

Global Intelligence Disclosures On The Orwellian New World Order

GLOBAL WATCH WEEKLY

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Dark Art

When Art Is No Longer Just Art



GLOBAL WATCH WEEKLY

The Global Watch Weekly (GWW) is committed to providing disclosure on political, social, economic and technological events which are leading the world into a biblically prophesied Orwellian nightmare. It is a free online magazine, which goes out to thousands of members world-wide. There have been over 190+ GWW editions issued all justifying the Bible as an inspired authority on mapping out proof of a coming one world government agenda, which will ultimately be overthrown through the establishment of God's messianic kingdom.

The ultimate aim of the Global Watch Weekly is to show that despite some scathing attacks over the last few decades on the authenticity of the Christian faith, that the Bible still stands as a dominant inspired book which makes incredible and pinpoint prophecies about the end times which are being accurately fulfilled in our life time.

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INTRODUCTION

Dear Global Watch Weekly Member

In mythology, medieval literature and occultism, the language of the birds is postulated as a mystical, perfect divine language, green language, adamic language, Enochian, angelic language or a mythical or magical language used by birds to communicate with the initiated.

This explains why Pam Grossman called her exhibition “*Language of the Birds*,” which was on view at New York University’s 80WSE Gallery last year.

“We use [occult] to reference revealing things that were hitherto unrevealed,” Grossman added. *“More specifically, in the context of the show, it really is about magic, using ideas of symbolism and ritual and intention to create actual change in the material world.”*

“Language of the Birds” features artists historical and contemporary, whose work converges at the nexus of the real world and one potentially beyond, beneath, or humming all around us. “The featured artists are trying to translate a spiritual experience into art,” Grossman continued. *“They are often pulling from a similar box of influences — Kabbalah, alchemy, hermeticism, Tarot — pulling on threads from different mystery schools and mystic and mythical systems.”*

Grossman, who ten years ago created the blog Phantasmaphile, which focuses on esoteric and fantastical matters, has been invested in supernatural matters for far longer. *“I’ve been interested in magical things ever since I was really small,”* she said. *“I loved anything having to do with mythology and fairy tales — things I think a lot of kids are attracted to. That developed into me doing imaginative rituals and ceremonies and drawing pictures of magical creatures. As most people get older, they seem to grow out of that phase, but I just went deeper.”*

Unfortunately for society Grossman is just one of many recognized artists who are combining art with all manner of demonic influences to shape popular culture and human society.

In this edition of the global watch weekly we look at several examples of where art is being used as a medium to convey significantly depraved themes which originate from the pit of hell. Unfortunately we are now living in a world which has so much strayed from God that these themes which would have in medieval times been a justification for being burned on a stake (due to perceived association with witchcraft), are now being accepted in modern society as the norm.

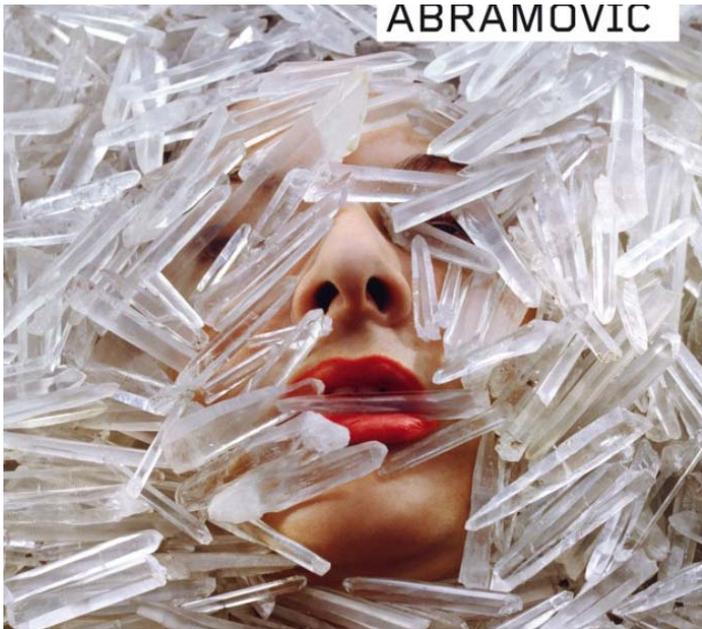
Enjoy (but please be aware these subject matters are graphic and disturbing).

Rema Marketing Team

DARK ART

MARINA ABRAMOVIC

There is a spiritual sickness that runs through a certain segment of the upper class. Every now and then a story manages to break through, reporting dark deeds by wealthy and powerful people against young and helpless victims. This privileged class was referred to by the late investigative journalist David McGowan as The Pedophocracy.



However what is apparent in modern time is the way in which art and fashion has attempted to desensitize the return of paganism, the creation of neo-paganistic rites, and the mainstreaming of Satanic practices

Marina Abramovic is world-renowned. Her work supposedly explores the relationship between performer and audience, the limits of the body, and the possibilities of the mind. Active for over three decades, Abramović has been described as the "grandmother of performance art." She pioneered a new notion of identity by bringing in the participation of observers, focusing on "confronting pain, blood, and physical limits of the body."

There's no doubt that Abramović is interested in the occult. She was raised in the house of her Orthodox grandmother in communist Belgrade, Serbia. Her great uncle, an Orthodox Christian church leader, became a saint after his death. Abramović says she has a "living altar" and is very interested in Tibetan Buddhism. She lived

with Aborigines in the Australian outback for a year. She has studied Brazilian crystals and hangs out with Buddhist monks. She says spirituality is an important part of life and art, distinguishing it from religions, which she calls institutions.

Abramović calls both Alexandra David-Néel and Madame Blavatsky her "favorites." David-Néel was an explorer, Buddhist, and anarchist best known for her book Magic and Mystery in Tibet. Helena Petrovna Blavatsky was an occultist and Theosophist, author of Isis Unveiled and The Secret Doctrine. Modern theosophy, the movement founded by Blavatsky, combines eastern religion, Hermeticism, Rosicrucianism, the Qabalah, mysticism, and New Age thought into an eclectic system that's definitely occult, but far from Satanic.

That anyone would call Madame Blavatsky their favorite should set warning bells ringing loud about the nature of their work and their influence in modern day culture.

The ritual use of human blood, semen and urine by Marina Abramovic is known in some circles as a neo-wiccan appropriation of the Tantric (Tibetan) practice of devotees swallowing the "five treasures" from the body of their master: blood, semen, urine, feces and flesh as a "transmission" ritual.



Unfortunately in a godless society her work has been hailed as a new evolution in art known as performance art. Her work has won many awards, including the Golden Lion at Venice.

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THE PODESTA CONTROVERSY

In late 2016 a wikileaks email leak confirmed that Abramovic had invited the Podesta brothers to a "dinner" of the "treasures" of blood, semen and urine, and presumably the feces and fingernails.



In a leaked email between Clinton's campaign chairman, John Podesta, and his brother Tony Podesta, an invitation from Abramović is forwarded. It reads: *"I am so looking forward to the Spirit Cooking dinner at my place. Do you think you will be able to let me know if your brother is joining?"*

The act of spirit cooking involves Abramović using pig's blood as a way of connecting with the spiritual world, to cook up thoughts rather than food. A video of the practice shows her writing various statements with the blood, such as "with a sharp knife cut deeply into your middle finger eat the pain".



Republican author Mark Dice tweeted: *"I am now accepting apologies from everyone who said I was crazy for writing books about how the Establishment are Satanists".*

Abramović spoke about the reaction today to Artnews. *"I'm outraged, because this is taken completely out of my context,"* she said. *"It was just a normal dinner. It was actually just a normal menu, which I call spirit cooking. There was no*

blood, no anything else. We just call things funny names, that's all."

She also claimed that those referring to her body of work as satanic are mistaken. *"My work is really more about spirituality and not anything else,"* she said. *"I've been doing my work for so long, and this is a misunderstanding. It's absolutely outrageous and ridiculous ... I mean, this world is really turning to hell. I am completely amazed, something is taken out of context for the purpose of winning. We are living in such a strange world."*

Wikipedia describes Abramovic as a "performance artist," a term which describes people who deliver neither performances nor art. The intent is never to create beauty, but to shock and "transgress," notions which are, to use the phrase in its classical meaning, satanic.

Wiki says Abramovic

"pioneered a new notion of identity by bringing in the participation of observers, focusing on 'confronting pain, blood, and physical limits of the body.'" Example? How about her "work" entitled *Rhythm 10*, Making use of twenty knives and two tape recorders, the artist played the Russian game, in which rhythmic knife jabs are aimed between the splayed fingers of one's hand. Each time she cut herself, she would pick up a new knife from the row of twenty she had set up, and record the operation. After cutting herself twenty times, she replayed the tape, listened to the sounds, and tried to repeat the same movements, attempting to replicate the mistakes, merging past and present. ... "Once you enter into the performance state you can push your body to do things you absolutely could never normally do."

Rhythm 5 added the element of fire jumping, during which she lost consciousness. She built on that theme in Rhythm 2, wherein "she ingested a medication she describes as 'given to patients who suffer from catatonia to force them to change the positions of their bodies'." She bested herself in Rhythm 0:

"Abramovic; placed on a table 72 objects that people were allowed to use (a sign informed them) in any way that they chose. Some of these were objects that could give pleasure, while others could be wielded to inflict pain, or to harm her. Among them were a rose, a feather, honey, a whip, olive oil, scissors, a scalpel, a gun and a single bullet. For six hours the artist allowed the audience members to manipulate her body and actions. ... [At the end] there were cuts on her neck made by audience members, and her clothes were cut off of her body."

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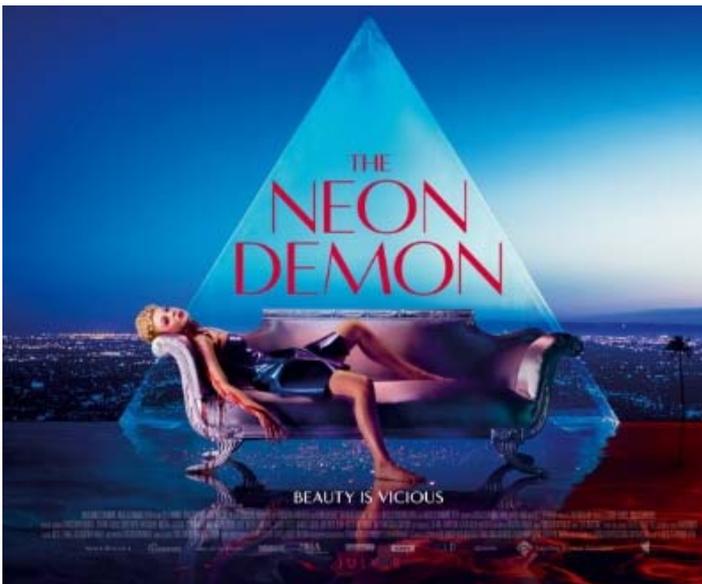
Abramovic not only runs around sans couture, but she talked “Lady” Gaga into doing the same in a video entitled “The Abramovic; Method as practiced by Lady Gaga,” in which a nude Gaga chants and sports symbolic horns.

Or how about the 2011 *Museum of Contemporary Art Annual Gala* in Los Angeles with Abramovic and Deborah Harry? Fairly realistic nude effigies of the two women were brought in on gurneys to a crowd and the breasts of the effigies were sliced off, then the arms sliced off, then other parts sliced off, revealing guts which were also realistic.

The “body” parts and guts were then served by shirtless men on fancy plates to the Gala attendees. The attendees were thus able to fulfill their cannibalistic fantasies. One man sidled up between “Abramovic’s” legs and ate what was there. It was obvious the expensively dressed patrons of the “arts” enjoyed their feast.

Abramovic embraces the occult, and not just in her Spirit Cooking. She produced a video called “*Balkan Erotic Epic*” which, among other things, features ecosexuals, i.e. those who simulate sex with dirt, and in which tumescent men mock the Cross

THE NEON DEMON



The Neon Demon describes how the industry preys on young girls (preferably very young), trapping them in a world they cannot escape. It depicts how people deep in the industry are

involved in sick practices motivated by dark rituals.

Jesse, a simple girl from a small town, was full of the natural beauty and vitality that the soulless Hollywood vampires so desperately crave. After years inside the cesspool that is the fashion industry, all the humanity has been sucked out from them, leaving them yearning for young blood.

Innocent souls not yet tainted by the industry are lured towards the “inner circle” to then be exploited. When they cannot be used anymore, they are disposed of.

Those who actually make it in the industry are those who profit from the exploitation – those who “absorb” the life force of others. Those who make it are those who have completely sold their soul and are willing to swallow the occult elite’s eyeball to keep going.

The Neon Demon is about celebrating all of this and is painful to watch. Not only is it filled with long hypnotic sequences that emphasize the shallow self-importance of the fashion world, it deliberately dwells on some of the most upsetting human practices possible including pedophilia, necrophilia, cannibalism and ritual killings.

All of these horrors are presented in an aesthetically pleasing matter and placed in a cool, fashionable context in an apparent attempt to normalize them.

The movie leaves a foul feeling, as if one’s very soul was violated by what was just witnessed. Of course, this kind of result from a “psychological horror movie” is to be expected, but the most disturbing part of this movie isn’t the fiction: It is the dark “real world” truths it appears to celebrate.

Indeed, when one knows about the dark side of the entertainment industry – and the occult elite that owns it – the movie becomes a disturbing manifesto, an indulgent celebration from people who revel in darkness. In short, it discloses what the industry is truly about, how it truly functions, and who is truly behind it.

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THE DEPRAVED BEGINNING AND ENDING



Subjecting oneself to this kind of movie means being exposed to the twisted mindset of those behind it. And right from the start, *The Neon Demon* gives us all eye-ful of what the fashion world is about: Celebrating a culture of death while preying on youth and innocence. In the first scene of the movie, Jesse poses in a photoshoot where she appears dead after having her throat slit.

Jesse is soon recruited by a fashion agency that promises her to work with “all of the big designers”, which will lead her to “international success”. When Jesse goes to her first photoshoot with a “big” photographer, things get weird.

At the photoshoot, Jesse has a shiny thing glued to her face. Its shape is reminiscent to the head of Baphomet, complete with horns and the torch of illumination. While this might be a coincidence, the occult context of the movie would say otherwise.

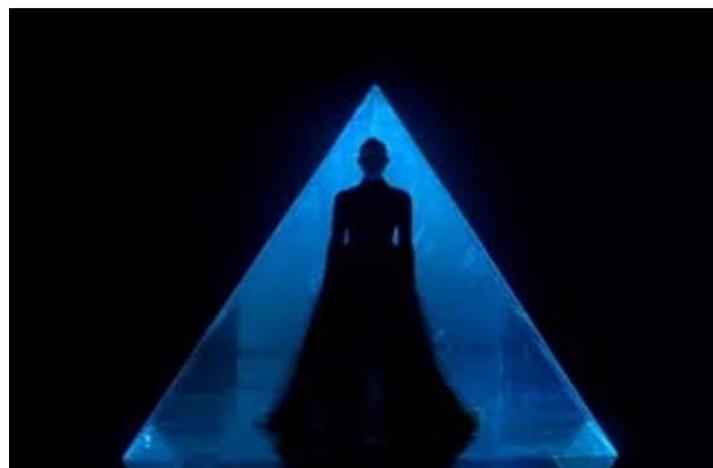


Her journey then leads her to star at a fashion show. This show begins normally but soon turns into a long, hypnotic, occult ritual that appears to profoundly transform Jesse. As Jesse walks down the runway, an alternate scene simultaneously takes place in a “higher”

dimension. The fashion show is Jesse’s initiation to the industry, where she discovers her new alter persona.

We see the birth of a new Jesse who cannot stop kissing herself and after the show, a new, sexy, non-innocent Jesse is born. A new Jesse is “unveiled”. She is not a goodie-two-shoes anymore. She wants to be part of the glamorous and superficial world of fashion.

In fact during the fashion scene Jesse finds herself under an illuminated pyramid – symbol of the occult elite



As Jesse progresses into the fashion world, we are subtly introduced to the dark occult world that rules it.

Ultimately Jesse is murdered by her compatriots (3 other models) in the industry in what is known as a sacrificial lamb killing but what follows is disturbing. They do not just kill her but they literally consume her followed by one of the compatriots bathing in Jesse’s blood.

Meanwhile, the two other models who consumed Jesse are featured in a high-profile photoshoot. Apparently, eating Jesse imparted them the “It” factor that makes them desirable by the industry again. However, during the photoshoot, one of the models feels sick. The model cannot take having Jesse inside of her. She stabs herself in the stomach and throws up Jesse’s ... eyeball. The other model picks up the undigested and then simply eats it.

It’s not surprising to learn that the movie failed at the box office. It is an indulgent, self-aggrandizing, promotional piece by the industry

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for the industry. The movie actually attempts to make everything cool, trendy and fashionable. What makes this movie more disturbing is the fact that there is actual truth behind the fiction. People at the highest levels of these industries are indeed steeped in systematic abuse, exploitation, and all kinds of other sickening practices.

GODS WRATH AGAINST SIN

You've heard the old saying. *"If at first you don't succeed, try and try again."* But there comes a time when it doesn't pay to try, try again. There comes a time when the better part of wisdom is to give up. That is what we see God doing in Romans 1. There comes a time when God gives up on mankind — when He stops preventing man's sinful actions and releases him to go and to "do his own thing." Three times in Romans 1:24-32 we read that "God gave them over." What does this mean? It means that instead of the Holy Spirit working to restrain men from engaging in sin and unrighteousness, God allowed men to engage in their sinful activities to the utmost.

This did not happen immediately. God is a God of patience. He is longsuffering. He strives with men and calls them to repentance. He withholds His righteous judgment for a long season. But finally there comes a time when this judgment is withheld no more.

Do you remember the cryptic words given by God in the days of Noah? The human race had turned away from the Lord. The human race, which had been created to serve and to honor the Lord, had gone its own way.

Then the Lord said, *"My Spirit shall not strive with man forever, because he also is flesh; nevertheless his days shall be one hundred and twenty years."* (Genesis 6:3).

God's Spirit had striven with men since the time of the fall in Eden. And it would continue to strive with men for a season. But there would be an end. That end would come 120 years later with a great flood.

The days of Noah have come and gone. And once again the Spirit of God strives with man.

But it does not strive forever. And when men continue to reject the God who has been revealed to them, then He will ultimately respond in judgment.

Romans 1: 21-32 describes the evolution of where society is today.

"Because that, when they knew God, they glorified him not as God, neither were thankful; but became vain in their imaginations, and their foolish heart was darkened. Professing themselves to be wise, they became fools, And changed the glory of the uncorruptible God into an image made like to corruptible man, and to birds, and fourfooted beasts, and creeping things.

Wherefore God also gave them up to uncleanness through the lusts of their own hearts, to dishonour their own bodies between themselves: Who changed the truth of God into a lie, and worshipped and served the creature more than the Creator, who is blessed for ever. Amen.

For this cause God gave them up unto vile affections: for even their women did change the natural use into that which is against nature: And likewise also the men, leaving the natural use of the woman, burned in their lust one toward another; men with men working that which is unseemly, and receiving in themselves that recompence of their error which was meet.

And even as they did not like to retain God in their knowledge, God gave them over to a reprobate mind, to do those things which are not convenient; Being filled with all unrighteousness, fornication, wickedness, covetousness, maliciousness; full of envy, murder, debate, deceit, malignity; whisperers, Backbiters, haters of God, despiteful, proud, boasters, inventors of evil things, disobedient to parents, Without understanding, covenant breakers, without natural affection, implacable, unmerciful: Who knowing the judgment of God, that they which commit such things are worthy of death, not only do the same, but have pleasure in them that do them."

This passage of scripture is interesting because it mentions how God gave them over to a reprobate mind meaning because the unbeliever is pushing the boundaries of sin to new levels God simply allows them to go far and beyond without any limitations.

Interesting that the first area where God is said to have given man over is in the area of the lusts of their hearts to impurity so that their bodies would be dishonored among them. There are many kinds of impurity. But the kind Paul seems to focus upon is a sexual impurity - one that results in the dishonoring of people's bodies. Sex in itself is not bad. Indeed, it was designed by God.

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But it was designed by God to be shared between a husband and a wife. Why has America become known as the land of sexual immorality? It is because we as a nation have rejected God. And God has given men over to their lusts. He has allowed that their lusts become more lustful.

Verse 25 states the reason that God has done this. He has allowed men to descend into sexual impurity because they first descended into religious impurity.

The Old Testament regularly pictured the unfaithfulness and unbelief in God in terms of spiritual adultery. In Ezekiel 16 presents such a picture of unfaithful Israel.

The Lord took these people and “spread His skirt” over them, entering into a covenant marriage with the nation (16:8). However, Israel did not remain faithful to the covenant. Instead, she entered into a sort of spiritual prostitution.

“But you trusted in your beauty and played the harlot because of your fame, and you poured out your harlotries on every passer-by who might be willing.” (Ezekiel 16:15).

Ezekiel becomes graphic in his portrayal, saying of the nation, “*You spread your legs to every passer-by to multiply your harlotry*” (16:25).

Sound shocking? It is supposed to. And that is the way God views idolatry and unbelief. It is nothing less than spiritual prostitution of the worst sort. Impure. Dirty. And until you realize how dirty sin is, then you will never truly appreciate the awesome grace of God.

These two verses in Romans teach us that unfaithfulness toward God and sexual unfaithfulness are related. While it is true that when man turns away from God he is committing spiritual adultery, it is also true that when God releases man to his sinful rebellion, he turns to an immorality of a more physical and sexual nature. That which started out as only spiritual soon is manifested in the physical and sexual realm.

Verse 25 contains a chiasm - a parallel which contrasts the lie of unbelievers with the truth that ought to have been followed.

Verse 32 points out that unregenerate man is not content

to damn himself. He is also energetically involved in trying to get others to join him in perdition. He gives “hearty approval” to those who live lives of sin.

These words of Paul can be stated in the positive to depict the Christian. Notice by contrast the portrait that is painted.

“Therefore, God gave them over in their hearts to self control and purity, that their bodies might be honored among them. For they kept and cherished the truth of God and worshiped and served the Creator, who is blessed forever, rather than the creature.

For this reason God gave them over to pure and wholesome lives, lived with carefree ease even in the most intimate relations so that all received in their own persons the due reward of their fidelity.

And just as they saw fit to acknowledge God in all things, God gave them over to a sound mind, to do those things which are proper, being filled with all righteousness, goodness, generosity, kindness; full of selflessness, life, healing, openness, kindness; they are gentle in speech, always building others up, lovers of God, respectful, humble, selfeffacing, inventors of good, obedient to parents, understanding, trustworthy, loving, merciful; and as they know the ordinance of God, that those who practice such things are possessors of life, they do the same, and give hearty approval to all who do likewise.”

Paul presents the portrait of a man without God. But when God comes into a life, He paints quite a different portrait. One way leads to death, and the other leads to life. One way leads to the wrath and judgment of God, and the other leads to the approval and acceptance of God.

The question is: which do you prefer? Apart from the saving power of the gospel, man descends lower and lower on the ladder of evil. Coming to Jesus gets you off the ladder.

This is the power of the gospel of which Paul was so proud. Its power is seen in its ability to take a like which has been given over into a downward spiral into the depths of sin and raise it up to the realms of absolute holiness and righteousness.