

False Monarchy

An Infernal Diatribe

Raino Isto

I have omitted passages from this study, in order to render the whole work unusable.
—Johann Weyer¹

Whenever, therefore, a lie has built unto itself a throne, let it be assailed without pity and without regret, for under the domination of an inconvenient falsehood, no one can prosper.
—Anton Szandor LaVey²

In 1563, the Dutch physician and demonologist Johann Weyer published *De praestigiis daemonum, et incantationibus, ac venificiis* [*On the Illusions of the Demons, and on Spells and Poisons*], an engagement with contemporary ideas about witchcraft and demonic influences. Weyer's book was influential for its attempt to refute prevailing understandings of witchcraft—Weyer argued that the practices generally considered to be witchcraft, and even voluntary confessions thereto, could best be explained not as magical phenomena, but as pathologies—an argument he based upon his own clinical research. Thus, Weyer asserted, there could be no just practice of 'witch trials,' since witchery itself was impossible by the laws of nature.³ An appendix to Weyer's book, entitled *Pseudomonarchia daemonum* [*False Monarchy of the Demons*], was also published, and was widely read; it became the basis for several subsequent grimoires. The appendix contained a catalog of sixty-nine demons, naming and giving a description of each,

together with information on the hours in which they could be conjured and the rituals necessary to do so—though Weyer was careful to note that he had omitted key information from the volume. That is, he sought to produce a volume at once extensive in its compilation of knowledge and ineffective as a tool for the practice of demonic summoning. If Weyer's assessment of witchcraft was pathbreaking, his encyclopedic catalog of demons indicates the more orthodox aspect of his thinking: he still, like his contemporaries, saw demons and their illusions as the sources of the phenomena in question. Thus, his naturalism was balanced by a continued belief in the existence and agency of the devil: *De praestigiis daemonum* and the *Pseudomonarchia daemonum* were attempts to explain certain phenomena by means of the science of medicine, while at the same time elaborating in detail the *metaphysical sources* of the misinterpretations of those earthly phenomena and their effects—namely, the devil and his minions.

The exhibition *False Monarchy* likewise merges the pragmatic evaluation of contemporary sociopolitical phenomena with metaphysical and mystical systems of representation and belief. Kyle Kogut's work uses the practices and symbols of occultism to explore the politics of American consumption, myth, and despair. In particular, Kogut examines the disturbing effects of America's continued attachment to the myth

of heavy industry as a miraculous source of economic growth and collective nationalist euphoria, investigating new possibilities for critical embodied and symbolic engagement with this quasi-religious cult of American consumerism. Kogut—the son of an auto mechanic—works in response to his own family background and upbringing, considering how narratives of the artist’s creative expression relate to labor, class, and mortality. *False Monarchy* features several of Kogut’s recent drawings, influenced by the visual idioms of American automotive kitsch, as well as by the precision and themes of Northern Renaissance draughtsmanship. *False Monarchy* also includes an immersive sculpture and video installation that combines the extended soundscapes of drone and doom metal with the meditative environments and symbology of the occult, inflected by Kogut’s abiding interest in the practices of chaos magick, as well as a wide range of artistic influences, from Albrecht Dürer, Francisco de Goya, and William Blake, to Philip Guston, Trenton Doyle Hancock, and Jen Ray. As an environment, *False Monarchy* encourages critical overidentification with the metaphysical structures of American late capitalism, and reflection on the self-destructive direction of contemporary American politics. At the same time, the very framework of the exhibition—namely, a physical and psychic surrender to occult knowledge and paranormal forces—also provides the possibility for visitors to discover new modes of reshaping their own reality and the collective political plane we inhabit. This essay traces some of the key themes and aesthetic influences in Kyle Kogut’s art, framing Kogut’s work and *False Monarchy* more broadly in relation to the development of the American automotive industry, occult philosophy and demonology, American politics, and the intertwinement of contemporary art with the culture of drone and doom metal.

*I stretched out on my car like a corpse in its coffin ... —F.T. Marinetti*⁴

*Every business is a monarchy with, not a man, but an idea as king. —Henry Ford*⁵

The visual arts have, since the early 20th century, frequently taken the automobile as a symbol for modernity, and in some ways it remains the modernist fetish *par excellence*. Kogut’s automobile imagery indexes a plethora of art historical reference points. From Futurist F.T. Marinetti’s decidedly demonic insistence that “a racing car with a hood that glistens with large pipes resembling a serpent with explosive breath [...] is more beautiful than the *Victory of Samothrace*”;⁶ to Santiago Sierra’s *245 Kubikmeter*, in which the artist pumped the carbon monoxide from six running cars into the interior of a synagogue, transforming its space into a gas chamber, to highlight the “the industrialized and institutionalized death from which the European peoples of the world have lived and continue to live”;⁷ to The Atlas Group’s *My neck is thinner than a hair: Engines*, which presents newspaper photographs documenting 100 engines blown out of cars by car bomb explosions during Lebanon’s wars—the automobile has often referenced the massive scale of destruction and death that modernity introduced.

Like the automobile itself, the automotive industry looms large as both a cultural and a political force in modern history, and especially in America’s modern history. In the first part of the 20th century, Americans transformed their landscapes and their social practices according to the automobile. The car became “an incredible item of mass consumption”⁸ and the car industry created “a new kind of capitalism” in America, not only escalating the demand for materials such as rubber, steel, iron, and glass, but also defining the mass market, mass culture, and consumer-oriented society more broadly.⁹ The apparent availability of automobiles to all social classes has made

them a key image in both elite and popular culture. Furthermore, automobile design became enshrined as a capitalist ‘mass art,’ with the decorative elements of cars taking on the status of iconic architectural motifs.¹⁰ Not only did the automobile help define capitalist consumption in America, but the auto industry continues to be the paradigmatic example of corporate influence in American politics. Car corporations exercise “power over what is produced, how these products are distributed, how work is organized, what skills workers need to develop, [and] which advertising images are used to shape consumer consciousness”—among other economic and social processes, and the scale of the industry exerts an indelible effect on both domestic and foreign policy.¹¹

The automobile captured first the elite and later the popular imaginary, in America and abroad, precisely because it is so enmeshed with the formation of both laboring and consuming bodies in late capitalism. Even moreso, however, the auto industry as a mythic body has become indelibly intertwined with the idea of American national vitality,¹² in both an economic and an ideological sense: the notion that American auto corporations must thrive is now an established aspect of American political discourse, especially for conservative politicians. Declarations about the auto industry’s future success have played an important role in Donald Trump’s rhetoric, although Trump’s policies and corporate resistance to them evidence the degree to which national interests have become practically incompatible with the transnational existence of corporations, including car companies that were once geographically ensconced by American borders. Ultimately, the dream of automobile ownership—which is at the same time, a dream of autonomy and self-ownership, at both the individual and the national level—is a compelling example of what Lauren Berlant termed “cruel optimism,” a situation in which the “vitalizing or animating potency of an object [...] of

desire contributes to the attrition of the very thriving that is supposed to be made possible in the work of attachment in the first place.”¹³ In Kogut’s work, the auto industry becomes the paradigmatic metaphor for “lost dreams and sinking realities,”¹⁴ for the decay and moral vacuity of the American promise of prosperity and happiness.

Kogut’s alignment of the visual language of cars with that of religious cults recalls Chris Burden’s famous 1974 performance *Trans-fixed*, in which the artist had himself crucified atop a Volkswagen, and his meticulously detailed, hard-edged drawings of hood ornaments and car logos suggest comparisons with the Photorealist works of Don Eddy or Tom Blackwell. In the case of Kogut’s art, however, the artist’s attention to detail is influenced by an interest in the naturalism of early modern northern European artists such as Albrecht Dürer, and the meticulous depiction of surfaces (hair, skin, sleek metal) is apparent in Kogut’s drawings of demons and car parts alike. For Kogut, the automobile is both a literal and figurative vehicle for the exploration of autobiographical narratives: a large number of Kogut’s drawings and installations explore mortality and the body through the narrative of his own father, an auto mechanic. Kogut’s father’s labor—and the sacrifices his father made, working two and sometimes three jobs, to make possible Kogut’s career as an artist¹⁵—are brought together in order to make explicit the relationships between art as production, art as consumption, skilled manual labor, and mass industrial production. Kogut interprets these relationships from a viewpoint that is at once sensitive and pessimistic, shaped by philosophical thought (he frequently cites Arthur Schopenhauer’s *Studies in Pessimism*¹⁶ in discussions of his work) and by the practices of self-reflection that the artist learned during his upbringing as a Roman Catholic. Here too the influence of Northern Renaissance art can be felt, in its exploration of peasant labor as an object of both secular social observation and as a

paradigm for the exploration of metaphysical moral systems.

The rhetoric of embodiment in Kogut's work explores the body both as an anonymous laboring object inextricably and fatally entwined with the automobile, mortal where the car is immortal—and as a kind of “desiring-machine” à la Deleuze and Guattari,¹⁷ the site of the production and mobilization of desires that fragment the automobile into its ideological and material components and restructure it through new systems of belief. Even through this restructuring, there is a continual investigation of the condition of mortality. Kogut has explained that this comes from his own anxiety about death, present from an early age—in earlier works, Kogut repeatedly considered the scenario of the artist attending his own funeral, and throughout his career he has constructed a kind of personal symbology related to death. In more recent work, however, the relationship between death, labor, and sacrifice have become more clearly related to collective and social modes of excitation and consumption: cars, carnal desire, and occult ritual, for example, all suggest engagements with death's inevitability that are at once individualistic and more than metaphorically related to other people, to shared fantasies and horrors.

Satan has certainly been the best friend the church has ever had, as he has kept it in business all these years! —Anton Szandor LaVey¹⁸

Satanism, followers of the Left-Hand Path, and a plethora of occult mythologies have left their mark on American popular culture and society alike. Perhaps the most palpable response to the perceived presence of demonic forces in American society was the sensationalist ‘Satanic Panic’ that occurred during the Reagan years: the media in the 1980s produced lurid tales of ritual child abuse, black masses, murders, and animal mutilations.¹⁹ It was, however, Anton Szandor

LaVey's founding of the Church of Satan in San Francisco in 1966, and his subsequent publication of *The Satanic Bible* in 1969, that began the American saga of the occult in the nation's political culture. For LaVey, the so-called ‘Black Pope,’ Satanism was at once a viable counter-culture movement and a path to individual success: the inversion and rejection of Christian principles created the framework for an actualized self in the context of a neurotic society, and it also established LaVey as an influential cultural figure in the late 1960s and early 70s. (He would return to prominence in the 1990s, before his death in 1997.) One of LaVey's key innovations, from a social standpoint, was to shift the orientation of Satanic practices away from the devil as an object of worship and towards a set of practices meant to develop the success and charisma of the worshipper, presenting Satanism as both a countercultural alternative and a continuation of American individualist ideology.²⁰ LaVey's church gave rise to a number of other occult religious organizations and groups, broadly referred to as ‘Left-Hand Path’ religions for their use of black magic, interrogation of conventional spiritual dogmas, and embrace of carnality. The American ‘panic’ regarding practitioners of black magic and students of esoteric teachings was markedly different than parallel reactionary movements in countries such as Britain. In America, the fear of Satanism and demon worship was targeted predominantly at the youth, and at the lower classes (whereas in Britain, generally, the fear was that more wealthy and educated, adult segments of the population were practicing black magic). Furthermore, in Britain, the fear of Satanic rituals had a decidedly moral tinge, whereas in America, the reaction against Satanic practices was more openly framed as part of a culture war, as a struggle to keep the radical counterculture from gaining influence in American life more broadly.²¹ The sensational reaction against Satanism in American culture also resulted in new strategies on the part of Satanic groups; whereas LaVey cultivated a

very public kind of cult of personality, other occult groups have often eschewed his showmanship in favor of greater secrecy.²²

Insofar as there is a kind of collective embodied imaginary in Kogut's art, it is closely related both to the framework of organized religion and to occult practices and systems of knowledge. Kogut has noted that he was raised as a devout Roman Catholic: he attended mass on Sundays, played guitar in the church band, and went to Catholic school.²³ His experience with religion gave way to a rebellion against the institution of the church—he discovered heavy metal music, horror movies, and their corollary demonic imagery. The iconography of the church—crosses, the body of Christ—suffuses Kogut's artistic universe, sometimes suggesting early modern source material and sometimes clearly referencing the religiousness frequently associated with the American working class. But the inverted opposite of this religious symbolism, the demonic, dominates the mythic ideology that the artist presents. The demonic appears most literally in Kogut's 'Friends' series, which features playful demons that accompany and stand in for the artist, like satyrs and other mythological beings,²⁴ showing the bestial side of humankind and enacting consumption without a thought for its consequences. Here again, as with automobiles, the imagery is both personal—part of the artist's own 'spiritual awakening'—and enmeshed in the modern history of America as a nation.

*Big black shape with eyes of fire/
Telling people their desire
—Black Sabbath, "Black Sabbath"*²⁵

In Kogut's work, Satanism and the occult serve as source material for both content and structure: visual and textual references not only to Satanism, but also to Norse mythology, Phil Hine's writings on the practice of chaos magick, and other adjacent spiritual systems. The artist's linear style transposes the logos of American car

manufacturers into the realm of sigil-craft, and they merge with the visual vocabulary of pentagrams, goat heads, and inverted crosses that is common to Satanism. Another of Kogut's engagements with the artistic legacy of 20th century esoteric thought is through his incorporation of drone and doom metal elements into his performance endeavors. The influence of the occult more broadly on the development of rock 'n' roll and heavy metal has been well documented. This influence was not simply thematic: occult ideas and practices also shaped the ideology and philosophy of rock and metal musicians, helping to define and preserve the music's countercultural stance.²⁶ In an untitled performance from 2017, Kogut stands inside a magic circle, with guitar and amplifier, and plays the 'devil's tritone' for 66 minutes and 6 seconds, transforming the demonic from an image into a ritual. The so-called 'devil's interval'—a musical interval equivalent to three whole tones, perceived as an augmented 4th or a diminished 5th—has played an important role in the history of blues, rock, and heavy metal music, but the demonic associations of its discordance are much older. As Derek B. Scott writes, the tritone—also known as the *diabolus in musica*—"has long represented the devil in music by negating a sense of modal or tonal stability [, ...] disrupti[ng] the concordant fourths and fifths of Western European medieval music."²⁷ Later, in the 19th century, Romantic operas used the tritone to conjure a threatening or evil atmosphere.²⁸ The interval's influence in the metal genre can be traced to its use as the musical backbone of Black Sabbath's song "Black Sabbath," off the group's eponymous 1970 debut album.²⁹

Kogut's use of drone and doom musical elements is interwoven with a more general 'metal' aesthetic that has become apparent in his recent artistic endeavors. Like Matthew Barney, Kogut interjects the cultural vocabulary of metal into his work alongside both the narrative of the automotive industry and the scale of myth in order to create a kind

of eschatology that reflects the present context of perverse commercialism. As Amelia Ishmael has noted, there is a growing body of contemporary art that engages with metal as both content and as form of experience.³⁰ The interaction of contemporary art with metal has ranged from the documentary (epitomized by photographer Peter Beste's *True Norwegian Black Metal*, a visual chronicle of the Norwegian Black Metal scene) to the performative (such as Bjarne Melgaard's collaboration with Frost of Satyricon, *Kill Me Before I Do It Myself*).³¹ Kogut shares with metal a set of historical reference points—the writings of Schopenhauer, Nietzsche, William Blake, Aleister Crowley, and others—but he integrates metal music into his art *as a musician* and not simply as a visual artist, utilizing metal to enact a unique mode of creative praxis. As an aesthetic form, both drone and doom metal are concerned with the creation of moods, and more specifically of what Joanna Demers calls sublime or “maximal objects”—aesthetic experiences so massive that they seem to exceed and consume us, sometimes placing us in apparent stasis.³² As Owen Coggins writes, the extended temporality of drone compositions and performances erodes a clear distinction between the sphere of ‘direct’ aesthetic experience and the viewer’s existence beyond that experience.³³ Although drone and doom metal performances often cultivate an atmosphere of ritual and mysticism, they also produce the sensation that the effects of the music—embodied, spiritual—extend both before and after the performance, even if they are not directly perceived.

An important aspect of drone as a musical genre is the demands it places upon the listener to attempt to orient themselves within horizons—it is often unclear if they are the horizons of a particular experience, of a historical trajectory, or of something else—that are not and cannot be directly grasped by either cognition or perception. The sensations associated with this process of emplacement can be beautiful, but they can also be

apocalyptic.³⁴ Drone is alienating insofar as it produces a condition of radical uncertainty about the point from which it will become meaningful: it is both eternal, and, plausibly, the sound that accompanies the end of the world. Kogut’s incorporation of drone into his performances, especially in the context of *False Monarchy*, productively engages this open-endedness: it meditates on the foreclosure of American dreams of success, but also contemplates their persistence, the ways that they haunt our desires. The slow building and echoing of the riff becomes a funeral pyre for ideologies, but at the same time these drives never fully disappear. In this condition between despondency and ecstasy, *False Monarchy* shows Kogut seeking for what Nietzsche called “a pessimism of strength,” for a way to escape the enervation of despair and apathy, even faced with a sense of impending doom that seems at the same time ubiquitous and unending.

He who has material power, has spiritual power, and all art is subject to political manipulation, except for that which speaks the language of this same manipulation.
—Laibach³⁵

The title of the exhibition *False Monarchy* is, as noted at the outset, a reference to Johann Weyer’s influential 16th-century catalog of demons. It is also a thinly veiled reference to America’s recent political trajectory, and especially the first year of the Trump presidency. One of the discursive paradigms that has come to define Donald Trump’s rise as a politician has been the notion of ‘post-truth’: a scorn for the objectivity of ‘facts’ and an insistence that all information is biased, all knowledge is artificially constructed, and all appeals to reason are ultimately affective constructs. Responses to the increasingly hegemonic condition of ‘post-truth’—in America and across the globe—have been varied: humanists have struggled to advance (again) the necessity for rational discourse and the construction of Reason; militant leftists

have turned to the legacy of antifascism and class warfare; and the alt-right has constructed an embittered but elaborate system of postmodern irony. In an time when objectivity and factuality have been deconstructed—in different ways—by ideologies at both ends of the political spectrum in America, the pragmatic anti-dogmatism of Left-Hand Path religions and the practices of chaos magick (which treats metaphysical belief systems in terms of their practical efficacy and individual appeal, rather than according to some transcendental criterion of esoteric truth) seem to present credible modes of engaging with everyday life. As Phil Hine writes, chaos magick is defined by an ethos of perpetual adaptivity, willful eclecticism, and emphasis on technique over conceptual coherency: “What symbol systems you wish to employ is a matter of choice, and [...] the webs of belief [that] surround them are means to an end, rather than ends in themselves.”³⁶

However, the systems (and *asystematicity*) of chaos magick have also been taken up as weapons by the alt-right, who elevate their chaos god Kek and insist on the influence that their own ‘meme magic’ wields in American politics.³⁷ It seems clear that what is needed, then, is not simply the externalization and construction of an object of criticism, of something *other*. It will all too quickly be appropriated and transformed by the economic and cultural forces of capitalism.³⁸ What is perhaps necessary, in order to navigate the persistent appropriations, deconstructions, and ironizations of the ‘post-truth’ era is a strategy of ‘overidentification’ of the kind famously employed by the Slovenian art collective *Neue Slowenische Kunst (NSK)*. As the members of the industrial band Laibach, NSK’s best-known component organization, declared in the 1980s: “all art is subject to political manipulation, except for that which speaks the language of this same manipulation.” As Slavoj Žižek has written, to ‘speak the same

language as this manipulation’ can be more than “an ironic imitation of it”—it can “suspend [manipulation’s] efficiency” by “render[ing it] public” in a way that lays bare its machinations of desire.³⁹ *False Monarchy* is, in the end, an intensely *personal* exploration, but its universal possibilities are not diminished by this orientation towards the artist’s own experiences and his interpretation thereof. Kogut’s approach may be, at times, grotesquely humorous, but it eschews smug ironic distance. It takes seriously belief and its power; it takes seriously forces beyond our knowledge. It also takes seriously our desires, as both weaknesses and strengths. The strategies that Kogut employs in *False Monarchy* are, in part, strategies of overidentification with self as a means to self-actualization, and through this to ekstasis and collective praxis. The auto industry becomes the transcendental project of capitalist actualization, of American political corruption, and at the same time the promise of freedom. The long, unstructured plod of drone echoes the perpetual sense of despair that is endemic to American politics: every day worse than the last, without finality. The occult becomes the means through which we occupy it, make ourselves one with it, becoming its disciples more wholly than we were before. When there is no longer any distance, no dissimulation or irony, then we perceive the lie on the throne, as LaVey writes, and we set forth to topple it.

¹ Johann Weyer, *Pseudomonarchia daemonum*, translated by Reginald Scott, annotated by Joseph H. Peterson, *Esoteric Archives*, <http://www.esotericarchives.com/solomon/weyer.htm>.

² Anton Szandor LaVey, *The Satanic Bible* (New York: Avon, 2005), p. 31.

³ See Stuart Clark, *Thinking with Demons: The Idea of Witchcraft in Early Modern Europe* (New York: Oxford University Press, 1997), pp. 198–199.

⁴ Filippo Tommaso Marinetti, “The Founding and Manifesto of Futurism,” in Lawrence Rainey, Christine Poggi, and Laura Wittman, eds., *Futurism: An Anthology* (New Haven: Yale University Press, 2009), p. 49.

⁵ Qtd. in “Electricity Enshrined,” *Electrical World* 93:7 (February 16, 1929), p. 350.

⁶ Marinetti, p. 51.

⁷ Santiago Sierra, qtd. in David Crossland, “Artist Turns Synagogue into Gas Chamber,” *Der Spiegel*, March 13, 2006, <http://www.spiegel.de/international/holocaust-remembrance-artist-turns-synagogue-into-gas-chamber-a-405721.html>.

⁸ John B. Rae, *American Automobile Manufacturers: The First Forty Years* (Philadelphia: Chilton Company, 1959), p. 103.

⁹ Ronald Edsforth, *Class Conflict and Cultural Consensus: The Making of a Mass Consumer Society in Flint, Michigan* (New Brunswick: Rutgers University Press, 1987), pp. 13–25.

¹⁰ Len Holden, “More Than a Marque. The Car as Symbol: Aspects of Culture and Ideology,” in David Thoms, Len Holden, and Tim Claydon, eds., *The Motor Car and Popular Culture in the 20th Century* (Brookfield: Ashgate, 2000), p. 30.

¹¹ Stan Luger, *Corporate Power, American Democracy, and the Automobile Industry* (New York: Cambridge University Press, 2000), p. 3–8.

¹² Luger, pp. 190–196.

¹³ Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), p. 25.

¹⁴ See the artist’s interview with Kate Mothes, “Revisiting Kyle Kogut,” *Young Space*, July 24, 2017, <http://www.young-space.com/blog/2017/7/revisiting-kyle-kogut>.

¹⁵ See Kogut’s interview with Alex Ebstein, “MICA Studio Visit: Kyle Kogut,” *BMore Art*, February 25, 2016, <http://www.bmoreart.com/2016/02/mica-studio-visit-kyle-kogut.html>.

¹⁶ Arthur Schopenhauer, *Studies in Pessimism*, trans. T. Bailey Saunders (New York: Cosimo, 2007).

¹⁷ See Gilles Deleuze and Félix Guattari, *Anti-Oedipus*, trans. Robert Hurley, Mark Seem, and Helen R. Lane (New York: Continuum, 2004).

¹⁸ LaVey, *The Satanic Bible*, p. 55.

¹⁹ Bill Ellis, *Raising the Devil: Satanism, New Religions, and the Media* (Lexington: University Press of Kentucky, 2000), p. xv.

²⁰ Jesper Aa. Peterson, “The Black Pope and the Church of Satan,” in Per Faxneld and Jesper Aa. Peterson, eds., *The Devil’s Party: Satanism in Modernity* (New York: Oxford University Press, 2013), p. 80.

²¹ Ellis, p. 167–168.

²² Kennet Granholm, “The Left-Hand Path and Post-Satanism,” in Per Faxneld and Jesper Aa. Peterson, eds., *The Devil’s Party*, pp. 209–228.

²³ See Kogut’s interview for *LOWLOW NYC*, 2017, <https://lowlownyc.com/pages/collaborator-kyle-kogut>.

²⁴ This association between the artist and a mythological ‘sinful’ or carnal being is a strategy that Kogut shares with artists such as Matthew Barney, with whom Kogut also shares an interest in both the automobile and the aesthetics of extreme metal music.

²⁵ “Black Sabbath,” *Black Sabbath* (UK: Vertigo Records, 1970).

²⁶ On this topic, see, in particular, Peter Bebergal, *Season of the Witch: How the Occult Saved Rock and Roll* (New York: Jeremy P. Tarcher, 2014).

²⁷ Derek B. Scott, *From the Erotic to the Demonic: On Critical Musicology* (New York: Oxford University Press, 2003), p. 130.

²⁸ William Grabkin, “Tritone,” *Grove Music Online* (2001), <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.28403>.

²⁹ Finlo Rohrer, “The Devil’s Music,” *BBC News Magazine*, April 28, 2006, http://news.bbc.co.uk/2/hi/uk_news/magazine/4952646.stm.

³⁰ Ishmael’s discussion is focused on Black Metal in particular, but many aspects of her discussion apply to adjacent metal genres such as drone and doom metal. See Amelia Ishmael, *Black Metal in the White Tower: Metal’s Formless Presence in Contemporary Art* (Master’s Thesis, School of the Art Institute of Chicago, 2011). French art critic and curator Jérôme Lefèvre also founded the journal *CS (Conservative Shithead)* in 2009 to promote discussion around the confluence of extreme metal and contemporary art. Ishmael and Lefèvre have both curated exhibitions that attempt to thematize the aesthetics of metal as they appear in contemporary art.

³¹ See Elodie Lesourd, “Baptism or Death: Black Metal in Contemporary Art, Birth of a New Aesthetic Category,” *Helvete* 1 (Winter 2013), pp. 29–43.

³² Joanna Demers, *Listening though the Noise: The Aesthetics of Experimental Electronic Music* (New York: Oxford University Press, 2010), pp. 91–109.

³³ Owen Coggins, “The Invocation at Tilburg: Mysticism, Implicit Religion and Gravetemple’s Doom Metal,” *Journal of Implicit Religion* 18:2 (2015), pp. 228–229.

³⁴ Joanna Demers, “Ambient Drone and Apocalypse,” *Current Musicology* 95 (Spring 2013), pp. 103–112.

³⁵ Laibach, in Laura Hoptmann and Tomáš Pospiszyl, eds., *Primary Documents: A Sourcebook for Eastern and Central European Art since the 1960s* (Cambridge: MIT Press, 2002), p. 297.

³⁶ Phil Hine, *Oven-Ready Chaos* (Chaos International, 1997), p. 9–10.

³⁷ Tara Isabella Burton, “Apocalypse Whatever: The Making of a Racist, Sexist Religion of Nihilism on 4Chan,” *Real Life*, December 13, 2016, <http://reallifemag.com/apocalypse-whatever/>.

³⁸ See Mark Fisher, *Capitalist Realism: Is There No Alternative?* (Washington: Zer0 Books, 2009).

³⁹ Slavoj Žižek, “Why Are Laibach and NSK Not Fascists?,” *MARS - Časopis Moderne Galerije*, Vol. 3.4 (1993).