



Amass Radiant Heretics

Antivoind Alliance

antivoind.solutions

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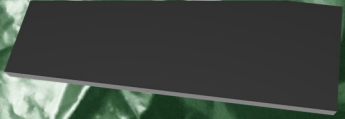


Amass, You Radiant Heretics

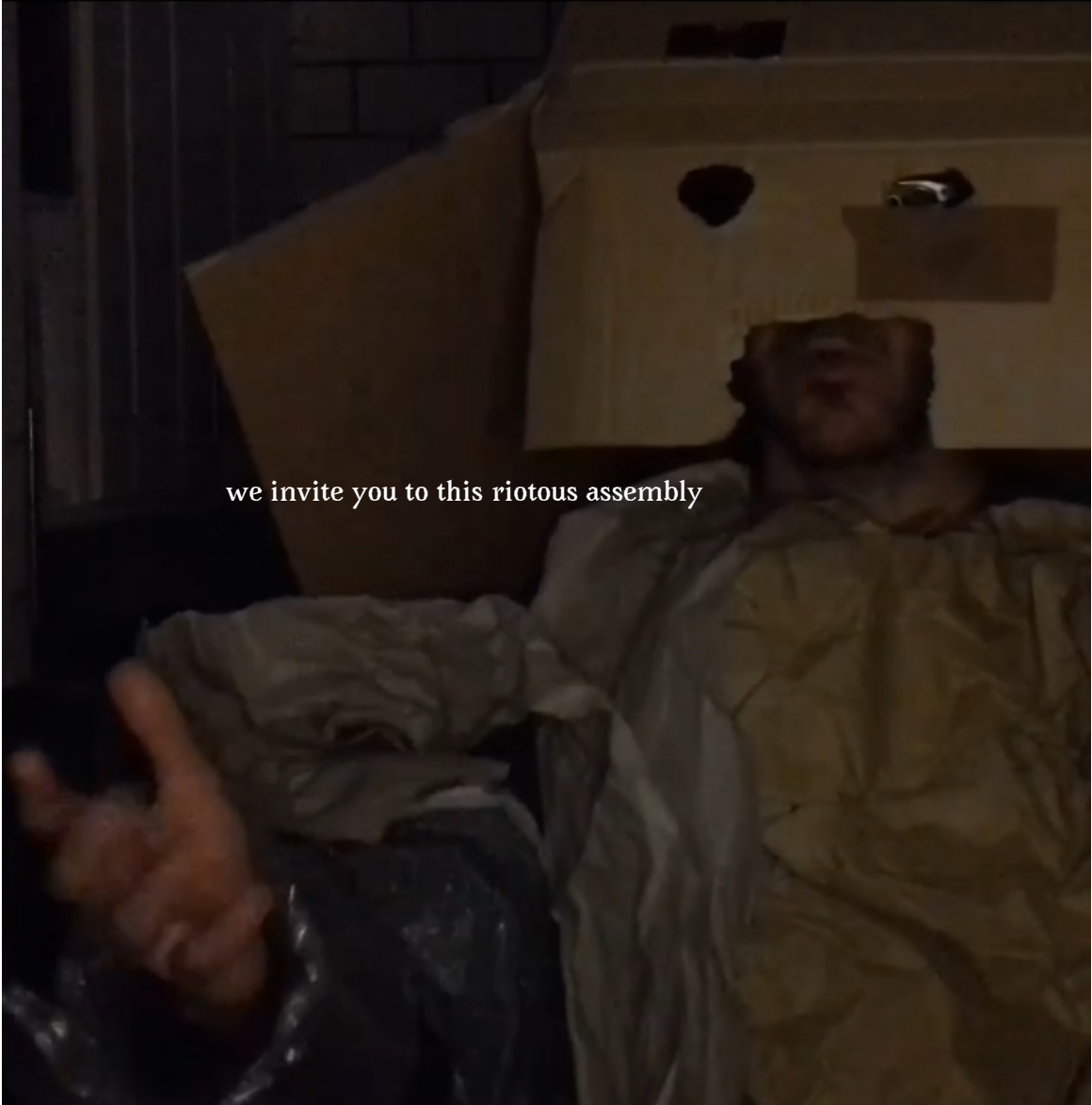
Awake all you smokey, undefined spirits, acid ghost dance cutties, checkout revenants, come all ghosts, bloody bones, spirits and demons, carpet land hags, night-bats and scraggs, we invoke you to riotous assembly, to come seething across this septic, un-spectred isle. Radiant heretic potlatch, cadaverous 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 Pendell

Beneath The Flailing Sprawl!



we invite you to this riotous assembly

A person is wrapped in a white sheet, with a cardboard box placed over their head. The box has two circular holes cut out, through which the person's eyes and a hand are visible. The hand is raised and making a gesture. The scene is dimly lit, with a brick wall visible in the background.

we invite you to this riotous assembly

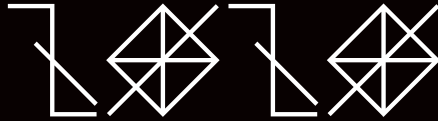
we invite you to this riotous assembly





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



МОИЛН(Р)ЕВОЛЮЦИЈАНОТ



ВОЛУТАРАМОИТУ(Р)ЕВОЛ



P e r f o r m i n g N o i s e

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.

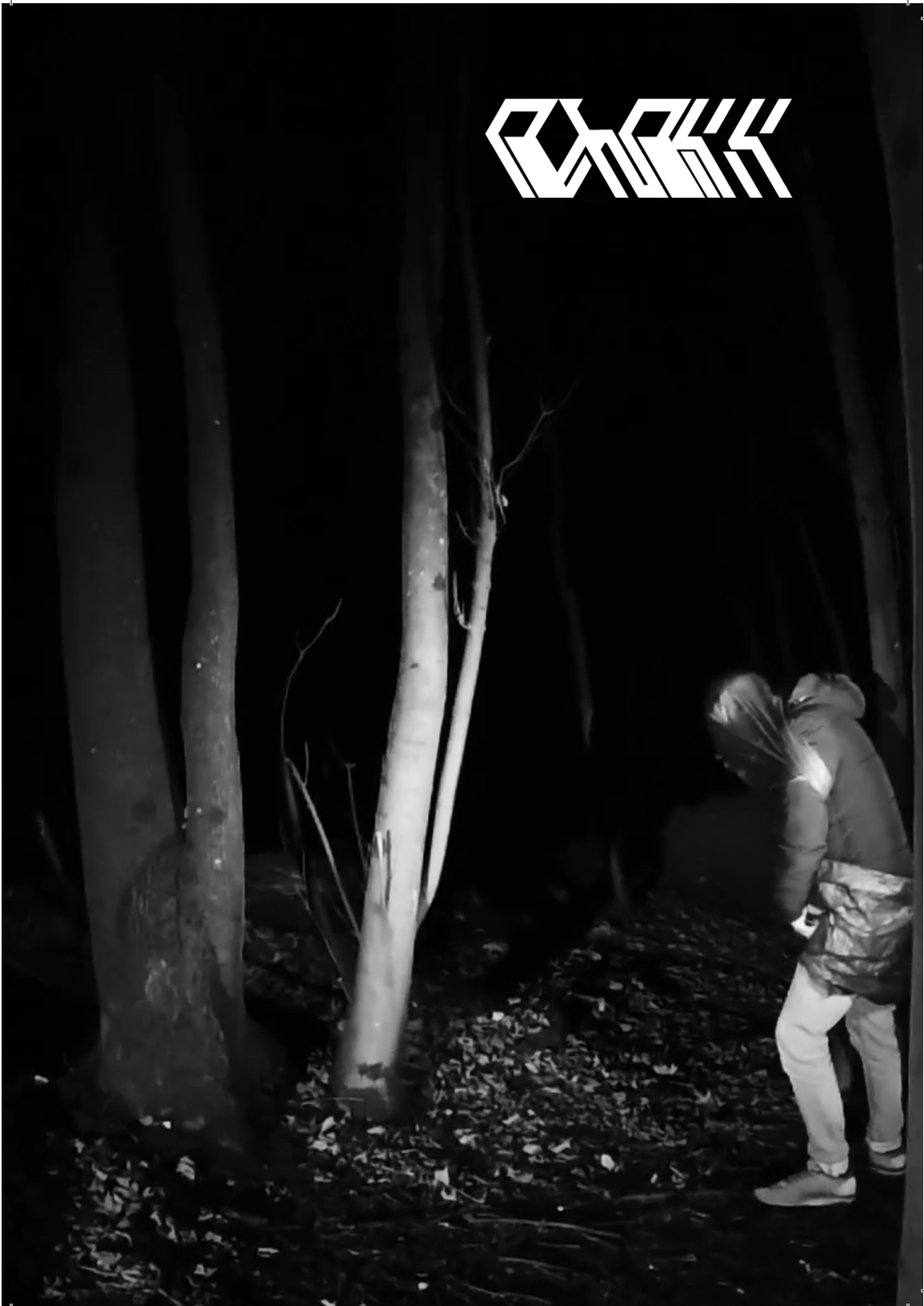
This is a broadcast.

This is noise.

A large, roasted pig is shown, likely a whole piglet, with a significant portion of its outer skin removed to reveal the underlying meat and fat. The skin is a deep, glossy brown, while the meat is a rich, reddish-pink color. The pig is secured with several horizontal bands of green and white braided rope. The word "No" is written in white, serif font on a black rectangular background, positioned over the exposed meat. The pig is resting on a green surface, possibly a table or a display area, with a wooden structure and some greenery visible in the background.

No

ARK



m

a

a



s

s

ANVASS



A large, roasted pig is shown, likely a traditional dish. The pig is positioned horizontally, with its head to the right and tail to the left. The skin is a rich, golden-brown color, appearing glossy and slightly charred. Several green and white braided ropes are wrapped around the pig's body, likely to hold it together during roasting. A large section of the pig's side is cut away, revealing the thick, pinkish-red meat and a layer of white fat. The pig is resting on a green surface, possibly a tablecloth or a mat. In the background, there is a wooden structure and some greenery. The text "NO NO" is overlaid in white, serif font on a black rectangular background, centered over the cutaway section of the pig.

NO NO





AMAZON



FROM INSIDE TO THE OUTSIDE

INSIDE ONE
OUTSIDE OF

THING
ANOTHER

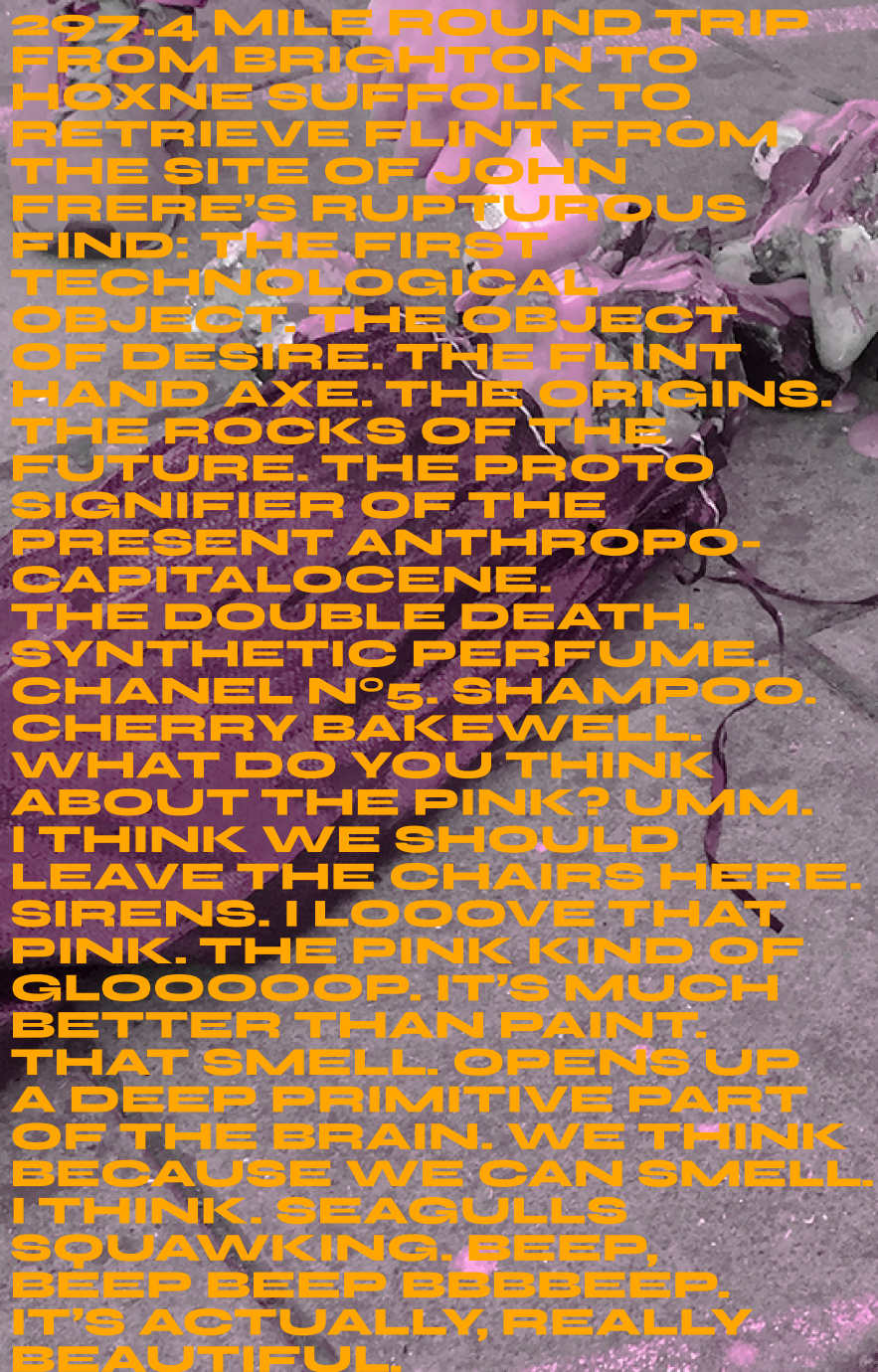
of axeheads in gallery 1
men and women in response to the
that they found whilst digging
subers. These pink shiny objects
had they felt such a strange
and possess a thing which served no
rather simply aroused in them a yearning
and to keep them safe .

These pink handaxe replicas were sent back in
the year 2017. They were sent by a group of
seeking a new perspective on the history of
fire. By placig these specimens in a time be
they hoped to gain a reflexive new perspective
apocalyptic human urge to own and to have.

efore 2017 many historians suggested that the stone
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
'hyperstitional Objects' -remnants of an idea
the future many yers after the fact.

en we understand our strange reletio
sity. and hopefully avert the
ere the resource



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.



GG PRAWL !!! NOW PLAYING BROADMARSH BY LUKI

BRK



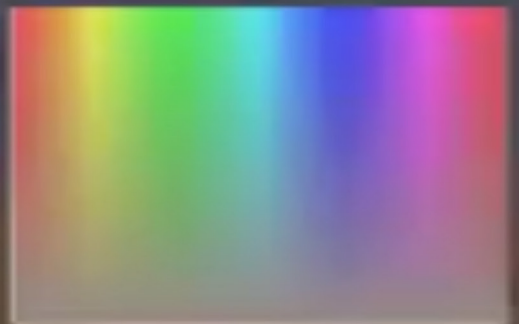






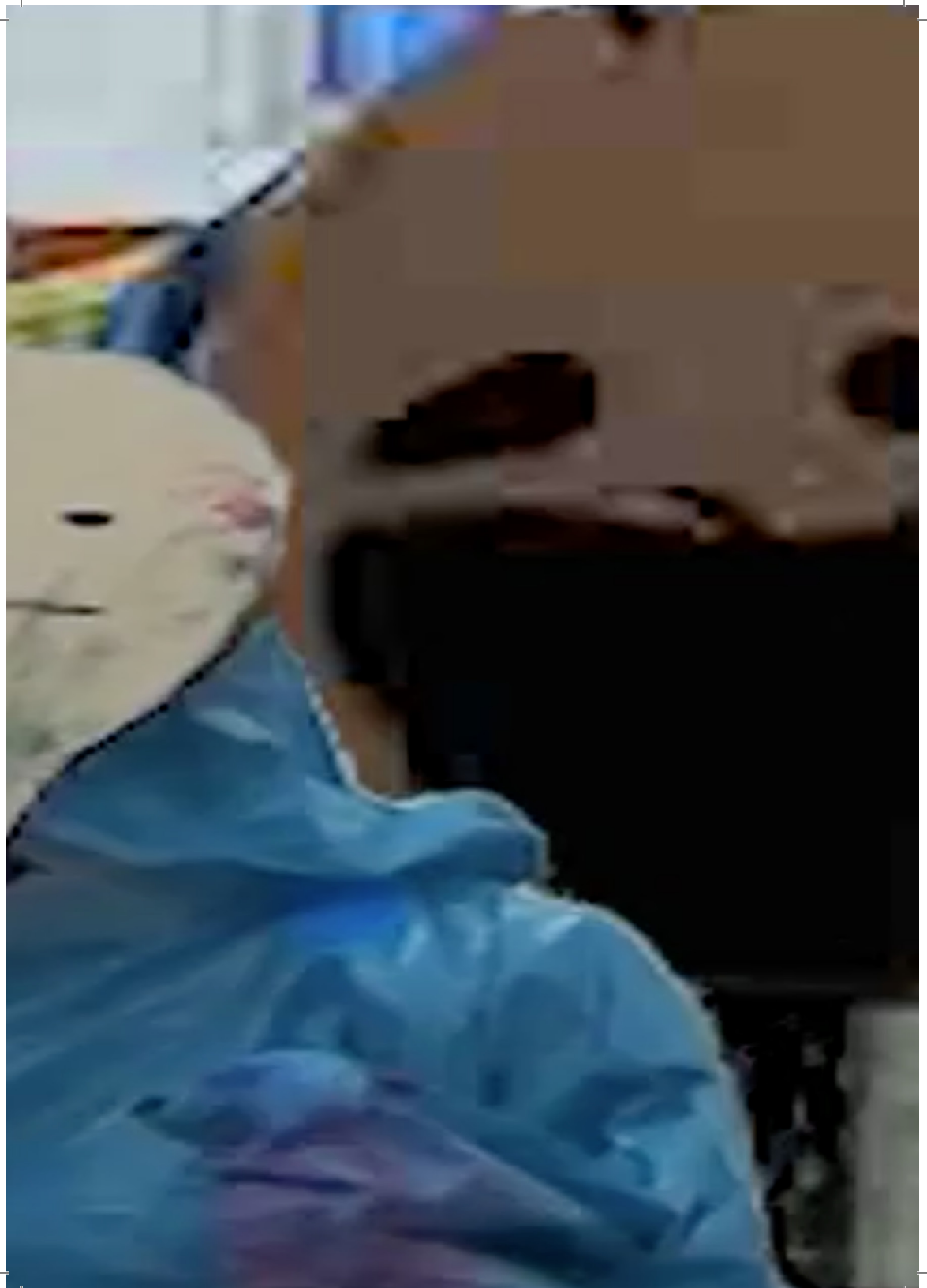
AMAZON

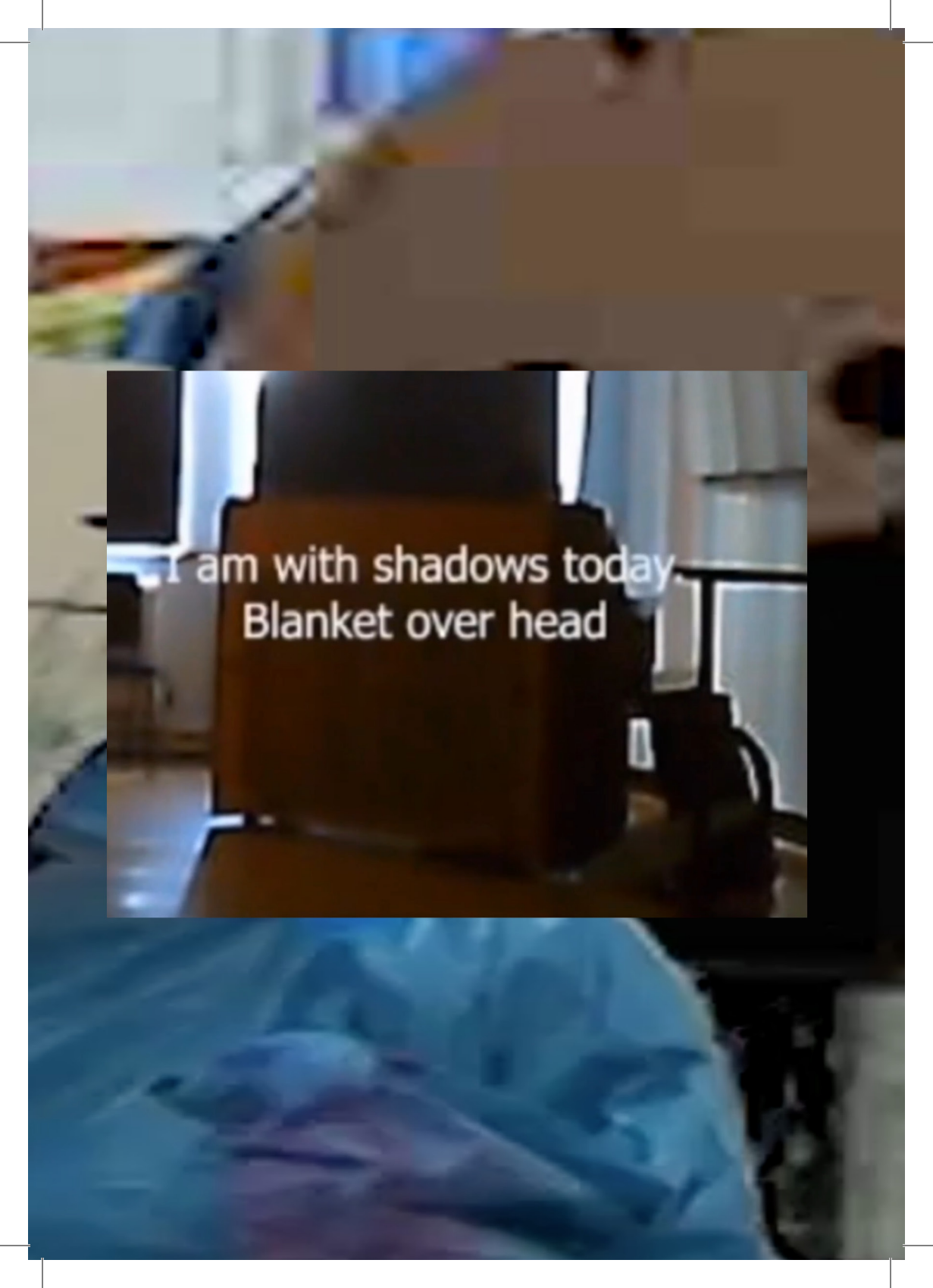
+ 3000make
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TechQueen
Elyforenib



RL = 00 - 00 - RL = 00
Sc = 00 - 00 - Gc = 00
Lr = 00 - 00 - Sr = 00





A person is sitting in a hospital bed, covered with a blue blanket. The person's head is resting on a brown pillow. The background is slightly blurred, showing a hospital room with a window and some equipment. The text "I am with shadows today. Blanket over head" is overlaid on the image.

I am with shadows today.
Blanket over head



RICTUS



FACTUS



RICTUS









the 1990s, the number of species of *Chironomus* in the Netherlands has increased from 10 to 20 species (Jansen *et al.* 2000). The increase in species diversity is due to the introduction of *Chironomus tentaculatus* (L.) and *Chironomus plumosus* (L.) from the United States and *Chironomus salinarius* (L.) from the United Kingdom.

The present study was part of a larger project on the effects of the introduction of *Chironomus salinarius* on the ecology of freshwater ecosystems. The present study was limited to the effects of the introduction of *Chironomus salinarius* on the abundance of *Chironomus tentaculatus* and *Chironomus plumosus*.

The present study was carried out in the Netherlands, where *Chironomus salinarius* was first introduced in 1992. The present study was carried out in the Netherlands, where *Chironomus salinarius* was first introduced in 1992.

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the 1990s, the number of people with a diagnosis of schizophrenia has increased in many countries, including the United Kingdom (Murray and Lewis 1998). The prevalence of schizophrenia is estimated to be 1% of the population (Murray and Lewis 1998). The illness is a chronic condition, with a high risk of relapse and hospitalization. The illness is associated with significant social and economic consequences, including unemployment, homelessness, and institutionalization (Murray and Lewis 1998). The illness is also associated with a high risk of violence, particularly towards oneself and others (Murray and Lewis 1998). The illness is a complex condition, with a variety of symptoms and signs. The symptoms and signs of schizophrenia are often grouped into three main categories: positive symptoms, negative symptoms, and cognitive symptoms (Murray and Lewis 1998). Positive symptoms are those that are not present in a healthy person, and include hallucinations, delusions, and disorganized speech and behavior (Murray and Lewis 1998). Negative symptoms are those that are present in a healthy person, but are reduced or absent in a person with schizophrenia. These include social withdrawal, loss of interest in activities, and a lack of motivation (Murray and Lewis 1998). Cognitive symptoms are those that affect a person's ability to think and remember. These include problems with attention, memory, and executive function (Murray and Lewis 1998).

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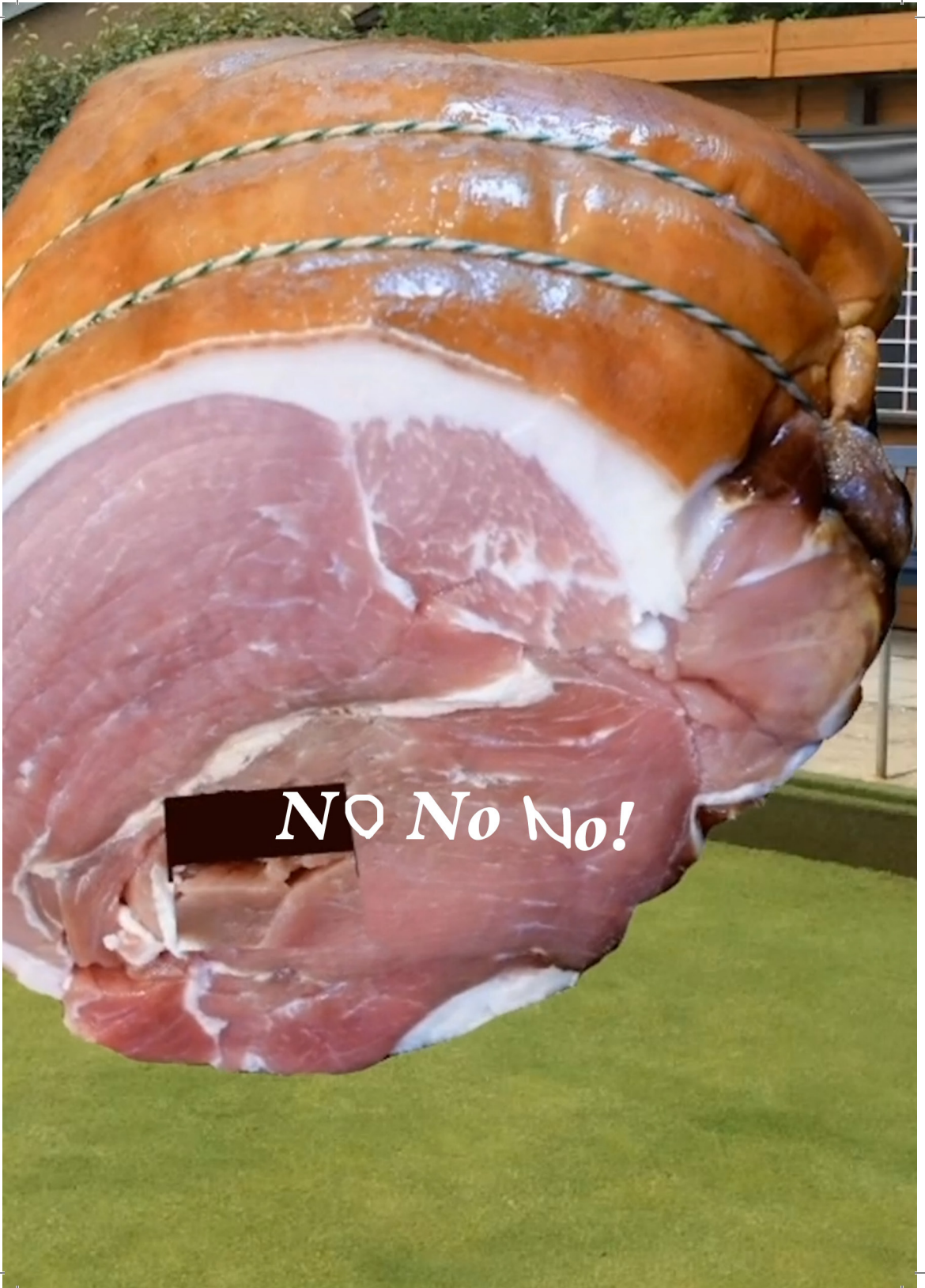
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NO NO NO!



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.

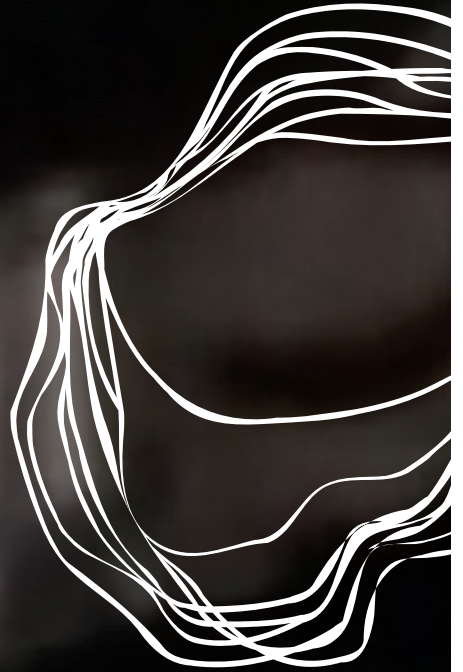


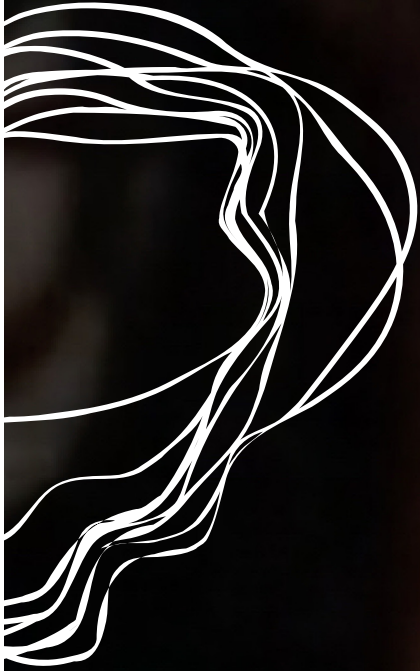
Harney, S. and Moten, F., 2013. *The Undercommons: Fugitive Planning & Black Study*. 1st ed. [ebook] New York: Minor Compositions, p.7. Available at: <<https://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf>>.

“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.”





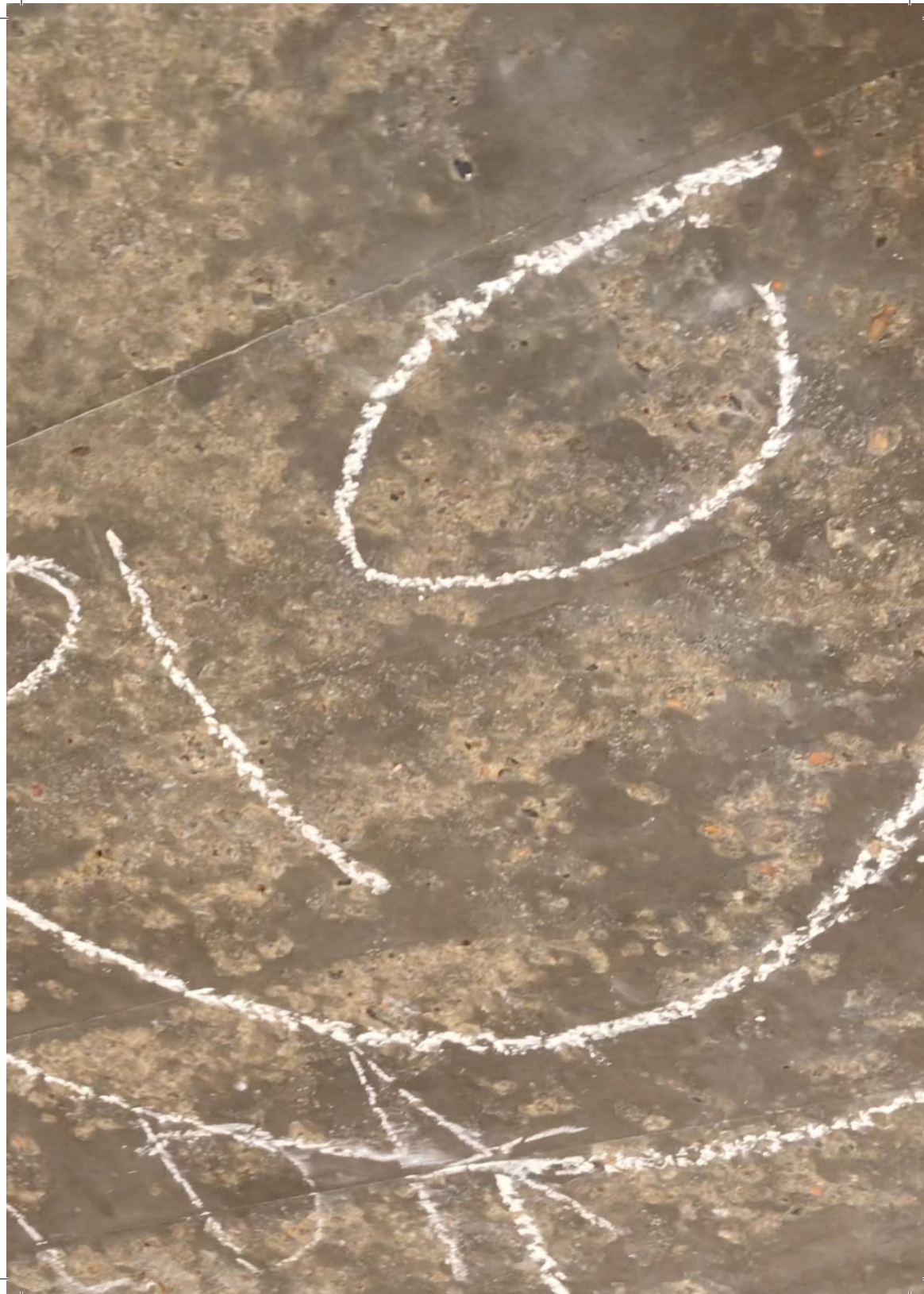


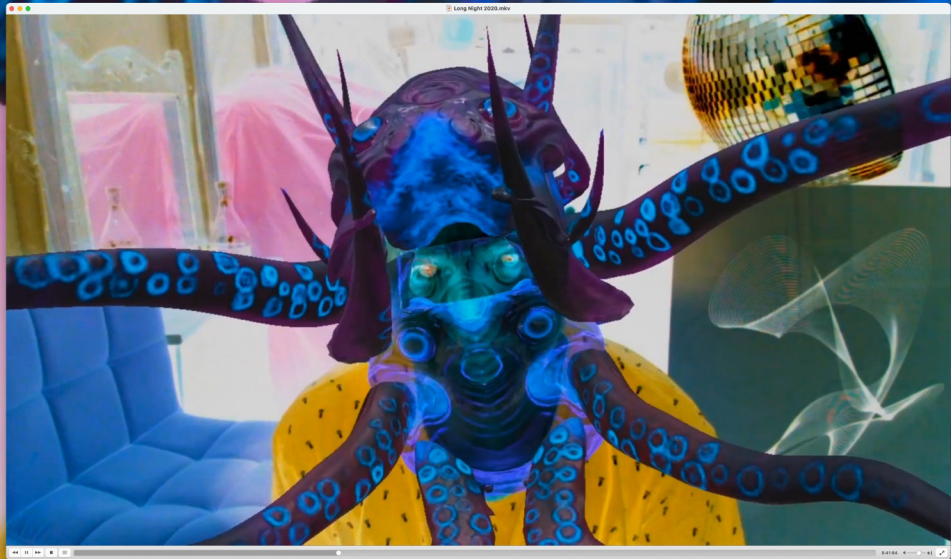


Infinite
plane
of
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pure
contingent
possibility
outside-outside
of
this
dead
vacuum

welcome
to
The
Antivoid!

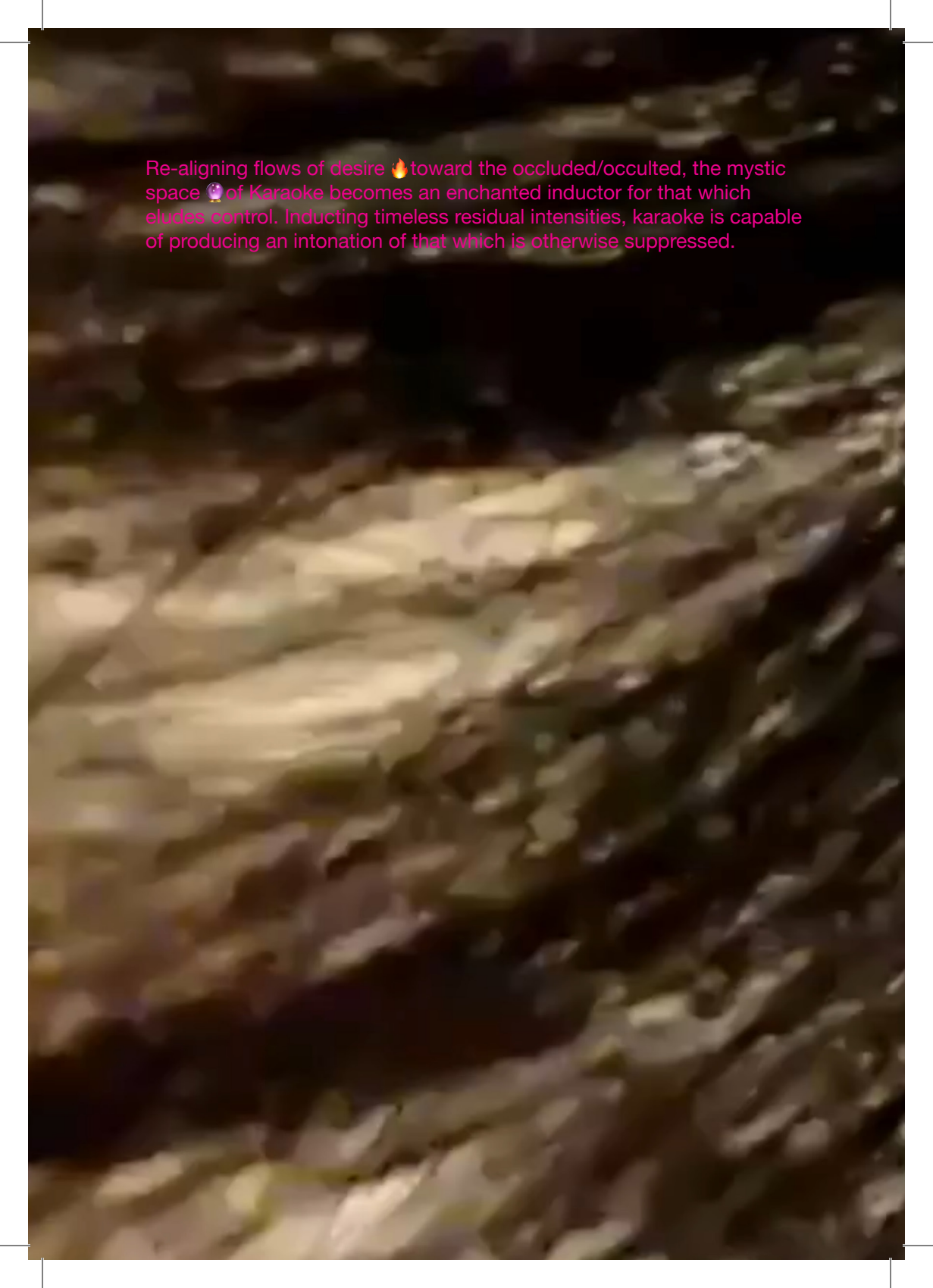
INFINITI
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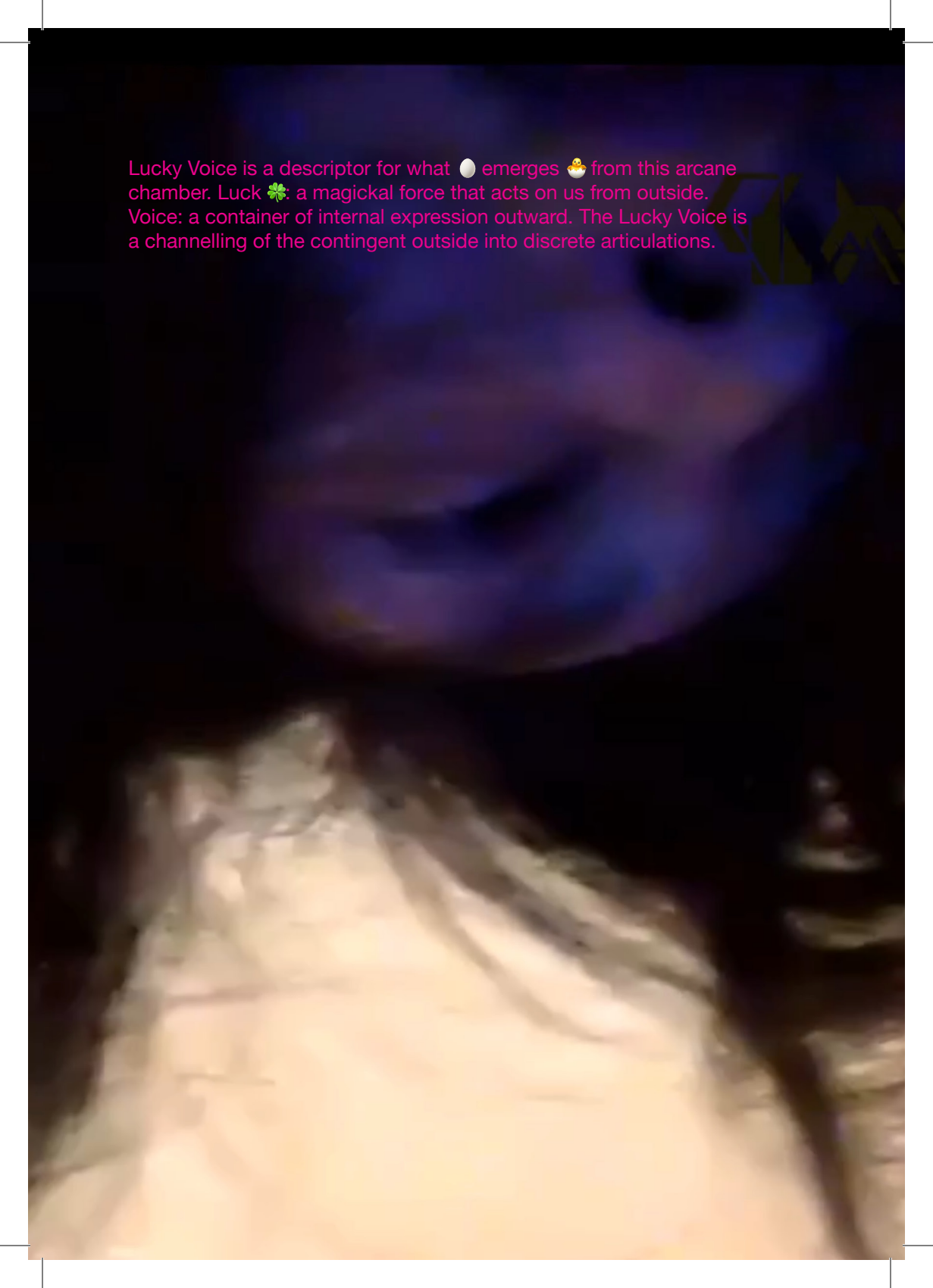




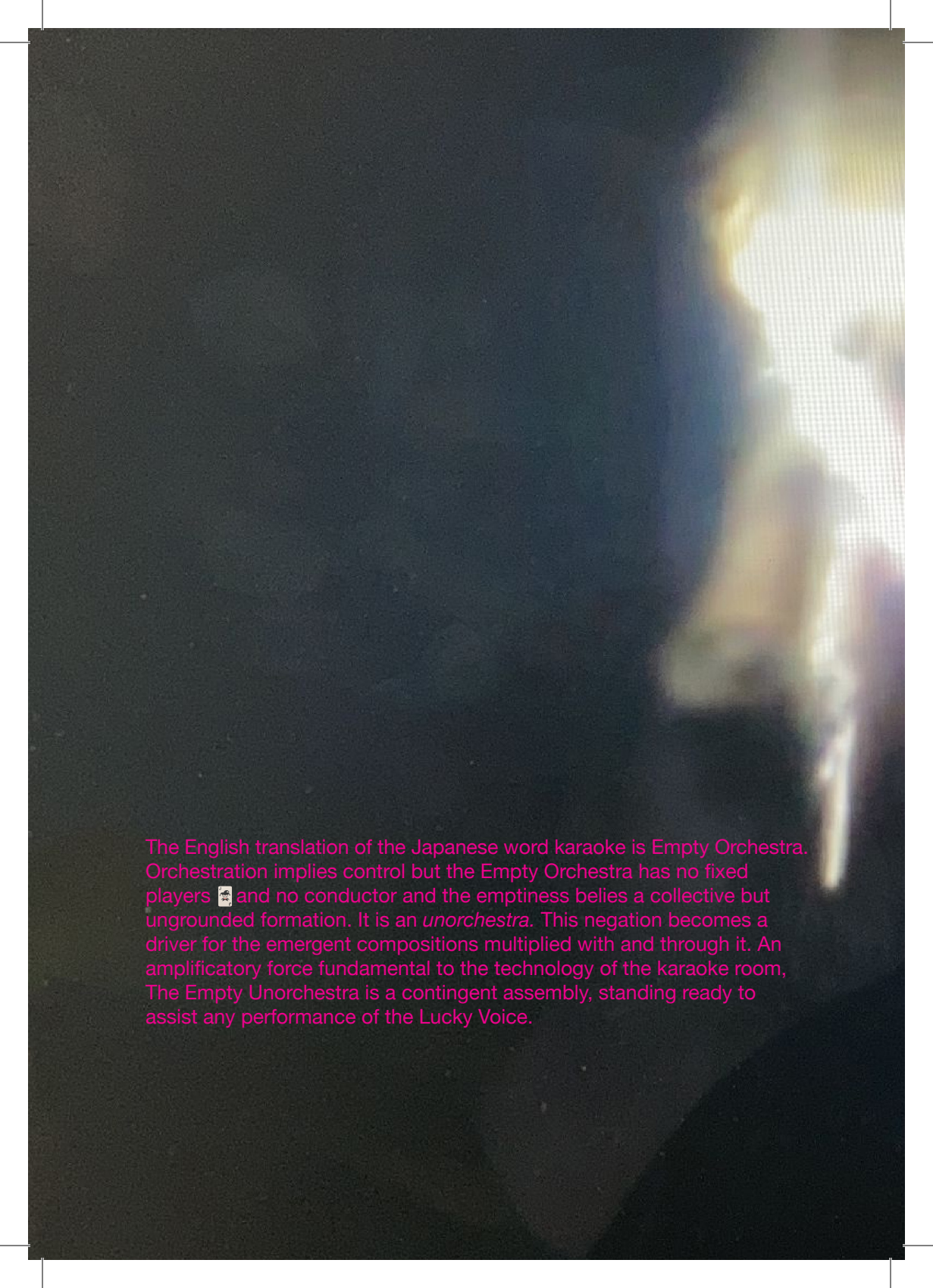
Karaoke 🎤 is a resonant node set on a line of magick force: a portal ✨ at the nexus of cultural ley lines which intersect ancient ritual 🏠 and inhuman becoming. In everyday use karaoke is locked in a necrotic embrace with global capital 😏. But this portal can be re-purposed.


The background of the page is a dark, blurry image. It appears to be a path or a stream of light leading through a dark, textured surface, possibly a cave or a forest at night. The light is warm and yellowish, creating a sense of depth and mystery. The overall mood is enigmatic and atmospheric.

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.

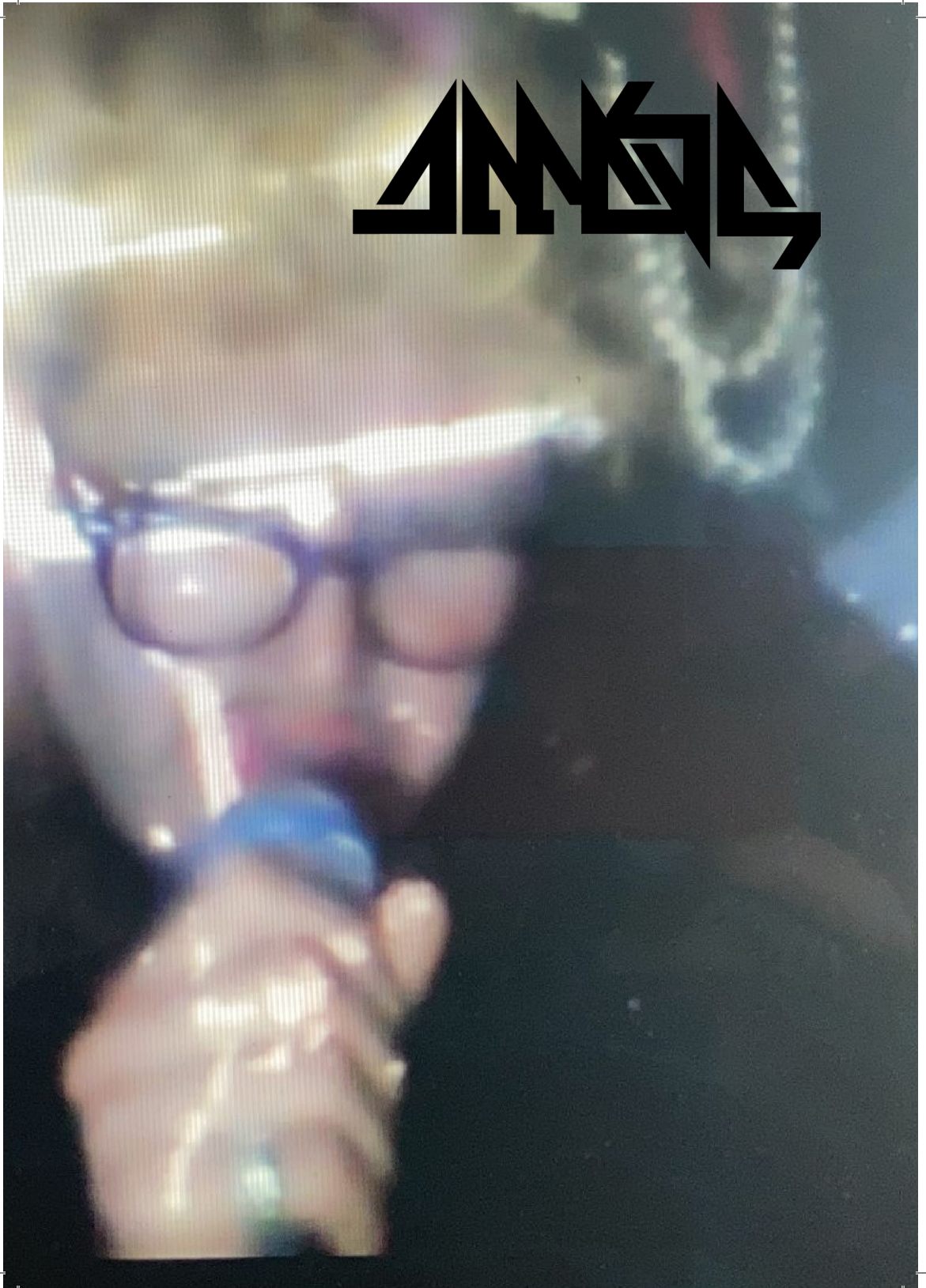



Lucky Voice is a descriptor for what 🕒 emerges 🧙 from this arcane chamber. Luck 🍀: a magickal force that acts on us from outside. Voice: a container of internal expression outward. The Lucky Voice is a channelling of the contingent outside into discrete articulations.



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.

AMG

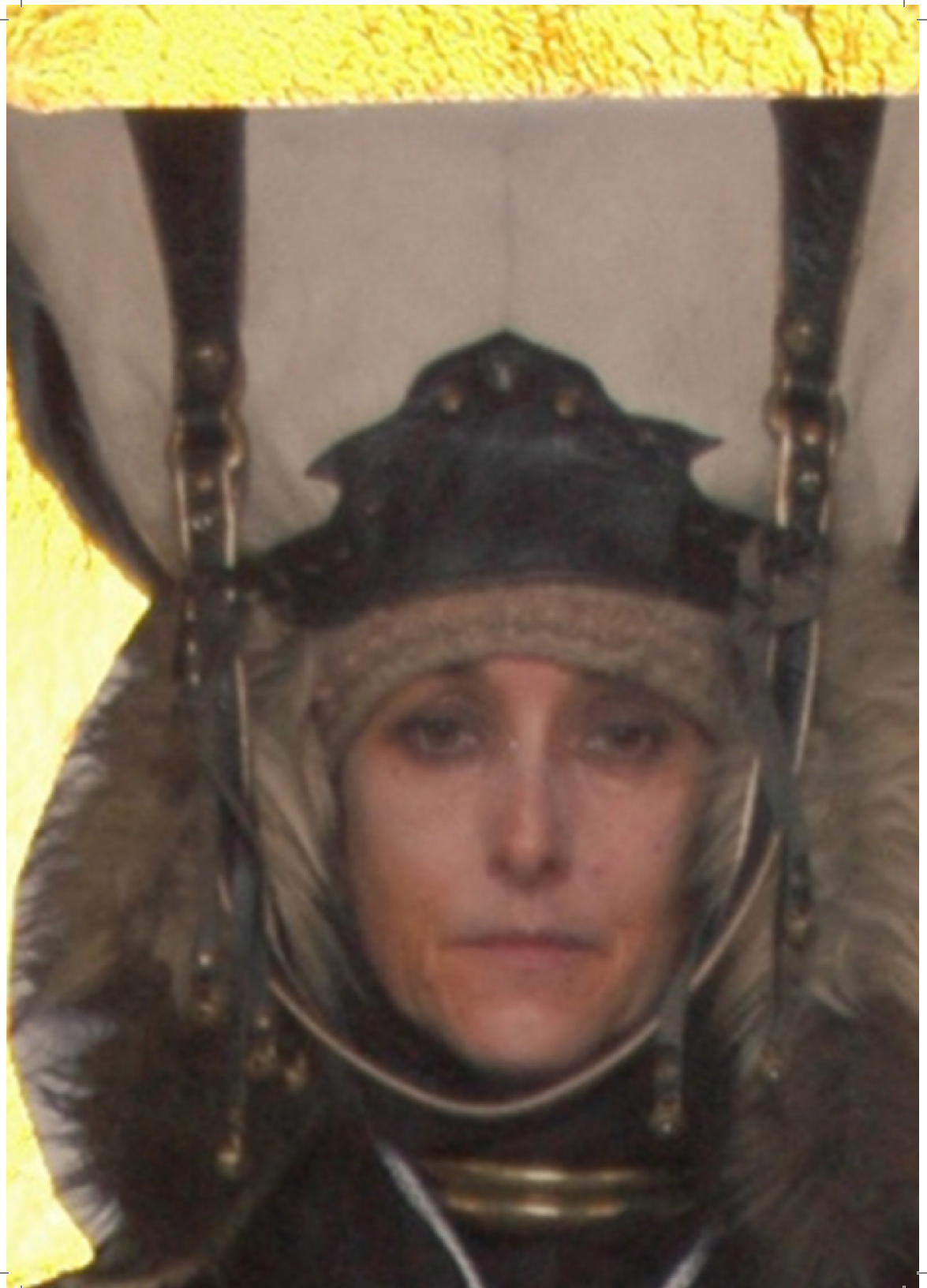


A photograph of a karaoke room, likely in a bar or club. The room is dimly lit, with a television screen in the background showing a bright, possibly overexposed image. In the foreground, a dark-colored chair is visible, and a small, glowing light source is on the floor near it. The overall atmosphere is dark and somewhat mysterious.

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.

ANALYSIS







Messages Users



Body levels mann @guest15736700 3m
cooooool



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

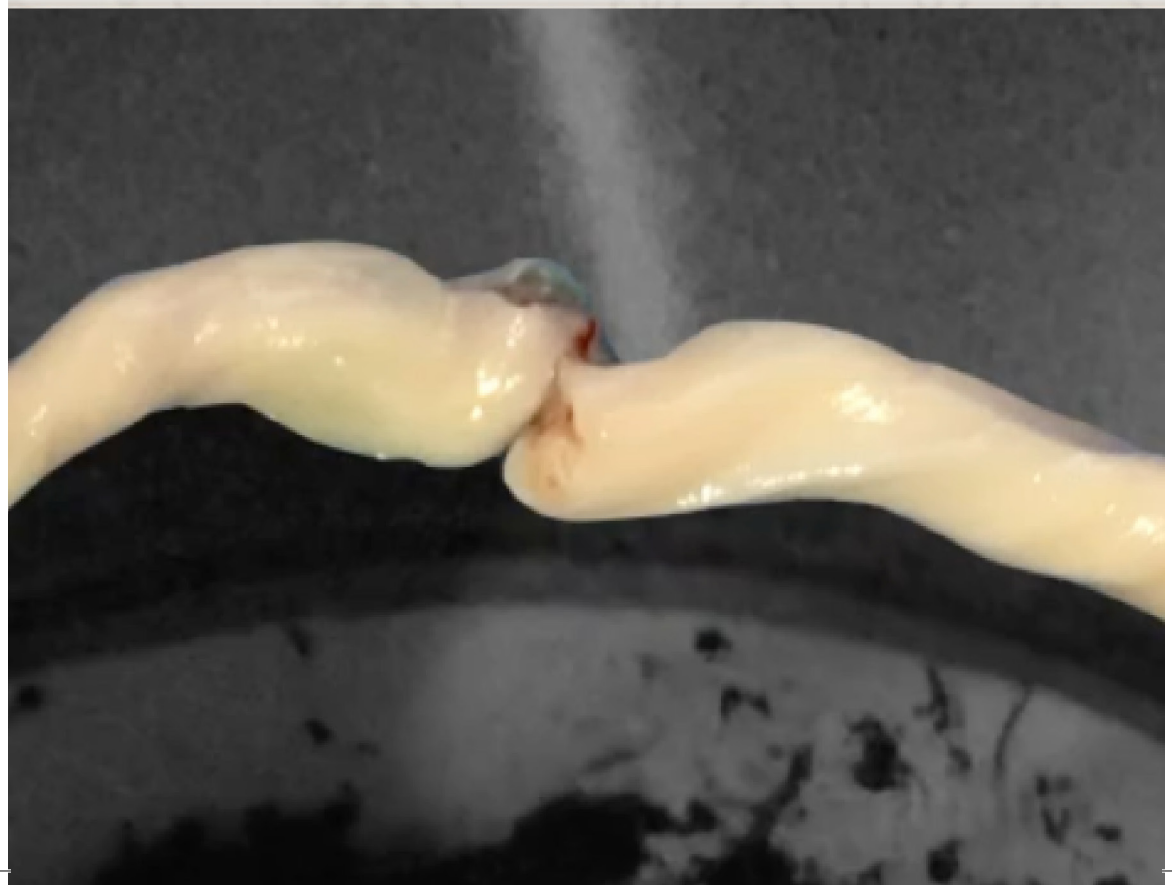
10:28

act of 'becoming

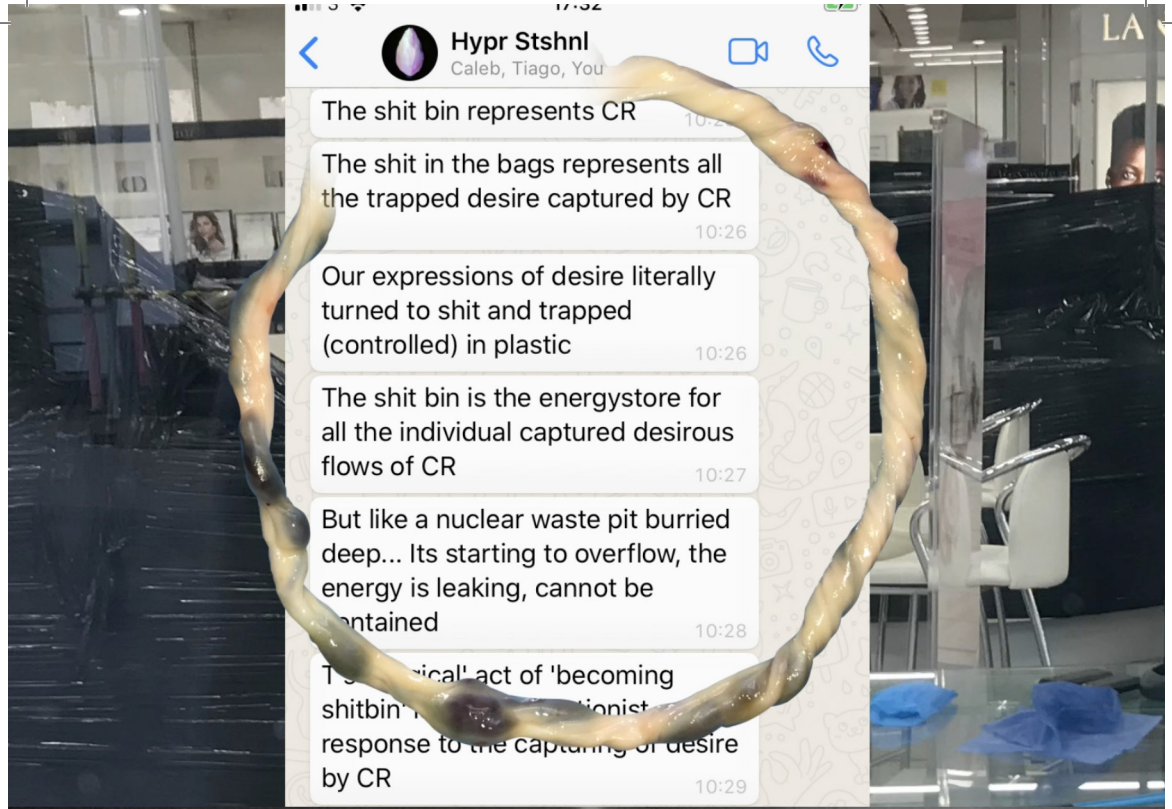
tionist

to the capturing of desire

10:29



Flows



Hypr Stshnl
Caleb, Tiago, You

The shit bin represents CR 10:24

The shit in the bags represents all the trapped desire captured by CR 10:26

Our expressions of desire literally turned to shit and trapped (controlled) in plastic 10:26

The shit bin is the energystore for all the individual captured desirous flows of CR 10:27

But like a nuclear waste pit buried deep... Its starting to overflow, the energy is leaking, cannot be contained 10:28

The 'ritual' act of 'becoming shitbin' is a reactionist response to the capturing of desire by CR 10:29

*CR = Capitalist Realism (see, Fisher 2009)





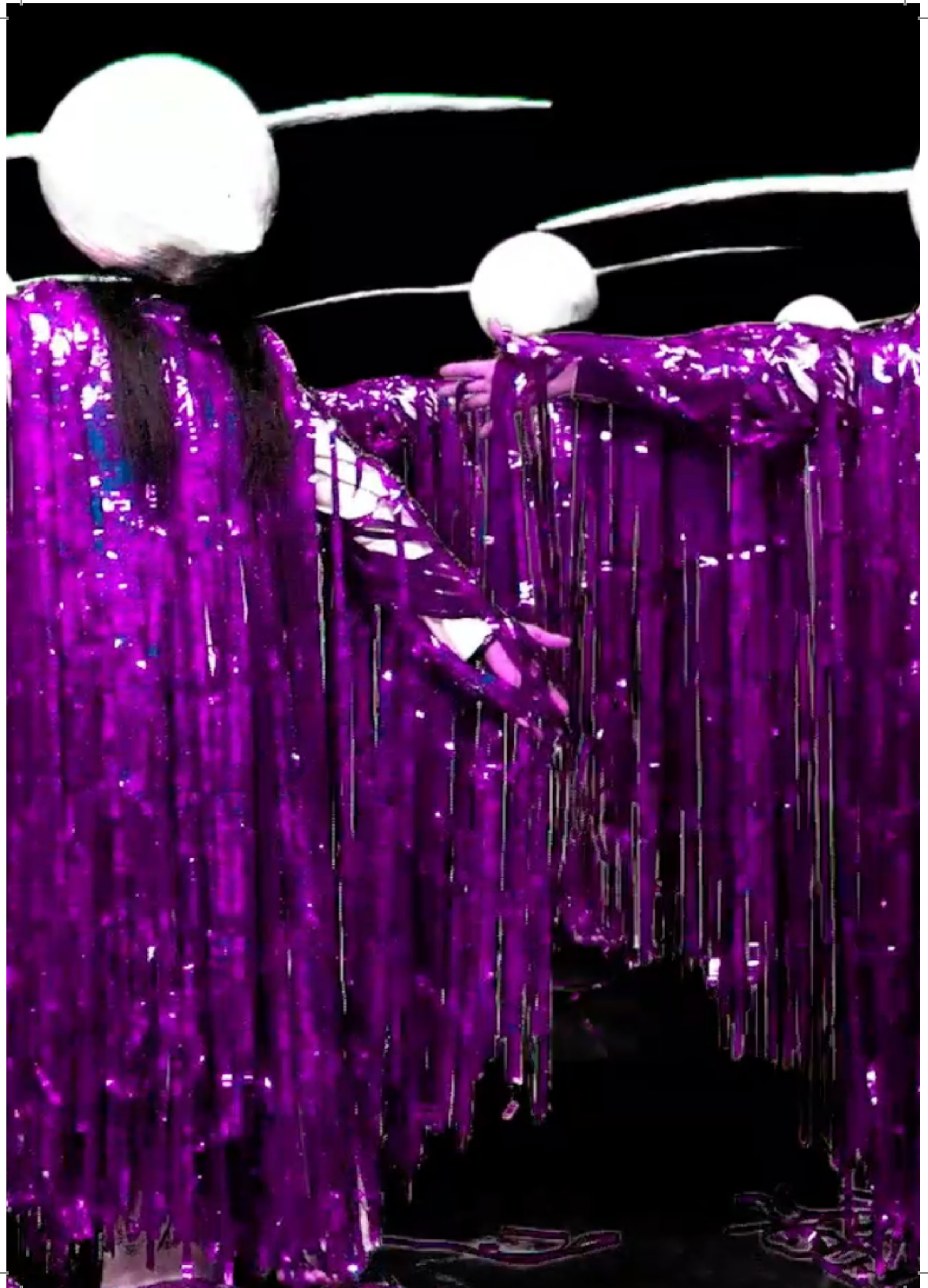
a rupture in our present.
an intervention in the
development of the
anthropo-capitalocene.
demanding us to be more
reflexive about our desires.
a reflexivity disarming and
unraveling the (ir)rationality
that underpins capitalism:
the biggest threat to our
ongoingness. rupture. break-
down. capitalism 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.

Rupture in the 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 outsight is key when we talk about the contemporary conditions of capture.







Resist



ing
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!!!

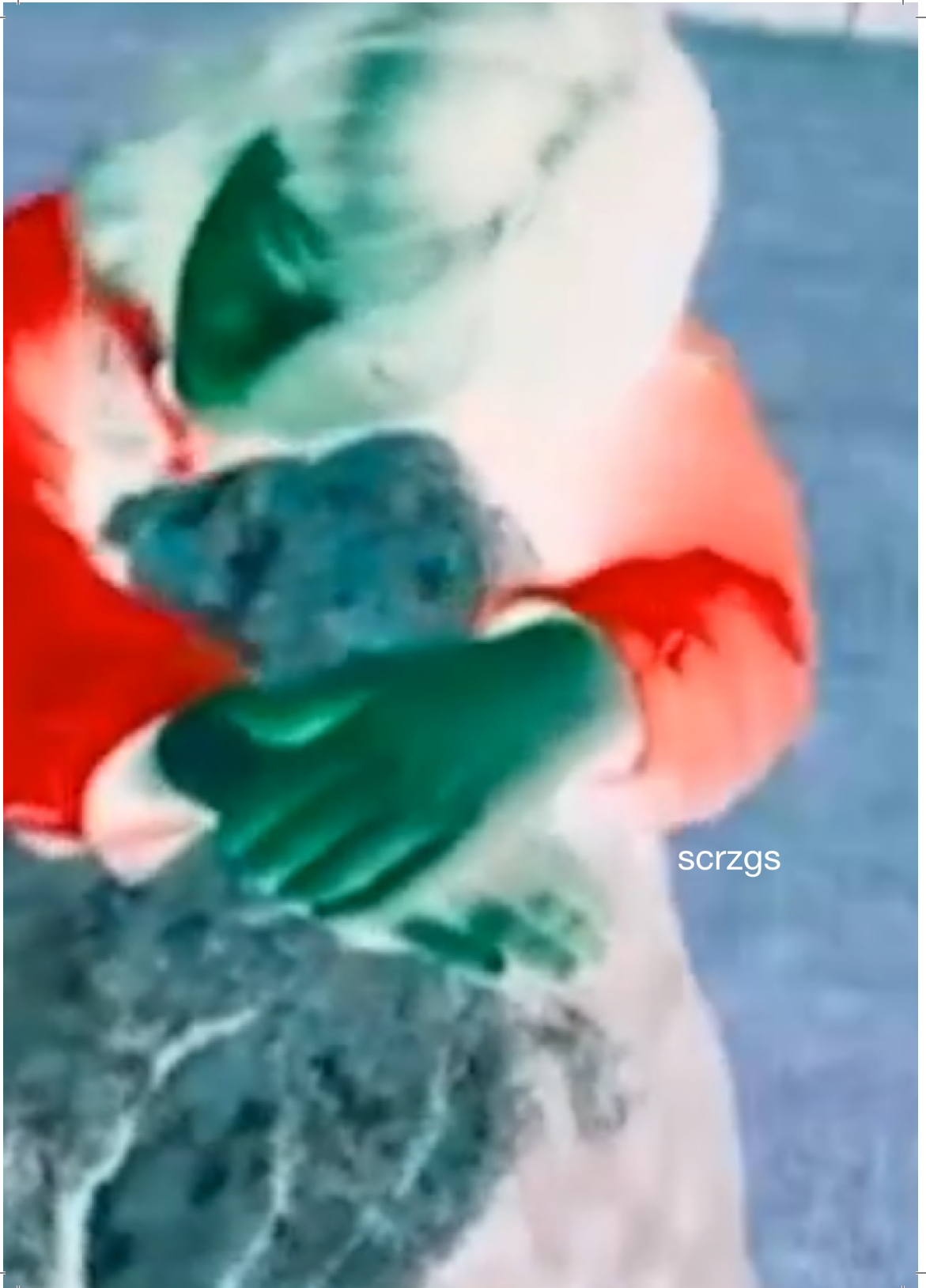


mountain_goat @guest157359...



Type a message here...





scrzgs



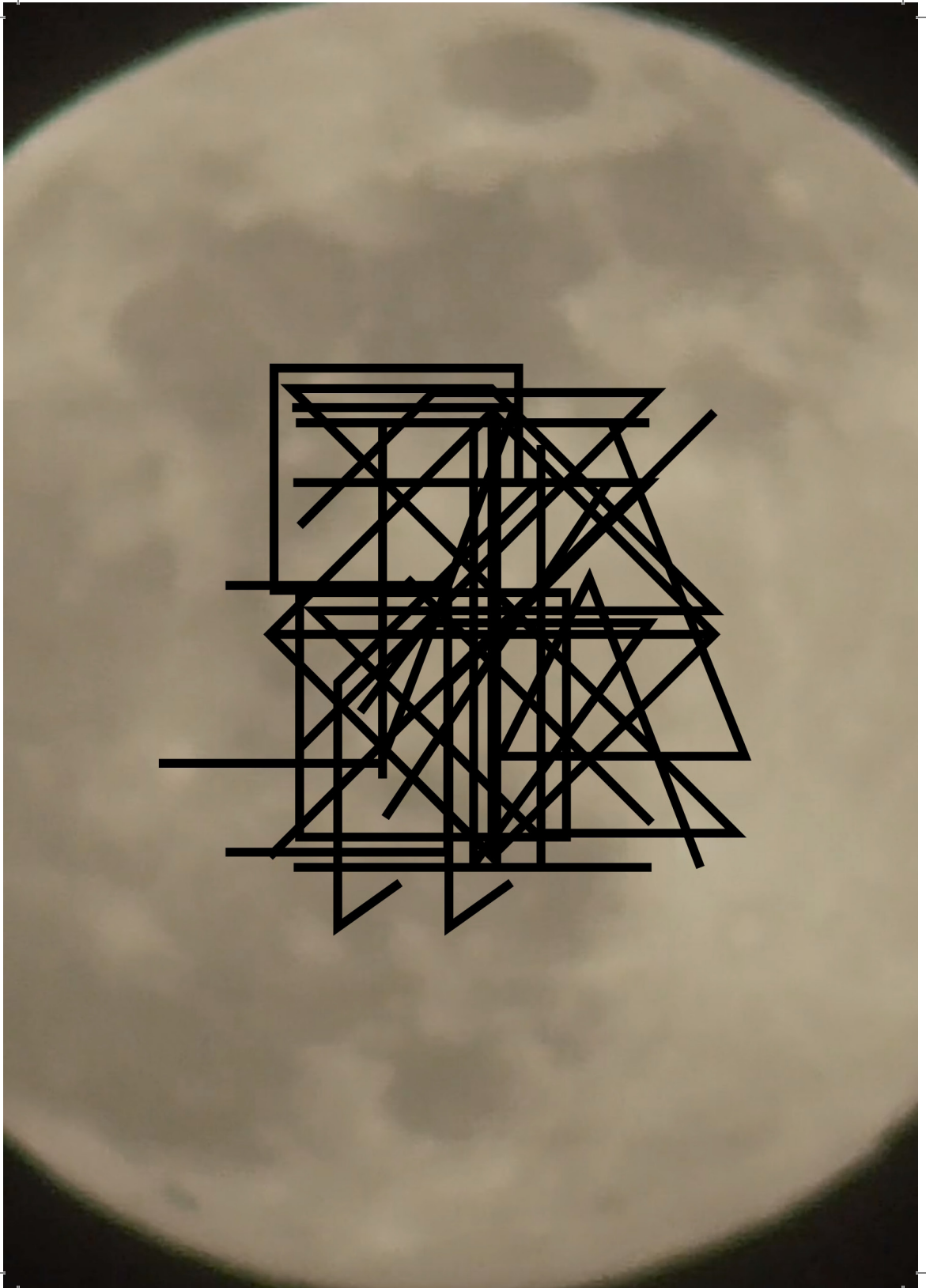
YOU WILL PAY



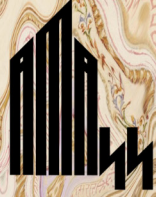
THE ULTIMATE PRICE



FOR YOUR MEDIA DEGREE









* 𐌲 𐌵 𐌹 𐌺 𐌻 𐌼

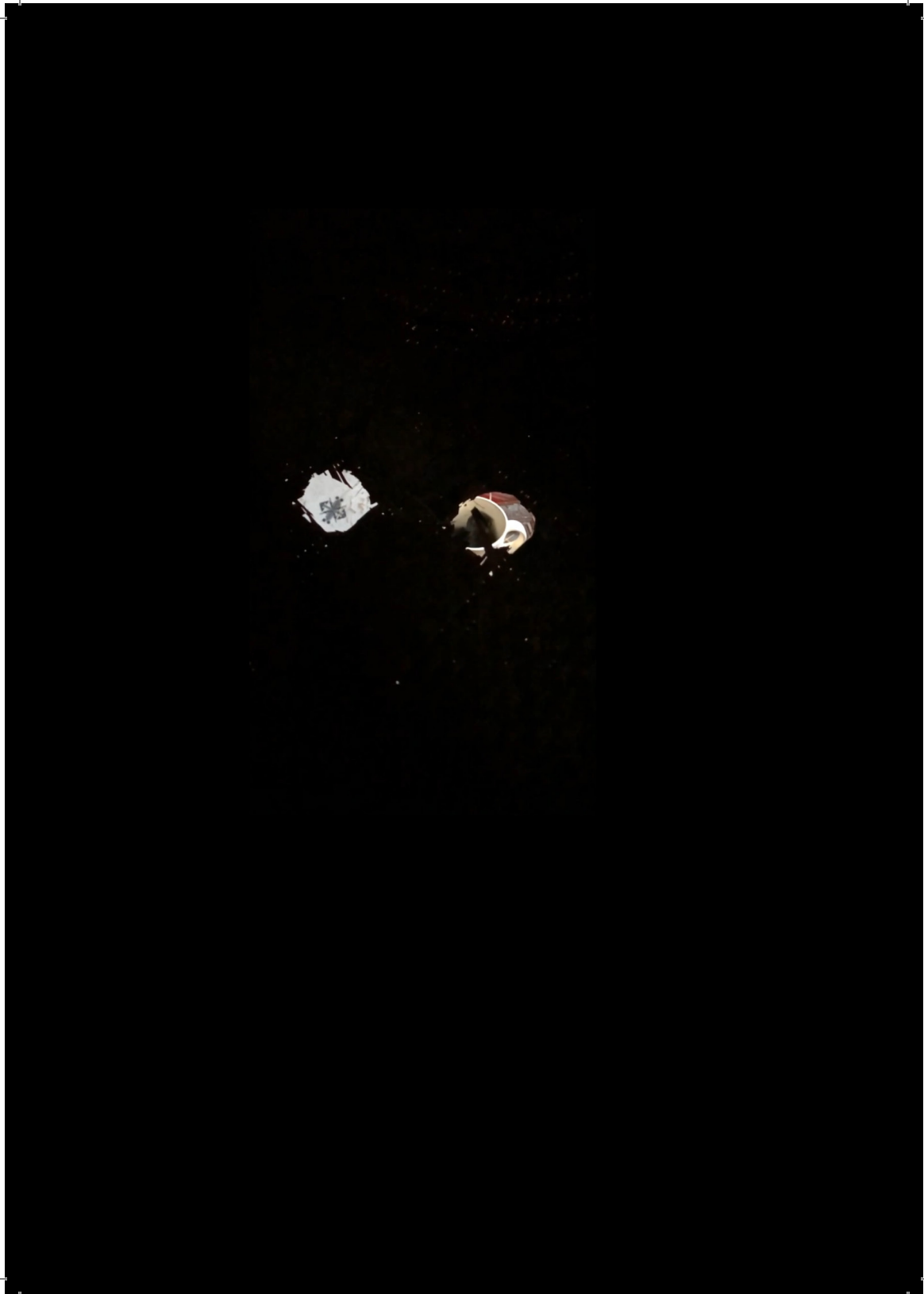
* 𐌲 𐌵 𐌹 𐌺 𐌻 𐌼

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𐌿 𐌶 𐌺 𐌻 𐌼



Byrne thy)cons

Oft **T**he **P**ommez,
Hi **L**ow **E**nd **T**heof,
Reconstituted residual corporate floatex,
MR**I** **T**apestry 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 **B**asket **C**ases
She'll **S**hock
Blast **F**urnace
Blast **R**hetoric
Dungeon **M**atador


Some **M**ummerfied **B**eing,
The **A**rchivist, **V**aulted halles of remembrance,
Crater pocked **S**hed **A**ctivism
Bunker **C**runcher
A **T**ransmission **R**eport

Subjugated **E**nergy **F**ields
Newe **T**ypes of **B**eing



Newt Exed



A photograph of a green paper bag burning in a forest. The bag is the central focus, with bright orange and yellow flames rising from its top. The background is a dense forest floor covered in brown leaves and some green plants. The lighting is natural, suggesting daylight. The text is overlaid on the image in a yellow font with a dark green background for the text boxes.

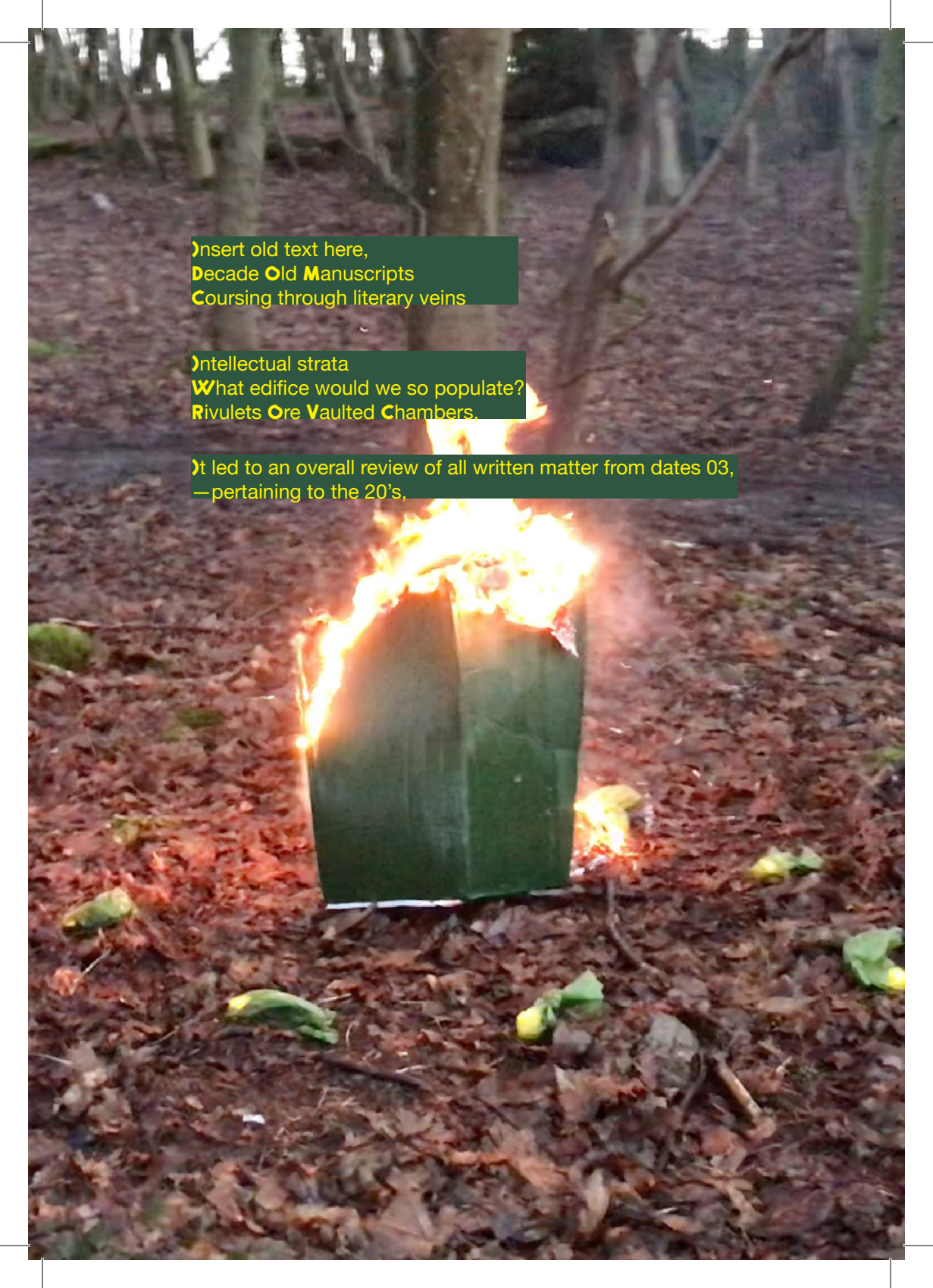
Gradual, Residual, Emancipated Alpha-Phonics.

Swamp Thoughts

Post Elliptical Systemics.

**As the Chasm erupts
Molten Rock and Crystalline waters subside—**

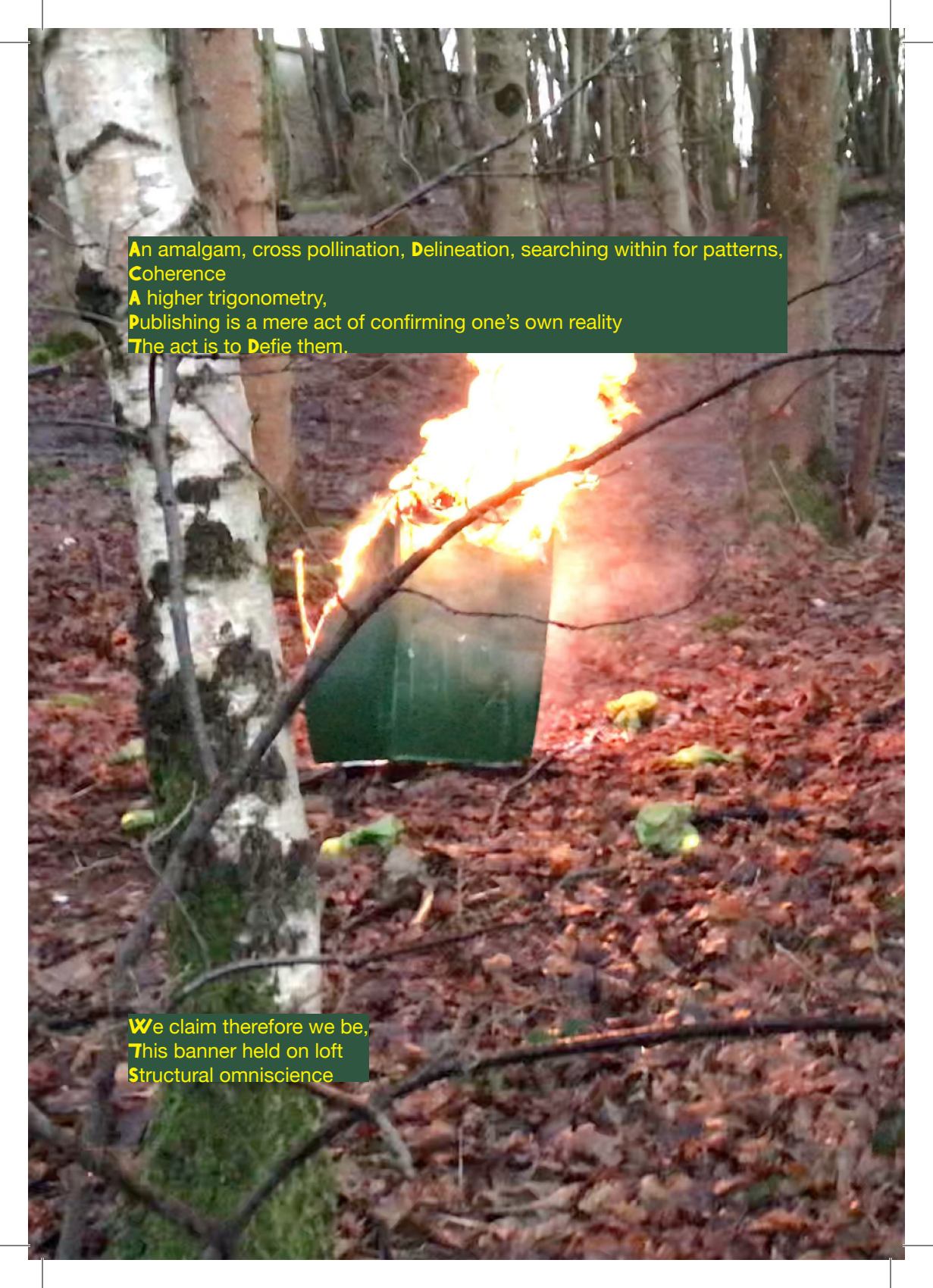




Insert old text here,
Decade Old Manuscripts
Coursing through literary veins

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 Ycons

False Ycons 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.



H Y P E R S) G z z z

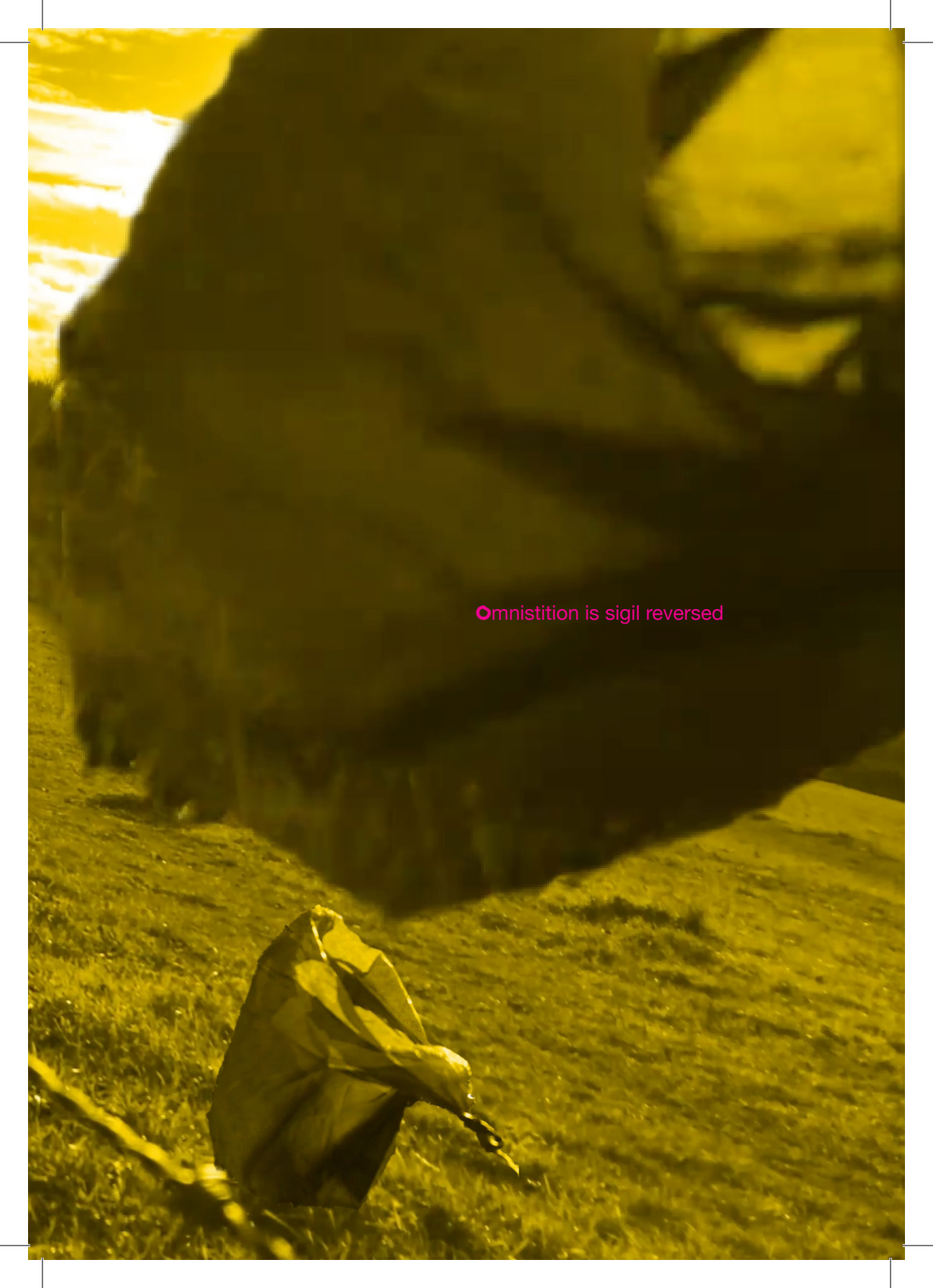
Could finish with the idea of burning the bin. Putting the **HYPERS)Gs** to bed **ZZZ**.

And an escape tactic called burning the **H**-sigs. (Burning the hypersigils). **A**s a way of leaving **Late Capitalism**. **N**ot an aggressive combat, rather a nah, I'm done with that. **A** moving beyond. **B**urning could be accelerating the symbol. **T**he hyperglyph thang. **B**ut creating the glyph and charging it up is a dangerous act. **S**o the only way is to kind of burn the symbol in an act of refusal to engage with that modality anymore. **W**e surely need to evolve beyond those dark mutations. **B**rands/politicians/basement boys are all playing with magic in the dark, with real life consequences.

If we are talking about reorienting desire etc, the dark magic is the corporate sigil. **U**nbranded imaginative space. **S**lip road = acceleration lane, sigil = desire. **G**rant **M**orrison coined the term hypersigil to refer to an extended work of art with magical meaning and willpower, created using adapted processes of sigilization. **M**aybe what we are creating is a **H**ypersigil. **T**he whole night) mean.)n fact the **A**ntivoid logo is a sigil. **T**he entire project is a hypersigil. **A** stand in for **T**he **L**ong **N**ight of **L**ate **C**apitalism.

Omnistition is sigil reversed. **D**esire released. **D**estroy the symbol, then redirect the desirous flows into something more generative. **T**he commons, the people, collective body, the we, the social alliance. **B**UT we should probably be more specific to aesthetic/art/visual culture, to reclaim the agency and redirect the flows.





●mnistition is sigil reversed

AMASS, Antivoid Alliance, 2022
Including imagery from Amass
Radiant Heretics, 2020,

with stills from contributions by

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