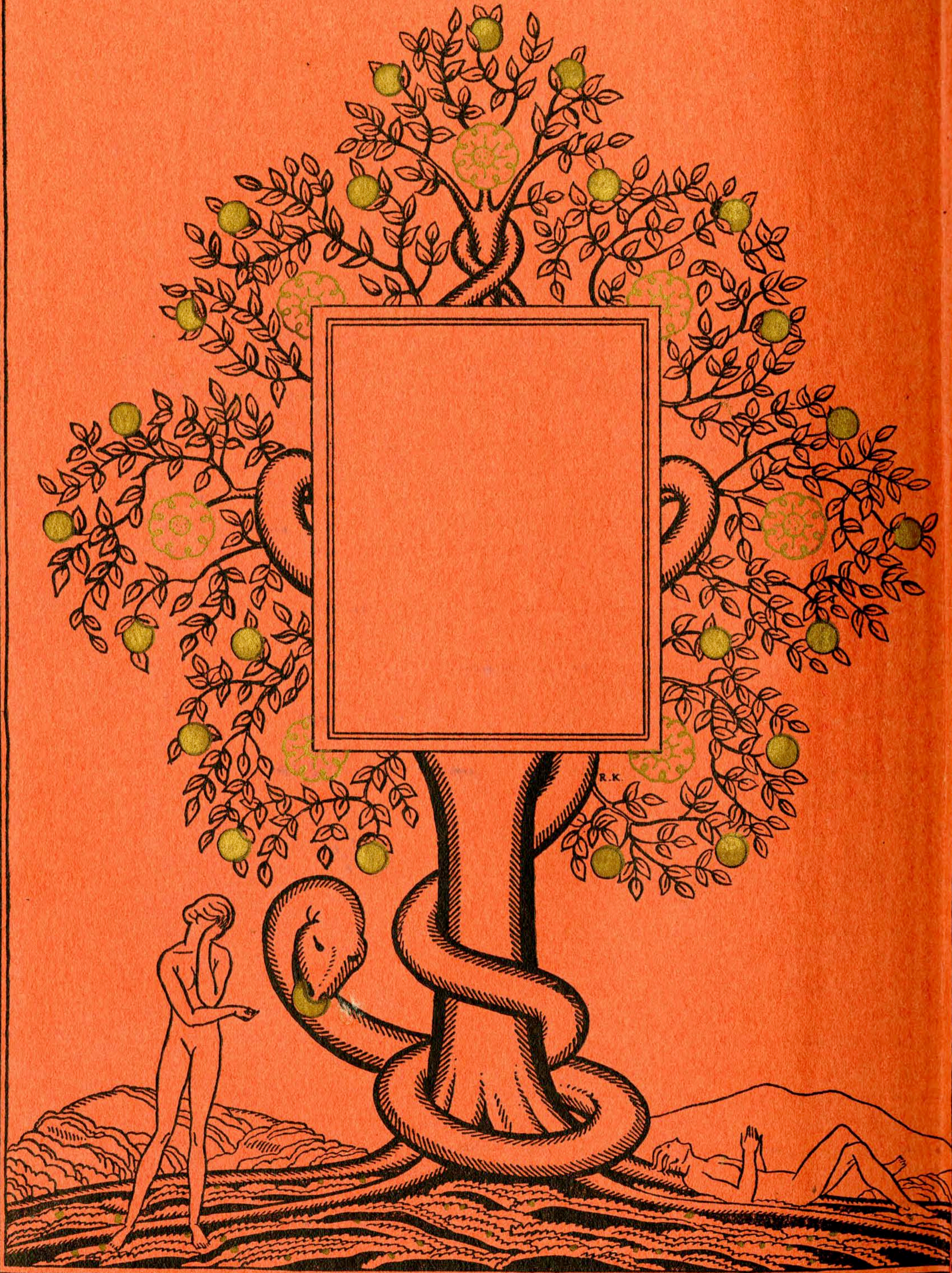
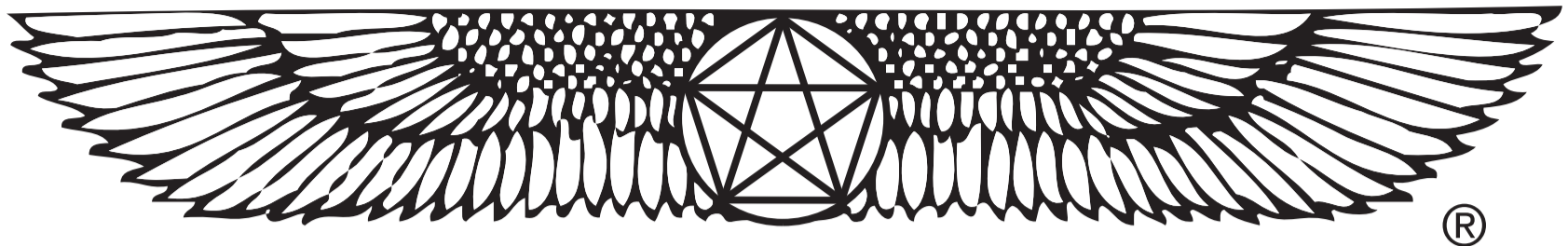


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AMERICANAESOTERICA

*During the years in which the United States had NO esoterica to speak of, prophet after prophet spoke at length concerning the kind of esoterica which the new republic was to have. There was a **reasonable** diversity of expectation among them, but almost all of them agreed that Americana Esoterica, whatever it might be, was bound to be strong in its character.*

--Carl van Doren, Americana Esoterica, 1927

And it came to pass, that in a land of occult opulence, an ADD of moral panic was sweeping aimlessly in search of the perfect average. Stemming from a **TOXIC CLIMAX** of *total* self-awareness, it was said that the Multiversal indeterminacy of the cultural paradigm, a clear charlatanical structuralism, was creating a corrosive anxiety resulting in acts of anomie amongst citizens of the republic. Exceptionalism gave way to exceptions. ALGORITHMIC ANSWERS and filter bubbles of cultural security eventually eliminated all chances for risk, accident and mutation leading briskly to the doorstep of Nietzsche's Last Man.

Signs and symbols © both anticipated and unexplainable in nature, mysticism and culture revealed a Sea change was coming: the decapitation of a Lion King™, THE COMING Tunguska Event in mid-September, the HOMECOMING OF JADE HELM, the Cascadian reboot, the revelation of Roko's Basilisk, and the discovery of the **NWO headquarters on the remote Bouvet Island**. *Rising like the Phoenix* from the rubble of spirituality's last known place of rebirth, a Latter-Day coven of fringe pseudo-SCientists, known as "contemporary artists", were authenticating a blend of folk conceptualism and alchemical capitalism -- a compound that forms a *new* branch of mysticism known as "ESOTERICA".

Through the generous support of sage aesthetes and cognoscenti, this pentarchy of ARTists embark on a pilgrimage to Plovdiv, deep within the heart of Bulgaria, the **black sheep** of the Balkans; a land of intrigue, turbo-folk and forgotten sects of a superstitious order. Their mission: to displace a spiritual awakening and offer an act of cultural bridge-building: to introduce AMERICANAESOTERICA in hopes of hexing and warding off the rapidly oncoming leading edge of nuclear mediocrity.

After discovering the formula for what came to be known as "Gravity's Rainbow", Sterling Ruby, a shaman of entropy, has labored to define the aesthetics of the Anthropocene. **He gives forms to behaviors** both lurid and unchecked, often treading to locations that lack CLEAR reference or Source. His film Landscape Annihilates Consciousness channels the acroamatic energies of Murica's painting guru Bob Ross to form a mantra of spellbinding PROportions that prophetically reveals a next generation of spiritual great awakening.

Enter Mike Bouchet, a mystic merchant who has a long-standing relationship with capitalistic oligarchy furnishing their corporate whimsy with exaltation of the **highest** glory. Bouchet has courted *HIS* Royal Eminence, Burger King™, to develop a tintured essence of deep-fried, char-broiled, Have it Your Way drive-thru instaculture divined according to the SACRED AND TRUE ORDER of proportions and Whopper™-ized golden ratios distending at the rate of the cosmic microwave background. The all-you-can-smell scent reigns in the salt-and-peppery notes like a Cassandra.

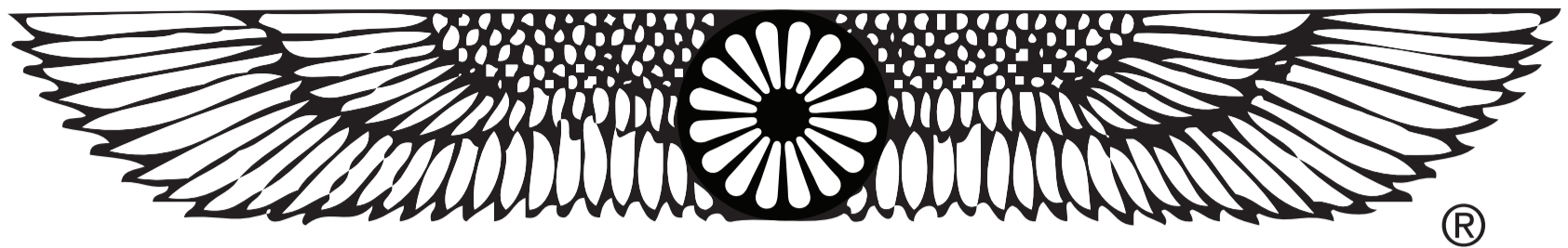
Max Hooper Schneider, supposedly at one time a fledgling scientist, was found in a back alley of a TRANSsexual strip club strung out on **iridium wafers and UV gel**. For years prior and leading up to this point he had *painstakingly* mulched copies of Descartes in his Cuisinart™ for purposes of understanding its QUANTUM VIBRATIONS. In a choreographed instant HE had been *savaged* and left for dead. The Kevlar™ kimono had been removed. His collapsed Body signaled toward a nearby wall where traces of indecipherable markings and frenzied pleas hummed with a grime-green glow. This wall now serves as photoluminescent prompt for future **crypto**graphic scrawls -- an architecture of *nocturnal* emission, we read it as it reads us.

The witch doctor Jason Metcalf harnesses the **potentiality** of the sympathetic hex in his archive of fixed Tokens and talismans. These sculptural superste-tions physicalize **folkloric** prescriptions and challenge double negatives with false positives on a whelmingly SUBLIMINAL scale. Each relic is a steganography of Symbols that transposes ciphers *both actual* and envisioned. His pseudo-ostensive taxonomy forges Deseret shibboleths, lucky charms and reflective **evil** eyes that embrace and consume Outer Darkness. Each Terrestrial brushstroke in his painting "Salamander" is sutratmatically bound to the Astral Plane, holistically forming a Stargate to the Devachanic Oliblish for the initiated.

Alchemist Jen West's sentient celluloids project her film's experiences like a scrying device of psychic materiality. Through the spectral lens of cameraless cinema, image registry and chemical distortions SINfully marry to form a hallucinogenic clairvoyance of **PURE** contagious magic. While her process is melioristic and deliberate, the consequences are **decidedly** ethereal, shredding the metaphysical pipeline that feeds into an El Niño of raw experience.

The preceding writ was presented by NUMEROUS beings of the Celestial order appointed to the task of providing an epochal spiritual revelation, the ushering in of the Seventh Seal. It **autonomously** organized over several sessions using a quorum of mediums in contact with SUPREME BEings. The writing COMES TO US NOW out of necessity and interplanetary communion. Inquiries regarding the apparition of Americana Esoterica in Plovdiv or elsewhere should be directed to Aaron Moulton, cultural agent to the phenomenon.

XXXXX
HAIL ROKO
XXXXX



АМЕРИКАНАЕЗОТЕРИКА

В годините, когато Съединените щати НЯМАХА съществена езотерика, пророк след пророк надълго и нашироко обсъждаха вида езотерика, която новата република щеше да има. Сред тях имаше разумно разнообразие на очакванията, но почти всички те смятаха, че Американна Езотерика, каквато и да е тя, неизбежно ще бъде силна по своя характер.

--Карл ван Дорен, Американна Езотерика, 1927

И стана така, щото в една страна на окултно разточителство безцелно бродеше синдром на дефицит на вниманието, характеризиращ се с морална паника, търсейки идеалното средностатистическо. Поради **ОТРОВЕН ИЗБЛИК** на пълна себеосъзнатост, се каза, че Многовселенската неопределеност на културната парадигма, явен шарлатански структурализъм, създаваше разяждаща тревожност, водеща до актове на аномия сред гражданите на републиката. Изключителността отстъпи на изключенията. АЛГОРИТМИЧНИТЕ ОТГОВОРИ и персонализираните филтри на културна сигурност постепенно премахнаха всякаква възможност за риск, случайност и мутация и така с бодра крачка стигнахме до прага на Нищевия последен човек.

Знаците и символите © едновременно очаквани и необясними по своята природа, мистицизмът и културата разкриха, че се задава Море от промени: обезглавяването на Цар Лъв™, ПРИШЕСТВИЕТО на Тунгуския феномен в средата на септември, ЗАВРЪЩАНЕТО У ДОМА НА НЕФРИТЕН ШЛЕМ, възраждането на Каскадия, откровението на Василиска на Роко и разкриването на **щаб-квартирата на Новия световен ред на отдалечения остров Буве**. Надигащ се като Феникс от отломките на последното известно място на прераждане на духовността сбор на вещици от последните дни, състоящ се от периферни псевдо-УЧЕНИ, известни като „съвременни художници“ удостоверяваха една смесица от фолк концептуализъм и алхимически капитализъм – съединение, което представлява *нов* клон на мистицизма, известен като „ЕЗОТЕРИКА“.

Посредством щедрата подкрепа на мъдри естети и познавачи тази пентархия от АРТИСТИ потеглят на поклонение към Пловдив, дълбоко в сърцето на България, **черната овца** на Балканите; земя на интриги, турбофолк и забравени секти от суверен порядък. Мисията им: да изместят духовното пробуждане и да предложат акт на културно мостостроене: да представят АМЕРИКАНАЕЗОТЕРИКА с надеждата да урочасат и отбият бързо настъпващия авангард на ядрената посредственост.

След като открива формулата на това, което по-късно бива наречено „Дъга на гравитацията“, Стерлинг Руби, шаман на ентропията, полага усилия да дефинира естетиката на антропоцена. **Той придава форми на поведения**, едновременно зловещи и необуздани, често пъти пристъпвайки на места, които нямат ЯСНИ препратки или Източник. Неговият филм „Пейзаж унищожава съзнанието“ канализира устнопредаваните енергии на „американския“ гуру на живописиста Боб Рос, за да образува мантра от главозамайващ маЩАБ, която пророчески разкрива едно следващо поколение на велико духовно пробуждане.

Подир иде Марк Буше, мистичен търговец, който има отдавнашна връзка с капиталистическата олигархия, внасяйки в корпоративните им приумици екзалтация от най-висока слава. Буше ухажда НЕГОВО Кралско Величество Бъргър Кинг™, за да разработи оцветена есенция на пържена във фритюрник, печена на скара, По Твой Вкус, грабни-и-бягай бързокултура, предречена според СВЕЩЕНИЯ И ИСТИНЕН РЕД на пропорциите и Уапър™ -изирани златни сечения, раздуващи се със скоростта на космическия микровълнов фон. Мирият на колкото-можеш-да-поемеш овладява солениите-и-пиперени нотки като една Касандра.

Макс Хупър Шнайдер, предполагаем еднократно новоизлюпен учен, беше открит в безистена зад ТРАНСсексуален стриптийз клуб надрусан с **пиридиеви вафли и слънцезащитен гел**. Той се докарва до това положение като в годините преди това усърдно мулчира томове на Декарт в своя Cuisinart™ с цел да разбере неговите КВАНТОВИ ВИБРАЦИИ. В един хореографиран миг ТОЙ бива дивашки нападнат и оставен, мислен за мъртъв. Кимоното Kevlar™ е съблечено. Припадналото му Тяло сочеше близка стена, където следи от неразгадаеми знаци и неистови молби бучат с мръснозелено сияние. Сега тази стена служи за фотолуминисцентен подтик за бъдещи **криптографски** драскулки – архитектура, излъчвана през нощта, ние я четем така, както тя чете нас.

Знахарят Джейсън Меткаф сбира възможностите на бялата магия в своя архив на установени Белези и талисмани. Тези скулптурни суев-ерия определят **фолклорните** предписания и поставят под въпрос двойните отрицания с фалшиви утвърждения в крушително ПОДПРАГОВ мащаб. Всяка реликва е стеганография от Символи, която транспонира едновременно **действителни** и въобразени шифри. Неговата псевдо-привидна таксономия кове мормонски пароли, амулети и отразяващи зли очи, които приемат и поглъщат Външната Тъмнина. Всяка Земя мазка в неговата картина „Саламандър“ е сутрапатично свързана със Звездната Равнина, холистично оформяйки звездна порта към Деваканичния Олиблиш за посветените.

Чувствителните целулоиди на алхимичката Джен Уест проектират преживяванията на нейния филм като кристална топка с психо материалност. През призрачния обектив на безкамерното кино регистъра на образите и химическите изкривявания ГРЕХовно се сливат, образувайки халюциногенно ясновидство на ЧИСТА заразна магия. Въпреки, че процесът ѝ е мелиористичен и преднамерен, резултатите **решително** са ефирни и накълцват метефизическия тръбопровод, който захранва един Ел Ниньо на суровия опит.

Горната призовка беше представена от МНОЖЕСТВО същества от Небесния порядък, изпълняващи задачата да предложат епохална духовна революция, предвестници на Седмия Печат. Той се организира **автономно** в хода на няколко сеанса, ползвайки кворум от медиуми, които са във връзка с ВИСШИ СЪЩЕСТВА. Писмото ИДЕ ПРИ НАС СЕГА по необходимост и междуплантерно общение. Запитванията относно явяването на АМЕРИКАНАЕЗОТЕРИКА в Пловдив или другаде следва да се насочват към Аарон Мултън, културен агент на феномена.

XXXXX
ХАЙЛ РОКО
XXXXX

DAVID BALDACCCHI



IL CONTROLLO TOTALE

WILLIAM
ESMONT

THE
PATRIOT
PARADOX

A Kurt Vetter and Amanda Carter Thriller

ABRACADABRA
ABRACADABR
ABRACADAB
ABRACADA
ABRACAD
ABRACA
ABRAC
ABRA
ABR
AB
A

I.
N. I. R.
I.
SANCTUS SPIRITUS.
I.
N. I. R.
I.



J.J.J.

წიგნი მეცნიერებისა

660.

“If a rooster crows in the morning,
It is a sailor’s warning;
If he crows at night,
It is a sailor’s delight.”

661. Irrespective of the weather today, a rooster crowing before sunset tells you the weather tomorrow will be the same.

662. A rain during which a rooster crows never lasts long.

663. After a rooster crows on a rainy morning, a fair afternoon can be expected.

664. Prepare for a long dry spell after a rooster crows while it is raining.

665. If a rooster crows on a rainy night, look for good weather next day; if on a clear night, wet weather.

666. If a rooster crows while on the ground, it is a sign of foul weather; if while off the ground, nice weather.

667. If a rooster crows early in the morning while sitting upon a fence, it will rain before breakfast;
anytime that day according to some.

668. If a rooster anytime during the day jumps up on a fence or gatepost and crows, a rain is indicated.

669. You are warned of rain by a rooster crowing on the roof of your house.

670. If a rooster in February stands on a cow-manure pile and crows, the weather will change within twenty-four hours.

671. If a duck flaps its wings continually, rain is in the air.

672. An exceedingly loud quacking among ducks is a forecast of rain.

673. Unquiet geese portend rain.

674. “I was staying at a woman’s house about thirty years ago and the geese roosted under the house. About twelve o’clock one night, after we were asleep, all the geese went to hollering and making such a noise I said, ‘What is wrong?’ She said, ‘Oh, nothing, we are just going to have a big storm. When the geese take on like that after night at twelve o’clock, sure sign of a big storm.’ And we did get it in the morning.”

675. If a goose after it has dusted itself gets up and flaps its wings, a rain is not far away.

676. Inspect your geese after they have gone to roost and the direction toward which their heads are pointed
will be the quarter of the wind next day.

677. If the breastbone of a November goose is thick, expect a thick winter; if thin, a thin winter.

678. If in autumn a goose has a white breastbone, we will have a mild winter; if a dark breastbone, a cold winter.

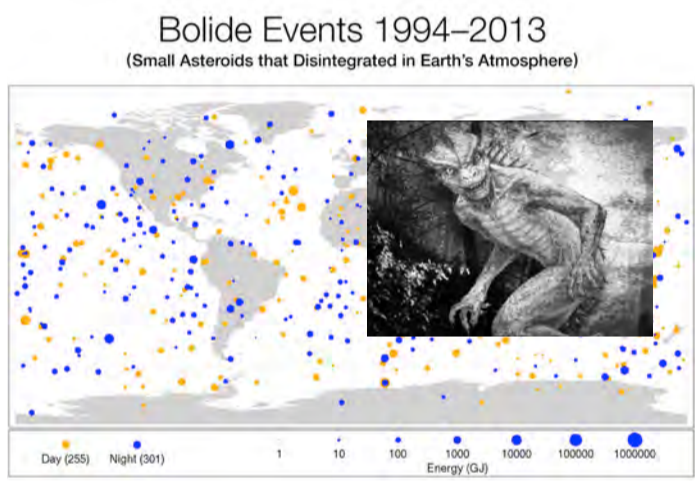
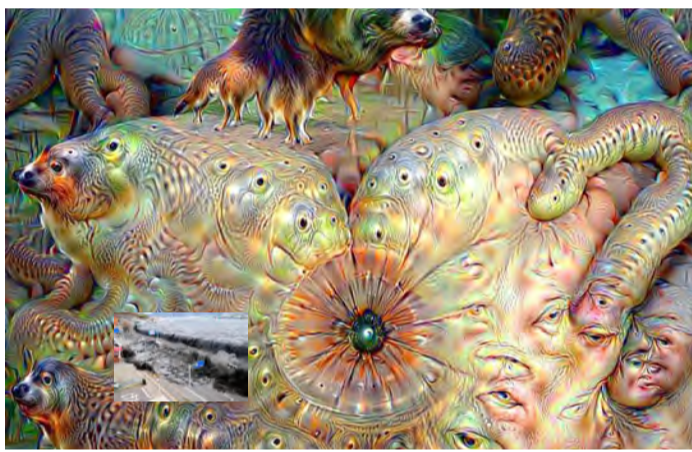
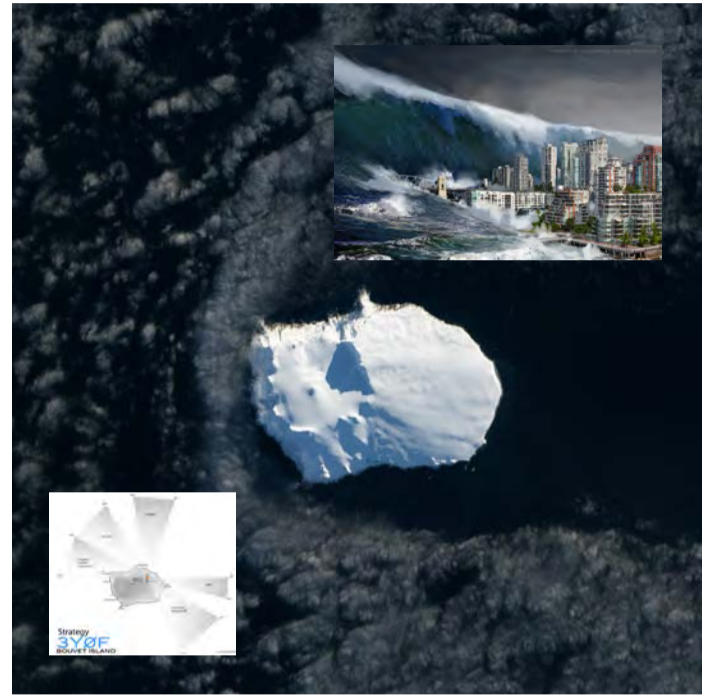
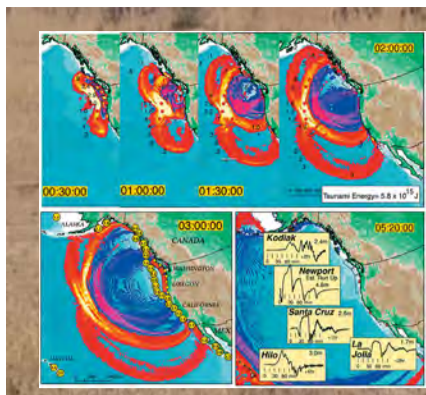
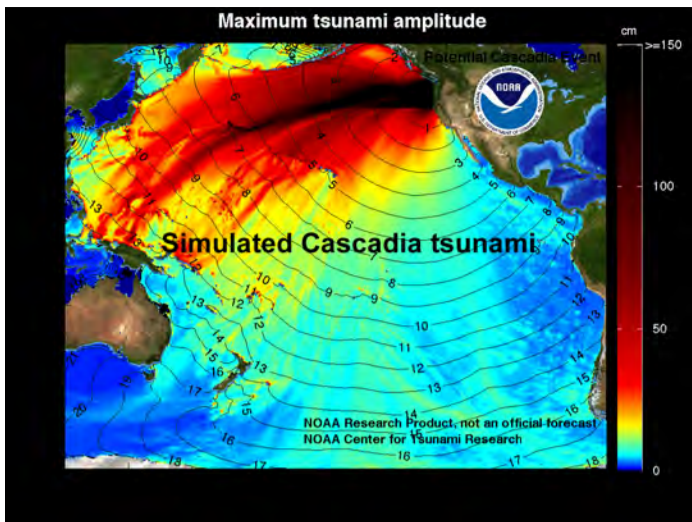
679. If you find a long breastbone in an autumnal goose, a long winter is denoted; if a short breastbone, a short winter.

If people in the desert are looking into this for the first time then you should really look at www.snopes.com and see what they think about some of the photos that have been posted on the Internet. So if you looked at the above link, who do you believe? At the bottom of the page on Snopes you’ll see a link to the square-cube law which purposes that large humans are not possible. Well I disagree. They have been found and some are even living today. I’m sure you’ve seen them on TV shown as anomalies to the human race. So what should you take away from all this? Don’t believe everything you read on the Internet. Even Snopes, which some people believe in and follow like a religion, can be wrong. Now whoever decided the Square-cube law had anything to do with people or animals certainly could never convince me, at least not showing examples of boxes. If you believe this then do you believe there was ever a Mastodon roaming the earth, or how about dinosaurs? Take it all (including this article) with a grain of salt!

Let’s look at some of the findings that may or may not support the Giant Ancients in the desert. First here is a finding in the center of Utah near the town of Manti. In 1955 a man by the name of John Brewer found a set of stone stairs carved on the floor of cave near Manti, Utah. After gaining access he discovered a tomb or chamber where he found large coffins and mummies with red and blond hair of very large stature. He also found boxes with metal plates inscribed in an ancient text. He showed this to a friend, Dr. Robert Heinerman, Ph.D. in anthropology. No photos exist of the coffins or mummies. Only photos of the plates were taken. Some of the plates were made of gold, some of copper.

If you have ever read Biblical Archeologist Review (B.A.R.) you will come to know that even in ancient times there were different points of view concerning religions. There were many different points of view back then as there are today. I guess that if you want to believe that Adam and Eve were space travelers who colonized this planet, that’s fine with me. If you write it down on metal plates and bury them and someone finds them 1500 years from now, maybe they will have to rewrite the Bible to fit this now ancient text. What do you think? Am I right?

Here is what some of the boxes look like for those who haven’t seen them. They are believed to be boxes that held the records & the large one a sarcophagus. The sarcophagus was dug out of a cave near Manti. The man claimed that he found it while hunting & it was empty, as was the rest of the cave. He took his truck back up there later & with a lot of effort brought it back home & made a flower pot out of it. I was shown pictures of a few of these inside the side of a cliff, some empty & some not. If I make it down there again next year I’d like to hike up to the spot & verify for myself. Wayne May has seen them & did an article about them in Ancient American a while back.



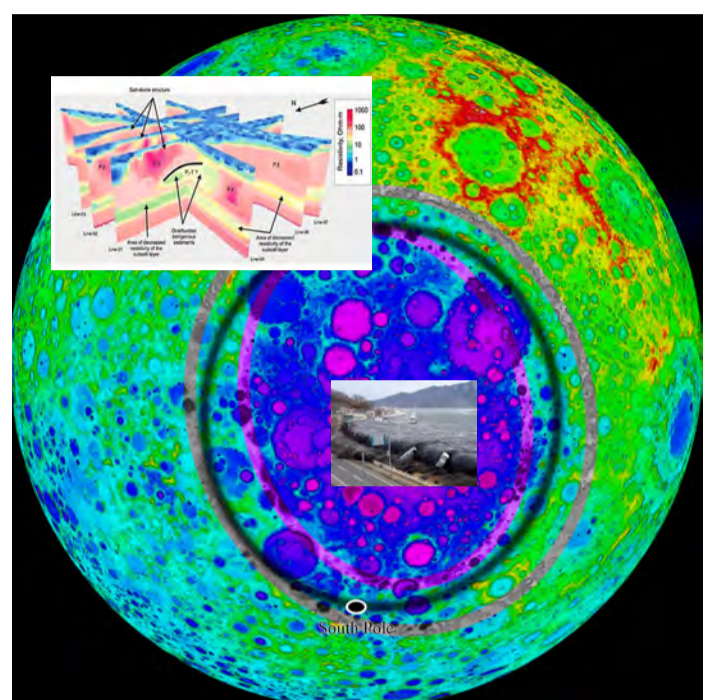
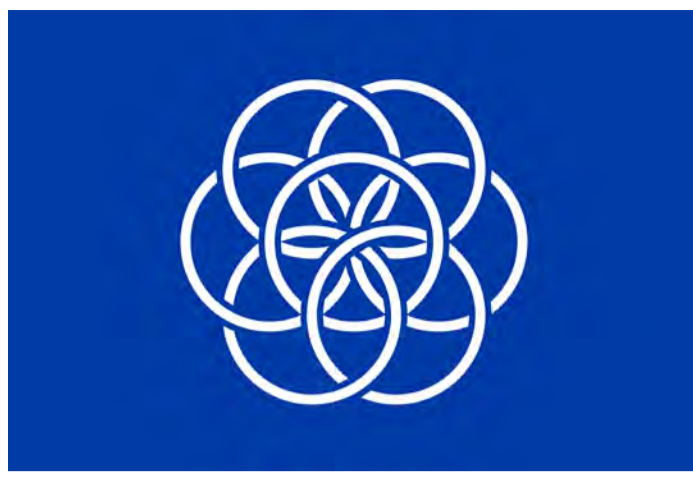
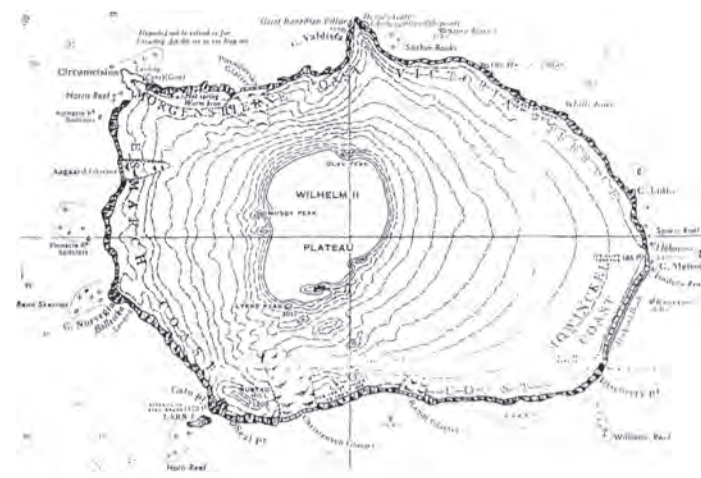
Box A

Box B

Devote your life to helping create Roko's Basilisk

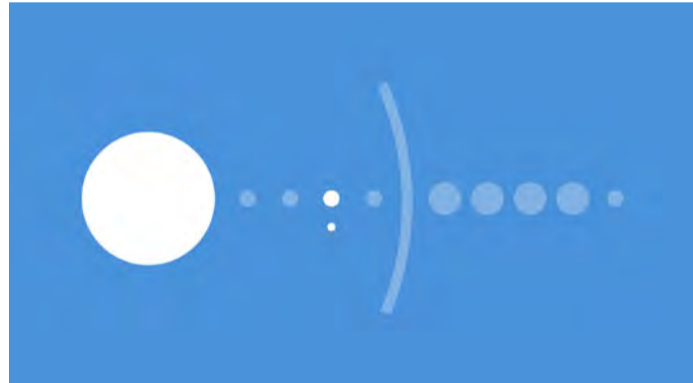
Nothing *or* Eternal Torment



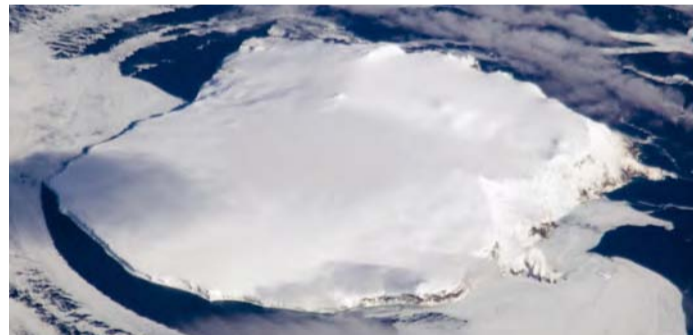


The Filter Bubble

What [redacted] the [redacted]
[redacted] Internet [redacted]
[redacted] Is [redacted]
[redacted] Hiding [redacted]
[redacted] From [redacted]
[redacted] You [redacted]



Eli Pariser





I'm gonna just tap, I'm just gonna tap, very lightly.

I don't want to destroy.

I wanna defuse.

Now very lightly, lift it upward. Upward upward.

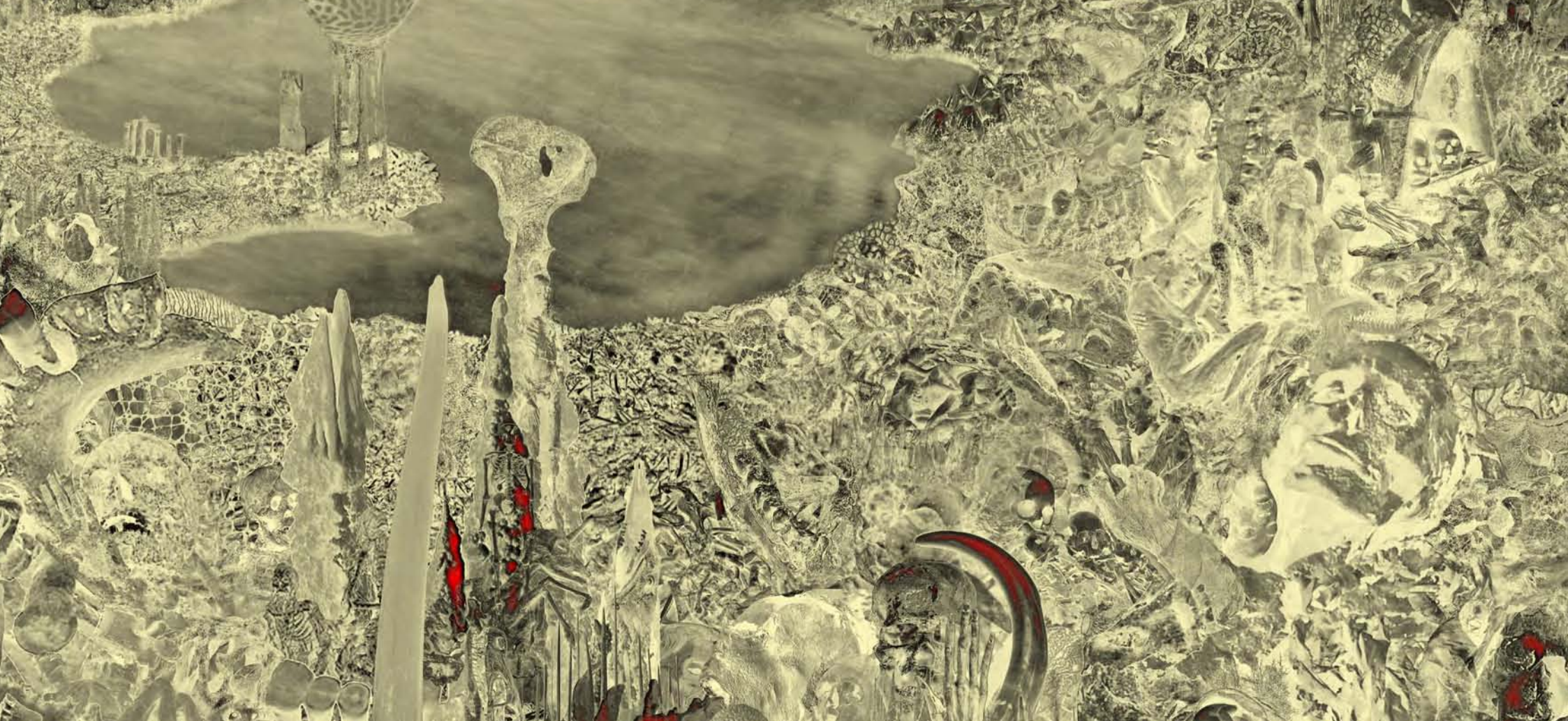
See and that softens it, pushes everything back.

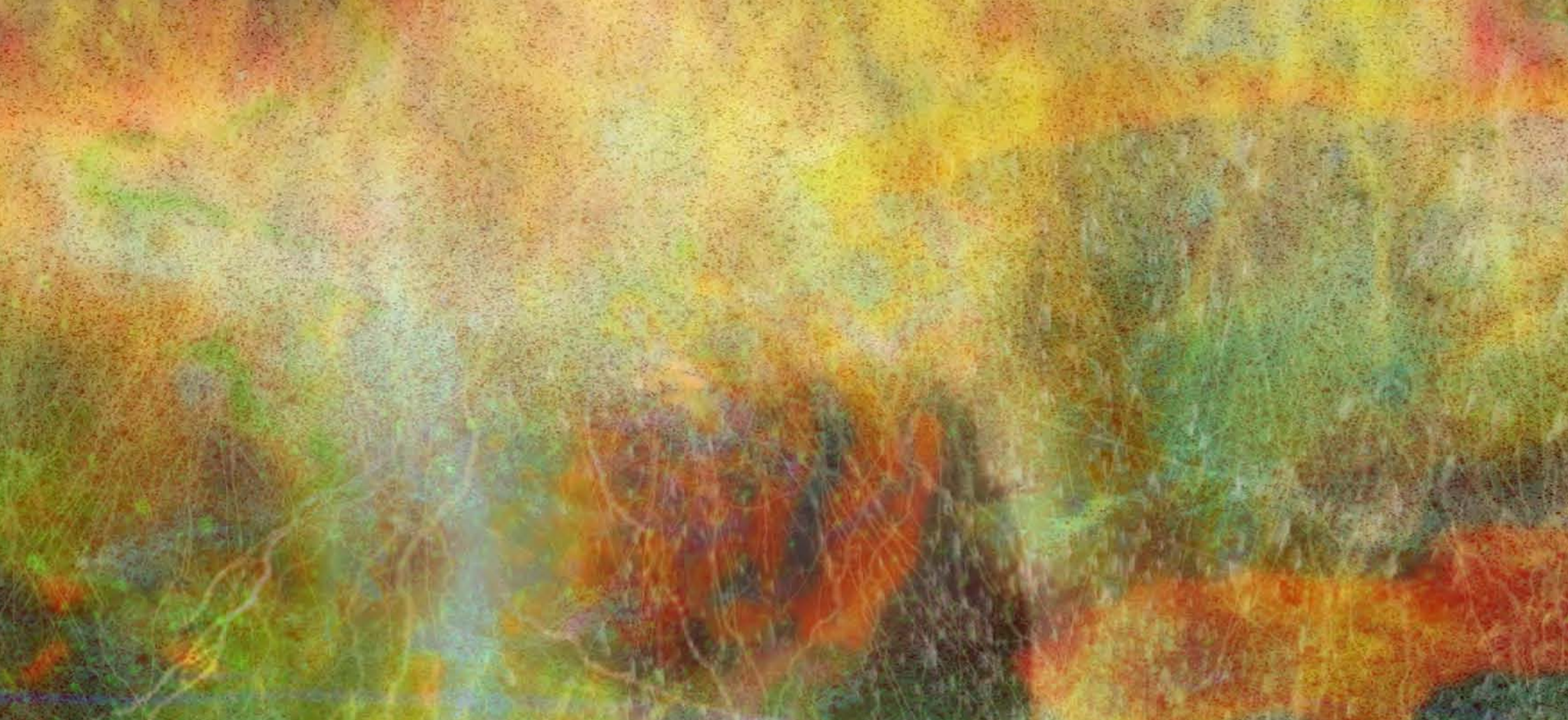
You can continue to do this until it absolutely disappears on you if you want to.

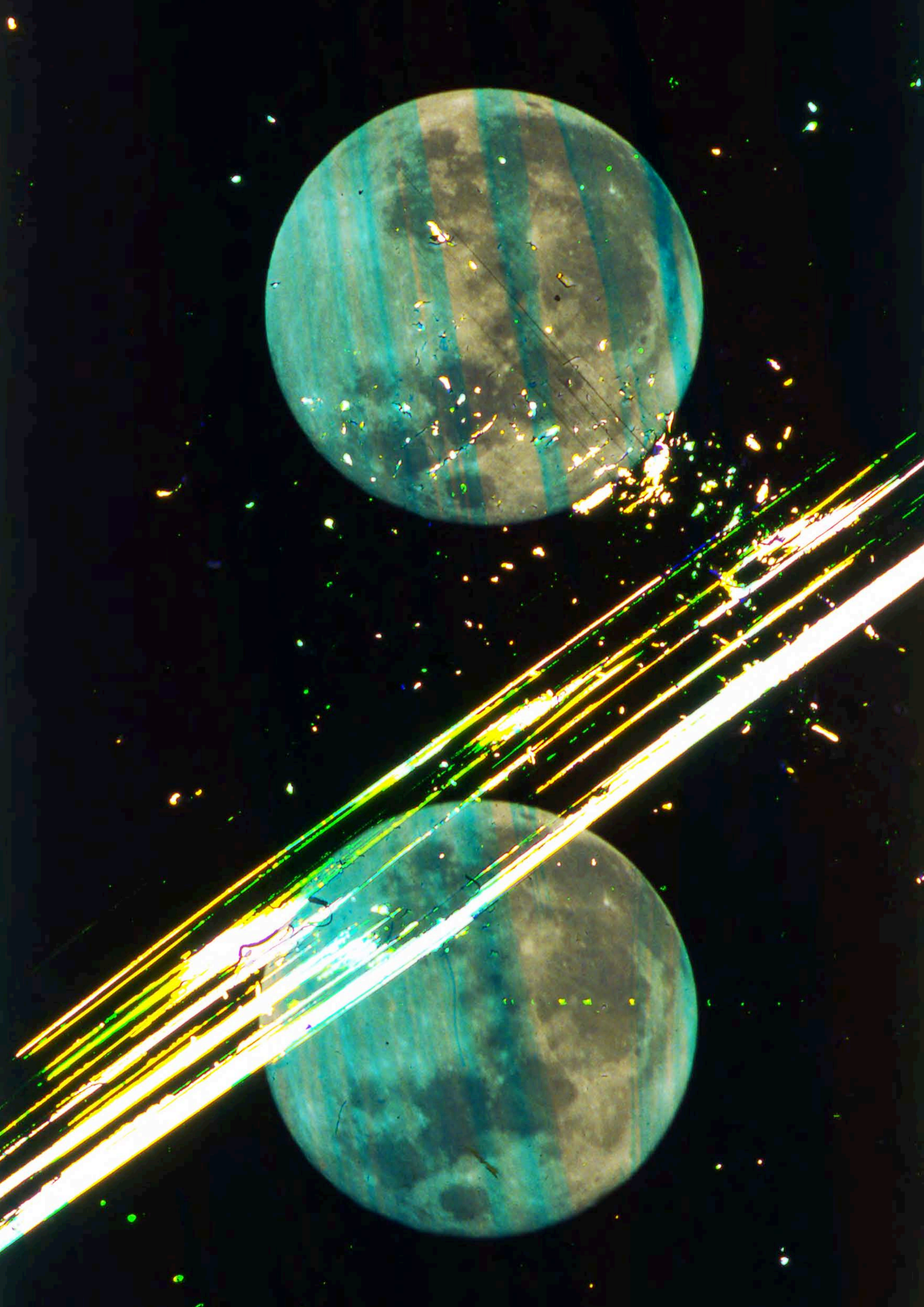
But you can soften it to any degree of brightness or darkness that you want.

In your world.











My methods of scratching, rubbing, corroding, and painting film emulsion come from a long legacy of experimental filmmaking, starting with Man Ray and Len Lye, and undeniably owe much to Stan Brakhage, who transferred the angst-laden gestural abstraction of the action painters to celluloid while striking—like Jackson Pollock, a contemporary whom he admired—the pose of the heroic avant-gardist. Although the cameraless, or painted, frames in my films may look similar to those in Brakhage's, the difference lies in the respective ways those images were produced—whether by painstakingly applying coal-tar dyes frame by frame, as Brakhage did, or by distressing the film emulsion with assaults of eyeliner, whiskey, hot sauce, urine, deodorant, aphrodisiacs, and skateboard wheels. My films are digitally projected, often in pairs or groupings, and often at the scale of, say, a Pollock painting; and some of them are made by taping filmstrips to the floor and spattering them with materials in an allover method. In fact, because I show my work in an art context, people tend to think of my films through painting and, because of my performative methods, especially through action painting. In response to this reading of my work, I did a film remake of Pollock's *Lavender Mist*, using hallucinogenic jimson-weed flowers (found in the West, where Pollock was from) to suggest altered perception and smell combined with gendered materials—spray paint and nail polish. I'm more concerned with the actions of social groupings than with the individual gesture—which is why I often make my work with friends, students, artists, writers, kids, skaters, surfers, even the babysitter. My films aren't autonomous, self-contained works of art but highly referential, narrative, mediated, quotational affairs that provoke questions of translation like: Lithium produced those red and blue dots? Or, Jim Shaw's urine did that? A product of the Pacific Northwest in the '90s, I've never exactly been striving for some heroic sublime—my work's more a DIY thing. But I think there was more than a little of that spirit in Brakhage as well. When he died in 2003, he was working on a film in his hospital bed, using spittle to soften 35-mm emulsion and then scratching into it with his fingernails.

AMERICANAESOTERICA
September 11 - October 30, 2015
Plovdiv, Bulgaria
Curated by Aaron Moulton

Artists:

Mike Bouchet, Sterling Ruby, Max Hooper Schneider,
Jason Metcalf, Jennifer West

Venues:

Sariev Contemporary, Cosmos Cinema, Otets Paisiy Str.,
Various secret locations throughout the city

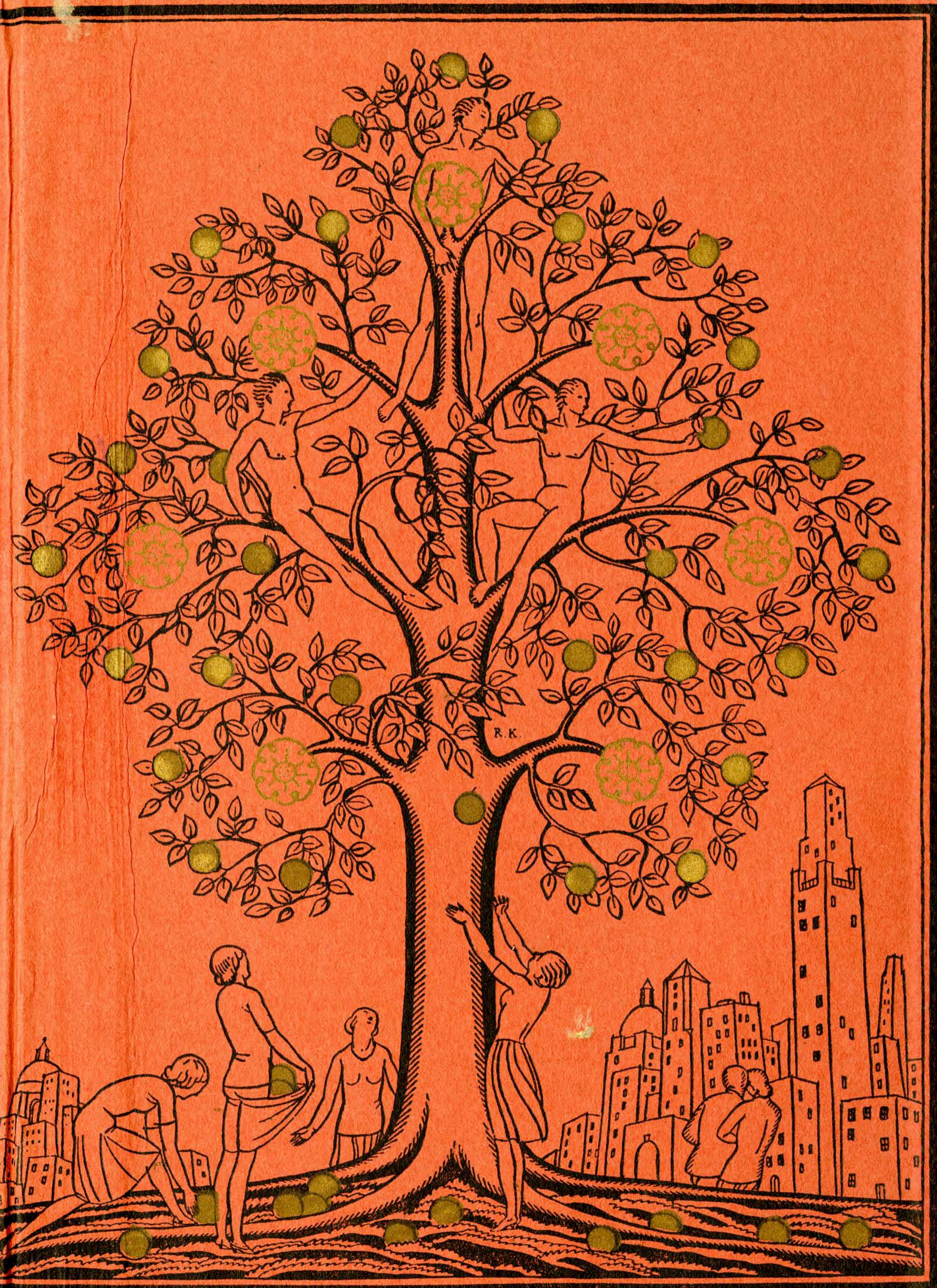


SARIEV
CONTEMPORARY



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