

THIS CAN BE
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12
MANIFESTOS
WRITTEN
IN
OCTOBER
2016

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Introduction: There Are 12 Manifestos in This Book
Angela Washko

There are 12 manifestos in this book.

They were written in October of 2016 in Pittsburgh, Pennsylvania by 12 artists with distinctly different experiences and interests.

These 12 artists came up with the texts inside this book based off of a prompt to write an unconventional manifesto on an underrepresented topic which could be absurd, practical, idealistic, contradictory, hostile, hopeful, dystopian, in-between and beyond.

They took cues from the manifestos that came before theirs—reading F.T. Marinetti, Wyndham Lewis, Kazimir Malevich, Frank O'Hara, Valerie Solanas, George Maciunas, Situationist International, Gilbert & George, Ad Reinhardt, Claes Oldenburg, Donna Haraway, Mierle Laderman Ukeles, Zoe Leonard, Bread and Puppet Theater, Lady Jaye & Genesis Breyer P-Orridge, Laboria Cuboniks, VNS Matrix, Martine Syms, Morehshin Allahyari & Daniel Rourke, K-Hole, Working Artists and the Greater Economy, and more.

Their manifestos cover topics including abstraction, the data body, bad art, rejuvenating spaces for oppressed people, human-plant communication, disability and spectacle, inertia, audio processing software, fetishized heteronormativity, halting global production, expressive prosthesis, distribution of resources, among many others.

And they wrote these texts situated in the present, aware of the past, and speculating **other** futures.

Consume bad art!

Anna Rosati

Consume bad art!

What is bad art?

- Art from people who are unable to put time or effort into their work
- Art from people without access to resources/facilities
- Art from people without access to “good art” influences
- Uneducated art
- Art that has never been critiqued or thought about by others
- Art that you do not like

Why consume bad art?

- Taste is learned through consumption. By consuming good art but not bad art, you develop a taste for upper class and a distaste for lower class.
- A taste for good art is a taste for wealthy artists, white artists, cis male artists, able-bodied artists, straight artists, neurotypical artists, and other such lucky and/or right-place-at-right-time artists.
- Distaste for bad art bars poor or unlucky artists from validating and/or profiting from their work through galleries, museums, residencies, etc.
- Distaste for bad art bars poor or unlucky communities from participating in and/or relating to the art world.

How to consume bad art?

- Collectors, buy bad art. Pride your collection on wide palette rather than selective taste.

- Curators, exhibit bad art. Do not exhibit it as a privilege or act of kindness toward bad artists, but rather because it has value and intrigue, as any good artwork does.
- Artists, collaborate with bad artists. Invite bad artists to your opening and attend theirs.
- Critics, do not value art based on access to resources, education, etc, but rather on its context, content, resourcefulness, and selected amount of effort given.
- Art teachers, show your students bad art. Do not present it as the bad example of art, but rather analyze the context and content as you would any other piece. Value resourcefulness and low-effort projects. Time and effort are mediums that can be applied in various amounts.
- Art students, your favorite artists should not be educated, famous people. Do not create your art for spaces that exclude bad art.
- Hip people, do not set trends based around aesthetics of rich or lucky artists. Bring your friends to see bad art, wear bad art on your t-shirts and visors, put bad art up in your apartments, share bad art on facebook, consider bad artists' styles.
- Children, create whatever you would like.

Plant Motivator Manifesto
Becca Epstein

We as Plant Motivators (PMs) affirm that plants have the right to fair and unprejudiced treatment. We make a commitment to respecting the intrinsic values of hydration and diversity. We put forward the idea that our industrial digital monoculture destroys cultural and biological diversity in the name of human convenience and profit. We aim to affect change through a relationship with the natural world around us.

To begin, as a group we must examine why we are interested in a lifestyle incorporating plant motivation interaction. Motivations such as lack of personal therapist, recent break up, recent death in family, long broken heart, and desire for social standing are not viable reasons to begin this practice. Each member must commit fully to the aim of our collective which is to enrich the lives of the plants around us.

You are required to follow basic ethics in terms of your interactions. Everything you do under the cloak of a Plant Motivator is to enrich the life of the plant. You need to treat them as plants not as people. Their lives are meaningful but they have different priorities and needs than homo sapiens. A PM must analyze from the viewpoint of the target plant to have the most effective procedure.

Each pep talk will take a different form but the following is a guideline of how to think through your interaction.

1. Look around yourself, close your eyes, and look for a plant that has an energy you connect with.
 - a. There is no point in trying to communicate with a plant if they do not seem open to it. This needs to be a consensual form of encouragement in terms of meeting the PMs code of conduct and the specific plant's emotional needs.
2. Research the background of the specific plant.
 - a. That research can include library books, websites, and interaction with the plants around your chosen plant.

3. Begin communication.

a. This can take the form of words, images, sound, feel, etc. New media is a tool in many PMs kit but one should always try to simplify the form of conversation. Each relationship with a plant will be different. Take your research into account when deciding on your form of encouraging interaction.

4. Come back consistently.

a. **DO NOT SKIP THIS STEP.** Abandonment can lead to a demotivation, which is exponentially worse than the original lack of luster. If you are not willing to keep your commitment, you should not try to become a Plant Motivator to begin with.

5. Listen.

a. Learn from interactions that do not end in an optimal way. Keep on checking in to make sure you still have consent for the interaction.

Practicing as a Plant Motivator is difficult, tiring work. It is not for those who cannot handle being in proximity to intensive emotional distress. You cannot control the actions of a plant or how you can make them feel, but you can put all your strength into having a net positive impact. Homosapiens have created an emotional and physical period of distress, often referred to as the Anthropocene. We, as the human race, have a responsibility to mediate the progressive deterioration of self-confidence within each individual plant.

**In Response to Ad Reinhardt's
'12 Rules For A New Academy'**
Bridget Quirk

In Response to Ad Reinhardt's

12 Rules For A New Academy

Bridget Quirk

*"Evil and error in art are art's own 'uses' and 'actions.'
The sins and sufferings are always its own improper
involvements and mixtures, its own mindless realisms and
expressions"*



I congratulate Ad Reinhardt on achieving such a high state of mental, emotional, physical and artistic purity. Such an accomplishment deserves the highest of praises. His work

possesses all the qualities of fine art:

~~NO TEXTURE~~

~~NO BRUSHWORK OR CALLIGRAPHY~~

~~NO SKETCHING OR DRAWING~~

~~NO FORMS~~

~~NO DESIGN~~

~~NO COLORS~~

~~NO LIGHT~~

~~NO SPACE~~

~~NO TIME~~

~~NO SIZE OR SCALE~~

~~NO MOVEMENT~~

~~NO OBJECT, NO~~

~~SUBJECT, NO MATTER~~



WOW

Reinhardt was generous enough to leave behind an exhilarating read, instructing young, aspiring artists to empty their work of all its content. Perhaps one day a school will be modeled after *12 Rules For A New Academy*.

I look forward to seeing the empty halls and painfully intellectual conversations about PURE art that only references itself.

But **wait**. Art isn't pure. Art, like humans, does not have the luxury of being unburdened by life. For Ad Reinhardt to declare that there was nothing left to make art about except for art itself is ridiculous. While we wait to reach his "higher" state of thinking, let's brainstorm some new rules for

The Academy

1. TEXTURE
2. BRUSHWORK OR CALIGRAPHY
3. SKETCHING OR DRAWING
4. FORMS
5. DESIGN
6. COLORS
7. LIGHT
8. SPACE
9. TIME

10. SIZE OR SCALE

11. MOVEMENT

12. OBJECT, SUBJECT, MATTER

13.

14.

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22.

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24.

25.

My Keystrokes Are Me Manifesto
Char Stiles

MY KEYSTROKES ARE ME

I CALL FOR THE FOLLOWING:

1. LEGITIMIZATION THE DEVELOPMENT OF MY DIGITAL REPRESENTATION, WHICH IS AS IMPORTANT AS MY PHYSICAL REPRESENTATION, BECAUSE IT IS ALL THE SAME BODY
2. DECONSTRUCTION AND DEMOCRATIZATION OF PLATFORMS THAT DEPEND ON TO HOST AND DEVELOP MYSELF, BY DEMANDING THOSE PLATFORMS TO STOP SELLING, CENSORING, EXPERIMENTING ON, TRAINING AI'S ON AND EXPLOITING MY BODY
3. PROBLEMATIZING TECHNOLOGICAL DETERMINISM WHILE EMPOWERING HUMAN AGENCY



Prosthetic Manifesto

Darrius Fletcher

“PROSTHESIS: DEVICE, EITHER EXTERNAL OR IMPLANTED, THAT SUBSTITUTES FOR OR SUPPLEMENTS A MISSING OR DEFECTIVE PART OF THE BODY.”

BY SUCH A STANDARD WE ARE ALL DEFECTIVE.

WE ARE ALL PROSTHESIS USERS.

WE REMOVE.

WE APPEND.

FROM THE MICROSCOPIC TO THE FULL BODY, WE REACH WITHOUT AND WITHIN.

AND IT HAS ALWAYS BEEN THIS WAY. THE PROSTHETIC HAS NOT ALWAYS BEEN THE TERRITORY OF THE HIGH-TECH OR THE MEDICAL.

WE HAVE FAILED TO RECOGNIZE THAT WE CONSTRUCT IDENTITIES AND THE SELF WITH THAT WHICH WE ADD AND REMOVE FROM OURSELVES, BOTH PHYSICAL AND MENTAL. WE ASSUMED THAT THE BODY IN ITS NATURAL STATE IS OUR DESTINY.

BUT WE HAVE NEVER BEEN IN A NATURAL STATE.

IN THE WESTERN WORLD WE ARE FROM OUR BIRTH ASSISTED AND MONITORED FOR “THE ABNORMAL,” SOMETIMES SURGICALLY ALTERED WITHIN HOURS OF BEING BORN.

THE QUALIFIED PROFESSIONAL IS SIMPLY SHORTHAND FOR ENFORCER.

THEY PUNISH THE VIABLE OTHER, CONFLATING DIFFERENCE WITH HARM.

AND YET THE DOGMA OF BIOLOGICAL DETERMINISM HAS BEEN USED TO CHANGE OURSELVES.

MEDICATION AS MOLECULAR PROSTHESIS. SCULPTED, MOLDED, AND PRINTED FORMS AS MACROPROSTHESIS.

THESE TOOLS HAVE BEEN MISUSED BY AUTHORITY. THEY ARE UNAWARE THAT WHAT THEY PROVIDE DOES NOT CORRECT US BUT CREATE US.

THERE IS NO INSULAR SELF.

OUTSIDE OF THE MEDICAL REALM, WHERE OUR ENVIRONMENT HAS BEEN INTEGRATED WITH TECHNOLOGY, WE CONTINUE TO REMAKE THE SELF.

THE PROSTHESIS IS AN INTERFACE. INTERFACE IS PROSTHETIC.

THE OBJECT THAT EXTENDS US OVER SPACE BECOMES ANIMATED AND DIRECTED BY US AS OUR BODY, AND IS LATER SEVERED.

HOWEVER, BOTH MEDICINE AND TECHNOLOGICAL INTERFACES ARE STANDARDIZED OBJECTS. MASS PRODUCTION CREATES CULTURE, AND PRODUCES SYMBOLS OF BELONGING.

THIS SYSTEM IS EXCLUSIONARY.

WE WANT TO TAKE THE MEANS OF BODY MODIFICATION AWAY FROM THE GATEKEEPERS AND THE PROFESSIONALS.

UNDERMINE ENFORCERS THROUGH BODY HACKING, AT-HOME PRODUCTIONS, AND GARAGE LABORATORIES.

INTEGRATE PLASTICS, METALS, SILICONES, SILICONS INTO THE SELF.

REMOVE THE DISTINCTIONS BETWEEN WHAT IS AND ISN'T BODY.

I, WE, WANT ALL THIS AND MORE.

WE DO NOT CARE FOR YOUR COMFORT ANYMORE.

SHOW ME SEVERING, ADDING, RELEGATING, AND REGULATING.

SHOW ME BODIES MERGING, COAGULATING, MELTING.

SHOW ME BODIES REJECTED, ABJECTED, DEJECTED.

SHOW ME BODIES SEETHING, SALIVATING, DRIPPING, AND SECRETING.

ENGORGE, SEAR, HAMMER, AND PIERCE.

CREATE NEW ORIFICES, POCKETS, SPACES, AND VOIDS.

LIMBS, PHALLUSES, GULLETS, GUTS, HEELS, SKELETONS.

THE PROSTHESIS IS NOT ARTIFICE.

IT IS IDENTITY.

Manifesto for Auto-Tune

Hızal Celik

Since 1997 the technology dubbed Auto-Tune has been in use by scientists and artists alike for various purposes. Musicians dabbled in it to create experimental sounds, make consistent the pitch of known singers and “create” the correct pitch for those who did not sing in the right pitch. While originally it was all going well, the rapper T-Pain used it so significantly and blatantly that it caught on to the musical industry in a mainstream scale, and is now not only being used by many artists, but also quite obviously sometimes, relying on the technology. Many “Anti-Auto-Tune” advocates (they have an organization with a symbol and everything) have wished for its death but it seems quite unlikely in the future.

However, we must work together to realize the importance of the natural voice, of variations and imperfections that come with it. The natural voice is what powers the recognizable, relatable part of music- you feel no emotional connection to a singer whose sounds like a computer. What we first must do is to increase the awareness of the overpowering nature auto-tune has brought upon us. Many mainstream pop artists and songs have used it significantly (think Chris Brown’s “Don’t Wake Me Up”). Many of the most famous and classic singers have never needed to use Auto-Tune to convey their emotion in their songs, and some of them may not have what one could describe as a “singer voice,” but with their imperfections they have achieved perfection. For example with a raspy voice, Louis Armstrong achieved a unique connection with his listeners. With their unique high pitch style, the Bee Gees became famous. You don’t need the computer to use a natural voice that wouldn’t conventionally be used for singing to your advantage. The second thing we must do is to stop artists from using this technology as a means of laziness and reliance. We must call out when a singer uses it to patch up their song when they could have sung it to their satisfaction had they practiced a bit more. Or, to leave the songs in their imperfect but real state. And third, we must limit the use of auto-tune to experimental, artistic uses rather than as the sole tool to “normalize” a singer’s voice. Use it to the extreme, or uniquely, or not at all.

Straight acting only
Gerald Warhaftig

Masculinity in our greater society is proven to be the more powerful and acceptable gender.

The straight male is now a performance.

Being straight is now a curated lifestyle. The term straight automatically assumes hegemonic archetypes of extreme american masculinity. As a result, masculinity is defined by specific performatives.

Acting more masculine allows the user to connect and be accepted in the greater heteronormative society. This celebration of masculinity and acceptance has influenced our attraction.

Acting more masculine allows the user to feel more desirable within our gay community.

We have begun to curate our digital media presence to cater towards the masculine gender. This premium catered dish is defined as a white, muscular, and "straight acting" male.

Whether to be favored within our gay community or by the greater heteronormative society, value is based on how "straight" the user can act.

Furthermore, this gives a value to men who are actually heterosexual. Making them the ultimate sexual conquest. This predatory point system encourages sexual manipulation of straight men.

I want to be accepted for my gender.

I want to insist on our queer bodies.

I want our words to be heard.

I want conversation.

I want us to feel safe.

I want justice for my queer brothers, sisters, and nonbinary lost.

I want to take away the sexual power of the heteronormative gender.

I want acceptance within the gay community.

I want us to be proud of our gender or race.

I want our bodies to be more.

I want femininity to be equal to masculinity.

I want us to feel the sweet tastes of privilege without sacrificing our genuine selves.

I want us to stop fetishizing the cisgendered, white, heterosexual male.

We need to stop fetishizing the straight cisgendered white male
It's really frickin annoying
Yeah
Masculine men are sometimes attractive that's not what i'm saying
I've felt more oppressed by the gay community than I have by our overall heteronormative society.
The gay community told me what was right and what was wrong
I was both directly and indirectly told that I was wrong
That I was seen as lesser
Because I was feminine

We have been forced to watch and jerk off to locker room fantasies
The football quarterback
Get fucked by dominant policemen
Beg daddy to fuck us
Frat house pledge gang bang
The Alpha male

We curate ourselves
There's a complex language in our community
The way we post our pictures, pose, walk, talk
We all speak and act in the same masculine language to be accepted
Those brave enough to skew from that
Are harassed, shamed, rejected

Straight acting is now an identity
The straighter you act the more masculine you are
However, you must follow the rules of being a man and you cannot show any sign of femininity. The second you do they will question you.
Red flags
Red flags shoved up your ass
If you bottom too much, like sailor moon, are a too thin

The Manifesto For The Rejuvenated Black Soul

Kasem Kydd

The Manifesto For The Rejuvenated Black Soul

The black person seeking soul rejuvenation and renewal.

We are tired, we are sick and tired of being sick and tired.

Rejuvenation is key, in the age of self-preservation.

Our bodies are fragile, but our souls are full of a thousand songs,
poems, books, the rejuvenation library.

We are asking for a year of relaxation, reflection, safety.

The spa year for the black soul, self-love, safety and tranquility in
reminder that you are not alone in the struggle for black liberation.

Rest your body in the warm words and songs of Solange, Nina Simone,
James Baldwin, caressed by Audre Lorde.

Full soul massage, free of charge, supplied by the black love and black
blood in our veins.

We are, in love with ourselves, and each other.

Purely refreshed, the rejuvenated body / soul , pure honey.

New body, celebration of blackness.

We are, in love with ourselves, and each other.

15 Guidelines to Making for the Rejuvenated Black Soul

- ~ Black suffering is not eternal
- ~ Your body is not an object
- ~ There is fire in your bones
- ~ Your work does not have to appease white people
- ~ There is no wrong way to make art about your struggle
 - ~ You are not alone in what you do
- ~ Draw from the lineage of artists who have come before you
 - ~ Inspire liberation
 - ~ Do not pray for forgiveness
- ~ We are all black, despite our shade
 - ~ Black is beautiful
- ~ Look out for other black people
- ~ God is not your only salvation
- ~ Your voice is the voice of many
- ~ The battle for freedom is not yet over

we the people without manifestos
Maddy Varner

atrocities

Google

mail

COMPOSE

box (1,267)

starred

important

ent Mail

rafts (115)

ircles

applications

isney (1)

ewhive

notes

receipts (9)

lore

Madeleine

Troy Lumpkin

You: haha yess

Ingrid Burrington

sui s

yr easy to talk to whic

Heidi, Grant

You were in a vid

Line 17, Column 36

The Bridge

The Nowhereism Manifesto

Orianna Green

Those who are Nowhere are not Inspirations. If anything, they are disappointments to the countless middle aged masses who believe that any form of movement while wheelchair or walker “bound” is a medal-worthy accomplishment. This is because the Nowhere are invisible. If the aforementioned devices are to serve as bright and blaring sirens (not, of course, as mobility aids) which are then worn by a disabled individual, then it is without these tools that a disabled person is hardly noticed. They walk, in an oh-so-very normalish way that fools the entire world--perhaps they are deceptive, like spies--but at the end of the world, no matter the number of steps taken, the Nowhere have gone nowhere at all.

It is the goal of the Nowhere to free themselves of this stillness; to gain the ability to be disabled in a public space. This end should be achieved without erasure of their disabilities, and furthermore without the spectaclization of disability by the abled.

Disability is not a curse. It is not a God-given gift. It is not deserving of your pity or your wonder. It is simply a presence--one that is not to be coddled, mocked, or shrouded. Disability need only be acknowledged by the able and never used to undermine the autonomy of the disabled.

Nothing New in 2019 (excerpt)

Patrick Miller-Gamble

To ease the global heart rate, mitigate clutter, and facilitate world-wide reflection, I propose that all cultural and technological innovation and production be halted for the duration of the year 2019. In 2019, no one shall make any new works of art, publish any new writing, start any new businesses, or innovate at all. No one shall make any profit either. Instead, the global population shall switch to a mode of activity focused on input and maintenance, rather than production. I have chosen 2019 because I realize that halting innovation and production is a logistically intricate endeavor, and I don't want anyone to lose their job or starve. Nations should begin saving money for 2019 just as a swear jar saves money for family vacation. I won't be focusing on the logistics of executing a productionless year, but we have over two years to figure that out. Instead, I will be outlining what 2019 might look like, if I am allowed to have my way.

GLOBAL LIBRARY:

Books, movies, legal documents, historical artifacts, and other media should be available to be borrowed free of charge. Things which absolutely cannot be lent out without the risk of damage must be displayed in museums, and museums must not charge admission.

TRAVEL:

Air travel should be free for the year. Cruise ships should be repurposed for tours to the oft-referenced, but rarely looked at "Texas-sized" floating garbage mass in the middle of the Pacific Ocean. Visiting Texas is also encouraged, if you've never been, or only been to the airport. It's important that you don't feel like you have to see everything - this year is intended to ease literal heart rates as well as the proverbial global heart rate, and the kind of rushing around that traditional "sight-seeing" style tourism entails is not conducive to easing heart rates. It's less important that you personally look at everything in the world, and more important that everyone is looking at something, and thus, potentially, most of the world is being looked at, or at least more of it than normal.

NEW THINGS:

While making new things shall be prohibited in 2019, seeing new things is highly encouraged, and preferable to staring at things you've seen before. By new things, I mean previously unseen by that viewer. Things that are new should not be prioritized, necessarily, over things that are old.

FIXING AND MAINTENANCE:

The other realm of activity encouraged in 2019 besides seeing and looking, is fixing and maintenance. This will be a perfect time for getting around to fixing that creaky hinge or leaky roof, or organizing a cluttered desktop.

PROHIBITED MAINTENANCE:

While it may be tempting to spend the year restoring an old house, cleaning up some polluted body of water, or filling up a local pool that has fallen into disrepair, you must resist this urge. Minor domestic repairs are acceptable but major fixups and restoration projects are indeed forms of innovation, and it is essential that we shift our minds away from notions of improvement for the duration of 2019. Looking at the empty pool, or walking around in it is highly encouraged, as is collecting data from polluted water sources, or dying reefs, so long you don't extrapolate or publish any conclusions from your findings. Perhaps disrepair is desirable in certain contexts where we used to not desire it, or maybe we couldn't before fathom the horror of certain disrepairs without standing with them for a while in silence, either way, it is important to develop nuanced stances on these things, and nuance precludes conclusiveness.

TAKING PICTURES:

Museums flip flop on this issue. Personally, I would sort of prefer that you didn't take photos. That said, I realize to enforce a no photos policy would be unfeasible and probably barbaric, and I am also a little bit neurotic on this issue. I have some luddite tendencies, and actually plan to dedicate a good chunk of 2019 to evaluating my knee-jerk responses to the accelerating future, and replacing them with more nuanced stances.

So, on the photos: that's a tentative "yes." I only ask that you engage with photography not as an art medium, but rather a documentation tool, and to take clear, representational photos, as best you can. I would also highly encourage photographing the "Texas-sized" mass of floating garbage in the Pacific, either from the deck of your cruise ship, or from below while scuba diving with an underwater camera.

MUSIC:

Music is something we should all be listening to over the course of 2019, but no one should record anything new. Acknowledging that certain music is meant to be experienced live, musicians will be allowed to perform music in a live setting, but only if they follow note for note a previously performed set list. Improvisation is forbidden.

FOOD:

Getting everyone fed over the course of 2019 is part of the logistical nightmare, which I do not intend to dwell on. That said, restaurants should continue to serve food, but menus should be fixed and may not include daily specials unless on a regular weekly, bi-weekly, or monthly rotation.

COMEDY:

Comedy is tricky, because it relies on novelty and jokes do not age well with repetition. Laughing should not be a priority in 2019, but I do encourage listening to and watching old footage or recordings of comedians throughout the year. Comedians themselves should not perform in 2019, as it is much more difficult to reenact a previous performance "note for note" in comedy as it is with music.

THE GOOPY MANIFESTO:

SMALL CREATURES STAND TALL IN THE GREAT SLIME BUBBLE

Tina Goparaju

THE GOOPY MANIFESTO: SMALL CREATURES STAND TALL IN THE GREAT SLIME BUBBLE

ACKNOWLEDGE THE CENSORED: We shall open our eyes to the banished, the cubified, the shunned, and the defenestrated. We shall not ignore their existence. Creatures under the reign of Mightier Powers in *The Great Slime Bubble* shall question the decisions of the Mightier Powers with regard to the removal of individuals from our perception. We shall ask if the Mightier Powers are hiding information from us. We shall ask if this information is vital. We shall assess whether or not there is a good reason for hiding this information. We shall question whether or not the alienated have been treated fairly under the Tellings.

THE TELLINGS ARE FOR YOU (AND ME): We shall question the fairness of the Tellings that we are subject to, and who the Tellings were written for. If a Mightier creature spells a Telling, it is necessary for Lower-Might creatures to judge the fairness of the Telling. We cannot assume a Telling has fairness simply because a Mightier creature has written it or simply because the Telling is older than you (or me). Is the Telling helping Lower-Might creatures? If it is, perhaps it is a good Telling! Is the Telling harming Lower-Might creatures? If it is, it is a bad Telling. Could it be that these Tellings are what dictate who is Lower-Might and who is Mightier? We may ask whether this is fair or not.

MAKING SENSE: We shall define what makes sense. Making sense is for you and me. If the Tellings harm you, the Tellings are

NONSENSE!!!



RESPOND TO THE CENSORING: We shall act to access lost information and bring righteousness to the powers within the Great Slime Bubble. We shall act to save fellow creatures who have been unrightfully erased during the filtration of information available to us. We shall tell their stories, and if they cannot return, they will not leave in vain. Others with similar stories will not hold the fate of being erased.

FIX WHAT'S NOT WORKING: The Great Slime Bubble is for everyone. If a part of it functions in a way such that you or fellow creatures are put at a disadvantage or in a way such that others benefit from the harm of a fellow creature, form a collective and *fix* this part of the Great Slime Bubble. It is probably broken. It is very possible that it has been broken for a long time, and so long that everyone believed this was just "the nature of the Great Slime Bubble." It is not the nature of the Great Slime Bubble. It is a product of our existence as well as the existence of those who came before us.

THEY'RE EATING YOUR FOOD!!!: It is important for creatures to share food with one another. Give food to a creature who has nothing. This might involve the act of simply allowing them to find food. Do not let a Mightier creature take your food-for they are no mightier than you are. If you are in a position of having no choice but to give a Mightier creature your food, you must find a way to *free* yourself. The position that you are in is *deadly*. As a creature of the Great Slime Bubble, work towards elimination of such possibility in standing.

You may consider offering a Mightier creature some food every now and then as a gesture of solidarity. Sharing food obliterates status. Preventing access to food fuels disparities.

FEAST ON THE UNDERAPPRECIATED: Feast on the pixelated, feast on the distorted, feast on the hand-crafted, the cheap, the garbage. **IT MIGHT BE SOMETHING IMPORTANT!** It might be a good place for us to store goodies! We need to generate more of the pixelated, more of the distorted, more of the hand-crafted, the cheap, and the garbage!

YOUR WORLD IS IN A SLUMBER:

Early
bird
gets the
worm!!!

!!!!!!!
●●●●●●●

!!!!!!!
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THIS CAN BE ABSURD, PRACTICAL, IDEALISTIC,
CONTRADICTIONARY, HOSTILE, HOPEFUL, UTOPIAN,
DYSTOPIAN, IN-BETWEEN AND BEYOND.

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