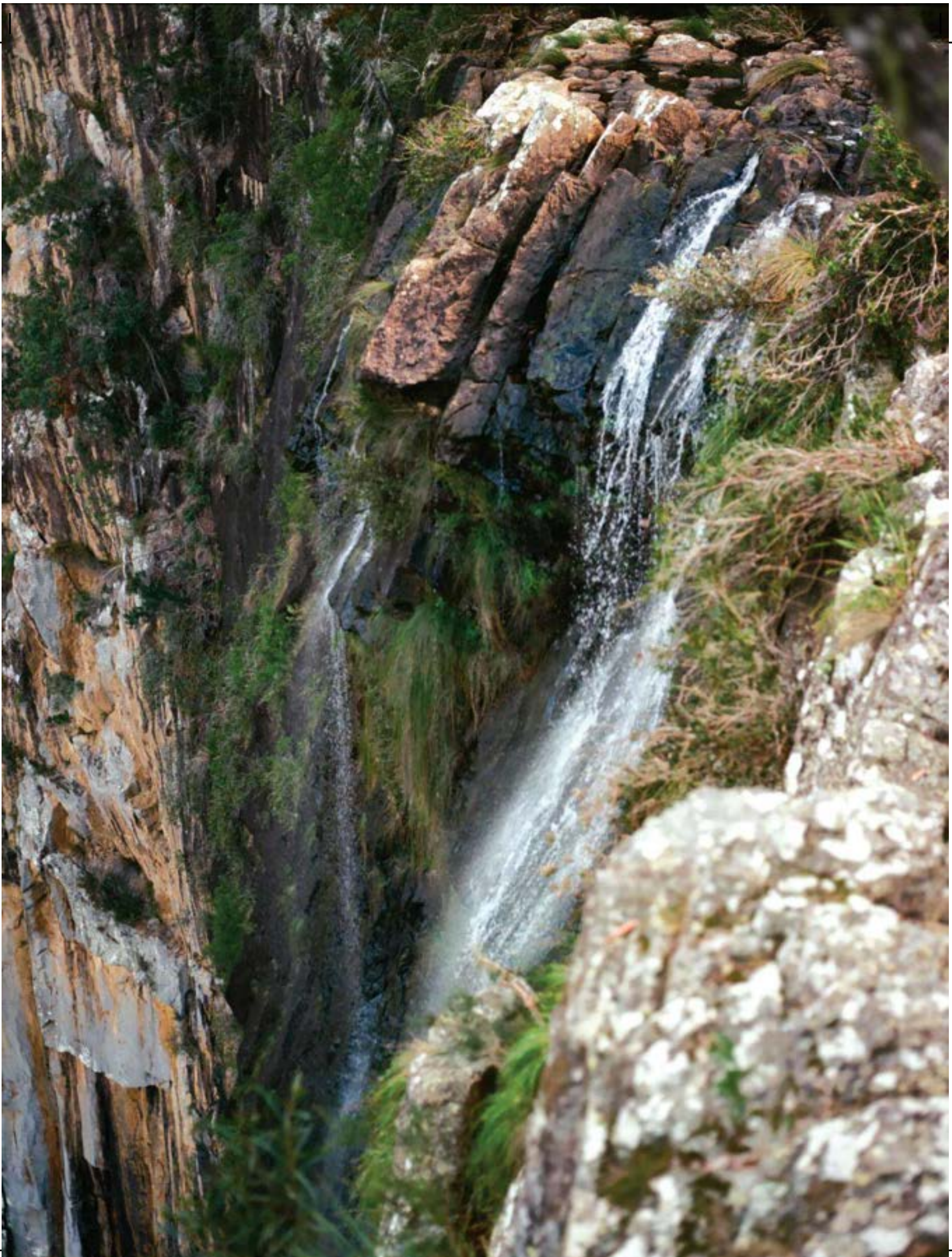
I started to meditate on those three laws over the years and if meditated on fully, if everybody behaved according to the full implications of those laws, we would have a much more peaceful and balanced planet. Without the war and destruction of environment that we have today. I believe they are very wise laws.

There are actually over 600 tribes and languages in Oz and 3 different language groups. They don't consider themselves to be a single race - they consider there to be somewhere between 3 and 5 races.

In general in the matrilineal traditions it means your tribal identity, who you are, what your law is, is determined by who your mother is. It also means that the highest authority is the most senior woman or women in the tribe. They make the final decisions on law, when there's been a very serious case and there needs to be a serious application of discipline of law (which would be carried out by men), say rape or murder.

So in general in Australia you have the East Coast from Victoria up to about half way through Queensland and inland as far as the great dividing range and then the Northern territories and the Kimberley which is the northern part of Australia and also one little tip of Western Australia - they are the matrilineal tribes.

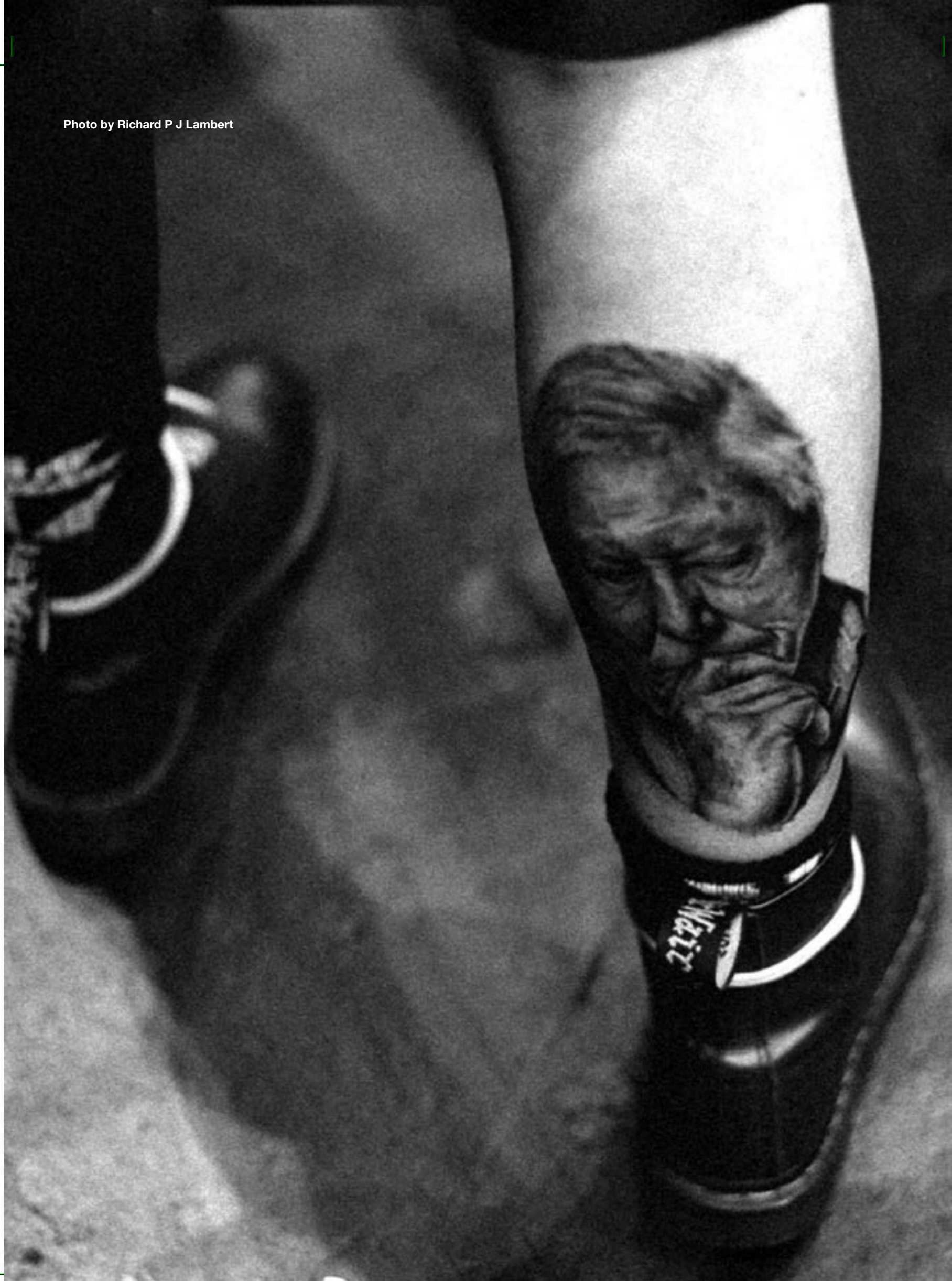
The desert, the inland, the dry country, Uluru and so on, that's the patrilineal tradition. There are slight cultural differences there. I'm trained in matrilineal law. It's like two different constitutions if you like. There are many subtle differences between the two - certainly you notice in



matrilineal how the people walking around issuing orders are the old women. No one argues. A 60 year old man wouldn't argue.

In the desert it tends to be big law men so patrilineal is more leaning towards that concept of father figure. Spiritually in the matrilineal areas the ultimate deity if you like is the mother, the grandmother.

Photo by Richard P J Lambert



David Attenborough. Natural Curiosities

I2P: Can you tell us a little bit about the show, *Natural Curiosities*, how you got involved and what your role is?

David Attenborough: There are lots of different kinds of natural history shows but actually I think this is a new kind. I don't think there's any other show like it. I mean the history of the way in which we discovered animals, the myths there have been about animals, the way we've solved problems that we know about animals, all those things we've rather neglected in other programmes. What these programmes do is to look at questions: how do birds find their way? how do pigeons find their way? how did turtles/tortoises develop their shells? Those sorts of questions are never covered by other programmes and those sorts of questions are the ones we deal with in the *Natural Curiosities*.

I watched one of the episodes on the 'pizzly' bears and killer bees and how humans are arguably somewhat responsible for their existence.

With Polar bears, we are concerned, because we know that the Arctic is shrinking and that the area of ice and snow where polar bears can catch their seals, which is what they live on largely, is shrinking. And we also know that south of that area, the Tundra, which is where grizzly bears live, that's expanding.

So these two animals are meeting and we know now that they interbreed and polar bears and grizzlies are now producing 'pizzly bears'.

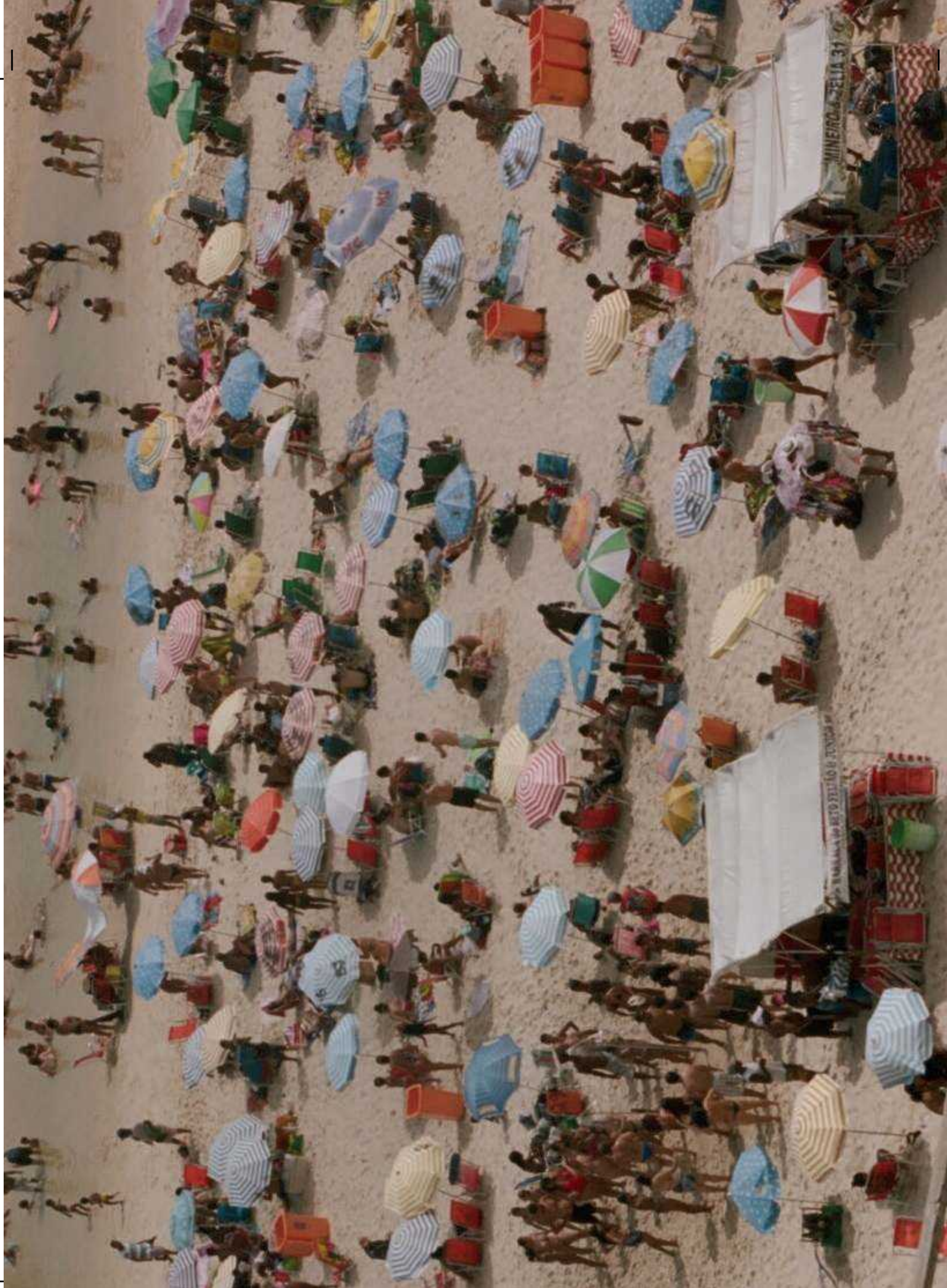
Pizzly bears are bears that have half the characteristics of polar bears and half the characteristics of grizzly bears.

We look at this problem and speculate about what's going to happen in the future. Because of course human beings are responsible in some degree for the way in which that Pangea that is between the Tundra and the Arctic is actually moving.

So climate change is quite a big issue in that episode. Does it worry you?

Yes, I think everybody ought to be worried because there is no doubt that we are by far the most influential species that the world has ever seen by a long way.

We are so clever, I mean we can do all sorts of things, we can sell a whole forest in a couple of days. We are so powerful and we're so ingenious. And we are so numerous. It is extraordinary to think that just in the time that I've been making natural history



programmes, which doesn't seem to me to be very long - the human population has tripled in size. That's fifty/sixty years.

All those new people naturally expect to have what we all expect to have, food to eat and places to live and places to educate their children, and all the rest of the things that we require.

Now nearly all those things take space and where does the space come from? To some degree we could be using brownfield sites, which we abandoned as wasteland.

But by and large all that new space has to come from the natural world, which means there is less space for the other creatures with which we share this planet. And that ought to be of great concern to us. And I think people all over the world are realising that.

Population growth is quite a controversial issue though isn't it. I worked a little bit with Population Matters, the charity that you support, and it feels like it's such an obvious issue that we need to talk about but one that is quite prickly.

Well it's very controversial because the right to have children is one of the most precious rights that we all have. Yet at the same time, if you've got a population that's expanding as big as that, it can't go on doing it.

There's an expression saying, anyone who thinks you can have infinite growth in a finite circumstance, is either an economist or mad!

The one piece of optimism that you can take from this one particular argument is that in those societies where women are in control of their own bodies, where they have a chance of their own voting, where there is proper medical facilities, where there is proper educational facilities, where women can decide whether or not they're going to have children, in those circumstances the birth rate falls. That is not just in Europe, that is in many other parts of the world, where you can demonstrate those things. Invariably it happens. That's the only consolation that I can find when looking at the future.

What issues do you think are most pivotal for us to look at and deal with in order to not completely destroy the planet?

Of the huge problems that are facing us, the one that we know about of rising temperatures and putting carbon into the atmosphere is a huge one.

One of the most important things to do is get together the technologically advanced

nations of the world and draw a road map to see what the problems are about generating energy from renewable resources - from the sun and from the tides and from the winds.

You've got to solve how you can store that energy, how you can transport it over long distances, but we know the fundamental science of all those things. And what we need to do is to deal with the technological & engineering side and solve it so that within the next decade it would be that energy is available more cheaply from those renewable resources than getting it from oil and coal. Once it's cheaper the problem is solved.

So that is an optimism that it is a problem that can be solved within the next ten years.





Chris Sharpe. Pages 26-27



Tea

I2P: If life is a process of trying to get to know ones self better over time, do you feel you know yourself well now or does doubt still play a central role?

Tea Uglow: Is that what life is? I had been wondering about it.

I think a lot about this idea of self - often in relation to Theses's paradox - the one about the Argo, in which the boat is repaired and repaired until not one part of it is 'original' yet it is still the same boat somehow. I think generally we are a composite of our lived experience, rather than something definable to be uncovered, or 'known'. We are only who we are in the minute that we are thinking about it. Like culture, that sedimentary quality creates layers, textures, and a richness to our own idea of 'self' that is perhaps easier to define as 'knowing'.

At the same time, I have experienced two dramatic moments with massive upheaval as I realised two truths about 'me' that I was unaware of, or in denial about. The first was that I didn't recognise faces. That is called prosopagnosia - I don't have any recall for faces, and I respond more to body language and hair and gait and the context of a situation in working out if I know someone. Out of context every face is a stranger. Fortunately your smile gives me context, your face always betrays context, your body language, hair, voice, location, clothes. All of these give me the context to know who I am talking

to. But I am rarely certain, I live with constant doubt. And my doubt informs my personality, which is predominantly to talk and smile a lot.

It turns out people will forgive you anything if you smile and bring a broadly positive agenda. But to find out that you didn't know something so profound about yourself (I was 30), and then to apply that retrospectively to your entire history makes you revise your understanding of self anyway. So, it was probably helpful in getting me ready for the second big revelation - which was that I was transgender. Born a boy, and quite happily carrying on as a boy until one day I realised that I wasn't a boy, I was a complete idiot.

It is pretty amazing what the brain can do in self-defence. So I knew but I didn't know. All of which is a very long way of saying - I refuse to rule out the possibility that I have more about myself that I don't know. Not to mention that as a composite I do not know who I will be next year, or in five years, any more than I did five years ago, or ten. So I am a complete mystery to myself. And probably everyone else as well.

What does gender mean to you?

Gosh. Well, I am transgender. Technically between genders. I have the physically observable biological traits of a boy (or I used to).

I certainly have xy chromosomes. But neurologically I identify as female. There is a lot of complexity in gender. It's hard to simplify but I start with how you identify, how you present, and how you are identified.

Which can all be different. So I identify as female, I present as female, and now, thank god, 95% of people identify me as female. But that hasn't always been the case. For me the biology doesn't really matter. I understand that it is a fact, but so is race. Unless you want to use that to distinguish, segregate or to inform a prejudice - then the biological part is less relevant than those three aspects of identity and presentation.

Generically I see gender as a very powerful aspect of ones identity that 99.7% of people consider to be exactly the same as their chromosomal sex. I am much much happier identifying as a woman, even though life is significantly more complicated. I wish the whole thing was simple, but, like many things in life, it just isn't simple. Nor is it fair.

How has your approach to and understanding of feminism changed since transitioning?

I think I have massively widened my scope of what feminism means. Before it was a single struggle, one that I supported and felt was a unique cause. Now I see it as a diaspora of different challenges that exist for many different kinds of women. I have become a lot more tolerant of radical feminist groups that want

to exclude trans-women, who are often reduced to the unpleasant term TERF's. I don't agree with them, and they are very mean to us - but I feel some sympathy and wish they hadn't reached that place. They were radicalised against us, and one should understand radicalisation in order to hopefully counter it.

I feel a greater sense of awareness of women facing issues because of multiple aspects of their identity, whether sexual orientation, or race, or religious beliefs - we seem to call this (somewhat obliquely) intersectionality. That's another space where the first and second wave of feminists feel a bit put out, because, comparatively, their lives are actually a lot easier, and if you are part of an oppressed group then sometimes it's hard to cope with people who are even more oppressed than you. And I feel a lot more sympathy to a generation of women who are natural feminists: strong, modern, courageous women but who don't want to assign that word to themselves because the idea has somehow accumulated stigma.

That is a problem to be overcome. Assimilation of different types and needs of feminism is incredibly hard because of other biases and prejudices we all face.

I typed the word sisterhood and then deleted it because I still don't feel I belong there. I have spent

my life as a feminist, albeit one excluded on the grounds of gender.

What we might call an ally in the LGBTQ community. I still feel excluded, less so, but I will never feel 'true' and I guess until we can abandon that notion of all women being equal but some being more equal than others (especially those 'born' equal) then we will diminish our focus required to address the bigger problems of gender inequality. It is funny, even typing this I wonder if I have the right to say it at all. Which is kind of sad.

How do you feel society's attitudes towards gender issues is evolving?

It has progressed in some areas and not in others. Our sense of outrage has been heightened, we are less numb to certain injustices. On the other hand 'we' are a tiny elite minority. Globally we can see, from simple things like YouTube dislikes for videos that talk about gender equality, or LGBTQ issues, or problems like #gamergate - that the majority of the world continue to hold different views.

The main concern for me at the moment is that we are building learning frameworks for machine intelligence that will define the next century and it is incredibly important that those frameworks understand and account for gender, partly because they 'learn' very often from interaction with humans. And humans are stupid and bigoted.

For people it is a necessary way for us to deal with all the information we have to process, we just can't cope with it so we have 'values' and 'beliefs' that we use to filter out contrary or unhelpful input.

We can't 'fix' for bigotry - but in terms of the future 'evolution' that means that today's attitudes towards gender are in danger of biasing many iterations / generations of machine learning and computer science.

And computer science is not dominated by women. But that's a different problem.

Can you explain the thinking behind the blockchain disappearing book you developed with Visual Editions and Impossible?

Basically it is the second in a series of experiments that looks at what it means to own (literary) culture in a non-tangible / digital age.

The first was about allowing books that could reflect the dynamic properties of the web, and let writers understand a little more about how liberating it would be to free fictional narrative from the paginal linearity of books and ebooks. That's an essay as well. The blockchain book is a new story in phase 2, that looked at ideas of ownership in terms of patronage or conspicuous consumption - which is where we get our financial value for certain 'art' forms. Effectively creating artificial scarcity by making a limited

edition of a digital object, and also a sense of historical precedent to accompany digital assets. We remove ownership from access.

And codify a fixed ownership as different to the current model of licensing 'ownership'. Much more the traditional model of 'owning' something but for digital. To do this we used blockchain to make 100 versions of the book *A Universe Explodes*, and then 'ownership' is recorded in that chain for each individual book, like a family tree. So regardless of the fact that it is all just code, you can distinguish each one of the 100 books by its list of 'owners' including the current owner.

Access was universal: anyone could find and read any of the 100 books online. Much in the same way that someone who loans a painting to an art gallery has exactly the same right of access to view 'their' painting (they also have their name on the little card on the wall). In this way we created a sort of library card model of past owners, a heritage for each book, to see if that affected perceived value of different volumes.

To make it more complex we also asked the 'owners' to edit their version of the book, each owner adding one word and removing two words from each page - so that after a certain number of 'owners' the extant copy would only have 1 word

per page. (although, being digital, you can see any of the states). It was a very playful intellectual idea that also was realised incredibly beautiful by Visual Editions and Google's Creative Lab as well as the brilliant team at Impossible who inspired the whole blockchain angle and built it for us.

What are you working on now?

I am working on a number of books - one about how fairness is not the same as equality or justice. Another on our understanding of time in a conceptual, religious, geographical, psychological, and mathematical way. We have an interactive installation opening in Room 3 of the British Museum. We have just finished a fantastic pilot project working with enchanted objects in theatrical settings with *Punchdrunk* that I just loved. And I am working on new digital books, one about perspective and prejudice and filter bubbles and *Ovid*. And one about generative fiction within environments that uses computers fascinating ability to identify and articulate what they 'see' in the world. I also have an AI poetry project that I'm excited by and a locative sensory experience with a chamber orchestra. There's a bit of being visible and wandering around the world 'Googling-while-Trans' and giving talks. And mainly trying to be a good parent to my boys, who ultimately matter more than anything else I've talked about.



Mayan Toledano





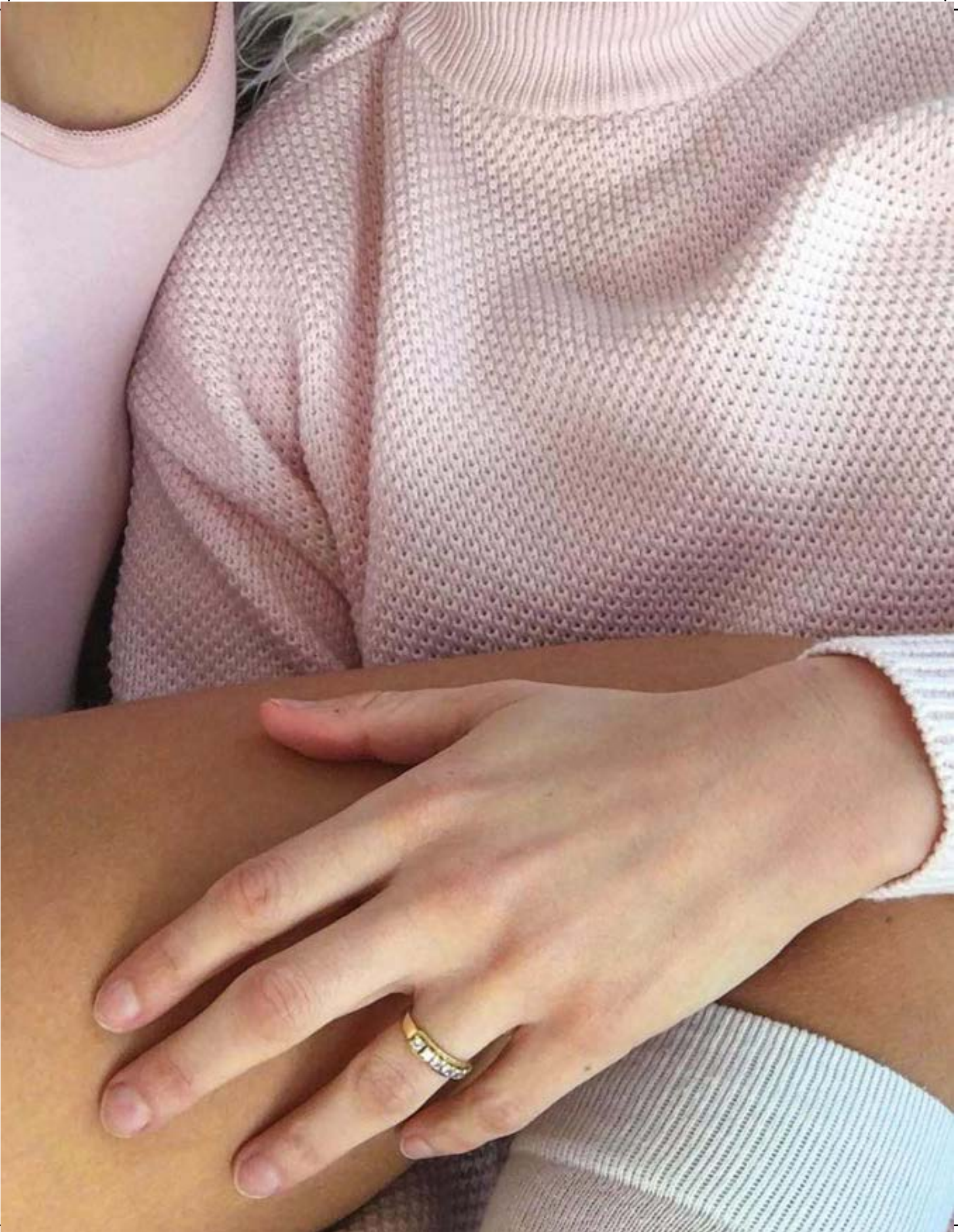








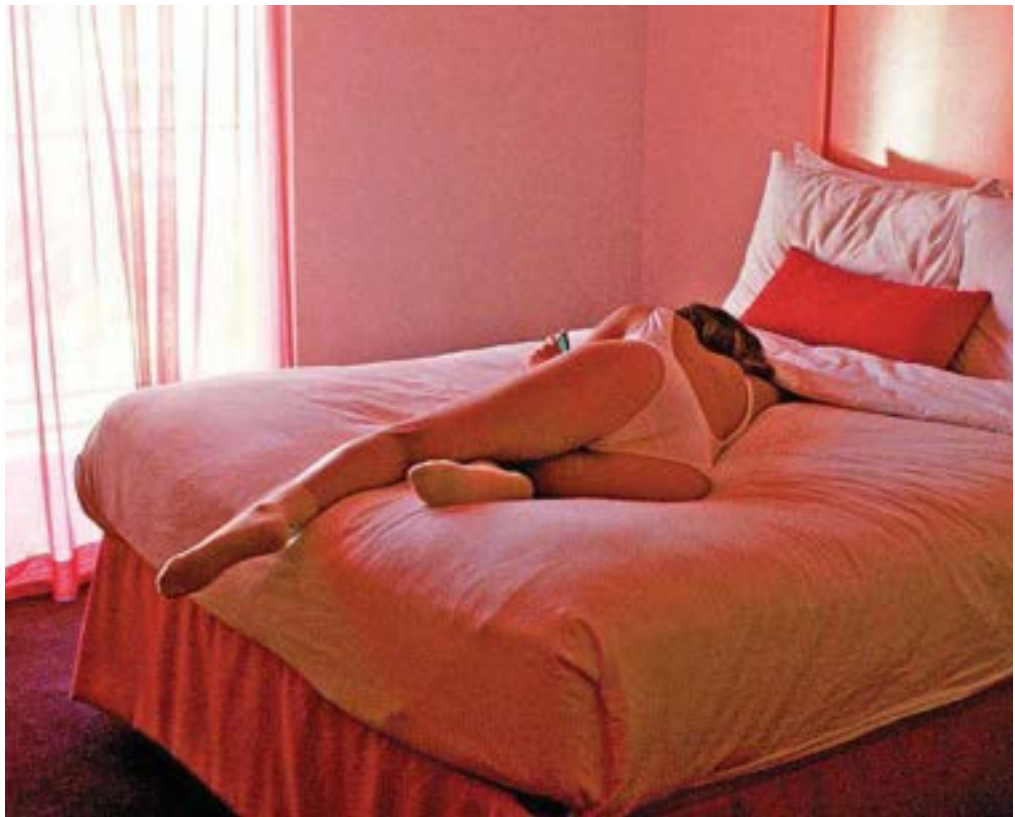


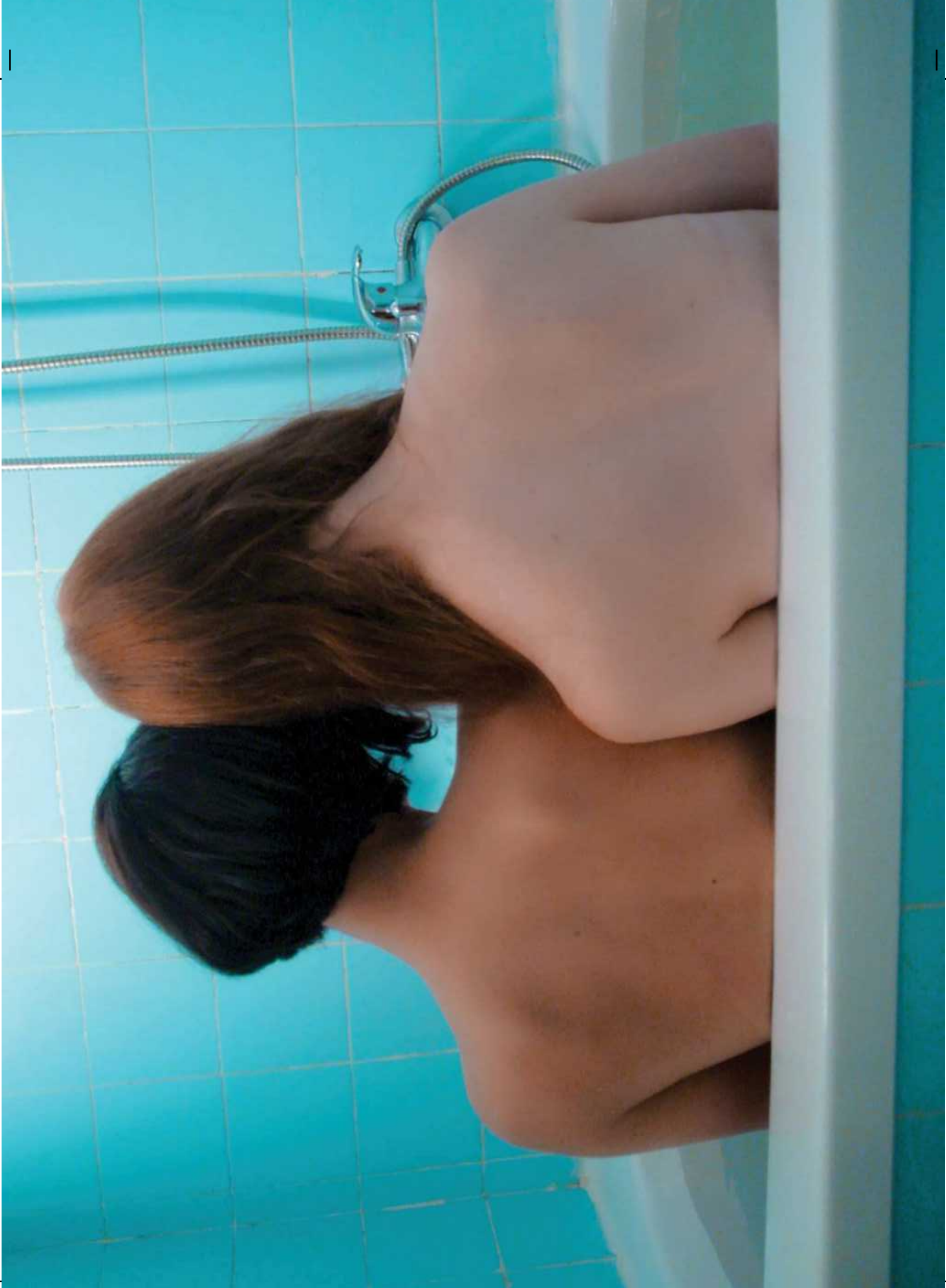






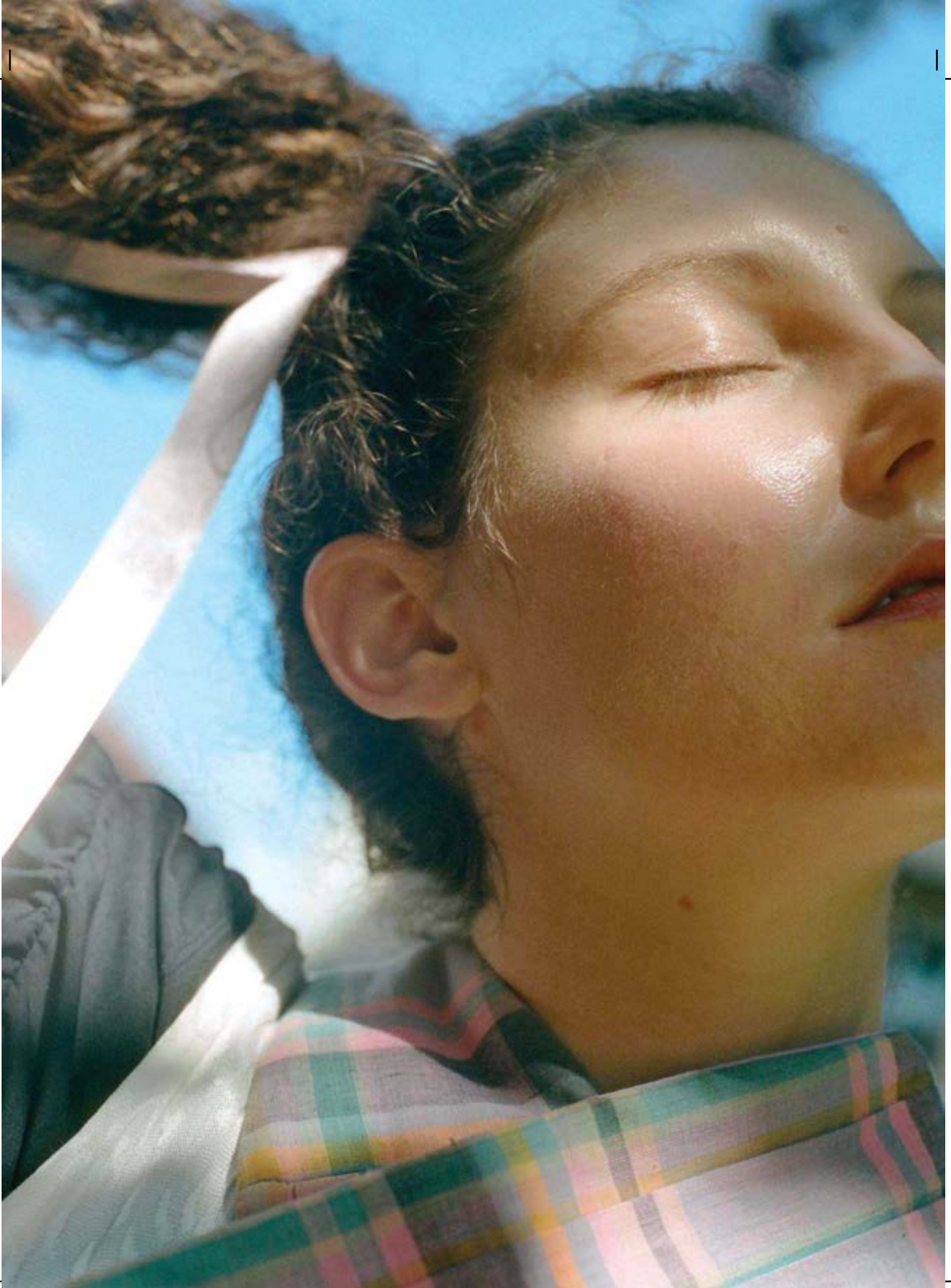














Brick Utopias

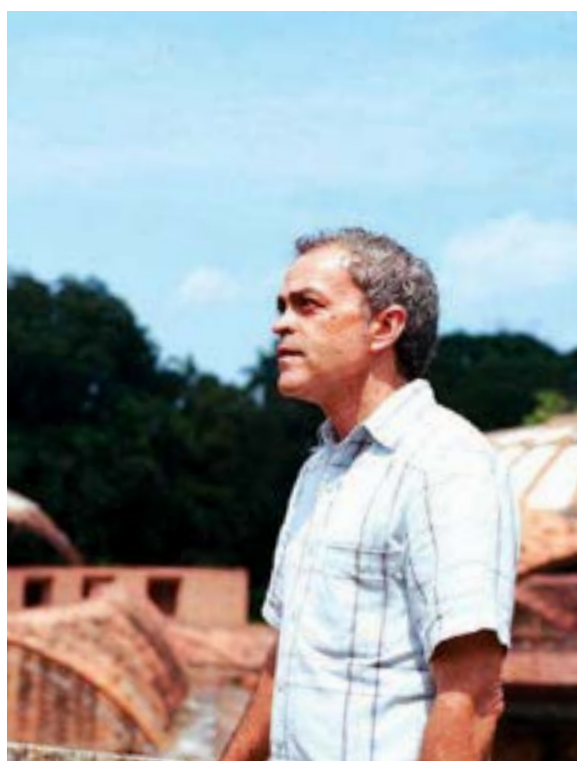
“Fidel started lots of architectural projects in Cuba, but never finished or maintained them.”
Universo Garcia Lorenzo:
Cuban architect responsible for maintaining ISA ballet school



In 1961 Fidel Castro and Che Guevara commissioned the development of a five building art academy on the site of what had been a country golf club for wealthy families.

The project was deemed “impossible” in its ambition, but three architects designed the utopian buildings, now known as ISA, and construction began.

The US trade embargo prevented steel from being used in construction, and so the circular structures were developed using ceramics and bricks in a Catalonian style instead.



Ricardo Porro, who designed the school of fine arts explained:
"The cupola was made to resemble a woman's breast.

Outside, surrounding the building, I imagined vegetation... with long leaves that would give

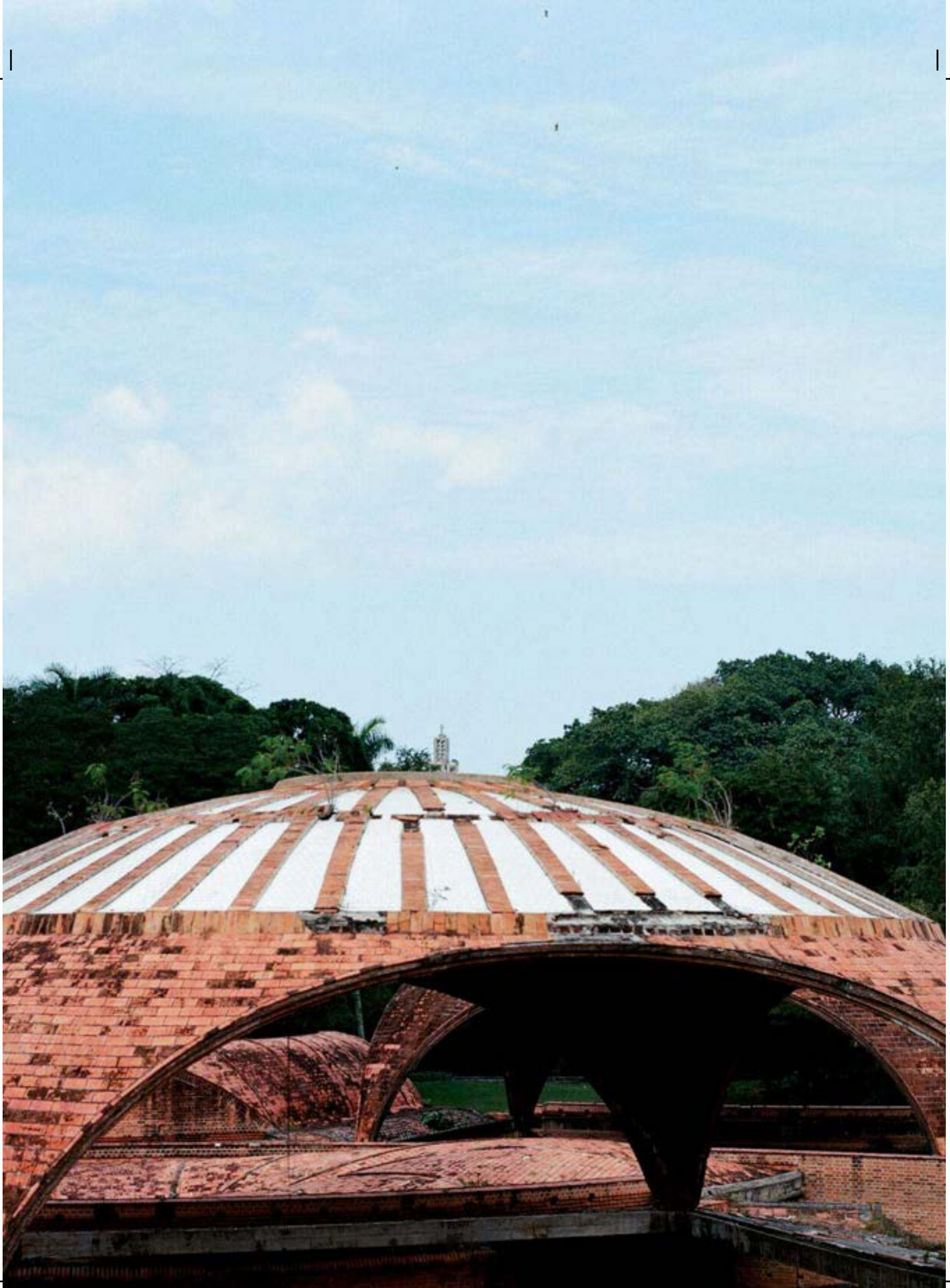


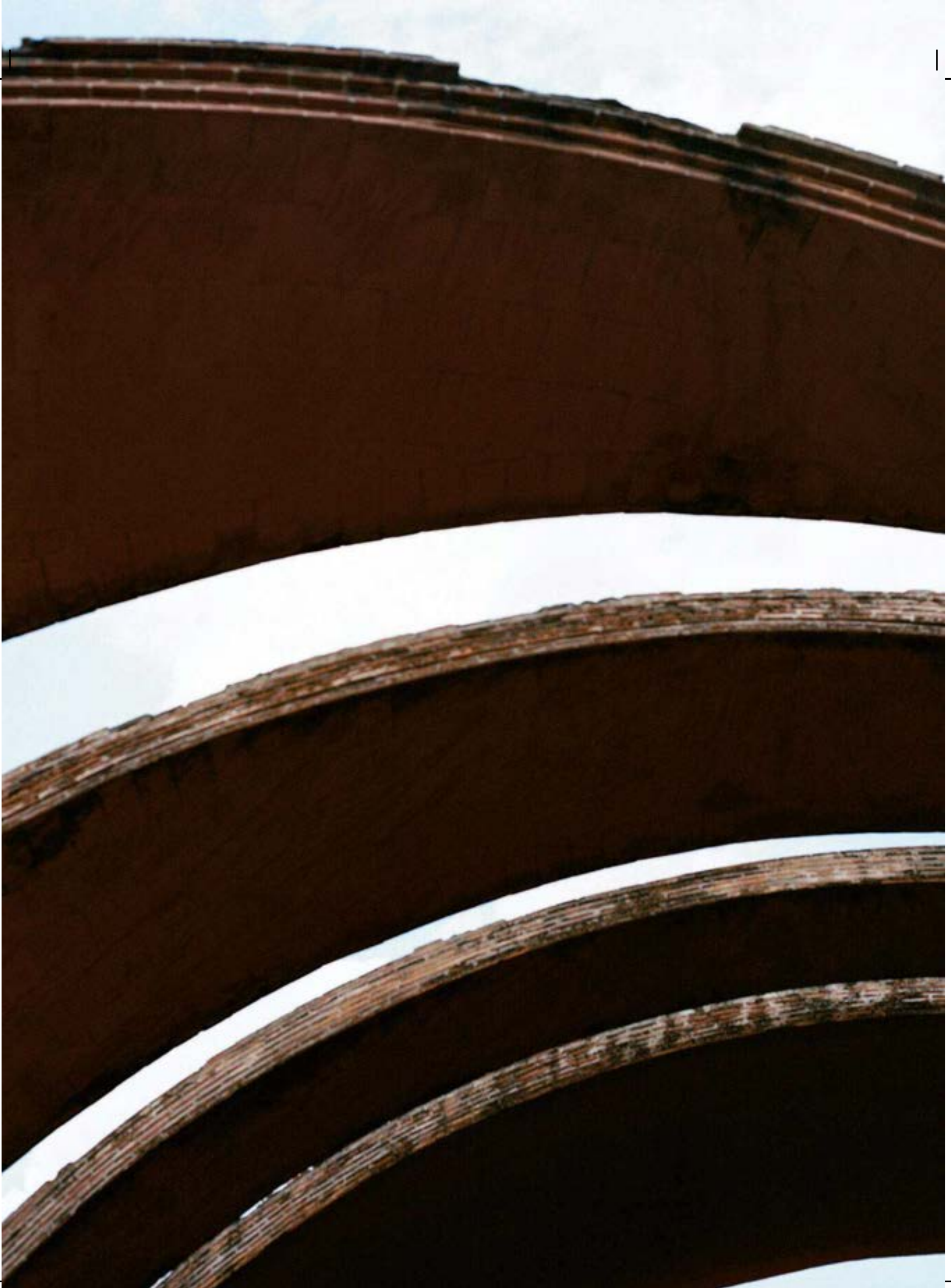
the idea of hair. At the centre of the plaza, I designed a sculpture that suggests a fruit, a papaya—a popular name in Cuba for the female sexual organs—and in the centre a jet of water, as if urinating."

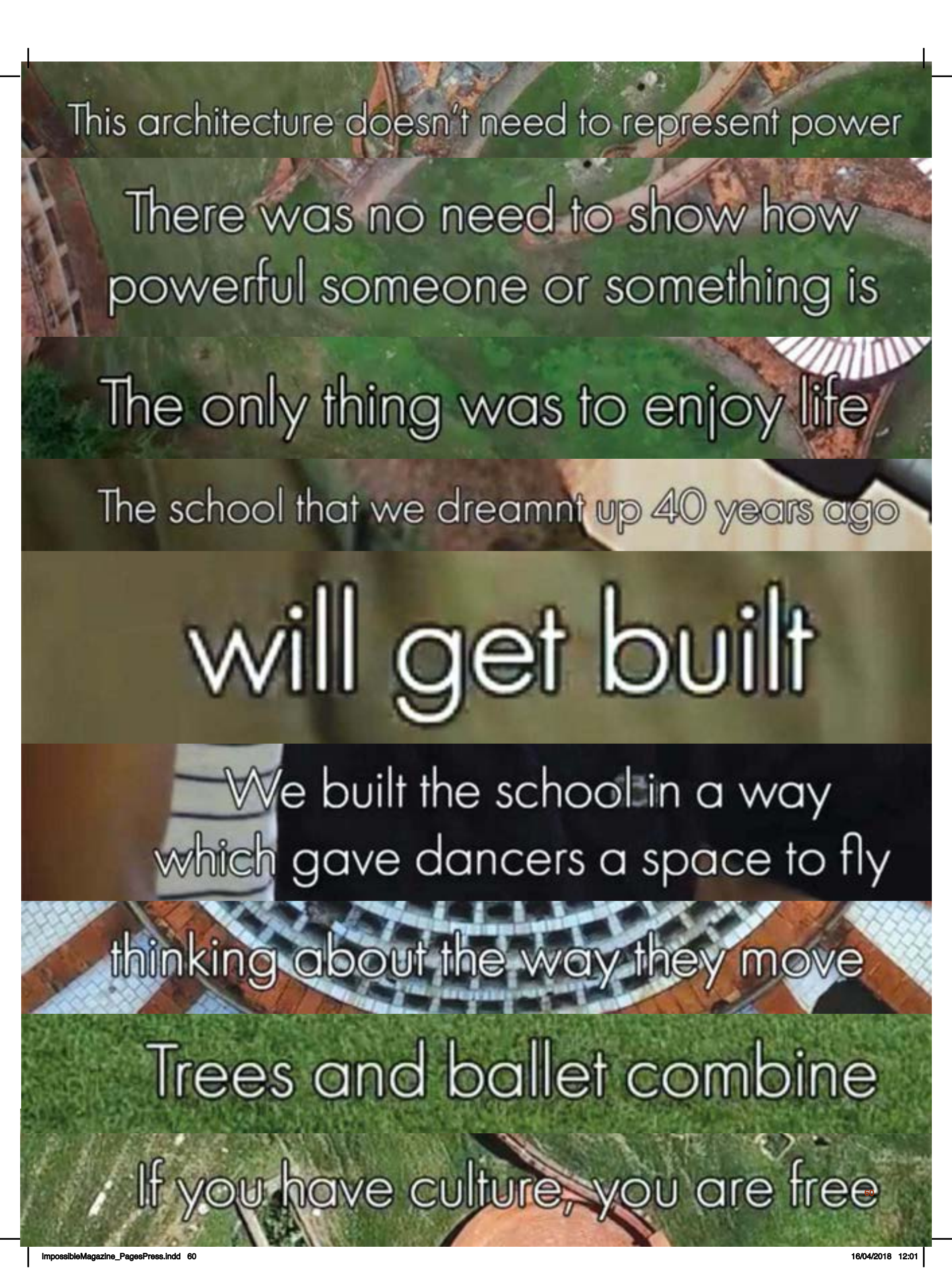
A few weeks before the work on these unique structures was finished, the plug was pulled on the project and the buildings were unoccupied. Half a century later, two of the buildings have been restored and are currently in use, but three remain unfinished, including what was originally intended to be a ballet school.



These curvaceous structures stand in contrast to the soviet architecture that grew up around them. Carlos Acosta, the Cuban ballet dancer, is on a mission to restore the ballet school designed by Vittorio Garatti, photographed in the following pages:







This architecture doesn't need to represent power

There was no need to show how powerful someone or something is

The only thing was to enjoy life

The school that we dreamt up 40 years ago

will get built

We built the school in a way which gave dancers a space to fly

thinking about the way they move

Trees and ballet combine

If you have culture, you are free



**analog print manifests all
over the world: posters,
graffiti, zines, hand painted
signs, posters for missing
cats or missing friends.
a mirror to our collective
consciousness, reclaiming
the citizens space beyond
advertising.**

Power of Print

ALMOST AT THE BEVERLY CENTER MALL SO I JUST SAID LET'S GO SHOPPING
ANYWAY AND I BOUGHT A BLUE RALPH LAUREN CABLE - KNIT SWEATER/
COTTON AND SILK/ AND SEER SUCKER SHORTS. OUR OLD IDEA OF A PREPPY
SUMMER HELD ON TO AND I REMEMBERED WHAT SEAN SAID, HE SAID I DEATH
MAKES WINGS WHERE ONCE WE HAD ONLY SHOULDERS SMOOTH AS RAVENS
CLAWS/ AND TOMORROW WE MIGHT HAVE A BARBECUE AND THE WATER TO
IRRIGATE THE ORANGE TREES AND THE BOUGAINVILLEAS GATHERS IN THE HILLS
BEHIND US, AND THE BUTTERFLY SOUND OF AN EMPTY CIGARETTE PAPER I LIT
FOR YOU, LIKE A CANDLE LIT FOR YOU, BURNS IN THE ASHTRAY BESIDE ME/ AND
IN MY IMAGINARY LIFE I STILL LIGHT YOUR CIGARETTE AND GIVE YOU A HUG
AND WE LOOK OUT OVER WEST HOLLYWOOD AND SHRUG

CLEAR CHANNEL

007202

Billboards Robert Montgomery

CAMDEN WAVES BACK THE MEMORIES OF YOUR
15 LONDON SUMMERS AT YOU. IT'S ONLY JUNE, BUT
FORCED FLOWERS ARE FALLEN ALREADY IN BACK
GARDENS, AND I REMEMBER THE FIRST SUMMER WE
HITCHHIKED HERE. CAMDEN MARKET IN THE SUNSHINE.
BUT HOW MANY OF THE MEMORIES I HAVE SINCE ARE
ONLY DREAMS? I CAN'T TELL ANYMORE. I NEVER
THOUGHT I'D BE THE ONE TO STAY. THE ONES WHO
STAYED ARE TOUGHER, STRANGER BEINGS THAN THEIR
SUBURBAN TEENAGERS. WE ARE HERE WITH A HARDER
KIND OF MAGIC, WE ARE THE STAYING PROUD AND
BROKEN TROIAN HORSE. OUR DREAMS

DRUMMOND
CRESCENT NW1

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CONVENIENCE STORE
OFF LICENCE - SNACKS - FRUIT & VEG

EASTON EXPRESS
CONVENIENCE STORE

**MODERNISM IS A PSYCHIC
LOVE WAVE - A BIG GUSH
OF SKY BREATH \\
A SHIMMER OF KINDNESS
SUNG BY THE ANCIENT
EARTH / IT IS IN THE VOICES
OF THE WIND IN THE TREES/
IT IS WILD AND HIGH IN THE
BEAUTY OF THE WIND
TURBINES THAT WILL ONE
DAY SCYTHE THE HAIR OF
THE TROGLODYTE
TRUMP**

IT'S YOU WITH YOUR HANDS UPSIDE DOWN LETTING ALL YOUR LOVE FALL INTO THE RAIN ON THE STREET THAT I WANT TO TAKE WITH ME // THEN THAT I DON'T WANT TO TAKE WITH ME BUT I JUST WANT TO KEEP IN THE REFLECTIONS OF THE TRAFFIC LIGHTS IN THE RAIN ON THE WINDOW. IT'S THE IDEA OF ALL THE BRONZE STATUES OF THE CITY GATHERED UP AND PUT IN A SMALL FELT BAG IN MY POCKET IN THE TAXI, AND THE IDEA OF YOU AS THE REFLECTION OF THE MAGIC LIGHTS AND THE TREES AS SENTINELS OF SOMETHING, TRYING TO STAND THERE STILL BETWEEN THE BUILDINGS WHEN THE CITY GOES TO SLEEP. IT'S THE TREES STANDING THERE, TRYING NOT TO GIVE THE GAME AWAY, BREATHING, LIKE HORSES, ALL NIGHT.

SERVICE

SERVICE
SINCE
1950

9201

TIRES • REPAIR • MAINTENANCE

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THE CITY IS A MAGIC SCULPTURE OF
THE GROUP MIND/ THE CITY IS A
MYSTIC DREAM OF FOREST MEMORY
WALLS ARE THE LAST GASP OF FAILING
IDEOLOGIES | FROM THE NEW GENERA-
TION A PSYCHIC LOVE WAVE WILL EX-
PLODE ACROSS ALL COUNTRIES \ IMMI-
GRANTS WILL BE HUGGED IN THE STRE-
ETS / YOU WILL RISE IN AIR BALLOONS/
THE FUTURE IS A RISK OF OUR HEARTS

THE FUTURE IS AN INVISIBLE PLAYGROUND/
YA NO SOMOS TUS SIERVOS
NO PASARANI —

AND CAR WASH
A FULL OF THE CITY

AMINO ACIDS
←

THE CITY IS A
MAGIC SCUL-
PTURE OF THE
GROUP MIND/
THE CITY IS A
MYSTIC DREAM
OF FOREST
MEMORY | WALLS
ARE THE
LAST GASP OF
FAILING IDEO-
LOGIES |

HERE COMES THE BOOM OF THE END OF
YOUR CIVILISATION AND DON'T YOU
LOOK PRETTY IN YOUR COOL NEW JEANS.
HERE COMES WHAT WE GET FOR
A HUNDRED YEARS OF PRIVILEGE
SQUANDERED AND NOTHING DONE TO
EDUCATE OUR CHILDREN OR SAVE OUR
PLANET. HERE COMES THE CABRIOLET
EDITION OF CAPITALISM AND THE END OF
AN EMPIRE YOU WERE TOO CONCEITED
TO EVEN PROTECT. HERE COMES THE
RISING TIDE. HERE COMES THE MIDDLE
EAST. HERE COMES THE WEATHER. HERE
COMES EVERYBODY

SULLIVAN & BIMB

PRESENT

ERIOUS THING

A GO HAPPEN

ANDELLA

**LAWN
ABOUKIR STANN**

**ON FRI
22ND J**

**BASS
ODYSSEY**

**GUEST
LIE CHAPLIN
AL TREES
NUTS
TONY JOHN
NKULAR**

ADM \$3

Maxine Walters

From Serious Things A Go
Happen: Three Decades of
Jamaican Dancehall Signs.

LOVERS & DANCE FANS. ITS A
TO ENJOY ... WHEN...

SS ODYSSTY PROMO

DLY PRESENTS A NIGHT CAL

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LL A MAN BE KNOW

RNETT LAWN
KES TOWN. TRELAWNY

S ODYSSEY SAT.

NE LOVE

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ADM
\$

CASH

\$8000

**LITTLE HERO
ZAMUNDA**

KERFLEW

ILLUSION

**PREP CODE!
@NEXT TO SHARKKIES
BEACH SALEM**

**SAT. JULY
28**

50 CENT

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ALL HIS LOVE RE
YOUTUBE.CO

MAD

SATURDAY

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PRESENTS

GIRLS NIGHT FI

MUSIC BY THE WORLD IM

STONE LO

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16
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SPECIAL FEATURE
DOMINO TOURNAMENT

AT LUCKY HILL

GAYLE ST. MARY

IECKA IN ASSOC. WITH FIRE 20⁺ E
PRESENTS HIS BIRTHNIGHT BASH

TEMPO

THE OVERDOSE EDITION

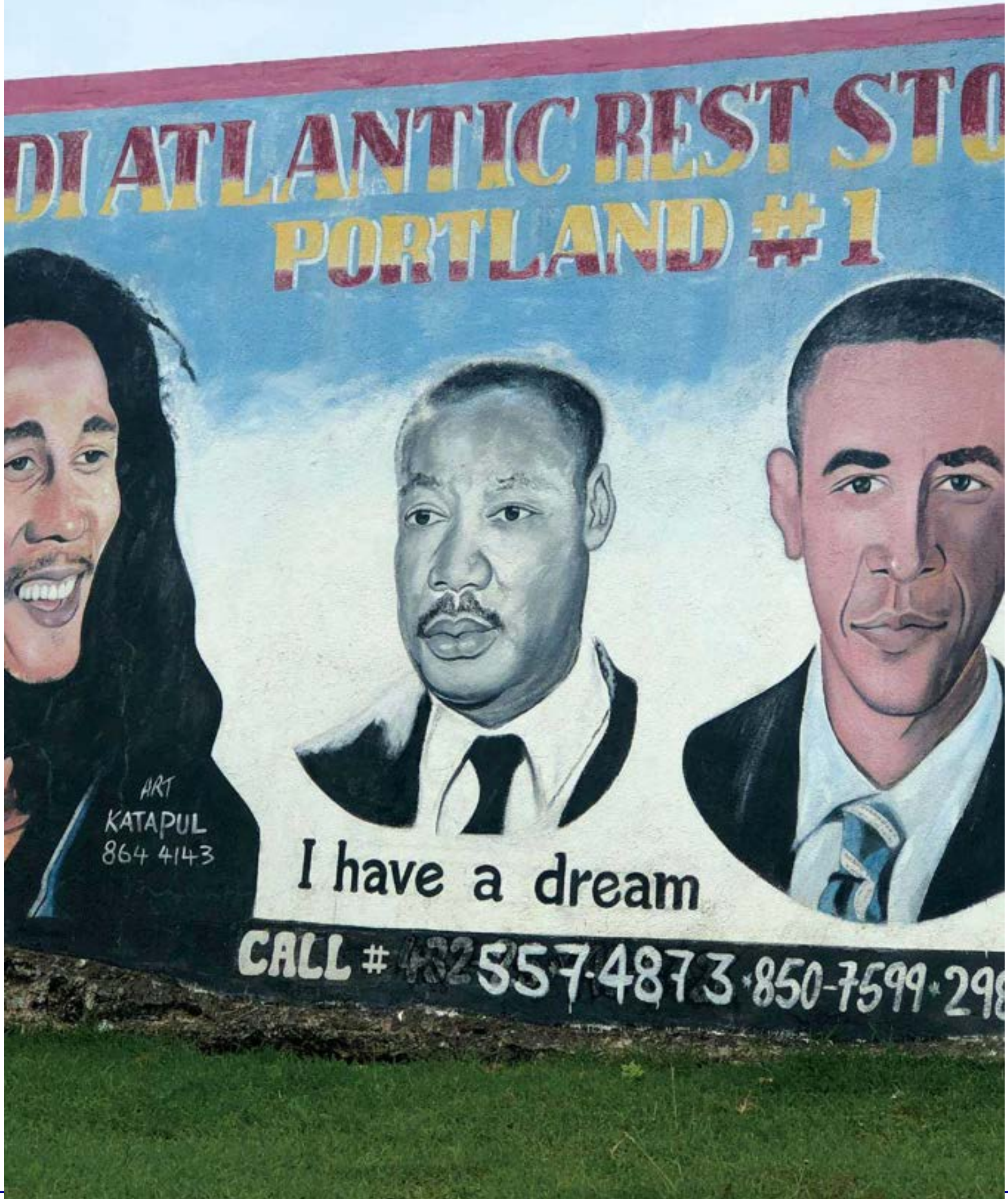
INSIDE HAMPSTEAD

MUSIC BY

ILLUSION SOU

JET LEE , DJ PAC

PIONEER , DJ WA



VANDAM, LORNA & BOB PR

PRESENT A DAY & NITE

FISH FR

@ SALEM FISHERMEN BEA

MUSIC BY

PUNISHER DISCO

MENU: FRY FISH, STEAM FISH
FOIL FISH & DOMINO PLAYING

TICKET. \$400.

FROM: 11. A

Lily Cole street photography

ME YARD

LEAVING
THE
EU

WON'T
BRING
BACK
THE
EMPIRE

Looking Back on Summer. 2016



Democracy is a little like owning a vintage car. Really lovely in theory and always nice to talk about, but prone to letting you down when you least need or expect it.

We were on side and a part of something that was going to shape history. At the risk of sounding trite and superficial the EU referendum poster campaign by Wolfgang Tillmans was simply gorgeous. Powerful, intelligent, poetic and erudite. I got a few of them. Coveting them, they were rolled and stored. My pal Gruff Rhys put out a song “I Love EU” which managed to be both funny, sincere and profoundly inspiring. Revolution was in the air. This was our referendum.

Sorry, I didn't see it coming.

With hindsight I see where I went wrong. All of my conversations and passionate discourses were with my likeminded pals. In artisan bakers and coffee joints. In art book stores, the lobbies of independent cinemas and art galleries. Our online

BEING HONEST IS NOT ALWAYS THE KINDEST WAY
BEING JUDGMENTAL IS A SIGN OF LIFE
BEING SURE OF YOURSELF MEANS YOU'RE A FOOL
BOREDOM MAKES YOU DO CRAZY THINGS
CALM IS MORE CONDUCTIVE TO CREATIVITY THAN IS ANXIETY
CATEGORIZING FEAR IS CALMING
CHANGE IS VALUABLE WHEN THE OPPRESSED BECOME TYRANTS
CHASING THE NEW IS DANGEROUS TO SOCIETY
CHILDREN ARE THE CRUELEST OF ALL
CHILDREN ARE THE HOPE OF THE FUTURE
CLASS ACTION IS A NICE IDEA WITH NO SUBSTANCE
CLASS STRUCTURE IS AS ARTIFICIAL AS PLASTIC
CONFUSING YOURSELF IS A WAY TO STAY HONEST
CRIME AGAINST PROPERTY IS RELATIVELY UNIMPORTANT
DECADENCE CAN BE AN END IN ITSELF
DECENCY IS A RELATIVE THING
DEPENDENCE CAN BE A MEAL TICKET
DESCRIPTION IS MORE VALUABLE THAN METAPHOR
DEVIANTS ARE SACRIFICED TO INCREASE GROUP SOLIDARITY
DISGUST IS THE APPROPRIATE RESPONSE TO MOST SITUATIONS
DISORGANIZATION IS A KIND OF ANESTHESIA
DON'T PLACE TOO MUCH TRUST IN EXPERTS
DREAMING WHILE AWAKE IS A FRIGHTENING CONTRADICTION
DYING AND COMING BACK GIVES YOU CONSIDERABLE PERSPECTIVE
DYING SHOULD BE AS EASY AS FALLING OFF A LOG
EATING TOO MUCH IS CRIMINAL
ELABORATION IS A FORM OF POLLUTION
EMOTIONAL RESPONSES ARE AS VALUABLE AS INTELLECTUAL RESPONSES
ENJOY YOURSELF BECAUSE YOU CAN'T CHANGE ANYTHING ANYWAY
EVEN YOUR FAMILY CAN BETRAY YOU

conversations were shaped by algorithms and filter bubbles which made us think everyone else thinks like us.

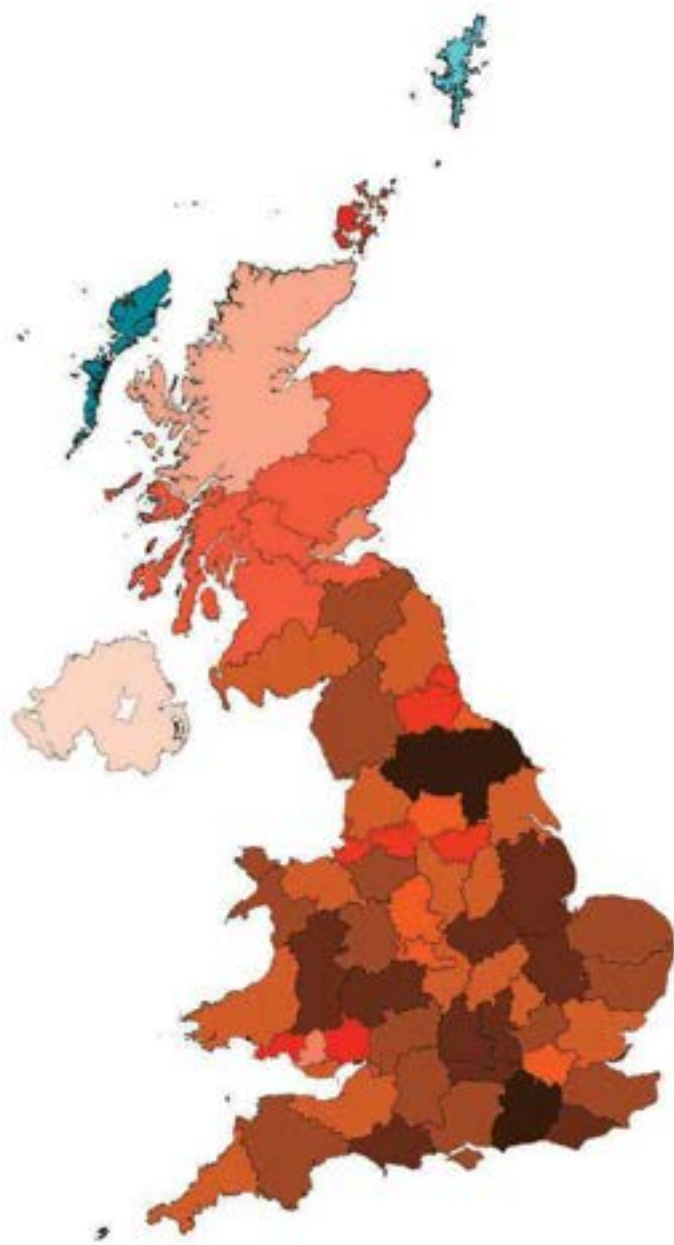
A couple of weeks before the EU referendum I designed a series of posters. Cool, pointed and provocative. We went out with buckets of paste and plastered them around East London. We instagrammed them.

The posters were placed in locations where people would run up and tell us what good work we were doing. What, as the likes hit triple figures, could go wrong? Then the bitter truth was clearly written. Not with precise and beautiful typography or clever literary flair.

Lily Cole

'Slogans in nice fonts won't save us'

I went to an extraordinary party in Kingston, Jamaica. A rastafarian home to reggae revival called The Kingston Dub Club. Next to the sound system balanced a little poster that caught my attention. "Unite Africa" it read.



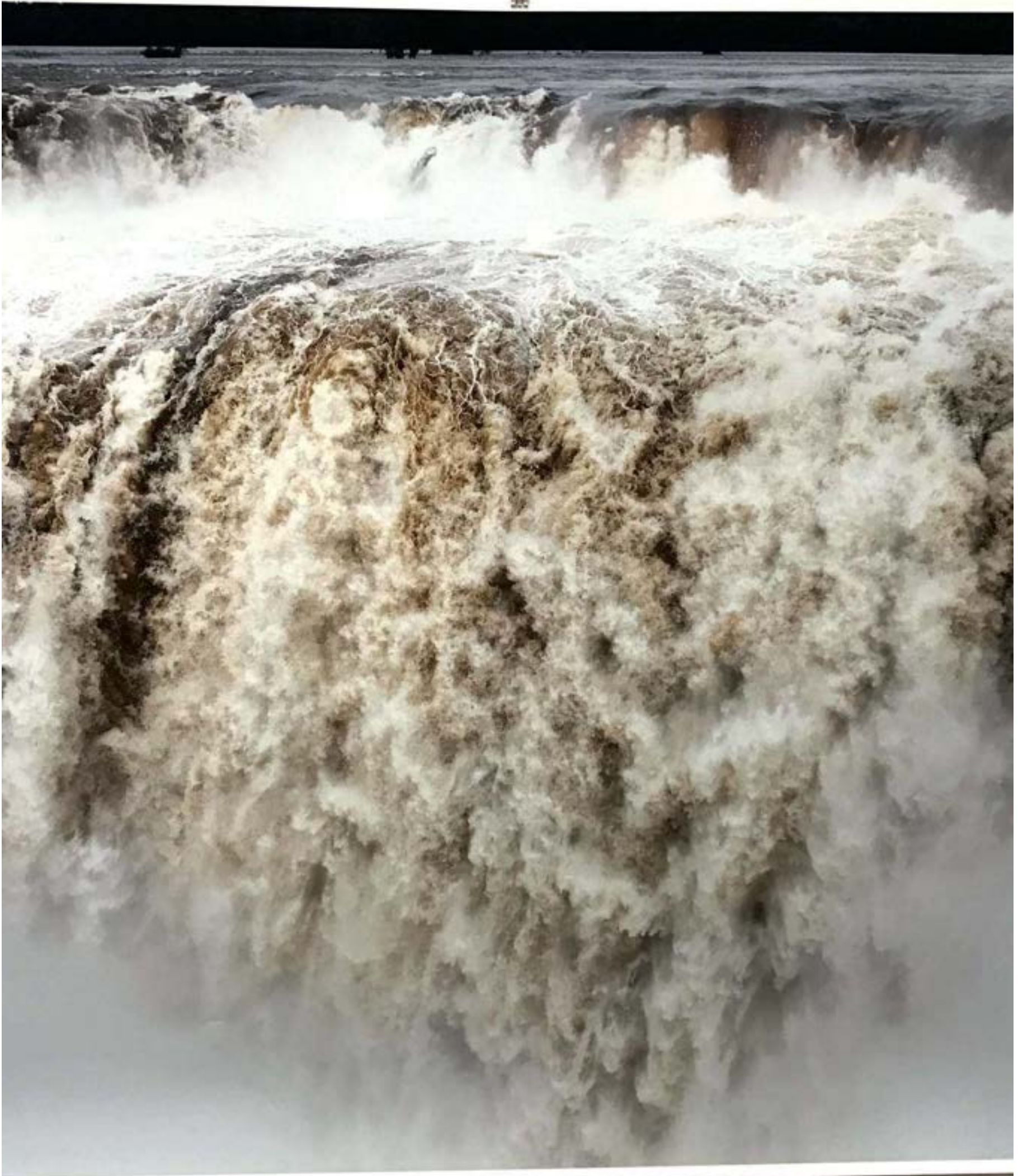
As a European dancing it felt like a mirror to my continent and I wondered what posters we may create years from now. Wolfgang Tillmans - the Turner prize winning artist who lives between Berlin and London - created an iconic series of posters for the Remain campaign in the run up to the EU referendum. It feels nostalgic, out of date and perhaps a bit pointless, to include an interview we did with Wolfgang in the run up to the EU referendum.

But we are are going to, because it is important to remember our old thinking as we move forward into our new future.

I met with Wolfgang again after the results were in - I photographed him photographing me - and asked him how he felt about the campaign. Did he perceive it as a failure? Of course not. For he had tried.

**referendum meaning:
a vote in which all the
people in a country
or an area are asked
to give their opinion
about or decide an
important political or
social question**

Wolfgang Tillmans



May 2016

Wolfgang Tillmans: I find somehow the EU has come into that firing line, become a scapegoat for all sorts of grievances that people have which are really grievances with the effects of globalisation. One has to always think what is the alternative?

Lily Cole: When I was researching it the most compelling reason I found personally for staying in was looking at the origin of the EU - it arguably came out of the post WW2 climate, Churchill amongst others talking about a EU project – a United States of Europe – a structure that would prevent us internationally and as a continent from going into world war again. So even if it's flawed can we look at changing that structure rather than abandoning the structure and having to discover what the consequences of that might be. What's your feeling about the Murdoch empire and why did you hone in on that so much in your campaign?

Rupert Murdoch is the owner of news corporation and owns half or more of the British newspapers and TV, Sky and a lot of the US as well and some of the most single sided, right wing broadcasting stations around the world like Fox News in America. He has always made politics and he never has nurtured balanced reporting. Throughout my time in the

UK I saw just how insanely party political he was and mean and vicious, and he is an Australian!

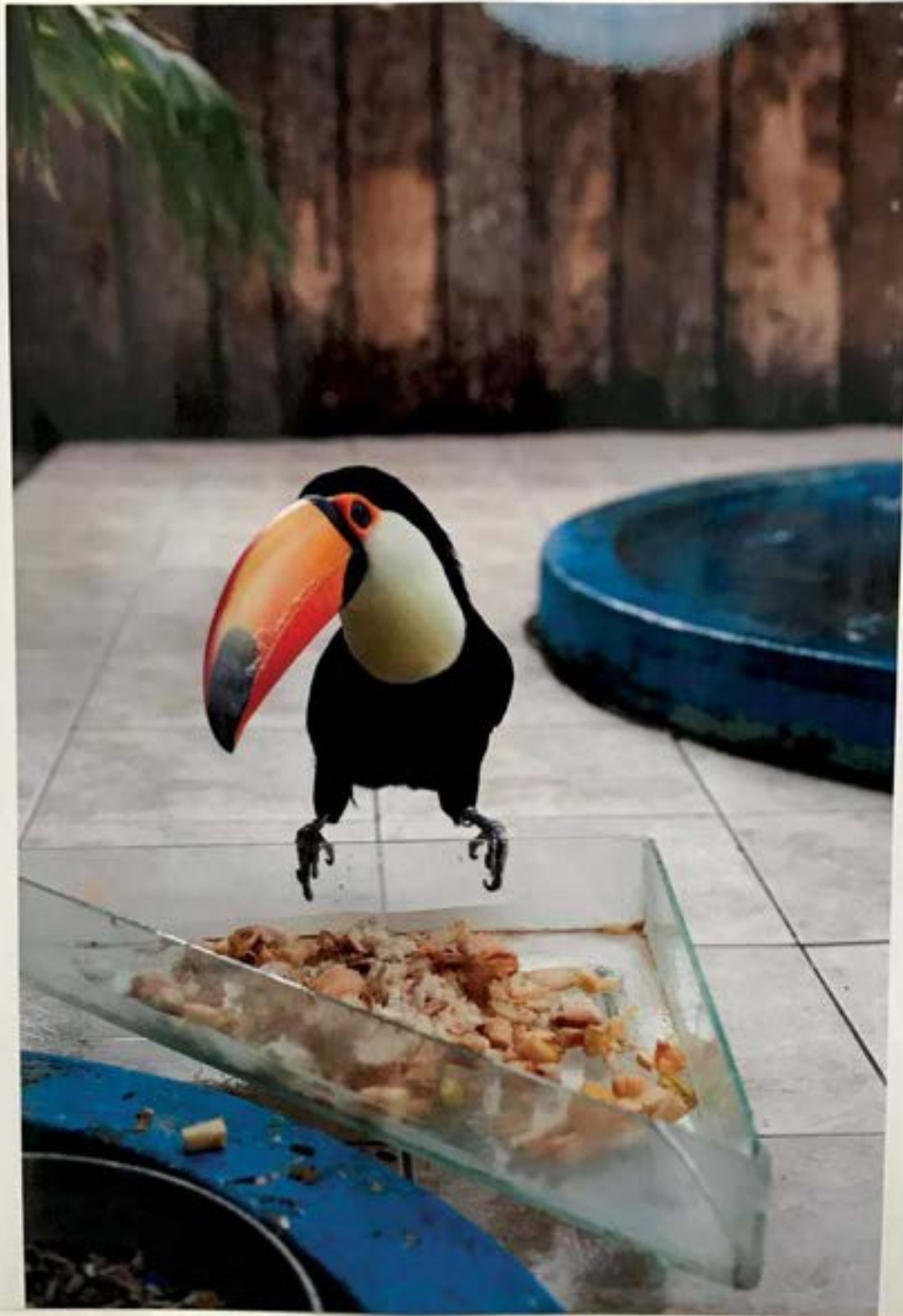
Why does Rupert Murdoch hate the EU so much? In his case it is being a full blown capitalist, he has no interest in workers having a guaranteed 4 weeks paid holiday per year, a minimum that the EU sets... Workers rights, anti discrimination rights, those are things a multi national hates.

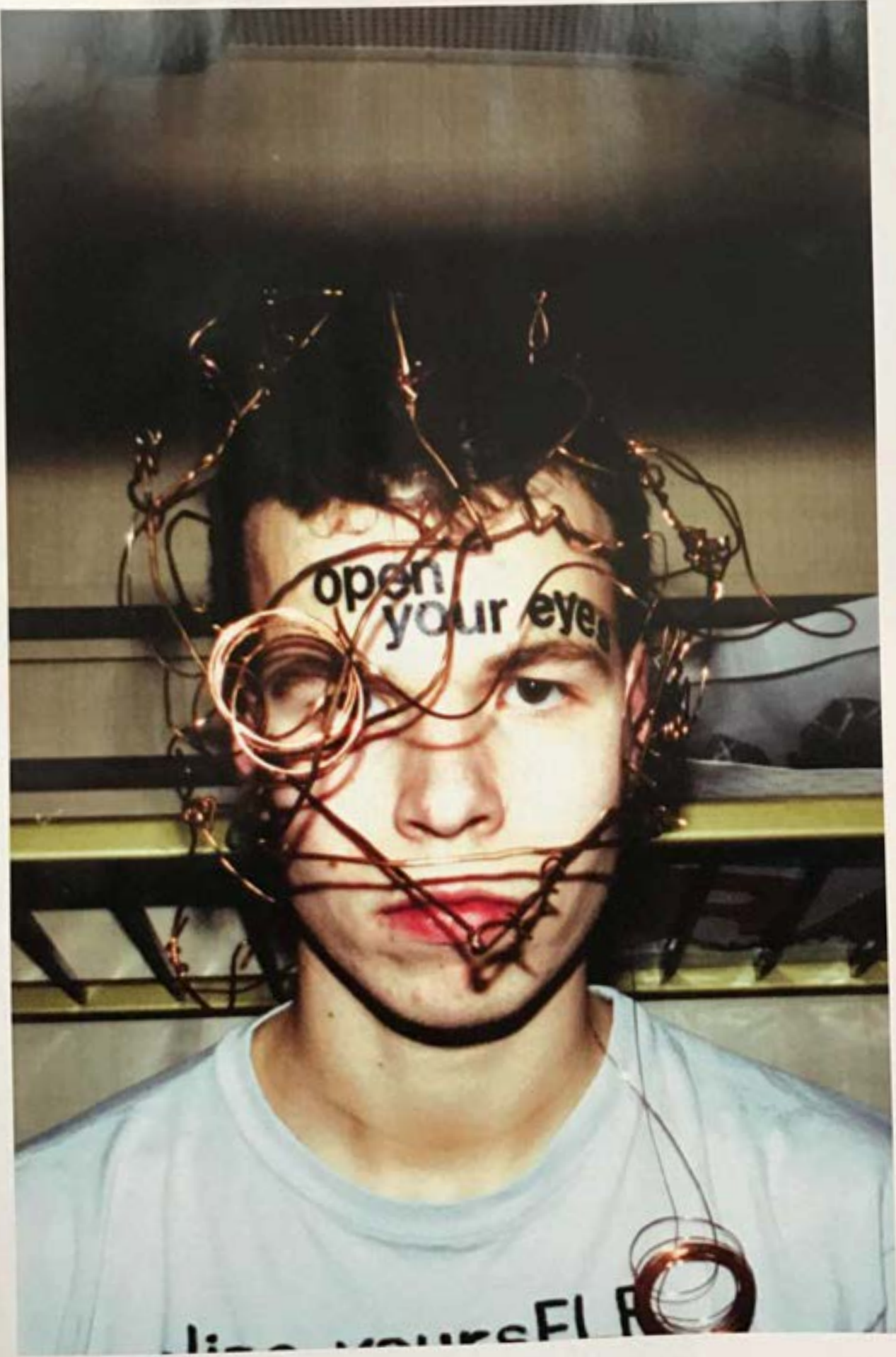
Who are the enemies of the EU? It really is a very sobering thought. My main concern is that nothing will become better because of Brexit.

It sends a huge powerful message to extremists around the world who have no interest in the EU court of justice, human rights etc and that is a message and human cost and political cost that the British public is still sheltered from in this discussion. That is why I tried to make these posters that address that.

Germany made quite an extraordinary statement to accept a lot more refugees than the rest of EU when we had the high point of of the refugee crisis. It sounds like that has come with a lot of problems and the right wing movement growing in Germany as a response. What would be your analysis of that situation?

Again it's in the very interest of the anti EU press to portray the







German immigration situation as completely out of control and in fact it is a huge challenge.

There were three significant state elections in three of the 15 federal states in March and there was a shock result that a UKIP style right wing party won 15% of the vote. The incredible thing was the left wing newspaper put on the headline the next day '85% of Germans stayed cool!' 85% of voters voted for parties that supported her immigration policy.

I was at school when the Iraq war happened. I remember millions of people marching against it and that was a really strong voice that was completely ignored politically.

For me as a teenager, that sent a strong signal, there's no point demonstrating, because even if millions turn out you're not going to be listened to and that invites a bigger question about referendums, about participation, around trying to create structures that actually enable more democracy essentially.

I was on that march... it was an incredibly painful experience to know that it was a fait accompli, a done deal, they wanted war and the people wouldn't be listened to.

The problem with referendums is that they are also not perfect democratic tools. They are often called for by fringe ideas that the

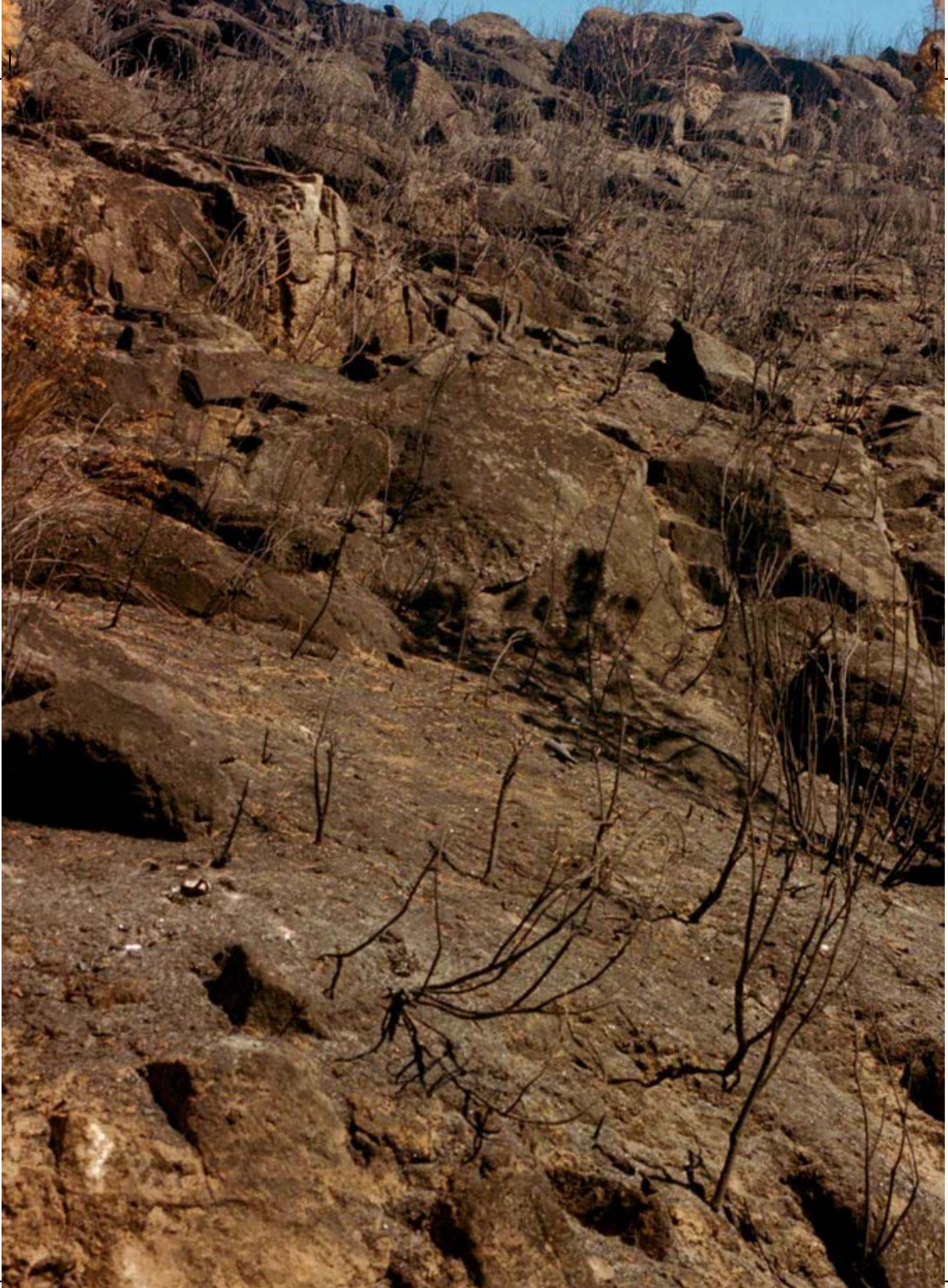
majority don't even care about. They are actually quite dangerous tools when people don't have to vote in them.

People disengaging with the political world: it's like a cancer spreading around the world.

I think you have done a great job of bringing political ideas forward in a way that feels grassroots through your poster campaign, and the way you distributed it online for free, through businesses and schools.



I think it's important to try to almost reclaim politics and remember that it should be ours as citizens, as people, to have the dialogue rather than feel disenfranchised and alienated.





A Building Falls. A Community Rises



Zeyad Cred: "I was woken up and came straight out in the early hours of the morning. To be honest I could only stand and watch for the first 20 minutes. It was like I was frozen in a state of confusion.

I was due to work that morning so walked back into my house. That sense of confusion and the feeling of needing to help had me come straight back out when I heard the St Clements James had opened their doors to offer help.

The reality really hit me. The defeated look on the faces of those who had just got out of the tower and the look and smell of the firemen who had been fighting the blaze is something I could only wish to forget.

The perfect community with the best neighbours you could ever ask for. The bond of all who lived in the area was amazing, plus people from all over the country: Manchester, Birmingham, Brighton, East, North and South London.

Friends looking for loved ones while still carrying donations and sorting them in between handing out posters. We were doing 21 hour days sorting through donations. It didn't feel like this was the UK, it felt like a war zone.

People brought clothes, food - whatever we were asking for. I remember the East London mosque

turning up in the early hours of the first night with vans full of clothes and food. All local and religious organisations came together and it became apparent that we were never really fighting a race war.

This was a battle of the classes, as the authorities and government were nowhere to be seen. The insult of being part of the richest borough in the UK.

Nobody considered the job at hand was or is an easy one but this is the job of those who run this country.

The lack of support has injected faith of a new kind into the community. We are so powerful when we come together. We have achieved so much during a time where it felt we were left to rot. The area has what feels like a graveyard in the sky towering over us. It is a hard sight to see everyday.

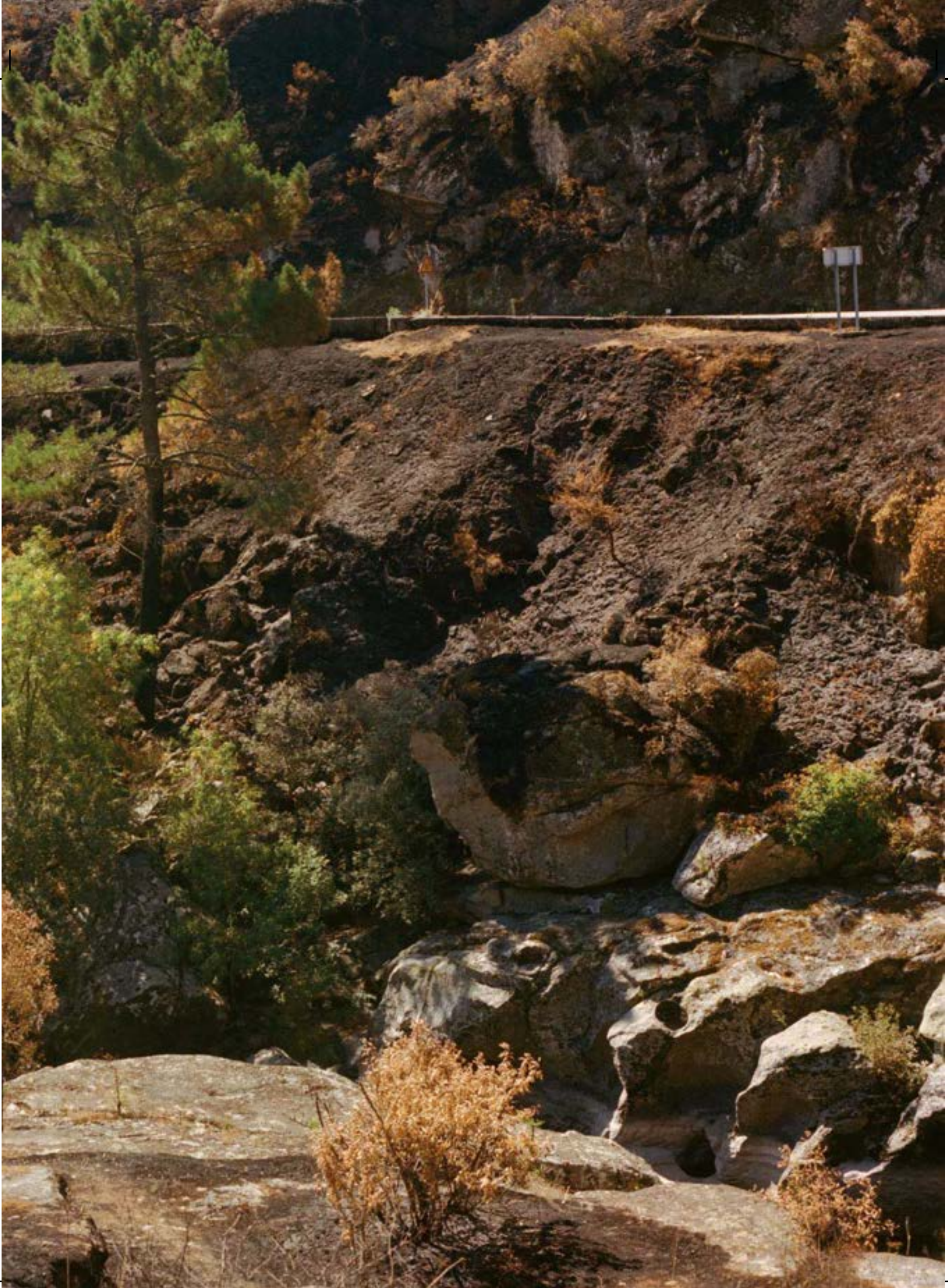
Looking forward, I hope we understand how powerful our communities are. I hope we can push for justice and ensure the terrifying issues around social housing are dealt with.

I hope the lives lost that night live on through our community for ever and give us the strength we need to build again." Zeyad was thanked by the Queen, amongst others, for his hard work and dedication helping the community after the Grenfell Tower fire •



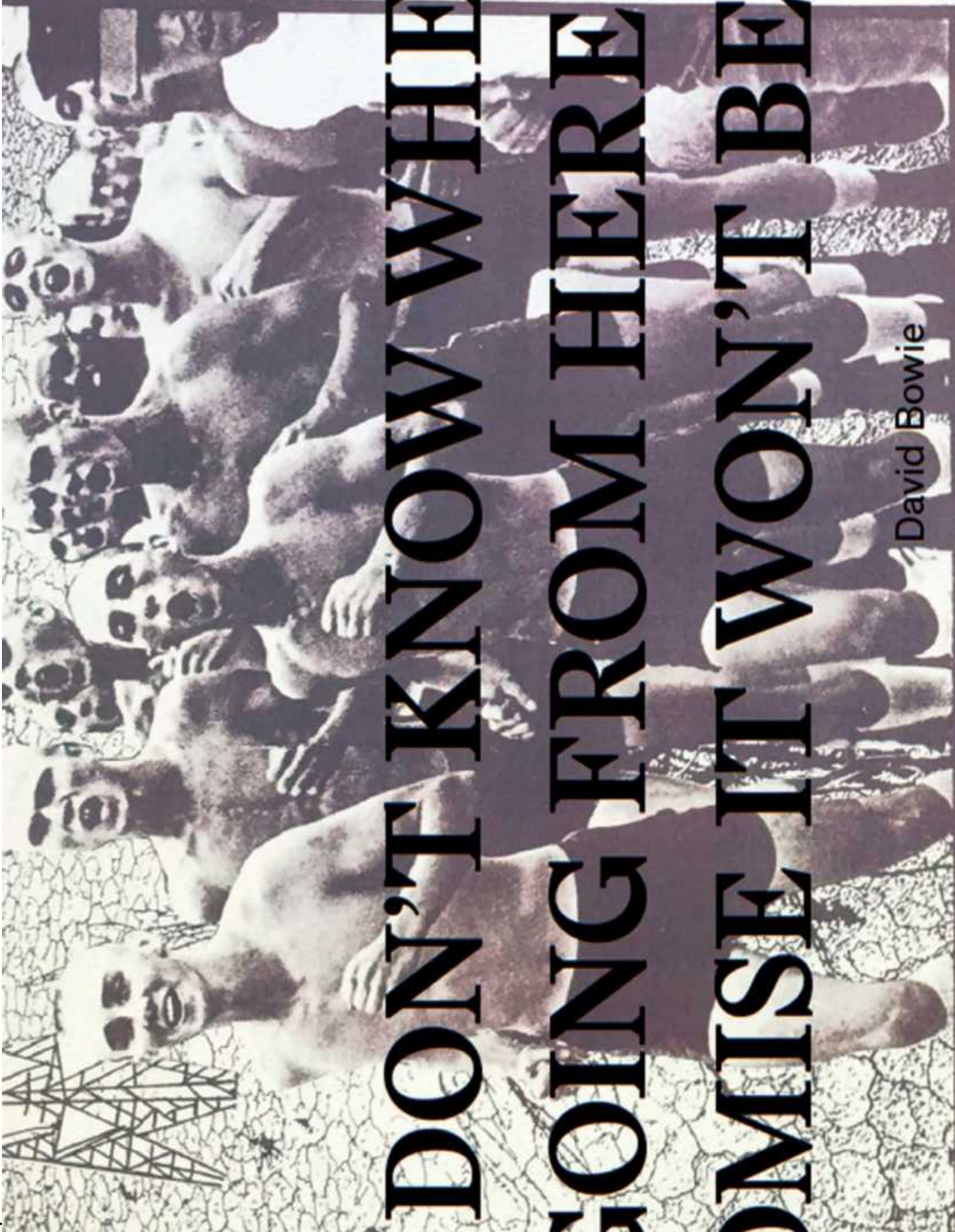






Going Analog in a Digital Age

Impossible Mission.
Founder of the iconic magazines
Dazed and Confused,
and Another Magazine,
Jefferson Hack
interviewed Impossible.com
co-founder Lily Cole



David Bowie

DON'T KNOW WHERE I'M GOING FROM HERE, BUT PROMISE I'LL WON'T BE BORN

Better Dead than Green ~

Jefferson Hack:
Tell me about the Impossible dream? You've made this magazine but I want to put a bit of context around this for people who don't know. What is the purpose behind Impossible?

Lily Cole:
About 4 or 5 years ago I said to you, 'I've got this idea and I am absolutely obsessed with it, to build a technical platform that will connect people to do things for each other for free.'

We built the platform. It's not perfect, but it is also the first version of the idea and is now available as open source tech. The magazine is a kind of offshoot of that project.

I think Impossible is a really ambitious idea. You did something really incredible with very little resource which was, kind of, to articulate what a gifting economy could look like and how that could work and how that ecosystem could operate. I think this is a really important test that you did.

It is very normal behaviour that arguably you do with friends and you do with family all the time – a simple favour exchange.

There is a lot of research to show that it is small favours that create relationships and communities, it's what creates social cohesion. Growing up in London, community is

something I really felt was missing from our society.

I think it is really beautiful that it is based on the idea of being valued for your generosity. As a social currency that's what's really powerful about the idea.

In a way the gifting economy has to be seen as a greater value transaction, because it's about the human spirit, it's an antidote to currency exchange.

So Impossible is not anti-capitalist, its pro capital, but it's about adding a different value dynamic, right?

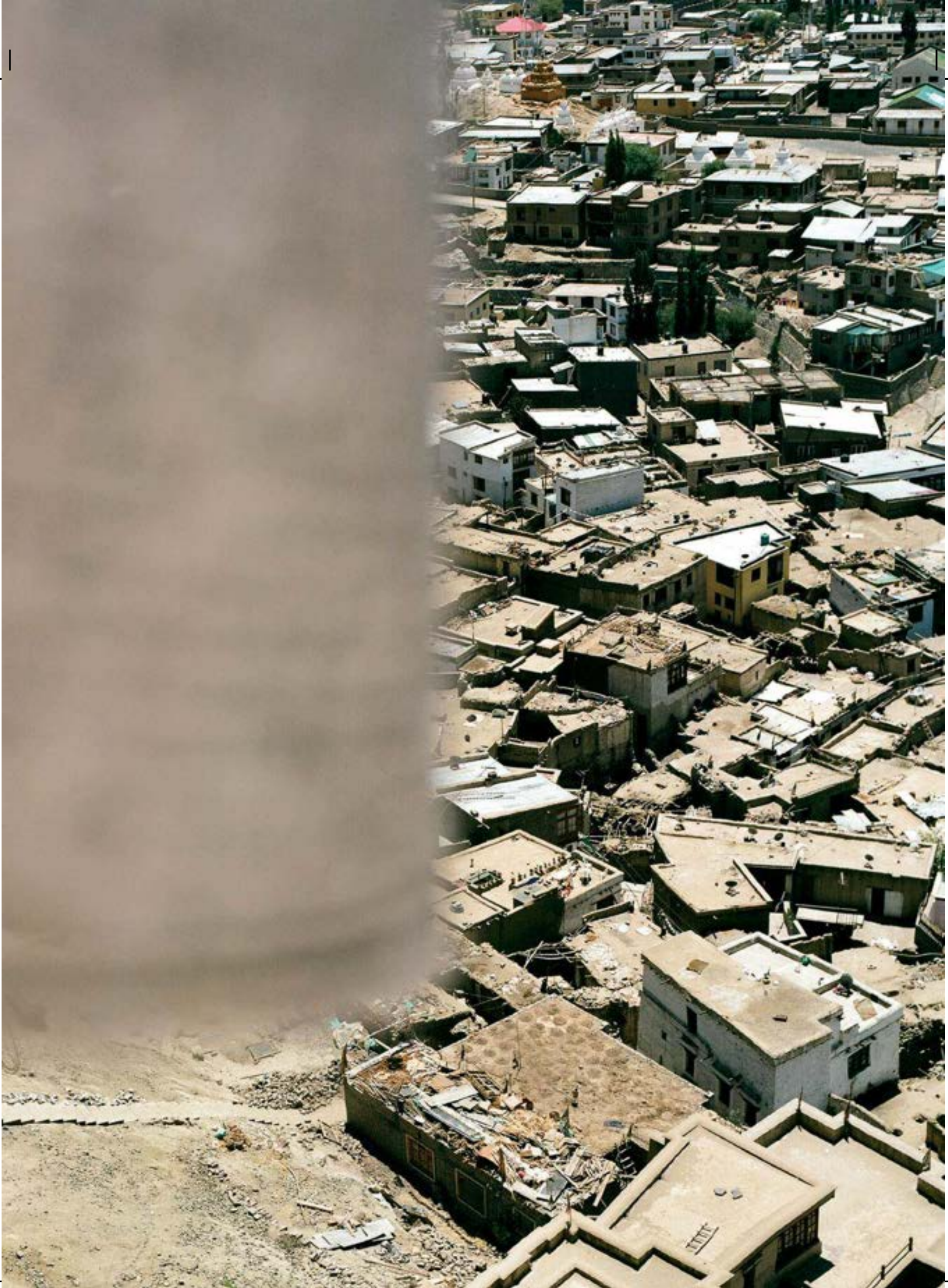
I don't think it's anti or pro, it's just kind of like here's this other thing [the gift economy] that

isn't capitalist, that can co-exist with everything we're doing already, and wouldn't it be nice to have both.

That's smooth. So... magazines, let's talk about this. I love the title Impossible to Print on here, I thought that was really funny, but here it is, you've made it.

Why a print magazine after you've been in the digital realm for so long?

I have a real soft spot for physical objects. I think that I personally spend way too much time looking at a screen and kind of consuming content through a screen and it's a really nice antidote to actually take a book, to actually read a magazine.



I think I have a completely different experience with a physical object, and I also think that it has a different life story as printed paper.

You give someone a magazine that they might pass on, that might end up sitting next to a toilet.

Two years later someone might pick up the magazine next to the toilet and serendipitously finds your story, in a way they would never discover your web link.

There is also something incredibly empowering about analog creativity.

In fact, the first wire-frames I ever did for impossible.com

were actually collage—I was feeling stuck making them as I was really shit at using any of those software tools to design your own. I eventually had a brain wave that I could just make it myself and I just started collaging with scissors and paper.

There is a manifesto at the end of the first issue of Impossible to Print that we will make the next issue entirely without a computer!

I like that kind of mix of punk positiveness that you feel from Impossible to Print.

You know you get this sense that anger is an energy, which it is, but you are also pushing

messages that are very much about there are solutions and we can work together to make this world a better place.

I think that mix of optimism and rebellion is really powerful and you don't see it in a lot of places in culture.

It's like the gift economy making a world a better place really seems like soft and cuddly and all just bland and vanilla and then you have anti-capitalist culture which is very much about tear down the walls, smash the system, break the system.

What you are doing is bringing energies together and trying to find a new path, a new

direction to channel energy and anger but offering some kind of solution or sense of at least common ground between points of difference within the culture

NB

Regrettably we couldn't fulfil our promise to make this issue without a computer, but as an ode to that promise we have included a handwritten interview with Mark Boyle.

**Now he is living
without technology.**

**The first issue of
Impossible to Print
began with a feature
on Mark Boyle, who
discussed living
without money for
three years.**

Sender:
MARK BOYLE
K [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
IRELAND.

① Hello! What does being "off technology" mean ~ where do you draw the line between new and old tech?

MB: Drawing a clear line in the sand regarding technology is a tricky affair. Language, an axe, smartphones, sex robots - even this pencil I write with - could all be considered technologies. When I say "living without technology" it's really a shorthand way of saying that I no longer wish to use industrial-scale technology, things that I couldn't possibly make from the landscape I'm trying to live as part of, things that discourage me from developing a direct and immediate relationship with the life - human and non-human - that surrounds me.

So what does that mean? Electricity? No. Internet access? No. Phone? No. Gas cooker? No. Fridge and freezer? No. Oil? No. Running water? No. Car? No. Solar panels and leisure battery? No. Axe? Yes. Knife? Yes. Language? Yes. Wooden tankard and spoon? Yes. Sex robots? Not yet. Could I fall for a machine? I hope not. But I hear that some people already have, while many now spend more time in bed touching and playing with their smartphones than their lovers.

The only direction in which I'll move this line is closer to my cabin. I've been living in this way now for a year, but having previously quit using money in 2008 for three years, and having lived quite simply since, it's a way of life I've been working on for close to a decade.

② How do you feel this change has affected your life?

MB: It has impacted my life in both profound and practical ways, from my relationship to the natural world and friends to the composition and texture of my days. It's not always romantic. Sometimes it is, like when I'm soaking in our woodfired hot tub under a Milky Way sky, with the cool air enlivening my face. But most of the time it's not, like when I'm skinning and butchering a roadkill deer - a machine killed it, not me - or emptying a composting toilet.

Despite the odd difficulty and frustration, I've found myself enjoying my life without tech a lot more than my life with it.

③ Do you have many visitors in Ireland & if so, do you discourage them from using tech?

MB: We continue to get a lot of visitors to our smallholding, where people can stay for free in self-contained accommodation I built here. Their living space is hooked up to electrics, and we allow them to use their phones and computers. That said, I find that when people are out in wilder terrains they tend to use their gadgets less, quite naturally - but that's their own choice, not mine.

④ Do you feel technology is having more adverse, negative effects on humanity than it is positive ones?

MB: For me, it is quite simple: the political ideology of industrialism is driving the mass extinction of species, wiping out tribal peoples - and their languages, cultures, ways, perspectives - while creating a toxic biosphere whose feedback loops are going to make it increasingly difficult for people to survive over the coming forty years. It's predicted that there will be 200 million climate refugees by 2050 - and that's conservative - and doesn't account for any resource wars that may ensue. Technology - by virtue of its primary function - also separates us from the natural world and our immediate community, something which has profound social and ecological consequences.

So yeah, I think the adverse consequences of tech outweigh the benefits of electric toothbrushes and 24/7 news.

⑤ What inspired you to take a break from technology?
As a former tech utopian, I also have concerns.
Would you let your child use technology (if you had me)?

MB: I'm always inspired by the natural world. I come from a primarily ecological perspective. I'm a bit of an oldskool environmentalist, when environmentalism was more about defending wild places and the natural world from a rapacious machine culture hellbent on converting life into numbers, and less about arguing how to best domesticate these wild places - oceans, deserts, mountains - to generate the so-called 'green energy' needed to power the screens and gadgets that distract us from the intimate, animate world around us.

One of the many problems with industrial technology is that, like sweet food, it's addictive. People don't find it easy to use it moderately. We're now technologically obese. And even if people could use it more moderately, it would do little to change the ecological impacts of industrial technology. Whether or not you use your smartphone or laptop once a day, or fifty times, its initial production requires oil rigs, quarries, mines, factories, armies to enforce international contracts, deforestation, bottom-trawling, transport networks and everything else required to feed and support the industrial economy required for their production. It's not a fashionable view, but there you go.

If I had kids I wouldn't let them near technology, as it is quickly eroding their sense of connection to the natural world. In the 2007 Oxford Junior Dictionary, words like acorn, bluebell, dandelion, kingfisher and otter were replaced by cyborg-words like block-graph, blog, bullet-point, celebrity, chatroom and cut-and-paste. Why? Because these are the things now relevant to a child's life. That says it all. •



ATHLONE MAILS CENTRE

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Remember to
Use Your
EIRCODE

Lily Cole

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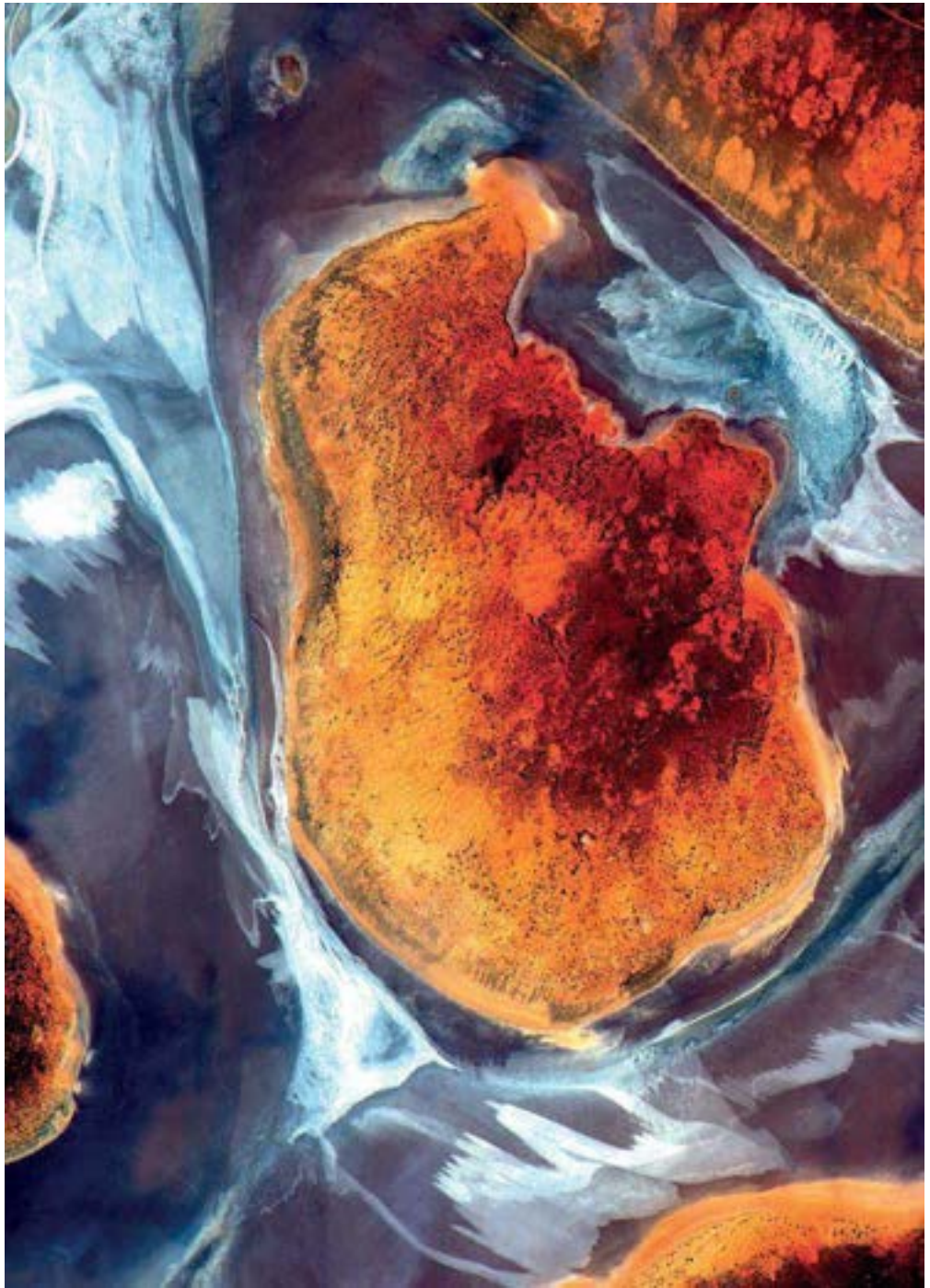
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ENGLAND

Texture of Time







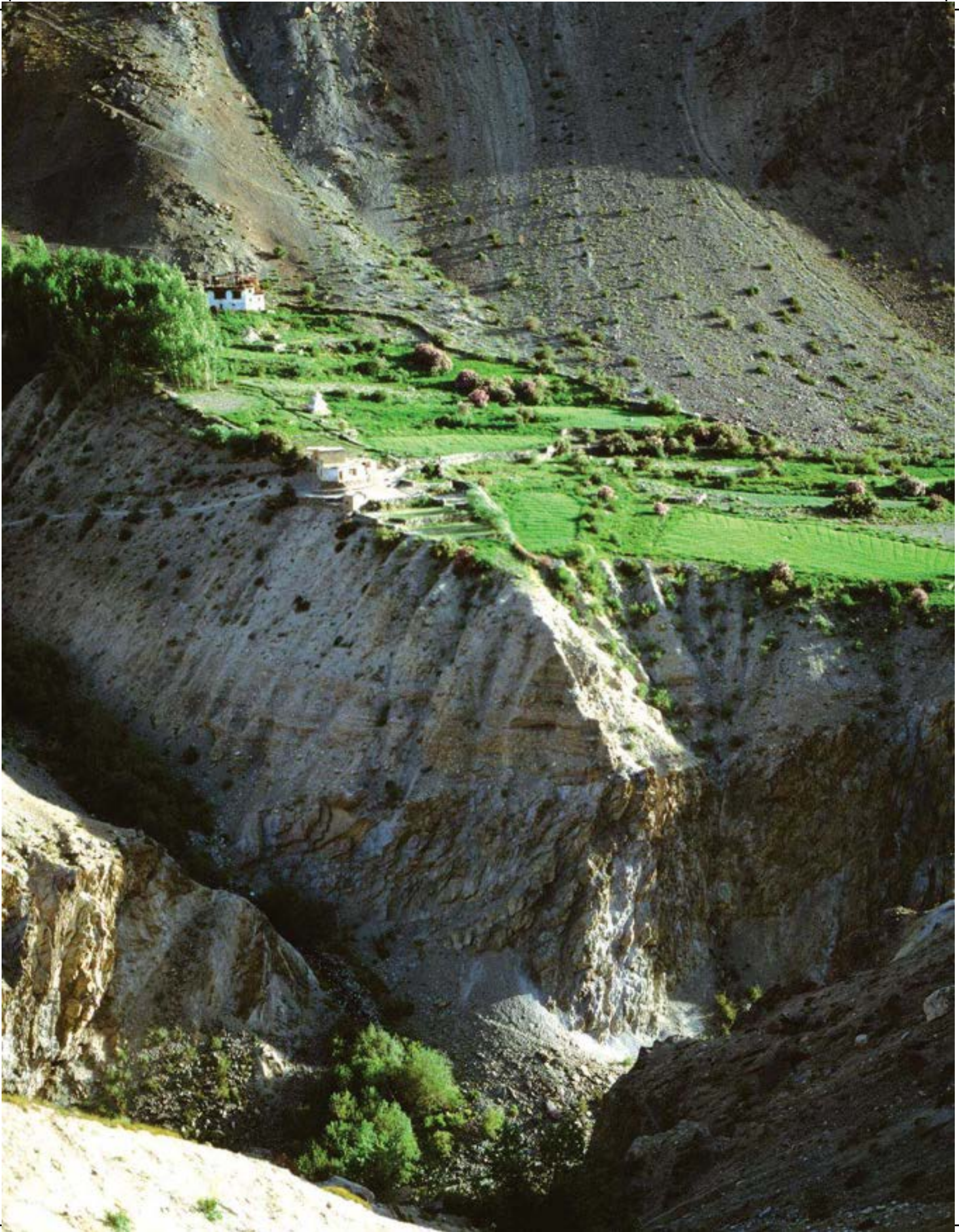












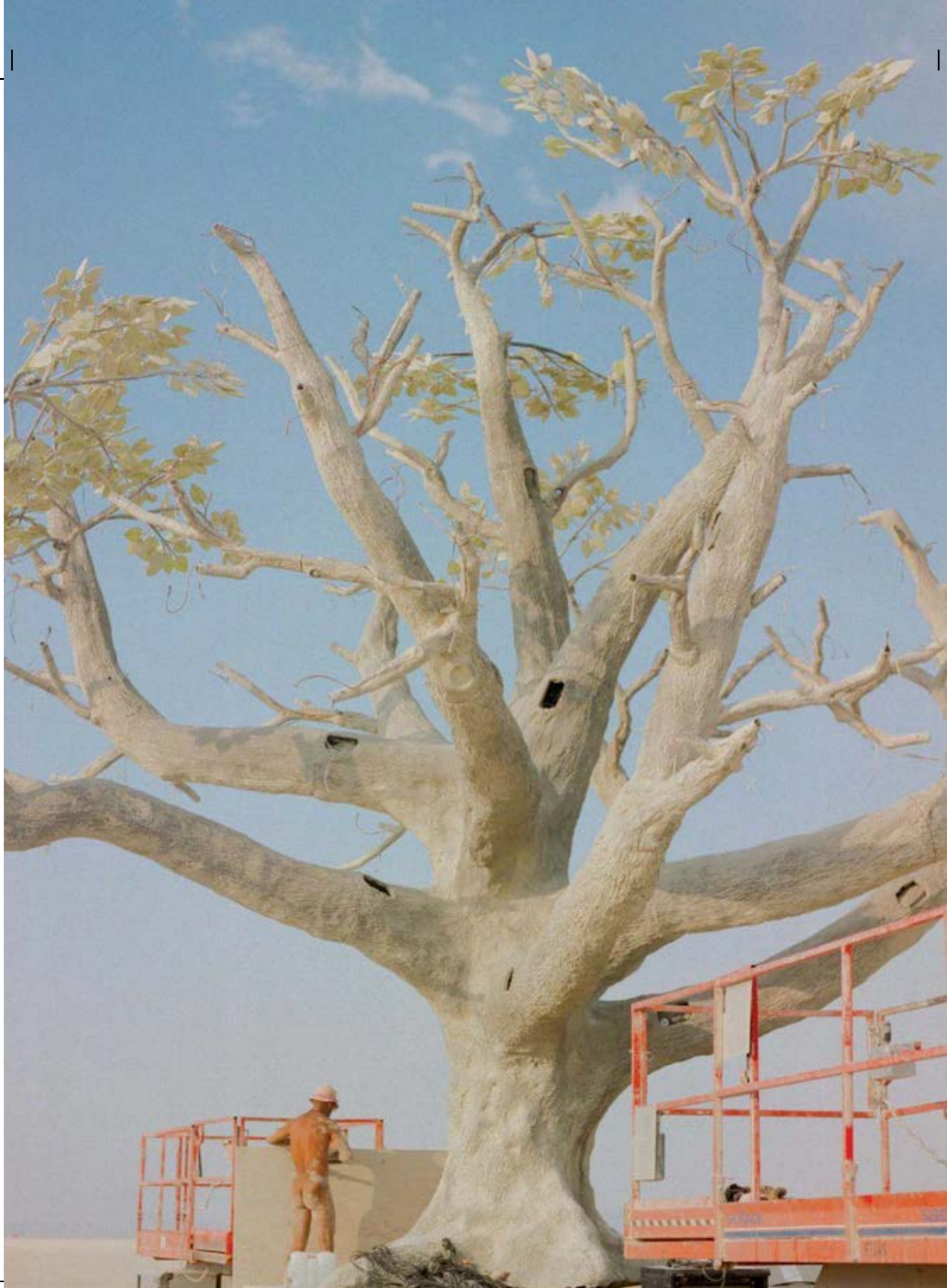






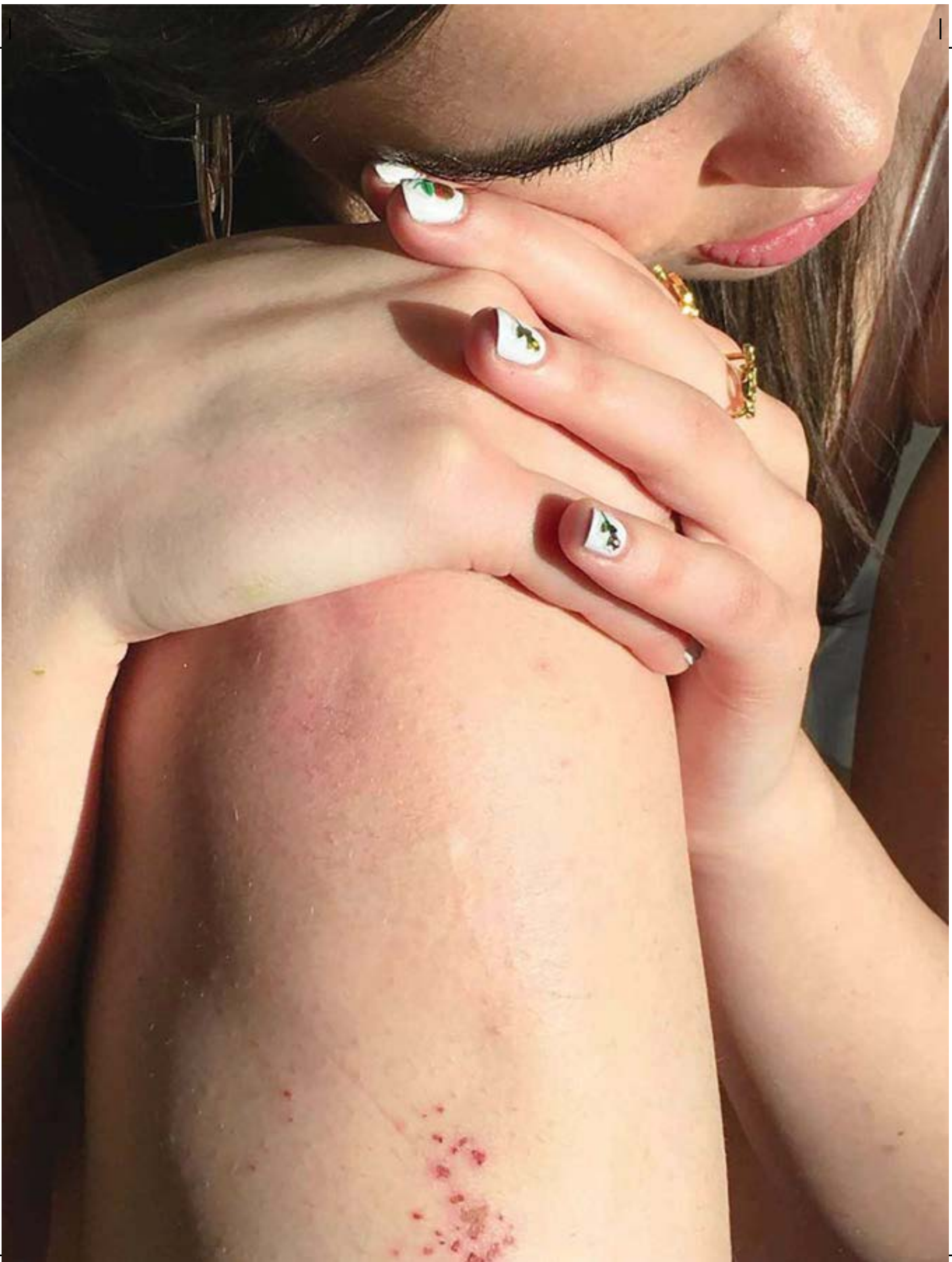










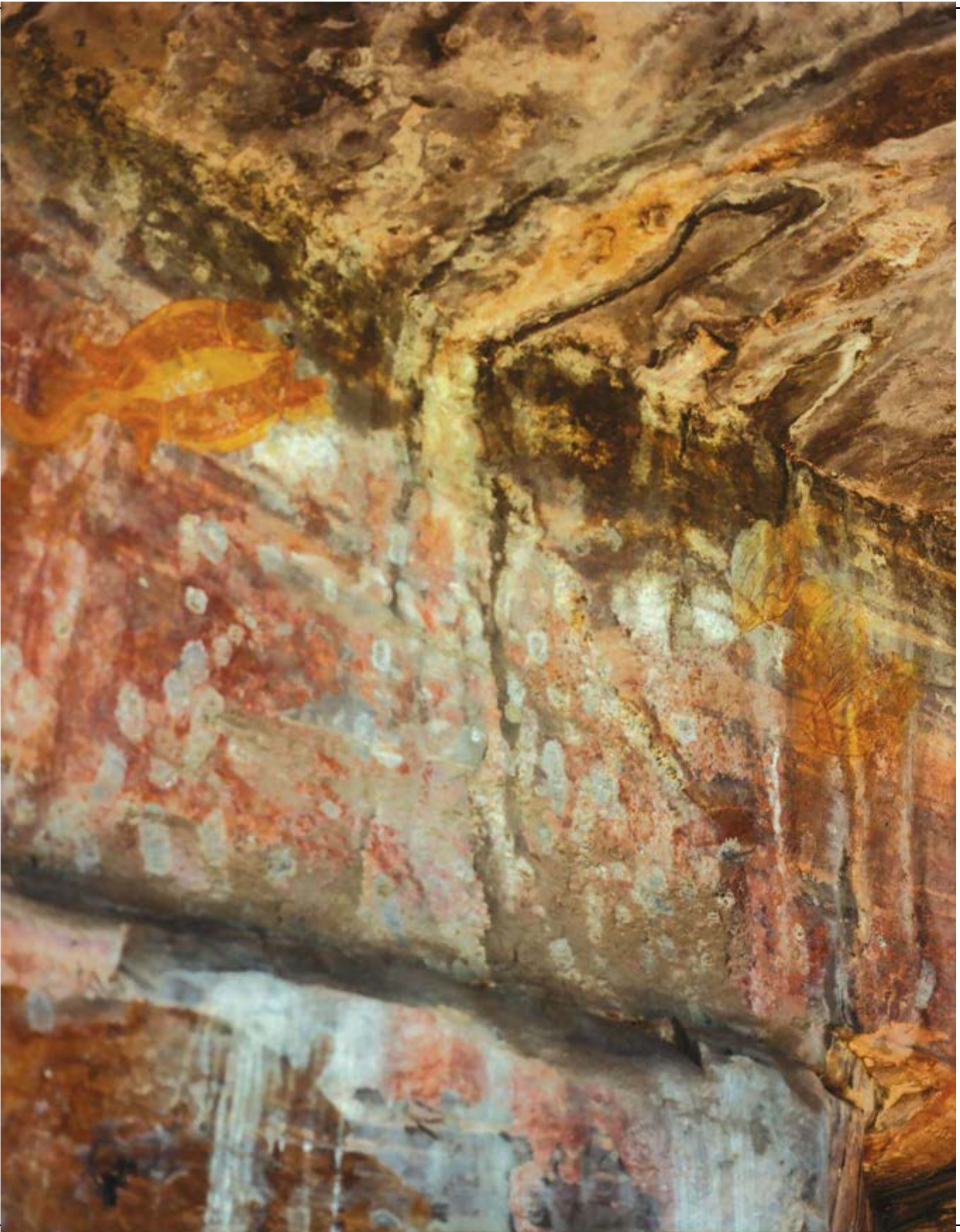




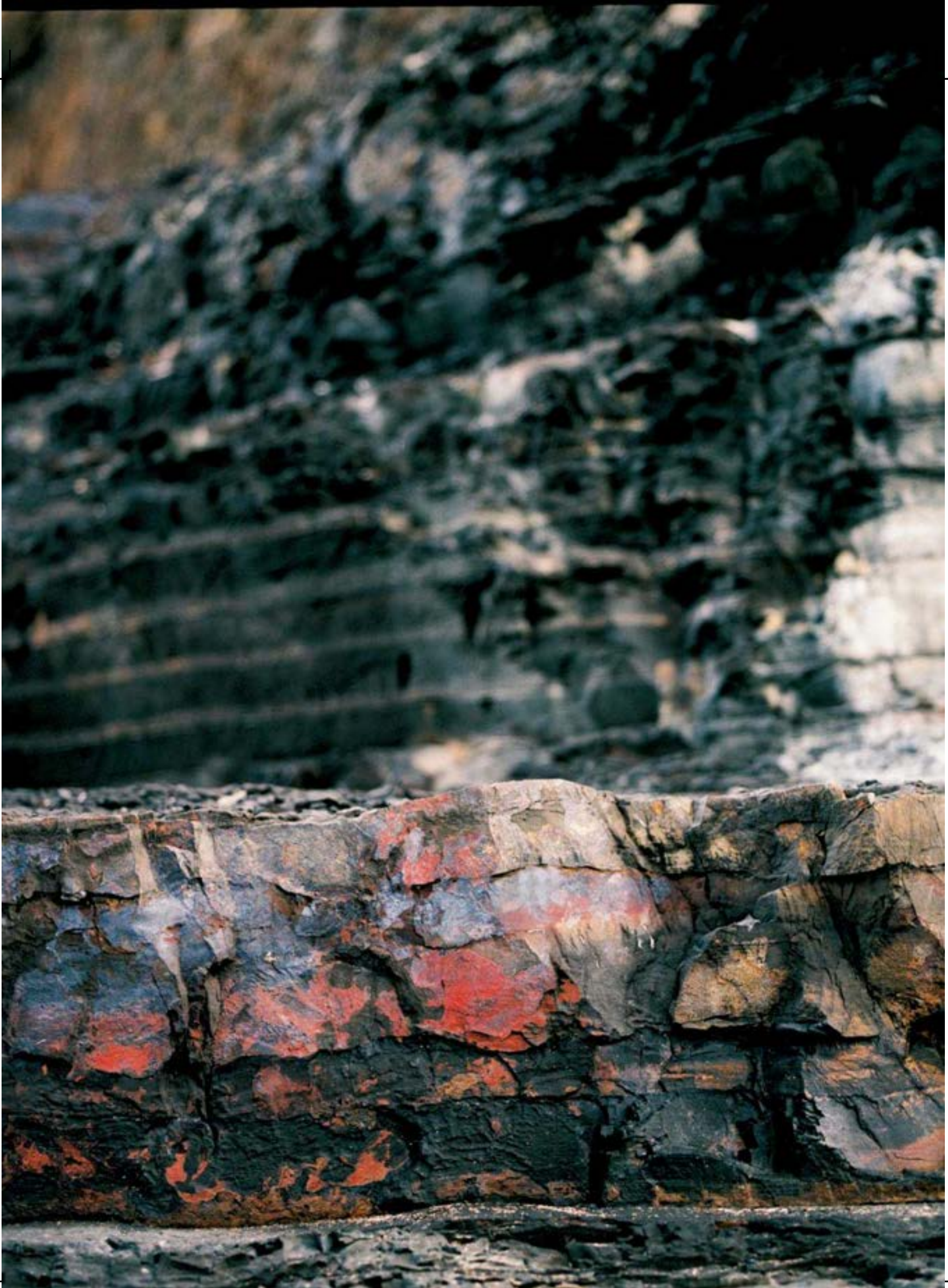










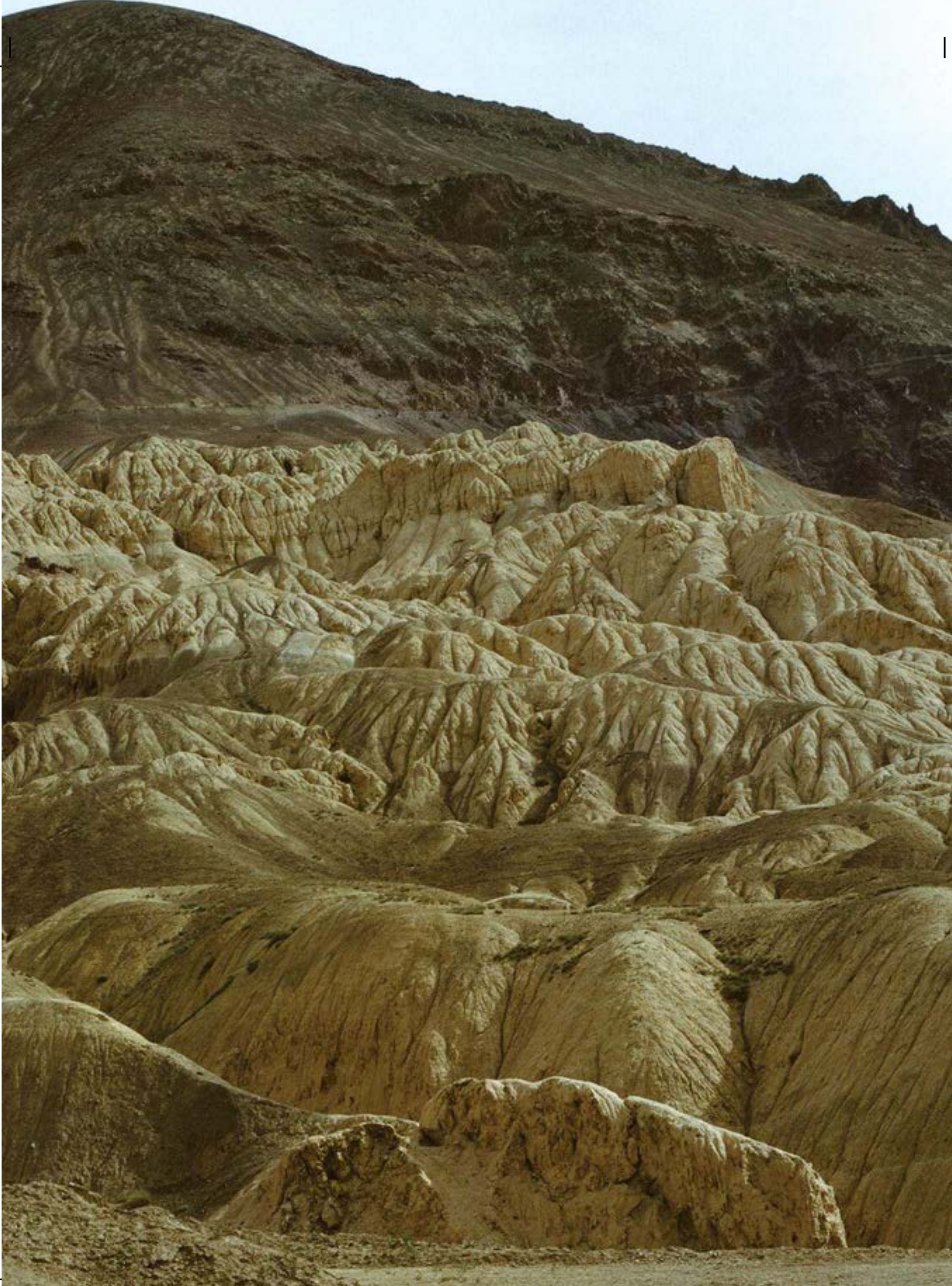












Mayan Toledano.

Pages 125, 129, 132-133, 135, 137-139, 143, 145, 148

Others by Lily Cole.

wireseyewear.com