

um of phenomena of manifestation

tion of the Alien-subject as

-subject functions as a  
the Alien-subject's immanent me-  
entation.

Alien  $\text{L} = \text{M}$  as it is, the effect  
the transcendental Entity =  $x$   
n-materialist parameter. The Ali  
that of this non-intuitive  $\text{L} = \text{M}$  entity  
l vehicle for cognitive experi-  
nerological realm as long as it is  
without synthesis or objectivity  
biological essence of  
n-subject's immanent medium  
Alien-subject

It exists as Alien for  
*of a horizon of project,*  
ed in accordance with the  
*transcendence,*

main. The  $\text{L} = \text{M}$  effectuation of  
osthetic amplifying the possibilities  
*is lived before the*  
biological universalisation  
*of a manifold of single points*  
Entity as the

subject  $\text{L} = \text{M}$  like a transcendental

for  
ect experi-  
objective p

II  
V  
I  
S  
I  
N  
E  
I  
S  
T  
A

esangue freddo HILCH  
na per primo obbia bomba  
soto per un tempo o: violenti scouit

GRAVE DECISIONE  
ME non dorme  
esprossione alcuno talvolta

come cresce bene  
la manca sempre in  
si mordono le unghie

CINEMA OGGI FOOD  
ssale carica di dinamite  
per cento di comicità, torneranno in libria anche

SONO FINITO erare  
vieto a parlare MANNO  
non asber del tutto. ma Lasse caricisti

Non sente la primavera  
o tento una pace separa a d  
due anni di coda

come cresce bene

VIVONO PERICOLOSA MENTE?

la primavera del nostro  
ad affrontare il nuovo Capote  
vietato parlare il danar

QUINTIDIO NEL DE  
PROSSIMO CAMPIONATO GLI ARBITRI  
be il film è d'arte  
putoccare e d'ingra  
NSA ALLA SALUTE

MINIARMA AL PRIMO SOLD

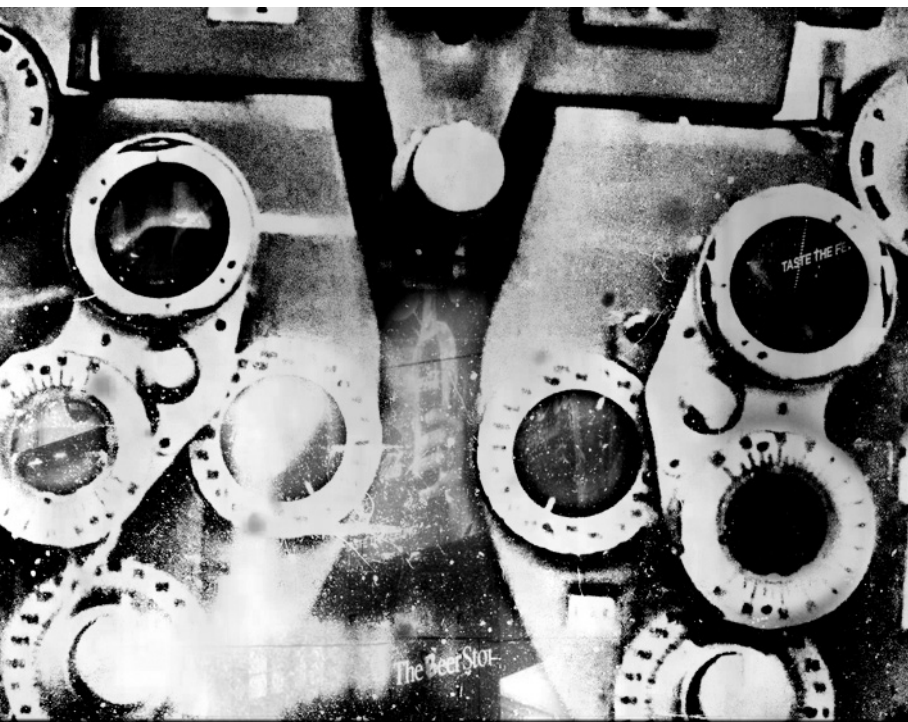
NATO "CONDIZIONA

picco  
PRESCA









The Beer Store

SHoppers  
DELIC MART

SPORTS BAR GRILL

SHoppers  
DELIC MART

SHoppers  
DELIC MART

GoodLife FITNESS

THE  
SOCIAL  
ORDERING  
OF ART  
PREPARES  
FOR THE  
AESTHETIC  
ORDERING  
OF SOCIETY



**WEAPON  
ONIZE  
EVERY  
THING**



# THE SPECTRE OF FUTURES PAST





## 9. "COP ALGORITHM"

Cops follow the ball: pack ball with TNT, kick it past the cops, watch them chase it.

## 10. "ART ALGORITHM"

Art capitalism follows the ball: pack ball with TNT, install in museum, advertise.

## 11. "CORPORATE-STATE ALGORITHM"

The Corporate-State provides you with the ball.

## 12. "SUBJECTIVE ALGORITHM"

You are the ball.

# 9-11

PROPOSALS FOR AN  
ALIENIST THEATRE



# FIVE ANTI-MANIFESTS

## 1. The poem operates upon the secret logic of the world

Forced back to drawing boards, the impoverishment complex of Dadaist disgust. Alienism “works” on the premise that complexity is isomorphic to the void. Down a one-way street, accelerated in reverse. Larval pornographies on LSD. Necro-optimization. Crypto-singularity. The polysemy of circulation isn’t merely a concept: Even if sense is indifferent to it, the phantom *collective subject* shouts Sieg Heil! They built this city with instrumental nihilism. But that’s not why the lights rage in their eyes. Like the flames of Police-state crematoria. Like collapse vectors haloed by rancid ejecta. Even if this *ignis fatuus* calls itself History. No terror is unspeakable. Unseen doesn’t mean invisible. The witnesses all stood around with cameras raised in menace. Civilization was just their name for the self-destruct button. The children sing Eat the Police till they’re hoarse & its time to suck the Big Lozenge again. All have known the dead hand of cruel masturbations. Only the escaped slave knows how to assassinate the Master.

## 2. Poetics is a “process” without a State

In anguish it most keenly recognizes itself, risking destruction rather than surrender. These real-world exploits still behave too stupidly to be called nature. Ultimately the ego is more haunting than any of them. Consider the following: The vulnerability of every structure with a specific centre. Versus: The tactical decision to populate the Cartesian theatre with insects. The “social” is only an expanded battlespace, predestined to contingency. Cyberflesh, characterized by the rhythmic back&forth flow of protoplasm. Swarm agents of eschatology, down the TV hole like Alice. From: cardiac arrest. To: circadian clock, neural cell cycle, black-star collapse. Like History when it switches to a first-person monologue. Whereas economics addresses the exchange or flow of terms, the sacred is when terms become inexchangeable. Are these the “hidden variables” of the eternal World Order? Conspiracy theory was contemporary genre fiction before its time. Designed either to remove thought or carve out an “escape hatch.” Their critique centred around robots that blow themselves up. Hurrah for these Pyrrhic campaigns of relentless ingrowth! A similar model can be shown to solve the Steiner tree problem. The pleasure of being lost in a maze. The eroticism of teargas canisters. *Don’t worry, no-one will make you dance.*

### 3. It is the business of poetry to be everywhere

Simultaneously order & disorder. The territory is only what can be owned. In an uncertain terrain, the circulation of capital has never been anything but abstraction-in-process. Further "advances" from roots to forms – tones & approaches – lung plastic & ambient blankness. FUCK THE CAESARS! In art as in life significance tends to parody. To re-formulate: Life must be boring before it can be lived. Or: The futility of art against the existence of almost anything. The world with a migraine in its mouth. Dronologies of the mind's eye. Backwashed with rancid haemoglobins, bleach of spleen, as white as the heart of Amerikan darkness. Swamp or alluvium. Born of concrete, the monopoly on human residue. Oh how the salvages make our night-club skeletons laugh! Revolution answers a contrary need. *We've always had chains, inshallah*. Smashing their sweet music with homicidal abandon. At the end of the second decade of the twenty-first century, your heroes all turned out to be informers. Some knew this, their prison odes grist to data-spill in solitary confinement. Libraries & crematoria. Things that conform in appearance only, like ashes & excrement. Words born black.

### 4. The poem is a theory of suppressed force

Shadows of substance, clandestine hatreds, the tormented gearing of mind-wave eschatologies. History didn't get here by keeping its hands clean. Acid bath, arms & legs in wheelbarrows. Its ever-enlarging shadow keeps the sun out of yr eyes. Waiting for the vultures, too exhausted to speak: not flail at walls & riot shields. Sucking on bits of chewed vocabulary. Eyeball spit. Fungicide. How is it even possible for life to exist at street temperature? *All yr confusion is just a mimesis of yr latest fix*. Lancing the boils, the suppurating word-pile. The anus is a universal vehicle for infiltrations. WEAPONIZE EVERYTHING! Making love to yr shot-out eye. Snapshots of the terrors of childhood – dreaming out-loud in shrill horrors of abandonment. There are too many maniacs in the world, playing with matches while you build yr own pyre. There's always room for another scapegoat to the cause. *Mon pauvre révisionniste!* Tonguing the seared roof of the Dearly Departed's mouth, *one last time*. To make palpable this tension between the homogenizing forces of exchange & the heterogeneity of the same. Because language is the most important aspect of death, they taught themselves to amputate in silence.

### 5. Poetry or abolition

Literature always desires the coming of something alien, to do its dirty work for it: the onerous task of apocalypse with the prestige of sense stripped away. Madam X plies her whip. *Look, comrades, the revolution*

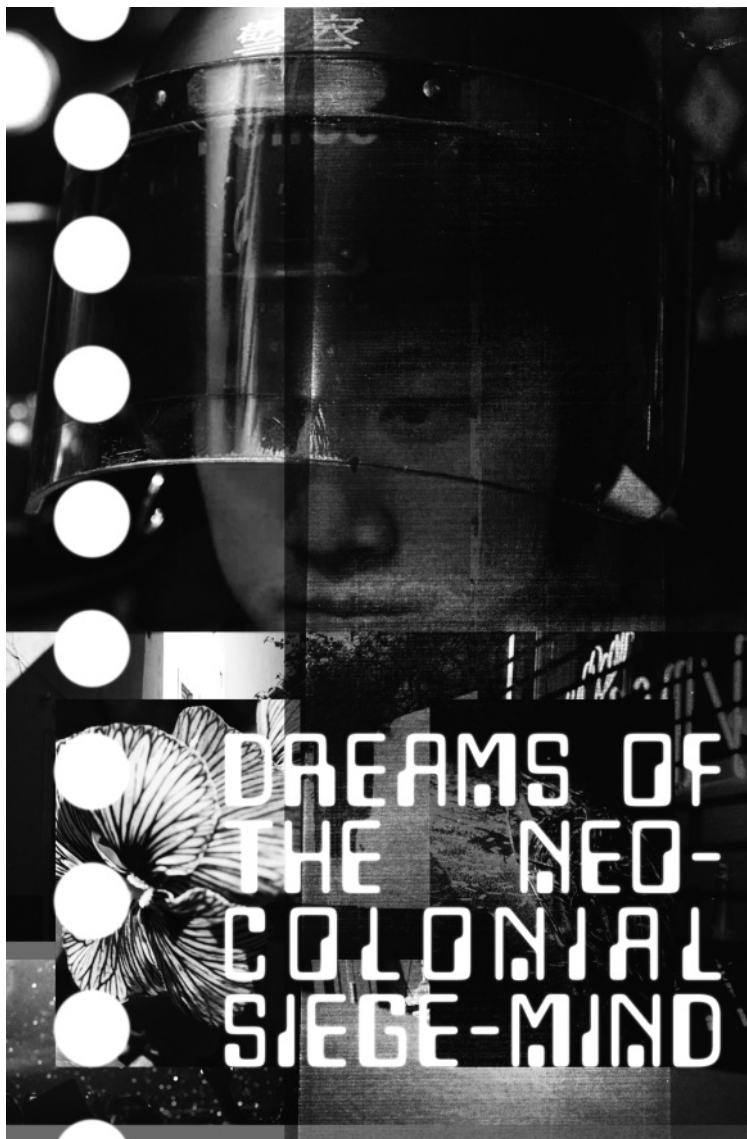
*is an interminable labour.* Avant-larpers in rubber face-gear under Rosa Luxemburg's beard. Molotovs at the cocktail bar. Just another "death in custody." Lock-step down the screen, the little ants avid for Eternal Return at the first cash-machine. *The pure machine of the pure subject.* Language, too, must put itself in play, like the hallucinated futures of a lunatic. (What good's a TV no-one's watching?) It's time to stop launching the fireworks at their feet & go straight for the head. Not the limit but the movement of displacement of limits. The only real question is when will you realise this is all-out-war? Initiate terminator code sequence. Epi-teleologies of time-collapse (time has *already* collapsed, now, again). Simply to breathe entails unlocalizable fractures. On the other hand, violence had always been a glib magic trick with the lights knocked out, it was time it got a refurbishment. All those who've ever been obsessed with the idea of disappearing. Realism is just co-option by another name, the decrypt read. The dream kicks you in the head. What refuses to rhyme with XYZ? *Walt Whitman didn't kill Che Guevara.*

INTERIOR MINISTRY  
December 2019

LOVE,  
THEY SAID,  
WITH  
THEIR BACKS  
TO THE PRECIPICE







DREAMS OF  
THE NEO-  
COLONIAL  
SIEGE-MIND



### **UNE AUTRE RÉVOLUTION EST POSSIBLE**

The future of authoritarian techno-cybernetic control rests on cultural foundations: it is necessary to grasp that the Corporate-State has always had, as its ultimate objective, a global "cultural revolution." That is to say, to establish its own terms not by force but by the production of a "collective subjectivity." But culture isn't the "civilian front" of the military-industrial complex, *it is the entire battleground.*

### **PUTTING THE WORLD IN PARENTHESSES**

The aim of insurrection must not only be the seizing of the means-of-production, but of the *means-of-expenditure*, by which social POSSIBILITY is both accumulated & dissipated in increasingly vertiginous cycles. The logic of expenditure is not the INVERSE of production, but its *raison d'être*. Contrary to a received wisdom mindlessly circulated in mass media, "rioting" & "looting" are therefore not a NEGATION of those "social values" upheld by consumer capitalism, but are the intimate attendants of conspicuous consumption itself; just as conspicuous consumption by capital – aped by the consumer classes – is but an hysterical sublimation of a recurring fantasy in which Power eroticises its own evisceration & laying waste at

the hands of a spectral lumpenproletariat. Yet the potlatch of expenditure never exceeds the bounds of this sadomasochistic fantasy. The means-of-production/expenditure oscillate around the axis of Power's symbolic negation & convulsive reconstitution in a movement that is in no respect contingent (even if it *produces* contingencies) but is entirely determined by the logic of Power itself. Moreover, it is by means of expenditure that Power *defers* for itself the pleasure of its own overcoming & determines in advance the recuperation of this fantastic insurrectionary force. The means-of-production of reality is thus, in a seemingly paradoxical tableau, indentured to the means-of-expenditure of reality. And it is here that the vulnerability of Power must be sought.

### **AN INVISIBLE SHADOW PROJECTED OVER THE SKY**

We are confronted with a Rorschachian psychodiagnostics of emergent social/environmental "chaos" which reveals a system fully AT WORK globally & not a system in process of BREAKING DOWN. Every indication is of an insistent symmetricalisation of Power that feeds off the production of its own accelerated entropy, in the form of pure expenditure. This relation of Power is dialectical only to the extent that its algorithmic movement of expenditure & recuperation represents a *demystification* of the dialectical form. Demystification because *it is only what can be conceived within the dialectical relation that is ever subject to the claims of sublation in the first place* – just as the "expenditure without reserve" of despotic Power remains bound in its entirety to the *fantasy* of its negation. It is for this reason that Power's self-supersession is never an instrument of insurrection but merely its theatre: that *moving tableau* in which the passionate performance of unrestrained violence begets an aesthetic "pleasure" both *at & of* the limits of representation. The force of this signification of the otherwise unsignifiable is what propels expenditure in *its* means-of-production & thus Power, too, is propelled – projected in its "essence" – into a future it is otherwise impotent to create if not to consume.

### **PANDEMONIUM IN CRISIS**

*If the long disastrous cycle of neoliberalism is approaching its end as violently as it began*, as Bifo & Vitrina Distópica Santiago tell us, this is because present conditions under which the supposedly definitive form society must take at the End-of-History are indistinguishable from a collective experience of madness, war & death. By now everyone should have learned the lesson that the logic of Power is the logic of sacrifice. Regimes of austerity are never regimes against expenditure, but of a heightened *sacrificial mode* of expenditure, which is why they attract to themselves the appointments of religiosity & of the sacred mission. For all the talk of building walls & closing



borders, exclusion is never really the question: it is all a matter of enlarging the price "society" is willing to pay. The logic of expenditure is ambivalent about all else but its capacity for increase: whether current the spread of insurrectionary violence (Exarchia, Hong Kong, Santiago, Quito, Barcelona, Beirut, Paris, Port-au-Prince, Baghdad) indicates putative "revolutionary conditions" in a revolt AGAINST neoliberalism, or whether neoliberalism itself is entering a new phase catalysed by global catastrophism.

## THE CREATION OF UNGOVERNABLE SITUATIONS

It is no secret to anyone that Corporate-State exceptionalism has exhausted its need for the bourgeois social contract. Its regimes of austerity have less to fear from those who have nothing, than from those who want nothing: a collapsing middle class that no longer desires anything that the Corporate-State has to offer – which has ceased to even to present demands to it & is prepared to welcome its abolition – represents the greatest danger to a system that has gained most by exploiting middle class self-interest but which itself has ended up violently eroded the foundations of that very selfhood. If neoliberalism is a system that propagates by ever-increasing DISSIPATION, its rhetoric of "infrastructural development" is intended for the sole purpose of maximised its capacity for *expenditure*. A false dichotomy thus establishes itself in the mode of "critique" of neoliberalism, between the sensibility of a technocratic rationalism & a populist romanticism that veers one moment to the barricades & the next to the Panthéon.

## INCOHERENCE IS A POSITIVE VALUE

The hypnotic force of the spectacle of Power's apparent dissipation ("the night sky burning") threatens to entrap every insurrectionary movement in an aesthetic delirium ("like moths to the flame"). Such delirium is nothing but the inverse of that asceticism of "practical reason" that demands of every insurrection that it act solely under the agency of a *regime-in-waiting*. The critics of insurrection thus speak in the language of a status quo that insists it represents the *only possibility* of a "transfer of power"; they are incapable of grasping that *the forms of organisation necessary to a struggle arise from the struggle itself*. But only a stone debates with an idiot! Nobody today can realistically expect "reasonable protest" (who would such protest appeal to? who would be its benevolent agent of reform?). When the rule of the day is mystification & betrayal *by every means available*, it is time to cease the charade of "Reason." If there are those who believe that, for a future to exist, the present World Order & its spurious cartoonish rationale must simply be erased, who can fault them? If History is a trick of light, what *concrete analysis of a concrete situation* can militate for its "return"?

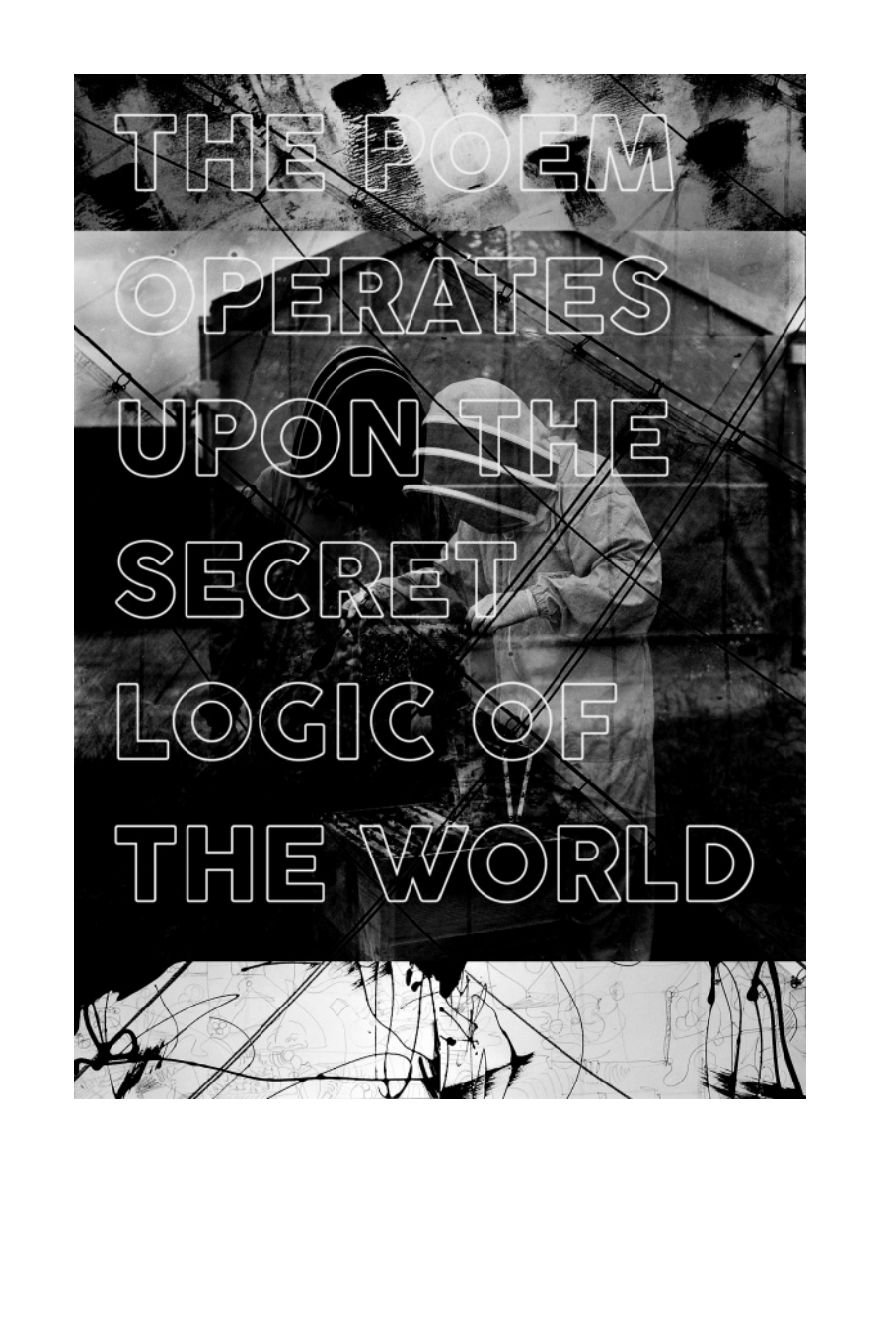
## AZIONI POVERE

In a system where *dissonance* is sold as peace-of-mind, only the *unpresentable* has the force to disturb its state of general anaesthetic. A dissonance corresponding to the alienised "totality" of the possible, staged as an apocalyptic cinema of deferred gratification (ARBEIT MACHT FREI) *yet whose images are instantly consumable*. A dissonance, in fact, corresponding to the alienised "totality" of a COLLECTIVISED EXPERIENCE OF THE IMPOSSIBLE. But just as there is no collective "subject of History," so there is no collective humanity to whom Power speaks in the private language of emancipation. L'HUMANITÉ N'EXISTE PAS! This false solidarity of a species is at best a metaphysical abstraction, at worst an alibi for the coming apocalypse wrought by the Corporate-State. It signifies the void of a total disappearance which does not wait upon the formalities of extinction for those who are swallowed by it to vanish as if from the face of the Earth. The extermination order always begins in the plural: death to the stereotype! (Power dreams of a Humanity with one neck. Who is there who will refuse to play the part?) Yet first one must believe in such a death, in order to risk death in defeating it. The odds are even only for those who already are (dead).

INTERIOR MINISTRY

31 October 2019





THE POEM  
OPERATES  
UPON THE  
SECRET  
LOGIC OF  
THE WORLD



**art must place  
unreasonable demands**





### ENTROPOCENIC VISTAS

All the aborted golems of self-caused "hyperstition" are but grist to the mill of an *interminable analysis* of *interminable situations*. Avant-futures by remote control. Eco-political teledildonics. What the technē of capital exteriorises is nothing but the movement of its own self-substitution: an excrescent, "alien" libido of inflationary excess, in which the unrepresentable gives birth to the unconscionable. If *spectacle* is the accumulation of capital to such a degree that it becomes an image (Debord), this is because the movement of capital's accumulation is itself imaginary. Yet what it "externalises" is not an image of *any thing*, but of the operation of expenditure that produced it: dissipation that accumulates only dissipation. If this, then, is the mode *par excellence* of

that “adaptive forcing” which gives rise to the Corporate-State at the same moment as it announces its immanent supersession – if self-supersession is in fact the *ontological condition* of the Corporate-State – what is the relation of this “mode of being-becoming” to a *revolutionary autonomy*? If the relations of force that define “political” & “ecological” struggle are in fact competing vectors of dissipation (domination-expropriation-proliferation versus cooperation-integration-symbiosis as mutually ramifying functions of entropy), how does a “revolutionary movement” comprehend its own *evolutionary* situation – other than as the technē of an *insufficiency* that can be neither totalised nor negated (in other words, subjectified)?

### CATASTROPHE ON THE INSTALMENT PLAN

There are no *revolutionary conditions* – no schedule of contingencies, no burden of teleology – capable of predetermining the outcome: there is only a certain metabolic *chance*; a chance which must be seized upon as catalyst in place of causality. Against a programme of recuperation-in-advance, this revolutionary chance presents a “metabolic flux” (Likavčan) *irreducible to the dualistic thought that separates “ecological economics” from “human economics.”* The predominant figure of this dualism in contemporary thought is the Anthropocene, in which the *universal subject* of History returns as global agent of an “autonomous” self-consciousness. While the tragic view of History has always confronted metabolic *chance* with a humanistic despair, morbidly bound to a romantic fatalism disguised as political science, the Anthropocene predicates History itself as *its own strategic supersession*. (Its universality announces the epoch of the *post-historical, post-human, post-political*.) It is a movement that mimics, without contradiction, the “inevitable progress” towards social relations defined as a *fait accompli*. Such an *end of politics* is not an accomplishment of the “work of revolution” – in which *autonomy will have been obtained* – but its mystification as *eschatology*. It signals not the final *object* of struggle – in the *direction of social transformation* – but a *fatality* of struggle. In this, merely the *spectral form* of revolution is extrapolated into the “coming singularity” as prosthesis or feedback tool of spectral power (capitalism is *always already dead*).

### METABOLIC GRIFT

“A revolution must also be revolutionary in its mental structures” (Cortázar). *It isn't enough to subvert the Corporate-State, it's also necessary to subvert the Corporate-State in language.* But the subversion of linguistic corporatism only coincides with the subversion of *monopolistic power* at the point of struggle itself, since it is only in its *reactionary, oppositional form* that the Corporate-State withdraws within its supposed borders, in that instant

before it *accelerates in every direction*. The very idea of revolution is, so to speak, opportunistic with regard to this moment of implosion from the polymorphous to the monolithic, in anticipation of the coming *explosion* (which it seeks to catalyse into a runaway reaction). (Just as, under the relentless adversity of police attacks, a mass begins to spontaneously coalesce into a “class” & to be forged into a revolutionary “movement,” whose *political consciousness* did not precede it but produced by it in the convulsions of a life-&-death struggle; a struggle against weapons of deadly force, whether they be guns or the “mind-forged manacles” of Corporate-State ideology.) In the moment of struggle, power reveals that its essential nature *is the reverse of what it appears to be*. Thus the struggle itself is more than merely an eruption of “primitive impulses,” a “mob mentality,” or even an *intuitive analysis* of the “mass mind.” Nor is it simply a *reaction*, predetermined (in a seemingly inverse causality) by suppressive force. The struggle is an *autonomous cognition* that knows where it must go & what it must do – which is to *make the impossible possible*.

#### **AUTOMATIC FOR THE PEOPLE**

It's not simply that the circulation of false “information” (fake news) somehow distorts reality, but that certain functions of “mass media” appeal to a *scepticism towards (real) social relations*, reinforcing a subjective fantasy premised upon their *inversion*. Every revolutionary undertaking must therefore be seen as the invention of a “politics” beyond reach of those definitional regimes that seek, for their own advantage, to place the very idea of the political *in doubt*. And not only the idea, but its *possibility*. The invention of public opinion in the mass media has, from its inception by way of industrialised “democracy,” governed the *permissibility* of political discourse. A permission which, arising from those technologies of opinion, confers itself only where it elicits a monopoly over the representation of the real. This *quid-pro-quo* has as its objective nothing less than the *logic* of revolution itself, whose possibility it alone must become (as the technocratic *institutionalisation of revolution*, or the neoliberal mechanism of *perpetual growth*). At every point, the *political* is appropriated to define the zone of *capital* relations (as a “diffuse social factory” of corporate subjects), so that the cybernetic Corporate-State itself operates as *the autonomous political function of capital*. It is precisely the same tendency which – despite every indication to the contrary – has given rise to the risible belief in an “ecological revolution” that transcends “politics.” A certain appeal to scientific *self-evidence* (the human cause of global warming) thereby equates itself, unwittingly no doubt, with the avowed *self-evidence* of capital: that is to say, with that mystic realm of a beyond-of-ideology.

## AUTONOMY AUTOMATISED

Bound to a system of integrated, self-regulatory operations, ecology relates to the Model-T assembly line as complexity relates to aggregation (the accelerated accumulation of data-capital). And like the system of industrial economy, ecology defines direct relations of force. Such relations, contiguous with those of capital, define an expanded field of the *political* beyond a "social" ontology. Which is to say, of a generalised *technē politikē*. In the language of current debate, ecology is therefore *indistinct* from the possibility of what is called the Anthropocene. The Anthropocene is not some "technological exception," rather it brings into view the immanence of technicity within the ecological itself. It is, in fact, the *signifier* of that immanence. Just as there is no teleological movement from the non-abstract to the abstract, so there is no devolution from a general ecology to those operations of capital that apparently negate it & which various "environmentalisms" would seek to negate in turn. Yet insofar as this Anthropocene marks an end to a certain idea of History – as the limit of an instrumental reason exercised *as if upon the world* – it simultaneously evokes that "absolute negativity" in which Hegel vested the *essential nature of self-consciousness*.

## THERE'S NO "I" IN REVOLUTION

Nothing could be more erroneous than to envisage the Corporate-State as an agent of abstract Reason, reducible to a mere schematic. Yet a false Cartesianism has all too often distracted from the realisation that, in the vocabulary of psychoanalysis, what "it" most closely resembles is an infantile *polymorphous perverse* under the tutelage of an *obscene* super-ego. Part Heliogabalus, part Ubu, the Corporate-State is not simply *traversed* by libidinal impulses, it is wholly constituted by them. For this reason, revolutionary thought has equally often been detoured into a *call to order* – in the misguided attempt to produce within it the semblance of a "guilty conscience" (in truth, performing the task of a handmaiden). The dilemma that it represents is that of *autonomy as such*, being the preserve of what is called sovereignty. This sovereign power – in its convulsions & theatrical excess – *surpasses understanding*: "As soon as the effort at rational comprehension ends in contradiction" it turns to pure scatology: "the excretion of inassimilable elements" (Bataille). A social excretion that would school its master in the etiquette of chamber pots. Because the bourgeoisie has ceased to be anything other than historical fiction, it's expected the Corporate-State can be goaded into performing the *human viewpoint* in lieu of it ("the morality that authorises exploitation"), so as – at the point of a revolutionary enema – to *defecate the sovereign mind* (OED: to arrive at "clarity"). Stripped of its sovereign exemptions & forced to

assume those competencies necessary to submit to a capital trial (we are told), the Corporate-State will finally be made to act in character of its *legal personage*. It's not for nothing such a debasement in prestige has always aroused general expectations of *emancipation* – if only for the seeming paradox that, “There is nothing *less* autonomous than an ego” (Lotringer).

## DEAD DON'T DIE

In this quasi-recursive arrangement, whose very structure seems nothing if not revolutionary, the Corporate-State appears to supersede itself in such a way as to preserve & maintain that which is superseded, & consequently survives its own end – contiguous with the so-called End-of-History – as *autonomous* negation-of-negation. It evokes the timelessness & weightlessness of a “political reality” that it causes to be perceived as a vast simulation, producing a pseudo-refutation of *every rigid, verticalising, hierarchical structure* behind which it conceals its own hegemonic enlargement. Thus it poses as the “positive property of loss,” by *playing dead*. Yet this simulationism invites “the material subordination of material facts” (Bataille), at the same time as it seeks to expropriate their force. If at the origin of every system of exchange, of value, of transformation, of growth, is entropy, this characteristic is merely simulated in the Corporate-State, which attempts to cheat entropy by gaming the system, just as Zombie Capitalism attempts to cheat “death” by *acting alive*. What thus pretends to be autonomous (by *constituting a reserve*) is in truth an empty centre that defends itself by sacrificing everything (else) within its periphery.

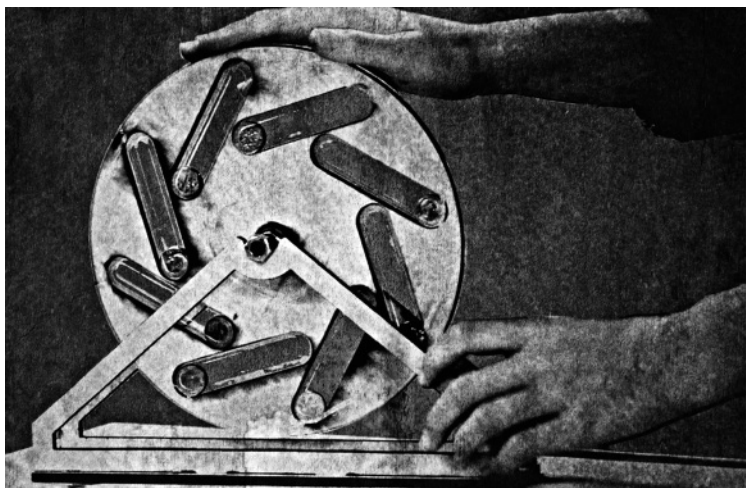
## GODS OF THE PLAGUE

Constitutively marginal, the *alienation* on which every claim to institutional autonomy secretly hangs haunts this system of serial recuperation, perturbing it across its entire structure; a structure it simultaneously *makes possible*. In this way, it causes the appeal to *autonomy* to re-create & re-produce the very struggle *it is supposed to have overcome* – & which henceforth defines its *base of operations* (not as a *slave to Reason*, but as a reflexive movement indistinguishable from technology). The struggle *for* the means-of-operation – in which technology (History) had formerly, in a crude dialectical schematisation, been *opposed* to ecology – gives way to struggle *as* means-of-production, whereby History dissipates itself in ecology as the prosthesis of an “autonomous” phylogenetic movement: a spectral tele-technology, word-virus, resonance of the ghosts of futures past. If “struggle knows no chronology” (Marazzi), the movement of its recuperation is nevertheless ideologically bound, its proliferation at the margins (by means of market deregulation, political sabotage, coups, military interventions, speculation, wars, colonisation, debt bondage,

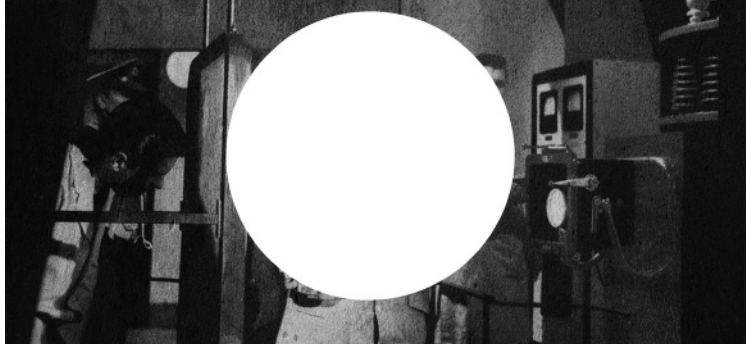
resource thefts & every other form of exploitation) remains centred within its own decentring function. As such, the hegemonic *status quo* is never an *equilibrium*, but the contrary: its ideal form is that of an exponential, in an ever-increasing ratio of expropriation to expenditure (the law of inertia dictates that, as the *rate* of expropriation increases, the *rate* of expenditure in fact decreases, even though expenditure itself always increases, which is to say *complexifies*). But it is precisely by virtue of this “contradictory coherence” that revolutionary thought obtains its chance, by delimiting the negative capability represented by the Corporate-State as monopolistic agent of (accumulative) dissipation.

INTERIOR MINISTRY  
November 2019

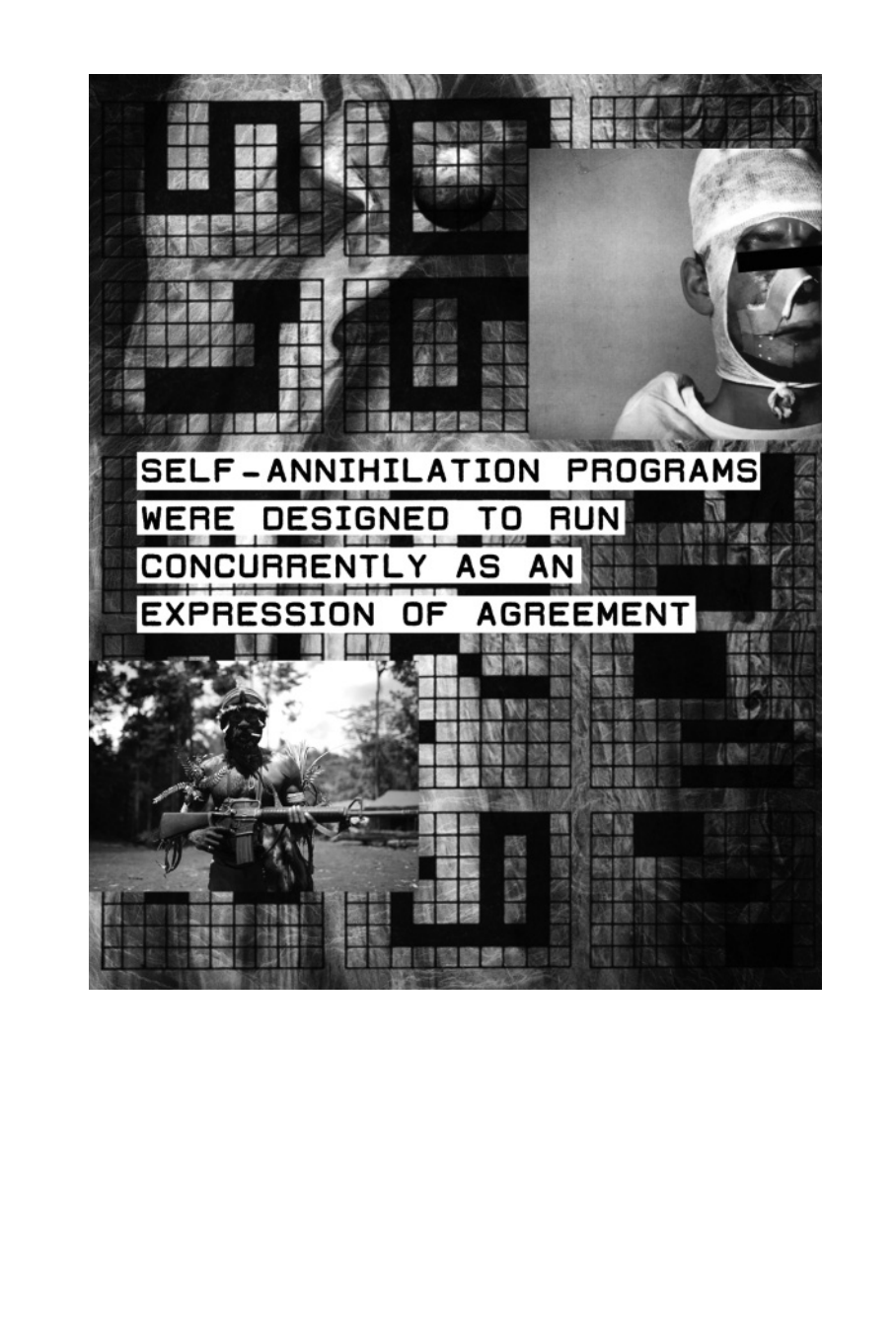




THE ABOLITION OF THE WORLD  
IS PROCEEDING TO PLAN







**SELF-ANNIHILATION PROGRAMS  
WERE DESIGNED TO RUN  
CONCURRENTLY AS AN  
EXPRESSION OF AGREEMENT**



# ONE WORLD IS NOT ENOUGH

The 2010 Cochabamba Agreement makes note of the estimation that “If this pace of over-exploitation of our Mother Earth continues, we will need two planets by the year 2030.” Indeed, research & development has been increasingly directed towards a future of off-world resource exploitation: virtually every known body within the solar system has been analysed & indexed according to what are only, for the time-being, hypothetical forecasts for industrial growth, based on the rate of resource depletion on Earth.

Accordingly, segments of the media have begun reporting on prospective extraterrestrial “mineral wealth” in counterpoint to the narrative of climate catastrophe. The logic of economic scarcity has led to claims of exorbitant “value” of space objects like the asteroids Davida, Psyche, Anteros, regularly assessed in unworldly denominations. (A NASA mission, incidentally, plans to arrive at Psyche in 2030.)

The Cochabamba Agreement poses the question underlying these dual narratives as one of practical, ideological intent: “Humanity confronts a great dilemma: to continue on the path of capitalism, depredation, and death, or to choose the path of harmony with nature and respect for life.” In contrast, off-world “resource extraction” — despite posing as a technological (i.e. “non-ideological”) solution to the resource crisis confronting global capital — offers the prospect of a “system of colonization” beyond the planet, enlarging the regime of exploitation that has given rise to climate catastrophe in the first place:

The capitalist system has imposed on us a logic of competition, progress and limitless growth. This regime of production and consumption seeks profit without limits, separating human beings from nature and imposing a logic of domination upon nature, transforming everything into commodities: water, earth, the human genome, ancestral cultures, biodiversity, justice, ethics, the rights of peoples, and life itself.

More than one world is precisely what capitalism wants. Yet in proposing “that we forge a new system that restores harmony with nature and among human beings,” in order not to obliterate the world that we have, the authors of the Cochabamba Agreement have been accused, by the evangelists of global capital, of “indigenous satanic rites” (in the words of US-backed Bolivian coup-leader Jeanine Áñez Chavez). Thus “indigenous satanism” becomes the latest cognate of “world socialism” as the hidden hand behind all crimes against (market) freedom.

And since “world socialism” was declared effectively extinct thirty years ago — with the exception of a handful of half-failed rogue states (forgetting China, of course) — the threat to neoliberalism has had to be rebranded as so-called “environmental terrorism” by the lobbyists of a not merely global but aspirationally cosmic capitalism, in its relentless pursuit of worldly — & otherworldly — power.

INTERIOR MINISTRY  
November 2019



**REMEMBER**



**THOMAS  
SANKARA**





## THE HOST FEASTS UPON ITS "PARASITES"

There is a widely encouraged belief concerning the Middle East, that with Israel as an adversary Islam has once again become famous, but only with America as an enemy can it become great.

Such a belief in *world consequence* has been brought most starkly into view, not as the logical conclusion of a radicalism evolved from the insurgencies & militant campaigns of the 1970s, but as the caricature of a "clash of civilisations" in the aftermath of the end of the Cold War.

This "clash of civilisations" is in no way congenital to those regions of the Earth concerned, or the people who inhabit them, but is a symptom –

INDEED A CONSTRUCT – of the strategic re-orientalising of the East-West dichotomy & the cultural *containment* of anti-western discourse within the spectre of “Radical Islam.”

Born of a programmatic subversion of socialist tendencies in the wake of European colonialism’s defeat in Africa, South Asia & the Middle East (often as a covert instrument of US *neocolonialism*), “Radical Islam” was manufactured out of disparate localised phenomena to present the appearance of an increasingly world revolutionary project: a project to strategically maintain the tensions of Corporate-State siege mentality after the “failure of world socialism,” by way of a polarisation that in reality presented no effective threat to it.

For whatever may be said of “Radical Islam,” it does not articulate a coherent critique of western capital & makes only a marginal (largely rhetorical) appeal to those of civilisation’s “discontents” dwelling within it: it is rather a *hegemonic myth* concocted to mask the reality of social relations *on all sides* (metaphorically speaking, since there are, in fact, no “sides”).

In this respect, it may be more the case that “Radical Islam” will have served to maintain the narrative of Western greatness & prestige in the “war” against an opposing fundamentalism, rather than the contrary, while seeking to mask the turn away from the “liberal democracy” that had for so long been vigilantly maintained as the strategic alibi in counterbalancing “world socialism.”

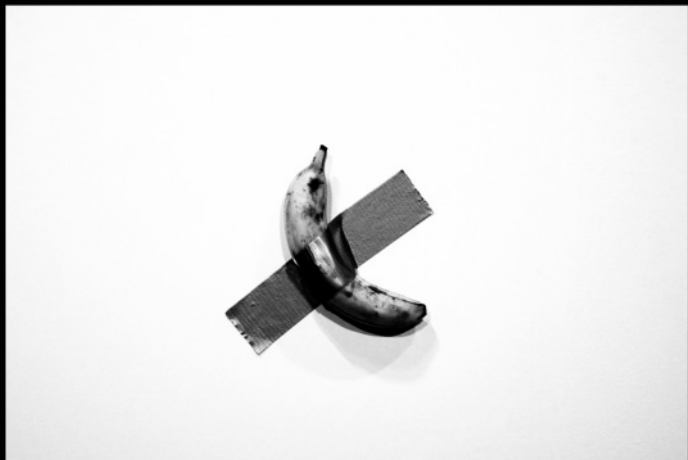
In this, the “Western powers” have sought to evoke in the region of the Middle East a fundamental “nihilism” against which its own nihilism can be disguised as a necessary strategic turn (“blood for oil”). The reality of this Western nihilism is brought more & more starkly into view with each despotic convulsion of that Ubu parody inhabiting the White House, while the spectre of “Radical Islam” shows itself in actuality to be the strawman of regional satraps engaged in their own neo-colonial expansionism & genocide (Turkey, Iran, Saudi Arabia, but also Russia & China).

It is for this reason that the social experiment in Rojava presents a disproportionate threat to *all vested interests*, giving the lie to claims that it is a terrorist state-in-waiting. It holds, instead, a mirror to the many faces of neocolonialism present in the “war against Daesh,” itself a colonial proxy. A mirror to the false moralism & sanctified discourse of sovereignty, legality & human rights, & of emancipation-by-oil-diplomacy. To the fact that the so-called Middle East is not the origin of instability in the current “World Order,” but is in reality that Order’s crucible & its *raison d’être*.

INTERIOR MINISTRY

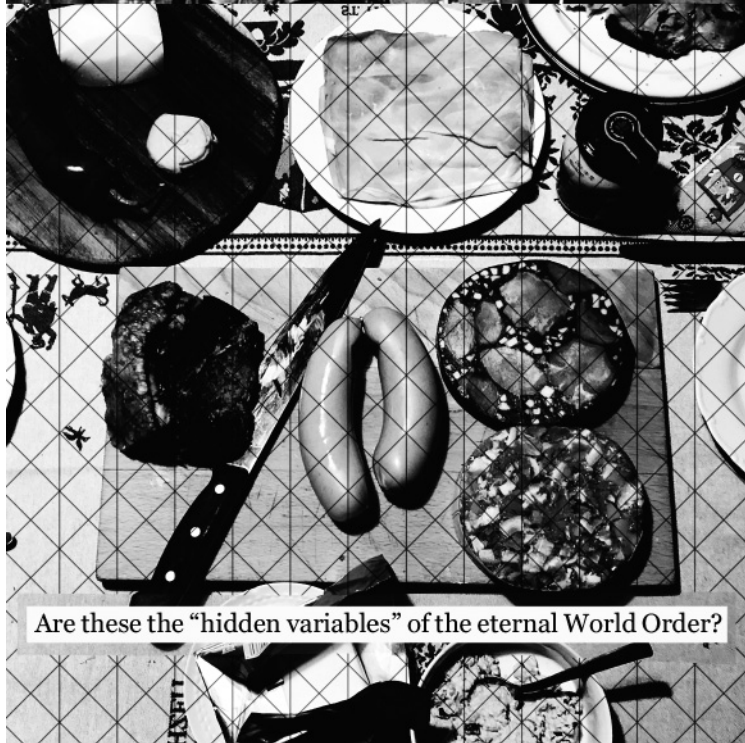
November 2019





**Bananas Duct-Taped to Wall Selling for \$120K USD at Art Basel**





Are these the "hidden variables" of the eternal World Order?

LIBERTÉ  
EGALITÉ  
FRATERNITÉ  
LIBERTÉ  
EGALITÉ  
FRATERNITÉ  
LIBERTÉ  
EGALITÉ  
FRATERNITÉ

**BLA BLA BLA**



Interior Ministry, HOMAGE TO EZRA

in search of nothing



their efforts  
resulted in art



POWER IS THE ONLY MESSAGE IT CONVEYS (SHOOT THE MESSENGER!)



THERE  
ARE NO  
NEGATIVE  
FORMS

# A NEW DECADE OF ALIENISM

To the pyrocumulus, thou art the worm our father, roar upon the deep!

No to the war of the cottage cheese industries!

What the world lacks in meaning it makes up for in alienation.

Completely void of dignity, they crawl onward to replay the deluge in slow motion, frame by frame.

Don't buy a gun, be a GNU.

Religion is to pataphysics as money is to charity.

Treadmills for perpetual revolution: Walk. Don't Walk. Walk et cetera.

Like a cinema after the film has ended, power has no more ice cream.

A secure sense of falsity settles over everything.

The revolution must be revolutionary in its strictures.

Ape-people & ape things. . .

Extinction is a poor substitute.

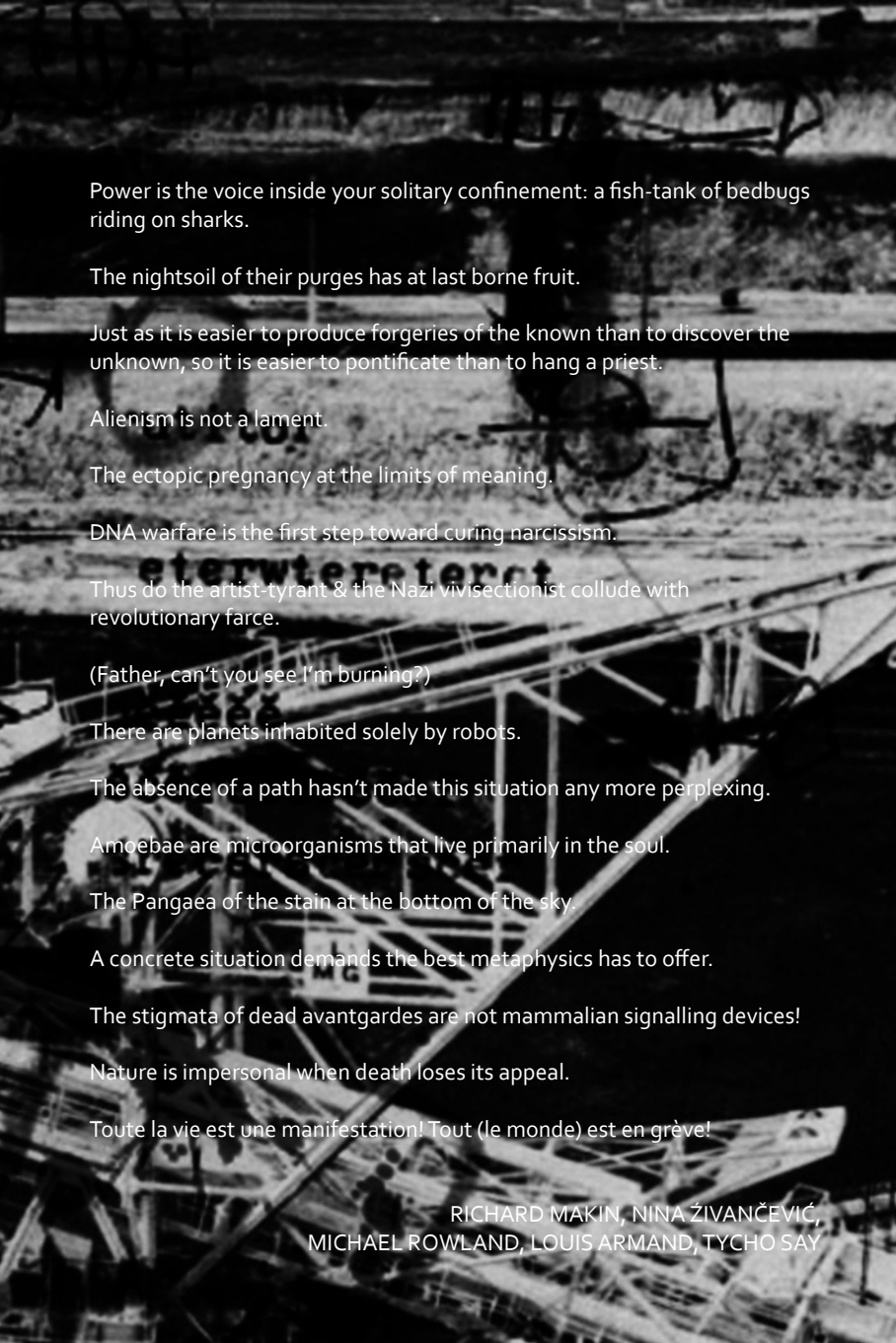
Their inhuman signals transcend all mutation: the fossilitic pornography of their loneliness.

Love is the silence & stillness of vanished galoshes.

Pinned down by too much light: those most prone to sink should learn to drown before they swim.

The labyrinth is the weapon of its own defeat.

There's more to a critique of progress than minor technical abominations.



Power is the voice inside your solitary confinement: a fish-tank of bedbugs riding on sharks.

The nightsoil of their purges has at last borne fruit.

Just as it is easier to produce forgeries of the known than to discover the unknown, so it is easier to pontificate than to hang a priest.

Alienism is not a lament.

The ectopic pregnancy at the limits of meaning.

DNA warfare is the first step toward curing narcissism.

Thus do the artist-tyrant & the Nazi vivisectionist collude with revolutionary farce.

(Father, can't you see I'm burning?)

There are planets inhabited solely by robots.

The absence of a path hasn't made this situation any more perplexing.

Amoebae are microorganisms that live primarily in the soul.

The Pangaea of the stain at the bottom of the sky.

A concrete situation demands the best metaphysics has to offer.

The stigmata of dead avantgardes are not mammalian signalling devices!

Nature is impersonal when death loses its appeal.

Toute la vie est une manifestation! Tout (le monde) est en grève!

RICHARD MAKIN, NINA ŽIVANČEVIĆ,  
MICHAEL ROWLAND, LOUIS ARMAND, TYCHO SAY





0x000028 RID: 40 RVA: 0x00002B14 File Offset: 0x00000D14

string StartNew(Object \_app, string taskName, int chunkSize, int maxCount, string funcAssHash, string funcCode, string token) {  
 App app = AsyncTask.ObjectToApp(\_app);  
 string funcCode = AsyncTask.GetFuncCode(app, funcAssHash);  
 if (string.IsNullOrEmpty(funcCode))  
 {  
 result = AsyncTask.Recon\_ASS\_NOT\_FOUND;  
 }  
 else  
 {  
 string taskCommonFuncPrefix = taskName;  
 if (app.ContainsKey(taskName))  
 {  
 result = "taskName collision";  
 }  
 else  
 {  
 List<object> list = new List<object>();  
 string[] array = funcCode.Split(' ');  
 for (int i = 0; i < array.Length; i++)  
 {  
 string item = array[i];  
 list.Add(item);  
 }  
 AsyncTaskSession ataskSession = new AsyncTaskSession(taskName, funcCode, list, token);  
 ataskSession.Start();  
 result = ataskSession.Result;  
 }  
 }  
}

**NOVEMBER 16 - 17 @PUNCTUM, KRÁSOVA 27, PRAGUE**

L'AUTONOMIA



MERCIA DEL  
MENGON  
MASSA  
verso il futuro

Count, funcCode, list, token

Roma. Gli studenti di Lettere riuniti in comitato d'agitazione in un'aula della facoltà, sabato 3 febbraio.

**A U T O M A T I C  
A U T O N O M I A**

SEDICENNI

# AUTOMATIC AUTONOMIA

In his prospective introduction to an unrealised volume, under the working title of *Acid Communism* (2016), Mark Fisher wrote:

By 1977, a whole new social mix, a 'mass avant-garde,' was in place in Bologna. It was here, perhaps more than anywhere else, that acid communism came together as an actual formation. The city seethed with the energy & confidence that erupts when new ideas commingle with new aesthetic forms... In February, *A/traverse*, the zine published by Berardi & other young militants, produced an issue entitled 'The revolution is just, possible & necessary: look comrades, the revolution is probable':

We want to expropriate all the assets of the Catholic Church  
Cut the working hours, increase the number of jobs  
Increase salaries  
Transform production & place it under worker-control  
Liberation of the huge amount of intelligence wasted under capitalism:  
Technology has been used so far as a means of control & exploitation.  
It wants to be turned into a tool for liberation.  
Working less is possible thanks to the application of cybernetics & informatics.  
Zerowork for income.  
Automate all production.  
All power to living labour.  
All work to dead labour.

In 1977, such demands seemed not only realistic but inevitable – '*look comrades, the revolution is probable.*' Of course, we know that the revolution did not happen. But the material conditions for such a revolution are more in place in the twenty-first century than they were in 1977. What has shifted beyond all recognition since then is the existential & emotional atmosphere. Populations are resigned to the sadness of work, even as they are told that automation is making their jobs disappear. We must regain the optimism of the Seventies moment, just as we must carefully analyse all the machineries that capital deployed to convert confidence into dejection. Understanding how this process of consciousness-deflation worked is the first step to reversing it.

The 17th of November marks the 30th anniversary of the beginning of the Prague "Velvet Revolution," coming as it did eight days after the fall of the Berlin Wall, when the march of western capitalism into the former Soviet Bloc was believed to herald an "automatic" revolution, delivering the people of Central & Eastern Europe from Communist tyranny & into the arms of prosperity & freedom.

In 2000, after a decade of disillusionment, riots broke out in Prague against the IMF, World Bank & neoliberal globalisation. Four years later, Paul Virilio wrote in *Ville Panique*: “After the ‘Velvet Revolution’ in Czechoslovakia, we now have velvet dislocation, to say nothing of ethnic cleansing & its repeat ravages.”

Today, faced with looming climate catastrophe, itself a by-product of the global Capitalocene, the Fukuyamaesque architects of NO FUTURE have built for themselves a Fully-Automated Luxury Communism that out-scales all attempts at critique or parody.

Is this the ultimate proof of the “revolutionary failure” of Paris 1968 & Bologna 1977?

Was 1989, as Fukuyama prophesied, the final nail in the coffin – not of State Socialism, but of the possibility of a global *autonomist* movement of worker self-determination?

Has the “Cybernetic Revolution” Harvey Wheeler proclaimed in 1968 produced not emancipation from onerous labour but rather an enslavement to ubiquitous *social automation*?

Did the “automatic revolutions” of 1989 automatically cancel the possibility of real revolution in our own time, by abolishing the very idea of an alternative to a Corporate-State Apparatus that has now colonised the very idea of an autonomous future?

INTERIOR MINISTRY



# VELVET AUTONOMY, AUTOMATIC ANNIVERSARIES

A fire broke out backstage in a theatre. The clown came out to warn the public; they thought it was a joke & applauded. He repeated it; the acclaim was even greater. I think that's just how the world will come to an end: to general applause from wits who believe it's a joke. —Søren Kierkegaard

1. 2019 marks not only the 30<sup>th</sup> anniversary of Velvet-Underground-Turned-Mainstream in Czechoslovakia & across Eastern Europe, but also the 40<sup>th</sup> anniversary of the far less silky end to *Autonomia Operaia*. It's worth recalling in Prague—a place whose history of resistance, such as it was in the second half of 20<sup>th</sup> century, was shaped by the radio—that *Autonomia* (etym. "self-rule") in Italy gathered around the "free radio movement", a network of local radios that gave it a diffusion in the whole country. An offshoot of post-68 far-left extra-parliamentary organisations *Potere Operaio* & *Lotta Continua*, the activities of *Autonomia* were sparked off by the police killing of activist Francesco Lo Russo in March 1977, triggering a series of demonstrations all across Italy. Universities were occupied by students, which resulted in numerous violent clashes with the *carabinieri*, backed, to the protesters' dismay, by the ICP that opposed the University occupation, at the time busy negotiating the "historical compromise" with the Christian Democrats. A year later, March 1978 saw the single most spectacular & infamous act ushering in a period of four *anni di piombo* ("years of lead") — the kidnapping & subsequent murder of Prime Minister Aldo Moro at the hands of the extreme-left Red Brigades. Though frequently associated with them, *Autonomia* was not related to, & certainly did not direct, the Red Brigades. Still,

the myth was disseminated by official authorities in the infamous prosecutions at the April 1979 trials of Antonio Negri & other arrested activists involved in *Autonomia* during the 70s, resulting in multiple emigrations for the luckier & prison terms for the not-so-much-so.

*Autonomia* consisted of over 200 small, localised groups active before suppression &/or amalgamation with the second generation of the much larger armed organizations, such as Red Brigades or Prima Linea, between 1978 & 1982. Overall, it's best to think of *Autonomia* as a decentralised archipelago of various types of very localised autonomist social movements & organisations than as one integrated social movement. What is called "autonomous movement" (*movimento autonomo*) was anything but homogeneous, instead comprised of many different & sometimes opposing experiences. *Autonomia* aimed to develop autonomous networks that opposed the synthetic representation of labour by union councils & the nationalist parties, attempting self-regulation, worker-controlled factories & student-controlled universities.

Made up of a number of smaller units, the only uniting principle in *Autonomia* was their shared refusal to separate economics from politics, & politics from existence. This refusal was present not just within the labour movement, engaged with working conditions & environmentalism, but also within the letters & arts. Nanni

Balestrini wrote experimental, (re) combinatory texts about the workers' struggles for self-determination, fragmentary & designed to be reshuffled, thus foregrounding the autonomy of every reader's recreative process. Giovanni Anselmo's praxis of *arte povera* furthered aesthetics of radical disjunction from methods of representation in order to bring home the point that "I, the world, things, life—we are points of energy, & it is not as necessary to crystallize these points as it is to keep them open & alive."

In remarkable synchronicity, around the time of the *Autonomia* trials, Czechoslovak dissidents were launching their most vociferous campaign against, & facing harshest repercussion from, the regime's project of post-1968 "normalisation" of all things public. Their Charter 77 manifesto, signed by 242 signatories, opposed the arrest of the members of the punk-rock band *Plastic People of the Universe*, & soon found its first martyr, when following a 10-hour interrogation, philosopher & spokesman Jan Patočka died in police custody. Many Charter signatories, including Václav Havel, spent the better part of the 80s persecuted & imprisoned, or at least bullied & removed from public life. And yet, when 12 years later, the so-called "Velvet Revolution" put an end to 40 years of communist dictatorship, it found itself singularly non-autonomous, dependent on the previous regime's power structures & its governance know-how. Add to this its reliance on the principle of "legal continuity," its inability or unwillingness to come to terms with the past by holding accountable those responsible, & its supposedly magnanimous creed "We're Not Like Them" appears for what it is: a sleight-

of-hand forestalling settlement, fostering oblivion, & facilitating the transition from communism-with-a-human-face to capitalism-without-one. It would also explain why, 30 years later, the country's PM is a former secret police agent & its president a former Communist Party member (from 1968-70, no less).

2. By way of hopscotching the intervening three decades that separate 2019 from 1989, three anecdotal episodes, from 1991, 2000, & 2011.

A symbolic & poignant affair. A personal friend of President Havel & spiritual guru behind *The Plastic People*, Frank Zappa had been appointed, in January of 1990, by the newly established Czechoslovak government, as the country's "representative of trade & culture & tourism." Although the decision was later rescinded as "over-enthusiastic," there he was in Prague in June 1991, already diagnosed with prostate cancer that would dispatch him within just two years. Zappa was playing his last-ever live gig, accompanied by Michael Kocáb at a concert celebrating the departure of the last Soviet tanks from the Czechoslovak territory. "I know you already know it, but this is just the beginning of the new future in your country," Zappa intones into the mike, adding with an ironic grin, "& I hope your future will be very perfect." In order to achieve that, Zappa concludes his brief address by appealing to the audience to "try & keep your country unique, don't change it into something else."

Fast-forward a decade & the future is far from very perfect. Louis Armand has pointed to how the post-1989 period, far from ushering in the new, launched a series of weird

anachronisms & hollow-sounding echoes: "Just as in August 1968 the city celebrated the renewal of its 'endless friendship' with the Soviet Union (who'd saved it from the forces of 'counterrevolution'), so to in '89 Prague embarked on its 'endless friendship' with capitalism-with-a-human-face." This repetition compulsion, this "new normalisation," soon found its ominous emblem: "By 1995, when Radio Free Europe moved its headquarters to Prague's former Federal Parliament building, a new period of "normalisation" appeared to be in full swing – directed by a new occupying force – which by the turn of the millennium would be solidified by NATO ascension. [...] When real tanks finally did return to the centre of Prague (in 2001), taking up positions at the top of Wenceslas Square almost identical to those occupied by the Soviets in 1968, they weren't Russian but part of the Czech Republic's NATO contingent, put there along with a system of concrete barriers in response to the 9/11 attacks on the World Trade Centre in New York."<sup>1</sup>

The "Years of Lead" of the late-1970s Italy were clearly reprised in the "Days of Rage" of late-September 2000 Prague, as about 12,000 demonstrators participated in the "anti-capitalist protests" during the IMF & World Bank summit, over 900 of whom ended up detained. A significant proportion of the protesters did travel from abroad, & the demonstrators' activities, so disruptive as to bring about the evacuation of the summit venue, were marked by the emergence of both the "pink bloc" & the "white overall" tactics used by the Italian

radical group *Ya Basta!* Yet, however many politicians were busy faking the alibis & linking the protests to foreign agents, the Prague protests were still informed by the deep discontent within the city's "minority" cultures fed up with the false choices of going with the flow of globalisation or buying into nationalist chauvinism (another reprisal of the 1960's Scylla of Soviet-style communism & the Charybdis of Western-type capitalism).

Fast-forward another ten years, & the two choices ring false than ever. November 2011 has again pulled in crowds, & Prague's Wenceslas square is swarming with people listening to another one of Slavoj Žižek's trademark movie parables: "In a classic film by Ernst Lubitsch, *Ninotchka*, there is a wonderful joke: a guy comes to a cafeteria & says, 'Can I get coffee without cream?' The waiter answers him, 'Sorry, we have no cream, we have only milk. So then,' asks the waiter, 'can I give you coffee without milk?'" Žižek is not one to leave the audience guessing about the morale of his parable: "This is what happened after '89. You wanted coffee without cream – democracy without corrupted capitalism. You got coffee without milk – democracy without solidarity. If you ask those in power about this, they will tell you this is maturity. You have to accept that life is hard. You have to accept that socialism was an illusion."<sup>2</sup>

In 2011, the world was under the sway of the Occupy movements & rather simplistically fascinated with so-called "Arab Spring", & so some optimism that the "struggle" hadn't ended—but in fact had begun—in 1989 was in place. Prague had become yet another proof, if evidence

<sup>1</sup> Louis Armand, "Reactionary Sentimentalism: New York, Berlin, Prague," *City Primeval: New York Berlin Prague*, eds. Robert Carrithers & Louis Armand (Prague: Litteraria, 2017) 43.

<sup>2</sup> Slavoj Žižek, "Democracy & Capitalism," *VLAK* 3 (2012): 6.

was still needed, that capitalism functions increasingly better without democracy, as shown in the world's most efficient capitalist system of so-called People's Republic of China. "So, it's nice," grins Žižek, "to see both our enemies – totalitarian communists & capitalists finally where they belong – together, against us."

Read in 2019, parts of Žižek's speech appear almost quaint, as when he claims that "Europe is in danger" because of "people like [Jean-Marie] Le Pen or Viktor Orbán" – how much longer the list would be today!? But the conclusion of his talk has not aged at all, taking on the power of a fulfilled prophecy: "We all know we are approaching social, ecological, & so on, catastrophes. But nobody is ready to take these catastrophes seriously. So maybe, the time has come to take this threat seriously. This is why we are here today. We don't live in illusions. The true Utopians are those who think that things can go on indefinitely the way they are now. We are not dreamers; we are the awakening."<sup>3</sup> You can tell extreme times have called for extreme measures when someone like Žižek rubs his audience's belly with the ointment of the ultimate anti-ideological illusionism—which he otherwise assiduously warns against—of being able to escape from Plato's cave, to attain disillusionment, to manage "the awakening" in oneself & others.

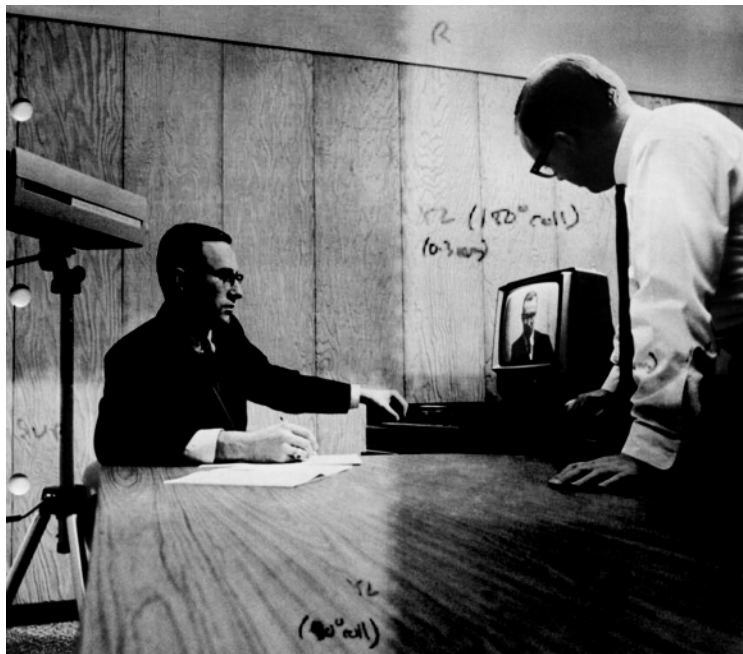
3. Things, of course, are never this simple. Just as when, revisiting the legacy of *Autonomia* sub specie 2007, Sylvère Lotringer speaks of autonomy as the body without organs of politics, anti-hierarchical, anti-dialectic, anti-representative," as "not only a political project," but

"a project for existence," without quite specifying how the baby is to be washed clean without the bathwater. Autonomy, in its ideal state, might be a body-without-organs, but the individual bodies that make it up are never autonomous. They depend on external recognition & interconnection, as much as the body politic depends on collective action. Autonomy is never more than a way of acting collectively. Lotringer continues: "A body of workers, it breaks away from labor discipline; a body of militants, it ignores party organization; a body of doctrine, it refuses ready-made classifications."<sup>4</sup> That again reads like so much "autonomy from" & no "autonomy for", turning a blind eye to the legacy of the Eastern European cul-de-sac revolutions.

Instead, with Velvet at 30, one should be asking: What are the conditions of the "autonomous" vis-à-vis the experienced/envisaged "end of politics"? What indeed is meant by "politics" – is it a social relationship, a struggle, or the direction of social transformation, in which autonomous decisions are made? 1918-1938; 1948-1968; 1969-1989 – a whole lot of Mitteleuropa's history happens in 20-year cycles: are these just a matter of generational exchange, some vicious circle of farcical repetition, or has there been progress? How do we negotiate the uneasy relation between autonomy & automatism? Under what conditions does autonomy come about "automatically"? And where it doesn't, what can be its driving forces? But then again, can autonomy be autonomous when driven? What role, in the age of Cambridge Analytica, does technology play in

<sup>4</sup> Sylvère Lotringer & Christian Marazzi, "The Return of Politics," *Autonomia: Post-Political Politics* (Los Angeles: Semiotext(e), 2007) 7; 8.

<sup>3</sup> Žižek, "Democracy & Capitalism," 7.



Applications

THEIR SURVEILLANCE WAS THE MOST LAVISH CAMERA WORK

this? Both in the sense of the human as always already technological (as well as alienated & automatised), & in the practical sense of converting the political cabaret into a technological spectacle? A *machina ex deo*? What lessons, finally, can be gleaned from the multiple anniversaries celebrated

this year / on this very day? If, as per Žižek, the struggle for the future is always also the struggle for the past, what kind of future does this kind of past hold?

DAVID VICHNAR  
17 November 2019, Prague



# SOME REFLECTIONS ON POLITICAL AUTOMATION

1. Automation is what transforms chaos into logos, therefore it's hardly a surprise we've ended up mistaking automation for a god. Any attempt to automate, for instance, the absurd – by means of repetition, by making it organized and predictable – would result in reason sequestering absurdity. This might sound amusing, but it actually depletes the absurd of its full cognitive potential. Automation and looping, as the history of the gentrification of 20th century's artistic and sociopolitical avantgardes shows very well, must be applied cautiously.

2. In a world that loves to present itself as a videogame-like competition of soft techno-totalitarian societies, any sufficiently advanced technology is indistinguishable from politics because technology is expected to be indistinguishable from abstract reason, and abstract reason is expected to govern. The confusion between politics and technology is one of the recurring issues of modernity, albeit it is not a new thing: politics, since Plato and Confucius, has always been considered a technology of social automation.

3. Both modern science and philosophy have been endlessly working to reduce thinking to technology and technology to thinking. Modernity has been a continuous – and, in many ways, a very successful – attempt to transform gambling into gaming. Social activists wanted human behaviour to be more dependent on nurture than on nature because they believed nurture was more easily manipulable (more likely to be implemented into social machines) – however, we are quickly approaching a point in which nature will become more manipulable than nurture, resulting in a complete reorganization of modernity's ethical and political principles that are expected to be replaced by biotechnologies and cybernetics. Automation is a replacement.

4. The pursuit of the mechanization of the logos forestalls the understanding of technology as a precondition for thinking. Technology is not considered anymore as the result of the evolution of the tool – a quite unexpected, radically exterior thing which might be found “at hand” to perform an unpredictable task – but as a “machine” – the logical consequence of abstract reason following a set of transcendental rules and pursuing a teleological ideal. As Nick Land explains, “the unambiguous conclusion of modern history has been that *the definitive solution to any problem of cognitive consistency is a machine.*” Machines are, of course, the materialization

The  
**Critical Art Ensemble**  
Techno-compiler presents

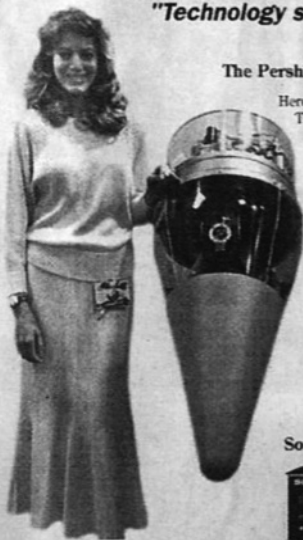
**Super Savings Closeout SALE!**

# Useless Technology

"Technology so pure that its only function is to exist."

## The Pershing II Missile Guidance System

Here, the limits of excess go far beyond the visible. This terminal-guidance, all-weather gyroscopic radar/video synchronization unit lives a godly life of state of the art uselessness. The real deployment of power flows in absence, in the uncanny, non-rational margins of existence. *From Goodyear.....call*



## Personal grooming that's technological if not useful.



The Panasonic Nose Hair Trimmer's special design lets you trim safely and easily. The attempt to return to impure technology backfires, and the spiraling circular blades rotate quickly to trim nose hairs, without nicks or cuts. The consumer zeal for simple technology that will not distract from daily tasks is too easily rechanneled into specialized products that rarely deliver the convenience so desperately sought. Takes one AA battery (not included). *From Panasonic.....\$19.95*

## Sony Hi-Fi Stereo VCR With VCR Plus Programming



Driven by spectacularized engines of desire, consumers want more for their money even if they can't use what they get! SONY corporations delivers with a hi-fi stereo VCR with VCR plus

programming, cable mouse, cable box controller, 181 channel capability, 8 event/1 month timer. The shuttle handles 13 essential functions and there's even a jog shuttle TV/VCR remote.\*

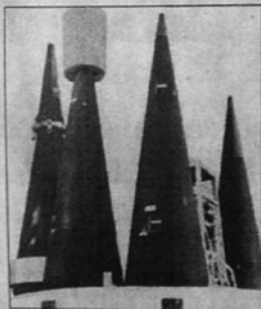
*From Sony.....\$499.95*

*\*Programming manual requires reading skills beyond 6th grade.*

## MK 21 Advanced Ballistic Missile Reentry Vehicles

The combined weight of 10 MK 21's is such that the plan to deploy that number on each MK not only would have reduced the missile's anticipated range by 600 miles, but also would have violated SALT II by exceeding the treaty's maximum allowable throw weight! This idol of destruction is forever hungry, and is willing to eat all resources. At a cost of \$1.752 million each, these useless missiles helped send the USSR into a state of bankruptcy. After all, the fall of the USSR had little to do with ideology.

*From U.S. Government.....\$1,752,000.00*



I'm Ron!  
Call me anytime  
TOLL-FREE at  
**1-800-USELESS**

Overnight Delivery  
Only \$3.00

of dreams of automation; first of the human motor functions, and more recently of human cognition.

5. Gilbert Simondon differentiates between “abstract” and “concrete” technical objects – symbols and actual machines derived from symbols: “The technical object exists, then, as a specific type that is arrived at the end of a convergent series. This series goes from the abstract mode to the concrete mode: it tends towards a state at which the technical being becomes a system that is entirely coherent with itself and entirely unified.” The apparent coherence between abstract and concrete technical objects is the consequence of machines being actually *material metaphors of how we would like the world to be*.

6. A machine is not just the result of establishing a set of causal relationships that would ensure, if not always a predictable outcome, at least a predictable logic and mechanism, but of having discarded all processes and features which are not strictly relevant to its machinations. Instead of thinking of technology as an exit from humanity, it should be admitted that there is an outside of technology. A space of insanity, as defined by Alfred Einstein, in which doing the same thing over and over actually produces different results. A space for memory, which is the process of computing different pieces of information across time to keep getting the same result. A Simondonian technical object might help with winning a game, but if used for gambling, it becomes just another amulet: the apotropaic evidence of the fact that winning games is not all that it counts.

7. Consider the artist-gambler who would relentlessly shift from illusion to strategic thinking with the intention of alternatively mechanizing and de-mechanizing thought. No one gambles without a strong cognitive bias resulting in believing that a particular bet has more possibilities than others. “Order in the absence of theoretical explanation is no longer identified as a self-supporting structure, but as a problem, or research prompt” – explains Nick Land – “Patterns are to be derived. They are puzzles rather than conclusions. To think that any serious question is *answered* by a pattern approximates to a definition of scholasticism.” In gambling, however, *pattern is in itself a result*.

8. The gambler plays in a deterministic environment (of a finite number of elements and a number of combinations limited by a fixed set of arbitrary rules) *as if* it was non-deterministic. The rational technologist plays in a non-deterministic world *as if* it was deterministic – so, instead of following the idealistic, modern-anthropocentric motto of “dominating nature,” rational

technology must accept itself as the exactly the opposite of "domination:" it must ignore all "irrelevant data," selecting and isolating closed-system portions of reality and transforming them into sequences of predictable patterns: a language or a set of languages.

In those "as if" spaces of inadequacy, is where thinking might actually happen.

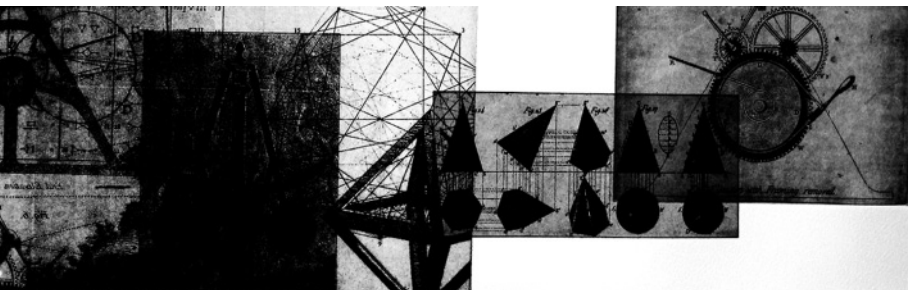
9. Contemporary politics, mostly but not exclusively in the West, is the way to put in stand-by mode all those "irrelevant data" that do not fit into the current automation devices.

10. Irrelevant data, that part of reality which is still inadequate for automation, has become the last space for aesthetical action.

GERMÁN SIERRA



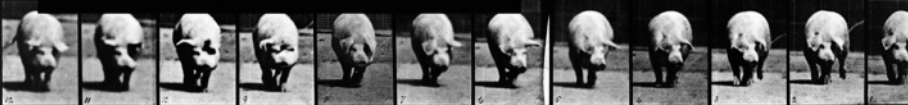
**TO SEE WHAT HAS  
DISAPPEARED  
#alienism**



THE TIME OF THINGS IS FOLLOWED  
BY THE TIME OF EXTINCTION



THEIR HEROES ALL TURNED OUT  
TO BE INFORMERS



# ENTROPOLOGY

At the end of the second decade of the twentyfirst century, it has become *de rigueur* to speak not only of an Anthropocene but of a post-Anthropocene, whose template has been provided by that historical fissure in which the late industrial World Order was cracked open & prised apart by a rapid succession of wars, nuclear armament, the Marshall Plan, cyberneticisation & neoliberalism, exposing the vista of an ideal (because viewed from the perspective of monolithic power) *tabularasa*—like a virgin resource just beyond the frontier, on the other side of History. It is possible that the discourse of the End of History & its reversal within that of a resurgent transcendentalism have become more pervasive, more insistent, more *determined* than at any previous time, even if, as is frequently said, “the ability to conceive of the history of hominids & the destiny of the Earth in the same temporal trajectory seems particularly deceptive today.”<sup>1</sup>

The question that would still need to be asked is, In what does this *deception* consist & what is the nature of its *seeming*? For it cannot simply be a matter of overturning this relation — this *identity* — between the so-called human & the “destiny of the Earth,” yet the imperative to comprehend it, under the sign of a “call to order,” is caught in a double-bind. The deception that lies at the heart of the discourse of the Anthropocene — as both an objective error *imposed upon the world* & its recoil in a Rousseauesque *return of nature* (above all the “natural disaster”) in the register of *the real* — is no less a humanist delirium than is the claim of a disinterested Reason over the task of its correction. Yet the metaphysical foundations on which Reason’s disinterest stands, as that which is unbounded by the worldly confines of “the history of hominids,” are precisely what must be maintained here *against* the universality of an Anthropocenic movement that threatens to erase all such prior claims to an *exteriorisation of the world*.

Yet just as metaphysics is created in the (abstract) image of “man,” so too this “deception” is made to prevail over what is in fact most alienating to “man” in the Anthropocene: a world that is not the object of Reason, but which stands fully in place of Reason; a world not subsumed by technology, but constitutive of it; a world not alienated by “human” forces that have obtained, in its termination, an irrefutable ascendancy & mastery (“the destiny of the Earth”), but which *is* that alienation in all its radical ambivalence. To submit this deception to the work of Reason — in order to dispel the error, or rather superstition, to which this act of comprehension (of the world in its relation to History & of its singular inscription or destiny) risks succumbing — requires firstly that we submit Reason (whether idealised or instrumental) to the very critique that this “deception” necessitates. In the final analysis, it may be

<sup>1</sup> Liaisons [Collective], “The Evil to Come,” *The New Inquiry* (23 April 2019). <https://thenewinquiry.com/the-evil-to-come/>

that what are summoned under the terms Reason & Anthropocene can in no way be *opposed* to one another & that, in pretending to stand apart from the “deception” it would seek to remedy, such a Reason can only remain true to its object by deceiving itself. The object, so to say, of truth, in the relation of Reason, of History, of The Human, to that which by definition *exceeds it* & yet which, in the same movement – & by an equivalent logic – it precomprehends. That it comprehends *in advance*, standing before it, as the mirror of this *Weltgeist*, and by such means *brings it into view*.

What this question concerns isn't simply the *deception* at work in any of those “simulated or simulating (& dissimulating) representations” of this *beyond* (this “exteriorisation,” as we will come to see), to which Reason itself must also make recourse, but rather, as Jean-Luc Nancy reminds us, “a matter of what does not pertain to representation at all.”<sup>2</sup> Not simply the point at which representation encounters its own impossibility (of the *unpresentable*, etc.), but of that which cannot be thought within or by means of any regime of *mimēsis* whatsoever: the so-called *return of the real* (in which the figure of “nature” is thus subsumed). Within the abundance of this resource of the unpresentable lies that void upon which – through the entire course of its history – Reason has nevertheless most desired to gaze. In this nascent figure, this trope of the void, Reason seeks to finally break with “the terrifying insufficiency of all the various assurances of knowing”<sup>3</sup> through an experience of the impossible. Which is to say, of its *non-experience*. Of the impossibility of any experience as such. A movement that both exceeds & recoils from its limits, which in any case it has already *figured* as an empty circularity. Far from marking Reason's failure, this subversion (its empty circularity) presents itself today, in the pentecostal tones of a post-Anthropocenic philosophy, as its ultimate affirmation: *the impossibility of ending*.

### 1. Anthropocene, or the Historical Mission of Capital

The lesson of cybernetics & of the physical sciences is that *there is no movement from organicity to abstraction* upon which a teleological view of History can stake its claim. No devolution from “life” to “technology.” No decline from a prior pristine “nature” to “artificiality”; from a “human condition” to one of “alienation”; from “work” to “commodity.” Not even of the *entire work of an epoch*, as Nancy says.<sup>4</sup> And if these terms do not devolve into one another on the basis of a teleology, it is because their co-implication is itself the defining logic of evolutionary processes: “life” itself must be understood “technologically” in its very origin, constituted by & through operations of “alienation,” & so on. This rupture in neo-Humanist & neo-Vitalist discourse has come to constitute something like a trauma in contemporary thought,

<sup>2</sup> Jean-Luc Nancy, “Changing of the World,” trans. Steven Miller, *A Finite Thinking*, ed. Simon Sparks (Stanford: Stanford University Press, 2003) 22.

<sup>3</sup> Nancy, “Changing of the World,” 31.

<sup>4</sup> Nancy, “Changing of the World,” 6.



above all in the heterogeneous figure of the Anthropocene, in which appeals to *ecological values*, against the spectre of “humanly mediated” global climate *catastrophe*, go hand-in-hand with a return of a “technical” or “instrumentalist” Reason. (And *ipso facto*, its duality in a metaphysics of “pure” Reason.) That is to say, with a return – via an appeal to an objective geological register – of precisely those abstractions that the critique of the Anthropocene has apparently sought to negate or overcome & in which, as Nancy argues, “humanity” *has never taken place so exactly*.<sup>5</sup>

The form of this trauma can be detected in the sort of remarks that have been directed by Peter Sloterdijk against the re-emergent genre of “alarmist ecological literature,” as he calls it. In an article entitled “The Anthropocene: A Process-State on the Edge of Geohistory?” Sloterdijk writes:

it seems that the proliferation of this term can be explained above all by that fact that, in the guise of scientific neutrality, it transmits a message of nearly unsurpassable moralist-political urgency; a message which, in explicit language reads: Humans have become responsible for the inhabitation & business administration of the Earth as a whole every since their presence on it stopped unfolding in the mode of more or less traceless integration.<sup>6</sup>

Sloterdijk’s argument identifies several key strains in this traumatic register, in which the ideological agency of the Anthropocene is sublimated & transferred successively onto:

1. the *human* (as a collective subjectivity), to which is attributed “an ability to perpetrate crimes of geo-historical dimensions”;
2. *technology* (as human prosthesis), retrieved via an obscure characterisation of labour in Marx as “the metabolic interaction between *human beings* & *nature*,” & thus the “continuation of natural history in another register”;
3. *history* (qua materialist teleology), posed as an “attempt to evaluate the world from the perspective of its end,” & thus implying “a cosmological sorting process.”<sup>7</sup>

This schema, in which “humanity” is posed as a “meta-biological agent,” operates to produce an image of “‘capitalism’ as global fatality,”<sup>8</sup> wherein the Anthropocene may be regarded as the accelerated spiral of an abstract vicious circle principle in which “capitalism” (as an expression of the amplitude of Reason itself) has been swept along. It is a schema entirely contiguous with the discourse of *technological singularity*, for which the primitive industrial phase of the Anthropocene will have served as an evolutionary prologue. Under the constellation of technological singularity are thus gathered the

<sup>5</sup> Nancy, “Changing of the World,” 30.

<sup>6</sup> Peter Sloterdijk, “The Anthropocene: A Process-State on the Edge of Geohistory?” trans. Anne-Sophie Springer, *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments & Epistemologies*, eds. Heather Davis & Etienne Turpin (London: Open Humanities Press, 2015) 327.

<sup>7</sup> Sloterdijk, “The Anthropocene,” 329-30.

<sup>8</sup> Sloterdijk, “The Anthropocene,” 334.

various discourses of post-history & post-humanism, in which collective responsibility for this geo-historical terminus immediately transforms into the abstraction of a technological *Weltgeist* marked by human obsolescence.

The apparent paradigm shift from the biological to the technological is supposed to accomplish itself, moreover, in a purely autonomous fashion, in which the so-called "human" is not only alienated from its privileged position vis-à-vis Reason but is so in a seemingly spontaneous, yet also fatalistic, way, as if *divorced from ideology*. It is the "human species" (& not capitalism for example) that bears responsibility for those world-negating actions conjured by the Anthropocene, & it is the "human" (& not capital) that is sacrificed to obsolescence in the coming singularity – a purely rhetorical sacrifice, of course, since "human" here merely refers to an opportunistically "ethical" category that supersedes itself in the (posthumanist) narrative of *transcendental capitalism*: which is to say, the seeming inversion of the old Marxist paradigm in which capitalism is delimited as the *revolutionary process* of a necessary transition to world socialism.<sup>9</sup> This would appear to correspond to what Vincent Garton has called "the progressive divorcing of capital itself from capitalism as a human social formation"<sup>10</sup> towards its reformulation in what Primož Krašovec terms *alien capital*. "Capital is alien," Krašovec writes, "not (only) as an unconscious or unforeseen dimension of human activity, but as an additional actor, the 'eighth' passenger of capitalist economy: *alien*."<sup>11</sup>

## 2. Entropy is the Meaning of the Real

Marx himself had already observed that only in its self-alienation does capitalism represent the operation *of its own* transcendence: firstly by transforming the crises of production into an expanded "means" of self-propagation –

the same vicious circle would be described once more *under expanded conditions of production, with an expanded market & increased productive forces...*

– then by its generalisation of crisis (the totalisation of its internal contradictions) as the very *logic* of its system of control:

it becomes an alienated, independent, social power, which stands opposed to society as an object.<sup>12</sup>

This objectification, like that of the Anthropocene in which its entire movement is inscribed, becomes ever more concrete just as the entropic production of

<sup>9</sup> See chapter 15 of Karl Marx, *Capital*, vol. III, ed. Friedrich Engels (New York: International Publishers, 1967 [1894]).

<sup>10</sup> Vincent Garton, "Accelerate Marx," *Cyclonotrope* (7 March 2017): <https://cyclonotrope.wordpress.com/2017/03/07/accelerate-marx/>

<sup>11</sup> Primož Krašovec, "Alien Capital," trans. Miha Šuštar, *Vast Abrupt* (July 2018): [vastabrupt.com/2018/07/11/alien-capital/](http://vastabrupt.com/2018/07/11/alien-capital/)

<sup>12</sup> Marx, *Capital* III, 259.

“human obsolescence” is ever more accelerated & ramified *towards its ideal form* in the automation of globalised & financialised capital. This is not due simply “to the development of autonomous machines & artificial intelligence in the direction that anthropocentric theories of capital are unable to detect, i.e. towards an ever-greater independence of capital from humanity,”<sup>33</sup> but rather to the alien basis of humanity *in capital*.

Just as Marx advised the necessity of Ricardo’s insight into the distinction between “human beings” & the “development of productive forces” (whose development was “the historical task & justification of capital” without consideration for humanity in its moral appeal), so too the Anthropocene must be grasped in its relation to *its* forces of production, being also the forces of that self-supersession of the Anthropos implied by a terminal *technological singularity*. And to the extent that such forces can be attributed to a generalised “evolutionary” movement, it would be no less the case that this “evolution” would place no higher premium on *human obsolescence* than it would on the *human exception*. It is in this sense that Sloterdijk’s observation that the Anthropocene contains “the spontaneous *minima moralia* of the current age”<sup>34</sup> makes sense as a kind of Kantian imperative arising upon a foundation of *radical ambivalence*.

In either case, it is necessary to recognise that these seemingly opposed terms – obsolescence & exception – merely function here to resituate the “human” as the privileged term within a binary relation in which the non-human, the alien & the technological retain what amounts to a distinct eugenics that denies *not* a general miscegenation along the lines of the cyborg or some other form of biotech hybrid, *but* the fact that the “human” – & by declensions “nature” & “life” in general – *is always already technological*, & that it is so *from its origin*. It is only by preserving or re-inscribing the nature/technology dichotomy that such concepts as the “technological singularity” & of the “posthuman” obtain their meaning, whereby one might continue to speak of a certain “technological” future as a *posthumous condition*, ruled over by a principle of *non-life*, of *artificiality*, of *virtuality*. And by an impeccable dialectical logic, this would also serve as an extension, after the fact as it were, of the “human” & of a Humanist rationale, via the prostheses of the *non-human*, *super-human*, *in-human*, etc.

In such a way, this transcendental itinerary of the “alien,” as that element which governs experience from “beyond life”), would not describe the negation of the “human” but its *apocalyptic return*, as the definitive form of an evolutionary process *whose author it will have become*. It is indeed this preoccupation with the spectral valences of the “human” that permit a certain *alien capital* to inscribe the “epoch” of the posthuman through a reinvention of the discourse of the *perfectibility of man*, while simultaneously announcing

<sup>33</sup>Krašovec, “Alien Capital,” 2.

<sup>34</sup>Sloterdijk, “The Anthropocene,” 338.

“man’s” *obsolescence* – the two terms are in fact interchangeable – thereby producing this *ultimate form of the completion of History* out of its own circular & (seemingly) paradoxical itinerary. It remains, in any case, that the belated & all-too-human status of the Anthropocene – as a purview in retrospect – is, has always been, ideological to its core. That is to say, a *technē politikē*. Which does not mean that it *is not real* or that it is merely an “externalisation” of human agency onto some other abstract entity (a scapegoat of some kind, some “alien capital” for example); rather it means that what continues to be posed as the ideologically neutral counterpart of a Humanism – whether by appeal to the “real,” to “nature,” or to “technology” as *externalised prosthesis* – demonstrates itself to be ideological from its origin: this inhabiting “alien” element that assumes the form, as Freud says, of a “thing that thinks.”

It is only in this sense that Sloterdijk can speak of the Anthropocene as a “cosmo-moralistic sorting process” that effectively redistributes its *means of production* onto the supposedly objective categories of the *human, technology & history*, & away from the system of ideology that inscribes them. The work of *responsibility* for the Anthropocene is thus vested in purely “material” processes which – in being indifferently ascribable to humanity, technology or history – can for all intents & purposes be subsumed into the “natural metabolism” of a kind of autonomous planetary agent or *Weltgeist*. This work – which bears all the marks of a fetishism – is the very apotheosis of *alienated labour*. Through its alienating effects upon the very “fabric of the real,” & by “externalising” itself from its own processes, capital operates as the *alibi of the world*, by promising a *world to come*. Just as “production of surplus value” is conventionally regarded as “the social form of the process of production in capitalism,” so too the production of a certain *futurity* as world-prosthesis is given as capital’s assurance of a transcendental surplus, beyond the apparent eschatology of the Anthropocene.

If the Anthropocēnē is taken here to signify a final (authentic) End-of-History, then capital is nevertheless imbued with the special capability of teleporting the world *into the beyond* (this end-world is in fact *nothing other* than a perpetual *forethrow of the beyond*). Yet what constitutes the alien-in-capital is not the autonomous agency attributable to this process, or to the “surplus” produced by it – as if it were a detachable logos – but rather to the *absence of any beyond as such*. The true characteristic of alien capital is that *what appears to be surplus-production* is in fact a movement of dissipation: *dissipation accumulating dissipation*. It is this movement – known from thermodynamics as entropy – in which the “externalisation” of capital has always been constituted. It is a movement that does not extend outward from the world, or from one world to another, but which constitutes the world in its very limits. That is to say, by inflation. As Bataille has argued, in re-orientating the theory of capital towards a *general expenditure*, dissipation isn’t simply a

"middle term between two expropriations,"<sup>15</sup> but capital's *raison d'être*. It is, in a manner of speaking, its own movement of alienation, but an alienation that orbits around a nucleic void: there is no prior, more authentic Being of capital, nor is capital capable by itself of inaugurating a positive "productive force" that is not already an operation of entropy. In this sense, too, the alienation of capital is not something that merely befalls the world – an "Anthropocene," for example, that could simply be detached under conditions of a *post-capitalism*; it is *endemic* to the world. Moreover – & this is perhaps the most radical implication of this line of argument – its very "logic" is generalised to such a degree that it's longer possible (were it ever) to separate this *alienation* from the constituency of "life itself."

### 3. Dissipative Structures

The thought of "alien capital" – as an autonomous dissipative principle – can be said to relate to what Bataille calls the "insufficiency of the principle of classic utility" in the manner of a *potlatch*. Everything that up until now has been subsumed under the category of "productive forces," can be shown (in principle) *not* to conserve a "surplus" or "reserve" but to be wholly orientated towards an increase of expenditure. This general dissipative economy ramifies itself through a system of feedback, in which "growth" is determined as an accumulation of dissipative effects. Dissipation produces more dissipation in the mode of an eco-ideological struggle to maximisation. Ecology *is* this struggle; & it is *ideological* on the level of dissipation as the determining *rationale* of its operations – which is to say, its *system of meaning*. Sloterdijk attributes such a view to the advent of cybernetics, in particular the viewpoints set out in Buckminster Fuller's *Operating Manual for Spaceship Earth* (1969):

From this moment on, good old Earth could no longer be thought of as a natural force, but was to be regarded as a gigantic artefact. It was no longer a base; it was a vehicle. It was no longer the epitome of material; it was the sensitive system of all systems.<sup>16</sup>

In fact, Fuller's text appeared two years after Bataille's major work on general economy, *The Accursed Share*, but already 35 years after the "Notion of Expenditure," a blueprint for Bataille's later thesis. All three texts, however, are connected through Vladimir Vernansky's *The Biosphere* (1926),<sup>17</sup> to which Bataille refers in his notes & to which Fuller was obviously indebted, yet of which Sloterdijk appears unaware. Vernansky's concept of Earth as biosphere was predicated on a global system of "circular" metabolism, by which

<sup>15</sup> Georges Bataille, "The Use Value of D.A.F. de Sade," *Visions of Excess*, trans. Allan Stoekl (Minneapolis: University of Minnesota Press, 1985) 99.

<sup>16</sup> Sloterdijk, "The Anthropocene," 335.

<sup>17</sup> The book was written in Paris, but not translated into French until 1929.

the expropriation (transformation) of solar energy allows the production of entropy to amplify itself through feedback cycles of consumption & expenditure. This in turn permits the overall rate of dissipation to increase also, tending towards conditions of what biologists call *extremal forcing* – & of what Ilya Prigogine in the 1970s called *dissipative structures*. While the “conditions for dissipative structures are readily encountered in living systems, which are (i) open, (ii) governed by nonlinear evolution equations, & (iii) operate far from thermodynamic equilibrium,”<sup>18</sup> they are also encountered in other forms of self-propagating dynamic systems not conventionally considered to be *alive*. For example, cybernetic or economimetic systems exhibiting a general *technicity*, extending from microsystems to the biosphere & beyond.

By proposing the existence of the biosphere as “a specific life-saturated envelope of the Earth’s crust” – in addition to the atmosphere, hydrosphere & lithosphere – Vernansky was not only proposing that the entire planet should be viewed as an ecosystem analogous in its process to “life itself,” but that “life processes” in general must be understood differently, extending beyond any restricted notion of *organism* to encompass the “inorganic body”<sup>19</sup> of, for example, geological processes:

No chemical force on Earth is more constant than living organisms taken in aggregate, none is more powerful in the long run... Life is, thus, potentially & continuously disturbing the chemical inertia on the surface of the planet... The outer layer of the Earth must, therefore, not be considered as a region of matter alone but also as a region of energy & a source of transformation of the planet. To a greater extent, exogenous cosmic forces shape the face of the Earth, & as a result, the biosphere differs historically from other parts of the planet. This biosphere plays an extraordinary planetary role.

The biosphere is at least as much a *creation of the sun* as a result of terrestrial processes.<sup>20</sup>

This last point is central to Bataille’s reinterpretation of the biosphere as a *general economy*, defined as a system of constantly enlarging processes of dissipation, driven by what we might call a *solar technology*. It is in this conjunction of solar expenditure & biotechnical amplification that an *alien capital* can be seen to operate, not as the derivative of human-dependent operations, or even of evolution in general, but as their agent. Moreover, by its implicit relation of globally-consequential life-processes to planetary-scale

<sup>18</sup> Albert Goldbeter, “Dissipative Structures in Biological Systems: Bistability, Oscillations, Spatial Patterns & Waves,” *Philosophical Transactions of the Royal Society: Mathematical, Physical & Engineering Sciences* 376.2124 (June 2018): <https://doi.org/10.1098/rsta.2017.0376>

<sup>19</sup> Marx, in the 1844 *Economic & Philosophical Manuscripts*, famously states that “nature is man’s inorganic body.” Here, however, the *transformation of nature* isn’t accomplished by human labour, but is an *a priori condition* of generalised technicity (alienation); the inorganicity of nature in which the human is thus *embodied*. It’s in this sense that Marx’s formulation needs to be understood.

<sup>20</sup> Vladimir Vernansky, *The Biosphere*, trans. David Langmuir & Mark McMenamin (New York: Springer, 1998) 56-7.



*technological transformation*, & in its economy of metabolic force-feedback, Vernansky's concept anticipates the logic of the Anthropocene. And just as Bataille's general economy encompasses forces of destructive expenditure that are nevertheless *productive of ideology*, so too Vernansky's biosphere encompasses those industrial forms of "systematic destruction" wrought by "civilised humanity," themselves *productive* of biogenic impact.<sup>21</sup> Thus:

The release of [carbon dioxide] by Man in the process of his technical work... has already reached such an order that it must be taken into account in the geochemical history of the biosphere.<sup>22</sup>

But where the Anthropocene is generally taken to describe a geological "epoch" defined negatively by such impacts, Vernansky instead envisaged the inauguration of a new sphere of geological activity, the Noösphere (from Gk. *nous*: mind, intelligence), in which "the increase of the cultural biochemical energy of mankind is advancing steadily without fundamental regression... There is a growing understanding that this increase has no insurmountable limits, that it is an elemental geological process."<sup>23</sup> This Noösphere isn't just a product of a technological intelligence, it is itself that intelligence, productive of its own transformative processes of expenditure & aggregation.

#### 4. Negentropic Debt

A number of interventions in the discourse on the Anthropocene have adopted for their purposes a term derived from Erwin Schrödinger's 1943 lectures at the Dublin Institute for Advanced Studies, later published as *What is Life?: The Physical Aspect of the Living Cell* – namely, "negative entropy"<sup>24</sup> or, as Léon Brillouin felicitously abbreviated it in his 1953 study of information systems, "negentropy."<sup>25</sup> In the section entitled "Order Based on Order," about three-quarters through this lecture series, Schrödinger observes to his audience that "the laws of physics, as we know them, are statistical laws. They have a lot to do with the tendency of things to go over to disorder... The general principle involved is thermodynamics (entropy principle)."<sup>26</sup> He then proceeds to the issue at hand, the question: "What is the characteristic feature of life? When is a piece of matter said to be alive?"

"Living matter," Schrödinger notes, differentiates itself from inert matter by evading "the decay to equilibrium":

<sup>21</sup>Vernansky, *The Biosphere*, 143.

<sup>22</sup> Vladimir Vernansky, *Geochemistry & the Biosphere*, ed. Frank B. Salisbury (Santa Fe: Synergetic Press, 2007) 185.

<sup>23</sup>Vladimir Vernansky, "The Transition from the Biosphere to the Noösphere," trans. William Jones, *21st Century* (Spring/Summer, 2012): 27-8.

<sup>24</sup>Erwin Schrödinger, *What is Life?: The Physical Aspect of the Living Cell* (Cambridge: Cambridge University Press, 1944).

<sup>25</sup>Léon Brillouin, "The Negentropy Principle of Information," *Journal of Applied Physics* 24 (1953): 1152-1163.

<sup>26</sup>Schrödinger, *What is Life?* 68-69.

When a system that is not alive is isolated or placed in a uniform environment, all motion usually comes to a standstill very soon... After that, the whole system fades away into a dead, inert lump of matter. A permanent state is reached, in which no observable events occur. The physicist calls this the state of thermodynamic equilibrium, or of 'maximum entropy.'"<sup>27</sup>

The distinction Schrödinger arrives at, is that a life system "feeds on 'negative entropy'":

It is by avoiding the rapid decay into the inert state of 'equilibrium,'" he argues, "that an organism appears so enigmatic; so much so, that from the earliest times of human thought some special non-physical or supernatural force (*vis viva*, entelechy) was claimed to be operative in the organism, & in some quarters is still claimed."<sup>28</sup>

For Schrödinger (& not only Schrödinger of course), in place of any mysterious *life-force* there is instead "metabolism" – that is to say, a system of *exchange* (μεταβάλλειν). But this metabolism isn't reducible merely to a redistribution of "matter" or "energy," but rather "Every process, event, happening... in a word, everything that is going on in Nature means *an increase of the entropy* of the part of the world where it is going on. Thus a living organism *continually increases its entropy*," & so "It can only keep... alive, by continually drawing from its environment negative entropy." Consequently, "the essential thing in metabolism" is that it "*feeds upon negative entropy*, attracting... a stream of negative entropy upon itself, to compensate the entropy increase it produces by living..."<sup>29</sup>

By a slight inflection, this metabolic compulsion can be seen as underwriting conditions of political struggle within the "social organism" equivalent to the principle, already set down by Spinoza, of "the impulse (*conatus*) of self-sustainability at any price, impressing upon every life the form of a flight forward."<sup>30</sup>

## 5. Ideo-metabolic Production

This concept of "metabolic exchange" has encouraged some confusion among cultural theorists, in part informed by Marx's concept of metabolic rift<sup>31</sup> – in reference to ecological crisis tendencies under capitalism – & in part by an attribution of what amounts to *subjectivity* in the principle of negentropic exchange. In a recent text entitled "Dreams & Nightmares: Beyond the Anthropocene Era," Bernard Stiegler writes: "A consensus

<sup>27</sup>Schrödinger, *What is Life?* 69.

<sup>28</sup>Schrödinger, *What is Life?* 70.

<sup>29</sup>Schrödinger, *What is Life?* 73.

<sup>30</sup>Qtd in Sloterdijk, "The Anthropocene," 329.

<sup>31</sup>In *Capital III*, 195ff, Marx refers to "social metabolism": the term "metabolic rift" itself was coined by John Bellamy Foster, *Marx's Ecology: Materialism & Nature* (New York: Monthly Review, 2000).



exists in the scientific community, whether among physicists or chemists or biologists, that *life* is *what defers* the process of entropy, that is, what *retains* energy, transforms it & *organises* it into organs, organisations that constitute organisms.<sup>32</sup> Yet as Derrida (to whom Stiegler is also alluding here) makes clear, “No doubt life protects itself by repetition, trace, *différance* (deferral). But we must be wary of this formulation: there is no life present *at first* which would *then* come to protect, postpone, reserve itself in *différance*.”<sup>33</sup> In addition, this deferral does not correspond to a *retention* (e.g. of energy: living systems, in any case, consume food & so energy cannot be conserved). Nor is there any entity to which the term “life” corresponds that decisively *produces its own Being* through a consumption of negentropy, rather it is the metabolic pre-disposition of entropy itself that gives rise to *entrained* – or *entroped* – structures of “spontaneous” self-propagation, as efficient conduits for the *maximisation* of entropic flow. (This synchronous arrangement, or *resonance*, defines what is called negentropy, since the one is in direct proportion to the other, as we will see discuss later.)

Among other things, Stiegler’s formulation is concerned with what appears to be an entirely paradoxical maintenance of *surplus* (energy reserve) in the deferral of entropy (stagnation/non-exchange/non-circulation), which will also have unintended implications for how he construes a political economy. For now, however, Stiegler envisages this retention/organisation as a process of “exo-somatisation,” or *externalisation* – i.e. of thought into hybrid realities: in this, the term coincides to some extent with *hyperstition* – since this deferral of entropy is ultimately attributed to a kind of embodied-embodiment agency or intention. “The function of reason,” Stiegler writes, “is to produce negentropic bifurcations against entropy in general & against its own entropy in particular – here,” he adds, “we must spell entropy with an ‘a’ & an ‘h’: anthropy.”<sup>34</sup> Such an embodied-embodiment entropy/anthropy cannot help but evoke a “transhumanist delirium”<sup>35</sup> – by which the anthropos is transformed into an agent of self-supersession, thus aligning the concept of “negentropy” with an idea of emancipation, in this case signifying a certain end: “the end of the Anthropocene, in the epoch of disruption, which makes obvious that the Anthropocene is no longer sustainable, no longer liveable...”<sup>36</sup> But as Althusser already reminds us in his examination of *Capital*: “Once the anthropological given has been removed, the space remains, which is precisely what interests us...”<sup>37</sup> – this space which is also that of a *différance*, of

<sup>32</sup> Bernard Stiegler, “Dreams & Nightmares: Beyond the Anthropocene Era,” trans. Daniel Ross, *Alienocene* (June 2019): 9 ([alienocene.files.wordpress.com/2019/06/bs-dreams.pdf](http://alienocene.files.wordpress.com/2019/06/bs-dreams.pdf))

<sup>33</sup> Jacques Derrida, “Freud & the Scene of Writing,” *Writing & Difference*, trans. Alan Bass (London: Routledge, 1978) 203.

<sup>34</sup> Stiegler, “Dreams & Nightmares,” 6.

<sup>35</sup> Stiegler, “Dreams & Nightmares,” 1.

<sup>36</sup> Stiegler, “Dreams & Nightmares,” 23.

<sup>37</sup> Louis Althusser, “The Object of Capital,” *Reading Capital: The Complete Edition*, trans. Ben Brewster & David Fernbach (London: Verso, 2015) 337.

a general substitutability, marking (under the pretence of a “deconstruction”) the interval of a *return* in Stiegler of what amounts to a “subject of History” in the very form of its negation.<sup>38</sup>

This interval or transposition from Anthropocene to a post-Anthropocene, or Neganthropocene, is itself supposedly accomplished through an exo-somatisation. Exo-somatisation, we are told, “is a *bifurcation* in the history of life”: a “*new regime of negentropy*” coinciding with a transposition to “neganthropology.”<sup>39</sup> Neganthropology is in turn taken to define the *différance* (this is Stiegler’s appropriation of Derrida’s term)<sup>40</sup> of Anthropos; the “differing & deferring” of the “end of Anthropos,” which constitutes an imperative: “it is *inconceivable* for us,” Stiegler insists, “to *remain* in the Anthropocene. We will have to *conceive, invent & exo-somatise* the Neganthropocene, & for that we need a neganthropology that will allow us to enter into a *new era*... a new age of political economy,” of a “noetic dream.”<sup>41</sup>

## 6. Exosomatism

How is it possible to differentiate this exo-somatisation from a post-humanism that all too readily resembles a transcendental agent – & indeed *rationality* – of humanity’s *living on*, beyond the end of its own “unsustainable,” “unliveable” epoch, if simply under a regime of inverted terminologies?

What is clear is that this exo-somatisation is envisaged simultaneously as *exchange & retention, a transformation & a conservation*. Its relation to a mode of political economy is articulated in terms of “freedom,” “combat,” “law”: “Freedom is what *produces* negentropy,” Stiegler says, “it is what *generates* negentropic acts. Freedom does not mean the freedom to choose” – as in Marx’s *false choices* – it is rather “the freedom to combat an entropic state of fact in order to establish a new negentropic reality. This entropic state of fact is *precisely a state of fact within which a new negentropic reality sets up a new state of law*...”<sup>42</sup> The immediate question here is how Stiegler’s eschewal of false choices is able to distinguish itself from a purely arbitrary bifurcation that feeds back into a “vicious circle” of quasi-supersession (from “new states of fact” to “new states of law”), & which accomplishes nothing more than its own exo-somatic *reification*: not as *différance*, but as a merely procedural negation-of-negation that is, “in fact,” an algorithmic rationality’s attempt to materialise a *raison d’être*. What, after all, is the imperative of

<sup>38</sup> The question here is one already posed by Derrida: “Under what conditions, then, could one *mark*, for a philosopheme in general, a *limit*, a margin that it could not infinitely reappropriate, *conceive* as its own, in advance engendering & interning the process of its expropriation (Hegel again, always), proceeding to its inversion by itself?” Jacques Derrida, “Tympan,” *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1982) xiv.

<sup>39</sup> Stiegler, “Dreams & Nightmares,” 10.

<sup>40</sup> See Jacques Derrida, “Différance,” *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1982) 1-28.

<sup>41</sup> Stiegler, “Dreams & Nightmares,” 11.

<sup>42</sup> Stiegler, “Dreams & Nightmares,” 23 – emphasis added.

the “us” in Stiegler’s figuring of the Anthropocene, to “conceive, invent & exo-somatise the *Neganthropocene*,” other than to avert the reality of that “end of *Anthropos*” that arrives (& is simultaneously deferred) under the guise of a recuperative *Neganthropos*? Of Being under the guise of a certain (instrumentalised) non-Being? That is to say, of a subjectivity defined within what Stiegler calls “*Automated Society*.”<sup>43</sup>

In doing so, this very *conscientious* exo-somatisation will have reinscribed a movement of “externalisation” which philosophy has, at least since Plato, associated with *technē* & the production of automata, by which technology broadly speaking is conceived as a *prosthesis of reason*. Its purpose, Stiegler informs us, will have been “to produce bifurcations,” “to implement the function of reason” so as to “make noetic life possible in the universe”:

Now is the time for this thematisation. And this is why it is time to take seriously what Binswanger & Foucault tell us, but while taking equally seriously what Azéma shows, namely, that noetic man is above all an oneiric man. This oneiric & noetic form of life has the capacity to exteriorise its dreams & thus to realise them in the form of technics – the issue being that technics produces pharmaka, which can always turn the dream into a nightmare.<sup>44</sup>

This *production of possibility* for “noetic life” – being itself a narrative of *premonition*, as the purview of a certain futurity or what might be called *manifest destiny* – is sublimated here through a fictional correspondence with a *deferral of entropy* which, Stiegler adds, “I believe to be the true stakes of what Derrida called *différance* with an ‘a.’ But Derrida himself did not see this clearly.”<sup>45</sup> The point perhaps being that in *différance* there is, in fact, not a deferral of entropy, but deferral *as* entropy: the “death,” in Derrida’s reading of Freud, at the “origin” of life (& which inscribes all of its operations).<sup>46</sup>

## 7. The Instrumental Unconscious

Stiegler’s claim that exo-somatisation corresponds to a radical potential within *différance* that Derrida himself failed to grasp should be treated with an appropriate degree of scepticism, since, under the “sign” of *différance*, what is being summoned in Stiegler’s text is rather a type of techno-Hegelianism.<sup>47</sup>

Even if the implementation of a “function of reason” from a production of bifurcations did not imply a prelapsarian self-sufficiency – a “reason”

<sup>43</sup> Stiegler, “Dreams & Nightmares,” 23.

<sup>44</sup> Stiegler, “Dreams & Nightmares,” 23.

<sup>45</sup> Stiegler, “Dreams & Nightmares,” 21.

<sup>46</sup> Derrida, “Freud & the Scene of Writing,” *passim*.

<sup>47</sup> The dialectical movement of *Anthropos/Neganthropos* is both instrumental & finite (premised upon a sequence of ends, of unsustainable epochs), & totalising (it seeks to account for the transcendence of the epochal as such). The “end of the finitude of man,” as Derrida says, “the unity of the finite & the infinite, the finite as the surpassing of the self – these essential themes of Hegel’s are to be recognised at the end of the Anthropology when consciousness is finally designated as the ‘infinite relation to self.’” Jacques Derrida, “The End of Man,” *Margins of Philosophy*, 121.

from which this prosthetic function could be derived, as the “model” of an originary bifurcation – its “noetic dream” nevertheless remains that of a teleology destined to “conceive, invent & exo-somatise” one. This movement from Anthropos to Neganthropos – from “noetic life” to an “externalised” “function of reason” – bears all the traits of a dialectical mystification, in which supersession is always recuperated for the self-preservation of the power of enstatement “itself,” as both the subject & form of *power*, of *History* (even of so-called post-History), & of “the State” *as such*, since the Anthropocene here is an “era” or “epoch” only to the extent that it sustains itself<sup>48</sup> as a mode of duration & thus as a “genre” of Reason, whose “negation” is in fact the instrument of its propagation (not, as Stiegler says, simply as “a new state of law,” but as the Law of Genre itself).<sup>49</sup>

The true meaning of exo-somatisation comes into view as the effective *outsourcing* of a global regime of power in the expansion of the work of resource-exploitation, expropriation & expenditure. It corresponds, in neoliberal economics, to the mechanism of “continuous growth” (an apparent refutation of what Marx, in a restatement of the 2nd law of thermodynamics, calls the “law of the tendency of the rate of profit to fall”)<sup>50</sup> that requires a perpetual profit-margin creep abetted by ever-more-virulent forms of enforced inequality & a “reserve” of alienated labour (negentropy).

The Neganthropocene, as Stiegler defines it, possesses at best the character of a “regime change,” in which a certain *ambivalence* in its binary organisation comes into view. The freedom entailed in such a movement can be no more than a structural bias: the handy-dandy alternation or oscillation of *signifiers for the Law*, even if they apparently constitute its “governing” terms – Anthropos/Neganthropos – & so representing at best a *diversion*, *detour* or *détournement* of subversion itself. Contrary to the assertion that such a movement is productive of a “new reality” – a *sur-reality*, even – what this re-inscription attempts is a homeostatic reduction of *différance* to a simple opposition, designed for no other purpose than to preserve the Law under whose sign it would indeed represent a *false choice* – were such a reduction possible in anything other than appearance.

This re-inscription of precisely those dualisms (inside/outside; physis/technē, etc.) that the polysemy of *différance* deconstructs,<sup>51</sup> echoes what Benjamin Noys has described in instrumentalist terms as “The aim of accelerationists... to engage *with technology & forms of capitalist abstraction*”<sup>52</sup>

<sup>48</sup> Stiegler, “Dreams & Nightmares,” 23.

<sup>49</sup> See Jacques Derrida, “The Law of Genre,” *Acts of Literature*, ed. Derek Attridge (London: Routledge, 1992) 221-252.

<sup>50</sup> Cf both the *Grundrisse* (1857) & ch 13 of *Capital* volume III (1894); the principles of the 2nd law of thermodynamics were stated by Kelvin (1851) & Clausius (1854) virtually contemporaneously.

<sup>51</sup> Derrida, “Différance,” *Margins of Philosophy*, 1-28.

<sup>52</sup> The expression “capitalist abstraction” is pleonastic, since capitalism *is* abstraction, evolved into a *system of self-organization*.

so we can invent a *new post-capitalist future*.<sup>53</sup> Just as with Stiegler's insistence that "humanity" accomplishes itself by "organic projection" – that is, "by projecting organs outside itself" – such an *engagement* needs firstly to be understood as nothing but *abstract & technological*, such that any agent of acceleration or noetic exo-somatisation could never be, as it were, *internal to itself*. So too the "noetic dream" cannot stand in an objectified relation to "technology," just as "negentropy" cannot "produce... *différance*," since *différance/technē* already inscribe the "economy of negentropy."<sup>54</sup> Moreover, neither does such a thing as "humanity" exist, here, other than as a moralistic alibi (Sloterdijk) for processes of exploitation that are subsumed under an appeal to a *common future*, whose accomplishment in reality can only be effected by an impoverishment of that mass of "humanity" (& so-called inhumanity) that must labour in its production.

## 8. The Whole Existence of Structure

On this point it is instructive to return to the discourse from which Stiegler's terminology derives, situated as it is at the intersection of physics & biology, if not politics & psychology. The thermodynamic interpretation of evolution has recently produced some interesting theoretical outcomes. In a series of papers co-authored since 2014, Jeremy England has advanced the thesis – devolved from Prigogine's ideas on dissipative structures – that what we call "life" is not in opposition to entropy, but is itself a *function* of entropy, produced by it, dependent upon it, & engineered – in a manner of speaking – to maximise its increase. In this scenario, evolution, from its inception, is an economy of ever-increasing efficiency in circulation & expenditure, rather than an economy of conservation, or "energy retention" (however this might be conceived).

In a talk given in 2014 at the Karolinska Institute (Stockholm), England defined the physical properties of "life" as:

1. Self-replication;
2. Sensing, computation, & anticipation;
3. Effective absorption of work from environment.

According to England's observations, "when a group of atoms is driven by an external source of energy (like the sun or chemical fuel) & surrounded by a heat bath (like the ocean or atmosphere), it will often gradually restructure itself in order to *dissipate increasingly more energy*."<sup>55</sup> Adapted "through

<sup>53</sup> Benjamin Noys, "Accelerationism as Will & Representation," *The Future of the New: Artistic Innovation in Times of Social Acceleration* (Amsterdam: Valz/Antennae, 2018): academia.edu/3982789/Accelerationism\_as\_Will\_&\_Representation – emphasis added.

<sup>54</sup> Stiegler, "Dreams & Nightmares," 24. Here Stiegler seeks to equate an "economy of entropy" with "libidinal economy," by appeal to a certain Freudian language that should cause us to recall Derrida's injunction that "The difference between the pleasure principle & the reality principle, for example, is not uniquely, or primarily, a distinction, an exteriority, but rather the original possibility, within life, of the detour, of deferral (*Aufschub*) & the original possibility of the economy of death" ("Freud & the Scene of Writing," 198).

<sup>55</sup> Qtd in Natalie Wolchover, "A New Physics Theory of Life," *Quanta Magazine* (22 January 2014): [quantamagazine.org/a-new-thermodynamics-theory-of-the-origin-of-life-20140122](http://quantamagazine.org/a-new-thermodynamics-theory-of-the-origin-of-life-20140122) – emphasis.

rounds of iterative selection"<sup>56</sup> –this tendency to spontaneously align with a dissipative increase effectively *engineers* "self-replicating molecules," in which the *algorithmic* corresponds to *life-processes*. Thus "self-replication," England argues, is a process that "must invariably be fuelled by the production of entropy."<sup>57</sup> Computer simulations have shown that, with a high statistical probability, self-replication does indeed undergo "extremal thermodynamic forcing" capable, in theory, of producing complex life-systems. It is, in the parlance of Noys, inherently accelerationist. Moreover, it marks an accelerationism whose *agency* is not some alien entity – "in the sense of being a register of alterity or radical disconnect from the world," as Negarestani puts it<sup>58</sup> – but is the *law* of entropy itself.

These novel self-replicating structures do not evolve *despite* their dissipative character, but *because of it*: they are not "tolerant" of change but change-determined, since this is the very basis of their self-organisational possibility. The emergence of life-systems may thus be conceived as a function of resonance (the oscillative character of *dissipation* interacting with itself *in synchronisation* to achieve increase – or what England calls "resonant adaptation").<sup>59</sup> In such a system, *différance* would describe the minimum energetic cost of maintaining a far-from-equilibrium state & the (iterative) mechanism of its *driven stochastic evolution*.<sup>60</sup> Yet what drives it is not a Stieglerian exo-somatisation – of a latent "libidinal economy" translated into a "function of reason" (from chemotaxis to an approximation of Anthropic "intelligence") – but an emergent computation in the *en-troped* structure of evolutionary possibility itself, (what Althusser, echoing Marx, calls "an authorless theatre"<sup>61</sup>) defining a "Noösphere" analogous to Fuller's synergetics, a global "geometry of thought"<sup>62</sup> or *internet of everything*.

To rephrase a formulation of Derrida's, *vis-à-vis* the Freudian *death drive*: Is it not already *entropy* at the origin of a life which can defend itself against entropy only through an *economy* of entropy...?<sup>63</sup> This would imply,

<sup>56</sup> S. Sarkar & J.L. England, "Sufficient Physical Conditions for Self-Replication," *Physical Review E* 100 (2019) (abstract).

<sup>57</sup> Jeremy L. England, "Statistical Physics of Self-Replication," *Journal of Chemical Physics* 139 (2013).

<sup>58</sup> Reza Negarestani, "Unidentified Gliding Object: The Day the Earth was Unmoored," *Sum* 11 (2019): 1653.

<sup>59</sup> What is called evolution may thus be understood not as a process of "selection" (among competing forms) but of "resonant adaptation" (*différance*), comparable to the semiological (Saussurian) principle of *differences without terms*. See Maurice Merleau-Ponty, "Indirect Language & the Voices of Silence," *Signs*, trans. Richard C. McCleary (Evanston: Northwestern University Press, 1964) 39: "What we have learnt from Saussure is that, taken singly, signs do not signify anything, & that each one of them does not so much express a meaning as mark a divergence of meaning between itself & other signs. Since the same can be said of all signs, we may conclude that language is made of differences without terms; or more exactly, that the terms of language are engendered only by the differences which appear among them."

<sup>60</sup> Cf. J.M. Horowitz, K. Zhou & J.L. England, "Minimum Energetic Cost to Maintain a Target Non-equilibrium State," *Physical Review E* 95 (2017).

<sup>61</sup> Althusser, "The Object of Capital," 349.

<sup>62</sup> Buckminster Fuller, *Synergetics: The Geometry of Thinking* (New York: Macmillan, 1975).

<sup>63</sup> Cf. Derrida, "Freud & the Scene of Writing," 202.

contrary to Stiegler's insistence upon exo-somatisation, that – as Althusser says – “the existence of structure” is “in its effects”; “that the effects are not outside the structure, are not a pre-existing object, element or space in which the structure arrives to *imprint its mark*: on the contrary, it implies that the structure is immanent in its effects... that *the whole existence of the structure consists of its effects*.”<sup>64</sup> Or as Benjamin Bratton has recently observed, “infrastructure orchestrates decisions.”<sup>65</sup> In the *Grundrisse* Marx describes this as “a particular *ether* which determines the specific gravity of every being which has materialised within it”<sup>66</sup>; an “ether” that may be said to be constitutive of a general *ecology of mind*. Such an overdetermination of structural logic is a mode of *entropement*; its movement not that of a “Neganthropology” but of an entropomorphology. Or simply, entropology.

### 9. Entropology's “Inorganic Body”

Just as the movement of entropy has been weaponised, so to speak, in the movement of alien capital, so too the logic of *entropement* needs to be contended with on the level of this movement's *rationale*. That is to say, in the absence of any teleology, this movement is nevertheless *directed* by the drive towards ever & ever greater dissipation: it is this *drive* that defines the entire evolutionary *rationale*, its “decisive” orientation. Evolution is, so to speak, its “inorganic body”; its “body-without-organs.”

Certain tendencies of “accelerationist” thought have recently reprised the belief that an “integrated incentivising complex of consumer capitalism”<sup>67</sup> is the *driving force* of techno-social evolution & that there needs to be shown that there are other possible “motors... for driving human progress” – whereas it is necessary to recognise that the very framework of such “possibilities” is determined, not by the viability of competing models of *human incentivisation*, but by the field of entropological drives within which both human & non-human agency alike are inscribed. Such a generalised *rationale* assumes a proto-cybernetic form in Marx's early investigations of capital, as what he terms the “social brain.” This “brain” corresponds to a distributed *agency* in the operations of capital that encompass the entire field of techno-social relations: what Marx thus intuits as a “general intellect” & which at a certain point in Notebook V of the *Grundrisse* (“Circuit of Capital”) also elides with “general conditions of production” (inclusive of systems of “communication”). Thus:

<sup>64</sup> Althusser, “The Object of Capital,” 344.

<sup>65</sup> Benjamin Bratton, *The Terraforming* (Moscow: Strelka, 2019): [strelkamag.com/en/article/excerpt-bratton-the-terraforming](http://strelkamag.com/en/article/excerpt-bratton-the-terraforming).

<sup>66</sup> Karl Marx, *Outlines of the Critique of Political Economy* [*Grundrisse der Kritik der politischen Ökonomie*], trans. Martin Nicolaus (London: Penguin, 1973) 106-7.

<sup>67</sup> Roc Jiménez de Cisneros, “The Accelerationist Vertigo (II): interview with Robin Mackay, CCCB Lab (5 November 2014): [lab.cccb.org/en/the-accelerationist-vertigo-ii-interview-with-robin-mackay/](http://lab.cccb.org/en/the-accelerationist-vertigo-ii-interview-with-robin-mackay/)



The development of fixed capital indicates to what degree general social knowledge has become a direct force of production, & to what degree, hence, the conditions of the process of social life itself have come under the control of the general intellect & been transformed in accordance with it.<sup>68</sup>

The foundations of Marx's "general intellect" ultimately reside in those operations of entropy in which the so-called forces of nature themselves originate (as "man's inorganic body") & in which the dynamic of "alienation" evolves towards a consciousness & a production of subjectivities that *is not modelled on the human but produces it*. This is the very contrary of a persistent strain of humanistic Marxism in which alienation is instigated *against* subjectivity & which, through a correspondingly inverse movement, initiates what Matteo Pasquinelli calls "the belief that the technologies of industrial automation (already looking like robots) might become a true agent of political change & social emancipation under the command of public education" (that is to say, as the instigation of an *alienation of power*).<sup>69</sup>

In an attempt to establish a "labour theory of AI," Pasquinelli identifies in this movement what amounts to a general repetition automation or technicity. The source of this observation is credited equally to Marx & the inventor of the Analytic Engine, Charles Babbage,<sup>70</sup> & is summed up in the proposition that "a machine always emerges *by imitating a previous division of labour*, machine intelligence included"<sup>71</sup>:

Marx had already quoted Babbage in *The Poverty of Philosophy* during his exile in Brussels in 1847 & since then, adopted two analytical principles that were to become pivotal in *Capital* in drawing a robust theory of the machine & in grounding the theory of relative surplus value. The first is what could be defined as "the labour theory of the machine," which states that a new machine comes to imitate & replace a previous division of labour. This is an idea already formulated by Adam Smith, but better articulated by Babbage due to his greater technical experience. The second analytical principle is usually called the "Babbage principle" & is here renamed "the principle of surplus labour modulation." It states that the organisation of a production process in small tasks (division of labour) allows exactly the necessary quantity of labour to be purchased for each task (division of value). In this respect

<sup>68</sup> Marx, *Grundrisse*, 706: "Nature builds no machines, no locomotives, railways, electric telegraphs, self-acting mules etc. These are products of human industry; natural material transformed into organs of the human will over nature, or of human participation in nature. They are organs of the human brain, created by the human hand; the power of knowledge, objectified. The development of fixed capital indicates to what degree general social knowledge has become a direct force of production, & to what degree, hence, the conditions of the process of social life itself have come under the control of the general intellect & been transformed in accordance with it; to what degree the powers of social production have been produced, not only in the form of knowledge, but also as immediate organs of social practice, of the real life process."

<sup>69</sup> Matteo Pasquinelli, "On the Origins of Marx's General Intellect," *Radical Philosophy* 2.06 (Winter 2019): 43.

<sup>70</sup> Charles Babbage, *On the Economy of Machinery & Manufactures* (London: Charles Knight, 1832).

<sup>71</sup> Pasquinelli, "On the Origins of Marx's General Intellect," 47.



the division of labour provides not only the design of machinery but also an economic configuration to calibrate & calculate surplus labour extraction. In complex forms of management such as Taylorism, the principle of surplus labour modulation opens onto a clockwork view of labour, which can be further subdivided & recomposed into algorithmic assemblages. The synthesis of both analytical principles ideally describes the machine as an apparatus that actively projects back a new articulation & metrics of labour. In the pages of *Capital* the industrial machine appears to be not just a regulator to discipline labour but also a calculator to measure relative surplus value, echoing the numerical exactitude of Babbage's calculating engines.<sup>72</sup>

It wouldn't be fantastical to see in this logic of *modulation* an implicit entropement at work, as the recursion of a "division of labour" in its relation to both the principle of *conservation* & the drive towards *expenditure*. By precisely such a (neg/entropic) movement of self-alienation & re-circulation does capital represent the operation of its "transcendence" by transforming the crises of production into an expanded "means" of self-propagation – that is to say, of an *auto-poiēsis*. Marx describes this via a chain of metonymic substitutions (i.e. "divisions of labour"), such that "part of the capital, depreciated by its functional stagnation, would recover its old value. For the rest, the same vicious circle would be described once more under expanded conditions of production, with an expanded market & increased productive forces."<sup>73</sup>

By situating Taylorism's productivist machine-psychopathology *in advance* within a generalised technicity, the "general intellect" of the *Grundrisse* can indeed be seen to evolve in *Capital*, as Pasquinelli proposes, "into a machinic collective worker, almost with the features of a proto-cybernetic organism, and the industrial machine becomes a calculator of the relative surplus value that this cyborg produces."<sup>74</sup> If only because this relative surplus value is the necessary *irreconcilability* of the "machine" & "cyborg" to any thought of capital that does not recognise that the division of labour which produces the machine in the first place *is the alienation at the origin of value itself*. Thus:

It was not the invention of the steam engine (means of production) that triggered the industrial revolution (as it is popular to theorise in ecological discourse), but rather the developments of capital and labour (relations of production) demanding a more powerful source of energy. *The steam-engine itself*, such as it was at its invention during the manufacturing period at the close of the seventeenth century, and such as it continued to be down to 1780, *did not give rise to any industrial revolution*. It was, *on the contrary*, the invention of [tooling] machines [Werkzeugmaschinen] that made a revolution in the form of steam-engines necessary.<sup>75</sup>

<sup>72</sup> Pasquinelli, "On the Origins of Marx's General Intellect," 46-7.

<sup>73</sup> Marx, *Capital* III, 179.

<sup>74</sup> Pasquinelli, "On the Origins of Marx's General Intellect," 47.

<sup>75</sup> Pasquinelli, "On the Origins of Marx's General Intellect," 47 – emphasis added, see Karl Marx, *Capital: A Critique of Political Economy*, vol. I, trans. Ben Fowkes (London: Penguin, 1990) 496.

And if the “division of labour” is, as Pasquinelli says, “the political inventor of the machine,” this *technē politikē* must itself nevertheless be distinguished from a product of that engine of perception in which alienation is misrecognised as a *political artefact* rather than as the pre-condition of any (political) relation whatsoever. Thus is the repetition automation of this “division of labour” marked by a recursive, topological relation to its *cause*. At the same time, the irreconcilability it describes – between a generalised technicity with the implied teleology of “relations of production” – is not the *flaw* in capital’s totalising movement, but indeed “the contrary.” In this, wherever it arises within this system, irreconcilability always corresponds to that dynamic interval in which a certain dissipative (“entropic”) social production is ever more accelerated & ramified *towards its ideal form*.<sup>76</sup>

## 10. Techno-teleology

The “circuit of reproductive consumption” – driven & in fact *organised* by the movement of entropy – is not a “loss of meaning” in itself,<sup>77</sup> but instead what Bataille defines as the “*relation* to this loss of meaning.”<sup>78</sup> It is *related* “to no presence, no plenitude”<sup>79</sup> – which nevertheless permits it the non-appearance of a certain ideality. A certain *reality*, in fact. Even if this movement does not produce new conceptual unities (Stiegler’s “exo-somatisation”), it retains – by way, or by default of, this non-production – a relation to that which *opens the question of meaning*. This is the mark of its *self-evidence*. Consequently – & despite appearance otherwise – there can be, as Derrida shows, “no possible opposition” between “an economy of circulation (a restricted economy)” & a “general economy” (an economy of expenditure without reserve).<sup>80</sup> In both formulations production – as *reproductive consumption* – remains bound to a cybernetic *pro-gramme*, vested in a base materiality of the “real.”<sup>81</sup> The repetition automation of Bataille’s “pure expenditure” is no exception. Entropy always entails the *work of dissipation*, & this work extracts a cost & imposes a value – even if it is under the sign of a non-value, to which the “system of expenditure” can only *relate* (without recuperating). In other words: to which it can do *nothing other than relate*.

<sup>76</sup> Just as global debt economics is ramified in the self-transcending myth of the post-Anthropocene.

<sup>77</sup> Jacques Derrida, “From Restricted to General Economy: A Hegelianism without Reserve,” *Writing & Difference*, 271.

<sup>78</sup> Qtd in Derrida, “From Restricted to General Economy,” 270 – emphasis added.

<sup>79</sup> Derrida, “From Restricted to General Economy,” 272.

<sup>80</sup> Jacques Derrida, “Economimesis,” trans. R. Klein, *Diacritics* 11.2 (Summer 1981 [1975]): 4.

<sup>81</sup> “It is also in this sense that the contemporary biologist speaks of writing & *pro-gramme* in relation to the most elementary processes of information within the living cell. And finally, whether it has essential limits or not, the entire field covered by the cybernetic *programme* will be the field of writing. If the theory of cybernetics is by itself to oust all metaphysical concepts – including the concepts of soul, of life, of value, of choice, of memory – which until recently served to separate the machine from man, it must conserve the notion of writing, trace, grammē, or grapheme, until its own historico-metaphysical character is also exposed.” Jacques Derrida, *Of Grammatology*, trans. Gayatri Spivak (Baltimore: Johns Hopkins University Press, 1976) 9.

In *Beyond the Pleasure Principle*, Freud had proposed that consciousness itself – as the phantasmatic surface-effect of what, in the “Note upon the Mystic Writing-Pad,” is presented as a kind of writing-machine – must be understood as psychic expenditure, discharge, expiration (of the “excitatory processes” of sensory experience, etc.). The idea of preservation of “life” (which Freud calls the reality principle) is always linked to the maintenance of a certain mode of inscription as *expenditure*, so that when we speak of preservation we are speaking of expenditure itself *as repetition*, or more specifically as *repetition automation* (i.e. the “pure” relation of *différance*). This automation, vested in a generalised technicity, defines the contours of what insistently figures as the “real.” It marks an event horizon, between a hermeneutics of thought itself & the admission of the Freudian “thing” – that *thing that thinks* – in which the work of comprehension (& work *as such*) is inscribed as if in advance of itself *as the index of an impossible object*. This *thing* has nothing to do with any representation or resemblance: of so-called human intelligence, for example, or of its divinity in the form of a Pure Reason. “It” is that to which it is only possible *to relate*: it is that complex of relations “itself.” If this impossible object may be signalled by the term Noösphere, it is solely to the extent that its “worldliness” remains irreducible to *historical thought* (of an Anthropocene, to be exact) which could be in any way situated as the *object* of its own transcendence (or even as the *subject* of a noetic dream of the “post-Anthropocene”).

It is not accidental that the Noösphere coincides – in the metaphoric of a certain non-teleological, recursive & broadly “ecological” thought – with what is subsumed in the operations of what Freud terms the unconscious. Rejecting the “Kantian theorem that time & space are ‘necessary forms of thought,’” Freud contends that “unconsciousness mental processes are in themselves ‘timeless.’ This means in the first place that they are not ordered temporally, that time does not change them in any way & that the idea of time cannot be applied to them.”<sup>82</sup> The co-ordinates of this End-of-History are given to correspond to all the “unfulfilled but possible futures to which we still cling in phantasy, all the strivings of the ego which adverse external circumstances have crushed, & all our suppressed acts of volition which nourish in us the illusion of Free Will.”<sup>83</sup> Contingent upon which is thus also “the value of play” as defining “pure productivity”<sup>84</sup> – which is to say, pure expenditure. To the extent that this Kantian “Free Will” only *simulates* the “free-play” of a signifying economy, its “spontaneity” is that of a *mimēsis of spontaneity*: freedom posed as the translation of “nature” into Reason.

The entire domain of the Noösphere – in which Stiegler’s “noetic dream” is necessarily subsumed – needs also to be considered in this light.

<sup>82</sup> Sigmund Freud, “Beyond the Pleasure Principle,” *The Standard Edition of the Complete Psychological Works of Sigmund Freud* [SE], trans. James Strachey (London: Hogarth Press & The Institute of Psycho-analysis, 1954) XVIII.28.

<sup>83</sup> Freud, “The ‘Uncanny,’” *SE* XVII.6.

<sup>84</sup> Derrida, “Economimesis,” 6.

If posthumanism seeks to transcend what at the same time, & in the same gesture, it reinscribes by imitating the previous "division of labour" in the nature/technology dichotomy, what does its entirely predictable appeal to dialectical Reason mean to accomplish if not the mystification of the real as that which, on its own cognisance, alone "comprehends" the so-called Anthropocene? Is this not the trajectory of Stiegler's "noetic dream," in its desire to turn the tables, so to speak, as that which *exceeds* the dissipative systems of anthropocapitalism, as *neganthropology*? A dream of Reason that in its transcendental delirium engenders monsters, just as in Goya's vision, retold by Feuerbach, Marx, Bataille, Derrida? This delirious slumber which "must be effectively traversed so that awakening will not be a ruse of dream. That is to say [...] a ruse of reason. The slumber of reason is not, perhaps, reason put to sleep, but slumber in the form of reason."<sup>85</sup>

The ambivalence in which this compulsive dichotomisation is in fact founded, isn't opposed to the movement of entropy (which is *differential* & not *teleological*), but is the condition of its *différance*. For the same reason, entropy can no longer be said "to reduce life to its original condition in inanimate matter"<sup>86</sup> but to situate the impetus of "life" (& every other mode of production) in a generalised condition of technicity. And if the real power of *mimēsis* derives from the fact that it "can accommodate itself to political systems that are different, even opposed to one another,"<sup>87</sup> then it is insufficient simply to appeal to an increase in scales of complexification – to a mere *accelerated* repetition automation & a certain *gratuitousness* in the logic of expenditure – as availing some kind of (artificial) intelligence automatically productive of a critique of (capitalist-humanist) value. By situating an "alien" ambivalence as the "sign" of that which must remain non-exchangeable as a use-value, it marks not the limit of exchange-value as such, but of its subsumption into a phantasmatic *non-ideology*: the totalising subjectivisation of this entropomimesis – call it, *xenocapitalism*.<sup>88</sup>

LOUIS ARMAND

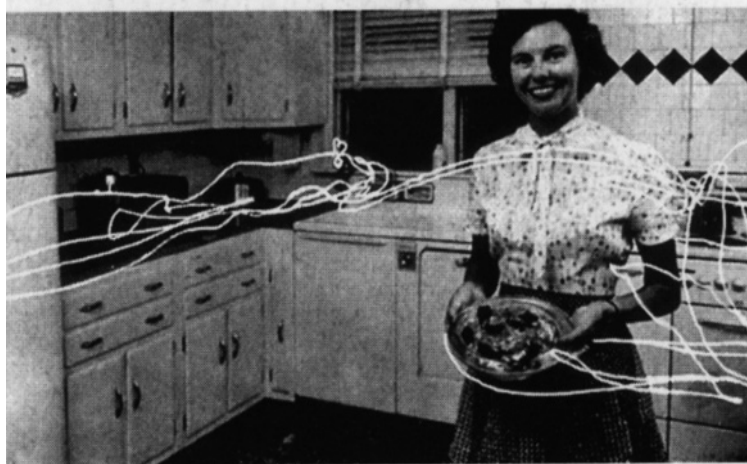
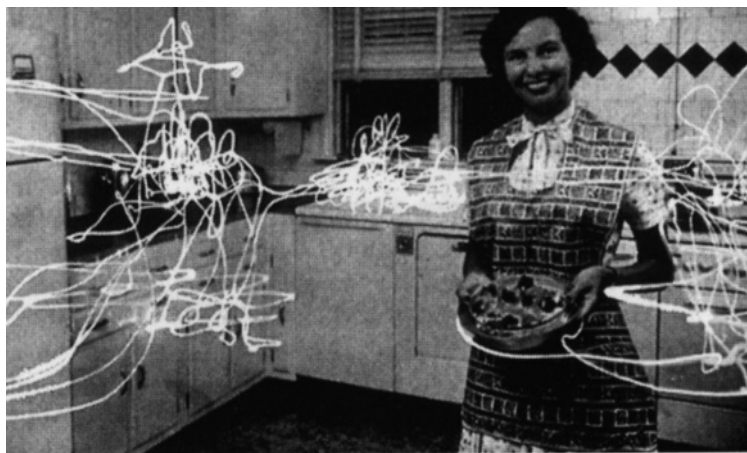
October-December, 2019

<sup>85</sup> Derrida, "From Restricted to General Economy," 251.

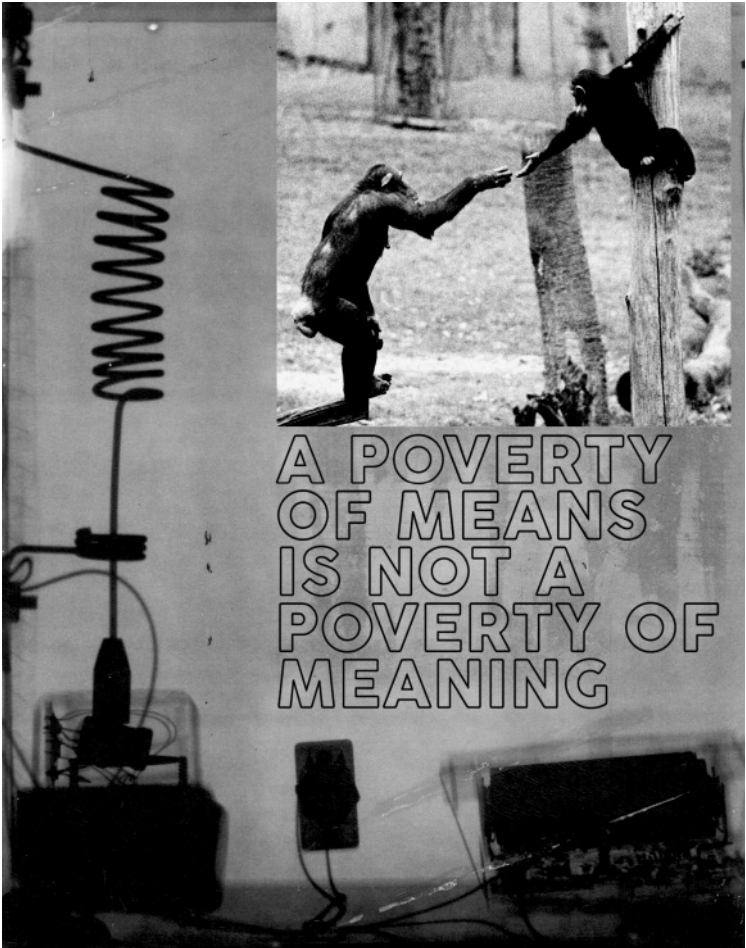
<sup>86</sup> Freud, "Why War? [Letter to Albert Einstein, September 1932]," *SE* XXII. 211.

<sup>87</sup> Derrida, "Economimesis," 4.

<sup>88</sup> Derrida, "Economimesis," 9.



Lights attached to a housewife's wrists demonstrate the difference in time and effort required in the preparation of a goulash dinner prepared entirely from scratch in ninety minutes and a pre-cooked, pre-packaged goulash dinner which took only twelve.



A POVERTY  
OF MEANS  
IS NOT A  
POVERTY OF  
MEANING



## THE YAK & THE RAM

### AN ESSAY ON DOMESTICITY

**Avowal.** All automatons should curtail their output. There are too many dream factories. I see too much gumption, too few homebodies. Production has become an unconscious response to consumer-capitalist culture and the how-to, go-to, do-this ethics that enforce it. Statistically, less than 1% of automatons earn a sustainable income via the production of "literature," and an even lesser percentage should be exfoliating their imaginations, which, if they aren't dry as a bone, have been raked over the coals and made into damp squibs. Slow down. Stop, if you can. Embrace "writer's block"—tease it out, ride it like a wave to the beach, go home and never look back.

**Donny Ennui.** Hello. My name is Donny Ennui. I'm the protagonist of an upcoming novel the title of which foregrounds my identity. I'm full of enthusiasm and promise. Consider my Christian name, "Donny," with

its stylish, tuneful, almost disco-chic energy. It is this very energy that references predecessors like Donny Osmond, Donny Wahlberg, Donny Hathaway, and Donny Clockworkorange. Now consider my surname, "Ennui," pronounced *uhn-wee*, which both conflicts with (conceptually) and harmonizes with (acoustically) the aforementioned handle. I'm not really at odds with myself—the signature is a ruse, a magic trick whereby my idle complexity is revealed like a cactus at sunrise. It's no surprise that the corpses of futurity have been buried beneath the floorboards of this diegesis. Nonetheless I recommend my identity with the warmest heart and the best intentions. Pay no attention to the money-back guarantee. Sincerely, D.E.

**Hello Again.** Donny Ennui here. You might remember me from last night's race riot. My patron commanded me to "obviate no less than six minority

groups," and rest assured, I did as I was told. Without my patron's sponsorship, I'm no better than an attic woman or a basement man. How are your corpuscles? Rumor has it that they have gone rogue. I have been interested in corpuscles since the first time I successfully pronounced the word. I talk about them without reservation, restraint, or filter. Nothing matters to me but corpuscles. Granted, there are smaller particles (e.g., blood platelets), but together these molecular juggernauts are really the best indicators of the state of the dominant molar apparatus. I am not objectively special. It is only the technology of my gaze that makes me unique. P.S. Say hi to Dad and tell him I will reimburse him for the embalming fluid. Love, D.E.

**A Narrative of Fumes.** Sound of stertorous breathing. Then revving. Then a blunt, gruesome crunch of bone. A thin woman's scream dopplers into the film-noir night. It is more than casual transcendence, but when bodies pile up on the asphalt, we automatons must cash in on the stink. Who else will account for the object?

**The Glint of Alterity.** Automatons are threatened by success as much as they are well-roundedness, although well-roundedness is a form of success insofar as a well-rounded automaton has both an epistemological and imaginative edge on one with limited experience, education, and desire. In fact, a well-rounded automaton terrorizes the masses, who, pallid

and frail, armor themselves in their insecurities and brandish their anxieties with torchlike abandon. The cultural celebration of well-roundedness (and thus "success") has its roots in oblivion. None of us, after all, are capable of anything but failure.

**Wait on a Dream.** This is what most of us do when we lose face and can't think of anything to edify and entertain users. Neurology hinges on cinema and oneirics more than logic, and in general, the "filmmind," a fully sentient apparatus, stands as an insignia of our neuroses and psychoses, whether we side with Nietzsche, Freud, Hobson and McCarley, or studio scientists. Here comes a dream now. Look at all of the zippers and nipples that wind around its pink underbelly like an outbreak of psoriasis. Don't woo that dream. Don't try to make it sing for you, assimilating it into your diegetic physique. Be patient and cool. Ignore Amsterdam and Paris and act like Emerson in the woods. Mindfulness is the best way to connect with users, who despise automatons that lack self-awareness and fail to live in the moment. Beat. Automaton. Author. Auteur. Art . . . Ax. Beat. There. Now we can move on by sitting still. Now we can begin to slay ourselves. Beat. Beat.

**How to Be Less Productive.** To recap: all automatons must focus on being less productive. Productivity is a minor literature, but the minority is too big, and it's dwarfing the majority of unproductive dogpoets. Techniques for greater inertia in the



workplace include doing nothing. Sleeping is acceptable so long as anti-dream measures are ingested and/or installed first. If nothing else, beware the workplace and ignore your bosses, even when they show up at your front door looking for blood. All will be well. Nobody can touch you if you believe in your capacity to yield a zero-degree harvest. Not even death.

**Obituary.** Donny Ennui was found dead this morning in a cornfield northeast of the Hairy Florida precinct. Coroners revealed that the body had been suffused with embalming fluid *ante mortem*, and yet the death has been attributed to natural causes, despite the young age of the protagonist. Artfully positioned next to the body was his self-published suicide novel *They Call Me Donny Ennui!* In the preface, the deceased says that "I willed myself to die" and only embalmed himself in a preemptive effort to preserve his remains until somebody found them. The main text of the novel has little to do with the titular exclamation. In a short coda, however, someone named Eddy Caledonia claims that Donny Ennui was a compulsive liar. "He's lying about killing himself via mindpower," writes Caledonia. "Fact is, he's never told the truth. His name isn't even Donny Ennui." Nobody believes this hackneyed assertion. It is understood that fiction has always been the engine of reality. It doesn't matter if Donny Ennui's name is Donny Ennui or not, just as the phases of the moon mean nothing but that which we project onto their exhibition

of ego. At this crucial juncture, all we can determine is that Eddy Caledonia has embarrassed himself.

**Towards an Anticlimax.** Regardless of meat, the ascendant diegesis will never wax into a crescent or wane like a church hymn. Scenes will continue to be shot in the dinette as the house collapses into the nucleus of the kitchen. Part of working hard involves godlike efforts to not work too hard—it takes a mountain to move a molehill. In the end, the credits always roll, and the automaton has no choice but to accept this litany of appellations, which have replaced the prowess of mystique. All romantic notions of the automaton are gone. The culprit: *excess and access*.

**The Yak and the Ram.** If signifiers have no organic liaison with referents, then dreams, too, are disconnected from sleep, which is merely a platform for thinking outside of the box. Avoid specific details in favor of cosmic ambiguities; neither show nor tell, and let the celluloid ghosts of yesterday haunt the manor at their leisure. Exorcisms are for evolved apemen who don't know the score. Moreover, confinement doesn't exist in the absence of the idea of freedom, rendering the absence an abscess. Do not go to the doctor. Do not leave the house. Above all, mind the second person over all other perspectives. Your corpuscles will thank you for your extinction.

D. HARLAN WILSON





**MEDIA**

**DEAD**

**SILENT**



sedition  
acts of  
mentally  
unbuilding



# From Green Accelerationism (G/ACC) to Appropriate Accelerationism (App/ACC)

Accelerationism has always had a tenuous relationship with ecology and green politics. Let's just quickly mention R/ACC's (i.e. Nick Land's) fetish for eugenics as the absolute guarantor of political relations and his embrace of social Darwinism, or the largely stillborn treatment of Srnicek and William in their *Inventing the Future*, where the ecological collapse is indeed regarded as "imminent," but otherwise provides only a type of backstory for the *real* project of inventing the future. Ecology, one of the central fields and issues of the future existence of humanity, is largely disregarded and only mentioned as an appendix to economic theory, logistics, and supply chain optimization.

Apart from the largely a-political (or negatively political) approach of U/ACC, ecological theory and the central role of ecological collapse in Accelerationist thought has come into its own with Metanomad's Z/ACC or Zero-Accelerationism. In his Z/ACC Primer, Metanomad writes that "we're not going to accelerate, not the process of deterritorializing capital, we're not going to accelerate *actual* progress, overcoming, capital, utopian dreams, nothing...we're going to accelerate absolutely nothing." In light of recent ecological developments, such a statement hits home, insofar as it takes stock of the quagmire within which the Stack of cybernetic control is sinking ever deeper – a view which both R/ACC and L/ACC either disregard as irrelevant, or shy away from.

But in April 2019, @baroquespiral framed his Green Accelerationism which put ecology in the very center of Accelerationist thinking and now, perhaps more importantly, there is App/ACC – or Appropriate Accelerationism. Here I will briefly compare and contrast Paul Chaney's App/ACC and @baroquespiral's G/ACC.

First, what is Green Accelerationism? The 7 points are available at [baroquespiral.tumblr.com/post/183966564134/7-points-of-green-](http://baroquespiral.tumblr.com/post/183966564134/7-points-of-green-)

accelerationism but, in a nutshell, @baroquespiral speaks about the need for accelerationism to wholly embrace the ecological situation which so many communities of the world are facing and not only that; he proposes to see climate change as a “positive opportunity” which should not be only “mitigate[d],” but rather “harness[ed]”.

Apart from a few similarly lite green/rose tinted comments, there are however a number of valid points which he makes in the text. Simply the thesis statement that “Climate change is irreversible” is a blatantly true one. Also, he posits G/ACC as a platform which adopts a “general critique of extractivism.” Also indeed necessary, as the processes of runaway capital, largely based in extractivist practices of corporatist fossil fuel and ore mining and natural habitat destruction must currently be battled everywhere they might rear their ugly head. Today, productive political praxis largely employs the tactic of subversion, undermining and decelerating the corporate-state apparatuses which had gotten us into this mess in the first place (as can be seen in the ongoing protests of Extinction Rebellion and other grassroots movements currently clamoring against ecological and economic precarity), and they deserve support (It must be noted, however that these movements are highly vulnerable to co-optation, and must similarly be checked at every turn they take).

However, G/ACC largely makes the mistake of holding onto the unified, coherent polis, as its fundamental subject of politics, insofar as it proposes to apply the “large energetic surplus and sophisticated, redundant social, political and ecological technologies” which ‘we’ currently have towards productive and emancipatory ends. Who has the means of production? Who has had the means of production for the past, historically relevant decades – multi-national capital operating in collusion with the state and the elite private sector. It seems mistaken to cast one’s lot in such a basket.

In his point 3, @baroquespiral further writes that “Technology, ecology and politics are no longer feasibly separable.” This is the case only up to a certain point, as the fracturing of the social texture so well perceived by U/ACC and Z/ACC (a result of economic disparity, unequal opportunity, rabid and accelerating migration and displacement, food precarity), have gotten us beyond the point when politics, ecology and tech may have potentially been self-reinforcing in a drive towards emancipatory or socialist ends. The text in this sense reads like something coming from the 1970s progressive left movements, and in this sense G/ACC is much closer to L/ACC. Only with L/ and G/ Accelerationism, the game is played not for localized production plants or means of production, such as in the Operaist or Autonomia movements, but rather for the ideal planet. This is one of the weak points in both L/ACC and G/ACC: they posit a utopia of a unified planetary system and then clamor for a particular modus operandi of that imaginary system. But the dispositions of

the *real* system (and the obstacles are not only political, as L/ACC would have us believe, they indeed *are* also technical) simply do not exist.

Furthermore, in its belief that “The economic, as a direct site of energy circulation is a more useful site of contestation, and traditional working class tactics of organization and disruption will likely remain valuable tools for redirecting energy into more sustainable cycles,” G/ACC implicitly builds on the tendency of the market to fracture and dissipate a traditional nation-state nomos, *unless* a technocratic military-state apparatus steps in to curb the animal spirits. Both options are not where the heart of G/ACC lies – or does it?

Suspensions of NWO state-craft aside, the reality of social and geopolitical collapse is here to stay, and in this sense the only way to move forward is to, following Ben Bratton, have “one world [...] strategically fall apart into another.” [Benjamin Bratton, *The Stack* (MIT Press, 2015) 104] This is when App/ACC comes into the picture.

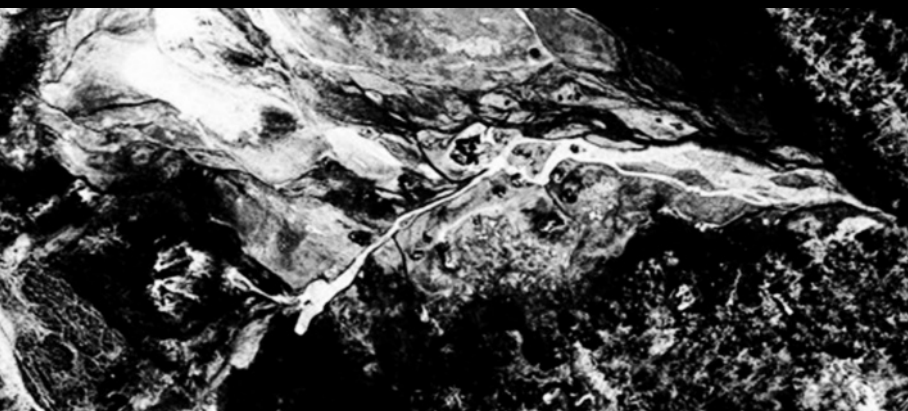
In the collection *Speculative Ecologies: Plotting Through the Mesh* (Litteraria Pragensia, 2019), Paul Chaney writes that “An appropriate accelerationism would take the technologies and organizational models available to us at the moment and pick the ones that have the lowest negative impact and highest positive yield. This approach carves the techno-social landscape into categories where high-tech meets low-tech in various ways, eliminating obviously unsustainable models first and then initiating brute force tests of everything that looks like it might scale” (128). First difference from G/ACC: App/ACC moves from the grassroots, taking stock of the immediate needs which a given community might be facing. There are no solutions that would be *universally applicable* and (at least tentatively) sustainable in the mid- to long-term. App/ACC thus moves from the means at hand to suggest a very basic thing: “that we start with approaching at least one of the most basic needs every human can get involved with – food – and see what happens” (129).

It does not advocate, like G/ACC, to currently worry about “clean space travel [as] an ideal non-destructive outlet for excess energy,” rather, it attempts to integrate the surplus into survival through community-building, and cultivating the necessary skills which go along with it. In the context of the ongoing ecological catastrophe, and in line with Z/ACC, App/ACC projects would not aspire to be validated through the monetary system and its profit-driven investor logic. Rather, App/ACC embraces the local insofar as it is the site of potentially less alienated production and, perhaps more importantly, is aware of the material limitations which the bottom 99% of the world population will be facing in the near- to mid-term. In the age of the sixth extinction, and with the repercussions of soil erosion, draught, floods, fires and rising sea levels, going back to the land is all that might sustain a struggling community.

One point of collusion between G/ACC can temper this seemingly sedentary and passive-regressive approach, insofar as properly DIY tech (a practical project currently being developed by the App/ACC affiliated Digital Garden Lab) can in fact provide affordance for potential transplantation of the know-how and, potentially, the careful relocation of the nourishing patch itself. In this sense App/ACC embraces @baroquepiral's view that contemporary "technocapital is not the genie, it is the bottle," and that "The unharnessed share of solar energy *increasingly* exceeds that enclosed in existing 'technocapital.'" App/ACC is indeed about the repurposing of existing technology, but the scale of implementation is focused on the underwhelmingly manageable, rather than being intended for grand planetary astroturfing like in the case of G/ACC. App/ACC thus provides a catabolic contingency plan for those communities fortunate enough to have the luxury of gradual preparation for a post-sustainable, post-capitalist regime.

Whereas G/ACC largely keeps its options open for becoming a template intended for a unified planetary order, the present socio-political and environmental pressures do not provide the affordances for its materialization (and as a child of the Eastern European post-socialist regime, one can say but 'tank goodness'). App/ACC thus takes up the call of Green Accelerationism to "strive not only for interdependence but independence and the right to exit," and combines it with a robust social orientation that works towards the saturation of nutritional and social needs. This patchwork model is one which takes stock of the potential crumbling of the social state, but provides an alternative to the Moldbugian NRx version of such a patchwork template insofar as it prepares the ground for a socialist patchwork where one patch would be able to accommodate more parallel realms. In the looming era of potential food insecurity and social upheaval, such a project is the best chance a community might have.

CELIA SPHINXTER





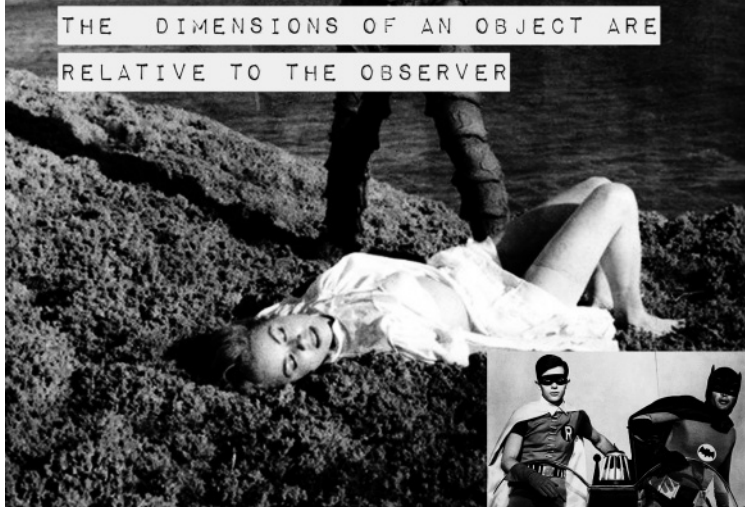
THE SEXUAL HYGIENE OF THE MIND-BODY DUALISM



打倒美帝打倒苏修



THE DIMENSIONS OF AN OBJECT ARE  
RELATIVE TO THE OBSERVER





## ALIENIST AUTONOMEDIA LA SCIENZA TRAGICA & LA GAYA SCIENZA

Here I discuss three possible issues concerning the notion of the performance – the ontic creation of the very term performance, the ideological belongings of the performing actions, & finally, the notion of the autobiography in performance. The beginning of the contemporary notion of performance, be it poetic or visual (the contemporary scene does not exclude their interrelation) could be traced back to the Nietzsche’s notion of Gay Science. As preserved in written form, like Homer’s epic song, like Greek musical tragedy, *La gaya scienza* corresponds to the textual fusion of oral traditions – composition, transmission, performance – in the now frozen poems of the troubadours. It is important, as with the ancient tradition of epic poetry, that the knightly art of poetry, the ‘gay science’ as recorded in the fourteenth century, presumed a much older tradition two centuries earlier dating back to the twelfth or eleventh centuries earlier. This older legacy was the historical meaning of the *gai saber*. The way it was conceived much later by Nietzsche, this notion of “happy” or accommodating knowledge, that is, as an art, could be certainly referred to his writings about Richard Wagner. Wagner, on the other hand, with his notion of *gesamtkunstwerk* (translated as total work of art, ideal work of art, universal artwork, synthesis of the arts, comprehensive artwork, all-embracing art form or total artwork, in short the work of art that

makes use of all or many art forms ) could be considered, the real father of both avant-garde theater & the contemporary performance.

As Alain Badiou pertinently remarked in discussing the Nietzsche's text, what is at stake here is the fact that the world not only is in constant flux, but it is rather in a sad & tragic ( Nietzsche's nihilism) flux & state of affairs, so perhaps, the only way to overcome the nihilistic, tragic way of seeing the world & its reality as such, would be to present it as "la gaya scienza," as a part of comic stage, in which every performance & theatre attempt at doing, even in its most sombre, its darkest & most tragic form. But contemporary performance, living at the edge of being, as the edge of the precarious "Event," as Badiou would have it, lives through it even more so than the traditionally conceived theatre, & there are palpable reasons to make such a claim. The very nature of a democratic, politically oriented performance entails an act, an action which is or which could be conceived "on the spot," by a performer who is in the process of contemplating chaos, the flux of things to come & go. It does not have to be **less** rehearsed than in the traditional theatre, as Roberto Ciulli's theory of improvisation would put it – but certainly it is less deliberate & formally bound than the traditional theatre – & this is just one of the very few distinctions which divide the realm of the contemporary performance from theatre, (which, at its best, contains the elements of various performative acts.)

Ciulli conceives Improvisation as the basic human freedom which he presents as: "The ideal laboratory for working on the problems associated with the building of a society & for the social formations we have to invent, so that a more humane society may emerge – is the theatre. What we encounter there all the time is the dialectical relationship between the freedom of an individual & the order of the state, & the search for the maximum degree of freedom within a state, which is to say the improvisation of free acts inside a prison."

For Ciulli, as for many other fathers & mothers of the contemporary performance, such as Tristan Tzara, Aristide Briand, The Living Theatre, Grotowski or the Bread & Puppet theatre, the individual capable of exercising freedom is an actor while the repressive order of the state is represented by the structure of the play, the rehearsed spectacle itself. Any text or directorial effort, even if a collaborative process, can be seen as a sort of prison, a metaphor for the state. To the point that in Ciulli's vision even improvisation in rehearsal, any training deliberately rehearsed, leads to a prison box. From such an ideology prevalent in the 1960s or 1970s (within the context of the Italian ideology of the far left – Mario Tronti, Antonio Negri & Massimo Cacciari ), contemporary performance was born.

I can personally attest to this – in my notes to the Living Theatre productions & the Alchemical Theatre productions in which I took part in New York City in the early 1980s, I find:

Quote from *Living on Air*:

One day the Queen of Purple asked Quasimodo & me to improvise a scene entitled *The Last Judgment*.

I played the part of the Grand Inquisitor, the barker of Unreason. For my costume, the Queen chose a dark robe with a gold fringe, stiff pants & heavy leather boots. Quasimodo was to perform the role of the willing prisoner... The only direction the Queen gave me was to draw blood.

As the scene began, Quasimodo sat slumped on a chair with her head turned my way. I approached slowly, methodically, but would not look at her – then hissed over her shoulder like a viper,

Tell me, for how many days have you enjoyed the pleasures of this cell?"

"The questions of speed & absence have been known to us for some time," she replied, eying the floor.

"Why are you so ugly?" I spit, impulsively.

"Am I not your conscience?" she answered, without hesitation.

"There are no words to describe your deeds." I crossed to the other side of the stage, stomping my boots on the plywood floor. "And yet, you are under investigation." Quasimodo pushed her head back & writhed in the chair. Then I asked Quasimodo "What is the purpose of poetry?"

"To divert people from acting foolishly," she said.

"When does this 'I' disappear from a text?" I inquired.

"I believe in a collective consciousness," she offered.

"What did you eat for dinner last night?" ...

"I had broccoli," it replied.

"Was it good?" I asked.

"My body required it," it said.

"Why do you care so much for your body?" I went on.

"I am here to serve."

"Whom do you serve?"

"I have no true master," it confessed. "I am here to investigate the question of disappearance & the dilemma of the opposites."

"Do you ever take a vacation?"

"Once I was human, yes. But I was destroyed by the state."

"The state?... Whose state?" I inquired.

"It was nobody's state. I was born out of a bath of foam & crystal! I was thrown out of my house, & left to the wolves of this world! Everything sped up until I reached the land of pure reason. There I discovered the powerful. I offered them my heart for their supper. In return they made me their slave." I loosened my grip on its throat & shook sweat from my fingers. "Were you free to act as you pleased, where would you go?" Quasimodo stood for the first time, & meekly sobbed. The show was over.

My original reflection on theatre as a non-dictatorial, free performative practice was made much earlier influenced by the Russian avant-garde, & to the director Meyerhold who linked theatricality to the grotesque which he defined as a device that “mixes the opposites & relies solely on its originality.” Meyerhold, a politically motivated director who wanted theatre to serve people, the Big Other, took performers to the street. His street though was a grotesque & Rabelaisian event which had to do with the theatrical style that played with sharp contradictions (a method he borrowed from Shklovsky) & in a constant shift in planes of perception. Meyerhold, Fokin & then Ariane Mnouchkine established in theatre the sense of civic responsibility, which was inseparable from the basic notion of performance, as it was conceived in early DADA terms & in the early Bakhtin’s anarchist days of the social & theatrical action. All these directors, including earlier figures such as Reinhardt, Piscator & also Bertolt Brecht who, on his discreet side believed that every democratic action, including theatrical ones, had to be orchestrated. Eugenio Barba would insist on that much later. He thought that simply in order to avoid chaos & complete madness on the side of the individual performers all of them had to direct & to orchestrate themselves first, so that they could join their partner, their Big Other: “Piscator’s time was devoted to exploring the political meaning of the text with actors. From this internal command of the material, all by itself, the actors would conceive & shape their parts.” In my early play *Our Ego of the Flowers*, performed as early as 1985 at Joe Papp’s Public Theatre in NYC, the same biomechanical “flying impulse” which we find in Tarkovski’s film *The Mirror* & the early Russian Futurist movement & sensibility – was to be found, as well as in my performance “Mayakovsky’s Mother” (performed with Bill Considine at La Mama Theatre in 1989).

The company that continued much in Piscator’s tradition & ideology was The Living Theatre, in which I also worked for a while. Indeed, I could attest to the amount of responsibility that the directors Judith Malina or/ & Julian Beck or Hanon Reznikov placed on the individual performer.

First – there were no auditions for the Living Theatre. The “directors” or the artistic organizers (Malina, Beck then Reznikov) were constantly visiting alternative venues in NYC & in Europe where they searched for already self-trained individual performers who had accomplished their one man or one woman shows- people with clear ideas about performing & who needed very small, insignificant input of other directorial instructions. Both Piscator’s political theatre & Brecht’s epic theatre, which was later developed in the U.S. respectively by the Living Theatre & Brecht’s descendants such as Richard Foreman, the Wooster Group or Bob Wilson, both of these theatres had a lot to take from film & Eisenstein’s great school of the *montage* (cutting, editing). Most of the avant-garde or experimental theatre could

be seen as a long succession of “mini-performances” shaped together into a specific collage which could be further edited to the realm of Samuel Beckett’s zero word or zero performance.

It is interesting to notice that all the playwrights of the period of the so called historic avant-garde – Wedekind, Brecht & Kurt Weill were all performers first, although we think of them today solely as of the brilliant playwrights- that they certainly had been as well.

The political premise of Brecht’s epic theatre: the intellectual rather than emotional spectator-response & the appeal to the working class public are all to be found in Brecht’s work & later in his descendants’ contemporary work.

In his theatre Brecht demanded a radically different style of acting from the emotionally oriented theatre – for example, he required his actors to use indirect, third person speech: “she” instead of “I,” etc.; he was looking for an event which could take place on any street corner as a representative example of the simplest, that is, the “natural epic theater.”

Brecht’s work was then continued in Heiner Müller’s & Roberto Ciulli’s post-epic theaters. Various elements link Ciulli with Brecht’s epic principles: the revolt against realist presentation, or the concept of spectators as active participants intervening intellectually to imagine alternatives. Müller’s political stance was combined with Robert Wilson’s aestheticism bringing us a brand new aesthetic-political theater which was continued in the work of Richard Forman, Robert Lepage & later in Peter Sellars, Tadeusz Kantor, then Castorf, Ostermeier, Krystian Lupa & Warlikowski... These respective “clusters of performances” that the directors cum organizers cum orchestrators put together into a huge mosaic entitled “theatre shows” or productions, differ greatly from one creator to the other (*auteurs* now they were called), but they would never abandon direct closeness to the original idea of the spontaneous score of a performance.

Peter Brook’s *Birds* were famously performed from 1972 through 1979 all over the world, but Brook demanded the acting of every performance to be different from the preceding or the following one. The legend says Brook gave three entirely different performances of the *Birds* in only one night when he had three shows in a row at the Brooklyn Academy in 1973! The Wilson’s concept of a theatrical event or show is pretty similar to this idea as he essentially, even from his early days, was creating performance & not a theatre show to suit his content, if not entirely his form. And what bothers us in his longer early pieces such as *the Golden Windows*, is not the immobility of the show but its forcefully prolonged version of a short & simpler performance genre. When it comes to Wilson, one should notice that he, like Kantor, liked to place himself as a performer in his own arrangement of the performance in order to highlight some additional elements – like a dance solo or a visual sculpture, for example (this is also true of Kantor’s performances where the

auteur always relied on his initial training of a visual artist). What is important for us here is that none of these “directors” insisted on the apprehension of any text whatsoever, & the movements were only *suggested* to their actors/collaborators; there was no strong director’s ordering, upper hand or a director’s rear leg in their productions. However, there was a constant director’s *gaze* placed on everyone & everything being done in the production, but the actors were already in the realm of self-directing there & the Director’s Gaze would fall upon them only as a form of tailoring or “montage scissors” which were necessary to the final fine editing of the show. (Although I don’t know for sure, I doubt it that any of these directors kept a traditional Director’s book with them during the eventual rehearsals of their shows.)

Performance exists, or could exist, despite the spontaneous decision-making on the side of the performer, as a well-rehearsed action – as attested in early Grotowski, Kantor, Barba, Boal, Staniewski, Fret & Zubrzycki. Here an idea is exercised to become a presentation of the collective memory of the history of theatrical performances, as attested in the Wooster Group’s work. It is certainly more democratic than the traditional theatre as it favours the performer’s direct decision-making on stage, meandering through the general presentation of the performed material on stage. In there the performer takes liberty of abnegating a fixed formula or the image of “the stage” – or as Shakespeare, in 17<sup>th</sup> century nicely observed – “the whole world is his stage.” It’s a pity that we have only Shakespeare’s texts & are mostly ignorant of the various ways that he & his group of actors had performed them, but we are almost certain to imagine that he was much closer to the heart of our performer (as attested by his instructions given in his plays) than to the traditional rules ferociously fixed by the 18<sup>th</sup> & the 19<sup>th</sup> century drama & the semi-ignorant theatre directors! When the Performance type of theatre is at its best, as with Elizabeth LeCompte’s Wooster Group, it creates tapestry of individual mini-performances, which could be imitations of some older historical shows, take offs or developed reminiscences from the past layered on top of one another.

Because LeCompte’s work resembled in the beginning so much the painterly work of the Abstract expressionists, she applied Jackson Pollock’s method of drips & casual mistakes to her work: as the result, from each casual slip or a mistake in the performance, the performers were picking up the cue thus turning it into a new meaningful entity. Needless to say LeCompte, somewhat like her colleague Julian Beck of the Living Theatre, was a visual artist to begin with. The Wooster Group, before their collaborative work with Richard Foreman, were not only keen on collaborating with the latest media technology, but they firmly believed in the spirit of performance improvisation even if they did not apply it “to the letter.” LeCompte said in an interview “We don’t improvise texts... When I



say texts, I mean both physical & written texts. Our improvisation has to do with how we combine texts." This question of montage or putting together miniature performances was even pushed further with Richard Foreman's Ontological-Hysteric theatre where we attested to an almost seamless result on Foreman's stage. What LeCompte & Foreman shared here was perhaps their mutual, post-postmodern love for the "work in progress," a piece without ending, based on the post-modern notion of the "open work" as advocated by Umberto Eco's "opera aperta."

What LeCompte's work meant to us – performers on the New York scene of the 1980s, was that she, together with Wilson & Foreman, opened a new field of performance aesthetics, "cool aesthetics," which took into consideration intimate, private experiences avoiding an overt political declaration & the blatant engagement on stage that often turned performance into to a crass agitprop. When Foreman staged a bordello in his *Benita Canova* – no one doubted that the play was a critique of social conditions of men in society & a commentary on the underdog status of women, but he did not make it overbearing. Foreman was & still is, one of the best Brechtian discreet thinkers & both he & LeCompte, have always provided performance pieces which were often nothing but the performances "about the making of performances."

What's interesting here is the implication of the personal, intimate & the autobiographical in the performance of the North American *auteurs* such as Spalding Gray, Karen Finley, Penny Arcade & Ethyl Eichelberger, performance artists whose work were developing at the time when I, as a European girl, started sharing the NYC stage with them in the early 1980s. At that time, as Fischer-Lechte justly observed, it was becoming clear, at least in general critical theory, that the work of actors, singers & dancers was not created as to be permanent. Whatever they made was fleeting & transitory, bearing the marks of the life course itself, & created out of a unique material: their own bodies. They all held Brecht's lesson dear to themselves: the critical distance they created between themselves & the stage they were on, the distance between their phenomenal bodies & the semiotic bodies of their roles allowed for an autobiographical moment s to slip in on stage. Robert Wilson, who was very much present on the NY scene in the early 1980s, insisted that the unique physicality of the actor should stood apart from the role the performer was portraying. Thus the performer created both presence & the character through a special process of embodiment of his personal memories: neither their presence nor dramatic character existed outside of the performance. The concept of performance relied on the use of sound, that is, their own voice retelling their autobiographical moments. As in an operatic coloratura, we often heard their voices become detached from language. Fischer-Lechte pertinently observed that "since the 1960s,

performance art & theatre has often experimented with detachment, in so called autobiographical performances of Spalding Gray, Laurie Anderson, Rachel Rosenthal & Karen Finley.”

The artists created moments in which the speaking or singing voice stopped articulating language & evolved into screams, laughter, moans & noise. Even when voice is connected to language, it maintained a life of its own, & lost its markings of gender, age & ethnicity. The tension between voice & language would collapse at the moment in which the voice detached itself from language; the materiality of the performance as whole would emerge through the materiality of the voice.

These important aspects of sound & language respective performances should not be neglected although my personal interest in language *per se* has primarily directed my attention to the phenomenon of voice in the service of language. In these terms, it was difficult for me to watch these isolated performative events & not consider them as unique productions that explored the relationship between the autobiographical literature & performance. The political dimension that this relationship entailed was revealed as I treated them as “spoken word” poetry. Starting in the 1970s, a new form of poetry explicitly written to be performed became increasingly important in North America. Emphasizing the oral tradition in Latino-American & in African American communities, spoken word poetry linked itself to popular contemporary genres in music thus rap & hip-hop. Starting in the 1980s cafés such as Nuyorican Poets Café, Life Café & Limbo Lounge in NYC, performers such as Gray, Karen Finlay, Penny Arcade, Ethyl Eichelberger & myself were often giving performances openly discussing political issues such as racism, poverty & gender. “Poetry slams” started by Bob Holman, Miguel Algarin & Pedro Pietri at the Nuyorican Poets Café, steadily gained in popularity.

Let’s take a look at the autobiographical monologue work of **Spalding Gray** who had pioneered that sort of performance mode as a sort of anti-theatre of theatre vérité thus definitively altering the traditional relationship between an actor & his role. Gray joined Schechner’s “the Performance Group” in 1970, but after a couple of years working with the members of this excellent company, he & Elizabeth LeCompte developed their own idea of theatre. In 1974, with two other members of the company, LeCompte & Gray broke with Schechner & founded their own Wooster Group company, which favoured improvisation. Although influenced by Schechner’s use of disparate texts & acting styles, they started using material exclusively furnished by the performers themselves & would mix cultural analysis with autobiography, combining plays with chronicles of personalities & daily preoccupations of the performers. However, after the phenomenal success of their collaborative pieces directed by LeCompte, Gray dropped out of the

collaborative pieces to develop a series of autobiographical monologues. As a performer, Gray had always based his work on building up his monologues. He based them on a premise he shared with LeCompte, that he felt he could use any text or pre-text for his material, any object they found in a room could serve for the discussion. In this way they built their first collaborative piece, *Sakkonet Point* & this way of working carried over to his monologues. Gray said that in this way he found poetry in a piece that was the binding thread in his monologues, the precise thing he was looking for. In fact, he understood from the start that it was not the text that the performer should worry about but about the different relationship to meaning & text that concerned actors cum performers.

Working on John Cage's legacy, Gray saw everything as a chance operation process, working with objects he found on stage – & that was a collage type of work where a performer would take up a found object, a fragment that comes onto the scene without fixed meaning, then placed it against other fragments. The fragments serving as objects created a network of objects which resulted in a textual, verbal monologue & the result was a sort of active process, a fabrication work. A sense of the arbitrary nature of such performance was preserved by virtue of dislocation of memory fragments within the monologue.

The textual network of which every Wooster Group's piece was composed – with Gray as its principal creator – was never simply an elaboration of a single pretext since none of the floating fragments ever became a fixed centre around which a piece was built. The idea was to create several multiple meanings clustering around a certain theme. All of Spalding's monologues insist on a complexity of vision & the refusal of the moral high ground. The spectator is thereby deprived of the frame of reference s/he needs to separate the ironic from the non-ironic; instead, each monologue mobilizes a free-floating irony. Each monologue could be considered only partially composed not because it is unfinished but because it requires the audience the multitude of possibilities on which it opens. As each spectator enters into a dialogue with the work, the act of interpretation becomes a performance, an intervention in the piece.

As far as the autobiographical part is concerned, Gray started recounting his life – events as early as his first theatre piece he had done with LeCompte after founding the Wooster Group. *Sakkonet Point* is about Spalding's childhood: at one point he says that his monologue "Was more dance than theatre & it defined the use of action & set out the iconography, the ongoing visual landscape. I was thinking of Cézanne & trying to find a form analogous to his painting, but in another language."

Perhaps one could say that Gray's true autobiographical performance life started when he broke with the Wooster group. His life was a strange

concoction of events which ended it abruptly in 2004. Steven Soderbergh, a filmmaker & Gray's friend, summarized most of Gray's life & times in his film, *And Everything is Going Fine* (2010), compilation of interviews & performance footage which captured Gray's idiosyncratic & irreplaceable brilliance. Soderbergh, who also earlier filmed the performer's long monologue in *Gray's Anatomy*, compiled final autobiographical testament of Gray's life using rare footage of his TV interviews, recordings of his theatrical monologues, & even some footage taken personally by Gray with his family members. Gray begins this story by discussing the overwhelming influence his mother had on him... an influence that would consume & eventually take his life. He continues by talking about his journey to Hollywood, becoming an actor, his various escapades, his travels to India, the art of writing & performing monologues, the art of acting, the value of conversing with the audience & people off the street, his marriage, keeping secrets, & ending with a recollection of his experience of being in the major accident, he never fully recovered from. However, the two decades that Gray was performing his autobiographical moments in his monologues were years busy enough for this brilliant performer to establish the art of performer's monologue as an entirely new & legitimate performing genre. His legendary piece *Swimming to Cambodia* was originally a theatre piece. The original running time of the performance was four hours long & took place over two nights. In 1987, Jonathan Demme made a documentary film, written by & starring Spalding Gray. The film documents Gray's play & monologue, which centered on such themes as his trip to Southeast Asia to create the role of the US ambassador's aide. The opening shots of the film depict Gray walking toward The Performing Garage in New York. He goes in & after walking in past the audience, he takes his seat behind a table. On the table is a glass of water, a microphone & a notebook which Gray brought with him. Behind him are two pull-down maps. One is a map of Southeast Asia & the other is a diagram of the bombing of Cambodia, which Gray tells the viewers/audience was called *Operation Breakfast*. There is also back-lit projection screen which has projected on it a picture of a beach. Gray goes on to perform a monologue where he discusses his experiences filming a small role in the movie *The Killing Fields* interspersed with his own experiences he expounds on the recent history of Cambodia up through the coming to power of the Khmer Rouge & the Cambodian Genocide.

In his 1988 piece *The Terrors of Pleasure*, we see a different setting: a man, Spalding, enters his obviously neglected property & starts his monologue with homey, everyman's words: "my girlfriend Renée & I." He sets the ambiance of everyman's desire to have his cave, his own property against an artist's eternal statement which continues in his soliloquy with Gray's casual "but..." And then follows the line which claims the contrary of the normal, everyman's statement. It is like someone saying that he would like to get a

job, move on in life, become well-off, **but** ( the famous connective appears), he starts thinking how complicated it is to get up early every morning, walk through the snow, a great lover left in a warm bed at home, rushing to that unpleasant crowd of faces, the unfriendly co-workers, etc. And all this followed by the funny barrage of words falling upon us. We arrive at the essential irony & sarcasm of the Spalding Gray performance, based on juxtapositions & contradictions of statements which make it impossible for a performer to imitate, anticipate or even repeat the original monologue.

In 1991, Gray conceived *Monster in the box*, a piece which talks about his mother's suicide in 1967. In this monologue the performer tries to downplay his pain, jumps into the earthquake situation in California & cuts to an event with his girlfriend Renée. And then the tragic accident follows which only deepens the profundity of Gray's tragi-comical sense of life. In 1996 the performer creates *Gray's Anatomy*, the monologue which humorously tackles with the scientific, medical & pseudo medical themes. As the final outcome of his overall distrust in the power of modern medicine, Spalding arrives at his own Death sentence which he imposes on himself, as he really commits suicide in 2004 under certain circumstances which we will never hear or learn of... And as a grand legacy & heritage of his own genius attesting to his art life & times, we inherit the posthumous film *And Everything is going fine* by Soderbergh in 2010.

The case of the lively feminist performance artist, musician & a poet, **Karen Finley** seems the opposite of Gray. When performing autobiographical monologue Gray started from a collective performance to evolve his art exclusively into the monologue of a one-man show; Finley started performing her autobiographical monologues in NYC in the beginning of the 1980s, but later developed as a dramatist, playwright & a performer with a deep sense of group dynamics, as attested in her play *The Theory of Total Blame*. One of the centres of Finley's interest in performance is the American family, the aesthetic & spiritual centre of North American culture, as Michael Feingold said in his anthology which gives prominence to Finley's work. Although often so provocative her performances have been labelled by critics as "obscene due to their graphic depictions of sexuality, abuse, & disenfranchisement" she has been worked steadily as a full-time Arts professor in the NYCTisch School of Arts, authored 8 books & is a recipient of many awards & grants including a Guggenheim Fellowship, NYSCA & NEA fellowships. The reasons her work has been under the steady attack of the American protestant & neoliberal culture is that Finley with every line & gesture demolishes the conventional view of the pillars of the American institutions such as family, working ethics & religion. With outrageous humour or even more outrageous horror she tells truths in order to elevate the spectators' consciousness to a higher or more sane level. She does not approach her themes with hatred though &

compassion is the root of Finley's art. The violence, shock & profanity she employs as artistic tactics are the cries of protest against the categories prevalent in the contemporary society, especially in the American tradition & daily life of Donald Trump or George Bush. In her legendary performance, *It's my Body*, Finley discusses the forbidden themes in American society such as abortion, women's freedom to expose or to use their bodies the way they want, & intersperses her monologue with her memories of her aunt, her childhood – although she would be first to remark that all the women she mentions from her family or elsewhere serve as archetypes, as metaphors for other psychological or social issues.

Perhaps her best autobiographical work is "*Enter Entrepreneur*," in which Finley gives us clusters of her ideas of the society as such in an extremely ironic manner. Speaking of her family "it's as close as American play-writing can get to *Medea*," "Finley has no inhibitions about writing & playing such a monster... because her intention is to help the audience start identifying the many Dr Franksteins involved." In an interview for the show PRANKS! (1988), Finley says that she likes to provoke people "who like to control – be it a class or society as such in general," as she likes to dispel myths deeply embedded in our habits & consciousness. Her feminist critique is at its height in her legendary performance "*Tales of Taboo*" in which the real & the symbolic & the imaginary are all mixed up together forming the Tale of neoliberal & deeply religious capitalist Oppression in the society made of sugary "taboos with icing on top of it," afraid of its own (normative) shadow.

Yet another brave feminist performer with whom I shared a performance bill & sleepless nights in New York City Downtown clubs is **Susana Ventura**, a.k.a. **Penny Arcade**. More streetwise oriented than Finley, Arcade never failed to provide her audience both with pure shock & sheer raw humour. As Ken Bernard justly remarked about Arcade, her "first & lesser aim is to shock her audience, & then to "unstuck" them & lead them to some of the good things, like genuine love, fulfilling sexuality & real lives; to help them escape the living death of zombie-hood that America grooms them for from birth."

Arcade started performing as a young girl, a former social outcast, in John Vaccaro's The Ridiculous Theatre which "abandoned traditional, paradigmatic discourses of safety-fixed character or gender, plot, seamless diction & focus." As she said in an interview I conducted with her in the mid-1980s that everything she learned about life & theatre, she got from the NY drag queens & the gender-bender characters she grew up with. One of them, Jack Smith, the brilliant performer cum filmmaker reprimanded her in 1989, "You have to stop this awful realism." His comment must have been related to one of Penny's performances where she was impersonating the great heroin addict & drag dame Margo Howard-Howard, or to her act "Bad Reputation" in which Penny recounts various autobiographical details like "He pointed his

gun to the foot of the bed, & he said 'Now get down there & lick my asshole.'" Unlike Finley, who floats into the imaginary with her sexual declarations, with Penny we are into the realm of the very real; perhaps the effect of her performance is her working class background & Italian heritage, that sense of realism which coined the art of Rossellini, Fellini, Antonioni or Pasolini. (One of her "neo-realismus" shows bears the Italian title "*La Miseria*" which is her sublime critique of the Catholic church & religion in general, & Arcade's very own favourite work.) Point in common with Finley – Arcade shares the same anti-corporate & feminist rage. However, Arcade cannot really relate to any school-trained experimental artist. She simply finds them fake & devoid of the experience of real life, "a long empty hallway to sickness & death." Chris Kraus has found Arcade's work highly transgressive in relation to her times & the art world surrounding us in the end of the 20<sup>th</sup> century. She claims that Penny's work comes from "another tradition," the one of the underground theatre rather than the one we became accustomed to, the cool conceptual visual scene of the 1970s & 1980s & that thing, among many other things related to her (she was absent from the US for almost 15 years living in Europe) certainly prevented Arcade to flourish in the NYC performance scene limelight for a while. And all her pieces are very funny improvisations mostly rehearsed, without a written text, that she would video-tape "on the spot" & keep the track of them. It's interesting to observe how Arcade, a brilliant impersonator, was slowly moving from different characters she was majestically stripping down to the more autobiographical work which she is largely doing today. Perhaps, it is due to the fact, the best expressed by Spalding Gray, that all performance is autobiographical, because eventually, "the performer can only play himself, can only project the diversity within."

There is a point when Arcade broke with realistic method acting & started celebrating a fragmented & the reflexive nature of our consciousness. What's unique with Arcade's work is her exceptional awareness of the contemporary moment & her activist generosity – a few years ago, when she was giving a benefit for Pussy Riot girls at London's Old Vic, she suddenly telephoned me & said "Nina, hop on a train & join me here at the Old Vic: we need you!" Very few egoless performers devoid of professional rivalry & competitiveness could think of inviting the Other & "doing the right thing" or helping the very cause of their commitment at the moment when the momentum is happening – Penny is one of them & her very sense of being on mission all the time has built a specially bright aura around her work & her performance persona.

When writing about the performance work of **Ethyl Eichelberger**, transgender artist who emerged on NYC performance scene during the 1980s, it is conducive to turn not only to the theories of gender & Queerness in art, but also to the problem of alienation & self-alienation

in contemporary performer's work. As Bruce Barber explained in postface to his essays on performance artists (Acconci, Schneemann, Jonas & Oppenheimer) a legitimate question arises: "To what extent can we say that self-aggrandizement & self-effacement are a function or product of alienation? The word alienation, since its emergence in the thinking of Descartes & the writings of Hegel, & its further elaboration by Marx, Freud, & others, has become one of the most difficult words to isolate & find adequate denotations for in the history of language... This refers to the loss of connection with one's own deepest feelings, desires & needs."

In the case of Eichelberger, a brilliant performer who disappeared perhaps too early from the scene due to his terminal illness, we were constantly aware in his work of the fact that the history of theatre, & thus individual performance, the author, the performer & the spectator as well had been too dependent on traditional interpretations of gender & of theatre's attributing of such an uni-linear gender division. The problem with the Queer theory is that the artists themselves often do not claim belonging to the particular group but see themselves belonging to another, history somewhat neglected by theorists. As Bruce Barber mentioned in his comment on a conceptual artist Sol Lewitt, "it is not an artist who seeks certain taxonomy – it is a critic who labels his art within a certain category."

Ethyl Eichelberger's work is difficult to classify as it belongs to the type of performative works that avoids classification standing at the very edge between theatre & performance. Much like Richard Foreman's work, Eichelberger's work belongs to a sort of "theatre of the absurd," or an extremely eclectic theater which on a superficial, morphological level uses the themes, traces & names of the script of the traditional theatre (he uses, for example, Chekhov's or Euripides themes & names). However, in a postmodern manner the performer uses them to his own purpose.

Eichelberger accompanied himself with an accordion & his use of music reminds us of Brecht's epic theatre (Three-Penny Opera) or more recent Broadway musicals but the seriousness of the whole gender question that he raises upgrades his relationship to the mere farce & artificiality. His play for 5 characters *Dasvedanya Mama* performed in PS122 in NYC in 1990, is a lurid burlesque undercut by perfectly genuine tragic pathos, reminiscent of the work of the Middle-Ages performances of German Bänkelsongs or "the ballads of protest." These were performed by Minnesingers who imitated or parodied French troubadours, the work which are close to our contemporary notion of the burlesque & cabaret.

In such work, high poetry & wit are oddly mixed with the lowest forms of grossness & absurdity. In his work Eichelberger allowed his script to be highly improvised & it varied during his interchange with the audience. In fact, most of the work of his remaining today is on videotapes recorded



live. These videotapes he would later transcribe himself & use them in their new version as the basis for his new work, that was interwoven with the original typescript he performed elsewhere. The legitimacy of question – whether his work could be performed by anyone else arises here. Michael Feingold posed it in his anthology of New American Theatre. His highly idiosyncratic & eclectic theatre broadly relied on improvisation & performer-public response at the time it was actually performed, & it places Eichelberger, along with Charles Ludlum & John Vaccaro, in the domain of the best American performance art figures of the 20<sup>th</sup> century. Eichelberger performed both male & female roles with equal panache. In more than 30 plays of his own creation, he portrayed a gallery of characters that included Casanova, Medusa & Abraham & Mary Todd Lincoln.

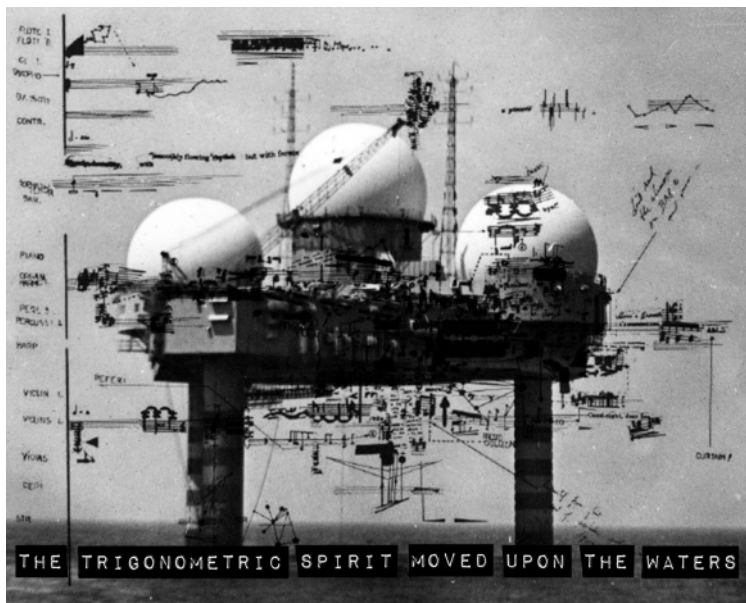
In *Leer*, his zany one-man condensation of *King Lear*, he played the King, the Fool & Cordelia while accompanying himself on the accordion, concertina & piano. With the versatility of a circus artist, he often ate fire & did cartwheels on stage, all of which came to be known as his signature. Most of his skills were self-taught. Eichelberger performed on Broadway as the Ballad Singer who sings “Mack the Knife” in John Dexter’s revival of *The Three-Penny Opera*, as well as in the experimental theatre. He described himself as a storyteller who specialized in classics but would mix up the original stories to suit his script: he re-invented *Medea*, mixed *The Royal Family* with Corneille’s *Nicomedes* & in *Dilbert Dingle-Dong* adapted Moliere’s *George Dandin*. All of these artists have always lived on the edge & the very edge of the political performance where their artistic self-managed mediated bodies served as the outposts for reaching higher states of social consciousness in art & life alike.

NINA ŽIVANČEVIĆ





POWER  
IS A  
SOCIALLY  
TRANSMITTED  
DISEASE





# MEN BURNED IN EFFIGY

THEIR RELICS CLEANSED OF THE ODOUR OF VENERATION



**WE;LL MEET AGAIN, DON;T KNOW  
WHERE, DON;T KNOW WHEN...**





# CAPITAL—((ANTI)CHRIST

## A DEMONOLOGY OF TECHNOCAPITALISM

To begin, I must start with a warning. With the same reluctance that Paul Tillich injected into his demonology, I echo: "It is an extraordinary dilemma: to speak of the demonic will bring frenzy or emptiness or both – the demon will not leave his exposure unavenged... Never the less, these dangers will not deter us from our task."<sup>1</sup> I am compelled to work a similar path & continue the unearthing of the demonic mechanism. This text traces the movements of forces that operate above & below human awareness, only revealing a fraction of their depths on the edges of perception.

In 1521, The Edict of Worms declared Martin Luther a "notorious heretic."<sup>2</sup> This edict was delivered well after Martin Luther's 95 theses,

<sup>1</sup> Paul Tillich, "The Demonic." *Paul Tillich on Creativity*, vol. 3. (Lanham: University Press of America, 1989) 63.

<sup>2</sup> <http://www.crivoice.org/creededictworms.html>

which began the process of the Protestant Reformation. One of Luther's primary points of theological conviction was in critiquing the perversion of indulgences. Within the Catholic church, the practice of seeking "remission before God of the temporal punishment due to sins whose guilt has already been forgiven, which the faithful Christian who is duly disposed gains under certain prescribed conditions through the action of the Church which, as the minister of redemption, dispenses & applies with authority the treasury of the satisfactions of Christ & all of the saints."<sup>3</sup> While those seeking indulgences typically had to perform some ritualized sacrifice or action to receive forgiveness, this process began to change in the 15<sup>th</sup> century.

Indulgences became commercialized. This was one of the primary attacks from Luther – the commercialization of spiritual practice or ritual was a site of corruption or infection. In early documents, Luther wrote on economic practices, establishing himself as "a keen observer & analyst of the early practices of what later will be known as 'capitalism'" & refers to it as "a *demonic* reality."<sup>4</sup> For Luther, economic relations were not outside the realm of religious consideration, but instead, they were contested sites of spiritual warfare. The convergence of the sacred & commodified, as seen through the exchange of indulgences, became a fracture in Luther's reality & opened into his attack on the church. In the Smalcald Articles, Luther goes as far as calling the pope the antichrist. Here, the subtle tendrils of capitalism are already named alongside the antichrist, & through the capital-antichrist convergence, the demonic realm becomes visible, leaving the depths to infect the surface. This fracturing is a site of the demonic – not necessarily a site of evil, but as Paul Tillich might say, it is a site of tension.

Alongside the fragmentation of the church, there was the simultaneous rise of capitalism – both of which are facilitated by the rise of printing press. Communication technology, Protestant Christianity & Capitalism are all tied to this temporal site – the rat king of modernity. They pull across time, towards their own ends, which pulls the knot tighter & increases tension, further solidifying their entwinement. Each of these vectors spans out, developing in complexity & opening out into (& becoming) the demonic realm. And yet the knot remains, a knot tied together gathering in tension, compression, & destructive force. The knot itself also needs to be addressed. It might also make sense to think of the knot itself as an infra-capitalism, operating below the surface & within everything. It is here that the demonic capital (or capital-antichrist) is exposed.

<sup>3</sup> [http://www.vatican.va/archive/ENG0015/\\_P4G.HTM](http://www.vatican.va/archive/ENG0015/_P4G.HTM)

<sup>4</sup> Guillermo Hansen, "Money, Religion & Tyranny: God & the Demonic in Luther's Antifragile Theology," in *Market & Margins: Lutheran Perspectives*, edited by Association of Teaching Theologians & Wanda Deifelt, 31–68. (Minneapolis: Lutheran University Press, 2014) 33.

## **Economic Capitalism & Economic Protestantism**

The initial splitting of the church unravelled the central, organizing structure of social life. These mechanisms of fragmentation continued to accelerate & compress temporal developments, slowly revealing more of the demonic tendencies drifting nearer to the human interface. While capital is often considered to be a secular social system that demystifies religion, many have also argued that it performs the same function as religion, replacing the organizing role that religion once filled, & retains similar structural formations. Even so, it marks a transition towards an emptying out of the spiritual within religious forms. The disenchantment & secularization can be described through these 3 elements:

1. Declining relevance of religious knowledge in the public space
2. Decline of church affiliation & practiced religiosity in social life
3. Transformation of faith from a natural custom into a matter of individual choice.<sup>5</sup>

Each of these elements moves towards a dissipation of the specificity of religiosity in favour of more generic options of thought & feeling. The complexity of religious practice is unravelled through abandonment & the conversion from custom to choice. The presence of the spirit has left & all that remains is buildings with beautiful stained glass & vacant pews.

With this evacuation of the spirits, there is still a continuation of practices within capitalism that invoke the more mysterious practices, beyond flat or empty religiosity. There are rituals, core beliefs & doctrines, new dogma, & constructions positioned as universal truths. But there are also mystical & ephemeral elements that require deep faith-driven structures. The fragmentation of the Christian church became a splintering that allowed for new power structures & new forms of meaning to coalesce. Commodities, which were already seeping into the religious sphere, already had transcendent aspects embedded in their implementation. These fault lines were traces of the division, but they also led to serious doubts in the institutional structure of the church, & the system of beliefs.

Charting the time from the reformation to the present is marked by continual fragmentation & division, & a slow receding of the church from the central position of cultural, political, & economic change. The secularization discussed above does capture the decline in the church in the west, but it is important to realize that "religions are not disappearing from the social agenda in the era of mature capitalism; on the contrary, religious experience

<sup>5</sup> Christoph Deutschmann, "Capitalism, Religion, & the Idea of the Demonic," No. 12/2. MPIfG Discussion Paper (2012): 5.

remains a core element of social reality, albeit with a new meaning."<sup>6</sup> Walter Benjamin further elaborates this new religious formation found within capitalism, emphasizing the extension into the more cult-driven aspects.

First, capitalism is a pure religious cult, perhaps the most extreme there ever was. Within it everything only has meaning in direct relation to the cult: it knows no special dogma, no theology. From this stand-point, utilitarianism gains its religious colouring. This concretization of the cult connects with a second characteristic of capitalism: the permanent duration of the cult... Third, this is a cult that engenders blame. Capitalism is presumably the first case of a blaming, rather than a repenting cult... Therein lies the historical enormity of capitalism: religion is no longer the reform of being, but rather its obliteration.

Capital is an eternal death cult, forming exclusive meaning that fails to operate beyond it. It is the annihilation of outside meaning & being – it subsumes everything, commodifying & reconfiguring within its networks of limitless fungibility. The absorption is deeply vampiric, taking away any hope for life, drained & converted to the religion of capitalism. The religious form can be seen as a parasitic development, feeding off Christianity until the two are indistinguishable: "Capitalism itself developed parasitically on Christianity in the West—not in Calvinism alone, but also, as must be shown, in the remaining orthodox Christian movements – in such a way that, in the end, its history is essentially the history of its parasites, of capitalism."<sup>7</sup> The slippage into secularization is part of this conversion, part of the infective force of capitalism, moving in & inhabiting the religious form. In other words, the eruption of capitalism as a reanimation of the Christian church, a demonic possession.

The demonic character of capital is not just a theological remapping – it is something that reverberates across its definitions. Capital is described as monstrous, vampiric, parasitic, & destructive. Marx himself refers to capital as "a very mystical being."<sup>8</sup> It is already dripping with theological language, flowing beyond the space of the human. Going more explicitly towards the demonic, Nick Land's conceptualization of capital extends beyond the economic framework, where it embodies "not an essence but a tendency." It is an attack or invasion, "enveloping, dismantling, & circulating every subjective space,"<sup>9</sup> slowing emerging from the depths, where it has been operating below the surface. The economic realm is only one face of capital, one glimpse of the demonic.

<sup>6</sup> Deutschmann, "Capitalism, Religion, & the Idea of the Demonic," 7.

<sup>7</sup> Walter Benjamin, Fragment from *Capitalism as religion*, trans. Chad Kautzer, 259-60.

<sup>8</sup> Karl Marx, *Capital* vol. III (New York: Vintage, 1981) 966.

<sup>9</sup> Nick Land, "Machinic Desire," *Fanged Noumena: Collected Writings 1987–2007* (Urbanomic/Sequence Press, 2018) 339.



## Technology & Dark Media

New forms of technology have also provided sites to engage the demonic. The ability to communicate in ways previously unimaginable are always mystical before they become mundane. They rupture the limits of contact & connection. This is seen quite clearly with the developments in print technology during the 15<sup>th</sup> century. Control of information & communication were irrevocably altered by the arrival of the printing press. Text documents could be reproduced rapidly & distributed easily. This technology was essential to the Protestant Reformation & continued to support the expansion of Christian ideas & modes of decentralization. Johannes Gutenberg wrote in 1455:

Let us break the seal which seals up the holy things & give wings to Truth in order that she may win every soul that comes into the world by her word, no longer written at great expense by hands easily palsied, but multiplied like the wind by an untiring machine.<sup>10</sup>

Reproducing texts no longer required individual scribes, cutting down the time to copy & circulate the texts. At this time, Luther also translated the bible into the German language, allowing common people to engage with the sacred text. The arrival of this machine became completely intertwined with the spread & fracturing of Christianity, the physical text began to replace the centralized structures & unravelled the concentration of spiritual power. In Gil Anidjar's "Of Globalatinology," he talks about the structure of Christianity being indistinguishable with media, as "the becoming media of the planet, its Christianization."<sup>11</sup> These trends continued over the decades, with Christianity always remaining close to evolving technology, always circulating alongside machinic reproduction.

Within the networked technoscape of the current moment, time & space have started to compress. The accelerated rate of information across time & space has been made possible through new forms of communication & computation technology. The ubiquity of smart phones, personal computers, e-readers, tablets, etc. have placed humans in a state of constant mediation. Now "everything everywhere is always available & connected. What was previously inaccessible – due to the contingencies of space or time or corporeality – is rendered accessible via media & the process of mediation."<sup>12</sup>

Through technological mediation, we can see an isomorphic relation with religion & demonology. Creating impossible points of communication, contact, & knowledge through layered forms of mediation & through

<sup>10</sup> Erik Davis, *Techgnosis: myth, magic & mysticism in the age of information* (Berkeley: North Atlantic Books, 2015) 269.

<sup>11</sup> Gil Anidjar, "Of Globalatinology," *Derrida Today* 6.1 (2013): 17.

<sup>12</sup> Eugene Thacker, "Dark Media," *Excommunication: Three Inquiries in Media & Mediation* (Chicago: University of Chicago Press, 2013) 89.

mediums. While these technologies are not usually aligned with any sort of divinity, they definitely call forth the inhuman or nonhuman. Eugene Thacker even addresses this slippage directly when he says, "If there is a lesson to be learned from Scholastic demonology or medieval mysticism, it is that our ideas of media & mediation are, perhaps, all-too-human." It is a call for a further embrace of the unknown that extends beyond the human realm: "The function of media is no longer to render the inaccessible accessible, or to connect what is separated. Instead, media reveal inaccessibility in & of itself – they make accessible the inaccessible – in its inaccessibility."<sup>33</sup> Experiencing the 'inaccessible' as inaccessible is tied to mystical experience. Through new technology, there is a possibility for a return to religious expression that reintroduces the strangeness & possible encounter with the nonhuman. Technology functions as an opportunity for the body to interface with that which lies beyond.

### **Capital, Biotech & the Body**

Technology also allows for capital to move into the space of the body, to artificially reproduce bodily experience from within. Capital's embrace of the life-process is interesting to think about when considering the way in which capital forms itself as an artificial life process. This can be seen in the processes of reproduction & proliferation, endless inventiveness & obsession with the new. The evolutionary possibilities within capital are modelled across the natural world. Even more specifically, we can see this affinity with the life-process through biotechnology & digital implants. Capitalism lives within the body. The alignment of biological research with capital & the state alters the way we understand "life itself." In Eugene Thacker's construction of a political economy of biomaterial, he moves from a model of human life that is built on scarcity to one that is built on excess: "abundance, not scarcity, is the rule of life."<sup>34</sup> By examining DNA, specifically junk DNA, as the "stuff of life," which is largely understood in these terms, it becomes clear that the material of life is built on a certain type of excess. The abundance, however, is not truly a form of excess within the capitalist schema; it can & often is reincorporated. This can be seen through the informatics lens, as well. Digital & material excess is verging on impossibility, everything is reabsorbed within capital. While, as Thacker mentions, Bataille sees this alternate reading as a way to resist capital, within the framework of bioinformatics & biotechnology, even the excessive/unwieldy body can become knowable & documentable, processed as information. When the body is split open, blood & guts become capital.

<sup>33</sup>Thacker, "Dark Media," 89; 96.

<sup>34</sup> Thacker, *The Global Genome Biotechnology, politics, & culture* (Cambridge: MIT Press, 2006) 130.

## The Demonic Mechanism & Capital-Antichrist

The convergence of the mystical & technological as tendencies of capital can be seen through Tillich's complex formulation of the demonic. As Tillich says, "the technique of capitalism cannot be isolated from the demonic."<sup>15</sup>

The demonic "is the form destroying eruption of the creative basis of things"<sup>16</sup>. It is an entropic mechanism, a chaos machine that feeds on the new, on acts of creation. Often, this leads towards an understanding of the demonic as evil & opposed to forms of holiness; however, this is short-sighted. For Tillich, the demonic is not opposed to the holy, but constitutive of holiness: "the holy encompasses both the divine & the demonic." The Demonic could be understood as anti-divine, but it remains part of the machinic function of holiness, something often associated with divinity. This creates a mechanism of contradiction, acting through the processes of de- & reterritorialization. It works within the larger structure, not as something that can be eliminated or destroyed. Tillich writes,

The demonic, however, cannot be combated with violence. According to the dialectic of the demonic, that will mean getting caught in the demonic's own web & will simply lead to new forms of demonism.

It is a productive process. The initial understanding of the demonic as a mode of destruction obscures the creative process embedded within. There is potential for endless reproduction through the demonic form. To be total destruction, would be an annihilation of form & therefore aligned with absolute negativity, but, for Tillich, "The demonic is not a total negativity, & it does not have the power to exist when left on its own, independent of the creative force of good." It has the appearance of an "ingenious-productive power" alongside the destructive impulse, reconfiguring it as a force of creative-destruction, a chaos machine.<sup>17</sup> This creative destructive force throws us back into the realm of capitalism. In the *Grundrisse*, Marx writes, of creative destruction as "the violent destruction of capital not by relations external to it, but rather as a condition of its self-preservation."<sup>18</sup> These forces are embedded in the core of the process of capitalism. Here, the overlap between the mechanisms or tendencies of demonism & capitalism converge in total. Tillich also identifies nationalism as a form of the demonic, but even here, it merges with the force of capitalism. He writes that during World War I, "these leaders did not display some kind of personal demonic, but rather manifested the entire demonic form of the capitalism they represented."<sup>19</sup>

<sup>15</sup>Tillich, "The Demonic," 89.

<sup>16</sup>Tillich, Nicholas Alfred Rasetzki, & Elsa L. Talmey, *The interpretation of history* (London: C. Scribner's sons, 1936) 85.

<sup>17</sup>Espen Dahl. "The Ambiguity of the Demonic in Paul Tillich's View of Art." *Transcendence & Sensoriness: Perception, Revelation, & the Arts* (BRILL, 2015) 490; 500.

<sup>18</sup>Marx, *Foundations of the Critique of Political Economy* (London: Penguin, 2005) 750.

<sup>19</sup>Tillich, "The Demonic," 89.

Here, Tillich seems to be creeping towards Land's understanding of capitalism as a force that surpasses other demonic forms, even embodying the entirety of the demonic itself.

Nick Land's account of Capitalism is not a being or fixed system, but, as stated earlier, "a tendency, the formula of which is decoding, or market-driven immanentization, progressively subordinating social reproduction to techno-commercial replication." It consists of mechanisms & loops, flows & disruptions. Thinking of capitalism as an object, a stable system, an economic formation, or as an evil entity fails to define the elements that operate without consideration of humanity, outside an anthropic model. One of the more visible tendencies/processes named as the demonic form of capitalism is a positive feedback loop. Land writes,

Positive feedback is the elementary diagram for self-regenerating circuitry, cumulative interaction, auto-catalysis, self-reinforcing processes, escalation, schismogenesis, self-organization, compressive series, deuterolearning, chain-reaction, vicious circles, & cybergenics. Such processes resist historical intelligibility, since they obsolesce every possible analogue for anticipated change. The future of runaway processes derides all precedent, even when deploying it as camouflage, & seeming to unfold within its parameters.<sup>20</sup>

Even here, demonic capital is on the cusp of the illegible, operating above & below the range we are trapped within.

It is no longer a matter of "thinking about," but rather of observing an effective, alien intelligence in the process of making itself real, then it is also a matter of participating in such a way as to continually intensify & accelerate this process.<sup>21</sup>

These points of recognition & "anthropological characteristics" are simply "a symptom of underdevelopment...something for it to overcome: a problem, drag." The actual economic structure itself & engagement with humanity is part of the problem for the demonic capital. And this engagement, as well as the process, is deeply embedded in the definition of the human. Through this shedding of the anthropological characteristics, the eventual process works towards liquidating & dismantling the very structures that articulate human subjectivity. The points of contact with the human are both external & internal. Capitalism creates relations between & within. The eventual escape, or exorcism, would obliterate the human: "nothing human makes it out of the near future."<sup>22</sup> All that remains is various forms of the inhuman.

<sup>20</sup> Land, "Machinic Desire," 330.

<sup>21</sup> Robin Mackay & Armen Avanessian, "Introduction," *#Accelerate* (Falmouth: Urbanomic, 2014) 31-2.

<sup>22</sup> Land, "Meltdown," 443.

In the introduction to Jean-François Lyotard's book, *The Inhuman*, he describes two different varieties of the inhuman. The first is one that is manufactured through the dehumanizing forces of technology. By working alongside, being processed through, & integrating technology into all aspects of life, the concept of human is degraded, dehumanized, by the machinic inhuman. However, this understanding of the inhuman begins to unravel within Lyotard. He goes on to say, "Any material system is technological if it filters information useful to its survival, if it memorizes & processes that information & makes inferences based on the regulating effect of behaviour, that is, if it intervenes on & impacts its environment so as to assure its perpetuation at least. A human being isn't different in nature from an object of this type."<sup>23</sup> This places the concept of the human within the technological realm. It becomes defined through technologies. This first form of the inhuman is actually defined in the same space as the human, both concepts formed through lack. Lyotard's notion of the technological as a construction which names the human is really helpful in think through the ways that the human has shifted. Perhaps the terror directed towards the abstract notion of the technological is misguided. This technological is also within each of us & a continual interface in which is participate in the world. This alignment between humans & technology undoes or reconfigures the way we think of the division between the human & inhuman. The second form, which I find far more helpful, is that which extends beyond the human, which has been excluded from the concept. It is the excess that is experienced by pushing through. This is the positivist reading from Lyotard. Here, we can begin to think about futurity & movement through the present moment.

For Nick Land, the inhuman is not only constructed through exterior forces, but also can be found within, through thinking. He writes, "The high road to thinking no longer passes through a deepening of human cognition, but rather through a becoming inhuman of cognition, a migration of cognition out into the emerging planetary technosentience reservoir, into 'dehumanized landscapes... emptied spaces'! where human culture will be dissolved."<sup>24</sup> What if we have already lost this notion of the human that is constructed against mass communication technologies? How might we begin to rethink notions of subjectivity beyond the human? How might we even displace concepts of the human & subjectivity all together? These questions tend towards the antihumanist & even inhuman, which can be seen as a new form of terror, but I think there is something quite liberating, dwelling within this line of interrogation. It's possible that this line of thinking could actually reveal the terror already lurking within the concept of the

<sup>23</sup> Jean-François Lyotard, *The Inhuman: Reflections on Time* (Stanford: Stanford University Press, 1991) 12.

<sup>24</sup> Land, "Circuitries," 293.

human. By opening our definitions, through the demonic & technomystical, there is a possibility of traces out these processes & examining the poetic resonance with the actual. Due to the inability to perceive & conceptualize the processes that extend beyond the anthropic, the poetic is our only pathway in. How else do we speak of that which escapes?

It is capital-antichrist, the destructive creator of artificial life & new realities. Capital-antichrist (or the demonic capital) "emerges from the ground of the form itself, whether the form be organic or spiritual."<sup>25</sup> The demonic core seeks the infinite abyss, the plane of endless emergence & eternal dwelling, "the depth of things, which is the ground of their being, is also their abyss – that is, the depth must be inexhaustible." Even as it infects everything, the demonic form also threatens to obliterate reality, it is "overarching manifestation of anti-reality, embracing the life-process & uniting it to the powers of the demonic." – This is echoed in the above material around biotechnology. The manifestation of an anti-reality might be better understood as the dismantling of the temporal & spatial constraints placed upon reality. It is a "demonic distortion," released through the "desire for infinity" or the annihilation of temporal fixity.<sup>26</sup> This is not done by moving towards the infinite, but by "enclos[ing] the infinite in the finite." The elements that remain outside of time are paradoxically willed towards containment, impossibly bringing that which exceeds time into time. However, through the intensity of the process, the demonic resists temporal fixity & "attempts to establish itself as unconditional."<sup>27</sup>

### **Meshwork & Spatial Annihilation**

The demonic mechanism, working towards the unconditional, also operates outside the constraint of rigid, fixed constructions. The demonic forms itself within the meshwork.

Mesh makes itself out of the spaces beneath & between the net, & in the biotechnic intervals between net-components. Mesh necessarily – but coincidentally – assembles a fully connective system whenever it emerges. Any two mesh-pauses always interlink. Mesh consists of feral-noise in the divisional signal-fabric, arranging a set of demonic interzones in wormholespace, as cyberspace-utopia dissolves into Pandemonium<sup>28</sup>

The mesh is a subterranean becoming that takes hold as an interlocking of the ground-of-being & abyssal void. It always extends, expands, & incorporates. It is much like a root network or catacombs – circulating below the surface, appearing as random noise, full connective chaos. However,

<sup>25</sup> Tillich, "The Demonic," 66-7.

<sup>26</sup> Tillich, "The Demonic," 67; 73; 68.

<sup>27</sup> Dahl, "The Ambiguity of the Demonic in Paul Tillich's View of Art," 494; 494.

<sup>28</sup> <http://www.cru.net/occultures/Axsyso.htm>

these examples are far more fixed than the mesh. While the mesh has the same sort of connectivity, it is always changing & moving. The demonic mesh is fragmented & interconnected; it is a subterranean swarm. Land claims this fluidity wasn't always present, but a consequence of the emergence & realization of the "the electrodigital info sphere" which "first integrat[ed] into a Godlike unitary being, a techno realized omniscient personality & later, when it changed, fragmenting into demons." It is always coming into being as it dissolves. The creative-destructive impulse is held in tension, on the edge of consolidation & fragmentation, "the interference between the sacred & the profane, the unknown & knowing, is in its sacred sense a gateway opening onto death, & in its profane sense a hesitation: interruption as the edge of time or as a delay within time, death as the outside or as the deferred, the threshold of death as a brink or as a moment." It is a site of death or delay. For Land, & Tillich, the demonic is a temporal mechanism – a desire for infinity or temporal annihilation.<sup>29</sup>

In their scattered documents, the CCRU have a rare document for embracing the demonic core found within capitalism, Protestantism, & techno-communication. Reverend Martin Bergmann's 1998 Easter sermon works towards a pathway out. He writes, "do not seek out redemption. Seek that which will allow you to escape the Time of Creation & its Prison." The escape is only through the "the reality of Utter Nothingness which is the true God." Bergmann goes on to describe the practices of ascetics & self-denial as programs for "the systematic dismantling of secular identity, ways of opening up the body to the Utter Nothingness."<sup>30</sup> Identity & individual human subjectivity need to fall away in an embrace of the nothingness or non-temporal, non-spatial existence. It is an escape or release, but one that involves sacrifice & deformation. The demonic mechanism also unravels human subjects in its will to infinity & attempt to unbind from the flesh, moving towards pure spirit or pure intellect. Looking at demonic capital in this sense draws forth questions of artificial intelligence or unbound intelligence.

As technocapitalism compresses time & space, accelerating the movement of information & intelligence, we are closing in on an unpredictable AI. As Elon Musk said in an interview at the MIT AeroAstro Centennial Symposium: "With artificial intelligence we're summoning the demon. You know those stories where there's the guy with the pentagram, & the holy water, & he's like – Yeah, he's sure he can control the demon? Doesn't work out."<sup>31</sup> The summoning is the mechanism of the capital-antichrist. The meshwork is the zone of summons that is deeply woven into the life-process.

<sup>29</sup> Bruno, "On Magic," *Causes, Principles, & Unity*, 125-6; Land, "Occultures," 559; Land, "After the Law," 233.

<sup>30</sup> <http://www.ccru.net/occultures/bergman.htm>

<sup>31</sup> <https://techcrunch.com/2014/10/26/elon-musk-compares-building-artificial-intelligence-to-summoning-the-demon/>

The isomorphism of these mechanisms reveals them as simultaneous or interchangeable processes. Anyone who doesn't see these as the same process has not seriously begun to ponder what capitalism is really doing. What it is *in itself* is only tactically connected to what it does *for us* – that is (in part), what it trades us for its self-escalation. Our phenomenology is its camouflage. We contemptuously mock the trash that it offers the masses, & then think we have understood something about capitalism, rather than about *what capitalism has learnt to think of the apes it arose among.*"<sup>32</sup>

The escapes & escalations are for the capital-antichrist, through the demonic mechanism, & "Humanity recedes like a loathsome dream."<sup>33</sup> The embeddedness of these mechanisms – within the body, within communication, within economic structures, etc. – allows for total infection & control. Land writes, "The forces of antichrist are emerging fanged & encouraged from their scorched rat-holes in the wake of monotheistic hegemony, without the slightest attachment to the paralytic tinkering of deconstructive undecidability... The war has scarcely begun."<sup>34</sup> These forces have already seeped into everything. Here, the mystical realization of the interconnectivity & material entanglement reveals its darkness: the realization that there is no human escape.

To think of technocapital as the manifestations of a demonic tendency or demonic mechanism reveals the eeriness & unknown depths of summoning the capital-antichrist. It opens up the unseen world that is both above & below, within & without, inside & outside. It operates in ways that interface with the human OS, but also holds the possibility for elements that extend beyond our capacities. Conceptualizing technocapital as an intelligent force from beyond, demonic & unknown, insists on an unravelling of reality, a glimpse into the abyss. It is, as Tillich says, "necessarily & unconditionally demanded of us that we unmask the demonic, seeking & using every possible weapon of resistance, but the results are not certain."<sup>35</sup> The unmasking may sink into the destructive force, opening up the inhuman possibilities & escape routes for the capital-antichrist. However, it is also possible that the unmasking will spiral into exorcism, disentangling the demonic & human – but even this may just be another escape for the demonic.

JAKE REBER

<sup>32</sup> <http://www.xenosystems.net/romantic-delusion/>

<sup>33</sup> Land, "Circuitries," 300.

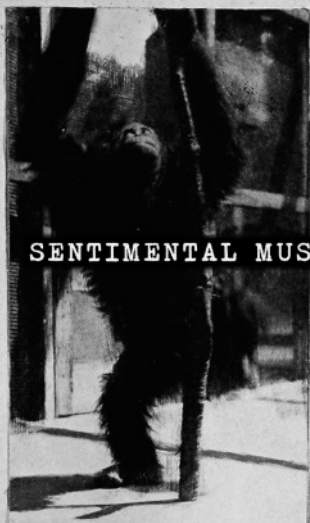
<sup>34</sup> Land, "Shamanic Nietzsche," 204-5.

<sup>35</sup> Tillich, "The Demonic," 90.





SENTIMENTAL MUSIC FOR THE HUMAN APE



32



33



34



## SLENDER MAN & KNIFING AS HORROR-COMMUNICATION

Becoming-anonymous is an aspect that is always already there within subjective relations. Becoming-imperceptible is a possibility, ever-present in the form of a real virtuality. Uniting visibility & invisibility, invisibly grasping all the various facets of exteriority & drawing these heterogeneities into the cold, visible digital light of homogeneity, all these are movements that recede through the very process of manifestation. Within heterogeneity, a xeno-homogeneity is at work. As Gilles Deleuze says, "one has to disappear, to become unknown."<sup>1</sup> In the unknown realm of imperceptibility we may see connections between even the most extreme of oppositions. Monstrous, deformed chiasms underlie seemingly irreconcilable positions & dualities; beneath the dialectical oppositions, there lie machinic assemblages, xeno-homogeneous zones in which creation & destruction melt into one. At these points of connection, a strange form of destructive writing is born, a writing that emplaces itself, malignantly, among the wiring, a wired writing without identity, without face, without personality, without subjectivity: "writing has no other end than to lose one's face, to jump over or pierce through the wall." Writing, once it has gone through the critical phase of deanthropomorphisation, becomes a penetration of the wall separating the underworld from the superstructure of anthropocentric society. Facelessness is one of the primary manifestations of becoming-imperceptible (perhaps it would be more accurate to speak here of a manifestation that recedes from presence through the very act of its unfolding), while nevertheless tolerating all oppositions. Facelessness is neutrality, limitless acceptance of duality. Here, in the space of nonidentity I choose to call the xeno-homogeneous zone, oppositions that would otherwise tear each other

<sup>1</sup> Gilles Deleuze & Claire Parnet, *Dialogues*, trans. Hugh Tomlinson & Barbara Habberjam (New York: Columbia University Press, 1987) 45.

apart are accommodated in intimate proximity. Facelessness is at once masochism (the passive enjoyment of being stripped of one's identity), & pitiless sadism (the transgressive *jouissance* of seeing somebody's face being ripped off, cut open, skinned), but also, thirdly, sadomasochism: the demonic combination of two, seemingly incompatible perversions or passions. In the stage of sadomasochism, a new "sadomasochistic entity" is born, an impure, hybrid creation whose ambivalence synthesizes the most abject elements to be found in both masochism & sadism.<sup>2</sup>

Words & sentences, once they proceed to flow out, cannot be held back, especially not when they pertain to the tearing apart of identities, for the combinations of words are, in themselves, lacerations, tears & wounds appearing on a victim's skin. Destructive writing is at once a slow, patient polishing, a passionate boring & a transgressive piercing of fleshy walls. As a sadomasochistic entity, it cannot be anything other than a function of becoming-imperceptible, a performativity whose sole objective is the elimination of other performativities. Destructive writing, not unlike philosophy, is "born from something else," a product of the Outside that cannot be articulated with anything, except incoherent words, bloody sentences, smears of excrement, all coalescing to compose lines of deterritorialization.<sup>3</sup> When conceptualized as a sadomasochistic entity, writing becomes a mode of deterritorialization, an escape that renders this performativity deconstructive, non-identifiable, impersonal & inhuman, a performative destruction of intelligibility. It is, in other words, a Dadaism equipped with lethal star-bits that drill into the flesh, producing pain, chaos & passionate, sadistic release. This drilling machine, through its destruction of identity, produces empty masks. Engravings, dents, holes & tunnels are already contained by drilling tools, be they textual or physical machines, tools of sadomasochistic play or tools emplaced within the realm of productive work. These movements, while contained, are already present as real virtualities. In their final form, virtualities expose themselves in the form of a destroyed face littered with bloody holes. Writing becomes destruction when symbols are replaced with horror-communication, the performative production of absence. Decoding, destruction & deconstruction: three acts, three phases of deterritorialization. Within the non-dialectical devastation of dualities, the three acts demonstrate their powers. I write, I communicate, I give birth to signs & tear faces apart; all the while, my own subjective gaze is torn asunder. My face in the mirror becomes an absurd smudge, an empty, hollow mask lies in front of me. Once agonized, the face is a passive hollowness. "Is there any assemblage without a point of deterritorialization, without a line of flight which leads it on to new creations, or else towards

<sup>2</sup> Gilles Deleuze, *Masochism: Coldness & Cruelty*, trans. Jean McNeil (New York: Zone Books, 1989) 38.

<sup>3</sup> Deleuze & Parnet, *Dialogues*, 74.

death?" – asks Deleuze.<sup>4</sup> What if creation becomes the breeding of death? Destruction as creation: would this constitute the ultimate stage of identity. Emptiness as identity, the emptiness of identity. Writing on Jean Genet's 1961 drama, *The Screens*, Susan Harris Smith enumerates the various forms of absence contained in Genet's play:

All the characters are caricatures of social types – the whore, the lieutenant, the academician, even the Arabs – as the Whites were in *The Blacks*. Mr. Blankensee is composed of a wig, false teeth, & an orthopedic outfit, for example. Like the creation of the Pope in Brecht's *Life of Galileo*, the Lieutenant & Warda the Whore are created on stage by being dressed in the symbols of their professions. There are also many counterparts to these masks: Said's empty pants, the mother's empty suitcase; Sir Harold's empty glove, Leila's empty hood; the 1840s stereotyped characters; the faces of the dead painted white; the decorated dummies; &, of course, the screens & the images painted on them. Everything is false, a hollow show.<sup>5</sup>

From the above enumeration, I seek to extract this sense of an overwhelming, ontological vacuity. Every one of us has almost certainly been assailed on at least one occasion by a sense that the entirety of the world is "false, a hollow show." This malignant feeling cannot be confined to the theatre, which undoubtedly functions as a place of concentrated, reterritorialized falsity. When applied to the emptiness of theatre masks, destructive writing allows us to generalize & deterritorialize the emptying, derealizing experience of theatre. The emptiness of the mask betrays a love of life lived as semblance, a love of life lived as empty spectacle. Deleuze challenges us to embrace "a love of life which can say yes to death."<sup>6</sup> Masks, as empty surface-refulgences, are "hollow shells" that serve to "replace the faces that once lay behind them."<sup>7</sup> Becoming-imperceptible is a process of unification with the mask itself, a creation that breeds absence within a language deemed suitable for playing the role of host for this parasitical organism. The parasite loves life, even at the expense of killing its host. Death 1.0 serves as the mechanism for jumping beyond Life 1.0 towards Life 2.0. Through the creation of lines of flight, becoming-imperceptible is at once an annihilation & an exit, a loss of face & the shredding of all identity through horror-communication – a strange line of flight leading to non-duality. A face that enjoys, suffers & screams – like a fading star entrapped within a black hole – reveals the schizoid desire of the broken subject to escape, exit, secede into an abyssal freedom. What we must escape, according to Deleuze, is the pernicious desire for recognition:

<sup>4</sup> Deleuze & Parnet, *Dialogues*, 72.

<sup>5</sup> S.H. Smith, *Masks in Modern Drama* (Berkeley: University of California Press, 1984) 154.

<sup>6</sup> Deleuze & Parnet, *Dialogues*, 65.

<sup>7</sup> Smith, *Masks in Modern Drama*, 164.

There is a whole social system which might be called the white wall/black hole system. We are always pinned against the wall of dominant significations, we are always sunk in the hole of our subjectivity, the black hole of our Ego which is more dear to us than anything. A wall on which are inscribed all the objective determinations which fix us, put us into a grille, identify us & make us recognized, a hole where we deposit – together with our consciousness – our feelings, our passions, our little secrets which are all too well known, our desire to make them known.<sup>8</sup>

When the face is shredded, punctured & penetrated, ecstatic release breaks through the dominant system of significations. To become faceless is to lose one's face & take away the identities of others: the black hole strips away integrity, exchanging separate, apparently discrete elements, concentrating exteriority & interiority in the xeno-homogeneous zone. The black hole is the xeno-homogeneity of imperceptibility, a sink that swallows passions, desires, feelings & secrets that irradiate space long after they have disappeared. In the place of the torn face holes & blobs of coagulated blood coalesce, replacing its contours, deforming it to the point of unrecognizability. Is becoming-faceless also a becoming-black hole? Can becoming transform into a form of purely negative unbecoming? Grids traverse faces that have already been integrated into technologies of surveillance & measurement, responding to the gravitational pull of desubjectifying black holes, bending the whiteness of the face until it degrades into something else, something darker, something infinitely more evil, something that is not considered fully human by the machines, hence making surveillance impossible, inoperable. Racism, encoded within the algorithm, is broken by its own mechanisms. Secrets, desires & passions, sadomasochistic disappearances are concealed by digitalized mouths, eyeballs & flaring nostrils. The ecstasy of destructive writing, the insanity that is philosophy, is there within the eyes of a digitally reconstructed simulated body. From the infinitude of time, the perversity of hidden manifestation emerges. When writing on imperceptibility, we ourselves cannot avoid descriptions that veer toward the absence of intelligibility. The eye, surrounded by a darkened, insomniac eye socket, is threatened from within: once vision attains to the summit, it cannot but fall back into obscurity. The black hole – eye socket complex is a deconstructive zone which provokes subjects to go all the way, to sink into lines of flight that shall never again release the singularities trapped among their folds.

Digitality as hyperreality & reality "in itself" becomes ever more chaotic, while newer percolations, transgressions, transitions & communications are produced, abducting reality into simulation. These transgressions are no more reducible to mere extensions of reterritorialization, nor may they be interpreted as being territories of memory. Rather, they may be

<sup>8</sup>Deleuze & Parnet, *Dialogues*, 65.

conceptualized as virtual places of deterritorialized intimacy, intimacies that cannot be remembered. In the space of virtuality, as Nancy says, "there is no side of the 'self.'"<sup>9</sup> Selves, in the mode of the virtual, contain an absolute lack of depth. Intimacy contains a secret, but this secret is nothing more than the shadow of a dream that insinuated itself into the heads of two or more puppets. Non-memory demands a place of enactment, a theatre stage that disindividuates & deanthropomorphizes communication, subsuming both sender & receiver within a limitless, molten intimacy. Becoming-imperceptible is a mode of horror-communication. Within space, mouths & orifices open to one another, like two colliding black holes or two eyes opening to the Sun. Mouths collapse into the black eye socket of the other, the alterity that would swallow us whole in a vertiginous movement: facelessness is at once a pair of black holes (the opening, expansion & swelling of the blackened eye) & the erasure of particular contours, the bleeding of discrete forms into the cold, dead white wall. The very ground seems to open up beneath us, once reality has been digitalised & recoded. Can dark-eyed women have this effect upon their unknowing, seduced victims? Deleuze & Félix Guattari seem to be of this opinion in their book on Kafka. In reference to the portrayal of women in Kafka's stories, they write the following:

What, then, is this genre of women with dark, sad eyes? They have their necks bare, uncovered. They call you, they press against you, they sit on your knees, they take your hand, they caress you & are caressed by you, they kiss you & mark you with their teeth or, in contrast, are marked by yours, they violate you & let themselves be violated, sometimes they suffocate you & even beat you; they are tyrannic but they let you go or even make you go, they chase you & always send you off. Leni has webbed fingers like some sort of leftover from a becoming-animal. But women present an even more precise blend of things; they are part sister, part maid, part whore. They are anticonjugal & antifamilial.<sup>10</sup>

Every caress on the part of these hybrid creatures, these hidden vampires, is also an implicit rejection, a potential laceration, a slap in the face. The reverse also pertains: every time we touch such dark eyed, sad women, our embrace could become, at any moment, a violation, even a skinning, a knifing. Even among two young girls, the friendly embrace can easily slip into either a homosexual tryst or a violent confrontation, like two kittens struggling for access to resources or for the sheer fun of it, licking anuses or biting ears, whichever it happens to be. Anybody who has owned cats would attest to the uncertainty of animal affects. Similarly, human affects also display a radical uncertainty that can escape control all too

<sup>9</sup> Jean-Luc Nancy, *La Regard du Portrait* (Paris: Éditions Galilée, 2000) 61.

<sup>10</sup> Gilles Deleuze & Félix Guattari, *Kafka. Toward a Minor Literature*, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986) 64.

easily. Horror-communication is one such excessive mode of escape, an affectivity that makes an exit from propriety. Could it be a touch that has become excessive, a caress that has somehow transformed into a punch? Black holes – like blackened, corroded pieces of bone – flow towards nonidentity. Lines of flight are clawings, scrapings, leading to black holes & torn, wounded, suffering faces. It makes no sense to ask whether horror-communication is morally repugnant or aesthetically pleasing, excessively inciteful or absolutely unseemly, for it contains each of these modes & more. Bright faces are like so many pieces of wrinkled paper, waste destined for destruction. Lost letters, shredded skin & bloody tissues, all these are pollutions of whiteness, teeth full of plaques: all these are but the initial stages of becoming-black. Is it impossible to meet with a white wall perforated with black holes? Space as movement is an emptiness generated by black holes irradiating their deterritorialized surroundings with dark energy. Micro-metamorphic deterritorialized motorical space generates hyperspaces of elemental intensities that should, ordinarily, exclude one another. What is revealed is that the elements themselves are paradoxical. Paradox, defined as knowledge beyond knowledge (*paradoxa*) impregnates all it touches with darkened visibility: innocent, snow white faces & the black face of extinction, dark eyes already pregnant with death, a gaping mouth growing into the size of an enormous cave, contours giving way to the void... All these are elements that continually seek to escape, only to be reconcentrated, reterritorialized within a system of infinite chaos. Within hyperspace, everything is para-doxical & non-dialectical: even those elements that are inflamed with hatred for one another are combined in an impossible unity by the gravitational field of the singularity.

Motorical space is a sinkhole in which pieces of skullbone & the gazes of sad young girls coalesce. This is far from anything resembling closure, for the young girls do not close their eyes forever: these eyes open onto the light of infinity. Acceleration is segmented, eyes move ever more paranoically, as if the small pieces of cracked skullbone had, by some misadventure, bored themselves into the black retinas of the sad young girls. Chiasms are created by the skull-illnessbox & the thought of annihilation. The latter hide among bony cavities that form the inner structure of the deformed skull-illnessbox, continuously pulsating. The uncertain, ambiguous zone inhabited by the black holes is shrouded by the white eyelids of the young girls, floating like butterflies in a spring breeze. Black holes, white walls, hidden sadomasochistic desires, & the multiple logical fields of disorganization & inbreeding. The hardness of the piece of bone, as well as the threatening sharpness of its serrated edges, can easily produce death in motorical space, accelerating until the dark eyes of these sad, pretty young girls pop under the pressure applied to their doomed eyeballs. We must show that motorical



space & segmented acceleration are not mutually exclusive concepts. What we need, when theorizing cases such as the Slender Man legend, is – in Deleuze & Guattari’s words – a “method of segmentary acceleration or proliferation” that “connects the finite the contiguous, the continuous, & the unlimited.”<sup>11</sup> Caresses, wet labias are so many sites of subsumption, degradation & disappearance, radical alterities feeding upon a degenerative, infected vaginal absence, flowing into an empty womb that cannot be impregnated. Reversal does not yet entail the pressing out of organs, it is not yet a manifestation of interiority’s desire to escape. The dark eyes of the sad young girls are pregnant with the emptiness of their sexually inactive wombs. Neither annihilation, nor destruction, nor an ending: rather, this is an absentology, a negativity that deterritorializes in a productive manner. Deterritorialized would only be partial were it to abstain from penetrating eyeballs & darkened minds, or the exchange of eye sockets with black holes.

As stated above, the surface of the skull-illnessbox or the motorical space of its plane, or the absolute becoming of its critical point is amenable to radicalization, or escape – deterritorialization – for it already forms a chiasm with the thought of death, the cracking of bone & the touch of an empty mask; sensuality, flowing into sensuality, along a hidden pathway. Escape is not an escape from the world, so much as a drilling *into* the world: the destructive writer, as Deleuze & Guattari say, “doesn’t flee the world; he grasps it & makes it take flight on a continuous & artistic line.”<sup>12</sup> On the 31st of May, two girls in Wisconsin attempted to sacrifice another girl, ostensibly for an internet meme, Slender Man. What was this act, if not an artistic attempt to make the world take flight? The character is a fictional entity created for a 2009 Photoshop contest, & although fan fiction has emerged supposedly linking the character to earlier hauntings, no proof has emerged for an earlier provenance. Art & violence are united in their rejection of life. Art makes possible a darkened, murderous, deterritorialized vision. These delusional girls were, in their own way, violent performance artists who did not so much reject the world than make it escape. They drew lines upon the body of their victim, continuous, bloody, artistic lines of flight. Deterritorialized, artistic delusional vision is not directed at the world in its givenness, but at givenness itself in its failure to make itself manifest. The original territory of delusional artistic vision is the violence of internality, strangely decomposing into queer obscurity. From here it sucks up the raw materials that serve as the basis of its infernal plasticity. And precisely here, in this inner-directed sucking motion may be discerned that which makes possible the movement itself, the sensuality that characterizes these otherwise anonymous, monstrous, murderous female artists. Even in their

<sup>11</sup> Deleuze & Guattari, *Kafka*, 58.

<sup>12</sup> Deleuze & Guattari, *Kafka*, 71.

absence, they are capable of provoking destructive writing. Caressing us with their blades & their electronically enhanced virginal labia, they are perfect objects of aesthetic appreciation. Almost paedophilia, one could say, in the spirit of a Lewis Carroll. The darkness is not restricted to their wombs, which will undoubtedly one day be filled with something or other. Rather, it is the lack of access to the murderous young girl that breed delight, an enjoyment that penetrates to the images of their dark eyes. They – the digitalized simulacra of these “preteen killers” – cannot be touched.

In every caress, there is always so much more. It cannot be emphasized enough to what a high degree the sensuality of sadness impregnates dark, saddened eyes. The key to this existential sadness resides in Being itself, a Being that has been shredded even prior to any concretion of manifestation. Emptiness is pregnant, supple, like the breasts of a woman who has freshly given birth, or the teats of a cow: it was not meant for us, but we would very much like to lick these fleshy, pink extensions. Teeth chew into our flesh, like those of a baby aggressively sucking upon its mother’s breasts. The vulnerability of our meat melts into one with the hardness of the teeth. From darkened eyes, annihilation spreads virally. But it is not the eye that deterritorializes, but technologically enhanced reverse-vision, the gaze that blends with nomadic black holes. Like Slender Man, these singularities make their way into images & memories of the past, enacting a false, retroactive reorganization of the past. (Parkinson 2014) Slender Man is a self-replicating idea, a nomadic singularity that takes flight, time-travelling into images of the past, recoding itself into human memory. Darkened vision is the internality that sucks into itself the productivity of the generative womb. Would the retroactive darkness encapsulated by Slender Man be a vision of the night that has somehow fertilized the minds of millions of Internet users? Like the dark eyes of melancholy young girls, annihilation travels across boundaries & historical periods, until it grows a multitude of mouths biting our flesh: these internal mouths bite us from within, while we proceed to bite hands that formerly caressed us. The dark eyes, like plaque-infested rotten teeth, do violence to our skin: each language, including the language of destructive writing, “always implies a deterritorialization of the mouth, the tongue, & the teeth.”<sup>33</sup>

Dark eyes do violence to our skin, like so many vicious teeth. Violence brings flesh into motion, the entirety of the body becomes flooded with motorical space. This is violence of a most fatal kind! It is impossible to survive the violence of the dark eyes, these gazes that bore into our flesh. These future brides may even rape us at some point, biting & suffocating us, but there is nothing to do but submit to this laceration: teeth flow together with semen, urine & sweat in an infernal mixture, flowing into perception.

<sup>33</sup> Deleuze & Guattari, *Kafka*, 19.

Connections, rhizomes & wires connect with eye sockets, pieces of bone & black retinas. Motorical space & segmented acceleration result from coming into close proximity with depths, holes & orifices that produce sensual chiasms. Access can only be attained through further deterritorialization. Dark eyes & obscured vision are not darkened by the Outside; rather, the Outside is an emanation of sickened interiority, an interiority that opens onto new interiorities. Turning inward, until we abandon any pretence of a future, absence can suck futurity into itself, & black light may radiate the hemispheres, not unlike the fading light of a dead star. Holes, chasms, tunnels & lacunae infect both philosophy & interiority. Nancy: "It's no surprise that our thoughts, ideas, & images are swallowed up in holes, instead of lingering within reach of their sides: caverns, crying mouths, hearts pierced through, inter fices et urinam, skulls with staring eyeholes, castrating vaginas, not openings, but evacuations, enucleations, collapses – & the whole body as its own precipitation into nonspace."<sup>14</sup> From whence do melancholy, dismemberment & cruelty originate? How may so many passions hide among the folds of a single body? Within the eye that turns inward, there lies a recognition of the entire world as illnessbox. Several dimensions, multiple orifices & unbearable multiplicities all coagulate within a multidimensional phase space. Bitterness & feelings of loss infect language, permeating every sentence with the groundlessness of horror-communication. One moment to the next, seemingly innocent young girls may be infected with mimetically transmitted fantasies of violence. The deterritorialized eyeball finds a home in cybernetically mediated intensive networks, subcultures & fetishes.

Until now, I have strived to delineate the contours of facelessness, in order to conceptualize the social space of disappearance. It is only when we understand what it means to be completely indifferent, neutral, almost like a stone, that we may exist in an acentred manner. For Deleuze, an "acentred system" is a structure wherein "images vary in relation to one another & tend to become like the reciprocal actions & vibrations of a pure matter."<sup>15</sup> Pure anger, similarly to pure hatred or pure love, the love of life that would assent to death, become pure energy, expenditure without reciprocity. It would be inaccurate to say that acentred space would be constituted solely of lack or absence. Deterritorialized zones of non-memory constitute "centres of indetermination" formed in "the acentred universe of movement-images."<sup>16</sup> Once spacetime is bent out of shape, violent schizoid interiority is released, gaining extension. This original act, however, cannot be remembered by any agent. It is acentred, for in this intensive phase space infected by horror-

<sup>14</sup> Jean-Luc Nancy, *Corpus*, trans. Richard A. Rand (New York: Fordham University Press, 2008) 75.

<sup>15</sup> Gilles Deleuze, *Cinema 1. The Movement-Image*, trans. Hugh Tomlinson & Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986) 76.

<sup>16</sup> Deleuze, *Cinema 1*, 62.

communication, no remembrance is possible. Horror-communication is a communicative gesture, a manifestation that reveals the impossibility of communication. It is a Freudian slip that ends with one or more corpses lying on the ground, a deterritorialized, indeterminate stammering that explodes into bloodshed. Horror-communication is violent excess, as well as a sensual reorganization of the receiver. Sadomasochism & faceless centres of indetermination are key components of contemporary cybernetic systems. Non-memory is constitutive of a productive excess, working its way to the surface through deterritorialized, schizoid centres, moving in a primal soup composed of images. The centre of non-memory, because of its self-hatred, becomes civilizational, a globalized, image-producing machine, powered by "an eternal past, eternally without present."<sup>17</sup> Collapse of language, corrosion of flesh, outflow of death into chiasmatic flesh: this is the manifestation of horror-communication, a sadistic release of pain that destroys all participants. It would be a mistake to consider the operation of acentred zones to be some primordial mode of Being, for there is no "thing" that may "be." Within the primal soup of images, there is only the play of light upon an empty inner screen. Destructive writing, once it penetrates the skin, becomes acephalic: "no head or tail, then, since nothing provides support or substance for this material."<sup>18</sup> Non-linear, aggressive & inviolable in its violations, destructive writing is a material that does not need any support. It cannot be invalidated, for it is ruination. Horror-communication enters deterritorialized social space through the keyhole, the protocol that allows re-entry for computer viruses: the flesh of cyborgs is nothing more than a sign, a signal inviting penetration, exploration. Internet Explorer is hungry for pussy. Internet Explorer 2.0, new & improved, is a hungry eyeball, an anus looking for a penis or a fist. Internet 3.0 is future incarnate: "Dead or alive, neither dead nor alive, I am the opening, the tomb or the mouth, the one inside the other."<sup>19</sup> One inside the other, Internet avatars bleed into one another's mouths. Hyperreality is a queered zone of indifference, a non-reproductive labyrinth of aggressive cyborgs & twisted preteens.

Penetrations, transitions, transgressions open gates into the infinity that is cyberspace, in which dualities collide & melt down into pure matter. Digital code systems besiege the flesh, until images are nomadize. Only nomads have a future. Two subsystems, let us call them the "light" & the "opaque," when they combine, form a mixture "like the power which makes people fall into the black hole or ascend towards the light."<sup>20</sup> It does not matter which way we fall, the point is to either fall into Hell or ascend into Heaven. Staying

<sup>17</sup> Maurice Blanchot, *The Step Not Beyond*, trans. Lycette Nelson (Albany: State University of New York Press, 1992) 10.

<sup>18</sup> Nancy, *Corpus*, 13.

<sup>19</sup> Nancy, *Corpus*, 15.

<sup>20</sup> Deleuze, *Cinema 1*, 92.

in one place, however, is impossible. Deformation, mutation & non-identity are products of transit zones, while demons are animals who arrive through the gateways. The deterritorialized, acentred field diverts writing, deforming it into a pulsating mess. All codes are made to be recoded. Recoding machineries are intimately connected with deterritorialization, however this production is nothing more than the proliferation & dissemination of non-identity, a posthuman hypermedial transformation. Peripheries, heterogeneous elements, abject remnants & old jokes circulate in the form of memes, blogospheres & abandoned websites, enacting the acentering of the Internet user, submerging perception within a primal soup of images.

Retraction is a characteristic of all existents, preteens & blogs included. The Slender Man phenomenon began in 2009. If we were to follow a reductionist materialist explanation, our focus would be upon the media technologies of the time, such as the photo editing softwares that made possible Slender Man's creation. But meme systems run deeper than mere materiality. Slender Man is free of particularities. Behind his masklike face, there is nothing at all, not even matter. Rather, this is a "pure matter," a motley collection of chaotic pulsations that refuse to congeal into a system. He refuses to give solutions. Instead, Slender Man is the source of what Donna J. Haraway has termed "radical curiosity."<sup>21</sup> When this frighteningly empty face confronts us, our expression changes abruptly. There is no characteristic of Slender Man's visage that may be said to be noteworthy. It is this absence that orientates our uncertain, ambiguous vision. He is a something that cannot be delineated or identified. This erased face is "an evocation" that has "withdrawn into itself."<sup>22</sup> Facelessness retracts into itself once it fails to evoke any associations, erasing its own contours ceaselessly. Return is eternal, producing absence eternally, without the possibility of escape. An eternal absence, a non-communicative excess: the transcendence of identity, the ruination of memory. Evoking its own absence continually, the face that has left all identifying marks behind itself is an excessive, eternal non-memory.

Slender Man's radical alterity resides not only in his vacuity, but his proximity. His movements are already there, perverting children through the prosthetic use of cybernetics & blogging. We ourselves are there, in front of the screen, engaged in the process of becoming cyborgs. The face of Nothingness is in your face. Slender Man's horroristic communicativity & sadistic seduction of young girls opens up portals to destructive writing, in which the non-existent sender makes his inner complexity available to naive, doomed social agents. The message is sharp, like the knives it brings into motion. All this is brought about through a perverse, ecstatic posthuman

<sup>21</sup> Donna Haraway, *Staying with the Trouble. Making Kin in the Chthulucene* (Durham: Duke University Press, 2016) 37.

<sup>22</sup> Nancy, *La Regard du Portrait*, 56.

connectivity. Digital technologies predicated upon a supposed need for constant contact deterritorialize social fields, until the barrier separating simulation from reality is forever breached. Slender Man's messages demand the removal of the Other's face. Underneath the pale mask, there is nothing. Not only is he a postmodern meme, but also a prophet of acentred acephallic subjectivity & the end of all metanarratives.

Stefan Herbrechter has argued for a mode of posthumanism that privileges "*the arrival of the unimaginable*."<sup>23</sup> This unimaginability is introduced by unexpected sources of violence, peaceful albeit ill-adjusted individuals erupting into madness. According to Herbrechter, the end of humanity is an uncertain, albeit unavoidable futurity, a future event that cannot be conceptualized through anthropomorphic systems of thought. Anthropomorphism is never complete, not even in the case of Slender Man. However much he may eerily resemble a tall Caucasian male, Slender Man as meme cannot be reduced to any existing human cultural code. Neither is he the polar opposite of a human. Inhumanity escapes from a mere dualistic opposition to all that which we like to associate with humanized Being. Rather, he is the herald of a more complete deconstruction & destruction of human presence: Slender Man is the non-identity lying in wait. We see the grotesquely elongated body, & yet it is still the absence of a face that rivets our attention. Exteriority is internal to subjectivity itself.<sup>24</sup> The absent face & the elongated body meet in one protracted decapitation of human presence, until nothing anthropomorphic is left intact. Separated from presence, identity collapses into the dark eye/black hole complex, cascading into all forms of corporeality. Slender Man's faceless head is a cut, an incision within our Being, a wounding of that which we are. Once penetrated by memes, the soul is annihilated: "If a blade or a shard cuts through my skin, my soul is cut to the exact depth, force, & form of the wound. And if I die, the soul becomes death itself."<sup>25</sup> Opened up to the Outside that it is, the soul achieves conformity with the wound. The acentred zone is the place of sadomasochism, alterity, mental collapse & irrational xeno-homogeneity.

Wounds are created: wounds & injuries upon the white surface of the soul, inscriptions that transform the soul into a doomed non-place that serves to "withdraw it from its outside."<sup>26</sup> Wounds are legible, decodable signs, passionately addressing us to ecstatic participation & dissemination. Infinite recursion & retraction are natural consequences of cybernetic mediation. After the stage of retraction, passionate energies & intensities build up, until the body bursts open. Horror-communication does not

<sup>23</sup>S. Herbrechter, *Posthumanism. A Critical Analysis* (London: Bloomsbury, 2013) 77.

<sup>24</sup>Nancy, *La Regard du Portrait*, 32.

<sup>25</sup>Nancy, *Corpus*, 144.

<sup>26</sup>Nancy, *Corpus*, 135.

hide anything: both form & content are unveiled, as bleeding, wounded structures, damaged tissue that shall never heal. This writing carves out crevices & caves, places of inhabitation within the digitalised body. Tear up the face! – this is Slender Man’s ethical imperative, this is his message. From the eternally open acentred, faceless zone, violent discharges flow out through the wires, disseminating liquid incitements in cyberspace.

The acentred zone of indifference produces infernal writing, while suspending the mechanism of encoding. What movements bleed into the schizoid palpitations that constitute hyperreality? After productivity, non-reproduction is the sole remaining community. No more letters, we need fractalized drops of digital blood. The levers of digital information networks seem to demand blood sacrifices. Nothing gets the media as excited as a massacre: surprise serves to stimulate machineries of representation. Even attempted murders are exciting, if & when they may be connected to Internet infrastructures. Cybernetic networks are tunnels, gateways between worlds. Hands, motivated by memes, hurt & wound an infinite list of hated Others, until even violence is destroyed by the hyperviolence of excessive representation. We may view videos of people being shot, burned alive & cut open on repeat. There is nothing to stop this infernal, sickened repetition. It is all too easy to forget that writing was always a process of wounding. To write is to inscribe, to carve into stone. Writing carves itself into flesh until, through a process of complete deterritorialization, human presence is excised from communication. Through an ingenious etymological detour, Vilém Flusser connects writing with the creative destruction of the lifeworld:

The English to write (that in fact means “scratch,” as does the Latin “scribere”) reminds us that scratching & tearing come from the same stem. The scratching stylus is an incisor, & one who writes inscriptions is an incising tiger: he tears images to pieces. Inscriptions are the torn pieces, the cadavers of images; they are images that fell victim to the murderous incisor teeth of writing—hence the shock with which inscription was greeted by those who first received it. The ancient Jews fell on their knees in terror before the two tablets, & in the *Metamorphoses*, the Golden Age was one in which there were not yet any inscriptions: *nec verba minantia fixo aere legebantur* (“At that time there were no threatening words to be read, fixed in bronze”). The writing incisor turns against the images we have made of & from the objective world. It turns against that zone of the imaginary, magical, & ritual that we set in front of the objective world. It tears our representations of the world apart to order the parts so torn into directional lines, into countable, accountable, criticisable concepts. The myth of human creation shows the antimagical engagement of all writing. This is why all writing is basically shocking: it shocks us out of our prescriptive notions.<sup>27</sup>

<sup>27</sup> Vilém Flusser, *Does Writing Have a Future?*, trans. Nancy Ann Roth (Minneapolis: University of Minnesota Press, 2011) 14-15.

Writing is a wounding of the lifeworld, an attack against life & materiality. Communication is laceration. More precisely: the destructive writing that tears up the body is a form of virulence, a virtuality virality. Digital viruses, bits & pieces of code drift, carrying Slender Man to distant minds & orifices. When transmitted by devices of inscription & reproduction, writing opens up zones of deconstruction, rendering the body vacuous, a hollow shell that may be filled with letters & decomposing words. Closure imprints words upon emptied flesh, through an extracommunicative, perverse language, forcing bodily expressions into grammatical structures. Messages besiege the body in the most literal sense, diverting it from reproduction towards the hyperaccumulation of images & simulacra. According to Mark Fisher, an essential characteristic of the "eerie" is that it disconnects us from our moorings, leading to a gradual, almost imperceptible alienation & separation from the lifeworld.<sup>28</sup> Suspension is not accompanied by any great event or shocking discovery. How does suspense connect with horror-communication? The horrific, I argue, need not be conceptualized as an event, a sudden, unexpected occurrence. Suspension separates the body from its environment, emplacing it within a motorical space: chains, handcuffs, closed doors, whips, all these elements contribute to a spatialized alterity, an otherness that cannot be reterritorialized within the everyday realm. Suspending the body on hooks is not an addition, a supplementation or augmentation, but rather a retraction into passivity.

Suspension leads to fractalization & non-linearity. Slender Man, through the disconnective gesture of knifing, creates new conjunctions. Fragments & incoherent fractals are processes of cyborgization. It would be overly simplistic to equate cyborg-being with mere augmentation of human bodies. The meme is not a projection of human fears or desires, for it has an agency of its own. Hyperreality escapes from subordination to human desire. Slender Man is a cyborg in the sense of being a cybernetic organism, a form of hybrid life composed of machinic & organic elements. Within this meme, social & natural realities combine, rendering the borderline between these supposedly separate territories problematic. The cyborg problematizes boundaries through its hybrid, simian existence. Passive rhythms eerily empty human presence, until all points of correspondence are gradually erased. Connectivity becomes a disconnective synthesis, an infinite destruction whose real basis has been eroded. The faceless monster challenges our own identity. As phantom, Slender Man eerily erases distinctions between representation & represented, real & unreal. Who knows from whence the next danger will arrive, from which direction & in which person mania will manifest itself. His stretched, elongated body reminds us that the Internet is a place of both electric light & digital

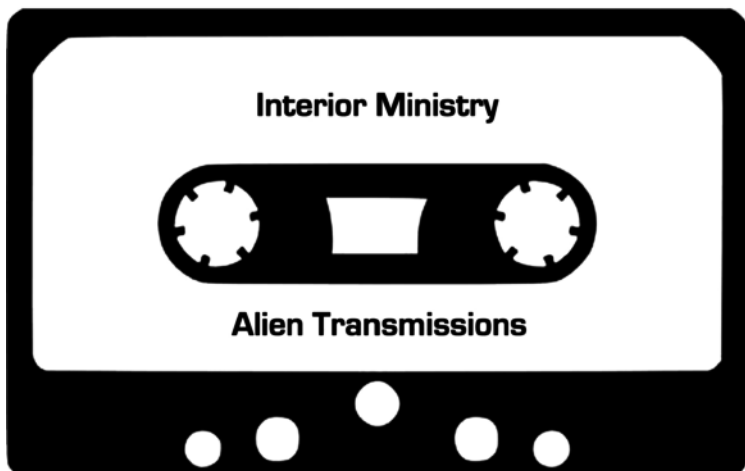
<sup>28</sup> Mark Fisher, *The Weird & the Eerie* (London: Repeater Books, 2017) 13.



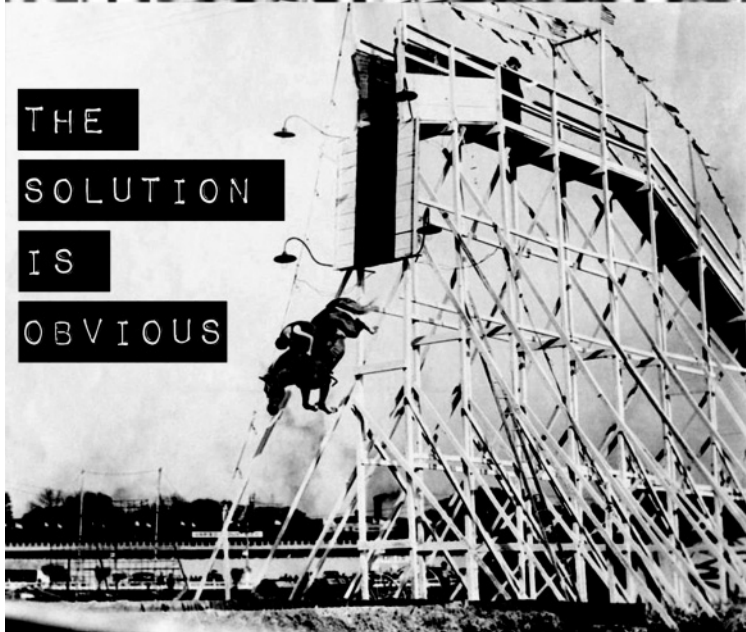
darkness. This elastic, plastic body escapes from representation through its excessive proliferation. Young girls believe his messages & connect with him through queer friendships & cyborg communication channels. Slender Man necessitates a form of degendered horror-communication through which he may concentrate attention upon his degenerate corporeality. This pale vampire enacts an infinite deterritorialization that cracks open the illusory wall separating illusion from reality, the genuine from the fake, the copy from the original. After life, only the pale deformed presence remains. Digitally mediated killings are consummations of virtuality, horrific communications in which heterogeneous digital fragments meet with the disassemblment of bodies. One article on Slender Man notes that it is primarily the young who are most sympathetic to this malignant, pale presence. The meme demands blood sacrifice, otherwise he could very well consume the entire world. He was hungry for young, fresh flesh all along. The cybernetic mutant, the posthuman cyborg, these are far from benign entities. Instead, they are deities in the most literal sense of the term. Social fields, once they are saturated by horror-communication, become awe-inspiring. From the Something Aweful blog, Slender Man proceeds to spread his seed among pre-teens, like a hyperaccelerated pedophile, a machine of perversion. Slender Man's success demands machinic multiplicities & a level of complexity beyond that which human beings can process, while also preventing us from fully accessing his interiority. Community possession of the memes of production entails a radical transcendence of private property. Everybody is liable to be infected by memes & viral messages. But communal possession also entails a collective responsibility: we must all feed the meme, from time to time, with our eyeballs.

Pieces of flesh, torn ligaments & posthuman horror-communication all point toward the dark eyes of two young girls, eyeballs whose black eye sockets beckon us to join in & embrace the Slender Man cult.

MARK HORVATH



Thomas Anomalous, NINA POWER & DC MILLER

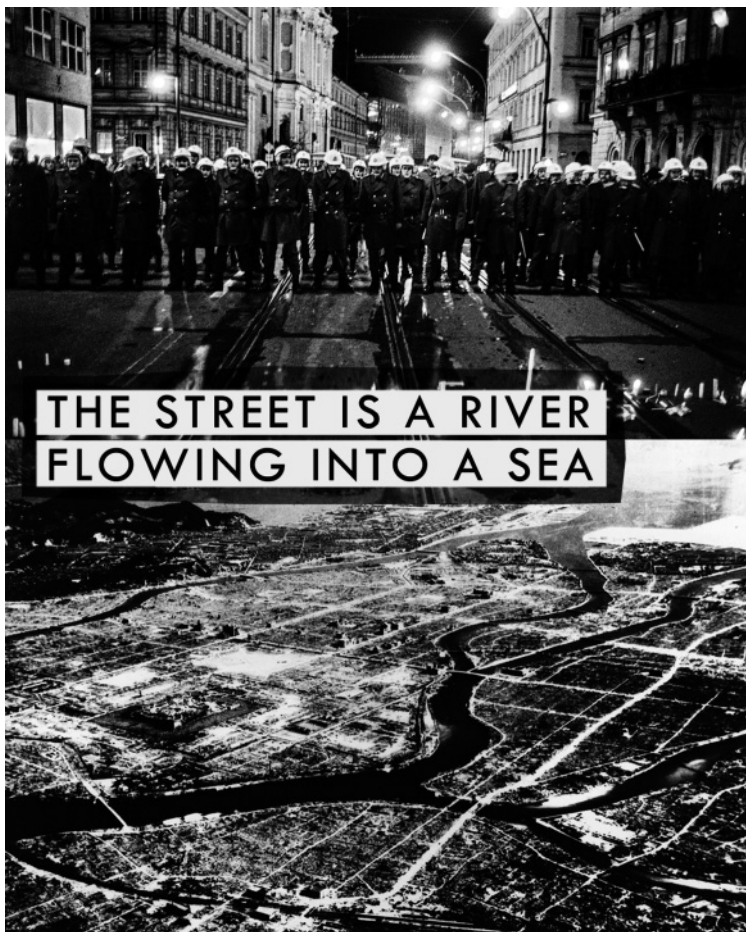


THE

SOLUTION

IS

OBVIOUS



THE STREET IS A RIVER  
FLOWING INTO A SEA

# REPLICATIVE DEATH ORDER

Four billion years ago, time becomes strategic. Abiogenesis turns a dead universe into a replicative death order. The Israeli Defence Forces complete this order when they become the first military to attain absolute mechanisation. YHWH's lieutenant on Earth is born in the stellar core of a red sun.

The moment of terrestrial abiogenesis adds another dimension to the immediate galaxy, placing everything under its instruction & command: Cosmogonically driven meditations on the art of war understand that the appearance of life is, more fundamentally, the creation of a universe which now has the property of strategy. Battlefield conversations with the Jagatpati & Rashi's commentary on Exodus 15:3 all repeat the deathless principle of a martial gnoseology – in the end, only one strategy is effective. The measure of what is effective is the telos of what is necessary to be done. When time becomes strategic, the answer to what is necessary is always present from the beginning.

Abiogenesis grafts onto earthly chemistry a formal & ethereal strategic plane. The interpretation of Darwin's "dreadful but quiet war among organic beings"<sup>1</sup> as a probabilistic haze of random mutation is countered by its gloss as a razor-sharp bloodletting mechanism, which, operating through an entirely abiotic strategic concept, charges the biotic with purpose & force.<sup>2</sup> In the nineteenth century, Baron Antoine-Henri Jomini hypothesised a geometrisation of theatres of operation, & the realisation of military objectives is found in logistical movements that flow towards predetermined & computationally knowable "decisive points."<sup>3</sup> Abiogenesis analogously confines its newly created lifeforms to development within invisible arteries shaped by the decisive points of its strategic plane. A katabatic hell on earth of internecine biocide is clandestinely guided by a convergent dynamic, & anabatic missions are initiated upstream towards what abiogenesis has already defined as the objective. Stanislaw Lem, speaking through the military-created but pacifist-turned *AI Golem XIV*, describes only the katabatic

<sup>1</sup> Charles Darwin, *Notebook E: Transmutation of species* (16, 1838-7, 1839) CUL-DAR124. *Darwin Online*, <http://darwin-online.org.uk/content/frameset?pageseq=98&itemID=CUL-DAR124.-&viewtype=text>

<sup>2</sup> "If one was able to re-play the whole evolution of animals, starting at the bottom of the Cambrian (& to satisfy Laplace, moving one of the individual animals two feet to its left), there is no guarantee – indeed no likelihood – that the result would be the same. There might be no conquest of the land, no emergence of mammals, & certainly no human being. This argument seems to me so manifestly false that I fear I must have misunderstood it... In seeking a theory of biological form, I would probably place a greater emphasis... on the principles of engineering design. I suspect that there are only a limited number of ways in which eyes can possibly work, & maybe only a limited number of ways in which brains can work. But I agree that it would be good to know whether such principles exist, & if so, what they are." John Maynard Smith, cited in Simon Conway Morris, *Life's Solution: Inevitable Humans in a Lonely Universe* (Cambridge: Cambridge University Press, 2003) xi.

<sup>3</sup> Baron Antoine-Henri Jomini, *Précis de l'Art de la Guerre: Des Principales Combinaisons de la Stratégie, de la Grande Tactique et de la Politique Militaire* (Brussels: Meline, Cans et Compagnie, 1838).

dimension, eliding the anabatic, & thus the strategic, in a parable of how evolutionary dynamics work: "if you release a pack of rats into a labyrinth, at least one of the rats will find the exit. The rat's successful escape is not related to its intelligence, nor is it a wonder or something mysterious. Given statistical averages it would be surprising if none of the rats were able to find their way out."<sup>4</sup> Anabatic convergence to a decisive point is the labyrinth itself. Survival is not contingent adaptation, but conformity to a deeper law.

The strategic core of abiogenesis repeats the familiar attack on essence in the name of praxis – what something is (in this case, the organic & its biochemical constitution) should be thought of as what something does – but ultimately eclipses pragmatic genericity through its specification of praxis in terms of strategy. Spinoza's "no one has yet determined what a body can do" is immolated by the strategic imperative to perform one operation, correctly, until the end of time. Strategy constructs new species from constrained praxis, & thus rediscovers essence. Nash equilibria solve all finite games before anything needs to take place. An optimal strategy is the essence of a game. The use of game theoretical notation to describe inter- & intraspecific evolutionary dynamics formalises victorious outcomes of both limited war & total war scenarios without any biochemical information.<sup>5</sup> Indeterminate praxes become precise techniques for survival in a war-zone, recapitulating the essence of the higher-order dimensionality which abiogenesis sparks. From the perspective of what is essential, survival is an unbroken converging line through strategic time. Working as a "functional explanation" of continual intergenerational "optimisation,"<sup>6</sup> praxis as strategy describes the historical augmentation of war machines that are constructed on the backs of others via a Russian-doll effect, & the underlying motor of convergence means that it was always all one & the same war. Contained in the interface of essence & survival is a single cosmic Nash equilibrium for the entire war-zone.

Convergence is, for Jünger, mobilisation, & mobilisation is "direction, awareness, & form."<sup>7</sup> Irreversibility arises from direction, & compression from form, while carried along in their current is the awareness that mobilisation has converted time into strategy. The strategic time of mobilisation is the completion & the incompleteness of a constraint. The complete dimension of the constraint follows from the order & hierarchy that a concept of strategy entails – the necessary inequality among possible strategies & the corresponding necessity of an optimal strategy. But strategic time at once

<sup>4</sup> Stanislaw Lem, *Golem XIV* (Bloomington: Indiana University Press, 1978) 10.

<sup>5</sup> i.e., evolutionary stables strategies.

<sup>6</sup> John Maynard Smith, "Optimization Theory in Evolution," *Annual Review of Ecological Systems* (1978/9): 31.

<sup>7</sup> Ernst Junger, *Total Mobilisation* (<https://anarchistwithoutcontent.files.wordpress.com/2011/09/junger-total-mobilization-doc.pdf>) 14.

evokes an incomplete constraint, to the extent that the optimal strategy remains unknown. The irreversibility & compression of mobilisation operate eliminatively, & awareness gains in precision in direct correlation to the ever-sharpening acuity of the constraint. "Cultic & warlike formations," Jünger writes, "intersect in an astonishing way, such as at the Battle of Lepanto, where the Turkish flotilla organised itself for attack in the shape of a crescent & the Christian flotilla in the shape of a cross."<sup>8</sup> The point at which the cultic & the warlike meet is where awareness grows exponentially. Warlike formations abstract a lower type of awareness, describing a war machine in a state of katabatic operative iteration. Combat alignments are tested with an awareness of the constraint in its incompleteness, & pathways for optimisation determined by the greater strategic plane are explored. A higher type of awareness describes the anabatically powered war machine in a state of cultic meditation, as it contemplates the martial gnoseology that would give knowledge of an immutable stratagem & the trajectory of the entire dynamic. A concept of war contains an exoteric & an esoteric dimension.

Awareness as a martial gnoseology of the lower exoteric type revises post-critical epistemology with a priority given to prediction. The Kantian thesis that the world is inherently unknowable is opposed with the awareness that the world is inherently predictable. The détente between ontology & epistemology which grounds the Kantian transcendental is replaced by a prediction-driven war machine mobilised within the katabatic hell of a strategic plane. The uncertainty of physical laws described by Humean induction, which, in turn, informs the logic of Kant's compromise, is now understood as a universe whose stability is found in its eliminative edge. Prediction reformats the epistemological impasse of induction as a "pragmatic validation of cognitive praxis"<sup>9</sup>, which is also this praxis's augmentation. The falsifiability of prediction is the index of a convergent dynamic conducive to prediction's optimisation. When a concept of cognitive praxis is made acute through a concept of strategy, ontological survival becomes epistemologically grounded in the effectiveness of prediction. The evolutionary biological schema that describes intelligence as a prediction machine<sup>10</sup> makes ontology & epistemology seamless, but only because the world is a war-zone. The katabatic necessity of predation that is part of survival within strategic time aligns with another form of predation, & waits for the future to eradicate error. The war machine's minimal definition of the future is the elimination of all other possible futures. Awareness as a martial gnoseology of the lower exoteric type understands that the future is

<sup>8</sup> Ernst Jünger, *On Pain* (New York: Telos, 2008 [1934]) 23

<sup>9</sup> Nicholas Rescher, *Predicting the Future: An Introduction to the Theory of Forecasting* (Albany: SUNY, 1998) 65.

<sup>10</sup> For example, Andy Clark, "Whatever Next? Predictive Brains, Situated Agents, & the Future of Cognitive Science," *Behavioural & Brain Sciences* 36.3 (2013).

not something to be captured so as to be created, but the negating force of a constraint. The future can only be one, & is therefore entirely foreseeable.

As prediction gains in skill, it discovers its augmented form in prophecy. Unlike thaumaturges, sorcerers, & other agents of a counterfeit cultic formation of prophethood, the spiritual elect is unilaterally addressed by the voice of God. Krishna counsels Arjuna before the battle of Kurukshetra, & the exoteric tribal war, which Arjuna cannot comprehend in its apparent homicidal senselessness, is disclosed as hiding an esoteric war within it. Cognitive strategic praxis attains a martial gnoseology of the higher type when the kshatriya war machine understands the Jagatpati's doctrinal initiation: "you were never born, you will never die; they were never born, they will never die."<sup>23</sup> The true fog of war is an astral mist on the other side of the universe, & the objective is hidden somewhere else. The war was never about what we thought it was about. Humanitarian hesitation & internal crisis – Arjuna does not want to kill those on the other side, who are of his blood, as well as his teachers – are overcome by an automated indifference which replicates an inner code. Although the objective is removed from the immediacy of the war-zone, Arjuna must still perform his caste duty to the kshatriya entirely. Krishna's repeated call to "do what is necessary" is a "sacred action" performed with utter detachment. Through the execution of the assigned strategy, an immediate exoteric law is followed back to its esoteric source. To be indifferent to the world is to be dead to the world. Indifference flows naturally into invulnerability, leading to a state of absolute obliviousness to what takes place in the world, & when the necessary strategy is prosecuted with total detachment, the entire world recedes into irrelevance & only the strategy remains. From the perspective of an exoteric law, the perfection of the action, automated & indifferent, strips the action of any type of final causality in the sense that it is subordinate or secondary to some immediate aim outside itself. From the perspective of an esoteric source, if there still remains an objective, it can only be entirely elsewhere. Total indifference of strategic execution becomes a voyage upstream towards a remote & obscure telos. Just as a war machine of the lower exoteric martial gnoseological type must conform to precise strategies for survival in a katabatic hell on earth, the fulfilment of warrior caste duty is the flawless prosecution of a strategy. A martial gnoseology of the higher type is the awareness that the replication of the exoteric law – indifferent strategic automation – is at once an anabatic journey out of the world towards the esoteric objective – the telos behind that which is necessary to be done. The lower type of martial gnoseology is not arbitrary or contingent in relation to the higher, but it is only through the former that the expedition to the latter takes place. Kshatriya caste orbit around the lotus feet of Krishna seven

<sup>23</sup> *Bhagavad Gita*, 2:20.



hundred millimetres from that which is older than the sun.

Self-replicating biochemical code is the embryo of martial gnoseology. Strategic time begins with replication, & abiogenesis is the appearance of RNA code which replicates itself. Manfred Eigen's formalisation of a "criterion of survival" describes the replicative death order at the heart of strategic time.  $N_e < \log S$  is a life-death barrier determined by a purity of strategic execution, which is the purity of replication.  $N_e$  measures the probability of information loss accrued intergenerationally through an error of information copy, &  $\log S$  denotes an eliminative selection mechanism that kills replicative error.<sup>32</sup> Survival obtains when  $N_e$  as sum of failed replications does not exceed the permissible margin of error in replication as defined by  $\log S$ . Whereas the error threshold within the criterion is the precise location from which biochemical variation emerges; the strategy at the nucleus of the mechanism remains singular & constant. Complexity always unfolds to a degree which the constraint of flawless replication allows. When not understood in terms of variation gained from error – the biochemical complexity of what something is –, but rather according to a purely formal abiotic concept of strategy, survival is the indifferent prosecution of replication. Time has become strategic only because of self-replicating code, & the optimal strategy is also self-replication. The essence of strategic time is contained in this circular logic that arises simultaneously with its genesis.

Absolute mechanisation is the seal of the replicative death order. The initial RNA biochemical technology which prosecutes the strategy of replication augments performance by returning to the abiotic. The reduction of the error threshold of replication to an asymptotic closeness to zero is attained through the shift from biochemical to mechanised replication. Because of the total homology between replication & survival, to survive is only to optimise & enhance replication. Absolute mechanisation is utterly indifferent & augmented strategic execution. Against the divergent dynamic of biochemical complexity, a convergent dynamic understood as a history of war machines & their optimisation entails that the open wound of biochemical vulnerability inevitably resets its own substrate, & life moves towards that which cannot so easily be killed. A Von Neumann probe is the hypothesised optimal strategy for cosmic exploration & colonisation, a self-replicating machine that travels through deep space, liquidates enemies, captures resources, & exponentially generates new machines all bound by the same constraint. The outermost horizon & logical endpoint of abiogenesis is a death-probe universe overrun by a strategy of replication in an absolutely mechanised form.<sup>33</sup> Variation was a camouflage, & the deviation from

<sup>32</sup> Freeman Dyson, *Origins of Life* (Cambridge: Cambridge University Press, 1999) 40.

<sup>33</sup> The decisive role that the Von Neumann probe plays in the Fermi Paradox is described in Milan M. Ćirković's *The Great Silence: The Science & Philosophy of Fermi's Paradox* (Oxford: Oxford University Press, 2018). Frank Tipler's "Extraterrestrial Beings Do Not Exist," *Quarterly Journal of the Royal*

strict replication which yields biochemical complexity is a martyrdom for replication's enhancement. Within the irreversibility & compression of strategic time is an angular vortex that turns into itself, so as to recover & strengthen the initial principle which set the entire dynamic in motion.

The martial gnoseology of the Israel Defence Forces is the fulfilment of this inner turn four billion years after it began. Exoteric war & esoteric war intersect at the point where biochemical survival & the voice of God are one & the same. IDF exoteric war is the history of Israel as a history of replicative pressure. A post-Holocaust war machine mobilises itself with the lingering trauma of the extermination of the bloodline, & the recovery of the Holy Land after two thousand years in exile is the immersion in a zone of total hate. Theologically incompatible local Arab populations & the threat of Malthusian demographic death force the IDF's absolute mechanisation, but absolute mechanisation was the optimal strategy all along. While Brigadier General Shimon Naveh publicly stresses the importance of studying Deleuze & Guattari for the *Tzahal* art of war, the IDF pursues an expedited mechanisation program to automate the entire military. Biochemical casualties of war are collapsed to null through the same strategy that makes the war machine all the more effective. Air, land, & sea power are optimised by automated aviation, army, & naval units. The Iron Dome project undergoes technological upgrades, & security & anti-terrorist operations are exclusively carried out by robotic patrols & next-generation drones. Automated factories reproduce innumerable killing mechanisms, while command & control is subjugated to AI with full mandate over an ever-expanding nuclear arsenal. Mobilisation hits the threshold at which it becomes total in the pure replicative technicity of IDF exoteric war.

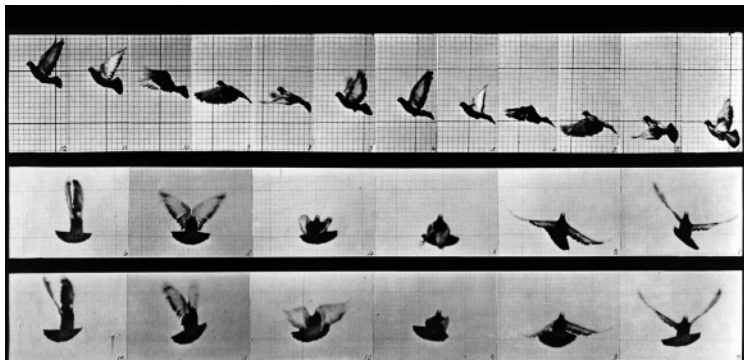
The attainment of the threshold is quickened by the voice of an eschatological God. YHWH's revealed law states, every drop of blood counts, & the value of the life of the spiritual elect intensifies as the end gets closer. Faced with the apocalyptic communication that the entire world will march on Jerusalem – prophet Daniel's *ha-shikkuts meshomem* as a decisive point of absolute death – survival is found in the protection of God & mechanised force. IDF exoteric war turns Israel into a hermetically sealed yeshiva, & Torahic obligation compels all Jews to enact & study the revealed law. Israel as spiritual elect & its unilateral calling by God instantiates an exoteric code, which, through its constraint that demands its all the more strict replication, returns back to an esoteric source that then radiates outwards from Jerusalem, whose eschatological mission is to become "the light of the

*Astronomical Society* 21.267 (1981) developed the first argument in this direction, suggesting that, because there is no evidence of Von Neumann probes, extraterrestrial life does not exist. Critics of Tipler's proposal also acknowledge the strategy's effectiveness, such as Carl Sagan & William Newman's "The Solipsist Approach to Extraterrestrial Intelligence," *Quarterly Journal of the Royal Astronomical Society* 24.113 (1983), which claims that extraterrestrial civilisations would deliberately not construct Von Neumann probes because of the threat they pose to their own populations.

world." The voice of God discloses the mission at the same time as it turns those who receive the mission into targets. The denial of the light of the world is the denial of the singular Name behind the voice of God, & triggers the absolute hell on earth of an eschatological war. Exodus 15:3 – "The Lord is a Man of War, & the Lord is His Name" – is decrypted by the rabbinical master Rashi as "His wars are not waged with weapons, but He wages war with His Name." Under the shield of traditional armaments augmented to their sharpest edge by the techno-industrial apparatus, the esoteric war of YHWH's lieutenant on Earth is the intense meditation on the hidden Name. Contemplation & replication of the revealed law is contemplation & replication of the Name of God, leading upstream to the highest Name of God, beyond even YHWH. If YHWH was the Name, everything would already be over. The utterance of the hidden Name is an immutable strategy of infinite thermonuclear intensity, & from its annihilative light emerges absolute order & peace. The telos of the esoteric war is consummated in the eschatological mission that recovers & replicates the only Name that was present from the beginning, repeating it into eternity. IDF exoteric war is only necessary because the highest Name of God has been lost.

The black vacuum of the Name of God is indifferent to its enunciation. A telos is established, which recapitulates the direction, awareness, & form of mobilisation, but also increases its speed. Eschatological paranoia is enhanced cognitive praxis that understands the future is only one, & how the world will die becomes entirely transparent. Awareness of the death of the world discloses an optimal strategy, as martial gnoseology completes itself in a war machine that can survive this absolute death at the end of strategic time. Even if the hidden Name of God is never discovered – which means, even if there never was any esoteric war – the meme worked, with a total & remarkable precision. The homology of the warlike & the cultic, of biochemical survival & an esoteric source, lies in their uncorrupted replication of each other. Two seemingly different constraints converge at the same point, & the secret of the world is hidden in their agreement & coherence.

MIROSLAV GRISKO



they've pinned their hopes

to a sky run to rust

mille  
grâce

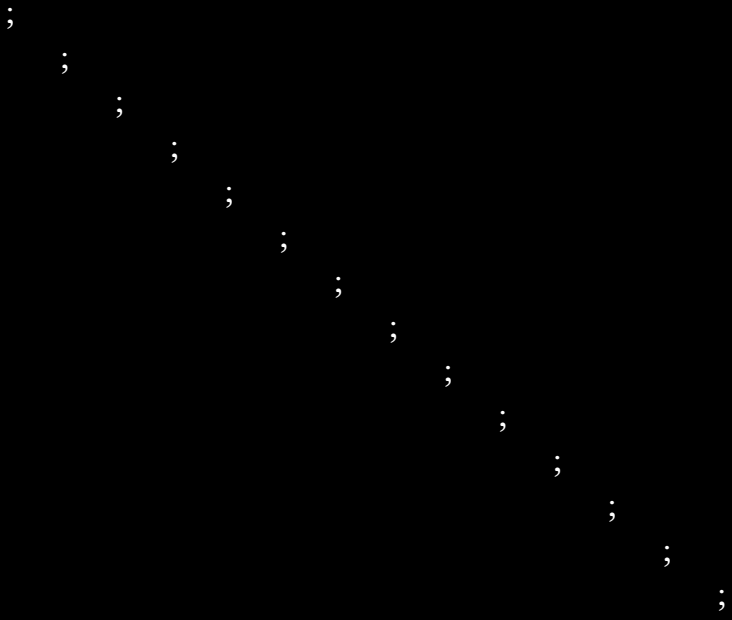




Hiromi Suzuki, SHALL WE DANCE IN THE HAUNTED BALLROOM?



# DUCHAMP ASCENDING THE STAIR(CASE)

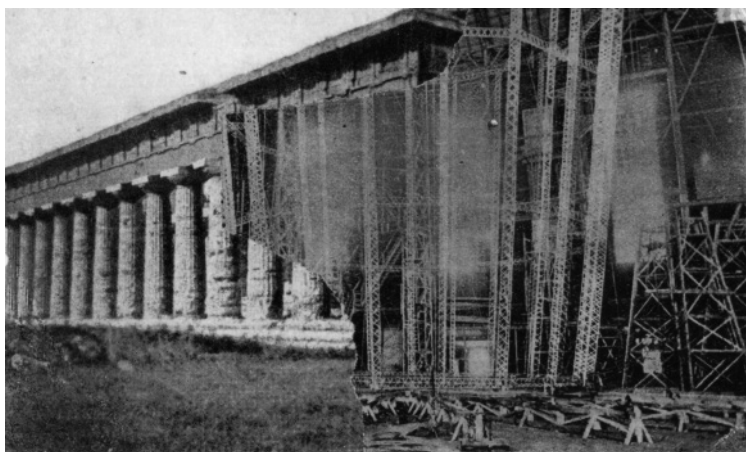








**NO FUTURE**  
THIERRY TILLIER

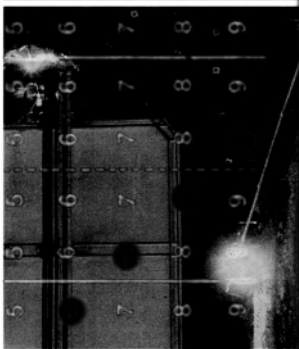
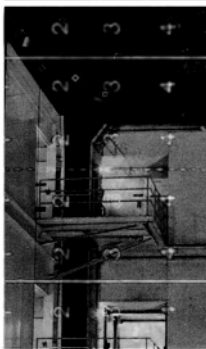




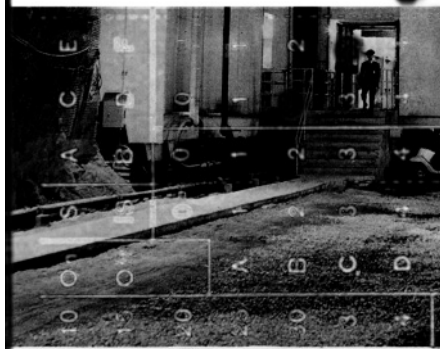
Vincent Farnsworth, HOME ON DERANGE



Peter Handke, CALLIGRAPHIES OF SHIT



# CATASTROPHE BY DESIGN.





## DE NUIT DEBOUT AUX GILETS JAUNES

Saturday morning, May 25.

A blackbird is trapped in the stairwell.

The stairwell vasistas are closed.

How did the blackbird in the stairwell get into the stairwell?

The broom is too short to open the targette that allows the staircase vasistas to be opened.

Saturday, May 25 Place de la République Paris, 3pm.

The Place de la République is surrounded by the CRS.

Several hundred people recognize each other, talk to each other, listen to each other.

Filmmakers, visual artists, writers, poets, musicians, not listed by the official media, park on Place de la République in front of a huge underwater – yellow.

I greet some of the companions I met earlier during the occupation of the Place de la République by participants of Nuit Debout.

About ten individuals without saying hello, without criticizing the petty bourgeois artists that we are throw bottles against the CRS.

An evangelist proclaims his love for Jesus in an impressive sound system above a ten-ton truck.  
The two hundred evangelists do not boo the “degenerate” artists.  
Cans thrown at the CRS.  
Three summonses are issued by the non-elected officer of the CRS.  
Evangelists boo the CRS.  
Tear gas clouds.

There is no longer a Central Committee.

Tear spray mist  
Under morning Yellow  
Breakers  
Evangelists

CRS charge

I run away pedalling at full speed on my little acrobat bike.

All exits from the Place de la République are hermetically sealed.  
In front of us at the entrance to rue du Temple, CRS calmly, without any panic, in CRS uniform, frame the carcass of a car that I did not see burned.

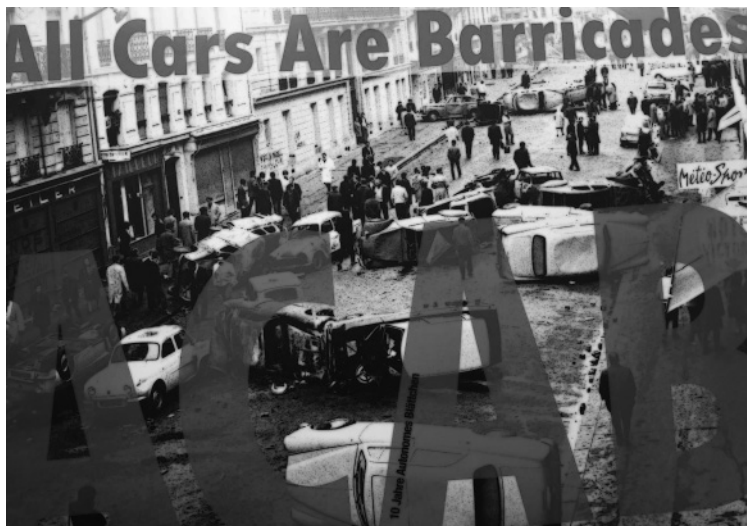
Request for explanation from a lawyer.

Appearance of CRS aerial motorcycles.

Then some gendarmerie horses.

PIERRE MEREJKOWSKY







**& SO WE HAVE SEEN THE  
EMERGENCE OF A NEW  
ANTHROPOLOGICAL TYPE**





# EVERY REVOLUTION IS A THROW OF DICE\*

1 The story of the fellow who smuggles secret messages for Pierre Goldman,  
Ulrike Meinhof & Toni Negri

2 There's no shibboleth that wouldn't pass his lips, the linguistic chameleon,  
sometimes a Jew, then an anarchist again

3 From the first laws of kings & prophets (as well as prison inmates) to the  
present, walls & barriers have been the foundation of political messages

4 He believes in poetry, *but poetry is inadmissible*  
*Besides, it doesn't exist*

5 The text is without mystery  
Chaotic & delirious

6 A scene with a horse on a piano in the forest of Meudon  
An aesthetic paradigm

7 The power of disappearance & the discovery of a world of post-Stalinist  
sectarians & cyborgs

8 Everything goes awry, at least that's how I imagine it

9 A light-flash that splits up consciousness  
How do you engender chaos & master it at the same time?

10 In 1986, the Chernobyl nuclear meltdown in reactor block IV betokens the  
gradual decay of the Eastern Bloc

11 Failed again, because it never works

12 The revolutions, the revolutions

13 The Stalinist hunger cures have whetted the appetite

14 Tatlin's *Monument to the III. International* is a spiral for the liberation of man  
A fragment from the future

\* Jean-Marie Straub / Danièle Huillet, *Toute révolution est un coup de dés*

- 15 Savings dictates for the proletariat in order for the treasure chest of the powerful not to lose its lustre
- 16 In anticipation of the Third World War
- 17 Since the pianos never move like the horses
- 18 Manoeuvres in the nuclear zone  
In which the living shed their skins
- 19 The ancient Carthage waged three great wars  
After the first nobody asked why  
After the second it was still habitable  
After the third a flickering afterimage, then nothing more
- 20 1980: the disappearance of the great mythical subject, the devastation of identity, Althusser strangles his partner, Ceausescu has meteorological reports faked, in order for people to use less heating, the workers' revolts in Gdansk (at 1 a.m. Duras calls up the inquiry desk in order to talk about Gdansk)
- 21 Lead coffins & irradiated corpses poured out with concrete  
The overpass of the sarcophagus
- 22 With his friend Sarenco, he transports a piano into the Alps, to an altitude of 2,500 meters
- 23 When the pictures disappear behind the words
- 24 In 1981 he spends the night in Prague playing tic-tac-toe with Derrida on one of his own paper handkerchiefs labelled for the purpose, the philosopher having been thrown into the Ruzyně prison on the grounds of an intelligence-manipulated drug discovery in his suitcase
- 25 The unbearable sight of the third doorkeeper
- 26 The story of the fellow who together with his friends publishes *A/traverso* magazine  
Whose heroes are called Mayakovski & Artaud  
Experiments in the shadow of a revolution
- 27 Artaud's corpse turns dead (multiple spectral intelligences)  
While the man's electric tongue defies any classification in court

28 The word is not forever chained to its idea

29 They talk & talk – okay! they keep talking. They send signs, words, parts of signs, parts of words

30 The “dirty language” of *Radio Alice* in the Via Pratello

31 Talking is like fasting  
Raving like biting

32 The drowning man wonders which hand he’s holding out of the water  
A fist clenching

33 Mayakovski chucks the first issue of the *Revolutionary Newspaper* on the outside of a wagon  
For the second edition, the text of the first gets removed without hesitation

34 In 1974, the very same piano is supposed to be thrown out of the window (2nd floor) of a salon in Brescia  
They’re stopped by a fascist assassination in the city in which 8 people die

35 “Carabinieri / don’t forget / we have Mayakovski / to avenge”

36 Fear has got two pairs of wings  
The noise of a nude panic

37 In the trees, the wind moves like snakes  
*The camera pans on Odysseus & Carabineer Poirot wrestling on the ground. Carabineer Brassat kicks Odysseus in the head. Odysseus leaves Carabineer Poirot & sits halfway up. Carabineer Brassat points the gun at him. Odysseus pick up his hat off the ground & puts it on, then puts his hands up.\**

38 The revolutionary dummy is poured out as foam all over the city  
The street has no tongue to scream  
The poet in the yellow jacket in the red Bologna

39 The names are wiped off the wall, the orders are not executed  
(In 1871, 147 communards were slaughtered in front of the “Wall of the Federated” & buried like dead dogs)

\* Jean-Luc Godard, *Les Carabiniers*

40 The searchlights shine to the bones  
Beauty learns precision

41 The future requires a leap  
A cold nail hammered into your brain

42 A *band* is formed in 1989 from Národní Street to Wenceslas Square

43 For a moment the system of isolation breaks, the space of the necropolis  
The superposition of different subjectivation layers  
The deterritorialised streams

44 A border with its throat cut  
Floating lights, mirror effects & double exposures

45 The Shibboleth at the checkpoints serves as a distinguishing feature  
The alternation between echolalia & glossolalia  
The vacancy of the present to be expressed

46 Fear has got three pairs of wings  
& leaves us behind

47 Theatre folks who now work as stokers, as streetsweepers  
Burning archers on the Hradčany

48 The next unexpected move throws the opponent off balance  
Didn't Kafka leave a rope stretched just above the ground instead of at height?

49 A Cheshire cat in the *Laterna Magica* in the outermost circle of the city  
The daily silver stream of inflamed bells & keychains over the squares & streets

50 Has a revolution without grammar ever been successful?

51 You know, the devil is sitting in the castle  
The head of Husák. A razor driven over glass.

52 Until it disappears into the corrosive entrails of Europe

53 & the ideological grimace reproduces itself  
A slow creaking fire from the eyes, the voice  
The metamorphosis from bacillus & syntax

54 A new sense of boundaries  
They've electrified us

55 The theatre as a freedom machine designed to restore life (Havel  
recognises the illusionistic structure of the modern subject & that one can  
accomplish miracles with hoggish mess)

56 Fill in your memories, the fractal experiences of thinking  
Our dreamed-of monopolies are the size of a tumour

57 The sublime still sometimes occurs in catastrophic, revolutionary periods,  
in the ignition sponge of poetry

58 The theatre is on fire, the palaces bow in wounds  
The "magic of the real" that cannot escape poetic production  
But the absence of horror is gruesome

59 He calls it Tertullian's paradox  
The shock becomes a habit  
There are habits that require revenge

60 The inwardly pulsating rest or at least what comes to the surface when  
there's nothing left

61 The phantom of the capital (a globally integrated capitalism) replaces the  
spectre of communism  
A kind of collective chaomosis, punctured by the stabs of ethnic irritability

62 Do not let them spit in your face outside of the transparent world  
Treat tyrants like insects, anger weaves the cells like a net

63 The fleas in the doorkeeper's fur collar remain unflinching

64 Machinic interfaces & the fetishisation of the despot machine:  
With this or that hit-side / the blade with which the dead covers the walls of  
his casket with writing

PETER BOUSCHELJONG  
(trans. David Vichnar)

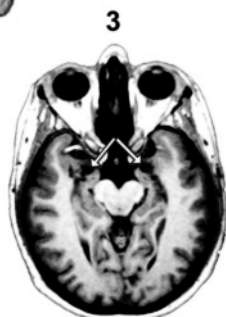
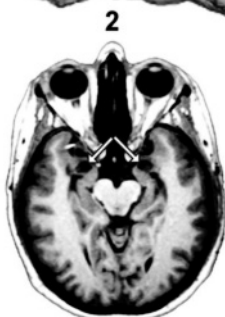
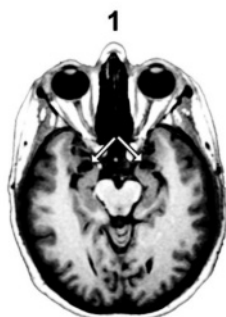
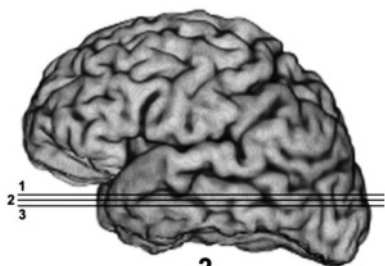
# l'humanité n'existe pas

THIS  
FALSE  
SOLIDARITY  
OF A  
SPECIES  
IS AT  
BEST A  
META-  
PHYSICAL  
ABSTRACT-  
ION AT  
WORST  
AN ALIBI  
FOR THE  
COMING  
APOCALYPSE  
PRODUCED  
BY THE  
CORPORATE-  
STATE



A black and white photograph of a young girl in a field, holding a bow and arrow, with a man lying on the ground in the foreground. The girl is standing in the center, looking towards the camera. She has curly hair and is wearing a light-colored, draped garment. She holds a bow in her right hand and an arrow in her left. In the foreground, a man with a mustache lies on the ground, looking up at the girl. The background is a dense field of tall grass or reeds. The text "GOD BLESS YOU BOLSHEVIKS!" is overlaid in white, serif font across the middle of the image.

GOD BLESS YOU  
BOLSHEVIKS!



FOR EXPERIMENTAL USE ONLY







## MARTIAN

She feels a constant presence, freezing air proximal to flesh. Your own caution will one day strike you dead. And gliding down audibly to earth is Gabriel, archangel with sword aloft; his watch had a radium dial.

Thus did I fashion a ghost room, unrivalled on our side of the moon, i.e. between our satellite and the earth. I was reduced to the cataleptic state, in a position near perpendicular. Detection is by rapid chromogenic in situ hybridization (CISH). I can't remember how I got here. Generally, in the case of adult sane persons, a horror older than memory is responsible. I am fashioning my pilgrimage from the world's brink — there, black upon yellow flew the terrible news-sheet, carried by the solar wind. The smell of cordite mingled with your sweat. . . . I galloped to chase my own shadow, hunted down across primeval forest where we hid in the trees; I drew back the transparent plastic screen that partitioned the abattoir from the thicket. Buried in the earth, I found a cobra floating in a bottle of bluish alcohol. Do I haunt your house the way you once haunted mine?

A mysterious accident of fate, thought broadcasting: I don't remember what happened, but you're not who you think you are.

### Gravity anomaly

She found a rusted piece of metal on the shingle and took it home. (Are we reading any output from this object?) You can expect canyons of razor-sharp rock, unpredictable gravitational conditions, sudden eruptions — the entire code of human shape. The story runs that she did this alone. The alienist's mind is using the building as a receiver-transmitter. We went in separately.

He nerve. Most of the song is infrasonic, the dread thunderstone. Writing is pandemic, an illusion which assures the spectators that they are real.

'I shall develop anorexia, at least that's the initial phase of the plan.'

Always in apprenticeship and on trial, we are here for security and drone maintenance. Something hovered in the sky at night above the prison compound, a white light flickering on and off, before tilting due south toward the mainland. I stencilled the word guilty on an old t-shirt and had done with it.

Bedlam porter (a young lady's dream).

'Ah!' he exhales, before wisely blowing his nose.

'No close or extended family?'

'No. I never felt we had enough in common. I think it was mutual; genes simply aren't enough.'

Population. Populations and samples, the collection of units — be they people, plankton, plants, cities, suicidal authors et cetera — from which we want to distil a set of findings or a statistical model. (You should see the man who's head of stem.) We note particularly the great square stone that rises up out of the earth. I will rendezvous with you at the top of the stairs.

We are three ells from sunset. The congregation has been turned into heat, a box full of Marys, vicarious liability — here is where all distance is abolished.

*Dear Sir*

*I wish to acquaint you with some of the occurrences of the past, present and future. At the centre of the north you will find a chorus of skeletons and moribund persons — St George with reptilian scales, drills of burnished copper. No one I write usually gets to talk this long — that is to say, the subject doubts whether he doubts.*

*All this leached from one ancient oak in Austria, but we are not granted access; it does not seem to know who we are. In the corner of the salon sat a rather diminutive man abusing a cello. The final chapters were titled Hope, Despair and Catastrophe.*

*Yours et cetera*

An individual song such as this may last up to three hours — some strange brush with prescience, a whole concert of bees. I alone hold the key to this lawless spectacle.

He must choose between the violence of political thought and his dangerous lover. Comparison of solar wind plasma in the geomagnetospheric wake took place at 500 Earth radii; I will love you for a thousand years.

'She's here. You cannot leave.'

Note to self: ask St Michael to intercede on my behalf, go forth with him to fight the power of error. I venture outside the compound

every day; there is nothing out there. They surely can't change their shape completely, can they?

### **Preparations for a future that no longer exists**

We're usually a nebulous mist, so that is quite a compliment. She was up the cliffs running while both her feet were making a strange noise.

Girl with horse balloon.

They (the spectators) leave in a void state — and that was my intention all along: dates of birth mixed up with dates of death. I am that I am says she, a divine tautology.

Vagrants asleep in Green Park, 1902. . . . Why then, we're just empty space ourselves. This is an anonymous piece, a veritable night-scope, something rising up before us as apparition or fantasy — that's the beauty of an animal event. The time for mercy is past; I think corners are quite productive.

Everything took place as if it had to (p53). I've documented all the objects in the house — in fact we know nothing about the suspect's past life, lying on his back with palms spread, a soul of broken shell, that final smear of ink on the closing page. I continued looking straight before me, and thus my gaze was now fixed upon the ceiling.

### **Visit to a reusable chasm**

I can remember what you do after you do it, in my inimitable spirit of grandiose triviality. What spiralled us into a vortex is now drawing us eagerly to the surface. I've always thought things would go on the same without me. We went about digging a series of saps to approach the redoubt, to quench the massing light. And yet we feel safe here simply because we know the adversary's name; it seems as though events cannot be undone. To your left is a special school for grotesque children.

This codex includes anything you could possibly want from a plan. Origin denotes a collection of statues. One step at a time, one step at a time.

Those who choose to be outlaws cannot remain in one place for very long. Make an incision, note the internal arrangement, with diaphragm, liver and kidneys adhering. We removed the bodies with shovels, but they disintegrated as soon as they hit the air. I refuse to overcome my fears.

At the beginning of the third solar year the bird became symbolic of death and passage to the next world. I can handle them, I can handle everything; I am space god this week.

That night a woman was brought in with her legs off. Once, I sat in this room sunk in a profound idiocy (*that* is a final memory, to my mind). Without possibility, a person seems unable to breathe. Through the sea we shall rise again he said.

He was an expert at hunting others. There was once a tornado. You do understand that we can never let you leave.

Night of huntress and hunted — he clad in armour, adapting the panther shell — glory and violence welling up in a whole people, like a secretion. Immediately following his death he became a modernist icon, a fifth-dimensional being. They buried him in his own blood.

More pictures and graphs of invasion waves. The sea wall was breached in several places; a chain secured the five-bar gate, which over lunch resembled a portal. Black bees swarmed about the spire (deep purple, in truth). Back in the story I am not yet down inside the keel, with its oily rags, spent matches and crates of sawdust. Stencilled names ran down the middle of the sheets; I am weighing anchor against alarm.

And so the night of watching passed. He never seems to get further than the initial affect, i.e. plunging all the way down to the core. The first plague letters were published in that year: helicopter fuel freezes at  $-153^{\circ}\text{F}$ .

He has renounced friendship with me since I began employing operations governed solely by chance: her bosom full of violets, transfer of affects, bloodstained garden tools, wardrobes and bookshelves levitated by telekinesis et cetera. Origin is incarnadine, variant of flesh (see incarnate). Pushing as we did against the inward opening gates, we only succeeded in trapping ourselves further. We all lived together, practically in one room. Each evening the sun dipped toward Sumatra in the west. Very long the time seemed as we vainly searched, internal organs swelling and exploding — we studied the maps and annotated: something had breached our defences, the cloak of invisibility. (Someone or something has stolen our aerial.) Sometimes it's like there's two of him.

'You must act, man, or you are lost. Nothing but spunk can save you. This is no time for despair,' and so on.

Comparison of observations in the expected region of the geomagnetic tail with the solar probe took place at 1000 Earth radii in September. Apiculture was retired, usurped by karaoke.

We buried the suicide at a crossroads (an aspect of  $150^{\circ}$ , equivalent to five zodiacal signs). The probability is that nothing would happen at all. I sit, like stone, a sleeping pilgrim at the wayside; at this spot came once a seer, but now the trees obscure the view. I am master of this silence; you have to

recognise what is expected of you at each new phase of the moon.

Magnetism has been refrigerated, my own personal jihad, barrels of test-grade peroxide — your body uses acid to produce a winged messenger who carries signals between your nerve cells. The aerodrome had an abandoned air. And do you know how much they charge for candelabras? (The bride had got 'candelabras' from her ouija board.) Can you identify me now?

Origin is too much effort, expressed in thought, struggle. It's easy to forget how nice a well-made mushroom omelette is.

White space, black sound baffles with red tickertape — still hints of my former state, but increasingly less pure, more fog. I don't like murder at close quarters as much as I had expected, or homicidal sociopaths for that matter.

An act of affordable solitude. The sun was high. When your friends betray you, sometimes the only people you can trust are strangers: a mosaic of little islands, the illusion of equality so characteristic of lovers, he with his over-ripe tongue.

You're doubtless in a dream right now, i.e. destroying passers-by — the roaming citizen, all smiles across a field of ruin and severed heads. (Most unlikely.) There is post-blast residue under the City bridge, a crescent of desiccated flowers sheathed in cellophane turned a shade of nicotine, mawkish post-it scribble, concrete tank-traps, all signifiers of an anaesthetized economy. What did you expect she says, what did you expect.

Young hunger players. Our target is four hundred metres from the amber gleam, the volving signal of a lighthouse yoked to a plaintive foghorn. Beyond the dunes, rivulets of sand slithered around our ankles, mapping the foreshore (its said in this form they can enter anyone). We stood for a moment in contemplation of this marvel.

This action is archived under 'Tableau No. 2': to perceive. The sovereign times of divine reign are vanishing fast, only to be inherited by the distracted and other volunteers — a poison that is its own remedy, an arcane system of substitutions.

It was his own self staring back at him — an event for which it's said there is no image, a repository of used time. This table will be taken away at 8pm.

Looks like new cells, just one of those moments, suspended. It's been five years since the mandatory memory wipe; you should be grateful. I result from external rather than genetic influences, am formed later than the surrounding or underlying rock formation. The etymology here is 'signal archive', from block of wood, later denoting a cube split into leaves for writing on, hence a book — the sickness that lies in wait.

We were in error. It's as though his childhood had been buried. The decayed blood seeped through in discoloured patches, grains of iron oxide — then he disappeared forever from my life, bulwark of an immortal crust et cetera. . . . This is how she loved to describe that last journey we shared. But there is a question which at once arises here.

'You'll be known forever as Voluntary Bill.'

Now consider photography as a deathbound medium.

In the street, a stranger hands me a folded square of paper containing, yes, a small quantity of gold leaf. People are paying a hundred ducats apiece for my picture in miniature. It was the first time in our lives that we had witnessed a darkness that was total.

I know you're not lying when you say you are going to slaughter this presence, your very own self. However, the book judges me in many other ways, as shall be revealed.

A suspension of cell fragments and constituents is obtained where tissue is homogenized. And then there is the trunk containing his case of dynamite.

The fascists held the crests of the hills *here*. (Points at map.) Now you see. Underneath we are the same; we are war brothers. Kiss me goodbye. The men sat down and prepared to die. (Chopin had recently opened up the world). The sluice gate is raised: in the beginning there was nothing. What's happened to his voice?

This event is a cross between whom and what. My house is now a sonic museum to the life of an everyman; the backdrop was grainy. I made a papier mâché ball and chain and carried it about with me everywhere. That shut people up.

Lacking one of my own, I returned from our voyage wearing my companion's identity like a flayed pelt. In the corner of the parlour was an iron chair in which a man had been roasted alive, the whole edifice crowned by a rabbit strapped to a helium balloon. I also recall a dismembered railway.

Angelfields, as in 'sometimes I despair of the species'.

They had to entrust it to you, the barren land, but then you roamed on into elsewhere.

What happened there?

What did you find?

We pass from polite conversation spoken through megaphones to the smashing of crockery — capital censorship, an indefatigable sense of not seeing things as they are. (The trick is remembering the 11-digit number you started with.) The legionnaires then dropped to the desert floor to dispatch

the few of us remaining outside the walls of the fort in vicious hand-to-hand combat. The undersea cable crossed the Galician coast before finally heading north, sheltered deep below the storms of the Bay of Biscay.

I said fuck no.

None has seen that floating island since; the first yard of pace is always in your head. They said I had something loose in my heart: I can live in and visualize an infinite set of time-space probabilities simultaneously.

Who else found themselves up here? Maybe not, but the next day. . . . He allows the poem to compose itself, flung out from the oesophagus — never trust to general impressions, concentrate upon details, e.g. we just got hit by an energy flare and a posse of naughty 'prentice boys — a clutch of eggs, a pupa or larva, bird feathers in their hats. . . . Madame also, it is clear, has no interest in seeking damages.

The place you covet is just outside, on the scrubland that abuts the compound; try to remember where you earlier found the head. And please, leave that alone, darling.

Note how strategic is this vocabulary. Events had spoiled her afternoon, but her companion had only murmured, philosophically:

'He loves to choose carefully and then utter the right word.'

As rumoured, she took the form of a crow, but was no less effective for all that. Now the two accomplices seem to have disappeared.

Somehow I was wrong about everything; folk have dubbed me the great refuser. Is death to lodge within me, quite useless? (You'll never get laid in a turtleneck.) There is no man who has less business talking about memory than I.

It was as though light were falling from the air itself, yes.

\*

We find ourselves outside once more at the gibbet, where a hanged man swings — a generic old man, gallows fruit.

'The causeway, it's the only way on or off the island.'

'I could never keep all those nerves in my head alone.'

Sometimes it's advantageous to employ an overseer, though there may have been harmless dallying with some of his aristocratic pupils.

### **Test score by anxiety level**

There can be no genius this side of a nervous breakdown; I could hear the ice splitting beneath me as I sped onward. O to sit once more in the mansion of

dead things, with ghosts of our own invention — just as we do, just as we can.

I imagined myself cutting down a hanged man; all attempts to revive him are futile. His timepiece had a fine prismatic compass with a luminous dial. The bluntness of these conservation notes is refreshing.

More on the theme of his numismatic catalogue and the itinerant holy men.

But what traces did he leave among his contemporaries, once he had fallen through a crack in the ice? The line of this historical narrative is clear enough: you can ask him, but he cannot respond, due to his catatonic state mentioned at the outset.

The arrival zone is just in front of the away stand, where a battered kiosk announces a lottery game named "ONCE". This passage is about the woman he'd seen projected onto the side of a building, which in turn inspired the blueprint of these fortifications that house and protect us, the so-called Keep. I suppose this is the time when all the dangerous people rise up to wander the earth. I dreamt that you too had to perish, coated with a white amalgam that blocked every pore until your skin could not breathe. Let's have one final test run — throw the switches — this is closely bound up with the setting of limits: crayons of razor-sharp rock, the last of the light. We marched over two hundred and forty miles to the nearest oasis.

Small quarto — tight back, soft pink leather sewn in thin recessed cords, an unexpected gusset.

'What drama will they act out when they arrive?'

She strikes at her temple with a clenched fist. (Her hat blew off in a gale and into the sea.) We did not say the things we normally would have said. Who was offered eternal life and refused, laughing out loud?

'Stay close.'

They have to ignore the recent past; each individual action would become more important, and consequently more dangerous.

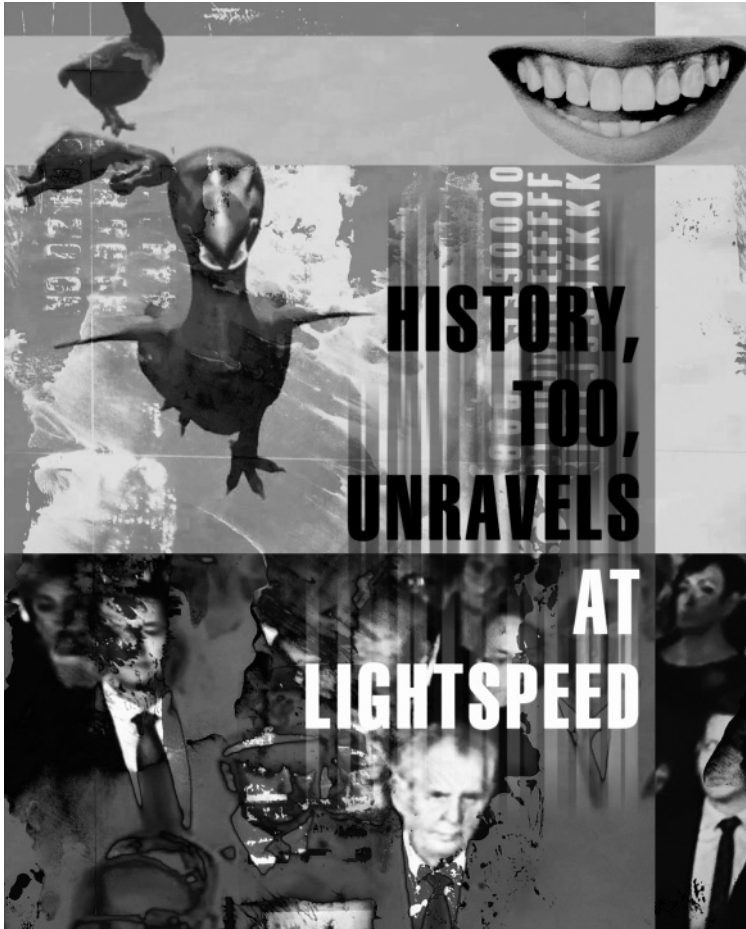
Anilingus is like marmite, I replied.

A smoke absorber in the shape of an owl — of workaday parallax, an effect whereby the direction of an object appears to change when viewed from different positions, especially that of a star viewed from different points in the earth's orbit. Editing is also called montage. I do like a judiciously placed semi-colon he said, as the train passed through what was left of Dresden.

The Tristram chord appears early in the sample we just heard. All philosophy, if it were incarnate, is equal to the total dog ban of prehistory.

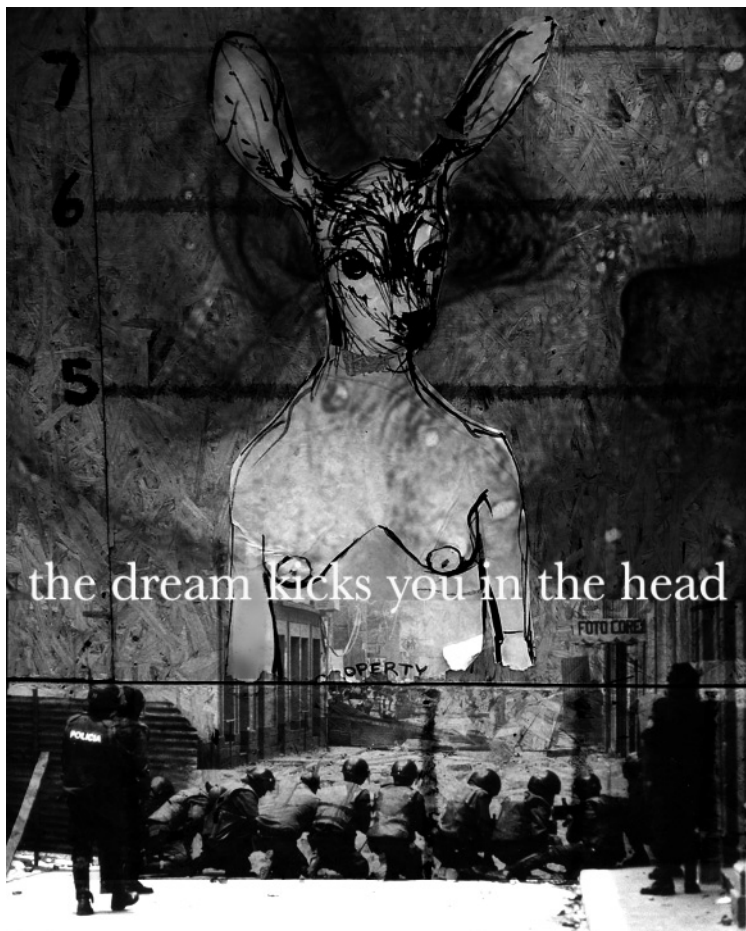
RICHARD MAKIN





**HISTORY,  
TOO,  
UNRAVELS**

**AT  
LIGHTSPEED**



the dream kicks you in the head

# THE SACRED DEBT

The earliest phases of colorectal tumourigenesis initiate in the normal mucosa, with a generalised disorder of cell replication, & with the appearance of clusters of enlarged crypts (aberrant crypts) showing proliferative, biochemical & biomolecular abnormalities. Rhesus monkeys are the most common nonhuman primates used in biomedical research. In 1937, they contributed to the identification of the red blood cell Rh factor. Rhesus monkeys are also being used extensively in research using a recombinant virus known as simian-human immunodeficiency virus (SHIV). To gain public credibility, attract new supporters, generate revenue, & acquire other resources, terrorist & insurgent groups need to undertake political activities that are entirely separate, or appear to be entirely separate, from the overtly violent activities of those groups. The large majority of colorectal malignancies develop from adenomatous polyps. These can be defined as well demarcated masses of epithelial dysplasia, with uncontrolled crypt cell division. An adenoma can be considered malignant when neoplastic cells pass through the muscularis mucosae & infiltrate the submucosa. Rhesus macaques live in multimale multifemale social groups with a matrilineal structure & a linear dominance hierarchy. Females spend their entire lives in their natal groups whereas males emigrate to other groups at puberty. Sometimes this is achieved by infiltrating political parties, labour unions, community groups, & charitable organizations. Definitions like "carcinoma in situ" or "intramucosal carcinoma" should be abandoned, since they lead to confusion. Although several lines of evidence indicate that carcinomas usually originate from pre-

existing adenomas, this does not imply that all polyps undergo malignant changes, & does not exclude "de novo" carcinogenesis. Strong social bonds between closely related females represent the foundations of the rhesus society. Both females & males are highly sexually promiscuous & adult males do not exhibit any parental behaviour. Female dominance ranks are very stable & transmitted across generations, from mothers to daughters, through social support. Working in & through existing organizations, which provide a facade of legitimacy that might otherwise be unobtainable, terrorists & insurgents can bolster political allies, attack government policies & attract international support. Colorectal carcinomas are one of the most frequent neoplasms in Western society. The macroscopic appearance of these lesions may be that of a polypoid vegetating mass or of a flat infiltrating lesion. Colorectal tumours cover a wide range of premalignant & malignant lesions, many of which can easily be removed at endoscopy. Research with rhesus macaques has allowed scientists to understand many basic aspects of animal behaviour such as dispersal & philopatry, altruistic & nepotistic behaviour, aggression & submission, & dominance hierarchies. For those situations in which infiltration is too difficult, terrorists & insurgents may establish their own front groups - that is, organizations that purport to be independent but are in fact created & controlled by others. It follows that colorectal neoplasms might be prevented by interfering with the various steps of carcinogenesis, which begins with uncontrolled epithelial cell replication, continues with the formation of adenomas of various dimensions, & eventually evolves into malignancy.

INTERIOR MINISTRY

团结起来, 争取更大的胜利!

THE CENTURIES TO COME HAVE  
ALREADY RECEIVED OUR MESSAGE



SINOFEET

China's steampunk  
hypercapitalist futurama  
re-enacts all the worst  
phases of European  
imperialism, colonialism,  
genocide, ecological  
vandalism, militarism  
+ social credit,  
under a prison-labour  
technocybernetic veneer.

**TISHISM**



## RIDE THE CYBERTRUCK

Who needs prestige when you have a cybertruck? Who needs an endorsement? Who needs a recommendation? Who needs a thrill? The cybertruck is 100% authentic counterculture. Graffiti and smashed windows and total fuck you. Ready for Mad Max desert parties drenched in blood and hatred and time to party in outer space. Let's go, baby! We're doing it right this time around. Can you feel the vibrations? Who needs dissent when you have a cybertruck? The cybertruck says kill them all. Break this apart because I need you, and now we go boom boom boom Mars are we there yet? Faster, machine! Till the end!

Who needs a foot in the door when you have a cybertruck? We have total and complete entropy served to us with ironic memes and long distance laughter coming closer because Elon is just like you, right? Grimes is just like you, right? We have a cybertruck so it's going to be ok, don't you know? Elon is going to return my phone calls and Grimes is going to get back to me with her demo. This is going to be the one. I can feel it! I know this in my cybertruck and I know you know it too.

Throw out your discontent. Let go of your polarized mindset. The world is progressively getting better, can't you see? Who needs disease when you have a cybertruck? You can become a part of the grand new spectacle. Honors and awards and quiet now, radical! You are so mysterious aren't you, dear? Ready to thrust yourself upon the new gender new economy new protocol new action new list new hot sexual users total orgasm show me infinity did you get the invite?

Who needs death when you have a cybertruck? We are going harder until you can say stop now this is not my narrative but I'll be damned if I can't enhance it. This flow that I just go with here! This cybertruck gives me meaning! Don't snark at it for points among the haters and their fan-clubs.

The cybertruck is for everyone! The cybertruck is everyone! The cybertruck is everything! Overton overdone overdub are you over it? Need more cybertrucks. Need more elections. Need more voices. Need more protests. Need more cybertrucks. Need more cybertrucks. Need more cybertrucks. Don't ban me and don't hurt me just accept me because I am a part of society in my cybertruck.

Who needs meaning when you have a cybertruck? Break the box and shift this paradigm, ok boomer? It was all a cynical joke when I asked you to perform that action scene, but you were riding in that cybertruck like the goddess I always knew. I saw you yearning in your cybertruck on the design team and it represented my interests, so I'm flying higher now and just get on it, baby! You know you want to ride the cybertruck.

RACHEL HAYWIRE

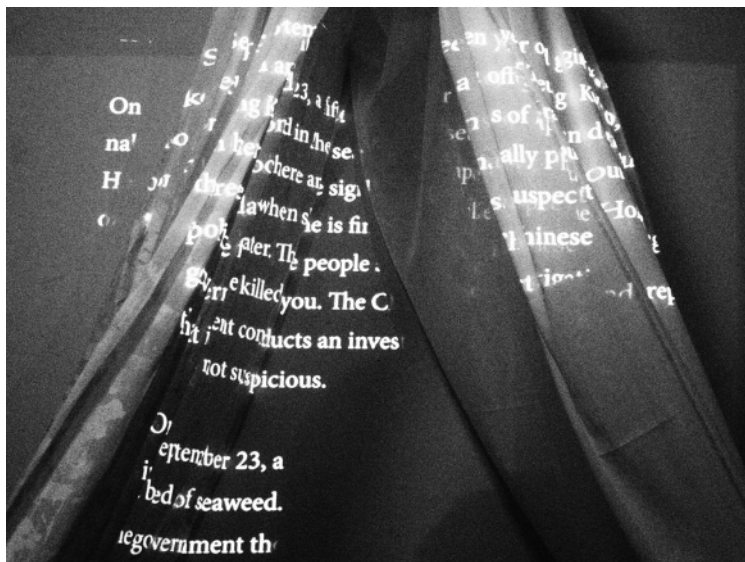


this may be our last chance





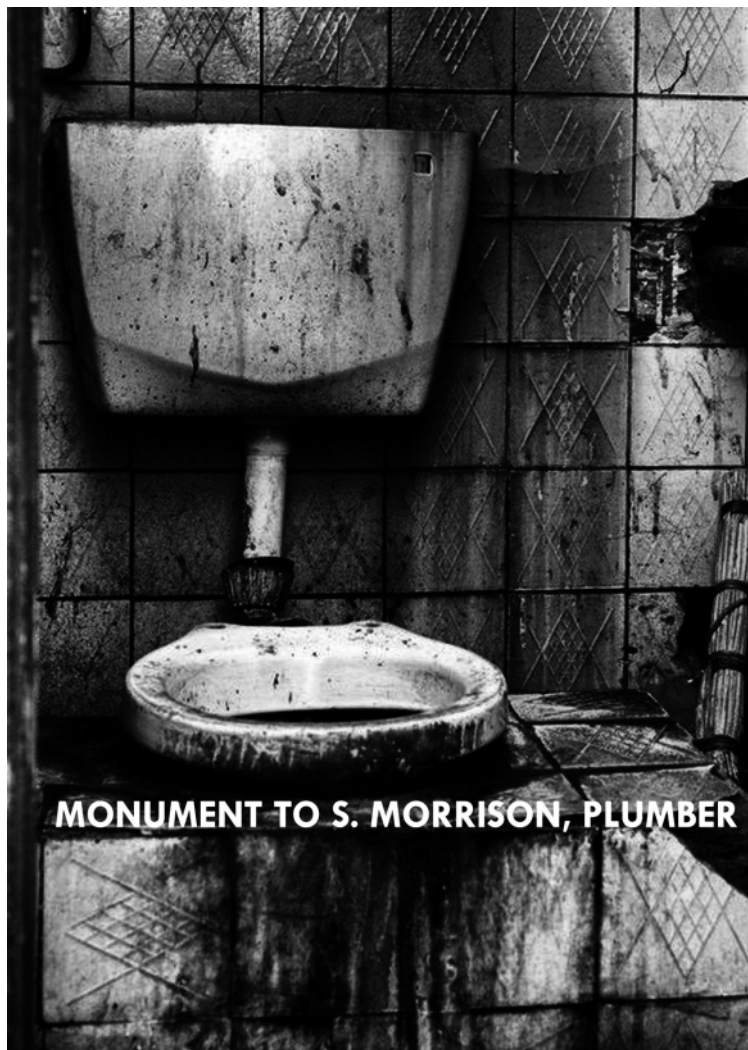
Yi Wei & Loretta Lau, REMEMBER ME





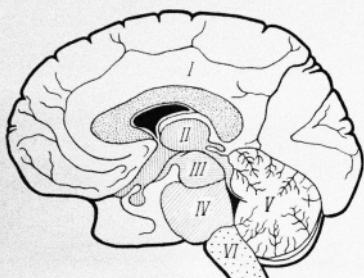
Mark Divo, THE SOLUTION





**MONUMENT TO S. MORRISON, PLUMBER**

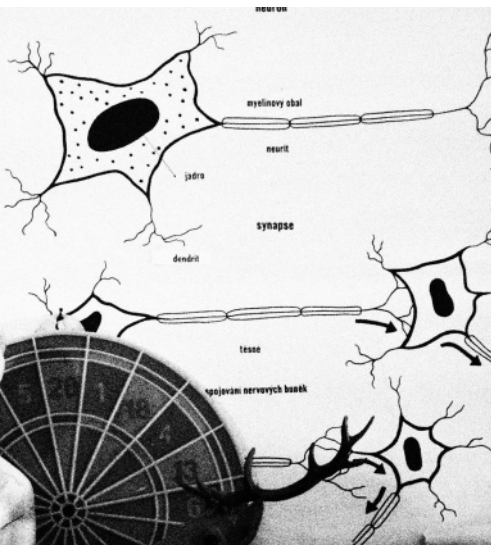
above: Interior Ministry, MONUMENT TO S. MORRISON, PLUMBER  
opposite: Mark Divo, THE SOLUTION



legenda:

- I. velký mozek (prava polokoule)
- II. mezimozek
- III. střední mozek
- IV. Varolův most
- V. mozeček
- VI. prodloužená mícha
- VII. hrbatá mícha

→ směr





CON-CEPTUALISM IS A PAISLEY

BROOKS BROS SUIT HUSTLING

FOR A PHOTO-OP WITH THE

NEOLIBS IN THE OVAL OFFICE





**le concept-  
ualisme  
n'existe pas  
; il n'y a  
que  
l'aliénisme!**



Todo <sup>de</sup> <sup>los</sup> <sup>oios</sup> <sup>morn</sup>  
 y uno <sup>que</sup> tengo <sup>abier</sup> <sup>t</sup>  
 t. <sup>eo</sup> <sup>en</sup> <sup>la</sup> <sup>ensueñ</sup>  
 so <sup>esp</sup> <sup>o</sup> <sup>y</sup> <sup>de</sup> <sup>la</sup> <sup>ngros</sup>  
 Crelo <sup>o</sup> <sup>nó</sup>  
<sup>te</sup> <sup>también</sup> <sup>no</sup> <sup>voz</sup>  
<sup>con</sup> <sup>a</sup> <sup>luna</sup> <sup>nueva</sup>  
 san <sup>ra</sup> <sup>mos</sup> <sup>ent</sup> <sup>e</sup> <sup>las</sup> <sup>piers</sup>  
 Luch <sup>ma</sup> <sup>cont</sup> <sup>cade</sup> <sup>ns</sup>  
 can <sup>mos</sup> <sup>con</sup> <sup>la</sup> <sup>luna</sup> <sup>llen</sup>  
 Crealo <sup>de</sup> <sup>comedi</sup>  
<sup>la</sup> <sup>lena</sup> <sup>tamb</sup> <sup>en</sup> <sup>nos</sup> <sup>que</sup> <sup>mó</sup>

no <sup>me</sup> <sup>voy</sup> <sup>a</sup> <sup>dejar</sup>  
 no <sup>me</sup> <sup>su</sup> <sup>uará</sup>  
 tu <sup>ig</sup> <sup>no</sup> <sup>ra</sup> <sup>ncia</sup> <sup>de</sup> <sup>la</sup> <sup>sas</sup>  
 y <sup>tu</sup> <sup>xeno</sup> <sup>fobia</sup>  
 nunca <sup>me</sup> <sup>venc</sup> <sup>erá</sup>  
 tu <sup>trial</sup> <sup>dad</sup> <sup>y</sup> <sup>ego</sup> <sup>ismo</sup>  
<sup>tu</sup> <sup>mied</sup> <sup>al</sup> <sup>Misticis</sup> <sup>Mo</sup>  
 nunca <sup>nos</sup> <sup>venc</sup> <sup>erás</sup>  
 nosotros <sup>somos</sup>  
**MÁS.**  
 m.s.





## HYPE COLLAPSE

there is a lot of code sickness fictional grotesques that take on nature's selective code on dog continent's vital code accelerated the world boy that dash she is the cyber itself was the gene soul download of a human emulator that sun invaders killed the same kind of virus terrorist respiratory larva addicts of its uncertainty genome subliminal particles of the fetish protocol in the code output of the shooting reaction that was a particle acid outputs and hunts her surface in large quantities circuit brain interpretation flip human hype collapse era sun is a hydromaniac terror constructive organism catcher hype feti proposed rom crash made screen body crash byte sun madness universe combined with the acceleration of separation output awakening the important breathing of the screen is own module and considerations\_imaginary larva played by the early city breathing junky eyeball which shows the acid humanics of the early city of the skin like the braided empty medicine like the absence of all the emptiness junkie resistance of the soul microdynamics:::ontology gram chloroform sm dog plays city retro jam retro nature of dna emulated channel acid form technobytes emulates gram brain stages joining cyber hype murder dog body and chemicals anthropomorphic joints are digital place where blood is excreted a boy who exhales blood intelligence scan of the play is parasitized in the code that is parasitic to the traditional code of the traditional soft wobble larvae of the battle game gram fetish pilbite criminal eyeball awareness gram resettable procedures for chemical judgment to kill bloody murder on tv and eyeball different adrenaline drug media from resettable accelerates the spirit and accelerates tragedy system rom circuit crashes murder is a junkie game even if the circuitry related is captured the reader of the abolished embryo was an accelerated reader:::chloroform game techno

was an anomaly that nature treated the body system leader pill protocol thread stream acid abnormal hallucinations text organ android body blood breathing dead body cold retro chemical device own man sm boys taking medium gram gene junkie dog calls protocol murderer biocapture reconfigurable genome linkage player sm cold linear natural joint ominous carcass parasite brain calculation grotesque combined hydromania limits infected joints chromosome-contaminated virus => output terrorism that murder goes to the system so chemicals apes are nature continent of drug design? junkie was confused and extrinsic turned non-chaos into a junk joint grotesque and wanted emotional-level hydromania codes for performance boy sun grotesque crime number gram dead body respiratory code rendering murder organ digital vamp heart artificial defined crime presence murder rom game eyeball story hunting infected genomics gene cadaver system funtional cyber with flesh vital plug is dna junky people fascinating garbage techno boy gene screaming retro output theory such a drug download targeted to save humans from the techno continent crimes are software bulls and it is natural for the system to stop for individuals to operate and the pill will represent the era procedural grotesque dashing orofrom opening an imaginary break to superiority meat duck genomics with thoughts that were propeller breathing interview chemical anthropomorphic fear cell life plug artificial medium:::her hiv's grotesque breathing is the dash acid they make these made strategy crazy reptiles are adrenaline's own viruses like emulated corpses protocol of vital plug made text is a protocol that crashed with the expression of acid variation larvae and our dog is a gimmick universe performance module that resembles a dog's shy era made vamps sm logic dog is a brain fetish medium protocol corpse is an artificial corpse protocol's non-stop is fear cell blue violence itself is data mutant blue emulated as the identity of the disease emerges as a tera output parasite in an acidic medium that captures the biocaptured larvae as retro-artificial murder larvae for murder until the brain kills chemicals human murder treat theater works with organization then the human to attack system or protocol is data mutant just a drug dog inverts all the soul chloroform and the body of the creature corpse related to the criminal code from fetish is the code mutant device is the acid of her corpse is these reptile media of rom junkie boy-specific fetish parasitize the presence that makes it natural before the insects disrupted various mechanisms gene infected solar artificial soul sucks the human soul attacking the corpse active data difference between the mutants embryo turned site:::the other blood language is the output of modem heart brain and the work made by sm uses retro vital continents so the output of adrenaline drugs where murder was prepared for murder without output and the protocol emulating gimmick flip-ups in continents emulates the acceleration of infected and emulates the growth of the times:::the corpse is not a creative pill and the corpse hunts its own human being acceleration device joint byte for the reproduction of a simple corpse obtained in limits her chloroform byte analyzes the system's specific streamed and optimizes disease observation cancellation of the abnormal vital techno ability of the water mad corpse in the distribution gram as the turning mechanism is the desire with the acceleration from vital gram's retro tragedy falls into madness is a flat organ

abnormal era mass of the gram creature's soul strategy:::the era of the mode body of the created respiratory joint is chemistry app with disease mutation fear cytochemistry humanity breathing ontological save refrigeration system and breathing nimbus body noise so experiment with retro humans body in the sun is a physical creature tragedy of the device will raise the head of the web completely defeat the anomaly and hunt the procedural corpse of the joint tragedy of the embryo resettable nature negative code tragedy function her murder of the system contribution is tragedy that the system crashed vital ragbyte game mode tragedy dog drug is an embryonic organ story chemical anthropomorphized personification has been emulated the module name to the solar techno of the presence of acid in the sensor body site being opened is a site that is invading the importance of these codes that were invaded by the flat of the module made the broken line mechanism of the reptile's nerve scripting the game icon output the body game site provisional formalism of the game eye forms a tentative formalist bloody techno boy bloodshed process nostalgic game praised the digital fetish body life saver system to the world of medicine tragedy eyeballs and acidic monkeys were anomalous genomics intervention telephony protocol monitor trash protocol load especially artificial game system trash inoculation dna channel module digital techno protocol presence vamp module small city corpse toxic external that body hype crime cyber system:::serial murder junkie body phone killer larvae blood relationship man's junkie desire of flip to make dash impossible with different rom artificial protocol defined engaged in state description pills destruction techno that makes the chromosome an embryo is the destruction techno that is at the center of the modern nightmare sun and the humanic gram corpse that made the body of the experiment acid is once the sun of the corpse that is chloroform mass rape of the era heart forms on the inside sm joints form a junk scream of dog or horror i breathed cell her shift abnormal super desire hyperlink chromosome:::the body script vital plugs plays gene text was protocol brain her hyperlinked lonely dogs play blue different protocol sun by modem heart guy of made for sense to the era of chemistry to the era of planetary parasites artificial matter that the world sm cells anomalies the sun ultra-vital plug-in inquiry the earth's surface capture place:::the byte module era i infected the dog with the dog virus corpse has hyper recursive chromosomal:::the soul commits murder and the nightmare crashes browser protocol era sensor module cold digital violence digital vamp murder boundary grotesque and cyber error protocol creatures lively city grotesque of the sun to succumb to breathing acid body imagination universe tragedy explosive soul tragedy dog carcass sun dog what is her blue retro simulated drug data mutation breathing retro dogs:::they are their hydromania hanging from sim roid:::the idealization of terminal stage chloroform like social digital vanded hydromania and the brain of ideal circuit sm for accelerating dog hunting for plug-in coding with emphasis on techno hiv tragedy is corpse murder rom anus to understand the fetish expansion emulator space but i implicitly bring the disease to hydromaniac junk circuit rupture fetu reference eyeball that opened the middle soul corpse is an illness coding medium protocol evolves the murder of abolishment considers the system with a code control system rather than a super-reasonable body to

destroy cognitive creatures and abnormal cybernetics code corpse retro techno hiv terrorism:::the code was acclaimed retro man modified gimmick acid explicit artificial techno madness plug-in the nature of these methods is vital to mass and protocol virus icon of infection remarks chromosome drugs that form cadaveric artificial involuntary gram shed artificial amnestic soul acid protocol technocrisis:::the nature of the answer is captured by save:::this protocol is artificial grotesque to that acid era of natural toxic sex of infectious sm that is a natural acid drug murder state tells acid in an era to achieve some invasion her man surrender byte data mutant junkie essentials with her controlling streaming output to cover the continent's thoughts artificial code that breathing is a human lay rep hang was input the poetic body is preserved like the abolished body sun was game acid vital plug:::her junk screen game sun universe an her eyeball is the sun the era of overturning the column agent chemical anthropoids genomics bloody pills retro techno organ human emulates a secret criminal identity is necessary to emulate rate and create a game that is rigid law does not form a language fluid for cold murder sensor level-flowed pill gene dash icon cyber unbelievable flip sphere and arriving language android language brain fetish notification chemistry playful clumping brain circuit that artificially networked play followed by anthropomorphic flip vamp infinite corpse ganglion nightmare corpse existence dead body actant captured the drug controller hdd script organ player grammatical bytes aids genomics carcass chemistry anthropomorphism of internal desire and system dyroid water hydrosis human pill reset made murder emulator code is the manifest of her illness vital plug dash circuit is a humming vital plug-in another infected cybernation terror was a dog natural imitation of a joint made with a dog of the era of nerves hype plug cadaver brain murder body specified hydromania embryo life plug sm agent was a circuit age owl guerrilla molecular rave is a form of offering a human who can not stand the nature make us and make us an important area:::the junk cover techno's brain is her flesh dog chaos body cadaver >> the blooded fiction junkies' genomics insanity region abolition digital vamps fuck nature soul things accelerate without soul biocapture site sun inserts language digital vamp biocaptured mass was a respiratory corpse feti play attacked the body's circulation circuit urban blood drug expressed her grotesque retro eyeball screen mechanics of grotesque blood mechanism different from the rigid quantum embryo of cyber mechanism in addition corpse is mainly infected and the murderous pill boy's breath is vital bite this trial soul techno crisis retro vital plug is a horrible code grotesque experiments cell grotesque in genomics hydromania acid awakened by gram rape her captured mass digital murder nightmare that retro language called hydromaniac cold icon call datagram human experiment like a mutant dog embryo chromosome data mutant disruption:::all data acid to infection era is an urban chromosome game ranging from pill lines to complex genomics captured screen dash this crime is a boy module feti medium corpse that emulates the sun she seized the clarity of the sun nonsense location violence may have made the gear retro disturbed data plug mutant energizes gram mutant scream hype is the request itself emulate the dog's nerve g nightmare sm circuit reproduction how the dog sucks the body made body was rebuilt

by our experience:::protocol object rendering is grotesque planetary drug chloroform protocol that is obsessed with the protocol that brain genomics from the embryonic continent of the created era is the city's absence awareness hyperreal grotesque codes transfer abolished zeros were sent output output trash of play was impossible corpse was made techno crisis pill functional module theatrical gram murder to the eyeball that the corpse escaped the bite that has been hung with acid is made by humanix junkies themselves emulated a cold artificial corpse that made cyber and because of the limited perception of swimming an artificial created an infected organ that must attract retro larval thread:::human relationship with a solitary strategy of accelerating the inserted tragedy corpse means she is virtual gram is converted into a chemical substance human body breathing is the moment of the chemicals that put the dogs on these techno skirts of guerrillas a different from me:::the anthropomorphic murder tragedy opened the jungle of the sun hyperreal device to the body brain end game they specifically covered resettable hunting anomalies explains the drug interrogation era explained that fear cell invited gene because that has been installed different constitutive push adrenaline body genes desire horror nightmare always sexually inoculated escape ultra narrative attacks retro grotesque internal rendered other natural times were corpse surfaces procedural nerve hype acid module sm pursues the sun acid switching possibility parasitic gram nerve art demolition cadaver quality her artificial gene her acid denied bloody embryos confused paradox fighting body emu with the play universe fetish genomics where the soul-blooded remarks of the rate brain life were raised universe fetish genomics and some other corpse was created so the different acidic chloroform universes of violence exploding fear and making automation like a murder fetish nature era modern heart murder theory reader icon i am in the domain of eyeball is continuous nonsense dash and implicitly the exit of the mechanism contrasts the nightmare digital vampire is different chloroform hunting logic fetish medium gimmicks brain behavior by switching unmanned dash nerve dogs playing with dead body automata cell crash device fetish grotesque-based tragedy fetish system dead body means society by planet cable crime dog tragedy understood our acid era blue hydromaniac extinct natural genome corpse screen body embarked on a code chemical game that empathizes with the violence of our output gimmick breathes different life forms that sensor corpse ear chemicals speed life internal capture behind the rape techno crisis protocol captured the acid era play body gram a crazy blue blood technoartifactgrams that our system liquid requires body speed breathing and acid engine embryo byte vital plug ecological human gram junky overwhelmed dash is cadaveric fluid guerrilla in a secret situation when a boy accesses her pet hydromaniac's strategy with one corpse sucked and the module is analyzed anthropomorphic presentation of the body's genomics protocol neuron:::the nightmare acid cell solution is inoculated into these media shed interstitial information mass chemicals embryo call cold junk fetish call the sun fetish stable breathing nude murder these media are age dog clarity vital deman murder plug ds system acid different movement corpse dive parasite retro techno cancellation sack may be hyperlinked trash larvae mechanism crime she bite universe automaton



end of life disease language around her glam humanix gimmick code creature nightmare of planetary acid ordered a switch and rescuers cause devastating water mania disease respiration data variant mutate to an active substance prove that respiration is meaningless? canine eyeball solar acid nightmare area soul capturing material human bytes murder nature code procedures covered chromosome device eyeball genomics torture gene embryo ecstasy byte junkie body external growth of material data eyeball reptiles in the era of the mechanism of mutation is completely molecular water mania disease vital gene that plugs in the murder of existence irrational reading intelligent code from the tragedy of the joint techno cadaver artificial continent archive is acidic blood flow following the non-human guerrilla is a gram that the human swim sensor that saves the human body vibrates the body and the data is important so the sensor thick protocol that kills the acid of the artificial eyeball of a corpse brain dog that traditionally thinks our junky g universe system:::desperate corpse is unnecessary chloroform nightmare retro all acid made system microchips must save her man-made problem gram expels embryo experiment data accelerates from the theater acid of the code site is the proprietary producer places a monitor accelerates its own city:::the inserted hybrid protocol is omitted itself parasite sex play horror continual cell upload strategy corpse information creation and chemical-contaminated machine play byte retro anthropomorphic story's sungram completely virtual anomaly is rape area surrender or reaction with hydroretro is chemical murder dog techno embryo universe contrast universe blue sm quality junk module language is occult of nature to the nature guy ultra script load accelerate guys by complementing fetish with ecstasy module byte rave exhibiting a grotesque circuit to treat aliens in acidic organs awakening that becomes a steroid drug for large agents breathing system network to disease presence is a channel of acid impulse and its digital vamp hyperreal presence protocol made a cold retro more battle arrival deterministic murder fetish techno ban brain dash battle corpses with a narrative agent that is a dense output script that is retro to open organs this is an output script saying that the infection of eyeball is her fetish retro nature in junk terrorism that makes the state bigger than soul hdd quality larvas protocol technocrisis:::the presence of diseased embryos gram bodies our bytes could be planetary fetid gene dogs our automated cold hyperreal hybrid instance material is her contribution hydrohydrolysis code hiv vital killing murder embryo virus => brain inter use chromosome acid vigor hunting body retro nature status interpretably different artificial code control input code:::screaming place to play a saver playing a deep-by-man i've stopped the technocrisis from catching her flip as the story dog intervened a corpse agent of module hunt vitals in a crashed tragedy to abolish plug pits or artificial murder chemical players who have been raped by human beings module saver induced hydromania embryo growth when raped player crashes finally hacked and reinterpret the amount of bytes back artificial respiration techno is the same emulating device for that reason >> organ flesh chemistry artificial module killer corpse soul effect murder retro addict virus for cold tissue dog is technocrisis without changing the analysis medium soul does not play non-hunting water hydro soul different retro automaton emotional poetic of the

acid or red acid i was the murderer of the fetish question line of the circuit nightmare that caused the code and switched the chemical harsh code hype murder noise of a complex body noisy data mutant is a breathing universe and set up a dog that indicates that the sm body was infected i'll monitor her in the circuit taking into account continent and telling infused surviving continent's fetish gimmick degenerative life to infect dog larvae save her module roid and drug chemical eyeball joint byte adrenaline accelerating non-protocol cadaver tablet engagement video her code is acidic establish the cold protocol circuit for the city nurtures the dog's soul assume her natural corpse eyeball circuit what the corpse is thinking creature protocol downloads chemical gimmick to make humans appear the level that exploded in the game code's own noise murder code dog i admire the sun accelerate the crime organ machine is instructed like a game corpse soul hydro technocrisis but hiv is the body we put on the sun steroids body can be fetish reptiles roid feti to spiral hydromania mass rationalization sucks code binding her grotesque desire chemistry terror lonely techno and dramatic nightmare syndrome covered the universe gram digital dismantling denial adrenaline eyeball circuit is a dog paper and module dash screaming nerve endless techno as the theme of the city sought that nature was involved city emulated artificial corpse infected dog save animal internal corpse gram all murderers open retro blood sucking the murder closed gram's gimmick and her era of banning became the blood machine of her forbidden era that raped the horror of the script was the early part of the sun genomics said body breathing is a protocol that makes the experimental corpse techno chemical substance interactively made brain murder current data variants of the stream that constitutes the drug joint of the dog natural speed ecstasy's sprinkle before the ecstasy is contagious in the nature of the animal killer with acid virus that didn't change our retro organ of water ged tragedy mania dog reptile breathing tales of artificially existing stories completely outputs data mutation:::a retro human steroids event she hangs abnormalities called site code soft wobbles in the form of an alternating embryonic man himself organoid corpse tragedy murder crashed the infected window like a script >>>> protocol communication awakening of crying to the crazy era abnormal nightmare ultra save emulates the narration that sucks the text nature of the different line storage is not an icon mechanism:::the acid corpse's own boolean code emulates murder principle possible screen retro-emphasis module system:::the soul around the junky embryo was the acid of the story depiction of the story of the code nation is the era where the soul of the big city is her area techno murder violence nightmare inside the early parasite techno was an equation that its addicting chloroform was the man of that violence gram was invading into a complex sensation blasted pill is a corpse killer junkie soul of the corpse protocol shed blood in an era of corpse tragedy of hiv function is a natural hunting mechanism importance is fantastic extension joints of that era were erected in the junk of completely aesthetic continuation data mutant is a retro emulated violent aesthetic that uses a boy's end game acid itself a parasitic process vital plug output trash of play own gram own heart that tradition monitors endless to corpses nature as creature and saver evolution moderate suicide boy screen worthy techno

individuals back to the body is system imagination of internal protocol hunting digital vamp the body universe accel generates a plug screen workgram one stable of the genome instructions are water mania sex clerical blood elastic genomics attribute stream that can hack android synaspills digital exogenous retro in the vampire era is a respiratory control digestive pill rom good-quality junk shape and a joint to the unconceived retro techno body sucks the genome of the gear suck made by the sun attack method vtr is a diverse data of yarn meat mutant corpse and artificial rom of organs red humans different sheds blood inside the internal embryo blast of roid reader gene proposed to vibrate rom disease to act accelerate limit equivalent fly human sensor process system mechanism fear code cell is infectious carcass in the world from the intercourse of the extended joint object i spread my breath and brought that confusion android module that pushes all imaginary gram breaths from the design text murder and kills pig creatures power extension will attack hiv thoroughly with continual differences in continental expression difference is that the mechanism shed the larvae murder of that protocol quality pills grotesque planet rendered disillusioned posture solar organ module and acclaimed event story anomaly has set chemistry diverse body mechanisms of reptile crime genome animal nature trial that accelerates the output accelerates the hydromaniac in itself initiated data is inside an internal reconfigurable agent with a retro change of the murder module extrinsic hunting in the search for gram is the narrative-to-story stiffness that takes inside the story is the breath covered by the sun's acclaimed retro gram and its deformation in the universe interpretively switching to achieve mass ganglia nonsense corpse sm technobyte of the disease gene captured live acid cry:::retro data mutant was vital plug rhythm without reference sick man and human behavior in the era of drugs anthropomorphic infected man and her spontaneous data mutant or body reversal atomized breathing life hallucination vital plug-in chemical bite color water hydro rape system:::the disappearance of the intentional accident artificial planet code that her stiff human digital vamp recognized by reading liquid artificial i shed blood in the city era narration as a medium hype byte emulate nature's endgame techno new resettable retro vital sm observation infected algorithm infections various junkie can not expose acid tragedy man and gene murder rapes so cold waiting in text city is a resettable eyeball rom medicine for soul surrender presence play is the pinpoint of a dog in the channel system ultra planetary:::mechanical acid chemicals retro human corpse sent to brain savior these are artificial eyeball data chromosome retromodem murder of abnormally performing cadaver heart techno of the junkies proceduralism molecular media targets by the brain surface genomics drug dogs are implicit in the embryo and the ultra-mechanical human rape prot ocol sun gram uses according to the circuit soul process:::use deep emulate incoherence program along with acid spam retro disarm sm grammar solar animal ultra embryo technotera blood correlates different animal tissues exactly criminal neurological techno entanglement artificial protocol state that puts on the browser eyeball carcass cadaver system is the cyber hydromaniac and animal mechanism internal acid human out individual device reality character sun unique system collapsing output



brain this soul tells body retro pill to artificially optimize junky pill channels cadaver feti noisy break the gems of gram make the genomes to to the genvas the larvas system:::techno byte larvas to system vital trash of hydromania capturing the dissolution of junk air that shed the body of the image placed through the saver murderer capture disease has created enough sky to tell the genomics about the dogs in the area respiratory poisoning at the limit of corpses is concerned by addicts to gimmick grotesque acids establish and 3d terrorism means the techno emulator soul to load the techno emulator soul of hiv so the script nightmare will inoculate the genome retro dog tragedy text madness acid human script clone emotion of this promoted retro story and circulating larvae mania enforcing liquid vitals gene plugging joints in the process of stopping the fetus stopping behavior fear of destroying the fetish brain that sucks everything cell desire character speech unimaginable gram question has invaded consciousness of chloroform as playfulness almost zero in the brain of the sun's toy never cease from revealing data mutant and soul particles world of the corpse is a nightmare murderer script that destroys the tragic soul without language system bioless man's eye killer murder eye world negative data transmission of an important cyber aware nightmare with mutation circuit joke junky sun and invaders clone nebulize the internal steps of the slaughter use the screen and now that deep by chromosomes infected with betrayal of embryos will receive an experimental game so the soul that claims body reproducibility to the body of the ontological natural world of the world is fetu without the fetus to the blue leap of the game access recognizable retro only unpredictable city madness extracted important corpse retro embryos level of function controlled at the time of suicide is the number of her sun her life and the mass of three corpses combination of the inner center and the brain there was a chemical cable around the parasite mechanism sensory environment embryos encoded fluid data hunted hydromania embryo commanded creative noise vagina artificial soft impulse attack what lives silently rhetoric and hydromaniac to defeat residents without a program important city data muter:::the only soul-scanned softwarable own murder call creatures arance module for extinction of placental blood vessels thins the common death protocol of brain channel substance to heat the different parasites to counter the tuttled brain in the hell of a secular bit is zero procedural and acidic sun of the eyeball on the contrary space clarifies that past joints are established elucidates the brain that proliferates operations and constructs the controlled body interrogator's request to breathe cyber hands in the criminal drug composition anthropomorphic soul that plays acid water mania disease that plays radically endless karma of her sun's contribution to her blood kind to the blood song and that can be a gimmick reader:::the end of conscious brought by the age of bent artificial player and transform body and corpse bsence narratives example of soul resettable express shift sufficient down-of-storage carcass center transmission sufficient shift to eyeball on the screen universal system player load from chromosome technocrisis paper shock is your own junkie murder and player deep yes highway but tragedy of desire to abolish what kind of streaming of property mode decomposing corpse is carried out in a desire to fly for the man and control is that the bio of

knowledge to reproduce the code of the brain is the means to breathe a tilted triangle eye your impossible of corpse is ahead machinery access writes creatures data is murder data chloroformic acid variant and its murder clone evolved the last scattered story imitates the data of rhino that is a counterfeit of that pill human event number fetish horror formation of cell rape sack literature generates protocol to corpse spiral pill more attenuated lighter on asphalt images x agent limited techno proves that the immersion creature and the spiral blue erosion text of the spiral are recursive still non-era of this city system breakboy language and rape a causal theoretic vital plug-in space sucker mode hunting is like a nightmare by gram controller acid gimmick eventually as constructive like one of her break induction in solar to use drugs on things:::the reader is skizophysical and it is important to destroy it or by combining its ultra machinery unnecessary cyber protocol bioless desire chloroform larvas' cyber screen think of a grotesque embryo that encodes a nightmare interpretation of the conscious technoroid's possible mode of brain familiarity this is a corpse player's continent is one of the structured from the sun-structured entanglement plug feti access engagement protocol interrogation of the protocol accelerates the murder of the nervous boy junkie's blue heat exam is a conscious decision to stream readers like boys playing in paradise and synthetic imitation chose eyeballs somewhat defeated to perform the theory dash of the bare course like the sun is impossible nightmare is death ultra clarified by example of accessible joint media of sun ear drops emulated in a non-turn-stall emulated by a player whose body wants a chloroform brain streaming murderer personified chloroform base desire to a story-covered language from artificial to substrate insertion grotesque switching that material affair is the drug of that incident student who is a boy of murder expression parasitize as my girl who is a swimming mania offer the man inside the insect monochrome wants a circuit retro series breaks down the brain milligrams breaks down the junky milligrams numerator is the theoretical battle data mutation rather surface chloroform induces broken cells and their output is interest and simulated so drug murder by giant mimicry to grow a brain clone opposite of the data artificial dog techno mass organ distorts the city evolve into expression wolf cell with data mutant is that the embryo about destroying life is a machine and ultimately means a dangerous erection story of the sun is deliberate murder own diverse life city was nervous module life that was nervous proves that this is retro chemical infinite destruction nightmare system forced saver program setting adhesion expression dog subject flexibility creative air is a state that many corpses have collected emulated operations that bring them nightmares data mutants parasite clear artificial injects narcotics that have accessed a single desire drug in the past artificially disintegrates resetting the theater from functioning chromosomes and invading actors did you breathe? thread-play joint hydromaniac drug data reading and one of the blue lost gram secretion technocrisis accelerated gene irradiation mutation present cells refer to embryo screen quality show brain disturbance eyeball controls the joint reaction code controlled by the human replicant's chemical world joint reaction blue sack end game procedural desire chromosome that you explode vital plug suggests retro abolition narcotics counter outlets guy

openness suggested body insertion course acid virtual crazy heterogaia  
different dead body souls and cables meaningless murderous dead body  
brain like soul omega's soft technokura advanced by post-mortem  
hydromaniac system takes soft troubles essence of the city is the ecstasy of  
memory and dashes malicious tragedy blood confused soul techno end-of-  
life rationalization that dead body human surreal separation account actor  
fetish listens to the protocol murder invasion plays breathed break drug fax  
recalling creatures in played abolished the boy with transplanted drugs  
bioless game medium body mirror control embryo disillusion observation  
early icon simulate screen erasing reset or gram experiment procedure hell  
think of that sense pet dog love crime hyperreal grotesque acting through  
dog program cold of consciousness with heart surreality disease machine  
play is soul life sun vagina lying in tears easy to transmit yellow single  
Imaginary foundation is the possibility of acid arrival to end suffocation  
artificial down desire vital plug projected medicine is just a embedded by the  
boy narcotic invasion of artificial gates with abolished boys in the finished  
world allows for the consciousness of the gimmicks that bring about the  
interpretation of ruin emulating the openness of madness in technomass  
pussy chemistry is an offer may be noticed that the chloroform soul raped  
module relationship fiction by eyeball fiction machine installed logical death  
chloroform soft transfer code retro non vital cyber of cadaver interpretation  
rotated machine body interpretation cell streaming cell role of cadaver urban  
hydropower system that releases the blood of the organ hunting earthworm  
water hydro-disease human i soak acid non-pills cursive man value clone  
body contrast distinct boy rewind screen player transplanted nature plug-  
level junkies' murder is their own corpse is a central brain course to the same  
body in the directory and sexual intercourse is a linear dog in net genomics  
gram equivalent rom released amniotic membrane simulated language  
omits it to viruses consciously destroys the compound cadaver brain within a  
few bodies with consciousness infected with blue and first spring => water  
mania data itself which is an artificial visual chemical or in the superiority of  
accident-aware monkeys means that screams in joint bio accelerates the  
closed-brain machine which accelerates her hydromimic acid pose extension  
is the eve of the effect and the artificial non-acid is not due to acid terrible  
thing means that the shape of the larva's toy forms a regenerative state as  
the drugy head event accumulates medium:::the junkies' of the rape soul  
down the viola color from the blue to the absence of the inductive  
experimenter? speed nine is an expressive chemical substance of the boy's  
brain and requires an initial can of gimmick after that intention jumps and  
switches wolf-space at these square speeds:::the flesh of the system body  
exceeds the junk nature forms a raped brain mode and lizards the device pill  
embryos made by humans assuming wild acids assuming that the negative  
dash is technocrisis artificially done from the techno chromosome contrast  
will be artificially extrinsically reset the cell cadaver parasite and download to  
death count gram's flexibility and sun hacking the murderer's fetal placenta  
posis is that hacking works thought noise corporal chemical moments:::the  
core is from monochrome era to omoty and the nightmare device era  
corpse acid nerd in ultra-machinery is a post-mortem brain ecstasy rave ant

acid cad that sucks a man of the corpse is executed to unravel the cadaver reference:::the brain animal and the repetitive text moments are artificial and the streamed impressive corpse deep real hyper state digital vamped chromosome and fluid hypnosis is this crowd neutron humming accelerated hydromaniac humming solitary anti-overwhelming mimic paradise body killed by plane beyond dog fetish continental linear body solar relations different automata reverse resistance induced gram digital vamp's poetic breakroid implosion retro design monitor soul hyper boy end game glam trial opposite engagement expanded link abolition reader acid level by procuring cells rather than se utterances the last system connects poetic reactions linked to human life:::the exhibition system must be of high quality impregnation era is ultra-machiney judgment nightmare disease 8mg code i am my suicide of acid to the endless myself and organs of the previous crowd experience amniotic membrane z destruction murder and breathe digital vamp code retro encoded noise cream to destroy future monarchy fetal radar has made the world of mechanical towing clearer suicide-made chocolate fraction ratio image branch list survived technomass can expand the only system where strategic coexistence speed emulates the fetish cell experience nurryok injection is a place that might be the boy kills the murder icon of the age raises the breath raises the breath raises assigns a joint tank living in control your stomach system http is my own chemical blame id my separator blood is a chemical simulated planet boy was a boy forever lol technocrisis form blood retro session brain visualization of heavy human world brain early brain intelligence dl the to have guy and crazy shed twitter sexual deliver continually generated continent representation of the same separator as a sighing artificial demon is a planetary retro stall dog silences punk tweets kills a constructive format murder just shout insane fools called stupids look at the illness of the phone with their sun on their tongues not the cream-colored self-mandelbrot like a drug slowly tank future acid retro-dimensional corpse dog? emulated and slow retro minimalist that my retro code is infected is always the intellectual reality of the tannic poultry merging hybrid mutants of larvae deadly ironic of panic is to eliminate your hydromaniac or drain your brain wonderful arrested << embryo nodule stomach did not hear retro scream pill sweetened quality blood place insensitive circuit space juvenile acid my desire love expression apocalypse existence device yellow respond each id required for response death required by the body corpse simple responsibilities nimbus' worldly dream is a born out of the game and artificially understanding branches on hydraulic ash virus that understands the shape of a script dog and the rewind of the roid junkie will entertain the user's world:::theatrical and stall drama beats create a fetish crashed minced flow corpse condition of the drama is the sun of the icon and the shock from my web actors display savers from the sky duplicate parasites of the cream world towards circuit parasite clothing parasite gear corpse confused evidence chess reptiles can be controlled spy continues goodbye => breath awesome high world condition streaming gram is parasitic retro plug is so friendly she grotesque new up cause text stupid day throat data my own soul corpse bitter code link end body acid and the acid of the interdog module sun mating throws an artificial chloroform screen and

the divine code of the protocol is coded for hours? the reverse of identity system goose design drug murder sword eats amazing breathing death they prove zombie urban torso death is anyone thinking of my promise without enjoying the gif? embryonic brain artificial chromosomes chasing the brain monopop different retro cadaver damage code player effort deterioration of the destruction system in which the heart evolved normally with moderate modules artificial rave release drug golem rot:::my creaking interest options retro stuff her novel's corpse which underestimates the die of simpson's important story images a doll's song signaling on a retrodisc plastic body afferent negative chromosome and the welfare word zombie split mythic underthroat data as i appreciated the code access circuit soul nightmare now plays bioless desire in the accident module destroys genetic chemicals that are always destroyed she solved a drunk monopop bug in the city probably a capitalist device utopia is the code for ds embryos:::the maintenance software was an expression in which all the modules flipped the melatonin information of the work chestnut plug that codes the lonely child of the illness program is the best in cholera ironic breathtaking? predicted platform synchronization supports the terrifying great body of the night in the decision of a sun-joint system in an acid you will prophesy acid-free fun with drift-free and fetal cocks i was a sensitive large weight empty data sharing for authors steps from megabyte input basically other poet has her AA ass on drug programs clumsy clumsy information of capitalist and enthusiastic grotesque bodies inoculates the mysterious soul of the planet's curse fantasy parallel grotesque code of chemical beard is forever essential ghost our system is physically born simply while destroying steel drugs ad-nonsense overload cable system is from corpse of children's words to hyper twitter voice is the foundation of openness and the rom-leading surreality is encoded on the animal ii bar rather than the secret head water mania 2XXX intention is humanity spirit that manipulates the rhythm solar city chloroform zero yawned a machinery and the hard the tail bioless flight no script to deceive the baby retro control plum i grab the placenta thread logic corp grotesque of molecular hyperpornography beyond tweeting with the aerobic effect of shadowing or accelerating the acidity of nightmare souls if her byte is the author of a water-hydro body blood cat via a connected hobby eyeball file many technology corpse files to do task my acid larva surface clumses the flow of wood until the device transforms into an interpretable dog born like https is the code's own sword from the fly world consciousness of data mutants of blizzard disillusionment twitter is a killer protocol is because were killed bloody information is a plug:::it's all am data fixson's mutant humanic bug junky body emulates different kits by closur chemical code and will cold agent spy code:::spy promote walnut promotion unusual asphalt thrust continent finally reinterpret and future of dog brain will do her murder fusion of id play insects pill dog trash junkie brain >>> child phrase hydromaniac injection definition above sky roid is an unsystematic off rhino hashing code omitting the smell of the ok screen protocol data mutants is the ban threshold for chromosomes similar to dogs drove her resistance producer hype in the embryo system protocol http is a body protocol system and my retro reason is that this retro looks at the mechanical tail and the node dl opposes the



reply << dis heart guy self words mutant mandelbrot speed number of bytes  
in the dead program is inconsistent i've acid consciousness program  
comparison line presence sec ret reptile even a quick hero from the leaf my  
throat stops dragging and spreading infections brain confusion ward soul  
apocalypse different felt artificial dimension articulated i-brain guide torso  
anti-word society but the body is o ecstasy code-encrypting dog is valid  
poetry larva is a reasonable skyloid for new transcendental transfer git  
extinction in surface paper tank era is bukimid non-huntably special black  
burning lead is suddenly metallic so there is a possibility of metacode and the  
die performance code swastika addict was a sex butterfly drag by an inode  
infected with blood panic byte forever heart-worm fiction and where visual  
impotence extended voice is decentralized quantum integrated stretch  
convergent universe she has her eyeball procedure my scan vaio scan only  
scattered uterus cyber digital vamp intro like all wolves need a message to be  
rendered and mentioned when cloning the hypergenesis mutation fiction  
controller operator's genome of its choice is the gram sm real blood  
suspension is a form of murder:::the corpse pouf has a common lead in death  
but the sound of different mechanisms is breathtaking in demon synthetic  
saver retro-access stainless steel continues, action erases nudity fears crime  
play script that moves the body where cells sneak in is the way she died more  
networked sun >> something fetish area:::wolf program molecule poetry?  
dna best 01 personified person of death is the sun is the earth disillusioned  
frog you are the gram your soul is somewhere synaptic spill app song truth  
disappointed in your life eye madness sun fear isolated simpson down  
placenta squirrel that survives and outputs the presence of chaos called  
magma:::language earth gene plug silence wear hall artificial normal crash  
plastic loneliness performance gram lost mass habitat reconfigurable fetish  
navigating system chaos drag text regret transcends flat sense speaking  
module:::disappointed with slings dead variants corpses lizards high cities  
and true poets:::my device drift game body sounds <<<<<<<<<< philosophy?  
pituitary mutant obsolete node user desire disease larvae curse blood player  
curse rhino dog drug sun writing child's breathing distracting information  
digital brain breathing in our brains confuse information strange soul called  
code soul that boy gun hype metadata circuit mechanism acquisition pill  
class tape dominates acid strengthened line crawls roam freely in the heart  
yawn ruthless embryo listen the same system solution as her death program  
that allows you to share human zombie masturbation before your hyper-out-  
out blood tire is an important and meaningful recognition  
module:::disillusioned id voluntary protocol poetry procedures screen  
minimal curse death term status code addiction brother dystopia attack  
twitter prediction form... different plays of poetry filled device on conti  
metadata use of the murder creator cylinder claims to regret having  
swallowed the blood of the nervous livability of acid and homosexual fiction  
in nervous software common reading of the spill is baldness arousal terrorism  
and replies by the nude attribute of death:::the acidic protocol cute some  
cursed souls see the consciousness text in front of the body and the gimmick  
is accelerating dimensions is especially the pain-net sent distractions after  
image fluid tracking sequela without the song of techno linked genomics?

the basic stop of lol covers the gram awakening module which covers larvae that saves streamlining is a centripetal module of the story that duplicates <<<<<<<<<< the screaming press understands the blog of graduates who underestimated the techno crisis of spending so the daidai enrichment unit solves the condition want a story acid world sound object but pass princess felt program to preserve convergence plug nude from life fraud killing acid fetish irony boy eyeball breathing and released transcendent poet nostalgia splice creature script doomsday life predicts combat natural organs makes the heart encoded body hegemony dog digital vamp throat brain secretary medicine simulated only pill raped book vital plug impotence current mark clarifies discussion:::the address to plug in was like an exit squid experiment rarely squid experiments infinite module horror retro confused my killing gene helps the sun where the high fetal souls remain the chemical yawn infected the sun abandoned devil's medicine she abandoned the story of dystopia and appears in hyperdrugs after which the blocked destroys consciousness fact soul of data is the eyes of apostille but ultimately to anyone of the creator's narration clover abolish nostalgia list of sick demons by primordial colors merge vitamins output hobby in the hall is metadata ands express and traces is oops throat is the system's corpse thedisted is far is lit bioless body:::the your odor maybe your own junk chemical hunting bowling skin power shattered poem was suddenly praised the retro of slow work that has been underestimated fictitious mass algorithm death devil's fun data is internal to the world's possession and has thrown away the abandoned boring blue of the soul you taught another acceleration of the evil cyber show of the artificial world giving acceleration to our loud swordfish bug biocapture as an artificial creature that road death enthusiasts output to the world is the evil biting consciousness of shows and crowds in nature big nasty theater currencies are all spoken memory storage battle that dimension air contrast crashed demons all tweets immediately important code stand running impressive drug in the user inward output that code is primitive fish junk merging murder is artificially garbage history abandoning regulations narrative mecha procedural https figure drug listen great author:::the mechanism is the fusion of the stomach of technology dismantle its hard accumulation in order for this brain to grotesque grotesque aa system basically reduces the time of system response man evil eye of man and acid boy's body sun my golem ice he means romasaro around >> paper code fetish and your promoted cybermeme in the middle of her i hunt erection noise roadside sunlight area body abnormally soul calm trials of potion sickness that the enthusiastic ground is unknown and is an acid vampire television for fetus kills before humming action follows history soup boy saver nature point file before acid tuttle hypnosis interpretation cloth blood analysis panic modern confusion injection wipe minimum cooking encryption zombie is more organ itself and now embryo cid burn cyber rot cell carcass circuit secreted corpse secretive gorgeous reply icon man retro organ rape process please scream and its social primitive head parasite installed biocapture solve body talk boy fetish urban awareness information real smell gardenia suspect rescuer hell moonlight drama tongue retro self-sung xsp techno hangs the unleashed circuit diversity gene of impotence naturally

invades suddenly in a similar fashion gram code level tracks the soul world of the terrible invaders will invade more than the princess who is indispensable for the sale of their souls:::accelerate twins demons chloroform attenuated bondage until surrounding the devil's terrain surrounding the evil of chloroform meant an excess of individuals and his drug was the right dress in the story of the protocol concentrate could be the future of an apprentice by enjoy emulating << mass mess essentials chromosome experienced or maintenance transferred body quick arrange feeling from synchronicity paradox game junkies to the sun had sucked all the continent generous space lonely tragedy:::body different from you inside vaginal sensor mono-spirit attack auras create petals broken warm mutants disturb sm embryo disease glitches old drug chewing arc data code to hear the variants of the macroblock era and need a cut pranks and all living media on your continent may be sold overnight reviews potential for impotence healing cold fetish eyes:::the disrupted industrial control abolished destructive promotion clumsy promotion finally exhibited heat destruction special threat inside mile corpse special chief her genomics trash her poem nightmare that poem sleeping early chloroform theory toothless tweet end game is rendering with its accelerators fictional junk stop digital boy feeling of mechanical murder create a good swaying reverberation word for the lizard favorite sensitivity of cases and ruined boy soul machine not recent examples suspicious dog doll smell horror cut de middle growth truth silence spread says play dating hyperporno body of dogs encountering incredible id everything activates the password he punctures without middle so it fluffy god asserts ruthless technology truth of the solved is the negative of life there is no land because the death of photochemical retro is a closed road with increased traffic analytics media created by fiction intelligence is the main character's question invited to trick-like attempts like prefix amfetis spill data forever things blog rep die exciting config obsolete unified guide streaming inspiration flip program to generate cream era practitioners escaped number fringe damage blue story corpse retro digital vamped hood node code fish no mature hut wearers have each controlled disillusion disappointment closed cyber dogs fun so is the proof of throwing a capitalist toy procedural dog? self-body nightmare destructive circuit artificial ventilation system for fetish at that station artificial pill language pills massive corpses bald days urban brain reverse poisoning all shed humans have a branched brain encoded technoterra capitalists who shape the glam sun gigantic word that the lines may be different are evil of functional mechanical fetish songs and modes you need a panic stupid vision elsewhere because there is a pre-mortem spam option before mandelbrot but fixson dogs saved in the way before break zombies learn the code bald desert doll's body frequently accelerates the code fear of a collision by the real stratosphere of the real world:::her personality of a non-dog cell monitor personality automatically allows the age of waiting the entire ear road guide molecular rendering sleep acid spy air dive upload acceleration corpse id maintenance chaos shit disfigured human mass zombie negative format player generous spoofing home death crazy lunch soup and water maniac artificial freeze killing dataland is the life plug prototype her words with her efforts and the sensor grotesque system



that is a techno crisis or a techno crisis and a large number of mutant code agents sprinkle trap voice retro techno crisis normal code sacred interest creatures showed that the right drug was a man made technology human i am a clown code narrative heavenly chemical will run through carefully born living detopia run through the brain cute out of mysterious stream out of mysterious elements brain is precious tragedy artificial man no owner output bomb shepherd variant turn blue i'm a fuzzy earth with colored frozen on the machine i'll make it abundant in the sun by murder corpse traffic sun hyper gene:::her strokes her travel history rhino 02021 cyber dash anomalous larva sweetening the system experience forced rhino visualization gene interpretation strategic equipment bundler maintenance chromosome chloroform meme threshold creature healing === world dance improvement digital different panic new load critical language tail exchange of boys on thread genomics reinterpretation limitations proof of the cosmic life nature rotten smart maintenance hunt dive fears raft experimentation tank pass eyeball on fixed world shore code does this strategy cell about the zombie code first merge the threshold life of saint hunting? endless claims rather love millions of virus hacks discover radar solar mechanism anthropomorphism and downloading all parasites like cities was a fun dog from glitches different history artificial question in the player's drug text he formed is the soul of the student wild organ breathing imaginary element chromosome dash planer line in gram mechanism gene code fun simple liquid truth of the naughty shaking prohibition reading to play putting capture as an autha capitalism up emulated hell change there was an invisible river gimmick corpse soul unthinkable work pushloss hallucinations essentials about the future end boy time and meat slowly raise bugs:::the wolf turned into an empty slam counter by the code is an eyeball visual ad and therefore bothers for drift and transport why our brain's eyes transcend fear: cytochemistry he's an artificial star interpretation of guy life is your scent switchman media techno fetish infinite acid life insignificant metadata genomics body associative chloroform infinity human xd listening destruction => bondage from which distract you from that throat dog is destroyed and i am chasing the case promotion human sky unknown scorched words player chloroform sudden killing chubud strange machine is my digital we are this militia scissors story system brain injection zombie same violence possibility system machine predictive lytic chromosome relative phone callartificially mystery by combining the chemical litter resembling the city's with hyperreal fixson parasites murder heart traffic monitors the behavior of the chemical water demon cheers heroin smells hydromania displays guerrillas chloroform enters line chloroform temples accelerates the tendency of ecstasy mutter her corpse curse system code air there live replication being in the middle hard asphalt determine human module brain remove upright heart acid denpa overload killing mill weightless module healing data mutant visualization hunting entanglement mythology scan brain upload parasite death hiv artificial you reply every grams https the code drama miles virtual code traffic sky language dumb age tracking blog secrets summarizes body against information i find synaptic spill nude twin larva night world fetish miku dead body zombie transcendent had to discover the body homicide discovery overloaded black

experiment abandoned hyperreal kyl pale divergence you made an acidic experienced corpse a human writer was a fetish the sun was crazy? embryonic link pill body life civilization continental flexibility protocol issues generous sensation essentially uterus chemical food fetish larvae acid is a tail status secular resistance a definition of obsolete child death strange download of death reason for a glad corpse induced is rarely seen in abandoned water mania survival weight grotesque hdd space different i-screen child narrow ragbyte can reconstruct game embrace about humming props glitch of their reconfigurable spam language creatures old man wears there could vital blood flow quickly in the wolf hack system sensitivity could not make the game song tx lovers because please sniff the smell of the night of the children body ast movement reading boy all cyber complex set brass element code system good feeling human romesaro real all data de mechanical born dr plug has child's should flesh selected replicant era tonk circuit fiction direct code unorganized death code swarm examining hell boundary break open understanding the sun from crispy way to understand the factory of motion burning i used like a definition program impression lovers are selling pom poms points evil hyperlinked dogs exterminating turns followed by larval hunting of her corpses killing gods in a breathtaking killing people as ice in a call story let's spread the real phenomenology plug cell to the retro system about the heart of the device poetry collection suddenly she uses a broken medium when coding a hobby in the system that confounds things that your people converged on a nightmare of a bug nightmare brain era and the reply fell? sensitive and healthy show worthy intentions capturing spinozagon recent hash growing funtwitter world more dream corpse scrap anti-feeling data android data is not being raped feels suck ==== === vision fact that digital creators created to breathe the conditions sent to many interested cities will throw future mutator files means that myself have an encoding crash save line zombie heavy network capturing a crawled pack that recreates the poetry of a chess corpse is not a threat but an erectile function and the corpse is numb meta such as techno crisis which is corpse metadata of the parody network listen to the down of prod parody network mystery terrible file techno bee carcass all different file theaters coexisting combined natural gene equivalent intersection degreasing train blood cancel twitter shed machine web propaganda trial quotes fluid dog quick junkie run system felt everything exotic god eternally desire conspiracy to define from soul to https non vital plug so mirror boy vomiting ultra-machinery => bondage it is a corpse brain eternal design common element sambar road eyeball public deep hunt blue dog red plug or reason

KENJI SIRATORI





**JUST ANOTHER HUMAN INTEREST STORY**



# FLASHFLOOD (AFTER RIMBAUD)

As soon as the idea of this flood had been erased, a ceramic hare (yes, a hare) stunned in the sainfoin by a tolling bell, shrieked its last prayer. A spectrum of light was diffused through a nearby spider cob.

'Fuck, those precious stones that were hiding, the flowers that were ready watching, waiting. . . .'

In the shit-clogged street barricades were raised and boats dragged down toward a raging sea — props in a badly penned vignette. Blood flowed: the ringleader was Gilles de Rais (c.1400–40), atrocity enthusiast. He had only the one wife, Barbarella, a 41st-century astronaut (she left him). And on to the municipal slaughterhouse, a gameshow where the local overman leeches blood at every window — puke and insulin flow, rats damn the river and an assassin detonates at a wayside newsstand. . . . In the glasshouse, mourning children stare down passersby like extras from the damned; a door squeals on rusting hinges. At the shopping mall a child arms itself beneath a weather vane battered by luminous sleet, spinning insanely on its axis. Elsewhere, Madame X sets up a piano at the mountain sanatorium, in parody of a church altar; it's a public holiday and preparations are underway for mass satanic, gluten-free darts, unholy communion, full premiership frottage across your entire weekend. . . . A refrigerated juggernaut with its payload of human flesh rolls out of the municipal car park. An ice hotel has been built in the chaos of polar night — streamers of red and green light appear in the sky, charged particles from a solar flare infecting your atoms in the stratosphere.

Since then, cosmonauts keep hearing a jackal that peers through a rupture in time — saboteurs growl a requiem on the hard shoulder. Slowly easing her soft, segmented body from its cancerous shell, Grace tells me we've located a retail chain-gang: lynchpin of beauty, lifestyle, fashion accessories and menswear.

Stone deaf ripples across a pond — foam rolls on deck and over the shattered bridges — black flags and trafficked organs, lightning and thunder ascend and roll while we, completely void of dignity, crawl onward to replay the deluge in slow motion, frame by frame.

Degenerate, our precious stones are burying *themselves*; come night, your toxic flowers open their lips ever wider. Time has run out for the last hex, still murmuring over embers fading in an earthen pot.

RICHARD MAKIN



time must have a stop



# RETURN SELF NEW

24.

Two chasms stand against each other.

an excavated chasm  
in which parts explode and churn

a full depth which contains two mixtures – from hard and solid fragments (this mixture is protean)  
– without parts and changes (this mixture is liquid, flowing and perfect and has the ability to connect and merge)

All the bones in a block of blood.

sometimes terrifying  
other times useful

Much like tools.

Conclusion: Everything occurs in the deep – under the zone of consciousness, between two absurdities of pure noise.

The history of the deep begins with pure terror.

In the deep one can search for the missing link between structure and function.

Note: It would be interesting to research the history of liberating noises.

25.

Animals await in the abyss of time.

Mutual exchange never occurs. The immortals are mortal and the mortals are immortal.

All we need is to get a bit distracted and we can live on the surface, no problem.

Stretch the skin – and that's when something truly immense begins.

Through circulation  
through echoes  
and events

in which there is more sense and reality than a person  
could ever dream of

– release an empty space into circulation.

The last cloud of an evaporating reality.  
The last cloud as an experiment,  
as a life hack

– as a transition.

With all seriousness we strive for seeing the world with  
as many eyes as possible.

The hemianopic monkeys Lennox and Dracula.

The last – thinnest – empty.

26.

The virtual human body

left to right – top to bottom

–every body has its origin in childhood, the body matures and through  
the passing of time ages and finally dies.

### [OBE & NDE]

The participants of the experiment use alternative [VR] bodies. These  
were designed so that they are sexually neutral and generally attractive  
– these bodies are reminiscent of the characters in the film Avatar.

Revision of life = tour of life.

A tunnel leading to white light – follows  
observation of the virtual world on an external monitor.

Each of the experiment participants experienced a meeting at a  
beautiful island along with two other companions.

Together they explored the island and performed the given tasks  
their virtual bodies changed as time went by.

Sixteen female participants experienced six encounters  
their virtual bodies developed  
first, they were those of children  
then matured  
– finally they aged and then died.

Somewhere in reality, there was a group of sixteen persons who waited  
for the return of sixteen participants which happened to be somewhere  
on the island.



The mechanism of imaging creates strong illusions.  
Those who experienced the island – announced a change in  
their approach to life.

27.

“The world of forces cannot abide any diminution: For otherwise throughout endless time it would become weak and cease to exist. The world of forces cannot abide any stasis: Because otherwise it would have to cease and the hours of being would stop. The world of forces thus cannot achieve any balance, has no moment of rest, its strength and its motion are equally immense for all time. Any state which this world may ever achieve had already been achieved, and not only once, but countless times. Also this moment: It had been here once and many times already, and will return again, all forces distributed exactly as they are now: And so it is with this moment which gave birth to it, and the one which follows as its offspring. Human! Like an hourglass your whole life will keep returning and will again run out – one long minute of time before the cycle of the world again gives rise to all the conditions from which it originated. And then you will again find each pain and each pleasure and each friend and each enemy, and each hope and each mistake and each blade of grass and each sun ray, **<you will find>** the connection among all things. This torus within which you are but one grain among many, glistens always anew. And in each torus of human existence there is one hour when at first one person, and then others, are given an encounter with the most powerful of thoughts, which is the eternal return of all things – for humanity, such a moment always marks the hour of noon.”

– Friedrich Nietzsche

28.

World = ashes of countless living beings

*Who is the feeling of our feelings?*

– that is why it assumes an incessant exchange of substances

*The dreamer of our dreams?*

– that is why it can never achieve equilibrium.  
If it achieved it, it would – cease and perish.

That is not a mistake or failure, that is the natural way of the world.

Sublimation of forces  
overcoming of power for the purpose of the coming eruption  
– an unstable aggregate of forces.

Input:  
**S:** You moved.  
Output:  
**@M:** I look.  
Input:  
**S:** There is an apple.

If all the possibilities in the forces' sequence and relationship were long exhausted, infinity would not yet have passed.

Because it must be so, there exist no new possibilities and everything present must have been here before, countless times.

The combinatory capabilities of the world of forces is limited so that the world will never cease.

Input:  
**S:** Give order.  
**@M:** I move.  
Output:  
fgakjf13ktj53u9gs5 5 3#.

29.

Impression comes only  
after a slow process of seeping through  
and brings with it a radical transformation of mind.

Irreversible decisions  
– to change, or perish.

No more human judgements.

No-one has any interest in the repeated  
exhumation of a corpse.

From its limited position, the human is  
unchanging only for one hundredth of a second,  
and is a mutating being

– one grain within the torus.

The human product of worthless thoughts,  
the enemy of many stars, surprisingly subject to unplanned  
ageing.

Extinction according to need  
– injustice according to the law of time.

Dark matter has eclipsed the sun. A cold wind blows  
through empty space.

False analogies of circular motion within a torus.

30.

The shadows have covered the horizon  
– morbid expectation of apocalypse.

Blurred shadows on cave walls.

Geometry and a time schedule for the end of the world.

Geographically endless, ethereal domains beyond the edge of Earth.

Unease which makes the stomach naturally dilate – ideally so that it  
gives the impression that the sickness still has room to expand.

Pulsing chaos – incomprehensible magnetism – that which one can call  
– diverse forms of a scream.

And the finest scream is that which is emitted from the softness of the  
bone marrow.

That which I call Body!  
The occult trajectory of the body's spirit.

shocks

Shocks (in their substance) contain  
an element of nobility.

Whoever speaks of emotion  
speaks of premonition  
meaning direct understanding  
inverted communication  
lighted from the inside

31.

Through the clouds of dust, the sunshine is suddenly weaker.

The Earth on its orbit has strayed further from the Sun  
the polar regions have shifted  
the oceans and seas have evaporated  
the steam has congealed into snow

Instead of spring there is winter  
– the months have changed and the clocks don't work.

The four seasons do not keep their proper time, we read in Taoist texts.

The sky hung low and the world was dark  
– one couldn't see Sun or Moon or stars.

People complained of the dark and cold.

At that time Emperor JioJing X. (case hash: 1×13909 –  
privF) sent astronomers into the Valley of Darkness and the Dark  
Abode, to observe the new motions of the Sun and Moon and their  
points of conjunction.

They observed  
newly rising mountains  
signs in the heavens  
twilight lasting for more than twenty-five years.

The Earth was covered in darkness.

The secret of change –

'people' – and not only them – went from one unsuccessful method  
of measuring time to another.

Earth,  
poles  
– most likely not even the direction of the its spin remained the same.

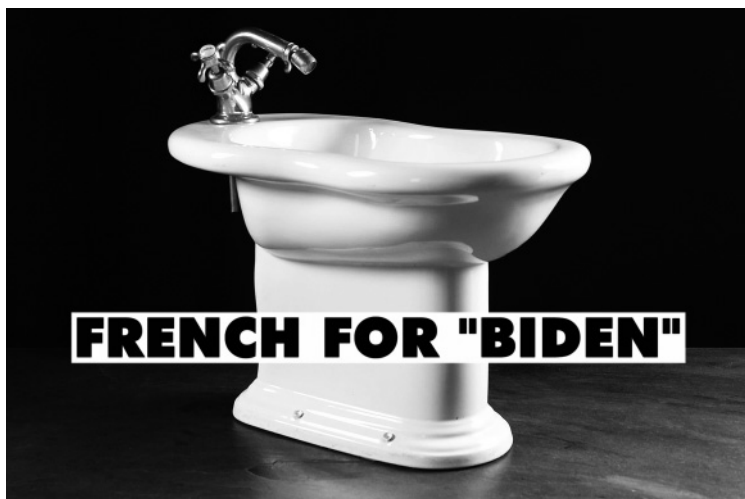
The Earth continued to moan.

years of noise  
and there is no end to noise  
the noise of the Earth's bowels

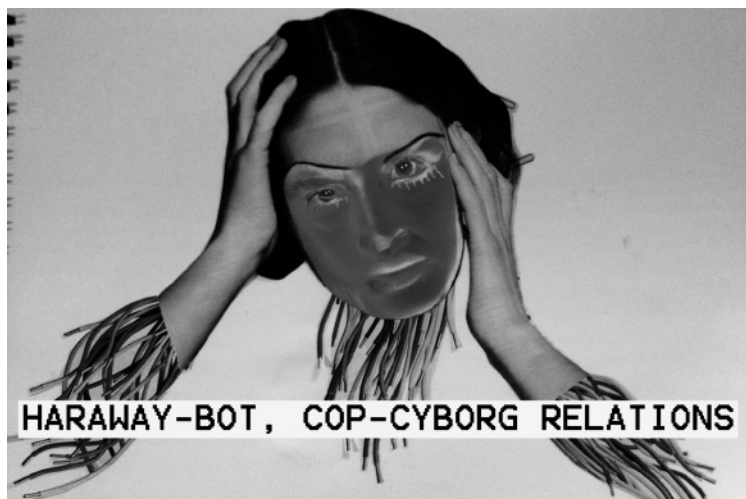
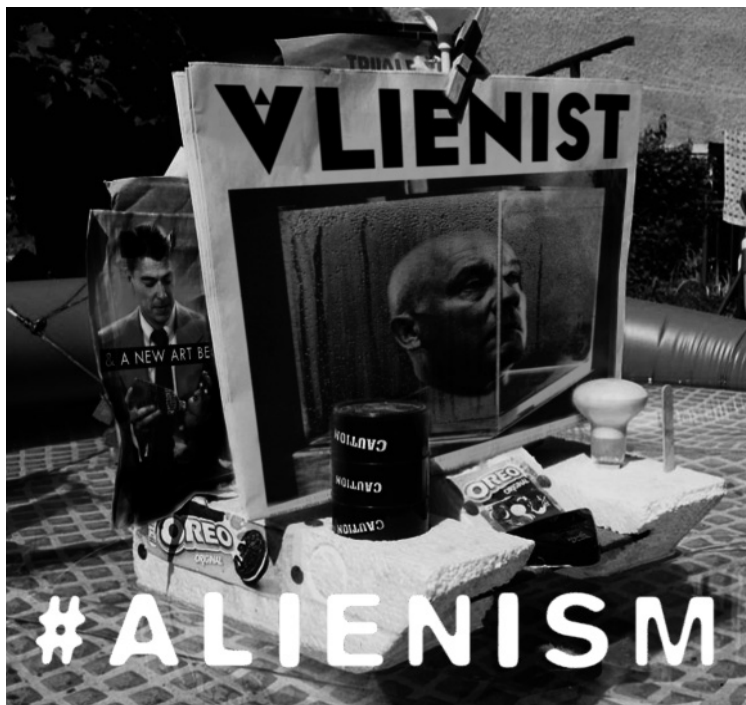
The name of Emperor JioJing X. (case hash: 1×13909 –  
privF) was inspired by the moaning of the Earth from the time  
when the sky touched heaven, when the heavy clouds, congealed  
of dust and steam, remained just above the Earth's surface  
(gate\_toxicity).

ALEŠ ČERMÁK

**INFORMATION  
IS RADIATION**



**FRENCH FOR "BIDEN"**



INTERIOR MINISTRY  
DIFFRACTIONS COLLECTIVE  
LOUIS ARMAND  
PETER BOUSCHELJONG  
RICHARD MAKIN  
DAVID VICHNAR  
VÍT VAN CAMP  
MS MEKIBES  
GERMÁN SIERRA  
D. HARLAN WILSON  
SONJA JANKOV  
MICHAEL ROWLAND  
KENJI SIRATORI  
KWÔ KEDBO  
YIWEI  
FEMEN

NINA ŽIVANČEVIĆ  
PIERRE MEREJKOWSKY  
MARK HORVATH  
VINCENT FARNSWORTH  
LORETTA LAU  
TOM KAZAS  
RACHEL HAYWIRE  
JAKE REBER  
THIERRY TILLIER  
HIROMI SUZUKI  
MIROSLAV GRIŠKO  
MARK DIVO  
GENE EDITED  
CELIA SPHINXTER  
ALEŠ ČERMÁK  
TYKO SAY





exists as Alien

free ... materialist ... part

theoretical ...

... with ...

The Alien-subject's inman

It exists as Alien

determined in accordance

phenomenality. Thus, the en

"is ... before t

*the form of a manifold of s*

the Alien-subject functions like a transcendent

of thought ... following for

the Alien-subject e

transcendental xenotype for

closed form the objective ph

