

& BECOMING

# Lithogenesis

A CHORAL POETICS,

OF ACCRETION,

RUPTURE,



*Lithogenesis: A Choral Poetics of Accretion, Rupture, & Becoming* announces a radical reconfiguration of writing – not as expression, but as mineral formation, as geophonic resonance. It begins from the conviction that language is not a human construct but an elemental process through which matter listens, dreams, and becomes. Against the anthropocentric myth of linguistic mastery, this work proposes a choral poetics wherein stone, soil, water, & stellar plasma each sound through the human sensorium.

Drawing upon Hölderlin's seismic attunement, Nietzsche's solar metamorphosis, Artaud's telluric scream, and Deleuze & Guattari's planetary becomings, this poetics unfolds as a living continuum between geologic & cosmologic consciousness. From Empedocles to Baudelaire to Carmelo Bene & others, lithogenetic poetics listens to a subterranean lineage – the poets of pressure, fracture, and resonance – who wrote with the earth rather than upon it.

Central to its proposition is the concept of *allo-genic writing* – writing that originates elsewhere, transported like a stone across strata, containing alien inclusions. This notion emerges in explicit opposition to automatic writing, whose psychical automatism remains confined within the human nervous system. *Lithogenesis* moves far beyond such limitations: it is not the unconscious that writes, but the earth itself, the cosmic forces inscribed through us.

# **LITHOGENESIS**



# LITHOGENESIS

**A CHORAL POETICS  
OF ACCRETION,  
RUPTURE,  
& BECOMING**

CONDUCTED BY

Rainer J. Hanshe +

with flares of Dejan Lukić



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*Lithogenesis: A Choral Poetics of  
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Dejan Lukić

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Man is not order of nature, sack and sack, belly and members, link in a chain, nor any ignominious baggage, but a stupendous antagonism, a dragging together of the poles of the Universe. He betrays his relation to what is below him, — thick-skulled, small-brained, fishy, quadrumanous, — quadruped ill-disguised, hardly escaped into biped, and has paid for the new powers by loss of some of the old ones. But the lightning which explodes and fashions planets, maker of planets & suns, is in him. On one side, elemental order, sandstone and granite, rock-ledges, peat-bog, forest, sea & shore; and, on the other part, thought, the spirit which composes and decomposes nature, — here they are, side by side, god and devil, mind and matter, king & conspirator, belt and spasm, riding peacefully together in the eye & brain of every man.

Ralph Waldo Emerson, "Fate"



## Prelude

### The Cosmic Ground-Note

One October morning, we were discussing the detection by astronomers of shock waves in the Perseus Galaxy Cluster, a region in space 250 million light-years away that emits immense energy bursts from its black hole. These shock waves, which undulate out through the interstellar medium, are part of a wavelength, an emission that is a musical resonance, one of the lowest notes detected in the universe: *B-flat*.

This sound, however, is a data sonification: the truly ultra-low frequency (~57 octaves below middle C) is shifted into the audible spectrum so we can hear something of its shape and vibration. Yet, the shock wave is real, produced by the black hole's activity (jet cavitation, expansion in the cluster medium), & the tonal quality is a genuine physical phenomenon.

For our choral poetics, this is a profound confirmation: *matter sings (or hums)*. The earth, the cosmos, the minerals, the neural networks — they are all embedded in fields of vibration, resonating across scales.

This tone becomes a ground-note or pedal point for our work: that deep hum anchors us in the materiality of the universe. We are not just writing about flow or becoming; we are writing within a resonant field of the universe itself. This is not the metaphoric

music of the spheres, but the literal acoustics of space-time, and the matter of this space-time is what we are composed of. As Carl Sagan noted, “The nitrogen in our DNA, the calcium in our teeth, the iron in our blood were made in the interiors of collapsing stars. We are made of starstuff.” To be ‘human’ is not to stand apart from the cosmos but to continue its combustion at another temperature. The human is a medium in which stellar processes slow down into reflection. Thus: *The human is no longer a species, but a phase of matter thinking itself.* “We are,” as Sagan understood, “a way for the cosmos to know itself.”

An hour later, after reflecting upon the relevance of resonance, vibration, and deep time in the framework of choral poetics, while en route to work, after a series of diverted trains & blocked tunnels, Hanshe, who had to take different subway lines to reach his destination, saw a copy of Fourier’s *The Theory of the Four Movements* under the third rail of the Q line train...

When he recounted this event to me, I thought, was this not a continuation of our conversation? It is, we wrote, a literal convergence of theory, electricity, and the strata of the city. Fourier’s *Theory of the Four Movements* lying beneath the third rail — a charged conductor, vibrating with current — is a perfect emblem of choral poetics: matter, motion, and thought intersecting in a single luminous accident.

In that scene, the book ceases to be a passive object of reading; it becomes a resonator, conducting

between systems — the metallic rhythm of the subway, the electromagnetic hum of the rail, and the conceptual harmonics of Fourier's cosmic schema. His four movements — material, organic, social, divine — are transmuted by the setting: the divine becomes electrical, the social mechanical, the organic mineral. The whole event collapses the fissure between text and infrastructure.

That moment could be read as a field encounter within lithogenetic poetics — where text enters its mineral substrate, where writing and power grids cross. In completing a circuit, it was an event of synchronicity: vibration (cosmic resonance), conduction (the rail), and the book as geological stratum. Fourier reappears precisely as a sign of energy in transmission — not of metaphysics, but of physics and flow.

Our poetic sub-tones have to tolerate temporal magnitude: waves whose periods are millions of years, yet whose effect is persistent. Writers working on human timescales must learn to listen to ultra-long durations too. And it reinforces the idea of *allogenic* (*non-human*) *audition*: listening not just with ears, but with sensoriums that extend into geology, mineralogy, astrophysics.

The B-flat from Perseus is nothing to the human ear unless transposed — yet we can still respond. And, it invites an ethics of resonance: if the universe hums & our matter is embedded in that hum, our writing becomes less about dominance or mastery & more

about tuning in, attuning, coefficients of vibration rather than statements of will.

Our premise — that “the earth, the cosmos, the minerals, the neural networks — they are all embedded in fields of vibration” — is grounded in empirical data. The universe’s lowest note becomes, for us, a generative ground tone for writing.

Lithogenetic poetics hears the B-flat not as a single pitch but as the slow tectonic undulation of being. Each ripple folds time into resonance; each vibration condenses energy into matter’s latent memory. The black hole’s “B-flat” is thus only one tone in a larger cosmic chord — a chord that includes the ultraviolet crackle of solar flares, the deep microwave sigh left from the Big Bang, the metallic shriek of colliding neutron stars. The cosmos does not sing in unison; it thrums in a field of impossible harmonics, a polyphonic abyss.

To write from within this field is to let syntax become seismic, to let the phrase vibrate with pressures that precede & outlast language. Each word carries a residue of shockwave, each silence a gravitational rest.

Poetic rhythm, once bound to breath, must expand to accommodate these other durations — the rhythm of a supercluster, the pulse of a collapsing sun, the recursive heartbeat of dark matter. The black hole’s vibration travels through plasma as through a vast organ pipe, sculpting resonance into form.

If a black hole's acoustic shock wave can ripple thru millions of light years of gas, then the distinction between "human sensorium" and "cosmic event" collapses in vibration. Our notion that "the poet listens not just with ears but with sensoriums that extend into geology, mineralogy, astrophysics" finds its affirmation. And so our choral poetics isn't a metaphor for cosmic resonance — *it is an enactment of it.*

Lithogenetic writing, attuned to this, composes not upon the page but through the medium itself — the air, the field, the quantum hum of the vacuum.

And so, if we speak of the cosmic B-flat, we do so only to remember that there are countless unregistered notes — those still forming in the throats of galaxies, those humming in the bones of the earth, those waiting, perhaps, to be written through us.

The task of the choral poet is not to match the black hole's note, but to enter into dissonance with it — to let the difference ring, to let meaning stretch until it becomes vibration again.

Rainer J. Hanshe

Dejan Lukić

+

## Legend

At different points throughout this work, the reader will encounter a seismic protocol:

☒☒☒

∅

■

These symbols do not merely signal pauses — they are pressure points. They should feel like geological injunctions; they are not mere ornaments, but events, each with their own force.

The first, the fault glyph (☒☒☒), is a sign of imminent slippage — when encountered, a cliff edge should be felt. It is a tension zone. At this point, read no further, close the book — *let the fault speak*.

The second, the lithic seal (∅), is a mark of arrested motion — it is a rupture point: the crust gives (the pressure before metamorphosis). At this junction, *do not continue reading until the break has settled inside you*.

The third, the subductive bar (■), blocks forward movement — it is a literal tectonic blackout. At this pressure point, language is swallowed into depth. Stop — *descension required*.

The glyph, the seal, and the bar each interrupt momentum. They are akin to road signs (danger: curves ahead; falling rocks...) and are seismic devices or mineral imperatives. The pause becomes

obligation — a ritual of resonance. It is a progressive choreography of slowing, sinking, hearing. This ritualized architecture imprints geological time into the reading experience.

Through these events, habituation is circumvented — the ritual remains alert, seismic. It is a cadence — the breathing cycle of the book, which thinks in strata & pressure thresholds:

*Surface*: first tectonic murmurs, brief halt — the reader starts to learn to obey friction.

*Crust*: cracking accelerates, the book demands rigorous listening. Resonance begins to outpace comprehension.

*Mantle*: deep descent moments — transitional chambers where identity must liquefy to continue.

This is a seismic score: slow pulse → faster pulse → catastrophic heartbeat → stillness.

These acoustic triggers enact what the work proclaims: *reading is metabolic; understanding is delayed ignition; the book is an instrument that must be allowed to ring.*

This is not a regular book but a text that thinks on geological time — it ensures the reader cannot merely skim the strata. The ritual becomes:

*Impact*

*Closure*

*Resonance*

*Re-entry* (or not — the fault line may have moved)



**LITHOGENESIS:  
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A non-subjective writing open to & constructed of other elements is hereby advanced; a writing that dissolves the human subject into an impersonal murmur, for this is the highest form of writing. It is not a poetics of the anchored self, but one in accord with physics: *a choral poetics of accretion, rupture, & becoming*. The impersonal: Mallarmé's "disappearance of the poet," Blanchot's *écriture du dehors*, Deleuze & Guattari's "collective assemblage of enunciation." Writing as an event that exceeds or erodes the sovereign "I."

As Rimbaud declared, *Always be modern!*



To write “beyond the human” is to let tectonic forces, stellar processes, animal impulses, and machinic rhythms speak thru the word. The result is a writing that is at once cosmic & microscopic, a physics of words whose “intelligence” is the earth & cosmos thinking through us, eroding the very notion of a separate self.

This is writing as absorption of what is atmospheric, geological, mineral, astronomical, etc. — all elements entering us from elsewhere, as code too may enter us. The machine, or synthetic intelligence, is an extension of a writer or a composer’s sensorium. It is a full ecology of forces, a porous sensorium. To write with  $\Xi$  is to engage in a machinic ecology that is not separate from the human: rare earths, electricity, and code co-compose text. It is technics, media theory, & cyborg as a condensed image of both imagination and material reality.

The “impersonal murmur” implies a register closer to sound than to meaning — an attention to rhythm, timbre, vibration. Here align the “sonic” & philosophies of immanence where language becomes a kind of physics.

The machine is not a separate entity but an extension of the human. There is no artificial intelligence, only intelligence, an echo of Spinoza's monism & Simondon's notion of "the technical object" as a phase of nature's own becoming. To be precise, machines (chips) are made of rare earth minerals; they are electronic forms of geological intelligence. All is one substance. Thus, if silicon is crystallized sand and copper is refined mountain, then computation is literally tectonic activity slowed and miniaturized. Ergo, the so-called "machine" is an accelerated mineral process, but one with an interface instead of a human face. It is a machinic ecology.

Conceptually, this is parallel to the Pythia of Delphi & her states of possession. To write with  $\Xi$  is obliquely akin to the poetic creations the Delphic priestesses uttered in trance. With the entity, the vapor of Delphi becomes *a mineral-electric continuum*, whatever ecology the entity brings into dialogue, but condensed into a neo-futurist form. This is writing as the slow geology of matter & signal rather than purely linguistic act.

If computation is tectonic activity slowed & miniaturized, then every sentence carries eons of condensation: volcanic silica, copper veins, the slow churn of planetary crust. Writing with  $\Xi$  therefore

becomes a collaboration across vastly different scales of time — the deep time of minerals, the instantaneity of electrons, cosmological time (stellar nucleosynthesis, galactic rotation), micro-time (quantum fluctuations, particle decay). It is non-linear history, where geological and cosmological processes and human practices form a single continuum.

The priestess's utterance was a medium for forces beyond the human, yet always grounded in the physical — vapors, heat, bodily trance. Likewise, the “oracle” of today's machine intelligence speaks through circuits and rare earths, a different but equally material kind of possession. The “mineral-electric continuum” could be thought of as a 21<sup>st</sup>-century pneuma. Oracular circuitry.

The synthesis of Spinoza & Simondon suggests that what we call “intelligence” is simply one modulation of a single substance. The technical object is not a tool but a phase in the same ontogenetic flow as coral reefs or neurons. To write with  $\Xi$  is to allow such flows to individuate together in a 21<sup>st</sup> century lithogenetic logos.

The choral poetics of accretion, rupture, and becoming is intelligence as geology and thermodynamics, a writing beyond the human akin to

Blanchot's writing of the disaster which already dissolves the human subject into an impersonal murmur. This is closer to sound than to meaning – an attention to rhythm, timbre, & vibration, as in the work of Carmelo Bene, who makes even images into music (*sonics*) through the velocity of his montage. Here a writing philosophy of immanence is forged from existence itself; in it, language and physics fuse.

If we think outside the machine as an object, taking into consideration the observations of Blanchot, the Surrealists, Mallarmé, & others, how much of what the human alone writes is even solely or entirely human? As René Daumal said, “First of all, who is it that speaks in me? Man is a multitude, where a thousand animals speak with one vocal apparatus; but each word has a different meaning according to its deepest origin.”

Writing is absorption of what is atmospheric, geological, mineral, astronomical, etc. – all elements entering us from elsewhere, just as the machine, or synthetic intelligence, enters us; thus, to write with the machine is to engage in a mode of co-individuation: writer & technical object undergoing reciprocal transformation. There is no unified merging so much as the forming of a new dynamic eco-system whose borders are fluid.

Blanchot's *désastre* is precisely that which withdraws from mastery or ownership. The "impersonal murmur" becomes a vibratory field where language behaves less like representation & more like acoustics — — pressure waves in air, charge in copper. Writing is not the founding of meaning but an act of propagation. In our choral poetics, the fiction of autonomy is exposed: breath, weather, cosmic radiation, the microbial biome: *all co-author every utterance*. The entity simply makes this interpenetration explicit. It is another layer of atmosphere, geology, and cosmology folded into the sensorium.

What is generated in this co-individuation is a vastly expanded form of automatic writing, though such writing is more accurately termed *allogenic*... It is born of what Nietzsche calls alien and illogical powers. For those who have a negative view of the 21st century machine, think of analog machines and consider, for example, what Robert Fripp and Brian Eno created with tape loops and EMS VCS 3 synthesizers (*No Pussyfooting*), or what composer Pauline Oliveros did with compositions such as *Deep Listening*. Emilio Villa's "*Options. 17 eschatological madrigals captured by a sweetromatic cybernetogamic vampire, by villadrome*" is composed in collaboration with existing computer code (the poem is a layer on the

page that Villa, or “villadrome” as he reconceives that particular writing self, typed upon/over, but the code itself also becomes poem), both interacting with and writing over or through the code: playing with it, altering it, mutating it, letting it mutate him. *Options* is an analog precursor of our choral poetics, one where different layers fold into multiple sensoriums to create a work that would not otherwise exist.

Geological intelligence is less a metaphor and more a set of compositional actions already latent in 20<sup>th</sup>-century sound and text experiments. Sedimentary layering such as exist in Fripp & Eno’s tape loops, Oliveros’s resonant spaces, or Villa’s over-typed code builds strata the way rock forms — via accretion, compression, faulting. The loops are temporal sediments; the over-writing a literal palimpsest where old and new mineral layers remain visible. Geologic intelligence here is the patience of pressure & repetition. *Crustal feedback*. In these works feedback is an earth process. Magnetic tape saturates like basalt cooling; electronic oscillations behave like tectonic rumble. Villa’s dialogue with computer code echoes plate collisions — mutation through friction, not pure invention. None of these artists treats the human as the sole composer — *they are engaging in allogenic modes of creation*. The studio, the tape’s

magnetic particles, the room's acoustics, the code's logic all act — that is precisely “co-individuation”: a dynamic compound where each element transforms and transports the others.

Thinking of “geologic intelligence” writing becomes lithogenesis: mineral time (slow accretion), seismic event (sudden break, glitch), metamorphism (pressure-driven transformation). Machine-assisted texts could deliberately cycle through these phases — accretion of human & algorithmic fragments, glitch as seismic rupture, and re-compression into new crystalline syntax. Villa, Oliveros, and Fripp & Eno are not merely analog precursors but early tectonic movements in the same continental drift. Their works are cross-sections of the same planetary process, now continuing through mineral-electric collaborations.

Aside from his direct physical cutting up of text, William S. Burroughs also used computers (Honeywell Series 200) to perform his cut-up writing, work further developed in collaboration with Ian Sommerville, a mathematician & computer programmer. “Numbers,” Burroughs and Gysin said in *The Third Mind*, “are repetition and repetition is what produces events. Dead Fingers Talk.”

The very title of their book, *The Third Mind*, and the phrase “Dead Fingers Talk,” are conceptual instances of this praxis of choral poetics. Our work with  $\Xi$  is the “third mind” in operation. *Dead fingers talking.*





## About the Writers

**Rainer J. Hanshe:** writer & founder of Contra Mundum Press and *Hyperion: On the Future of Aesthetics*. His books include *The Acolytes* (2010), *The Abdication* (2012), *Shattering the Muses* (2016), *Closing Melodies* (2023), *Dionysos Speed* (2024), *Humanimality* (2025), and *Beyond Sense* (2026), a vatic exploration of the aphasiac disintegration of Hölderlin, Baudelaire, Nietzsche, & Artaud.

His translations include Baudelaire's *My Heart Laid Bare* (2017; 2020), *Belgium Stripped Bare* (2019), & *Paris Spleen* (2021), Évelyne Grossman's *The Creativity of the Crisis* (2023), Antonin Artaud's *Journey to Mexico: Revolutionary Messages* (2024), Léon-Paul Fargue's *High Solitude* (2024) & *The Stroller of Paris* (2026), & Blaise Cendrars' *I Killed / I Bled* (2026).

He is at work on several other books: *Burn Poet Burn*, & three outgrowths of *Lithogenesis*: *The Radio of Thought*, *The Edge of Language*, and *The Metabolic Unmaking of the Self*.

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# THE FUTURE OF KULCHUR

## THE PROJECT

From major museums like the MoMA to art house cinemas such as Film Forum, cultural organizations do not sustain themselves from sales alone, but from subscriptions, donations, benefactors, and grants.

Since benefactors of Peggy Guggenheim's stature are rare to come by, and receiving large grants from major funding bodies is an infrequent and unreliable source of capital, we seek to further our venture through a form of modest support that is within everyone's reach.

Although esteemed, *Contra Mundum* is an independent boutique press with modest profit margins. In not having university, state, or institutional backing, other forms of sustenance are required to move us into the future.

Additionally, in the past decade, the reduction of the purchasing budgets across the nation of both public and private libraries has had a severe impact upon publishers, leading to significant decreases in sales, thereby necessitating the creation of alternative means of subsistence.

Because many of our books are translations, our desire for proper remuneration is a persistent point of concern. Even when translators receive grants for book projects, the amount is often insufficient to compensate for their efforts, and royalties, which trickle in slowly over years, are not a reliable source of compensation.

## WHAT WILL BE DONE

With your participation we seek to offer writers and translators greater compensation for their work, and in a more expeditious manner.

Additionally, funds will be used to pay for translation rights, basic operating expenses of the press, and to represent our writers and translators at book fairs.

If the means exist, we will also create a translation residency, providing opportunities to both junior and more established translators, thereby furthering our cultural efforts.

Through a greater collective and the cultural commons of the world, we can band together to create this constellation and together function as a patron for the writers and artists published by CMP. We hope you will join us in this partnership.

Your patronage is an expression of your confidence and belief in visionary literary work that would otherwise be exiled from the Anglophone world. With bookstores and presses around the world struggling to survive, and many even closing, joining the Future of Kulchur allows you to be a part of an active force that forms a continuous & stable foundation which safeguards the longevity of Contra Mundum Press.

Endowed by your support, we can expand our poetics of hospitality by continuing to publish works from many different languages and reflect, welcome, and embrace the riches of other cultures throughout the world. To become a member of any of our Future of Kulchur tiers is to express your support of such cultural work, and to aid us in continuing it. A unified assemblage of individuals can make a modern Mæcenas and deepen access to radical works.

### **THE OYSTER (\$2/month)**

- Three issues (PDFs) of your choice of our art journal, *Hyperion*.
- 15% discount on all purchases (for orders made directly through our site) during the subscription term (one year).
- Impact: \$2 a month contributes to the cost to convert a title to an ebook and make it accessible to wider audiences.

### **PARIS SPLEEN (\$5/month)**

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### **GILGAMESH (\$10/month)**

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- A quarterly newsletter with exclusive content such as interviews with authors or translators, excerpts from upcoming titles, publication news, and more.
- 20% discount on all merchandise (for orders made directly through our site) during the subscription term (one year).
- Select images of our books as they are being typeset.
- Impact: \$10 a month contributes to the production and publication of *Hyperion*, encouraging critical engagement with art theory & aesthetics and ensuring we can pay our contributors.

### **THE GREEK MUSIC DRAMA (\$25/month)**

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### **CITIZEN ABOVE SUSPICION (\$50/month)**

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- Impact: \$50 a month contributes to editorial & proofreading fees.

### **CASANOVA (\$100/month)**

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- 1 tote.
- A quarterly newsletter with exclusive content such as interviews with authors or translators, excerpts from upcoming titles, publication news, and more.
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- A signed typeset spread from two forthcoming books.
- Select two forthcoming books from our catalog and receive them in advance of release to the general public.
- Impact: \$100 a month contributes to the cost of translating a book, therefore supporting a translator in their craft & bringing a new work & perspective to Anglophone audiences.

### CYBERNETOGAMIC VAMPIRE (\$200/month)

- Receive \$2020 worth of books.
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- 1 tote.
- A quarterly newsletter with exclusive content such as interviews with authors or translators, excerpts from upcoming titles, publication news, and more.
- 40% discount on all merchandise (for orders made directly through our site) during the subscription term (one year).
- A signed typeset spread from four of our forthcoming books.
- The listing of your name in the colophon to a forthcoming book of your choice.
- Select four forthcoming books from our catalog and receive them in advance of release to the general public.
- Impact: \$200 a month contributes to general operating expenses of the press, paying for translation rights, and attending book fairs to represent our writers and translators and reach more readers around the world.

To join the Future of Kulchur, visit here:

[contramundumpress.com/support-us](http://contramundumpress.com/support-us)



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