



Held in Common: Science Fiction and Collective Space

Amy Butt
@Amy_Butt_
(she/her)

THERE CAME A TIME WHEN THEY
COULDN'T DISTINGUISH BETWEEN
THEMSELVES AND THE WALLS... THEY
WERE THE WALLS. THEY BECAME THE
PROJECTED IMAGE THE WALLS SENT OUT
TO EARN THEIR RIGHT TO EXIST...
SO WHEN EVERYTHING IMPLoded IT
WAS NOT THE BREAKING BONES AND
LOST FLESH THAT SHOCKED THEM.
EVERYONE KNOWS THE HUMAN BODY
IS FRAGILE. WHAT SHOCKED THEM
WAS HOW FAST A WALL CAN FALL.

Common space

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COULDN'T DISTINGUISH BETWEEN
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EVERYONE KNOWS THE HUMAN BODY
IS FRAGILE. WHAT SHOCKED THEM
WAS HOW FAST A WALL CAN FALL.

THE FORT REALLY WAS SURROUNDED,
IS BESIEGED BY WHAT STILL SURROUNDS
IT, THE COMMON BEYOND AND BENEATH,
-BEFORE AND BEFORE - ENCLOSURE...

THE NEW THING, ALWAYS CALLING
FOR ITSELF, ALREADY LIVES AROUND
AND BELOW THE FORTS, THE POLICE
STATIONS, THE PATROLLED HIGHWAYS
AND THE PRISON TOWERS.

STEFANO HARNEY
FRED MOTEN

OPENING THE COMMUNITY OF
THOSE WHO SHARE COMMON WORLDS

OPENING THE CIRCLES OF SHARING
TO INCLUDE NEW COMERS...

OPENING THE BOUNDARIES THAT
DEFINE THE SPACES OF SHARING.

THE SPACE IS WOVEN.
MULTICOLOURED BRIGHT PATTERNS
LOVINGLY THREADED TOGETHER.
WHEN YOU TOUCH THEM, YOU KNOW
THAT EACH PIECE WAS WOVEN BY
SOMEONE WHO BELIEVED IN THIS
QUILTED MOMENT. THIS SOFT VIBRANT
WELCOMING SPACE...
YOU CAN FEEL THEIR PRESENCE
AS YOU PUT THE FABRIC ON YOUR
HANDS.
AS YOU BEGIN WEAVING NOW.

Acts of commoning 

THE SPACE IS WOVEN.
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AS YOU PUT THE FABRIC ON YOUR
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AS YOU BEGIN WEAVING NOW.

COMMONING IS A FORM OF SOCIAL DOING

LIKE A BIKE CHAIN IT CONTINUES TO
ROTATE, TO ITERATE, TO START
A NEW CYCLE.

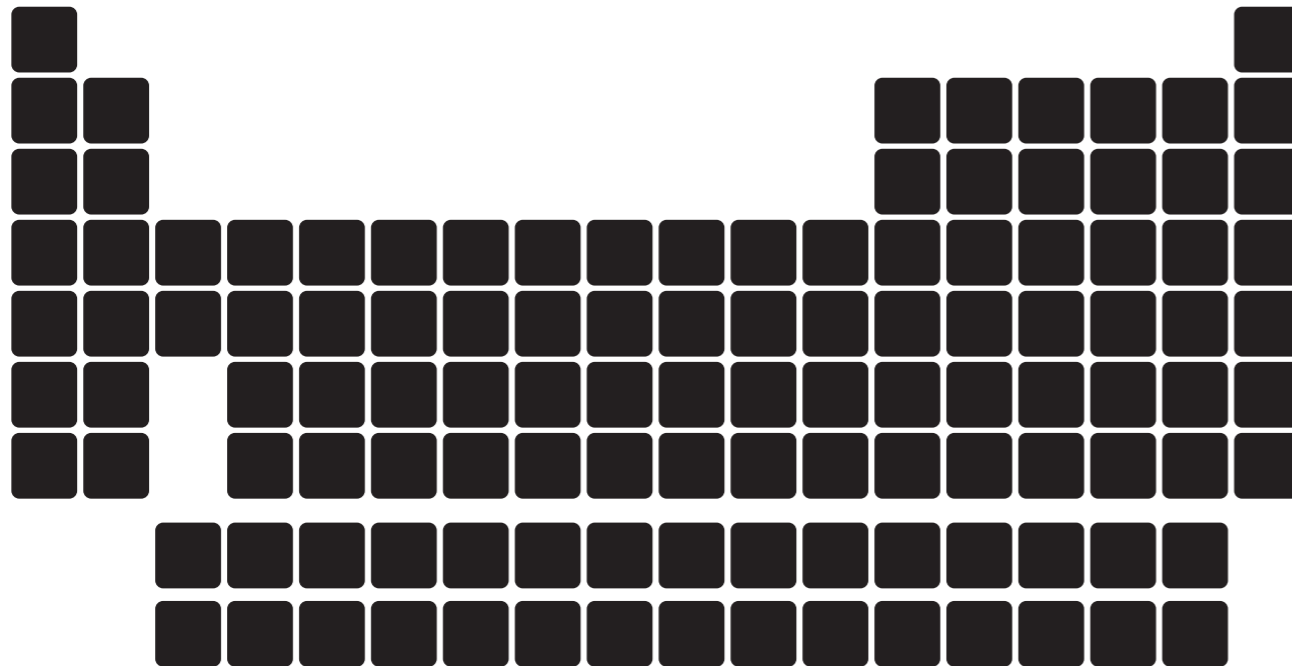
REPRODUCING RESOURCES AND
COMMONERS, AND IN TURN
REPRODUCING THE COMMONS.



Alexis Pauline Gumbs, M-Archive, (2018)

IN COLLABORATION WITH THE
SURVIVORS, THE FAR-INTO-THE-FUTURE
WITNESSES TO THE REALITIES WE
ARE MAKING POSSIBLE OR
IMPOSSIBLE WITH OUR PRESENT
APOCALYPSE...

AN INVITATION INTO THE
BLACKNESS OF WHAT WE CANNOT
KNOW FROM HERE.



PERIODIC KITCHEN TABLE OF ELEMENTS

The following are texts other than *Pedagogies of Crossing* with an elemental impact on this archive, organized by atomic number.

- 1 Ahmad, Anjail. *The Color of Memory*. Greensboro: Clear Vision Press, 1997.
- 2 Judd, Bettina. *Patient*. Hudson, NY: Black Lawrence Press, 2014.
- 3 De Veaux, Alexis. *Yabo*. Silver Spring, MD: Redbone Press, 2014.
- 4 Yanique, Tiphonie. *Land of Love and Drowning*. New York: Penguin, 2015.
- 5 Browne, Simone. *Dark Matters: On the Surveillance of Blackness*. Durham, NC: Duke University Press, 2015.
- 6 Shawi, Nisi. *Filter House*. Seattle: Aqueduct Press, 2008.
- 7 Banneker, Benjamin. *Almanacs*. All of them. 1792–97.
- 8 Madison, D. Soyini. *Acts of Activism: Human Rights as Radical Performance*. Cambridge: Cambridge University Press, 2010.
- 9 Osun, Omi (Joni L. Jones). *Theatrical Jazz: Performance, Ase, and the Power of the Present Moment*. Columbus: Ohio State University Press, 2015.
- 10 Osun, Omi (Joni L. Jones), Lisa L. Moore, and Sharon Bridgforth. *Experiments in a Jazz Aesthetic: Art, Activism, Academia, and the Austin Project*. Austin: University of Texas Press, 2010.
- 11 Bambara, Toni Cade. *The Salt Eaters*. New York: Knopf, 1980.
- 12 Ferrell, Rachelle. "Gaia." *On individuality (can i be me?)*. Capitol Records, 2000.
- 13 Climbing Poetree. *Ammunition*. Climbing Poetree, 2005.
- 14 Lorde, Audre. "The Transformation of Silence into Language and Action." In *Sister Outsider*, 40–44. Berkeley: Crossing Press, 1984.







MAKING
PRIVATE
COMMUNITY

HEARNSB
TANNIE
SILVIA
PART OF
COMMUNITY
ACONESIDE
COMMUNITIES

CHANGE

WANT TO THE
COLENE SUB
OUR LIFE

GEORGE OVERLAYS
SILVIA TANNIE



CONNECTION WITH NATURE

LOWER PACE OF TIME

INTERGENERATION

PARTICIPATION CHILDREN

THEY COULD NOT... PLACES WHERE THEY... THEN THEY DIDN'T NEED... AT ALL BECAUSE THE... SOMETHING OF THE... A SHORT HOW THE... REPLACED THE USUAL... BUT THE REALITY AND... WOULD TRANSFORM.

YOU HAVE TO UNDERSTAND THAT THIS IS NOT ONE WHO WANTED THE LAND IN HOW... BE A PROMPTABLE... BY THE END, THE... THAT STAYED WITH ALL... THEIR EDDO'S GREN... AND THEIR HANDS... BEARING

BUILT FOR SUSTAINABLE



Pearlie Pettway Hall, Medallion, (1950's)



Annie Mae Young, Bars, (1965)



Hilary Powell and Dan Edelstyn, Power Station, (2023)

ORGANISING EVENTS

Pluck
meats

ARTIST STUDY + RENTAL

+
POWEE-PRODUCTION SPACE

COMMUNITY
SPACE

Relief
Workings

WORK
SHOPS

ART
SPACE

POWER
STATION
HQ

Upstairs small
office area

IMAGINING

• THINGS
+
• THINGS
HAPPEN
+
• AS SPACE FOR CHANGE

RESIDENCE

VISITING
ARTISTS
THINGS /
ORGANISED

Production
space for
Optimistic
Foundations
CIC
Running the
POWER
STATION





EVERY

HOME

A

POWER

STATION

THEY SPEAK ABOUT ORCADIA'S HISTORY,
THE TOSSED AWKWARD MIX OF PEOPLE
THAT BUILT THE STATION, THE
DRUDGE MUDDLE TRUDGE TO CHOOSE A
DIFFERENT WAY OF CHOOSING, THE
HUNDREDS OF YEARS BEING A PLACE DISTANCE -
PARTWHILE THAT PEOPLE FROM OTHER
GREATER BIGGER PLACE DISTANCE (PARTWHILES
WENT TO GO SOMEWHERE ELSE, THE PEOPLE
WHO STAYED, THE PEOPLE WHO LEAVE FLY ESCAPED.
THE CHANGES.
WHAT HASN'T CHANGED. WHAT SHOULD.
WHAT MIGHT. WHAT MUST. WHAT WILL.

A MEANS
WITHOUT
END

GIORGIO
AGAMBEN

Giorgio Agamben cited in José Muñoz, *Cruising Utopia*, (2009)

... ARE GETTING READY
THE PERFORMANCE...
WE SLEEK EACH OTHER'S HAIR
INTO CENTRE PARTINGS.

SO THEY STOLE THEMSELVES,
WHICH WAS A BREAK WITH
EVERYTHING, WHICH WAS THE MOST
ILLEGAL ART SINCE THE LAW THAT
MADE THEM PROPERTY, AND THEY HAD
TO RE-RHYTHM EVERYTHING, RE-TUNE
BASS IN THEIR CHESTS AND
IMMEDIATELY AND PERPETUALLY
THEY GAVE THEMSELVES AWAY,
THE SELVES THEY HAD TO GIVE,
THE RECLAIMED FLESH AND BONES
AND SKIN.

Common land

Common
purpose

AVIC

SO THEY STOLE THEMSELVES,
WHICH WAS A BREAK WITH
EVERYTHING, WHICH WAS THE MOST
ILLEGAL ART SINCE THE LAW THAT
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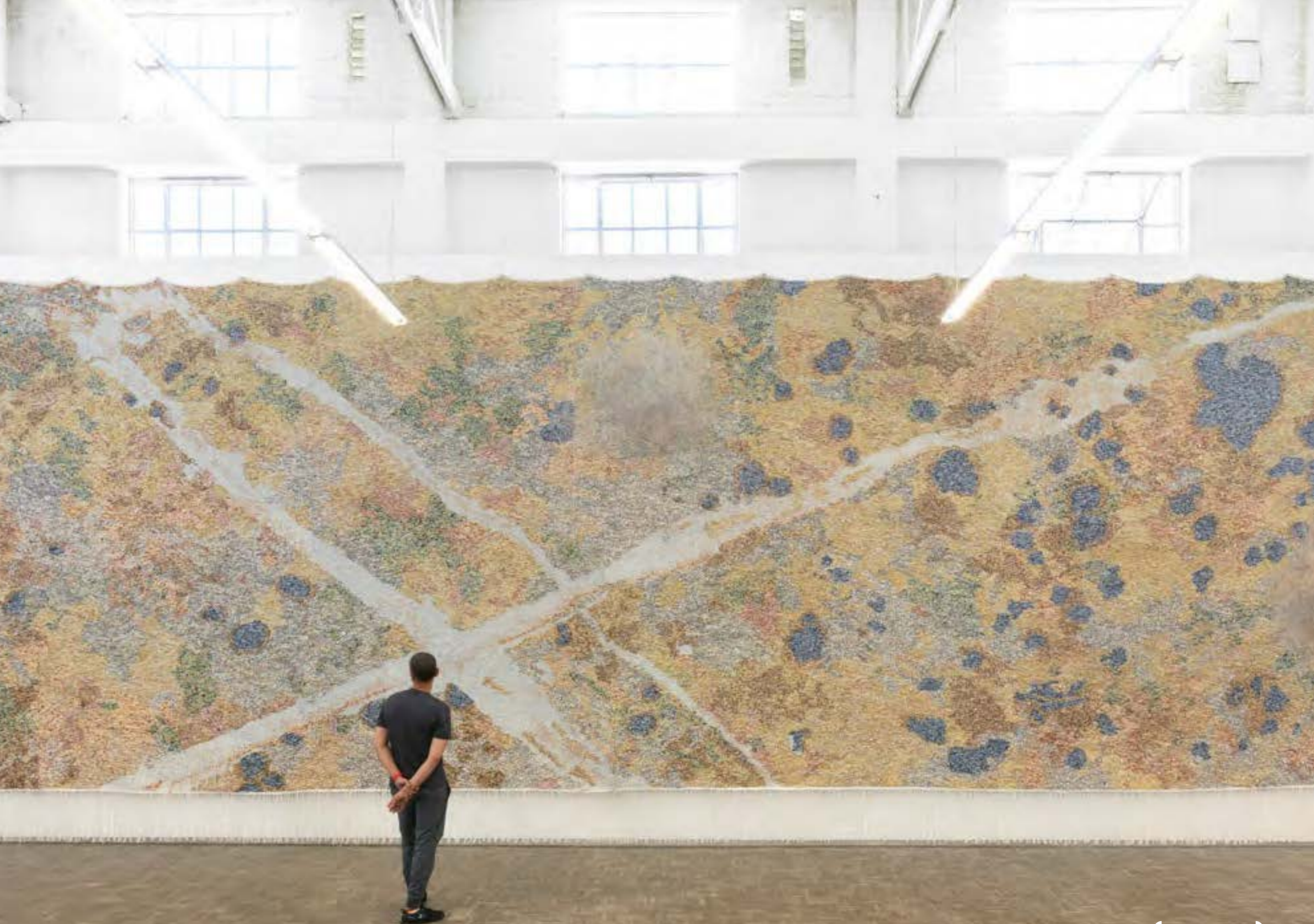
WE ARE GETTING READY
PERFORMANCE...
WE SLEEK EACH OTHER'S HAIR
INTO CENTRE PARTINGS.

COMMUNIST
PURPOSE

WE DO NOT SPEAK ONLY
OF SMALL SCALE
EXPERIMENTS

GEORGE CAFFENTZIS
SILVIA FEDERICI

George Caffentzis and Silvia Federici,
Commons against and beyond capitalism, (2014)



Igshaan Adams, Bonteheuvel / Epping, (2021)

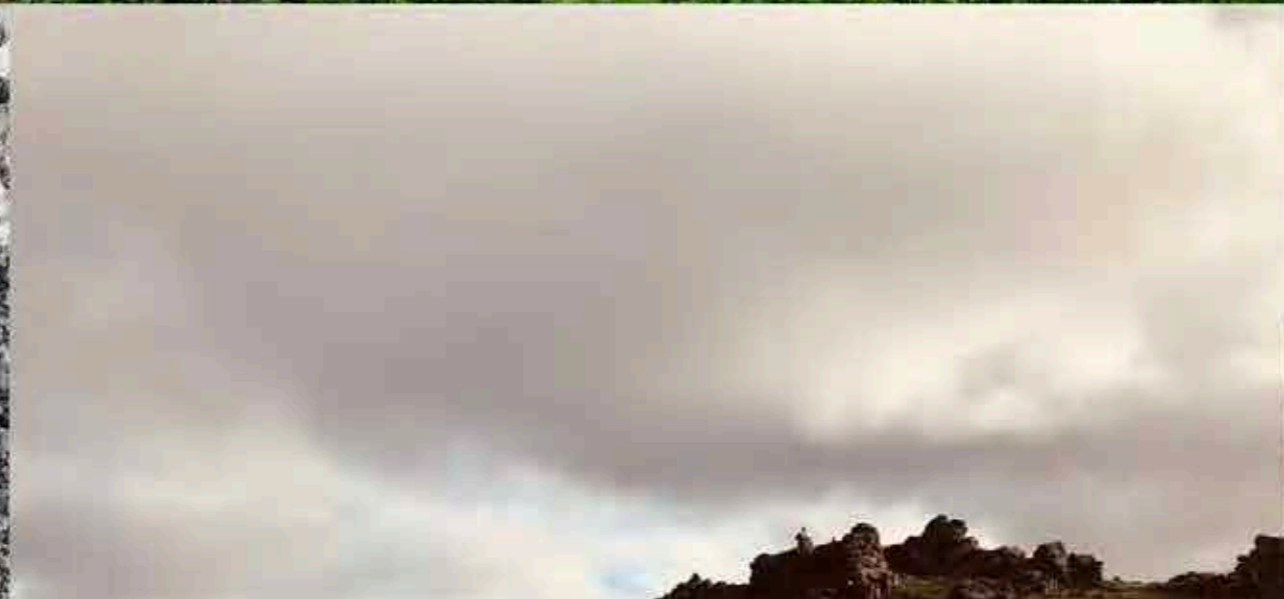
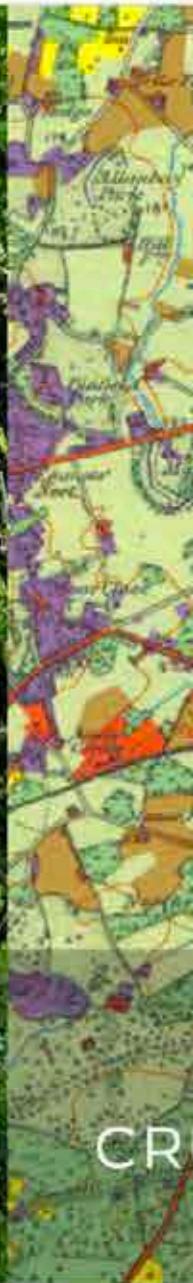
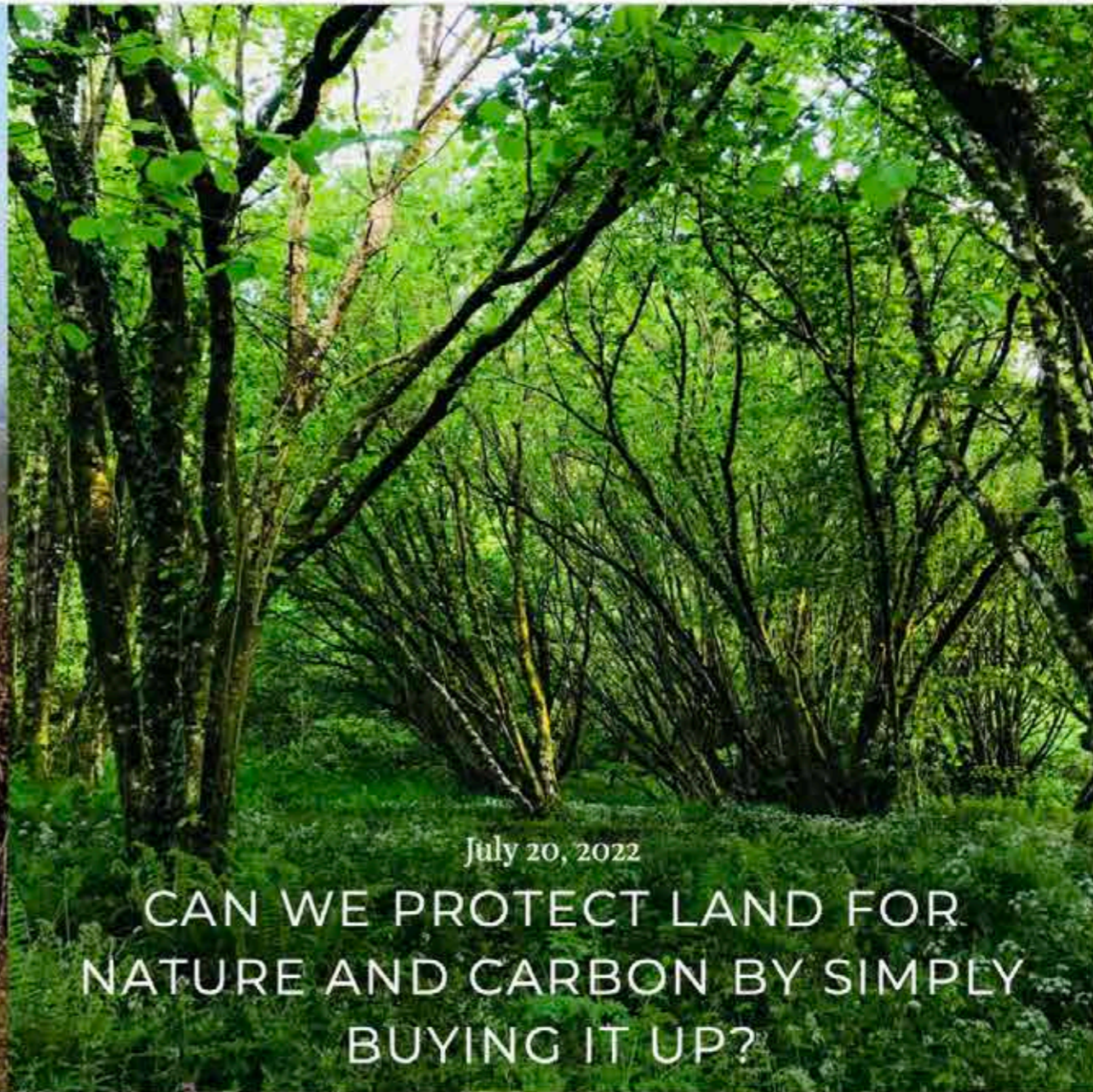


Igshaan Adams, Bonteheuvel / Epping, (2021)



Igshaan Adams, Bonteheuwel / Epping, (2021)

WHO OWNS ENGLAND?



Holt January 11, 2019

THE HOLES IN THE MAP: ENGLAND'S UNREGISTERED LAND

enham

North Walsham

Aylsham

Reepham

Wroxham

Dereham

North Walsham

The Atlas of Ownership

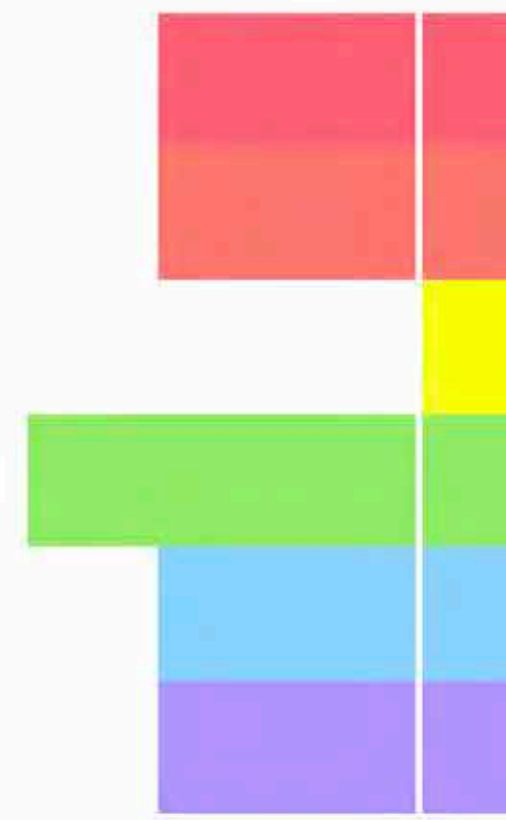
A map of property rights and obligations across time and space

[About](#)

Oxo Tower Wharf, Coin Street Coop
Collective ownership, Renting

Obligations

- Eligibility
- Security of tenure
- Use
- Stewardship
- Transfer
- Rent





Granby 4 Streets Community Land Trust, (2011)



Assemble, Granby Four Streets, (2010)

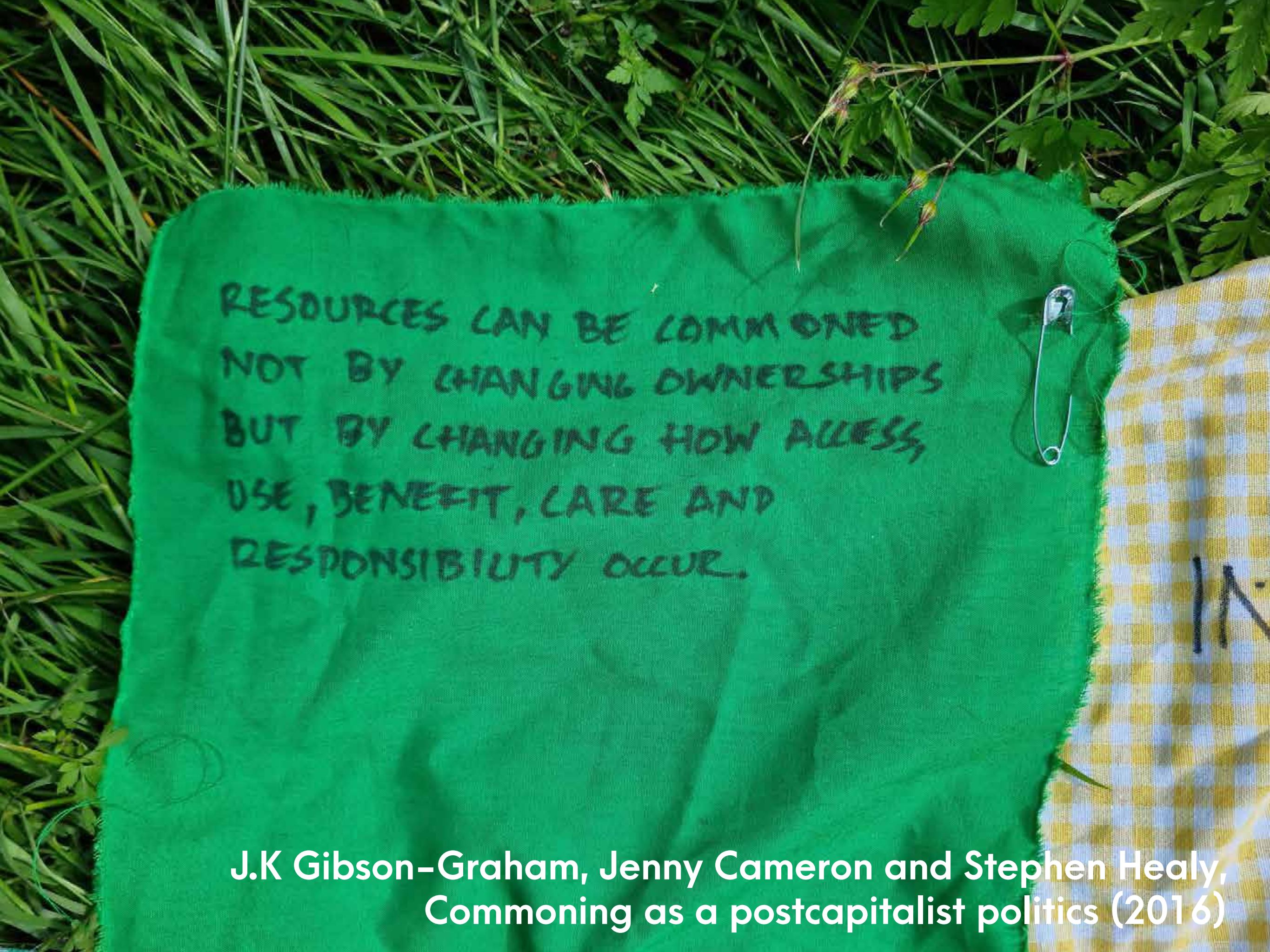


Assemble, Granby Four Streets, (2019)



M.E. O'Brien and Eman Abdelhadi, *Everything for Everyone: An Oral History of the New York Commune 2052-2072*

LIKE, INITIALLY THAT WAS JUST JOINING
TARPS TO MAKE BIGGER TARPS, BUT THEN
THEY STARTED MAKING THEM MORE AND MORE
ELABORATE. LIKE, THESE HUGE PATTERNS OF
STARS AND STREET MAPS AND EVERYTHING OUT
OF TARPS AND TRASH FABRIC AND EVEN LEAVES
FROM TREES.. I REMEMBER WHEN THE
TENTS WENT UP AND WE ALL STOOD
UNDER THEM AND LOOKED UP AT THESE
BEAUTIFUL PATTERNS ABOVE US...
HER FACE JUST LIT UP,
AND IT WAS LIKE THE NEW WORLD
BELONGED TO HER TOO,
IT WOULDN'T LEAVE HER BEHIND.
SHE MADE SOMETHING SO MAGICAL.

A piece of green fabric with handwritten text in black ink. The text is arranged in six lines. The fabric is pinned to a yellow and white checkered fabric on the right side. The background is green grass.

RESOURCES CAN BE COMMONED
NOT BY CHANGING OWNERSHIPS
BUT BY CHANGING HOW ACCESS,
USE, BENEFIT, CARE AND
RESPONSIBILITY OCCUR.

J.K Gibson-Graham, Jenny Cameron and Stephen Healy,
Commoning as a postcapitalist politics (2016)

TE OF
NGE

A COMMITMENT TO THE CREATION
OF COLLECTIVE SUBJECTS,
A COMMITMENT TO FOSTERING
COMMON INTERESTS IN
EVERY ASPECT OF OUR LIFE

GEORGE CAFFENTZIS
SILVIA FEDERICI

George Caffentzis and Silvia Federici,
Commons against and beyond capitalism, (2014)

YOU HAVE TO UNDERSTAND THAT
THIS IS AFTER NO ONE WANTED THE
LAND. WHEN ERSTWHILE SPECULATORS
HAD LEASED BELIEVING THERE WOULD
BE A PROFITABLE FUTURE...
BY THE END, THE ONES WHO STAYED
WERE THE ONES WHO ~~COULD NOT LEAVE~~.
THEY STAYED. WITH ALL THEIR GENIUS...
THEIR ROOTS GREW EVEN DEEPER
AND THEIR KNOWING BRANCHED UP.

Commoners

4

4

YOU HAVE TO UNDERSTAND THAT
THIS IS AFTER NO ONE WANTED THE
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HAD LEASED BELIEVING THERE WOULD
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Andy Goldsworthy, Stone Coppice, (2009-)



Andy Goldsworthy, Stone Coppice, (2009-)



Andy Goldsworthy, Stone Coppice, (2009-)



Svalbard Global Seed Vault, (2008)



Thomas Heatherwick, Seed Cathedral, (2010)



Thomas Heatherwick, Seed Cathedral, (2010)



Thomas Heatherwick, Seed Cathedral, (2010)



VARIETIES OF SEEDS IN BANK

SN	ITEM	NR	300
1	PADDY (RICE)	450	550
2	BASMATI	27	30
3	WHEAT	85	150
4	BARLEY	12	15
5	OATS	11	15
6	FINGER MILLET	14	18
7	FOX TAIL MILLET	5	9
8	MAIZE	5	11
9	PULSES	60	70
10	VEGETABLES	120	120
11	OIL SEEDS	30	40
12	MUSTARD	8	11
13	RAI	7	9
14	SPICES	40	50
15	RAJMA	75	120
16	GREEN MANURE	3	7
17	AROMATIC	-	-
18	MEDICINAL	25	30

Navdanya community seed banks



Te Awa Tupua, Whanganui River, (2017)



Te Awa Tupua, Whanganui River, (2017)



SLATED TO BE ONE OF THE GREAT VISIONARY UTOPIAN NOVELS
 — MARION ZIMMER BRADLEY, AUTHOR OF MISTS OF
 "A RIPPING GOOD READ" — LOS ANGELES TIMES BOOK REVIEW

THE FIFTH SACRED THING

STARHAWK
 BESTSELLING AUTHOR OF THE SPIRAL DANCE AND DREAMING THE DARK

SLOWER
 PACE OF TIME

AND THAT
 ANTICIPATED THE
 REGULATORS
 THERE WOULD
 BE...
 WHO STAYED
 WOULD NOT LEAVE
 THEIR EQUUS...
 DEEPER
 AND UP.

[QUALITY GUARANTEED]

7555-5-122591

Starhawk, The Fifth Sacred Thing, (1993)

THE CITY LOOKED RELATIVELY UNCHANGED,
SOMEWHAT EMPTIER. THE ROWS OF OLD
VICTORIANS STILL STOOD ANKLE DEEP
IN BEDS OF SQUASH AND SOYBEANS AND
CHERRY TOMATOES. BROOKES AND
STREAMLETS STILL MEANDERED BY,
FEEDING THE VERDANT GARDENS...
AS HE ROUNDED THE CORNER TO HIS OWN
BLOCK, HE COULD SEE CHILDREN
WEEDING THE GARDEN AND PLAYING
ON THE PATH... HE HAD WONDERED
SOMETIMES IF THERE WOULD STILL BE
CHILDREN... IN A POOL OF SHADE ON
THE PATCH OF GRASS NEXT TO THE
HERB GARDEN SHE LAY SLEEPING.

THE COMMONER, IS NO LONGER
(AND PERHAPS NEVER WAS)
A PERSON OR A CATEGORY...
BUT AN ASSEMBLAGE...
THAT MIGHT INCLUDE ANIMATE
BEINGS WHO HAVE NOTHING IN
COMMON EXCEPT LIVING AND
BREATHING, BUT ALSO INANIMATE
ENTITIES THAT SHARE AN
EXISTANCE ON THIS PLANET.

BLU

J.K. GIBSON-GRAHAM

J.K Gibson-Graham, Jenny Cameron and Stephen Healy,
Commoning as a postcapitalist politics, (2016)

SO BASEMENT IS NOT A THING WE
REALLY STUDY LIKE HOW YOU STUDY IT.
OR SAY BASEMENT IS NOT A PLACE
WHERE WE PUT THINGS WE WANT TO
KEEP AND IGNORE
BUT IN SOME HOUSES, AND YOU ONLY
KNOW IF YOU SHOULD KNOW, DEEP
IN THE HOUSE IS A PLACE OF BLOOD
AND TRANSFORMATION,
SHELLS AND SEEDS AND KNOWING.

Commonwealth

SO BASEMENT IS NOT A THING WE
REALLY STUDY LIKE HOW YOU STUDY IT.
OR SAY BASEMENT IS NOT A PLACE
WHERE WE PUT THINGS WE WANT TO
KEEP AND IGNORE.

BUT IN SOME HOUSES, AND YOU ONLY
KNOW IF YOU SHOULD KNOW, DEEP
IN THE HOUSE IS A PLACE OF BLOOD
AND TRANSFORMATION,
SHELLS AND SEEDS AND KNOWING.



THE BUILT IT OUT OF YEARS SHE
FOUND ON OF TRYING TO PUT THINGS BACK
TOGETHER IN A MEREENT BEFORE...
THEY EVER HAD GRAVE FOR SOMETHING
THAN THE WAS LOOKING FOR SOMETHING
NO-ONE THIS IN THE RIM SHE HAD
FORMED OUT OF THE TOGETHERNESS...
THAT ALIBID HER REAR...

COLLECTIVE
IMAGINING
OF THE
FUTURE

MAKING
PRIVATE
COMMON



Becky Chamber, Record of a Spaceborn Few, (2018)

IT WAS AN OLD TRADITION
VIEWING THE LAST SCRAPS OF A
LIVING EARTH..

YOU AND YOUR HERMATES PUT ON
COMFORTABLE CLOTHES, YOU BROUGHT
SOME FLOOR PILLOWS, AND YOU SAT
ALONGSIDE OTHER FAMILIES IN THE
FLOOR BENEATH THE PROSECTOR DOME,
SURROUNDED BY ALL-ENCOMPASSING
IMAGES OF A CANYON, A BEACH,
A FOREST. IT WAS A TIME FOR
REFLECTION, FOR REMINDING...
THE THEATRE WAS A SACRED PLACE.



Lacaton and Vassal, Grand Parc Bordeaux, (2019)



Lacaton and Vassal, Grand Parc Bordeaux, (2019)



Lacaton and Vassal, Grand Parc Bordeaux, (2019)



Lacaton and Vassal, Grand Parc Bordeaux, (2019)



Lacaton and Vassal, Grand Parc Bordeaux, (2019)



Lacaton and Vassal, Grand Parc Bordeaux, (2019)

With the prospect of demolition, displacement, rising rents, and diminishing flat sizes, the tenants voted, resoundingly, to stay with the borough council: 73 percent of us voted 'NO' to the stock transfer, on a 75.8 percent turnout.

For us who fought against the stock transfer labeled the vote a 'big blow to the future of Southwark.'

Surprisingly, the celebrations proved short-lived: just months after the vote the council's Housing Regeneration, Nicholas Taylor, said he was planning to press ahead with the demolition regardless.

It was implied that 73 per cent of residents did not fully grasp what they had voted for: the message that comes out of Aylesbury is you have to allow enough time for people to understand what's being offered.'

The council tabled fresh plans for demolition in September 2005. No tenant input was sought around.

By the ballot was disregarded confirmed how little we could trust the local authority to respect tenants' opinions and to work in our interest. We continued to campaign against the plans to demolish.



I voted along with loads of others, and it was overwhelming that we all wanted to stay with the London Borough of Southwark, and they completely ignored it and gave it to the Housing Association anyway, an really it was just an exercise I think. I think most of the people living here are of the opinion they like living here, and they would sooner have had the money spent doing it up.
- Eric Camfield, 2 October 2014

Aysen Dennis, Fight4Aylesbury

FIGHT FOR AYLESBURY ESTATE



HOUSING

IS A RIGHT

AYLESBURY
TENANTS & LEASOLDERS
FIRST

RESIST REPOPULATE RECLAIM



Aysen Dennis, Fight4Aylesbury, (2023)



Aysen Dennis, Fight4Aylesbury, (2023)

AN ALWAYS ALREADY
UNFINISHED PROCESS OF
RECALLING THE PAST
AS A MEANS TOWARDS
SOLIDARITY.

Max Haiven,
Are your children old enough to learn about May '68?, (2011)

BLURS PAST AND FUTURE,
TRANSFORMS AND ORGANISES
BODIES, AND REVEALS GLIMMERS
OF ANTICIPATORY UTOPIAS.

Raphael Kabo, Utopia beyond Capitalism
discussing José Esteban Muñoz, Cruising Utopia (2023)

THEY COULD NOT RESELL OUT THE
PLACES WHERE THEY HAD INTERNALISED
FREEDOM...
THEY NEEDED BIGGER AND BIGGER SPACES,
SO THEY STARTED TO MEET OUTSIDE, AND
THEN THEY DIDN'T NEED CLASSROOMS
AT ALL BECAUSE THE PRACTICES WERE
JUMPING ON EVERYWHERE...
SOMETIMES THEY STOPPED AND MARVELLED
ABOUT HOW THOROUGHLY THEY HAD
REPLACED THE STORY THAT WAS THERE
BEFORE, BUT USUALLY THEY JUST
STAYED IN THE PRACTICE AND
WATCHED THE WORLD TRANSFORM.

Held in common

THEY COULD NOT RESELL OUT THE
PLACES WHERE THEY HAD INTERNALISED
FREEDOM...
THEY NEEDED BIGGER AND BIGGER SPACES,
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BEFORE, BUT USUALLY THEY JUST
STAYED IN THE PRACTICE AND
WATCHED THE WORLD TRANSFORM.



Doreen Massey, For Space, (2005)

ANTLE
NONNORMATIVE
SPACE
MORE

HEARING
FAMILIES
SINGING
PART OF
COMMUNITY
ALONGSIDE OTHER
COMMUNITIES.

THE OBJECTIVE WAS NOT
A CONVINCING FANTASY
OR ILLUSTRATION BUT TO GLORIFY
THE SMALL PART OF REALITY
THAT WE WERE PART OF
AND AS THE DARK
WAS COMING DOWN
IN

BACK
SHIP

SLOWER
PACE
OF
TIME

DART
OF
CHILD
ACTIVE

THE
JOURNALISED

GER SPACES,
IDE, AND
ROOMS
ES WERE

MARVELLED
Y HAD
S THERE
JUST

PA.

SMALL
SCALE
SPACE
CAN BE
TRANSFORMATIVE

Tom Moylan, Demand the Impossible, (1986)

THE DECOLONISATION OF THE
IMAGINATION IS THE MOST
DANGEROUS AND SUBVERSIVE
FORM THERE IS: FORM IT IS
WHERE ALL OTHER FORMS OF
DECOLONISATION ARE BORN.
ONCE THE IMAGINATION IS
UNSHACKLED, LIBERATION IS
LIMITLESS.

WALIDAH
IMARISHA

DISMANTLE
KETERONORWALIN
SPACE

NO MORE
AT NORM
START



CHANGE

DAMN, WENT TO THE...
COLLECTIVE SUBMITTING...
CHANGING OUR LIFE

STRENGTH GATHERING...
SILVER TROUBLE!

HEARD AS
PART OF
COMMUNITY
ALONGSIDE
COMMUNITIES

MAKING
PRIVATE
OWN A PART

ASSEMBLING COMMONS OF FELLOW
READERS, FINESSING AND SHAPING
THEIR UTOPIAN IMAGINARIES...

RAPHAEL KABO

Raphael Kabo,
Utopia beyond Capitalism in Contemporary Literature, (2023)


1402

ALONGSIDE OTHER
COMMUNITIES

TRUSTING
EACH OTHER

THE OBJECTIVE
A FUNDAMENTAL
SMALL ACTION BUT
AS SOON AS WE
BLOCK WE'RE THE
COMING IN... CE
ARRIVAL TO G
SEMI IL
DOWN IN
IN THE AT
IN OUR
TWO-PIES
THE /ERE
WE SLEEK
INTO CENT

SO THEY STOLE THEMSELVES
WHICH WAS A BREAK WITH
EVERYTHING, WHICH WAS
ILLEGAL ACT SINCE THE LA



WE ARE WORDS MADE FLESH.
BUT WE MAKE WORDS.
SO WE CAN MAKE OURSELVES
ANEW.

Alexis Pauline Gumbs, Dub: Finding Ceremony, (2020)

STILL IN
A STATE OF
(CHANGE

A NEW COLLE...
REPRODUCING RE...
COMMONERS, AND
REPRODUCING TH...

COMMITMENT TO THE
OF COLLECTIVE SUBJECT
COMMITMENT TO FOS
MON INTERESTS IN
ZY ASPECT OF OUR L

Acknowledgements
to the communities that I am privileged to work amongst

London Science Fiction Research Community
www.lsfrc.co.uk

Beyond Gender Research Collective
www.beyondgender.space

Utopian Acts
www.utopia.ac

Speculative Space
speculativespace.wordpress.com

www.amyvictoriabutt.com
[@Amy_Butt_](https://twitter.com/Amy_Butt_)

STILL IN
A STATE OF
(CHANGE