

STUDIO FOR VISUAL POP CULTURE



POSITIONS & PROJECTS

#STRATEGIC BRAND DESIGN
#VISUAL IDENTITY #RESEARCH
#ORGANISING BY DESIGN
#HUMAN CENTERED #STRATEGIC
#MARKETING #REMIX STRATEGIES
VISUAL CULTURE & LANGUAGE
#ANALYSIS #PURPOSE #CONTEXT
#CRITICALLY CURIOUS
#SPECTACULAR CONCEPTUAL
#MAKE IT POP.

The Studio for Visual Pop. Culture is a studio for branding, identity design and design research.

With our background in marketing-communication and design thinking, we create conceptual, strategic and human centered design solutions made for the future.

Together we will to find your authenticity and purpose, and develop this into effective and spectacular conceptual work.

We use our own critical curiosity and custom made design methods to explore, unravel and analyse your business and the visual world it is part of.

The Studio for Visual Pop. Culture is founded by Mark Mulder; a graphic designer, design researcher, educator and cultural organiser who lives and works in Rotterdam, The Netherlands.

WHAT WE BELIEVE

WHAT WE BELIEVE

At the core of the Studio for Visual Pop.Culture is the drive to create.

We use the life force energy of creativity to envision new worlds, to visualise new businesses and to reveal your identity. Creativity helps us imagine who we are in the world we live in.

Good design transforms ambition into action.

The Studio for Visual Pop.Culture believes that good design gives people, communities and organisations the confidence to put their products or services out into the world. Design that manifests the drive and purpose, empowers and enables you to take the first step into the right direction.

Originality is innovation by appropriation.

The Studio believes in the power of remix. Our designs do not stand alone. they are part of existing society and culture. We embrace that our work is indebted to popular culture, socio-political movements and art & design history. Our designs conceptually refer to, subvert or build upon this heritage to create something new.

WHAT WE VALUE

WHAT WE VALUE

Empathy & dialogue

When we work on a project, we will work together, side by side. We value an open, honest and equal conversation. We approach a project and the people involved with empathy.

Critically curious & purpose driven

For good design solutions, we have to be critically curious. Why do you do what you do? Are the assumptions that we both have true? Based on experience, intuition or research? To get to the founders energy we aim to find the intrinsic motivation of your business.

Methodology, analysis & process based design

In order to work as effective as we promise, the Studio makes use of a large variety of tools, methods and visual models. They help us to get to the point as quickly as possible.

Conceptual & strategic

When we design, we always look for meaningful, visionary and urgent idea, that will be translated in a durable and strategic design made for the future.

Intellectual & accessible

We love art, design, cultural and socio-political theory and history. We love to make theoretical ideas accessible through design. We love to appreciate and appropriate visual culture.

Authentic & loyal

When you engage with the Studio for Visual Pop.Culture, you get a loyal partner that does not hold back and will get the job done.

WHAT WE DO

WHAT WE DO

The Studio for Visual Pop.Culture creates brands & strategies, visual identities, editorial designs and research projects.

We design, research, educate and organise. We create, produce, observe and collect. We analyse, write, lecture, moderate, coach, learn and share. We conceptualize, strategize and visualize.

Over the past years, the Studio for Visual Pop.culture has designed: album covers; animation; appropriations; archives; art poster; articles (text); banners; balloons; blog; booklets; brand design; brand guides; brochures; business cards; buttons; calendars; (post)cards; car lettering; certificates; coins (commemorative); collections; concept books; conversations; curricula; dialogue sessions; documentation; do-it-yourself manuals; editorial design; essays (visual); events; exhibitions; flyers; folders; forms; gatherings; guidebook/guidelines; identity toolkits; identity design; indexes; infographics; information design; interventions; interviews; invitations; jewellery; lectures; lesson plans; logo's; manuals; mappings; merchandise; newsletters; newspapers & journals; patches; posters; presentations; process and evaluation reports; promotional items; stands; stationary; stickers; social media templates; tablecloth; tape (signalling); templates; timelines; timetables; tote bags; tombstones; t-shirts; typefaces; vouchers; websites/shops; window lettering & dressing; workshops.

Some stuff that's on our wishlist: motion graphics, a clothing line, zeppelin, wallpaper, AI-generated images, a podcast, a documentary, a non-fiction book on visual remix strategies, and more.



HOW WE WORK

1. INTRODUCTION

In our first meeting, we explore the possibilities of our collaboration; how the ambition and potential of the client match with the skills, expertise and drive of the Studio.

Topics The project and its origin story; references and inspiration; dreams and ambitions; limitations; design maturity.
Practical Time and planning; budget; possible outcomes.

WHAT MAKES IT POP?

With empathy and critical curiosity, the Studio looks for the sweet spot where personal fascinations, professional ambitions and ideological motivations meet.

2. BRIEF > DEBRIEF

We translate the results of the first meeting, supplemented with additional input, into a brief/debrief in which we formulate the expectations of the collaboration.

Topics Tasks and roles in the collaboration; relevancy and limits of the project; ambition and fascination translated into challenges and action; research questions and topic; possible outcomes.
Practical Document describing the different phases, including deadlines, presentation moments and costs.

WHAT MAKES IT POP?

The expectations are described and are ambitious, realistic and inspiring and leave room for exploration.

3. RESEARCH & ANALYSIS

The purpose of this phase is to gain an understanding of the project, the client, the stakeholders, the competition, the market, the target group/ user and the context of the project.

Topics Human centered field research (observation and participation); internal and external analysis; visual analysis; expert interviews; corporate culture.
Practical presentation that shares insights of research and redefines the project and its challenges

WHAT MAKES IT POP?

The Studio places an extra focus on socio-political and pop.cultural trends and how they manifest themselves visually. We research the industry's visual language as part of cultural and historical context.

4. CONCEPT & STRATEGY

After feedback on the analysis, we start generating ideas that we bring together in (brand) values, positioning, visual concepts and storytelling. In conversation with the client (and possible stakeholders) a conceptual direction is chosen

Topics Brand/core values; concept & visual storytelling; propositions for building blocks and media applications.
Practical presentation of a selection of conceptual directions.

WHAT MAKES IT POP?

Visual storytelling is essential. The Studio establishes a relationship between visual concepts and how that could be realised strategically.

5. TACTICS & EXECUTION

This phase is characterized by the implementation of the conceptual and strategic directions into effective (media) products. The building blocks for the (brand) identity are the foundation of the strategic brand design that is able to grow and develop in the future.

Topics Identity toolkit or brand guide; communication tools & media products.

Practical Deadlines; instruction and guidance of production by third parties; planning & budget.

WHAT MAKES IT POP?

The Studio for Visual Pop. Culture loves to make designs that are beautiful, professional and detailed, with the sole purpose to turn it into an effective and spectacular conceptual work.

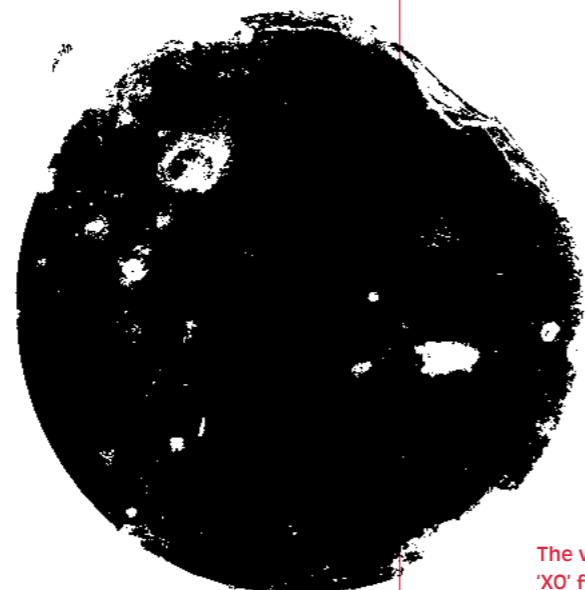


THE STUDIO FOR VISUAL
POP CULTURE IS THE
POLITICS OF MUSIC AND
THE MUSIC IN POLITICS.



PROVOCATEUR

LEATHER BADASSERY



The visual building block 'X' functions as a warm greeting (Hugs & Kisses) and as a way to identify the Sub / Dom relation.



RAMONA SCHAEPKENS
CREATIVE DIRECTOR
PROVOCATEUR.SHOP

ramona@provocateur.shop
+31 6 33 95 44 88

@PROVOCATEUR_WOMEN @PROVOCATEUR_MEN

Business card

ARE YOU LOOKING FOR LEATHER BADASSERY TO WEAR TO THE PARTY?

PRE-TOXIC SHOPPING PARTY

AT OUR NEW

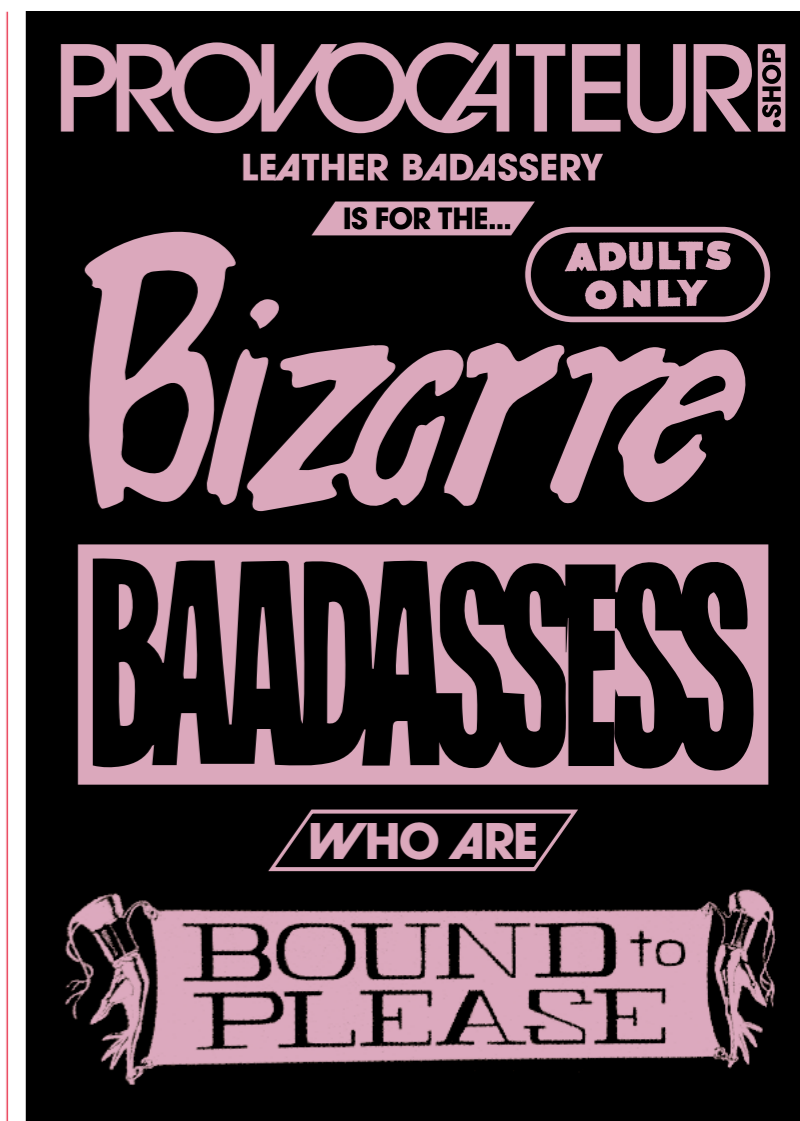
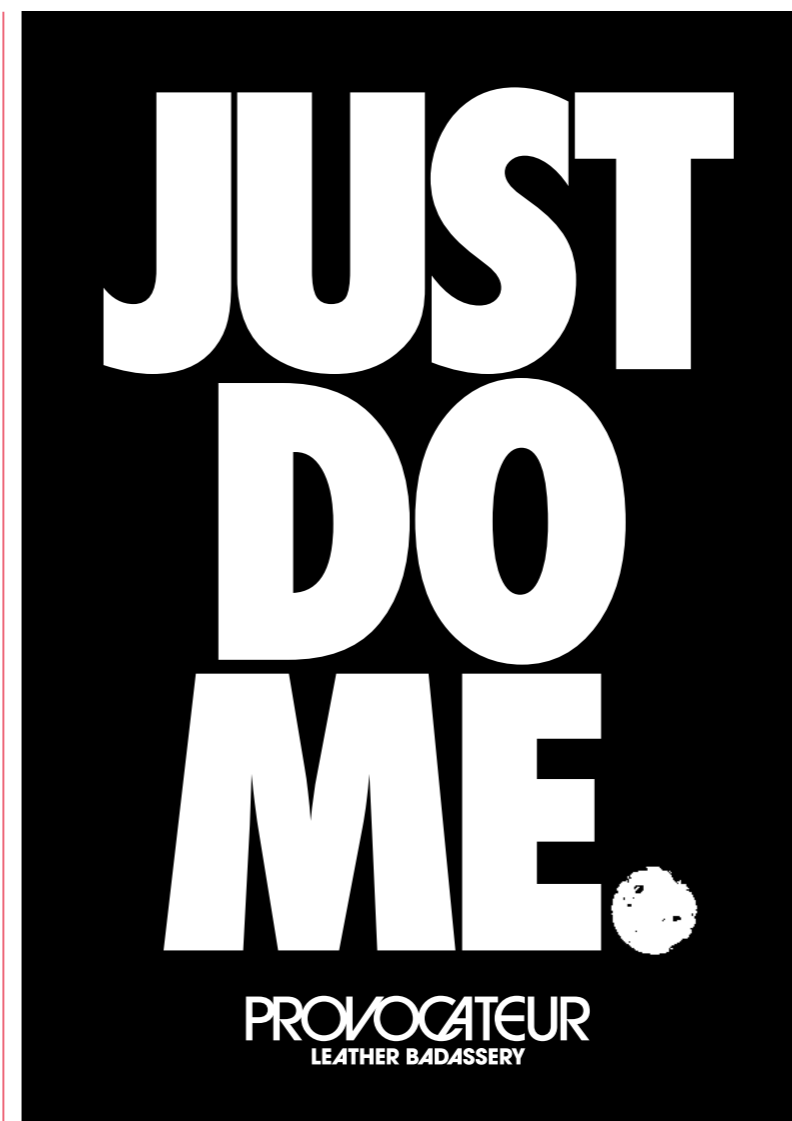
PROVOCATEUR DESIGN LAB

WHEN? **FRIDAY MARCH 15**
12.00 - 20.00

WHERE? **ZURING-
STRAAT 9
ARNHEM**

@PROVOCATEUR_WOMEN PROVOCATEUR.SHOP @PROVOCATEUR_MEN

Invitation



Flyer



Merchandise



Loyalty: 2024 Calendar made for resellers, models and other stakeholders.

APRIL
Model: TIM KELLEHER (@timsstagram) Photography: WILL ALLEN (@willallenphoto)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
01	02	03	04	05	06	07
08	09	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

OTHER EVENTS:
 - 14 BOUTIQUE LONDON (UK)
 - 15 BOUTIQUE LONDON (UK)
 - 16 BOUTIQUE LONDON (UK)
 - 17 BOUTIQUE LONDON (UK)
 - 18 BOUTIQUE LONDON (UK)
 - 19 BOUTIQUE LONDON (UK)
 - 20 BOUTIQUE LONDON (UK)
 - 21 BOUTIQUE LONDON (UK)
 - 22 BOUTIQUE LONDON (UK)
 - 23 BOUTIQUE LONDON (UK)
 - 24 BOUTIQUE LONDON (UK)
 - 25 BOUTIQUE LONDON (UK)
 - 26 BOUTIQUE LONDON (UK)
 - 27 BOUTIQUE LONDON (UK)
 - 28 BOUTIQUE LONDON (UK)
 - 29 BOUTIQUE LONDON (UK)
 - 30 BOUTIQUE LONDON (UK)

PROVOCATEUR.SHOP

JUNE
Model: XANDYKITTEN (@xandykitten) Photography: FASHION MAGNET (@fashionmagnetm)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
03	04	05	06	07	08	09
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

OTHER EVENTS:
 - 01 BOUTIQUE LONDON (UK)
 - 02 BOUTIQUE LONDON (UK)
 - 03 BOUTIQUE LONDON (UK)
 - 04 BOUTIQUE LONDON (UK)
 - 05 BOUTIQUE LONDON (UK)
 - 06 BOUTIQUE LONDON (UK)
 - 07 BOUTIQUE LONDON (UK)
 - 08 BOUTIQUE LONDON (UK)
 - 09 BOUTIQUE LONDON (UK)
 - 10 BOUTIQUE LONDON (UK)
 - 11 BOUTIQUE LONDON (UK)
 - 12 BOUTIQUE LONDON (UK)
 - 13 BOUTIQUE LONDON (UK)
 - 14 BOUTIQUE LONDON (UK)
 - 15 BOUTIQUE LONDON (UK)
 - 16 BOUTIQUE LONDON (UK)
 - 17 BOUTIQUE LONDON (UK)
 - 18 BOUTIQUE LONDON (UK)
 - 19 BOUTIQUE LONDON (UK)
 - 20 BOUTIQUE LONDON (UK)
 - 21 BOUTIQUE LONDON (UK)
 - 22 BOUTIQUE LONDON (UK)
 - 23 BOUTIQUE LONDON (UK)
 - 24 BOUTIQUE LONDON (UK)
 - 25 BOUTIQUE LONDON (UK)
 - 26 BOUTIQUE LONDON (UK)
 - 27 BOUTIQUE LONDON (UK)
 - 28 BOUTIQUE LONDON (UK)
 - 29 BOUTIQUE LONDON (UK)
 - 30 BOUTIQUE LONDON (UK)

PROVOCATEUR.SHOP

JULY
Model & photography: BOLESS KINGDOM7 (@kings_kingdom7)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
01	02	03	04	05	06	07
08	09	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

OTHER EVENTS:
 - 01 BOUTIQUE LONDON (UK)
 - 02 BOUTIQUE LONDON (UK)
 - 03 BOUTIQUE LONDON (UK)
 - 04 BOUTIQUE LONDON (UK)
 - 05 BOUTIQUE LONDON (UK)
 - 06 BOUTIQUE LONDON (UK)
 - 07 BOUTIQUE LONDON (UK)
 - 08 BOUTIQUE LONDON (UK)
 - 09 BOUTIQUE LONDON (UK)
 - 10 BOUTIQUE LONDON (UK)
 - 11 BOUTIQUE LONDON (UK)
 - 12 BOUTIQUE LONDON (UK)
 - 13 BOUTIQUE LONDON (UK)
 - 14 BOUTIQUE LONDON (UK)
 - 15 BOUTIQUE LONDON (UK)
 - 16 BOUTIQUE LONDON (UK)
 - 17 BOUTIQUE LONDON (UK)
 - 18 BOUTIQUE LONDON (UK)
 - 19 BOUTIQUE LONDON (UK)
 - 20 BOUTIQUE LONDON (UK)
 - 21 BOUTIQUE LONDON (UK)
 - 22 BOUTIQUE LONDON (UK)
 - 23 BOUTIQUE LONDON (UK)
 - 24 BOUTIQUE LONDON (UK)
 - 25 BOUTIQUE LONDON (UK)
 - 26 BOUTIQUE LONDON (UK)
 - 27 BOUTIQUE LONDON (UK)
 - 28 BOUTIQUE LONDON (UK)
 - 29 BOUTIQUE LONDON (UK)
 - 30 BOUTIQUE LONDON (UK)
 - 31 BOUTIQUE LONDON (UK)

PROVOCATEUR.SHOP

AUGUST
Model: NERA STILETTO (@nera_stiletto) Photography: LIPSTICK GLITCH (@lipstick_glitch)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
05	06	07	08	09	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

OTHER EVENTS:
 - 01 BOUTIQUE LONDON (UK)
 - 02 BOUTIQUE LONDON (UK)
 - 03 BOUTIQUE LONDON (UK)
 - 04 BOUTIQUE LONDON (UK)
 - 05 BOUTIQUE LONDON (UK)
 - 06 BOUTIQUE LONDON (UK)
 - 07 BOUTIQUE LONDON (UK)
 - 08 BOUTIQUE LONDON (UK)
 - 09 BOUTIQUE LONDON (UK)
 - 10 BOUTIQUE LONDON (UK)
 - 11 BOUTIQUE LONDON (UK)
 - 12 BOUTIQUE LONDON (UK)
 - 13 BOUTIQUE LONDON (UK)
 - 14 BOUTIQUE LONDON (UK)
 - 15 BOUTIQUE LONDON (UK)
 - 16 BOUTIQUE LONDON (UK)
 - 17 BOUTIQUE LONDON (UK)
 - 18 BOUTIQUE LONDON (UK)
 - 19 BOUTIQUE LONDON (UK)
 - 20 BOUTIQUE LONDON (UK)
 - 21 BOUTIQUE LONDON (UK)
 - 22 BOUTIQUE LONDON (UK)
 - 23 BOUTIQUE LONDON (UK)
 - 24 BOUTIQUE LONDON (UK)
 - 25 BOUTIQUE LONDON (UK)
 - 26 BOUTIQUE LONDON (UK)
 - 27 BOUTIQUE LONDON (UK)
 - 28 BOUTIQUE LONDON (UK)
 - 29 BOUTIQUE LONDON (UK)
 - 30 BOUTIQUE LONDON (UK)
 - 31 BOUTIQUE LONDON (UK)

PROVOCATEUR.SHOP

SEPTEMBER
Model: NERA TRUSKOWSKA (@nera_truskowska) Photography: INSIDE THE DARKROOM (@inside.the.darkroom.00)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
02	03	04	05	06	07	08
09	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

OTHER EVENTS:
 - 01 BOUTIQUE LONDON (UK)
 - 02 BOUTIQUE LONDON (UK)
 - 03 BOUTIQUE LONDON (UK)
 - 04 BOUTIQUE LONDON (UK)
 - 05 BOUTIQUE LONDON (UK)
 - 06 BOUTIQUE LONDON (UK)
 - 07 BOUTIQUE LONDON (UK)
 - 08 BOUTIQUE LONDON (UK)
 - 09 BOUTIQUE LONDON (UK)
 - 10 BOUTIQUE LONDON (UK)
 - 11 BOUTIQUE LONDON (UK)
 - 12 BOUTIQUE LONDON (UK)
 - 13 BOUTIQUE LONDON (UK)
 - 14 BOUTIQUE LONDON (UK)
 - 15 BOUTIQUE LONDON (UK)
 - 16 BOUTIQUE LONDON (UK)
 - 17 BOUTIQUE LONDON (UK)
 - 18 BOUTIQUE LONDON (UK)
 - 19 BOUTIQUE LONDON (UK)
 - 20 BOUTIQUE LONDON (UK)
 - 21 BOUTIQUE LONDON (UK)
 - 22 BOUTIQUE LONDON (UK)
 - 23 BOUTIQUE LONDON (UK)
 - 24 BOUTIQUE LONDON (UK)
 - 25 BOUTIQUE LONDON (UK)
 - 26 BOUTIQUE LONDON (UK)
 - 27 BOUTIQUE LONDON (UK)
 - 28 BOUTIQUE LONDON (UK)
 - 29 BOUTIQUE LONDON (UK)
 - 30 BOUTIQUE LONDON (UK)

PROVOCATEUR.SHOP

OCTOBER
Model: NERA STILETTO (@nera_stiletto) Photography: LIPSTICK GLITCH (@lipstick_glitch)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
07	08	09	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

OTHER EVENTS:
 - 01 BOUTIQUE LONDON (UK)
 - 02 BOUTIQUE LONDON (UK)
 - 03 BOUTIQUE LONDON (UK)
 - 04 BOUTIQUE LONDON (UK)
 - 05 BOUTIQUE LONDON (UK)
 - 06 BOUTIQUE LONDON (UK)
 - 07 BOUTIQUE LONDON (UK)
 - 08 BOUTIQUE LONDON (UK)
 - 09 BOUTIQUE LONDON (UK)
 - 10 BOUTIQUE LONDON (UK)
 - 11 BOUTIQUE LONDON (UK)
 - 12 BOUTIQUE LONDON (UK)
 - 13 BOUTIQUE LONDON (UK)
 - 14 BOUTIQUE LONDON (UK)
 - 15 BOUTIQUE LONDON (UK)
 - 16 BOUTIQUE LONDON (UK)
 - 17 BOUTIQUE LONDON (UK)
 - 18 BOUTIQUE LONDON (UK)
 - 19 BOUTIQUE LONDON (UK)
 - 20 BOUTIQUE LONDON (UK)
 - 21 BOUTIQUE LONDON (UK)
 - 22 BOUTIQUE LONDON (UK)
 - 23 BOUTIQUE LONDON (UK)
 - 24 BOUTIQUE LONDON (UK)
 - 25 BOUTIQUE LONDON (UK)
 - 26 BOUTIQUE LONDON (UK)
 - 27 BOUTIQUE LONDON (UK)
 - 28 BOUTIQUE LONDON (UK)
 - 29 BOUTIQUE LONDON (UK)
 - 30 BOUTIQUE LONDON (UK)
 - 31 BOUTIQUE LONDON (UK)

PROVOCATEUR.SHOP

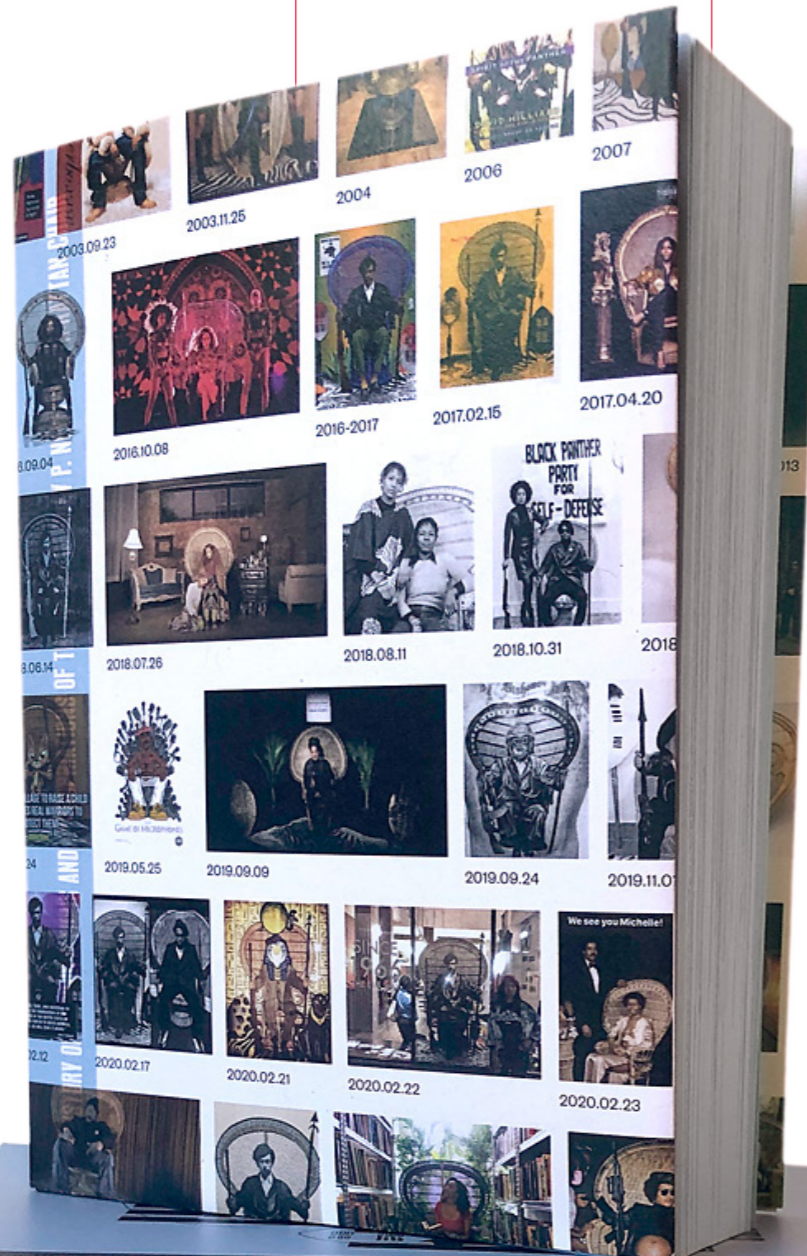
THE STUDIO FOR VISUAL
POP CULTURE LIVES IN
A REMIX SOCIETY.
WE CURIOUSLY ANALYSE
& UNAPOLOGETICALLY
USE VISUAL CULTURE.

RESEARCH ON REMIX STRATEGIES THROUGH THE BIOGRAPHY OF THE ICONIC IMAGE OF HUEY NEWTON

Huey Remixed is a research project that investigates how remix strategies are used in design, art and visual culture through the reproductions and appropriations of the iconic image of Huey P. Newton in a Rattan Chair. This project is rooted in the database of (160+) Found Footage

that we collected throughout many years of visual crate digging. The collection was the motivation for us to dive deeper into the footage itself and into the relationships between the different images. For us, it made sense to organise them first and foremost in chronological

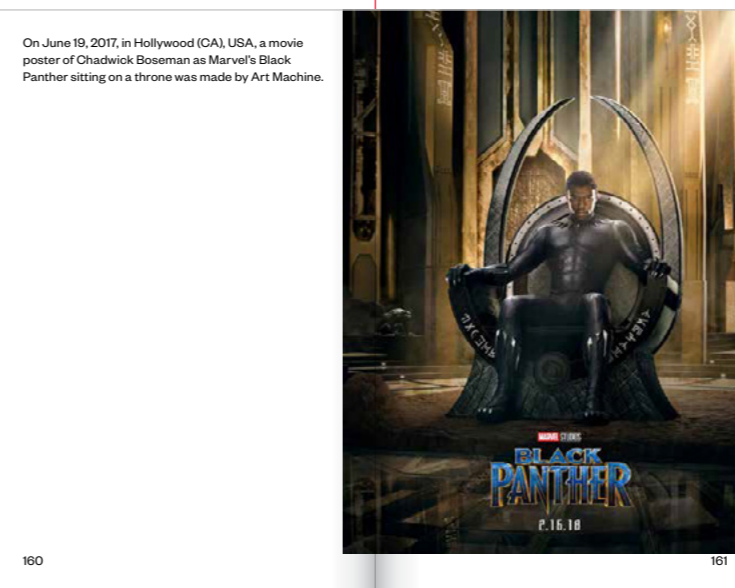
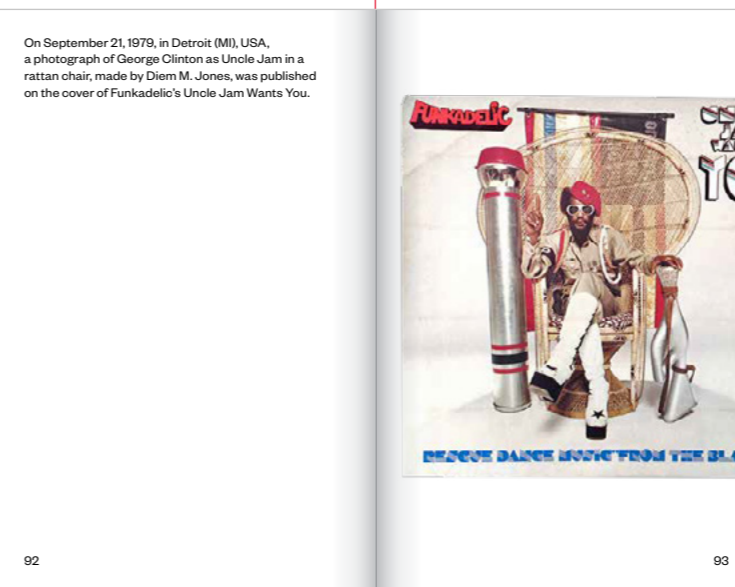
order. The Timeline shows how the images follow each other and how they respond to their predecessors. We published this sequence in a book and a movie. Next to that, we made a t-shirt that emphasises the places the image travelled to.



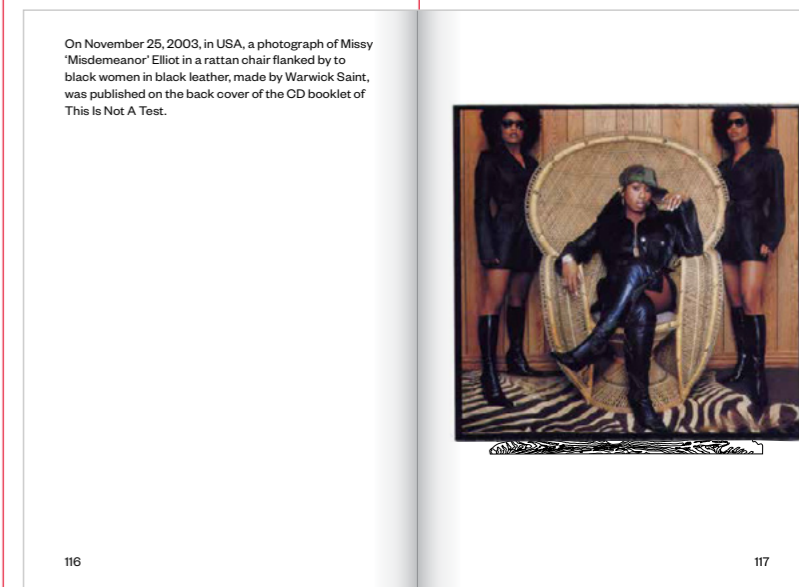
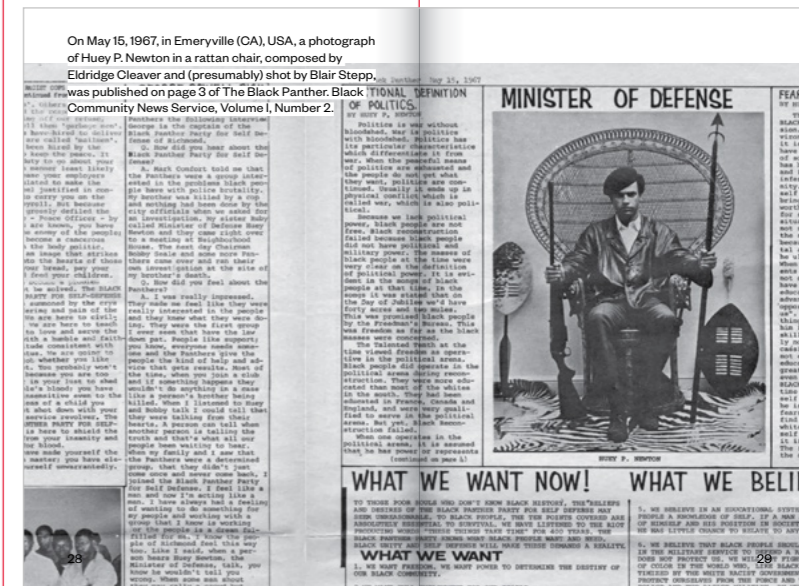
Download the book

TABLE OF CONTENT THE REMIX Huey Lives! (On And On...) Huey Remixed, A Research Project Four Stages In The Life Of A Revolutionary Artwork Checklist For Selection

CHECKLIST FOR SELECTION A revolutionary soldier, facing the viewer, fierce, unapologetic and cool; sitting in a rattan chair, a chair that looks like a throne; wearing a uniform, black leather jacket, black beret, powder blue shirt; holding weapons of choice, an African spear and an assault rifle; flanked by two objects, African war shields; on top of a carpet, a zebra-skin rug; in a symmetrical and centered composition; channeling revolution, liberation, black power and/or counter-culture.



FOUR STAGES IN THE LIFE OF A REVOLUTIONARY ARTWORK Through his revolutionary, fearless and militant image, the black urban warrior illustrates and manifests the Ten Point Program that is written down on the same page. Soon after this first appearance, the photo is distributed through other media, most famously the poster. After Newton is arrested and incarcerated in October 1967 for the killing of police officer John Grey, the poster becomes the centerpiece for the 'Free Huey' campaign, which casts him as a political prisoner of a racist and unjust America. With the rise of the Black Panther Party, the image of 'Huey in a rattan chair' takes a central position in the visual identity of the Party, frequently used in the Panther Paper, as well as on posters and buttons seen at rallies and on the walls of the many chapters of the Party across the nation. When police officers shoot the Oakland Headquarter after Newton's conviction in September 1968 of voluntary manslaughter, they leave behind the image of Huey in a rattan chair with bullet holes as photographed by Stephen Shames. This distorted image reveals a new meaning; as the martyr of the revolution. All this time, while Newton himself was incarcerated, the image of Huey in a rattan chair did the promotional



HUEY REMIXED

1967.06.15 1967.06 1967.07 1967.11.23 1968.01 1968.02.17 1968.05.04 1968.09 1968.09.29 1969.01.15 1969.01.15 1969.01.25 1969.02.02 1969.05.04 1969.08.09

1969.12.27 1969 1969-late 1969 1969 1970.01.03 1970.02 1970.02.17 1970.02.17 1970.05 1970.08.15 1970 1971 1972.05 1972.05.11 1973

1975.01 1979.09.21 1979.09.21 1985 Late 80s 1989.08.28 1990.08.25 Mid 90s 1991.10.01 1995.05.03 1995 2000 2003.09.23 2003.11.25 2004 2006 2007

2008 2011.02.11 2011.06.15 2013.06.24 2013.09.07 2013 2013 2013 2016.02 2016.11 2016 2016.06.24 2016.09.04 2016.10.08 2016-2017 2017.02.15

2017.04.20 2017.04.21 2017.06.19 2017.07.06 2017.10 2017.10.05 2017 2017 2017 2018.02.08 2018.02.17 2018.02.20 2018.03.31 2018.06.14

2018.07.26 2018.08.11 2018.10.31 2018.11.20 2018.12.11 2019.02.01 2019.02.25 2019.02.25 2019.03.11 2019.03.11 2019.04.19

2019.05.10 2019.05.17 2019.05.24 2019.05.24 2019.05.25 2019.09.09 2019.09.24 2019.11.01 2019.11.01 2019.11.05 2019.11.06

2019.11.09 2019.11.14 2020.01.14 2020.01.14 2020.01.14 2020.01.28 2020.01.31 2020.02.07 2020.02.09 2020.02.12 2020.02.17 2020.02.21 2020.02.22 2020.02.23 2020.02.28 2020.02.28 2020.02.29

2020.03.06 2020.03.19 2020.03.28 2020.04.17 2020.06.02 2020.06.11 2020.06.11 2020.06.16 2020.06.28 2020.07.02 2020.07.20 2020.08.04 2020.08.23

2020.09.12 2020.11.02 2021.01.26 2021.02.12 2021.02.17 2021.03.12 2021.03.24 2021.06.21 2021.07.11 2021.08.31 2021.09.06 2021.10.30

2021.11.21 2021.12.04 2021.12.08 2021.12.11 2022.01.14 2022.01.20 2022.01.28 2022.02.01 2022.02.02 2022.02.04 2022.02.11 2022.03.15 2022.03.27



Found footage



Worldtour Tshirt with all tourdates on the back.



Stopmotion and Playlist



Watch the movie

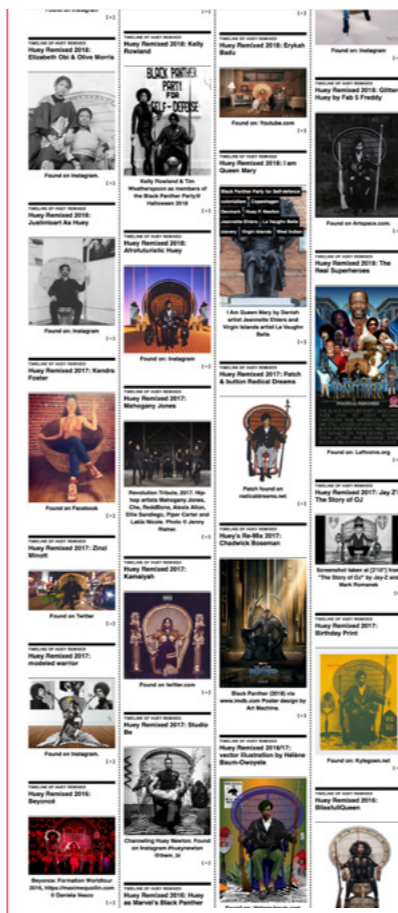
Table with 3 columns: Year, Location, and Notes. Title: Huey Remixed Worldtour 1967-2022. Lists various tour dates across the globe from 1967 to 2022.



Listen to the playlist



The original copies



From: "A Timeline of Found Footage"



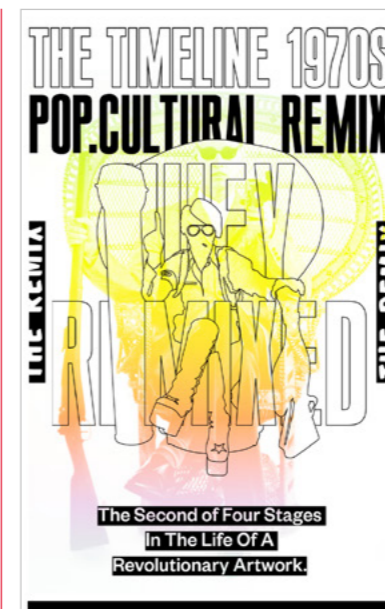
The flirt with the radical revolutionary group is also noticed via the marketing campaign. From The Drum's article: "How Marvel's Black Panther marketing campaign married movie and movement": "As Variety reports, Black Panther has mobilized a grassroots marketing movement unlike any movie preceding it in the series. The film will be released during Black History Month, and our protagonist T'Challa shares a name with the Black Panther party of the 70s - although he was named before the group was formed. Nonetheless, the movie lands at a time when the Black Lives Matter movement and the visibility of POC talent in Hollywood especially is becoming prioritized by many."

One of the first major stories to emerge around the film was a crowdfunding effort to ensure the Boys & Girls Club of Harlem could all secure seats to what will likely be a lasting role model in the superhero genre. The GoFundMe page said: "This representation is truly fundamental for young people, especially those who are often underserved, unprivileged, and marginalized both nationally and globally."

[...]

The attachment of a Disney movie to a powerful social movement empowering black creatives, and audiences, has inspired some skepticism on Twitter. Black Panther is after all a movie, designed to make a profit, produced by one of the largest companies in the world."

Source: The Drum
From: "Huey's Re-Mix 2017: Chadwick Boseman"



Homepage > Research: Huey Remixed > The Remix Stage 2/4 In The Life Of A Revolutionary Artwork: 1970s-80s: Pop.Cultural Appropriations

Through the process of re-chronologizing the collection, we distinguished four stages of the life of Huey in a rattan chair. Essential in the definition of the stages is the role of the author. Or, in other words, who is removing the original image to tell their story?

Written by: Mark Mulder, 2022.

Even though Huey and the Central Committee of the Black Panther Party banned the image from the Party's official communication strategy, it was in the public domain for the taking. In the 1970s and 80s, the image is appropriated by others than the Black Panther Party. The image moves from the political to the pop.cultural arena. New versions were made by music-and-magazine-cover-artists and photographers. This is the first moment that other artists use the image of Huey in a rattan chair as a template to build derivative work. We see next to references to the struggle for black liberation (e.g. the cover art for Eddie Kendricks' People... Hold On, 1971), a cynical caricature of the rattan chair on the cover of Tom Wolfe's essay Radical Chic (1971), that criticizes the role of white celebrities that affiliate themselves with black radical groups.

A new original was conceived through the album cover of Funkadelic's Uncle Jam Wants You, rescue dance music "from the blains" (1972). The cover features a photo by Diem Jones of George Clinton in the role of Uncle Jam sitting in a rattan chair, with patent leather boots, holding a 'bopgan' in one hand and some sort of metallic-tube-with-globe (resembling a Van de Graaff generator) on the other side with the one-nation-under-a-groove flag in the background. This image is a humorous remix that teletransports the militancy of black liberation to the dancefloor (to rescue it "from the blains"). On the inner sleeve, graphic artist Pedro Bell, turns Jones' version upside down and outer space and transforms Uncle Jam into the psychedelic sci-fi cartoon superhero sitting on a skull.

The rattan chair and the 1970s and 80s are undeniably linked to each other. In this age, the rattan chair has become a popular fashion prop, that transforms every person in it into a cool, hip and sexy superstar. From Al Green's I'm Still in Love With You (1972) to Francis Giacobetti's photo of Sylvia Kristel as Emmanuelle (1974), the examples are abundant. They are, however, not always a distinctive reference to 'Huey in a rattan chair'. For that, we need more than the chair alone with a rebel or a person of color in it.

From: "1970s: Pop.Cultural Remix"

Kathleen Cleaver: "This is a Black Panther, so there's a lot of African symbolism [...] it looks like a warrior". Emory Douglas: "An urban warrior!" Cleaver: "A BLACK URBAN WARRIOR! A Black Panther!... This was early, the Black Panther Party was very small when this picture was taken". (All Power to the People!, 2018)

"Newton is not an object controlled by Western colonists, [...] he acknowledges the centuries-long history of colonialism and threatens to break down the system itself." - Anna Gedal, 2015

From: "A Black Urban Warrior"

A grid of 40 small portfolio cards, each with a title and a small image related to the Huey Remixed project. Titles include: Introduction, Credibility & Responsibility, Book, Flipbook movie, ABOUT HUEY REMIXED, CREDITS & COPYRIGHT, OUT NOW!, THE SAMPLE, THE ORIGINAL, THE CONTEXT, TOURSHIRT, REVIEW, PRELUDE, FOUND FOOTAGE, CHECKLIST, SELECTION CRITERIA, THE TIMELINE, FREE HUEY!, THE TIMELINE 1970S POP.CULTURAL REMIX, THE TIMELINE 1967-1970, THE TIMELINE 2010s, THE AGE OF INTERNET, THE BLACK PANTHER PARTY PLAYLIST, THE LEGACY OF THE BLACK PANTHERS, WEAPONS OF REVOLUTION, WE ARE SOLDIERS IN HUEY'S ARMY, "A BLACK URBAN WARRIOR", JANGIRO IN A PEACOCK CHAIR, HISTORY OF A PANTHER LOVER, A SHORT HISTORY, A SAMPLED HISTORY 1966/1967, A SAMPLED HISTORY 1968, A SAMPLED HISTORY 1969, A SAMPLED HISTORY 1970, A SAMPLED HIS 1971, HISTORY.

Website: post-what.com/hueyremixed/



THE STUDIO FOR VISUAL
POP CULTURE IS MAKING
HEALTHY CHOICES IN AN
ALL-YOU-CAN-EAT
SOCIETY.

IDENTITY FOR A FOUNDATION THAT EMPOWERS UNPRIVILEGED YOUTH THROUGH CREATIVITY

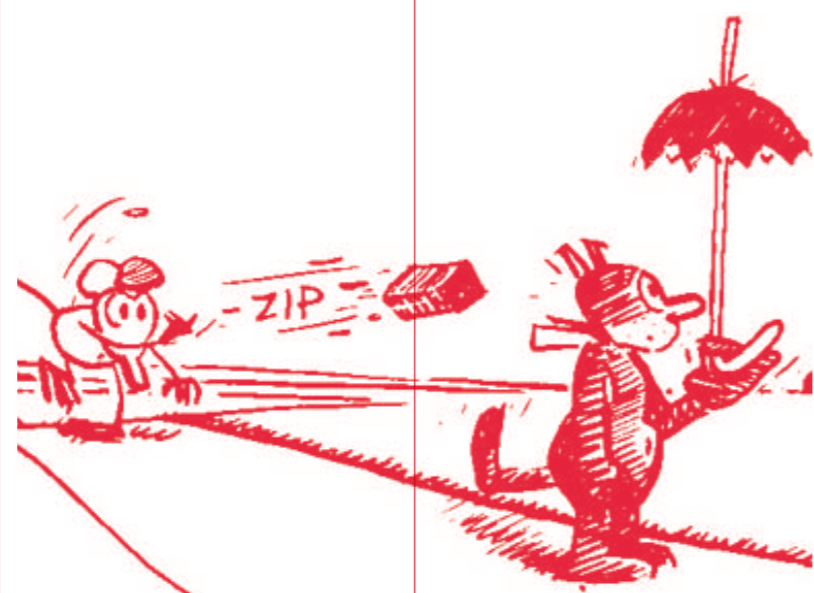
During the first meeting with the founder of CAN! Creative Action Now! we defined the challenge of this project: there was a need for an identity that shows the professional values to the stakeholders and investors, and a desire to involve the people that

CAN is made for: urban youth in Rotterdam West. First, we made the community- and employees of CAN part of the design decision process. After that, we made a toolkit and guideline for the visual identity for other to work with. And third,

we designed workshops (such as a community paper) on ways to use the toolkit together with the community. Unfortunately, we could not realise the last part. But the identity remains and is now developed by the community.

CAN! CREATIVE ACTION NOW

CAN! CREATIVE ACTION NOW



Krazy Kat as a metaphor for tough love



Business card (front and back)



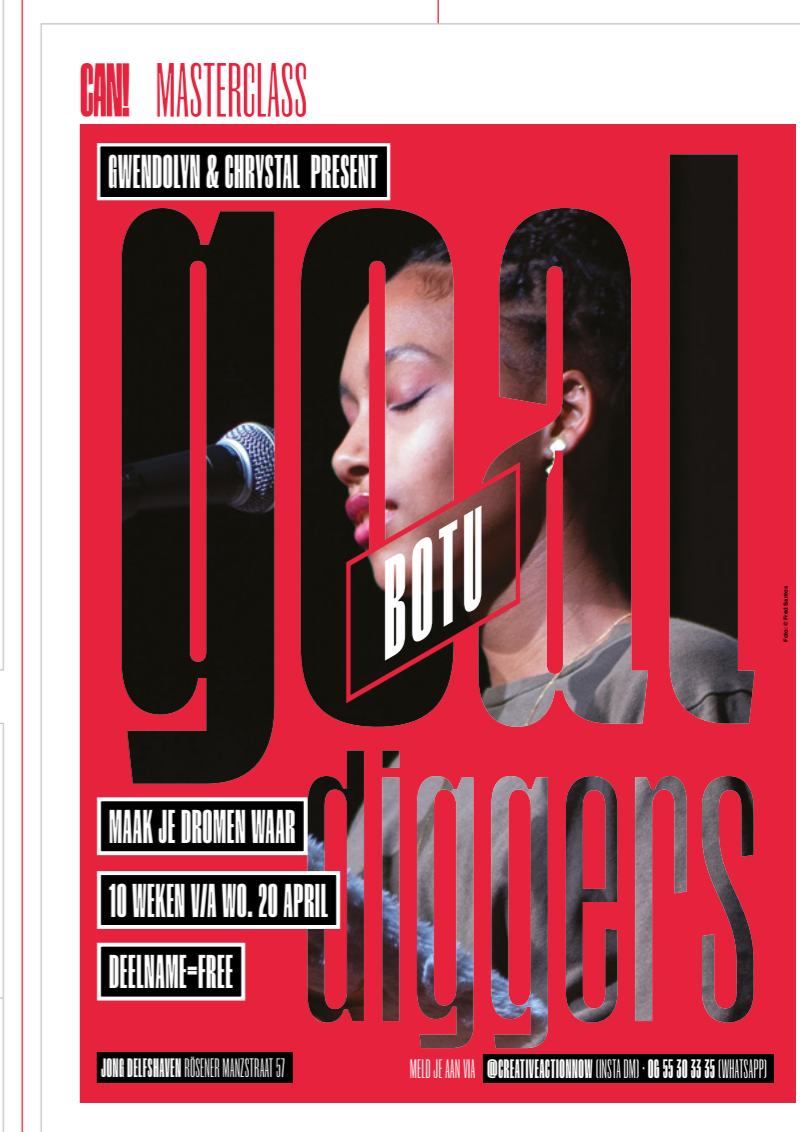
Certificate



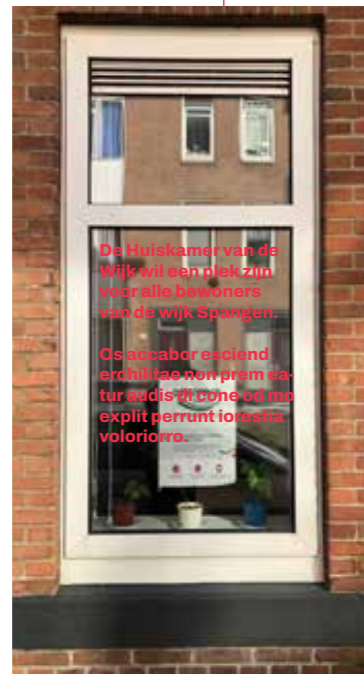
Voucher



Website (homepage)



Poster(s) for Goaldiggers Masterclass



De Huiskamer van de Wijk wil een plek zijn voor alle bewoners van Spangen.

Op zaterdag avond wordt er een pram party georganiseerd en ma explijt perrunt toesta volorio.

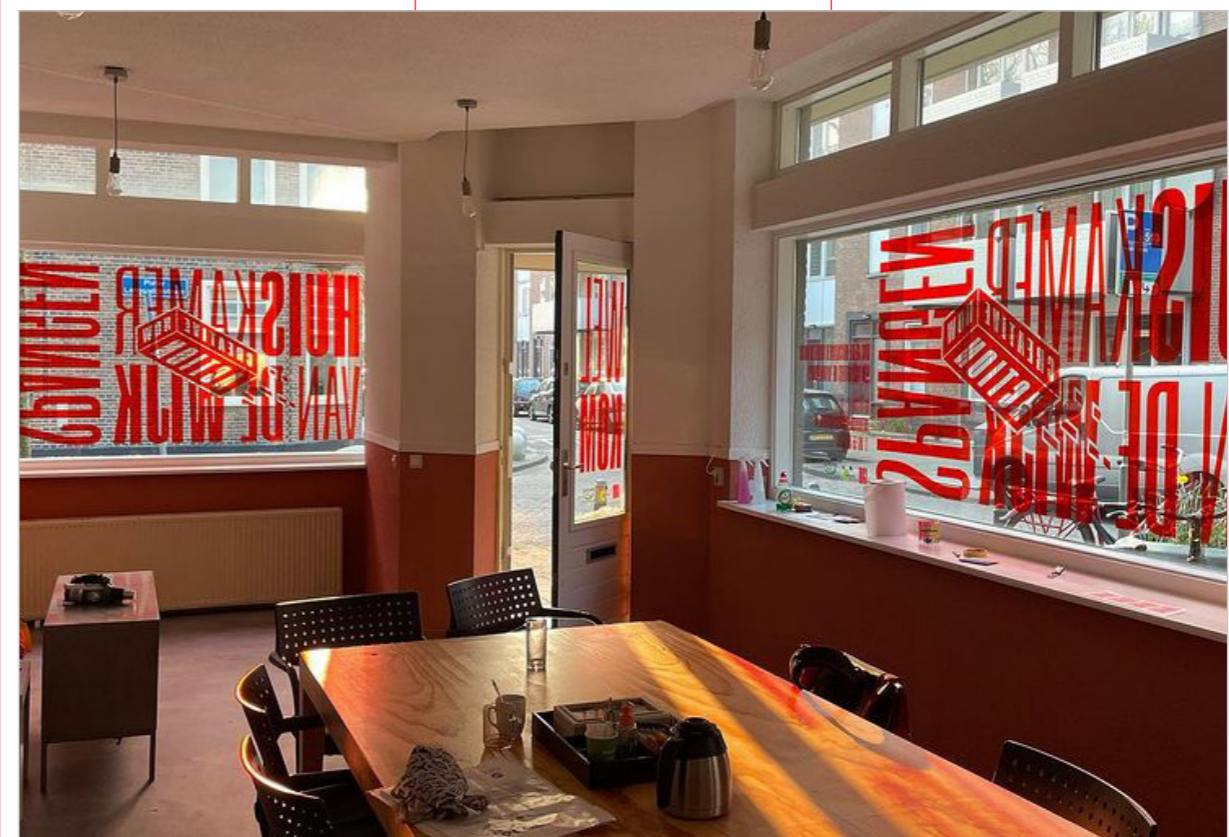


DE HUISKAMER VAN DE WIJK WIL EEN PLEK ZIJN VOOR ALLE BEWONERS VAN SPANGEN. HET IS EEN PLEK WAAR KLEINE BIJENKOMSTEN, WORKSHOPS EN VERGADERINGEN WORDEN GEORGANISEERD, WAAR NIEUW TALENT ZICH ONTWIKKELT EN BEWONERS ELKAAR KUNNEN ONTMOETEN. VOEL JE WELKOM EN DOE MEE!



WIL JE DE HUISKAMER BOEKEN VOOR EEN ACTIVITEIT OF WORKSHOP?

NEEM CONTACT OP VIA INFO@CREATIVEACTIONNOW.NL OF 06 55 30 33 35



THE STUDIO FOR VISUAL
POP CULTURE IS NOT A
COLLECTION OF IMAGES,
BUT A SOCIAL RELATION
AMONG PEOPLE,
MEDIATED BY IMAGES.

PROGAMMATIC DESIGN OF AN EXPERIMENTAL AND CONNECTIVE SPACE

With an awareness and appreciation of the historical heritage that was represented by the media-library, the Research Station took a turn away from the traditional theoretical approach of research towards an open, connective and experimental

space for students, faculty and research professors to explore what research could mean in art and design education. In the position paper we called it an interface where space, people, knowledge and program meet.

Activities include: positioning, management and programming of the space, curriculum development, creating network of collaborative educational partners, organising research projects, art-direction and exhibition design.

RESEARCH STATION



Billboards (designed by Vormlust)



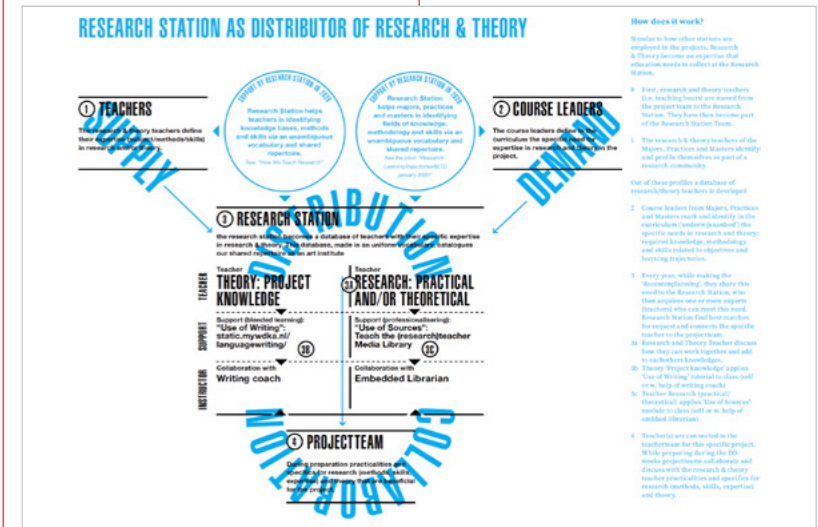
Exhibition on Hard Werken (i.c.w. Rick Vermeulen)



Position Paper



Documentation of events 2018-2019



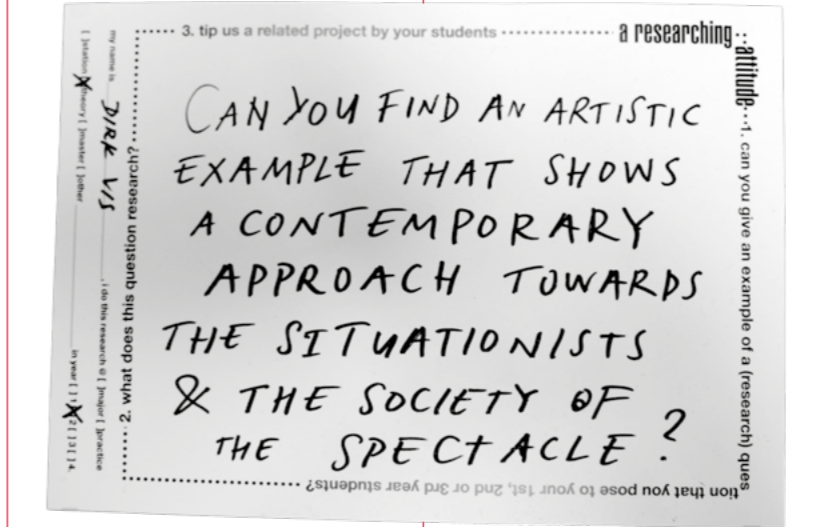
Proposal for re-organising research and theory



Workshop (i.c.w. Poster N°524)



Interactive inquiry



A researching attitude: An inquiry on Research in art education



A researching attitude

**A BENCHMARK
RESEARCH ON
RESEARCH-
BY-MAKING**

How We Make Research is a benchmark research initiated by Aldje van Meer (innovation manager Stations), the Research Station and PhD-candidate Critical Making Shailoh Phillips at the Willem de Kooning Academy.

How We Make Research consists of a series of interviews with station coordinators, documented in a booklet, an exhibition on display at the Research Station, and a series of conversations.

The goal of this project is show and share knowledge about research-by-making at the stations: to become aware of expertise, to find connections, to reflect on what research is and to strengthen collaborations.



**HOW WE
MAKE
RESEARCH**



- legend
- Publication Station
 - Image & Sound Station
 - Research Station
 - Material Station
 - Interaction Station
 - Education Station
 - Business Station
 - Fabric Station
 - Drawing Station
 - Blue City Lab
 - Food Station

HOW WE MAKE RESEARCH.

MAKING REPERTOIRES

We are trying to change the workshop from a place for production and execution, to a place where research through making can take place.

FABRIC STATION

HOW?

The 'Hollander' is designed to shred paper, but we use it to shred all kinds of materials. Students are able to make fabrics from anything, for example leaves and plants.

INTERACTION STATION

HOW?

That's the biggest job we have; taking different tools to see what they can produce together. It is research as an attempt to anticipate needs, a kind of appropriability research.

BENCHMARK 2018/2019

we thought students also need to think about why they're using the medium that they're using, and become more aware of this. So, they made drawings with Victor, and of my end we used them to train a neural network, which learned from the students to generate new portraits. We had an idea what would come out of it, and that to what made it nice, but we were experimenting together with the students, and with the drawing station. As a teacher, it was good to show your own vulnerability and curiosity.

One thing we don't like so much is shallow use of technology. For example, to make a design and to show it in VR or AR, which isn't a gimmick. But we use this to let them make that first step to at least familiarize themselves with the medium. Because of the lack of the technical foundation, it's part of a learning process to get them to more interesting questions, to expand out and question the medium. So, let's place your object in VR, and then open the door to more complicated ideas.

Right: There are a lot of introductions to attract people to the subject and make them enthusiastic. Not a lot of students go deep and make super interesting things. In the end, but some do, and those students don't need a lot of help. Sometimes they get stuck in scripts, or need a fast computer, and more need facilitation for them to do the work they do. Sometimes we have given students a lesson and at that point they didn't care about it at all, but two years later they return to us hoping to use it. Because I was also teaching electronics, I get to know students from different departments better. If you are

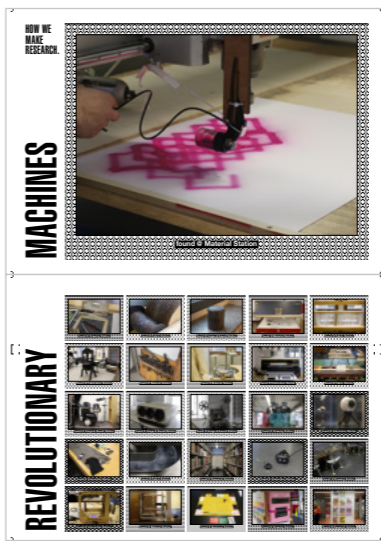
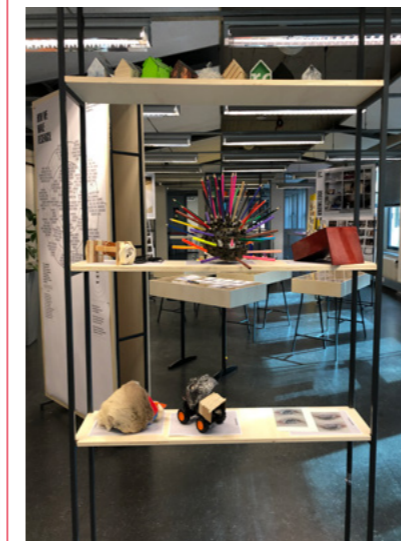
only in a workshop one or two days a week, that is a different kind of relation you build up.

Mike: "In my experience, I don't have an ongoing relationship with a lot of the students. It happens more with the Digital Craft students because they're here more often, but a lot of times I don't get that extra chance to push them to the next stage. That's the responsibility of the tutors they are making the project for. I think once we're solving that initial problem, it's less likely I'll see them and follow up to ask what they're thinking about their next project. I see them in the problem stage, but not the presentation or final stage. It does happen more when we're in the projects, for example - when we're giving lectures embedded in a major project.

There are sometimes these students who want to "collaborate" with other students who are more technically apt - which basically means making the work for them. I guess that's collaboration these days, let someone else do it for you. That happens with all of us, and something we need to be aware of and manage as well.

We document many projects on our wiki, and we do make instructions of use of getting started guides. Frequently asked questions, all of that goes there. And a few things on GitHub, which isn't extensively used but it is still a resource. We have some examples of stuff people want to make. Every couple of months, there is someone that wants to pilot something from code, and that information is online as well. We have a different kind of knowledge within the team - you

Spreads from the booklet



Exhibition



Conversations & presentations



THE STUDIO FOR VISUAL
POP CULTURE IS THE
COPYCAT IN A DOG-EAT-
DOG WORLD.

ACTION BASED VISUAL IDENTITY FOR CRITICAL SAFE SPACES

WdKA Makes a Difference is an action based research project interested in the possibilities of decolonial approaches within art education. Research Professor Nana Adusei-Poku initially asked the Studio for Visual Pop.Culture to design a reader — a collection of research articles made for

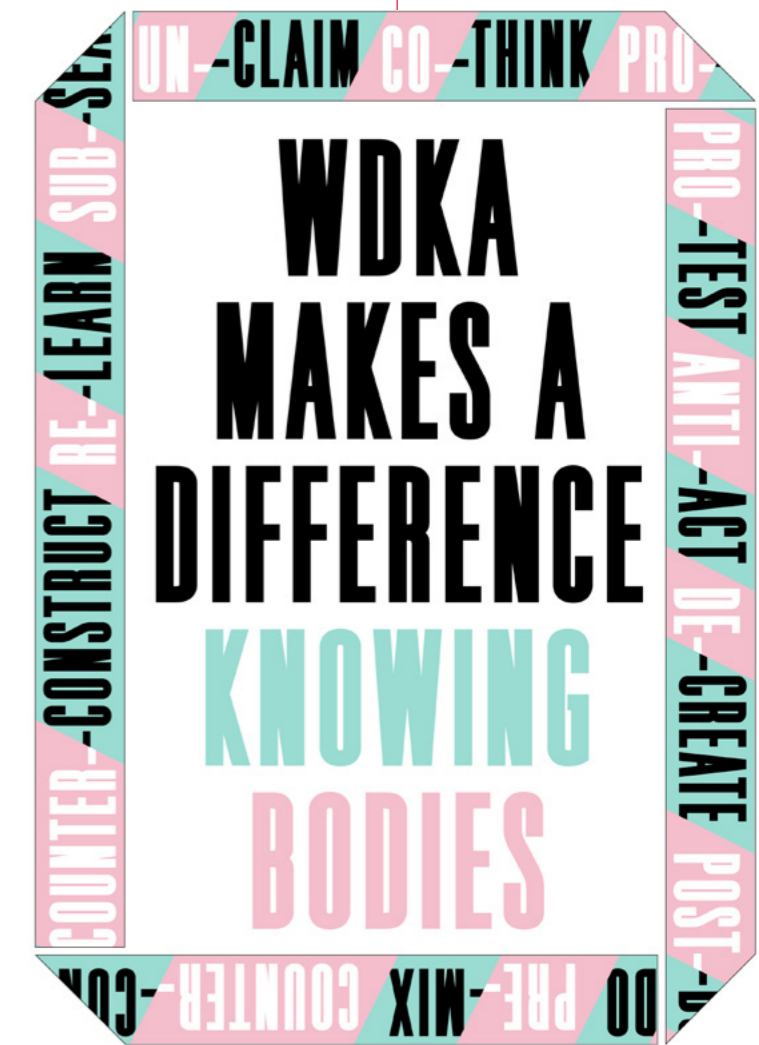
students— to close of the project and present it at a closing event. Next to the reader, we designed an identity toolkit that work as a call to action and an invitation for the future generation of students, faculty and management to embrace decolonial practices to reach an inclusive art school.

The signaling tape made of compound words becomes a tool to demarcate safespaces for open and critical dialogue, and a leitmotiv for the do-it-yourself identity.

WdKA MAKES A DIFFERENCE



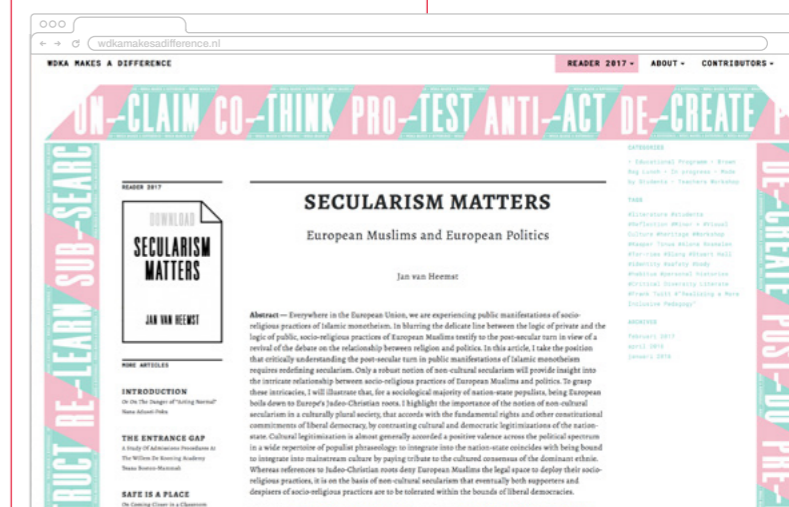
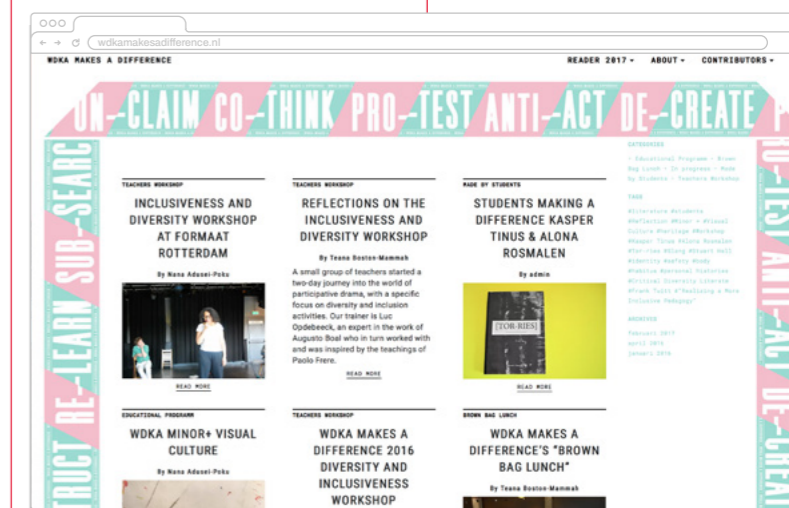
Compound words on the tape



Digital invitation for closing event @ Tent Rotterdam



Reader A3 with A4 cover



Website



TENT Welcomes de Willem de Kooning Academie

In het kader van Wdka makes a Difference, een project dat processen van inclusie en uitsluiting bij kunstopleidingen onderzoekt, vinden er deze middag workshops en een publiek event plaats in TENT.

As part of Wdka makes a Difference, a project which researches the processes of inclusion and exclusion in art education, workshops and a public event take place in TENT.

13.00 – 15.30
Knowing Bodies
workshops

17.00 – 19.00
What has to be done is not the question, how can it be done!
discussie, boek en website launch / discussion, book and website launch
met o.a. / with amongst others: Nana Adessi-Poku, Teana Boston- Mammah
Spoken Language: English



THE STUDIO FOR VISUAL
POP CULTURE IS REMIX
AGENCY. ORIGINALITY
IS INNOVATION
BY APPROPRIATION.

GO TO
POST-WHAT.COM
FOR MORE
THINGS THAT

POP

post
Havenstraat 98A
3024 TH Rotterdam

visit
Schiemond 20-22
3024 EE Rotterdam

contact
+31 (0)6 411 90 183
studio@visuelepopcultuur.nl

online
www.visuelepopcultuur.nl
www.post-what.com