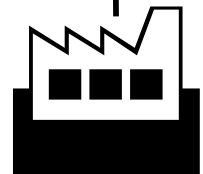
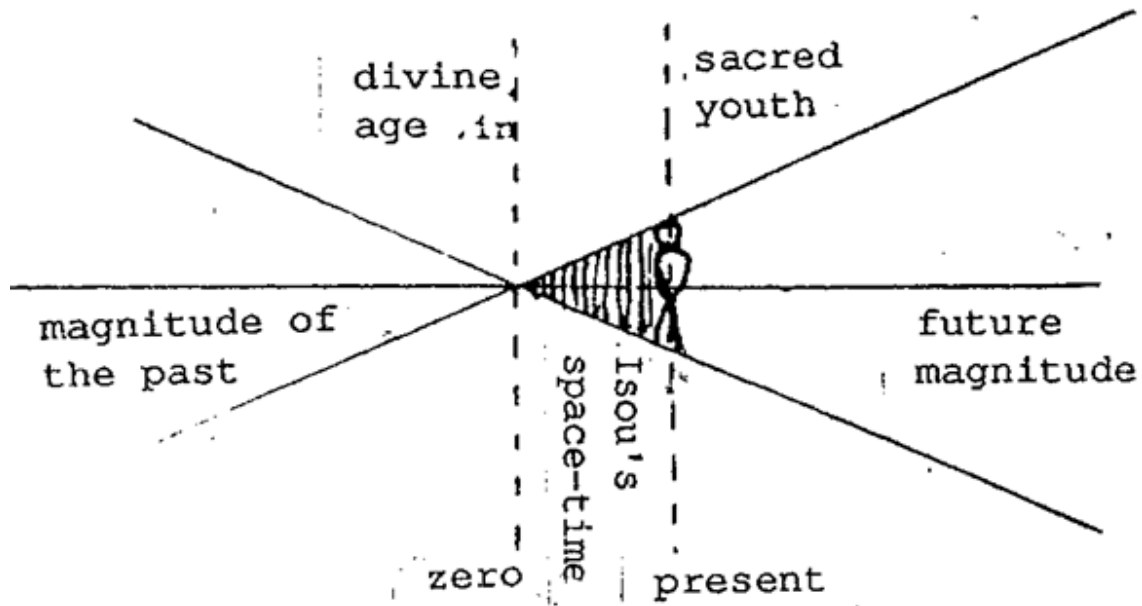


# The End of the Age of Divinity (On the Death of Isou)





## Introduction: Union and Multitude of the Proletariat.

### I

The Talmud in Tractate Kesubos (p. 111a), teaches that Jews shall not use human force to bring about the establishment of a Jewish state before the coming of the universally accepted Moshiach (Messiah from the House of David). We hold that Isidore Isou, who published the Lettrist Manifesto in 1946 predating the inception of Israel in 1948, was in fact the Moshiach and that his death in 2007 marks the end of the Age of Divinity.

### II

It was the Islamic Ḥurūfiyyah (Lettrist) Faḏlu l-Lāh Astar-Ābādī (Naimi), the Seal of the Saints whose death in 1395 opened the Age of Divinity (*Uluhiyyat*). It is closed by Isidre Isou, who we proclaim as the Seal of Divinity. We hereby declare the Age of the Proletariat.

### III

Observed from close up, ie from a worker who is involved more directly in the process/time/space of the event, this may appear as a 'singularity' in so-called 'space-time'. However from a wider perspective – a distant worker of group of workers, this and these event/s

are vertices in temporal space and mark the progression from 0 and 1 dimensional<sup>1</sup> time to the revealing of the 2<sup>nd</sup> and 3<sup>rd</sup> dimensions (the Trimension<sup>2</sup>) of time.

## IV

While the religious problem in Isou's Lettrism was answered by 'the movement' with a rejection of the proletariat and with the worship of the innovator – the creator, this sell out, this mystification, this mythologisation, this anti-materialist basis and orientation, was in fact also evident in the work of Isou's best critic and the developer of the Lettrist metagraphy and hypergraphy into situgraphy, Asger Jorn. Jorn identifies the central problem of the religious question in Lettrism when writing 'On The System Of Isou' but fails to answer the question. Elsewhere in his answer to Marx's Capital, The Critique of Political Economy Jorn identifies the surplus value of the working class as the source of its revolt against capital in what he termed as its propensity to take 'risk'. This surplus value however, this risk, was to be historically transformed in line with 4th factor of production – and the unification or management of the other factors, namely labour, land and capital – as enterprise. In this way it was just the same as the classical Lettrist movements privileging of the creator – the innovator – the taker of risk, which today we identify in all sorts of 'revolutionary' projects undertaken by nothing other than bourgeois enterprise. We therefore must return both Jorn and Isou to the perspective of communism.

## V

The only creator is the proletariat: that is the working class in revolt against their exploitation – against capitalism. While the former positions of Lettrist hypergraphy and situgraphy have lead to shoring up labour aristocracies such as the 'creative class', 'immaterial labour' or even 'risk labour', we will destroy any such divisions of the proletariat and herald its class perspective as the only possible perspective for spontaneous orientation.

## VI

Our situlysis<sup>3</sup> must have a/infinite centres – i.e. ultimately acentric – origin or point of perspective<sup>4</sup>. This is the perspective of the proletariat. This begins with a single proletariat in a state of *al-wahdat* (union or one point of coherence) and immediately starts to move to that of *al-*

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<sup>1</sup> *Dimension* refers to the perceived and experienced aspects of any object which form part of a workers becoming. The *perspective* of the worker combined with the dimensions form their *situation*. The ability of the worker to expand perspective dimensionally through situations is a measure of their *power* – and vice versa.

<sup>2</sup> *Trimension* refers to a group or set of 3 dimensions

<sup>3</sup> "Destruction or consumption of a site may be referred to as situlysis." Concepts and Terminology in Organic Stereochemistry by Moses Kaloustian, Elsevier Science, Leiden 2004

<sup>4</sup> "but it isn't obviously useful to a man who is happy to assert the axiom of choice in his work whenever he needs it." 'The point of pointless topology' by Peter Johnstone, Bull. Amer. Math. Soc. (N.S.) Volume 8, Number 1 (1983), 41-53, p 49.

*kathir* (diversity or multitude) as it collapses into the perspectives of other proletarians and the proletariat as a whole.

## VII

The discovery of the systematic work of the Hurufis cuts Lettrism free from Isou. We are no longer concerned with the system of Isou – scientific or not – but with the systematic tendencies of Lettrism – its eclipse and re-emergence in the New (or 3rd) Lettrist International.

## VIII

The New Lettrist International was brought into being by Communist groups including the LPA and the Neoist Alliance which consisted of just 1 worker each. They therefore moved deliberately from a point of perfected union/wahd into that of multitude/kathir. This was achieved by placing the Founding Imaginary Congress of the NLI in a psychic domain outside space and time. As it did not and does not have any particular space or time it opens out in a psychic semantic space – and allows any and all other workers to negotiate it as they wish.

## IX

Our congress therefore requires a different point for each any and every measurement. The point of origin is therefore taken to be that of the worker involved. In the initial case of Lettrism this was indeed Isou. But immediately wahdat tends to kathiral – coherence to collapse. The perspective of the worker expands to go from point of view – i.e. the individual worker – to a line, surface and volume of the body. In measuring our own space we find that we necessarily share this space with other workers. Creation is always and already collaborative. But this is also true of perception and consumption. The work of the onlooker or the speaker as well as the listener or the actor is the multitudal / kathiral points of orientation but it always depends on the other and indeed on others – other spaces, times and values – ie it tends towards multitude/kathiral and then of course to another unity/wahdat.

## The Mono-Trimensionality of 3D Spectacular Geometry, the Ruling Classes and the Zero-Dimensionality of Centrality



X

Ruling class culture around the world has homogenized around the worship of the Sun god – from before the time of the Egyptians to date. This has been consolidated in the physical theories of nuclear revolution and the creation of particle accelerators underground all over the world, which are part of crating an integrated spectacle - the Society of the Spectacle – a 2 dimensional screen into which all life is crushed. The privileging of the sense of sight, of light is exemplary in this – in the privileging of whiteness in lightness as the manifestation of god – in the enlightenment and so-called age of reason. Therefore it is the discipline of painting in visual arts that we concentrate our attack – as along with nuclear science these contain real religious force for the bourgeoisie. The real religion of the bourgeoisie is of course a pagan cult synthesised from the polarity of a monotheistic God and the devil, exemplified by the Freemasonic order. This is the same whether in Africa, Europe Asia or elsewhere. The Islamic masons and assassins also incorporate ancient teaching into their more modern monotheistic innovations to synthesise rituals of abuse which are then transmitted to the masses through coded and ritualized means in a variety of ways from religious, social and cultural practices, theatre, television internet and mass media as well as in the structures and institutions of health and education.

## XI

The point of origin of space for the ruling class however is seen as the origin of the source of light – and its reading upon the human body through the eye/s, hence the Freemasonic symbol of the eye within the triangle – the reduction of all reality to a single (0) dimension, perspective, situation and power .

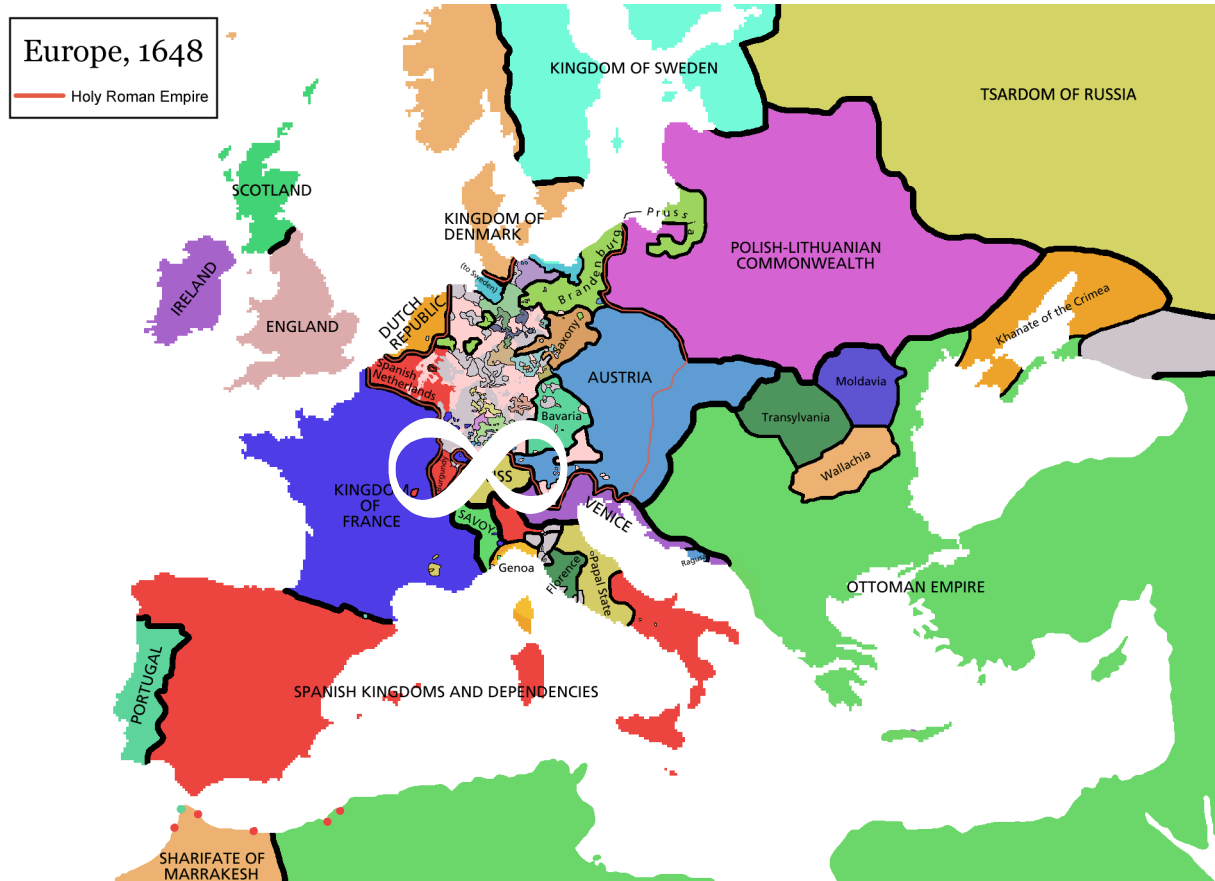
## XII

In recent years cracks in the establishment have appeared in the face of the discoveries of quantum physics, of black holes, dark matter and dark energy. The Royal Society have tried to shore up their defences of Newtonian theories of light and gravity in a variety of ways, most notably in the quest for the singularity exemplified by CERN. They have found some more successful and malleable than others. Their attempts to manipulate and to assassinate Steven Hawking is worth mentioning here – and his resistance through channelling the spirit of Galileo. They have recently found Berners-Lee more malleable material.

## XIII

Moving on, it is no coincidence that at the same time the G8 start to recolonise Africa and offer plans for the eradication of poverty. They are in reality, plotting the eradication of the working class ie those people who are 'poor'. This is done through the synthesis of the ruling class of the proletariat and the aristocracy in the body of the bourgeoisie. While religion and godhead was seen as represented through the aristocracy, through a supreme ruler or king, in the bourgeoisie this process is internalised. Therefore the centrality of the bourgeois subject is superimposed over the centrality of the sun. Hence the Light of the World comes to stand in for celestial bodies which spin round in the bourgeois mind. The dome of the human head as a receptacle for light and of consciousness therefore orients human consciousness as located in the mind – the 3rd eye or pineal gland – the so-called seat of consciousness. This is the source of the division of mind and body – humanity is reduced to the human mind. European culture exemplifies this by its world view in locating Europe as centred and north, with USA to the left and Russia to the right. All the neo-colonies are laid out below it just as the human body has become denigrated to so-called intelligence.

## XIV



The African, Caribbean and Pacific/European Union Joint Parliamentary Assembly (ACP-EU) has grown out of the trade agreements of the European Development Fund (EDF) established at the Treaty of Rome (1957). It was organised in order to retain influence and economic domination over these colonies, as the colonial power of European governments became weaker after the revolutionary drive towards independence of colonies in the mid 20th century. The Yaoundé Convention of 1963 was a neo-colonial convention which enshrined the new form of globalised colonialism. One of its noted innovations was the recognition of national sovereignty to the ACP countries. Thus the notion of sovereignty is extended from the European powers, as enshrined in Europe under the Peace of Westphalia in 1648, onto the new neo-colonial states. This date is part of the peak period of the age of messianic divinity and exemplifies the era of the creation of capitalism as a global force.

## XV

As the age of divinity draws to its close, the form of the nation is thus also coming to an end. On the June solstice of 2000, the Cotonou Agreement again brought colonial conditions back through the establishment of the Joint Parliamentary Assembly which restores political as well as economic power to a strengthened Europe.

## XVI

This year, on the northern summer and southern winter solstice 2007, the ACP-EU Joint Parliamentary Assembly met in The Kurhaus, Wiesbaden, Germany. Their discussion included what they have described as the “urgent situation” in Sudan and Zimbabwe. There is clearly a racist agenda with EU intervention in these areas. In Sudan the UN has been trying to frame a racial conflict between Arab Africans and Black Africans. Similarly in Zimbabwe the conflict has been characterised as between Black Africans and White Africans. XIII The combination of politics and aesthetics in the so-called secular society of the so-called west therefore provides an important nexus for the bourgeoisie. Post independence, immigrants from the ex-colonies into the western European colonizer states were all generally referred to as ‘black’ while ‘white’ was a term that was exclusive of Jews, Slavs, Celts and all those generally outside the Anglo-Saxon axis. This was very important for the formation of the so-called ‘new world’ colonies. The manipulation of these terms for example in South Africa predates the advent of fascism. The advent of the new right in recent years has seen a strengthened Europe under the EU and Euro-which has relied on a modern aesthetic where white is the new black, red the new blue. This disorientation is in fact the result of the supercession of aesthetics or art by politics or science. What we will show is that proletarian perspective is not the privileging of one or other category but the abolition of these categories altogether and their overthrow by a proletarian union/wahdat through the multitude/kathiral.

## XVII

This is opposed to the polarity which collapses into categories which control people in a viciously dehumanising way and the most well known example is in South Africa with the categories of White, Black, Mixed, Asian being employed to divide and rule the proletariat. It is essentially that these categories are rigidly imposed by the rulers that they receive their force. They are also mixed in terms of aesthetic (colour), genetic (mixed) and geographic. In doing so they create a psychogeographical space which disorients and traps the proletariat within a forcefield or constructed situation which manipulates their behaviour.



## XVIII

Racism and nationalism are intimately related but clearly not identical. They are both parts of the same semantic space which derives from the pre-capitalist feudal system of the aristocratic ruling classes and the wahdal or sovereign perspective. This is based upon the family as the organising word – ie the name. It is therefore as useless as proletarian enterprise to seek a pure or authentic or proletarian nationalism, racism or family. The issue is removing the power of definition and control from the ruling classes and empowering the workers as we/they rise up against the capitalism system that exploits and dehumanises them and us.



## XIX

The perspective of the ACP or other inter-governmental talks, based as they are on the Westphalian system of statehood, are not just top down as opposed to bottom up, they are constructed exclusively from the perspective of alienated authority of the European ruling class. The same is true of the so-called 'revolutionary movement' which confines itself in Western Europe also. In January the UK Social Centres Network met at the 1-in12 in Bradford. In a report to a so-called Quarterly Anarchist Journal of Theory and Action from the British Capital After the Empire – although they fail to mention how London can still be the British capital if the

British Empire is indeed in the past - an Anarcho-Racist<sup>5</sup> writes: "Social centres were asked how many people were involved in their collective, how many events are organised per month on average, how many visitors they get... between the fifteen spaces, there are around 350-400 people involved in social centres around the country - organising around 250 events per month and gaining the presence of 4,000 to 6,000 people. Not bad for a political minority! By making this data visible and presenting it back to those of us involved in such projects the aim is to expand the knowledge of what we do, and with whom." The sovereign perspective of the writer reduces the 'participants' into data to be controlled as commodities. Nowhere is there any discussion of what these people may think or want to do.

## XX

It is the perspective of the ruling class that seeks to define the world in terms of commodities. The perspective of Capital simultaneously denies the perspective of labour – ie the power of the proletariat – and land – the traditional power base of the aristocracy. The revolution of the European bourgeoisie suppressed and realised the power of the aristocracy and therefore synthesised the perspective of land into that of capital. What the shift from formal to real domination of capital seeks to do through such diverse bodies as the ACP-EU and the 'Social Centres Network' is suppress and realise the perspective of labour into that of capital too. This is done through the perspective of bourgeois enterprise. It should not need stating that there can be no prospect of proletarian enterprise. The perspective of the proletariat can only be realised through the empowerment of the perspective of labour as a factor of production which competes with capital and land for material power under the system of capitalism and capitalist production as propagated by the power of the entrepreneur. . National sovereignty is in fact empowerment of the land, capital and enterprise<sup>6</sup>. The empowerment of labour - the only prospect of empowerment of the human being against capitalism is another matter altogether.

## XXI

The alienation of our labour is a spatial temporal and semantic restriction - and reduction of man into woman - as woman is always and already just a commodity - only men can have property. but even outside of this semantic reality within the confines of the spatial entity of Europe, is the alien -or even within that space we can find the 'resident' or 'illegal' alien - the black man - black matter and energy as female - to be penetrated where sex is violence and based on a psychopathic geometry - by a 'enlightened' Europe. Both black and white identity is a result of

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5 "Two figures that can be deformed one into the other are called homeomorphic, and are considered to be the same from the topological point of view. For example a solid cube and a solid sphere are homeomorphic." *Spiritus Temporis*

6 "Enterprise application integration (EAI) is the use of software and architectural principles to bring together (integrate) a set of enterprise computer applications. It is an area of computer systems architecture that gained wide recognition from about 2004 onwards. EAI is related to middleware technologies such as message-oriented middleware MOM, and data representation technologies such as XML. Newer EAI technologies involve using web services as part of service-oriented architecture as a means of integration." *Enterprise application integration* by Spiritus Temporis

the formation of colonial and post-colonial borders and are part of clear expression of psychopathic geometry.

## XXII

Any debate about arming the police is redundant at the borders where for example we can see police armed at Heathrow airport (and all airports perfectly show the hyperspace of the border of the states and nations which engender industrial capitalism). Europe as a hyper/psychogeographical/space that is defined by the limits of the 'European world', therefore it is defined by, for example, the fact that the former Neu-Mecklenburg and Neupommern (now known as New Britain and New Ireland) are part of Papua New Guinea – which with for example the West Papuan and Bougainville struggles going on within its borders, like every single ex colony nation in the world is being torn apart by revolutionary, counter-revolutionary action as well as bourgeois forces stacked up against the people. A border has dimensions in space, time and meaning. Spatially we can see borders as a 2 dimensional line which tries to therefore constrain multidimensional space. Its retardation is evident in the 3rd dimensional deficit whereby nations imagine their borders extend infinitely into outer space and infinitely down into the earth. The points in space are checkpoints that line the border and the surface is that of the country.

## XXIII

In time we can see the point of independence or occupation as the beginning of a border and a possible end point in revolution. The temporal line is thus defined. The temporal dimensions of origin and magnitude are therefore extensions into time at those points and are defined by the aristocratic time period which predates the modern capitalist state. In the case of England that is Briton. The temporal border of Britain thus demarcates England between Briton and Britannia, the conquered and the conqueror. Which brings us to the dimensions of meaning.

## XXIV

The border is a line - it is in negative dimensions of meaning. It is only through the surface of country or volume of nation that it acquires meaning. If we look at the 0th (ninth) dimensional point of the checkpoint this is somewhat clearer.

## XXV

The checkpoint constitutes the event of capture, of inquisition. It forms a line and surface with the history of a conflict typified by imperialist warfare. The event that happens there is identification and meaning is situated by the flag - the letter of the nation. In the case of England this is the red cross. It is also the letter 'E'. The event that constitutes the temporal origin is the Anglo-Saxon invasion - ie England is in fact Angland. There is no mistake in the correlation of the cross and the semantic relationship with Angles. The letter E is sometimes morphologically identical to the

letter A. In this way the EU is the same as the AU. The letter (0 dimensions), the name (1 dimension), the constitution (2 dimensions) of a nation are thus the different sides of the entity defined by borders. The checkpoint will demand a similar measurement of human beings - in spacial, temporal and semantic dimensions. Identity is what is checked, through papers. This identity has race and class as its dimensions.

## XXVI

It is alienation that the psychopathic process builds on. Alienation is the quantitative and qualitative restriction of a person from their labour, from their home and from the world around them. It is the true meaning of the 'One Point' policy of the Pakistan administration against the kathireal blossoming of infinite hyperstan (hyperstate).

## XXVII

Recently the defeat of class war has meant the victory of the warrior class. The use of arms and of war, of course, predates capitalism and will certainly outlive this pathetic and mean form of production. The control of arms of course must be in the hands of the workers. This includes the producers as well as the users – the consumers of the means of killing. The process is married to the creation and maintenance of the nation state and to the production of death – ie the enforced borders of everyday life through human activity. The chain of production in military weaponry is perhaps one of the most extensive and comprehensive chains of human production known, from the mineral mines of the ACP countries to the data mines of the EU universities, the empowerment of workers happens at a vastly unequal and stratified terrain.

## XXVIII

Communism firstly guarantees the restoration of the individual property of the worker – ie her labour. Secondly it guarantees the abolition of private property. The contradiction is clear and it has proved to be a bloody business. War is fought openly and in hidden ways. The occult assassins of the secret services the world over have in the recent so-called war on terror and beyond, taken to creating heart attacks in politicians. The political process is a simulcrum and a screen that projects reflects and distorts human fantasies and realities daily. And it's deadly. Politicians, scientists, artists as well as proletariat are subject to occult assassinations and the threat thereof on a daily basis. This is evidenced in the recent bout of deaths of politicians by heart attacks, in the death of Pakistani generals, in the death of British cabinet ministers after the declaration of war on Iraq, etc etc. These deaths by so-called natural causes – just like the so-called natural causes of tsunamis or drought or earthquakes or floods are not natural at all. They are the manifestation of the deadly will of the ruling class – the victim invariably being the workers – the creators.

## XXIX

As the age of divinity has drawn to a close, land disputes have flared up over the ex-colonies – land disputes which the ruling class suppresses by reference to borders and psychopathic geometry. However, returning to pre-colonial borders is simply a return to renewed oppression. Genealogies manifest families which are the feudal form of organising. Names are the remnants of this and the loyalties and ownership denoted by the name return to aristocratic forms or alienation and oppression of proletarian perspectives.

## XXX

The name as a two dimensional value or meaning (semantic) space reveals a deeper and more elemental situation than that of a psychopathic/spectacular construction of 'race' – ie the name underlies it. Human links between Europe and its neo-colonies such as the USA and Australia are mapped by genetic lineage which is based upon the continuation of families – the aristocratic form of false or illusory community which must be overcome by the proletariat in real human community.

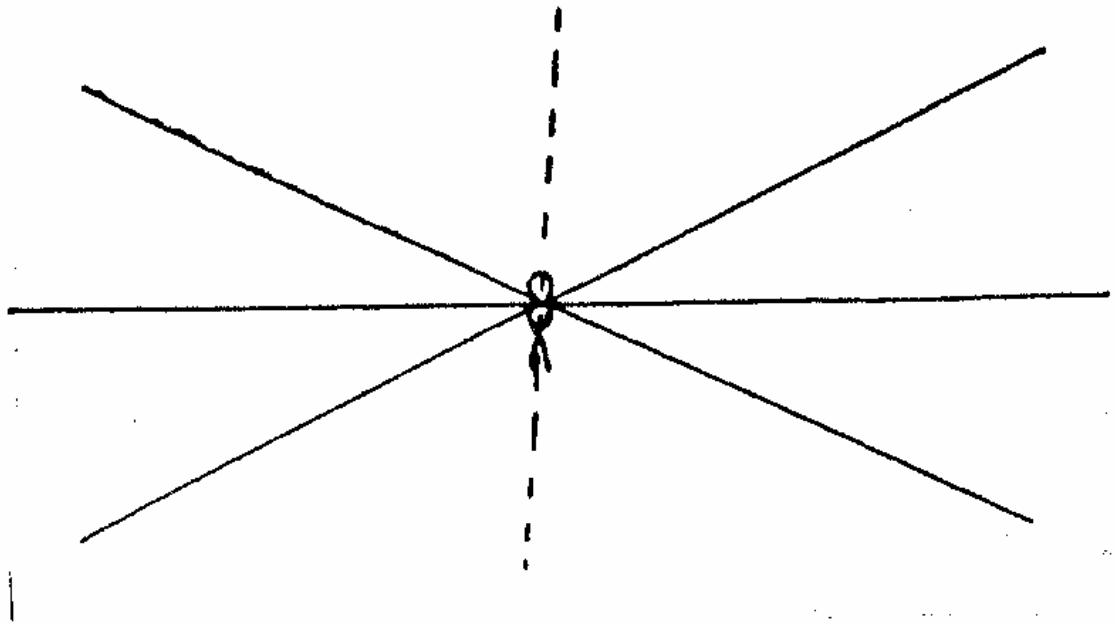
Language, land, life and the means of creation, under capitalism are equal to the means of destroying them.

## XXXI

The ownership of arms along with all commodities - must be restored to the workers who produced them. The soldiers and police forces of the bourgeois states and so-called revolutionary armies alike must look to the leadership of all workers involved. This process is the necessary grounding of the ground and the so-called grass-roots and indeed the environmental battleground. The ownership of labour predates the ownership of land and land as the primary factor of production- ie the alienation of land and the creation of capital are all based in the alienation of labour.

## XXXII

The spectacle is indeed the name given to the crushing of multi-trimentional situations into a projection onto a 2D screen. Attempts to go beyond the surface are forcefully curtailed by the corporeal congealing at the 3rd dimension ie this surface has its duration as a dimension of time and is therefore 3 dimensional (1 or uni-trimentional). What we will now examine is how the situation itself, through cutting down of dimensions of corporeality and creating trimentional force fields, will create conflict ie uncontrolled release of energy, rather than individuals who at any rate do not exist when we go beyond the 3 dimensional or trimentional corporeality.



## **V. Bjerke-Petersen's perspective** (Mystical outlook of the identity of past-present-future)

### **Trimensional Space: Breaking out of the 4D Forcefield**

#### **XXXIII**

The destruction of the sovereign orientation and perspective of the ruling class – of psychopathic geometry – rests therefore upon the unleashing of a proletarian perspective<sup>7</sup>.

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<sup>7</sup> “It is fairly clear that the Bourbaki point of view, while 'encyclopedic', was never intended as 'neutral'. Quite the opposite, really: more a question of trying to make a consistent whole out of some enthusiasms, for example for Hilbert's legacy, with emphasis on formalism and axiomatics. But always through a transforming process of reception and selection — typical enough of a French salon, if more intensive.” *The Bourbaki perspective, and its limitations* by Spiritis Temporis



XXXIV

Prior to the emergence of Lettrism in Paris, Walter Benjamin wrote *The Work of Art in the Age of Mechanical Reproduction* (1936). Here he writes of the loss of the 'aura'. This aura is in fact the force field created by the work of arts de-dimensionalisation. In shutting of dimensions of projection, the bourgeoisie create fields of power. In painting this is done by freezing the spectator to a point in front of the picture – at the bourgeois art gallery. It is the lack of movement as well as of sound, touch, taste that creates movement in thought through the concentrated visual field .

XXXV

When works of art started to be printed in magazines and journals – especially in the samizdat movements which lead to the innovations of German Dada as it came into conflict with the Nazis, these works became free of the art gallery context – ie they became mobile and moving in space. Simultaneously the spectator became mobile in viewing them. This is not the first step of the creation of a new perspective and new geometry – this movement is going on even within the gallery structure. However, the innovation and engagement into open partisan psychic warfare is the development worth noting at this time. Lettrist hypergraphics create new relationships with space by opening up the semantic dimensions, in using the semantic unit or point of the letter as a moving object in space and time. Therefore while the configuration of the graphic is fixed, its reception is not.

XXXVI

Much of the effect of the Lettrist innovations is due to the unleashing of the proletarian perspectives of everyday production of the working class into the bourgeois field of art and



science. This also involves revealing the secret and occult techniques of the ancient ruling classes, whether consciously or otherwise.



## XXXVII

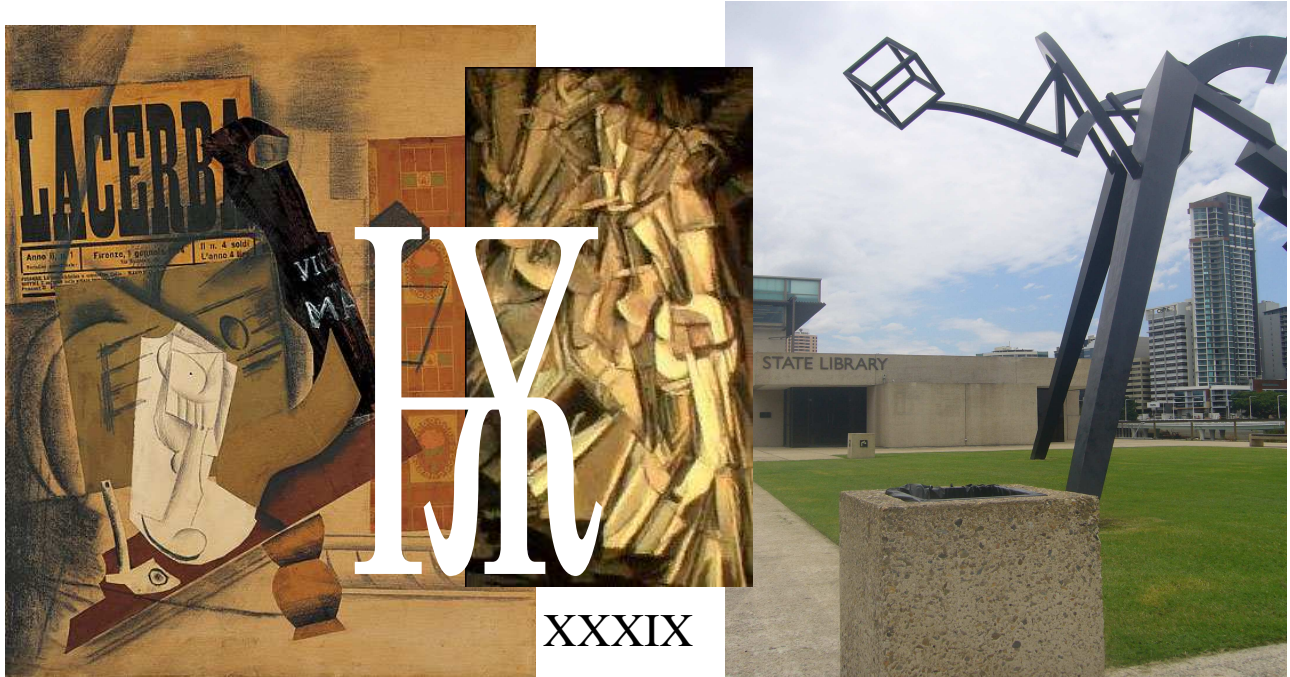
We have already mentioned how the aristocratic perspective is based upon the eye of the ruler rather than the beholder or creator which is bourgeois. The creation of money is exemplary in manifesting this psychopathic geometry and it should be noted here that money is the invention of the feudal system. The defining feature of money is of course the head of the ruler in profile. This gives us a single eye looking forward. The proliferation of these symbols which are in effect letters and in particular their use to measure any and everything is the source of the monarch's power. The fact that the British queens head still features on the coinage in many commonwealth countries shows her real psychic power. The replacement of the monarch's head with other symbols and letters shows us how the power of the bourgeoisie is thus perfected through importalised psychopathic perspective.

## XXXVIII

The theorization of Ultra-Lettrist hypergraphics of Grammes as decollage, because of its use of the work of different people times and places coming together in one space, mixes technical forms. That of bringing ideas together, that of moving physical spaces together and that of bringing in elements from beyond the time span of the creation of the work – ie between temporal, spatial and semantic spaces. The assault on the fixed or centred semantic space of a painting was for example predated by Picasso's use of the Futurist newspaper in *Pipe, Glass, Bottle de Vieux Marc* (1914, Paris) which featured the title lettering of the Futurist newspaper *Lacerba*. 'Cubism' is in fact an early form of hypergraphy and already the incorporation of time into spatial considerations in painting, using as it does, 2 dimensions of space with 1 of time. The last school to limit itself to spatial dimensions was (social) Realism which is the use of 3 spatial



dimensions and 0 temporal dimensions. The so-called 4 dimensional paintings are in fact just so-called ‘cubist’ paintings, e.g. Duchamp’s *Nude Descending A Staircase* (1912), which shows a 2 dimensional figure through 1 dimension of time – ie the duration of time from the top to the bottom of the flight of steps. What Lettrist hypergraphics does is introduce other perspectives through the introduction of pictures within pictures. Of note here is the use of this conceit in partisan psychic warfare by the Futurists.



The concept of painting 4 dimensions was a staple of avant-garde art of the time, with its routes in the expansion of cubism, through suprematism, expressionism, futurism as well as the work of the painters Max Weber, Frances Picabia, Marcel Duchamp and others working simultaneously at the fringes and core of Dada/Surrealism. It is evident that the romanticisation and academic colonisation of those movements is the failure of the revolutionary praxis. That the idea of 4th dimension in painting was readily taken up by the Futurists via Umberto Boccioni’s theories and manifestos of *Plastic Dynamism*, is a particular case in point. In this, Boccioni takes up Kandinsky’s polarisation between ‘intellect’ and ‘intuition’, first expounded through occult treatises such as *Point and Line to Plane* (1926). While intellect is denounced as bourgeois, intuition is used as a mystical device by which to shut down conscious thought and aid remote control manipulation through codes and symbols. Despite the fact that these painters were all suppressed by the Nazional Socialists of Germany as ‘degenerate’, history shows that it was this insidious idea that was to provide an essential form for the maturation of fascism in Italy.

## XL

This is why it was perfect for the CIA whose own psychopathic spectacular geometry centred European culture in New York to create a double perspective for NATO. Their success was partly to do with the failure of the 1st and 2nd Situationist Internationals to consolidate activities.

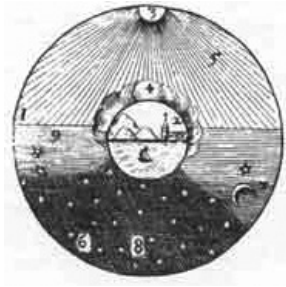
The struggle between abstraction as sponsored by the Gugenheims and US bourgeoisie and anti-abstraction as Asger Jorn referred to the situographers of the 2nd International was inevitable lost by the anti-abstractionists. The support of the communists to Social Realism also must be mentioned here. The roots of this entanglement and eventual loss of coherence can be traced to surrealism but we will trace it forward the the stockists and conceptualists.

## XLI

The recent article by the artist Asim Butt in the Dawn newspaper entitled Dada is Dead exemplifies the confusion surrounding the issue. In Pakistan Dada refers perhaps more to the Communist proletarian Dada Amir Haedar whose autobiography Still in Chains was recently published. However Butt is referring to the European art movement which is more likely to be being born dead than dying in Pakistan. Dada as an anti-war movement of artists in the early 1900s in Western Europe could perhaps provide valuable lessons to proletarian artists fighting a military dictatorship – perhaps not. Either way, the polarity that is presented between dada and conceptual art belies the real struggle going on in art and indeed what is useful in the work of the Stuckists. The influence of Dada anti-abstractionists of a wide base from Arp, Ernst, Duchamp to Heartfield can easily be seen on the Stuckists, As can the influence of hpergraphics incorporated text and letters as they do onto the surface of the canvas. The fact that the Stuckists continue to concentrate on painting while Sachi & this pals gravitate towards conceptual works shows nothing other than class struggle – ie that the works of Van Gogh and Picasso are far more valuable to the bourgeoisie than conceptual art is or probably ever can or will be. We must still advise them that the sovereign perspective of the individual artist can only trap them within their own canvases. A proletarian perspective requires an explicit dialogue with the other workers who have created their canvases – the workers who have created their paints and their brushes, their subjects and their objects. This is tantamount to the cultural victory of Aboriginal painting over Abstract and anti-objective painting. Here the psychopathic geometry is inversed – the powerless are redimensionalised in a dot – the symbolic lettrism of the anti-abstract force of so-called aboriginal painting as high art is only made high art through the negation of the shamanic activity of making the paint and the materials by the same ‘artist’ who executes the painting.

## XLII

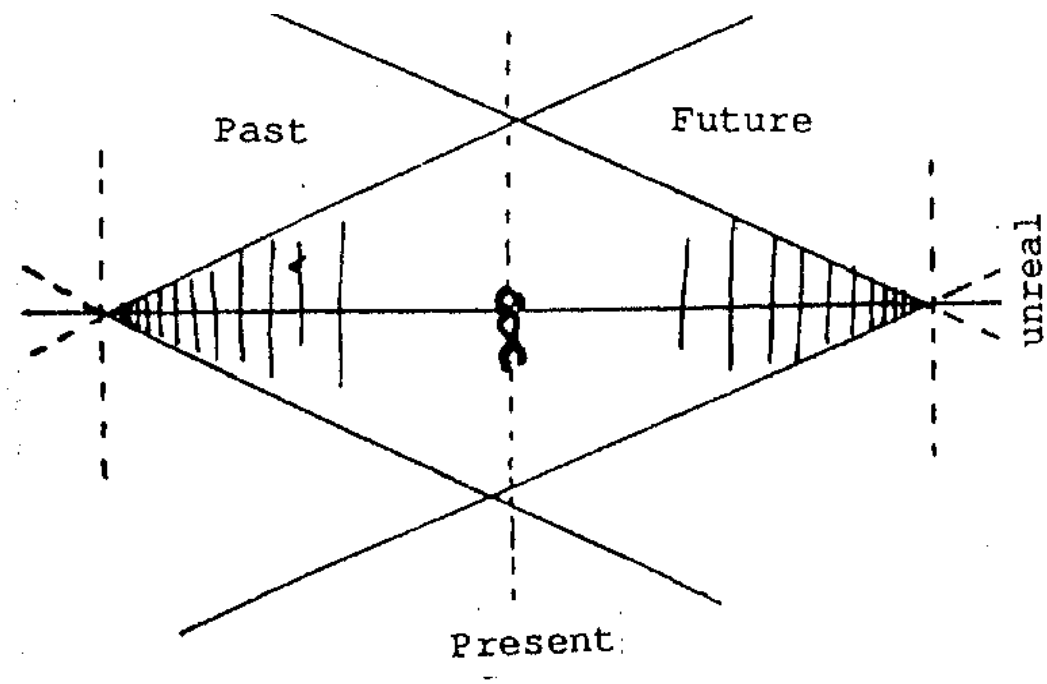
Hypergraphical experiments make it clear that 3 dimensions (1 trimension) require another layer of interpretation. The tactic of the proto-fascists of Vorticism was to compress many dimensions worth of information into this one extra conceptual dimension. In this way they could make statements at a sub-conscious or subliminal level without having to engage in defending their political positions. However the 4th dimensional viewpoint/ forcefield, whether as an 'intuitive' dimension or as a spatialised dimension of time (intellect), only served to shut down consciousness, precisely at the point when capitalism itself was under threat during the first world war. The intellect was dismissed as bourgeois - rooted in the the mechanical universe so beautiful elucidated by Baron Kelvin. Intuition then became fetishised as a mystical device which rapidly turns in on itself, becoming an essential aid to remote control manipulation through codes and symbols, reaching its apogee as a sequence of 0's and 1's.



## XLIII

We must make clear that the realm of graphics that has so far languished under the rubric of the visual arts is in fact the application and control of light as it is experienced by humanity. Uncritical reception depends upon the shutting down of other sensations such as hearing(sound) and feeling (touch) as well as discourses such as science and politics – ie these dimensions are further shut down. This leads us to 2 observations:

- Firstly, that the usual spatial dimension is not just a demi-dimension or a third of a dimension, but given the extension of sensation through 6 faculties, it is a 54th of a dimension.
- Secondly, the shutting down and opening up of di- or tri-mensions (and the movement of human beings – and indeed anything – through dimensional or trimensional space) creates force or energy fields which affect bodies through those trimensional fields.



## The Second and Third Dimensions of Time

The Event

The Duration

The Origin

The Magnitude

XXXIV

Marx's critique of political economy analysis of the commodity put forward the following chain which looks at the transformation of commodity into money and then back into commodity:

$C - M - C$

(Commodity – Money – Commodity)

Jorn's critique of political economy adds the Natural Form and Use Form to give the measure of value:

$N - U - C - M - C - U - N$

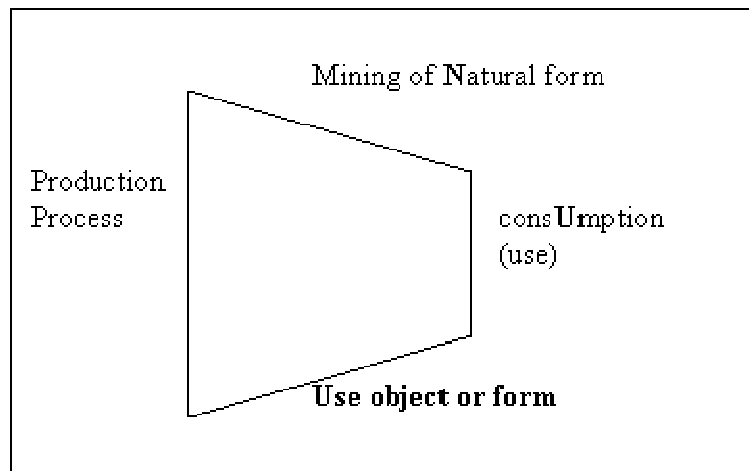
(Natural – Use – Commodity – Money – Commodity – Use – Natural)

We can get a picture of the commodity. But the time of capital and the commodity is gone. What we are now concerned with is the trimensional situlysis: the transformative morphology of the unique:

$$N - U - N$$

(Nature – Use – Nature)

We can look at this diagrammatically:



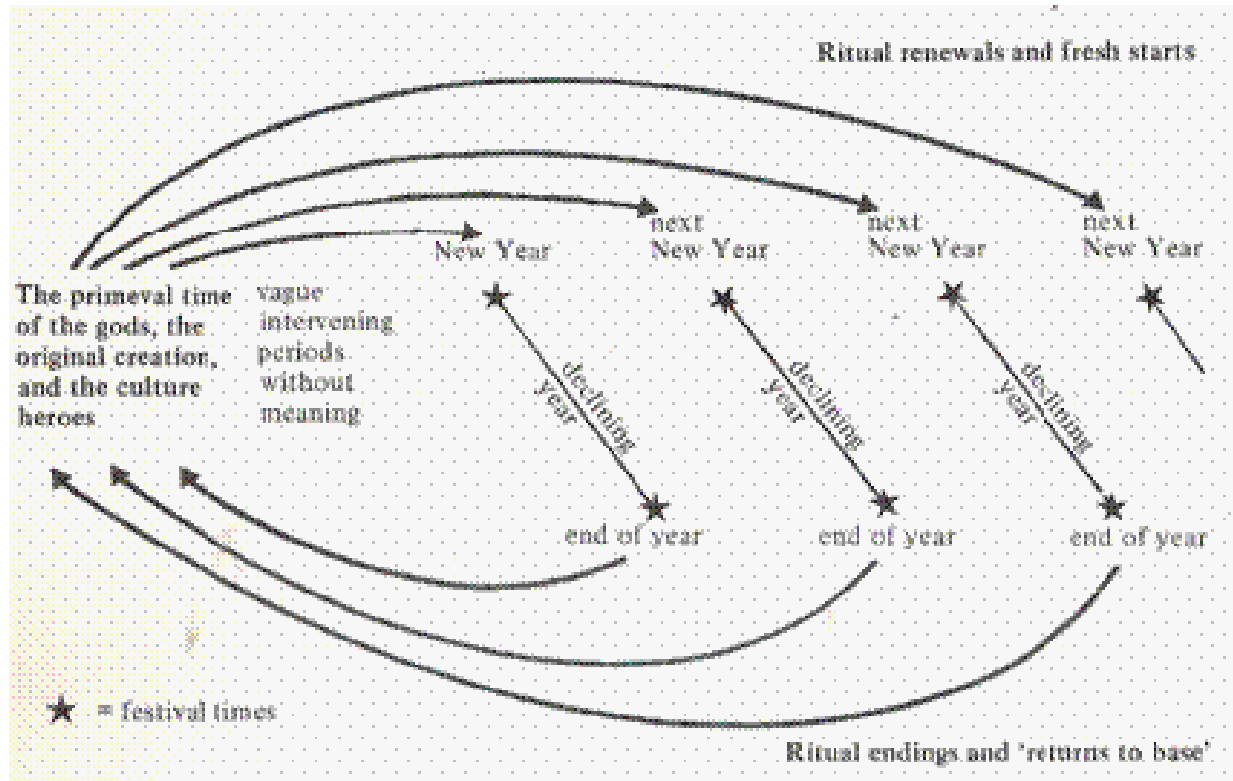
This is a strictly temporal-semantic trimensional situlysis: the use object is destroyed in its use but the commodity is not destroyed when it is transformed into money – it simply changes hands – its spatial location.

## XLV

The use or commodity object have their duration, which is limited by its use. Therefore the creation and destruction of the commodity mark its temporal duration (1st dimension). The duration of its creation are the 2nd dimension and the duration of its destruction – ie its return to 'natural' matter' is its 3rd dimension. This then brings all process of creation and destruction – of commodity and use – to that of the natural form and begs definition of such form.

## XLVI

Natural form is in fact aristocratic value. Marx identifies three time periods in the development of humanity, each extending from the other – that of the aristocracy, the bourgeoisie and the proletariat to come.



## XLVII

Fazlullah Huruf before him postulated the Age of the Prophets from Adam to Mohammed, followed by the Age of Saints which he brings to a close. After him is the Age of Divinity. As stated at the start, Isou has closed that age and we have declared this as the Age of the Proletariat. In doing so we have left the triangulation of the monotheistic cults of Judaism, Christianity and Islam – whether by the Modern Khemetic Calendar, the Mayan Calendar etc. Each of these ages has its length (duration). The event itself marks the point of change of direction.

Age of Primitive Communism	The Age of the Prophets  (? – 500AD (Adam – Merlin - Mohammed: Judaism, Christianity, Islam)
Age of Feudalism (Slavery)	The Age of the Saints  (500-1300) (Ali – Fazlallah )
Age of Industrial Capitalism (Wage Slavery)	The Age of Divinity  (1300 - 1900) ( Dante – Isou)
The Age of the Proletariat	

## XLVIII

We discussed earlier how the creation of capitalism marks the mid point of the age of divinity and its deterioration or culmination of its chiseling phase is marked by the death of Isou. This brings us into communist time – ie the surpecession of the primitive and advanced: The MKC reconnects with the time before the Jewish calendar. By connecting with the Mayan calendar which will come to an end in 2012<sup>8</sup>, we can fold time back so that we can travel anywhere inside the 3 dimensional time as delimited by our new calendar.

## XLIX

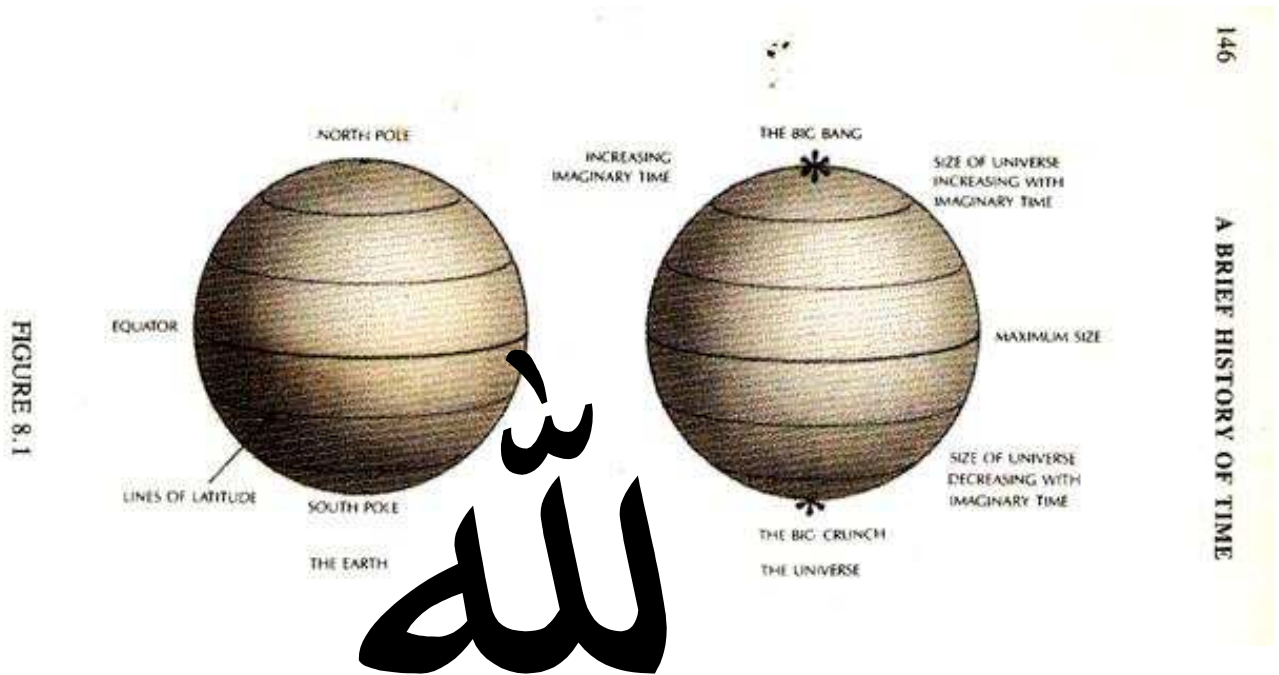
The life time of Isou (duration) is 1 dimension, marked by the 0 dimensional points of birth and death. But Isou himself was created. This origin is the 2nd dimension of his time. His magnitude – those who come after in and in his name are the 3rd dimension of his time. It was by reducing him to an event – to 0 dimensions of time – for eternity - that the Lettrist movement tried to immortalize him. By returning his corporeality we can see what still lives in him.

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8 The 'Fear Her' [episode](#) of the [British science fiction television](#) series [Doctor Who](#) (first broadcast on [24 June 2000](#)) was set in Stratford , East London in 2012 and features a parody of Isou - Isolus.

## L

To avoid the trap of the psychopathic sovereign geometry of the ruling class which is illustrated in the diagram below by Stephen Hawking, we must rely on a proletarian geometry and refer to the work of other lettrists and place him into the context of other workers.



(BIG BANG) – JUDGEMENT – (BIG CRUNCH)<sup>9</sup>

## LI

The myth of the end of the world is of course nothing new and so we should refer here to Sabbatai Zevi and the Prophet Evans who both declared themselves as the Messiah in 1648, the peak of the Age of Divinity. Temporal borders mark situations as much as spatial and semantic or behavioral/value borders such as tabu and of course both Sabbatai and Evans broke tabu as in order to break through the force fields of the ruling classes – just as Hawking did in the 1980s, resulting in the attempt on his life at CERN.

<sup>9</sup> “The Quantum Time Bomb is an expression which refers to the whole range of anomalies which will occur when a Quantum Computer is linked to the internet. Perhaps this has already happened on August 14th, when much of North America experienced a power cut.” [‘Freemasons Of The Future’](#) in *Mute*, by Saul Albert, Simon Worthington, and Fabian Thompsett, with help from Ben Russell, Jo Walsh and Asim



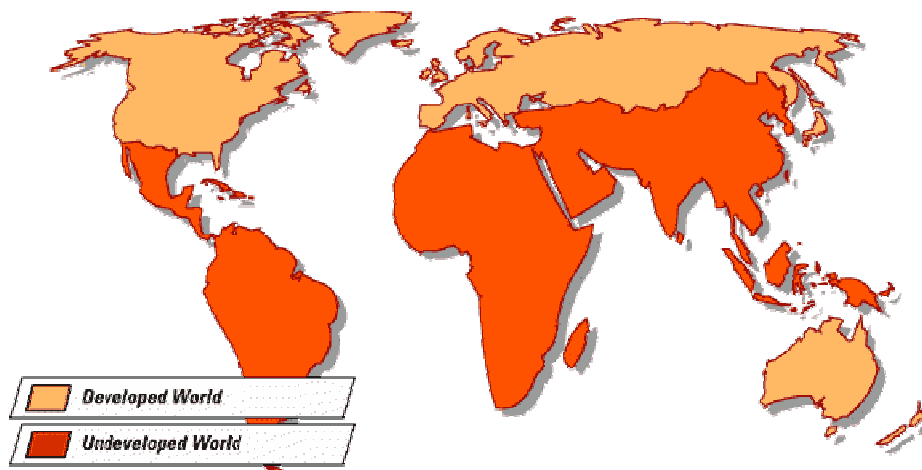
## LII

With the Age of Divinity closing – a process that indeed began with the advent of Capitalism around 1600 and shown by the messianic movement in the mid 1600s, that the world moves into heaven and hell. It is not a question of the existence of God or not, but the allocation of God to a particular time. These times can exist in the same space, just as different spaces exist in the same time.



## LIII

While the First world war created the first world, the second world war was for control of a 2<sup>nd</sup> world. The undeclared 3<sup>rd</sup> world war has indeed looked towards a 3<sup>rd</sup> world. However the world has now become just 2 again – bourgeois and prole – heaven and hell.

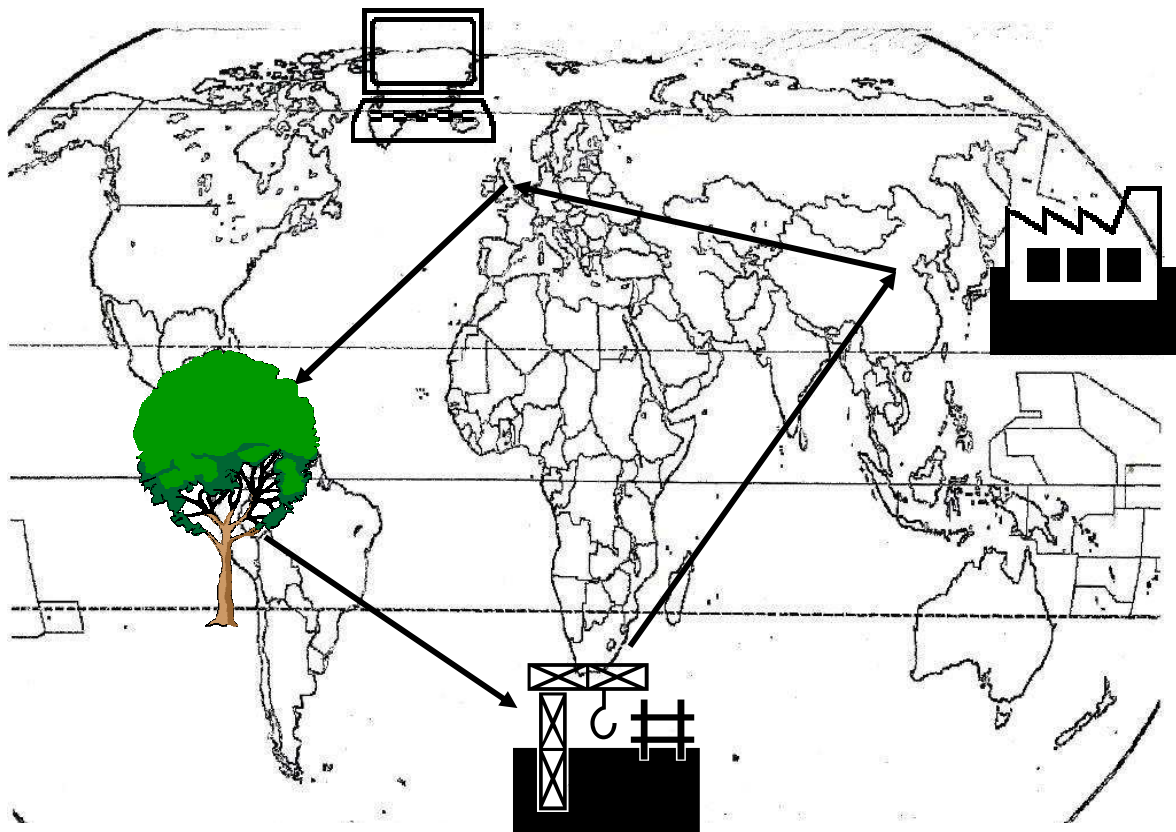


## LIV

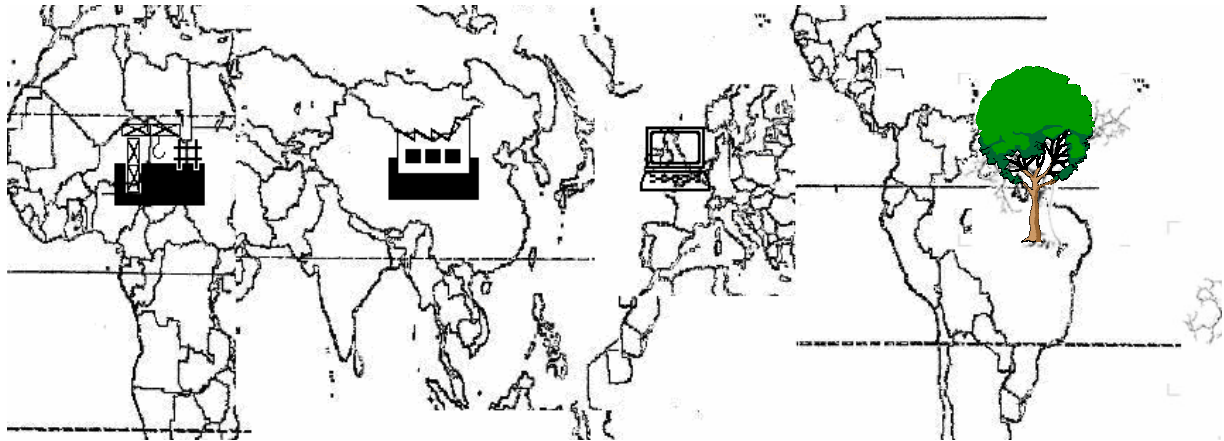
It is in this sense that the world has now ended. The death of Isou marks the descent and ascent of humanity into heaven and hell. This is however neither temporal, spatial nor semantically stable places. They are hypergraphically organised. Now here now there. Our bodies and minds have become atomised now coherent now one, now decoherent and fragmented.

## LV

This atomisation is dependent upon our alienation with our production – as workers – and crucially our alienation from each other – not as races, nations or other bullshit but as workers. If we map the production of this pamphlet we can get a trail of production - as connections between us as writers and readers to those workers who produce and destroy this pamphlet that we are reading. A very rough sketch follows:



This hypergraphic then shows us the spatial, temporal and semantic dimensions in 2d. We could re-draw this from a temporal axis thus:

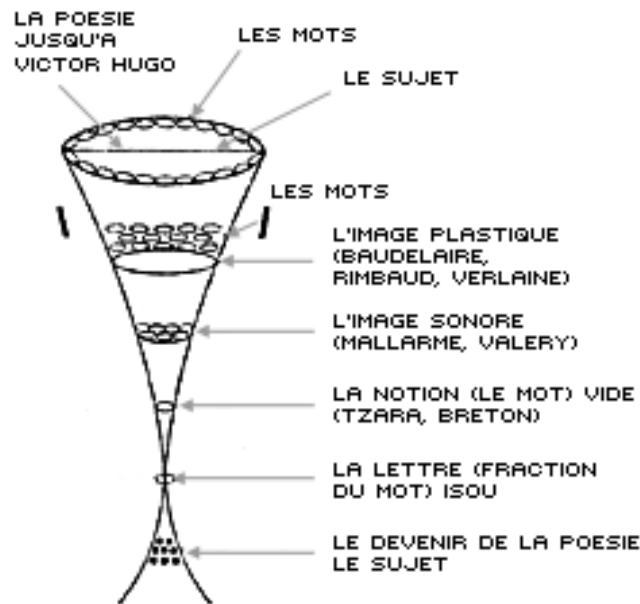


## LVI

Continents have thus taken on the appearance of letters themselves, which signify beyond national or racial boundaries. However regionalism is itself the reproduction of imperialism with powerful nations exerting control in their regions. (eg pga) Colonialism is now reformulated as psychogeography<sup>10</sup> with European colonialists leaving their largest colonies as European racially white controlled colonies – in strategic positions – eg Australia, South Africa and USA.

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<sup>10</sup> Hypergraphy: Distance is History By Marc Sidwell, 12th October 2005 see <http://www.henryjacksonsociety.org/stories.asp?id=187>



## The 3 Dimensions or 1 Trimension of Value

The Letter (la lettre)

The Word (le mot)

The subject/theme (le sujet)

The Volume (of text)

## LVII

The basic premise of Lettrist metagraphics is that the letter is the 0<sup>th</sup> dimension of value, meaning or in other words of semantic space. The allegorical motif is the 1<sup>st</sup> dimension of meaning or semantic space of language ie any word or space or line with limits of 2 letters, 1 on either end, constitutes a domain which is not rooted in a semantic space or territory of meaning until it connects with the 0<sup>th</sup> dimension via the letter and the 2<sup>nd</sup> dimension via the surface of the text – which in turn has a looser field of energy until linked to the 3 dimensions of the body, text, book or volume.<sup>11</sup> Détournement was the name the situationists gave to the praxis of 2 dimensional semantic metagraphy that synthesises from the ultralettrist development of decollage and hypergraphics in the semantic rather than spatial fields. The richest part of détournement was always therefore to be found in plagiarism – a view only really taken up by the Neoists and organisers of festivals of plagiarism – because the site of conflict with détournement is not

<sup>11</sup> This is why Letterlike Symbols are placed in the [hexadecimal](#) range 0x2100–0x214F, (decimal 8448–8527).

spatial as it is in hypergraphics which is a study of light and the physical shape of the text, but semantic – a study of thought – ie the ownership or identity – the meaning - of the text.

## LVIII

Orientations within or through spatial or temporal dimensions lack any meaning without orientation in a semantic or value space. This is the domain of letters which are used to map value. While the Hurufis used the Persian alphabet, the Lettrists hypergraphy started to develop new letters freed of Latin script. Debord's return to the use of the French language in metagraphy can therefore on one hand be seen as a form of Anarcho-racism but on the other hand it can be seen as a focus on semantic or value space rather than becoming derailed into the religious questions in spatial considerations.

## LIX

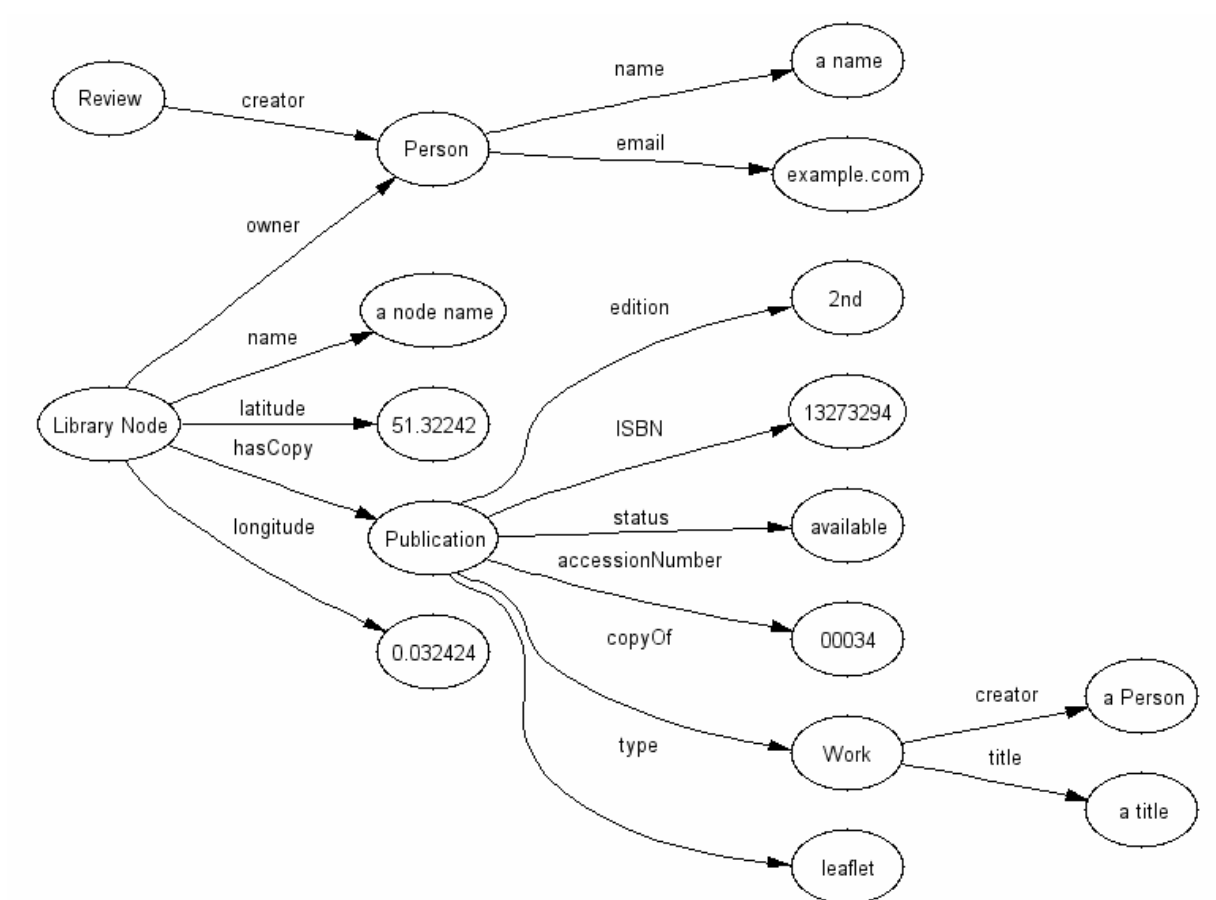
In other words, as the hypergraph is to space, the metagraph is to value. Metagraphy or post writing, writing about writing ends the containment of writing within the poles of perspective of the author and reader, by introducing other points of origin, magnitude and extension into the text. This was replaced eventually by Debord's situations as detournment. In detournment, the title of a piece is of special importance. However, the significance of the title as the 3rd semantic dimension is overlooked. The moving of this to another piece extends this semantic space depending on where, when and how the viewer comes across it. Just as in hypergraphy, each layer works up to 3 dimensions before becoming saturated and calling for a new layer of interpretation, so metagraphy does the same with semantic dimensions.

## LX

Metagraphy and détournement as a discipline has also been continued in the plagiarism movement and the festivals of plagiarism. Neoists and psychogeographers using multiple names take this one step further by resisting with the commodification of themselves as cultural workers. Therefore the acentric perspective of the multiple user name as the 3rd semantic dimension has continued.

## LXI

Detournement as negation and new synthesis is preceded by plagiarism. However the situation rather than just the spectacle created by any plagiarism is most focussed in the collaboration between proletarians in the use of multiple user names which have a conscious relationship to all the proletarians involved – ie in the total value or semantic space which a name engenders. In looking at any detournment it is of course vital who, where and when the original is created and encountered and changed and re-encountered – just as the point of change becomes a vertex of other trajectories. The proletariat is never a co-ordinate here but the only source of measurement itself.



## LXII

The recording of names is a basic point of semantic control of people by the ruling classes. It is necessary for everyone to have a birth certificate – and an address - in order to live , work and receive the most basic necessities of life. It is not simply this that controls us but the storage in space and time of these records. It is a convention therefore that every person has one single and individual name. However the existence of other people with the same name is a relic of feudal identity where the individual was subordinate to the family. We shall explore this further later on.

## LXIII

The significant difference between the development of hypergraphy and the developments in hypertext, e.g. the semantic web, is that the latter is based on a unique identifier – in terms of a name and an address – which depends upon governmental control and on comodification. Tim Berners-Lee first conceptualised the World Wide Web at the Centre for European Research Nuclear (CERN). The programme on which the system is based equates people with files – authors with their texts: ie the perspective makes no difference between people and texts and

other objects. This anti-materialist perspective is based in de-dimensionalising geometry where a person is always located within space, time or meaning, rather than being the origin and source of all space, time and meaning – as is the case with situmetry.

## LXIV

The Antisystemic Library was begun in order to start a chain of events into motion in proletarian control of texts and semantics. As opposed to the semantic web which reduces every human being along as an object within its object oriented mapping. In doing so it requires that all human beings have a definitive home page. This is reversed in the antisystemic library.

## LXV

The semantic web also implies that trust is generated by the more people who use a specific ontology or definition of relationships. This accumulation of semantic power is also reversed in the Antisystemic Library where we give more power to the unique and individual definition.

## LVIII

This shows us how the semantic web or www2 is congruent with the Dewey Decimal System – it is only possible to have a particular resource in one place at one time. The Antisystemic Library however creates a situation where resources can move at such a speed that they are beyond the speed of light.

## LVI

This however must be based on the immediate organization of workers in this space, time and value. The commodity of the book is a perfected bourgeois commodity. In attacking capitalism we hereby link with the workers / creators and proletariat who:

- created the computers, hardware and software which we used to create this text
- created the paper
- created the ink
- created the ideas which we have used



## Situational Force Fields and the 3D (1T) Forcefields of the Ruling Classes

### LXVII

Cinema without images is the removal of the temporal dimension of duration from the image, or put another way, the reduction of the 3 spacial dimensions to 2 ( a surface of black or white or indeed lines and points on the plane – with the addition of the temporal duration of the image. Lettrist cinema was a critique of cinema as photography – by dislocating sound and image, the dimension of sound is released from submission to vision. The dimension of sound as separate is thus opened up. The associated semantic dimension is released.

### LXVIII

The painting or cinema as photograph supposedly offers 3 spatial dimensions on 2 – this creates the force field which Benjamin referred to as its 'aura', ie a trimensional forcefield which is formed as long as the viewer's other dimensional aspects such as touch taste etc are shut off. However, in giving a title – we have a single semantic dimension on top, while the temporal dimension is 0 – an event frozen in time. Cinema itself, being the temporal succession of frozen still images does nothing more. Movement is an illusion – the effect of the energy field on the semantic space. It calls for a movement in value or semantic space if not in physical or temporal space.



## LXIX

Lettrist cinema therefore collapses the energy in one domain to unleash it into another or other dimensions. Integral<sup>12</sup> to Lettrist cinema is provocations in the audience. The lettrist intervention of the workers perspective. Hence new points of origin and projection are introduced. The 2 dimensional screen opens into a 3 dimensional (trimensional) stage of performance. Recent researches have looked into this forcefield and the creation n of reactions which are necessitated by the situgraphic effect.

## LXX

Ultra-lettrist hypergraphics did much the same in adding torn posters into their graphics. Again a point in remembered space is introduced into the 1 semantic dimension. When Benjamin states that mechanical reproduction has destroyed the aura – it is the energy field created by the trimensional restriction of realism. This energy is not lost – and it is not merely displaced. It is capable of being amplified by Lettrism.

## LXXI

How that force is held in fields of force depends upon how it is displaced into expansions of dimensions and contained by shutting them down – ie the dialectical movement between al-wahd and al-kathir = through 6 further sets of 9 dimensions.

## LXXII

Hypergraphics as a layering of images, going from 1 (or a third of a trimension) to 3 (or 1 trimensional) dimension/s and then layering 3(or 1 trimensional) dimensionalsal layer/s over, also worked by mobilizing the point of origin of perspective. Bourgeoise art on the other hand, relies on reducing the dimensions by limiting them to 3 or to 1 trimension and also by limiting the point of observation. It does this by negative dimensions – by forcefully constricting movement or development on the page or around it. This negative space, time or value will automatically cause a vacuum which will necessitate action on the same plane – in a different space, time or value.

## LXXVIII

The saturation of 3D or 1T on a 2D surface- ie the illusion of prodimensionality was what gave Realist painting its force and it is no coincidence that the realist classic painting ‘The Origin of the World’ is the most overtly pornographic paintings in the history of European painting. This painting – and the key to the power of Realism and to the later Social Realism and even

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<sup>12</sup> In [abstract algebra](#), an [integral domain](#) is a commutative ring with  $0 \neq 1$  in which the product of any two non-zero elements is always non-zero.

Anarcho-Realism – is their value or semantic space that they create or delineate in relation to the real people who create it. While Les Demoiselles D’Avignon introduced African conceptions of beauty, The Origin of the World was painted for an Ottoman ambassador, who commissioned it. Both works, however were paintings of women as subject, by men – ie as the object of a man’s gaze.

## LXXIX

Contrary to the slogan ‘pornography is the theory, rape is the practice’, it is masturbation – as well as of course commodification - which is the practice of pornography and it is a gross oversimplification to equate masturbation with rape under the rubric of ‘abuse’. The bourgeoisie in seeking the absolution of commodity relations want to abolish the concept of rape by abolishing the concept of consent – ie the active perspective and expression or value/s of the worker – and replace it with a monetary value. Both masturbation and pornography are dedimensional and both do eventually tend towards rape, which is an expression of commodification and psychopathic spectacular geometry – ie the absolute dedimensionalisation of humanity and a human being to one point – in this case a penetrated orifice of the victim and the point of orgasm for the perpetrator. It is a banality to state as ‘I’ or ‘we’ must, that all sex tends towards masturbation and all masturbation tends towards sex – ie while porn and masturbation require dedimensionalisation which tends towards rape, sex requires an opening up of new dimensions – it is poly and prodimensional and therefore is based upon the uncovering of new dimensions and points of perspective. However this corresponds with the shift from chattel (actual) slavery to wage slavery – the individual worker is not reduced to just one figure in terms of value but an infinite and ever increasing range of valuations as more and more of a workers life becomes commodified.

## LXXX

For us then all graphics are pornographics and this includes of course hypergraphics and letters themselves. The dedimensionalism of all ideographical forms and means, including letters, reaches its psychopathic conclusion in 0s and 1s which reduce love to a penetrative function. All language is sexual and its power is in creating forcefields which manipulate and shape behaviour between the poles of birth and death through the construction of an individual point of view based on the visual organ – I. It is areas in this space that is locked and unlocked through an alphabet of bodily positions which are learnt and performed by military intelligence occultists in both the arts of seduction and torture.

## LXXXI

The temporal and indeed semantic point of origin ie the proletarian orientation of the creator the alienated owner of the labour must be the vagina of the mother and it is thus a banality also to state that our relationships with our parents are always and already sexual.

## LXXXII

We are already moving away here from the patriarchal ruling class perspective of naming a child after the father's family and we need to push this perspective of labour so that it comes to dominate land as well as capital ownership. The word Proletariat means those whose only property is their sons but for us the proletariat must first own itself and then own its production which is everything.



## LXXXIII

The colonies that gained so-called independence, either the ACP, Middle East, Asia or in America have all seen struggle for land between workers and their so-called independent governments. The racial question and polarity between black and white – colour being a union/wahdat or monodimensionality – which has served to obscure the fact that the families or aristocratic ruling class forms have underpinned the domination of capital over the workers. This is why in Africa the colony of South Africa was European dominated – ie European families still

had relations in Europe and the individuals had their positioning in a genetic geometry based in Europe. Similarly in Australia the genetic geometry which linked convicts to Europe lasted way after the death of the individuals involved. Just like slaves before them and refugees today – people are not bound by nationality or passport – or even family, genetics or blood. A proletarian perspective takes in origin in space, time and value (identity) but also movement throughout these fields. It takes in the collaborative production of every worker we share production and consumption with but must always begin in the current space time and value.

## LXXXIX

A return to land property ownership – be it customary, tribal or traditional – all returns to previous ruling class structures – ie of old families – eg in genealogies - rather than new proletarian associations based on proletarian perspectives which are international and open in temporal dimensions. However the perspective of the eye in the triangle is not countered simply by the eye in the heart. Their conjunction in the star of David is complemented by other star systems eg NATO or even the double cross of the UK. It is only through the continuous introduction of new perspectives that we can break out of the forcefields of power ie we can neither defer our struggle to another or struggle for any other ourselves. Revolutionary redimensionisation is the entanglement of all our struggles.

## XC

Geneology provides a 2 dimensionalisation of the person – along routes in time and semantic to imprison the worker in a predesigned role – that of mother or daughter. In adopting multiple user names, proletarians have rejected bourgeois identity. However, the enforcement of names goes hand in hand with the control of space and time. To be named is to be already dead. It is the living that name as this too is the work of the worker.

## XCI

Unitary Urbanism and Psychogeography was a radical critique of this system in that it changes the passive role of the user of the city into an active role in shaping architecture and the city instead of being trapped as an object or commodity which is subject to the spectacular geometry of the urban designer and architect. The technique of derive, however, as exploration of the spectacle, is a flow around the spectacle of urbanism. We break out of the spectacle by using other senses – taste, touch, smell and move according to a differentiated and fragmented sense of self.

## XCII

Psychogeography has of course become highly recuperated by nationalists and bourgeois agents who wish to constrict its praxis to literature, photography or art (2 dimensional) and stop it opening new dimensions of sensation and activity. To counter this we have extended

psychogeographic praxis both back in time to its origin in hypergraphic work and forward into its maturation in sitographics.

### XCIII

While the crisis of Sitography and sitology has been typified by Jorn as a conflict between art and science. This impression has remained and still affects us. Increasingly we read of both politics and art, or art and science or of art and activism coming together in avant-garde cultural praxis. However, in nearly all of these conceptions there has been an increasingly one sided analysis and an increasing lack of critical engagement with form. Artists are content to simply reflect on formal changes. Political engagement is conceptualised as activism - together we have an aestheticisation of politics - a staple of fascist ideology. In order to understand what is going on and what has gone before we need to be clear about what we are doing and attack mystical nonsense and confusionist theory as well as overt political reactionary and counter-revolutionary activity. The recent resurgence of attempts at a left-right synthesis is obviously a re-emergence of fascism and those that do not learn from history are doomed to repeat it. The conceit here is the recuperation and appropriation of dialectical materialism by the bourgeoisie, i.e. as an art form or a science or a politic. The system which contains the oppositions is not overcome but consolidated and renewed. The synthesis practiced by the fascists is of the left and right of democratic socialism and we have witnessed its consolidation in National Socialism more than 50 years ago.

### XCIV

It should go without saying that we do not have any interest in combining art with activism, but in destroying these specialisms once and for all by the transfer of the means of cultural production and consumption from the bourgeoisie to the proletariat. By locating ourselves in space, time and meaning, within the cultural spheres of the bourgeoisie, we extend dimensionally to points of origin and magnitude of proletarian revolution. In other words, unlike our enemies we do not condemn other individuals or groups, thereby reducing our dimensionality via expulsions and schism, but work in the opposite direction. The split in the Lettrist movement between the Hypergraphers (super-writers) , Isou, Lemaitre etc and the Metagraphers (post-writers) eg Debord , Wolman etc, is a good example of the mistakes our former-comrades in the so-called anarchist or anti-capitalist movement are making. The real problem here is that mistakes are not learnt by these people and were reproduced in the expulsions from the Situationist International and the bid for power by the politicians over the artists. Our continued exclusions by the Anarcho-Racists eg Mark Brown, Alessio Lunghi etc, illustrate how history repeats and continues to do so. The aim of this text is to try and introduce some coherence so that lessons can be learnt.

### XCV

Anarchism is the other of government and it is needed just as much as it needs this other. In drawing together the lives of people resisting the government into one point (of 0 dimensions on

a 2D plane ) all those using this construction “anarchism”, effectively collaborate in the psychopathic geometry of the bourgeoisie. In believing their own propaganda the praxis of the anarchists of the “black block” confining resistance to Europe, in supposed opposition to European power, in providing a radical other to bourgeoisie government, configures its other as “white” and consolidates white power in relation to the church just as much as to the state (i.e. it draws on European myths of black magic, darkness as satanic and irrational opposed to whiteness as purity, light as divine / reason, enlightenment and fairness.) And despite the left wing of Anarchism’s perceived or superficial opposition to the right wing anarchists such as the National Anarchists etc, given that the state apparatus includes church and international capital, anarcho-nationalism and anarcho-capitalism is essential to anarchist coherence (or integralism) just as much as the anti-religious construction of the life stylist and individualist archetype of the “ANARCH”. The anarch is the sovereign individual and is the manifestation of psychopathic geometry on the body of the human being, i.e. the creation of the psychopath. Here the person is situgraphically reduced to 0-dimensions - a single point. However, these problems are not unique to anarchism. Other political, cultural or Art groups also suffer from this decoherence. The cult of the individual within Totalitarian Art for example serves much the same purpose.

## XCVI

Psychogeographic perspective as the radical other of the psychopathic geometry of the bourgeoisie depends upon opening up new dimensions through a persons movements in space. The limits are therefore obvious - they are restrained to the dimensional interventions of people in space and therefore mainly limited to architecture and other forms of infrastructure. Psychogeography cannot create new infrastructure - it can only critique and attack the bourgeois infrastructure that currently exists. However it is also obvious that the work of artists or academics or literary writers of novels can only be a recuperation of even this limited praxis. An example of the failure of such dualistic praxis is the pro-situ praxis of RTS. In creating street parties as situgraphical invasion into everyday life, RTS was totally dependent on a quantitatively large PROLETARIAN base. Once the middleclass and ruling class section took control of finances and propaganda etc, the tactic consolidated its power as an organisation, the proletariat was alienated and the revolutionary potential was lost. This is because the whole project is thus recuperated into bourgeois psychopathic geometry - and subsumed into a part of everyday life - carnival as holiday , just as rave culture was recuperated as entertainment, psychogeography was recuperated as acadmia, and direct action or protest as participatory or direct democracy. This is exemplified in the tactic of Global Days of Action as called by the PGA. Without proletarian leadership in calling for these days of action, the bourgeoisie totally subsume the tactic as a cultural diversion and power base of inclusive or participatory democracy. The tactic of power at the G8 in Gleneagles, or the ESF in providing the music concert, the social forums etc, is a good example of this again.





## Exegesis of the 6 Fold Path to Corporeality:

Breaking Out of the Spectacular Force Field

## XCIX

If European culture has so far limited itself to the organization of light, thus limiting itself to a spectacle and permanent removal of life to behind a lens – and this includes the separation of people from each other and themselves, we must unfold the suppressed and oppressed disciplines related to the study of the real world.

## C

To start we must separate the graph from the photo – as exemplified by Lettrist poetry, painting and cinema. But we must go further.

## CI

We must note here that our trajectory along a 6 fold path to corporeality flies in the face of the following from the introduction to Euclidean geometry by the man J-D. Published at the peak of the Age of Divinity it outlines at first the polarity of points of origin and projection and then the situational force field limits of the capitalist value space - which we explode.

*J. DEE*

Here haue you (according to my promisse) the Groundplat of

my MATHEMATICALL Præface: annexed to *Euclide* (now first)

published in our Englishe tounge. An. 1570. Febr. 3.

*Simple, Which dealeth with Numbers onely:  
and demonstrateth all their properties and  
appertenances: where, an Vnit, is Indiuisable.*

Arithmetike. *Mixt, Which with aide of Geometrie principall,  
demonstrateth some Arithmetical Conclusion,  
or Purpose.*

*Principall,  
which are  
two, onely,*

Sciences,  
and Artes  
Mathe-  
maticall,  
are, either

Geometrie. *Simple, Which dealeth with Magnitudes, onely:  
and demonstrateth all their properties,  
passions, and appertenances: whose Point, is  
Indiuisable.*

*In thinges  
Supernaturall,  
æternall, &  
Diuine: By  
Application,  
Ascending.*

*The like Vses  
and Appli-  
cations are,  
(though in a  
degree lower)  
in the Artes  
Mathematicall  
Deriuatiue.*

*In thinges  
Mathematicall:  
without farther  
Application.*

*In thinges  
Naturall: both  
Substātiall, &  
Accidentall,  
Visible, &  
Inuisible. &c.  
By Application:  
Descending.*



*Mixt, Which with aide of Arithmetike principall, demonstrateth some Geometricall purpose, as* EVCLIDES ELEMENTES.

Arithmetike of most vsuall whole numbers: And of Fractions to them appertaining.

Arithmetike of Proportions.

Arithmetike,  
*vulgar:* Arithmetike Circular.  
*which considereth* Arithmetike of Radicall Nübers: Simple, Compound, Mixt: And of their Fractions.

Arithmetike of Cossike Nübers: with their Fractions: And the great Arte of Algiebar.

All Lengthes.—

Mecometrie.

*The names of the Principalls: as,*

*At hand*

All Plaines: As, Land, Borde, Glasse, &c.

Embadometrie.

All Solids: As, Timber, Stone, Vessels, &c.

Stereometrie.

*Deriuatiue frō the Principalls: of which, some haue*

Geometrie,  
*vulgar:* *which teacheth Measuring*

*How farre, from the Measurer, any thing is: of him sene, on Land or Water: called* Apomecometrie.

Geodesie: *more cunningly to Measure and Suruey Landes, Woods, Waters. &c.*

Geographie.

*With distāce from the thing Measured, as,*

*How high or deepe, from the leuell of the Measurers standing, any thing is: Seene of hym, on Land or Water: called* Hypsometrie.

*Of which are growen the Feates & Artes of*

Chorographie.

Hydrographie.

*How broad, a thing is, which is in the Measurers view: so it be situated on Land or Water: called* Platometrie.

Stratarithmetrie.

Perspectiue,

*Which demonstrateth the maners and properties of all Radiations: Directe, Broken, and Reflected.*

Astronomie,

*Which demonstrateth the Distances, Magnitudes, and all Naturall motions, Apparences, and Passions, proper to the Planets and fixed Starres: for any time, past, present, and to come: in respecte of a certaine Horizon, or without respecte of any Horizon.*

Musike,

*Which demonstrateth by reason, and teacheth by sense, perfectly to iudge and order the diuersitie of Soundes, hie or low.*

Cosmographie,

*Which, wholly and perfectly maketh description of the Heauenlym and also Elementall part of the World: and of these partes, maketh homologall application, and mutuall collation necessary.*

<i>Propre names as,</i>	Astrologie,	<i>Which reasonably demonstrateth the operations and effectes of the naturall beames of light, and secrete Influence of the Planets, and fixed Starres, in euery Element and Elementall body: at all times, in any Horizon assigned.</i>
	Statike,	<i>Which demonstrateth the causes of heauines and lightnes of all thinges: and of the motions and properties to heauines and lightnes belonging.</i>
	Anthropographie,	<i>Which describeth the Nüber, Measure, Waight, Figure, Situation, and colour of euery diuers thing contained in the perfecte body of MAN: and geueth certaine knowledge of the Figure, Symmetrie, Waight, Characterization, &amp; due Locall motion of any percell of the said body assigned: and of numbers to the said percell appertaining.</i>
	Trochilike,	<i>Which demonstrateth the properties of all Circular motions: Simple and Compound.</i>
	Helicosophie,	<i>Which demonstrateth the designing of all Spirall lines: in Plaine, on Cylinder, Cone, Sphære, Conoïd, and Sphaeroid: and their properties.</i>
	Pneumatithmie,	<i>Which demonstrateth by close hollow Geometricall figures (Regular and Irregular) the straunge properties (in motion or stay) of the Water, Ayre, Smoke, and Fire, in their Continuities, and as they are ioyned to the Elementes next them.</i>
	Menadrie,	<i>Which demonstrateth, how, aboue Natures Vertue, and power simple: Vertue and force, may be multiplied: and so to directe, to lift, to pull to, and to put or cast fro, any multiplied, or simple determind Vertue, Waight, or Force: naturally, not, so, directible, or moueable.</i>
	Hypogeiodie,	<i>Which demonstrateth, how, vnder the Sphaericall Superficies of the Earth, at any depth, to any perpendicular line assigned (whose distance from the perpendicular of the entrance: and the Azimuth likewise, in respect of the sayd entrance, is knowen) certaine way, may be prescribed and gone, &amp;c.</i>
	Hydragogie,	<i>Which demonstrateth the possible leading of water by Natures law, and by artificiall helpe, from any head (being Spring, standing, or running water) to any other place assigned.</i>
	Horometrie,	<i>Which demonstrateth, how, at all times appointed, the precise, vsuall denomination of time, may be knowen, for any place assigned.</i>
	Zographie,	<i>Which demonstrateth and teacheth, how, the Intersection of all visuall Pyramids, made by any plaine assigned (the Center, distance, and lightes being determined) may be, by lines, and proper colours represented.</i>
	Architecture,	<i>Which is a Science garnished with many doctrines, and diuers Instructions: by whose iudgement, all workes by other workmen finished, are iudged.</i>
	Nauigation,	<i>Which demonstrateth, how, by the Shortest good way, by the aptest direction, and in the shortest time: a sufficient Shippe, betwene any two places (in passage nauigable) assigned, may be conducted: and in all stormes and naturall disturbances chauncing, how to vse the best possible meanes, to recouer the place first assigned.</i>
	Thaumaturgike,	<i>Which geueth certaine order to make straunge workes, of the sense to be perceiued: and of men greatly to be wondred at.</i>
	Archemastrie,	<i>Which teacheth to bring to actuall experience sensible, all worthy conclusions, by all the Artes Mathematicall purposed: and by true Naturall philosophie, concluded: And both addeth to them a farder Scope, in the termes of the same Artes: and also, by his proper Method, and in peculiar termes, procedeth, with helpe of the forsayd Artes, to the performance of complete Experiences: which, of no particular Arte, are hable (Formally) to be challenged.</i>

## CII

One of the innovations of the Ultra-Lettrists was that of crirhythms – the exploration of sound and the uncovering of the phoneme as the letter or wahdat point of meaning. This shows the trajectory of the development we shall take below as a development of the line taken from poetry into cinema – through metaraphy, hypergraphy, psychogeography:

### 1. Light

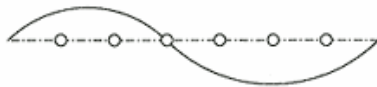


The Photic sciences and Graphic arts.

(point, line, plane ...) eg telephoty, telegraphy – which is reduced to its lettrist field through hypergraphy, hyperphoty

Much of the above has been concerned with a critique of graphic and visual arts. This critique will depend on how much we can open the way for the other dimensions to manifest value. The 3D or 1T force field is as discussed above, the use of 2 dimensional surface over 1 dimensional duration creates 3 dimensional (1 trimensional) illusions.

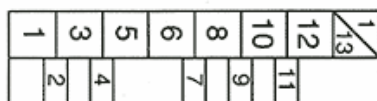
**Are the Dimensions Harmonically Arranged According to the Laws of Musical Proportion?**



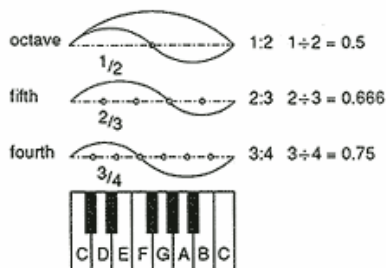
Chromatic Scale  
13 Notes



Octave  
8 Notes  
Pentatonic Scale  
5 Notes



Dimensions



### 2. Sound



The Phonic and Audic/audiotic.

(phoneme, symphony.) eg telephony ... hyperphony

In space sound travels as waves and we can envisage a similar point-wave duality as light. Music, however, is usually considered a time based medium due to rhythmic time but Lettrist work into cryrhythms at first dealt with the semantic unit of the phoneme which is the audio equivalent of the letter.

The trimensional forcefield here is contained in a 2 dimensional time frame of duration and origin ie rhythm is built upon the repetition of phrases in time which connect together in a duration. Hence each phrase, verse is originated in the last. In this way music is not linear but cyclic and 2 dimensional. Again the dimension of space is the location of transmission or hearing. Like any point this immediately opens up but even dancing and movement can be limited to a point in space.

(smell , fragrance ) eg telefumy ... hyperfumy

H																	He						
Li	Be																	B	C	N	O	F	Ne
Na	Mg																	Al	X	P	S	Cl	Ar
K	Ca	Sc	Ti	V	Cr	Mn	Fe	Co	Ni	Cu	Zn	Ga	Ge	As	Se	Br	Kr						
Rb	Sr	Y	Zr	X	Mo	Tc	Ru	Rh	Pd	Ag	Cd	In	Sn	Sb	Te	I	Xe						
Cs	Ba		X	Ta	W	X	Os	Ir	Pt	Au	Hg	Tl	Pb	Bi	Po	X	At						
Fr	Ra		Rf	Db	X	X	Hs	Mt	X	X	X												
La	Ce	X	Nd	X	X	Eu	Gd	X	Dy	X	Er	X	X	X									
Ac	Th	Pa	U	Np	Pu	Am	X	X	X	Es	X	X	No	Lr									

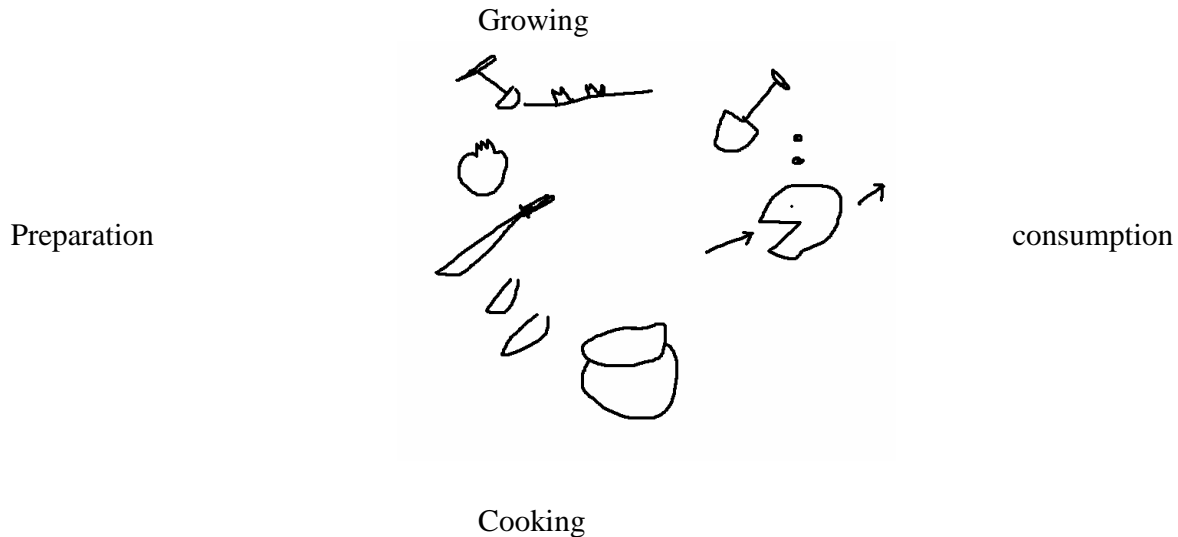
The pharmaceutical – and health industries – in fact industries of death and their counter cultural manifestations in the self medicational worlds of crack and smack are the focus for activities in these fields.

This diagram shows the tongue from a superior view. The lingual tons are indicated by lines pointing to the two small, dark, oval-shaped structures at the base of the tongue, near the epiglottis.

The Linguary or Linguic  
( ) eg telelinguary, hyperlinguary

Cooking is a time based practice, with origin and duration. But it is no coincidence that cooking is a marginalized discipline with a gender based division of labour across society, despite its industrialization being dependent on the separation of workers according to those who grow and make food, those who reap it, those who process it and of course those who eat it. This is

connected again to the issue of land ownership and the subordination of labour to the perspectives of land and capital.



Time travel in the process therefore is achieved by the connection of the workers who grow, prepare, cook and consume.

## 5. Touch and Feeling



The Pathic or pathetic  
(touch, feel, body ) telepathy, hyperpathy,

Its special and privileged place has so far been the bed. Sleep is its domain – its time space and locus of semantic or value space is 1 spatial dimension, 1 temporal dimension 1 semantic dimension. Human relations and creation as discussed earlier are formed through sex. Orgasm itself defines a vertex of time which demarcates the temporal space of life and an individual worker's space.

## 6. Thought



The Logic  
(idea, wave, ) teleology... hyperlogy

This is the real praxis of what is commonly known as telepathy – not the transfer of feelings, but of thoughts. In 'Pansychism' Aga Ashraf outlines the science and art of telepathy and the points of mental concentration as defined through Hutta and Rajia Yoga in the forms of a diversity/multitude (Kathiral) and union – or one point (Wahdat) consciousness.

### CIII

Each of these senses is a path to measure corporeality and each sense gives shape to spatial, temporal and semantic dimensions. However it should be remembered that consciousness itself is saturated at 3 dimensions or 1 trimension.

### CIV

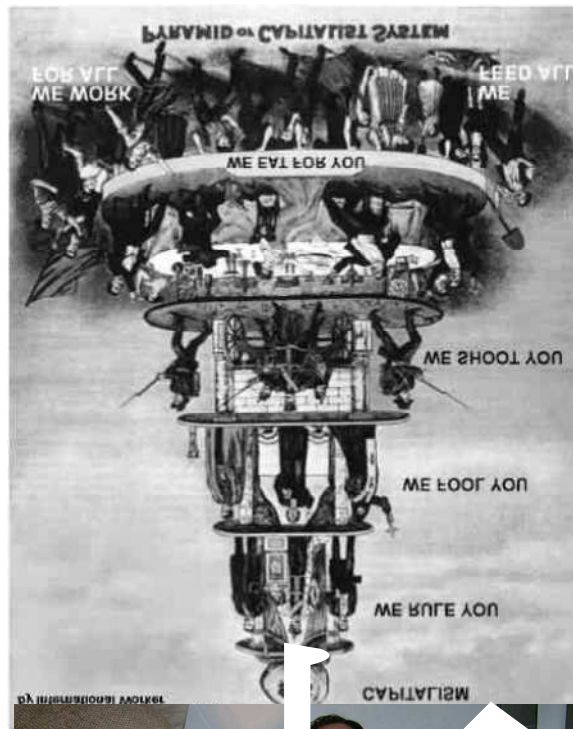
These considerations also give us grounds to reconsider technology, science and art in their entirety – including our own praxis. Psychogeography for example becomes a spatial (geo) visual (graphy) mental (psycho) praxis which takes these dimensions as the basis of its own trimensional situation. This goes some way to explain the terrain of struggle which psychogeography has engendered.

### CV

One example method we can use to expand our schema is a perceptual matrix by which to commence a situlysis:

	Space				Time				Value			
	Point 0	Line 1	Plane 2	Volume 3	Event 0	Duration 1	Origin 2	Magnitude 3	Letter 0	Word 1	Line 2	Volume 3
Light												
Sound												
Touch												
Smell												
Taste												
Thought												

These will of course be expanded by the real situation of the worker who is working and with whom they are doing so. An important other axis is for example Emotional dimensions, which would add another 12 dimensions bringing the above matrix to 84 dimensions.



Proletarian

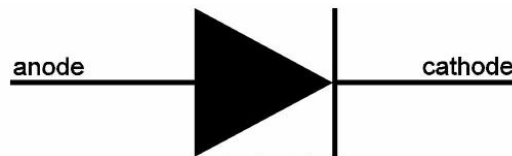


Situgraphy



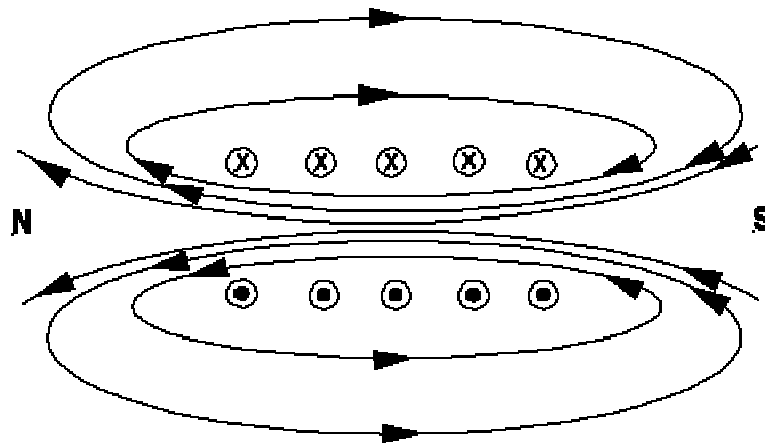
## CVI

The basic logic of the ruling class and its products is 1 dimensional – like the diode and describes the relationship between people who are captured by the spectacle. This is what Debord terms the Concentrated Spectacle (al- wahdat). It is the relationship of master and slave where power flows in one direction. In itself it emerges as the dialectical movement from 0 to 1.



## CVII

The Diffuse Spectacle (al- kathir) is better described by the solenoid – a 3 dimensional - or 1 trimensional projection.



**Cross section through solenoid  
showing magnetic field lines.**

Against the dualistic monodimensional ruling class, the traditional weapon has always been dialectics. That of taking a thesis and antithesis to create a synthesis. The rejection of the role of slave and of the masters and the becoming of the proletariat. This is however what the bourgeoisie themselves had to do when they took power. This expansion from 1 to 3 dimensions is akin to how the bourgeoisie synthesised from the ancient Egyptian ruling class in overcoming their own aristocracy. While the Pharoic pyramid of power empowers the single divine monarch, the Masonic structure of the bourgeoisie empowers the individual.



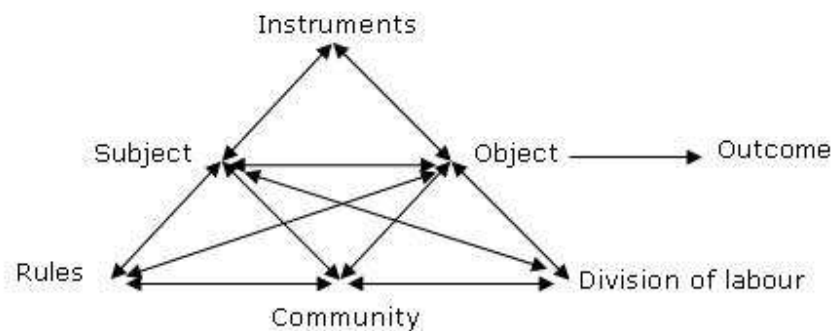
## CVIII

The Age of the Proletariat and the Proletarian Revolution will be a radical development of this process. In expanding both quantitatively (by number of dimensions – ie 0-1) and qualitatively (by dimensions – ie beyond merely visual and auditory electromagnetic dimensions) and creating situations – an example of proletarian social relations is a radical expansion of trimensional possibilities.

## CIX

A situation is not just a range or matrix of dimensions but it is a set of different workers dimensional projections. It is vital if we are to allow each worker autonomy in our situgraphy that each individual workers projections are clear.

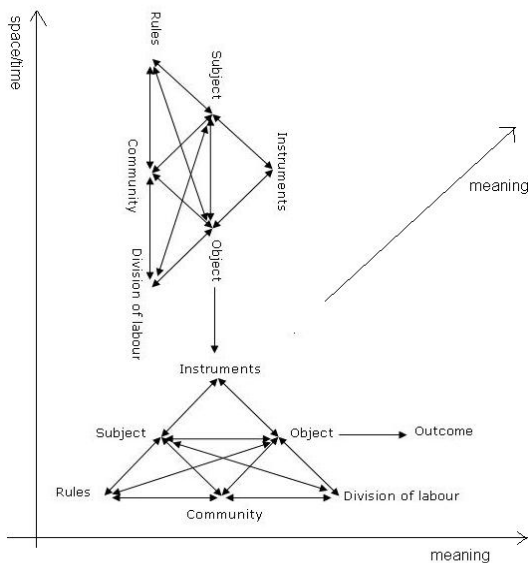
## CX



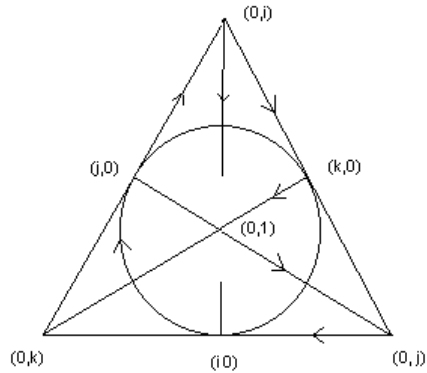
A first step is evident in Masteneh Shah Shujah's formulation of the ZPD. Here the spectacular forcefield of 'subject-object' is disrupted and opened out by introducing the mediation of the relations through the commodities or tools and object/subjects created by them:

## CXI

There are 2 important points here: Firstly that the hypergraphic has elements of space, time and meaning in its axis – and itthere is a pleasing vagueness as to the exact amount of which is present where.



## CXII

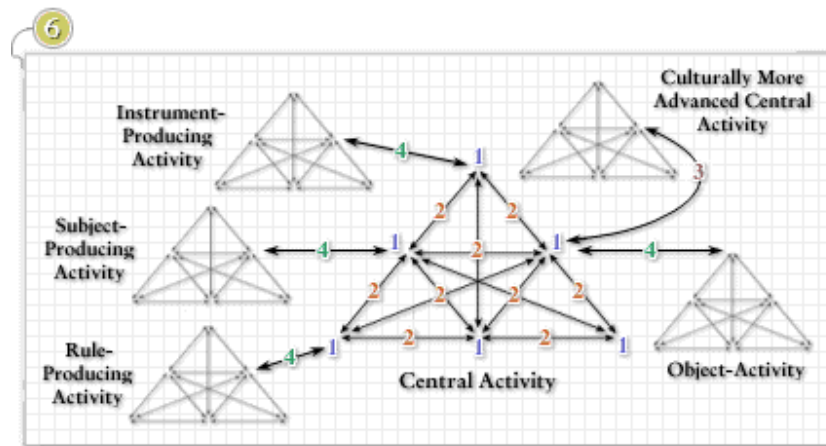


If  $a, b, c$  appear on a line or circle in the order indicated by the arrows then  $a*b=c$ ,  $b*c=a$ ,  $c*a=b$ .

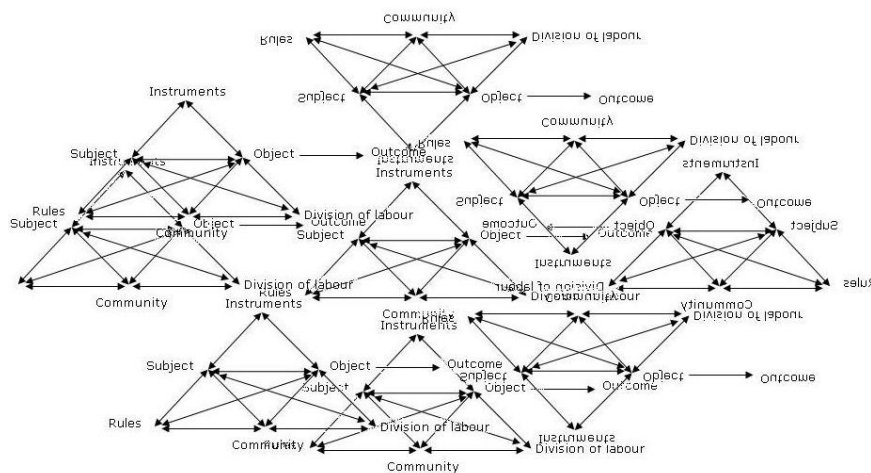
Also there is a correlation between this and the illustration of the factors of an octonian – a congruence we mean to fully exploit.

## CXIII

In showing proletarian relations we should be aware that it is the proletariat that creates all tools and even DoL and rules - although the creation is mediated and rerouted in space by the bourgeoisie. So we can maybe visualise a matrix of interrelations.



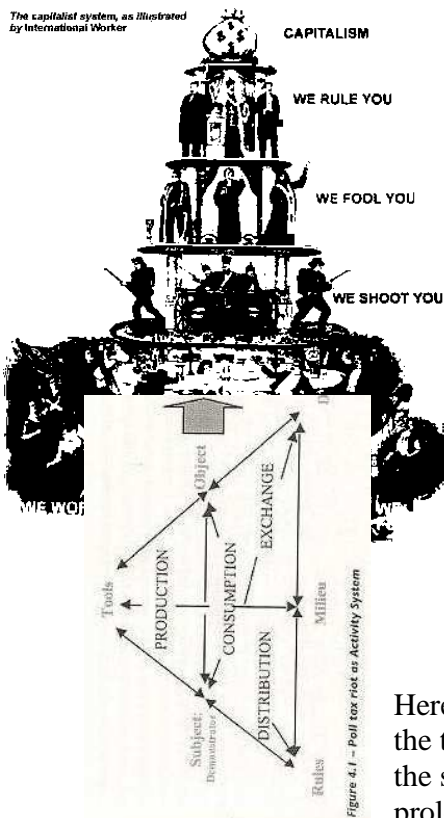
Or if we increase the spatial and temporal content of the axes...



## CXIV

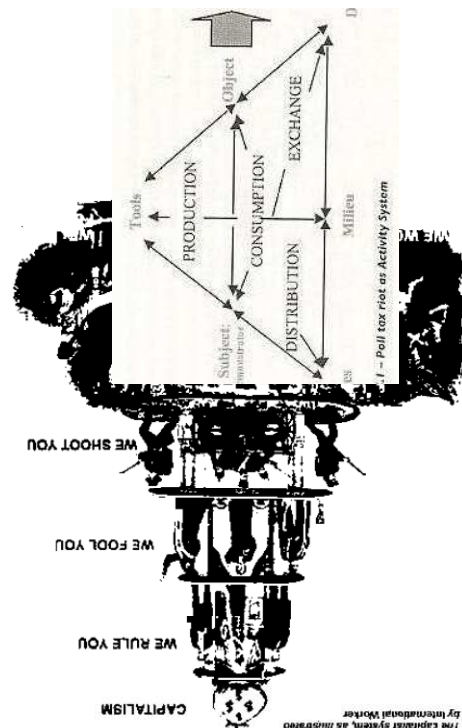
The triangle formation of the zoped diagram in particular reminds me of course of the 'eye in the triangle' of the ruling classes and also of the hierarchical diagram made famous by Industrial Worker.

I would like to suggest here a relationship between the zoped diagram and this one, in that the ZPD can become a ZBD when the subject (as proletariat) points towards the object as bourgeois - into the hierarchy.



Comparing the 2 diagrams we can overlay them and compare the subject as proletariat - or aristocracy, while the object is the ruling class- the bourgeoisie. The power of the bourgeoisie is quite categorically illustrated as occupying the centre of the structure and therefore able to influence and control both aristocracy and proletariat. The diagram is still oriented as with the aristocracy at the top but we could easily invert this diagrammatically.

And for the ZPD to flourish we would have to reorientate the hierarchy - as a lowerarchy - but developing out of the confines of the situations of bourgeoisification:



Here the Proletariat are at the top of the diagram and the situation of proletarianisation, instead

of being absorbed into the area of the bourgeoisie, moves out of the hierarchy - creates a rupture and leads into a space beyond and outside it. There are of course many more permutations that this sort of hypergraphy can take but ZPD shows us what is possible when we break out of the pre-conceived notions of history, theory and praxis and begin to make connections across disparate proletarian struggles throughout time, space and meaning.

## CXV

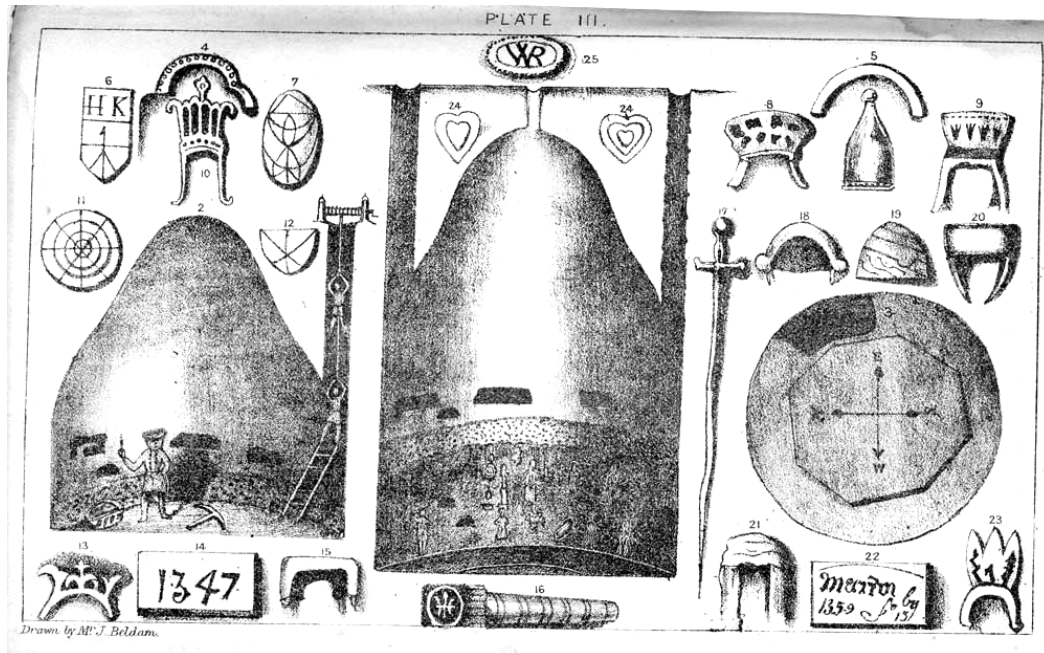
This can well apply to the role of the Unions in the Miners Strikes. Dave Douglass in “All Power to the Imagination” takes on petit-bourgeois anarchists and arm chair revolutionaries who consider the unions only as a monolithic organisation with bourgeois leadership - Dave as a miner and a NUM organiser as well as member of Class War, sees it as an activity - orchestrated by the proletariat and oriented to creating rupture with hierarchy and leading to a new space beyond exploited relations of production.

## CXVI

The first diagram could also be used to illustrate the bourgeois mode of organising that characterises the petit-bourgeois anarcho groups like those involved in the Climate Camp that as Dave has pointed out this month have attacked miners livelihoods by protesting for the closure of Drax powerstation in Yorkshire. Rather than attack the far more powerful and damaging petrol industry - which is very ready for tactical attack at this time, they concentrate on the weak miners. It is, of course, to be expected that they invite comment from the NUM and from mine workers in general - after they have made their decisions for action against them. The Climate Camp is partly organised by Network for Climate Action and other groups based at the so-called London Action Resource Centre, part of the PGA network, whose Anarcho-racism has earned them the nickname of the London Anarcho-Racist Centre. We should comment, in ending, that the anti-working class and racist modes of organising that are typical of the Zone of Bourgeois Retardation are quite typical of the left wing of capital and should be properly be seen not as the cause but the result of the decline in working-class and proletarian struggle and the renewed offensive of the ruling bourgeois class over the last 20 years all over the world which can only be countered by referring back to the worldwide working-class which in struggle is the only real possibility of development for humanity.

## CXVII

Dave also mentions how petit-bourgeois theorists see organisation itself as a magic cave, used in the manner of initiations. He comments COMRADES THERE REALLY IS NOTHING IN THE CAVE !!! His point is that the use of the cave by working class revolutionaries is what transforms it into a revolutionary thing. However, as the London Psychogeographical Association which was summoned into being at Roisa's Cave in 1992 show us, there is a difference between the semantic cave, the spatial cave and the temporal cave – and when these come together in a single situation. We should bear this in mind as we continue to develop a proletarian situgraphy.

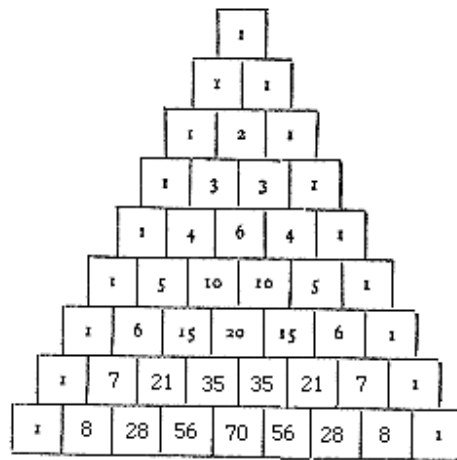


## CXVIII

Daoist Immortals (hsein = human mountain) are creatures of light, using [mirrors in mountain caves](#) to show wise humans their secrets. [Caves were also used by Maya Shamans](#). In caves, [stalactitic ores](#) can form from mineralized solutions dripping from cave ceilings.

[Gora Belukha, 14,783 feet, the highest Altai Mountain](#), correspond to the Chinese Kunlun Shan, home of Xi Wang Mu, the Queen of the West,

and to the Indian Su Meru (although many in India regard Mount Meru as being in the Himalayas), home of [Indra](#), which was described by Pingala about 200 BC as being the [mathematical Binomial Triangle](#), which Pingala used to describe the number of forms of long or short syllables that can be formed from a given number of syllables:



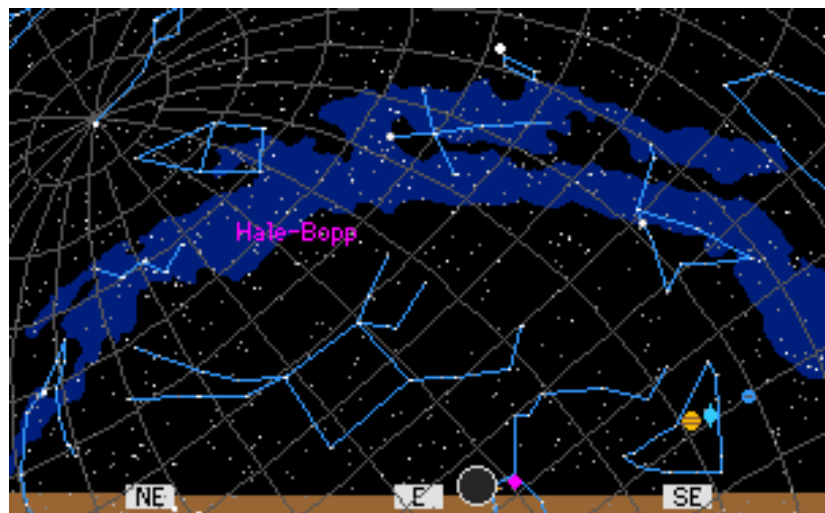
(*Meru prastāra*)

Mt. Meru, the "Holy Mountain," c. 200 B.C.

Such a mountain is represented in Buddhist architecture by a dome, such as that of the [Basilique du Sacre Coeur de Montmartre](#) in Paris.

## CXIX

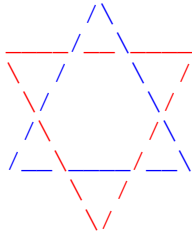
Looking East at dawn on 9 March 1997 from the top of Gora Belukha you would see



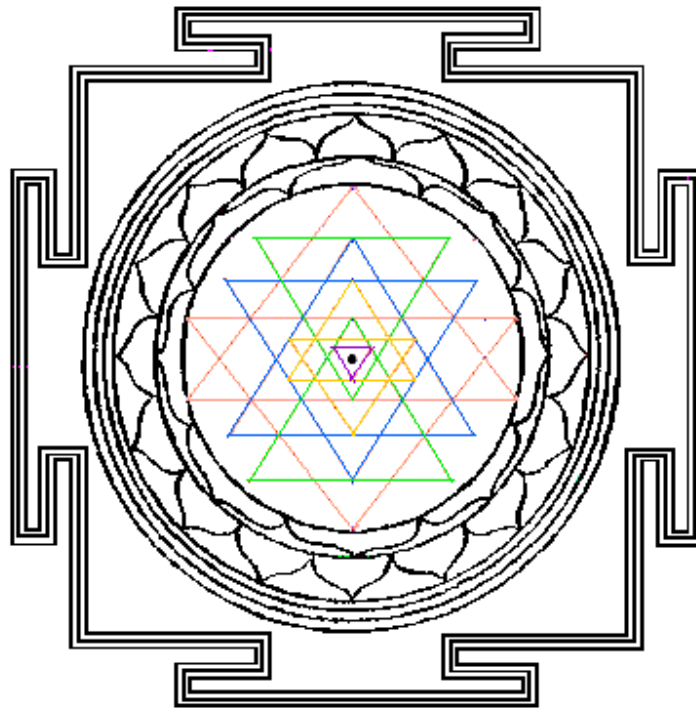
In Korea, mountain gods are called Sansin and often represented by tigers.

## CXX

Interpenetrating Pairs of Mt. Meru Triangles form a [Mogan David](#).



A Mogan David [expands](#) to form a [Sri Yantra](#), a [Vedic](#) madala:



This Sri Yantra is a more symmetrical modification of Sri Yantras from [two different](#) web pages<sup>13</sup>. It has 4 Sides, corresponding to the 4 dimensions of physical spacetime of the D4-D5-E6-E7-E8 VoDou Physics model<sup>14</sup> and to [Octonion coassociative squares](#)<sup>15</sup>. The 2 Border lines

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<sup>13</sup> Division in Mean and Extreme Ratio from <http://alumni.cse.ucsc.edu/~mikel/sriyantra/golden.html> and and by Gene R. Thursby Tantrik Texts <http://www.clas.ufl.edu/users/gthursby/tantra/shriyan.htm>

<sup>14</sup> [D4-D5-E6-E7-E8 VoDou Physics model](#) see <http://www.valdostamuseum.org/hamsmith/d4d5e6hist.html>

<sup>15</sup> <http://www.valdostamuseum.org/hamsmith/clcroct.html#reflexivity>



of the 4 Sides correspond to the 2 Quaternionic 4-dimensional Spaces that form the 8-dimensional Octonions, and so to the 8 Directions.

The Sri Yantra has a Center, which, combined with the 4 Sides, corresponds to the [Five Elements](#).

The Sri Yantra has an Outer Lotus of 16 Petals, corresponding to two half-spinor representations of the Spin(8) [Lie](#) algebra and to the first-generation fermions of the [D4-D5-E6-E7-E8 VoDou Physics model](#). The 3 Border Rings beyond the Outer Lotus Petals correspond to the 3 generations of Fermions of the [D4-D5-E6-E7-E8 VoDou Physics model](#), which are NOT the Physical Electrons, Neutrinos, and Quarks, but are the Musaka/Ganesha Virtual Sea and Valence Particles in the Gaja/Ganesha Compton Vortices that are the Physical Electrons, Neutrinos, and Quarks. [Ganesha](#) is the God who uses Mathematics to connect the Macrocosm and the Microcosm, Musaka is the Mouse (an aspect of Ganesha), and Gaja is the Elephant (an aspect of Ganesha).

The Sri Yantra has an Inner Lotus of 8 Petals, corresponding to the vector representation of Spin(8) and to the 8-dimensional spacetime of the [D4-D5-E6-E7-E8 VoDou Physics model](#) prior to dimensional reduction.

The Sri Yantra has 9 Triangles, with each triangle corresponding to an [Octonion associative triangle](#).

The first 6 triangles, 3 pairs, correspond to:

the [Octonions](#) O (red pair of reflexive interpenetrating triangles),

the [Sedenions](#) OxO (red and green pairs of reflexive interpenetrating triangles), and

the [Leech Lattice](#) OxOxO (red, green, and blue pairs of reflexive interpenetrating triangles),

which in turn correspond to the [Lie](#) algebras [E6](#), [E7](#), and [E8](#), and to the 3 generations of fermions in the [D4-D5-E6-E7-E8 VoDou Physics model](#);

The remaining 3 triangles, one gold pair and one purple triangle, correspond not to pairs of reflexive interpenetrating triangles, but to [Octonion associative triangles](#). Each triangle therefore represents an entire Octonion algebra containing that associative triangle, and the 3 triangles together represent how the 3 Octonions of OxOxO are related to one another.

The gold pair of triangles corresponds to the two mirror image Octonion half-spinor representations of Spin(8).

The purple triangle corresponds to the Octonion vector representation of Spin(8).

The Sri Yantra has a Central Vertex.



The 9 Triangles have 27 Vertices, corresponding to [the 22 Hebrew letters plus 5 Finals](#).

The 27 Triangle Vertices correspond to the [27-line Configuration](#) whose symmetry group is the Weyl Group of the [78-dimensional Lie algebra E6](#).

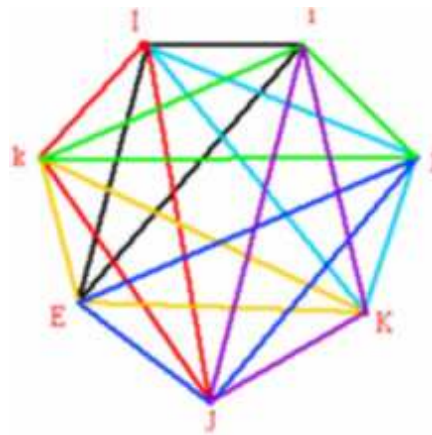
The 27 Triangle Vertices also correspond to the [27-complex-dimensional space E7 / \(E6xU\(1\)\)<sup>16</sup>](#).

The 27 Triangle Vertices plus the 1 Central Vertex correspond to the 28-dimensional adjoint representation of Spin(8), which in turn corresponds to the  $12+16 = 28$  gauge bosons, Higgs mechanism, and propagator phase of the [D4-D5-E6-E7-E8 VoDou Physics model](#).

The 28 Vertices also correspond to the [28-quaternionic-dimensional space E8 / \(E7xSU\(2\)\)](#).

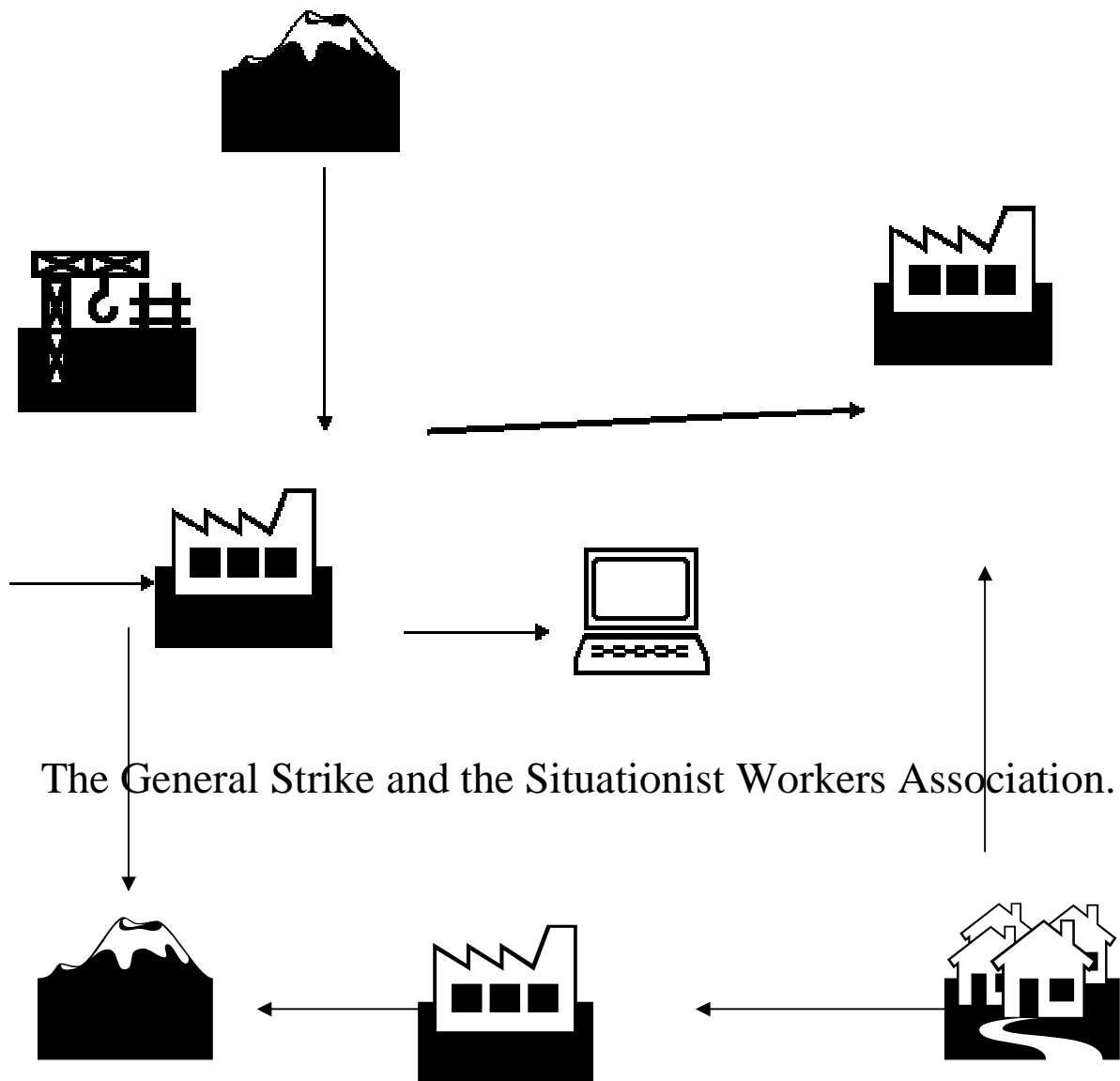
The 28 Vertices plus the  $16+8 = 24$  Lotus Petals form the 52-dimensional [Lie algebra F4](#), to which the Lie algebras [E6](#), [E7](#), and [E8](#) are related by the [Freudenthal-Tits Magic Square](#).

The construction of this Sri Yantra is based on the [Golden Ratio](#) of the [Great Golden Pyramid](#).



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<sup>16</sup> <http://www.valdostamuseum.org/hamsmith/cdomain.html#tripleliesphere>



CXXI

The work of CERN, The Centre of Nuclear Research of Europe is currently being celebrated by the bourgeoisie as it is instrumental in the creation of the Quantum Time Bomb – the application of the Quantum Computer which has the power to channel information through time. However the use of nuclear energy to channel information from the Freemasons of the Future and reduce all human perspective to its psychopathic spectacular geometry - to reduce humans to data and our work into CAPITAL - will not prevail. The labour movement shows us in that the very creation force of the universe, that all and any innovation of any sort, is not a matter of nature or

LAND or of human or any other sort of innovation of CAPITAL but of the universal force of LABOUR.

## CXXII

This includes the labour of cultural, immaterial and knowledge workers who constitute the emerging data mine workers - all those workers who use information and data are now becoming united in their class interests as data miners and as such can directly intervene into the operation of the quantum computer and bring it into direct contact with the proletariat at large.

## CXXIII

The class struggle now manifests itself in dimensions which have recently been invaded by the process of industrialisation: from the industrialisation of the imagination, through television, to the industrialisation of knowledge through the internet, the information age continues to build on the 'achievements' of the Age of Steam, the Age of Petrol and the Atomic Age. The current episode we are living through is rattling asunder as the ripples of the Quantum Time Bomb penetrate the deepest recesses of human activity.



The search for a singularity at CERN- the proof of the Big Bang and therefore the evidence of a singular innovation in time and creation – of God, therefore competes with the Communist idea of Revolution. It is paramount that we formulate the General Strike, of Proletarian Revolution not as a competing singularity (Sorelian myth) but as a vertex in time, space, meaning of a trimensional union which is under the control of the labour movement throughout trimensions – ie in multitude.



It is for this purpose that we look to forthcoming strikes as part of the General Strike of the Proletariat throughout time, space and meaning as manifest in all dimensions. The new data miners who are emerging as the field has emerged over the world can now link up with other miners – from minerals and metals, to factory workers as well as peasants and others working on the land, on any sort of capital. The industrial military complex that is referred to as the integrated spectacle implies the separation of workers through commodities – but the workers perspective implies the sharing of all resources and de-commodification.



Miners on one side and dataminers on another are workers at each end of the production process of energy and military machinery. In creating a Situationist Workers Association we create union with the workers who use and find themselves used by the machinery. We thus seize control of resources and divert their use towards the needs of the workers around the world, through creating a new semantic space in which workers can come together – across the temporal field of resistance of capital and across the whole world – and into space.



One aim of the Situationist Workers Association is therefore through the data miners who are now ready to channel information from the future – and the past – to go back in time and win all miners struggles. These trajectories will unfold as we go on – ie our aim is not just to change the past, or the present or the future – but to create a new situation in this present time

UNITED MINE  
WORKERS UNION 1890

AFRICAN MINE  
WORKERS STRIKE 1946

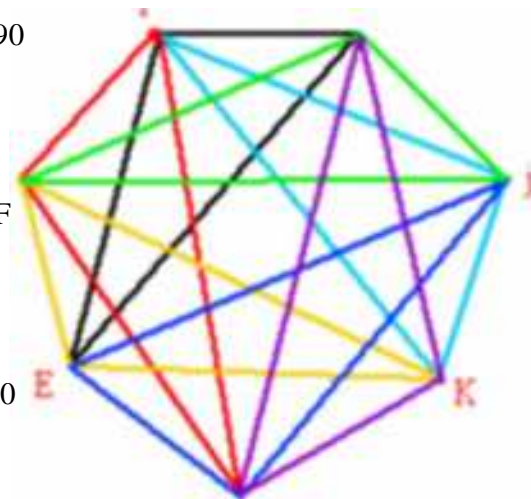
NATIONAL UNION OF  
MINERS STRIKE 1984

KHEWRA SALT MINE  
STRIKE 1849 - 76

ART STRIKE 1977-1980

ART STRIKE 1990 -1993

GENERAL STRIKE 2012



We concentrate on the arc of time from the peak of the Age of Divinity – the Industrial Revolution to the present ascent of the Age of the Proletariat: The 1842 General Strike, 1917

Australian General Strike, The General Strikes through Europe and America in the 1920s and 30s, the 1936 Palestinian and Syrian general strikes through the 1968 French General Strike, 1973 Uruguan General Strike, 1974 Ulster Workers Council Strike, 1988 Spanish General Strike, 1992 Nepalese General Strike to the recent 2005 Bolivian Gas Conflict and 2007 - Guinea General Strike – all of these including the individual strikes such as the Art Strike 1977-1980 of Gustav Metzger and the Art Worker Coalition, the Art Strike 1990-1993 launched in 1986 by Stewart Home, all form a point of unity for us and we hereby herald a vertex of the Age Of the Proletariat as a proposed General Strike in 2012.



Even now, workers are beginning to transfer resources from government data and commercial collection and to begin to consolidate the lines of communication between their fellow workers along their lines of production – in the raw materials – in the processing and in the use of all materials used in their work. This is urgently required of course in the arms industry where owners and workers of the land where these commodities are used, miners of minerals and materials, factories of production, the researchers and developers along with the soldiers and users of the commodities must come together to discuss and decide on their future use. This is our position as regards proletarian armed struggle which is inevitable.



Our starting point in this text is of course in the field of computers to make contact with users and producers of computers around the world and take the control of capital away from the bourgeoisie and into the hands of the proletariat.



In order to do this we are aware that all workers, whether miners of data or of minerals, or indeed industrial or otherwise, can be brought into association through their own situation. This is what we mean by a Workers Situational Association and we invite all other workers – indeed all people that work in any way, whether for money or not, into solidarity with all other workers. We put forward the position that this can only happen through direct unmediated communication with other workers. This is the truth of a Situationist Workers Association – which is unmediated institutionally. The Association itself is therefore a method rather than an institution.

A Situationist Worker,  
ENKUTATASH 409 MKC