
THATCHERS
DOG WASTE

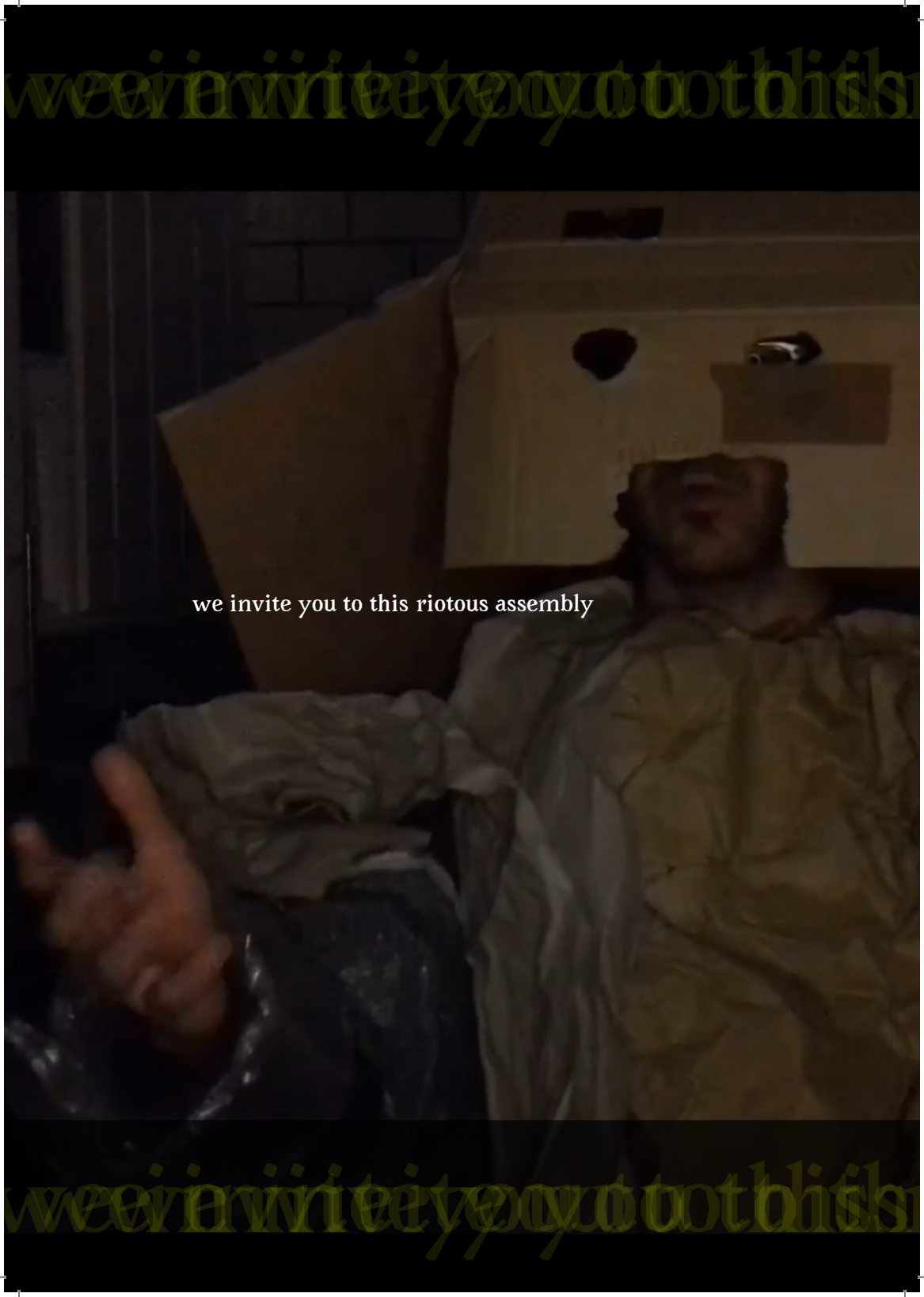
ISBN 978-1-739587A1-3

Amass,
You Radiant Heretics

Awake all you smokey, undefined spirits, acid ghost dance cutties, checkout revenants, come all ghosts, bloody bones, spirits and demons, carpet land hags, night-bats and scrags, we invoke you to riotous assembly, to come seething across this septic, un-spectred isle. Radiant heretic potlatch, cadaverous pandemonium, psychic mutiny, occult insurrection, bunker magic, pylon goblins, slip road rituals, exhaust incense, a prayer of lay-bys, time slips sideways and the future curves until what was once proven can only be imagined.

Adapted from a text by Luke Pendrell

Beneath
The Flailing Sprawl!


we invite you to this riotous assembly

The long night of late capital drags us back, and back again, toward a logic which inhibits and inhabits us. We hunker down in the caves of the actual, our lives augmented with the virtual. Multiplying temporalities diverge whilst simultaneously blending into one extended now.

[10:35, 20/09/2020] G: Anyway I was thinking about that event in London where the Zero poster was at the club entrance, Londonunderlondon

[10:35, 20/09/2020] G: And this feeling that you were walking into a sub-reality

[10:35, 20/09/2020] G: subterranean reality

[10:40, 20/09/2020] G: Could we create something with that atmos on Twitch

[10:43, 20/09/2020] C: Be v interesting to try...

[10:43, 20/09/2020] C: With all the compromises of not being at a rave

[10:44, 20/09/2020] C: 'in your cave' thing

[10:44, 20/09/2020] C: Bunkering down

[10:44, 20/09/2020] G: Through the long night

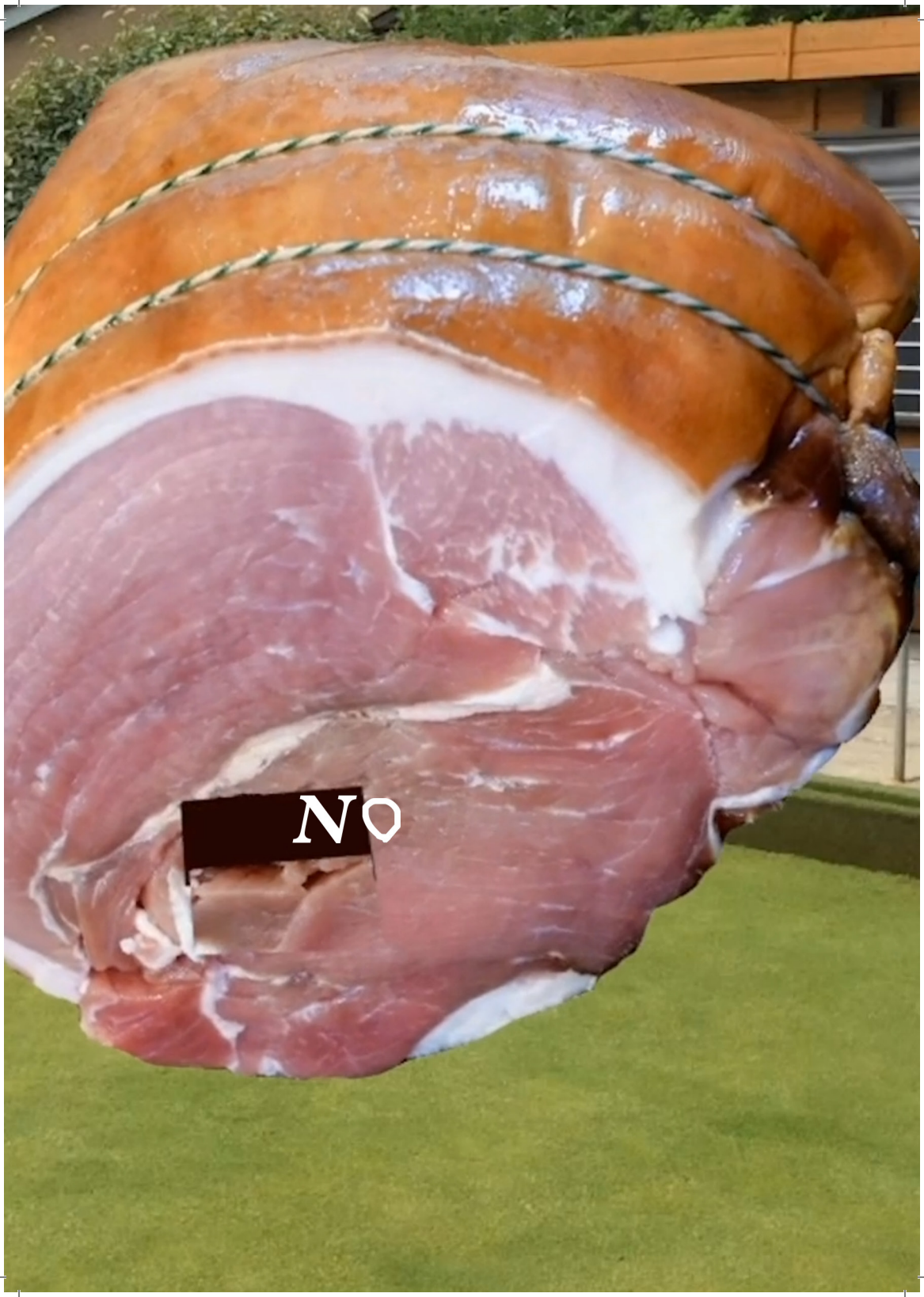
[10:46, 20/09/2020] C: Long form, all night format interests me greatly

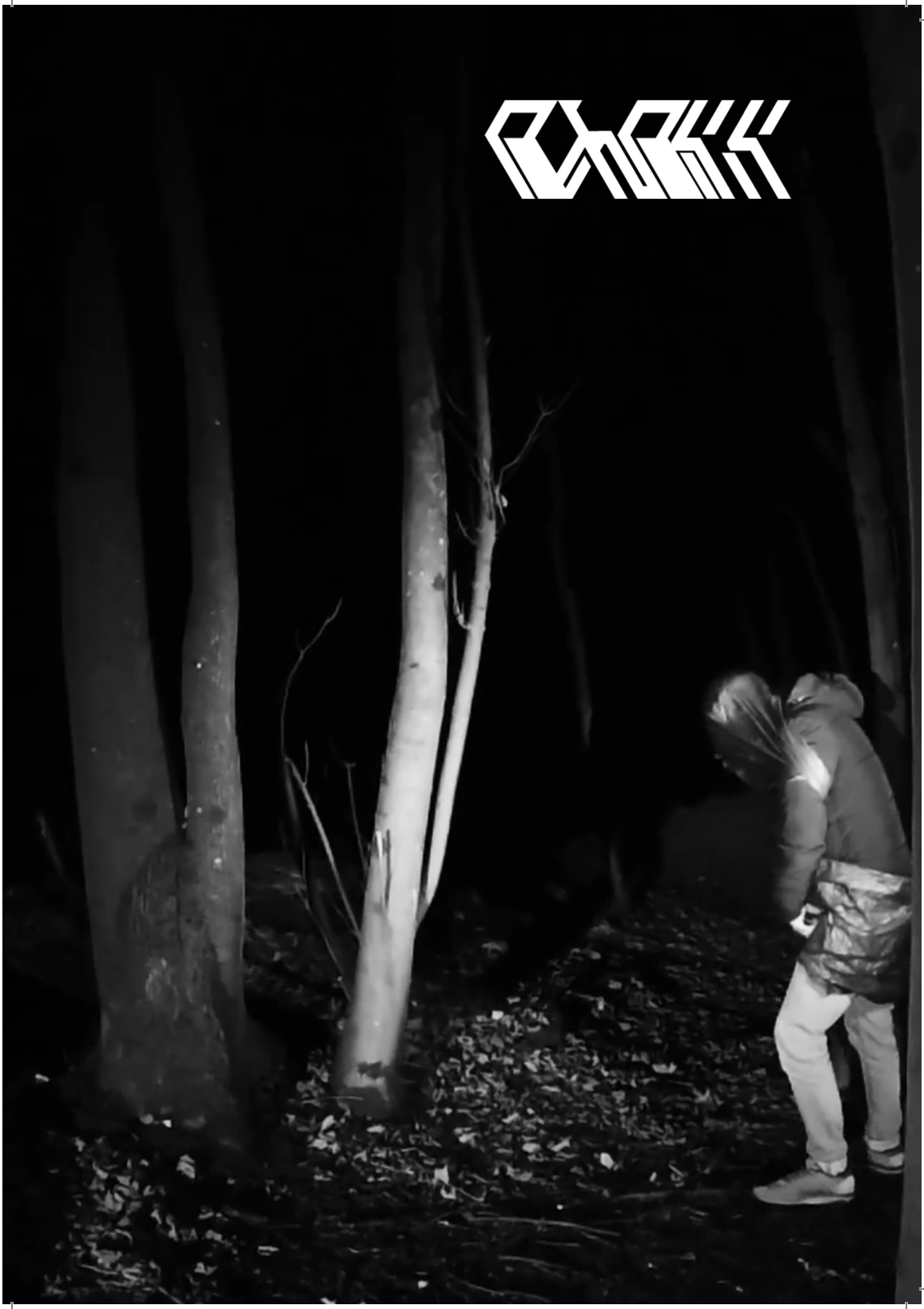
IONARYTTUJOVE(R)-UTION
VOLUTYRAMOITU-(R)EVOLUTION

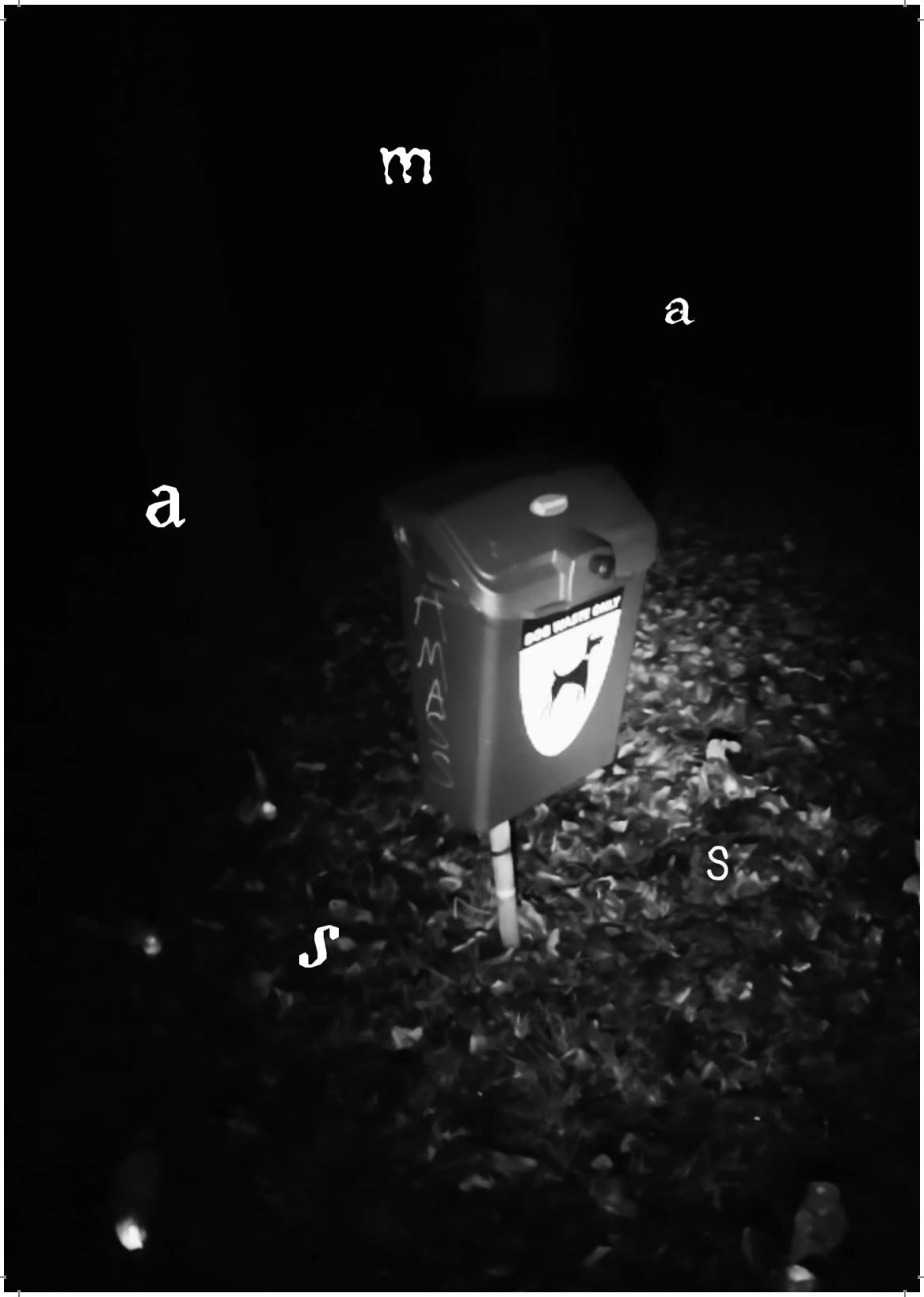
Performing Noise

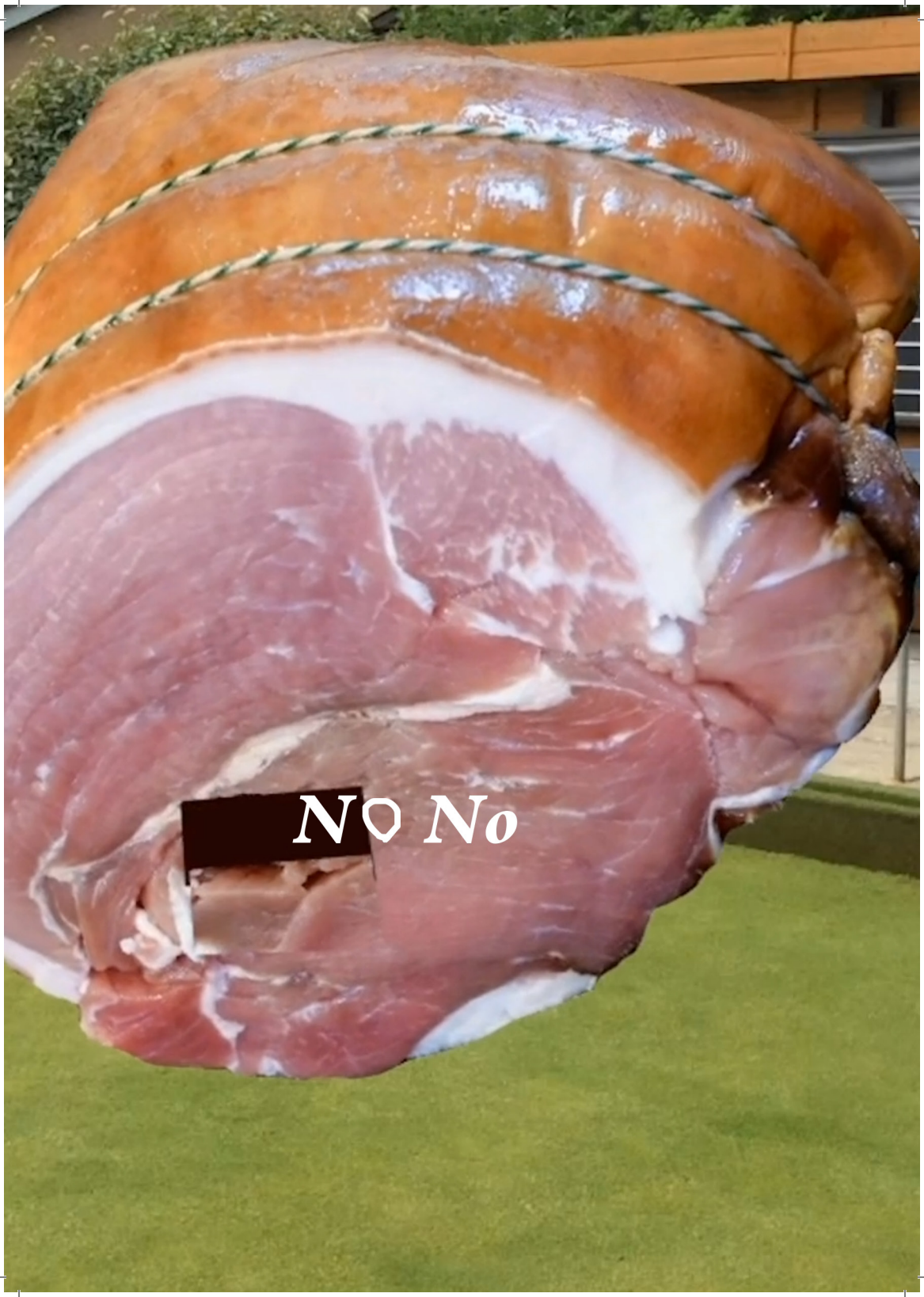
This is a proposal for an *emergent* broadcast.
A broadcast which emerges from the space between the rational and the *felt*.
A broadcast which intersects the ancient and the far future.
A broadcast which enfolds the real, the unreal, and the hyper-real.
This is a proposal for a broadcast borne out of noise, as it turns out all broadcasts must be and will surely return.
This broadcast will not be an arbitrary noise. The noise which will be performed here will consist of specific dissonances. Precise interventions. A negotiation between cultural locations carefully identified as resonant nodes, points of potential rupture, locations of inherent fragility or apparent hostility.
This is not another broadcast which trades upon some unquestioned transgressive quality inherent in noise; some punk power or teenage rebellion, (although we do not underestimate either of these potentials).
This is a proposal for a libidinous noise. An emotional noise. An *affective* noise.
A ludic noise and a noise which is deadly serious.
This is a proposal for a broadcast that understands that we hear noise through our eyes and our chests. We see it with our ears and our mind. We feel it through theory and enact it with care.
This broadcast will not be a noise performance, but rather, a performance of noise. We do not seek to produce noise, but to inhabit it, to model it, to be it.
To let noise perform us.
This is a proposal for an emanation of *delirium*, a delirium of theory, a delirium of fiction, and a delirium of meaning.

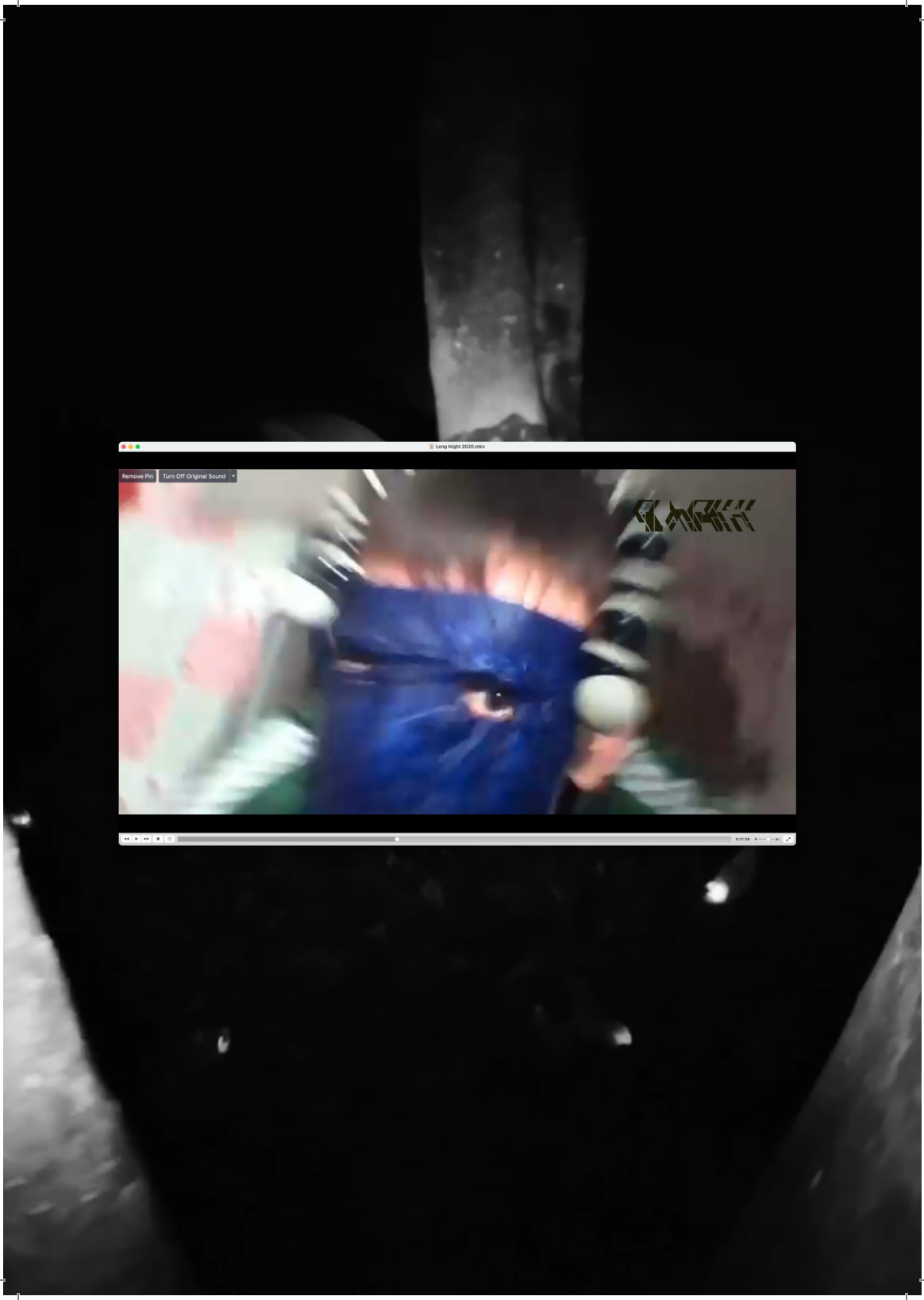
This is not an arbitrary delirium; this delirium will be rational.
This is a proposal for a broadcast which takes issue with any assumed preference for the categorisation, identification or classification of the knowledge it might convey, convert or convolute.
This is a proposal for a fugitivity of meaning. A *fugitivity* from any framework for the adjudication of content which may pass through the policed borders of meaning.
This is a proposal for a broadcast which seeks not to fill a gap in knowledge but to preserve and elevate that gap (and any gap) as a positive position essential to the germination of new thought, *new feels*, and new horizons.
This is a proposal for a knowledge which doesn't yet exist, but which will be formed, and re-formed with, and through, the environments in which it is received and those which escape, post-date, or pre-empt it.
This is a proposal for an *uncoupling* of the believed and the fixed.
This is a proposal for a planned un-plannability.
A focused defocusing.
This is a proposal to abduct the alien, (within and without).
This is a proposal to interpolate the xeno. An interpellation conducted from and for the *outside*. An Omnistition.
This is a proposal for a poetics of noise. A poetics of noise.
A poetics of noise.
This is a proposal for an interstition. An interruption. An intervention. An integration. An invitation. An invocation. An incantation. An induction.
A politics of noise. A poetics of affect. A poetics of political agency. A political agency of noise.
This is a proposal.
This is a broadcast.
This is noise.


NO




m
a
a
s
s

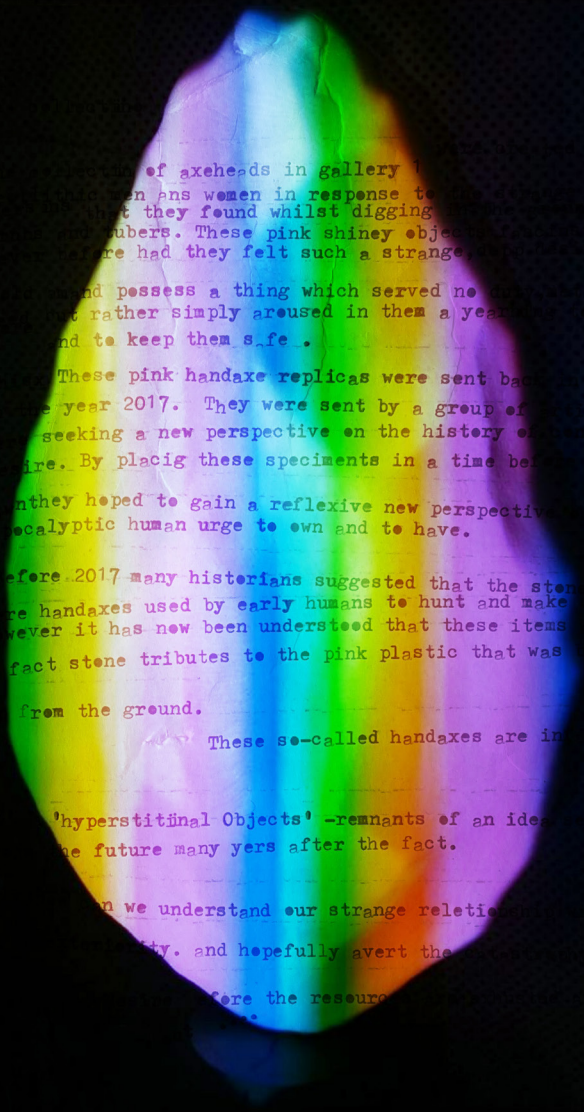

NO No


Long Night 2020.mkv
Remove Pin
Turn Off Original Sound

FROM INSD
TO THE OUTS

NSDE ONE
UTSDE OF

THING
ANOTHER



of axeheads in gallery 1

n ans women in response t

t they found whilst digging

ubers. These pink shiney obje

re had they felt such a strange

d possess a thing which served no

rather simply aroused in them a yea

nd to keep them s fe .

These pink handaxe replicas were sent ba

year 2017. They were sent by a group o

seeking a new perspective on the history o

ire. By placig these speciments in a time be

nthey hoped to gain a reflexive new perspectiv

ecalyptic human urge to own and to have.

efore 2017 many historians suggested that the ston

re handaxes used by early humans to hunt and make

ever it has now been understood that these items

fact stone tributes to the pink plastic that was

from the ground.

These so-called handaxes are in

'hyperstitiinal Objects' -remnants of an idea

e future many yers after the fact.

n we understand our strange reletio

ty. and hopefully avert the

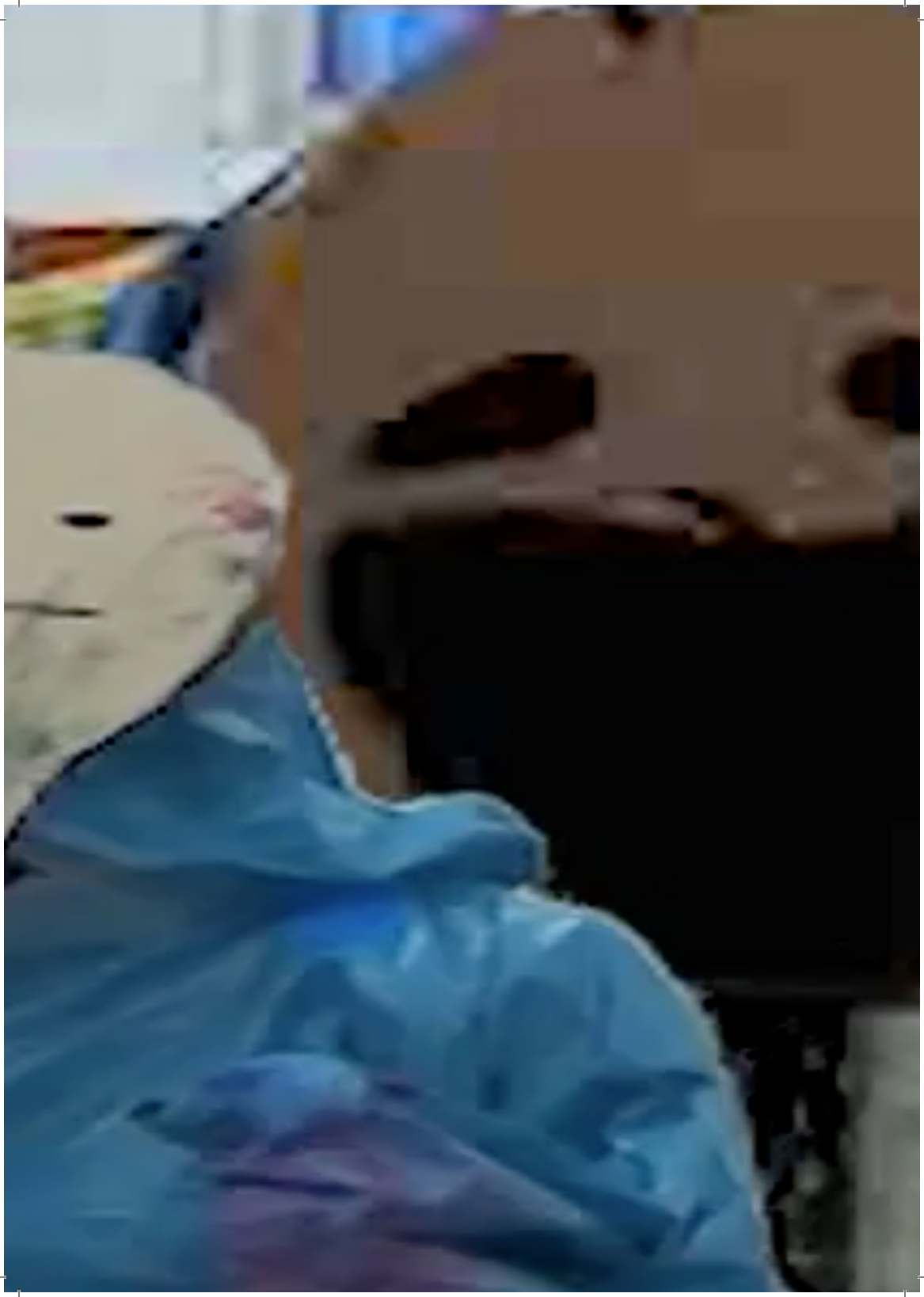
fore the resourc

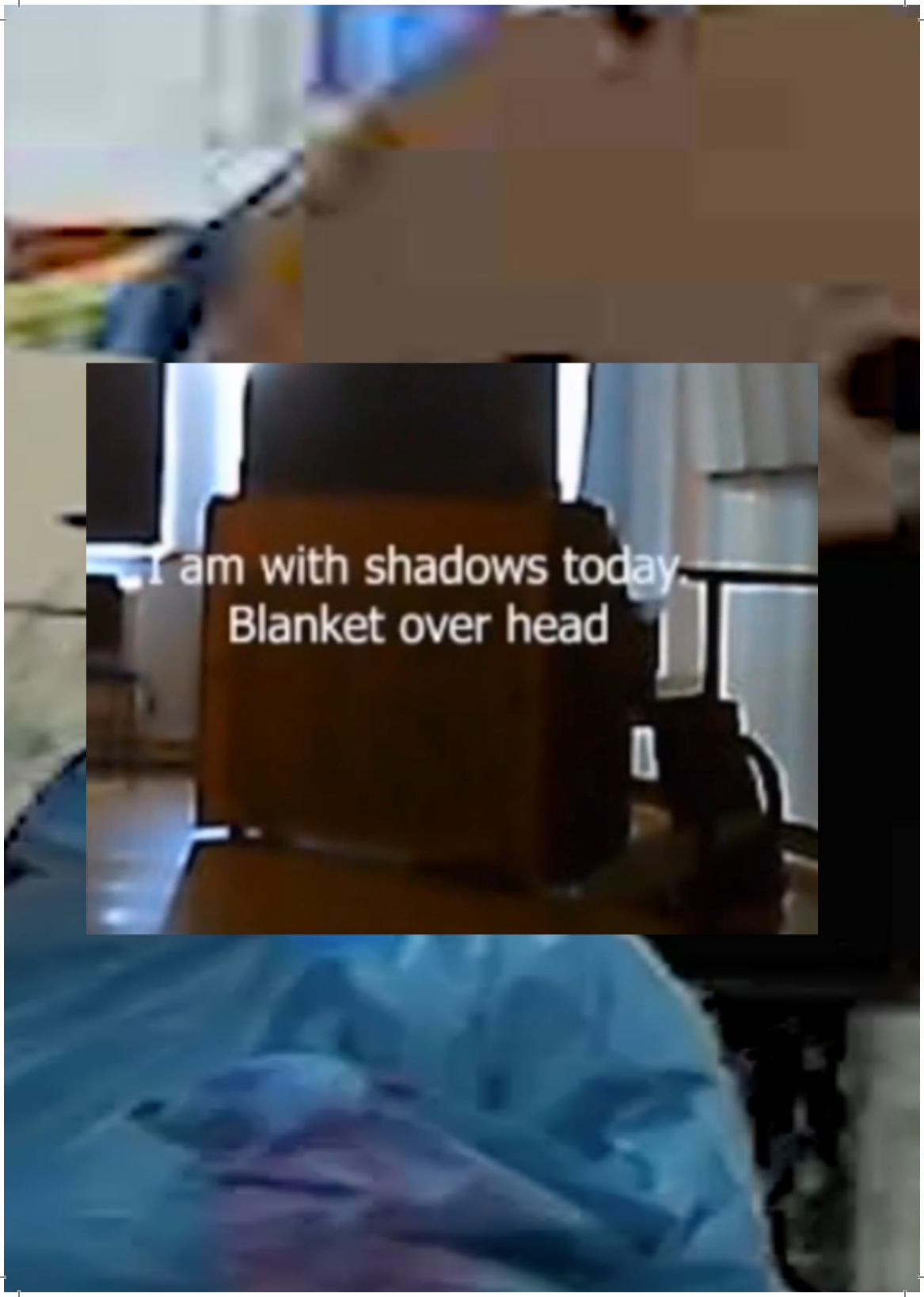
297.4 MILE ROUND TRIP FROM BRIGHTON TO HOXNE SUFFOLK TO RETRIEVE FLINT FROM THE SITE OF JOHN FRERE'S RUPTUROUS FIND: THE FIRST TECHNOLOGICAL OBJECT. THE OBJECT OF DESIRE. THE FLINT HAND AXE. THE ORIGINS. THE ROCKS OF THE FUTURE. THE PROTO SIGNIFIER OF THE PRESENT ANTHROPO-CAPITALOCENE.
THE DOUBLE DEATH. SYNTHETIC PERFUME. CHANEL N°5. SHAMPOO. CHERRY BAKEWELL. WHAT DO YOU THINK ABOUT THE PINK? UMM. I THINK WE SHOULD LEAVE THE CHAIRS HERE. SIRENS. I LOOOVE THAT PINK. THE PINK KIND OF GLOOOOOP. IT'S MUCH BETTER THAN PAINT. THAT SMELL. OPENS UP A DEEP PRIMITIVE PART OF THE BRAIN. WE THINK BECAUSE WE CAN SMELL. I THINK. SEAGULLS SQUAWKING. BEEP, BEEP BEEP BBBBEEP. IT'S ACTUALLY, REALLY BEAUTIFUL.

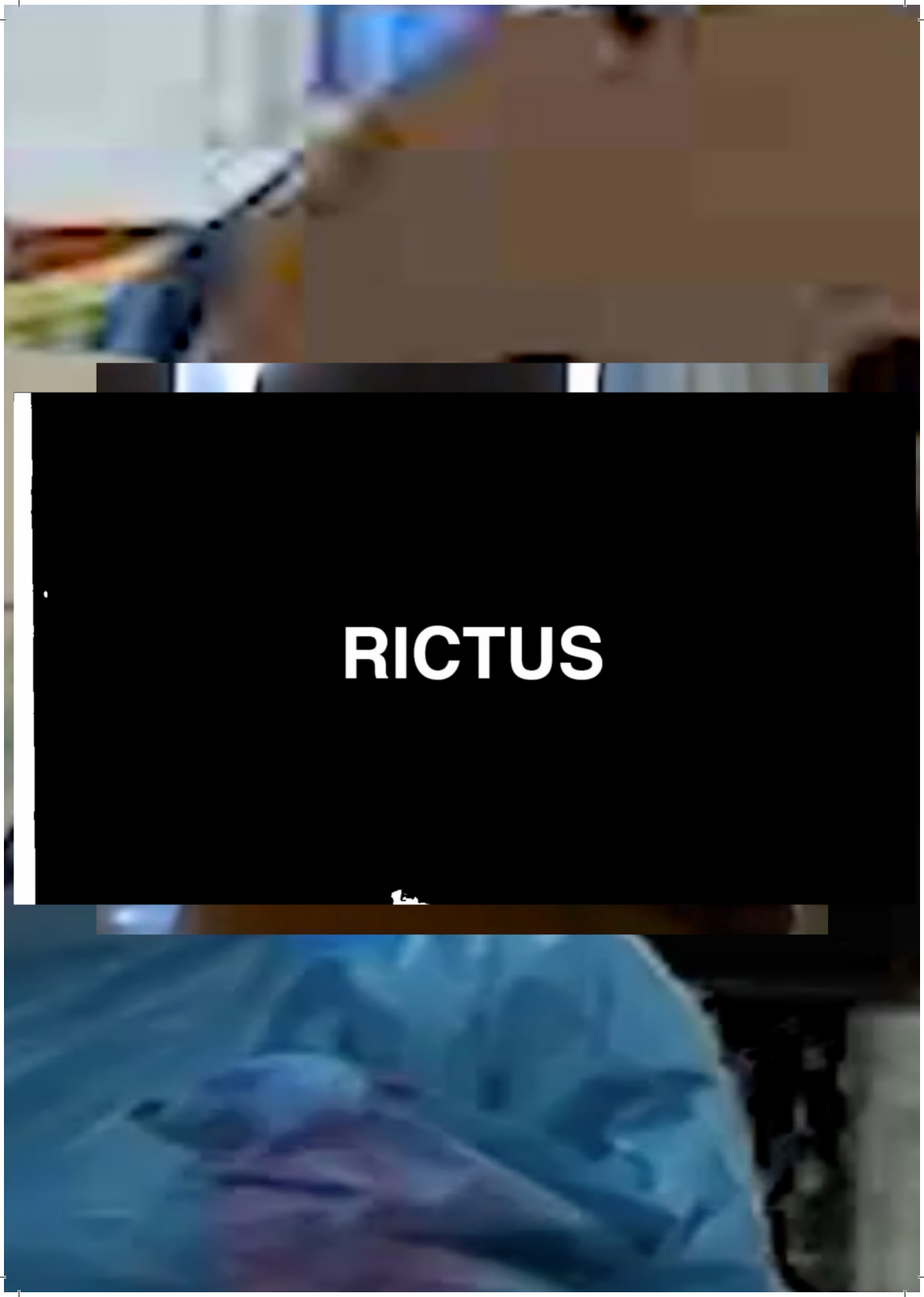
UP A DEEP PRIMITIVE PART OF THE BRAIN. WE THINK BECAUSE WE CAN SMELL. I THINK. SEAGULLS SQUAWKING. BEEP, BEEP BEEP BBBBEEP. IT'S ACTUALLY, REALLY BEAUTIFUL

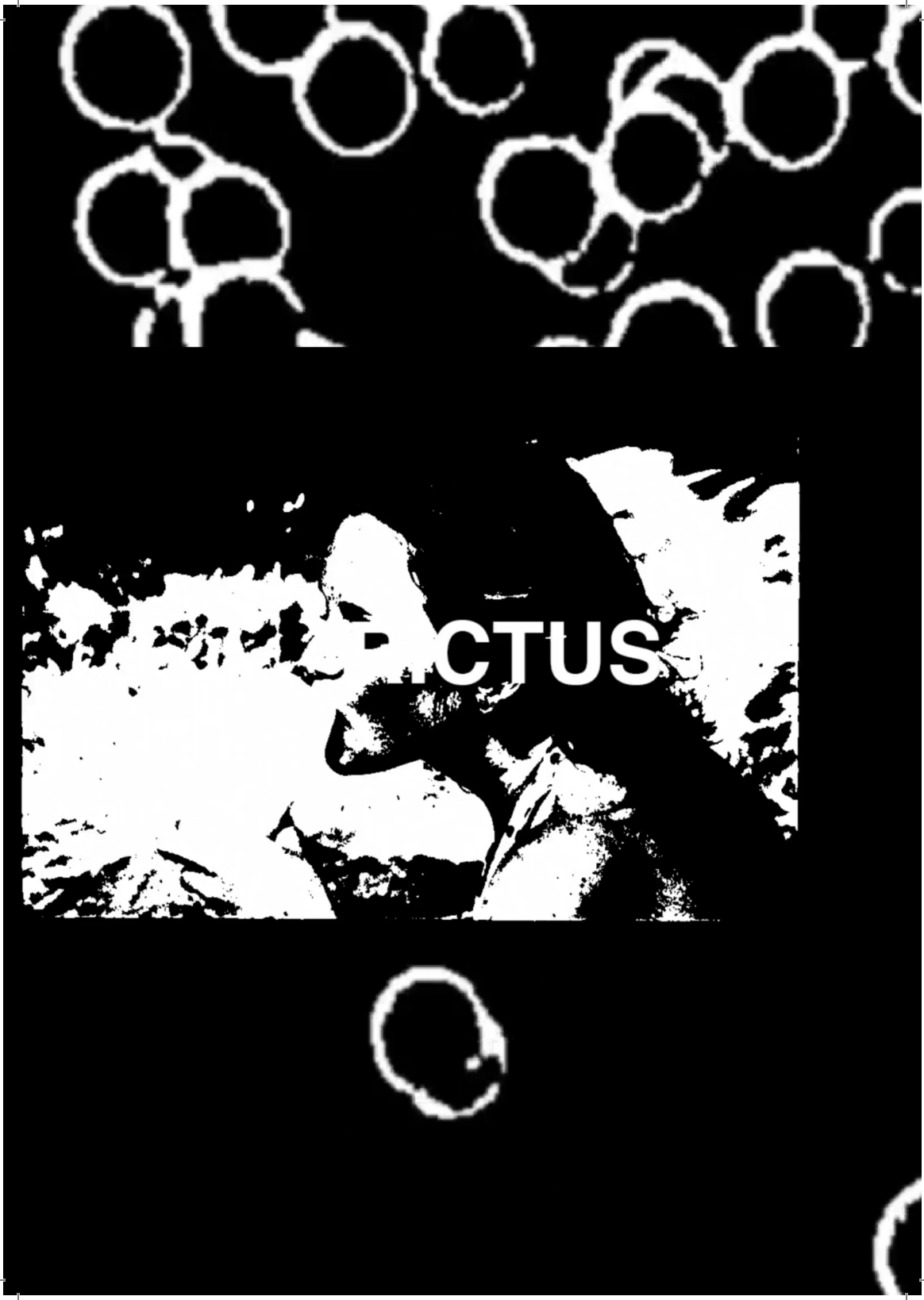
No pink goo in Sainsbury's. No worries, I'll get some at ASDA. I'll be there in 25. There was something about that work. Something very real. Absolutely agree. I have many thoughts on it. But working outside any established institution or art context instantly made it feel, as you say, real. If true criticality depends on true autonomy then we got some great toward that with this work I think. *somewhere toward that.

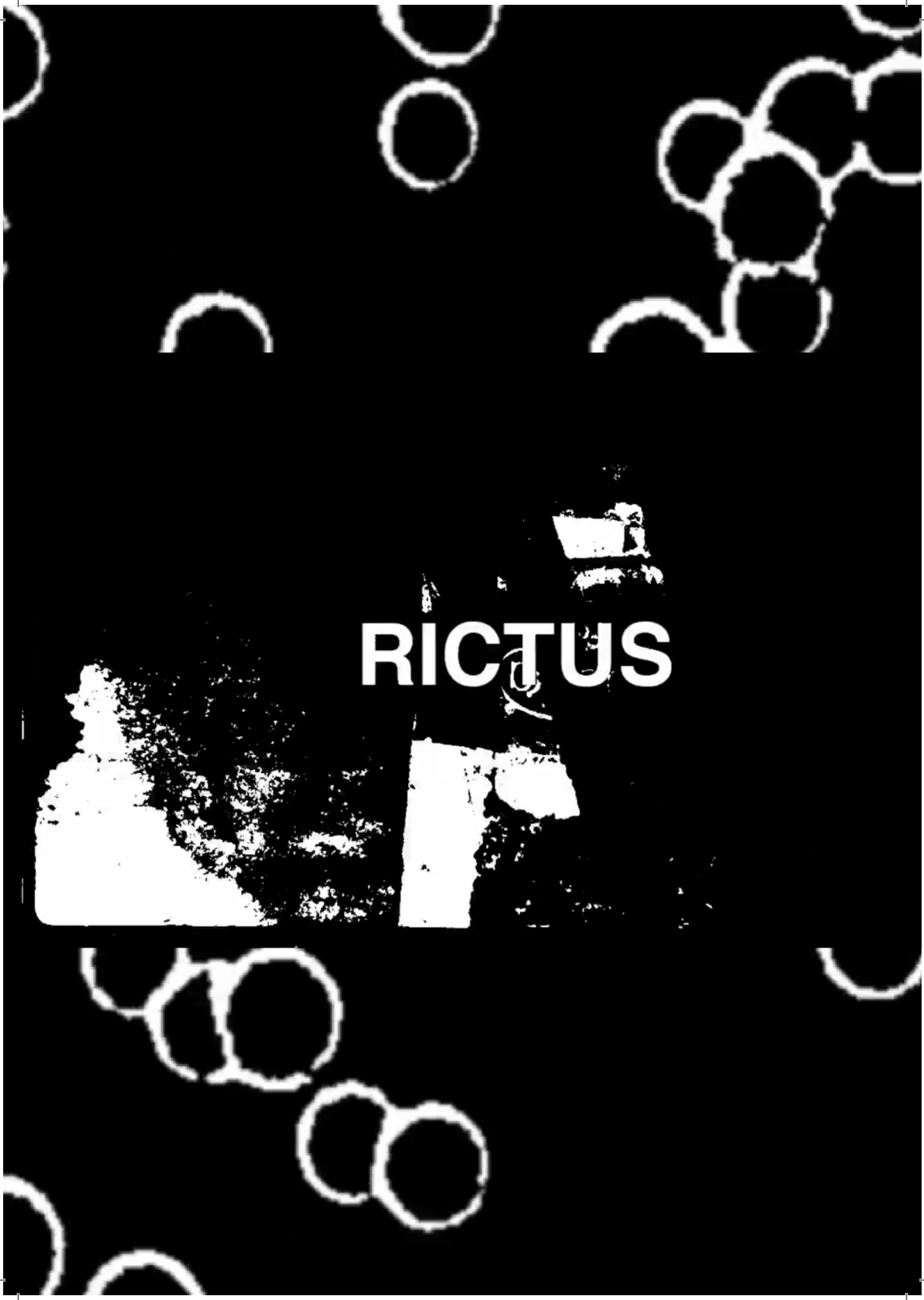

CSPRAWL' /// NOW PLAYING - BROADMARSH BY LUKE

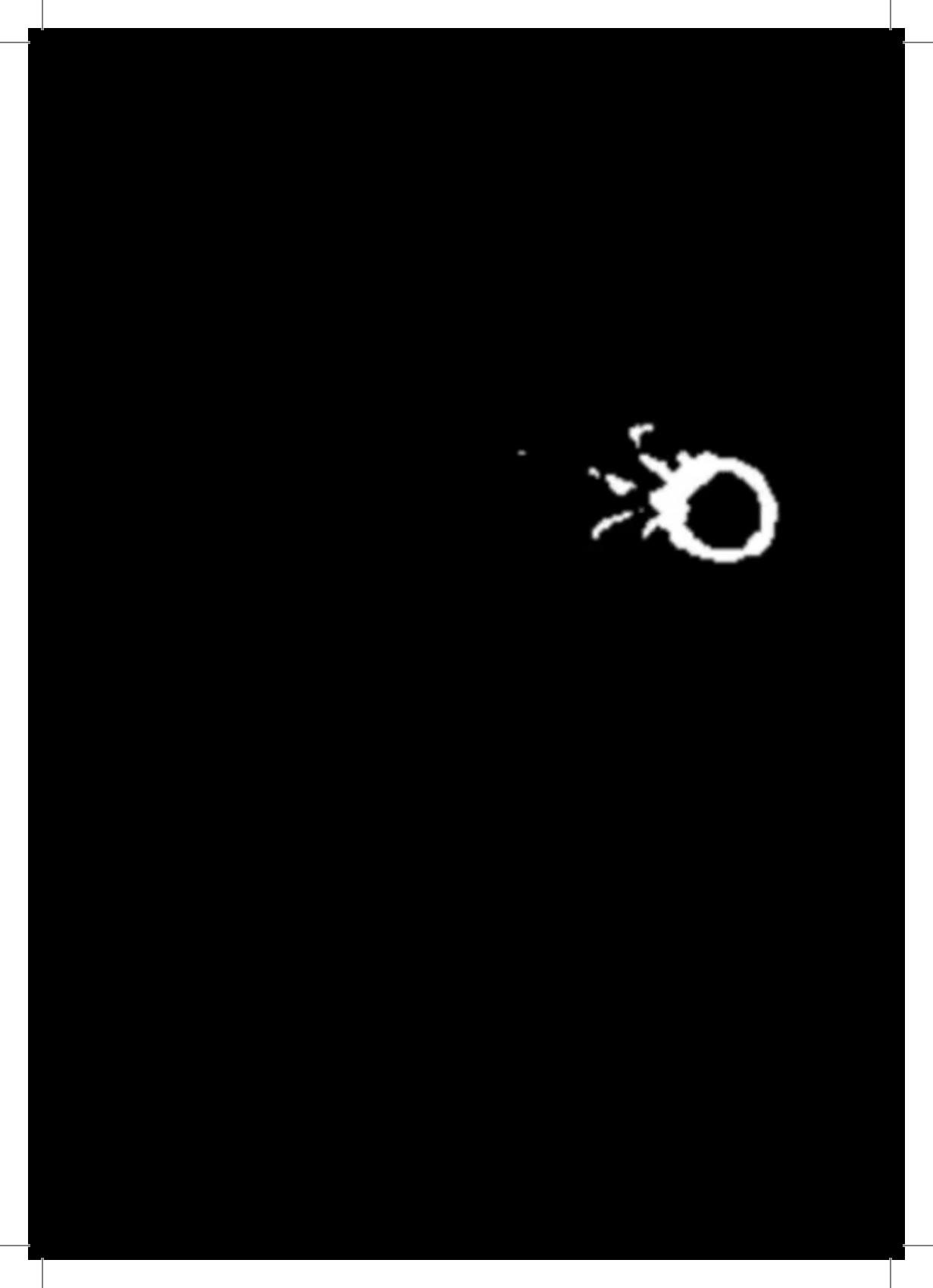


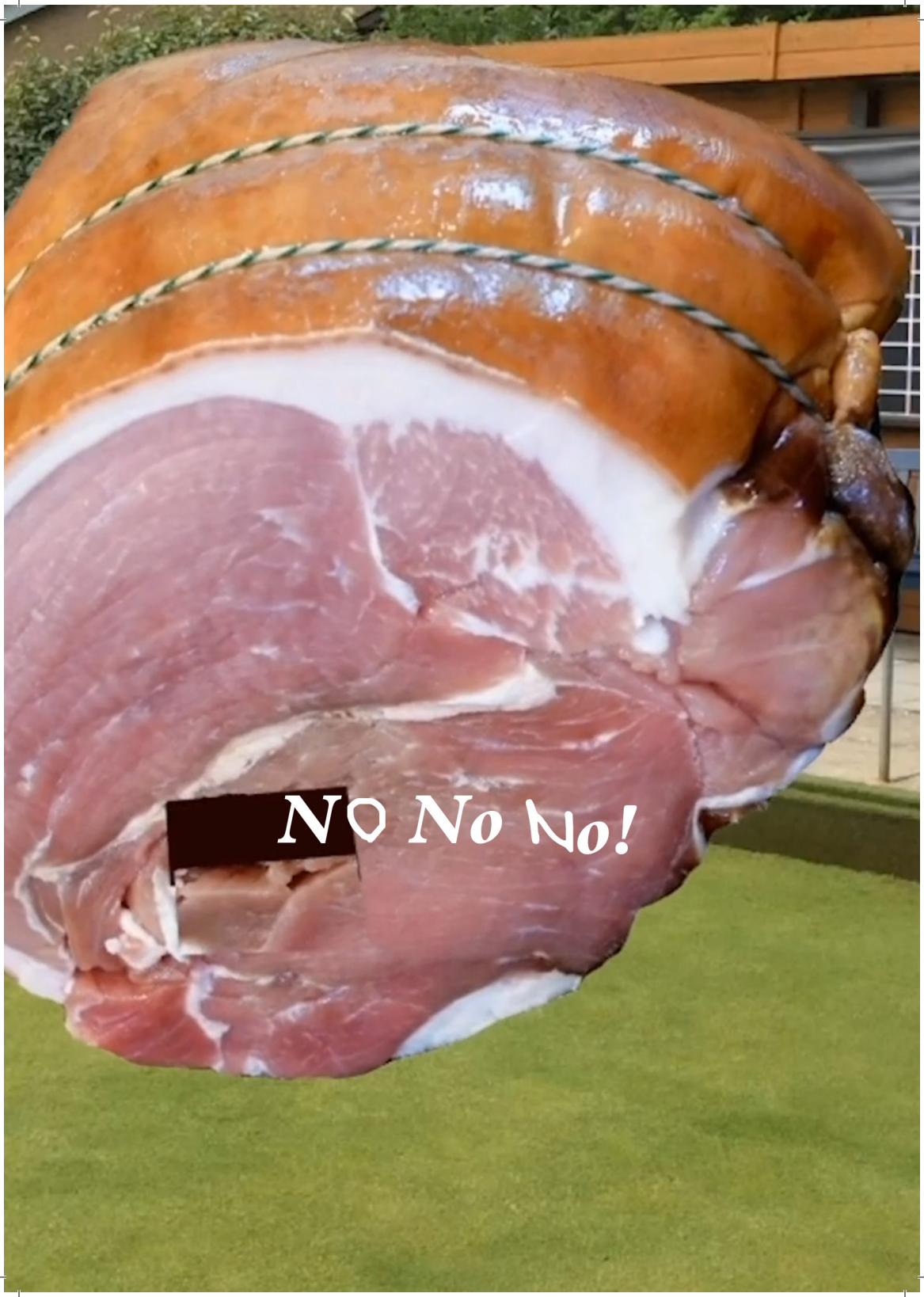

I am with shadows today.
Blanket over head


RICTUS


PICTUS


RICTUS




NO No No!


3

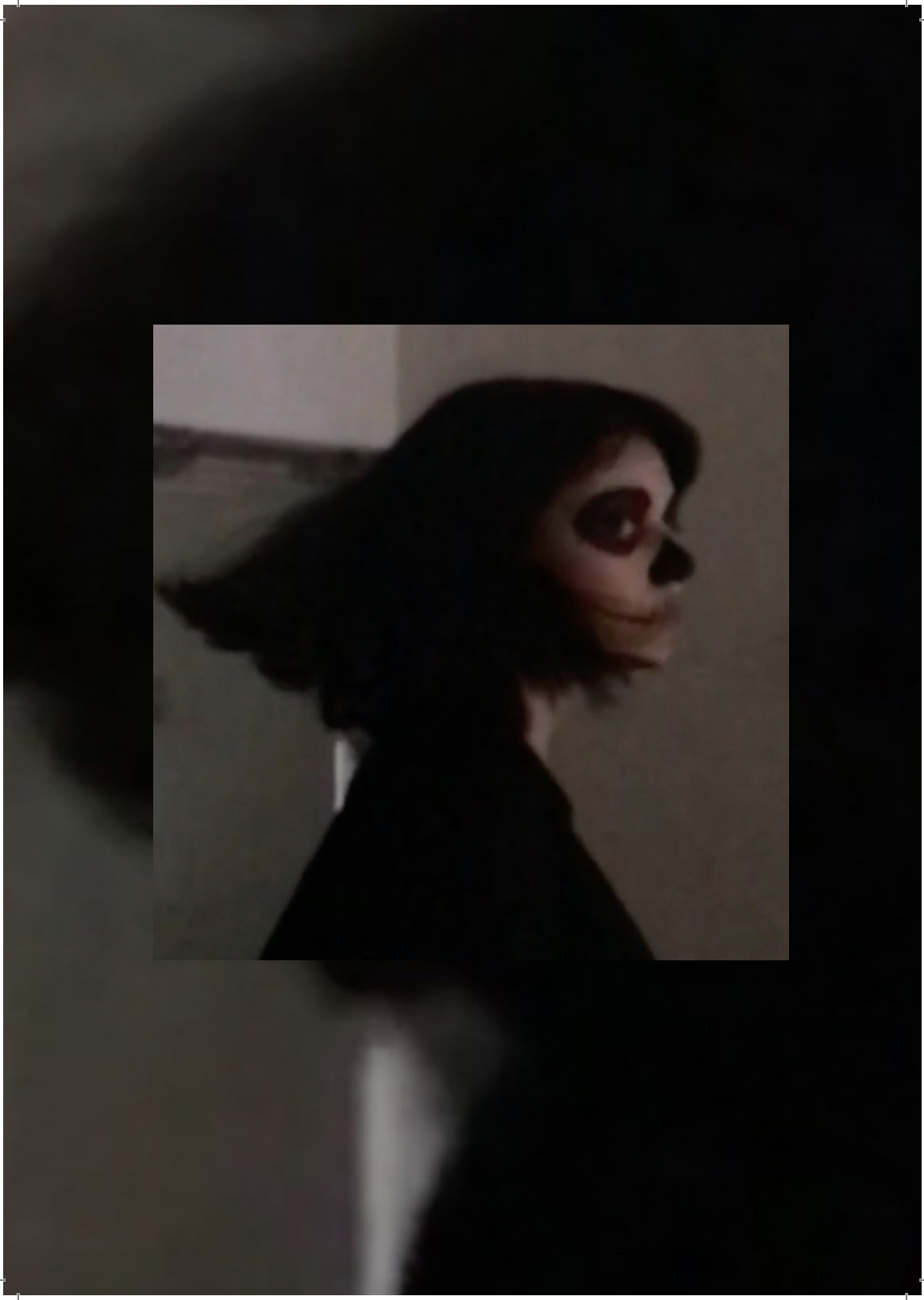
CALL OUT MONSTER

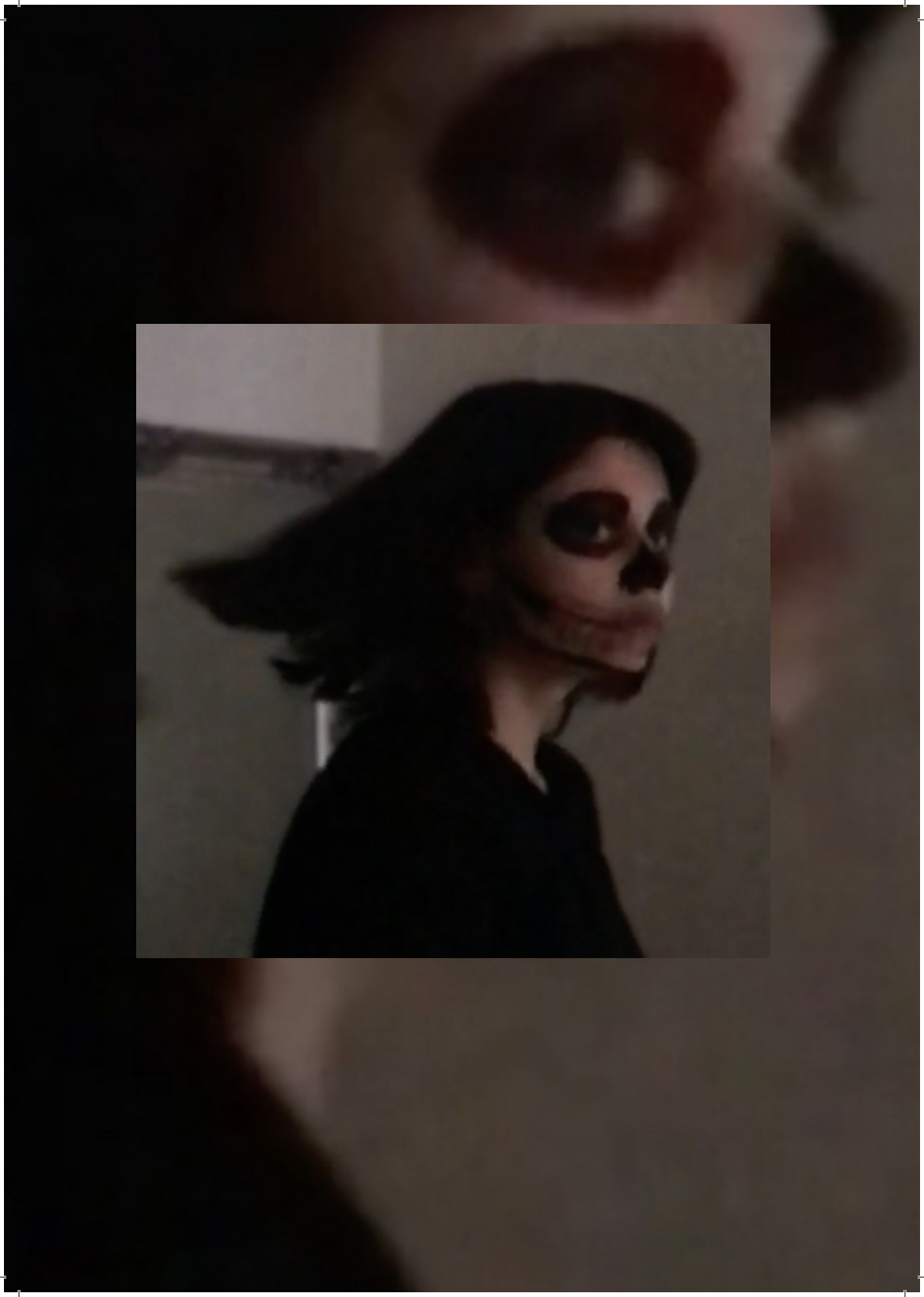
Direct action and intervention interrupt or disrupt ritual.
Artist-artefact and the public are in direct confrontation.
The artist-artefact are anomalies to the expected pattern of business as usual.
As such they create an opportunity or opening.
A new pattern of thought.
Art as resistance to capitalism and fixed systems.

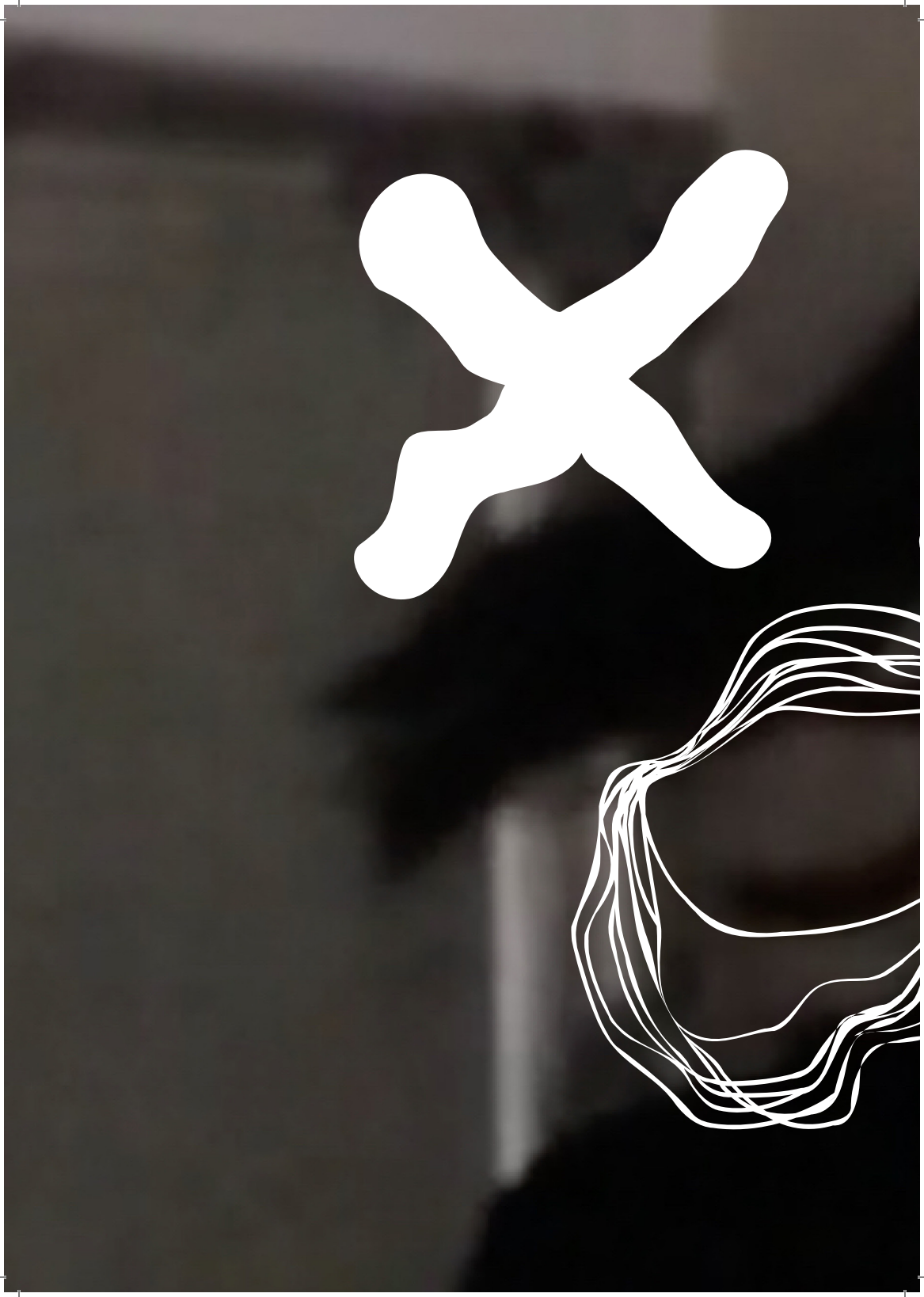
There is an alternative.

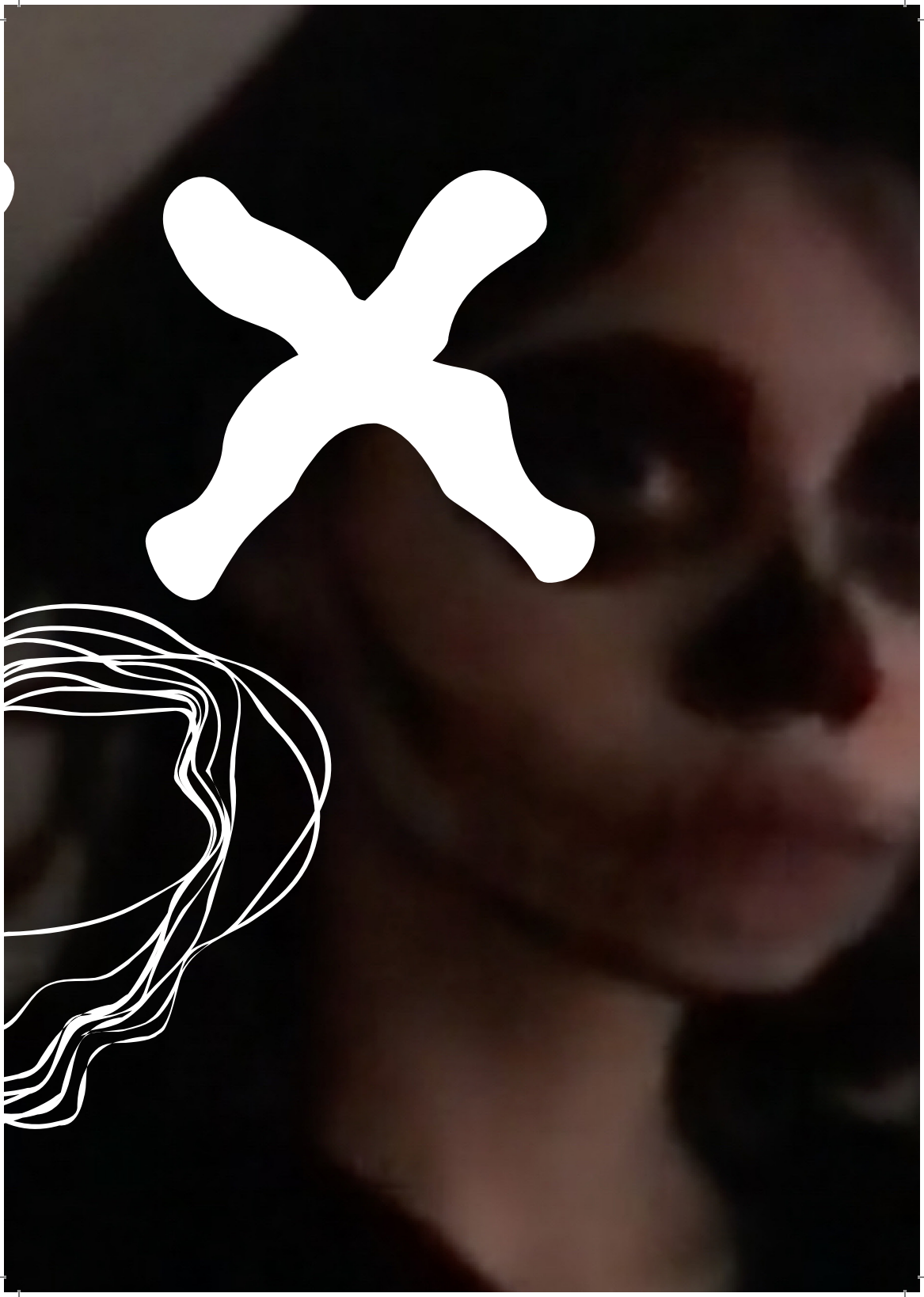
Harney, S. and Moten, F., 2013. The Undercommons: Fugitive Planning & Black Study. 1st ed. [ebook] New York: Minor Compositions, p.7. Available at: <https://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf>.

"Moten and Harney want to gesture to another place, a wild place that is not simply the left over space that limns real and regulated zones of polite society; rather, it is a wild place that continuously produces its own unregulated wildness. The zone we enter through Moten and Harney is ongoing and exists in the present and, as Harney puts it, "some kind of demand was already being enacted, fulfilled in the call itself." While describing the London Riots of 2011, Harney suggests that the riots and insurrections do not separate out "the request, the demand and the call" – rather, they enact the one in the other: "I think the call, in the way I would understand it, the call, as in the call and response, the response is already there before the call goes out. You're already in something." You are already in it. For Moten too, you are always already in the thing that you call for and that calls you. What's more, the call is always a call to disorder and this disorder or wildness shows up in many places: in jazz, in improvisation, in noise. The disordered sounds that we refer to as cacophony will always be cast as "extra-musical," as Moten puts it, precisely because we hear something in them that reminds us that our desire for harmony is arbitrary and in another world, harmony would sound incomprehensible. Listening to cacophony and noise tells us that there is a wild beyond to the structures we inhabit and that inhabit us."



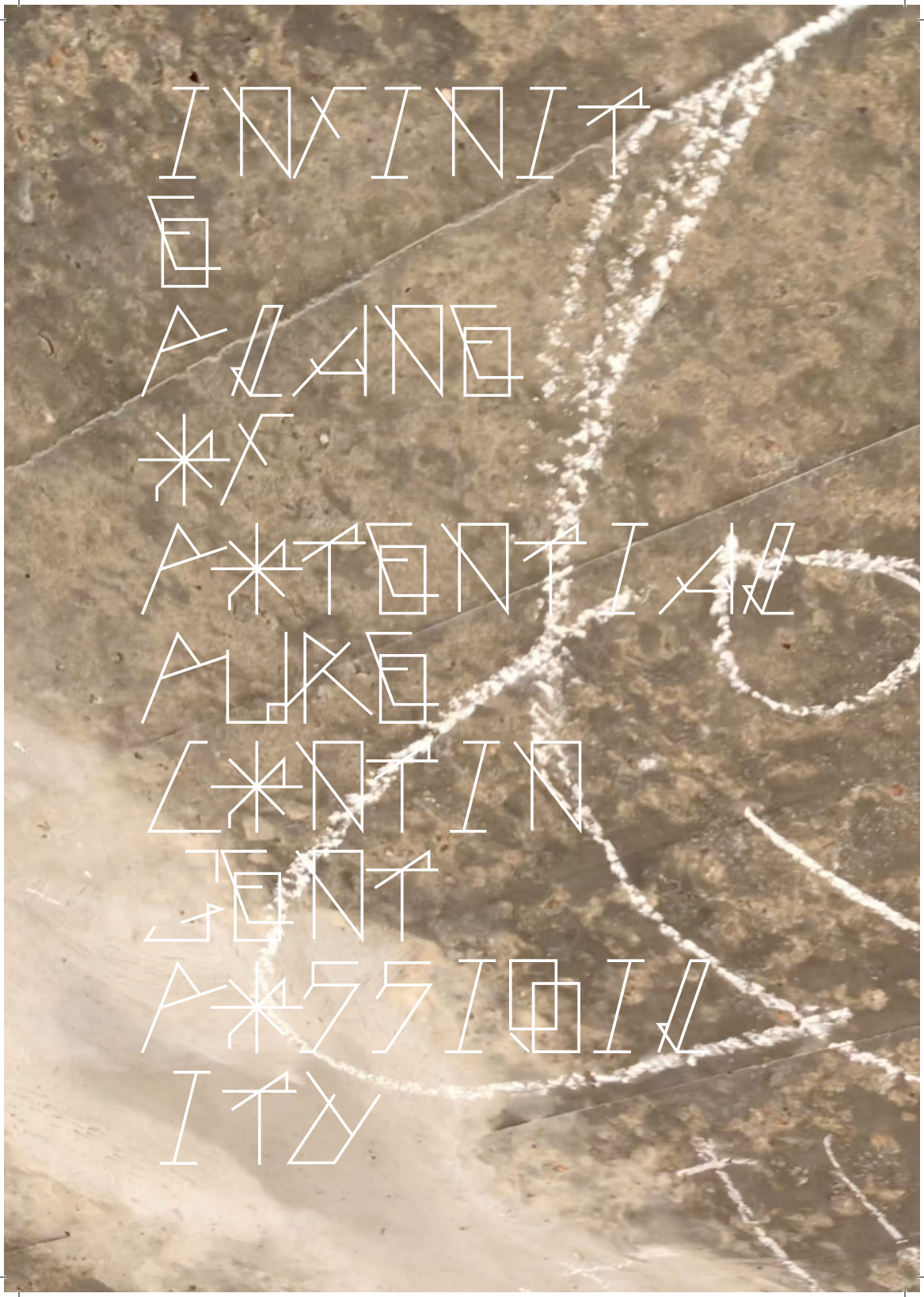


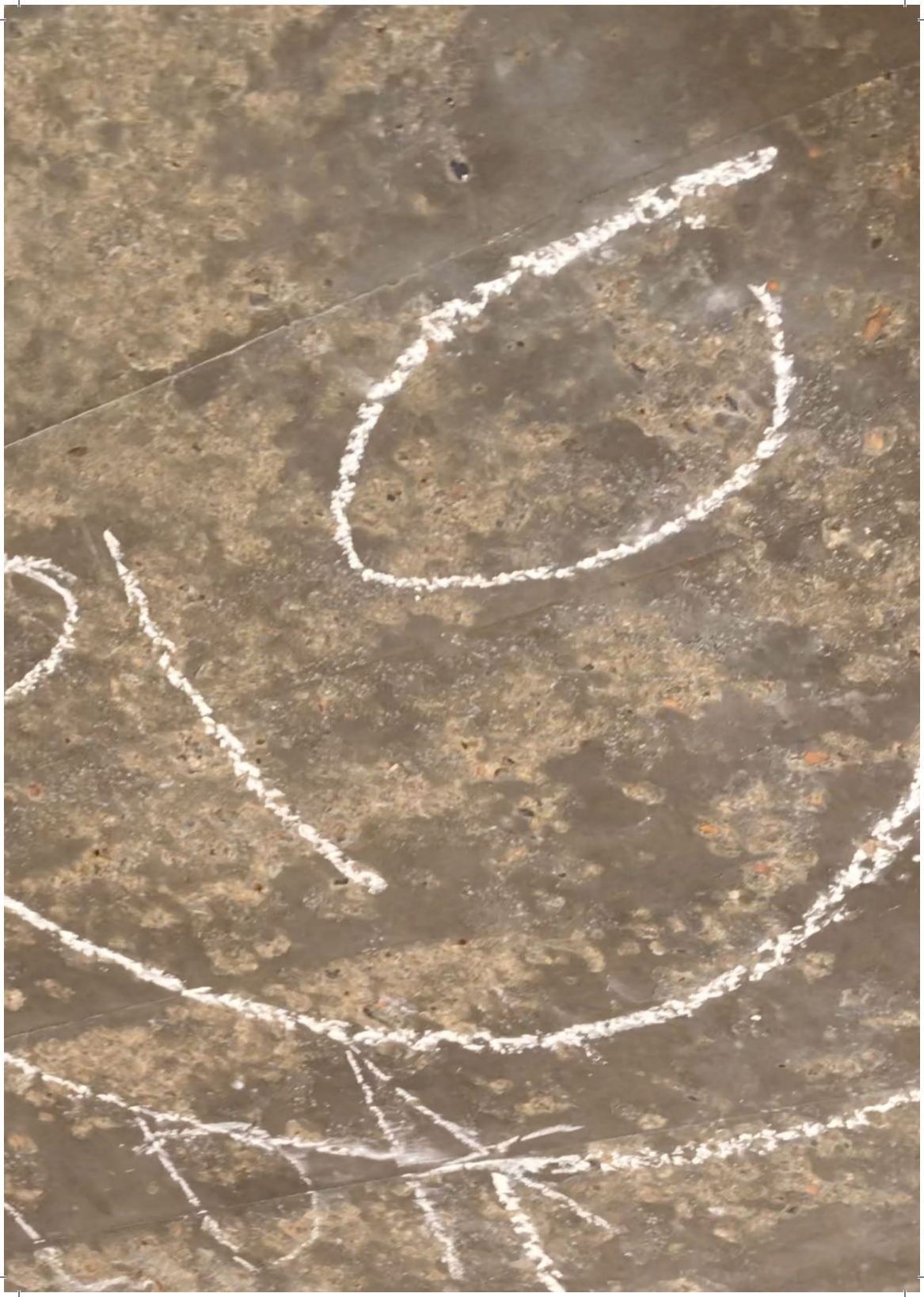




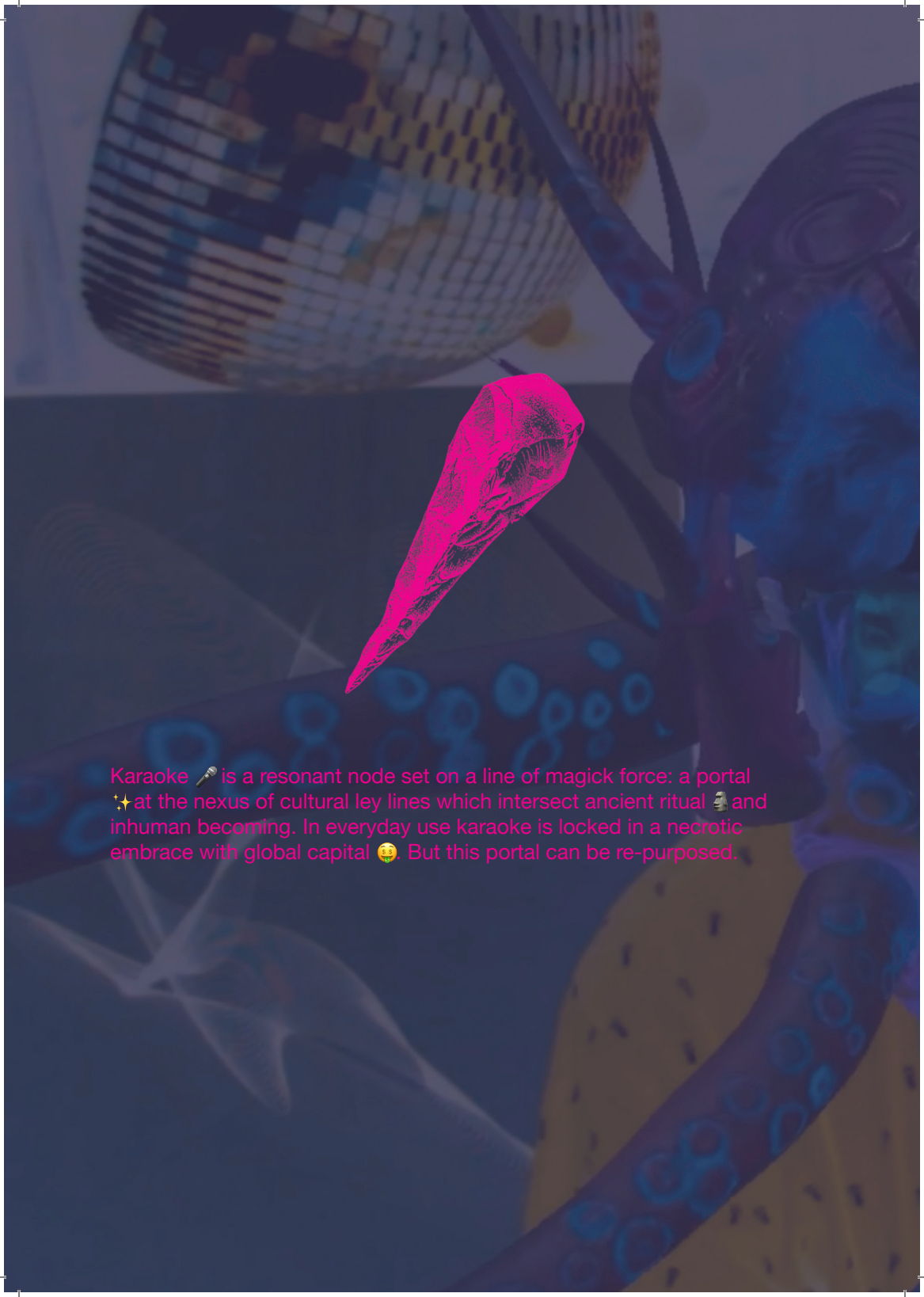
Infinite
plane
of
potential
pure
contingent
possibility
outside-outside
of
this
dead
vacuum

welcome
to
The
Antivoid

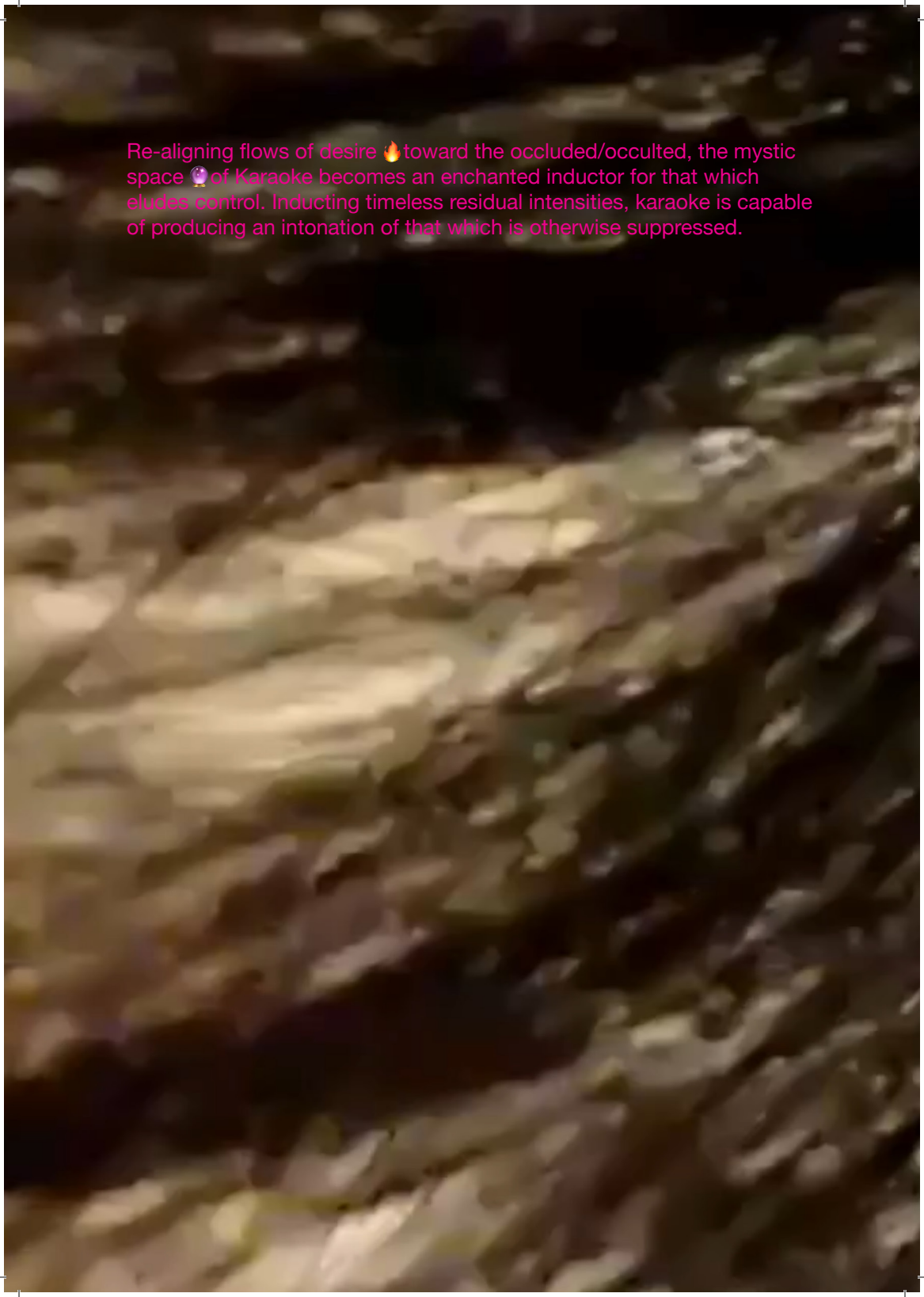

INFINITE
PLANE
OF
POTENTIAL
PURE
CONTINGENT
POSSIBILITY




Long Night 2020.mkv

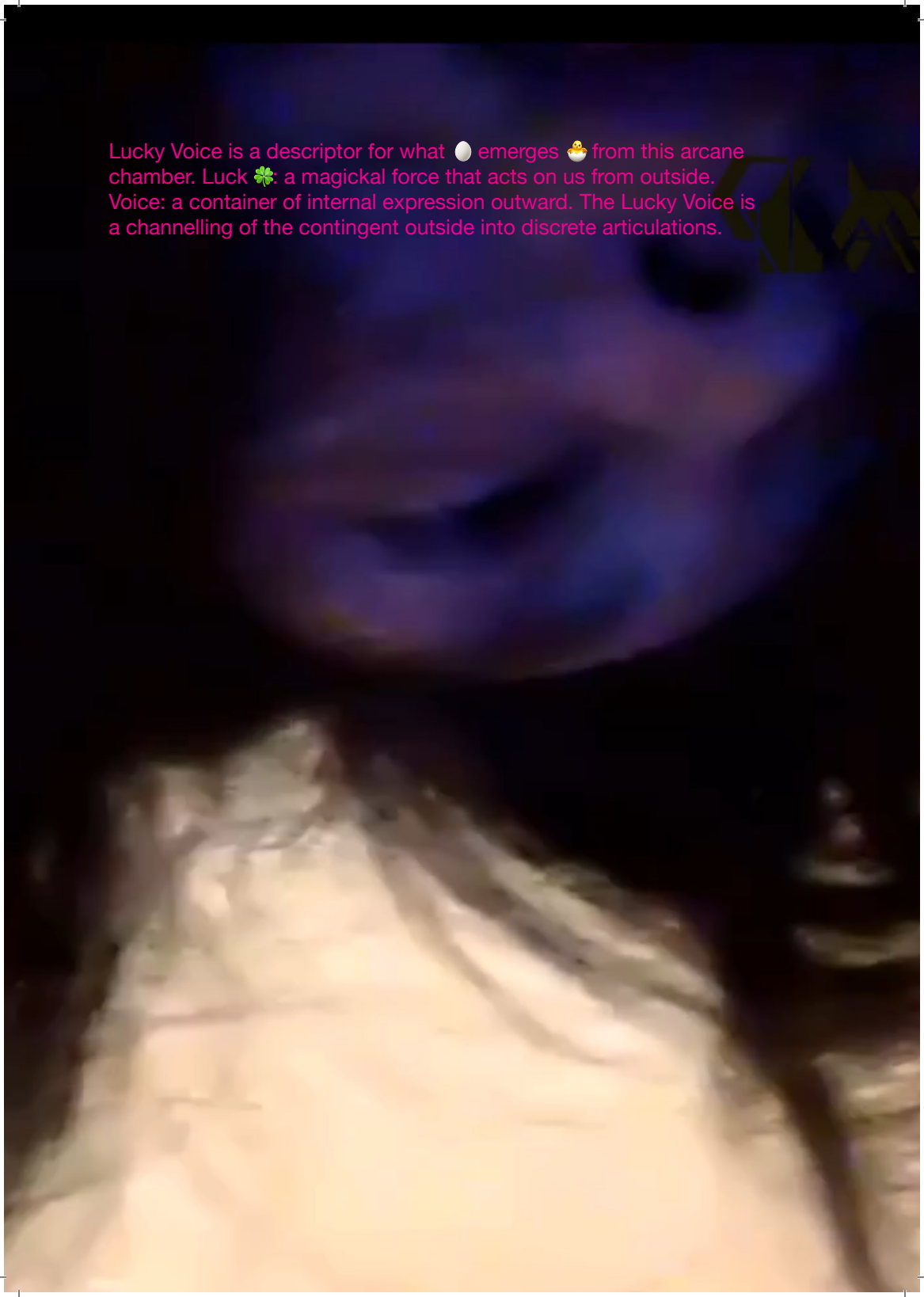


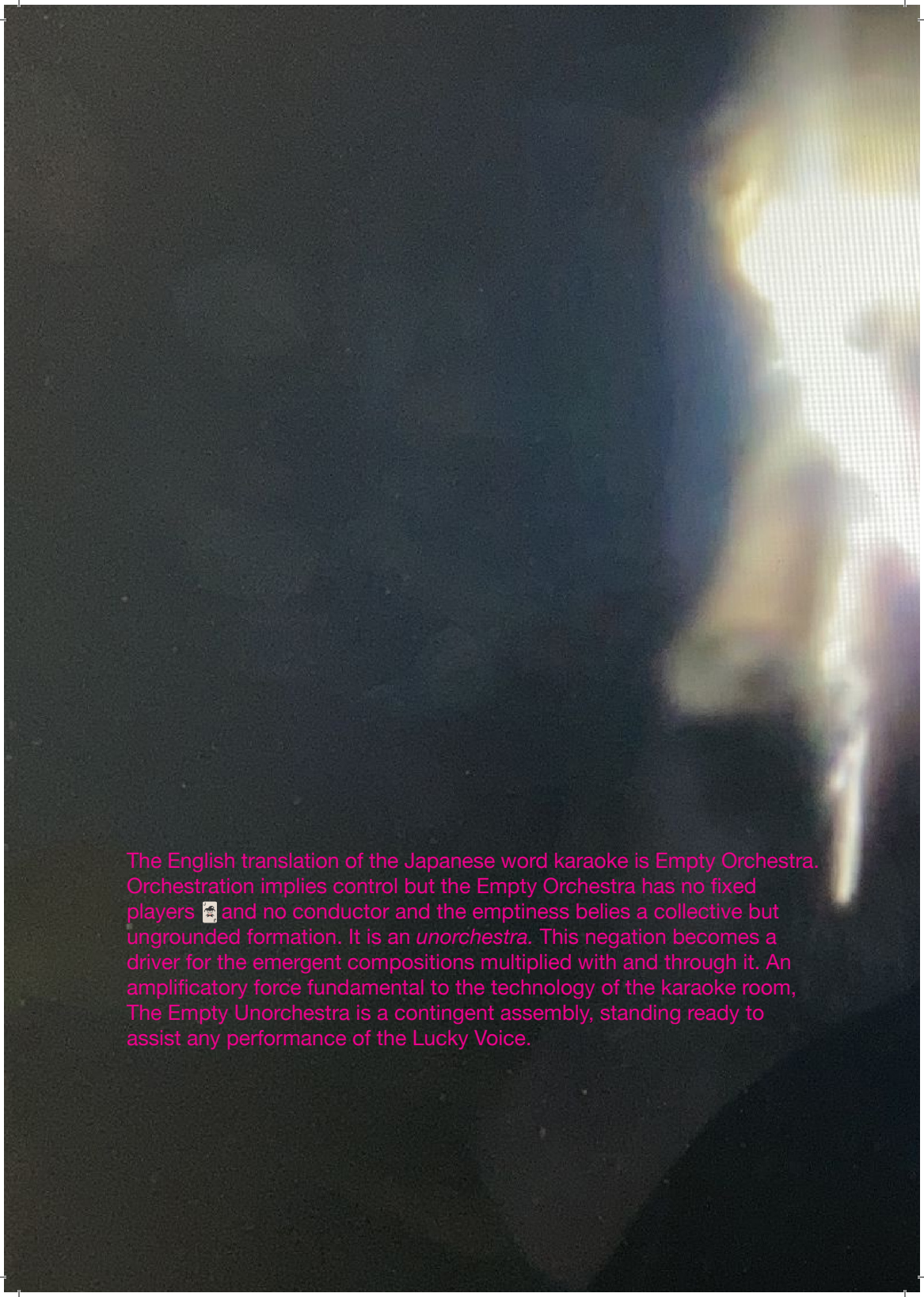
Karaoke 🎤 is a resonant node set on a line of magick force: a portal ✨at the nexus of cultural ley lines which intersect ancient ritual 🗿 and inhuman becoming. In everyday use karaoke is locked in a necrotic embrace with global capital 🤑. But this portal can be re-purposed.



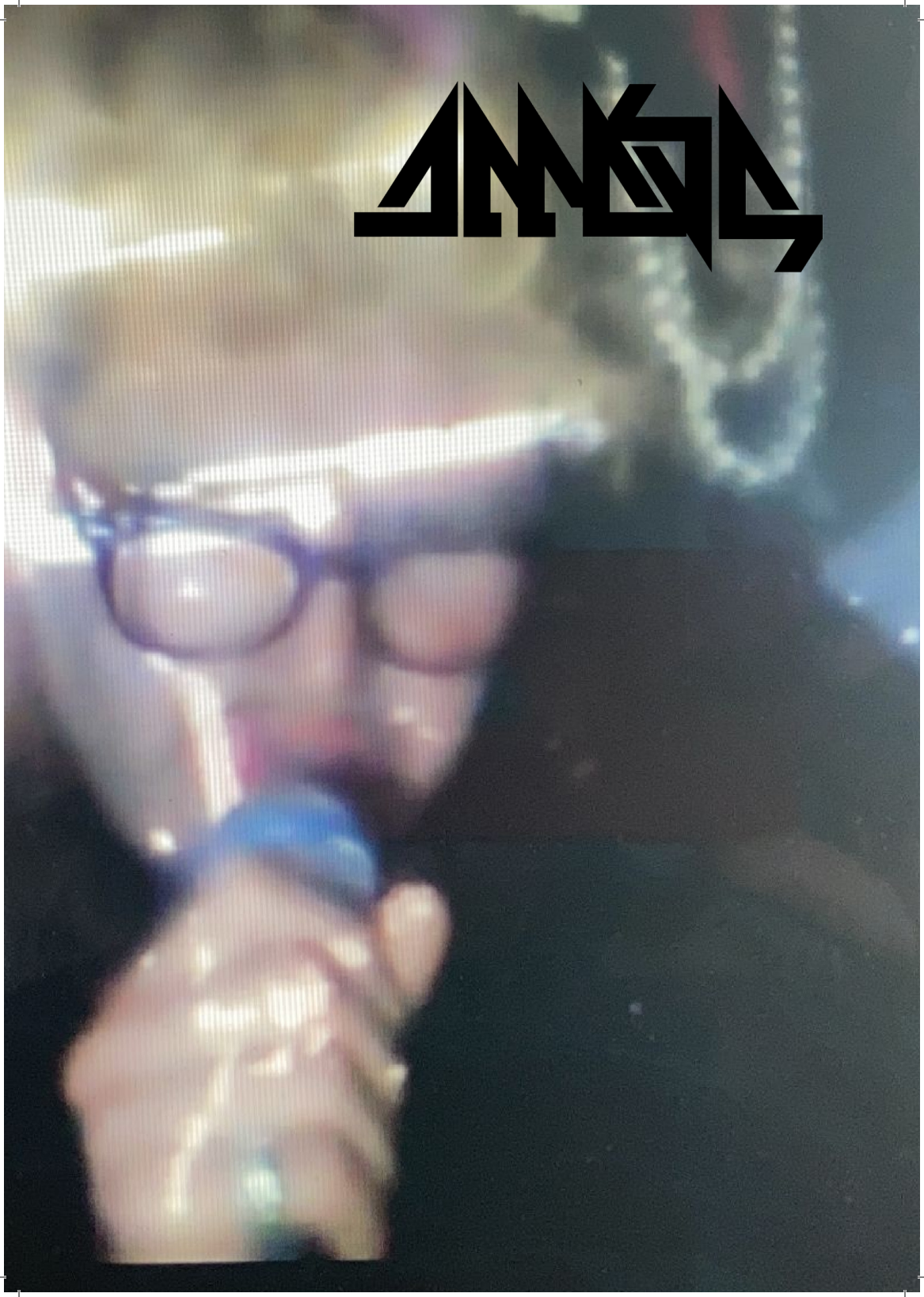
Re-aligning flows of desire 🔥toward the occluded/occulted, the mystic space 🔮of Karaoke becomes an enchanted inductor for that which eludes control. Inducting timeless residual intensities, karaoke is capable of producing an intonation of that which is otherwise suppressed.

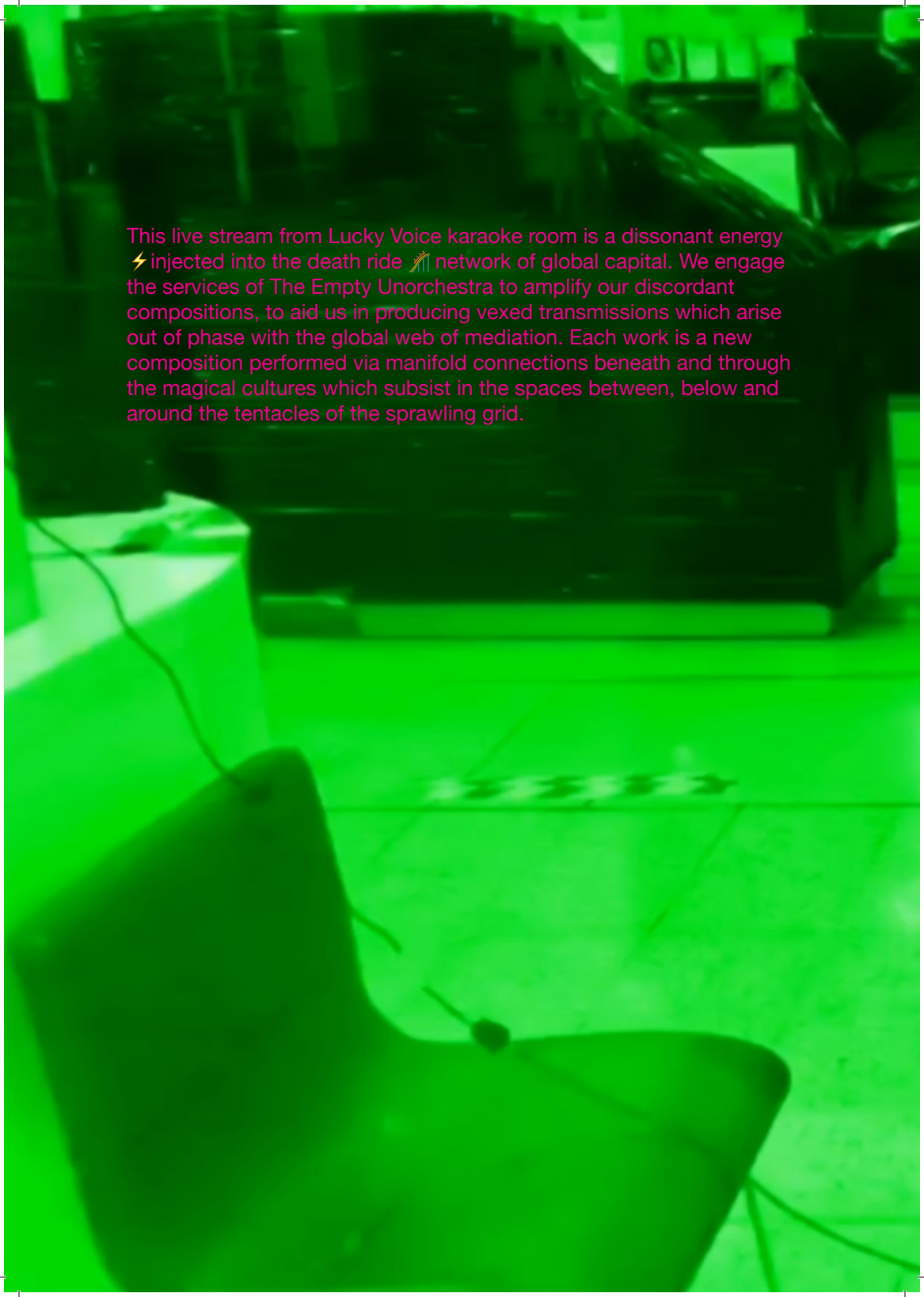
Lucky Voice is a descriptor for what 🥚 emerges 🐣 from this arcane chamber. Luck 🍀: a magickal force that acts on us from outside. Voice: a container of internal expression outward. The Lucky Voice is a channelling of the contingent outside into discrete articulations.



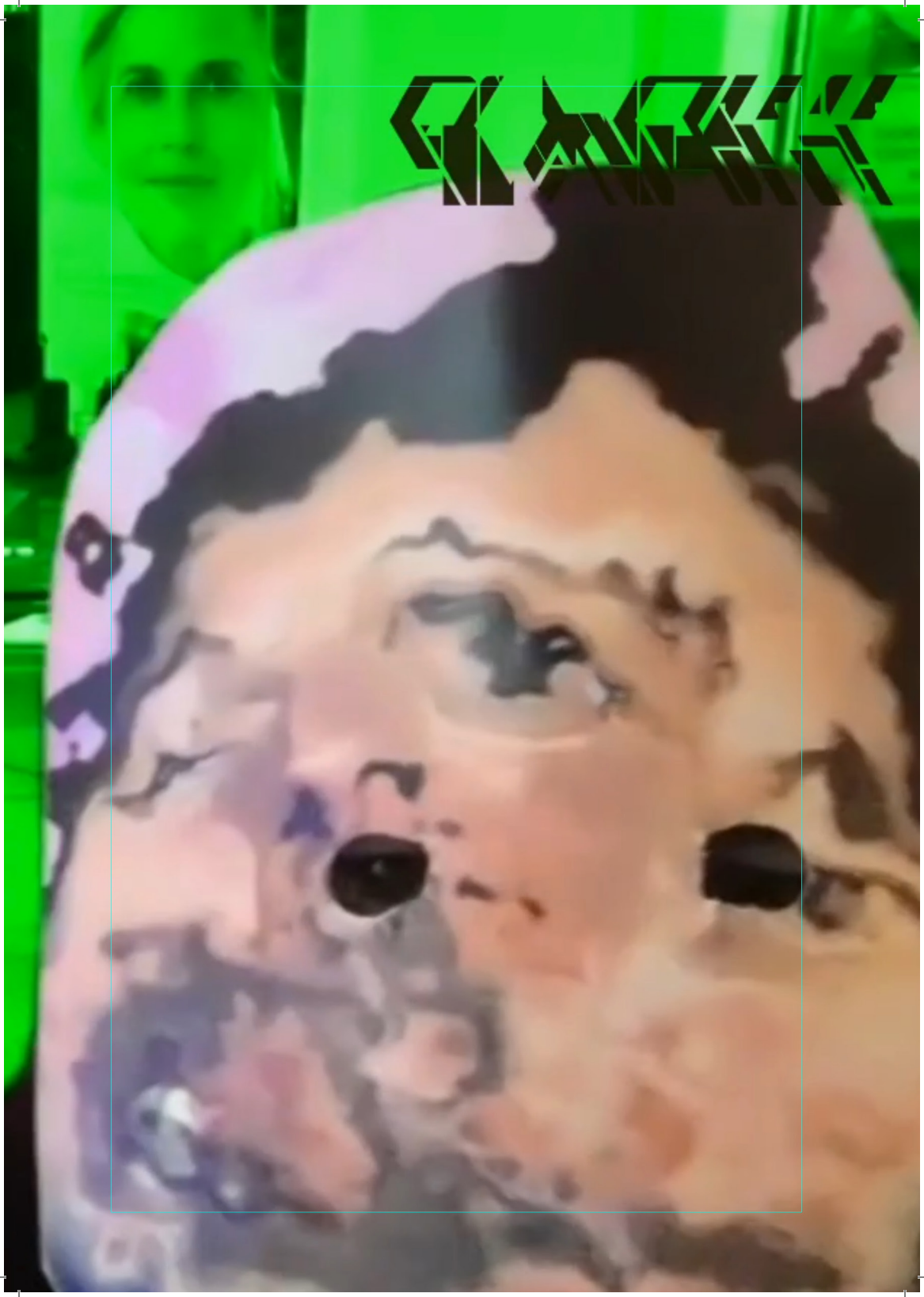


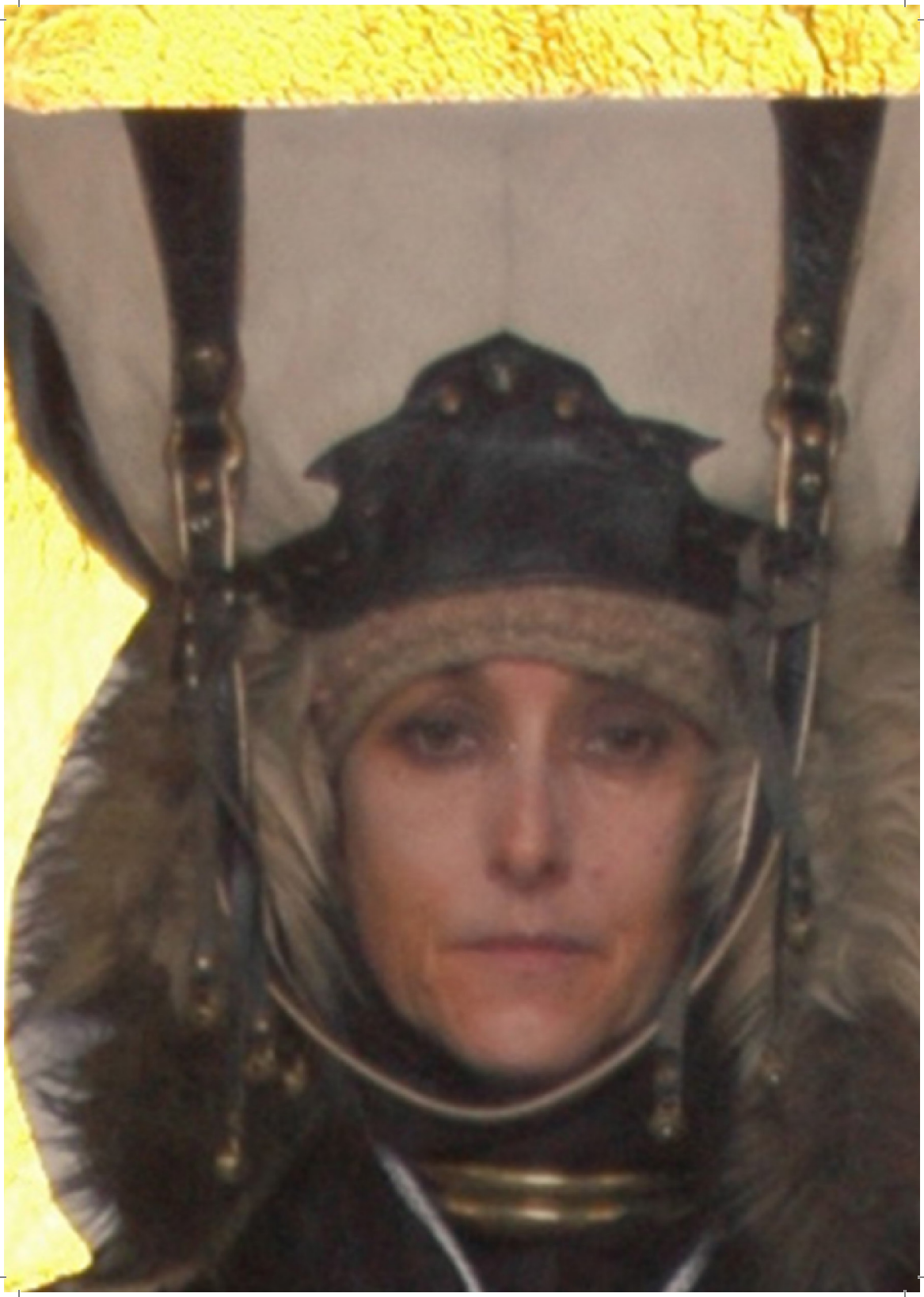
The English translation of the Japanese word karaoke is Empty Orchestra. Orchestration implies control but the Empty Orchestra has no fixed players and no conductor and the emptiness belies a collective but ungrounded formation. It is an *unorchestra.* This negation becomes a driver for the emergent compositions multiplied with and through it. An amplificatory force fundamental to the technology of the karaoke room, The Empty Unorchestra is a contingent assembly, standing ready to assist any performance of the Lucky Voice.

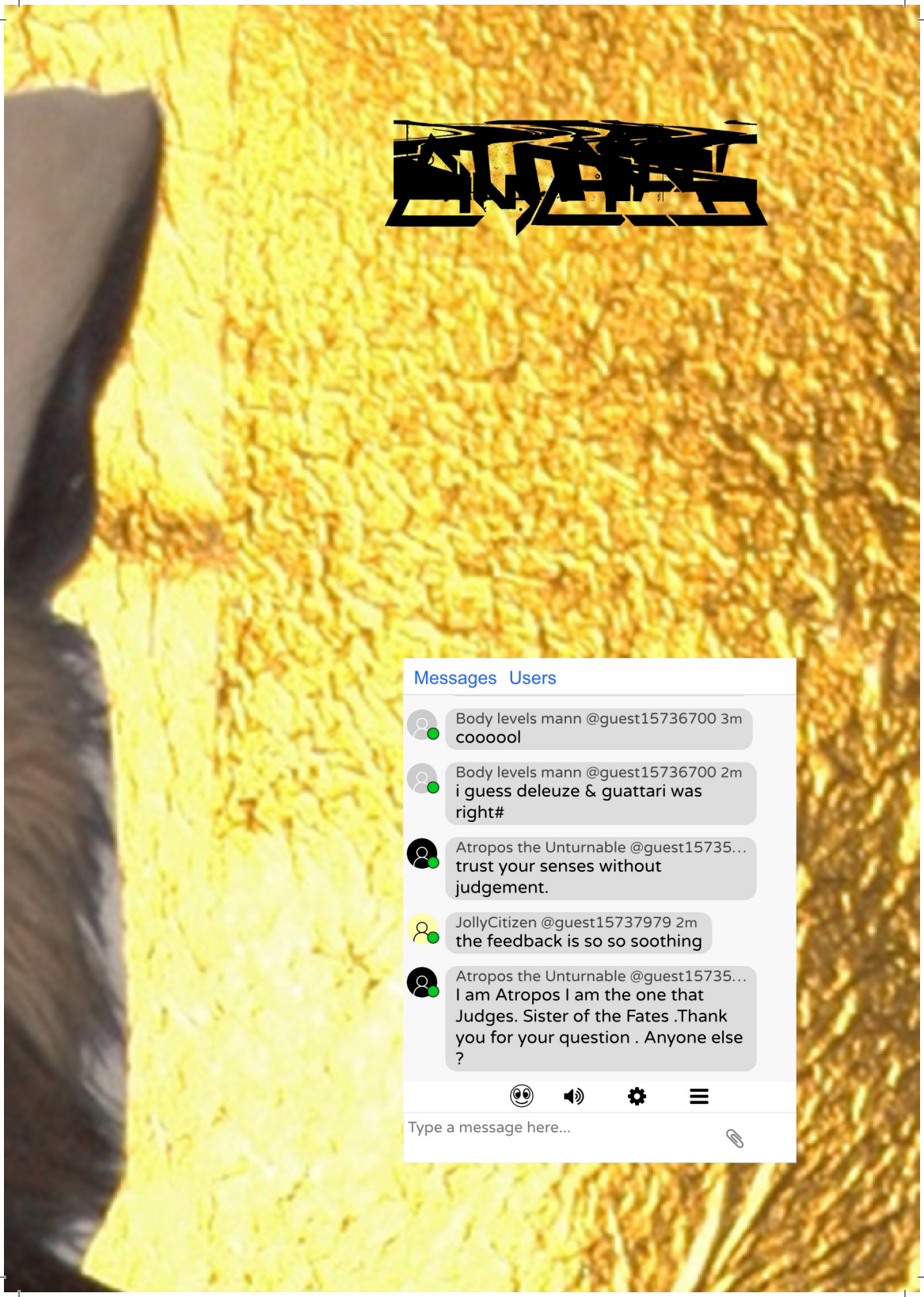




This live stream from Lucky Voice karaoke room is a dissonant energy ⚡injected into the death ride 🎋 network of global capital. We engage the services of The Empty Unorchestra to amplify our discordant compositions, to aid us in producing vexed transmissions which arise out of phase with the global web of mediation. Each work is a new composition performed via manifold connections beneath and through the magical cultures which subsist in the spaces between, below and around the tentacles of the sprawling grid.






Messages Users
Body levels mann @guest15736700 3m
coooool
Body levels mann @guest15736700 2m
i guess deleuze & guattari was right#
Atropos the Unturnable @guest15735...
trust your senses without judgement.
JollyCitizen @guest15737979 2m
the feedback is so so soothing
Atropos the Unturnable @guest15735...
I am Atropos I am the one that Judges. Sister of the Fates .Thank you for your question . Anyone else ?
Type a message here...

Grot

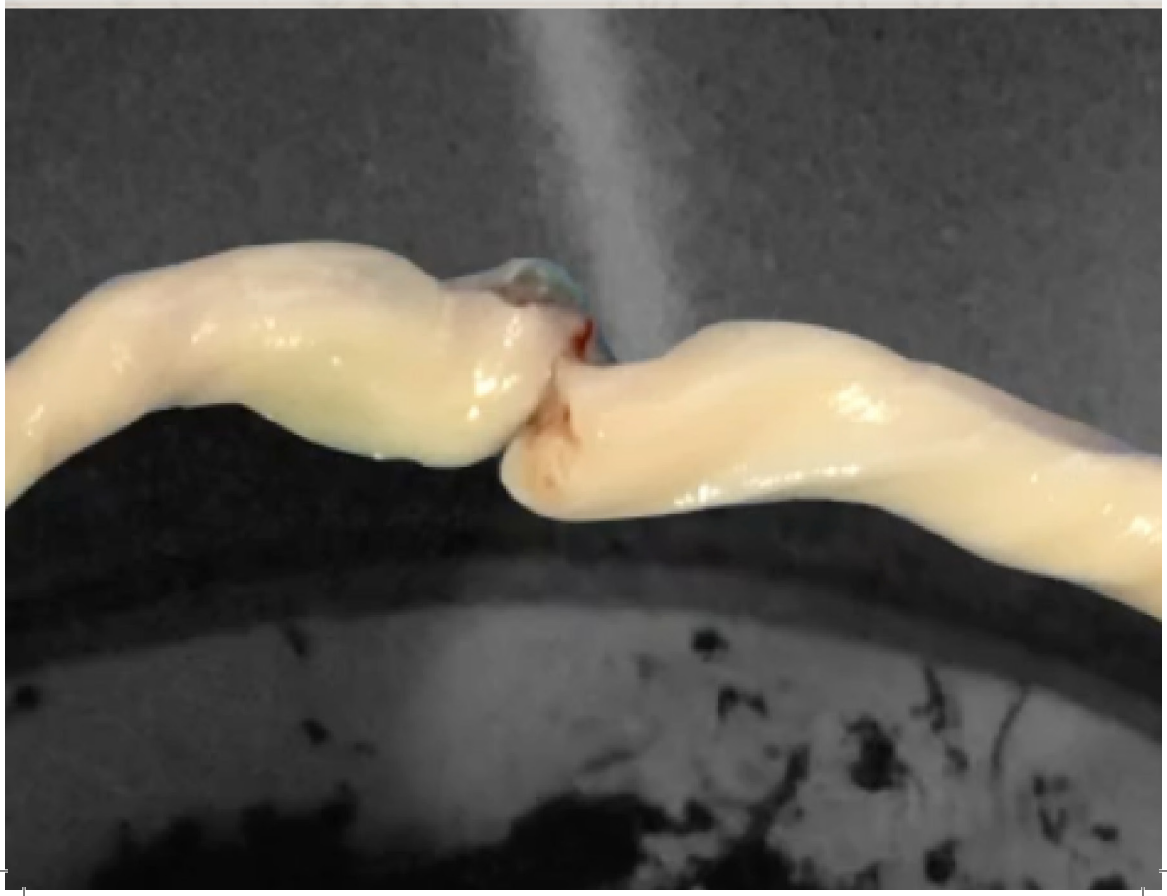
10:28

l' act of 'becoming

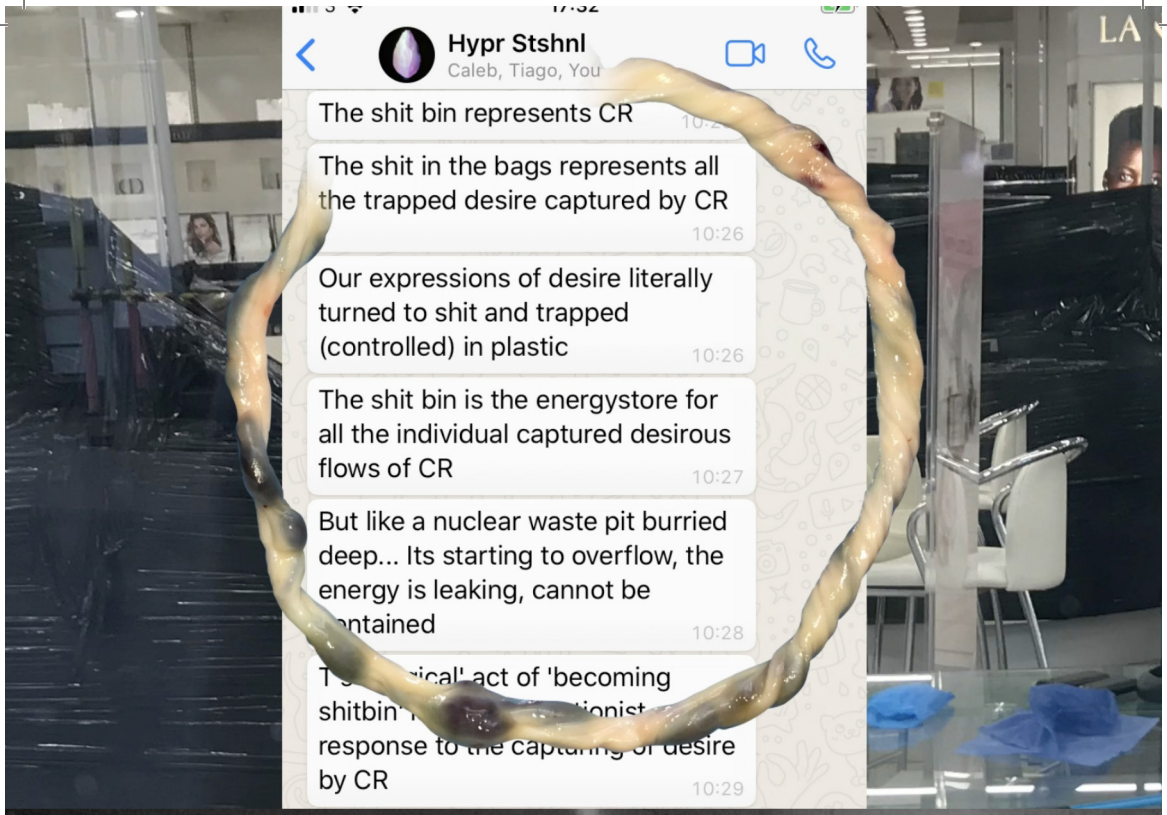
ionist

the captaining of desire

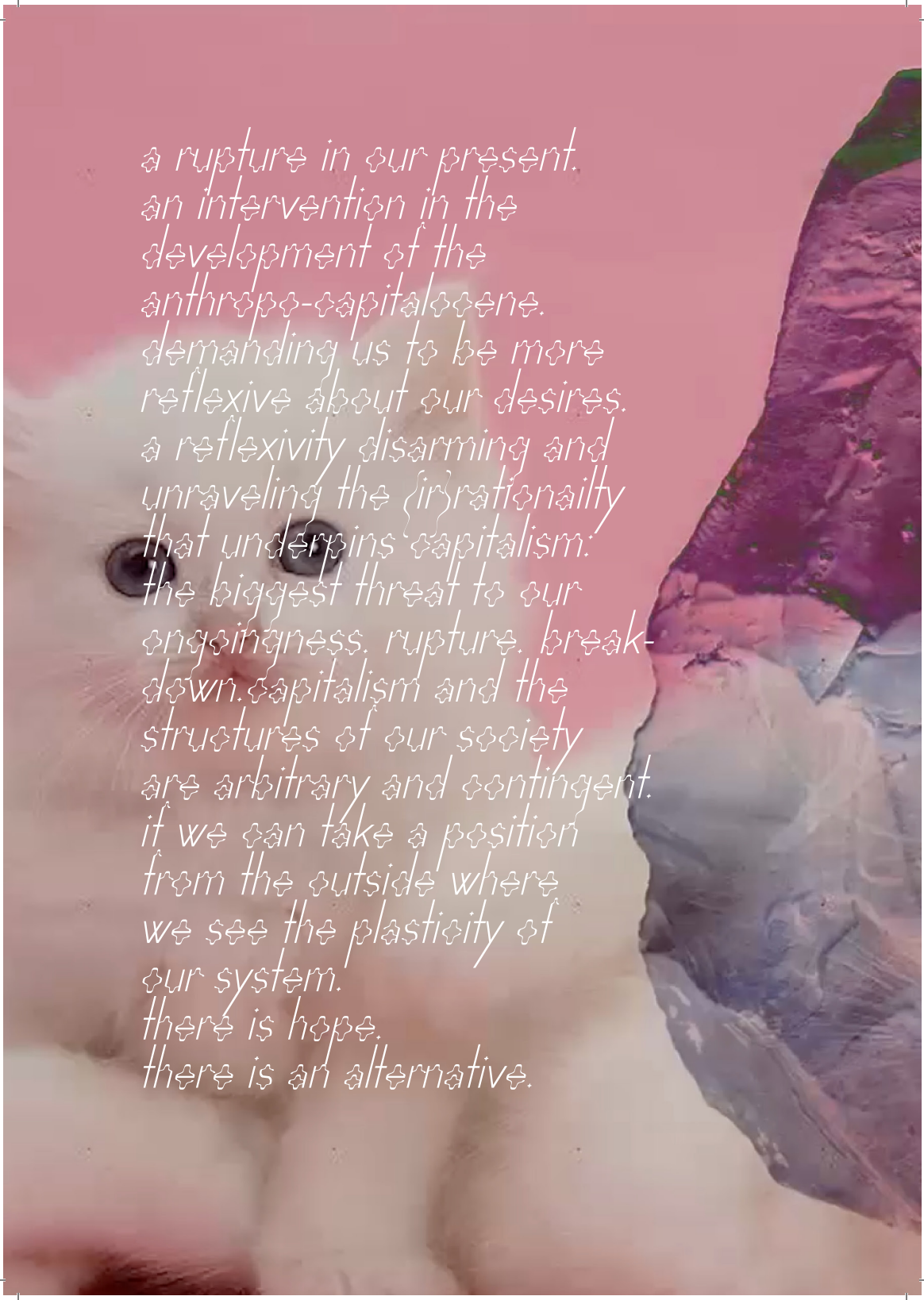
10:29



Flows



*CR = Capitalist Realism (see, Fisher 2009)

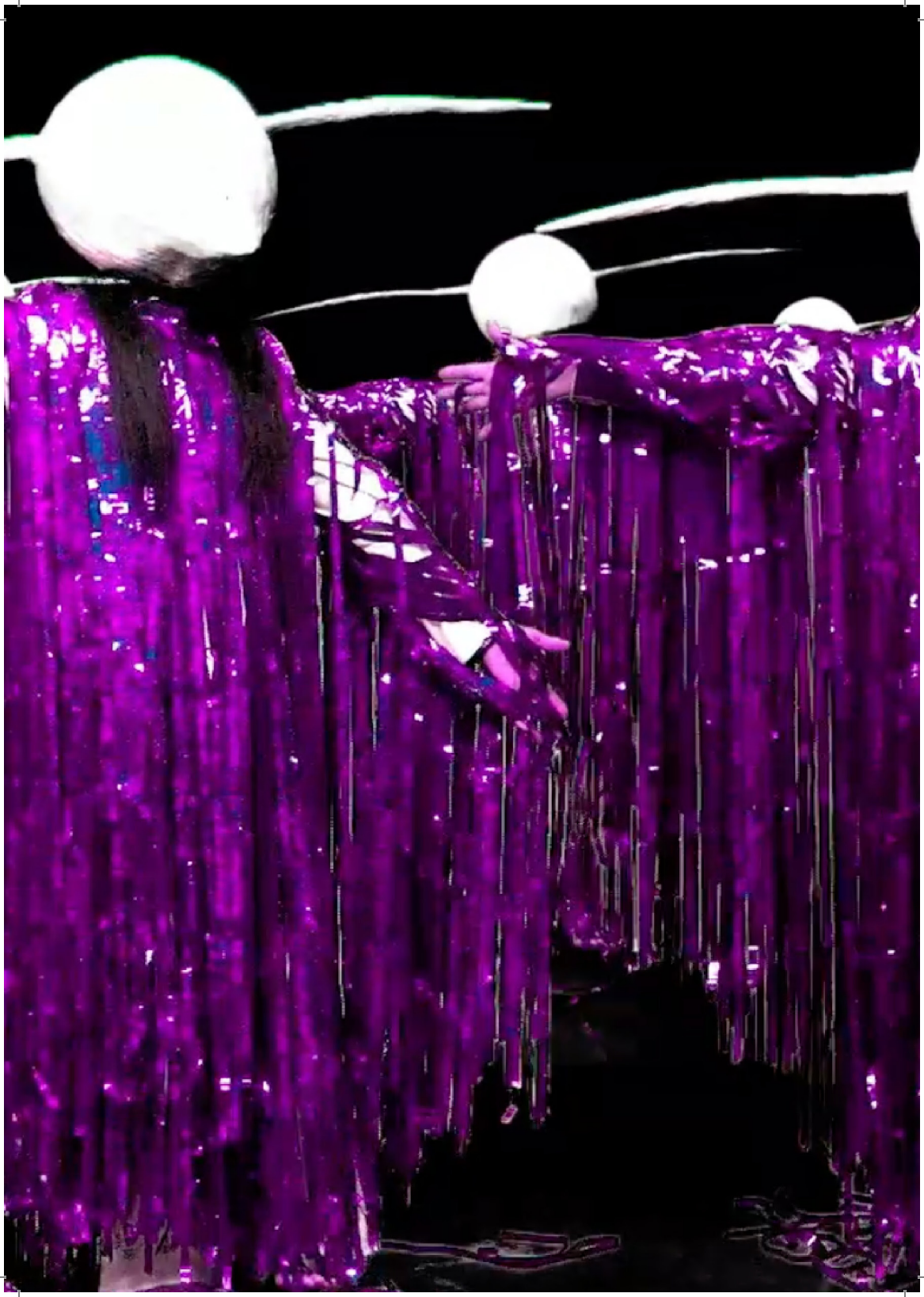


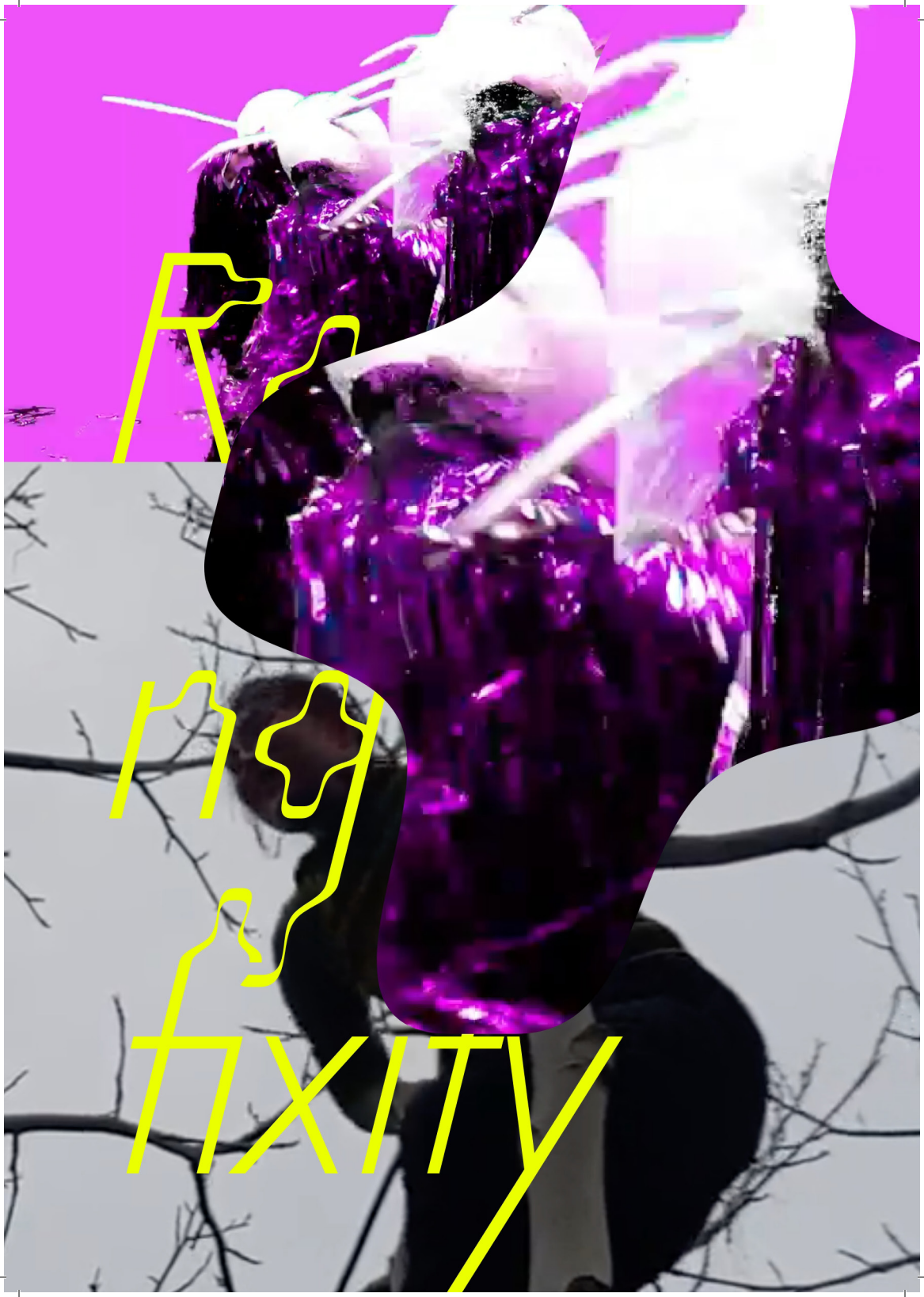
a rupture in our present.
an intervention in the
development of the
anthropo-capitalocene.
demanding us to be more
reflexive about our desires.
a reflexivity disarming and
unraveling the (ir)rationailty
that underpins capitalism:
the biggest threat to our
ongoingness. rupture. break-
down.capitalism and the
structures of our society
are arbitrary and contingent.
if we can take a position
from the outside where
we see the plasticity of
our system.
there is hope.
there is an alternative.

future in our present

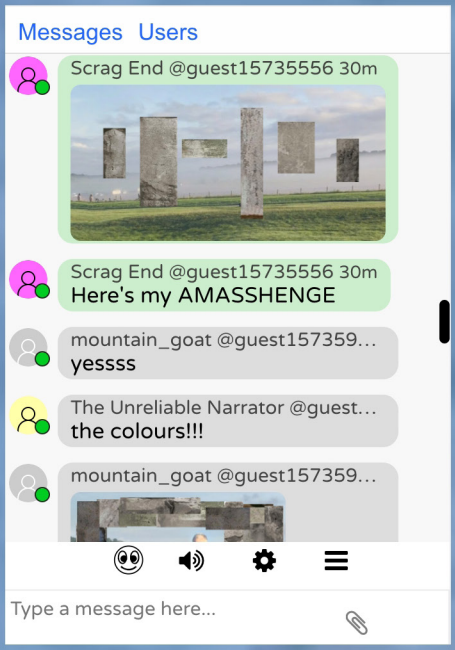
How to reach beyond or be reached from beyond these horizons? Our answers have been fugitivity and the practice of omnistition, all under the banner of xenofuturism. Ongoing questions revolve around the emancipative instrumentalisation of a libidinal economy, the notion of extrinsic agency, and joyousness as an act of political refusal.

This is a statement of intent: social plasticity arrives through "Outsight" (outside thought-position) as it enables us to see the otherwise naturalised structures of our society as arbitrary and contingent. The 'outside' understood as some inherent political facility of art has been (rightly) critiqued, but outsightis key when we talk about the contemporary conditions of capture.

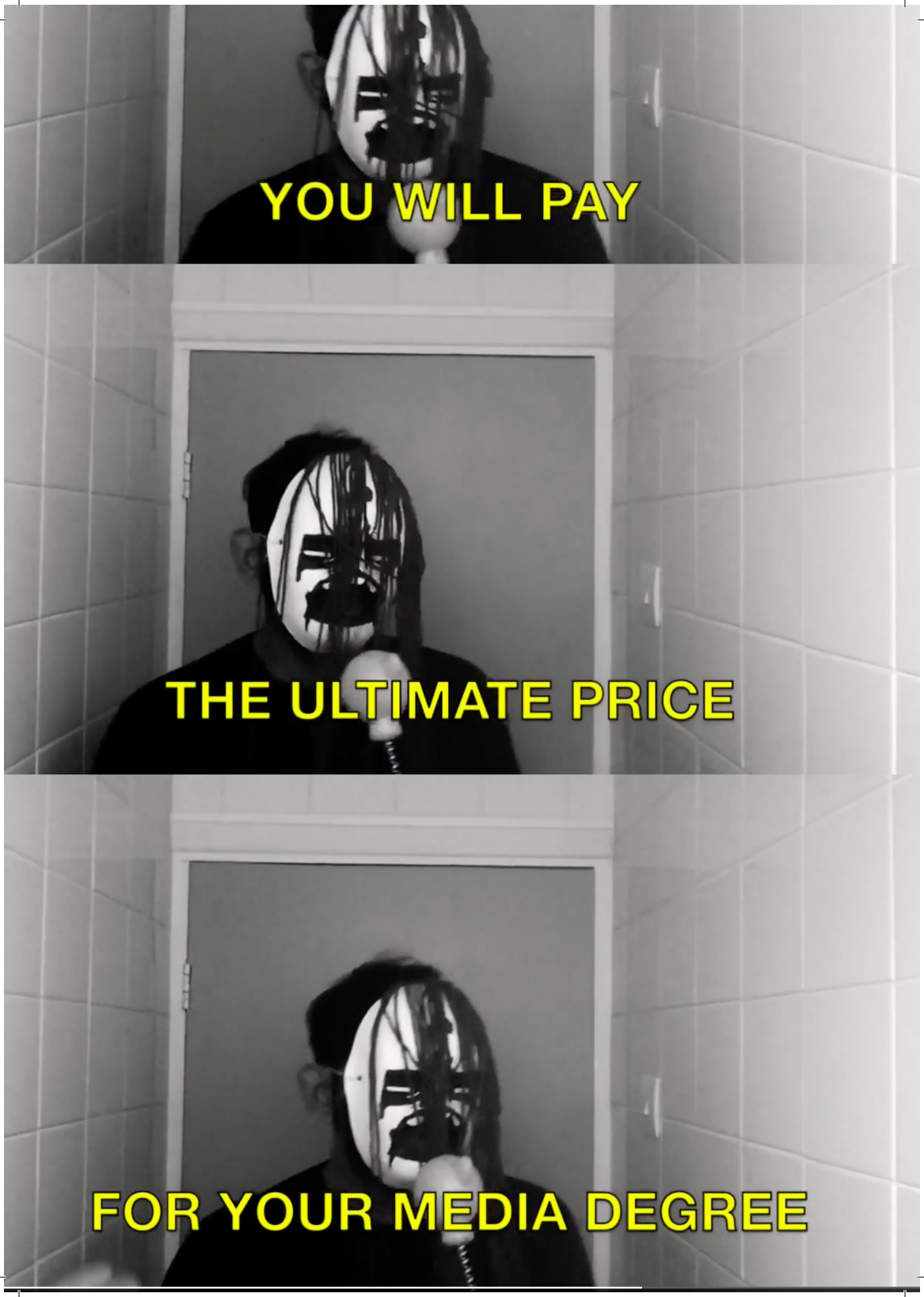


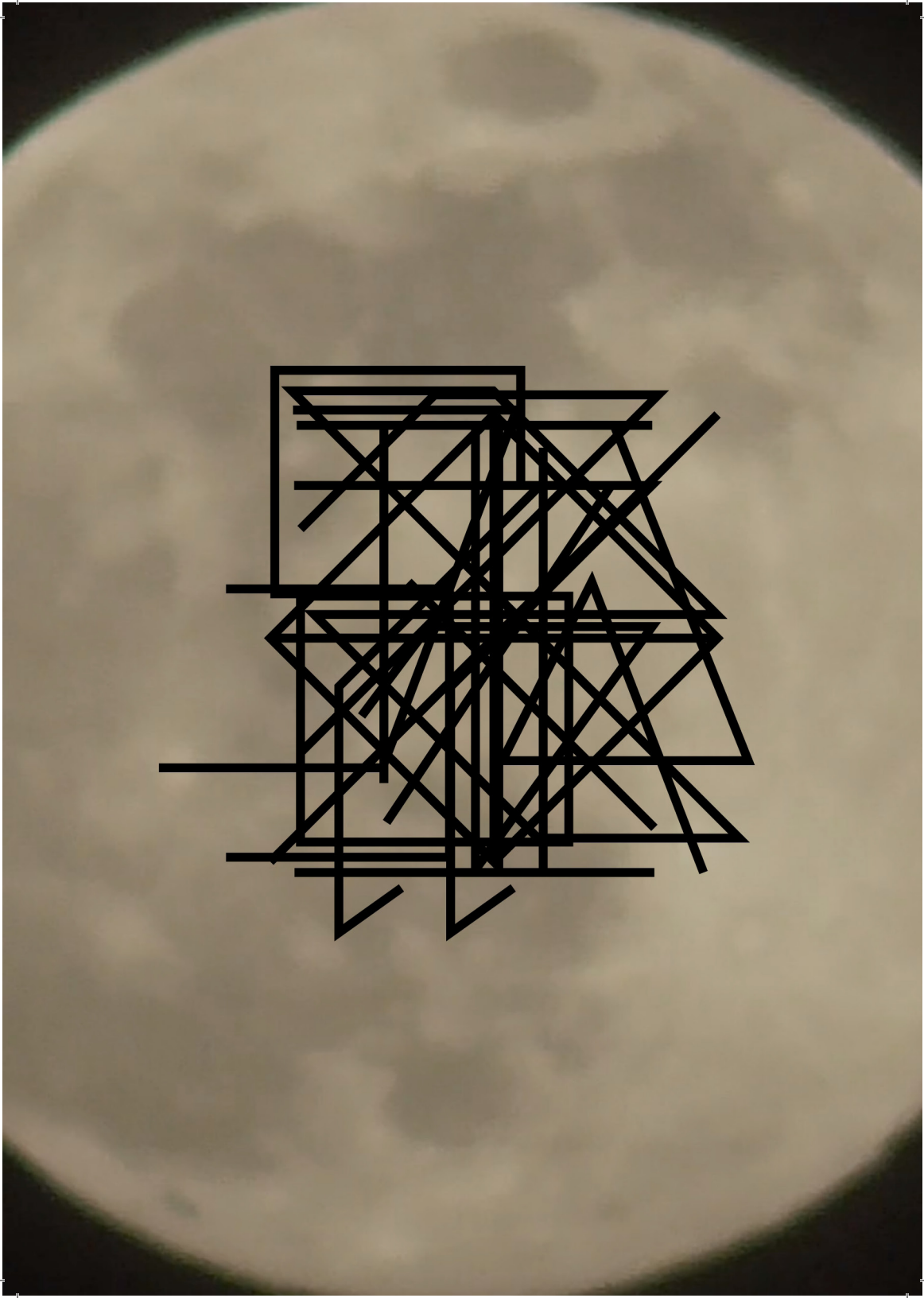

R
ity
fixity


Resisti
ng
city


Messages Users
Scrag End @guest15735556 30m
Scrag End @guest15735556 30m
Here's my AMASSHENGE
mountain_goat @guest157359...
yessss
The Unreliable Narrator @guest...
the colours!!!
mountain_goat @guest157359...
Type a message here...


scrzgs

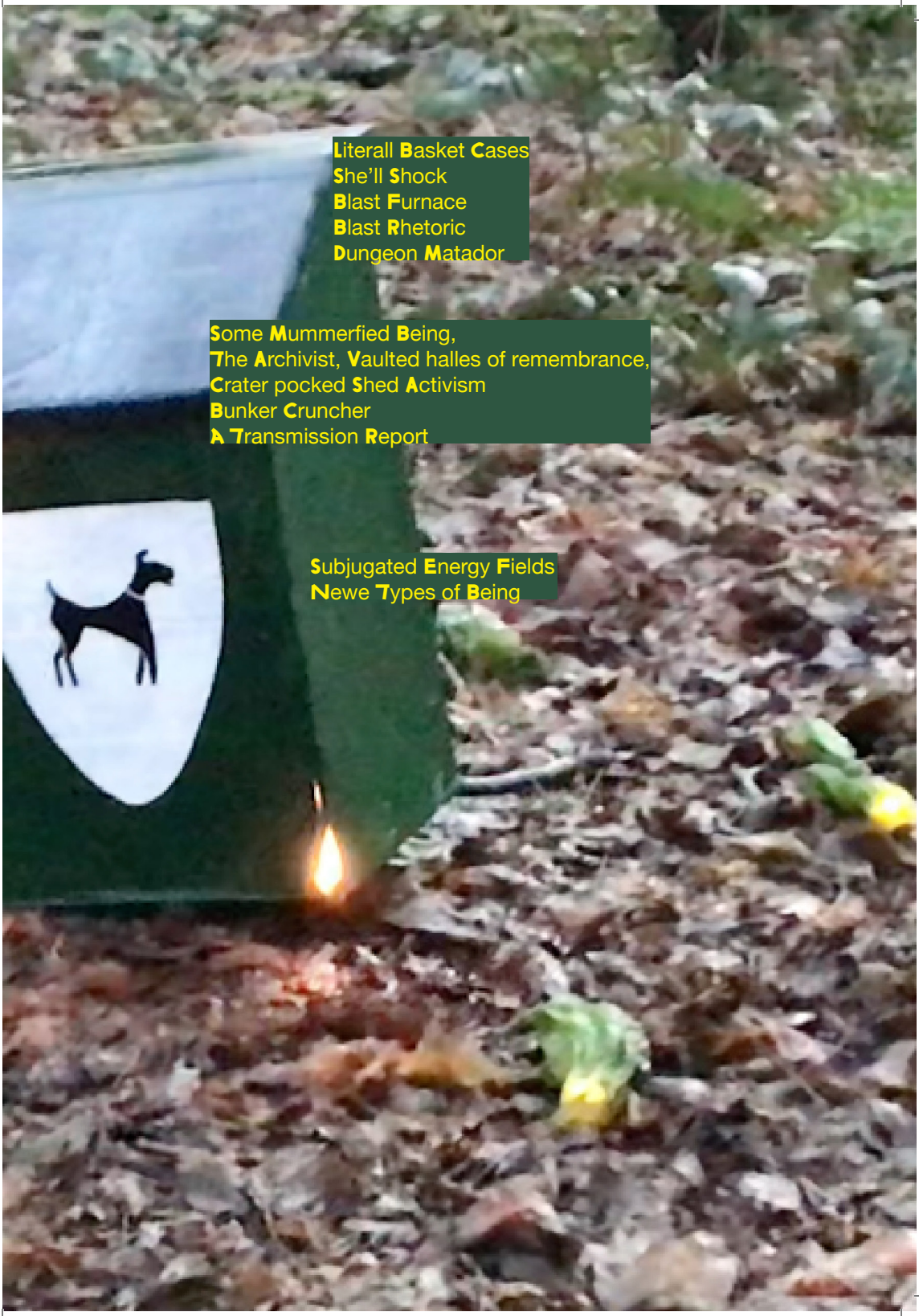

YOU WILL PAY
THE ULTIMATE PRICE
FOR YOUR MEDIA DEGREE



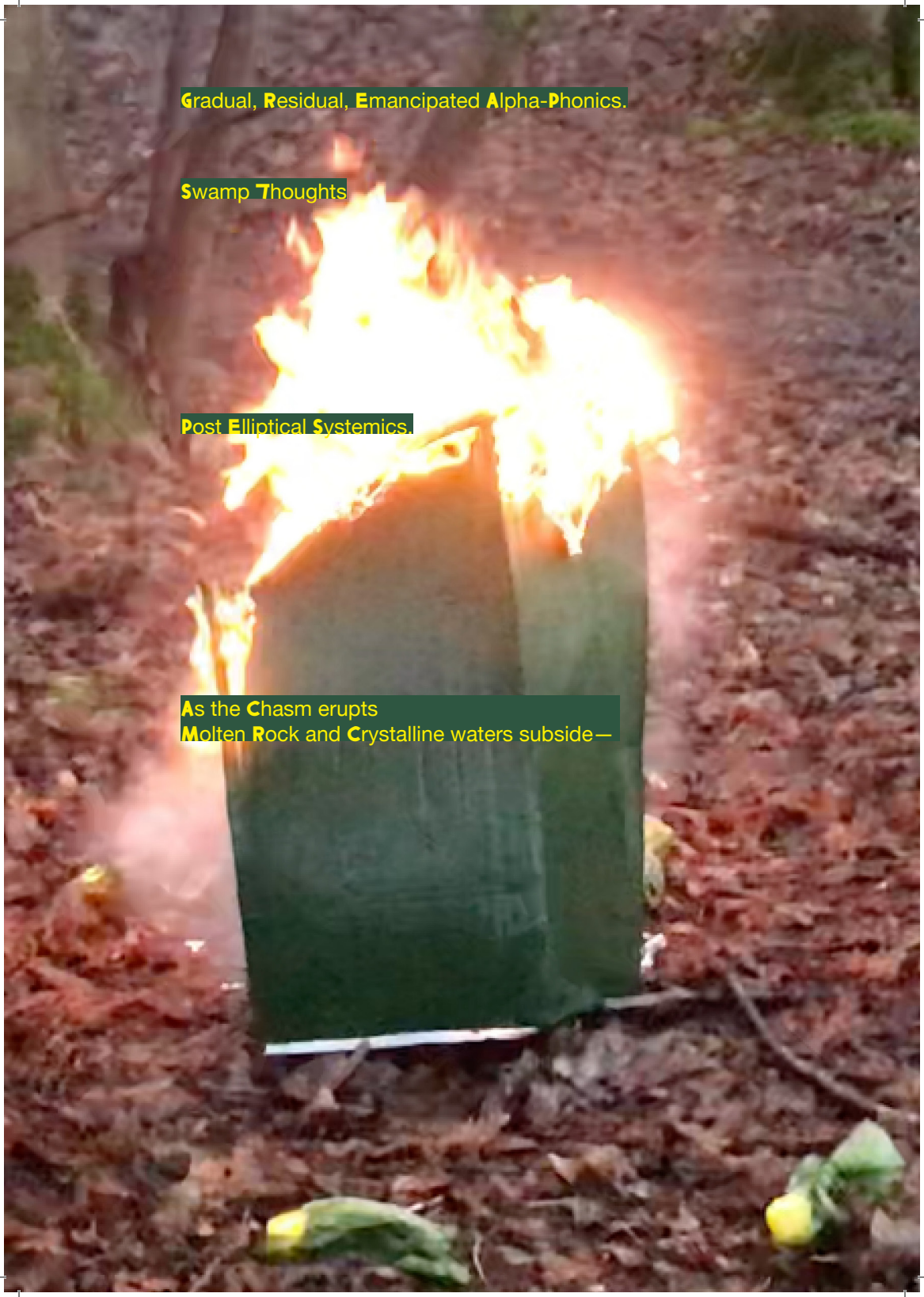
*UTSIDE
*UTSIDE
*X
THIS
DEAD
BACKWA

Byrne thy)cons

Oft The Pommez,
Hi Low End Theof,
Reconstituted residual corporate floatex,
MR) Tapestry dimension,
pulsing spectres haunt the hay lofts of our consciousness,
Bunkers awash, a hyper conduit of stylised essence pours forth, where thee earth once holed.


Literall Basket Cases
She'll Shock
Blast Furnace
Blast Rhetoric
Dungeon Matador
Some Mummerfied Being,
The Archivist, Vaulted halles of remembrance,
Crater pocked Shed Activism
Bunker Cruncher
A Transmission Report
Subjugated Energy Fields
Newe Types of Being


Newt Exed

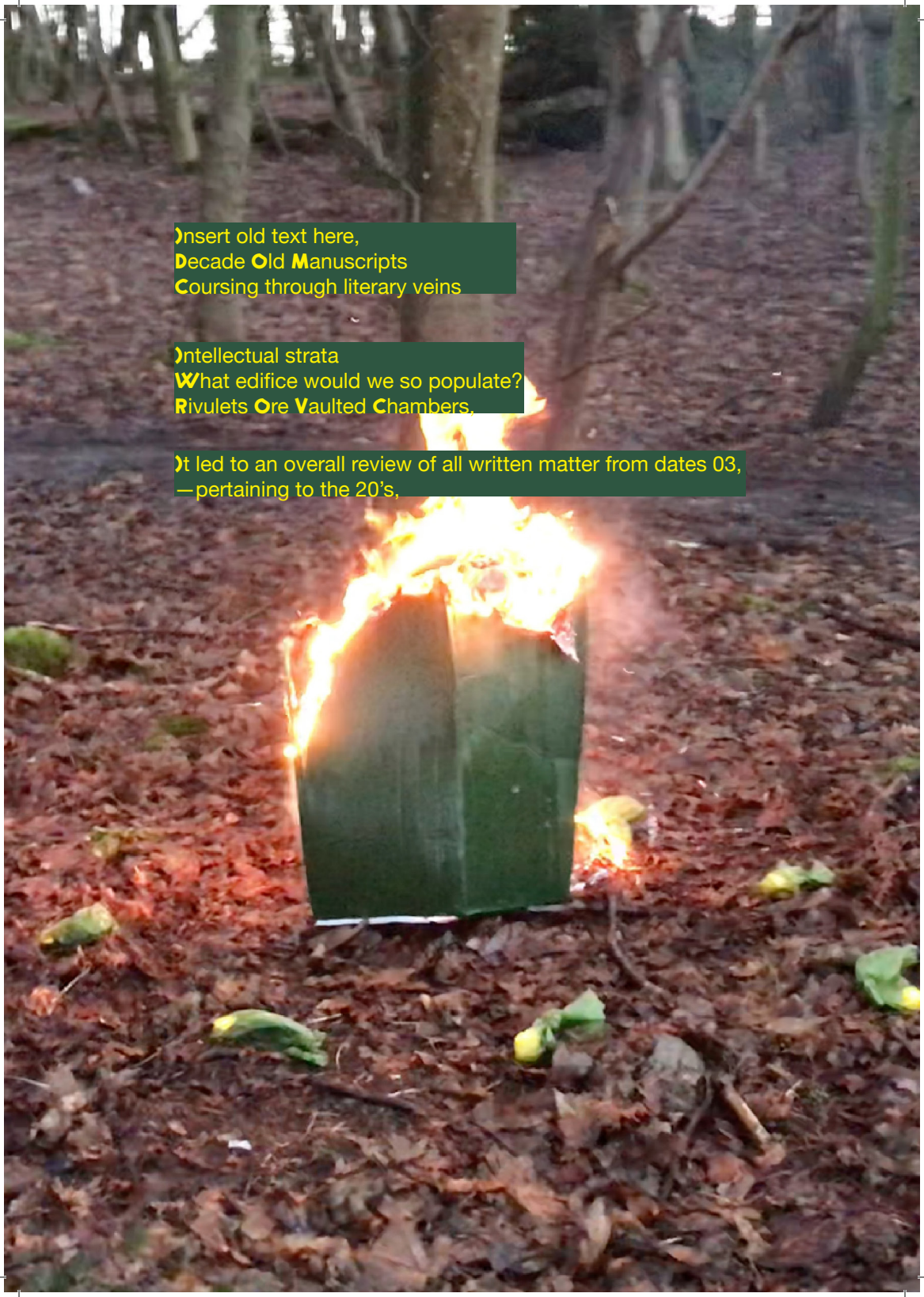


Gradual, Residual, Emancipated Alpha-Phonics.

Swamp Thoughts

Post Elliptical Systemics.

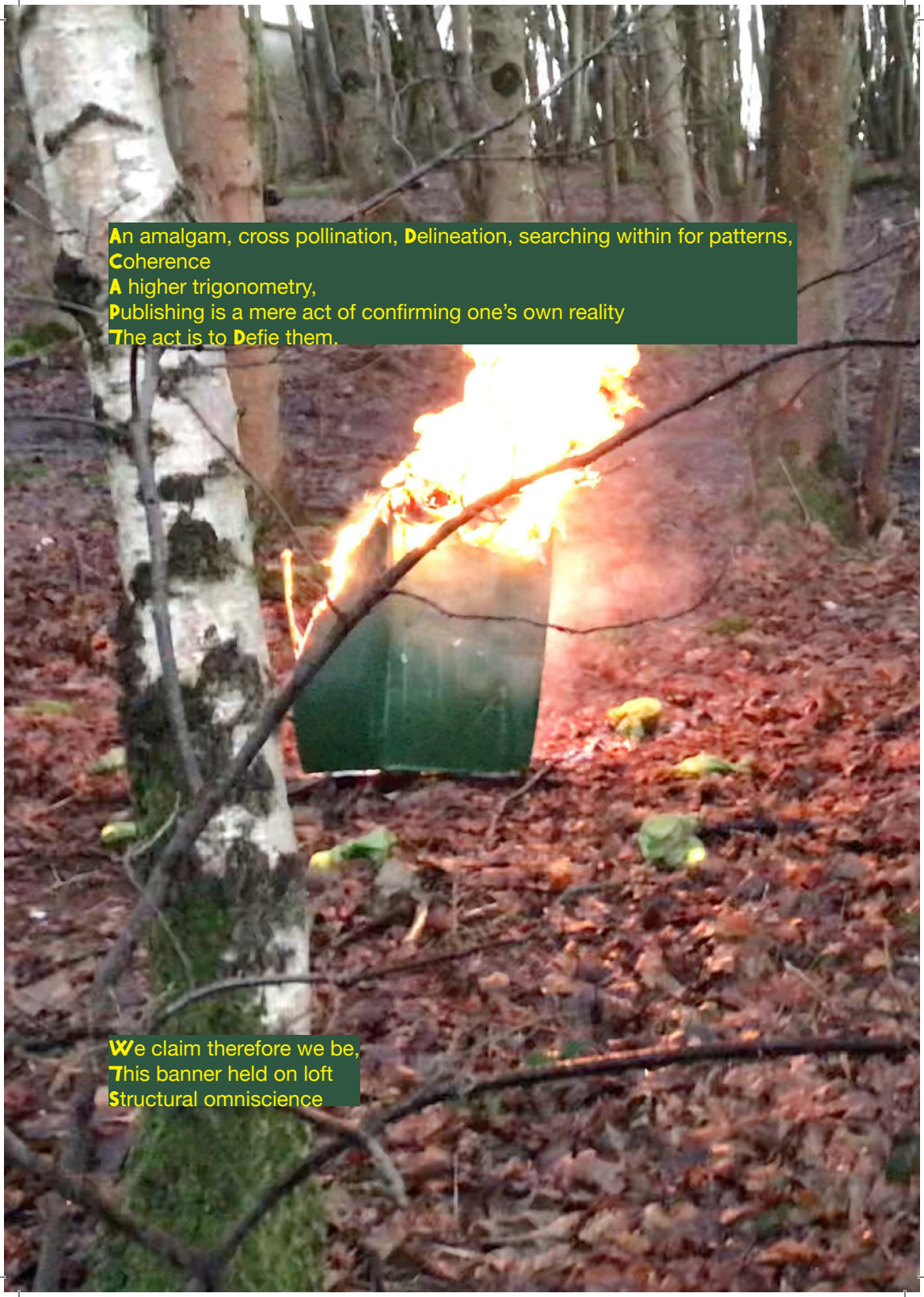
As the Chasm erupts
Molten Rock and Crystalline waters subside—



Insert old text here,
Decade Old Manuscripts
Coursing through literary veins

Intellectual strata
What edifice would we so populate?
Rivulets Ore Vaulted Chambers,

It led to an overall review of all written matter from dates 03,
—pertaining to the 20's,

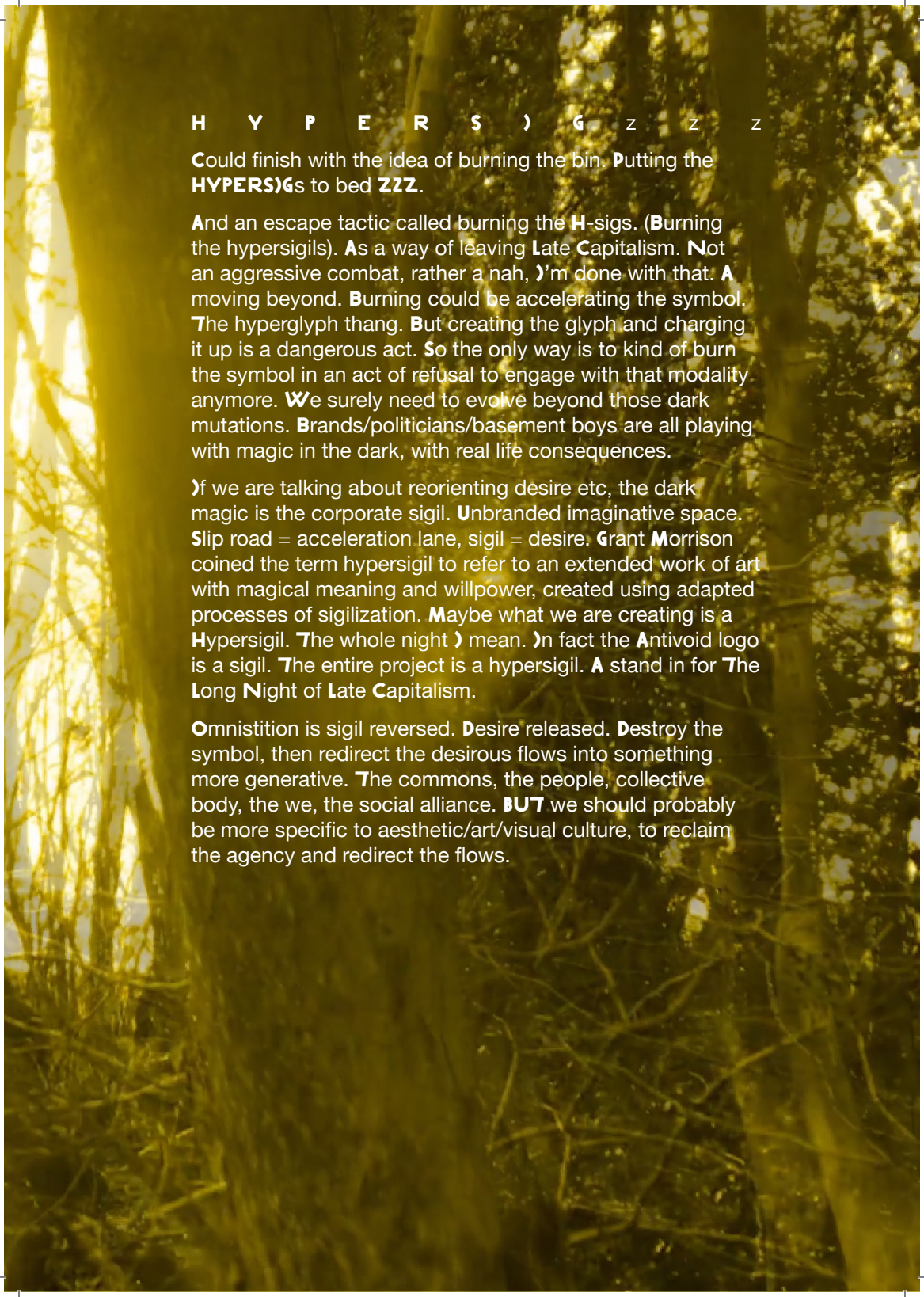

An amalgam, cross pollination, Delineation, searching within for patterns,
Coherence
A higher trigonometry,
Publishing is a mere act of confirming one's own reality
The act is to Defie them.
We claim therefore we be,
This banner held on loft
Structural omniscience

Bring all channels to gather here
Upon these rocks,
Burning on Sulphuric Pyres,
Emblems of Futile Obsession
Cast them not for thee shall be cast
Byrne thy)cons

False)cons or Corporealate Banners
Banished, Relinquished
Perhaps time to put a lid on it,
Call it a night?
All but one last Clarion call

One last great leap
To hurl ones dreams at the granite rock face of reality
Cast adrift, monger flotts,
Yonder Trodds.

Words & Logowords
"The Parisian Alignment"/"FACt Gap 51" Graham Dews



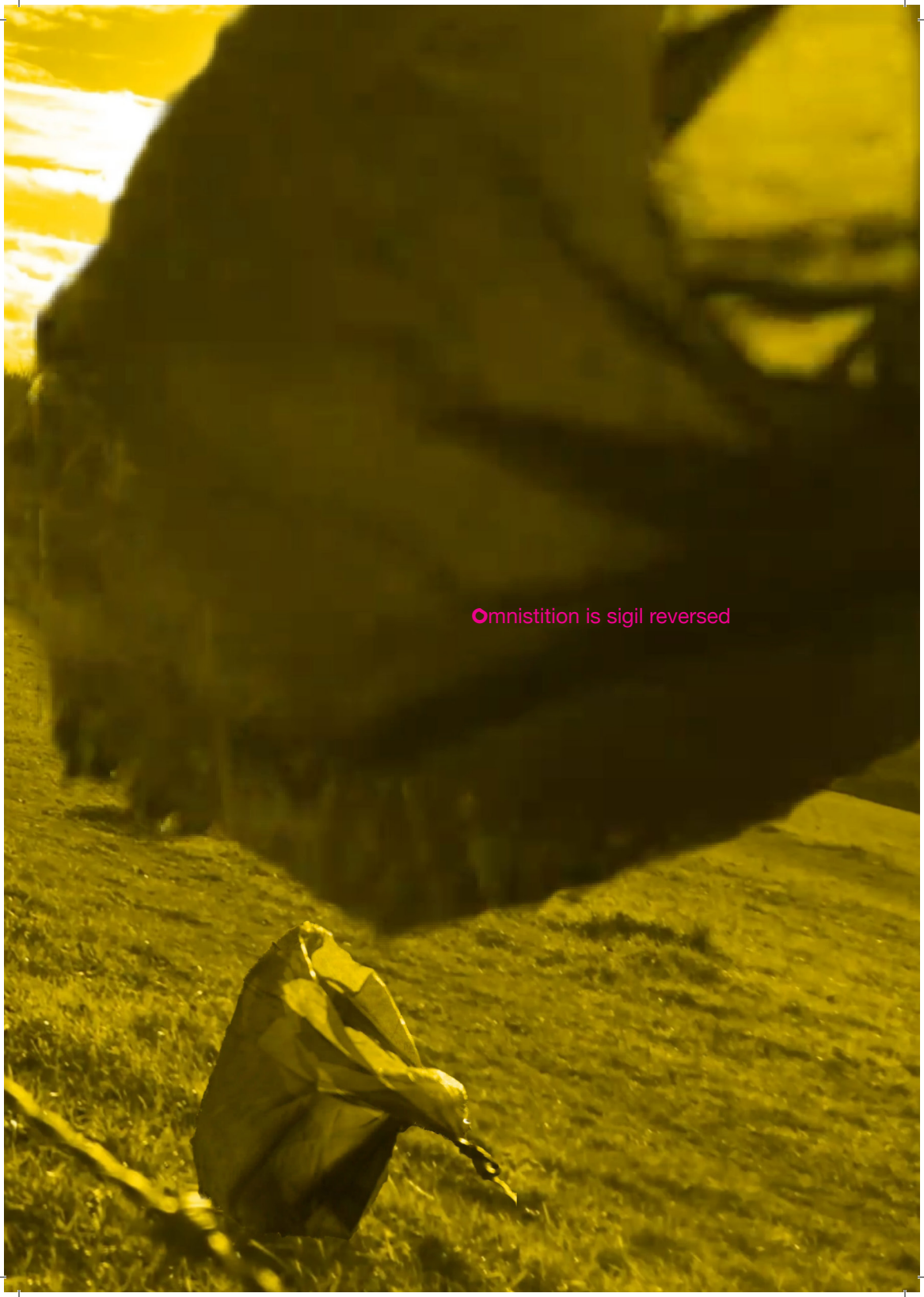
H Y P E R S) G z z z

Could finish with the idea of burning the bin. Putting the HYPERS)Gs to bed ZZZ.

And an escape tactic called burning the H-sigs. (Burning the hypersigils). As a way of leaving Late Capitalism. Not an aggressive combat, rather a nah,)'m done with that. A moving beyond. Burning could be accelerating the symbol. The hyperglyph thang. But creating the glyph and charging it up is a dangerous act. So the only way is to kind of burn the symbol in an act of refusal to engage with that modality anymore. We surely need to evolve beyond those dark mutations. Brands/politicians/basement boys are all playing with magic in the dark, with real life consequences.

)f we are talking about reorienting desire etc, the dark magic is the corporate sigil. Unbranded imaginative space. Slip road = acceleration lane, sigil = desire. Grant Morrison coined the term hypersigil to refer to an extended work of art with magical meaning and willpower, created using adapted processes of sigilization. Maybe what we are creating is a Hypersigil. The whole night) mean.)n fact the Antivoid logo is a sigil. The entire project is a hypersigil. A stand in for The Long Night of Late Capitalism.

Omnistition is sigil reversed. Desire released. Destroy the symbol, then redirect the desirous flows into something more generative. The commons, the people, collective body, the we, the social alliance. BUT we should probably be more specific to aesthetic/art/visual culture, to reclaim the agency and redirect the flows.


Omnistition is sigil reversed


AMASS, Antivoid Alliance, 2022
Including imagery from Amass
Radiant Heretics, 2020,
with stills from contributions by
Luke Pendrell
Chris Sav
Ellis Warren
Katie Mess
Yumino Seki
Graham Dews
Tina O'Clarey
Andrew Kötting.