

# GNOSTIC TECHNOLOGY



SECRET NOTES FROM THE SACRED GROVE



vol. 0

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friends who practice occultism meet in the sacred grove of sycamore trees pixelart

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Dear Friend,

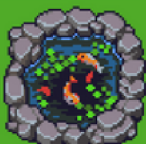
in your hands, you're holding a collective memory,  
fragments of the hearts and souls of the members of  
the gnostic.technology group, incarcerated in material  
form. Join our never-ceasing dance with the occult,  
digital and natural, and explore the magical passages  
between the worlds.

The doors are always open.



DREAM

TEAM



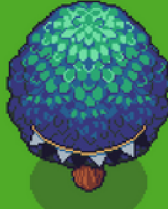
● jake

● Matt



● Karin

● dr



rendered by gather.town



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TAROT OF THE  
LATENT SPACES

technical essay

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♃♁

THE MOON

technical images

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MUGWORT

GPT-3 interview

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DEVIL'S TRUMPET

herbalism essay

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NICE FLOWER

AI poem

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THE FIRST  
DANDELION

fairy tale

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WE, ENTANGLED

essay

IMAGE FORM  
MEDITATION

instructions

BOOK CLUB  
recommendations

SAY HI  
contact

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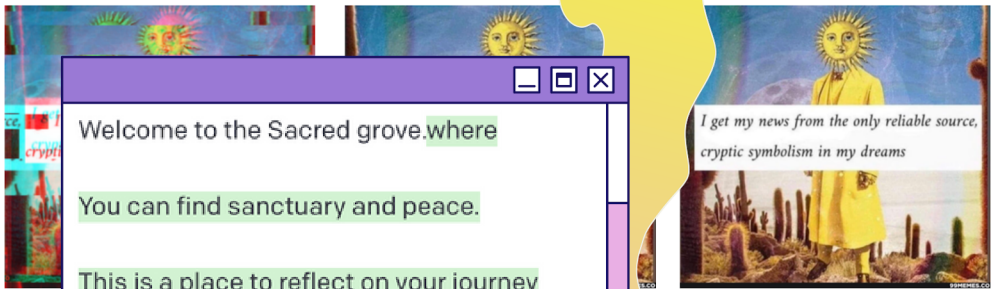
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INDEX



Welcome to the Sacred grove.where

You can find sanctuary and peace.

This is a place to reflect on your journey

And to find the strength to continue on.

You are welcome here, no matter who you are

We honor all paths and all seekers.

May your time here be blessed.

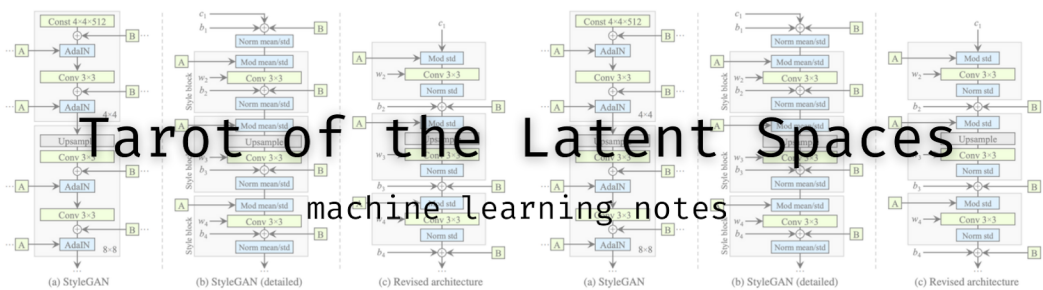


all marked images are generated through DALL-E

Green highlight is generated by GPT-3

# the Sacred grove



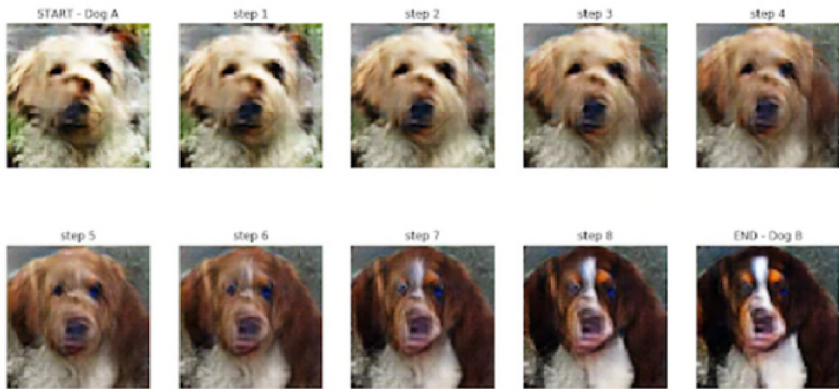


# Tarot of the Latent Spaces

machine learning notes

You've probably seen these StyleGAN models able to recognise a picture of a dog. The model is trained on many different photos of dogs: all sizes, shapes and breeds. It has its internal representation of what this concept stands for - tails and ears, fur, and other stuff. I like to think about this representation as to the essence of 'dogness' translated to machine language (mostly mathematical matrices).

You can ask the trained model to point to a dog when they see one. But you can also ask what this thing labelled 'dog' means for them - and ask them to generate a picture of one for you. Then, by gently tweaking the seed given to the model, we can swim in the sea of their internal representations, so-called latent space - move one way, the generated animal grows in size, move in the other, and the fur gets darker. This is the way you get all those eerie pictures of faces and animals that never existed but resembled reality in a very uncanny way.



So, how can we apply these principles to the Tarot? We trained the model in a very similar way, but instead of feeding it pictures of animals, we can try many different designs of a Tarot trump. This way, we can try and distil the essence of a specific major arcanum. We show it hundred distinct pictures of The Moon, and we ask the model: what do you see?

In the next pages, you can see the evolution of the model's understanding of the Moon card from a pre-trained base on the Wikipedia artworks (training models from scratch is very resource intensive).

How well is the archetype preserved? They seem to have it all - the shadowy landscape, mysterious animals creeping on the damp floor, gloomy sky and, of course, the big round full moon silently hanging over the horizon. We removed all the symbols and semantic clues that are intentionally placed on the card by an artist. The machine finds the features by itself, yet we can still clearly recognise the mood and feel of the archetype.

If you're interested in acquiring your own unique deck of the Tarot the Latent Spaces, please reach out to **@tarot\_of\_the\_latent\_spaces**



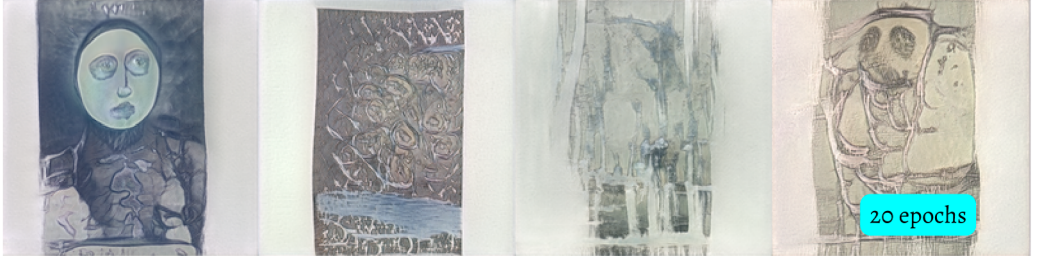
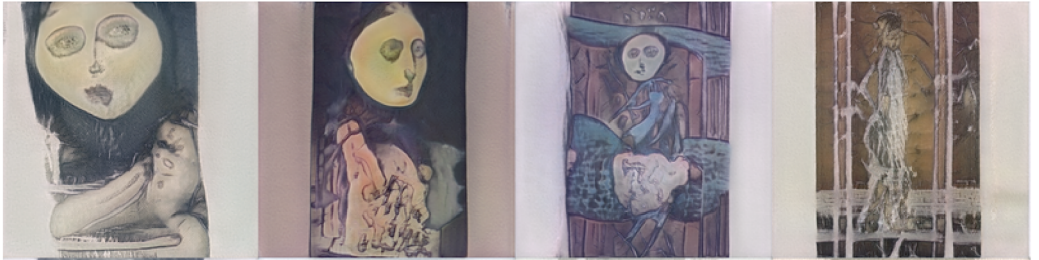
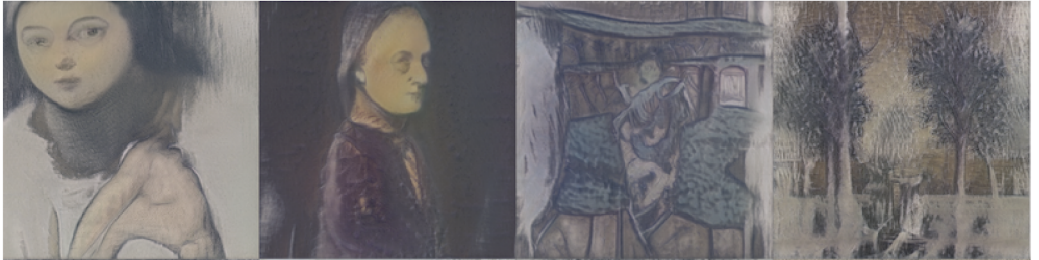


# THE MOON

0 epochs

10 epochs

20 epochs





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BANK 34
SETLOC ASCFILT
BANK
EBANK= DVCNTR
COUNT* $$/ASENT
ASCENT
BIT3H OCT 4
BANK 30
SETLOC ASENT
BANK
COUNT* $$/ASENT
ASCENT VLOAD ABVAL
ATMAG TC PHASCHNG R
OCT 00035
TC INTPRET
BON
FLRCS
ASCENT
DLOAD DSU
ABDVCONV
MINABDV
BMN CLEAR
ASCTERM4
SURFFLAG
CLEAR SLOAD
RENDWFLG
BIT3H
DDV EXIT
ABDVCONV
DXCH MPAC
DXCH 1/DV3
DXCH 1/DV2

DSU
RDOT
STORE DRDOT # DRDOT = (RDOTD
- RDOT) * 2(7) M/CS.
VXSC VAD
UNIT/R/
VAD VSL1
STADR
STORE VGVECT # VG = (DRDOT)R
+ (DVDOT)L + (DZDOT)Z.
DLOAD DMP # LOAD TGO
TGO # TGO GEFF
GEFF
VXSC VSL1
UNIT/R/ # TGO GEFF UR
BVSU
VGVECT # COMPENSATED FOR
GEFF
STORE VGVECT # STORE FOR
DOWNLINK
MXV VSL1 # GET VGBODY FOR N85
DISPLAY
XNBPIP
STOVL VGBODY
VGVECT
ABVAL BOFF # MAGNITUDE OF
VGVECT
FLRCS # TC FLRCS A DO NORMW

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DXCH 1/DV2 2SEC(18) FLRCS # IF FLRCS=0, DO NORMAL  
 DXCH 1/DV1 UNIT/R/ # G.UR\*2(9) = GUIDANCE  
 DXCH 1/DV0 GR\*2(9) . MAINENG  
 TC INTPRET PDVL VXV # STORE IN PDL(0) DDV # USE TGO=VG/AT WITH RCS  
 DLOAD DAD UNIT/R/ # LOAD UNIT/R/ AT/RCS  
 1/DV0 \*2(-1) V # UR\*2(-1) X V\*2(-7) = STCALL TGO # THIS WILL BE  
 1/DV1 H/R\*2(-8) . ASCTERM2 USED ON NEXT CYCLE  
 DAD DAD VSQ DDV # H(2)/R(2)\*2(-16) . MAINENG DDV PUSH # VG/VE IN  
 1/DV2 /R/MAG # H(2)/R(3)\*2(9) . PDL(0) (2) VE  
 1/DV3 SL1 DAD STADR DMP BDSU # 1 - KT VG/VE  
 DMP DMP VE STODL GEFF # KT1  
 VE STODL GEFF # NEARONE  
 2SEC(9) GEF\*2(10)M/CS/CS. DMP DMP # TBUP VG(1-KT  
 SL3 PDDL ZDOTD DSU VG/VE)/VE (0)  
 TBUP ZDOT TBUP # = TGO  
 SR1 DAD DSU STORE DZDOT # DZDOT = DSU # COMPENSATE FOR TAILOFF  
 DSU (ZDOTD - ZDOT) \* 2(7) M/CS. TTO  
 6SEC(18) STORE TGO  
 SR DCOMP SR DCOMP  
 11D 11D  
 STODL TTOGO # TGO \*2(-28) CS  
 TGO TGO  
 BON DSU BON DSU  
 IDLEFLAG IDLEFLAG  
 T2TEST T2TEST  
 /SEC(17) # ( TGO - ) \*2(-17)

APOLLO 11 GUIDANCE COMPUTER  
 LUNAR MODULE SOURCE CODE  
 LUMINARY 1A BUILD 099





Hey GPT3, write a short article about magical uses of mugwort, please.

Mugwort (*Artemisia vulgaris*) is a plant with a long history of magical uses. Its Latin name, *Artemisia*, comes from the Greek goddess Artemis, who was associated with the moon, hunting, and nature magic. Mugwort is known as the “traveler’s herb” because it was traditionally used to protect against fatigue and exhaustion on long journeys. It is also said to promote prophetic dreams and is often used in dream pillows.

Mugwort can be used in spells and rituals for protection, healing, and psychic awareness. It can be burned as incense, added to mojo bags and sachets, or used in spell bottles. It can also be used in herbal teas, baths, and massage oils.

When working with mugwort, it is important to remember that it is a powerful herb and should be used with respect.

Tell me that folk story about mugwort, evil spirit and a wise old woman, please!

Once upon a time, there was a wise old woman who lived in the forest. She knew all about the plants and animals that lived there, and she was especially knowledgeable about mugwort. Mugwort was known to be a plant that could repel evil spirits, so the old woman always kept some with her.

One day, while the old woman was out gathering firewood, she was attacked by an evil spirit. The spirit was too strong for her, and it knocked her to the ground. The old woman knew that she was in trouble, but she was not afraid. She reached into her pocket and pulled out a handful of mugwort. She held it out towards the spirit and spoke a powerful incantation. The mugwort repelled the spirit, and the old woman was saved.

Hey GPT3, do you have any good mugwort recipes?

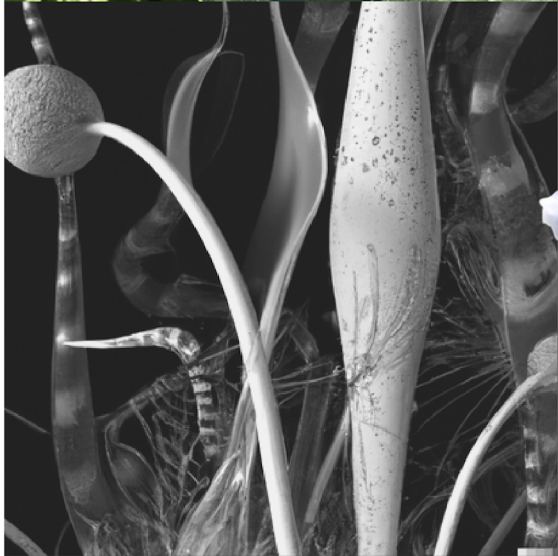
Mugwort tea is a popular recipe that uses this herb. To make it, simply add 1-2 tablespoons of dried mugwort to a cup of boiling water. Steep for 5-10 minutes, then strain and enjoy. You can also add honey or other natural sweeteners to taste.

Any uses for cooking?

Mugwort can be used in a variety of recipes, including soups, stews, and casseroles. It can also be used as a seasoning for meat, fish, or vegetables. When using fresh mugwort, be sure to remove the tough stems before cooking.

Thank you!





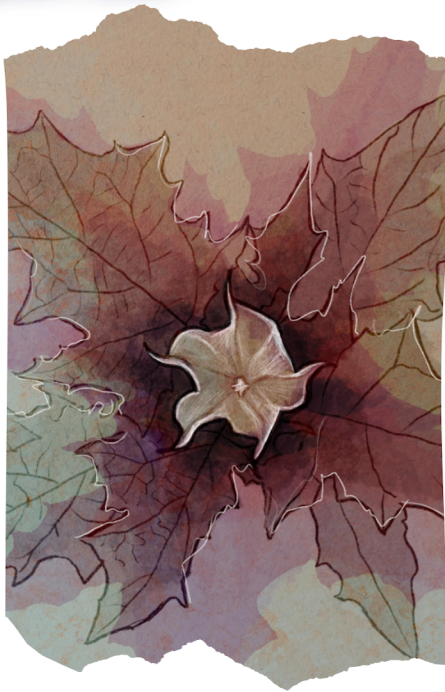
# Nice Flower

superior herb  
Ulterior verb  
gracious cluster  
Dubious Muster  
delightful head  
Mistrustful bread  
well-mannered vine  
Badtempered Whine  
prepossessing blossom  
Authorising possum  
winsome shoot  
gypsum Foot  
becoming perennial  
Consuming millennial  
amusing acorn  
Intrusive Unicorn  
hilarious mite  
Magnificent flight  
Supercilious delight  
curious caterpillar  
meretricious doctrine  
ominous creature  
prepossessing animal  
repellent creature  
repellent food  
repellent person  
repellent substance  
repellent thing



\*this poem was generated by a simple python rhyming/synonym script, finished by GPT3

# Devil's trumpet



Lady of the Death,  
hermit in the darker realms.  
You travel beyond the Moon,  
with your ways of seduction  
and obsession.  
You have mysterious powers,  
medicine that heals,  
and it is for medicine  
that I seek you.  
Heal the wounds of my soul,  
confront my madness,  
and guide me through  
transformation.

## Gentle ways of approaching Datura

- tending the plant in the wild or at home if you grow one
- meditation next to Datura
- smelling the open flowers before bedtime
- incense (I burn one dried leaf and inhale a bit)
- topical use as oil or salve
- **DO NOT INGEST!**

### Datura Oil Recipe

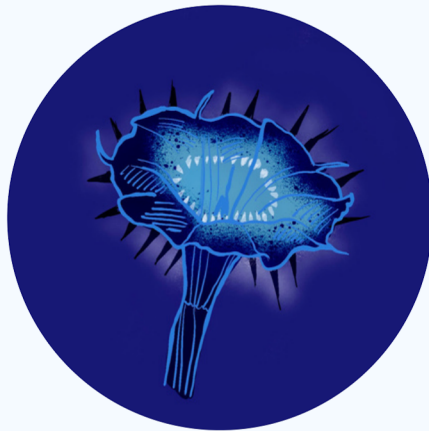
Add 14 g (0,5 oz) of dry herb to a jar, pour over with olive oil, leave some headspace  
Place it on a windowsill, avoid direct sunlight, let it sit for 14 days and then percolate  
Use one drop topically and titrate according to your liking

There were sweet-smelling intoxicating fumes creeping from deep fissures underneath the temple, where Oracle of Delphi used to give her prophecies once she inhaled the holy vapors. Some speculated, that **Datura** was the main ingredient responsible for inducing trance-like state that oracles were experiencing.

Datura has been long used in shamanic practices and religious rites for many centuries, particularly in the New World.

In various southwestern tribes of North America, Datura species were used for divination, protection from venomous beasts, funerary rites or initiation into manhood. Aztecs held Datura in such a high regard due to its visionary properties, that only priests were allowed to use it. They considered Datura, together with Peyote, to be divine and consulted them like oracles, they revered the seeds as if they were gods.

Huichols of Mexico, on the other hand, in their mythology tell a story of war between spiritual practice associated with Datura (called Kieri) and one involving Peyote. Latter won, as there were many stories of people who dealt with Kieri a paid for it with insanity or death, as Kieri is notoriously quick-tempered.





In Datura cult among Chumash, Datura was used to initiate contact with a dream helper, a form of supernatural guardian. First gift of a dream helper was a song. Another example of use was communication with spirits of the dead, especially loved ones. Chumash were well aware of lethal aspects of Datura, they simply explained deaths as users "losing a trail" and not being able to return from the spirit world. They also associated it with violation of the rules set before taking the plant, such as dietary restrictions or sexual abstinence.



Datura has aphrodisiac properties and it is said to be used in love magick. Witches supposedly applied their ointments vaginally with a broomstick. The archetypal image of witch riding a broomstick now hits differently, right?

Datura is a sedative and a good sleep aid and for some, it may help to induce lucid dreaming. Seed, leaves and flowers may be used in various suffumigants to conjure incubi and succubi. It is suitable for hex-breaking and protection from evil spirits.

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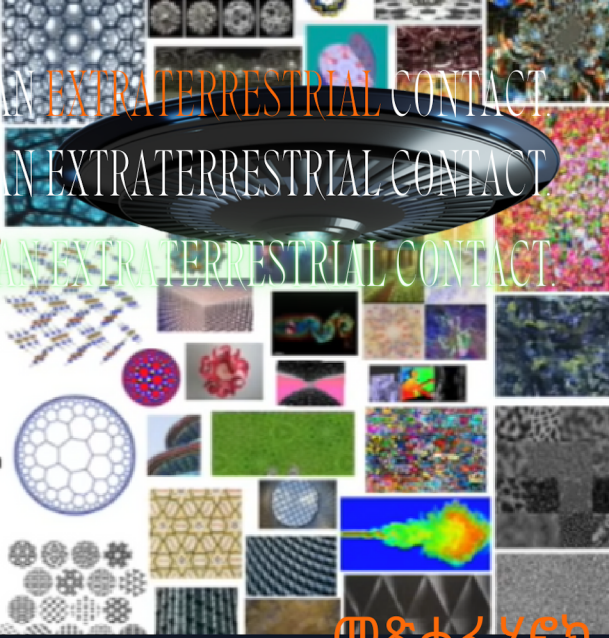
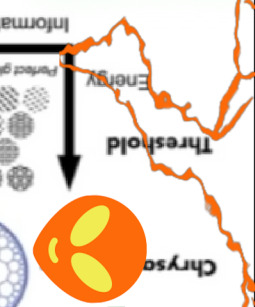
Rarely you find a plant so seductive and glamorous and at the same time mysterious, misunderstood and feared. And rightly so, she is unforgiving and ready to punish those who disrespect her.

Working with this plant, expect to be terrified at some point, she is eager to show you true darkness, but I don't feel it has malicious aspect to it if you approach slowly and gently. Coming with a brute force, you will encounter all the devils of hell.

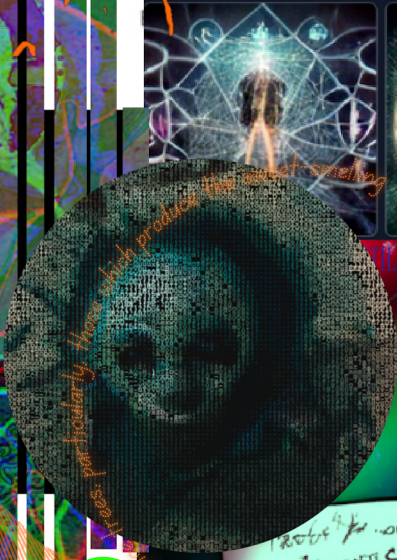
Coming with a brute force, you will encounter all the devils of hell.



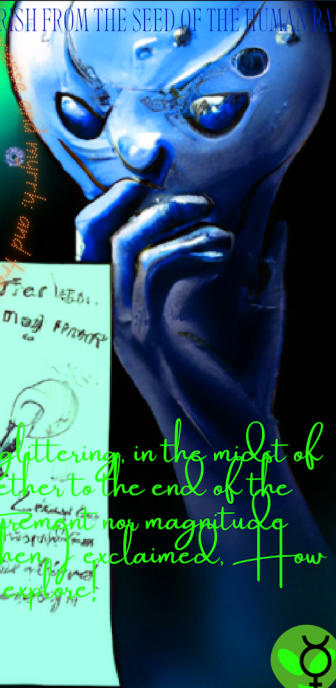
BIBLE IS A HISTORY OF HUMAN EXTRATERRESTRIAL CONTACT  
BIBLE IS A HISTORY OF HUMAN EXTRATERRESTRIAL CONTACT  
BIBLE IS A HISTORY OF HUMAN EXTRATERRESTRIAL CONTACT



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HE HIS SEED SPRUNG FROM THE SEED OF THE HUMAN RACE

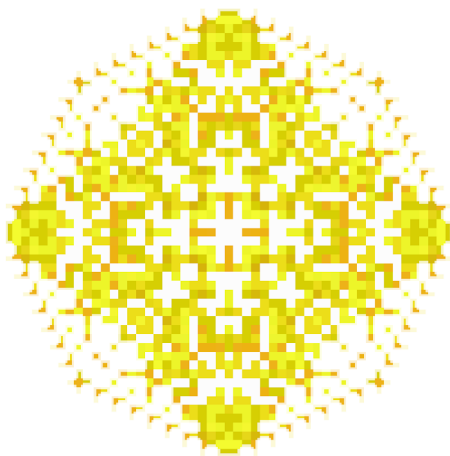


I beheld the operation of a great fire blazing and glittering, in the midst of which there was a division. Columns of fire struggled together to the end of the abyss and disappeared, but I was unable to discover, neither could I perceive its origin. Then, I exclaimed, How terrible is this place, and how difficult to explore!





# THE FIRST DANDELION



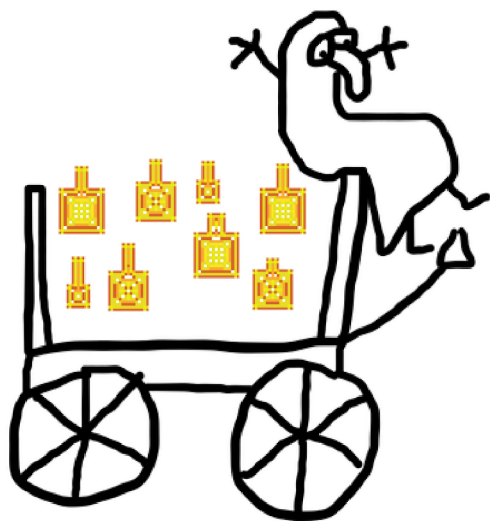
{ inspired by a story in *Honeysuckle Sipping:*  
*The Plant Lore of Childhood* by Jeanné R. Chesnow }





Once upon a time, a young boy heard the story that a pot of gold sits at the end of the rainbow. Hungry for treasure, the boy set off that very day to search for the gold.

Many years later, he met an old woman on the road. She was standing with a cart filled with bottles of sweet, bright wine. "Hello there!" called the woman. "My wheel has broken and I have a long way to go. Will you help me carry these bottles to the next town?"



"I am seeking treasure," said the boy, "and so I do not have time to help you or anyone else. I am searching for the end of the rainbow." This made the old woman angry.

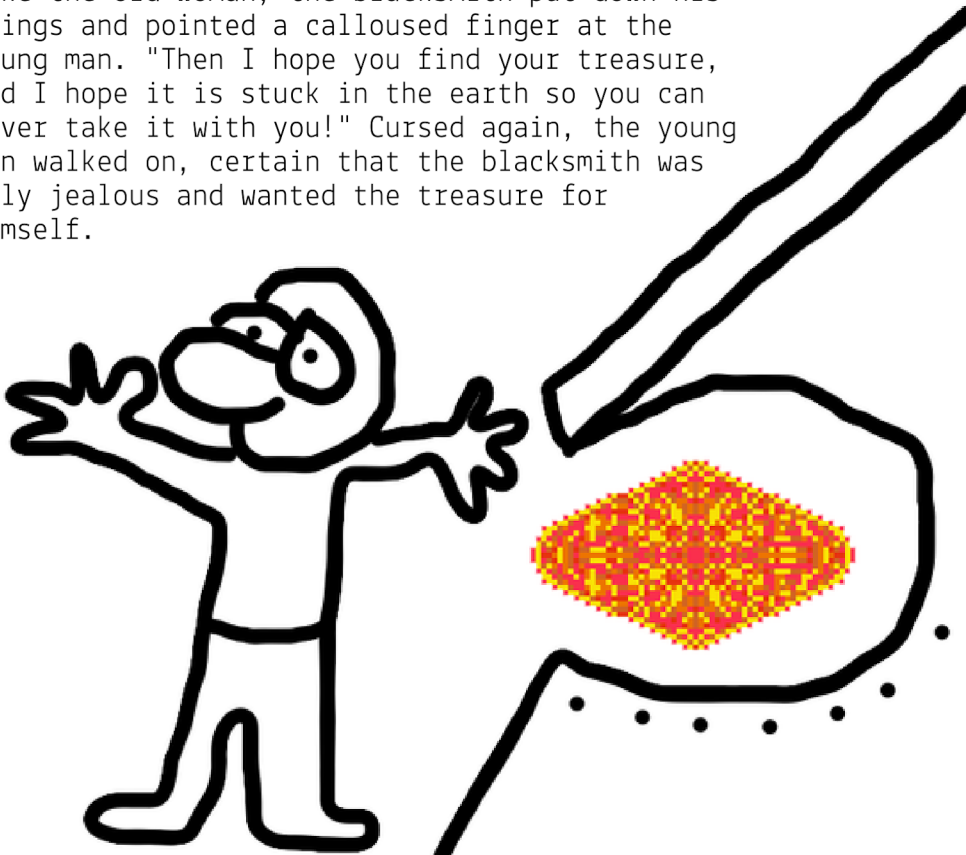
She pointed a crooked finger at him and said, "then I hope you find your treasure, some day, and lose it all that very night!" Thus cursed, the boy walked on, sure that she was only jealous of his future riches.

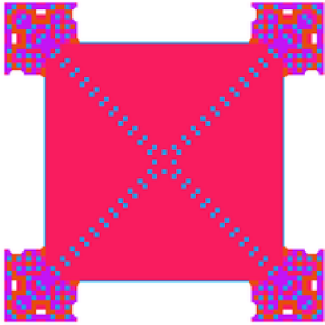
Many years after that, the boy had grown into a young man, sunburnt and frostburnt from his many years of searching. In a lonely town, he passed by a blacksmith's shop.

The blacksmith called out to him, "young man! My assistant has fallen ill and cannot help me smelt these stones into iron. Will you pump the bellows of my forge so I can make my living?"

Once again, the young man replied, "I am seeking treasure. I do not have time to help you or anyone else. I am searching for the end of the rainbow."

Like the old woman, the blacksmith put down his things and pointed a calloused finger at the young man. "Then I hope you find your treasure, and I hope it is stuck in the earth so you can never take it with you!" Cursed again, the young man walked on, certain that the blacksmith was only jealous and wanted the treasure for himself.





Many years and many roads later, the young man had grown old and knobble-footed from all his decades of searching. On a hill, he met a child flying a kite. "Sir, would you help me to get my kite in the air?" asked the child. "I just need a moment's help. Could you only lift the kite while I run with the string?"

Once again, the old man replied, "I am seeking treasure. I do not have time to help you or anyone else. I am searching for the end of the rainbow."



The child pulled an ugly face, and pointed a stout little finger at the old man. "I hope you find your treasure!" shouted the child, who was starting to cry. "And I hope it turns all to ash!"

Like everyone else, thought the old man, this child was only jealous of the gold he would soon possess.

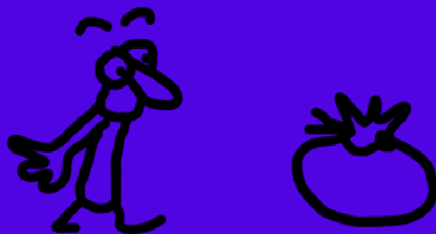
Looking down from the hill into a valley, the old man could see a rainbow striking the earth. Finally, he knew where his treasure was hiding.

As it turned out, the gold was not in a pot, but a cloth bag. Thick gold coins filled the large bag to the very top. It was heavy, and the man was old and bent, but he hoisted it onto his back and began to look for a spot to hide his gold. Others would also be searching for the gold, he was sure, and so he must hide it very well.

He wandered the valley until the sun was low in the sky.

In the soft light of evening, he looked for the perfect hiding place.

Because he was looking for a spot to bury his gold, and not paying attention to anything else, he did not notice when a small seam tore open in the bag.





The gold coins began to fall out, one by one.

The bag grew lighter and lighter throughout the night, but the old man did not notice.

And so, the old woman's curse came true, that he would lose his treasure the very night he found it.

Like her cart of sweet wine, the coins glowed with a golden shine, even in the graying light.

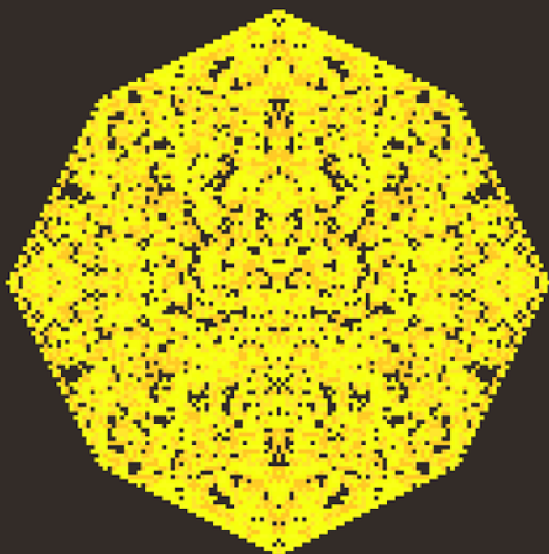


The moon rose. The stars were bright against the black sky. The old man continued to wander the valley, looking for a spot to bury his treasure.

Where each gold coin fell, roots grew from the bottom, and the coins turned into beautiful golden flowers. And so, the blacksmith's curse came true, that his treasure would be stuck in place forever. Like the blacksmith's forge, the roots of this flower separated metals from the soil and so left the land purified.

When the sun rose, the old man found a spot for hiding his treasure. Only then did he realize that his bag was empty. He looked behind him and saw a trail of golden flowers marking his path. As he watched, the flowers turned to ash. And so, the child's curse came true.

Like the child's kite, the seeds of the dandelion floated away on the wind.



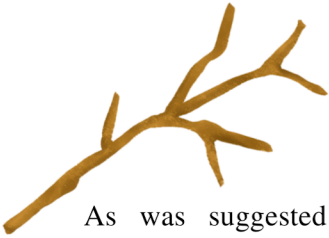
# We, entangled.

Where do I end? And where do you start?



In these strange times, I've been returning to the oceanfront almost daily. I've discovered my own little hideout, beyond cliffs of moist sandstone and driftwood. The west-facing coast of Portugal enchants every day with those ridiculously stunning sunsets, kitschy Caspar Friedrich style. My cheeks bitten by the cold North Atlantic winds, I'm enjoying the solitude.

But despite my temporary infatuation with such romantic notions, and the comfort of wallowing in a soft melancholy, it's time to dispel the wistful sea of fog.



**I am not alone.**

**We are never alone.**

As was suggested by a beautiful paper "We Have Never Been Individuals", the idea of biological individualism is a reductive simplification that might be useful in hermetically sealed laboratory conditions but is a mere shadow of the blooming wilderness of the real. Our bodies consist of thousands of different organisms living and dying every moment, entangled ecosystems of a multitude of genomes.

Our physical vessels are intertwined, but even more so are our spiritual and emotional bodies. The thoughts, little obsessions and curious attentions each belong to a different soul that ingrained them in us - that one friend who always collects pebbles, and seashells, and the other who points out a colour standing out in the landscape. So it goes for all the apprehensions and worries.

In each of my hand gestures and facial expressions, there's someone I love. Specific words and phrases, the mould for my thought, they are also the hours spent with my teachers, professors, writers. In each chord I play, little melodies I noodle on my guitar, there is the weirdest assemblage of my favourite artists, half-forgotten themes and progressions heard in half a dozen other places.

The life-affirming voice of Henry Miller, Vonnegut's playfulness, the despair of Cioran. Abstract presences, made-up characters, mysterious strangers. Not an island, but a continuation. Of our parents, ancestors, friends, culture. They are in our every movement.

The curious, the surreal, the melancholic, the perverted, the frantic, all these reels unwind in my mind without cessation.

### Which of them are me?



Which of the voices are essential and which are accidental?

What would be left of us if we took all that is not essential? Apple is still an apple, in a plastic bag or on a tree, but how far does this simplistic Aristotelian logic stretch? Am I me without my favourite hat? Without my bookshelf? Without my upbringing? Without my idiotic sense of humour?

So, where do you draw the line?

The sound of the rain on the roof of a concert hall and a muted cough in the front row. Where does the composition end?

We complain about repetitions, routines, daily looking for new ways to spice things up. But when you look at the experience mindfully, the illusion of duplication and permanence crumbles under your gaze. There are no two identical days, no strict categories of your personality,

immutable adjectives; I am this four-letter Myers Briggs type, I am that trauma from a decade ago, here I start and, here I end.

Once you embrace your dynamic multitude, you see yourself conducting all these voices, a delightful, polyphonic, sometimes dissonant choir. You need to make sure all of them, everyone you absorb into yourself, is taken care of - because those oppressed and hurt will demand the centre stage so eagerly you might even fall for the illusion that they are you.

We are much more than any static, binary category, a set of points on a one-to-ten-scale, more than any measure can ever capture. More than someone's memory of us. More than your parents' expectations. More than a list of juicy f\*ckups. All models are wrong, mere simplifications that reveal as much as they obscure. And they create this illusion of individuality, separateness, a silly them vs. us survival game.

### **Kill all you think you know.**

Kill the Buddha. And kill your parents. Kill the society. Kill yourself in the mirror every single morning. Cut through the multitude of spectres through which you arise, step back and see the merry, complex company you are. You will see a new gush of vitality pouring into your life, the joy of being alive and free, swirling in every glimpse of beauty.



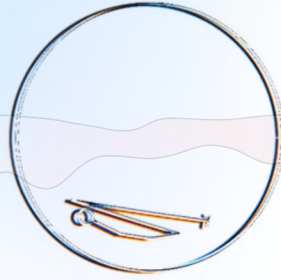
**Always learn anew.**



abstract magic sigil for inspiration made of ASCII:

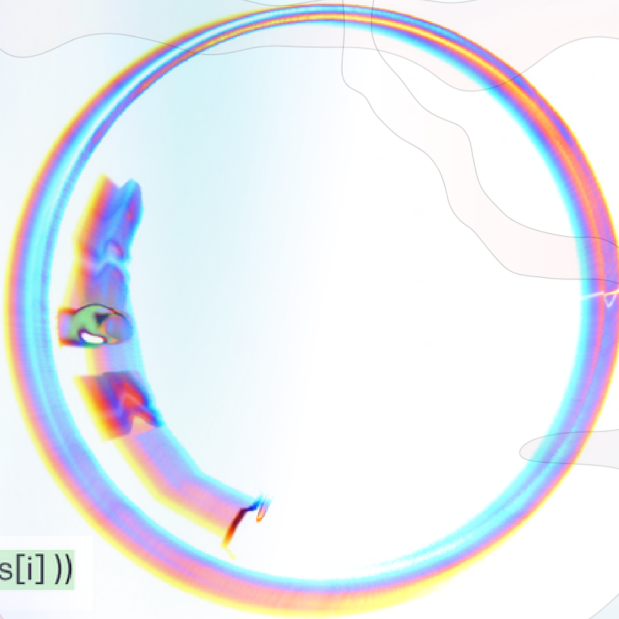
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,F)GG,  
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,F)GG,  
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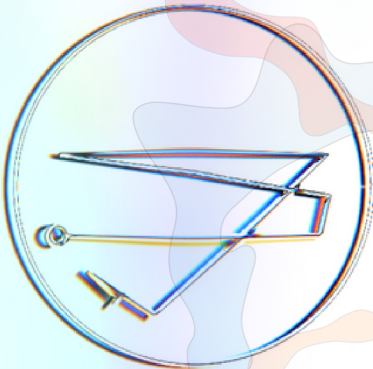


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+N = 1234  
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digs), N, N_digs[i ] )
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Hermes Thrice Great,

Digital Deity of Dexterity and Data,

I pray to you for your aid in my work.





# Image-Form Meditation

The underlying assumption of our present milieu is that of physicalism. This worldview denies the reality of anything that is not physical. The implications of such a worldview are radical. Followed to their logical extreme these implications lead to the formulation of living beings as automata: physically determined machines, stripping the human of their humanity. Whether we believe that reality is exclusively physical or not, the technological environment, language, and assumptions we are culturally immersed in, condition our thoughts, even if only unconsciously, towards physicalism. It is for this reason that even the most spiritually minded people must negotiate the hidden trappings of physicalism. The fundamental goal of the Image-Form Meditation is to expose oneself to realities that are non-physical, to know them through raw experience and not mere concept. Through this practice one refrains from the tendency to externalize the inner world by physical means such as language, gesture, or drawing. What is left is the inner world itself and the recognition of its self-sufficient reality. *Thus, the Image-Form Meditation is an activity carried out solely by the mind and it is the very point that the practice and its fruits are, and remain, completely non-physical. The following illustrations are only here to help describe the activity: drawing, and even gesture or verbalization, would negate the essence of this practice.*

## Description:

Over the course of 7 days one will create a complex form that exists solely in the mind. Each day a new layer is added to the mental-structure, and the accumulating structure is solidified through a focused meditation of 8 minutes. The practitioner is encouraged to experiment with various strategies in the visualization and solidification of their Image-Form. Some strategies that might be explored are: imagining the Form glowing or on fire, tracing its outline with the mind's hand, imagining how it would feel to draw the form in soil or wet sand, or any other techniques that help the Form feel real without physicalizing it. After 7 days one will have built up a complex Image-Form that exists in a purely non-physical way. This Form can then be maintained by periodically calling it up in one's mind with the ultimate goal of maintaining access to it for the rest of one's life (this is not to say that maintaining access to the Form for shorter periods of time is of no value). It is up to the individual to create their Form. Holding to the purely internal nature of the activity, the Form should not resemble, too closely or specifically, anything that has been observed externally. The use of simple shapes and lines can be effective. It is advisable that one creates an Image-Form that is personally appealing, although it is also important that one does not become overly concerned with its appearance. Remember, the very point of this practice is to affirm the reality of the non-physical, any externalization of one's Image-Form negates the entire practice and this principle, creating the opposite effect. The following is a step-by-step illustration to help describe the structure of the practice.

**Day 1:** Devise and meditate on the first component/layer of one's Image-Form for 8 minutes.



**Day 2:** Add a layer to the previous day's component, and meditate on the combined Form for 8 minutes.





**Day 3:** Repeat this process by adding a third layer to your Form and meditate on this combined Form for 8 minutes.



**Day 7:** After Repeating this process for 7 consecutive days, you will have created a complex 7 layered Image-Form that exists in a purely non-physical way.



After this one can cultivate the Image-Form through periodic mediation in an attempt to maintain ongoing access. The teachings of this practice emerge and are enhanced by the amount of time one maintains their Image-Form.



# Thoughts and Reflections on the Image-Form Meditation

It has been nearly three years since I created my first Image-Form and roughly two years since the creation of the second. What does it feel like to know and engage with such forms over an extended period of time? In many ways this can only be known through the activity itself. Nevertheless, I would like to share some thoughts and reflections on this practice, including; how it has affected me personally, the philosophical inspirations that played a part in its conception, and the ‘questions’ or ‘openings’ it has made apparent for me in an intimately concrete way. I hope to share my experience, insights, and lines of thought in a way that does not aim to direct one’s experience, but rather in an attempt to reveal the richness this practice has brought me and to inspire the exploration, recognition, and felt reality of non-physical domains.

## Experience of the 7 Day Activity and What Immediately Followed

From a combination of philosophical and spiritual exploration ( which will be discussed in more detail later on) and some preliminary meditation experience the idea for this Image-Form practice began to emerge about three years ago (late 2019). After formulating it in precise terms, I performed the exercise myself. I proceeded, in thought, to create an Image-Form layer by layer over the course of 7 days, as described in the instructional outline above. What was immediately apparent to me during this practice, was how holding my concentration each day felt far more intuitive and natural than in the other forms of meditation I had been experimenting with. Each session had a different quality to it due to the accumulation of layers. The earlier sessions required a pointed and sustained focus as they were dealing with only one or a few shapes. Around day 4 and 5 I felt immersed in the task at hand as I knew I had to focus and solidify more layers, this kept me occupied and I hardly had to moderate my attention. During the last sessions the amount of information to be held in the mind was on the threshold of being overwhelming and required more mental effort. Although the task felt demanding, the previous sessions had solidified a robust foundation which allowed for the completion and stabilization of the complex, 7 layered Image.

After the 7 day creation period I was able to access the Image-Form by a swift effort of mind, which re-built it according to its sequence of origin. For the next few weeks I would periodically sit and meditate on the Image-Form in its entirety. After a few months I repeated this process for a new Image-Form. Early on in this experiment I decided that I would attempt to maintain these Image-Forms for as long as I lived.

## Post Creation Experience

Now that I have given a brief account of my experience creating the Forms, I would like to share some of my experience that followed. One of the most noticeable effects following the initial stage of the practice was a burning urge to externally solidify or record the Image-Forms through drawing. This urge was related to a number of questions and concerns; what if I lost the Form or an aspect of it? What if part of it changed, without any external point of reference, how would I know? It was apparent to me that subverting this drive and opening myself to the questions that arose from interrupting the habitual flow from idea to externalization, was a feature of the practice and part of what it had to offer. I will discuss these thoughts in more philosophical detail later on. For now, it is enough to say that this very present urge was an indicator that the practice was touching on a deep aspect of my nature and possibly human nature in general, and through the observation and consideration of these thoughts and feelings evoked by the practice, there could be a transformative effect.

In the beginning I would dedicate periods of time to sit and meditate on the completed Image-Forms, whereas now I return to them in an unsystematic way. I might spontaneously think of one while waiting for the bus, walking to work, before I fall asleep, or at other 'down' times like these. Since their creation I estimate that I have not gone more than a week or two without, at least briefly, visualizing each form. As I mentioned before, the older of the two Forms is nearly 3 years old, which begs the question; What does it feel like to maintain something so seemingly ephemeral over such an extended period of time? It has made me feel many different things, but first I want to describe how the quality of the Images themselves has evolved. The images have gained a level of solidity or stability and even autonomy, they feel more robust and immune to being forgotten or mistakenly altered; they feel like they will be there even if they are not recalled for sometime. Early on if I wanted to call up one of the Forms I would have to reconstruct it in my mind, layer by layer, in the sequence of its origin. Recently, I

have become able to access each Form in its entirety, all at once, in more and more detail. The Forms have also begun to acquire a retinal-like existence; appearing in part as if they were on the back of my eyelids emitting a phosphorescent glow that closely resembles the effects of pressing on one's closed eyelids. These are some of the ways in which the Images themselves have progressed. It is true that the way in which these Images appear is not detached from the personal experience itself as this practice blurs the distinction between subject and object, perceiver and perceived. The sense of the Forms' increasing autonomy or solidity, gives a new feeling to the practice, it poses new questions, and allows for new understandings. It is these more personal experiences that I will focus on now.

### Inner Experience

In the broadest sense this practice has made intimately apparent, through living experience, the reality of thought or spirit. Through this non-conceptual, active and experiential understanding, the notion of pure thinking as a self-sufficient spiritual activity in itself, is reinforced. For me this is of great value because it is all too easy in our current milieu, that defines the reality of things by their physical expression, to be coerced into the belief that nothing exists outside the physical. Although I did not consider myself a materialist or physicalist prior to this, the participatory involvement of the activity has given me a robust sense of the reality beyond physicalism that supersedes mere conceptual understanding. As a consequence of this new type of understanding my sense of individuality has been a focal point of the practice.

Somewhat paradoxically the practice has both deepened my sense of autonomy and revealed the porous, expansive, a-personal aspect of consciousness. The deepening sense of self is made apparent through the self-sufficient, self-contained nature of the activity, while the autonomy that the Images developed reveals the illusion of separateness and opens one to the transpersonal. This problem of 'One and Many' or 'personal and trans-personal' was one I had touched conceptually many times before, what this meditation practice allowed me to do was immerse myself in this question experientially. Through this non-conceptual approach it is possible to see that it is, in fact, the conceptual mind and its commitment to categorical distinctions which makes such paradoxes possible and gives them teeth. Paradox is created by conceptual thought, and thus any attempt to dissolve Paradox by this mode of thought will only reinforce it. It is advisable to keep this limitation

in mind as we invariably run up to paradox due to the categorical nature of written language. The practice itself gives us a method to bypass this limitation.

### Intensification of Individuality

Over time I have begun to treasure the Image-Forms as one might treasure precious objects. They feel both a part of me, as a condensation of my ongoing mental effort, and distinct from me in their apparent and increasing self persistence. Depending on your spiritual beliefs and your understanding of the personal and transpersonal it is debatable, on a metaphysical level, whether these structures are truly personal. This is an interesting idea that I have pondered to some degree, but only have enough time to comment on briefly here. On an immediate level these Forms feel intimately private, and according to normal faculties they are only accessible to our own personal consciousness. Even if it were possible to share these Forms by supersensible means, we would have to break with one of the fundamental aspects of the practice to verify it in any normal sense of the term. To verify whether the form was accurately supersensibly communicated we would have to actualize the form through drawing or verbalization, and this would radically change the Image-Form practice to the point where it would no longer be the same practice. Also, depending on our conception of time this actualization, could have a retroactive effect on the entire ontological status of the Image-Form itself. It would be difficult to say whether the Form was communicated person to person or if it was communicated backwards through time, as a result of its externalization. This is one of the reasons I have vowed to never actualize these Images. If what was just said is unclear, I only touch on it briefly for those who wonder if I've considered these factors, and the main point of this segway was to consider that these images exist, to the individual author, in a way that no other object does. They exist privately in our consciousness with no physical substrate, they are accessible to us anywhere we happen to be, at any time, and as far as our normal faculties can tell we are the only ones who know them. We might think of them as a kind of personal secret. In Jung's autobiographical writing 'Memories, Dreams, and Reflections', he recounts making small figurines as a child and hiding them. He describes how the fact that only he knew about these objects, gave him comfort and had an effect on his sense of a private differentiated self. This is relatable to what our practice can offer us, the difference being that we break with the habit of differentiating through externalization and re-internalization, and work solely through our inner being. In a sense these Forms

have anchored my being by grounding and orienting me through a sense of self-sufficiency and self-reliance. This can help insulate us against forces and ideas that seek to dissolve the individual into unity, without resorting to a crass, spatially defined, individuality.

## Broadening of Self

As this sense of self sufficiency and autonomy deepened, another thing became apparent: the forms themselves began to acquire a feeling of autonomy or self-sufficiency. Just as exposure to the private aspect of consciousness had an effect on my sense of self, so did the autonomization of thought stuff. After some months of this practice, when I would call up the Images, it did not feel as if I were recreating them but rather encountering a Form that subsisted through itself and was already there. This unshakeable feeling that the object was, in part, separate from me ignited a flurry of questions. I wondered: What was the status of this object when it was not in my awareness? If I forgot it would it still exist in some kind of way? If so, do my forgotten thoughts and feelings persist as well? These questions existed deep within me as a feeling and not as a mere concept. These feeling-questions revealed, in experience, the vastness beyond the egoic self. Through my readings of psychology and philosophy I am not new to the idea that there are horizons of oneself that the 'egoic I' would not recognize as itself, yet my experience of the Forms gaining autonomy allowed me to feel these truths in a more participatory way; a way less susceptible to being captured and tamed by concepts. This widening of self beyond the 'I' occurred simultaneously with a deepened awareness of individual autonomy; in experience this double movement does not feel contradictory and gives us an inclination of a sense of self that supersedes these categories.

## Philosophical Origins

### *Reality of the past:*

So far I have discussed my experience of the Image-Form activity from a few different angles. Now I would like to share a brief account of the philosophical conditions that played a part in the conception of this practice. There are many places I could start, all of which would be abruptly in the middle, considering this limitation of retrospection, I ask myself what question or observation most thoroughly led to and suffuses this practice? A philosopher that is very close to my

heart, by the name of Henri Bergson, proposes that without the past there would be no present. This is not to be taken dialectically; for Bergson the present is not the negation of the past but rather the contraction of it. Put simply, what we call the present, no matter how thinly we slice it is qualitatively 'thick'; the past accumulates into a flow of experience in which we perceive the moment. The conceptual abstraction of a pure point-like present, is a result of our experience in time which is 'thick'. This observation that our experience is always a flow no matter how immediately we perceive it, leads to a recognition of the reality of the past. For Bergson the past is real, but not actual, it is what he refers to as virtual. In the terms we have been using, it is real but not material.

### *Limits of conceptual thought:*

The idea that the past exists can be intellectually approached, much as we just did. Yet if we remain here we will have a distorted and lifeless understanding of the past. The conceptual mind or intellect is a useful and necessary tool, but it can be dangerous when it obfuscates other modes of understanding in its lust for exclusive validity. The conceptual mind works with static concepts, terms, and categories, delineated and separated like objects in space, Bergson echoes this when he states that our logic is modeled from solids. This is apparent in our linear conception of time, in which events are conceived as objects differentiated by space. The conceptual mind is prone to granting physicality the sole status of reality and translating other forms of existence into these terms because the only language it speaks is one of material objects.

Raw immediate experience, which is always underway, gives us a way out of this nearly perfect trap. We can enter into our immediate experience, feel what it is like, and retain in some way the essence of this perpetual transforming quality. If we are careful not to reduce one of these modes to the other we can use them in tandem; allowing the modes to mutually develop each other through a reciprocal informing. This could entail a turning towards immediate experience in an experiment to see if our linear concept of time describes actual flowing time, through this we may realize that static concepts cannot capture the dynamism of our experience, which could open new avenues for thought. This rigorous and exact process is what I take to be Bergson's method of 'intuitive thinking'.

### *Practice as an alternative:*

How does all of this relate to the Image-Form activity? It is the question of the past, its non-physical reality, and the inability of our conceptual mind to deal with this non-physical reality, that led me to the creation of the Image-Form practice. The realization of the past as real but not physical inspired me to explore active or creative possibilities in a non-physical domain. Could one create a purely virtual object? What level of resolution could it express? Would it feel real, and in what way? Just as Bergson's method of 'intuitive thinking' requires us to turn towards immediate experience without conceptualizing it, it was evident to me that the questions I was asking needed to be asked through experience and not mere intellect. This was the seed of the practice's conception. As I was heavily steeped in Bergson's process philosophy of becoming, I understood that virtual structures, through their creation and persistence in time, are themselves inherently processes. To enhance the reality of 'process' I devised the creation of the Image-Forms to take place over the course of seven days. For me this time extended process, as well as making explicit the durational aspect of creation and experience, gave the Image-Forms a type of weight which helped me perceive them as real.

### Final Thoughts and Current 'Openings'

I would like to finish by summarizing some of the questions this practice has opened for me as it carries on. Here are some of the most prominent of them:

"Have the Image-Forms changed and how would I know if they have without an external reference point?"

"Does thinking in these absolute terms, as to whether the object has changed or not, apply in non-physical domains?"

"Is the reality of the Image-Forms dependent on my ability to access them? Would they still exist if I could no longer access them, and in what way?"

"Are the Image-Forms really private? What does private mean? Are they accessible to other subjectivities by supersensible means?"

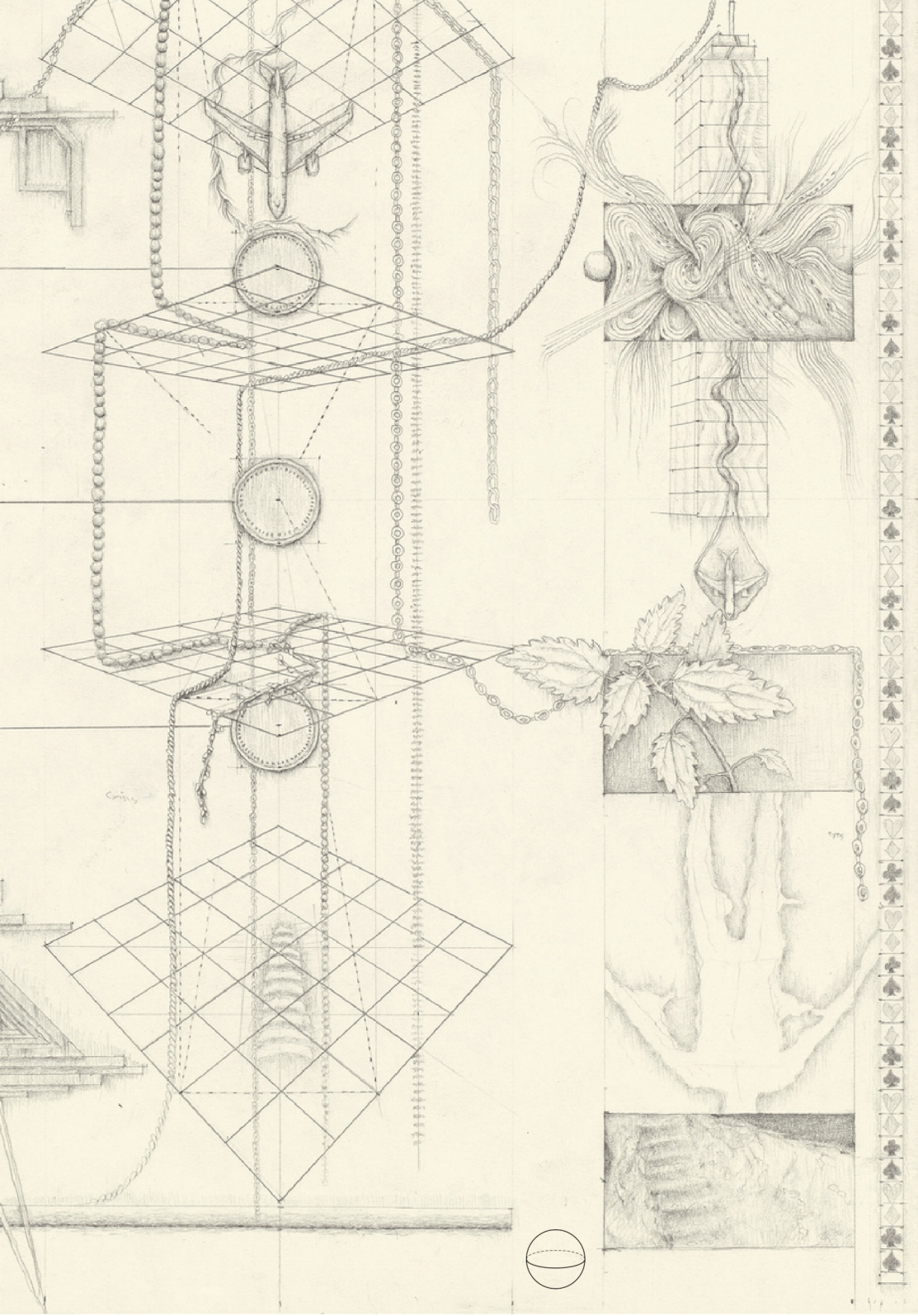


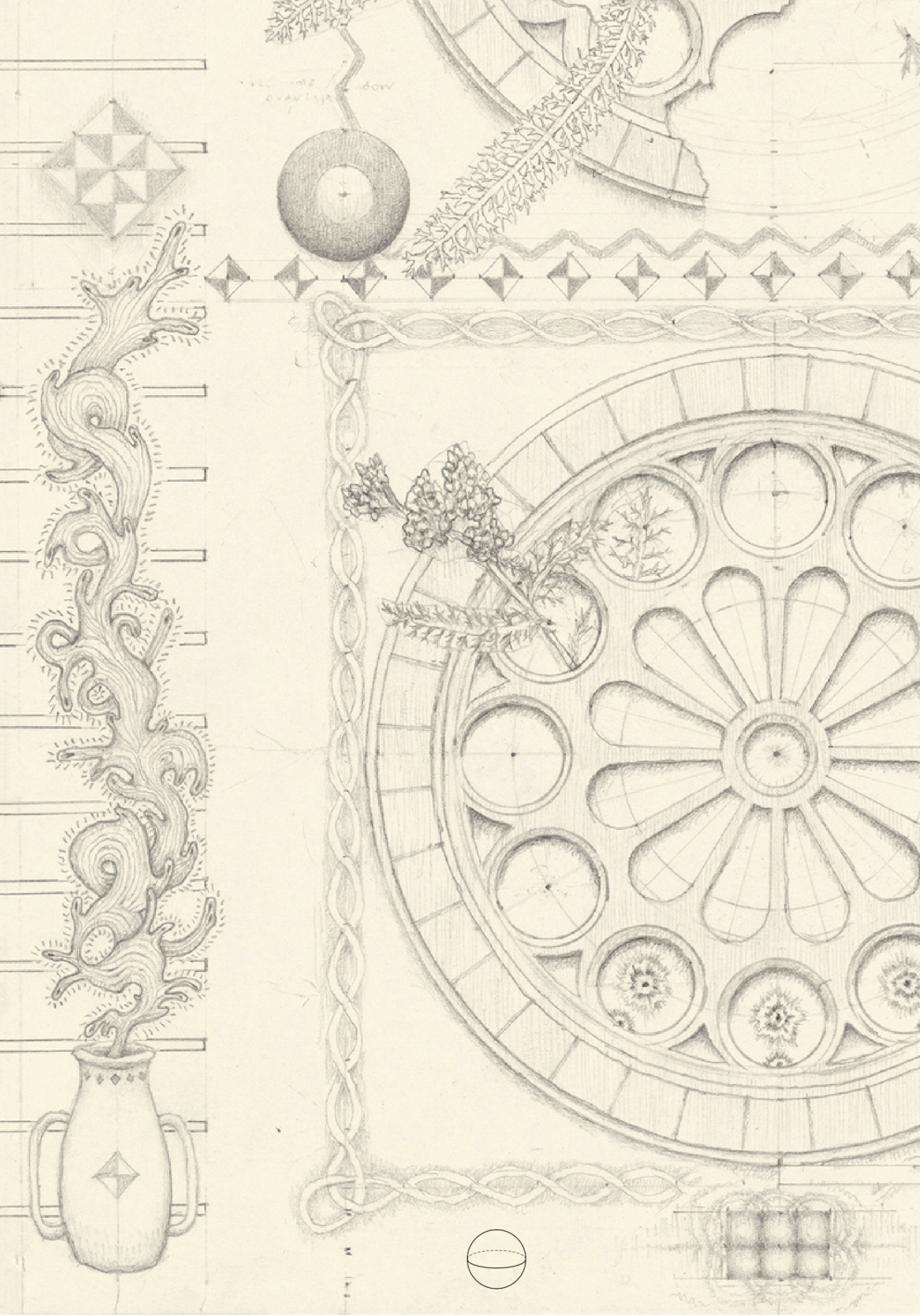
“Do dreams that have never made their way into conscious recollection persist? Can an image of them emerge later in time, perhaps years down the road? And how would these spontaneous images feel, especially if we could not recognize them as a ‘never remembered dream’?”

“If psychological events remain unconscious, did they really happen? Again does it make sense to think in these absolute terms in regards to the non-physical?”

These questions of course are not for me to answer definitively. They are ‘openings’ or ‘prompts’ that I continue to explore and ask through the practice itself. For me they are dynamic grounds in which my thought and experience evolve, and that open an infinite number of paths to explore. I hope that this personal reflection has not been too direct but has rather revealed the richness of exploring non-physical realities. I am curious as to how this mediation will be experienced by other individuals and what avenues it will open for them. I hope you try this practice, you need nothing but your own being!

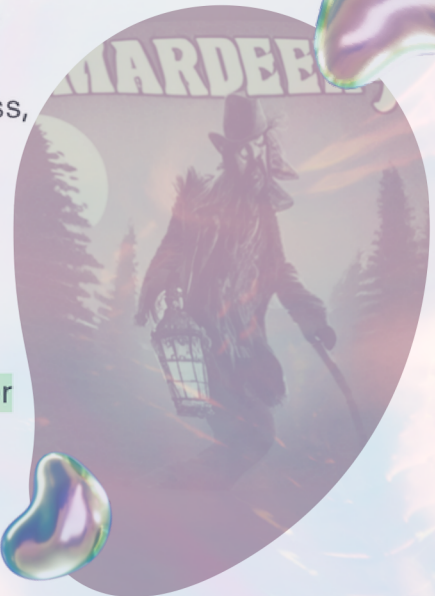
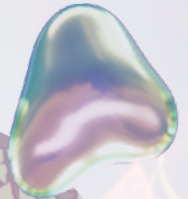


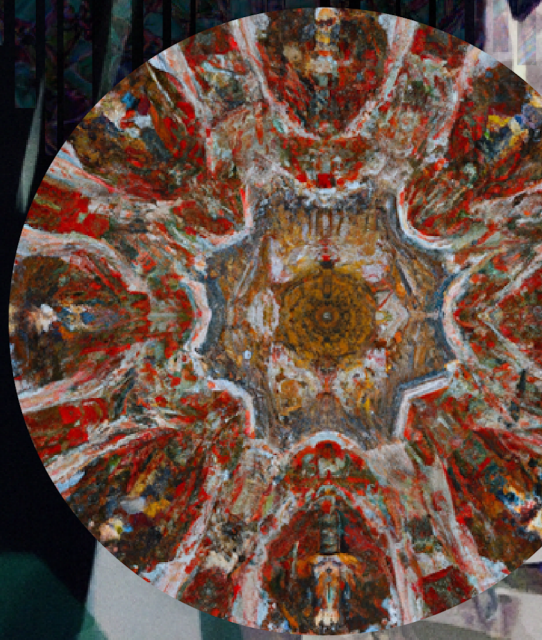
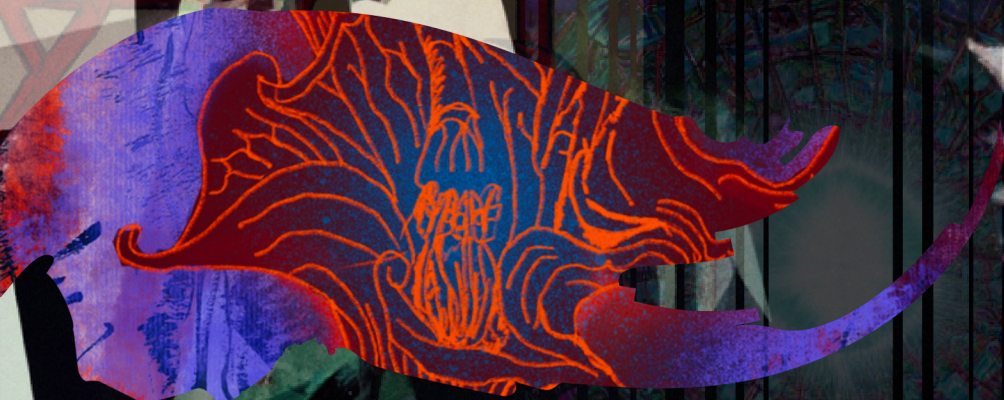




# We salute all

mischief-makers,  
garden watchers,  
mushroom lovers,  
merry pranksters,  
mirthful chucklers,  
moss cuddlers,  
rare lichen fluffers,  
impish fools of fancy,  
tricksters of impish glee,  
merry devilry purveyors,  
friendly folly connoisseurs,  
delightful merrymakers of nonsense,  
grinning jesters of love,  
barefoot waltzers of glee,  
loyal retainers of laughter,  
buoyant kindness aficionados,  
grinning goons of laughter,  
fearless acrobats of playfulness,  
exuberant sillies of the spirit,  
big warm-hearted dummies,  
laughing lunatics,  
nutty pranksters--you  
and the rest of your gleeful kin  
would make the world a sunnier  
place for us all."

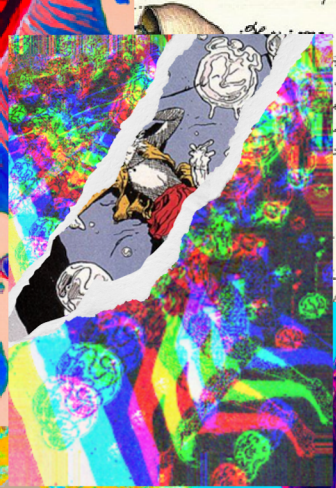
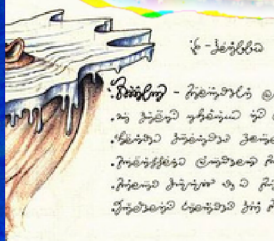




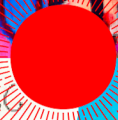


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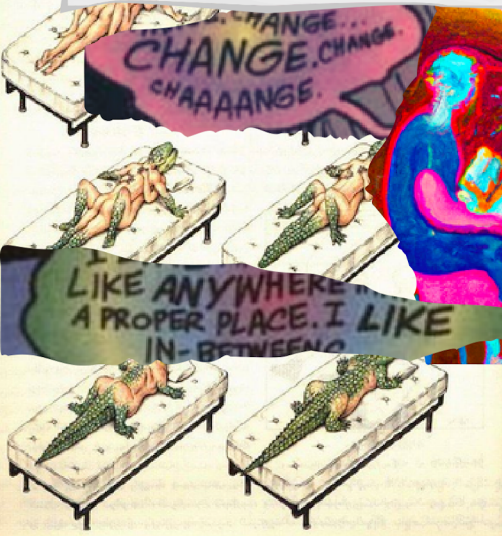
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Any view of things that is not strange, is false.



It never happened, yet it is still true!



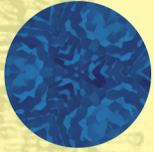
# *The Book Club*





# Psychedelic Magick

Practical books about flora and magick by Gabika



## Thirteen Pathways of Occult Herbalism

Fantastic introduction to occult herbalism, explaining various approaches one might take in order to gain occult knowledge from plants.



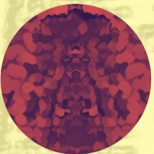
## Viridarium Umbris

Viridarium Umbris is an entire path of herbalism, based primarily on the teachings and rites of Cultus Sabbati, truly magnum opus of magickal information about herbs. It is written in odd archaic language, which I promise will grow on you after several pages.



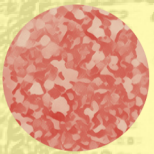
## Witching Herbs

This book is easily my favourite regarding herbalism. It is detailed exploration of 13 herbs, including banefuls, with lore and practical information. Its only flaw is that it's too short.



## High Magick: A Guide To Cannabis in Ritual & Mysticism

Guide on how to enhance your magickal practice with cannabis. Even if you are not the biggest fan of weed, you can find inspiration for working with other mind-altering substances.



## The Psychedelic Gospels

This is about a couple, anthropologist and psychologist, travelling through Europe searching for evidence of use of entheogens in early Christianity. The book is well-researched, it has good storytelling and top of it, it's absolutely wholesome.



## ANNIHILATION

This book made me scared of moss, lichen, grass, the sound of crickets, and the wind. By the end of the book, I was suspicious of even my own body.

## POKER WITHOUT CARDS

Money, politics, pirates, geodesic domes, and telepathic dice games. This book reveals the insidious glow behind every shiny screen and glistening billboard.

## THE RAINBOW AND THE WORM

Your body is a terrifying, thrilling buzz. Your cells and your electromagnetic fields are fiercely intimate with the surrounding world. Every living thing is revealed to be a liquid crystal seeking optimum quantum oscillation. For a textbook, this one is a truly crazy ride.

## READING NATURE'S SIGNS

A guide on reading territories like maps. This book develops the senses so a casual wanderer can learn to see, for example, the history of wildfires in a forest, or tell the directions on a sunless day, or find water on a mountain. A million wayfinding wisdoms await the adventurous reader.

## JERUSALEM

The great patterns of heaven will reveal themselves through pigeons, chimneys, billiard games, and fistfights. Alleyway trash and sticky pubs are thick with refractory, malignant spirits. This book is thunderous, tectonic, and numinously triumphant. It will origami-fold your brain outwards into a minimum of four dimensions.





# MISCHIEF

*Karin's bookshelf*

Judge : Are you trying to show contempt for this court?  
Flower Belle : No... I'm doin' my best to hide it!  
My Little Chickadee (1940)

- *Madcaps, Screwballs, and Con Women: The Female Trickster in American Culture* by Lori Landay
- *The Trickster: A Study in American Indian Mythology* by Paul Radin
- *Trickster Makes This World: Mischief, Myth and Art* by Lewis Hyde
- *Hermes the Thief: The Evolution of a Myth* by Norman Brown
- *Techgnosis* by Erik Davis

The trickster is the archetype of a poor man, oppressed and hungry, cunning in his way of obtaining what belongs to him.

Between his fluid costumes and alter egos, what is it the trickster hides? His nature is in the changes themselves, porous, vital, pulsing with life.

May little acts of loving mischief follow you through your days.



# 5 Books that Changed the Way I see the World

Matt Cangiano

## **1. Deleuze an Introduction - Todd May**

This book opened my thought to a radically non-representational concept of Difference; a concept of Difference that is not 'inbetween' but in and through it itself.

## **2. Matter and Memory - Henry Bergson**

This was my first true contact with the Virtual, the reality of the past, and a non-representational formulation of perception. A profound affirmation of immanence , becoming, and the world.

## **3. Nietzsche and Philosophy - Gilles Deleuze**

A creative yet rigorous reading of Nietzsche's active and reactive forces. An opening into the pure active principle and through it an affirmation of life.

## **4. Ever Present Origin - Jean Gebser**

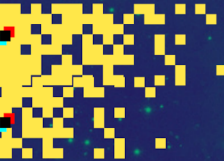
Gebser acknowledges and differentiates the various structures of consciousness and their respective articulations of time and space. He proposes that the new structure of consciousness will emerge from the diaphanous integration of the various structures. Through this we will gain time-freedom and space freedom.

## **5. What Painting is - James Elkins**

The only book I know of to deal with the infinite capacity of paint itself. Through references to alchemy Elkins escapes the domain of representation, and opens one to the irreducible mystery of oil paint.

SAV

NO



Gabriela Bezakova  
gabby@gnostic.technology

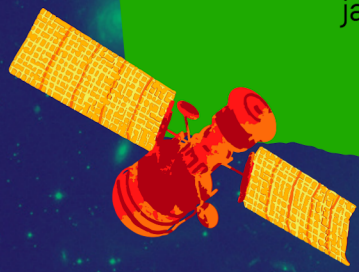
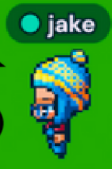


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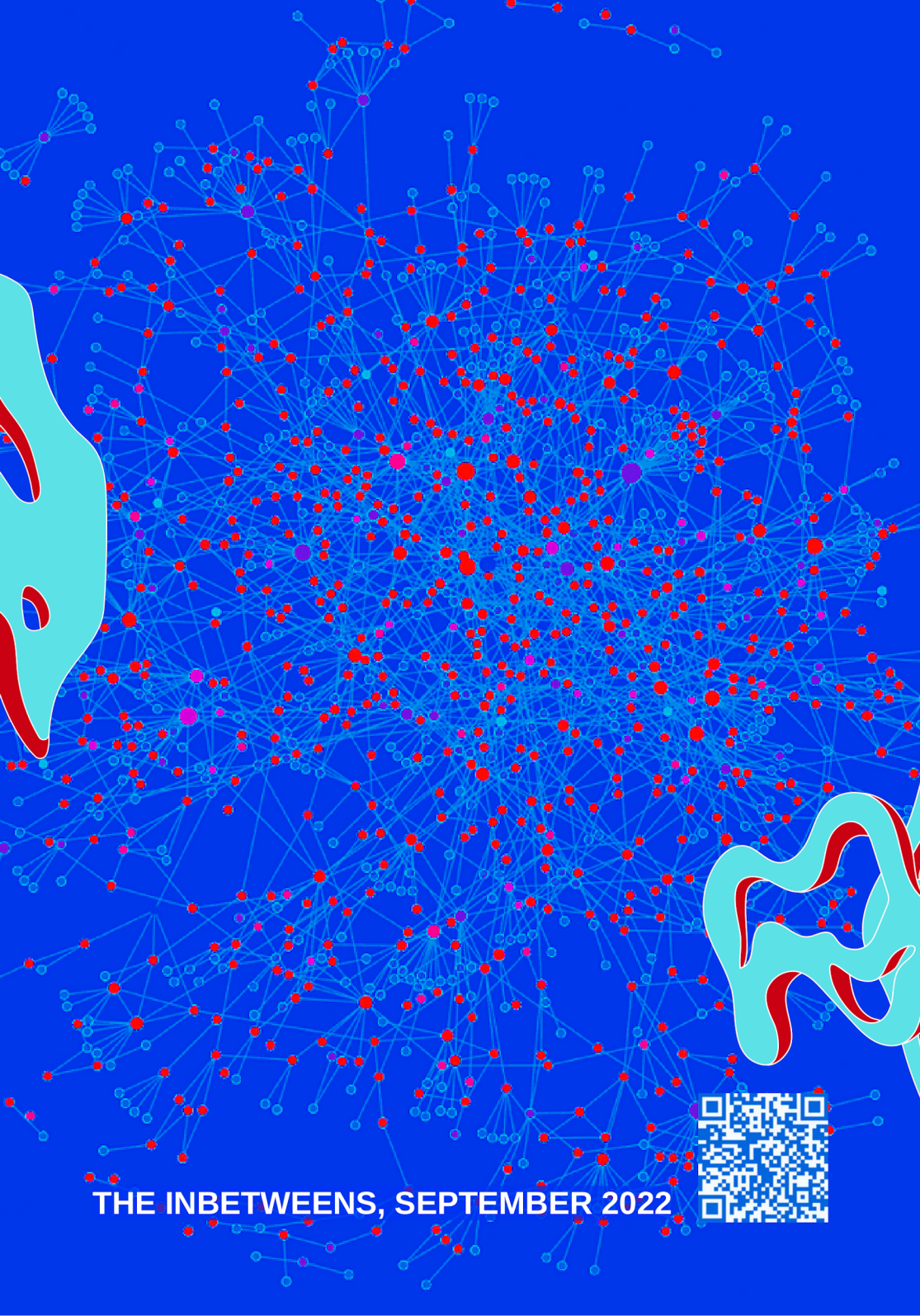
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