

Peace to all of the hurting hearts who may never protest a day in their life but are suffering under the weight of brutalized Black bodies. Find the love. When in darkness, when in doubt, when hurting and enraged - always, find the love. (Tamy Steele, "Imagine a Black Love-In...")

But, because we have been taught that the idea of resistance is quiet, and non-violent and all about marching, we disregard our emotions. We have learned to suppress our emotions for the "greater good". Well, I want to see new strategies that honor and display our rage and love and creativity. Finally, peace to all of the protesters. Peace to all of the hurting hearts who may never protest a day in their life but are suffering under the weight of brutalized Black bodies. Find the love. When in darkness, when in doubt, when hurting and enraged - always, find the love. (Tamy Steele, "Imagine a Black Love-In...")

OKK
PRINZENALLEE
29, 13359
BERLIN
GERMANY

ABRA
CAJABRA
A.D. #257
LITHUANIA,
62137
INFO@
ALYTUSBIENNIAL
.COM

CLASS,
ARJUNA,
12, MILL
ROAD,
CAMBRIDGE,
CB1 2AD;
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DAMTP
Nr.:10
Δ∞χα yancuic
xihuitl ana
Tae Ateh
7PC
edition,
2015

(FSH/ [REDACTED] /ANF) By mid-2003 the CIA had concluded that its completed, but still unused "holding cell" in Country [REDACTED] was insufficient, given the growing number of CIA detainees in the program and the CIA's interest in interrogating multiple detainees at the same detention site. The CIA thus sought to build a new, expanded detention facility in the country.⁵⁷⁷ The CIA

Убей укропа - стань мужчиной!

Убей+укропа++стань+мужчиной!

Убей укропа - стань мужчиной!

Убей укр опа стань мужчиной!

БЫДПО-УКРОП, УБЕЙ СЕБЯ

Убей ватника

Убей ватника

Убей ватника

Убей ватника

Война — лучшие условия для уголовников

Убей "укропа" — получишь гонорар

УБИТЬ УКРОПА - КАК В ТИР СХОДИТЬ

Убий укропа-как-v-tir-shodit!

РАШКА - КВАДРАТНЫЙ ВАТНИК

Убить укропа - как в тир сходить

Мы поняли: ватники не люди.

Убей ватника!

Отныне слово "ватник" для нас самое страшное проклятие

Убей в себе укропа

Вітапій Чорний - Убей ватника!

Патриотическая игра "Убей ватника

Каратели ваты

Убей укропа

Убей ватника

УБЕЙ УКРОПА! СПАСИ ДОНБАСС!!!

УБЕЙ УКРОПА!

Убей ватника



WHITE ON WHITE???

Заехаў табе ў вока
Брудным кулаком
Заенчыла ты нема
І кінула гурком
Заехала абцасам
Ты храку па назе
І ў лыч яму ўчалілася
Кіпцямі, як катэ
І вось ужо збіраюцца
Са сквера ўсіх кутоў
Мясцовыя п'янчугі
І разывакі пагатоў
Цябе цягну ў бок дому
Ды бачна, што дарма
Вочы ашалелыя
Ў іх розуму няма
Ідзі ты лепей ў дулу
Навошта ж мне цярпець
Заняцца чым знайду я
Здзічэлая кабець
Здзічэлая кабець
Глядзі каб ацалець
Глядзі каб ацалець
Здзічэлая кабець
Глядзі каб ацалець
Глядзі каб ацалець
Бо нахран разарвець

Country [REDACTED] in [REDACTED] officers refused to admit CIA detainee Mustafa Ahmad al-Hawawi to a local hospital despite earlier discussions with country representatives about how a detainee's medical emergency would be handled.⁵⁹⁰ While the CIA understood the officers' reluctance to place a CIA detainee in a local hospital given media reports, CIA Headquarters also questioned the "willingness of [REDACTED] to participate as originally agreed/planned with regard to provision of emergency medical care."⁵⁹¹ After failing to gain assistance from the Department of Defense,⁵⁹² the CIA was forced to seek assistance from three third-party countries in providing medical care to al-Hawawi and four other CIA detainees with acute ailments. Ultimately, the CIA paid the [REDACTED] more than \$ [REDACTED] million for the treatment of [REDACTED] and [REDACTED].⁵⁹³ [REDACTED] paid the [REDACTED] approximately \$ [REDACTED] for the treatment of [REDACTED] and [REDACTED] to be treated in [REDACTED] and [REDACTED] of DETENTION SITE VIOLAT in Country [REDACTED] in [REDACTED] 2006.⁵⁹⁶ The CIA then transferred its remaining detainees to DETENTION SITE BROWN. At that point, all CIA detainees were located in Country [REDACTED].⁵⁹⁷

27	\$	9,204.00	\$	31.10 F
28	\$	35,392.50	\$	36,300 F
29	\$	1,333,948.00	\$	303,170 F
30	\$	68,299.20	\$	22,032 F
31	\$	160,500.00	\$	300,000 F
32	\$	42,470.00	\$	30,000 F
33	\$	19,485.00	\$	60,000 F
34	\$	30,276.00	\$	59,800 F
35	\$	47,950.00	\$	14,000 F
36	\$	128,451.00	\$	266,000 F

Фрыдрых Самотны
(Frydrukh Samotny)
пэсянь табе мінск
Ты жывеш на трактарным
Я ў каменнай горцы
Робіш на радыятарным
А я на рэсорным
З табою сустракаемся
У мэтро штодня
Па скверы крочым разам
Такая вось фігня
Аднойчы як праводзіў
Па скверы цябе я
Дык нейкі п'яны боўдзіла
Увесь брудны, як свінья

Eric Garner

Protest at

Westfields

Shepherds Bush,

December 2014

Shops closing down in Westfields during Eric Garner protest, retail staff were intimidated by protesters protesting for: peace, justice and equality.

a few points here:

staff were intimidated by protesters?

later on u say that the police were intimidating protesters

so who was doing the intimidating? or was there any intimidating at all?

i would say that the OCCUPERS (not protesters) were calling on staff and shoppers to join them in solidarity. this disrupted the usual workings of the consumer society.

occupation is a workers tactic - lock-in, along with striking, sabotage, go-slow, work to book and many other weapons of industrial dispute, it is the tools of workers fight.

protest is a part of neoliberal democratic discourse. along with rights, equality, freedom (liberte, egalite, fraternite were the slogans of the french bourgeois revolution). we should reject all this and call for POWER

That's why black power, workers power are revolutionary demands.

protesters showed up and an impressive outcome.

After a number of speeches from

Solidarity campaigns, protesters marched

around streets of Westend. Standing outside the US

embassy for the 3 hours; for protesters was a standard meeting

point. As any government building, US embassy guarded by police and real

perpetrators inside the embassy as usual are predictably paying no attention. While they continue drone

strikes and kill more people.

Protestors taking to the streets of London, marching down Oxford Street was more effective to some extent.

Consumerism one most essential key for economy funding global terrorism. Consumerism is capitalism's backbone,

more people spend more money is fueled into imperialism. More money to taxman equals more money for war.

Retail consumerism a big business, when shoppers are forced to witness a solidarity protest bringing to attention

capitalism's consequences; one way of waking up and informing the stagnant masses.

By visiting Occupy London website you can see the highlights of this protest. What else needs to be highlighted; lack of solidarity towards Occupy London. Perhaps this is due to Occupy London's own bill: demanding 'genuine democracy' but the main points they deal with are local problems. Problems inflicted on British public by MP's inside the parliament. Any protest and demonstration is better than silence towards oppressive rulers. Effectiveness of a protest must remain the agenda, otherwise as protesters we're burning out without gain.

As a humanist, every solidarity movement is important. A strong protest has a holistic appeal. Standing in front of one the most; extremist, ad hoc, bigot government can be deficit use of time. Any movement with sincere agenda should be open to constructive criticism, develop an interconnected and comprehensive understanding. Capitalism has ingrained selfness within ones nature, replacing indulged routines with human needs. To recognise urgency of need to change attitude to unify is essential to achieve solidarity. Capitalism that breeds fascism, injects neo liberalism; eradication of capitalism only starts with people power and unity.

DEMONSTRATION 2014

Eric Garner die-in Westfields protest at Westfields Bush, December 2014

Occupy London November 2014

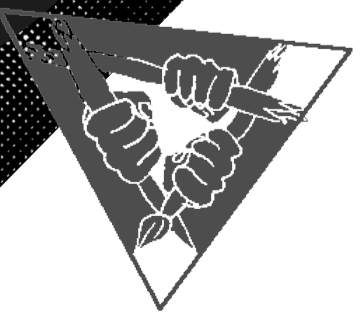
protest Shepherds

Shops closing down in Westfields during Eric Garner protest, retail staff were intimidated by protesters protesting for: peace, justice and inequality. Westfield retail staff work in shops full of items made by slaves, they themselves are slaves working for a vacuous industry for; low wage salary, and have limited workers rights. Westfields shop workers should be the first in line to join solidarity protests as they need to fight for their own rights for survival. Such employees must acknowledge their survival without solidarity movements is non existent.

A successful demonstration despite of the 76 innocent people arrested. There's been speculations these arrest were pre-planned to intimidate demonstrators. Protesters rights to protest must remain, police interference in peaceful demonstration is usually unnecessary. Police's job is to protect civilians, Eric Garner die-in protest was organised to remind the police it is their job to protect innocent civilians and not to kill them. Police's support for brutal failing system only adds to downfall of mankind. Creating an uncomfortable state for us all that leads nowhere.

Micheal Brown killed by police. Solidarity demo held in London in November 2014. Hundreds

On Saturday afternoon I returned to join occupiers with artwork, we collectively compiled with a handful of other creative occupiers. Balloons with political messages, came from earlier discussion at an occupy meeting. Where protesters discussed in creative working group: to come up with 'playful' ideas. While handful of protesters agreed to idea of balloons. Meanwhile many occupiers criticised balloons to not be strong enough of a statement, and as well as not being eco friendly. London being a potent city for commodified art business. To execute coherent political art with effect, demonstrating action and dismantling commodity in art is the next challenge. That will hopefully be achieved through practice.



THERE YOU ARE! The story of how men originally evolved from **MUSHR OOMS** <<<

**У Нампеэ американс
Южной Америки имеется
такой миф: он
рассказывает о том
времени, когда на
Земле из
представител-
ей**

**они тоже были не совсем того, в
женщины. Впрочем, тогда
обитали
то
о
sapience
лишь**

**псилобициновыми грибами. Так появились мужчины.
Они переняли у грибов все основные функции,
включая охоту на крупный рогатый скот. Очень
правдоподобный миф...**

**смысла того, и тем более в смысле
sapience, поскольку размножались
вегетативным способом, вступая в
интимную связь с грибами, которые в те
далекие мифологические времена были тоже
не совсем растениями, а, скорее,
своеобразными растительными, но
мыслящими фаллосами. Все было хорошо,
пока одни грибы не вздумали проникать в
женщин противоестественным путем,
принуждая их к употреблению себя в пищу. От
этого женщины стали рожать невиданных
прежде антропоидных существ, имеющих
морфологические признаки родства с**

the participants (with few exceptions) instead of letting them to do things collectively. The show was arranged for the bourgeois public which attended the opening – so fostering a dualism of spectacle and its consumer. Therefore artists got into a sm of their own living conditions (“pure as immigrants”) and as mists to produce the show. Dualism was established in the very of the art production so far mostly works hold symbolic- active thinking. And finally project in Montevideo was realized (rather it quite spontaneously) in a very dualist manner – one space was designed as “serious” museum exposition of atomized units (“bourgeois”), while the courtyard was more vivid, playful, messy, (inter)communicative (“proletarian”).

Fetishism
is another big issue in bourgeoisie of the human relations and particularly prevalent in the arts. Besides fixed fetishism, which is inseparable from the production of the artwork and institution of arts itself, there I found much more important to discuss fetishization-as-process. The later is connected to the playing of particular role of the artist in the society. Differently from European way to hide those aspects under superficial rituals of „democratic procedures” or just slight ignoring of clear labeling, here in Uruguay and particularly in the exhibition in Rocha we faced very simple escalation of the big scale and high quality photos of artists combined with small fetishes called their artworks with labels holding artists names and which country they came from. DAMTP decided to slightly revert the process leading towards dismembering and dissolving into relationships between mere things – it proposed collectively to sand the shiny surfaces of the photos and so giving back the proletarian standing for everybody to decide (whether his/her photo would be defaced or not – thank you, Alberto for joining the initiative!) and/or to imagine (how it could be inverted – thank you, Jae Woo, for shaping Alberto’s face into Einstein’s).

**DAMTP
REPORT ON HDI URUGUAY AND FURTHER PROSPECTIVE OF HDI
DEVELOPMENT**

By this report I would review the seeming-to-be-ordinary bourgeois art event from the prospective of the psychic (art) worker and to try to identify what is dead and what is living in the case of [self] organization by the highly individualized persons. The dead (or at least reactionary and counter-productive) elements I will present as Zone of Bourgeois Development (ZBD) while living (or on the edge to be born) will be reviewed under the rubric of the Zone of Proletarian Development (ZPD).

Before starting I want simply to confess that before arriving to Uruguay I was caged by some emanation of eurocentrist tendencies which I found of my interests to investigate while being in this country. But when arrived and during all my staying there I was shocked about the measures of European influences on this relatively small country – I found easily recognizable traces, hints, failures, divergences, impositions almost in every step I did in this far southern country. And in the very beginning I want to clarify that the object of my critique is not the incredibly nice and lovely people, but rather the situation, which is rooted globally, so the addressee is much wider then just few dozens people involved in this and other Hotel De Inmigrantes (HDI) projects worldwide.

Zone of Bourgeois Development
One of the biggest sins of bourgeois society is it’s Organizational Dualism. HDI event from the very embryo was manifesting this dualism of the “high concept” and nothing-in-relation having the realization of typical contemporary art show. The theoretical part of Uruguay version of the HDI represents exactly the same tendency: the main object of the artists gathering was production of the contemporary art show. The artists came prepared with their ideas for the show, brought the works (or executed it at place) and so realized the show. The making of art actually was a factor which alienated

NO, YOU ARE MESSING WITH MY HEAD! AND MY CAREER!



SITUGRAPHICS IS MESSING WITH MY HEAD! You gotta read this...

DAMTP/DEWOU / Fraction Wedding

All power to the dead workers!
Push the politician of the artist industry back into irrelevance!
We'll get your ass!

These careerists are just like a politician who might pride him- or herself for the exposure she gets, but the emptiness of their image embodies mood swings and tactical strategies of their bosses. Luckily, the self-styled "leaders of change" make their poor understanding of the social nature of humanity visible by forming gangs for such spectacles and "representing" made up unions. But the problem lies in the fact that such entrepreneurs seduce the poor into reproducing this aestheticization of politics, a key ingredient to fascism.

Full-blown shopping for the hearts & minds is going down around the globe. Shady assets & surplus value in form of conditional short & long-term political, social and cultural "project" funding has messed up the practices of genuine grassroots solidarity actions and real critical thinking. That is to say one thing is the material & ideological conditions in which we non-live, while another is whether we actually do something about it or internalize the rewarding mechanism. Unfortunately, what is instilled in this army of application-writing gentrification soldiers is the values of moral supremacy and privilege - very beneficial in spreading the Eurocentric logic of art, democracy and enlightenment.

"Artist Organizations International" gang practices its "specific understanding of art within a social and political context" by confusing principles of psychic gentrification, history faking and manipulation. (<http://www.artistorganizationsinternational.org/>)

POLITICIAN OF THE ARTIVIST INDUSTRY - YOU CAN'T FOOL US AGAIN!

On April 24, 2013, over 1,100 people were killed in the Rana Plaza building collapse in Savar, Bangladesh. The victims were female garment workers. The disaster became the largest industrial accident in a manufacturing facility in history. But it was entirely preventable.

Under huge public pressure, more than 100 major brands and retailers signed a momentous agreement to ensure these disasters never happen again - the Bangladesh Safety Accord. But Gap has refused to commit to this agreement.

Under huge public pressure, more than 100 major brands and retailers signed a momentous agreement to ensure these disasters never happen again - the Bangladesh Safety Accord. But Gap has refused to commit to this agreement.

Gap have attempted to salvage their reputation by launching their own rival safety plan. Not supposed to undermine the Accord, their plan is a sham. Dominated by the brands it is supposed to regulate, the plan contains no binding commitments and does not involve trade unions. It is just more of the same voluntary, corporate led initiatives that failed to prevent the Rana Plaza disaster, and the deaths of hundreds more garment workers in Bangladesh. Their voluntary plan will not work.

The Bangladesh Safety Accord will save lives. It is a comprehensive project, with transparent factory audits, mandatory repairs, effective worker training and is driven by trade unions. It is already supported by over 100 major brands and retailers including Primark, H&M and Tesco. Crucially, it is legally binding. These companies will be forced to make their supplier factories safe.

Gap's refusal to support this project leaves thousands of garment workers' lives at risk. We believe no one should have to work in unsafe conditions.

I call on you to re-enter negotiations with the recognised global workers union, IndustriALL.

I call on you to recognise all local unions of workers and to provide resources for workers to organise.

Yours sincerely,

Cambridge Lettrist and Situationist Society (CLASS),
ADDRESS CB1 2AD



I are we am
 Become Tae Ateh.
 to us by the words of the trees
 and the song of the heart beating
 like a train. Tae Ateh has been selected
 for a new multiple identity project in the
 tradition of Monty Cantsin, Karen Eliot and Luther
 moniker has the
 might belong to either a
 as a first name does not
 specific.

same time it is distinctly
 male as Ateh in some
 anguages refers to an
 der female of the family. It
 also distinctly non
 opean. As such it is a
 le whammy against the
 monsters of Eurocentricity
 Patriarchy. In this way it is
 r to any previous multiple
 we are aware of. Even
 Ateh refers not only to
 so revolutionize stuck into
 attempts. Tae Ateh is a name plant that
 plant and refers to the inner materiality
 leading to resonance. Tae Ateh is a name for
 wings effect.

name that refers to an animist depths of personhood individual
 enables any individual human or non-human being to be anyone
 Ateh therefore is anthropogenic as it was initiated by humans so to
 what is necessary in order for non-humans to be treated like
 There is included the sharpest critique of eurocentrism as
 using the notion of being human so diverging it to supremacy,
 exism and racism. In this way Tae Ateh is a name for a
 new working class subjectivity (the weeping of
 parting and the weeping of reuniting) wahdat in
 kathiral and kathiral in wahdat.

I of is Eur
 doubt
 twin
 and
 superior
 identity
 more Tae
 human,
 beings and
 anthropoce
 previous
 calls another
 vibrations
 butterfly's

Tae Ateh is a
 human which
 or anything. Tae
 be done only
 humans. privat
 s



The name is fixed, the people using it aren't. The
 name Tae Ateh can be strategically adopted for a
 series of actions, interventions, exhibitions, texts,
 etc. You can use the name Tae Ateh when
 involved in any form of psychic or physical
 production. The purpose of many different people
 using the same name is to create a situation for
 which no one in particular is responsible and to
 practically attack western philosophical notions of
 identity, individuality, originality, value, humanism
 and truth.

Anyone can become Tae Ateh simply by
 adopting the name. When one becomes Tae
 Ateh one's previous existence consists of the
 acts other people have undertaken using the
 name. When one becomes Tae Ateh one has no
 family, no parents, no birth, no culture. Tae Ateh
 was not born, s/he was materialised from animist
 social forces, constructed as a means of entering
 the shifting terrain that circumscribes the
 'individual' and society. Tae Ateh is a
 transsexual transnational transhuman
 collective phantom.

ТААЕЕН

ТААЕЕНТААЕАТЕНТААЕА
 ТЕНТААЕАТЕНТААЕАТЕНТ
 АЕАТЕНТААЕАТЕНТААЕАТ
 ЕНТААЕАТЕНТААЕАТЕНТА

Ганю пшы, мару сустраца
 О ты мая сама шаноуна
 Лашнула вьдзержца
 Каханая как как
 Бяспечная бес бес
 Трыгала тры тры
 Уаходжу у адрю
 Даю адлу
 Зацякупенсць длу,
 зазроджансць ног
 Рогі электрыфікаваны
 Цудоўная нацыя
 Накаль без адметнасцяў
 Аматыры цукру, кльбасаў
 Чырвоных анасаў
 Салодкіх цукерак
 Разумных паперак, сьмятаў
 Бароёвіх захаду, век у
 вьлікдзень, ды паніскаў
 Апчхвэ ўшоцацца
 А ў намерах іспрыця
 Учасы на бліжэйшыя
 Мае даражнякі
 Усе мая ж іспрыця

"Беларусія"
 Так-сяк сытая
 творчасць
 з пад жывата
 змялелыя думкі
 Што ня можна, што
 лыга прадчуванне
 Бо творчыя ж, усё-
 ткі, асобы
 Уся хата скраю,
 пазногаць чорны
 Накштап
 "пяраста" выкрывал
 ынага
 А насамрэч
 уласна рэч у дупе
 пальца
 І за душой ні
 каліва -
 празмерная
 раскоша
 у краіне
 адукаванай
 Перадавыя
 метады й
 дулагадоўля
 Бягучага дня
 задача
 Мінугага народа

OPEN LETTER TO LORNA GEMMELL, HEAD OF COMMUNICATIONS AT BARBICAN CENTER, LONDON

Referring to tens of thousands of people, as well as the various Black organisations and Trade Union groups, who have petitioned against you as a "mob" shows your contempt for not only black people but also the working class generally.

You should not be surprised of this reaction in London. We are very organised in resisting racism here. This is the place where the first slave writers were published. This is the place where we forced our voice to be heard then and we will now.

You would however be more correct in not talking of the "global capital of democracy" but rather the global democracy of Capital - it is no surprise either that you are supported but the capitalists of the City of London Corporation.

And so also it is no surprise that rather than engage with the political arguments raised against you, you are simply invoking Art as your defence against any criticism. For us you are no different to other artists who create nothing as workers but rather are entrepreneurs who exploit and subjugate workers for the creation of cultural capital.

But let us talk of Art.

Both you and your workers/slaves claim to be representing Black people and so as Black people we are therefore part of this production also. So are the many Black organisations who are protesting and petitioning against you. And although we have solidarity with them all, we are petitioning either you or the City of London. We as part of this "Art" already.

In order to fulfil your own aims of dealing with a "territory fraught with deep pain, anger and hatred" and to "confront people with realities that are all too easy to leave festering in the dark" we suggest we need to also make you confront realities – and indeed feel pain. It is telling that you think the dark is a place to fester. For us it is a place to blossom.

It is time you yourself enter the dark. It is also telling that you are quoted as saying that there are "people calling for a work of art to be banned because it expresses a view they don't agree with". So what precise view is Exhibit-B expressing? In the same interview no specific view is put forward – only the idea that this is supposed to "make people aware of systems of racism..." You have succeeded there. But we suggest a superior strategy.

We suggest a far more effective work of Art would be for you to be shackled in the manner of a slave. For you to be held – like refugees are in this country, like men captured in Afghanistan in 2001 without trial, like people are all over the world because they are Black.

And to replace Exhibit-B with a TV screen which will show you in our captivity, for a time period of our choosing, to be concluded when the work is sold to the highest bidder.

In fact to make a more solid connection to the legacy of slavery and capitalism maybe you need to be kidnapped by force and held?

We await your voluntary submission by email: inqalab@antisystemic.org or we will come for you at the barbican.

