

Parties - Revolutionizing Activism

Steve Lambert: [00:00:00] Okay. Hi everybody. And welcome to revolution activism. My name is Steve Lambert. I am the Co-founder and Artistic Director of the Center for Artistic Activism. And we're really happy to be here today with this new set of talks that we're doing. We did a series of them in the past that you can watch online and then we're doing another series coming up, this one is [00:01:00] on parties and the next one is about small actions that have a big impact.

They're a lot of fun to do and we get to talk to some great friends and amazing people. So glad that you're here today. Also, just quickly want to say thank you to the generosity of the folks that make this possible. One is the Four Doves Foundation, and Andrea Soros, and then others are people like you who make donations that allow us to do weird experimental things without funders at the beginning, and then show them that it's actually worthwhile.

Today, we're going to talk about parties in a kind of broad sense. You're probably familiar with the Emma Goldman quote, "if I can't dance, I don't want to be part of your revolution". And every time that's said we go, yeah. Right. Like I'm into that, but there's a reason that she needed to say that.

And I think that there's a tendency when things get intense or an issue gets, [00:02:00] kind of more serious that we think we need to be serious in order to be taken seriously and we kind of revert back to less joyful ways of getting things done. Now, in talking about parties, how activists all over the world, have continued to organize using parties and elements of parties, have really accomplished significant change.

And we have three folks here who I think are good examples of that in very different ways. So, we often think of activism as really serious business, that should not be late made light of. We don't want to, minimize kind of issues that are going on, or the people that are effective, but play and joy can make our efforts both attractive to other people that maybe aren't as committed or aren't as involved yet and more sustainable for the people that are [00:03:00] involved.

And so, at the center, we often talk about how activism can feel like life draining work. But when it's done right, using creativity and play in the full spectrum of what it means to be a human being, including joy and fun, it can be life giving instead of life draining.

That said it's not always easy. And thinking about the war in Ukraine, you can imagine trying to bring elements of a party to cleaning up sites that have been recently bombed and yet Ukrainian club goers figured out how to do exactly that. So, if in Ukraine, they can bring a DJ to a war zone, maybe we can also think a little bit more expansively about what we can do and what is possible, to, you know, what, where that line is. We can also look at other examples of how parties and protests and movements [00:04:00] have, naturally or antithetically collided. The New York dance clubs in the seventies sort of created and earlier created a place where

people could practice and build a sense of community and confidence and resistance.

That then turned into things like, the Stonewall rebellion and things like that. You know, like you need a place where you can kind of practice that and feel who you really are and then more recently in the Perreo Combativo in Puerto Rico where underground rap was outlawed in a crime bill and that music and dance became an act of defiance for people that were standing up against the governor, I think there, and it was all coined by queer and trans and non-binary youth. For the most part that used perreo, Reggaeton dance style as a way to both express [00:05:00] their displeasure with the current government and build community. So, when you start looking at these intersections, they're in a lot of different places.

There's the toyi-toyi in South Africa where song and dance are part of every protest. And then in my own past, at the 924 Gilman club, which was like a DIY punk club that started in Berkeley, that was a communal space where music happened, things like that. But over the course of decades, people that attended that club ended up on city council defending its right to exist and things like that.

So today we're here with three incredible activists that I'm really excited to introduce and talk to more and share that with you. Kate Kelly is a [00:06:00] advocate and a passionate activist and a lawyer.

And I just want to say that lawyers are often, some of the most creative people. In her legal career, she's had various incredible opportunities working as an Ella Baker fellow at the Center for Constitutional Rights and Strategic Advocacy and Policy Council at the Planned Parenthood Association of Utah. She has spent the last two years working in the House of Representatives primarily on the Equal Rights Amendment. Kate is also an organizer with Shout Your Abortion, a collective that normalizes abortion and elevates safe, pass to access, regardless of legality, Shout Your Abortion makes resources, campaigns, and media intended to arm existing activists create new ones and foster collective participation and abortion access all over the country.

Shout Your Abortion's recent actions have included a pop-up lemonade stand celebratory abortion pill info stands online, storytelling festivals, and other actions that bring defiance and joy to the fight for reproductive justice. [00:07:00] Kate also hosts the podcast Ordinary Equality and has a forthcoming book also titled Ordinary Equality, which is about the history of women who have shaped the U.S. constitution.

Next, we have—I'll let you say your last name, Paata. Paata Sabelashvili is the founder of Georgia's first ever LGBTQ plus organization, and a member of the White Noise Movement, a political group that focuses on drug decriminalization in Georgia, the country. Paata has extensively sought and used artistic methods to campaign for LGBTQ, human rights and the rights of displaced persons and the rights of people who use drugs, people who live with HIV and access to treatment for Hepatitis C in Georgia, throughout those campaigns, Paata's use the dance floor as the main site of mobilizing people facing injustice and violence from their families and the state.

Paata was one of the main organizers of Raveolution, a dance [00:08:00] protest movement in response to aggressive drug raid in Tbilisi, Georgia, and Raveolution brought over 10,000 people together for a two-day rave in front of parliament, which you'll get to see. Paata is also a Center for Artistic Activism, alumni. And I've heard about the story, and it has just not shared enough, so really happy to have Paata here. And finally, Jay Jordan, Jay has been labeled a domestic extremist by the UK police and a magician of rebellion by the French press. Jay formerly John Jordan has spent three decades applying what they learned from theater and performance art to direct action together with Isabella Fremeaux they co-facilitate the Laboratory of Insurrectionary Imagination, which since 2004 has brought artists and activists together to co-design and deploy creative forms of disobedience, they like spaces betwixt and between, especially between art and activism, the masculine and feminine resistance and [00:09:00] proposition, party, and protest. And they're performed in muses and international theater festivals, trained people in squats, co-organized climate camps, choreographed carnivalesque riots written at BBC radio play for today and an opera for one co-founder of the anti-capitalist rave and direct-action collective reclaim the streets from 1995 to 2000.

And in 2004, Jay co launched the clandestine insurgent rebel clown army. Jay also influenced a lot of the ideas that led to the Center for Artistic Activism and is like a point person for us going back for since the beginning. So again, real honor to have you here.

So. Kate, I want to start with you, Shout Your Abortion does this thing where you're celebrating abortion and it seems to really lean into performing a sort of fearlessness, right. Whether or not you actually feel that, but encouraging people to, to perform it. And [00:10:00] and to sort of not take on the stigma that might be put upon people, but to be incredibly open about it. And I want to know how you think. I mean, it seems to work, right, in a lot of ways, how do you think it works?

Kate Kelly: Yeah. So, thank you for those images. And for that introduction, very exciting. I was so excited about the sparkle in front of the us capital, and I'm a lawyer, not an artist. So, when in those types of visual images turn out, it's always very exciting and I kept insisting I'm like, we gotta get sparklers. We gotta go to the National Mall, And I think part of the reason it works is abortion is freedom and that's actually very fun and joyful. Like it it's a naturally, joy [00:11:00] thing to be able to control your own life and your own destiny. But that joy and that power and that control has been taken from us and has been stigmatized in the public square.

And so, giving by shouting our abortions and by giving other people that permission to have a lighthearted, like joyful approach to the topic that's so negatively stigmatized, it gives them permission to do the same. I remember Amelia Bono, our founder, heard someone on the subway and they said, someone was talking about their abortion and yada yada, and it's, you know, can't tell the family and it's so shameful. And the other girl she was talking to said, "Girl, we can shout our abortions now. It's okay."

Kate Kelly: That message is very like replicable. It's very easy for other people to catch joy [00:12:00] from, from someone else. And so, I think the, the approach of

Shout Your Abortion, destigmatizes, what is actually very naturally a joyful thing, and gives people permission to do what they already think. You know, like I think the statistics is very high. I, I believe it's 98%. , there was a study called the turn away study, which was a multi-year study of people who had been turned away from abortions versus people who had gotten them, and the people who had been turned away from abortion care, which means they eventually did have to have the pregnancy and, and birth, you know, express extreme amounts of regret angst. You know, there are, it's just like a devastating study about, you know, they're, they're exponentially, [00:13:00] they're exponentially less likely to express joy when their child smiles, like it's just real depressing. And then you contrast that with people who had abortions and 98% of them never have any regrets. And so that's already the natural inclination. Like these people don't regret this decision. And so, giving them a place to actually celebrate something that they feel they already feel grateful and relieved about. I think is very powerful.

Steve Lambert: Yeah. I, I love that. Like so much of what the whole organization or movement is trying to communicate is right in the name, you know, it's an instruction in a way, but it also is like you say it and it's like, oh right. You know it just does that. Anti-stigma stigmatization almost in that, those three words is what was—

Kate Kelly: love a good imperative [00:14:00] statement.

Steve Lambert: What's that say that again?

Kate Kelly: I love a good imperative statement.

Steve Lambert: Yes. I'm curious what the prompt was to get the whole thing started. Was it that subway ride or—

Kate Kelly: Yeah. So, Shout Your Abortion started in 2015 as a response to the federal government, the US House of Representatives defunding Planned Parenthood. If you remember that whole, you know, fake scandal about the disposal of the fetal remains and the fake videos that they made infiltrating clinics, and as a result, Republicans in the house of representative tried to, and did successfully vote to defund Planned Parenthood. One of the major providers of abortion care in the United States. And so it was, and yes, and so much else—but I very affirmatively say abortion care. Other doctors do pap smears. Other doctors do [00:15:00] you know, all of these things that are very important and life giving to so many communities, but very few provide abortion care.

And I think that's one of their you know, proudest provision of services. And so, because of that, Amelia, and Lindy West and, and some others got together, shared their abortion stories with no regret or shame. And then they added the hashtag #ShoutYourAbortion to encourage other people to do the same. And I think it was a 100,000 people in one day, used the hashtag Shout Your Abortion. So, it really tapped into, like I said, the millions of women and pregnant people who've had abortions and never regretted it for one.

Steve Lambert: So, this has been going for a while. And of course, we've had recent news that has brought this into the forefront again. Can you talk a little bit about the event you did at the Supreme court? I know you had that was where the pop-up lemonade stand [00:16:00] appeared is that the first place it showed up and you have the abortion pill information stand. It's not the most common approach. I love the, like the kissing booth thing. I've used it a ton of times, but why did you all choose it? What, was the strategy behind this?

Kate Kelly: So, on June 24th of this year, the US Supreme court struck down the seminal decision Roe vs. Wade ending nationwide abortion access, and their legal right to have an abortion. So that's ending 50 years of precedent of everyone in the country and every state abortion being legal, immediately 26 states took action to ban abortion in their states.

So, in the very near term, over 50% of the states in the United States will likely completely ban abortion and so as a response, you know, everyone in the movement is reeling from this decision [00:17:00], I went on the day of the decision about 40 minutes after the decision I live in DC, I went to the Supreme Court and of course we were prepared, and I started passing out, posters and the posters said like, "Fuck SCOTUS". They also said, "I will aid and abet abortion." Like it was a very specific messaging. and like, so I'm like I'm holding out the posters and people are just grabbing them from me. Like, I, I don't even have time. I'm getting rid of hundreds of posters in a matter of minutes. And then I ran out of posters, and I started passing out these pill boxes.

Steve Lambert: I've seen one of those.

Kate Kelly: Yeah. So, these pill boxes are just boxes and inside is information about how to get abortion pills in all 50 states, abortion medication, abortion, even before the DOJ's decision was the number one form of abortion. So, it's this most common, but most people don't know about it until they need it. And so, I started passing out these [00:18:00] abortion pills, boxes. Like people were very, very reticent to take them, I, even when I said, like there aren't pills in the box, it's information about how to get them, I was very clear about that and it was it as opposed to the posters, which people just took in droves. I had a very hard time getting rid of the abortion pills. And so, there's a lot of stigma, even with very pro-choice people with people who ran to the Supreme Court on the day of the decision. There's a lot of stigma about abortion pills and medication in general. And so, I thought, you know, along with the leadership of Amelia, like we need to get people. [This] needs to be destigmatized, like pills are the answer because you can get pills in any state, no matter what the laws are of that state.

So, we decided to focus our, you know. And Shout Your Abortion had already been doing—they took [00:19:00] pills on the steps of the Supreme Court. And so, Shout Your Abortion had already zeroed in on this. And, and after this, my personal experience of trying to get these pills, this pill information into the hands of people, I said, we need to do another action, that's, you know, celebrating this information. So, and also, I'm just obsessed. I wanted to do something on the 4th of July, because I'm just obsessed with this idea that abortion is freedom. Abortion demonstrates

freedom, represents freedom and is freedom. And so, we decided to do an action on the 4th of July in front of the Supreme Court.

Again, this is a very depressing time specifically for people in the movement, but we decided to make it fun and joyful and to sort of mock the court, the messaging again, fuck SCOTUS. We're doing it anyway, and so as you saw in the [00:20:00] pictures, we did an abortion pill, lemonade stand. So people had to go through a line and we had volunteers and the volunteers, sort of, it was a teach-in. So, they taught them about medication abortion. Again, many people know nothing about medication, abortion, which is very easy. It's just two types of pills and you do it at home, up to 12 weeks, approximately. And so, we did, we taught people about the pills and then they, in order to get the lemonade, they had to go through the teaching and then we gave them lemonade and abortion pills information, and also, a bag like a tote bag. And the tote bag was amazing. This was Amelia's idea. It said, I went to the Supreme Court and all I got were these abortion pills and so they got these like amazing tote bags.

And then of course we encouraged people to do their own lemonade stands. We did a training the other day. I think there were 30 people in [00:21:00] different places who are now going to their own lemonade stands in Buffalo and Florida, and like all these different places. So, the idea was to like, model this joyful, exciting classic American lemonade stand event, and then have other people replicate it in other states.

Steve Lambert: Yeah, I love, I mean, there's so many ways this makes that more friendly, you know, and a great thing about like an information booth is people know what it's for and will, are comfortable coming up and asking a question, you know, it's like, it makes sense. So yeah. Great. I want to move on to Paata, we'll come back to some questions around this stuff a little bit later, but Paata, I remember you coming up to me in 2018 and saying we used all these ideas in this big event in, in Georgia and started to tell me about it.

And this whole movement started in a nightclub and then turned into a two-day rave in front of [00:22:00] parliament in Tbilisi in the capital of Georgia. And I mean, you, you basically like got them to back down, which was incredible. And I mean, I don't want to give everything away, but changed a lot of how people perceived, drugs and drug policy in the country. And I think it's another example of where these very serious spaces like parliament or the steps of parliament or the front of the Supreme court can sort of be destabilized. So, can you kind of go back and tell us about what led to this big event? And I know that there were like military police raids in the clubs that kicked these things off.

Tell us about what happened.

Paata: Hello, Steve. And thanks for having me here. After that conversation we had in Amsterdam in 2018, and also, I want to thank you for the training we had in Barcelona in [00:23:00] 2014. It was, I believe, which helped me a lot. To do things,

whichever I'm going to speak now. Thank you again for that because it's not very often that this happens. It's valuable, yes.

And thank you again. So, in the first place I would make it, clear that this Raveolution action was the only action which was not. It was a response to the raid police raid to the club, and people who gathered there were not led by anybody. They were kicked out from the club and police said, you know, this “drug addicts and queers and homos will go home, will hide in there, you know, closets”, but [what] happened, [00:24:00] was totally the reverse of that because, what happened was that people started moving to the parliament without anyone asking them, to do this because all the leaders of the movement, all the management of the club were detained by the police [because they knew] that they could mobilize the crowds.

So why this happened was that we had this White Noise Movement in Georgia, which was for reforming a very draconic drug laws that Georgia had. Imagine for, I don't know, for one pill of ecstasy, you can go to jail from five to eight years. Even, not one pill, even the trace on the paper or, [00:25:00] or empty syringe, of something and over one gram gets you eight to 20 years in jail time, or the lifetime in the jail. It's even worse than United States. I think Georgia copied a lot from the U.S. justice system.

And, so why the clubs and the movement, right? Because people going to the clubs were targeted by the police. This was easy way to, you know, to identify people, going to have fun. Everybody understands. They might have something on them. And one attempt to get high and dance can cost you a life. Basically, because it's not so easy to come back from there, you know? And [00:26:00] I was there for smoking one. Honestly, I spent time in jail, and I don't know if it was my activism or something that helped me out from the prison, but that was the reason why I joined this movement for reforming drug policies.

And so, people going to the clubs 18-years-olds and like 20 and 25-year-olds losing total perspective—for nothing. We're not saying that the drugs are good for you, but we say like, you should not abuse, you should not harm yourself if you can't stop using drugs. And that's the approach. The harm reduction approach, which really works, against prohibition.

So, what [00:27:00] happened was that we had one very good victory in the constitutional court, and we wanted to give this effect of this victory, to the people we wanted to organize the discussion where we wanted to invite people to this sterile NGO environment. And people would not come there. I mean, they don't feel safe there. And what we did, I was in the club, and I saw this energy, of people connecting with the sound of music. So, I wanted to turn the things around in a way that people, escaping their sad realities, queer people. I don't know, women. Young people, old people, everybody escaping their sad realities in the club, in the place of escapism. And you know going back again to their realities, you know, nothing [00:28:00] changes. So, I said something wrong about this. We need to do something about this. So, what we did was that, you know, this moment where you feel very good in the club and you are happy with other people, not together with them, but standing by them and feeling this joy and happiness, what if this transfers

into the solidarity, for each other. And everybody goes out to the streets, wherever there is the need for help one of us, every one of us. So, all of us would leave the dance floor whenever we got the call that one of our friends on his way or her way to the club was detained by the police, literally abducted because none of the family members were able to find out where their relative is. They had no right to call their parents or anybody.

So, there are two drug testing facilities in the city, [00:29:00] and we had the volunteers living nearby. We would call them and ask: “can you check?” There are the glass buildings in the police—that was a part of a police transparency reform. We benefited from that in a way that we were looking inside to see which one has this person. And we would go there, turn up the techno music, start dancing in front of the police station. And before that everybody would be very scared to do that, even for their friends. So, we had to do that for their friends and then we would go back with this trophy. Our friend is free. Back to the dance floor, you know, and the slogan “We dance together, we fight together,” came from there. We would not use it because we thought it's not serious, but when they storm the dance floor with the machine guns and the masks of the riot police, [00:30:00] peaceful people in the club, can you imagine you are in the club, dancing, loving somebody, embracing somebody, very good artist, every weekend. And this police comes in and they say, please leave the dance floor now. And you know when I saw the pictures of this happening, I felt like raped, honestly, I felt like my home was raped, by this gunman inside there, you know. And the television was showing videos of how police was grabbing, girls, trans people like total outcasts of the society so that nobody would stand for them, but they were deeply mistaken. I don't know. It was amazing. These people, the leaders were still in the jail where people started gathering in front of the parliament [00:31:00] police attempted to not let them assemble there, but they still did it. And while waiting for the leaders from the jail to join the protest action, they just started music. Those DJs who came specifically for Bassiani crowd to play. And they played this set in front of the parliament.

Steve Lambert: I think we have video of this.

Steve Lambert: Can we show the video? Yeah, yeah, yeah.

Paata: It has little bit of everything. [00:32:00] Yes.

Steve Lambert: Those outdoor shots are right in front of parliament. Right?

Paata: Exactly. So, this action, you know. Before people, like these leaders came to speak to the media and everything, some community leaders spoke to the media. They said we demand the resignation of the government. You know, the dancers demand the resignation of the government, these druggies, these you know, junkies and hoboes and what the hell is going on there.

And so, they started, they said this and nothing else they had to say, and they just started dancing. [00:33:00] And when the leaders arrived and saw what was going on there, they also spoke few words said, thank you. And mostly nobody was

speaking for very few moments. So, somebody was speaking, mostly technical announcements, et cetera. So, this was going on two days and nights. And what happened was that the counter demonstration starts assembling across the police line of extreme, right? I don't know. I don't want to label them as well because they are brothers, because they don't have sisters with them, you know, only boys, aggressive, masculinity, you know, and some of them are cute though, but no, I'm sure maybe they are standing there because we didn't dance with them.

No, I don't know. Maybe it's our fault that they're standing on the other side. I'm not sure, honestly. So, all [00:34:00] these people dancing there were not hating anyone. So those people came, and they were demanding us to. Because this was disgust. It was the insult of the sacred area because this area, this square remembers the massacre by Soviet army for George's tribe, for independence in 91, cetera, et cetera. So, it was kind of, you know, all these homos rave in front of parliament where Georgian blood was spilled, you know? Exactly. So, and people, like my grandma's generation thought that techno is like a very tough, bad music, you know, not for us, but they joined us. They joined us, honestly. Grandmas and grandpas were there dancing, they're saying, oh, this is such a nice music. Actually it unites people so nicely. And honestly what government got was, and the [00:35:00] society on this. This conservative society who pushed us already pushed us underground. We were underground in the club, in the closed club, in our, you know, and they pushed us out. So that's what they got. We are back. We are here and now you look at us and this rave was free of charge.

It was my dream because sometimes these techno parties get not so democratic, not so accessible for everybody. And it was so nice, honestly. And actually, when we reclaimed the club, a week later or 10 days later, we invited these people to join us in the political dance party. Actually, it was free of charge, free. Everybody was there. 5,000 people was very good. And yeah. So—

Steve Lambert: I want to get to the—

Paata: Yeah. I want to say just one thing from white noise [00:36:00] movement. This is this movement of volunteer volunteers. This movement is not even registered. It's nonexistent. it's, you know, white noise. When you one example, when you see the empty screen and it, this white and black dots, this white noise is, if, someone doesn't know, term from the sound engineering, and this, sound composed of white and black particulars, which don't do anything on their own, but when they come together, they're able to generate a terrible sound, which, signals you to do something about it. It won't go off if you don't do anything about it. So, this was the idea about the movement because, none of us were paid there. You know, we had our lives, we had the best camera people best, I don't know, sound people. Everyone joined and [00:37:00] made this very aesthetic, very aesthetic protest communication language, which changed, totally changed Georgian protest culture, just saying, one word before I will have opportunity to say more about that and show more about that.

I know it comes later, but to make it clear why people went to parliament. By themselves was that we used already clubs before that, as they hot beds for mobilization of people, for instance, we would have a huge 10,000 people rallies on

Saturday or Sunday on weekends so that people can join, not being in the offices, et cetera, but the party is on Friday. So how do we have the same people in both places? So, what we did was that, you know, you get stamped here on the wrist in the club, if you want to. [00:38:00] So we asked all the clubs to make the special stamp, which would say parliament 7:00 PM, nothing else. And they would stamp, and they would say what it means.

And the entry that tomorrow there is the White Noise Movement, protest action in front of parliament, which starts 7:00 PM. So go home early tonight. And the first thing person would see when they wake up and see parliament 7:00 PM. I should go there because you know, after long night it's not hard. It's not hard to forget. Also, we made posters in the toilets when people do drugs, a bigger font because people had the vision, which gets associated with taking drugs. You remember everything there everything's very special for you. So, these posters there and also the control, was that in the garden.

When you were living, there was the projection [00:39:00] count down how many hours you have to rest to go to the protest action. So, this is how we developed rave squad going for any kind of action for women, for metro workers, for mine workers. Everybody doesn't matter who, so yeah. Now I shut up.

Steve Lambert: That's. Okay. No, I like how you figured out how to organize, like what, you know, what some people might consider like very difficult people to gather together and, and like motivate when they're hungover, but you figured it out. But yeah, and there, and we'll come back to this, but I think it's a great way to lead into to Jay, and especially after what Paata said, you know, it seems like organizing dance and club goes to political ends is just like common sense. But I think that you helped make that part of common sense, through Reclaim the Streets. [00:40:00], and I think prior to Reclaim the Streets, there weren't as many references that one could pull from on how to turn a protest into a party or maybe ones that weren't so visible and clearly, you know, making that connection.

So, the first question I have for you is like, did this seem like common sense at the time? Were you like, of course we would do this or. Was it an odd mix or something you had to convince people of?

Jay Jordan: Well, I mean, it's, it's interesting. I think a lot of movements come out of moments of repression. I mean, both Kate and Paata have talked about that, you know, when they hit us, we come together better sometimes, and then we have a joint enemy and it's also very useful to have a joint enemy. And so basically Reclaim the Streets came out of, and actually there was a kind of pre- Reclaim the Streets, which came out of the [00:41:00] US Earth First Movement folk from the movement, radical ecology movement, direction movement came to the UK and the kind of urban version of what that led to was a group called Reclaim the Streets, which is very much about the streets are the commons.

We need to reclaim them for people away from the car. So, it was kind of an anti-car movement doing kind of creative actions, but there was no RA or dance or whatever.

And then what happened? It was put on pause because there was a huge anti roads movement that came up, kind of direct action, anti-roads, movement, people living in trees, people squatting, buildings that were going to be knocked down for roads.

And that was a very, very successful movement. 700 roads in the UK were canceled due to that and then reclaimed streets came back out of that. It came out because actually a lot of us who'd kind of reformed Reclaim the Streets afterwards. We'd been in this, there was this road where we'd squatted 45 houses that were going to be part of the [00:42:00] 350 houses that were going to be destroyed. And for six months we had a whole street to ourselves. It was a kind of L-kind of this shaped street. So, if you imagine there was a main street here and it was this shape, but we put a barricade there and a barricade there, and then we had the whole street to ourselves. So we had like 45 houses, squatted, and that garden squatted. And I think the experience of having the street without cars totally, totally inspired us to go well, actually let's, instead of being reactive, instead of waiting, you know, in, in the anti-roads movement, you were like, oh, there's a road planning here. We're going to squat everything. Get in the way. Cost a lot of money. Cause a lot of chaos make it expensive for them to evict us. That's going to make them likely build roads and here it was wild. Let's be more proactive. Let's not just wait for them to come. Let's be proactive. Let's reclaim the streets and say, we need to be proactive and turn these streets back into commons.

So, this is in the early nineties. And in 1994, The British government does one of the first things in the [00:43:00] history of, I think music in that they actually employ a musicologist to basically go to parliament, to write law, and they basically write a law against rave music because there'd been a huge free party scene, a massive free party scene, just before and so they basically say it's music defined by repetitive beats and more than 10 people dancing to a sound system outside is illegal. Of course, this makes music raves go back inside, get be paid for et cetera, becomes something for the elite and the rich, rather than anyone, and so this law comes in, but it's part of a thing called the Criminal Justice Act, which basically also criminalizes direct action.

So, the anti-roads movement, you know, you put your bodies in the way of the bulldozers. That was not a criminal act before 1994, the road builders would have to take you to court. So, you'd go to court. You said, fuck to the police. Cause that would be swearing, but you couldn't go [00:44:00] to court for actually, blocking their bulldozer. And in 1994, they actually made that kind of work. So, putting your body to stopping work, was a criminal act. So criminalized action, what happens, there's loads of movement and the ravers and the direct-action people meet in a political context rather than just raving, and that's kind of where this idea of let's actually bring a sound system into public space to reclaim it and create a party. I mean, was it common sense? I mean things emerged, you know, I mean, we were, we were influenced by lots of things. I mean many of us were influenced by kind of the artistic avant-garde and dada, situationism. And so, on situationism always said that, you know, interactions, especially the Paris commune interactions, revolutions felt like carnival. And because the world was turned upside down, there was conviviality, [00:45:00] you know, and all the hierarchies got turned on their heads. Men became women, humans became animals, slaves became Kings, et cetera. And we were

like, well, let's turn that in. Let's hack that in itself. So instead of waiting for the insurrection to feel like a carnival let's create carnivals that feel like insurrection.

Steve Lambert: Mm-hmm so go—

Jay Jordan: Go on. See, no, I mean the whole history—

Steve Lambert: Well, I, yeah. I was going to say. That is sort of what you're doing now, right. With the carnivals against capital, like, and, and of course that's what Reclaim the Streets did, but it's sort of developed into both the Laboratory for Insurrectionary Imagination. Right. Is that timeline, right?

And then, the carnivals against capital—

Jay Jordan: No, doesn't matter. doesn't have to be. I mean, what happens? So, Reclaim the Street starts to do these street [00:46:00] parties. The first one was you quite small, but very, very creative. The first one, it's street where everyone goes on Sunday. It's like a big market. It's Camden, and basically, it's full of cars all the time. And for that street party, we would meet in a squat. Then people would go into the underground and the police radios didn't work in the underground in those days. And so, a few people would know where the street party was happening. The crowd would be on the underground then emerge like a mole at the right place to do the street party. And so, on the first street party, we had these two cars going up the street and, these two cars crashed into each other, and people got out of the cars and with road rage started to get out hammers and paint and started smashing each other's cars up.

And everyone shopping is looking at these two cars being smashed up and the people are going, yeah, you bashed my car. You know, you don't know how to drive [00:47:00] and then as that was happening, 500 people turned came out of the metro, and took the street and they were our cars, and it was a way of deviating and blocking the road and so on.

And it was very simple. And that's why came very popular. It was, you know, bring a sound system. You invite people, you never ask permission. It's disobedience, you don't ask permission and you take the space. And so, it started to get bigger and bigger and bigger, and, and that's where it, it kind of started to link with the other movements of people who were not like us.

I mean, we were ravers, anarchists, communists, collagists, queers, artists, and we managed to work with people who were completely different from us partly through, I think the power of the imagination and the power of saying actually changing the world can be pleasurable changing. The world has to be pleasurable if changing the world is boring, [00:48:00] what are we going to do? You know, it's not going to work. There has to be a deep, deep embodied pleasure in changing the world.

Steve Lambert: I'm curious, just I'm going to make a little leap here, but did you hear about the colorful revolution in Macedonia

Jay Jordan: In what period was that? The 90s? No.

Steve Lambert: No, it was like much more recent, but when you said, you know, cars and the paint, like, I have a feeling that there's some sort of line to be drawn. I don't know how it zigs and zags through, you know, different people, but in Skopje they had this very repressive government and, I think it was like every Thursday they would come out and the whole downtown, the government had made very white, like these white kind of buildings, you know? And so, they would pour paint onto the street and then drive [00:49:00] cars and like paint the street with the —

Jay Jordan: that

Steve Lambert: And then shoot these paint water balloons onto the white buildings and just splatter them with color. And it was a huge party, you know, like they turned it into a huge party and it actually like helped similar to Paata, like really, in that case, you know, led to that government leaving. but yeah, I'm sorry. Tell us about the carnivals against capital,

Jay Jordan: Well, I was going to talk about really, how we got to work with people who weren't like us. Cause I think it's an interesting lesson for people think about creative forms of activism. So, we started to get kind of bigger, bigger street parties started being street parties, different cities in the UK. And then we decided this time we'll take a motorway, we've taken streets. Why don't we just take a motorway? So, one point we had 8,000 [00:50:00] people on a motorway and during those 8,000 people on motor, we had these big dresses that were kind of carnival dresses. So, if you imagine people were about this high and you got these big carnival dress and they're going up and down way and every now and then stop near the sound system

Steve Lambert: Like when you're doing this, I just want to point out they're like on a stilt or a ladder and like three stories up, right?

Jay Jordan: Yeah well, three is a bit big, but I mean, you know, every now and then they stop by a sound system and actually under the skirts are people with Jack hammers, drilling holes into the tarmac and planting trees. And in a way, you know, this was for us, you know, Reclaim the Streets was so much about prefigurative politics. You know, you show the world, you want, you don't just say, no— you say yes and no at the same time. So, you block the... You're saying, no, we don't want 'em on the cars, but actually look, this is what the road can look like if it's got pleasure and people and bodies in it [00:51:00] and community, and so here we were saying actually, and the fliers we handed out that day said under the tarmac, the forest. And so, what happened is of course it's a symbolic act, because the road gets resurfaced afterwards. But we got a call from the Liverpool Dockers who were like traditional Marxist, Dockers. They were not ravers, queers, artists, hacktivists, anarchists, and they started working with us because they saw the audacity in the imagination, in the act.

And I think audacity in imagination crosses boundaries. It crosses class boundaries; it crosses all kind of cultural differences. And we started working with them and that led to a kind of the early days of the alter-globalization movement, through then working with this thing called people's global action, which was a network ranging from the Zapatistas to Landis peasants [00:52:00] in Brazil and it was a huge network saying we're going to use direct action against the big institutions, IMF, World Bank, WTO. And we called for a global street party in 1998 in the spring, 1988 in on the 16th of May, it was the same day that in the Paris commune, the Federation of Artists pulled down the Vendôme Column. And on the 16th of May 1998, there was 70 street parties all over the world in different countries. And the next year 99, we called for the Carnival against Capitalism. And that was an idea of really saying we will replace the sound of profit with the sound of pleasure, and we'll do that in financial districts while the GA a meeting in cologne. And that again was about 50 different countries. There were, carnivals against capitalism, I can go into the details of that with another question. Otherwise—

Steve Lambert: I'm just curious if you could say quickly, like [00:53:00] how did you—

Jay Jordan: actually, sorry, just to finish the carnival against captains was just before Seattle. So, the people who were organizing Seattle were super inspired by that in June 1999. Seattle happens in November, so it was really a kind of warmup for the coming out party of the anti-globalization party movement. Sorry, Steve.

Steve Lambert: Sure. No, I was going to say, you know, you, you just kind of said, and then these things happened all over the world. Like, how did you, how did that happen? How did you get the parties happening all over the place?

Jay Jordan: Hmm. Well, you know, often in the Laboratory of Insurrectionary Imagination, we talk about the power of the edge, and the power that is in all edges. I mean, in ecosystems, you know, the edge between the forest and the meadow is the most powerful, there's the most different species, there's, the most kind of energy of evolution, same by the sea. That's where life, life began on the edge of the sea and the land. And we were in a kind [00:54:00] of edge epoch between internet organizing a non-internet organizing. So, it's 94 the internet is invented 94 starts with that news. So, actually we really had a lot of people who'd done a lot of organizing, which was face to face posters, meetings, and that and then they started to use the internet. And I think that's what enabled us to be kind of...so we would, you know, both in the offices organizing, we'd do piles of flyers, you know, in envelopes that would be sent out to India and everywhere. And at the same time, we were using beginning to use the internet.

So, it was this kind of edge period. And I think that, and at the time the internet was totally decentralized. We thought suddenly here was, you know, we were, I was coming, coming from kind of anarchist backgrounds. We were like, my goodness here is this anarchist decentralized thing. At last, we have decentralized forms of organization we're winning.

We didn't realize that Facebook and Twitter would be able to centralize something that seemed to be un-centralizable.

Steve Lambert: Yeah. Well, [00:55:00] if you could have predicted that, I think you would be in a very different position now, but , Kate, I wanted to go back to you thinking about how, you know how these movements spread and Shout Your Abortion spread very quickly, you know, you said like a hundred thousand people in a day use the hashtag, so if that was like just sort of a spontaneous thing, like sometimes listen, things just happen. You can't reproduce it. If that's the case, how do you harness that? How do you turn that into a movement? Or if it was like, if there was some push that you did behind it, how did that work?

Kate Kelly: Yeah, I think this is, you know, perfect question coming off of what Jay, is talking about, which is the invention of the internet and how like how hashtags become actual movements, and how they harness that power for culture shift, but also, [00:56:00] policy change. I think, you know, I'm a lawyer and also an activist.

And so those are like usually pretty different worlds. But I think part of the way that the moment behind Shout Your Abortion, became like its actual own movement is there was a little bit of a vacuum in the reproductive rights and justice movement when it came to joy and expression and you know, there was, there's like, several organizations. There's planned parenthood, There's NARAL, there's, you know, The Center for Reproductive Rights. There's like nonprofit organizations and service provider, but there wasn't at the time and in large part still isn't this like widespread movement, to engage like regular people. Like the abortion rights movement sometimes feels very siloed, [00:57:00] and so I think what happened with Shout Your Abortion, the hashtag is that like regular people who are the people who get abortions, suddenly like had an inroad to tell their story that was untethered to like a specific organization or political candidate, or, you know, it was just, I'm telling my story.

And it's like joyful and I'm proud of it and you know, and that's that collective experience is what tied the group together. And I think that has continued with Shout Your Abortion, you know, for the action that we did on July 4th. You know, all of the volunteers are people who have either had abortions or loved and supported someone who had an abortion, and everyone in the world knows someone who has had an abortion. But it became this group of people who, [00:58:00] who were galvanized by that, you know, that performance or that expression or that liberation of that hashtag. And then we're like, I want to do this in real life, in person. So yeah, it's an interesting and ongoing project, honestly, I think from taking, Shout Your Abortion from a hashtag to like a nationwide movement is part of the project we're engaged in currently, for the Dobbs response, we, tried to organize an action in every state in the United States because obviously we knew what was going to happen. The decision was leaked in advance and so it was like really grassroots. Like we just said, like, who knows someone in Kansas who knows some, you know, like it was who knows, who knows who it was, this, like Jay was talking about a lot of it actually was just through existing networks, not necessarily advertising on, [00:59:00] on social media, but like building those actual in person connections. I think we managed to have in the forties, it wasn't all 50 states, but we had actions in

most states and these were in person on the ground actions, many of whom we like shipped posters to, or supported or provided funds, so they could like print in Idaho, which is, you know, one of the worst states in the U.S. for many things, including white supremacy and the oppression of women. In downtown Boise, Idaho, they had these huge banners that they dropped from a building that said I will aid and abet abortion, and so like a very affirmative message in a very repressive place. And we connected with them and supported them. S yeah, I think, I think we're in that process, like you're talking about of taking the hashtag and creating like individual communities in lots of places [01:00:00], and, and actually the trajectory of the mainstream reproductive rights movement is going in the other direction.

So, for example, NARAL which is one of the main organizations, used to have a chapter in every state and the last year they divested from that structure. And all of those organizations were kind of like left out to dry and had to like individually incorporate and receive no funding from the national structure.

And so, like a lot of organizations are divesting from state action and organizing and Shout Your Abortion is investing, because for many obvious reasons, states are where the worst laws happen, when it comes to abortion. So, yeah, that's a long answer, but the short answer is we're in that process of cementing, what was primarily online and making it in person.

Steve Lambert: Paata, we're sort of talking about how these things spread and what [01:01:00] happened in, Georgia did spread to Germany, can you talk a little bit about how that happened and, you know, was it planned? Was it yeah.

Oh no. Well, we'll come back to Paata, but yeah, what he was going to talk about is how this moved to Germany and became actually even bigger, but in the meantime, for both of you, one of the things that I didn't think about before, but like, Jay, you said it really well, you know, like when people are being pushed or something that then they see a common enemy and it unites them. And so, when you have new people in a movement and you have new, maybe people that aren't as experienced and it's like this party thing, right. Where you're not, it's not strictly organized, you're not giving them [01:03:00] these instructions about how to behave and a schedule, or an agenda of when to be where, and, you know, there's a meeting and people speak at this point, you know, there's a lot of latitude in how those people can participate. And there's a Fluxus artist named Dick Higgins who talks about rules of a game. And so, you create the rules of a game and then people play within it. Right? And so, the rules of a game don't dictate the winner or the loser, the rules of the game, don't make it a dramatic or exciting thing to watch or participate in— the players do. The rules enable that to happen, so I'm kind of curious how you put boundaries on this so that it still has the political direction. It still has impact without stifling, the autonomy, and the agency of the people within it. Kate, do you want to start or Jay. [01:04:00]

Kate Kelly: Sure. I want to know what Jay has to say, cause I'm very interested. And there are like many good examples of that in activism, in the history of the U.S. One of them is AIDS Coalition to Unleash Power (ACT UP), an aids rights organization. I'm currently reading, a book about ACT UP, *Let the Record Show*, and it's such a

good book. And I think that they really modeled that structure of like everyone has one cause, but we're kind of all like tumbling together and doing the same thing. And I think that's what we're trying to do with Shout Your Abortion is like, instead of—for example, when I talked about the local actions that we're doing, I didn't go into those states and say like, okay, in Idaho, you should do this, and you should do this, and you should do this. What I did is I met with the activists in Idaho, and said [01:05:00] you know, Idaho because you live there, what are you going to do? How can we support you? What materials do you need? You know, is there, do you need ideas? Do you need support? And so, kind of, instead of trying to take over, like you said, and have like a really defined structure, it was just like, okay. The day of the decision, something needs to happen in every place. and like, what does that mean to be? I would say the only thing that we really tried to lend to the cause was like a very affirmative message, that we will continue to provide abortions and support abortion care, no matter what. So that was like the overarching cause and the “aid and abet” abortion messaging specifically was Shout Your Abortion’s messaging. But like, Paata was saying, we started seeing it other places, you know, like spelt on a billboard, we'd see it on a [01:06:00] sign and we're like, oh, we didn't make those, you know, it just started infiltrating the culture and that was the point, obviously. So, I think the best way is a combination like a good, solid vision with like very specific messaging, but letting everyone adapt it to their own circumstances.

Steve Lambert: Great. Yeah. Yeah. So, you kind of mentioned a date message. There's a date, there's a message, and maybe a little bit of tone or, you know, this affirmative thing, and you know, maybe that's kind of all it took. Yeah. Okay. That's great.

Kate Kelly: I mean, it's also difficult because you're trying to train—activism and organizing is a specific skill. It's like people think just like anyone [01:07:00] can be an activist and it's like, that's true, but it does take skills. Like it—

Steve Lambert: yeah, yeah. You can be better.

Kate Kelly: You have to be an organizer; you have to be organized. You have to, you know, you have to be able to have certain communication skills, you have to have support. And so, I think, yes, like just giving people a message and letting them take it on in creative ways is very important. But in order to build a sustainable movement, you also have to train people. You have to give them skills. You have to, you have to make community like community is the number one most important thing for a sustainable movement, in my opinion, and is sorely lacking in the feminist movement in the U.S for many reasons that we could have a whole ‘nother panel about. But I think in addition to community is like support and training and like seeing, organizing as an actual [01:08:00] skill.

And that I think is, is very important. Like giving people the tools, they need not trying to control them, but trying to train them and educate them and like support them. So yeah, I think that's, again, like another ongoing, it doesn't just happen. Like these actions are huge, like, you know, event management situations and like, project management. It's a very specific skill. It doesn't just happen. You don't just have a rave with 10,000 people with no planning.

Steve Lambert: Yeah. Yeah. Yeah.

Kate Kelly: So, I think for me, the, the community aspect is investing in the skills of the people.

Steve Lambert: Well, I could talk about what the Center for Artistic Activism does and what the Laboratory of Insurrectionary Imagination does you know, because that's sort of part of why we exist, but Jay, I know you think about like how you create the kind of structure for this to [01:09:00] go well and autonomy versus boundaries. Like what do you think about all that?

Jay Jordan: It's a hugely complex question that has no singular answer, because I think it's very situation and context specific. I mean, Reclaim the Streets was a kind of chaotic childlike explosion of possibilities, where you had some very good organizers who were like nearly full time. You then had a weekly meeting and then you just called for the thing. And a lot of the organizing was, you know, how to get the sound system there, how to get the comms out and stuff like that. But once it happened, to be honest, we kind of let go. And that was kind of what the state hated. The state wanted us to have, you know, all the health and safety. I mean, health and safety. No, you know, there was no health on safety that was like, it was like, you bring the sound system in, and you invite people to the party, and you take the street. [01:10:00] And I think the reason we were infiltrated and that's a whole long other story so much, but was because we, in a way we, we said like this isn't a carnival, this isn't just a space where people are going to let go of steam and then go back to work as normal, which is what the aim of carnival is often is, you know, to enable business as usual, just to let off steam, you know, same with clubbing, you know, you club, you take in the weekend and then you go back to work.

And this was like, no, actually, you know, this is like, we're going to have carnivals with no fixed ends and what happens the end, normally awry. And that's actually what happened with a lot of the ends of Reclaim the Streets, which of course caused lots of discussions and debates, but to be honest, that was, was what gave us our edge because we weren't a clearly non-violent movement, but we were using pleasure and joy and carnival and masks and costumes. And, and so we confused the fuck out of the state, actually, they [01:11:00] didn't know. And then we went for capital and then we went for then something, we had 8,000 people with 4,000 masks dancing in front of this financial district on a Friday and getting into the building. And they just didn't know what was going on because we just didn't fit the...you know, the March to "A to B", which can be the most boring thing anyone has ever experienced in their life.

Steve Lambert: I can just imagine someone saying who's in charge. Who's in charge. I want to talk to the person in charge.

Jay Jordan: And so, but I mean, I think we, I have learned a lot from that and I think in, the Laboratory for Insurrectionary Imagination and I, well, I think that chaos was good and it was needed that moment in history because it really, you know, we got

the front page or the financial times with anti-capitalist procedure of London, we got the word anti capitalism out there.

We got the systemic critique. We got the link between ecology and capital out there as that was the message we were trying to say, you know, we haven't got an environmental problem, we got a capitalism problem. [01:12:00], but you know, the movement wasn't resilient. It was quick.

And, and I think what we learned in Laboratory of Insurrectionary Imagination in terms of frames is imagination brings artists and actors together to co-create and design forms of disobedience. Because we think artists have a lot of creativity outlook outside the box, but tend to have no courage, big egos and are more interested in their career than world transformation.

Generally, this generalization activists tend to have more courage, more social engagement, more linked between their everyday life and their politics and lack imagination. So, it's the same, you know, same marches, the same blockade or whatever. And what we have found is doing a kind of frame. So, for example, I think one, one project looks is good at explaining this question is it was called put the fun between your legs become the bike block. And basically, we, [01:13:00] recycled hundreds of bikes. So no, we put out a call and the call was what, how can a bike be a tool of disobedience? And it was for the Copenhagen UN climate Summit in 2009, which was a big deal. It was really where the governments of the world were perhaps going to do something about the climate break.

So, the thing was okay, how do we turn bikes into tools of disobedience? And we created the material base of it. So, we basically collected hundreds of abandoned bikes because there are abandoned bikes all over Copenhagen, which is why we did this project. And we squatted buildings where we had a squat to do it in. I mean there's a whole other story around the relationship in the art world in that project but haven't got time for that and people arrived with the material with the welders and everything there, the bikes. And then we taught consensus decision making and then we just had assemblies and then we went, go working groups. So, we just created the frame [01:14:00] and then everything else emerged out of the working together. But there was the frame and the material base there for people and that's kind of what the lab has in its better moments tried to do.

Steve Lambert: Yeah, I think I both of, you talked about like, kind of at a point letting go or sort of like you create the structure and then, let it happen. And, I think especially when we want to make ensure success, there's a tendency to kind of try to manage it a little bit more, but there's a lot to be said for let— it's like being a good collaborator, you know, it's like letting people do what they do well and giving them the space to come up with an idea that's maybe different from yours than might even be better.

I'm going to say two things. One is that you have some audience questions coming in, we do have some time for that, we're going to end in about 15 minutes, I think.

So, if you have questions, start asking [01:15:00] them and I'll try to relay them. And Paata, I wanted to come back to you. That was number two. how did.

Okay. Yeah. Tell us about, how this moved to Berlin. [01:16:00]

Yeah, we might be able to get it up, but no, I think if we can get them up, we'll get them up there. But I know that like, you basically got them to change the practice of drug policy there. Right. Which is what you went to jail for. Wow. Yeah. [01:19:00] Well, I'll make sure that those get seen if not live in this video [01:20:00] [01:21:00]

Yeah. Yeah. I think Maryam has pictures of the stuff in Berlin, but one of the questions that we got was can we send links to all the works and all these different kinds of things that we've mentioned? And the answer is absolutely. Yes, and Paata, I feel like well actually there was that whole, thesis that was written about, this movement, which we can share too, which I got really excited about.

And I'll see if Maryam can run those photos, but again, we'll make sure it gets into the video. I'm looking at some of these questions and, what I wanted to ask [01:22:00] was, well, here's, this is related to a question that someone's asking about, you know, the focus on joy and activism is great. Do you think that there like a thing where you're like, man parties are great, but sometimes people take it too far or something like this issue or is it just like a matter of, figuring out a way to do it?

Cause it seems like all the different issues that you're talking about are so deadly serious in a lot of ways, and the ramifications are so massive, or global, right? Like but is there anything where you would say that maybe, this wasn't the right fit or the ideas behind it? That's fine, Kate? Yeah. Just shaking. Your head is fine.

Kate Kelly: I will say that. I think, [01:23:00] what can be taken seriously and what can be seen as humorous is a big part of the power struggle. And so, when we are making fun of very serious people, for example, who consider themselves to be very serious, we are submitting subverting the power structure when we are making light of what has been, categorized or enforced as very serious or very dire. That is a power shift. And so, I think when you're saying, thank God for abortion, or you're saying, Shout Your Abortion. Those slogans, like, you basically can't take it too far because the opposite is constantly being reinforced. And by that they're asserting power over you and your dignity and autonomy.

So. Another group we work closely with is called, Thank God for Abortion. They do, you know, they have an abortion Pope. They [01:24:00] do, you know, I've marched with them, tried parades where they have, you know, I dressed as a nun and my partner dressed as a priest with a real priest cast. And you know, we marched in the streets saying, thank God for abortion.

The next year they, they did abortion cheerleaders, and we had a cheerleading theme and we just said like, you know, rah, abortion. And we made up all these cheers, like it's incredibly important to do those types of things, even though other

people would say that goes too far, because that's exactly what you have to do in order to take away their power.

If they're the ones who gets to decide, what's serious and what's not serious, what's acceptable and what's not acceptable, then they're the ones who are in control. And if we are the ones who get to say abortion is funny, abortion is fun. Abortion is spiritual. Abortion is, you know, all of these different things.

That means we are the ones in control.

Steve Lambert: Yeah, it's not always [01:25:00] true, but it kind of tends to be true that people, governments, and stuff, they can kind of only speak in one voice. You know, the last few years that's changed a bit, but they do not have as much latitude as we have in like how we address things. And that's to our advantage.

I want to wrap up because we have just a few minutes left and I, one of the things I was thinking about when you guys were all talking was like, this could be a book like this. just, these are three really great examples that are different, but like connect in these ways. And, and two, the ideas like are so, so need to be heard and Paata I want to do more with you just because I think that the story of what happened and how it happened is so. So great and not known here in, in the United States, especially, but yeah, the idea, I think, I mean, I'm just kind of repeat something that I said at the beginning, but I think it's been drawn out [01:26:00] through this whole thing, which is that it's both like this act of defiance.

Right. And like a demonstration of the world that you want or that is in some cases, right. That it's just not seen, but also like this attracts people, it makes it something that like, people know how to dance or like they know they understand clubs. Right, they understand a lemonade stand, right.

And so, you give 'em that familiar access point, and then there's a new way into this movement. Right and it makes it more sustainable for us and know, we need that too. So, I want to encourage people not just to listen to these ideas and be like, wow, that was really cool. I learned a lot, but to actually put them into practice, like, think about how you can use this in your actual work, whatever it is that you're [01:27:00] working on.

And that idea too, of the familiar entry point, leads into our talk which is on September 15th, the next Revolutionizing Activism will be September 15th, 12 o'clock. It's called Feast and it's going to feature Dawn Weleski and Jon Rubin of Conflict Kitchen, who have this restaurant that only makes food or only made food that was from countries that the United States is in conflict with. And again, it's at like familiar entry point, right. And then we have Tunde Wey of From Lagos, and Asia Dorsey representing Warm Cookies for the Revolution. You can read more about it and register for that at our website, we'll also be turning this into a video that we'll be posting and then also right now, the Center for Artistic Activism is doing a fundraising campaign where we're not actually trying to get an amount of money.

We're trying to get an amount of donors and the number [01:28:00] is 50. And I think we're like we passed the halfway point. So, if you saw me and you were like—hey, can I buy you a cup of coffee? Don't do that. Just go to the c4aa.org/donate. And then that way we can keep doing this. Also again, want to thank past donors that have helped make this possible.

And of course, Jay, it's always great to see you and hear from you and the thought, wisdom, and expertise that you bring to this. You know, it's just a treat and Kate really nice to meet you. And you're doing important work and doing it in a great way. So, keep it up and Paata, someday we will hang out in person again.

And yeah, it's like, the idea that you [01:29:00] accomplished, with this movement in Georgia and what it means for so many people, I know with all these things that all of you are talking about, that there are still work to do that, you know, that, that triumph that you've had, there's, there's always setbacks that follow, but they are still triumph and they're so important and so inspiring at least to me and hopefully to people watching this.

So, thank you, to all three of you and everyone that is watching and, can't wait to see you all again.