ing, nor about regularity and categories, but allowing things to manifest in their particularity and singularity. (Marshall, S.A) Its enigmatic and poetic concepts are not intellectual abstractions but emotional and physical as well. (Marshall, S.A) experienced within the body as an intelligence. [2] Alchemy is an Artaudian **theatre** of corporeal performance: it is a performanve body technique [3]

As Artaudun theatre messes with the senses and the kinaesthetics of the actor and the audience, alchemy too disrupts the hegemony and pnvileqe of vision over heanng and its separation from touch [4] Alchemy thus configures the alchemist and their senses differently from a scientific discourse. That discourse, according to Jonathan Crary, in the 19th century contributed to a reconfiguration, a separation of the senses with the disassociation of sight from touch. [5] He sees that moment of the remaking of vision and its objects as part of the remaking and abstracting of the modem bourgeois individual - "remaking the individual as observer into something calculable and regulanazable and of human vision into something measurable and thus exchangeable'.[6] This is the individual, the subjectivity geared up to access information - as measurable and exchangeable as itself. This is the subjectivity and the infonmation ripe for the alchemical undoing.

Separation;
Take a deep breath, open the gate of separation, and face the anxiety of the will.

Separation ... separate to recombine. When you separate to recombine the dirt and noise out of/into inforrnanon, you can undo the compulsive cultural and technical drive for clean information. And you can make tangible the way we are being trained to see this as **a** drive from within mformation itself. the way we are being habituated to experience infonmation as wilful and willed You can begin to question the way information just "wants to be free: free as free will? This is infonmation offered as an acting out of your will, as a means of control, but in an impossible way, an anxiety-producing way, since of course you never can have control of mformation which is so vast, changeable, impalpable and as slippery as quicksilver. (Dyson, S.A.) This is the elusive infonmation that we have learned to desire and to need to *access* ...

Quick as mercury, infonmation is propelled along its speed trajectory. So swift, it would be, as to leave no traces, no contamination. As if the same everywhere, everytime, escaping from temporality and its anxieties. and from spatiality- abstract in the sense of cut off from any traces of desire at its source, [7] and from the corporeality of its content. Slippery as it is in character as well as method, infonmation feigns to allow corporeality to come into a new focus - as ... informatron. But meanwhile you are bemg habituated to understanding corporeality only biologically (and to understand biology as truth), so *you* forget culture and history as determinants of differences like gender, sex, race, ethnicity. Now there is (only) DNA to infonm you fully of who you are and to form you fully. [8]

So infonmation theory, which once bound information inextricably to noise, is being wiped clean of noise, reduced to a "theory" of access/able information. Infonmation has been reified, hypostasised, as if self-evident and self generating reduced via calculation to a sort of sameness (refusal of difference) which is the basis of exchangeablillty.[9] This reductive expansion of information follows the inexorable logic of *capitalist* modernisation, which Jonathan Crary descnbes as driven by a logic of the same, the making exchangeable and arculatable that which is singular. [10] [Infonmation - a noun that has cut itself free from the verb. we are in fonmation - orderly; it is free.]

Infonmation just wants to be free ... free and mobile as the ideal masculine democratic subject? On the political front, happiness and equality had to be measurable and visible for bourgeoisie.[11] No surprise then that access to more and more infonmation becomes a measure of the happiness. And information becomes a fetish, a commodity fetish, mystifying its moment of production, in noise. Information is the commodity and the currency. The "information poor" without it, without "access" to it, are seen to lack value, appear worthless, indeed somehow inherently lesser. Information thus becomes/defines/offers a new "global" economy and culture, and it needs a new subject, the global subject - an accesser rather than producer, a subject who is docile and useless - a generation beyond Foucault's decile and useful subjects. Now it's the infonmation that is useful and the subject is identified by its infonmation - DNA - training us to wonder, anxiously, who we are so it can tell us.[11]

Information is a commodity that reveals the essence of commodities - their desire, their will to circulate, be free, be in the free market in the free world. Infonmation wants to be free - it's calling you to free it - to access it - challenging/beckoning you - just as "nature" once beckoned to be revealed - "asking for it". [13] Now that infonmation has the will that you must obey, you are somehow lacking in will. It's not surprising then that this information becomes addictive. For as Eve Sedgwick suggests, addiction as a figure and force is actually about producing a subject who has free will. [14] [The alchemical separation makes a hash of this anxious habit of infonmation junk.}

Solution
Glide through the gate of solution.

Solution and dissolution - a dissolution of the clarity of informanon and the fixty of truth. In the alchemist's solution, familiar symbols disperse and encrusted truths dissolve. As Jonathan Marshall explains:

Norie Neumark (Australia)

N.NEUMAR"f?1fll EOU.AU

Contentand Discontent: An Alchemical Transformation

In its desire to be free from the fonm/content coupling, fonm ingested its content partner and re-presented it as infonmation, infonmation which "just wants to be free: And, while science and technology have been taken up with cultural critiques of their "neutrality and "transparency," information, gathering speed in the computer age, has managed to slip away. In this paper, I explore my discontent with information by asking what has happened to subjectivity in computer culture as we become ever hungrier for infonmation. Although alchemy is not so much a theory as a practice of knowing and doing, I want to suggest that it offers insights and mspiriation for this exploration. I will begin my alchemy of infonmation with a moment of separation.

Separation
Take a deep breath, pass through the gate of separation, and face the anxiety of the will.
Separation... anxiety- this is the title of a sound work of mine which I would like to recall (and later play) here - *Separation Anxiety: Not the Truth about Alchemy*. While the title does have a certain obscurity, as with any alchemical text, it also condenses two aspects of alchemy I am particularly interested in. "Separat1on" is one of the 12 "gates" or stages of an alchemical transfonmation. "Anxiety" refers to a cultural moment where truths are no longer comfortable and comforting. It is an anxiety/ crisis of "will" and its morality. [Alchemy presents an ideal mode of rethinking that dominant moral concept of "will" as a basis for action because alchemy is about suspension of will and allowing things to manifest (Marshall, S.A.) ¹]

My method in *Separation Anrnty*, which I want you to follow with me here, was to enter the gates of alchemy - separation, solution, circulation, putrefaction - to allow alchemy to do its dirty work. I offer alchemy as a voyage, not forward, but down ... to the putrid, smelly depths oflies, untruths and noise Here information can be confounded and undone - rendered *inform*: archaically, etymologically, *inform* was shapeless, without fonm, unshaped. With its bodiliness, dirt, and deception, alchemy can transform the clean wilful subjectivity of information; it can unmake the controlled body that hungers for intornatron, from within.

Alchemy recalls histories and cultures when body and mind were not split; when nature was not out there, a standing reserve, to be penetrated and controlled by science or romanticised by art. With the crisis of modernism, alchemy as a metaphor also offers artists a way of continuing to speak about their crucial **material** relationship with their work - about the materiality of the work. In the practice of alchemy, the subject who seeks to know is transformed by the knowing. Because it involves a connectedness to one's work that is physical, psychological, emotional and intellectual, it's not surprising that alchemy as a metaphor and a practice resonates for many artists today, including electronic artists. To produce *Separation Anxiety*, I drew on the works of electronic artists and critics, such as Julia Scher and Jeffrey Schulz - artists directly or indirectly alchemical in their methods and interests.

Alchemy is elusive as well as corporeal On the surface it seems to combine art, science, philosophy, and religion; yet it is different and external to them. It is not about will, truth or transcendental mean-

•a symbol will not necessarily mean the same thing from one alchemist to another ... You don't actually have a 1-ro-1 correspondence between words and things (Marshall, S.A.)

And alchemists *can* deliberately deceive, since certain things which are 'false' can be useful. Unlike science, alchemy is not about fixity, regularity, and reduplicability; but about things which are temporary or may only happen once in someone's lifetime (Marshall, S.A.) In the solution you seek the instabilities that begin the transformative process; (Marshall, S.A.)... instabilities that lie dangerously close to schizophrenia. [15]

Boundaries become permeable, break down. Alchemy is not, after all, an easy practice. Many alchemists went mad, their sanity eaten away (sometimes literally) by the mercury they worked with. Mercury is a solvent which itself violates categories; a metal which is liquid at room temperature. Mercury... fluid and bouncy.(Marshall, S.A.)

Bouncy. Electronic/digital artists Jeff Schulz and Julia Scher develop works which play with the idea, the materiality, of an identity which bounces around the world informationally. Schulz performed as the "cyberblading alchemical nomad; rollerblading up and down Manhattan, doing transactions at automated teller machines, transforming base plastic into gold.

Their work dissolves the easy.self-evident nexus of information and identity-giving us a new sense of what is happening to identity in an information culture, as, according to Schulz, people experience what its like to have their personal information, parts of themselves, travelling through the air. (Schulz, S.A.) As he says,

> *"The air has been transformed for us... it has been made into a medium of information and there-nothing we can do abautit, we just have to breathe it." (Schulz, S.A.)* [16]

In this dissolution of identity and information, you sense in your very breathing body the inevitable, ultimate connection between corporeal embodiment and information [which Katherine Hayles invokes]. [17]

Circulation, Caldnation, Sublimation: Enter next the gates of circulation, caldnation, and sublimation.

Experience the process of alchemical laboratory work. Alchemy *may* be a sublime process, but not a speedy one."There is a quick *way:* as Marihall points out,"but that takes several days.as opposed to the slow way, which can take years." (Marshall,S.A) This is a meditation that is not transcendental but physical and at times, of course, boring (Cotnoir, S.A.). But, you cannot separate what happens within the alchemist from what happens in the laboratory (Marihall,S.A.).

Circulation. As electronic artists calcine the information out of the circulating air, [18] we can now experience the information filled air as an *ether,* full of ghosts and spirits; and we can grasp information as more than just a commodity. In breathing this air, we do more than consume information, we enter this ether,"another space; according to Frances Dyson, that is "almost peopled, almost inhabited... (and) has a kind *of* consciousness about it."She argues that information is not just about consumption from the outside but somewhere where you are, a space of being that you have to somehow negotiate yourie!f in/to, work out how you are able to be within. (Dyson, S.A.). [19]

Little wonder that in this information culture, telepaths and psychics are having a major comeback on the electronic airwaves, where psychic energy is exchanging with electronic energy (Scher, S.A.). Reviving the alchemical process of projection [20] and reminiscent of an earlier moment in technological culture where sound waves bounced through a ghost filled ether. ...a moment whose traces the oh-so-clean-digital would erase, traces of noise and dirt.

Putrefaction and Fermentation: Through the gates of fermentation and putrefaction.

As you enter these gates, you encounter the return of the repressed, the dirt, and the noise. With an alchemical knowing *you* can experience a more productive side of information – in the very dirt and noise and static. Here in the fermentation you experience something more than chaos, which so often held order at its heart. In the putrefaction you can recognise information ineradicably connected to noise, as Friedrich Kittler, traces. [21]

Here in the putrefaction and fermentation, there lies a mire of questions:What does it mean to repress this connection by deaning up the noise? Where does the desire come from? Here you can struggle against an information which has been not so much ex-propriated or ap-propriated but propriated (propered - propertied) – turned into a glamourised product and sold.

PutrPfacrion and fermentation. The moment of putrefaction is bodily. All your senses are assaulted. This is a moment resonant with Julia Scher's "dirty data" and other smelly works. The alchemist smells the decomposition of a dead animal, hears the noise of the dung beetle, recalling the stench and noise of the transformative process within ourselves. [22] Your dean and proper, noiseless bourgeois subject's body *B* is being undone in the putrefaction.

If everything is information and information is everywhere, then distinctions collapse – recalling a

collapse of the distinction of subject and object, which is the threatening maternal space. [24] The rnlt/ure of information addresses the new subjecnvny it produces – taking us not so much forward as backward, to the sos (its own heyday) – a high moment of Motherhood, biological determinism, fear of difference, and cult of sameness. But in the putrefaction such a would be clean moment ruptures and you experience an"Abjection• with a dfferent, devouring"Mother" at its heart.

The Hyperformer experiences this devouring as an ATM machine eats a plastic card. When he uses an ATM, he performs a re-enactment of the symbolic connection with the mother ...

But as you mire in the putrefaction, you go beyond abjection, you are more thoroughly undone.

Nigredo.
It is during the nigredo of alchemy, which might occur at any gate, that you come most thoroughly unstuck. A moment of deepest despair so familiar and resonant for most artists. You are plunged into something awful, but essential There is a raucous cacophony of pain/noise - beetles, ravens, green lions - human/inhuman caterwauling that echoes, redoubles and exceeds the noise of Michel Serres in his most multiple unpredictable turbulent moment. [25]

(The nigredo is not so much a sea of data to immerse yourself in, during the sort of oceanic moment that initated Freud's exploration of discontent. [26] It is not so much even that you become the data, which, as I've suggested, is by now our daily experience. Rather] the nigredo is an intensity of mattering, of meaning/meaninglessness.of noise and information, an intensity so great and terrible that there is nothing left but to do the Work. It is a moment of"living, intense, indelible experience" where, as Julius Evola describes/It is not a question of a body, which, upon disintegrating loses its soul, but of a soul so concentrated in its power that it unmakes the bod(.27

Conjunction, Exaltation, and Multiplication: At last the gates of conjunction, exaltation, and multiplication. The final gates, if there were such a thing.

Conjunction ... here the grotesque hermaphrodite can appear – the progeny of force and violence, of violation of categories. The hermaphrodite is a completely new state, no longer male nor female, but coruoined together. (Cotnoir, S.A.) [28] in the Conjunction, information and noise are mixed, miscegenated, into a grotesque hermaphrodite. This hermaphrodite queers the easy glamorous soft-sell sex of information, which like the sex Foucault unravelled, was so discipining and surveilling.

Multiplication This is a process of transmutation through intensity in alchemy. [29] You experience this now as you can revel in an excess and overload of information so great rt re-turns to noise. This overload of information, like the excess of impressions which gave Nietzsche indigestion, [30] finds its cure not in refusal but abandonment. So now faced with information and all its conceits, the response may be not so much to take smaller digestible bytes – the gestures of access and control – but to make it thoroughly indigestible and unmanageable, so that its instrumental and abstract quality is broken down. [31]

Ixonotion. In this quintessential moment of alchemy, you can recognise what it would be to become one with information – not in sense of reducing yourself self to information in a genetic obsession – nor even attaching yourie!f to it in a Cyborg fashion – but in experiencing a work that complicates information and our relationship to it,as Schultz and Scher do, in a troubling and troubled way.

Footnotes
1. References from *Separation Anxiety* (hereafter *S.A)* will appear in the text, in parentheses. Last names only will be used in these notes, to abbreviate as follows: Marihall for Jonathan Marihall; Cotnoir for Brian Cotnoir; Dyson for Frances Dyson; Schulz for Jeffrey Schulz; Scher for Julia Scher.
2. Julius Evola, citing Geber, says:"'the intelligence has its seat in the heart, because that is what precedes all the other organs" and then continues in a footnote "It follows from this that it is a question of the deep intelligence, from that which presides at the same processes of the organism, of which the waking cerebral consciousness knows nothing by direct experience. This was intuited by Nietzsche, when he spoke of the great intelligence of the body' as distinguished from the merely individual faculties."Julius Evola, *The Hermetic Tradition: Symbols and Teachings of the Royal An,* (trans. E.E. Rehmus) Rochester,Vermont: Inner Traditions International, 1971. p. 83
3. Evola, op. cit., p.117, speaks of"exercise,"technique· and "habitus" as part of alchemical practice. In relation to theatre in general, it is interesting that one of the key texts about

alchemy is Theatrum Ihernuurn Britannicum.) The connection between Artaudian theatre, in partkutar.and alchemy is not metaphoncal Artaud was interested in alchemy and many of the characteristics of his theatre of cruelty are akhemics| in origin and resonance. *Even* if Artaud's performanve emphasised the deformation as much as the transformation, an understandmq of alchemy puts Artaud in context and also brings out akhemka' resonance's in *the* modernism which Artaud exemplified. The resonances with modernism, which I sug-*gest* in this paper.indude the refusal of transcendental meaning, concern with materiality and corporeality etc. In Artaud's work, see e.g .The AlchemiC'll Theatre" in Antonin Artaud, *The Theatre and its Double*, New York: The Grove Press, 1958, pp. 48-52. See also Jane Goodall, *Artaud and the Gnostic Drama*, Oxford, Clarendon Press, 1994. Even though Goodall sees Artaud's agon as Gnostic, which has a separate, if sometimes overlapping history and charac-ter from alchemy, her discussion are *very* important and insightful. For a discussion of the Modernism. with wh,ch I am arguing akhemical resonances, *see* Friedrich A. Kittler, *Discourse Networks* 1800//1900, Stanford.Stanford University Press, 1990.

4. For instance, as Jonathan Marshall explains, alchemy is more attuned to overhearing than to visuality with its laying things out discretely in a visual field. Overhearing figures in the work of Paracelsus to convey a practice of listening to the knowledge that things already have. For example to 'know' about a pear tree or a curative root, you need to "overhear" the knowledge of that root (Marshall, *S.A.)As* Paracelsus sa~:"When you overhear ... the knowledge which it possesses, it will be in you just as It is in the" root. Walter Pagrl, *Paracelsus: An Introduction to Philosophical Medicine in the Era of the Renaissance*, Basel: Karger, 1982, p 60 Overhearing is also a hearing of things simultaneously, superimposed, noises not separate but added together to transform the whole of what you're hearing. (Cotnoir, S.A.)

S. Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, Cambridge, MIT Press, 1995, p. 19

6. *Ibid, pp.* 17, 19

7. Avital Renell speaks of"the feminine trace deposited in technologies:in Avita l Renell, *The Telephone Book Technology, Schizophrenia, Electric Speech* (Lincoln: University of Nebraska Press, 1989) p.443

8. This is a cultural *move* parallel to the way psychoanalysis was reduced to ego psychology, thus eliminating the fearful and messy unconscious. Sherry Iurkle, *The Second Self.-Computers and the Human Spirit*, New York: Simon & Schuster, Inc., 198'1, p. 291

9. According to Crary"emergent technologies of image production" are "relocating vision to a plane severed from a human observer".Crary, *op, tit.,* pp. 1-2."Increasingly, visuality will be situated on a cybernetic and electromagnetic terrain where abstract visual and linguistic *elements* coincide and are consumed, circulated and exchanged globally." Crary, op, cit., p. 2., italics mine.

10. *Ibid, p.* 10.

11. *Ibid, p.11.*

12. Heidegger, with typical incisiveness, suggested that"as soon as what is unconcealed no longer concerns man even as object, but exclusively as standing-reserve, and man in the midst of objectlessness is nothing but the ordered of the standing reserve, then he comes to the very brink of a precipitous fall; that is, he comes to the point where he himself will have to be taken as standinq-reserve"Martin Heidegger, Bas,c *Writings.from Being and Time (1927) to The task of Thinking (1964),* (ed. David Farrell Krell) San Francisco, Harper, 1977, p. 332. True to *its* nature as a commodity fetish, information may seem essentially different from durable goods and access may seem different from ownership, in a way that Katherine Hayles suggests in the first part of her essay. (See footnote below) However, I would argue against any seeming neutrality of information because captalist relations structure infonma-tion as deeply as they do durable goods. For instance, as Charles Bettelheim demonstrated in his critique of economist versions of early Soviet history, capitalism's *effects come* from more than just ownership of the means of production. Capitalism works, he showed, because it structures the producers themselves, through the relations and character of that production with *its* hierarchies and techniques. Charles Bettelheim (transl. Brian Pearce), Class Struggles in the USSR: First Period: 1917-1923, New York. ;Monthly Review Press, 1976.

13. Heidegger, *op, cit* p.326. Indeed, information wants you to reveal it at the very heart of nature. As Heidegger suggested in relation to physics' compulsion:"that nature report itself in some way or other that is identifiable through calculation and that it remain orderable as *a* system of information'. p. 328

14. Eve Kosofsky Sedgwick,"Epidemics of the Will;in Jonathan Crary and Sanford Kwinter *(eds.).Incorporations:* Zone 6, 1992. p.586

15. In that madness of dissolution you might overhear a strange affinity between alchemy and technology – an affinity that *once* sent science running for cover. Avita! Renell, for instance, crossings a few wires and listening into the stanc found in the genealogy of the telephone a'rnystericus coupling of art and occult'.She contends that,"the scientific imperative, the demand in the nineteenth century for an epistemoloqirally reliable inquiry into the nature

of things, denves part of its strength from the powerful competition represented by fasona-non for the freak and the occult, which is always on the way to technology. Science acquires its staying power from a sustained struggle to keep down the demons of the supernatural with whose visions, however, it competes *The* repression of this terror produces the counter-feit tranquillity of sound scientific procedure. Science rs alway an operation on horror, open-ing the theatre of its repression" Ronell, *op. tit.,* p.366-7.

16. Not surprising then, that Ronell's telephone, like alchemy finds an affinity with schizophre-nia. Alchemy and schizophrenia – a connection that Erik Davis, in his alchemical encrypting of infonmation, also notices in some readings of SF.Erik Davis,"Techgnosis, Magic,Memory" in Mark Dery (ed.), *Flame Wars: The Discourse of CyberwIture*, (Durham: Duke University Press., 1994) p.52. Davis's alchemy of information works on SF texts rather than electronic art and approaches aldlemy and gnosticism from the alleqorical.mythk, cryptic angle. Though I would question too direct a parallel between a hermetic and cyber approadl to infonmation (in that it doesn't allow for the sort of economiopohtical concerns I am trying to raise), and though I am personally alienated by his m~iC'1l New Age moments, I still find Davis's work very rich.

16. This recalls the importance of the breath in eastern alchemies.

17. Katherine Hayles, whose work is always exciting and important in any rethinking of saence, information, and culture, is perhaps somewhat ambivalent on this point, as she herself notes; but in the end she argues strongly and politically that "Information, like humanity, cannot exist apart from the embodiment that brings it into being as a material entity in the world".N. Katherine Hayles, "Virtual Bodies and Flickenng Siqnifiers" *October* 66 (Fall 1993) p9l

18. The work of Australian electronic artist Joyce Hinterding is also interesting here in the way she allows all sorts of information in the air to SP<Jrk her work

19. Renell makes a similar point, reminding us how the telephone is already"a place without location, from which to get elsewhere" – inhabited by"vaporous phantasms'.Ronell,op. *tit.,* pp. 305, 322.

20. Evola, *op tit.,* p 194.

21. '1he creaturely sounds that filled the language space of the sixteenth century were silenced when Man became aware of a beloved language or a woman's voice. The inhuman tone behind Nietzsche's back is not the speech at the beginning of articulation; it is not speech at all. All discoum is powerless against it because all discourses add to it and fall prey to it. Within the realm of all sounds and words, all organisms, white noise appears, the incessant and ineradicable background of information. For the *very* channels through which informa-tion must pass emit noise" Kittler, *op. tit.,* p 183.

22. In Srhers work, this is the smell of a work station configured to make us work harder. The dung beetle is the scarab of ancient Egypt, a reminder of alchemy's roots (though this is admittedly a complicated and moot question) further back than the Ancient Greece that modern philosophy echoes and creates as our most srqniflcant origins – a tiresome and worrying gesture when we reC'lll that it came into vogue in the Romantic era in part as an antlsemn« refusal of recognition of Egypt. Martin Bernal, *Black Athena: The Afroasian"c Roots of Classicol C,v,h,ar,011, Volume I: The Fabrication of Ancient Gn?ece* 1785-1985, New Brunswick Rutgers University Press, 1987. see esp p. 28-29, Ch. II, IV.

23. Peter Stallybrass and Allon White, *The Polit«: and Poet1C5 of Transgression,* (London: Methuen, 1986) Chapter 3.

24. Mary Ann Doane ,"Tedlnophiha: Technology, Representation and the Feminine" in Mary Jacobus, Evelyn Fox Keller, Sally Shuttleworth,Body/Po/ttiCl,1990, p. 170.

25. Michel Serres, who is (more than) *a* philosopher, sdernist, and poet is engaged, I would argue, in an alchemically resonant project to muple information essentially with noise and to make It destabilise the body (as negentropy, as flow). At times, though, it seems that Science and Romantic attachmem to the qeneranve Mother perhaps rope him in: e.g., when he figures the Mothers generative chaos, the water-woman-matrix noise, and disorder whim is *a* 'more exquis-ite order mil"' would suggest that because alchemy is outside of sdence, religion, art, philosophy, it enables a different practice here, opening *a* place that does not require women or woman nor the oriental, non-westem,"information-poor" as its enabling tropes.Michel Serres (t'cn~. Genevieve James and James Nielson), *Genesis Ann* Arbor. The University of M1ch19an Press, 1995, e.g. 96-100,57-60, 107-115, 130-135; and Michel Serres (ed Josue V Haran and Da-,d F.Bell), *Hermes: Uteratun?, Science, Philosophy,* Baltimore: The Johns Hopkins Univm.ty Press, 1982, pp. 73-83.

26. The sort of sea of data that Serres would immerse himself in.Sigmund Freud uses *the* figure of the 'oceanic feeling" as the catalyst fur his exploration of religious feeling in Chapter 1, *Gvilisotion and its DisamtentJ* (transl. Joan Riviere, Ed.James Strachey), London: The Hogarth Press, 1975.

27. Evola, *op. tlt.,* p.105. I bring this death in here, in the alchemical spirit, to point somewhere, though in fact for Evola, or so he says, it belongs at the stage of dissolution

28. This figure is not so easily understood, certainly not to be confused with some New Age sick-

ly sweet unity and harmony. It is instead a creation that takes place Elsewhere, the 'virtual' actualised; and, by the way, its moment of creation gives the lie to the tired old story of creativity as womb envy, a story that purports to unveil patriarchy but in fact anchors it all the more strongly in an essentialised and mythologised Motherhood. Here I am taking issue with arguments like that of Sally G. Allen and Joanna Hubbs,"Outrunning Atalanta: Feminine Destiny in Alchemical Iransmutation'Siqns, 1980: vol. 6, no.2

29. Cited in Crary, *op. cit.,* p. 23.

30. *Ibid,* see p.24.