

FINE ART THESIS

Unyoking the Unconscious Posthuman Desires:
On the Psychology of Cognitive Capitalism,
Transcendental Political Systems
and the Existential Technologies of the Mind

by

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“It turns out that an eerie type of chaos can lurk just behind a facade of order - and yet, deep inside the chaos lurks an even eerier type of order.”

— Douglas R. Hofstadter, *Metamagical Themas: Questing for the Essence of Mind and Pattern*

This thesis has no traditional narrative structure and the form stimulates a schizophrenic and bipolarity stance of the world, filled with different epiphenomenal characters and voices between fiction and reality, much like a manuscript based on my own experiences. At some points, it could be considered ‘Elitist’ due to having a career in the past within the advertising industry in Dubai. Transhumanism and capitalism encircles the form along with its oppositions. The enactment of different positions throughout this text will oppose or intertwine with each other, much like a surreal *Twilight Zone*¹ experience.

A pre-determined and an orchestrated future is becoming more of a reality as technologies advance further, it seems that building a ‘time machine’ is possible considering the mapping technologies of cybernetics (predicting space weather), utilizing the collective memory of the masses and the yielding of unconscious desires from the manipulation of public opinion. We are not so far off from hitting the surface of quantum mechanics within the ‘public sphere’. The patterns of communication is seen through trails of media that rival companies are ‘fighting’ each other to get the sale from targeted consumers. We are living in a cyborg age where society is chasing after wearable technologies that have an instrument of highly distributed surveillance². The one to one mapping of the organic to invert the panopticon, which could shift power structures, hierarchies and influence certain policies, along with deterring and documenting crime. With this statement proposed, can all forms of control be inverted and is there a possibility of a Möbius strip being applied in the process? Globalization is on the rise through various forms of visual media that we consume daily. The values of the masses are becoming more narrow-minded and the youth have an attention span of two seconds on social media. It’s the same amount of time a shot in a Hollywood film is cut these days. Buchanan and MacCormack emphasises that “these systems, namely here the capitalist-familial regime, ... to challenge repressive systems and to ‘modify the arrangements of desire’”. Guatarri’s idea of the social and technological machine such as cinema as an art form could challenge systems of control³. The socio-economic, political and psychological obstacles between Neoliberalism

1 *The Twilight Zone*, season 1, episode 17, “Hunted,” directed by Patrick Norris, aired November 13, 2002

2 Benjamin Wittes and Jane Chong, Brookings Inst. THE PROJECT ON CIVILIAN ROBOTICS. Report: *Our Cyborg Future: Law and Policy Implications*, p. 17. (September, 2014)

3 Buchanan, Ian, and Patricia MacCormack. *Deleuze and the Schizoanalysis of Cinema*. London ; New York: Continuum, p. 65, 2008. Table of contents only <http://www.loc.gov/catdir/toc/ecip088/2008001211.html>

Contributor biographical information <http://www.loc.gov/catdir/enhancements/fy1113/2008001211-b.html>

Publisher description <http://www.loc.gov/catdir/enhancements/fy1213/2008001211-d.html>.

exemplified by Dubai & London and the Social democracy that is embedded within Scandinavia & North England will flood the entire narrative as this speculation goes on. Schizoanalysis ⁴ will be applied as the technique deals with the unconscious aspects of human desires that are not visible on the surface, hence it's important to note that the 'play' and 'embodying' of different characters and personas are important because you are externalizing and understanding the desires that are outside of yourself. Deleuze and Guattari claims that the unconscious is schizophrenic at its core but machine-like in its processes, which they refer to as desiring-production. There are four theses developed with schizoanalysis:

“(i) every libidinal investment of the unconscious is social (not personal) and therefore bears upon a historical field;

(ii) there are two types of unconscious libidinal investment—desire and interest;

(iii) the non-familial (or psychotic) unconscious libidinal investments have priority over the familial (or neurotic) investments;

(iv) the unconscious libidinal investments of desire have two modes—paranoid and utopian. Schizoanalysis cannot be considered a completed project: it must continue to adapt and change to keep in step with the changing times.”

Transcendence, Imagination and the Self

It's difficult to be myself in my art because there are many characters, dialogue, positioning and actions I would like to commit through the medium of actors and performance. Billy Wilder explains, “A film director must be a policeman, a midwife, a psychoanalyst, a sycophant and a bastard” ⁵. The ability to have data storage in your mind of different ideals can be exhausting, especially the fact that I have travelled to 28 countries over 4 continents. Kierkegaard expands the idea of circumnavigating the self when we are ‘called upon to appreciate imaginatively and respond to is as much within us as outside us—the other is fundamentally the self we are to become when we are called to become what we are. You are not the self that is to become, but the “empowering and mysterious Ground of what you are to become. It is a presence far transcending any conventional notion of self-identity, self-presence, or the self one will become” ⁶.

Not having lived a life filled with war, I have socialized with cyber security analysts and machine gun operators that work for intel and infantry for the US military. Arms dealers that flex their guns at

4 Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Athlone Press, 1988.

5 Zolotow, Maurice. *Billy Wilder in Hollywood*. 1st Limelight ed. New York: Limelight Editions, 1987.

6 Mooney, Edward F. *Selves in Discord and Resolve : Kierkegaard's Moral-Religious Psychology : From Either/or to Sickness Unto Death*. New York: Routledge, 1996. Publisher description <http://www.loc.gov/catdir/enhancements/fy0651/95036342-d.html>.

media networking parties, fighter jet specialists for the Charles De Gaulle, marketing managers for oil and gas companies, BAE Systems analysts, commanders for the Royal Navy, Japanese satellite Space industry, data scientists for financial institutions and many more. I have met both females and males at various networking events in Dubai and Abu Dhabi. The interest of writing about them and embodying them as characters in my art form is within my practice.

Authority, Subjective Destitution and Freedom

The reasons for racism tend to stem from lack of fulfillment, lacking globalist ideals and socialization in their lives—lacking tools to vent their negative emotions. We don't want to be associated with something less than ourselves. Žižek ⁷ states that political correctness is a form of authoritarianism, and a fascist worldview is detrimental to society.

I've always admired Greenlandic or Siberian nomadic tribes. I've spoken and networked with thousands of directors, producers and writers from all cultures. With a non-globalised view, these 'small-town' societies are setting themselves on the grounds of de-acceleration and non-progression. The deterritorialization of the self is the worst because it's comparable to anti-self-actualization. The real fascists are not the people in power, but the masses that have been historically grounded in their place. When something is heavily grounded in Reality, it's more difficult to be progressive and difficult to change. When things are difficult to change, we are heading towards a more dangerous form authoritarianism which is veiled by democracy. When authoritarianism is involved, the pillars of racism, war, greed, genocides and psychopathy increases in society. The connection between blood and soil, the ports between places and the trails that are left in a cartographer's map is heavily embedded in collective memory. Public opinion can lead to a form of fascism, as Theodor Adorno ⁸ claims that fascism is not a historical period, it exists within social relations as something latent – the way fascism may exist in different ways. Non-fascist living is a concern in the arts – there is no escape within the boundaries of our confines unless the panopticon is inverted. If the prisoners become the guards, then the guards will become 'omnipotent', which means they are still 'unseen' and indirectly exists on a more layered plane of cloaked invisibility. Carl Lund ⁹ writes about the 'marketing holocaust' through Henry Barthes from Tony Kaye's *Detachment* (2011). Henry Barthes talks about 'Doublethink', an idea that we believe in lies even though we know they are false.

7 Žižek, Slavoj. *Did Somebody Say Totalitarianism? Wo Es War*. London ; New York: Verso, 2001.

8 Adorno, T. W. "Freudian Theory and the Pattern of Fascist Propaganda." In *Psychoanalysis and the Social Sciences*, Vol. Iii., 279-300. Oxford, England: International Universities Press, 1951.

9 Kaye, Tony, dir. *Detachment*. 2011; New York: Tribeca Film

Henry Barthes: “This is a marketing holocaust. Twenty-four hours a day for the rest of our lives, the powers that be are hard at work dumbing us to death. So to defend ourselves, and fight against assimilating this dullness into our thought processes, we must learn to read. To stimulate our own imagination, to cultivate our own consciousness, our own belief systems. We all need skills to defend, to preserve our own minds.”

Tiktok is probably a brainwashing mechanism that induces these negative values to the public eye. We are stuck in a post-human ‘1984’ that is more technologically advanced. When capitalism is at its highest, it breeds psychopathy through socialization of innocent individuals. Much like the poetry from Allen Ginsberg’s *Howl*, where we are lifting our backs for Moloch, the Canaanite god. Moloch represents war, government, capitalism and mainstream culture.

Here is a passage from Allen Ginsberg’s *Howl*¹⁰ (1956) that I resonate with:

“Moloch whose skyscrapers stand in the long streets like endless Jehovahs! Moloch whose factories dream and
croak in the fog! Moloch whose smoke-stacks and antennae crown the cities!
Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks! Moloch whose poverty is
the specter of genius! Moloch whose fate is a cloud of sexless hydrogen! Moloch whose name is the Mind!
Moloch in whom I sit lonely! Moloch in whom I dream Angels! Crazy in Moloch! Cocksucker in Moloch!
Lacklove and manless in Moloch!
Moloch who entered my soul early! Moloch in whom I am a consciousness without a body! Moloch who
frightened me out of my natural ecstasy! Moloch whom I abandon! Wake up in Moloch! Light streaming out of
the sky!
They broke their backs lifting Moloch to Heaven!”

As a response to Allen Ginsberg, I have written a sonnet in 2016 with inspirations between the planes of Reykjavik and Dubai:

Titan's Heart
I'll meet you where the machines melt.
Robotic hollow rooms-- sleepless nights
No one seems to be out there, pulsating aerolites
Your crystalline matryed blue eyes--
my soul has felt
In these walls, we shared a holy moment,

¹⁰ Ginsberg, Allen, and Barry Miles. *Howl*. Harmondsworth: Viking, 1987.

It was so holy I didn't need a mirror to be satisfied
Opposing forces and flaming atonement
Black combed back hair by the seaside
Your split personas dazed my schizophrenia
Our city-souls detached from cosmogonic systems,
We'll meet at the end of the world with resistance
As the forests and trees grow in mania
Love destroyed the mechanical schism
propelled to the highest parts of Arcadia.
— Phoebe Jaspe

At Cannes film festival (2018), I met two Norwegian filmmakers. Audun Engh (born 1948) and his partner have interviewed Allen Ginsberg and they have a documentary filmed in the archives. Audun Engh is a lawyer, editor and place activist. An excerpt can be seen in a VLOG I have captured about my experiences at Cannes Film Festival. I have attended a 17 May celebration organised by Audun Engh at this well-decorated house at Cannes and have met Swedish actors and Scandinavian affiliates at this event.

To reiterate Moloch's ideals further, Braidotti ¹¹ states that the posthuman "is empirically grounded, because it is embedded and embodied, it functions less as a substantive entity than a figuration, or conceptual persona". If the public 'masses' sphere had the ability to transcend the physical world without the influences of the Shadow States (Hollywood and Media corporations), we would cure ourselves from insecurity and anxiety— much like a cyborg gaining consciousness of his own Being. The masses have this colonial sense of importance (as depicted in superhero Marvel movies ¹²), and they dream about possessing the same power as people who create monuments. The 'Übermensch' ¹³ was never just one pale looking man like the engineer in Ridley Scott's *Prometheus* (2012), but islands of intellectuals. The 'masses' tend to have a desire to be the 'Overman' and to save mankind, if people were more into David Lynch's transcendental meditation, there would be more peace within the ascension of the self. Imagine billions of lost souls floating into the sky, purged of their unconscious sufferings. When I refer to the masses, it's a term used by the advertising industry referring to consumers or products or services. The masses are the ones who are constantly 'consuming' and not creating.

11 Braidotti, Rosi. "A Theoretical Framework for the Critical Posthumanities." *Theory, Culture & Society* 36, no. 6 (November 2019): 31–61. <https://doi.org/10.1177/0263276418771486>.

12 *Loki*, created by Michael Waldron, aired 2021. Atlanta, Georgia. Marvel Studios released by Disney+

13 Nietzsche, Friedrich Wilhelm, 1844-1900. *Thus Spoke Zarathustra : a Book for All and None*. Cambridge :Cambridge University Press, 2006.

Socialism can be dangerous as seen in Stalin's parade. Real power is self-realised at the point of subjective destitution and 'fulfilment of desire', the ability to create your own reality and fantasy because God is dead. As Žižek ¹⁴ fervently points out, "when we encounter in reality an object which has all the properties of the fantasized object of desire, we are nevertheless necessarily somewhat disappointed; we experience a certain 'this is not it'; it becomes evident that the finally found real object is not the reference of desire even though it possesses all the required properties" (Žižek 1989, p. 100). Furthermore, Heidegger supports the idea of 'fulfilment of desire' with 'the consciousness that 'God is dead', igniting the "self-consciousness in which modern humanity... wills itself as the executer of the unconditional will to power. Nihilism, 'the highest values are devaluing themselves', has been overcome" (Heidegger 1977, p.95). The idea of devaluing the values of one's own society can be rewarding as most of my practice critiques the impact of technocratic capitalism and power with attempts of schizoanalysis. The design for my art brand is called 'SAT-URN', the idea surrounds a scholarship of anxiety "to either mourn (apocalyptic variant) or celebrate (euphoric variant) the cause of a new humanity, united in and by the Anthropocene, as both a vulnerable and insurgent category: we are in this together!" (Braidotti 2019, p.36). Satellite Urns is where you can send your ashes and cryogenic sperm into space. The website was originally called sat-urn.life and the mock-advert I intend to create features a salesman in a lab coat to promote 'SAT-URN'. Imagine a futuristic time when graves are digitalized.

As I lay dying here in trees of milk,
 Will I ever be the nobody on your island?
 Capitalocene, Mis-anthropocene, Chthulucene
 Cherry blossom petals in your mis-en-scene
 The speed at which these petals fall is the time I will see you again
 Will I ever inhale the Anarcho-haze of capitalism?
 Raptured Neo-human dreams, fallen tyrannies, simulated fantasies
 I will never believe, even if I see what cannot be seen.
 Will you untan these satellites on the palms of Qualia,
 Let's meet between the uncharted lands of Orpheus
 There sits a post human of protospace time,

14 Žižek, Slavoj. The Sublime Object of Ideology. Phronesis. London ; New York: Verso, 1989. Contributor biographical information <http://www.loc.gov/catdir/enhancements/fy1311/90104104-b.html>
 Publisher description <http://www.loc.gov/catdir/enhancements/fy1311/90104104-d.html>.

with a glass of Saturn 's milk, whiskey and steak.

Phoebe Jaspe (2021)

The animation I have created called 'pines of milk' features a male scientist in a lab coat surrounded by packets of milk that astronauts drink. Pine trees, scrunched up paper on the ground, an oil and gas controller machine and a wooden table are situated in the center. The milk's packaging is wrapped like those military water bags in tightly sealed plastic wrappers. He is sitting on a fantastic planet with an endless sea of constellations and the Milky Way. He is typing on a non-existent computer and the scene evokes a sense of anxiety and surrealism. The animation is inspired by Carl Sagan's ¹⁵ *Demon Haunted World* (1995). A fast-paced life in futuristic cities has always been my mode of living. Moving to Tromsø has made me work in slow motion, which is beneficial because when things are slowed down, it enables you to refine the smaller details with Occam's razor. Much like scalping cryptocurrency charts marking an entry point and a closing point.

Between the planes of Neoliberalism and Marxism

There is a popularised one-liner used in entrepreneur culture: "Your network is your net worth". The more people you meet, the further your perspective becomes globalized and spans across far reaches of the world. My main influences in my art involve Networking with high societies such as Cannes Film Festival, Business networking events in Dubai, Oil and Gas exhibitions, Art galleries, a Fashion Designer who had an exhibition at the British Parliament, Real Estate conventions and having lunches with British politicians my age – namely an MP speech writer who used to write for Jeremy Corbyn of the Labour Party in London. As a child, I have attended dinner parties at Japanese and British Embassies in Bahrain and Abu Dhabi. I remembered witnessing the Western culture when I was 6 for the first time and it was a culture shock, I was the only Asian girl in a British school. Dubai and Abu Dhabi has an extreme capitalist system, much like the train in Bong Joon-ho's *Snowpiercer* ¹⁶ (2013). Michelin star food in 5-star hotels that look like palaces. Emirates Palace is where they held Abu Dhabi film festival, there are bars of gold for sale in vending machines and gold leaf painted all over the high ceilings. There is no jenta law, people show off their wealth with supercars and extreme hedonism. Abu Dhabi is a safe place where you can leave your iPhone or Italian leather bag unattended, and no one would steal it.

15 Sagan, Carl. *The Demon-Haunted World : Science as a Candle in the Dark*. 1st ed. New York: Random House, 1995. Publisher description <http://www.loc.gov/catdir/description/random0412/95034076.html>.

16 Joon-Ho, Bong, dir. *Snowpiercer*. 2013; South Korea & Czech Republic: Moho Film, Opus Pictures, Union Investment Partners & Stillking Films

Recently, I had a conversation with a Norwegian artist and he claimed that true wealth in Norway is not seen physically. A rich person wears dirty worker men clothes and holds a pair of skis. “Not some trashy people holding a Gucci bag.” At Cannes, I stumbled upon a Forbes Party in the French Riviera where the CEO was standing on the balcony. It was a bit difficult to get into the party because I saw the doorman was checking the guest lists and rejected someone in front of me. Hastily, I scanned the garden and there was a man wearing a suit and a bow tie smoking a cigar. I approached him and asked,

“Can you help me get in?”

He responded, “Just walk in, it’s no problem.”

“But there is a guest list, can you just pretend you’re with me, so I can go in?”

He said: “Sure, come with me.”

We walked up to the bouncer and he told him something in French and then I got into the Forbes party. Moving to Norway has the same impact but there is less political correctness in body language within Scandinavian cities with a small-town mentality. I found the same experience in Hedemora (Sweden) and Kaiserslautern (Germany) where middle class people would adopt Vietnamese kids. Racism is still heavily embedded in metropolitan cities, as you drive further away from the city and into the countryside, there is a brooding sense of fear and disgust within the public sphere if it’s a ‘Caucasian’ town. Older grandmothers tend to smile at me though. The body language and the gestures of strangers usually show contempt when they see me walking with a Swede or German. Although there was no judgement when I was at Oktoberfest. Only happy drunk Germans slamming their large beer glasses on the table wearing leather pants and dirndl dresses. A Nordic country that was quite powerful in disguising their body language is Reykjavik, Iceland. I didn’t experience many judgements there; it was like a simulated world where everyone is just curious to know who you are. A scene inspired by Iceland is written in the short film script for ‘protospaceman’ which I co-wrote with James Exarcopoulos, the film includes my life experiences in a science fiction setting.

Opposition of different planes have always fascinated me, the opposition of political systems. Much like the Shadow Cabinet in the Westminster system. Growing up around skyscrapers and palm trees by beach, tanning amid the sun... and flying to Tromsø has rewired my brain. From the desert to the snow, from no income tax to being taxed, from ‘capitalism’ to ‘socialism’. Although my previous education was in Sheffield (Northern England), it was quite a socialist city but the Scandinavian system is much more different than the British system. Lost in different time zones, if you travel to a different country every two

weeks in Europe, you start to see patterns in language, culture, communication and the impact of history. Some 'slavs' might be talking about how all the intellectual Latvians were sent to Siberia death camps, Polish people would talk about how their grandmothers were captured by the Nazis, Irish people talking about how they supported the Nazis against England, Icelandic people love war because they're in the middle between USA, Britain and Europe. A friend of mine used to write speeches for Jeremy Corbyn and an MP for UKIP followed me on Facebook. Northern Swedes would make claims about how the Swedish government is funding refugees, providing them housing in the ghetto to gain more votes for their party. A Swede once told me Hitler's wife was secretly Swedish. British conservatives would often brag about the British Empire. A Zionist once told me that a temple should be built on Mount Moriah and some American Jesuits were putting their palms on my forehead and praying. The Japanese statesmen flexing their satellites at oil and gas exhibitions. Red Army, Black Army, Nazis, US Special forces, IDF, the Gustapo, ISS, isn't this all the same thing? Trying to gain profits from war and power. Surrounded by so many people who belong to high and low places, I am utterly perplexed by the complexity of 'posthuman' politics.

With heavy influences on Lars Von Trier's *The Five Obstructions*¹⁷(2003), namely the short 'Bombay', I would like to create a live performance called 'Saturn's Milk and Whiskey' as a response to Lars Von Trier and Jorgen Leth, featuring the same character of an elegant man eating a steak wearing a tuxedo. Behind him, it's a piece of glass and there separates the modern man and its counterpart, an animalistic performer, much like the animal in Ruben Östlund's *The Square*¹⁸(2017) and Luis Bunuel's *Exterminating Angel*¹⁹ (1962). The animal will try to break the glass and a river of milk will flood through the glass, when two opposing forces are not meant to collide. Milk pours on to him from the back and on to his steak. An alternative to the violence, the milk doesn't reach the table, instead, there is a computer screen installed next to him, with a video of milk pouring on to the steak and the glass breaking. The idea is focused on simulated events that never happen, the interaction with what is happening in real life and what is on the screen must be separated.

The Modern man: Honey, why is there milk on my steak?

17 Von Trier, Lars, dir. *The Five Obstructions*. 2003; Denmark: Zentropa Real ApS, Wajnbrose Productions & Koch-Lorber Films

18 Östlund, Ruben, dir. *The Square*. 2017; Sweden, France, Germany & Denmark: TriArt Film (Sweden), Alamode Filmverleih (Germany), BAC Films (France) & Scanbox Entertainment (Denmark)

19 Buñuel, Luis, dir. *The Exterminating Angel*. 1962; Mexico: Gustavo Alatríste

No answer. The modern man walks up, removes all his clothes and he walks away. The animalistic counterpart takes off his animalistic costume, he walks through the glass naked, he then wears the suit and starts to sit on the table. Behind him, a naked human appears and starts wearing the animal costume and this cycle continues. The set should be rotating at this point, the floor is a round mirror and in the middle, there is a clear glass as a separation.

I have no specific cultural identity and I don't feel like I belong anywhere, this is the problem. Being a cinephile and having a background with film production and real estate, I spent time with digital advertising agencies in Dubai. I have worked closely with art directors and creative directors, some of my work concerns the manipulation of advertising, finance and surrealism. The intense bizarre societies of Anarcho-capitalism and Deleuze's Anti-Oedipus complexes have been the main attraction of ideas that surround the skies in my world. Unity, a video game engine is one of my tools that I play with by downloading different assets. Mainly featuring characters such as technocrats, bankers, scientists, giant oversized fruits and the destruction of gravity with a focus on the space industry. Deleuzian philosophies and dream-like moods are induced with animations through the play of gravity, a robotic voiceover citing my sonnets, hence looking at different perspectives of what is actually grounded. Mathematics doesn't conform in the world of Unity and we could explore levitation, running animations, facial expressions, with the awareness of satellite imaging systems and the bird's eye view in the sphere of set design. It's a metamagical universe that does not conform to the law of physics. This opens the gateway of science and art technology.

Inverse Geometry, Projection Mapping and Conformal mapping

I am not a cybernetics engineer or a mathematician²⁰, though I am curious to know if there is a link between mathematics, societal political structures and art. Projection Mapping with HG Gilje's VPT and learning from his workshop with basic engineering tools of Arduino has elevated endless possibilities of mapping reality. The practice reminds me of using Adobe Photoshop but for 3D objects, the layers and videos work the same way. I arranged a bunch of mannequins and projected videos of code and seismic tomographic maps on to the boy and man. The boy is holding a small plant and the shadows are casted on the piece of wood that are Sumerian neon signs. Moon Ribas is a cyborg artist that supports wearable seismic implants on her feet that detects earthquakes and the ability to feel like walking on the moon. The

20 Fraleigh, John B., and Victor J. Katz. *A First Course in Abstract Algebra*. Addison-Wesley World Student Series. Seventh, Pearson new international edition. ed. Harlow, Essex: Pearson, 2014.

idea of power inversion with technology is trying to become more like its image, so implanting the ultimate transhumanist dream on to your body is the next step of 'advancement' according to a futurist Utopia where you can upload your memories on to machines, hence gaining immortality ²¹.

HIGHWAY TO INTENSITY, TECHNOLOGICAL CHANGE & SOCIETY

Find your body without organs. Find out how to make it. It's a question of life and death, youth and old age, sadness and joy. It is where everything is played out. -- Deleuze and Guattari

Technological advancement is the cause of the cybernetic age and extreme capitalist societies, there are many concepts used to analyze technological change such as 'rationalization, privatization, technique and control... metaphors such as the machine, the clock and the assembly line' (Fischer 1985, p. 286). The immersion of technology and the body is becoming more seamless, our body parts are slowly becoming more machine-like and we are slowly thinking like the machine. Social media contains the soul of Moloch, we are all surrendering to the commercialised ideals of beauty, objectification, emotions, fame, sexual orientation, love, sadness and longing that are the causal effects of discrimination and inequality, all contained in one RFID chip. Our deep unconscious levels are being handled by corporations and institutions. Everything expressed seems to be a delusion and our perspectives are simulated by a long line of predetermined software of control. We are plugged into systems of hierarchies at a young age, a system that only exists within the borders we are contained. As Arthur and Marilouise Korker ²² reiterates this, 'in technological society, the body has achieved a purely rhetorical existence: its reality is that of refuse expelled as surplus-matter no longer necessary for the autonomous functioning of the technoscape.'

The modern man's cry of "Give me television and hamburgers, but don't bother me with the responsibilities of liberty" (Aldous Huxley ²³, *Brave New World Revisited*, 2006) echoes with "Give me liberty, or give me death" (Patrick Henry ²⁴, 1775), freedom will not prevail. To top this off, now there are

21 Cappuccio, Massimiliano. "Mind-Upload. The Ultimate Challenge to the Embodied Mind Theory." *Phenomenology and the Cognitive Sciences* 16 (07/01 2017). <https://doi.org/10.1007/s11097-016-9464-0>.

22 Jones, Rodney. "C Me Sk8: Discourse, Technology, and "Bodies without Organs"." *Digital Discourse: Language in the New Media* (01/01 2012). <https://doi.org/10.1093/acprof:oso/9780199795437.003.0015>.

23 Huxley, Aldous. *Brave New World*; and, *Brave New World Revisited*. A Chatto Twin. London: Chatto & Windus : Hogarth Press, 1984.

24 Currier & Ives. "Give me liberty, or give me death!" Patrick Henry delivering his great speech on the rights of the colonies, before the Virginia Assembly, convened at Richmond, March 23rd, concluding with the above sentiment, which became the war cry of the revolution. United States Williamsburg Virginia, ca. 1876. New York: Published by Currier & Ives. Photograph. <https://www.loc.gov/item/2001700209/>.

public figures like Alex Jones ²⁵ screaming, “I will not submit to dehumanization!”, from Richard Linklater’s *Waking Life* (2001). The type of mass conditioning in large cities in London and Dubai lingers throughout Dubai Marina and Business Bay. I lived on the 69th floor at Elite Residence. Every weekend, we would go to the Palm Dubai, drink a lot of alcohol and eat endless brunches. Dancing the night away and forgetting our existential problems. It was pure indulgence of everything lavishing. I remembered I was sitting at an Arabian restaurant at 4am listening to a group of people talking about things that did not matter to me at all, just fake laughs and light hearted banter, I said: “Why do we drink all the time?”. Her response was: “You know, your life is only a minute away from change. You don’t have to drink if you don’t want to.” The problem was that there are not many options on weekends that are considered as ‘fun’, as we are stuck in a loop of never-ending parties, the Elon Musk satanic orgies that go on behind closed yachts and a hedonistic brave new world liberty, which I wasn’t boldly a part of, I tend to stay away from overly extreme ‘desires’, you are only to enjoy what is given to you in your environment.

As long as people continue to trade their liberty for hedonistic pleasures, the type of social conditioning Huxley warned will become stronger as high technologies emerge and more insight is gained by predicting and controlling human behaviour such as a cybernetic pre-determined time machine. A friend of mine in Oslo is a cybernetic engineer, he creates a mapping of the current world, a simulated zone of an area such as a street with a row of houses. It’s a one-to-one mapping between the physical borders of the organic, he will then map in real-time of a driverless car where you could orchestrate the future, he could predict if there would be a storm just minutes before with space weather technology and it’s all connected to a machine. We are not living too far away from a pre-determined future. Although, nature is unpredictable, such as having a random bird that flies towards your car window or the speed in which these leaves fall on to the car. Everything mechanical can be predicted, and since technology and mathematics is build on logic and how the mind works, the organic body could potentially be controlled eventually.

So from the highway of American influences towards the Arctic which borders Russia, with thoughts of a Sami artist that took the longest Siberian train into China. This reminds me of a Icelandic/Siberian food and beverage manager I have met in the Middle East. He has a lot of stories to share about his upbringing and his Siberian/Icelandic family. David Lynch’s *Lost Highway* ²⁶(1997) has always provoked an interest due to the narrative structure being a Möbius strip. But has it occurred to you that maybe the Pan-American Highway might be the longest road trip in the entire world? Being expelled from one’s

25 Linklater, Richard. 2001. *Waking Life*. United States: Fox Searchlight Pictures.

26 Lynch, David, dir. *Lost Highway*. 1997; United States & France: Ciby 2000 & Asymmetrical Production

identity can have feelings of a post-apocalyptic drama, not even the highest coronal mass ejections or space weather news could describe how I feel as a person in this universe. Imagine an isolated individual traveling from place to place carrying various disco balls, lifting one by one from each country and then experiencing different political systems, this is an exhausting fast-paced life that encourages philosophical thought processes to cope. The only way to develop yourself is to destroy certain pillars of yourself so there is more room for growth. The moment where you feel that you're in a comfortable situation, it's time to get out of your comfort zone. If your system of beliefs are fulfilled by what the public deemed as 'truth', then there is a problem with your Reality. Change can never be completed if one holds a position that is unmovable, stagnation carves rocky mountains and pillars, you are stuck in one geographical location. So there's a question: Would you rather be a mountain or a human being that is able to carve mountains in the sky and beyond? Playing with constellations, terraforming planets and charting different milky ways can open highways to different modes of thought that can't be reached on the ground.

The space industry is on the rise for public consumption. Jeffrey Manber ²⁷ from Nanoracks spoke about commercializing satellites, I have a contact from Axelspace who I met at the Abu Dhabi ADIPEC oil and gas exhibition a few years ago. I got invited to visit their office in central Tokyo but I wasn't ready to pitch any ideas yet. Axelspace have partnered with Nanoracks and they send satellite projects to the International Space Station. Satellite observations and having a bird's eye view of the world is important because surveillance systems and the panopticon is getting more difficult to escape. The awareness of these systems that could control our nervous system is the beginning of a self-realised freedom. By combining the post-renaissance and post-human ideals, we can elevate feelings of nostalgia and a feeling of connection that we long for. Ignasi Monreal's Atlas (2017) paints this globalist ideal of a graphic designer carrying an umbrella filled with constellations beneath him on top of a mountain with golden apples, he is punished for traveling too much and now he works from home.

Logic, Language games and Transcendental physics

“The limits of my language mean the limits of my world.” –Ludwig Wittgenstein, *Tractatus logico-philosophicus*, 1922.

²⁷ Manber, Jeffrey. *Selling Peace : Inside the Soviet Conspiracy That Transformed the U.S. Space Program*. Burlington, Ont: Apogee, 2009.

Deleuze and Guatarri ²⁸ states that “philosophy is the art of forming, inventing and fabricating concepts”. Not all games are created equal. Logic converts concepts into functions, projecting reductions that are detached from psychology ²⁹. Wittgenstein’s Tractatus was written to encircle philosophy and science, to draw limits to what rationality could do, thereby protecting the rest of human experience from the tyranny of rationalism, but the Vienna academics understood this the opposite way. Wittgenstein ³⁰ proclaimed, “science and philosophy go only this far, no further,” but his contemporaries understood it as “anything outside of logic or empirical science is meaningless.” This is made clear in the hypotheses 6.371 and 6.372:

6.371 The whole modern conception of the world is founded on the illusion that the so-called laws of nature are the explanations of natural phenomena.

6.372 Thus people today stop at the laws of nature, treating them as something inviolable, just as God and Fate were treated in past ages. And in fact both were right and both wrong; though the view of the ancients is clearer insofar as they have a clear and acknowledged terminus, while the modern system tries to make it look as if everything were explained.

Hannu Rajaniemi’s Summerland and Quantum Thief ³¹ has always inspired my work in the sense that he uses string theory, metaphysics and talking to the dead as a knotted loop with a telepathic approach. I have suffered bipolar psychosis episodes before where I have spoken to the ‘dead’ in a way where they would appear on ceilings in different calculated mathematical sections, on the surface bathroom sinks, on the kitchen table and they would communicate messages outside of myself. The data they are sending me is completely not in my world, it’s external data that belongs outside of myself which can be difficult to follow. These entities have showed me different ways of measuring and mapping reality which can only be expressed through Projection Mapping. I had a telepathic experience during a lockdown for three months in the Middle-East where I only met a Global Marketing Manager a few times. The way he communicates is through objects, mathematics and actions. He would buy certain objects from a supermarket and they would interpret different historical notions. We would play a game of brinkmanship on Instagram for six months, every time he follows a new person, I have to respond with a follow that insults him back. This went on for months, an example would be: He would follow someone that lightly insults my identity or

28 Deleuze, Gilles, and Félix Guattari. What Is Philosophy? European Perspectives. New York: Columbia University Press, 1994.

29 Jagoda, Patrick. "Introduction: Conceptual Games, or the Language of Video Games." *Critical Inquiry* 45, no. 1 (2018): 130-36. <https://doi.org/10.1086/699584>. <https://www.journals.uchicago.edu/doi/abs/10.1086/699584>.

30 Wittgenstein, Ludwig, 1889-1951. *Tractatus Logico-Philosophicus*. [Reprinted, with a few corrections] New York :Harcourt, Brace, 1933.

31 Rajaniemi, Hannu. *The Quantum Thief*. First trade paperback edition . ed. New York, New York: Tor, 2014.

preferences and I would follow someone that would destroy his identity. In a sense, we are trying to break each other's defenses indirectly. Through this play, we learn about each other's unconscious desires and speculate what disturbs us and the reasons of what irks our souls. The journey of becoming more aware of oneself and what drives us would induce positive changes in the complexity of our behavior that exudes out into the external world. The quality of devaluing others is beneficial in a sense that it challenges someone's place in society.

Language Game: A Telepathic Experiment on Social Media

An example of indirect communication through social media is to split up different singular words. An example would be if someone was talking about how he was eating a kimchi pork dish at 'The Florist, Watford' and they mentioned a song called 'Je te laisserai des mots' posted by 'Patrick Watson'. Don has sent over a song of this man getting a pat on the head, and he said: Pat Rick. Your response would be to like songs that have the words Pat, Pet, Wat, Son and Ford. So my response was to like the songs on this list:

- 1) Get Lost (feat. Ashe) [ford. Remix] by Bearson
- 2) Ghosts Aren't Real by St Valentine
- 3) Wat U Sed by Isaiah Rashad
- 4) Lumina by Petur Jonsson

The 'Bearson' corresponds with 'son', Valentin corresponds with Valentin, a french man in the video, Wat corresponds to the 'Wat' in Watford and Watson. 'Pet' corresponds to Pat and the 'son' in 'Wat'. And these titles contain a name of one of the people we know called 'Valentin' and it shows a video of him on one of my TikTok videos. The way these words are split up and flows through the time and space of video creates a trail of telepathic communication. We are indirectly communicating with each other by the use of media links and their titles. It's an acknowledgement that they have mentioned these English words, and they are to be split up and sliced up for indirect communication. This is a different way of communicating and can be a colorful and somewhat gnostic, yet a transhumanist experience.

Life is a State of Mind in Mary's Room

“想像が天地をすっぽり包んだ。

物事は常に完全な円来ます。これは完璧な世界です。”

“Imagination completely wrapped the heavens and the earth.

Things always come in perfect circles. This is the perfect world.”

— Phoebe Jaspé & Luke Kyriacou

The epiphany and realization that my Steam user profile ‘Babybunnycake’ is now in its final form, it’s an example of fiction becoming Reality. I have set the country as Norway on my profile before deciding to study in Norway and set a parody name as ‘Kapteeni Pupu Kaku’ in Finnish since I was 12 years of age. My facebook profile’s country was Iceland whilst I was living in Abu Dhabi as a teenager. Then I met an Icelandic food and beverage manager that lured me to Reykjavik and now I am in the Arctic Circle. Life is a surreal fantasy. The conclusion is situated at the ending sequence of Hal Ashby’s *Being There* ³² (1979). The whole film depicts Statesmen wearing Rene Magritte’s style of bowler hats ³³ in the 70s, the film ends with Chance the gardener walking on water with a closed umbrella and the closing last words of ‘Life is a State of Mind’. The funniest moments I’ve had was a strange encounter at a church in Reykjavik. I walked down the altar and there was a man at the end of the path, he was holding a closed umbrella. A priest approached me and gave me a set of rosary beads and said: Hail Mary ³⁴. And then Mary started day trading on the cryptocurrency exchanges and transported herself into a mechanical world of endless string of numbers. Rene Magritte tells us that, “everything we see hides another thing, we always want to see what is hidden by what we see. There is an interest in that which is hidden and which the visible does not show us. This interest can take the form of a quite intense feeling, a sort of conflict... between the visible that is hidden and the visible that is present.” According to the Knowledge argument ³⁵, physicalism is only the surface of the third dimension. The majority of ‘normal’ functioning individuals are currently operating through the lens of a black and white world — schizoanalysis, cybernetics and art could open gateways to the ‘world of colour’.

There is an assumption that biology is just applied chemistry. Chemistry is just applied physics. Physics is just applied mathematics. Maths is just applied philosophy. Wittgenstein ³⁶ suggests that “philosophy is just a byproduct of misunderstanding language”. Therefore, language is a philosophical byproduct of understanding biology, chemistry, physics and applied mathematics. If we want to go into the deeper roots of Indo-Germanic languages in Finland ³⁷, the meaning and vibrations of words are identical, the core languages of humanity has a form of negation, turning around letters within languages. From the

32 Ashby, Hal, dir. *Being There*. 1979; United States: Lorimar Productions

33 Magritte, Rene. *Son of Man*. Painting. Belgium: Private, 1964.

34 Jackson, Frank. "Mind and Illusion." *Royal Institute of Philosophy Supplement* 53 (09/01 2003): 251-71. <https://doi.org/10.1017/S1358246100008365>.

35 Dennett, Daniel. "What Robomary Knows." (01/01 2007). <https://doi.org/10.1093/acprof:oso/9780195171655.003.0001>.

36 Jarman, Derek, dir. *Wittgenstein*. 1993; United States & Japan: BFI, Channel Four, Bandung Productions & Uplink

37 Louis, C.S., and H. Kautz-Vella. *Dangerous Imagination, Silent Assimilation*. White Lion Press, 2014. <https://books.google.no/books?id=BHvxrQEACAAJ>.

Hebrew's language with the word 'al (Stop)', if you reverse the letters to 'la' (Go), there is a complete inversion of language. People are creating the exact opposite of what they want to live in. We never look outside of the square and we play these language games within the matrix. With a more intense perspective of this game, Harald Kautz Vella claims that this is the cry of the 'masses':

"Let me participate in your power, and I will serve you. I don't want to know what you are doing, I don't want to stand on my own responsibility, just let me participate from your power, and I will serve."

Kautz Vella then explains that "This is the Luciferic deal everybody is doing, and we are doing this by going to vote for the government, that is taking care of all the pipelines we are connected to, but we let go of our responsibility and let them take over. They are giving control to the military domain, who is giving control to the intelligence community, who is giving control to the black magicians (Aristocrat elites), who are giving control to the 'demons' (symbolic deities), who lost control to their Artificial Intelligence."

"In three dimensions, introducing a knot to an unknotted string, either the string has to be open or the string has to be somehow through itself. But in four dimensions, the string actually has room to go around itself. You can introduce a knot in a closed loop without opening the loop." - Hannu Rajaniemi

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