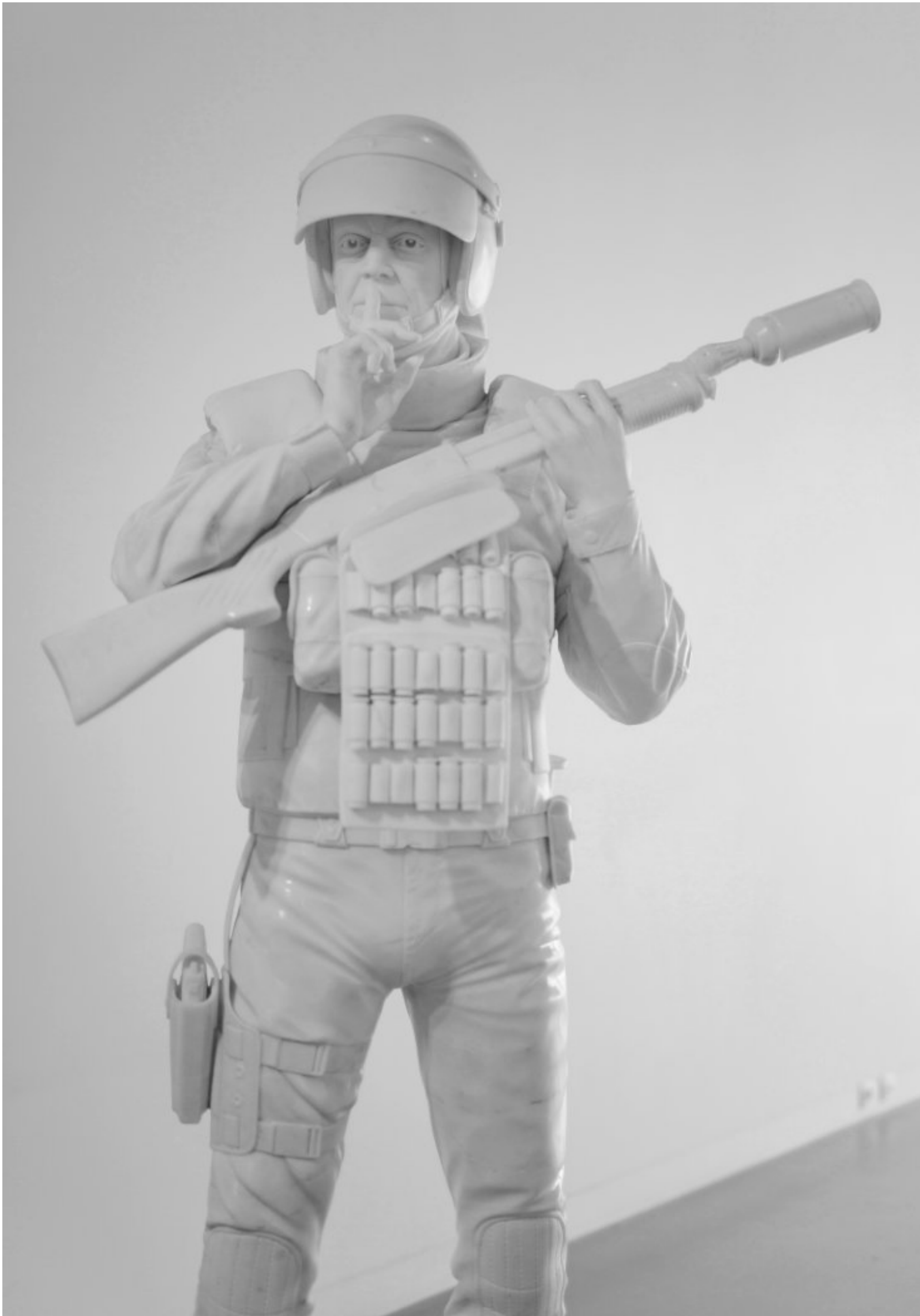




STATES OF VIOLENCE
24.03-08.04.23



1.

"...GO TO ART GALLERIES, START TO UNDERSTAND THE WORLD YOU LIVE IN. YOU'RE A FREEDOM FIGHTER AS SOON AS YOU START DOING THAT."

- VIVienne WESTWOOD

STATES OF VIOLENCE IS A COLLECTIVE GESTURE BY ARTISTS AND JOURNALISTS AGAINST GOVERNMENT OPPRESSION. IT SERVES TO ENCOURAGE THE INDIVIDUAL TO UNDERSTAND THE POWERS THAT GOVERN THEM, AGAINST A STARK REMINDER OF THE TECHNIQUES USED TO SILENCE THOSE WHO REVEAL THE TRUTH.

WIKILEAKS CHANGED THE COURSE OF HISTORY, PUBLISHING OVER 10 MILLION DOCUMENTS OF CENSORED OR OTHERWISE RESTRICTED OFFICIAL MATERIALS SINCE ITS LAUNCH IN 2006. IT PIONEERED A REVOLUTIONARY METHODOLOGY, WHICH ALLOWED WHISTLEBLOWERS TO DISCLOSE SENSITIVE DOCUMENTS WHILE MAINTAINING ANONYMITY. AS A DIRECT RESULT, THE FOUNDER JULIAN ASSANGE IS NEARING THE FOURTH ANNIVERSARY OF HIS DETAINMENT IN BELMARSH PRISON - 'BRITAIN'S GUANTANAMO BAY' - FACING EXTRADITION TO AMERICA WHERE HE COULD RECEIVE 175 YEARS IN PRISON UNDER THE ESPIONAGE ACT.

THE EXTRADITION OF ASSANGE POSES A SIGNIFICANT THREAT TO PRESS

FREEDOM ON A GLOBAL SCALE, SETTING A DANGEROUS PRECEDENT THAT WOULD MAKE IT EASIER FOR GOVERNMENTS TO PROSECUTE JOURNALISTS FOR PUBLISHING SENSITIVE INFORMATION. EXTRADITION WOULD UNDERMINE THE PRINCIPLES OF FREEDOM OF SPEECH AND PRESS FREEDOM THAT ARE ESSENTIAL TO A DEMOCRATIC SOCIETY. WITHOUT PRESS FREEDOM, THERE CAN BE NO TRANSPARENCY. WITHOUT TRANSPARENCY, THERE CAN BE NO DEMOCRACY.

PARTICIPATING ARTISTS AND JOURNALISTS INCLUDE AI WEIWEI, ANDREI MOLODKIN, CASSILS, DAVID BIRKIN, DECLASSIFIED, DEMOCRACIA, DREAD SCOTT, EDMUND CLARK, FORENSIC ARCHITECTURE, INSTITUTE FOR DISSSENT AND DATALOVE, KENDELL GEERS, KENNARDPHILLIPPS, REGINA JOSÉ GALINDO, SANTIAGO SIERRA, SARAH M. LEE AND THE VIVienne FOUNDATION.

IN COLLABORATION WITH WIKILEAKS AND THE WAU HOLLAND FOUNDATION FREEDOM OF INFORMATION INITIATIVE.



2.

MOLODKIN'S PRACTICE COMBINES DRAWING, SCULPTURE AND INSTALLATION. HE PRIMARILY WORKS WITH BIRO, BLOOD AND OIL-MATERIALS THAT REFERENCE HIS TIME SERVING IN THE SOVIET MILITARY. HIS CRUDE OIL-BASED WORKS, WHERE HE FILLS HOLLOWED, NEGATIVE SPACES WITH THE SUBSTANCE, EXEMPLIFY POLITICAL MINIMALISM, INSPIRED BY BOTH THE RUSSIAN CONSTRUCTIVISTS AND AMERICAN MINIMALISTS. MOLODKIN HAS PRODUCED A NUMBER OF LARGE-SCALE TEXT-BASED STEEL SCULPTURES THAT CAPTURE THE FUTILITY OF CONTEMPORARY POLITICAL REALITY THROUGH THE AESTHETICS OF DESTRUCTION AND RUIN, NOW ON PERMANENT INSTALLATION AT THE FOUNDRY. DISCOVERED AND REHABILITATED BY ANDREI MOLODKIN, THE FOUNDRY IS A SPACE FOR INDIVIDUALS TO EXPERIMENT WITH THE MATERIALIZATION OF IDEAS OUTSIDE THE MAINSTREAM SYSTEM. LOCATED IN MAUBOURGUET, WEST OF TOULOUSE, THE FOUNDRY IS SITUATED 50 KILOMETRES FROM THE PYRENEE MOUNTAIN RANGE AND COVERS AN AREA OF OVER 4,500 M². FOUNDED IN 1870 BY JULES FABRE, THE IRON FOUNDRY PRODUCED ARMAMENTS AND MILITARY EQUIPMENT FOR THE FRENCH NATIONAL DEFENSE. AN INTERNATIONAL IMMIGRANT COMMUNITY EMIGRATED THERE FROM THE FASCIST REGIMES OF FRANCO AND MUSSOLINI TO WORK TOGETHER UNDER A SHARED IDENTITY.

In Royal Blood, 2023 by Andrei Molodkin, Iraqi blood pumps through an acrylic sculpture portraying the United Kingdom's Royal coat of arms. Here it represents the Establishment, familiar through its use by the British royal family, the Government and the United Kingdom's justice system and on which the motto Dieu et mon droit ("God and my right") appears. Andrei Molodkin's work is connected to a series of industrial pumps and a fridge that keeps the blood from coagulating. The sculpture also loops into a projector that plays footage of Collateral Murder—a classified US military video released by

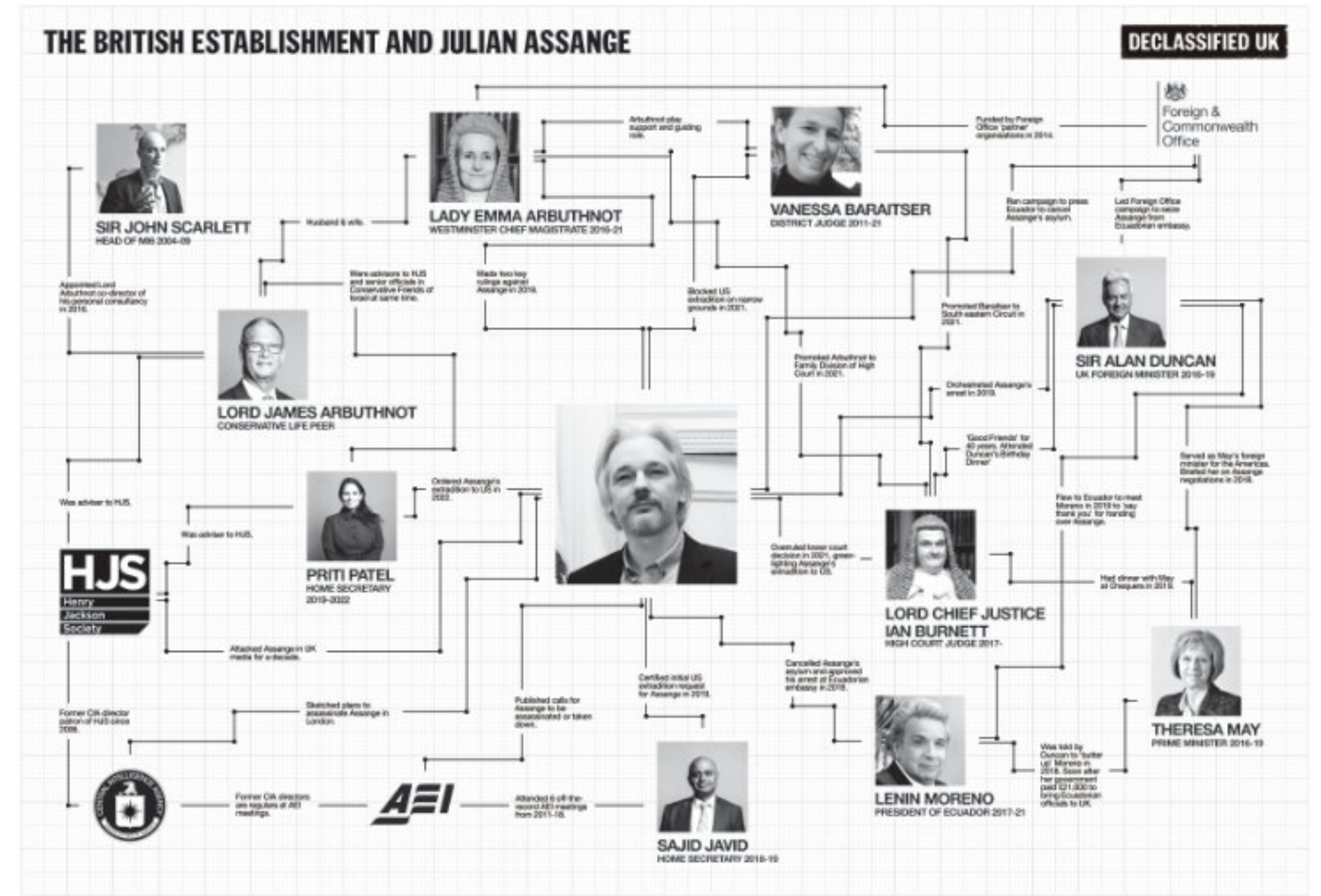
WikiLeaks in 2010. The video shows the indiscriminate slaying of over a dozen people in the Iraqi suburb of New Baghdad, including two Reuters news staff.

Molodkin has been an ongoing supporter of Julian Assange, using cables alluding to WikiLeaks's 2010 United States diplomatic cable leak as part of his 2018 monumental artwork Fallout Pattern. The artist served time in a Soviet military prison for absconding his forced enrolment, after which he moved to Paris where he became a prominent anti-war artist and spokesperson.

"Challenge the statements, actions and intentions of those who seek to control us behind the facades of democracy and monarchy" Julian Assange

FROM THE ARTIST'S STUDIO:

"The idea was to present this sculpture as a videogame that shows how the privileged, who are detached from reality, and working under the premise of "God and my right", exterminate civilians as though it is entertainment."



3.

DECLASSIFIED UK IS AN INDEPENDENT MEDIA ORGANISATION THAT REVEALS THE UNITED KINGDOM'S ROLE IN THE WORLD. LEADING JOURNALISTS INVESTIGATE BRITAIN'S MILITARY, INTELLIGENCE, AND CORPORATE AGENCIES EXPOSING THEIR GLOBAL FOOTPRINT AND IMPACT ON HUMAN RIGHTS AND THE ENVIRONMENT. THEIR WORK AIMS TO INFORM BRITISH CITIZENS WHAT IS DONE IN THEIR NAME, WHILE CHALLENGING THE ESTABLISHMENT IN THE INTEREST OF THE PUBLIC. DECLASSIFIED UK PENETRATES STATE SECRETS IN AN ERA OF FAKE NEWS, RELYING ON RIGOROUS, EVIDENCE-BASED RESEARCH. THEIR REPORTS FOCUS ON PRESSING CURRENT ISSUES AND ON UNCOVERING HISTORICAL SECRETS BY INVESTIGATING DECLASSIFIED FILES AT THE NATIONAL ARCHIVES IN LONDON. THE MEDIA AGENCY RELIES ON PUBLIC TRUSTS AND FOUNDATIONS, ALLOWING THEM FREEDOM OF JOURNALISTIC SPEECH UNRESTRICTED BY TRADITIONAL NEWS THAT SERVE IN AUTHORITY'S INTEREST. DECLASSIFIED UK'S REVELATIONS INCLUDE: UK TROOPS SECRETLY OPERATE IN YEMEN, MI5 AND MI6 ARE TRAINING SENIOR SPIES FROM NUMEROUS REPRESSIVE REGIMES, UK MILITARY SECTOR PRODUCES MORE GREENHOUSE EMISSIONS THAN 60 INDIVIDUAL COUNTRIES, UK SUPPORT FOR A COUP IN BOLIVIA, HOW THE BRITISH MEDIA IS MISINFORMING THE PUBLIC ABOUT THE UK'S ROLE IN THE WORLD, THE UK BACKS MOST OF THE WORLD'S REPRESSIVE REGIMES.

The British Establishment and Julian Assange by Declassified UK is a mind map showing British power structures' intricate links to Assange's case. The levels of multinational judicial, political and corporate affiliations reveal the dispute's opacity. The map also demonstrates these affiliations' influence on the case as acts of self-interest. Main actors include: the UK's home secretary Priti Patel, former CIA directors, former prime minister Theresa May, and the former president of Ecuador, Lenin Moreno.



POLITICAL PRISONER N° 1

Self-proclaimed activist, member of the Red Faction group. He was sentenced to four years in prison for the possession of explosives. He was released in 2012 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2018 and returned to his hometown. He was arrested again in 2019 and sentenced to 10 years in prison. He was released in 2021 and returned to his hometown.



POLITICAL PRISONER N° 2

President manager of the Red Faction Workers Union (RFU) in Spain and co-founder of the Red Faction Workers Union (RFU) in Spain. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 3 TO 7

Five people were arrested in 2008 for publishing a document that called a debate on the Spanish independence. They were arrested in 2008 and sentenced to 10 years in prison. They were released in 2011 and returned to their hometowns. They were arrested again in 2013 and sentenced to 10 years in prison. They were released in 2015 and returned to their hometowns.



POLITICAL PRISONERS N° 8 AND 9

During the Spanish crisis, an opposition against leaders who used to defend Spanish nationalism. They were arrested in 2011 and sentenced to 10 years in prison. They were released in 2013 and returned to their hometowns. They were arrested again in 2015 and sentenced to 10 years in prison. They were released in 2017 and returned to their hometowns.



POLITICAL PRISONER N° 10

Member of the Pro-Independence movement and member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 11 TO 15

Member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 16 TO 24

After the events surrounding the Catalan independence referendum on 1 October 2017, the National Assembly for Catalonia was dissolved. The National Assembly for Catalonia was replaced by the National Assembly for Catalonia. The National Assembly for Catalonia was replaced by the National Assembly for Catalonia. The National Assembly for Catalonia was replaced by the National Assembly for Catalonia.



POLITICAL PRISONER N° 25

Member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONER N° 26

Member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 32 TO 39

In 2010, eight members of the National Assembly for Catalonia were arrested. They were arrested in 2010 and sentenced to 10 years in prison. They were released in 2012 and returned to their hometowns. They were arrested again in 2014 and sentenced to 10 years in prison. They were released in 2016 and returned to their hometowns.



POLITICAL PRISONER N° 40

A politician who represented the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



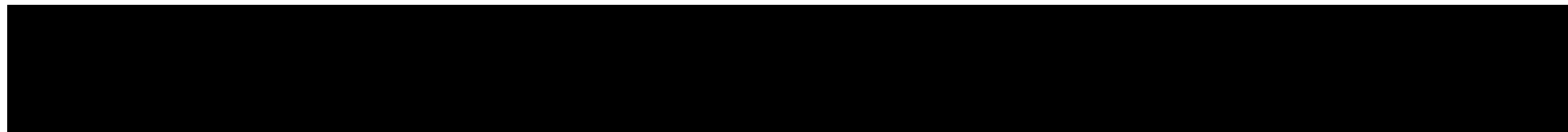
POLITICAL PRISONER N° 41

Member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 42 TO 48

Members of the National Assembly for Catalonia. They were arrested in 2011 and sentenced to 10 years in prison. They were released in 2013 and returned to their hometowns. They were arrested again in 2015 and sentenced to 10 years in prison. They were released in 2017 and returned to their hometowns.



INFLUENCED BY THE FORMAL LANGUAGE OF MINIMALISM AND CONCEPTUAL ART MOVEMENTS, SIERRA'S PRACTICE REVEALS THE NETWORKS OF POWER THAT CAUSE THE EXPLOITATION OF WORKERS, THE INJUSTICE OF LABOUR RELATIONS, THE UNEQUAL DISTRIBUTION OF WEALTH PRODUCED BY THE CAPITALIST SYSTEM, THE UNFAIR PARADOX OF WORK AND MONEY, AND THE UBIQUITOUS RACIAL DISCRIMINATION IN A WORLD SCORED WITH UNIDIRECTIONAL MIGRATORY FLOWS. HIS ACTIONS, IN WHICH UNDERPRIVILEGED OR MARGINALISED INDIVIDUALS WERE HIRED TO PERFORM MENIAL OR POINTLESS TASKS IN EXCHANGE FOR MONEY, ARE AMONGST HIS BEST-KNOWN WORKS.

Political Prisoners in Contemporary Spain, 2017 by Santiago Sierra is a work consisting of 24 black-and-white photographs of politicians, activists, artists, and journalists who support Catalan Independence. They are presently under arrest or face charges of sedition. Their faces have been obscured, while descriptions of their titles and organizations appear at the bottom of each photograph, along with their criminal charges and sentences. This exhibit marks the first time an English version of the work is publicly displayed.

The artwork was subjected to international media attention after Eduardo López-Puertas, the president of IFEMA—the organization that manages the fairs and congresses in Madrid, and in which the Community of Madrid, Madrid's city council, and the Chamber of Commerce participate—requested the removal of the work from the contemporary art fair, ARCOmadrid, in 2018. Sierra's photographs were removed before the fair's opening to "avoid controversies". The artist responded: "...acts of this type give

sense and reason to a piece like this, which precisely denounced the climate of persecution that cultural workers are suffering in recent times".

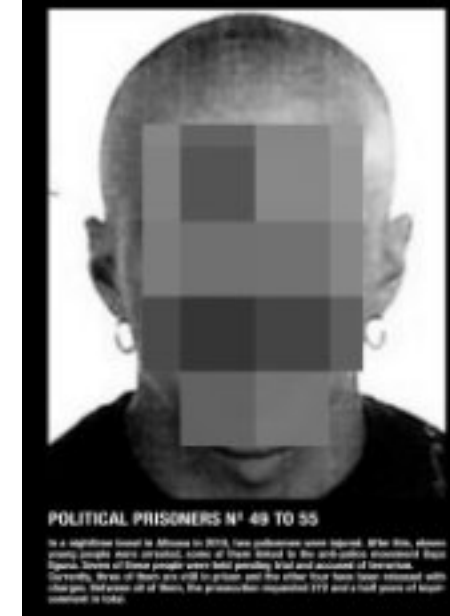
This act of censorship is in line with common governmental practices of side-lining or punishing acts of objection against the status-quo.

FROM THE ARTIST'S STUDIO:

"The criteria to define a prisoner as political is not clear, and not everyone agrees on it. In Spain, these criteria have been even more confusing due to the Francoist tradition and the prolongation of nationalist conflicts after the Transition, which has generated a context where almost any activity (exercise of freedom of expression and assembly, militancy in revolutionary organizations, struggle for the rights of prisoners, etc.) can be classified as a crime of "terrorism". The approval of the Citizen Security Law, also known significantly as the "Gag Rule", has greatly expanded the

alleged crimes to include opinions and acts of disobedience, such as collective attempts to paralyze the evictions.

Our purpose through this series that we have been publishing since 2018 is to make visible the existence of such political prisoners in the Spanish state, despite what is institutionally maintained. Without focusing on any particular ideology, because it is a question of demonstrating that contemporary Spanish political prisoners embrace a wide range of political positions, especially left-wing, but with a very clear selection criteria: people imprisoned for trying to make their ideas public and effective without any kind of violence. Surely, not all the political prisoners are included in this project, but through this selection of very clear examples we want to record their existence and denounce the laws and their distorted application, but above all the social alienation that allows and justifies this reality and looks the other way".



POLITICAL PRISONERS N° 49 TO 55

In a magazine based in Africa in 2010, two publications were seized. When this, several people were arrested. They were arrested in 2010 and sentenced to 10 years in prison. They were released in 2012 and returned to their hometowns. They were arrested again in 2014 and sentenced to 10 years in prison. They were released in 2016 and returned to their hometowns.



POLITICAL PRISONERS N° 72 AND 73

During the Spanish crisis, activists sought to promote a political movement against the government. They were arrested in 2011 and sentenced to 10 years in prison. They were released in 2013 and returned to their hometowns. They were arrested again in 2015 and sentenced to 10 years in prison. They were released in 2017 and returned to their hometowns.



POLITICAL PRISONERS N° 56 AND 57

Member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 58 TO 67

The Spanish government has not closed down in 2008 and the National Assembly for Catalonia was dissolved. The National Assembly for Catalonia was replaced by the National Assembly for Catalonia. The National Assembly for Catalonia was replaced by the National Assembly for Catalonia. The National Assembly for Catalonia was replaced by the National Assembly for Catalonia.



POLITICAL PRISONER N° 68

A member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 69 AND 70

During the Spanish crisis, activists sought to promote a political movement against the government. They were arrested in 2011 and sentenced to 10 years in prison. They were released in 2013 and returned to their hometowns. They were arrested again in 2015 and sentenced to 10 years in prison. They were released in 2017 and returned to their hometowns.



POLITICAL PRISONER N° 71

Member of the National Assembly for Catalonia. He was arrested in 2011 and sentenced to 10 years in prison. He was released in 2013 and returned to his hometown. He was arrested again in 2015 and sentenced to 10 years in prison. He was released in 2017 and returned to his hometown.



POLITICAL PRISONERS N° 72 AND 73

During the Spanish crisis, activists sought to promote a political movement against the government. They were arrested in 2011 and sentenced to 10 years in prison. They were released in 2013 and returned to their hometowns. They were arrested again in 2015 and sentenced to 10 years in prison. They were released in 2017 and returned to their hometowns.



POLITICAL PRISONER N^o 31

A symbol of the anti-prison, anarchist and activist movement, member of COPEL [Organization of Spanish Prisoners in Protest]. He was a prisoner for ordinary crimes who was sentenced to 19 years in prison for his participation in the riots in Quatre Camins (Spain) but was secretly handed down a life sentence, which saw him spend more than 40 years in different prisons in Spain under the FIES [Inmates under Special Observation] system. He is imprisoned in Brians II Penitentiary Facility in Barcelona.





5.



REGINA JOSE GALINDO IS A VISUAL ARTIST AND POET WHOSE MAIN MEDIUM IS PERFORMANCE. JOSE GALINDO LIVES AND WORKS IN GUATEMALA. SHE USES THE LOCAL CONTEXT AS A STARTING POINT TO EXPLORE AND POINT OUT THE ETHICAL IMPLICATION OF SOCIAL VIOLENCE AND INJUSTICES RELATED TO GENDER AND RACIAL DISCRIMINATION. SHE ALSO REVEALS HUMAN RIGHTS ABUSES ARISING FROM THE ENDEMIC INEQUALITIES IN POWER RELATIONS OF CONTEMPORARY SOCIETIES. JOSE GALINDO IS, IN LORIS ROMANO'S WORDS "...AN ARTIST WHO PUSHES BEYOND HER OWN LIMITS, THROUGH PERFORMANCES WHICH ARE RADICAL, UNSETTLING AND ETHICALLY DISCOMFORTING".

For over an hour in *La Verdad (The Truth)*, 2013, Regina José Galindo read testimonies from the survivors of the 36-year gruesome Guatemalan civil war (1960-1996). During, a dentist repeatedly anaesthetised her mouth, silencing her through the act. The artist's inability to speak because of the severe numbness is a visceral metaphor for the voicelessness of the people seeking justice for abuses of power at the hands of their government.

La Verdad (The Truth) directly connects to Assange's case—attempting to expose information that jeopardizes authority is met by violence, silencing and punishment.

FROM THE ARTIST'S STUDIO:

"The truth
It doesn't matter how hard they try to shut us up.
The truth is there, no one will be able to silence it.

Guatemala lived through one of the bloodiest wars for 36 years. A genocide that left more than 200,000 dead. The army that fought against the insurgency defined indigenous people as internal enemies, claiming that they sympathized with the guerrilla. During bloody periods, the army persecuted and murdered them. The violations to women and girls,

torture, the scorched earth strategy, violence and persecution, and other inhumane tactics were the common army practice. In 1996, peace accords were signed between the state and the guerrilla. These agreements arranged for the amnesty for most crimes, except crimes against humanity.

Years later, surviving victims of the indigenous Ixil people who endured the massacres managed to bring to trial two of the most influential military officers—General Efraín Ríos Montt, and his chief of intelligence, Mauricio Rodríguez Sánchez. They were brought on charges of genocide and crimes against humanity. The most important trial in the history of the country began at the Palace of Justice during the month of April of 2013. Two weeks after its start, and after having listened to dozens of shocking testimonies and expert opinions that showed that there was genocide in Guatemala, the trial experienced setbacks due to the defence. The trial was suspended after the intervention of the President of the Republic, General Otto Pérez Molina. Molina was pointed out by a witness for having participated in torture and murders during the war, during which he was recognized as the Colonel Titus. The trial managed to resume and reached a historic sentence by the Court—80 years in prison to Efraín Ríos Montt for crimes against humanity and genocide. Fatefully, the trial and conviction were annulled weeks later".



6.

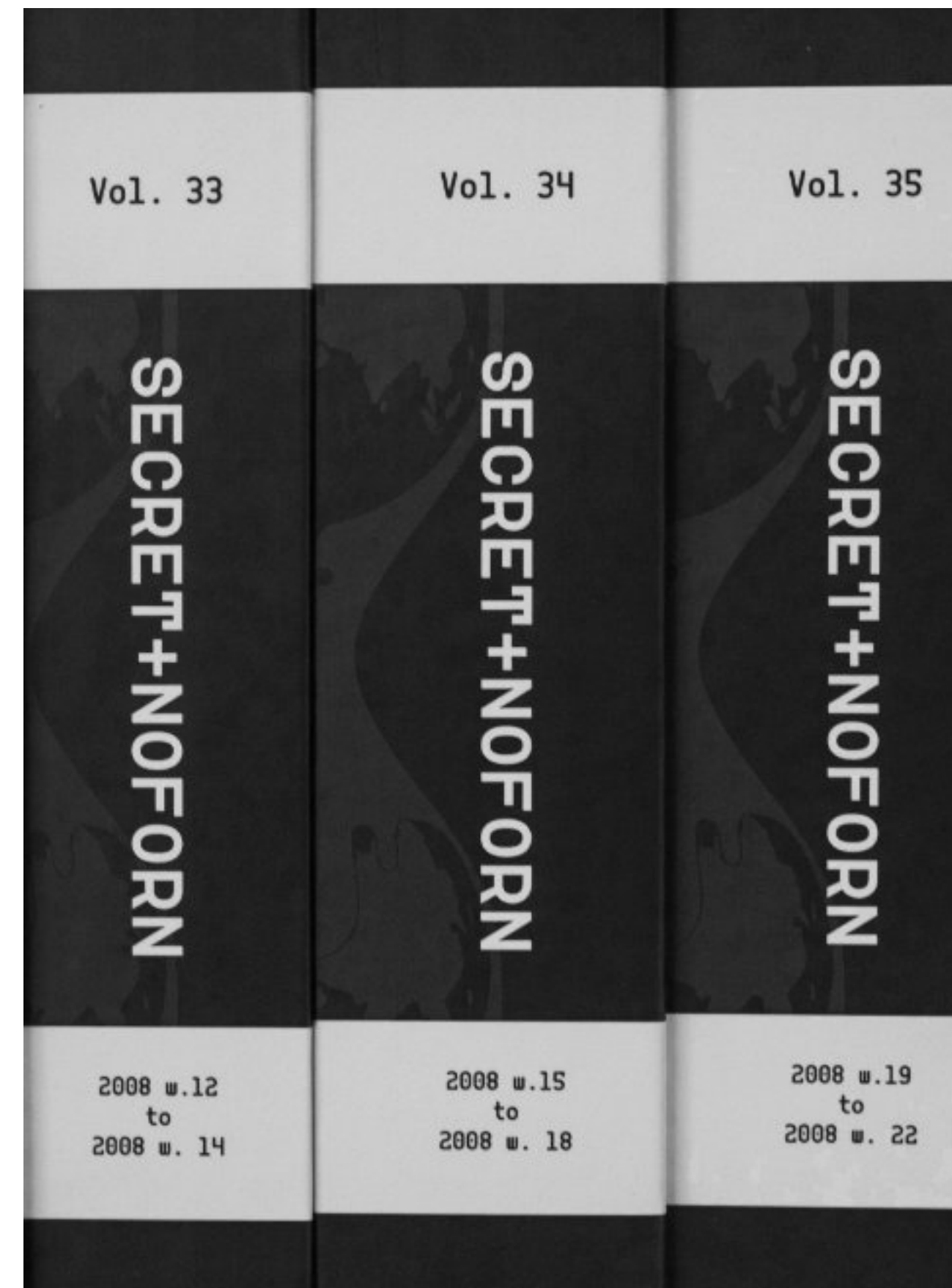
THE INSTITUTE FOR DISSENT AND DATALOVE IS A QUASI-INEXISTENT NON-GROUP. IT IS LOOSELY COMPRISED OF HACKERS, ARTISTS, ACTIVISTS AND TINKERERS. IT VAGUELY OVERLAPS WITH NETWORKS INVOLVED IN SUPPORT OF ACTIVE DEFENSE OF FREE SPEECH AND FREE TECHNOLOGIES, TECHNOLOGY CRITICISM AND POLITICAL INTERVENTIONS. THE INSTITUTE FOR DISSENT AND DATALOVE HAS MOSTLY BEEN USED FOR OPERATIONS OF DE/RE-CONTEXTUALIZATION OF LARGE DATASETS, DE-FORMATting AND PLAYFUL USE OF LIBERATING ALGORITHMS. IT CHEEKILY CRITICIZES AND DECONSTRUCTS ITSELF, WHILE REMAINING GROUNDED IN UNCOMPROMISING COLLECTIVE PRACTICES OF AUTONOMY AND SOLIDARITY.

SECRET + NOFORN, 2022 by Institute for Dissent and DataLove is the physical publication of 66 books containing all of the US diplomatic cables released in 2010 by WikiLeaks in chronological order. The momentous event, dubbed Cablegate, issued confidential state information classified as "SECRET" or "SECRET//NOFORN" (NOFORN standing for "no foreign nationals"). The title is constitutionally applied to information that may not be released to any non-US citizen from fear that sensitive information might be used to harm the US to the advantage of a foreign nation.

FROM THE ARTIST'S STUDIO:

"SECRET+NOFORN is all of the "Cablegate" U.S. diplomatic cables published by WikiLeaks classified "SECRET" or "SECRET//NOFORN" in chronological order.

Most of the world heard of the historic publication of 251,287 diplomatic cables by WikiLeaks in 2010. Yet, few have taken time to



browse through and read a couple of them. By reformatting the cable archive from an abstract trove of digital documents online to a collection of hard-cover books, SECRET+NOFORN re-imagines the experience of this window into the secret diplomacy of the Empire.

The collection of 66 books, representing only the most secret of the cables (the 6.2% of them with classification levels "SECRET" and "SECRET//NOFORN" as in "secret, no foreigners"), sits like an "elephant in the room", hard to avoid by its bulkiness and impressive physical presence. The project thus also aims at giving a visual cue of the vastness of this trove of public-interest information.

Beyond the pagination, the elaboration of SECRET+NOFORN involved some state-of-the-art algorithmic techniques—similar to those of scientific journalism pioneered and exemplified by WikiLeaks—in order to research,

authenticate and guarantee the integrity of the dataset during the process of its handling.

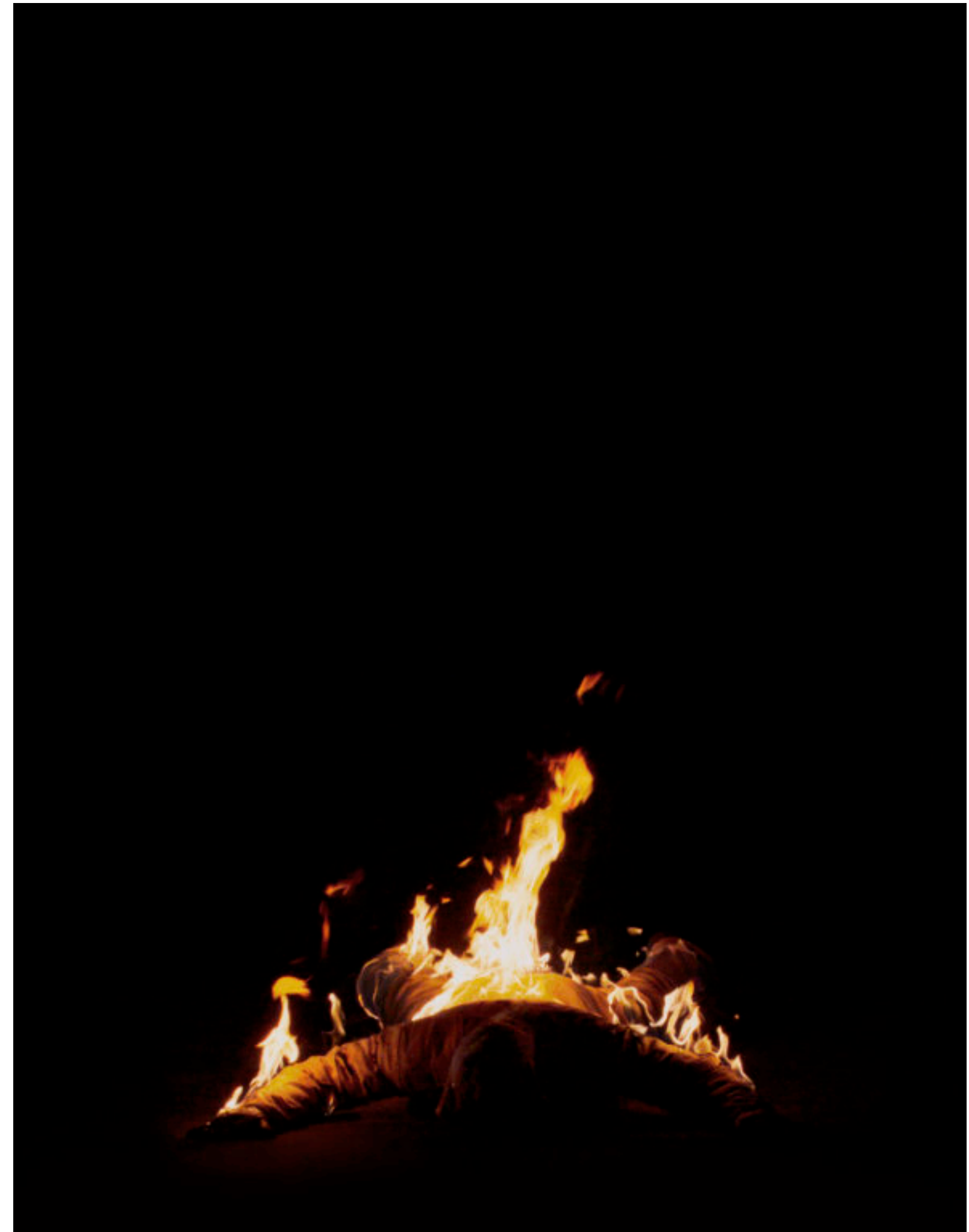
By physically representing the cold and dark state-violence of the world's secret diplomacy and turning it into a portable public-interest library, accessible beyond IT skills, censorship or prejudice, SECRET+NOFORN is meant as a tribute to WikiLeaks and Julian Assange, and as a strong reminder of the inner motives for their ongoing vengeful persecution by the US".

This collection of books, originally published in 2022, marks the first time such a quantity of leaks have been presented in physical copy in the UK. Anybody who opens one of the 66 books is at risk of being prosecuted under the American Espionage Act of 1917, the act Julian Assange has been indicted for, facing extradition to the States. If extradited, Assange could receive 175 years of incarceration under the Espionage Act.



7.

CASSILS IS A TRANSGENDER ARTIST WHO MAKES THEIR OWN BODY THE MATERIAL AND PROTAGONIST OF THEIR PERFORMANCES. THEIR ART CONTEMPLATES THE HISTORY(S) OF LGBTQI+ VIOLENCE, REPRESENTATION, STRUGGLE AND SURVIVAL. FOR CASSILS, PERFORMANCE IS A FORM OF SOCIAL SCULPTURE. DRAWING FROM THE IDEA THAT BODIES ARE FORMED IN RELATION TO FORCES OF POWER AND SOCIAL EXPECTATIONS, CASSILS'S WORK INVESTIGATES HISTORICAL CONTEXTS TO EXAMINE AND INTERPRET THE PRESENT.



Inextinguishable Fire, 2007-2015 by Cassils borrows techniques from Hollywood stunts and experiences the very real human terror of being lit on fire. The title of the piece references Harun Farocki's 1969 film of the same name, which approaches the impossible task of effectively depicting the horror of napalm on film. Cassils's gesture of self-immolation speaks to both the desire for—and the impossibility of—knowing such horror, even while decisively aiming to approach it. Though the stunt is a simulation of violence, it still presents real danger. This possibly volatile situation—and the attempt to control it—is captured to create an image where danger, empathy for those experiencing violence, and the privilege of removal from such

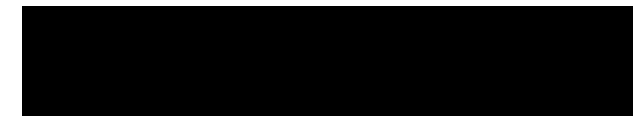
circumstance operate simultaneously in one transparent performance.

The work, both a live performance, and looping film, references the continuous cycles of political uprising and apathy, life and death, ignition and extinguishment. Cassils's work alludes to the difficulties faced by minority groups and the danger they experience in the face of authority. Inextinguishable Fire echoes the life of Chelsea Manning, a US activist, whistleblower and trans woman, who released classified information to WikiLeaks in 2010 during her appointment as an intelligence analyst in an Army unit in Iraq. Charged with 22 counts of criminal offense, Manning faced the death sentence until her punishment was commuted

to seven years in prison.

A still from the performance was produced as a poster and disseminated through the streets of London, Cardiff, Glasgow and Edinburgh for two weeks preceding States of Violence.

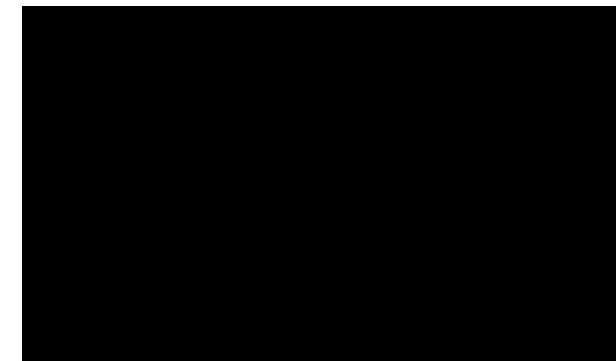
Lyn Gardner, The Guardian: "Cassils makes you look; the artist dares you to avert your eyes from the safety of your theatre seat. Cassils makes you think you've smelt and felt the flames when you haven't, refuses to allow you to distance yourself from what you are witnessing. Inextinguishable Fire put a match under our certainties and perceptions, making you confront what you might prefer to ignore."



PETER KENNARD HAS BEEN AT THE CUTTING EDGE OF POLITICAL ART SINCE HIS WORK PROTESTING THE VIETNAM WAR IN 1968. HIS PHOTOMONTAGES, INSTALLATIONS AND PAINTINGS ARE KNOWN GLOBALLY, GAINING EXPOSURE IN GALLERIES, ON THE STREETS, IN NEWSPAPERS, MAGAZINES, POSTERS AND BOOKS. HIS PROJECTS HAVE BEEN WRITTEN ABOUT ACROSS A WIDE SPECTRUM, INCLUDING BANKSY: "I TAKE MY HAT OFF TO YOU SIR", HAROLD PINTER: "KENNARD SEES THE SKULL BENEATH THE SKIN ALL RIGHT" AND JOHN BERGER: "PETER KENNARD'S WORK IS HAUNTING, ESCHEWING WORDS, IT INSISTS ON NOT BEING FORGOTTEN. HE IS A MASTER OF THE MEDIUM OF PHOTOMONTAGE".

In *Free Julian Assange*, 2023 by Peter Kennard, the flags of the United States and the United Kingdom are ripped to shreds over a portrait of Julian Assange as though they are the bars of a prison cell. Kennard's work demonstrates the journalist and publisher trapped within the confines of two imperial powers that are presently collaborating on his extradition, and punishment.

Kennard is a political commentator through his photomontage works of art. The artist produced this work for *States of Violence* as a gesture of support for Julian Assange and the right to freedom of speech.



BORN INTO A WORKING-CLASS AFRIKAANS FAMILY AT THE HEIGHT OF APARTHEID, KENDELL GEERS RAN AWAY FROM HOME AT 15 TO JOIN THE ANTI-APARTHEID REVOLUTION. BY HIS 17TH BIRTHDAY HE WAS ON TRIAL FOR TREASON AND NARROWLY ESCAPED IMPRISONMENT BY FLEEING INTO EXILE. THE ARTIST FOUND HIS WAY TO NEW YORK WHERE HE WORKED AS RICHARD PRINCE'S ASSISTANT. AFTER NELSON MANDELA'S RELEASE FROM PRISON ON 11 FEBRUARY 1990 GEERS RETURNED TO SOUTH AFRICA, WHERE HE CRAFTED A LANGUAGE OF ART THAT TRANSFORMS HIS EXPERIENCES ON THE FRONTLINES FIGHTING A CRIME AGAINST HUMANITY INTO AESTHETIC CONTRADICTIONS. HE PRODUCES WORK THAT AIMS TO DISRUPT COMMONLY ACCEPTED MORAL CODES AND PRINCIPLES. EMPLOYING A WIDE RANGE OF REFERENCES FROM THE DOMAINS OF ART HISTORY, PORNOGRAPHY, ICONOGRAPHY AND KITSCH, GEERS QUESTIONS ARTISTIC VALUE AND MOCKS THE NOTION OF ORIGINALITY THROUGH THE LENS OF FETISHISM. HE USES VIOLENT MATERIALS SUCH AS BARBED WIRES, BROKEN GLASS AND THE WORD 'FUCK' TO PERTAIN TO THE BRUTALITY OF HIS SOCIAL STRUGGLES GROWING UP IN APARTHEID SOUTH AFRICA.

Wonderland, 2014/2022 by Kendell Geers is a mirrored work that embeds the viewer within its meaning. The wordplay in *HERE LIES THE TRUTH* lends itself to ambiguity, with many possible interpretations. Does the artwork contain the truth or is it an epitaph announcing the death of truth? Does the work signal its audience to become active participants in revealing the truth? The sentiment takes on a more sinister tone in relation to Julian Assange, who is currently



incarcerated, spending extended periods in isolation, for fighting to expose the truth.

FROM THE ARTIST'S STUDIO:

"Progress in our world will be progress toward more pain...we will cut the links between child and parent, and between man and man, and between man and woman...there will be no loyalty, except loyalty to the Party. There will be no love, except the love of Big

Brother. There will be no laughter, except the laugh of triumph over a defeated enemy. There will be no art, no literature, no science...there will be no distinction between beauty and ugliness. There will be no curiosity, no enjoyment of the process of life...you are beginning, I can see, to realize what that world will be like. But in the end you will do more than understand it. You will accept it, welcome it, become part of it".
-George Orwell, 1984



10.



Following Russia's invasion of Ukraine, Andrei Molodkin produced a sculptural portrait of Vladimir Putin from acrylic and filled it with blood from his Ukrainian friends and coworkers, which they donated before returning to their home country to fight. The artwork was installed around the world, including at St John's Church in London and projected in central Ljubljana, before it was digitised as augmented reality. The AR made international headlines when hundreds of people overlaid the image on Putin's tanks during the Victory Day parade in Moscow. Ukrainian photographer Stanislav Senyk photographed students in the city of

Chernihiv holding the augmented reality artwork in front of devastated landscapes on June 28, Ukraine's Constitution Day. Since then, Molodkin produced a series of NFTs from the artwork to raise funds for UNICEF Ukraine.

FROM THE ARTIST'S STUDIO:

"Throughout history, politicians at the highest levels have used blood as a tool for their Imperialistic dreams. I was trained as a soldier in the Soviet army and understand this very well. Governments brainwash young men to live and die for their agenda. My entire artistic practice has been based on

deconstructing the toxic idea of Imperialism and foregrounding the politicisation of blood, oil and gas as currencies of war. The world is shifting and recalibrating. Pressure below and above ground ebbs and flows whilst children are killed, and schools are bombed. Within this hollowed space, artists have a special ability, and responsibility, to reflect on the contemporary-the way Picasso did with Guernica. The physical artwork might not change the world, but it will fix time so that future generations can understand and remember the barbarities of history and all those who lost their lives for the profits from a barrel of crude oil".



Taking the form of two police batons presented in the shape of a cross, AguestAghostAghost, 2011 by Kendell Geers comments on institutional violence in both arenas of the sacred and the profane. Produced in luxurious Murano glass, the mythology and brittleness of our social order is laid bare. Schooled in Apartheid South Africa, the illegitimacy of state control is a recurring

motif in Geers's work. Here, the artist questions the status-quo through transparency, suggesting the violence and fragility inherent to the order of present-day power structures. Julian Assange once stated "You have to start with the truth. The truth is the only way that we can get anywhere. Because any decision-making that is based upon lies or ignorance can't lead to a good conclusion."

11.



Camp 6, Mobile Force-Feeding Chair, 2009 by Edmund Clark is from the series Guantanamo: If the Light Goes Out and depicts a part of the incarceration practice at the notorious high security prison. The series presents three experiences of home: at the Guantanamo naval base, home to the American community; in the camp complex where the detainees have been held; and in the homes where former detainees, never charged with any crime, find themselves trying to rebuild lives.

Clark approached Guantanamo and the lives of the prisoners contrary to how the media would. Instead of their hands in shackles, the artist presented the empty spaces within an unsettling narrative. The work evokes the

process of violence and disorientation central to the Guantanamo interrogation and incarceration techniques.

Clark accessed Camp Delta Standard Operating Procedures, the primary document for the operation of Guantanamo Bay, on WikiLeaks. The cable that informed his work included information on the securing and treatment of detainees.

FROM THE ARTIST'S STUDIO:

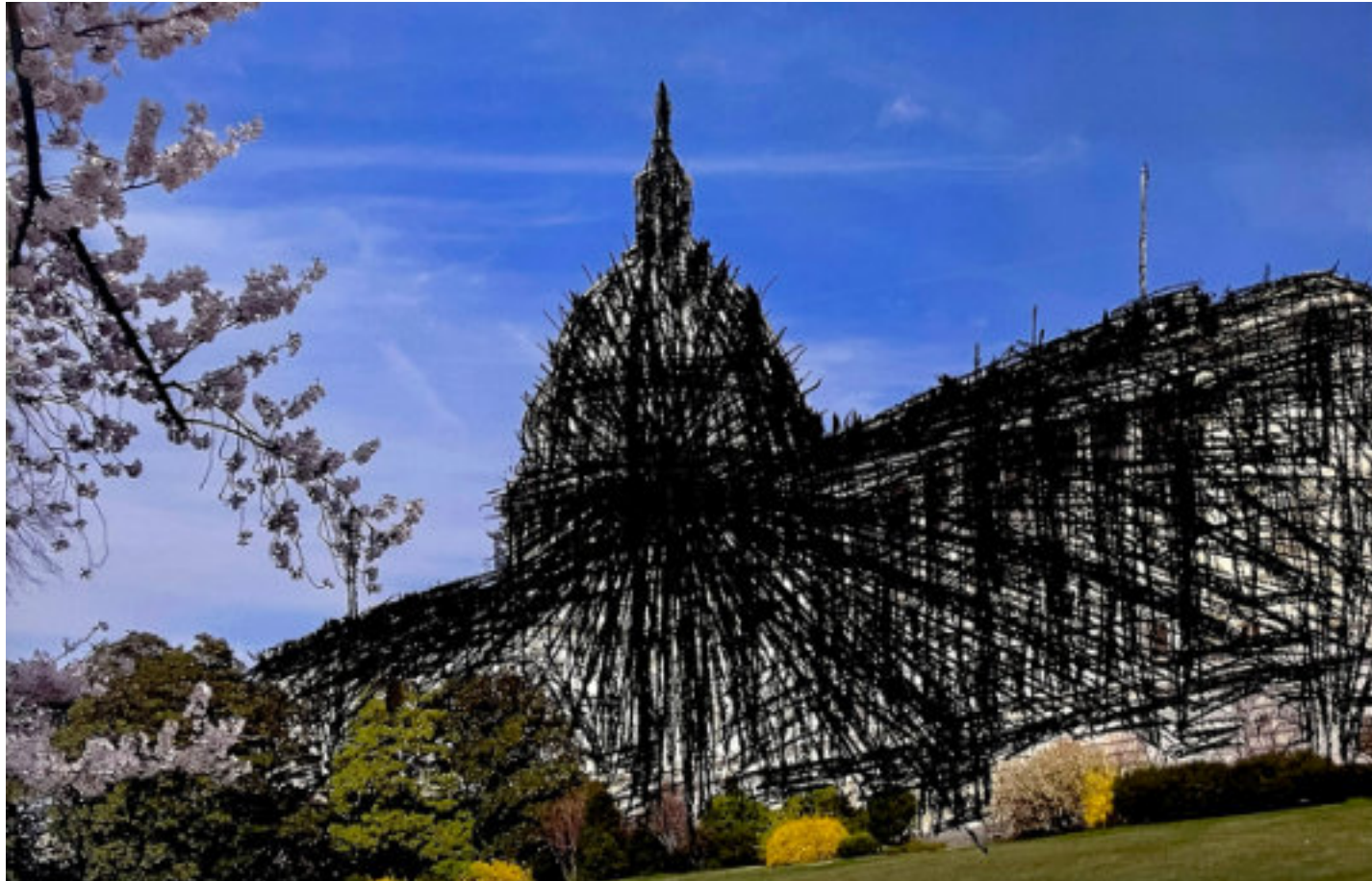
"When you are suspended by a rope you can recover, but every time I see a rope I remember. If the light goes out unexpectedly in a room, I am back in my cell." Binyam

12.

EDMUND CLARK LINKS HISTORY, POLITICS AND REPRESENTATION. HIS RESEARCH-BASED WORK COMBINES A RANGE OF REFERENCES AND FORMS INCLUDING BOOKMAKING, INSTALLATIONS, PHOTOGRAPHY, VIDEO, DOCUMENTS, TEXT AND FOUND IMAGES AND MATERIAL. RECURRING THEMES IN HIS WORK INCLUDE DEVELOPING STRATEGIES FOR RECONFIGURING HOW SUBJECTS ARE SEEN AND ENGAGING WITH STATE CENSORSHIP TO EXPLORE UNSEEN EXPERIENCES, SPACES AND PROCESSES OF CONTROL AND INCARCERATION IN THE 'GLOBAL WAR ON TERROR' AND ELSEWHERE.

Mohamed, Prisoner #1458.

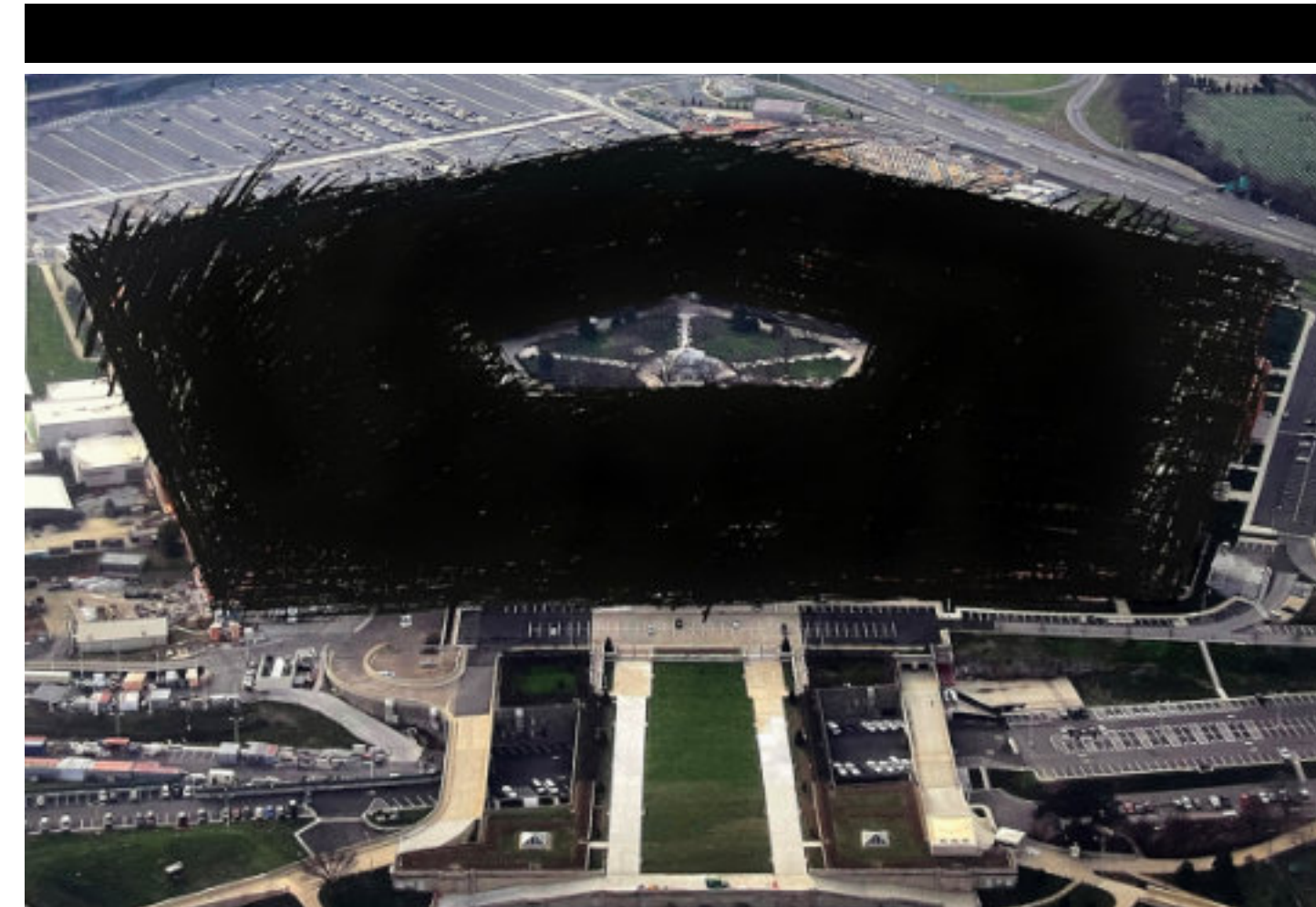
Guantanamo Bay has been home to hundreds of men, all Muslim, all detained in the aftermath of the 9/11 attacks on suspicion of varying degrees of complicity or intent to carry out acts of terror against American interests. Labeled "the worst of the worst", most of these men were guilty of nothing more than being in the wrong place at the wrong time. Many fell prey to the US military policy of paying bounty money for anyone that the Pakistani secret service, border guards, or village leaders on both sides of the blurred Afghan-Pakistan border considered a possible or potential "suspect", thereby becoming currency in the newly defined "War on Terror".



DREAD SCOTT (B. 1965, CHICAGO, IL) IS AN INTERDISCIPLINARY ARTIST WHO FOR THREE DECADES HAS MADE WORK THAT ENCOURAGES VIEWERS TO RE-EXAMINE COHERING IDEALS OF AMERICAN SOCIETY. IN 1989, THE US SENATE OUTLAWED HIS ARTWORK AND PRESIDENT BUSH DECLARED IT "DISGRACEFUL" BECAUSE OF ITS TRANSGRESSIVE USE OF THE AMERICAN FLAG. DREAD BECAME PART OF A LANDMARK SUPREME COURT CASE WHEN HE AND OTHERS BURNED FLAGS ON THE STEPS OF THE CAPITOL. HE HAS PRESENTED A TED TALK ON THIS SUBJECT.

HIS ART HAS BEEN EXHIBITED AT MOMA/PS1, THE WALKER ART CENTER, CAM ST. LOUIS, AND KUNSTHAL KADE. IT IS INCLUDED IN THE COLLECTIONS OF THE WHITNEY MUSEUM, BROOKLYN MUSEUM, MONTCLAIR ART MUSEUM, MUNSON-WILLIAMS-PROCTOR ART INSTITUTE, ACKLAND ART MUSEUM AT UNIVERSITY OF NORTH CAROLINA - CHAPEL HILL, AND WORCESTER ART MUSEUM, AND HAS BEEN FEATURED ON THE COVERS OF ARTFORUM AND THE BROOKLYN RAIL, AND ON THE FRONT PAGE OF NYTIMES.COM. IN 2019 HE PRESENTED SLAVE REBELLION REENACTMENT, A COMMUNITY ENGAGED PROJECT THAT REENACTED THE LARGEST REBELLION OF ENSLAVED PEOPLE IN US HISTORY. THE PROJECT WAS FEATURED IN VANITY FAIR, THE NEW YORK TIMES, BY CHRISTIANE AMANPOUR ON CNN AND HIGHLIGHTED BY ARTNET AS ONE OF THE MOST IMPORTANT ARTWORKS OF THE DECADE.

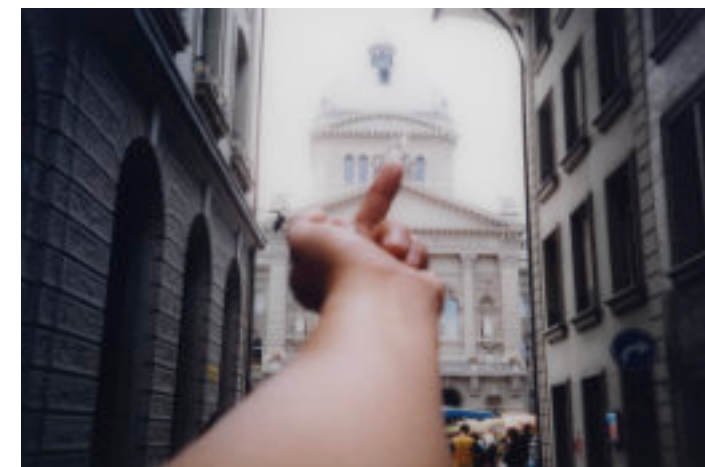
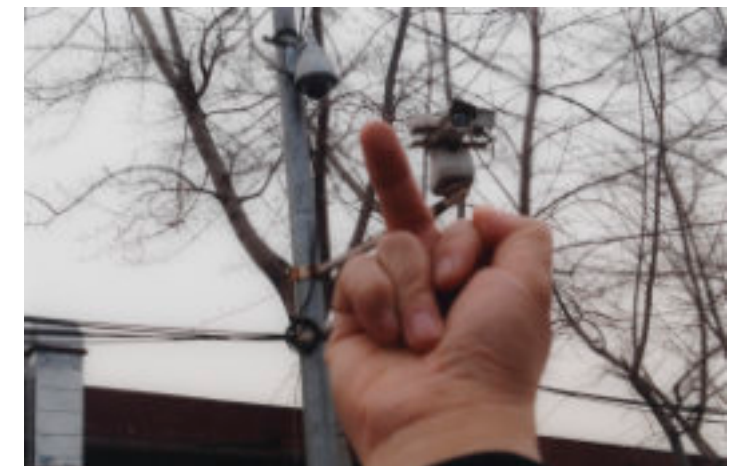
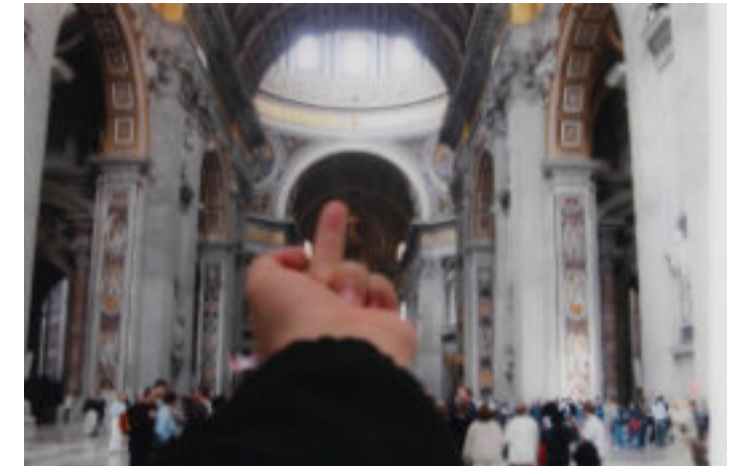
IN 2021, SCOTT RECEIVED THE JOHN SIMON GUGGENHEIM FELLOWSHIP, FRIEZE IMPACT PRIZE AND A PURCHASE PRIZE FROM THE AMERICAN ACADEMY OF ARTS AND LETTERS. HE ALSO COMPLETED A RESIDENCY AT KADIST THAT YEAR AND WAS NAMED A SENIOR FELLOW AT THE LUNDER INSTITUTE FOR AMERICAN ART AT COLBY COLLEGE IN MAINE. HE WAS THE 2019 OPEN SOCIETY FOUNDATIONS SOROS EQUALITY FELLOW AND HAS RECEIVED FELLOWSHIPS FROM UNITED STATES ARTISTS AND CREATIVE CAPITAL FOUNDATION. IN DECEMBER 2021, ARTNEWS NAMED HIS NFT WHITE MALE FOR SALE ONE OF THE DEFINING ARTWORKS OF THE YEAR. HIS STUDIO IS IN BROOKLYN, NEW YORK



Obliterated Power, 2022 by Dread Scott is a suite of three silkscreens over large-scale photographs. The photographs are architectural and visual projections of the three branches of American government and power—the US Capitol, the Pentagon, and the US Supreme Court. The three buildings are obliterated through vigorous gestural drawing as a symbolic rejection of state authority.

When unveiled by Scott, he stated: "The impending Supreme Court ruling that overturned Roe v. Wade is a violent assault on women's rights. Women will be forced to become mothers and others will die. This cannot be allowed to happen. Fight like hell to make sure this ruling never becomes law".

The artist candidly reacts against the forces that govern us, implying the inherent faults of institutionalised power structures. Obliterated Power calls for the displacement of authority into the hands of people, advocating for citizens' autonomy and right to object.



14. A GLOBAL CITIZEN, ARTIST AND THINKER, AI WEIWEI MOVES BETWEEN MODES OF PRODUCTION AND INVESTIGATION, SUBJECT TO THE DIRECTION AND OUTCOME OF HIS RESEARCH, WHETHER INTO THE CHINESE EARTHQUAKE OF 2008 (FOR WORKS SUCH AS STRAIGHT, 2008-12 AND REMEMBERING, 2009) OR THE WORLDWIDE PLIGHT OF REFUGEES AND FORCED MIGRANTS (FOR LAW OF THE JOURNEY AND HIS FEATURE-LENGTH DOCUMENTARY, HUMAN FLOW, BOTH 2017). FROM EARLY ICONOCLASTIC POSITIONS IN REGARDS TO AUTHORITY AND HISTORY, WHICH INCLUDED DROPPING A HAN DYNASTY URN AND A SERIES OF MIDDLE-FINGER SALUTES TO SITES OF POWER, STUDY OF PERSPECTIVE, WEIWEI'S PRODUCTION EXPANDED TO ENCOMPASS FILM MAKING, ARCHITECTURE, PUBLIC ART AND PERFORMANCE. BEYOND CONCERNS OF FORM OR PROTEST, THE ARTIST NOW MEASURES OUR EXISTENCE IN RELATION TO ECONOMIC, POLITICAL, NATURAL AND SOCIAL FORCES, UNITING CRAFTSMANSHIP WITH CONCEPTUAL CREATIVITY. UNIVERSAL SYMBOLS OF HUMANITY AND COMMUNITY, SUCH AS BICYCLES, FLOWERS AND TREES, AS WELL AS THE PERENNIAL PROBLEMS OF BORDERS AND CONFLICTS ARE GIVEN RENEWED POTENCY THROUGH INSTALLATIONS, SCULPTURES, FILMS AND PHOTOGRAPHS, WHILE WEIWEI CONTINUES TO SPEAK OUT PUBLICLY ON ISSUES HE BELIEVES ARE IMPORTANT. HE IS ONE OF THE LEADING CULTURAL FIGURES OF HIS GENERATION AND SERVES AS AN EXAMPLE FOR FREE EXPRESSION BOTH IN CHINA AND INTERNATIONALLY.

Study of Perspective, 1995 - by Ai Weiwei is an open-ended photographic series depicting the artist giving his middle finger to significant landmarks, institutions and monuments around the world. Weiwei's rejection of these symbols of power simultaneously situates its audience as active participants—the artist's hand mimicking an extension of the viewer's body. By doing so, he encourages everyone to take an individual stance towards those who govern us.

The artist was detained in 2011 and questioned about an image from the series showing him giving the middle finger to Tiananmen Square. This provoked a world-wide

act of solidarity for freedom of speech from supporters that shared their own versions of the artwork. In 2012, Chinese authorities banned access to all image searches relating to Tiananmen Square.

A bastion of free speech, the artist is a vocal WikiLeaks supporter. He has publicly spoken about the injustice of Julian Assange's incarceration stating that "his imprisonment marks the collapse of a free and civilized society". Weiwei's Postcard for Political Prisoners, designed in support of Assange, was censored in 2021 by Firstsite—a British non-profit organisation championing contemporary visual art.

DEMOCRACIA IS AN ARTISTIC COLLECTIVE BASED IN MADRID, SPAIN. FORMED IN 2006, THEIR COLLABORATION SEEKS TO CENTRE ARTISTIC PRODUCTION ON COLLECTIVITY, DISCOURSE, CONFLICT AND DISSENSUS. DEMOCRACIA'S WORK IS CHARACTERISED BY THEIR AMBITIOUS AND PROVOCATIVE SOCIAL INTERVENTIONS, GRANDIOSE PRODUCTION, CONTEMPORARY AGITPROP PUNK AESTHETIC, AND EMANCIPATORY CONTENT. DEMOCRACIA IS MADE UP OF TWO CORE MEMBERS. THEY STATE THAT THE COLLECTIVE'S SIZE IS A TEMPORARY NODE FOR FURTHER COLLABORATION WITH OTHER CULTURAL PRODUCERS AND ACTIVISTS WHO FORM A PERPETUALLY EXPANDING AND CONTRACTING NETWORK OF AGENCY AND INFLUENCE.

THEIR PROJECTS REFLECT A CONCERN WITH SO-CALLED PROGRESSIVE SOCIETIES, ESPECIALLY IN THE INCREASING IMPORTANCE OF THE IMAGE AND IN THE GRADUAL INCORPORATION OF SIMULACRUM INTO DIFFERENT REALMS OF DAILY LIFE. DEMOCRACIA'S WORK IS DESIGNED TO CREATE AND REVEAL SITUATIONS UNEXPRESSED, BUT PRESENT, IN SOCIAL DYNAMICS, AND THUS PROVIDE A CRITIQUE OF SUBJUGATED SOCIAL AND POLITICAL REALITIES. THE COLLECTIVE'S CONCERNS ARE EXPRESSED THROUGH FORMS SUBVERTING AND REPOSITIONING THE AESTHETIC MATERIAL AND TEXTUAL RHETORIC OF WESTERN POLITICAL CULTURES AND THE LATE-CAPITALIST COMMUNICATIONS APPARATUS. THEIR PRACTICE PRESENTS A RADICAL CRITIQUE OF SOCIETAL, POLITICAL, AND ECONOMIC INSTITUTIONS, SYSTEMS AND CONVENTIONS.



Working Class, 2016 by Democracia is a rendering of a riot policeman in Carrara marble presenting a spectacularised image of the violence that protects social systems. It is part of Democracia's series We Protect You From Yourself comprising of one banner (We are the Rule of Law, 2013), seven photographs with interview quotations (We Protect You From Yourself, 2013), eighteen police portraits (18 Portraits, 2014) and an advertising campaign.

The art collective were a target of politically motivated prosecution in reference to a part of their project. Despite strong opposition in late 2014, the Spanish Parliament passed the Basic Law for the Protection of Public Security. This new legislation fundamentally revoked civil liberties which included the right to peaceful assembly—reminiscent of the darkest era of Franco's dictatorship. As a consequence of these new restrictions, enforced under the pretext of public safety, Democracia were

prosecuted in an act of state censorship.

The 'problematic' works were eighteen portraits of riot policemen photographed during the Rodea el Congreso rally in Madrid (September, 2011). Putting faces to an ideology, the body of work gave space to rethink the status of the guardians of order. Democracia were fined €600,000, or risked three years in prison. Their case was reportedly the first of its kind. Individuals, rather than corporations, were targeted in a bid to intimidate and terrorise while restricting acts of creative freedom classed as antagonistic. The prolonged court case under the threat of bankruptcy or imprisonment ended with Democracia proving that their motives were artistic and not criminal. The official court resolution stated that "what has been done by the members of Democracia was within the exercise of a constitutional right as is the exercise of the right to artistic freedom".

FROM THE ARTIST'S STUDIO:

"In Working Class we work with the image of the riot as a spectacularised image of repression. It is an image of habitual consumption in the media that indistinctly displays either the brutality of the state, or the firmness in the defense of constitutional rights. In contrast to this ambivalence, we propose an image in which the police state their unexpressed ideology. Working Class reveals the archaic dimension of power in the hypermodern figure of the policeman, appointed by the supreme power of capital to maintain order. The Carrara marble figure of a riot police officer, a "body-war machine" with the military attributes of a warrior (weapons, riot helmet, bulletproof vest, handcuffs, shield, electronic devices), imposes his presence like a classical hero with his height casting a sign of absolute power: silence".

Silencio (Royal Courts of Justice), 2023 by Democracia belongs to the mixed media series We Protect You From Yourself (2013-2017). The work has taken many forms; fly-postered on city centre buildings around the world such as in Houston, Rome and Madrid and appearing on actual scenes of revolt, as it did on the streets of Santiago de Chile during confrontations against the government. In 2020, Polish electoral messages presented on LED screens at Warsaw's Swietokrzyska underground station were hijacked with the image. It performed as a stark reminder of

ongoing assaults on civil rights directed at LGBTIQ+ communities and reflected on police entitlement and exploitation. In the same year, the image was projected onto the Royal Courts of Justice and the Houses of Parliament in London with a political.

FROM THE ARTIST'S STUDIO:

"While Working Class appeals to the monumental rhetoric of power, Silencio reproduces that same gesture tailored to the format of guerrilla communication. In the

past, this gesture was popularised in Poland by Wojciech Fangor's poster Strzeż Tajemnicy Państwowej (1951) in which Polish citizens were demanded to be silent about state secrets in order to prevent Western espionage. Furthermore, the photograph of a nurse silencing visitors in Argentine hospitals by Francisco Pérez, titled Silencio Hospitalario (1953), became a global symbol of institutionalized power that is currently exercised directly and intrusively by governments around the world".



KENNARDPHILLIPPS IS A COLLABORATION BETWEEN PETER KENNARD AND CAT PHILLIPPS WORKING SINCE 2002 TO PRODUCE ART IN RESPONSE TO THE INVASION OF IRAQ. THEIR PRACTICE HAS EVOLVED TO CONFRONT POWER AND WAR ACROSS THE GLOBE. THEIR PROJECTS ARE MADE FOR THE STREET, THE GALLERY, THE WEB, NEWSPAPERS AND MAGAZINES. THEY ALSO CONDUCT WORKSHOPS THAT DEVELOP PEOPLES' SKILLS BY HELPING THEM EXPRESS THEIR THOUGHTS ON WHAT IS HAPPENING IN THE WORLD THROUGH VISUAL MEANS. THEIR WORK IS MADE AS A CRITICAL TOOL THAT CONNECTS TO INTERNATIONAL MOVEMENTS FOR SOCIAL AND POLITICAL CHANGE. "WE DON'T SEE THE WORK AS SEPARATE TO SOCIAL AND POLITICAL MOVEMENTS THAT ARE CONFRONTING ESTABLISHED POLITICAL AND ECONOMIC SYSTEMS. WE SEE IT AS PART OF THOSE MOVEMENTS, THE VISUAL ARM OF PROTEST. WE WANT IT TO BE USED BY PEOPLE AS A PART OF THEIR OWN ACTIVISM, NOT JUST AS PICTURES ON THE WALL TO CONTEMPLATE" - KENNARDPHILLIPPS

The large-scale image *Shadow State*, 2006 by kennardphillipps is produced from newspapers, the very material that communicated the United States' war effort in Iraq to the general public. Incorporating clear motifs such as the Apache helicopter target and images of wounded civilians, the work is a reminder of those who died at the hands of the West during the contested war between 2003-2011. The artists critique the invasion, pointing to the unequivocal power held by the U.S. to harm, while advocating notions of freedom. The condemnation of state control, clad in the

narrative of a "greater good", is a recurrent theme in their work, as well as the covertness associated with these "acts of good".

FROM THE ARTIST'S STUDIO:

"We were looking at the shadowy nature of private enterprise and military contracts in operations on the ground in Iraq, the shadowy nature of the, by then known, fake political reasoning for invading and occupying Iraq: the indiscriminate bombing by allied/US forces in Western Iraq, the indiscriminate detention of

Iraqi civilians, the torture and abuse of Iraqis in US and UK detention, the motif of the brick wall across the work, the in-flight documentary images from the helicopter of a missile attack frame by frame, the documentary image of the US military uniform standing next to the political/business suit, the blindfolded detained Iraqi civilians, the poles holding either end of the work with the canvas rolled around indicating we're only looking at some of the canvas, that it continues before and after the part we can see..."



VIVIENNE WESTWOOD HAS ALWAYS USED HER COLLECTIONS AND CATWALK SHOWS AS A PLATFORM TO CAMPAIGN FOR POSITIVE ACTIVISM AND HAS SPENT MANY YEARS OF HER LIFE TIRELESSLY SPEAKING OUT ABOUT THE EFFECTS OF CLIMATE CHANGE AND OVER-CONSUMPTION, MOBILISING INTERNATIONAL ATTENTION AROUND ECOLOGICAL CRUSADING. IN 2022, ALONG WITH HER SONS & GRANDDAUGHTER, VIVIENNE FOUNDED THE VIVIENNE FOUNDATION. THE FOUNDATION BUILDS UPON THE WORK OF CLIMATE REVOLUTION, WITH THE GOAL TO RAISE AWARENESS AROUND THE MOST PRESSING GLOBAL ISSUES, WHILST FUNDRAISING FOR NON-PROFIT ORGANISATIONS ALIGNED WITH FOUR PILLARS OF CHANGE ACROSS: CLIMATE CHANGE, STOP WAR, DEFEND HUMAN RIGHTS AND PROTEST CAPITALISM. THE VIVIENNE FOUNDATION EXISTS TO CREATE A BETTER WORLD AND HALT CLIMATE CHANGE AND WILL OFFICIALLY LAUNCH IN 2023 TO HONOUR THE LEGACY OF VIVIENNE'S LIFE AND ACTIVISM.

VIVIENNE WESTWOOD IS ONE OF THE LAST INDEPENDENT GLOBAL FASHION HOUSES IN THE WORLD. AT TIMES THOUGHT PROVOKING, HER WORK HAS ALWAYS BEEN ABOUT MORE THAN PRODUCING CLOTHES AND ACCESSORIES. WESTWOOD HAS CONTINUED TO CAPTURE THE IMAGINATION AND RAISE AWARENESS OF ENVIRONMENTAL AND HUMAN RIGHTS ISSUES. WITH A DESIGN RECORD SPANNING OVER FIFTY YEARS, VIVIENNE WESTWOOD IS RECOGNISED AS ONE OF THE MOST INFLUENTIAL FASHION DESIGNERS, AND ACTIVISTS, IN THE WORLD TODAY.

17.



The Guillotine, 2018 by Vivienne Westwood is a sculptural piece produced by Vivienne Westwood in 2018. It shows the portrait of Julian Assange falling from a makeshift picture frame into a basket, in the form of a guillotine—the violent device used for millennia as a form of capital punishment. Here, Westwood points to the government's ongoing barbaric treatment of people considered "dangerous" in society, silencing them through the act. The artwork has been

installed in front of the Vivienne Westwood flagship store on Conduit Street, London, as an ongoing act of support for Julian Assange.

Ben Westwood states, "Julian is entombed behind steel and concrete. When the drawstring is pulled, Julian's head falls into the basket & justice and democracy die."

For Vivienne Westwood, punk and political activism went hand-in-hand. A vehement

supporter of Julian Assange, Westwood has lead a number of high profile street-performances to protest his detainment by the British government. In 2012 she designed a T-shirt featuring #iamjulianassange, calling out for the journalist's immediate release. While in production, all sales profits from the T-shirt went towards supporting WikiLeaks. The garment is no longer manufactured as part of Westwood's aim towards sustainability near the end of her life.



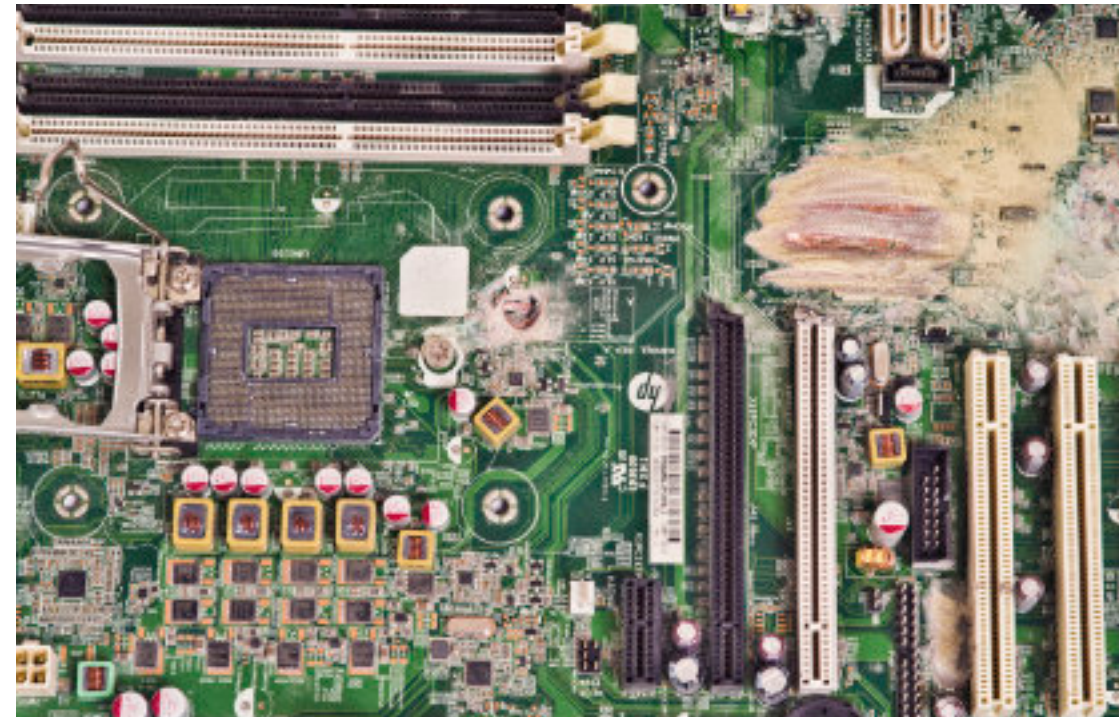
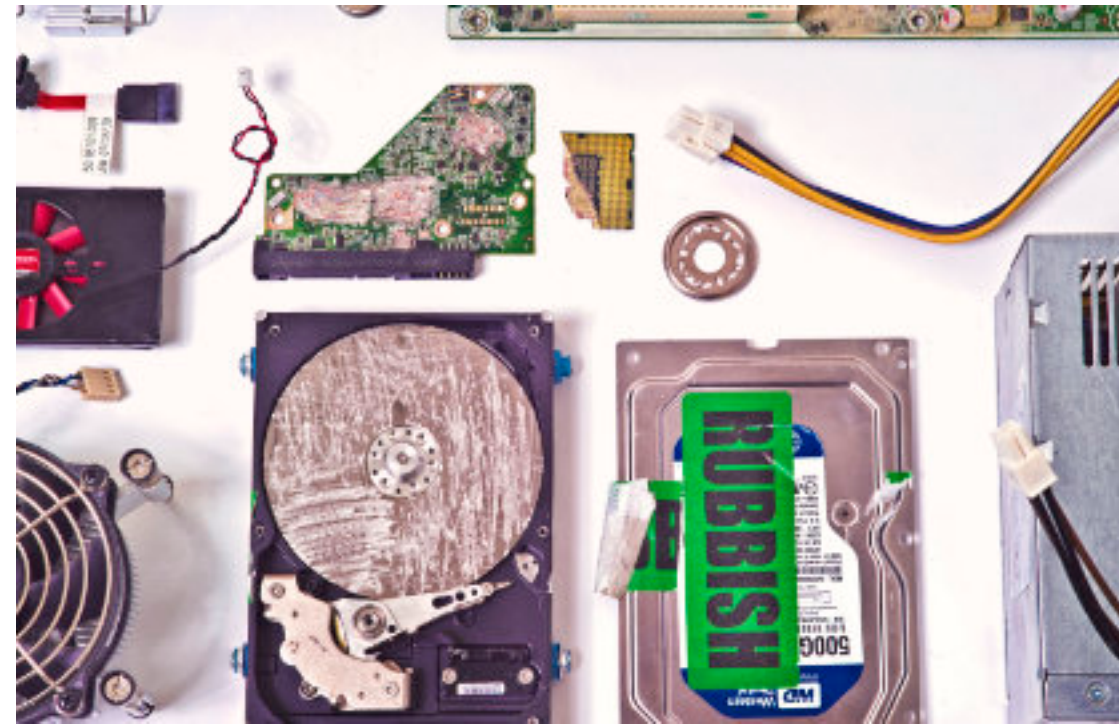
18.

SARAH M. LEE STUDIED ENGLISH LITERATURE AT UNIVERSITY COLLEGE LONDON IN THE LATE 1990S AND USED THE TIME NOT SPENT IN LIBRARIES TO TRAIN HERSELF AS A PHOTOGRAPHER. SHE WAS OFFERED A FREELANCE POSITION AT THE GUARDIAN IN 2000, AND HAS CONTINUED TO WORK FOR THE GUARDIAN AND OBSERVER EVER SINCE. SARAH SPECIALISES IN PORTRAITURE, FEATURES AND THE ARTS BUT IS INTERESTED IN ALL PHOTOGRAPHY THAT FOCUSES ON PEOPLE, AND OUR SHARED HUMAN EXPERIENCE.



This Untitled series of photographs by Sarah M. Lee in 2013 documents the Guardian's destroyed computers containing hard drives used to store documents leaked by Edward Snowden, a former National Security Agency (NSA) contractor. After threat of legal action and government pressure, on 20 July, 2013 a senior editor and a Guardian computer expert used tools to obliterate the hard drives and memory chips on which the encrypted files had been stored in the basement of the Guardian's London offices overseen by GCHQ.

The government had insisted that the computers should be destroyed, with the knowledge that the Guardian was not the sole recipient of the files. Ultimately, the editor of the Guardian at the time, Alan Rusbridger decided the best option was to destroy the London copy and to continue to edit and report from Brazil and America, where journalists are protected by the first amendment, guaranteeing free speech.



19.

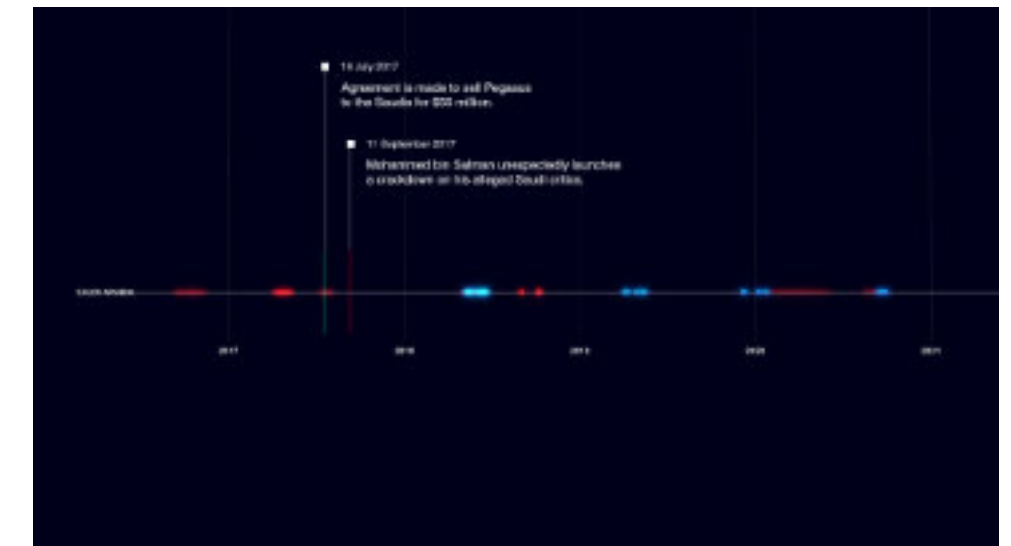
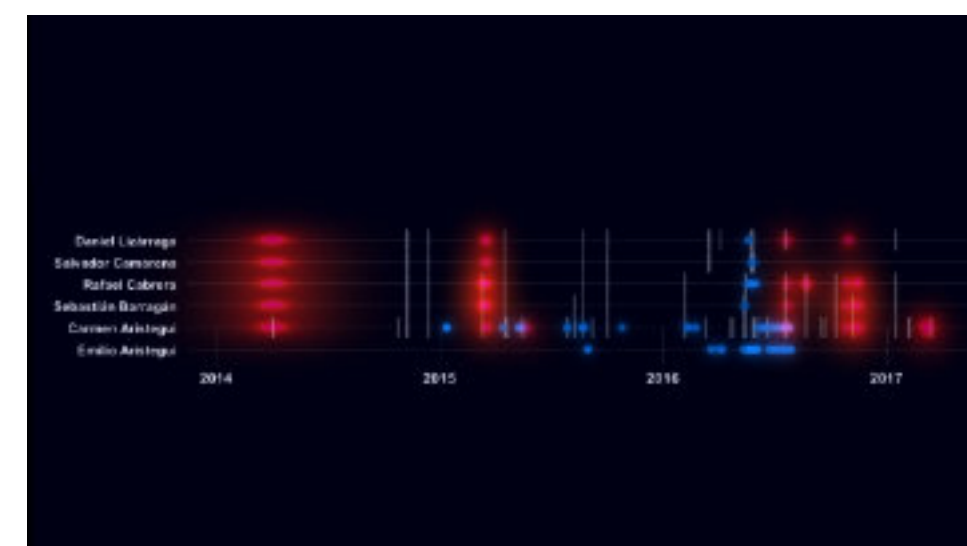
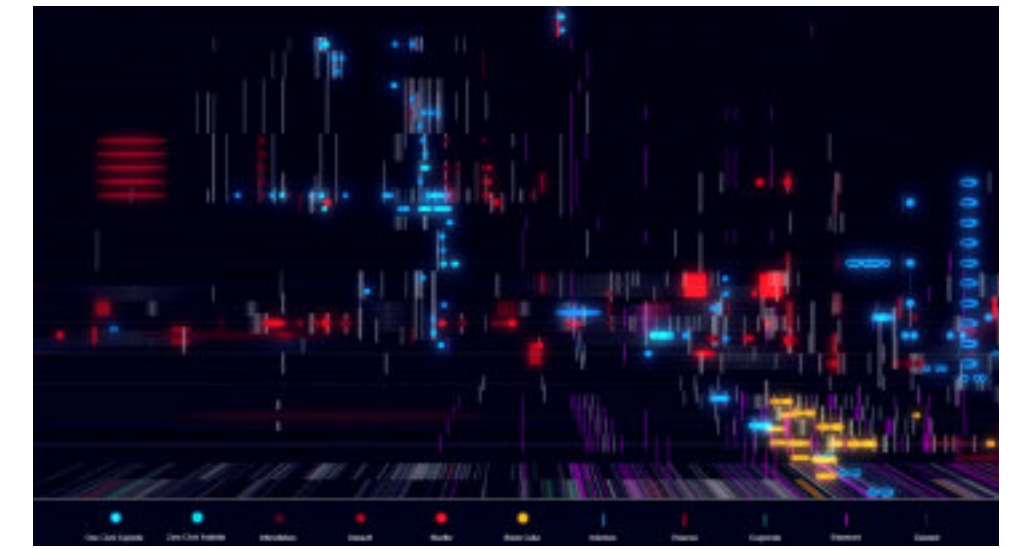
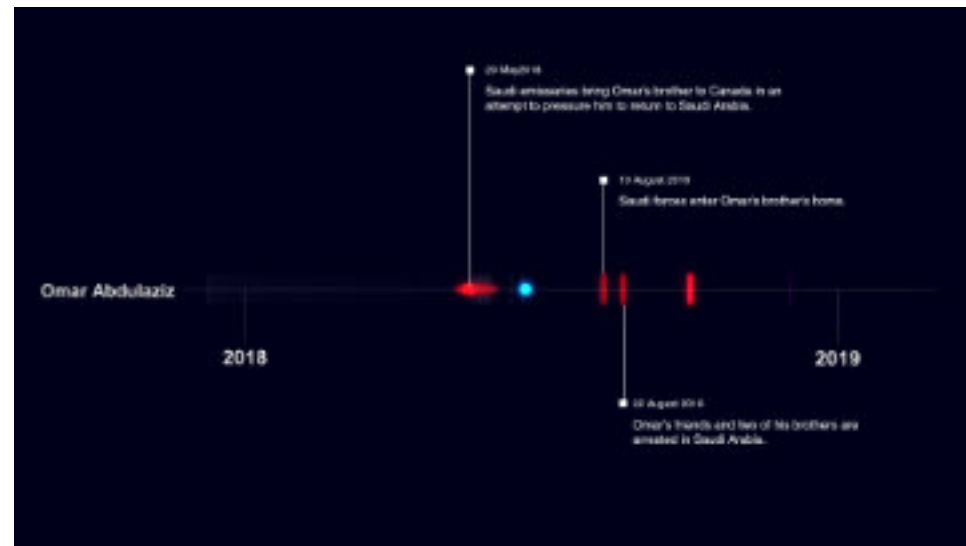
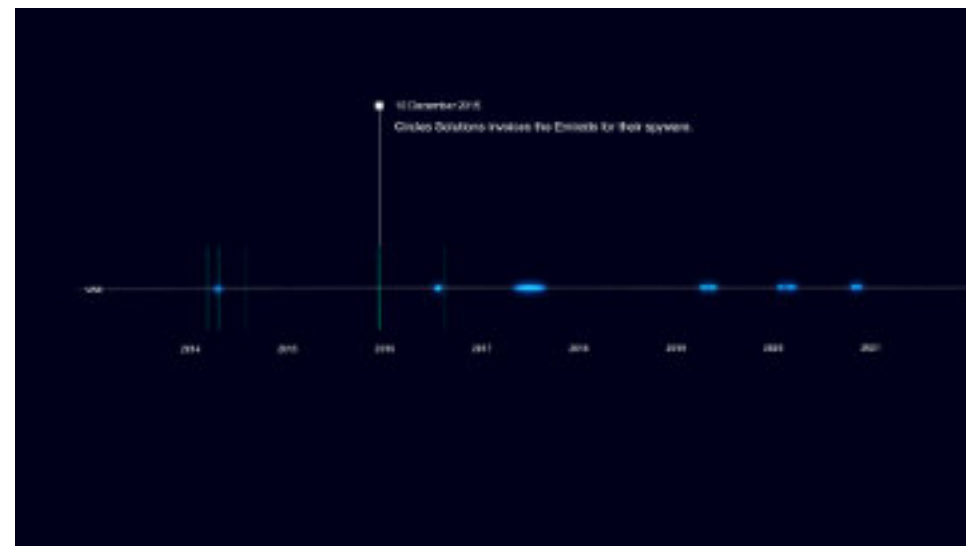
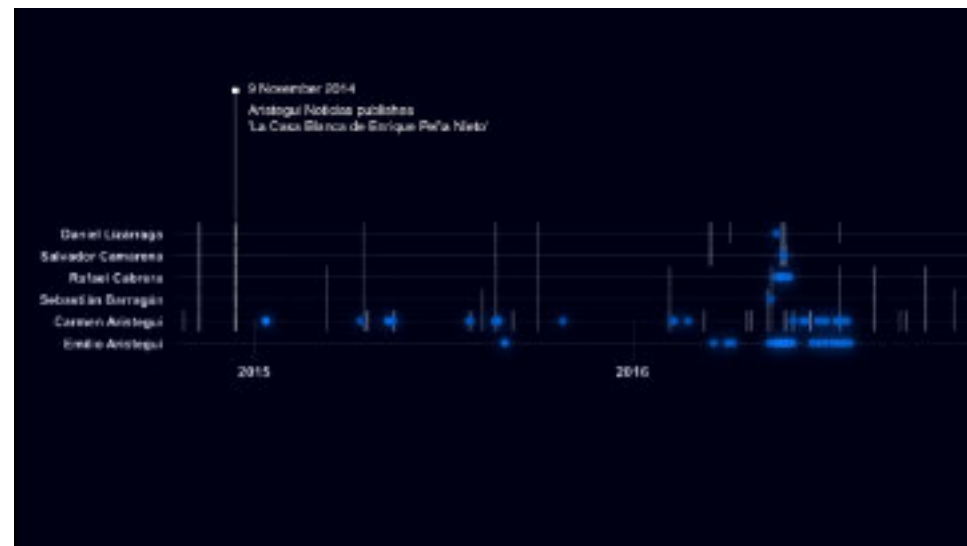
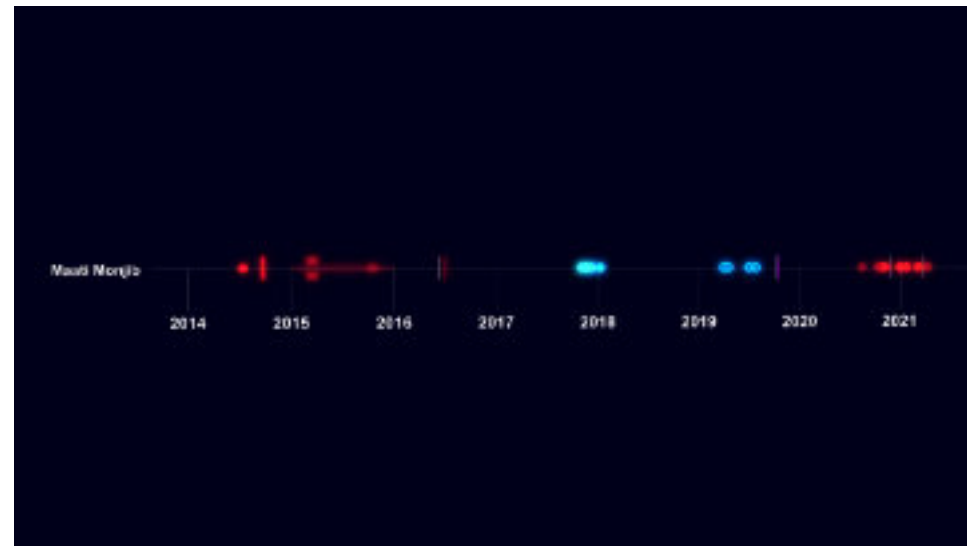
ASSANGE JUDGE IS

3 40-YEAR 'GOOD FRIEND' OF

MINISTER WHO ORCHESTRATEI

ED HIS ARREST

BREAKING: ASSANGE, 2023 by Declassified UK is a Live News Ticker relaying stories from Declassified UK which have revealed the corruption of the judicial process in the Assange case—and the British government's key role in serving up the WikiLeaks founder to Washington.



FORENSIC ARCHITECTURE (FA) IS A RESEARCH AGENCY, BASED AT GOLDSMITHS, UNIVERSITY OF LONDON, INVESTIGATING HUMAN RIGHTS VIOLATIONS INCLUDING VIOLENCE COMMITTED BY STATES, POLICE FORCES, MILITARIES, AND CORPORATIONS. FA WORKS IN PARTNERSHIP WITH INSTITUTIONS ACROSS CIVIL SOCIETY: GRASSROOTS ACTIVISTS, LEGAL TEAMS, INTERNATIONAL NGOS AND MEDIA ORGANISATIONS. TOGETHER, THEY CARRY OUT INVESTIGATIONS WITH, AND ON BEHALF OF, COMMUNITIES AND INDIVIDUALS AFFECTED BY CONFLICT, POLICE BRUTALITY, BORDER REGIMES AND ENVIRONMENTAL VIOLENCE.

FA'S INVESTIGATIONS EMPLOY CUTTING-EDGE TECHNIQUES IN SPATIAL AND ARCHITECTURAL ANALYSIS, OPEN SOURCE INVESTIGATION, DIGITAL MODELING, AND IMMERSIVE TECHNOLOGIES, AS WELL AS DOCUMENTARY RESEARCH, SITUATED INTERVIEWS, AND ACADEMIC COLLABORATION. FINDINGS FROM THEIR INVESTIGATIONS HAVE BEEN PRESENTED IN NATIONAL AND INTERNATIONAL COURTCOURTS, PARLIAMETARY INQUIRIES, AND EXHIBITIONS AT SOME OF THE WORLD'S LEADING CULTURAL INSTITUTIONS AND IN INTERNATIONAL MEDIA, AS WELL AS IN CITIZEN'S TRIBUNALS AND COMMUNITY ASSEMBLIES.

The Digital Violence Platform, published in 2021 by Forensic Architecture is a comprehensive database that mines and publishes the NSO Group's ongoing activities. The NSO Group is a cyber-intelligence firm known for its proprietary spyware Pegasus. First detected in 2015, the spyware is capable of remote zero-click surveillance on smartphones. Pegasus is reportedly used in 45 countries worldwide and has infected the smartphones of journalists, activists and human rights defenders.

Digital Violence traces every digital infection in real time according to targeted individuals and according to the states that operate NSO's surveillance. The platform also records related instances of physical violence in the real world by those confronting NSO-investigators, journalists

and lawyers. Additionally, it reveals how NSO's digital infections affect political outcomes and private investment's involvement in strengthening global surveillance. The platform documents civil society groups' confrontation with NSO while charting the landscape of global surveillance and repression powered by the conglomerate. Digital Violence regularly publishes Pegasus-related hacks and infections. The platform's data is presented in an interactive 3D website, also featuring interviews and videos narrated by Edward Snowden that tell the stories of individuals targeted by NSO's surveillance spyware.

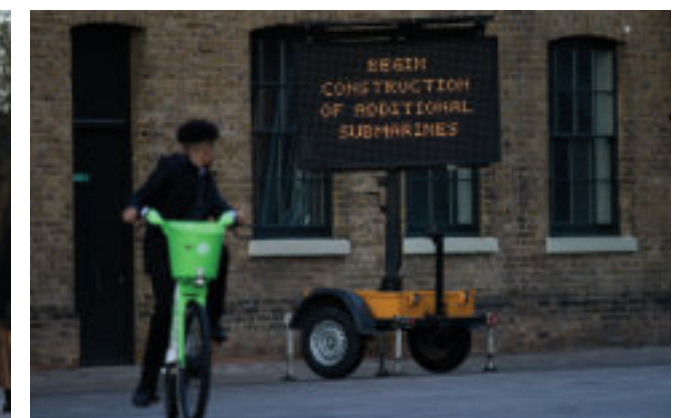
FROM THE ARTIST'S STUDIO:

"First detected in 2015, the NSO Group's Pegasus malware has reportedly been used in at least 45 countries worldwide to infect

the phones of activists, journalists and human rights defenders. Having learnt that our former collaborators and close associates were hacked by Pegasus, Forensic Architecture undertook 15 months of extensive open-source research, interviews assisted by Laura Poitras, and developed bespoke software to present this data as an interactive 3D platform, along with video investigations narrated by Edward Snowden to tell the stories of the individuals targeted and the web of corporate affiliations within which NSO is nested. Supported by Amnesty International and the Citizen Lab, our analysis reveals relations and patterns between separate incidents in the physical and digital sphere, demonstrating how infections are entangled with real world violence, and extend within the professional and personal networks of civil society actors worldwide".



21.



DAVID BIRKIN IS AN ARTIST, WRITER, AND SENIOR LECTURER IN PHOTOGRAPHY AT LONDON COLLEGE OF COMMUNICATION (UNIVERSITY OF THE ARTS LONDON) WHERE HE CO-FOUNDED VISIBLE JUSTICE, A TRANSDISCIPLINARY RESEARCH HUB FOR PHOTOGRAPHERS, FILMMAKERS, ARTISTS, ACTIVISTS, JOURNALISTS, AND HUMAN RIGHTS LAWYERS WORKING AT THE INTERSECTION OF VISUAL CULTURE AND SOCIAL JUSTICE. COMBINING ARCHIVAL FILM AND PHOTOGRAPHIC PRACTICES WITH LARGE SCALE PERFORMANCES IN PUBLIC SPACE, MUCH OF BIRKIN'S WORK CENTRES ON STATE VIOLENCE AND THE IDEOLOGICAL APPARATUS OF IMPERIAL POWER: ITS ICONOGRAPHY, MYTHOLOGY, LANGUAGE, AND LEGAL FRAMEWORKS. PAST PROJECTS INCLUDE A COLLABORATION WITH THE COURTROOM SKETCH ARTIST AT GUANTÁNAMO, A SIMULATED SOFTWARE CRASH ON DIGITAL BILLBOARDS IN TIMES SQUARE, CIA LEGALESE IN SKYWRITING ABOVE MANHATTAN, AND A PLANE CIRCLING THE STATUE OF LIBERTY'S TORCH. HIS EXHIBITION MOUTHS AT THE INVISIBLE EVENT AT THE MOSAIC ROOMS WAS DESCRIBED BY HYPERALLERGIC AS 'A METHODICAL EXAMINATION OF THE LANGUAGE, AESTHETICS, AND ETHOS OF MODERN WARFARE [THAT] ULTIMATELY MAKES THE EMOTIONAL REALITY AND KAFKAESQUE LUNACY OF SUCH A SYSTEM HIT HOME.'

'The public sphere is constituted in part by what cannot be said and what cannot be shown.' Judith Butler, Precarious Life

Variable Messaging, 2023 by David Birkin is an art project that took place in central London. The work repurposes a variable messaging sign (VMS), normally used to alert members of the public to hazards such as roadworks, speed restrictions, lane closures and detours, to instead display short excerpts from classified government correspondence. These fragmentary messages,

stripped of their original context, originate from diplomatic cables that were made public in 2010 by Wikileaks in what subsequently became known as 'Cablegate'. The incongruity of messages relating to national security appearing on a device designed to broadcast civic safety warnings creates a space for tensions and slippages to emerge between two conflicting voices of authority - one municipal, the other diplomatic - inviting passers-by to reflect on notions of safety and security in the public sphere, while considering the subtle

ways in which we are shaped, controlled and conditioned ideologically through the myriad messages we internalise daily. At times appearing to have been hacked or gone rogue, the roadside messaging sign generates fleeting moments of resonance, dissonance, irony and discord by weaving together administrative boilerplate and aspirational verbiage with blunt realpolitik to form a kind of vernacular dialect of bureaucratic prose.

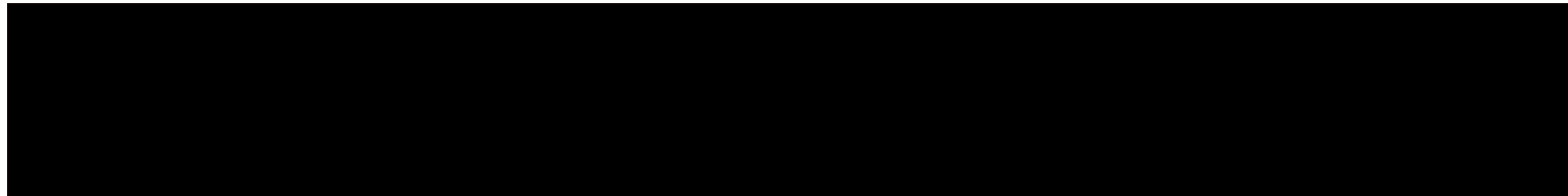


AI WEIWEI

In contemporary society, important public issues need to be collectively engaged with and defended. The current situation that Wikileaks and Julian Assange encounter is also what we face together. Their predicament serves as a reflection of our society's stance towards freedom of expression and press, which is the basis of any functioning democracy. What happens to them will necessarily affect our collective quality of life.

ANDREI MOLODKIN

Wikileaks revealed the dirty secrets of governments around the world, the imprisonment of children, the killing of civilians and secret



services spying on their citizens. So called democracies exposed as blood thirsty criminals. The mask of justice pulled aside to reveal corruption and greed. Julian Assange said that "One of the best ways to achieve justice is to expose injustice." The torture and imprisonment of Julian Assange is an injustice, a crime, society should be doing everything it can to free him. Otherwise everyone is a target.

DEMOCRACIA

To be a part of this is a question of self-defence and mutual support by means of speaking out publicly in favour of freedom and against the authoritarianism of the Societies of Control we live in.



DREAD SCOTT

America was founded on slavery and genocide. Through centuries of exploitation it built an empire.

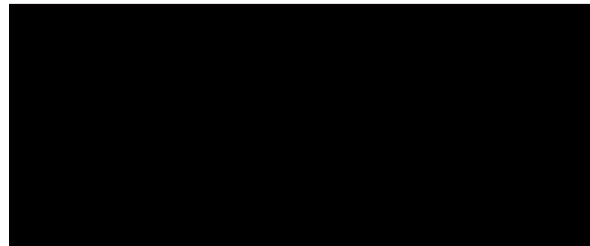
Julian Assange and Wikileaks published video of US soldiers in a helicopter casually talking and laughing as they hunted unarmed people, including journalists, in Iraq. Wikileaks published reams of evidence of the routine violence, torture, brutality, surveillance, and backroom deals that America relies on to maintain its empire.

Obliterated Power erases and redacts architectural symbols of the three branches of US government—the executive (Pentagon), legislative (US Capitol) and judicial (Supreme Court) branches. The military waged the war that Assange exposed. The legislature passed the laws which treat exposing crimes against humanity as a criminal act. And the judicial branch is seeking to wield its power to silence Assange and other dissidents. Empires that seek to punish their critics must have their power obliterated.

EDMUND CLARK

Wikileaks made a vital contribution to my work about the detention camps at the US Naval Base at Guantanamo Bay by sharing the draft of the Camp Delta Standard Operating Procedures. I will always be grateful for this. At a time when there is an overwhelming overload of images, opinion and information, seeking to define what is not allowed to be seen or read or heard is very important. What is hidden is of significance. Giving access to and sharing such information contributes to how power structures can be made accountable, or even challenged. This is what Wikileaks has done and does. Doing it comes with risks, complications and challenges - personal, ethical and political. Those that face these are braver than I am.

KENDELL GEERS



Just before he died in 1966, Lenny Bruce said "Take away the right to say fuck, and you take away the right to say fuck the government." Five decades later, in 2017, Tom Ford created a perfume called "Fucking Fabulous" and Supreme began producing sweaters using the curse word. The world has changed since the Cold War and today, the best way to destroy freedom of speech is to make it fashionable and so when Gilbert and George said "Fuck the Planet" in 2015 they laughed all the way



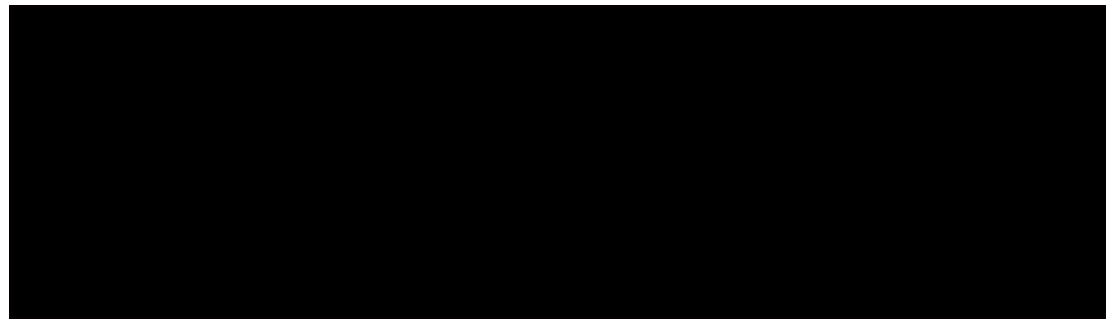
to the bank. The former swear word is now so banal that Will Smith can scream without any dissention "keep my wife's name out of your fucking mouth" at the 2022 Oscars, live on television being watched by 15.36 million American viewers. It is therefore hardly surprising that Michelle Yeoh would simply say "Fuck" by way of thank you at the 2023 Screen Actors Guild Awards for her role in the film "Everything Everywhere All at Once."

Now that we can say "Fuck Everything Everywhere All at Once" without breaking a sweat, the words "Fuck the Government" are as meaningless and banal as a Supreme T-Shirt. What is freedom of expression when freedom has been turned inside doubt ? The meteoric rise of Fake News, and viral



proliferation of Social Media, have destroyed the very fabric of language. Words are unhinged from meaning and signifiers float, like flotsam and jetsam, on riptides of political expedience and economic determinism. The revolution will not be televised because your phone is always listening to everything you say, and the algorithm ensures you only see what you have already said. Sooner or later we will all be crucified on one hashtag, or another, if our culture has not already been canceled. What we say is not what we mean, because seeing is no longer believing, in a world in which Artificial Intelligence is on everyone's fingertips and our imagination is being held captive in Deep Fake cells. Language is a border that divides the world through understanding because the ability to speak has never been more disentangled from the right to speak. The ability to speak is biological, but the right to speak is political and having something to say is culture. In 1970

William Burroughs wrote "Language is a virus" to which I scream and protest "I am the Plague" because Wittgenstein defined the borders when he said "The limit of my language is the limit of my world."



The only truths that we can now trust are our cages of flesh and bone. Our bodies cannot lie simply because we refuse to take the time, to give the space, to listen to what we are. The only truth is that there is no truth so perception must be turned inside out and outside doubt.

Art Changes the World - One Perception at a Time!

KENNARDPHILLIPPS

The shadows of power are lengthening over the last vestiges of democracy, truth is illegal. Those who reveal it are sacked from their jobs, hounded in the press, tortured and imprisoned. To reveal the truth is to step out of a line policed on both sides and the width to move within it narrows until we're squeezed to death. The silence of the media establishment walking that line is deafening. Julian Assange broke the walls that protect the systematic lies of the elite. Its bricks came tumbling down on top of him and have been rebuilt to imprison him. The noise of thousands of his supporters throughout the world shouting for his freedom at demonstrations, in speeches, symposiums, tribunals, performances breakthrough the established silence with a great roar of support. Propaganda campaigns against Julian Assange have been deep and effective aided by state sponsored, criminal surveillance against those seeking justice for Assange. The public has been largely persuaded to forget, dismiss or condemn him. Public knowledge of the US extradition order, charges and UK government compliance is in shreds. Worst of all, public understanding of the judicial precedent that would be set if Julian Assange is extradited is dangerously lacking. Investigative journalism across the world is under threat from new National Security Bills being brought into power by most superpower states including the United Kingdom. The consequences if Julian Assange is extradited to America to face charges under their Espionage Act are fatal to a free press and that affects everyone not only those who read newspapers. KennardPhillipps stand in solidarity with Julian in his fight for justice both for himself and for the right to a free press.

REGINA JOSE GALINDO

Use art as a tool for struggle and resistance. The imperative for us is expressing ourselves despite the repression. Art that explodes, that breaks oppression. Art that shows, with its forms, the truth.



VIVIENNE FOUNDATION

"...Go to art galleries, start to understand the world you live in. You're a freedom fighter as soon as you start doing that." Vivienne Westwood.



a/political

a/political explores radical knowledge through the principle of Cultural Terror. Working with artists and agitators, the collective platforms voices that interrogate the critical issues and dominant narratives of our time. a/political functions through interventions, commissions and a collection of contemporary art. Recently initiated, the a/political label uses the same methodology to collaborate on music projects that might be unsuitable for the mainstream industry. a/political is based in London, working closely with The Foundry and FOUNDRY UNIFORM in Maubourguet, Midi-Pyrénées.

WikiLeaks

WikiLeaks is a multinational media organization and associated library. It was founded by its publisher Julian Assange in 2006. WikiLeaks specializes in the analysis and publication of large datasets of censored or otherwise restricted official materials involving war, spying and corruption. It has so far published more than 10 million documents and associated analyses. "WikiLeaks is a giant library of the world's most persecuted documents. We give asylum to these documents, we analyze them, we promote them and we obtain more." - Julian Assange, Der Spiegel Interview. WikiLeaks has contractual relationships and secure communications paths to more than 100 major media organizations from around the world. This gives WikiLeaks sources negotiating power, impact and technical protections that would otherwise be difficult or impossible to achieve. Although no organization can hope to have a perfect record forever, thus far WikiLeaks has a perfect record in document authentication and resistance to all censorship attempts.

Wau Holland Foundation

Numerous documentaries and texts on and by data philosopher and visionary Wau Holland show how he influenced the world both as a public figure and the doyen and co-founder of the Chaos Computer Club throughout several decades until his untimely death on July 29, 2001. The area of conflict between new technology and media on the one hand, and ubiquitous surveillance on the other, risks and opportunities in information technology: these were key points Wau covered in his copious talks and public speeches. He developed and refined concepts like hacker ethics and teaching young people about the joy and passion in technology while stressing and showing the society's role therein. Through founding the Chaos Computer Club in 1981, Wau Holland paved the way for hackers into legality and social responsibility. He continued to be a huge influence and a voice to be heard. It was on the day of Wau's funeral in Marburg that five of his closest friends set up the Wau Holland Foundation in his memory, supported by his family who also gave the initial funding. In December 2003, the Foundation was registered as a tax-privileged charity.

LIST OF ILLUSTRATIONS

1. Working Class 2016 Democracia © the artist, courtesy a/political
2. Royal Blood 2023 Andrei Molodkin © the artist
3. The British Establishment and Julian Assange Declassified © Declassified
4. Political Prisoners in Contemporary Spain 2018 Santiago Sierra © the artist
5. La Verdad 2013 Regina José Galindo Video: José Juárez
6. SECRET+NOFORN 2022 Institute for Dissent and DataLove © the artist
7. Inextinguishable Fire, Time Lapse, Performance Stills #1-#15 2021 Cassils © Manuel Vason and the artist
8. Free Julian Assange 2023 Peter Kennard © the artist
9. Wonderland 2014 / 2022 Kendell Geers © the artist, courtesy Stephen Friedman Gallery
10. Putin Filled with Ukrainian Blood, Chernihiv, Ukraine 2022 Andrei Molodkin © Stanislav Senyk and the artist
11. AghostAghostAghost 2011 Kendell Geers © the artist, courtesy a/political
12. Camps IV - Camp 6, Mobile force-feeding chair 2009 Edmund Clark © the artist, courtesy Flowers Gallery
13. Obliterated Power series 2022 Dread Scott © the artist, courtesy a/political
14. Study of Perspective series 1995 Ai Weiwei © the artist, courtesy a/political
15. Silencio (Royal Courts of Justice) 2023 Democracia © the artist, courtesy a/political
16. Shadow State 2006 KennardPhillips © the artist
17. Guillotine 2018 Vivienne Westwood © the artist
18. Untitled 2013 Sarah M. Lee © the artist
19. BREAKING: ASSANGE 2023 Declassified © Declassified. Artist rendering.
20. Digital Violence: How the NSO Group Enables State Terror 2021 Forensic Architecture
21. Variable Messaging 2023 David Birkin © the artist. Thanks to Vera Zurbrugg, Tom Martin, Ali Mohammed

An a/political project in collaboration with WikiLeaks and the Wau Holland Foundation Freedom of Information Initiative.

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JOURNALISM IS ON TRIAL

WikiLeaks editor Julian Assange is facing up to 175 years in prison for publishing truthful information in the public interest.

Julian Assange is being sought by the United States for publishing US government documents that exposed war crimes and human rights abuses in 2010. The politically motivated charges represent an unprecedented attack on press freedom and the public's right to know - seeking to criminalize basic journalistic activity.

If convicted, Julian Assange faces a sentence of 175 years, likely to be spent in extreme isolation.

The UN Working Group on Arbitrary Detention has called for the UK government to "end Mr. Assange's deprivation of liberty, respect his physical integrity and freedom of movement, and afford him the right to compensation."

Amnesty International says, "Were Julian Assange to be extradited or subjected to any other transfer to the USA, Britain would be in breach of its obligations under international law."

Human Rights Watch says, "The only thing standing between an Assange prosecution and a major threat to global media freedom is Britain. It is urgent that it defend the principles at risk."

The UK's National Union of Journalists has stated that the "US charges against Assange pose a huge threat, one that could criminalize the critical work of investigative journalists & their ability to protect their sources."

FREE JULIAN ASSANGE