





THE CULTS OF THE  
FAMOUS  
AND THE DEAD

BY ALBERT ABDUL-BARR WANG





## **Disclaimer**

**The opinions within certain quotes expressed in this photobook are those of the individual authors. They do not purport to reflect the opinions or views of the artist or his associates. The designations employed in this publication and the presentation of material therein do not imply the expression of any opinion whatsoever on the part of the artist concerning the legal, political, or historical status of any country, area or territory or of its authorities, or concerning the delimitation of its frontiers.**

**Jackie: Don't make me laugh. 'We're one people.'**  
**It's a myth created by Thomas Jefferson... My**  
**friend, Jefferson's an American saint. Because**  
**he wrote the words, 'All men are created equal.'**  
**Words he clearly didn't believe, since he allowed**  
**his own children to live in slavery. He was a rich**  
**wine snob who was sick of paying taxes to the**  
**Brits. So yeah, he wrote some lovely words and**  
**aroused the rabble, and they went out and died**  
**for those words while he sat back and drank his**  
**wine and fucked his slave girl. This guy wants to**  
**tell me we're living in a community? Don't make**  
**me laugh. I'm living in America. And in America,**  
**you're on your own. America's not a country, it's**  
**just a business. Now fucking pay me.**

**—Andrew Dominik, *Killing Them Softly***



The gatekeeper has to bend way down to him, for the great difference has changed things to the disadvantage of the man. 'What do you still want to know, then?' asks the gatekeeper. 'You are insatiable.' 'Everyone strives after the law,' says the man, 'so how is that in these many years no one except me has requested entry?' The gatekeeper sees that the man is already dying and, in order to reach his diminishing sense of hearing, he shouts at him, 'Here no one else can gain entry, since this entrance was assigned only to you. I'm going now to close it.'

— Franz Kafka, "Before the Law"

The spectacle erases the dividing line between self and world, in that the self, under siege by the presence/absence of the world, is eventually overwhelmed; it likewise erases the dividing line between true and false, repressing all directly lived truth beneath the real presence of the falsehood maintained by the organization of appearances. The individual, though condemned to the passive acceptance of an alien everyday reality, is thus driven into a form of madness in which, by resorting to magical devices, he entertains the illusion that he is reacting to his fate. The recognition and consumption of commodities are at the core of this pseudo-response to a communication to which no response is possible. The need to imitate that the consumer experiences is indeed a truly infantile need, one determined by every aspect of his fundamental dispossession.

—Guy Debord, *The Society of the Spectacle*

# ***On the other insurrection of idealism and progress that is failing***

**By Chunbum Park**

The insurrectionist series by Albert Abdul-Barr Wang consists of 3D-printed, figurative sculptures depicting the rioters and insurrectionists who attacked the US Capitol on January 6th, 2021. They were encouraged by then-President Donald Trump who claimed that the election was “stolen.”

Although I do not consider myself American due to my personal experiences (even as I lived in the US for more than 15 years), I am familiar with bigotry and racism that plague the people and the land (although to be fair, these issues are present in all societies).

It is no secret that the supporters of Trump tend to be xenophobic, racist, and nationalist. They are angry due to the constant antagonization by Fox News and other conservative radio hosts. The problems and ills of the American society, including the death of the middle class, can be attributed to the overpaying of corporate executives, export of manufacturing jobs to China to maximize profits, killing of the workers’ rights to unionize (claiming that unions are “socialist”), and dividing the working class along racial lines to prevent them from forming a cohesive action. Fox News then redirects the anger and the blame to the innocent immigrants from other countries, including Mexico. Within this context, what do the sculptures say about the insurrection, the people involved, and the state of America?

The sculptures are made of thinly layered plastic materials that give them textures like mint candies. The way their eyes are devoid of irises remind us of the Greco-Roman sculptures that Eurocentrism places a premium on. But unlike the Greco-Roman sculptures, these 3D printed sculptures of the insurrectionists neither are idealized nor represent truth and beauty. For something to reflect truth, it needs to come from a sincere position of inner reflection and thought. Truth is above argument and the matter of who wins which topic in a debate round. Anybody who looks inward to examine the world will agree with the universal principles and truths, such as the need to be compassionate to one another and the essential quality of equality to a democratic society. Beauty is related to truth in that it is experienced as a universal judgment, in which an agreement with others is expected. Goddess is a being on whom truth and beauty exist at the same time. History can go the wrong way. If these insurrectionists had won, they would have had their ways to tear down the foundations and the fabric of American

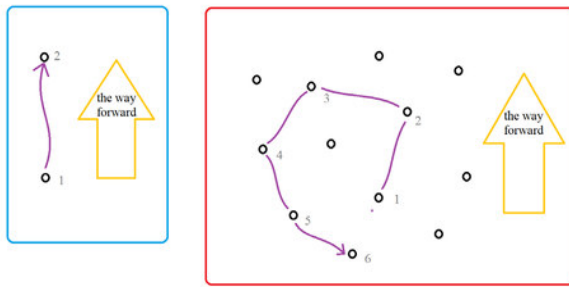
democracy, which is the oldest in the modern world. They would have become inscribed in history books without the substance of real achievement (based in truth and beauty) with which to immortalize them. They would have had their ways with alternative facts and fake news. In Orwellian terms, this is the newspeak.

Someone wrote that America is becoming more like the Babylonians who built the tower to challenge God and lost their ways of communication with one another. The problem with this analogy is that the two sides of the debate between the left and the right are not equal to their claim of truth and beauty. They are not equally valid. One side is morally and intellectually deficient and based in a stubborn refusal of facts and the principles of truth and quality that guide the process of knowing and validating information, thereby turning the information into facts. The other side, which is the left, monopolizes academia and the big cities due to its inherently superior values and ideology (superior pragmatically and morally). The better analogy is that half the Americans are equipped with the cells of knowledge, facts, science, and the democratic principles, which are all enabled by truth and which all enable truth to exert its power over the world. They are on the side of Martin Luther King, Jr., Nelson Mandela, Mahatma Gandhi, and the Dalai Lama. The other half of the Americans are infected by a cancerous disease that is also viral at the same time – based on the manipulation of truths, fake news, and alternative facts, taken in with a small dose of anger and white supremacy (which is an understatement). Or the other possibility is that they are so brainwashed by the right-wing news outlets and radio hosts (including the entertainment channel run by a bunch of millionaire foxes that are paid by billionaire alligators masquerading as an eagle, as a symbol of virtue and power) that they cannot see themselves in the mirror and are lost in the multiple variables and arguments.

Truth be told, the world is too complex for it to be run by a bunch of ill-educated and ill-intentioned politicians operating under an extreme partisan ideology. There are just too many variables that without the guiding powers and insights of the experts and the institutions that support them most logical conclusions can be manipulated to go wrong.

According to a wise sage on the internet, watching a few YouTube videos and listening to some angry rants from a blogger or a radio host do not make your ill-informed opinions valid. You are neither informed nor smart enough to solve a complex problem studied these problems at the highest level at research universities, think tanks, and UN programs because there are just too much information to process and too many variables to consider in such a problem, such as climate change or the ways to

## Why Experts' Opinions and Truths Matter In A World That Has Many Variables



A world with few variables on the left;  
A world with many variables on the right

handle the COVID crisis.

While the western democracies have always relied on the public engaging in a healthy level of skepticism and questioning the authorities, the experts, and the institutions (which should prevent people from becoming brainwashed in theory), these skepticisms should be exercised by people who have disinterest in extreme partisan viewpoints – they should be held at healthy level from the viewpoint of a neutral position that is open to change based on new information that the person encounters. Because just like beauty, truth cannot be accessed or grasped without a neutral point of view that considers all sides. If you already “know” that the election was stolen from Trump in 2020, and you are extremely biased towards Trump, how can you really consider all the facts from all sides and see that he lost the election fair and square? Skepticism of the authorities and experts in a western democracy, where the institutions are strong and functioning, should be like a safety mechanism that is occasionally or rarely used rather than the main method of thinking. It should be used like a break in a car rather than the gas pedal. If you keep using the break thinking that the break is a gas pedal, you will literally get nowhere. I promise you that in absolute terms.

The current COVID crisis only highlights the greater crisis that the US and other democratic countries in Europe and Asia are facing in terms of losing faith in experts' opinions and the institutions that support them. These people have spent their entire lives studying the problems that they specialize in. They spent years in graduate school and beyond, writing papers and dissertations that most people can't even try to comprehend, let alone forming opinions on.

We are currently living in the pivotal moment for human progress. If the US and Europe digress and lose all the momentum for progress that were made in the last few centuries (and especially in the last few years with the Black Lives Matter movement, Me Too movement,

and LGBTQIA+ fight for equality), the sun will set on the West, and its experiment with democracy will be over. The dictators of China and Russia and the tiny North Korea will take over and instigate new wars, empowered by the intellectually and morally weakened positions of the democratic countries. History repeats. This is the same moment as the regression of the Islamic empire, where during its golden age its scholars studied and preserved the learnings of the Greeks and invented Algebra, algorithms, optics, surgery and vaccines in medicine, and the toothbrush. As history records the events, the decline of the Islamic empire was caused by the Ash'arites who criticized the study of philosophy and the sciences and instead argued that only the Quran mattered and was the path to God and truth.

The same thing is happening in the US, as evidenced by the Christians within the Republican party who want to restore God's rule or dominion over America and the rest of the world. Their anti-scientific views that are also anti-women and anti-LGBTQIA+ and anti-progress in general may seem like fringe views for now, but due to the way the elections favor the country sides over the cities there is the great danger that these views may become dominant and dictate most of the US's policies.

Truth be told, science is humanity's greatest tool to access knowledge and verifiable truths. It gives people a predictive power over the workings of the universe. It gave the world technology and the convenience of a modern life. It also gives the world the solutions to our problems, including climate change, the COVID crisis, the loss of natural resources (such as the deforestation of the Amazon rainforest), overpopulation, and more. To those other radicals on the left, I say that you cannot “decolonize” science (because it works). To those radicals on the right, I say that you cannot bend the laws of science to the whims of an ancient text that hasn't been updated for thousands of years. Science is like Windows 11. It's the best thing that operates that we have, and we've been updating it like the operating system, constantly with the latest information and findings by the brightest of human minds. The Bible is like Windows 2.0 (which doesn't even have a trash bin like Windows 95 and doesn't work most of the time). It was written and edited over a span of several centuries by anonymous Christians before it was officially compiled in 325 CE (by the Council of Nicea) and in 381 CE (by the First Council of Constantinople). The Renaissance had not even happened yet. While the bible may provide moral lessons and spiritual guidance, it cannot replace science in what science does best – making things work and solving real-world problems beyond the personal and the spiritual realms.

For the US to avoid another January 6th insurrection, it must reinvest its educational system so that the American public can return to its status of political and

scientific literacy. Knowledge is strength, and education is the best way to gain that knowledge. It must shift back the total exit of manufacturing jobs to China and other countries not only for reasons of national security (placing all the factories in China would be a stupid idea if a war were to occur between the US and China) but also to revive the local economies that have been wiped out by the flight of the factories. At the same time, the strengths and the rights of unions must be strengthened without anybody (the Republicans, ahem) labeling them as “socialist” because they are key to maintaining livable wages and working conditions for the workers. Lastly, the US should wipe out most of the earnings of the billionaires and millionaires with taxes and return to the 1950s when most of the CEOs made not much more than an average worker at their company. With the massive tax increases on the wealthy and the powerful, the US can then re-invest in its infrastructure, its economy, and its educational system. (The US should install a global tax regime through the UN and international financial institutions so that the wealthy cannot evade taxes.)

I would be hopeful for the US if just one of these needs became realized by the next election cycle. I think of these things, but I am not even American. I am a South Korean. I am a foreigner, and I do not profess any allegiance to the US or its government, other than my hope that the US model of democracy, equality, and scientific rationalism would prevail in this world over the totalitarian and oppressive ways of China, Russia, and North Korea. But I am 99.99% sure that most of these things that I believe would lead the US into a more positive direction would not be realized any time soon. The “realists” are too smart, too powerful, and too arrogant like a fox to submit to the demands of the American eagle for justice, equality, and truth. It’s the millionaire foxes bribed by the evil alligators stashing away billions in their Swiss bank accounts who are ruining the American Dream for everyone here. They are injecting a cancer that is also a virus (a viral cancer or a cancerous virus, if you will) into the very heart and spine that is the corpus of American consciousness.

Batman's villain is not the Joker. His villains are his own people who are infected by the malicious ideology of the right, which turns them into zombies infected with a virus that turns gold into a turd and then presents the turd as gold. Not into the distant future, the Wolverine, an American hero who pushes for progress of all people, may very well become a lone wolf in his fight against the extreme ideology of intolerance, sexism, nationalism, white supremacy, anti-scientific views, anti-intellectualism, and xenophobia planted by Fox News and its cowardly minions. There would be no room for Black Panther because he’s not even American (in the story), and Americans are too nationalistic and xenophob-

ic to appreciate a foreign hero from a more advanced albeit fictional country of Wakanda.

Yes the reality is too different from the idealistic visions and hopes held by people like me. The self-professed realists and the devilish foxes will have to teach us a lesson time and time again, that progress is a distant dream that is out of reach, and equality is a delusion of the poor, the inferior, and the weak. The millionaires and billionaires who are the puppet masters running the show and the spectacle are just too damn smart, too damn powerful, and too arrogant to admit the truths and the universal principles of equality and democratic values.

So I am not even going to try to change anything substantial in the real world, but I will express my ideal visions and hopeful delusions in my paintings (I am an artist too.) Albert Abdul-Barr Wang can do the same.





# Pa. man joined posted selfies, a

By Erin Arvedlund

STAFF WRITER

Another Pennsylvania man has been arrested for taking part in the Capitol riots on Jan. 6, federal authorities said Sunday.

Andrew Wrigley, 50, of Jim Thorpe, posted pictures and videos of himself inside and outside the Capitol during the insurrection inspired by President Donald Trump, officials said. He was arrested Friday by U.S. Marshals after authorities traced his movements through his social media accounts.

Wrigley was charged with knowingly entering restricted grounds, violent entry, and disorderly conduct. Federal officials tracked him down after he posted photos of himself at the Capitol on Facebook, standing with a group of others.

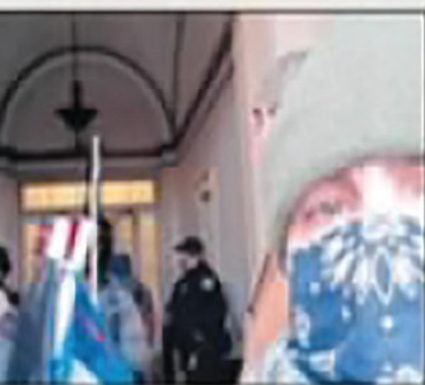
"At the protest in DC at the capitol building #stopthesteal," read one post, which he later deleted.

The U.S. Attorney's Office in Washington, which is under the Justice Department, filed the charges. However, Wrigley was arrested by U.S. Marshals; officials couldn't say where he was arrested. "At the protest in D.C., I went inside the capitol building and got teargassed," read another of his posts. He also took a selfie of himself outside the Capitol, wearing a mask and a knit cap and carrying a flag.

Efforts to reach Wrigley were unsuccessful. It was unclear whether he had retained a lawyer.

In a statement Sunday, the FBI's Special Agent in Charge in Philadelphia, Michael

# Capitol riots, authorities say



Screenshots of Andrew Wrigley's posts on Facebook.

Department of Justice



Andrew Wrigley

Priscoll, said federal authorities continued to work to identify people who had taken part in the Capitol siege. "FBI Philadelphia is working closely with all of our local, state, and federal partners to prepare for Inauguration Day," he said. "We are maintaining a heightened posture to monitor for any emerging threats here in the run-up to January 20. As part of that, the FBI has stood up a command post to gather intelligence and coordinate with our partners on any possible risks to the city and region, including the state capitol in Harrisburg."

The FBI asked anyone with information to call at 215-418-4000 or go to [tips.fbi.gov](https://tips.fbi.gov) to submit tips about potential violence at any upcoming protest, event, or location.





As the functional and terrorist organization of the control of meaning under the sign of the positivity of value, signification is in some ways kin to the notion of reification. It is the locus of an elemental objectification that reverberates through the amplified systems of signs up to the level of the social and political terrorism of the bracketing (encadrement) of meaning. All the repressive and reductive strategies of power systems are already present in the internal logic of the sign, as well as those of exchange value and political economy. Only total revolution, theoretical and practical, can restore the symbolic in the demise of the sign and of value. Even signs must burn.

—Jean Baudrillard, *For a Critique of the Political Economy of the Sign*

Corey warned that the downwardly mobile middle stratum, 'at war with itself,' was approaching a radical crossroads, and would turn either towards socialism or fascism.

—Mike Davis, *City of Quartz: Excavating the Future in Los Angeles*





Choose your leaders  
with wisdom and forethought.  
To be led by a coward  
is to be controlled  
by all that the coward fears.  
To be led by a fool  
is to be led  
by the opportunists  
who control the fool.  
To be led by a thief  
is to offer up  
your most precious treasures  
to be stolen.  
To be led by a liar  
is to ask  
to be told lies.  
To be led by a tyrant  
is to sell yourself  
and these you love  
into slavery.

—Octavia E. Butler, *Parable of the Talents*





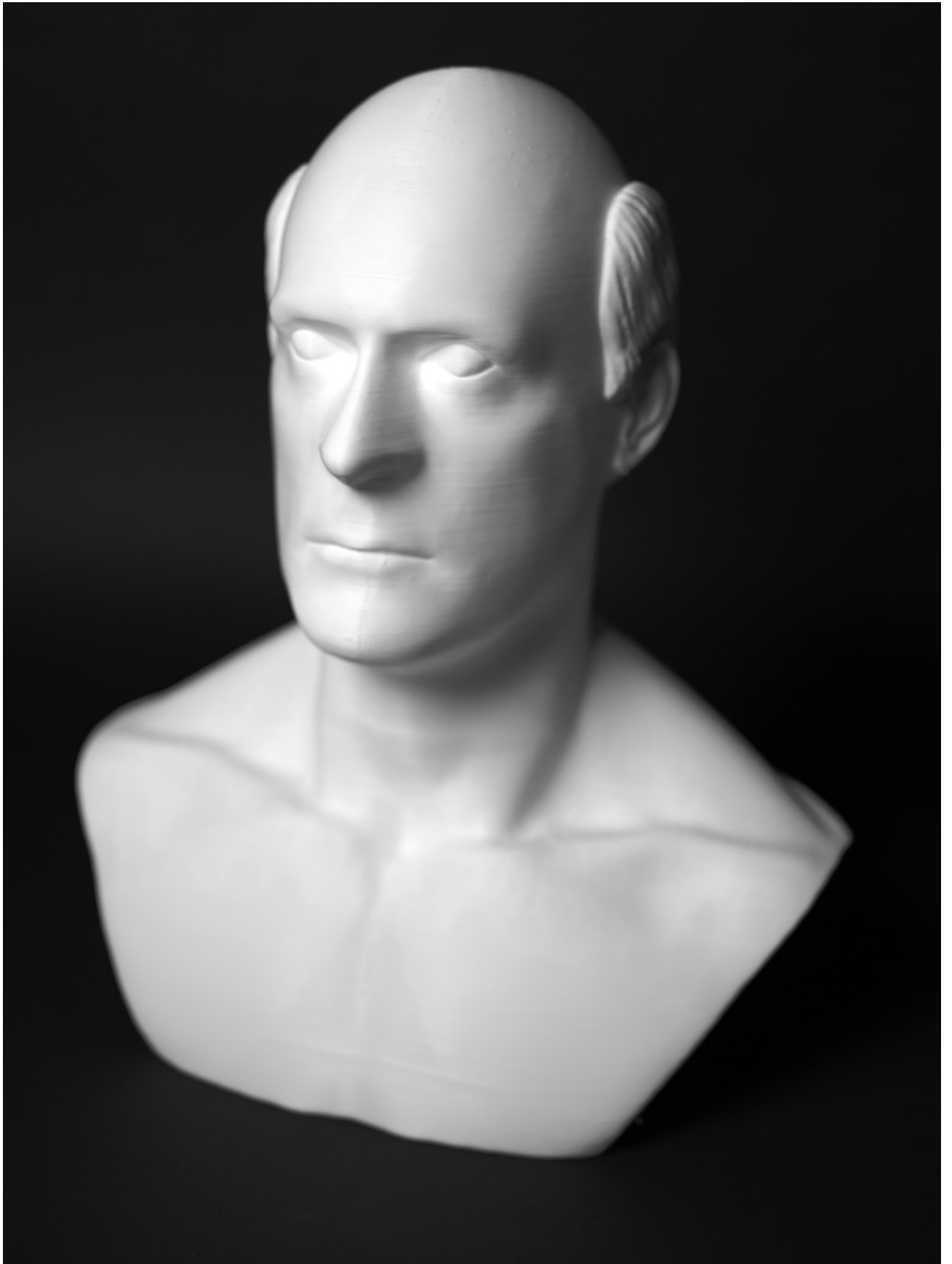
Moreover, the neo-military syntax of contemporary architecture insinuates violence and conjures imaginary dangers. In many instances the semiotics of so-called 'defensible space' are just about as subtle as a swaggering white cop. Today's upscale, pseudo-public spaces – sumptuary malls, office centers, culture acropolises, and so on – are full of invisible signs warning off the underclass 'Other'.

— Mike Davis, *City of Quartz: Excavating the Future in Los Angeles*

When photography was invented a new kind of image began to populate the world: mechanical replicas. When the first movie was shown to amazed audiences in 1895, the ability of photography to replicate the arrangement of objects in space was supplemented with film's ability to replicate a pattern of events in time. These technologies created new possibilities for the development of simulacra, perhaps first fully exploited in World War II by Goebbels and his Reich Ministry of Public Enlightenment and Propaganda. In his hands newsreels and documentaries (like those of Leni Riefenstahl) became part of the spiritual currency of the Nazi state.

— Manuel DeLanda, *War in the Age of Intelligent Machines*





The widespread abuse of prisoners is a virtually foolproof indication that politicians are trying to impose a system—whether political, religious or economic—that is rejected by large numbers of the people they are ruling. Just as ecologists define ecosystems by the presence of certain "indicator species" of plants and birds, torture is an indicator species of a regime that is engaged in a deeply anti-democratic project, even if that regime happens to have come to power through elections.

—Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism*



**Mysteriousness as such became the first criterion for the choice of topics.... The effectiveness of this kind of propaganda demonstrates one of the chief characteristics of modern masses. They do not believe in anything visible, in the reality of their own experience; they do not trust their eyes and ears but only their imaginations, which may be caught by anything that is at once universal and consistent in itself. What convinces masses are not facts, and not even invented facts, but only the consistency of the system of which they are presumably part. Repetition... is only important because it convinces them of consistency in time.**

**—Hannah Arendt, *The Origins of Totalitarianism***







On closer inspection, of course, electoral success was not the most important precondition of fascist arrival in power. The deadlock or collapse of an existing liberal state was more crucial. It is vital to remember that in both Germany and Italy, the constitutional state has ceased to function normally well before the fascists were brought into power.

—Robert O. Paxton, *The Anatomy of Fascism*

66 Empire does not confront us like a subject,  
facing us, but like an environment that is hostile  
to us.

—Tiqqun, *Introduction to Civil War*

The United States is coming to an end. The ques-  
tion is how. Every government, every business,  
every person alive will be affected by the answer.

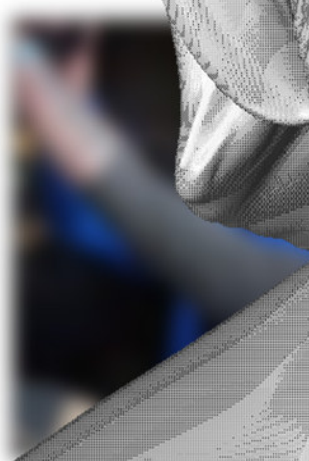
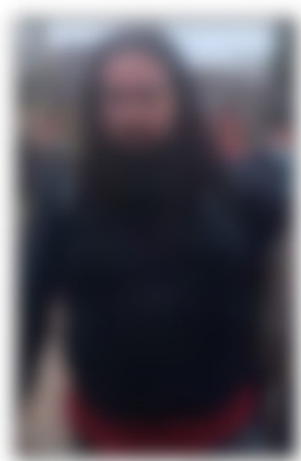
—Stephen Marche, *The Next Civil War: Dispatches  
from the American Future*

Not only were a large number of other people killed in this disturbance, but also another tribune, the reputed son of Gracchus, serving his first day in office. For neither freedom, nor democracy, nor law, nor reputation, nor office, were of any help any longer to anybody when the holders of the tribunate, which had come into existence for the prevention of injustice and the protection of ordinary people, and was sacred and inviolate, both committed and suffered such wrongs. Now that Applueius' party was destroyed, senate and people clamoured for the recall of Metellus, but Publius Furius, a tribune, who was not of free birth but the son of an ex-slave, insolently resisted them and remained adamant even when Metellus' son Metellus pleaded with him in public, weeping and throwing himself at his feet.

—Appian, *The Civil Wars*



**ASSAULT  
VIOLENCE**

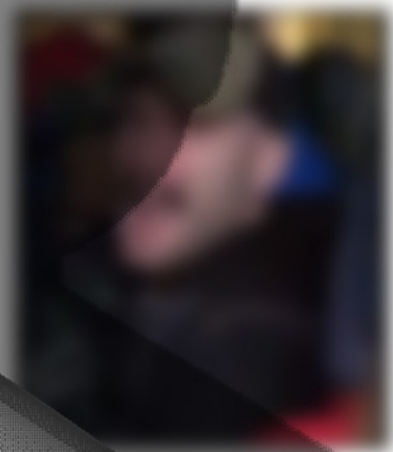






ACTION

OFFICERS AND  
STATES CAPITOL

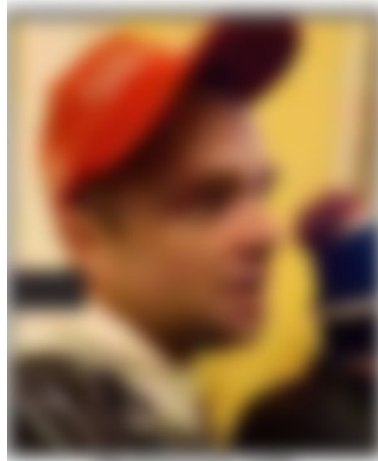
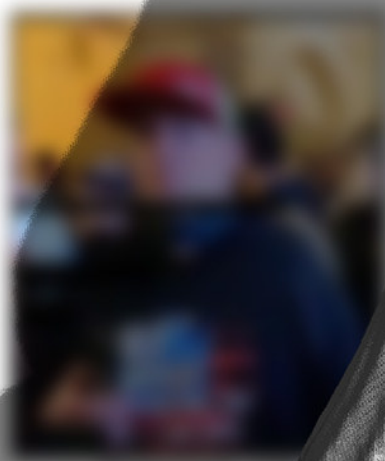
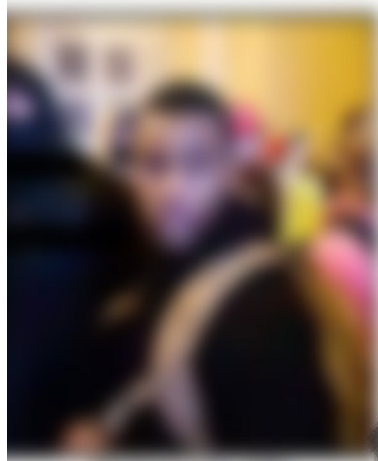




SEEKING  
INFORM

VIOLENCE AT  
STATES

WASH  
D.C.





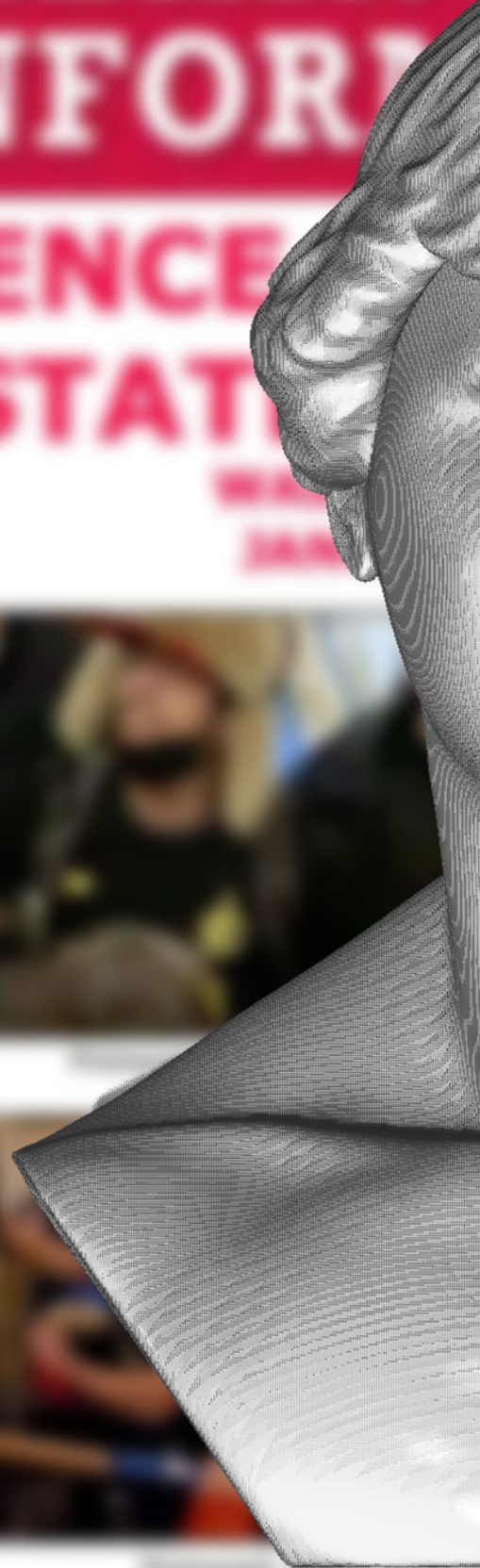
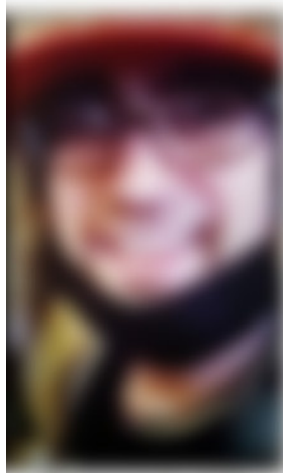




# SEEKING INFORM

## VIOLENCE STAT

WASH  
D.C.



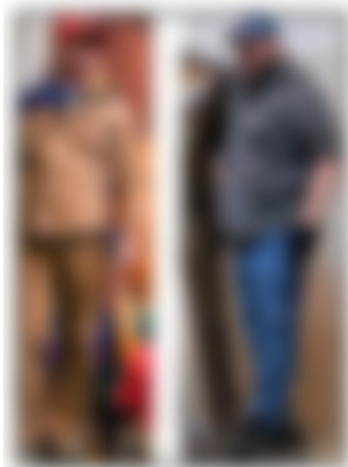




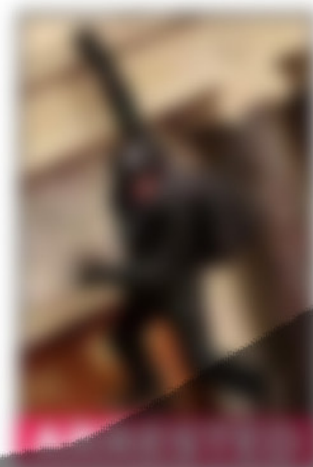


# SEEKING INFORMANTS

## VIOLENCE STATE



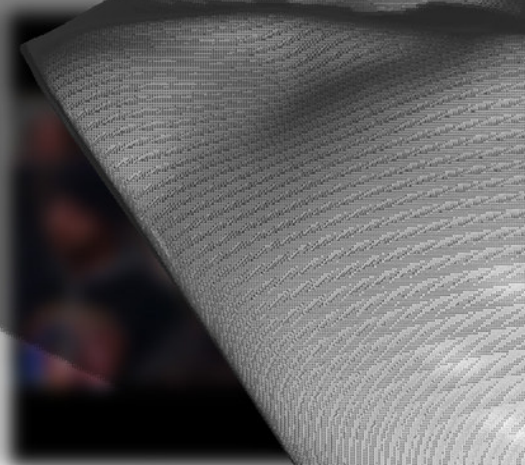
PHOTOGRAPH BY [illegible]



PHOTOGRAPH BY [illegible]



PHOTOGRAPH BY [illegible]



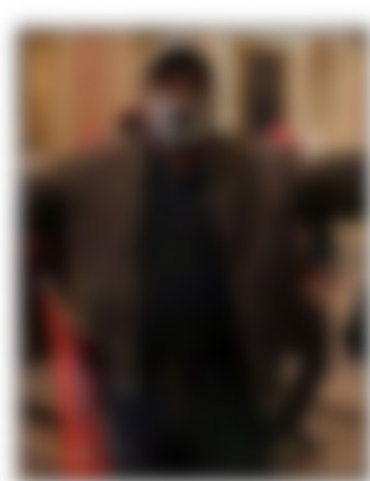
PHOTOGRAPH BY [illegible]





# STAN

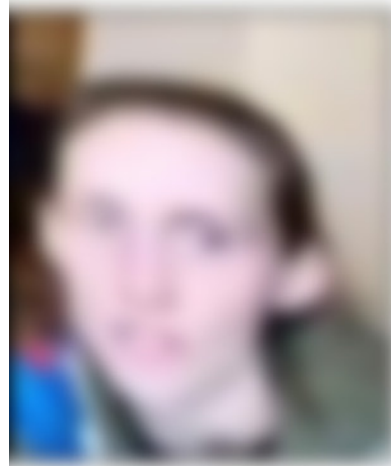
LIMITED





# SEEKING INFORM

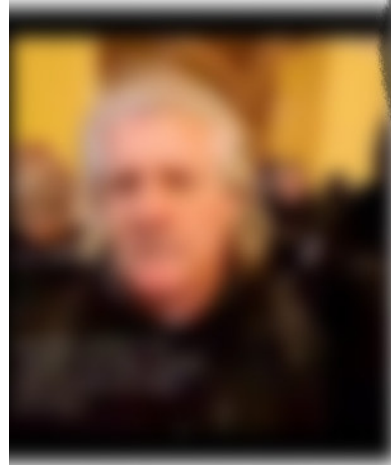
## VIOLENCE A STATE



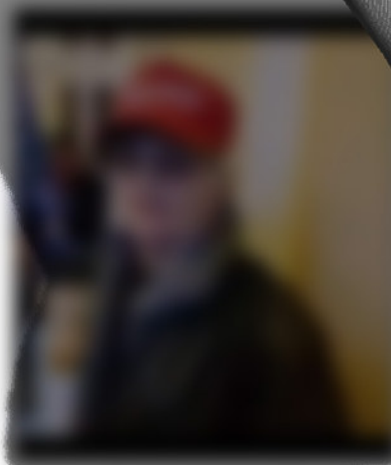
Photograph 100



Photograph 101



Photograph 102



Photograph 103



Photograph 104







**VIOLENCE**  
**S**











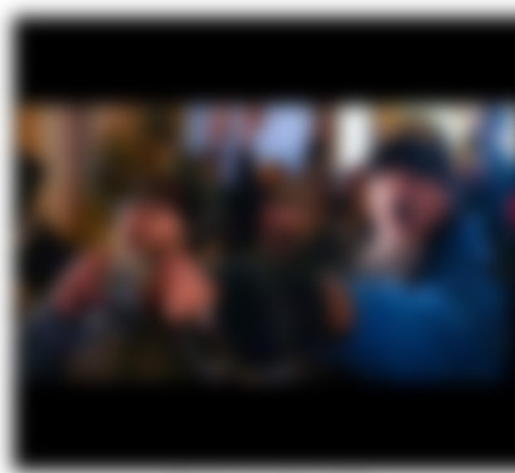
# G IATION

## THE UNITED CAPITOL

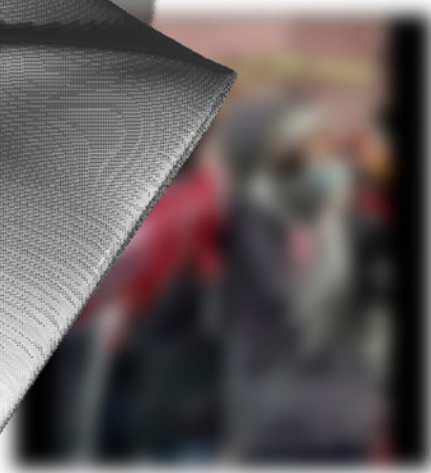
THE  
THE



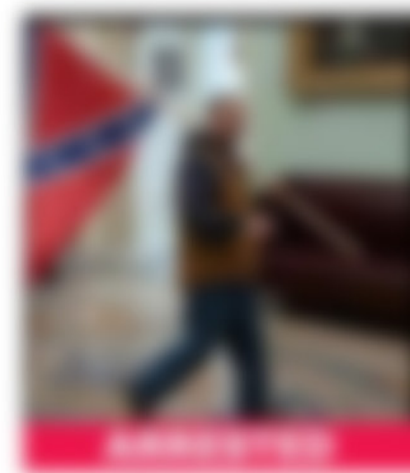
Photograph 100



Photograph 100



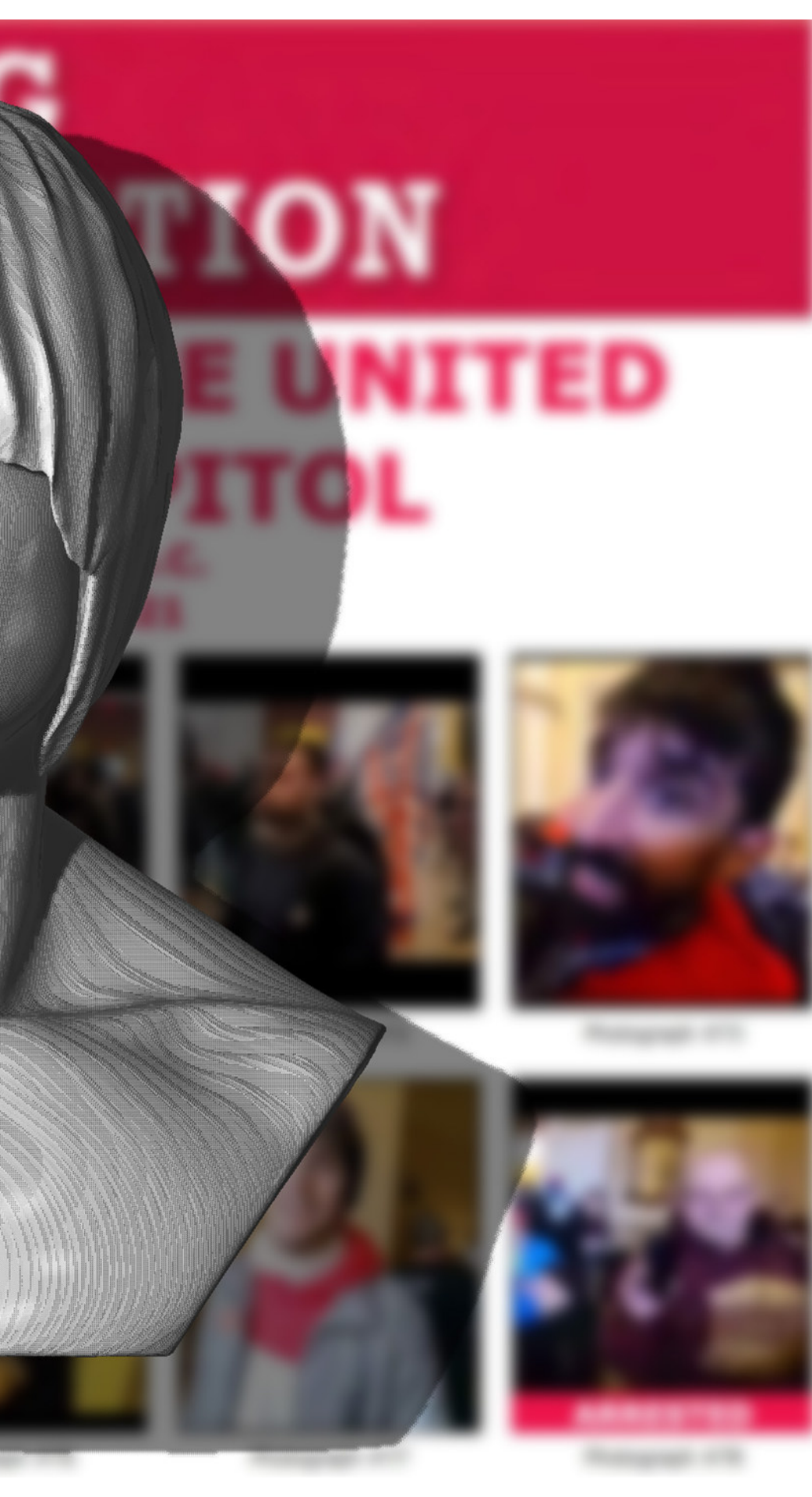
Photograph 100



Photograph 100









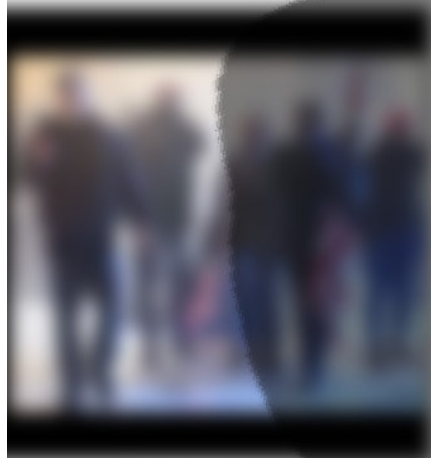
# SEEKING INFORM

## VIOLENCE AT STATES

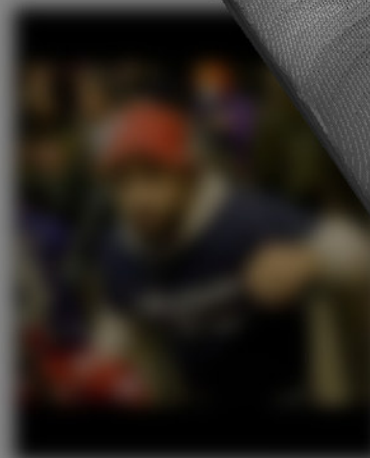
WASHINGTON  
JANUARY



PHOTOGRAPH 100



PHOTOGRAPH 100



PHOTOGRAPH 100



PHOTOGRAPH 100







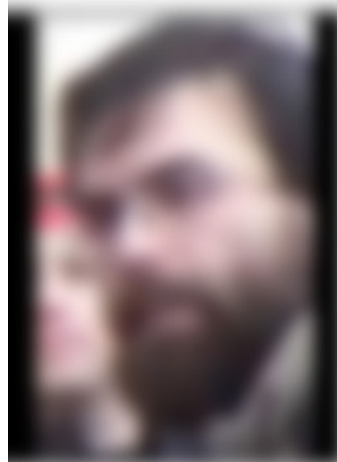
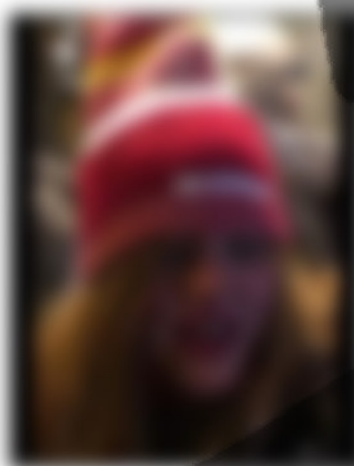
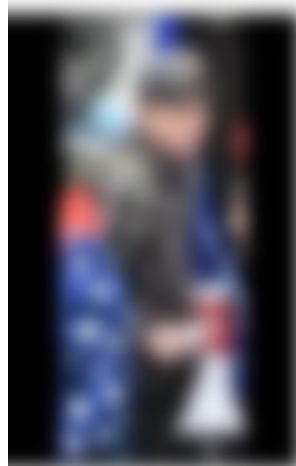






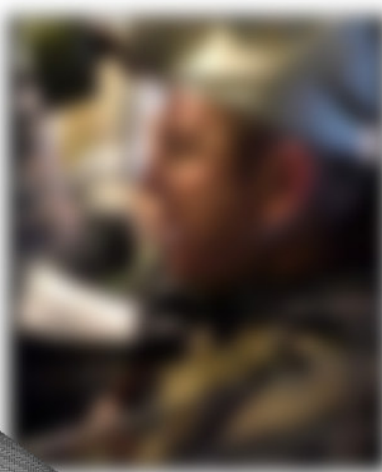
SEEKING  
INFORM

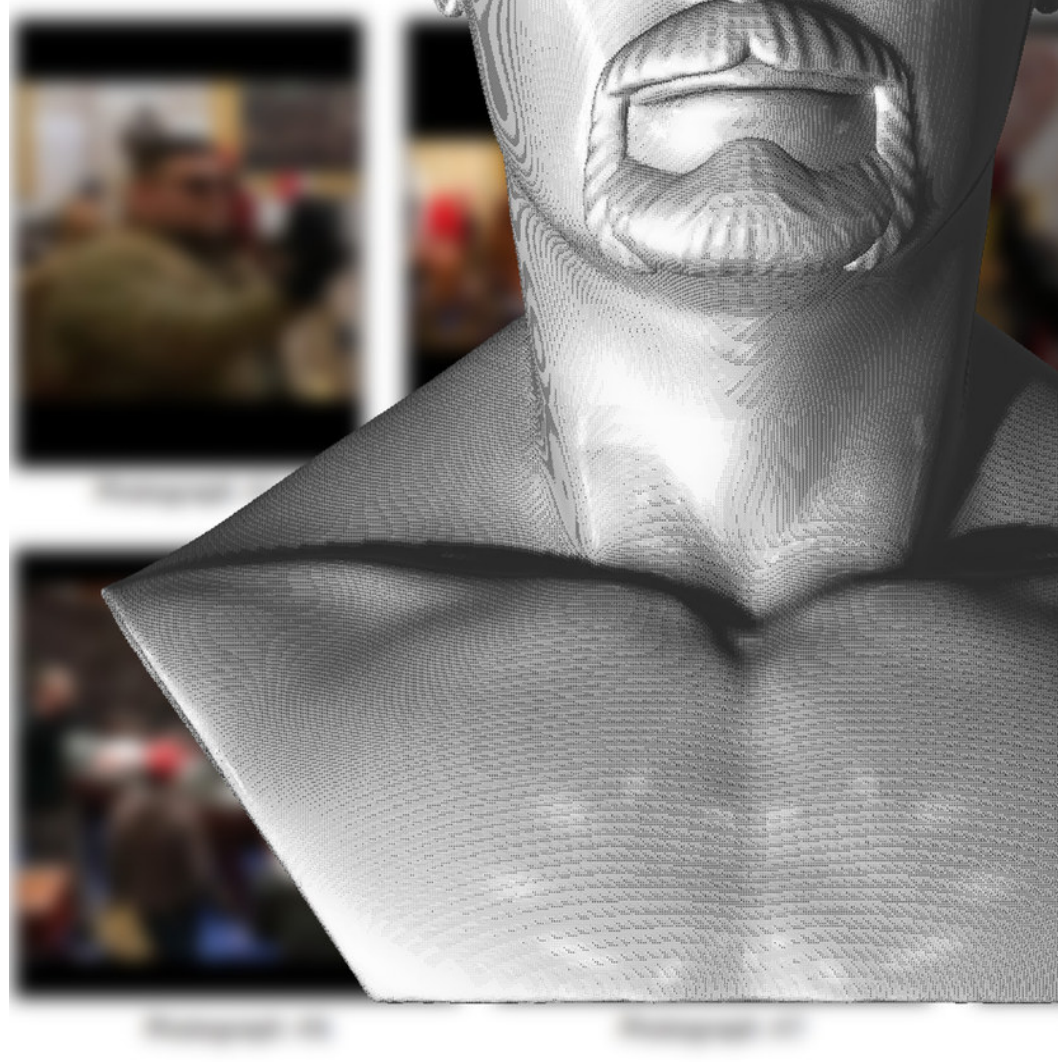
VIOLENCE  
STAT





# G... N... ITED







# G ATION

## THE UNITED CAPITOL

ON, D.C.  
A, 2021



Photograph 146



Photograph 147



Photograph 148



Photograph 149

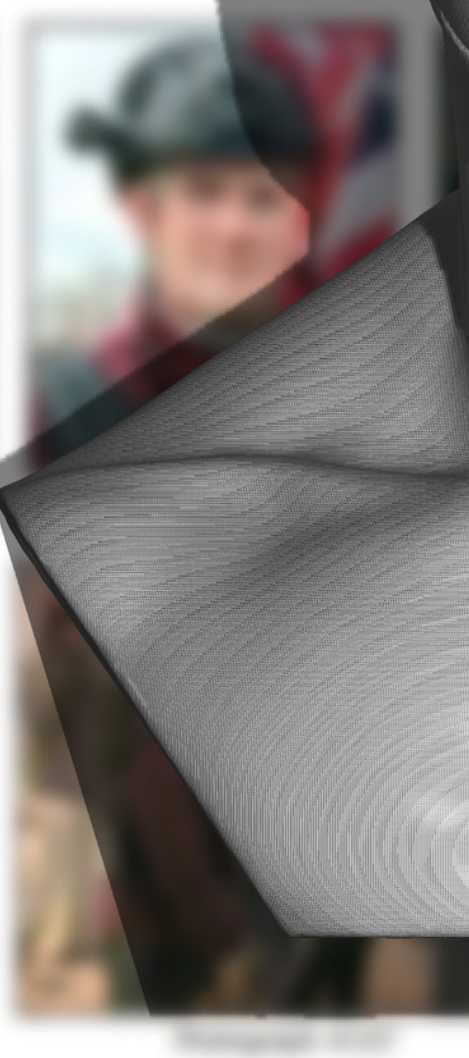


Photograph 150



SEEKING  
INFORM

VIOLENCE A  
STATE





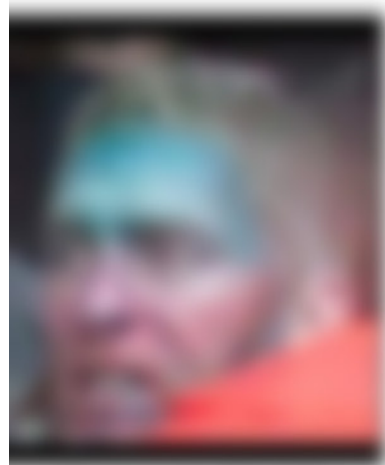




# SEEKING INFORM

## ASSAULT ON FE VIOLENCE AT THE U

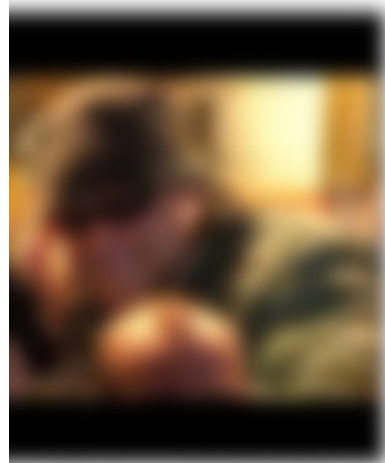
WASHINGTON  
JANUARY



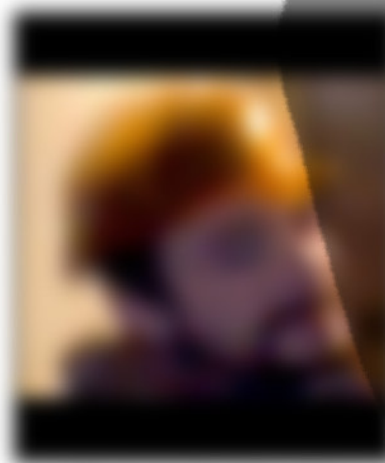
Washington Post Staff Writer



Washington Post Staff Writer



Washington Post Staff Writer

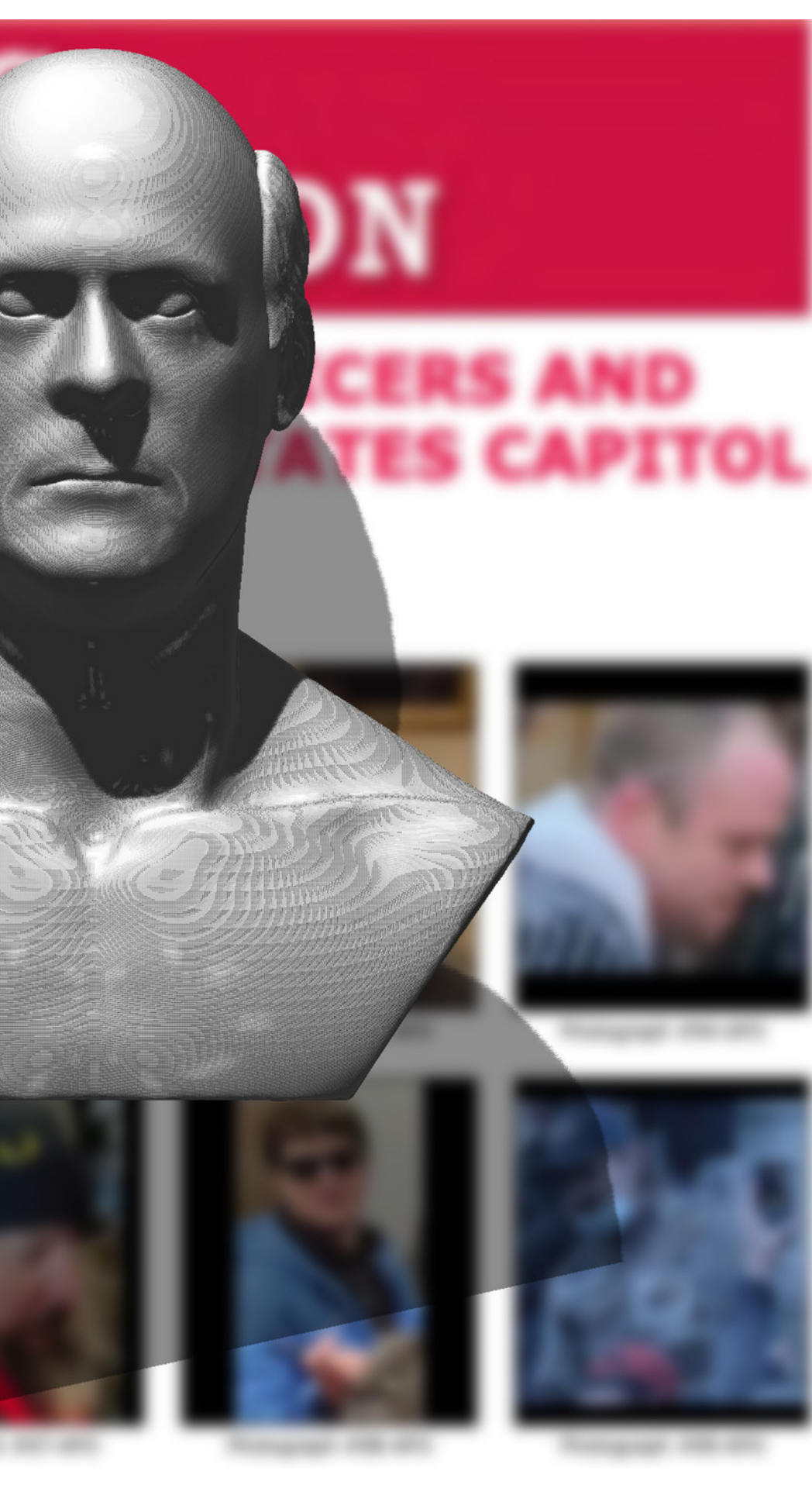


Washington Post Staff Writer



Washington Post Staff Writer





Although this portrait is surely one of the finest and most expressive images preserved from Antiquity, it has yet to find a place in any history of Greek portraiture. The reason for its neglect is not hard to discern—the head lacks the one feature most prized by scholars of ancient portraiture: a name. We do not know whom this portrait represents. We are denied the pleasure of being able to say ‘this is so-and-so,’ which is one of the reasons, according to Aristotle, that we like looking at portraits in the first place. This lack of identity has made this portrait mostly invisible to modern scholars. It is as if the subject’s anonymity has succeeded in rendering the status of this image as a portrait problematic, has in fact effectively effaced it.

—Sheila Dillon, *Ancient Greek Portrait Sculpture: Contexts, Subjects, and Styles*

Beckett is the last writer to shape the way we think and see. After him, the major work involves midair explosions and crumbled buildings. This is the new tragic narrative. It is just like Beirut, it looks like Beirut.

—Don DeLillo, *Mao II*



To illustrate my ideas, I had a romantic drawing prepared. It showed what the reviewing stand on the Zeppelin field would look like after generations of neglect, over-grown with ivy, its columns fallen, the walls crumbling here and there, but the outlines still clearly recognisable. In Hitler's entourage this drawing was regarded as blasphemous. That I could even conceive of a period of decline for the newly founded Reich destined to last a thousand years seemed outrageous to many of Hitler's closest followers. But he himself accepted my ideas as logical and illuminating. He gave orders that in the future the important buildings of his Reich were to be erected in keeping with the principle of this 'law of ruins.'

—Albert Speer, *Inside the Reich*

**A major difference between the 'neoclassical' state architecture of Nazi Germany and neoclassical architecture in other modern countries in Europe and America is that in Germany it was but one facet of a severely authoritarian state.**

**—Alex Scobie, *Hitler's State Architecture: The Impact of Classical Antiquity***

# Reflections on the Cults

By Alexis Davidson

Albert Abdul-Barr Wang's *The Cults of the Famous and the Dead* consists of several mediums from digital images, collage, newspaper clippings, and fourteen digital crafted sculptural busts, seven of which have been rendered by a 3D printer. The first item in this series is a printout of a newspaper clipping of an article titled "PA; man joined Capital Riots, Posted Selfies, Authorities Say." The second image is formed from blurred and layered repeating images of the PA man's photograph from the news article. The blurring effect removes many identifiable features making the figure appear as someone else, an unknowable man. The following seven figures are stark white sculptural busts against a black background, each one has a shared title of *Insurrectionist*, but each one is numbered one through seven. The next set of seven sculptural busts is the same shocking white as the first set, but their background differs. The background consists of the red and white writing familiar to us for the wanted posters on the FBI's website alongside the identifying images of each of the individuals the busts represent. A work titled *Ruinenwert Amerikanisch* follows this set; it is a collage of a 3D crumbling antiquity scene beside it, a motor vehicle in the foreground in the background is an image taken from the 1939 Nazi rally at Madison Square Garden.<sup>1</sup> The last section in this series is a set of images that Wang has drawn in 3D form Albert Speer's Volkshalle Capitol and has set on top of a collage made up of antiquity imagery, the capital insurrection photos, texts, and sketched lines with arrows intending to direct the viewers' eyes between the Volkshalle and the mixed media images. In all, this series *The Cults of the Famous and the Dead* by the artist links the current alt-right's tendency similar to past regimes in their adoption and aestheticization of historical language and imagery as a means to legitimize, attract, and seduce people to join them in their political motives. This aestheticization is not the one of Walter Benjamin's aesthetics but a reference to Immanuel Kant's, where the aesthetics of 'old regimes' palaces and iconography in their base forms are adopted and reconfigured in and by these new regimes or revolutionaries as was done during the French Revolution.<sup>2</sup>

One example of using old forms is Wang's

adaptation of sculptural busts. *Insurrectionist 7* is one of the three-dimensional printed sculptural busts in the series. Sculptural busts and their forms are a common iconographic form used in Western art. Busts which are images created in the likeness of an individual similar to that of the once portraiture practice most often used to depict figures of historical importance and cultural significance.<sup>3</sup> The stark white colouring of the bust mimics the traditional colour of busts which are most often carved out of marble; in this instance, these busts like that of *Insurrectionist 7* are not made of marble but of polylactic acid. This use of a different medium brings forth the idea that not all is as it seems. The alternative medium, coupled with the fact that the artist created busts in the image and likeness of people who are not of the typical type of character ascribed to individuals who are often rendered in such form, visually conveys these images and people's own contradictions. This contrast of the sculptural busts alongside the FBI wanted posters visually allows the artist to showcase the contradictory nature of these individuals' beliefs, political motives, and the supposed narrative these individuals operate. A concerning issue when we see such similarities and scholars have been alongside artists like Wang are seeking to pull the public's attention to such issues in the historical narrative and language used by certain states and groups.

A recent roundtable of the Classical Studies Annual Meeting held at Vassar College had various scholars come to present and discuss the relationships between classical studies, antiquity imagery, neo-classicism, and white supremacy and totalitarian regimes such as the Nazi party in Germany. One example from this roundtable was the discussion and critique of monuments and the preservation of monumental figures who were slave traders or confederacy monuments in the United States. Other individuals in the panel discussed how images of the past were used by Napoleon and Hitler in their propaganda and images relating to their desire to form a new nation-state and legitimize their own authority and in the image of their conceived ideal worlds.<sup>4</sup> Wang's selection of neoclassical images, antiquity, mixed with the insurrection in this context reiterates the growing scholarship surrounding the imagery used by nations and its relations of art, iconography in politics in both the contemporary and past.

Furthermore, Wang's selection to use a bust to represent such individuals as these ties to the artistic

1 Ryan Bort, "When Nazis Took Over Madison Square Garden," [www.rollingstone.com](http://www.rollingstone.com) (Rolling Stone Magazine, February 19, 2019), <https://www.rollingstone.com/politics/politics-news/madison-square-garden-nazis-796197/>.

2 Boris Groys, "On art activism," *e-flux journal* 56 (2014): 6. <https://www.e-flux.com/journal/56/60343/on-art-activism/>.

3 Mary Warner Marien. *Photography: a Cultural History* / Mary Warner Marien. London: Laurence King, 2002. 60-74.

4 Staff and Students of Vassar College, 'White Supremacy and the Past and Future of Classics Roundtable' (Vassar College, January 24, 2020), <https://pharos.vassarspaces.net/2020/01/24/report-white-supremacy-and-the-past-and-future-of-classics-roundtable/>.



lineage of neo-classicism and antiquity- this artistic lineage and language he is using to engage with the past allows viewers to confront past fascist groups' adoption of classical imagery and forms such as Nazi Germany did or the Napoleonic Empire resurgence of antiquity in the form of Neo-classicism sought to connect their regimes to the perceived "rightful lineage" of antiquity nations. A more apparent visual cue for this connection to the alt-right and the Nazi regime is most evident in the work titled *Volkshalle Capitol*, a digital image of the United States Capitol overlaid and collaged with the image of the Albert Speer's imagined plan for the Volkshalle. A city for the future but interestingly Speer's designs the forms to recall neoclassical architecture the exact opposite of other modernist "utopian cities" such as Le Corbusier's plan for the Ville Radieuse (Radiant City).<sup>1</sup>

Another striking element in this series is a string of text formed by the artist's arrangement of these singular words which title of some of the busts read as follows "We must secure the existence of our people and a future for white children" referring to the fourteen-word slogan of a white separatist and domestic terrorist group coined by David Eden Lane.<sup>2</sup> This text alongside historical looking sculptural busts actively highlights the tendency of specific groups in this case a white supremacist group who is known to aestheticize imagery, laws, and cultures of the past to meet political ideologies.<sup>3</sup> Additionally, linking more recent texts in relation to current stirrings in the United States' alt-right groups reiterates this tendency of the aestheticization of politics, art, and historical narratives that have shaped these current groups' ideals and values. Wang, by mixing fine art language, and historical language, with present political issues, highlights this tendency in politicizing groups who often seek to root their cause into the past by both formations of narratives linking to 'great nations' of the past and historical imagery of the neo-classical.

These buildings like Wang's busts consist of either a stark white or off white eggshell color. Is a color of 'white madness' as described by Joseph Conrad, in his novel *Heart of Darkness*. The 'white madness' insinuates a great fear, a fear of annihilation, the unknown, and attempted purging of all that combats these political groups' ideologies. A fear that is both evident in these individuals, their wanted posters and the fear that

they send to those outside their circles. These snapshots of their 'white madness' can be seen peeking out from behind the busts and from behind the overbearing architectural forms that fill the artist's works.<sup>4</sup>

This tendency to link the new revolution or new empire is nothing new historically as it was done by Nazis most notably in the way Hitler's regime, specifically in their public relations media, social, and physical engagement with art. One example of this engagement was Adolf Hitler's formation of the Entartete Kunst Ausstellung (Degenerate Art Exhibition) museum to vilify the avant garde movement. Plans that the Nazi party created of grand plazas to house their own history and art while some never came to fruition like that of Albert Speer's Volkshalle other spaces were completed.<sup>5</sup> Architectural forms such as the Volkshalle, Greek Acropolis buildings, and the White House of the United States sections are scattered throughout many of the artist's works. He has sketched lines with arrows on either end between some of the architectural shapes and images of antiquity in many of the works as one example that further highlights their similarities and allows for the viewer to focus upon these similarities as they regard these images. Several other images have a three-dimensionally rendered Volkshalle plan which the artist has collaged over text and images for example, in *Pantheon of Our Future I*, an image of the Athens Pantheon peeks out from underneath Wang's three-dimensional rendition of Speer's Volkshalle figure. These sketched lines are between the Athenian Pantheon with arrows on either end pointing towards a colonnade on the Volkshalle or vice versa. The lines guide the viewer to engage with the two structures' in a back and forth fashion to reflect upon their similarities. Other images of historical paintings such as the School of Athens by Raffaello Sanzio da Urbino more commonly known as Raphael are mixed alongside these architectural figures, newspaper clippings from the insurrection, and text about totalitarian regimes such as the Nazis, or historical texts about neoclassicism and aesthetics. These multilayered references help further highlight this practice and adoption of imagery by Western society, past fascist regimes, and current alt-right political groups.

As a whole Wang's *The Cults of the Famous and the Dead* via his contrast and compilation of past imagery of antiquity in his inclusion of ancient Greek architecture, the present newspaper clippings and

1 Artsy Editorial and Demie Kim, "7 Wild Experiments in Urban Design That Imagined a Better World," Artsy (Artsy, January 9, 2017), <https://www.artsy.net/article/artsy-editorial-7-utopian-design-experiments-le-corbusiers-radiant-city-ghost-town-china>.

2 George Michael. "David Lane and the Fourteen Words." *Totalitarian movements and political religions* 10, no. 1 (2009): 43–61. <https://doi-org.ezproxy.is.ed.ac.uk/10.1080/14690760903067986>.

3 Staff and Students of Vassar College, 'White Supremacy and the Past.'

4 David Batchelor. *Chromophobia*. London: Reaktion Books Ltd, (2000.) 11.

5 Neni Panourgia. "Colonizing the Ideal: Neoclassical Articulations and European Modernities." *Angelaki : journal of theoretical humanities* 9, no. 2 (2004): 165–180. <https://doi-org.ezproxy.is.ed.ac.uk/10.1080/0969725042000272816>.

figures from the insurrection, and depiction of futuristic plans such as Albert Speer's Volkshalle creates a space in which viewers can engage and continuously question of the role of art in activism, politics, and how we define art. A question and definition that surely will be debated for many years to come but with the artist's work, we can see how art, art activism, and political art have been used and are being used which allows us to come to terms with the ever-changing definition of art as the world changes so do our definitions.





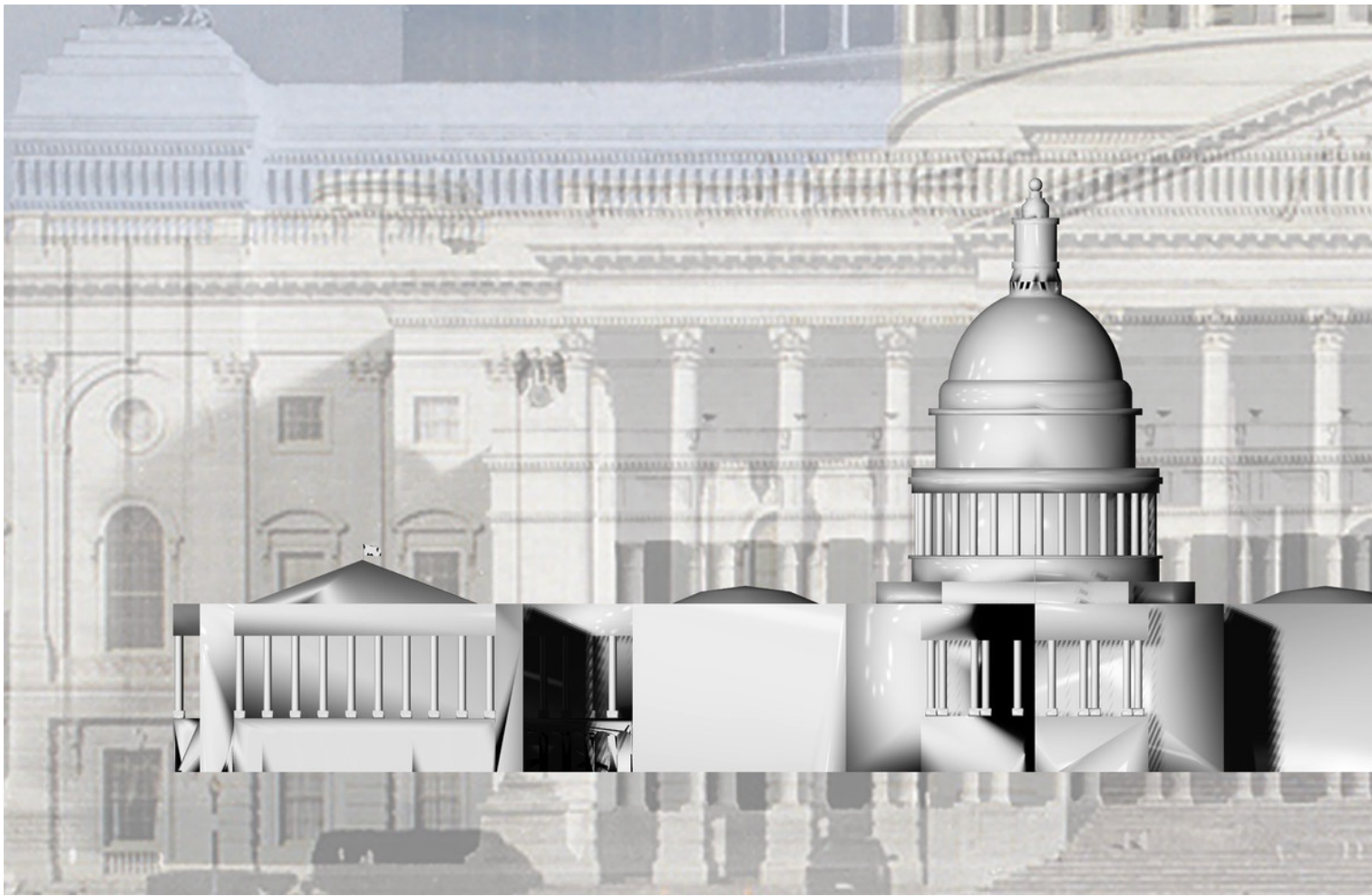


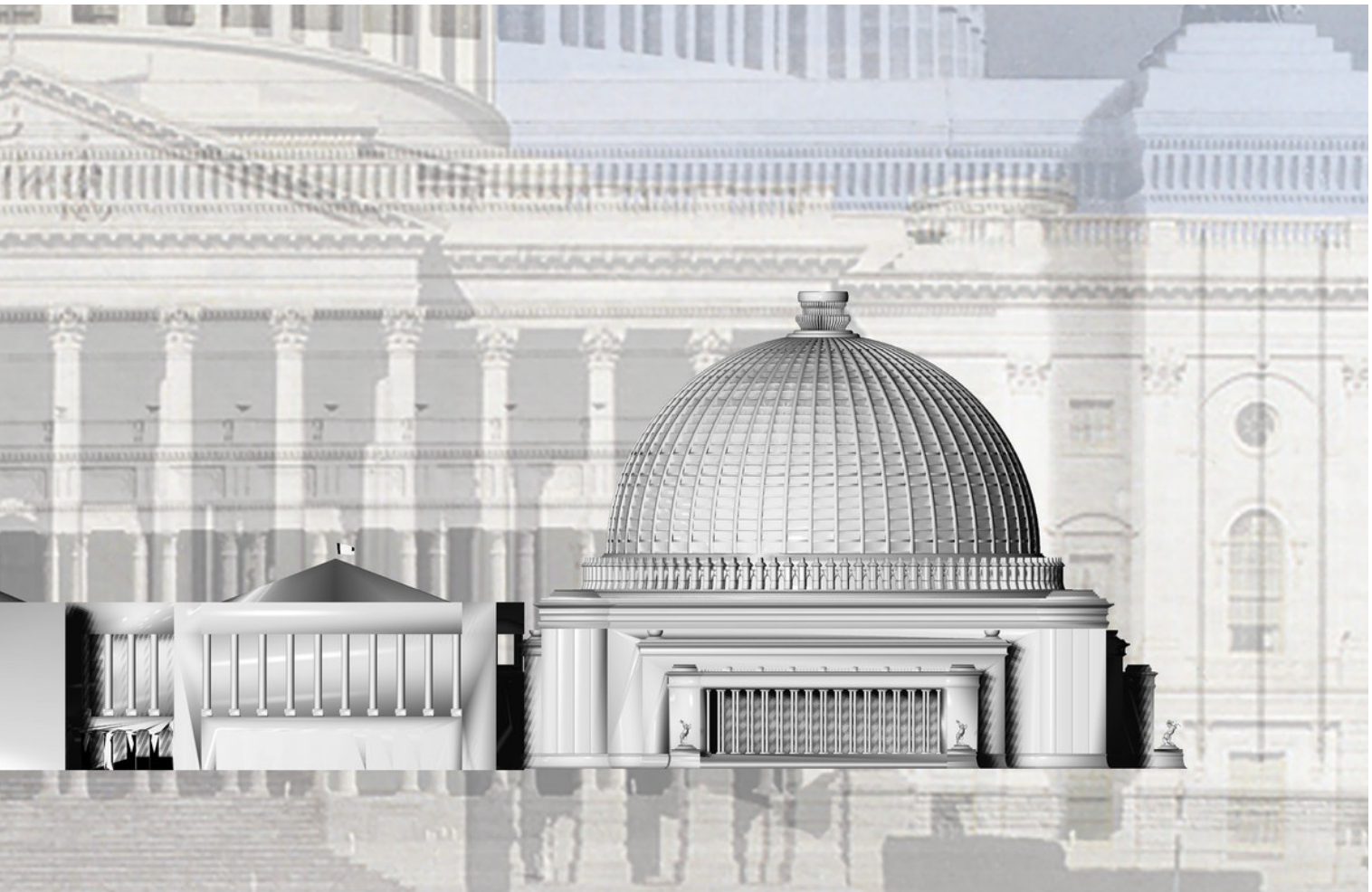
As for the beatings, the tarring and feathering, and the destruction of 'heathen houses of devil-worship,' he has a simple answer: 'Join us! Our doors are open to every nationality, every race! Leave your sinful past behind, and become one of us. Help us to make American great again.' He's has notable success with this carrot-and-stick approach.

—Octavia E. Butler, *Parable of the Talents*











emporary art  
n aesthetics

solely in

/ exploited by  
enly oppress  
im did not

nting by Andrew Wrigley



Raphael's School of Athens celebrates mankind's intellectual ac-  
connection to the great minds of classical Greece.

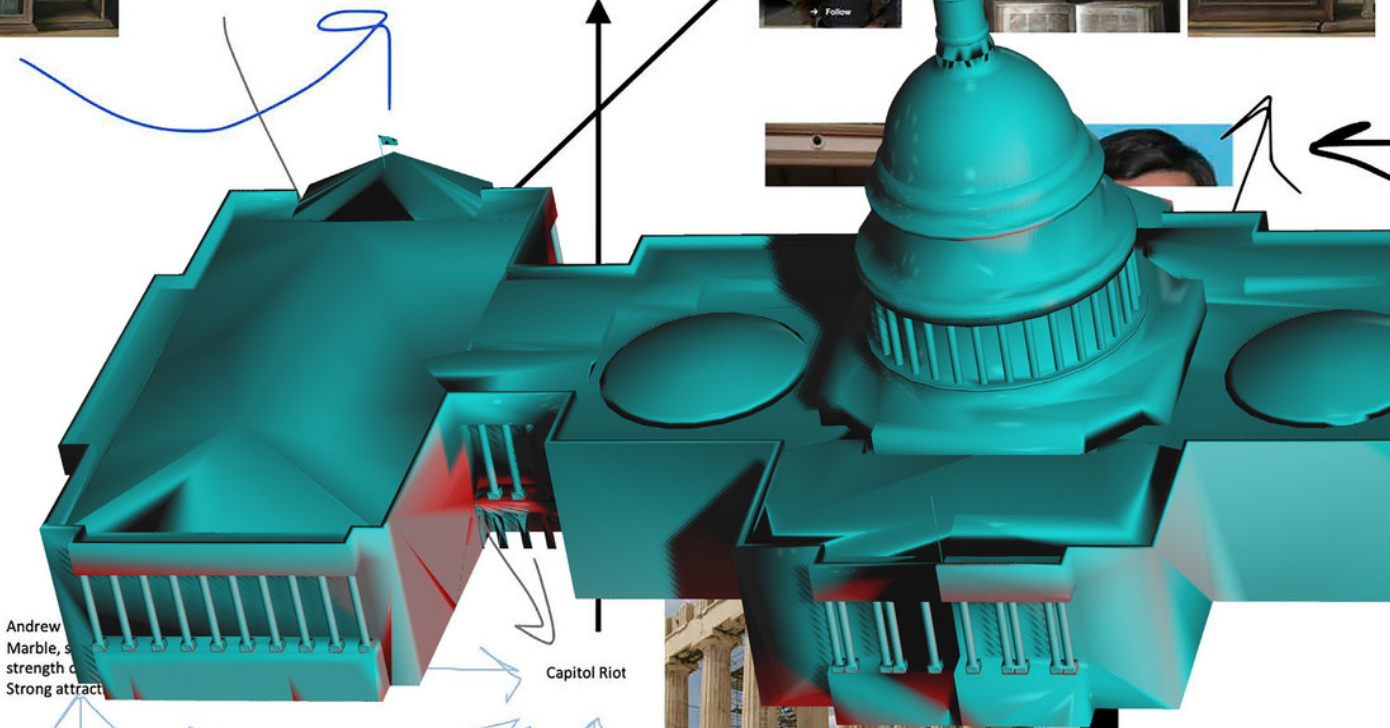
Andrew Wrigley:

An artist fixated on renaissance style drawing and painting finds some success in the conte-  
market until interest in his 'style' of art wanes. His vision of treasuring/valuing greek/roma  
of antiquity is perhaps related to a desire for things to be as they were before?

Possibly: a time when slavery was ubiquitous and largely unquestioned. Where men were :  
charge and prostitution and war were commonplace.

Not necessarily a more *barbaric time*, which would imply a linearity that would be similarly  
MAGA and right-wing narratives. But a *society* where people that looked like him could op  
others without being held accountable, as well as a society when people that looked like h  
have to work or struggle because their life was built on the backs of others.

Art cabinet (Kunstkammer) Pal



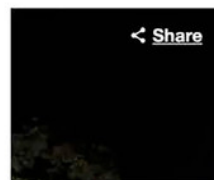
Andrew  
Marble, s  
strength o  
Strong attract

Capitol Riot

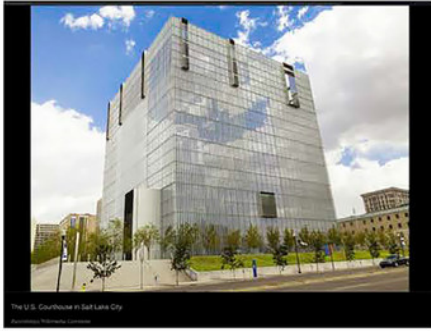


Make Federal Buildings  
Beautiful Again

Benja







Research:

Architecture, performance, fascism, aestheticization of war

Re benj.: rendering politics aesthetic culminates in one thing: war.  
Fascism seeks to aestheticize politics.

Making federal buildings mimick the classical greek/roman architectural style consolidates the abstract image and power of the State, while ignoring or destroying whatever horizontaliz was brought about by modernist architecture.

The capitol riot was essentially art for destruction's sake. Culmination of l'art pour l'art

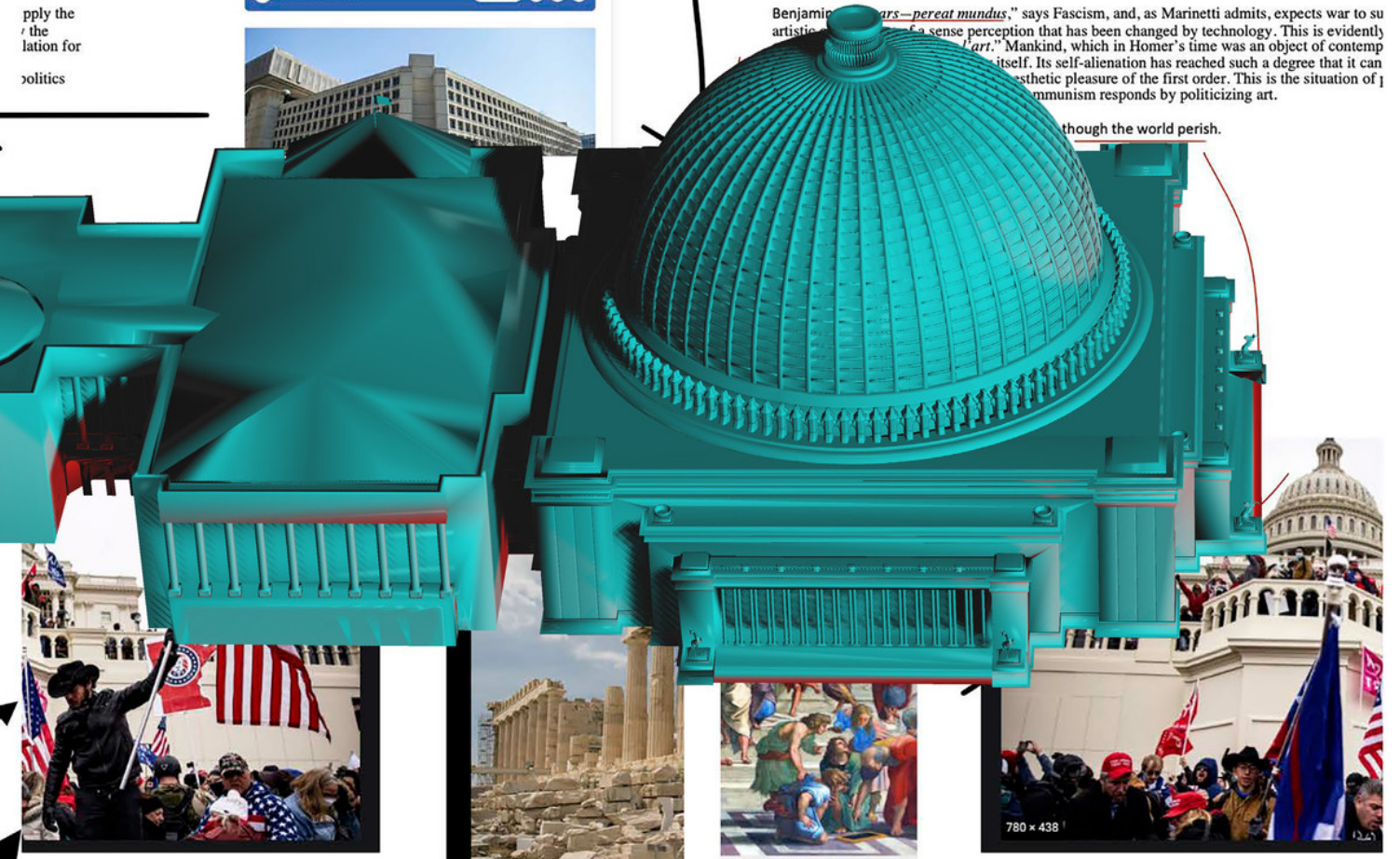
4-Minute Listen



Benjamin Sachs—*pereat mundus*,” says Fascism, and, as Marinetti admits, expects war to su artistic sense perception that has been changed by technology. This is evidently “art.” Mankind, which in Homer’s time was an object of contempt itself. Its self-alienation has reached such a degree that it can aesthetic pleasure of the first order. This is the situation of j munism responds by politicizing art.

though the world perish.

ation  
ply the  
the  
lation for  
politics



re-election rally at the white house 2020



chievements and

Meir kahane ----- look this person up.  
Jewish and a white supremacist

Andrew Wrigley  
Marble, sexual,  
strength of masculinity  
Strong attraction to jewish

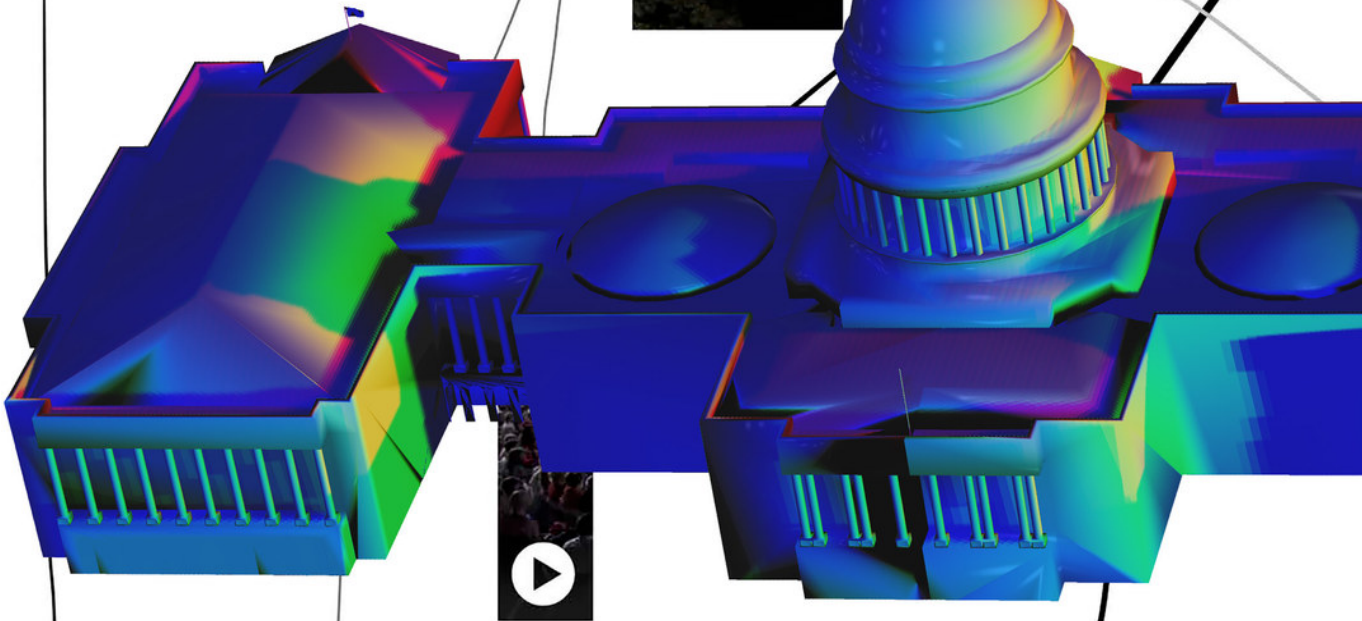
Capitol Riot



Make Federal Buildings  
Beautiful Again

Benja

Share



#### DOCUMENT DETAILS

Printed version:

PDF

Publication Date:

12/23/2020

Agency:

Executive Office of the President

Document Type:

Presidential Document

Presidential Document Type:

Executive Order

E.O. Citation:

E.O. 13967 of Dec 18, 2020

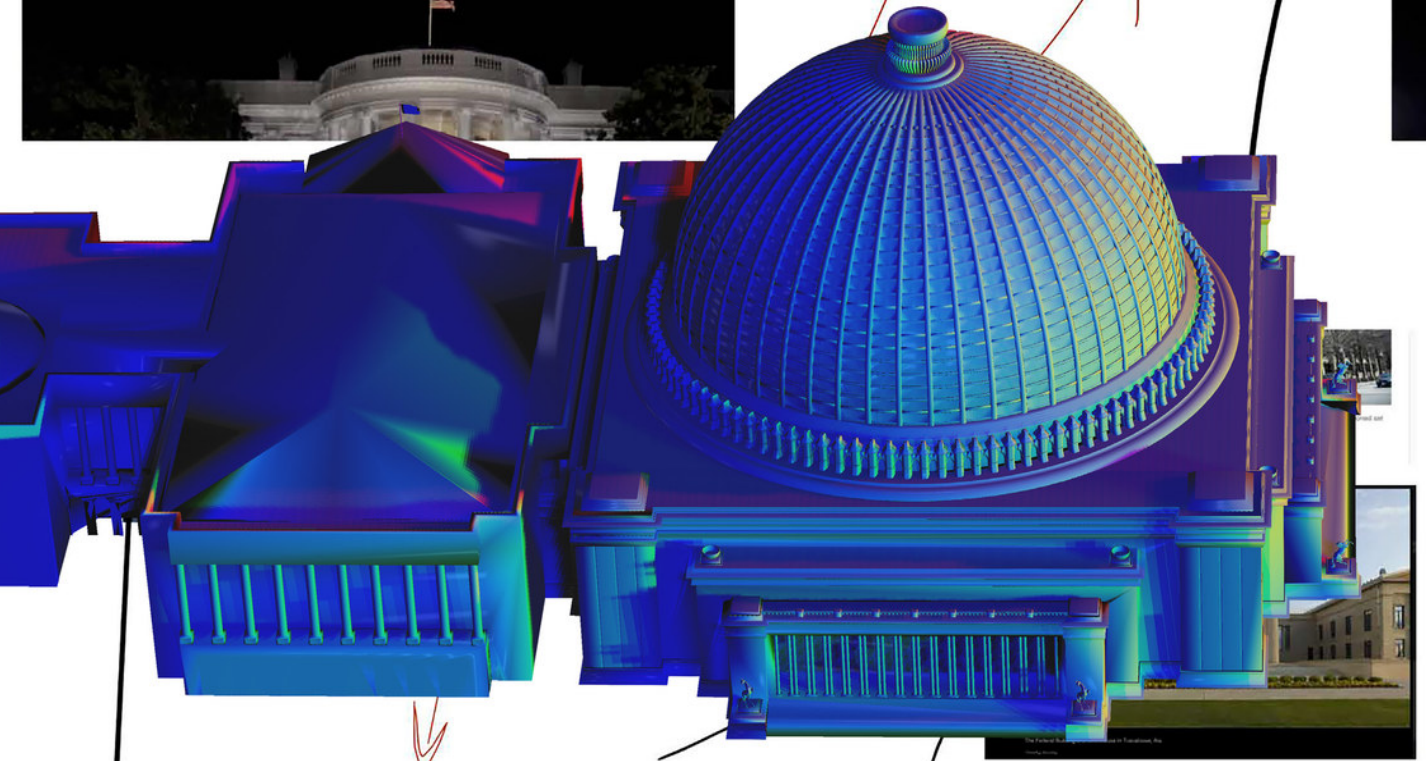




re-election rally at the white house 2020



chievements and



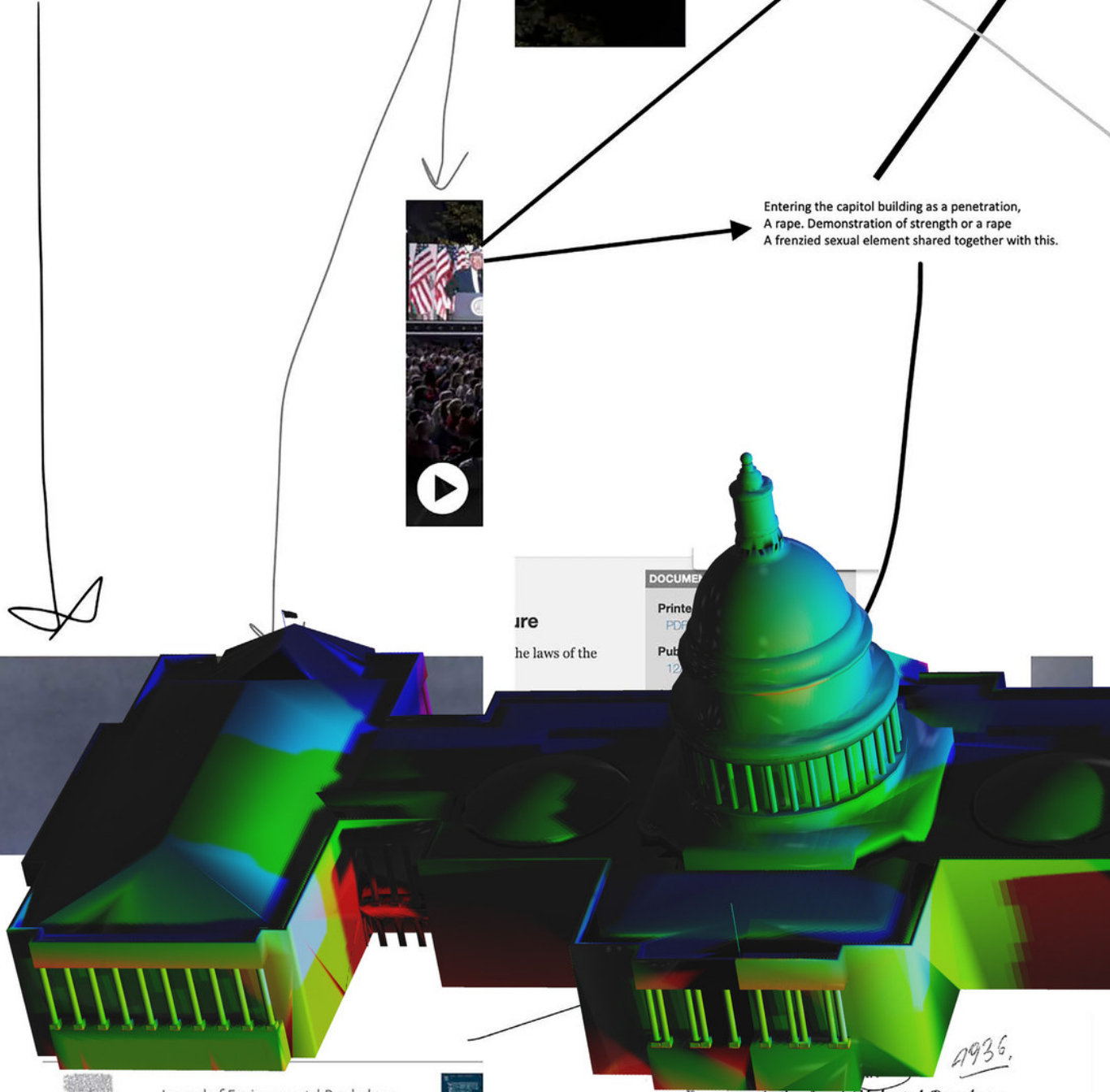
Executive Order 13967 of December 18, 2020

## Promoting Beautiful Federal Civic Architecture

By the authority vested in me as President by the Constitution and the laws of the United States of America, it is hereby ordered as follows:

**Section 1. Purpose.** Societies have long recognized the importance of public architecture. Ancient Greek and Roman public buildings were both sturdy and useful, and also to beautify public spaces and inspire. Throughout the Middle Ages and the Renaissance, public architecture served these purposes. The 1309 constitution of the City of Siena provided that "[w]hoever rules the City must have the beauty of the City as his first preoccupation, because it must provide pride, honor, wealth, and





Journal of Environmental Psychology  
Volume 3, Issue 1, March 1981, Pages 33-42

## Differences in the perception of national socialist and classicist architecture

Hartmut Espe

Show more

+ Add to Mendeley Share Cite

[https://doi.org/10.1016/0272-4944\(81\)80016-3](https://doi.org/10.1016/0272-4944(81)80016-3)

Get rights and content

### Abstract

Eighteen matched façades, nine each of National Socialist and classicist buildings, were rated on 20 scales by 88 German and 61 French-speaking Swiss architects and non-architects (all university students). Q-Factor analysis shows one main factor which could be called 'Nazi versus classicist style'. R-factor analysis isolated three factors: (1) 'simplicity and uniformity', (2) 'brutality and intimidation', (3) 'heaviness and eternity'. Analysis of variance proves that the predominant source of variance is style. The data indicate that Nazi buildings create quite different impressions from their model, the classicist style. Thus, Nazi style must be regarded as a style of its own, closely related to Nazi ideology. It is assumed that ideology is expressed in architecture by means of metaphorical exemplification.

Entering the capitol building as a penetration,  
A rape. Demonstration of strength or a rape  
A frenzied sexual element shared together with this.

ire  
he laws of the

DOCUMENT

Printe

PDF

Pub

12

in the Age of Mechanical Reproduction.

"Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art."

—Paul Valéry, *écrits sur l'art*,  
"La Conquête de l'ubiquité," Paris.

### PREFACE

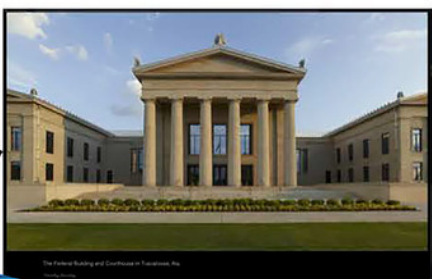
When Marx undertook his critique of the capitalistic mode of production, this mode was in its infancy. Marx directed his efforts in such a way as to give them prognostic value. He went back to the basic conditions underlying capitalistic production and through his presentation showed what could be expected of capitalism in the future. The result was that one could expect it not only to exploit the proletariat with increasing intensity, but ultimately to create conditions which would make it possible to abolish capitalism itself.

The transformation of the superstructure, which takes place  
\* Quoted from Paul Valéry, *Aesthetics*, "The Conquest of Ubiquity," translated by Ralph Manheim, p. 115. Pantheon Books, Bollingen Series, New York, 1954.



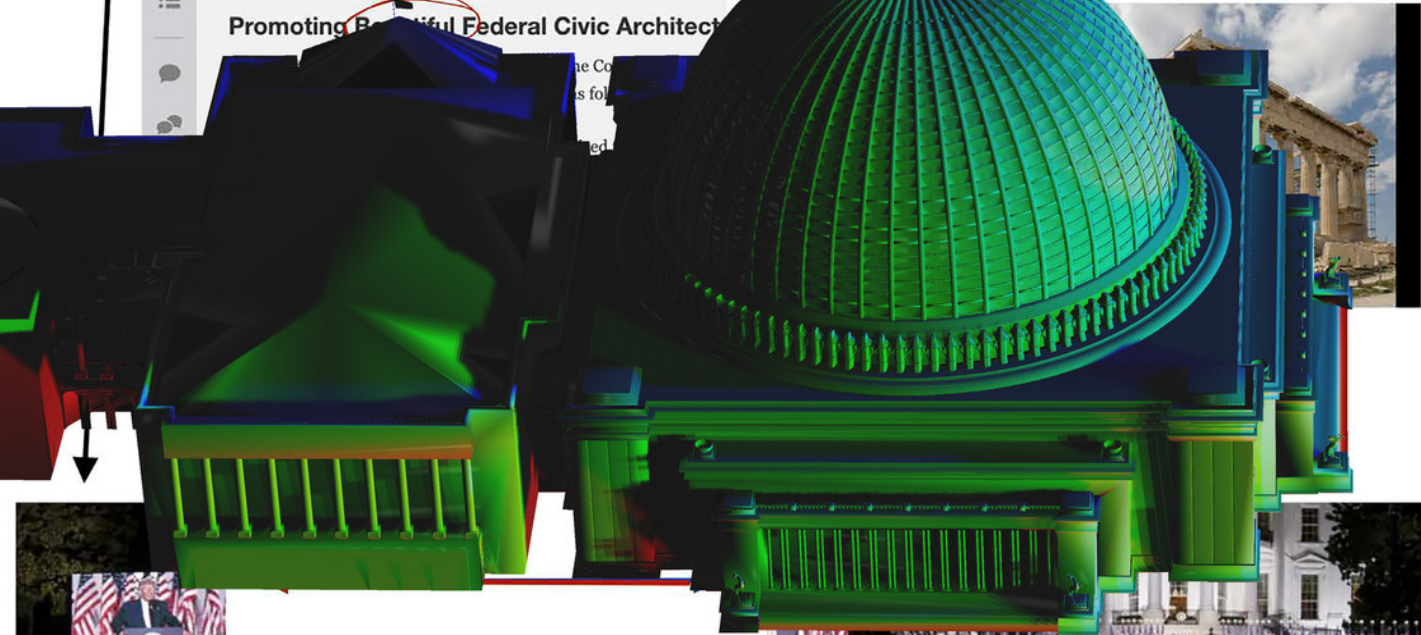


The FBI building in downtown Washington, D.C. — Utah Sen. Mike Lee describes it as looking like "an abandoned set from *The Hunger Games*."  
ERIC BARRAGAT/AFP via Getty Images



The National Building and Court House in Washington, D.C.  
The National Archives

Executive Order 13967 of December 18, 2020  
**Promoting Beautiful Federal Civic Architecture**  
The Commission on the National Capital and Federal Architecture is following the President's lead in promoting beautiful federal architecture.



the ancient craft  
of the beautiful



quired that  
most  
growth to

E.O. Citation:  
E.O. 13967 of Dec 18, 2020



Journal of Environmental Psychology  
Volume 1, Issue 1, March 1981, Pages 33-42



## Differences in the perception of national socialist and classicist architecture

Hartmut Espe

Show more

+ Add to Mendeley Share Cite

[https://doi.org/10.1016/50272-4944\(81\)80016-3](https://doi.org/10.1016/50272-4944(81)80016-3)

Get rights and content

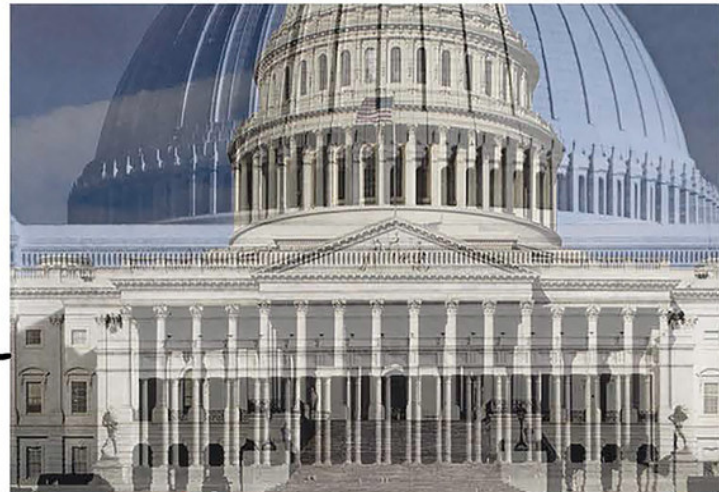
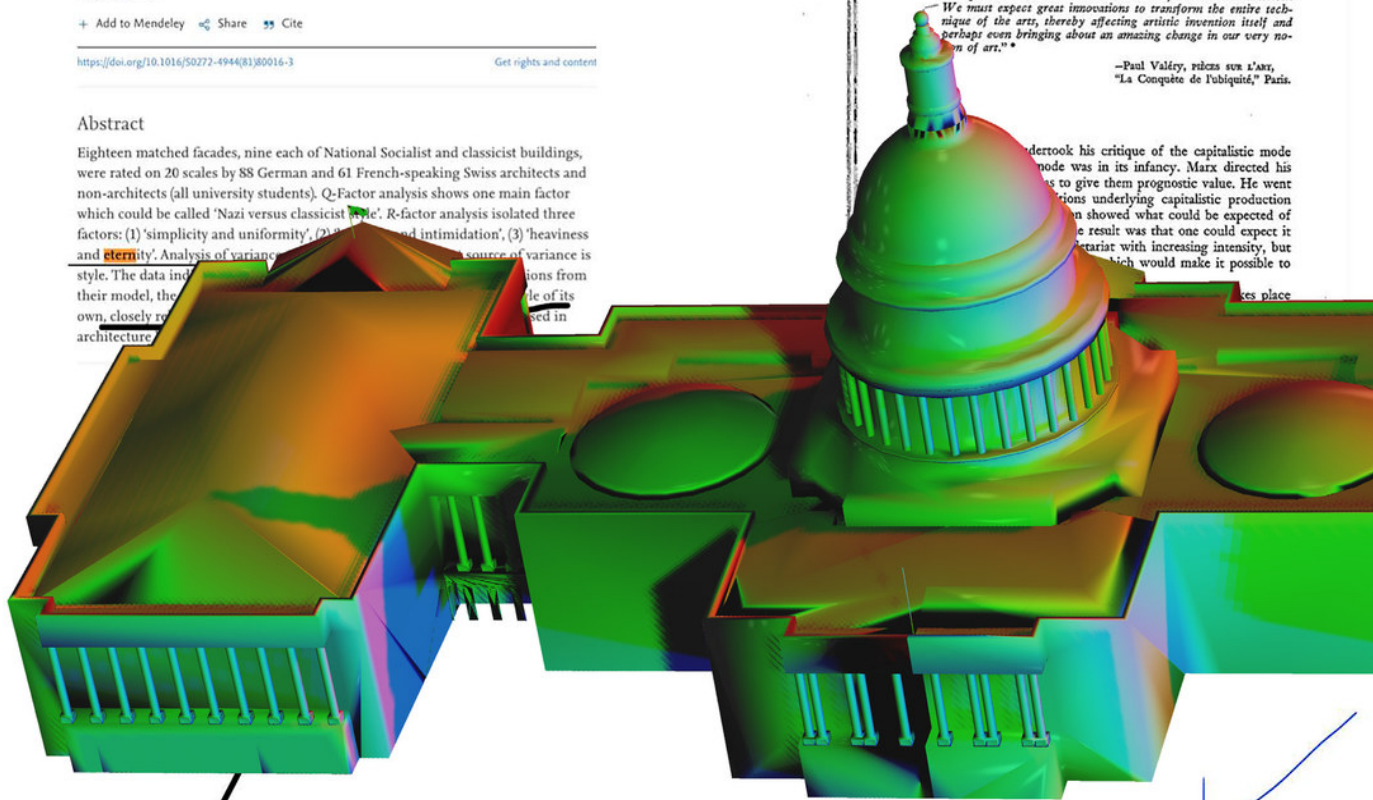
### Abstract

Eighteen matched facades, nine each of National Socialist and classicist buildings, were rated on 20 scales by 88 German and 61 French-speaking Swiss architects and non-architects (all university students). Q-Factor analysis shows one main factor which could be called 'Nazi versus classicist style'. R-factor analysis isolated three factors: (1) 'simplicity and uniformity', (2) 'heaviness and intimidation', (3) 'heaviness and solemnity'. Analysis of variance shows that the source of variance is style. The data indicate that the architects' perceptions of their model, the own, closely related in architecture.

### The Work of Art in the Age of Mechanical Reproduction.

"Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our technique, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art."

—Paul Valéry, *Œuvres complètes*,  
"La Conquête de l'ubiquité," Paris.

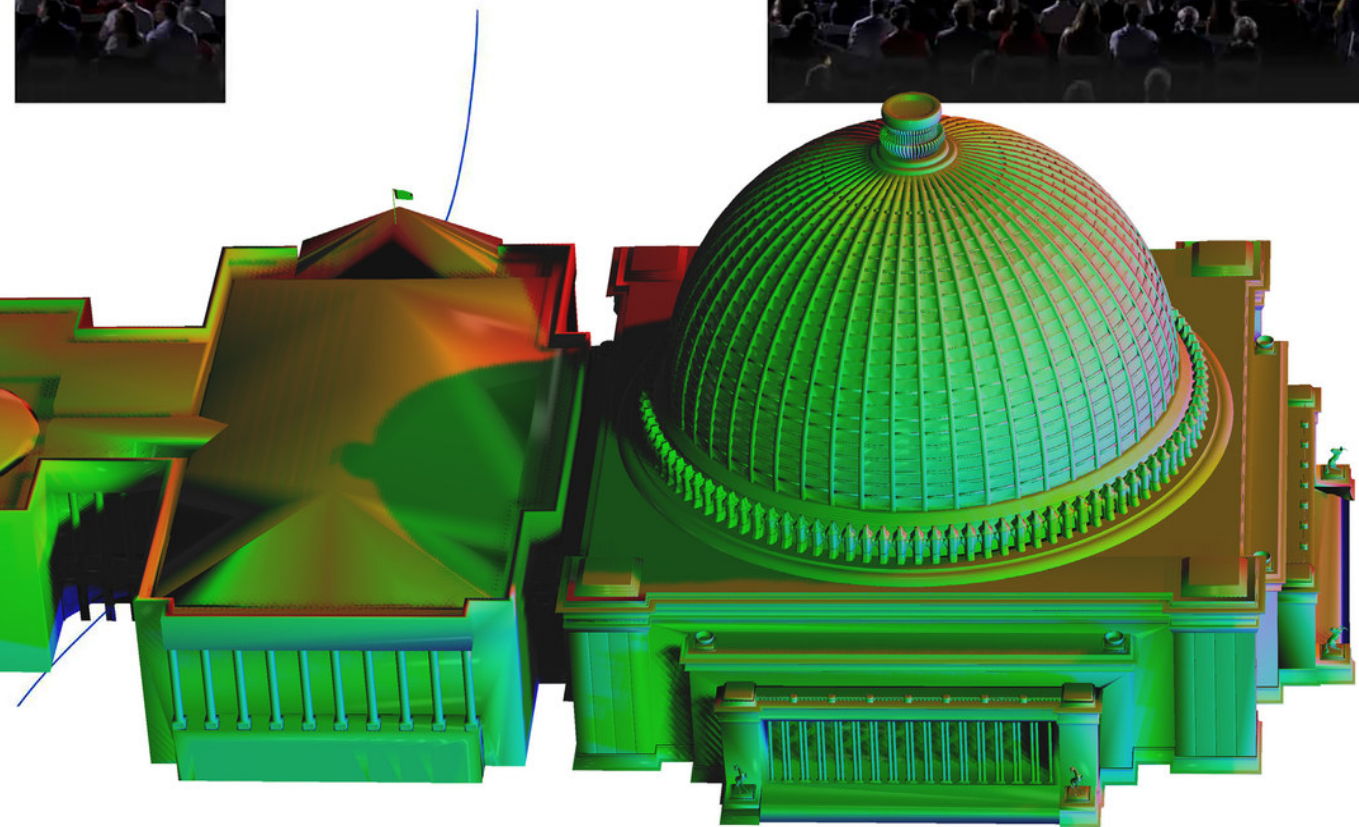




to serve these purposes. The 1309 constitution of the City of Siena n  
"[w]hoever rules the City must have the beauty of the City as his for  
preoccupation because it must provide pride, honor, wealth, and



the ancient craft  
of the beautiful



...ground to  
...m abroad."  
...en declared  
...establishes  
...native  
  
...ned great  
...blic buildings  
...t George  
...odeled the  
...ecture of  
...to visually  
...acy in  
...to their

**Document Citation:**  
85 FR 83739

**Page:**  
83739-83744 (6 pages)

**Document Number:**  
2020-28605

DOCUMENT DETAILS

**DOCUMENT STATISTICS**

**Page views:**  
5,802  
as of 04/19/2021 at 2:15 pm EDT

DOCUMENT STATISTICS



preoccupation . . . because it must provide pride, honor, wealth, and  
the Siense citizens, as well as pleasure and happiness to visitors fro  
Three centuries later, the great British Architect Sir Christopher Wr  
that "public buildings [are] the ornament of a country. [Architecture  
a Nation, draws people and commerce, makes the people love their  
country . . . Architecture aims at eternity[.]"

Notable Founding Fathers agreed with these assessments and attach  
importance to federal civic architecture. They wanted America's pu  
to inspire the American people and encourage civic virtue. Presiden  
Washington and Secretary of State Thomas Jefferson consciously m  
most important buildings in Washington, DC, on the classical archit  
ancient Athens and Rome. They sought to use classical architecture  
connect our contemporary Republic with the antecedents of democr  
classical antiquity, reminding citizens not only of their rights but als  
responsibilities in maintaining and perpetuating its institutions.

Washington and Jefferson personally oversaw the competitions to d  
United States Capitol building. In 1790, the House of Representatives



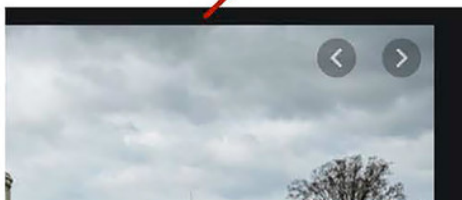
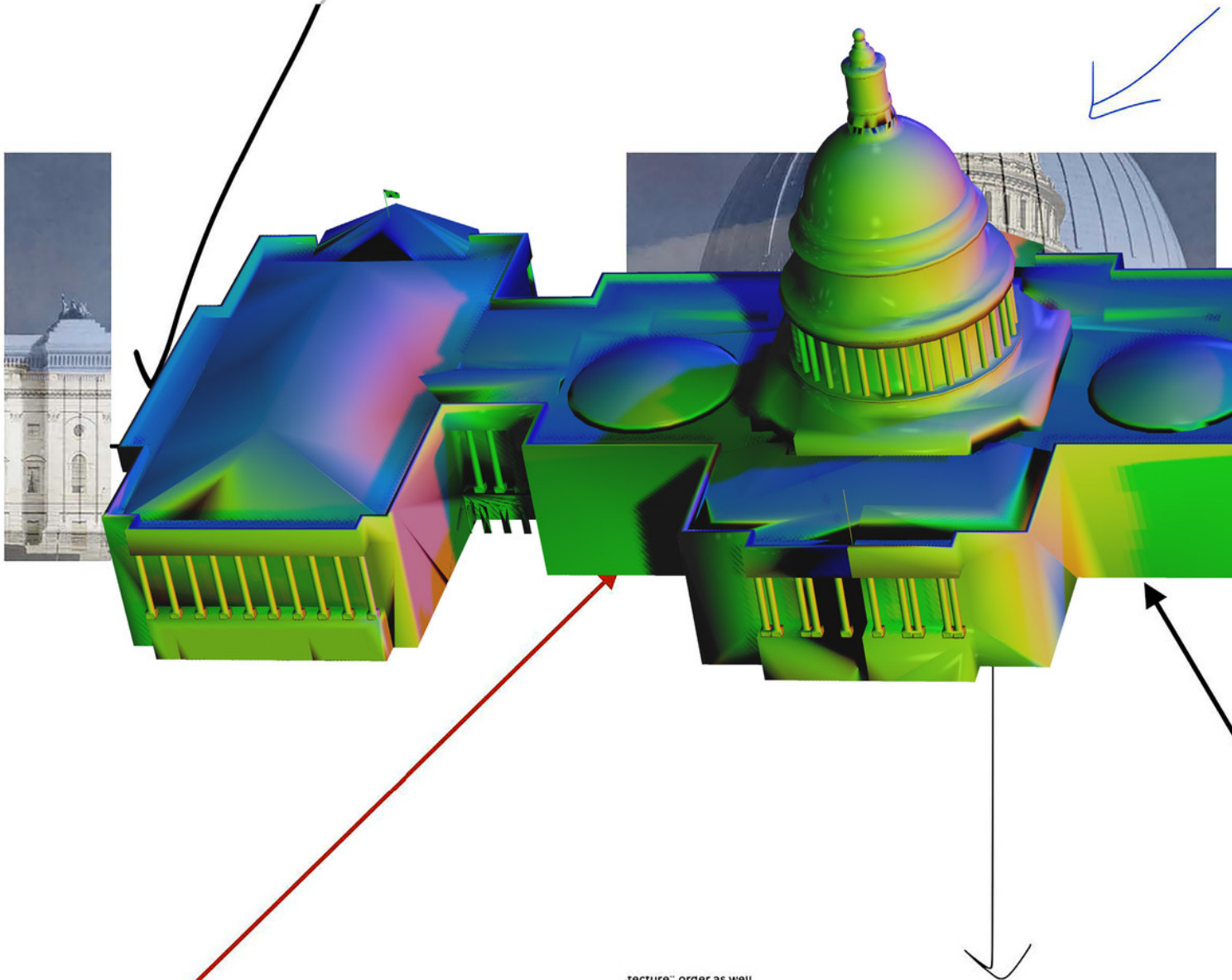
non-architects (all university students). Q-Factor analysis shows one main factor which could be called 'Nazi versus classicist style'. R-factor analysis isolated three factors: (1) 'simplicity and uniformity', (2) 'brutality and intimidation', (3) 'heaviness and eternity'. Analysis of variance proves that the predominant source of variance is style. The data indicate that Nazi buildings create quite different impressions from their model, the classicist style. Thus, Nazi style must be regarded as a style of its own, closely related to Nazi ideology. It is assumed that ideology is expressed in architecture by means of metaphorical exemplification.

back to the basic conditions underlying capitalistic production and through his presentation showed what could be expected of capitalism in the future. The result was that one could expect it not only to exploit the proletariat with increasing intensity, but ultimately to create conditions which would make it possible to abolish capitalism itself.

The transformation of the superstructure, which takes place  
 \* Quoted from Paul Valéry, *Aesthetics, "The Conquest of Ubiquity,"*  
 translated by Ralph Manheim, p. 115. Pantheon Books, Bollingen Series, New  
 York, 1954.

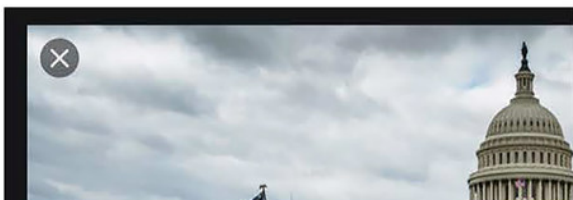
217

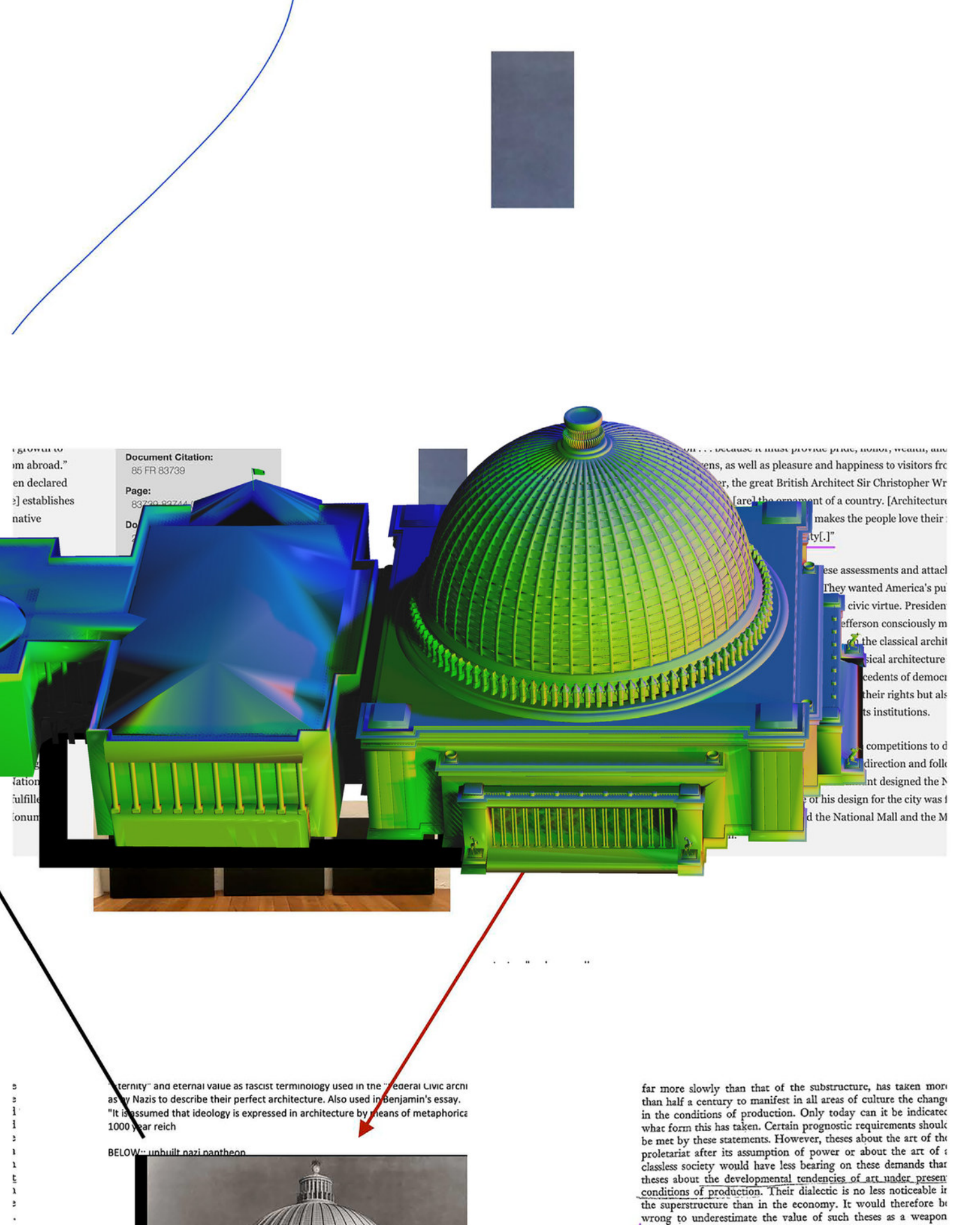
# *Illuminations*



texture" order as well

il exemplification."





Document Citation:

85 FR 83739

Page:

83739-83744

Do:

2

...because it must provide pride, honor, wealth, and  
...as well as pleasure and happiness to visitors from  
...the great British Architect Sir Christopher Wren  
...[are] the ornament of a country. [Architecture  
...makes the people love their  
...city.]”

These assessments and attacks  
They wanted America's pu  
civic virtue. Presiden  
Jefferson consciously m  
the classical archi  
physical architecture  
precedents of democ  
their rights but als  
its institutions.

competitions to d  
direction and folk  
...designed the N  
of his design for the city was f  
...the National Mall and the M

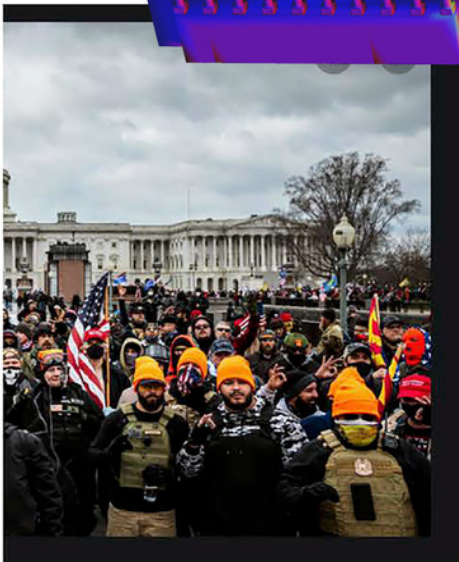
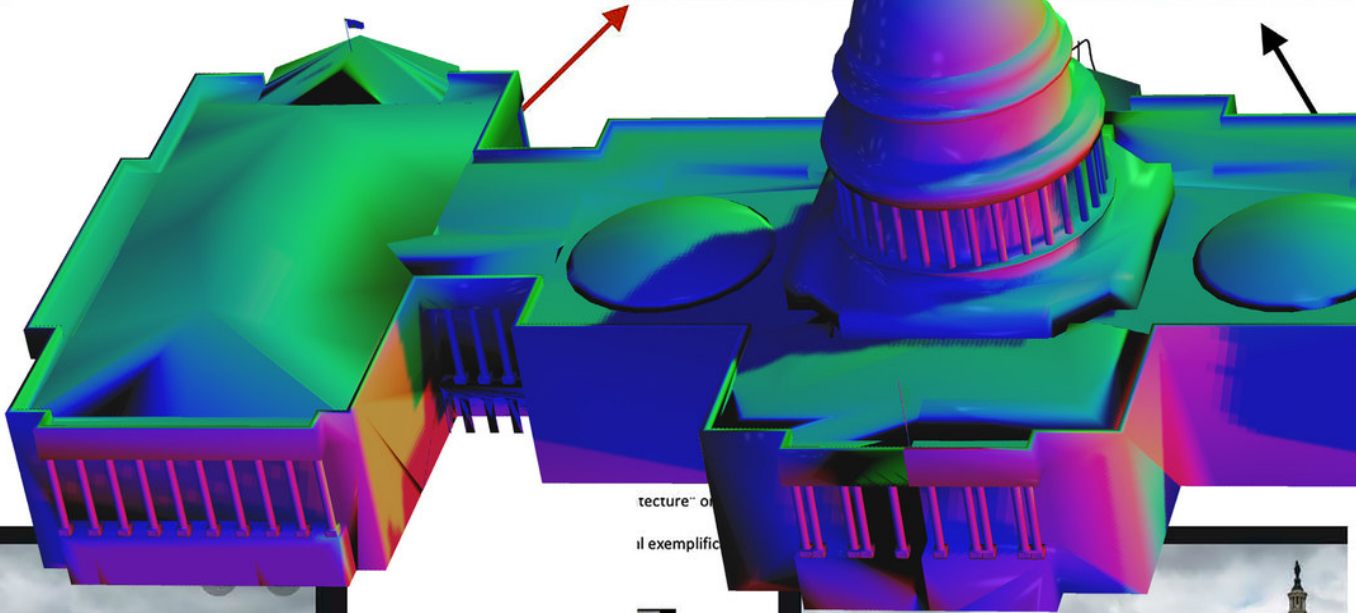
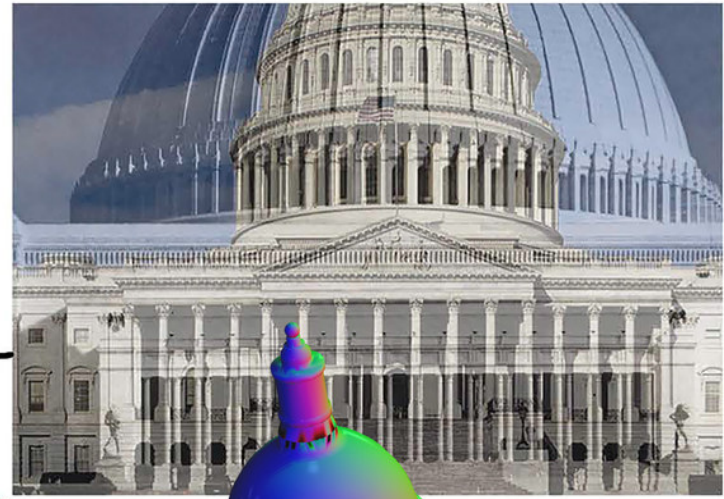
“eternity” and eternal value as fascist terminology used in the “Federal Civic archi  
as by Nazis to describe their perfect architecture. Also used in Benjamin's essay.  
“It is assumed that ideology is expressed in architecture by means of metaphoric  
1000 year reich

BELOW: unbuilt nazi pantheon



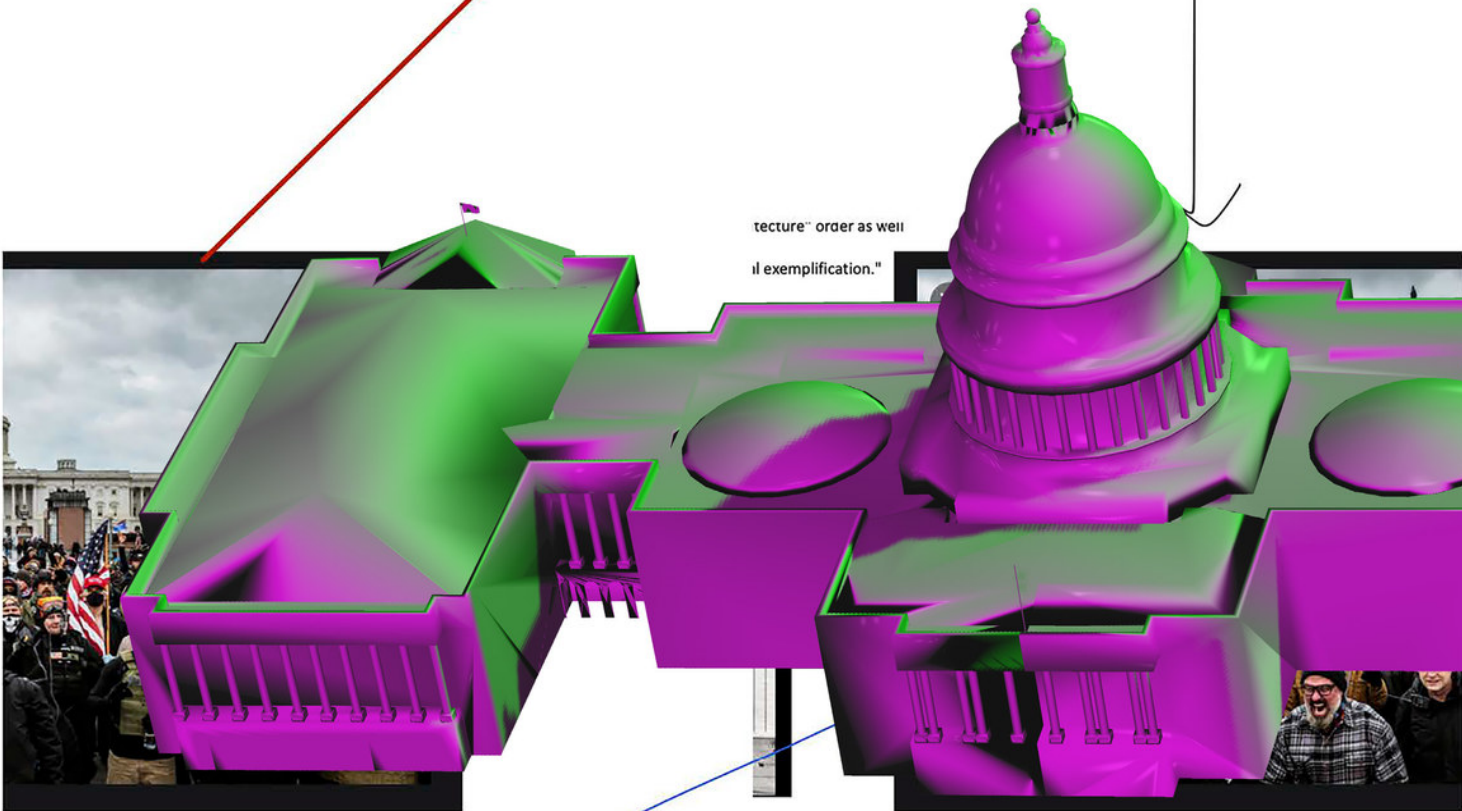
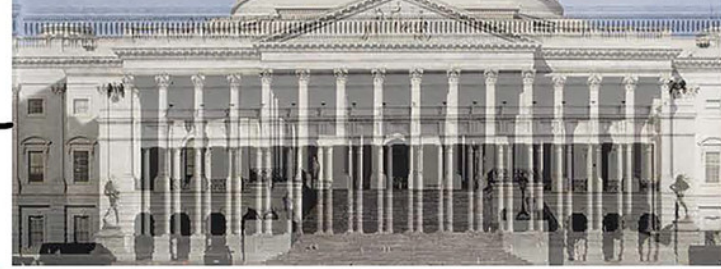
far more slowly than that of the substructure, has taken more  
than half a century to manifest in all areas of culture the change  
in the conditions of production. Only today can it be indicated  
what form this has taken. Certain prognostic requirements should  
be met by these statements. However, theses about the art of the  
proletariat after its assumption of power or about the art of a  
classless society would have less bearing on these demands than  
theses about the developmental tendencies of art under present  
conditions of production. Their dialectic is no less noticeable in  
the superstructure than in the economy. It would therefore be  
wrong to underestimate the value of such theses as a weapon







structure, has taken more and more of its place in all areas of culture the change is not only today can it be indicated that the prognostic requirements should be taken into account. However, theses about the art of the future are based on its assumption of power or about the art of the future. Society should have less bearing on these demands than theses about the developmental tendencies of art under present conditions of production. Their dialectic is no less noticeable in the superstructure than in the economy. It would therefore be wrong to underestimate the value of such theses as a weapon. They brush aside a number of outmoded concepts, such as creativity and genius, eternal value and mystery—concepts whose uncontrolled (and at present almost uncontrollable) application would lead to a processing of data in the Fascist sense. The concepts which are introduced into the theory of art in what follows differ from the more familiar terms in that they are completely useless for the purposes of Fascism. They are, on the other hand, useful for the formulation of revolutionary demands in the politics of art.



ecture" order as well

il exemplification."

It's self-alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order. This is the situation of politics which Fascism is rendering aesthetic.

photograph where you overlay that building with the capitol. as built in my opinion.

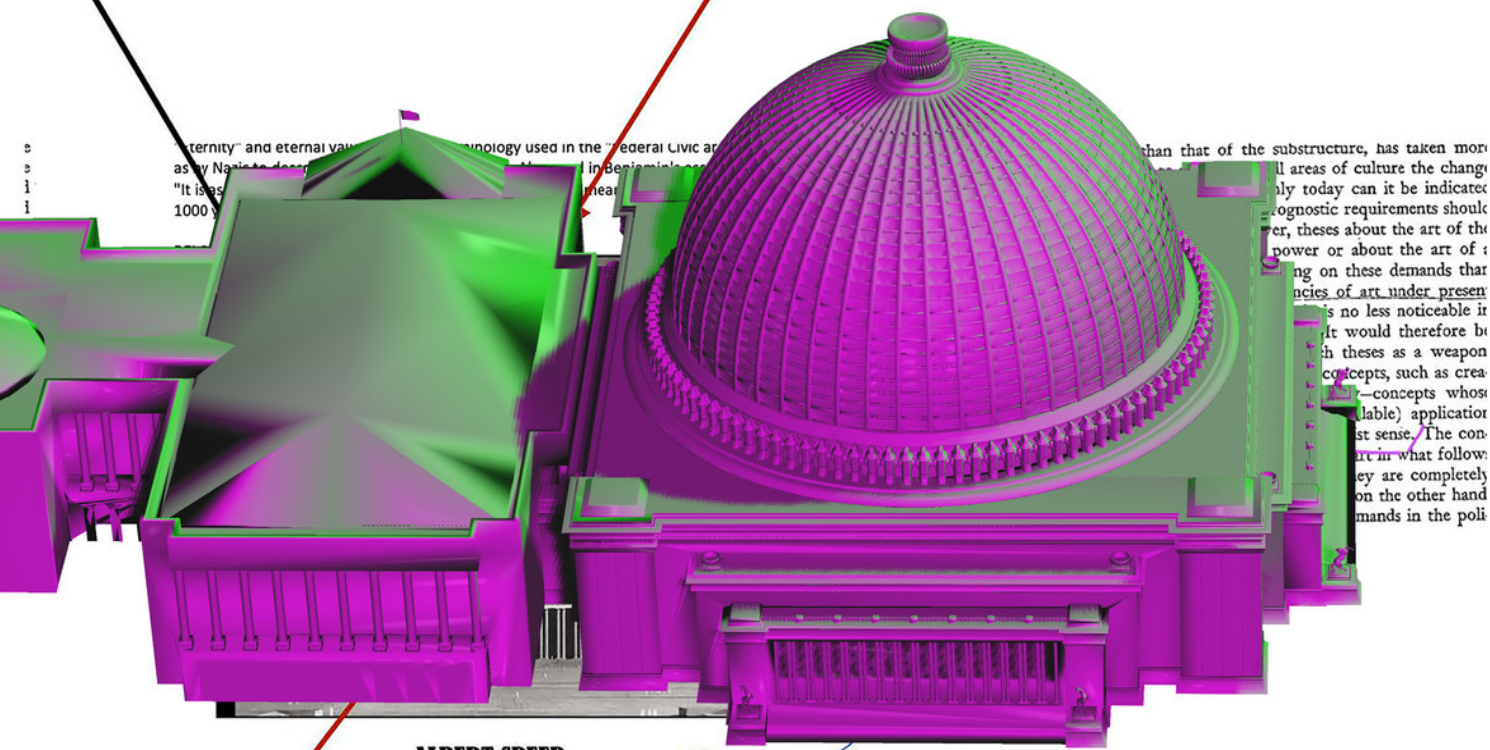
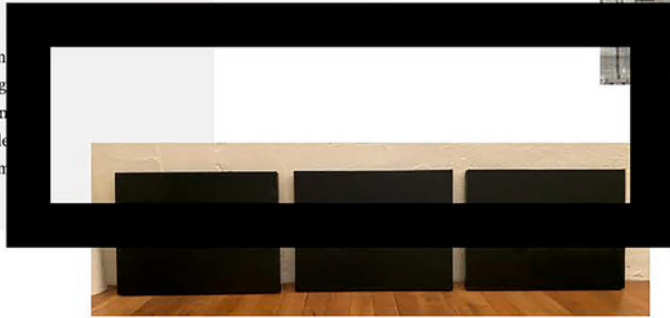
ontrol by riots and spear. And overlay the dome part over the capitol. sm is very fascist. Nazis being involved in magic type stuff.

occult  
st in ancient rituals. Germanic rituals.



to inspire the American people and encourage civic virtue. President Washington and Secretary of State Thomas Jefferson consciously made the most important buildings in Washington, DC, on the classical architecture of ancient Athens and Rome. They sought to use classical architecture to connect our contemporary Republic with the antecedents of democratic government, reminding citizens not only of their rights but also of their responsibilities in maintaining and perpetuating its institutions.

Washington and Jefferson personally oversaw the competitions to design the Capitol Building and the White House. Under the direction and supervision of these two founders, Pierre Charles L'Enfant designed the National Capital as a classical city. The promise of his design for the city was fulfilled by the 1902 McMillan Plan, which created the National Mall and the M Core as we know them.



**ALBERT SPEER**

Add in another  
Unbuilt is as gc

Searate the cap  
The neoclassici

!56707/just-plain-ugly-proposed-executive-order-takes-aim-at-

/democratic-party-war-against-bernie-sanders-2020-election?  
c28fdbb17-EMAIL\_CAMPAIGN\_2019\_10\_01\_07\_50\_COPY\_01  
8b1b2846-ec28fdbb17-85054290&mc\_cid=ec28fdbb17

Illuminati. The  
German intere

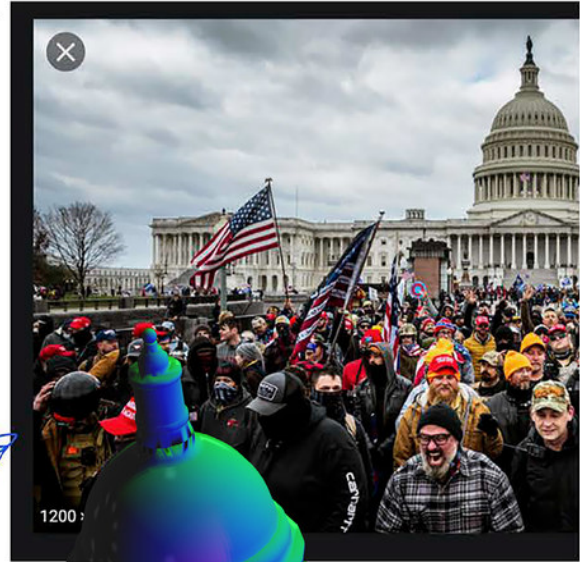
Links to research:

<https://www.npr.org/2020/02/13/8052-modern-architecture>  
[https://www.jacobinmag.com/2021/03-utm\\_source=jacobin&utm\\_campaign=e&utm\\_medium=email&utm\\_term=0\\_b](https://www.jacobinmag.com/2021/03-utm_source=jacobin&utm_campaign=e&utm_medium=email&utm_term=0_b)

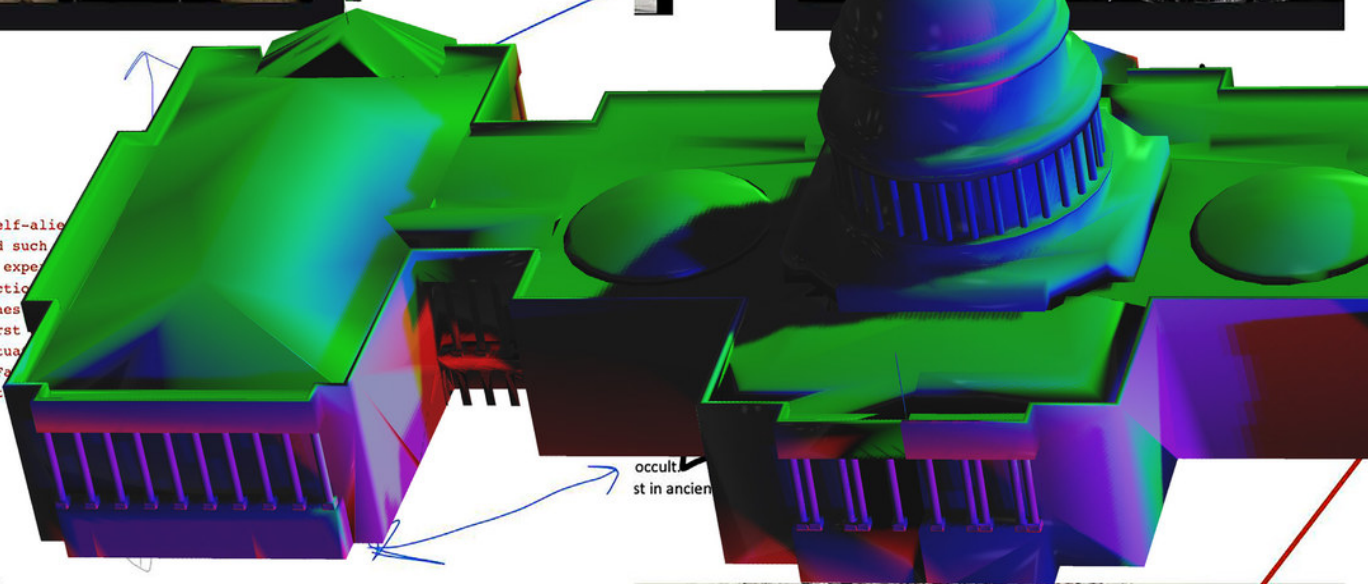




ecture" order as well  
il exemplification."



It's self-alie  
reached such  
it can expe  
destruction  
as an aes  
the first  
the situa  
which Fa  
aesthet



occult  
st in ancient

## STEVEN SPANDLE

CFA Service: 2021-present



Steven W. Spandle, NCARB, is the founding principal of Steven W. Spandle, Architect, a design firm based in the New York area. He is a practicing architect whose interests lie in classical architecture and the decorative arts; his practice is generally focused on single-family resident projects, ranging from new construction to historic preservation. He is the designer of the tennis pavilion on the White House grounds, completed in 2020.





!56707/just-plain-  
/democratic-party-  
ec28fdbb17-EMAIL\_CAI  
8b1b2846-ec28fdbb17-85054290&mc\_cid=ec28fdbb17

www.npr.org  
-architecture  
www.jacobin  
&utm\_source=jacobin  
&utm\_medium=email  
&mc\_eid=de8564ab

<https://www.npr.org/2020/02/13/805217111/civil-architecture>  
<https://www.jacobinmag.com/2021/03/civil-architecture-jacobin>  
[https://www.source-jacobin.com/campaign-email?utm\\_medium=email&utm\\_term=0\\_b1d3110642de85564bdc](https://www.source-jacobin.com/campaign-email?utm_medium=email&utm_term=0_b1d3110642de85564bdc)  
<https://www.democracynow.org/2021/04/15/opi-republican-party-hemmer/index.html>  
<https://www.cnn.com/2021/04/16/politics/opi-republican-party-hemmer/index.html>  
<https://www.cnn.com/2021/04/13/politics/opi-republican-party-hemmer/index.html>  
<https://www.federalregister.gov/docu/civil-architecture>

#56707/just-plain-  
/democratic-party-  
ec28fdbb17-EMAIL CA  
#8b1b2846-ec28fdbb17-85054290&mc\_cid=ec28fdbb17  
/4/14/pbs frontline american insurrection  
nions/tucker-carlson-replacement-theory-peter-brimelow-  
itics/oath-keepers-capitol-guilty-plea-schaffer/index.html  
itics/oath-keepers-comfort-inn/index.html  
nents/2020/12/23/2020-28605/promoting-beautiful-federal-

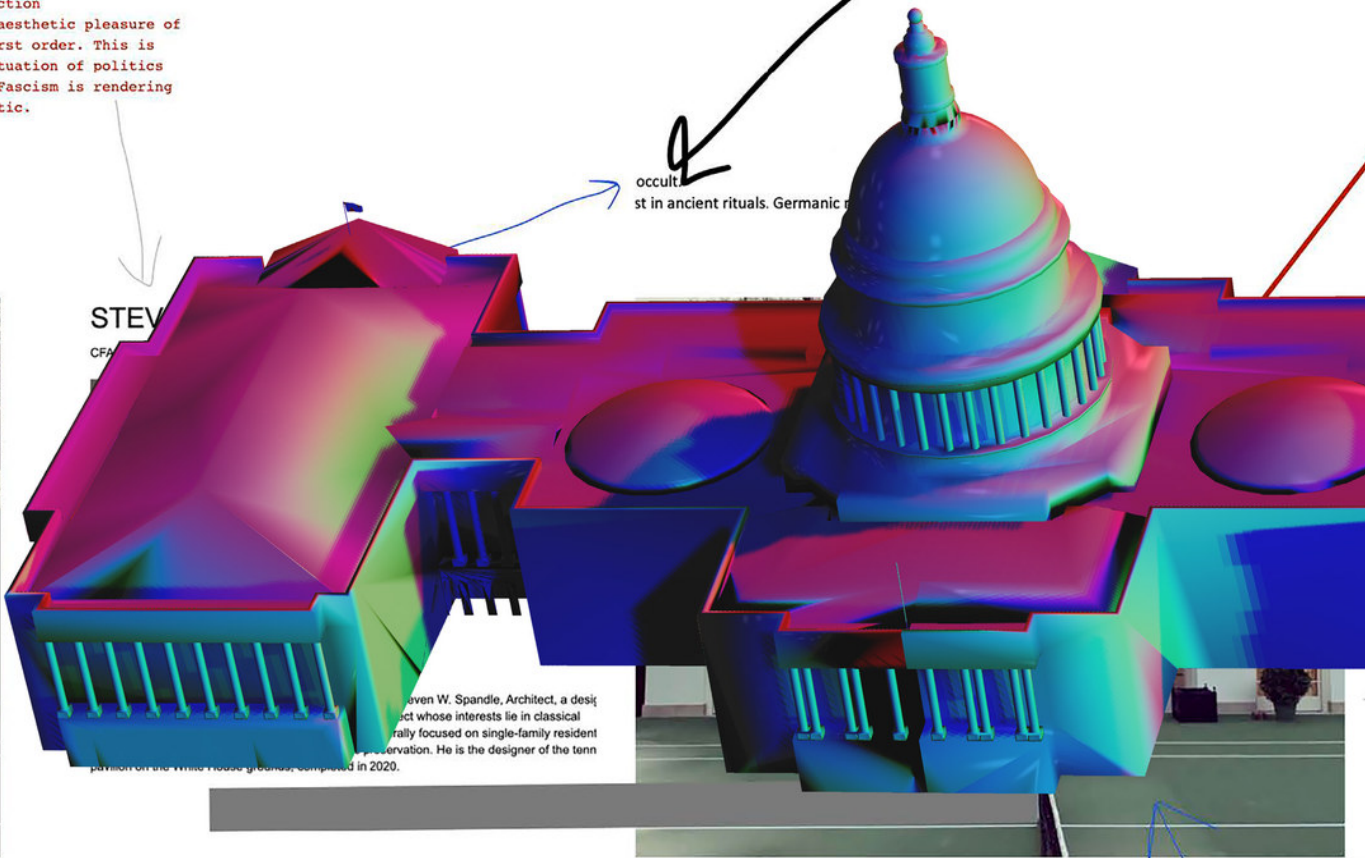


It's self-alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order. This is the situation of politics which Fascism is rendering aesthetic.

photograph where you overlay that building with the capitol. god as built in my opinion.

sitol by riots and speer. And overlay the dome part over the capitol sm is very fascist. Nazis being involved in magic type stuff.

occult  
st in ancient rituals. Germanic

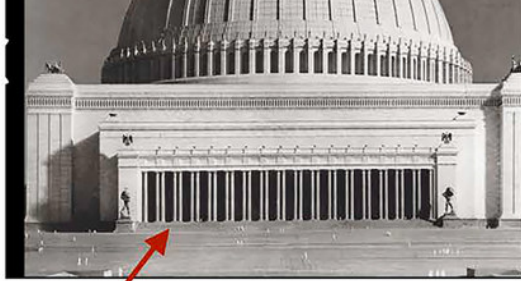


Steven W. Spindle, Architect, a design firm whose interests lie in classical architecture, primarily focused on single-family residential development and preservation. He is the designer of the tennis pavilion on the White House grounds, completed in 2020.

inally granted federal support, this I. Of course the architecture of a tted the Trump White House to be llonaded and domed government topia.

of magic.  
: jan 6 insurrection was an attempt at





ALBERT SPEER

Add in another  
Unbuilt is as good

Separate the capital  
The neoclassical

would be a preceding...  
cepts which are introduced into the theory of art in what follows  
differ from the more familiar terms in that they are completely  
useless for the purposes of Fascism. They are, on the other hand  
useful for the formulation of revolutionary demands in the politics  
of art.

56707/just-plain-ugly-proposed-executive-order-take-aim-at-

/democratic-party-war-again  
ec28fdbb17-EMAIL\_CAMPAIGN  
8b1b7846-ec28fdbb17-850

Illuminati. The  
German interest

Links to research:

<https://www.npr.org/2020/02/13/8057...>  
modern-architecture

[www.jacobinmag.com/2021/03...](https://www.jacobinmag.com/2021/03...)  
rce=jacobin&utm\_campaign=em  
edium=email&utm\_term=0\_b  
d=de8564abdc

[www.democracynow.org/2021...](https://www.democracynow.org/2021...)  
w.cnn.com/2021/04/15/opi  
party-hemmer/index.html  
n.com/2021/04/16/pol  
n.com/2021/04/13/pol  
deralregister.gov/docu

r took aim at contemporary trends in  
nt buildings that the Founding  
surprise and confusion. Less than a  
the other side of the street across with white

When I learned on December 21st, 2020 that a new Executive Order  
architecture and called for a return to classically themed government  
Fathers and 'American people' would deem 'beautiful', I groaned in  
the words of the classical architect, the neoclassical architect, the neoclassical architect

month past the day when the new presidential transition team was  
order felt symbolic at best, a desperate grasp for ideological ground  
nation or a despotic regime is an important topic, but I hadn't expect  
that far ahead of the curve—imagining a "beautiful" world full of co  
buildings to serve as backdrop for their deliriously programmed dys

Among the edicts set forth in the document, first named

With an emphasis on its cult value, the work of art is an instrument of  
Calicall and renaissance art has its historical basis in cult. Maybe the  
restoring the original cult value, or at least served some cult value?



It's self-alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order. This is the situation of politics which Fascism is rendering aesthetic.

photograph where you overlay that building with the capitol. as built in my opinion.

itol by riots and spear. And overlay the dome part over the capitol sm is very fascist. Nazis being involved in magic type stuff.

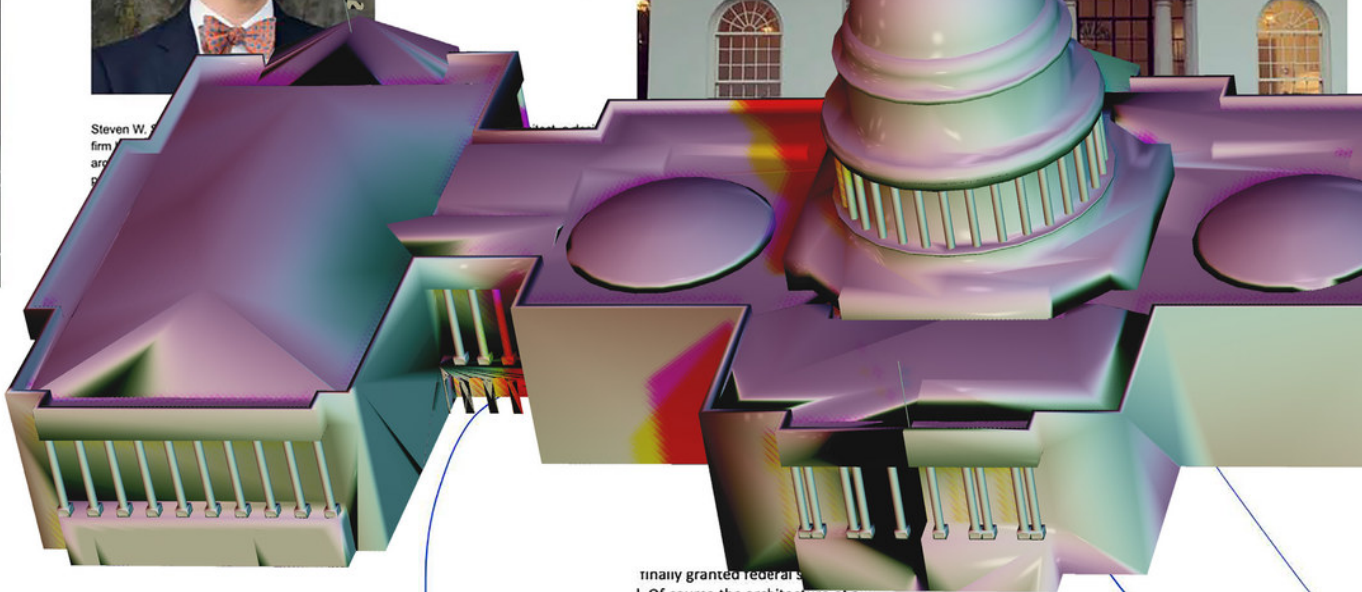
occult  
st in ancient rituals. Germanic rituals.

## STEVEN SPANDLE

CFA Service: 2021-present



Steven W. Spandle  
firm  
architect  
g



trinary granted federal s  
I. Of course the architecture of a  
cted the Trump White House to be  
llonaded and domed government  
topia.

of magic.  
jan 6 insurrection was an attempt at

House's new classically inspired  
might have seen it coming. That  
rich drew comparisons of Melania to  
ous administration had used that  
sed the racist undertones of every  
it the tennis pavilion until recently

Add in another  
Unbuilt is as gc

Searate the ca  
The neoclassici

illuminati. The  
German intere

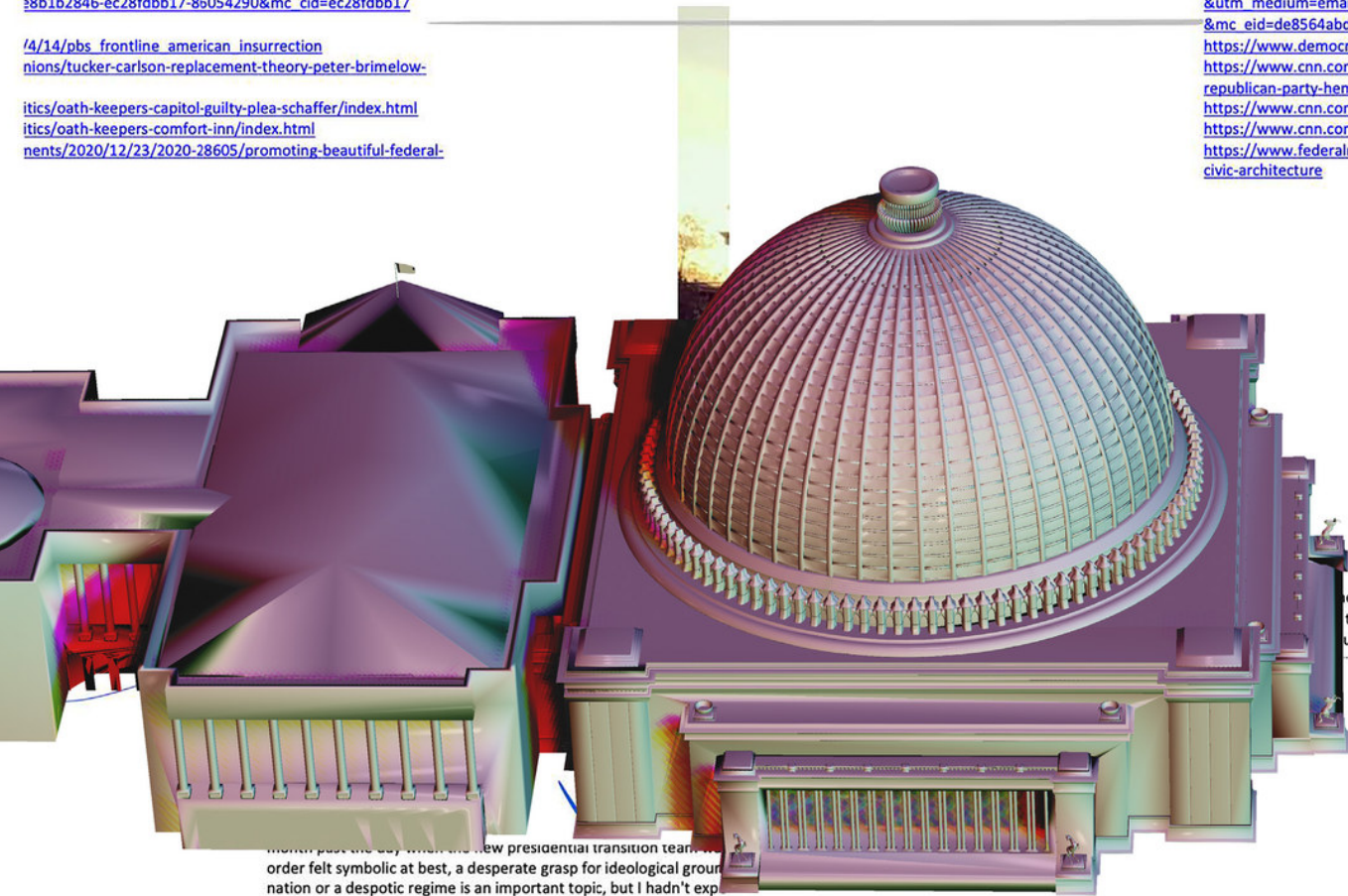
Links to research:

<https://www.npr.org/2020/02/13/8057modern-architecture>  
[https://www.jacobinmag.com/2021/03utm\\_source=Jacobin&utm\\_campaign=e&utm\\_medium=email&utm\\_term=0\\_b&mc\\_eid=de8564abdc](https://www.jacobinmag.com/2021/03utm_source=Jacobin&utm_campaign=e&utm_medium=email&utm_term=0_b&mc_eid=de8564abdc)  
<https://www.democracynow.org/2021https://www.cnn.com/2021/04/15/opirepublican-party-hemmer/index.html>  
<https://www.cnn.com/2021/04/16/polhttps://www.cnn.com/2021/04/13/polhttps://www.federalregister.gov/docurcivic-architecture>

!56707/just-plain-ugly-proposed-executive-order-takes-aim-at-  
/democratic-party-war-against-bernie-sanders-2020-election?  
c28fdbb17-EMAIL\_CAMPAIGN\_2019\_10\_01\_07\_50\_COPY\_01  
e8b1b2846-ec28fdbb17-85054290&mc\_cid=ec28fdbb17

4/14/pbs frontline american insurrection  
nions/tucker-carlson-replacement-theory-peter-brimelow-

itics/oath-keepers-capitol-guilty-plea-schaffer/index.html  
itics/oath-keepers-comfort-inn/index.html  
nents/2020/12/23/2020-28605/promoting-beautiful-federal-



new Executive Orde  
themed governme  
utiful', I groaned in

month past the day when the new presidential transition team  
order felt symbolic at best, a desperate grasp for ideological ground  
nation or a despotic regime is an important topic, but I hadn't exp  
that far ahead of the curve—imagining a "beautiful" world full of co  
buildings to serve as backdrop for their deliriously programmed dys

Among the edicts set forth in the document, first named

With an emphasis on its cult value, the work of art is an instrument c  
Calical and renaissance art has its historical basis in cult. Maybe the  
restoring the original cult value, or at least served some cult value?

If I had been following the story of Melania's pet project, the White  
tennis pavilion, which finished construction on December 9, 2020, I  
same week an estimated 14,562 Americans died from COVID-19, w  
Marie Antoinette. News outlets did not fail to include that the previ  
same court instead for basketball, which again, at least for me, exp  
political action taken by that administration. But I didn't know abou









**I am become death, th**

—Robert Oppenheimer, after the Bhagavad Gita

**ne shatterer of worlds.**



*An Anti-Essay*  
**by Patrick Winfield Vogel**



When I learned on December 21st, 2020 that a new Executive Order took ~~away the Federal and American~~ people "who deem 'beautiful,' I groaned in surprise and architecture and called for a return to classically themed government buildings that the Founding Fathers had in mind. This order felt symbolic at best, a desperate grasp for ideological and 'American people' would deem 'beautiful,' I groaned in surprise and confusion. I knew that a month past the day when the new presidential transition team was finally granted federal approval to take over the architecture of a nation or a despotic regime is an important topic, but I the day when the new presidential transition team was finally granted federal approval to take over the White House to be that far ahead of the curve—imagining a symbolic at best, a desperate grasp for ideological ground. Of course the architecture of the White House and domed government buildings to serve as backdrop for a despotic regime is an important topic, but I hadn't expected the Trump White House to be so far ahead of the curve—imagining a "beautiful" world full of collonaded and domed government buildings to serve as backdrop for their deliriously programmed dystopia.

When I learned on December 21st, 2020 that a new Executive Order took aim at contemporary trends in architecture and called for a return to classically themed government buildings that the **Founding Fathers** and **American people** would deem 'beautiful,' I groaned in surprise and disappointment. It was the same day when the new presidential transition team was finally granted federal support, this order felt symbolic at best, a desperate grasp for ideological purity. The 'Course of Empire' culture of a nation or a specific regime is an important topic, but it is not the role of the architect to bow to the whims of the Executive Order to the detriment of the built environment. The classical and domed government buildings to serve as backdrop for their delivery was not only a disservice to the people, but also a disservice to the architectural profession.

Albert Abdul-Barr Wang  
colonnaded (spelling correction) and kickass usage  
here. Can you explain the motifs of columns and  
domes? What is the history (classical)? Also the stu-  
is a Buddhist dome but how does that differ? (Or do  
that manifest Buddhist political power?)

Albert Abdul-Barr Wang  
[https://www.democracynow.org/2021/11/4/donald\\_trump\\_georgia\\_runoffs\\_nse\\_ufof](https://www.democracynow.org/2021/11/4/donald_trump_georgia_runoffs_nse_ufof)  
 and <https://time.com/5909556/stacey-abrams-history-black-women-voting/>

Albert Abdul-Barr Wang  
murdered is a stronger verb here.

Albert Abdul-Barr Wang  
Also remember that many of the Capitol police also helped the rioters enter into the building. We have uncovered a lot of extremism and fascism even amongst those we are supposed to trust (think police state and its embodiment in fascism too). <https://slate.com/news-and-politics/2021/01/capitol-police-officer-suspended-support-sympathizers-trump-riot.html>

Albert Abdul-Barr Wang  
What does it mean to be betrayed by cancer in your own body from within? The cancer of fascism was extant inside the Capitol as well- <https://www.businessinsider.com/capitol-police-officer-said-to-go-after-anti-trump-protesters-congresswoman-2021-4>

On January 5th an unexpected victory in the historically conservative state of Georgia led the state then something akin to rape? What better way to encourage a mass fully majority over to the Democratic party, granting both a majority in the House of Representatives and the Senate, as well as in the White House. After weeks of contesting election results and a heroic effort at preventing anyone from being able to vote during re-election, the zombieified four year old administration was all but defeated. I was surprised again, this time by the possibility that anything could remedy what I perceived as fatal blood poisoning.

[illegible]

On January 6, the best attempt known to have defaced the White House and the U.S. Capitol offered a glimpse of the president's election results at this time by tallying the votes in the electoral college.

...a massive effort at preventing anyone from being able to vote during re-  
...the White House. I was told that the administration was so concerned  
...that anything could remedy what I perceived as fatal blood poisoning  
...the Electoral College votes from being fairly recorded. It is well  
...known around the front of the US Capitol building at the president's  
...the Electoral College votes from being fairly recorded. It is well  
...the Capitol building armed with guns and Trump flags, looted and  
...the president's office, snatched photos at the Senate chamber podium, killed a U.S.  
...then was one Andrew Wyeth, a contemporary artist from Philadelphia  
...University of Delaware.

On January 5, 1994, in an unexpected victory in the historically conservative state of Georgia, the Democratic Party won the state's 14 congressional seats. This was a historic victory for the Democratic Party, granting both a majority in the House of Representatives and the Senate, as well as in the White House. After weeks of contesting

cal architecture  
rection

Andrew Wrigley

Wrigley had a successful career as a painter after his graduation in 2001. Before finishing his MFA he was picked up by a chic Chelsea gallerist named J. Cacciola Gallery and reportedly sold out his first show. His drawing and painting work was done in a classical Renaissance-facing style with training and precision, with portraits that reminded one of Dürer or da Vinci. His second show with the gallery in 2002 did not do quite as well, and after that year no recorded solo exhibitions are recorded anywhere. He got into real estate and seemed to decide that the time for his sort of art was no longer in vogue, at least not enough to make a career out of. His work belonged to what Walter Benjamin termed the 'cult of beauty' in his 1935 essay *The Work of Art in the Age of Mechanical Reproduction*. This cult of beauty he cited as the originary context wherein the meaning of the art object was established for the Western epistemological canon, and it was intrinsically linked to ritual.

### Benjamin's Take

In an age of mechanical reproduction however, according to Benjamin, art becomes grounded not in ritual but politics. Benjamin, himself a Jewish intellectual in 1930s Germany, was a calling for the politicization of art and aesthetics so that Fascism, which renders politics aesthetic, does not find an uncontested visual field by which it can manipulate the masses. He claimed that "all efforts to render politics aesthetic culminates in one thing: war. War and war only can set a goal for mass movements on the largest scale, while respecting the traditional property system." So, art growing from the cult of beauty, coming from ritual and God up in the original and archaic, is one form of becoming manipulated by the logic of Fascism. This form of art, which many of us would think of as classical, romantic, Renaissance, is precisely the art which Andrew Wigley's practice sought to revive and restore from its archaic, passé status. This is also the kind of art, with its accompanying architecture, so effectively advocated by the Third International in *Scilla! Make the Federal Building Benjamin Again!* A return to the cult of beauty, art for its sake: "*Fiat ars – perat mundus*," that is – Let art be created, though the world perish.

Benjamin describes the way that war comes to possess a technological society which does not find an outlet for innovation, since it is to solve poverty or create sufficiency for the impoverished masses.



Regarding these matters, Thompson goes on: 'The growing proletarianization of modern man and the increasing fixation of masses are two aspects of the same process. Fascism attempts to organize the newly created proletarian masses without affecting the property structure which the masses strive to eliminate. Fascism sees its salvation in giving these masses not their right, but instead a chance to express



**Albert Abdel-Sattar Wang**  
Good thing to be into the art market speculation days and when young MEAs artists were plucked by not-Chinese galleries for big shows, the impact of non-Western art on the global art market was undeniable. Look at the world's top 100 art fairs, the impact of non-Western art on the global art market was undeniable. Look at the world's top 100 art fairs, the impact of non-Western art on the global art market was undeniable.

Albert Abdul-Barr Wang  
murdered is a stronger verb here

[https://www.democracynow.org/2021/1/4/donald\\_trump\\_georgia\\_runoffs\\_nse\\_uof](https://www.democracynow.org/2021/1/4/donald_trump_georgia_runoffs_nse_uof)  
and <https://time.com/5609356/stacey-abrams-history-black-women-voting/>



Instagram

9:06

(DZ) davidzwirner

on January 6th was a clear act of violence. of violatic  
al building. a sacred chamber. a nerve center of We:  
n rushing themselves into the canino it has been re

YouTube

Search



#KODAKBLACK #DONALDTRUMP

Kodak Black Celebrates Donald Trump's Birthday With Custom Trump Chain

5,174 views • Jun 17, 2022

194 DISLIKE SHARE DOWNLOAD SAVE ...

Liked by mmeghahn and others

davidzwirner Barbara Kruger: "The end of Roe is the result of the Republicans' relentless campaign to restrict reproductive... more

Instagram



I like to dedicate this photo book to the following:

Chen Na (Nana)

Patrick Winfield Vogel and the Vogel family

Madison Donnelly

Catherine Groseclose

Alexis Davidson

Daniel C. Blight

Jaclyn Wright, Zachary Norman, and Zaide Soleil

Abbey Hepner and Berlin

Joseph Metz and Claudia Bohner

Ruey-Hsiang Wang

Chunbum Park

Edie Beaucage

Kimblery Kilpatrick

The photography department at the University of Utah  
including Ed Bateman, Laurel Caryn, and Jaclyn Wright



Albert [Abdul-Barr] Wang (he/him) is a Salt Lake City-based conceptual photographer, tapestry, painter, sculptor, and installation artist. His projects focus on historical and economic archives, glitches in artificial intelligence and speculative themes as related to Afro and Asian identities, surveillance, post-language relating to science fiction, capitalist machinery, and the architectonics and commodification of sociopolitical violence via technology and social media. Wang was born in Brooklyn, New York City. Currently he is a BFA Honors student in Photography & Digital Imaging at the University of Utah. He has exhibited at Postmasters Gallery, Site:Brooklyn Gallery, Filter Space, Equity Gallery, Texas Photographic Society, and Tiger Strikes Asteroid. Also he has been an artist-in-residence at the School for Visual Arts and a recipient of the Working Artist Org grant. The artist was a co-founder at Office Space, a Palisades Park and Burbank contemporary space which is part of the New Art Dealers Alliance (NADA).

Chunbum Park (they/them), also known as Chun, was born in Seoul, South Korea in 1991 and grew up in Mokpo. They came to America in 2000 to attend school and attained their BFA in Fine Arts at the School of Visual Arts in 2020 and finished their MFA in Fine Arts Studio at the Rochester Institute of Technology. They changed their pronouns from he to she or they while studying at RIT, as they repeatedly painted themselves as a woman and found their hidden desire to become a female beauty. They follow the model of the onnagata, who are male performers of femininity in Kabuki theater, and which allows them to switch between their more masculine and feminine identities.

Alexis Davidson (she/her) is an art historian interested in the interdisciplinary nature of art history, accessibility, ethics, art law, and cultural heritage preservation. She is a co-founder alongside Albert Wang and Bryce Chatwin of the Office Space Gallery in Salt Lake City Utah. One specific area of research she is focused on currently as an art historian and part of her master's program dissertation is early photography's application at the advent of anthropology and archaeological disciplines in the late eighteenth to early nineteenth centuries. Davidson has received an associate's degree in history from the Salt Lake Community College, a bachelor's of art history and a minor in anthropology from the University of Utah; she completed her master's degree in history of art: theory and display from the University of Edinburgh

in August 2022.

Patrick Winfield Vogel (he/him) is a sculptor and performer in the ongoing science fiction story termed North America. His practice asks what comes after our current age of environmental destruction, racism, sexism, speciesism and schismatic politics. Vogel is currently researching postcapitalism and queer utopia as potent responses to the proposed Anthropocene. After receiving a BFA at the Oregon Center for the Arts in Ashland, OR, he graduated with a MFA in Art & Technology from the California Institute of the Arts in Valencia, CA.



**If you say it enough and keep saying it, they'll start to believe you.**

**—Donald Trump in July 3, 2021 speech in Sarasota, FL**

**If you tell a lie big enough and keep repeating it, people will eventually come to believe it.**

**—Joseph Goebbels**

**We'll know our disinformation program is complete when everything the American public believes is false.**

**—William J. Casey**

This photo book, which was set in both Baskerville and Helvetica fonts, was designed by Albert Abdul-Barr Wang using Adobe InDesign software.







The first part of the paper discusses the importance of the research and the objectives of the study. It then presents a literature review of the existing research on the topic. The second part of the paper describes the methodology used in the study, including the data collection and analysis techniques. The third part of the paper presents the results of the study, and the fourth part discusses the conclusions and implications of the findings.

The research was conducted using a quantitative approach, and the data was collected from a sample of participants. The results of the study show that there is a significant relationship between the variables being studied. The findings have important implications for the field of research, and they provide a basis for further investigation.

In conclusion, the study has shown that the research objectives have been achieved, and the findings are consistent with the hypotheses. The results of the study are presented in the following table:

Variable	Mean	Standard Deviation	Significance Level
Variable 1	1.2	0.5	0.05
Variable 2	1.5	0.6	0.01
Variable 3	1.8	0.7	0.001

The table shows that the mean values for the three variables are 1.2, 1.5, and 1.8, respectively. The standard deviations are 0.5, 0.6, and 0.7, respectively. The significance levels are 0.05, 0.01, and 0.001, respectively. These results indicate that there is a significant relationship between the variables being studied.

The findings of the study have important implications for the field of research. They provide a basis for further investigation, and they suggest that the research objectives have been achieved. The results of the study are presented in the following table:

Variable	Mean	Standard Deviation	Significance Level
Variable 1	1.2	0.5	0.05
Variable 2	1.5	0.6	0.01
Variable 3	1.8	0.7	0.001

The table shows that the mean values for the three variables are 1.2, 1.5, and 1.8, respectively. The standard deviations are 0.5, 0.6, and 0.7, respectively. The significance levels are 0.05, 0.01, and 0.001, respectively. These results indicate that there is a significant relationship between the variables being studied.