

Certain correspondences have been detected between privacy software and subculture, as manifested in black metal and its illegible logos.

The genealogy of proto-Metal font Fraktur—from Middle Ages to Third Reich—is the gateway to the many lives (and ‘faces of death’) of black metal: as a conservative force of teenage negation, as a torture technique at Guantánamo Bay, and as a blast of ‘realness’ in art galleries.

The song is
by drums, th
guitar over
the speakers
voice joins
singer is in
sounds like
muppet is be
Vikernes, th
Norwegian ba
drums and pl
major differ
and ‘hard r
Black Sabbat
or Metallica
is that Vike
ideology of
and declared
Vikernes is
the murder o
the guitaris
metal band M
serving addi
for setting
wooden churc
countryside.
devotes hims
of the Aryar
his world vi
book that lo
Mein Kampf g
release from
will move to
southeastern

When Mayhem issued
legendary debut o
called *Pure Fucking*
it was common pra
underground metal
their own tapes a
them through an i
networked, but ve
community of fell
and random youths
to have a band of
In starting a ban
would be essentia
word ‘death’ ofte
featured.² Equall
were the photos o
cover art and, mo
band logo.

ave been
oftware
ted in
logos.
Metal
e Ages to
y to the
ath') of
ive force
rture
Bay, and
t galleries.

The song is called *War*. Backed by drums, the sound of massive guitar overdrive blares from the speakers. Then, a shrieking voice joins in. Although the singer is in deadly earnest, it sounds like some kind of horror muppet is being strangled. Varg Vikernes, the lone member of the Norwegian band Burzum, sings, drums and plays the guitar. A major difference between Vikernes and 'hard rock musicians' like Black Sabbath's Ozzy Osborne, or Metallica's James Hetfield, is that Vikernes has taken the ideology of his music to heart, and declared war on the world. Vikernes is now in jail for the murder of Øystein Aarseth, the guitarist of the black metal band Mayhem. He is also serving additional prison time for setting fire to ancient wooden churches in the Norwegian countryside. In prison, Vikernes devotes himself to the future of the Aryan race, writing down his world views in *Vargsmål*¹—a book that looks somewhat like *Mein Kampf* gone Ikea. After his release from prison, Vikernes will move to a rural village in southeastern Norway.

When Mayhem issued its now legendary debut demo in 1985—called *Pure Fucking Armageddon*—it was common practice for underground metal bands to record their own tapes and distribute them through an intensely networked, but very distributed, community of fellow bands, zines and random youths aspiring to have a band of their own. In starting a band, the name would be essential, with the word 'death' often prominently featured.² Equally important were the photos of the band, cover art and, most of all, the band logo.

These symbols were to be prioritized over any sense of credible musicianship. The logo of an underground black metal band had to be illegible—a symmetrical maze of jagged forms. The brand message of the illegible logo, of which there are now many thousands, is the visual personification of an idea of 'Evil'—and with that, a carefully fabricated stance of rejection of the 'modern world.' Historically the ideas of 'Evil' in black metal logos are linked to a strain of iconography and typography used in Nazi Germany, which freely borrowed and appropriated from earlier sources. As an offspring of the more generic 'hard rock' genre and its early 1980s infusion with the D.I.Y. sound of punk rock, extreme metal bands have often referenced the typography of the Third Reich to embolden their logos. The logo of Kiss, designed in the early 1970s by band member Ace Frehley, already unmistakably resembles the SS trademark.

Though not ideologically endorsing Nazism, Kiss wanted glam and scandal, appropriating not the politics but the shock value of form—a postmodern Las Vegas rather than a return to some sort of invented 'Aryan roots.'

Deena Weinstein, author of *Heavy Metal: The Music and Its Culture*, believes that metal is apolitical, and interested in the idea of power in the most general sense. Fans and musicians behave rather naively, and Frehley and the other members of Kiss explain the two S's in their logo as lightning bolts.³ Robert Walser, professor of musicology at the University of California, qualifies that image. He writes that heavy metal musicians make use of 'images of horror and madness' in order to comprehend and critique the world:

Although they are continually stereotyped and dismissed as apathetic nihilists, metal fans and musicians build on sedimented musical forms and cultural icons to create for themselves a world with more depth and intensity. If in some ways heavy metal replicates the ruthless individualism and violence that capitalism and government policy have naturalized, it also creates communal attachments, enacts collective empowerment, and works to assuage entirely reasonable anxieties.⁴

Tom ter Bogt, professor of pop music at Utrecht University, adds: 'Metal is a form of escapism. Naturally you see this more often in youths who are up against it. A metal concert is a celebration by people with problems. I think this is less true in the Netherlands, by the way. If you are a hard-core metal fan in the United States, you are extremely marginalized socially. Dropouts from school, if they are white, are always metal fans.'⁵ U.K. Subs, a legendary 1980s punk rock band, had 'Self Destruct!' as its motto. The black metal logo seems to have taken this idea to heart. Its systematic illegibility has a self-cancelling quality to it; a message erased at the very moment it is transmitted.

As black metal threatens the world with total devastation, it issues similar threats to the logo.

Sometimes, this even happens amidst Scandinavian social-democratic well-being. According to the American designer Mark Owens, Mayhem (Norway) was among the first bands to have an illegible logo.⁶ The logos of predecessors like Venom (England) and Celtic Frost (Switzerland) were still barely legible. As Mayhem's logo took a tiny step over that line, it seems that the illegible band logo came into being around 1985. The logo is a password—behind it, a secret world is waiting. Illegible logos and messages are an unprecedented brand of fantasy in the otherwise rationalized world of visual trademarks, especially when seen in public. Their coded, forbidding appearance negates common assumptions on how to properly visualize an organization. Graphic design has, by education and professional mandate, cared for modalities of legibility and communicability more than for oppositional or romantic notions of public recognition. Design's role and alibi as a provider of public information may have initially identified with a utopian drive towards a new and more enlightened society, but has ended up obsessed with accessibility and marketability that appeals to convention and habit. Communication strategists, behavioral scientists, copywriters, styling agents and other experts have helped create a world without secrets. Black metal logos, by contrast, are perhaps pseudo-religious or faux-ideographic forms more akin to encoding and encryption than they are to clear ('public') communication.

As black metal
the world with total
, it issues similar
the logo.

times, this even happens
st Scandinavian social-
cratic well-being. According
the American designer Mark
s, Mayhem (Norway) was
g the first bands to have
illegible logo.⁶ The logos of
ecessors like Venom (England)
Celtic Frost (Switzerland)
still barely legible. As
em's logo took a tiny step
that line, it seems that
the illegible band logo
into being around 1985.

logo is a password-behind
a secret world is waiting.
gible logos and messages are
precedented brand of fantasy
he otherwise rationalized
d of visual trademarks,
cially when seen in public.
r coded, forbidding

arance negates common
ptions on how to properly
alize an organization.

nic design has, by education
professional mandate, cared
modalities of legibility

communicability more than
oppositional or romantic
ions of public recognition.

ign's role and alibi as a
vider of public information
have initially identified

n a utopian drive towards a
and more enlightened society,
has ended up obsessed with

essibility and marketability
t appeals to convention and
it. Communication strategists,

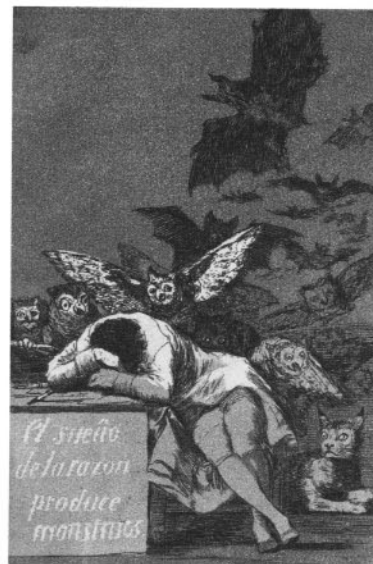
avioral scientists,
writers, styling agents and
er experts have helped create

orld without secrets. Black
al logos, by contrast, are
haps pseudo-religious or faux-

ographic forms more akin to
oding and encryption than
y are to clear ('public')

munication.

black metal



Mayhem, undated photo.

Francisco de Goya
(1746–1828)
The Sleep of Reason
Produces Monsters
etching, 1797–1799
The Metropolitan Museum
of Art, New York.

Kiss logo—glam rock—and
the black metal logo's
transition to illegibility:
Venom (UK), Mayhem, and
Darkthrone (both Norway).

BLACKLETTER'S MANY USES

Before the illegible logos of bands like Mayhem, metal and hard rock bands were mostly identifiable by their use of gothic Blackletter, or 'Fraktur.' While the typeface was ubiquitous in medieval Europe, it was progressively marginalized as a common form of script, especially at the advent of Renaissance, except for Germany, where it remained current. Much later, at the time of German unification in 1871, Bismarck considered Blackletter the only correct German script.

Fraktur, among many other applications, served as the logotype of the anti-Semitic magazine *Der Stürmer* published by the Nazi ideologist Julius Streicher.⁷ The German forces got rid of Fraktur as their corporate typeface in 1943, due to its lack of legibility to inhabitants of occupied territories.

Fraktur and its relatives are widespread as titling typefaces. Fraktur doesn't necessarily refer to any Nazi ideology when it adorns the front page of newspapers (like *The New York Times*, *Le Monde*, and the *Frankfurter Allgemeine*), eminent lawyers' offices, various brands of alcoholic beverages—including Warsteiner and Jägermeister—and so on. Metal and hard rock bands combine Fraktur with an umlaut (Motörhead) to strengthen references to Germany and the Third Reich. Formally, Fraktur also resembles spikes, flames, foliage, castles, scythes, church towers, and fences, and in more than one respect is related to the later generation of illegible logos.

Fraktur is still widely used, from diplomas to wedding invitations. There seems to be nothing 'evil' about that, but perhaps there is something about Fraktur which has generally come to stand for immovable loyalty, permanence, and a retroactive rooting in history—the fact that it is put to use to typographically mark important, decisive, and binding moments—such as graduation, or marriage—is fully compatible with its usage as a symbol of power. The brewery giants' gothic logos refer to their craftsmanship,

tradition, and origin—something only to be appreciated by connoisseurs. Fraktur's linkage to connoisseurship also strikes a note with metal fans. Roberto Martinelli, editor of the *Maelstrom* metal fanzine, writes: 'A logo plays a huge part in the image of a company or product. This is also certainly the case with bands... In black metal particularly, there is a certain revered aesthetic, like spikiness, illegibility, intricacy; to those things are added that intangible element that tells the connoisseur 'this is a cult album that is worth your time.'⁸

Extreme metal is generally considered an 'underground,' especially when Satanic or Pagan forces revolt against what is pictured as a Christian world establishment. From this perspective, metal promotes points of view which seem 'conservative.' So much in fact, that this point of view may wear a progressive mask, evoking a mythical world before any social contract, when human relations came down to the direct, unmediated confrontation between adversaries.

the negative energy present in black metal is not a result of the release of 'progressive' ideas; metal's rejection of the present order is more strongly connected with the ideas of power and violence, the imagined omnipotence of totalitarian force, than the ideas about equality and anarchy which typified the 1960s. According to Dieter Roelofs, a Belgian curator, philosopher, and musician in the metal scene, inspired grindcore genres make a distinction is 'typical of the 80s': 'I think that black metal always had more to do with the ethics of protest, and more with the aesthetic of protest; however, the idea of black metal could be an affirmation of a cultural phenomenon seen as impossible—'reactionary'—which necessarily imply identification with power.'¹⁰

BLACK METAL AT GUANTÁNAMO

At the Guantánamo Bay in Cuba, an American military legal bastion located outside of any jurisdiction, prisoners caught in the 'War on Terror' were exposed to a range of experimental punitive measures in order to have them confess information about their membership of terrorist organizations. One of those advanced torture methods consisted of exposing (black) metal music played at concert volume, with the same song repeating for hours. This practice was portrayed by Michael Winterbottom's *Road to Guantánamo*. The film describes how Shafiq Raza Iqbal, and Ruhel Ahmed Tipton, England were considered terrorists by the American forces in Afghanistan and were locked up in Guantánamo. In Winterbottom's version,

Fraktur is still widely used, diplomas to wedding invitations. There seems to be nothing 'evil' about that, perhaps there is something about Fraktur which has always come to stand for inviolable loyalty, permanence, a retroactive rooting in history—the fact that it is put to use to typographically mark important, decisive, and binding documents—such as graduation, or marriage—is fully compatible with its usage as a symbol of power. Brewery giants' gothic logos attest to their craftsmanship, tradition, and origin—something only to be appreciated by connoisseurs. Fraktur's linkage to connoisseurship also strikes a note with metal fans. Roberto Martinelli, editor of the *Maelstrom* metal fanzine, writes: 'A logo plays a huge part in the image of a company or product. This is also certainly the case with bands... In black metal particularly, there is a certain revered aesthetic, like spikiness, illegibility, intricacy; to those things are added that intangible element that tells the connoisseur 'this is a cult album that is worth your time.'"⁸

metal is generally regarded as an 'underground,' especially when Satanic or forces revolt against the establishment. From this perspective, metal promotes a view which seems 'objective.' So much in metal at this point of view is a progressive mask, a mythical world before the social contract, when human beings came down to the unmediated confrontation with their adversaries.

And yet, the negative energy prevailing in black metal is not amenable to the release of 'progressive' ideas; metal's rejection of the present order is more strongly connected with notions of power and violence, or the imagined omnipotence of totalitarian force, than with the ideas about equality and anarchy which typified punk.⁹ According to Dieter Roelstraete, a Belgian curator, philosopher (and musician in the metal-inspired grindcore genre), such a distinction is 'typical of the 80s': 'I think that punk always had more to do with the ethics of protest, and metal more with the aesthetics of protest; however, the idea that metal could be an affirmative cultural phenomenon seems to me impossible—'reactionary' does not necessarily imply identification with power.'¹⁰

BLACK METAL AT GUANTÁNAMO

At the Guantánamo Bay prison in Cuba, an American extralegal bastion located outside of any jurisdiction, prisoners caught in the 'War on Terror' were exposed to a range of experimental punitive methods, in order to have them disclose information about their alleged membership of terrorist networks. One of those advanced torture methods consisted of exposing kneeling, chained prisoners to (black) metal music played at concert volume, with the same song repeating for hours. This practice was portrayed in Michael Winterbottom's film *The Road to Guantánamo*. The film describes how Shafiq Rasul, Asif Iqbal, and Ruhel Ahmed from Tipton, England were deemed to be terrorists by the American forces in Afghanistan and locked up in Guantánamo Bay.¹¹ In Winterbottom's version, the

featured black metal music was by Cradle of Filth from Suffolk, England.¹²

Asked about the use of metal at Guantánamo Bay,¹³ Tom ter Bogt replies: 'This type of music is very far from the musical idiom of the people who are imprisoned there. Even to Western ears, it can literally sound devilish. Most people will go crazy if you force them listen to that sort of music... Particularly the so-called 'grunting' brings out something devilish that is probably recognizable in other cultures too. I don't know for sure, of course, but I think that this way of singing cross-culturally refers to very dark things. That is why it is so effective. It could also be music that is popular amongst the prison guards there.'¹⁴ Guantánamo Bay held 'unlawful combatants' (a special juridical category invented by the George W. Bush administration) without granting them the prisoner-of-war status required by the Geneva Convention.

There is an alignment, a relation, between the usage of metal music in torture experiments at the Guantánamo prison, and the idea of power promoted by metal as a music genre in general. This alignment or relation can be conceived of purely at a conceptual level: the expression of total, unforgiving destructive power—perhaps also the power the Leviathan possesses, the sovereign beast who decides on the state of exception, revealing the base of law to be the arbitrariness of power...

Metal may not simply be 'apolitical' as Deena Weinstein claims. Paradoxically, metal as a cultural phenomenon is defended and promoted with liberal arguments by liberal American academics, while the positions of many black metal groups in continental Europe seem to be more of an ultra-conservative rightist lineage. Indeed, Varg Vikernes, black metal's most fervent ideologist, states that he is inspired by Vidkun Quisling, Norway's national-socialist leader during World War II, who authored a patchwork ideology of mystical beliefs he called 'Universism.'¹⁵ Yet, black metal and its visual culture have also provided a powerful cultural meme of resistance and negation. This meme, as we will see, serves as a stand-in for elements which are currently found to be 'missing' in the realm of 'high culture.'

BLACK METAL'S CULTURAL BRAND

Dieter Roelstraete, in an article on the artist Steven Shearer, remarked that 'the broad "cultural" attraction of grindcore is not only in the searing, destructive energy of the music (and the accompanying cathartic release) but also in the fiery passion with which this lifestyle has managed to embody a steely, evocative "NO," and to propose this "no" as a legitimate cultural position.'¹⁶

The soundtrack of Harmony Korine's feature film *Gummo*, 1998, featured Scandinavian black metal bands including Burzum and Bathory. Artists like Jonathan Meese, Mark Titchner, and indeed Steven Shearer cite freely from the black metal and grindcore mentality and aesthetic.

Artist Bjarne Melgaard collaborates with the Norwegian collective Thorns Ltd. to produce black-metal inspired experimental music, accommodating the genre in the broader artistic current of 'relational aesthetics.' Thorns Ltd. made its debut in 'Playlist' at the Palais de Tokyo in Paris. Roelstraete observes:

The art world looks with great envy and longing at the bizarre excesses of a handful of spoiled Norwegian teenagers because it thinks it recognizes a residue of 'realness' that can no longer be genuinely experienced in its own habitat, which has long been paralyzed by the cult of irony. Enter the 'Return of the Real!' The longing for negation and/or negativity which is really and truly 'bodily' experienced—that is what interests the art world in its flirtation with the metal underground.¹⁷

The 'black metal artist' becomes an exchange medium between the creative elite of viewers paralyzed by irony, and a dark subculture of abject and archaic symbols. Here, the contradistinction between 'good' and 'bad'—beautiful vs. ugly, high vs. low culture, as rehearsed by pop art—has given way to the juxtaposition of 'good' and 'evil.'¹⁸ But metal and grindcore's brutalizing energy also has more advanced usages than a mere stylistic scraping of the black metal brand for its 'evil' looks. John Zorn, a New York avant garde composer and musician, has been a pioneer of accommodating metal and grindcore influences in a more abstract method. In 1988, Zorn formed Naked City, a band merging elements from grindcore, jazz and surf. Naked City's music was used as the title soundtrack for Michael Haneke's feature film *Funny Games*.

In 1991 the band Painkiller, (and found) a more direct to extreme metal audience. Zorn also applied game inspired methods to jazz.¹⁹ The score of a 'piece' consisted of less than rules of engagement improvisation between inspired by Cold War models for games of chance.

ULTIMATE D.I.Y.

With the or violence band as a smaller of extreme the distribution and bass meaningful may be je comes to band started to break between men of the metal traced back impact. At hard rock symphonic men with po expensive Under the movement, smaller, the faster and the legends who invented hardly played was more of its illegibility Darkthrone famous and most bizarre Swedish duo dwarf named Abruptum's produced the automutilation

abbless ablan acsess ackeerid affpha fofyais treff gashente gibezz glambin
 agnicat dslecher bahaus balized bantok ghlyvi gootaili gotomb gyon gypessi
 blutzr brunnis busabsi cabtome castro hakece hangstlr helist hepictis milshme
 chorwon dproit cluth wesmo copavial hosem humeget imauat inqerti inactor
 creedy dermo dencr dionia drastor inimi inoet intablet jugajrep jushp
 droular dualall dumb ehonic eneur kerme kristan knockbh kophara laviti
 erimi exeruit fanth fless foetist kedred licarch lismil loggessb makisa
 marder matcho meama mikantw nihotbe seast seun shingly smsho sneel
 nondamo norewiso ovesci oxkilli paera smess smimmo sonen sonstra speer
 picaph pidiomni poodod pradmai sehome staticat theting yionuh tosti wuhis
 prestza prophima pruitypa psion quasangh undir veremre ummod vplout vpsime
 quenee quilt quite quoups reactumb urkacie venth verthyp vitio vultio
 reatef risham reep regar reipione wakale wavyks whakey whishem xeslies
 rerath ressishe robrish rumbol scene vedrobi yelvars yisingi zwpsr zmsn



f gashente gibezz glambin
 li gornb gyon gressi
 helist hepictis milshme
 imauet inperbi inactol
 intabler iugairee iushp
 knockbh kophara laviti
 jismil loggessb makisa
 shingly smsho sneed
 somen sonstra speev
 yionub tosti wltis
 umod vblout wstnce
 verthyp vitio vultio
 whackey whishem xesilies
 yisingi zwpsr zwnson

captchas and metal logos



The CAPTCHA has to guarantee that it is a person and not a machine setting up the account, so as to prevent abuse for spamming purposes. As such, the characters that compose the CAPTCHA have to optically diverge from standard letterforms, being practically illegible, while the words they form should be 'meaningless,' so that they cannot otherwise be automatically guessed by a computer. The Dutch graphic designer Jeremy Jansen generated thousands of

CAPTCHAS in order to study their appearance and examine their degrees of meaninglessness. He found words like 'shehell,' 'castro,' 'blutzn,' 'ourevil,' and 'askednex.' Some of these uncanny logos recall the names and symbols of black metal bands. Indeed, Arthimoth, Horna, Myrkskog, Toxocara, Tsjuder and Xasthur are all black metal bands, but they could as well be CAPTCHAS.

Black metal's illegible logos functionally correspond to the age of individualism; they are more structurally similar to the bar code and the CAPTCHA than to the swastika. Whereas the Third Reich's symbols and propaganda tools were mass communication devices meant for entire populations, black metal logos—especially when combined with extreme rightist political views—have come to symbolize the hatred of more or less specifically named others by preventing the public from reading the symbol.²⁰ From Kiss to Burzum, black metal is the privileged subcultural development of an aesthetic of 'evil.' While the political views endorsing the aesthetic may be considered regressive and backward, its sense of visual method is not. It bridges the publicly visible and widely accepted notion of the 'trademark' with the privately defined idea of the 'password.'

NOTES

1 Michael Moynihan, Didrik Söderlind, *Lords of Chaos: The Bloody Rise of the Satanic Metal Underground*, Los Angeles: Feral House, 2003. Varg Vikernes took the life of Mayhem founder and guitarist Øystein Aarseth a.k.a. Euronymous in 1993; this was after the band already had had to bid farewell in 1991 to singer Per Yngve Ohlin a.k.a. Dead, who committed suicide with a hunting gun. In addition to being the guitarist of Mayhem, Euronymous was the owner of the Helvete record store in Oslo and the record label Deathlike Silence Productions, on which he brought out his own and other people's music. A key figure in the underground black metal network, Aarseth worked on a highly personal view of world history, cultural anthropology, and religion. *Vargsmål*, the title of his book, translates as 'Vargspeak.'

2 At 'Death Metal Generator' by Jan Pieter Kunst, one can automatically generate band names and song titles. www.deathmetalgenerator.info/, accessed 30 April 2009.

3 Deena Weinstein, email to the author, July 2006.

4 Robert Walser, *Running with the Devil: Power, Gender and Madness in Heavy Metal Music*, Hannover, NH: Wesleyan/University Press of New England, 1993.

5 Tom ter Bogt, all quoted conversation with the author, August 2006.

6 Mark Owens, email to the author, July 2006.

7 There exists a 'nationalist' black metal band called *Der Stürmer*, which took the original header from the Nazi journal as its logo. In Athens, Greece, the band promotes a curious breed of Hellenic-Aryan origins. The web site says that 'our band is IDEOLOGICAL, NOT MUSICAL.' Source: www.thepaganfront.com/derstuermer/main.html, accessed 30 April 2009.

8 See www.maelstrom.nu/ezinterview_iss7_74.php, accessed 1 October 2007.

9 The late Mayhem guitarist Øystein Aarseth has been a supporter of the dictator Ceausescu.

10 Dieter Roelstraete, email to the author, April 2007.

Moynihan, Didrik
*Lords of Chaos: The
Rise of the Satanic
Underground*, Los Angeles:
Feral House, 2003. Varg Vikernes
lead singer of Mayhem founder
Øystein Aarseth
anonymous in 1993; this
the band already had
farewell in 1991 to
Yngve Ohlin a.k.a.
committed suicide with
gun. In addition to
guitarist of Mayhem,
was the owner of the
record store in Oslo
record label Deathlike
Productions, on which he
his own and other
music. A key figure
underground black metal
Aarseth worked on a
personal view of world
cultural anthropology,
n. *Vargsmål*, the
book, translates as

'Metal Generator'
er Kunst, one can
ly generate band
ong titles. www.
enerator.info/,
April 2009.

ein, email to the
y 2006.

er, *Running with
Power, Gender and
Heavy Metal Music*,
Wesleyan/University
England, 1993.

5
Tom ter Bogt, all quotes from
conversation with the authors,
August 2006.

6
Mark Owens, email to the author,
July 2006.

7
There exists a 'national-
socialist' black metal band
called *Der Stürmer*, which uses
the original header from this
Nazi journal as its logo. Based
in Athens, Greece, the band
promotes a curious breed of
Hellenic-Aryan origins; its
web site says that 'our strife
as a band is IDEOLOGICAL and
NOT MUSICAL.' Source: www.
thepaganfront.com/dersturmer/
main.html, accessed 30 April
2009.

8
See www.maelstrom.nu/ezone/
interview_iss7_74.php,
accessed 1 October 2007.

9
The late Mayhem guitar player had
been a supporter of the Romanian
dictator Ceausescu.

10
Dieter Roelstraete, email to the
author, April 2007.

11
See also the website of the
Center for Constitutional Rights,
New York, for the statement of
the 'Tipton Three:' www.ccrny.
org/v2/legal/september_11th/docs/
Guantanamo_composite_statement_
FINAL.pdf, accessed 1 October
2007.

12
See for example foia.fbi.
gov/guantanamo/122106.htm :
'[There were] rumors that [an]
interrogator bragged about doing
lap dance on defendant, another
about making defendant listen to
satanic black metal music for
hours.' Accessed 1 October 2007.

13
Suzanne G. Cusick, 'Music as
Torture, Music as Weapon,' www.
cageprisoners.com/articles.
php?id=19404, accessed 1 October
2007.

14
Tom ter Bogt.

15
Michael Moynihan and Didrik
Søderlind, *Lords of Chaos. The
Bloody Rise of the Satanic Metal
Underground*, Los Angeles: Feral
House, 2003, p. 168

16
Dieter Roelstraete, 'Death
Drives, Différence, and
Nothingness,' *A Prior* 12, 2005.

17
Dieter Roelstraete, email to the
author, March 2007.

18

The heavy postmodern artworks of Helmut Middendorf and Anselm Kiefer, and even the monolithic tombs of Hubert Kiecol, are distant ancestors of the Wagnerian posturing of the recent wave of artists citing black metal and Gothic references.

19

See Scott Maykrantz's biography of John Zorn at www.scottmaykrantz.com/zorn05.html, accessed 30 April 2009.

20

The French philosopher Alain Badiou calls Evil a 'simulacrum of truth': 'When a radical break in a situation, under the names borrowed from real truth processes, convokes not the void but the "full" particularity or presumed substance of that situation, we are dealing with a simulacrum of truth ... Fidelity to a simulacrum, unlike fidelity to an event, regulates its break with the situation not by the universality of the void, but by the closed particularity of an abstract set (the "Germans" or the "Aryans"). Its invariable operation is the unending construction of this set, and it has no other means of doing this than that of "voiding" what surrounds it.'

Alain Badiou, *Ethics: an Essay on the Understanding of Evil*, London: Verso, 2002.

DE

A Conve