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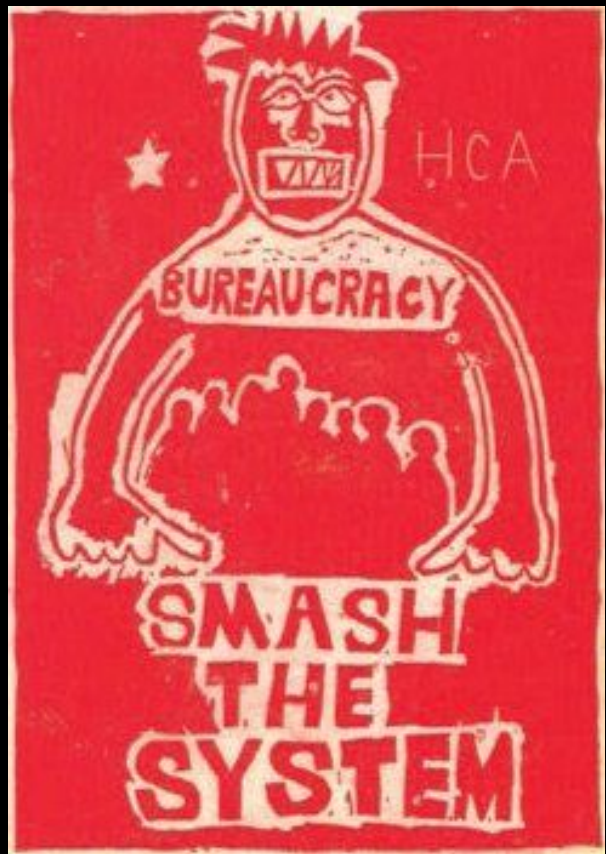
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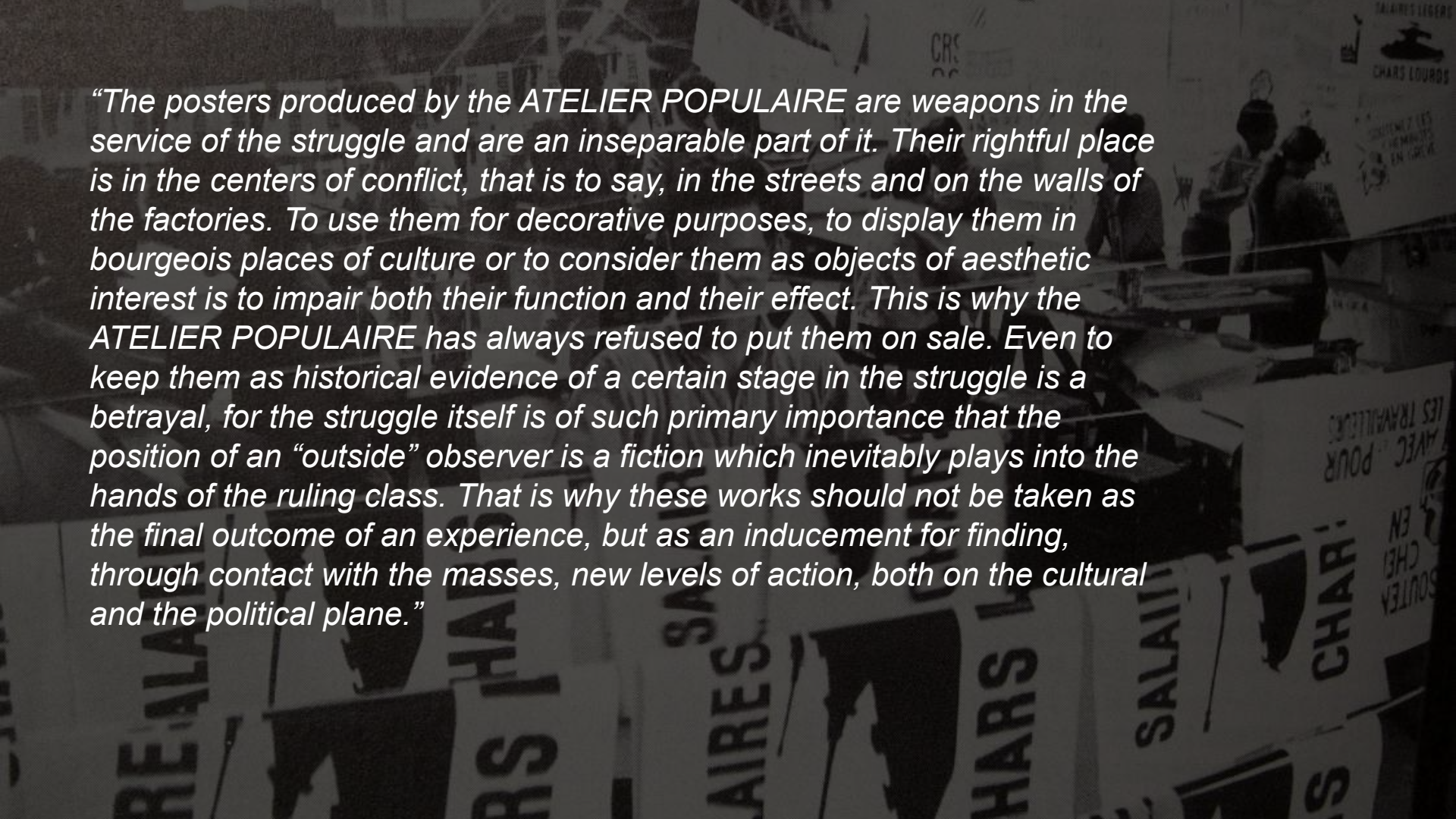


Lessons from the Crouch End Commune: The Occupation of Hornsey College of Art, May-June 1968. Radical 60s Conference, University of Brighton, 28th - 29th June 2019.



L'Atelier populaire - L'Ecole des Beaux-Arts, May-June '68





*“The posters produced by the ATELIER POPULAIRE are weapons in the service of the struggle and are an inseparable part of it. Their rightful place is in the centers of conflict, that is to say, in the streets and on the walls of the factories. To use them for decorative purposes, to display them in bourgeois places of culture or to consider them as objects of aesthetic interest is to impair both their function and their effect. This is why the ATELIER POPULAIRE has always refused to put them on sale. Even to keep them as historical evidence of a certain stage in the struggle is a betrayal, for the struggle itself is of such primary importance that the position of an “outside” observer is a fiction which inevitably plays into the hands of the ruling class. That is why these works should not be taken as the final outcome of an experience, but as an inducement for finding, through contact with the masses, new levels of action, both on the cultural and the political plane.”*

Yates McKee



# LIBERATE TATE

Contemporary  
Art and the Post-  
Occupy Condition

(2017)

## SHADOW OF THE FUTURE

Art and activism for climate justice

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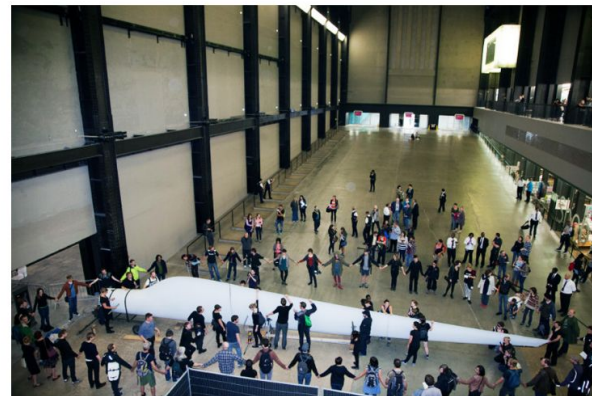
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## Liberate Tate: Friendly Criticism at an Interstitial Distance

April 10, 2017 Posted in [Activism](#), [Art](#).

'The Gift' (2012), *Liberate Tate*. Photo: Martin LeSanto Smith

As a university supported 'research agency,' Forensic Architecture are able to develop evidence and promote the means of 'lawfare,' often against governments. With their access to high profile cultural platforms, they convene fora around their evidence and pursue forms of legal and political activism. On the other hand, activist-art collectives, such as *Liberate Tate* and others affiliated with the Art Not Oil coalition, target key institutions sponsored by 'Big Oil.' Their



# Nomadology: The War Machine

Gilles Deleuze  
Félix Guattari



# Althusser's Lesson

Jacques  
Rancière

Translated by Emiliano Battista

## Reading Capital

### *The Complete Edition*

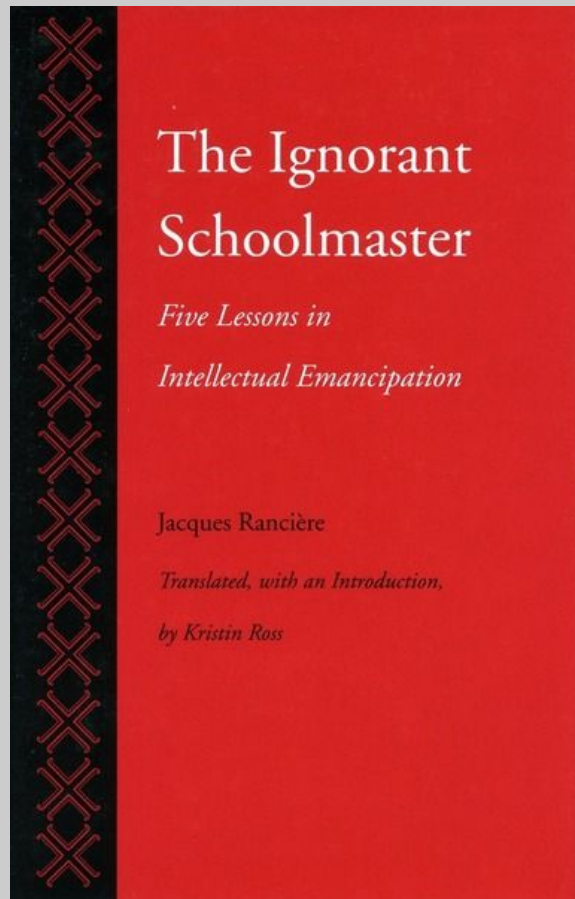
Louis Althusser,  
Étienne Balibar,  
Roger Establet,  
Pierre Macherey  
and Jacques  
Rancière

Althusser (1964) '*Student  
Problems*'

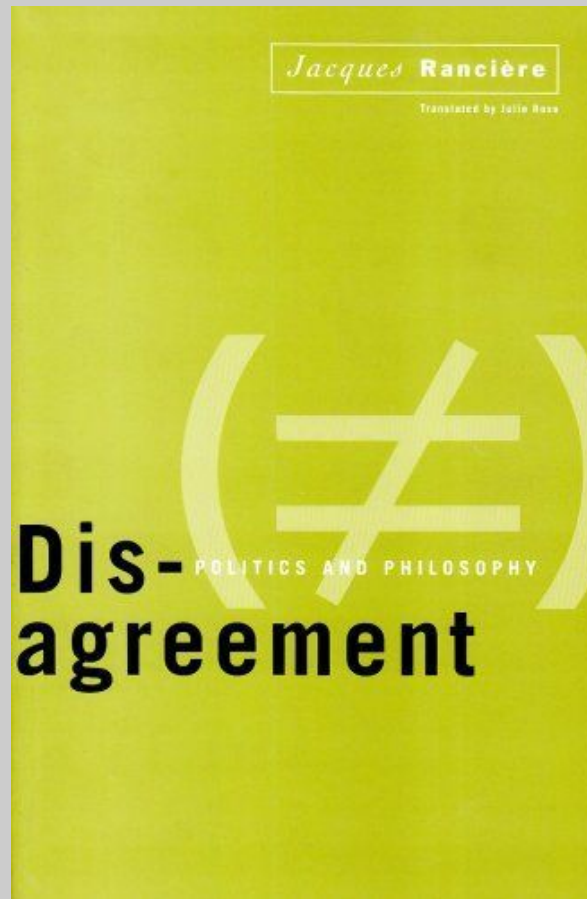
Althusser et al (1965)  
'*Reading Capital*'

Rancière (1974)  
'*Althusser's Lesson*'

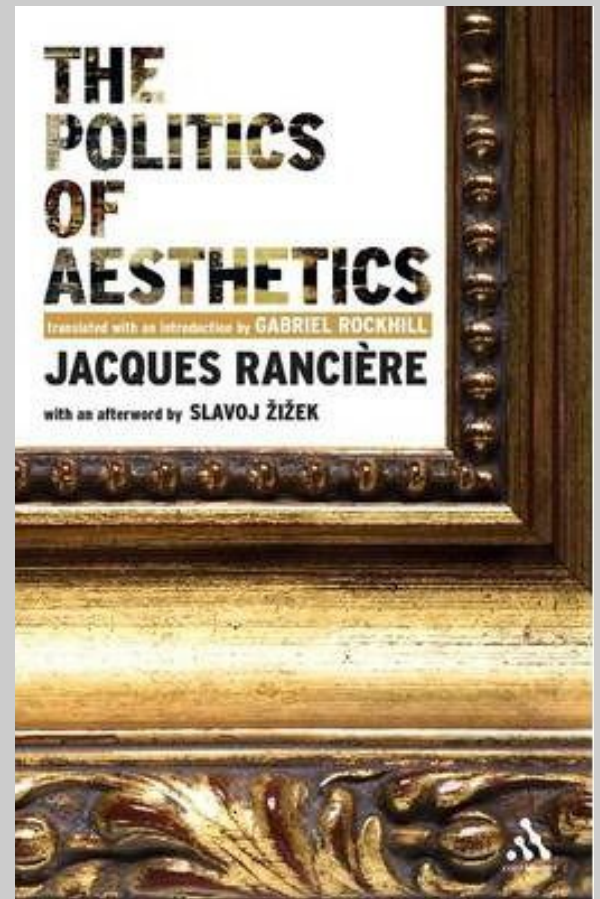




(1991)



(1999)



(2004)

Progress of the take-over on Crouch End Hill

# HORNSEY STUDENTS IN REVOLT



(28th May - 26th July)

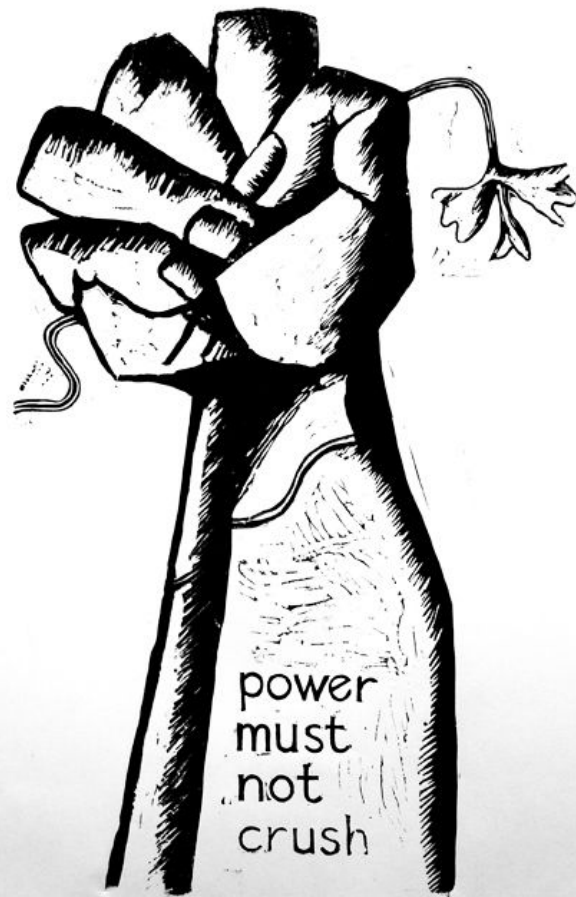
# Black Dwarf

**WE SHALL FIGHT  
WE WILL WIN**

**PARIS  
LONDON  
ROME  
BERLIN**



I believe that the goal of this year is to have all the people of the world united in a common struggle for peace and freedom. I believe that the only way to achieve this is through the power of the people. I believe that the only way to achieve this is through the power of the people. I believe that the only way to achieve this is through the power of the people.



FREE



**on  
the  
poverty  
of  
student  
life**

**situationist international**

# Utilitarianism and the Art School in Nineteenth- Century Britain

Malcolm Quinn

## ART TEACHING

TERRY ATKINSON

MICHAEL BALDWIN

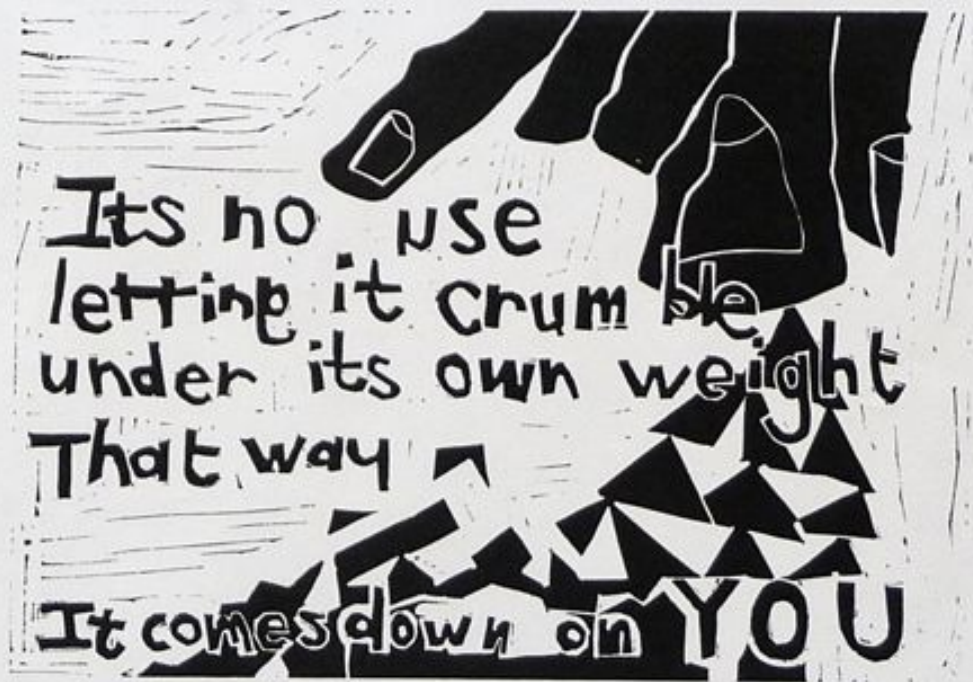
1. It can be argued that there is a relation between the role of fine artist as it is established in Western society and the theory of possessive individualism. In the Western model of the 'art lebenswelt' the art worker is regarded as 'human' in his capacity as proprietor of his own person. This reflects a main and characteristic concern in the general model of Western society. But in the case of the model of Western 'art society' there are some aspects of the theory of possessive individualism which have become heavily emphasized. (These developed aspects are seen by some people to be the manifest essence of an open society; 'the artist' is often held out as paradigmatically free.) (1)

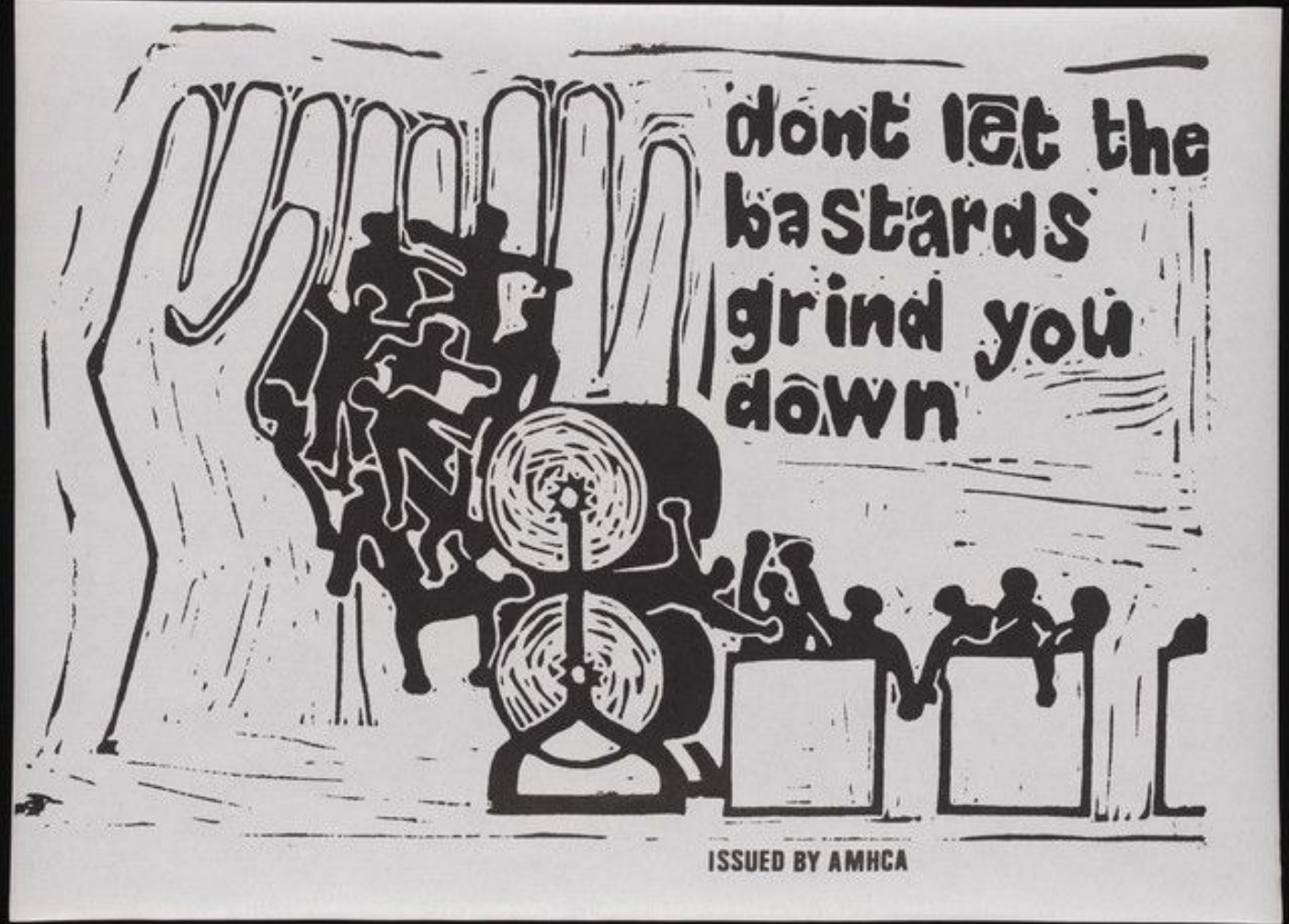
2. The model British art school is a special manifestation of the theory of possessive individualism. It rests on two main traditions; one can be seen to be specifically British and largely education - institutional. The second is European and essentially broader. Both traditions have strong but different links with the doctrine of possessive individualism. The British educational tradition has partly originated in what amounts to no more than a supplant of 'natural law'; this continuum in its earlier manifestations can be seen in Hobbes' 'Leviathan'; later amended by Locke and also in some important respects by the leftest factions in Cromwell and Ireton's armies: the Diggers and the Levellers; the theory can be applied quite directly to the de facto art educational context. The evolution of (particularly) the Lockean influence upon British education can be seen to have fastened in the central 'desiderata': 'liberality', 'choice', etc. (There is a hint of 'substantial personalism' in the etymology of 'educate'.) Art education is seen by some as a special embodiment of the practice of these notions. It has claimed to recognize in a sense 'the social political autonomy of art'. The sense in which it has claimed to recognize this 'separate existence' can be given by contrasting it with the notion of Nationalist Socialist education in Germany; 'the totalitarian state does not recognize the separate existence of art . . .' (2). Art education is seen in Britain as legislating for the possibility of the artist and art student taking a 'neutral' (possibly solipsistic) position towards the political (in some cases, social) institutions, at least from a quasi-theoretic viewpoint. (This legislation would run out where 'liberal' becomes 'revolutionary' - and 'radical' may be the stabilizing device.)

The second tradition is a derivation of romanticism. The way behavioural romanticism comes through in the 'art schools' is in a very first-orderish way, and in this respect can be seen to be symptomatic of art educational methodology. The art student will know more about the 'physical' (i.e. 'natural') characteristics of romantic objects than he will about, for example, their historicity, or ontology, or the ontogenesis of these objects.

Quinn, M. (2013) *Utilitarianism and the Art School in Nineteenth-Century Britain*. London: Routledge.

Atkinson, T., and Baldwin, M., (1967) 'Art Teaching', *Art-Language*, Vol. 1, No. 4, November 1971. pp. 25-51.





dont let the  
bastards  
grind you  
down

ISSUED BY AMHCA

POWER

AUCTION

DREAMS TAKE

+ +



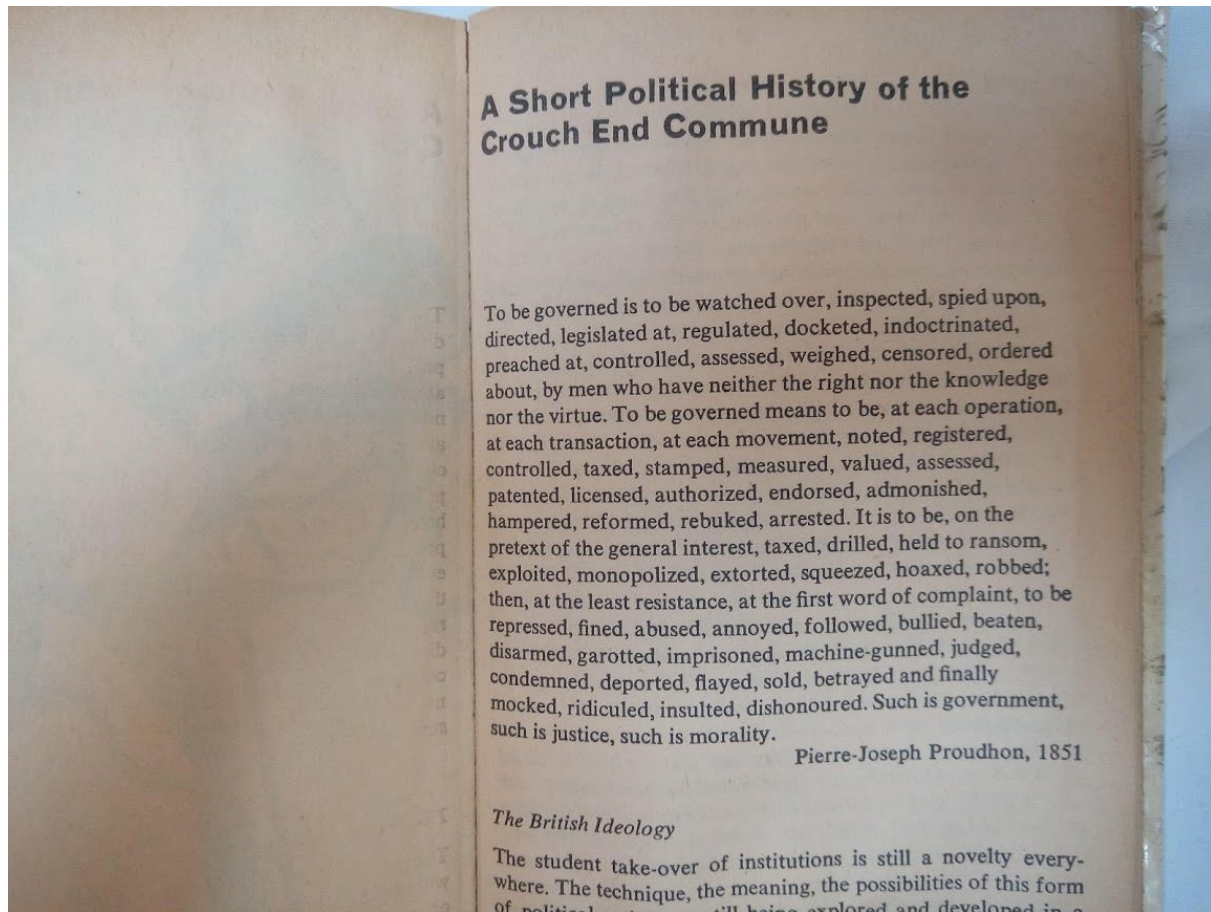
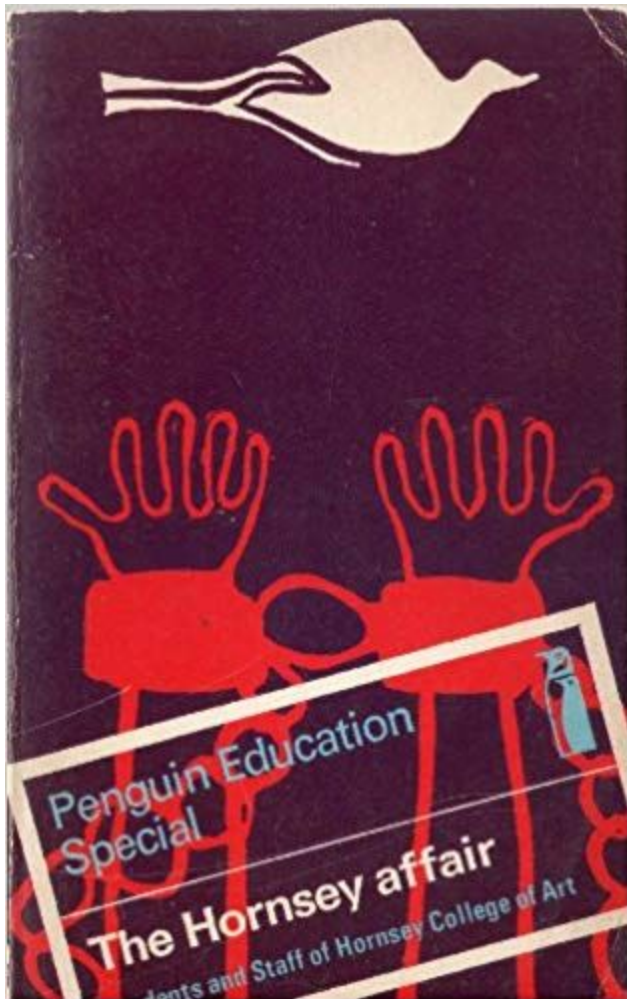




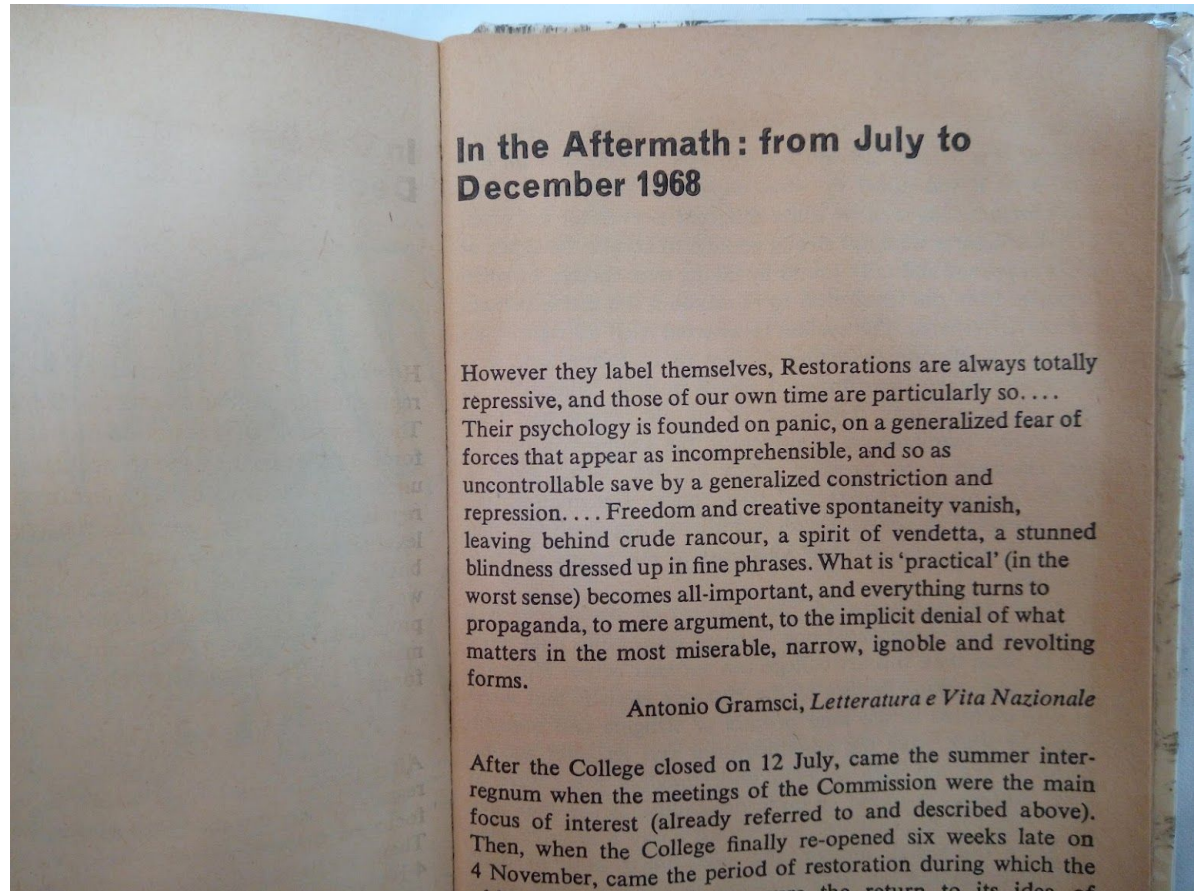
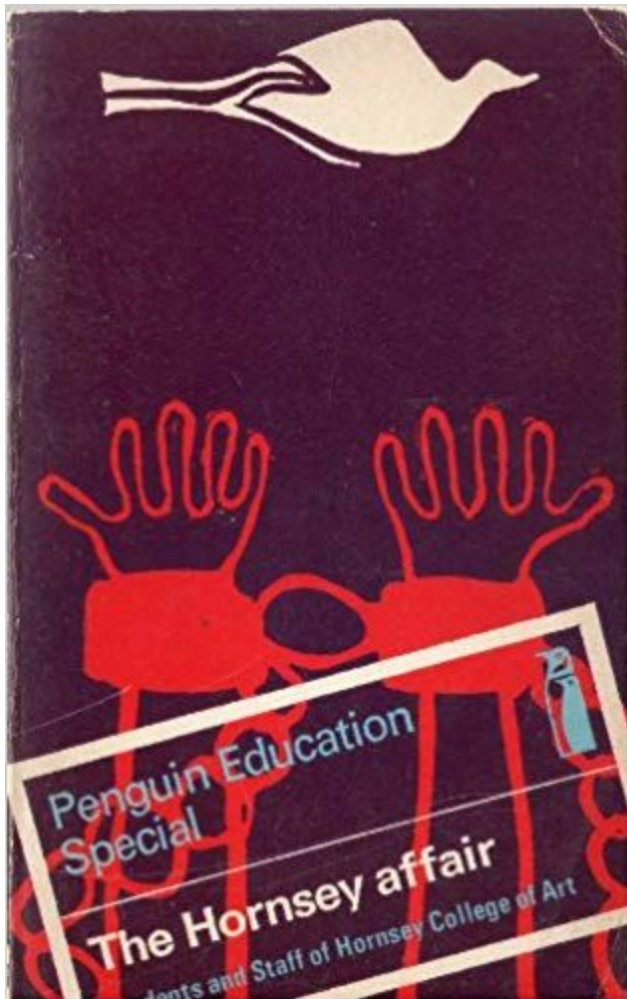
OVERTHROW THE  
Feudal SYSTEM  
of Conventional  
Education



PLEASE  
AVOID  
THE  
COLLEGE  
BETWEEN  
9:30  
AND  
6:00



The Association of Members of Hornsey College of Art (AMHCA)



The Association of Members of Hornsey College of Art (AMHCA)

## TALK WITH US

UNDERSTANDING IS FREE  
UNDERSTAND US.  
WE ARE PART OF ONE ANOTHER.  
NO MORE THEM AGAINST US.  
EACH ONE IS INDISPENSIBLE.  
TALKING AND WORKING TOGETHER  
WE CREATE AN EDUCATION.  
EDUCATION MEANS  
A LIFETIME GROWING WISER  
IS THERE ANYTHING MORE IMPORTANT?  
ALIVE WITH FEELING.  
WISDOM EQUALS THOUGHT.  
WHAT ELSE CAN ANSWER OUR QUESTIONS?  
THE QUIET NOISE OF WISDOM WORKING.

## THAT IS THE REVOLUTION

ISSUED BY THE ASSOCIATION OF MEMBERS OF HORNSEY COLLEGE OF ART



*The Hornsey Film* (1970) Dir. Patricia Holland  
<<https://player.bfi.org.uk/free/film/watch-the-hornsey-film-1970-online>>