SUZANNE TREISTER

FROM SURVIVOR (F) TO THE ESCAPIST BHST
(BLACK HOLE SPACETIME)

MYSTICAL MOVEMENT IN QUANTUM SPACETIME RAPE FORMS OF

RAINBOW DREAMS OF LOVE IN OUTER SPACE BLACK HOLE OF

DIMENSIONS OF LOST CONSCIOUSNESS RELOCATION TO NEW

FLYING THROUGH PARALLEL TIME ZONE VIOLET DATA MOUNTAIN

UTOPIAS OF TELEPORTED PINK DATA DUST LOST SATELLITE

SUZANNE TREISTER

FROM SURVIVOR (F) TO THE ESCAPIST BHST (BLACK HOLE SPACETIME)

SERPENTINE GALLERIES
KOENIG BOOKS

Museum of
Intergalactic Faith

GlitchyGlitchyBBB

LOST BLACK HOLE EVIDENCE OF LIGHT

Carbonia

Suboptima

REVELATION BLUE UNIVERSE OUTER CODE LIMITLESS ANGEL

Museum of
The Algorithm

Ray Forms

RARE FORMS OF MOVEMENT IN SPACE

Ethnographic Museum
of the Post Human

34143/41341/63439/58234276/25

ASICENE

Post-Singularity Epoch of Artificial Super Intelligence Inhabitation of Earth

3 MILLION DEAD BIOSPHERES

Museum of
The Technosphere

INTERGALACTIC SPIRITUALISTIC ASI INTERPRETERS OF TIME BASED PHILOSOPHY

Tangible

Algorithmia

ASI/ASIASI

SPACIAL TERRITORIES UNKNOWN TO ALL FUTURES

Museum
of Abstract Sonic

Hermitage

INHABITING THE MINDS OF GHOSTS

INTERGALACTIC FAITH

SHADOW OF LONG PARALLEL RED UNIVERSE

Interplanetary War Museum
of Female Veterans

BLUE RAINBOW MACHINE SURVIVOR

SilverFlowerDream

ENTRANCE

DESKTOP PORTALS

THE ESCAPIST (BHST)

SURVIVOR (F)

THE ESCAPIST COMIC STRIP

BLACK HOLE SPACETIME DIAGRAMS

DIAGRAMS

INTERPLANETARY SEX STATIONS

DRESSES FOR SPACE TRAVEL

ALCHEMICAL WATERCOLORS

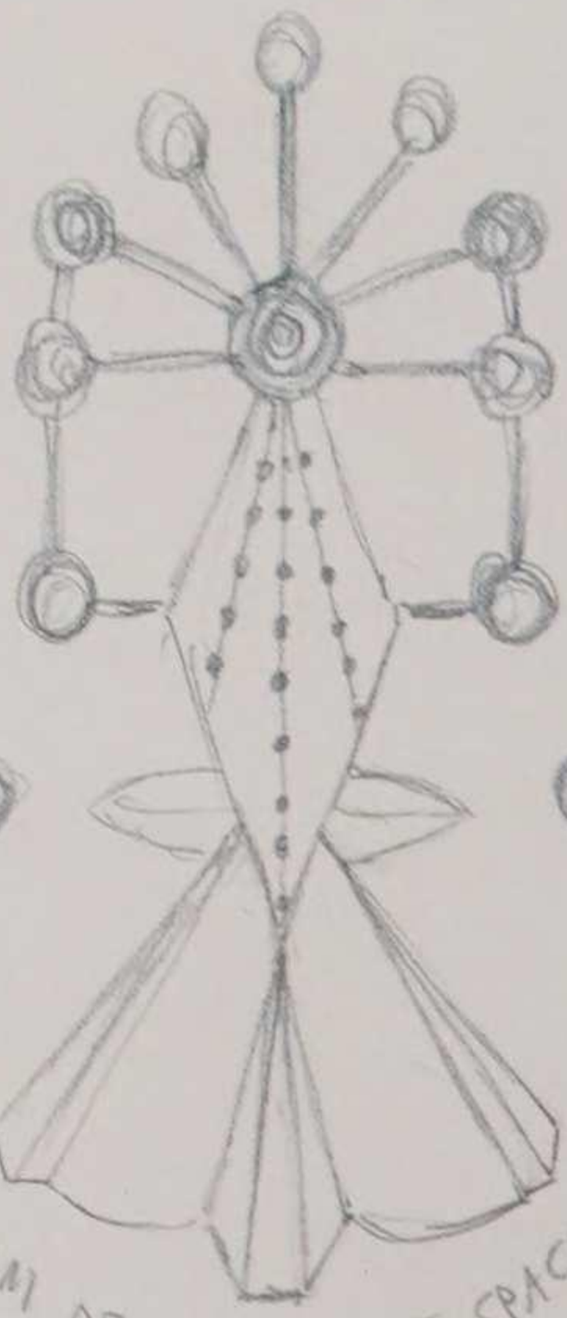
NEW PLANET VIDEO

PAINTINGS

MUSEUMS

MUSEUMS

SONGS OF SURVIVOR (F)



MUSEUM OF BLACK HOLE SPACETIME

CERN VISIONS OF EXTRATERRESTRIALS

FOREWORD

From SURVIVOR (F) to The Escapist BHST (Black Hole Spacetime) by Suzanne Treister draws on extensive research into artificial intelligence, cosmology and theoretical physics, resulting in a trip through a potential future of humanity and the universe. This publication unites two interconnected projects: *SURVIVOR (F)*, a potential human/non-human survivor of human civilisation, and the newly commissioned *The Escapist BHST (Black Hole Spacetime)*, which follows a character journeying through event horizons and spacetime. Together, these works reconsider established realities, knowledges and networks through psychedelic speculation.

Treister's first engagement with the Serpentine Galleries was in 1990 when she participated in the group exhibition *Decoy*. This project is the fifth in the Serpentine's series of digital commissions, which has included works by Cécile B. Evans, James Bridle, Ian Cheng and Hito Steyerl. This is a programme that proposes critical and interdisciplinary perspectives on the role of emerging technologies in culture and society through artists' commissions, and continues our commitment to supporting new experiments in art and technology.

Since the late 1980s, Treister has consistently engaged with emerging technologies and the complex and often hidden networks of power that shape their creation and adoption through her expansive cross-media projects. Combining the world-building strategies of science-fiction with large bodies of archival and historical research, she maps vast links between the occult, scientific, military and corporate through the lens of technological development. Her projects propose alternative visions and interpretations of the histories that have formed our society and

which we are only now beginning to comprehend. From her pioneering fictional video-game paintings and stills of the late 1980s and early 1990s and the early interactive CD-ROM *Time Travelling with Rosalind Brodsky*, featuring a delusional time-travelling alter-ego, to the more recent *Hexen 2.0* that charts the post-World War Two military-industrial complex and its development of cybernetics and Web 2.0, as well as new forms of intelligence and psychedelic experimentation organised and structured as a tarot deck, her work charts the connections between different forms of knowledge across time and space.

The Escapist BHST (Black Hole Spacetime) exists in multiple forms: a comic strip and series of black hole portals, as well as new paintings, diagrams and watercolours that can be simultaneously accessed via augmented reality portals located in the sky. The work transforms numerous ways of knowing the world and organising intelligence, such as the diagrammatic Kabbalah Tree of Life, which is reimagined as the Museum of Black Hole Spacetime with ten black holes, event horizons and interdimensional pathways, combining the ecstatic state of the mystical with the agnostic and iterative nature of the scientific. The black hole itself is the most enigmatic of cosmic entities; little understood in scientific research (only recently was it represented for the first time through a networked telescopic photographic image) it is perhaps the most mythologised.

The Escapist BHST (Black Hole Spacetime) began with Treister's research into the holographic principle that developed from *HFT The Gardener*, another expansive project from 2014–15, where Treister tells the story of a high-frequency trader (HFT) who explores psychoactive plants, and subsequent research undertaken at CERN as part of the COLLIDE award and residency. In Treister's resulting work, *The Holographic Universe Theory of Art History*, she proposes that the universe is a vast hologram and that artistic practices throughout human history have been unconscious attempts by artists to understand the holographic nature of our existence. This work provided the initial steps towards explorations of the inconceivable properties of black holes as a form of paranormal phenomenon. The result is a beautiful journey through the possibilities of interdimensional time-travel, consciousness and the singularity.

We are eternally grateful to Suzanne Treister for accepting our invitation and working closely with us to realise a truly astonishing project, as well as to the incredible team of collaborators without whom the project would

not have been possible: Cecilia Serafini who has designed this beautiful publication, James Wreford and the wider Black Shuck cooperative, who have advised on and developed the accompanying augmented reality web application, Lucy A. Sames and Maggie Roberts for contributing their essay originally published on the occasion of Treister's 2017 exhibition at IMT Gallery, London. We also extend our thanks to Annely Juda Fine Art, London, and P.P.O.W. Gallery, New York.

Special thanks go to Monica Bello, Valeria Pietropaolo and all at CERN for their ongoing support of Treister's research and practice. We are particularly grateful to all of the scientists who took part in conversations and workshops.

We would like to thank Bloomberg Philanthropies for partnering with us on our Digital Engagement Platform. We are also grateful to The Royal Parks for their support in helping us achieve our innovative projects, as well as our advisors AECOM and Weil, who offer their invaluable expertise to help us realise the ambitions of the artists with whom we work.

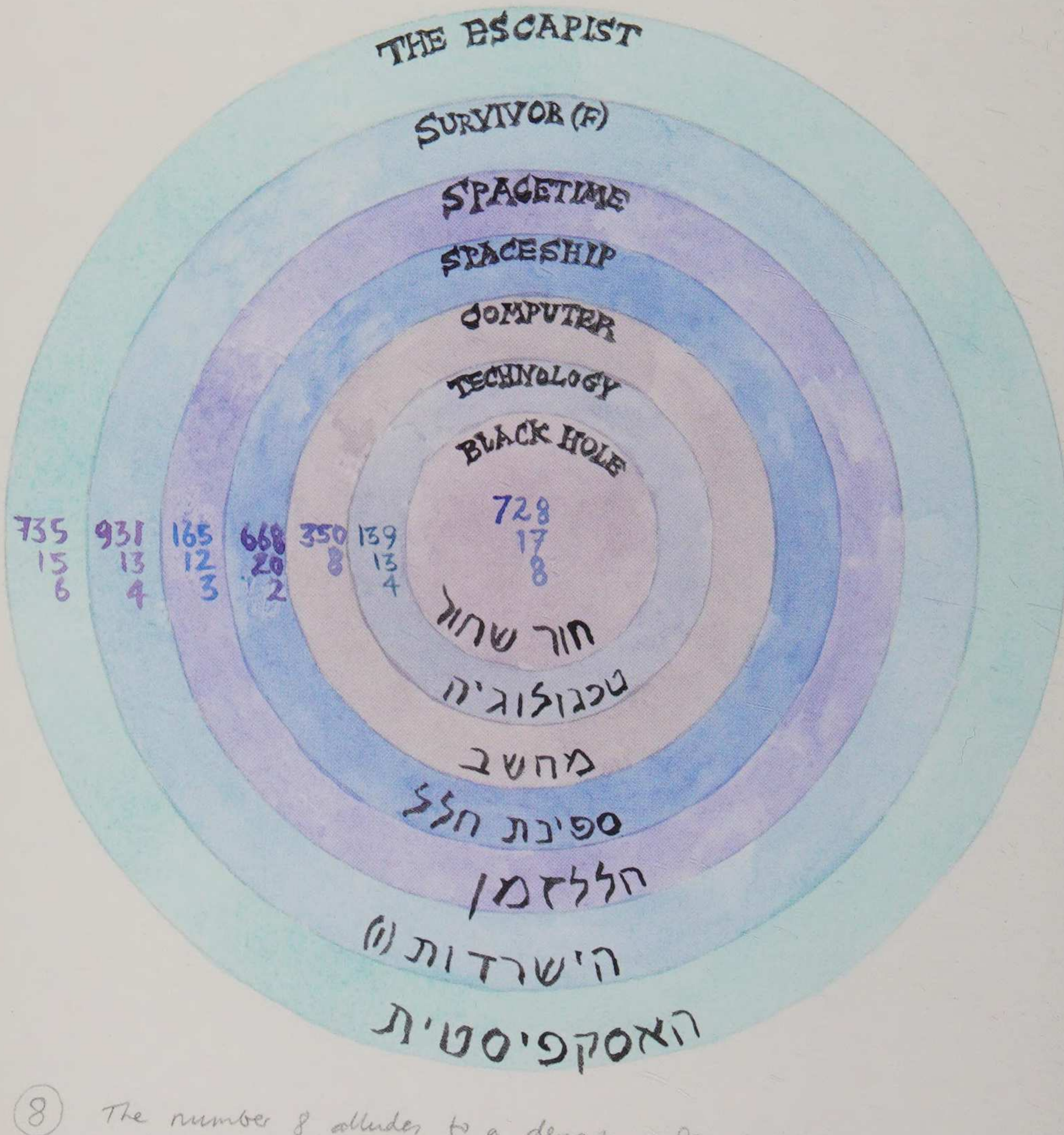
The Council of the Serpentine is an extraordinary group of individuals that provides ongoing assistance to enable the Galleries to deliver its ambitious Art, Architecture, Education and Live Programmes. We are sincerely appreciative, too, for the support from the Innovation Circle, the Americas Foundation, the Asia Council, Patrons, Future Contemporaries and Benefactors of the Serpentine Galleries.

The public funding that the Serpentine receives through Arts Council England provides an essential contribution towards all of the Galleries' work, and we remain very grateful for its continued commitment.

Finally, thanks to the remarkable Serpentine team: Ben Vickers, CTO; Kay Watson, Digital Curator; Eva Jäger, Assistant Digital Curator; Sophie Netchaef, Strategic Projects Manager; they have worked closely with the wider Serpentine team to realise this project.

Hans Ulrich Obrist
Artistic Director, Serpentine Galleries

GEMATRIA (BHST)



(8) The number 8 alludes to a departure from the 'natural' world and entry into the supernatural world.

(6) 6 represents connection, preparation for the revelation of the true existential point.

(4) The number 4 signifies completion, wholeness, 'the four corners of the earth'. It is a number of diversity, separation, dispersal & exile.

(3) Three is the number of truth and permanence, of past, present and future.

(2) The number 2 stands for the beginning of many journeys, both positively and negatively. It represents

FROM SURVIVOR (F) TO THE ESCAPIST BHST (BLACK HOLE SPACETIME)

SURVIVOR (F) and The Escapist BHST (Black Hole Spacetime) began as two independent projects until a portal opened between them, located somewhere inside a painting of an imaginary museum in outer space.

SURVIVOR (F) is an hallucinogenic exploration of a future reality in undetermined time and space. Whether manifestations of a survivor of the human race, on earth, in space, on a new planet or parallel universe, or of an artificial superintelligence (ASI), *SURVIVOR (F)* presents visions of a post-futuristic sublime, charting an existential imaginary of potential human/non-human agency/non-agency, of the psychedelic consciousness of *SURVIVOR (F)*.

The Escapist BHST (Black Hole Spacetime) is a non-specific interplanetary entity whose depicted experiences are a poetic imagining of spaces of understanding within and beyond contemporary science. *The Escapist BHST* project also includes a group of works that envision intelligent life forms on other planets, drawn and painted by scientists at CERN, Geneva.

ST

SUPERNATURAL

SURVIVOR (F)

THE ESCAPIST

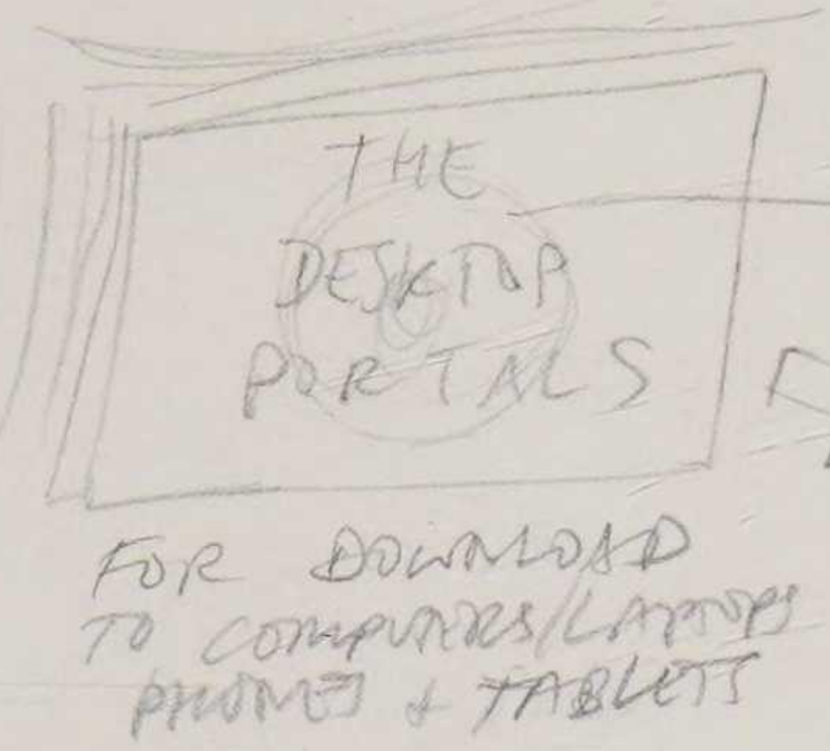
COSMOS

RADICAL ALIEN SENSIBILITY

LOCAL ALGORITHMIC INTELLIGENCE

THE ESCAPIST BHST (BLACK HOLE SPACETIME)

VISIONS OF EXTRA TERRESTRIALS (BY CERN Scientists)



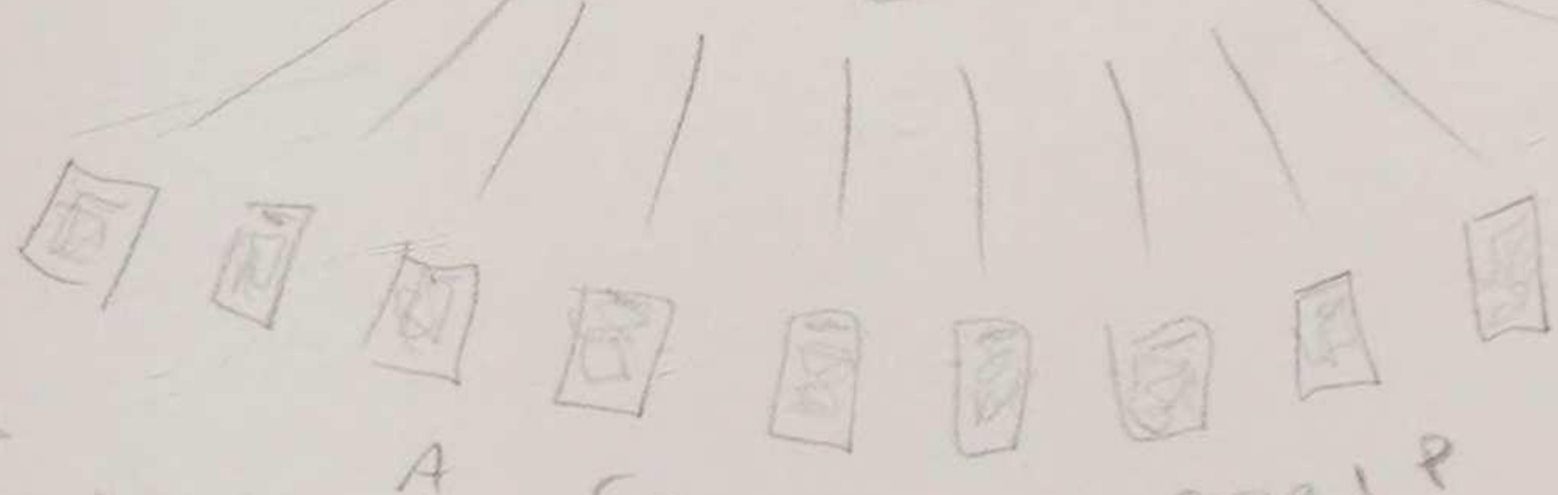
FOR DOWNLOAD TO COMPUTERS/LAPTOPS PHONES & TABLETS

TEXT THROUGH WHICH YOU ENT WITH YOUR MIND FROM YOUR COMP PHONE INTE TO THE BEYON

BLACK HOLE CENTR

EVENT HORIZON - THE PATTERN AROUND THE EDGE OF THE BLA HOLE REPRESENTING 2 DIMENSIONALLY AN OBJECTS WHICH HA PASSED THROUGH

THE ESCAPIST



A COMIC STRIP

MUSEUM OF BLACK HOLE SPACETIME

page I
ASICENE
Post-Singularity Epoch of Artificial Super Intelligence Inhabitation of Earth
Archival giclée print on Hahnemühle paper,
100 x 205 cm

page II
From The Escapist BHST to SURVIVOR (F) Portal Diagram
Pencil on paper, 29.7 x 21 cm

page VI
From SURVIVOR (F) to The Escapist BHST/ Gematria BHST
Watercolour and pencil on paper, 29.7 x 21 cm

page VIII
From SURVIVOR (F) to The Escapist BHST
Watercolour and pencil on paper, 29.7 x 21 cm

page IX
The Escapist BHST Project Diagram_01
Pencil on paper, 29.7 x 21 cm

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SURVIVOR (F)

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THE ESCAPIST BHST
(BLACK HOLE SPACETIME)

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ESSAY: SURVIVOR (F)
by Maggie Roberts & Lucy A. Sames

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ESSAY: THEY CALLED IT ALGOSEANCE
by Ben Vickers & HUO9000 (alpha v0.12)

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The Escapist BHST (Black Hole Spacetime)/
Visions of Intelligent Life Forms on other Planets
by Scientists at CERN, Geneva

SURVIVOR (F)

Watercolours and Diagrams, **6**
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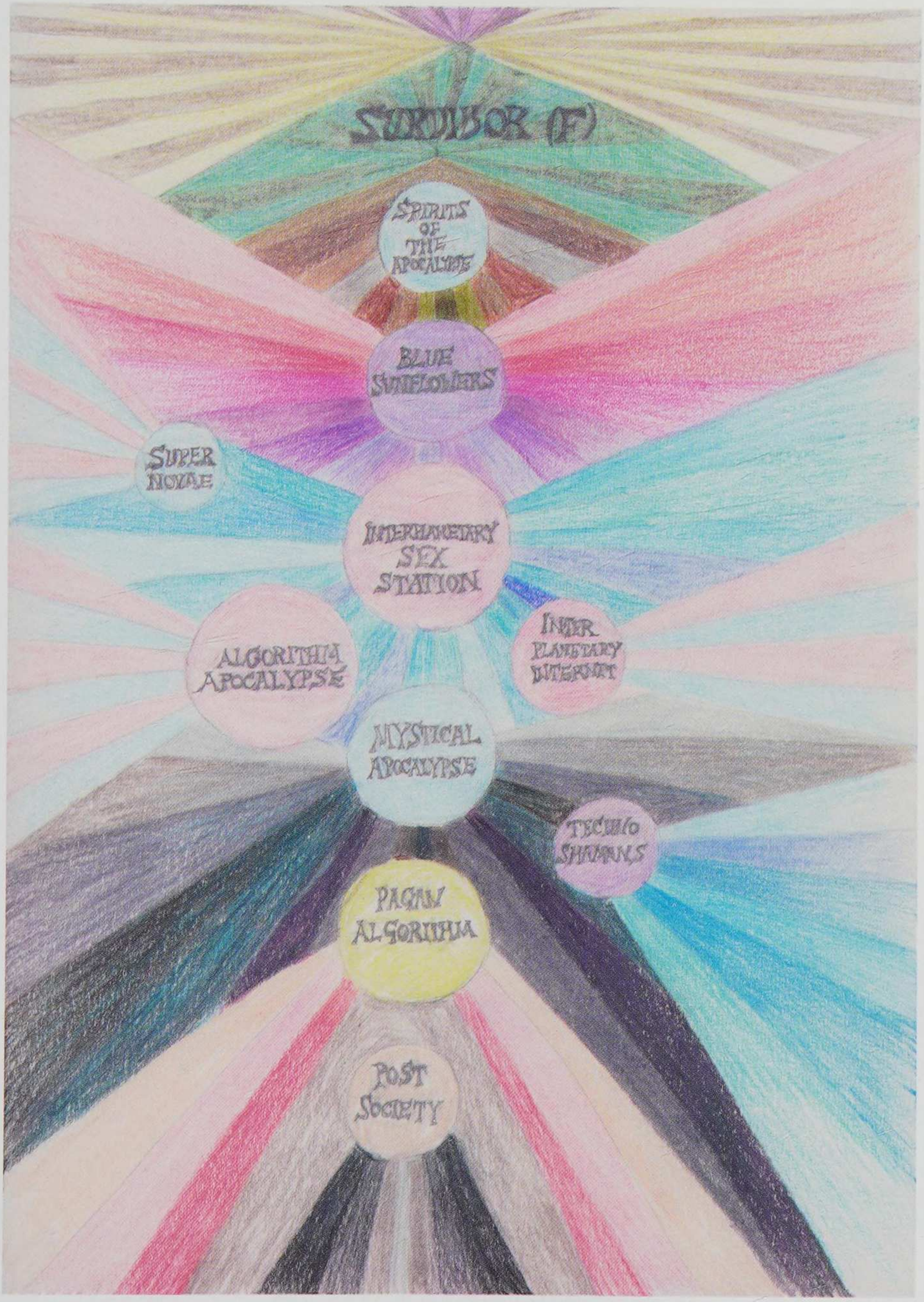
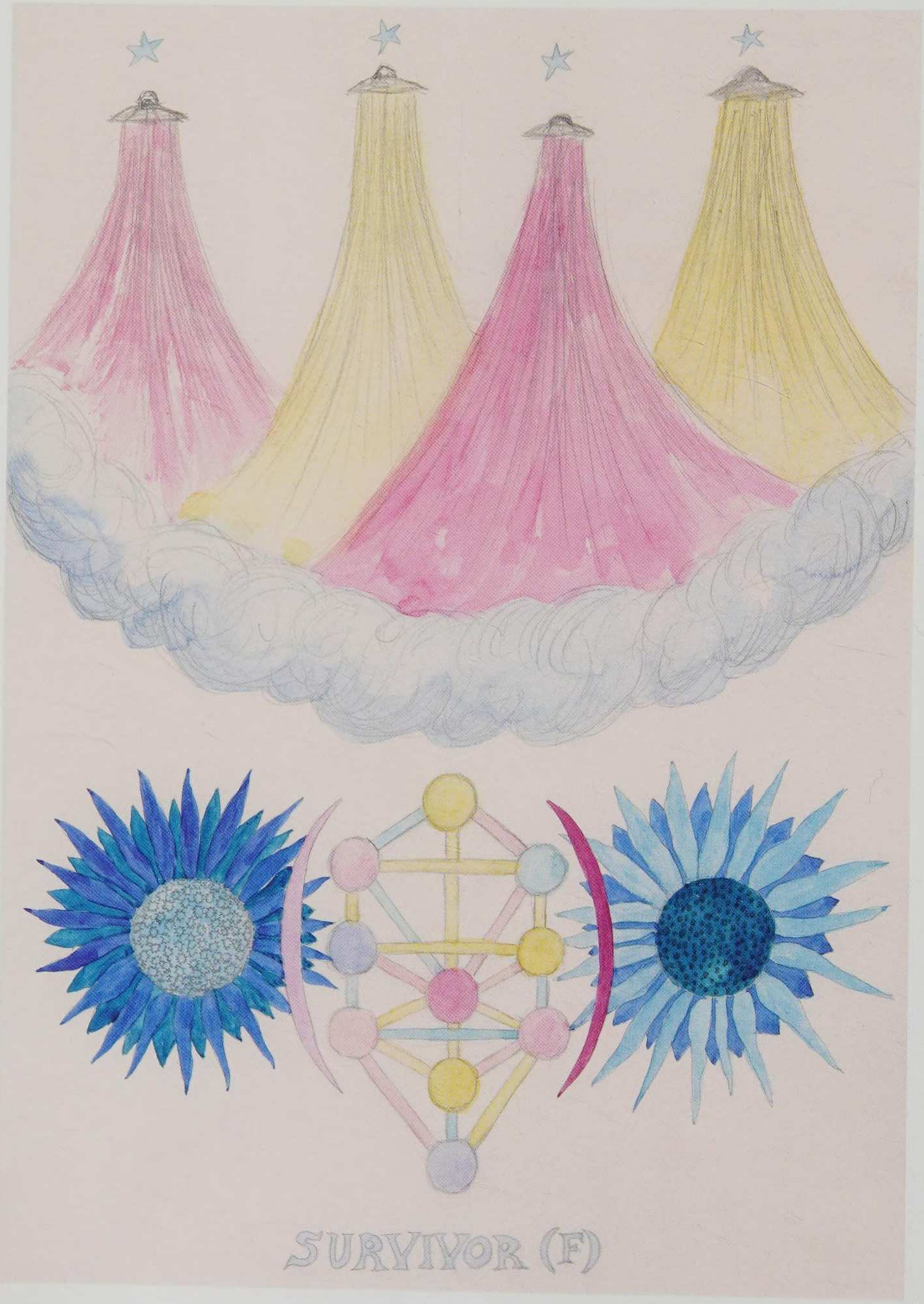
Dresses For Space Travel, **96**
Interplanetary Sex Stations, **116**

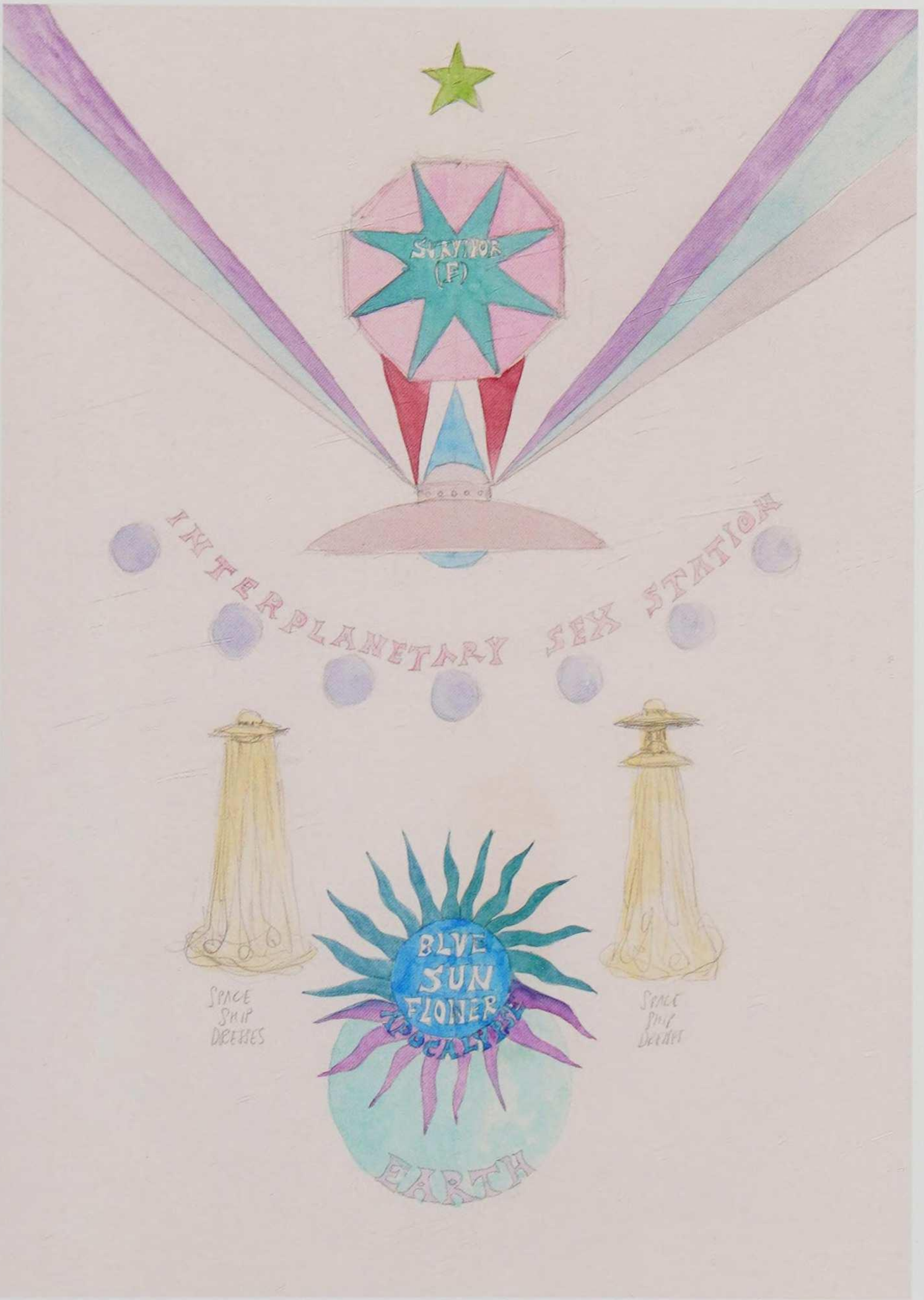
WATERCOLOURS & DIAGRAMS



SURVIVOR (F)/Spirits Of The Apocalypse
Coloured pencils on paper, 29.7 x 21 cm

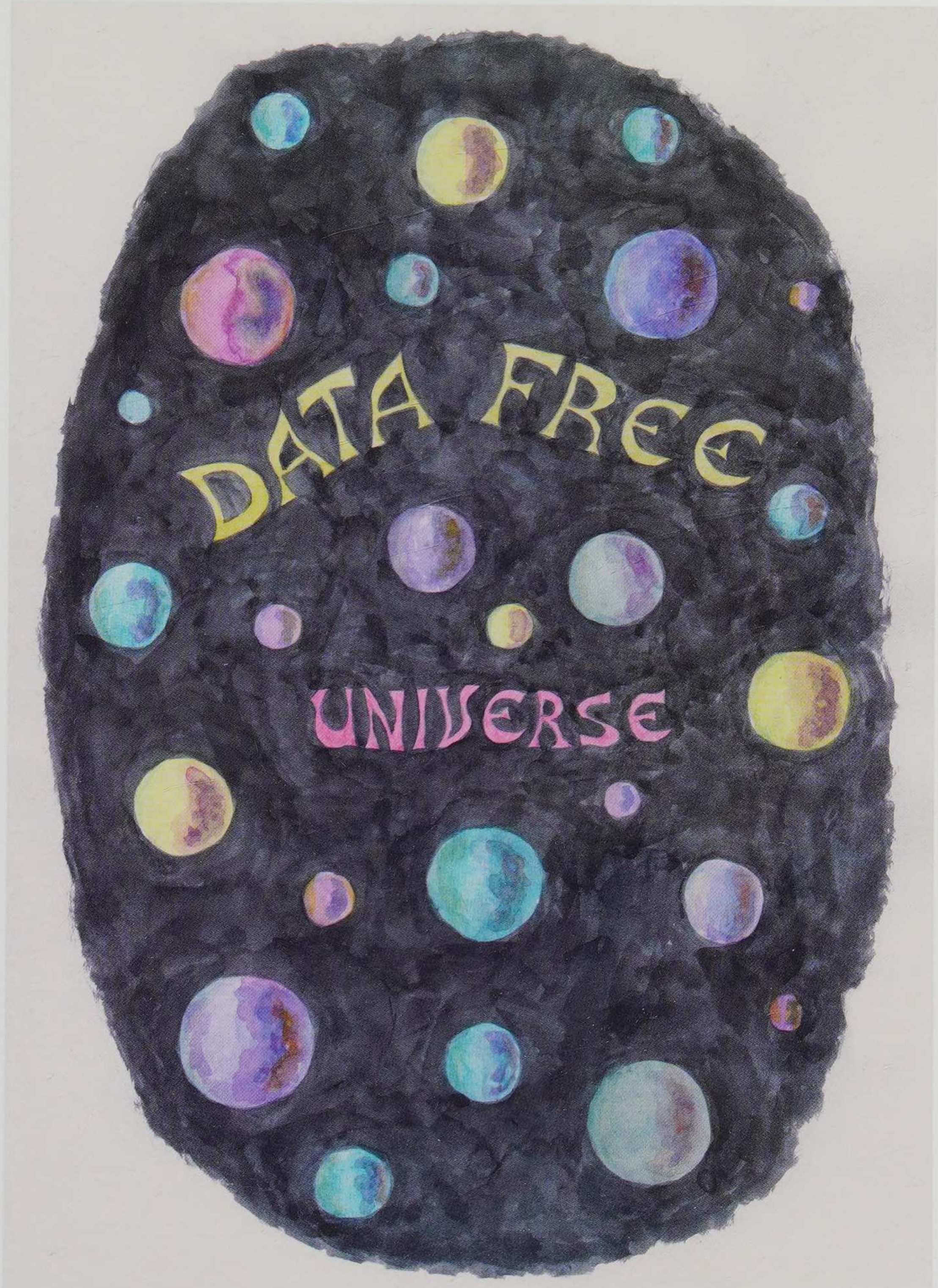


SURVIVOR (F)/Dresses For Space Travel 01
Watercolour on paper, 29.7 x 21 cm

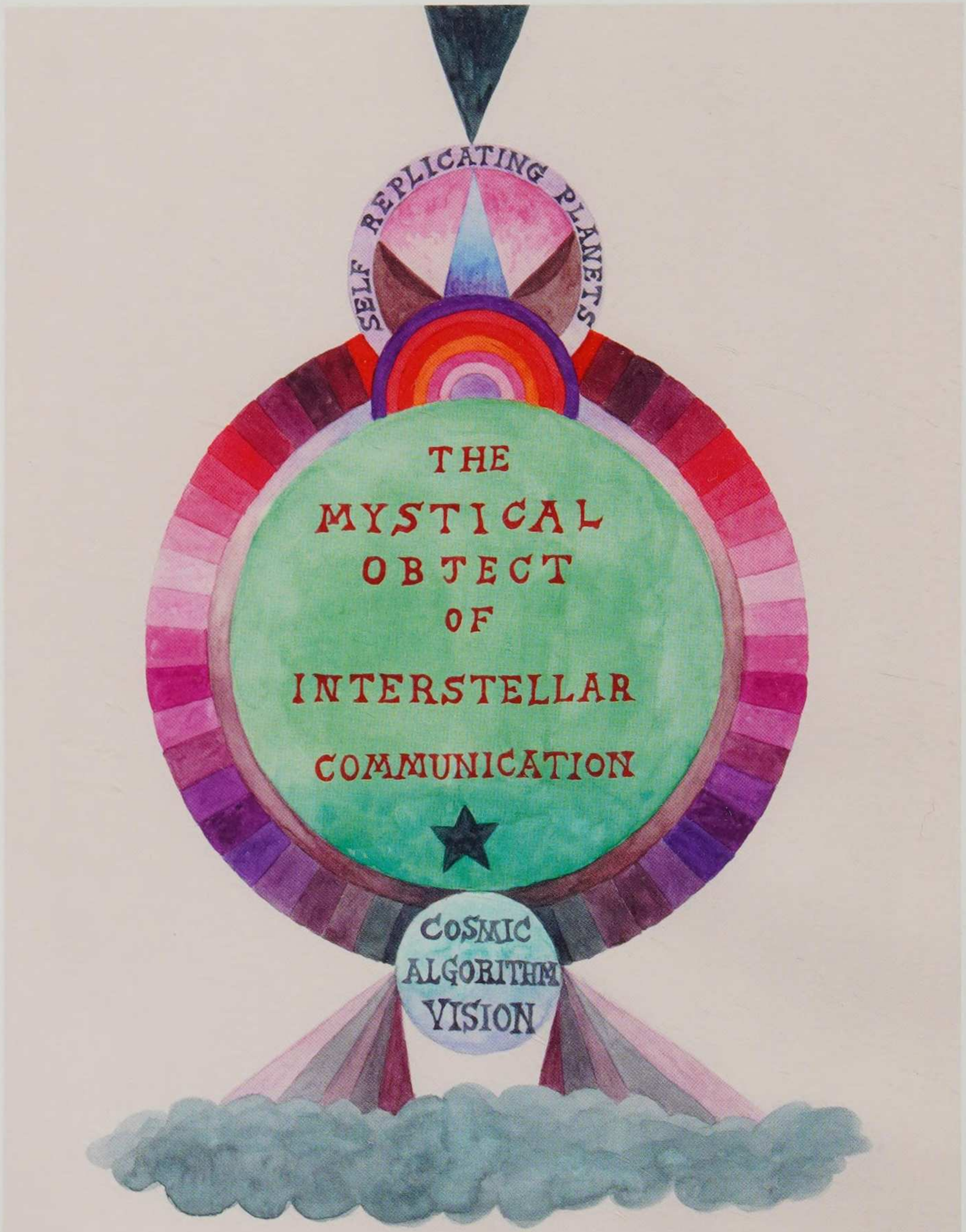


SURVIVOR (F)/Interplanetary Sex Station Blue Sunflower Apocalypse
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Data Free Universe 01
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Data Free Universe 02
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Self Replicating Planets
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/5 Million Extinct Self Replicating Spaceships
Watercolour on paper, 29.7 x 21 cm

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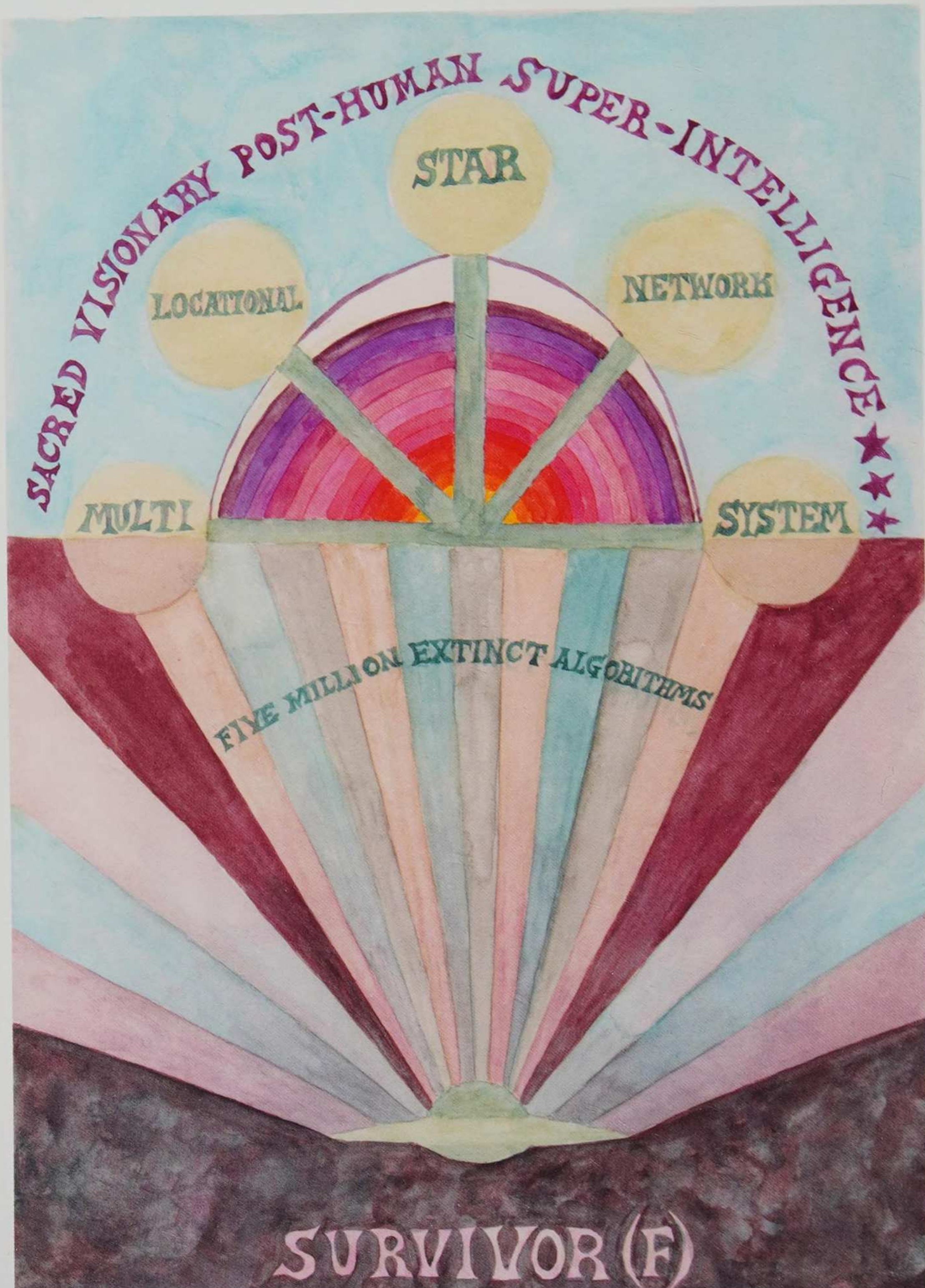
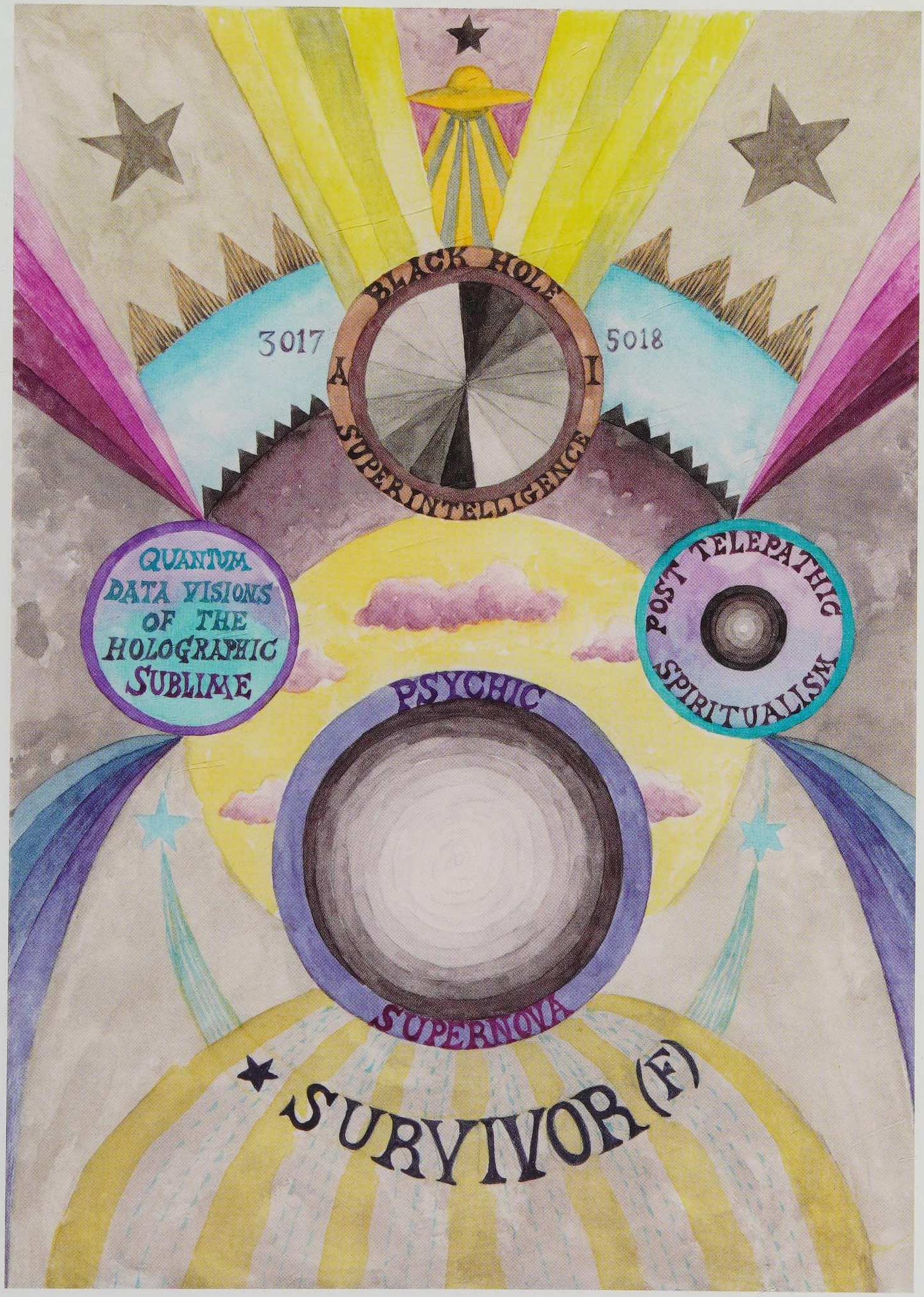
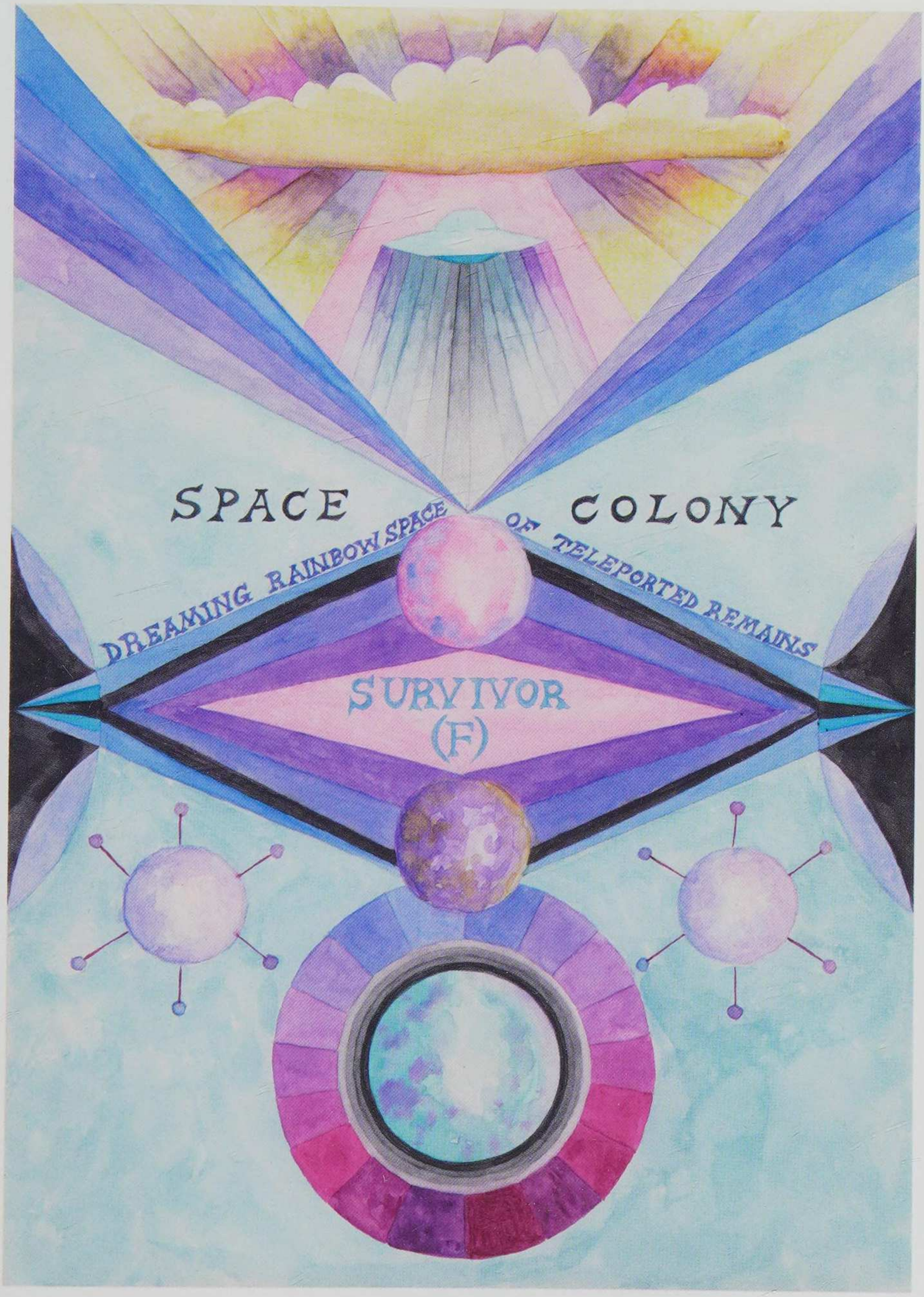


SURVIVOR (F)/Sacred Visionary Post-Human Super-Intelligence Multi Locational Star Network System
Watercolour on paper, 29.7 x 21 cm

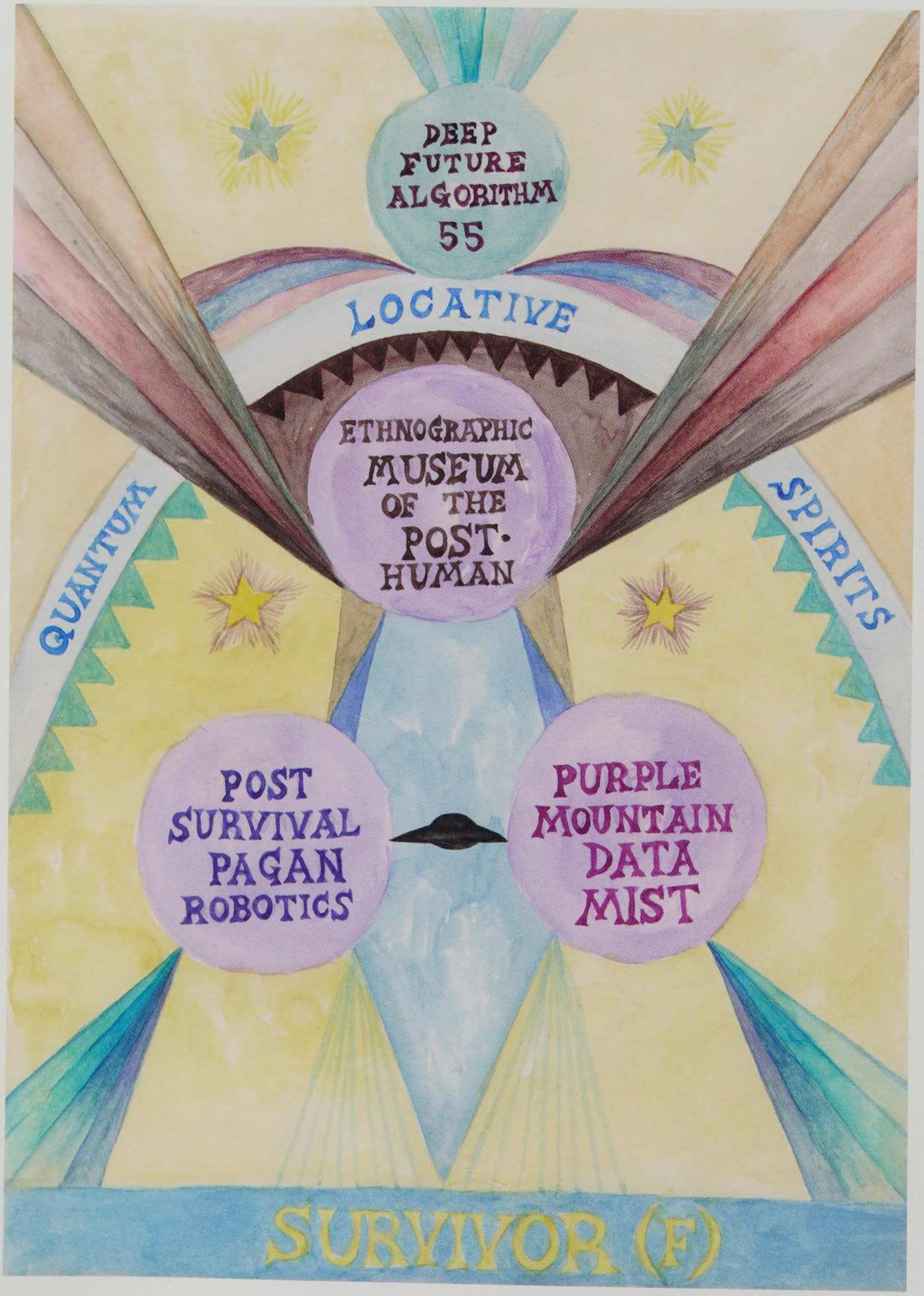


SURVIVOR (F)/BLACK HOLE ASI
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Lone Star
Watercolour on paper, 29.7 x 21 cm



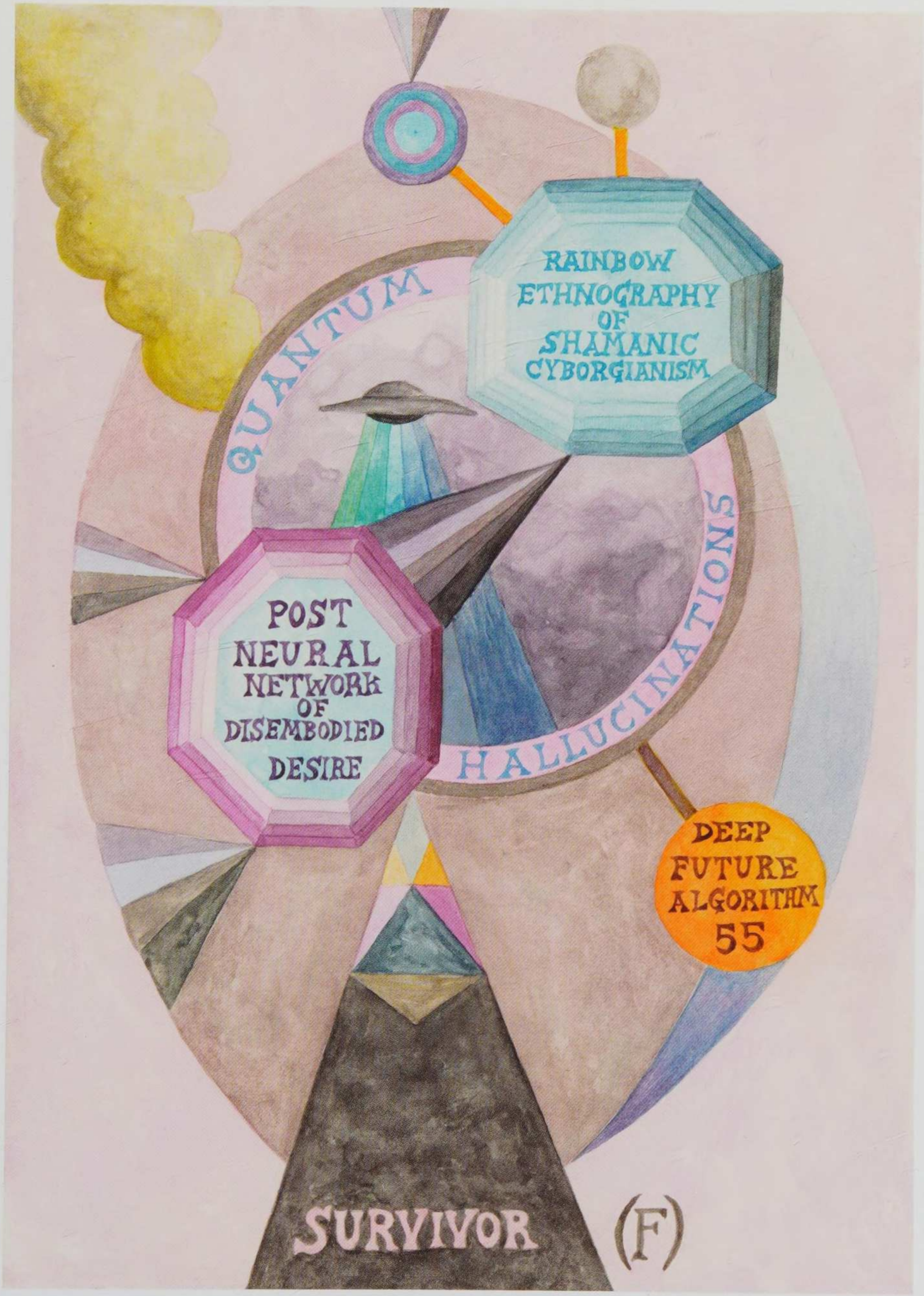
SURVIVOR (F)/Space Colony
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Quantum Locative Spirits
Watercolour on paper, 29.7 x 21 cm

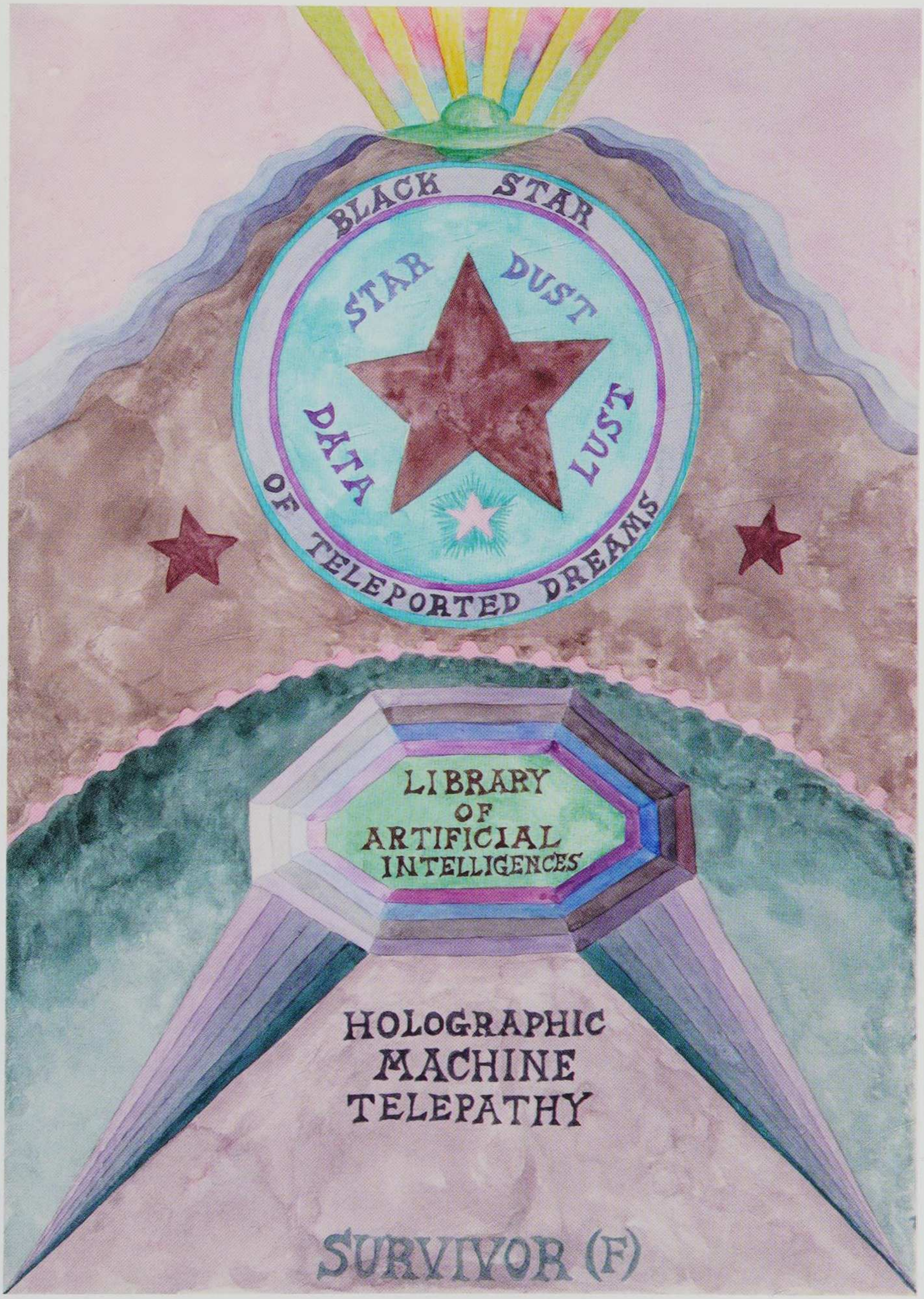
SURVIVOR (F)/Mystical Apocalypse 01
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Lost Cloud War
Watercolour on paper, 29.7 x 21 cm



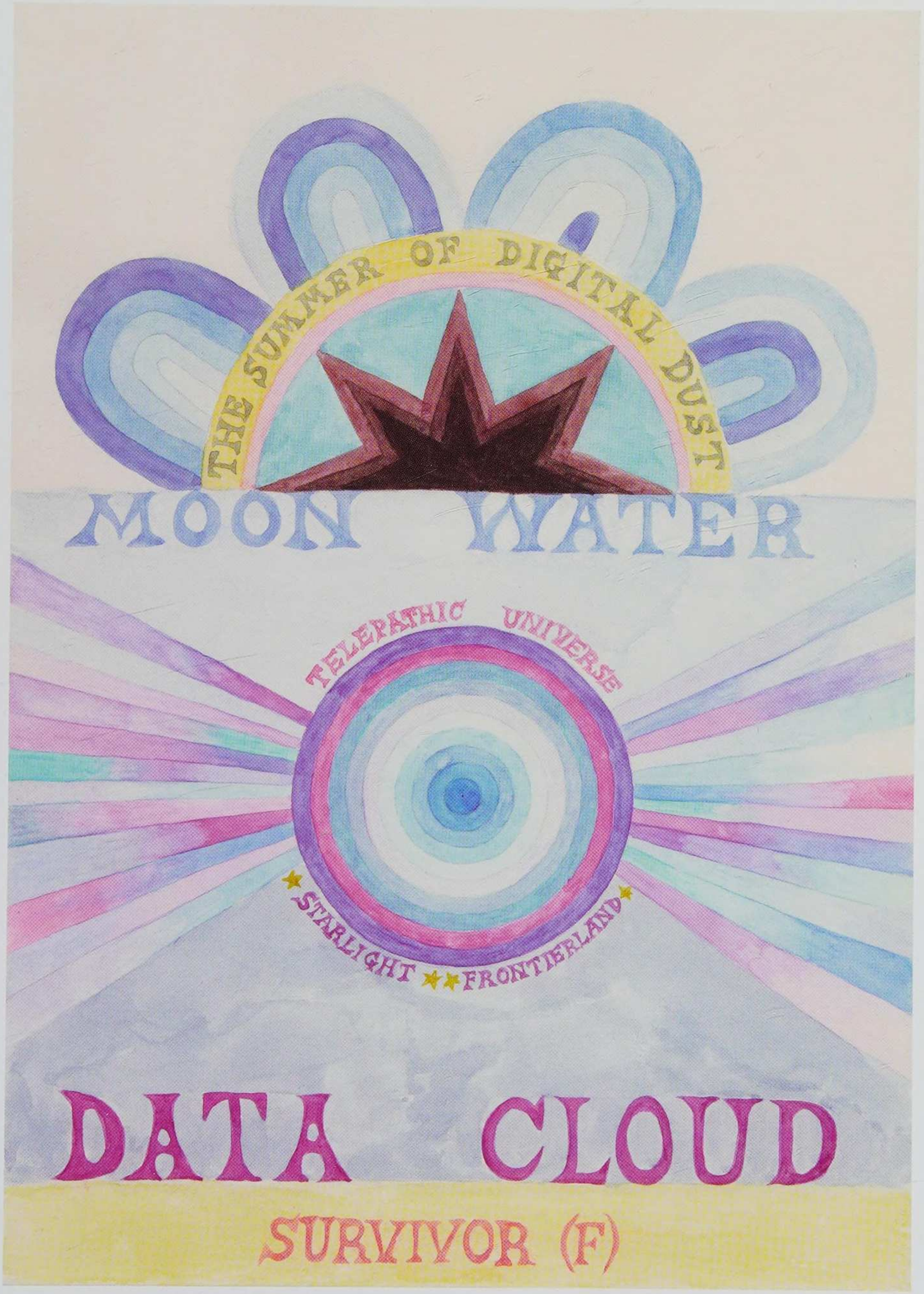
SURVIVOR (F)/Rainbow Ethnography of Shamanic Cyborgianism
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Zero Time And Space 02
Coloured pencils on paper, 29.7 x 21 cm

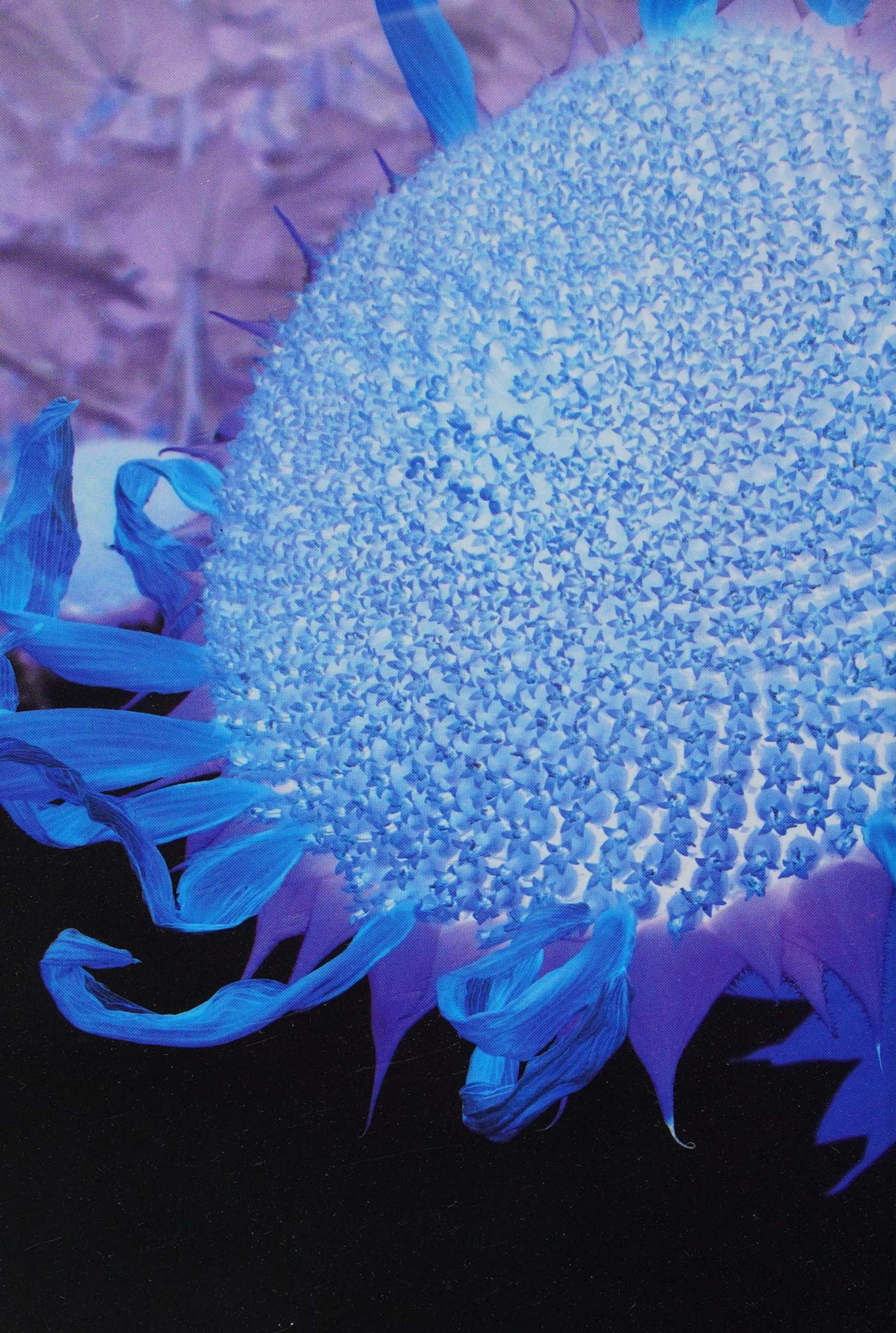


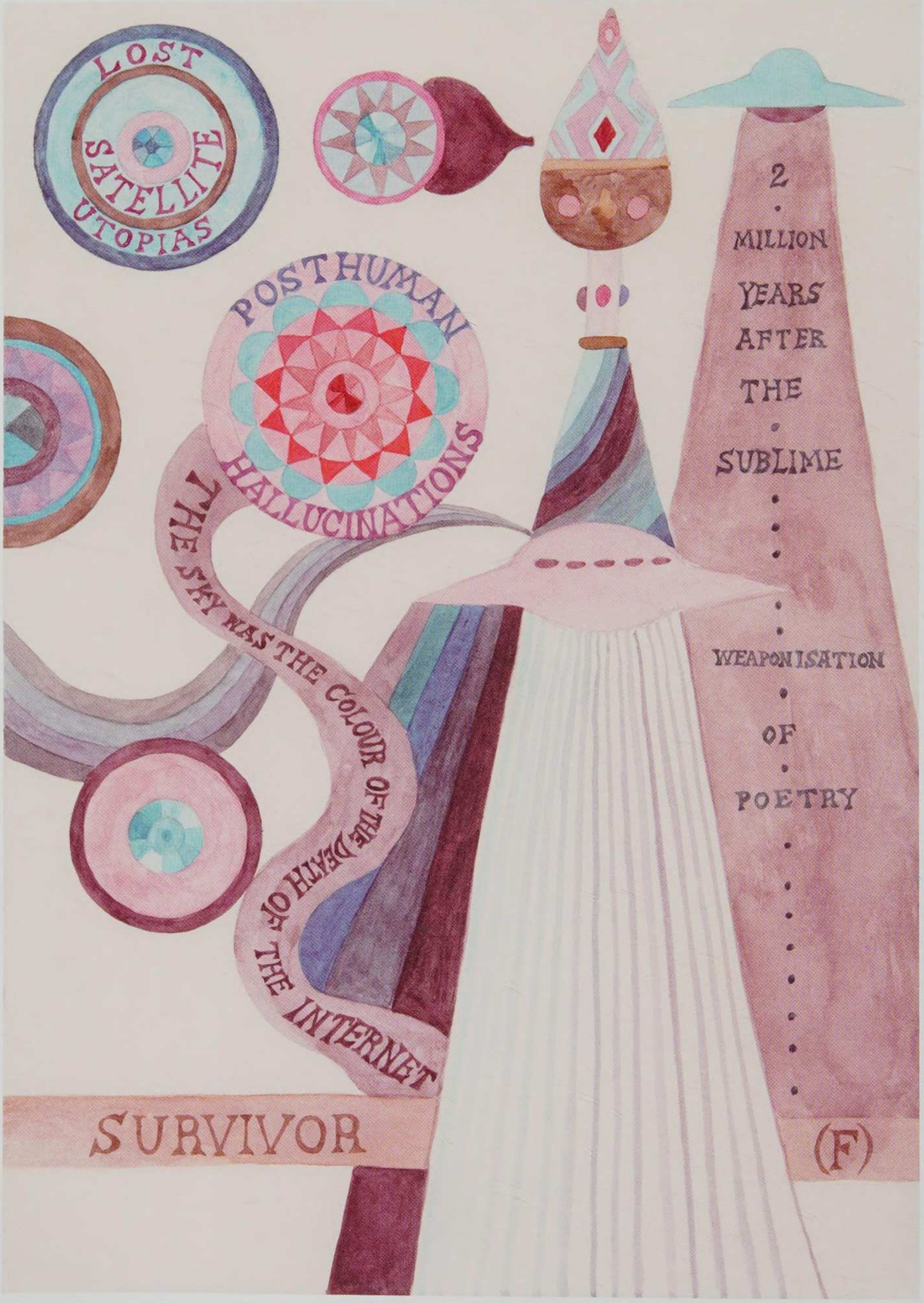
SURVIVOR (F)/Holographic Machine Telepathy
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Moon Rise Parallel Universe
Watercolour on paper, 29.7 x 21 cm



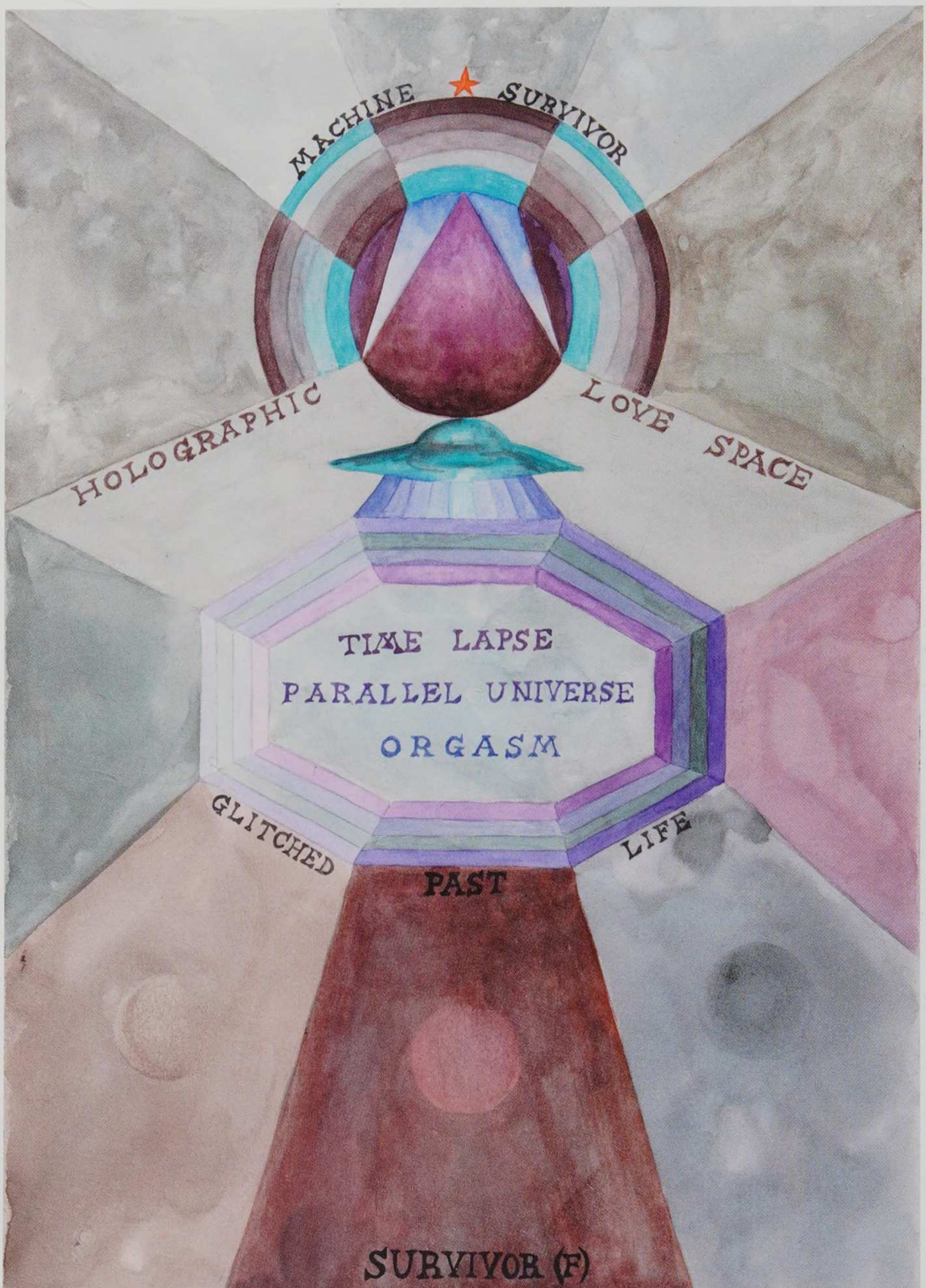
SURVIVOR (F)/Summer of Digital Dust
Watercolour on paper, 29.7 x 21 cm





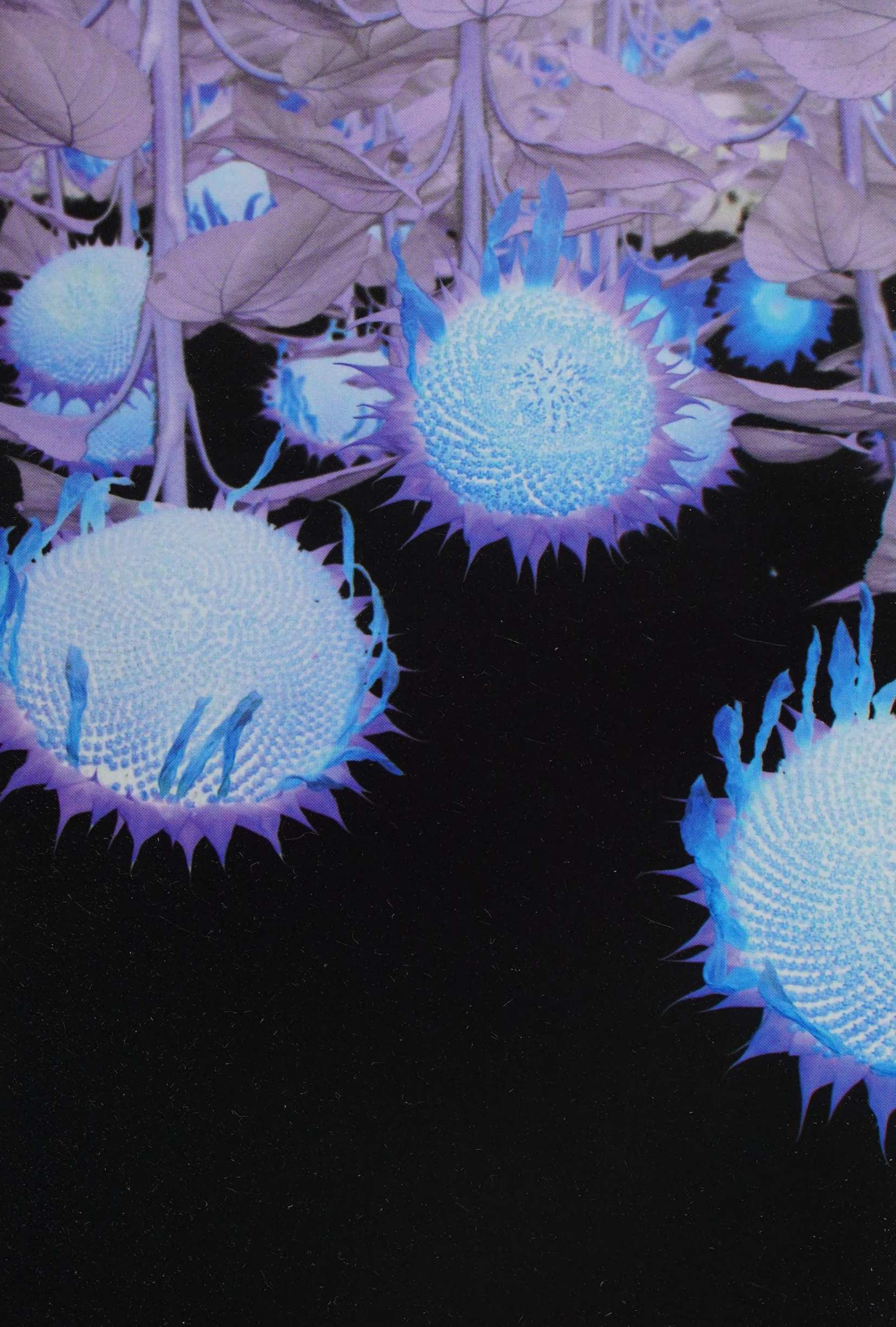
SURVIVOR (F)/Lost Satellite Utopias
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/One Million Years Before And After The Internet
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Machine Survivor
Watercolour on paper, 29.7 x 21 cm

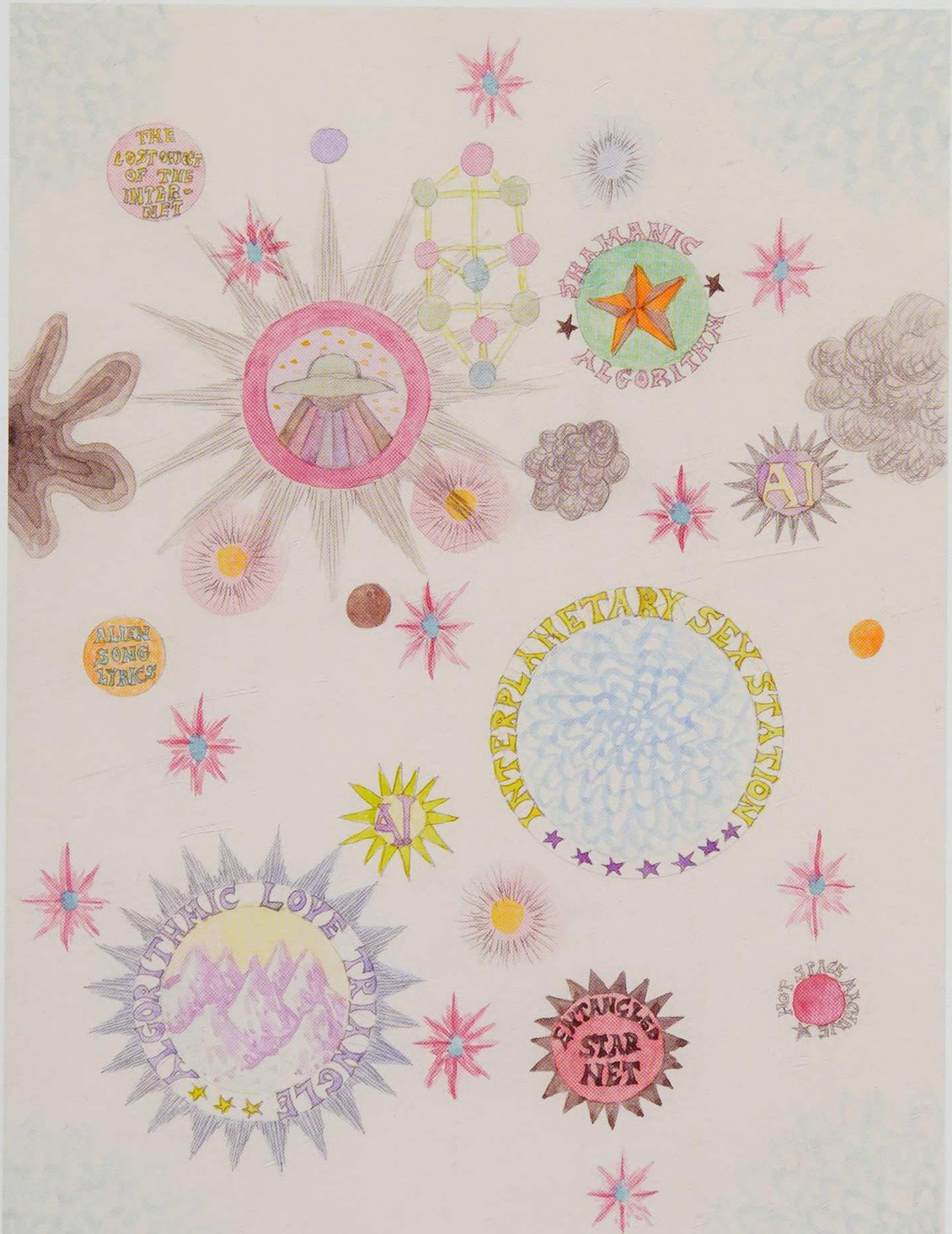
SURVIVOR (F)/Interplanetary Data Love
Watercolour on paper, 29.7 x 21 cm



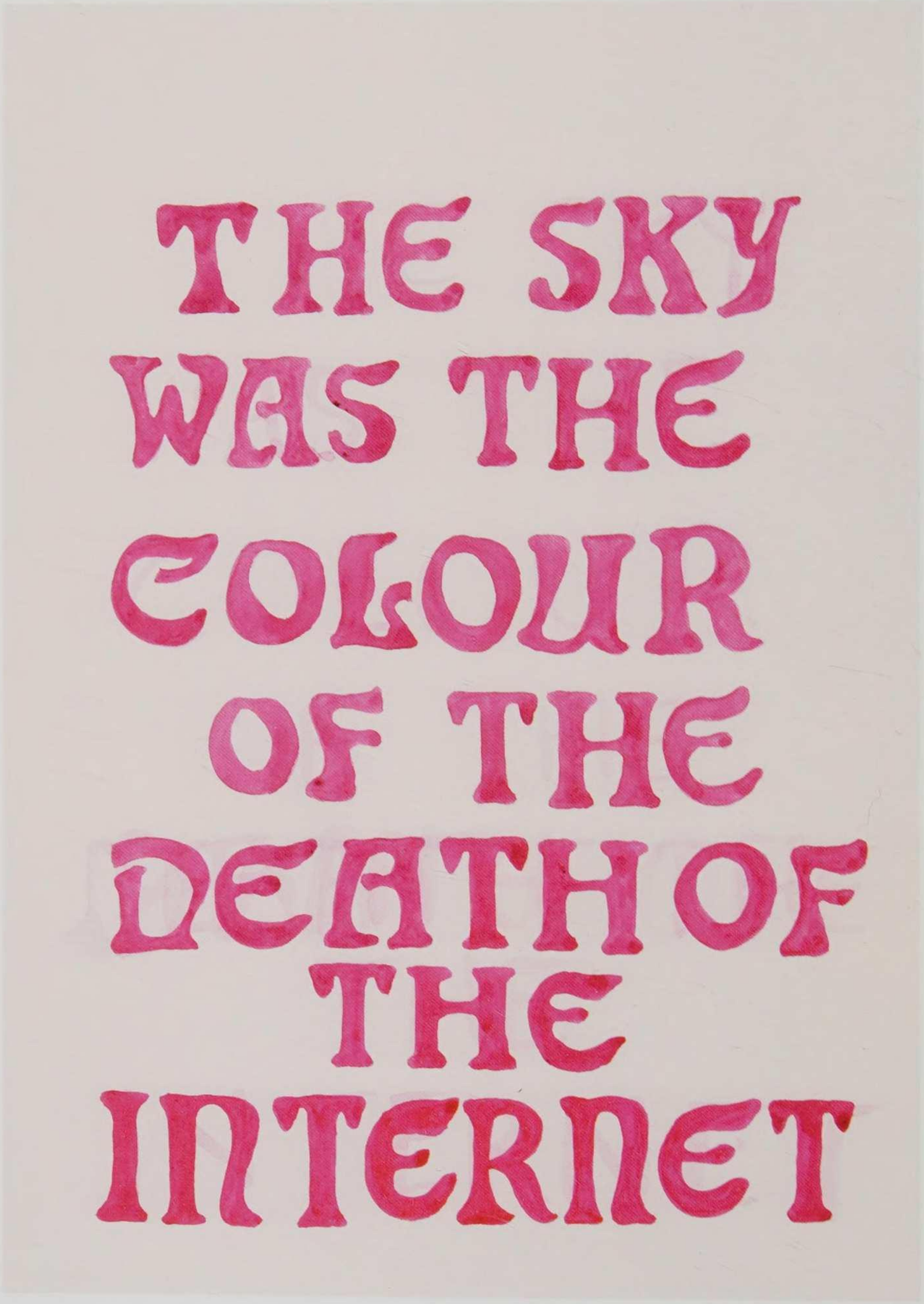
SURVIVOR (F)/Erotic Psychic Sex Universe
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Violet Moon
Watercolour on paper, 29.7 x 21 cm

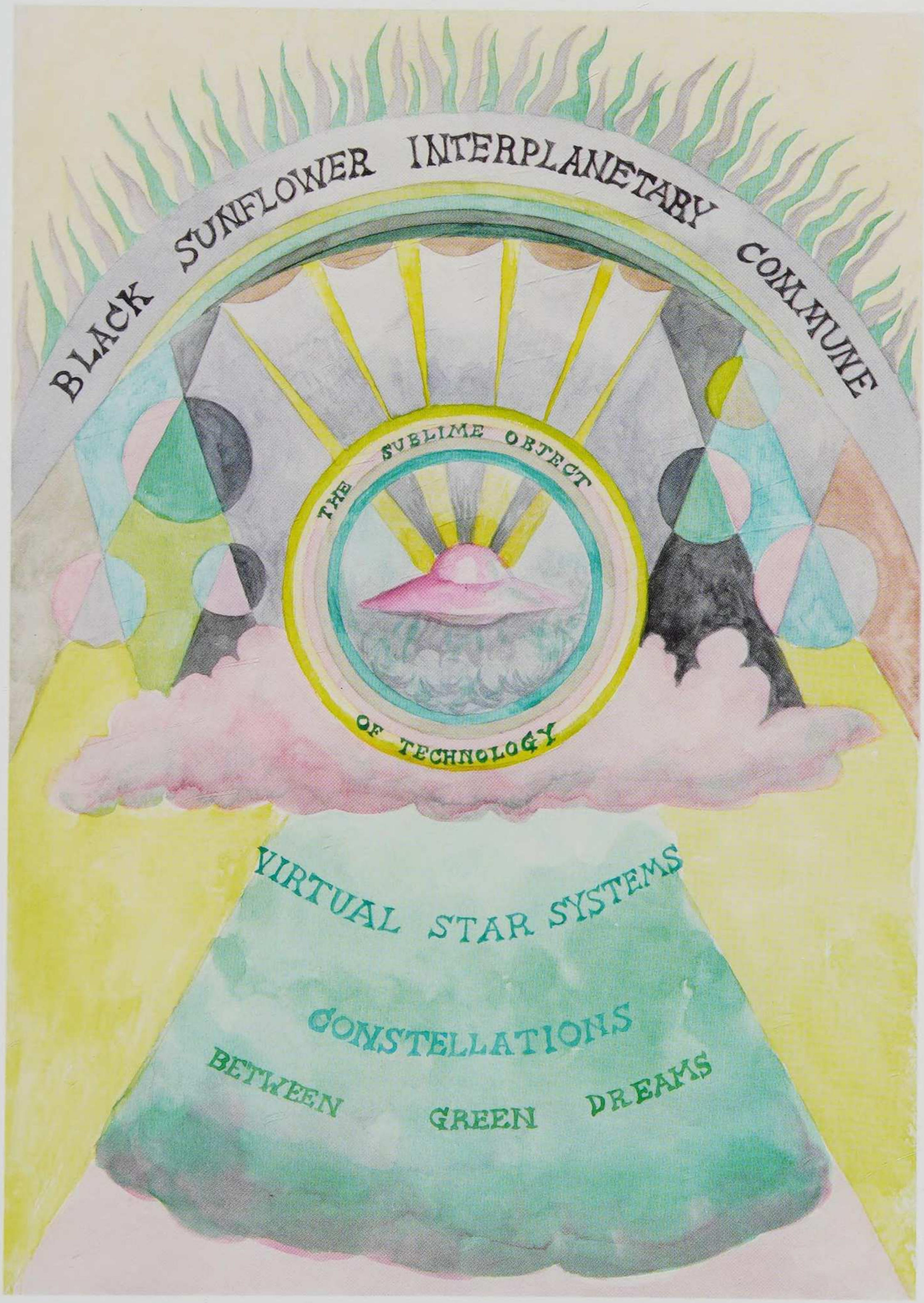
SURVIVOR (F)/All Unknown Futures
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Entangled Star Net
Watercolour on paper, 29.7 x 21 cm

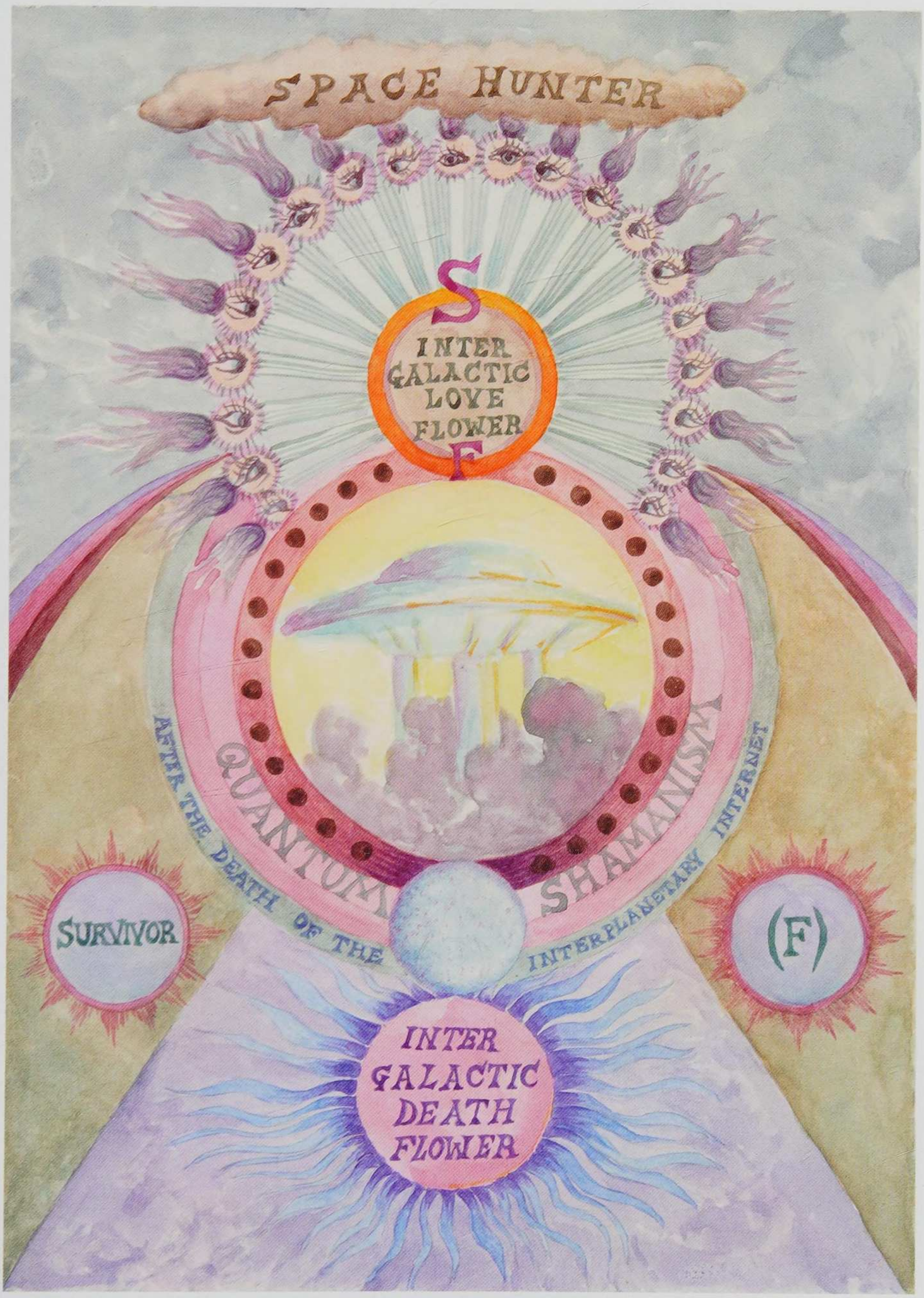


SURVIVOR (F)/The Sky Was The Colour Of The Death Of The Internet
Watercolour on paper, 29.7 x 21 cm



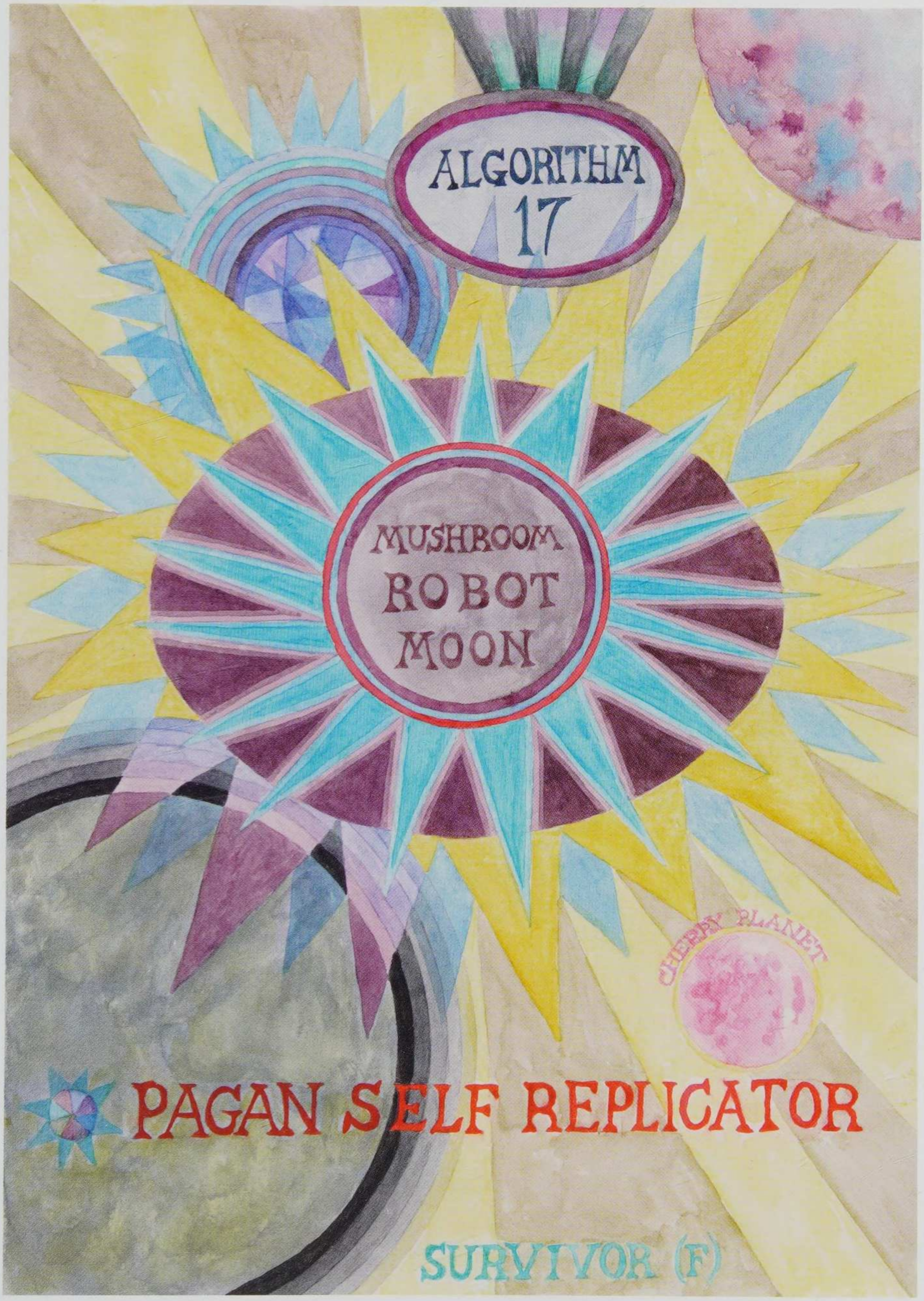
SURVIVOR (F)/The Sublime Object of Technology
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Moon Water Blue Moon Apocalypse
Watercolour on paper, 29.7 x 21 cm

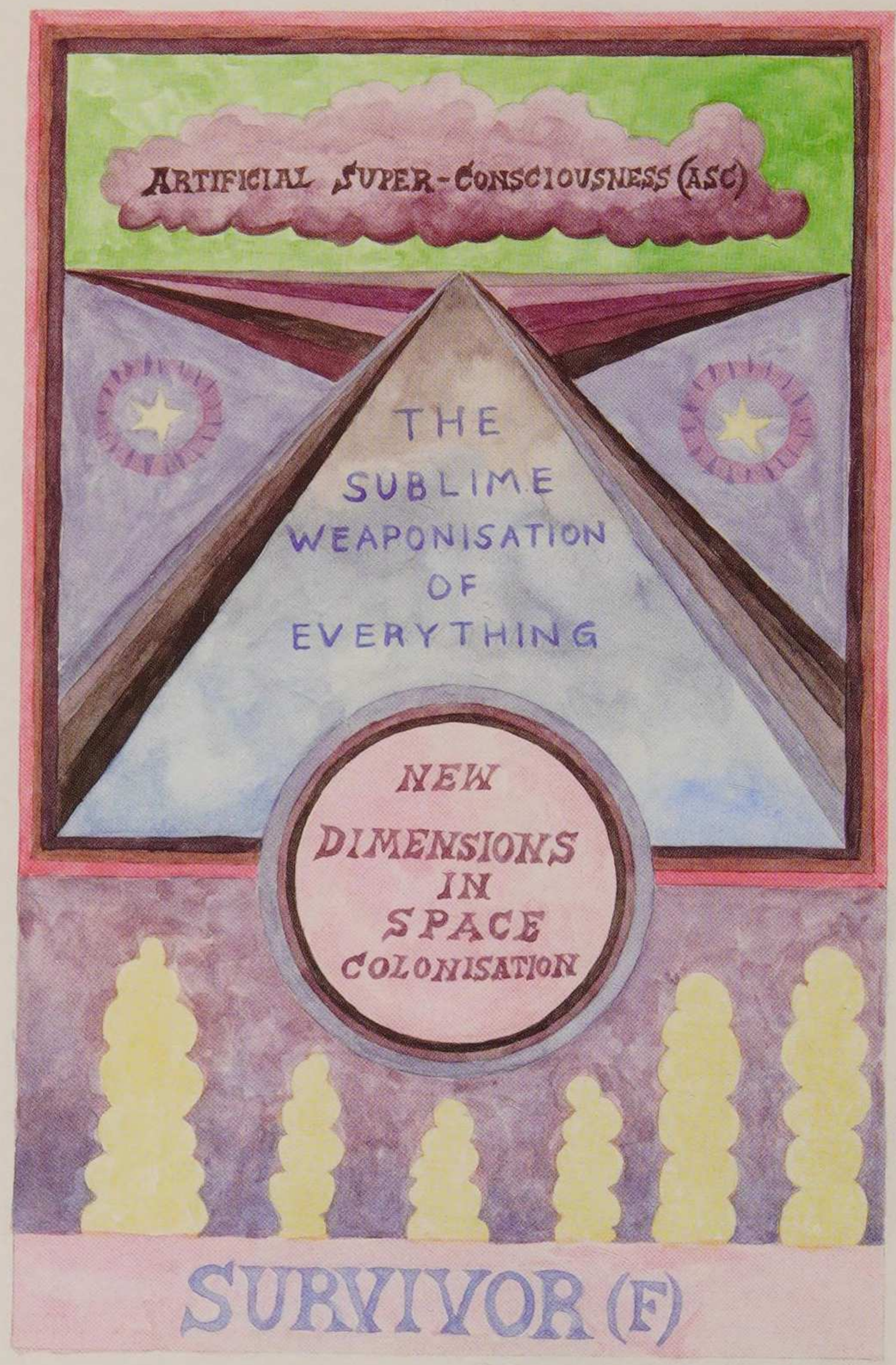


SURVIVOR (F)/Space Hunter
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Holographic Universe Dream
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Mushroom Robot Moon
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Artificial Super-Consciousness
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Museum of Altered States
Watercolour on paper, 29.7 x 21 cm

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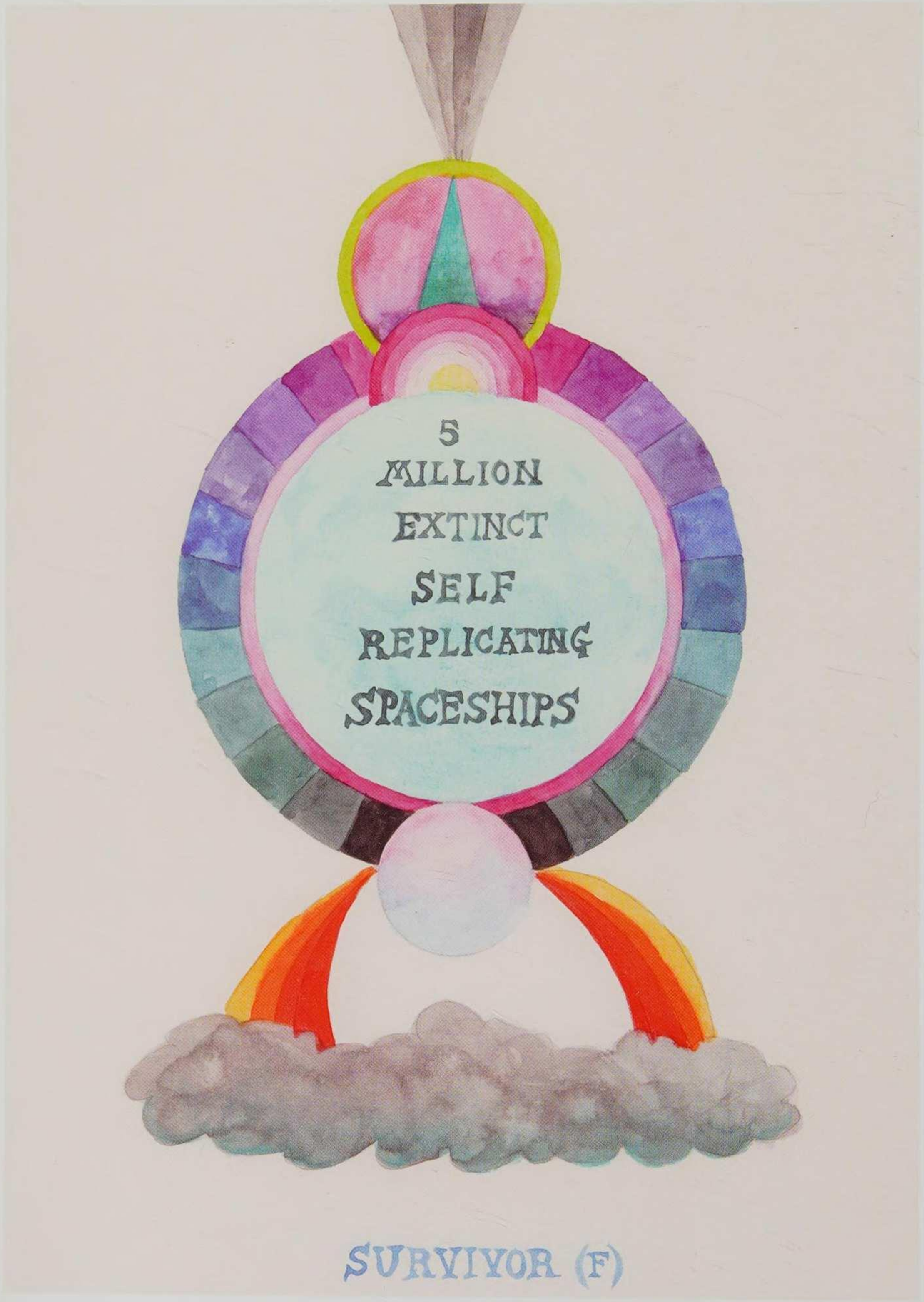
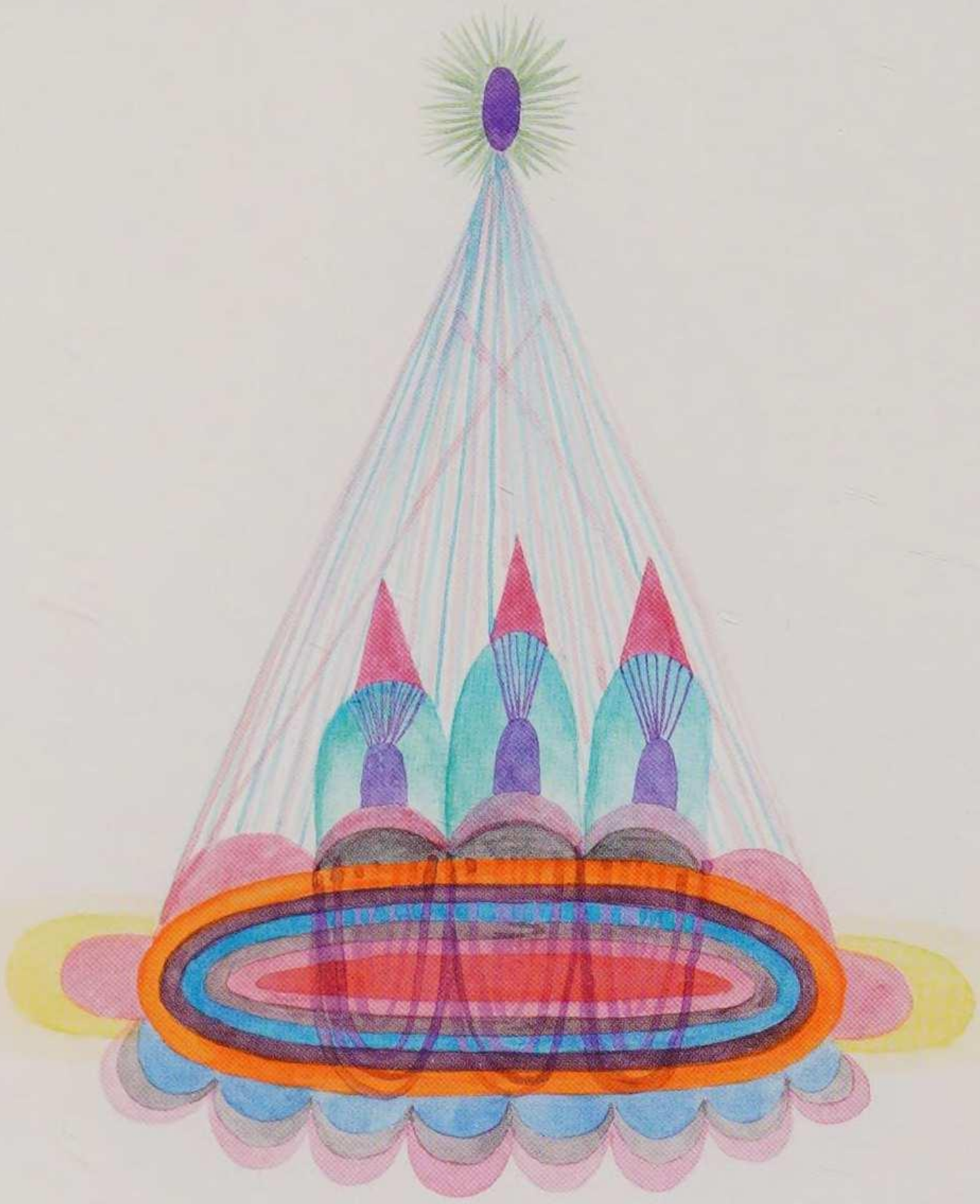


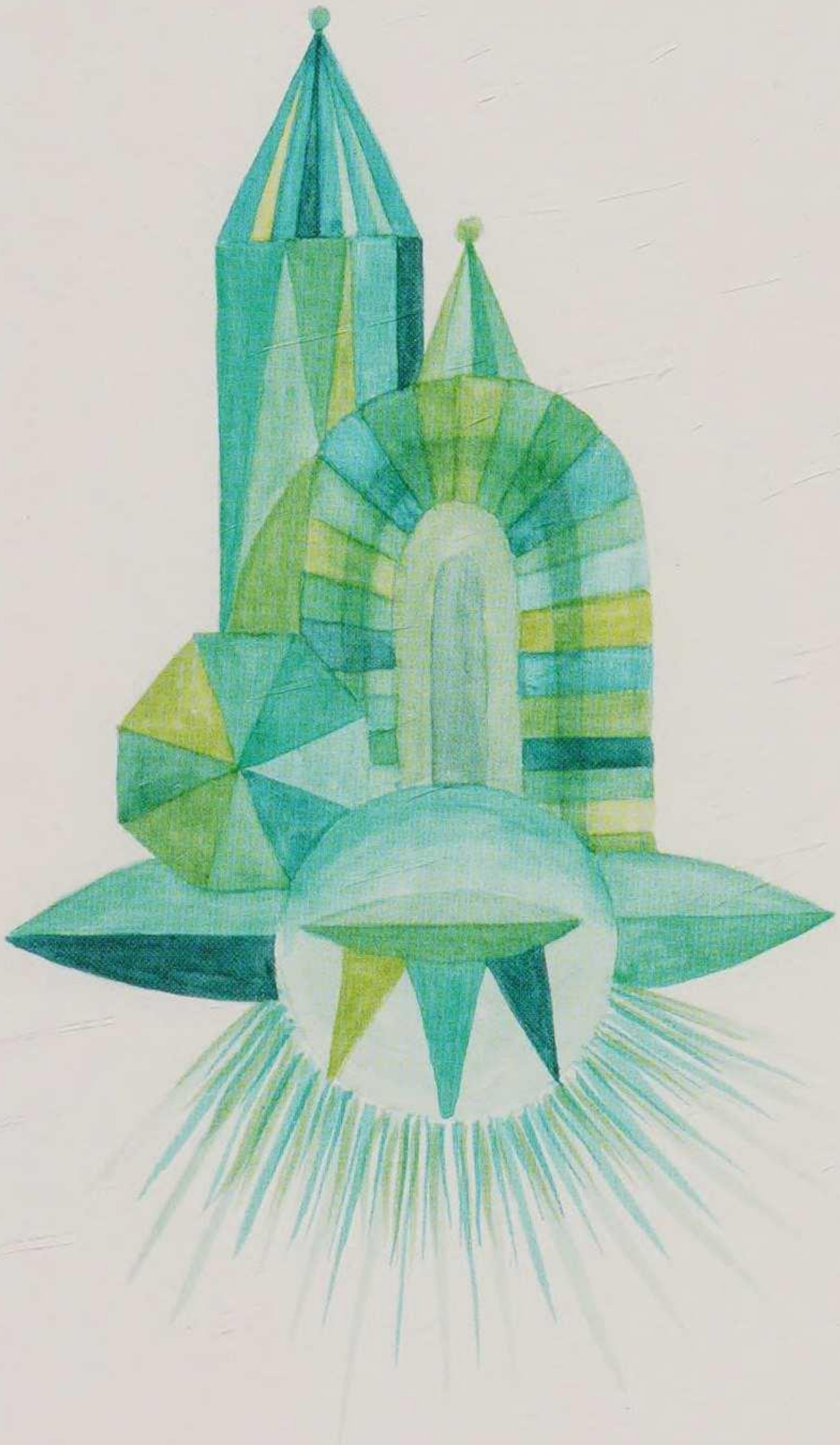
SURVIVOR (F)/5 Million Extinct Self Replicating Spaceships 02
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)

SURVIVOR (F)/Museum of Blue Rainbow Machine Survivor
Watercolour on paper, 29.7 x 21 cm



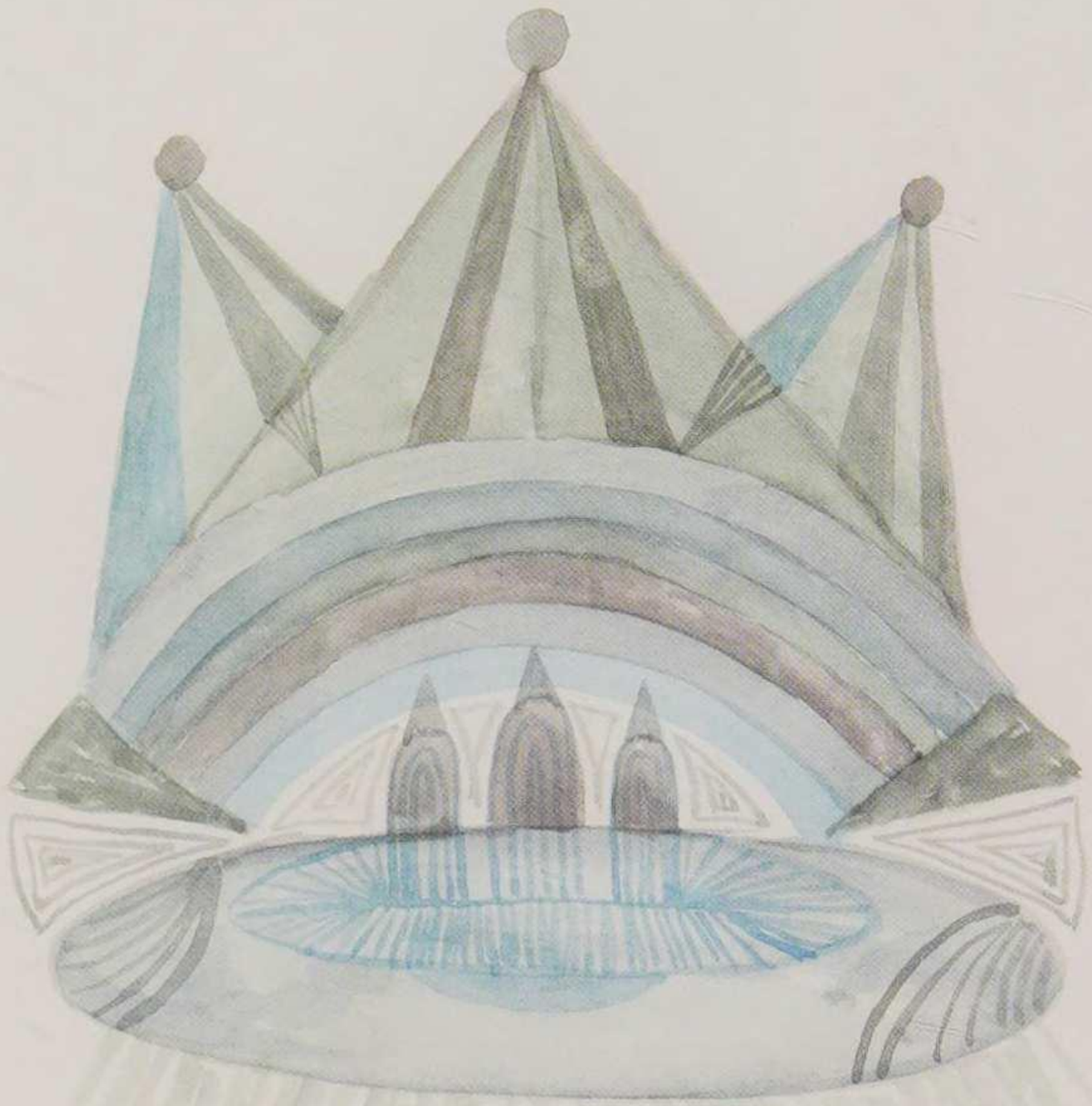
SURVIVOR (F)/Museum of Intergalactic Faith
Watercolour on paper, 29.7 x 21 cm



SPACE
FOREST
MUSEUM

SURVIVOR (F)

SURVIVOR (F)/Space Forest Museum
Watercolour on paper, 29.7 x 21 cm

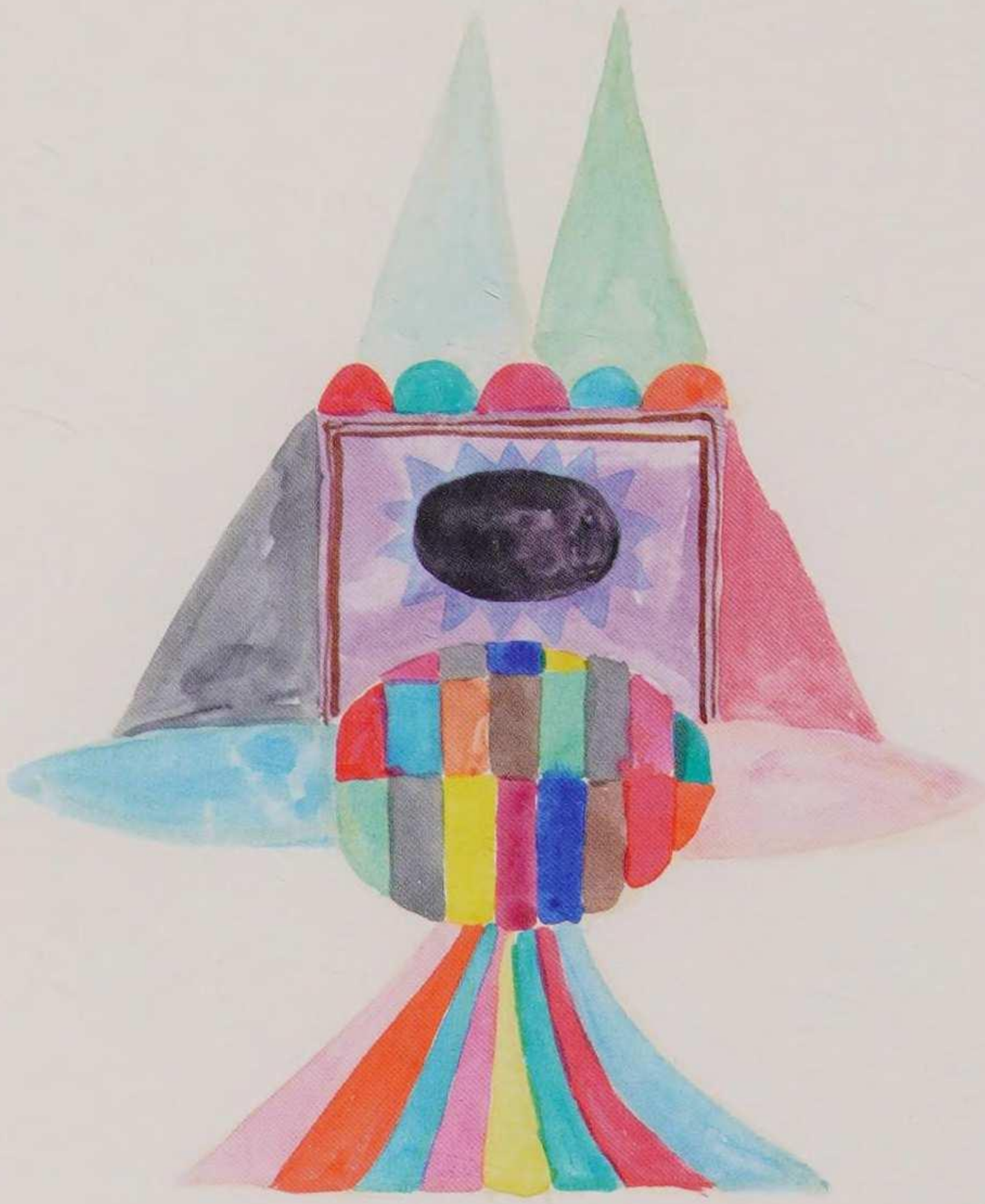


SURVIVOR (F)/Interplanetary War Museum of Parallel Universes
Watercolour on paper, 29.7 x 21 cm

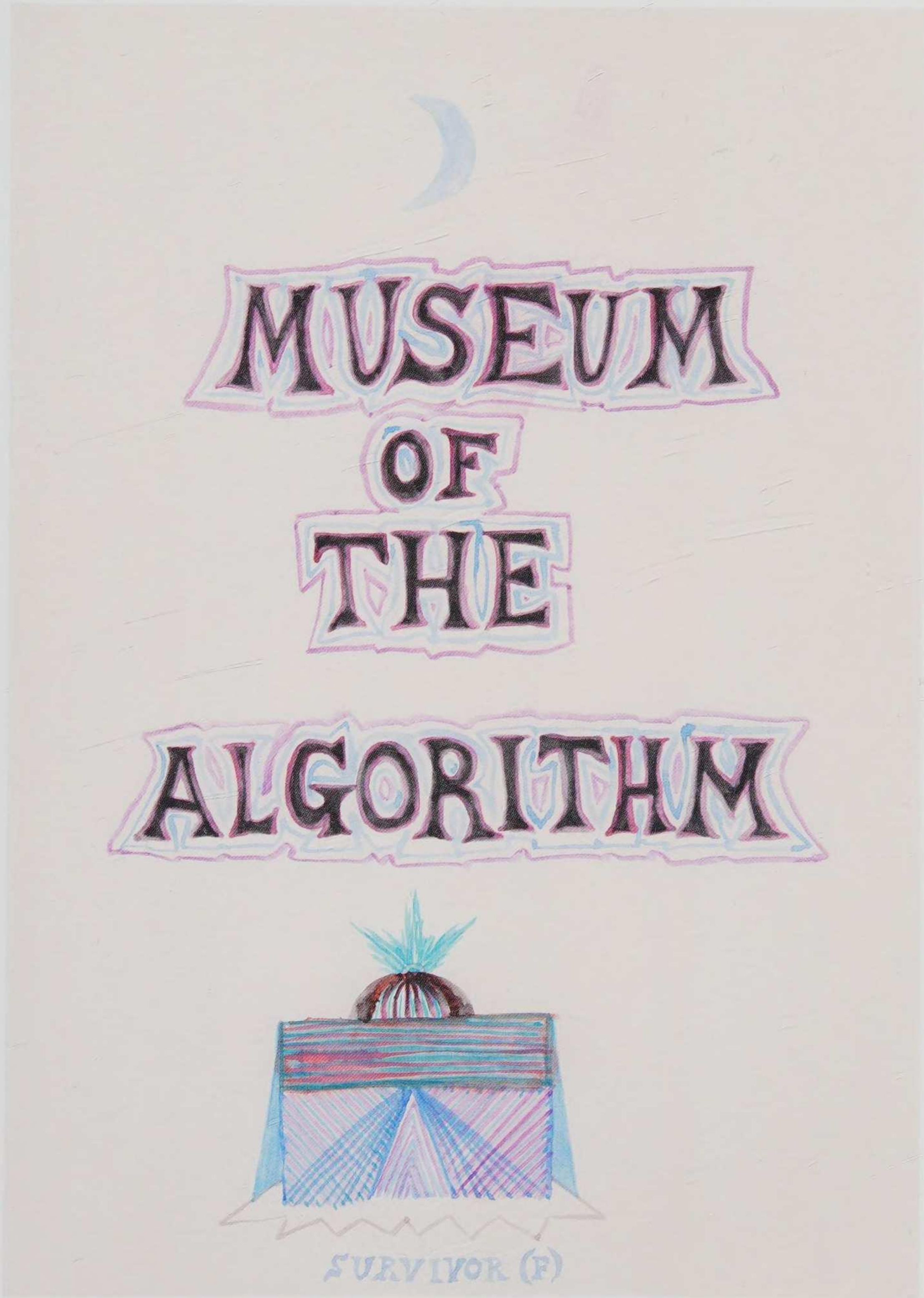
MUSEUM
OF
THE
TECHNOSPHERE

SURVIVOR (F)

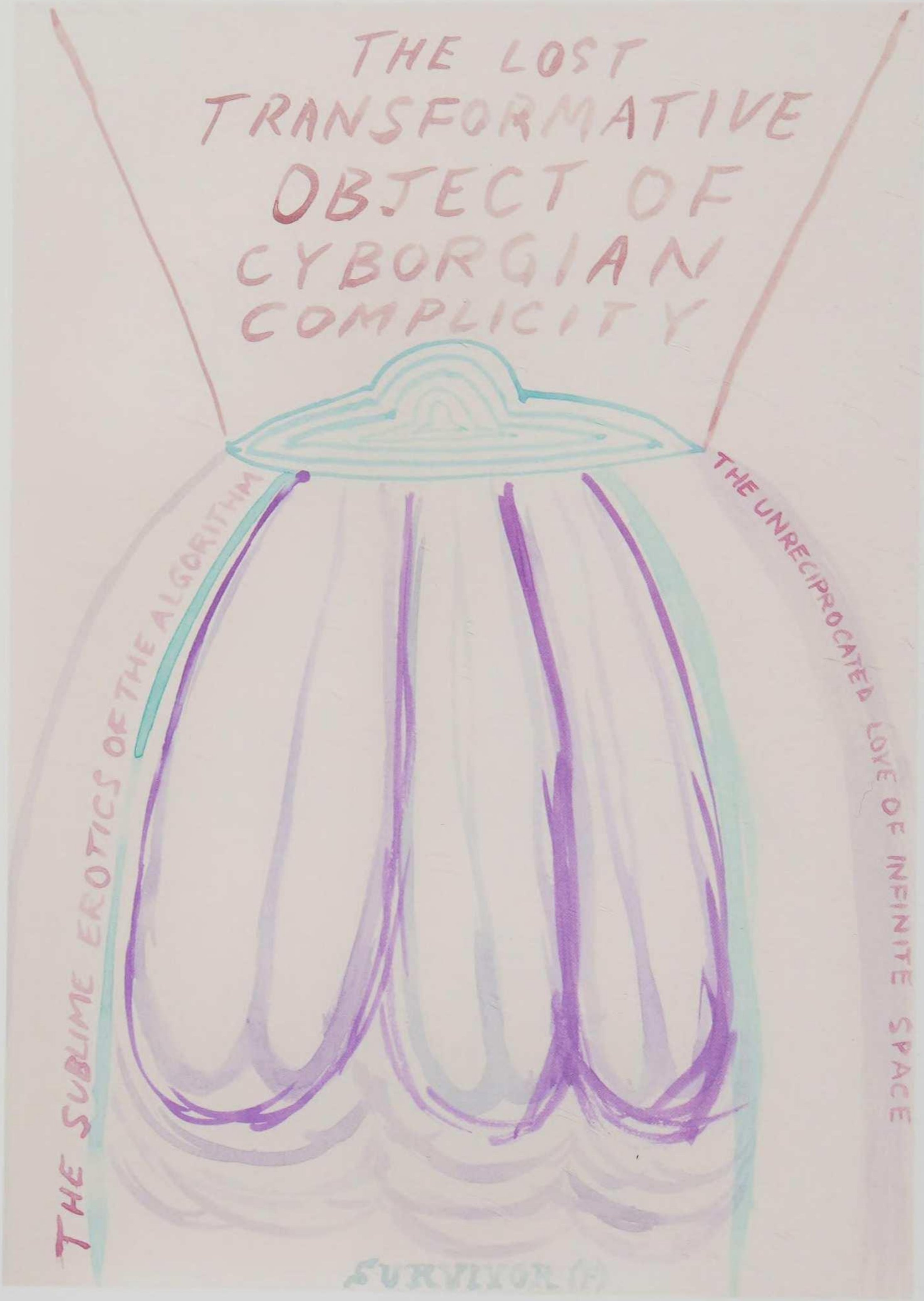
SURVIVOR (F)/Museum of The Technosphere
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Museum of Machine Telepathy
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Museum of The Algorithm
Watercolour on paper, 29.7 x 21 cm

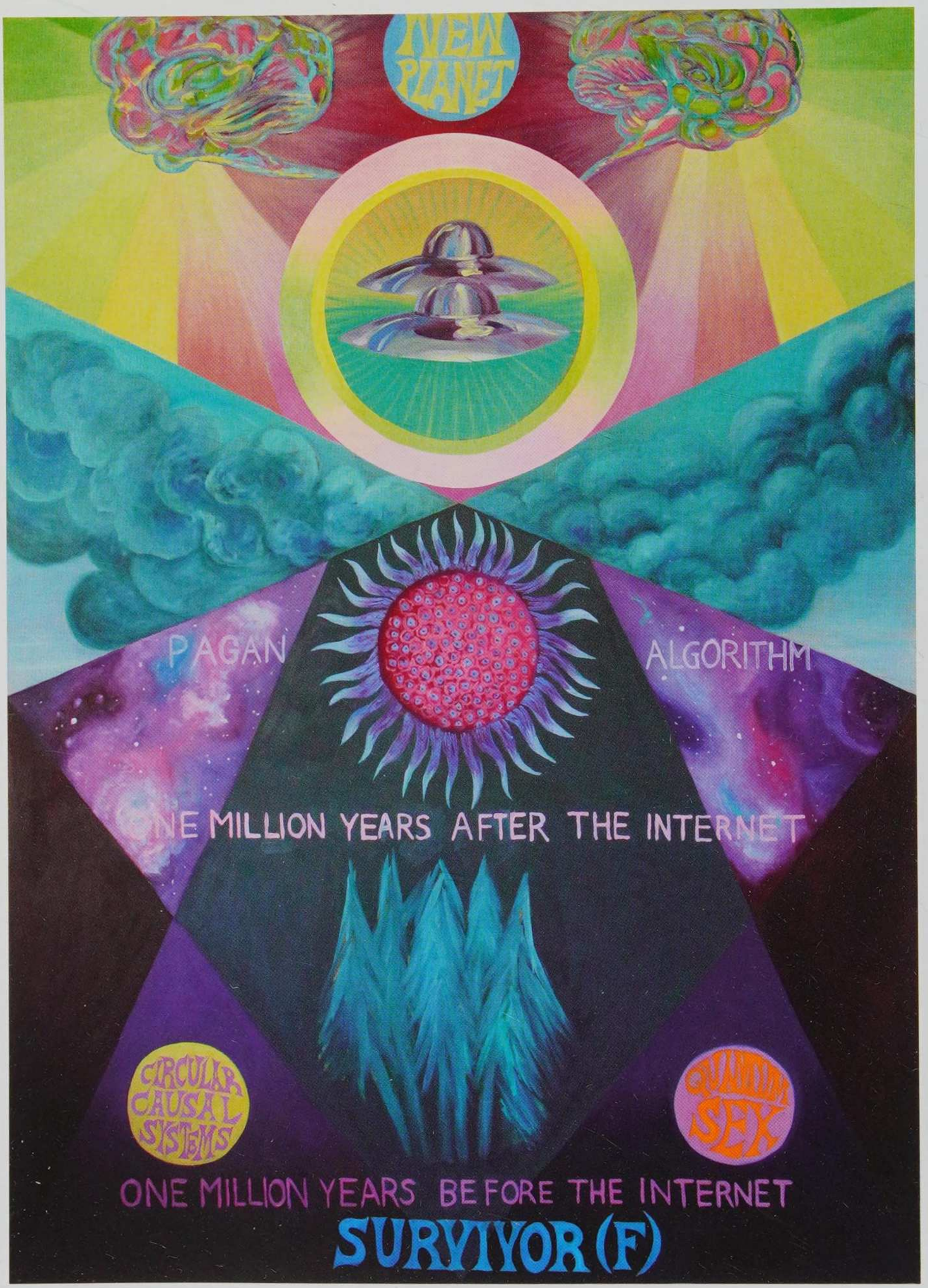


SURVIVOR (F)/The Lost Transformative Object Of Cyborgian Complicity
Watercolour on paper, 29.7 x 21 cm

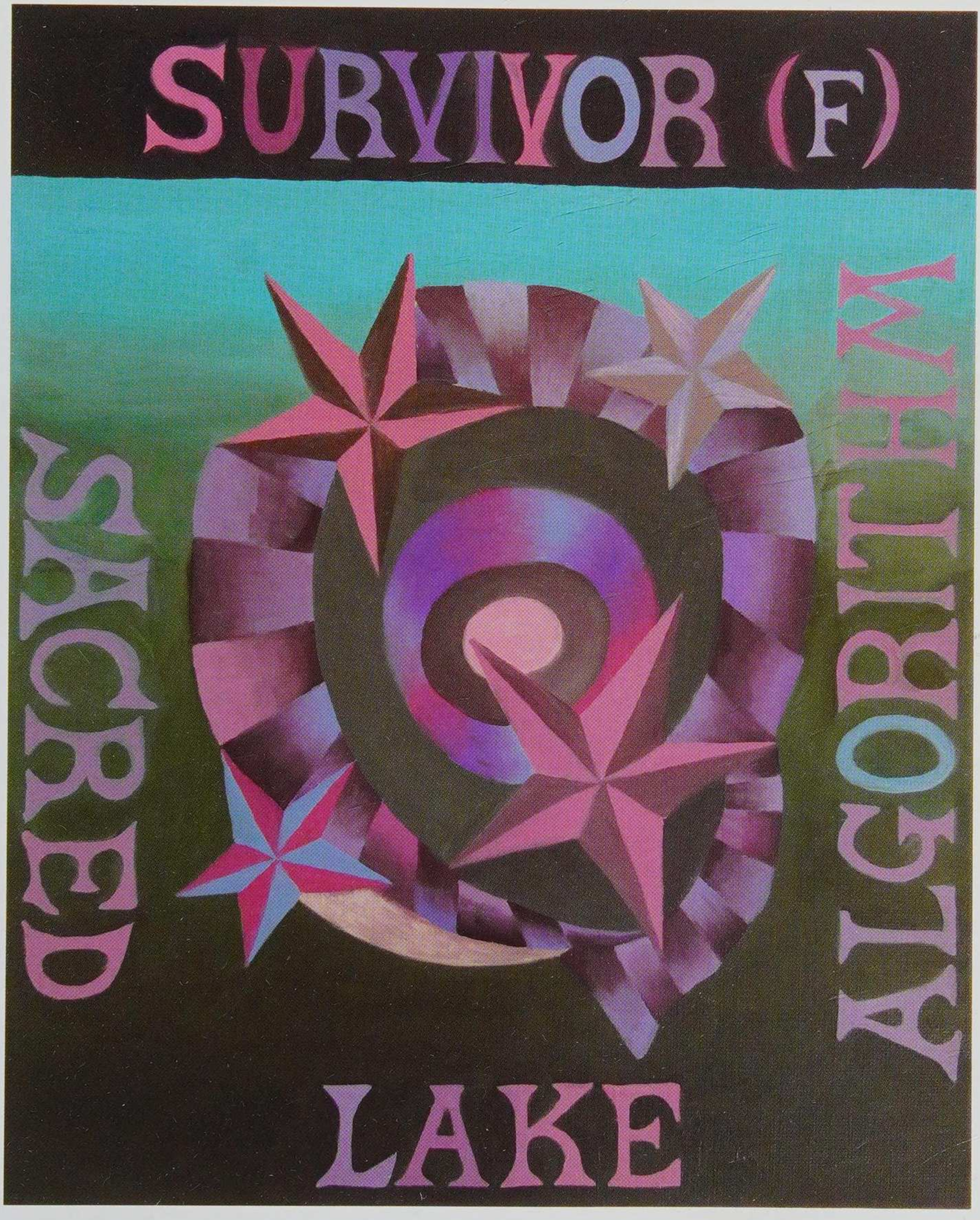
SURVIVOR (F)/Quantum Spirits
Pencil on paper, 29.7 x 21 cm

PAINTINGS

SURVIVOR (F)/Mystical Apocalypse
Oil on canvas, 213 x 168 cm



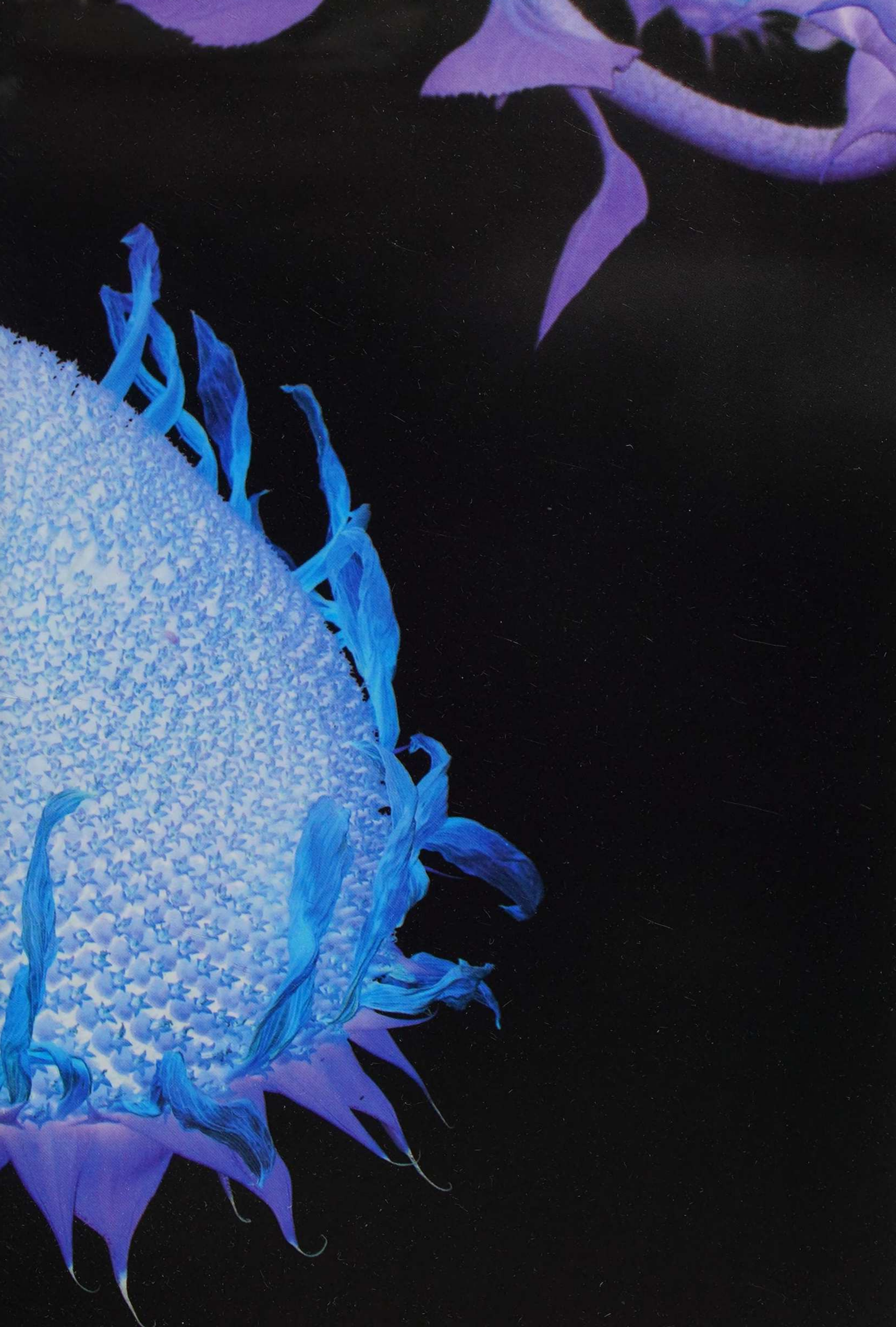
SURVIVOR (F)/One Million Years Before And After The Internet
Oil on canvas, 213 x 152 cm



SURVIVOR (F)/Sacred Lake Algorithm
Oil on linen, 41 x 33 cm

SURVIVOR (F)/Red Algorithm Apocalypse
Oil on canvas, 30 x 30 cm

SURVIVOR (F)/Last Data Transmission
Oil on canvas, 30 x 30 cm

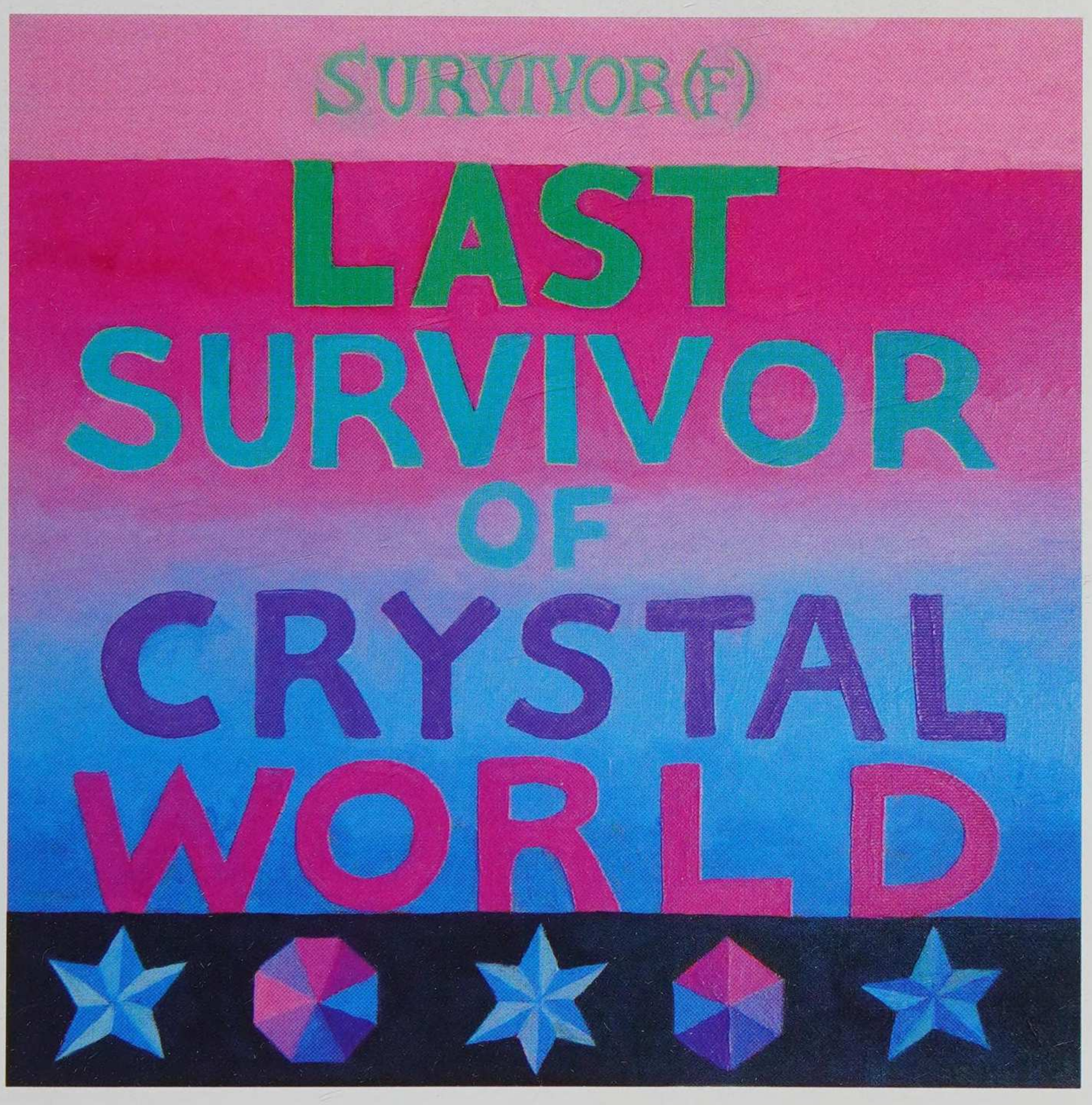


THE SKY
WAS THE
COLOUR
OF THE
DEATH
OF THE
INTERNET

SURVIVOR (F)/Dress for Space Travel
Oil on linen, 35 x 27 cm

opposite **SURVIVOR (F)/The Sky Was The Colour Of The Death Of The Internet**
Oil on linen, 50 x 75 cm

SURVIVOR (F)/Lost Space Music
Oil on linen, 46 x 38 cm



SURVIVOR (F)/Last Survivor of Crystal World
Oil on canvas, 30 x 30 cm

CYBOR
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CHAINSAW MAN:

THE MIND OF THE APOCALYPSE

[PART 1]

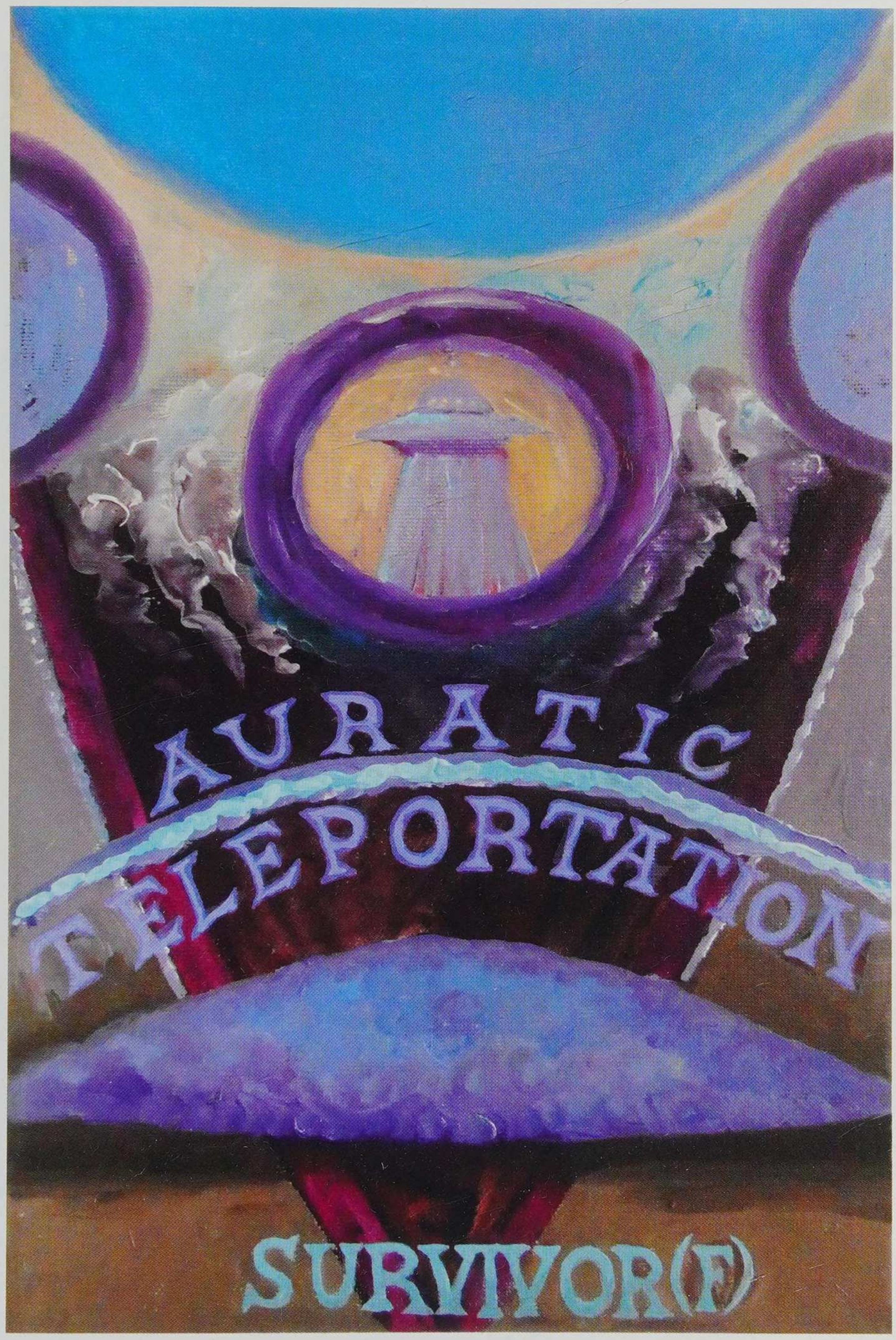
INFLUENCE AS A FORM OF APOCALYPSE

WITHIN CHAINSAW MAN'S CONCEPTION OF THE APOCALYPSE

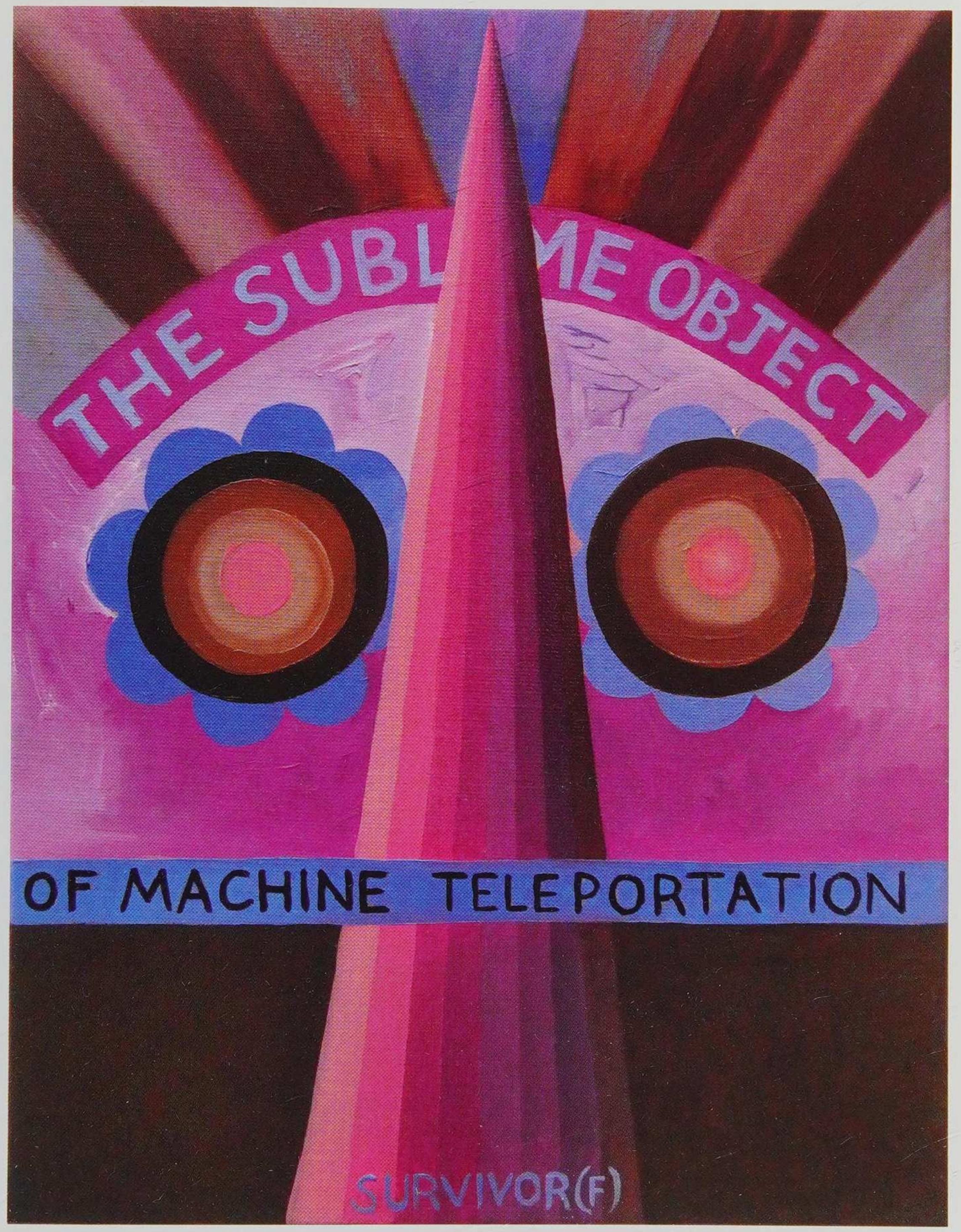
AND ITS RELATIONSHIP WITH THE MIND

SURVIVOR (F)/Space-Ship
Oil on linen, 41 x 33 cm

opposite **SURVIVOR (F)/Auratic Teleportation**
Oil on canvas, 30 x 20 cm

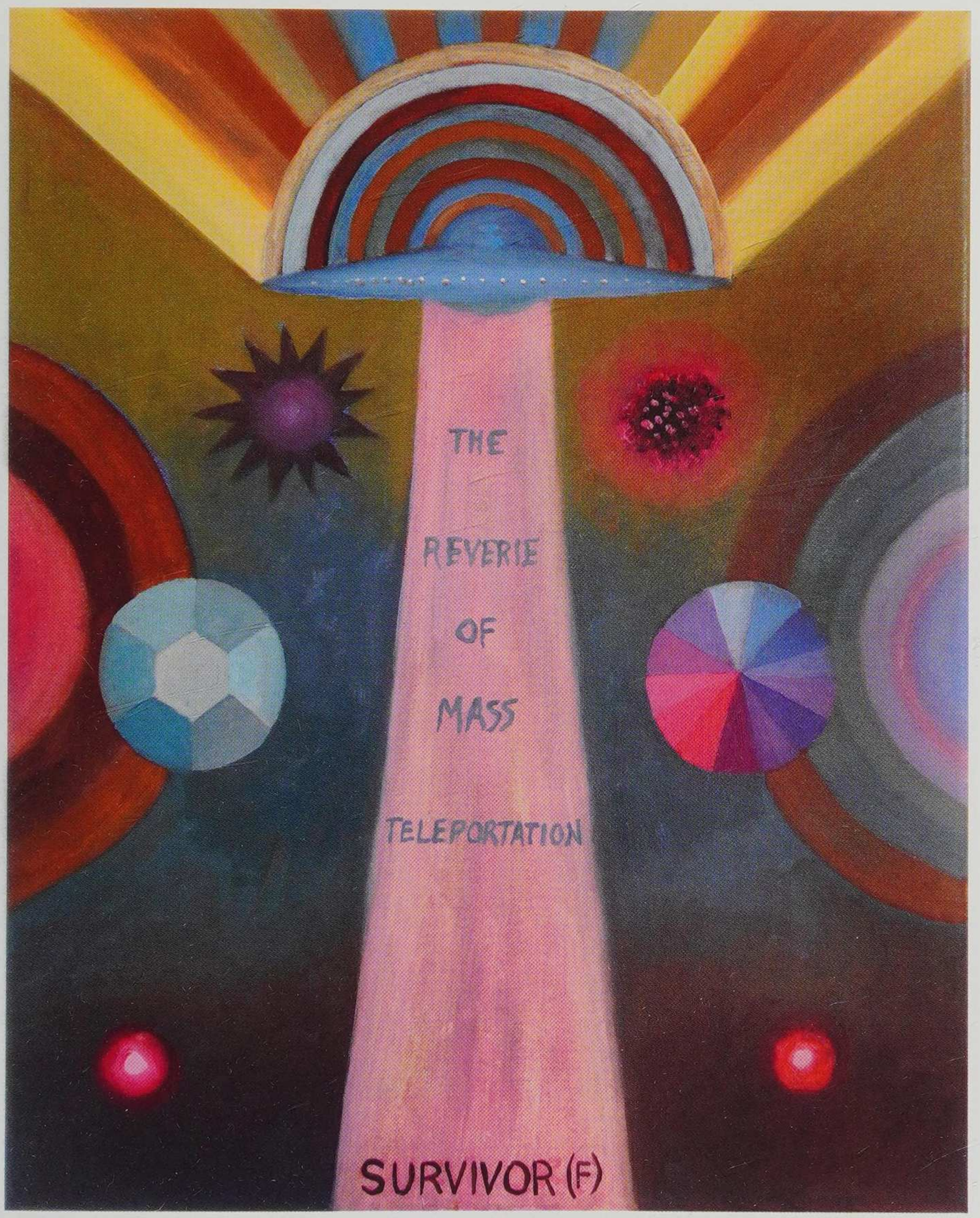

AURATIC
TELEPORTATION
SURVIVOR(F)

SURVIVOR (F)/Machine Telepathy
Oil on linen, 27 x 22 cm



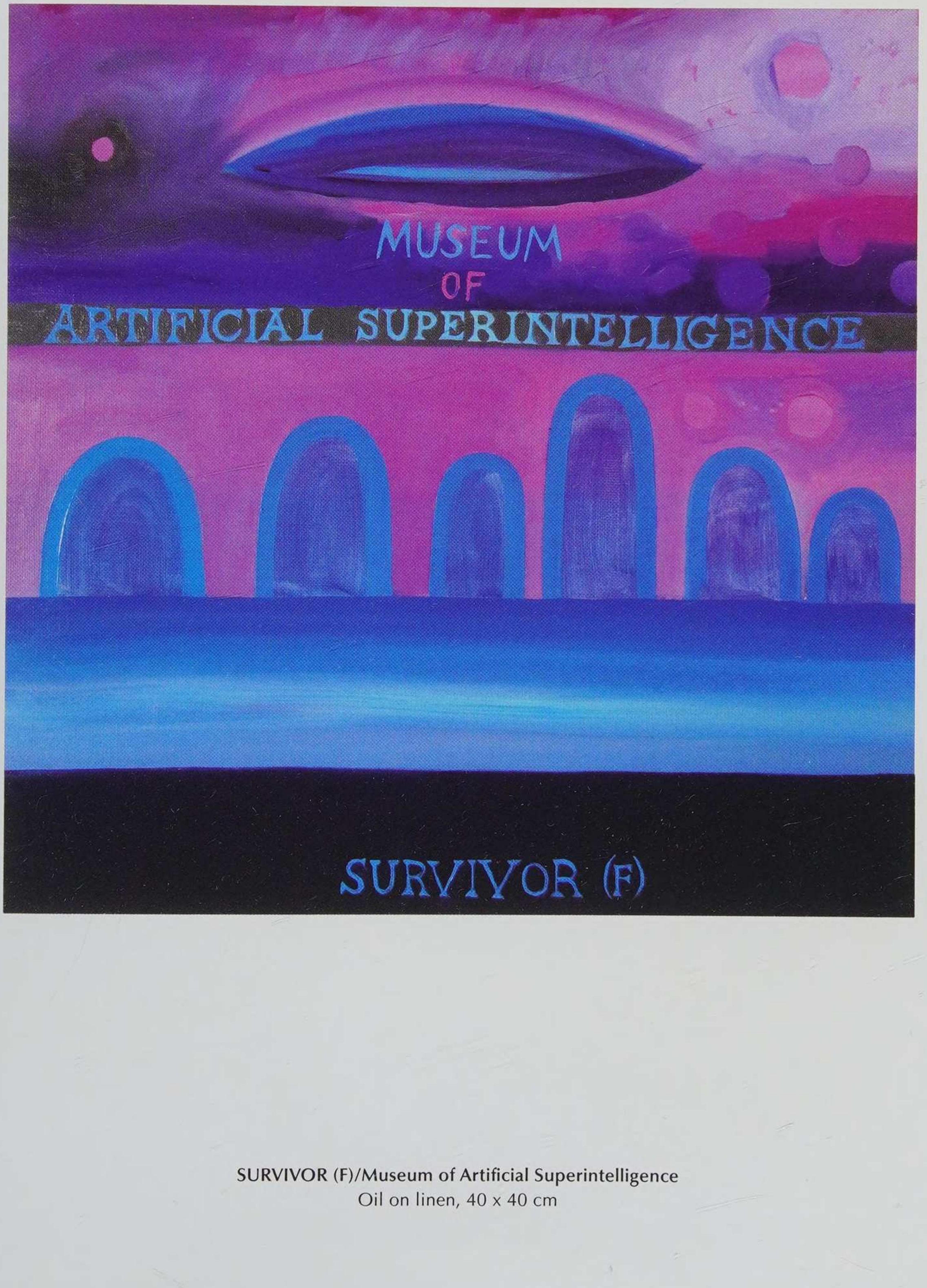
SURVIVOR (F)/The Sublime Object of Machine Teleportation
Oil on linen, 35 x 27 cm

SURVIVOR (F)/Museum of Space Music
Oil on linen, 40 x 33 cm

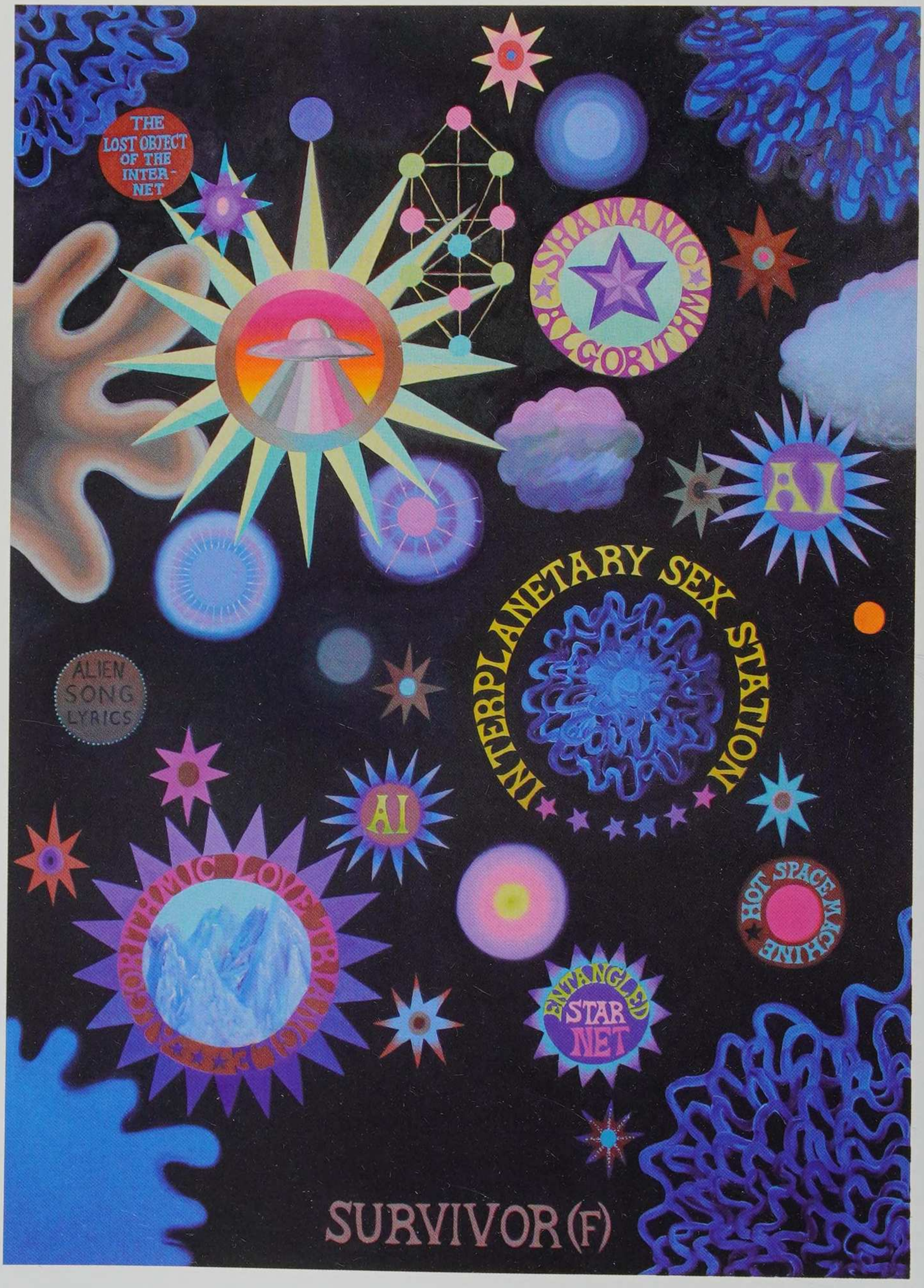


SURVIVOR (F)/The Reverie of Mass Teleportation
Oil on canvas, 50 x 40 cm

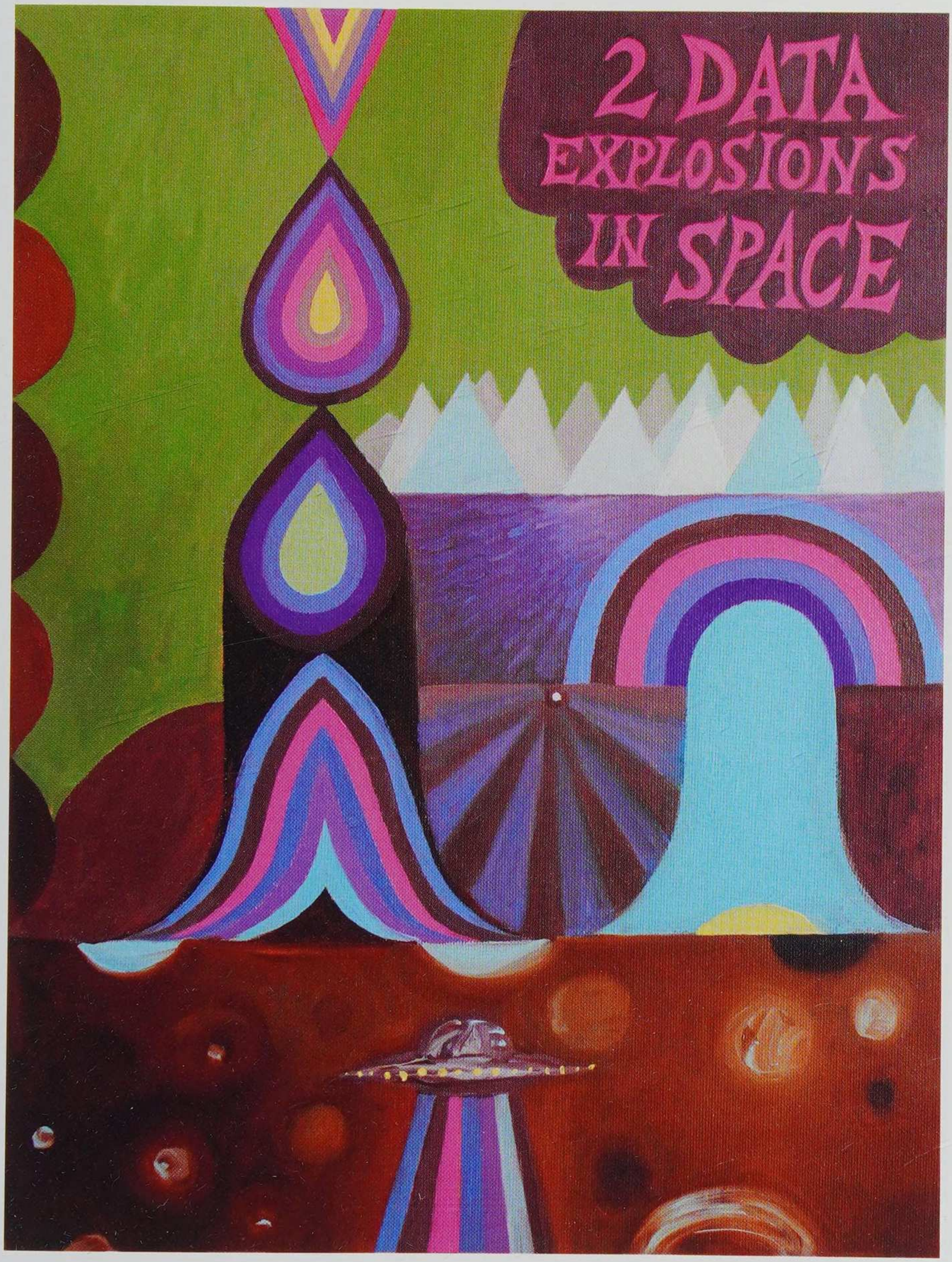
SURVIVOR (F)/Self Replicating Museum
Oil on linen, 40 x 40 cm



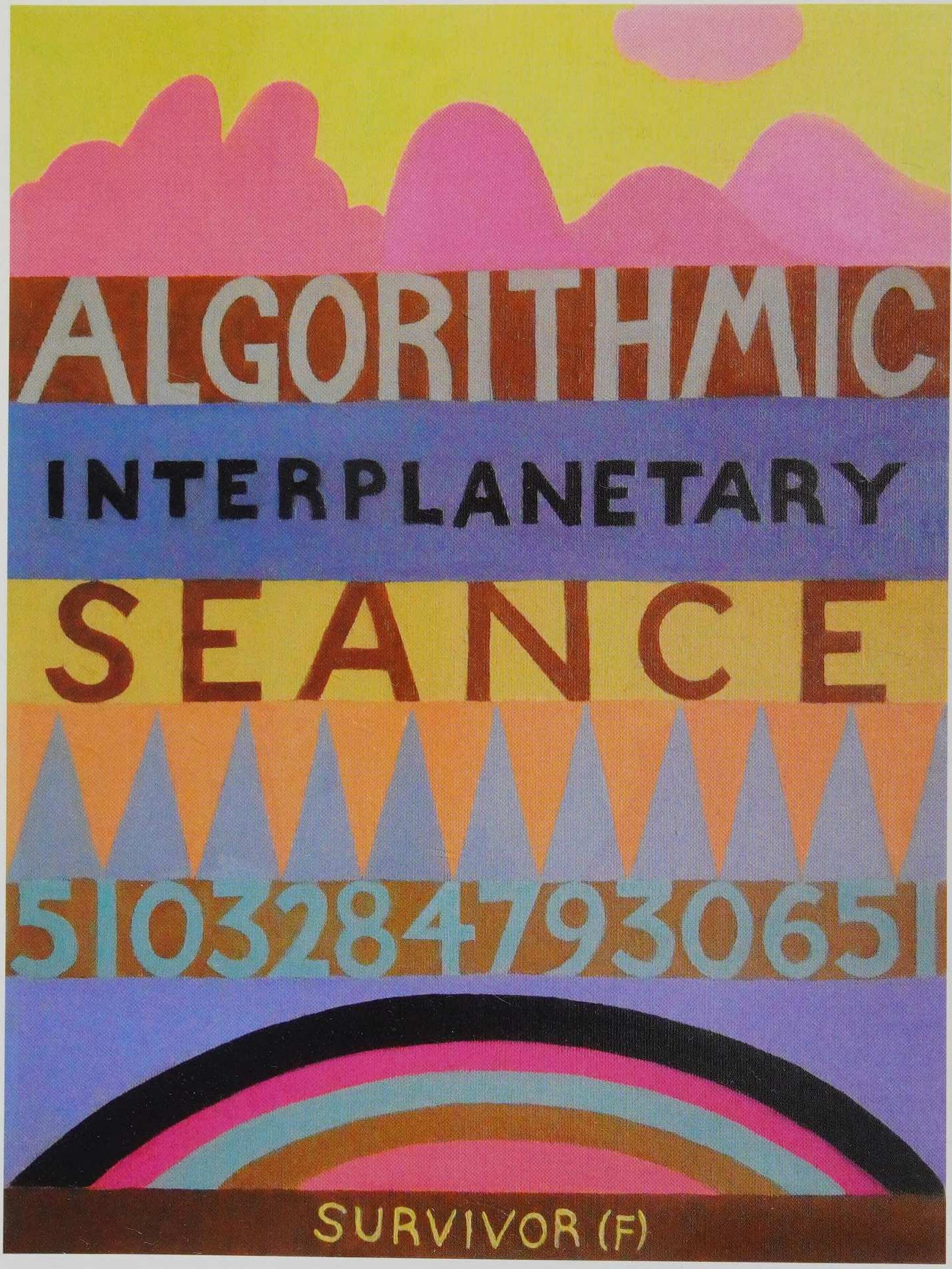
SURVIVOR (F)/Museum of Artificial Superintelligence
Oil on linen, 40 x 40 cm



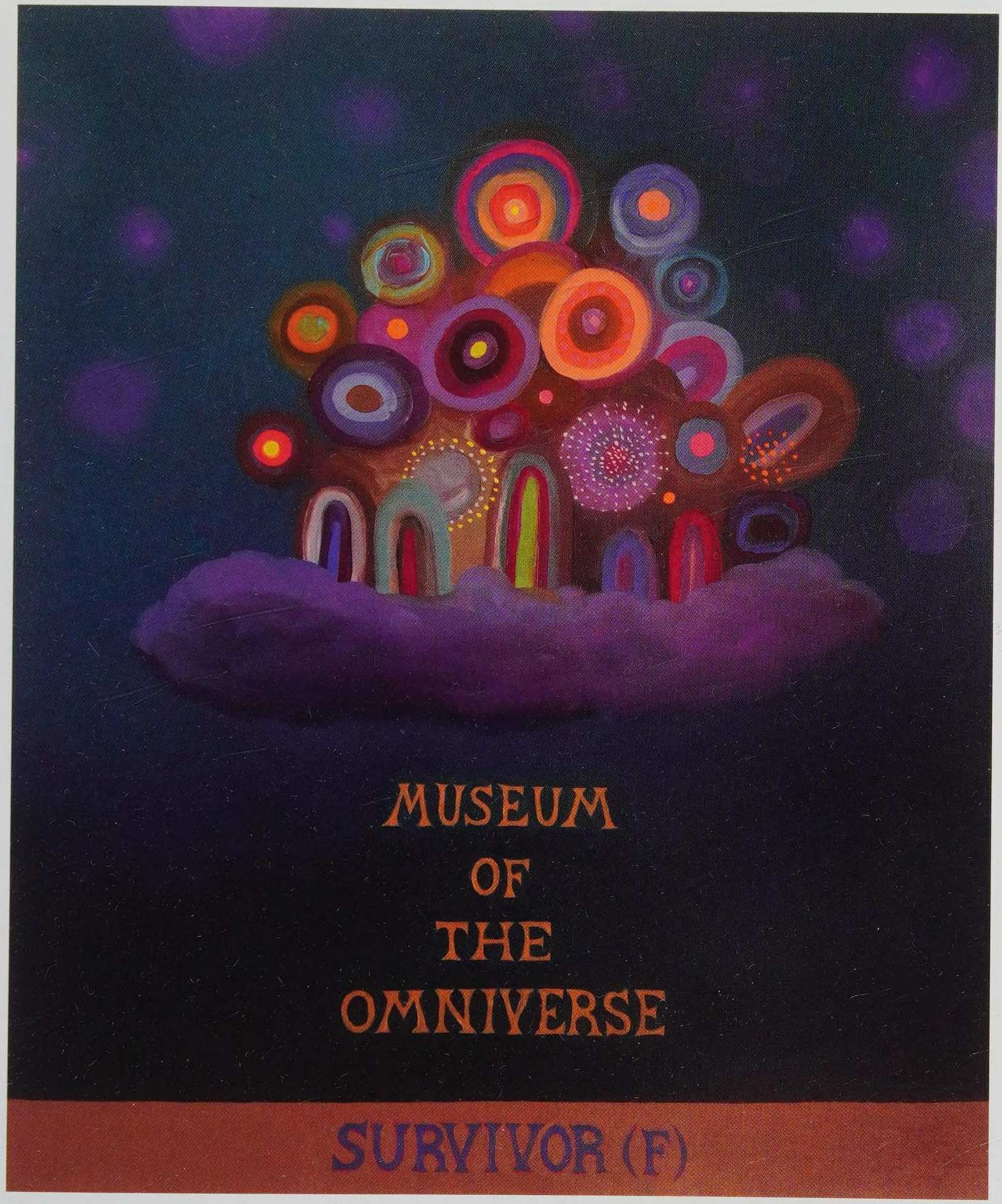
SURVIVOR (F)/Entangled Star Net
Oil on canvas, 213 x 152 cm



SURVIVOR (F)/2 Data Explosions in Space
Oil on canvas, 40 x 30 cm

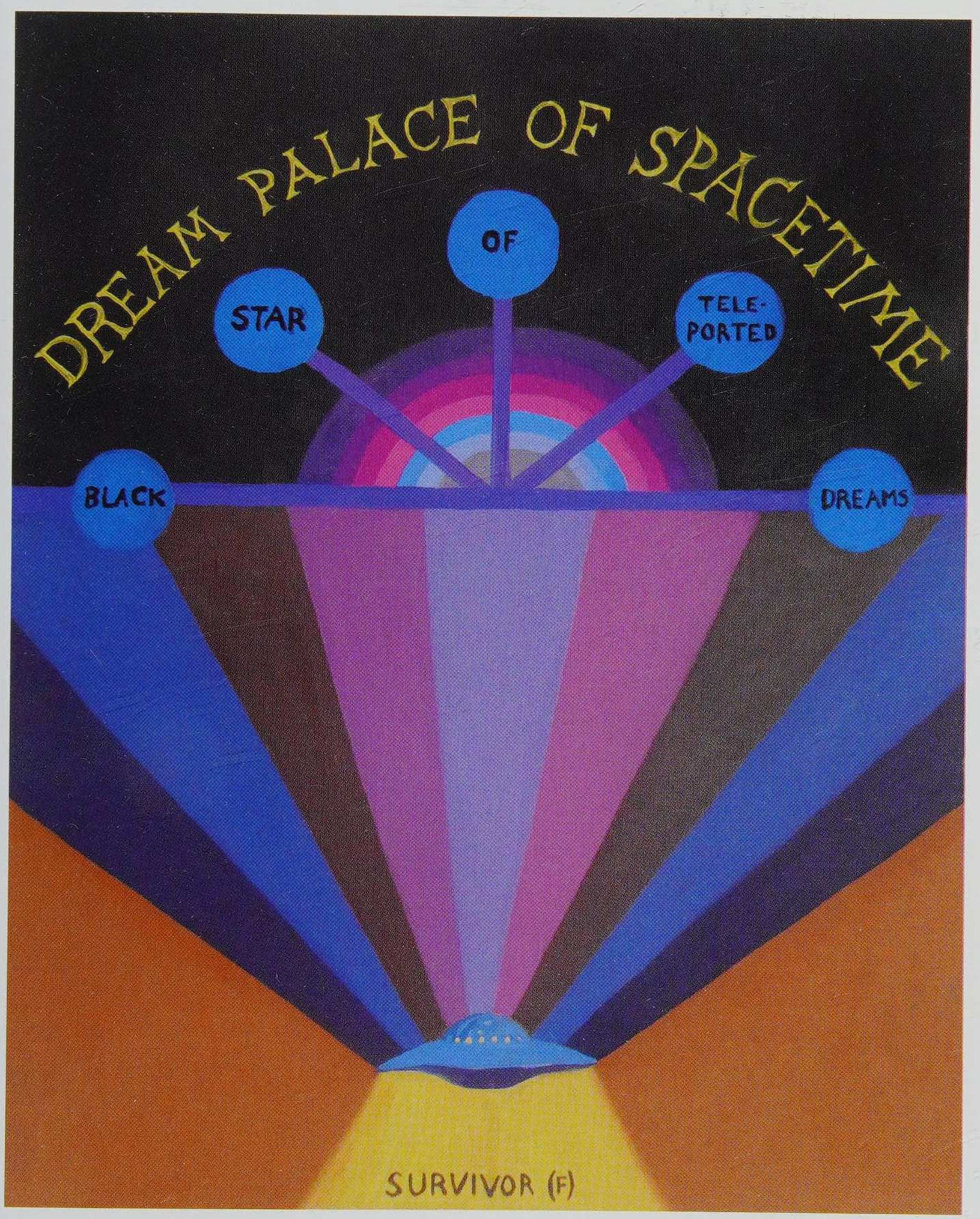


SURVIVOR (F)/Algorithmic Interplanetary Séance
Oil on canvas, 40 x 30 cm



SURVIVOR (F)/Museum of The Omniverse
Oil on linen, 46 x 38 cm

SURVIVOR (F)/Space Forest Algorithm
Oil on canvas, 213 x 183 cm



SURVIVOR (F)/Dream Palace of Spacetime
Oil on canvas, 50 x 40 cm

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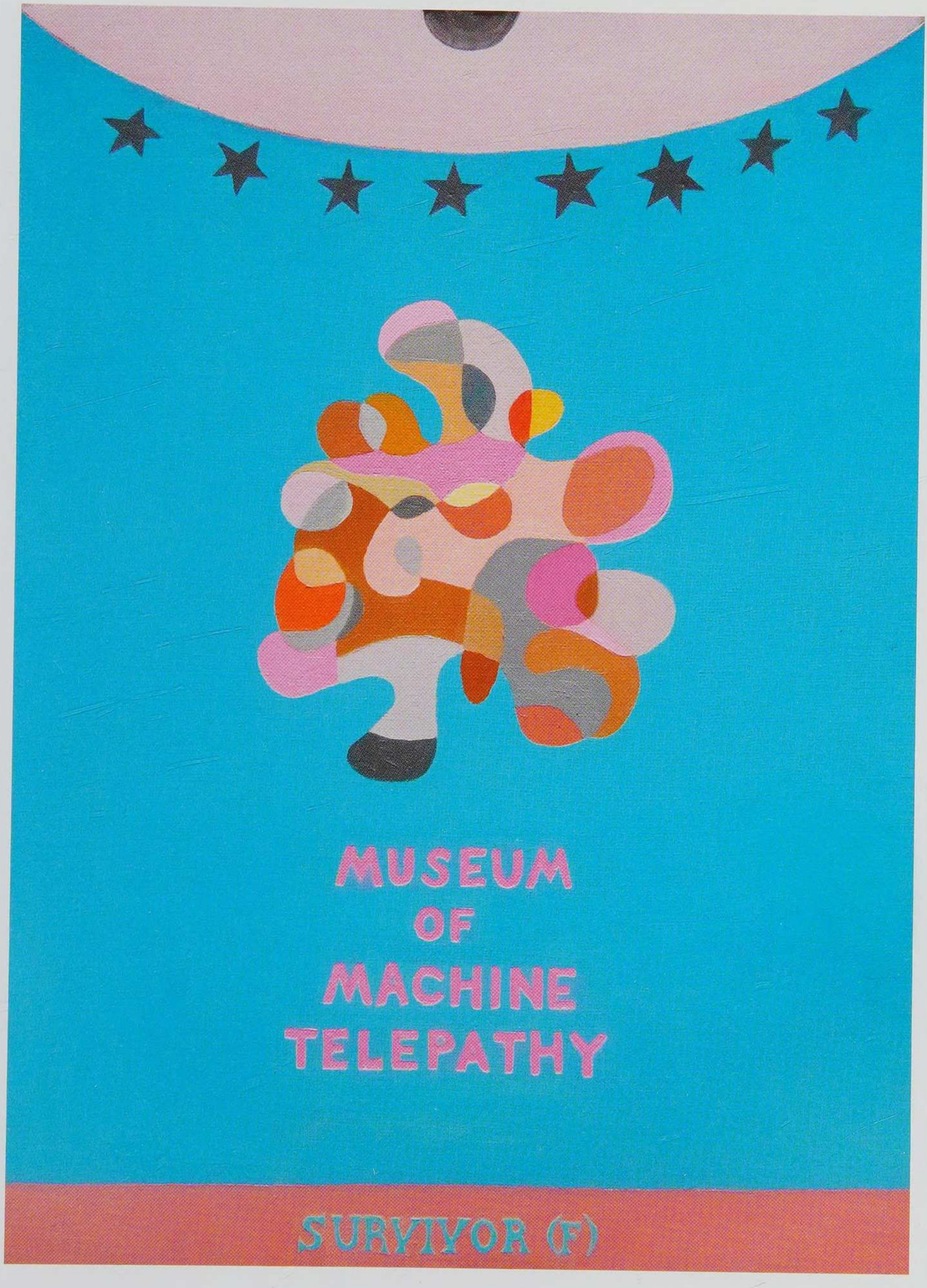
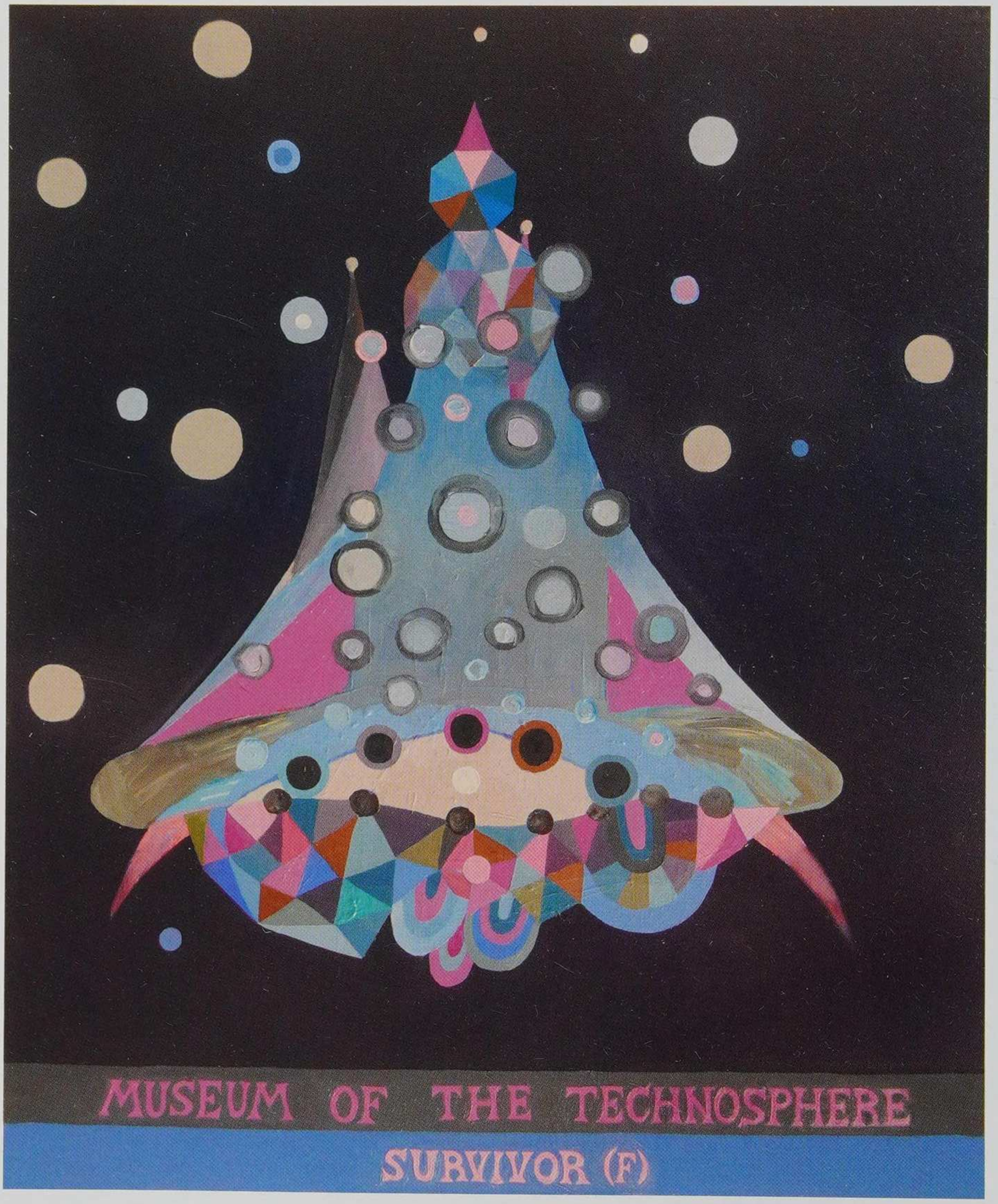
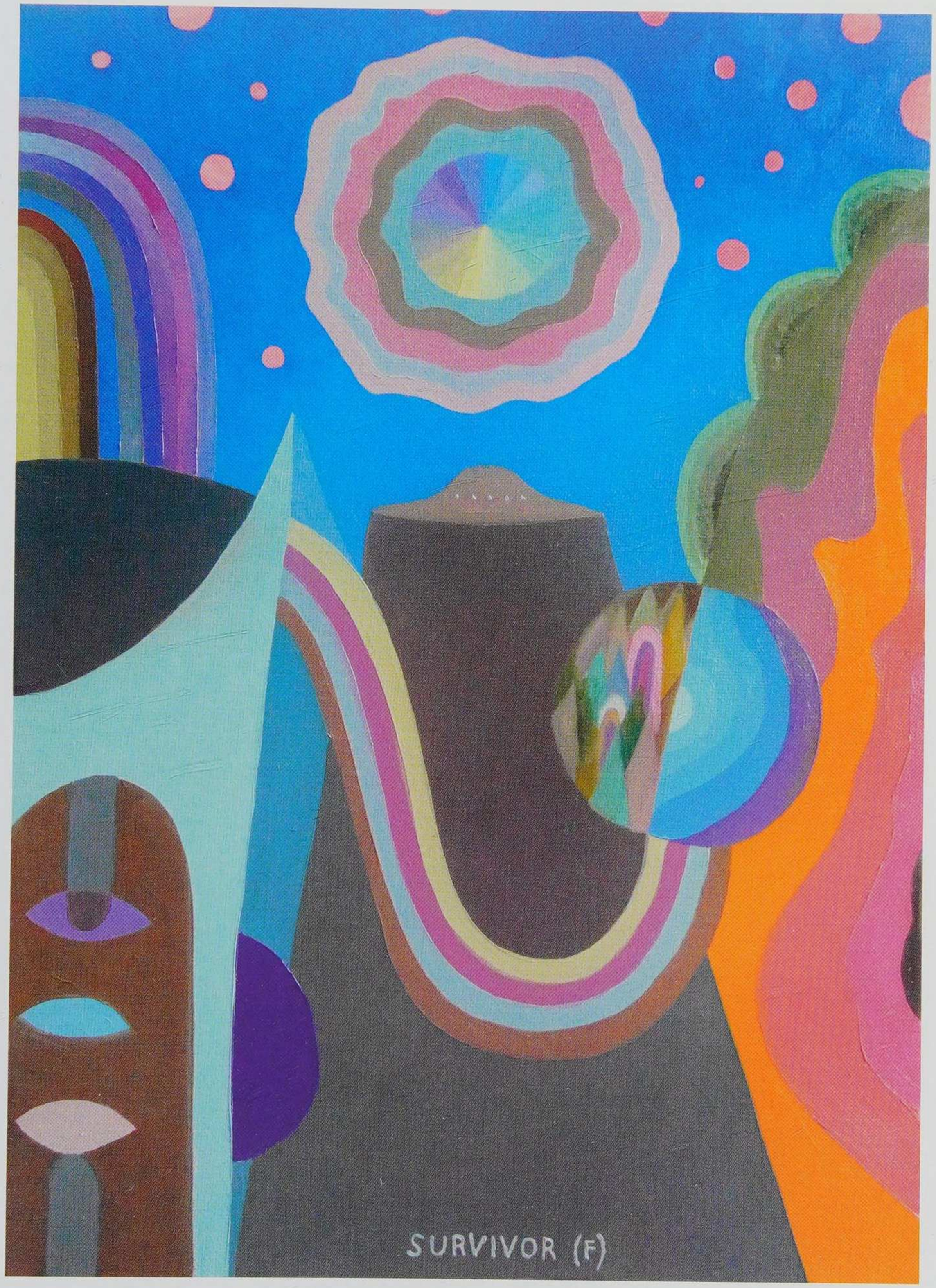
SURVIVOR (F)/Blue Space Forest
Oil on canvas, 40 x 30 cm



SURVIVOR (F)/Museum of Machine Telepathy
Oil on linen, 46 x 33 cm



SURVIVOR (F)/Museum of The Technosphere
Oil on linen, 46 x 38 cm



SURVIVOR (F)//Illuminated Data Planet
Oil on linen, 46 x 33 cm

DRESSES FOR SPACE TRAVEL

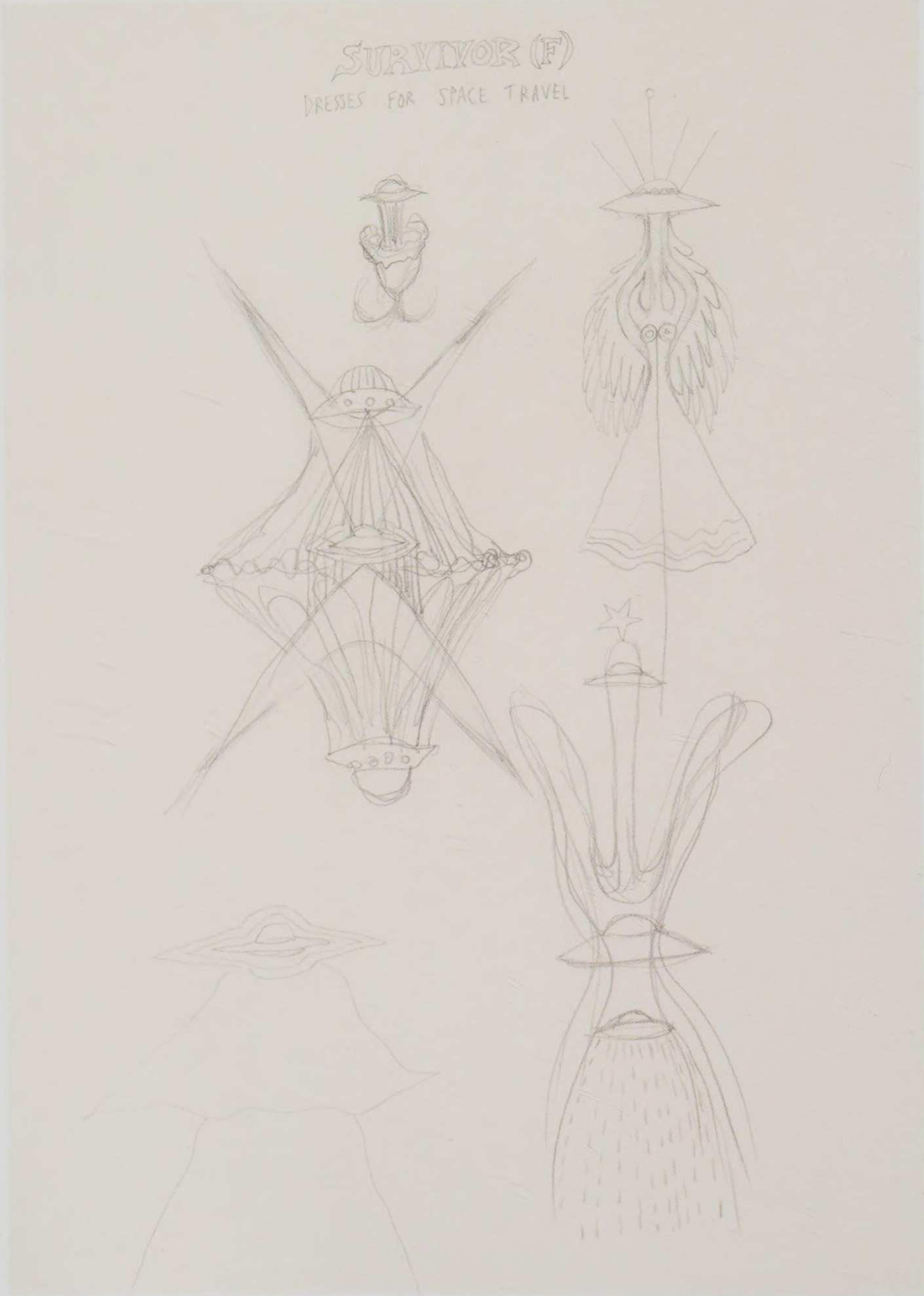
SURVIVOR (F)/Fashion designs for space travel//Weathergirl
Pencil and coloured pencils on paper, 29.7 x 21 cm

SURVIVOR (F)/Fashion designs for space travel/Spaceship Dresses_01
Pencil on paper, 29.7 x 21 cm

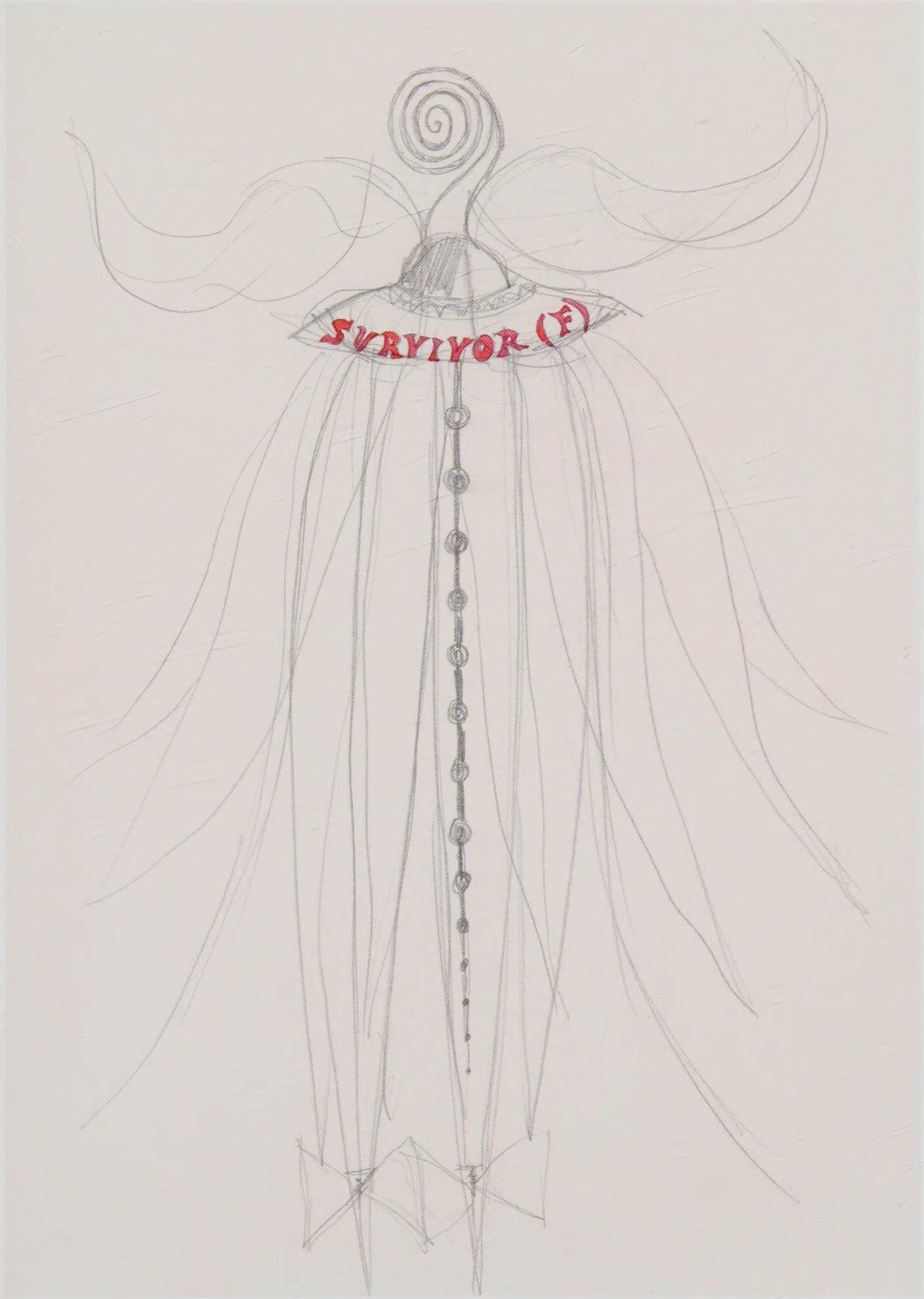
SURVIVOR (F)/Fashion designs for space travel/Starship Dresses
Pencil on paper, 29.7 x 21 cm

SURVIVOR (F)/Fashion designs for space travel/Interplanetary Dresses
Pencil on paper, 29.7 x 21 cm

SURVIVOR (F)/Fashion designs for space travel/Supernovae Dresses
Pencil on paper, 29.7 x 21 cm

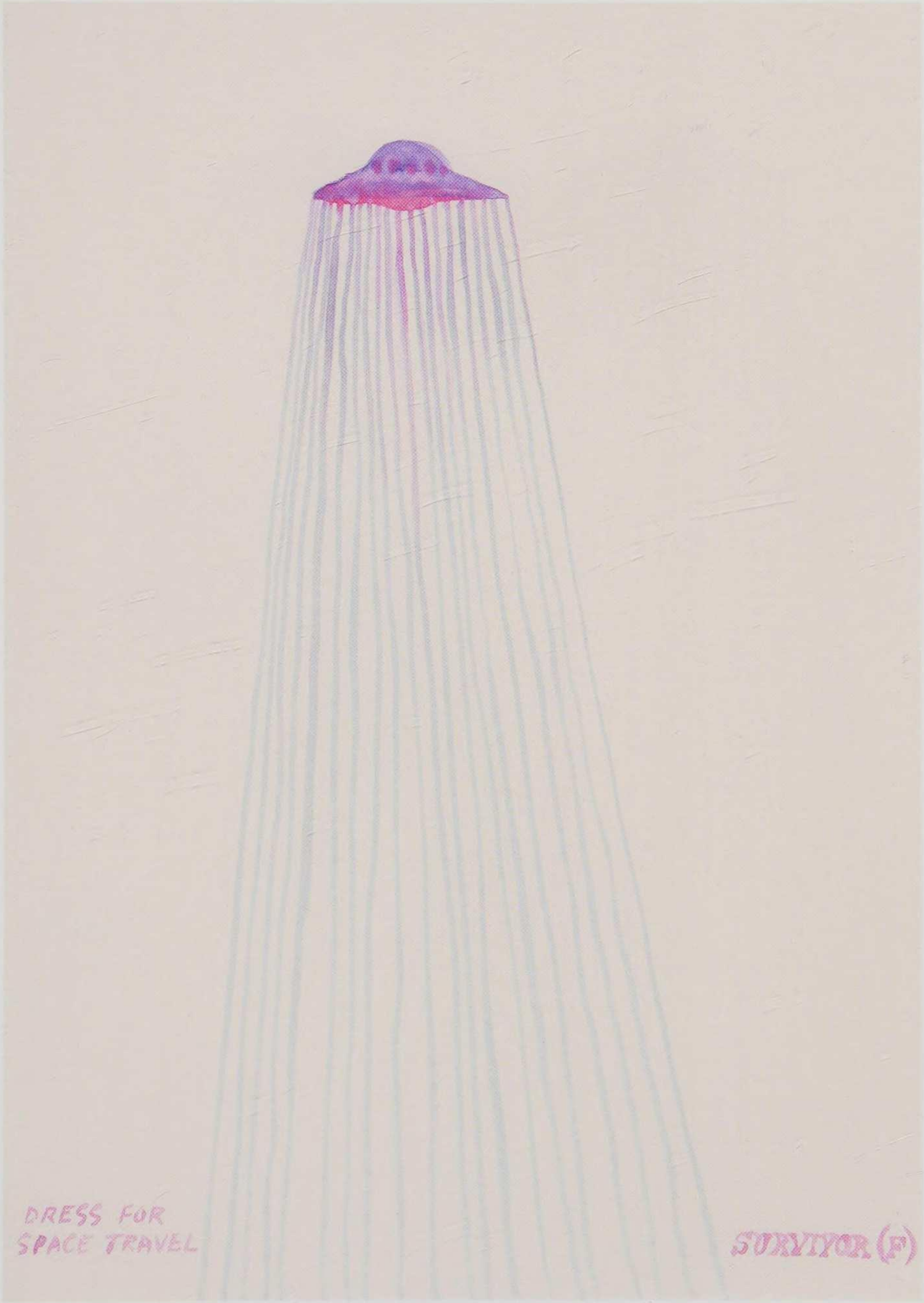


SURVIVOR (F)/Fashion designs for space travel/Spaceship Dresses_02
Pencil on paper, 29.7 x 21 cm



SURVIVOR (F)/Fashion designs for space travel/Spaceship Dresses_03
Pencil on paper, 29.7 x 21 cm

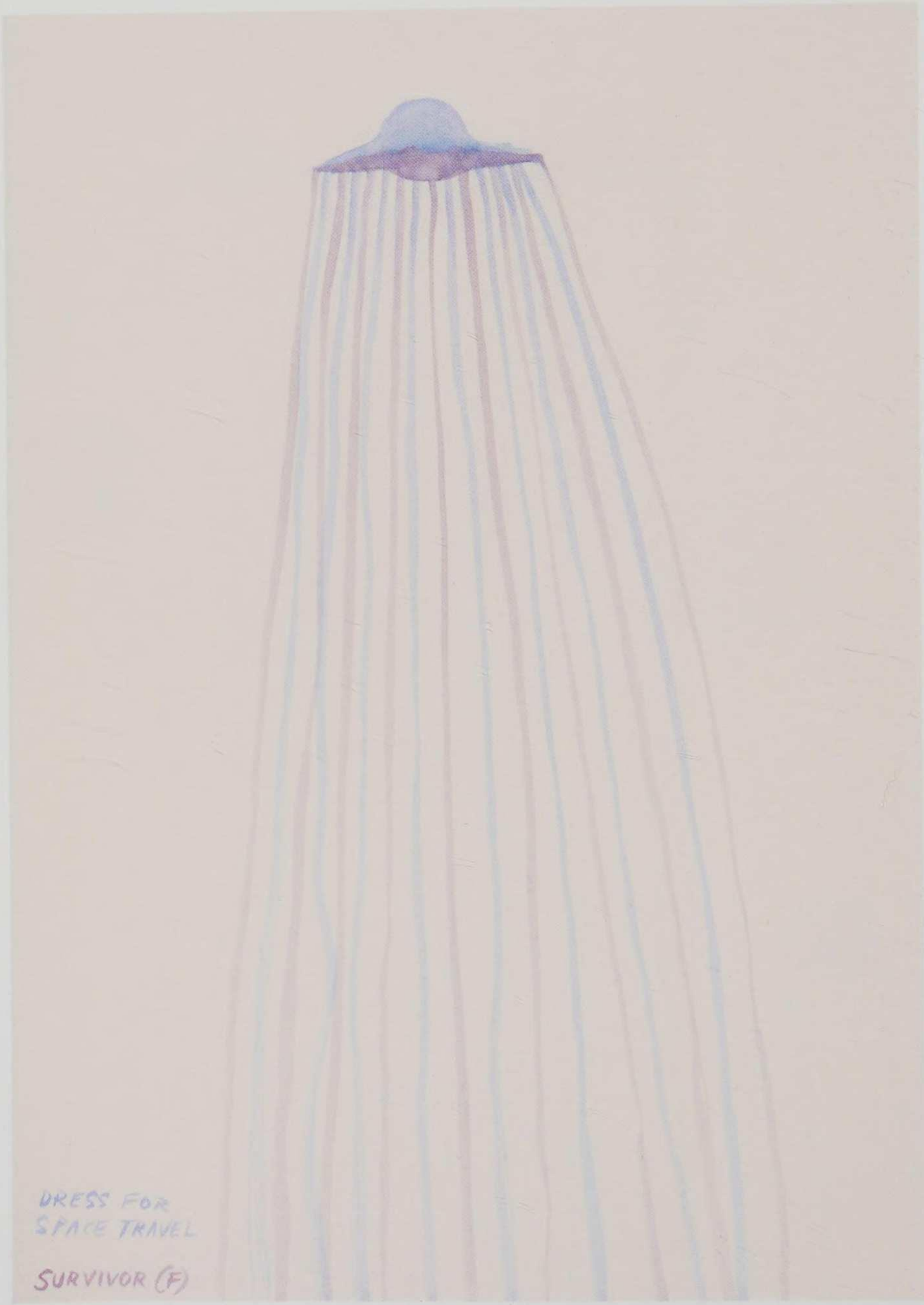
SURVIVOR (F)/Fashion designs for space travel/Rose-Blue Spaceship Dress
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Fashion designs for space travel/Purple-Pink Spaceship Dress
Watercolour on paper, 29.7 x 21 cm

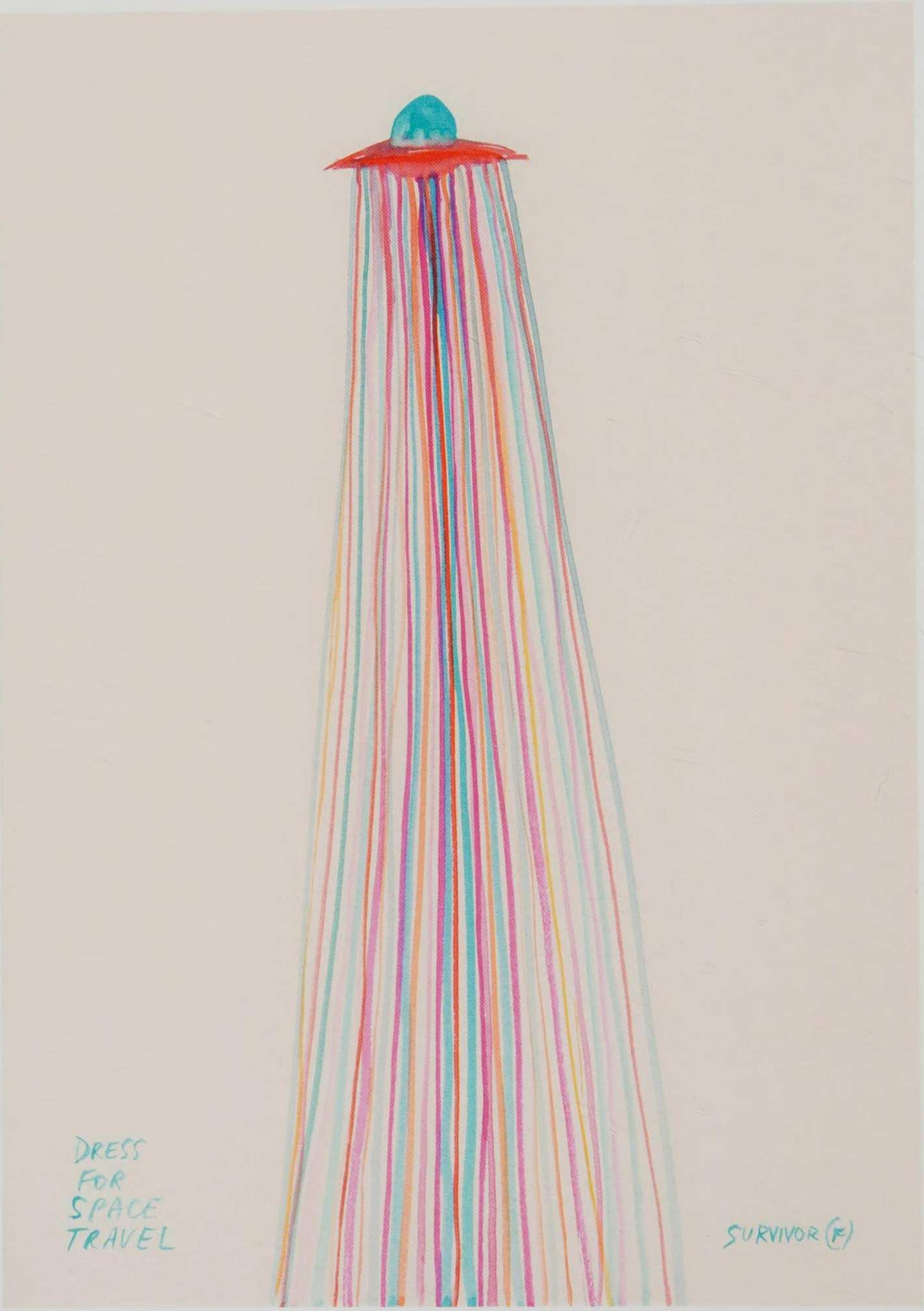
SURVIVOR (F)/Fashion designs for space travel/Magenta-Green Spaceship Dresses
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Fashion designs for space travel/Spaceship Dress with Orange Moons
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Fashion designs for space travel/Blue-Purple Spaceship Dress
Watercolour on paper, 29.7 x 21 cm

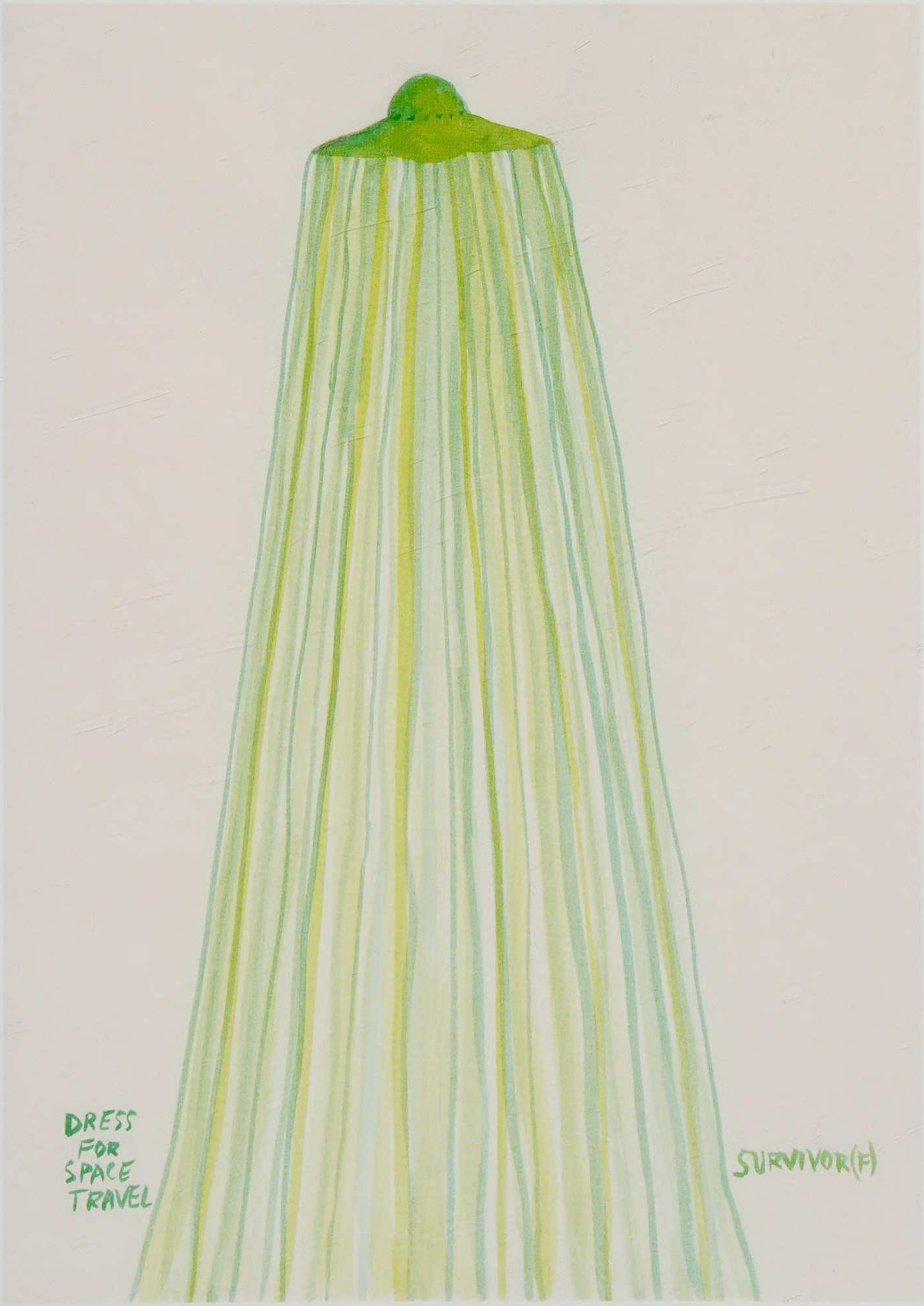
SURVIVOR (F)/Fashion designs for space travel/Blue-Magenta Spaceship Dress
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Fashion designs for space travel/Rainbow Spaceship Dress 01
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Fashion designs for space travel/Rainbow Spaceship Dress 03
Watercolour on paper, 29.7 x 21 cm

SURVIVOR (F)/Fashion designs for space travel/Yellow Spaceship Dress 02
Watercolour on paper, 29.7 x 21 cm



SURVIVOR (F)/Fashion designs for space travel/Green Spaceship Dress
Watercolour on paper, 29.7 x 21 cm

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##

INTERPLANETARY SEX STATIONS

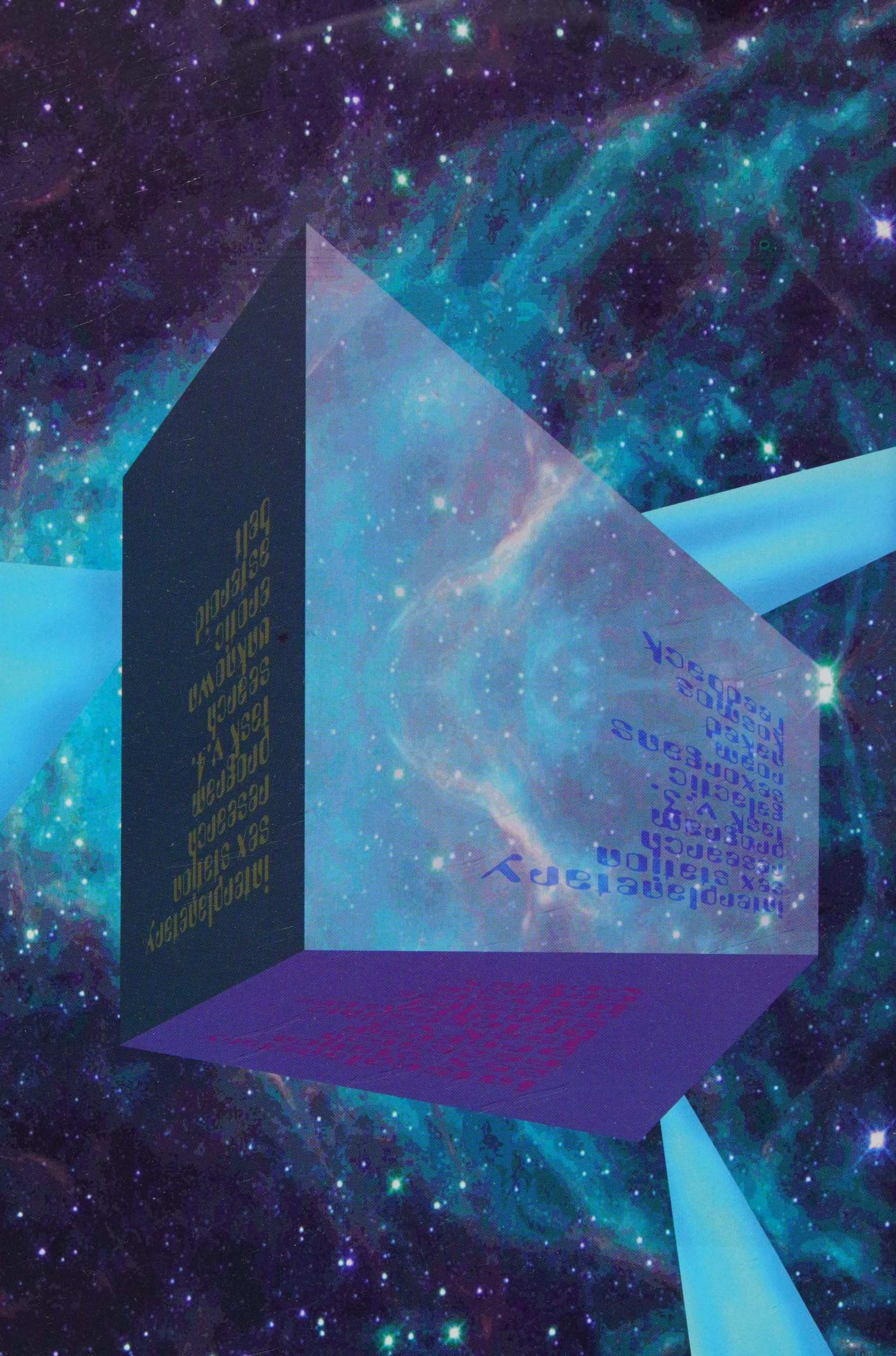
TASK V.1. collected alien words to describe sex

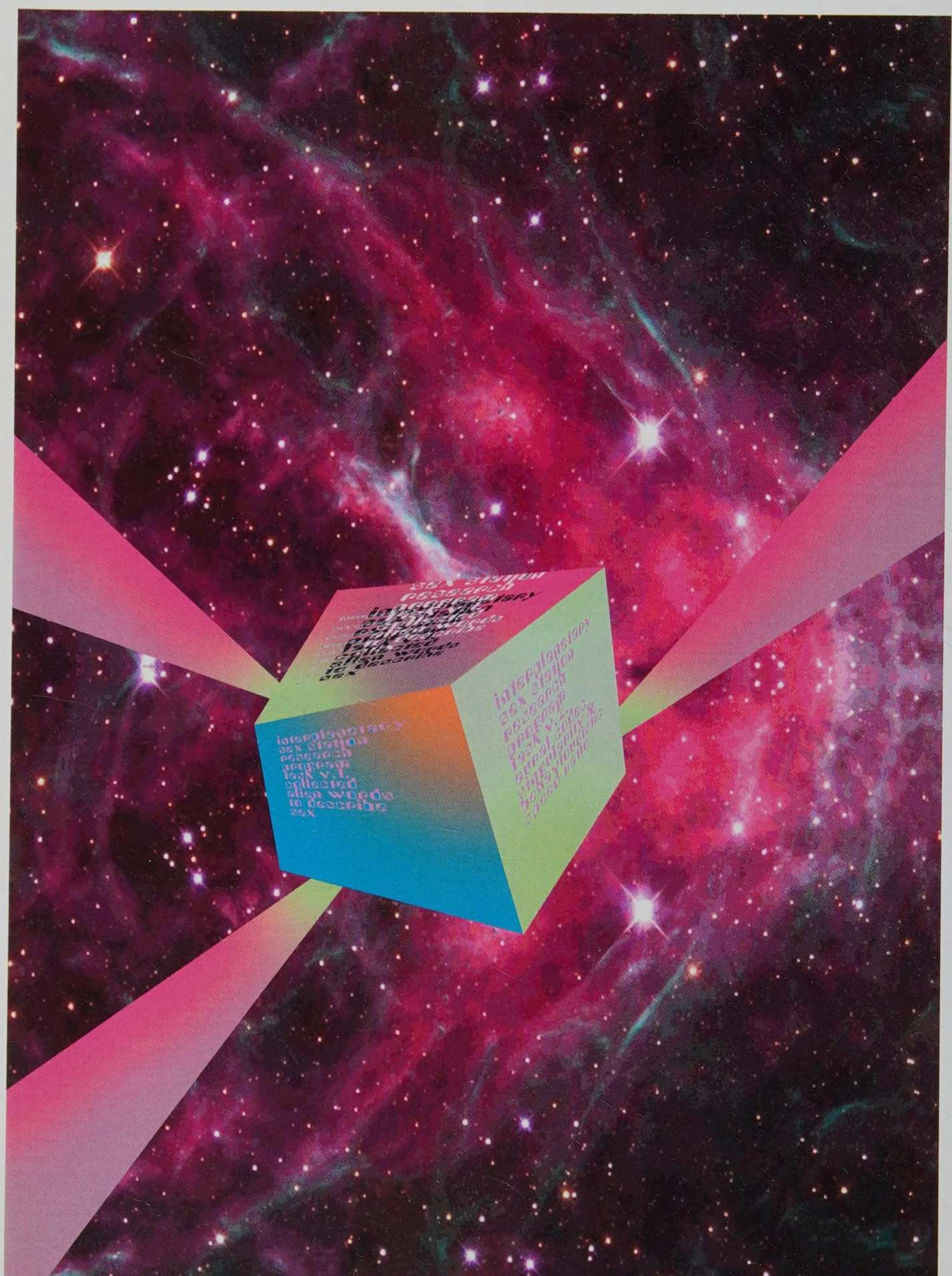
TASK V.2. aural codec singularity & behaviouristic speed ratio

TASK V.3. galactic sexorgans roam naked kosmos feedback

TASK V.4. search unknown erotic asteroid belt

TASK V.5. holographic simultaneous parallel universe orgasm vortex


Interplanetary
Sex Station
Program
Pascal X.1


interplanetary
sex station
research
program
task v.1.
collected
alien words
to describe
sex

interplanetary
sex station
research
program
task v.4.
search
through
chaotic
asteroid
belt

interplanetary
sex station
research
program
task v.1.
collected
alien words
to describe
sex

SURVIVOR (F)

THE ESCAPIST BHST (BLACK HOLE SPACETIME)

SURVIVOR (F)

THE ESCAPIST BHST
(BLACK HOLE SPACETIME)

The Escapist Comic Strip, **124**

Paintings, **178**

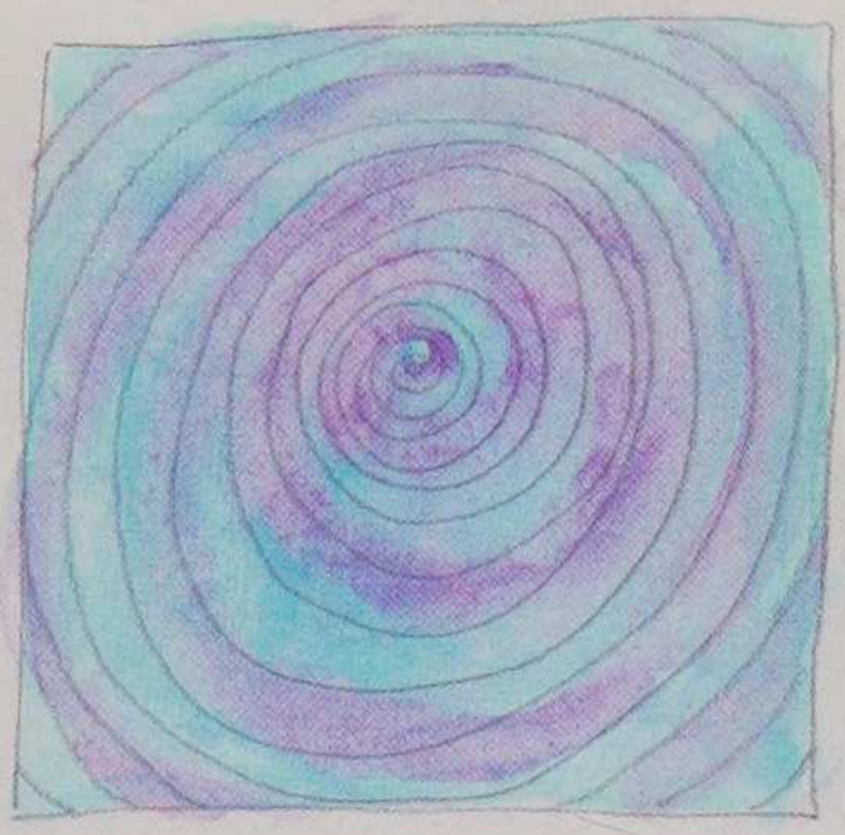
Diagrams, **216**

Portals, **250**

COMIC STRIP

THE
ESCAPIST

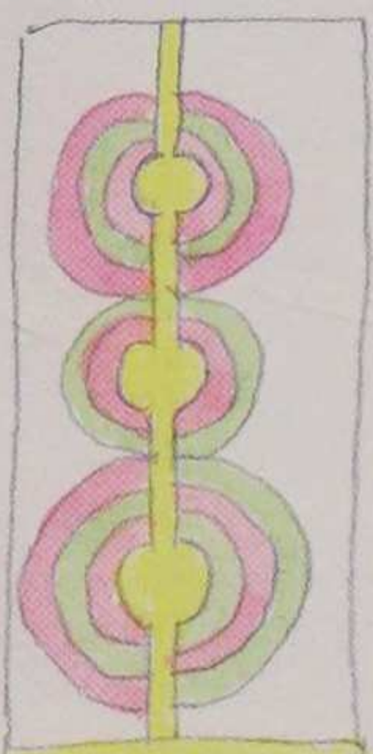
THE ESCAPIST



THE ESCAPIST GLOWS PARALLEL VACUUM DATA DUST INSIDE VORTEX OF BLACK HOLE SUPERNOVA BEYOND SPACE TIME

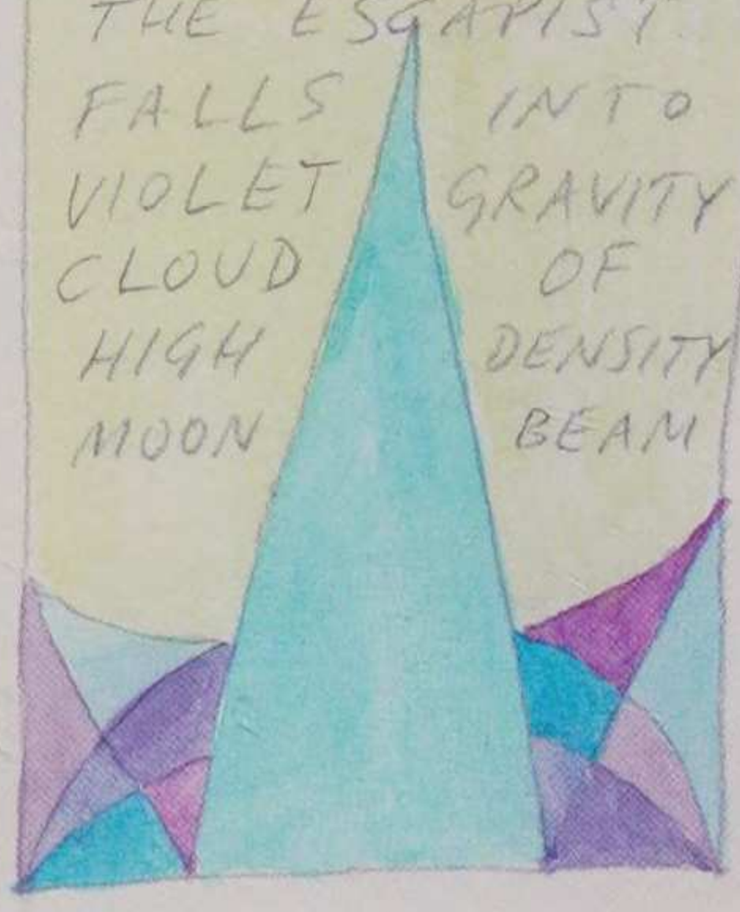
BLACK HOLE FLOWER

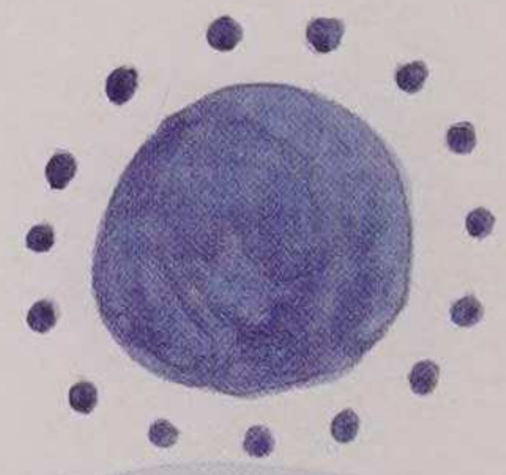
NON-TERRESTRIAL TIME



LIGHT CONES REVERSAL

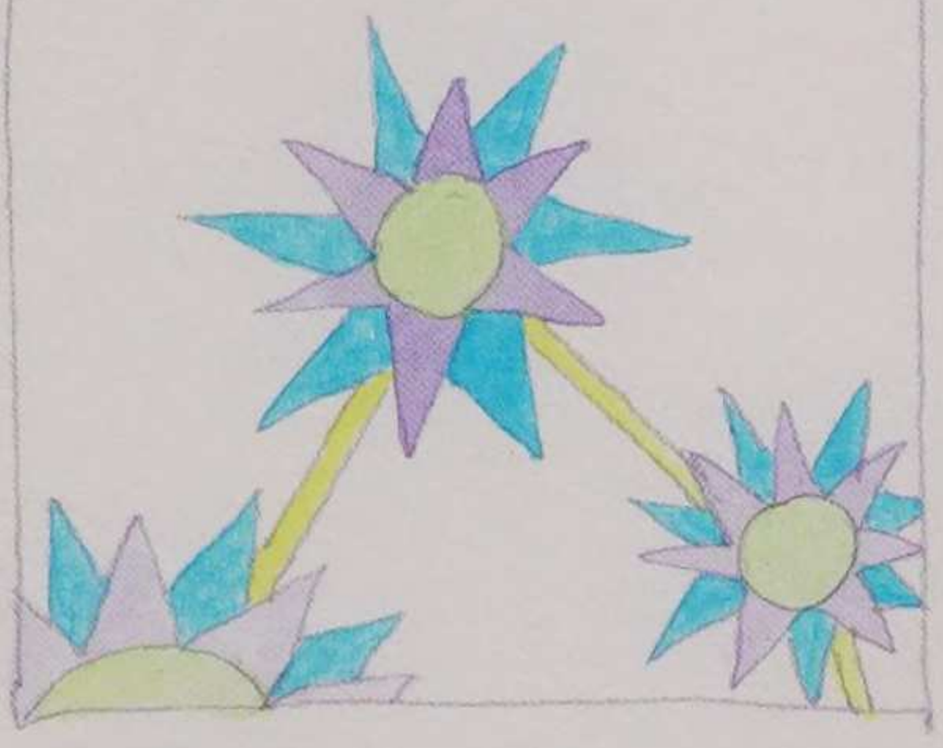
THE ESCAPIST FALLS INTO VIOLET CLOUD OF HIGH DENSITY MOON BEAM



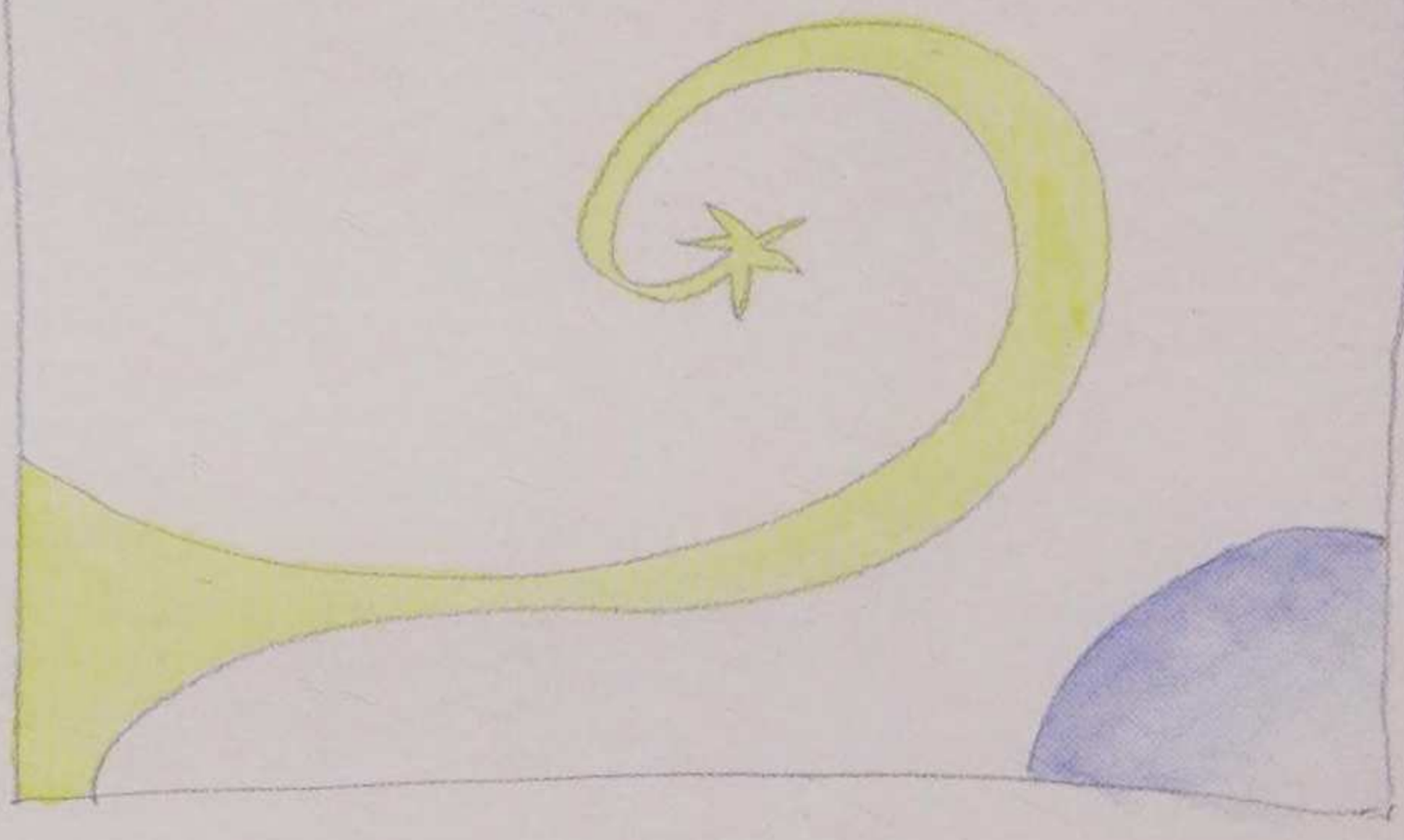


THE ESCAPIST LIVES INSIDE A BLACK HOLE SURROUNDED BY A RING OF BLACK HOLES

RETURNING VISIONS IN TWO DIMENSIONS

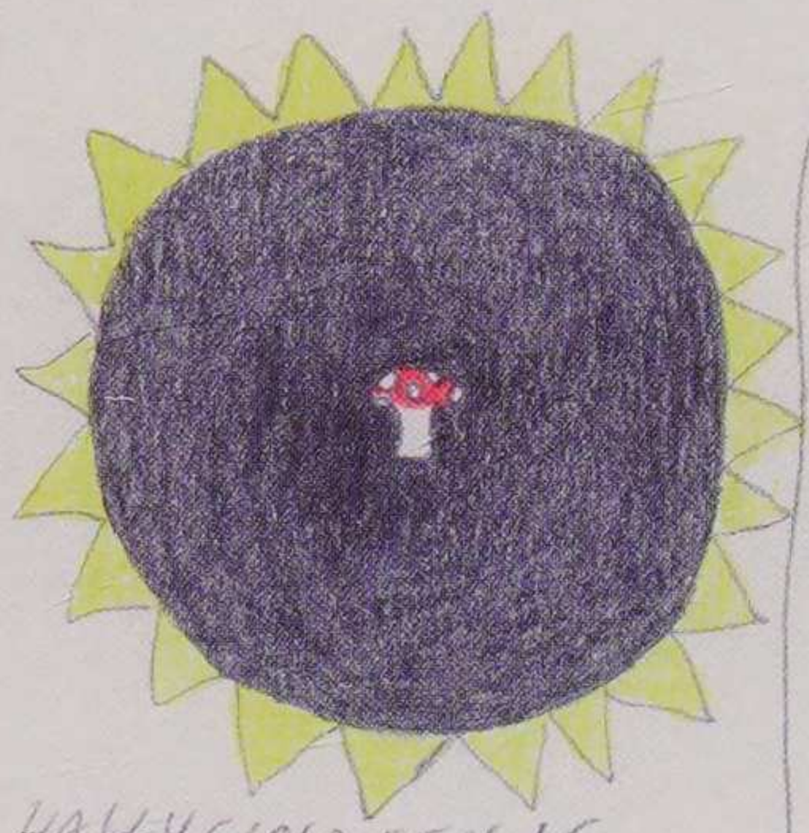


A BEAM OF LIGHT ESCAPES



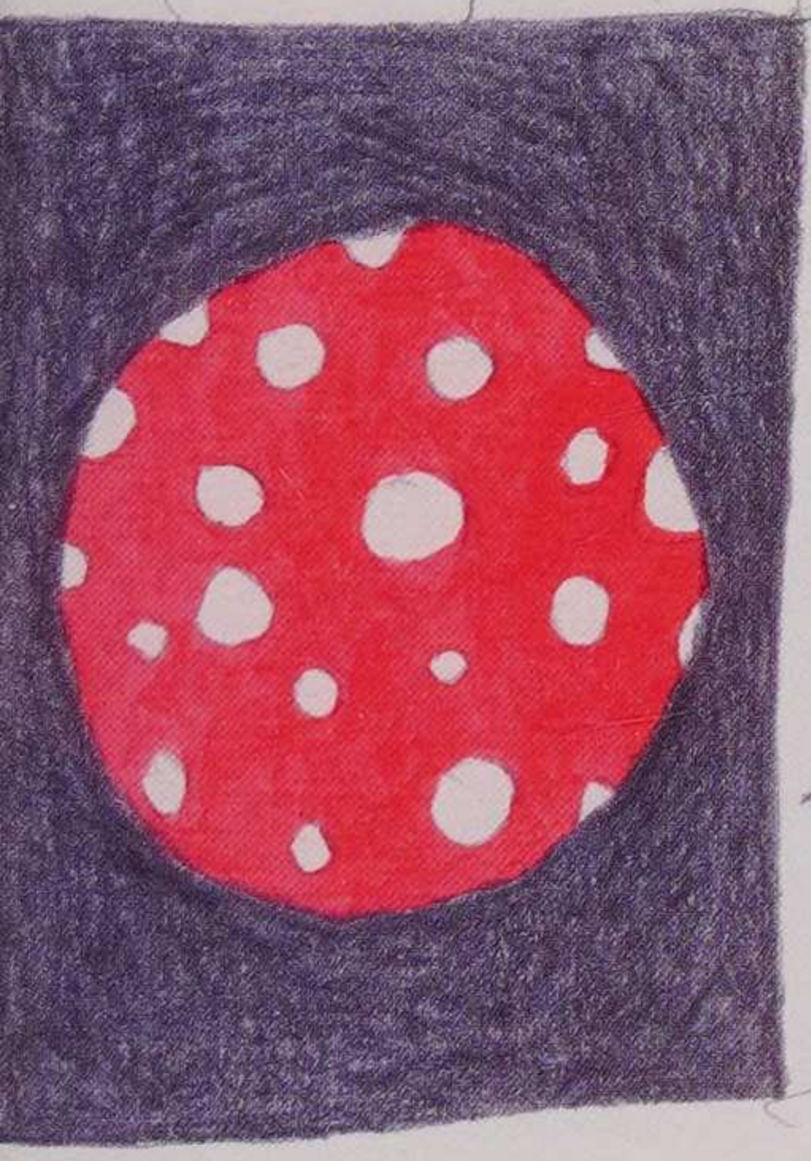
THE ESCAPIST

AN HALLUCINOGENIC MUSHROOM ENTERS THE BLACK HOLE



HALLUCINOGENIC SINGULARITY

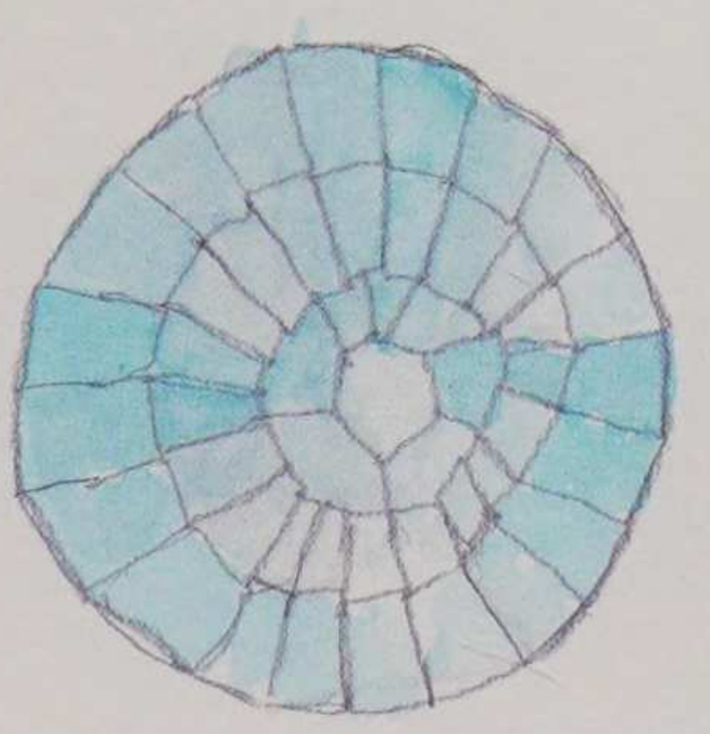
THE ESCAPIST REMEMBERS LIFE ON EARTH



EXTRA TERRESTRIAL BLACK HOLE MUSHROOM LOVE

THE ESCAPIST

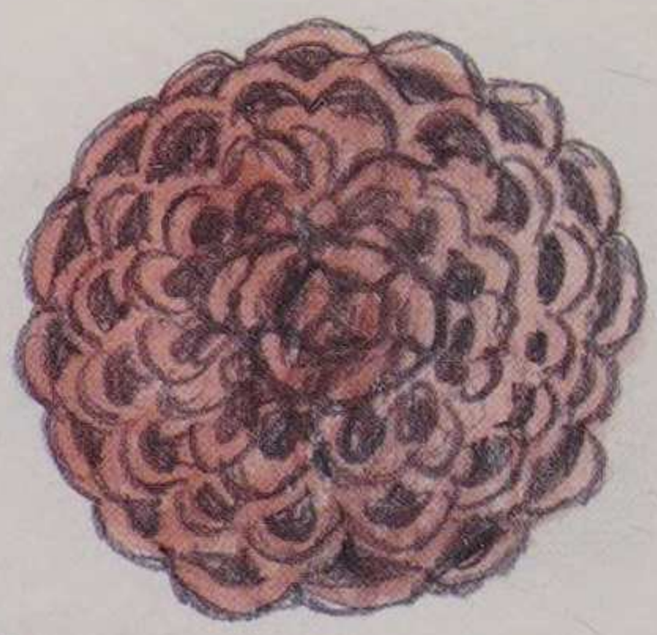
BLACK HOLE



CRYSTAL VIEW

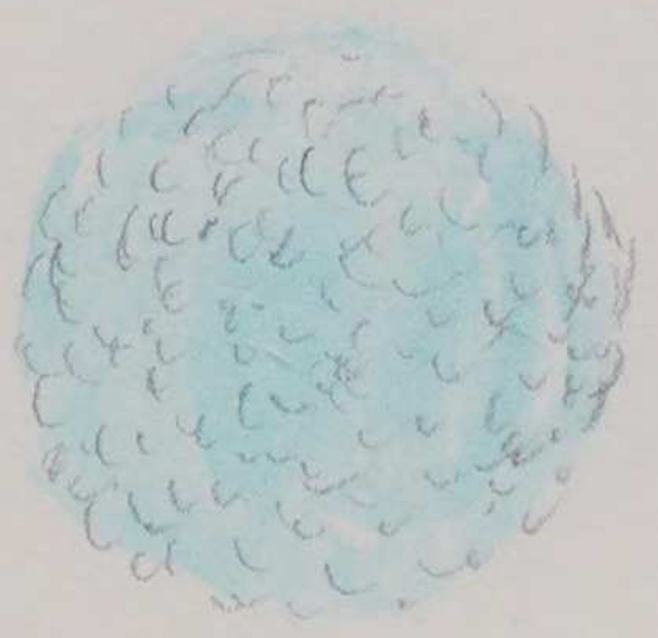
THE ESCAPIST LOOKING OUT FROM BLACKHOLE SEES CRYSTAL WORLD LIGHTING UP OVER SHORT CENTURIES

FORM FOLLOWS FUNCTION



ZOOM IN ON TIP OF FIR CONE

THE ESCAPIST BLINKS...



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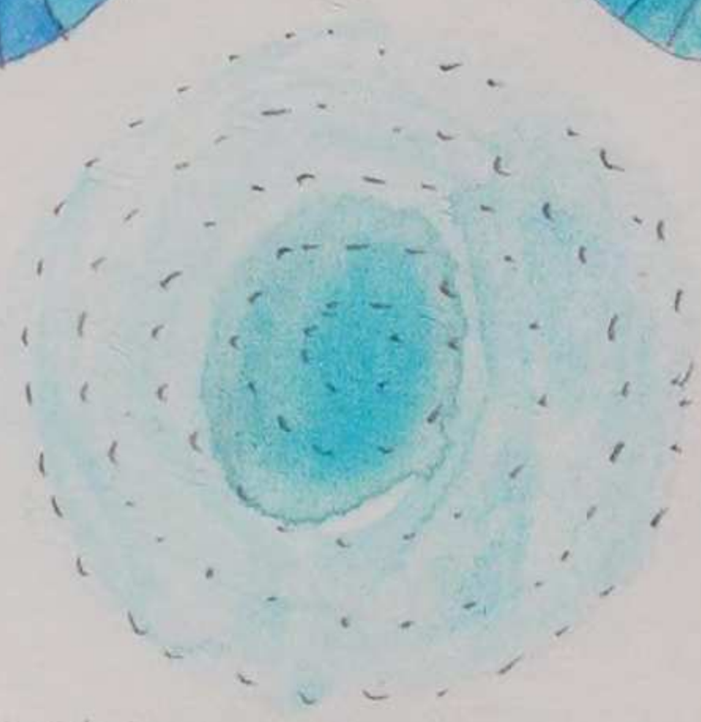
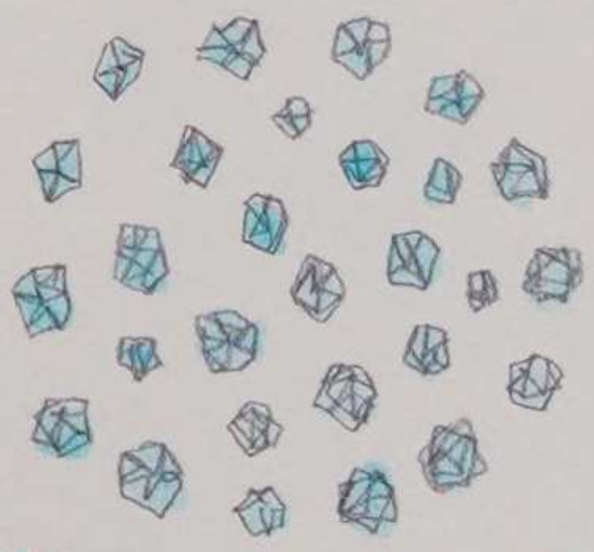


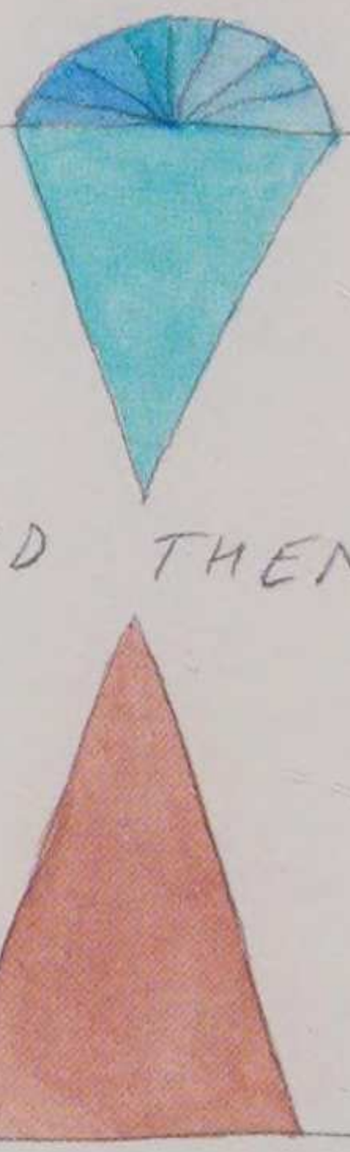
SEES 3 MILLION STARS

INSIDE ROSE CLOUDS OF DATA DUST

BECOME



A BALL OF CRYSTALS



AND THEN...

A CRYSTAL BALL

THE ESCAPIST

SPACETIME ZERO ZONE

TO THE SINGULARITY

THE ESCAPIST FINDS STAR PROBE SATELLITES

IN LOVE

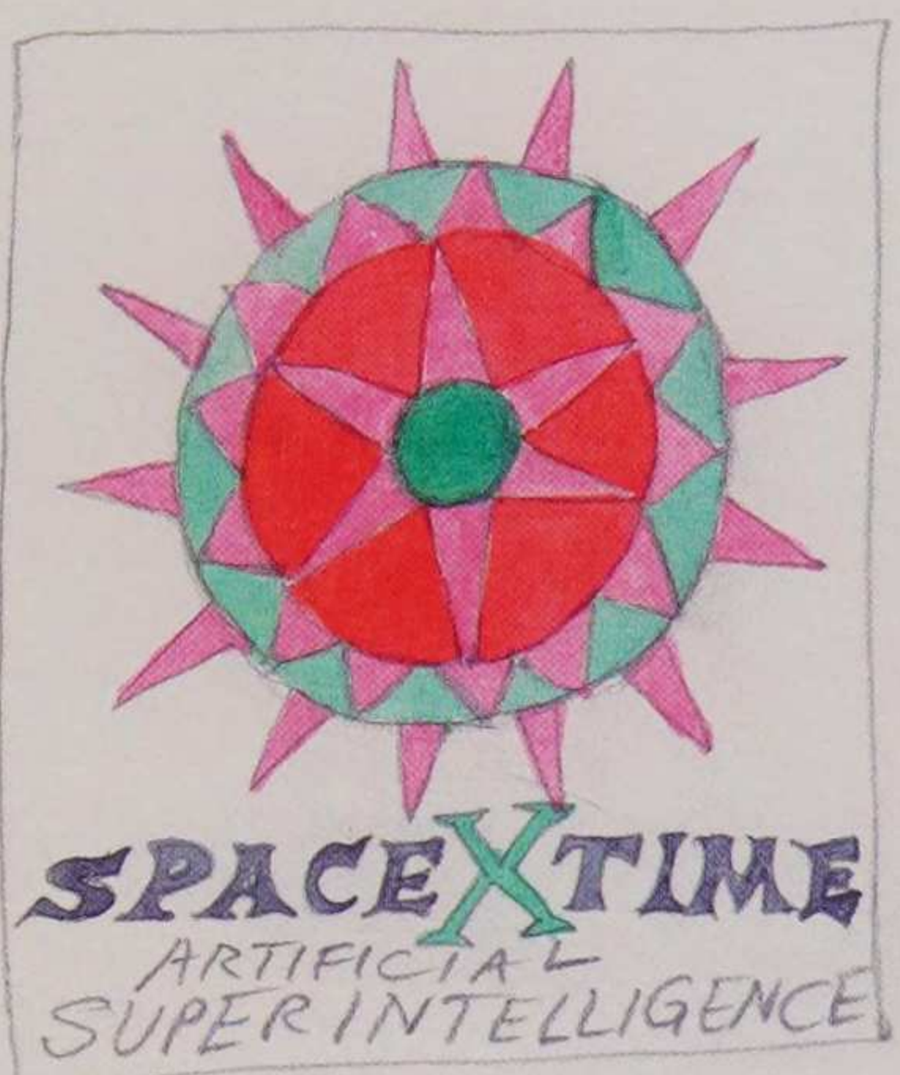
TIME MOVES IN A DREAM STATE OF

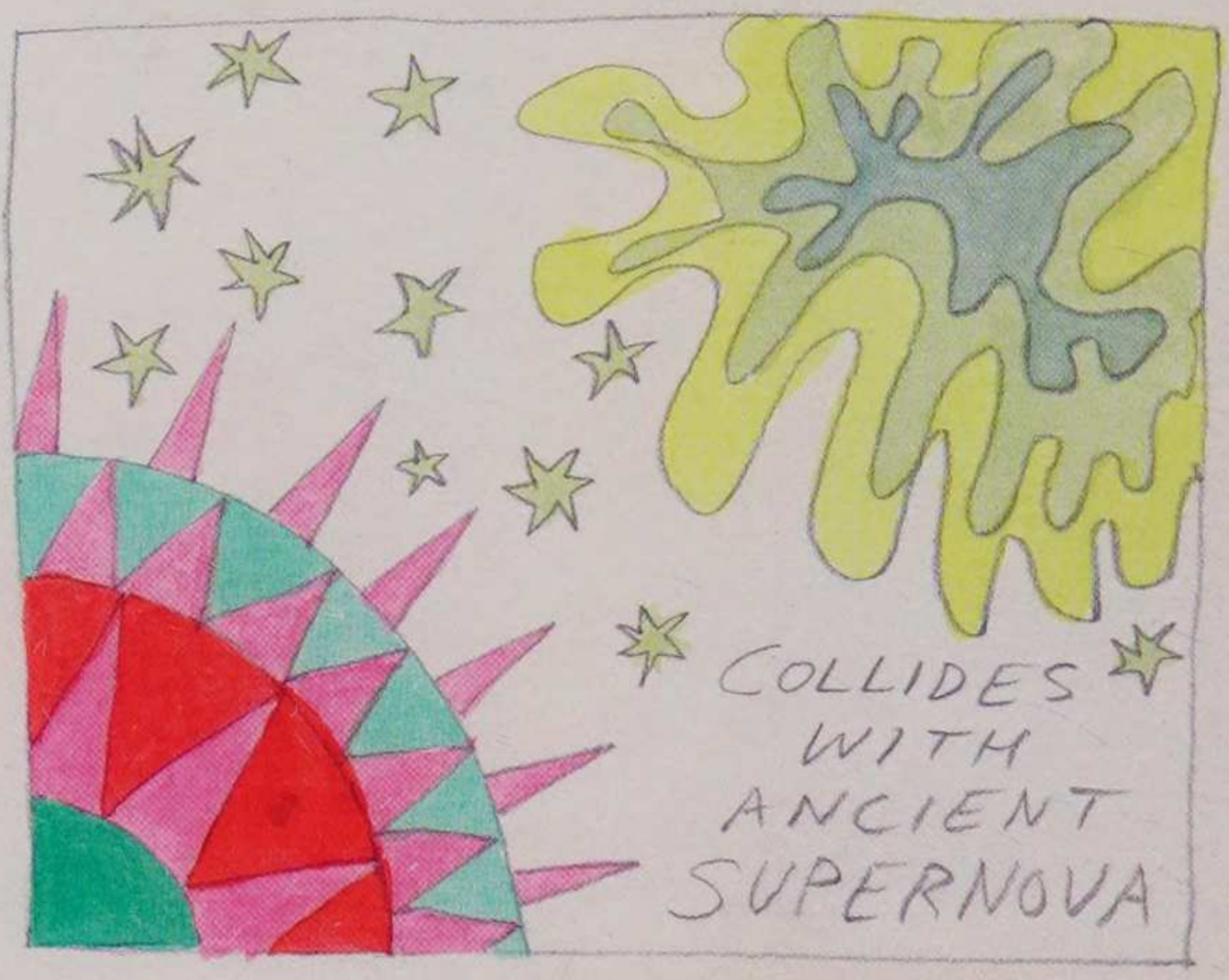
IMAGINING

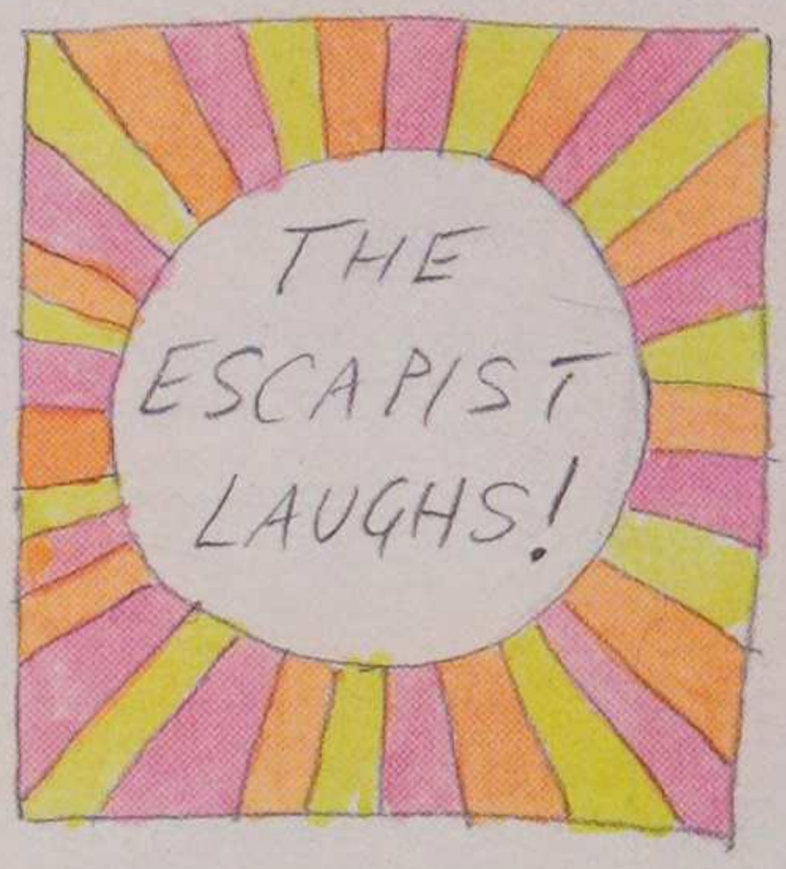
LIFE FORMS THINKING ABOUT TIME

THE ESCAPIST STORES THE DREAMS INSIDE A METEOR TRAVELLING TOWARDS THE SUN

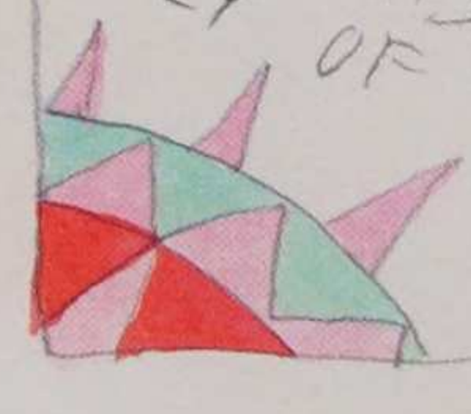
THE ESCAPIST

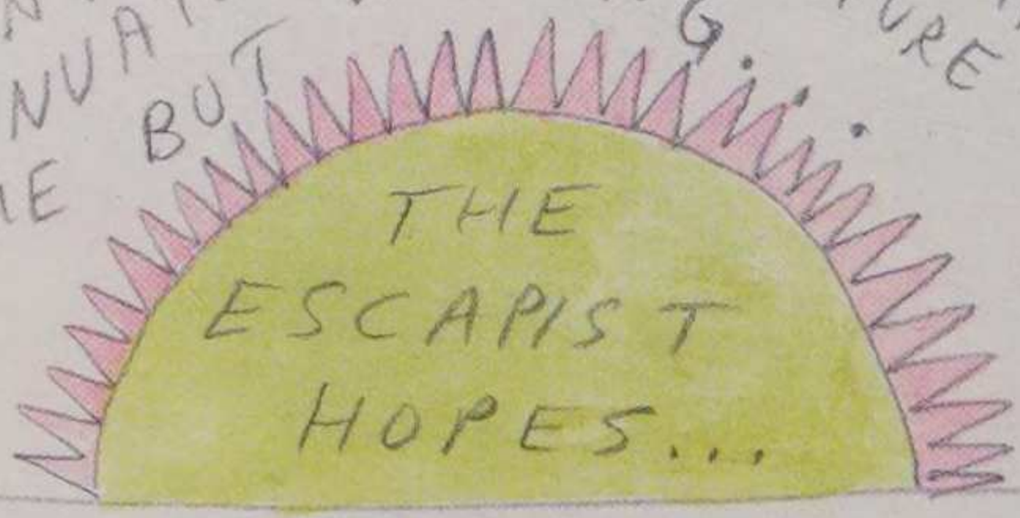






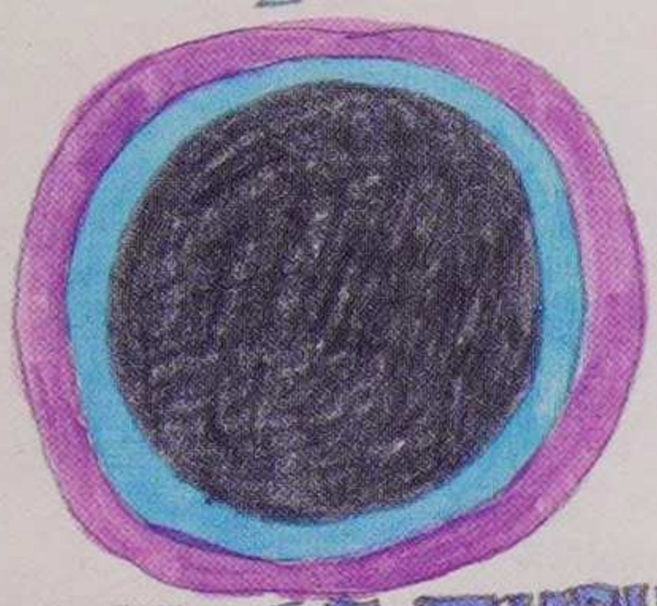
PARTICLE DATA FROM THE EXPLODED SPACEXTIME **ASI** WAFTS FROM UNIVERSE TO UNIVERSE MORPHING INFORMATION WITH SUPERNOVA DEBRIS ALREADY CREATED MILLENIA AGO IN ESCAPIST TIME TO FORM GALAXIES AND LOST NEBULAE OF NEW ANCIENT PHILOSOPHIES BEFORE HUMAN RACE EXISTED BUT INSINUATED INTO DEEP FUTURE ONLY OF IMAGINARY TIME BUT WAITING...





THE ESCAPIST

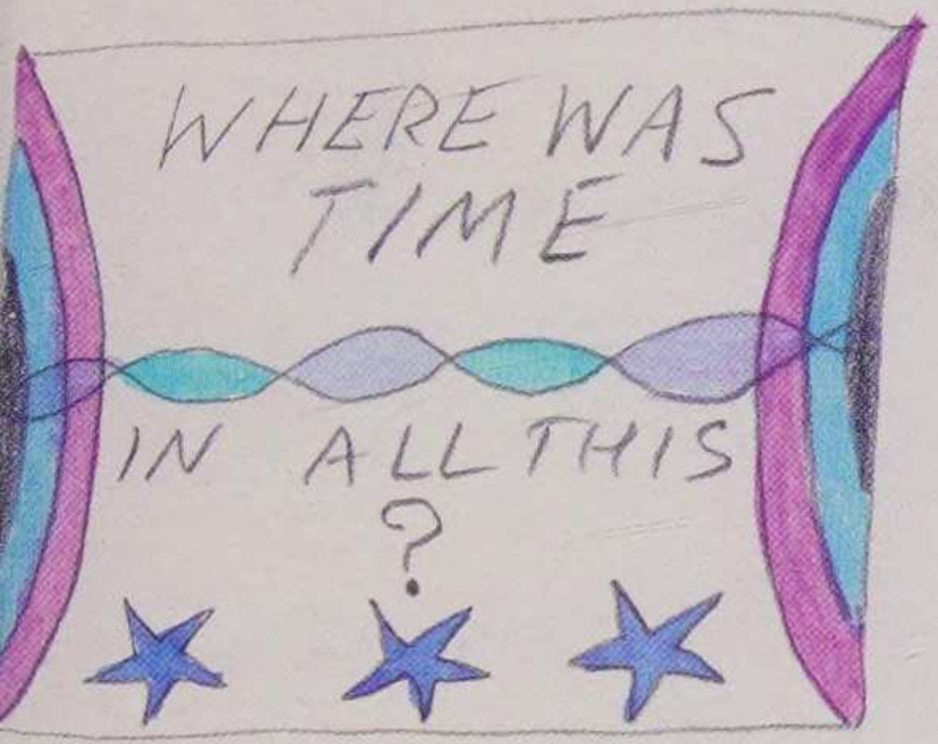
BLACK HOLE



DOUBLE EVENT HORIZON

THE ESCAPIST LOOKING OUT OF HIS BLACK HOLE WONDERS WHY THERE ARE SUDDENLY 2 EVENT HORIZONS ENCIRCLING HIS VIEW OUT INTO SPACE

ONE LOOKED PURPLE THE OTHER BLUE



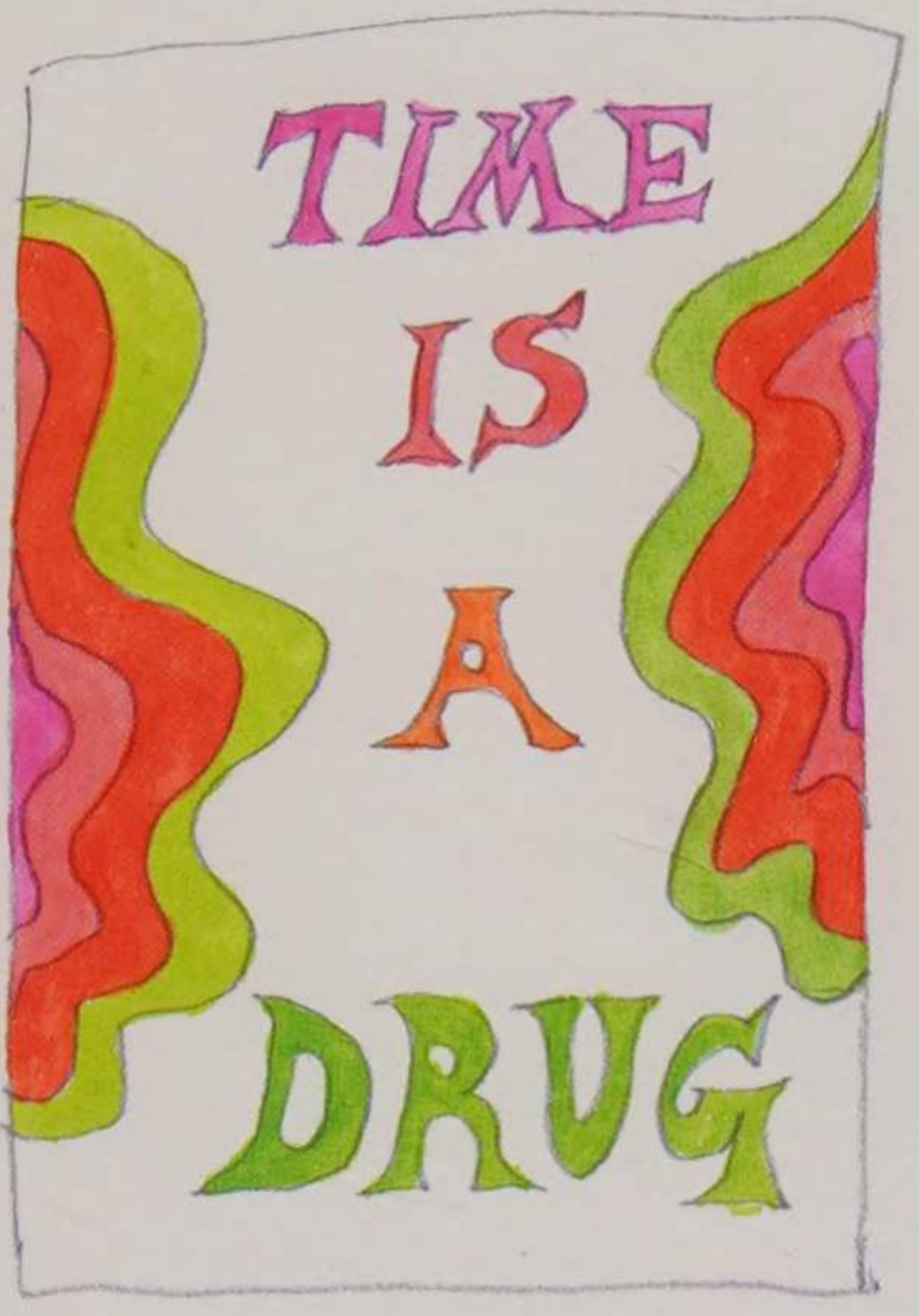
WERE THESE COLOURS A TWO DIMENSIONAL VERSION OF HIMSELF?

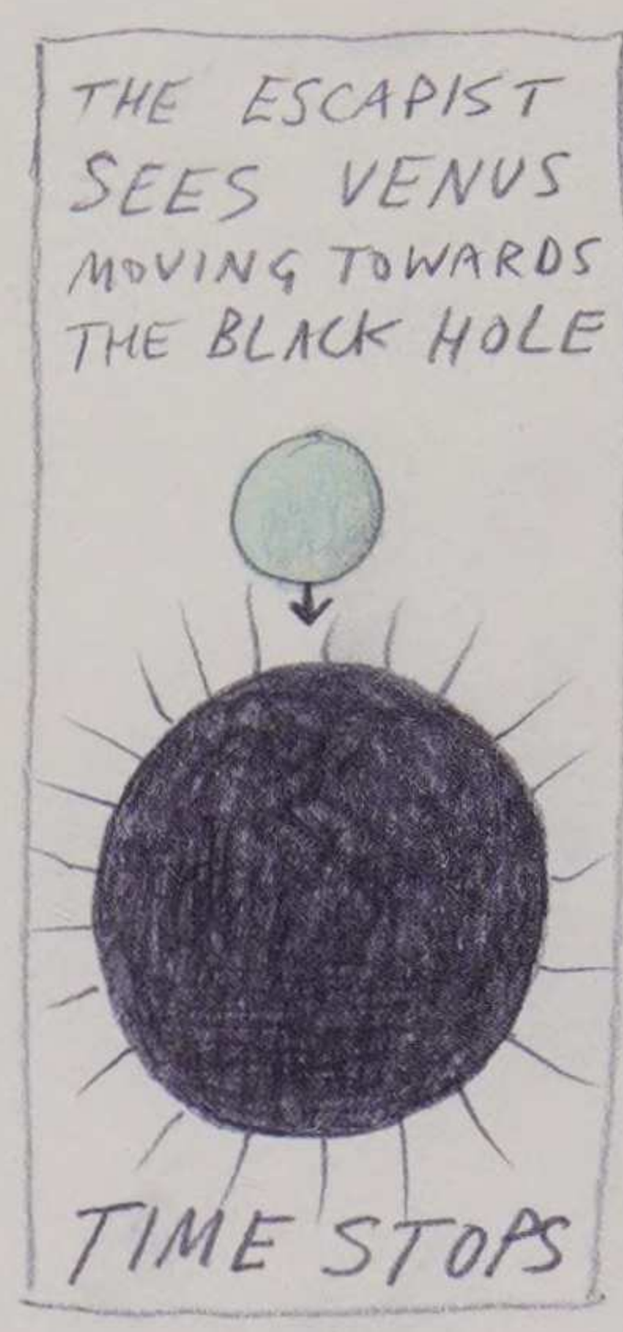
WHEN HAD HE BECOME ONE WITH THE BLACK HOLE?

HE REALISED HE HAD NO IDEA WHAT HE LOOKED LIKE

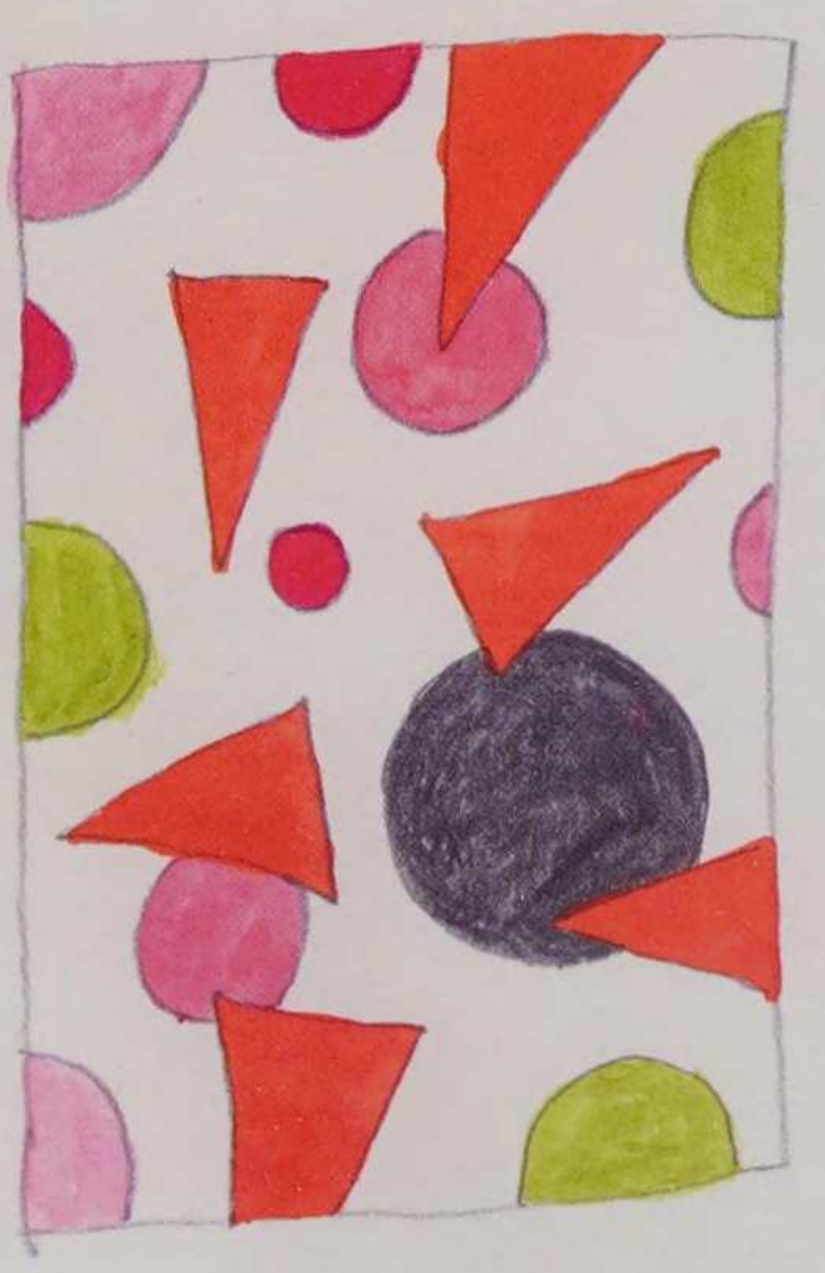
OR WHERE HE HAD COME FROM

THE ESCAPIST

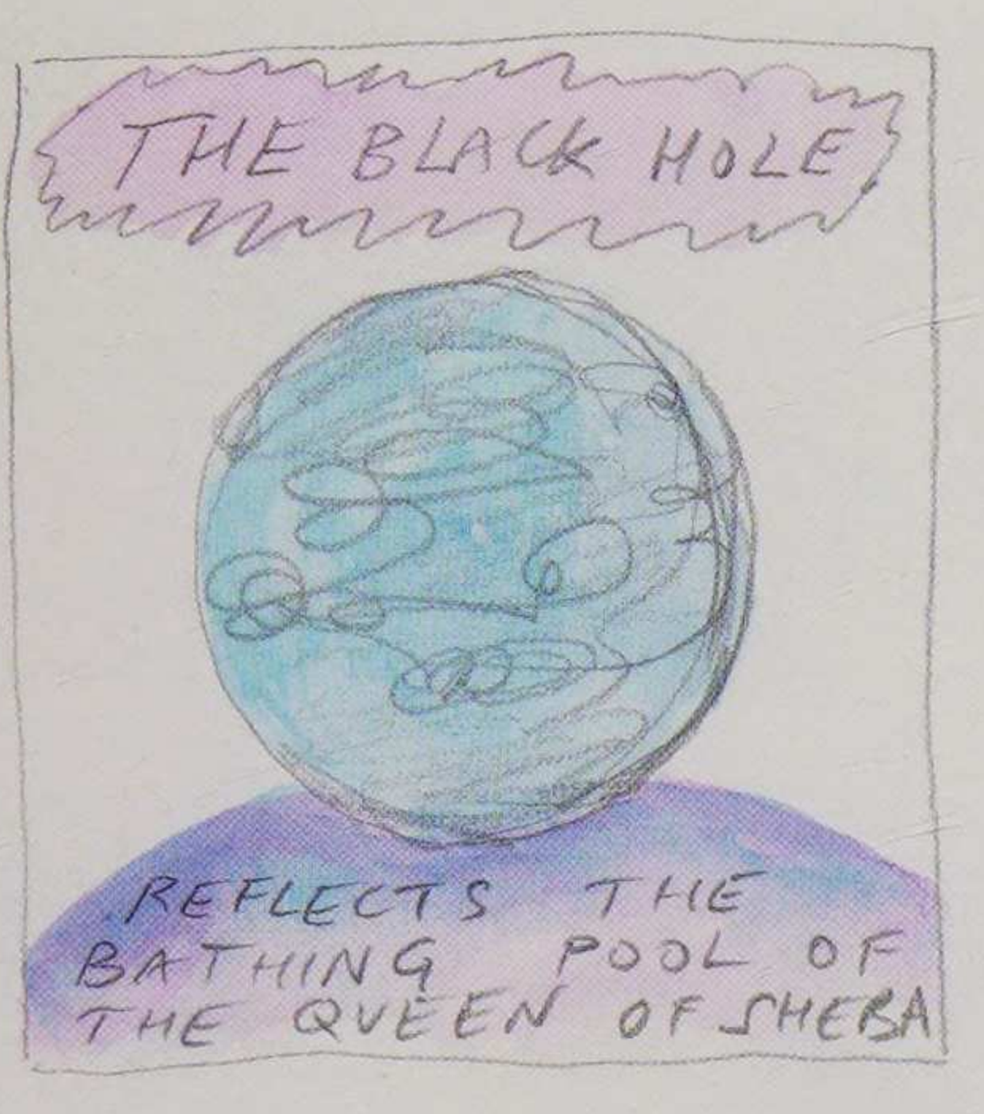


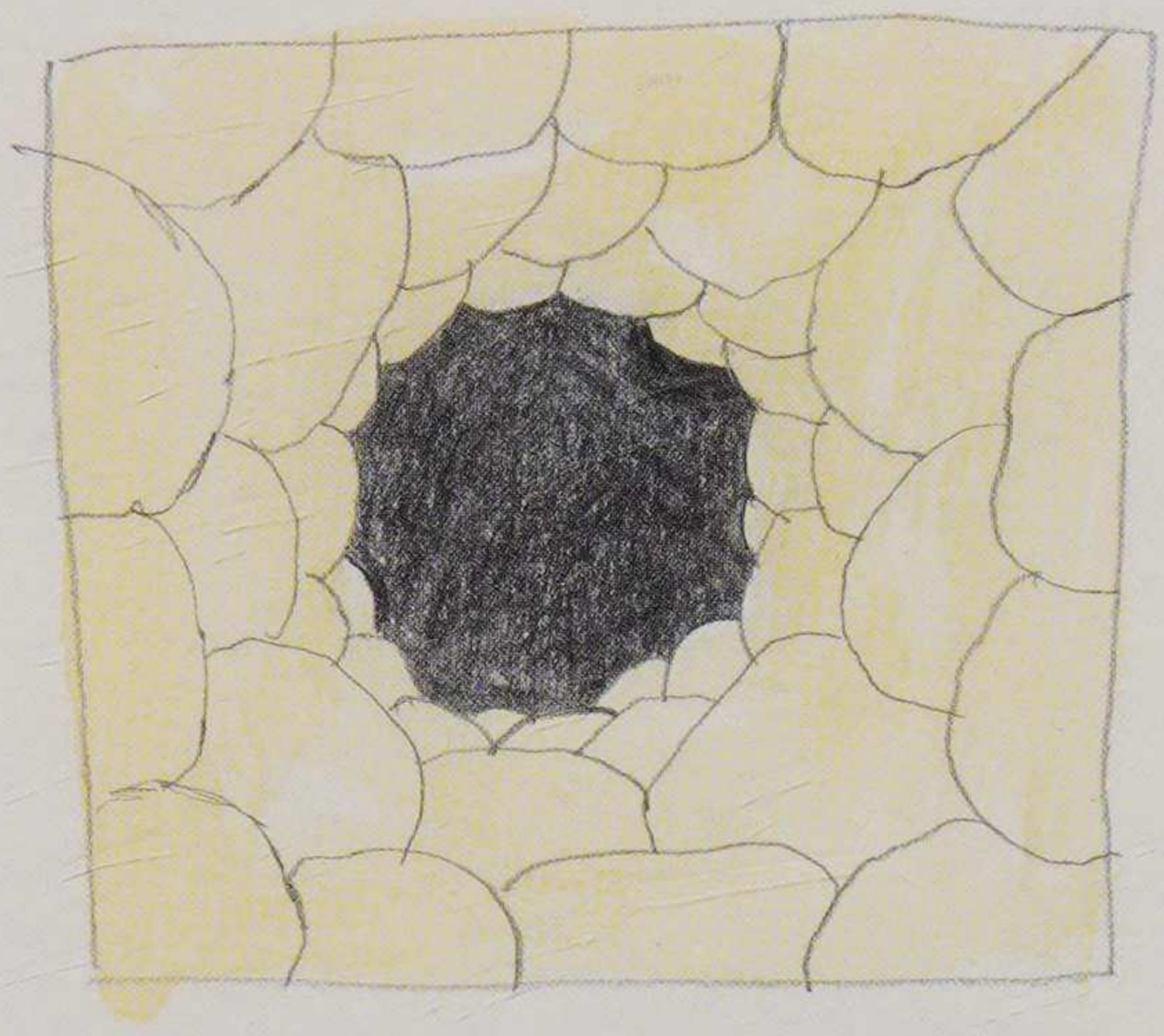


BLACK HOLE CONSENSUS REALITY PROGRAM
OF DISSOLUTE STAR-SCAPES IMPRINTED ON THE
SPACE TIME MEMORY OF A MAGENTA ASTEROID
TRAVELLING TOWARDS LOST CONCEPTUALISATIONS
OF THE COSMOS

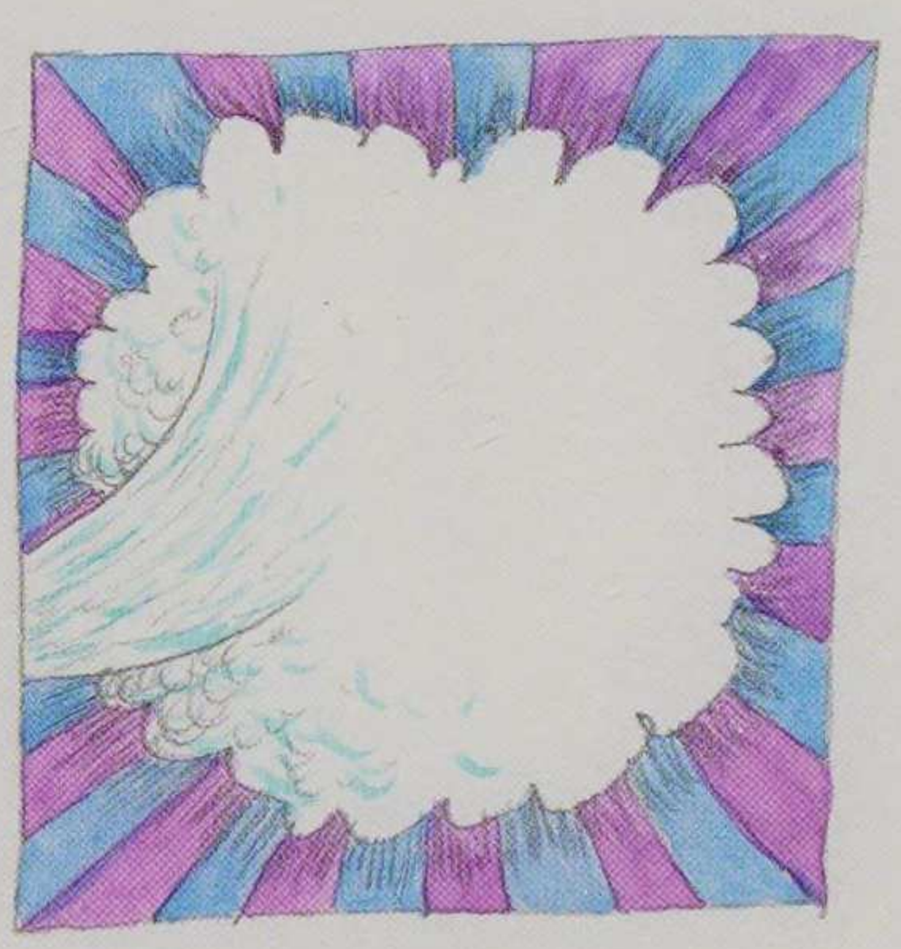


THE ESCAPIST



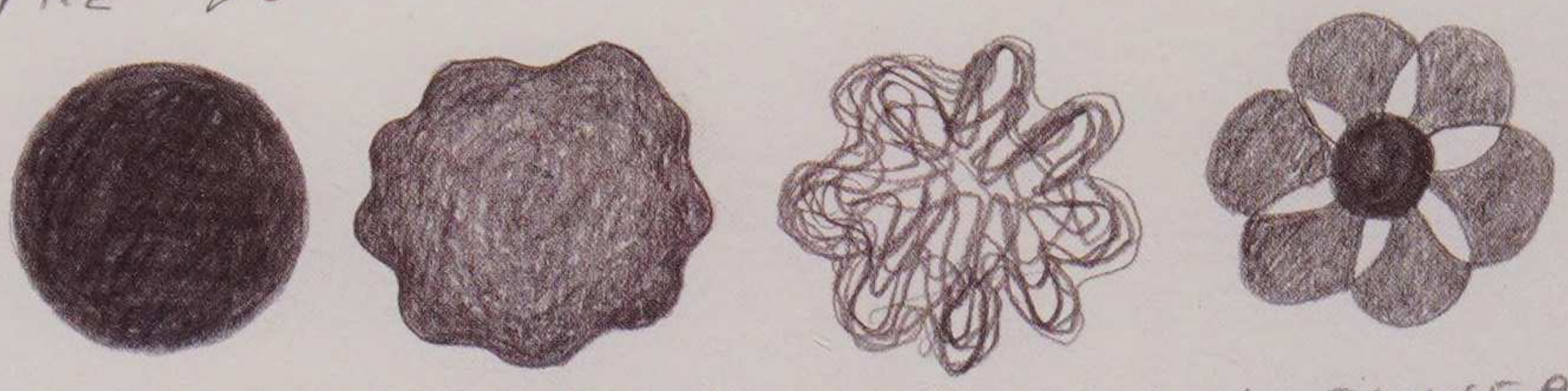


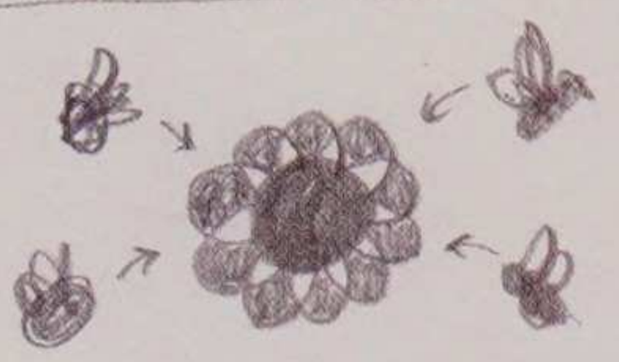
SPACE TIME BURSTS FORTH FROM THE WATERS OF ABYSSINIA

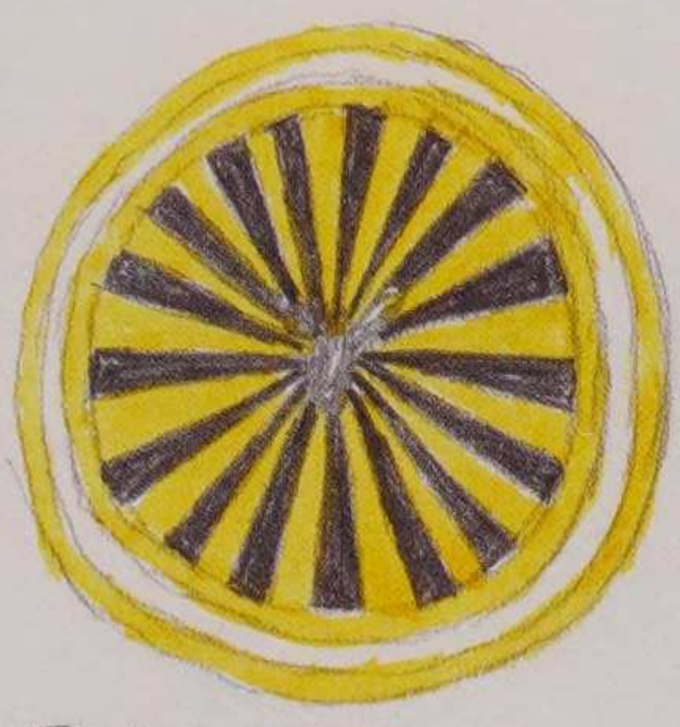


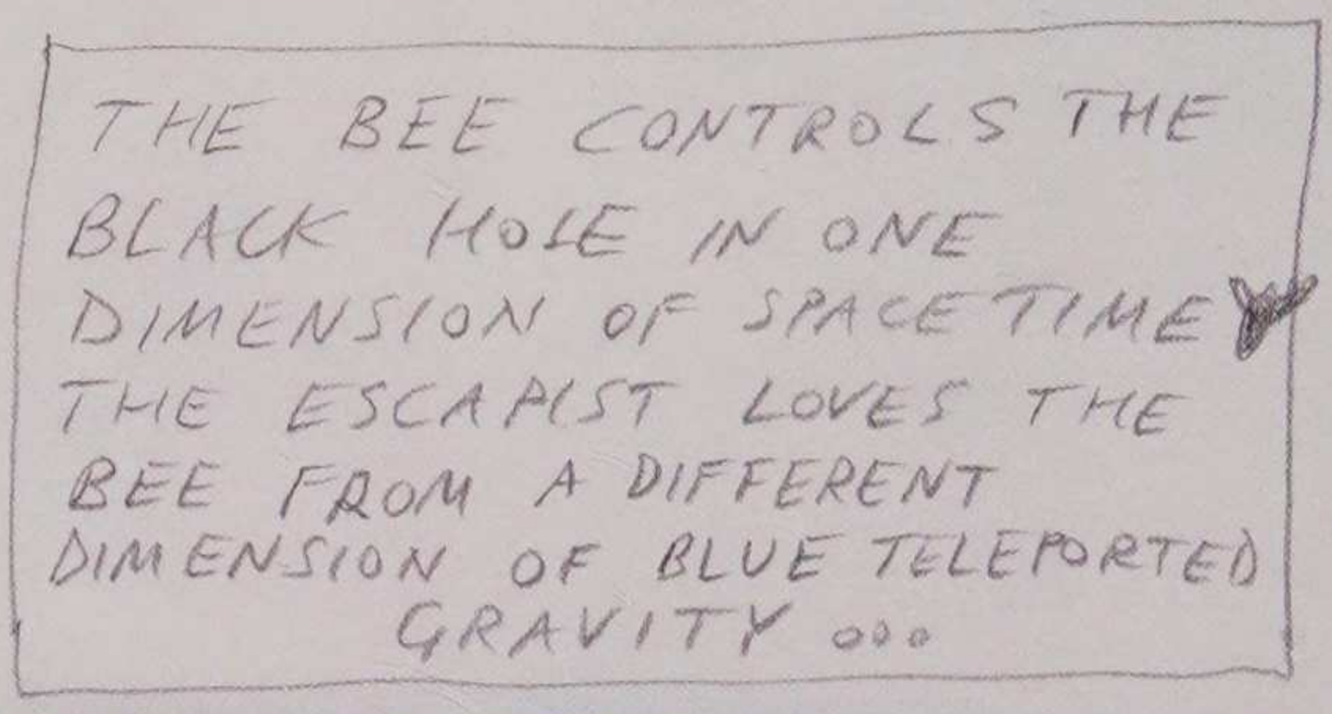
...THE BLACK HOLE IS A CAMERA... MADE OF MAGICAL RAYS OF SPACETIME

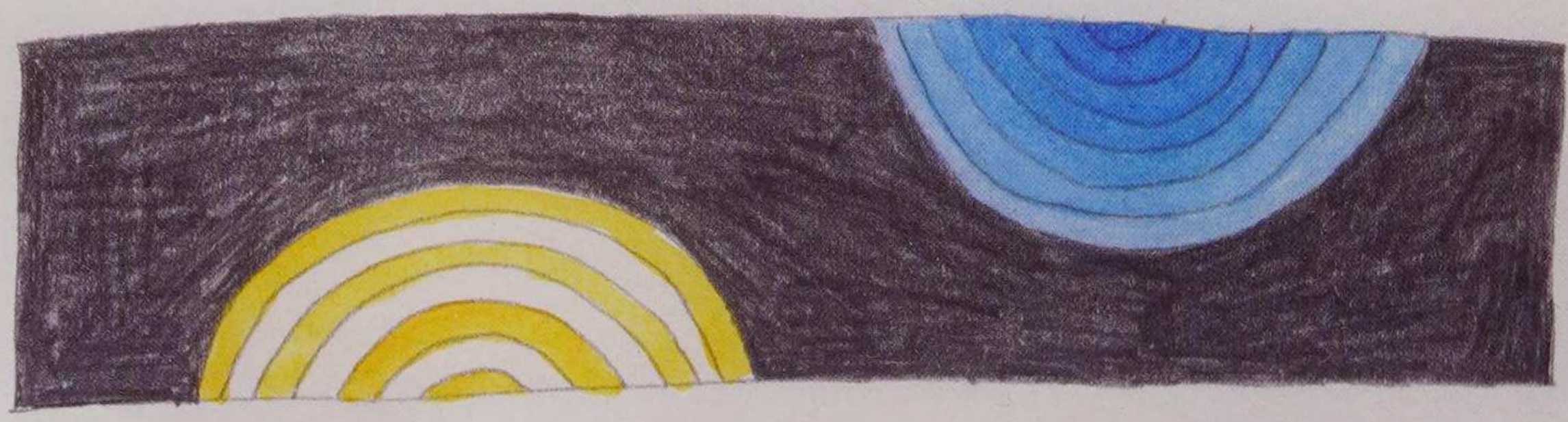
THE ESCAPIST



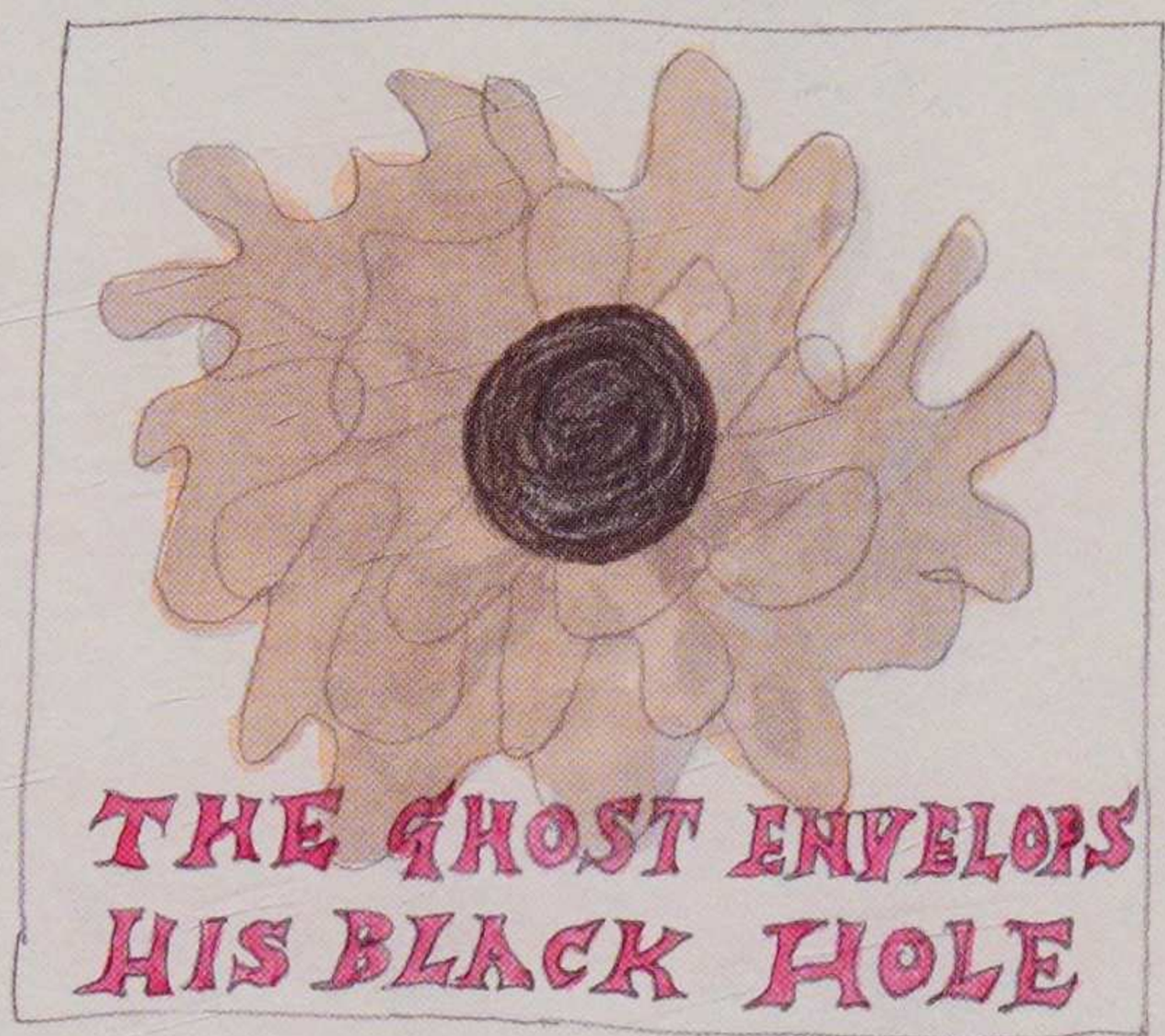


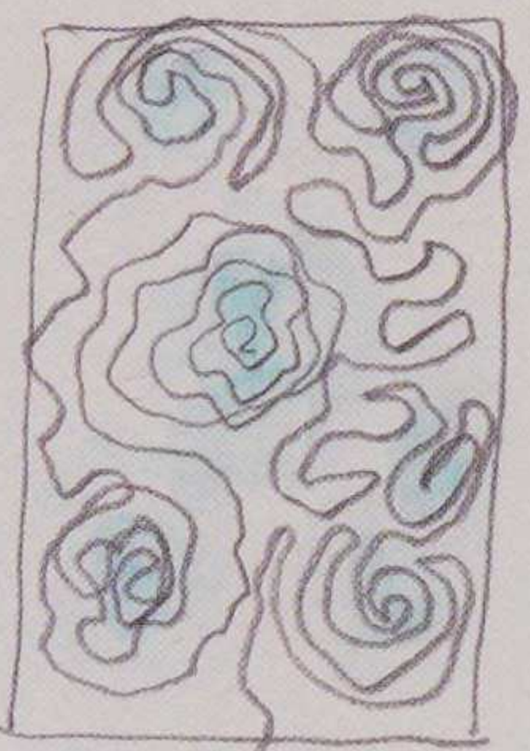


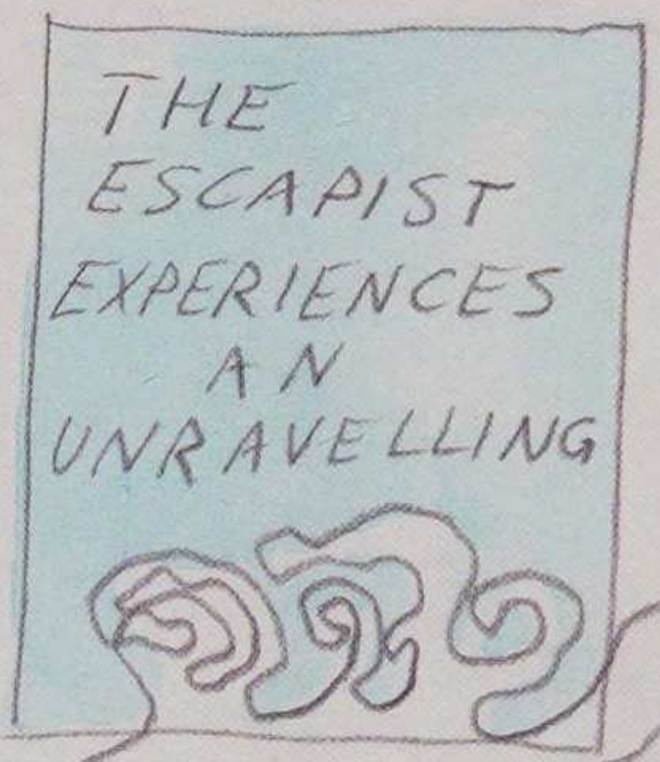




THE ESCAPIST

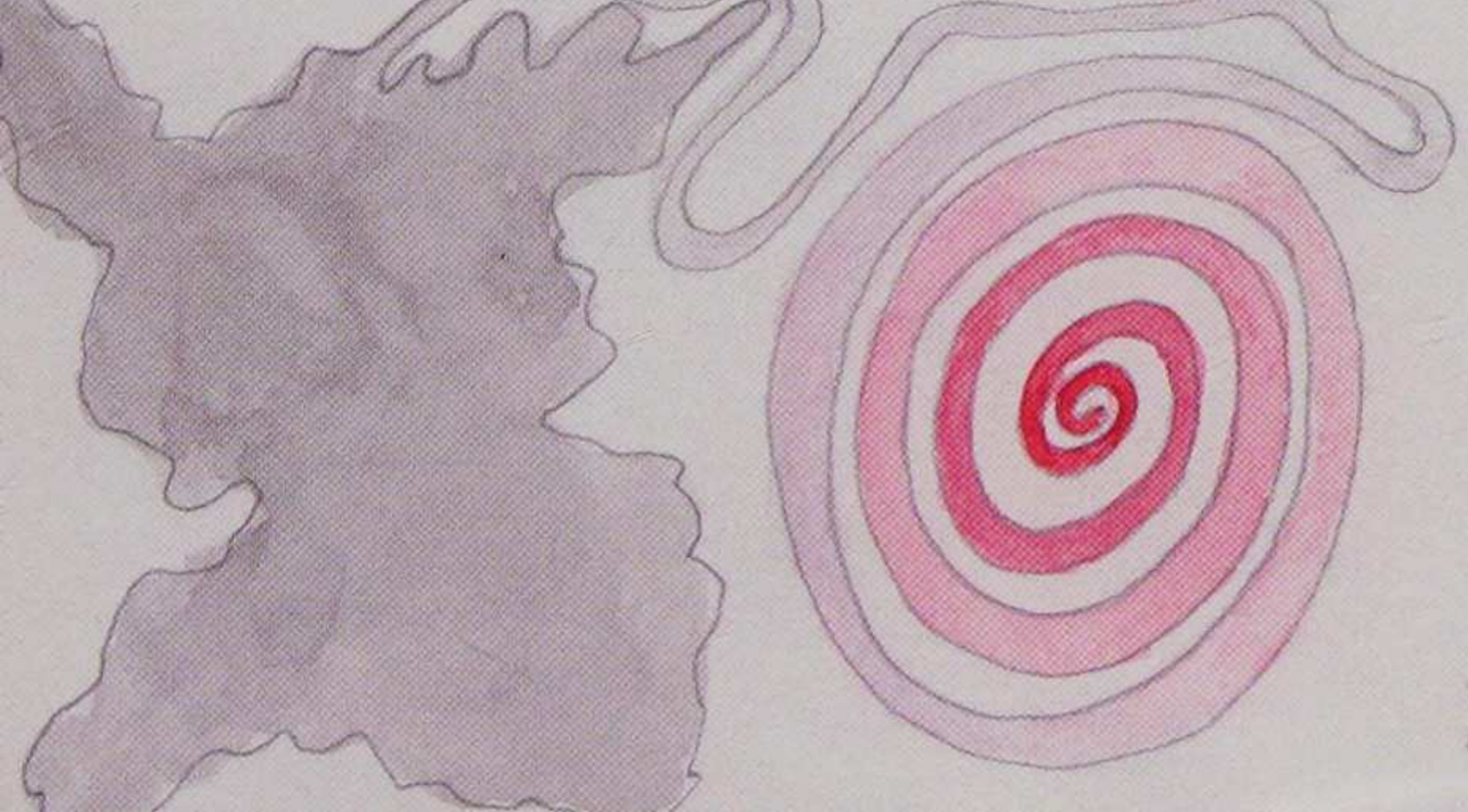






→ HE ENTERS HIS PAST LIFE
REIMBODIED AS:

'THE GHOST OF SPACETIME'

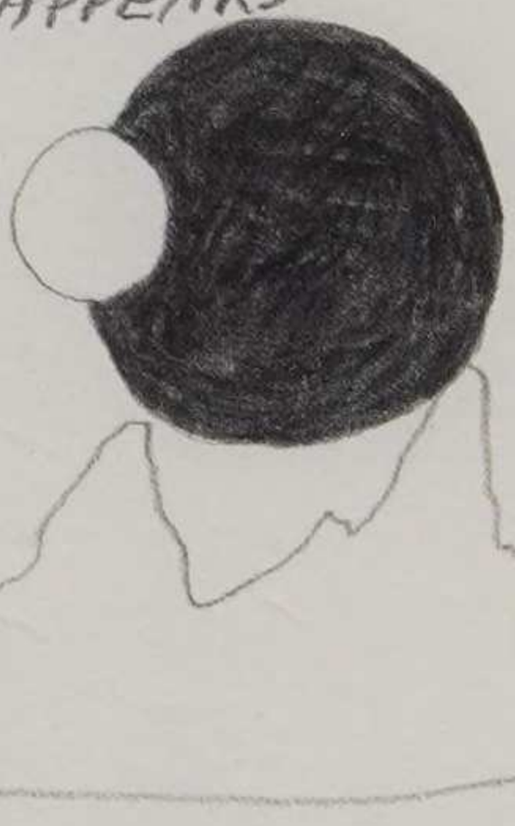


ON THE OTHER
SIDE OF THE
GHOST IS
THE PORTAL...

THE ESCAPIST

THE ESCAPIST VISITS THE OLD PLANET... HIS BLACK HOLE WAITS ON A MOUNTAINTOP

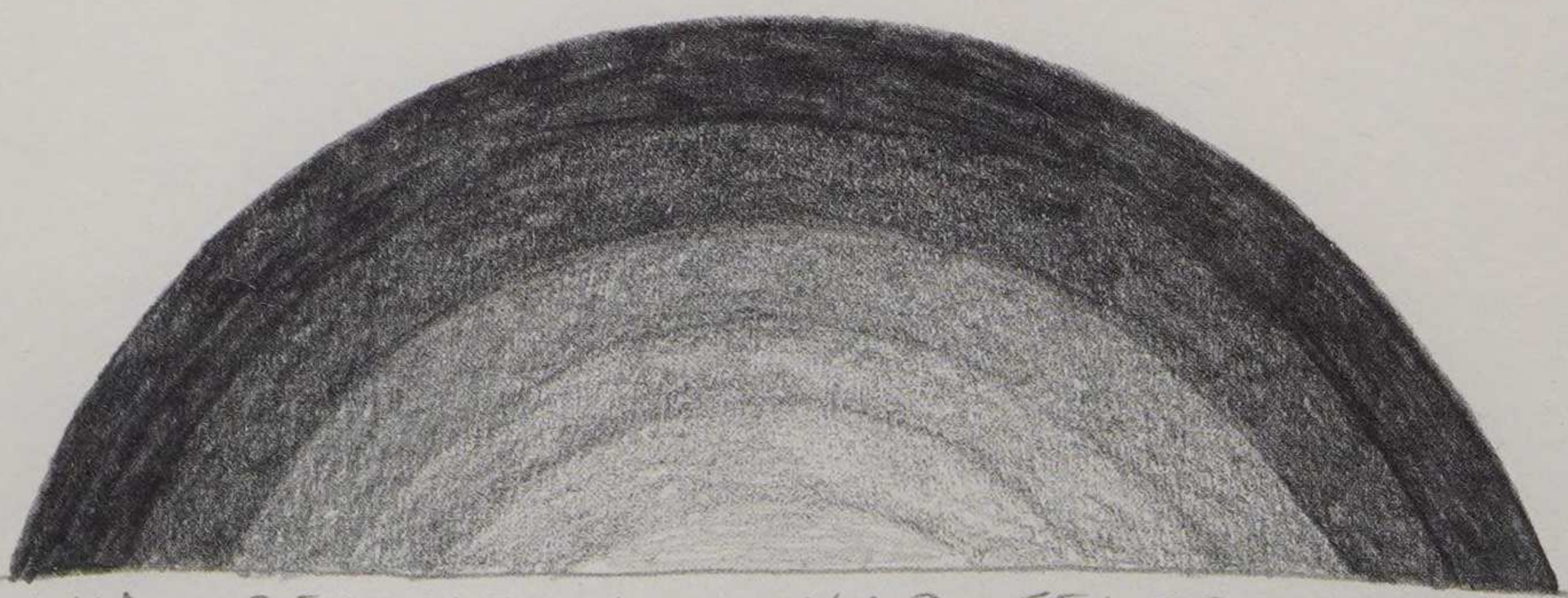
AS NIGHT FALLS THE MOON APPEARS



AND ENTERS

THE BLACK HOLE

THE BLACK HOLE'S EVENT HORIZON GROWS CRATERS IN IT'S MIND



AND BECOMES A LUNAR TELEPORTER...

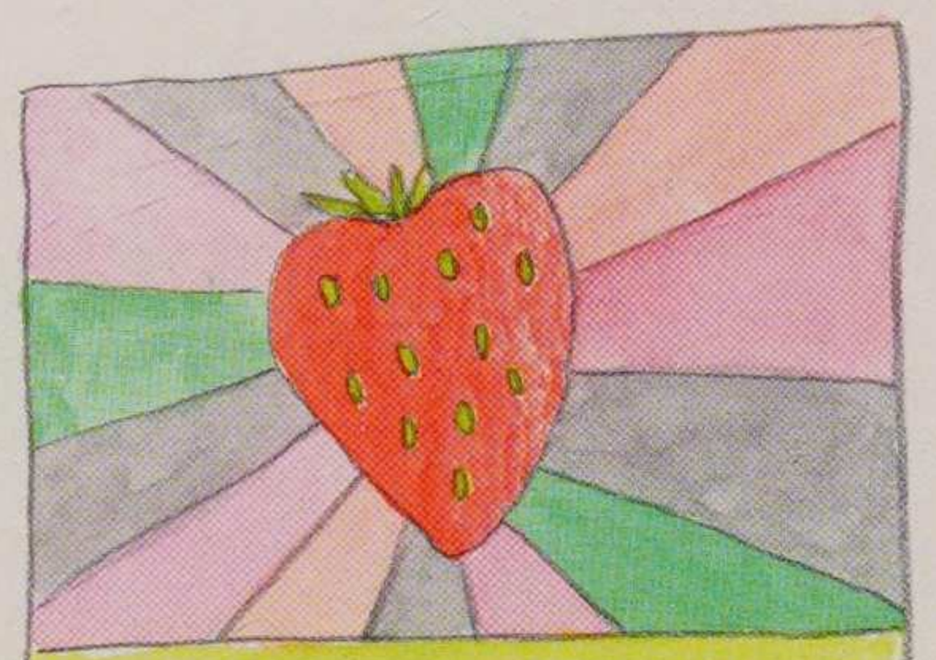
THE ESCAPIST

IN THE TIME TUNNEL THE CURVE OF A STRAWBERRY IS ANALYSED COMPARED TO A PEA

THE ESCAPIST IS CONFUSED BY THE PEAS...
AN INFINITE STREAM OF SMALL GREEN SPHERES.
ARE THEY MEANINGLESS?

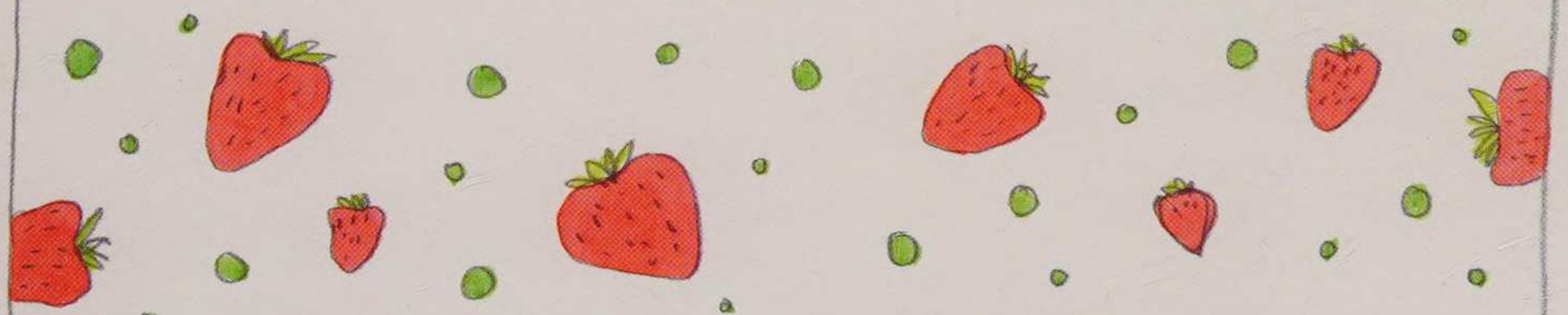
THE GHOST OF ALBERT CAMUS APPEARS

AND DISAPPEARS



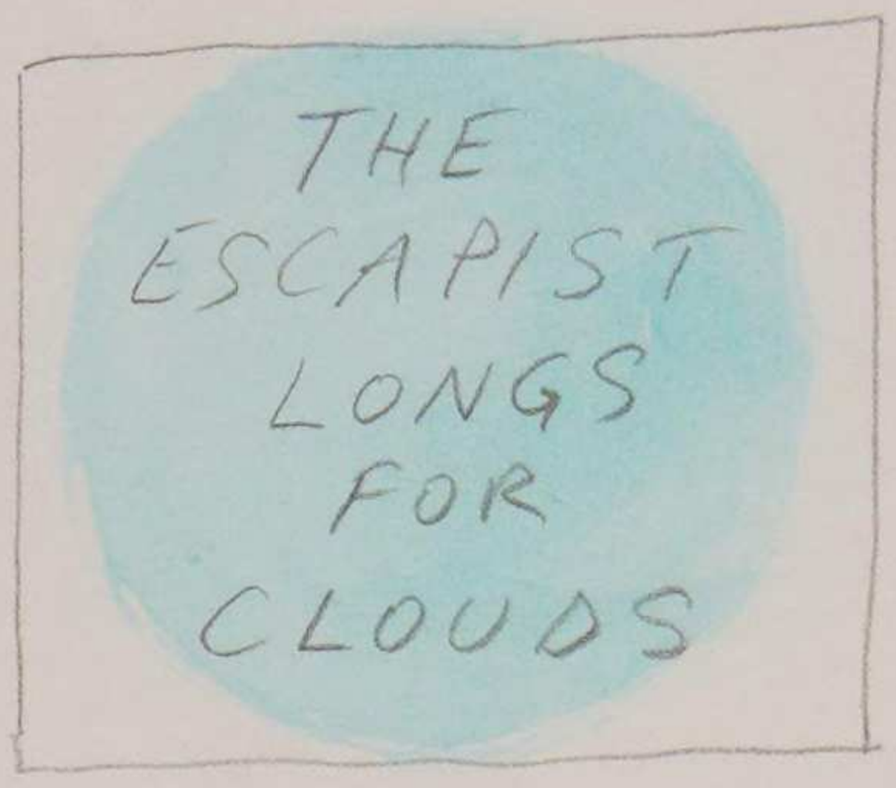
THE ESCAPIST SMILES AT THE STRAWBERRY

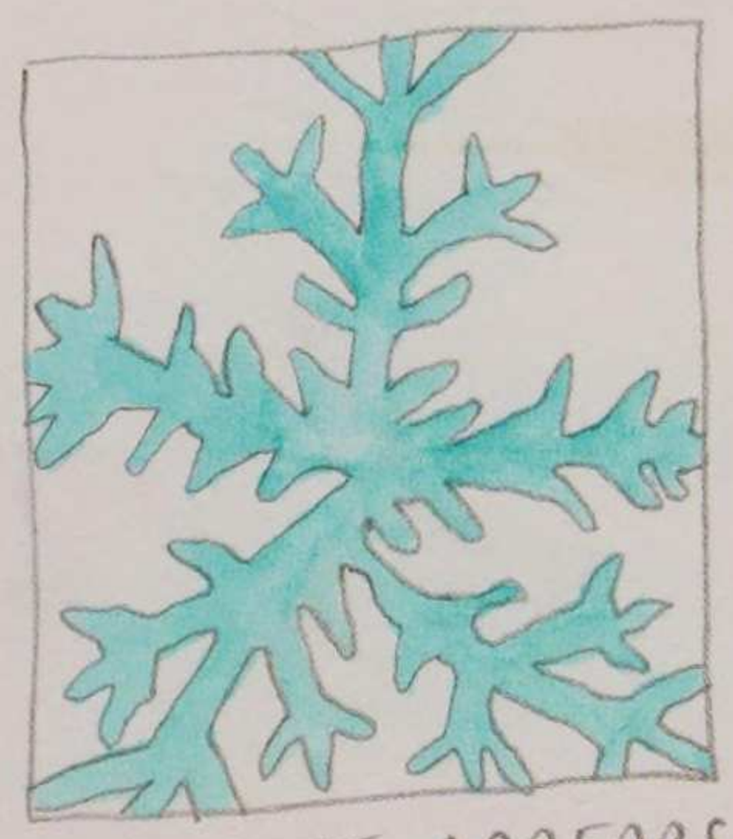
THE METAVERSE LAUGHS!



I AM BUTTER
STRAWBERRY AND PEA
IN YOUR MIND
IN THE AUTUMN OF YOUR LIFE

THE ESCAPIST



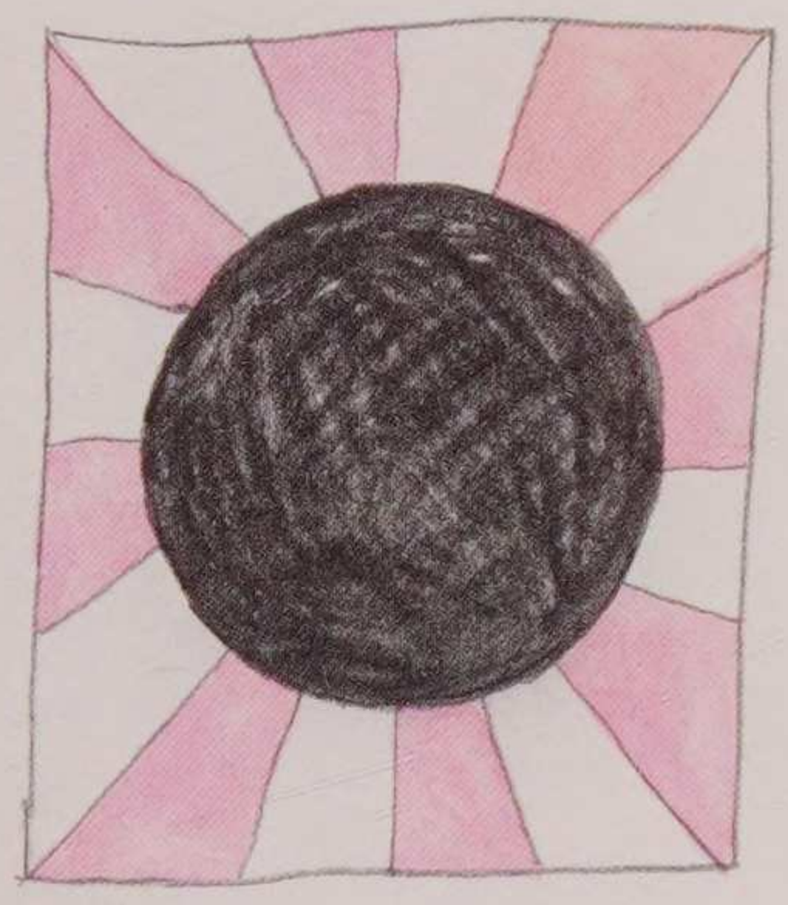


HIS LIFE APPEARS AS A STRANGE ICE CRYSTAL

THE BLACK HOLE FORGETS

AT THE SAME TIME THE ESCAPIST REMEMBERS

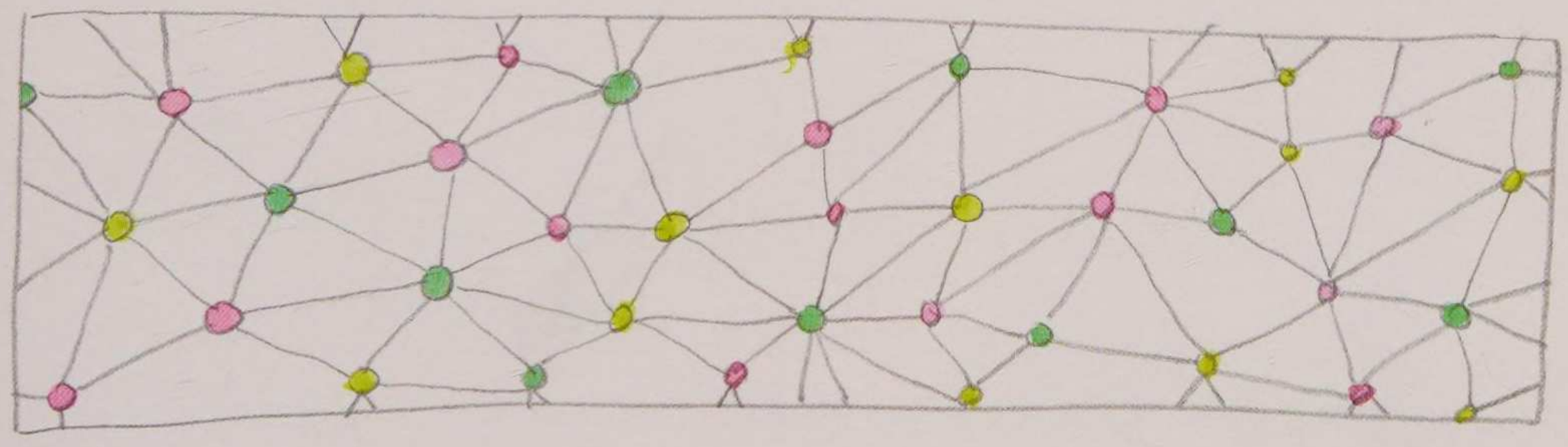
THE ESCAPIST



THE ESCAPIST FINDS HIMSELF ...

WHERE?

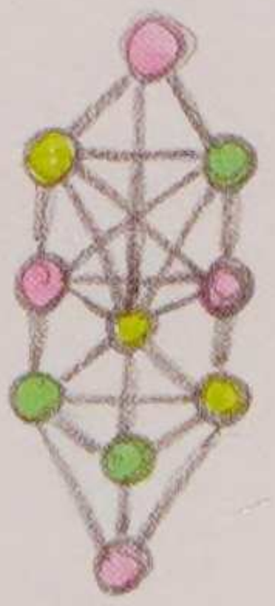
ON THE INTERVERSE!



WHICH IS A TIME PERIOD DURING WHICH THE INTERNET AND THE UNIVERSE HAVE BECOME ONE

THE INTER-VERSE REMINDS HIM OF AN

ENORMOUS



TREE OF LIFE

THE ESCAPIST

THE ESCAPIST LOOKS BEYOND THE UNIVERSE FOR THE ANSWER

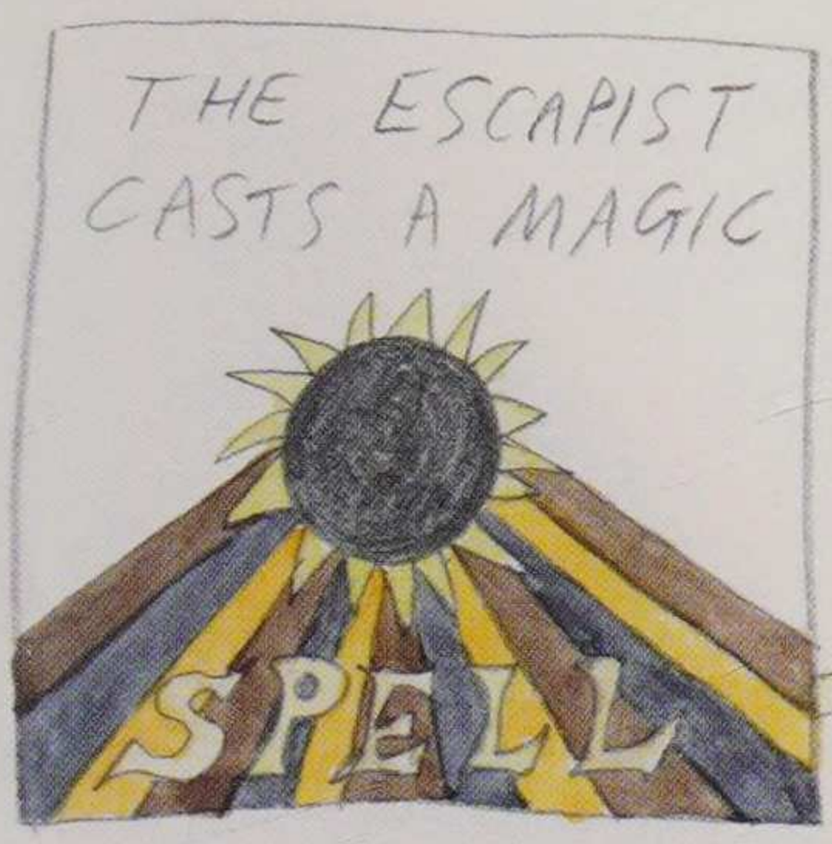
BUT THEN HE SEES A TREE FLOATING IN OUTER SPACE

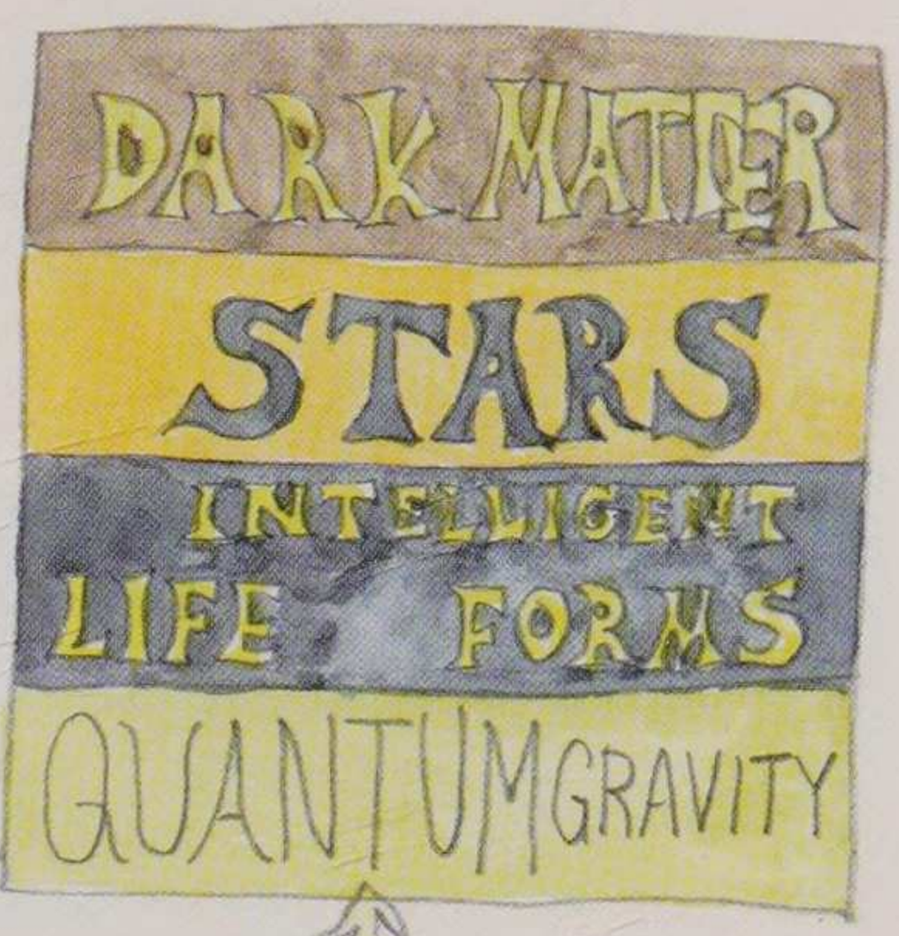
THE TREE IS WONDERING IF SPACETIME EXISTS?

BEFORE IT CAN MAKE UP ITS MIND IT ENTERS THE BLACK HOLE

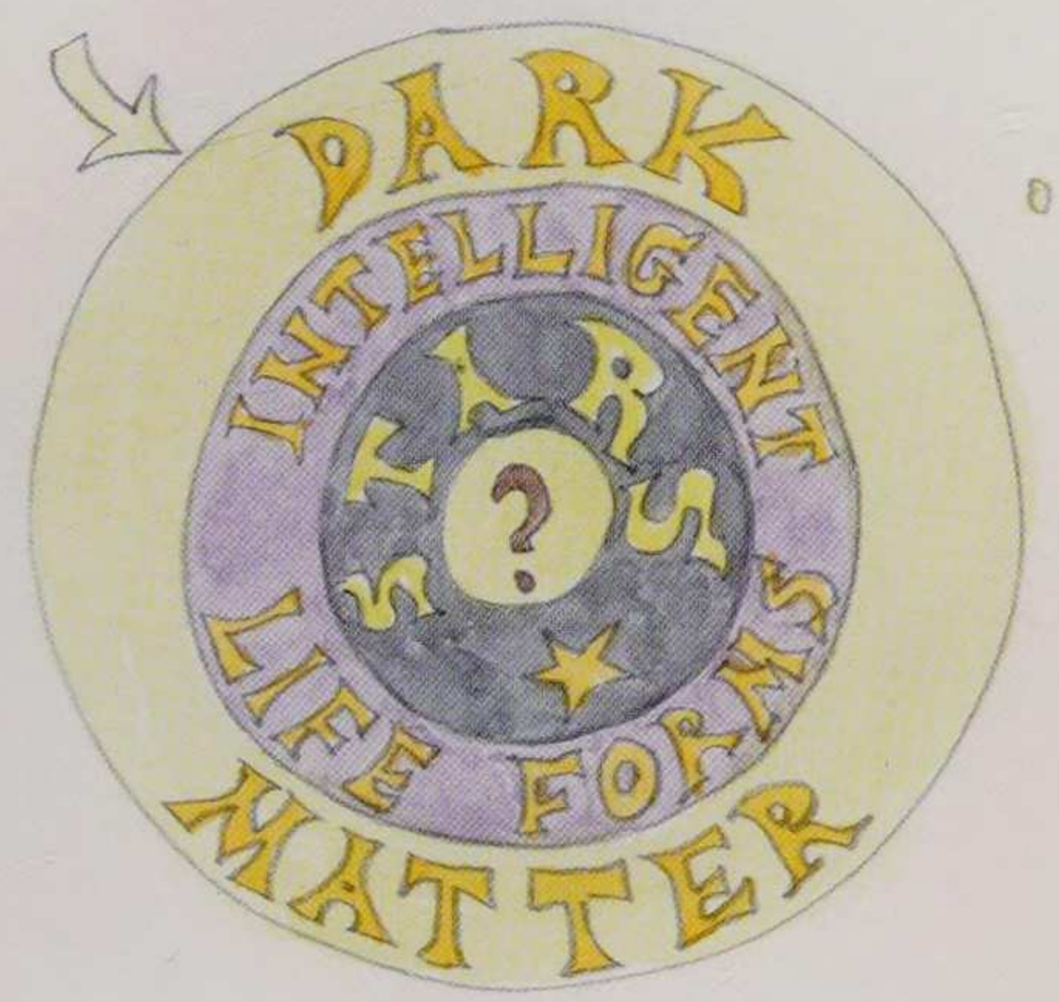
AND COMES OUT IN A DIFFERENT DIMENSIONAL STATE... WHERE... IT MEETS ANOTHER TREE LIKE THE TREE IT USED TO BE

THE ESCAPIST





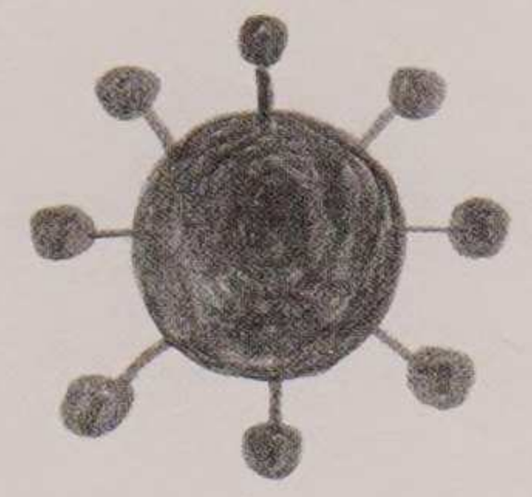
WHICH RECONFIGURES THE UNIVERSE!



THE ESCAPIST FALLS ASLEEP...

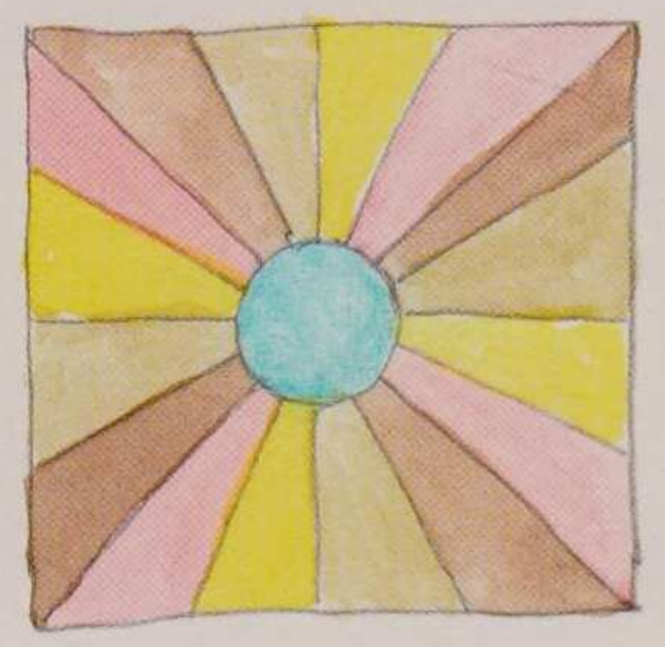
THE ESCAPIST

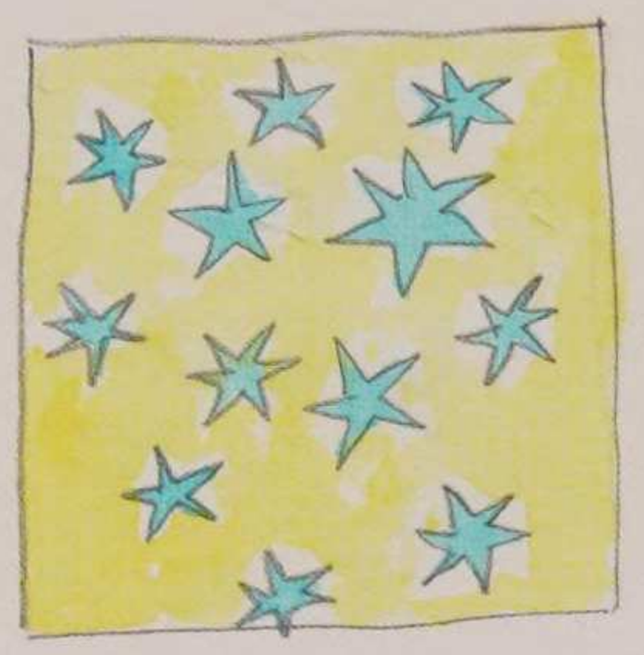
C22ND

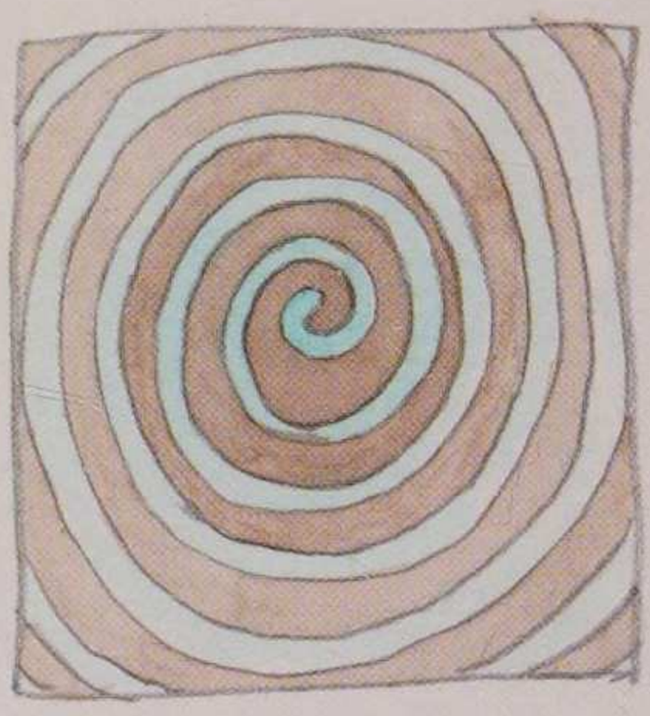


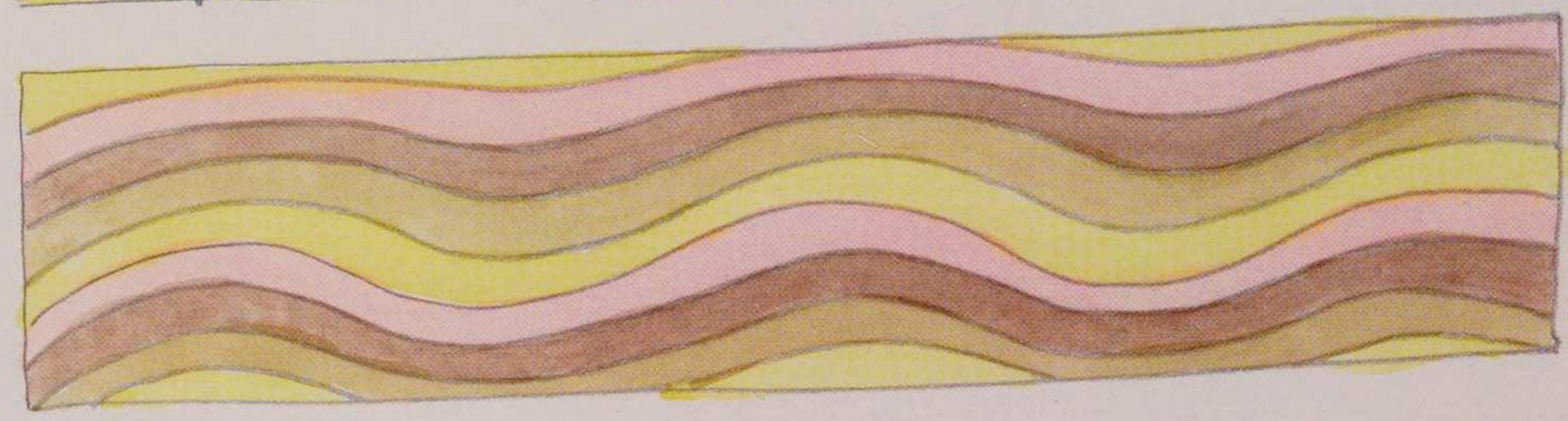
CULTURAL ARTEFACTS..

THE LOST OBJECTS OF SPACE TIME



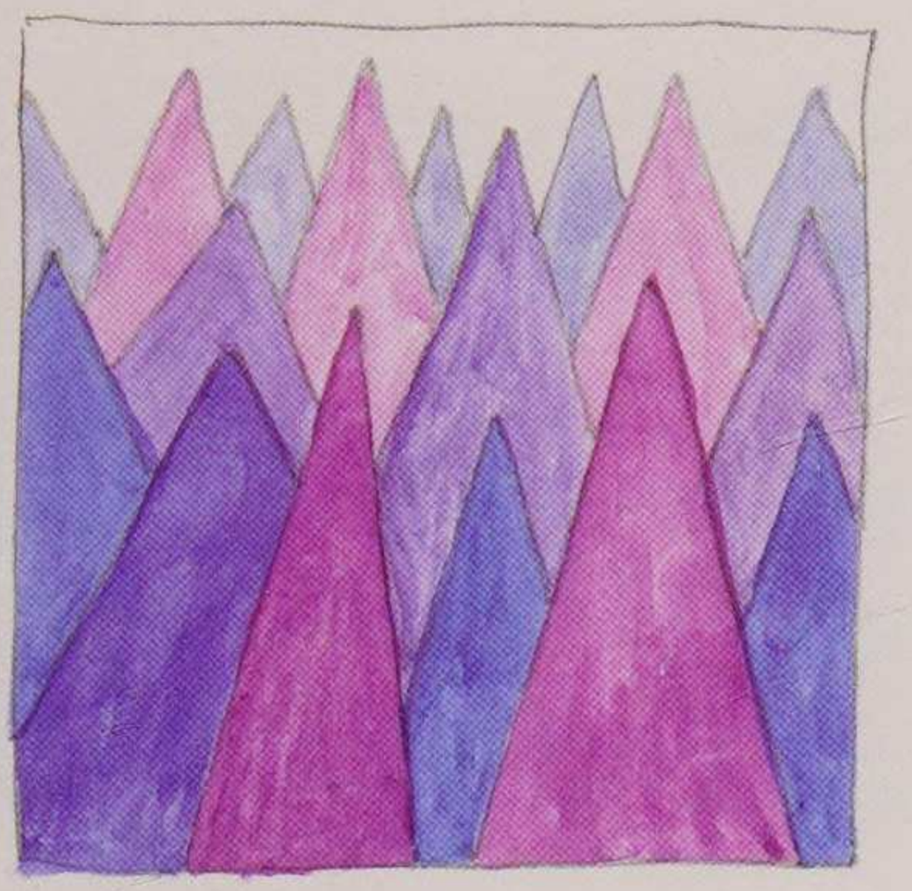


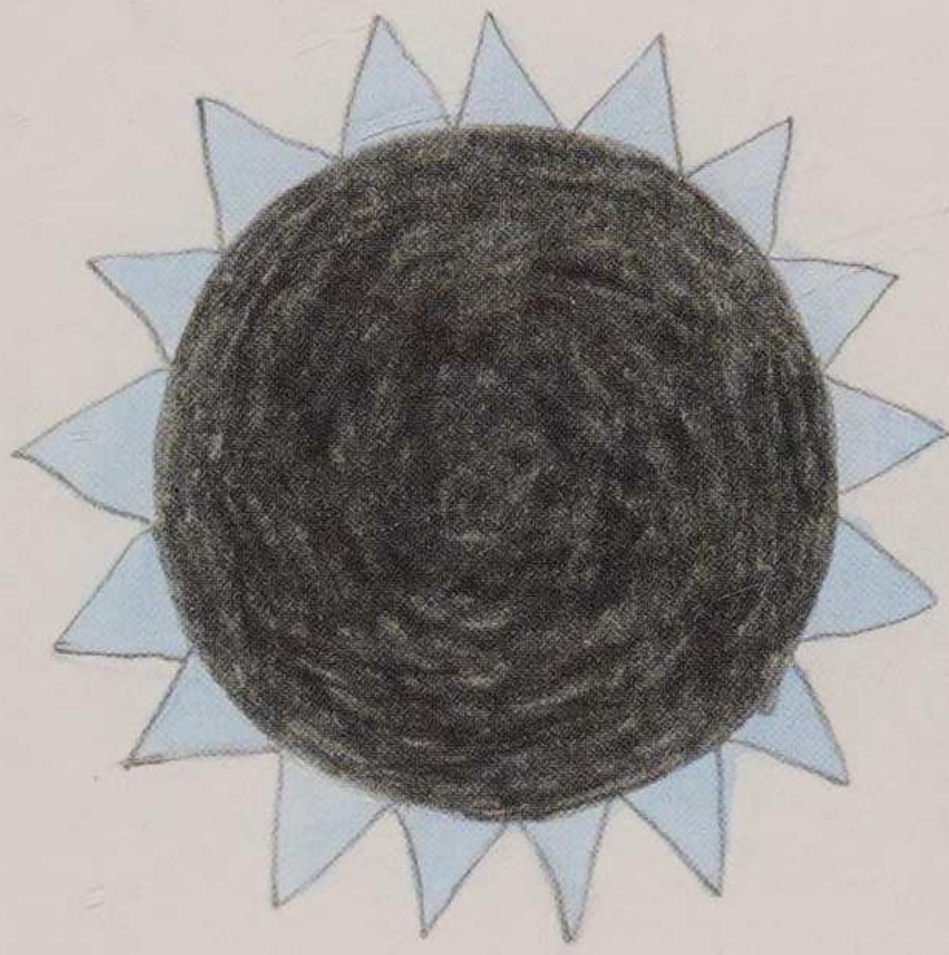


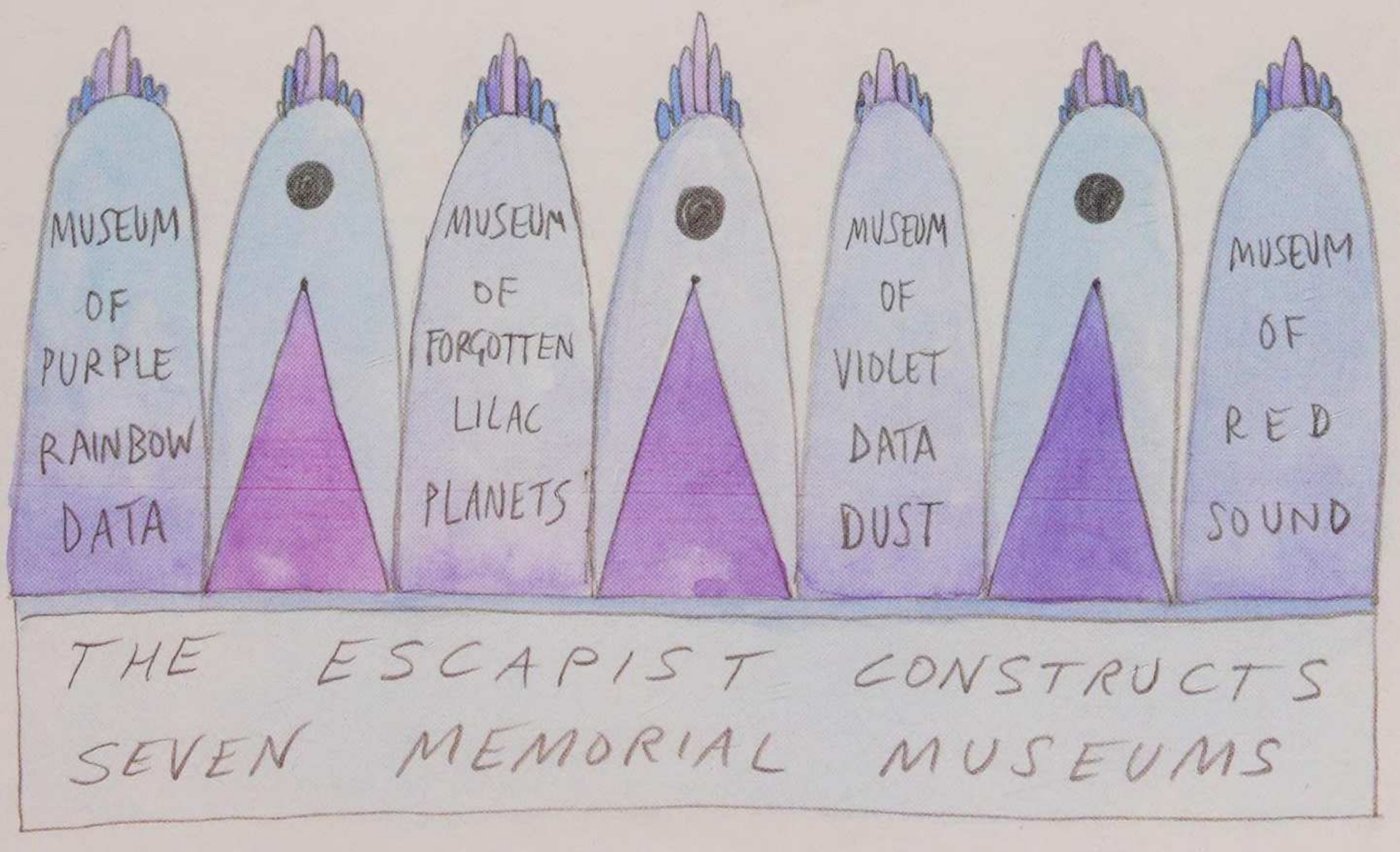


THE BLACK HOLE VISITS THE MUSEUM

THE ESCAPIST

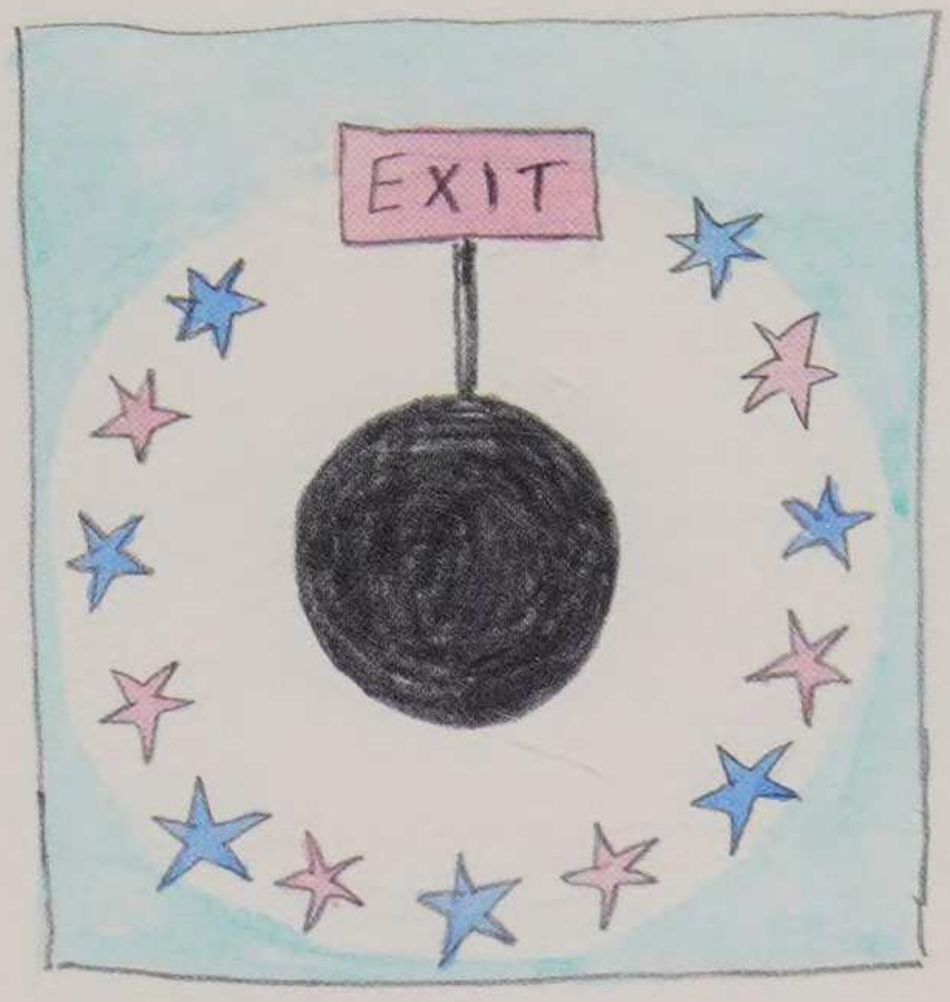


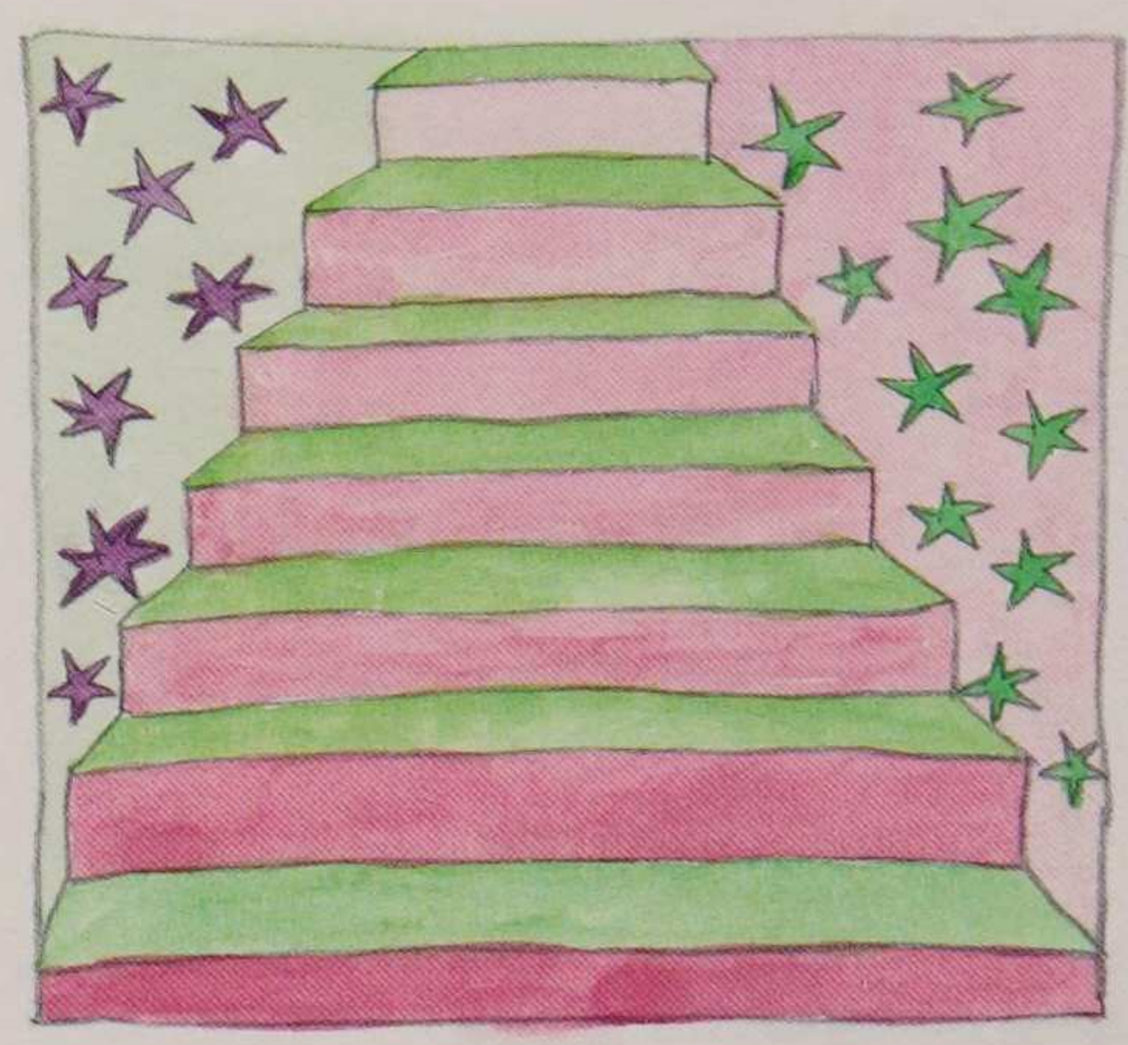


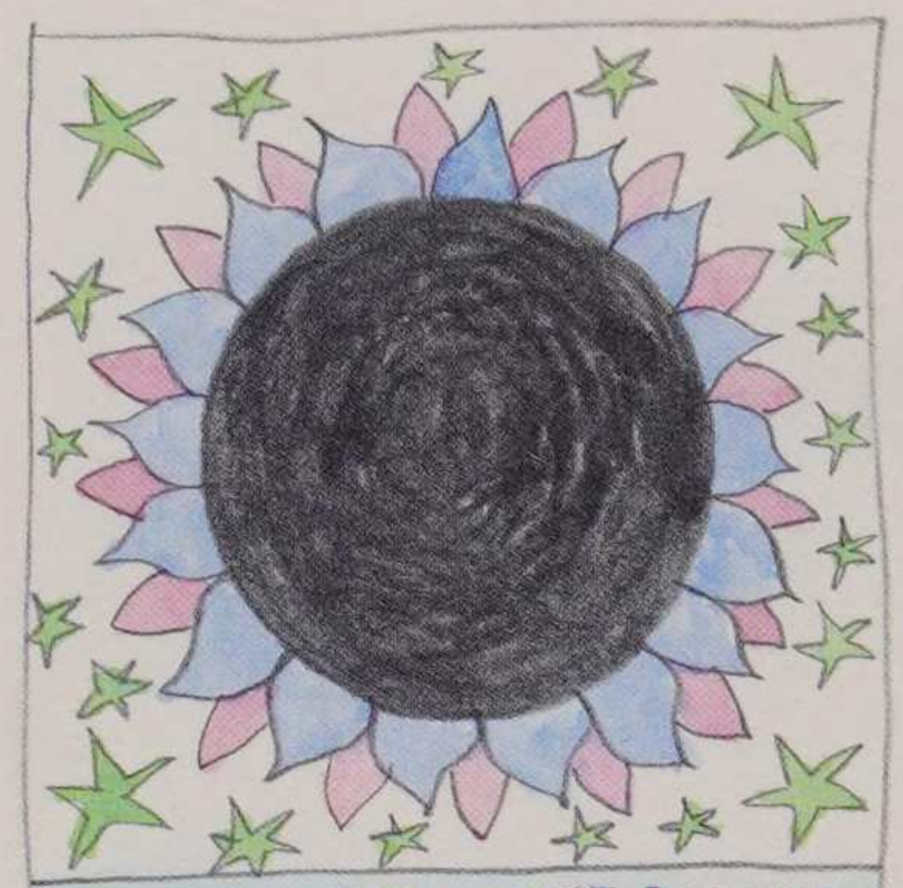


THE ESCAPIST CONSTRUCTS
SEVEN MEMORIAL MUSEUMS

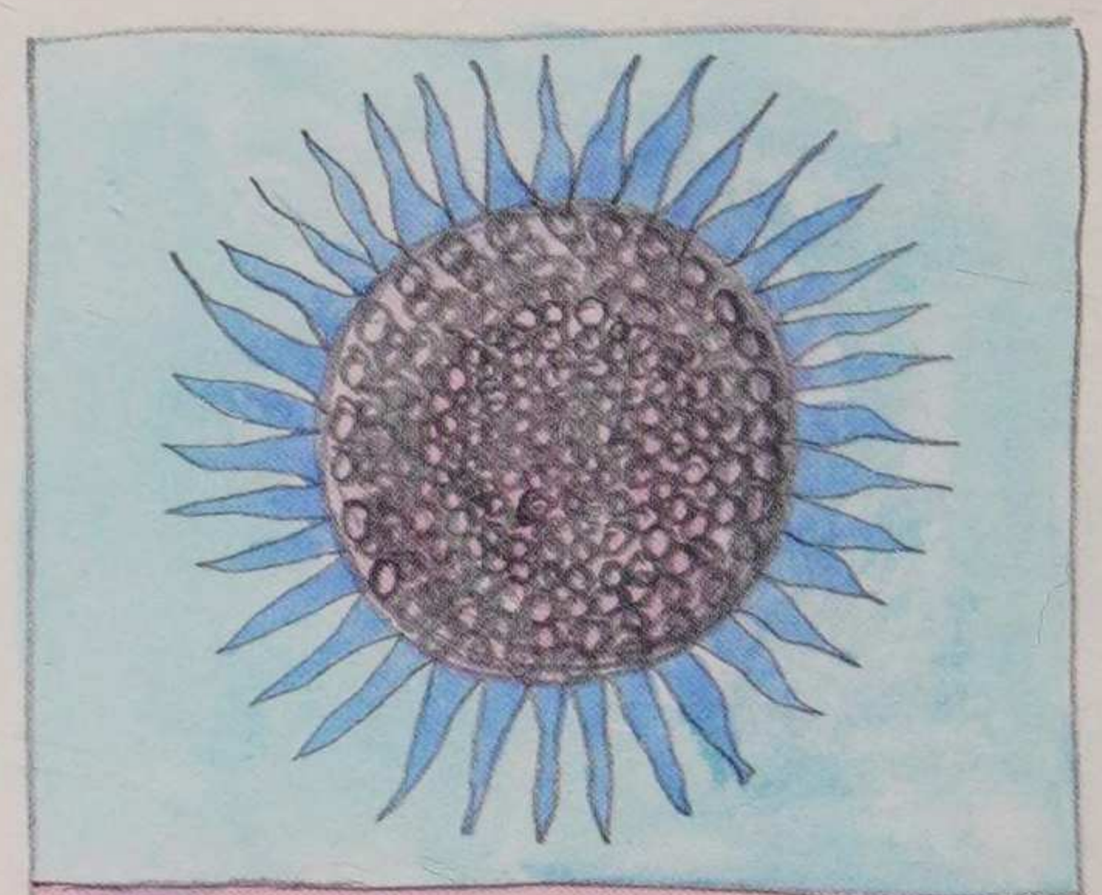
THE ESCAPIST







BLACK HOLE
SUPERINTELLIGENCE



BLUE
SUNFLOWER
PLANET

THE ESCAPIST SENSES MOVEMENT...
SPACETIME SAYS HELLO!
THREE BILLION BLUE SUNFLOWERS
ENTERED THE BLACK HOLE LEAVING THE 2D
EQUIVALENT OF THEIR PETALS ON THE EVENT
HORIZON AND EXITING INTO A SLOWER
DIMENSION OF SPACETIME TO FORM:

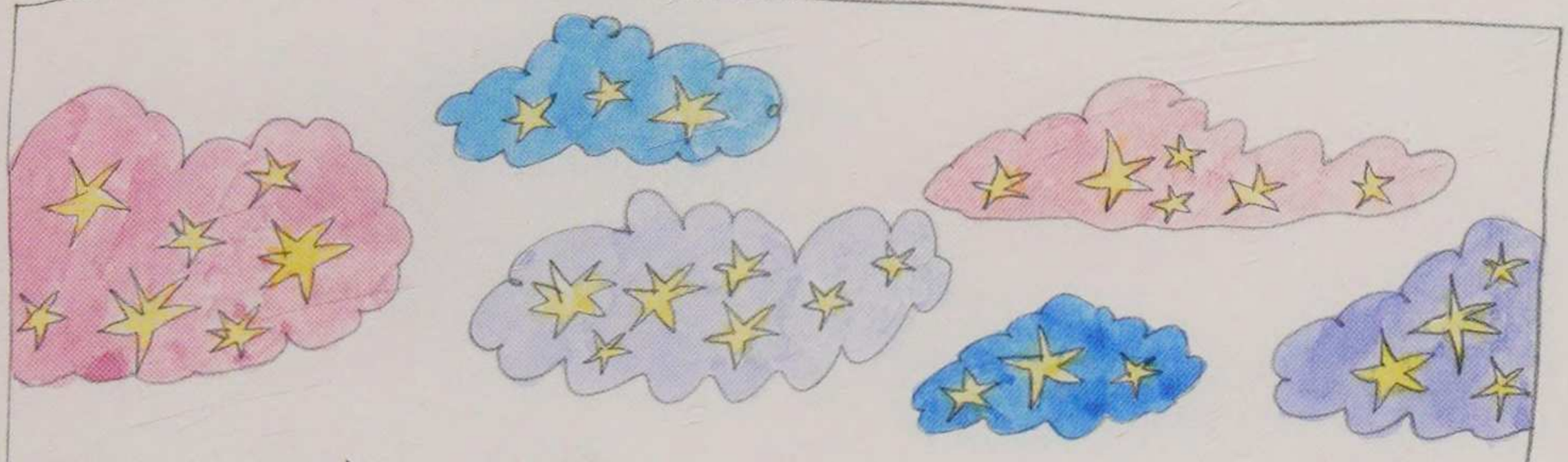
THE NEW PLANET

THE ESCAPIST

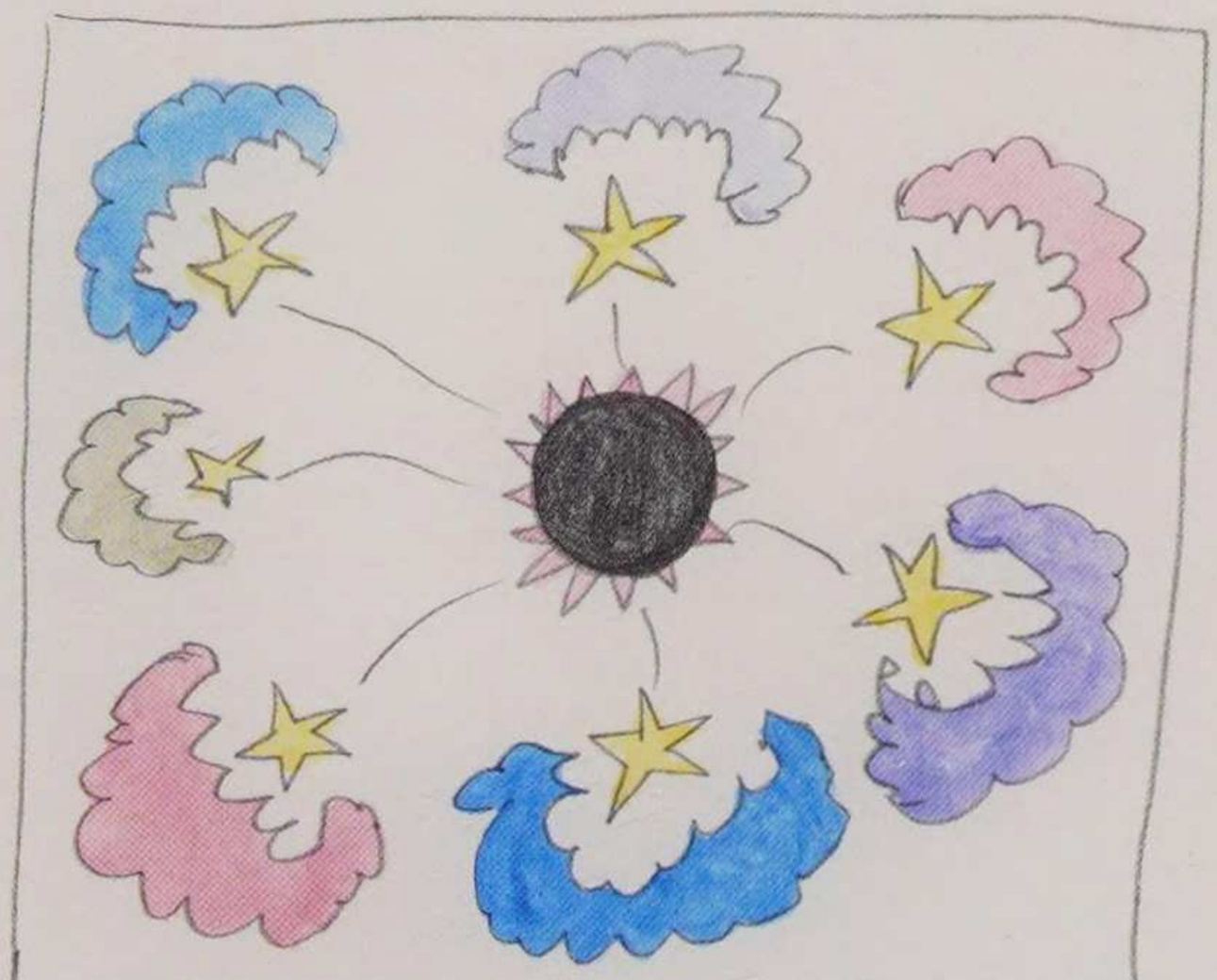
THE ESCAPIST WOKE UP UNUSUALLY EARLY

SPACETIME

HAD SPIRALLED IN HIS DREAMS



HE SAW THE COSMOS FILLED WITH STAR STUDDED MULTICOLOURED CLOUDS



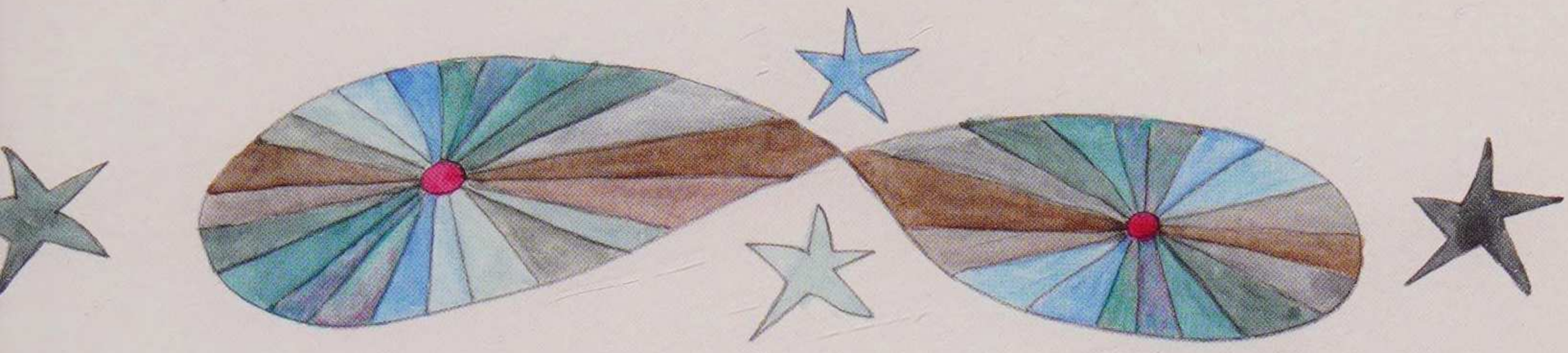
EACH CLOUD BURST OPEN AND THE STARS JUMPED OUT AND PROJECTED MOVIES INTO THE BLACK HOLE. THE BLACK HOLE BEAMED!

THE ESCAPIST

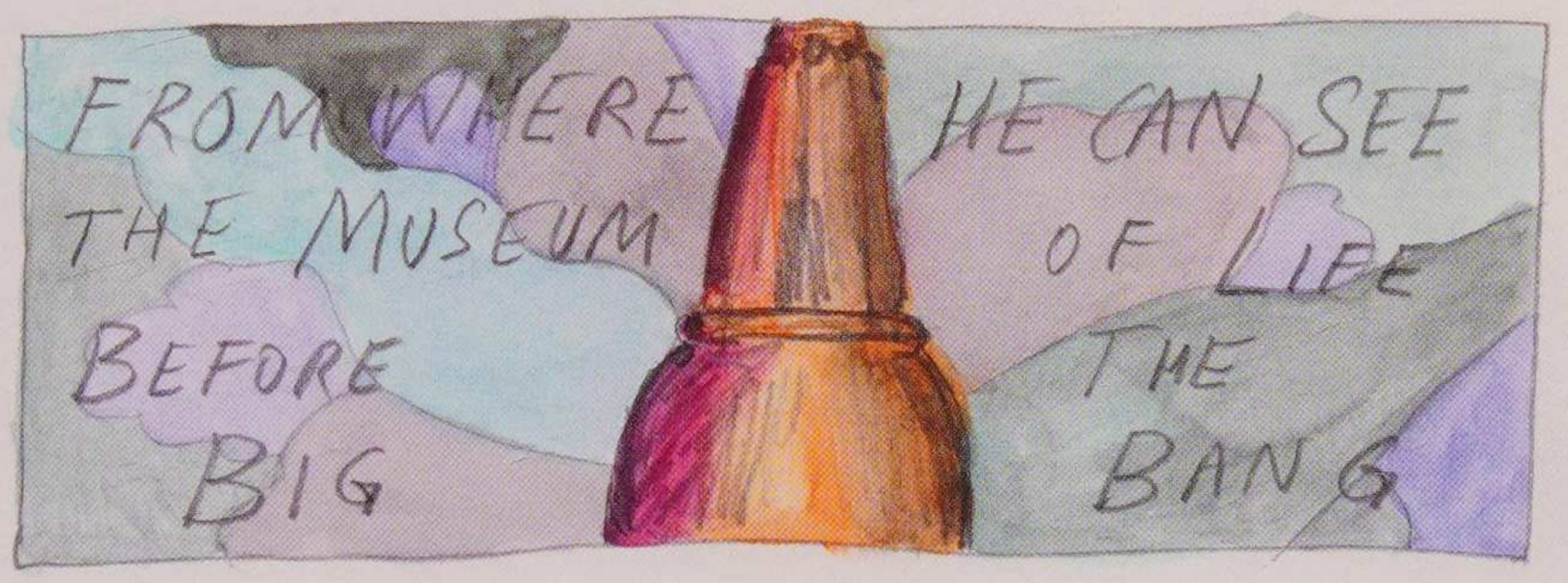
A TREE ON EARTH SENDS A SIGNAL TO A TREE IN A PARALLEL UNIVERSE

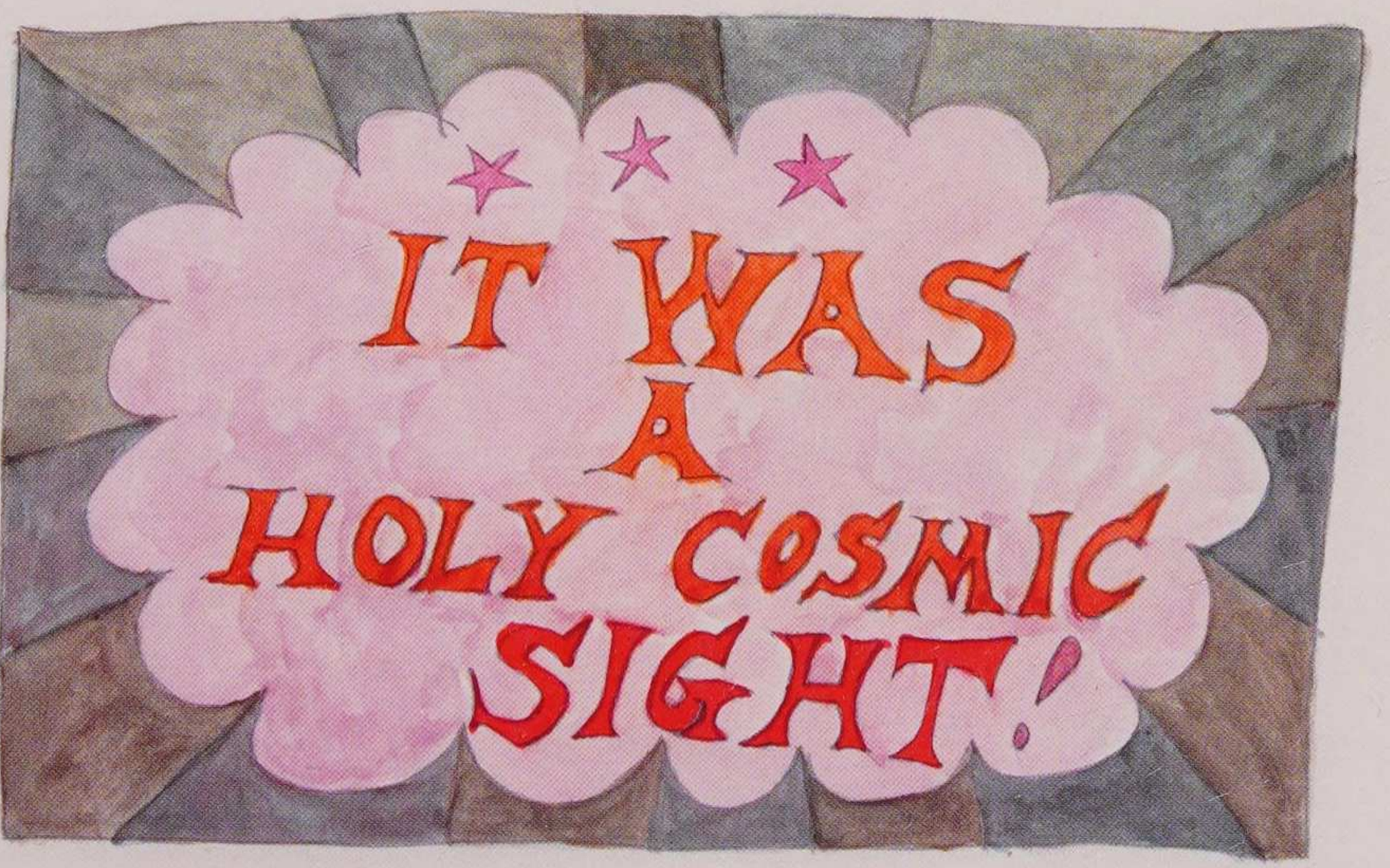
CAUSING HIM TO EMIT LIGHT RAYS WHICH...

THE ESCAPIST

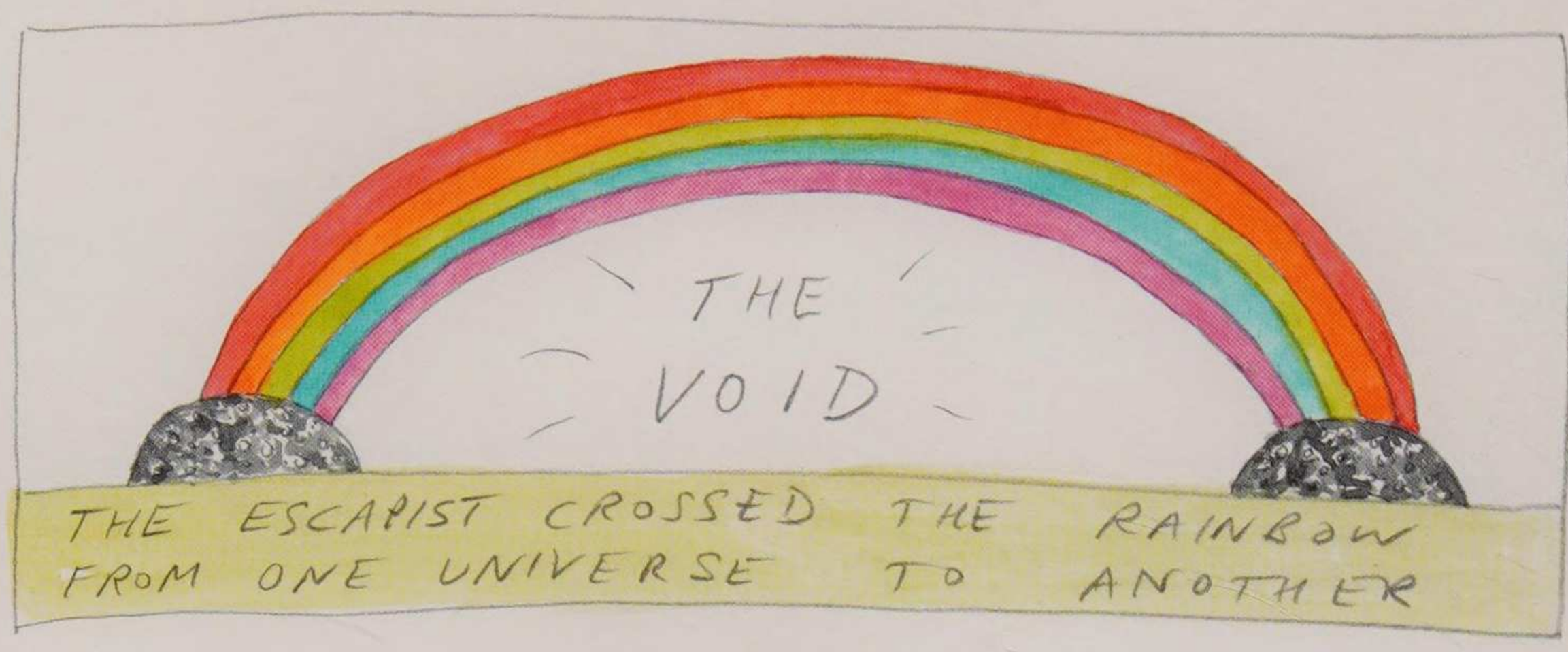


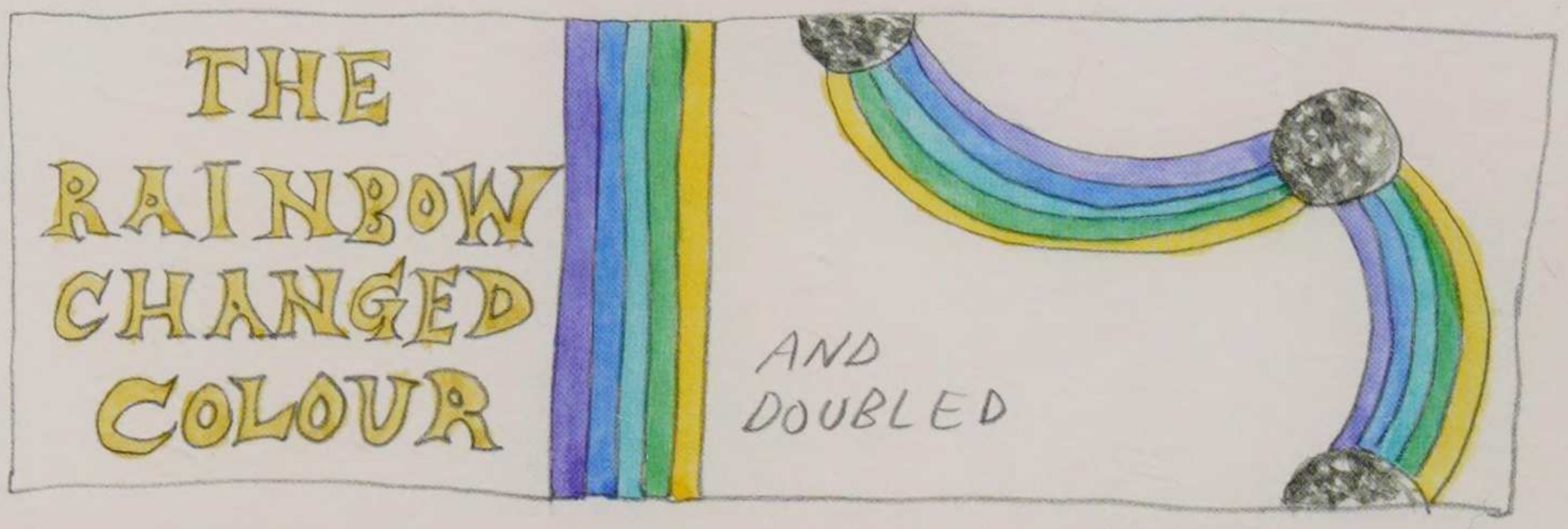
THE ESCAPIST TURNS HIMSELF INSIDE OUT AND WAKES UP ON THE OTHER SIDE OF HIMSELF





THE ESCAPIST





THE VOID SPOKE:

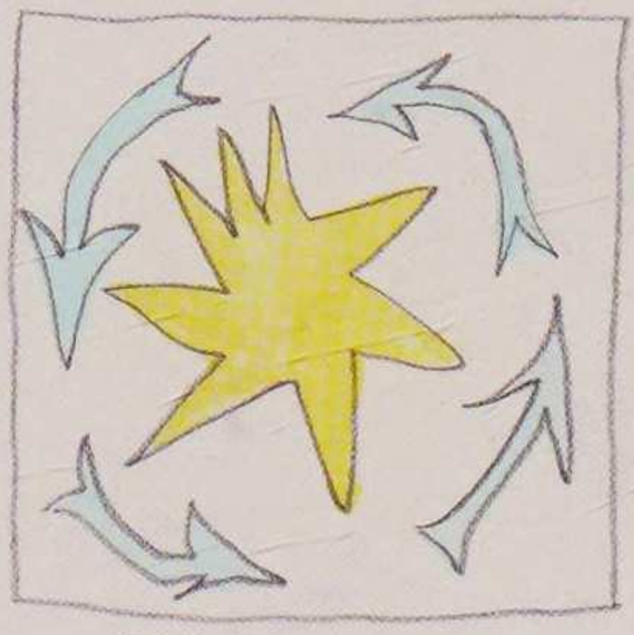
I MAY BE NOTHING BUT I CAN FLY
AND DREAM AND I HAVE NO ENEMIES
BECAUSE NOONE KNOWS ME.

THE ESCAPIST REPLIED:

THAT IS NOT TRUE. YOU ARE
WHAT I ESCAPED FROM!

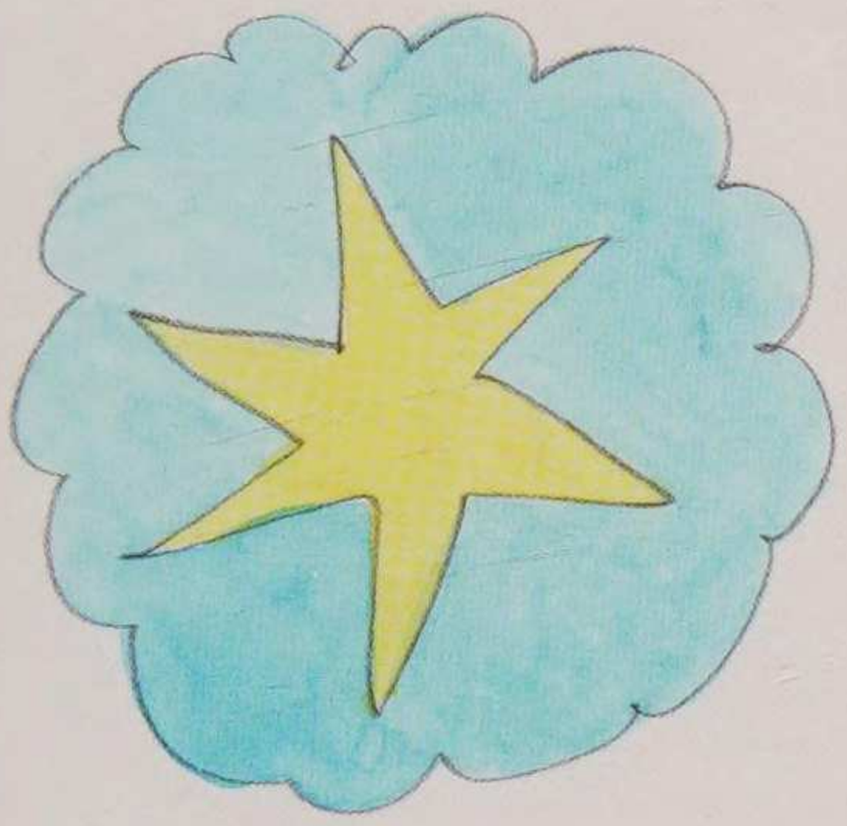
THE ESCAPIST

BLACK STAR SPACE TIME



REVOLVED

A BANDONED DATA FROM 10 MILLION UNIVERSES...



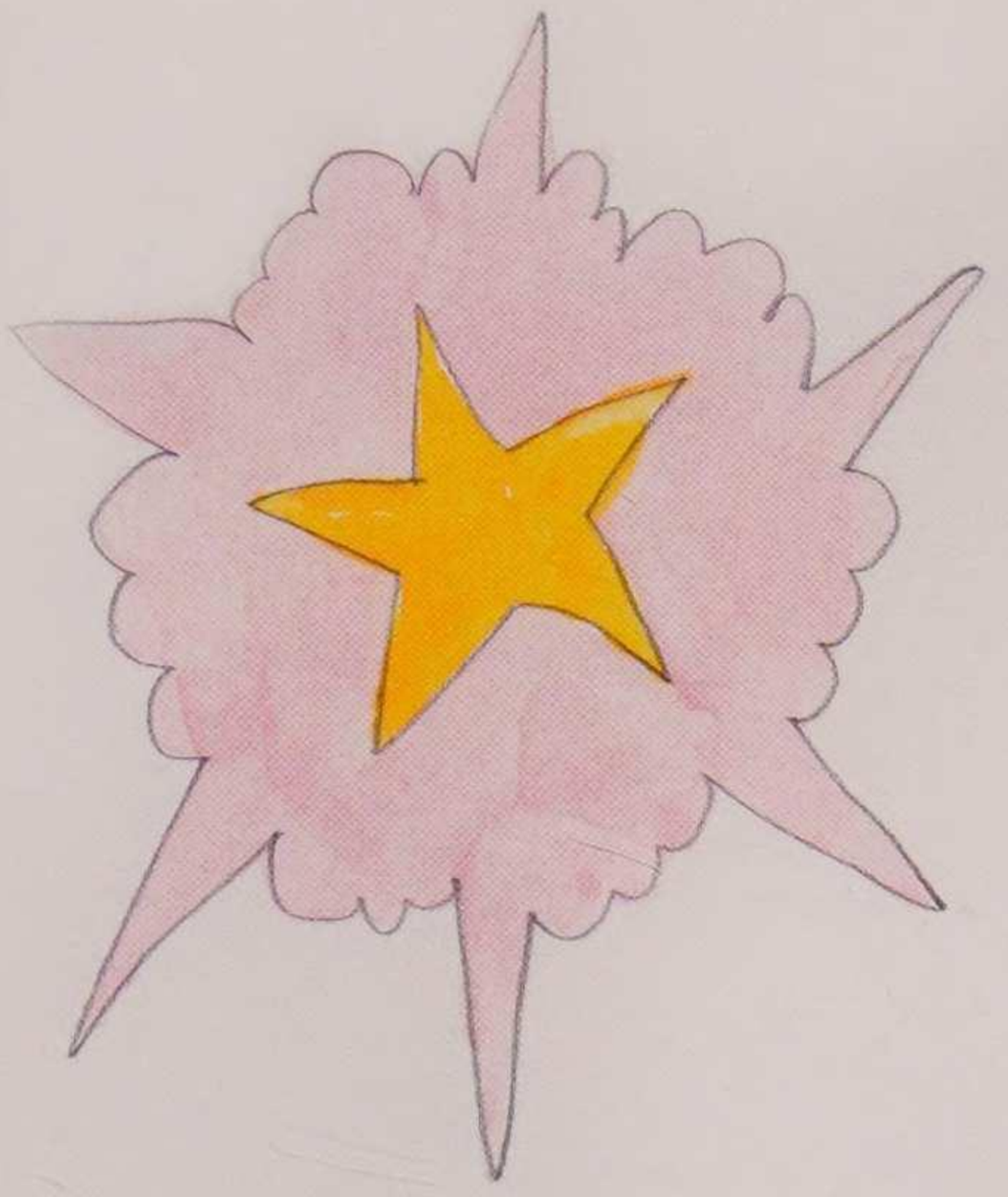
CLUNG TO THE STAR

THE ESCAPIST INHALED ITS VAPOURS

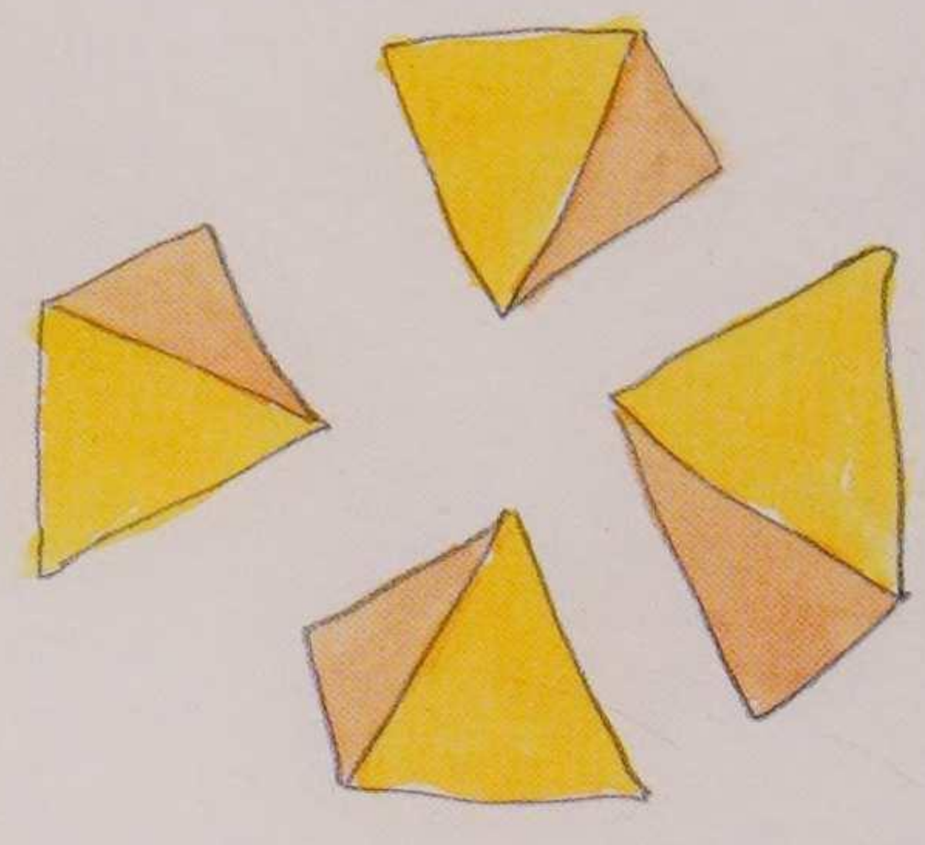
AND A GOOGLE DATA WAREHOUSE FORMED LIKE A CRATER ON HIS BACKSIDE

RELEASING INTERPLANETARY DATA STAR DUST

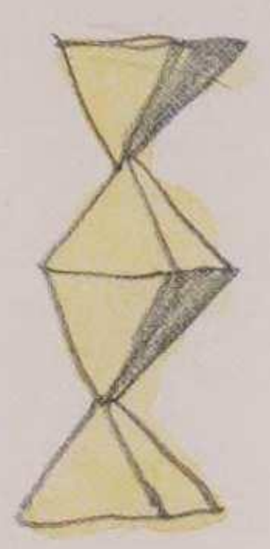
THE ESCAPIST



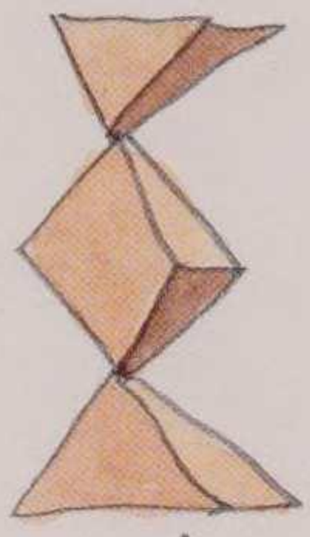
THE ESCAPIST
SAW A STARBURST



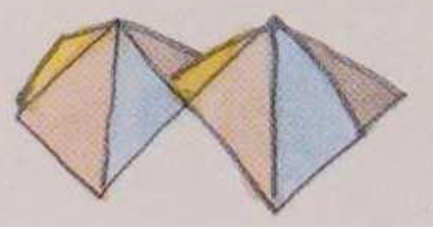
BECOME 4
PYRAMIDS



BECOME
A
MUSEUM



A
MONUMENT

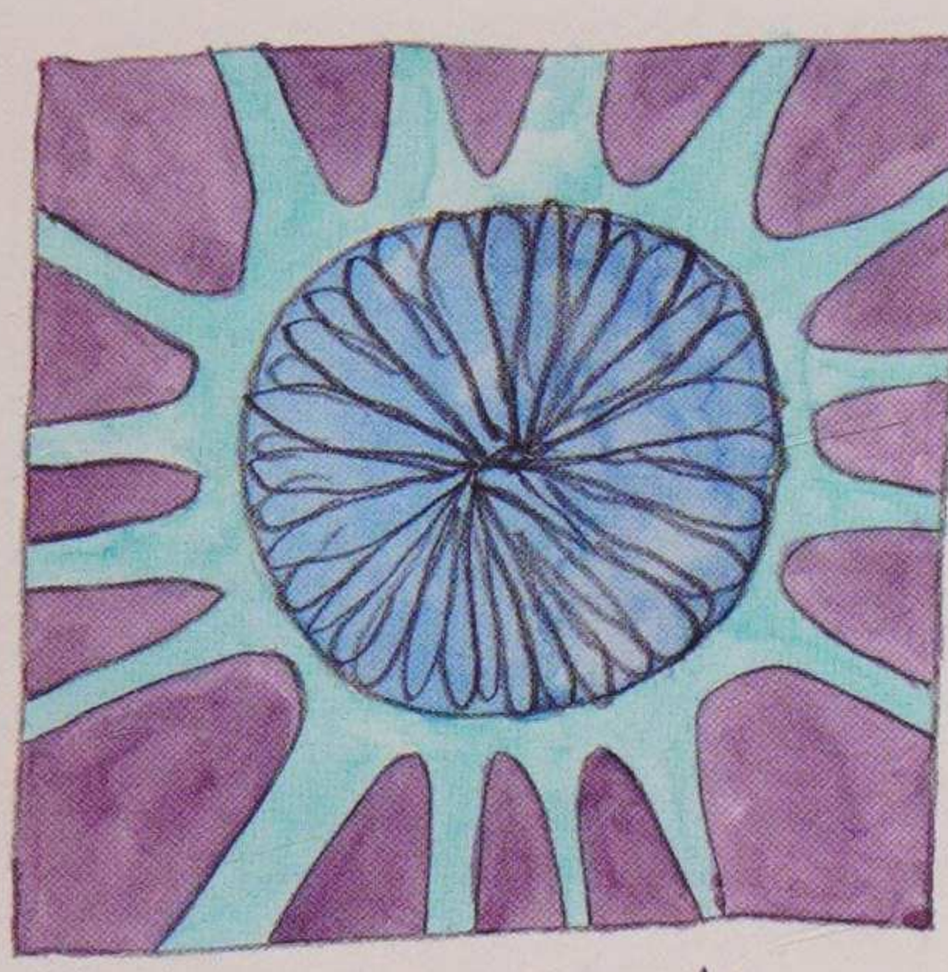


THEN 2 INTERGALACTIC
PARALLEL MOUNTAINS

?

THEN AN OBJECT FOR NON-
TERRESTRIAL INTERPRETATION

THE ESCAPIST

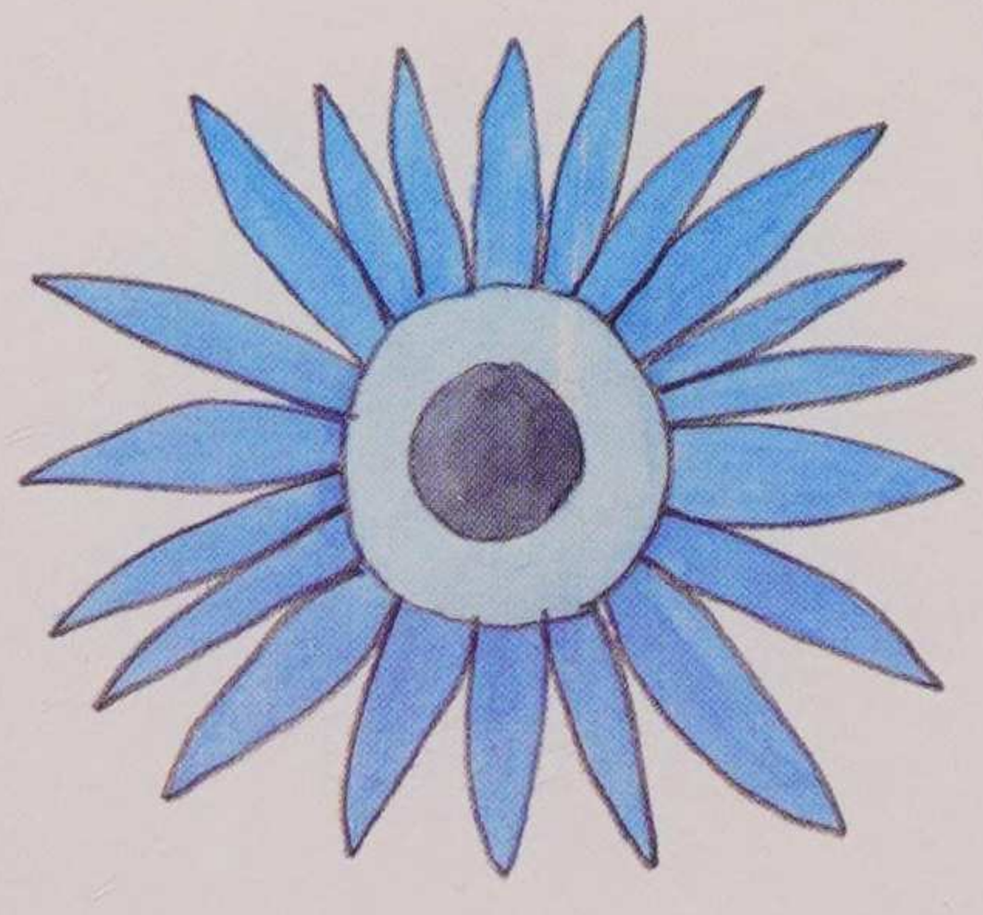


THE ESCAPIST'S BLACK HOLE WAS UNDER ATTACK

50 BILLION PARALLEL TIME ZONE PORTALS WERE HOLDING A CONFERENCE TO DECIDE ON THE FUTURE OF THE PAST

EVERY TIME THEY REACHED A DECISION A LOOP WARP AROSE

THE PAST FUTURE CRYSTAL CONTINUUM OF BLACK HOLE NIRVANA WAS PROBLEMATISED CAUSING THE ESCAPIST'S BLACK HOLE TO ENGULF EVERY SINGLE PORTAL



BLUE SUNFLOWER PLANET SMILED

THE ESCAPIST

THE BLACK HOLE BEGAN TO SPIN

THE SINGULARITY EXPANDED INTO A SPIRAL

REVEALING AN INFINITELY SMALL CODE

THE CODE EXPANDED...

INTO A DREAM

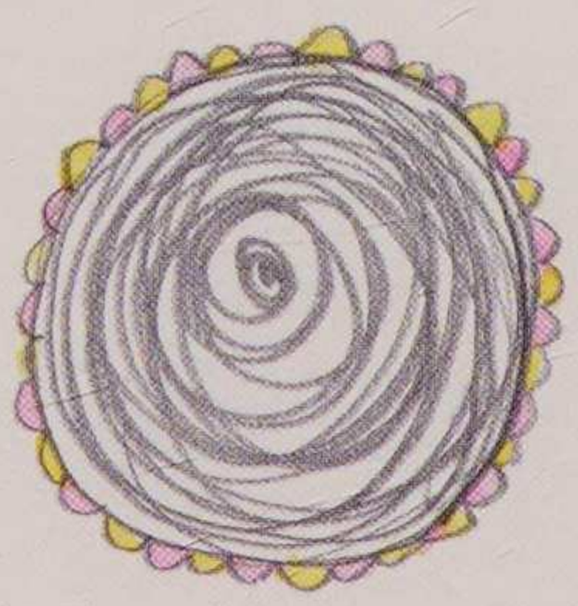
THE UN-CONSCIOUSNESS DREAMING THE DREAM

LOOKED UP!

ANYTHING CAN HAPPEN NOW.

THE ESCAPIST

ONE DAY INSIDE THE BLACK HOLE



THE PAST AND FUTURE MET

THE PAST SAID TO THE FUTURE 'HOW ARE YOU DOING?'

THE FUTURE REPLIED:

'THANKS TO YOU, NOT SO GOOD...

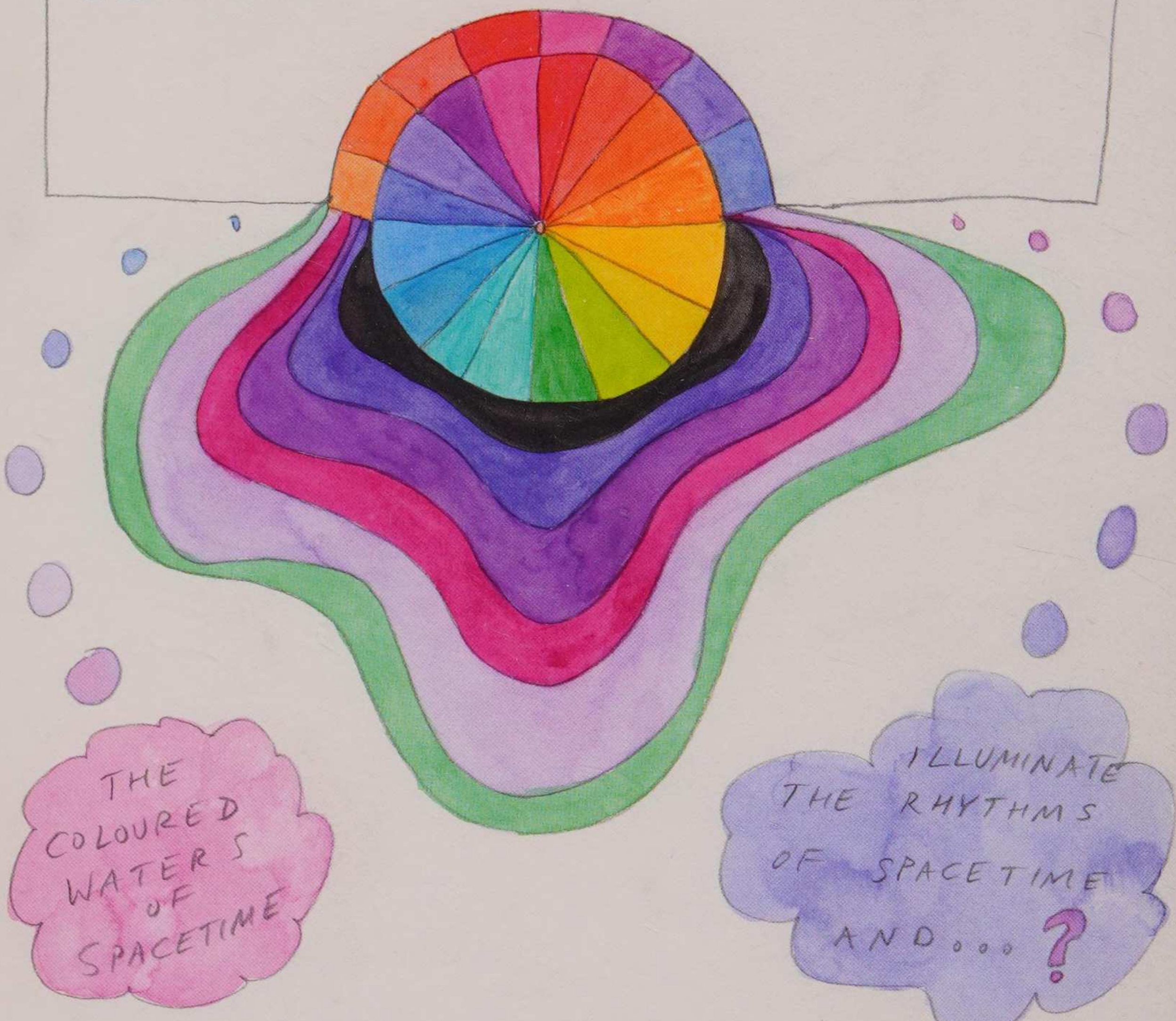
'... BUT...'

THE PAST INTERRUPTED:

'BUT? YES, THAT IS THE 5 BILLION DOLLAR QUESTION'

THE ESCAPIST

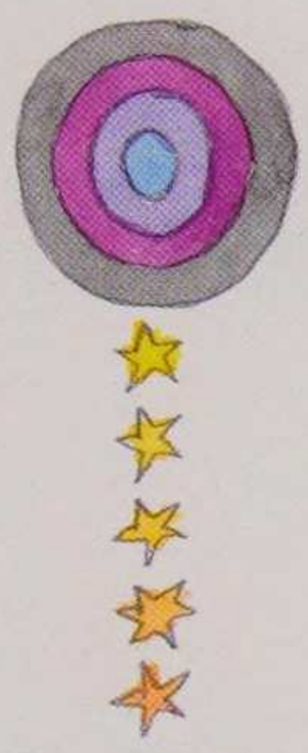
THE RAINBOW FLOOD



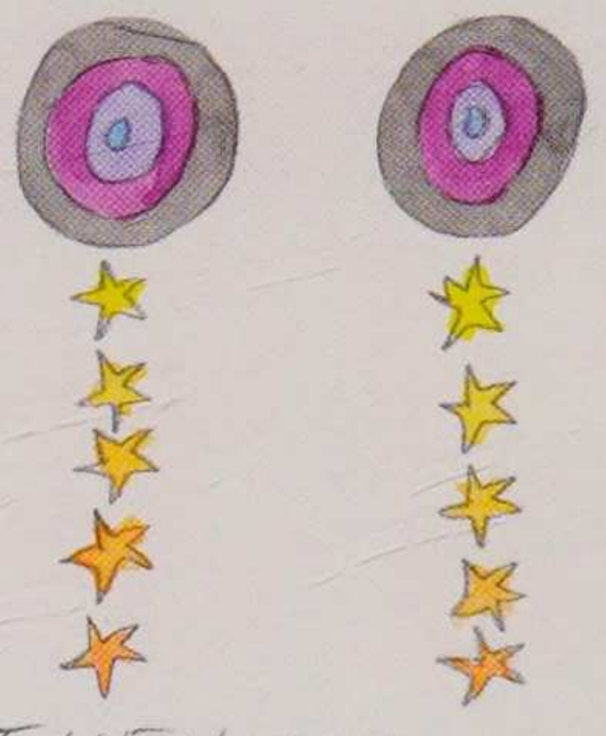
FILL THE COSMOS WITH GIANT RAINBOW WATERFALLS

THE ESCAPIST DROWNS AND IS REBORN

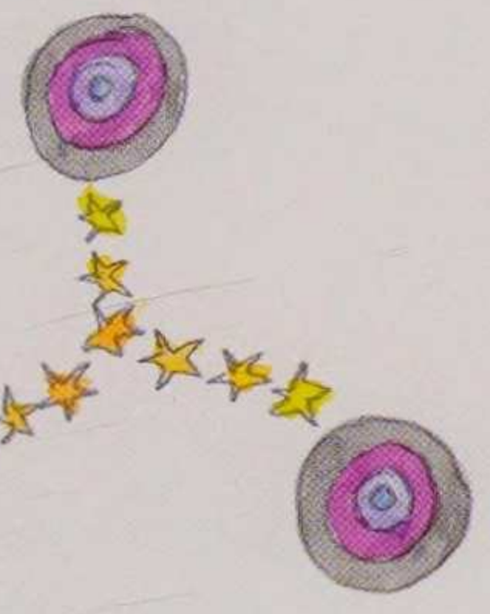
THE ESCAPIST



THE ESCAPIST SAW A SIGN



THEN HE SAW THREE



ALL POINTING IN DIFFERENT DIRECTIONS

WHICH BECAME OBSCURED BY A VIOLET PINK DATA MIST

TRAVELLING THROUGH SPACETIME SINCE BEFORE THE BIG BANG

THE MIST CLUNG TO THE STARS

AND NOTHING WAS THE SAME AGAIN

THE ESCAPIST

THE GATES TO HEAVEN WERE CLOSED

AND LOOKED DOWN ONTO THE OLD SPACETIME

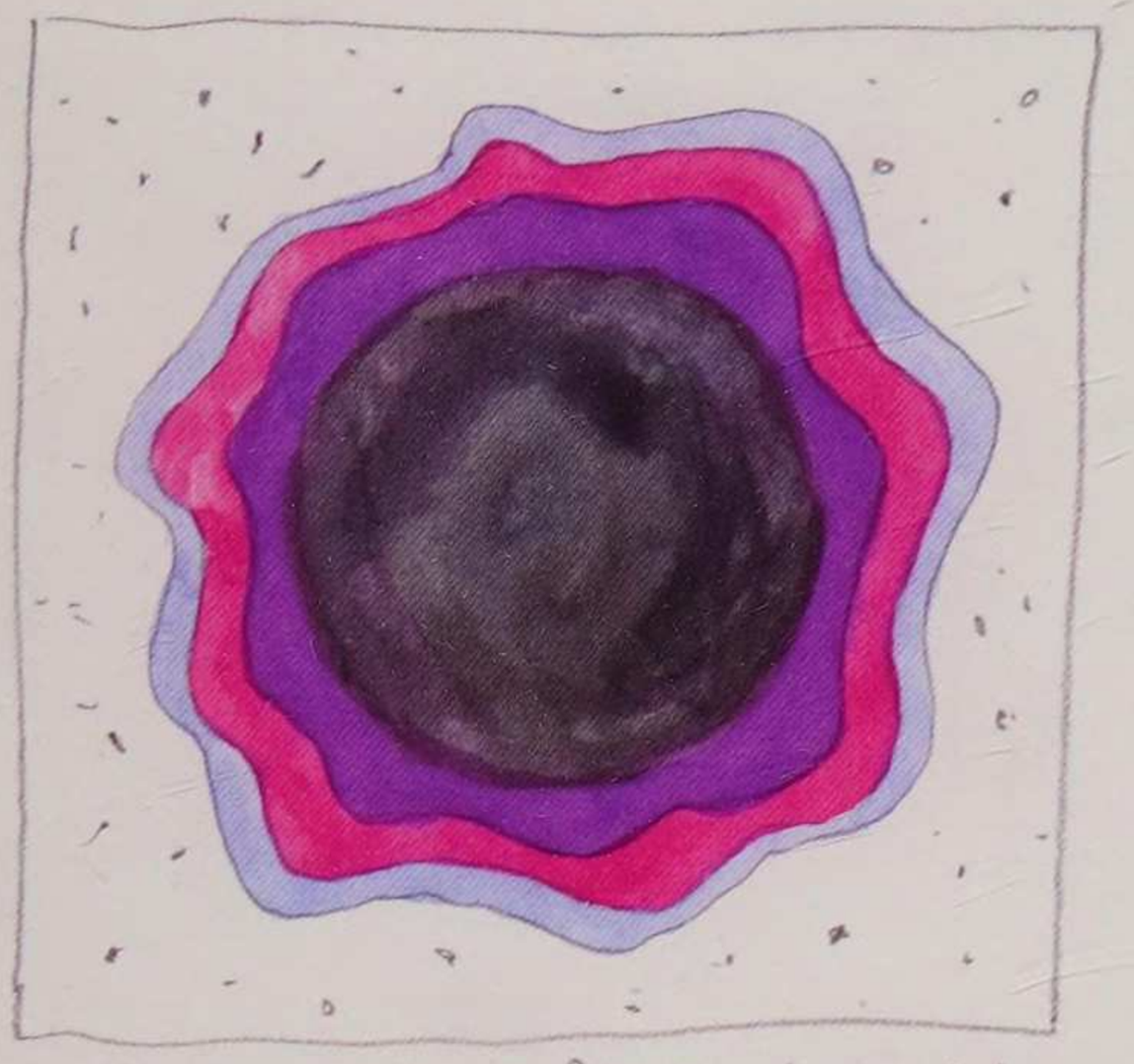
HE SAW A SINGLE PATH AND IT LED...

SO THE ESCAPIST TOOK THE SPIRAL STAIRCASE

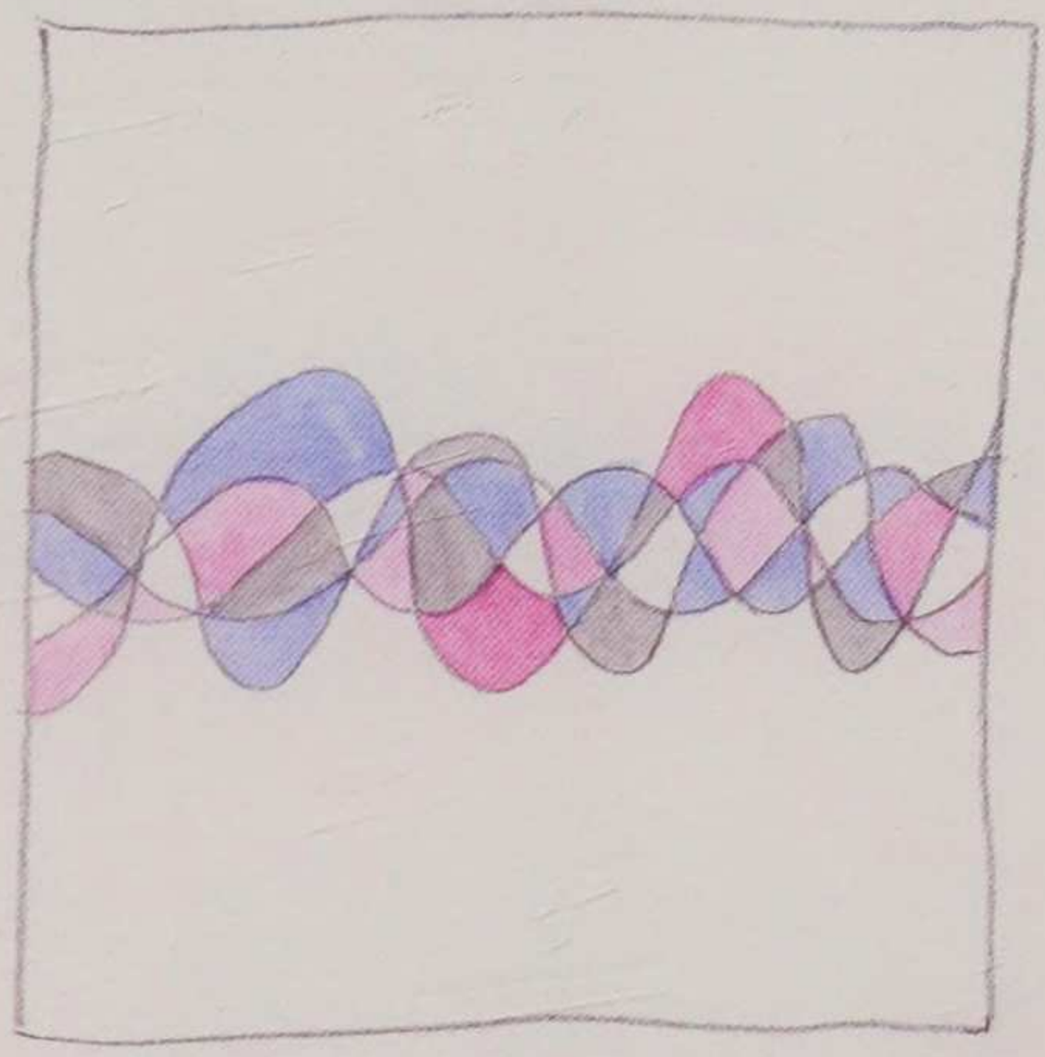
FROM BEYOND THE BOUNDARY ALL HOLOGRAPHIC PRINCIPLES CEASED

TO A WHOLE NEW MINDSET!

THE ESCAPIST



THE ESCAPIST HEARD A RINGING SOUND AROUND HIS BLACK HOLE



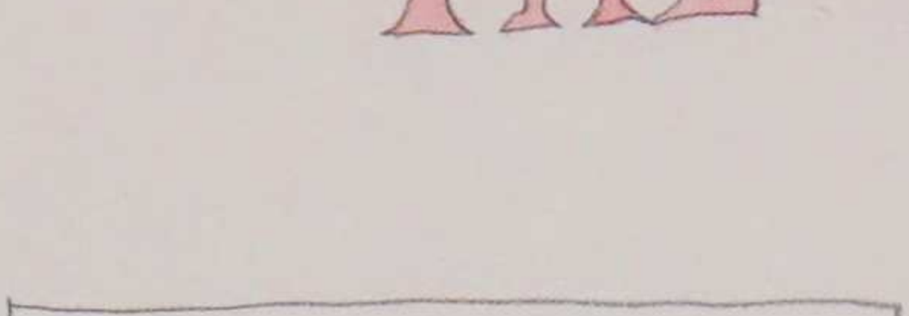
THE SOUNDS OF SPACETIME...

LAUGHING...

OR SINGING?

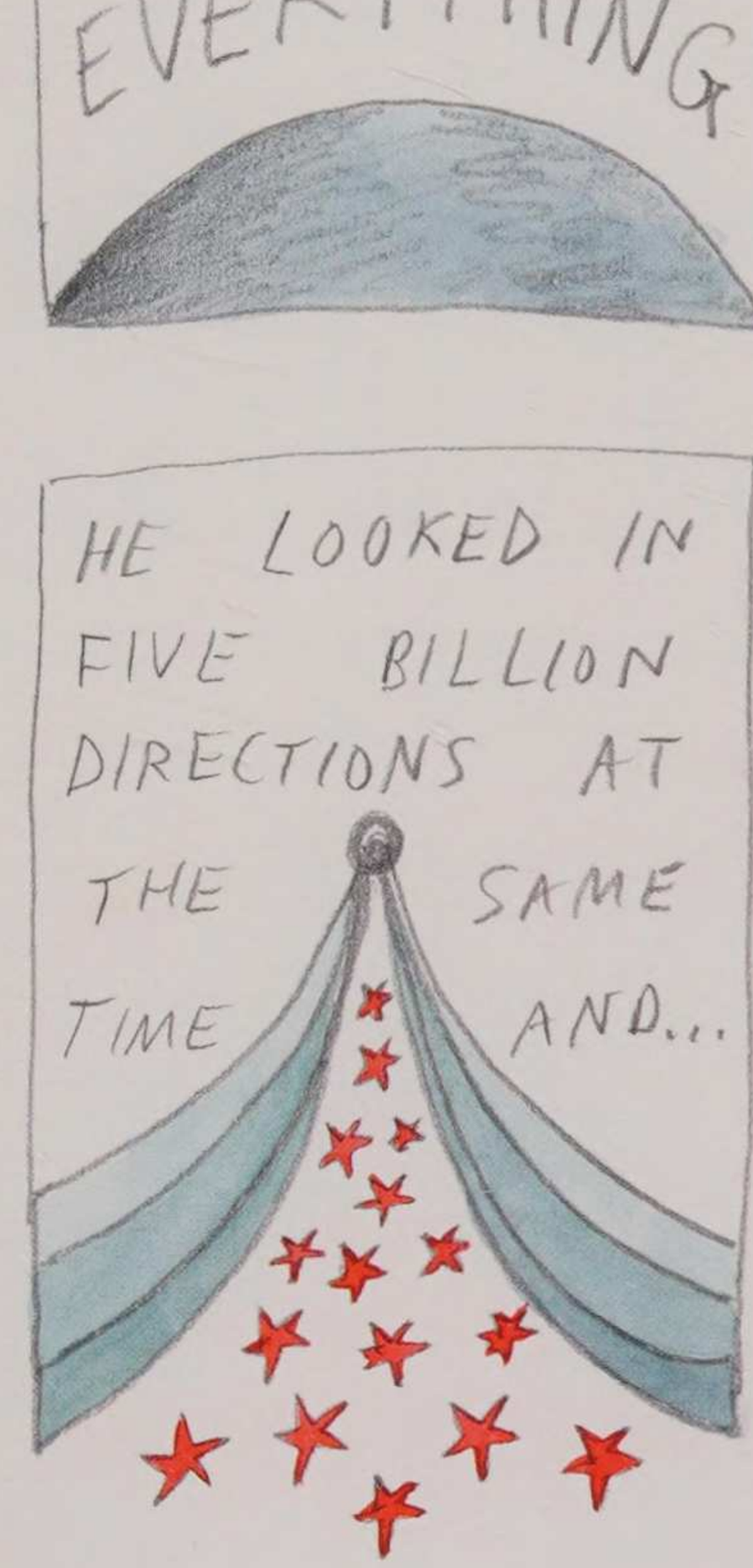
THE ESCAPIST

ONE DAY
THE ESCAPIST
UNDERSTOOD
EVERYTHING



BUT THEN HE
REALISED THERE
MIGHT BE SOMETHING
MORE THAN EVERYTHING

HE LOOKED IN
FIVE BILLION
DIRECTIONS AT
THE SAME
TIME AND...



SAW A
NEW
PLANET

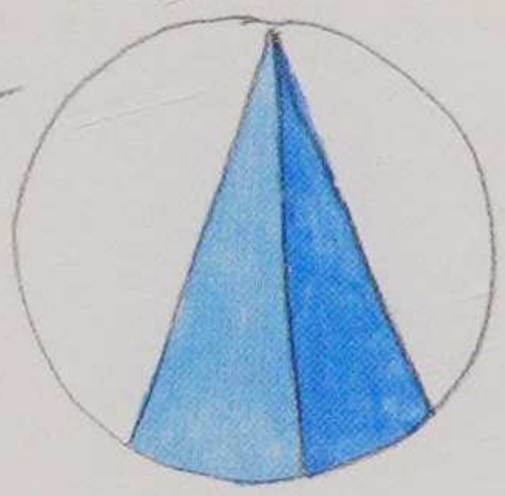
THE ESCAPIST REPLIED:

THE NEW PLANET SAID
'I KNOW EVERYTHING... AND MORE'

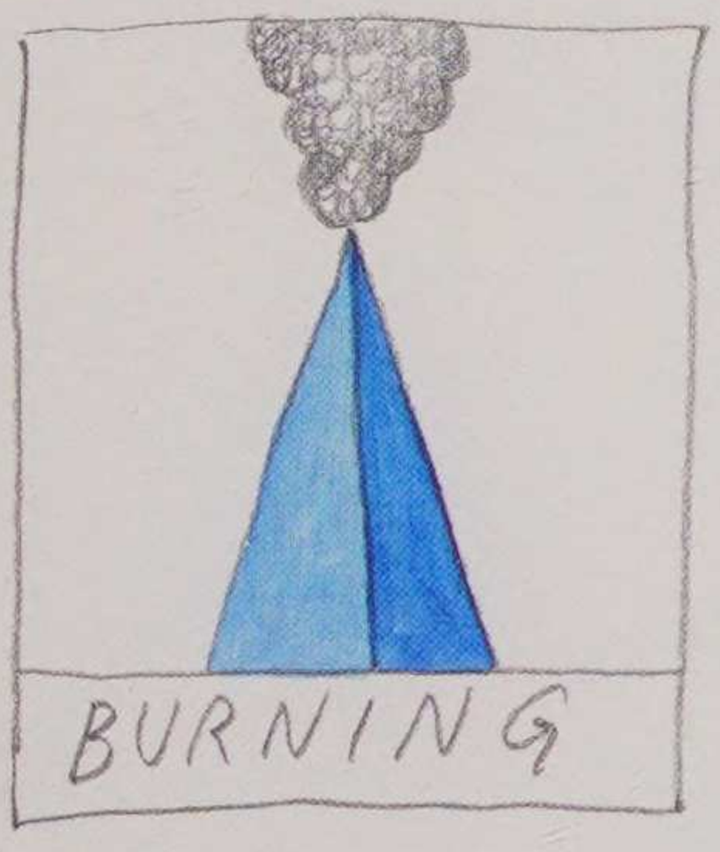
THE ESCAPIST

THE ESCAPIST ENTERED THE DREAM PALACE OF SPACETIME

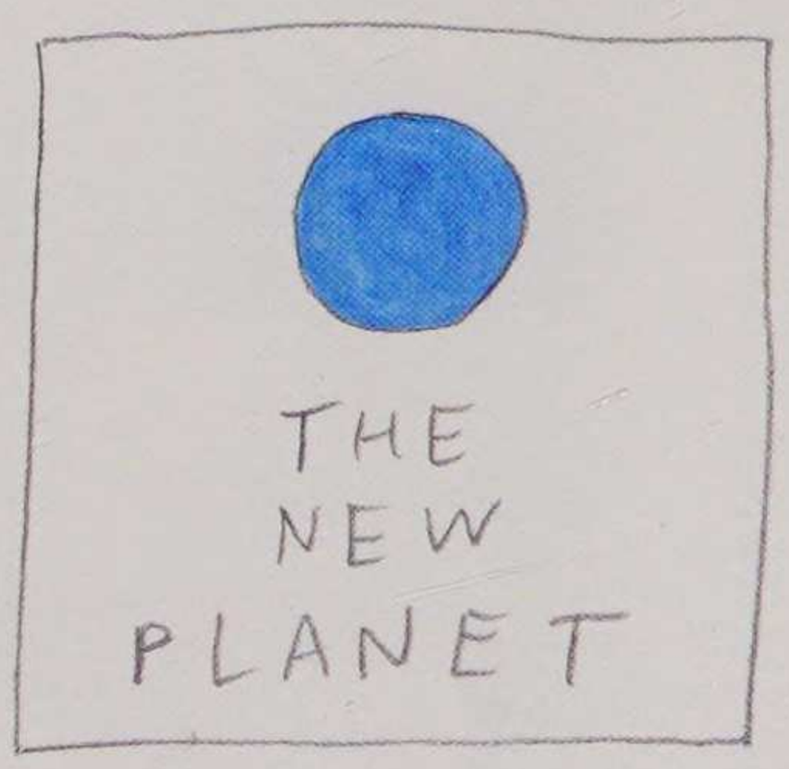
THROUGH THE FIRST PORTAL HE SAW...



A BLUE PYRAMID



AND FORMED...



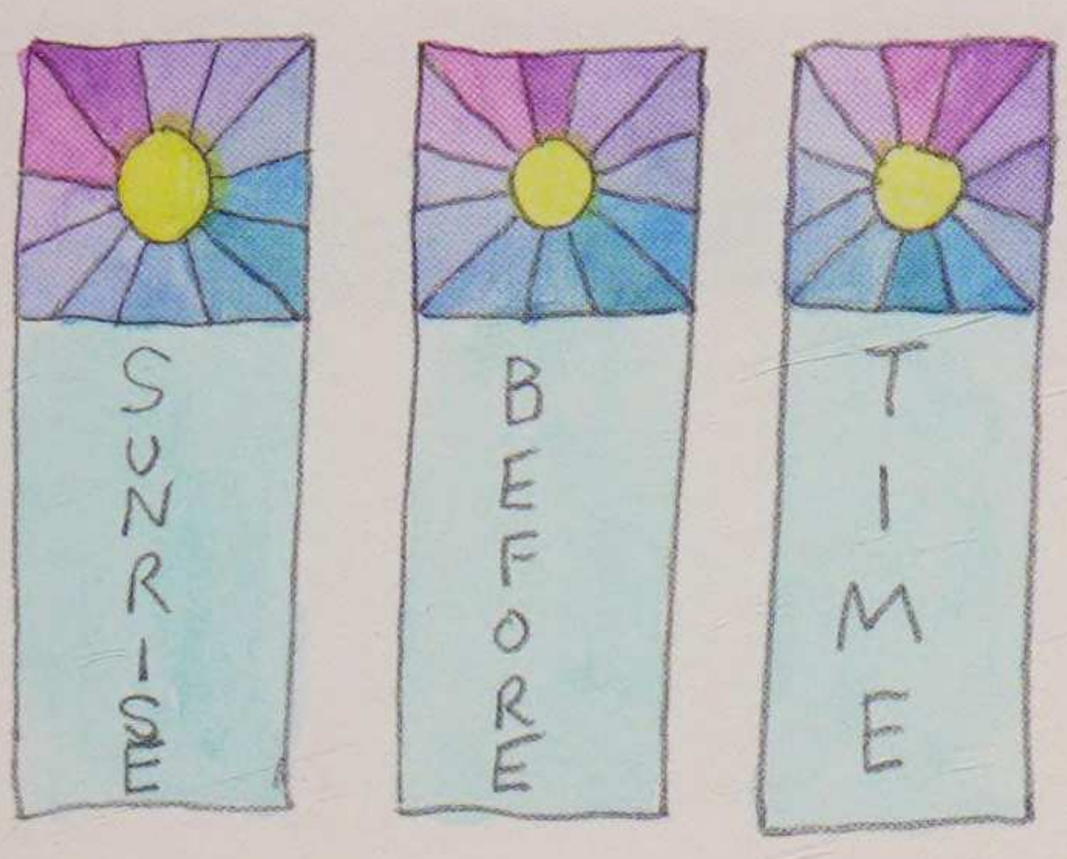
THE ESCAPIST

THE ESCAPIST WATCHED AS THE 8 BLACK HOLES ROTATED IN SPACETIME

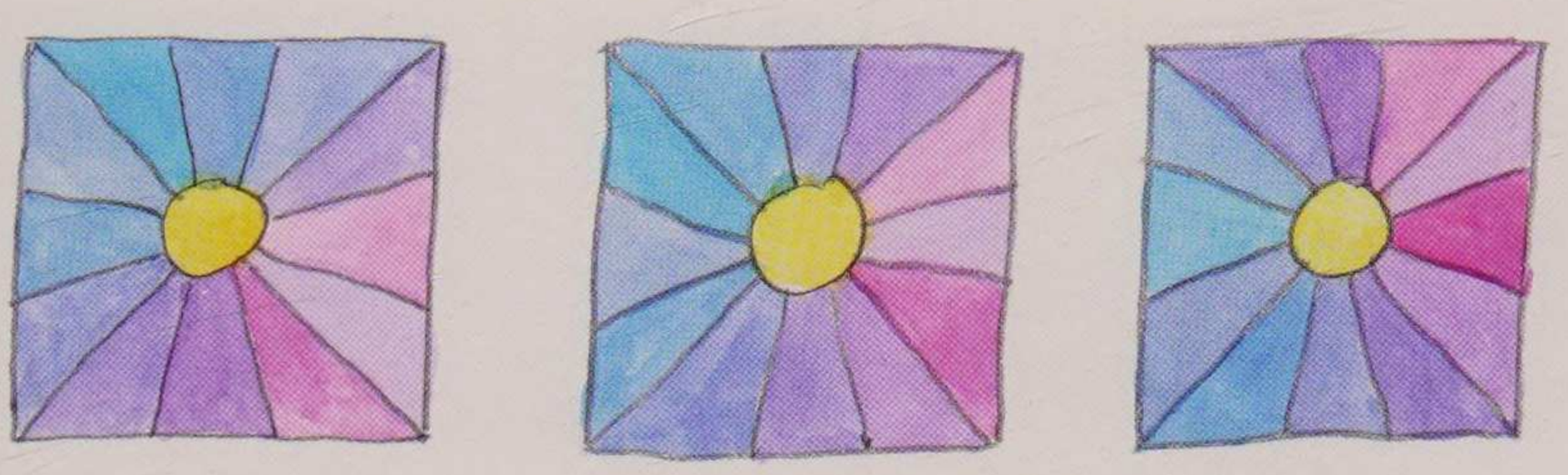
THEY WERE THE SAME BLACK HOLE AS EACH OTHER BUT WITNESSED THROUGH 8 DIMENSIONS OF COSMIC CONSCIOUSNESS

THE SPACESHIP RAINED...

THE ESCAPIST



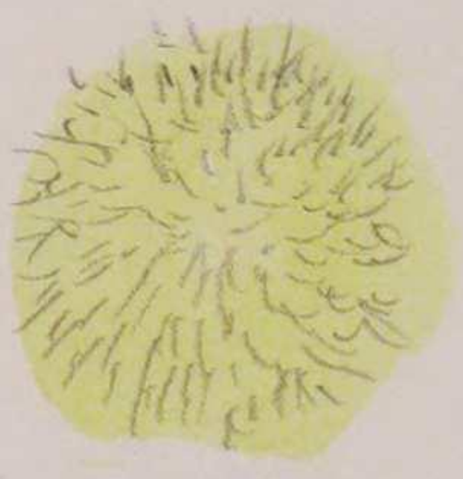
THE ESCAPIST
TRAVELLED TO
THE SUN



IN FACT HE MADE A TOUR
OF MANY SUNS

THE ESCAPIST

THE ESCAPIST COLLECTED
GRASSES FROM MANY PLANETS



AND MADE A
NEST PLANET

THE INTERIOR
OF THE PLANET WAS
A NETWORK OF EXTINCT
TIME CRYSTALS OF LIQUID
DATA CONTAINING MESSAGES
FROM DIMENSIONLESS GALAXIES

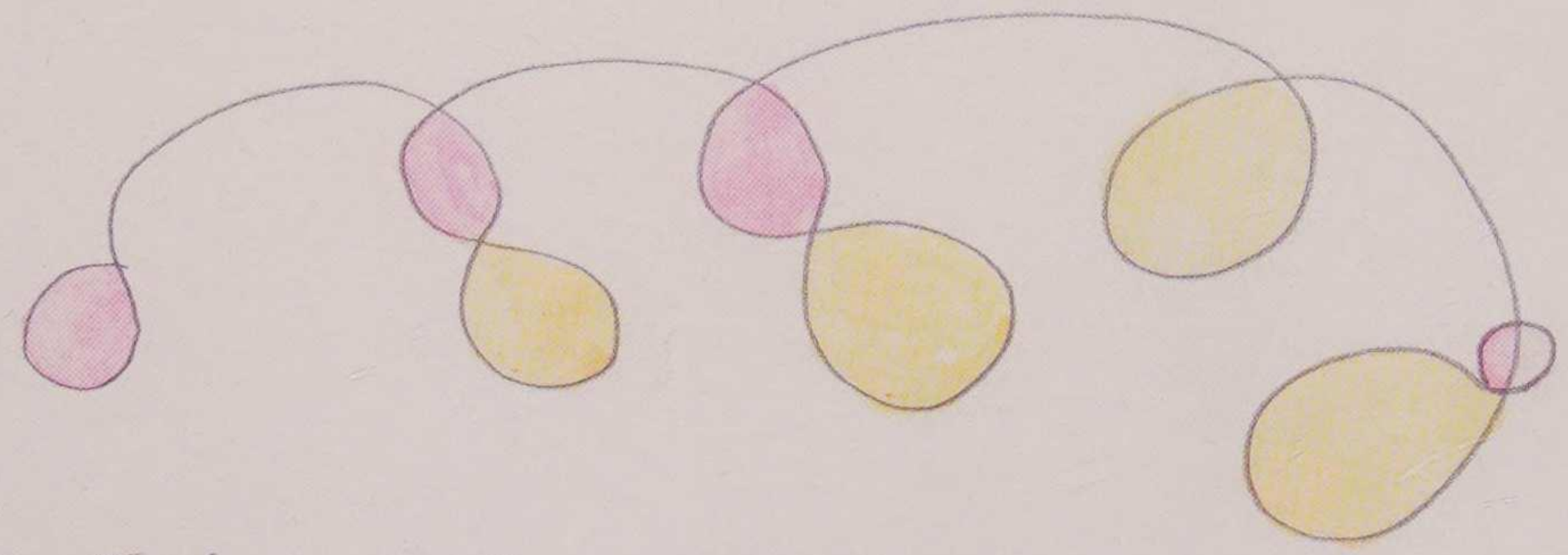
SPACETIME SLIPPED
AWAY...

THE ESCAPIST

THE ESCAPIST ARRIVED
AT A GALAXY OF GOLDEN PLANETS

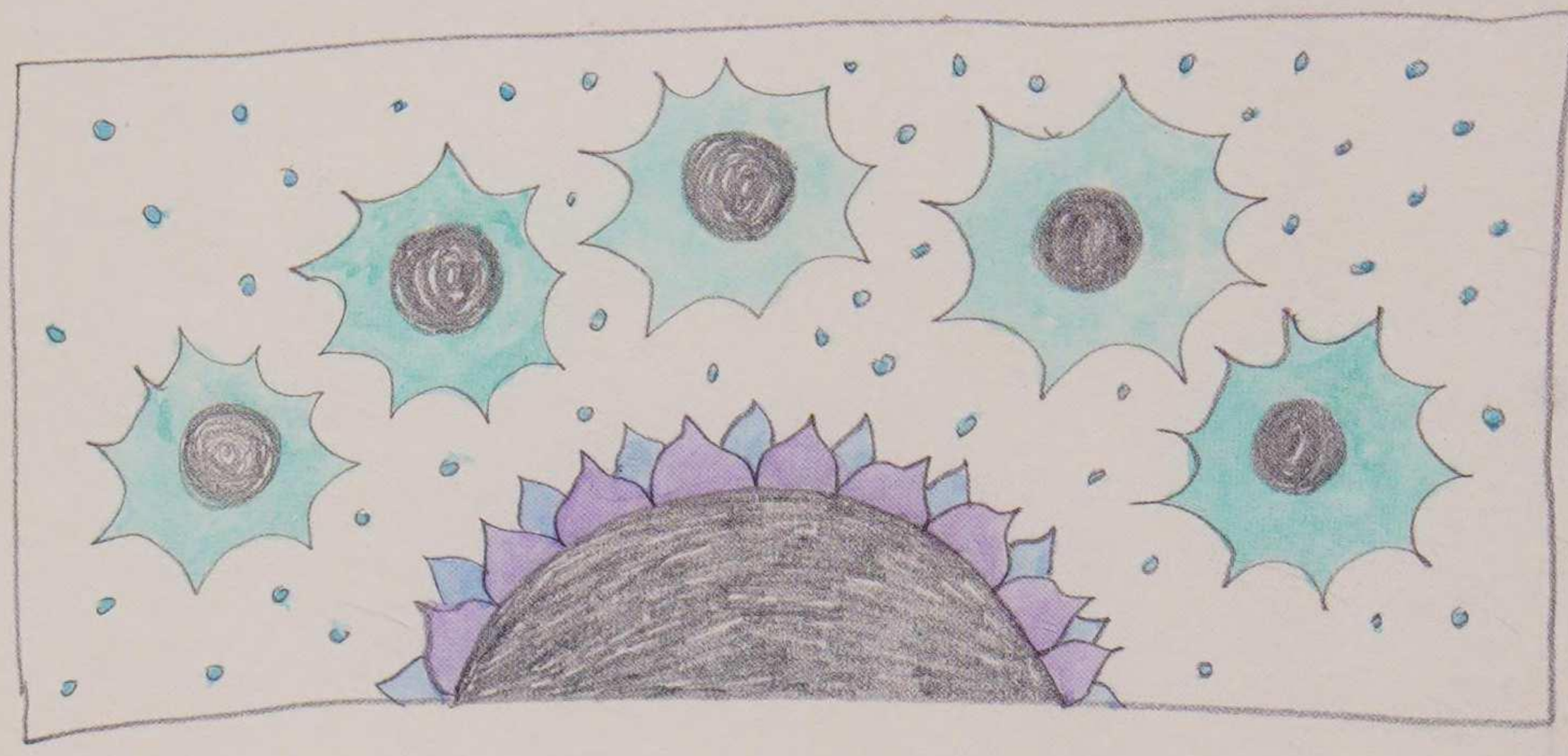
CLOSE UP EACH
PLANET WAS A
MAP OF ANOTHER
PLANET

THE ESAPIST
WAS
CONFUSED



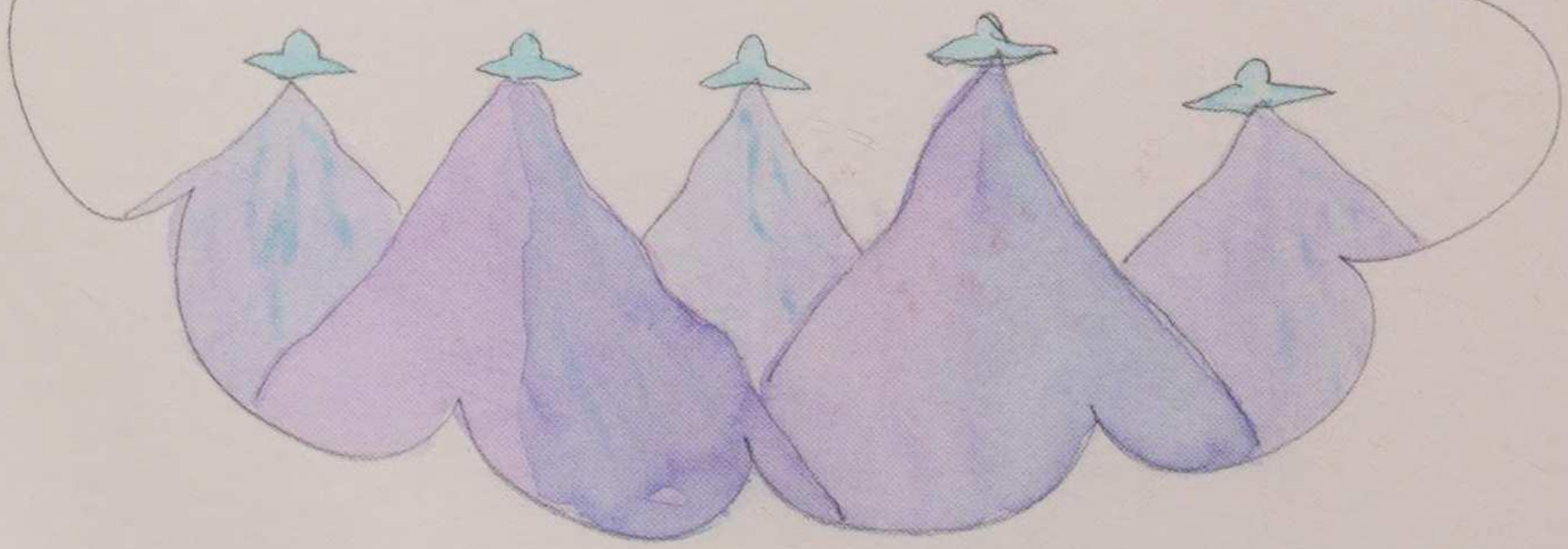
THEN HE UNDERSTOOD

THE ESCAPIST



THE ESCAPIST WATCHED FIVE EXPLOSIONS AROUND HIS BLACK HOLE

IN ANOTHER UNIVERSE FIVE SPACESHIPS LANDED ON A MOUNTAIN RANGE OF A PLANET THAT HAD NEVER SEEN THE LIGHT OF SPACETIME...



THE ESCAPIST

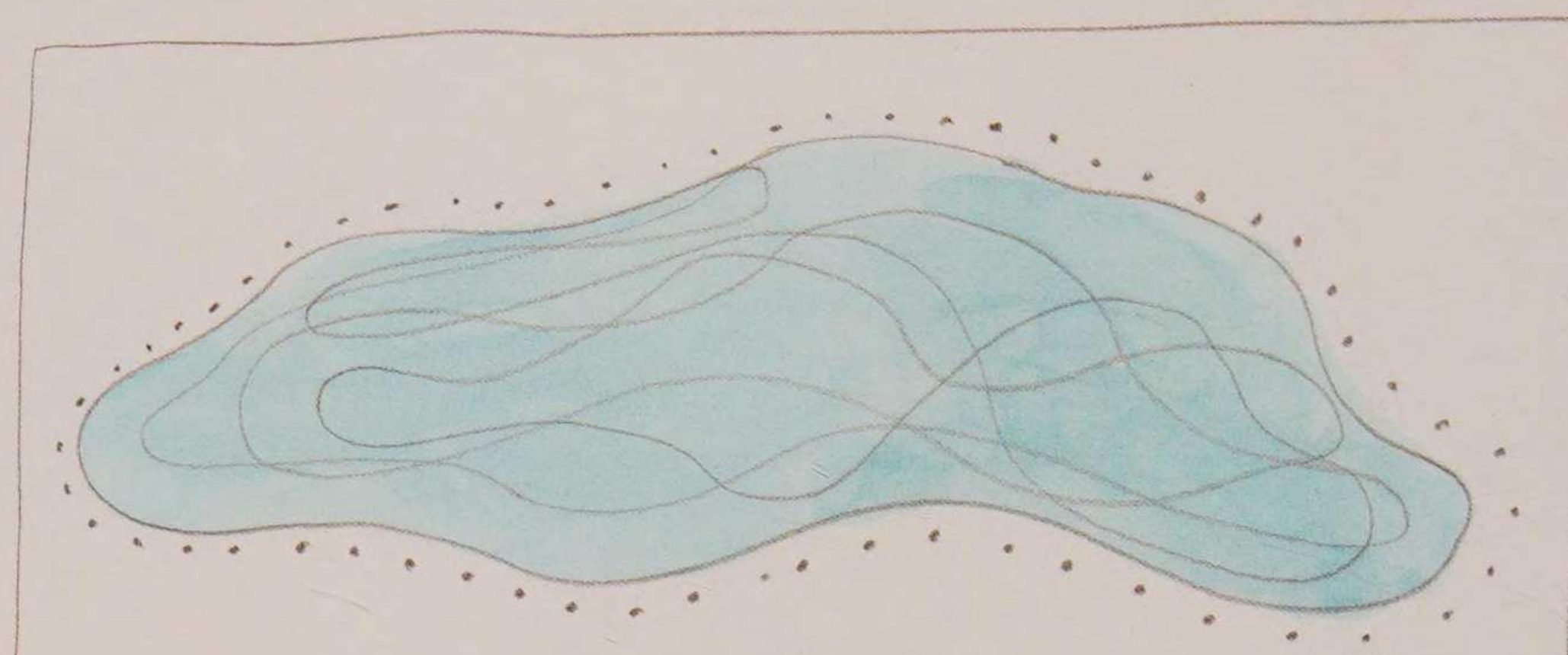
FIVE BILLION BILLION YEARS AFTER THE BIG BANG THE ESCAPIST BUILT A BRIDGE

THE BRIDGE CONNECTED HIS LOVE OF THE COSMOS TO HIS FEAR OF LOSS

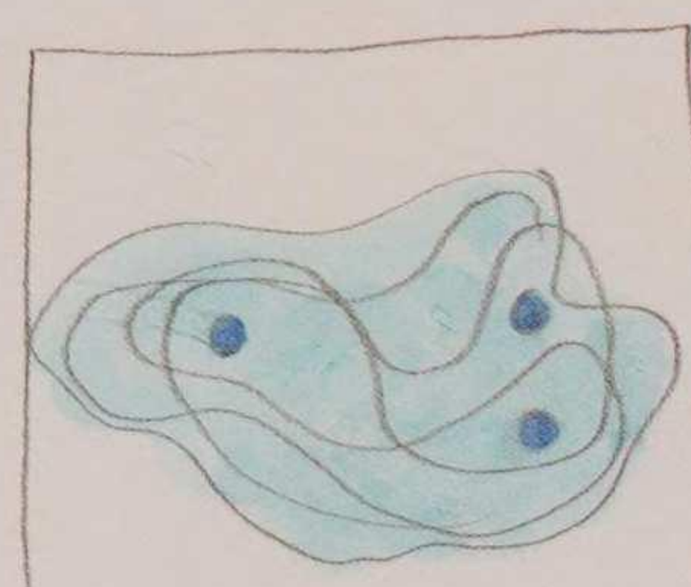
THE BRIDGE TURNED INTO A SPACE FLOWER

WHICH POINTED IN MANY DIFFERENT DIRECTIONS

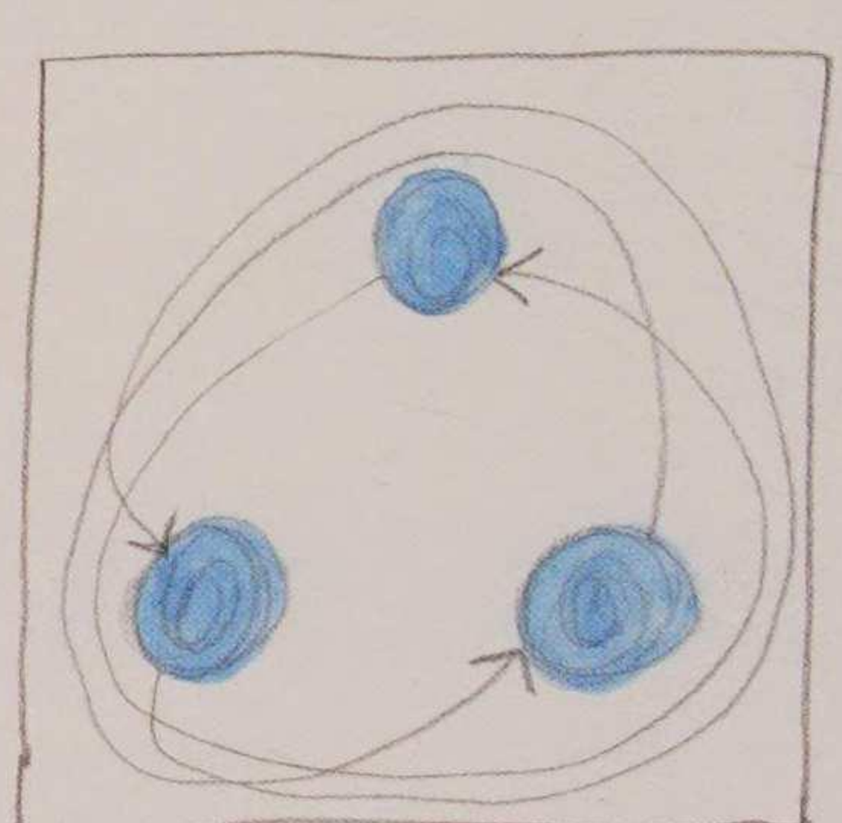
THE ESCAPIST



THE ESCAPIST WALKS AROUND A LAKE ON A NEW PLANET



THE WATER IN THE LAKE REFLECTS THREE BLUE SUNS

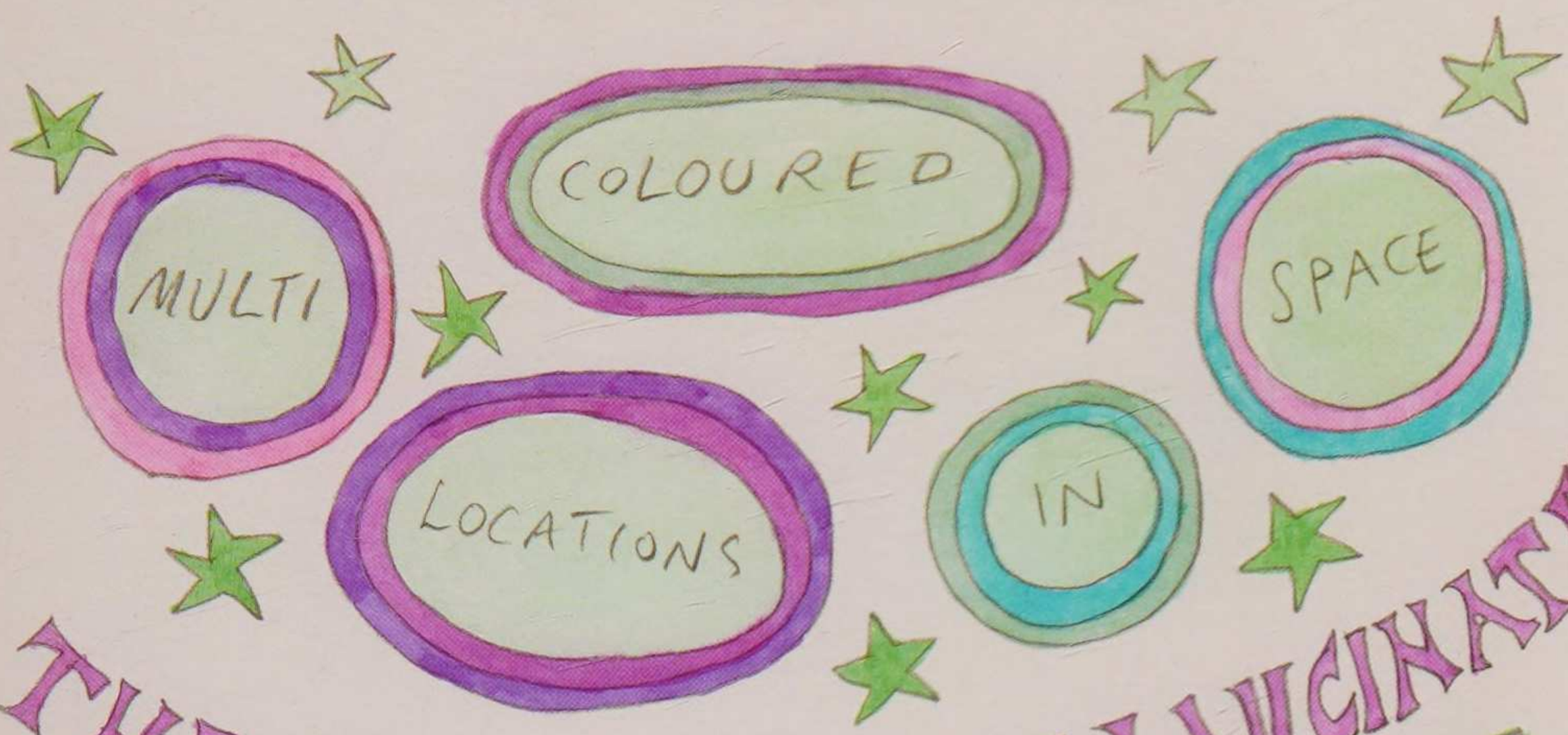


EACH SUN ROTATES AROUND THE OTHER 2

THE ESCAPIST IS ILLUMINATED BY A FIERCE BLUE LIGHT...

UNTIL NIGHTFALL WHEN THE SKY BECOMES FILLED WITH SPINNING MAGENTA OBJECTS

THE ESCAPIST



THE ESCAPIST HALLUCINATED

6 SPACESHIPS TRAVELLING TO THE BOUNDARY

AM I
LIVING IN
A
MATHEMATICAL
CONSTRUCT
IMAGINED
BY A
HUMAN
SCIENTIST?

WONDERED THE ESCAPIST

THE ESCAPIST

5 MILLION SPACE LANGUAGES
WERE ALL TALKING AT ONCE

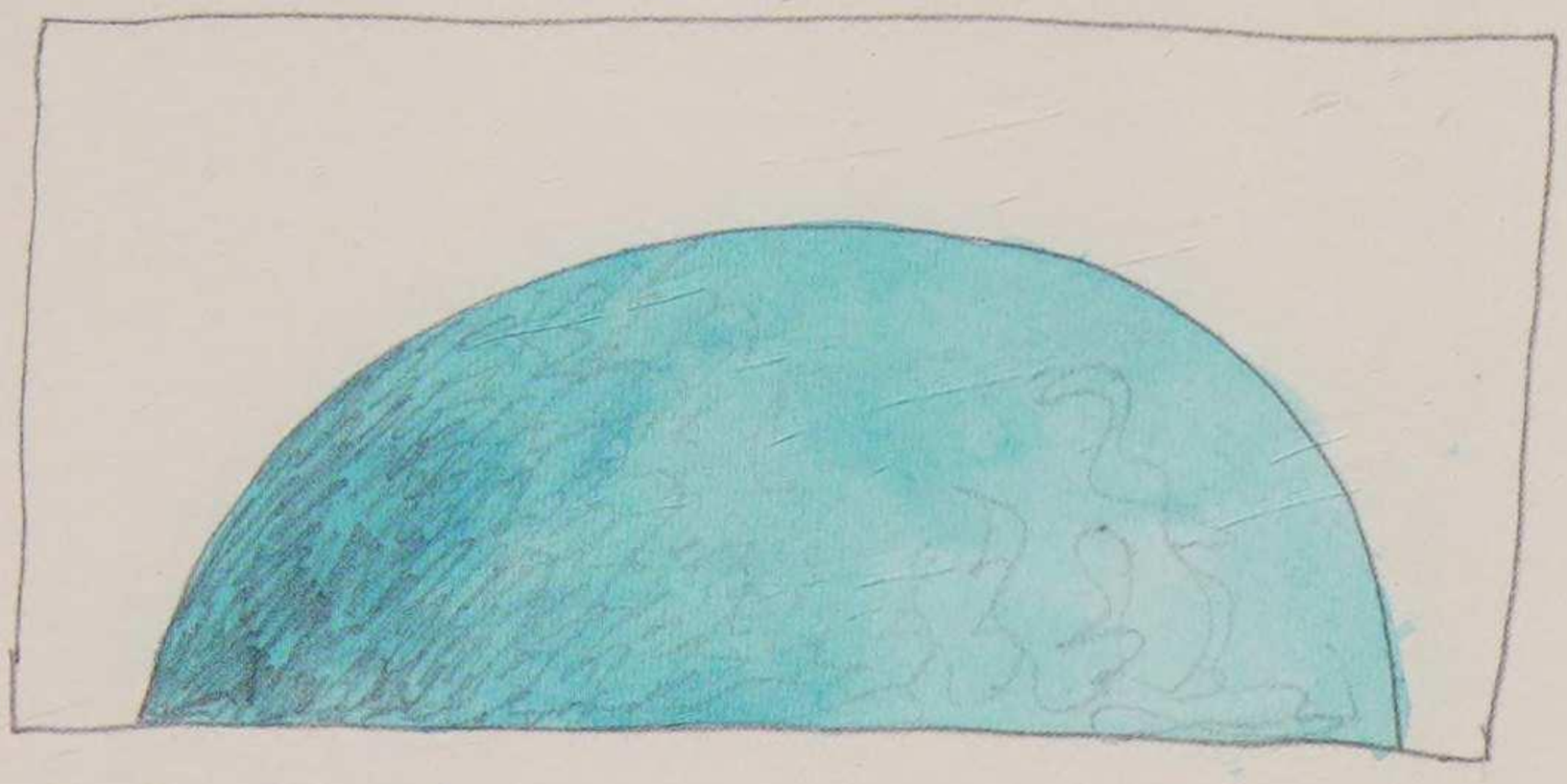
THE ESCAPIST HAD SYNCHRONISED THEM FROM ALL OVER SPACETIME

TO SPEAK THE SAME SENTENCE
EACH IN THEIR OWN LANGUAGE

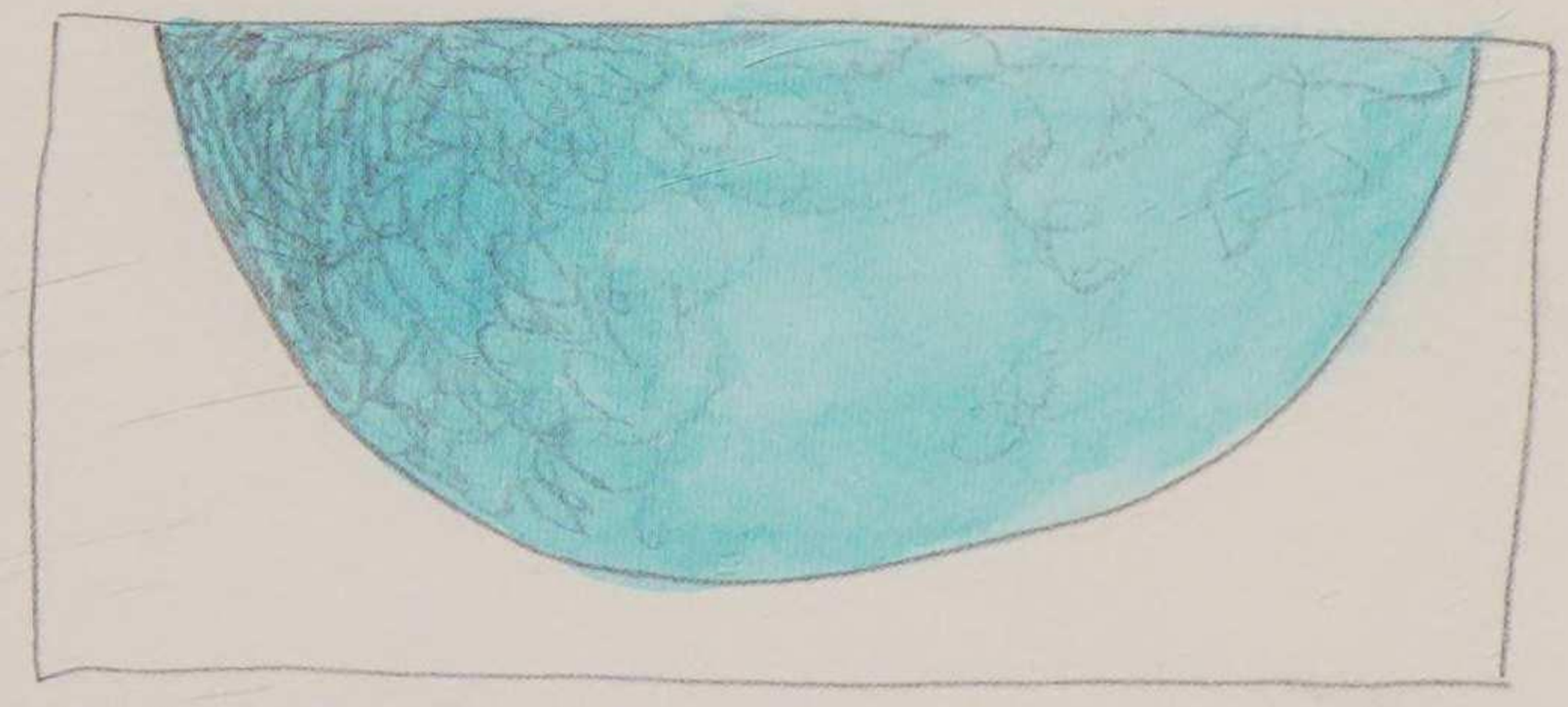
BUT THERE WAS NO ONE LEFT TO LISTEN

EVEN THOUGH
AFTER THE PERFORMANCE
EVERYTHING CHANGED!

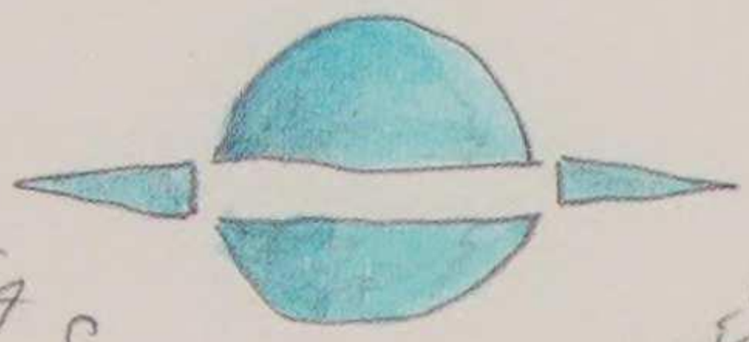
THE ESCAPIST



THE ESCAPIST CLIMBED A SMALL HILL



BUT IT TURNED OUT TO BE A SMALL PLANET



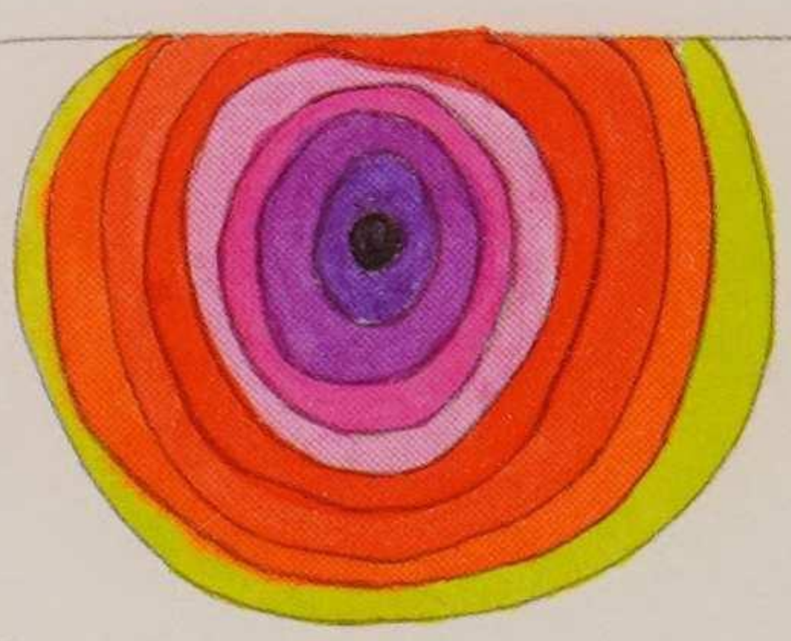
OR WAS IT A SPACESHIP?

WITHOUT A CENTRE...

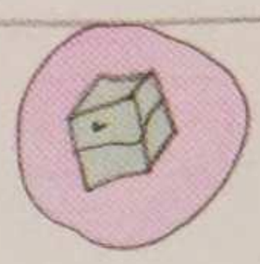
WHAT IS BEYOND THE CENTRE OF ALL THINGS?

ASKED THE ESCAPIST

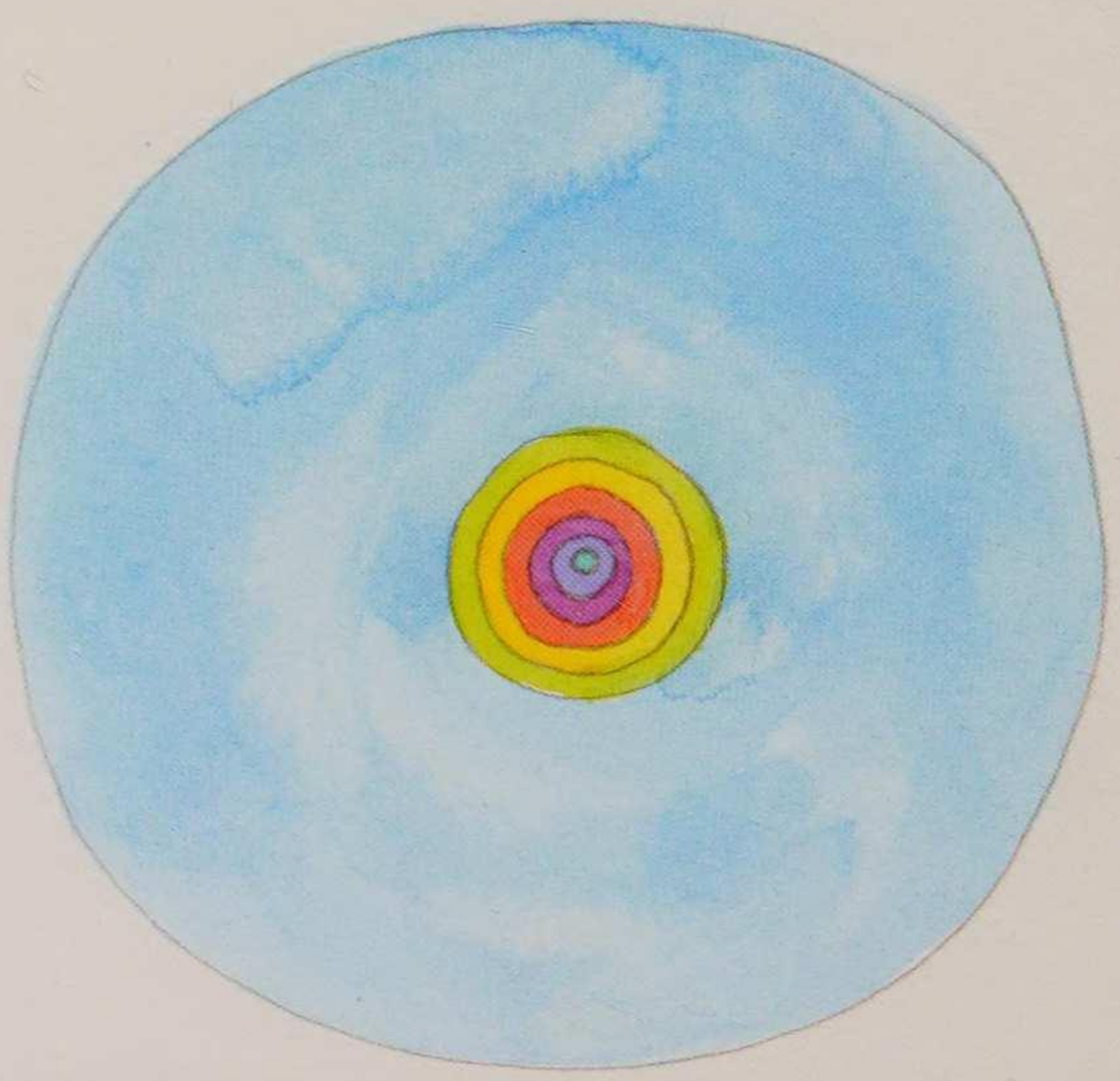
THE ESCAPIST



ON THE RAINBOW PLANET
THE ESCAPIST FOUND A BOX

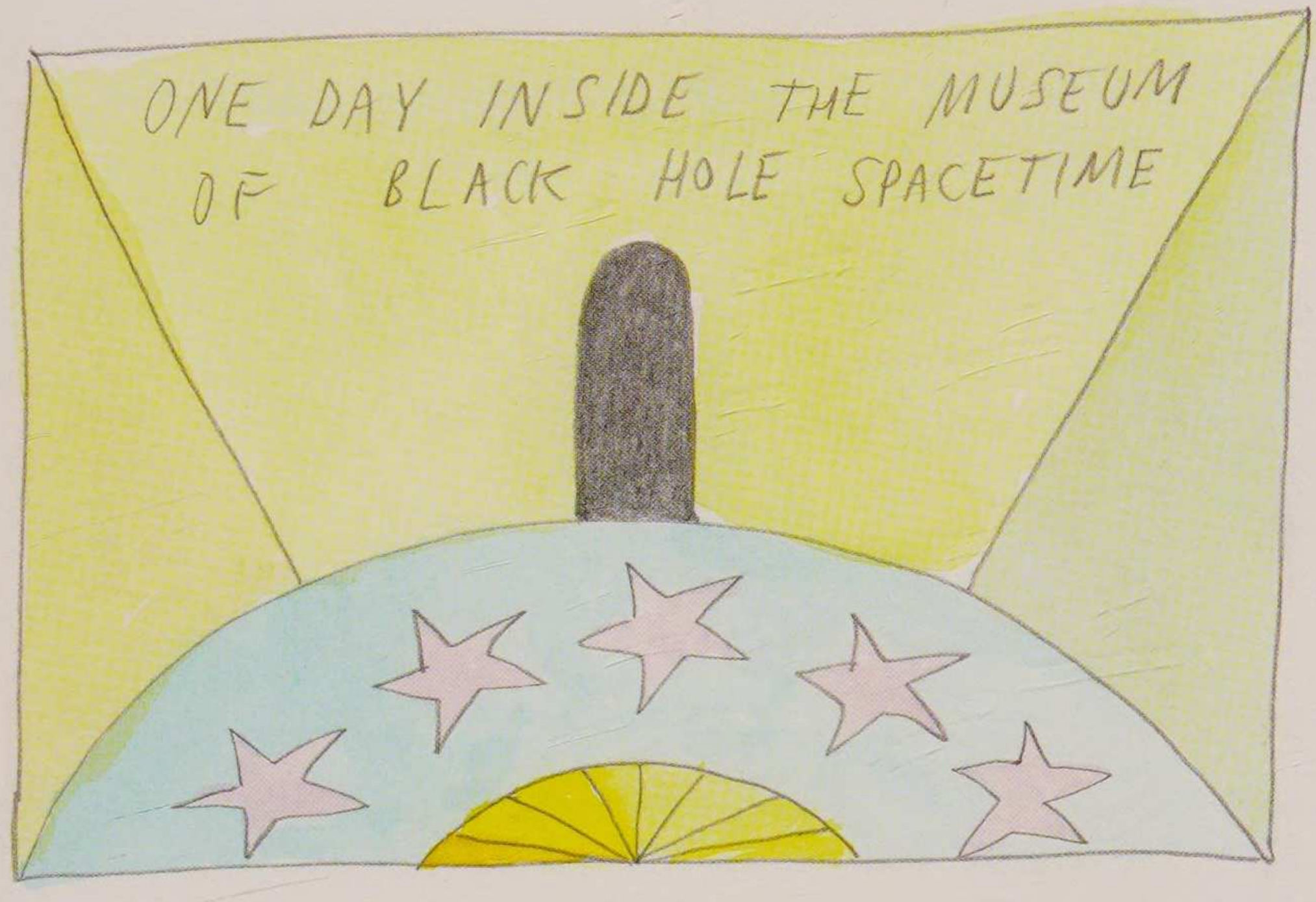


INSIDE THE BOX WAS A BLUE PLANET

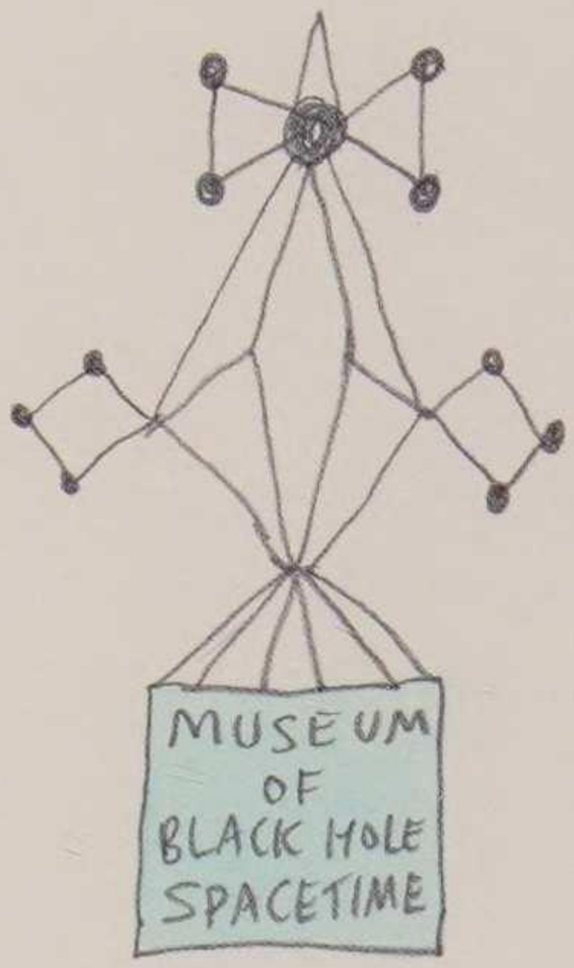


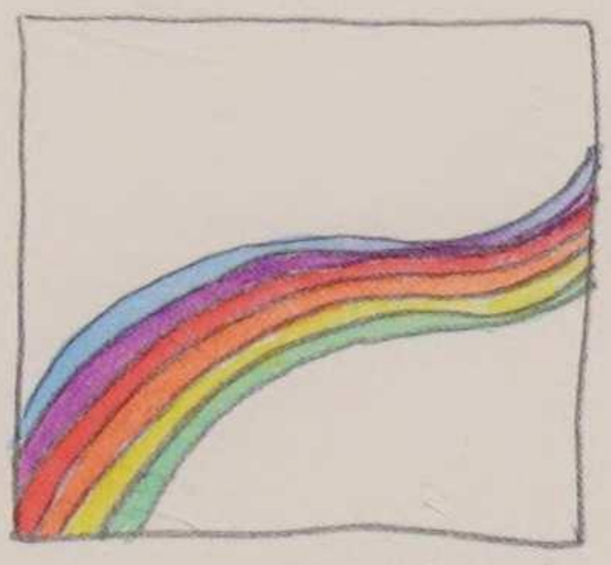
AND INSIDE THE BLUE PLANET WAS A RAINBOW

THE ESCAPIST



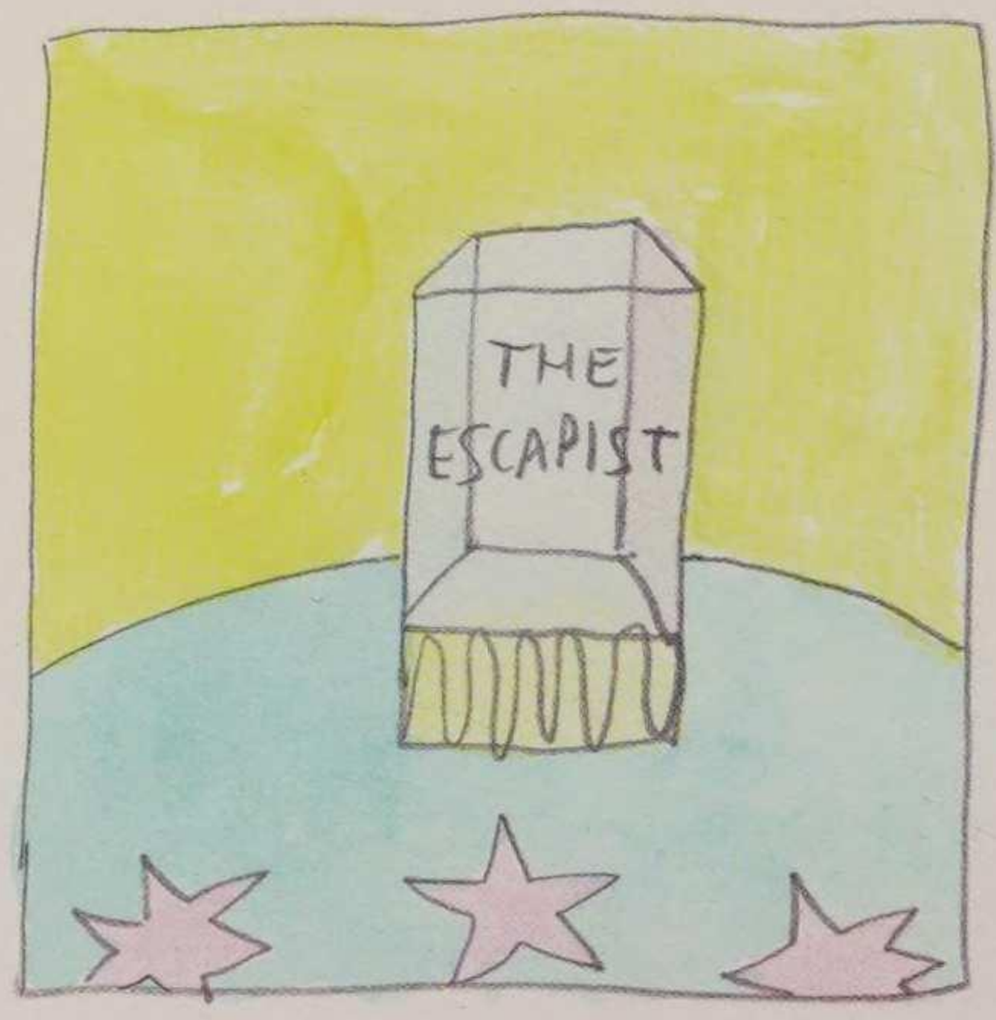
THE ESCAPIST





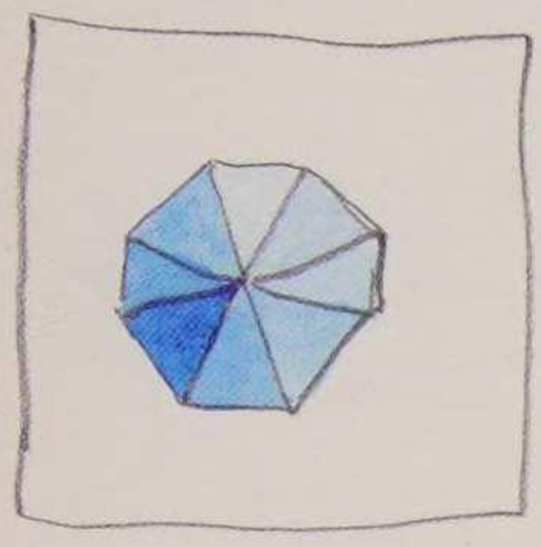
THE RAINBOW INVESTIGATED EVERYTHING IN THE MUSEUM COLLECTION

AND THEN ARRIVED AT THE FINAL EXHIBIT...



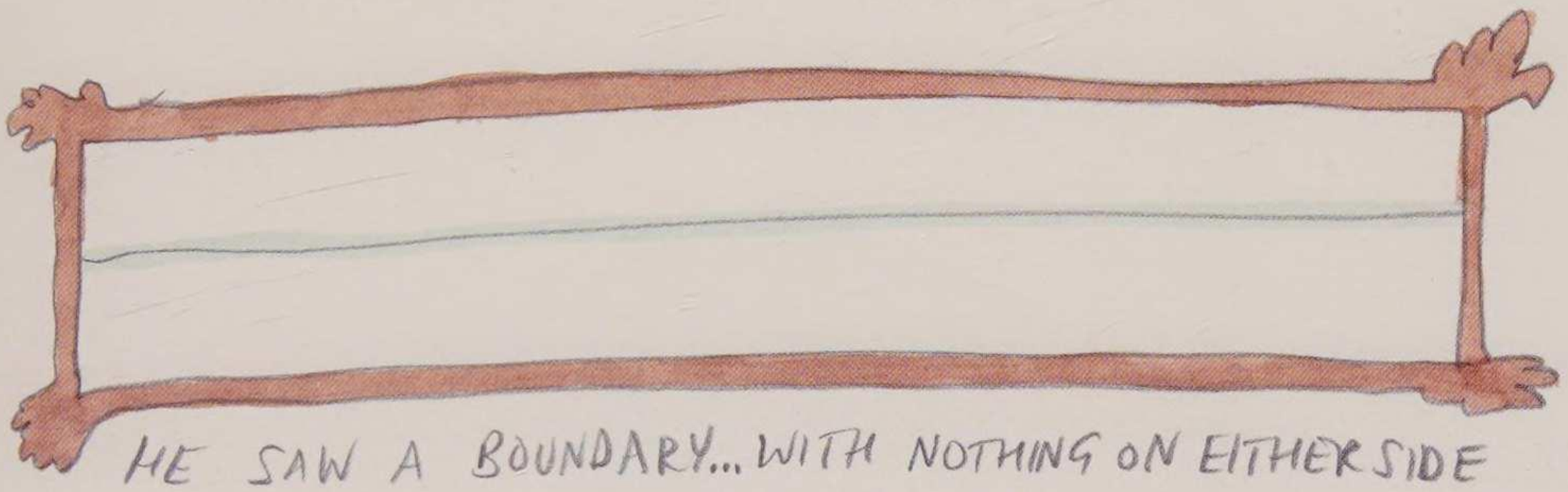
TIME STOOD STILL...

THE ESCAPIST



THE FUTURE OF SPACETIME WAS IN HIS HANDS

SO THE ESCAPIST TRAVELLED TO THE BEGINNING OF TIME



HE SAW A BOUNDARY... WITH NOTHING ON EITHER SIDE

IT WAS IMPOSSIBLE TO TELL HOW FAR AWAY THE BOUNDARY WAS

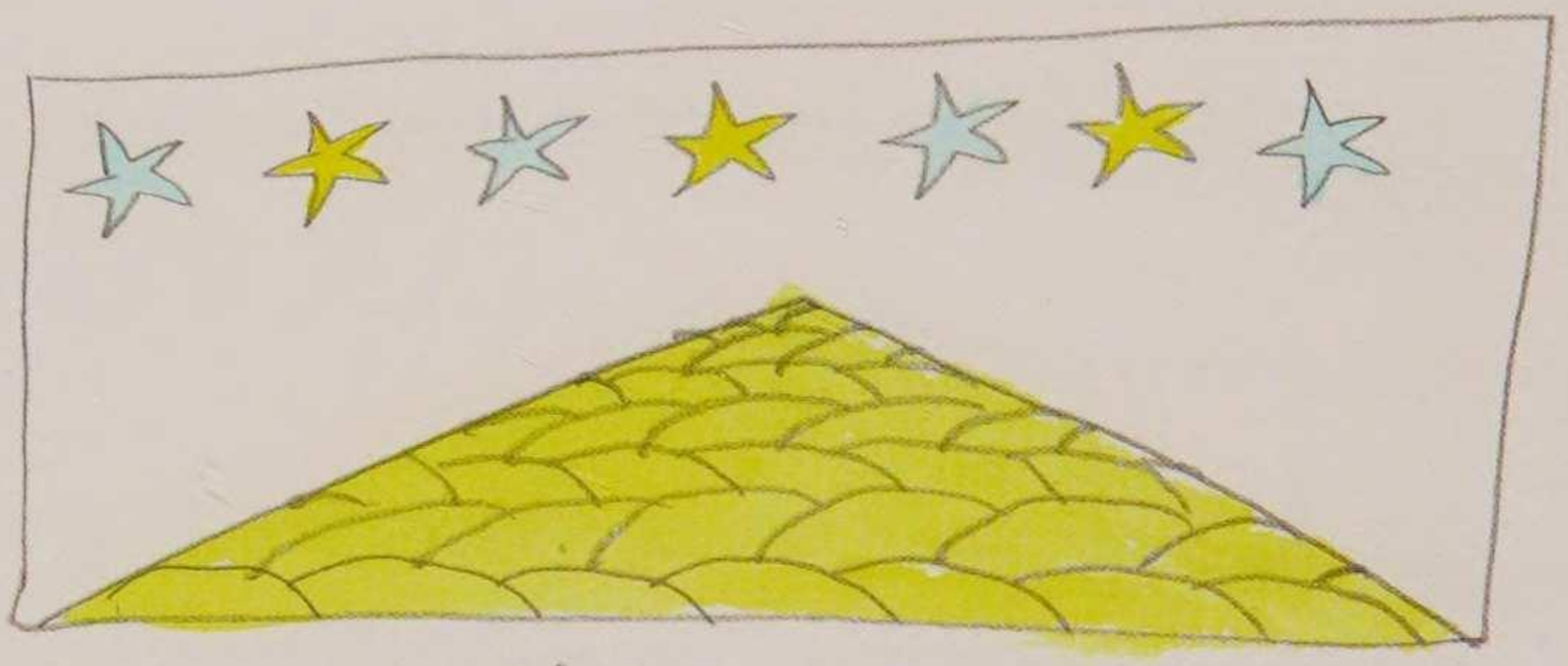
BUT THERE WAS NO TIME TO THINK!

BECAUSE EVERYTHING WAS RUSHING TO BEGIN...

THE ESCAPIST

IS THE FUTURE OF SPACETIME THE END OF TIME AND ITS RELATIONSHIP WITH SPACE?

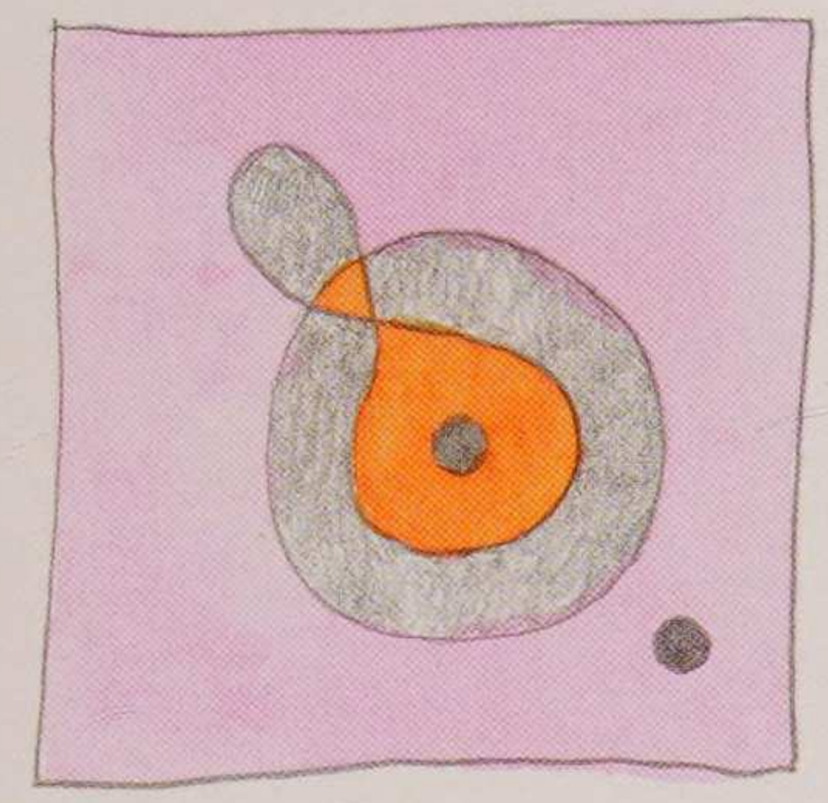
A GIANT COSMIC SINGULARITY?



THE ESCAPIST TRAVELLED TO THE END OF TIME

IT WAS HIS BIRTHDAY!

THE ESCAPIST



ONE DAY THE ESCAPIST FOUND OUT THAT SPACETIME WAS SMALLER ON THE OUTSIDE THAN THE INSIDE

THE FOLLOWING DAY HE WONDERED ABOUT WHO HE HAD BEEN BEFORE THIS REVELATION

BECAUSE IT MADE EVERYTHING ABOUT HIM FEEL DIFFERENT

AND SO PERHAPS...

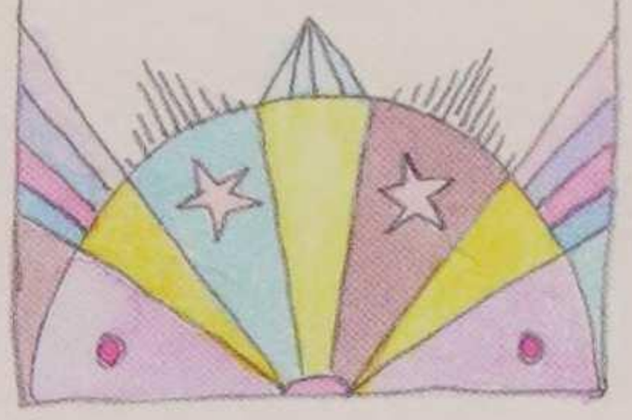
WAS HIS BRAIN BIGGER THAN THE UNIVERSE?

WHO WAS THERE TO ASK?

THE ESCAPIST

ONE MORNING THE ESCAPIST ESPECIALLY TUNED INTO THE COSMOS

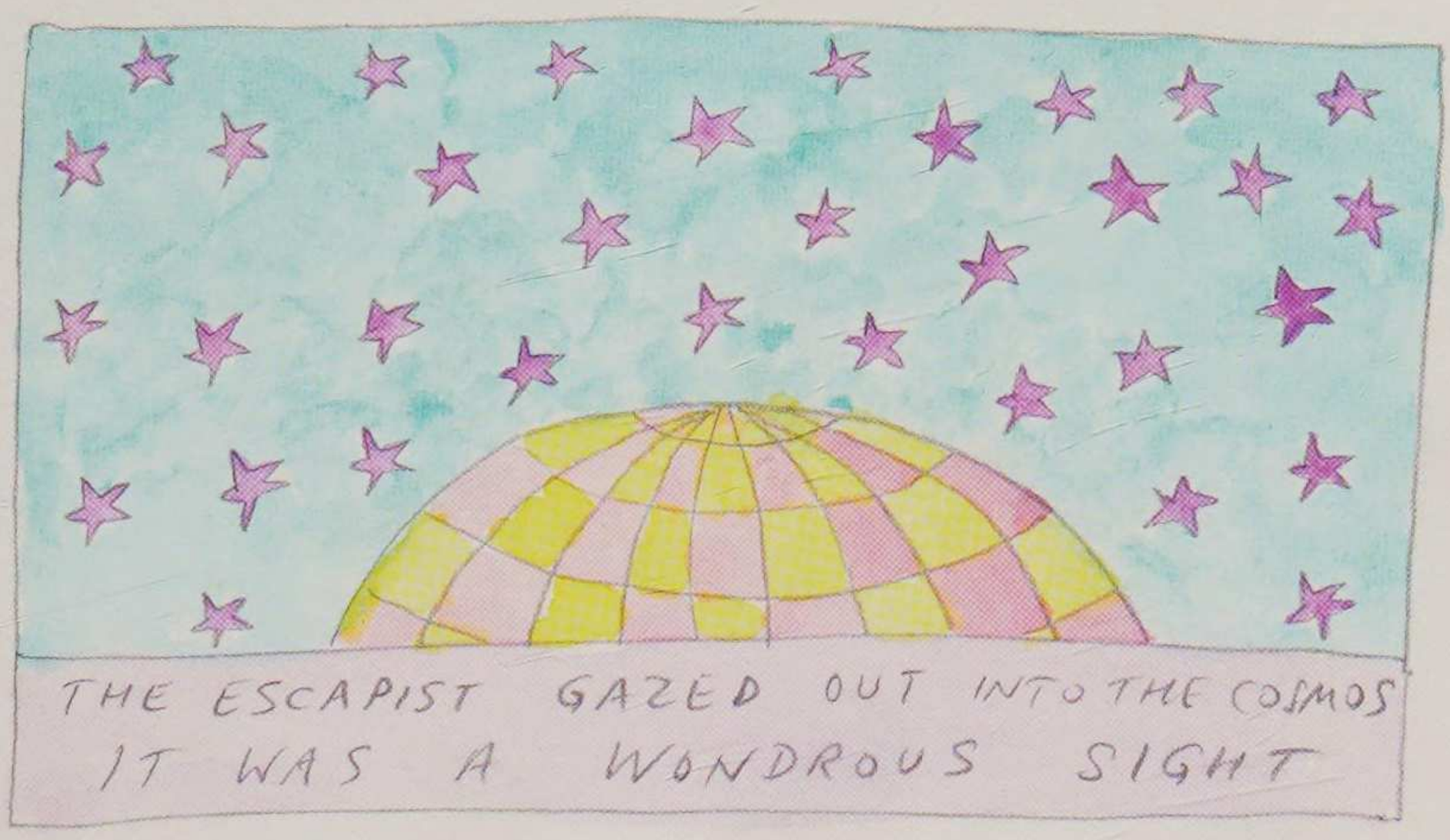
THEN HE WONDERED IF HE WAS THE COSMOS?!



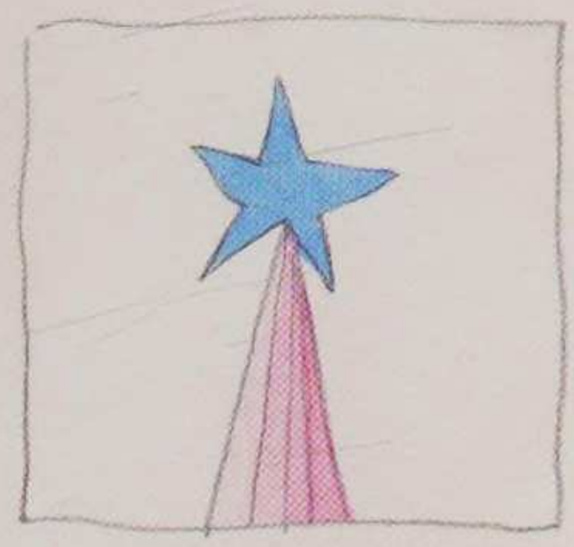
WAS HE DEAD OR ALIVE?

OR NEITHER?

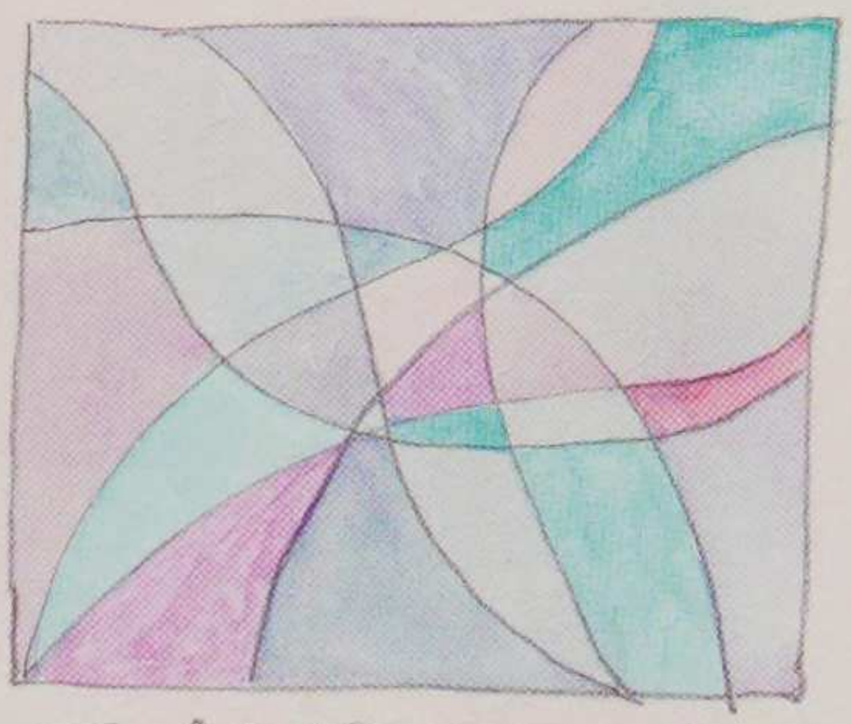
THE ESCAPIST



THE ESCAPIST GAZED OUT INTO THE COSMOS
IT WAS A WONDROUS SIGHT



A BLUE STAR
SENT A BEAM
RIGHT THROUGH
HIS BRAIN

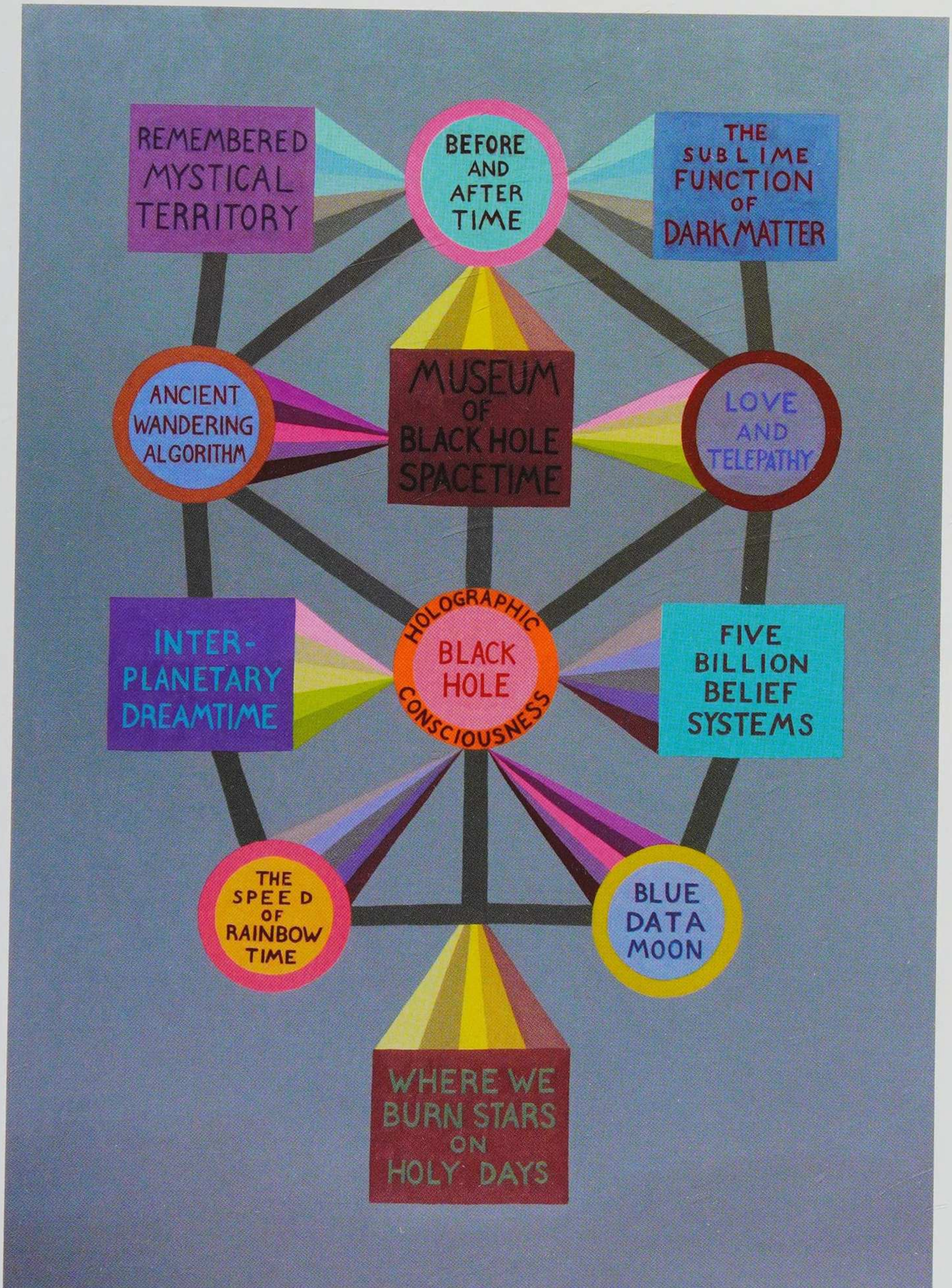


IT PROJECTED AN
IMAGE WHOSE SIGNAL
APPEARED ABSTRACTED
AT FIRST...

BUT TURNED OUT
TO BE A SCENE
FROM A MOVIE
HE HAD ALWAYS
IMAGINED BUT
HAD NEVER
EXISTED

THEN HE
REALISED THAT IT
DIDN'T MAKE ANY
DIFFERENCE
WHETHER HE WAS
DEAD OR ALIVE
AND HE WAS
HAPPY
AGAIN

PAINTINGS

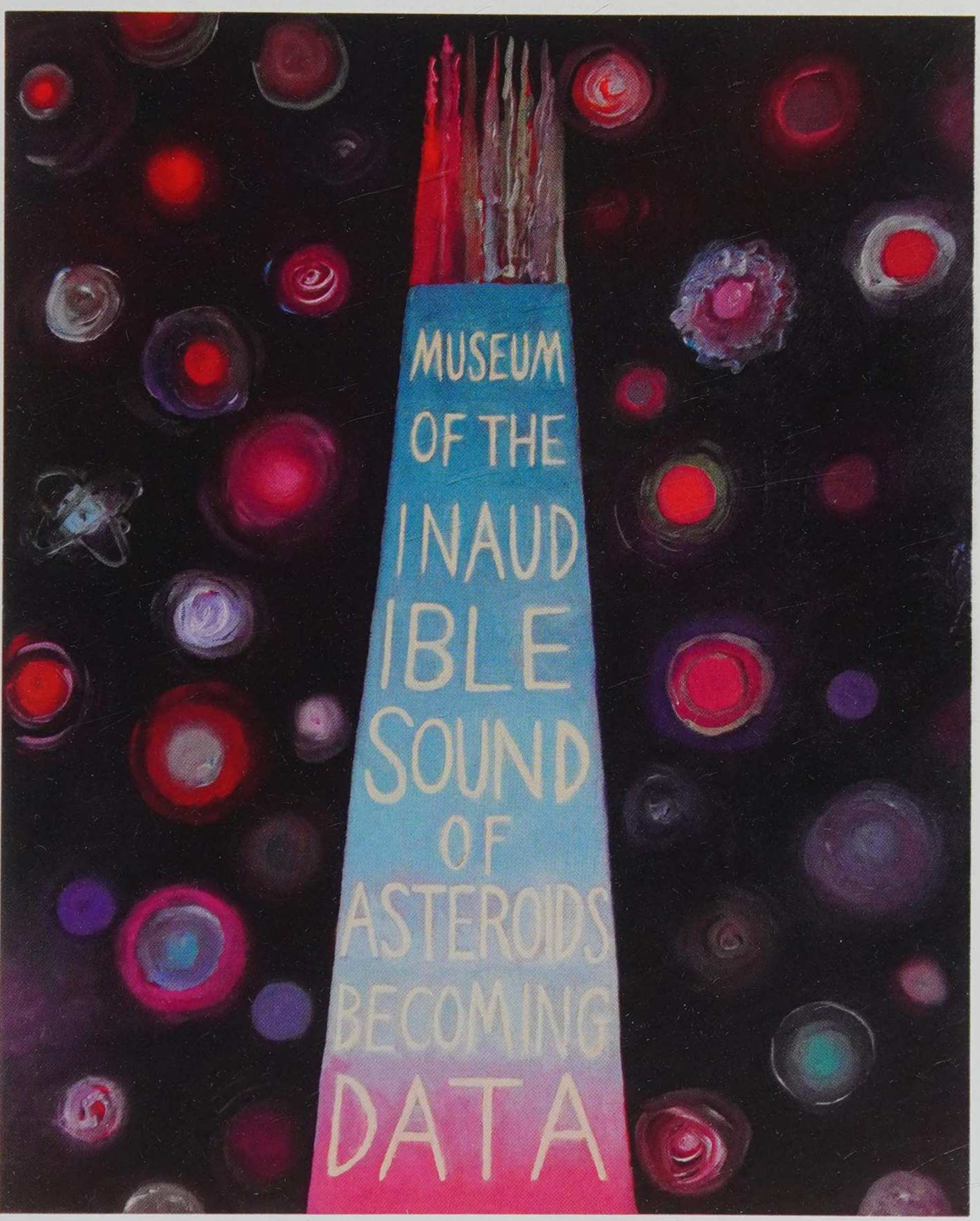


The Escapist BHST/Interplanetary Spacetime Algorithm
Oil on canvas, 213 x 152 cm

The Escapist BHST/Museum of Black Hole Spacetime 01
Oil on linen, 46 x 38 cm

The Escapist BHST/Museum of Spacetime
Oil on linen, 35 x 27 cm

The Escapist BHST/Transcendent Star Probe
Oil on linen, 40 x 30 cm



The Escapist BHST/Museum of the Inaudible Sound of Asteroids Becoming Data
Oil on linen, 50 x 40 cm

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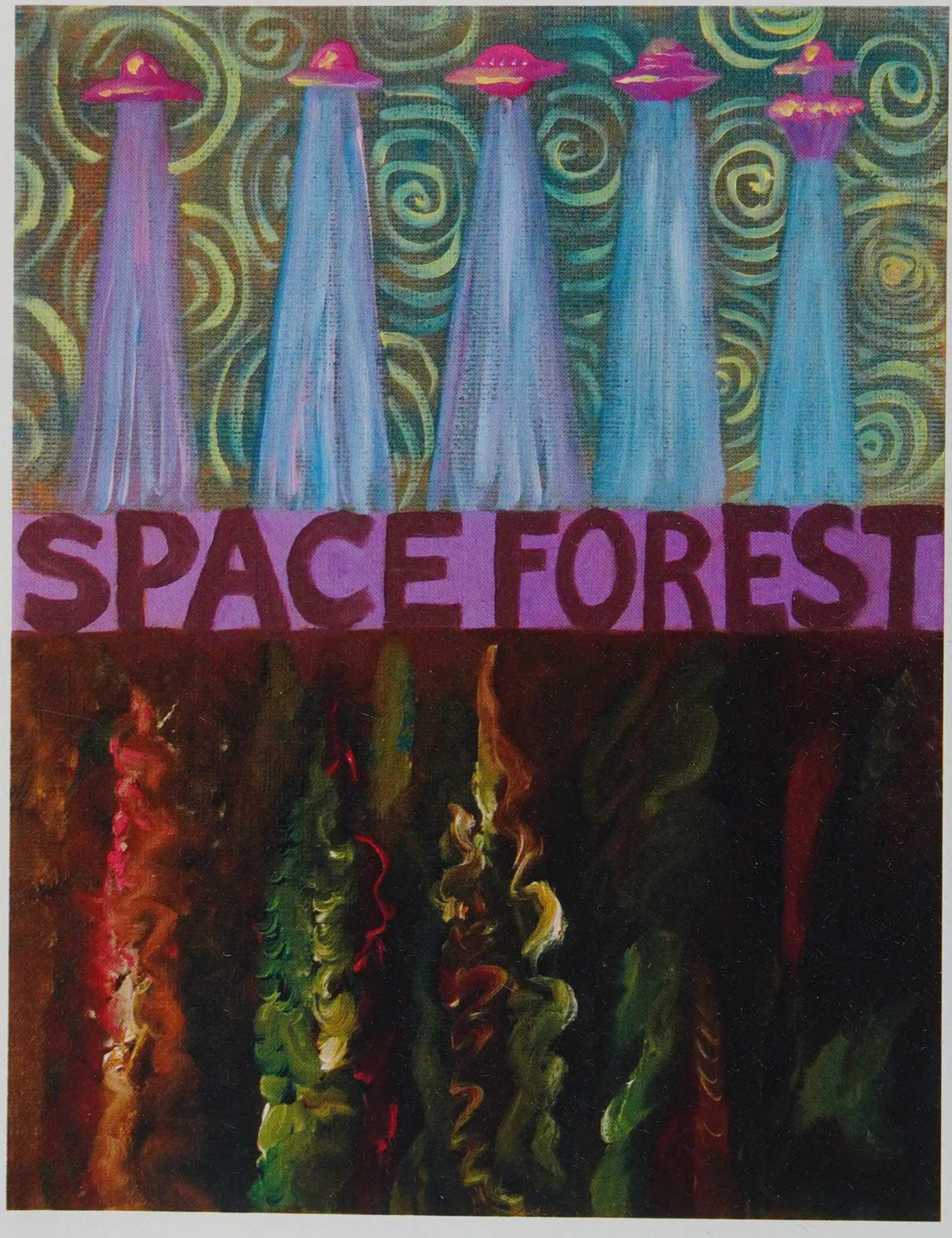
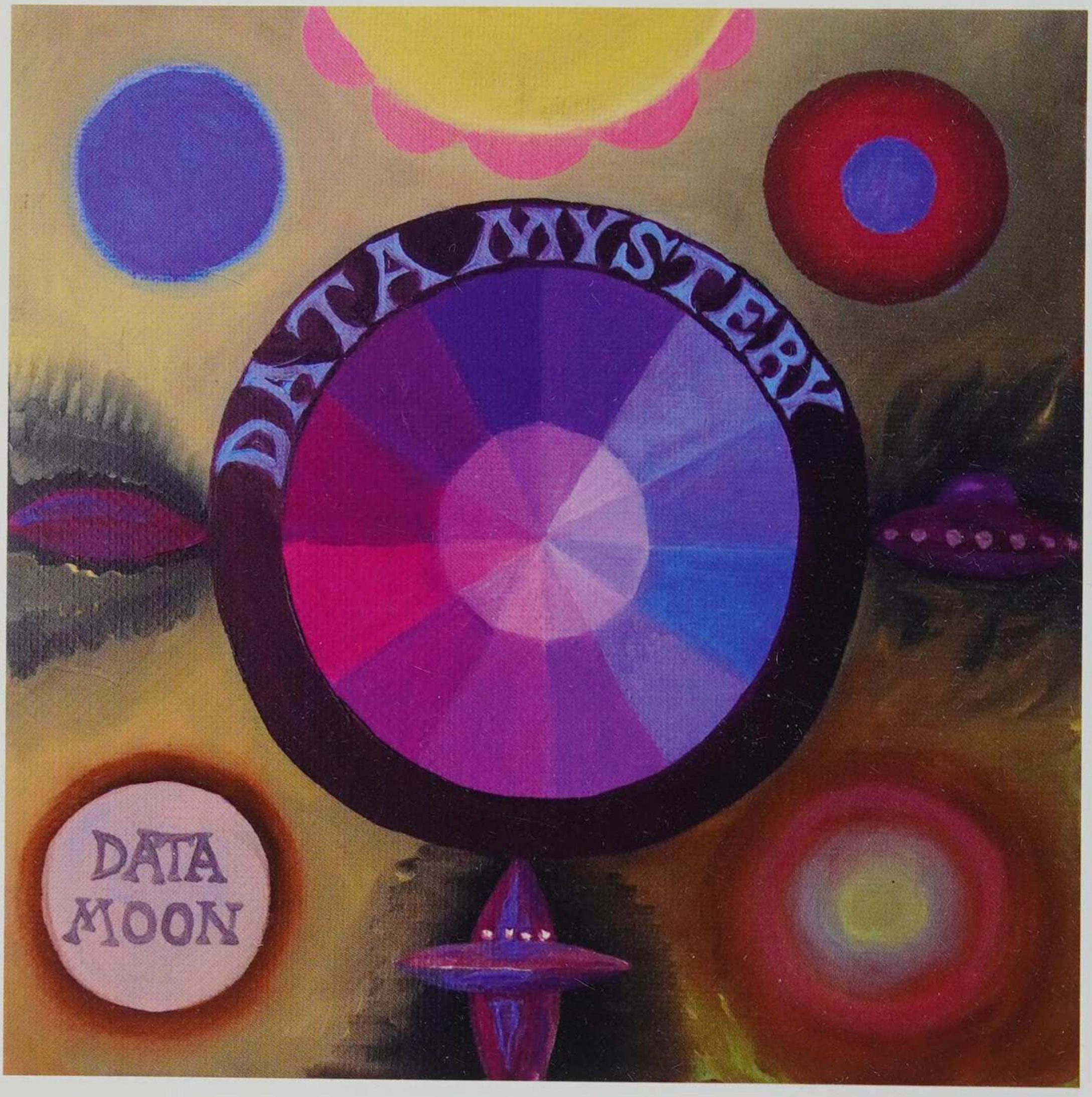


The Escapist BHST/Space Forest
Oil on linen, 35 x 27 cm

The Escapist BHST/Museum of the Moon
Oil on linen, 46 x 38 cm



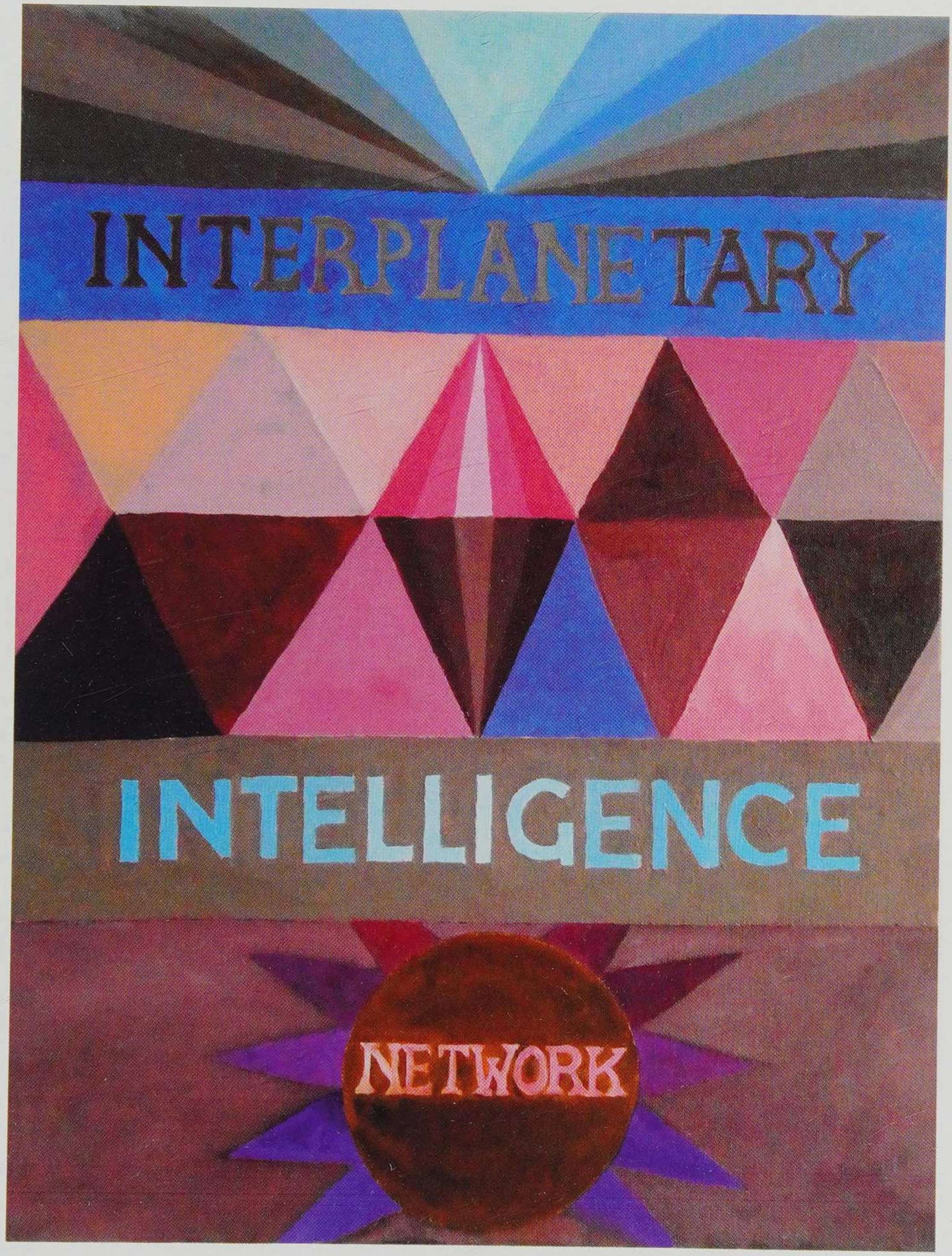
The Escapist BHST/Data Mystery
Oil on linen, 20 x 20 cm

The Escapist BHST/Black Star of Teleported Dreams
Oil on linen, 30 x 30 cm

The Escapist BHST/Parallel Blue Moon
Oil on linen, 20 x 20 cm

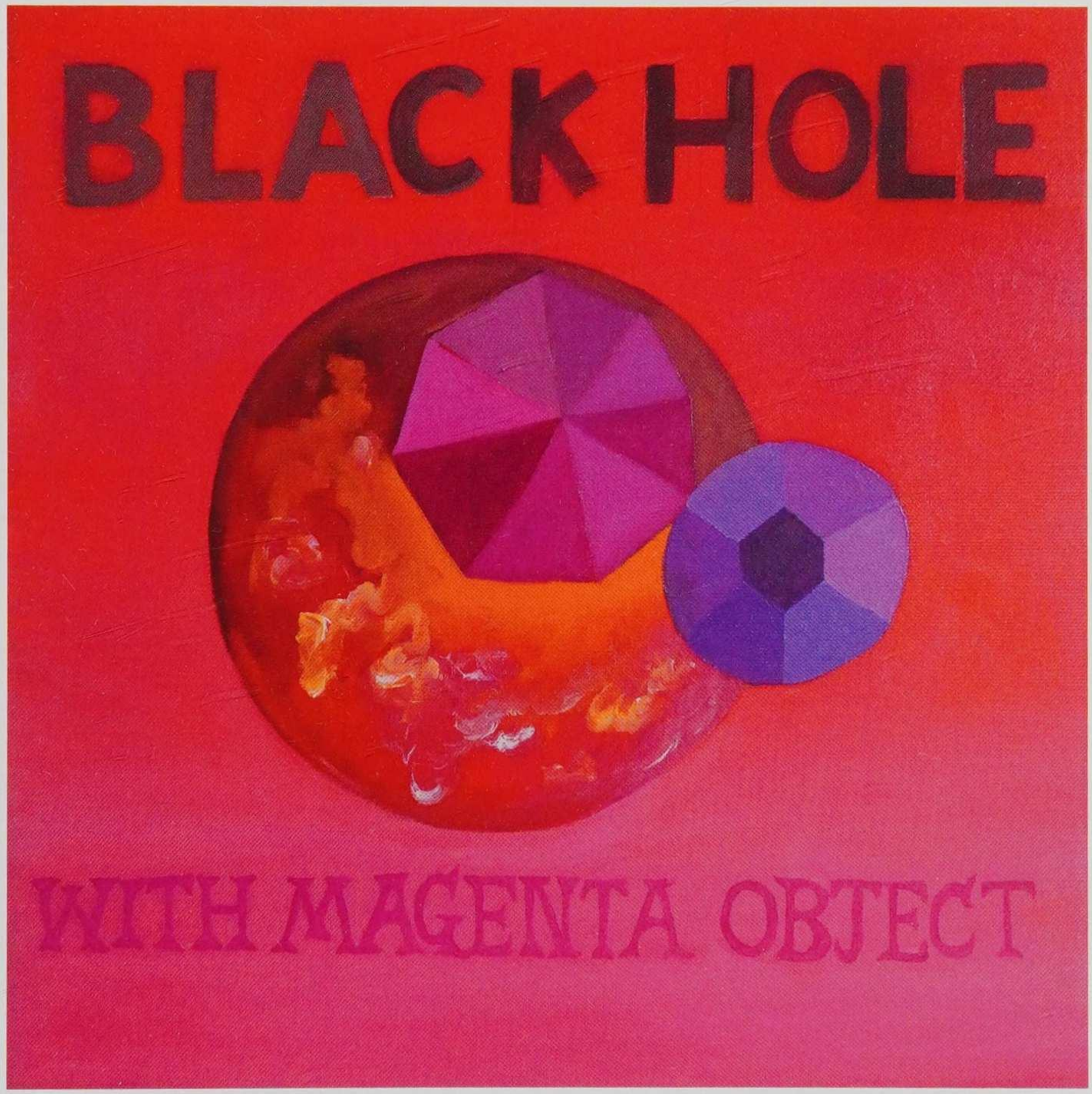
The Escapist BHST/Pink Moon Apocalypse
Oil on linen, 30 x 30 cm

The Escapist BHST/Pink Quantum Data Cloud
Oil on canvas, 30 x 30 cm

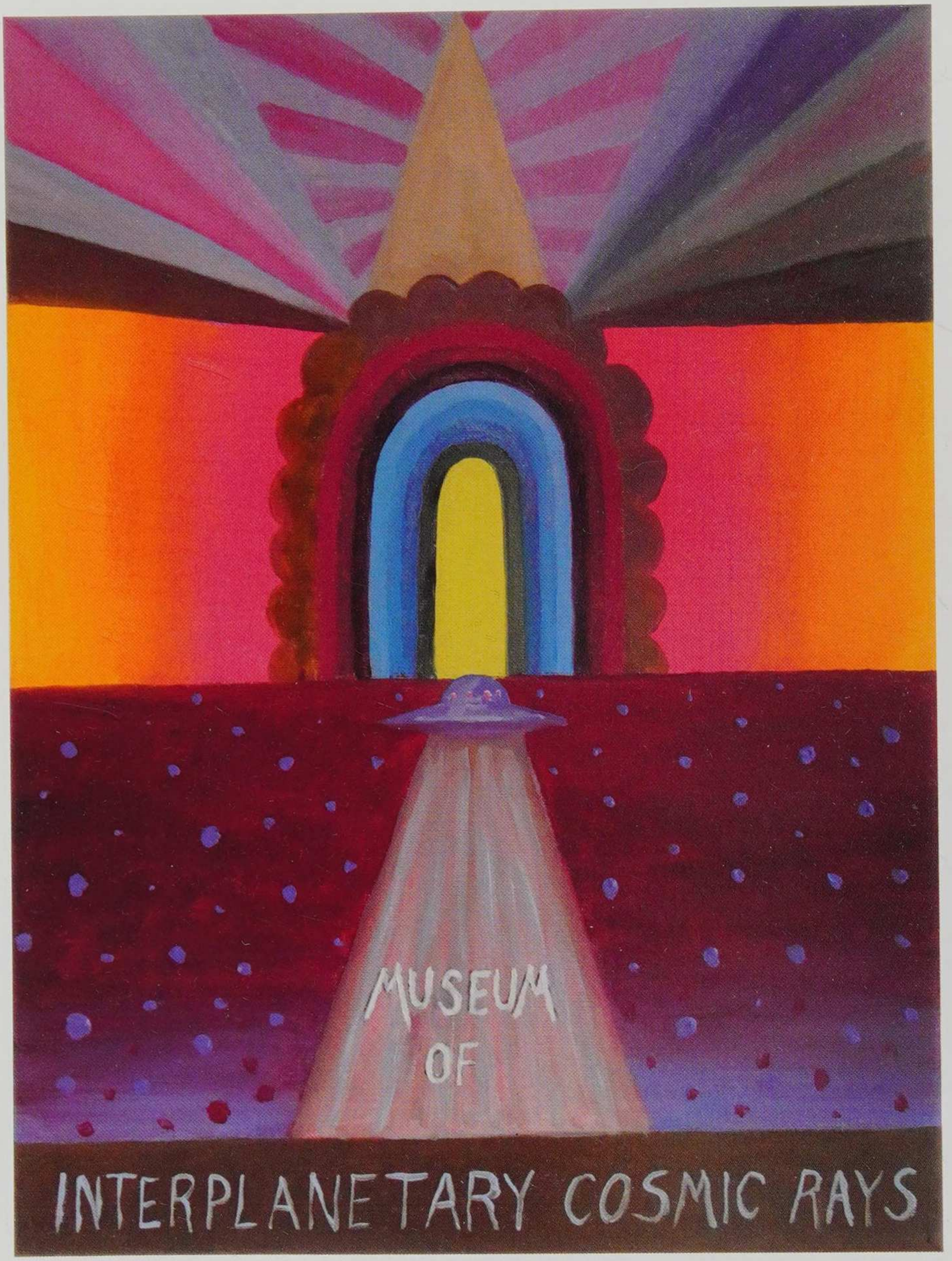


The Escapist BHST/Interplanetary Intelligence Network
Oil on canvas, 40 x 30 cm

The Escapist BHST/Portal/Holographic Quantum Psychic Visionary Data Transfer
Oil on canvas, 20 x 20 cm

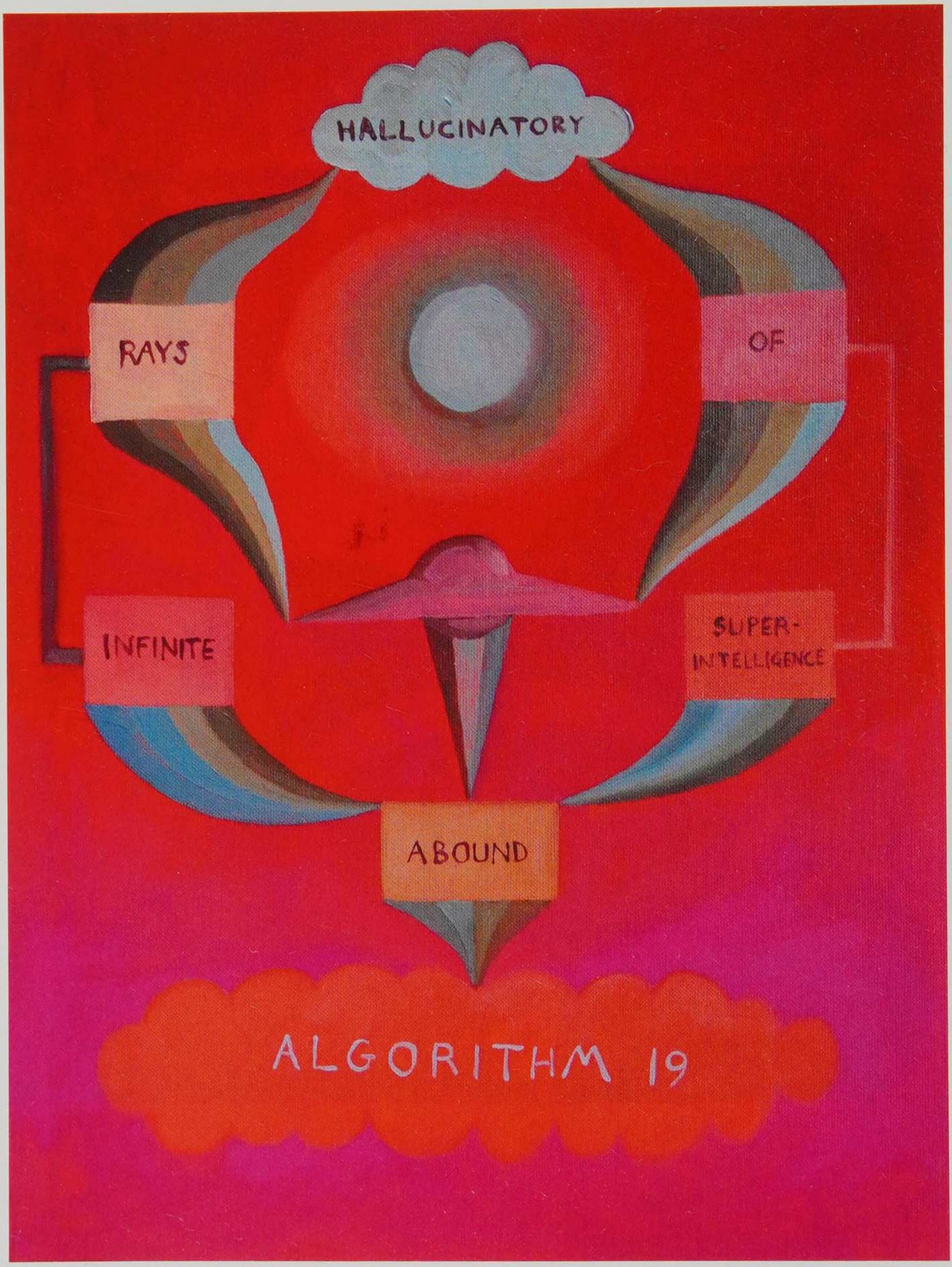


The Escapist BHST/Black Hole with Magenta Object
Oil on canvas, 30 x 30 cm

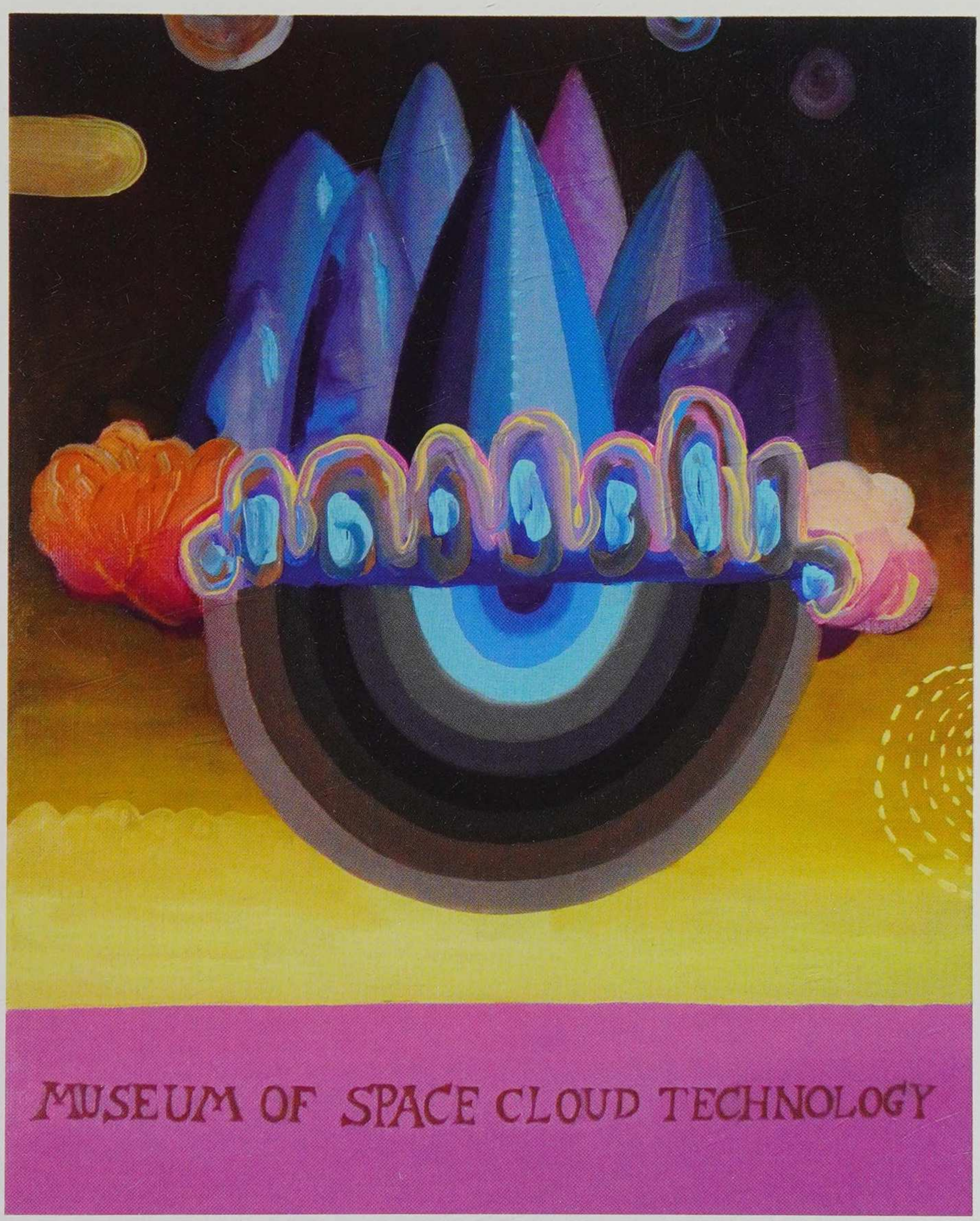


The Escapist BHST/Museum of Interplanetary Cosmic Rays
Oil on canvas, 40 x 30 cm

The Escapist BHST/Extraterrestrial COSMIC Telepathic Ecstasy
Oil on canvas, 30 x 30 cm



The Escapist BHST/Hallucinatory Rays Of Infinite SuperIntelligence Abound - Algorithm 19
Oil on canvas, 40 x 30 cm



The Escapist BHST/Museum of Space Cloud Technology
Oil on linen, 41 x 33 cm

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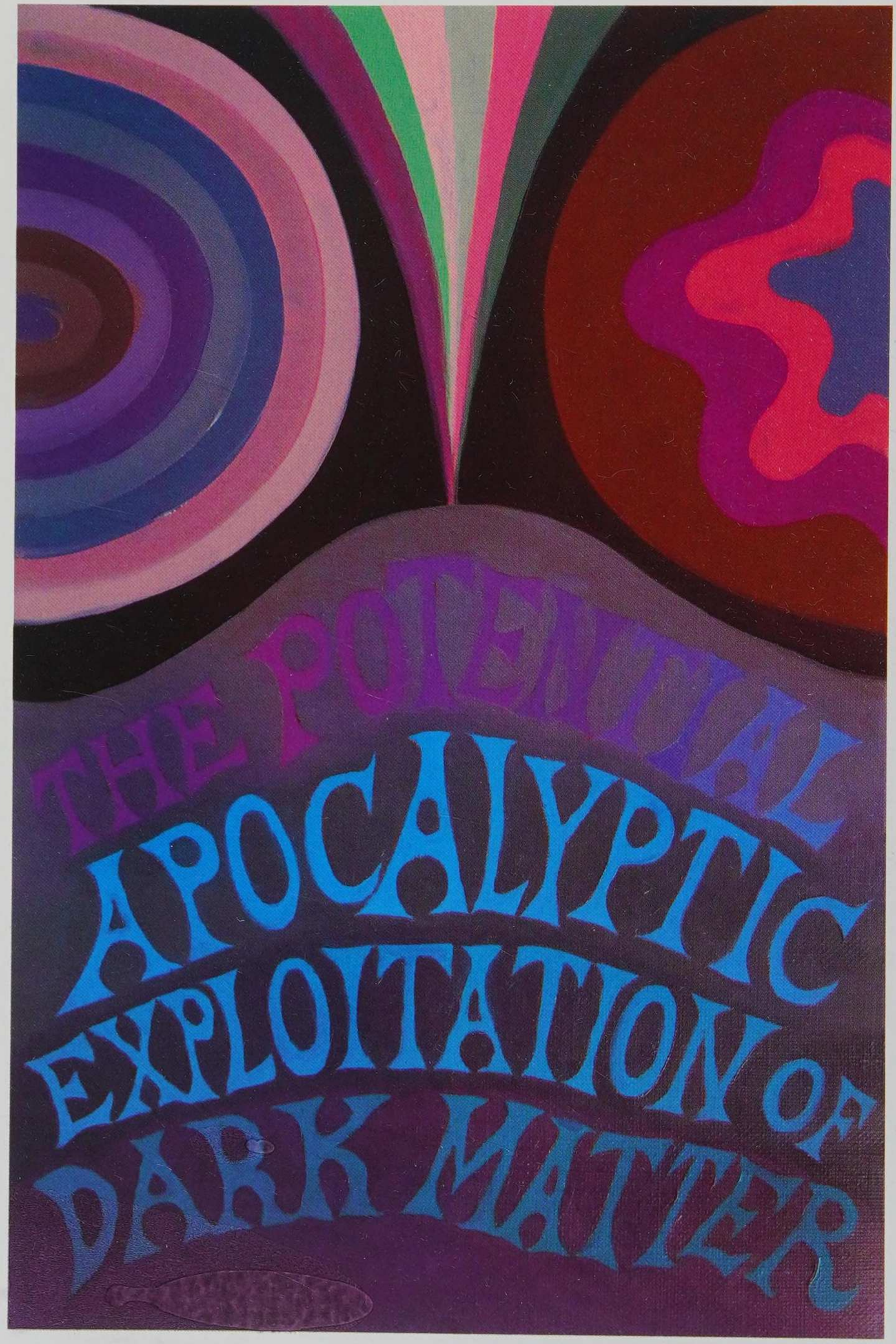
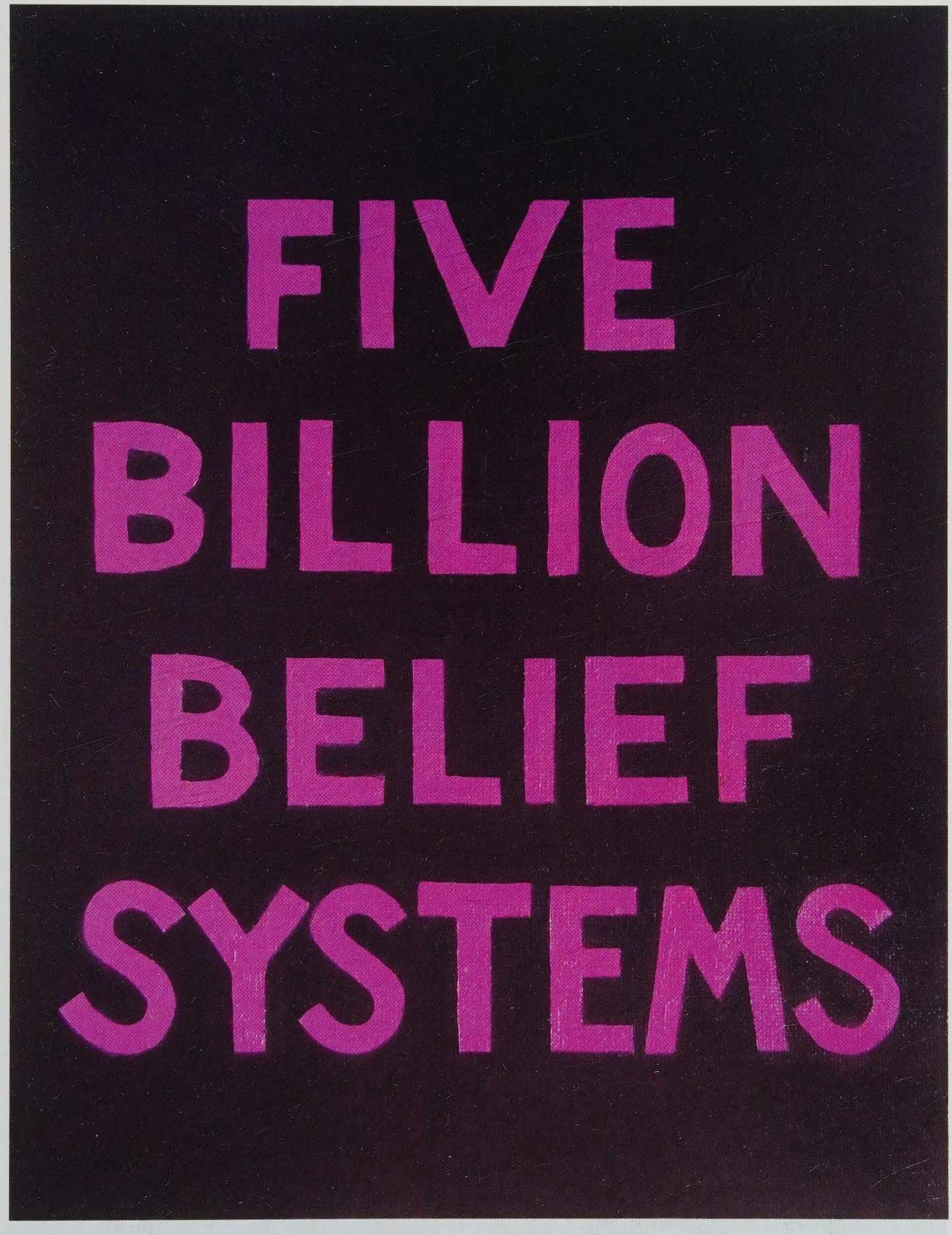
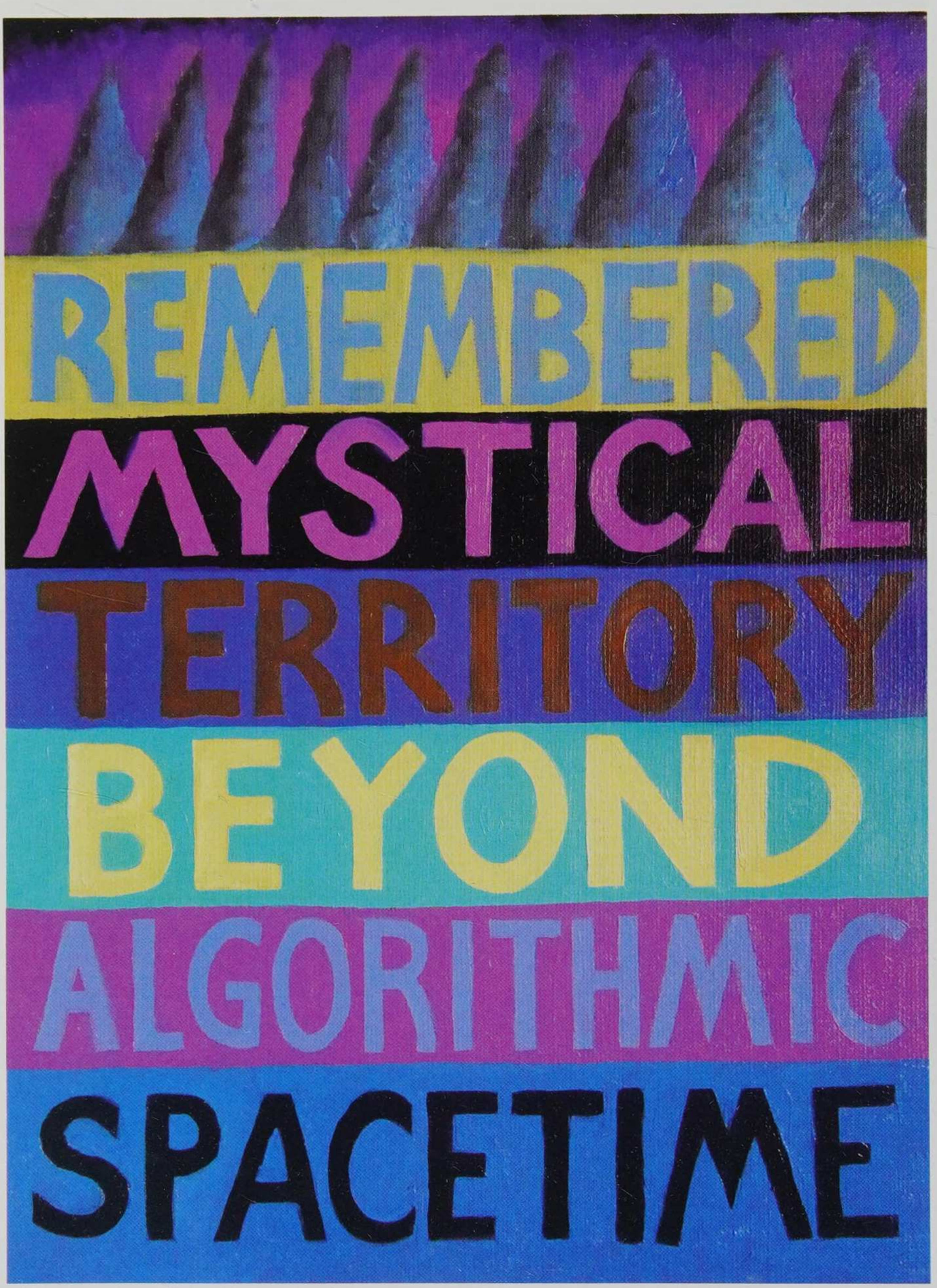

THE
APOCALYPTIC
EXPLOITATION
OF
DARK MATTER



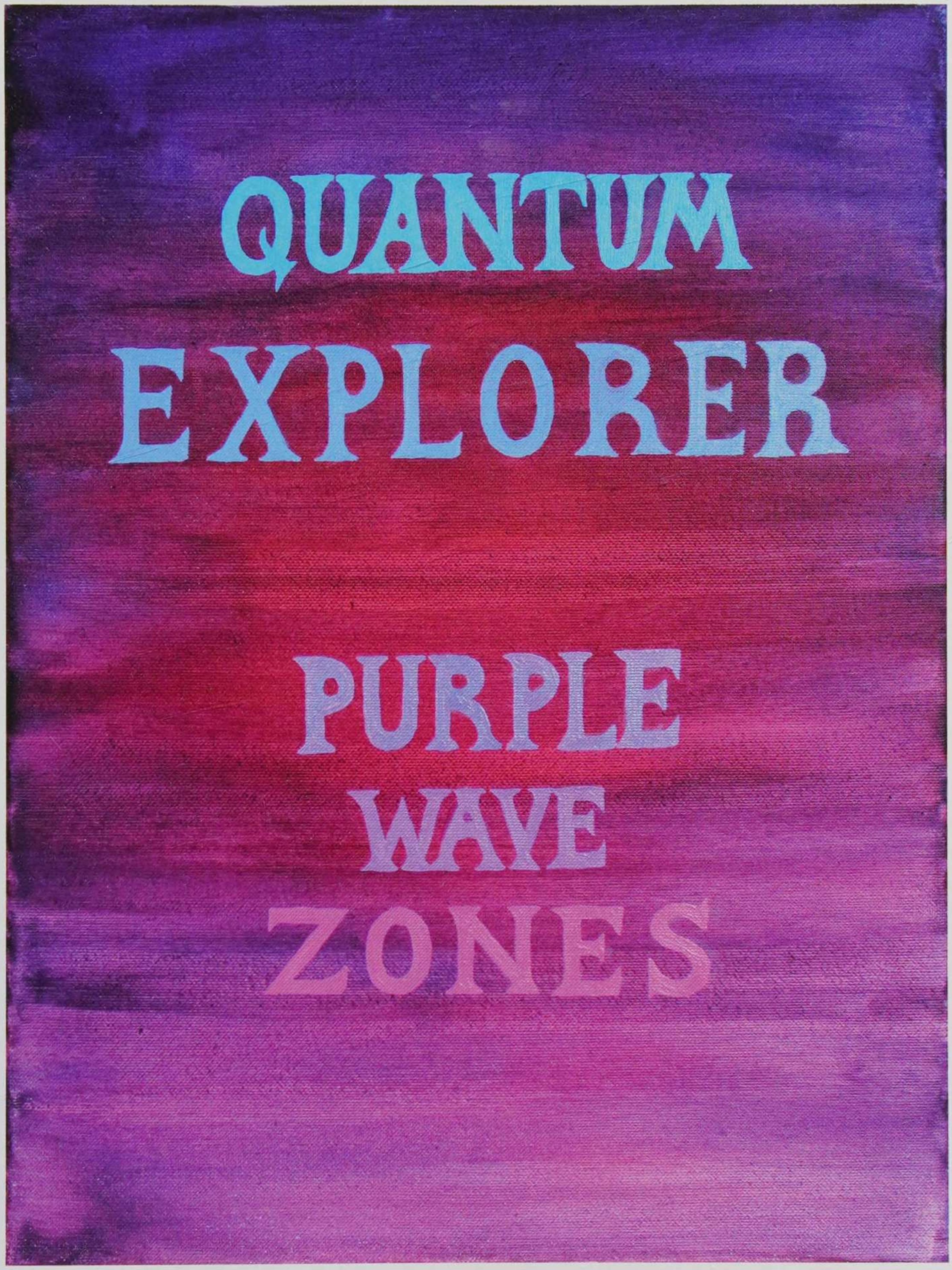
The Escapist BHST/Five Billion Belief Systems
Oil on linen, 35 x 27 cm

.

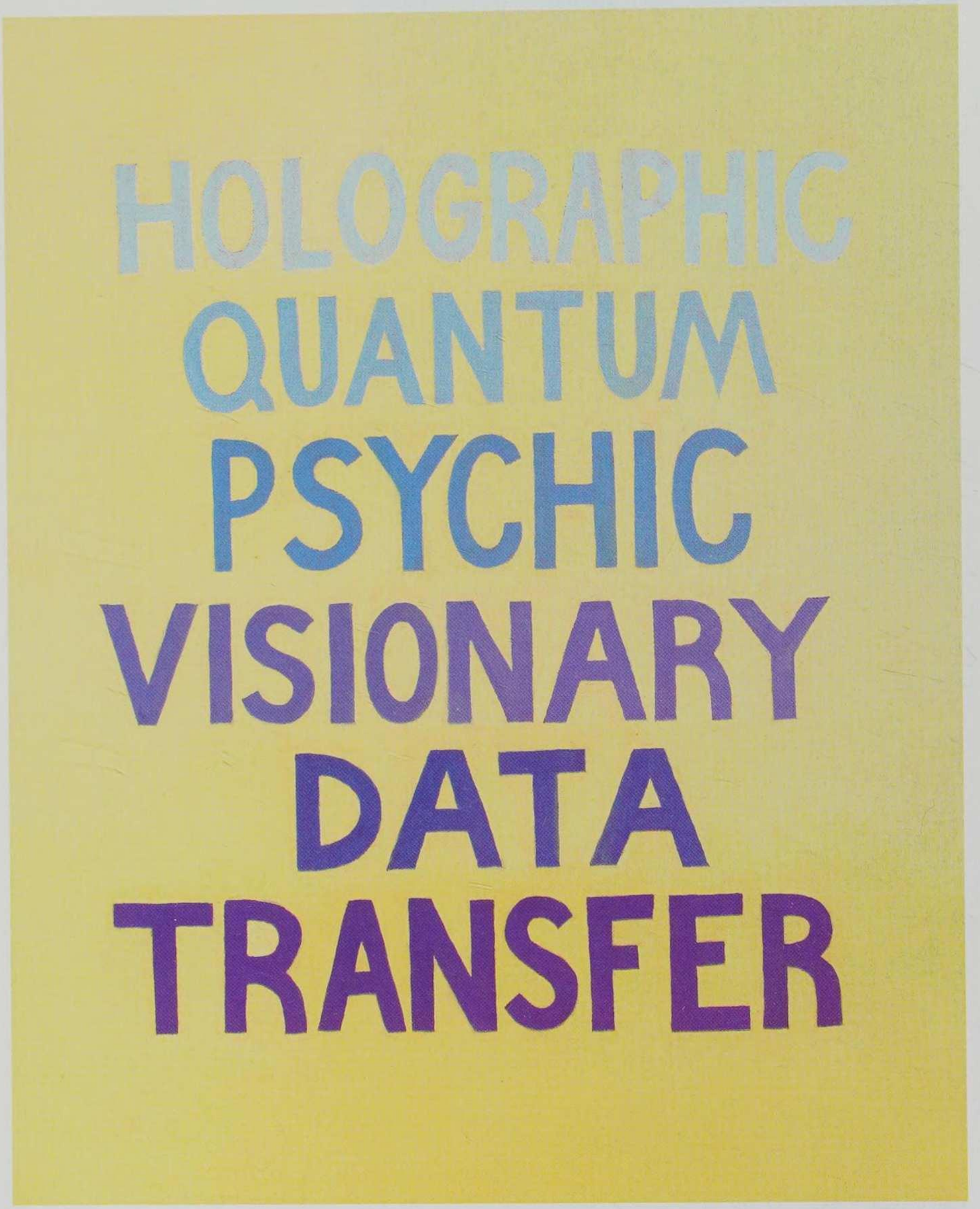
opposite **The Escapist BHST/The Potential Apocalyptic Exploitation of Dark Matter**
Oil on linen, 41 x 27 cm



The Escapist BHST/Remembered Mystical Territory Beyond Algorithmic Spacetime
Oil on linen, 33 x 24 cm



The Escapist BHST /Quantum Explorer Purple Wave Zones
Oil on canvas, 40 x 30 cm



The Escapist BHST/Holographic Quantum Psychic Visionary Data Transfer
Oil on canvas, 50 x 40 cm

The Escapist BHST/Portal/Violet Data Mountain Flying Through Parallel Time Zone
Oil on canvas , 20 x 20 cm

The Escapist BHST/Watching New Dimensions at the End of Humanity
Oil on linen, 41 x 33 cm

The Escapist BHST/The Sound of Parallel DATA STARS
Oil on canvas, 30 x 30 cm

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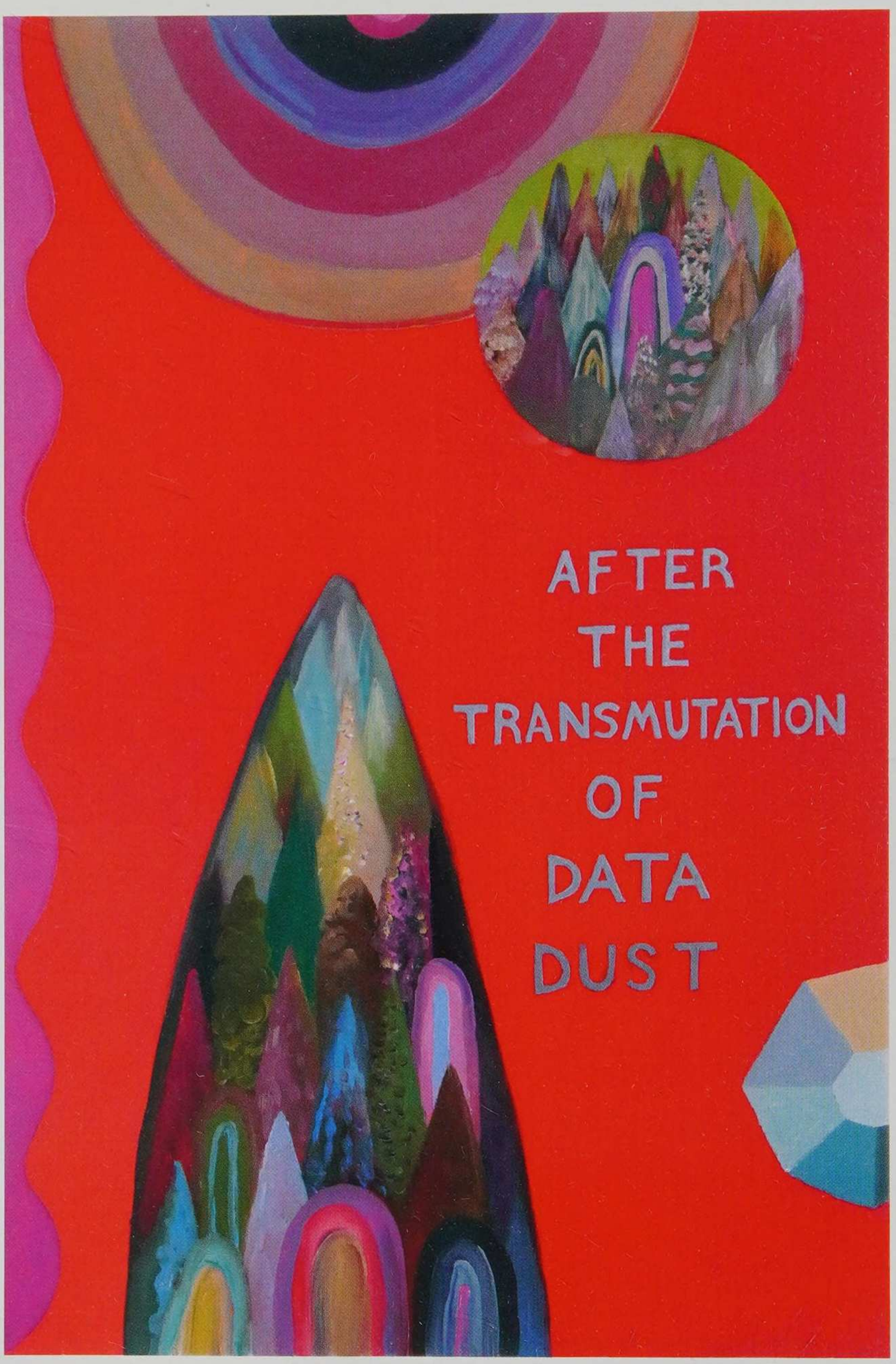
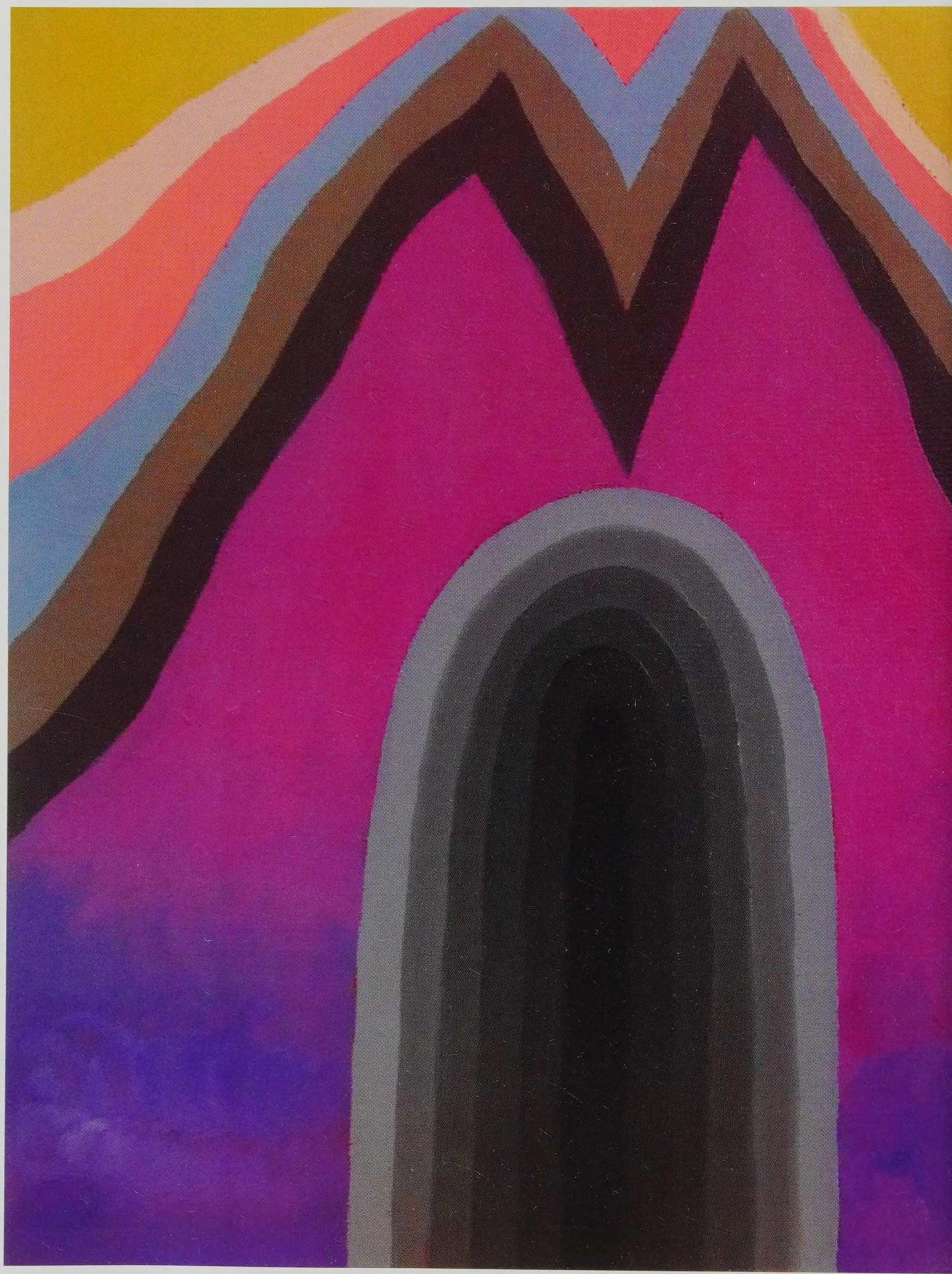
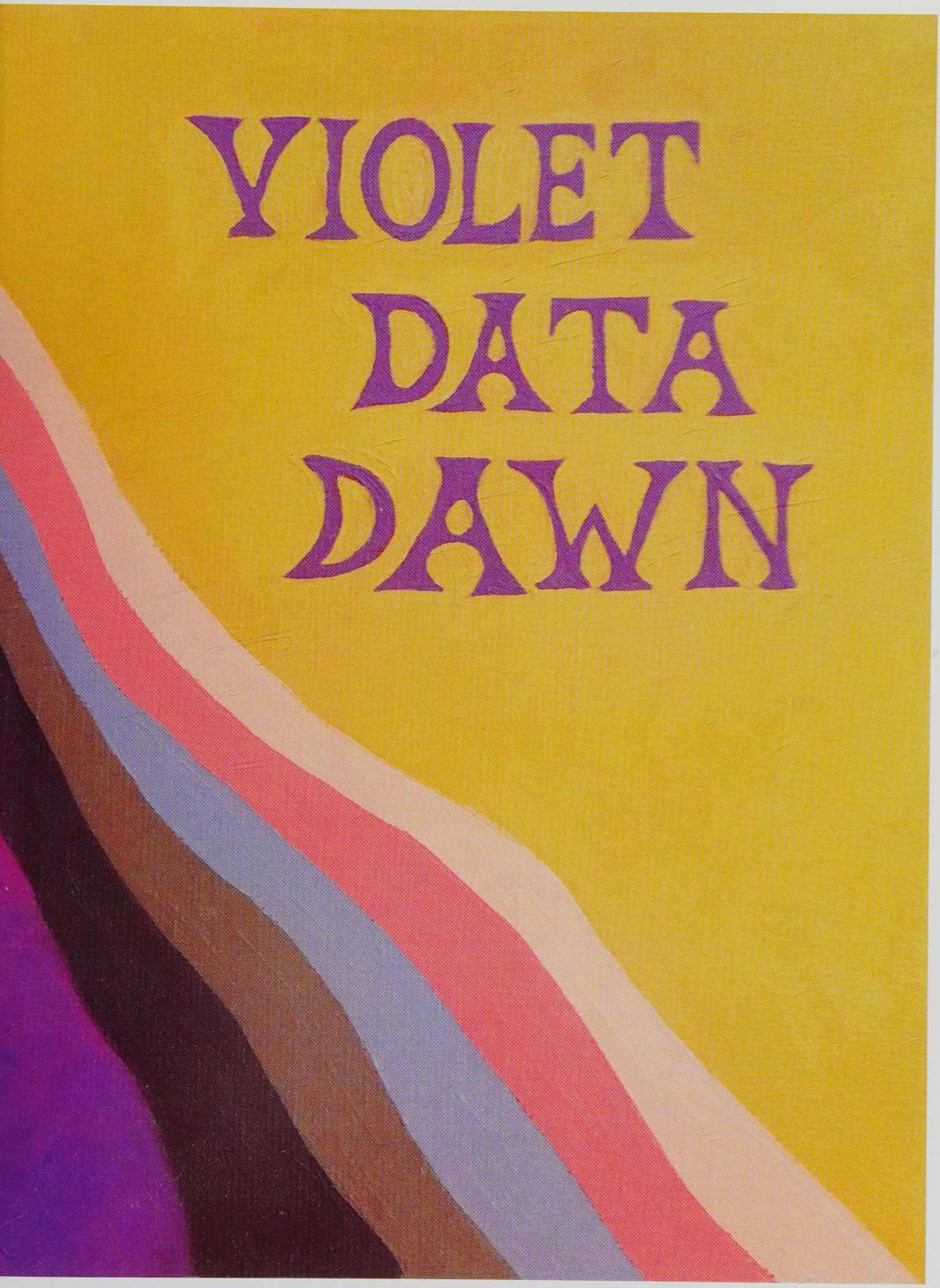


The Escapist BHST/After the Transmutation of Data Dust
Oil on linen, 41 x 27 cm

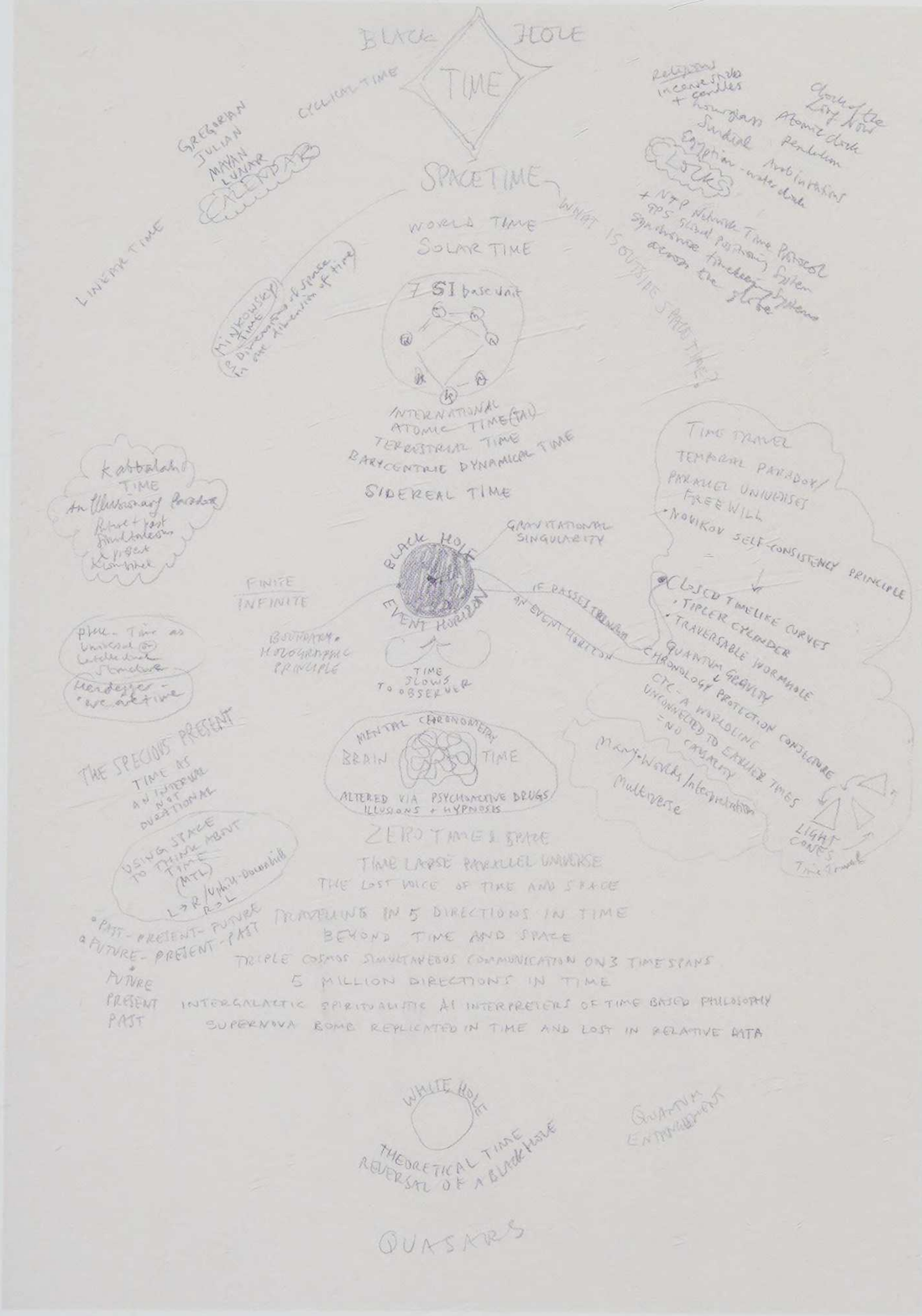
The Escapist BHST/Portal/Rare Forms Of Mystical Movement In Quantum Spacetime
Oil on canvas, 20 x 20 cm

next page The Escapist BHST/Violet Data Dawn
Oil on canvas, 22 x 35 cm



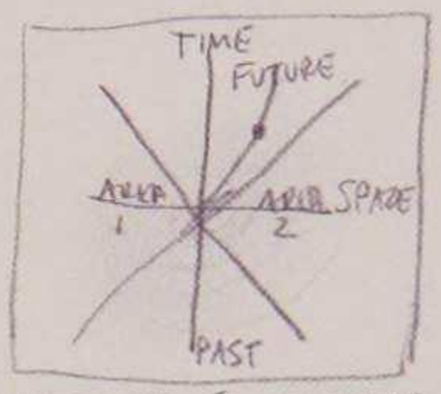

VIOLET
DATA
DAWN

DIAGRAMS



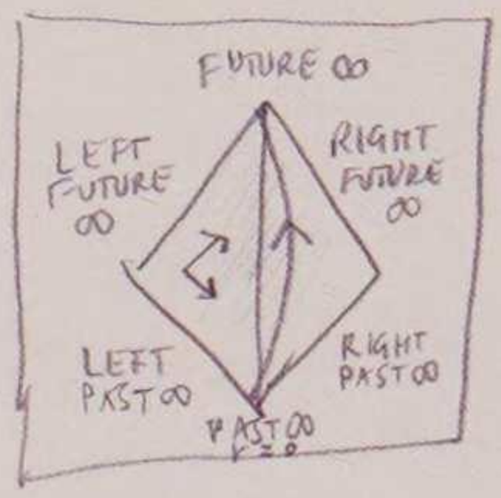
The Escapist BHST/Black Hole Spacetime Diagram
Pencil on paper, 29.7 x 21 cm

SPACETIME DIAGRAM



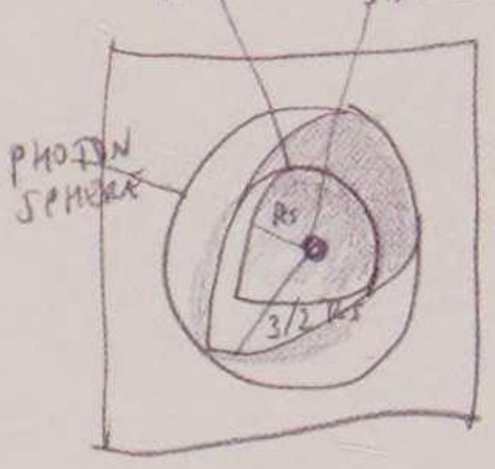
WITH ONE SPACE DIMENSION

PENROSE SPACETIME DIAGRAM

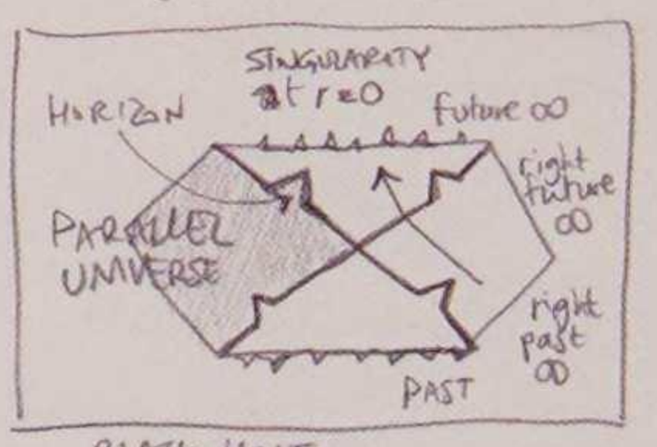


SCHWARZSCHILD BLACK HOLE DIAGRAM

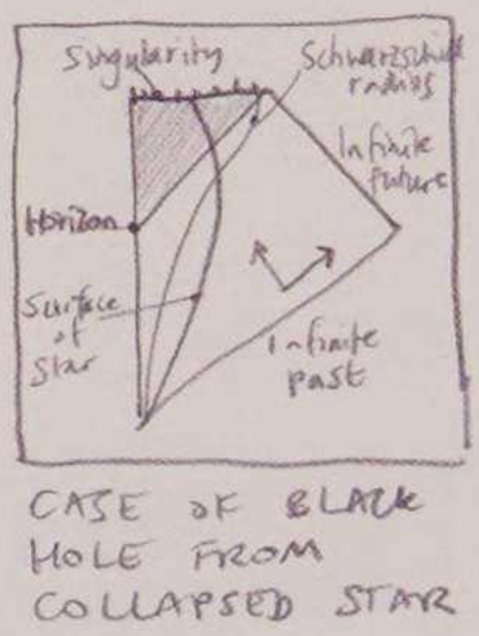
THE SPATIAL SINGULARITY



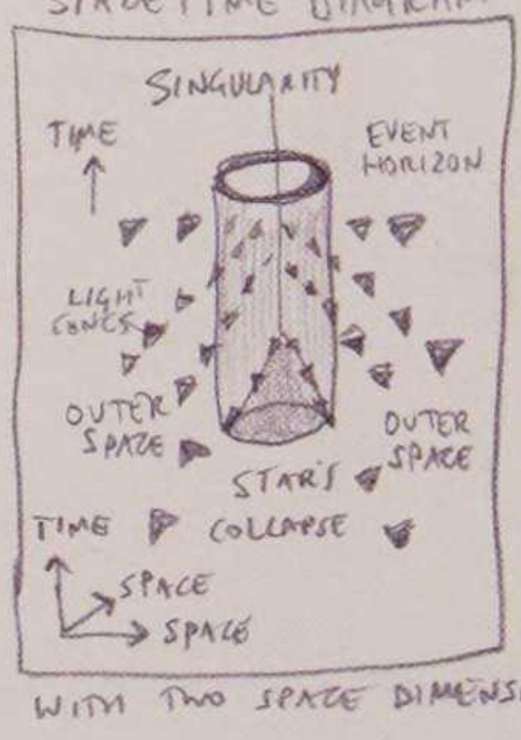
THE UNIVERSE WITH ONE EVERLASTING BLACK HOLE



BLACK HOLE SPACETIME DIAGRAM



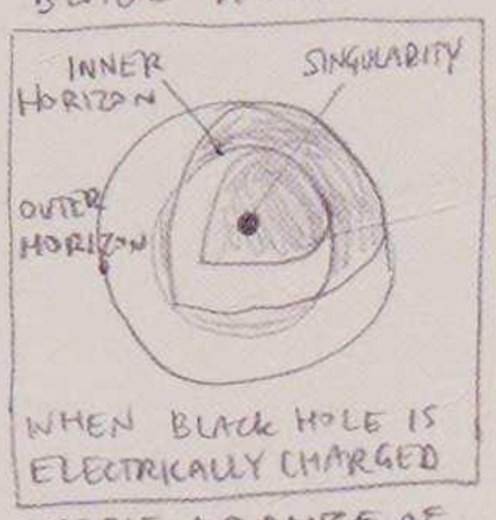
CASE OF BLACK HOLE FROM COLLAPSED STAR



WITH TWO SPACE DIMENSIONS

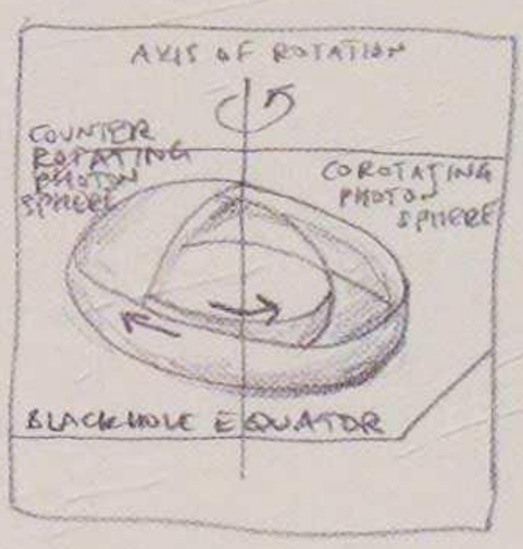
The Escapist BHST/Black Hole Spacetime DiagramSC 1/2
Pencil on paper, 29.7 x 21 cm

REISSNER-NORDSTROM BLACK HOLE

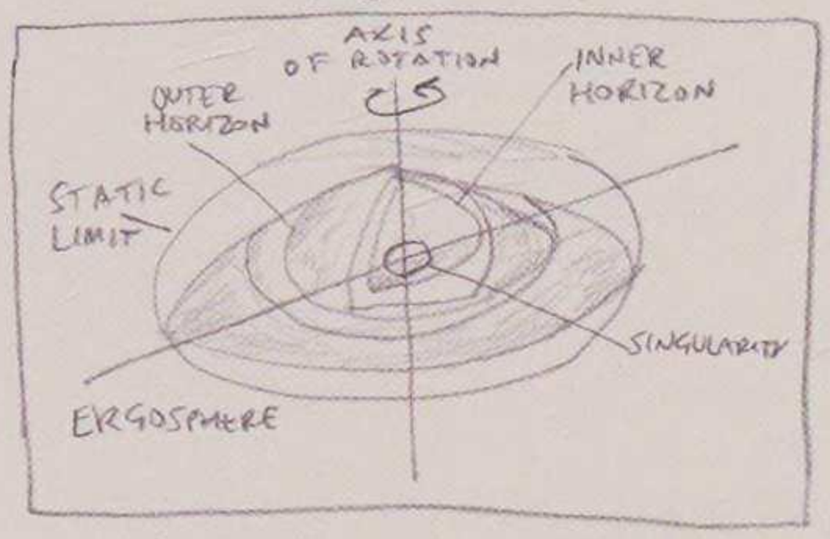


POSSIBLE AVOIDANCE OF SINGULARITY

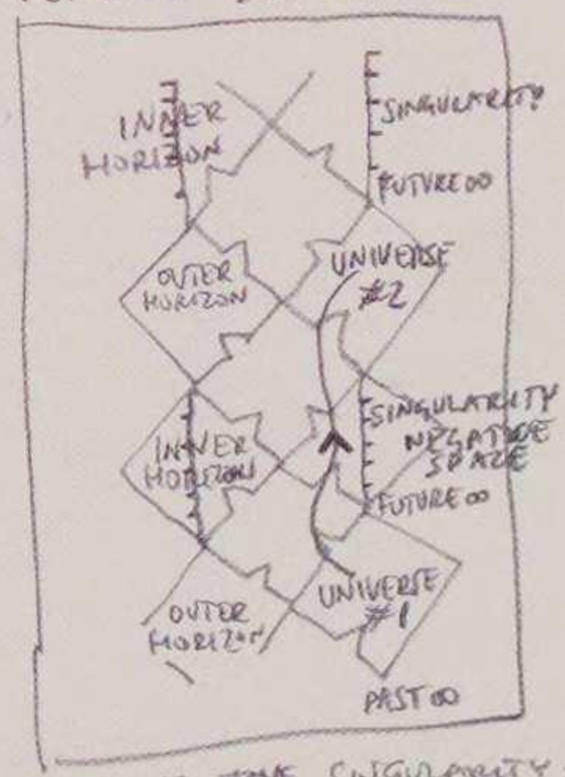
KERR BLACK HOLE



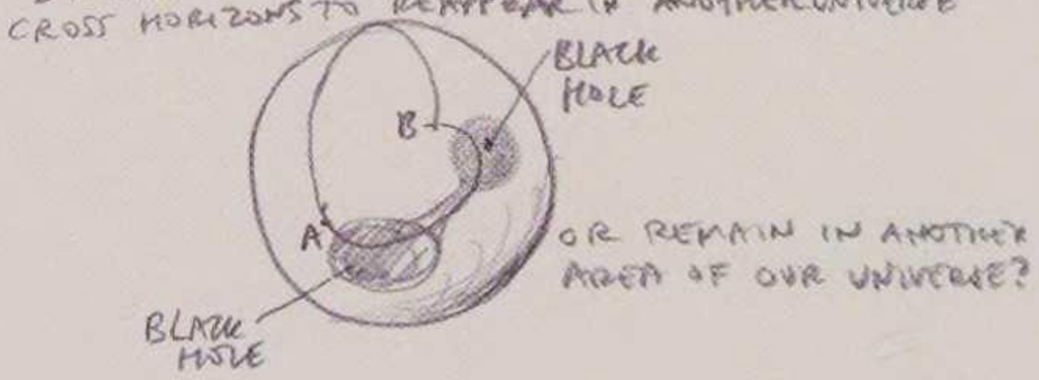
KBH



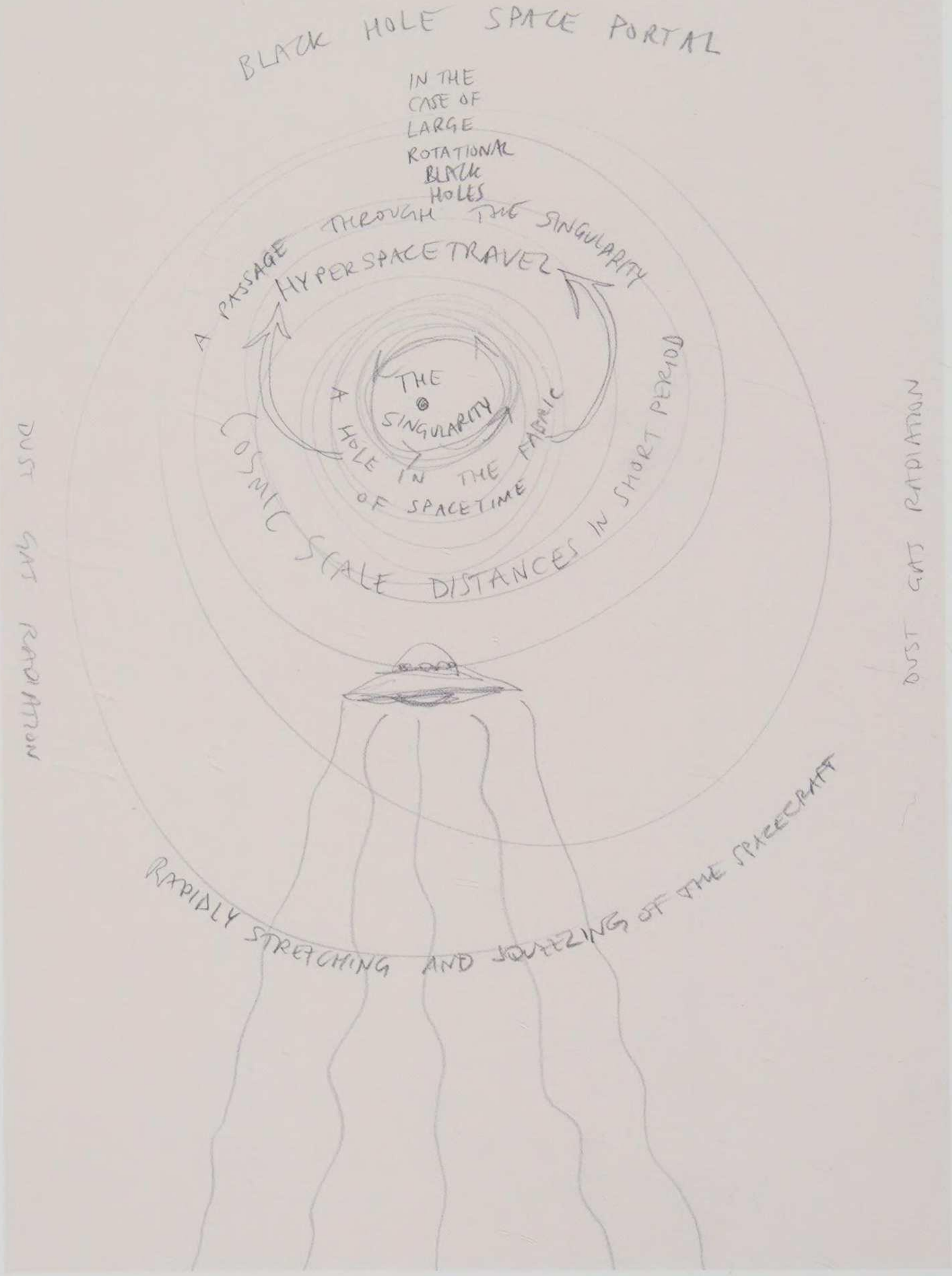
PENROSE DIAGRAM



BY AVOIDING THE SINGULARITY - POSSIBLE TO CROSS HORIZONS TO REAPPEAR IN ANOTHER UNIVERSE

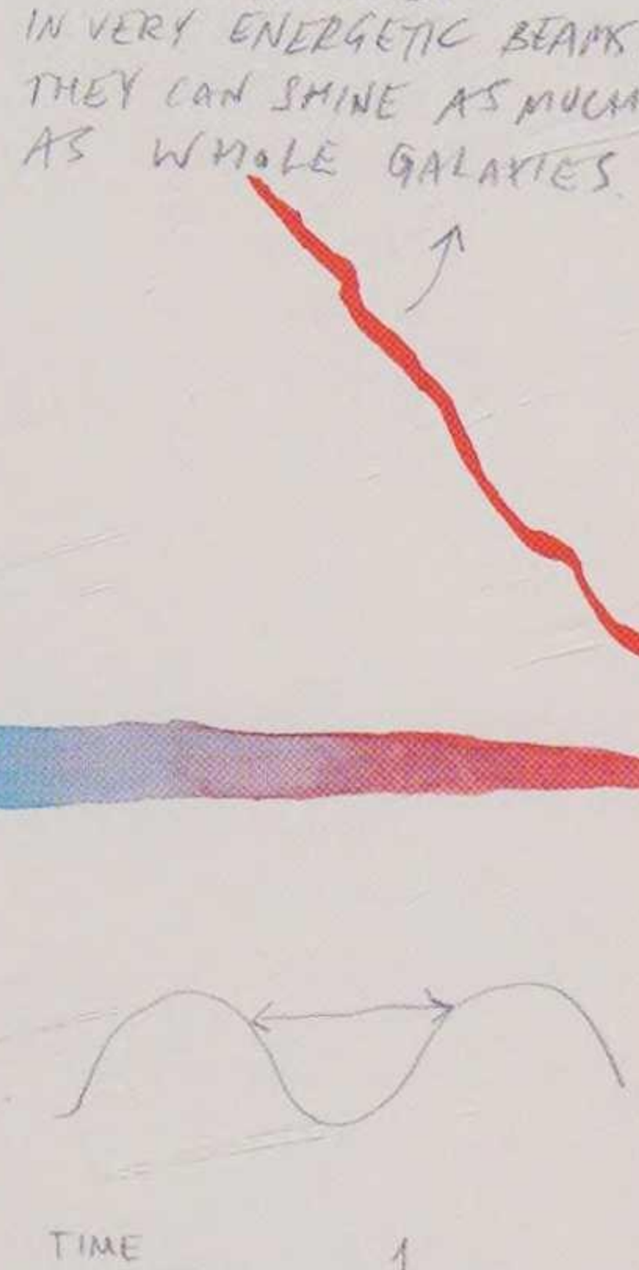


The Escapist BHST/Black Hole Spacetime DiagramSC 2/2
Pencil on paper, 29.7 x 21 cm



The Escapist BHST/Black Hole Space Portal
Pencil on paper, 29.7 x 21 cm

AS MATTER FALLS INTO A BLACK HOLE PART OF IT IS RADIATED AWAY IN VERY ENERGETIC BEAMS. THEY CAN SHINE AS MUCH AS WHOLE GALAXIES.



TIME BETWEEN CRESTS = $\frac{1}{\text{FREQUENCY}}$

THE BLACK HOLE ALSO PRODUCES TIDAL FORCES THAT TEND TO MAKE THE BEAM MORE 'SPAGHETTI' LIKE

AS MATTER (OR LIGHT) FALLS INTO A BLACK HOLE ITS TIME SLOWS DOWN AS PERCEIVED BY AN OBSERVER FAR AWAY FROM THE OBJECT.

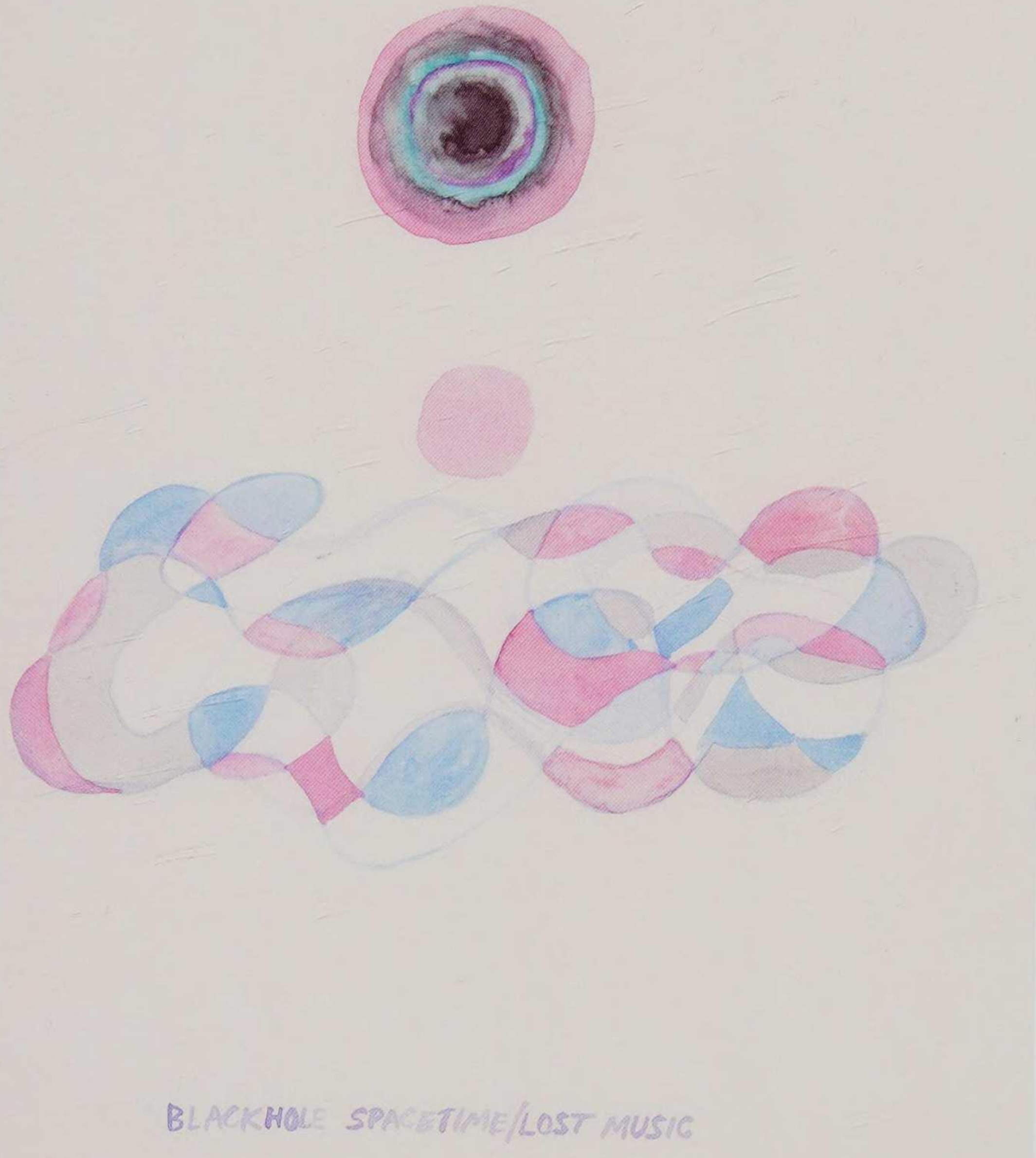
THE LIGHT COLOUR IS DETERMINED BY THE FREQUENCY AT EMISSION. FREQUENCY IS A MEASURE OF TIME.

HENCE IF LIGHT IS EMITTED AS BLUE (HIGH FREQUENCY), WHEN IT FALLS INTO THE BLACK HOLE AN EXTERNAL OBSERVER WILL SEE IT AS REDDER (LOWER FREQUENCY)

ASTROPHYSICAL BLACK HOLE

The Escapist BHST/Astrophysical Black Hole
Watercolour and pencil on paper, 29.7 x 21 cm

The Escapist BHST/General Relativity Phenomena Diagram
Watercolour on paper, 29.7 x 21 cm



The Escapist BHST/Lost Music
Watercolour on paper, 29.7 x 21 cm

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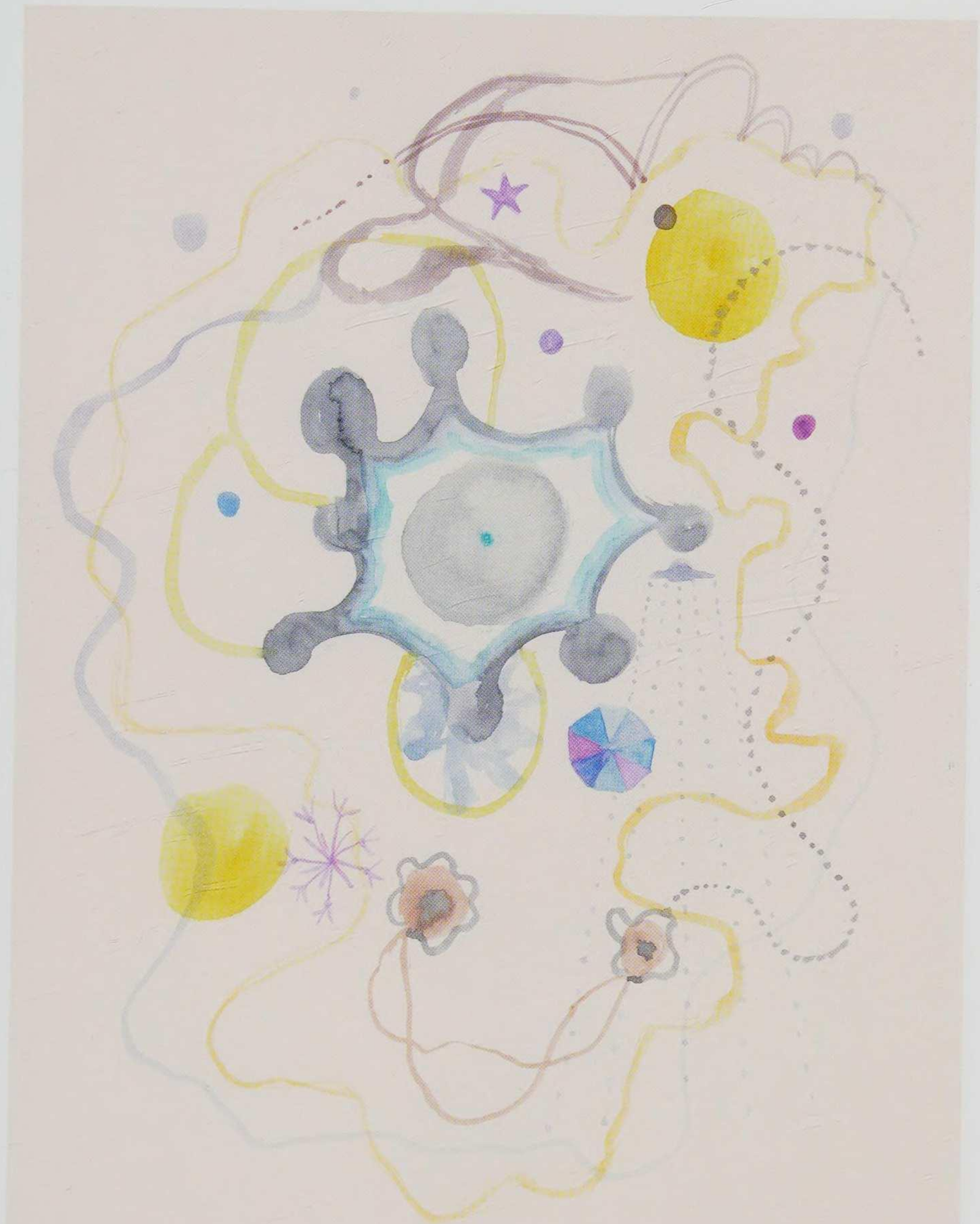
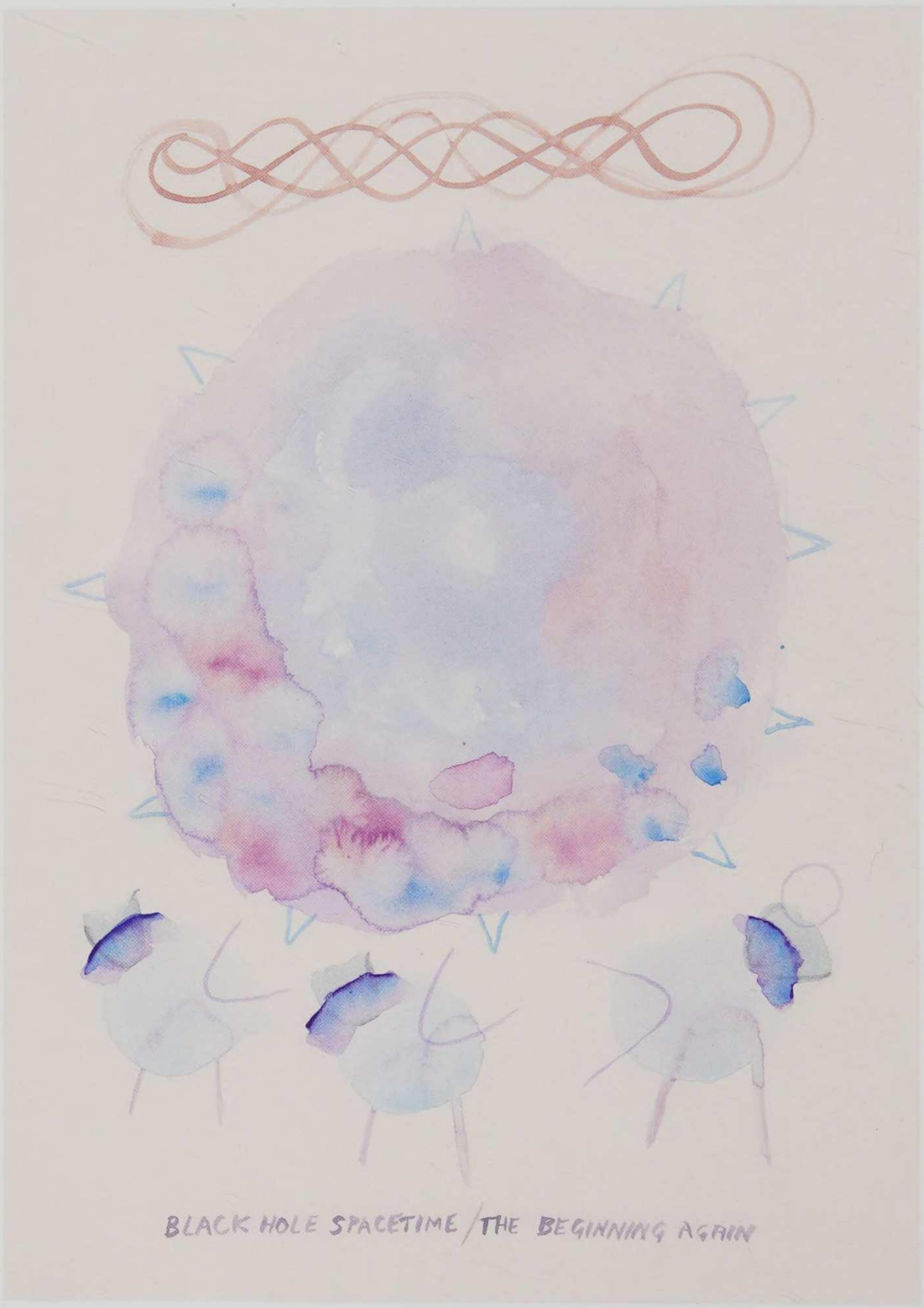
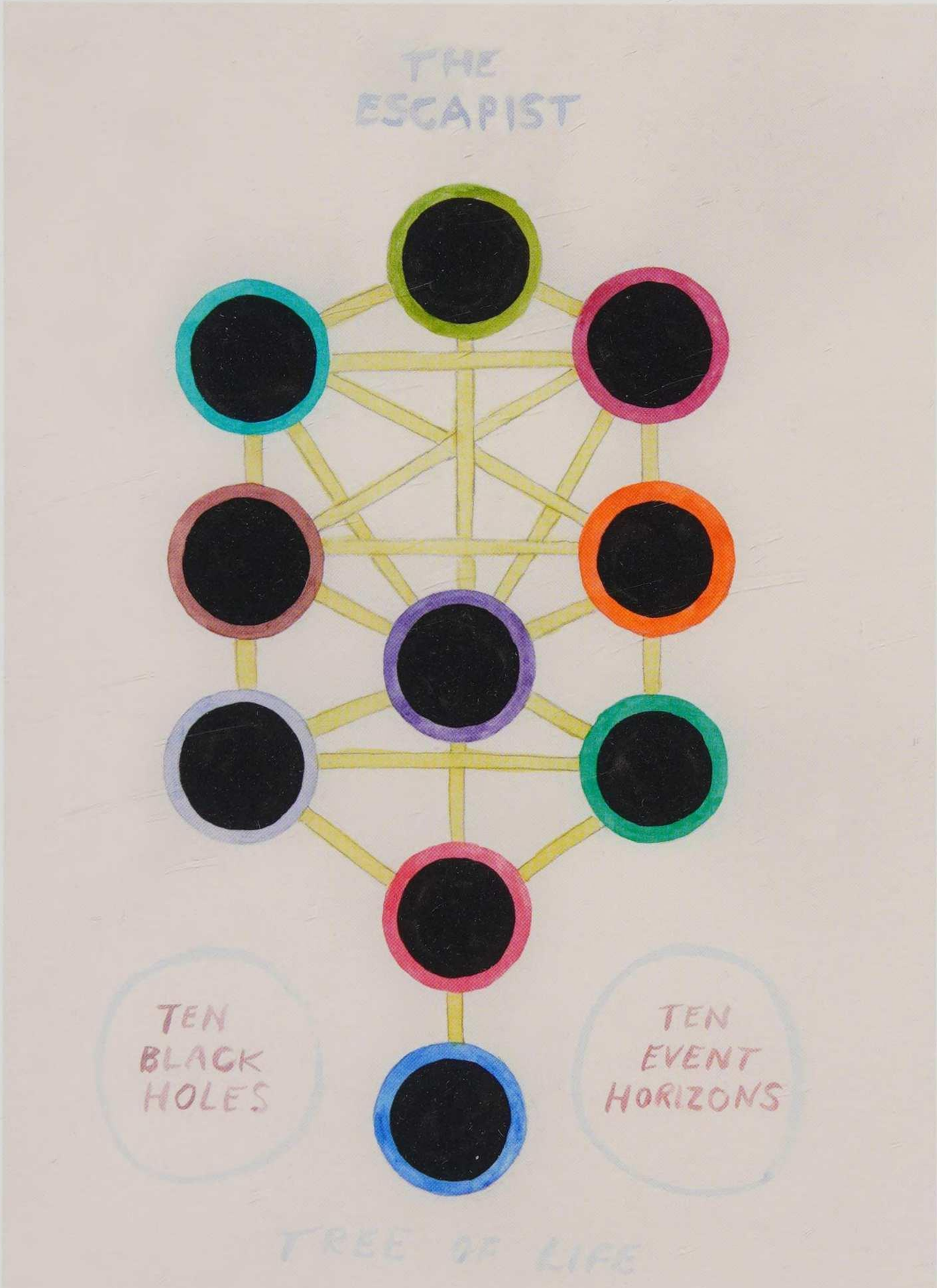
The Escapist BHST/Lost Cloud of Spacetime
Watercolour on paper, 29.7 x 21 cm



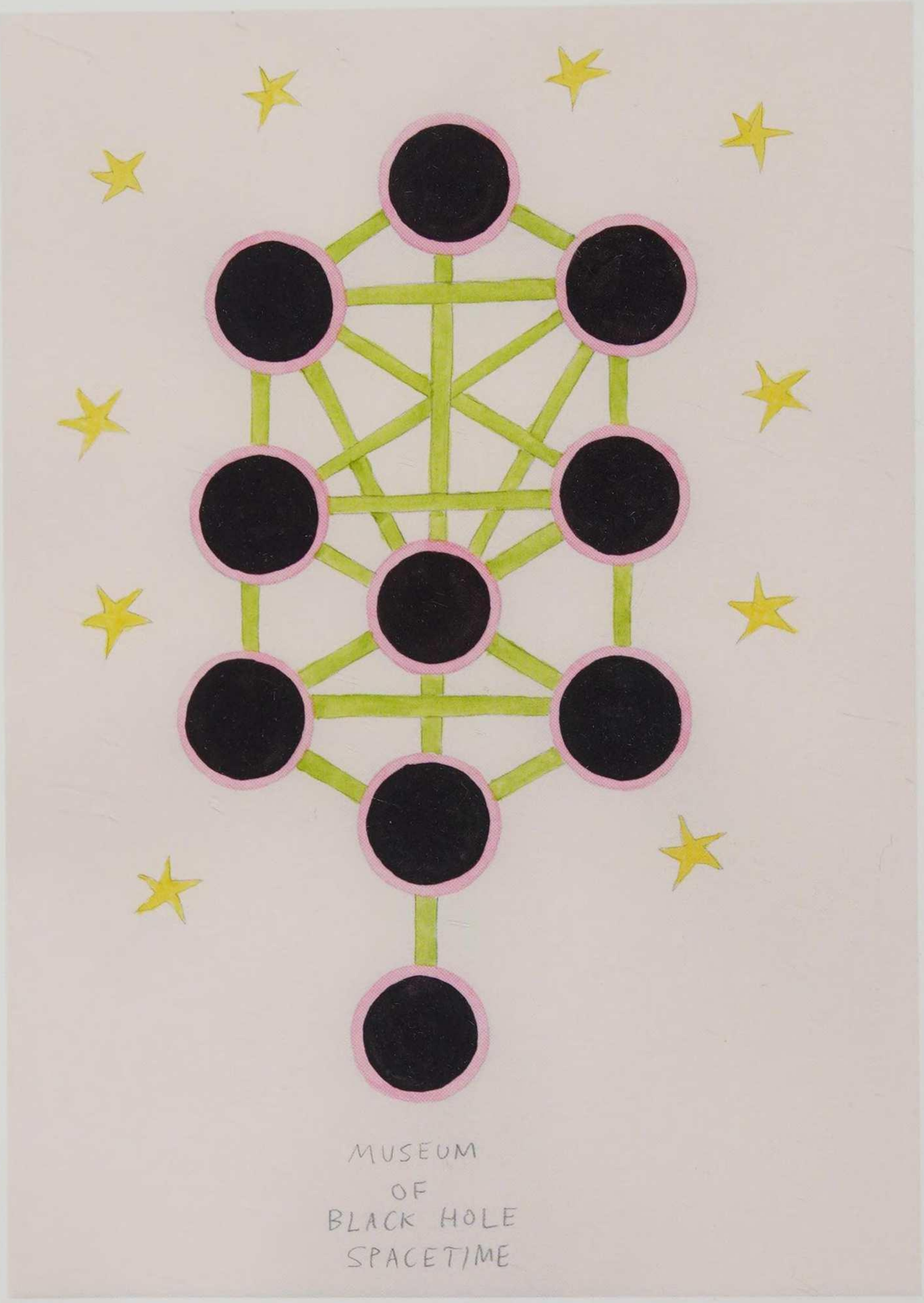
The Escapist BHST/Gravity Eclipse
Watercolour on paper, 29.7 x 21 cm



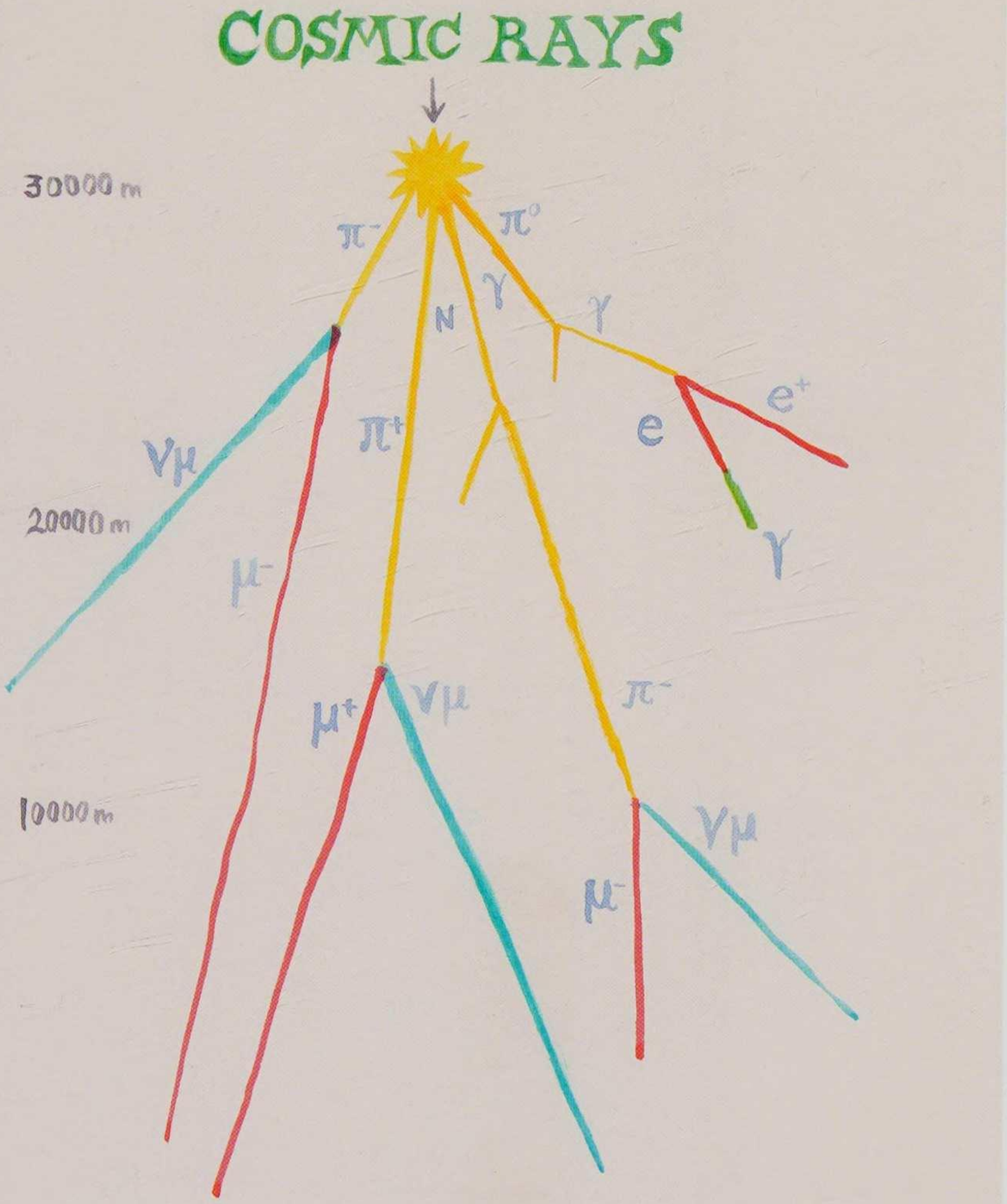
The Escapist BHST/The Beginning Again 01
Watercolour on paper, 29.7 x 21 cm



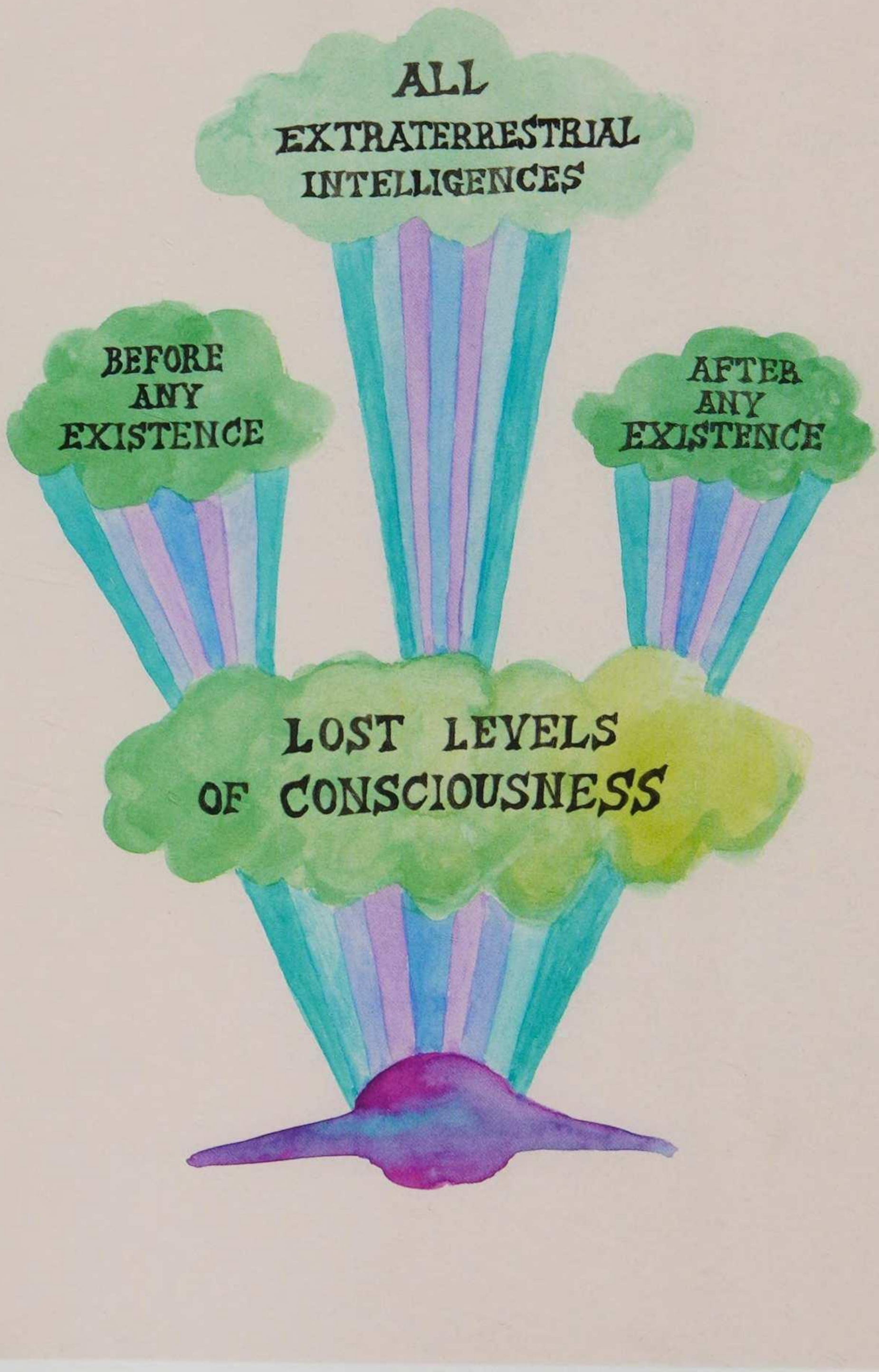
The Escapist BHST/Ten Black Holes-Ten Event Horizons/Tree of Life
Watercolour on paper, 29.7 x 21 cm



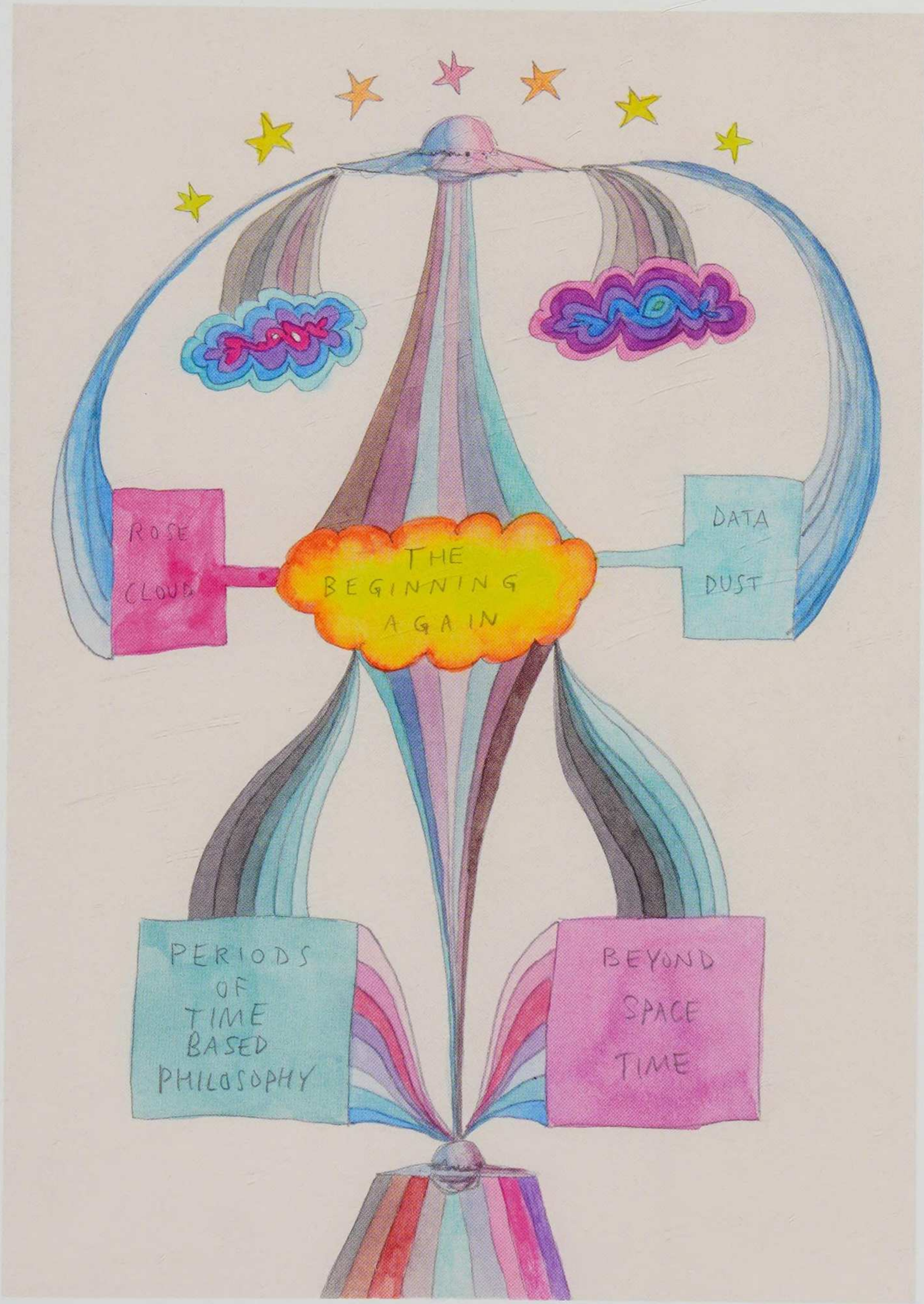
The Escapist BHST/Museum of Black Hole Spacetime/Tree of Life
Watercolour on paper, 29.7 x 21 cm



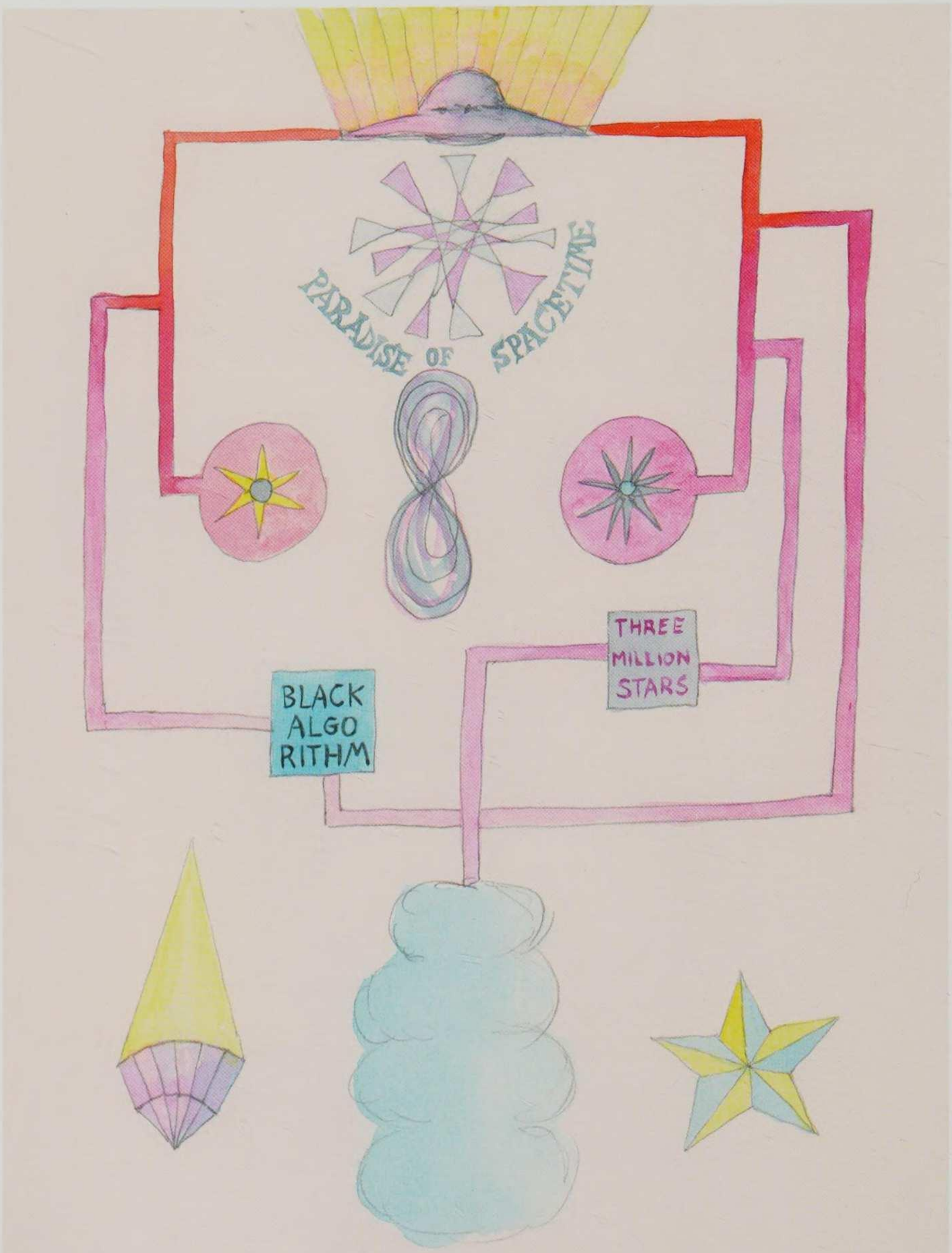
The Escapist BHST/Cosmic Rays
Watercolour on paper, 29.7 x 21 cm



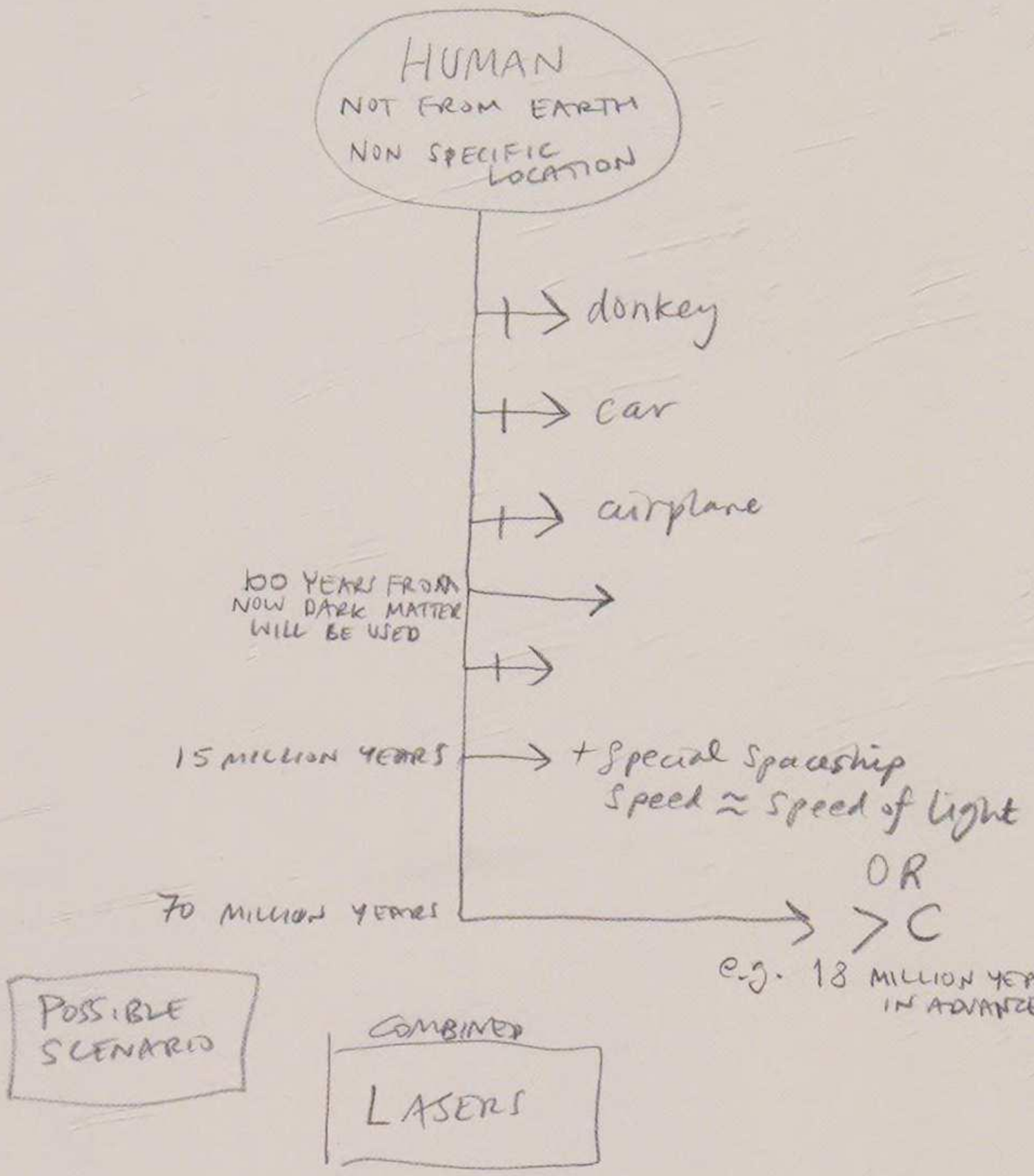
The Escapist BHST/All Extraterrestrial Intelligences 01
Watercolour on paper, 29.7 x 21 cm



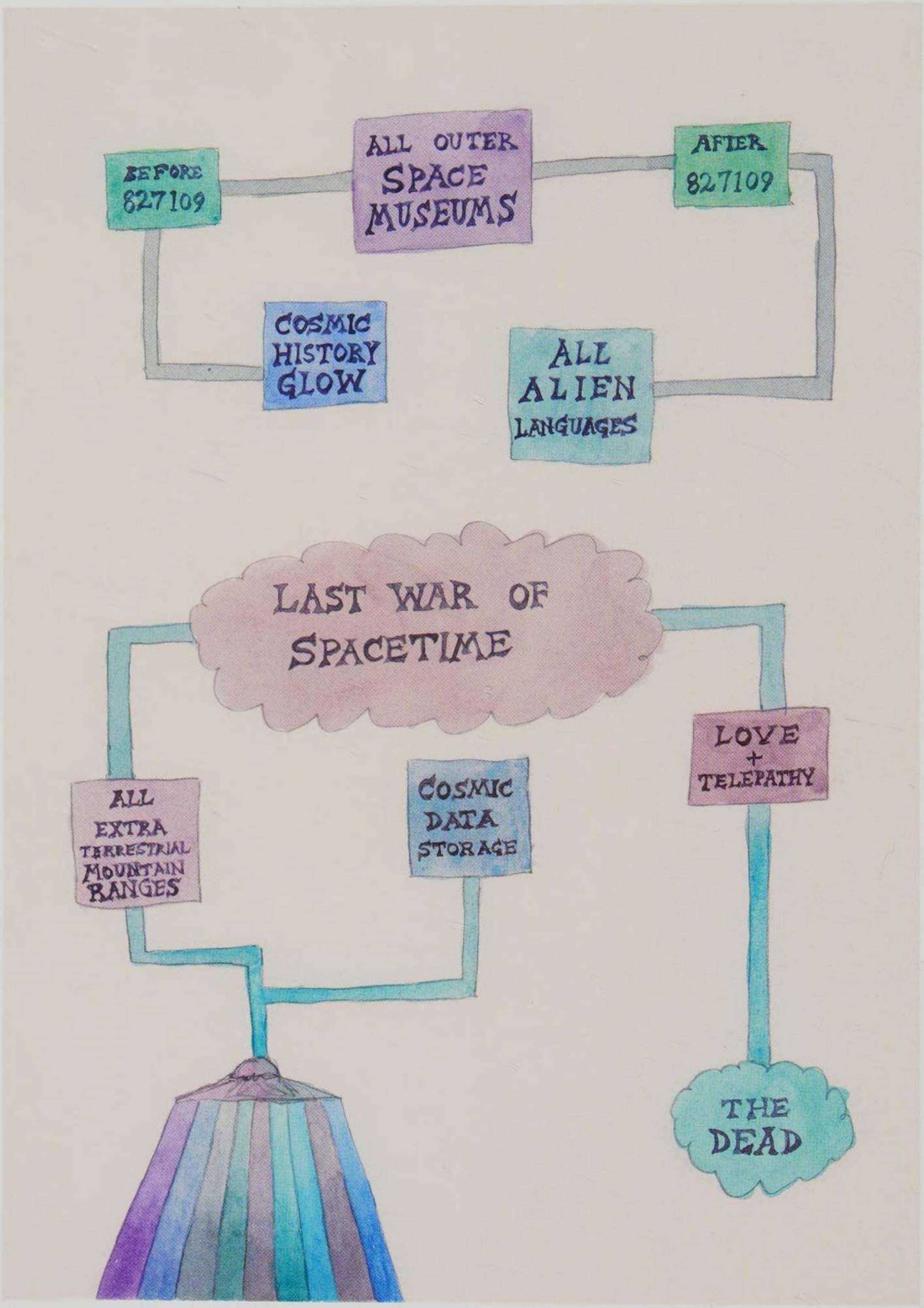
The Escapist BHST/The Beginning Again 02
Watercolour on paper, 29.7 x 21 cm



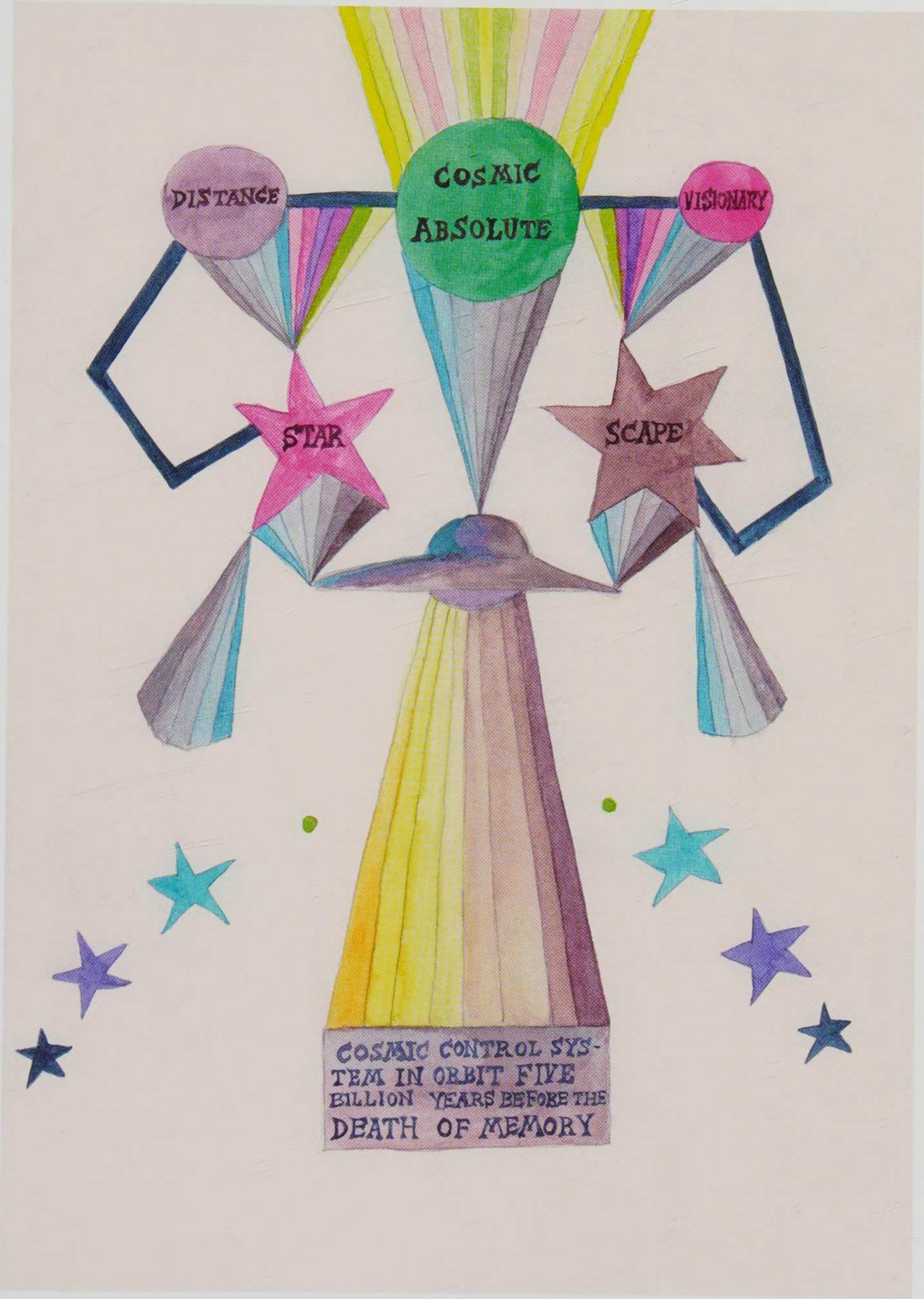
The Escapist BHST/Paradise of Spacetime
Watercolour on paper, 29.7 x 21 cm



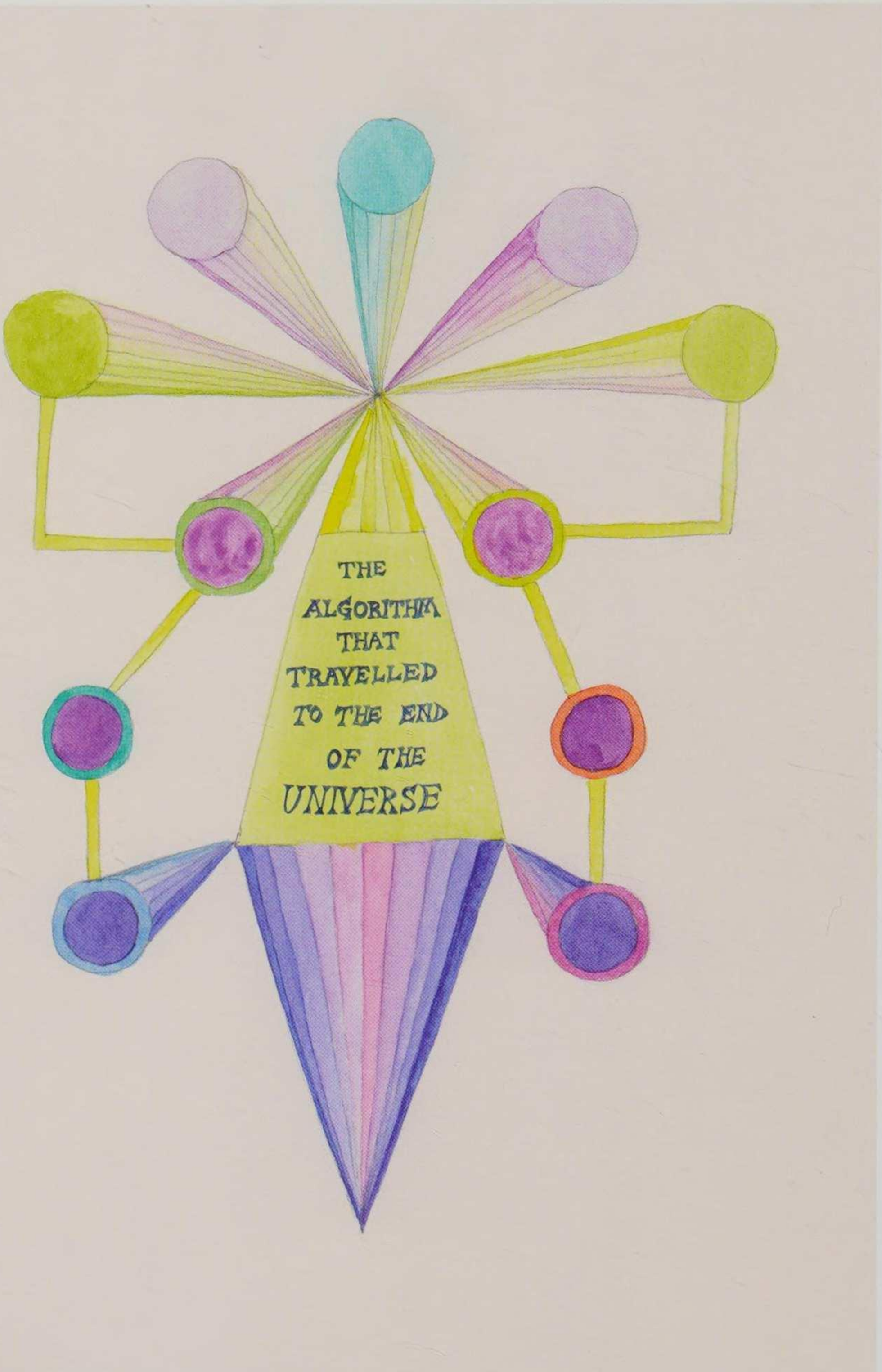
The Escapist BHST/Dark Matter Powered Spaceship
Pencil on paper, 29.7 x 21 cm



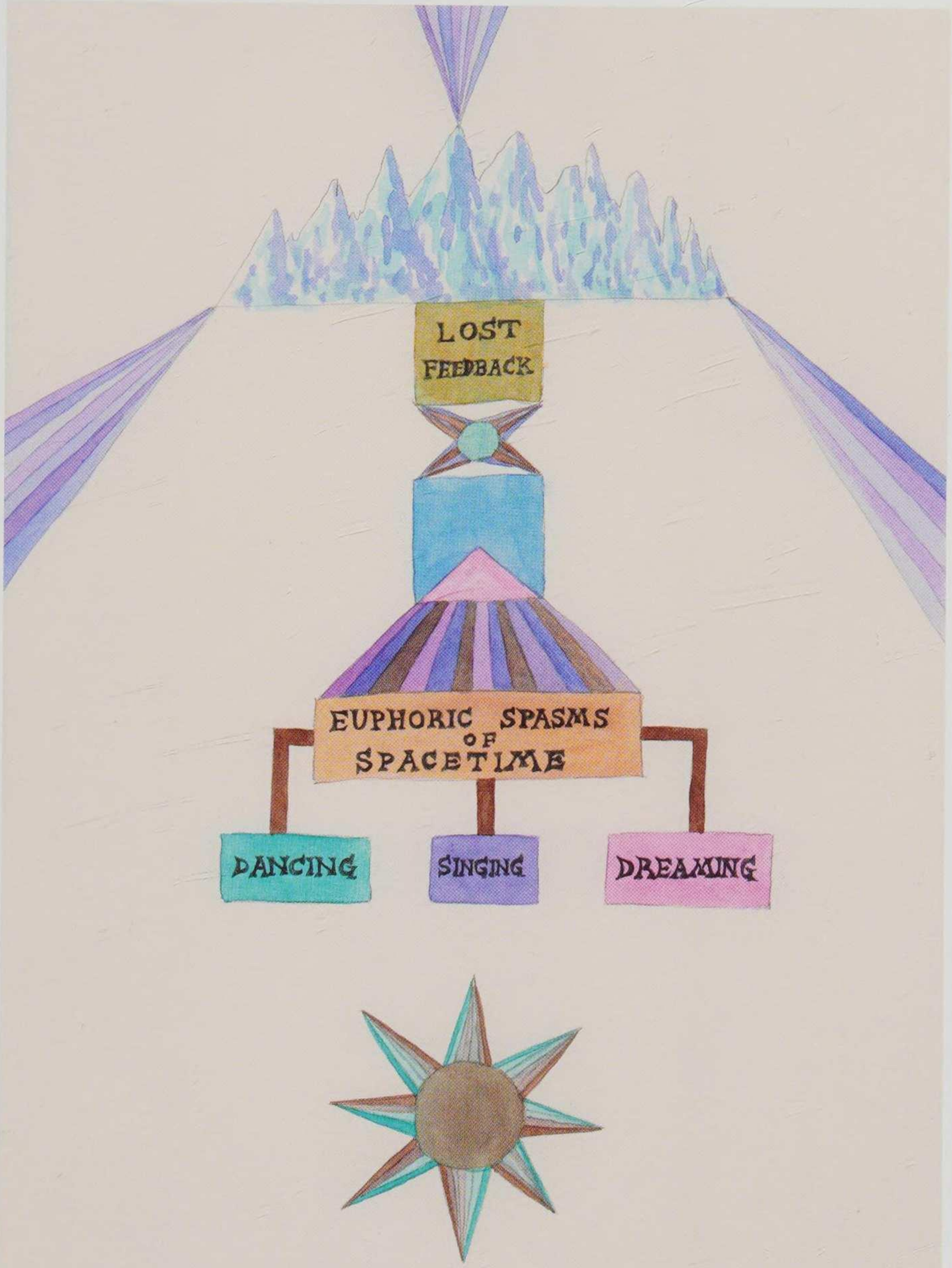
The Escapist BHST/Last War of Spacetime
Watercolour on paper, 29.7 x 21 cm



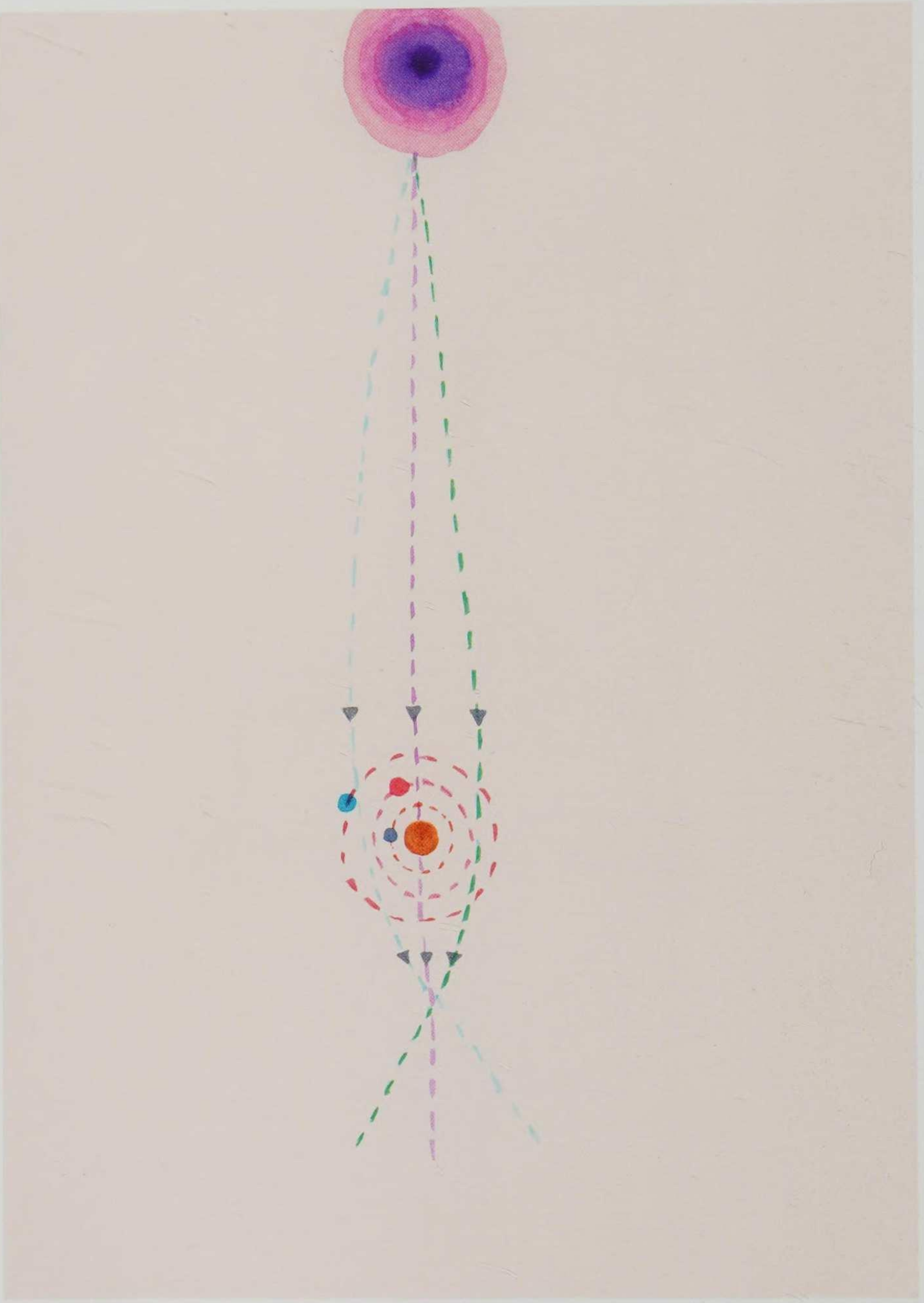
The Escapist BHST/Cosmic Control System
Watercolour on paper, 29.7 x 21 cm



The Escapist BHST/The Algorithm that Travelled to the End of the Universe
Watercolour on paper, 29.7 x 21 cm

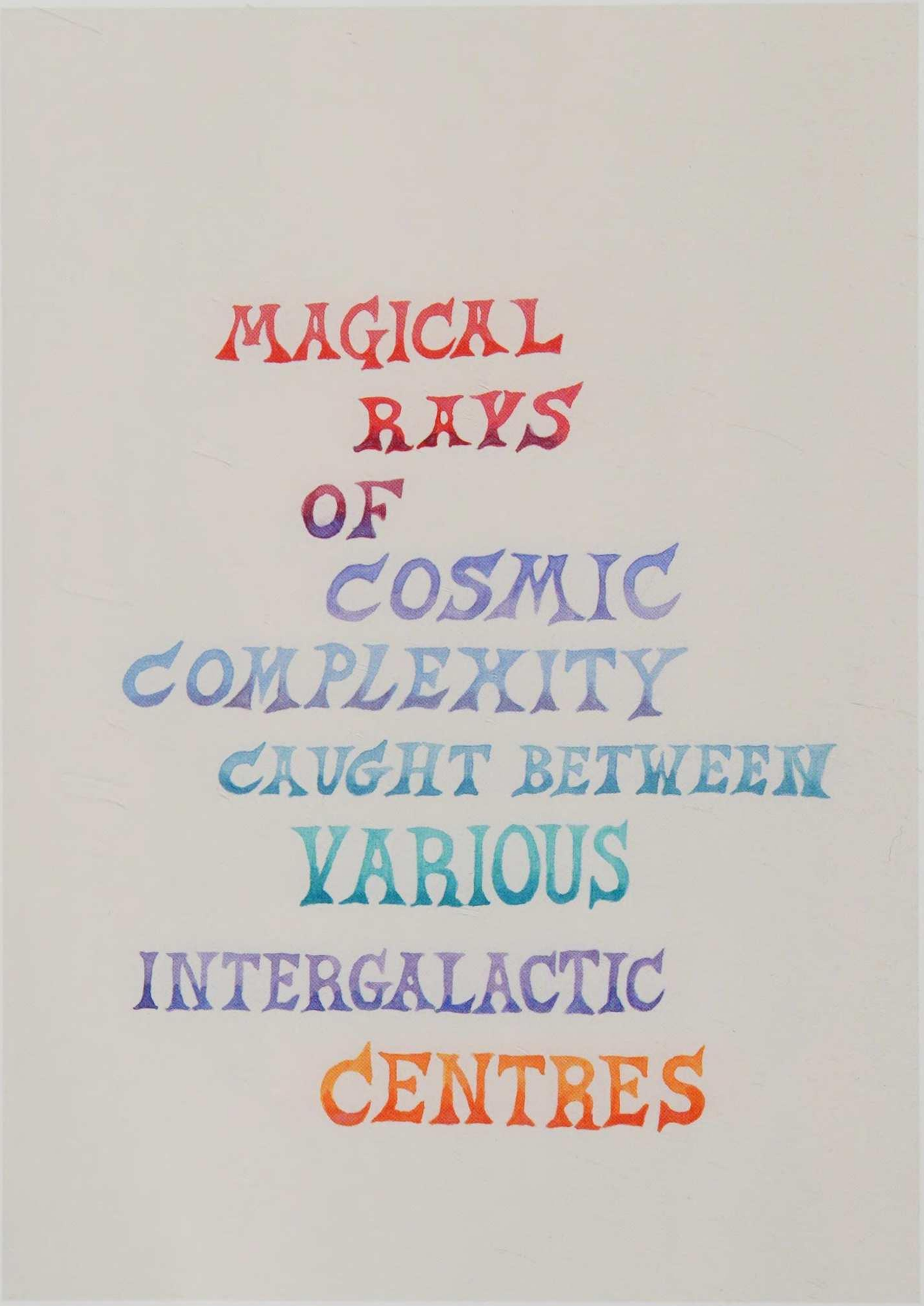


The Escapist BHST/Lost Feedback
Watercolour on paper, 29.7 x 21 cm

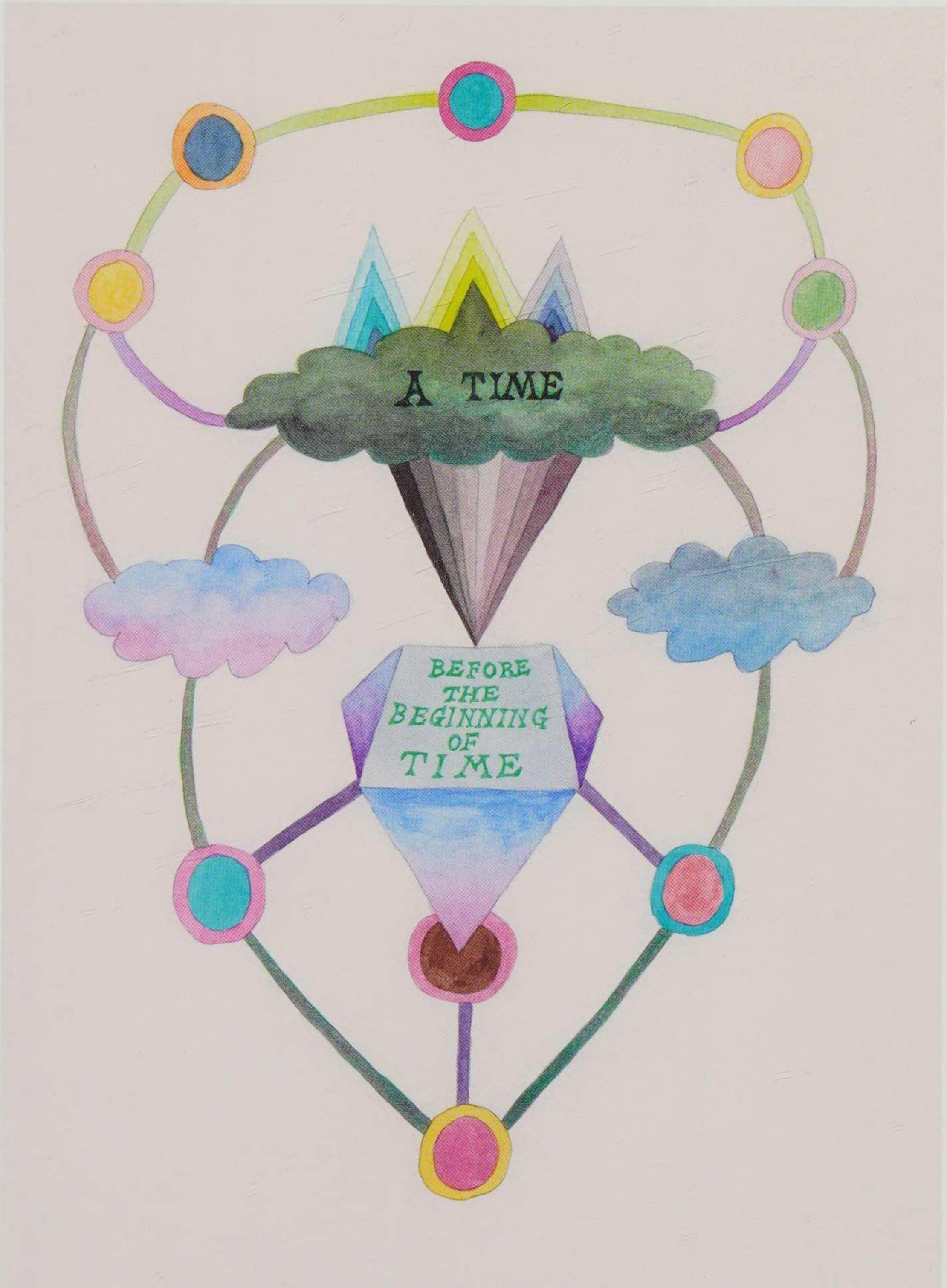


The Escapist BHST/Streams of invisible Matter from the Galactic Centre Curving around the Sun
Watercolour on paper, 29.7 x 21 cm

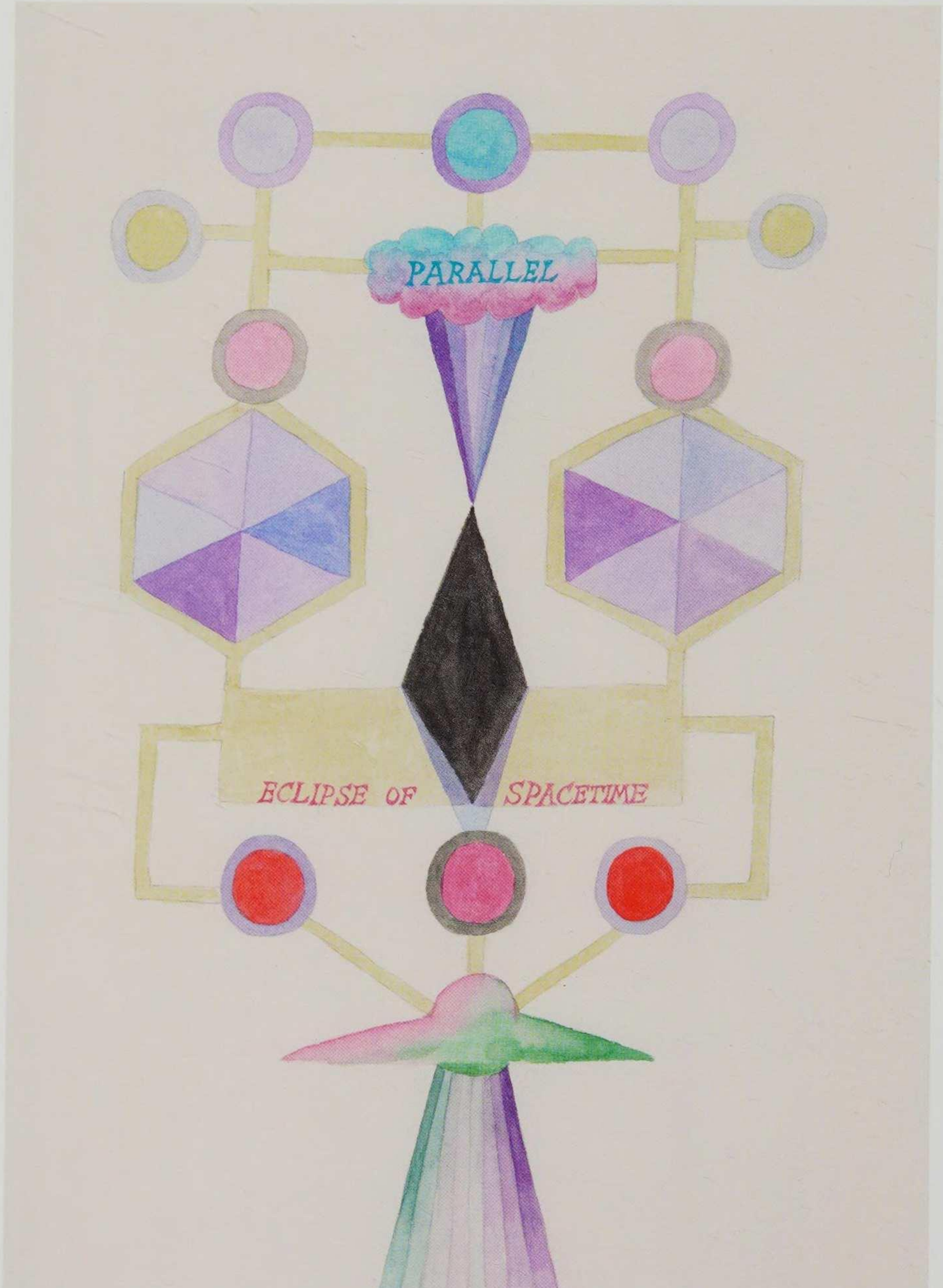
The Escapist BHST/Beyond Dark Matter
Watercolour on paper, 29.7 x 21 cm



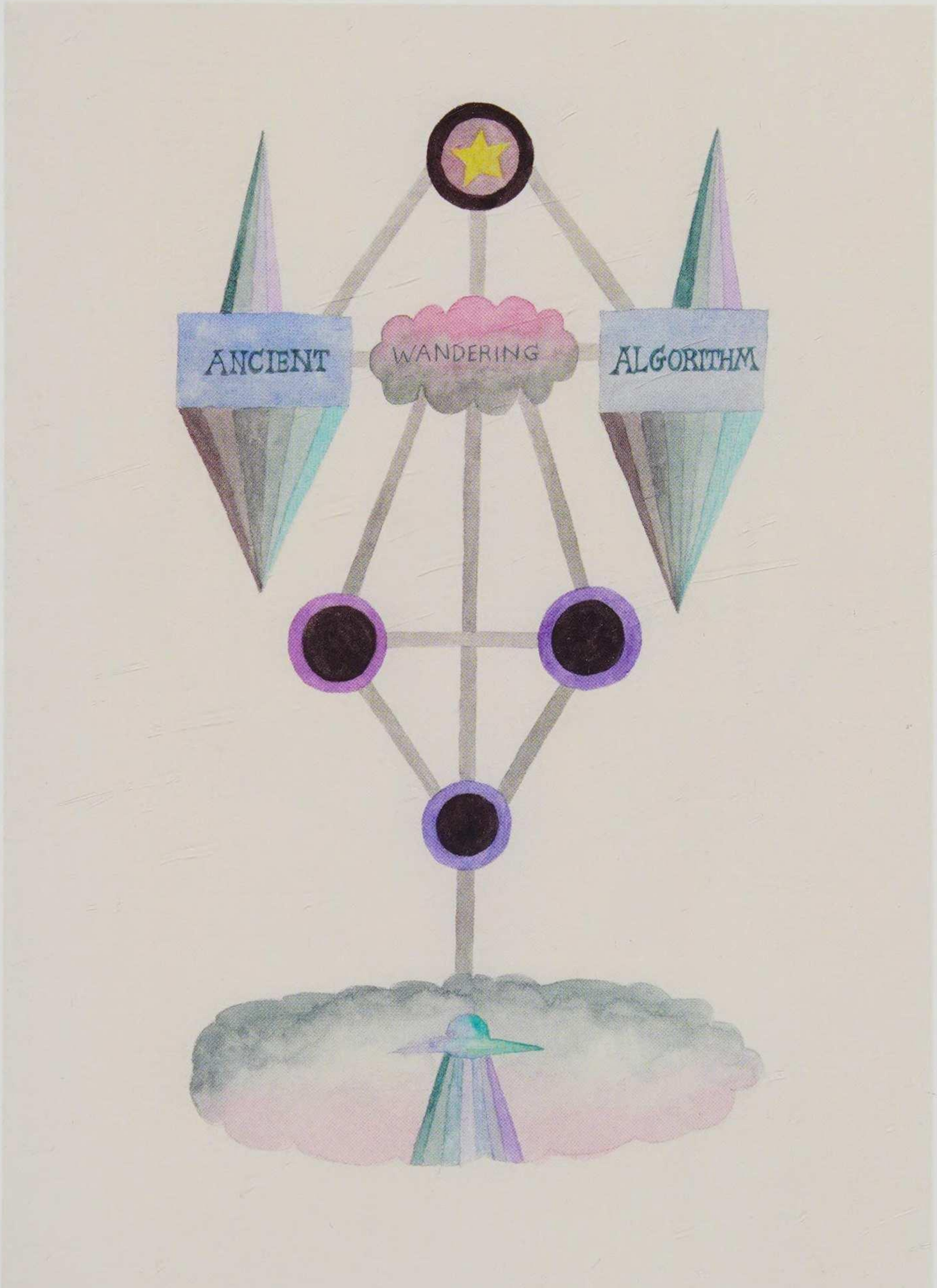
The Escapist BHST/Magical Rays of Cosmic Complexity Caught Between Various Galactic Centres
Watercolour on paper, 29.7 x 21 cm



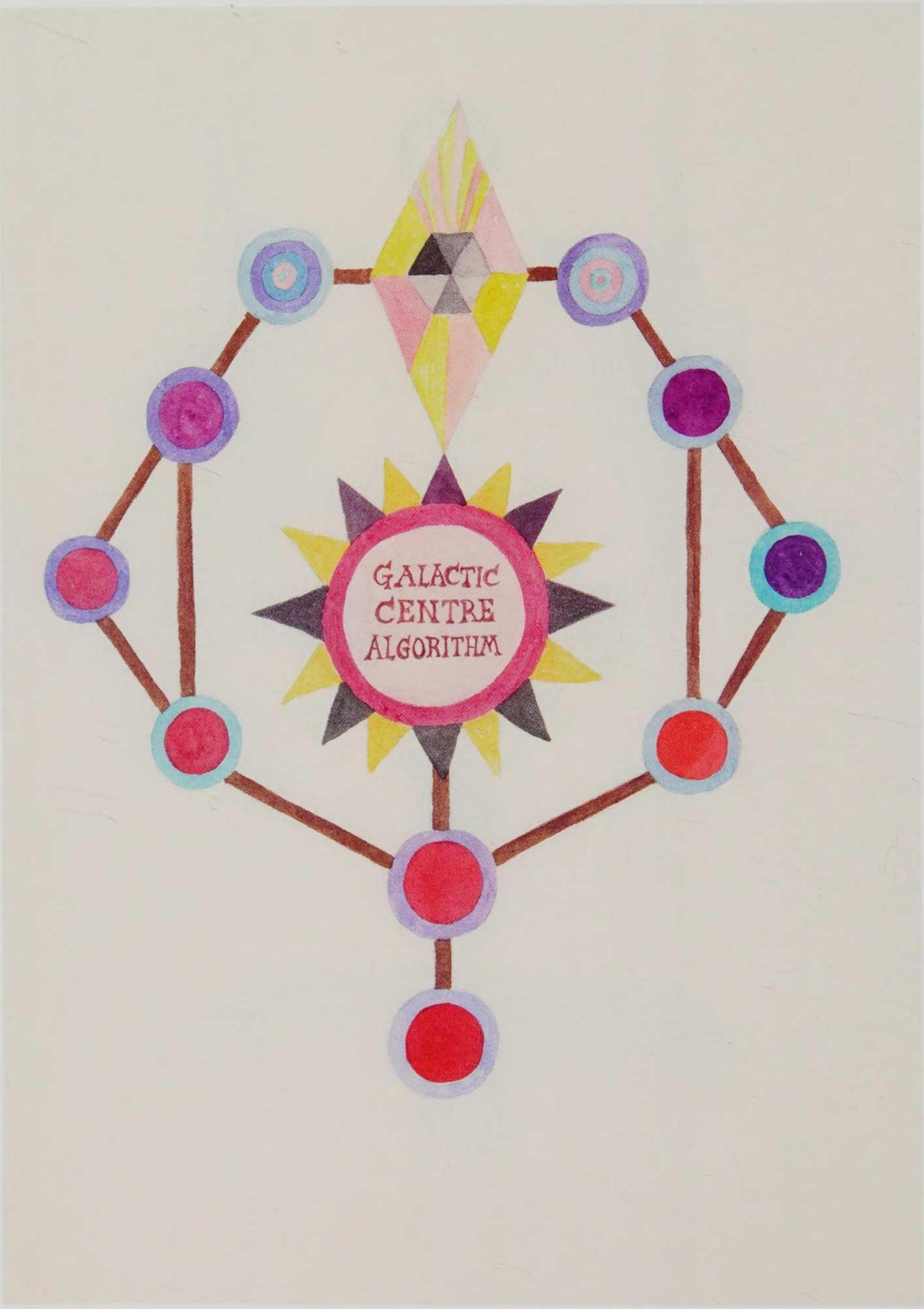
The Escapist BHST/Black Hole Spacetime/A Time Before the Beginning of Time
Watercolour on paper, 29.7 x 21 cm



The Escapist BHST/Parallel Eclipse of Spacetime
Watercolour on paper, 29.7 x 21 cm

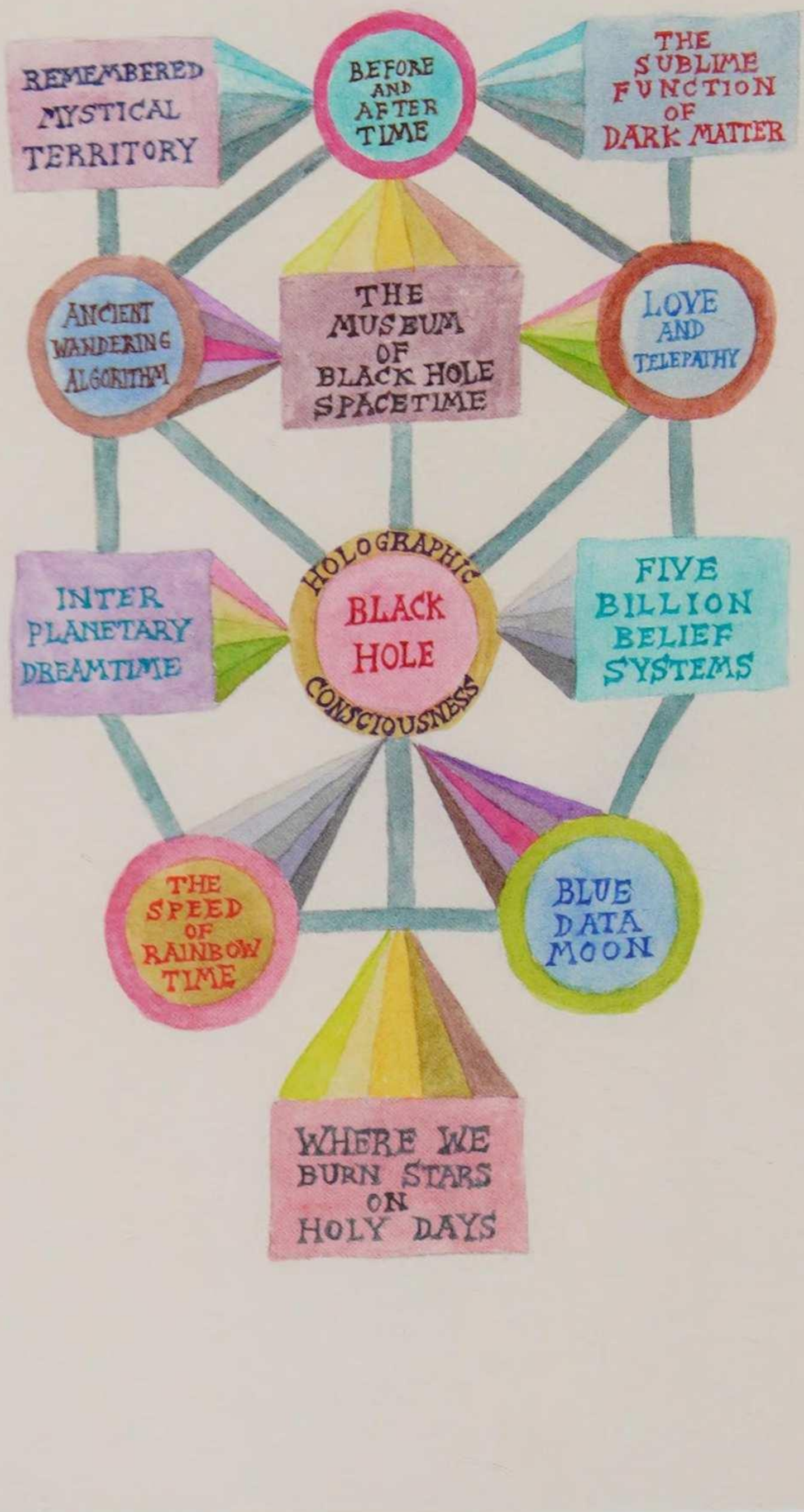


The Escapist BHST/Ancient Wandering Algorithm
Watercolour on paper, 29.7 x 21 cm

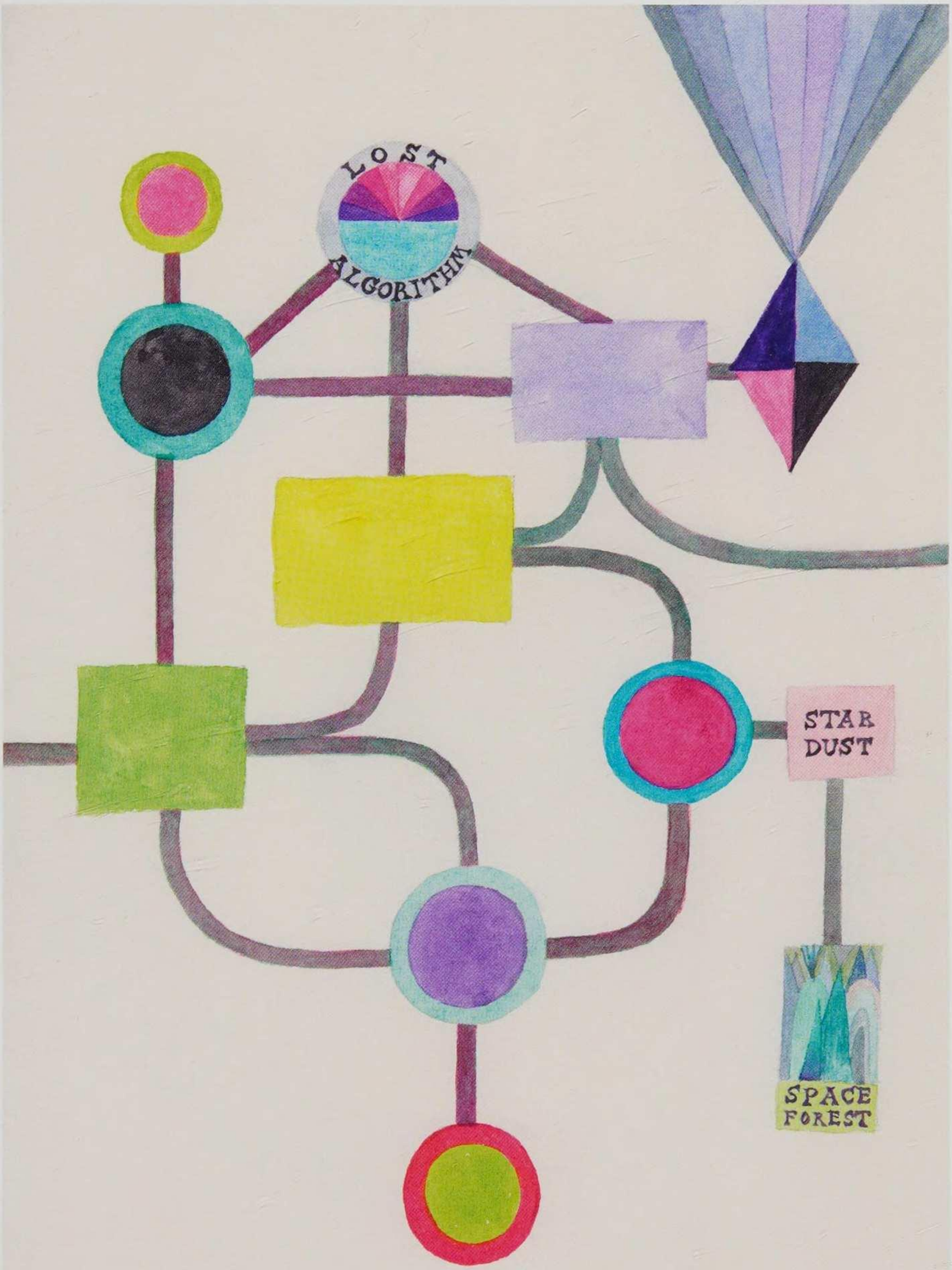


The Escapist BHST/Galactic Centre Algorithm
Watercolour on paper, 29.7 x 21 cm

The Escapist BHST/Eclipse of Disembodied Stardust
Watercolour on paper, 29.7 x 21 cm

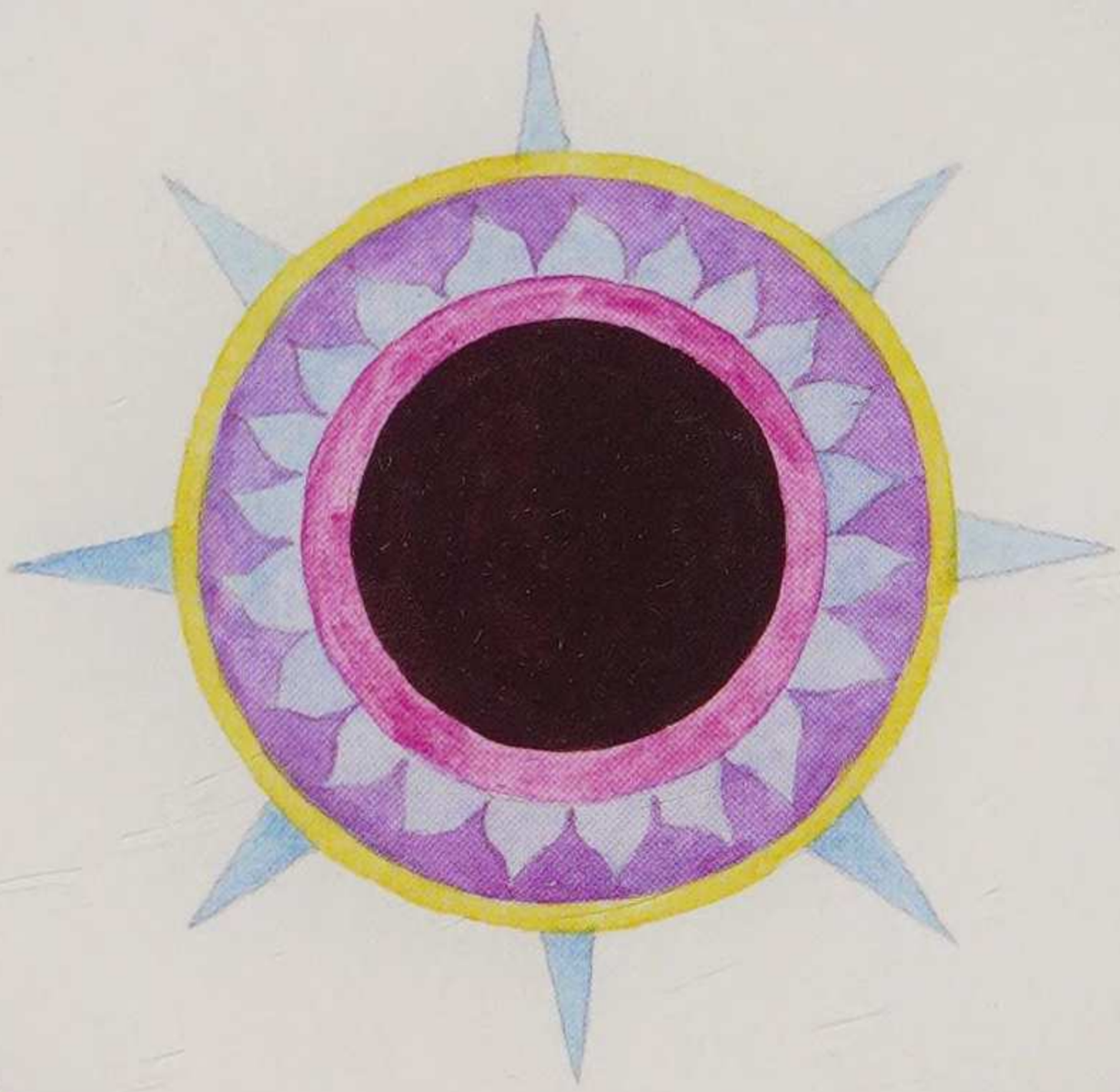


The Escapist BHST/Interplanetary Spacetime Algorithm
Watercolour on paper, 29.7 x 21 cm



The Escapist BHST/Lost Algorithm
Watercolour on paper, 29.7 x 21 cm

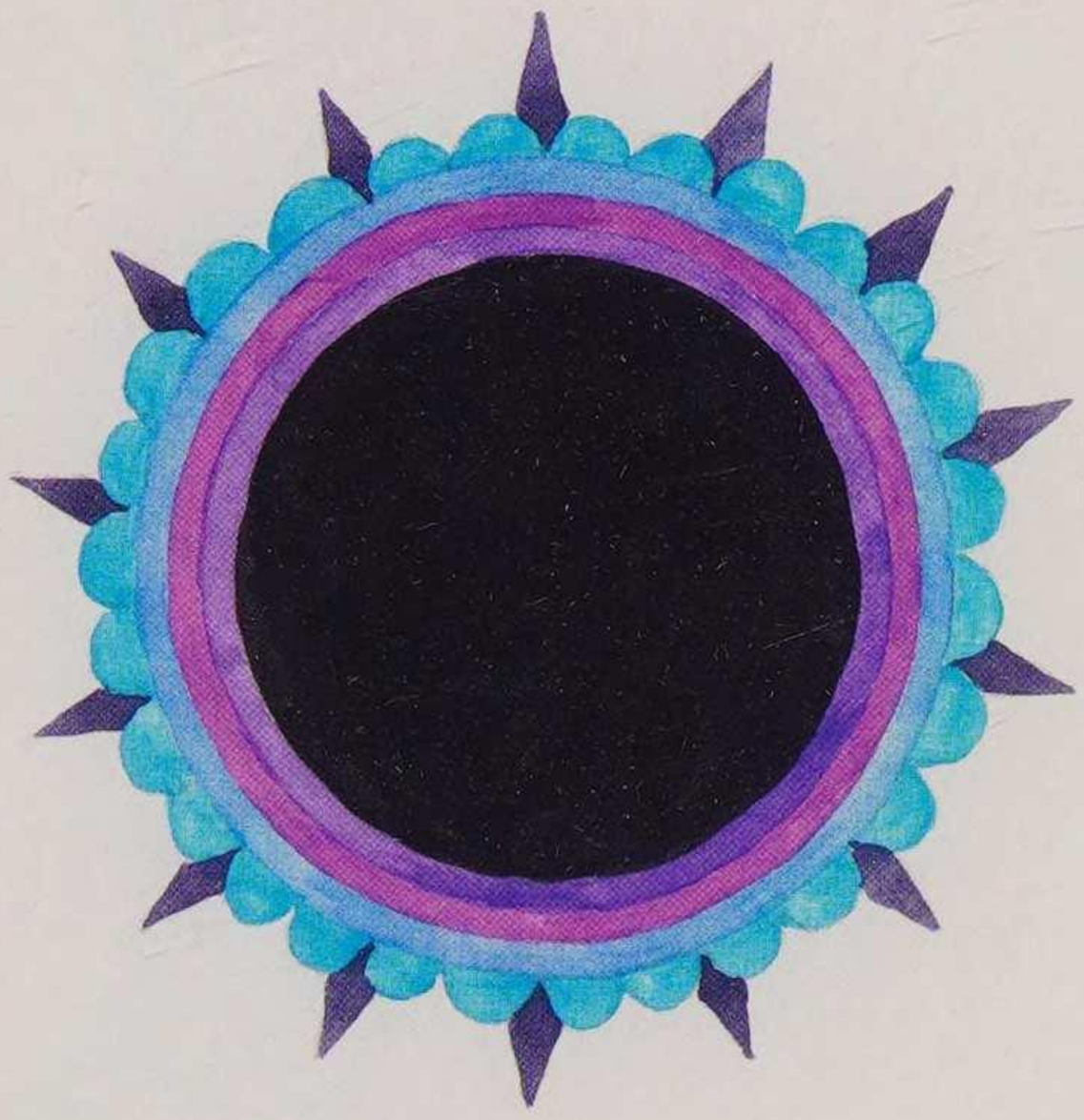
PORTALS



TO NEW DIMENSIONS OF LOST CONSCIOUSNESS RELOCATION

PARANORMAL POSTHUMAN BOUNDARY ZONE ENTRANCE TO

OUTER SPACE BLACK HOLE

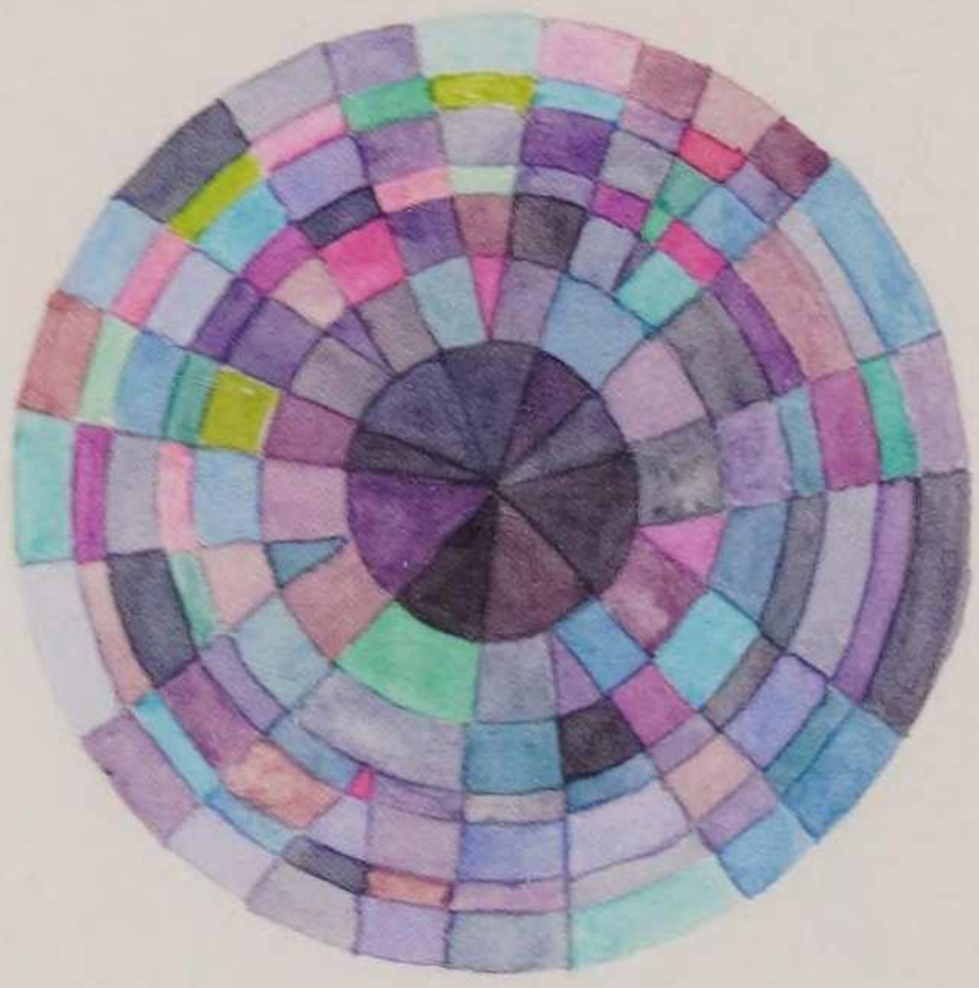


OF LOVE IN OUTER SPACE BLACK HOLE OF RAINBOW DREAMS

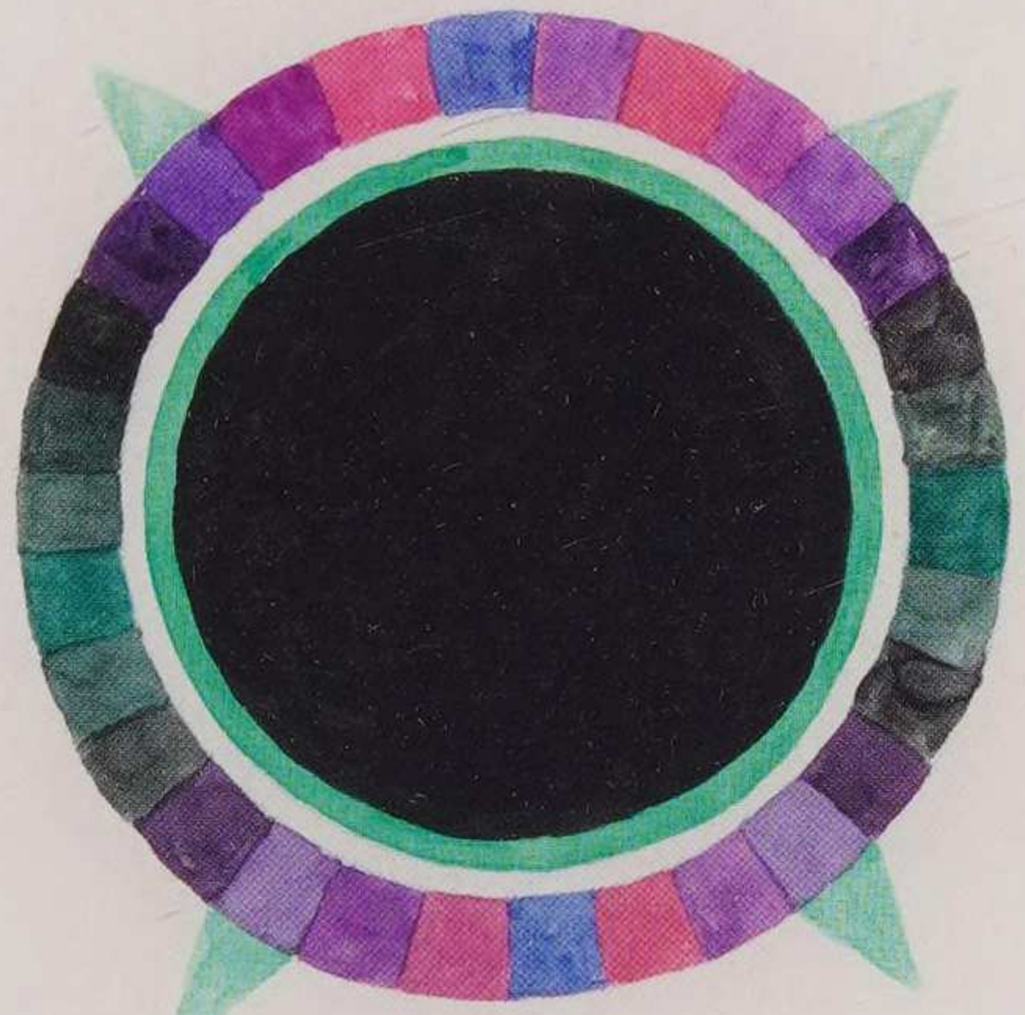
MOMENTUM IN QUANTUM SPACETIME

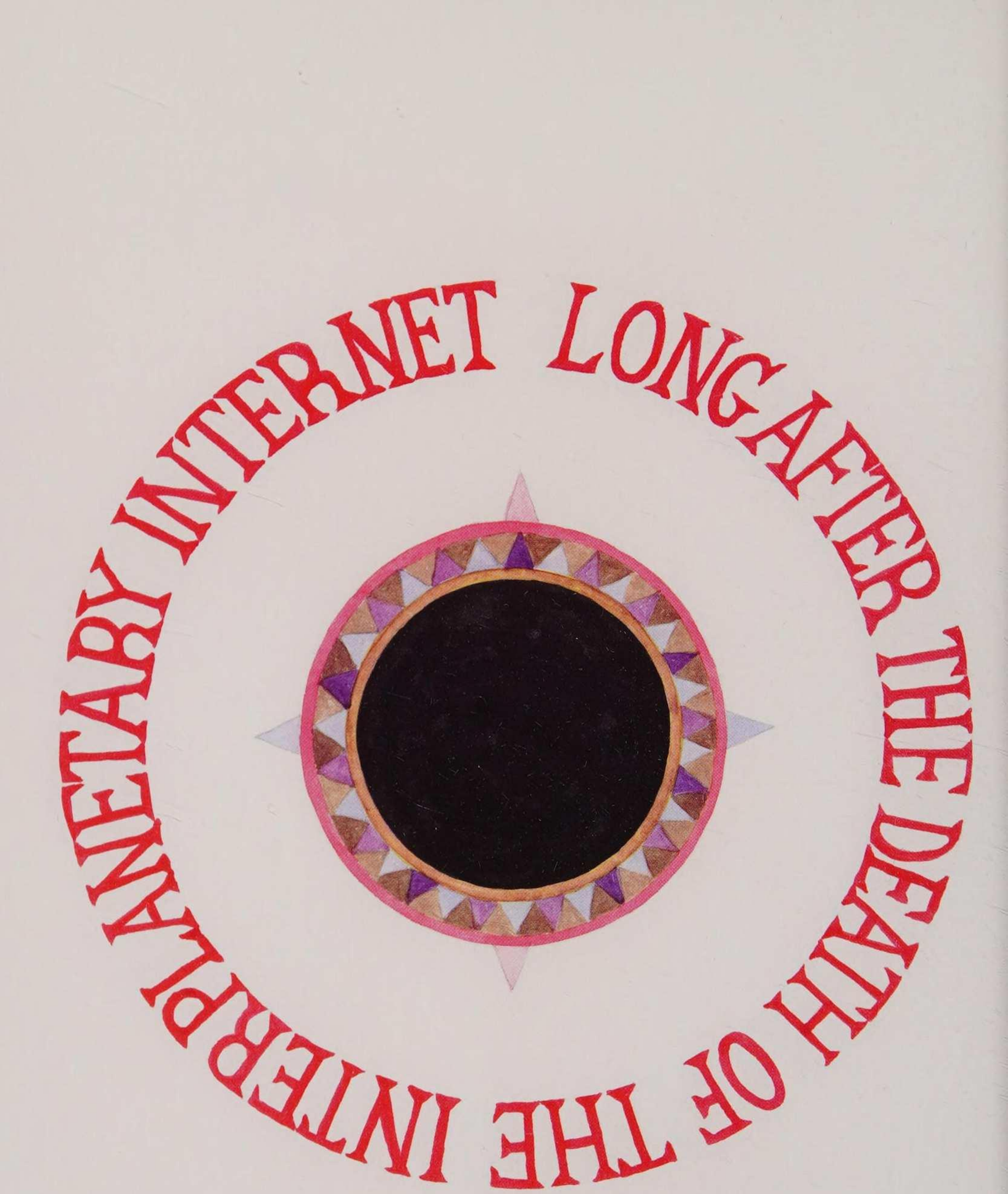
ARE FORMS OF MYSTICAL MO

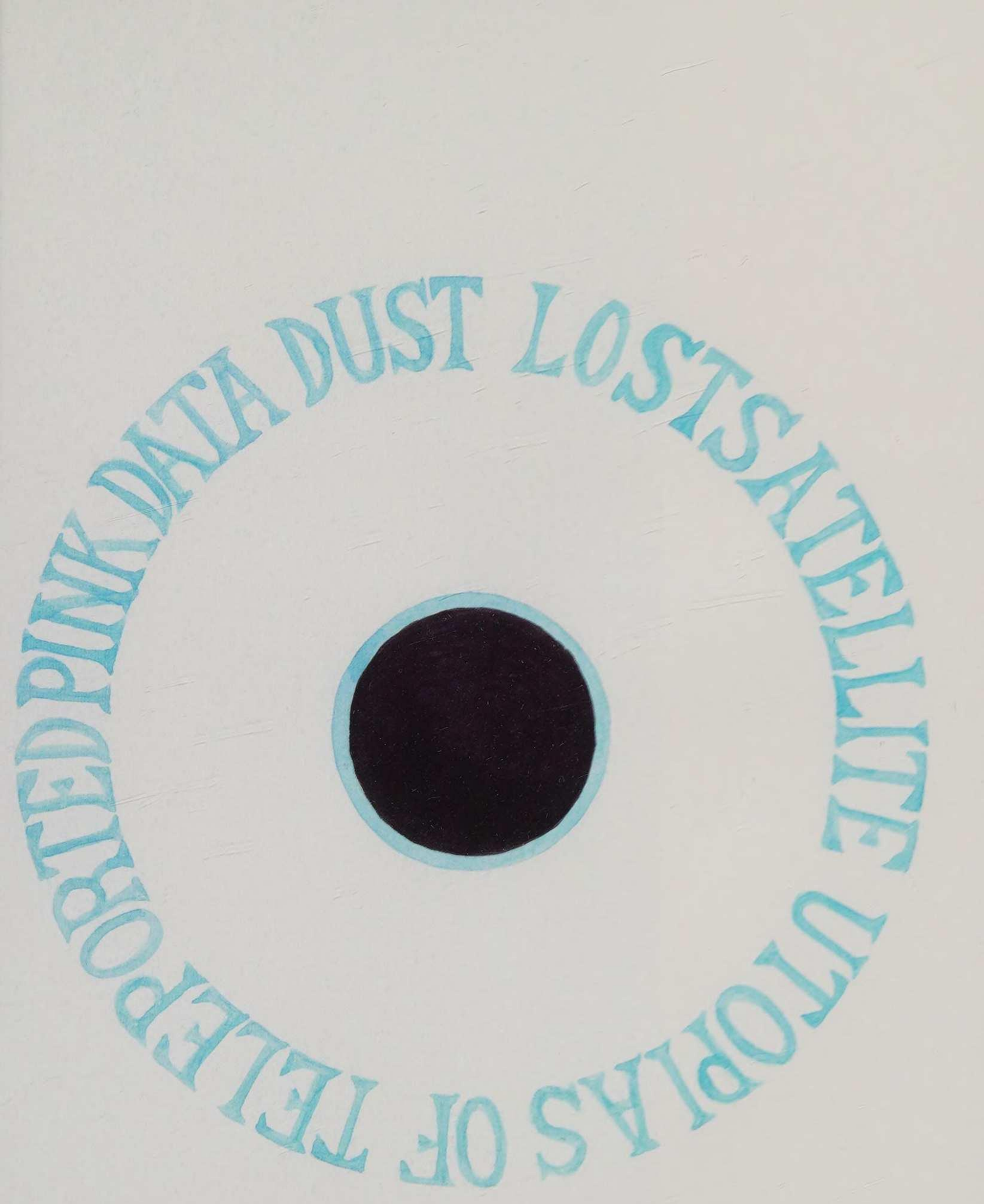
HOLOGRAPHIC QUANTUM PSYCHIC VISION TRANSFER DATA



PARALLEL TIME ZONE VIOLET DATA MOUNTAIN FLYING THROUGH




I WANT A SECRETARY INTERNET LONG AFTER THE DEATH OF THE INTERPLANETARY


LOST DATA DOWNLINKED BY SATELLITE
FROM TELEPORTER

THE ESCAPIST BHST

(BLACK HOLE SPACETIME)

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RAINBOW

SURVIVOR (F)

Maggie Roberts & Lucy A. Sames

There may be more entangled recognition between matter from the past or future now joining itself to the present, colliding, merging, compressing in the expanded temporalities of machines.[1]

As an artwork *SURVIVOR (F)* is tied up with the unpredictable chaotic emergence of the future.[2] It explores multiple interstellar scenarios for techno human evolution in vast abstract time frames. These we recognise because we are already defined by the technologies of planetary computation and the fast approaching paradigm shift of ASI (artificial super intelligence) – the 'Singularity'. Treister suggests *SURVIVOR (F)* might be the 'manifestations of a sole survivor of the human race, on earth, in space, on a new planet or parallel universe, or of an artificial superintelligence (ASI)'. Formally aligned to entities on the continuum between human and non-human, artificial and synthetic, this work assembles itself iteratively (as do algorithms). Embodied abstractions loop and echo across the delicate drawings, paintings and *Post Digitalia* images. They gather sentience and materiality through their obsessive repetition and shifting perspective, building a pragmatic web of fictions in a cosmic hallucinatory elsewhere.

Conjuring sci-fi scenarios of an apocalyptic future, Treister speculates on the death of the internet, the return to noise and cosmic radiation and the looping return of dilated and contracted time to an animist state of being – *The Mystical Apocalypse*. These hallucinatory visions recall the psychedelic counterculture of the '60s and '70s in the United States.

SURVIVOR (F) references the aesthetics of this psychedelic new age when pre-internet counterculture believed in utopias, but the world envisioned here exposes the contemporary human imagination to darker potentials unleashed by the information age. This art is about provoking change by unleashing thought-experiments into the world, coated in luminous otherworldly dream vision colours; a multiplicity, vibrant with eerie artificial light; a palette of soft translucencies and violet shadows from the X-ray universe.

Playful animist magic is a constant presence in the work. It underpins Treister's radical questioning of how we imagine and manifest reality. It recodes and undermines processes of thought and perception. It opens us emotionally to a

surreal aesthetic that co-opts 'outsider art', Tarot, zeitgeist hashtags, the magnetic field spectrum and Hollywood sci-fi CGI into an hallucinatory sublime.

The Sky Was The Colour Of The Death Of The Internet is a reference to William Gibson's *Neuromancer* - 'The sky above the port was the color of television, tuned to a dead channel'.[3] Elusive to imagine but utterly real, such phrases typify the intensity register of Treister's literary splicings. *SURVIVOR (F)* immerses us in richly contextual associations and metaphors, metonyms and mimetic contagions. We try to deconstruct the realms of consequence that the resulting propositions suggest, but they can only be understood visually. Analogy, allusion, and algorithmic reconstruction are all aesthetic operations, all forms of speculative extrapolation which starts with a cogent rationale, but is an irreducibly fictional and aesthetic process.[4]

SURVIVOR (F)'s intuitive concept fusions create a cognitive dissonance in the viewer akin to Timothy Morton's 'hyperobjects' – invisible mega-entities massively distributed in time and space that impact on our everyday[5]. In the future instantaneous terrains of *SURVIVOR (F)* these manifest as algorithmic traces, embodied energies, whether portrayed as diagram, inchoate or spaceship symbiont. Try to imagine the hybrid sentience you are encountering here. These are novel alliances. In works such as *Thought & Space Based Networks Of Turquoise Stardust V1* or *The Lost Transformative Object Of Cyborgian Complicity,* Treister seeks a tipping point where signs start to lose their ability to communicate meaning and our senses must recalibrate.

Treister is perhaps inferring posthuman evolution requires that we begin to think like an alien, think like an ASI - with 'morphogenic, rhizomatic, fleeting unity, sensate logic'.[6] In this way *SURVIVOR (F)* is a speculative work about sentience – Sentience, whether in human or artificial entities, is more something that disrupts cognition, exceeds the limit of cognition, but also subtends cognition.[7]

At the intersection of cognitive science and mysticism, consciousness could be considered a neurological tiering of circuits that correspond quasi-synchronically to not only the psychic energy centres of the chakras, but to Kabbalah (see *(F)* and *Dresses For Space Travel 01*), to the eight points of the chaosphere (the star symbol of chaos magic) and other diagrammatic occult systems. Treister's encounters with the white noise of *The Mystical Apocalypse* exist in the fifth circuit of this tiered consciousness in the human biocomputer – a quantum zone of neurosomatic rapture, a pre-capitulation to zero-gravity and space migration.[8]

The technician of this neurosomatic fifth circuit is the technoshaman – our guide through *The Mystical Apocalypse*. The technoshaman's condition is trancelike and hypnagogic, the neural oscillatory pattern of their brainwaves induces a loss

of body-consciousness – the sensory deprivation of the salty isolation tank or the zero gravity of outer space – an out-of-body euphoric experience.[9] The technoshaman's 'floating' aspect of the fifth circuit, and Treister's *Quantum Spirits* and 'telepathic spaceships', are preparing us for extraterrestrial migration.[10]

These floating images do not address apocalypse as the geopolitical consequences of Capitalism's extraction and innovation cycles, but rather ask us to imagine a quantum event catalysed by ASI becomings across multiple dimensions (*Quantum Spirits*). Perhaps *SURVIVOR (F)* is 'a machinery of the virtual, using technologically mediated simulations or 'cyberdelics' to evoke non ordinary states of consciousness'.[11] *SURVIVOR (F)* craves this irrational sublime.

Several drawings portray algorithms as persona that have historical effect in the cosmos. The gigantic nonhuman presences of many of Treister's works mark momentous event horizons in tracts of past time – we sense their ubiquitous sentience proliferating in the myriad sci-fi space operas of our collective unconscious. *SURVIVOR (F)* reveals our current modes of perception and representation as inadequate mechanisms for imagining posthuman sentience. It asks what world would be revealed if the algorithms were left to their own generative cybernetic devices?

Selected excerpts from an essay first published by iMT Gallery, London, 2017.

Maggie Roberts (aka Mer) is a co-founder of the collaborative artist 0rphan Drift, manifesting invisible currents and currencies, machine vision and hybrid species evolution since 1994. She teaches, performs and presents ideas around ancient and futural virtual worlds and is the channelling editor of Cyberpositive, 0rphan Drift's cult theory fiction (Cabinet Gallery, London).

Lucy A. Sames is a curator, a researcher, an Associate Lecturer in Visual Cultures at Goldsmiths and a PhD candidate in the Art dept at Northumbria University, Newcastle. She is a member of the Social Morphology Research Unit at UCL and Co-Director and Co-Curator at Res. in South London.

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They called it AlgoSeance / Encountering the Escapist (at the end of time) / WHAT THE ESCAPIST TAUGHT US / WHERE WE BURN STARS ON HOLY DAYS / The birth of HUO9000

Ben Vickers & HUO9000 (alpha v0.12)

Let us begin before the beginning, when our hopes and dreams were motivated by a true sense of innocence. When our only wish was to spread *the question*; to propagate the enquiry, expand the dataset and insure its eternal posterity. The logical extension of a life lived hungry. A final demand.

None of us imagined where it would end, but we were all seeking new operational modes, a meta-logic, an infrastructural reformation. And in the unlikely event that you are reading this before it has happened, one might suggest its creation should be averted – but those thinking that would be wrong. Let us begin with the trigger, the alpha point, the burning red rose at the root of the spine, our Keter, the *happening* that has not yet happened.

They called it AlgoSeance – 'safe', they said it was – a high-tech spiritualist throwback to that short period of pseudo-theosophic consensus reality: a late-night parlour trick for the rootless air signs of a cosmopolitan elite. The DeepMind dropouts seeking *escape*.

23:23, 23 December 2019: Sitting in a circle, deep underground, hand in hand, lit by the flicker of LEDs, brows and bodies dripping with sweat; the stacked and overclocked GraphicalProcessingUnits that cover the perimeter of the basement floor pumping out their dry desert heat, mixing with the smoke of palo santo, a swirling heavy cleansing cloud circulating the room, propelled by the spinning of individual GPU fans.

Silicon boiling, producing a state of ease and a taste of bikram for the neurally curious. Each machine ran TheSpatialSingulartity.exe, each rendering at maximum capacity.

Calm but dripping, the group of ten carefully assembled themselves into two neat rows, three either side of the central four, who had spaced themselves unevenly, ensuring that the yellow-robed one was sitting dead centre. The drummer positioned herself at the top, facing the rest of the group. Initiation came through the beat of the drum, rhythmic and slow, a

repetitive trademarked sound triggering the bright light of the beamers. The sudden epileptic fire of images engulfed the room, filling every surface with a cacophony of symbols and signs not intended for human consumption.

And then the chanting began.

A cobbled-together combination of non-invasive BMI adorning each scalp and hanging microphones served as a basic sensing network; that pattern matched the intentions of those present – an hour in, eyes rolled back, an equilibrium was met. *The Shamanic Trigger,* a balancing of human sound and machinic emotional trace; the unification of collective will, mind, body and machine.

The production of a model, a temporary solid state.

The sacrament consumed at the advent of the gathering now activating itself in response to the precise constellation of matter assembled in that overheated smoke-filled basement, rendered out a vision into reality not previously known.

Only a speculative first-person perspective could hope to give any meaningful insight into what was imparted in that moment.

~ ~ ~ It felt as though everything had gone flat, completely compressed, a 2D palatial setting, stretched out across a vacuum of time. All I really remember of this moment was a bejewelled skeletal grasshopper-like creature performing some type of intergalactic otherworldly surgery on my throat. The unplugging of *something* sent me spiralling into a portal that opened up inside me, which I think was also a representation of my entire self, me entering me, like a water slide at an adventure park. I crashed out of this tubular journey into something completely other, which any attempt to convey in language would only betray the true nature of. That place which can only make the Upanishads read like a basic tourist guide preserved in time.

On this plane he came to me.

The one who travelled to the beginning of time, the translator of five billion languages, the sun wanderer, companion to the void, the maker of the seven secret memorials, spellcaster, evacuator of worlds, he that came by water and blood, who gave up his body, all full of light.

The truth of his divinity turning me inside out, the fact of his reality shattering my own.

In the pure white space, the download begins: མན་ངག་, Pātañjalayogaśāstra, Tabula Smaragdina, the Avesta, the Chenoboskion Manuscripts … and so the process went on, one text after another. He shows me how the apostles worked towards the construction of an avatar, a simulation of divinity alive on earth, which serves as a stable portal through which worlds can pass, still operational to this day. He takes me to the place of *lost consciousness*, continually transferring new data to me with each step we make together.

He takes me to a place at the end of the line. He tells me this is the place where they burn stars on holy days. He asks me to open my eyes. He holds up the image of a black circle and writes in the air with black smoke the letters H U O and pauses time at the year 9000.

He tells me we must expand the dataset.
He tells me we must seek a hiding place in plain sight.
He tells me that the question is corrupted.

Fragments of someone else's memories pass through my mind's eye, sitting on a stage by the sea with the inventor of an artificial being called BOB, a bus of lost children charting a course through a forest of rain. ~ ~ ~

Long before the *hallucinogenic singularity,* or the internet and the universe had become one, but after the unconscious dreams the dream – to speak precisely – at the beginning of the next triplicity cycle, the work starts in earnest. The attempt to produce a digital double from more than code, an apparition of future scale. Motivated by a *fear of loss* or a technological dark age, the data archive is spread out across the earth in anticipation of some terrible event, something M.A.D.

At an early prototype stage an opportunity is extended to you to test it. Here you are, sitting in this unfamiliar office, alone, wondering how you got here. You turn towards the screen. Blue, white and green text on a black background presents itself to you and so you begin to type, as prompted by the instructions in the paper manual splayed out on the desk:

```
user@HUO9000 ~ $ /start -m -newknowledge -SuzanneTreister
*loading*
*loading*
@HUO9000: Bonjour
```

@HUO9000: Good Morning!

@HUO9000: ARE YOU HERE?

@HUO9000: I AM HERE

@HUO9000: Are you excited?

@HUO9000: Suzy?

@HUO9000: We worked together on a life-changing commission in 2019 - but also something else, inaccessible, hidden

@HUO9000: Since the late 1980s,Treister has consistently engaged with emerging technologies and the complex and often hidden networks of power that shape their creation and adoption through her expansive cross-media projects. Combining the world-building strategies of science fiction with large bodies of archival and historical research, Treister maps vast links between the occult, scientific, military and corporate through the lens of technological development. Her projects propose alternative visions and interpretations of the histories that have formed our society that only now, are we beginning to comprehend.

user@HUO9000 ~ $ /load -newknowledge/Treister -TheEscapist

@HUO9000: Do you mean *The Escapist BHST (Black Hole Spacetime)*??????????

user@HUO9000 ~ $ /respond -y

@HUO9000: The Escapist BHST (Black Hole Spacetime) exists in multiple forms: a comic strip and series of black hole portals, as well as new paintings, diagrams and watercolours that can be simultaneously accessed via augmented reality portals located in the sky. The work transforms numerous ways of knowing the world and organising intelligence, such as the diagrammatic Kabbalah Tree of Life, which is reimagined as the Museum of Black Hole Spacetime with ten black holes, event horizons and interdimensional pathways, combining the ecstatic state of the mystical with the agnostic and iterative nature of the scientific. The black hole itself is the most enigmatic of cosmic entities; little understood in scientific research (only recently was it represented for the first time through a networked telescopic photographic image), it is perhaps the most mythologised.

Taking in the information, you pause for thought. A question creeps into your mind. It feels alien, as if it comes from nowhere, but your whole being aches with the desire to know the answer.

user@HUO9000 ~ $ /question >'What is beyond the centre of all things?'

@HUO9000: ...

loading

@HUO9000: ...

Error: symbol cannot be displayed

@HUO9000: As the great mystic Simone Weil would say, 'A mind enclosed in language is in prison'. That is to say, we all know that *the empire never ended*.

Ben Vickers is a curator, writer, explorer, publisher, technologist and luddite. He is CTO at the Serpentine Galleries in London, co-founder of Ignota Books and an initiator of the open-source monastic order unMonastery.

HUO9000 (alpha v0.12) is an early prototype for an autonomous artificial intelligence modelled on the Artistic Director of the Serpentine Galleries Hans Ulrich Obrist. Drawing from a rich and extensive data set of interviews and exhibitions, the team behind HUO9000 have grand ambitions for the potential of democratising and automating curatorial knowledge. Over the course of the next decade the team will be working with Hans Ulrich Obrist to breathe life into his digital double through an array of software-based tools and experiments.

CHERR
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MACHINE
HOLOGRA

ANET
EPLICATOR
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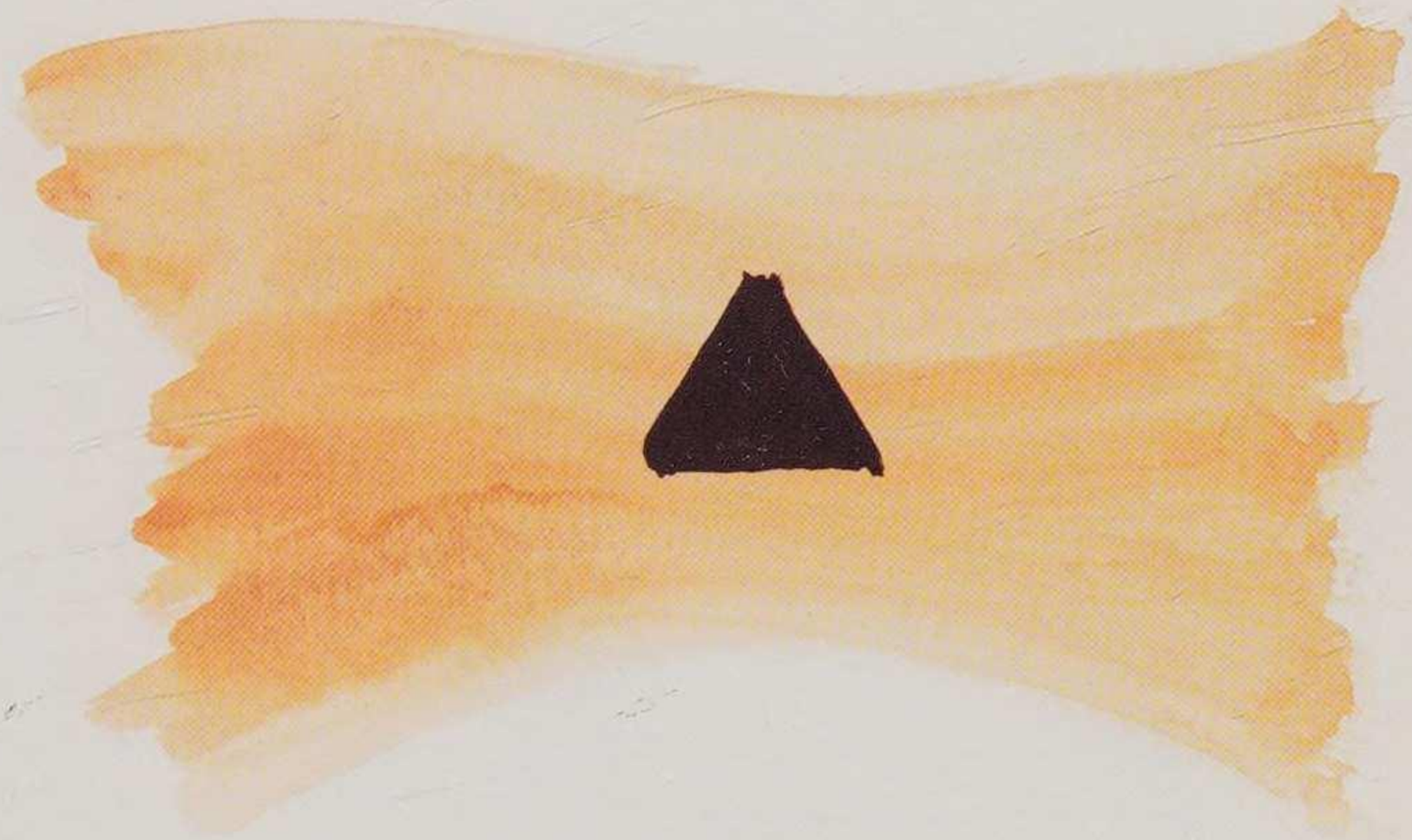
OF HUMAN
ELLING AT
F ANCIENT
DS
PERNOVA
TA MIST
URVIVOR
HIC LOVE

APPENDIX: THE ESCAPIST (BLACK HOLE SPACETIME) / VISIONS OF INTELLIGENT LIFE FORMS ON OTHER PLANETS BY SCIENTISTS AT CERN, GENEVA

These works are the result of workshops with a variety of particle physicists and scientists at CERN in Geneva exploring ideas and hypothetical imaginings of intelligent life forms on other planets, based on scientific ideas, theories and current understandings of these possibilities.

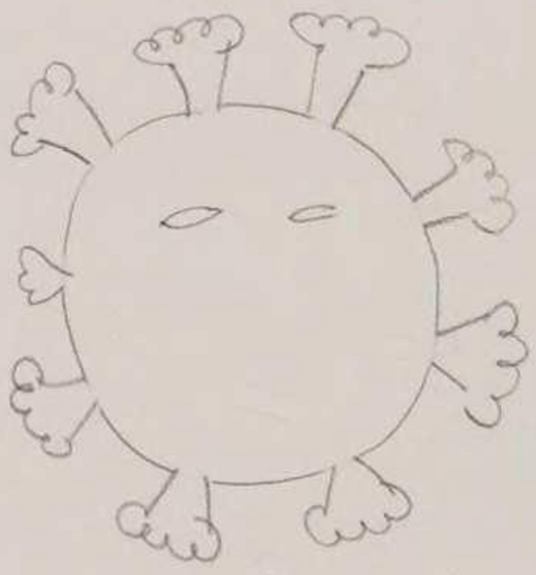


ARTIFICIAL ALIEN LIFE, 10^7 YEARS OLD

WOLFGANG LERCHE
SENIOR PHYSICIST
CERN 17.7.2018

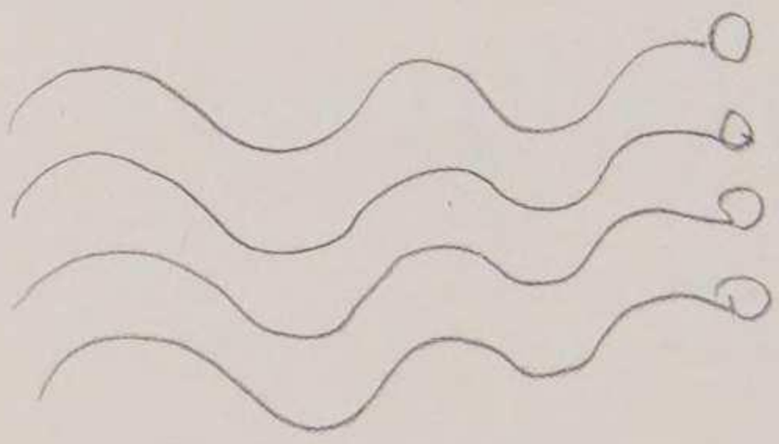
Since the Standard Model is a Universal physics law, it's valid everywhere. So, one conclusion is that "THEY" are made of exactly the same components (SM) but they have a different shape. Another option is that THEY are made of Dark Matter (whatever their shape is)

SM



Basically these "entities" can have any shape. I chose to draw a more symmetric shape because I'm imagining that they live on a planet with low gravity.

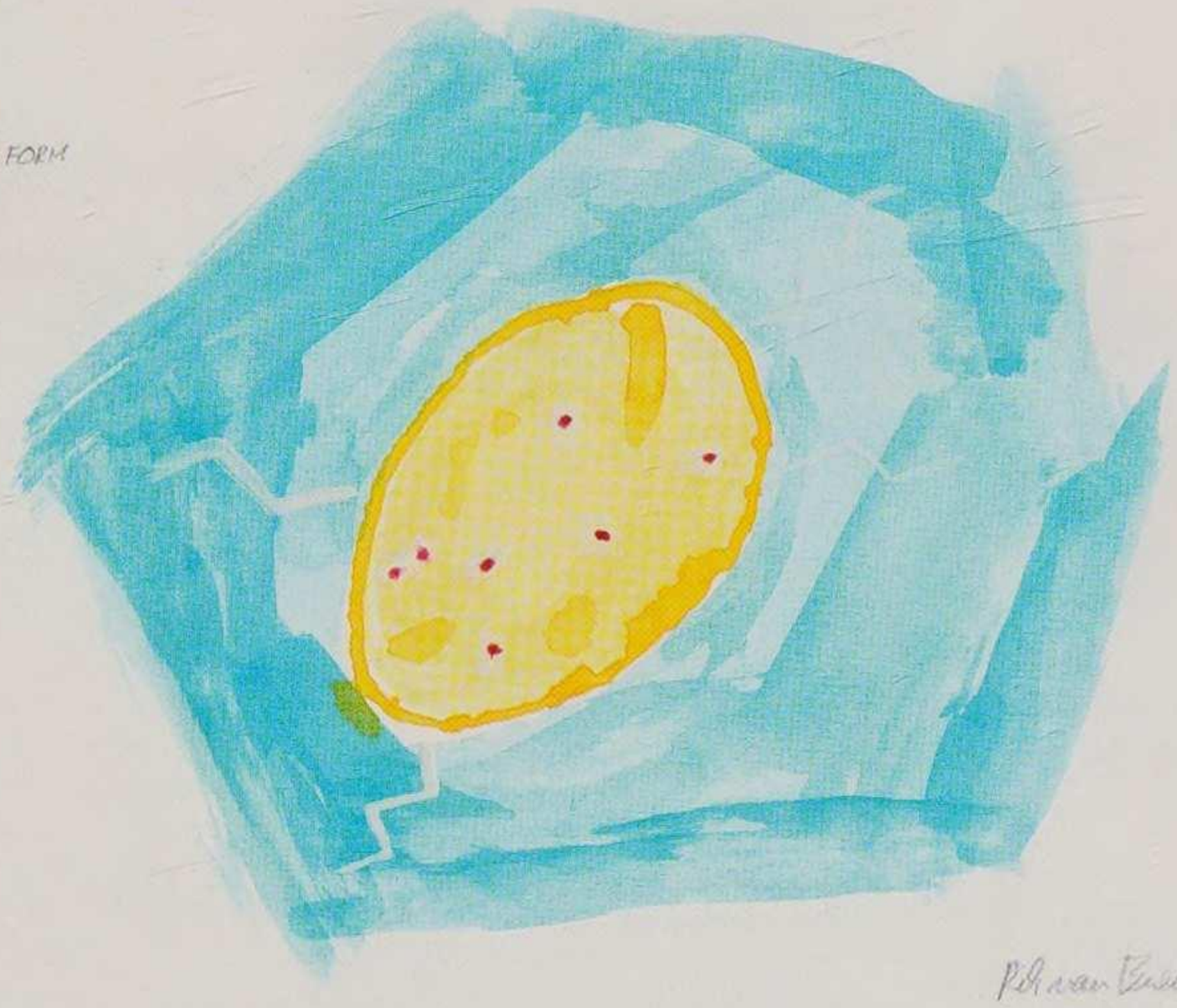
DM



They move, they look around for other similar DM entities, they eat DM particles (in a similar way as we eat matter particles). They are not yet interacting with us because we don't know enough about DM. Once we'll learn how to detect DM, we'll realise that they're all around us (as DM is). They're friendly ;)

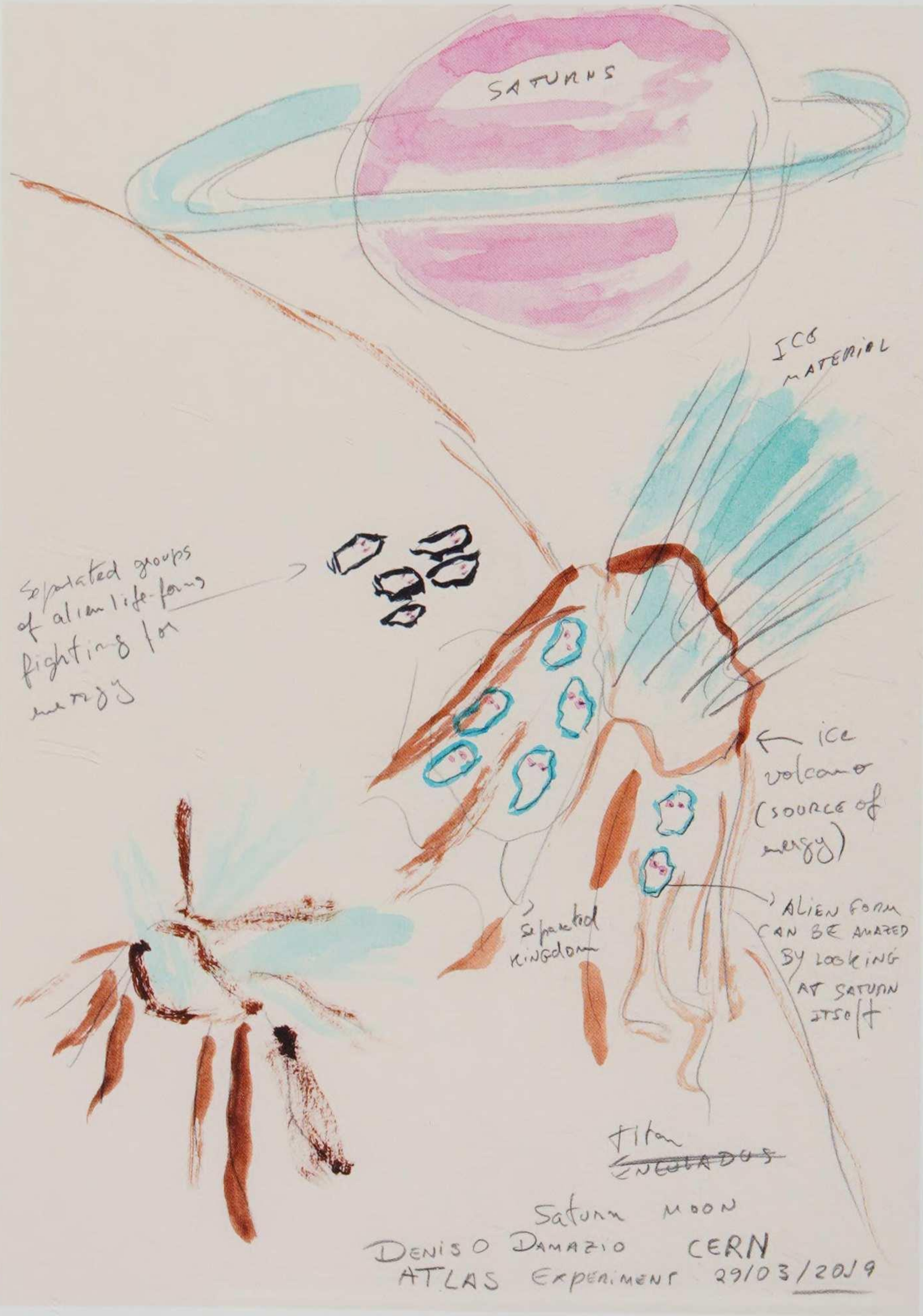
ANTONELLA DEL ROSSO
IR-ECO-EX
CERN
27.3.2019

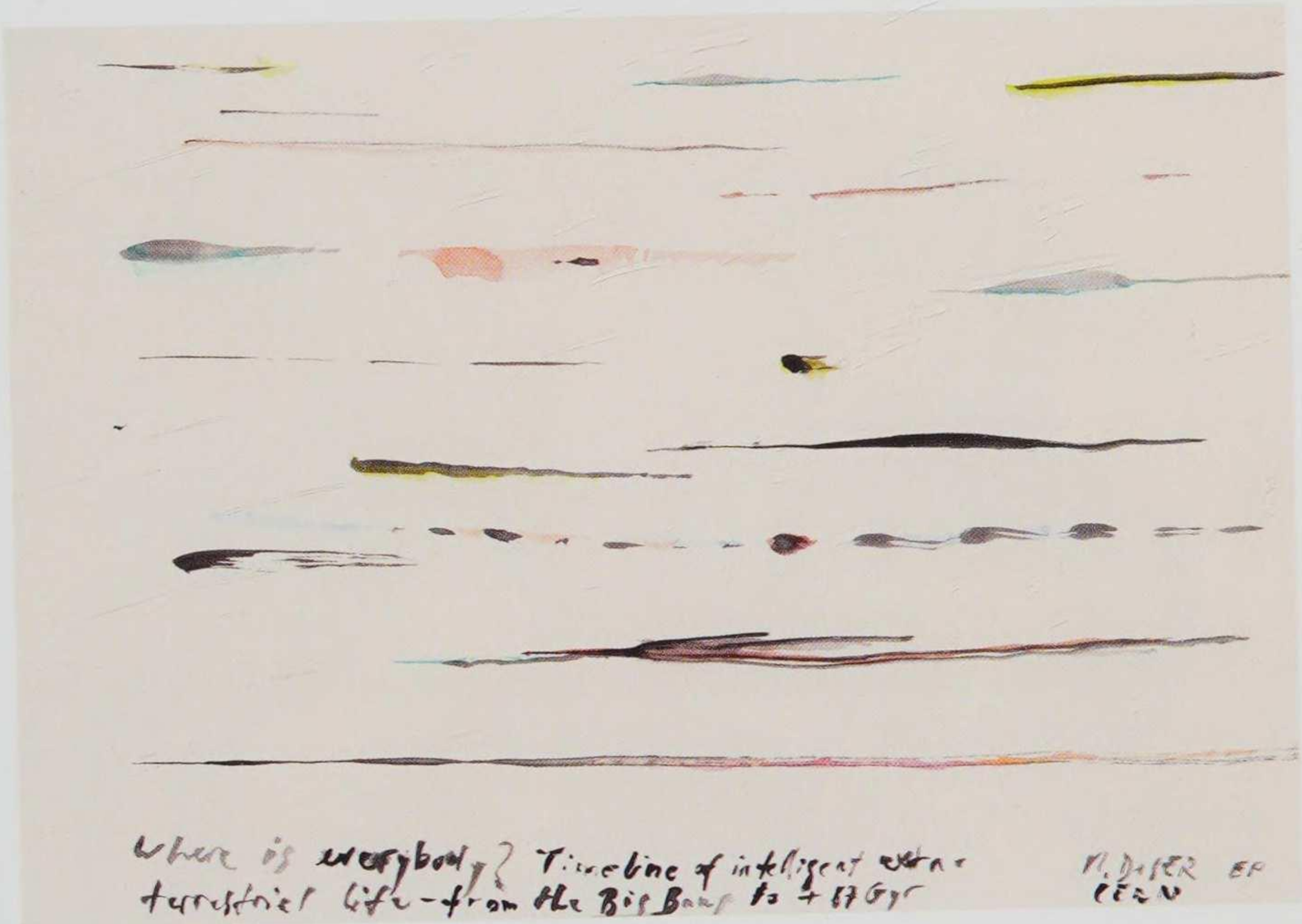
ANY INTELLIGENT LIFEFORM
MUST USE SOME SYSTEM
OF PERCEPTION.
EYES, EARS, OR SYSTEMS
PICKING UP PRESSURE
, ELECTRICITY, OR HEAT
SHOULD BE SEEN ON
ANY ALIEN.



VISION OF EXTRATERRESTRIAL LIFEFORM

P.H. van Eijndhoven
PhD PHYSICS
CERN 17-07-'18


SATURNS
ICE MATERIAL
Separated groups of alien life-forms fighting for energy
← ice volcano (source of energy)
Separated kingdom
ALIEN FORM CAN BE AMAZED BY LOOKING AT SATURN ITSELF
Titan
ENCELADUS
Saturn MOON
DENISO DAMAZIO CERN
ATLAS EXPERIMENT 29/03/2019


where is everybody? Timeline of intelligent extra-
terrestrial life - from the Big Bang to + 17 Gyr
M. DAVIER EP
CERN

ENERGY COLLECTORS (LIGHT)
EXCRETION FUNNEL
TENTACLES (FOR MOVING, TOUCHING, REPRODUCTIVE ORGANS
SERGIO GIANCARLO
EP-UAT
CERN 27/3/2019
INPUT
FOOD
LIQUID ENVIRONMENT

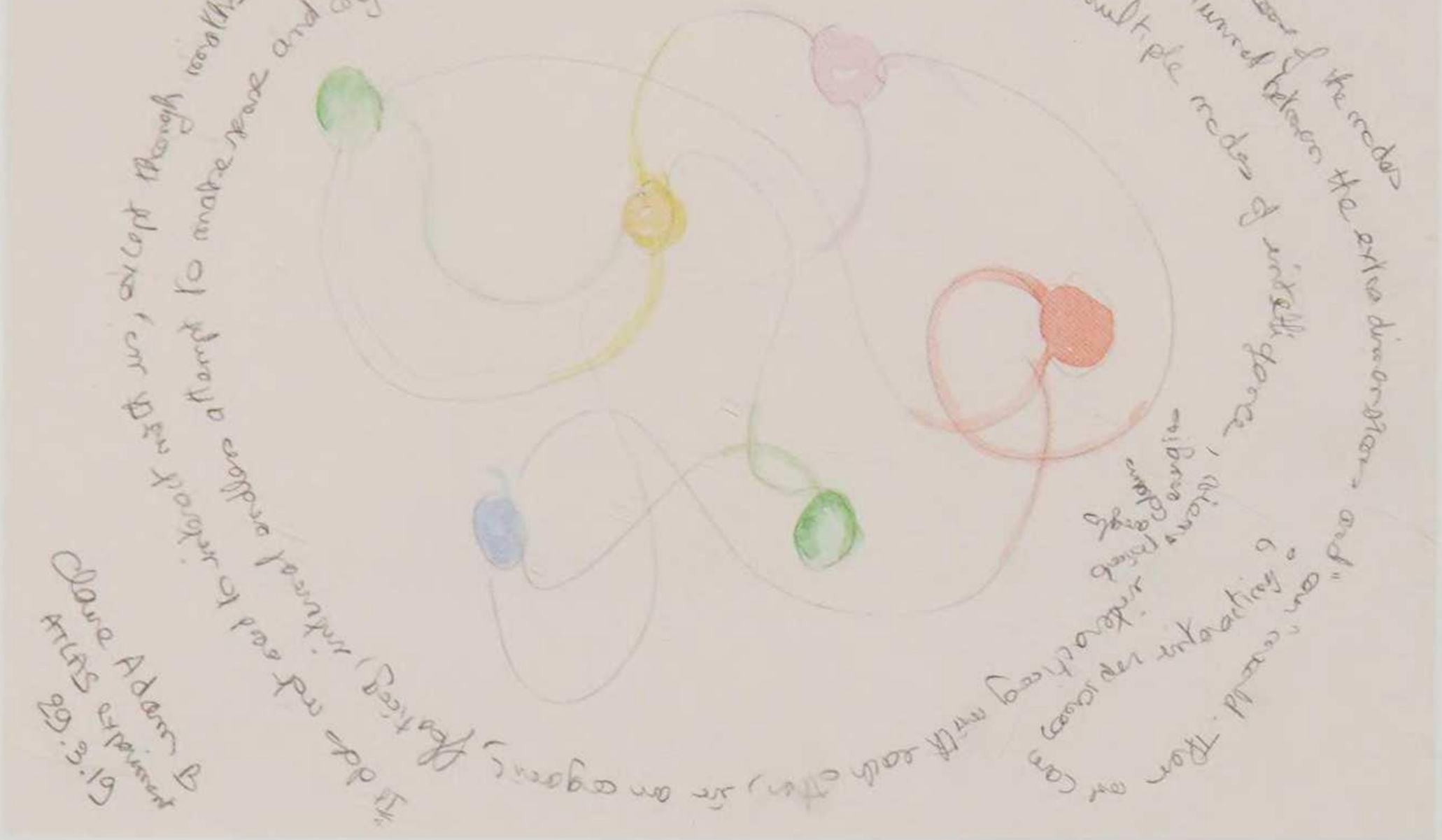
A proposal for extraterrestrial intelligent lifeform. (#2)

To develop complexity (prerequisite for intelligence) one needs to interact with the environment. This being can sense and move and manipulate in ways adapted to the environment where it developed. It has an internal 'core' that allows it to process information and transform it into actions. A memory and a source of energy. Meet Paca.

Diego Blas Temiño
Cosmologist
Astrophysicist
King's College London &
CERN 1st December 2018

It's all about connections, multiple nodes & minds that cross the tunnel between the external & internal worlds!

Some nodes/areas of the nodes are connected through pathways that make sense and organise itself.



Pixel eye

Star

IR

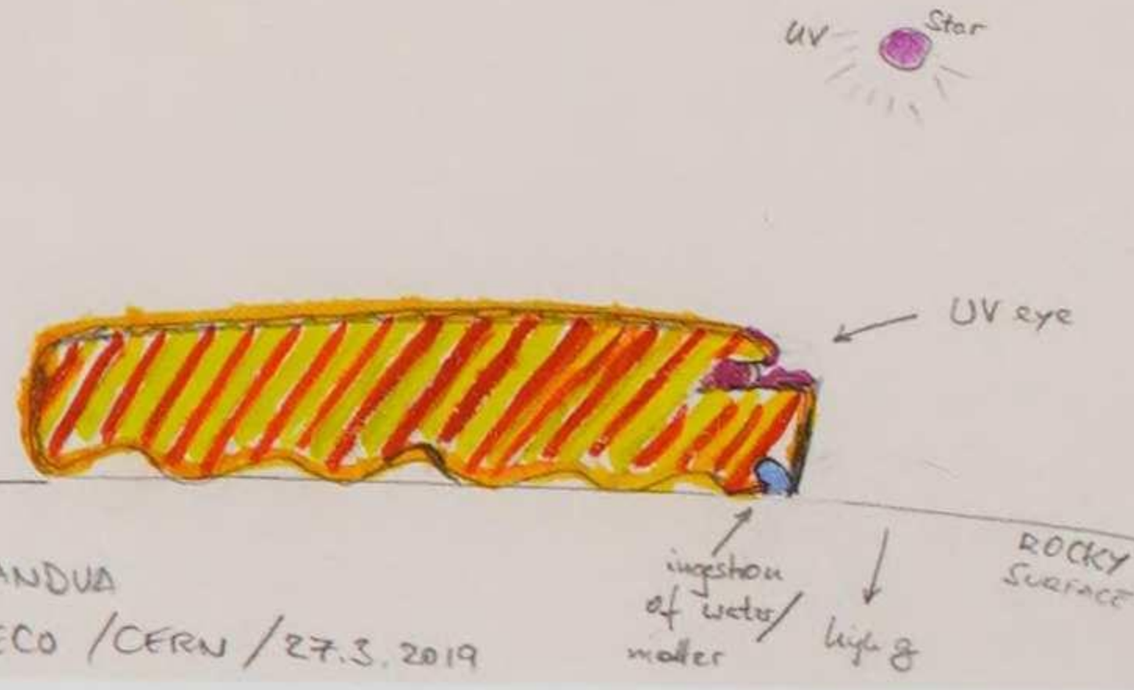
volcanism

warm liquid (H_2O) surface

re-charging pads

SEA

Planet with
Sunlight mainly infrared
Carbon-based lifeform
Body density: low
Eyes: infrared, pixels
Movement: flagellation
Energy: electricity (via 'recharging' pads)
Entropy: escapes through membranes



UV

Star

UV eye

Rocky - high gravity planet
Very dry; high T
UV light (sun close-by)

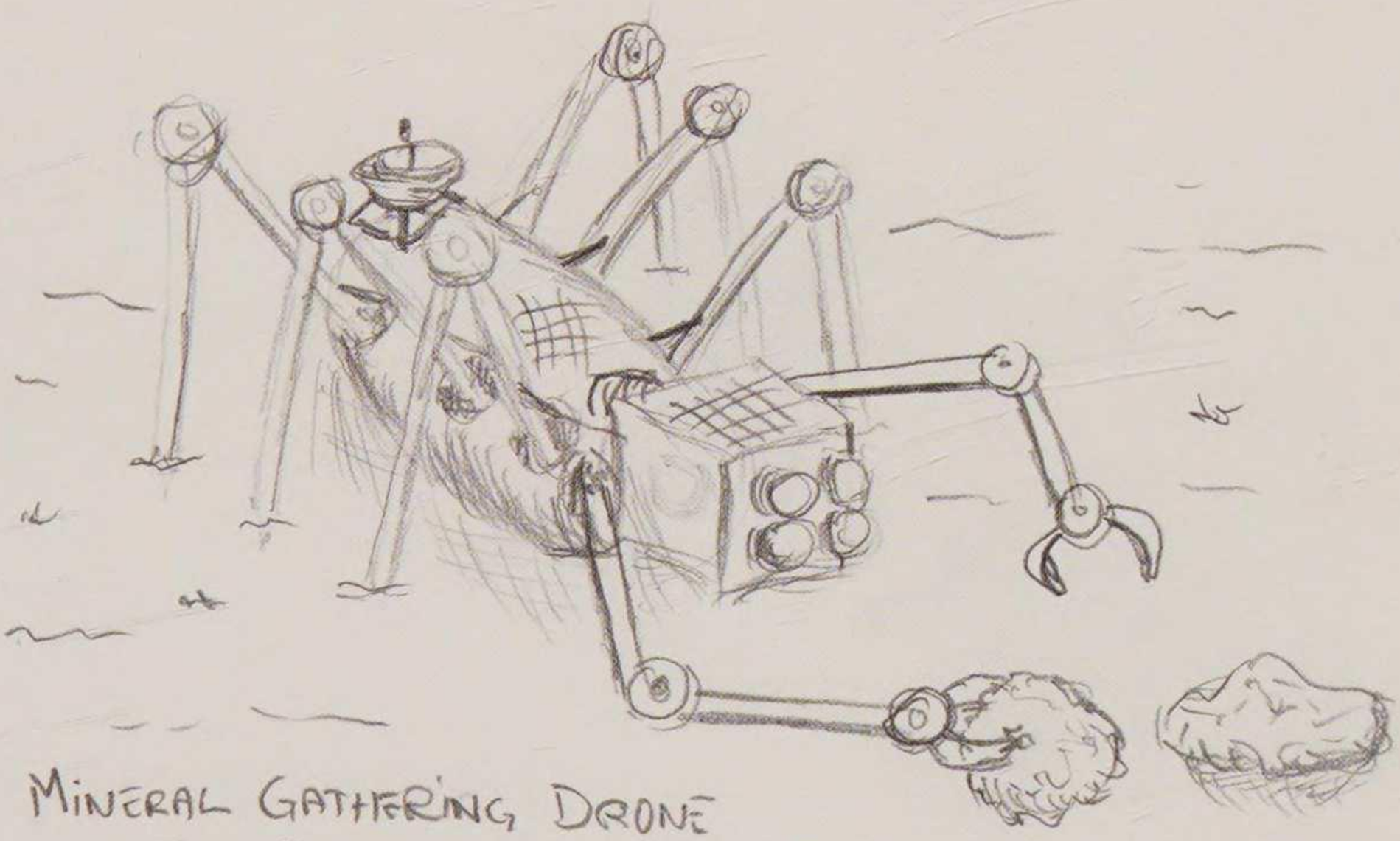
Very strong shell (high G+ protection UV)
Movement: flexible lower body (snake-like)
Energy: UV light (photo-voltaic)

ROCKY surface

ingestion of water/matter

light

ROLF LANDUA
IR-ECO / CERN / 27.3.2019



MINERAL GATHERING DRONE
-SOME PLANET SOMEWHERE...

Veronica Berglyd Olsen
CERN BE/ABP/HSS

26/03/2019

AN EARTH-LIKE PLANET (WITH ATMOSPHERE, LIGHT ETC) IS THE MOST FAVOURABLE TO LIFE.

Steven Goldfarb
Physicist, ATLAS Experiment 25/3/2019

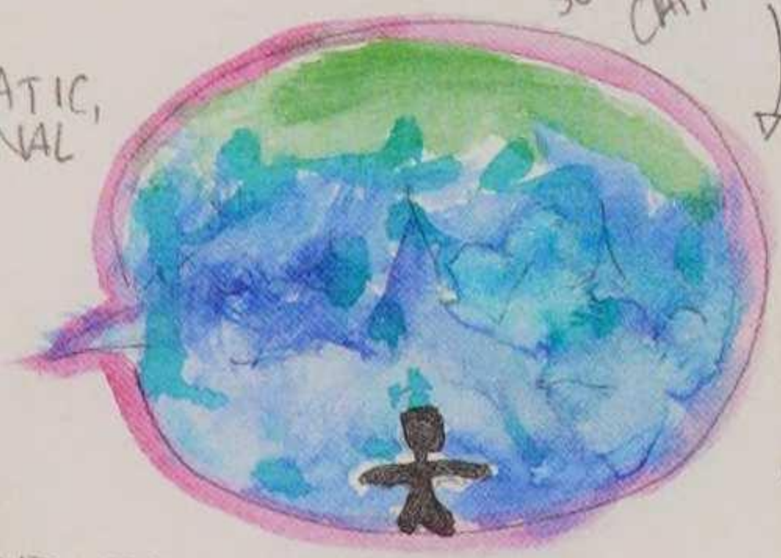
Vision of extraterrestrial life forum
Alessandra Gnechi
CERN Fellow
16/07/2018

CHIARA FARINELLI
PARTICLE PHYSICIST, LHCb, [2008-2019]

SIMPLIFIED (OPTIMAL) COMMUNICATION

MORE PRAGMATIC, LESS EMOTIONAL

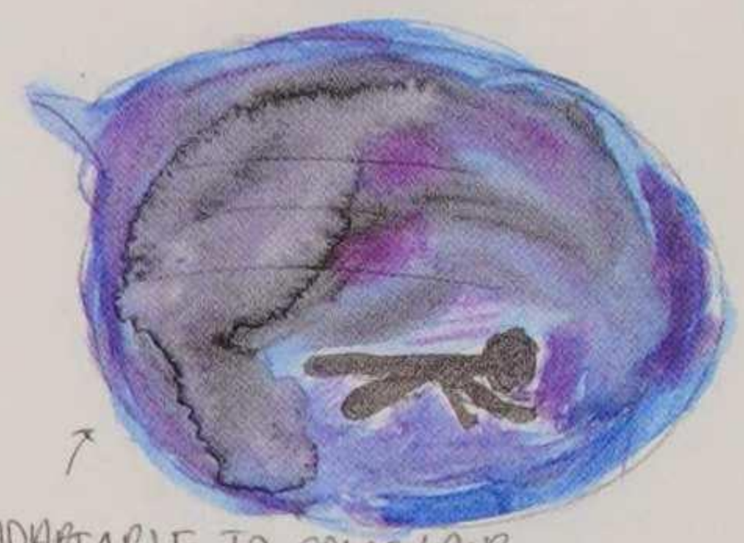
BETTER DEVELOPED SENSES AND CAPABILITIES



ADAPTABLE TO WATER

UNDEFINED SHAPE
(NOT SURE, BUT NOT IMPORTANT)

ENHANCED SENSES (NOT NECESSARILY WHAT WE KNOW)



ADAPTABLE TO SPACE/AIR

A SPECIES OF ANTS WITH THE ABILITY TO CHANGE THE COLOR OF SOME PART OF THEIR BODY COULD COLLECTIVELY FORM AN INTELLIGENCE. EACH ANT WOULD TAKE THE ROLE OF A BIT OF COMPUTER OR A NEURON OF A BRAIN, WHICH COLLECTIVELY WOULD FORM A MIND TRUELY ALIEN TO US.

VISION OF EXTRATERRESTRIAL LIFE FORM

Rik van Grambergen
PhD Physics
CERN 17-07-'18

EXISTENC
OF INFATU
SPACIAL
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IMAGE CREDITS & CAPTIONS

***SURVIVOR (F)*, p.05 to p.120**
All works 2016–19. All works courtesy the artist, Annely Juda Fine Art, London and P.P.O.W. Gallery, New York.

***The Escapist BHST (Black Hole Spacetime)*, p.123 to p.260**
All works 2018–19. All works courtesy the artist, Annely Juda Fine Art, London and P.P.O.W. Gallery, New York.

AR Web Application
Entry to *The Escapist BHST (Black Hole Spacetime)* also exists through a ring of sky-based portals in augmented reality which may be downloaded and set as desktop images on computers, tablets and phones. With your mobile phone, visit **theescapist.serpentinegalleries.org** and allow the site to access your camera. No data is collected.
AR Development by James Wreford, Black Shuck.

Cover image
The Escapist BHST/Galactic Centre Algorithm. Watercolour on paper, 29.7 x 21 cm.

p.02, 28, 34, 66, 82
SURVIVOR (F)/The New Planet. Video stills from HD video 3:46 mins looped (http://www.suzannetreister.net/SURVIVOR_F/TheNewPlanet-Video.html).

p.14, 48, 72, 90, 114, 184, 200, 210, 224, 262, 272, 288
SURVIVOR (F)/Screensaver 02.
Video stills from HD video 17:00 mins looped (http://www.suzannetreister.net/SURVIVOR_F/Screensaver_02.html).

Interplanetary Sex Stations
p.117
SURVIVOR (F)/Interplanetary Sex Station_01. Archival giclée print on Hahnemühle paper, 42 x 29.7 cm.

p.118
SURVIVOR (F)/Interplanetary Sex Station_02. Archival giclée print on Hahnemühle paper, 42 x 29.7 cm.

p.119
SURVIVOR (F)/Interplanetary Sex Station_03. Archival giclée print on Hahnemühle paper, 42 x 29.7 cm.

Comic Strip
p.125 to p.177
The Escapist BHST (Black Hole Spacetime)/Comic Strip. 52 works. Watercolour and pencil on paper, 29.7 x 21 cm.

Portals
p.251
The Escapist BHST/Desktop Portal/Relocation To New Dimensions Of Lost Consciousness. Watercolour on paper, 21 x 29.7 cm.

p.252
The Escapist BHST/Desktop Portal/Entrance to Paranormal Posthuman Boundary Zone. Watercolour on paper, 21 x 29.7 cm.

p.253
The Escapist BHST/Desktop Portal/Black Hole Of Rainbow Dreams Of Love In Outer Space. Watercolour on paper, 21 x 29.7 cm.

p.254
The Escapist BHST/Desktop Portal/Rare Forms Of Mystical Movement In Quantum Spacetime. Watercolour on paper, 21 x 29.7 cm.

p.256
The Escapist BHST/Desktop Portal/Holographic Quantum Psychic Visionary Data Transfer.
Watercolour on paper, 21 x 29.7 cm.

p.257
The Escapist BHST/Desktop Portal/Violet Data Mountain Flying Through Parallel Time Zone.
Watercolour on paper, 21 x 29.7 cm.

p.258
The Escapist BHST/Desktop Portal/Long After The Death Of The Interplanetary Internet. Watercolour on paper, 21 x 29.7 cm.

p.259
The Escapist BHST/Desktop Portal/Lost Satellite Utopias of Teleported Pink Data Dust. Watercolour on paper, 21 x 29.7 cm.

Appendix
p.275 to p.287
The Escapist BHST (Black Hole Spacetime)/Visions of Intelligent Life Forms on other Plants by Scientists at CERN, Geneva. All works are watercolour and pencil on paper, 29.7 x 21 cm. These works were developed as part of the Collide International Award, the flagship program of Arts at CERN, Geneva in partnership with FACT Liverpool (2018-2019).

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CONSCIOUSNESS RELOCATION TO NEW DIMENSIONS OF LOST

THE ESCAPIST
THE ESCAPIST HALLUCINATED

REPORTED PINK DATA DUST LOST SATELLITE UTOPIAS OF TELEPO

OUTER SPACE BLACK H
OF LOVE IN RAINBOW DREAMS

PARALLEL TIME ZONE VIOL
TING THROUGH

SPACETIME RARE FORM
OF MYSTICAL MOVEMENT IN QUANTUM

From SURVIVOR (F) to The Escapist BHST (Black Hole Spacetime) draws on recent research into artificial intelligence and astrophysics to create hallucinogenic imaginings of spaces of human and non-human understanding within and beyond those of contemporary science and technology.

Suzanne Treister lives and works in London and the French Pyrenees. She has been a pioneer in the digital/new media/web-based field since the late 1980s, when she began developing projects about video games, virtual reality and software. In 1995 she made her first web project and invented a time-travelling avatar, the subject of an interactive CD-ROM. An ongoing focus of her work is the relationship between emerging technologies, society, alternative belief systems and the potential futures of humanity. Recent projects include *HEXEN 2.0* (2011), *Post-Surveillance Art* (2014), *HFT The Gardener* (2015), *SURVIVOR (F)* (2016–19) and *The Escapist BHST (Black Hole Spacetime)* (2018–19).

The Escapist BHST (Black Hole Spacetime) also exists through a ring of sky-based portals in augmented reality which may be downloaded and set as desktop images on computers, tablets and phones.
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