



Rhythms of Resistance (RoR) is an international network of percussion protest bands that play at demonstrations and festivals focusing on social and climate justice movements. They criticize and confront any form of domination, exploitation, discrimination or oppression, using tactical frivolity, Carnival celebration and other forms of creative protest to channel their rage and indignation. As a white-led group offering workshops and activities attended primarily by white participants, we are continuously educating ourselves in whiteness and white supremacist practices so that we can consciously enact an anti-racist approach in our work

## RHYTHMS OF RESISTANCE

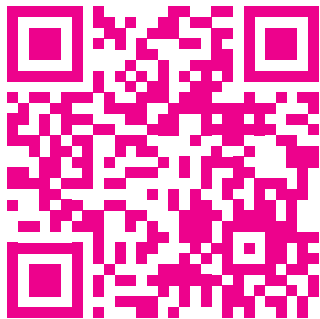
The Clandestine Insurgent Rebel Clown Army (CIRCA) emerged from the global anti-capitalist movement in the UK at the end of 2003. CIRCA aimed for a new creative methodology of civil disobedience, merging the ancient art of clowning with contemporary tactics of nonviolent direct action and consequently popularized rebel clowning as a form of protest.

## CIRCA

- △ Costuming – what type of mask, nose, costume we are using? What social groups and contexts are considered funny and how is social location reflected in or expressed by our costuming?
- △ Behavior – what approaches do we use in interaction- who feels safe in which public interactions? What kind of humor do we use? How do we reconfirm given structures and what kind of society do we sustain with the behaviors we display in a clown role?

We feel it is important to consider:

## COMPLETE



## CLOWNFRONTATIONAL TOOLKIT



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## THEATRE OF THE OPRESSED (TO)

Theatre of the Oppressed was developed by Augusto Boal in Brazil in the 1960s. TO's guiding methodology was Paulo Freire's work The Pedagogy of the Oppressed. The method aims to find ways for individuals or communities to actively and creatively resist the imbalance caused by the oppressor-oppressed relationship.

The integration of Rebel Clowning and the Theatre of Oppressed is a rich and transformative approach through which we have explored new dimensions of resistance and creative expression. This integration allows for a more comprehensive understanding of the concept of "oppression", and "its manifestations and counter-manifestations" as Boals says. How to organize N.A.To.

## Using the queering perspective, we can ask ourselves these questions:

- △ Don't overload the program, plan a radical resting day and stick with it.
- △ Transparency of organizational structure (paid and unpaid work; responsibilities).
- △ Summer camp or malleable organizing of time.
- △ Whether through its clown's goggles or a kaleidoscope, a clown sees and perceives the world differently. Clowns are queer. They challenge social norms, binary divisions and all forms of so called success. They disturb dominant power structures and celebrate in their own ways.
- △ Who/what is present/absent, in/visible, not/welcome, not/safe?
- △ What is the dominant standard body, the dominant aesthetic in this space?
- △ How do we move/act in this space?
- △ How do we 'use' this space 'correctly'?
- △ Who is responsible for the space?
- △ Who cleans the space?

## CLOWNING IS QUEER

## SOUNDPAINTING

Soundpainting is a universal multi-disciplinary sign language for many kinds of artists (musicians, actors, dancers, visual artists, et. al.) and used as a tool for live-composing group improvisations. Since its creation in New York in 1974 by Walter Thompson, it has been constantly evolving and spread to a world-wide network of practitioners.

For clown interventions, Soundpainting can help structure and define the specific steps and group actions. Soundpainting can be used to compose instant performance pieces to communicate ideas nonverbally during actions.



- △ Discovering the practice of mothering while creating N.A.To.
- △ Care for yourself and each other, create a space of mutual respect and open-mindedness.
- △ Reflection before, during and after a N.A.To. on how the presence of children and other beings is possible.
- △ Value invisibilized work and the people doing it, care for their comfort and dignity.
- △ Who holds decision making power? Where, when will the event happen and how does this affect who has access? What is the cultural makeup of the organizers and participants? Who is missing?
- △ Consider that time and space and care are needed to deal with emotions and create a space in which this space is dedicated and care is a leading force
- △ Possible tools: check-in and check-out, plenum, facilitation of plenum, daily manager and awareness person/care manager, daily reflection in small groups in the evening, cooking and cleaning together, flexibility of spaces.

## CLOWNING AS A TOOL TO CREATE A MOTHERFUL WORLD