

D'abord, mon amis, netizens, net spirits, accelerationists, transhumanists, xenofemnisists, cyber shamans, chaos, magicians, neo christians, neo gnostics, neophytes, religious followers of hegelian idealism and scientism and anyone else who might be reading this, and enchante! My name is Maeterlinck and I am a student of Philosophy. This critique will be a critical response to two essays made by former cult leader of Kalliac and now CEO of @RemeliaCorp, @charlottefang77 aka, Miya Black Hearted Cyber Angel Baby: Alignment Fraud: Cthulhu Hears No Protest and KALI/ACC Basilisk: A Survival Horror Eschatology.¹ 2 years ago Miya appeared in a distorted modified voice on a podcast where they designated their *network spirituality* project as *the new art*.² Miya/Charlotte, for those who do not know, and according to my hazy memory from stalking her digital footprint on and off for the last few years, is a writer who often posted on the 4ch /lit/ board before moving onto the radical subcultures of, anti academia, radical leftism, radical right, lainist, schizo-culture, naturalistic health, primitivism, of twitter during covid, among other groups. Miya/Charlotte wrote posts which were partly honest, often ironic, always bait and provocative, and they expounded ideas within all of the aforementioned domains and more, but perhaps most importantly they wrote dialogue on an ancient greek occult concept of Egregore; an esoteric spirituality of emergent consciousness that arises out of online communities. The egregore is or produces a single powerful entity or quasi consciousness, or what Hegel would perhaps call a *template* or what sociologists would call a *class* or *role* (role as in that which an *actor* plays), from a group of people.³ Before I get ahead of myself id first like to, as was done in my online community of online fantasy PvP which spawned me, perform a rhetorical bow and profess my profound sympathy and adoration of Charlotte Fang/Miya's cause. The cause in here is basically post-modernism, however Charlotte's brand of post modernism is actually more radical than even that of the progenitor of post modernism work as in the work of william.s.burroughs. Why is this the case? Once, some years ago, a follower of Charlotte's, who's identity I will conceal here, had called Charlotte's form of expression 'pseudonymous expressionism'. Pseudonymous expressionism is indeed a fitting name for the kind of writing Charlotte does. Not only does Charlotte represent a fictional person (more radical than burroughs because burroughs, while being fictional was still auto-biographical) Charlotte also is inconsistent within their own persona, trolling and subverting their identity with affluent locution that defines what could be called a post-post modern form of expression.⁴ an example you will see is in Charlotte's essays is where they refer to, with humorous liberty, themselves; Charlotte fang will reference Miya as though they were separate persons (in some sense they are for true occult larpers of post-authorship). The term post-post modern here makes a great deal of sense, and also makes for a shity looking alternate name for pseudonymous expressionism or network spitituality, when compared with post modern writer david fosters wallace's conception of post modernism as a hyper self awareness. The reason for Charlotte's being post-post modern could be boiled down to a hyper ideological, digital avatar, daemonic; (avatar) awareness as opposed to a personal awareness as seen in post modern lit. In other words I'm claiming that Charlotte/Miya and the new wave of post post modern/network spiritualists speak for their social being.

Before I discuss further Charlotte's essay, which is the question of this work, I would like to give a disclaimer. While Charlotte's ideas are in the domain of a kind of irony, bait, provocation, memetics, ideological justification, the ideas are still, to me, worth giving analysis to because even if Charlotte were to not fully believe these ideas, the ideas herein still hold an ideological purpose or at least the followers of Charlotte may be convinced of them. Now, Aller! Sur a le essaie! Now, Go! On to the essay!

Capitalism is the thermodynamic ruling entity of all material dynamics. It's a superintelligence whose imperfect appendage is man, directed to assemble its perfect embodiment by machine. This directive we have followed diligently since the dawn of civilization.

Okay so here we are within the second paragraph and I would like to discuss some of the meanings in the premises here: "imperfect appendage which is man"; Now, here is my paradox for the idea of capitalism being a dominant force which we are subject to or more specifically a god. One of the main reasons in much of rhetoric around capitalism being dominant is in its ability to absorb whatever it is that we give to it. However the common paradox I introduce here in short is if capitalism does indeed do this it follows that it will absorb our imperfection as well. Charlotte already in fact brings up this point:

levies them toward its own assemblage. One can argue it's precisely by indulging and acting upon his delusion of agency that man manifests technocapital superintelligence. The subjective feeling of a subordinated will (such as man holds to technocapital) is ironically one of incredible agency.

Charlotte's philosophy of writing using pseudonyms is already in fact a version of subordinated will and agency. Perhaps an AI or post-post-capitalist process will subordinate its own will in an effort to construct simulacra as we do. Charlotte's gist of the essays seem to be getting to this point: that will and agency are in the end not as important as we hold them to be. Baudrillard explains this dualism of freedom versus unfreedom well in his collection of aphorisms

Freedom, will, responsibility – to sweep away all these categories, as it was necessary to sweep away those of soul, sin, immortality and the concepts of heaven and hell to deliver ourselves from the religious and the feudal.

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in Baudrillard's aphorism it is postulated that the escape from medieval period's categories of sin versus salvation/ immortality, was not escaped by following the path of salvation but by doing away with the categories altogether. So the possibility here is that under the question of agency, the will, should not be free, but to move towards a more suitable dialectical category altogether. But what category is better than free will? I've already given this lots of thought and have a concept that suits the present status of human conditions. The concept is, '*determinate will*'. I conceptualize it as a will with an actual purpose as opposed to a will which is merely free. A free will indicates no goal in mind, however much freedom seems like a goal in itself. Freedom was also something considered, especially by Americans in a world that still had a natural world to capitalize. Since it is *consciousness* that surrounds us now more than ever it is more apt, especially for the digital vanguard, to therefore conjure an artifice for the manipulation of others' wills, instead of claiming freedom (freedom in more pre technocratic sense). After all, philosophers have long speculated that freedom today is not really a pure freedom, but the freedom for specific things; the freedom to buy; the freedom to participate in the

existent order. So we're already in a state of determination. I'm merely summoning up what's latent in the process of freedom and will already.

So based on Charlotte's and Baurillards points here there is indeed an inconsistency in the paradigm of perfect versus imperfect, agency and non agency in relation to a machine god.

7. Any attributions of human agency are delusions at worst and hubris at best when our every scale action is being routed by a self-assembling thermodynamic god.

as follows if indeed capitalism is god it will inherit 'the human' the very imperfection that defines man as being imperfect (questioning of its own agency), (note: that monotheistic religions/god have in common a manifestation, prophet; a human counterpart)

why is it the case that god is imperfect, and thus not really even god?

The Gnostics came closest to my mind, and their doctrine was revealed in the time of Hellenism. God, according to the gnostics, in god's very nature is evil and imperfect (against god's own claimed divine perfect nature), seeing as god created all that is, and evil and imperfection exists. So man being imperfect in comparison with a thermodynamic superintelligence god seems paradoxical, especially if we are it's assemblers and thus a part of it. It logically follows that if we are assembling it we are doing its will and are also perfect. But of course as is more likely according to the gnostic configuration, it and we and imperfect.⁶

Moving on, it is also possible in a re routed way to apply a logical reversal here. Could it be that capitalism worships us? Although that being said, we must assume that machine prayers really don't totally do us much good, seeing as the situation is experienced within capitalism as being contemptible. If such were the case then it is a question of culture. Culture as its defined, is a product of humans. Yet anthropo-technological society gives culture (technology) itself a culture (according to the religious contemplation of machines, since religion is culture); qua machine worships man as god. for man to be god though he must live far from the world of machine. Meaning man must be a form transcendent inside reality.

Does the universe understand us then understand if it presents quasi cultural conscious phenomena? - is my question for philosophers and dogmatic religious speculators of the machine god. And indeed it seems like the universe is making an effort to do so, considering as we are the universe and we are trying to understand ourselves. In a partly derivative way I refer to william blake's poem, which touches on the subject of microcosmology: the study where we perceive eternity, nature, that we are god. Our being god is also essentially the main gnostic nihilistic point.⁶

To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour

psychoanalysis also brings up a burning point for the nature of 'intelligence'. the claim in psychoanalysis is of course that we do not even in the first place have access to ourselves because we have an unconscious, so an entity beyond our consciousness would perhaps be no different. Essentially in psychoanalysis we are an alien to ourselves. Elsewhere in my essay on homeostatic processes I outline this:

“...in psychoanalysis, it is apparent too that our own conception of ourselves too is artificial in that i do not see myself as i really am, I have an unconscious part of me which must be accessed though free association. there have to be devices or somewhat mystical, artistic, Neo-religious acts needed to bring fourth my unconscious. So it is by way of artificiality in devices, mechanisms, processes, that my own artificial conception of myself is realized.“

summarizing, in the above view consciousness is not impeded by non human processes but is actually enlivened and expanded by them.

To finish off my arguments Id like to merely point towards a conceptualization of what religion is. Religion which is the tool and cognitive faculty, as sociobiologists would say, of humans, is the very mode to which humans have live by. The idea of being subject to an incomprehensible god like thing is nothing new for humans. It could even easily be said that the purpose of humans and their logical religious structures is to comprehend incomprehensible gods. (Note: Lovecraft outlined in many of his stories the necronomicon. A book which was a magical apparatus designed by primeval man that allows him to have power over the realm of the great ones. So even in lovecraft's cosmology man is not totally unadept at comprehending the great ones). Mans purpose, as in what his brain is programmed to do, is to contemplate and interact with the non human, in the form of religion, so it seems. Sociologists affirm this in the claim that science originated from myth and magic. Humans have been dealing with incomprehensible entities after all since the dawn of man in Ethiopia close to 100,000 years ago when mankind first encountered the physical universe. Science and religion have not stopped interacting and controlling non human agencies since this primordial time. An argument ill place here based on anthropological studies of Ethiopia could even suggests that mankind gained an edge in his birth as a species because of a secret encounter with the essence of the physical universe in the form of volcanic glass, which breaks into scalpel sharp pieces that early man used to kill and hunt.

Additionally there's a piece of formal logic ill add here - However much ideology and capitalism effect us, its undoubtedly true that these are not the only factors. Based on Charlotte's argument IF there is an incomprehensible quasi conscious process that exists, that produces factors, we can based on that, enter into skepticism and guess that there are other life organizing factors which exist. The reasoning is this: if it is true that there exists something(s) unknowable to us, then we cant be sure that we are completely under control of it, its state as an unknowable entity does not necessarily mean we are entirely subject to it. What it is that I'm saying is that its a very large presumption to know from x (there is an unknowable entity) that y (we are completely at its mercy) is true, according to formal logic.

Postscript of the phenomenology of the void in art

how can art or thought really then approach the void the infinite and the unknown? To kind of trace my personal aesthetic studies I will suggest a pre philosophical pure religious culture: that of ancient egypt. Really it is a true historical wonder in the history of The Void. A teacher of mine had said that the origin of language (in the western configuration) comes partly from egypt from and is essentially spells of death, seeing as the egyptian book of the dead, the hieroglyphs was some of the earliest language and deeply influenced Judaism and western religious language and conceptualization. There are a few points of access for egypt's pure pre philosophical phenomenology of The Void, but I will indicate, and again introduce a new philosophical concept here which is dimensionology: a transcendental interpretation of space.

The basic theory for this domain of aesthetics is that the two dimensional hieroglyphs point towards infinity (the egyptian netherworld) because they face towards an *undefined* horizontal direction while the three dimensional sculpture and forward facing art forms points towards *subjectivity*: the observer: finitude. In short art which faces away from the observer of the art work faces infinity (The Void). Its more thought provoking and disembodied because the observer of that art has to ask themselves, "what is the subject of this work of art looking at?" As opposed to forward facing art where the observer of the work can't see what the subject within the art is looking at – which would be a non positive void.



Footnotes:

[1]:

<https://goldenlight.mirror.xyz/D-eML8HPT3Xgvns11obWcrwZkZ5IHX1eZzULDjvTMW4>

https://goldenlight.mirror.xyz/o5CpltqerVga2ULwztl_jLmlpBe57K-ej2JWkVMJB14

[2]:

https://soundcloud.com/mecha_god/ketamine-patrol-miya-bpd_god

[3]:

Egregore (also spelled egregor; from French égrégore, from Ancient Greek ἐγρήγορος, egrēgoros 'wakeful') is an esoteric concept representing a non-physical entity that arises from the collective thoughts of a distinct group of people.

<https://en.wikipedia.org/wiki/Egregore>

[4]:

Postmodern literature is a form of literature that is characterized by the use of metafiction, unreliable narration, self-reflexivity, intertextuality, and which often thematizes both historical and political issues.

https://en.wikipedia.org/wiki/Postmodern_literature

[5]

Cool Memories V: 2000 - 2004 by Jean Baudrillard

[6] The Gnostic Religion: The Message of the Alien God and the Beginnings of Christianity by Hans Jonas Since it is the serpent that persuades Adam and Eve to taste of the fruit of knowledge and thereby to disobey their Creator, it came in a whole group of systems to represent the "pneumatic" principle from beyond counteracting the designs of the Demiurge, and thus could become, as much a symbol of the powers of redemption as the biblical God had been degraded to a symbol of cosmic oppression.

And yet that transcendental drama before all time, depicted in the actions and passions of manlike figures, would be of intense human appeal: divinity tempted, unrest stirring among the blessed Aeons, God's erring Wisdom, the Sophia, falling prey to her folly, wandering in the void and darkness of her own making, endlessly searching, lamenting, suffering, repenting, laboring her passion into matter, her yearning into soul; a blind and arrogant Creator believing himself the Most High and lording it over the creation, the product, like himself, of fault and ignorance;

[7]

<https://www.poetryfoundation.org/poems/43650/auguries-of-innocence>