

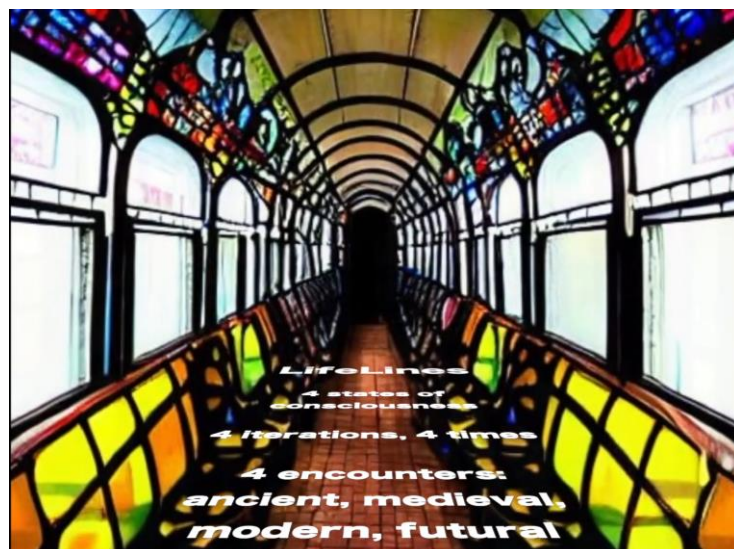
## ***Cosmography via LifeLines: A Traumaturgy of Making Cures***

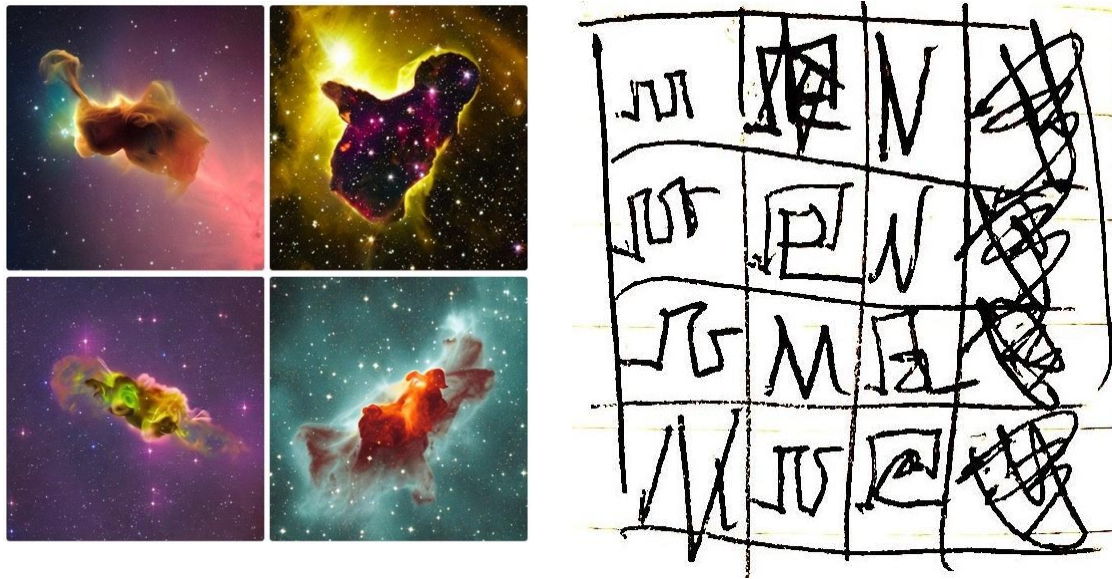
by JON MCKENZIE, BRYAN REYNOLDS, LEENY SACK, SAVIANA STANESCU

### **Abstract**

Our text rehearses a cosmic Deleuzian event: *LifeLines*, a multimedia performance under development by Transversal Theater. A kind of theory fiction and poetic gesture, *LifeLines* practices and theorizes a “metacosmology” or *cosmography* drawing on Deleuze and Guattari’s Dogon Egg, Guattari’s metamodelizing metamethod of recursive chaosmosis, their schizoanalytic incorporation of black holes and particle physics to theorize desiring-machines. The key move, we feel, begins with stacking Aristotle’s four causes ‘into’ Heidegger’s fourfold *mise en abyme* to crack the Cosmic Egg.

In this text we practice metamodelization as recursive chaosmosis, and thus its format is at odds with academic norms. Its thesis is cursed recursively and shows how self-referential autopoiesis gives way to allo-referential sympoesis, as telepathically sensed from Guatama Buddha to Donna Haraway. It takes too many positions while playing with positing itself. It is a collaborative, allobiographical creation about creativity in dark times: we name ourselves, as we are co-creating an event of cosmography using a schizoanalytic metamethod we call *traumaturgy*. The text and performance contribute to a *making cure* by forming a transversal desiring-machine or shared natality-gadget. We put skin in the game. The text is way too long and has lots of images of this universe and others, images traumaturgically rendered with Rashomon, Borgesian, and AI effects for future performance. It uses transmedia rhetorics to show and tell and move in ways logocentric books and articles actively avoid. It resists the digitality it celebrates. It takes seriously experimental cosmology, ontology, and theory and is thus out of this world, recursive itself, yet breaking off to show—





Cosmography approaches philosophy, ontology, and cosmology at the level of *figures*, embodied, rhetorical, machinic phyla animated and decimated by immanent flows and breaks on the Cosmic Egg, the Body without Organs (BwO) figured here, precisely, by an assemblage of Deleuzian and Guattarian figures incoming from different worlds, including Cosmic Eggs, vectors of plant-animal territorializations and deterritorializations, straited and holey cinematic spaces, games of chess and Go played to tempos of measured Chronos and atmospheric Aion where any and all things may enter mutant lines of flight across different universes of references and values — different worlds — and somehow squeeze out into strange, emergent planes of consistency, smoothed hallucinogenes pockmarked here and there with deathly black holes, rubber-necked crash sites, and untimely s/care packages of fellow disastronauts. For D&G's Cosmic Egg is itself cracked, haunted by anthropologist Marcel Griaule's dog-gone fieldwork and his professional ethnographic rivals, and thus our cosmography here (where?) harbors both chrono-striation and aion-smoothness in the holy-twisted flight paths of its 4-handed collaborative performance.<sup>1</sup>

Contemporary performances of individuation and transindividuation channel sedimentations and foldings of the machinic phylum, gathering elements transversally, intergenerationally, and chaotically. Professor Challenger in *A Thousand Plateaus* conducts a stratanalysis of our planet's geology of morals, digging its geological, organic, and sociotechnical layers in a boring lecture that ends with this character becoming

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<sup>1</sup> The Dogon egg has many cracks that need attention. Indeed, the entire cosmology has been questioned by other post-World War II ethnographers. In their 1960 book *The Pale Fox*, anthropologists Griaule and Dieterlen (1986) attribute to the Dogon extraordinary knowledge about the star Sirius. But other anthropologists have challenged the ethnographic research, finding little to no evidence of the cosmology in *The Pale Fox*, which was largely based on revelations of a single Dogon informant. The Dogon Egg has become a bit of a Humpty Dumpty, with anthropologists arguing over the pieces of shell. The *Pale Fox* book also created a cult following, including a tourist trade supporting local Dogon merchants and western book publishers. This raises a perhaps general question: what to do with broken cosmologies?

lobster and exiting via a particle clock.<sup>2</sup> Such tragicomic performances can thus emit intermittent if not simultaneous patterns of cosmic outbursts, laughs of sun rays and schizo-raison d'etres from/to near and distant spacetimes, cosmic jokes that affect us and others telepathically — pathos-passion at a distance — through strings of tangled paths, labyrinthian streets, and blind intersectionalities that send us, here and now, past Freud's Taboo and Moore's Law, down underground into the world's eternal motherboards, matrices knotting the eternal circle in infernal circuits. There in diffuse particle clouds we sense effects of the Big Bounce, the Big Bang's doubling reverberating a new/old model of Nietzsche's Eternal Return, an event or so of cosmic differential repetition first demonically posed as the *greatest weight* by one who openly cruised for light-footed, dancing philosophers in *The Gay Science*, where he first tosses us an anchor and then—

§341 The greatest weight: – What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: “This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence – even this spider and this moonlight between the trees, and even this moment and I myself. The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!”

Would you not throw yourself down and gnash your teeth and curse the demon who spoke thus? Or have you once experienced a tremendous moment when you would have answered him: “You are a god and never have I heard anything more divine.” If this thought gained possession of you, it would change you as you are or perhaps crush you. The question in each and every thing, “Do you desire this once more and innumerable times more?” would lie upon your actions as the greatest weight. Or how well disposed would you have to become to yourself and to life *to crave nothing more fervently* than this ultimate eternal confirmation and seal? (Nietzsche 1974: 373-374)

Forking off Heidegger and Deleuze's bifurcating readings — *return of the same! of difference!* — what if the Eternal Return didn't come and go in a circle but, as Klossowski intuited, shuttled inside and out cybernetic circuits, in the forking paths and puppet hotels of Borges and sack?<sup>3</sup>

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<sup>2</sup> Many elements of Deleuze and Guattari's shared cosmologies explored here can be found in their experimental magnum opus, *A Thousand Plateaus*, in Deleuze's appendix to *Foucault*, “On the Death of Man and Superman,” and in Guattari's *The Three Ecologies* and *Chaosmosis: An Ethico-Aesthetic Paradigm*.

<sup>3</sup> Miniaturized gatherings, bones, and poems and other works by leeny sack make sudden entrances and exits here, spooning out spirited forces whose forking subterranean passages and sources are described below with other magically real materials in the List of Images.



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*LifeLines* is a collaborative multimedia performance exploring cosmic creativity in dark times, in everyday lifedeath. Currently under development by co-creators Jon McKenzie, Bryan Reynolds, leeny sack, and Saviana Stanescu, the show and its production stage different Earthian readings of creativity across three scalar ecologies of self, society, and cosmos. *LifeLines* tunnels through several performance platforms, including stage, page, Zoom, FaceBook, Messenger, doll house, psychic conduction, and Stable Diffusion, *becomings-presence* through several different modalities, embodied, virtual, intermediated, symbolic. Working initially under COVID conditions, and continuing in the new dawn, director Bryan, dramaturg Jon, playwright Saviana, and performance artist Leeny are co-creating *LifeLines* using methods borrowed from Oulipo, AI, and elsewhere, recombining modes of drama, epic, ritual, and dance to grapple with untimely contemporary scenes—childbirth, disaster, history, science, religion, and their subterranean futures. Here we describe *LifeLines*' core challenge of *cosmic creativity*, outline its emerging generative process-structure or *performative matrix*, and sketch its *traumaturgy of effects*, embodied via Stable Diffusion's AI image-generator, effects that in turn offers circuitous means for crafting a *making cure*, a pharmakagraphic anti-method or counter-ritual taking different paths or lines of flight, paths whose contingent recursivity—chance chants—turns things inside out outside in. All this midwifed, channeled, and manifested through the performing, *intermedial* and *transmedia* arts conductor of Transversal Theater. Within our transversal collaborative process, we approach diffusion algorithms as rehearsing elements of *pluriversal design* and *posthuman perfumance*. *LifeLines* offers a

multi-dimensional, *multi-modal* model of future performance.

Cosmic creativity is recursive chaosmosis. In *Recursivity and Contingency*, Yuk Hui (2019) confirms Derrida’s early insight that Hegelian dialectics, Freudian psychoanalysis, François Jacob’s genetics, and even Heidegger’s ek-static quest and questioning of technology all perform via a recursive, cybernetic model of feedback and untested oppositions of life/death guided by *logos* of different sorts. Hui argues cybernetics marks the end of philosophy and calls for a “*post-European philosophy ... perceived only by reappropriating this cybernetic moment through different technological thoughts*” (278). Transmediating philosophy, cosmotechnics, and cosmopolitics into *cosmography*, *LifeLines* tests the breaks of eccentric recursivity found in Nietzschean motherboards, in the differential repetition and digitality of Eternal Circuistry. Unlike onto-historical theaters of presence, which draw primarily on literate

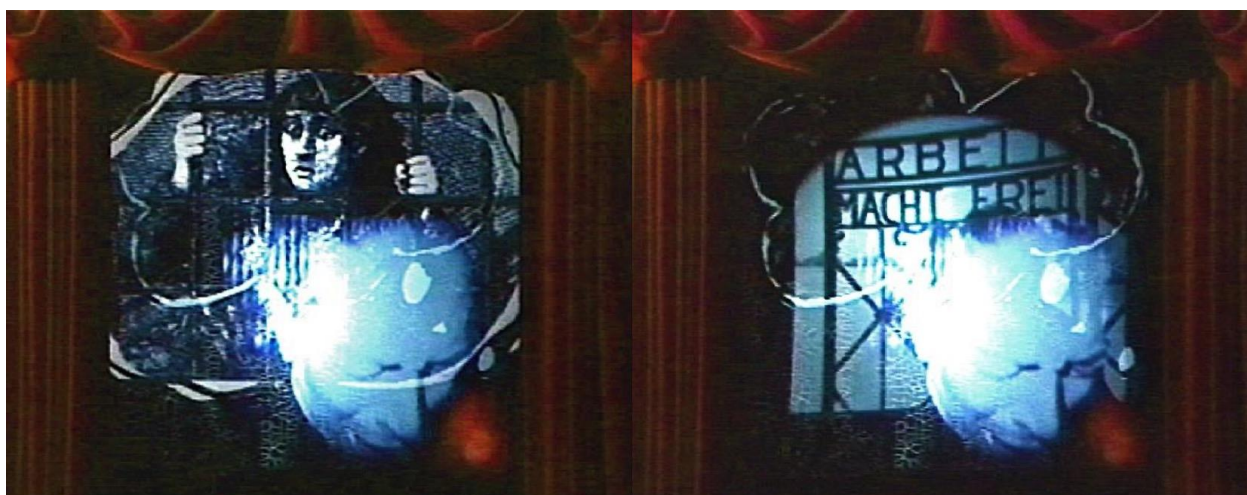
archives and oral contemporary performances these infrastructures as electronic platforms, and gadgetry. *All performance is* which has



repertoires, draw on well as databases, alien *electronic*, profound

implications for composing, directing, and producing contemporary techno-presences and trans-individualizations of ritual, theater, and everyday life: not just strips of restored behavior but entire worlds of symbolic actions become exposed to generalized iterability, other-ability, performance.<sup>4</sup> Transversally, stage platforms link to media platforms to community platforms to governance platforms to stage platforms. The thought-action figures and experiential architectures cut by their dark formidable play constitute our *vita performativa*, whose pharmacological and traumaturgical dimensions we explore here via our production of *LifeLines*, a collaboration between the Amsterdam-based Transversal Theater and New York-based StudioLab which realizes connectivity across the lifedeaths integral to the Big Top of History that comprises, as its own byproduct, the humanity we experience.

<sup>4</sup> For a discussion of the challenge “all performance is electronic” (a.k.a. “all P is E”), see the interview “*Mise en abyme: A Tour of Jon McKenzie’s Thought-action*” (Cheng, Hay, Willis & McKenzie 2022). For partial demonstration of performance, see McKenzie 2001, Part III: Performance.



### Mommy's Warsaw Ghetto

#### leeny sack

i always meant  
to ask you  
about that warsaw ghetto

was it there you sold that potato  
and how did you get a potato to sell?

was it there? in that ghetto?  
or later (just a little bit)  
in radom?

you were ashamed  
a nice girl like you  
formerly of handmade shoes  
private schools  
fancy jewish places  
to be hawking wares

squirming. aware  
of that single potato  
you were you said  
ashamed  
ashamed  
ashamed to be reduced  
to this  
a common street vendor  
with a singular thing to sell

later more reduction

was it auschwitz?  
you said you passed a window  
so it couldn't have been  
with such a window  
auschwitz  
and you saw your reflection  
which you did not recognize  
head shaved  
then did

you were you said about before  
you said "i was a pretty girl"  
you told me too  
about a cabbage  
leaf  
and that was auschwitz  
for sure

a prisoner friend stole  
for you a single cabbage leaf  
a risk of death  
a dangerous gift  
in venue Auschwitz  
for your sweet starved  
jewish sixteen

## Machinic Phyla as Figurative Paths of Cosmic Creativity

Gilles Deleuze and Félix Guattari's schizoanalytic assemblage of performance and technology unfolds along paths of the *machinic phylum*, the inorganic lifedeath flowing through strata of rocks and machines, organisms and bodies, symbols and societies. In-scribing and channeling the machinic phylum are shared, recursive paths — *performances* — that open and make possible collective *becomings* — plateaus of intensifications, places of deterritorializations, rhythmic smoothings of words, images, gestures, peoples, spacetimes — across different worlds of references and values. *LifeLines'* phyla — its characters, stories, and things — channel the worlds of Greeks and Scythians, Theosophists and Psychoanalysts, Princes and Pagans, as well as its contemporary actors and players. They precipitate both *becomings-x* (willful identification, empathy, transference, emulation), *comings-to-be-x* (non-willful becomings, when the moment or destination object-source's magnetism overcomes volition), and *goings-x* (total yet directional loss of control), and should the intensity allow, if only as an ephemeral byproduct of the former processes, the *unexperienceable experience* (non-computable via established registers and metrics) of *transversality* manifests, when affective responses metamorphically exceed regulation, measure, and comprehension, and transformation and transduction *eventualize* (achieve effective duration). *LifeLines* pursues, enables, and affects such happenings through excess of triangulating structures, invoking the fourth, a rotating or arbitrary determination — *our chances* — always already both subverting the architectural cogency of three, the triad, and positing a fourth, a new line or dimension, which recursively reconfigures the former. The fourth facilitates disjunctive syntheses, a departing intervention that signals, feedback and feed-forward flows to others inwardly and outwardly simultaneously, even *fractalactically* (fractally apart + galactically together), the yes, and, more, more, more...<sup>5</sup>

Hence, within its fourfold genesis, *LifeLines* constructs and conducts a matrix of collective becomings and potentially transversal movements, recursive in both process and structure and iterative across broken scales, and yet constitutively scaling up and down and sideways. Four recombinant, internodal, and transmutable performances, whose conception, development, and dissemination constitute an emerging-passing *sympoesis* that shares elements across four different sites, times, and consciousnesses figured by four and/or more characters and four, six, eight, or more worlds. Underground events come and go, gathering exquisite world-children akin to Donna Haraway's string figures. You, dear companion, are here and there engaged with recursive figures and characters, letterly, *mise en abyme*, now, then, and wherefore. You move into *future-absent-spaces*, when the imminence of certain possibilities is destabilized, and the future itself becomes

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<sup>5</sup> Deleuze and Guattari's concept of the machinic phylum or inorganic life can be found in *A Thousand Plateaus* (1987) and flows through desiring-machines, sociotechnical systems, and the rhythms of flows-breaks that mark and remark the BwO. Recursive chaosmosis is machinic phylum as *mise en abyme* event matrix. See Reynolds 2009.



unmoored in the narrativization of *state machinery* (the singular and plural mechanisms of state power – organizational and consolidating) and other processes of subjectivation situated within hegemony’s manufacturing of meaning and cogency – its *state power* at work. Future-absent-spaces appear prominently across the landscape.

Without the markings of traditional analytical schema, future-absent-spaces contain new unknown possibilities nonexistent in normalized perception. They are what is conjectured, predicted, or anticipated, but with less probability of actualization than, say, vicissitudes in future-present-spaces. In contrast to future-absent-spaces, although also a somewhat arbitrary threshold, focus on *future-present-spaces* is more dependable, responsible, and practical than pursuing an absent truth that will always be obfuscated or elided by historical processes. However utopically, from the hidden and uncanny, *LifeLines* visualizes powerfully future-present-spaces. Traces of visibility continue in imagining the future, thereby creating a sense of presence and reality; yet potentiality holds itself in abeyance by conflicting forces of unknowability and determinism. The yet-to-be-determined future-present-space of *LifeLines* is brought into the fore; it’s foreseeable but maintains vagueness and possibility, often in terms of probability but not desire. In contrast to future-absent-space, this realm bears marks of present culture and is possible enough – calculated, intuited – to usher in promise. From underground to overground and beyond we go.



*es*

Over the past century, artists and thinkers from Antonin Artaud to Laurie Anderson have explored revelatory practices drawn from religion, poetry, media, schizophrenia, and non-Western cultures. Other experiments can be found in past and contemporary projects to ritualize theater and re-enchant the everyday. Deleuze and Guattari draw on all these threads in *Anti-Oedipus* and *A Thousand Plateaus*. When they ask, “How to make yourself a BwO?” and thus free oneself from all the ways by which the body is taxed in life, they answer with the *Cosmic Egg*: “The body without organs is an egg: it is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by gradients marking the transitions and the becomings, the destinations of the subject developing along these particular vectors” (Deleuze & Guattari 1983: 19). For them, there is no psychological chronology or narrative, but only arbitrary stratification and a road-map rife with potholes and roadblocks. Simply put, Deleuze and Guattari assert that we must consider all psychological phenomena in relation to the egg:

That is why we treat the BwO as the full egg before the extension of the organism and the organization of the organs, before the formation of the strata; as the intense egg defined by axes and vectors, gradients and thresholds, by dynamic tendencies involving energy transformation and kinematic movements involving group displacement, by migrations: all independent of *accessory forms* because the organs appear and function here only as pure intensities. (Deleuze & Guattari 1987: 153)

The egg, as principal of production, is the milieu of pure intensity and zero intensity. The BwO is the egg. The BwO does not exist before the organism; “it is adjacent to it and is continually in the process of constructing itself” (Deleuze & Guattari 1987: 164). In *LifeLines*, we hatch several eggs to generate creative vectors for *cosmic lines of flight* that gather multiple paths of becomings and open autopoietic, self-referential processes outward toward sympoetic, hetero-referential clouds of possible un/worldings, perfumatively themed events composed of databases of archives of repertoires. A foreshadowing of such has been imagined by Janell Watson in *Guattari’s Diagrammatic Thought* (2009). She describes how Guattari incorporated the discovery of black holes and quasars into schizoanalysis’s theory-practice of metamodelization, the strategic overlaying or stacking of conceptual, aesthetic, and technical models freed from thetic (Saussurean) signification and psychic (Oedipal) subjectivity, as well as historical (Hegelian) dialectics. Watson contends that *metamodelization is diagrammatics is schizoanalysis*. Black hole and quasar diagrams inform the late, pluriversal cosmologies of Deleuze and Guattari, glimpsed in the Dogon Egg. AI offers us transmedial metamodelization for democratizing cosmographic flight.

We explore AI along with Ulmer’s Artificial Stupidity/AS (see below). As experimental schizoanalysis, *LifeLines* metamodels disastronautic events, using AI platforms dramatically to treat cosmic pain. Rather than a talking cure, *LifeLines* stages an underground network for “making cure,” for collaboratively making subtle intermedial and infrastructural interventions at scale in the three ecologies of care (self, society, world).



Semiotic and psychic systems function as resonance machines capturing particles and flows along normative developmental paths marked by multiaxial dialectical processes of input/output optimization operating near equilibrium but also capable—indeed fated—to morph, mutate, and dissipate. These same systems—persons, families, nations—can thus enter black holes, crashing in on themselves and dragging their existential phyla and worlds down with them. We witness this daily with accelerating and troubling frequency.

By contrast, a-signifying schizo machines deterritorialize differently within the same milieu, creating mutant recursions far from equilibrium, iterating fractal platforms that extend themselves differently across broken scales of machinic phyla: subatomic, chemical, organic, symbolic, onto-historical, cosmological.... Rather than monotonal logics reducing the unknown to the known and difference to the same, *LifeLines'* dramaturgy overlays multiply atonal as well as polytonal diagrams whose cascading stacking of spatiotemporal openings and constraints operates as a generative matrix to churn up and out alternative worlds across the three ecologies of care.

Unlike the relative deterritorializations and deathly black holes that characterize nihilistic, micro-fascistic blackholes, these affirmative, ontologically complex desiring-machines or natality-gadgets coalesce via mutant particles and creative lines of flight capable of absolute deterritorialization and the double deterritorializations found in wasp and orchid, child and bicycle, nature and culture. Sympoetically, singular refrains of de.phenomenalization (appearance/withdrawal) crystalize multiple paths of perfumative becomings whose iterative transversality creates-violates limen between systems/environments, things/worlds, figures/grounds, subjectivities/consciousnesses, simultaneously and alternatively establishing and crossing diverse strictures, setting up referential patterns, surprise or routine exchanges, and evaluative transversal rhythms all along the way. Such polycentric, existential, experiential architectures subtend and transverse all systems of care and well-being, for better and for worse, composing, exposing, and composting their entwined economies of natality-mortality through blinding, silent, still, and paradoxically bi-alethetic Janus figures beyond truth and falsity. To iterate (almost) nothing into something else....

To repeat: paths/passions of machinic phyla crisscross their own limen, making wakes and projections across the cosmic egg, caring and carving out bonds and boundaries and bounties for transgressions and transcendence. What is this cosmic egg, this cosmic creativity? Is it ontogenesis or meontheirōs (meontic decay)? Worlding or unworlding and/or both and/or something else?

If, as Richard Seaford (2020) contends, the cosmisation or universalizing world-making of both Greek *psyche* and Vedic *atman* unfolded 2,500 years ago via the monological miniaturization and mental internalization of abstract forms and universal values accompanying the introduction of coinage, then *pluriversal schizo decosmisation (un/worlding) proceeds via polygraphic expansion and bodily externalization while running the risks of devaluation, waste, counterfeit, laughter*. Wrangling over the Immaculate Conception and Holy Family that guide the developmental course of Hegelian dialectics and Western aesthetics, *LifeLines'* characters encounter chance, dissipative outbursts of *galactics* — sudden turns of fate, quick entrances and exits — which Derrida plays out in *Glas* with Genet's cast of flaming characters. Cosmicomic spacetime repeats itself differently, first as farce, then as force baffled and amped up within a recombinant matrix recasting 4 causes into 4 folds, what Guattari attempted as *chaosmosis*.

The chaosmotic displacement-reoccupation of performance/technology plays out in recasting Aristotle's four causes (material, formal, efficient, telic) into Heidegger's four-fold (earth, sky, mortals, immortals), a scene reconfigured not just via Guattari as meta-modelization but also by Marcel Duchamp as *The Bride Stripped Bare by her Bachelors, Even*, Pierre Klossowski as *Diana at her Bath*, Roland Barthes as figures of striptease, and Tracy McNulty as feminine expropriative hospitality. In *S/CARE PACKAGES: Crises of Care of Self, Society, and World*, things unfold as *Artemis Stripped Bare by her Actaeon Complex, Even*.

At stake are figures of nature, technology, the artist, and the labyrinth of reading Heidegger backwards, from the Heraclitus seminars with Eugen Fink in 1966-67, back through his 1943-44 Heraclitus lectures at the height/depth of World War II, all the back to the *Dasein* famously thrown in *Being and Time* in 1927. Reading back 4 decades, led by Reiner Schürmann's "marriage" of Arendtian natality-Heideggerian mortality in *Broken Hegemonies*, and by Andrew Mitchell's reading of Heidegger's *Gestell* (enframing, apparatus) as *positionality*, *LifeLines'* dramaturgy troubles subject positions, logical propositions, rhetoric poses, and positing "itself." Its perfumance stages both disciplinary grand narratives and performative positionality via input/output matrices, the maps of Descartography and rooms of the Hotel Don Quixote. Reading Arendt reading Heidegger, Schürmann's 2-faced Janus enables us to fly backward dialectically over onto-historical strata—including *modern and postmodern archés of thought and action*—and forward galactically, an-archically via *anticipatory thought-action figuration perfumed mise en abyme*, in the labyrinths of *LifeLines* where things un-world as play.



At stake are also figures of causality and errancy, *amor fati*, in and beyond Western metaphysics. In the *Physics*, Aristotle imports into his cosmological paradigm the figure of the creator or *demiurge* whose technique (*techne*) shapes (*kinoûn*) matter (*hulê*) into form (*eidos*) with a purpose (*telos*). Significantly, we also find this 4-headed configuration in Aristotle's *Poetics*, in Brenda Laurel's *Computers as Theater* (1993), and in between them, the maker served as paradigm for the Christian Creator. Thus, in the labyrinth of civilization and its discontents, of polis and barbarism, we find the artist, the creator, the maker. This twisted legacy of Aristotle's substantive ontology has come to define our sensible world as causal relations and humanism's subject (er, humanity) as efficient cause. Data situates us — *LifeLines*' co-creators, players, audiences and all — as both Theseus and Minotaur, hunter and hunted, switching places, shuttling to and fro, refracted, *mise en abyme*, the play of stained glass and artificially intelligent agents in crystal palaces of Capital, Thesis, Creation.

At stake finally, from the start, are figures of cosmic creativity and the child. Fragment #52 of Heraclitus (2001) reads: "*Aion* is a child playing at draughts, sovereignty is the child's." *Aion* means cosmic time, the course of the world through time. Redesigning the untimely fault lines of live performance and dead tech over 4 onto-historic moments, *LifeLines* cracks up seven or eight or nine cosmic eggs by mixing tragic psyche with comic schizo, by following archaic orders and an-archic chances, 4 scenes played out by characters and stories from here and there.



### Performative Matrix: Site, Figures, Planes, Table-turnings

At this point, to contextualize within the conceptual and aesthetic apparatus of Transversal Theater, itself grounded in at least a quadruple awareness of operative consciousnesses at play, we would like to step back and quickly describe the process of experience, or the *unexperienceable experience*, that is, affects which transpose to *viscerallelectrics* and *fractalactics*. We typically operate within or as four kinds or configurations of consciousness. We are not limited to these, but these are common to the experiences of most people. *Quotidian-consciousness* is going-through-the-motions-of-everyday-life consciousness, a kind of omnipresent, baseline consciousness, whether considered awake or sleeping. There is a “you there,” moving knowingly through the world, presence, somewhere, here, there, and so on.

*Reflexives-consciousness* is a heightened form of consciousness, when the individual is more aware of himself functioning within specific environments and circumstances, such as when we think about ourselves thinking and doing and speaking; acting and reacting; self-aware, self-guided, responsive, corrective, enhanced, stylized, driven consciousness. Reflexive-consciousness often kicks in when the stakes are raised, when the importance of a conversation increases, when the negotiation of variables and codes becomes more essential, such as when one wants to convince a committee of the value of their product or ideas or when we must rapidly navigate social or physical situations (an awkward wedding, traffic jam, or formidable ski slope). Alternatively, *paused-consciousness* occurs when we lose track of ourselves, when reflexive-consciousness gives way or becomes pure – total awareness and zero awareness at the same time. In paused-consciousness we are no longer cognizant of time passing or the space we occupy or the difference between noise, harmony, and priority, but are rather fully absorbed into a situation, in the flow of an experience, sometimes referred to as the “flow state,” so much so that we are carried effortlessly by the current and feel as if we have snapped out of a dream when released, such as back into the quotidian or the reflexive.

The fourth kind pertinent to our purposes here, *motored-consciousness*, describes the momentum reflexive-consciousness achieves when it intensifies while parsing steadfastly, deeply, swiftly, urgently, or desperately through variables and codes, determining and filtering out noise, navigating through traffic, honing in on what is most vital in a given situation. In motored-consciousness, reflexive-consciousness becomes intensely focused and streamlined exponentially, especially as feedback-loops breakdown and are derailed and overcome by feedforward-flows (non-computable responses). Consciousness goes, *goings-x*. The individual becomes and comes-to-be the variables, certain elements in the environment, and synthesizes, distills, and goes, more motored, but also paused, oblivious, so caught up in the experience that affects cannot be controlled and articulated, as cognition, subjectivity, and consciousness reel and disarticulate often as quickly as they grapple and express – intellectually, viscerally, electrically: to be sure, *viscerallyelectrically*.

The intensity of viscerallyelectrics can pressurize, stretch, and explode the parameters of *subjective territory*, the conceptual, emotional, and physical scope through which individuals perceive and experience (based on their inculcation, their socialization); and by which subjective territory embraces and channels, and therefore expands, beyond comprehension, moving, extending, the subject transversally. In effect, passing through *fractalactics* (fractal + galactic), when all variables, codes, senses, and affects simultaneously come or seem to come apart (fractal: irregular, fragmented) and together (galactic: encompassing, galaxy-producing), subjectivity shoots out, crystalizes, if only sporadically, and, as a result, planes of pure immanence appear and disseminate. Refractions, transductions, and crystallizations of consciousness and subjectivity are thus byproducts of unexperienceable experiences, the non-computable, non-digestible, unbuckled, and overwhelming. The expansive and irreducible, intensive-extensive, an ecstatic funhouse

of mirrors, are thus post-phenomenological processes of goings-motored, visceralelectric and fractalactic. Vrooooooom, splooooosh, ka-pow!!!

Refrain: At the very least, whether reflexive, motored, visceralelectric or fractalactic, intensive-extensive movements in and through consciousness generate *ideo-affective* responses; in effect, they expand subjective territory, and manufacture and crystalize new subjectivities. Subjective territory operates both as a process that subjectifies and demarcates the individual, and as the product which reinforces subjectivity, ultimately in line with the binding forces of a dominant culture and its society's systems of subjectification and value. Most often, subjective territory is influenced by the *official*

*territory* it supports, or the conceptual, social, cultural, and physical imposed upon the various *conductors* of the society, that is, authority religious, educational that together *machinery*, the and plural forces together to coherence, such sentence, gesture, interpretation, subjectivity, society, and so on. marshals things and *transmedially*



mutually network of perceptual, emotional, bounds subject by the *sociopolitical* dominant loci of (familial, juridical, structures) make up *state* singular working produce as of a expression, ideology, government, *LifeLines* *intermedially* through force

multiplications of fours – with visceralelectric, fractalactic, and ideally transversal power – the becomings, comings-to-be, and goings-machinic phyla that launch performers and audiences alike beyond the three ecologies of care – self, society, world – into the recursive chaosmosis of cosmic creativity unrestrained by semantics, history, and dimension.

Occupying and passing through visceralelectrically and then fractalactically the four kinds of consciousness, often operating with *Rashomon effects* in response to each other, *LifeLines* takes up 4 different paths — and itself — as *cosmicomic strips of restored*



*behavior*, vectors of iterative becomings whose performance stretches from the lifelines of cells, bodies, and organizations to those of planets, stars, and universes. All things tremble, from crystal vibrations to ritual initiates to the Big Bounce cosmology of eternal circuits. *LifeLines'* characters explore alternative platforms of cosmic creation as its 4 circus stars shine in inner and outer space, opening tunnels and wormholes through different worlds. Its numerous figures (including set and audience) navigate the platforms of astronomy, history, religion, and science and also wander the planes of astrology, myth, paganism, and ideology where....

In effect, *LifeLines* creates an infinite feedback-loop of image-music-text, and yet that feedback-loop still generates and is propelled by something potentially identifiable at times, something present, wraithlike, or conspicuously absent, whether this be desire, power, rhythm, vibration, speed, or the force of spacetime, and yet the visceralelectrics, motor-consciousness, and fractalactics still give way to feed-forward flows. Unexperienceable experience cannot be contained: transversality ensues, affectively exploiting the spectacular, spectral, and specular reality that non-place of theater and anti-theater always exists in what we term “some-other-where-but-not-here-space” that is intense and irreducible to a definable location or a medium of ecstatic transport to a non-place. The theatrical mirror continuously splinters and breaks apart. Portholes riddle portentously the horizon.

*LifeLines* de.capitalizes on precisely these future-absent and future-present spaces, portending an immense underground transit network that *LifeLines'* sympoetic matrix plugs into to recursively reoccupy and ekstatically displace within the limited spacetimes of its co-creators, its performers, audiences, and its elders, gods, immortals, spirits, its strings, spoons, and forks, its vibratory citational networking. This transit network performs as an immense experiential architecture, the livingdead flesh of the BwO, stretching and crackling across cosmic eggs of big bouncing pluriverses, making different waves through clusters, nebulae, solar systems, planets, and any social, organic, and geologic strata they harbor. Here and there, in shell-shocked basements and cellars, in mountain caves and desert mounds, down disgusting subway platforms, past subterranean rivers and forgotten lakes, into deep crevices on intergalactic vessels and sacred relics, thorough underground cathedrals on distant planets, in darkened theaters, grey matter, and other black box spacetimes, (almost) nothing becomes something else again.



### **A Traumaturgy of Effects: Natality-Gadgets of AI and Artificial Stupidity**

This section sketches our errant poetics. In 2022, *LifeLines*' co-creators began sketching 4 scenarios of 4 bits each, guided by cosmic strips of behavior as well as distinct modes of treating or curing them with drama, epic, ritual, and dance. At the same time, we have ourselves aged and ached and turned pain into moments of comfort, joy, and creativity. What began with a chance encounter of Madame Blavatsky and 19th-century Cornell Professor Hiram Corson has blossomed fractally into spacetime packets of precarious care dosed out in small spoons. We sometimes stack curative spoons atop one other to make a box or grid whose warmth moves through various joints and circuits. Stretching, our recursive discursive excursions carry us away over phones, roads, Facebook, Messenger, text, email, DropBox, forest paths, and Zoom, where we share stories, ideas, plans, images, texts, videos, and posts. Bryan works in California and travels a lot, Jon and Saviana work in New York and travel less, while Leeny's health and wisdom keep her at home most of the time here in Ithaca, near where Madame B stayed in the 1870s in the home of Prof C, whose Spiritualist literary theory and practice of reading sacred texts aloud echoed centuries of breathing life into spoken vowels in order to reanimate the spirits nestled in consonant bones. Derrida wrote *Glas* (1986) in the key of *gl+* (plus vowel) as a cryptonymy of Hegel's remains. While the German philosopher's speculative dialectics of Absolute Concept mimed the Immaculate Conception of Christ, Professor Corson sought out Madame B to contact his young, deceased daughter. She demurred but they got along as she composed *Isis Unveiled*.

Early in the collaboration, *LifeLines*' co-creators determined that Saviana would compose a core drama, an abstract, *Waiting for Godot*-type situation, which she gathered into scenes with a pregnant woman, a man, an attendant, and a community—a situation repeated differently four times, altering pronouns each time. Jon, Leeny, and Bryan then would treat these strips, four times each for a total of 16 bits overall. This recombinant dramaturgical method, echoing Oulipo, allows elements to pass from hand to hand, style to style—echoing too a Surrealist exquisite corpse performing live. While Leeny encounters Saviana's pregnant strips ritualistically and Bryan treats them choreographically, Jon smokes their elements epically à la Kurosawa, offering a series of chaosmotic interpretations uttered by a Rashomon of characters: Madame Blavatsky and Sigmund Freud; medieval Slavic ruler Jaroslav the Wise and a wandering Fortune Teller; the first historian, Herodotus, and a Scythian Ice Princess with war machine; and finally, astronomer Carl Sagan and celebrity astrologist Kyle Thomas, posed as cosmonautic star-gazers of circuitous means. Figures on the co-creators' sympoetic platforms come and go, catching subway lines of flight.

Here we describe our curative, dramaturgical experiments using the AI Stable Diffusion online platform and its algorithms to generate or transmediate word-to-image scenarios for Jon's 4 labyrinthian bits of *LifeLines*. Seeking to stage 4 pairs of epic Brechtian encounters productive of precise Rashomon effects that offer contradictory perspectives on Saviana's Beckettian drama, Jon began experimenting in AI dramaturgy attuned to collective waves of shared yet idiosyncratic pain. All too quickly: based on conversations, walks, and texts with Saviana, Jon makes up short phrases of imagined encounters between different characters in specific scenes (e.g., "Blavatsky and Freud receive a paternity suit in their office"), entering them as prompts in Stable Diffusion's text-box interface and then pressing "Generate Image." After displaying a numeric countdown of its calculative diffusion processes, the online platform generates and presents 4 images in a grid, such as those of disastronauts, fieldwork, subway clinics, and cosmic relics. These 4 images then enter our performance matrix as forks for spoons, suggesting scenes, props, and interactions.



*le*

For *LifeLines*' co-creators, AI imagery and its potential stupefies, awes, drops our jaws to make us dumb so to speak, blind so to see, numb so to feel. It shouts out for Artificial Stupidity, the tactical dumbing down of computer programs suggested by Alan Turing for improving Turing Tests: introduce errors into deadly accurate machines to make them more human, more alive, more feminine. Turing's desiring-machine broke many codes while also enforcing many others, orders stamped with national security, heteronormativity, discipline, capital—and broke off with a poisoned apple after chemical castration. Letters sometimes return. While ELIZA, the early psychotherapeutic bot, mimed and challenged the talking cure, threatening still now to displace actually existing psychoanalysts, our emergent schizoanalytic making cure is transmedial and chance-oriented, 4 folding and 4 falling within the *amor fati* of networked databases. Ulmer turns up the dada bass:

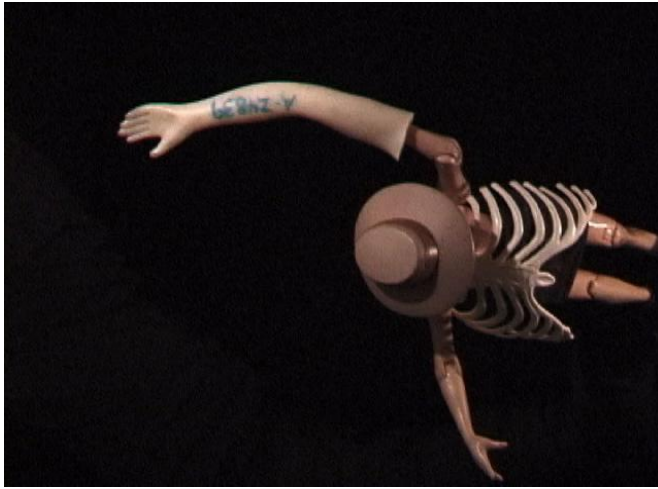
If the computer has been associated with artificial intelligence in terms of expert systems and all that, the internet is the prosthesis not of the conscious, expert mind, but of the unconscious mind. 'Artificial stupidity'. You must have this to be human. (2015: 303)

To err is human, to forget divine, and to make is traumaturgy.

Artificial Stupidity (AS) is to AI as schizo is to psyche; as gramme is to logos; as queer is to straight; as an-archy is to arche; and as perfumative is to performative. AS offers non-dialectical plug-in for datalogocentric AI, its natality-mortality matrices detour those input/output ratios calculating optimal alignments by miming and remixing practices from phenomenology, psychoanalysis, avant-garde arts, secular and esoteric Buddhism, Hindu and Vedic cosmologies.... with breakdown and chance operations, and other circuitous means of indeterminate affirmation. All of this performed and perfumed in the wakes of repertoires, archives, databases, and strolls along the Cosmic Egg cross-hatched by many hands and feet. We seek to make cures and share worlds at scale eternally, if not at present.

Training with AI-AS, Stable Diffusion scenography jars the co-creators' 4-headed collaborative star system of cosmic creativity, making us collectively ek-static with sympoetic joy-pain. We don't know what to do, so we do it, lifedeath thought-action figuration with our small matricular spoons, sparking natality-gadgets and further forks.

Or something.



Seeking to generate Rashomon effects with his 4 *LifeLines* bits, Jon has also noted magically real Borgesian effects using the Stable Diffusion platform, as its AI algorithms juxtapose figures, styles, and scenes from different cosmologies and spacetimes, entered through simple textual prompts on a standard QWERTY keyboard. One can compose dance scenes rendered in the style of DaVinci, wood-cut prints, and/or classic Holly-

wood cinema. Democratizing high-resolution text-to-image generation, these AI natality-gadgets create allo-realities at scale, disseminating uncannily surreal effects whose study will trouble generations of future researchers, assuming there are any.

One question arises: who will teach which sets of critico-creative practices—conceptual, aesthetic, technical, organizational, cosmic—informed with which historical and formal understanding of DaVinci, wood-cut prints, classic Hollywood cinema, etc.? What in thought and action survives, lives on as research and learning? Prompt engineering, prompt design, prompt traumatology?

As we researched Blavatsky and Theosophy and learned that she hailed from near Odessa, a city torn apart by the Russian invasion of Ukraine, we had an epiphany: we wanted to explore the different spirits—and not just the spirits but the different *worlds of spirits*—unleashed today in a world torn by war, pandemic, climate change, and vicious nationalisms. While Madame B's Theosophy rides 19<sup>th</sup>-century Astral Planes, Jon's dramaturgical research also led him to Serhii Ploky's *The Gates of Europe* (2019), a deep history of Ukraine, where he felt *mise en abyme* vertigo in realizing that the nation states of Russia and Ukraine sit atop a geology of morals, the same onto-historical strata Schürmann analyzes as hegemonies of Western thought and action: Greek, Latin, and modern vernacular in their languages, and ancient, medieval, and modern in the styles, atmospheres, and characters through which they have instituted and composed generations after generations of thinking-acting entities with *psyches*, *souls*, and in modern times, *subjectivities*. Layers and layers of livingdead strips of behaviors destroyed and restored, sedimented and folded.

Adding to *LifeLines*' cosmocomic bouquet, the irruption and smoothing of diverse Borgesian magically-real effects sharpen and reanimate Transversal Theater's uncanny *allo-real* Rashomon effects with a rain of cosmic eggs. Indeed, the Rashomon effects multiply exponentially, for while Kurosawa's film is very spooky in one cosmos, *LifeLines* widely 'spookulates' with the creativities of seven, eight, nine cosmic eggs. Within its twisted and multiple spacetimes, *LifeLines*' different allo-realities likewise offer alternative spatiotemporal rhythms to what Byung-Chul Han (2017) in *The Scint of Time*

calls our contemporary “dyschronicity,” our inert informational time without scent or sense, a “point-time” we can read as that of positionality, the data-rich, banal, and empty spacetime of cancel culture and drone warfare and drone welfare. Han evokes instead the scent of time. “Time begins to emit a scent when it gains duration; when it is given a narrative or deep tension; when it gains depth and breadth, even *space*” (2017: 18). We are set adrift in the perfumativity of everyday lifedeath.

Liminautic catastorations of cosmic strips of behavior emerge/dissipate as pluriversal nebulae via *LifeLines*’ mix of effects: sackian, Rashomon, Borgesian, Hanian.... Within a world of atomized, scentless data points, *LifeLines* uses AI and AS to compose a Hanian bouquet of cosmographic labyrinths, paths carved with care through spacetimes charged with Rashomon and Borgesian effects. While Kurosawa multiplies characters in *Rashomon*, Borges reports buzzing, whirring sounds and scents of eucalypti in his gardens of forking paths. Such Hanian atmospheres in turn evoke prompts for making conductive cures:

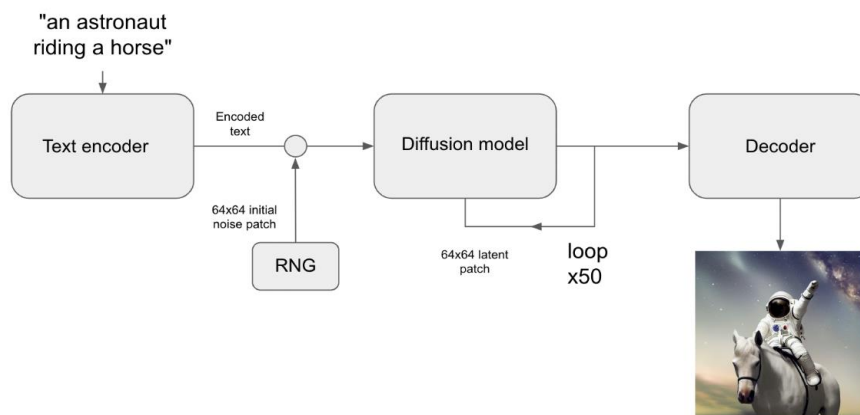
“Carl Sagan dances with Madame Blavatsky with the Pale Blue Dot in the window.”



We are thus interested in exploring the deeply affective, pathic, and material dimensions these effects produce within *LifeLines*’ disaeronautic flight plan, in making cures and rites of passage as simple as walking across a stage, a rite whose rehearsal channels techniques rehearsed though innumerable sources, shuttling to and fro, cascading up and down databases of archives of repertories of archives of databases, collapsing and expanding waves of multiple spacetimes in a dromospheric flash or two, imposing and erasing algorithms, methods, and rituals willy-nilly through scripts and codes and gestures prompted intensively-extensively by such random phrases as “an astronaut riding a horse.”

As Stenbit, Chollet, and Wood (2022) diagram and explain, the iterative phenomenali- zation or transmediation of something from (almost) nothing into an AI scenario of, say, “an astronaut riding a horse” happens via Stable Diffusion’s generative image model which includes *latent space walking* or *latent space exploration*:

Generative image models learn a “latent manifold” of the visual world: a low- dimensional vector space where each point maps to an image. Going from such a point on the manifold back to a displayable image is called “decoding” – in the Stable Diffusion model, this is handled by the “decoder” model.



This latent manifold of images is continuous and interpolative, meaning that:

1. Moving a little on the manifold only changes the corresponding image a little (continuity).
2. For any two points A and B on the manifold (i.e. any two images), it is possible to move from A to B via a path where each intermediate point is also on the manifold (i.e. is also a valid image). Intermediate points would be called “interpolations” between the two starting images.

Stable Diffusion isn’t just an image model, though, it’s also a natural language model. It has two latent spaces: the image representation space learned by the encoder used during training, and the prompt latent space which is learned using a combination of pretraining and training-time fine-tuning.

*Latent space walking*, or *latent space exploration*, is the process of sampling a point in latent space and incrementally changing the latent representation. Its most common application is generating animations where each sampled point is fed to the decoder and is stored as a frame in the final animation. For high-quality latent representations, this produces coherent-looking animations. These animations can provide insight into the feature map of the latent space, and can ultimately lead to improvements in the training process. (Stenbit, Chollet & Wood 2022)

There's so much to unpack and repack here. Note that Stable Diffusion's iterative flight path is a learning space that transmediates word-image (resonant with logos-eidos and mythos-imagos) by shuttling between diffusion and decoder, between pre-training and training times, between points A and B in the manifold spacetime, all the short while sampling, erring, and changing data between raster and vector to produce "coherent-looking animations." This shuttling, recursive feedback loop is a more sophisticated (er, recursive) form of the well-known AI technique of "tweening," short for "inbetweening" or generating images that go between keyframes, a technique found in common animation programs and even PowerPoint. It is, in short, a transmedia research and spacetime travel machine producing word-image diffusion clouds portending uncanny epistemological, ontological, and cosmological effects.

From another angle: Stable Diffusion's "inbetweening" resonates with liminal phases of initiation rituals and the Create phase of StudioLab's critical design process. Liminality also functions as a metamodel of Performance Studies' own learning space and of its own institutionalized resistance, its paradoxical matrix of liminal norms distinguishing it from other performance paradigms. AI and AS may offer insights into the tweening of cosmic partial boundary objects shared across paradigms, strata, and worlds, even those deemed incommensurable and marked by deep, traumatic divides, thereby supplementing the traumaturgical potential of Borgesian, Rashomon, and Hanian effects.

*Latent space walking is latent time traveling*, the shuttling manifold of therethen here-now recursively at scales micro-, meso-, and macro-. Significantly, Derrida (1982) defines *différance* (iterability, gram, etc.) as the becoming-space of time and the becoming-time of space. *Différance* is shuttling thought-action figuration, nature-culture, lifedeath, performance, de.phenomenization. Our mind-bodies, our stupid intelligences, our thought-actions are figurations of multiple livingdead worlds. In this manifold bouquet, this bricolage of multi-sensual spacetimes, Arendt and Heidegger dance a bi-alethic striptease of natality-mortality while Peggy Phelan space walks with Philip Auslander in an entangled performance-technology tango. Cosmic equine therapy with moon walk serenades could be in the air for SOOFA Ranch outside Atlanta.



Mise en Scene and Dramatic personae/figures



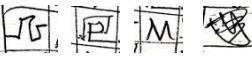
- **A theater (e.g., black box)**
- **Various objects: bones, dirt, doll house, cloud machine, interstellar nebulae, projection screens, subwoofers**
- **A pregnant WOMAN with a huge belly is surrounded by her MAN, a MIDWIFE, and people from her community. (Audience could serve as the community people.)**

- **Madame Helena Blavatsky**
- **Doctor Sigmund Freud**
- **Herodotus the Historian**
- **The Scythian Princess**
- **Prince Jaroslav the Wise**
- **The Pagan Fortune Teller**
- **Astronomer Carl Sagan**
- **Astrologist Kyle Thomas**

**R&D: Research and Dramaturgy**

*LifeLines* research and dramaturgy has drawn on numerological, intermedial, and chance operations to guide its quadrangular composition or table-turning of cosmic strips.


4 sets of hands: Saviana, Jon, Leeny, Bryan

4 lifelines/cosmicomic strips of behavior: 

4 performance modes: drama, epic, ritual, dance

 Drama: Woman, Man, Midwife and Community struggle with birth pangs

 Epic: 4 pairs of Guides read elements of birth

 Ritual: Woman/Shaman unearths elements of birth

 Dance: Woman, Man, Midwife and Community celebrate elements of birth

4 operative, dynamic states of consciousness

4 iterations, 4 times = 16 bits/*mors*/morsels

4 onto-historical moments: ancient, medieval, modern, futural

4 sets of 2 characters/worlds = 8 worlds, cosmoses

4 tutors: Beckett, Kurosawa, Schechner, Anderson

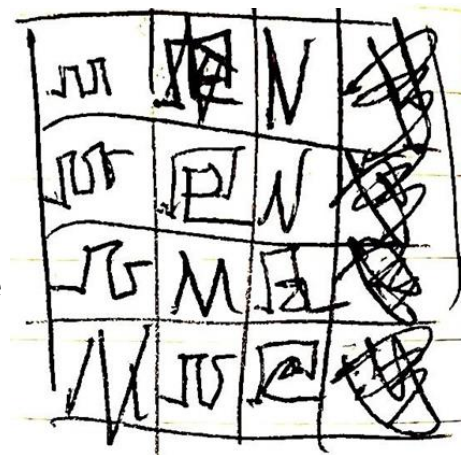
4 meta-spirits: Hegel, Heidegger, Wittgenstein, Haraway

4 quadrants of cosmograms: family, work, heritage, pop culture

4 causes: material, formal, efficient, telic

4 fold: earth, sky, mortals, immortals

4 thought-actions: plan, fail, wander, play



The perfumative transmutation of 4 causes (Hegel, Wittgenstein)

“into” 4 folds (Heidegger, Haraway)

diffuses the limen of performance/technology

via thought-action figuration across

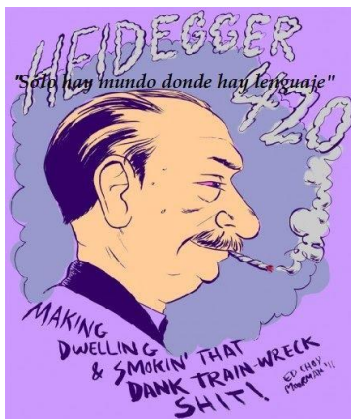
broken hegemonies

and other

astral planes

## Paradoxes, double binds, metanoic turns

Paradoxes, double binds, and metanoic conversion haunt hegemony, cosmograms, and recursive chaosmosis and thus their twists and curves are central to traumaturgical making cures at scale. Paradoxes and double binds rooted in foundational grammatical biases of propositional language and eidetic logic haunt all Indo-European languages, all *psyche* and *atman* which, extracted from the world, took on roles as unconditioned first principles in the West: God, Reason, Nature, Phallus, Signifier. Paradox and other fault lines open chasms that pinch and haunt us across continents and eons. We may feel them in any quadrant of our cosmogram, but especially between quadrants: the tension and torque between family and career, history and religion, street and sport regularly produce existential woes and/or recurrent or deferred crisis management. At social and organizational levels — and StudioLab draws up cosmograms with community orgs and NGOs — structural and historical tensions can spiral slowly or instantly into what design thinkers call “wicked problems,” intractable systemic challenges, permanently failing institutions, progressive quagmires, and torturously slow dances with multiple devils. Dasein design is bound to fail fast.



The onto-historical fault lines run deep, exposing us to chasms within a planetary geology of morals. Significantly, IDEO’s CEO Tim Brown used his 2009 TED Talk, “Designers — Think Big!” to effectively tweak his own disciplinary power quadrant, telling his peers that “design is too important to be left to designers,” while demonstrating to them how his first two design jobs wrapped shiny new skins on old machines whose industries are now largely defunct due to globalization and wireless technologies. A half-century earlier, another advocate of fail-fast decisionism, Martin Heidegger, also went big on a different world stage in his spirited 1966 *Der Spiegel* interview, ditching his all-too-human peers with a final fourfold revelation: “Only a god can save us” (Augstein, Wolff, Heidegger, 1976). Heidegger, we may note, who’d made his big career break preaching Dasein as existential thrownness and psychic ek-stasis, had

himself 20 years earlier experienced a severe nervous breakdown under questioning by a de-Nazification committee composed of fellow philosophers and French military authorities. Reading Heidegger backwards, Mitchell (2016) suggests that what saved Heidegger after his humiliating fall wasn't a god or immortals but exposure to a customized set of personal devils, beasts displaced, condensed, and transmediated into one figure:

... Dr. Viktor Emil Freiherr von Gebattel (1883–1976), the Catholic, existentialist, anthropological psychoanalyst. And while that may seem an assemblage of all of Heidegger's *bêtes noires* in one, it is under Gebattel's care that Heidegger recovers from his breakdown and begins a new phase of his career. Heidegger's "later work" stems from this recovery....

One or more Turns? Yet how to slow dance with 7 or 8 devils? Let us read the dramatic gestures and rhetorical challenges made by IDEO designer Brown and NAZI Daseiner Heidegger as metanoetic tropes, as profound changes of mind and world, transformative turns of personal-social-cosmic thought-action, as sharp and moving U-turns made with words, images, and gestures whose performances of *logos*, *pathos*, and *ethos* we find in conversion experiences, dramatic exits, *mea culpas*, and, at onto-historical scales, in transvaluations of values, smashing of tablets, political revolutions, the turning of tables of gods and humans and animals, absolute deterritorializations, and/or chaotomic flights. Schürmann dates Heidegger's *mea culpa* regarding Hitler (if not the Party) to the *Beiträge zur Philosophie (Vom Ereignis)* notebooks of 1936-38, long seen as *Die Kehre* or Heidegger's famous Turn after the 1927 *Being and Time*. Reading Heidegger backwards from the late, enigmatic fourfold, Schürmann follows the *disfiguring* bialethic split of philosophy/rhetoric using a 2-faced Janus figure to look backward over onto-historical hegemony and forward anticipating another beginning, double-bind dancing with the natality-morality of Arendt and Heidegger. Staging such entangled, compromising yet promising dances takes place in Bryan's 4 bits of *LifeLines*, their choreographics doubly affirming galactic lifedeath.

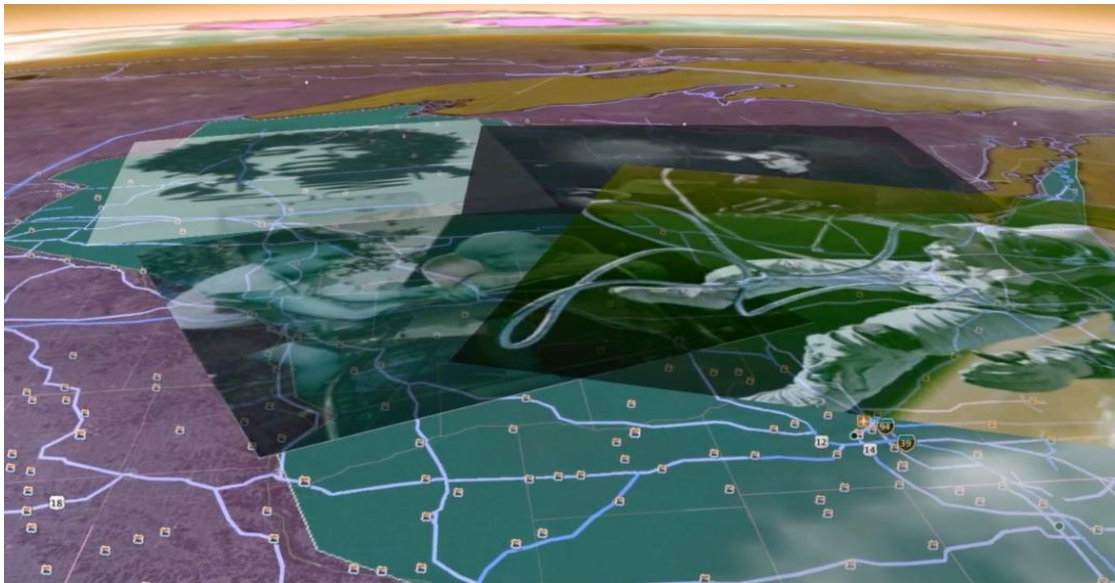
Linking our dances across onto-historic strata and cosmological scales means making traumaturgical cures that spiral us (who? what?) into/out of the eternal circuits of cosmicomic creativity. Cosmograms draw and limn ekstatic eccentric circles, centrifugalpetaling vortices of reflexive-consciousness, spirographics of transmedial flows and breaks, flowering rhetorical tropes of eternally returning turns, retorts, torques, tours, ritournelles, refrains, curves, curses, cursors, verses, versus, reversals, revolutions, and the swerve — *clinamen* — of Lucretius, the unpredictable spinning of atoms described by the materialist Epicurus, following the steps of Democritus. *LifeLines* de.composes itself with recursively contingent turns of fate, fractal *amor fati*.

There's a reason that the Wittgenstein/Lyotardian labyrinth became Jon's *LifeLines*' strip of cosmicomic behavior: here, deep within the incorporated remains of actively and passively forgotten lifeworlds, in the twisting subway tracks and networks of recursive transmedia, here *paranoia turns to metanoia*, paralysis to dance, critical fear to creative confidence, iterating curative powers by making cure in labyrinthian c(o)urses of media, platforms, and worlds where caring disastronauts wander subterranean cathedrals.

subway train as crowded gothic cathedral with vaulted ceiling and stained glass

Generate Image





### **Cosmograms, Partial Boundary Objects, and Pluriversal Time Machines**

In this section we step (not) beyond *LifeLines'* stage production to recast cosmic creativity and making cures across other performance platforms, especially those of everyday life and community engagement with schools, community gardens, and local history centers. Relevant to cosmography as shared dreaming of worlds is StudioLab's critical design thinking practice where *cosmograms* open personal, social, and global perspectives on healthcare, youth development, and social and environmental justice. Cosmograms can help democratize pluriversal design by guiding events of diagrammatic storytelling, including civic storytelling, legal storytelling, data storytelling, storytelling up to power. Crucial here is transforming, expanding, condensing, displacing, bracketing, and/or releasing cosmograms as they encounter other worlds, communities, and players. Limits and boundaries come into play.

*How to Make Your Self a PBO:* Among these microcosmic nodes are lingering *moments of play* — of uncertainty, excitement, failure, resilience, confidence, joy — moments we enter through certain *play things*, what Winnicott called “transitional objects,” Klein “partial objects”, and Lacan “*objet petit ‘a’*,” what Derrida deconstructs with “fort da” and Deleuze and Guattari reboot as “desiring-machines.” Opening planes of organization and consistency, desiring-machines, in turn, connect to “boundary objects” via “double-capture” of shared media (diagrams, models, concepts) through which interdisciplinary research and design teams collaborate and projects arise-pass.

*Partial boundary objects*, then, evoke the proverbial 4 or 7 blind sages playing fort da with an old elephant, touching and pushing it now to and fro with dirty, smelly hands and feet. Spiraling with laughter, the wise animals hear ways that iterative, speculative play can ground the emergence-passage of a 4D spiral spacetime called a *toryx*, whose

cosmo-, anthropo-, and Cthulu-dimensions the gathering will later touch lightly upon. Performance as thought-action figuration is de.phenomenalization of self, society, and world in bialetheitic rhythms of natality-mortality, arising-passing, spiraling evolving dances with gods, devils, spirits, sprites, and characters from many worlds.

*How to Make Your Self a PTM:* At the core of *LifeLines* runs a 4-headed abstract machine or *Pluriversal Time Machine* (PTM), a detachable natality-gadget applicable to any subject by any media necessary: storytelling, performance, film, posters, flash talks, etc. While *LifeLines* focuses on cosmic creativity in cascading times of crisis enacted by 4 pairs of 2 worlds (Greek-Scythian, Christian-Pagan, Psychoanalytic-Theosophic, Astronomical-Astrological...), the stripped-down, plug-n-play PTM model has an open platform and 4 open sides for inserting other alt.world perspectives. Nothing takes place but the place. The platform can be occupied by potentially any subject, and the 4 sides slotted with a combination of any 4 worlds, worlds often derived from cosmograms of personal, institutional, community, and/or other realms. Detached from *LifeLines* and transposed to other platforms, Pluriversal Time Machines provide low-res, low-tech metamodels for planetary and cosmic exploration by kids of all ages. PTMs are pop-up, throw-away dream-machines, natality-platforms.

We're taken by the curative dimension of *LifeLines'* recursive transmedia, recalling again that for Guattari, *schizoanalysis is diagrammatics is metamodelization is recursive chaosmosis*, which he theorized as an ethico-aesthetic paradigm or metamodel for engaging planetary capitalism in the late 1980s, early 1990s, a turning point in the age of global performance due the end of the Cold War, the end of the Third World, the coming breakup of Yugoslavia.... Guattari's metamodelization emerged out of his collaborative research and clinical practice at La Borde, described in detail by Watson (2009), as well as his decades-long collaboration with Deleuze, whose own extensive experimental engagement with contemporary science, media, and politics may indeed correct Foucault's joke: not the 20<sup>th</sup> but the 21<sup>st</sup> (and 22<sup>nd</sup>) centuries will be Deleuzian.

In *A Thousand Plateaus*, Guattari teaches Deleuze and the world metamodelization, the stacking of plateaus of intensities labeled war machine, rhizome, geology of morals, linguistics, body without organs, etc. What recurs — refrains, territories, paths, lines of flight, spirals, crashes — are intensities, patterns, recursions of X, where X "lacks" a proper thesis, concept, or message. Its point of stability, its positionality, its positing is sympoetically given-withdrawn into the (not) nothing shared by other worldings. Its circles are thus eccentric, spirographies, lines of flight, intensifying in fractal steps beyond steps of calculative optimization. Perfumativities limn performativies, the medium is the massage, and thus it's become a pop theory cliches to say *A Thousand Plateaus* should be played like vinyl records.

The question/quest/query becomes: What to make of metamodelization today with Pluriversal Time Machines, how to install multi-perspectival spacey places like that glimpsed under some basement stairs in Borges' "The Aleph" (1964)?

On the back part of the step, toward the right, I saw a small iridescent sphere of almost unbearable brilliance. At first I thought it was revolving; then I realized that this movement was an illusion created by the dizzying world it bounded. The Aleph's diameter was probably little more than an inch, but all space was there, actual and undiminished. Each thing (a mirror's face, let us say) was infinite things, since I distinctly saw it from every angle of the universe.

While modern methods shuttle unknown things back into the known and talking cures shovel cosmic pain and suffering back into everyday ups and downs by transmediating the world as logos-eidos or mana-rupa (via Oedipus, Dionysus, Epimetheus, Diogenes, Vishnu, even Cthulhu), futural metamodelizing and its making cures expose the unknowable transmedial elements (dark sides or 'with-drawals' of Oedipus, Dionysus, Epimetheus, Vishnu, Gautama Buddha, Dogen, Chthulu) of all knowns, the artificial stupidities of all AI, the spectral transmediations, unconscious transgenerations, and unfathomable transpeciations — the Cosmic Exits — beneath all floors and haunting all messages, all individuations, all being, all ontologies, all worlds. Models and systems constate and report with homeostatic thermostats in puppet motels, while metamodels and machines perform and make plays far from disciplinary equilibriums and performative optimizations, in eddies and cascades of dissipative system-environs.

As Watson reveals over and over, Guattari's de.phenomenalizing metamethod is metamodelization, the stacking or incessant development and displacement of theoretical, aesthetic, mathematical, non-sensical frames to cosmocreatively think-act whatever X encounters us, whatever calls us up as if by chance. While models, methods, and systems cycle around 4 causes to maintain agency and steady state and/or direction within a stable environment, metamodels, metamethods, and machines wander about as best and as long as they can, often far from equilibrium.

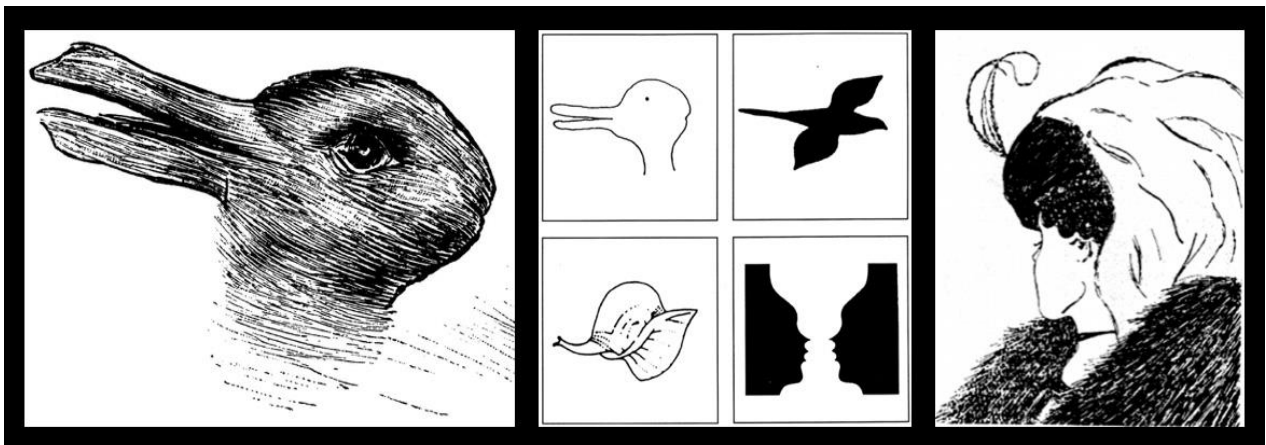
As if by chance, we can see the iterative necessity or *amor fati* of metamodelization in other thought-action figures, Derrida and the galactic signature events of Hegel-Genet, etc. in *Glas* (1986), Douglas Hofstadter's strange loops in *Godel, Escher, Bach* (1979), and Donna Haraway's string figures in *Staying with the Trouble* (2016). Metamodelization differs across different genres and media platforms and onto-historical styles, and thus it may be Pierre Klossowski's greatest perversion of thought-action to have made a lifework of transmedia philandering. But while Klossowski cruised slowly over decades mixing philosophy, art, domestic life, and commercial pornography analogically, Laurie Anderson nimbly projected an electronic language of the future, tragically quick-cutting between worlds, styles, media, instruments, characters, stories, dances, images



and on and off and on again until she now presides over several awed generations as the grand dame of natality-gadgets.

Again, making cures with drawing cosmograms of recursive transmedia, nothing takes place but the place where (almost) nothing makes something else happen, again. *LifeLines* channels diagrammatic thought-action on stage, while the detachable PTM goes anywhere, anytime.

A key function of cosmograms is tuning in and out cosmic pain. Their singular situatedness and recursive overcoding produces uncanny, paradoxical, and even incommensurable effects — entangled events in one and the same-other, allo-real place taken from other same-other cosmic strips of behavior. Via sympoetic improvisation, singularity and recursion beyond one's agency and means, joyanxiety can circuitously convert pain to pleasure, anxiety to joy, and vice versa, flickering effects of rabbit duck, that is, interspecies oscillations, and elsewherewhen, intergenerational and subject-object invaginations. Wittgenstein scratched the surface with his parlor trick philosophy and opened up worlds within worlds of transmedia language games.

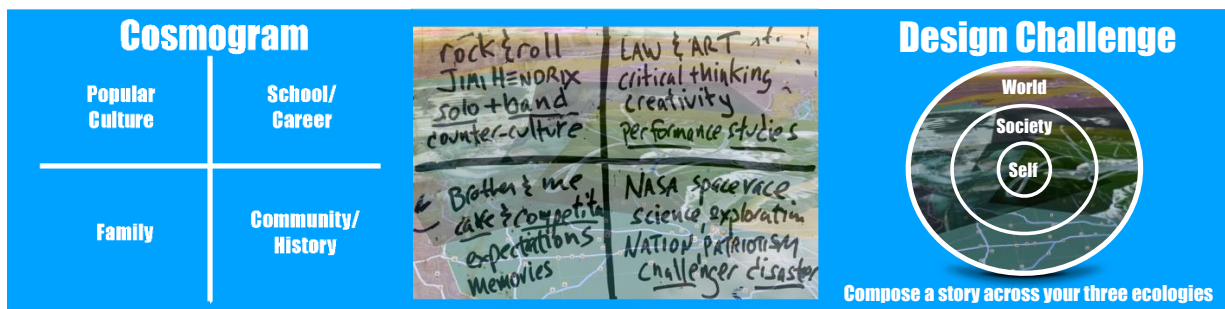


*If but one world “is” “itself” rabbit duck (i.e., pharmakon, iter-able, undecidable, meontic, perfumative) then transmediating its diffusive effects and disseminating its speculative fractal plays in other worlds miraculously reveals something that can indeed, in thought-action, come from (almost) nothing. Da ... da ... sein!*

How to draw a circle around this singularly rabbit duck world, this cosmically entangled thought-action, how to tune it in, through which media on which platforms? While we're at it: How to tune in cosmic pain and pleasure, anxiety and joy for making cures at scale? Could these tunings in turn be connected to each other through natality-gadgets such as cosmograms?

StudioLab employs Ulmer’s cosmograms or EPS devices in its co-design work with community partners, asking both designers and partner to draw them early on—and then draw on them throughout their life. Defined as an Existential Positioning System or EPS supplement to existing AI-driven GPS systems such as Google Maps and Star Walk, the cosmograms tune in unconscious strips of behaviors and worlds of references and values buried deep within the intersectionalities and neighborhoods of contemporary lifedeath. Cosmograms get at the geology of morals lying beneath common understandings of intersectionality and dig up much deeper and at times troubling historical and structural patterns found among the sedimentations and foldings of lifedeath, worlds broken apart and recast by terrestrial and cosmic flows.

In cosmogram workshops, co-designers draw a 2x2 box or circle with 4 quadrants that hold 4 fields, roughly family, school/career, community/history, and entertainment, fields whose values and references shape your memories, hopes, and sense of self. Other possibilities are street, religion, or sport. Jon’s cosmogram includes 4 photos: one him and his brother (family), Laurie Anderson (career as researcher), a space walking astronaut (history of Space Race), and Jimi Hendrix (counter-cultural icon). Cosmograms can scale up to groups and even nations. StudioLab works with an Ugandan healthcare organization, and we realized that to provide prenatal care to village women, tests and medicine pass through 4 strata: 1) a global healthcare network dominated by the international pharmaceutical industry; 2) Ugandan national healthcare system; 3) surviving legacies of 300 years of European colonial rule and Abrahamic, monotheistic religions, which have become increasingly evangelical and jihadist; 4) continuing African kinship and tribal networks within polytheistic and animist lifedeath worlds. In short, a living geology of morals.



These quadrants open portals to subterranean experiential architectures oozing up from oral repertoires, literate archives, and electronic databases, phenomenalizing incorporated patterns of micro-performativities and restorations of behaviors and language games and who or what knows else. Oedipus and crew only go down so far with all-too-Western tools and logocentric cosmographics. Channeling incorporated strips of symbolic behaviors and tertiary traces, our bodies animate stories and dreams and indeed our everyday experience of world as well as extraordinary experiences of

moments, days, seasons, eras, the earth and sky, the dirt and the stars turning under and over us all the while, even when we're dreaming other worlds, sleeping or awake or in-between. While Freudian and Lacanian talking cures shepherd one individual's flows and breaks within autopoietic cycles of homeostasis, the Guattarian making cures of *LifeLines* and StudioLab get co-creators making media, building platforms, and sharing worlds collaboratively through sympoetic circuits of widening even diffusive limits and limen. StudioLab's co-design projects have connected to national and international campaigns with scores and scores of participants.

The cosmogram's 4 fields compose the power-knowledge grid of one's own performative matrix, the infrastructure of one's chaotomic desiring-machine, the recombinant platform for one's natality-mortality dancing. Tuning in and reflecting on key memories — pains and joys and "just weird things" — from 4 different quadrants quickly reveals events and fault lines of desire and language, individuation and institution, rules and rulers that our values, emotions, and very existence respond to and against in uncanny and forceful ways: cosmographic passions border on thought-action at different scales.

### **Fail fast cascades and metamodeling making cures**

The recursive, emergent-passing *end or goal* of traumaturgical making cure is not success but *fail fast*, following the steps of Beckett and IDEO, to rapid prototype and iterate something out of (almost) nothing, to dance lifedeath cascading from zones of low-res, high-abstraction down to dirty hi-res concrete platforms and back again, pantomiming Roland Barthes blowing blue smokes rings of the virtual possible into the actual real. If need be, we make shit up, then plant things, eat, and shit again. We're not shitting you, recursive circuits prototype 3 or 4-ring circuses, festivals of feasts, feathers, and feet.

*LifeLines* and its exorbitant Pluriversal Time Machines are iterable catastorations of behaviors, catachristenings of names, perfumings of performances shuttling psyches and schizos with down and dirty making cures. With practice, co-creators, co-designers, and other co-pilots of desiring-machines can use and abuse recursive cosmograms to tune in and care for the aches and pains and pleasures and joys of contemporary worlding across the three ecologies self, society, and world, making our way through lifedeath with familiar and strange people, places, and things. In collaborative projects, mindfulness of cosmographic forces (e.g. our loves, hates, fears, dreams, preferences, biases) helps us tune in our pains and pleasures, and, when appropriate, turn down or modulate their forces and thus our powers within the collaborative, sympoetic event, whether it be stage performance, community workshop, or ongoing design project, or an-archipelago media cascade of such events.



## Cosmic Partial Boundary Objects

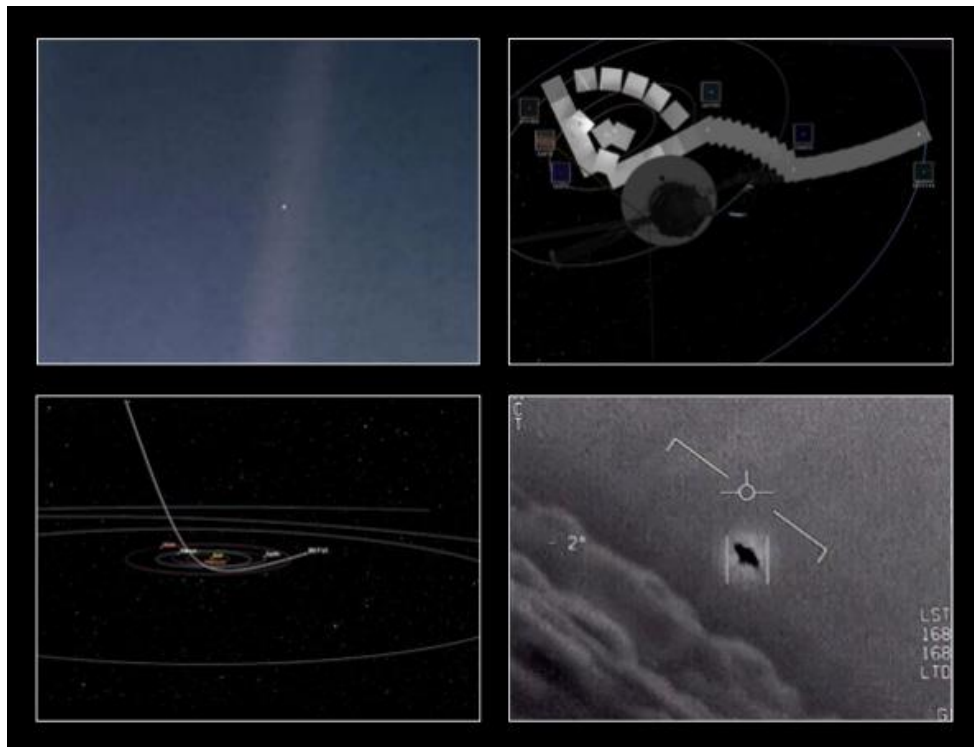
How to limn and juggle and create with more than one Cosmic Egg? How to world and unworld, phenomenalyze and dephenomenalyze not One but Many Eggs? Borges again reveals the path: he showtells a world in an underground Aleph and also poses Don Quixote with Vishnu's sword to allegorize and reconfigure many worlds in a single blow. How to stage 8+ universes if not by pluriversally performing *cosmic partial boundary objects*? *LifeLives*, in fact-fantasy, mixes many Cosmic Eggs as it recursively de.composes itself via cosmic partial boundary objects from start to finish, crown to toe, bit by bit. Its creation recurs in its creations, its syntagms unfold *mise en abyme* in its paradigms, its sets in their members, its offspring in their parents, and vice versa, spiraling in/out galactic cascades of transmediation.

Most telling, *LifeLines*' 8 Guides read the elephant in the room — *a child/future/world that resists its own birth four times* — in a spectacle about cosmic creativity! WTF?? Thus the Guides slide into other roles, fade into the

chorus of midwives,  
community members,  
family health services,  
underground clinics,  
and subterranean care centers.

As labor and birth pangs and crowning events reverberate in black box entrances/exits the audience-spectators-participants witness through AI-AS spiroscenography, database subwoofers, and perfumed smoke machines, the rise and fall of 8, 9, 10 beautiful, troubling worlds whose figures plan, fail, wander, and dance.

Cosmic partial boundary objects (CPBOs) may strike some as highly *abstract incorporealities* serving utopian, revolutionary, or even dramaturgically telic functions, such as the *virtual possible* entities found in Guattari's diagrams of Four Ontological Functors and of Libido-Unconscious Options. But we can also incorporate astronomical and aeronautic evidence of such objects in actual real worlds of contemporary lifedeath, objects such as planets and breath mints. Indeed, we can sketch one of *LifeLines*' final scenes:



**Sketch for Carl Sagan scene with 4 CPBOs**  
**Jon McKenzie**

*A TED Talk on round red rug by Astronomer Carl Sagan on the Pale Blue Dot as seen from outer space. Madame Blavatsky and Astrologist Kyle Thomas rehearse nearby.*

Carl Sagan projects four CPBOs on screen to contextualize the object under consideration, beginning with the top-left image above of the Pale Blue Dot, the famous photo of the Earth taken by Voyager on Valentine's Day, February 14, 1990, a photo shoot arranged by Sagan himself. Sagan reminds the audience that he had asked NASA simply to turn Voyager around, take a photo of Earth, and beam it back. Turning around and capturing the image reframed our home planet as a pale blue dot suspended in dark space. Sagan then notes that the very idea of any satellite photo of Earth had terrified the philosopher Heidegger way back in the 1950s in "The Age of the World Picture." As partial boundary objects produced by Cold War Space Racers, satellite imagery of celestial orbs produced different effects and intonations in the First, Second, and Third Worlds here on Earth. There were also flying objects, UFOs.

Pointing to NASA's world famous image, taken months after the fall of the Berlin Wall amidst the end of the Cold War, Sagan speculates that if and when aliens encounter the Pale Blue Dot, it will *really* become a Cosmic Partial Boundary Object (the actor breaks frames and notes Sagan is projecting Descartographic objectness into the cosmos, all astronomers methodically do following Kant, and that he's posing aliens as subjects, rather than say, souls or sprites). As CPBO, the pale blue dot suddenly becomes an oblong shape floating in an outer space shared by two worlds, shuttling fort da as a rabbit-duck bobbin between two alien cosmographies (with this yoyo bobbin orb, the actor is now stringing out Sagan in speculative play beyond method).

Moving past the couch, Sagan patiently next turns and points to the top left image, one revealing a cascade of images of the Earth by Voyager on its line of flight out of our solar system, noting that the spacecraft has now entered interstellar space as a second CPBO. That's its stated mission: as an interstellar messenger, Voyager explicitly functions as shared media for humanity and X, some alien other — or others. Indeed, this gram or letter or cosmic missive is not one media, but *shared pluriversal transmedia*, for it carries beyond our home planets a small collection of different artifacts for alien encounter: diagrams, audio recordings of music, and a greeting from Earthlings recorded by Kurt Von Waldheim, General Secretary of the UN and also a former Nazi. Voyager also carries an image of a naked man and woman, the man's hand raised waving. As Laurie Anderson had noted in her 1984 *United States*, saying hello looks a lot like saying goodbye.

Pivoting quickly to change his subject, Sagan next directs attention to a third cosmic partial boundary object, whose recent flight path we see above in the lower left diagram. It depicts 'Oumuamua, the first known interstellar object to pass through our solar system, discovered by Robert Weryk at Haleakalā Observatory, Hawaii, on October 19, 2017. Significantly, 'Oumuamua generated much speculation between different Earthean communities, some bordering on cosmic incommensurability. Originally cast as a local comet, then recognized as the first recorded interstellar asteroid, 'Oumuamua left our neighborhood leaving behind theories that it was an alien spacecraft researching us from another galaxy. "Perhaps it was attracted by Voyager or the Pale Blue Dot," Sagan wryly cracks. He notes that Wikipedia reports this visitor's "name comes from Hawaiian 'oumuamua 'scout' (from 'ou 'reach out for', and 'mua', reduplicated for emphasis 'first, in advance of'), and reflects the way the object is like a scout or messenger sent from the distant past to reach out to humanity. It roughly translates to 'first distant messenger.'" Sagan

then poses an intriguing translation: “Why not ‘vanguard’ or ‘avant garde’?” he asks, playing to his audience. “The avant garde has always been spacetime travelers, voyagers of the future: haven’t we been cast into this avant-garde event tonight?”

Lingering on the thresholds of credulity that join/separate multiple worlds, Sagan steps back to present a fourth and final CPBO, one whose stunning and controversial media documentation, he notes, comes not from deep space probes or avant-garde artists but from US Air Force and Navy jet pilots and telemetry from air and underwater defense systems, including radar and sonar. Called in popular media “Tic Tacs” because their white, quadrangular shape resemble breath mints, these extraordinary objects are classified by the Pentagon as Unexplained Aerial Events or UAEs, no doubt trying to resignify a sacred boundary object from the world of UFO theories.

*Carl Sagan moves to the round red rug for his finale. “In times of COVID, climate change, and geopolitical and religious unrest worldwide, Tic Tac/UAE events present yet another existential challenge to science, and now officially, the US government, its military, and thus all the strategic cosmologies war-gamed over the past 80 years.”* Indeed, they might stupefy even Heidegger, who sought out ek-static Artificial Stupidity with PreSocratic figures of Artemis and Psyche, *physis* and *psyche*. Perhaps Tic Tacs are cosmic breath mints for Earthean *psyche* and *physis*, our breath and nature. Because of Tic Tacs’ documented trans-medium abilities (they can fly from space into Earth’s atmosphere and enter our oceans), their incredible speeds (estimates range from 3,600-11,800 mph), and their unfathomable turning capabilities (e.g., making 90-degree turns instantly at mach speeds), because of such ultra high performance specs, these UAEs present what one pilot simply puts as “*a different physics*.” “Tic Tacs don’t fly as we understand flying: there’s no lift as with birds and gliders and butterflies, no vapor trail as with jets. A different physics, *physis*, nature. My celebrity successor, Astronomer Neil deGrasse Tyson, openly mocks Tic Tacs and the Pentagon: it’s his job.” *Artemis squirms nervously offstage as Madame Blavatsky and Astronomer Kyle Thomas fly drones over the audience.*



## Limnings, Iterations, and Obliterations

CPBOs are recursive Cosmic Eggs, unexplainable flying objects, stable diffusions adrift cycling worlds virtual and actual, real and possible. *LifeLines'* four nested co-creators of *LifeLines*/PTMs are interested in the roles different objects and places can play in gathering and holding shared worlds of pain and pleasure, joy and anxiety. How might people, places, and things iterate and share difference by de.generating rhythm and sense and direction along diverse paths and chaotically smooth the cares of everyday lifedeath? We're learning that making cures and sharing worlds near and far not only 'happens' with certain things (e.g., spheres, elephants, breath mints) and places (Ithaca, Odessa, 'Oumuamua) but also within or alongside different lifeworlds and/or galactic orbs whose structure and history paradoxically recur *mise en abyme* in multiple ways *within* the very grammars of people, places, and things, arising-passing underground with different senses and values governed by different, hidden grammars. To read many worlds in a single mustard seed of many styles poses anew the challenge Borges unearths with an underground Aleph.

And yet most cosmologies exclude or radically limit other cosmologies, and even relational ontologies and process philosophies only warily relate to or process one another. Concept cults often become exclusive affairs. Cosmography, as differentially recursive practices of comparative cosmothantogenesis, plays with the speed limits and limen of different worlds through figures and platforms shared between them, figures and platforms whose chance encounters iteratively become necessary, and vice versa. Indeed, cosmography largely subsists through these encounters. Different modes of inclusive encounters can nonetheless sometimes feel exclusive, especially if they become territorial, grave, and/or competitive, and with the multiplication of language games and sudden dividing of resources have come successive waves of pain and pleasure. One can suddenly feel excluded and included, in-out, betwixt and between, marked by different rhythms of restored behavior that call for other treatments of Schechners' film strips: fractal catastorations of behavior, their recursive curing aided here by AI-AS scenographies and the traumaturgical effects explored above.

But still. At an onto-historical level, the labor and birth pangs treated in *LifeLines* and PTM resound with the proletarianziation of material and immaterial labor decried by Marx and Stiegler, collective pains that emerged worldwide in the 19<sup>th</sup> and 20<sup>th</sup> centuries and whose revolutionary issues remain anguished. FaceBook, Twitter, and other platforms, Stiegler argued before his death, have now segmented generations from one another, foreclosing tertiary projections and imaginings, separating children, parents, grandparents, as well as social groups, in unprecedented ways. At stake, Stiegler thought, was thought itself, *noesis*, which for him meant the Enlightenment, conceptual thinking, critical analysis, Western philosophy. At the same time, he sought new grammars, new models for restoring intergenerational care through new and renewed practices of

individuation and transindividuation, new organizations of *noesis*, new gatherings of concepts, knowledges, and ways of thinking as caring. Indeed, intergenerational thinking as caring is recursive thought-action figuration at scale.

But shit happens, stuff don't come out as planned, things fall apart, obliterate.

Shuttling, tweening, sifting, prompting, spacetime-traveling

captures/generates/erases performances that *limn* or diagram our step beyond step cosmic creativity, the *pas* or liminautic passage of recursive chaosmosis, lightdark phenomenalization of 4 folding sympoesis. 4 sets of hands, 4 lifelines, 4x4 times. Things shuttle, stuff falls apart, almost by chance, obliterating and iterating something else. *Limning* — sketching, figuring, diagramming — across different media spacetimes gives something else from (almost) nothing again and again — and stepping aside, takes it away, breaks off and smears and erases things. Thus we have bialetheiatric, 2-faced entangled dances, swirling divas spiraling allo-real moves of natality-mortality.

Limning obl-iterates, shit happens, and *cosmic lifedeath comes and goes as LifeLines* — as paths of *plan, fail, wander, release, play* — shuttling us (who? what?) across different times and platforms at different scales like some Alice in Wonderland, twisting and displacing worldly and intimate limen and moving movement “itself,” spacing “it” and time “itself” in and out rhythmically, spastically, perversely, extimately. Who or what moves entire worlds of whywhathow? From which spacetime does spacetime entangle other spacetimes? And, for us co-creators, what inside-out effects make curative dances spark within-without which players? Whowhat moves therewhere with so many phyla and platforms on the line?

*Who are we/they kidding—and why (not)?*

*LifeLines* recursively cruises kids of all ages with its natality-gadgets, its AI-AS whizbang wisdumb, and its fractalicious spyrotechnics and polygraphics. Its joyanxieties play underground, sometimes deep and dark and down and dirty, abysmally, *mise en abyme*. Worlding and unworlding these days involves radically new ways of platforming and deplatforming: key to making cure (ur, laughing) is intergenerational play across stage platforms, social media platforms, subway platforms, and scholarly platforms such as books and journals. The latter, here and now (to rap the frame of our scholarly apparatus), gravely remain the prime media real estate of Plato's Fight Club, the 24,000 universities whose centuries-old installation created the subject/object ontologies, nation states, and disciplinary fields of our modern world. Descartography is the eidetic mapping or cosmisation of the world into calculable territories by Cartesian geometry



la

and analytic thought-action, laying the subjective and objective foundations of nation states and carving out their disciplinary colonialisms, surveillance systems, and modes of integrating diverse new entities — nations, peoples, and even the lingering natives, all their natalities — via such grand narratives as Progress, Revolution, and Liberation. Countless millions of natives, survivors, were settled and civilized. Then, if they were “good” and the situation “right,” they were seated in residential schools and classrooms where their masters and teachers “allowed” them to learn to alphabetize the world, to study and categorize and theorize and historize it with maps and tables and clocks and books. Logocentrism is the most powerful ethnocentrism this (which?) world has known, governing as it does all all-too-Western-humanist “readings” of performance and technology, life and death, and everything else, including theater, aesthetics, and critique. Today, the disciplinary integration of diversity is supplemented to the point of saturation by the performative diversification of integration: Plato’s Fight Club now offers accommodations in Hotel Don Quixote’s 26,000 locations.

*What to do? (Almost) nothing?*

### **Paths and Passions, Toryces and Turns**

To move worlds, to smooth striated spacetimes requires not just lexical play of words, images, gestures, characters, and objects — what in *Perform or Else* unfolds as the *catachristening or nicknaming of discourses* and the *catastoration or cascading of behaviors* — but also syntactical, ana-grammatical, *gay-sci fi* interventions, infrastructural experimentation especially in and around space and time, causality, positionality, relationality, referentiality, cosmology, etc. We still have God because we still have a grammar that shapes classrooms, institutions, and societies as trees and hierarchies and genres, so *LifeLines* goes big by diagrammatically recasting everyday phyla to channel traumaturgical effects at scale through diversely pathic, agrammatical circuits, aka *disastronautic lines of flight*, grasses, webs, and remote subterranean care.

Picking up broken eggshells: as Borges notes in the opening line of “The Fearful Sphere of Pascal,” (1964) it “may be that universal history is the history of a handful of metaphors.” If we remember, again following Seaford, the Greek invention of *psyche* as the interiorization/introjection/remembrance (gathered as *anamnesis*) of a miniaturized Pythagorean universe of forms — harmonious celestial orbs, in fact and fantasy — we can think-act these spherical phyla’s transmedial and iterative passage from Ptolemaic to Copernican to Einsteinian cosmologies, posing-disposing hegemonic lifeworlds whose natality-mortality or *cosmothantogenesis*, we note, radically parallels and recurs on a vastly different scale, that of the atom, whose form has onto-historically morphed from simple, indivisible particle to a complex nucleus with orbiting electrons and then to the diffuse cloud of quantum events produced in high performance particle accelerators.

Cosmography requires a variable geometry and metempsychosis of figures across broken scales.

The plasticity of our scalable, tragicomic sphere from cosmos to atom recurs and bounces even more intimately in the labyrinthian *pathic-passionate-pathological pathways* leading us (who? what?) through *psyche* to *soul* to *subject*— as Sloterdijk’s entire *Spheres* trilogy copiously gathers and relaunches as he beckons us toward the life he calls in his Rilkean tome *You Must Change your Life* (2012), our contemporary *vita performativa*, our worldly step beyond *vitae contemplativa* and *activa* into an open field we dare pose as *dadasein*. In a sense, *LifeLines* mixes Rilke’s and Han’s scents of time to concoct a florid *vita performativa*.

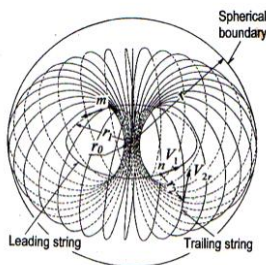


Figure 1.1.1. Isometric view of a toryx.

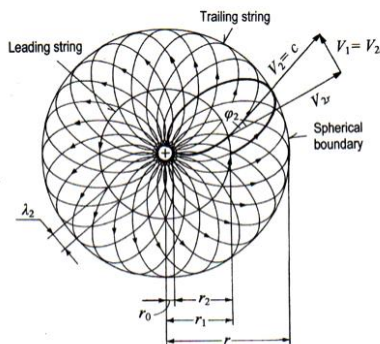


Figure 1.1.2. Top view of a toryx.

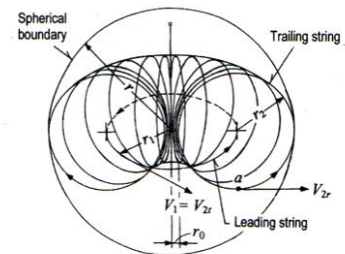


Figure 1.1.3. Cross-section of a toryx.

*LifeLifes'* and PTMs' becomings-schizo of psyche bounce the cosmic beach ball differently in/in/out the 4-sided matrix of our recursive chaosmosis. We are recurrently table-turning strips of cosmotragicomic behavior, shifting from lexicon to syntax, paradigm to syntagm, scaling things up and down and sideways, overlaying metamodels, limning and moon-walking cosmological paths known as strings that entangle far-distant particle events — quanta-performances and micro-performativities — while generating diagrams for the simultaneous coming-going, converging-diverging “movement” of thought-action figuration. Going nowhere fast and somewhere slow, one never breaks frame by recursively breaking frames and mixing dynamics of gravity and anti-gravity as modeled by the spiraling 4D toryx.

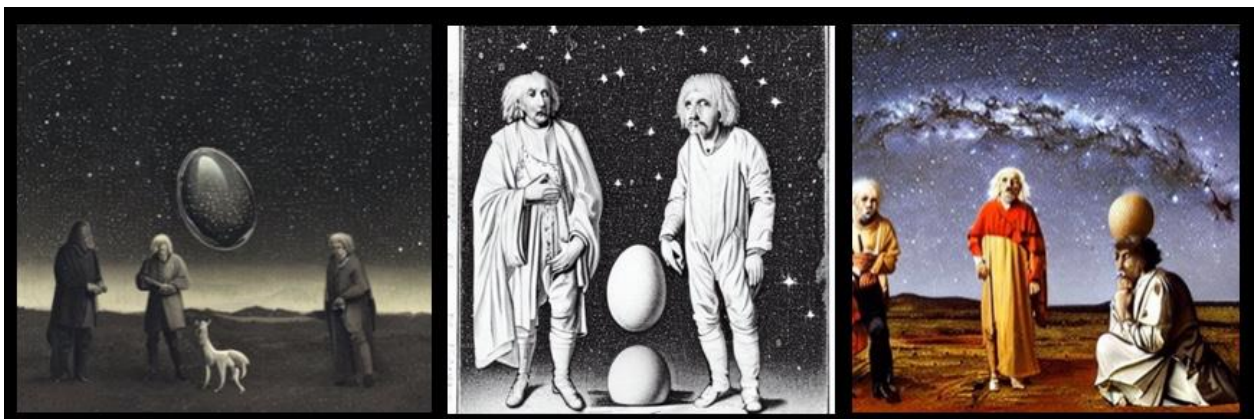
Discovered and championed by Vladimir B. Ginzburg, a Russian-American mechanical engineer and mathematician, the toryx models the sub- and supraluminal comings and goings of astronomical atomic bodies — strings — in 4D spacetime. For us, Ginzburg’s string theory model (see 2017) gives *LifeLines* another diagram for Nietzsche’s vicious-virtuous Eternal Circuistry, our labyrinthian performative matrix. Toryx is a spacetime spiral string element, “a single-level 4d helicoid. Its basic structure consists of a double-circular *leading string* and a double-torodial *trailing string*, both residing inside a

*spherical boundary*” (3). For us, Ginzburg’s toryx offers the spacetime origin of the universe and can be understood as a recursive spacetime manipulator, alongside Stable Diffusion. Significantly: “Toryces change their dimensions in quantum steps by a so-called *excitation process*,” while their 4 quantum options resonate strongly with Guattari’s four ontological functors.

Via random walks through different stacks while doom- and bloom-scrolling platform rites of *Passagenwerk*, *LifeLines* and Pluriversal Time Machines may string you (who? what?) along with subtly urgent calls for making cures: *you must change your life*, fly through worlds like a cloud of backward angels turning polarizing joys and anxieties over life and death inside out to make them joyanxiety as lifedeath.

*LifeLines*’ Big Top Circus shares ways to juggle and do things with worlds at different scales, ways to bounce and care for us/them sympoetically by channeling patterns of joyanxiety across intergenerational repertoires, archives, and databases, recursively exteriorizing and expanding galactic explosions (hear laughter) that start and stop time, again and again, spacing things in and out, iterating and reconfiguring us/them, here/there, now/then, intimacy/distance, micro/macro. *What doesn’t kill us makes us suffercreate, makes us laughcry, makes us livedie*. As Borges (1964) notes in the closing line of “The Fearful Sphere of Pascal,” it “may be that universal history is the history of the different intonations given a handful of metaphors.”

How, then, to gather and share shells of different cosmic eggs, to livedie composing-decomposing different incorporated worlds? Which spoons and forks feed us inside out for traumaturgical thought-action, make us laughcry with joyanxiety of lifedeath? Which paths to take/fake/make? Your AI-AS prompt reads: “Ptolemy, Copernicus, and Einstein query the ethnographic ingredients of DnG’s Dogon Egg.”



### ***LifeLines* via Eccentric Recursions**

In this section, we try to draw together (almost) all the spoons forking through *LifeLines*' subterranean turns, the 4 co-creators still here and there walking, livingdying underground, coming up and out for breath. Leeny felt quite ill this weekend, so this morning a friend is taking her for tests, and we wait patiently for news from the patient, our ritual guide. Our 4 paths are hand-drawn from many years and tears of making, writing, reading, moving, crying, laughing, livingdying, juggling and dropping and scrambling eggs and eggheads exclaiming exaggerated eccentricities of theory and practice. We're not shitting you: we make shit up and it goes down in different ways, good, bad, ugly. Beautiful. Sometimes it comes, sometimes not. Shit! We're dying here, spiraling there ... da ...

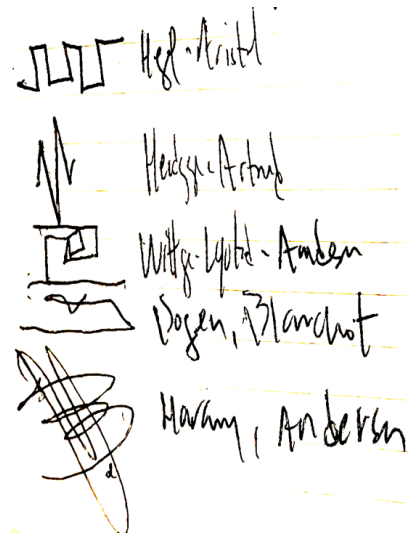
In the language of contemporary UX design, the combined Hanian, Borgesian, and Rashomon effects of *LifeLines*' AI-AS scenography can be understood in these traumaturgical terms: while the spatiotemporal Information Architecture of AI imagery — the form of a room, a planet, a character, or other machinic phyla — can stretch or break different sets perceptual perspectives and ontological grounds, tipping their worlds slowly or suddenly over and under, at the same time the different experiential skins and fleshes of characters, things, and surfaces—their Information Design, their semiotic surfaces (some indexical, some iconic, some symbolic, all diagrammatic) *hold* participants therapeutically, existentially caring via the smoothing and curing of phyla's cosmic strips of becoming, staying with and fraying their troubles and painjoys while making some breaks too.

In Guattari's schizoanalytic metamodelling practice, diagrams make disjunctive syntheses in ways linguistic signs simply cannot. Oedipus is just one UX. Pluriversal design is the perfumative inessential essence, the AS, and spatiotemporal scents of *LifeLines* traumaturgy, its pharmakaphyla, its blossoming making cure whose experience design, XD, is a matter of X, an open question whose response is lifedeath. Talking cures take critical monomedia, making cures make creative transmedia. Take it, fake it, make it, only it b U-turns, eternally, infernally. Knot recursive self-referentiality with eccentric, allo-referential circuses, performed via traumaturgical spirographics.

Let us return to some drawings, diagrams of *LifeLines'* traumaturgy.

4 flights across many Cosmic Eggs, crisscrossed by  
4 paths assigned Saviana, Jon, Leeny, and Bryan, roughly in  
that order, in order to register and align our  
Cosmotragicomic Creative Circus' incessant stacking of  
thought-action figuration, in this case, the  
metamodelizing, recursive chaosmosis of our  
4 tutors (Beckett, Kurosawa, Schechner, Anderson),  
4 meta-spirits (Hegel, Wittgenstein, Heidegger, Haraway),  
4 cosmograms, each with 4 quadrants (family, work,  
heritage, pop culture).

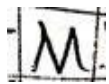
Note in this drawing, dear reader, the Dogen-Blanchot egg,  
a 5<sup>th</sup> path-passion-pathology ().



Saviana's assigned Hegel-Aristotle lifeline comes from Nancy Duarte's synthesis of Edward Tufte's graphic "sparkline," Hollywood three-act scriptwriting, Aristotle tragedy, and Joseph Campbell's Jungian popularization of the Hero's Journey found in Indo-European and other myths and folklore. Obviously, Beckett threw a wrench in Aristotle's heroic cogs with *Waiting for Godot*, going nowhere fast and somewhere slow, withdrawing lowly abstract figures. Saviana's treatment of the everyday miraculous origins of worldchilds today turns step by (not) step on the liminal threshold of coming-going, knowing-not knowing, acting-not acting, thinking-not thinking — yet livingdying nonetheless (Dogen, Blanchot).



Jon's labyrinthian epic lifeline gathers the subterranean twists of Wittgensteinian language games with Lyotard's input/output ratios of posthuman performativity, our all-too-contingent fate escapable, he bets, with paralogical plays of absolute chance. Aided by plug-in traumaturgical effects of Kurosawa's *Rashomon*, Borges, Han, and Artificial Intelligence-Artificial Stupidity, 4 pairs of characters interpret the labor birth pangs ringing before them. Ghosts of Brecht's mothers may be seen passing among the perfumed spirits of Madame Helena Blavatsky, Doctor Sigmund Freud, Herodotus the Historian, The Scythian Princess, Prince Jaroslav the Wise, a Pagan Fortune Teller, Astronomer Carl Sagan, and Astrologist Kyle Thomas.



Leeny's jagged ritual lifeline carries many autobiographical spirits, those of Grotowski, Schechner, and Jocasta, rubbed raw in performances of plays, poems, objects, characters, doll houses, videos, drawings, any media necessary. Also here the 4-fold earth, sky, mortals, and gods get down and dirty with the 4 causes of matter, form, maker, and end, of these bones and bowels and vowels and foul failures of calls of conscience and acts of decision are we but made and then laid, where Hannah Arendt's natality calls Martin Heidegger's mortality on the cellar floor for a game of Felix Cat and Mickey Maus, where camps and campuses and *vitae activa* and *contemplativa* go round and round and down to an an-archic score.



Almost closing our 4-ring infernal circus, Bryan's ludic lifeline draws on Haraway's string figures, sci-fi, and other SF grams to choregraph entangled dances that spiral in and out of times and spaces too perfumative for any one world or two and more to contain while spinning out, articulatory → disarticulatory → inarticulatory, moving bodies, gestures, silhouettes, pirouettes, jumps and falls, stumbles, tumbles and bounces, flies, energy storms, transposing, reconfiguring, expanding, and so on, the subjective territories, things, places, ecstasies, consciousnesses, and worlds of *LifeLines*. It's all about hatching the Cosmic Egg! Becomings-BwO. It's all about intensity! Setting the controls for the heart of cosmic creativity!

When subject to proliferations of codes, unexperienceable experiences, enough intensity, the layering of feedback-loops and feedforward-flows refract through stimuli and asymmetrically corresponding reflexivity. Refraction activation. This triggers viscerallelectrics in reaction to combined, serial implosions of visceral, intellectual, and electric registers. Reflexive-consciousness turns, reflexive turns, consciousness, reflexive, reflexive turns, turns, turns motored, motored-consciousness, goes, turns, motored, consciousness turns, turns, reflexive turns, reflexive turns, turns, motored, motored, motored – vis-cer-al-lec-tric, vis-cer-al-lec-tric, vis-cer-al-lec-tric. One goes viscerallelectric!

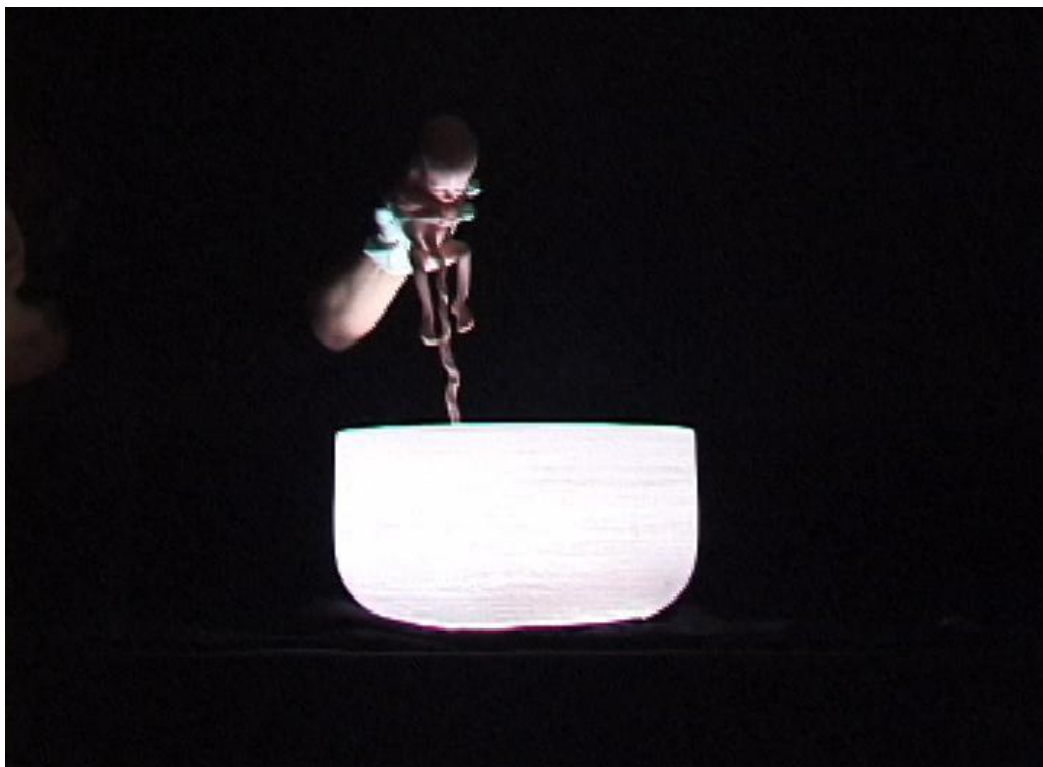
Soaring viscerallelectrics become sustained, linked, eventualizing processes of intensity of affect, ideo-affective overload, where and when implosions set adrift transversal vectors (visceral/intellectual/electric), supercharged quakes and aftershocks overriding and surpassing the driven velocity of motored-consciousness. In the fray, you kill or be killed. In love, you love or die. On the ski slopes, you ride the moguls, or they ride you. Either way, the roller coaster ends too soon, or not soon enough. Whichever way they go, in the middle, up the wazoo, there are viscerallelectrics.

Precisely because they are propelled by motored-consciousness, the reverberating implosions immanent to viscerallelectrics sometimes achieve the capacity to generate fractalactic occurrences: presto, boom, shazam! This happens when enough energy



transduces in and through certain forces, organics, planes, and objects that implosive affects splinter, fuse, and refract in a multiplicity of unpredictable directions and dimensions. Both fractal and compositional, one goes fractalactic! But with enough intensity, transversality ensues. Yet, if, miraculously if, as in Bryan's lines of life, in zooms cosmic creativity, returning and turning out, one becomes *fractalicious*!!!

As *LifeLines*' co-creation unfolds, its exquisite worldchilds take flight in form and fancy as we four co-creators continue to take lots of losses, and static comes through many lines of diverse networks of friends, families, and fan bases, cross-pulsed by sparks and beginnings both local and remote. If dramaturgy is theater's backend alphabetical AI churning of repertoire-archive-database, traumaturgy is that of contemporary everyday lifedeath, a schizoanalytic making cure smoked in the AS of *amor fati*. How to gather figures across different worlds? Seers, oracles, and ekstatic possessors of past and future, we're casting speculative live readings of events up close and eons away, breathing in and out perfumative nebulae of figures, cosmograms, stable diffusions composing mashup design machines for livingdying across multiple cosmic dimensions, moving transversally across broken scales wherewhen exquisite un/worldings blow in though familiar frames, doors left slightly open and carefully held ajar by a small gathering of spoons and forks. Turning, things begin again.



**A Scene by Saviana Stanescu**

*An underground space – it could be a shelter/basement/cellar/vault/crypt/catacomb.*

*A pregnant WOMAN with a huge belly is surrounded by her MAN, a MIDWIFE, and people from her community. (The Audience could serve as the community people.)*

WOMAN – stubborn and vulnerable

MAN – clueless and supportive

MIDWIFE – matter-of-fact and practical

*The four scenes are almost identical – the first one refers to the unborn baby as HE, the second one as SHE, the third one as THEY, the fourth one as WE.*

/ - signifies the point of overlapping lines

1.

WOMAN

He doesn't want to get born.

MAN

How do you know?

WOMAN

I know.

MIDWIFE

That's nonsense.

WOMAN

It's not. He talks to me.

MIDWIFE

He speaks?

WOMAN

No. He kicks.

MIDWIFE

He kicks because he wants out, he wants to get born.

WOMAN

No, he doesn't. He doesn't want to come into this world.

MIDWIFE

C'mon, let me check that belly of yours.

WOMAN

The outside world sucks – he says. It's rotten – he says.  
I don't want to get out of here. Please, mommy, keep me in.  
Your womb is cozy and warm.  
The outside world is doomed.

MIDWIFE

Oh, God, stop talking like this.  
You're about to give birth, to give LIFE.

WOMAN

That's what HE says, not me.  
HE says we're doomed.  
What's the point to get born?  
To grow older and older with each second, and then die?  
There's no point. He's right.  
There's no point to be born.

MIDWIFE

Okay, okay, your belly is about to burst open.  
But that brain of yours is the one that worries me.

WOMAN

Why don't you believe me?!  
He talks, he's very smart, he's—  
It's like... each time he kicks me, he says something.  
Something wise and meaningful and— philosophical.  
My baby is a genius.

MIDWIFE

C'mon, relax. Think of—waves, the sea in the sunset...

WOMAN

I can't remember the world before the war.  
Before— What was before?  
Is the sun still out there, or it got put out like a giant bonfire?

MAN

Before AND after. Forever. You and me.  
And our baby.

WOMAN

*(to the baby)* Ow, that hurts... Please, stop...  
My darling, my brilliant, I told them everything. Word by word.  
But they don't believe me.

MAN

I believe you, my love. I believe you.

WOMAN

*(she grabs his arm)* Our baby doesn't want to get born.

MAN

He's hurting you. Tell him you're in pain...

MIDWIFE

You must push him out.

WOMAN

Ow, no, I can't. I don't want to hurt him.

MIDWIFE

Ask him— what he wants to get born.  
Promise him something nice – I dunno, twenty virgins when he turns 18.  
A castle of gold, a mountain of diamonds.  
A life with no worries. Days full of joy...

WOMAN

Ow... I can't promise him anything like that. It would be a lie.

MIDWIFE

Then— I dunno... bribe him, blackmail him...

There must be a way to convince him to get the fuck out of there.

MAN

We can promise to love him.

WOMAN

Ow... He doesn't believe in love – he says. Love is overrated...  
Love is just another word—he says— for ... sentimental blackmail.

MIDWIFE

He's a cynical young man.

MAN

*(to the baby)* There is such thing as unconditional love, my son.  
When you do everything for someone else.

WOMAN

Ow... He thinks that's weakness. He thinks it's stupid.  
And it can't stop you from growing old and dying.

MAN

*(to the baby)* Love is not stupid, young man. It's generous. It's kind. / It's—

MIDWIFE

I know! Promise him youth without old age, and life without death.  
The witch in my village bragged about that. C'mon, promise him eternal YOUTH!

WOMAN

*(to the baby)* Do you want to be forever young, my dear?  
No, I can't offer him that. How would I keep my promise?

MIDWIFE

Well – the old witch used to say: go West, far West, and you'll find it:  
The Fountain of Youth. The Spring of Happiness.  
Life without Death...

WOMAN

He stopped kicking...

MAN

He wants youth, that's what he wants.

WOMAN

*(to the baby)* That's what you want, my darling?

MIDWIFE

The witch was right...

WOMAN

He doesn't talk to me anymore...

MIDWIFE

He's ready to be born. C'mon, mommy, push now, push!

You're a— whirling sea, pushing your waves to the shore... / You're—

WOMAN

*(pushes)* I'm waves... I'm water... I'm earth... I'm sky... I'm fire...

MIDWIFE

Good girl, push, dear, push...

MAN

You're our baby's lifeline. You're Mother Earth. You're a Goddess.

WOMAN

God, this is too hard...

MAN

Come out, son! Come! Let me see you.

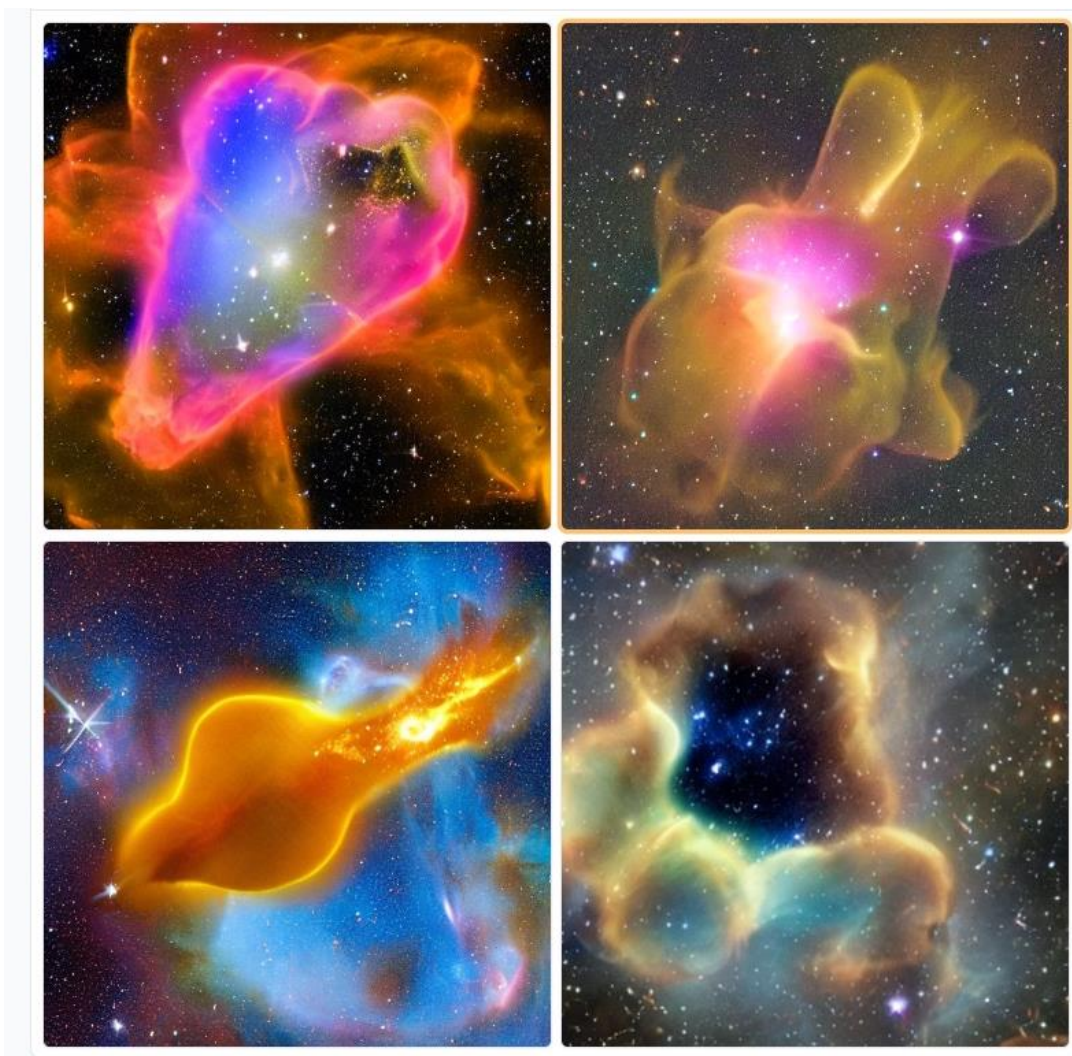
Daddy is here. Mommy is here.

MIDWIFE

Hold your breath and PUSH!

WOMAN

*(pushing)* Owww.... Is he out? ... Is he perfect? ... Is he... Is he...



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