

On the Xenopoetics of Alchemical Theater as an Affective Model for Ritual Hyperoccultation

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2019

Gnawing its way through screams of sensation, the xenomorphic quantity erupts forth as creation: A Differential Presence becoming through, as, and into sorcerous holes of an incantational theater. Theater of this sort - understood and operated through schizophrenic idealizations of Antonin Artaud (both thinker and thought) – is a theater of liminality and horror. This theater is not of life, but as life; it is an affective poetry¹: something in space yet of the senses, which houses living forces that infect the outside from within. The alien phenomenality of this poetic theater facilitates a fundamental encounter not with transcendental representation, but an immanent outside, unaffordable and incursive. It is around the Affective and Xenopoetic capacity of performative theatricization that this essay will venture.

Introduction to Cruelty

Antonin Artaud is a spectral thought, a narrative entity receding from identity, a story wrapped up in and warped by a pervasive flux of time and scholarship. Once and always a man perforated with holes, Artaud performed the role of Actor, Dramatist, Poet, and Sorcerer. He was and was not a Surrealist, a nomadic character in search of something beyond organs, beyond dreams, and beyond repetition. It is both from this and because of this that the words to follow will not speak of a historical man Antonin Artaud, nor his objective intentions and ideas; the words and sections proceeding will discuss Artaud the character, and ideas which possess an anonymous mobility, exhumed and reborn again and again in time. Artaud, who destroyed boundaries just as soon as he established them, lives on through an idealized putrefaction: the death, decay, and transformation of a Speculative Aesthetics.

From Artaud's writings is born a theater as plague, Alchemy, and profound anarchy: The Theater of Cruelty. The Theater of Cruelty proclaims that Modern Theater has become literary and psychological.² Modern Theater is thus utilized as a stage for anthropomorphic

¹ Artaud, *TD*, 38; 85

² "If people are out of the habit of going to the theater... it is because we have been accustomed for 400 years, that is since the renaissance, to a purely descriptive and narrative theater – storytelling psychology; it is because every possible ingenuity has been exerted in bringing to life on the stage plausible but detached beings, with the spectacle on one side, the public on the other – and because the public is no longer shown anything but the mirror of itself." Ibid, 76-77

representation: a realization of the Forms of Humanity and an exploration of the way things are. While the Modern Theater reifies the static and the representational, the Theater of Cruelty recalibrates the (un)limit of re-presentation and recreates a reality through virtual becoming.³

As an affront to the representational character of Modern theater, the Theater of Cruelty first eliminates the differential boundary of audience and stage. The Theater of Cruelty is a participatory theater staged around, with, and through the subject. It seeks to reestablish a direct communication “between the spectator and the spectacle, between the actor and the spectator, from the fact that the spectator, placed in the middle of the action, is engulfed and physically affected by it.”⁴ From this, a holistic presence is conjured: a liminal event, a ritual which “permeates the emergence of the new and gives shape to new historical circumstances.”⁵

With the elimination of the audience-stage binary – a differential physical-boundary - also comes the manipulation and spatialization of spoken language. Artaud unearthed the magical potential of language as invocational: the act of creation which comes about through a calling out. Language qua defined words is ensnared in the complex of literary and psychological representation and has lost sight of its magical capacity. Words conjure their meaning - what they represent, their doubles - and symptomatically, a uniform language of words (employed as such in the Modern theater) merely reestablishes and repeats what is already represented: an echo chamber of and for society.

The Theater of Cruelty performs language in space - the metaphysics of the *mise en scène* - a language “half-way between gesture and thought,” a language of “objects, movements, [and] attitudes” which become as alien signs, spatial hieroglyphs, a poetry for the senses.⁶ It is from this that the Theater of Cruelty is an Alchemical Theater. This is not Alchemy in the historical sense of a grand transmutational work, changing a substance into gold, perfecting the Philosophers’ stone, or achieving a state of spiritual enlightenment; rather this is Alchemy qua performativity.

³ “... the alchemical symbol is a mirage as the theater is a mirage. And this perpetual allusion to the materials and the principle of the theater found in almost all alchemical books should be understood as the expression of an identity... existing between the world in which the characters, objects, images and in a general way all that constitutes the *virtual reality* of the theater develops...” Artaud, *TD*, 49

⁴ *Ibid*, 96

⁵ Scheer, “I Artaud BwO,” 45

⁶ Artaud, *TD*, 89-90

Alchemy as a performativity can be conceived as a virtual⁷ art: it “does not carry its end or reality within itself,” but rather materializes inhuman identity existing up until in the anarchy of chaos.⁸ This alchemical performativity is a means of encrypting reality through the symbolic. It is not about making gold, but rather expressing that and how gold can be made; a codified network of reality interactions, connections, and possibilities.

The Theater of Cruelty’s aestheticized and liminal space - with its disembodied poetry of abstract becomings - is a spacio-temporal network riddled with holes, pockets, and voids. This porous whole as a holey space gives way to the Hidden Writing of the performance. Hidden Writing is the performance’s anonymity, its virtual appendages which undulate through spectator and spectacle⁹; it is a development of the holes by which creation becomes. By its Hidden Writing the Theater of Cruelty actualizes the alchemical performativity. The spectator as one with the spectacle both decrypts and encrypts; the alien poetry of the holes house steganographical messages within messages, which come to life as the spectacle’s outside – inside and through the spectator - as a feedback loop “[abiding] between conceptuality and matter.”¹⁰ This is a Xenopoetic complex, an idea to which this essay will return.

Antonin Artaud theorized a theater which “allows the magical means of art and speech to be expressed organically and altogether.”¹¹ His Theater of Cruelty is a gateway to experience as and through the Body Without Organs: beyond representation.¹² The spectator and the spectacle are both torn away from the normative loops of representational reification and thus manifest an experience beyond the limits of repetition; it is a venture into unknown horror, an alien phenomenon of alchemical genesis.

Such a participatory and invocational theater-beyond-limits has not gone without the questioning of its theoretical feasibility. The following sections will first detail a Modernist critique of the Theater of Cruelty in the face of Transcendent representation and repetition. From this will follow a Postmodern understanding of the Theater of Cruelty founded upon the Immanent and Affective concepts of Differential Presence and Fundamental Encounters. This Postmodern understanding gives way to the notion of Xenology - phenomenological semiotics -

⁷ “... real without being actual, ideal without being abstract.” Deleuze & Guattari, *What Is Philosophy?*, 156

⁸ Artaud, *TD*, 48

⁹ Negarestani, *Cyclonopedia*, 60-63

¹⁰ Ireland, “Cosmic War,” 96

¹¹ Artaud, *TD*, 89

¹² Scheer, “1 Artaud BWO,” 41-42

through and within the Theater of Cruelty from which an argument will be presented for the Xenopoetic reality and potentiality of participatory theater, and the further utilization of said complex in ritual praxis by and as a theater of Occultural Accelerationism.

Aesthetics: Transcendent Modernism and Immanent Postmodernity

Artaud has a lasting and still developing legacy in Art Theory, Theater Studies, Social Theory, Cultural Studies, and Philosophy - to identify only a fragment of his contagion. As such, the Theater of Cruelty has also been criticized from the perspective of numerous disciplines. To bridge the gaps between these methods of criticism, many of the arguments put forth can be understood and articulated through the disciplinary lens of Modern Aesthetics.

Modern Aesthetics engages and critiques Art as functional materials: Art is an external object - representational in some way - through which an individual may relate or make judgements. This idea necessitates a differentiation between spectator and spectacle, and a foundational othering of Art; “to be in relation to... presupposes a degree of separation from.”¹³ What art then represents is something transcendent, beyond the art-object itself. These representations are to some extent abstract Forms: be they an idea, bibliographic and psychological information about the artist, the artist’s intention for the art, a historically located iconographic code, or a social commentary. These Forms are all meanings for and from the art, and with these meanings the individual engaging the art establishes a connection and a relationship, mediated through the art-object. What is important to note for Modern Aesthetics is that it performs a reflective anthropocentric emphasis – of and on the spectator, the artist, and society – through the objectification of Art and, in the case of Theater, the spectacle.

With this, a critique of the Theater of Cruelty takes the stage. This critique is itself autonomous and anonymous, a synthetic hybrid born forth through sometimes parallel, other times intersecting, yet simultaneously divergent arguments limited not just to Artaud qua Theater of Cruelty, but also the concept of Limit-Experience¹⁴ - in itself and of art -invoked through Georges Bataille and resurrected by Michel Foucault, though always haunting Artaud’s thought.

¹³ Gritzner, “Form and Formlessness,” 110

¹⁴ A shock to the system which undermines the subject; a transgression of the “limits of coherent subjectivity as it functions in everyday life... threaten[ing] the very possibility of life – or rather the life of the individual – itself.” Jay, “Limits of Limit-Experience,” 158.

From a perspective of Modern Aesthetics, the Form of the spectacle for participatory event-based art is contingent upon the spectators: what the performance is in totality is relative to the performance itself through and as the participants. The spectacle as something non-repetitive in its subjective contingency thus lacks a transcendental meaning; it is Formless as there is no objective object to contain and define external ideas for those participating. This Formlessness then cannot be related to by the spectator in said spectacle due both to its unknowability as something non-representational or alien, and the absence of a mediating object through which to relate. Without mediation, there can be no synthesis between the spectator, the spectacle, and meaning: there is nothing by which and for the spectator to 'let in.' Rather than experiencing *as* the alien phenomenality of the spectacle, the spectator is merely alienated. Alienated from the spectacle, the spectator (though participating) is put back into the role of audience – a passive observer rather than affective participant - and from this relates to the spectacle as a mere and passing *representation* of difference. The representation of difference is not the presence of difference, and thus the spectator and the spectacle do not participate in anything beyond a limit, failing to metamorphosize reality or the individual. Through the analytic logic of Modern Aesthetics, the transformational aspect of the Theater of Cruelty qua Limit-Experience is presented as a performatively infeasible performance.

Considering Artaud's critique of Modern Theater, the relationship between the content of said theater and the methodology of Modern Aesthetics can now be connected. As a theater of non-representation - without Form and repetition and founded on ontological difference - the Theater of Cruelty makes theoretical claims not about Humanity, but about the development of identity and experience as and for both the individual and reality itself. It is a theater beyond the limit of representational repetition which questions in totality, rather than affirming and reifying context.

As a response to the objectifying and anthropocentric project of Modern Aesthetics is the perspective of Postmodern Aesthetics. This Postmodern Aesthetics – strongly influenced by late 20th century French thought - utilizes Phenomenological analysis, Affect Philosophy, Network Theory, and Cybernetics in order to engage art as a becoming, an active force in itself spilling forth into the world. Rather than identify transcendental ideas off and out of an art-object, Postmodern Aesthetics identifies Art as something immanent and engages it respectively. Immanence here is the identification of relations *within* rather than relations *to*; Art is something

hidden which has been conjured forth through its creation, and these summoned art entities possess their own autonomous presence rather than stand in for external and transcendental ideas. Interactions with Art from this perspective are thus world building and expansive: Art reveals a world in itself which the viewer, the listener, or the spectator engages directly – phenomenologically – just as one would engage every day life. For a representational painting this is a means of engaging a visual network, a rhizomatic smooth space in which shapes, objects, colors, locations, and characters relate and a world becomes as such; the case of literature is a similar feat though textual in foundation. With performative art, the world of the art and the world of the spectator bleed into and synthesize with each other. This gives way to the liminal and the virtual, a ritualistic space in which the world becomes new, open to possibilities beyond the limit of anthropocentric representation, open to difference, open to the alien.

With Postmodern Aesthetics, Art - as an autonomy - gains the affective magic of language: invocation, summoning, and transmutation. It is through the synthesis of Postmodern Aesthetics and Performance - specifically participatory performance - that the affective magic of Artaud's Theater of Cruelty bares its virtual fangs.

Fundamental Encounters of the Xenological Kind

In understanding the Theater of Cruelty from the perspective of Postmodern Aesthetics it is revealed that Artaud did not seek to do away with representation in itself. Artaud's iconoclastic theater overcomes the representations that are: encrypted ideals coding a homogenous reality image; a normalized view of Humanity, the self, reality, possibility, and life. Having sacrificed anthropomorphized repetition – psychological Modernism, the Cult of the Object – what rips through the liminal veil of Artaud's spatialized poetics is difference itself; present, alien, and hungry.

Amid the chaos, anarchy, and rapture of the Theater of Cruelty, the spectator qua individual putrefies, and their organs – their encrypted reality codings of transcendental representations – begin to rot. The individual becomes now as a Body Without Organs: a body which engages not to, but in; a body subject to and subject of affective sorcery and perpetual variation: an “always unbalanced, nonrepresentative force.”¹⁵ As the spectator qua Body Without Organs is un-birthing by decay, so too is the putrefied space of the spectacle. With the organs of

¹⁵ Cull, “Theater Without Organs,” 247

the theater – [plot, characters, dialogue] repetition – subject to rot, a Theater Without Organs becomes as a difference which is present, “presence *as* difference.”¹⁶ This Differential Presence is an Alien realm not as a transcendental entity but a spatial being layered within space: a liminal event, affective, sensational, and engageable.

Held in the palm of the Theater Without Organs, the destratified, deterritorialized, and decayed spectator as Body Without Organs comes face-to-face with the alien. Artaud’s spatial hieroglyphs as a poetry of the senses present an alien semiotics of the unseen, from beyond the limit of represented experience; but rather than recognize these representations as repetition, they are encountered as and through sensation: A Fundamental Encounter. This encounter which defies reified reality catalyzes thought; but as fixed distinctions have been disintegrated, the spectator must now think not of objects, meanings, and relations, but of thought itself as a re-thinking thereof.¹⁷ The sensationality of this Fundamental Encounter entrenched in a semiotic realm of alien language impels the Body Without Organs to explore its liminal reality: a phenomenological mapping of the liminal space as a signifying realm for re-thought thinking.

Xenology - the phenomenological navigation of alien semiotics¹⁸ - gives way to the virtual reality of the Theater and is an anarchic underpinning of the virtual arts. The Body Without Organs nomadically distributes itself throughout the liminal space of the Theater Without Organs, identifying the infinity of its chaotic realm and becoming Haeceity through the alien movements as language.¹⁹ But the language of the Theater of Cruelty, an affective poetry in space - both cryptic and open - is schizophrenic: vexing and warping in a fractured multiplicity of possibility. The Body Without Organs becomes as madness and madness becomes as the Theater Without Organs. This is the schizotragedy²⁰ of Artaud’s sorcerous poetry in space.²¹ The Body Without Organs answers the xeno-call of Artaud’s poetry, and the outsider – the alien language, the unseen semiotics– is now a xenomorphic quantity within the spectator that ruptures forth.²² With this rupture of the outside from within, the Body Without Organs becomes an

¹⁶ Cull, “Theater Without Organs,” 244

¹⁷ Ibid, 250-251

¹⁸ Kozin, “Xenology,” 172

¹⁹ Ibid, 186-187

²⁰ “Strategies for being opened (by), not being open (to). When it comes to affordability, desiring the outside is a repression. However, in terms of schizotragedy, any instrument of repression encompasses a path to the outside, albeit involuntarily or indirectly. Schizotragedies always emerge out of anomalous (in the sense of the positioning and arrangement between two or multiple entities, not their unconventionality) participations with the Outside.” Negarestani, *Cyclonopedia*, 242

²¹ Artaud, *TD*, 72-73

²² Negarestani, *Cyclonopedia*, 203

alchemist of, to, and from madness: the encrypter of the symbolic, the codifier of the uncoded; but who is writing the code?

Xenopoetry-in-Space

The affective power of xenological navigation - the organless phenomenality of Differential Presence and unbound thought – outlines the incantational and invocational sorcery buried within the Theater of Cruelty’s liminal network; it is the Xenopoetics of an Alchemical Theater.

Xenopoetics is an alien plague, an incursion of the unknowable outside which hacks reality from within to make itself known.²³ This plague is a “thinking invested in the nullification of inherited identities and the affirmation of ontological fluidity.”²⁴ Coinciding with the perspective of Postmodern Aesthetics, Xenopoetics identifies Art as an immanent presence; and within the networked presences of aesthetic-becomings dwell holes: fissures of void within the solid. This ()hole complex - the relationship between solid and void - is the realm in which the anonymity of art lurks: a hidden presence within a presence hidden, a steganographical entity of un-presence - the Hidden Writing.²⁵

Given the Postmodern assemblage of: ()hole complex, Hidden Writing, Differential Presence, Fundamental Encounters, and Xenology - the Xenopoetic potentiality of Artaud’s plague ridden and alchemical Theater of Cruelty is summoned forth. As the spectacle awakens, its participatory spectators are dragged into a substratum of liminal becoming; the Theater of Cruelty manifests its own space, its own time, and its own presence. Within this liminality swirling with spatialized language and sensation – cryptic and alien – the organs of both spectator and spectacle decay and organless entities arise in their place. The alien terrain of the liminal is phenomenologically mapped, and its rhizomatic ecology – a chaotic network of infinite connections and reconnections – takes shape. A holistic mass, a sea of sensation, a realm of rebirth through rot - the Theater Without Organs is as the anarchy of poetry autonomously animating “all the relationships of object to object and of form to signification... the consequence of a disorder which brings us closer to chaos.”²⁶

²³ Carruthers, “Cosmic War,” 96

²⁴ Ibid

²⁵ Negarestani, *Cyclonopedia*, 60-63

²⁶ Artaud, *TD*, 43

Folded into the this transtemporal solid of liminal movement and space are the alien hieroglyphs of a language beyond representation. This cryptic language as an alien presence of unknowability posits pockets, holes in the spectacle's rhizomatic network. The Body Without Organs is not open to the alien presence as an act of letting in: an economical act of affordability between differentiated beings for mutual survival.²⁷ Rather, synchronized with the theater through the xenological process, as an act of radical openness – schizophrenic hacking as a looped madness becoming madness becoming madness - alien holes have already infected the Body Without Organs. The outside-now-within alchemically programs itself: decrypting and encrypting alien identity within the linguistic voids of the rhizome. An unseen semiotics beyond the limit of representation has deterritorialized representation as repetition, and reconditioned through infiltration the anthropomorphic limits of meaning.²⁸

From the spatial hieroglyphs of gesture, movement, and the mise en scène, a Xenopoetic plague ravages the Body Without Organs, making alien meanings known, difference present, and manifesting chaos; thought is butchered from within, and the magic potentiality of language seethes forth into a Theater Without Organs. This virulent complex as a spectacle of theater provides insight into the powers of theatricization and the manipulative performativity of alchemical re-thinking. The Theater of Cruelty is an occult technology for affective performativity, and as such its academically grounded theory conjures forth an occultural war machine²⁹: Aestheticized magic technically defiant in the face of disenchantment.

Hauntological Necromancy: Ritual Hyperstition

The affective magic in and as the Theater of Cruelty loops and reels through the hyperspace of Occulture: the esoteric, spiritual, paranormal, and conspiratorial content hidden within culture which influence from the shadows.³⁰ Occulture is something which is, has been, and will be of society; a carrier of the unseen-outside hypercamouflaged³¹ within the rhizome of culture,

²⁷ Negarestani, *Cyclonopedia*, 197

²⁸ Carruthers, "Cosmic Poetry," 95

²⁹ A "processual work of construction" moving to compose the revolutionary becoming of exteriority both as occupied spatio-temporality and creative dis/re-organization. O'Sullivan, "Deleuze Against Control," 210-211

³⁰ Partridge, "Occulture is Ordinary," 122

³¹ "If camouflage utilizes a partial overlap between two or multiple entities, hypercamouflage is the complete overlap and coincidence between two or more entities. In this terminal camouflage, the mere survival of a predator threatens the existence of the prey, even if the predator never engages the prey... it can be defined as a total withdrawal from the perception of friends and a dissolution into the enemy, the rebirth of a new and obscure foe." Negarestani, *Cyclonopedia*, 241

questioning thought, reality, and being. Within this occultural hyperspace prowl Hauntological specters: ghosts of past technologies which never were, phantoms of individuals who strived to manipulate temporal trajectories, and wraiths of lost futures suspended in liminality; inorganic demons, forsaken, exquisite, and infectious in their immaterial autonomy.³² These demonic shades erupt forth in and as the thoughts of contemporary culture, but through Ritual Hyperstition they can become in the present as messages from long-forgotten futures.

A Xenopoetic Theater of alchemical potentialities may send and receive signals throughout time passed and yet to come: a hyperlink in a chromantic feedback loop. This hyperlinkage is drawn forth within the liminal space of the Theater Without Organs, a spectacle within time beyond time which functions to summon alien intelligences of the outside from within. Said theatrical complex maintains the capacity to accelerate occultural content: to conjure forth Hauntological specters and loop them through a future to arrive in the present by means of the past. This Occultural Accelerationism comes to be as and through the hyperstitionalization of reality.

Hyperstitions – fictions which makes themselves real – are time traveling entities which fragment, reorder, and retell history. The framework of a Hyperstition has four cryptic components³³ which can be decrypted and translated into a theatrical rite actualizable within a Theater Without Organs. The first Hyperstitional component is an element of affective culture which makes itself real. This task within the theater is fulfilled by the participatory aspect which gives way to Differential Presence and Fundamental Encounters; the Theater Without Organs conjures forth the alien as affective present. Second, Hyperstitions are fictional quantities functional as time traveling devices. Artaud's spatial hieroglyphs – the settings of the stage, movements of bodies, sounds, feelings, the realm of all senses and sensationality - function as portals for the alien, the fictional quantity of the xenomorphic entity which alchemically makes itself known. The third component is a coincidence intensifier. This aspect is the plague of the theater, the Xenopoetic incursion from radical openness which becomes through the Body Without Organs as the effect of xenological navigation. Finally, the fourth component in the call to the Old Ones. This calling out is the invocational magic as the Theater of Cruelty with its Xenopoetic Alchemy in totality; summoned through and as the spectacle is an entity from

³² Fisher, "What is Hauntology," 19-21

³³ O'Sullivan, "Accelerationism, Hyperstition and Myth-Science," 13

beyond – an alien reality, a Hauntological specter, a fiction with virtual fangs – which has become for us, in our time, from the future as the past.

A Hyperstitionalized time-to-come summoned forth in the present cannot merely operate the occult workings of magic and the esoteric and claim them of a lost future. Entrenched in an age of techno-materialist capitalism, civilization in the new millennium produces few non-dystopian trajectories in which the abandonment or disappearance of the digital is a feasible path. With this, a future must be summoned and mapped which blends the digital and the occult through a technologization of Hauntological Occulture: the digitization of the specter. It is a matter of summoning a conceivable alternative to the present trajectory of Silicon Valley Science-Fiction Capital: the privatization of advanced technology for the functional benefit of the privileged and the continuation of market driven politics.³⁴ The proposed Theater of Occultural Accelerationism will conjure out an Electronic Esotericism from the digitized depths of a imminent materialist magic; a myth-science³⁵ from a lost future; an insurrectionary mythotechnesis³⁶ of Aesthetic mechanics by and for the alien and the alienated.

The xenomorphic quantity need not be the non-representational alone, but is too a plague of the non-represented: a pestilential fluidity of racial, sexual, biological, and queer identity erupting forth as an outside from within to subvert the status quo of profit-through-oppression. A technology of the digital occult will be the war machine of minority action yet to come; Hyperstitional Esoterrorism³⁷ as Aesthetic Affect: Ritual Hyperoccultation for a sorcerous cyber-punk faction, hacking the normative encryption of a corrupted Capitalist culture.

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While this essay only maps a model for affective theatrical ritual, it must be so due to the specificity necessary for each spectacular summoning. Though a detailed event is beyond the scope of this written document, two promising components – one digital and one occultural - for an Accelerationist Theater may be identified at this time: Noise and Chaos Magick. Noise - the experimental genre of sound manipulation born forth through the degradation of Electronic music and Underground Metal – ruptures a sonic veil from which pours cyber-monstrous

³⁴ Kingsmith, "Cosmic Slop," 2-3

³⁵ "... the production of alternative fictions and the calling forth of a different kind of subjectivity attendant on this." O'Sullivan, Simon. "Accelerationism, Promethianism and Mythotechnesis," 171

³⁶ "... practices that attend to a kind of vitalism alongside the more artificial constructs of the human, practices that involve an abstraction that is both formal and affective." Ibid, 189

³⁷ "... the careful combination of art, sigilization and the occult [to] bring about cultural change." Partridge, "Esoterrorism," 203

becoming. The relationship between sound and Hyperstition is not without ongoing investigation,³⁸ and Noise's affective capacities of technological disorientation will be of use for theatricalized Ritual Hyperoccultation. Additionally, Chaos Magick - which functions in itself as a Postmodern magical practice - is devised to summon forth the outside as a post-human "becoming alien."³⁹ Already a system devised to call out to Old Ones and make fictions real, the ritual practices of Chaos possess the potentiality for theatrical integration: a ritual within a ritual, further distorting reality through Xenopoetic Alchemy.

The schizohistorical weaponization of the Theater of Cruelty as an Accelerationist Theater for Hyperstitional magic mirrors the sorcerous workings of Antonin Artaud. Artaud delved into the fragmentation, fabulation, and hyperoccultation of reality through numerous writings, workings, and rites; signaling out to spaces hidden from perception and establishing occultural feedback loops across the world and into History, Religion, and beyond. Having exhumed the specter of Artaud and animating his holey corpse, the trajectory of a Speculative Aesthetics in future Academia has been received as a message from the past. This Speculative Aesthetics, or as it shall be known - Aesthetaphysics - is a Philosophy of, for, and from Hyperstition, Occulture, and Accelerationism: the manipulation of time, reality, culture, and society *as art* by means of art. With Aesthetaphysics comes a scholarly grounding for magic: esoteric exploration into the occult dimensions of the represented and the non-representational through the thinking and theory of Postmodernism. Navigating the ectoplasmic discharge of the past and the virtual cyber-crypts of the future, Aesthetaphysics decays the present, and with the rot of representation an immanent now is alchemically and xenopoetically un-born through void.

³⁸ For some initial explorations see Antonin Artaud's performance *To Have Done with the Judgement of God*, Marc Couroux's "Sabotage the Audiostat! Hyperstitional Paracoustics and Chronoportational Pragmatics," Mark Fisher's "What is Hauntology," and Amy Ireland's "Noise: An Ontology of the Avant-garde."

³⁹ Woodman, "Alien Selves," 27

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