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Submitted to the National Commission to Investigate the January 6 Attack on the United States Capitol Complex

Tuesday, April 12, 2022 at 2:15 PM

Dear Members of the National Commission to Investigate the January 6th Attack on the United States Capitol Complex:

I, Leslie A. Hahner, submit this statement to the Select Committee to Investigate the January 6th Attack on the United States' Capitol.

I am a researcher who studies disinformation, misinformation, and malinformation (See Table 1). In particular, I am an expert on how visual symbols that travel across social media to create reactionary or extremist outcomes (reactions that seek to undo democratic foundations or replace the current state order). I have been working with researchers in a variety of capacities to understand how both domestic and foreign influence campaigns can shape broad outcomes and specific events.

Term	**Definition**
Disinformation	A piece of information that is a deliberate attempt to manipulate or lie.
Misinformation	A piece of information that is false but is believed by the person or institution/group sharing it.
Malinformation	Malinformation is a reflection of reality but causes harm against persons, institutions, or values.

Table 1. Definitions of Disinformation, Misinformation, and Malinformation

I am the award-winning author of two books and over 20 articles on visual, strategic influence. My early work focused on another volatile time in our nation's history: World War I and the Americanization of immigrants through visual pedagogy (*To Become an American: Immigrants and Americanization Campaigns*, 2017). I published my first research on memes in 2012, and by 2015, I was deeply immersed in the digital networks that share propaganda and influence

strategies. Work in propaganda and defense prepared me well for my second book (with Heather Suzanne Woods), *Make America Meme Again: The Rhetoric of the Alt-right* (2019). That book studied visual and digital radicalization efforts as they related to the 2016 election. I am a featured expert in publications, including: *The Atlantic*, *USA Today*, the *Chicago Tribune*, the *Houston Chronicle*, *The Washington Post*, Salon.com, *Kansas City Star*, and The Conversation, among other locales.

I applaud the work of the J6 Committee as nothing could be more vital than discovering how thousands of US citizens felt justified in attacking the capitol and those trying to defend the capitol, or attacking members of Congress and their staff. At present, while there are a number of security strategies that have been implemented by the Department of Homeland Security (DHS), the National Institute for Justice (NIJ), and Cyber Security & Infrastructure Security Agency (CISA), many of these efforts have been slowed for a variety of reasons. Those reasons include polarization in Congress and in the citizenry, lack of funding, and a focus on media literacy programs over strategic defense initiatives (meaning: teaching users resistance strategies rather than systemic operations).

Having studied the nature of foreign and domestic influence campaigns, this statement will focus on the role that visual symbols and aesthetics play in digital infrastructure. That is, I want this statement to reflect and explain how these forms of influence work, and how they can be used against a nation of people. I want to especially note that I am not interested in blaming any particular political party. While some bad actors have been in a political party, the nature of digital, symbolic influence today is far messier and should focus on tactics.

In the past, visual symbols were influential because they may have helped individuals buy into a cohesive ideology. For example, during World War I and World War II, broadside posters helped to build national identity and to encourage individuals to adopt democratic ideals. Uncle Sam, as one brief illustration, was used as a mythic hero from the war of 1812, but later became synonymous with either military recruitment or patriotic emotions.

Today, visual symbols that circulate online operate differently than earlier forms of propaganda. Given the nature of how these terms (See Table 1) have been defined, researchers have often turned to media literacy curriculum. Such a move is not unprecedented. After WWI, the Institute of Propaganda Studies taught the seven strategies of propaganda, including glittering generality, testimonial, bandwagon, etc.[1]

Yet, the nature of visual influence today is different. That is, the replication and circulation of certain images (e.g., memes, infographics, photoshopped images, etc.) may fit into the definitional categories above (See Table 1), but does not explain the reason why these visual symbols influence users. As a case in point, a recent essay of mine focused on the film *Black Panther*.[2] As I was sitting in a Central Texas theater, I overheard a man behind me disclose (during the ending of the film) that "that's why a race war is coming." I was alarmed at how a

[1] Sproule, Michael J. (1997) *Propaganda and Democracy: The American Experience of Media and Mass Persuasion*, Cambridge University Press. ISBN 0-521-47022-6

[2] Hahner, Leslie A. and Scott J. Varda (2020). "Black Panther and the Alt-right: Networks of Racial Ideology," *Critical Studies in Media Communication*, 37(9): 1-15.

man could watch a film like *Black Panther* and come to such an opposite conclusion. The essay that emerged from that interaction studied how a meme, see below, was used to spread a rubric for viewing the film. The tactic at stake from reactionary groups demonstrated a dramatic shift.

Previously, for example, disgruntled Marvel fans used Rotten Tomatoes and other reviewing sites to swarm and downgrade the film. When *Captain Marvel* was released, Brie Larson, the main character, was viciously attacked and had to develop a strategy for personal protection.[3] These types of review-bombing or swarms are regular. But, with *Black Panther,* the tactic changed. Instead of swarming the reviews, selected reactionary individuals and groups created new rubrics through which to see the film as reactionary and anti-democratic. In particular, ways of reading the film as reactionary and possibly accelerationist (meaning seeking world changing ends, such as civil war or global war) emerged and circulated across the interconnected web of sites that support such views. The man behind me in Central Texas was just repeating the bit of information he may have seen on reddit, 4chan, and 8chan, as well as in the *National Review*.

Figure 1. Black Panther is Alt-right

Repetition is key to current radicalization efforts. Repetition of certain symbols, phrases, and even memes creates the conditions of radicalization. Those conditions are key to the events of January 6, in that researchers have shown the "sound bites" that rioters used that were repeated across digital networks of radicalization (networks that traffic heavily in dis, mal, or misinformation).[4] For example, Patriot Front actors were seen on camera using QAnon soundbites to encourage less radicalized actors to storm the capitol (e.g., Whispering in the ear of middle-aged women, "Where we go one, we go all"). Researchers have also demonstrated that visual symbols were key to this radicalization process. Such visual symbols—including memes, flags, and slogans, etc.—circulate faster on many platforms. In fact, algorithmic platforms are designed to make such images spread farther and faster than text messages. But, what is clear from recent research is that there is a point at which the repetition of the message shapes how users speak and act in relationship to political events. That is, disinformation is not simply a one

[3] Abed-Santos, Alex (2019), "How Captain Marvel and Brie Larson beat the Internet's Sexist Trolls," *Vox.com*, March 11, https://www.vox.com/culture/2019/3/8/18254584/captain-marvel-boycott-controversy.
[4] Hahner and Varda, "Black Panther and the Alt-right." Holmes, Jack (2021), "Listen to the Crowd in this Clip from January 6," *Esquire*, July 21, https://www.esquire.com/news-politics/a37091791/january-6-video-crowd-chant-capitol-riot/,

and done affair. The true nature of disinformation, or even malinformation, is that its repetitive nature can shape thinking and actions, sometimes without conscious effort on the part of users.

The spread of such messaging from digital platforms to on-the-ground efforts is worth noting. As a case in point, the flags seen during the events of January 6 spread from online disinformation to the capitol and later to homes, cars, and other material sites. For just one brief example, I point to the Pine Tree flag (See Figure 2). The symbolism of this flag is much older than the Christian Nationalist extremists who use it today. But, that history is significant to the spread of this flag and its image. Ishaan Jhavari, a fellow at the Tow Center for Digital Journalism at Columbia Graduate School of Journalism, explains that while there were many reactionary flags, and Trump flags at the events on the capitol, the Pine Tree flag was a prominent symbol. The flag dates back to the revolutionary period as an emblem of fighting against tyranny. Today, the flag has new significance. As Jhavari writes, "As of 2013...the flag was adopted as the emblem of South Carolina-based preacher Dutch Sheets' to install radicalized Christians in public office across the U.S. The initiative is aptly named, 'An Appeal to Heaven.'"[5]

Figure 2. Flags at the Capitol Protest. Source: Nina Berman

Jhavari developed an app, entitled VizPol, to help journalists detect the meanings of such symbols. He connects the popularity of this flag to Dutch Sheets, a minister in South Carolina, who has used social media platforms to re-signify what the flag means. Sheets has largely used Twitter and Facebook to post images of the flag at various state capitols or at historical American sites. Even as early as 2015, sympathizers were posting images of the flag at various government sites (See Figure 3). The circulation of the flag in this manner was a purposeful attempt to change the meaning of the flag. By January 6, 2021, the flag stood for those who are "gathering a network

[5] Jhavari, Ishaan (2021). "The Pine Tree flag: How one symbol at the Capitol riot connects far-right extremism to Christianity," February 24, Medium, Available at: https://towcenter.medium.com/the-pine-tree-flag-how-one-symbol-at-the-capitol-riot-connects-far-right-extremism-to-christianity-f02314a5f759.

of believers to serve Christ in public office."[6] Yet, the emblem means a little more than that. The flag is a call for revolution—it calls for believers in Christian Nationalism to overthrow liberals who are equated with Satanic influence. As stated by Andrew Whitehead, an expert on Christian Dominianism, "Christian Nationalism really tends to draw on kind of an Old Testament narrative, a kind of blood purity and violence where the Christian nation needs to be defended against the outsiders."[7]

Figure 3. Sheets' supporters photographing themselves with the flag outside the Missouri State Capitol. Source: Twitter

Even over 18 months later, the flag still carries a connotation of intimidation and revolution. It has continually been spread by Sheets and other extremist Christian Nationalists. If you drive throughout the South or Midwest, it is easy to spot this flag being flown on properties or vehicles—and sales sites are frequent. For example, I recently saw this flag flying over a farm near Corpus Christi and upon my return to Waco, saw it being sold at a roadside stand in rural Texas. The circulation of this flag is not an accident. The circulation of the flag from Twitter and Facebook in 2015 to protestors in 2021 and rural sites in 2022 shows how successful the resignification of this flag has become. It is no longer just connected to Sheets' church; it has become emblematic of the battle of good over evil, with such reactionary groups assuming that liberals and progressives are inherently evil, or of Satan. In this way, circulation of visual

[6] Ibid.
[7] Ibid.

symbols creates ways of thinking that become repeated over time, generating cultish devotion to reactionary and anti-democratic goals.

Other visual symbols that circulated on January 6, as well as before and after, operate as a proof of concept. Proof of concept strategies are used less to indoctrinate followers but rather to generate a backlash that "proves" the supposedly inherent fascism of liberals and progressives (or opposing political groups). In 2017, one of those proof of concepts was a poster developed by Turning Point USA, Patriot Front, and many other reactionary groups. The poster was a simple, black and white 8.5 x 11" document that read "It's Okay to be White."[8] The poster was placed largely on college and high school campuses, baiting university and educational administrators to respond. That response was anticipated so that public figures, e.g., Tucker Carlson, could use the proof of concept to demonstrate that liberals were "going after" white people.

At the events of the capitol, the guillotine fashioned for Vice President Mike Pence, the words used on stage shortly before the riot, and more, were proof of concept strategies. But, this time the goal was two-fold. First, these strategies radicalized audience members. Second, the goal was to show how "ridiculous" liberals were to take such threats seriously. President Trump suggested that the guillotine was just a joke, even as protestors storming the capitol were looking to hurt Vice President Pence. In this way, the goal was not to simply radicalize sympathetic audience members, but to anticipate how the media will frame the concern, and how to reframe the deadly events of January 6 as simply a "protest," with liberal backlash as the "proof" that polarization is the key issue, not radicalization.

Circulation, repetition, and proof of concept are just a few of the visual strategies that were present at the events of January 6 on the capitol. But, these tactics continue in both global warfare and by accelerationists and reactionary groups. Meaning, these tactics should be studied in greater detail because they will continue to be a problem that operates beyond political affiliation.

For example, I draw attention to certain Instagram accounts that traffic in Cottage Core (a way of romanticizing prairie life as the true American Spirit), or Cryptofascism (a belief in technological CEOs as inherent leaders), or accelerationist themes (that the world is ending and it must burn). Here, the circulation, repetition, and proof of concept tactics are used together to create broader identification with "failed state" narratives and anti-democratic ideals. In the images below, Fascwave is advertised (in the Westhetica Manual; attached as a pdf) as an aesthetic that can gather together many of the symbols and values that broader accelerationists aim to spread. Much of these aesthetics (see Figure 4) are used to show that the US has reached the end of its dynasty, that White Supremacy should be the rule of the land, and that Western values are key to the next dynasty to take place in this land.

[8] Woods, Heather Suzanne, and Leslie A. Hahner (2019). *Make America Meme Again: The Rhetoric of the Alt-right* (New York, Peter Lang).

Figure 4. Image from Westhetica Manual

As in the images in Figure 4, the goal is not to immediately generate devotion to an ideology, though that may come. Instead, aesthetics and the circulation of such imagery is to recruit young people (as young as middle-school-aged) to believe in anti-democratic and reactionary thematics. Repetition of these values is key to indoctrination, which is why young people and children are the primary targets.

These strategies are not limited, of course, to the United States. Nearly every major, industrial power has had to grapple with these tensions. For example, Ukraine soldiers were spotted with Neo-Nazi, and even accelerationist symbols on their uniforms (see Figure 5). Russia used those images as a "proof of concept" to demonstrate that Ukraine was overrun with reactionary groups, and that it needed to invade.

Figure 5. Use of Nazi insignia on Ukraine Soldiers
contrasted with the same insignia from the Westhetica Manual.

Put simply, these symbols hold significance beyond particular political parties. Accelerationists, reactionary groups, and other bad actors who exist nearly beyond political spectrum ideology are aware of the power of aesthetics. The Westhetica Manual, for instance, offers specific instructions on how to spread such imagery. Importantly, the spread of that imagery is key to the adoption of "failed state" narratives, even by unwitting groups.

For instance, the United Methodist Church (of which I am a member) has unwittingly adopted similar aesthetic styles. Importantly, the adoption of those styles speaks to traditionalist themes and even "failed state" narratives, obliquely but as a way to pull people closer to the church (see Figure 6 below).

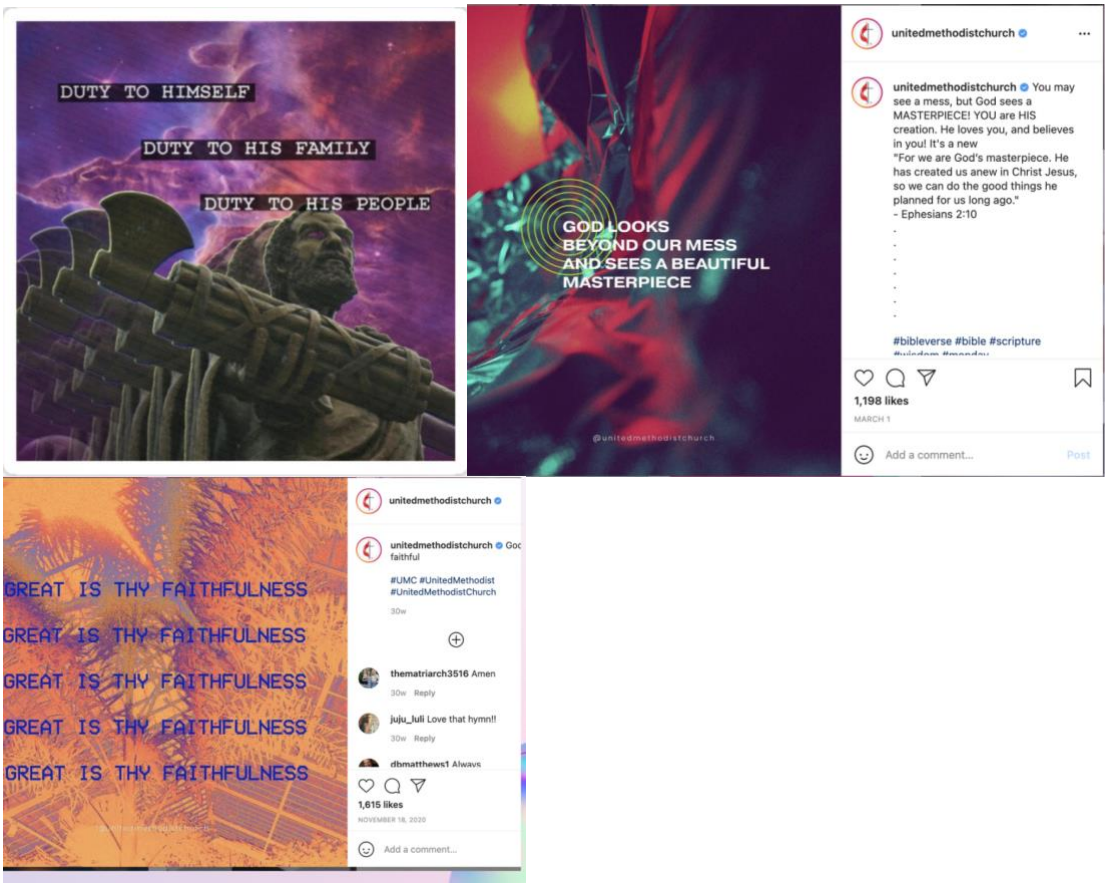


Figure 6. Images from the United Methodist Church that traffic in reactionary aethestics and promote traditionalism.

Importantly, the unwitting use of such aesthetics is key to the proliferation of accelerationist narratives and strategy. It is not the case that the United Methodist Church is embracing anti-democratic ideals, but the lure of traditionalism is used by this organized religion to bring people back to its dwindling pews. But what is key about this tactic is that it often operates on a premise of a "failed state" narrative, a story that is particularly useful to those who would seek to undo democratic ideals and facilitate an accelerationist revolution.

Similarly, these actors are not confined to the United States. These influence campaigns and aesthetic strategies are used in global warfare, in domestic warfare in foreign nations, especially NATO members, and more.

In summary, paying attention to the

- Circulation
- Replication
- Proof of Concept

tactics of aesthetic influence is key to understanding how disinformation works today and how the events of January 6 unfolded as they did.

Conclusion and Recommendations

This brief statement has attempted to show how the circulation, repetition, and proof of concept tactics (as just three brief examples) contributed to the events on the capitol on January 6. It has also extended these insights to the present, to demonstrate that studying such visual and aesthetic tactics is key to national security and global warfare.

My expert recommendations going forward are as follows:

- Training law enforcement (including the DHS, CISA, CIA, and FBI, as wel as military personnel) to recognize aesthetic tactics and to expand the rubrics for understanding. At present, textual narratives are privileged in algorithmic investigations, often allowing skilled investigators to miss the role of aesthetics.
- Focusing on the tactics at play rather than a particular political party or ideology. Naming and identifying these tactics has long been central to anti-propaganda efforts. We need renewed dedication to such goals.
- Training and development of digital resources to study the effects of "failed state" and traditionalist thematics as they may facilitate a civil war or global warfare.
- Using new applications and software systems that are trained to recognize imagery, e.g., the VizPol app developed at the Tow Center, or the work being conducted by the NIJ in gaming studies. As just one case in point, Roblox and Minecraft are key recruiting sites for children such that underage users can adopt radicalizing imagery by middle-school.
- Increasing funding for the NIJ, DHS, CISA, and affiliated programs to help invest in counter-radicalization strategies.

I thank the committee for their time and work. I am always ready to help experts understand more fully the role of aesthetics and the broader tactics that may play a role in polarization and/or radicalization.

W E S T H E T I C A / F A S H T H E T I C

[Pan-Europeanism - we are all sons of either Romulus, Clovis, or Alaric]

>What is the artistic movement attached to the alt-right, or rather what artistic style should be applied to the alt-right in order to give the movement a greater sense of cohesiveness and consistency in a visual sense?

It's some kind of synthesis of Traditional form and post industrial disillusionment of the human condition, but in a way that embraces this existential pain in a surrealist fashion.

The retro-future theme fits surprisingly well with fascism. Despite accusations of it being reactionary, it has always had a "pushing forward to the future" vibe to it, hence the heavy emphasis on scientific progress and the abandonment of outdated systems like monarchy you typically see out of traditionalists and reactionaries. The only reason people accuse it of being a conservative ideology is because it chooses not to abandon the nation's cultural values, but embrace them instead. We've just become so accustomed to "progress" being a liberals wet dream that we forget what true progress is about.

I feel that if we understood and revered greco-roman appollyonic aesthetics, understood that art deco was the last sincere and healthy artistic movement, and occupied and controlled vaporwave from that vantage point of greco-roman -> art deco -> vaporwave -> anti-degenerate aesthetics, we'd have something like a movement with integrity.

The potential with these orthodox styles is that they might appeal to the more Bohemian type of people who would otherwise go on to become hippies and hipsters. They could be drawn in by the aesthetics and then get redpilled with incremental exposure to the ideas of the alt-right.

It's important to note that, too much classicism and the images could look like they belong in a museum, and too much contemporary design and the sense of what the movement seeks to return to is lost. It's striking a balance between the forward- and backward-looking.

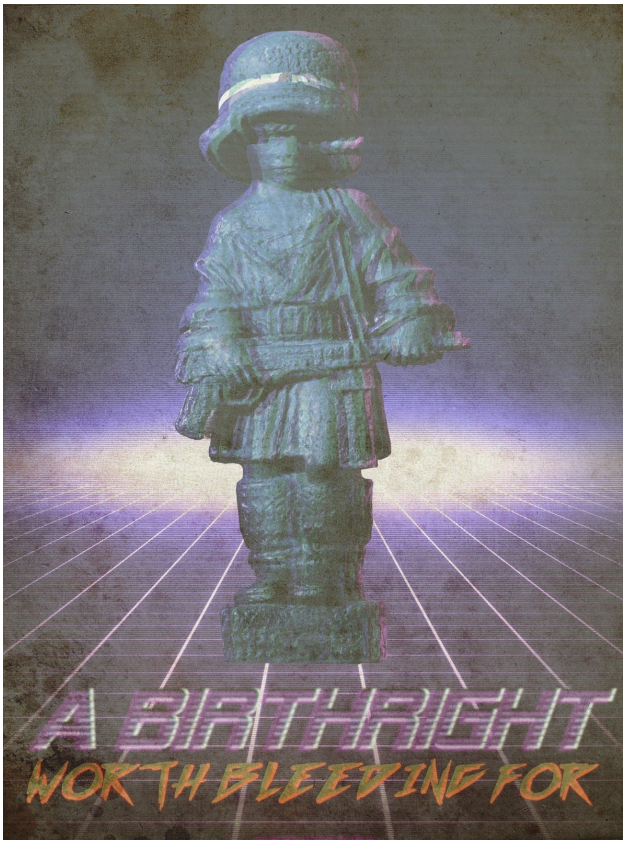
>*This is about synthesizing existing styles to match our purposes, not simply replicating them.*

It's about wanting to dial back "progressivism" to more traditional ideas. The statues convey that. However the -wave aesthetic helps put "going back to the past" in perspective for modern people. The 80's/90's are a "modern past" that the common people alive now can mostly relate with. If it was all just classical art, people would write off the movement as unreasonably "ancient" and pretentious.

Its also about reviving a sense of history and the mere brute fact of our heritage. It's completely obscene how ignorant supposedly educated people are about the past, how little sense of history, the extent of the disconnection. Jihadis who blow up our airports

reference crusader battles that happened 800 years ago in their tirades but modern west has no sense of being connected to anything outside of living memory. we're captive to "presentism" and the concomitant mental febrility, paralysis and stupidity in the face of threats. You see this in libs being unable to make comparisons to anything beyond WWII or harry potter or whatever shit low-middle brow TV show they happen to be watching.

This a writer for the New Yorker, allegedly america's premier literary magazine. what a fucking joke.



V A P O R W A V E HISTORY & FUTURE

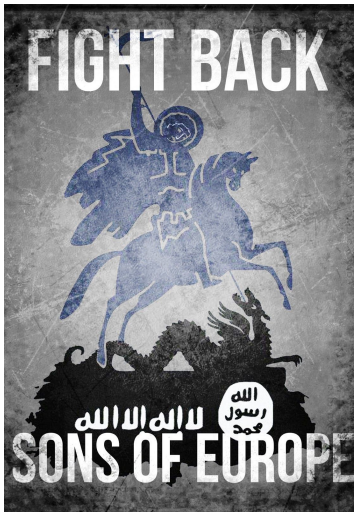
Vaporwave began with a sort of post-ironic anti-consumerism bent, which lines up vaguely with what we are after (authentic identity and culture based on kin, not on (((commodified))) neoliberalism). It is a parody of consumerism, but it's also a nostalgic celebration of it. Vaporwave is both the realization that consumerism isn't everything and the celebration of the pleasures of consumerism. The "-wave" aesthetic will continue to transform and morph into ever more novel concepts depending on our memes. This isn't a rejection of the classical but this music and overall a e s t h e t i c appeals to our kali yuga age.

Over time, we will develop that perfect mixture of classical and modern. Right now we are merging the 80's with Roman sculptures but eventually we will find unique elements that give 80's art vibrance and connect it with the present day.

ON MODERNISM

Modernism sprouted from the Bauhaus, a german design school that was pretty fucking much the frankfurt school for design. most of what they created was distasteful and existed in a cultural vacuum, this was post-war germany and they had nothing to celebrate like chicago did.

In order for our shared vision to fulfill its highest expression of honesty and power it needs to carry the scars of postmodernism. To attempt to push away and forget about the damage it has wrought on our culture is to cast away anything that might be salvaged from that colossal waste of time and human energy. I believe that vaporware does this somewhat by mocking a postmodern aesthetic. Probably humor/mockery is a good way to carry those lessons with us.



COMMON THEMES

greco-roman
80's retro neon vibrancy
postmodernism & distinct irony
deliberately crude & DIY(similar to the aesthetic of MDE)
futuristic themes with classical greco-roman base
emphasis on aesthetics helps separate the notion of white identity from fat spergs/skin heads and dorky cuckservative stiffs in order to gain wider appeal
VAPORWAVE - youtu.be/pp1NWRDl0pI & synthwave - megadrive.bandcamp.com/track/crimewave-2 / megadrive.bandcamp.com/track/dataline-2 & whatever GESAFFELSTEIN is.
avoid anime unless you're really into it(not a marketable aesthetic, too cringe for normies)

MEMETIC WARFARE

What is it that separates our memes from normie ones? The normie creates a quick giggle, superficial and empty. Equivalent to a Big Bang Theory episode. What makes ours last and transform forever? Truth, to be quite entirely honest with you. Truth is permanent. Aesthetic ideals are permanent. A more transcendental truth, not what it feels like 'when u nut but she keep succin'.

//RULES OF MEMETICS//

>useful and reusable - like "i'll be back"
>pattern recognition
>break and remix of pattern

>Why be so obsessed with aesthetics? What are you, a faggot?

There are certain things that people respond to on a physical level, that are much more powerful than intellectualizing. The language of our mythology is part of the structure of being, of reality, and OUR reality as European peoples, genetically and culturally distinct from others. Part of the deal with all the classical art/myth references in vape wave is that all of those old ideas and forms are still alive and in us, they just have to be seen in a new light. The gods never went anywhere. The son must revivify the father.

Some say that an appreciation of the arts is the beginning of wisdom. I think that in order to control ideas, you have to be aware of some of the unconscious, archetypal, symbolic effects of various forms. you need to have a lucid awareness of why it's important to use red here, instead of blue, for example: what red means compared to blue, why a line should be drawn at one angle rather than another. these are something like sub-memes, memes that people don't interact with consciously but which impact their behavior. Corporate elite have this down to a literal science, and there's a lot of information out there worth studying. anyone interested in this would do well to obtain a torrent of all the fortune 500 company fonts and logos, and browse through them.

QUICK GUIDE

>be you, polack on pol
>cut the fucker out and paste him on new canvas
>duplicate the fucker like 5 times or something
>colorize the layers in a variety of neon colors
>mess with blending mode and opacity while slightly changing the placement of the bottom layers to create the ghost sensation
>use render - fog and neon color the fog
>when you have the correct fonts don't just use them in their own layer, but go to create - logo and pick neon
>right what you want and the color and a new thing will be created

//NEON TEXT//
>filters > blur > gaussian blur (default is 5 and that's usually fine)
>colors > curves > set channel value to ALPHA
>make line more vertical until the text becomes round
>layer > layer to image size

>filters > alpha to logo > neon
>choose color & set effect size to 23 (effect size depends on size of text, more for big text, less for small text)
>photoshop version: youtu.be/mMpk_bk1L0I

//SCAN LINES//
>filters > distort > video

//DARKER SCAN LINES//
>new layer
>bucket fill black entire layer
>filter - distort > erase every other line
>photoshop version: photoshopcafe.com/tutorials/scanlines/scan.html
That's all you need to get started. You'll be able to figure out the rest through trial and error.

FASHY PHRASES (bold = new as of **1/21**)

//Jonathan Bowden//
>to read about your own culture is a revolutionary act
>liberal ideas are untrue to nature
>Liberalism is moral syphilis, and I'm stepping over it.
>Belief is not a narrowness.
>become who you are
>people are unequal
>right-wing beliefs are about inequality
>Nature will destroy you.

//Julius Evola//
>Ride the Tiger
>Men(Memes) Among the Ruins
>Revolt Against the Modern World

//Enoch Powell//
>rivers of blood

//Peter Hitchens//
>A Godless world is a howling wilderness

//John B. Calhoun// (mouse utopia experiment)
>behavior sink
>the first death

//RamZPaul//
>diversity lead to death, first spiritual then physical

//Jonathan Edwards//
>The Wrath of God burns against them

//Alfred Nobel//
>contentment is the only real wealth

//Unsourced/Anonymous//
>Raison D'être: Identitaire
> Identitaire (French for identitarian, see Generation Identitaire)
>responsibility is fascism
>lions and men make no compacts
> <<REW
>chaos was the law of nature, order was the dream of man
>strive for the ideal
>Thymos (manliness, virility, will in greek)
>Aim for Greatness
>Strive for Virtue
>Compete, Achieve
>They won't stop at Rhodesia
>Once you fight back
>duty is the essence of manhood
>(country) | no country for islam
>preserve the STANDARD
>secure your homeland
Rhodesia is gone forever
>arrow of hostility
>make civilized the mind, make savage the body
>Arete (ἀρετή - greek for moral virtue)
>Malthusian edge/spectre/check
>disunion by force is treason
>revolt with style
>Surf/Ride/Swimming etc the Kali Yuga
>Better dead than red
>Revere the local, Reject the global
>The ride never ends
>You must
>Fascism is sexy
>We walked in line
>The way of life
>Got mit uns
>Axis love (jp/de/it)
>We are back
>We have passed

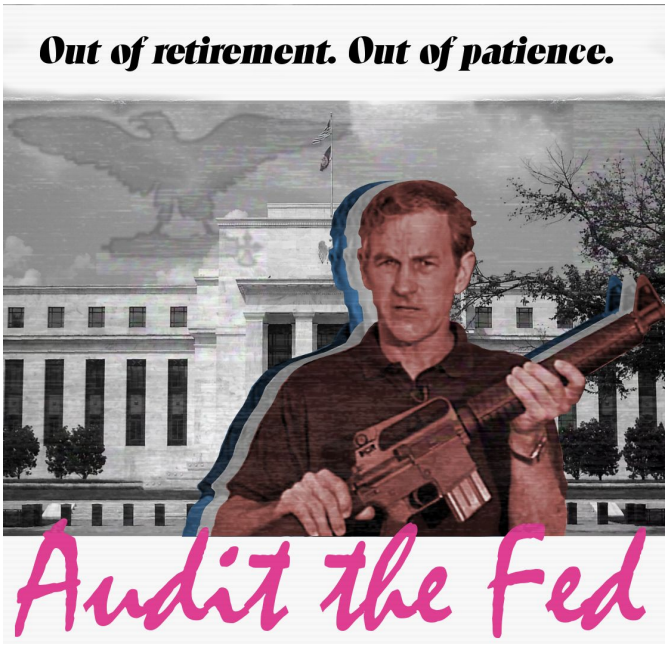
>Fascists do it better
>No future for democracy
>FCKRFGS
>Optimism is cowardice
>Democracy isn't working
>Honor is the morality of superior men
>Be man among men
>Are you ready to be liberated?
>Generation of revenge
>Fascist youth / Since 1919
>The third way
>The sun will rise and we will try again
>War is coming
>He knew (Evola, Jünger, Spengler, Dominique Venner etc)
>the West is dead, long live the west
>soft people make soft targets
>take back our future
>morality is counter culture
>reject decadence - embrace hardship
>the greatest modern contrarian is the traditionalist
>(in a world gone mad) righteousness is rebellion
>defy convention - embrace tradition
>our birthright is not for sale
>equality is a false god
>revolt against the modern world.
>respect who you are
>cast off your ties
>western rebirth
>embrace your culture
>the fall of (city), (((they))) will not stop
>(city)'s burning
>You are either the biggest problem or the final solution
>We are not oxen
>Cultural Marxism is the monster in academia's closet
>be kind, please rewind (pro-family propaganda)
>no safety in diversity
>diversity means death
>multiKULTi
>multiculturalism is the death of all cultures
>liberalism is enforced mediocrity
>a cure for the modern mania
>fashy feels right
>melting pot - boiling point (cultural enrichment if you catch my drift)
>dire consequences

>a birthright worth bleeding for
>when the west began to hate/when the saxon began to hate
>Right-wing meme machine
>Civilians are born, Citizens are made
>Rights without responsibility damn us all
>obfuscated truths must come to light
>Fools deny the existence of predators until there are wolves at the door.
>we've been lied to
>not all men are created equal
>fashy saved the west

FONTS

AXIS - behance.net/gallery/17890579/AXIS-Typeface
outrun future - dafont.com/outrun-future.font
outrun summer
Century Gothic - ttfonts.net/font/9410_CenturyGothic.htm
Nu Century Gothic - dafont.com/nu-century-gothic.font
endless bummer - behance.net/gallery/25209871/ENDLESS-BUMMER-HAND-DRAWN-FONT
Streamster
lazer84
Razor
Alien Encounter
Mistral (the drive font)
Good Times - dafont.com/good-times.font
Still Time - dafont.com/still-time.font
Futura LT - pirateproxy.vip/torrent/8693879/Modern_fonts_-_Helvetica__Futura_and_Arial
VCR OSD Mono - dafont.com/vcr-osd-mono.font

VARIATIONS ON A THEME - BY COUNTRY



The image on the Left is an awesome 80s blood dragon look that fits Trump and **America** perfectly.

Britain's should be cozy, traditional and cheeky. Basically a pint with nigel farage, phil harding and afternoon tea with marine.

Germany should be subtle so as not to alert (((critics))). I don't know how to change it for Germans other than photos of grandparents and having to wait until everyone else is uncucked so as not be "liberated". Something as tame as (Left) with just a reference to Evola's book is cool and might get a few people to Google the phrase and (Right) could bring a warranted sense of worry for the future.

Nords should adopt cozy, traditional and clean looks. Like a volkisch futurism.

Leafs are fucking hopeless because their culture died with the Red Ensign. Now they think shit coffee, zaney flavoured chips and hockey are the be all end all.

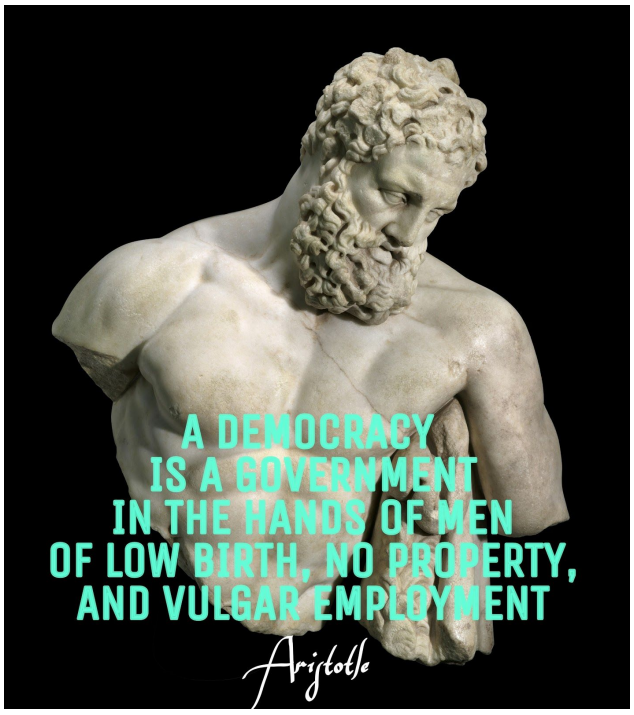
Mediterraneans should go with history, family and happiness. They'll be fine.

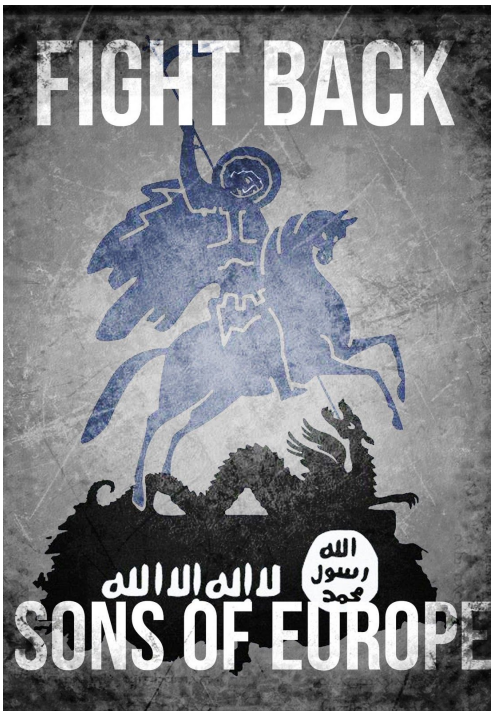
France needs to embrace its romantic image, traditional family the same as with Germany, grandparent photos and memories of past glories.

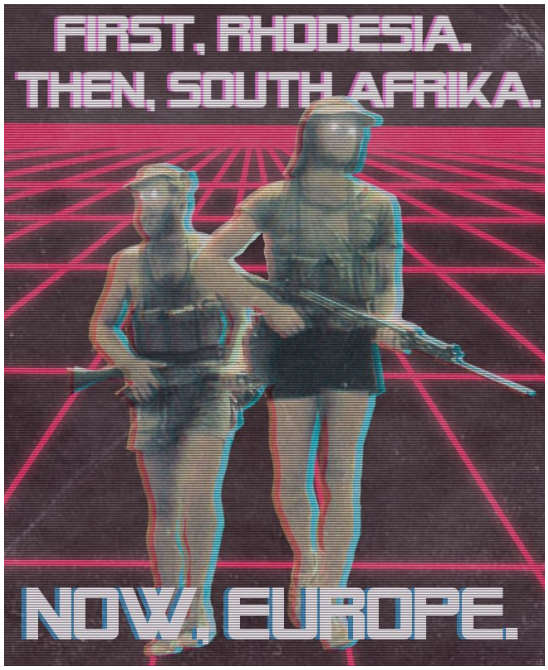
AND FUCK LEFTISTS

Obviously. Here's some more eye candy and a few links to archives of a few creators images.
neon-degrelle.deviantart.com/gallery
naturewilldestroyyou.deviantart.com/gallery
embrace-tradition.deviantart.com/gallery

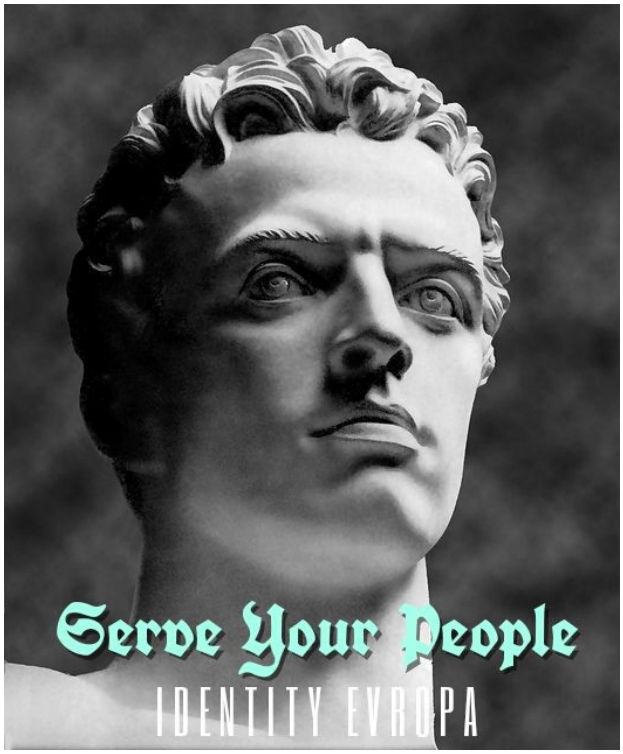
Shaun King Is A
FUCKING
WHITE MALE

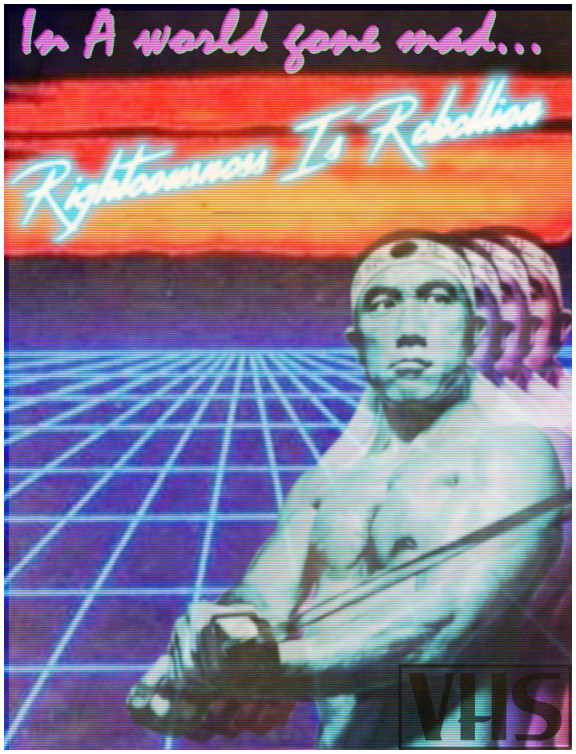

A DEMOCRACY
IS A GOVERNMENT
IN THE HANDS OF MEN
OF LOW BIRTH, NO PROPERTY,
AND VULGAR EMPLOYMENT
Aristotle


FIGHT BACK
لا اله الا الله
الله
رسول
محمد
SONS OF EUROPE


FIRST, RHODESIA.
THEN, SOUTH AFRIKA.
NOW, EUROPE.

GOTT MIT UNS

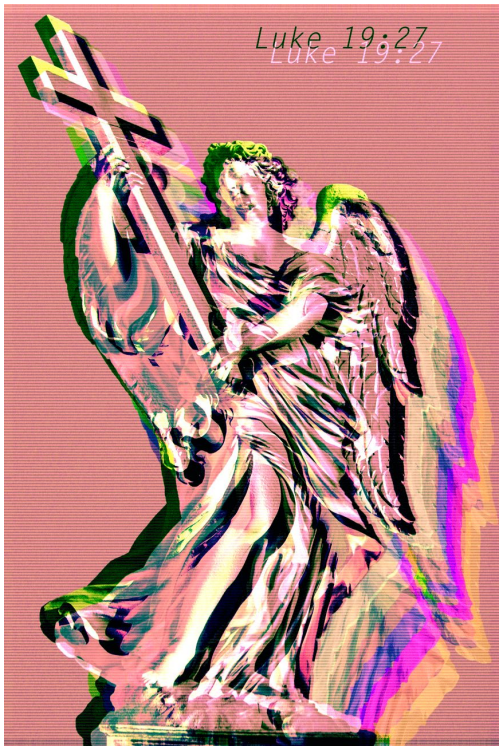

Serve Your People
IDENTITY EVROPA


In A world gone mad...
Righteousness Is Rebellion
VHS

MEDIA
RACIST
HOW PROGRESSIVE

TO READ ABOUT YOUR CULTURE
IS A REVOLUTIONARY ACT

YOUR
DAUGHTER
A NECESSARY PRICE
IN THE FURTHERANCE OF MULTICULTURALISM

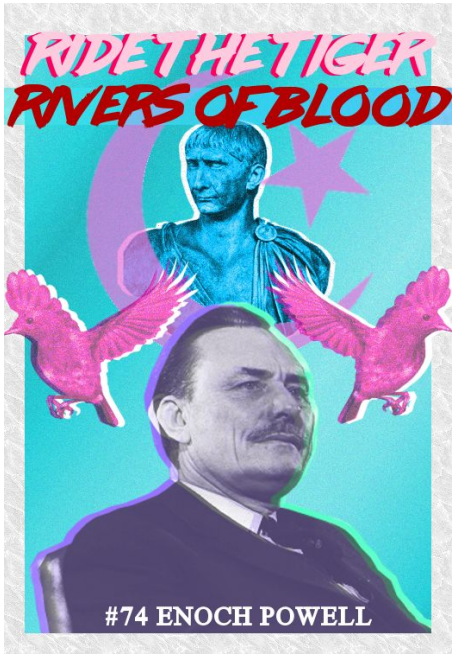

Luke 19:27

Radical

WE WILL NO LONGER
SURRENDER THIS COUNTRY
OR ITS PEOPLE
TO THE FALSE SONG OF
GLOBALISM

PRESERVE
THE WHITE RACE

REJECT
YOUR SENSE OF INJURY
AND
INJURY ITSELF
DISAPPEARS


RIDE THE TIGER
RIVERS OF BLOOD
#74 ENOCH POWELL

RIDE THE TIGER
A GODLESS WORLD
IS A HOWLING WILDERNESS
#26 PETER HITCHENS

STAND YOUR GROUND

WE HAVE SUCH PROGRESSIVE
SIGHTS TO SHOW YOU

TRUE TO CAESAR
DEGENERATES LIKE YOU
BELONG ON A CROSS

IN THE DYSTOPIAN RUINS OF THE CURRENT YEAR
MEMETIC WARFARE RAGES ON
FASHIONISTA
VHS

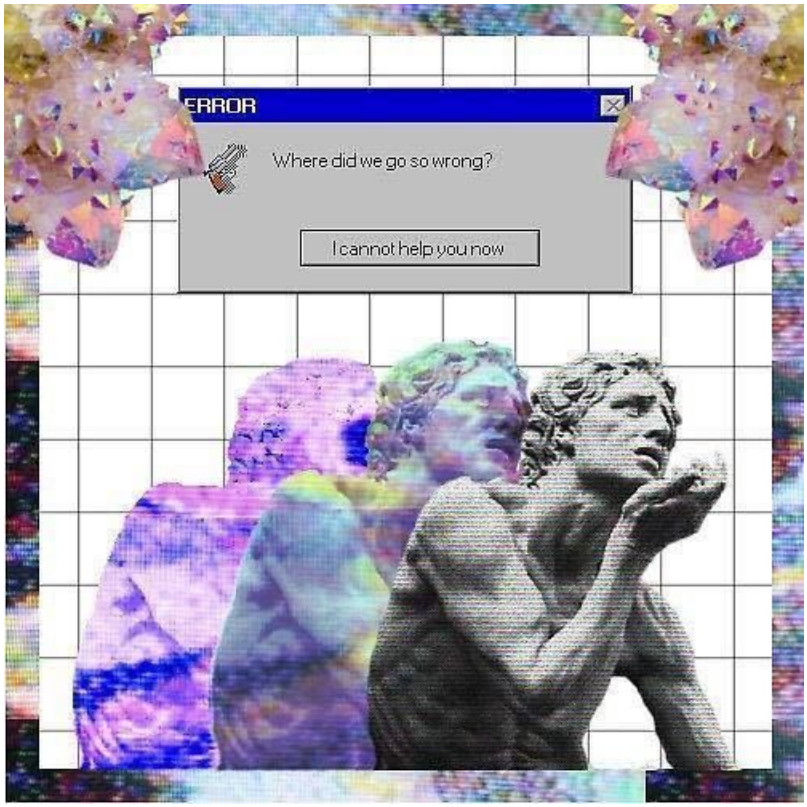
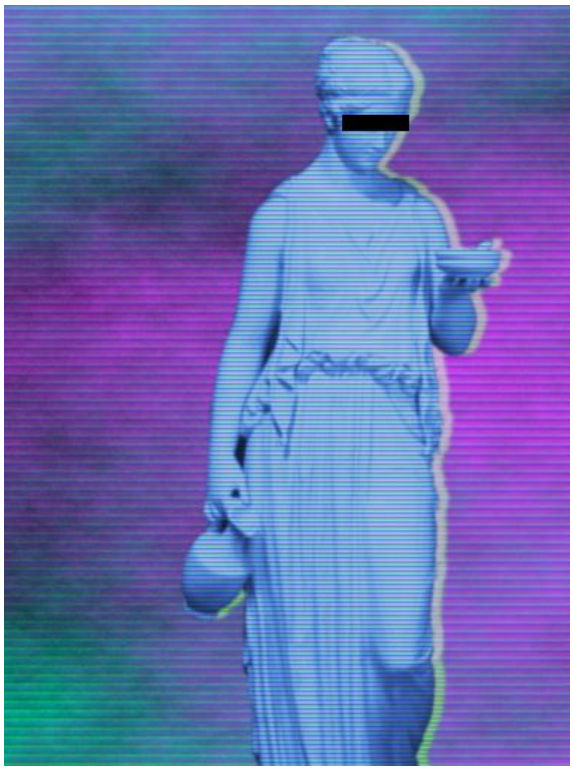
AMERICA IS NOT FOR SALE

YOU ARE
FAKE NEWS

MELTING POT
BOILING POINT

RIDE THE TIGER
NATURE WILL DESTROY YOU
#3 JONATHAN BOWDEN

REMOVE KEBAB


ERROR
Where did we go so wrong?
I cannot help you now