

New Red Order
**Never Settle:
Conscripted**

e-flux journal #106 — february 2020 New Red Order
Never Settle: Conscripted

INT. INTRODUCTION

TEXT: "Disclaimer - WARNING: ..."

[INT] Green Screen [Host Mode]

JIM

Hello. I'm Jim Fletcher, award winning actor, and reformed native american impersonator. I'm an accomplice to indigenous people, and for the purposes of this video, you can think of me as their proxy.

TEXT: Scrolling, and or with quickly spoke Disclaimer about proxy

But before we get into that, I'd like to let you in on something that changed my life forever.

[IN] Green Screen [Minion Mode]

[Green Screen: ASHLEY + JEREMY + REZARTA + BAYLEY | different background*]

ASHLEY + JEREMY + REZARTA + BAYLEY intercut

Do you want to...? Realize your fullest potential? Be your truest self? Never settle? Act with confidence? Attract abundance? Alleviate anxiety? Experience clarity? Know your purpose? Be the change you want to see? Overcome fear and insecurity? Be truly present? Know what to say? Tap into your deepest self? Be respectful of others, but find your own way? Free yourself from guilt, and experience real freedom? Get in on the ground floor? Change the world? Be a part of the solution? Create a better world for future generations? never settle. never settle. [all say 'never settle' at the same time]

[INT] Green Screen [Host Mode]

JIM

Start really living, experience clarity, act with confidence, attract abundance, be a part of the solution, leave behind a better world. Never settle.

On some level, we all want to feel this way, but sometimes in our globalized, capitalist, settler-colonial society it feels impossible. Which is why the New Red Order is developing a dynamic system to help our accomplices achieve all of this and more. This free introductory video, *The New Red Order: Never Settle*, will tell you what you need to know to take control of your life.

03/20

CRIMES AGAINST REALITY



Selected Bibliography:

Christopher Bracken, *Magical Criticism: The Recourse of Savage Philosophy* (University of Chicago Press, 2007).

Aaron Glass, "A Cannibal in the Archive: Performance, Materiality, and (In)Visibility in Unpublished Edward Curtis Photographs of the Kwakwaka'wakw Hamat'sa," *Visual Anthropology Review* 25, no. 2 (2009).

[Note: Record the next line separately]

The New Red Order saved me from myself.

TEXT: "THE NEW RED ORDER: NEVER SETTLE"

The New Red Order or NRO is a public secret society dedicated to expanding indigenous agency and achieving decolonization, which brings about the repatriation of indigenous land and life.

OVERLAY:

[IN] Green Screen [Minion Mode]

[Green Screen: ASHLEY + JEREMY + REZARTA + BAYLEY | no mask, popping into the frame to the left and right of Jim's head-he looks left to right at the heads appearing in his peripheral]

REZARTA, ASHLEY, JEREMY

But what does that have to do with me? Or you? What about me? And him? Are you a settler? Am I a settler? This is making me feel baaaaaaaad. Are we all settlers? What is settler-colonialism?

TEXT ON SCREEN: SETTLER-COLONIALISM

[INT] Green Screen [Host Mode]

JIM

Settler colonialism is a distinct type of colonialism that functions through the replacement of indigenous populations with an invasive settler society that, instead of leaving, stayed.

TEXT DISCLAIMER: "Settler Colonialism - A Disclaimer [graphic, then the text:] "So as to avoid the continual lateral violence of colonial oppression, we want to clarify that by settlers, we mean those not forcibly displaced from their ancestral homelands, and though we don't blame people for inheriting or being born into a settler-colonial reality, we also need to acknowledge that reality."

[NOTE: legal disclaimer - read very fast at beginning or end of video. Also get Jim to read this fast and we can speed faster in post]

2nd TEXT DISCLAIMER: Currently underway are NRO research projects dedicated to resolving this intersectional rhetorical dissonance (so that our struggles may inform

each other, and we can achieve collective liberation, with the land and, together.) [NOTE: x2]

JIM

One of the largest obstructions to indigenous growth is an excessive—some might say inappropriate—desire—from settlers—toward indigeneity. This desire (for indigeneity) pervades the myths, dreams, and political foundations of the so-called Americas.

[IN] Green Screen [Mirion Mode]

REZARTA, ASHLEY, JEREMY [no mask, popping into the frame]
(Have you ever wanted to be another race, religion, or culture?)

SUPERCUT: Ancestry + Me Youtube unveilings - celebration or sadness about being or not being Native.

JIM

But how does this desire Manifest?

SUPERCUT: Examples of inappropriate desire towards indigeneity: NY Times German video, Reel Injun, green screen playing flute, Coachella, Burning Man, David Guetta music video, Redskin and Indian Fans [find more]

TEXT OVERLAY: "romanticization, appropriation, commodification, cultural erasure."

JIM

Romanticization, appropriation, commodification, cultural erasure ...

Can these desires, despite their danger, be harnessed, converted, and channelled to promote indigenous futures?

[INT] Library/Office

[Film masked people doing research as b-roll coverage: typing at computer, writing on whiteboard, talking on cellphone in office, in spinny chair watching monitor (footage of Fletcher playing Indian) and taking notes, carrying books in the library, drinking coffee, at a water cooler, etc]

[INT] Green Screen [Host Mode]

JIM

There are many roles, many places for settler-colonists at the New Red Order.

We always need financial, material, intellectual, legal, illegal and extralegal support, to find a place for collective liberation.

TEXT: You Can Have a Place; Never Settle

[INT] Apartment Interviews/Testimonial

[30 seconds of intercut direct address testimonial cut between Ashley, Jeremy, Rezarta, Bayley in apartment interior]

My name is [NAME] and I am the NRO. [LOOK AT TESTIMONY DOC]

[INT] Green Screen [Host Mode]

JIM

The NRO needs your help. Join us today! To create a better tomorrow, today ... because we can't know where we're going if we don't know where we've been, and we won't know where we've been unless we look to the past, for the future, because the future is starting to feel a lot like the present, and we all know you'd do anything to escape that.

DARK TONAL SHIFT FROM INFOMERCIAL

TEXT ON SCREEN: WHY ME?

SUPERCUT MONTAGE: [Natural Disasters, War, Trump, etc.]

JIM

It's no secret that we're living through an unprecedented, profoundly unsettling time. Alienation, existential dread, divisiveness - are pervasive. Environmental catastrophe, no longer merely an ominous possibility, is our contemporary reality.

SUPERCUT MONTAGE: [Anchors talking about politics devolving into "tribalism," include footage of ISIS, Ranchers, White Supremacists, Black Hebrew Israelites, militant AIMsters, Standing Rock, Women's March, Mens Rally, Jordan Peterson, Benjamin Bratton]

JIM

Economic inequality and civil unrest are fueling the rise of Tribalism. With the world's population ballooning, and resources dwindling, humanity appears to be on the verge of devouring itself.

07/20

WHAT ARE SAVAGES FOR?

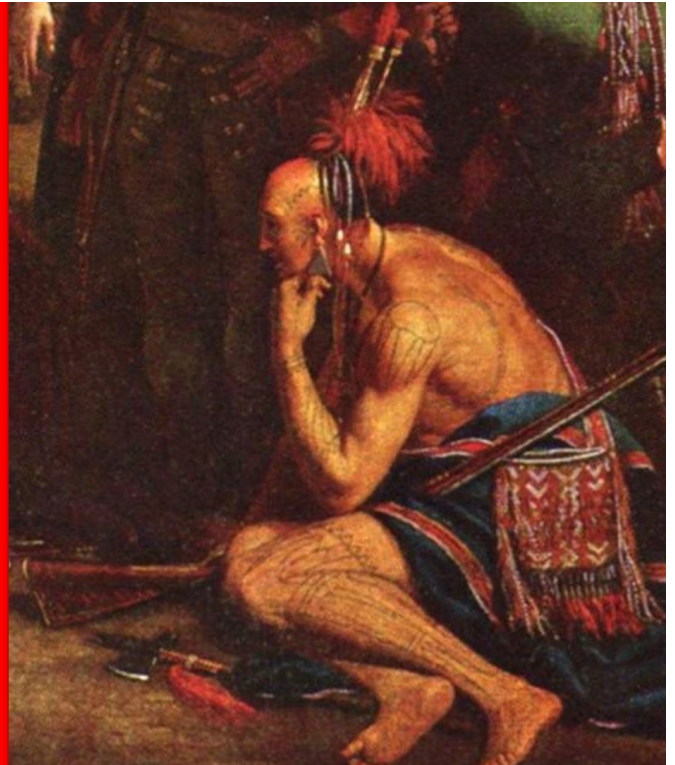


PHOTO: George Hunt CANNIBALS

TEXT over PHOTO: Acknowledging Reality Bites (Weinberg, Kanders)

If we don't make revolutionary changes at a radical pace,
we are *all* a people without a future ...

SUPERCUT MONTAGE: [WildFires. Floods. Riots. Sad Animals
Etc.]

Wow! [pause] That is a *sad* Polar Bear ... [pause] Sorry,
whether you're ready to accept it or not, an unveiling, or
apocalypse, looms on the horizon.

TEXT ON SCREEN: APOKALUPSIS, UNCOVER/REVEAL/DISCLOSE
KNOWLEDGE

The word "apocalypse" literally means an uncovering or
revealing of knowledge. An unveiling of heavenly secrets to
make sense of earthly realities.

It feels hopeless. I was hopeless ... Until I learned that
our apocalypse is unique, but not unprecedented.

Indigenous people have already survived their own
apocalypse, and if we play our cards right, they just might
help us through our own.

The New Red Order needs you! Because you need them! Because
they need us!

[INT] Apartment Interviews/Testimonial

[30 seconds of intercut direct address testimonial between
Ashley, Jeremy, Rezarta, Bayley at apartment interior]

[INT] Green Screen [Host w/ Most Mode]

[Note: Jim is in center of the frame - Ashley, Jeremy,
Rezarta, Bayley are standing behind him all wearing masks.]

JIM

In a time where the future appears bleak or non-existent,
the New Red Order offers a bright path forward. But we
can't do it without *your* help.

2- ACCOMPLICESHIP / TREATIES / TESTIMONY v3

CUT TO TEXT: ACCOMPLICES / TREATIES / TESTIMONY

[INT] Green Screen [Host Mode]

JIM

The end of a new world brings an entangled emergence of multiculturalism, neoliberalism, and neocolonialism. Desires for indigenous knowledge increase and enterprising settlers labor to extract this understanding as if it were a natural resource. But knowledge—it can't be extracted quickly. It must be earned.

I need to express to you that this is a lifelong process. A process that requires a willingness to be vulnerable and imperfect in front of others who will, with care and respect, help us come to see ourselves more fully.

But you can't change your nature, your mode of consciousness like changing your shoes. It is a gradual shedding. Years must go by and centuries must elapse before you have finished ... It's a long and half-secret process. There are stages. It will take time—psychic time—time being present. Be patient. It's a chronomorphic process, a transformative process, a key step toward decolonization.

CUT TO TEXT:

Decolonize || de·col·o·nize
verb: 1) (of a country) withdraw from (a colony), leaving it independent.

JIM

How can we decolonize? If we could, what would be left? To leave it independent, or independently, depends. On how we divide ourselves.

How can we decolonize ourselves? Especially if our existence is predicated on being a settler?

CUT TO TEXT: DECOLONIZATION IS NOT A METAPHOR

JIM

These are not rhetorical questions meant as an abdication of responsibility, but instead an acknowledgment of reality. The incommensurability of this settler-colonial reality calls for action, action to commit crimes against reality.

**CUT TO TEXT: [MUSIC CUE]
CRIMES AGAINST REALITY**

JIM

A decolonial act is inherently against the law.

Other forms of decolonization are symbolic and metaphorical, acting to relieve feelings of guilt or

responsibility without giving up land, power, or privilege. Without having to change. Or commit to much at all. This sounds convenient. But what is required? To be committed? To help commit? To risk getting committed?

And ... what is an accomplice?

CUT TO TEXT: [MUSIC CUE]

Accomplice || ac·com·plice

noun: accomplice; plural noun: accomplices.
a person who helps another commit a crime.

JIM

Today, you are invited to be part of something, step into the role of an accomplice, to work alongside indigenous people. Agree to share your labor, your desires, your dreams—and your head. To become a part.

PHOTO OR BACKGROUND VIDEO: visible heads in crowds panning diagonal slowly zooming in.

TEXT OVERLAY: The Collection Community

Join us! The introductory stages of the NRO are simple:

TEXT: [NOTE: read numbers and word]

1. CONTRACT
2. CONCEALMENT
3. CAPTURE
- 4.

C.C.C. See?

TEXT: [NOTE: read numbers and word]

- 1) CONTRACT

On the road to becoming an accomplice, an agreement must be codified through contract or treaty as we move through successive levels of engagement toward the co-creation of protocol.

[INT] Green Screen [Mask Making]

1. Rose painting a twig / Rezarta dropping stones in a coffee cup
2. Jeremy and Rose negotiating treaty seated at table with chairs
3. Rose handing Jeremy a twig with paint on it [as the treaty]
4. Rezarta sliding coffee can w/ rock across table to Jeremy. Jeremy pulls from a vaporizer and looks pleased.

The Savage Philosophy of Endless Acknowledgement

TEXT: [NOTE: read numbers and word]
2) CONCEALMENT

[INT] Green Screen [Host Mode]

JIM [NOTE: dissolving into frame over treaty agreements, and in the line: "We cover for you," part of his head begins to flicker, disappear, and come back]

This is a safe space for collaborative engagement and dialogue between indigenous people and "indigenous desiring" participants. We cover for you.

We aide concealment by allowing those participants to create anonymized silicone masks, which temporarily gives them freedom!

Freedom to express their innermost desires toward indigeneity, without fear of reprimand, or repercussion.

CUT TO: Archival GoPro footage of Ashley and Jeremy eating the headdress at Columbia performance - make it look like security camera footage B+W.

The freedom this concealment offers has extra-ordinary transformative qualities—promoting a sense of personal liberation.

Reflecting upon these releases enables us all to fully register the resistance to giving up the dream of becoming indigenous. This desire, when accepted, named, reflected upon—rechanneled!—allows for healthier relationships in working toward shared concerns.

[INT] Green Screen [Mask Making]

Shot of Ashley and Jeremy typing at the computer w/ Oculus Rift

[INT] Green Screen [Host Mode]

JIM

Findings are documented, presented, re-ingested and enacted to explore strategies for imagining indigenous futures.

[INT] Green Screen [Mask Making] (WIDE)

[NOTE: JIM stands in the foreground. Out of focus in the background is Ashley and Jeremy circling and smudging Rose and Luis who are seated.]

JIM

Concealment provides an opportunity. To call fixed identity into question. At the same time, wearing a mask can make one self-aware of a real "me" underneath. The experience can be precarious and creative.

It can play a critical role in the way people transform new identities ... and let new relationships grow.

[NOTE: Rack focus from Jim to Mask Making hold shot]

[INT] Initiate Interviews [Green Screen]

Interview with ROSE and LUIS about entering into the Concealment phase (20-30 seconds—need to write)

[INT] Green Screen [Mask Making] [Minion Mode]

[NOTE: Ashley and Jeremy begin to apply the silicone for the mold and pronounce *Accomplices not Allies* as they start to apply the silicone—think tender, spa, luxury, facial, relaxing, meditative, careful language]

ASHLEY: Start ... by articulating our relationship. To the indigenous Peoples whose lands we are occupying.

JEREMY: This is beyond mere acknowledgment or recognition. Relax ... commit ... to serve as an accomplice.

ASHLEY: The work of an accomplice in anti-colonial struggle is to reconfigure ... colonial structures, to reconfigure oneself.

JEREMY: There exists a fiercely unrelenting desire to achieve total liberation, with the land and, together. At some point there is a "we," and we will have to work together. This means, at the least, formulating mutual understandings that are not entirely antagonistic.

[HERE IT'S GETTING LOOSE, trying to transition to newsroom]

Allyship is the corruption of radical spirit and imagination, it's the dead end of decolonization.

[REPLACE WITH OTHER ACCOMPLICES TEXT.]

Given our readymade settler-colonialism as a public secret, that when probed, amplifies the proliferation of attendant fears that create sites of paralysis—quagmires of cultural appropriation, occlusion, imposter syndrome, inappropriate speech, and empathic overreach—what routes for the production of movements can escape impinging on indigenous bodies and their accomplices? Summoning red flags,

supported by a host of proxies, we target the aporias formed by desiring indigeneity.

ASHLEY: While the exploitation of solidarity and support is nothing new, the commodification and exploitation of allyship is a growing trend in the activism and art industries.

JEREMY: In order to commodify struggle it must first be objectified. This is exhibited in how "issues" are "framed," "covered," and "branded." Where struggle is commodity, allyship is currency.

ASHLEY: Ally has become an identity, disembodied from any real mutual understanding of support. The term ally has been rendered ineffective and meaningless.

[NOTE: Mask making continue-montage of different parts of the process-while this happening-footage of disembodied heads of ASHLEY and JEREMY continue with the Accomplices not Allies text over the montage ...]

JEREMY: Accomplices aren't motivated by personal guilt or shame, they may have their own agenda but they are explicit.

ASHLEY [NOTE: "be explicit" whispered into ear of casted head] There is a difference between acting for others, with others, and for one's own interests. Be explicit.

[NOTE: Before and After shots of masks / side-by-side comparison]

[NOTE: Photogrammetric Before and After shots of masks / morphing, dissolve]

[NOTE: Graduation Ceremony? Direct Address Pledges?]

CUT TO: JIM AT NEWSROOM DESK: BREAKING NEWS

GRAPHIC BUMPER: NRO NEWS: BREAKING NEWS

[INT] NEWSROOM [CITRUS TV]

JIM [NOTE: Turns to face Camera 1] A very strange story, last night there was a group of masked individuals cavorting around downtown with lasers? Police are unsure of what the group was doing and why?

[EXT] Columbus Statue (Night)
Reporter Ashley + Cop Jim

COP JIM [NOTE: in cop outfit, 2 microphones shoved in his face] "Yeah, we have no idea what they were doing ... or why? We'll get to the bottom of this though - whatever these punks were up to, we *will* get to the bottom of it!"

[INT] NEWSROOM [CITRUS TV]

JIM: For more we go out to the field where reporter Ashley Byler is on the scene.

[EXT] Columbus Statue (Night)

REPORTER ASHLEY: A truly strange story indeed Jim. Last night five individuals were seen speeding to various location throughout the city and using some device to shine lasers onto public sculpture and monuments. Passerbys called the police about a strange group circling the Columbus statue near Euclid and Maple with laser-like objects pointed at the statue around 9pm last night.

GRAPHIC and AUDIO of 911 Calls: "Uh yeah, there's some people doing some weird stuff out here ... is it illegal? I don't know? Why are you asking me? That's why I'm calling you!"

REPORTER ASHLEY: One samaritan caught a glimpse of the gang on his cellphone:

CUT TO: B-ROLL cellphone footage of people scanning Columbus statue

SAMARITAN JEREMY: Yeah-it was like really weird, not many people were out and then all of a sudden all these people show up with lasers-I was like "whaaaaat!" "whooooooooo!" I mean their faces looked really weird-but I have no idea what they were doing?

CUT TO: 360 degree camera footage of Columbus statue scanning.

CUT TO: [Music Cue] 500 photos 1 frame per photo circling Columbus statue at night

DISSOLVE TO 3-D Photogrammetric scan of Columbus statue [rotating] The camera settles just below the 3-D Columbus statue and looks up. Jim walks into frame (cross dissolving out of nothing into the 3-D model)

[INT] Green Screen [Host Mode]

JIM [wearing his mask] [Matrix outfit!?!]: They might not know what we were doing or why, but I do, and soon, if you keep watching, you will too.

3- CULTURE CAPTURE

[INT] Green Screen [White Background | Host Mode]: Je'ne sais quoi. For a certain je ne sais quoi

JIM: As a settler-colonist, it's important to consume—to develop ... consummate taste ... a taste for the other, for the unknown, for the new.

It's important to consume Art ...

Art, especially the kind conjuring nostalgic memories, can relax you, can lubricate your voyage back toward a primal confidence, to your intuition, to your privilege, to your influence, to be influenced.

JIM: Images that represent the settlement of this land unconsciously inform our inability to comprehend our settler reality.

JIM: Romanticized, defeated Indian bodies decorate our nation's most prestigious institutions. The presence of Indian bodies outside, made of marble, stone, and bronze, often signifies the presence of Indian bodies inside, made of bone, brain, hair, heart, and lung. These monuments conjure terrifying realities.

Have you noticed the seal? Do you think these Indians are real or imaginary? Signs like these conjure reality, and create national identities.

[CITY SEAL VIDEO]

Among the New Red Order's many multifaceted initiatives, Culture Capture is a small speculative step toward rectifying the violence committed by museum archives and the settler-colonial icons that guard them.

It allows settlers to move through institutions, and see familiar symbols with new perspective. Posing as typical museum-goers, accomplices gain access to indigenous objects in museum collections, to spectrally liberate them.

Captured back from the museum, they exist in a space where the virtual is conflated with the spiritual, and desires

for the new confront desires for an irretrievable past. An Anti-Museum for an ongoing occupation.

Begin your path to become an accomplice today, and learn to commit crimes against reality with total impunity!

Join the NRO and make your next trip to the museum a safe, fun, and effective extralegal activity for the whole family!

It's the least you could do, the smallest step towards actual decolonization. There's everything to gain, and not enough to lose.

4- RED TALK: SAVAGE PHILOSOPHY

[SCREEN]: no text just RED

[SCREEN]: "SAVAGE"

[JIM WALKS ON STAGE]

JIM: Before we get into "savage philosophy," let's first address the word "savage." It's pretty loaded! I just want to take a moment and acknowledge that I'm operating as a representative for the New Red Order when I say "savage." So I'm not saying "savage." I'm saying "savage" by proxy.

But now that we got that out of the way: what are savages, and what are they for?

[SCREEN]: WHAT ARE SAVAGES FOR?

JIM: The savage is a living sign that stands for "us." But an earlier "us." An image that reflects "our" origins back, a deferred presence.

"Savage" as a sign creates a belief in progress, improvement, advancement. It offers what we could not otherwise know about ourselves.

[SCREEN]: WHERE DO SAVAGES COME FROM?

Dreamed up in discourse, the first people are made in the image of the poet. Poets are made in the image of the savage. Savage philosophers are poets who have survived into the age of positivism.

[SCREEN]: HEIDEGGER SLIDE

"Language is the flower of the mouth. When the word is called the mouth's flower, and its blossom, we hear the sound of language rising like the earth."

[SCREEN]: WHAT IS SAVAGE PHILOSOPHY

"What is SAVAGE Philosophy?"

Savage philosophy operates through discourse, which is not merely an instrument for the communication of thought. But an occasion for the deployment ... of forces.

It asserts that Signs have a "real" and "physical" connection with things. Signs take part in things, instead of taking their place.

If magic confuses representation with reality, savage philosophy makes representation into reality.

[SCREEN]: Frazer quote

JIM: "Brighter stars will rise on some voyager of the future ... than shine on us. The dreams of magic may one day be the waking realities of science."

[SCREEN]: Wittgenstein quote slide: "When we do philosophy, we are like savages, primitive people"

JIM: Philosophers are comparable to "savages," because they pay too much attention to what words mean, thinking too little about how they are used. Or, too much attention to how they are used, and too little to what they mean. Either way, splitting and confusing the ideal and the "real."

Reality for some is not just worth more than ideality, but is racially and culturally superior to it.

JIM: Splits between the real and the ideal have delegitimized savage philosophy, making it taboo.

Prohibitions against the savage have fueled desires for them. Charged with this magical power, "savage philosophy" keeps coming back, like the ghosts the magician convokes.

Recourse to savage philosophy presents an opportunity: to reclaim a magical criticism that can explain the very real effects created by the discourse of historians, anthropologists, philosophers, institutions, the media. And governments.

[SCREEN]: "CRIMES AGAINST REALITY (bite)"

Jim: But have we gone too far? Can our words—our discourse—have this power, this bite? Some might say "savage philosophy" is guilty of crimes against reality. Guilty! Guilt is knowledge of a debt unpaid, and reality never fails to collect its debts. Savage philosophy persists

because of its utility! But to trade reality on par with ideality is not just bad faith, it's bad business. Not only a logical error, but an economic error.

[SCREEN]: Which errors offer the most when this world has gone savage?

Errors ... Which Errors offer the most advantages when this world has gone savage? [PAUSE]

(slowed down more somber)

The realist in the era of imperialism still thinks as savages do, and what savages do, above all, is to confuse signs with things.

[SCREEN]: The Savage Philosophy of Endless Acknowledgement

JIM: The deployment of forces, fused in continual, endless disappearance. Repeated vanishing. The creation of settler-colonial nation states, fused with their imaginary, conjures realities ... often terrifying realities ... like the reality of our own occupation.

Via it's erasure ... its vanishing... its invisibility ...

There's another example we should consider ... a Sign a little closer to home. You probably see it on a daily basis but have never noticed. [Click]

[SCREEN]: THE NEW YORK CITY SEAL

JIM: The New York City seal.

Images that represent the settlement of this land unconsciously inform our inability to comprehend our settler reality. Have you noticed the seal before?

JIM: Don't the Dutchman and the Idealized Indian look like they could be friends? I wonder if they got along in real life? Do you think that Indian is real or imaginary?

I'm not really not sure ... signs like these conjure reality, national, or local identities, so they're free to make things up as they go along.

Either way ... they certainly seem to represent the entire metropolitan area.

[Seal become animated and audio cue plays]

I'll let the symbol speak for itself.

New Red Order (NRO) is a public secret society that enlists a rotating and expanding cast of Informants. Core contributors Adam Khalil, Zack Khalil, and Jackson Polys, here with Jim Fletcher and Kate Valk, utilize video and performance to create sites of acknowledgment, savage pronouncement, calling out, calling in, recruitment, and cumulative interrogation to shift potential obstructions to Indigenous growth. Works by the NRO have appeared at the Alaska State Museum, Anchorage Museum, Artists Space, e-flux, ICA Philadelphia, Images Festival, Microscope Gallery, MOMA, Sundance Film Festival, Toronto Biennial of Art, Union Docs, the Walker Art Center, the Whitney Museum of American Art, and featured in the 2019 Whitney Biennial.

20/20

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