

University of Northampton

Keynote speakers: **Wouter Hanegraaff** - University of Amsterdam / **Daisy Campbell** - Writer, actor, director / **Jeffrey Kripal** - Rice University / & full programme of academics, independent scholars, practitioners and artists

Trans-States

The art of revelation

13th-14th Sept, 2019

// A transdisciplinary conference
exploring the complex interrelationships
between contemporary occulture, revelation,
non-ordinary states of consciousness, power,
structure, textuality and deconstruction //

trans-states.org

ESSWE
European Society for the
Study of Western Esotericism

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University of
Northampton



Trans- States: The art of revelation

University of Northampton, 13-14th September

This conference has been hosted by the University of Northampton in association with the European Society for the Study of Western Esotericism (ESSWE).

Conference Committee:

Conference Organiser

Cavan McLaughlin

Exhibition Curator

Elizabeth Tomos

Social Media & Conference Coordinator

Kirsty Wagstaffe

Conference Coordinator

Roy Wallace



Cover art: *The Tower*. Aleister Crowley and Frieda Lady Harris Thoth Tarot © Ordo Templi Orientis. All rights reserved. Used by permission.

Day One: Friday 13th, September

9.00-9.30	Registration & coffee	Exhibition & Town Hall
9.30-10.00	Opening remarks	Oratory
10.00-11.00	Initiatory Performances Visitation Alkistis Dimech Voces Mysticae Randall Hall	Oratory
11.00-11.30	Musical Interlude	Oratory
11.30-12.30	First Keynote: Wouter Hanegraaff Chair: Jeffrey Kripal Transitioning to the Cosmos: Musical Esotericism and Consciousness Change	Oratory
12.30-14.00	Lunch	Town Hall
14.00-15.30	Parallel Panels 1A/1B/1C	
1A	Sound and Music Chair: TBC	Forum
14.00	Contemporary Theurgic Music: Possibilities and Practices Randall Hall	
14.30	The Howl of the Wolf Tone: Void Harmonics and Occultizing Entropy Jasmine Shadrack	
1B	Psychedelics Chair: John Constable	Oratory
14.00	Manifesting Metaphorical Minds: Towards a Psychological Theory of Psychedelic Therapy Julian Vayne	
14.30	Hearing the Voices of God: The Importance of Mystical Experience in Personal Transformation Nikki Wyrđ	
15.00	Kata-chaos, Aya-Animism and Straight Up, Straight Edge Demonology Danny Nemu	

1C	Reintegrating the Self Chair: Roy Wallace	Observatory
14.00	When Things Fall Apart and the Centre Cannot Hold Anna Walker	
14.30	From Tragic to Magic: Trauma as an Encounter With the Real Anne Crossey	
15.00	Embracing the Dark Twin: Using Shadow-Work in Self-Transformative Creative Practice Carlos Ruiz Brussain	
15.30-16.00	Break	
16.00-17.30	Parallel Panels 2A/2B/2C	
2A	Examining Occulture Chair: Sasha Chaitow	Forum
16.00	Re-visionary Mythmaking: The antidote to codified structural oppression Cavan McLaughlin	
16.30	Extra-terrestrials, Revelation and Planetary Consciousness: From Zecharia Sitchin to Raëlism Jenny Butler	
17.00	Leonardo the Magus, Mona Lisa's Mysterious Smile, and the Artist Initiate Per Faxneld	
2B	Storytelling and Poetry (presentation & performance) Chair: Peter Duchemin	Oratory
16.00	The Unravelling Tale (45mins) Joanna Gilar	
16.45	Acid Mediumship: Goose and Crow (45mins) John Constable	

2C	Esoteric Artists Chair: Kirsty Wagstaffe	Observatory
16.00	Automatic Drawing and Transgendered Abstraction Jadranka Ryle	
16.30	Hilma af Klint and the 4th Dimension/Astral Plane Hedvig Martin	
17.00	Frieda Harris and the Divine Giraffe: Frieda Harris's Esoteric Journey and its Influence on Her Artwork Deja Whitehouse	
17.30-18.30	Second Keynote: Daisy Campbell Chair: Cavan McLaughlin	TBC
	A Full Confession	
20.30-Late	Evening Entertainment & Social Event The Bar With No Name (Full details to be announced)	

Day Two: Saturday 14th, September

9.30-10.00	Registration & coffee	Exhibition & Town Hall
10.00-11.30	Parallel Panels 3A/3B/3C	
3A	Dark Fulgurations: Contexts of Self-Transcendence (Prearranged Panel: "This trio of presentations explores the coalescence of illumination and darkness and the notion of self-transcendence, respectively from the perspectives of the Nietzschean Satanic context, entheogenic pathways to unassisted mysticism, and the sacrality of art in the profane world and the sacrifices that each entails.") Chair: Wouter Hanegraaff	Forum
10.00	Image and Logos: Symbolic Vocabularies and Inspired Revelations Through the Eyes of Joséphin Péladan Sasha Chaitow	
10.30	The Eye of the Heart: Mysticism, Sacred and Profane, in Literary and Clinical Intersections Simon Magus	

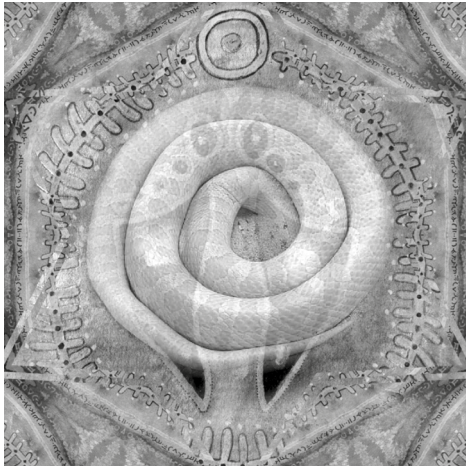
11.00	Dreaming of a White America: Atomwaffen Division, Satanism and the Alt Right Christian Giudice	
3B	Performative Practice Chair: Anthony Stepniak	Oratory
10.00	Finding Rebis: Using Collaborative Practice to Gestate a 'Third Mind' Gemma Rabionet Boadella & Carlos Ruiz Brussain	
10.30	Ritual as Resistance: On the Performative Hierophanies of Revelation Geraldine Hudson	
11.00	Living in a Space that Lives Within Us Petra Szilagy & Umico Niwa	
3C	Magico-Political Chair: Iain Douglas	Observatory
10.00	News from the Sun: On the Search for a Politics of Revelation Kasper Opstrup	
10.30	A "Memeplex" or "Just an Inch"?: Competing Visions of Anarchism, Magick and the Self in the Comics of Alan Moore and Grant Morrison Scott Jeffery	
11.30-12.00	Break	
12.00-13.30	Parallel Panels 4A/4B/4C	
4A	Revelation and Radical Reflexivity Chair: Jenny Butler	Forum
12.00	Mantic Visions and the Subtle Eye of Matter Alkistis Dimech	
12.30	The Blood of the Saints Peter Grey	
13.00	Ritual and Revelation Georgia van Raalte	
4B	Transformative Practice Chair: Elizabeth Tomos	Oratory

12.00-12.45	The Castle of Birds a6rax1s (Peter Duchemin)	
13.00	The Tower Crashes: Esezuzus Orryelle Defenestrate-Bascule	
4C	Technologies of Revelation Chair: Lorna Jowett	Observatory
12.00	The Great in the Small: Comparative Ecologies of Revelation Timothy Grieve-Carlson	
12.30	Reading the Akashic Records, Intermodal Exchange, and Practices of Energetic and Emotional Transformation Anne O. Parker-Perkola	
13.00	Wet Rest: Speculative Ontologies of Floatation Lucy A. Sames	
13.30-15.00	Lunch	Town Hall
15.00-16.30	Discussion Panel Chair: Cavan McLaughlin	Forum
	The Lightning-Struck Ivory Tower Geraldine Hudson, Per Faxneld, Julian Vayne, Nikki Wyrđ.	
	This plenary discussion panel features individuals who have been involved in similar conferences that also seek to extend their impact, audience and engagement beyond the Ivory Tower of the academy. Though initiated by the panel, this will develop into an open, round-table discussion where all delegates are welcome to reflect on, and voice, emergent themes and concepts arising from the conference.	
16.30-17.30	Third Keynote: Jeffrey Kripal Chair: Wouter Hanegraaff	Forum
	The Flip: Recalibrating the Humanities and the Sciences around Extraordinary Experience	
17.30-17.45	Closing remarks	Forum

The Trans- States Art of Revelation Exhibition

a6rax1s (Peter Duchemin, PhD)

Mogrification Series (2019). Digital images.
N/A. Not For Sale.



Serpent World from *Mogrification Series* (2019)

A6rax1s (Peter Duchemin, PhD) is a, currently human, transdisciplinary artist and thinker with a Canadian passport who lives in Hong Kong. His interests are wide ranging, but deal largely with the interplay between the virtual and actual and between practice and theory. Time and metamorphosis are key themes that he is interested in developing, and these themes often draw on esoteric praxes for both their inspiration and their content. The *Mogrification Series* includes works of digital manipulation composed between January and June 2019 E.V. These include digitally manipulated photographs and paintings. In the case of the paintings multiple manipulations were made at different stages of completion of the physical work. The photos were taken in diverse locations including Hong Kong, Sabah, Brunei, Newfoundland, Quebec, and Ontario. The unifying theme is a swarm of virtualities attaching themselves

to an actual instantiation that allows abstract affective circuits to play with how the material is distorted by temporal factors (which themselves are 'frozen'). There are deep themes related to the major arcana of the Tarot, as well as more general interventions into the actuality of things by means of a digital lens. Mirrorlab, Glitchlab, and Chromalab were used for most of the distortions. The virtual aspects of the work were done on a smart-phone.

Anna Walker, PhD

Ghost II part of *Six Fragments* (2017).
Moving Image. 7 mins 22 secs. Not For Sale.

Ghost Walk part of *Six Fragments* (2017).
Moving Image. 3 mins 21 secs. Not For Sale.

Remembering (2017). Moving Image. 18 mins 17 secs. Not For Sale.

I have been working with trauma in my arts-practice for many years. The 2 short videos: *Ghost Walk* and *Ghost II* are part of *Six Fragments* (2017), which was created, with the artwork *Remembering* (2017), as arts practice PhD research: *In and Out of Memory: Exploring the Tension Between Remembering and Forgetting When Recalling 9/11, a Traumatic Event*, (2017).

The starting point was a personal remembering of 9/11 layered upon a well-established collective memory of the event. It involved deconstructing a journal written in the days before, during and after the attack, which had remained unread until I began the research. Making work from this place functioned on a number of levels: i) as an exploration of trauma from the inside out where memories and the body became a holding place for trauma; ii) as the externalisation of trauma to further an understanding of the

collective memory; and iii) as a personal bearing witness to a global trauma that was hijacked by the media. Through a reclamation of the past, I was mourning and memorialising, contextualising, remembering, and contributing to a wider epistemological discussion on trauma.

Ghost Walk is about the dissociative or disembodied space, where cognitive perception is obstructed, and narration challenged. Memories here become ghosts returning to haunt both the body and the field that the body occupies.

In *Ghost II* I was seeking what was hidden, what was being sheltered in my memory, the Freudian notion of *Nachträglichkeit*: the concept of deferred action, to experience what yet remains to come, a ghost of or from the future.

In *Remembering* I was researching whether it is possible to find resolution to the traumatic experiencing of 9/11. It is a personal and intimate remembering, a re-visitation of the past rather than a fragmented layering of imposed memories onto the past. In this way, my body and my memories served as a constant point of arrival and departure. A leaning towards a certain form of closure that involved a process of exorcism, a dispatching of the ghost for the last time.

Cat Boettcher

Prayer 1 (Ejection Stain/Equilibrium) (2016). Acrylic paint and blood on canvas. 100 × 150 cm. £650.

Prayer 2 (Untitled) (2016) Acrylic paint, oil paint and blood on canvas. 100 × 150 cm. £650

Prayer 7 (Here in the centre, everything stops) (2017). Acrylic paint and blood on

canvas. 100 × 150 cm. £650.

Icon of the Holy Blood (2016). 24 carat gold, clay, egg tempera and traditional pigments on marble gesso. 20 × 26 cm. £175.

Icon (Untitled) (2017). 24 carat gold and clay on traditional marble gesso. 20 × 26cm. £175.

These paintings and contemporary icons were created and first exhibited in 2016/17 as part of the *Prayers* body of work; a collection of rituals and physical works investigating the Alchemic Feminine. Each of the paintings was made within ritual, in a state of trance, and each piece is part prayer, part talisman and part abyssal invocation. The five works exhibited represent the culmination of a torrid exploration of and dialogue with Babalon, performed over many months, the intent of which was to redress the past (male) minimisation of this female entity, and to ask what happens when She becomes unshackled from the reductive hyper-sexualisation and objectification suggested within prior magical practices.

The paintings and icons are abstracted representations of real stains that were made during ritualised and consensual sexual misandry. The formal and gendered constraints of ceremonial magick were reversed, or undermined entirely. Within the paintings blood, pattern and process have been combined to create keys to alter-deity; forming permanent gateways out of anger, agency, fury, frustration and deeply denied/repressed savagery. The intent of the work is that the pieces exist as a series of records of and totems to these gateways, and that they usher in, with luck, a more interesting and nuanced future for our understanding of female divinity and for all Womankind.



Prayer 1 (Ejection Stain/Equilibrium) (2016) (black and white reproduction) acrylic paint and blood on canvas. 100 × 150 cm. **Cat Boettcher.**

Degard

The Tower – Tarot Card – Aura Pure (object) (2019). Oil on wood, gold leaf, silver leaf. 60 × 76 × 76cm. £1200.

The Tower - Tarot Card – Aura Pure (object) painting represents The Tower designed as a Delta, which is radical change - the totality of the energies of radical change. I created this piece, intuiting it, as I perceive radical change, from all time and place.

I have been working as an artist for over 30 years. In 2002 I found I could interpret the vibrant and colourful light which I saw around someone's body. (See <http://www.degard.org/artist-statement-new-2/> for the full story). I have come to call this 'encounter' the Aura Pure. This aura is what makes us live as sentient beings. I can read these auras from objects.

The Aura Pure (object) includes all the conscious thinking about that object. The Aura Pure is a complex weave of energy strands, shapes and forms representing this auric energy through 'held time' and space; a retained knowledge in the 'aether'.

Through expressing ideas about the Aura Pure, this has led me to meet many like-minded individuals who loosely making up 'The Aetheric'; people who have had extraordinary experiences and express this openly through Art, Science and other disciplines. (Please see www.aethericlfe.org). I am also doing a series of talks 'Art with..' at The Royal Society of Arts, London.

Geraldine Hudson

Votive of the Witch in a time after history (2019). Porcelain, hair, ash, spit, blood and pomegranate juice. 156 cm in diameter.

£1666 (or £333 per piece)

Blot to Hekate (2018). Artist's Book: pomegranate juice, ash, blood and drypoint etching on Hahnemüle paper, hand sewn and bound. Edition of 1. 10 x 15 x 10 cm. £356.

So this is permanence – Votive of the Witch in a time after history.

The circle is cast, consecrated to the dead time, ancestors, I feel, are present.

I dedicate to Isis, Hekate,

Stop, breathe, begin to pace and then incant, my pounding heartbeat serves as a metronome. The once chilled skin now flushed. I sweat, shake, and continue to circle, , becoming steadily more intent. I present the offerings - artefacts, chthonic, extended limbs, the vessel contains my monthly bleed mixed with the fruit of the underworld.

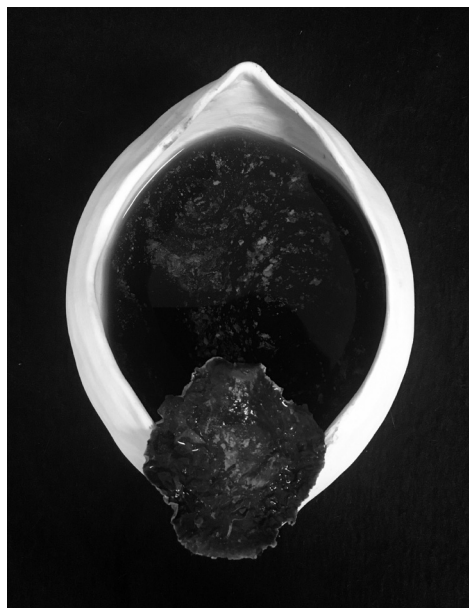
I continue to encircle, unaware of those who watch.

Artefact, Object, Votive: fired and unfired porcelain, hair, cat fur, ash, blood and pomegranate juice.

I create in spurts, when the time is right, conscientiously trying to encapsulate my intent, often willing the final sculptural piece, as an extension of my body, an extra limb. The forms have a life of their own and variously change entirely from any original visualisation. In using materials which are both ephemeral and permanent (for example; my own menstrual blood, spit, hair, cat fur, ash from past works, pomegranate juice and porcelain) the objects themselves become inherently esoteric, incorporating the occulted language of signifiers and signified. It is in

this Anthropocene that we so desperately cling to, standing on the edge of time, that the foundations are pulled from under. The old aeon is crumbling and as witches we must bear witness to the oncoming revelation.

The artefacts left behind become the future signifier of event. An archaeology of transgression emerges.



Object from *Votive of the Witch in a time after history* (2019). Porcelain, hair, ash, spit, blood and pomegranate juice. 156 cm in diameter. **Geraldine Hudson**

Kirsty Wagstaffe

Carousel #2 (2017). Digital print on Silk Sensation. 76.2 × 60.96 cm. £100.

After Sutherland (2017). Digital print on Silk Sensation. 76.2 × 60.96 cm. £100.

After Michelangelo (2017). Digital print on Silk Sensation. 55.88 × 76.2 cm. £100.

The Journey (2017) Digital print on Silk Sensation. 55.88 × 76.2 cm. £100.

"As a culture, we seem to be approaching a certain awareness that things must change, and not just superficially... the need for a new philosophical framework is being felt by many people."
(Gablik, 1991)

I am interested in a new way of thinking and creating, that can be a start to a shift in being. I explore methodologies that not only allow room for emotions and expression of the 'Soul', but actively promote and value these as essential parts of both the psyche and the work. My work centres around the numinous and is concerned with both creating and visualising this as a psychological experience. In addition, I am also interested in the liminal experience and its links and connections with the psychotherapeutic theories of the *Alpha Function*, or *Transcendent Function*. My work focuses on the notion of internal change, this change or transition is thought to be extremely powerful and important in becoming more 'whole' as human beings, or to use Jung's term, in the process of *Individuation*. Jung believed that this change within the Self, Soul or psyche was alchemical in its nature and it is this transformative power of the creative process and the image that I explore. My work starts with myself, as autobiography; my own experiences and internal images, which are then developed through internal dialogues and *Active Imaginations* and I continue to work with the images produced.

Loren Fetterman

The Abyss (2009). Acrylic on canvas and wood. 86 × 107 cm. £5000.

The Mouth of Madness (2012). Pen and ink on paper, digital assemblage, digital print. 22.4 × 41.9 cm. Not for sale.

Loren Fetterman is an American artist, born in Berlin, currently based in Manchester, UK. He primarily works in acrylics, pen and ink, and digital media. He earned his Bachelor's degree in Computer Games Art from Teesside University in 2009, where he studied digital painting, 3D modelling and animation. He then went on to work as a freelance fantasy illustrator, before becoming a full-time tattoo artist in 2010, and setting up his own tattoo studio in Manchester in 2013.

More recently, Loren earned his Master's degree in Religious Studies from the University of Chester in 2017, with his dissertation examining Rudolf Steiner's system of spiritual development from a cognitive scientific approach. The artistic and scholarly aspects of his educational background are reflected in his work, which explores the ways in which visionary and magical experiences shape, and are shaped by, our personal concepts. His own formative concepts are largely drawn from Shamanic, Buddhist, Anthroposophic and Kabbalistic traditions. He is currently working on a set of illustrations for a strategy card game he created based on the Tree of Life.

www.lorenfetterman.com

Orryelle Defenestrate-Bascule

Towers I (2017). Oils, copper leaf, car windscreen (fragmented glass) on canvas. 50 × 70 cm. £800.

Towers III (2018). Oils, birch-bark and wood on canvas. 60 × 50 cm. £680.

Sylvantica (2017). Oils, copper & silver leaf, moss (satyr's leg 'fur'), on mounted canvas.

73 × 59 cm. £2200

Sun of the New Flesh (2018). Pencils on cartridge paper. 29.7 × 42.0 cm. £250.

This is a series of visual artworks relating to the theme of the Tower and of Revelatory Ecstasis.

Towers I and *Towers III* depict semi-abstract organic 'buildings'. The first arose from contemplating what cities could be like if the buildings were much more flowing, curvaceous and organic. 'Natural' found objects (birch-bark, car-windscreen fragments, pieces of wood) are incorporated with textural paintwork (including metallics) to create a vista somewhere between, and bridging, our usual modern idea of 'civilization' and a more free-form wilderness aesthetic. Thus the Tower is blasted, and a new, more organic one rises from its ashes...

My work engages with connecting the subconscious and conscious through employment of magical and mythical symbols and archetypes, as a part of the vanguard of current resurgence in esoteric arts balanced between the conceptual, emotive and aesthetic.

I am an esoteric artist in many media, including painting, drawing, writing, sculpture, sound and performance art. My *Tela Quadrivium* series of alchemical art books were published by Fulgur Limited (final volume *Distillatio* 2015); my text-based book *Time Fate and Spider Magic* by Avalonia Books (2014); plus contributions to many esoteric journals and compilations, eg. *XVI* and *Mandragora* (Scarlet Imprint), *Liber Malorum* (Paganarchy Press).

I am also writer-director of the Australian-originating Metamorphic Ritual Theatre

Company who have presented many major original productions based in (and updating or mutating) ancient mythos, often performing and exhibiting internationally (US, UK, Europe).

My work, along with an interview, appeared in the leading Nordic art magazine *Kunstforum* (<http://kunstforum.as/about/>), vol.8 no. 4 in 2016. I am represented in NY by curator Stephen Romano. In 2018, I began creating an esoteric sculpture-park in the Ardennes forest, Belgium, intending to open it to the public in a few years and holding magical retreats there on Sabbats in the meantime.

R. B Dharma

Zagreus (2018). Ballpoint pen on stained paper. 21.0 × 29.7 cm. £300.

Watery Venomous Wise Old Man (2016). Mixed media on grey card. 21.0 × 29.7 cm. £300.

Golden Egg (2017). Fine line marker on stained paper. 21.0 × 29.7 cm. £300.

Atavistic Resurgence 3 (2017). Ballpoint pen on stained paper. 21.0 × 29.7 cm. £300.

My name is R.B. Dharma. I am a 'third mind'. I am a psychoid. I am the result of an alchemical process. I am a hermaphrodite. I am the unseen and superior collaborator that shows when Gemma Rabionet Boadella and Carlos Ruiz Brussain work together.

The method I use to produce my works is automatism; a type of channelling that allows these artists to be able to let their hearts and hands 'know'. Only when they totally release control, I reveal myself. As this is not always easy for them, sometimes I need to make them play. In the end,

the uncertain and unproductive nature of games enables them to destroy all rational thought and, thus, to cross boundaries that lead them into unknown territories.

My influences are Surrealism, Burroughs and Gysin's cut-ups, magic realism, fantasy, visionary and psychedelic art. I am also interested in alchemy, magic, esotericism, astrology, tarot, kabbalah, mysticism, mythology, shamanism, and Jungian and transpersonal psychology.

Description of works:

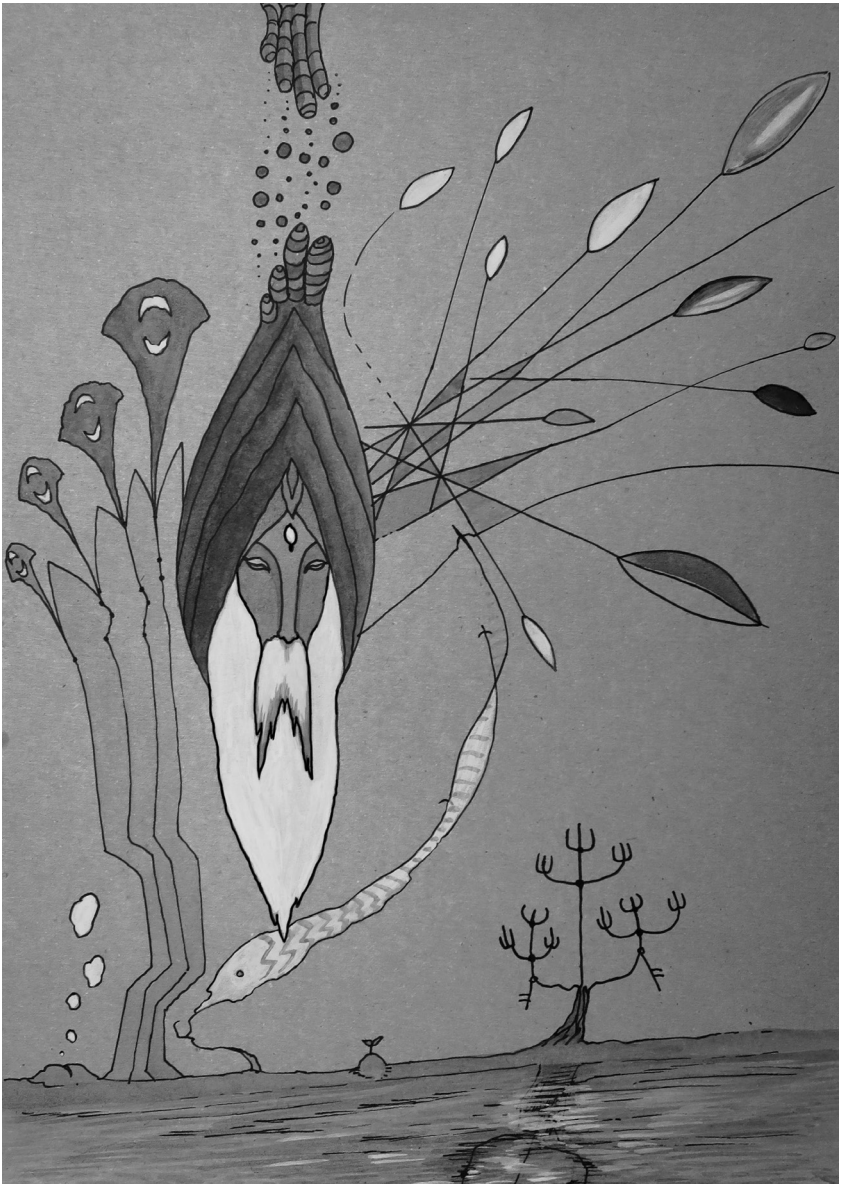
I present a series of drawings I made using ludic creative strategies (one exquisite corpse and three collaborative free play drawings).

The exquisite corpse drawing process consists in composing an image on a folded paper in which none of the participants is allowed to see what the rest are drawing in their respective segments. When the piece is finished, the results are always unexpected and show unusual juxtapositions that can be related to the apparently random associations that manifest in dreams.

Free play drawing consists in constructing an iconographic schema that serves as a starting point for drawing improvisation. I usually begin drawing familiar motifs and then jump to variations.

A significant technical aspect of these drawings is that I always draw without sketching.

Regarding subject matter, these pieces manifest surreal, alchemical, and magical imagery.



Watery Venomous Wise Old Man (2016) (black and white reproduction). Mixed media on grey card. 21.0 × 29.7 cm. **R. B Dharma**

Sara Hannant

Emergency (2014). C-type photograph.
40.5 × 47.0 cm. £300.

Remembering (2017). C-type photograph.
40.5 × 47.0 cm. £300

This is Real (2014). C-type photograph.
40.5 × 47.0 cm. £300

Breaking Silence (2014). C-type
photograph. 40.5 × 47.0 cm. £300

Moving On (2017). C-type photograph.
40.5 × 47.0 cm. £300

Cinderella: Your House is on Fire

On finding my childhood copy of *Cinderella* and its stereotyped representations, my instinct was to burn it. Traditionally, staring into the flames stimulates visualisation, imagination, creativity, even prophecy. As a photographer, I was compelled to photograph the process. However, to photograph an object in the process of immolation is to encounter both destruction and preservation within the fleeting moment. How might the fire provide a new context under which the narrative assumes new meanings and denotations?

Folklorists classify Cinderella as a 'persecuted heroine'. In 1893, Marian Roalfe Cox estimated some 345 variants of the archetypal tale, evolving and migrating through space and time. The oldest recognisable version comes from China in the ninth century CE. Related developments of the narrative speak about the abuse of a young girl and her seclusion in which fire and ashes symbolise her ordeal and purification.

Fire - a symbol of hearth and home, destruction, trial and purging prompts

associations, which overlap the religious, secular and political. *Cinderella: Your House is on Fire* is a contemporary retelling of the 1964 Ladybird book which echoes the early versions of the tale. A refusal of the fairy tale's sense of fated inevitability in the rites of passage trajectory, the stereotyped images are re-visioned into new works with new meanings.

In the light of Operation Yewtree and #MeToo, the image captions give agency to the heroine as she moves through the various stages thought necessary to heal abuse. This practice of photography, capturing images that explore the transformation of entrenched beliefs and ideas represents a kind of visual alchemy.

Stefanie Elrick & Cavan McLaughlin

ReInState: A Mirror Ritual (2018). Moving Image. 4 mins 10 secs. Not For Sale.

This is a collaborative art film developed from the performance art piece of the same name, originally conceived and performed by Stefanie Elrick at Trans-States: The art of crossing over in 2016.

It begins with the birth/resurrection of a cocooned, almost mummified figure, laid at the base of the mirror inside a magic circle. The 'new born' awakes, faceless, androgynous and unsteady on its feet and slowly learns to crawl, stand, walk and then dance, feeling its way into its body through instinct, memory and rhythm.

As the being develops it becomes aware of its own reflection. Soon, the dancer seeks to seduce the Other, beautifying and 'humanising' itself and gender to win the reflection's affection. It draws on exaggerated facial features, cuts off the gauze fabric that has been a veil between it and manifest reality, and eventually reveals

a human face underneath. When the being realises it will never receive the love it craves it becomes frenzied, desperate and manic, and destroys the object of its attention—by smashing the mirror.

The threshold is obliterated.

From the carnage of the broken shards, with a new calmness and sense of self-control, the being creates a third face; a divine visitor or angelic messenger, then steps out of the magic circle and moves into the world.

The performance was captured on camera by Ceridwen Greenwell. Then artist and filmmaker Cavan McLaughlin collaborated with Elrick; employing dark and dramatic postproduction, and discontinuity editing, to produce this startling re-visioning.

Additional sound design by Thom Powell.
Song: "Victim To The Charms Of Radio by Pentaphobe".

Stephen Godfrey

Phototerragrams: Attrition on Alchemy (2019). Installation. 400 × 500 cm. Not For Sale (Individual phototerragrams available for purchase on request).

Moving beyond the traditional style of landscape photography and playing with the alchemy of the photo-mechanical process I explore the complexities of the ground itself by collaboration with the earth. I relinquish partial control of the image production back to the land itself. Rather than objectifying and pictorialising the landscape this photo-chemical process seeks collaboration and engagement with it. By selecting and capturing a given piece of earth, exposing on a film negative, and then burying that negative in the very ground itself, the landscape takes

an active role, rather than the traditional passive role. During the negative's burial it undergoes organic decomposition; its interaction with microorganisms. Soil and debris are embedded on the surfaces and coloured blotches are revealed on the black & white negative film. These colours – Greens, Browns, Yellows and Blues, are arguably classed as Earth colours. My works are images of the land and made by the land formed by organic and photo-chemical collaboration with the Earth. The method of display for the work at the conference is a new interpretation and will be a 'submersive' experience drawing on the music of Attrition a subcultural band from the darkwave world of goth, which has kindly been arranged by special permission. Attrition are the pioneers of the post punk industrial goth music, their ethereal sounds explore and push the boundaries very much like my work does, with both exploring the underground concepts. You are encouraged to step into the immersive space where the phototerragrams will metamorphous before your eyes.

I have been a professional photographer since 1989 and a practicing photographic artist since 2000, and I have developed a dedicated skill set through my extensive work at the University of Northampton. My love of the landscape has enabled me to explore the diversity it offers and through the photographic medium I have explored the boundaries of the photographed environment.

Please note: The complete installation is not for sale due to Attrition's music being arranged for this one-off exhibiton. However photographic prints of my Phototerragrams are available for purchase. Please contact me for more information.

www.stephengodfrey.co.uk

Conference Presentations and Performances

a6rax1s (Peter Duchemin, PhD) is a currently human, transdisciplinary artist and thinker with a Canadian passport who lives in Hong Kong. His interests are wide ranging, but deal largely with the interplay between the virtual and actual and between practice and theory. Time and metamorphosis are key themes that he is interested in developing, and these themes often draw on esoteric praxes for both their inspiration and their content.

The Castle of Birds
(performative presentation/
storytelling/poetry)

The Castle of Birds is an oral poem/story about language, order, and transformation. It is about the rise and fall of towers, and about power and its modalities. An agitated wizard, by tampering with the world-words, unleashes a monstrous social order. Subsequent generations are left to recover from ruination by means of a restorative bird-magic. It is a fable about societal metamorphoses that resonates with Gebser's *Ever Present Origin*. The extended, mediated world is ever so fragile, ever so fragmented: let us build a Castle out of Birds.

Alkistis Dimech is the co-founder of Scarlet Imprint, editrix, typographer and book designer. She is a dancer and choreographer, whose practice is grounded in butō, a discipline she has explored since 2002. She has performed in the UK, Europe and the United States, solo and in collaboration with other dancers, musicians and artists, notably Z'EV, and Gast Bouschet and Nadine Hilbert. She has spoken on her work, and given workshops, at conferences and events in the UK, Europe and the United States.

Mantic Visions and the Subtle Eye of Matter
(Presentation)

'Vision is through the veil, and
inescapably so.'
(Ibn 'Arabi)

Esoteric or occult knowledge is revealed in revelatory episodes, in mantic visions that are felt to descend on us when we are engodded, or, when dreaming or enraptured, we are transported to a visionary realm.

If the living body is, as phenomenology understands, the basis of being and knowing, then all forms of knowing, including the visionary, should be considered in terms of the flesh. In this talk I will explore visionary states in relation to embodiment and animate life, showing the visionary as grounded in corporeality, in the physiology of the living body.

It is through the mediation of the body that the invisible makes itself known to us.

I will consider the dark senses of touch and kinesthesia and their synaesthetic involvement with vision, how the tactile kinaesthetic awareness of the living body is in continual conversation with the visual.

I propose that we think of a continuum of embodied states between incarnation and excarnation, from out of body and near death experiences to the weakly embodied dreaming and psychedelic states to the immersive deep embodiment of possession and performance. To each of these states belong distinctive modes of seeing.

These perspectives are drawn from my experience of creating dance; working with dream and visionary states to support movement explorations throughout the choreographic process, and in the translation and transfiguration of images

into flesh in performance.

Visitation

(Performance)

'Mantis, this landscape is hidden
from all but the most holy eye.'
(*The Book of Going Forth by Day*)

The second dance in the Apocalyperia cycle exploring female sexuality and the sacred through the veil, Visitation is a ritual performed within the circle or chorós, the dancing ground. The concept for the dance arose from my desire to see Venus, the heavenly body that rules erotic love and the occult sex of women, inspired and tantalised by imagings of the topography of the mysterious, cloud-veiled planet, and especially the colour photographs of the Soviet space probe Venera 13.

The dance is intended as a choreography of this landscape, and a glimpse of its elusive numina, revealing through the body a clandestine vision of the divine: the visitation.

I am developing the choreography through an experimental process inspired and directed by the affective mysticism of Thomas Gallus, through visionary experiences and entranced, engodded states sought through movement andentheogens, in dreaming, and in a series of ritual workings with Venusian spirits. In process, and in performance, I ask how we see and make visible what is hidden. I consider the body as a place of seeing (theatron) and as the place of the god/dess (theos/thea), and the dancing ground as a space within our commodified, secular culture where the sacred and daimonic can reveal itself.

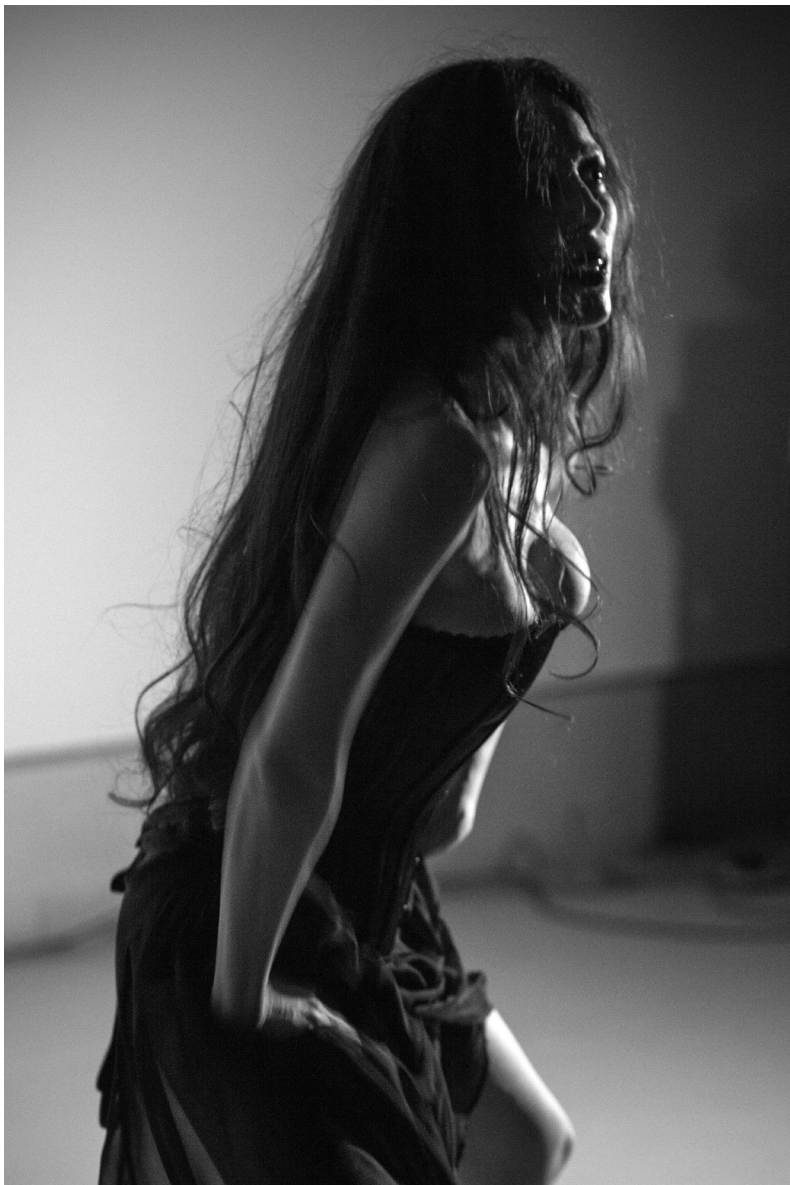
Anna Walker, PhD is an artist, writer and researcher working in multi- media,

primarily sound and moving imagery. She was awarded an MA in Fine Art from Southampton University in 1998, and a certificate in Psychotherapy from CBPC, Cambridge, in 2010. An interest in the effects of trauma on the body, developed during her work as a psychotherapist, led her to a PhD in Arts and Media at Plymouth University, which she completed in May 2017.

Her arts-practice balances the auto-ethnographic with the critical, utilising personal experiences to facilitate a greater understanding of memory, trauma and its wider cultural implications. She has been exploring trauma in her work for many years, how the body responds to overwhelming traumatic and stressful situations and how it reorganises itself to cope with or manage the trauma.

Most recently research has focused on intergenerational trauma, i.e. what gets passed down from generation to generation. For example, the moving Image work: 'Breathe Wind Into Me, Chapter 1' (2018-2019), exhibited as part of Making Space at Fabrica Gallery, Brighton, is a loosely, flowing, stream of consciousness that questions what arises physically and philosophically when life is stripped back to the bare essentials. Without a home, without land, what can we rely on to locate ourselves in space and time. It is a response to the overwhelming chaos that daily encroaches upon our lives through current societal and political upheavals, technology, the media etc. and asks what are the consequences when the breath is interrupted with trauma, anxiety or stress? The work is also an examination of the yearning for the motherland using the breath as a way to research migration, identity, loss and memory.

She is a contributing researcher of



Alkistis Dimech performing at the close of *Trans- States: The art of revelation*, in 2016.
Photograph © Ceridwen Greenwell

Transtechology Research at Plymouth University.

When Things Fall Apart and the Centre Cannot Hold

How do we navigate this time of chaos and where do we turn for succour?

As W.B. Yeats writes in 'The Second Coming', when 'Things fall apart, the centre cannot hold', 'Surely the second coming is at hand.'

In *Staying with the Trouble, Making Kin in the Chthulucene* (2016), Donna Haraway suggests that in the midst of spiralling ecological disaster, and the ensuing suffering we need to find new ways to reconfigure our relationship to the earth and each other. Through '*SF*'—*strong figures, science fiction, speculative feminism, speculative fabulation*—she formulates ways to stay with the trouble of living and dying together on a damaged earth, where '[b]ecoming-with, not becoming is the name of the game' (p.12). Likewise, Catherine Malabou reformulates the Freudian notion of plasticity as 'a new kind of exposure of the nervous system to danger and, consequently, a new definition of what 'event,' 'suffering,' and 'wound' mean" (2013, p. 28). For Malabou, becoming is a radical metamorphosis, the fabrication of a new form, person or a way of being in the world.

The Tower denotes disruption, change and catastrophe. It is the card I most fear appearing in a spread, but over the years I have learned to receive its presence as a harbinger of transformation albeit one with resistance. For this presentation I will explore *falling* as a necessary step towards change, negotiate the centre when reframing a traumatic past and consider the *second coming* as a state of renewal

and rebirth.

Anne Crossey studied philosophy at Glasgow University before completing an M.Phil in Psychoanalytic Studies at Trinity College, Dublin. Her thesis was on Picasso's interpretation of Velasquez' *Las Meninas*. More recently, she completed her MA in Western Esotericism at University of Exeter. Her thesis subject here was Kandinsky's 'Concerning the Spiritual in Art'. As a painter, her work has been published in various journals including *Abraxas* and has been exhibited in Dublin, London, New York and Mexico. She runs an acupuncture clinic specializing in the treatment of trauma and has written two books, both called 'The Cloud of Unknowing'. Anne lives in West Cork, Ireland and is founder of The West Cork Philosophical Society.

From Tragic to Magic: Trauma as an Encounter With the Real

'Is it not remarkable that, at the origin of the analytic experience, the real should have presented itself in the form of that which is unassimilable in it- in the form of trauma?'
(Lacan 1998, p.55)

Within philosophy, both Eastern and Western, the idea has endured of the possibility of encountering some form of 'real' reality that lies outside or beyond the scope of language or representation. From the One of Parmenides to the Neo-Platonic revival of Plotinus, apophatic mysticism emphasizes the non-discursive aspect of this psychical realm. This idea is revisited in a poststructuralist context with Jacques Lacan's writings on the Real. The Real for Lacan is what is not Imaginary or Symbolic. It is that which resists signification. What is most interesting about this though is that

Lacan relates it directly to trauma. Lacan's Real is not the idealized One of the Neo-Platonists but more akin to an unintended and terrifying stumbling into Chapel Perilous. Trauma is both the gateway that takes us there, and the very nature of his Real. For Lacan, the Real is Trauma. To quote Lacan, 'The place of the real, which stretches from the trauma to the phantasy-in so far as the phantasy is never anything more than the screen that conceals something quite primary, something determinant in the function of repetition-this is what we must now examine.'

Anne O. Parker-Perkola completed her M.A. and is now pursuing her PhD at the Rice University Department of Religion in Contemplative Studies with a sub-focus in Buddhist Thought. Her dissertation, "Precious Jewels, Living Lights: Two Case Studies in Charisma and Hagiography in Medieval France and Tibet," focuses upon charisma and the routinization of charisma in monastic, literary community, drawing upon the works and the hagiographical legacies of Bernard of Clairvaux, the Mellifluous Doctor, and Longchenpa, Drimed Ozer—Stainless Light. Her poetry was first published by Wings Press as the chapbook *Remembrance of Rain*, and has since appeared in other, local periodicals. She received the Marion Barthelme prize for her short poetry cycle *Watersong*. Her advisors are Dr. Claire Fanger and Dr. Anne Klein. She reads the Akashic Records in the manner transmitted to her by Nancy Kern, and she is a student of Scaravelli yoga as taught by Diane Long and Robert Leonard.

Reading the Akashic Records, Intermodal Exchange, and Practices of Energetic and Emotional Transformation

In *Pre-Object Relatedness*, Ivri Kumin argues that certain aspects of the

psychoanalytic situation require something more than classical object relations to explain. In this lacuna, which he names pre-object relatedness, he includes such phenomena as the somatic, sometimes even telepathic connection between analyst and analysand, the connection between a mother and her fetus *in utero*, and the resonance present between a mother and her child both present in analysis. In reading the Akashic Records, albeit in a situation outside of the psychoanalytic container, I have discovered a similar type of connectedness, a kind of intersubjectivity based on relations with forces, energies, beings, and somatic phenomena that, while they are not fully internally represented, are also not entirely *non-representational*. These experiences are embodied and energetically intense, and in them I have become open to possibilities of mutual relationship with myself and other spiritual forces that are neither the transcendent unification and loss of self usually associated with classically mystical states nor the total separation between self and other that is casually assumed to characterize our more ordinary states. In this paper, after providing a brief introduction to the Akashic Records and Kumin's theoretical model, I provide a phenomenological account of reading my own Records and argue that the kinds of experiences I have in the Records closely resemble those events Kumin describes as intermodal exchanges, a subset of the phenomena he examines in *Pre-Object Relatedness*. I then provide examples from Tibetan and medieval European accounts of spiritual experiences to further contextualize both the experiences I have in the Akashic Records and those experiences Kumin describes as intermodal. I will conclude by reading a poem that evokes and expresses, rather than merely describing, an Akashic state.

Carlos Ruiz Brussain is an artist and a lecturer. His practice is in the fields of drawing, illustration, concept art and painting. He lectures in illustration, creative methodologies and creative techniques at ERAM Escola Universitaria-University of Girona (Spain). He is a PhD candidate at the University of Northampton. He holds a Master's degree in Design from the University of Lincoln (UK) and a Postgraduate Diploma in Art Therapy from the University of Girona. Since 2012 he studies creative writing at Escuela de Escritura Ateneu Barcelonés. He is a member of the following associations: APIC (Associació Professional d'Il·lustradors de Catalunya); the Teaching Innovation Network: Play and Learning (University of Girona); the research group Play and New Technologies Applied to Teaching Innovation (ERAM – University of Girona); ARAS (the Archive for Research in Archetypal Symbolism); and the Drawing Research Network. He is a board member of *Monad: Journal of Transformative Practice*. He is a practitioner of transcultural shamanism.

Embracing the Dark Twin: Using Shadow-Work in Self-Transformative Creative Practice

In Jungian psychology, the shadow is the unconscious or unacknowledged part of a person that is excluded by the conscious side. Thus, it could be said that it represents the archetypal forces of darkness and evil; mainly because it is composed of uncivilised drives, repressed wishes, morally inferior impulses, obscure desires, infantile resentments, regressive fantasies, etc. These underdeveloped attitudes that spring from undifferentiated states of consciousness are generally rejected as irrational, immoral, unattractive, antisocial and they are substituted with other thoughts and actions that coincide

with collective expectations: socially accepted values and patterns of behaviour, which, in turn, are consistent with the conscious principles that define the 'persona' (the mask one wears in social life that condenses the ideal aspects of oneself). However, the shadow should not be refused, as it is a powerful source of creative inspiration, renewal and intrinsic motivation.

This paper explores how shadow-work could be utilised in creative practice. Drawing from C.G. Jung's concept of the transcendent function, my approach basically consists in using negative feelings and memories as the starting point or *prima materia* that enables me to direct psychic energy from one level of consciousness into another. This flow of psychic energy is achieved by means of images loaded with affect that work as emotional containers, which eventually transform into new symbols. In order to lower defence mechanisms that allow the manifestation of raw psychic material, I employ techniques such as dreamwork, active imagination, shamanic journeying and ludic activities. I mainly use this method in painting, drawing, authorial illustration and creative writing, but I will also discuss how it could be applied to other creative fields.

Cavan McLaughlin is a Senior Lecturer in Media Production at the University of Northampton, with research interests related to the role and function of occulture. He has published on Crowley, solar symbolism and narrative, open source occultism and contemporary occulture. Currently undertaking a PhD entitled 'Occultural Production as Re-visionary Mythmaking', he is also a practicing filmmaker, artist and all-round creative media practitioner. As a media professional of over sixteen years, he has been involved



Still image taken from *ReInState: A Mirror Ritual* (2018) (black and white reproduction). Moving Image. 4 mins 10 secs. Collaborative work by **Stefanie Elrick & Cavan McLaughlin**.

in almost all aspects of audiovisual production, specialising in promotional music videos and album-sleeve artwork. He is the founder of Trans- States (www.trans-states.org) and co-founder, and editorial board member, of *Monad: Journal of Transformative Practice* (www.monadjournal.com). He has a profound affection for cows, fungi and rainbows.

Re-visionary Mythmaking: The Antidote to Codified Structural Oppression

The narrative structures of our codified culture are a valuable and essential part of our evolutionary development. For all the good (and, of course, the ill) they have done in proliferating our species and maintaining cohesion, direction and social order, it is important to note the extent of serious trauma that has arisen from many of these socially-sanctioned narratives. Blake's "mind-forg'd manacles" do not only imprison one within their own interior landscape, but our (now hyper-networked)

society's language systems entrap us within a culturally-constructed discursive environment.

Whether knowingly or in ignorance, our codified culture and those that author it, can wield narrativity like any double-edged technology: to liberate and to heal, or to beget bondage and trauma. The power of authorship then, hangs heavy above us all, like a great sword of Damocles. Re-visionary mythmaking, the form of re-writing that this presentation will be primarily concerned with, is about (re) claiming that power, and when faced with oppressive and harmful narratives, 'flipping the script'.

The concept of re-vision, introduced in 1972 by feminist poet and theorist Adrienne Cecile Rich, is a purposeful critical engagement through new eyes, as a new self, unfettered (or at least less fettered) by the limitations inherent in the language systems and cultural matrix that

housed the previous self. "Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—[...] it is an act of survival." (Rich, 1972).

Re-visionary mythmaking, is the re-codifying of culture, by reflexively rewriting the past within the cultural field of the present, in novel ways that demand active and radically critical re-readings that disrupt and break through existing societal and cultural programming—and in doing so, creating new possibilities for the future.

Christian Giudice, PhD has recently defended his PhD thesis 'Occultism and Traditionalism: Arturo Reghini and the Antimodern Reaction in early XX Century Italy' at the University of Gothenburg. Having first obtained a BA in Literae Humaniores from Oxford University and an MA in Western esotericism at Exeter University. His interests lie in the intersection between occultism and modernity; the Traditionalist school; the life and works of Aleister Crowley; occultism and film; fin de siècle and early 20th century magical communes. He has published reviews and articles on the most relevant journals in the field of Western esotericism. His upcoming publications include *Occult Imperium: Arturo Reghini and the Antimodern Reaction in early XX Century Italy* (New York: Oxford University Press, 2020) and *Female Leaders in New Religious Movements*, ed. Giudice and Tollefsen (Basingstoke: Palgrave Macmillan (2018)).

Dreaming of a White America: Atomwaffen Division, Satanism and the Alt Right

During the academic year of 2016, flyers urging students to "Join your local Nazis" and promising that "The Nazis are coming!" appeared in campuses across

America, from the university of Chicago, to the University of Central Florida and Boston University.

The flyers were part of the recruitment campaign of alt-right, neo-Nazi and white supremacist think tank Atomwaffen Division. Influenced by figures such as James Mason, Charles Manson and Joseph Tommasi, Atomwaffen Division hailed the Italian Futurists as a main source of inspiration, for "war – the world's only hygiene – militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn for woman".

A vocal presence during the Charlottesville Unite the Right Rally, the group has hailed as heroes Orlando Mateen and Oklahoma City Bomber Timothy McVey. While some members held sympathetic views towards Salafi Jihadism, others, including one of the leaders of the movement, Brandon Russell, were more inclined towards the form of Traditional Satanism espoused by the Order of the Nine Angles, a self described Fascist Satanic occult group created in the 1970s by agent provocateur David Myatt.

This paper will analyse the Satanic theories embraced by Russell and other members of Atomwaffen Division: the adoption of a Left-Hand Path Neo-Nazi creed was supposed to facilitate the transcendence of individual members of Atomwaffen to a higher spiritual state, which would then enable the creation of the "New American Man", an esoteric Fascist ubermensch. The ONA theories on human sacrifice, aeonic cosmology and Nietzschean self-transcendence will be discussed as great influencers on a number of members of Atomwaffen, whose actions culminated in a series of bizarre internecine killings. **Deja Whitehouse**, after working for 25

years as a business analyst and training consultant, is now a post-graduate research student at the University of Bristol, under the supervision of Ronald Hutton. Her research topic is *In Search of Frieda Harris – from a Victorian Childhood to the Swinging Sixties*, which explores various aspects of Harris's life in comparison with some of her female esoteric contemporaries.

During 2017, Deja was engaged by the Warburg Institute to catalogue the Frieda Harris correspondence held in the Yorke Collection. She has produced an edited consolidation of the Harris-Crowley correspondence and Crowley's diary extracts, a bound version of which is available on request from the Yorke Collection.

Her paper, *Rolling Stone Orchard – the Artist's Wartime Retreat*, was published in Chipping Campden History Society's Journal Signpost, Issues 7 and 8, as a companion piece to Richard Kaczynski's article *Cartomancy in the Cotswolds* (Signpost Issue 6).

Deja has given presentations on Frieda Harris and Crowley at the Theosophical Society in Edinburgh (March 2017), the Glastonbury Occult Conference (February 2019) and the Magickal Women Conference (London, June 2019).

Gemma Rabionet Boadella is an artist, speaker, teacher, author and consultant in astrology. Her artistic practice is in the fields of drawing, illustration, painting and costume design. She holds a Master's degree in Design from the University of Lincoln (UK) and a Postgraduate Diploma in Art Therapy from the University of Girona. She started studying astrology in 2005 and she is qualified with a Certificate and Diploma in psychological astrology

(MISPA) and is a certified facilitator of the Lunation Cycles astrological coaching program (Matriz de Lunaciones). She works as a consultant in astrology and teaches at Cosmograma (Spain). She is the author of the book *Los Planetas*. She is also a practitioner of transcultural shamanism.

R. B.Dharma is a hermaphrodite that has created hundreds of drawings, exquisite corpses, and poems. S/he is a psychoid that manifests when the artistic union of the aforementioned artists occurs. Her/His purposes are entirely unknown.

Finding Rebis: Using Collaborative Practice to Gestate a 'Third Mind'
(Joint presentation by Gemma Rabionet Boadella and Carlos Ruiz Brussain)

Many artists have used collaborative approaches as a creative methodology to make artefacts; among other things, with the pretension of experimenting and obtaining unexpected results or simply to enjoy a communal experience. Concepts like 'objective chance' were forged by Surrealists to describe overwhelming coincidences that happened after using cooperative games that favour random and unforeseen results. Additionally, these creative methods reinforced psychic bonds between the participants. According to André Breton, the artworks produced using these procedures were characterised by the style of a 'collective authority'. Similarly, Brion Gysin and William Burroughs refer to the psychic phenomenon that manifests during shared artistic sessions as 'the third mind': a superior and unseen collaborator that shows when two minds work together.

This paper examines the use of collaborative strategies in creative practice. After reviewing a number of previous modes of shared artistic creation, we will discuss our own cooperative experiments.



Zagreus (2018). Ballpoint pen on stained paper. 21.0 × 29.7 cm. **R.B. Dharma.**

During the last five years, we have trialled a number of collective artistic techniques (such as Exquisite Corpse, collage, cut-ups, scrapbooks, and collaborative drawings) and we have eventually developed our own creative methodology of joint practice to condense the difference of our polarities in single images and creative projects (*complexio oppositorum*).

Drawing from play theory to explain the game mechanics we utilise, Mihaly Csikszentmihalyi's theory of flow to describe the motivational aspects involved in this approach, and Jungian psychology to discuss our understanding of the transcendent function and how we use active imagination as a method that involves the tension of opposites, which is channelled by means of collaborative artistic practice. We will argue that this

dynamic confrontation of conflicting principles (*Mysterium Coniunctionis*) ultimately gave birth to a 'third mind' named R. B. Dharma.

Georgia van Raalte is a PhD student at the University of Surrey, whose research focuses on the novels of Dion Fortune, and in particular their initiatory nature. She is also a writer, ritualist and priestess of the Temple of Our Lady of the Abyss, and has performed her rituals in the UK and across the United States.

Ritual and Revelation

This presentation will take the form of a piece of self-reflection, exploring the process of back-and forth between my academic studies in esotericism and my personal occult practice, and the rituals which have come out of this play.

I will begin by discussing my experiences of being an academic and a practitioner, and the liminal space I thus inhabit, seen by both academics and practitioners as being something 'other'. I will explore the way that a liminal status is necessary for occult production. I will discuss my desire to destabilize the separation of academic and practitioner through my unashamed public-facing work that blends both categories.

I will then explore my work adapting the magical techniques describe by Dion Fortune, focusing on her pagan interpretation of the 'composition of place' method of St Ignatius of Loyola. I will describe the development of this method from a highly personal practice underlying the creation my first formal ritual, to using this same method in order to teach others its use in the public working *The Equinox of the Bees*.

I will then talk about the relationship

between revelation, gnosis and the creation of ritual. I will discuss how I have worked with personal revelation in order to create ritual, describing the process of developing and distinguishing revelatory material, and what this has taught me about receptive magical practices such as mediumship and automatic writing. I will discuss the way that revelation and gnosis is both the experience from which ritual stems, and the aimed experience of participating in ritual. I will explain the source of this understanding in my work on Fon Fortune's novels, which came from Fortune's initiatory experiences, and aimed to create initiatory experiences in the reader. I will emphasise the necessity of taking occultural production seriously as a site of occult practice, and show how occult products can in and of themselves be sites and sources of gnostic experience.

Geraldine Hudson is an interdisciplinary British artist based in Stockholm, where she plays an active role in various artist collectives – most recently the ecofeminist magickal activist group NKK, who have performed rituals both publicly and privately in various institutions in Stockholm.

Her curatorial practice in Stockholm began with founding the experimental art space Konstapoteket, whilst curating at various Swedish organisations, including Fylkingen, a venue for new music, performance and intermedia art, where she now also co-curates the biennial Art & the Esoteric symposium, Conjuring Creativity.

Within her own practice she is participating specifically at the intersections of site, myth, psychological topographies, otherness and the visceral experience of the magickal body. Drawing from initial psychogeographic projects after her masters in 2006, her work has gradually

evolved into a hybrid of her personal magickal praxis and her obsession with site/place, heterotopias and hierophanies.

Her methodology includes sculpture, printmaking/artists books, analogue photography, sound art and performance, which takes the form of ritual ... with the artefacts left behind becoming the future signifiers of event, allowing for an archaeology of transgression to emerge.

Ritual as Resistance: On the Performative Hierophanies of Revelation

If the time is now ripe, for the witch to come forth, unabashed and whole, not as a player within the Abrahamic dichotomy but as a fully instinctual visceral being, then the time is now for the rite to manifest within the public realm.

Within my artistic practice, through the medium of performance, I strive to bring the occurrence of ritual into a contemporary art arena, neither as entertainment, nor within the realm of popular occulture, rather as progressive manifestation, a catalytic channel for personal/public empowerment, a source of vitalization where the lines are crossed between performer/performance and participatory experience – the art in itself being a charged magickal event, whereby, in using active conjuration within a public space, myth and archetype are enabled to enter the now.

It is within this framework that the praxis of the female artist/witch is presented, in relation to the practice of consciously re-wilding (psychologically, spiritually and physically) in symbiosis with an understanding of revelation, insofar as ritual performance is of itself an initiatory, phenomenological, visceral/empirical example of gnosis. Furthermore, an

external, as well as internal, re-wilding needs to take place in order for the old world to truly crumble, a performative causality, resulting in a heterotopia of the psyche (in relation to a physical hierophany) within which the possibility of magick – as a verb rather than noun – can take its rightful place in an ethnodiverse society.

With this, I propose that the renaissance of witchcraft in contemporary cultural crossovers – both here in Europe and transatlantically – is to be acknowledged as a collective, consciously unconscious rallying call of resistance, that can be interpreted as a rhizomic and deeply powerful, intuitive movement which cannot be rationalised.

Hedvig Martin, with a Master's Degree in History, has studied 2300 pages of the occult notebooks kept by nineteenth-century abstract pioneer Hilma af Klint. Martin is the first to outline Hilma af Klint's early practice with her spiritualistic female group The Five and the visionary work underlying *Paintings for the Temple*. Martin has previously spoken at the ESSWE conference (Amsterdam, the Netherlands, July 2019), and will speak at the upcoming Hilma af Klint exhibition at the Heide Museum of Modern Art (Melbourne, Australia 2021). Martin has researched for the documentary *Hilma af Klint: Beyond Visible* (Ambrosia Films, 2019). Featured in, among others, Moderna Museet, Stockholm, and Solomon R. Guggenheim Museum, NYC, and film festivals in Scandinavia and the US). For those interested in the connection between early abstraction and altered states of consciousness, this talk will give an insight into Hilma af Klint's transition to abstract art by means of visionary practices and beliefs.

Hilma af Klint and the 4th Dimension/ Astral Plane

The occult painter Hilma af Klint has been widely acknowledged in recent years as an early abstract painter influenced by trance-states. In communication with "higher spirits" and by means of visions, af Klint received a mission to produce "Paintings for the Temple". But even though af Klint left behind over 26 000 pages of notebooks following this work, research on the material has been almost non-existent, resulting in a blank spot regarding how the exploration of visionary states influenced af Klint's art. From a study of the first 2 300 pages of Hilma af Klint's notes, this presentation will focus on af Klint's experience of the theosophical Astral Plane as a mystical spatial dimension. Although the Astral Plane had its roots in medieval and oriental philosophies, it was popularized by theosophy and made synonymous with the 4th dimension, which served as an important influence for pioneers of abstract art. Taking its starting point in the practice of the spiritualistic female group "The Five", in which Hilma af Klint was a member, this presentation will trace their contact with "higher dimensions" into Hilma af Klint's art. For af Klint, the Astral Plane became an intrinsic part of her artistic expression and the trance-state an entry-point into suprasensible space. With the backdrop of the early 20th-century science, art and occultism, this presentation will explore how the 4th-dimension/Astral Plane functioned as a means of artistic freedom for Hilma af Klint.

Jadranka Ryle is a PhD candidate in Art History and Visual Studies at the University of Manchester. By exploring the emergence of abstraction in Hilma af Klint's work, her research offers a micro-history of the interrelated discursive upheavals of

modernism, such as the rise in popularity of spiritualist movements, aesthetic debates about decoration, social changes in the private and public spheres, changes in modern music and new discoveries in physics and botany.

Automatic Drawing and Transgendered Abstraction

This paper considers the intertwining roles of automatic composition, spiritualism and gender politics in the work of one Swedish modernist artist, Hilma af Klint (1862-1944), and how this relation informs her turn to abstract aesthetics. Her first engagements with automatic drawings and mediumistic paintings were designed to convey a visionary spiritual message to mankind. I claim the trance states sought out by 'The Five', a spiritual group of women that af Klint regularly met and held séances with, gives passage to an aesthetics of what Rosi Braidotti calls 'transposition'. Transposition indicates a crossing, melding or breaking of those gender, embodied and aesthetic categories which are given as normative boundaries. Af Klint's work in this period offers a valuable archive of the interaction between the unconscious as explored by female-based spiritual societies and social groupings, and artistic practice, and the innovations of modernism. Refuting traditional binaries, and building on the fluidity of the sensual experiences of the trance states in which she executed her automatic drawings, she developed an aesthetics of fluid sexuality: an androgynous, queer, transexual art directed against sex binaries, that locates the simultaneous existence of maleness and femaleness in the artist. My paper positions automatic drawing at the heart of the technical and compositional path to abstraction more fully developed in af Klint's later work. Situating historically the balanced and intersecting play of af Klint's

gendered forms, my paper explores the way intersecting relations of spirituality and spiritualism, scientific creation, female empowerment and self-vocalisation, transgender identities, and aesthetic creation would come to influence modernist abstraction.

Jasmine Shadrack, PhD is a Senior Lecturer in popular music at the University of Northampton. Her research areas are extreme metal, autoethnography, feminist psychoanalysis, performance and sound studies, and trauma research. Her monograph *Screaming the Abyss: Black Metal, Sexuality, Subjectivity and Sound* will be published in 2020 through Emerald Publishing.

The Howl of the Wolf Tone: Void Harmonics and Occultizing Entropy

"Allure is a special and intermittent experience in which the intimate bond between a thing's unity and its plurality of notes somehow partially disintegrates"
(Guerrilla Metaphysics , p.143)

Wolf tones tend to be characterised as unwanted octaval pulsing resonances in orchestral music found on stringed instruments. There is considerable literature on how to avoid or get rid of them, even equipment that has been created to eliminate them from performances and recordings. Allure and the plurality of notes caused by wolf tones obscure the designated notation from being heard in a pure form as these accidental harmonics cry across Ebs and G#s, screaming and lamenting over the purposeful and desired notes. It is this undesired liminality of sonorous wailing and destructive capability that imposes itself upon the intended. These howling wolf tones are not unwanted. Black metal

has tended to embrace their abyssic qualities as their otherness and sonic representation of the void offer a door into the unknown, sonically and performatively. Black metal's preoccupation with the occult, in ritual and performance is well documented from bands such as Mayhem, Behemoth, Darkthrone and Denigrata that demonstrate what the occult sounds like to its adherents.

Through the wolf tone's disintegration of the pure form, the fragmentation from the perceived stable structure of the major arcana figure of The Tower, whose crown has come to represent the legacy and heritage of materialist tradition, Western musical canons too, sit upon those lofty turrets, cradling assumptions of 'this is the way things are done'. Those that embrace the wolf tone, pluck at the building blocks of those traditions, causing The Tower's foundations to shake. It is a breach, a sudden destructive revelation that undermines sonic expectations and societal supposition; the oracles hide within the cracks...

Extending this notion to ritual practice in the occult and witchcraft, the *void of course* is a period of emptiness as 'the moon completes its final aspect with any planet in the sign it is passing through and ends the moment the moon aspects a new planet in the new sign [...] some believe that working magic during this time will yield, at best, no results and at worst chaotic and unpredictable results' (Kay, A. 2015). This unpredictability mirrors the way wolf tones function sonically, their ability to create entropic results similar to witchcraft's knowledge of the moon phase as void and black metal's embrace of both. These work together to harness The Tower's liberation-through-destructive influence to produce anarchic, anti-hegemonic art-forms. This paper seeks to connect composition in

the void of course with the sonic abyss of black metal's wolf tone as the occult representation of The Tower's destructive principle.

Jenny Butler, PhD is the leading specialist on the study of Contemporary Paganism in the Irish context and is based at the Study of Religions Department at University College Cork where she teaches a course on Western Esotericism and New Religious Movements, examining these subjects in the Irish historical and contemporary context. Dr Butler is the Secretary of the Irish Society for the Academic Study of Religions (ISASR), a Committee Member of the Anthropological Association of Ireland (AAI), and a member of the Board of Directors of the International Society for the Study of Religion, Nature and Culture (ISSRNC). Dr Butler founded the research network, the Irish Network for the Study of Esotericism and Paganism (INSEP), which is an affiliate network of the European Society for the Study of Western Esotericism (ESSWE) and she is currently an Officer of the ESSWE Board.

Extra-terrestrials, Revelation and Planetary Consciousness: From Zecharia Sitchin to Raëlism

The connection between cosmic beings and revelation has been the impetus for the formation of various New Religious Movements. Prophecy, visions and alien-human interaction through dreams are prominent in the discourses and cosmologies of such groups. Popular author Zecharia Sitchin's theory, based on the ancient cuneiform clay tablets, postulates that ancient astronauts called the Anunnaki, that he equated with the Nephilim in the Book of Genesis, brought their culture from their planet, Nibiru, to Earth, establishing the first known civilisation of the Sumerians. According

to Sitchin, Nibiru is outside Earth's solar system with an elliptical orbit that occasions its movement close to Earth every 3,600 years. Popular discourses connect the planet's reappearance with prophecies found in various mythologies and sacred texts of the return of the God(s). Similar interpretations of the Hebrew Bible can be found in Raëlism whose followers hold that a group of androgynous extra-terrestrials who call themselves the 'Elohim' created humankind using advanced technology. Raëlism's founder and current leader, Claude Vorilhon (aka Raël or Maitreya) describes an encounter with the Elohim where he was brought to their planet, a society free of poverty, disease, racism, and war. Raélians understand Jesus, Buddha and Mohammed as part of a series of prophets, Raël being the last in the line sent by the Elohim to help raise consciousness on Earth. Since 1945's atomic bomb, Raélians see the end of one kind of society and the dawning of an 'era of revelation' where humans of higher consciousness will work to save humanity and embrace technology for purposes of advancement rather than destruction. This analysis explores the significance and role of revelation in the Raélian movement and draws on the theories of Victor Turner and Richard Schechner to examine performance art and ludic recombination in the activities of its membership. At the heart of Raélian public gatherings is a sense of frolic and people play with the stereotypical UFO imagery like inflatable green aliens. They participate in LGBTQ+ Pride parades around the world, sometimes involving public nudity as they support sexual freedom and see no shame in showing the human form. Central to their worldview is a political radicalism, with particular followers understanding themselves as guides working to change consciousness and to foster peace and love on Earth until 'Paradism' is attained

and Earth will be ready for the arrival of the Elohim.

Joanna Gilar, PhD is a storyteller with a PhD in ecological fairy tales from the University of Chichester. She is co-editor of *The World Treasury of Fairy Tales and Folklore* (Wellfleet Press, 2016), and has been published in journals *Gramarye* and *Marvels and Tales*. She currently teaches online at Sharon Blackie's Hedge School and works as a community storyteller, running projects for children and young people that aim to bring stories back into our bodies and our world. She has been a magical practitioner for 20 years, and has spoken and performed on storytelling and magic both in the UK and across the world.

The Unravelling Tale

From "Rapunzel" to "Sleeping Beauty", heroines in towers populate our fairy tales. Imprisoned until they are rescued, they are held in isolated stasis, far from the fluctuations of normal life. Yet, if we pay attention to the diversity of fairy tale history, these towers begin not so much to crumble as to sprout roots and wings. Earlier versions of Sleeping Beauty include the Irish Queen of Tubber Tintye, who guards a well of fire with the help of monsters of the earth, air and sea, as well as Scottish sorceress, Czech tavern-keeper and Norse valkyrie. In the Italian "Parsley", the Rapunzel figure steals gallnuts from the heart of her prison, and turns them to a bulldog, a wolf and a lion in order to defend herself and her prince. The idea that fairy tales have at their heart an isolating tower and incapable princess is as troubling as the idea that the stories themselves should be isolated from the complexity and diversity of cultural and environmental context from which they emerged. This paper will explore the tower symbol within "Sleeping Beauty"

and “Rapunzel” to argue that both heroines and their stories are embedded, agential beings whose isolate towers of stone and paper are both powerful and non-existent.



Moving On (2017) (black and white reproduction). C-type photograph. 40.5 x 47.0 cm. **Sara Hannant.**

John Constable is a playwright, poet, performer and urban shaman. His plays include *The Southwark Mysteries*, performed in Shakespeare's Globe and Southwark Cathedral. Solo plays include *I Was An Alien Sex God and Spare*, inspired by the life and work of Austin Osman Spare. He is also known as John Crow, the street shaman who raised the spirit of The Goose at Cross Bones, south London's outcasts' graveyard. In this persona, he conducts The Halloween of

Cross Bones and the vigils at Cross Bones, where he curates a shrine and a garden of remembrance. He has performed at festivals from Latitude to Glastonbury, where he is a regular house-act at the Underground Piano Bar. His *Sha-Manic Plays*, *The Southwark Mysteries* and his stage adaptation of Mervyn Peake's *Gormenghast* are published by Oberon Books. *Spark In The Dark* is published by Thin Man Books. John's shamanic work at Crossbones was the subject of *The Spirits of Crossbones Graveyard* by Professor Sondra Hausner and features in *Watling Street* by John Higgs. John Constable also gives talks on art, magic and mysticism.

Acid Mediumship: Goose and Crow

On 23rd November 1996, the writer John Constable embarked on an epic work of automatic writing: *The Southwark Mysteries*. These poems, plays and esoteric texts were revealed in a vision to his shamanic alter-ego John Crow by The Goose, the spirit of a sex worker from Southwark's medieval Liberty of the Clink. Since then, The Goose's revelations have guided a 23-year campaign to reclaim and rededicate the Cross Bones burial ground. They have also birthed an entire magical praxis, informed by a vision of Liberty as the true state of the unconditioned mind. In this off-beat, engaging talk-performance, Constable explores the influence of 'an heroic dose of LSD' on the genesis of the work and how The Goose initiated John Crow into her idiosyncratic system of mediumship. He also considers how to prepare and protect oneself when using psychedelic sacraments. The talk is illustrated by a slideshow depicting the transformation of Crossbones from a derelict industrial wasteland into a world-famous pilgrimage site and garden of remembrance. John will also perform excerpts from *The Book of the Goose*,

the first of the visionary 'books' of *The Southwark Mysteries*. This apocalyptic poem shape-shifts from archaic ballad through to contemporary rap, from bawdy humour to transcendental contemplation. The Goose leads John Crow through the back streets of Southwark, on the south bank of The Thames, on a spirit journey through 2,000 years of her secret history. In Her own words: "It must have given you a start to find me so lysergic, dear!" The poem culminates in a vision of healing and transformation.

Julian Vayne is an independent researcher, occultist and the author of numerous books, essays, journals and articles in the academic, popular and underground press. Julian is a member of the editorial board of *The Journal of Psychedelic Studies*, a founding member of the anti-prohibition pressure group Transform and the Chair of the Friends of the Boscastle Museum of Witchcraft & Magic. Julian is an initiated Wiccan, member of the Kaula Nath lineage and Master Mason but is probably best known as a practitioner of chaos magic. Over the past 30 plus years he has participated in group ceremony with a wide variety of esoteric practitioners as well as sharing his own practice through public workshops, retreats and networks including The Magical Pact of the Illuminates of Thanateros. His recent works include *Getting Higher: The Manual of Psychedelic Ceremony*, *Walking Backwards*, or *The Magical Art of Psychedelic Psychogeography* (with Greg Humphries) and *The Fool & the Mirror: Essays on magic, art & identity*.

Manifesting Metaphorical Minds: Towards a Psychological Theory of Psychedelic Therapy

Since the mid 20th century and the encounter between western science and

psychedelic substances the therapeutic value of these materials has become well established. The return of licensed psychedelic research in the new millenium appears to confirm the earlier findings of mid-20th century researchers. Currently these substances are being used to treat illnesses including post-traumatic stress disorder, substance addictions and depression. Outside licensed research environments the claims of health benefits associated with psychedelic substances are legion, as are the methods of their use for 'healing', from underground therapeutic sessions through to ceremonial consumption in religious or shamanic settings.

Contemporary research has described the action of these substances in some detail at psychopharmacological and neurological functional levels but few hypothesis of psychedelic psychology have emerged in contrast to the mid 20th century where Freudian, Jungian and other models – notably Leary's Eight Circuits model – were deployed to suggest how these mind-manifesting experiences initiate healing.

Drawing on insights from contemporary brain imaging and from the subjective accounts of research participants this presentation will present evidence towards the development of a new theory of psychedelic healing in which the discovery of a 'healing metaphor' is a critical component. The relationship between both 'traditional' and emerging methods of psychedelic healing will be explored in context of this hypothesis and suggestions for further research outlined.

Kasper Opstrup, PhD is a writer and researcher based in Copenhagen. He is the Danish translator of, among others, Alexander Trocchi and William Burroughs

and is currently finishing a monograph with the tentative title *An Imaginary Kingdom in the Wastelands of the Real: On Art, Esotericism and the Politics of Hope*. His most recent book is *The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground from 1961 to 1991* (Minor Compositions, 2017).

News from the Sun: On the Search for a Politics of Revelation

Throughout the 20th century, artists experimented with various visionary methods of producing a revelation. This was attempts at accessing the radical new by combining what was in unexpected ways so to break through consensus reality and create messages with no relation to either subject, history or genius.

Inspired by the alchemists of yore, the surrealists juxtaposed heterogeneous elements to create a marvelous dreamscape while Brion Gysin and William Burroughs used the cut-up to not only rewrite the past but also create a mythology for the space age. This exploration of chance operations went hand in hand with a search to not only mutate the body, make it into a 'body of light,' become immortal, or in other ways force evolution, but also to discover a new way of thinking and, thus, evolve consciousness to become 'cosmic' or 'quantum.'

This paper will discuss some of the aspects of this two-fold attack on the category of the human. If mutating the body is the means, what is an end? What is the new way of thinking and how can it influence evolution? These questions will be explored through ideas drawn from alchemy, theosophy, Cosmism, Burroughs, Gysin as well as Timothy Leary's and Robert Anton Wilson's SMI2LE-project (Space

Migration, Increased Intelligence, Life Extension).

The paper will argue that these examples can be thought of as a type of mystical utopianism, fueled by a reoccurrence of gnostic ideas in the modernist avant-garde, and concerned with producing myths for the near future to ignite a visionary type of politics, which is based on praxis, experiments and revelations as well as directly connected to an ecstatic vision of new types of being, new types of living together as well as a new relation to nature.

Lucy A. Sames is a curator and researcher living and working in London. She is an Associate Lecturer in Visual Cultures at Goldsmiths, University of London and holds a PhD studentship at Northumbria University Newcastle (2016-19) where her research project SYBRNTCKMYSTX utilises mystical diagramming as a technology for analysing the intersection of cybernetics and altered states of consciousness as manifest in contemporary art practice and curating. This stems from 5 years of related exhibition making: Janusware (Res. London 2017), CHEMHEX EXTRACT (PVA Aberdeen 2016), ExtA (Res. London 2015), Tomb Shrine (Enclave London 2014) and Sci-Fi Paganism (Enclave London 2013).

Lucy is Co-Director and Curator at Res. (www.beingres.org) a mutable project based in a gallery and workspace in Deptford, South London, where their recent co-curated cross-platform programme Alembic (Res. London 2016-18) considered the legacies of cyberfeminism through processes of alchemical transmutation, and included archival work, international artist commissions, performance, an online commission, book and conference.

She is part of the Social Morphology Research Unit at University College London, where her interdisciplinary collaborative work concerns the cumulative constitution of personhood through 'altered states of consciousness', and utilises practices of both anthropological and artistic research.

Wet Rest: Speculative Ontologies of Floatation

Floatation is a form of restricted environmental stimulation therapy (REST): one floats alone in the dark, in highly salinated water that provides buoyancy to the body and limbs; the water and air are both warmed to body temperature and ear plugs exclude sound. Developed during the 1950s by neuroscientist John C Lilly, floatation is today utilised largely for physical therapy, to increase productivity, for accelerated learning and behaviour modification (phobia and aversion therapies).

Appropriating this technology, Wet Rest is a monthly practice-based research and reading group that employs the unique multidimensional affective experience of sensory deprivation floatation tanks as embodied methodology for artistic research into the conditions of posthumanism and altered states of consciousness. Founded and convened by Lucy A. Sames, Wet Rest has been meeting since October 2017 and each month its members participate in both a floatation and an accompanying reading group. Through the redeployment of this therapeutic technology for the harnessing of its corollary effects – kinaesthetic disorientation, somatic misperception and spatio-temporal distortion – Wet Rest aims to open up a radical, productive space in which speculative ontologies can emerge.

Through a presentation of this project, my paper will examine the productive spaces associated with these transpersonal and transtemporal modes of being, and consider the utilisation of floatation and sensory deprivation (or more accurately: sensory attenuation) for such esoteric purposes: magic practice, lucid dreaming, sigilisation and out of body experience, in the context of contemporary art practice and curating.

Nikki Wyrđ has helped spread chaos magic techniques through her writings, publications, talks and workshops since 1990. As a member of the magical network known as The Magical Pact of the Illuminates of Thanateros, she has attended and organised numerous rituals, residential meetings and public events. As a writer she co-authored *The Book of Baphomet* (which merges science with magical beliefs) and has contributed to many periodicals and collections of poetry. She enjoys helping people explain their ideas more clearly, mostly through her work as a copyeditor on more than a dozen books, three theses and many academic papers, on range of subjects including psychedelic culture, magical thinking, philosophy, and the meeting point of Chinese Medicine/ Western medicine. She has published seven occultural books under her imprint, The Universe Machine. She transcribed all the talks for the book *The DMT Dialogues*. She is the Editor of the Psychedelic Press Journal, a member of the Editorial Board of the Journal of Psychedelic Studies, and Director of Breaking Convention, a biennial multidisciplinary conference on psychedelics held at the University of Greenwich, London. Her Ecology degree comes in very useful when contacting the faery realms.

Hearing the Voices of God: The Importance of Mystical Experience in

Personal Transformation

Whilst historically mystical encounters were framed in the acceptable, religious cultural setting, in today's secular society with its rational foundation, we find such moments harder to integrate. A case can be made for the contemporary acceptable nature of mystical moments induced by a material cause, psychedelic drugs. The usage of these substances looks set to spread beyond the spiritual and consciousness explorers of the past 50 years, as therapeutic and medicinal licences are extended. For many beneficiaries, an understandable and sensible metanarrative would assist considerably with their treatment, both for themselves and for their social milieu. Here Nikki maps out a path into and out of the deep mystical sense of connection, the loss of self, which is recognised as necessary for a successful alteration in 'stuck' thought patterns, which is the aim of many therapies directed towards those suffering from addiction, depression, and trauma. She suggests that lessons can be learned from the eclectic techniques of Chaos Magic, and shares some practical and theoretical structures which can provide the individual with robust strategies to navigate the otherworldly realms. The title references her own first deeply revelatory experience.

"The psychological dangers through which earlier generations were guided by the symbols and spiritual exercises of their mythological and religious inheritance, we today (in so far as we are unbelievers, or, if believers, in so far as our inherited beliefs fail to represent the real problems of contemporary life) must face alone, or, at best with only tentative, impromptu, and not often very effective guidance. This is our problem as modern, 'enlightened'

individuals, for whom all gods and devils have been rationalized out of existence."

(Joseph Campbell, *The Hero With a Thousand Faces*)

Orryelle Defenestrate-Bascule is an esoteric artist in many media, including painting, writing, sculpture, sound, film and performance art.

He is the writer-director of Australian-originating Metamorphic Ritual Theatre Company who have presented many major original productions based in (and updating/mutating) various ancient mythos; and the creator of the *Tela Quadrivium* book web from Fulgur (*Conjunctio, Coagula, Solve, Distillatio*) and *The Book of Kaos Tarot* (iNSPiRALink.Multimedia Press).

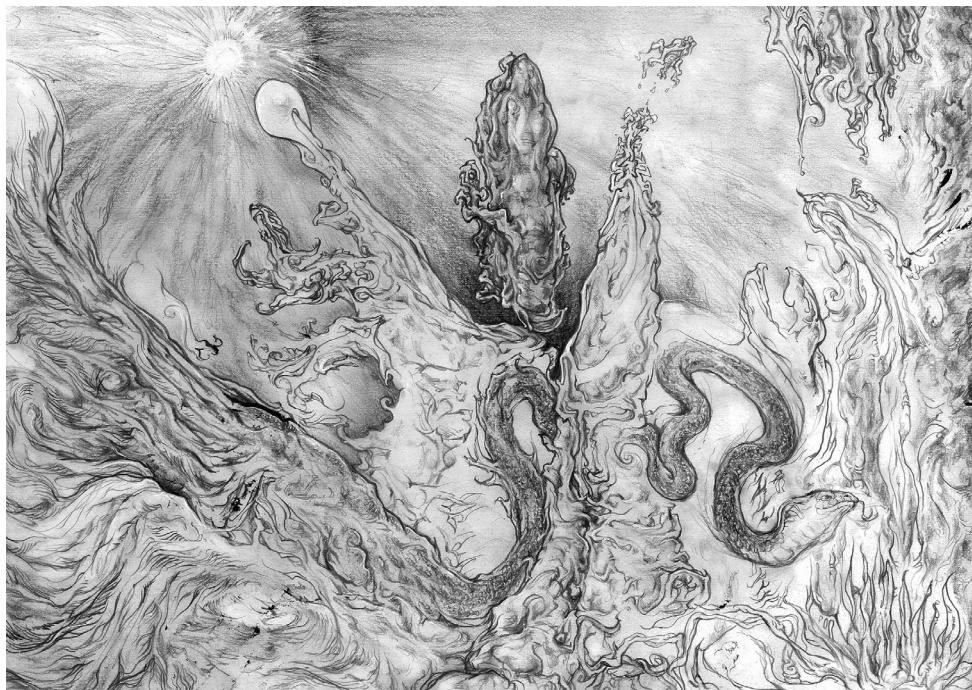
Orryelle is interested in the ensoulment of objects through aesthetic obsession; the merging of mental, spiritual and emotional relationships with creativity, in the vanguard of the current resurgence of the esoteric in art with its processes of re-enchantment.

The interplay of the figurative/representational and the abstract, the organic and 'synthetic' (inc. the actual and the virtual) are aspects of these explorations, which aim to delve below the surface of things.

His current major project is the creation of a magical sculpture park at his 'Le Chalet Crepuscule' in the Ardennes forest, Belgium, where he is also holding ritual gatherings on some of the major Sabbats.

The Tower Crashes: Esezuzus

A talk about the gnosis associated with the symbolism in The Blasted Tower tarot



Sun of the New Flesh (2018). Pencils on cartridge paper. 29.7 × 42.0 cm. **Orryelle Defenestrata-Bascule**

card (Arcana XVI) and how it relates to the fragmentation of language in the myth of the Sumerian Tower of Babel. Mostly a talk but with a performative aspect, this presentation will poetically (and with a mixture of profundity and absurdity) break down language itself as it progressively becomes a self-referential example of its own subject in multi-lingual glossolalic ecstasis: The ecstasy of new tongues becoming flesh.

As the Word (made flesh) 'Language' itself comes from French *Langue* meaning tongue (the organ) they are really one, and can only thus be differentiated or split by speaking/acting with Forked Tongue (dividing the concept and its means). Yet the classic 'forked tongue' of the apparently deceitful (in christian

mythology) serpent is in the physical actuality of the snake not an organ of speech but of pure vibration- snakes sense vibrations from sound using a kind of sonar by flicking their forked tongues out -it is a receptive rather than active organ of sound/vibration. It is actually only humans who *speak* with forked tongue, for duality (the nature of language) begets lies, no meaning is one-pointed, absolute. Only pure glossolalia or wordless song -sound/ vibration devoid of conscious meaning- is True.

Drawing also from Orryelle's piece in Scarlet Imprint's 'XVI' collection, the Tower as a symbol of human arrogance and its collapse in this age of ecological crisis are addressed.

The magical archetypes of Babalon and the Beast are also referenced, in relation to the Revelations of the Apocalypse (a word itself relating to 'Unveiling'), including relevant verse from Orryelle's transmission 'The Book of Going Back by Night' (Twilight Productions 2014).

Peter Grey is a writer, and the co-founder of Scarlet Imprint. He is the author of *The Red Goddess*, *Apocalyptic Witchcraft* and *Lucifer: Princeps*. His collected essays with Alkistis Dimech will be published in the 2019 as *The Brazen Vessel*.

The Blood of the Saints

The blood of the saints is an account of a personal ritual process of engagement with, and deconstruction of, the apocalyptic imagery of Revelation 17:6, 'And I saw the woman drunken with the blood of the saints, and with the blood of the martyrs of Jesus.' Attention will be given to the vision of the cup and intoxication, the destruction of the world, and the mingling of prophecy and sainthood in John the Baptist. I go on to consider the centrality of the athletes of death, as well as sainthood and virginity in the eschatological hermeneutics of later Christianity.

The Revelation of St John the Divine is the lens through which Western culture has understood social, religious and ecological crises. St John's vision has informed twentieth century occult discourse on blood and annihilation of self, and has inspired feminist readings and literary counter traditions. It is the symbol set that has created and will be used to language the anthropocene, giving impetus to the urgency with which their deconstruction must proceed.

My primary focus is upon the disquieting

revelation of the source text and its antecedents, in particular the Enochic corpus, which are accessed through ecstasis. By returning to the source, which is understood as a point of origin but not final authority, the text is worked to produce not a singular formula, but a series of readings, a river of blood in which the world and our culture have been baptised.

The presentation is intended to be a hybrid of ritually accessed revelation and exegetic discipline that combines biblical scholarship with the insights of postmodernism and the actions of a practicing magician.

Petra Szilagyi is an artist and student of the Super Natural. The product of a nomadic Afro-Caribbean/Hungarian, Petra has travelled from Japan, to Nigeria and many places in between, in a calling to seek the inexplicable, the unquantifiable and rich anti-structure spaces. They received their BA from Williams College and are current living in Richmond working on their Master's degree in Sculpture from Virginia Commonwealth University.

Umico Niwa (b.1991 Japan) is enrolled in the Sculpture + Extended Media Graduate Program at Virginia Commonwealth University. Her work is based on speculative science and is currently researching the possible efficacy of utilizing fecal matter transplant procedures as a means of hormone replacement therapy for transgender individuals.

Living in a Space that Lives Within Us
(Joint presentation by Petra Szilagyi and Umico Niwa)

The Chick House is a meticulously constructed dollhouse made of mud and horse feces, for the comfort of four baby chickens. Formally, it is a proposition for

utopian residential architecture inspired by nature oriented ontologies of permaculture and feng shui. The piece utilizes cognitive development techniques emphasizing the use of miniatures as tool for personal reparenting, while proposing a solar-punk future cohabitation scenario between a Japanese transgender woman and her black non-binary partner. Meanwhile, we speculate on the agency of Chick House itself. Were we drawn by a symbiotic microbiotic pull wherein our microbiota was acting through us to establish an exchange with the microflora within the local soil and equine population? Could Chick House in fact have proposed itself as a transmission from our future selves, a retro-causal hypersigil? Perhaps, it was a cloaked mandate for a temporary home by a species of tiny Strieber-esque interstellar light beings operating on our deepest subconscious spaces. This object, this entity, clearly has a life and attributes beyond us, and it continues to challenge our understanding of how objects and ideas circulate in space.

While Chick House has been dismantled, it exists in its ecological components in near identical (not chemically altered) states long before and after its installation.

Conceptually, the piece 'lives' in Southern Spain in a sort of a-temporal speculative space. Most poignantly, it operates transtemporally on our notions of being as it continues to rewrite our personal narratives around childhood, midlife and death, and scatters our sense of personal subjectivity as it invites the experiences of the baby chickens, the soil and manure, the elements and any other entities and streams of consciousness to contribute.

Randall Hall is a leading interpreter of contemporary music for saxophone whose music explores ritual and symbolism.

Innova Recordings describes his music as "high-octane, supercharged sax", while The Wire declares that he plays with "utter confidence", "fire and teeth", and "unexpectedly tough beauty." Internationally active as a performer and clinician, Hall has given concerts, lectures, and master-classes around the world, including the Karnatic Lab (Amsterdam), Logos Foundation (Belgium), Hundred Years Gallery (London), Werstatt für improvisierte Musik (Zürich), Zeitgeist Gallery (Boston), Center for New Music (Iowa City), Electronic Music Midwest (Chicago), Outside the Box Festival (Carbondale), Electro Acoustic Juke Joint (Mississippi), and the World Saxophone Congress (Bangkok, Minneapolis, Montreal), as well as top universities and conservatories. Hall is the recipient of a Fulbright Grant, Frank Huntington Beebe Grant, Presser Music Award, and the Premier prix in the Concours Région Ile-de-France. He studied saxophone with Claude Delangle, Jean-Yves Fourmeau, Jean Michel Goury, Kenneth Radnofsky, and Ramon Ricker, and holds degrees from the Eastman School of Music, New England Conservatory, CNR Boulogne-Billancourt, and Warner Pacific College. Dr. Hall is Professor of Music at Augustana College, where he teaches saxophone, improvisation, electronic music, music history and liberal studies. He is an artist-clinician for Selmer Saxophones.

Contemporary Theurgic Music: Possibilities and Practices (Presentation)

Many traditions understand sound as a particularly effective means of revealing the ineffable and the numinous. Given the potency of sound as a liminal substance, I have long wondered how modern music could be used to engage the symbolic potential of sound and create concerts

that are essentially rituals. I found a solution studying the theurgic rituals of the third century Neoplatonic philosopher Iamblichus. Although the details of the rituals are lost to history, we know they included the recitation of divine names known alternately as *nomina barabara* (barbarian names), *voces magicae* (magical voices) or *voces mysticae* (mystical voices). Iamblichus explains that these were revealed by the gods and their power as divine symbols come not from their linguistic content but from their sonic quality. Because they have no semantic content – they are meaningless, but Iamblichus reminds us that what is meaningless to us is not meaningless to the gods. Despite transcending the limits of language, the *voces mysticae* do have specific syntactical arrangements, and syntax without linguistic content is music. Accordingly, I have used the *voces mysticae* as the basis of my music. To these I freely combined transformational techniques adopted from the Hebrew Kabbalah, itself a later monotheistic form of theurgy. These techniques include notarikon, replacing a single letter by a group of letters; temurah, patterned letter substitution (e.g. A→Z, B→Y, etc.); and gematria, replacing a word by another word with the same numerical value. By replacing letters with musical motives these techniques not only generate effective musical material, but they also enable me to encode the *voces mysticae* and Kabbalistic relationships into sound. Thus the music is not just inspired by theurgy, it is a structurally theurgic. This presentation details these practices and is intended as preparation for my concert which itself is an imagined theurgic ritual.

Contemporary Theurgic Music (Performance)

Voces mysticae (2017) refers to theurgic

ritual incantations. The first is named in honor of Abraham Abulafia (1240-1291), the medieval Spanish Kabbalist who used letter permutations as a tool to induce ecstasy. Akrakanarba is a magic word found in the Greek Magical Papyri, while Auioeoueei is a magic word I created myself. All of these words go through various Kabbalistic transformations, which generate the musical form and content of the piece.

The Chaldean Oracles (2017) is based on the second century (CE) collection of fragmented esoteric texts of the same name. They were revered by Neoplatonic philosophers and used in theurgic rituals designed to purify the soul and lead it to direct experience of the divine. The piece was composed using similar Kabbalist techniques already discussed and imagines a theurgic ritual: the Greek text is heard at the beginning of each movement; Oracle 112 is slow and introspective, the initial disconnection from normal reality; in Oracle 115 the music is faster and more frenetic, as though the initiate is beginning a wild dance; in Oracle 116 the initiate is crossing into a visionary realm as the music becomes more disjointed and weird – the text spoken throughout this movement is no longer Greek, it has undergone various transformations to produce new ecstatic incantations; the last movement includes three short oracles as the music again becomes frenetic, leading to the final ineffable vision of the gods.

Sasha Chaitow, PhD is a historian of culture, a professional artist, an author, and gallerist. Her work experience includes international academic and cultural event organisation; various roles within academic publishing; investigative and cultural journalism; international exhibitions, lectures, teaching, and publications. She is currently (March 2018-) serving

as Managing Editor for the Journal of Bodywork and Movement Therapies, while running two galleries and developing my own art and writing projects.

Sasha earned her doctorate at the University of Essex, focusing on the history of culture, science, and literature and the relationships between them that converged in the work of French fin-de-siècle author Joséphin Péladan (1858-1918) and his contemporaries. Prior to that her studies encompassed Communications and Media (BA University of Indianapolis 2002), Literature (MA University of Indianapolis 2004) and Cultural History/Western Esotericism (MA EXESES – University of Exeter 2008).

As an artist she has held 13 solo exhibitions in Greece, Sweden, and the UK, and participated in group shows in Spain, Greece, and the UK. She has published widely on Péladan, and lectures frequently at international academic and cultural institutions and conferences.

Image and Logos: Symbolic Vocabularies and Inspired Revelations Through the Eyes of Joséphin Péladan

Occult visionary author Joséphin Péladan (1858-1918) dedicated his life and prodigious literary output to his attempt to provoke a collective social awakening through the display of symbolist artwork and production of symbolist literature on a massive scale. He produced copious theoretical tomes explaining the esoteric theory that underpinned both his motivation and his guidance to members of his audience seeking a gnostic awakening. Although notorious for his eccentricity, his influence reached as far as South America and influenced literary and artistic circles in several European countries. Despite being forgotten for the

best part of the 20th century, recent years have seen a revival of interest in Péladan and attempts have been made to provide a deeper understanding of the purpose of the Salons de Rose+Croix that were his brain-child.

After summarising both the context and the specifics of Péladan's worldview, aims, and modus operandi, I will discuss the syncretic framework upon which his vision was built and explore the questions of how this was meant to work in practical terms. He combined Orphic Mysteries, Aeschylean tragedy, Scripture, and Enochian revelation, perceiving humanity as the epicentre and deciding force in the Platonic attempt to emerge from the cave of darkness. In a surprising twist on Platonic thought, he used the arts in their entirety to approach the world at large, convinced that in so doing, a deeper human impulse would discover its celestial heritage. Although the results of these attempts were undoubtedly mixed, on an artistic level in particular, Péladan influenced many artists to produce work inspired by these notions. The unwavering goal was to spark a form of revelation in his contemporaries. It is the shape, content, and mechanism of that revelation that this talk will explore.

Scott Jeffery, PhD is the author of *The Posthuman Body in Superhero Comics* and lectures in sociology at Perth College, University of the Highlands and Islands. He writes intermittently about magic, comics, posthumanism, film and other sundry topics at his blog Nth Mind and is currently working on a new book that examines "acid communism" and historical assemblages of art, magic and activism as a map for how we might navigate an accelerated future. When he can he also does drawings and comedy, writing and performing three solo shows as well as

2016's Discordian influenced revue *Mondo Occulto*.

A "Memeplex" or "Just an Inch"?: Competing Visions of Anarchism, Magick and the Self in the Comics of Alan Moore and Grant Morrison

Perhaps because comic books have generally been ignored by mainstream cultural critics have always been a rich source of occultural expression. This paper expands on this premise to discuss the works of Alan Moore and Grant Morrison, two of the most influential comic book writers who share some remarkable similarities as well as some crucial differences. These two authors' trajectories, if not intertwined, then at least overlap enough that their antipathy for one another is well-known, but comparing their work and lives offers a unique lens through which to examine some wider concerns regarding the occult and countercultural ideologies. Both Moore and Morrison are practicing magicians who have both expressed an interest in anarchism as their political philosophy. Both authors have produced works that explore anarchist philosophy as well as works that are explicitly designed to function not just as comic books, but as a magical spell on the reader (most explicitly Morrison's *The Invisibles* and Moore's *Promethea*). This paper explores the crossovers and bifurcations in the work and biographies of Moore and Morrison to illuminate the ways their lives and careers embody wider debates about the relationship between art and magic, occultism and politics, art and magic. The paper begins by laying out the cosmologies the two writers present in their collective oeuvres, before going on to examine how these appear to inform their political ideas. Paying close attention to the key texts of Morrison's esoteric anarchist sci-fi *The Invisibles* and Moore's V

for *Vendetta* and *Promethea* the paper will end by focusing on the concept of the self in these works, and the competing visions of subjectivity, magic and anarchism the two authors offer.

Simon Magus, MB BS PhD is a psychiatrist with a special interest in Early Intervention Psychosis. He studied medicine in London at Charing Cross and Westminster Medical School, now part of the Imperial College of Science, Technology and Medicine.

After qualifying, he taught Anatomy as the Royal College Prosector to the Royal College of Physicians and Surgeons of Glasgow, and as an associate lecturer in Anatomy and Embryology at the University of Glasgow. After initially following a neurosurgical path, he changed to psychiatry in 1996.

Simon's interest in esotericism predates his medical studies by a number of years. He completed an MA in Western Esotericism at the University of Exeter in 2008/9 with the thesis *Austin Osman Spare and the Conquest of the Imaginal: Paranoia, Metanoia and Phronesis of the Magical Mind*. He is interested in the interplay of descriptive psychopathology and the phenomenology of magical praxis, and spirituality and psychosis. During his MA studies he developed broad perspectives in esotericism on subjects including alchemy and its transmission to the Latin West, Alexandrian Hermetism, and Renaissance Kabbalah. His specialist field of enquiry now centres on Victorian and Edwardian literary expressions of occultism, and he recently completed a PhD at Exeter defending the thesis entitled *Rider Haggard and the Imperial Occult: Hermetic Discourse and Romantic Contiguity*.

The Eye of the Heart: Mysticism, Sacred

and Profane, in Literary and Clinical Intersections

In keeping with the theme of the conference, and transdisciplinarity in particular, this paper examines the vexed question of the 'authenticity' of mystical experience by comparing the historical tradition of the autobiographical drug experience with the 'ecstatic confessions' of the mystic.

To do this I draw on the dialectic of two paired volumes which were written in response to each other. Firstly, Thomas De Quincey's *Confessions of an English Opium-Eater* (1821), in conversation with which Charles Baudelaire wrote *Les Paradis Artificiels* (1860), part of which is a translation of the former into French; and secondly, Aldous Huxley's *The Doors of Perception* (1954), in answer to which Robert Charles Zaehner wrote *Mysticism Sacred and Profane: An Inquiry into some Varieties of Praeternatural Experience* (1957). Deploying these dialogues as a backdrop, I shall attempt to elucidate and categorise the nature of these experiences in the light of the psychopharmacology and phenomenology of opiate, cannabis, lysergic acid, and alcohol use, and the phenomenologies of mystical experience and psychosis. I conclude with some comments on the recent therapeutic turn in the medical use of cannabinoids, and the commencement of trials for psilocybin use in a therapeutic context. The paper facilitates the elucidation of some ontological and epistemological aporias arising from the use of such varying signifiers as the *psychedelic*, the *psychotomimetic*, the *entheogenic*, and the *therapeutic* – terms which are analysed as being culturally embedded, semantically contrasted, and contested.

Reverend Danny Nemu is a writer,

researcher and activist. His life changed for the weirder when a chaos magician taught him sigil magick twenty years ago. He encountered Daime when living in Japan and followed the trail back to its source in the Amazon, where the bite of a sandfly taught him more about the brew than most doctors of anthropology have articulated in their entire careers.

Danny is a professional palmist and hypnotherapist fascinated with the human mind and how to tap into its extraordinary and generally dormant potentials. He gives regular talks about ayahuasca, entheogens in the Bible, revelation in the history of science, linguistics and cognition, and academic prejudice against traditional knowledge systems. His books *Science Revealed* and *Neuro-Apocalypse* are out on Psypress UK.

Kata-chaos, Aya-Animism and Straight Up, Straight Edge Demonology

Myth and plot, metre and rhyme,
Structuring life in space and time,
Lines of meaning cutting through it,
Ink on the page of the master poet.

In dreams, visions and compulsions,
invisible intelligences communicate in the
language of poetry, and when we call on
our gods and familiars, we are answered in
rhyme.

Describing my experiences of treating a flesh-eating parasite with ayahuasca, and the uninvited intervention of one of the demons of the Goetia into my life, this talk is about using Magick and Psychedelick power tools in occult dimensions to sculpt the goo that coalesces into daily experience. We will explore how formal structures influence the narrative of our lives: geometry in space; metre in time and myth; metaphor and plotline in the

architectures of meaning. When that meaning collapses, and the Tower shoots forth what Crowley called its 'lightnings of seed', how is that creative potential channelled into a new structure that transcends the limits of what went before?

Timothy Grieve-Carlson is a PhD student in the Department of Religion at Rice University. Tim holds a certificate for the study of Gnosticism, Esotericism and Mysticism (GEM) from the Department of Religion at Rice, where his doctoral research focuses on ecological thought and the paranormal in early American religion.

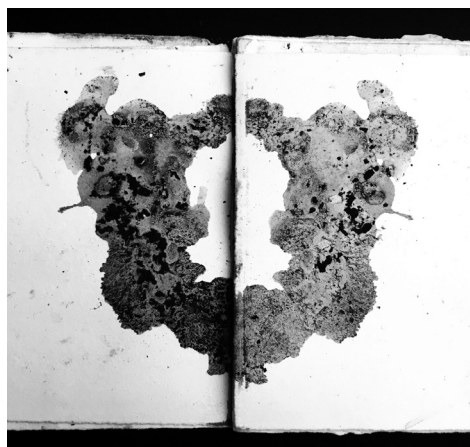
The Great in the Small: Comparative Ecologies of Revelation

Since Rudolph Otto, scholars of religious experience have noted that revelatory episodes often occur in a context of immersion in a "natural" setting. In Paul Marshall's *Mystical Encounters with the Natural World*, the author provides a comparative analysis of these "extrovertive" mystical experiences. One common factor in these accounts is a sense of "subject-object unity," of oneness with the environment and a porousness of the borders of the body. In his 2017 book *Secret Body*, Jeffrey Kripal puts forward a comparable understanding of paranormal experiences, defined as "the experienced collapse of the mind-matter split via the irruption of events in the physical world that uncannily correspond to the subjective or unconscious states of a focal agent."


Subject and object, mind and matter, human and nonhuman: In this paper I will offer an interpretation of these new definitions of revelatory experience through the lens of ecotheory and biopolitical thought. As Tanya Lurhmann writes in her 2012 book *When God Talks Back*: "...most Christians believe quite

explicitly that what humans understand about God is obscured by the deep stuff of their humanness..." This issue of transcending the "deep stuff of humanness" has not been ignored by philosophy or theory. In *The Animal That Therefore I Am*, Jacques Derrida describes the human as the only animal who really *feels* its nakedness. As a result, we mediate our direct relationship to the world, by covering our sex, by building homes to dwell in, and creating intersubjective worlds to inhabit. Reading Derrida with Kripal and Marshall enables a new interpretation of revelation as the temporary breakdown of those intersubjective worlds, the "deep stuff of humanness."

This paper offers an interpretation of the history of mystical and paranormal experiences as considered by scholars like Marshall and Kripal through the lens of theorists like Derrida, Gaston Bachelard, and Peter Sloterdijk, ultimately concluding that many forms of mystical experience can be understood as a modality or technology of engaging the nonhuman.



Blot to Hekate (2018) (black and white reproduction). Artist's Book: hand sewn and bound. **Geraldine Hudson.**



trans- prefix meaning: across, beyond, through, on the other side of, to go beyond

state: a condition or way of being that exists at a particular time

An unabashed play on words, a 'trans- state' is, among other things, a *coincidentia oppositorum*. An alchemical wedding that defines the fixed place, where boundaries are actively transgressed. In many ways, this point of intersection—this crossroads—is where the role of the magician, mystic and artist collide. Where each can play a role in revealing the neoteric and the numinous, while making ruinous the antiquated and the corrupt. Revelation and revolution are often intimately linked; the sudden and violent unveiling of the truly novel, utterly alien, and ineffably Other, brings with it the upheaval of our very foundations—that of the individual, and of the societies we build. The art of revelation, is the art of cataclysm and catharsis.

trans-states.org